

Meaningful Eating: A new method for Food Design

Francesca Zampollo

Ph.D.

November 2013



IMAGING SERVICES NORTH

Boston Spa, Wetherby
West Yorkshire, LS23 7BQ
www.bl.uk

BEST COPY AVAILABLE.

VARIABLE PRINT QUALITY



IMAGING SERVICES NORTH

Boston Spa, Wetherby

West Yorkshire, LS23 7BQ

www.bl.uk

ANY MAPS, PAGES,
TABLES, FIGURES, GRAPHS
OR PHOTOGRAPHS,
MISSING FROM THIS
DIGITAL COPY, HAVE BEEN
EXCLUDED AT THE
REQUEST OF THE
UNIVERSITY

To Domenia
To whom I owe everything

ABSTRACT

This research focuses on Eating Design, and on the process of designing an eating situation. Specifically, the aim of this research is to explore the scope for and devise a design method for the initial phase of the design process, the phase that precedes concept development and idea generation. Alex F. Osborn (1953) for example calls this initial phase of the design process, the preparation phase, defined by problem understanding and data gathering, or preparation. This research devises, assesses and ultimately proposes a design method for the preparation phase to be used in a process that aims at designing for radical innovation in meaning, as proposed by Roberto Verganti (2009). The proposed design method is called TED, Themes for Eating Design.

TED is designed by integrating a tool and a technique called Visual Explorer, developed by The Centre for Creative Leadership, into a particular structure derived from the Five Aspects Meal Model, introduced by Edwards J.S.A. and Gustafsson I.B. (2008a). The Five Aspects Meal Model makes this design method specific for an Eating Design process, and Visual Explorer enables TED to reach participant's tacit and latent knowledge through metaphorical thinking, allowing the themes to have the potential to facilitate the design of eating situations that propose radical new meanings. TED is assessed in two studies simulating the preparation and the idea generation phases of an Eating Design process aiming at designing the ideal eating event.

This interdisciplinary research draws on leadership studies for Visual Explorer, from hospitality for the Five Aspects Meal Model, and from design management with Verganti's perspective on meanings; components and perspective from different disciplines are used to develop a design method for Eating Design.

This research contributes to knowledge by (1) identifying an area of knowledge still unexplored, Eating Design from a design theory perspective, by (2) developing, assessing and proposing a design method for the preparation phase of an Eating Design process, and by (3) producing a set of themes available for designers to generate ideas on the ideal eating event.

TABLE OF CONTENTS

ABSTRACT.....	3
OPERATIONAL DEFINITIONS.....	7
Chapter 1. A SPACE FOR CONTRIBUTION	8
1.1 Positioning.....	9
1.1.1 Eating Design.....	10
1.1.2 Design Methods.....	23
1.1.3 The Fact Finding Phase.....	24
1.1.4 Meanings.....	27
1.2 Interdisciplinary Research.....	38
1.3 Research Motivation.....	39
1.4 Structure of this thesis.....	40
Chapter 2. DESIGNING FOR... ..	43
2.1 ...for Meanings.....	46
2.2 ...or for Values.....	51
2.3 ...or for Emotions.....	54
2.4 Designing for?.....	57
2.5 Design-Driven Innovation.....	58
2.5.1 Want to Be Radical? Forget User-Centred Innovation.....	62
2.5.2 Design-Driven Innovation VS Everybody.....	65
2.5.3 Where I Stand.....	69
Chapter 3. HOW TO DESIGN FOR MEANINGS.....	72
3.1 Design-Driven Methods.....	73
3.2 Methods to Access People's Experiences.....	80
3.2.1 What People Do.....	82
3.2.2 What People Say.....	83
3.2.3 What People Make.....	92
3.3 Designing a Design Method for Eating Design.....	97
3.3.1 A tool and a technique.....	97
3.3.2 A Specific Structure.....	101
3.3.2.1 Consumer: Subjective and Behavioural Variables.....	102
3.3.2.2 Food and Context: the Five Aspects Meal Model.....	104
3.3.2.3 Food, Context, Consumer: Other More Comprehensive Categorizations.....	107
3.3.2.4 The Complexity of Eating Experiences.....	110
3.3.2.5 Choosing a Structure for TED.....	115
3.4 Conclusions.....	116

Chapter 4. A DESIGN METHOD FOR EATING DESIGN.....	117
4.1 TED.....	118
4.2 Research Approach.....	119
4.3 Ethical conduct.....	121
4.4 Study 1 – Using TED.....	122
4.4.1 Method of Data Collection.....	122
4.4.1.1 Framing Questions.....	124
4.4.1.2 Conducting Study 1.....	126
4.4.1.3 Data collected.....	129
4.4.2 Sample.....	129
4.4.2.1 Users.....	130
4.4.2.2 Interpreters.....	131
4.5 Data Analysis.....	134
4.5.1 On the Subjectivity of Interpreting Qualitative Data.....	141
4.5.2 Analysing the data.....	143
4.5.2.1 Instruments.....	143
4.5.2.2 Procedures.....	143
4.5.2.3 Possible Mistakes (That I’ve Tried Not to Make) in Thematic Analysis.....	151
4.6 Study 1 - Findings.....	152
4.6.1 Users and interpreters’ themes different perspectives.....	159
4.6.2 Similarities and differences.....	163
4.6.3 Conclusions.....	170
Chapter 5. USING TED’S THEMES.....	177
5.1 Study 2: Using TED’s themes.....	179
5.1.1 Sample.....	179
5.1.2 Workshop.....	180
5.1.3 Schedule of Open-Ended Questions for Self Completion.....	184
5.1.4 Method of Data Analysis.....	187
5.1.4.1 Familiarizing with the data.....	188
5.1.4.2 Generating Initial Codes.....	188
5.1.4.3 Searching for themes.....	188
5.1.4.4 Reviewing Themes.....	188
5.1.4.5 Defining and naming themes.....	188
5.2 Study 2 – Findings.....	189
5.2.1 Themes Usefulness.....	190
5.2.2 Difficulties in using the themes.....	192
5.2.3 Difficulties in Participating to the Workshop.....	196
5.2.4 Conclusions.....	198
Chapter 6. CONCLUSIONS.....	201
6.1 Overall Conclusions.....	202
6.2 Further Research.....	213
6.4 Summary of this research’s original contribution to knowledge.....	216

6.5 Reflecting on Research Practice.....	217
References.....	223
List of Figures.....	240
List of Tables.....	243
Acknowledgments.....	244
APPENDIX 1 - Instructions for participants of focus groups.....	245
APPENDIX 2 - Consent form for all participants.....	248
APPENDIX 3 - The Star Model. Handout for all participants of focus groups.....	251
APPENDIX 4 - Example of worksheet for focus groups. Question 1 for session 1.....	253
APPENDIX 5 - Data Analysis Study 1. Themes classification, users sample.....	255
APPENDIX 6 - Data Analysis Study 1. Themes classification, interpreters sample.....	291
APPENDIX 7 - Schedule of open ended questions for Study 2.....	325
APPENDIX 8 - Selection of Working sheets from Design Direction Workshop, Study 2.....	327
APPENDIX 9 - Example of worksheet from focus group. Transcription from handwritten worksheet.....	335
APPENDIX 10 - Example of worksheet from focus group. Transcription from handwritten worksheet.....	337

OPERATIONAL DEFINITIONS

DESIGN METHOD

For the word method I use the definition given by the Oxford Dictionary: “a particular procedure for accomplishing or approaching something, especially a systematic or established one”¹.

TOOL

For tool I use the definition given by Sanders and Stappers: “By tool we refer to a physical thing that is used as a means to an end. [...] Pencils, pens and markers are tools for the technique of sketching, drawing, or annotating” (Sanders & Stappers, 2012, p. 65).

TECHNIQUE

For technique I use the definition given by the Oxford Dictionary: “a way of carrying out a particular task, especially the execution or performance of an artistic work or a scientific procedure”². Sanders and Stappers also add: “By technique we refer to the way in which [a] tool is employed” (Sanders & Stappers, 2012, p. 65). On the other hand, the example that Sanders and Stapper give of technique might rise disagreement: “Pencils, pens and markers are tools for the technique of sketching, drawing, or annotating” (Sanders & Stappers, 2012, p. 65). John Chris Jones in fact considers drawing as one of the traditional design method which he calls design-by-drawing: “the method of designing by making scale drawings will be familiar to many readers of this book. [...]” (Jones, 1970, p. 20). For the scope of this research, I will consider a technique a way of carrying out a particular task, and the way in which a tool is employed. For example the design method drawing could be carried out using different techniques: sketching, perspective drawing, geometric drawing, illustration drawing, etc.

¹ Definition from Oxford Dictionaries website, accessed on March 28, 2013: <http://oxforddictionaries.com/definition/english/method?q=method>

² Definition from Oxford Dictionaries website, accessed on March 28, 2013: <http://oxforddictionaries.com/definition/english/technique?q=technique>

CHAPTER 1

A Space for Contribution

1.1 POSITIONING

The aim of this research is to *investigate the scope for a design method for the first phase of an Eating Design process, and whether such method generates enough and adequate themes to design an eating event that has the potential of proposing new meanings.*

In order to explain where this research is positioned within the context of design research, here I describe the three main areas of knowledge this research fits into. First of all the discipline of this research, Eating Design; then the aspect of Eating Design this research contributes to, design methods; and finally the phase of the design process I am interested in, Preparation. These three areas fit one within the other, and the visual representation proposed below shows how the subjects of this research narrows down to the 'hole in the knowledge' that this research contributes to.

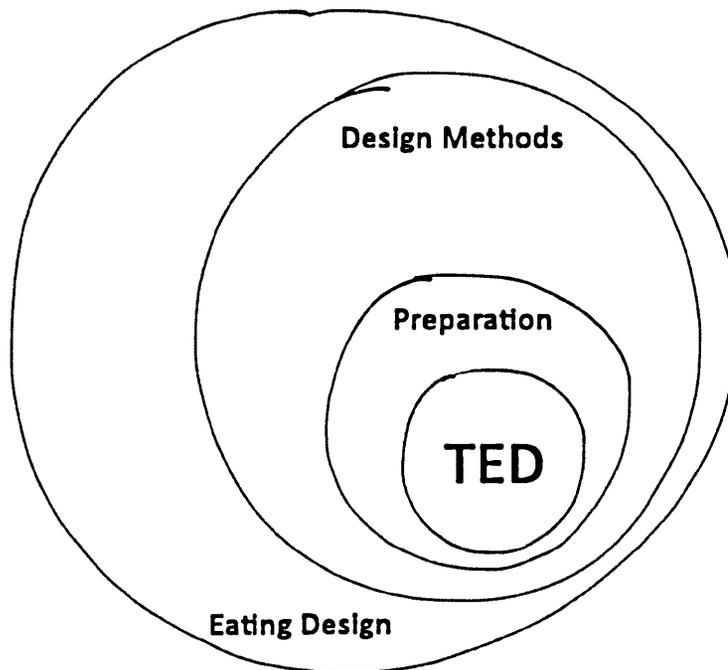


Figure 1: The 'hole in the knowledge' that this research is going to fill.

If this page was one part of the infinite page representing human knowledge, the first and biggest circle in the figure above would show the portion of knowledge representing the discipline I am interested in: Eating Design. Within all the knowledge contained in this discipline, the part I am most interested in is Design Methods. Finally, within all Design Methods for Eating Design, I am most interested in those used in the Preparation phase of the design process¹. It is within this area that I have found the 'hole in the knowledge' that drove me to

¹ This figure could be represented in different ways. For example Design Methods could be the biggest

conduct this research: there is in fact no evidence in the literature of any research conducted on Eating Design from a design theory perspective, and therefore no evidence of research on design methods for Eating Design. Within the smaller circle 'Preparation', the circle indicated in red is where this research fits into, and where my contribution to knowledge is positioned. This research in fact proposes a Design Method for Eating Design to be used in the Preparation phase of the design process. The method that is here devised and assessed is called Themes for Eating Design (hereafter in this thesis referred as TED).

1.1.1 EATING DESIGN

The first area of knowledge that defines the perimeter of this research is Eating Design. In order to understand the purpose of this research and the proposed design method, it is important to understand the design area it fits into, which is not a well established design discipline like Product Design or Graphic Design for example.

Eating Design is a sub-discipline of the Food Design discipline. Food Design though, as well as Eating Design, do not yet have a definition in the academic literature. A definition of Food Design is given by Sonja Stummerer and Martin Hablesreiter:

For us the notion of 'food design' refers to the development and sharing of food. In our understanding this includes all the processes and decisions related to successfully designing food in a reproducible and recurring way. (Stummerer & Hablesreiter, 2010, p. 13)

This definition thought, because of its reference to designing food in a reproducible and recurring way, could be reductive. This definition relates to food products only, and to food products for mass production. Food Design is more than this.

The Food Design[®] competition organized by Studio One Off, has been supporting the growing and expanding trends of Food Design since 2001, the year of the competition's first edition. In each edition the competition received more than food products designed for mass production; submissions were also projects on food packaging, restaurant concepts, food installation, and food jewellery. The variety of projects submitted to this competition year after year, suggests that designers consider Food Design as being more than 'designing food in a reproducible and recurring way' as suggested by Sonja Stammered and Martin Hablesreiter. The 6th edition of the Food Design[®] competition did in fact divide the selected projects in two

circle, in which is a preparation Design Methods circle, in which is a preparation Design Methods for Eating Design circle. Alternatively, the biggest circle could be the preparation phase, containing Design Methods and Eating Design. There are different ways to represent this figure, but this particular choice of circles within circles is my own representation of these three areas of interest, which is the consequence of how in time I defined my area of research interest, reducing to a smaller and smaller area.

main groups: *design with food* and *design for food*². This categorization, even though simple and broad, is an attempt to divide the two major groups of product identified within Food Design: those where food is the material itself, and those designed for food.

Different designers with different backgrounds interpret the words Food Design in different ways. In particular, non-designers from non-design background disciplines interpret the words Food Design differently. A quick search of the words 'food design' on any search engine produces a multitude of webpages on very different products and services: shapes of pasta, industrial ice cream, chocolate, bottles, cutlery, dishes created by chefs including those operating within the so called *molecular gastronomy*, but also chairs and tables and the entire eating space like restaurants and cafés.

Moreover, Stefano Maffei and Barbara Parini in their book *FoodMood* (2010) present four sessions in which they divide the projects, product and services they present: *foodpeople*, *foodexperience*, *foodproducts*, and *foodspecials*. The book aims at presenting and describing a series of case studies representing the relationship between food and design:

Here we are concerned with the bearers of transversal culture, experiments conducted on the micro and macro scales, designers of food experiences, taste travellers. (Maffei & Parini, 2010, pp. 8-9)

Even though the authors do not explicitly say that their book is about Food Design, they imply it, explaining how design often occurs when conducting research on food:

Trying to create and consolidate the new in this field [food and our attitude towards it] often, if not always, expresses something concrete. And that something concrete embodies ideas in a cultural and aesthetic form which is material and physical, having its own specific technical and productive relationship with its users and with a society that turns it into an *act of design*. Hence it is possible to imagine tracing around the world of food a broad range of possible experiences, objects, activities and ideas which in a concrete, adversarial, articulate way bring out alternative or simply innovative visions. (Maffei & Parini, 2010, p. 7)

The four sessions the authors use to categorize the "alternative or simply innovative visions" they propose in the book, can be seen as an additional effort to categorize the vast world of Food Design. What is particularly interesting is the session *foodpeople*, in which chefs and their creations are mainly presented: the approach taken in this book is an example of the view that considers chef as designers, as food designers in particular. In describing the reasons why the authors decided to focus on haute cuisine chefs, they explain that

[...] their function is to *design* on the bases of knowledge, skills, genealogies, memories and person-

² It is possible to access this categorization from the Food Design[®] competition' website, in particular the page related to the 6th edition: http://www.studiooneoff.it/food%2Ddesign%5Fnew/edizioni.asp?id_ediz=23&m=

al experiences of process of transformation that range from the specific to the systematic. (Maffei & Parini, 2010, p. 12)

This approach to Food Design brings out an additional shade to the definition of Food Design: Sonja Stummerer and Martin Hablesreiter described Food Design as food designed in a reproducible and recurring way, the Food Design® competition added a distinction between *design with food* and *design for food*, and Stefano Maffei and Barbara Parini include chef's creations as examples of Food Design. These examples demonstrate that Food Design is difficult to define, and most importantly it encompasses categories of products, dishes and services very different from one another.

As part of my involvement in the Food Design world, as founder of the *International Food Design Society*, I have set up a categorization of its sub-disciplines. The six possible sub-disciplines of Food Design are: Design With Food, Design For Food, Food Space Design or Interior Design For Food, Food Product Design, Design About Food, and finally, Eating Design. These create an overview of the background knowledge from which Food Design can be approached, and show how different background disciplines create different products and services. This categorization does not aim at setting once and for all the different facets of Food Design, but

is instead a first approach towards the understanding of the complexity of this discipline. The aim is to show how food designers may approach this discipline, depending on their own background knowledge. Nonetheless, this is open to debate and more importantly, further interpretation. In the meantime I present here the categorisation that I have proposed in the International Food Design Society's website³; this will help clarify how Eating Design in particular fits into the Food Design discipline, and most importantly, what Eating Design is.

Figure 2: *Èspresso'* by Ferran Adrià and Lavazza

Design With Food is the design that melts, swells, blows, foams and reassembles food as a raw material, transforming it to create something that did not exist before in terms of flavour, consistency, temperature, colour and texture. Design With Food is about the manipulation of food itself, and considers only the food itself as the material to design with. The food designer

Figure 3: *Fruit Caviar* by Ferran Adrià

³ It is possible to find this categorization in this webpage from ifooddesign.org, the International Food Design Society's website: http://ifooddesign.org/food_design/subcategories.php

in this case is usually a chef or a food scientist. An example of Design With Food is Èspresso by Ferran Adrià and Lavazza. Èspresso is a coffee lighter than a mousse but firmer than foam (see Figure 2). Ferran Adrià played with the consistency of usual coffee to create a new way of drinking espresso. Another example by Ferran Adrià is the *Fruit Caviar* (see Figure 3), a creation that looks exactly like caviar, but tastes like fruit, thanks to a technique called *sferificacion* designed by Adrià himself. This technique is attributed to Molecular Gastronomy, of which Ferran Adrià is the father. Design With Food produces experiences that reinvent the idea of food itself by twisting visual and taste expectations.

Design For Food is the design of all the products designed to cut, chop, mix, contain, store, cook and preserve food. The packaging, for example, is not only the container, but also the means to communicate the product, make it recognizable, and protect and transport the food product. One of the most successful examples of a product that is identified by its container is proposed by Coca Cola (see Figure 4). The silhouette of the glass bottle is a successful symbol and identification that has made Coca Cola recognizable since 1886. Another example of Design For Food is *Seasons* designed by Nao Tamura (see Figures 5). Being made of silicon these dishes can be rolled up for

Figure 4: Coca Cola bottle

Figures 5: Seasons by Nao Tamura

storage or used in the oven or microwave. The material makes these plates flexible like real leaves, recreating the experience of using leaves for serving food. These leaves are tableware inspired by nature and create a different and therefore intriguing eating experience.

Food Space Design or *Interior Design For Food* is about the design of food spaces considering all the characteristics of the eating environment or food environments such as interiors, materials and colours, lighting, temperature and music. Interior Design For Food is the design of interiors of food spaces such as for examples kitchens, bakeries, patisseries, bars and restau-

Figure 6: Restaurant in the Sky

Figure 7: Duvet restaurant, New York

rants. In this category, as in Design For Food, food is not the material to design with, but many of the consideration and knowledge necessary to design an eating space are about food: from food preparation, for an understanding of the better material to design a work top with, to the dynamics of the eating experience, in order to be able to design the correct light, temperature and colours for a specific eating environment. A couple of interesting examples of Interior Design For Food, which follow the concept designed for the eating situation, are the *Restaurant in the Sky* (see Figure 6) and the *Duvet Restaurant* (see Figure 7).

Food Product Design is closer to the idea of the designer as inherently part of an industrial process. An example of Food Product Design are *Pringles* (see Figure 8), a chemical-physical-morphological design where the chip has an ergonomic shape that perfectly lies on the tongue, releasing its flavour and enhancing the tasting experience. These chips are designed not only to create a strong flavour experience, but also to make it last as long as possible. Another very interesting example is the *Cookie Cup* from Lavazza (see Figure 9), designed by Luis Sardi for the 1st Food Design[®] competition in 2002. *Cookie Cup* is a cup for espresso coffee

Figure 8: Pringles

Figure 9: Cookie Cup by Luis Sardi for Lavazza

made of pastry with an internal layer of icing sugar which works as an insulator, making the cup waterproof, and sweetening the coffee at the same time.

Design about Food is the design of objects inspired by food. Usually food as a material is not involved in this category, instead, food is used to emphasize, reinterpret or characterize the product's message. An example is a line of T-shirts packaging designed by Prompt:\Design, for which they won a Gold Pentawards 2010.

Figures 10 and 11: T-shirt packaging design by Prompt:\Design

And finally *Eating Design* is about the design of any eating situation where there are people interacting with food. This is a very broad definition that explains that restaurant-eating-situations, the ones that usually first come to mind, are only one option: eating situations can also be eating popcorn at the cinema, having a picnic in the park, eating a sandwich while walking to work, or any other situation which includes people and food, with no restriction on any other aspect like environment, companions and service (or absence of such). This sub-discipline encompasses many of the other sub-categories described above, and as a result it could be considered the most complex; designing eating situations requires the designer to take into account many different aspects and uncountable variables.

An example of an eating situation that was very successful in eliciting emotions and memories in the guests was presented in *Heston 70's feast*, an episode of the TV series *Heston's Feasts* for Channel 4. In this episode chef Heston Blumenthal is trying to recreate the concept of the school meals he remembered having, surprising his guests with unexpected flavours and ingredients combination: the elements of the eating situation elicit old memories, but the flavours are a complete surprise being very different from the memory of the flavours of the lunches guests had once at school. So imagine seating at the table, chatting with the other guests, when suddenly you hear a bell ringing, just like the one you used to hear at

school symbolizing lunch time. Amused and amazed you follow the instruction you are given, you take your tray and go in line with the other guests to receive your meal. Suddenly shutters open on the side of the room and the school chef starts serving the meal. What you have on the plate looks exactly like what you might have eaten in school: a lump of mush potatoes, a Spam fritter, and a bottle of milk. To make the memories even stronger fork and knife are oversized and you feel like a child again. But even though the food looks like the one in your memories, the flavour and the ingredients combination is worthy of Heston Blumenthal three Michelin stars cooking.

Figure 12, 13 and 14: Heston 70's feast. School dinner: luxury Spam fritters, gourmet ice-cream scoop of mash and bone narrow gravy, with oversized plate and cutlery.

In the *Heston's Chocolate Factory feast* episode of the same series of Channel 4⁴, Heston Blumenthal finds a very interesting way to confuse and therefore engage his guests. Imagine again sitting at the table and chatting with the other guests. You just arrived and just sat down, and the dinner has not started yet, when the waitress comes in and announces that the starter... is served on the wall. You look around puzzled and a bit confused and you finally notice the wallpaper, which

Figure 15, 16 and 17: Heston's Chocolate Factory feast. Lickable wallpaper

has been there all the time but only now you notice the images. Finally you and the other guests curiously approach the wallpaper and notice that the different shapes look powdery and most importantly smell like delicious food. Having understood that it might be edible you and the other guests are intrigued but do not really know how to do, until someone just decides to lick it! Exactly, this was a lickable wallpaper with five different recipes made in powder and applied to the wallpaper with stencils: prawn cocktail, tomato soup, pineapple, apple and cocktail sausages.

Another example of eating situation is the last course presented to customers at Combal.Zero: a bag containing chocolate candies and a Campari Cyber Egg⁵ tied to a helium balloon. Davide Scabin, head chef at the restaurant

Figure 18 and 19: Campari Cyber Egg with Helium Balloon. Restaurant Combal.Zero by Davide Scabin.

Combal.Zero was the first chef to serve *laughter* at the dinner table. Even though it is in a restaurant context, this example is definitely more than a dish, and becomes an eating situation because it considers also aspects that are 'outside the dish itself': laughter, fun and the freedom of behaving childishly.

An eating situation which is not related to the restaurant environment and which also shows how eating situations can range, is designed by Marije Vogelzang who is probably the most well known eating designer. She defines herself as an eating designer, and not a food designer:

Because I'm not just focused on the aesthetics, I deliberately don't call myself a Food Designer but an Eating Designer. The food itself is already perfectly designed by nature, so there's hardly anything I have to add to it. (Vogelzang, 2008, p. 73)

Determined to find a way to make her daughter eat vegetables she organized a Veggie Bling Bling (Vogelzang, 2008, pp. 60-61) party for her and her friends, asking them to make jewellery using only their teeth. Without realizing it, and having a lot of fun, her daughter ate carrots, tomatoes, lettuce, radish and much more.

⁵ The Cyber Egg was designed by chef Davide Scabin in 1998, it consists of a clingfilm sphere containing caviar, shallots, vodka, black pepper and egg yolk. The Cyber Egg should be incised with a scalpel and then put in one's mouth where all the ingredients will escape from the sphere and finally mix together. The Campari Cyber Egg is a drink version of the traditional Cyber Egg.

Figure 20, 21 and 22: Bling Bling by Marije Vogelzang

These examples show the breath of possibilities within Eating Design, which is the reason why it is so interesting. Eating Design, because it is about much more than what is to be eaten, is also a good way to create situations that will last in people's memories. There is also empirical evidence to preferences towards events rather than objects: Van Boven (Van Boven, 2005; Van Boven, Campbell, & Gilovich, 2008) for example showed that people are made happier by spending money to acquire life experiences than by spending money to acquire material possessions. Van Boven in fact says:

The more people aspire to materialistic goals, the less satisfied they are with life, and the more at risk they are for developing psychological disorders. Furthermore, research from my own laboratory indicates that allocating discretionary resources in pursuit of life experiences makes people happier than pursuing the acquisition of material possessions. (Van Boven, 2005, p. 140)

Eating events are moments to be lived, experienced and remembered. This is the core of my interest: designing something that does not last, but disappears after consumption. Designing something that does not last as a tangible object, but that lasts forever in people's minds as a memory of an event, and in their memories as an act of remembrance, affects their choices and patterns of life individually and communally.

Eating situation, those situations where there are people interacting with food, are by nature very complex, with a variety of aspects that influence the eating experience, and therefore a variety of potential aspect to consider in the design. One categorization of such aspects that helps visualizing such complexity is the Five Aspects Meal Model. The Five Aspects Meal Model is proposed by Gustafsson et al. (Gustafsson, Ostrom, Johansson, & Mossberg, 2006) as a structure of a culinary art course at Örebro University and efficiently illustrate the different aspects influencing the eating experience, and therefore, the different aspects to be considered when designing eating situations. These aspects are: room, meeting, product, atmosphere and management control system.

The *room*, or 'servicescapes' as defined by Binter (1992), is the environment where the meal is served. As Edwards & Gustafsson (2008a) explain, in the 19th century Carême had already pointed out the importance of a designed environment that suited the restaurant's concept (Finkelstein, 1989), because the style of the meal needs to follow the concept of the restaurant (Bowen & Morris, 1995). Moreover, sounds, lights, colours and textiles can all have a

great impact on an eating experience (Edwards, Meiselman, Edwards, & Leshner, 2003).

The *meeting* aspect encompasses the meeting between customers and service staff as well as the meeting between customers (Edwards & Gustafsson, 2007). Service staff are the main contact between restaurant and customer, and their performance have a great impact on the customer's enjoyment of the meal. A waiter's arrogant, annoyed or bored attitude influences the dining event differently than a waiter's helpful, polite and smiling attitude. On the other hand, a couple who want to enjoy a quiet dinner may resent being seated next to a family with children, or a vegan may find disturbing being seated next to a customer enjoying a stake cooked rare. It is therefore important for the staff to foresee those customer to customer meeting circumstances than can ruin a dining experience, and take action and manipulate what is possible.

The *product* aspect consists of food and beverage, as well as their combination (Edwards & Gustafsson, 2007). The waiter's recommendations on the selection of courses, for example, can have an important impact on the customer's whole meal enjoyment (H. L. Meiselman, 2000).

The *product* in an eating situation often consists of food on a plate (or some type of container), as opposed to food in a packaging. The art of food presentation reached its historical peak in the Middle Ages with the *Service à la Française* or French Service used by royalty and nobility. Each dish was highly decorated with many different types of components, sweet and savoury, and often with non edible garnish too. This style of service lasted until 1856 when a "new" style, *Service à la Russe* or Russian Service, was introduced. Each course, now consisting of one dish, was brought into the dining room where it was offered to diners, who helped themselves using a spoon and fork (Cracknell & Nobis, 1985). In the early 1970, when the *Nouvelle Cuisine*, a new style of cooking, began to emerge, the personal hedonic experience was enhanced and great attention was given on the presentation of food in each individual plate. The *Nouvelle Cuisine* started to acknowledge the consumer needs and wants: dishes were light and delicate, full of natural flavour, but most importantly, visually pleasing (Schafheitle, 2000). Food arranged in small portions, not on platters or in serving bowls, but on large, individual plates, remains the predominant approach to visual presentation in many restaurants and catered events today (Frank, 2002).

This approach to food plating, developed throughout history, has evolved into a precise structure defining the dish main characteristics. The structure of the meal was carefully analysed by Douglas (1975), who explained that a meal in Great Britain is divided into *A* (where *A* is the "stressed" main course) plus *2B* (where *B* is the "unstressed course"). This structure *A* plus *2B* has been proven to be adopted in many different cultures, constituting the structure of

what is defined by people as “proper meal”. The concept of proper meal in Wales, for example, is associated with one dish of “cooked” food (as opposed to cold, which is food without any preparation and cooking) that is always a variation of meat and two vegetables. Potatoes and other vegetables are necessary and at least one of them must be green. Finally, the gravy gives the finish touch to the plate and combines all the ingredients together (Murcott, 1982, 1983, 1986). A proper meal in Sweden is a dish composed by four elements: a main component which is usually animal protein; first trimming, which is the starchy base for the meal; second trimming, which consists of vegetables; and extra trimmings, which are more vegetables or different condiments (Ekstrom, 1990; Prättälä, 2000). And in China the meal consists of a vegetable dish, rice or noodles, several meat or meat and vegetable dishes, and a soup or two, such as at typical dinner meals (J. M. Newman, 2000). The lunchbox, on the other hand, is the most representative dish of the Japanese cuisine. A lunchbox contains, on average, five to six types of food in its four squares, bringing the total of colours and flavours between twenty and twenty-five. Looking at the components in this dish, people’s attention should bounce from one morsel of food to another, delineating how the main characteristic of the lunchbox is to be looked at (Ekuan, 1998).

Food plating is not only defined by cultural preferences but also different styles. In his book *Working the Plate*, Christopher Styler describes the 7 different contemporary plating styles: *The Minimalist, The Architect, The Artist, Contemporary European Style, Asian Influence, The Naturalist, Dramatic Flair* (Styler & Lazarus, 2006).

Food plating also influences how much we eat, not only how much we visually enjoy the plate. Plating food has a determinant role in our lives because 71% of the total calories consumed was first transferred to an intermediate container – such as a plate (Wansink, 1996). Observational and experimental research reveals in fact that the majority of people are poor judges regarding appropriate portion sizes of food (Harnack, Steffen, Arnett, Gao, & Luepker, 2004; Wansink, Painter, & Lee, 2006). People eat more from larger packaging than from smaller ones, irrespective of how the food tastes (Wansink & Kim, 2005). The shapes of glasses and cups influences the amount of liquid a person perceives to be contained (Raghubir & Krishna, 1999). Likewise people pour more of a beverage into a wide and short cup than into a thin and tall one (Wansink & Van Ittersum, 2003, 2005). The shape of the container influences not only the perception of the amount of food, but also the intake, demonstrating that the visual perception of food and its packaging have a fundamental role in eating choices, which the designer must be aware of.

It was also shown that the visual configuration of food is important not only in relation to the container or plate, but also regarding the possible shape of food itself. Experiments reveal that spheres appear smaller than flattened rectangular sheets, so that circular foods are more

likely to be fully consumed than square ones (Krider, Raghubir, & Krishna, 2001) as people think they are eating less. Contrarily, amorphous food shapes are difficult to evaluate and estimate (Slawson & Eck, 1997) and for this reason are unlikely to be preferred to more regular shapes. Moreover, with regard to components' position on the plate, it was shown that adults prefer three colours and three/four components on a plate, and that the main components is situated in the lower/right portion of the plate (Zampollo, Wansink, Kniffin, Shimizu, & Omori, 2012), and that adults and children do had different visual preferences with regard to number of components and colours (Zampollo, Kniffin, Wansink, & Shimizu, 2011).

Number, colour and shape of components on a plate, along with the shape of the plate, and the overall plating style, are all variables that influence the eating experience with the *product* aspect.

The second of the Five Aspects Meal Model is *atmosphere*, which encompasses all the features contained in the eating environment. These are divided by Edwards and Gustafsson (2008b) into *fixed features* (such as chairs, lights and sounds) and *movable features* (such as customers and staff). As the authors say "each of these, both independently and together, help to create the room's atmosphere, something that is relatively easy to appreciate, yet is difficult to define or quantify" (Edwards & Gustafsson, 2008b). Kotler (1973) argues that the atmosphere's dimensions are experienced through *visual dimension* (colour, shape, size), *aural dimensions* (volume and pitch), *olfactory dimensions* (scents and freshness) and *tactile dimensions* (texture and temperature). Kotler's view implies that in order to manipulate the atmosphere one should concentrate only on the manipulation of those aspects of the environment that trigger all the senses but taste.

What constitutes the aspects influencing the atmosphere is a subject that has interested many researchers from various disciplines. In a study on shopping behaviour Turley and Milliman (2000) have divided the atmosphere aspects of a shop into five categories: *external variables*, such as the shop's website, the sign and the entrance; *general interior variables*, such as colours, music, floors and interiors; *layout and design variables*, such as the layout of the furniture and the traffic flow; *point of purchase and decoration variables*, such as the display of the products, signs and visual material; *human variables*, such as crowding and privacy but also the relationship between customer and employee. Even though shops and restaurants have different purposes, most of these variables can be applied to both situations, like the interior variables, the layout and design variables and the human variables (Edwards & Gustafsson, 2008b).

Gustafsson et al. (2006) explain that atmospheric restaurants are those where people feel comfortable and at ease, where the verbal communication between people at the same ta-

ble also plays an important role (Warde & Martens, 2000). Other studies underline the importance of background music as the element that could create a special atmosphere and influence customers (Areni & Kim, 1993; Edwards & Gustafsson, 2008b; S. Wilson, 2003). For example in retail setting loud music can increase the rate spend, but without a change to the total spend (Oakes, 2000). In addition, background music can influence a shopper's evaluation of the service provided, and therefore the total shopping experience. Stores where there is background music give the impression to shopper that the shop cares more about them, and also the impression that they spend less time shopping and queuing at the checkout (Herrington, 1996). Background music can also influence the volume of sales in wine shops. In fact customers buy more expensive wines when classical music is played in the background, whereas there is no difference in sales if 'top-forty' or 'classical' music is played in retail outlets (Areni & Kim, 1993). Moreover, the type of music played also affects purchases in cafeterias, where if Italian music is played people buy ethnic over non-ethnic entrees; Italian music also showed to affect consumption on Italian food as well as Mexican food (Feinstein, Hinkston, & Erdem, 2002). These studies demonstrate that music changes any type of experience, shopping experience or eating experience.

According to Finkelstein (1989) the atmosphere is the result of the interaction between people and interior decor, the meal occasion and the service encounter, which forms a frame that expresses certain emotions. This frame also does not include food into the elements that can influence the atmosphere itself. Hansen et al. (2005) on the other hand, describe atmosphere as being created by two main categories: senses and environment. Here the senses are described as the inner frame and subjective, personal experience, and the environment is described as the outer frame of the meal. Finally, in a study where 63 students described their most memorable meal experience, Lashlet et al. (2004) found that the atmosphere is perceived as a feeling of 'being at home', supported by a service encounter that creates a relaxed and comfortable environment. In this case the atmosphere is created by the *room* and the *meeting* element, in accordance with Edwards and Gustafsson (2008b) view on *atmosphere*.

As we can see the atmosphere is a fluid concept that is also subjective to culture and social context. This thesis aligns with Gustafsson's less specific definition of atmosphere which embraces this concept's broad attitude. Gustafsson et al. say that "the entirety of a meal experience [...] could be called atmosphere" (Gustafsson et al., 2006, p. 90).

The *Management Control System*, the fifth aspect of the FAMM, includes economic and legal aspects, administrative aspects and leadership: rules on food handling, rules of serving alcohol, staff behaviour and management of the company (Edwards & Gustafsson, 2007). Even though these functions are conducted backstage, away from the customer's attention, they can have a notable impact on the eating experience. For example the delays on serving the

courses, a dish or drink too expensive as well as dirty toilets and ugly website are all aspects that influence the customer's perception of the restaurant and the meal. A delay in receiving the bill for example can cause irritation and disappointment (Hansen, Jensen, & Gustafsson, 2004). Even though Pierson et al. (1995) found that the perception of a meal's quality depends on food, environment, other guests and personnel but not from aspects deriving from the management control system, as this is still what operates backstage and is therefore responsible for all the other aspects that can change the overall evaluation of the enjoyment of the meal.

Management Control System, being rooted in accounting, is based on score-keeping, attention-directing and problem solving (M. Newman, Smart, & Vertinsky, 1989), therefore "the behaviour is to be influenced by knowing the score, getting your priorities straight and knowing what to do" (Jonsson & Knutsson, 2009, p. 3). Jonsson & Knutsson (2009) also suggest that management is based on people control (people employed, their values and norms), action control (actions taken) and results control (results produced). Moreover the three problems that the management has to overcome are usually lack of direction (employees do not know what it is expected from them), lack of motivation (different organizational and personal interest) and personal limitation (Merchant & van der Stede, 2007).

The five aspects described above give a complete picture of what a designer should take into account when designing an eating situation. Eating Design is the Food Design's sub-discipline that creates eating events, and for this reason is a discipline similar to Events Design, with the difference being in the focal role of food and eating. As any Design discipline, Eating Design benefits from theoretical development on processes and methods, of which this thesis is a first account of.

1.1.2 DESIGN METHODS

Delineating even more my research interest, this research focuses on Design Methods for Eating Design. Design methods are the focus of my research interest because they give designers specific tools and techniques when trying to reach another step in their design process.

When referring to design methods, Jones (1970) distinguishes between traditional design methods and what he calls *the new methods*. He refers to craftsmanship and design-by-drawing as the traditional methods (Jones, 1970, pp. 15-24) and lists a long series of new methods which have been created in order to respond to the "growing complexity of the man-made world" (Jones, 1970, p. 27). As Jones explains, new design methods differ from the traditional because they make transparent the thinking process that a designer traditionally keeps

to himself; new design methods give designers a set of choices for each aspect of the design process; the new design methods also oblige designers to look outside their immediate thoughts and inhibit the tendency to jump on the first idea that comes up (Jones, 1970, pp. 69-70). In particular, Jones distinguishes the new design methods from three points of view:

[...] that of creativity, that of rationality and that of control over the design process. Each of these three views of designing can be symbolized in a cybernetic picture of the designer. From the creative viewpoint the designer is a *black box* out of which comes the mysterious creative leap; from the rational viewpoint the designer is a *glass box* inside which can be discerned a completely explainable rational process; from the control viewpoint the designer is a *self-organizing system* capable of finding short cuts across unknown territory. (Jones, 1970, pp. 45-46)

Design methods from the creative viewpoint, those where the designer is a black box, are those that I am particularly interested in. I am interested in those methods that trigger design processes that operate inside the designer's head, away from her conscious control. Jones (1970) mentions for example the well known Brainstorming as a method for the black box. In Chapter 3 I describe a variety of methods for the black box, and finally chose the tool and technique to be applied to the method I am proposing in this research.

Jones himself criticizes his own thoughts about design methods and explains how they changed over the years. He writes: "In the seventies I reacted against design methods. I dislike [...] the continual attempt to fix the whole of life into a logical framework" (Jones, 1991, p. 22). He says that designers should instead accept the instability of the design problem because "design is to do with uncertainty" (Jones, 1991). While this is a valuable point of view, research on design methods persisted during the years, and still maintains its value. It is not my intention to debate on the need for design methods, but instead to present these two different perspectives, while presenting my position.

1.1.3 THE PREPARATION PHASE

The focus of this research is on design methods for the first phase of the design process, that in which knowledge is gathered or created. The reason for focusing the investigation on this phase of the design process is a personal one; as a researcher I am interested in understanding the Food Design process from its very beginning. What is that allows designers to come up with design ideas? What happens before generating design ideas?

Osborn's (1953) divided the process for problem-solving into Fact finding, Idea finding, and Solution finding (see Figure 23 below). Osborn describes the three phases as follow:

Fact finding calls for problem-definition and preparation. Problem-definition calls for picking out

and pointing up the problem. Preparation calls for gathering and analysing the pertinent data.

Idea finding calls for idea-production and idea-development. Idea-production calls for thinking up tentative ideas as possible leads. Idea-development calls for selecting the most likely of the resultant ideas, adding others, and reprocessing all of these by such means as modification and combination.

Solution finding calls for evaluation and adoption. Evaluation calls for verifying the tentative solutions, by test and otherwise. Adoption calls for deciding on, and implementing the final solution. (Osborn, 1953, p. 86)

Figure 23: The three phases of the design process as by Osborn (1953)

In short he divides the design process into understanding the problem to solve and gathering data, creating as many ideas as possible and selecting the most appropriate, and finally evaluating the chosen solution and implementing it. I appreciate this subdivision of the design process for its simplicity in identifying only the three main phases of the design process. This research will focus on the *preparation* phase of fact finding, the phase where data are gathered.

The preparation phase also corresponds to Cross' (2008, p. 30) Exploration phase (see Figure 24) or Baxter's (1995, p. 62) Preparation phase (see Figure 25).

Figure 24: Simple four-stage model of the design process. Source: adapted from Cross (2008, p. 30)

Figure 25: The stairway to creativity. Source: adapted from Baxter (1995, p. 62)

Baxter visualizes the design process in the 'stairway to creativity', describing the *preparation* phase as the step by which the mind becomes immersed in existing ideas which will fuel the creative breakthrough (Baxter, 1995, p. 64), or in other words, the phase which allows the designers to become familiar with facts and data relevant to the problem which will nourish his creative process.

Sanders and Stappers (2008) refer to 'pre-design' or 'front end' as the phase where many activities aiming at informing and inspiring exploration take place. The authors also refer to it as the *fuzzy front end* because of the ambiguity and chaotic nature that characterises it: as the authors specify "in the *fuzzy front end* it is not known whether the deliverable of the design process will be a product, a service, an interface, a building, etc" (Sanders & Stappers, 2008, p. 7). Among the different considerations coming into play in this phase there is the understanding of users and the context of use, as well as the exploration of different technologies and materials (Stappers, 2006).

Finally Jones (1970) describes the three-stage process of designing as *divergence*, *transformation*, and *convergence*. Comparing Osborn's categorization to Jones', we can say that the fact finding phase corresponds to Jones' *divergence* phase, described as the "extending of the boundaries of a design situation so as to have a large enough, and fruitful enough, search space in which to seek a solution" (Jones, 1970, p. 64).

Tim Brown also gives his categorization of the design process. He calls it "the 'three spaces of innovation': inspiration, ideation, and implementation" (Brown, 2009, p. 37). The different choice of words for the first phase of the design process shows how the data that are generated can differ from process to process, from brief to brief. What Osborn calls Preparation is called Inspiration by Tim Brown: these different words used for the same phase suggest that there are some design situations in which the designers start the process gathering data, or facts relating to a certain issue to be investigated, and in other design situations the designer

starts from a general exploration, in search of inspiration. This second scenario is found when the design process starts from a pre-brief, from an open area of investigation that gives general boundaries of the area of interest for the design to be achieved⁶.

We have seen that different authors agree on the identification of an initial phase where data are gathered, sense is made of the design problem, and material which allow generating design ideas is collected. In this phase the designer needs to spread out as much as possible, often calling for two kinds of knowledge which Osborn identifies as “that which we have previously stored and that which we gather anew to bear upon our creative problem” (Osborn, 1953, p. 101). This is the phase of the design process that this research focuses on, and this is the phase the proposed design method is designed for. But specifically, as explained above, within this phase I am interested in the design methods for the *black box* (Jones, 1970, p. 46), those which aim at generating data as a result of the stimulation of people and designers’ creativity happening at an unconscious level⁷. Among these methods are not questionnaires, interviews, literature review, or methods that aim at gathering data *about* people and people’s lives and preferences. Within the preparation phase, I look at those methods that expand on the design problem and help understanding it, methods that open up possibilities instead of looking at situations and people. Within the preparation phase, this research aims at designing a method for *divergence*, for expanding boundaries, a method for the *fuzzy front end*: a method that has the potential to generate new meanings.

1.1.4 MEANINGS

One word that needs particular attention before using it is *meanings*. I will not attempt to define ‘the meaning of meaning’, but I will explain here how this word is used in the context of this research. Specifically, I am using Krippendorff’s (2006) use of the word *meaning*.

Krippendorff (2006) summarises what meanings are in five points:

- Meaning is a structured space, a network of expected senses, a set of possibilities that enables handling things, other people, even oneself. [...]
- Meanings are always someone’s construction, just as sense is always someone’s sense, and,

6 An example of pre-brief would be “energy on the go”, where as an example of brief could be “design a snack bar for sport enthusiasts, males, 20–40 years old”.

7 Methods for the *black box* are used by the *designer as a black box*, considered from the creative viewpoint. But “from the rational viewpoint the designer is a *glass box* inside which can be discerned a completely explicable rational process” (Jones, 1970, p. 46). The methods for the *glass box* are therefore “concerned with externalised thinking and are therefore based on rational rather than on mystical assumptions” (Jones, 1970, p. 49).

hence, meanings are always embodied in their beholder. [...]

- Meanings emerge in the use of language but especially involving human interaction with artifacts. [...]

- Meanings are not fixed. Human participation in interfaces with artifacts is characterized by conceptual openness. Meanings are constructed from previous experiences, expanded on them, and drift, much like imagination does. [...]

- Meanings are invoked by sense, and sense is always part of what it invokes. [...]

(Krippendorff, 2006, p. 56)

These five points explain how meanings enable the use of an artefact and always depend on the person who is assigning that meaning and her interaction with the artefact. The fourth point also describes how meanings change through time and in different situations. Krippendorff also mentions that meanings are 'embodied' explaining the link between experiencing something through the senses and giving meaning to it.

The author also describes that the meaning of artefacts "almost always concern possible uses" (Krippendorff, 2006, p. 56). The Oxford Dictionary defines artefact as "an object made by a human being, typically one of cultural or historical interest". An event (an eating event) that is designed by a designer is not an object, but it still is designed – even if not 'made' – by a human being. Even though Krippendorff (2006) talks about 'technical artifacts', and therefore products, I am translating Krippendorff's use of 'meaning' to eating events too, considering an eating event similar to an artefact in the sense that both are designed. From Krippendorff's perspective we can infer that focus is on *designed* artefacts or events that have meanings for those using, or experiencing, as well as designing them. This perspective implies use, and therefore experiences, in order for meaning to be generated, and for this reason it is appropriate for this research and with regards to this research's philosophical position.

This research's philosophical position is based on Mark Johnson's philosophical theory that identifies experiences as the way we know. Johnson writes:

[...] let us consider ourselves as always already engaged with our surroundings in an ongoing process of mutual interaction, adjustment, and transformation. Both environment and organism are what they are at a given moment only in relation to each other as the result of a continual process of constructive interaction. In this view, knowing is the way in which we "have a world" that we inhabit together with other organisms. [...] Reality is what we experience in our knowing interactions". (Johnson, 1991, p. 5)

"Reality is what we experience in our knowing interactions", therefore experiences are the way we acquire knowledge about reality. Experience is what defines our relationship with the

outside and transforms reality into knowledge. Environment and organisms are what they are at a given moment, only in relation to each other as the result of a continual process of constructive interaction. Dewey in fact says that experiences are not internal, but instead “an experience is always what it is because of a transaction taking place between an individual and what, at the time, constitutes his environment” (Dewey, 1938, p. 43).

We are not separated from a pre-given and fixed environment or from each other, and there is no separation between our subjective ‘inner’ representation and the objective ‘outer’ reality. Instead, we are part of an on-going interaction process with our surroundings, that requires adjustments and transformations (Johnson, 1991). Such interaction process is what allows people to assign meanings to things; meanings emerge from the *embodied mind*.

As Lakoff and Johnson (1999) explain, the three major findings of cognitive science are: “The mind is inherently embodied. Thought is mostly unconscious. Abstract concepts are largely metaphorical” (Lakoff & Johnson, 1999, p. 3). Cognitive science has deeply changed two millennia of a priori speculation on reason and our understanding of ourselves. Lakoff and Johnson summarize some of the changing brought by this inevitable collision between philosophy and cognitive science (Lakoff & Johnson, 1999, pp. 3-7). First of all, reason is not disembodied but arises from bodily experiences and our brains. The mind is not separate and independent from the body, and knowledge is shaped by the body. The authors explain that Kant was wrong in saying that there is a universal pure reason that gives rise to universal moral laws. In fact meanings are determined by embodiment and are subjective and determined by the external world as well as the internal. Finally, language is not independent of meaning, context, emotion, memory and dynamic nature. In summary, it is important to understand that “real people have embodied minds whose conceptual systems arise from, are shaped by, and are given meaning through living human bodies” (Lakoff & Johnson, 1999, p. 6).

Lakoff and Johnson in fact suggest that concepts are a reflection of external as well as internal stimuli, as they are “crucially shaped by our bodies and brains, especially by our sensorimotor system” (Lakoff & Johnson, 1999, p. 22). They explain this argument with a particular example: our perception of colours. Cognitive science tells us that colours do not exist in the external world, instead our bodies have evolved to create colours. Our experience of colour is the consequence of a combination of four factors: (1) wavelength of reflected light, (2) lighting conditions, (3) the three kinds of colour cones in our retinas, which absorb light of long, medium or short wavelengths, (4) the complex neural circuitry connected to those cones. Only one of these four factors depends on the physical characteristic of the object we are looking at: the surface’s reflectance, that is the percentage of high-, medium-, and low-frequency light that it reflects. That is a constant. The actual wavelengths of light reflected by an object are not a constant as they depend on the brain’s ability to compensate for variations in the light

source. This shows how our colour concepts, their internal structure and the relationship between them are a consequence of our embodiment. For this reason “colour concepts are ‘interactional’: they come from the interactions between our bodies, our brains, the reflective properties of objects and electromagnetic radiations. Colors are not objective; there is in the grass or the sky no greenness or blueness independent of retinas, color cones neural circuitry, and brains”. (Lakoff & Johnson, 1999, p. 24).

Colours are an example of the way the embodied mind operates; the meaning we give to a certain colour is the result of how our embodied mind works, and therefore we can call it embodied meaning. The word *red* “must take reference to color cones and neural circuitry. Since the cones and neural circuitry are embodied, the internal conceptual properties of *red* are correspondingly embodied” (Lakoff & Johnson, 1999, p. 25).

Meanings are embodied. “An embodied view of meaning looks for the origins and structures of meaning in the organic activities of embodied creatures in interaction with their changing environment” (Johnson, 2007a, p. 11). Johnson (2007a) argues that ‘mind’ and ‘body’ are not two separate things, but aspects of the same organic process: meaning, thought and language (e.g. the word *red*) emerge from the aesthetic dimensions of embodied activities. In proposing the embodied theory of meaning Johnson says:

In addition to the standard notion that meaning involves the conscious entertaining of concepts and propositions, I am focusing on mostly nonconscious aspects of a person’s ability to meaningfully engage their past, present and future environments. (Johnson, 2007a, pp. 9-10)

Johnson then continues explaining what embodied meanings are:

Human meaning concerns the character and significance of a person’s interaction with their environment. The meaning of a specific aspect or dimension of some ongoing experience is that aspect’s connection to other parts of past, present, or future (possible) experiences. Meaning is relational. It is about how one thing relates to or connects with other things. [...] An embodied view is naturalistic, insofar as it situates meaning within a flow of experience that cannot exist without a biological organism engaging its environment. (Johnson, 2007a, p. 10)

Meanings are the connection we see between the thing we are interacting with, and past, present and future experiences. We are able to give meanings to things only by aesthetically experiencing them, because meanings are embodied.

The experientialist view of meanings influences different aspects of this research: the general approach to design and the interest in designing for meanings, the use of a qualitative approach to data collection and analysis, and therefore the design of TED itself. Below I explain the relationship between experientialism and these two aspects.

First of all experientialism influences my view on design and the ultimate design goal for which TED is proposed: designing eating situations that have the potentials to propose new meanings. Design should invest in producing products and services that people find new, towards which they have a positive emotional response and that represent a new meaning. The aim of this research is to propose a design method that helps achieving such ultimate goal. In order to explain the connection between experientialism and designing for meanings, I will discuss three points: (1) the connection between emotions and embodied meanings, (2) the connection between emotions and new meanings as intended by Verganti, and finally (3) what I mean when I talk about new meanings, or radical innovation in meaning.

In order to discuss the connection between emotions and embodied meanings, I should first discuss what emotions are and what is their function. Damasio (2000) explains that the purpose of emotions is to produce reactions and regulate the organism's internal state. The author in fact says:

The biological function of emotions is twofold. The first function is the production of a specific reaction to the inducing situation. [...] The second biological function is the regulation of the internal state of the organism such that it can be prepared for the specific reaction. For example, providing increased blood flow to arteries in the legs so that muscles receive extra oxygen and glucose, in the case of a flight reaction, or changing heart and breathing rhythms, in the case of freezing on the spot. (Damasio, 2000, pp. 53-54)

These functions tell us that "emotions provide a natural means for the brain and mind to evaluate the environment within and around the organism, and respond accordingly and adaptively" (Damasio, 2003, p. 53). Johnson explains the implications of the evaluative dimension of emotional responses as being "not merely bodily, after-the-fact feeling reactions. Rather, they are bodily processes (with neural and chemical components) that result from our appraisal of the meaning and significance of our situation and consequent changes in our body state, often initiating actions geared to our fluid functioning within our environment" (Johnson, 2007a, pp. 60-61).

Emotional responses are therefore fundamental for our ability to grasp the meaning of a situation. Giving meanings to things allows emotions to be formed, and therefore, allow us to function in the world. Johnson summarizes that "the appraisal dimension reveals a primary sense in which we may say that emotions are an important part of meanings. Insofar as we are assessing how things are going for us in our continually changing interactions with our surroundings, we are taking the measure of our situation. This is, in part, a determination of what that situation means for us, here and now" (Johnson, 2007a, p. 61). Appraisal is recognized here as the dimension in which we as human beings assess our surroundings and determine what it means, which causes an emotional response.

Emotions are not only part of an unconscious process used to regulate our blood flow or heart rhythm. Damasio explains their functions at a conscious level:

In organisms equipped to sense emotions, that is, to have feelings, emotions also give impact on the mind, as they occur, in the here and now. But in organisms equipped with consciousness, that is, capable of knowing they have feelings, another level of regulation is reached. Consciousness allows feelings to be known and thus promotes the impact of emotions internally, allows emotions to permeate the thought process through the agency of feeling. Eventually, consciousness allows any object to be known – the “object” emotion and any other object – and, in so doing, enhances the organism’s ability to respond adaptively, mindful of the needs of the organism in question. (Damasio, 2000, p. 56)

The fact that human beings are equipped with consciousness makes them be aware of having feelings, makes them feel emotions. This awareness not only, as Damasio says above, enhances the organism’s ability to respond adaptively, not only it enhances the organism’s effectiveness, but also allows people to recognize and express such feelings. An additional conclusion we can make, is that if consciousness makes us aware of our feelings (which result from emotions), consciousness also makes us aware of the meanings we have attributed to things and that elicited these feelings. We are in fact able to express and articulate what things mean to us and what feelings they elicit.

The connection between emotions and embodied meanings lies in the fact that emotions emerge from giving meanings to things, and consciousness makes us aware of such feelings and therefore such meanings. Given the functions that unconscious and conscious emotions have during experiences, and their connection with embodied meanings, what is their connection with new meanings? In order to explain this second point I will briefly explain Verganti’s perspective on new meanings and their influence in design.

Verganti proposes a design approach that aims at designing products that can propose new meanings; this is called Design-Driven Innovation. “ [...] we may define Design-Driven Innovation as an innovation in which the novelty of a message and of a design language prevails over the novelty of functionality and technology” (Verganti, 2003, p. 36). Verganti starts the chapter *Design and Meanings* of his book *Design-Driven Innovation* saying:

Many companies acknowledge that market competition is driven by products’ meanings – by “why” people need a product more than by “what” they need in a product. People buy and use products for deep reasons, often not manifest, that include both functional utility and intangible psychological satisfaction. [...] We are humans, and when we use products, however utilitarian, we search for personal fulfilment – for meaning. (Verganti, 2009, p. 20)

Meanings for Verganti are related to ‘psychological satisfaction’ and to ‘personal fulfilment’. We can therefore argue that meanings are related to feelings. One example discussed by Ver-

ganti himself explains this connection between meanings, new meanings in particular, and feelings: *Metamorfosi*, released in 1998 by Artemide, a leading manufacturer of lamps. The lighting industry typically proposes lamps as modern sculptures; people buy them because of how beautiful they are and how well they fit in the chosen environment. *Metamorfosi* was completely different. It was a sophisticated system that emitted coloured light creating a completely new atmosphere in the everyday living space. The light colours and intensity could be adapted according to the owner's mood and need. Artemide's vision was that the ambient light has a significant influence on people's psychological state and social interaction, and *Metamorfosi* was a lamp proposing a completely new meaning:

What Artemide did was to redefine the meaning of its product. The company reinvented the reason why people buy a lamp: not because it is beautiful, but because it makes them feel better. [...] This innovation in what people mean by a lamp is radical, because it shifts people's attention not only from the object to the light [...], but also from the white to colored light – that is, to psychological well-being. (Verganti, 2009, pp. 26-27)

Figure 26: Metamorfosi by Artemide.

This innovation of what people mean by a lamp is called *radical* by Verganti, because this product is not any more about something functional and that looks nice, but also favours psychological well-being. Moreover, and most importantly, in this quote there is a reference to feelings: the product “makes [people] *feel better*”.

Therefore we can say that the product was designed to intentionally propose a new meaning: *Metamorfosi* was in fact designed on the concept of human light, “one that contributes to people's desire for pleasure and need for human interaction” (Verganti, 2009, p. 26). The proposed meaning was new, because this was the first lamp designed on the concept of human light. Finally, considering the success *Metamorfosi* has had, we can assume that people who experienced this lamp did in fact associate to it the intended meaning and consequently felt

a sense of psychological well-being, and felt better.

In accordance with an embodied view of meanings, Verganti is well aware that “the meaning of a product can change significantly over time” (Verganti, 2009, p. 36) and that “people sometimes give meanings to products that differ greatly from the original purpose” (Verganti, 2009, p. 36), but he writes that from a design point of view (and certainly from a design methods point of view) we should be “more interested in the original meaning that allowed [a product] to become so successful”. In fact, the author adds:

Meanings result from interaction between user and product. They are not an intrinsic part of a product and cannot be designed deterministically. A company may think of a product’s possible meanings and design its features, technologies, and languages to act as a platform, a space where the user can provide his own interpretation. Indeed, people love a product that suggests a meaning but allows them to make it their own companion through interpretation. (Verganti, 2009, p. 36)

This quote shows not only that Verganti’s interpretation of meanings aligns with Krippendorf’s and therefore Johnson’s notion of embodied meanings, but also that Verganti is aware of the fact that designers can not design meanings. What designers can do is to send a specific message by designing the product’s *language* which is “its material, texture, smell, name, and, of course, form” (Verganti, 2009, p. 32), as well as its function: “for example, in *Metamorfosi*, translucency and minimalism are the language used to express the sense that the lamp is not important, that it is the light that matters” (Verganti, 2009, p. 33).

The goal of Design-Driven Innovation is to design products that propose radical innovation in meanings, products that use a particular language to send a novel message and therefore products to which people can attribute new meanings. These meanings are considered new because attributed to a type of product that sends a novel message, or because there is something new in the relationship between the type of product and the message itself. The connection between meanings and emotions is fundamental, because since humans are organisms equipped with consciousness, the awareness of feelings of emotions allows awareness of meanings attributed to things.

As explained above, the connection between emotions and embodied meanings lies in the fact that emotions emerge from giving meanings to things, and consciousness makes us aware of such feelings. The connection between emotions and new meanings, as intended by Verganti, instead lies on being able to recognize positive feelings emerging from attributing new meanings to things.

Having explained the connection between embodied meanings, emotions and new meanings, I am finally able to summarize what I mean when I talk about new meanings. New meanings are meanings attributed to products or services that propose novel messages, where the

user herself recognizes such messages or her relationship to the product/service itself as novel. A product or service can propose a new meaning, but the user herself ultimately assigns a new meaning. Even though assigning meanings to things is an unconscious process, consciousness allows people to be aware of the feelings elicited, and therefore of the meaning itself. Moreover and most importantly, if design usually aims at eliciting positive feelings, the goal of designing something that proposes new meanings is that of eliciting stronger positive feelings in those experiencing the product or service.

This argument demonstrates how the experientialist view of meanings influences my approach to design and my interest in designing for new meanings. I have demonstrated how the experientialists view of embodied meanings influences the notion of new meanings, and explained how my interest in designing for new meanings comes from Verganti's Design-Driven Innovation approach, which lays its foundation on the same notion of embodied meanings. TED follows the interest in designing a design method that is part of a process that aims at designing a service that proposes a new meaning. Moreover TED is designed to be part of a process that generates an eating situation that proposes a new meaning, which makes it the first design method designed for such purpose. And finally, proposing TED implies that eating situations too can be designed, approached from a design perspective, and most importantly it implies that eating situations too can and should propose new meanings. All of the above implies that TED is influenced by an experientialist view of meanings.

The second influence that experientialism has on this research is towards the choice of a qualitative approach to data collection and analysis, and therefore the design of TED itself.

Snape and Spencer (2003, p. 3) remark that qualitative research is "concerned with understanding the meanings which people attach to phenomena (actions, decisions, beliefs, values, etc.) within their social world". The authors also point out that the way researchers carry out research depends on "their beliefs about the nature of the social world and what can be known about it (ontology), the nature of knowledge and how it can be acquired (epistemology), the purpose(s) and goals of the research, the characteristics of the research participants, the audience for the research, the funders of the research, and the position and environment of the researchers themselves" (Snape & Spencer, 2003, p. 1).

My epistemological stance is influenced by *Interpretivism*, as opposed to a positivist view. Snape and Spencer (2003, p. 17) explain that within Interpretivism "the researcher and the social world impact on each other" Assuming an experientialist perspective, it becomes implicit that 'what is researched' has an impact on the researcher, and vice versa, because all knowledge is the result of the relationship between a person and any stimulus. The authors also explain that Interpretivism implies that "the methods of the natural sciences are not

appropriate because the social world is not governed by law-like regularities but is mediated through meaning and human agency; consequently the social researcher is concerned to explore and understand the social world using both the participant's and the researcher's understanding" (Snape & Spencer, 2003, p. 17). Again my alignment with this statement, and therefore with Interpretivism, derives from a previous alignment with Experientialism: the world is mediated through meaning - the meaning derived by a bodily way of knowing - and by human agency. Consequently I am interested in understanding people's experiences, the meanings people attribute to things and experiences, also using my own meanings as a researcher engaged in the analysis. And finally, my interpretivist view is influenced by the consideration that humans (the subject of most qualitative research, and the subject of my research) are fundamentally different from other natural phenomena, and therefore investigating human experience requires an approach that sustains the attempt to understand people's process of representing, commenting on and ascribing meanings to their experiences (Dyer, 2006, p. 133).

My ontological view on 'what we can know about the world' is influenced, again, by my Experientialist belief that we know what we experience, we know through our experiences, and everybody's knowledge derives from their own experience of the world. It is from this perspective that I think of the world only as each person's interpretation of it, each interpretation being slightly different from one another. I refer in particular to the example that Lakoff and Johnson (Lakoff & Johnson, 1999, p. 22) give of the way we perceive colours: our experience of colours is the consequence of a combination of four factors, of which only one depends on the physical characteristics of the object we are looking at, and two depend on the physical characteristics of the person looking at the object (the fourth factor depends on the environment where the object is located). In 'light' of such an example it is natural for me to believe that there is not an external 'colour reality' but only what each one of us know as colours. Moreover, this seems to emphasise even more the gap there would be between an external reality and the one we perceive: not only objects have different meanings for different people, but also physical characteristics of objects depend in greater part by our experience of it (and understanding of it): this is the result of the entirety of physical and psychological differences that make each individual unique.

I also align with the *Constructionist paradigm*, because "it is through the daily interactions between people in the course of social life that our version of knowledge becomes fabricated" (Burr, 1995, p. 3). Burr then continues:

Therefore social interaction of all kinds, and particularly language, is of great interest to social constructionists. The goings-on between people in the course of their everyday lives are seen as the practices during which our shared versions of knowledge are constructed. Therefore what we

regard as 'truth' [...] is a product not of objective observation of the worlds, but of the social processes and interactions in which people are constantly engaged with each other. (Burr, 1995, p. 3)

A constructionist approach to research considers meaning emerging from social interaction, and in social research this is very difficult to avoid. Not only participants' lives are full of social interactions that determine who they are and what they think, but also participants' contribution to the data is influenced by their relationship with each other (when others are involved) and with the researcher. Moreover the researcher herself is influenced by the social interaction with the participants.

In this research, not only I am aware of how social interaction generates meanings, but I also seek social interaction to generate meanings. The choice of the Visual Explorer tool and technique is in fact determined by such goal: Visual Explorer uses small groups of people who are asked to interact with each other in a certain way as to allow meanings to emerge from 'the middle' of the conversation.

Finally, a constructionist approach does not contradict an Experientialist position. My epistemological position is one that acknowledges knowledge and meanings as resulting from bodily experience, but that also recognizes that once stimuli are elaborated by the body they are then elaborated in the brain (which is in fact still part of the body), and are therefore manipulated and given meanings using knowledge and meanings previously stored; these knowledge and meanings are also formed by stimuli obtained in social situations. In other words, due to the fact that a person is generally surrounded by other people, every meaning created at some point is influenced by our social reality.

Experientialism and Constructionism support the way TED was designed, and therefore the way this research is conducted. TED in fact adopts a tool and a technique, Visual Explorer, which generate discussion amongst a group of participants, and therefore generates qualitative data. It is worth to remember here that what makes this method specific for an eating design process is the structure given to the technique, five framing questions elaborated from the Five Aspects Meal Model.

In summary, in this section I have discussed the use of the word meanings by first describing the philosophical underpinning of this research, experientialism, and how this describes meanings. I have then proceeded to explain how the experientialist approach influences my general approach to design and the interest in designing for meanings. I have explained the reasons for a qualitative approach to data collection and analysis, and therefore the design of TED itself.

1.2 INTERDISCIPLINARY RESEARCH

This chapter also introduces the interdisciplinary of this research, as it takes aspects from different disciplines and brings them together. Here I provide an explicit summary of the different disciplines influencing this research.

The understanding of the word *meaning* emerges from the *philosophical* underpinning found in *Experientialism* (Johnson, 2007a), which bases its research in *cognitive science*. The word *meaning* is then elaborated by Krippendorf (2006) for *product design*. The understanding of the term *new meanings* instead emerges from *management* research and literature (Verganti, 2009), even though it is based on *product design* and Krippendorf’s contribution, and is applicable to *design* in general (and therefore to *Eating Design* too).

TED is influenced by the understanding of new meanings, and is designed for the *Eating Design* discipline in particular, which is one of *Food Design’s* sub-disciplines. TED is a design method designed specifically for the preparation phase of the design process. Therefore this research emerges from literature on design methods and design process, two focal aspects of *design theory* research.

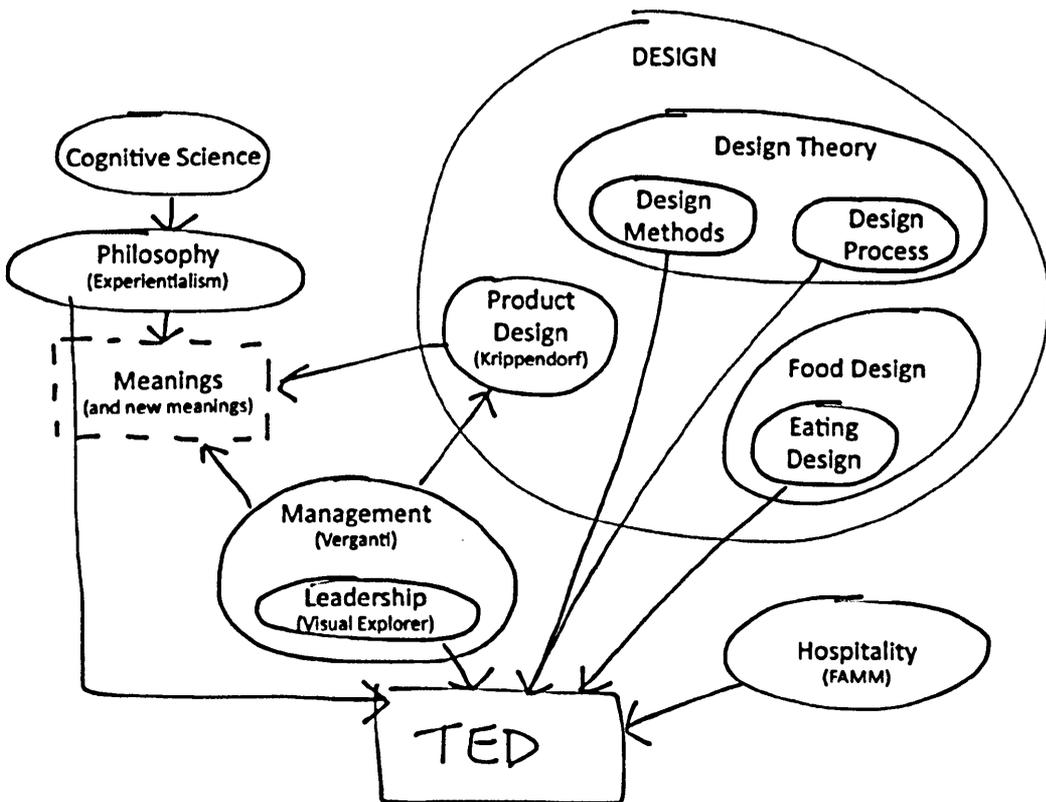


Figure 27: Visualization of this research’s interdisciplinarity

Finally TED is designed using Visual Explorer (Palus & Horth, 2010), a tool and a technique designed for and mainly used in *leadership* exercises, and using the Five Aspects Meal Model (FAMM) (Gustafsson et al., 2006) as a structure that makes TED a design method for an Eating Design process only; the Five Aspects Meal Model was initially designed as a structure for a *hospitality* course at Örebro University.

The image above visually summarizes this research's interdisciplinarity.

1.3 RESEARCH MOTIVATION

This research is fuelled by the passion emerging from my long engagement with Food Design. When I first came across this discipline, during my undergraduate studies, it immediately just made sense: designing food. Not cooking, but designing. The fascination for designing something that is made to last very little, has always been with me. Designing something tangible that will disappear in the moment of consumption, but also influencing the generation of something non tangible that will start its possibly infinite life in the same moment of consumption: meanings. I think of food as the ultimate material to design with, because any edible material has the potentials for stimulating all five senses. People will ingest and swallow these designs, which is a sort of ultimate act of trust towards the designer. This research is therefore driven by my area of interest. This is in contrast to other academic subjects where “a students’ doctoral study might be related to an enquiry articulated by their Supervisor” (Fisher & Mottram, 2006, p. 2). The positive aspect of this approach, and the reason why I personally appreciate it, is that choosing the subject of research “gives new researchers grounds for asserting the value of their enquiry on the basis of its value for them” (Fisher & Mottram, 2006, p. 2).

Eating Design in particular fascinates me even more than other sub-disciplines of Food Design, because Eating Design is about situations with infinite aspects, which all influence people's experiences. Therefore designing an eating situation is a greater challenge, because the design itself requires taking into account as many aspects as possible (e.g. lights, sounds, people, smells, besides food). To me Eating Design is accessing people's lives, even if for a brief moment. It is about giving a gift, and giving the chance to create positive memories.

Although the field of design method has been investigated for decades, and a substantial amount of knowledge has been created, there is still a considerable gap in the investigation of design methods for Food Design and Eating Design. Designing food is different from designing other types of products. First of all the material itself: Designing with chocolate, for example, is different from designing with plastic. Even though some production processes are similar,

and in some cases identical, chocolate is ultimately eaten and plastic is not. In this sense design methods for designing food, might differ from design methods for designing plastic, or metals, or woods. But which methods are different? This is an area that has not been investigated yet, and which I would very much like to contribute to.

In the case of Eating Design in particular, the scope for investigation is even greater. Eating design has to do with designing an eating situation, and right now the actors in this scenario are usually chefs, restaurant managers or events designers. As a consequence, the majority of the research conducted on topics that influence different aspects of Eating Design all have to do with food itself (Culinary Arts and Food Psychology), and what is related to restaurant and events management. I was not able to find any reference to any study conducted on the design process used to design an eating situation. None. Why shouldn't eating situations be designed following a design process and using appropriate design methods, exactly like designers do in product design or architecture?

This is what motivates me: the fact that there is no research being done on design methods for Eating Design. This is the area of knowledge my research contributes to.

1.4 STRUCTURE OF THIS THESIS

In this introductory chapter I have described the discipline, Eating Design, and the areas within it (design methods and the preparation phase of the design process) to which this research contributes to, and I have described how the word *meaning* is used in this research and what I mean by *new meanings*. I have done this starting by the definition of meanings given by Krippendorf (2006) and by describing its connection to experientialism and Johnson's (2007a) definition. After considering how this definition comes from Experientialism, I have explained how this philosophical underpinning has influenced my view towards design and designing new meaning, which links to Verganti's (2009) view on meanings. Finally I have explained how Experientialism influences my data collection and analysis and therefore, the design of TED itself.

In the chapter *Designing for...* I show different approaches towards designing for experiences emerged from the literature: designing for meanings, designing for values and designing for emotions. I describe these three different approaches and then explain and justify the one I align with: designing for meanings. I then further explain the design approach that gives the main contribution in this field of design: Design-Driven Innovation. I explain how this approach fits within other design approaches and try and defend the critiques it has received.

This discussion is fundamental to my research because it identifies the approach that my proposed method should follow.

In the chapter *How to design for meanings* I look at other methods to be used in the preparation phase of the design process, and which ones could be used to design for meanings. I discuss a selection of methods that does not want to be as extensive as possible, but that portrays the vast variety of methods available. My intention is not to mention all possible design methods ever developed, but to show examples of methods using different approaches or techniques. This analysis allows me to choose the tool and technique to employ in my proposed method, and to explain the reasons for my choice. In this chapter I also discuss how the method I am proposing is designed specifically for an Eating Design process. I attempt to demonstrate the complexity of the eating experience discussing the variables that have been identified from the consumer perspective and from the food and context perspective. After demonstrating the complexity of the eating experience I explain what structure I have chosen for the method I am proposing and the reasons for choosing it. This chapter summarizes the literature I have used to choose the components of the design method I am proposing. Therefore the research method I have used to make these choices, and to design the proposed method, is literature review.

In the chapter *A Design Method for Eating Design: TED* I first describe TED itself and its components, I describe the research approach and I finally discuss the ethical issues considered for this research. I then describe how I have conducted Study 1, which was a simulation of the first phase of an Eating Design process where I have used the method I am proposing, TED. I use this study to evaluate whether TED does produce themes and what type of themes it produces. I start this chapter describing my philosophical positioning, which informed my methodological choices for Study 1 and for Study 2. These methodological choices I suggest should be made by whoever should use this method. I finally explain the findings from this study.

In the chapter *Using TED's themes* I describe how I conducted Study 2, in the continuation of the simulation of an Eating Design process. Study 2 is the equivalent of the idea finding phase of the simulated design process. I discuss the design method I have chosen for this simulation, in which a group of designers used the themes produced by TED (in study 1) to generate design ideas for an eating event. The aim of Study 2 is to evaluate whether TED has produced enough and adequate themes to generate design ideas with. I discuss the methodological choices regarding data collection and data analysis and finally discuss the findings produced from this study.

In the last chapter, *Conclusions*, I discuss what is the contribution to knowledge of this re-

search, its limitations, I give direction for future research, and an account of my reflections on conducting this research.

CHAPTER 2

Designing for ...

The design discipline benefits from research towards the understanding of the relationship between people and what is designed. Some of this research has led to the conclusion that it is not enough to design products or services, but the goal should be designing experiences (Schmitt, 1999). I will first identify the design approach the proposed design method should follow in order to design experiences. With this purpose I investigate how designers design experiences: some by designing for values, some by designing for emotions, and some by designing for meanings. Values, emotions and meanings are different parts of an experience, emerging in different moments during the experience itself. This chapter answers the question: What should a design method for the preparation phase elicit? Should it investigate and elicit values, emotions or meanings? Before considering these three approaches to design, I will better explain how experiences work, and how they have been taken into account in the design discipline.

Ortony et.al (Clare & Ortony, 2000; Ortony, Norman, & Revelle, 2005) explain that the ability to function effectively in the world, and therefore the way human beings experience stimuli and react to them, depends on the interplay of four different domains: affect, motivation, cognition and behaviour. Norman (2002) on the other hand, explains that information are processed through two systems, rather than four: the affective system and the cognitive system. The *affective system*⁸ is judgmental and assigns rapidly and efficiently positive and negative valence to the stimuli. The *cognitive system* interprets and makes sense of the world. Affective signals work through neurochemicals bathing the relevant brain centres and changing the way we perceive, react and take decisions (D. A. Norman, 2002).

Research in interaction design in particular has developed our understanding of how human beings experience products. Desmet and Hekkert (2002) for example created a model considering the various ways in which products act as stimuli: products as event, products as agents and products as objects. The authors also articulate the different types of human-product interaction: instrumental interaction (using a product), non-instrumental interaction (using a product without it serving its function: playing or caressing a product) and physical interaction (thinking about, remembering, imagining using a product) (Desmet & Hekkert, 2007)⁹. Designing to enhance the user-product interaction led to the emergence of research that

8 Extensive research has been conducted on the affective system in particular. For more information on the three different levels (reactive - or visceral - level, routine - or behavioural - level, and reflective level) of the affective system see (D. A. Norman, 2004; Ortony et al., 2005).

9 Other research has identified the five interaction characteristics: resonance, connection, personal creation, fascination and exploration (Hekkert, Mostert, & Stomppf, 2003). Where the interaction should elicit fun - which can be defined as fun-in doing and relaxing - the designers should address three considerations: the product should provide the right functions in order for the user to accomplish their goals; it should offer usability and reliability to prevent frustration which blocks fun; and it should engage the user with 'fun-features' (Shneiderman, 2004). Moreover, another study identified the seven factors that determine people's attachment to an object: memories; self-identity; product's utility and ability to make a person independent from others; religious and political symbols; enjoyment; market value; reliability (Hendrik, Schifferstein, & Hekkert, 2004).

aimed at better understanding the user's perspective and to assist designers to engage with the user's experience as part of the design process (Dandavate, Steiner, & William, 2000; W Gaver, Dune, & Pacenti, 1999; Sanders, 1999).

Explicitly translating human-product interaction into experiences, Desmet and Hekkert (2007) hypothesise that the product experience has to be considered in its three subcategories: *the aesthetic experience*, *the experience of meaning* and *the emotional experience*. The *aesthetic experience* considers a product capacity to delight one or more of our sensory modalities. The *experience of meaning* sees cognition coming into play: cognitive processes like interpretation, memory retrieval, and associations, allow us to recognize metaphors, assign expressive characteristics to product, and assess its significance. The *emotional experience* operates at the emotional level. This experience is based on the evaluation of the significance of a stimulus/product rather than the product itself, therefore, it's the significance that causes the emotions (Desmet & Hekkert, 2007)¹⁰. This three parts process is subjective and therefore difficult to explain; for this reason it is even more difficult for design researchers to investigate or anticipate.

Research has also established the relevant role of past experiences, showing that the user's prior knowledge of similar artefacts affects his or her understanding of products (Kahmann & Henze, 2002). Moreover other studies demonstrate that user-product relationship do not take place in isolation but as part of a context and that such context consists of social, technical, cultural and other factors influencing how people relate to products (Hekkert & Van Dijk, 2001; F.S. Visser, Stappers, & van der Lugt, 2005). These are additional factors that add to the complexity of product experience and that make product experience difficult to anticipate.

Considering the complexity of human experiences, how can designers take into account the users' experience? Experiences are not physical phenomenon that can be predicted and shaped. Demir for example writes:

Designers have limited power to influence the particular activities of users; they cannot (and should not) dictate a particular experience, just as they cannot dictate a particular behaviour. (Demir, 2008, p. 140)

The experience's outcome, feelings and meanings, depends on the external stimulus as much as it depends on the person experiencing it: designers cannot predict how a product or service will be experienced. As Hassenzhal (2004, p. 47) states, "things loved for one reason in a particular situation, can be hated for the same reason in another". Moreover there are differences between the designer's and the users' concept of a product (Krippendorf, 2000; D.

¹⁰ Further investigating on aesthetic product experience, Hekkert also elaborates the four principles of aesthetic pleasure: (i) maximum effect for minimum means, (ii) unity in variety, (iii) most advanced, yet acceptable and (iv) congruency/appropriateness (Hekkert, 2006; Hekkert, Snelders, & van Wieringen, 2003).

Norman, 1988). Orel (1995) for example shows how medical products are used in ways that the manufacturer did not anticipate, and Siu (2003) shows how users' responses can differ from the designers' intended reactions.

Chamorro-Koc et al. in fact explore how designers' knowledge influences their designs and how it may differ from the user's outcome. For example Chamorro-Koc, Popovic & Emmison (2008) show that designers and users understand products differently, the areas of difference being: context-of-use, context-of-use versus product features, episodic knowledge, expert domain versus lack of experience. Moreover, in a study on the different concepts of usability between designers and users, Chamorro-Koc and Popovic (2009) find that designers' experiential knowledge influences the way they reinterpret the design task, and drives product usability.

Not only designing experiences is influenced by the impossibility to predict how people will interact with the product/service, and therefore the experience that he/she will have, but also designers' experiential knowledge is different from users', making it very difficult for the designer to think as a user. Designing an experience implies designing with the awareness of how experiences work, and designing the interaction between the product/service and the user. McCarthy and Wright (2004) in fact argue that it is not possible to design an experience but it is possible to design *for* an experience, which means trying to design something that maximises the possibilities of evoking the intended experience. Redstorm (2006) in fact talk about the shift from the object to the user's experience as the focus of design has prompted the interest in designing 'beyond the object'. The literature shows that designing 'beyond the object' for some means focusing on meanings, for others it means focusing on values, and for others on emotions. In this thesis I too, like suggested by McCarthy and Wright will use the expression *designing for* meanings, values and emotions, meaning designing for something that maximises the possibilities of evoking meanings, values and emotions. In the rest of the chapter I will look at how these three terms are used in the literature, and what are the differences and similarities in the use of these terms. The aim in this chapter is to discuss how designing for meanings is different from designing for values or for emotions, and to further explain why my research focuses on designing for meanings.

2.1 ...FOR MEANINGS

As Verganti (2009) says, design management literature is characterized by two major findings. The first is that radical innovation is one of the major sources of long-term competitive advantage. The second is that "people do not buy products but meanings" (Verganti, 2009, p. 4), a

statement that is very close to what Levy said in 1959: “people buy products not only for what they can do, but also for what they mean” (S. J. Levy, 1959, p. 118).

Verganti explains that “a particular meaning is achieved by using a specific design language” which is “a set of signs, symbols, and icons (of which style is just an instance) that designers can adopt to deliver the message” (Verganti, 2003, p. 36). Dell’Era and Verganti add that a product’s language is “the set of signs that are used to make a product speak” (Dell’Era & Verganti, 2006, p. 8). The meanings attributed to products are the focus of ‘product semantics’, a term pioneered by Butter and Krippendorff (1984). The authors explain:

The term first appeared in the Industrial Designers Society of America (IDSA)’s Journal Innovation (Krippendorff & Butter, 1984). Reinhart Butter and I defined ‘product semantics’ as both an inquiry into the symbolic qualities of things and as a design tool to improve these cultural qualities. [...] This special issue on product semantics brought together the work of several designers and design researchers. They discussed industrial products, not as photogenic objects of exemplary aesthetic qualities, but regarding what they could say to their users, as communications, as having meanings. (Krippendorff, 2006, p. 1)

Then, in 1989, Krippendorff and Butter edited a double issue of *Design Issues* (Krippendorff & Reinhart, 1989) where they agree on the definition of product semantics as:

A systematic inquiry into how people attribute meanings to artifacts and interact with them accordingly.

And:

A vocabulary and methodology for designing artifacts in view of the meanings they could acquire for their users and the communities of their stakeholders. (cited in Krippendorff, 2006, p. 2; Krippendorff & Reinhart, 1989)

Soon after, Butter (1987) classified the three contributions that product semantics provide: to make the use of a product self-evident, to give a product a distinct character, and to make products culturally meaningful. Moreover Monö (1997) adds that the communicative effect of a product is increased by the four semantic functions: describing, expressing, exhorting and identifying. On the bases of product semantics Verganti argues that firms should look beyond shapes, features and functions and investigate the meaning that users give to products. A series of studies conducted by Verganti and other authors introduce the idea of *Design-Driven Innovation* (Dell’Era, Marchesi, & Verganti, 2010; Dell’Era & Verganti, 2009; Jegou, Verganti, Marchesi, Simonelli, & Dell’Era, 2006; Verganti, 2006, 2008). Through the analysis of the most important Italian companies that produce furniture, Verganti describes the process that makes these companies so successful: Design-Driven Innovation is a process that allows a company to create its own vision and proposal and to develop a radical new meaning and

language:

Design-Driven Innovation is based on the idea that each product has a particular language and meaning. As a scheme, it expands and elaborates on the concept of form, in order to better capture the communicative and semantic dimension of a product. (Verganti, 2003, p. 35)

Verganti (2009) gives a series of examples of companies that are using Design-Driven Innovation to design successful products. In November 2006, Nintendo launched the *Wii*, and the world of videogames changed forever. *Wii* is a game console with motion-sensitive controllers that allow people to play games moving their bodies. People might serve tennis balls circling their arm or play golf swinging their torso. *Wii* got people out of the sofa and into a world of entertainment through movements. What was previously considered a passive immersion in a virtual world for children who were great at moving their thumbs, has been transformed into an active physical entertainment in the real world, for everyone in the family.

A corkscrew is a tool, thus innovation has always aimed at making it easier to use, more functional, ergonomic and beautiful. In 1991 Alessi introduced a family of products that were not necessarily more functional and were not more beautiful for the existing standards of beauty. One of these products was Alessandro Mendini's 'dancing' *Anna G.*, with its twisting head and arm-like levers. *Anna G.* was a corkscrew that could dance (see Figure 29).

Figure 28: Traditional corkscrew.

Figure 29: *Anna G.* by Alessandro Mendini for Alessi

Along with *Anna G.* is the whole family of products resulting from the project *Family Follows Function* (see Figure 33), like Stefano Giovannoni's plastic citrus squeezer, a stylized depiction of a Chinese Mandarin in a conical hat (see Figure 30); his nutcracker in the shape of a squirrel whose teeth crack the shells (see Figure 31), and Mattia Di Rosa's pressure plastic bottle cup,

whose name says everything: 'Egidio. The little man has lost something' (see Figure 32).

Figure 30: Citrus squeezer by Stefano Giovannoni for Alessi.

Figure 31: Nutcracker by Stefano Giovannoni for Alessi.

Figure 32: Egidio by Mattia Di Rosa for Alessi.

Figure 33: Family Follows Function by Alessi.

Another product suggested by Verganti as an example of product resulting from Design-Driven Innovation, is *Bookworm* launched by Kartell in 1994, which also became successful because of the radical innovation of meaning proposed. *Bookworm* is a book shelf whose first

function is not to be affixed to the wall to carry books, but which instead has a more intimate role. Bookworm is designed to replace paintings and to allow the customer to create the shape he prefers (see Figure 34). And again, the *iMac G3*, the all in one personal computer that transformed computers from objects to be used at work in the office, to objects of interior design that fit in everybody's home. The *iMac G3* used transparency to reveal what since then had to be hidden, colours to make this object friendlier and more approachable, and a handle to suggest an easy usability and the possibility to move it around in the house (see Figure 35), like any other decorative piece of furniture.

Figure 34: Bookworm by Kartell.

Figure 35: iMac G3 by Apple.

All these are examples of products that proposed new meanings to users, and to which users did in fact attribute new meanings. A corkscrew is something that opens bottles of wine; Anna G. is a dancing doll, the entire Family Follows Function group of products are not citrus squeezers, nutcrackers or bottle cups, but are instead companions. People buy these products not for what they do, but for what they mean. These products elicit emotional responses in people that other corkscrews and citrus squeezers never did; people attach meanings to these products, meanings that they never attached to other corkscrews and citrus squeezers.

As explained above, "a particular meaning is achieved by using a specific design language" which is "a set of signs, symbols, and icons (of which style is just an instance) that designers can adopt to deliver the message" (Verganti, 2003, p. 36). What is important to remark at this point is why these examples of products do in fact propose new meanings. First of all these products propose new messages, i.e. associating kitchen utensils to characters that can elicit positive feelings like fun, surprise and affection, or that can elicit childhood memories. Secondly messages are delivered using the appropriate language, i.e. materials, colours, and shape. The coherence between message and language makes it easy for the user to interpret these products, and facilitates the attribution of meanings, which emerge from the experience of such products.

To summarize, Verganti explains that meanings are

“the why of a product – the profound psychological and cultural reasons people use the product. This dimension can imply an individual or a social motivation. Individual motivation is linked to psychological and emotional meanings [...] Social motivation is linked to symbolic and cultural meanings: what the product says about me and others.” (Verganti, 2009, p. 32)

Designing for meanings, is only one of the perspectives that can be found in the literature. The two other terms that are associated with designing for experience are values and emotions.

2.2 ...OR FOR VALUES

Cagan and Vogel (2002) propose that breakthrough products differ from their competitors because of the significant value products provide to the users. Consequently consumers are willing to pay a higher price for products that connect to their own values. Graeber (cited in Boztepe, 2007; Graeber, 2001) identifies four main approaches for defining value: (1) the notion of value as the concept for what is good in life, (2) value in monetary terms, as cash a person is willing to pay for a certain product, (3) value as meaning and meaningful difference, (4) value as action. The third approach to the definition of value in particular seems to conflict with the way Verganti considers meaning. For Graeber values can be considered as meanings, and values create meaningful differences between products. For Verganti it is meanings that propose values: “[m]eaning proposes to users a system of values - a personality and identity - that may easily go beyond style” (Verganti, 2008, p. 440).

Sheth et al. (Sheth, Newman, & Gross, 1991) describe five consumption values that influence consumer behaviour choice: functional value, social value, emotional value, epistemic value, and conditional value. The authors conclude that “within a single product class, the brand, product type, and ‘buy or not buy’ choices may be driven by completely different consumption values” (Sheth et al., 1991, p. 163).

With regard to the question of what is the source of value, different perspectives should be mentioned. Within the research on consumer value, definitions are in accordance with Graeber’s second approach, where value is identified in terms of monetary significance, or the amount of money people are willing to pay for a certain good (Butz & Goodstein, 1996; Gale, 1994; Zeithaml, 1988). Boztepe (2007) on the other hand, argues that such a view overlooks the values obtained through the use of the product, and therefore is problematic for designers. Moreover she suggests that “the-money-spent-for-product-quality view of value seems to exclude [the] range of communication products” (p.56) like websites, where there is no purchase stage or evaluation of choices as there is with physical products. It is also to be considered that there are many types of products, like photos, memorabilia, gifts or spiritual

objects, which have no monetary value, or a price attached to them, but are considered to be of high value by the people who possess them (Belk, 1987; Csikszentmihaly & Rochberg-Halton, 1981).

Boztepe (2007) argues that relating value to design one should consider the use of the product because, as Heskett (2002) notes, it is difficult to consider utility/use and significance/meaning of an object separately. An experientialist approach in fact considers value as being created at the interface of the product and the user (Fronzizi, 1971) because “value resides not in the product purchased, not in the brand chosen, not in the object possessed but rather in the consumption experience derived therefrom” (cited in Boztepe, 2007; Holbrook, 1999, p. 8). Values therefore are like meanings in their connection to experiences.

What Boztepe (2007) calls *User Value* is the result of the interaction between what the product provides and the users’ goals, needs and limitations; User Values emerge from the use of a certain product. Since value changes, as cultural values, norms and external factors change (Overby, Woodruff, & Gardial, 2005), for Boztepe (2007) user value is relative and contextual, indicating that value, like meaning, is closely tied to the experience’s properties. Considering the dimensions characterizing user value, (1) intrinsic-extrinsic, (2) self-oriented versus other-oriented, and (3) active-reactive (Holbrook, 1999), Boztepe (2007) also identifies the four types of User Value, those values designers should design for: (1) Utility Value, which refers to the utilitarian consequences of the use of a product; (2) Social Significance Value, which refers to the social oriented benefits creating the ownership of an experience with a product; (3) Emotional Value, which refers to benefits like fun and pleasure gained by the interaction with a product; and (4) Spiritual Value, which refers to spiritual benefits enabled by the product such as good luck.

We can conclude that value emerges from experiencing the product (or service) in question. What also seems to emerge from the literature, and from Verganti and his colleagues too, is that the terms ‘meanings’ and ‘values’ are often used together, or to indicate the same thing. Verganti for example, when explaining the designer’s role in Design-Driven Innovation says: “Hence designers exploit their network position to move languages (and the meaning and values attached by people) across industries and socio-cultural worlds” (Verganti, 2003, p. 40). In this case the terms values and meanings are used together, explaining that both meanings and values are attached to products as a consequence of a product language. Meanings and values seem here to be two distinct concepts both relating to the same situation. In another paper Dell’Era and Verganti write: “product meanings (i.e. the emotion and the symbolic values represented by the product) aim to satisfy the emotional and socio-cultural needs of the customer” (Dell’Era & Verganti, 2006, p. 4). In this case values are something that constitutes meanings: meanings are made of emotions and values. Finally, when articulating

the importance of meanings within product semantics, the same authors say: “the innovation of product signs and languages allows new meanings and values to be communicated to the customers, and for this reason it can be defined as a semantic innovation” (Dell’Era & Verganti, 2006, p. 581). In this instance, like in the first, the two terms meanings and values are used together. In this case product language allows to communicate both meanings and values.

My understanding is that there still is a bit of confusion between the two terms. Considering Verganti and his colleagues’ use of the two words, Graeber’s third approach to defining value (value as meaning and meaningful difference), as well as for example Boztepe’s four types of values presented above, we could conclude that these two terms often mean the same thing. This might mean that meanings and values are in fact intrinsic to one another, and that it is difficult to consider one without considering the other.

The quotations from Dell’Era and Verganti discussed above also bring to light a possible misuse of terms by Verganti and his colleagues. In some instances the authors seem to imply that products communicate meanings, and not that meanings are attributed to products, as would be in line with an experientialist approach. Only the first of the three examples given above, for example, implies an experientialist and constructionist position. When Verganti says in brackets “the meaning and values attached by people” (Verganti, 2003, p. 40), he is explaining that meanings are attributed to products through experiences¹¹. On the other hand, in the second and third example given above (and in other points across the papers by Dell’Era and Verganti) another approach emerges:

Design-Driven Innovation is based on the idea that each product has a particular language and meaning. (Verganti, 2003, p. 35)

the innovation of product signs and languages allows new meanings and values to be communicated to the customers. (Dell’Era & Verganti, 2006, p. 581)

In these two examples it seems that meanings are represented and communicated by products. Because of Verganti’s alignment with Krippendorff’s product semantic, and because of product semantic being embedded in experientialism, I consider this as a possible misunderstanding emerging from the choice of words. It is possible to understand Verganti’s alignment with Krippendorff’s notion of product semantics not only from the fact that there are references to Krippendorff’s product semantics in the majority of papers discussing design driven innovation (Dell’Era et al., 2010; Dell’Era & Verganti, 2006, 2007, 2009; Verganti, 2003, 2008, 2009), where product semantics is discussed as a starting point to discuss product language, but also from different references to the connection between the semantic dimension of a

¹¹ This same use of the term meaning from an experientialist and constructivist approach can be found across Verganti’s publications. This main point is also highlighted in Chapter 1.

product and semantic innovation and Design-Driven Innovation. These can be found for example in two of the quotations already discussed:

Design-Driven Innovation is based on the idea that each product has a particular language and meaning. As a scheme, it expands and elaborates on the concept of form, in order to better capture the communicative and semantic dimension of a product. (Verganti, 2003, p. 35)

[T]he innovation of product signs and languages allows new meanings and values to be communicated to the customers, and for this reason it can be defined as a semantic innovation. (Dell’Era & Verganti, 2006, p. 581)

The use of the terms semantic dimension and semantic innovation clearly refers to Krippendorf’s notion of product semantics, which is embedded in an experientialist epistemological position. The definition that Krippendorf gives of product semantics in fact considers meanings as something that is attributed to a product: “A systematic inquiry into how people attribute meanings to artifacts and interact with them accordingly” (Krippendorf, 2006, p. 2). Moreover Krippendorf’s definition of meanings, discussed in Chapter 1, further demonstrates the experientialist and constructionist position of product semantics.

In conclusion, given that Verganti aligns with product semantics, and given that product semantics has an experientialist approach, I believe that Verganti and his colleagues’ position is not that products communicate meanings, and that therefore meaning are embedded in products, but instead that products have the capacity for people to assign meanings to them. A product resulting from a Design-Driven Innovation process has the potential for people to attribute meanings to it, and in that sense it communicates meanings to those experiencing it.

Having expanded on this potential issue on the origin of meanings, and having previously discussed the difference (or lack of such) between values and meanings, I will now discuss the way the term emotions is used in design literature, and the perspective suggesting to design for emotions.

2.3 ...OR FOR EMOTIONS

Design research started to officially recognize emotions as a design aspect with the first Design and Emotion conference in 1999 (Overbeeke & Hekkert, 1999). Researchers have been trying to understand how emotions influence, and are elicited by, human-product interaction. For example, among the different types of pleasure eliciting activities (Berenbaum, 2002), Jordan (1999) identifies the four main categories of pleasure sources in human-product interaction: i) the *physio-pleasures* are perceived through the senses; ii) the *socio-pleasures* are

a consequence of social contact during product usage; iii) the *psycho-pleasures* are elicited by accomplishing a task using the product; iv) the *ideo-pleasures* are gained through the values in or attributed to the product. This fourth category identifies values as one of the four sources of pleasure or positive emotions in product interaction, implying that emotions are a consequence of the recognition of certain values, and therefore confirming that the terms 'values' and 'meanings' are used interchangeably.

Emotions serve an adaptive function, because they help us defining our position in the environment; emotions in fact pull us or push us away from certain people, objects and ideas (Frijda, 1986). This implies that although people may produce different emotional responses, the process that produces those emotions is the same for everybody. Visualizing the process that allows product interaction to create emotional responses, Desmet (2002) and Desmet and Hekkert (2002) have produced a *model of product emotions* (Figure 36). This model shows the three parameters that determine whether a product elicits an emotion: *concern*, which is a more or less stable preference for certain states of the world (cited in Desmet, 2003; Frijda, 1986); *product*, the particular object a person is interacting with; and *appraisal*, the process by which we assess how a product might harm or benefit us.

Figure 36: Basic Model of Product Emotions. Source: adapted from Desmet (2002) and Desmet and Hekkert (2002)

On the basis of this particular model Desmet (2003) identifies five types of product emotions. *Instrumental product emotions* are elicited by those products that facilitate goal achievement; the concern type 'goals' refers to those states that we want to obtain (e.g. I want to be happy, I want to have lunch). *Aesthetic product emotions* are elicited by products that appeal to us thanks to perceivable characteristics (i.e. smell, taste, look, sound and how they feel). *Social product emotions* depend on our standards on how we believe things should

be and people should act. These emotions are elicited by the way we appraise product in terms of 'legitimacy'. *Surprise product emotions* are not related to a specific concern type like the previous three; surprise emotions are elicited by products that are appraised as novel, sudden and unexpected. *Interest product emotions* are elicited by appraisal of challenge combined with promise, and all involve an aspect of stimulation. It is possible here to see a parallel between Desmet's types of product emotions and Sheth et al. (Sheth et al., 1991) types of values. In particular there is a linear correlation between social value, deriving from the association to one or more social groups, and social product emotion. And also between epistemic value, "the capacity to arouse curiosity, provide novelty and/or satisfy a desire for knowledge" (Sheth et al., 1991, p. 162) and surprise product emotions. This connection seems to emphasise how certain types of values elicit certain type of emotions, and therefore how values, like meanings, generate emotions.

In his book *Emotional Design, why we love (or hate) everyday things*, Norman (2004) considers the emotions that emerge at various levels from automatic responses, from using the product, and from reflecting on the product itself and what it means. The author translates the levels of affective processing (visceral level, behavioural level and reflective level) into different strategies for emotional design: *visceral design* focuses on the automatic responses to the appearance of a product, *behavioural design* focuses on functions and ease of use, and *reflective design* is connected to the culture, the message and the meaning of a product. These three strategies all influence the final product experience and therefore the emotions elicited by the interaction with it. These are Norman's strategies to design for emotions.

An example of products with added emotional aspects are many of those designed by the Apple Company; Steve Jobs is in fact considered an instrumental figure in this transformation, for his ability to create electronic consumer products that "capture people's hearts and

change their lives" (Scanlon, 2005, p. 56). On the same line, Hartmut Esslinger the founder of the company Frog Design, whose motto is "design follows emotion", stated that "even if a design is elegant and functional, it will not have a place in our lives unless it can appeal at a deeper level, to our emotions" (cited in Demir, 2008; Sweet, 1999, p. 9).

Demir (2008) uses the example of *Te'ò* (see Figure 37), a tea strainer representing a humorous character; when interacting with it, it is possible

Figure 37: *Te'ò*, Alessi

to create infinite interpretations and storylines. *Te'ò* is part of the group of product Family Follows Function, which Verganti uses as an example of products introducing radical meanings. A product presenting radical change in meaning does in fact elicit positive emotional responses.

This is an important example on how important emotions are in the achievement of radical innovation in meanings: positive emotions create attachment to the product because consequence of an intimate relationship with the product's meaning. At the same time this example emphasizes again how emotions are consequences of attributing meanings to objects, and so come second, in the experience process, to meanings.

2.4 DESIGNING FOR?

Meanings, values and emotions all refer to the communicative qualities of a product, and these terminologies are not the only three that have been used; there is also who talks about "soft design" (McDonagh-Philp & Bruseberg, 2000), "added emotional value" or "emotional fit" or "product emotions" (Desmet & Overbeeke, 2001), and "product soul" (Durgee, 2001).

As discussed above the terms 'meanings' and 'values' seem to be used interchangeably, and since there is not a clear difference between values and meanings, my choice towards designing for meanings as opposed to values is dictated by my epistemological positioning, experientialism, and the fact that Johnsons (2007a) (as seen in Chapter 1) discusses meanings, and not values, as emerging from experience.

Considering the account of emotions and meanings given in Chapter 1, we know that "emotions provide a natural means for the brain and mind to evaluate the environment within and around the organism, and respond accordingly and adaptively" (Damasio, 2003, p. 53). Emotions emerge by attaching meanings to things. Simply put, emotions are a consequence of meanings. For this reason, between designing for meanings and designing for emotions, I consider more appropriate to design for meanings, because designing for meanings implies designing the reasons why certain emotions will be elicited.

In summary I argue that designers should design for meanings, because being embodied, meanings emerge from the interaction with the product/service, from experiencing certain stimuli. Experiencing something and attaching a meanings to it elicits certain emotions which in turn generate feelings of which we become aware. The way designers can design for meanings is by choosing the product/service's message and designing the product/service using the appropriate language. Designing for meanings therefore means designing the message

and the language of something which has the potential of generating new meanings; something that has the capacity for people to attribute new meanings to.

A design method designed for a design process with such purpose, is a design method for *divergence* (Jones, 1970), for expanding boundaries, a method for the *fuzzy front end* (Sanders & Stappers, 2008): a method that has the potential to generate new meanings. Such new meanings would be translated into a message and a language, and presented to people in that form. Only those who will ultimately experience the product, service or eating situation, will attribute a meaning to it, which hopefully will be the new meaning that the designer anticipated. Coherence between message and language should ensure this happens.

The design process that Verganti himself proposes to achieve such goal is called Design-Driven Innovation.

2.5 DESIGN-DRIVEN INNOVATION (DDI)

Verganti explains that

the process of Design-Driven Innovation is a research project – that is, it is exploratory, it aims at creating an entire breakthrough product family or new business, and it occurs before product development. It is not the fast creative and brainstorming sessions that are typical of concept generation but rather a deep investigation that, like technological research, escapes attempts to imprison innovation in simple, sequential ten-step rules. (Verganti, 2009, p. 172)

Design-Driven Innovation (DDI), is a phase of the design process, the very initial phase of the design process. It aims at opening up opportunities before thinking in terms of product to be designed. DDI should be adopted to “sense the dynamics of sociocultural models and think of new languages and visions with an exploratory aim” (Verganti, 2008, p. 450). Figure 38 below shows how Verganti positions DDI within a process, and in relationship to other phases with different focuses.

As Verganti (2008) explains, user-centred design moves the attention from product development to concept generation by investigating the users’ needs. DDI on the other hand moves the focus to an even earlier phase of the innovation process, “where firms sense the dynamics of sociocultural models and think of new languages and visions with an exploratory aim” (2008, p. 450). DDI is a research project that aims at investigating into the *life context* (Verganti, 2009, p. 143) that the project wants to address, and define new radical meanings. In other words, DDI is the phase that Sanders (2008) calls the *fuzzy front end*, and the phase that Jones (1970) calls *divergence*, where to “extend[...] the boundaries of a design situation” (Jones, 1970, p. 64). DDI coincides with the phase of the design process this research is interested

In. Considering the figure above provided by Verganti, we can see that DDI in fact coincides with the fact-finding and idea finding phases as proposed by Osborn (1953). As discussed in Chapter 1, the fact finding phase is where the problem is defined and where we find *preparation*: gathering and analysing the pertinent data. Figure 39 below shows an integration of Verganti's figure representing DDI positioning, and the three phases proposed by Osborn.

Figure 38. The process of Design-Driven Innovation as research and its position relative to other phases of innovation. Source: adapted from Verganti (2009, p. 173)

Figure 39: The design process with location of Design-Driven Innovation (Verganti, 2009, p. 173), with addition of the division of the three phases: Fact Finding, Idea Finding and Solution Finding.

The difference between the way other authors, like Sanders and Jones, see the first phase of a design process, and the way Verganti sees it, is that DDI implies a radical innovation of meaning. DDI does not aim at understanding what people like and do. DDI is not user-centred as design is for Sanders (2002) for example; DDI does not aim at understanding what meanings people attach to things, but instead it aims at generating the possibility for new meanings:

[N]owadays firms have to consider the necessity to introduce new product languages and meanings besides new functionalities and technologies; consequently, a firm has to manage the knowledge about both technologies and socio-cultural trends. (Dell’Era & Verganti, 2009, p. 4)

The concentration on these two aspects, technologies and socio-cultural trends, is a focal point in DDI and in the research necessary to create the opportunities for new meanings. Dosi (1982) for example introduced two approaches to innovation: market-pull and technology-push. The market-pull approach considers the market the main source of innovation, where products development is a consequence of explicit needs expressed by the consumers. The technology-push approach implies that innovation derives from the company’s research and development activities, that identifying new technologies allows the creation of new products.

Verganti (2003) on the other hand, describes a design push approach that is complementary to market-pull and technology-push (see Figure 40). In the design-push approach, innovation comes from a third knowledge source: the knowledge about product languages which “describes knowledge of signs and symbols that will deliver a particular message, as well as

the semantic context (the socio-cultural models) through which the user will give meaning to those signs” (Verganti, 2003, p. 37). DDI therefore aims at generating a design push, which emerges from research into new messages and the appropriate new language, and which therefore has the potentials for proposing new meanings. In other words, within DDI “the driver of innovation is the ability to understand, anticipate and influence the emergence of new product meanings” (Dell’Era et al., 2010, p. 13).

In the framework of DDI that Verganti proposes (see Figure 40 above), the horizontal axis shows the changes in meaning, which is radical when the meaning differ significantly from that of the products that dominate the market. This framework also shows that there can be a conjunction of radical change in meaning supported by, or led by, a radical technological improvement. This is the scenario where the most successful products are usually located, and is called Technology Epiphany.

This framework also explains the difference between incremental innovation of meanings and radical innovation of meanings. In the words of Norman and Verganti:

Incremental innovation: Improvements within a given frame of solutions (“doing better what we already do”). [...] Radical innovation: A change of frame (“doing what we did not do before”). (D. A. Norman & Verganti, 2012, p. 5)

To better understand the difference between incremental and radical changes, Verganti explains the concepts of *regime* or *paradigm* (Verganti, 2008, p. 54). A technological regime dominates the industry; it is the set of studies and researches shared in the field about what could be done. Technological regimes define the boundaries between incremental and radical technical change. Incremental changes occur within a regime, whereas radical technological innovation is associated with a change of the dominant regime. In the same way there are socio-cultural regimes or paradigms: incremental innovation of meaning happens within a regime, whereas a radical innovation of meaning creates a completely new regime. Incremental innovation creates in fact improvements within a given frame of solutions allowing a product to ‘do better’ what other products already do, whereas radical innovation implies a change of frame and allows a product to ‘do’ what was not done before (D. A. Norman & Verganti, 2012). Incremental innovation brings small changes that help improve a product’s performance, lower its cost or enhance its desirability. Radical Innovation is described as disruptive or as a breakthrough, implying a discontinuity with the past (Garcia & Calantone, 2002).

When radical innovation of meaning meets radical innovation of technology, technology epiphanies occur. An example of technology epiphany that Verganti (2009, p. 68) gives, besides the Nintendo Wii already discussed, is the Swatch. Swatch, launched in 1983, was the first watch that was not only about timekeeping, but about fashion as well. It’s success was

related not only to the fact that company released two collections per year, but also thanks to the low price that allowed people to own more than one watch, just as with fashion accessories. Swatch represents an innovation of technology as well as meaning, because it employed the latest quartz movement and it required a breakthrough in product design: the thickness was in fact reduced from more than 4mm to less than 1mm, and the number of the parts was reduced from 150 to 51.

2.5.1 WANT TO BE RADICAL? FORGET USER-CENTRED INNOVATION

How is radical change of meaning achieved? Verganti gives a short answer with the title of a section of his book *Design-Driven Innovation*:

Want to be radical? Forget user-centred innovation. (Verganti, 2009, p. 48)

Analysing successful Italian manufacturers, such as Alessi, Artemide and Kartell, Verganti understood that their approach to innovation is not centred on users but centred on meanings. Verganti says:

No one questions the importance of user-centered design. Yet this is only one piece of the puzzle. There are indeed firms that have effectively developed a different approach to rely on design, an approach that does not fit the user-centered model and, to a large extent, is orthogonal to it. [...] The innovation process of these Italian companies in furniture, kitchenware, lighting, and small appliance industries (as well as other worldwide leaders in different industries such as Apple or Bang & Olufsen), is definitely not user centered. Rather, these companies have developed superior capability to propose innovations that radically redefine what a product means for a customer. For them, Design-Driven Innovation is the radical innovation of a product's meaning. (Verganti, 2008, p. 437)

A company looking for radical innovation of meaning does not do too much research on users, because the meaning that users give to things is defined by the sociocultural regime in which they belong. Users hardly help in understanding possible radical changes in product meanings because they are immersed in today's sociocultural context which shapes their interpretations towards current meanings (Gero & Kannengiess, 2004). The goal of DDI on the other hand, is to anticipate trends. Verganti explains that successful companies such as Alessi or Artemide do not scrutinize how the user behaves with a product or what are the meanings she associates to that product, instead they take a step back: they enlarge their perspective, and investigate evolution of society, economy, culture, science and technology. These companies search for new possibilities that are consistent with the evolution of socio-cultural phenomena but that are not there.

When asked how their firms investigate users' needs, entrepreneurs of leading design-driven companies replied (Verganti, 2008, 2009):

Market? What market? We do not look at market needs. We make proposals to people.

Ernesto Gismondi, chair, Artemide.

Working within the metaproject transcends the creation of an object purely to satisfy a function and necessity. Each object represents a tendency, a proposal and indication of progress which has a more cultural resonance.

Alberto Alessi, chief executive officer (CEO), Alessi.

The user's needs and meaning are still investigated, but the user is not the 'centre' of the research. Companies look at the users' needs as well as at a changing sociocultural context. As we have seen in the section above, DDI is a phase of the design process that precedes the phase where the focus is on user-centred design. During DDI these companies take a step back and consider what people *could* love in a non existing scenario and how they might receive new proposals. Who is then the 'centre' of research in Design-Driven Innovation? Verganti introduces the concept of the *Interpreter* as one of the actors in the innovation environment. Interpreters are "people who can act like bridges, that is, those who do not belong to your industry but who target your same life context" (Verganti, 2009, p. 154). DDI is the result of a networked research process where firms and external interpreters develop knowledge on languages and meanings (Dell'Era & Verganti, 2009).

The literature explains the advantages and disadvantages of the external acquisition of knowledge in the product development (Bidault & Cummings, 1994; Chatterji, 1996; de Brentani, 1995; Hargadon & Sutton, 1997; Kessler, Bierly, & Gopalakrishnan, 2000) and proposes different typologies of co-operation with external sources of knowledge (Brockhoff, 1991; Chiesa & Manzini, 1998; Kotabe & Swan, 1995; Millson, Raj, & Wilemon, 1996). Most of these studies however, investigate collaboration only from a technological point of view and not from a socio-cultural one. Verganti, on the other hand, argues that external collaboration is to be sought for the investigation of languages and meanings too. Introducing DDI implies that companies try to sense the dynamics of socio-cultural models and explore new visions of languages and meanings through the interpreter's contribution (Dell'Era & Verganti, 2009).

Verganti explains that pursuing radical innovation of meaning usually has different implications. Let's consider for example the question that Artemide asked before producing *Metamorfosi*: *How can we make a person feel better when she comes home after work at seven at night?* (Verganti, 2008). Verganti explains that this question has three implications. First of all it introduces a *broader context*: it is not asking about changing a light bulb, but it is asking

about life. Second, the *subject is broader*, as it is not asking about a user in relationship to a particular product, but instead it's asking about a person, with her social background and culture. Third, the *purpose is broader*: not a pragmatic need but the reason why people do things in the context proposed. Broadening the perspective¹², a richer environment emerges for considerations, showing that other actors may share the same question. These actors, interpreters, are companies from very different market sectors that all have the same interest in understanding how people give meaning to things when they come home from work. These may be: manufacturers of computers and furniture, as well as editors of magazines (who publish articles on domestic scenarios), food companies, universities and design schools and many more.

Figure 41: The Design Discourse Surrounding the Firm. Source: adapted from Verganti (2009, p. 144)

All of these actors may be interpreters for Artimede's research. Although many of them may not be designers, and although none of them may be interested in lamps, they all contribute to the production of knowledge about how people give meanings to things in their homes. Interpreters are therefore people working on industries different from the one being investigated, but that target the same life context. In fact, the more different interpreter's perspectives are, the more effective the conceptualization of new meanings will be. Breakthrough proposals emerge from the connection between worlds that are relevant to the user but often unfamiliar to competitors.

¹² Broadening the perspective is essential for DDI, is one of the aspects that allow to conduct the right investigation and possibly contribute towards radical changes in meanings. This consideration is taken into account later on when describing how TED is designed: the framing question, which is the focal point of the Visual Explorer technique, will be a broad questions that allow for this type of investigation. This will be discussed in Chapter 3.

2.5.2 DESIGN-DRIVEN INNOVATION VS EVERYBODY

Design-Driven Innovation's main 'antagonist' is User-centred design. As we have seen, Verganti has concluded that firms designing products that propose a radical change in meaning do not centre their research on users. Verganti in fact introduces interpreters as opposed to users.

User-centred design, or Human-centred design, was the response to the interest on investigating people's experiences and the interaction with products, when understanding the user's experiences and the users' needs became essential. Significant effort has been put in defining User-centred design (see e.g. Chayutshakij & Poggenpohl, 2002; D. A. Norman, 1998; D. A. Norman & Draper, 1986; Sanders, 2002; Veryzer & Borja de Mozota, 2005). This approach, in the spotlight because of the success of major firms like IDEO (Kelly, 2001) or Continuum (Lojacomio & Zaccal, 2004), implies that product development starts from the analysis of the user's needs. User-centred design should inform product innovation by asking users about their needs or by observing users' behaviour when interacting with an existing product. This approach has helped to surpass the interpretation of design as 'style' or as 'something to make an object look better', and as a process that is exclusive of the designer.

Since the aim of user-centred design is to investigate the user's needs, it is not used in technological push, but rather in the market-pull (see Figure 39 above) where the innovation is adapted to a current socio-cultural model. Within non-technological push Liem and Sanders (2011) indicate three approaches:

The **user-centred** perspective uses research-led approaches coming primarily from marketing and the social sciences to make incremental improvements to existing products or products lines. The **design-led** perspective uses design thinking and has the potential for significant innovation but it does not value the input of potential end-users as being participants in the early front end of the process. The **co-creation** perspective puts the tools and methods of design thinking into the hands of the people who will be the future end-users early in the front end of the product development process (Liem & Sanders, 2011, p. 113).

These perspectives identify User-centred design as having a participatory mindset (where users participate in the design research) and most importantly as being research-led; user-centred design is therefore a research process, just like DDI is (Verganti, 2009). DDI's argument against user-centred design is that users cannot anticipate radical changes in meanings: user-centred design can only produce incremental innovation because it focuses on things people already know about.

Among Liem and Sanders' (2011) approaches there is also *co-creation* which implies that users collaborate with designers along the entire design process, including the product de-

velopment phase. Sanders and Stappers (2008) refer to co-creation as any act of collective creativity that is shared by two or more people. On the other hand they indicate *co-design* as collective creativity applied across the design process. Thus, they say, “co-design is a specific instance of co-creation” (Sanders & Stappers, 2008, p. 6). The authors also specify that although many consider co-design as the collective creativity of collaborating designers, they refer to it as the creativity of designer and non-designers working together in the design process. One advantage of using a co-design approach is acquiring participants’ contributions, because they are important and influential, especially in those cases when the design outcome interests them all (e.g. design of a new healthcare system or service) (Sanders & Westerglund, 2011). Sander says: “co-creation is not that everyone is a designer, but that everyone is an expert on their own experience as users” (Szita, 2009, p. 109).

A study investigating whether designers use focus groups in their design process, shows that designers are reluctant to include users in the idea generation phase of the design process because they worry users are not intuitive enough to contribute to new concepts (Bruseberg & McDonagh-Philp, 2001). Quoting one of the designers interviewed, the authors report: “you end up doing what other people have in their imagination... it’s up to the designer to push it a bit further” (Bruseberg & McDonagh-Philp, 2001, p. 4). The first part of this sentence could summarize Verganti’s motivation towards not using users in DDI, but the last part of the sentence directs the designer’s concern to her own role in the design process; there seems to be some kind of pride attached to the role of the designer and her, and only her, knowledge and abilities. Bruseberg and McDonagh-Philp’s (2001) investigation also rises an important issue: in a scenario where designers co-design with users, or even just conduct research on users, some think that the figure of the designer, his knowledge and expertise, are in a way diminished. Designers in fact do refer to their own experience and knowledge to interpret users’ needs and to predict their behaviour and preferences (Lorenz, 1990; Rassam, 1995). The authors also report that designers believe users cannot be expected to look into the future, because customers usually focus on the artefact, and do not go beyond their interaction with it. This conclusion, besides aligning with Verganti’s argument on users not being able to foresee future scenarios and languages, shows that many designers are reluctant to abandon a design-led approach for user-centred design or co-design.

On the other hand studies point out that design errors arise from the difference between the designer’s and the user’s concept of a product (D. Norman, 1988). It has in fact been demonstrated that including others in the research and design process, is necessary to the development of better products. Visser et.al in fact say that “research with real users serves to provide a richer, more dependable view on situations in which products are or will be used. Studying the context of product’s use helps designers to gain empathy with users, to avoid

fixation on present assumptions about the user or the product, and to create innovative concepts on how a product can be experienced” (F.S. Visser et al., 2005, p. 121). To those who think that the designer might disappear in the future, Sanders and Stappers (2008) explain that in the co-design process designers, as well as researchers, become essential in the creation and exploration of new tools and methods for generative design research. Moreover designers are essential in co-design because of their expert knowledge and skills, which users do not have. Design should therefore be the collaboration of designers, researchers and users (or interpreters): designers because of the skills and expertise they have in product development; researchers because of the skills and knowledge they have in creating and choosing the appropriate methods for the different steps of the design process, and for their skills and expertise in analysing raw data and producing results the team can work on; and users because of the insights on human experiences they bring. But in the very first phase of a design process, where exploration on a certain topic is pursued, and when the aim is radical innovation of meanings instead of incremental innovation, then the third protagonist, besides designer and researcher, should not be users but should be interpreters, because of their ability to bring very different expertise and experiences. It is important to remember that a DDI approach does not exclude users completely from the process, but just from the initial phase of the process. Users’ input is still used, but simply at a later stage in the process: concept generation and product development (or solution finding phase).

Even though DDI is not user-centred (but is in a way interpreter-centred), it is participatory. Verganti does in fact consider DDI as a research process, where designers, interpreters and researchers work together. Moreover, DDI is not openly co-design, but the authors of the book *Design Driven Toolbox* do think that it is possible for interpreters to contribute to the entire design process (Jegou et al., 2006, p. 43). When discussing the Design Direction Workshop (the third method of DDI that they propose, where themes are transformed into design ideas) and the Knowledge Repository Process (the second method of DDI that they propose, and in which interpreters have the most important role), the authors suggest that “[t]he team involved may be the same, but the project team could be partly or completely different: good interpreters are not necessarily suitable project developers!” (Jegou et al., 2006, p. 43). The authors here argue that interpreters may or may not be suitable project developers but they acknowledge the possibility for them to participate in the phase of the process where data are transformed into design ideas, and therefore imply the possibility for DDI to be a participatory phase.

It is important at this point to present the reason why interpreters are fundamentally different from users. Besides ‘users’, intended in the general definition, the design literature presents specific types of users: for example *lead users* and *lead customers*. Eric von Hippel

(2005) for example works with *lead users* in co-creative activities. The author defines lead users as people having real-life experience with novel products or concepts of interest; they are essential to the marketing research because ordinary users' real world experiences are usually obsolete by the time a product is developed. The author also specifies that lead users are familiar with conditions that for most lie in the future; moreover lead users are people who, because of their position, benefit by the solution of those needs that they face before other people. The concept of lead users is very similar to that of interpreters. Interpreters too are in fact more familiar than users to novel products, and they are familiar with conditions that may emerge in future scenarios. Moreover interpreters too benefit from the solutions produced; interpreters from companies investigating the same life context benefit in particular from the same research produced by the design process they are part of. The difference between lead users and interpreters is that the latter are members of industries focusing on scenarios that are complementary to the one being investigated.

Seybold (2006) instead works with *lead customers* who are part of the small percentage of customers who are 'truly' creative, or 'the most visionary'. This characteristic too can be extended to users and interpreters, because "everyone is born with tremendous capacities for creativity" (Robinson, 2010, p. 56) and because the correct tools can help anybody to work creatively (Sanders, 1999).

Sanders and Stappers raise an interesting point in relation to these two approaches to users: they argue that "it is not yet clear whether these elite groups of people can represent and speak for the majority of people who will actually use the goods and services that are being designed and developed" (Sanders & Stappers, 2008, p. 8). It could be argued that researchers who include 'lead users', 'lead customers' or 'interpreters' instead of users are choosing this type of participants because they do not want them to represent or speak for the majority of people; on the contrary these participants represent and speak for a category of people that is able to see things differently, and contribute to the project at a deeper level.

Finally, it is important to remember that DDI does not want to replace user-centred or user-centred design; DDI is proposed as an additional phase at the beginning of the design process. Including users during the solution-finding phase of the design process is not questioned or denied. DDI is proposing a different approach to be taken at the very beginning of the process, when the designer is investigating the world that the product to be designed will enter.

2.5.3 WHERE I STAND

Some researchers agree with Verganti's approach and pursue the goals of Design-Driven Innovation (Bucolo & Matthews, 2011)¹³, whereas others are sceptical about it. Liem and Sanders (2011) in fact argue:

One explanation for why Design-Driven Innovation has largely remained unexplored is that its processes are hard to detect when one applies the typical methods of scientific investigation in product development, such as analysis of phases, organizational structures, or problem-solving tools [...]. Unlike user-centred processes, Design-Driven Innovation is hardly based on formal roles and methods such as ethnographic research. (Liem & Sanders, 2011, p. 112)

There could be three reasons why Design-Driven Innovation has not yet had a large influence in design research. First of all this contribution is relatively new; Verganti published the first article on the subject in 2003 (Verganti, 2003), and he published his book *Design-Driven Innovation. Changing the rules of competition by radically innovating what things mean* in 2009. The second reason is that this research was first published within the management field (Verganti, 2003) and has just started spreading within the design discipline. The third reason is that what Design-Driven Innovation proposes is new and revolutionary: "forget user-centred design" and design for radical innovation of meanings. After decades of reasoning in terms of 'user-centeredness', and within a design culture in which design research (and user-centred design as well) is still difficult to integrate in the design process, it is understandable researchers and designers are still processing and trying to make sense of it.

What I disagree with, is Liem and Sanders' (2011) point of view: "[Design-Driven Innovation's] processes are hard to detect when one applies the typical methods of scientific investigation in product development, such as analysis of phases, organizational structures, or problem-solving tools" (Liem & Sanders, 2011, p. 112). First of all, understanding how DDI works was Verganti's own challenge. Verganti in fact, when approaching this subject and starting his research into companies such as Artemide, Nintendo, Apple, Whole Foods Market and Alessi, explains:

"we know little about how Design-Driven Innovation occurs. Years of research have yielded several compelling explanations for technological breakthrough, but no theory about how to manage radical innovation when it comes to meanings. It's a conundrum enshrouded in mystery [...] The innovation process of these firms was tacit, invisible – no methods, no tools, no steps". (Verganti, 2009, pp. 7-9)

¹³ Note that in this paper authors talk about Design Led Innovation. I believe they are instead referring to Design-Driven Innovation, as they extensively cite Verganti's contribution when referring to Design Led Innovation. I consider Design Led as the perspective that "uses design thinking and has the potential for significant innovation but it does not value the input of potential end-users as being participants in the early front end of the process" (Liem & Sanders, 2011, p. 113).

His contribution was in fact to present those methods and steps that can allow others to conduct DDI. There is also an entire book explaining the different methods that can be adopted during Design-Driven Innovation (Jegou et al., 2006), even though the book does not describe a scientific approach (it does not for example suggest or describe a scientific method of qualitative data analysis). Secondly and most importantly, DDI is not a process for the investigation in product development (as stated in Liem and Sanders' sentence). Verganti clearly specifies that DDI is a phase of the design process that not only comes before product development, but also before concept generation (as explained above and with Figure 39).

Moreover, I disagree with the following sentence: "unlike user-centred processes, Design-Driven Innovation is hardly based on formal roles and methods such as ethnographic research" (Liem & Sanders, 2011, p. 112). As user-centred design and participatory design use a variety of methods of data collection and analysis, so does DDI. Jegou et al. (Jegou et al., 2006) propose some methods of data collection (which aim at the creation of new languages and opening up opportunities), and this research proposes TED, a method of data collection and analysis that can be used in the DDI phase of the design process. This thesis is hopefully proof that DDI can be conducted following specific methods of data collection and analysing the data with a specific method of qualitative data analysis. There is scope for research producing countless design methods to be applied to this design approach, exactly like Sanders herself is doing within participatory design and co-design (Sanders & Stappers, 2012). Moreover I believe that many of Sanders' methods would actually be perfect for DDI too, as they are designed to reach latent knowledge and elicit users' (but it could as well be the interpreter's) creativity. This point is further discussed in Chapter 3.

Having heard Verganti himself talking about Design-Driven Innovation triggered my engagement with this approach. Then reading about it and comparing it to other approaches has reinforced my interest in it. If a profound interest with Design-Driven Innovation and respect for Verganti's contributions was not enough to allow me to position myself as a researcher, reading that one of the founders of user-centred design itself agrees with Verganti's view, completely sealed my alignment with this design approach.

In fact, once Donald Norman and Roberto Verganti discovered each other's work, they collaborated on a talk for the *Designing Pleasurable Products and Interactions* conference in Milan, 2011, and wrote a paper (D. A. Norman & Verganti, 2012). In this paper it is explained that Norman thought how user-centred design could only produce incremental innovation and not radical, and that he was unable to find an example of radical innovation that resulted from the user-centred design process. The authors in fact write:

Norman realized that this continual process of checking with the intended users would indeed lead

to incremental enhancements of the product, but that it actually was a form of hill-climbing [...] Although the hill-climbing procedure guarantees continual improvement with eventual termination at the peak of the hill, it has a well-known limit: there is no way to know whether there might be even higher hills in some other part of the design space. Hill-climbing methods get trapped in local maxima. Incremental innovation attempts to reach the highest point on the current hill. Radical Innovation seeks the highest hill. The implication for design is clear: because human-centered design is a form of hill climbing, it is only suited for incremental innovation. (D. A. Norman & Verganti, 2012, p. 3)

Both authors agree that user-centred design is not capable of producing radical innovation, because it focuses on things people already know about. The authors' contribution is the identification of the four types of design research: *Basic Design Research*, which aims at exploring new meanings but does not consider the use of products; *Design-Driven Research*, which aims at exploring new meanings intended to be applied in products; *Human-Centred Research*, which explores current meanings of products; and *Tinkering*, the playing with a product or a technology with no specific goal. For the authors Design-Driven Research can lead to radical innovation of meanings, directing the research towards new interpretations of what could be meaningful for people.

The method proposed in this thesis, could be part of Design-Driven Research, and therefore to be used in Design-Driven Innovation. In order to design such method I have before tried to investigate the area of design methods and tried to evaluate which methods can be used with the same purpose: exploring new meanings. In the next chapter I will discuss such investigation and I will describe the components chosen for this methods and the reasons behind such choice.

CHAPTER 3

How To Design for Meanings

In the previous chapter I have established my interest in designing for meanings, and in this chapter I focus at *how* to design for meanings. This chapter summarises my research on the literature of design methods, in search of those tools and techniques to be integrated into the proposed design method for the design of eating events, TED. The research method I have used to choose the tools and techniques to design the design method evaluated and proposed in this research, is a literature review. This chapter describes the reasons why I have chosen certain tools and techniques and not others (whereas Chapter 4 will describe the methodology used to use and explore the validity of the designed method). In order to do this it is necessary to look for tools and techniques used in the preparation phase of the design process. It is necessary for me to understand what are the other tools and techniques used to investigate people's meanings in order to select the most appropriate for the method I am proposing. In order to do this, the tools and techniques that Verganti himself proposes to use in the Design-Driven Innovation process, are considered as a starting point.

3.1 DESIGN-DRIVEN METHODS

The experience with PROject Science (www.pro-jectscience.com), the consulting institute Verganti founded that advises global corporations on the management of strategic innovation, led him to delineate the steps of the design-driven approach to product innovation. Verganti defines the three actions of Design-Driven Innovation:

- **Listening to the design discourse:** this action entails accessing knowledge about possible meanings and languages of new products. It implies understanding where this knowledge is and how to internalize it. And it requires continuously identifying and attracting key interpreters in the design discourse.
- **Interpreting:** this action entails generating your own vision and proposal for a radical new meaning and language. It implies integrating and recombining knowledge gleaned from the design discourse as well as producing novel interpretations. It requires that you conduct internal research and experimentation.
- **Addressing the design discourse:** this action entails diffusing your own vision to interpreters. You may benefit from their seductive power and thus eventually influence how people give meaning to things. It implies defining the means through which interpreters can discuss and internalize the new proposal. (Verganti, 2009, p. 133)

Within Design-Driven Innovation (which is the first phase of the design process which aims at producing products proposing radical innovation in meaning), there are the above distinct phases. These imply finding and using interpreters to 'access knowledge about possible

meanings and languages', interpreting the insights they generate in order to generate ideas, and elaborating the chosen design idea/s with interpreters who can help understanding how people would give meaning to a product emerging from it. For Verganti these three steps are conducted with a series of workshops. These are usually conducted following the same five steps: *Envision*, *Share*, *Connect*, *Select* and *Embody* (Verganti, 2009, pp. 180-185).

Envision is about producing insights. The interpreters identified by the company are asked to "envision the implications of their own research and explorations triggered by the specific project. Participants use this generative and experimental activity to apply knowledge from the design discourse to the problem at hand, giving form to their insights through various media: metaphors, analogies, stories, and prototypes" (Verganti, 2009, p. 181). It is important to note here that the author uses the term 'generative activity' to briefly explain the type of activities conducted in this step. It is also very important to note that the author explains that the media used in these activities are metaphors, analogies, stories and prototypes. I will discuss these two points at the end of this section to argue the analogies between Verganti's proposed methods and other researcher's methods, and in order to demonstrate these methods' similarities and therefore potentials to be all used in TED.

The second activity in the workshops, *Share*, aims at sharing, bringing together and discussing the results of the previous activity. *Envision* and *Share* are part of the first step of DDI presented above: *Listening to the design discourse*. These two steps also make the Fact Finding phase of the design process (see Figure 42 below).

Connect, the third activity, considers the proposals brought together by the interpreters and builds new design scenarios.

The *Select* activity sees the company selecting a scenario from the four proposed. Alessi for example uses a scoring system which uses four dimensions: Sensation/memory/imagery, Communication/language, Price, Function (Verganti, 2009, p. 184). *Select* is also part of the step *Interpreting*, and together with *Connect* make the equivalent of the Idea finding phase of the design process.

In the last step activity, *Embody*, a form is given to a new meaning and language. Here the innovation moves into a more traditional/known phase of concept generation and product development: "In other words, the approach to innovation shifts from design-driven (and technology push) to user-centred as the firm translates its radical vision into products bereft of functional shortcoming" (Verganti, 2009, p. 185). With the *Embody* activity, which corresponds to the third step of DDI *Addressing the design discourse*, the process slides into Concept generation (as shown in Figure 42 below) and therefore Solution Finding.

Figure 42: The design process with location of Design-Driven Innovation, as from (Verganti, 2009, p. 173) with addition of the division of the three phases of the design process and the five steps of DDI: Envision, Share, Connect, Select and Embody.

To these activities correspond certain methods for identifying new meanings and languages in the Design-Driven Innovation process. These methods are explained in details in *Design Driven Toolbox: A Handbook to Support Companies in Radical Product Innovation* (Jegou et al., 2006), the outcome of the research project EVaN, European Commission *Research & Technology Development (RTD) Programme*. Here I describe the four different methods¹⁴ that should be used in Design-Driven Innovation as proposed in *Design Driven Toolbox*: the Interpreters Configuration Check-Up; the Knowledge Repository Process; the Design Direction Workshop; the Eval_Net.

Tool 1. The *Interpreters Configuration Check-up* aims at exploring the company innovation profile in terms of their network and map the knowledge flow related to socio-cultural trends in order to identify interpreters who can contribute with interesting inputs. This method is a set of five activities designed to stimulate self-reflection and strategic conversation on product innovation.

¹⁴ Following the operational definitions given at the beginning of this thesis, these are methods, rather than tools as called by the authors. In the titles of the different sections below I will call them Tools as they are called in *Design Driven Toolbox* (Jegou et al., 2006). In my own descriptions throughout the chapter I will call them methods.

The first activity focuses on the use of *Eval_Net*, an online self-assessment tool created to access the company's network strength. The second activity is a 'focus group-like workshop for 45 to 60 minutes' (Jegou et al., 2006, p. 23) where the *Design Management Anti-Manual* is used to review individually and collectively each of its key-points. Here the discussion focuses on the questions raised on the relationship between design and management. The third activity consists of the *Innovation Portrait*, where the company positions its own innovation strategy in terms of technology and language. The fourth activity is the *Interpreters Configuration Mapping*: here participants create a knowledge map that shows the flow of information within the company which reveals informal processes, weak points and find potential interpreters. This map is created using a series of icons and proposed semantic rules. The fifth activity is the *Design Driven Toolbox Simulation*, which should define different potential topics for a meta-project and define the expected results from it.

The main objective of this first Tool is to create a picture on socio-cultural trends and users needs and see on which of these themes the company can focus on.

Tool 2. The *Knowledge Repository Process* is an on-going process where inputs on knowledge, innovations and ideas are collected by interpreters and put on a board that is visible to anybody in the company and where anybody can add items. Each input, in the form of an image, is supported by one keyword that describes the contributor's choice. Regular meetings allow interpreters to discuss the inputs and create clusters. This process identifies topics for new meta-projects and key-issues for the company. Exploiting the material gathered shows the company's view of specific matters and creates stimulating visual material to be used in the following steps. Tool 2 corresponds to the steps *Envision* and *Share* described in the book *Design-Driven Innovation* (Verganti, 2009).

Tool 3. The *Design Direction Workshop* allows exploring the research findings accumulated in the Knowledge Repository Process and combining and building alternative directions to orient the design of new products. The team involved here can be the same present in the Knowledge Repository Process but can also be partly or completely different, as "good interpreters are not necessarily suitable project developers" (Jegou et al., 2006, p. 43). The authors are here implying that co-design is a plausible possibility.

The first step of the Design Direction Workshop is called *Intentions* which aims at making clear to the participants what are the intentions of the workshop. The second step, *Clusters*, aims at reorganizing the material produced during the Knowledge Repository Process following similarities and opposition patterns, looking at the material considering the intention of the workshop, and identifying 10-20 clusters with clear keywords. The third step, *Polarities*, aims at identifying opposing design strategies, and creates an opposing strategy for those

that do not have one. In the fourth step, *Orientation*, the team is asked: “Are both terms of the polarity equally promising regarding the initial intention of the project AND the firm’s overall strategic direction (i.e. brand)?” (Jegou et al., 2006, p. 49) If the answer is no, the dead-end polarity is removed and replaced and the other polarity constitutes a compulsory orientation to be considered for the project. If the answer is yes, the polarities are untouched. At the end of this exercise the two most promising polarities are chosen for the next step. In the fifth step, *Scenarios*, the two chosen polarities are connected as in a Cartesian plane. From this disposition four different scenarios, or design directions, emerge (see Figure 43 below). These last steps (Polarities, Orientation, and Scenarios) described in Design-Driven Toolbox (Jegou et al., 2006) are the equivalent of the activity *Connect* described in the book Design-Driven Innovation (Verganti, 2009). Here lies the focus of this process because “some of these scenarios may be closer to the current meaning, and others, [...] may envision radical change” (Verganti, 2009, p. 183). This is the step where new meanings should emerge and be recognized. *Design Directions*, the sixth step, aims at visually present each one of the four design direction using 3-5 suggestive images used in the clusters in the previous step in order to stimulate and support the design work to be undertaken. Design Direction are also called ‘scenarios’ by Verganti in the book *Design-Driven Innovation* (Verganti, 2009).

Figure 43: Scenarios identified during a Design Direction Workshop convened by kitchen manufacturer Arthur Bonnet. Source: adapted from Verganti (2009, p. 182).

Tool 4. *Eval_Net*, which is also used as part of the *Interpreters Configuration Check-up*, is here used to “highlight the differences between the company’s network, and a chosen ideal value intensive product network” (Jegou et al., 2006, p. 55). *Eval_Net* is a self assessment tool for companies working in the furniture sector only. It allows to evaluate the geographical area and the industry area where the company operates, and better evaluate the network within which it operates.

In my opinion, the method that constitutes the preparation phase of the above described design process, is the *Knowledge Repository Process* (see Figure 44 below). The goal is to transform images and words about what is considered ‘interesting’, into data that has the potential to generate a product/service that proposes a radical change in meaning. This method is quite open to interpretation on the way material is gathered, and even less precise on how this material is analysed in order to produce final data to be used in the following method, the *Design Direction Workshop*.

Figure 44: The four Tools described in Design Driven Toolbox (Jegou et al., 2006) and the relationship between the 5 activities of DDI and the three phases of the design process.

As described at the beginning of this section, Verganti explains that in *Envision* (the activity that, with *Share*, we have seen making the fact finding phase) interpreters are asked to “envison the implications of their own research and explorations triggered by the specific project. Participants use this generative and experimental activity to apply knowledge from the design discourse to the problem at hand, giving form to their insights through various media: metaphors, analogies, stories, and prototypes” (Verganti, 2009, p. 181). The design-driven approach therefore implies that when aiming at a radical change in meaning, the preparation phase should use design methods that allow interpreters to translate their knowledge and

expertise on the chosen design discourse into data that can be used in the idea finding phase, where new meanings could emerge for example from the *Design Direction Workshop*. This means that methods for the preparation phase should enable the researcher to reach people's (interpreters') knowledge and memories of past experiences and transform them into usable data.

In the quote above the author uses the term 'generative activity' to briefly explain the type of activities that should be conducted in *Envision* (and therefore the fact finding phase). Moreover the author explains that the media used in these activities are metaphors, analogies, stories and prototypes. The *Knowledge Repository Process* has in fact "the objective to regularly capture and interpret key drivers and trends that can feed the product design environment. It's a simple and light procedure to accumulate individual views and findings [...], and to share and confront it in short regular meetings to orient radical product innovation" (Jegou et al., 2006, p. 31). The way interpreters capture and interpret drivers and trends is by applying a visual contribution to a big white board or wall. One figure of the book *Design Driven Toolbox* in fact explains:

A typical contribution is an evidence/fact: a page from a magazine, a photo, a sample, brochure... Make it visible (big image, text blown-up), make it attractive (select what really matters and color copy it), and make it easy to remember (please... no articles without highlights or images). Add your comments: no contribution speaks for itself! [...]. (Jegou et al., 2006, p. 37)

These contributions are then discussed, and clusters are proposed. It seems that the *Knowledge Repository Process* seems not to use metaphors, analogies, stories and prototypes, but it is a mere collection of inspiring images. Moreover, and most importantly, the goal of research in the *Envision* step should reach interpreters' experiences by reaching deep levels of knowledge. Dell'Era in fact writes:

Verganti (Verganti, 2003) sustained that this knowledge is diffused within our environment in a sort of design discourse and, for this reason, the introduction of radical design driven innovation requires to develop several channels to access tacit and distributed knowledge about socio-cultural trends [...]. (Dell'Era & Verganti, 2006, p. 4)

Based on the above description of a typical contribution in the *Knowledge Repository Process*, it could be argued that the *Knowledge Repository Process* does not look into the interpreters' experiences, and does not try to reach and bring to the surface the interpreters' tacit knowledge. In other words, I believe that the *Knowledge Repository Process*, if used as the only method for the preparation phase, as proposed by Jegou, F et al. (Jegou et al., 2006), might not be the most efficient method to achieve the goals of such design phase. I therefore argue that a different method that reaches and makes explicit interpreters' tacit and latent knowledge could be more beneficial to the creation of data from which radical new meanings

might emerge.

In the following section I describe other methods that do what Verganti says methods in *Envision* should do: “develop several channels to access tacit and distributed knowledge about socio-cultural trends” (Dell’Era & Verganti, 2006, p. 4). It could be argued that some of the methods I will describe below reach this goal better than the *Knowledge Repository Process*. Since I align with Verganti’s design approach, and designing for meanings, I could have simply taken the *Knowledge Repository Process* and modify it to make it a method for the Eating Design process in particular, but given the goal of such method, for such process, there are other tools and techniques that could be considered more appropriate. In what follows I propose that the methods and techniques need to be extended beyond those proposed by Verganti to align with the above stated goal.

3.2 METHODS TO ACCESS PEOPLE’S EXPERIENCES

As I have introduced in Chapter 2, designers design for experiences by designing for values, emotions and meanings. The methods that I discuss below are not presented by the authors themselves as methods to design for meanings. Nevertheless these methods are proposed as methods to access people’s experiences. Accessing people’s experiences allows the researcher to generate data and information to be used to design for meanings.

Within the field of User-centred design and Co-design, Sanders proposes her approach and techniques to access people’s experiences. As Sanders (1992, 1999, 2001, 2002) explains there are different ways to achieve this goal: we can listen to what people say; we can interpret what people express and make inferences about what they think; we can watch what people do; we can observe what people use; we can uncover what people know; we can try and understand what people feel; we can appreciate what people dream. Each one of these routes to people’s experiences can reveal a different narrative, story or picture. Listening to *what people say* addresses what they are able to express in words: *explicit* knowledge is only what people allow the researcher to hear. Discovering what people think and know provides the researcher with their perception of experience (Sanders, 2002). Watching *what people do* and seeing what they use allows to reach people’s *observable* knowledge. Discovering *what people think* and *know* provides the researcher with people’s experiences. Understanding *how people feel* gives the researcher the possibility to empathise with them by reaching *tacit* knowledge. Reaching *what people dream* means understanding people’s latent knowledge. Figure 45 below shows the parallel between the different types of methods and what knowledge they help reaching.

Figure 45: Methods that study what people Say, Do, and Make help access different levels of knowledge. Source: adapted from Sanders and Stappers (2012, p. 67)

Sanders therefore identifies three types of research methods: the *what people do* methods investigate the present, the current situation only; the *what people say* methods extend to the recent past and the immediate future; the *what people make* methods, on the other hand, extend further to the past (i.e. into memories) and the future (i.e. into dreams) (Sanders, 2001). (See Figure 46 below)

Figure 46: Relationship between the 'what people do', what people say' and 'what people make' approaches and people's memories and dreams. Source: adapted from Sanders (2001)

I will use this categorization of methods to investigate into the different methods to explore people's experiences used in the preparation phase. Below I will try and give a summary and a critique of a selection of methods available in design literature (design, engineering, architecture etc.). I also acknowledge the existence of management and innovation books proposing an abundance of methods that could (if appropriately modified in certain instances) very well be used in the preparation or idea finding phase of a design process (Gary, Brown, & Macanufo, 2010; B. Martin & Hanington, 2012; Michalko, 2006; Sherwin, 2010). Nevertheless I have decided not to incorporate all possible methods in this discussion. The purpose

of this chapter is not to list all possible design methods applicable to the preparation phase, but rather to take a typical sample of methods that reflects the variety and novelty available in the design field.

3.2.1 WHAT PEOPLE DO

Usually 'do' techniques involve *observation* of people's activities, the objects they use, how they use it, and the places where they conduct these activities. When the observation is conducted by the researcher this method can be called *participant observation* or *non-participant observation* (Kumar, 2005, p. 120). The former is when the researcher participates in the activities of the group being observed with or without them knowing that they are being observed. The latter, is when the researcher does not get involved in the activities of the group but remains a remote observer. When the observation is conducted by the participant, this method is called *Self-Observation*. Observation can be made under natural or controlled conditions (Kumar, 2005, p. 121). In natural conditions the observer doesn't intervene in the dynamics of the situation observed. In Controlled conditions a stimulus is introduced and the reaction is observed.

Different methods for observation and self-observation are often used at the very beginning of the preparation phase, where participants are asked to reflect on a given brief in their own time before meeting the researchers (and the other participants) in the main part of the research. This phase is called sensitizing phase. The development of sensitizing techniques started at Fitch in the early 1990's (Sanders, 1992). In parallel Gaver et al. (W. Gaver, Dunne, & Pacenti, 1999) introduced the *Cultural Probes* methods. Gaver et al. state that "probes are collections of evocative tasks meant to elicit inspirational responses from people – not so much comprehensive information about them, but fragmentary clues about their lives and thoughts" (W. Gaver, Boucher, Pennington, & Walker, 2004, p. 53). Probes are in fact to be used in the early stages of the design process to gain empathic understanding of people's experiences and help provoke new ideas (F.S. Visser et al., 2005). The main objective is in fact to provoke the participant's self reflection on their present and past, which is then used during the generative sessions. In this stage the topic of the activity is broader than the subject covered in a generative session: in a study about the shaving experience for example, the subject of the sensitizing exercise was body care (F.S. Visser et al., 2005). The following are some *sensitizing tools* used in various researches conducted by Sanders (Sanders, 2000):

- 1) A *disposable camera* which participants use to take pictures of things that appeal to them according to the exercise instruction.
- 2) A *workbook* which is used by participants to answer relevant open-ended questions that ask them to reflect on certain issues that imply observ-

ing how they behave or what they do. In this case the data is a combination of what people say and what people do. 3) A *diary* where participants write something every day about the topic they are asked to reflect on, and therefore writing down reflections on themselves. In this case too, the data is a combination of what people do (self-observation) and what people say. 4) *Postcards* which are sent to participants and surprise them with a specific task to do. Postcards can present different tasks investigating either what people do or what people say. 5) *Boxes* with different components with instruction for use. A box is a tool where participants can gather the data from the different exercises. 6) *Text messages* to trigger specific observations. These too can present different task investigating either what people do or what people say, as well as emails. 7) *Emails* with small assignments (Sanders & Stappers, 2012; F.S. Visser et al., 2005). Sensitizing exercises are important in the design process because they enhance the quality and quantity of contributions that participants give in the following generative sessions (Sanders & William, 2001). The method that uses one or more of these tools continues by asking participants to discuss what they have 'observed' during the different activities/tasks. A sensitizing exercise therefore finishes when researchers have a chance to collect data on 'what people say' in addition to what they have observed. All these sensitizing tools, and the Cultural Probes method could very well be used before the Design-Driven Innovation phase too (corresponding to the preparation and idea finding phases). They in fact are very useful in preparing the participant to the study to be conducted.

One disadvantage of observation is for example the *Hawthorne Effect*, which occurs when people know that they are being observed and they change their behaviour (Kumar, 2005, p. 120). Observation in this circumstances may produce distorted data. Another problem that may occur using observation is the *observer bias* as there is always the possibility that the observer is biased (Kumar, 2005, p. 120), like for example when the researcher knows what she is looking for, she might miss other valuable information.

What people do methods though, only access observable knowledge. *What people say* methods, according to Sanders (Sanders & Stappers, 2012, p. 69), are used to access explicit knowledge, but we will see how they can also access tacit and latent knowledge.

3.2.2 WHAT PEOPLE SAY

"The 'say' techniques go beyond the superficial layer of behaviour observable with the 'do' techniques: participants can express opinions, voice needs, indicate reasons, and report on events that occurred before the interaction with the researcher" (Sanders & Stappers, 2012, p. 69). The most common methods for the 'say' techniques are questionnaires and interviews. 'Say' techniques come in gradations of 'objectiveness', as questions can be framed in

a more objective or subjective way: e.g., 'how many times per day do you eat?', 'indicate on a scale from one to seven how tasty your lunch was'. Methods for *what people say* also allow a different amount of openness in the answer. There are in fact *open-ended questions* and *close-ended questions*, as well as *structured interviews* and *unstructured interviews*. Unstructured interviews in particular, are 'say' techniques that allow more freedom in the answers, and the researchers can learn more from the participant, because there are no fixed questions, participants can use their own words and narrate the events in the order they choose.

On the other hand, there are also many methods for *what people say* that employ the use of visuals as a tool to reach people's explicit needs. Al-Kodmany (2001) proposes an analysis of different visual methods for participatory design used in planning design. He categorises among methods with traditional visualization tools (pen and paper, maps, photographs, and models) and computerized visualization tools, three-dimensional modelling, virtual reality, and urban simulation. Some of these tools could be used in product design and Food Design too.

For example Sanoff (1991) devised the *Knowledge of Emerging Environmental Preservation Strategies* (KEEPS) method. In this method participants are presented with three drawings representing the evolution of a town or neighbourhood (past, present, and suggested future). The method is used when the researcher is interested in defining the desired characteristic of a town that should be preserved. Participants note qualities that were lost, share points of view that should be maintained, and finally select and describe the desired qualities. This method could be also be used in research focusing on products and services, because images could represent past, present and suggested future of a food product or an eating situation too.

Nelessen (1994) describes another visual method, the *Visual Preference Survey* (VPS), a research and visioning method that aims at collecting residents' view of their community and to create a communal view for its future. Participants are presented with different pictures of their own town and of other towns, and they are asked to rate them on a scale from +10 (images of things they would want to see in their town) to -10 (images of things they would not want to see). Once the score for each picture is calculated the pictures are displayed from the most negative to the most positive. This display shows the vision plan. This method could be applied to different disciplines. Since images can be interpreted differently by different people, the method could be improved if participants were asked to say or write 'what they see' when scoring the images; this would allow the researcher to know to what meaning attributed to the image the score relates to. This method proposes easy tasks for the participants and can be particularly useful in the first stages of the investigation. If used in the solution finding phase of the design process, the method could be particularly useful in determining what

aspects of the prototypes are well received or not. The negative aspect of this method is that it uses visuals not to reach people's experiences or tacit knowledge, but just to asks people about their preferences and quantify their answers.

Another example of method that uses pictures is called *Photo Portfolio* (McClure, 1997), which proposes a focus group decision-making activity. Researchers prepare a portfolio of images that address a specific project-related issue. Participants browse the images and select preferred images and display them on a board positioning them in order to represent their shared priorities. This method too does not go deep into people's knowledge, into their memories and dreams: it simply asks participants to choose pictures based on their preference and group them in a coherent manner.

One 'say' method that uses visuals to reach and bring to the surface people's tacit and latent knowledge is *Visual Explorer*. *Visual Explorer*, designed by *Center for Creative Leadership* (CCL[®]), is a tool and a technique originally designed for groups seeking to explore complex topics. It is a way to make sense of complexity as it is based on the insight that visual images can enhance thinking, relating, meaning-making and communication (Center For Creative Leadership, 2007). *Visual Explorer* was originally designed for leadership and management exercises and is still mainly used in that area, even though the website¹⁵ reports of other areas in which it has been successfully used, like life coaching, teambuilding, and career counselling; more generally, *Visual Explorer* is used whenever the goal is to "assist people with important or difficult conversations" (Palus & Horth, 2010, p. 6).

Visual Explorer is presented as being helpful in: "[a] seeking patterns in complex issues and making connections, [b] seeking a variety of perspectives, [c] provoking new questions, [d] eliciting stories and creating metaphors, [e] tapping into personal experience and passions, [f] articulating what has been unspoken or 'undiscussable', [g] constructively relating with each other through dialogue" (Palus & Horth, 2010, p. 9). Even though the *Center for Creative Leadership* created *Visual Explorer* for group members to collectively explore complex topics from a variety of perspectives, and its original application was with groups of managers and leaders in organizational settings, this tool can be used in a variety of studies with different objectives. The only published academic study that reports using *Visual Explorer* is conducted by Barner (2011), who used it in a case study that demonstrates that visual metaphors can be used as an important part of career counselling. To my knowledge *Visual Explorer* has not yet been used for empirical research in the design field.

Visual Explorer is based on a particular approach to dialogue called *mediated dialogue* (Palus & Drath, 2001). Pauls and Drath's thesis is that dialogue is a process that occurs by putting

meaning to be explored and reconstructed in the middle of the group. They explain that one critical aspect of dialogue is *suspending assumptions*, the process by which assumptions are suspended in front of the group so that others can understand them collectively. The term assumption refers to the underlying bases for what one thinks and feels; this refers to the layers of meaning underneath the conversation (Palus & Drath, 2001).

According to Isaacs (1994), suspending assumptions consists of three roughly sequential activities emerging during the dialogue. The first activity is called *surfacing*, which means becoming aware of one's assumptions. The second activity is *display*, which is what happens when assumptions are lifted in front of the group so that everyone can perceive them. Here what everyone says is metaphorically put in the middle of the group, so that everyone can interact with it. The third activity is *inquiry*, which is the shared exploration and reconstruction of the knowledge held in the middle of the group.

Palus and Drath (2001) observe and investigate two aspects of suspending assumptions. The first is the notion of 'middle', the figurative space where a group of people place their meanings. They explain that the westernized mode of communication is for people to keep this metaphorical 'middle' space within themselves and speak to a similar space within someone else. Because of this placement of the 'middle', dialogues usually focus on one individual and then another, and the activity of making meaning is located in them or in oneself, instead of in a common, middle space between people. The second aspect investigated by Palus and Drath is the idea of 'constructing' meaning. As they explain, "constructing meaning during an extended dialogue implies a prolonged neutral zone in which meaning is 'under construction' and in which the 'construction site' – the group's shared understanding – is in a bit of chaos" (Palus & Drath, 2001, p. 29). Moreover, Palus and Drath explain that there are epistemological difficulties that overlap these two aspects of suspending assumptions: dialogue requires people to not consider their ideas, feelings and perspectives as their own. In fact, dialogue invites people to challenge their own ideas and feelings and consider other people's ideas and feelings as if they were worthy both on their own terms and in relation to one's own term. Palus and Drath propose the *mediated dialogue* approach to overcome some of these difficulties. The Visual Explorer technique is based on mediated dialogue.

In order to better understand the Visual Explorer technique, it is important to explain before what the Visual Explorer tool consists of. As it is explained in the online guide (Center For Creative Leadership, 2007), the Visual Explorer tool itself is a set of 216 images (see Figure 47) chosen for their ability to support constructive conversation in a wide variety of situation and subjects (see for example Figures 48, 49 and 50). These images can be found in letter size, postcard size and in electronic format. These can be bought from the Visual Explorer webpage.

Palus and Drath explain that they

used two overarching criteria in choosing the images, which are derived from [their] experience using the postcard tool. First, the images have a wide variety of visual styles (for example, photographs, eighteenth-century oil painting, abstracts) and portray various human conditions (for example, culture, gender, emotional rage). Second, the images are 'interesting' or lead to psychosocial metaphors. [...] Compelling aesthetic features often help an image meet the criterion. Other images are interesting because they hint at layers of meaning or hidden perspectives.

Figure 47: Visual Explorer tool, letter size.

For example, several images require close examination to determine which side is up (Palus & Drath, 2001, p. 5).

The Visual Explorer technique is typically divided into five steps: (a) frame, (b) browse, (c) reflect, (d) share and (e) extend (Palus & Horth, 2010, pp. 25-32). In the first step, *frame* (a), a topic of conversation is selected and a question is framed based on the topic. This specific framing question is posed to the group and guides participant's browsing and selection of images. Participants are given the time to think about the topic and write or reflect about their personal perspective on the topic and the framing question. These notes are private and can be anything that is relevant to that individual, e.g. observations, answers, emotions, points of confusion and so on.

The second step, *browse* (b), sees the participants looking at the pictures that the facilitator has spread around, usually on the floor or on a table. The browsing of images, since no text is involved, draws on the right side of the brain, which aids the perception of patterns, intuitions and emotions. This phase should have no talking at all and classic background music is also often used; this reinforces the use of the right side of the brain, as talking could switch to

Figure 48, 49 and 50: Examples of images from the Visual Explorer tool.

the use of the left side.

Probably because of R-mode, this is the step where even the sceptics begin to like it a little bit. The images are provocative. Browsing can be a relaxed but alert “flow” state. People tend to get rushes of emotions and intuitions. Conscious, rational responses to the framing questions start rolling around with the pre-conscious ones. Metaphors suggest themselves. Sometimes the choice of an image is likewise pre-conscious, and sudden, something grabs you, so that it feels like “the image picked me”. All this leads to multiple meanings for the images going on at the same time. Much of the power of Visual Explorer is in the fluidity of multiple meanings in a highly visual context. (Center For Creative Leadership, 2011b)

Reflection (c) happens deliberately at several points during the Visual Explorer steps, both before and after browsing. After browsing, when images are picked, participants spend some time looking at them and writing down a few notes about what they see, why they choose that image, and the relationship between the image and the framing question.

The *share (d)* step sees participants sharing their images following the *star model* (see Figure 51), a technique adapted from Montague Ullman (Palus & Horth, 2002; Ullman, 1996). The group sits in a circle and one person at a time shares her picture and explains what she sees in the picture, and the connection with the framed question. After the ‘owner’ of the picture has finished explaining, every other member of the group responds to the image with her own interpretation of that picture.

Figure 51: the star model. Source: adapted from Palus and Horth (2002) and Ullman (1996).

“The star model locates group members as if they were points of a star, with the centre of the star a common area of meaningful artefacts” (Palus & Drath, 2001, p. 31). The flow of the

discourse runs between the centre and the points of the star rather than from person to person. When explaining the pictures people give and take meaning from the centre - common area - and offer their own perspective. The sense-making process tends to be fluid, where people take input from each other; for example a person can establish the meaning of her own situation as she examines the image chosen by another. The star model enables mediated dialogue, which has three generic goals:

1. Constructing or selecting an object and charging it with meaning.
2. Sharing the object and its meanings with others.
3. Opening the object and the meaning to inquiry, including the construction of shared meaning. (Palus & Drath, 2001, p. 31)

The last step, *extend (e)*, aims at giving more time to further explore any direction the group's conversation might take.

What makes Visual Explorer appropriate as a method for a design process with a design-driven approach, is the fact that this method aims exactly at constructing shared meanings. Visual explorer uses a constructionist approach where meanings are created by a group of people discussing together. Meanings emerge for two main reasons. Firstly by the dialogue conducted using the *star model*, which allows the discussion to remain balanced (a participant is less likely to overpower the conversation) based on the concept of *suspended assumptions*. Secondly Visual Explorer triggers metaphorical thinking using the combination of images and a framing question. Metaphors are in fact fundamental to the way we think and interact with the external world.

Lakoff and Johnson argue that "our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature" (Lakoff & Johnson, 1980, p. 3) and metaphors in linguistic expressions are possible because there are metaphors in a person's conceptual system. The authors also investigate language to determine the general principles of understanding, which they have found being often metaphoric and involving understanding one experience in terms of another:

We are concerned primarily with how people understand their experiences. We view language as providing data that can lead to general principles of understanding. The general principles involve whole systems of concepts rather than individual words or individual concepts. We have found that such principles are often metaphoric in nature and involve understanding one kind of experience in terms of another kind of experience. (Lakoff & Johnson, 1980, p. 116)

Before describing how our conceptual system is metaphorical in nature, Lakoff and Johnson (1980, pp. 56-60) describe those concepts that are understood directly, without metaphor.

One category of concepts that is understood directly is simple spatial concepts, such as UP. The spatial concept of UP arises from our bodily experience. We, human beings, stand erect with our bodies, and the movements we make involve a motor program that changes or maintains our up-down orientation. The way we move our body creates spatial concepts also like front-back, in-out, near-far, etc.

Emotional experiences, on the other hand, are much less sharply delineated than spatial experiences in terms of what we do with our bodies. As Lakoff and Johnson explain, “although a sharply delineated conceptual structure for space emerges from our perceptual-motor functioning, no sharply defined conceptual structure for the emotions emerges from our emotional functioning alone” (1980, p. 58). Since our emotions (like happiness) and our sensory-motor experiences (like erect posture) are correlated, this forms the basis for orientational metaphorical concepts (such as HAPPY IS UP). Orientational metaphors give a concept, or an emotion, a spatial orientation. Such orientations are based on our physical and cultural experiences. In some cultures for example the future is in front of us and in others it is behind.

Another type of metaphorical concept that arises from bodily experience is ontological metaphors. Among the ontological metaphors, entity metaphors (for example the mind is a machine) allow us to identify our experiences as entities or substances, so we can refer to them and reason about them (Lakoff & Johnson, 1980, p. 25). The Visual Explorer tool often elicits entity metaphors in particular, because certain objects, or tangible things represented in the images, become the metaphors for certain experiences, or intangible things, allowing the participant to talk about it and articulate her feelings about it. Moreover, container metaphors allow us to create relationships between ourselves (the container, separated from the rest of the world by the surface of our skin) and the elements outside us. And finally personifications are those ontological metaphors where the physical object is specified as being a person (Lakoff & Johnson, 1980, p. 33); these allow us to understand nonhuman experiences in terms of human characteristics, e.g. ‘life has changed me’. All of these metaphors can be used when explaining something by using an image with certain elements in it.

This contribution lies within an experientialist epistemological position because Lakoff and Johnson in fact demonstrate how important ‘grounding’ (or bodily experience) is in conceptualizing: we conceptualize the non physical in terms of the physical, or in other words “the less clearly delineated in terms of the more clearly delineated” (Lakoff & Johnson, 1980, p. 59). The experiences a researcher wants participants to express is in fact ‘the less clearly delineated’, that can be reached through the use of images, or elements represented in it, which are ‘the more clearly delineated’. ‘The less clearly delineated’, what is difficult to express because we do not really know what it is, can be described as tacit and latent knowledge. Sanders and Stappers in fact describe tacit knowledge as “things we know but we are not able to ver-

bally communicate to others”, and latent knowledge as “thoughts and ideas that we haven’t experienced yet, but on which we can form an opinion based on past experiences” (Sanders & Stappers, 2012, p. 52). Metaphors are what allows us to reach ‘the less clearly delineated’, tacit and latent knowledge, and the way we create metaphors is strictly linked to our bodily experiences. This is a fundamental part of the argument of this thesis, and a fundamental aspect of the design method here investigated and proposed: when investigating people’s experiences it seems necessary to do it facilitating metaphorical thinking. Conventional user study techniques, such as interviews, observation and focus groups help in uncovering participant’s explicit and observable knowledge about their experiences. For this reason they only produce a vision of people’s past and present experiences and no insights on people’s dreams and vision for the future (F.S. Visser et al., 2005). One way to unveil people’s dreams, emotions, aspirations and ideas is using a tool and a technique that elicit visual metaphors. Metaphors enable a word, a phrase, an image or an object to convey a broad array of interrelated thoughts, feelings and beliefs (Ortony, 1975). Because metaphors are incomplete in the way they suggest rather than explaining in a literal sense (Ortony, 1993), they “leave room for the imagination to fill in details” (Trice & Beyer, 1993, p. 99). Meyerson (1991) has proposed that visual data collection methods prove the advantage, over more traditional methods of data collection like interviews, of facilitating people’s ability to express emotionally charged issues reducing the impact of social-desirability effects (Meyerson, 1991, pp. 263-266). For this reason visual metaphors have proven useful to allow people to talk about their wishes, their feelings and their views for the future (Lenrow, 1966; Lyddon, Alison, & Sparks, 2001).

For Sanders, knowledge of people’s dreams for the future and memories from the past can be accessed through ‘make’ methods, reaching as a consequence tacit and latent knowledge. Visual Explorer on the other hand is a ‘say’ method that reaches tacit as well as latent knowledge because of the use of metaphors, in contrast to Sander’s view that ‘say’ techniques only reach explicit knowledge (see Figure 45). In the *browse* phase, in fact, “metaphors suggest themselves. [...] All this leads to multiple meanings for the images going on at the same time. Much of the power of Visual Explorer is in the fluidity of multiple meanings in a highly visual context” (Center For Creative Leadership, 2011b). It is possible to further conclude that Visual Explorer reaches tacit and latent knowledge because Visual Explorer’s objectives are “tapping into personal experiences and passions” (Palus & Horth, 2010, p. 9), “surfacing and challenging emotions and intuitions [and] imagining alternatives” (Palus & Horth, 2010, p. 12). Moreover Visual Explorer allows participants to create stories of past and future: when describing one of the examples of use of Visual Explorer the authors write:

[s]he wanted to reveal the rich history behind the group’s work that the newer members didn’t know much about. She also wanted the group to tell stories about where it was going and what

its future might look like. She began the retreat using Visual Explorer, asking each person to select three images: one connected to the past, one to the present, and one to the future. (Palus & Horth, 2010, p. 13)

As described at the beginning of this chapter (see Figure 46) creating stories about past and future, memories and dreams, is exactly what Sanders says methods should do to reach tacit and latent knowledge. The author in fact explains that using these types of methods “enables people to connect to what is meaningful from their past and present experiences, using that as a springboard for ideation about the future” (Sanders & Stappers, 2012). For all these reasons, Visual Explorer, even though is a about ‘what people say’, reaches tacit and latent knowledge.

3.2.3 WHAT PEOPLE MAKE

The methods for ‘what people make’ borrow from design and psychology, and involve participants by having them perform a creative act about the subject under study (Sanders & Stappers, 2012). These methods have ‘projective’ qualities that make them particularly appropriate in the generative phase of the design development process. For Sanders (Sanders, 2000; Stappers & Sanders, 2003) generative research occurs in the early stages of the design process and has the purpose to discover undefined or not yet anticipated consumer needs. For Verganti too generative activities, being part of the Design-Driven Innovation phase (corresponding to fact finding and idea finding), are conducted in the early stages of the design process; and for Verganti too generative activities use participants’ knowledge and apply it to the problem. The author in fact writes: “[p]articipants use this generative and experimental activity to apply knowledge from the design discourse to the problem at hand, giving form to their insights through various media: metaphors, analogies, stories, and prototypes” (Verganti, 2009, p. 181). The difference between Sanders and Verganti’s approach, as we have discussed in the previous chapter, is that Sanders’ participants are users, and Verganti’s participants are interpreters: Verganti in fact thinks that research involving users would not unveil not yet anticipated consumer needs. What is agreed, as we have also discussed in the previous section, is that generative research helps reaching participant’s tacit and latent needs.

Methods employed in the study of human experience extend from the traditional user-study techniques (Khong, 2000) to a participatory design where the user is not only observed or interviewed, but more and more often he is asked to ‘make’ drawings, photos, collages and 3D modes (Frascara, 2002; Sanders, 2002; Froukje Sleeswijk Visser, Stappers, van der Lugt, & Sanders, 2005). The making of visuals (e.g. drawings, collages, etc) is considered a source for

analysis of human experience (Dahl, Chattopadhyay, & Gorn, 2001; Kosslyn, 2003; R. Oxman, 2002; Tang, 2002) and perception and imagination (Goldschmidt, 1991; Schon, 1995). They are considered to be expressions of cognitive activities in a design process, and have been employed in the study of design knowledge and visual thinking (Ferguson, 1992; Goel, 1995; Goldschmidt, 1991; McGown, Green, & Rodgers, 1998; Tovey, 1989). Visuals are regarded as a means to understand people's ideas and views (Rivka Oxman, 2002; Rosch, 2002; Froukje Sleswijk Visser et al., 2005), and as a medium for reflection in action (Schon, 1995). Petteyson (1989) also believes that visuals are a natural way for people to communicate. In design research drawings are employed as a source to analyse visual thinking and the design activity (Dahl et al., 2001; Rosch, 2002; Tang, 2002). Kosslyn (2003) for example, determined that visual mental imagery is seeing in the absence of an immediate sensory input. Visual mental imagery is related to human experience because memory not only comprises an image or an event, but also information to its sensorial context. Therefore it can be said that knowledge in visual thinking is associated with contextualised human experience, suggesting that in fact visuals can be employed as tools to access aspects of human experience in empirical studies (Chamorro-Koc et al., 2008). Moreover, since language and the ability to talk about a generative activity is essential in order to stimulate discussion, visualization is an aspect that makes generative research tools applicable to co-design (Sanders & Westerlund, 2011), because considering different types of languages, spoken and written, visuals allows the variety of participants in a co-creation process to easily communicate their ideas.

Chamorro-Koc et al. (2008; 2009), for example, use *visual representation* and retrospective verbal reports and interviews to elicit participants' concepts of a product use. King et al. (S. King, Conely, Latimer, & Ferrari, 1989) have used *on-the-spot sketching*, an architectural method particularly useful to introduce participants to the design process, as it promotes dialogue and it provides useful data afterward. In this method the sketches are drawn by a 'co-design artist' who has advanced skills in drawing scenes following the direction of others. This method could be used in other design disciplines (Food Design and Eating Design being two of them) because the artist could draw any type of product or situation described by participants. This method is not highly interactive but participants enjoy seeing their ideas becoming realistic drawings (S. King et al., 1989).

Sanders et al. (Sanders, Brandt, & Binder, 2010) propose a framework of methods for 'what people make'. This framework proposes different 'make' techniques dividing them into the kind of action taking place (making, telling, enacting) and the purpose for choosing each one of them: 1) *probe*, for probing participants, 2) *prime*, to immerse participants into the domain of interest, 3) *understand*, to understand their current experience, 4) *generate*, to generate ideas (see Table 1 below). To this model I have added a further categorization, showing which

techniques are more appropriate for the preparation phase, or the idea finding phase of the design process. Since Sanders' research focuses on the 'fuzzy front end' (Sanders & Stappers, 2008) of the design process, her methods are usually not appropriate for the solution finding phase.

Table 1: The tools and techniques of Participatory Design by form ad purpose (Sanders, et al., 2010), with added preparation and idea finding categorization.

2-D collages is a technique useful for eliciting memories and emotional responses (Stappers & Sanders, 2003), and is often used as the first of multiple generative techniques. This is usually one of the first exercises in the generative session because it stimulates participants by making associations and reviving memories (F.S. Visser et al., 2005). 2-D collages are those which Sanders (2002) calls the *Emotional Toolkits*: these allow people to make artefacts such as collages that show stories and dreams.

2-D mapping or flowcharts and cognitive mapping (Sanders et al., 2010), are useful techniques for eliciting intuitive relations of patterns or processes. This technique is usually used as the second technique in the generative session because it can touch deeper levels of feelings and knowing (F.S. Visser et al., 2005). 2-D mapping on the other hand are those which sanders

calls *Cognitive Toolkits*, which allow people to make artefacts such as maps, diagrams of relationships, flowcharts of processes and cognitive models. Moreover, McClure (1997) uses the *Citizen Murals* method: a large type of collage that represents participants' thoughts, ideas and feelings through symbols, cartoons, photos, words and sketches.

Emotional and cognitive toolkits are developed to support the participants in recalling memories, making interpretations and connections, seeing and explaining feelings and causal relations (Sanders & Stappers, 2012). As Sanders explains from her vast experience in using these toolkits, there are 2D and 3D elements, words, photos or a variety of other pictorial forms that can be abstract, geometrical or representational. The composition of the set is important in order to trigger what the researcher aims for in a specific study. First of all the content should be varied in typology (for examples photos should represent things and people in different moods, activities and roles), abstraction (there should be representation of abstract and concrete things), levels of ambiguity and openness, aesthetics and form. The form of the content, or triggers, suggests certain ways of using them, but variety and openness leaves freedom to the participant to use them as carriers of his or her intended meanings. Through the ambiguity they recall associations and invite for further explanation. For example, in a workshop that aimed at allowing participants to think about the future, the research team produced a toolkit with a variety of simple and symbolic visual forms, colours and sizes, and no words (Sanders & Westerlund, 2011). This choice of tool was followed in order to allow participants to move past their own languages of expertise and to focus on a shared visual language.

3-D mock-ups enable participants to give form to their ideas or their unmet needs; it is usually the third technique used in the generative session because it enables participants to express their needs and dreams for the future (F.S. Visser et al., 2005). Model making is considered by Sanders et al. (2010) a method that can help participants understand their experiences as well as generate ideas, it is therefore a method both suitable for the preparation and the idea finding phases of the design process. Ehn and Kyng (1991) suggest that mock-ups encourage 'hands on experience' and support user involvement, are understandable and require no technical competence to make and modify them, are inexpensive and 'fun to work with'. On the same line Nelessen (1994) proposes the *Hands-On Model Building* activity which allows participants to arrange pre-cut model pieces to arrive at a site plan solution. This method is engaging for participants, who usually enjoy hands-on activities, and it is relatively low cost. Moreover Al-Kodmany (2001) argues that such method probably requires the least amount of expertise in planning and design.

Among the computerized visualization tools used in planning design described by Al-Kodmany (2001), the one that could be used in other design disciplines as well is, for example,

three-dimensional modelling. Levy (1995) has used three-dimensional computer modelling in a community planning process, and says that it is particularly useful in conveying information and involve participants in several areas of the design process. Moreover “the ability to visualize a city’s form can assist in bringing a greater level of involvement from all participants in the planning process” (cited in Al-Kodmany, 2001; R. M. Levy, 1995, p. 357). In a study on community, planning participants received eight hours training in the use of a three-dimensional software (Al-Kodmany, 2000). The training allowed a group of participants to collaboratively create a model for the development of a deteriorated area of the community. Even though the outcome of the method has a high level of abstraction, training participants to use a three-dimensional software made the method more engaging for participants, who could express their own ideas directly, without the intervention of a trained graphic designer. Such method would be easily used in other design disciplines. This method is especially adequate for the solution finding phase of the product design process.

Among the methods for ‘what people make’ Sanders et al. (2010) also include those based on enacting. *Improvisation* for example refers to pretending or acting out stories about what might happen in the future. *Props* are used in the same way as they are used in theatre but in participatory design activities the props are usually less well defined so that they can be used in a variety of ways. *Black boxes* are generic in appearance and what role they play in the enactment is up to the people using it.

Sato and Salvador (1999) introduce 16 different theatre techniques, called *Focus Troupes*, to be applied to focus groups in participatory design. These techniques all aim at including the end-user efficiently in the early stages of product development. “The idea of focus troupe is to use performance to elicit contextually relevant, personally experiential user feedback for products that do not yet exist” (Salvador & Sato, 1998). Some of the techniques are used by actors and/or audience members for investigating the product concept, other techniques are used when a product concept does not yet exist. This indicates that theatre techniques can be used both in the idea finding and in the solution finding phase of the design process. “Live theatre can create strong shared contexts in which the focus is on interaction, because it is less literal than videos or prototypes” (Sato & Salvador, 1999, p. 40). Sanders’ *Acting out*, *Skits* and *Play acting* techniques are similar to Sato and Salvador’s theatre techniques, and all aim at understanding the design idea to be developed and generating complete design concepts.

Finally *Game boards* have making, telling and enacting usually embedded within it (Sanders et al., 2010). Here the design researcher designs the game board and its rules on the bases of what is the purpose of the activity and the design brief. Ehan and Sjögren (1991) also propose several different games which “create a common language, to discuss the existing reality, to investigate future visions, and to make requirement specifications on aspects of

work organization, technology and education” (Ehn & Sjögren, 1991, p. 252). For example, the game *Layout Kit* consists of a collection of cards representing machines and accessories, and are used to identify problems and create new alternatives through shared understanding; and the game *Carpentrypoly* aimed at investigating market relations and business strategies. Iacucci et al. believe “that mock-ups combined with acting out of scenarios help envision technology use in a creative and realistic way” (Iacucci, Kuutti, & Ranta, 2000, p. 195).

This selection of methods for ‘what people do’, ‘what people say’, and ‘what people make’ gives an outline of the different opportunities a researcher has with different types of methods. This panorama of opportunities enabled my choice of tool and technique for designing a design method for Eating Design.

3.3 DESIGNING A DESIGN METHOD FOR EATING DESIGN

Given this research’s aim, an experientialist approach has brought me to investigate the different methods to reach people’s experiences. A constructionist approach has brought me to consider the importance of a group of people discussing and possibly generating unanticipated meanings. A design-driven approach makes the goal of the method to be here designed and proposed, that of generating data then can then be used to generate ideas in an eating design process that has the goal of producing an eating event that has the potential of proposing new meanings. In the previous section I have considered different methods used to investigate people’s experiences in order to choose a tool and technique for TED. Here I discuss the chosen tool and technique.

3.3.1 A TOOL AND A TECHNIQUE

The tool and technique I have chosen for the proposed method are the *Visual Explorer* tool and technique. There are different reasons for choosing Visual Explorer for this method:

Visual Explorer aims at creating new meanings. Visual Explorer makes sense of complexity, because it is based on the insight that visual images can enhance thinking, relating, meaning-making and communication (Center For Creative Leadership, 2007).

Visual Explorer has a constructionist approach. Visual Explorer elicits discussion between a group of people; it elicits stories, it is helpful in seeking patterns in complex issues and making connections, it seeks a variety of perspectives, and it allows to ask new and complex ques-

tions (Center For Creative Leadership, 2007).

Visual Explorer uses a specific technique that enables the dialogue to generate meanings. The Visual Explorer technique uses, in the step *share*, the *star model* (Palus & Drath, 2001) which allows the discussion to remain balanced among participants: each participant has the opportunity to intervene, those who are shy can speak when it is their turn, and those who would otherwise take control of the discussion are controlled by the technique, which creates turns. The star model makes each participants equal in the way they contribute to the discussion, and demonstrates that they are not asked to convince each other but rather they are asked to contribute with their own opinions, thoughts and interpretations of the pictures. Every participant therefore metaphorically puts her contribution in the middle of the group, and at the same time takes from the middle, re-elaborates and puts back. This process allows new meanings to emerge in the middle of the group, created by the group: “[o]ur thesis is that dialogue is a process that occurs by putting meanings to be explored and reconstructed in the middle of a group” (Palus & Drath, 2001).

Visual Explorer uses images. The Visual Explorer tool is a set of 216 very different images. It has been demonstrated that visual data collection methods have the advantage, over more traditional methods of data collection like interviews, of facilitating people’s ability to express emotionally charged issues reducing the impact of social-desirability effects (Meyerson, 1991, pp. 263-266). Moreover, visuals have proven useful to allow people to talk about their wishes, their feelings and their views for the future (Lenrow, 1966; Lyddon et al., 2001; Sanders, 2000).

Visual Explorer enables metaphorical thinking. The Visual Explorer tool, the set of images, combined with the Visual Explorer technique (in particular the *browse* phase, where there is no talking at all, and classical music is played in the background), combined with the framing question, enables participants to think in metaphors. Thinking in metaphors comes easy to everybody, because “our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature” (Lakoff & Johnson, 1980, p. 3).

Visual Explorer uses the embodied mind. Visual Explorer elicits metaphorical thinking, and metaphors are a consequence of the embodied mind. Lakoff and Johnson suggest that concepts are a reflection of external as well as internal stimuli, as they are “crucially shaped by our bodies and brains, especially by our sensorimotor system” (Lakoff & Johnson, 1999, p. 22). Metaphors in particular allow us to understand “the less clearly delineated in terms of the more clearly delineated” (Lakoff & Johnson, 1980, p. 59).

Visual Explorer produces usable data. The result of using Visual Explorer is a 30/45 minutes discussion. When this is audio recorded the data gathered consist of a transcription of a di-

ologue between participants. This type of data lends itself to different types of methods of qualitative data analysis. Once chosen the one that is more appropriate for the type of final data that the researcher wants to create, conducting the analysis is straightforward.

Visual Explorer is interdisciplinary. Visual Explorer has been mainly used in the management and leadership areas. One of its main objectives is to allow participants to face difficult topics, topics they would not otherwise be able to discuss. Visual Explorer being very similar to other generative methods, can be easily used in other disciplines and in the design discipline in particular.

Visual Explorer reaches tacit and latent knowledge. Visual Explorer uses images that bring to the surface hidden layers of meanings. When describing how the images for the tool were chosen, the authors explain: “[o]ther images are interesting because they hint at layers of meaning or hidden perspectives. For example, several images require close examination to determine which side is up” (Palus & Drath, 2001, p. 5). These images trigger metaphorical thinking: in the *browse* phase, in fact “metaphors suggest themselves. [...] All this leads to multiple meanings for the images going on at the same time. Much of the power of Visual Explorer is in the fluidity of multiple meanings in a highly visual context” (Center For Creative Leadership, 2011b). Lakoff and Johnson say that metaphors help conceptualizing “the less clearly delineated in terms of the more clearly delineated” (Lakoff & Johnson, 1980, p. 59). Non-physical experiences are ‘the less clearly delineated’, that can be reached through the use of images, which are ‘the more clearly delineated’. ‘The less clearly delineated’, what is difficult to express because we do not really know what it is, can be described as tacit and latent knowledge. Moreover Palus and Horth say that some of Visual Explorer’s objectives are “tapping into personal experiences and passions” (Palus & Horth, 2010, p. 9), “surfacing and challenging emotions and intuitions [and] imagining alternatives” (Palus & Horth, 2010, p. 12). Visual Explorer therefore allows participants to create stories of past and future: when describing one of the examples of use of Visual Explorer the authors write: “[s]he wanted to reveal the rich history behind the group’s work that the newer members didn’t know much about. She also wanted the group to tell stories about where it was going and what its future might look like. She began the retreat using Visual Explorer, asking each person to select three images: one connected to the past, one to the present, and one to the future” (Palus & Horth, 2010, p. 13). Since Johnson says that “[t]he meaning of a specific aspect or dimension of some larger, ongoing experience is that aspect’s connections to other parts of past, present or future (possible) experiences” (Johnson, 2007b, p. 91), we can argue that triggering memories from the past and dreams of the future is the correct way to look for meanings. Moreover, as described at the beginning of this chapter (see Figure 46) creating stories about past and future, memories and dreams, is exactly what Sanders says methods should do to

reach tacit and latent knowledge. Sanders and Stappers in fact explain that using these types of methods “enables people to connect to what is meaningful from their past and present experiences, using that as a springboard for ideation about the future” (Sanders & Stappers, 2012). And finally, generating ‘a springboard for ideation about the future’ is exactly what Verganti thinks a method in the *Envision* phase (where TED would be collocated) should do. When describing the *Knowledge Repository Process* in fact, Jegou et al. say that this method “supports the involvement of company teams and their close networks of interpreters in capturing and interpreting future social-cultural drivers and trends in the design environment of the company” (Jegou et al., 2006, p. 14). It is the very goal of Design-Driven Innovation to reach tacit knowledge. Dell’Era et al. in fact write:

Verganti (2003) sustained that this knowledge is diffused within our environment in a sort of a design discourse and, for this reason, the introduction of radical design driven innovations requires to develop several channels to access tacit and distributed knowledge about socio-cultural trends, to be part of a continuous dialogue on socio-cultural models, pattern of consumptions, behaviours and values of the society. (Dell’Era & Verganti, 2006, p. 4)

For this reasons Visual Explorer is an appropriate tool and technique for a design method designed for a design process that has a design-driven approach.

When discussing the design-driven methods I have argued that the *Knowledge Repository Process* might not be the best method in terms of reaching participants tacit and latent knowledge, and I have described and evaluated other examples of methods used in the preparation phase that can better reach such knowledge. Here I have argued why I consider Visual Explorer a better option justifying the reasons why I have chosen its tool and technique for the design of TED.

The Visual Explorer tool and technique as they are, can be used in any design process, aiming at designing any type of product or service. The framing question can be the element to be adapted to the different situations. How should Visual Explorer be used when designing eating events? Considering the complexity of an eating event, can one session with Visual Explorer be enough to generate the data needed to then generate design ideas? When designing an eating event, should the preparation phase of the design process consist of one session of Visual Explorer, asking only one framing question? If so, which question?

In the following section I will discuss the complexity of eating situations, in order to demonstrate that when using Visual Explorer for generating data for the design of an eating event, one framing question would not be comprehensive enough, and in order to investigate which question should be asked.

3.3.2 A SPECIFIC STRUCTURE

In order to create a design method for the design of eating events, it is important to understand how complex eating situations are, and how many different aspects the designer should consider. A design method for preparation should create data that take into account the different aspects of the product/service to be designed. For this reason a design method for the preparation phase of a design process aiming at designing an eating event should reflect the different aspects of an eating event. TED, the method here developed and ultimately proposed, therefore needs a structure that allows the researcher to investigate into these different aspects. Since Visual Explorer requires asking participants a framing question, that question becomes the vehicle of the topic of the discussion: eating situations. In order to design that framing question, it is necessary to understand eating experiences and how they are categorized, in order to have a better understanding of the aspects involved in an eating situation.

First of all an eating situation implies the consumption of not exclusively a meal or a snack. Meals are generally considered to include a dish or dishes consumed at any one time (R. Martin, 1973) and routine domestic meals are likely to consist of a single course (G. Wilson, 1989), although a more classical definition considers them to be the grouping together of various kinds of nourishment taken at fixed and traditional time (Montagne, 1961, p. 614). As introduced in Chapter 1, an eating situation can be any situation where there are people interacting with food, like popcorn at the cinema, or a picnic in the park. When designing an eating situation, it is most likely that it is designed as an 'eating out' situation. Cullen (1994) provides a distinction between *social eating* and *convenience eating*, emphasising the different reasons or occasion people have to eat out, and Campbell-Smith (1967) identifies 43 separate reasons for people to eat out. Finally Edwards (2000) categorizes eating out in *eating out for pleasure*, which encompasses restaurant and ceremonial meals, *eating out for work*, which can take place in canteens or in restaurants, and *eating out for necessity*, which takes place in public institutions such as prison, hospitals and schools. Given the different eating experiences that can be designed, in order to understand the complexity of eating situations I have looked at how the different aspects influencing an eating experience have been categorized by different authors, identifying at the same time branches of research that have been investigating these aspects and the disciplines involved.

The most general categorization is given by Gains (1994), who says that generally any form of food-related behaviour is the result of interactions between three aspects: the food itself, the consumer, and the context or situation within which this interaction takes place.

Figure 52: A schematic representation of the factors influencing food choice. Source: adapted from Gains (1994).

As Gains explains, these three factors have many sub-aspects that influence the eating experience, and that also interact with each other modifying the eating experience even further. For example, he explains, food creates a relationship with all the five senses through its nutritional composition as well as packaging, images and costs. Consumers are unique individuals with unique subjective characteristics (cultures, psychological and physiological statuses, habits, memories and preferences). And finally the context (place, time and company) influences the consumer's perception of food. In order to create a visualization of the complexity of the eating experience that is as complete as possible, I will consider different categorizations from different authors and always compare them to Gains' simple tripartition.

3.3.2.1 CONSUMER: SUBJECTIVE AND BEHAVIOURAL ASPECTS

A study conducted by Macht, Meiner and Roth (2005), used in-depth interview to determine what are the subjective and behavioural characteristics of hedonic eating experiences. The external and internal conditions are divided into *stimulus conditions*, *organism variables* and *response elements* (see Figure 53).

Figure 53: Components of hedonic eating experiences. Source: adapted from Macht et al. (2005)

The first of the *stimulus conditions* is *food*. Results show that to ensure a hedonic experience food should be well prepared, and pleasurable meals should consist of a number of elements. The second of stimulus conditions is the *physical environment* which should be comfortable and non-disturbing, clean and calm, neither too hot or too cold, and neither too bright nor too dark. Moreover, pleasure will increase if the environment is in tune with the occasion. The third of stimulus conditions is *social factors*, which underlines how hedonic eating often includes the presence of familiar people like friends, partner, family or colleagues.

The *organism variables* consist of *somato-physic state* and *attitude toward hedonism*. The former is characterised by three features: a feeling of hunger which is necessary to enjoy eating; a feeling of calmness, relaxation and physical wellbeing; and some bodily states which diminish or eliminate pleasure, such as tension, pain, cramps stress and extreme hunger. The latter aspect explains that a positive attitude toward hedonism is the basis of eating-related pleasures.

The last conditions, *response elements*, are divided into three categories. The first, *preparatory activities*, explains that hedonic eating is preceded by anticipatory cognitions and preparatory behaviours associated with joy and anticipation. The second category, *eating behaviour*, shows that pleasurable meals are eaten slowly, and that when eating selected sensory characteristics of foods are consciously focused upon. The third category of response elements is *subjective experiences* which includes three different aspects of hedonic eating. First, positive reactions are elicited by sensations, such as a “feeling in the mouth”, and by food-induced associations with specific situations and experiences in the past. Second, feeling of satisfactions and contentedness, well-being and joy are the positive emotions creating hedonic experiences. Third, hedonic eating is accompanied by pleasant bodily sensations such as relaxations, warmth, fullness and satiations (Macht et al., 2005).

Considering Gains’s (1994) representation of the aspects influencing the eating experience in relation with Macht et al. (Macht et al., 2005) categorization, we can see how this last concentrates more on the factor *consumer* (see Figure 54). Two of the three main aspects in fact, organism variable and response elements, are part of *consumer*, and part of the third aspect too, stimulus conditions, is related to the consumer: social factor in fact relates to the customer relationship with other people in the eating environment.

Macht et al. (2005) categorization gives more importance to the aspects that for a designer are more difficult (if not impossible) to design for. Moods can also interfere with the memories one builds of the experience, because those in a bad mood attribute their feelings to situational factors (aspects of the eating situation they are experiencing), and those in a good mood do not attribute their feelings to situational factors (Schwarz & Clore, 1983). A designer

can design for trying and change consumers/customers' mood when experiencing the product/service, but she usually has little control over their somato-physic state, or their attitude towards hedonism for example. The behavioural variables are subjective, and therefore volatile and constantly changing as the experience goes on.

Figure 54: Gains' representation of the factors influencing the eating experience showing its relationship with Macht et al. (2005) categorization.

3.3.2.2 FOOD AND CONTEXT: THE FIVE ASPECTS MEAL MODEL

One categorization that instead focuses on the food and context aspects is the Five Aspects Meal Model, introduced in the first chapter. The Five Aspects Meal Model (FAMM) forms the basic structure for the Department of Restaurant and Culinary Art at Örebro University. The education approach of the research discipline Culinary Art and Meal Science (accepted at the Grythyttan campus in 2001) was based on a "combination of disciplines, to stimulate scientific thinking and reflection, with the training of skills in handicraft and the ability and creativity to prepare aesthetic meals" (Gustafsson, 2004, pp. 9-10). The model that has been created for this educational programme is the FAMM. Örebro University organized this educational programme around the FAMM after recognizing that meals do not consist of food only. In fact "the ultimate aim of all five aspects is the same: to achieve maximum satisfaction in various meal situations for every guest/consumer/diner – preferably even greater than expected" (Gustafsson, 2004, p. 11). See Table 2 below.

Table 2: The Five Aspects Meal Model from the Department of Restaurant and Culinary Arts. Source: adapted from Gustafsson (2004).

As shown in the table above, and as introduced in Chapter 1, the five aspects are: *room, meeting, product, atmosphere, and management control system*. Considering all five aspects, there seems to be a discrepancy on which aspect incorporates all the others in articles written by Gustafsson and other authors, and articles written by Edwards and Gustafsson. Earlier articles written by Gustafsson et al (Gustafsson, 2004; Gustafsson et al., 2006) visualize the management control system as a container of the other aspects, showing that it is a higher level than room, product, meeting and atmosphere (see Figure 55). On the other hand Edwards and Gustafsson (Edwards & Gustafsson, 2007, 2008a) adapted the previous diagram in order for the atmosphere to be the aspect that incorporates all the others. They say that product, room, meeting and management control system “result in an atmosphere around the meal that encompasses the fifth aspect” (Edwards & Gustafsson, 2008a, p. 9) (see Figure 56).

Figure 55: Five Aspect Meal Model where the Management encompasses the other aspects (Gustafsson, 2004; Gustafsson et al., 2006).

Figure 56: Five Aspect Meal Model where the Atmosphere encompasses the other aspects (Edwards & Gustafsson, 2008a)

It seems that these two diagrams represent two different perspectives for interpreting the five aspects. The former (Figure 55) implies that the management control system is the aspect which is 'actively responsible' for the room, product and meeting, and therefore is responsible for the overall atmosphere. The latter (Figure 56) suggests that the atmosphere is the ultimate result of how the management control system managed the room, product and meeting aspects. Therefore the former diagram focuses on actions and responsibilities of the aspect that influences all the others, and the latter focuses on the result of those same actions and responsibilities. For the purpose of this research I consider the perspective of the first diagram, where the management control system controls all the other aspects, in the same way the designer can consider all the other aspects in the design of an eating event.

We can now consider Gains's (1994) representation of the factors influencing the eating experience, and see how the FAMM's factors are distributed in it. The FAMM's *product* is represented by Gains' *food*. The FAMM's *room* and *meeting* are included in Gains' *context*. *Meeting* is also represented by Gains' *consumer* factor, but only in part, as *meeting* is considered by the FAMM as the relationship between customers and customers, but also the relationship between customers and staff. In fact Gains also considers *consumer* as all those variables that influence the eating experience and are related to the consumer's subjective characteristics like psychological and physiological status, memories, preferences and cultures. The FAMM does not consider such variables, which is why *meeting* covers only part of the *consumer's* variables (see Figure 57).

Figure 57: Gains' representation of the factors influencing the eating experience showing its relationship with the FAMM.

It is clear how classifying even a small number of aspects is not straightforward, as different authors have different perspectives. We can also see how the FAMM fills mainly the *food* and the *context* of Gain's factors. The FAMM does not consider the *consumer* factor because it does not take into account subjective and behavioural variables.

3.3.2.3 FOOD, CONTEXT, CONSUMER: OTHER MORE COMPREHENSIVE CATEGORIZATIONS

The two previous categorizations proposed are relatively simple, with three and five main aspects, and represent two different approaches to the aspects influencing the eating situations: one considering mainly aspects relating to the consumer, and the other with aspects which do not consider the consumer but that consider food and context. In this session I present other categorizations that are more comprehensive as well as more complex. Where the previous two categorizations focus on dividing the aspects influencing the eating experience in big categories, the following propose a more detailed list of aspects, really demonstrating the complexity of the eating experience.

Other aspects influencing the eating experience, are the environment and the social setting in relation to food and the food service. Meiselman and co-workers (H.L. Meiselman, 1996; H.L. Meiselman, Hirsch, & Popper, 1988) refer to these variables as *situational variables*. On the other hand there are also variables that describe people's judgment of an eating experience (in the restaurant setting): Wall and Berry (2007) classify these as: *functional*, the technical quality of the food and service; *mechanic*, the environment and other design elements; *humanic*, the performance and behaviour of the members of staff.

Schutz (1995) also categorizes some of the situational influences (see Figure 58): time perspectives, antecedent state, occasion, physical facilities and surrounding, social surrounding. Looking at the relationship between Schutz's situational influences and Gains' three aspects of the eating experience (see Figure 59), we can see how Schutz only considers how *consumers* and *context* are influenced.

Figure 58: Situational influences on eating. Source: adapted from Schtz (1995).

Figure 59: Gains' representation of the factors influencing the eating experience showing its relationship with Schuts' situational influences.

Moreover Bisogni et al. (2007) identified eight dimensions representing any eating and drinking situation: social setting, physical condition, time, recurrence, location, activities, mental process, food and drink (see Figure 60). These dimensions represent clusters of aspects that characterize an eating or drinking situation. The dimensions overlap and are not mutually exclusive, and can share emphasis in describing one situation.

Figure 60: The eight interacting dimensions of eating and drinking episodes. Source: adapted from Bisogni (2007).

Looking at the relationship between Bisogni's dimensions and Gains' three aspects of the eating experience (see Figure 61), we can see how Bisogni's aspects are mainly related to *context*.

Figure 61: Gains' representation of the factors influencing the eating experience showing its relationship with Bisogni et al. eight dimensions.

And finally Edwards (2000) proposes the most articulate categorization of the aspects influencing the eating experience (see Figure 62). Edwards' categorization in fact is the one that includes the most aspects. Moreover Edwards represents those 'additional factors' that scientists refer to as environmental or situational variables that are considered to be significant for food acceptability and consumption (H.L. Meiselman, 1996; H.L. Meiselman et al., 1988). When relating Edward's categorization to Gains' three aspects (shown in Figure 61: context-green, consumer-purple, food-yellow), we can see how Edwards' aspect *meal* incorporates a multitude of aspects concerning *food* and those that are directly related to it.

Figure 62: Factors influencing the eating experience. Source: adapted from Edwards (2000, p. 227). Added coloured categorization of Gains' context (green), consumer (purple) and food (yellow) aspects.

3.3.2.4 THE COMPLEXITY OF EATING EXPERIENCES

The categorizations discussed above demonstrate how complex eating experiences are, and how many different variables define them. The Total Appearance Theory further demonstrates this. Hutchings in fact explains:

Total Appearance is the interpretation the individual gives to a product or situation. The interpretation involves all visually perceived information concerning the product, the situation, and the environment. (Hutchings, 1994, p. 31)

The Total Appearance theory can be applied to any situation, but Hutchings describes in particular the applications relevant to the food industry. He starts analysing Total Appearance describing the way Kramer and Szczesniak (1973) depicted the sensory properties of food in the form of a circle: the major senses divide the perimeter of the circle into three zones. The senses may be considered as individual and separate, but the perceptions often overlap and can be perceived by more than one sense in different ways. Hence the circle appears to be the most convenient way to represent the eating situation. Figure 63 is a pictorial representation of this view.

Figure 63: The modified Kramer Circle. Source: adapted from Kramer and Szczesniak (1973).

Product attributes are different for each perceiver, each situation and each product perceived. For this reason Kramer and Szczesniak (1973) also distinguish between groups of product perceptions according to time of perception: one group is *anticipatory* and two groups are *participatory*. In the anticipatory group are properties like visual flavour, visual texture, appearance and smell. The second stage in eating combines the anticipatory and the first participatory properties, such as peripheral tactile cues like cutting food. The third eating phase uses the second participatory group of attributes, such as the in-mouth. These groups too are not isolated, but rather they merge forming a continuous feed-back process. Hutchings (1977) adds that these groupings do occur in order, whatever their comparative importance is; those judgements formed at the beginning of the eating experience can influence those made in the end and vice versa. It is also important to consider that visual perceptions have two different components: aesthetic and associative (Abend, 1973). The former includes properties like shape, colour proportions and texture, the latter derives from social and personal experiences with the materials: the feeling of warmth and comfort at the sight of a blanket, or the feeling of coldness inspired by the sight of ice.

Hutchings (1977) divided Total Appearance into three groups of attributes: optical properties, physical forms and mode of presentation. These attributes would combine in different ways to form three main images that manifest when the product is *on the shelf*, while it is *in preparation*, and when it is *on the table*. This differentiation stretches the complexity of the eating experience from a restaurant environment only (as the majority of the models presented above) to Food Product Design also. However, as Hutchings (1994, p. 33) explains, it is appropriate to extend the groupings of total appearance to those human factors which contribute to the overall judgment of the look of an object, or appreciation of a situation. Hutchings explains that the progress of these thoughts has been influenced by the Inter Society Color Council Project Committee 33 (chairman Walter C. Granville), which started a search of a list of factors affecting the perception of colour (see Figure 64). This model can be used to examine the perceived appearance aspects of an object or scene; scenes which may range from a piece of potato to a dish of gourmet food, as well as from a piece of architecture to a landscape, a symphony or a dance.

The above model clearly represents the complexity of visual perception, giving an idea of how much more complex the eating situation might be when considering aspects from the other senses too. Researchers have not just stopped at trying to understand eating experiences, but have also tried to generate formulas to mathematically calculate them. There have been many attempts to create mathematical framework which can be used to calculate factors such as acceptability or quality. The problem of quantification of appearance for example, can be understood analysing what Drake (1968) and Hutchings and Lillford (1988) stated about the neural factors associated with visual evaluation of texture (see Figure 65).

Figure 65: The sample and its appraisal: Source: adapted from Hutchings (1994, p. 151)

The *structure* of a material can be described as molecules arranged in a particular geometry. The *stimulus* is provided by the structure related to its environment. Retinal and neural characteristics modify the stimulus into the *appearance response*, which is converted into consumer *preference* via the viewer's *temperamental factors*.

Although the stimulus can be physically handled for measurements, the later stages in the above sequence cannot be directly approached. Understanding of the neural factors associated with appearance are more advanced than those associated with texture, for which the above approach was suggested. Nevertheless, insufficient is known about neural and temperamental factors for a physical specification to provide a realistic and safe prediction of preference. (Hutchings, 1994, p. 51)

Even though Hutchings for example acknowledges the difficulty of predicting preferences, there have been several attempts to quantify consumer responses. Abend (1973) for example, has proposed a formula for quantifying the appearance effectiveness of products in terms of their market stimulus value¹⁶. Moreover Burnham and Grimm (1973) created a formula to

16 $D = (Fv + Sc + O + Pa + Pi + Sy)$ Abend (1973) says that a good product design must satisfy need

determine psychophysical relationships between objective properties of surfaces and their psychological meaning¹⁷. They applied this to architecture but there seem to be no reason not to use it for food product or packaging (Hutchings, 1994, p. 53). Drake (1974) suggested that it is possible to conceive an arrangement of the relations between the factors contributing to food texture acceptance, and he designed a formula for it¹⁸. A formula that includes influences from all the other non tactile senses would be even more complex, and Drake knew that it is impossible to completely solve such an equation. Nevertheless Drake hoped that this formula would be useful to visualize the complexity of the relationships at work in sensory evaluation.

This section has demonstrated how complex quantifying the entirety of the eating experience would be. Most importantly, for the purpose of this thesis, these attempts demonstrate how difficult it really is to understand eating experiences (and therefore designing them). Nevertheless these examples show that starting from a categorization of the variables of the eating experience can be the correct way to embark in any investigation aiming at understanding

and *desirability*. Need (N) is weighted in relation to the function or service to be performed. Desirability (D) is about the design attributes conveyed or satisfied by the product. It is a function of *face validity* (Fv) (the ability to do what's required), *social coding* (Sc) (recognition of group endorsed values), *operation* (O) (the degree to which the function is understood), *possessive appeal* (Pa) (enjoyment or pride of ownership or pleasure given), *personal identity* (Pi) (special virtues that the object gives to the owner), *sensory* (Sy) (sensory satisfaction). The *communication value* of the appearance is: $Cv = N + D$ (N + D) is modified by *motivation* (M) which depends by factors like availability, cost, and the amount of search necessary to find the product. The *market stimulus value* (MSV) is calculated from the equation: $MSV = (N + D) (\pm M)$ It is evident that a small change in the motivation (M) has a big effect on the value of the market stimulus value, which implies that a major job of the appearance of the product is to induce motivation. Source: (Hutchings, 1994)

17 Burnham and Grimm (1973) used the semantic differential technique (Osgood, Succi, & Tanenbaum, 1957) to measure the connotative meanings of objects, which involves making judgments of three dimensions, each having a number of polar adjective pairs. The dimensions with their relevant polar pair are: *evaluation* (E) (beautiful-ugly, pleasant-unpleasant, harmonious-dissonant, meaningful-meaningless, cheerful-sad, refined vulgar), *activity* (A) (energetic-inert, tense-relaxed, dynamic-static, interesting-boring, warm-cold, fast-slow), *potency* (P) (strong-weak, tough-tender, masculine-feminine). The connotative meaning of an object is determined asking participants to indicate, on a seven points scale, the point that best represent the relationship between the concept proposed and the adjective. Ratings for the three dimensions are derived using factor analysis. These three dimensions are then positioned in the Cartesian coordinates developing a semantic space. This technique is used to compare the meaning of two different concepts. The formula is: $D_{ds} = [(E_d - E_s)^2 + (P_d - P_s)^2 + (A_d - A_s)^2]^{0.5}$ where D_{ds} is for example the distance between the meanings of a design concept (d) and the visual properties of a surface (s). Source: (Hutchings, 1994) In my opinion these two formula might be interesting in order to consider the different aspect's relationship to each other in the evaluation of good product design, but actually quantifying each aspect with a number would be a difficult task since all these aspects are subjective to the consumer.

18 To save space, parameters occurring between each relational bracket have been placed above each other. The condensed formula of food texture acceptance (T_s) is:

$$T_s = a \left(\frac{E}{P} \left(\frac{I}{r} \left(\frac{N}{s} \left[t \left(\frac{P}{c} \left(\frac{G}{m(a)} \right) \right] \right) + r_r \right) + r_p \right) \right)$$

where A re the atoms of the structure, m the matrix elements, g the geometry, c the construction of the sample, P the physical action exerted on the structure. This group represents the stimulus. t is a texture factor, N represents neuronal factors, r the response factor, I the internal environment, and E the external influences. a is a factor which converts the whole acceptance, while F represents three stochastic terms relative to response, preference and acceptance. Source: (Hutchings, 1994)

this intricate subject. For this reason the design method I design and propose, TED, also approaches the design of an eating event from a categorization of the aspects of the eating experience.

3.3.2.5 CHOOSING A STRUCTURE FOR TED

In order to approach the subject of eating events the method here proposed needs to be structured in a way that allows investigating into different aspects of the eating situation. To do that I have chosen to structure the Visual Explorer techniques using the Five Aspects Meal Model. I have chosen the FAMM for three main reasons:

The FAMM includes only aspects that can be designed for. As I have shown above the FAMM is a categorization that proposes only the aspects that can be considered from a design point of view; it does not in fact include subjective and behavioural aspects, like physical conditions or preparatory activities. Structuring the design method on the FAMM allows to create data that the designer can then use in the following phases of the design process, data emerged from the investigation into the aspects of people's experiences that a designer can utilize for designing an eating event. Since TED is designed for a design brief that asks designers to design an ideal eating event (with no further specification) for a general, non-specified target, it does not take into account the subjective and behavioural aspects. Moreover, this design method is to be applied in the very first phase of the design process, where a design concept has not yet emerged, and where not even design ideas have been formed. In this stage the researcher is looking for potential new meanings, and is therefore looking at eating situations with a wide perspective. It is only in the idea finding phase that data from the previous phase are used to generate design ideas, from which often a possible target is decided. For this reason the FAMM is the most appropriate categorization to choose to allow participants to discuss the aspects of the eating situation that a designer can consider in her design.

The FAMM makes a manageable structure. This categorization groups all possible aspects into five main categories. Considering five aspects makes a manageable method without compromising on the main categories of aspects of the eating situation, and therefore allowing the data to touch all 5 of these main areas. The five aspects can become five framing questions to be used in five sessions using the Visual Explorer technique.

The FAMM leaves room for further exploration and interpretation. The FAMM, organizing the aspects of the eating situation in five broad aspects, allows participants to discuss the most important topics on the ideal eating situation while still having the possibility to expand and explore subjects and issues that relate to them. This makes the conversation more dy-

namic, less strict, and possibly more enjoyable for the participants and more productive for the researcher.

3.4 CONCLUSIONS

To summarize, this chapter describes the decisions I have made to choose a tool, technique, and a structure of a design method for the preparation phase of a process that aims at creating an eating situation that has the potentials of proposing new meanings.

I align with Verganti on the importance to design for meanings, but I consider the method he and other authors (Jegou et al., 2006) proposes for the preparation phase (i.e. Knowledge Repository Process) as not effective enough for reaching participants tacit and latent knowledge. I have taken into account Sanders and Stappers' (2012) position which implies that in order to reach people's experiences, the design method should allow the participant to reach deeper levels of knowledge, and I have argued that a method for the preparation phase of a process aiming at potentially proposing new meanings should try and reach those deeper levels of knowledge. I have therefore looked at the literature in search of the variety of methods that do reach deeper levels of knowledge, and I have chosen Visual Explorer as the tool and technique for my design method.

In order to design a design method specifically for an eating design process, I looked for a way to structure the Visual Explorer technique that would allow to consider the entirety of the eating experience. In order to do this I have considered the complexity of the eating situation looking at different categorizations of its aspects. Choosing the Five Aspects Meal Models gives to my design method a clear structure, transforming the five aspects into five framing questions to be used in the Visual Explorer technique, and by allowing the method to reach people's knowledge from five different points of view.

This chapter shows how I have chosen the elements to design the design method proposed in this thesis, TED; the following chapter shows the methodology adopted to use TED and analyse the data it generates.

for Eating Design

CHAPTER 4

A Design Method
for Eating Design

In this chapter I present the design method proposed in this research: TED, Themes for Eating Design. The elements that form TED, the tool, technique and structure, are discussed and presented in the previous chapter. Here TED is presented as a coherent design method. The chapter describes Study 1; where TED is used in a simulation of the preparation phase. Here is presented the methodology for this Study, which corresponds to the methodology for TED itself, in both data collection and data analysis. The chapter then continues describing the findings generated by Study 1, which are the themes generated with TED.

4.1 TED

TED is a design method to be used in an Eating Design process, when designing an eating situation. The first letter 'T' refers to the word *Themes* because this method aims at generating themes, themes that emerge from the data and that reflect the main topics on the subject investigated. Themes are generated through the process of data analysis, which for TED should use the method of data analysis called thematic analysis. A detailed discussion on the choice of thematic analysis as the method of data analysis to be used with TED is given later on in this chapter. This method is to be used in the first phase of the design process: preparation. The result of this first phase when using TED are in fact themes that can be used as starting point in the following phase idea finding, when design ideas are generated.

As discussed in the previous chapter, for this method I have chosen the Visual Explorer tool and technique. Although Visual Explorer has been used in a variety of team building exercises as well as organizational change management setting (Falco & Drath, 2001) and in a study on career transition (Barner, 2011), this research represents the first academic account of these tool and technique used in a design method, and more specifically, the first academic account of these tool and technique used in an Eating Design method.

The structure given to the technique is derived by the Five Aspects Meal Models for the reasons indicated in the previous chapter. This structure has been used to design the framing questions, which are a focal part of the Visual Explorer technique. The framing question will be further discussed later on in this chapter.

In order to determine TED's validity, and evaluate whether it produces enough and adequate themes to generate design ideas on the ideal eating event, two studies were conducted. Study 1 simulates the use of TED itself: this study describes the simulation of the use of the tool and technique, how to apply the particular structure that makes this method generate data for the design of eating events, and what method of data analysis is used in order to generate the final themes.

Study 2, on the other hand, uses the themes generated by TED (in Study 1) in a simulation of a design method in the idea finding phase of the same process. Study 2 simulates a scenario where designers are given the themes produced with TED, and use them to generate new ideas for the design of eating events. The themes generated in Study 1 have been used in Study 2 in order to assess whether they are sufficient and adequate to generate ideas for the design of eating events. Study 2 is described in Chapter 5.

In order to use TED it was essential to create a possible scenario of use. In a realistic scenario a design brief would be decided in advance, which would be investigated by the researcher in the first phase of the process. TED would be used by the researcher and/or a designer in the initial phase of the design process, preparation, to investigate the subject of such brief. Subsequently the themes generated with TED would be given to the designer who would use them in the idea finding phase. For the purpose of this research, the brief created for simulating the design process was intentionally broad, not being specific to one particular eating scenario: *designing an ideal¹⁹ eating event*. When using TED in Study 1 the tool and technique are adapted in order to obtain the specific type of outcome that was required in this simulation: the framing questions in particular are designed to generate discussion around the ideal eating situation, hence the choice of the Five Aspects Meal Model.

The research conducted in this thesis simulates exactly the research that would be conducted in a 'real' Eating Design process. All the considerations that follow in this chapter on the conduct of this research (i.e. the method of data collection and the method of data analysis) I suggest should be followed by anyone wanting to use TED in a design process that has the same brief. In the next section I will discuss this research's approach, and after that I will discuss the ethical considerations concerning this particular research. In section 4.4 I will start describing Study 1 and its development.

4.2 RESEARCH APPROACH

TED produces qualitative data, and therefore research that uses TED is conducted with a qualitative approach. Qualitative research has been widely used in design because it can reach how people interpret the complexity of their world by capturing what they say and their behaviour (Creswell, 2003). A qualitative approach in fact aims at emphasizing words rather

¹⁹ The word *ideal* here is not used with any reference to the branch of philosophy *Idealism*. The word *ideal* is used as an adjective referring to the type of eating situation that participants are encouraged to think of. The word *ideal* wants to evoke the possibility of thinking of everything and anything participants could imagine, it wants to allow participants to project any wish or dream for the best possible eating situation they would like to experience. This word is used to help participants moving away from what they know, and step towards the imaginary world of what they would really like, but never thought possible.

than quantifying data through collection and analysis (Bryman, 2004). Denzin and Lincoln define qualitative research as follow:

Qualitative Research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. These practices [...] turn the world into a series of representations including fieldnotes, interviews, conversations, photographs, recordings and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. (Denzin & Lincoln, 2000, p. 3)

Van Maanen (1983, p. 9) for example identifies qualitative methods as “an assay of interpretative techniques which seek to describe, decode, translate and otherwise come to terms with meaning, not the frequency, of certain more or less naturally occurring phenomena in the social world”. Snape and Spencer (2003, p. 3) also remark that qualitative research is “concerned with understanding the meanings which people attach to phenomena (actions, decisions, beliefs, values, etc.) within their social world”. Qualitative research therefore is concerned with meanings, rather than frequency, and since the ultimate focus of this research is meanings, a qualitative approach to data collection and analysis is necessary. Moreover, Snape and Spencer remark on the importance of people’s ‘social world’ in attaching meanings to phenomena, reinforcing the constructionist approach that this research adopts.

Strauss and Corbin (1998, p. 11) add that “by the term ‘qualitative research’ we mean any type of research that produces findings not arrived at by statistical procedures or other means of quantification”. Statistical procedures are in fact mainly used in quantitative research. Quantitative approaches to research are in fact associated with enumerative induction (Creswell, 2003) and emphasis of the quantification of data (Bryman, 2004). Moreover quantitative methods of data collection lead to understanding causation, since it is possible to show how a variable has a direct causal effect on another variable when other variables are removed or controlled (I. Newman & Benz, 1998).

Snape and Spencer finally summarize the criteria to recognize qualitative research, which are commonly agreed:

1. Aims which are directed to providing an in-depth and interpreted understanding of the social world of research participants [...].
2. Samples that are small in scale and purposively selected on the basis of salient criteria.
3. Data collection methods which usually involve close contact between the researcher and the research participants, which are interactive and developmental and allow for emergent issues to be explored.
4. Data which is very detailed, information rich and extensive.

5. Analysis which is open to emergent concepts and ideas which may produce detailed description and classification, identify patterns of association, or develop typologies and explanations.
6. Outputs which tend to focus on the interpretation of social meaning through mapping and 're-presenting' the social world of research participants.

(Snape & Spencer, 2003, pp. 3-4)

Following the points listed above I shall give an overview of this research qualitative approach. The aim (1) of this research is to provide a design method (and a method of data analysis) that produces themes that emerge from an in-depth and interpreted understanding of the participants' views on an ideal eating situation. As I will describe below the sample of participants (2) used in this research is small in scale and purposively selected, as in the case of interpreters in particular. The method of data collection (3), TED itself, is designed to be interactive and developmental, and has the particular aim to allow for emergent issues to be explored (i.e. themes with embedded possible new meanings). In TED's technique, close contact between researcher and participants is also essential. The data (4) that emerge from the discussion among participant is particularly detailed and information rich, due to the extensive discussion around five different framing questions. The data that TED produces after the analysis (the final themes), is also detailed in the way each theme is illustrated and explained. Moreover, the simulation of the use of TED described in this research demonstrates that the number of themes that TED can generate is extensive, creating a final information rich set of themes. The method of data analysis (5) that should be used to analyse the data that TED generates is Thematic Analysis: this method is open to emergent concepts and ideas, and helps identify patterns and associations. And finally, the output (6) generated by using TED as a design method, focuses on interpreting social meanings through re-presenting the social world of participants. Not only interpreting social meanings is TED's aim, due to its qualitative approach, but it is also the overall goal of this research.

4.3 ETHICAL CONDUCT

The forms for ethical approval for this research had been submitted to the Faculty specific Research Ethic Review Panel (RERP) of London Metropolitan University, and had been approved before starting the process of data collection in Study 1.

Each participant in Study 1 and Study 2 was informed about the activities they would have been involved in and then signed a consent form before starting the activities. A copy of the

consent form was also sent to each participant by email for their own records.

Anonymity was granted and will be granted to participants in any research report and publication, with exception for the Interpreters sample in Study 1 who all agreed to disclose their full name and short biography. These participants agreed by email that I could use their names in my research report and possible publications in order for me to demonstrate their suitability for the interpreters sample. The short bios used in this thesis were written by me using the information participants gave me, and were subsequently sent to them for a review and final agreement to use them. Even though I have disclosed interpreters' names and short bios their names were deleted from the transcription of the audio recording, as well as the names of all other participants.

In Study 2 participants were instructed not to write their name in any of the worksheets they used during the workshop, as well as in the questionnaire that they filled out. Only the number assigned to the group they belonged to was written in each document.

4.4 STUDY 1 – USING TED

Study 1 aims at using TED in order to produce a set of themes on the ideal eating event. The study is a simulation of the way TED should be used to generate a possible set of themes, which can then be used to generate new ideas for the design of eating events. In this thesis themes generated after the analysis of the data generated by TED will be used in Study 2 to simulate the idea finding phase of this same Eating Design process.

4.4.1 METHOD OF DATA COLLECTION

TED uses the Visual Explorer tool and technique. The Visual Explorer tool, the two decks of letter size images (8.5x11 inches), were purchased from the Visual Explorer website. The Visual Explorer technique is used in TED without alterations. TED combines the Visual Explorer tool and technique applying to it a specific structure that allows the method to produce data on eating situations in particular. This structure is constructed on the framing questions and the Five Aspects Meal Model.

This method of data collection can generally be compared to a Focus Group; however the Visual Explorer tool and technique used here create a very specific type of focus group. Since a group of people is used to generate possible meanings, this study embraces the social constructionist approach. Bloor et al. in fact state that “the discussion occurring within focus

groups will provide rich data on the *group meanings* associated with a given issue” (Bloor, Frankland, Thomas, & Robson, 2001, p. 7). In a social constructionist view “all knowledge, and therefore all meaningful reality as such, is contingent upon human practices, being constructed in and out of interaction between human beings and their world, and developed and transmitted within an essentially social context” (Crotty, 1998, p. 42). Bertini (2012) demonstrates in particular how social constructivist behaviours can be enhanced by focus groups and how focus groups can be effective in unfolding meanings. Sharing opinion in co-operative interactive process in fact produces new understandings and new meanings (Albrecht, Johnson, & Walther, 1993; Jaworski & Coupland, 1999; Mercer, 2000).

Like for regular focus groups the purpose of the focus groups used in this method is, as Krueger (1994, p. 11) puts it, to promote self-disclosure. The groups setting enables individuals to divulge emotions that would not emerge with other forms of interview. Robert Mer-ton, the first researcher to conduct *interviewing procedures for the group*, found in fact that people revealed sensitive information when they felt were in a safe place, with people they shared something in common with (Krueger & Casey, 2000, p. 6).

In Study 1 two sets of two focus groups were conducted. The focus groups were repeated with two different samples of participants: users and interpreters. Users and Interpreters samples are described in details below. Each focus group was conducted on a different day with a different group of participants. In all four days, the focus group was conducted in the same way, using the same tool and technique, only the set of participants was different (see Table 3).

	Day 1	Day 2	Day 3	Day 4
Sample	Users Group 1	Users Group 2		
			Interpreters Group 1	Interpreters Group 2

Table 3: Division of sets of focus groups according to sample

The structure of each day was constructed around five different sessions. Each session used the same tool and technique, but each session focused on one different topic that participants were asked to engage with. These topics were given by the framing questions, which were designed from the Five Aspects Meal Model, so in each session one aspect of the eating experience was investigated. The same five sessions (proposing the same five framing questions) were conducted each day with the users and interpreters samples. Each session lasted an average of 45 minutes (see Table 4). All sessions with the same group of participants were held the same day as to ensure a sense of progression: participants became used to the process and more involved with the topic.

Day 1 – 2 – 3 – 4

10.00-10.15	Introduction
10.15-11.00	SESSION 1
11.00-11.15	Break
11.15-12.00	SESSION 2
12.00-12.15	Break
12.15-13.00	SESSION 3
13.00-14.00	Lunch
14.00-14.45	SESSION 4
14.45-15.00	Break
15.00-15.45	SESSION 5

Table 4. Structure of each day

4.4.1.1 FRAMING QUESTIONS

The framing question introduces to participants the topic that should be discussed using the Visual Explorer technique in each specific session. Discussing the pictures chosen from the Visual Explorer tool through participants’ answers to the framing question, allows meanings to emerge from the conversation. Given TED’s aim, the framing questions should introduce topics that elicit discussion on eating situation. For this reason the framing questions are designed on the Five Aspects Meal Model (Edwards & Gustafsson, 2007). The Five Aspects Meal Model is used as a structure for the Visual Explorer technique. The five aspects of the eating experience are adapted into five questions. Each question was used in one session of each day. During the five sessions participants had the opportunity to discuss all the aspects of the eating situation. The table below summarises the framing questions used in each session.

Session	Aspect	Question
1	Meeting (customer-service staff)	<i>How would you define an ideal service? How would you characterize the ideal service staff of an eating situation?</i>
2	Meeting (customer-customer)	<i>How would you define an ideal companion during an imaginary new eating situation? How would you imagine the ideal eating situation in terms of other people eating around you?</i>
3	Room	<i>How would you describe an imaginary space for it to be your ideal eating space? What are the elements that define an ideal eating space?</i>
4	Product	<i>How would you describe an imaginary food for it to be your ideal food? What are the elements that define an ideal food?</i>
5	Atmosphere and Management Control System	<i>What do you think makes an ideal eating situation? When does eating become extraordinary?</i>

Table 5: Questions asked in each session

The first and the second questions used in session 1 and 2, are based on the aspect *meeting*. For this aspect two different questions were designed, because it incorporates two different

sub-aspects (customer-customer and customer-service staff relationship). The third question used in session 3 introduces the aspect *room* allowing participants to think about the eating environment. The fourth question asked in session 4 is about the *product* where participants are asked to discuss food itself. Finally the fifth question asked in session 5 introduces the aspects *atmosphere* and *Management Control System*. A question on the *management control system* only, would need to be precise on one of the aspects concerning it (e.g. 'what is the price of your ideal eating experience?' or 'What is the optimal time for the food to arrive at your table?'). On the other hand a question on the management control system in general might be difficult to understand and interpret. Since, as we have seen in the previous chapter, the management is responsible for many very different aspects (e.g. timing, cost, health and safety, staff training etc.), it would be difficult to create a question that takes into account all of them. These same aspects are reflected, perhaps more invisibly in the overall atmosphere, and for this reason the fifth question gives participants the opportunity to include those they consider more influential. Moreover in the fifth question the word 'atmosphere' is not used, because people define it in different ways and it can therefore be confusing. For this reason the fifth question is a general question where participants can include any aspect (previously mentioned in the discussion of other sessions or not) they want to mention.

In session two a combination of two different questions has been used. The Visual Explorer Facilitator's Guide specifies that framing questions used in pairs can also be very effective (Center For Creative Leadership, 2011a), so that "each person would then pick an image of each. There is much power in the juxtaposition of contrasting images" (Center For Creative Leadership, 2011b).

All questions are open-ended, because these encourage respondents to give their own opinions, describe their views more closely than with close-ended questions, and use their own words (Bradburn & Wansink, 2004, p. 154; Foddy, 1993, p. 129; Fowler, 2002, p. 91; Kumar, 2005, p. 135). Palus and Horth, authors of the Visual Explorer facilitator's guide, say that "effective framing questions are the key to a successful Visual Explorer session. An effective framing question is one that elicits the right conversation. The right conversation (in most situation) is one that is open, insightful, and honest" (Palus & Horth, 2010, p. 19). Open questions are in fact used because they facilitate an open conversation. Moreover the authors say that "good framing questions also draw participants into their own personal perspective and experiences" (Palus & Horth, 2010, p. 19) so they should be designed specifically to reach participants' own personal perspective, which is also the general purpose of qualitative research. They in fact say that "asking 'how do you see [this issue]?' is better than asking 'what is the most important aspect of [this issue]?' " (Palus & Horth, 2010, p. 20). For this reason I have designed these framing questions so they could reach participants' own perspectives

and experiences.

4.4.1.2 CONDUCTING STUDY 1

Study 1 was conducted using TED, which uses the Visual Explorer tool and technique and it is structured on the Five Aspects Meal Model. For this study the chosen format of the Visual Explorer tool was letter size printed images because considered easier to browse and handle. Letter size images are also easier to hold and show to the other participants. The Visual Explorer tool was purchased online²⁰ for 380 USD. The tool consists of two decks of images with 108 images each. The images are accompanied also by a Facilitator's Guide (Palus & Horth, 2010).

Being the focus group divided into 5 different sessions with 5 different framing questions, the 216 images were divided into 5 groups of about 42 images each. Participants browsed 42 different images in each session of the focus group. This allowed participants not to become familiar with the images they were browsing, and to always engage with the pictures with the same level of interest and curiosity. The 5 groups of images were numbered so that the same group of images was always used for the same session. This means that in each focus group the same group of images (let's say group A) was browsed in session 1, the same group of images (let's say group B) was browsed in session 2, and so on.

During Study 1 the 5 steps of the Visual Explorer Technique have been used following the instructions given by the Visual Explorer's authors. Here is a description of the steps based on how this particular study has been conducted. The facilitator was the researcher herself.

4.4.1.2.1 Step 1 - Frame

In this step participants received instructions on how the focus group was going to be conducted. The facilitator addressed the two main questions the group had: "Why are we doing this activity?" and "What are the instructions?" (Center For Creative Leadership, 2011b). Following the Facilitator's Guide (Palus & Horth, 2010) advice, the facilitator explained these points simply, without over explaining or over selling the process. With regard to the question "What are the instructions?" the facilitator explained the structure of the day first, and the structure of each sessions later. Participants were also given written instructions (See Appendix 1) and a written schedule of the day.

20 Purchased at <http://www.ccl.org/leadership/forms/publications/publicationProductDetail.aspx?pageId=1254&productId=zzzzzz760>

After making sure that the process was understood and each step was clear, participants were all asked to sign a consent form (See Appendix 2). All participants involved in this study signed the consent form. Subsequently participants were given a worksheet with the first framing question. Participants were then asked to reflect on it individually, and were given a worksheet where they could write their reflections as requested in the different steps (see Appendix 4). After writing down a possible answer to the given question, participants were instructed to continue with the following step.

This step usually lasted between 10 and 15 minutes, depending to the number of questions asked by participants, and to the time they needed to reflect on the framing question.

4.4.1.2.2 Step 2 - Browse

As suggested by the Facilitator's Guide (Palus & Horth, 2010), during the previous step, while participants were busy reflecting on the question and writing down an answer, the facilitator spread out the images so they could be easily viewed by people walking around. Images were placed on a big table placed on one side of the room. As suggested in the Guide, images shouldn't be placed earlier as to avoid people looking at and commenting on them.

Participants were asked to browse the images keeping the framing question in the back of their mind, and relaxing. Participants should choose the one image that

relates to their answer or reaction to the framing question. The connection that they make can be of almost any kind – literal, rational, emotional, intuitive, symbolic, or otherwise. (Palus & Horth, 2010, p. 28)

The browsing of images, especially since no text is involved, draws powerfully on the right side of the brain. This is good, since it aids the perception of patterns, intuitions, and emotions. Therefore, no talking. Any kind of verbal language tends to turn down R-mode and turn up L-mode. Instrumental, upbeat music is good, Mozart works. They can start talking again once they get into the small group conversations. (Center For Creative Leadership, 2011b)

During this step classic music was played in the background as suggested in the Facilitator's Guide. The step lasted from 5 to 10 minutes.

4.4.1.2.3 Step 3 - Reflect

In the Reflect step participants reflected on the picture they chose, writing their thoughts on the worksheet. During this step music is still played on the background. In the room, a few tables with chairs were available for the participants to sit and write. This step lasted from 5

to 10 minutes.

4.4.1.2.4 Step 4 - Share

In the Share step participants shared their views and thoughts on the framing question presenting to the others the image they chose during the step Browse; here is where discussion happens and meanings are created. Participants sat in chairs arranged in a circle, without a table in the middle. One person at a time shared her image following the Star Model, the technique adapted from Montague Ullman (Palus & Horth, 2002; Ullman, 1996).

First, one participant shared the image and described the image answering these questions: 'What is it? What is happening? What do you notice?' Second, the same participant explained what connections she made from the image to the framing question: 'How is the image a response to the question?' Third, each participant in the group, one at a time, responded to the image offered by the first person: 'What do you see in the image? Do you see the same things that others see? What stands out to you?' And then: 'What connections do you make from the image to the question?' After the first participant shared her image in this way, the conversation moved on to the next person and her image. The conversation continued until everyone shared their images.

Participants were instructed that "[t]hey should not give or ask for advice. They should keep their attention on the image, questions, and answers. They should use the conversation to explore multiple perspectives and possible meanings" (Palus & Horth, 2010, p. 31). Participants were also instructed about the timing they had to try and follow: images should be discussed for 5 to 7 minutes. The facilitator, listening to the conversation made sure that not too much time was spent on one picture, as to keep the session in the scheduled timing. In average the Share steps lasted from 15 to 30 and up to 45 minutes depending on the number of participants and on participant's involvement in the topic discussed.

As suggested in the Facilitator's Guide this discussion technique was included in the worksheet containing the instructions for the focus group and it was also explained verbally (see Appendix 3).

4.4.1.2.5 Step 5 - Extend

In the Extend step participants had from 5 to 10 minutes to extend the conversation in whatever direction was important to the group, and make notes on any shifts in perceptions, insights, or feelings about the topic.

4.4.1.3 DATA COLLECTED

All the Share steps of all sessions have been tape recorded and transcribed. The transcription of the participants' conversations during the Share step, and the worksheets where participants wrote their thoughts during the Frame, Reflect, Share and Extend steps, constitute the data corpus²¹ of Study 1.

4.4.2 SAMPLE

Following Verganti's contribution, the aim of this research was to produce data for the generation of ideas that would ideally introduce a radical change in meaning in the final design solution. Verganti suggests that a crucial part in obtaining such results is using *interpreters* as opposed to users (2009, p. 133). This study integrates Verganti's notion of interpreters, using them as one sample of participants to compare to a sample of *users*, or general population.

For this reason this study's sampling approach was a *stratified purposive sampling* (Ritchie, Lewis, & Elam, 2003, p. 79). Stratified samples are samples within a sample (Patton, 2002, p. 240); this study's sample was in fact made of two different samples: Users and Interpreters. The purpose of a stratified purposive sample is in fact to capture variations between samples rather than to identify a common core. Comparing the results between the focus groups with users and the focus groups with interpreters allows determining whether they produces different themes and which type of sample produces the most adequate themes.

Two focus groups were conducted with each sample of participants. Two focus groups per sample was considered an appropriate number for the conduction of this study. This choice was made considering first of all the commitment necessary from each participant, who was asked to stay for about 6 hours. The difficulty of finding people interested enough in taking part in this research and to commit one entire day to it, influenced the number of focus groups that was possible to conduct with respect to the time available to conduct them. Another reason for considering two focus groups per sample enough for this study was the abundance of data that each focus group produced: around 4 hours of recording for each focus group. The study relied on volunteer participation, which made it difficult to find more participants for additional focus groups within the time frame given to the data collection phase of this study.

As part of a qualitative research, both samples of Study 1 are non-probability samples, because the objective of this research is not to estimate the incidence of a phenomena in the

21 Data corpus refers to all data collected for a particular research project (Braun & Clarke, 2006).

wider population (Ritchie, Lewis, et al., 2003), but rather to investigate on the aspects of an ideal eating situation. The ideal number of participants in a focus groups should be between six and eight (Bloor et al., 2001; Finch & Lewis, 2003; Morgan, 1998) or between six to twelve (Krueger, 1994; Steward & Shamdasani, 1990). However the Visual Explorer Facilitator's Guide suggests that a session should have between 3 and 5 participants (Palus & Horth, 2010, p. 30). In this study, the aim was to have 5 different participants in each focus group. Due to various issues regarding participants' availability this number was not achieved for each focus group.

4.4.2.1 USERS

The sampling approach was based on convenience. *Convenience sampling* is in fact based on the ease of access the researcher has to a sample (Patton, 2002; Ritchie, Lewis, et al., 2003, p. 81). Having to rely on volunteers for this study, the sample frame of fellow PhD students from London Metropolitan University, was considered the most convenient to access and the most convenient in order to reach people interested in taking part in a study as part of a PhD research.

Bloor et al. (2001, p. 20) suggest that the composition of a focus groups is crucial, because the interaction between participants is the key feature. For this reason focus groups should be heterogeneous as to encourage discussion, but people should not be too diverse so that the range of views and meanings and experiences are so disparate that the topics cannot be explored in depth. Krueger indicates that a focus group should be "characterized by homogeneity but with sufficient variation among participants to allow contracting opinions" (Krueger, 1994, pp. 77-78), where the homogeneity relates to occupation, past use of a program or service, gender, education etc. In this study, users' homogeneity relates to their occupation: participants were all studying different subjects and all had different background disciplines.

As Steward and Shamadasani (1990) suggest, interpersonal characteristics of the different group members influence the group compatibility, which in turn affects the group conformity, leadership emergence, use of power and interpersonal conflicts. The Visual Explorer technique used in TED, by managing the way people participate in the discussion, helps avoiding such behavioural conflicts.

An email explaining the aim of the study and asking for volunteers was sent to all London Metropolitan University PhD students from the research office, ideally looking for 10 participants, 5 for each of the two focus groups. Only six students replied communicating their intention to participate in the study. Five of those six participants participated in the first focus

group which was already scheduled.

In order to reach the required number of participants, the same email sent to PhD students was sent to all other postgraduate students too, after which three more students replied. The second focus group has been conducted with one PhD student and three Master students.

The topics of study and research of participants in the Users' sample were diverse and not connected with Eating Design (see Table 6).

USERS	Focus group 1 Day 1	Participant 1	Educational Psychology: approaches to studying in higher education.
		Participant 2	Participatory craft, metalwork and social change
		Participant 3	Health Jewellery: Integrating medicine, materials and contemporary jewellery
		Participant 4	Adult Education: mathematical well-being
		Participant 5	Design Research
	Focus group 2 Day 2	Participant 1	Music technology: piano making
		Participant 2	MA by Project: Metalsmithing
		Participant 3	MSc Architecture: Energy and Sustainability
		Participant 4	International ELT and Applied Language Studies

Table 6: Users Sample: participants' topic of research and study.

4.4.2.2 INTERPRETERS

The approach for the selection of this non-probability sample of Interpreters was using a *purposive heterogeneous sample* (Ritchie, Lewis, et al., 2003, p. 79) or *maximum variation sample* (Patton, 2002, p. 234). In a heterogeneous sample participants differ from each other in a major aspect; at the same time the aspects that differentiate one participant from another are all instrumental to the aim of the research (Holloway & Wheeler, 1996, p. 140).

In this case, given the type of themes TED aims to produce, interpreters suitable for the two focus groups of this study were considered to be people involved in culinary arts, food science, Food Design, food service, restaurant management, hospitality management, etc. Such involvement could be because participants are expert in one of these disciplines (e.g. lecturers, experts, researchers or graduate students), or because they work in a related industry (e.g. chefs, food scientists, waiters, restaurant managers, interior designers, food product designers, food critics).

In order to approach these categories of students and professionals a long list of emails was sent to different London universities and cooking schools as well as London based food critics or food bloggers. Emails to heads of departments and lecturers of various universities, were sent asking to forward the same email to other lecturers and students who might be interested in taking part in the study. Students were considered as 'expert', and therefore suitable

to be in the Interpreters sample, because even though a student's knowledge on a certain subject is inferior to that of a lecturer, a student's knowledge is still higher of that of a user. Moreover students were easier to approach and proved to be more likely to be interested in volunteering for a research study.

I sent emails to cookery schools from the 'contact us' email address in the different website asking to be put in contact with some of the lecturers and asking to distribute a copied recruiting email to their students. None of these emails was successful and I did not receive any reply. I also contacted about 25 food critics, food bloggers and food stylists based in London. A couple of food bloggers replied communicating their interest in taking part in the study, but no one gave a final confirmation on a scheduled date. In the universities, I approached different program leaders in the departments of culinary arts, restaurant and hospitality management, and design. In the design departments, I wrote to research leaders asking if they knew of any student working on packaging or on product design, and if they could forward the copied recruiting email. No designers in these disciplines were found.

What seemed like a promising contact was made with the Westminster Kingsway College, but, after various emails and calls, nothing was finalized. Nevertheless one of the course leaders contacted agreed to send the recruiting email to his students and one of them replied communicating his interest in taking part in the study. When contacting a few people at University of West London, I have been able again to receive another email from a PhD student who was interested in taking part in the study. The rest of the participants have been contacted through emails sent in various departments at London Metropolitan University.

Four volunteers participated in total in the third focus group and three in the fourth. A few days before the fourth scheduled focus group, five participants confirmed their intention to take part, but unfortunately the day before the focus group one participant dropped out and a replacement wasn't found in time. Moreover on the day of the focus group a second participant did not show up. For this reason the fourth focus group has been conducted with three people only. Three participants was considered the minimum number of participants (as the Visual Explorer's Facilitator Guide suggests to have between three and five people), so the focus group was not cancelled but carried out with three participants only.

Despite the difficulties in recruiting these volunteers, two heterogeneous and varied groups of interpreters were created. The diversity of areas of interest/research/study is demonstrated in Table 7. These participants all agreed for their name and short biography to be disclosed, as to demonstrate their suitability as interpreters. Participants have all reviewed the short biographies reported in Table 7 and have all agreed for it to be used in this thesis.

INTERPRETERS	Focus group 3 Day 3	Lisa Pfannhauser	Lisa Pfannhauser has 5 years experience working as a waitress in the restaurant industry. She completed a First Class BA Hons Tourism Management in 2010, and an MA International Hotel and Restaurant Management in 2011.
		Jennifer Pua	Jennifer Pua has 10 years experience in the Hospitality Management working in hotels in Uk, Usa and Philippines. She completed an Advanced Professional Diploma in Strategic Hospitality Management in 2010 and a Masters of Arts in International Hotel and Restaurant Management in September 2011.
		Patricia Wood	Patricia Wood has 40 years of experience in Hospitality and Restaurant Management, as an entrepreneur, keynote speaker, ministerial consultant, academic and industry project leader. She is ministerial adviser, accreditation expert, EU and International partner, media commentator, consultant, book reviewer and applied researcher of cultural and creative industries, enterprise, hospitality and tourism corporate strategy, restaurant economics, customer service, natural disaster management for UK, France, Germany, Netherlands, Finland, Greece, Cyprus, Turkey, Caribbean, Cuba, Russia, Taiwan, Thailand and China. She has written more than 30 papers for journals and conferences and has participated as a Keynote Speaker, leader or invitee to an extensive number of conferences and symposiums. She currently teaches at London Metropolitan University Business School but has also taught and contributed to the curriculum development in different universities around the world.
		Ray Lorimer	Ray Lorimer has more than 20 years experience in the food industry. He has been Logistics Supply Officer for the United Nations Forces in Cyprus and Falklands and has been Controller and Executive Chef at UNILEVER UK & Ireland since 2002, managing a Culinary Business Development team. He is now doing an MPhil in Culinary Arts at University of West London.
	Focus group 4 Day 4	Vincent Riakporhe	Vincent Riakporhe is an awards winning chef with more than 20 years experience in the culinary arts. He has achieved the City&Guild Nvq Level 2 Catering Certificates, the Level 3 Patisserie and Confectionary Certificates, and he is currently in the final year of his foundation degree in Culinary Arts at Westminster Kingsway College. Vincent Riakporhe adopts an innovative and experimental approach to cooking, which let him to work for Anthony Worrall Thompson and, among other restaurants, in one of the fine dining restaurants of Greenalls group. He is currently working at Hoare's Bank since 2005.
		Jacopo Mistrello	Jacopo Mistrello is currently an MSc Student in Food Science at London Metropolitan University. He obtained a BSc in Foodservice and Technology at University of Study of Milan and has completed an internship at Di.Pro.Ve., Analytical & Technological Research Laboratories (University of Study of Milan, Department of Crop science). Jacopo Mistrello has also experience as a waiter and is currently working at Gelupo ice-cream shop where he is also developing a research study on ice-cream shelf life and new products development as part of his final Dissertation project.
		Simone Ten Hompel	Simone ten Hompel is an award winning artist working with metals and producing objects like spoons, bowls, teapots, beakers, jars and trays. She is interested in the relationship between function and usefulness or uselessness; form as a metaphor for communication and storytelling and the process of imbuing a piece of work with spirit, rituals, ceremonies and contemplation. Simone Ten Hompel's works have appeared in a many exhibitions through the last 10 years. She is also currently a reader in Silversmithing & Jewellery at London Metropolitan University.

Table 7: Interpreters Sample: Participants' topics of research and study

4.5 DATA ANALYSIS

The choice of method of data analysis is based on the aim of the analysis and on the type of data to be analysed. The aim of the analysis of the data set²² produced with the focus groups is to generate themes that can then be used by designers to generate design ideas on eating events. The method of data analysis employed by TED should therefore aim at creating a series of themes on the ideal eating event. The final themes should be a representation of participants' ideal eating event in terms of product, room, meeting, atmosphere, and management control system.

The data set to be analysed consists of the transcript of the discussion participants had in the step Share in each session during the four focus groups. Discussions were recorded and the tapes transcribed by professional transcribers. The data set is text presenting the transcription of 'what people said'. Different definitions of text show how different methods of data analysis approach it, and therefore, what are the different aims.

Titscher et al. (2000) for example argue that in order to understand different approaches to text, it is useful to consider the seven criteria that Beaugrande and Dressler apply to the definition of text (Beaugrande & Dressler, 1981). These seven criteria are:

Cohesion which concerns the textual surface

Coherence which constitutes the meaning of text

Intentionality which relates to the attitude and purposes of those producing the text

Acceptability which concerns the degree to which readers are prepared to expect a useful and relevant text.

Informativity which relates to the quality of the information in the text

Situationality which relates to the role played by the speech situation

Intertextuality which implies the relation to a previous discourse, and the different types of criteria that link texts to each other

(Titscher et al., 2000, pp. 22-23)

Titscher et al. differentiate two types of text in relation to these seven criteria: "the first two criteria (cohesion and coherence) might be defined as *text-internal*, whereas the remaining criteria are *text-external*" (Titscher et al., 2000, p. 24). Here there is a distinction between traditional text linguistics and discourse analysis. The authors explain that the investigation of

²² Data set refers to the data from the data *corpus* that are being used in a particular analysis (Braun & Clarke, 2006). In this research there are two data sets; the first the data set is the transcriptions from the focus groups, and the second data set is the material from the workshop.

cohesion and *coherence* are predominant in *text linguistic approaches*, whereas in *discourse analysis* the essential role is played by the external factors, and text is only a result of those. A similar distinction is proposed by Tesch (1990), who divides the analytical approaches that focus on *the use of the language* (i.e. conversation analysis, discourse analysis, symbolic interactionism and ethnomethodology) from those approaches which aim at understanding *the views and cultures of those being studied*. Spencer et al. (2003) also divide different analytical approaches: those which focus on *language*, the construction and structure of talk, text and interaction (e.g. discourse analysis, conversation analysis and some forms of narrative analysis), and those which focus on capturing and interpreting *common sense, substantive meanings in the data* (e.g. content analysis and grounded theory).

Since this research approaches data at a semantic level, identifying themes from the explicit meanings of the data without looking beyond what a participant has said (Braun & Clarke, 2006), text is approached on the bases of the text-external criteria (Titscher et al., 2000, p. 24) and with an analytical approach that focuses on *the use of the language* (Tesch, 1990).

The method of data analysis used in this research is **Thematic Analysis**. Boyatzis (1998) considers thematic analysis as a process for encoding qualitative information that is part of many qualitative methods, and thus not a specific method. Ryan and Bernard (2000) too describe thematic coding not as a specific approach in its own rights, but as a process that is used within 'major' methods of data analysis (e.g. grounded theory), and Ritchie, Spencer et al. (2003) never mention that they are doing thematic analysis, but the method they use can be considered thematic analysis (Braun & Clarke, 2006). Braun and Clarke (2006), on the other hand, argue that thematic analysis should be considered as a method of qualitative data analysis in its own rights. Braun and Clarke in fact describe thematic analysis as

a method for identifying, analysing and reporting patterns (themes) within data. It minimally organizes and describes your data set in (rich) detail. However, frequently it goes further than this, and interprets various aspects of the research topic. (Braun & Clarke, 2006, p. 79)

The authors want to propose thematic analysis as a 'named' method of analysis like other methods (e.g. content analysis, grounded theory). They argue that even though there is no clear agreement on what thematic analysis is and how to do it, it is widely used. They argue that a lot of analysis is in fact thematic analysis, even though it is either claimed as something else (such as discourse analysis or content analysis) or not identified as any particular method at all. Braun and Clarke write quoting Taylor & Ussher:

It is not uncommon to read of themes 'emerging' from the data (although this issue is not limited to thematic analysis). For example, Singer and Hunter's (1999, p. 67) thematic discourse analysis of women's experiences of early menopause identified that 'several themes emerged' during

the analysis. Rubin and Rubin (1995, p. 226) claim that analysis is exciting because ‘you discover themes and concepts embedded throughout your interviews’. An account of themes ‘emerging’ or being ‘discovered’ is a passive account of the process of analysis, and it denies the active role the researcher always plays in identifying patterns/themes, selecting which are of interest, and reporting them to the readers (Taylor & Ussher, 2001). (Braun & Clarke, 2006, p. 80)

Braun and Clarke also argue that thematic analysis is different from other methods of data analysis that aim at describing patterns, such as thematic discourse analysis, thematic decomposition analysis, IPA (Interpretative Phenomenological Analysis) and grounded theory. IPA and grounded theory are both theoretically bounded: IPA is attached to a phenomenological epistemology and therefore aims at understanding people’s everyday experience of reality, and grounded theory is directed toward theory development. The term ‘thematic’ discourse analysis ranges from thematic analysis within a social constructionist epistemology to forms of analysis akin to discourse analysis. Thematic decomposition analysis is a specific form of ‘thematic’ discourse analysis that aims at identifying patterns, “and theorizes language as constructive of meaning and meaning as social” (Braun & Clarke, 2006, p. 81).

The authors explain that thematic analysis does not require a detailed theoretical knowledge and can therefore be a more accessible form of analysis. Since thematic analysis is not linked to any pre-existing theoretical framework, it can be used within different theoretical frameworks.

Thematic analysis can be an essentialist or realist method, which reports experiences, meanings and the reality of participants, or it can be a constructionist method, which examines the ways in which events, realities, meanings, experiences and so on are the effects of a range of discourses operating within society. It can also be a ‘contextualist’ method, sitting between the two poles of essentialism and constructionism, and characterized by theories, such as critical realism [...]. (Braun & Clarke, 2006, p. 81)

The authors’ main contribution with this paper is describing thematic analysis as a method for qualitative data analysis in its own right, giving a clear definition of what thematic analysis is and how it can be used. The authors succeed in their aim: “we aim to fill what we, as researchers and teachers in qualitative psychology, have experienced as a current gap - the absence of a paper which adequately outlines the theory, application and evaluation of thematic analysis [...]” (Braun & Clarke, 2006, p. 77). Thematic analysis is the method that has been applied to Study 1 in this research because of its clarity, simplicity, and its adequateness in being applied to the analysis of the data collected, and it is also the method of data analysis that I suggest should be used whenever using TED.

Thematic analysis is chosen among the vast array of methods available from the literature, many being similar to thematic analysis, but ultimately less appropriate given the goal of this

research: generating themes on the ideal eating situation, that can then be used to generate design ideas. Content analysis for example is another type of approach that is restricted to lexicon and aims at capturing and interpreting *common sense, substantive meanings in the data* (Spencer et al., 2003), but as opposed to thematic analysis, it approaches the text with a preconceived system of categories. Since the range of procedures in content analysis is vast in terms of analytical goals, means and processes, it could be said that all the methods of text analysis which approach text by means of categories could be described as variant of content analysis (Titscher et al., 2000, p. 55). Titscher et al. summarize the objectives of content analysis with quotations arranged in chronological order:

Content Analysis is a research technique for the objective, systematic, and quantitative description of the manifest content of communication (Berelson, 1952, p. 18).²³

Content Analysis is any research technique for making inferences by systematically and objectively identifying specified characteristics of messages (Holsti, 1968, p. 601).

The classification of symbolic material by scientifically trained observers who should judge, with the assistance of explicit classification and procedural rules, which parts of the textual material fall within the categories of the research schema, and are truly characteristics of the available content analyses (Ritsert, 1972, p. 17).

(Titscher et al., 2000, pp. 57-58)

Berelson's definition underlines the quantitative approach of classical content analysis. This definition shows that quantitative content analysis is not the method to be used in this research because the analysis of the data of this study aims at creating a list of all themes emerging, not necessarily with a quantitative relevance. For the purpose of this research in fact, themes that have emerged only once can be considered as significant as those emerging multiple times and in different discussions. Ritsert's definition above implies that researchers analyse the text "with the assistance of explicit classification and procedural rules" (Ritsert, 1972, p. 17). Such classification implies that the researcher knows what she is looking for, and therefore this approach would restrict the findings to a predefined set of concepts that were foreseen or expected. In short content analysis uses a top-down approach. From this perspective qualitative content analysis is not considered the appropriate method of data analysis to be used in this research because the text should not be approached with already formed categories, but categories should be formed from the text with a bottom up approach. In this research the themes are in fact identified in an *inductive way* (or 'bottom

²³ Berelson's (1952) definition in particular relates to classical content analysis, or quantitative content analysis. Kracauer (1952) reacted critically to Berelson's quantitative approach because he felt was neglecting the particular quality of text: the meaning content. Kracauer felt that attention had to be paid to 'patterns' of 'wholes' in the text, which could be demonstrated not by counting the contents of the text, but by concentrating on different possibilities of interpretation.

up' way) instead of a *theoretical way* (or deductive or 'top down' way). An inductive approach does not try to fit themes into a pre-existing coding frame, and the themes identified are linked to the data themselves (Patton, 1990). According to Boyatzis (1998, pp. 29-53), on the other hand, there are three ways to develop a thematic code, which can be considered a continuum from theory-driven to data-driven approaches: (a) theory driven, (b) prior to data or prior research driven, and (c) inductive or data driven. In the theory driven approach the elements of the code are derived from the hypothesis or elements of the theory. A prior to data or prior research driven approach develops a thematic code from the review of the literature, or from codes and findings used by other researchers. In the inductive approach, codes appear with the words of the text and are later interpreted by the researcher. In this analysis the themes in fact emerge from the data and a coding frame is not used. The aim of this analysis is in fact to explore and identify any theme that emerges from the text without looking for specific themes.

The choice of method of data analysis is also influenced by the definition of 'what' is being analysed: Titscher et al. (Titscher et al., 2000, p. 24) for example distinguish types of data analysis approaches between text linguistic approaches (like content analysis) and discourse analysis, which is the analysis of a discourse. Fairclough (1992) lists several ways the term discourse is used in modern discourse analysis: 'samples of spoken dialogue, in contrast with written texts', 'spoken and written language', 'situational context of language use', 'interaction between reader/writer and text', 'notion of genre (for example newspaper discourse)'. Gee (2005) on the other hand, differentiates between Discourse with a big "D" and discourse with a little "d". He explains that the key of Discourse is "recognition":

If you put language, action, interaction, values, beliefs, symbols, objects, tools, and places together in such a way that others recognize you as a particular type of who (identity) engaged in a particular type of what (activity), here-and-now, then you have pulled off a Discourse. (p. 27) [...] Discourse is a "dance" that exists in the abstract as a coordinated pattern of words, deeds, values, beliefs, symbols, tools, objects, times, and places and in the here-and-now as a performance that is recognizable as just such a coordination. (Gee, 2005, p. 28)

Gee explains that Discourses are used when someone tries to make visible to himself, as well as to others, who he is and what he does, implying that Discourses are also used by individuals to make sense of their own experiences (Burner, 1990; Gee, 1985; Riessman, 1993). On the other hand, discourse with a little 'd' is the "language-in-use or stretches of language (like conversation or stories)" (Gee, 2005, p. 26). The principles of Critical Discourse Analysis (CDA) can be summarized as follow:

CDA is concerned with social problems. It is not concerned with language but with the linguistic character of social and cultural processes and structures [...]

[...] CDA studies both power in discourse and power over discourse.

[...] society and culture are shaped by discourse, and at the same time constitute discourse [...]

Language use may be ideological. To determine this it is necessary to analyse texts to investigate their interpretation, reception and social effects.

Discourses are historical and can only be understood in relation to their context [...]

Discourse analysis is interpretative and explanatory [...]

Discourse is a form of social behaviour. CDA is understood as a social scientific discipline which makes its interest explicit and prefers to apply its discoveries to practical questions.

(cited in Titscher et al., 2000, p. 146; Wodak, 1996, pp. 17-20)

Given these definitions, and since the technique used in TED, like the nature of focus groups themselves, implies the use of a group of people discussing a certain topic, and since data are approached with a constructionist approach, discourse analysis could be an appropriate method of data analysis for this research. Since the data is a discussion produced in a social context, adopting a method of data analysis that is concerned with the linguistic character of social and cultural processes and structures, would be an adequate choice. Nevertheless, even though I differentiated groups of participants on the basis of their knowledge and expertise, the aim of this analysis is not to understand participants' response in relation to their social and cultural context. The results produced by the analysis of the two different sets of data (from users and from interpreters) are to be compared on the basis of the themes themselves and their use in Study 2, not on the basis of the social context they were produced in. This is because the aim of this research is to see what themes TED actually produces, and whether these themes that can be used by designers to generate ideas for the design of an eating event. Therefore, for the purpose of this research, it was not considered necessary to push the investigation into social or contextual aspects.

Nevertheless, producing a thorough analysis on the social reasons why interpreters produced different themes than users, and investigating on the reason behind such differences is an interesting perspective that could be worth exploring in the future. For the moment my interest is seeing if TED does produce themes, if the two samples produce significantly different themes, and if the themes produced by the two samples are enough and adequate to generate design ideas with.

I am aware that this choice on how to approach the analysis of my data might seem to contradict my previously stated Constructivist position, but I do not believe it does. I maintain an Experientialist position, which I believe justifies in particular the choice of including interpreters in the sample. And I maintain a Constructivist position in proposing a design method that includes a group of people, and a technique that exploits the use of a group of people as one of the main triggers for generating new meanings (in addition to the tool itself). I therefore purposefully facilitate social construction to generate data that contains meanings socially produced and derived by social dynamics. In the analysis of the data I then only focus on the

categorization of those thematic meanings, because that is what I am interested in: whether the proposed method, which is based on social constructs, produces enough and adequate data to generate design ideas.

Another definition of 'what' is being analysed (besides 'text' and 'discourse') is 'narrative'. Different disciplines give different definitions of personal narratives. Reissman (2005) explains that in social history and anthropology for example, narratives are entire life stories, whereas in sociolinguistics and other fields, narratives are restricted to brief, topically specific stories. In the Visual Explorer technique, the framing question in particular does not give participants the subject to tell stories about, but rather a topic of discussion which is interpreted through the pictures. Because of the meaning of narratives, narrative analysis is not an adequate method for the analysis of the data from Study 1.

Braun and Clarke (2006) argue that thematic analysis is a method that is independent of theory and epistemology. Graham (2010b) for example describes different practical procedures for thematic analysis. *Framework analysis*, for example, is used to develop a hierarchical framework used to classify and organise themes. Themes and subtopics are then inserted in charts which are used to look for patterns and connections. *Matrix analysis*, or logical analysis, uses tables and matrices to create a categorization of data that allows the comparison across cases or across time. Miles and Huberman (1984) suggest different types of matrices used in this type of analysis (Graham, 2010a). *Template analysis* consists in developing and organizing a 'template' of themes emerged from the data looking at a small section of the data. The template is then used to analyse the entire data set (Graham, 2010c). A final template is defined when the whole data set has been coded (N. King, 2004). This research would not benefit from a method of data analysis like these last three, because they all use a system of categorization to analyse the entire body of text. Even though in Template analysis for example, the categorizations are created with the data emerging from the same text, Thematic analysis is still preferred as considered to give more freedom to themes to emerge.

In this research I have followed Braun and Clarke's (2006) step-by-step guide to thematic analysis. With regard to the 'level' at which themes are identified (Boyatzis, 1998), this analysis focuses on the *semantic or explicit level*, rather than the *latent or interpretative level*. The latent level aims at identifying the underlying meanings through assumptions and conceptualizations. The semantic level, on the other hand, identifies themes from the explicit meanings of the data, without looking beyond what a participant has said (Braun & Clarke, 2006). This analytic process usually involves a description and organization of the content, a summary and finally an interpretation (Patton, 1990).

With regards to Kvale's (1996) differentiation of contexts of interpretation in qualitative anal-

ysis, this research uses a critical common sense understanding, as opposed to self-understanding or theoretical understanding. *Self-understanding* sees the researcher attempting to formulate and summarize what the participants mean and understand. In *critical common sense understanding*, on the other hand, the researcher uses a general knowledge about the content of the text and the use of language.

4.5.1 ON THE SUBJECTIVITY OF INTERPRETING QUALITATIVE DATA

As Riessman (1993, p. 8) says “investigators do not have direct access to another’s experience. We deal with ambiguous representation of it – talk, text, interaction and interpretation. It is not possible to be neutral and objective and merely represent the world”. The author explains the four ‘levels or kind of representation’ in the research process that require some type of interpretation by the research participant or by the analyst: attending, telling, transcribing, analysing. *Attending*, the first level or representation, means selecting what to notice from “the totality of the unreflected”, consciously attending to the stimuli around and “reflecting, remembering and recollecting them into observations” (Riessman, 1993, p. 9). *Telling* is the performance of a personal narrative where the protagonist re-presents the events (Riessman, 1993, pp. 9-11). This includes describing the event, interacting with the ‘interviewer’, expanding the narrative to personal meanings and beliefs. Riessman explains that in the telling there is an inevitable gap between the experience as is lived by the protagonist and the way it has been communicated. Since language is “uncommunicative of anything other than itself” (Merleau-Ponty, 1989, p. 188; cited in Riessman, 1993), a narrative doesn’t break through the ideas to which the words refer and the flavours, smells, movements and images cease to exist. Meaning is constructed in this second level because of the interaction between the protagonist and the ‘interviewer’ (how they interact with the story as well as what they represent for the protagonist, who they are) and also the ‘creation of a self’ when telling about an experience. In fact people decide what to tell and how to tell it, because of the way they want to be perceived. *Transcribing* is the text, the fixation of the narrative that is usually audio and/or video recorded. Riessman asks whether transcriptions “should [...] include silences, false starts, emphases, nonlexicals like ‘uhm’, discourse markers like ‘y’know’ or ‘so’, overlapping speech, and other signs of listener participation in the narrative? [...] Transcribing discourse [in itself] is an interpretative practice” (Riessman, 1993, p. 13). *Analysing* the text means identifying similarities across the story, and taking decisions about form, ordering and flow, editing and reshaping what was told, in order to create a “metastory about what happened by telling what the interview narratives signify” (Riessman, 1993, p. 13).

Every text is “plurivocal, open to several reading and to several construction”(Rabinow &

Sullivan, 1987, p. 12), therefore text is subject to interpretation of anyone who reads it and anyone can add different meanings to it:

“Meaning is ambiguous because it arises out of a process of interaction between people: self, teller, listener and recorder, analyst, and reader. Although the goal may be to tell the whole truth, our narratives about other’s narratives are our worldly creations. [...] Meaning is fluid and contextual, not fixed and universal. All we have is talk and text that represent reality partially, selectively, and imperfectly. Each level [of representation] involves an expansion but also a reduction: tellers select features from the “whole” experience to narrate but add other interpretative elements. A similar process occurs with transcribing, analyzing and reading”. (Riessman, 1993, p. 15)

Boyatzis also lists the purposes of thematic analysis, explaining that it can be used as:

A way of seeing

A way of making sense out of seemingly unrelated material

A way of analyzing information

A way of systematically observing a person, an interaction, a group, a situation, an organization, or a culture

A way of converting qualitative information into qualitative data.

(Boyatzis, 1998, p. 4)

In this research the objective of the analysis of data from Study 1 is to ‘see’ the themes that lie underneath the text, and bringing them to the surface. Boyatzis explains that in order to ‘see’ themes and patterns in the data, knowledge relevant to the area being investigated is crucial in the analysis. This is because, as he explains, “conducting qualitative research involves emotional, value-laden, and theoretical preconceptions, preferences and worldviews” (Boyatzis, 1998, p. 8). This explains the importance of my research into the categorization of the eating experience’s aspects, and my understanding of the complexity of eating events, which remarks the fact that, from an epistemological point of view, this research will produce unique results: the knowledge used to approach this research’s data (the knowledge that Boyatzis says being crucial as a foundation for qualitative analysis) is also a result of the way I’ve experienced the world up to the days of the analysis: who I am, how I see the world, but also my extensive interest in Food Design, Eating Design and design methods.

Because of the intrinsic nature of qualitative data analysis (as explained above), and especially in the analysis of data generated by TED, which would be conducted by a researcher/designer involved in the entire design process, *accessibility* of research findings is of crucial importance. Snape and Spencer in fact explain that

[...] our interpretation is grounded in the accounts of individual respondents, but employs language, conceptualization and categorization that is not their own. Where our interpretations move beyond the explicit data provided by individual respondents, we place great importance on ensur-

ing that the building blocks used by researchers in arriving at their interpretations are clearly visible to the reader. This means that in our reporting, we take care to show more abstract interpretations offered by the research relate specifically to the data provided by study participants. (Snape & Spencer, 2003, p. 21)

In this research I achieve such clarity in the way I explain how I conducted the analysis (as we will see below), and how the final themes emerged.

4.5.2 ANALYSING THE DATA

4.5.2.1 INSTRUMENTS

The data from Study 1 were analysed using the software Nvivo. Nvivo is an analytic tool that has helped managing the coding process during all the phases of the analysis. Given that the researcher has a crucial role in the analysis, and that analysis is only possible thanks to the researcher's conceptual skills (Coffey & Atkinson, 1996; Weitzman, 2000), in this research Nvivo has just been the adequate analytic support throughout the different phases. Spencer et al. (2003, pp. 210-211) have listed a series of hallmarks that the facilitative tools should have in order to maximise the potential of qualitative analysis. Below I will explain how Nvivo's features fulfilled the requirements in this analysis.

4.5.2.2 PROCEDURES

Miles and Huberman (1984) describe their notion of qualitative data analysis as consisting of three concurrent activities: data reduction, data display and conclusion drawing/verification. The authors refer to *data reduction* as "the process of selecting, focusing, simplifying, abstracting and transforming the "raw" data" (Miles & Huberman, 1984, pp. 21-23). *Data display* is for Miles and Huberman an organized display of data that allows conclusion drawing. They explain that given that qualitative is data usually presented in the form of a large amount of text, organizing the information into easy to understand configurations is the best way to process such large amounts of information. They add: "in the course of our work, we have become convinced that better displays are a major avenue to valid qualitative analysis" (Miles & Huberman, 1984, p. 21). I will explain later on in this chapter how I needed to visualize the data in an organized way that made the final steps of analysis easier. The third activity is *conclusion drawing and verification*. Conclusion drawing starts at the beginning of data collection, when the researcher begins to apply meanings to things and notes "regularities, patterns, explanations, possible configurations, casual flows, and propositions" (Miles & Huberman, 1984, p. 21). Even though conclusions are inevitably drawn, the researcher should

do it lightly and maintain openness and scepticism, and construct final conclusion only after data collection is over.

In Miles and Huberman's view, these three activities form an interactive, cyclical process (see Figure 66): "the researcher steadily moves among these four 'nodes' during data collection, he shuttles among reduction, display, and conclusion drawing/verification for the remainder of the study" (Miles & Huberman, 1984, p. 23).

Figure 66: Components of Data Analysis: Interactive Model. Source: adapted from Miles and Huberman (1984, p. 23)

In following Braun and Clarke's (2006) step-by-step guide to thematic analysis, these different phases are in fact cyclical, and often revisited steps previously completed. Braun and Clarke (2006), as well as Boyatzis (1998, pp. 41-51) explain the steps for qualitative data analysis following an inductive approach. I choose Braun and Clarke's because I have found a better alignment between their description of thematic analysis and the goal of this research. Another reason why I have chosen to follow the step by step guide by Braun and Clarke over the one produced by Boyatzis, is because the latter, in the first step of the stage 'developing themes and a code', instructs to paraphrase or summarize the data as a way to reduce the raw information (Boyatzis, 1998, p. 45). Braun and Clarke, on the other hand, instruct to generate initial codes and search for themes without altering the text but only defining and dividing data extracts. In order to maintain and in the end interpret words and concepts as the participants expressed them, I have used the participant's own words instead of my summary of paraphrases. Moreover, I have used an intermediate step of paraphrasing the data in order to make the categorization process more transparent.

Braun and Clarke's (2006) step-by-step guide includes six phases: (1) familiarizing yourself with your data, (2) generating initial codes, (3) searching for themes, (4) reviewing themes, (5) defining and naming themes, (6) producing the report. Below I have used these six phases to describe step-by-step how the data were analysed. I have followed these phases, even

though the process was not always linear, because analysis is a “recursive process, where movement is back and forth as needed” (Braun & Clarke, 2006, p. 86). Moreover being analysis a process that develops over time (Ely, Vinz, Dowing, & Azul, 1997) the analysis improved the more I became familiar with the method.

Data from both samples have been analysed following the same process. I first analysed the data from the users sample, and, once finished analysing those, I analysed the data from the interpreters sample. The two sets of data have therefore been analysed separately. In the description of the phases below, each phase refers to both analyses, as they have been conducted in the same way.

4.5.2.2.1 Familiarizing with the data

The recorded dialogues were transcribed by professional transcribers. Having chosen to rely on professionals, the transcription process took one week for each set of data (users sample and interpreters sample). Even though transcription is considered to be an excellent way to familiarize with the data (Riessman, 1993), or even a “key phase of data analysis within interpretative qualitative methodology” (Bird, 2005, p. 227) and an interpretative act where meanings are created (Lapadat & Lindsay, 1999), the decision to have the data transcribed by professionals was related to a timing issue. This solution was considered appropriate in order to follow the research schedule; transcribing the data myself would have taken months, also due to the fact that English is my second language.

Before starting the analysis, the transcripts were checked against the original recordings for accuracy. A few corrections were made, not on the contents of the dialogues, but on the identifications of the different participants. Participants were indicated with numbers (e.g. 1, 2), but in some instances, throughout the transcription the same participant was indicated with different numbers. It was necessary to go through the audio recording and assign always the same number to each participant. Moreover the transcriber did not differentiate the facilitator from the other participants; when checking for accuracy this was changed from a number to ‘facilitator’. The transcript also had a few ‘holes’ due for example to cross talking. Where possible I filled in those spots relying on the recording as well as my notes and memories of the discussion, but not all the missing words were found.

Going though the recording was useful to start familiarizing with the data. After that I have read the transcription once, reading again certain passages where the discussion was deeper and therefore more difficult to follow, and taking notes on possible initial codes.

4.5.2.2.2 Generating initial codes

In this phase transcriptions were read and each extract considered of interest was coded. Codes are features of the data that appear interesting to the researcher, and refer to the raw information that the researcher assesses in a meaningful way regarding the phenomenon investigated (Boyatzis, 1998, p. 63). Generating initial coding means organizing the data into meaningful groups (Tuckett, 2005). Initial codes are different from the final themes, which are usually broader (Braun & Clarke, 2006, p. 88).

The codes identified described aspects of the ideal eating situation. Considering the semantic or explicit level of the text I have coded extracts whose surface meaning revealed aspects of the ideal eating situation, without looking beyond what participants said. Following Braun and Clarke’s (2006, p. 99) advice, in this initial phase I coded for as many potential themes as possible, and in some cases, individual extracts contained more than one code.

Even though the transcription maintained the division between the five different sessions, the specific question asked in each session was not considered to code that specific piece of transcript. When for example reading the transcript from session 1, which asked participants to consider the ideal service, I did not code only those extracts that mentioned aspects of the ideal service, but instead considered any aspect of the eating situation. This was consistent with a bottom-up approach.

Using Nvivo, each initial code was identified using a *node*. Nodes are a function in the software Nvivo that creates a location point to gather selected data extracts. Nodes allow to group data under the same categorization, and allow to visualize all relevant data extract in one location for an easier further analytical development. 241 nodes were created from the data in the users sample, and 125 from the data in the interpreters’ sample. Below are different examples of initial coding taken from randomly selected extracts.

VERBATIM	CODE
Users – Day 1. Participant 4.	
<i>That for me it's not so much about the food and the journey of the food it's about the journey of how I'm feeling within that restaurant.</i>	Connection with own feelings
<i>And so it's not, it's not turbulent emotions but it's just the fact that emotion journey isn't a linear kind of progression towards the end. But that it sort of goes where it needs to go.</i>	Emotional Journey
Users – Day 2. Participant 2.	
<i>I like it with those kind of big windows and you can see daylight and kind of where you got interesting architecture and the play with the shapes of objects and the light.</i>	Light as feature + Connection with outside
<i>So that you kind of, it is not kind of bright and in your face but it is something interesting, an interesting space to be in that you wouldn't get anywhere else.</i>	Unique
Interpreters – Day 3. Participant 2.	
<i>And the clean lines of this picture said it all for me because food and service should be about clean and focussed, that you know what you're doing, uncluttered</i>	Service – focussed

<p><i>and that you're coming together as a group to make sure that you interact.</i></p>	<p>Service – interaction with customer</p>
<p><i>And the four players here coming towards you so they're bending towards you and that's embodying the fact they want to work around you.</i></p>	<p>Service - passionate</p>
<p><i>And the colours of course for me because I've got very bad eyesight, they stuck out and it's also people and service is about people. Both about the people who are giving it and the people who are receiving it.</i></p>	<p>Service – It's about people</p>
<p>Interpreters – Day 4. Participant 1</p>	
<p>The way I view this image, I've got a slightly different opinion on this. One good thing is I see the green here, I think organic, you know. Organic is good for me, you know; it looks very natural.</p>	<p>Fresh, hand picked</p>
<p>And I look at the hole, it seems, makes me very curious, you know? I want to try, so there's curiosity there. And on the other hand, I'm looking at, or no, you know, it's very massive, big environment and you know. If I try this, will I get satisfaction from it, or not? That is my own opinion on the picture.</p>	<p>Curiosity</p>

Table 8: Different examples of initial coding taken from randomly selected extracts.

4.5.2.2.3 Searching for themes

For this phase Braun and Clarke (2006, pp. 89-90) instruct to combine different codes into broader potential themes, and to essentially start analysing the codes trying to understand how different codes may combine to create overarching themes. Some codes can become main themes and other may become sub-themes.

In order to do this I have transformed the *nodes* previously coded into *tree nodes*. *Tree nodes* are a function in Nvivo that allows creating a hierarchy of *nodes*, where main nodes contain sub-nodes that can also contain more sub-nodes, creating the structure of a tree. See the example in Figure 67 below, where the six main tree-nodes are visible, and the node *Others* is open showing an example of further grouping.

Transforming nodes into tree nodes allowed me to start visualizing categories of codes and was useful in order to see how potential themes would emerge. When combining sub-nodes together under the same node, six main nodes were created that reflected the six main topics of conversation. The six broad topics identified are:

Companion groups all the codes that refer to the characteristics of, or the relationship with, the person or people that could be characterised in the statement 'companions eating with me in my ideal eating situation';

Environment groups all the codes referring to any element of, or relationship with, the space where the ideal eating situation takes place;

Food groups all the codes that refer to the characteristics of, or the relationship with the food eaten in the ideal eating situation;

Figure 67: View from the Nvivo software showing the six main tree nodes: Companion, Environment, Food, More, Others, Service. The node 'Others' is open showing its sub-nodes. (Users Sample)

Others groups all the codes that refer to the characteristics of, or the relationship with the other people eating around during the ideal eating situation;

Service groups all the codes that refer to the characteristics of, or the relationship with the service staff in the ideal eating situation.

More groups those codes that did not specifically refer to one of the other five topics, and that freely emerged from the conversation.

This process was essential to create an understanding of the significance of the main nodes and the contents and variations of each one. Combining and dividing nodes also allowed to get even more familiar with the data, the coding and start visualizing possible themes. Nodes found at this point did not correspond to the final themes, but constituted a fundamental step in dividing the data extracts and giving order to the many codes created. Creating these tree nodes was particularly important for the following phase 'defining and naming themes'. One important point to consider is related to the topic named *more*, which contains those topics that emerged spontaneously in the conversation. The fact that these topics did emerge is proof that choosing the Five Aspects Meal Model to structure the framing questions was correct. One of the reasons for choosing it, is in fact that the five aspects prompt the topics to discuss while still being broad enough to trigger further exploration and interpretation.

4.5.2.2.4 Reviewing themes

In this phase Braun and Clarke (2006, pp. 91-92) propose two different steps. In the first step

the analyst should review all the data extracts for each node and consider whether they are coherent to each other and to the node itself. I conducted this step reading all the extracts from each code, which was made easy by Nvivo's *node* function that allows visualizing in the same page all the extracts coded on the same node. This led for example to dividing a code into two different codes, and to moving some extracts under more appropriate codes.

In the second step I read again the entire data set in order to consider individual nodes in relation to the overall discussion, and to consider whether the final codes reflected the data set as a whole. Moreover reading again the entire data set allowed me to code any additional data that was not coded the first time.

4.5.2.2.5 Defining and naming themes

In this final phase Braun and Clarke (2006) instruct to go back to each data extract and organize them into consistent accounts identifying what is interesting about them and why. Due to the large amount of nodes created, the final Tree Nodes defined did not constitute final themes, so they needed more processing. For this reason I considered the data I had, to be still too raw, and decided to utilize Ritchie et al. (2003, pp. 237-244) technique for defining and naming themes, which would have allowed me to process the data further.

Ritchie et al. refer to this phase as descriptive analysis, where the researcher unpacks the nature and the content of each theme. The three key steps are: *detection*, *categorization* and *classification*. *Detection* is the part which involves "looking within a theme, across all cases in the study and noting the range of perceptions, views, experiences or behaviours" (Ritchie, Spencer, et al., 2003, p. 238) which are part of a theme. Such annotations create a précis that is still close to the language of the data but summarises it. *Categorization* is where broader and more elaborate categories are created. The analyst here assigns labels to the data, where she moves beyond the original text and starts interpreting the data in a more conceptual way. *Classification* is the part where the categories are linked to each other for similarity, and therefore a higher level of abstraction takes place as sets of categories are grouped in one broader classification.

In this phase I considered each node, one at a time. For each node I considered each extract. I created a first level of abstraction writing down the elements/dimensions that emerged from the extract, but staying close to the original data (*Detection*). I then created a second level of abstraction creating categories to the data (*Categorization*); these move beyond the original data and are the result of a first interpretation of the data. Here it was possible to see similar features emerging from different parts of the data. At this point such categories were consid-

ered to see if links with other categories emerged (*Classification*). Categories were merged together in higher groups that defined the final themes.

The steps *Detection* and *Categorization* were applied directly to the data extracts. In each extract I added the text for the *Detection* step and subsequently the text for the *Categorization* step. The text for these two levels of interpretation was added to the data set but recognizable because of a different colour: the first level of abstraction for the *Detection* was written in blue and the second level of abstraction for *Categorization* was written in purple. Figure 68 shows how a piece of one of the transcripts looked after the execution of these two steps was completed.

Figure 68: Example of a piece of one transcription after the conduction of the two steps Detection and Categorization; view from the Nvivo software.

Detection and Categorization have been conducted for each piece of data extract previously coded into a node. I then considered one main node at a time (companion, environment, food, more, others, service) and for each main node one sub node at a time. Nvivo allows to open each node in a separate page which contains only the data extracts coded for that node. For each sub node I have analysed one extract at a time and conducted the *Detection* and *Categorization* steps. This process was made easier by the fact that the different data extracts were already grouped under the same relevant node; for this reason each extract had the same 'topic'. Considering extracts with the same 'topic' (from the same node) made the conduction of the *Detection* and *Categorization* steps easier: extracts were coherent with each other in their meanings and therefore the interpretation was somehow smoother and

faster than considering data extracts following their order in the transcription.

In order to create the final themes (*Classification*) it was necessary for me to have all the data extracts, and the text from the *Detection* and *Categorization* steps in the same document, as to make it easy to visualise the data and the interpretation of the data. In order to conduct this final step I then created a Word file with four different columns: the first column contains all the different extracts from all the nodes, the second and the third columns contains the first and second level of abstraction (from *Detection* and *Categorization* steps), and the fourth column contains the final themes (*Classification*) (see Appendix 5 for the data on the Users Sample and Appendix 6 for the data on the Interpreters Sample). This document allowed to easily visualize all the categories in the same column (third column), as well as going back to the data extract (first column) or the first level of abstraction (second column) if needed.

Table 9 is an example of the analysis of a few data extracts randomly selected.

Verbatim	Detection (précis)	Categorization	Classification
This picture represents to me a very colourful surrounding – different people from different backgrounds talking about different things. And I think this is what makes an eating situation enjoyable if you're surrounded by interesting people whereas if you're somewhere where no one speaks a word, where very – everyone seems to be very boring to you and not very interesting at all it doesn't get lively. And the situation doesn't get very enjoyable. Whereas if you're surrounded by interesting people who are also enjoying the experience and yes it might get more, might have more value for you the whole situation and the experience.	people around who are enjoying themselves helps your own enjoyment. people who are interesting to look at, to listen to, lively environment instead of formal, silent environment. variety of people, variety of backgrounds, variety of conversations.	blending with the environment, being influenced by the general atmosphere. interest in other people, what they do and say and how they behave. variety-differences makes better entertainment.	Blending with environment Variety Observing others
What I think for me finally extraordinary is that it brings together a group of people who appreciate things in a similar way and respect	eating situation should bring together people with same approach to life	eating means sharing with other and spending time with others. sharing with those who share similar values.	Sharing
And to me it mainly represents this being in a situation 100% and what I hate the most is when I go somewhere with someone and let's say 80% of the time he is talking on the phone with someone else. It's just like "Okay you're sitting there together but this person is actually somewhere else."	eating with no distractions, concentrating on the person you are with.	eating with someone means spending time with this person. when eating there should be no distraction, but attention should be on companion.	People connection

Table 9: example of analysis of a few data extracts randomly selected.

4.5.2.3 POSSIBLE MISTAKES (THAT I'VE TRIED NOT TO MAKE) IN THEMATIC ANALYSIS

During the analysis, being aware of the difficulties that I could have found has helped maintaining or at least always consciously going toward the highest standard possible for me. Being aware of *projection*, I have tried throughout the analysis not to “read into’ or ‘attribute to’ another person something that is [my] own characteristic, emotion, value, attitude, or such” (Boyatzis, 1998, p. 13). As we have seen above, knowledge relevant to the subject being investigated is essential in data analysis, but during analysis it is important that the analyst does not code or categorize on the bases of her own knowledge, but only considers the data.

Knowing that my familiarity to the subjects participants were discussing, could have tempted me to project my own values or conceptualization into the data and therefore could have compromised the coding process, has helped me to prevent making such mistake. Knowing that “the researcher’s fatigue and/or sensory overload, frustration with the raw information of concepts, or confusion as to the unit of analysis and unit of coding will decrease his or her ability to conduct thematic analysis” (Boyatzis, 1998, p. 15), has helped in the process: in order to overcome such problems I’ve followed Boyatzis advices to prevent errors and distractions related to my mood and style by:

Being rested and not preoccupied when conducting thematic analysis.

Developing or finding a clear code.

Establishing consistency of judgment among ‘multiple perceivers’.

Having the self-control to stop coding if you find yourself preoccupied or worried about something else and to return to the research at a later time when you are in a different state.

Suspending analytic frameworks and rational judgments to “go with” the raw information – developing the “inner game” of coding.

(Boyatzis, 1998, p. 16)

I have taken a long time to analyse the data because I always tried to be rested and relaxed when conducting the analysis. Being the only analyst I did not need to establish consistency of judgment with other ‘perceivers’, but due to the long time it took me to conduct the analysis, I did need to establish consistency of judgment with myself: I have achieved this by always reading about the analysis conducted in the previous days. For example, within the Detection phase, each day before starting the analysis I would read the first levels of abstraction coded up to that day.

4.6 STUDY 1 - FINDINGS

The result of the analysis of the two sets of data resulted in two different groups of themes: a group of themes produced from the analysis of the users’ discussion, and a group of themes produced from the analysis of the interpreters’ discussion. Below are Table 10 and Table 11, showing the two different sets of themes and their descriptions.

The description of each theme is written using phrases written by the researcher during the interpretation of the data, which allows the description of the theme to remain as close as possible to the original meaning. Each phrase adds a different meaning to the theme, so that the description captures every facet that emerged from the analysis.

In some cases the description of the theme proposes its variations of meanings between different main nodes: in the theme *Comfort and trouble free* for example, there is a general definition accompanied by an additional meanings that refers specifically to the comfort with the companion, the comfort toward the ideal food, the comfort toward other people around, and so on. In other cases the theme is unique to a main node: *Sharing* for example is a theme that only refers to the Companion topic. And finally, some themes were found to be more general and to not refer to any particular main node: e.g. *(Reinforcing) Bond with others, Food Curiosity*.

After producing the themes and their descriptions I noticed that themes were different from one another in the elements they referred to, or the elements they projected towards. Some themes were inherently referred to a preference in behaviour of the person living the ideal eating situation, and some themes referred to a preference in the characteristics of external elements of the eating situation, or a preference in the relationship between the person herself and an external element of the eating situation. For this reason I have divided both groups of themes into two parts: *Attitudes* and *Expectations*. *Attitudes* include those themes that refer to the person living the ideal eating situation and her behaviour toward other elements of the eating situation. *Expectations* include those themes that refer to the elements of the eating situation as preferred by the person living the eating situation. Another way to describe this subdivisions I have created, is considering what the meaning of the themes projects toward. *Attitudes* includes those themes that represent the person’s orientation toward other elements of the eating situation, whereas *Expectations* includes those themes that represent an element’s characteristic as preferred by the person: in *Attitudes* themes project from the person toward other elements, and in *Expectations* themes project from the elements toward the person.

THEMES USERS SAMPLE	
Attitudes	
(Reinforcing) Bond with others	Sense of togetherness; the eating situation joins two people together; opportunity to reconnect with family members; who you eat with is more important than where; eating together creates a profound relationship between people; interest in discovering the other person, and being discovered; connection/interaction with someone I know, not with strangers. Discussion brings people together, pleasure in the effortless conversations. SERVICE: connection with waiting staff; Interest in the personal side of waiting staff; friendship-like service, real connection; politeness/respect that runs both ways; interest in what the waiter has to say, interest in suggestions.
Following others	Following other people’s lead; other people create trust/openness toward the place, empty places look suspicious. Interest in trying something new but only if suggested by others; need of reassurance, no jump into the unknown.
Food Curiosity	Interest in expertise/knowledge behind the product; interest in knowing what is unknown; inexplicable elements make enjoyment. Interest in how the food was prepared; absorbing the Chef’s expertise. Local produce is synonym of excellent produce; appreciation for what is old (traditions, recipes, knowledge) and still alive or what is old and brought back to life.

Options	Variety of choices, trying different things; choosing from a variety of food, choosing from a variety of restaurants; choosing freely, not because of circumstances; choosing between different options; changes and modifications, not static; unpredictability.
Letting go	Complete abandonment to the experience; allowing to be completely explored, no reservations; wanting to be transported through the experience; trust; let intimate emotions rise because of the experience; actively participate in the moment, absorbed in what's happening; taking the chance to dare.
Seeking the Unexpected	Unpredictability, constant modifications, changes; reversing the usual pattern, making what is usual unusual, enjoying the unexpected; out of the ordinary and extraordinary – special; enjoying diving into the unpredictable, enjoying trepidation of not knowing what to expect; enjoying the anticipation. Unpredictable service creates entertainment.
Seeking what's new	Adding a new experience to my life, new experiences make my life richer; something unknown, something unusual, something not every-day. FOOD: ingredients are transformed into something new, dishes that are not only a combination of ingredients; ingredients that I recognize, but new flavours, new combinations. ENVIRONMENT: seeking what's out of the ordinary in the eating environment, unique spaces are more interesting spaces.
I Control	The customer feels like the hub of the situation, different aspects are adjusted to his preference; control of situation; avoiding unexpected events being in control of the situation; knowing in advance what to expect; no surprises. Put my own stamp on it, being the element that determines the outcome; interacting with the many different elements to make my own unique whole. FOOD: food I understand, not too complicated; comfort in what is recognized: the ingredients, the style, the culture behind.
Needs/ Availability	Eating in response to needs; eating in response to availability; eating what is around, what is designed by nature to be eaten by you; direct contact with nature; choosing what is available creates a challenge that makes taste less relevant.
COMPANION	
Sharing	Sharing the path/journey for a while; coming and going from other people's lives for that occasion, sharing only that particular part; living the same situation as others, no experience that is unique for me; feeling part of a whole; two people create together something new; sharing/dividing a tangible object (food) by touching it (deeper level of sharing), dividing object/food in half; eating a piece of what was a unit; equality.
FOOD	
Focus on food	Food is the most important element of the whole situation.
Awareness of origin	Sense of local produce, local people; food that hasn't travelled; not wanting to eat endangered species; if it is a local produce it's a unique produce: exaltation of local as unique; contact with nature, food on the place is not detached from where it comes from.
OTHERS	
Enjoying observing others	Interest in observing people (observe but not interact); observing relationships between people; everyone has a story worth listening to/discovering; interest in witnessing life happening, interest in observing others, passively take part to their lives; not interaction with others but secretly trying to enter their lives; sneaky listening; entertainment from looking at others, others are the source of interest.
Private space within social space	Different groups of people should remain separate; no interaction between groups; independent/separate experiences, but communal enjoyment; other people around shouldn't attract attention, others should be polite and respectful; others shouldn't enter my experience, shouldn't others to listen to my conversation; not hearing other's conversations.
Engaging with strangers	Entertainment coming from other people eating around me; interest in interacting with strangers; looking and awareness of being looked.
Expectations	

	<p>Positive/visible enjoyment with laughter, not something settled; no impositions, no difficulties, avoid annoyance.</p> <p>COMPANION: Easiness, openness and comfort allow intense, good conversation; pleasure in the effortless conversations (Effortlessness); enjoyment of familiarity, no interaction with strangers; comfort with companion, avoidance of difficult topics of conversation; company that allows comfort in daring.</p> <p>OTHERS: no noisy, no busy; noises are a distraction; no chaos, no unpredictability, no annoyance.</p>
Comfort and trouble free	<p>FOOD: easiness, no troubles for getting what needed; not having to do anything in order to enjoy it; ready and easy to understand; easy, accessible, not too demanding (Effortlessness).</p> <p>ENVIRONMENT: home-like feeling is the best possible; people you know and love (Familiarity); time-stopping relaxation; noises are a distraction; security, being welcomed into something (Envelopment).</p> <p>SERVICE: service that creates comfortable atmosphere; eating with friends or family and serving each other; customer enters in a family and becomes part of it, sense of inclusion, support.</p>
Intensity	<p>Intense situation, many emotions or many elements around, or intense interaction; too intense experience could put off, one off experience can be intense, not too long intense experience + uncertainty is as exciting as frightening, seek balance between the two (link to Balance); big emotions, big stimuli, physical involvement.</p>
Balance	<p>No complete overwhelming with unexpected situation, balance; calm as well as excitement; balance of elements, never too much; manageable surprise; almost perfect: generally tidy/symmetrical, but with one element of distraction.</p>
Emotional journey	<p>Journey of emotional changes; unpredictability of emotions, no steady emotions but variability; eating evokes intimate (private to the person) emotions.</p>
OTHERS	
Liveliness	<p>Others' enjoyment contributes to one's own enjoyment; other's people energy influence your own experience, allowing other people's energy to influence you; communal but independent enjoyment; crowded environment makes more entertainment, entertainment comes from other people around, passive interaction.</p>
Not a distraction	<p>Others shouldn't be a distraction, shouldn't be annoying; others' shouldn't want to be the centre of attention; others are essential but secondary, others are part of the background.</p>
FOOD	
Simplicity	<p>Basic flavours, basic ingredients, no manipulation, nothing articulate; simplicity of flavours and elements.</p>
Authenticity	<p>Maintaining traditional food; keeping traditional flavours; no experimentation with food, no mixing cultures.</p>
Visually pleasing	<p>Food should be visually pleasing, nice to look at and therefore appetising.</p>
ENVIRONMENT	
Light, openness, cleanliness	<p>Light as synonym of cleanliness and fresh air; light that creates and defines the spaces; light that is not tangible but allows interaction; natural light is a connection with outside; big windows (view: projection of attention outside the eating situation), air to breathe (fresh air around, breathable air); fresh, always new, clean; eating outside creates easiness, informal situation;</p>
Music	<p>Music on background; background dimension which is not the focus but is still fundamental; music as the main feature for choosing the eating situation/restaurant; eating is secondary to music or complementary; music for relaxation; music creates atmosphere.</p>
SERVICE	
Tour guide role	<p>A meal is like 'going somewhere unexplored', the server knows where you are going and leads you, not only leading but supporting: making you appreciate things you wouldn't see otherwise; support rather than control; server should guide instead of impose choices, he should allow freedom of exploration</p>
Invisible but Attentive	<p>Service shouldn't create distraction; service shouldn't create a stressful situation; service should anticipate customer's needs.</p>
Genuine displayed emotions	<p>Service influences the atmosphere; positive emotions created by service produce enjoyment; servers should genuinely enjoy what they do.</p>

Servers play an enhanced role	Servers should lose who they are to interpret a character; servers should display positive facial expressions/emotions; servers should not only serve; service can be theatrical (unexpected actions), service is the entertainment (link to Seeking the Unexpected)
--------------------------------------	--

Table 10: Themes obtained analysing the data from the Users sample.

THEMES INTERPRETERS SAMPLE

Attitudes

Eating is not a solitary action, eating is enjoined when in good company; eating is about entering the other person's world and learn/take something from it; feeling that you can count on the other person, the other person is a support, because she is comfortable with the situation; sharing passion for food and having the same approach, liking to be surprised.

People connection
 Lots of people, opportunity to socialize, go in groups; interest in socializing.
 SERVICE: Service is about people, is about giving and taking; waiting staff should be interested in creating relationship with customer, showing (body language) to be interested in being there and working for the customer.
 COMPANION: Focus on companion; the person I'm eating with is the only interest, the only thing to concentrate attention on. Interest in conversation, interest in sharing knowledge; eating enables deep conversation or conversation that elicits positive emotions.

Looking for reassurance
 Trust the quality of the place from the number of people in there. A waiter smiling puts customers at ease and more prone to smile too; the waiter's feelings influence the customer's experience.

Discovery/ Curiosity
 Openness to the fact that not everything is clear and certain, open to discovery; curiosity to see new places with things to talk about afterwards (historical places); interested in learning whenever possible, enriching oneself; challenge of discovering something, active customer, not passive. Interest in learning from the person I'm eating with. Interest in understanding a culture/country by eating its food. Respect and interest towards the chefs' ability to create new dishes.

Eating plus
 Combination of eating followed by walks and discovery; curiosity to see new places (historical places or nature) with things to then talk about.

Possibilities
 Openness to uncertainty, intrigued by not knowing and enjoyment of the rhythm of the situation; interest in trying foods never tried before, something unknown; extraordinary is in noticing the ordinary; being prepared to anything, looking forward to being amazed; sense of intrigue - intriguing elements, unpredictable outcomes.

Immersion
 Immersion in the now and here, positive feeling in abandonment to now and here; feeling enveloped in the situation/environment; abandonment because feeling of protection and relaxation.

Emotional
 Satisfaction not only from feeling full/having eaten, but also for having had a positive emotional experience; having good eating experience is compared to having a good laugh.

Additional entertainment
 Form of entertainment that doesn't come from the food or any other aspect of the eating environment but that makes the eating experience more intense.

Uniqueness
 Appreciating the uniqueness of something that has no double, no replica; pleasure from what shows no uniformity, no perfection, uniqueness.

COMPANION

Sharing and generating meanings
 Sharing something enables people to discuss and overcome differences; sharing the eating situation in order to appreciate it; food alone has no meaning, food obtains meaning when the situation is shared with somebody else; eating means sharing with others and spending time with others.

Differences between companions
 Differences between people create a more interesting conversation, give rise to debate and exchanging of opinions; seeking differences, embracing differences; differences create the opportunity to learn something and help the situation to unfold in a more interesting way. The ideal companion is someone who stimulates my curiosity, someone who I want to discover, not someone I know well.

FOOD

Focus on food and food quality
 Focus on eating; people eating around you shouldn't keep you from engaging with food, shouldn't be a distraction; if food is the element of focus then food quality is the obvious consequence; focus on the cooking, on the preparation (a series of gestures).

Appreciation of food	Focus on the process of growing food, not only the end result; awareness of these processes and steps and the people who made it happen make the meal extraordinary; beauty of products that are not perfect, which makes them unique; appreciating the privilege of eating something that is not always available (seasons); appreciating products in their naturalness, not processing flavours; eating not what is available, but what we need; beauty of being surprised by the variety and the multitude of choices and differences; extraordinary is taking the time to enjoy food, not just when eating it, but when buying it too.
Act of love	The movements and gestures of cooking as act of love, something to pay attention to; food transfers love (emotions and passion) from who cooks to who eats.
Access memories	Traditional flavours, old recipes, bring memories back; wanting to keep memories alive through food; cooking something so good/incredible/surprising that goes into people's memory.
Part of yourself (chef/cook)	A dish is the unique personal result of that particular chef who is experimenting and creating something new; food is a vehicle for creativity; food is something to experiment with; feeling privileged for eating food that has been created by the chefs' knowledge and creativity (curiosity/Discovery).
Closeness to food	Enjoying eating food as it is when it's picked, not at all processed; experiencing complete contact with nature when eating raw untouched food; take what nature gives you, what you can find in that moment; closeness to food when touching it, picking it up, scoop it up from bags (instead of packaged food); if I smell it means that it's there, I'm interacting with it.
Natural circle	Interest in bringing to the everyday what was only in the past an everyday thing; going back to the produce, not processed food, going back to basic flavours and ingredients.
OTHERS	
Observing/Curiosity	Interest in the other people eating around me, what they do and say and how they behave; interest in exploring people's background, and going beyond first characteristics.
Disconnection to those around	Disconnection between me and the other people eating around me; the others are part of the 'outside' like furniture or waiting staff; food experiences are about me and food, nothing else is relevant; acceptance of other people around, but also carelessness.
Openness	Openness to whatever type of person is around; openness at being reached by other's fun and laughs; not being bothered by hearing other people having fun; merging of each table's own atmosphere.
ENVIRONMENT	
Changes	Space that can change, space that allows changes, modifications, variability; transforming the space according to requirements; infinite possibilities, reusability; creating every time something new, diversify; freedom.
Blending with environment	Blending with the environment, being influenced by the general atmosphere.
Closeness to nature	Positive feelings toward nature surrounding the eating situation; the night sky connects to an emotional level, allows reflection and perception of infinity; connection with nature = connection with own thoughts and emotions.
SERVICE	
Look for feedbacks	Waiters should look for customer's reaction to what they have received and the overall experience; they should observe the customer and react in advance; the customer is the source of information you have to create the best experience for him.
Recognizing achievements	Waiters should have clear goals to achieve, and be able to recognize when they achieve them; awareness of achieved goals produces better working environment and therefore better environment for the customer.
Expectations	
Predictability	Structure, order, predictability, easy to understand; meeting expectation instead of being surprised; food should create positive feelings, happiness, not anxiety from the unexpected and unknown.
Comfort	ENVIRONMENT: importance of liking the space, feeling at ease in the space, feeling at home, feeling comfortable; space that is nice to look at and clean create relaxation; relaxed, comfortable environment with no distractions; peaceful, and relaxed atmosphere; feeling safe. OTHERS: people around should create a positive atmosphere, free of stress; relaxed atmosphere and comfort among people.

Variety	<p>ENVIRONMENT: variety of people, variety of backgrounds, variety of conversations; diversity of features but uniformity of elements; no overlapping but tidy separation; the fact that elements have the same essence but different characteristics make their uniqueness more apparent.</p> <p>FOOD: different elements creating a whole, a diversity of elements that create interest, movement; different textures, different colours; meals have different components that make a whole, congruence.</p>
COMPANION	
Someone I know	people I know create comfort necessary to enjoy the eating situation, (sharing is easier with someone I am familiar with, comfortable with);
Similarities	Same knowledge and attitude towards food allows companions to have a conversation about it, food is not only eaten but discussed too; interest in people who approach food the same way I do, respect for the whole life of products.
OTHERS	
Lively environment	Nothing too quiet; lively atmosphere; lively atmosphere created by other people enjoying themselves; lots of people, opportunity to socialize, go in groups;
Group space	Prefer to have around people who are polite and reserved; focus on their own experience; mutual respect between groups of people; contained experiences, no interaction; no distractions; quiet environment where people are relaxed; other's relaxation help achieving one's own relaxation and comfort.
People Differences	Differences are inevitable; acceptance of differences and then enjoyment of differences.
FOOD	
Desire	Food should make you want to eat it, should make you desire it, shorten the distance between you and food; it should look trustworthy; the fact that it's not available makes it more desirable.
Quality	Natural products, appreciation of natural flavours, freshness; interest in organic, natural, fresh; ideal food is fresh and made of what can be found around; enjoying eating food as it is when it's picked, not at all processed: raw; experiencing complete contact with nature when eating raw untouched food; imperfections means the food is not processed, is hand-made; large scale food, processed food lacks of imagination, is less interesting.
ENVIRONMENT	
Closeness to nature	Element from nature gives relaxation; natural elements and natural light gives sense of freshness, cleanliness, positive message, positive feelings; features that demonstrate and celebrate nature.
Space	Appreciation for sense of space; appreciation of big spaces, big spaces inside nature; not being restricted by space or rules; space easy to use – move around; spaciousness gives sense of freedom, positive feeling, possibility for social interaction (link to people relationship); not crowded (link to Not a distraction); needing personal distances and space to allow conversation.
Harmony of elements	Elements complementing each other, no contrasts; predictability; sense of wellbeing; aversion toward mixing of different elements; focus on one element that encompasses all the other elements; focus that radiates to all around; sense of rhythm and repetition; harmony of elements, elements combined with a purpose.
Character	Space should have character; space should be interesting to look at, interest in being there; theatricality through stylistic choices; simplicity of elements but with a meaning-purpose;
SERVICE	
Skilled-Multi skilled	Seeing service not just as delivering food but as a set of skills; valuing the job of the server; considering service as a discipline to be learned/taught: there is knowledge that has been produced (tested) and that can be passed on; displaying such knowledge creates reassurance in the customer.
Discreteness	Customer should be followed without him being aware of it, he should only notice that he is taken care of; no incidents, no stress-creating situations; customer should be able to concentrate on their own experience.
Attentiveness	Servers should be in control of the situation; customer doesn't want to feel ignored, customer should be the centre of server's attention; customers feel reassured and relaxed; interacting equally with different groups - equal attention.
Loving the job	Servers loving the job makes customers loving the environment; loving what you are doing is more productive for the business; servers should love and be passionate about what they are doing.

Team work	Team work and team interaction with the customer; team work gives customers reassurance; in a team the final result is a consequence of everybody's effort.
------------------	---

Table 11: Themes obtained analysing the data from the Interpreters sample.

In the following sections I will describe differences and similarities between the themes from the two samples. The majority of the themes generated are different from one another, whereas in some instances themes share slight similarities. By describing similarities and differences I will go more in details on the meanings of the themes emerged.

4.6.1 USERS AND INTERPRETERS' THEMES DIFFERENT PERSPECTIVES

An evident, and possibly expectable, characteristic that differentiate the themes of the two samples is the perspective of some of the themes: some of the interpreters' themes represent the 'management' perspective, of those who control the eating situation, whereas the users' themes only represent the 'customer' perspective, of those living and experiencing the eating situation. The interpreters' themes do not represent exclusively the management perspective, but show that interpreters found more difficult, or maybe less natural, discussing the proposed questions on the basis of their own ideal eating situation. In fact very often the conversation shifted to what would make an eating situation ideal for the customer.

Among the interpreters' themes there are in fact themes that represent a waiter or a manager or a chef's point of view. This is the case for example of *Recognizing achievements* which emerged from extracts like:

And I think this reflects a good service situation as the people who deliver it should deliver it first of all as a team but they should also notice what they have achieved and what they want to achieve. And once they achieve it then appreciate what they managed to do and then feel happy about it and deliver this to the customer at the same time. (Female 1, Session 1, Day 3, Interpreters)

Another example is *Look for feedback*, a theme explaining the importance for the waiting staff to observe the customer as a source for what is necessary to do, or for understanding his experience. Here participants are actually referring of themselves as the waiting staff in the situation described:

Even if you multitask and try to meet all the people's needs you try to make sure that you're delivering it right and you always check back. And you show your love, affection and nourishment. (Female 3, Session 1, Day 3, Interpreters)

Another interesting parallel can be drawn between some of the expectations themes about the service. Both samples agree on the fact that waiting staff should be attentive and dis-

crete. Among the interpreters' themes we find *Attentiveness* and *Discreteness* showing that waiting staff should both make the customer feel taken care of and considered (*Attentiveness*) without the customer being aware of it (*Discreteness*). Among the users' themes, on the other hand, service should be *Invisible but Attentive*, specifying that the waiting staff should not be a distraction and should not create any stressful situation while at the same time anticipating the customer's needs. Both samples also agree on the fact that waiting staff should love what they do in order to produce an ideal eating situation, but present this from different perspectives. Among the users' themes, *Genuine displayed emotions* considers the positive translation of servers' enjoyment for what they do into the customers own enjoyment of the eating situation, with emphasis on the customer's own enjoyment.

So – well, it is polite. I mean I want staff, the people who serve me, to be polite and cheerful. But sometimes you can see that it's fake. (Female 3, Session 1, Day 2, Users)

Among the interpreters' themes, on the other hand, *Loving the Job* explains the importance of this same meaning while also underlining its positive repercussion on the business and the working atmosphere, with emphasis on the business and working atmosphere.

So to a certain extent this represents a good service to me because the people who deliver the service should represent such an enjoyment of their job and deliver it to the customer without any conditions and without any limits. (Female 1, Session 1, Day 3, Interpreters)

Users and interpreters' themes both present the topics above mentioned, even if from different perspectives. There is also a clear shift in perspective on other characteristics of the waiting staff. Among the users' themes we find *Tour guide role* and *Servers play an enhanced role*. *Tour guide role* indicates the importance of a trustworthy figure that can guide the customer and lead towards a more complete and intense experience:

I don't really see food as starting and having a massive build up to absolute [smashing 0:04:08] at the end when it comes to the pudding. It's more about the actual interactions of my feelings as I go through the journey. And I guess I want support [?? 0:04:16] what I'm feeling and to be able to interact with me in my journey. Rather than sort of say "Okay this is what you're going to eat, this is what you're going to do." Yes, so. (Female 4, Session 1, Day 1, Users)

Servers play an enhanced role indicates that waiting staff should display positive emotions even when that is not the case, and therefore play a role on their enjoyment of the situation:

Female 1: In the same way that a waiter is anonymous if they were waiting?

Female 2: Yes. So they've given up their own identity in a way just to serve the relationship rather than.. (Female 1 and Female 2, Session 1, Day 2, Users)

Moreover, servers can be part of the entertainment playing a role in a theatrical sense:

But does make for good entertainment, I've done it myself and in situations where the whole aim is that you freak out or you distress the people that you're servicing and that's why they come. (Male 2, Session 1, Day 1, Users)

On the other hand the interpreters' themes suggest the servers should be *Skilled-Multi skilled* drawing the attention on the importance of their performance and on the different skills required from a management control system perspective:

That would mean to me then that all those different levels of service should be encompassed in the background and the training of the person who's providing that service. So that individual would be able to provide the service on a terrace or the service in fine dining or even the staff restaurant of that hotel. All the different levels of service so that rather than just focussing on one aspect of service the service provider should be able to give various levels. [...]

And in this day and age the service provider needs to be multi-skilled rather than specifically just at one skill level and that's what the hotels will demand as well or the restaurants. (Male 1, Session 1, Day 3, Interpreters.)

This theme also refers to the knowledge that is necessary in order to acquire those skills, and bring the attention on the training necessary to become a waiter. It comes with no surprise that such themes emerged from the interpreters' discussion:

For me I see the books and therefore knowledge because when you give service you have to be knowledgeable about your product. So that if a customer asks you questions you understand, you know what you're talking about. And the intensity of the person. (Female 2, Session 1, Day 3, Interpreters.)

Moreover for interpreters the ideal service should be the result of *Team work*, indicating another useful characteristic of service staff, who create the best possible situation for the customer:

So service staff has not – I mean, it cannot be regarded as like... Has to be a team. It cannot be regarded as made of different individuals. So and each individual has to like get along with each other. So that's why even I was commenting the first picture, 2070, because it seems like well structured and everyone is covering each other. It's like if there is any problem, okay I can cover it. I can cover you. (Male 2, Session 1, Day 4, Interpreters)

These themes reflect the different perspective of the two samples of participants. Users indicate how service should be towards them (*Tour guide role* and *Servers play an enhanced role*), and interpreters indicate how service should be towards customers (*Skilled-Multi skilled* and *Team work*).

Another interesting feature produced by this difference in perspective, is the number of themes that concentrate on food, which is higher in the interpreters' themes than the users'.

In the attitudes group the users' sample only has *Focus on Food* and *Awareness of origin*, whereas the interpreters' sample has *Appreciation of food*, *Act of Love*, *Access to memories*, *Part of yourself (chef/cook)*, *Closeness to food*, *Natural circle* and *Focus on food and food quality*.

Awareness of origin has shades of meaning that are similar to *Appreciation of food*, even though the latter goes on deeper levels of meanings. *Awareness of origin* shows the interest in knowing where the product comes from; more interestingly it shows the appreciation of the local produce as unique, because representative of the area and the producer where it comes from. *Appreciation of food*, on the other hand, reflects these same meanings but also a deep, profound respect for the raw, primary components of food, respect and appreciation for what nature produces and for nature itself, and finally an interest in what is local, in the preparation techniques and in retaining food naturalness. The same word 'appreciation' comes up many times in the dialogue, and the interpreters participants of day 3 in particular examined this concept multiple times. For example:

So, yes, for me it's about healthy food, the appreciation of food, sustainability, just general love of naturalness, which the wood and the grains, the different types of grain show, and the aging process that it takes, you know, because food's not just instant, it does take time. (Male 1, Session 3, Day 3, Interpreters)

A bit like food in the seasons, you know, they're special, they're appreciated; they're just not there all the time; it's something that you stretch for a little bit. So it's exciting and you appreciate every mouthful because it's special, so you don't gulp it down, you enjoy it. (Female 2, Session 4, Day 3, Interpreters)

What is even more interesting are the two themes *Act of Love* and *Part of yourself*, because they not only refer to the interpreters' perspective we have already discussed, but they also elaborate on the chef or cook perspective in particular. *Act of love* refers to the love that chefs transfer when cooking, and the fact that the final dish is almost a gift:

And that's really important. And yes, what it really strikes my mind is love. So food is like made of love. And if you are able to transfer this love to the person who is eating your food, so you got that person. So yes. Love mostly. (Male 2, Session 5, Day 4, Interpreters)

Part of yourself introduces the concept of food as the result of a chef's creativity. Food allows to experiment and the result is a consequence of the type of person the chef is and the knowledge and experiences she has acquired:

Like a cook, as you could be, puts most of himself into the recipes he's making instead of thinking about how much money would someone pay for it. (Male 2, Session 5, Day 4, Interpreters)

4.6.2 SIMILARITIES AND DIFFERENCES

The two sets of data also generated different themes that share some similarities, but still presenting significant differences. Two examples of themes that have similarities but also present important differences are the users' theme *(Reinforcing) Bond with others* and the interpreters' theme *People connection*. Both these themes consider eating as an opportunity to connect with another person. In the users' theme *(Reinforcing) Bond with others* the focus is on eating as a way to join people together, reconnect with family members, as well as discovering the other person. Here connection with others is about creating, reinforcing or deepening a bond between people. In relation to service in fact, *(Reinforcing) Bond with others* is about valuing the waiting staff and their suggestion as well as connecting with them:

pretty much you doing something together. You share an experience together. You are like one so you are quite sort of similar but at the same time different because it represents male and female. So that would represent the differences but the activity that you do and sort of the road that's joining them is the connection that you have with another person during having an eating experience. (Female 5, Session 2, Day 1, Users)

In the interpreters' *People connection* the focus is on eating as a way to enter the other person's world, discovering the other person through conversation; the presence of others is a support, even if essential and crucial, to the eating experience. In relation to service, the different perspective of interpreters comes up again, focusing *People connection* on creating a relationship with the customer based on trust and respect:

And the four players here coming towards you so they're bending towards you and that's embodying the fact they want to work around you. (Female 2, Session 1, Day 3, Interpreters)

Sharing and *Sharing and generating meanings* are two other themes that represent similarities but with different shades of meaning. For users *Sharing* implies a journey, a moment to be lived and shared with another person, as well as dividing something tangible (like bread) and the sense of togetherness that comes from eating a part of what was a whole. For interpreters on the other hand, *Sharing and generating meanings* also implies the necessity of eating with someone else as the only way, not only to really appreciate food, but also to give meaning to the eating situation: eating becomes meaningful when done with somebody else.

Focus on food and *Focus on food and food quality* are themes that are about bringing the attention to food as the most important element of the eating situation and the element of focus, with no other distractions. The difference between these two themes is that the users' theme *Focus on food* is simply about seeing food as the most important aspect of the eating situation, whereas in the interpreters' *Focus on food and food quality* the meaning is more complex: the attention is on the quality of food, on cooking and on the preparation, and on

the fact that there should not be elements distracting from the food.

You know, you take that amount and you put it in there, and you take that amount and put it in there, and et voila, you have something. It's in the presentation. (Female 1, Session 5, Day 2, Interpreters)

In my opinion if you go to any food event, you care about food, that's it. I cannot be bothered like any entertaining people. (Male 2, Session 2, Day 2, Interpreters)

Moreover, the interpreter's theme *Focus on food and food quality*, which is in the attitudes group, is different from the interpreter's theme *Quality* in the expectations group. Quality explains how people expect food quality, freshness of the ingredients, and dishes that still celebrate the ingredients themselves:

Female 3: For me, this picture 1071 represents freshness, organic food, yes.

Male 1: Perhaps organic is the Gods' food, I mean it's natural.

Female 3: Yes, all natural ingredients in the food.

Female 1: Yes, I can't add anything else because to me it also represents the natural aspect and, yes, where it originally comes from. And in spite of the fact that there are the glass houses, yes, it still represents naturality for me, nature. (Female 3, Male 1, Female 1, Session 3, Day 3, Interpreters)

Looking for reassurance and *Following others* are themes that identify the need for people to copy someone else's action in order to decide what to do, or trusting others' choices as good. The difference between these two themes is that the users' theme *Following others* is more about taking decisions on the bases of what others have done:

So that idea that others have done it, have enjoyed it, and said a good story about it, so I may as well give it a go. (Female 4, Session 4, Day 1, Users)

The interpreter's theme *Looking for reassurance*, on the other hand, is more about the reassurance that one has from the members of staff's behaviour, or from the number of people for example eating in one place:

When you see a group of people in a place like that you just want to join them, you know. And compared to a place where you see maybe, you know you look through the window, whatever and see one or two people in there, you know it's something starts to give, raise questions. "Why only two people in this place?" You know, so you're not really, doesn't attract you to go in there. (Male 1, Session 2, Day 4, Interpreters)

The interpreter's theme *Discovery/Curiosity* and the user's theme *Food curiosity* are very similar: even though the users with *Food curiosity* put more emphasis on food itself, they both indicate that an ideal eating situation also allows to enrich oneself by learning about and appreciating other cultures or other people, or old traditions brought back eating a dish

made with an old recipe, as well as underlining the beauty of discovery through curiosity. *Food curiosity* though is more about being curious about the chef's abilities and knowledge to produce a certain dish, being curious about the story and history behind a product or a dish, whereas *Discovery/Curiosity* is less specific on food and more open to discovery in general, like being open to discover the person one is eating with, as well as the person with whom one is sharing the meal. This particular extract really represents the meaning of this theme:

But then I chose this one which is a unique old woman and I was thinking beyond vanity governed by necessity, mother of invention, domestic, rustic, homely local produce, cottage industry, pragmatic view of romanticism homespun, home cooking, family, local cuisine. Recipes, methods, ecological, egalitarian, quaint, artful and rooted in pre-industrial improvisation in approaches, wise and unpretentious, melancholic and contemplative. (Male 1, Session 1, Day 1, Users)

Observing/Curiosity and *Enjoying observing others* are themes that define people curiosity towards other people eating around, and the habit to observe them as well as listening to their conversations; other people around even seem to be the entertainment of the eating situation and is found in both users and interpreters' data. In the interpreter's *Observing/curiosity* we also see the fact that observing others around with curiosity adds to the enjoyment of the experience:

Whereas if you're surrounded by interesting people who are also enjoying the experience and yes it might get more, might have more value for you the whole situation and the experience. (Female 1, Session 2, Day 1, Interpreters)

And in the users' *Enjoying observing others* we also see that others still need to be at a certain distance, that observing others is almost done in secret and from a certain distance, with no interaction:

But still being alive and being the characters, people that would for instance if you turn around you could observe without intervening. And get sort of... Because I like observing people, sort of to have a character that minds their own business probably would be the best people seated around. [...] To me in terms of other people around this picture actually represents it quite well. Because everyone would have their own route and their own story and their own unique interesting aspect about them. But then they don't crush with each other so that one actually represents for me a very nice surrounding community of people while you were having the meal. (Female 5, Session 2, Day 1, Users)

Some of the themes that are similar but different in the expectations group, are for example the user's theme *Comfort and trouble free* and the interpreter's theme *Comfort*. These themes come back very often during the conversations and represent the sense of comfort necessary in the ideal eating situation. The difference between the two is that the users' theme *Comfort and trouble free* is more complex in its different shades, and represents com-

fort in different aspects of the eating experience: it includes the comfort towards the companion (feeling at ease, having a good conversation, the sense of familiarity), the comfort with other people eating around (others not being noisy or intrusive and annoying and therefore creating a comfortable situation), the comfort deriving from food (food being ready, accessible and easy to understand and enjoy), the comfort that comes from the environment (feeling at home, at ease, being relaxed, not having distractions around), and the comfort of good service (sense of familiarity towards the waiting staff, the sense of inclusion that good service creates). Moreover, this theme is in many instances more about the necessity of being trouble free, or having an effortless experience, with no problems or interruptions or disruptions. This quote for example explains how comfort comes from not having distracting or annoying elements around like noisy people:

I think that well one of the things that-, of the elements that makes a living space ideal is when we don't, it's not so noisy and you are not annoyed by other people or I don't know. Not with the music so much but by things that the other people do like speaking or an appliance in the kitchen and everything. (Female 2, Session 2, Day 2, Users)

The interpreters' theme *Comfort*, on the other hand, only focuses on the environment and the other people eating around, and its emphasis is more on relaxation and peacefulness. The following quote gives an example of the comfort from the environment, which is where interpreters focused the most when discussing comfort:

For me, this image, 1005, symbolised a warm interior, kind of like a homey ideal eating space, this would represent the kind of like home – homey feeling, homey atmosphere and, yes. (Female 3, Session 3, Day 3, Interpreters)

Another similarity is in users and interpreters agreement on a vibrant and lively environment full of people enjoying themselves being essential for an ideal eating situation. This characteristic though has different shades of meaning between users and interpreters. The interpreters' themes *Lively environment* focuses more on the atmosphere created by people enjoying themselves, whereas the users' themes *Liveliness* emphasises the exchange of energy that there is between other people around enjoying themselves, and customers: this theme is more about the exchange of enjoyment that there can be, and that is initiated by those having a good time and passing it through to others joining in. An interesting extract from the users' discussion in fact refers to the energy produced by other people around enjoying themselves and how this influences others; the participant uses an interesting choice of words:

I did think about that one but then I thought quite often I like to feed off other people's energy. [...] lots of things going on around you but that have either meaningful or functional or whatever's going on that you can kind of tap into or get an energy from. But it doesn't really change what you're

doing and where you're going, so. (Female 4, Session2, Day 1, Users)

Other people's energy contributes the one's enjoyment of the situation. The energy other peoples around produce is something one can recognize and 'feed off', and that therefore integrates in her own experience. These energies rise when there are many different people in the eating situation.

The interpreters' theme *Group Space* refers to the fact that other people around should enjoy themselves while allowing others to do the same, and puts emphasis on the importance of people's own space which is far enough from others for people to focus on their own eating experience, but close enough to other people to participate in the communal atmosphere. This theme is similar to the users' theme *Not a distraction*, but this focuses more on the necessity for politeness and mutual respect. An extract from the users' discussion perfectly summarizes this theme:

But the similarly independent and mutually respectful company would make for a vibrant, enjoyable feasting. So the idea of independence but mutual respectful independence makes for a great sort of social encounter and atmosphere. (Male 2, Session 2, Day 1, Users)

The users' theme *Options* and the interpreters' theme *Changes* are similar in representing people's preference for choosing the preferred option and even manipulate the elements to reach the desired arrangement. Nonetheless *Changes* also means preferring those situations where the space, for example, can be modified according to requirements, not necessarily be modified by the customer during his own eating experience:

So in that respect I think there is something in this image that talks about the space, that it has contrast, that it has defined change, so it's not every time something very different... I don't see that image necessarily for one space. I think it stands for all possible imaginative spaces. (Female 1, Session 3, Day 4, Interpreters)

This theme, *Changes*, is also different from *Options* with regard to the perspective of those making the changes. This is one of those themes that is clearly defined by the particular perspectives of those generating the discussion that lead to the theme: interpreters where in fact more concerned with needs for a flexible environment and often had more of a strategic focus.

Two themes that might seem similar but that are actually quite different are *Private space within social space*, a users' theme, and *Disconnection to those around*, an interpreters' theme. *Private space within social space* introduces people's necessity to live the eating situation as a private moment to be shared with the companion/s, and therefore other people's behaviour should allow that:

And I like this one because it's all been separated between the groups and how it has kind of like a roof. So they don't hear what other people are saying. (Female 4, Session 2, Day 1, Users)

Disconnection to those around, on the other hand, talks about a profound separation between groups, not only physical with groups positioned far apart from each other, but also emotional considering others being 'outside' of their own experience and not deserving of being considered as an element of the eating situation:

Because for me, people are part of the environment. I don't feel like people are people. It's difficult to explain. (Male 2, Session 2, Day 4, Interpreters)

Private space within social space is also a theme that represents the opposite of *Engaging with strangers*, also a users' theme. In this case two opposite meaning emerged from the discussion of the same sample, representing people's differences of opinions. *Engaging with strangers* is the opposite of *Private space within social space* in that it expresses people's interest in engaging with waiters or other people around, and for example embracing the awareness of being observed (besides also actively observing). In the following extract for example the participant discusses the awkwardness of eating alone, but not alone at the table which is something she is used to and doesn't mind doing, but alone in the restaurant. This emphasises how important elements of the eating situation are not restricted to the edges of the table and the people sitting around it, but on the contrary include what is happening around, and in particular the possibility to extend the experience from the table to the rest of the environment by interacting with other people:

I chose this because it's my worst scene in a restaurant to be the only person in the restaurant. I don't mind eating on my own, I've done it a lot but I do like to be in company. (Female 1, Session 2, Day 2, Users)

The *Private space within social space* does include more data than *Engaging with strangers*, but since I was not interested in a quantitative representation of the data and wanted to be true to any meaning that emerged (unless only one code was found), I created and considered both themes.

Two other themes that may seem similar but that actually convey different meanings are the users' theme *Letting go* and the interpreters' theme *Immersion*. *Letting go* refers to being open to possibilities, trust the situation, not wanting to control anything, free intimate emotions and feel exposed:

Emotionally exhausted. But I think it's nice every so often to have that option of I've no idea where this is going to take me. (Female 4, Session 4, Day 1, Users)

Immersion, on the other hand, is about being in the moment, paying attention to it and em-

bracing it; it is about feeling enveloped in the situation because feeling abandoned and relaxed:

I would certainly agree with that because I feel that the person is the- the customer is the little house and they're being surrounded and enveloped in to an environment and totally taken in to the womb if you like of the environment. So nothing else is important there – they are being consumed by the atmosphere around them and firmly embedded in that without too many distractions and feeling warm and comfortable and secure. (Female 2, Session 1, Day 3, Interpreters)

Other themes that are similar but that vary in some shades of meanings are the interpreters' theme *Possibilities* and the users' themes *Seeking the unexpected* and *Seeking what's new*. The theme *Possibilities* includes the openness to new situation and things never tried before, accepting the possibility to be amazed as well as recognizing the beauty in simplicity:

you want people to be open to the new idea of trying new food, fresh food and appreciate how you know the hardship of preparing food. And yes that's it. (Female 3, Session 2, Day 3, Interpreters)

Seeking the unexpected and *Seeking what's new* to refer to the same general ideas, but due to the large amount of data extracts coded for this meaning, creating two different themes allowed to better reflect the different shades of meanings. In fact the two themes refer to two separate attitudes of seeking the unexpected, the surprise and the thrill that comes with it, and seeking what has never been tried before.

Kind of a bit unsure and slightly insecure in the situation but not in a kind of bad way, in a just a kind of it's new and you're just getting kind of pushed slightly out of your comfort zone but then. (Female 2, Session 5, Day 2, Users)

So ideal food would be something I haven't tried before (Laughter), something that would lead to a new experience. (Female 4, Session 4, Day 1, Users)

The novelty one looks for is not necessarily unexpected, because it was consciously looked for and found:

But then I suppose there is that kind of think of if you don't try different ones then you never experience new things so that's that. (Female 2, Session 3, Day 2, Users)

An interpreters' theme that creates an opposite expectation to these last two themes and to the interpreters' attitude *Possibilities* is *Predictability*. *Predictability* refers to people's ideal eating situation being what they expected because surprises could create anxiety and frustration:

So when you see a food, you expect something from it, like you expect like taste, smell and just if these expectations are satisfied, you can consider yourself as happy or happy with it. (Male 2, Session 4, Day 4, Interpreters)

Two other similar themes that are interpreted differently between users and interpreters are the users' theme *Light, openness, cleanliness* and the interpreters' theme *Space*. The former refers to the environment's characteristics of light, open space and cleanliness as necessary for the ideal eating situation, whereas the latter concentrates on the importance of big spaces that give a sense of freedom, freedom to move around and use the space. *Space* also combines the necessity for big open spaces with the possibility of being close to nature, linking the inside with the outside:

So that space, for me, was perhaps outdoor eating, or being able to eat in an environment where you can visualise the great outdoors and particularly the space, so that's what that really conveys to me. (Male 1, Session 3, Day 3, Interpreters)

Light, openness, cleanliness also rises an interesting point about the necessity, or the beauty, of feeling immersed in clean, breathable, fresh air:

It's funny how air, having air around is really important for me. Looking at those pictures I realise how important it is for me. So that one has got air in it, lots of air around, fresh air so that... (Female 4, Session 3, Day 1, Users)

4.6.3 CONCLUSIONS

Firstly, it is possible to conclude that TED did produce themes representing the ideal eating situation, as evidenced in detail through the data analysis above. At this stage though it is not possible to determine whether these themes are enough and adequate to generate ideas to design eating events with. This will be further investigated in Study 2. Nonetheless the first positive outcome of this research consists in the demonstration that the design method here proposed did produce a good variety of themes.

This implies that the use of the Visual Explorer tool and technique did generate discussions with the potential of generating new meanings. The Visual Explorer tool and technique did stimulate reflection and metaphorical thinking, and the use of the Five Aspects Meal Model did allow participants to expand the boundaries of their conversation, which in turn allowed a diverse set of themes to emerge from the data analysis.

For example it is possible to see instances where the content of a picture allows participants to use metaphorical thinking and therefore generate new and original thoughts that contribute to the discussion. The following example clearly shows how what is represented in the picture is metaphorically interpreted following the framing question.

I see in this picture with regards to service that the mushrooms are sort of working in one direction. They are esocollective, they have something that operates together otherwise they would be far

further afield. So there's a kind of aspect of team. (Female 1, Session1, Day 4, Interpreters)

Figure 69: Picture 2070. Discussed in the quote above.

Here the participant associates the fact that the mushrooms are grouped together, to a team working together, and the fact that the mushrooms all point toward the same direction, to a team's attitude of working within the same rules, the same principles, the same attitude, if not helping each other to reach the same goal.

Another interesting characteristic that the Visual Explorer tool and technique have shown potential to be able to generate, is the depth of participants' contribution to the discussion analysing a picture through the framing question. For example let's consider this question: *How would you define an ideal companion during an imaginary new eating situation? How would you imagine the ideal eating situation in term of other people eating around you?* The following example shows how the picture elicited profound thoughts.

I suppose when you, not talk about the food but just think about persons, people, that is something to be led away into a really amazing, unexpected, not every day kind of scenario. The extra ordinary. There is a level of excitement, maybe a risk that is although you sit in your chair, you're taken away into really another room. And that it makes you aware of actually "Hey I'm alive." (Female 1, Session2, Day 4, Interpreters)

Figure 70 shows the image that was discussed in the quote above. It would appear that this image makes the participant focus on the idea of thinking about the other people in connection with something unexpected and therefore extraordinary. The chain of thought then connects this idea of the unexpected to a sense of risk and being taken 'somewhere else'. All of this results in the feeling of 'being alive'. The framing question asked to define the

ideal companion or the other people eating around during an ideal eating situation, and the picture along with the Visual Explorer technique prompted this participant to talk about unexpectedness, risks and the feeling of 'being alive'. This shows the potential of this tool and technique in comparison to simply asking a question.

Figure 70: Picture 2146. Discussed in the quote above.

The potential of the Visual Explorer tool and technique is particularly clear when looking at the answers that participants gave in the *frame* phase, before browsing the pictures, and in the *reflect* phase, after having chosen their picture. In the previous example, in Session 2 the participant gave the following answer in the *frame* phase (See transcribed work sheet in Appendix 9):

No more than 6 on a table. Conversation; discretion, my interest meats met; manners; culture; appropriate space between people. (Female 1, Day 4, Interpreters)

When given only the framing question, and before seeing the picture, this participant concentrated her answer on the number of people to eat with, the type of conversation to have, manners and space between people. After choosing the picture, on the other hand, she talked about excitement, risk, unexpectedness, out of the ordinary and special (see quote above relating to picture in Figure 70 above).

The following is another example that shows how participants' answers are different after browsing the pictures and choosing one, and therefore how the Visual Explorer tool and technique really do help participants reaching a deeper level with their answers. In Session 3 (framing question: *How would you describe an imaginary space for it to be your ideal eating space? What are the elements that define an ideal eating space?*) one participant wrote during the *frame* phase (see transcription of work sheet in Appendix 10):

My ideal eating space is a place where I can sit comfortably (chairs or sofas, not on the ground for

a long time or stools). I don't like feeling very hot or too cold. The ideal temperature is around 20° C. Finally, my ideal space is somewhere without too much noise from people chatting loudly, loud music or appliances from kitchen. (Female 3, Day 2, Users)

After browsing the pictures and choosing picture 1012 (see Figure 71 below), the participant answered in the *reflect* phase:

In the image I see penguins walking to the sea. It is like last penguins are following the others, in front of them. It is something very common for young people, following the mass. They go to a place because it is crowded, even if it is not their ideal place. I find this annoying and I don't usually do it except if all the others really want to go. (Female 3, Day 2, Users)

Figure 71: Picture 1012. Discussed in the quote above.

Before seeing the pictures the participants think of an ideal eating situation in terms of the comfort of the seat, the temperature of the room, and the noises and music in the eating environment. After browsing the pictures and choosing the one that better answers to the framing question, the topics change, become more complex, and less obvious.

These examples show how the Visual Explorer tool and technique triggered metaphorical thinking and allowed participants to reach levels of knowledge that they wouldn't have otherwise accessed. Finally it is possible to conclude that this tool and technique does allow people to reach tacit and latent knowledge, which is the reason why they have been chosen for TED, and which is the reason why TED generates themes to be transformed into design ideas and finally eating events that have the potential to propose new meanings.

One important consideration that I need to point out is that in this analysis I was not interested in seeing what meanings emerged from what pictures and I was not interested in conducting semiotic analysis on the pictures and comparing the results with what participants saw in the pictures. I recognize it would be an interesting exploration, but it was not necessary

for the scope of this research. I was interested in the emerging themes and in whether the method proposed does generate themes that can be used to generate design ideas and then design concepts with the potentials to propose new meanings. For this reason I concentrated the analysis on the participants' discussions and not on how this discussion was generated by each image.

All the similarities and differences among themes are summarized in the tables below. Table 12 summarises the themes that are similar to each other but still present significant differences. Table 13 summarises those themes that are unique and different from other themes emerged in the opposite sample.

Similar but still significantly different themes across the two samples	
THEMES USERS SAMPLE	THEMES INTERPRETERS SAMPLE
ATTITUDES	
Options	Possibilities
Seeking the unexpected	Disconnection to those around
Seeking what's new	Changes
Private space within social space	People connection
(Reinforcing) Bond with others	Sharing and generating meaning
Sharing	Focus on food and food quality
Focus on food	Looking for reassurance
Following others	Discovery/curiosity
Food curiosity	Observing/curiosity
Enjoying observing others	
Letting go	
EXPECTATIONS	
Light, openness, cleanliness	Space
Comfort and trouble free	Comfort
Liveliness	Lively environment
Not a distraction	Group space

Table 12: Similar but still significantly different themes

Unique themes across the two samples	
THEMES USERS SAMPLE	THEMES INTERPRETERS SAMPLE
ATTITUDES	
Awareness of origin	Recognizing achievements
Engaging with strangers	Eating plus
I Control	Emotional
Needs/availability	Additional entertainment
	Immersion
	Uniqueness
	Differences between companions
	Appreciation of food

	Act of love
	Access memories
	Part of yourself (chef/cook)
	Closeness to food
	Natural circle
	Openness
	Blending with environment
	Closeness to nature
	Look for feedbacks
EXPECTATIONS	
Intensity	Variety
Balance	Someone I know
Emotional journey	Similarities
Simplicity	People differences
Authenticity	Desire
Visually pleasing	Quality
Music	Closeness to nature
Tour guide role	Harmony of elements
Invisible but attentive	Character
Genuine displayed emotions	Skilled-Multi skilled
Servers play an enhanced role	Discreteness
	Attentiveness
	Loving the job
	Team work
	Predictability

Table 13: Unique themes

An interesting observation can be made on the different themes produced by the analysis of the data of the two samples: users and interpreters. As shown above (and as described in the previous sessions), themes are different between the two samples. A few themes might seem similar but are actually quite different in meanings (like *Liveliness* and *Lively environment*, or *Options* and *Changes*) and the majority of them are unique and different between the two samples. The difference that we can see, is that the interpreters' sample produced many more 'unique' themes, respectively in the 'attitudes' category. Nonetheless, it is not possible at this point to determine which sample produced the most adequate set of themes for generating design ideas on the ideal eating situation. At this point I can only conclude that the two samples produced different sets of themes, and that the interpreters' sample produced more and more elaborated themes compared the users' sample.

Finally we can conclude that the analysis of the results of the data collected in Study 1 shows that TED does generate themes representing participants' preferences for an ideal eating situation. We can therefore conclude that the Visual Explorer tool and technique were adequately chosen for this method as they allow participants to use more explicit metaphorical thinking and therefore arguably richer and deeper levels of knowledge. Additionally using the

Five Aspects Meal Model to structure the framing questions has allowed participants to consider the five main aspects of the eating situation, which in turn allowed themes to emerge from all these discussions. The variety of themes therefore reflects the consideration on all five aspects.

In order to determine whether the two groups of themes produce enough themes to be used to generate design ideas, and in order to determine whether one group of themes is more adequate than the other, it is necessary to use these themes in the second phase of the design process: idea finding. With this purpose Study 2 proposes the simulation of the idea finding phase of the same design process. In the next chapter I will describe how the two sets of themes were used in the Design Direction Workshop, and will discuss the data generated in order to evaluate whether the themes produced were enough and adequate for participants to generate design ideas.

CHAPTER 5

Using TED's Themes

The previous chapter describes Study 1, and how TED generates themes. These themes are now used in Study 2 in order to evaluate whether TED's themes are sufficient and adequate to generate design ideas on the ideal eating event. In this chapter I will describe the methodology used to conduct Study 2 and the analysis of the data collected. Finally I will discuss the findings and draw conclusions on Study 2. In this study the philosophical positioning determining my methodological choices is of course the same as for the previous study.

TED should be a method for Design-Driven Innovation, the design approach that aims at radical innovation in meanings, and choosing Visual Explorer should allow meanings to be constructed in the 'middle' of the group (Palus & Drath, 2001). The themes produced with TED and discussed in the previous chapter should therefore allow designers to generate design ideas and ultimately eating events that have the potentials for proposing new meanings; that is to say that customers or people participating to the eating event should be able to attach meanings to it that are in some way new to them.

It is important to remark at this point how meanings could emerge and be manipulated throughout a design process. TED generates a discussion which should produce possible new meanings: these are the result of each participant's individual meanings shared in the discussion and elaborated by the group. Themes are then used by designers to generate design ideas; in the rest of the chapter I describe Study 2 which is in fact a simulation of the idea finding phase. The design ideas created with TED's themes can have the potentials of proposing new meanings. Such ideas are then further developed in final solutions which again can have the potentials of proposing new meanings.

Before describing in the rest of the chapter how TED's themes have been used, it is important to remember that "meanings are always someone's construction, just as sense is always someone's sense, and, hence, meanings are always embodied in their beholder" (Krippendorff, 2006, p. 56). For this reason it is important to be aware that every person participating in the design process can, as far as meanings are concerned, influence the final outcome. Those participating in TED are, as a group, responsible for attributing meanings to the issues discussed. The researcher analysing the data, is responsible for the themes categorization, even if with the sole intent to maintain the accuracy of what emerges from the data. Then the designers using the themes to generate design ideas, as we will see in the rest of the chapter, do attribute different meanings to the themes. And finally, when the eating event will be created, people will attribute their own meanings to the event.

The essence of a method like TED, which should generate themes with the potential of presenting new meanings, meanings that will be manipulated in the following phases of the design process, is having the possibility to reach people's tacit and latent knowledge, to touch

upon people's memories of the past and dreams for the future. Such a process should generate a deep discussion that possibly contains the essence of what others can recognize as a radical innovation in meanings. Therefore, even if TED's themes and what they mean is partially manipulated by those participating in the different phases of the design process, their essence can be maintained. It is also important to say that all design methods used in the design process play a role in how the themes, design ideas, and then design concepts are manipulated. Methods following TED could very well improve the meanings of what was previously created. Each design method chosen, as well as each person participating in the design process, are responsible for the final outcome and the meaning it can propose. The importance of TED is being the first method for the preparation phase of an eating design process aiming at designing for meanings.

5.1 STUDY 2: USING TED'S THEMES

Study 2 aims at evaluating whether the themes produced with TED are enough and adequate to generate ideas for the ideal eating event, and whether the themes were easy to understand and use. In order to evaluate whether the themes produced by TED were enough and adequate to generate ideas on the ideal eating event, the themes have been used in a workshop simulating the second phase of the design process: idea finding. In the workshop designers used the themes to generate design ideas. In order to assess whether the themes were understandable and easy to use, and therefore adequate to the purpose of the workshop, a schedule of open ended questions was proposed to the designers participating in the workshop.

5.1.1 SAMPLE

The sampling approach for Study 2 was *purposive* in the fact that designers were needed for their aptitude for solving design tasks. *Convenience sampling* was used to approach designers, since I have been given the opportunity to work with MA design students from London Metropolitan University. The workshop has been conducted with a sample of 51 MA Design students. Participants were enrolled to different design courses: Furniture Design, Graphic Design, Product Design, Interior Design, and Jewellery Design.

Participants were randomly divided in two different rooms, room A and room B. In each room participants were further divided into groups of 5/6 people. In each room there were 5 groups of participants. Participants worked in groups throughout the entire workshop, and

individually worked on the open-ended question schedule only.

Participants in room A were given the themes produced by TED with the users sample, and participants in room B were given the themes produced by TED with the interpreters sample. This allowed comparing the design scenarios that the groups in the two rooms produced, on the bases of the themes they worked with.

Room A	Room B
Themes form interpreters sample	Themes from users sample
Group 1 = 4 participants	Group 6 = 5 participants
Group 2 = 5 participants	Group 7 = 5 participants
Group 3 = 6 participants	Group 8 = 6 participants
Group 4 = 5 participants	Group 9 = 4 participants
Group 5 = 4 participants	Group 10 = 7 participants

Table 14: Workshop distribution of participants

5.1.2 WORKSHOP

Since this research embraces the Design-Driven Innovation approach of designing to pursue a radical change in meaning, and since for the same reason the technique utilised in TED aims at producing themes with the potentials for new meanings, it seems coherent to use the themes in a workshop that has been designed to identify new meanings in order to create design scenarios.

TED is a design method that could be used instead of, or in addition to, the Knowledge Repository Process (discussed in Chapter 3) since they both aim at identifying topics for new meta-projects and key-issues to be further developed in the Design Direction Workshop. Both the Knowledge Repository Process and TED create a series of inputs or themes that designers can then work with to develop design ideas. In order to maintain a certain coherence with the design-driven process proposed by Verganti, the themes produced by TED were used in the Design Direction Workshop, the Tool 3 described by Jegou et al (2006), and discussed in Chapter 3.

The Design Direction Workshop as described by Jegou et al. (2006) was adapted to the requirements of this study. The aim of the workshop was for the designers to generate a design idea for an ideal eating event. This brief was kept broad on purpose, as the aim of the workshop was to evaluate the themes more than being a specific design exercise. Moreover the brief followed the same intention of the framing questions used with the Visual Explorer technique: participants in Study 1 were in fact asked to reflect on different aspects of an ideal

eating situation, and designers in this second study were asked to design the ideal eating event. Below is the description of the workshop conducted for this research.

Initially a brief introduction to the workshop was given to all participants who were all in the same room. This included an introduction to the definition of Eating Design, the structure of the workshop and what they would be doing, the meaning of the workshop in relation to this research, and the aim of the workshop itself and its relationship to the aim of the whole research.

After the introduction participants were divided into 10 groups, and 5 groups were moved into a different room. The workshop was conducted by the researcher herself with the help of two lecturers of the MA Design course. The two lecturers were previously instructed on how to make sure participants followed the different steps in the given timeframe. The researcher moved from one room to the other giving support wherever needed.

Before starting the activities each participant received a hand-out containing the instructions on each step of the workshop and the themes to work on. Each designer had the entire list of themes (respectively to the room in which there were, either the user's themes or the interpreter's themes) with the definition of each theme. Designers received the themes' definitions as are presented in Chapter 4.

Groups were also given a few A3 size sheets to write on. Participants were asked to write the number of the group on each page of their hand-out and in each sheet they used. The group number helped differentiating between the two groups of designers working on the different sets of themes.

Below is the description of the different steps of the workshop slightly adapted from Jegou et al. (2006). In this simulation I did not follow what the authors suggest for the step Intentions, as this is an introduction to the activity, which I have given to participants before starting the activity. I also did not follow the last step, Design Directions, which asks designers to create a visual representation of the design scenarios. For the purpose of this research I considered this step not necessary, because designers creating a visual of their design scenario would not have helped them better understanding the use of the themes, but only to better conceptualize the final design scenario. Instead, as I will explain below, I asked participants to explain their scenario verbally and in a written manner, a procedure that was also more compatible with the given timeframe. Appendix 8 shows a selection of working sheets that participants used throughout the different steps.

Step 1. CLUSTERS: *Transforming the themes into clusters. Duration: 20 min.*

Participants read the themes and their definitions trying to understand them in light of the workshop intentions: *generate a design concept for the Ideal Eating Event*. Participants then looked at the themes and tracked similarities/oppositions, patterns, and clusters that emerged on their own. The aim of step 1 was to identify and organize in a logical way 10-20 clusters with clearly marked keywords.

Step 2. POLARITIES: *Defining key polarities across the clusters, deciding which orientation to take, and combining the most promising directions in order to reach the workshop's main goal. Duration: 10 min.*

Participants were asked to move the clusters and position them in pairs that contrasted each other. The intention was to infer promising variations of the design goal (Design a scenario for the Ideal Eating Event) by describing them through polarities. When two identified clusters showed opposing design strategies, they became the two ends of one polarity. When an identified cluster suggested one end of a polarity, but did not find a cluster that could be the opposite end of that polarity, participants had to come up with its opposing part. For example, clusters were combined into polarities as follow:

Novelty -	Tradition
Adventure -	Private Interaction
Engaging with Strangers -	People connection

Step 3. ORIENTATION: *Choosing two couples of polarities. Duration: 10 min.*

Participants were asked to consider each couple of polarities and answer to this question: *Are both terms of the polarity equally promising regarding the initial intention of the project (Design a concept for the Ideal Eating Event)?* If the answer was no, then the dead-end polarity was removed and replaced with a better term of the polarity they had to come up with. The polarity where one end was replaced became a compulsory choice for the next step, Scenarios. If the answer was yes, then the polarities were preserved and unchanged. Once the group was happy with the polarities, they decided which two couples were the most promising in the light of the workshop's goal (Design a scenario for the Ideal eating event).

Step 4. DESIGN IDEAS: *Create design ideas for the Ideal Eating Event. Duration: 30 min*

This step is called *Scenarios* by Jegou et a. (Jegou et al., 2006), but it is here called *Design Ideas* because what the participants generate can also be considered design ideas at their

initial stage, still needing development in order to become design concepts. Moreover since in this research the second phase of the design process is called idea finding, it seems more appropriate to use the same terminology (design ideas) for the outcome of this workshop. Participants were asked to place the four polarities as in Figure 72 below, and to create four different design ideas on the ideal eating event. Each design idea was defined by the two polarities it was in between (Example: Design Idea 1 is defined by 'Adventure' and 'Novelty'). Participants were asked to think of four different design ideas on the ideal eating event.

Figure 72: representation of the positioning of the two chosen polarities and the resulting 4 design ideas to create.

Participants were then asked to choose the design ideas that the group liked the most, by visibly circling the chosen design idea on the working sheets. Finally the group had to develop the chosen design idea in as much detail as possible given the timeframe.

At the end of the workshop each group was asked to orally describe their chosen design idea. Each group had about five minutes to present and describe the final design idea. Descriptions were tape-recorded. This allowed collecting an immediate description of the design idea given by the group itself. Moreover groups were also asked to write a 100 words description of the chosen design idea and email it to the researcher within a week from the date of the workshop. This allowed collecting a written description of the design ideas

Unfortunately only the groups in room A had the time at the end of the workshop to do the oral presentation. In addition two groups in room B did not send their written description.

Nonetheless, at least one of the two descriptions was collected for each group.

3.1.3 SCHEDULE OF OPEN-ENDED QUESTIONS FOR SELF COMPLETION

A schedule of open-ended questions was used in order to understand whether the participants found the themes enough and adequate to complete the tasks required in the workshop, and understandable and easy to work with. The research question that makes the schedule of open-ended questions a necessary part of the data collection is: are the themes produced by TED enough and adequate to generate design ideas?

Among the methods of data collection using primary sources, the self-administered schedule of open-ended questions was chosen because it was considered more suitable to the study requirements and the research question. The observation method was not adoptable due to the fact that designers were divided in groups working simultaneously, and because observation would have not given indication of their opinions or experiences on the use of the themes. Unstructured interviews were also not necessary because of the specificity of the information that was required. Study 2 was used to evaluate the themes generated in Study 1, and its aim was to understand whether the themes were enough and adequate for the production of design ideas. The open-ended question schedule therefore aimed at gathering that type of information only. Open-ended question schedules were chosen instead of structured interviews, also because they are comparatively inexpensive and convenient towards the study timeframe.

Considering the fact that there was the possibility of having all participants in two rooms at the same time, *collective administration* has been used to distribute and collect the question schedule (Kumar, 2005, p. 129). *Collective administration*, alternatively called *group administration* (Fowler, 2002, p. 73), implies obtaining a captive audience assembled in one place. Having the possibility to adopt *collective administration* made question schedule an even more convenient and inexpensive option, besides ensuring a high response rate. I could have asked participants to return the question schedule within one week for example, allowing more time for the workshop, but this would have lowered the response rate. Given that the question schedule was the crucial element of this data collection, priority was given to the opportunity of having more data to analyse. Moreover asking participants to fill in the question schedule immediately after the completion of the workshop, allowed them to rely on fresh memories of the activities just concluded.

Another advantage of *collective administration* is the fact that the researcher has a personal

contact with participants, and can therefore explain the purpose of the question schedule as well as clarify any questions participants may have. I did in fact give an introduction to the study before the workshop started, and I was able to walk around participants when they were completing the question schedule. In fact even though the lack of opportunity to clarify issues is a disadvantage of question schedules (Kumar, 2005, p. 130), collective administration erased this problem. Another reason why question schedules were considered the appropriate method of data collection is the fact that it offers great anonymity. Even though the questions asked to participants were not particularly delicate or complex, having to respond to them face-to-face with me knowing that the themes are part of my research, could have stopped some participants from being absolutely honest. The question schedule, on the other hand, gave them the possibility to express openly their thoughts on the use of the themes. Moreover, interviews would have been an uncomfortable solution for me as the researcher, because I could have been biased for having followed the participants through the workshop and having seen and heard about their final design scenarios.

Open-ended questions have been chosen because they encourage respondents to give their own opinions, describe their views more closely than with close-ended questions, and use their own words (Bradburn & Wansink, 2004, p. 154; Foddy, 1993, p. 129; Fowler, 2002, p. 91; Kumar, 2005, p. 135). Schuman and Presser (1977) in fact demonstrate that the pre-set options of closed questions cause respondents to give answers that they would not give if they had to provide them themselves. The question schedule aimed at gathering the designers' opinions on using the themes, and exploring all the aspects of their opinion; for this reason open-ended questions allowed participants to freely express their own opinion without restrictions.

Open-ended questions were chosen over close-ended questions also because they can uncover uncommon but intelligent opinions that the researcher does not think about and that would have otherwise remained uncovered (Bradburn & Wansink, 2004, p. 155). Moreover open-ended questions in self-administered question schedule allow respondents to say what is really on their mind without being influenced by the suggested options given by the researcher (Foddy, 1993, p. 127). Even though answers to open-ended questions can be incomplete and vague (Fowler, 2002, p. 111) they also produce quotable material that enriches the analysis report (Bradburn & Wansink, 2004, p. 154).

Appendix 7 shows the question schedule that each designer received. Since open-ended questions usually take more time, thought, patience, and consideration to answer than closed questions (Bradburn & Wansink, 2004, p. 154), the fewest number of questions to obtain the information needed was defined. Each question designed for this question schedule asked for only one dimension, because a question that asks for a response on more than

one dimension or presents multiple questions, not always provides the information needed, compromising their validity (Bradburn & Wansink, 2004, p. 325; Fowler, 2002, p. 84; Kumar, 2005, p. 136).

In order to ensure a consistent meaning to all participants, including foreign students, short and clear questions (Legard, Keegan, & Ward, 2003, p. 155) have been designed using simple and everyday language (Kumar, 2005, p. 135) and using words universally understood (Fowler, 2002, p. 81). The first question asked is a *ground mapping question* (Legard et al., 2003, p. 148), which opened the subject to be discussed:

1. How did the Themes help in the production of your Clusters? (During Step 1: CLUSTERS)

Clusters is the first step of the workshop, where participants are asked to read the themes for the first time and start grouping them into clusters. Asking how the themes helped in the production of the clusters opened the question schedule bringing the attention to the core of the investigation: the use of the themes in the workshop.

The second question is a *dimension mapping question* (Legard et al., 2003, p. 149), which shifted the focus on a particular topic or concept in order to structure and direct the question schedule.

2. What were the issues that came up concerning the process of discussing the Themes within the group?

This question focused on the use of the themes in a group, a process that would be doable only upon understanding the themes themselves. This question investigates whether the themes produced constitute an appropriate tool in a group workshop.

The third question is a *perspective-widening question* (Legard et al., 2003, p. 149), which allowed respondents to consider different dimensions and subtopics that the researcher was interested about.

3. Did you find the Themes understandable and easy to work with? Please comment on strengths & weaknesses of the Themes and their descriptions.

This question in fact encouraged respondents to consider the issue of using the themes on the bases of strengths and weaknesses.

The fourth question was created to give respondents the possibility to develop any suggestion on the bases of the thoughts provoked by the previous question.

4. What type of backup material do you think would have improved your understanding of the themes?

The questions followed a logical progression based upon the objective of the study (Kumar, 2005, p. 140): understanding whether the themes produced were adequate to be used in a workshop aimed at generating design ideas. Questions did not skip from one unrelated topic to another, in order to not feel disjointed and not needing too much effort from respondents.

In order to make the question schedule look as easy as possible (Bradburn & Wansink, 2004, p. 306) the four questions were kept on one page only. A blank field for the answer was created instead of lines which make the questionnaire look cluttered (Fowler, 2002, p. 111). Type 11 was used because considered small enough to allow to fit all the questions in one page, but big enough not to cause strain in rapid reading (Bradburn & Wansink, 2004, p. 284).

The questions were numbered as to make it easy for respondents to see the small numbers and suggest that the task was not difficult and would not take too much of their time (Bradburn & Wansink, 2004, p. 285). The question schedule was called *Participants feedback* as a way to decrease the formality of the task and put respondents more at ease.

Participants all received the anonymous question schedule at the end of the workshop. Only one participant did not complete her questionnaire. 50 completed question schedules were collected.

5.1.4 METHOD OF DATA ANALYSIS

The data collected with the question schedules was analysed using Thematic Analysis, because the aim of the analysis was to identify and report patterns found within the data (Braun & Clarke, 2006). The interest was finding within the data patterns representing designers' opinion on the use of the themes as a tool to create design ideas on an ideal eating event.

In this analysis too, data was approached in an inductive way, not trying to fit themes into a pre-existing coding frame, but letting themes emerge from the data. Moreover this analysis too focuses on the semantic, more descriptive than literal, rather than latent level of the text; themes were identified from the explicit meaning of the data, without looking beyond what a participant had written. As in Study 1, here I have conducted the analysis focusing only on what I considered relevant for the goal of my research: whether TED generated enough and adequate themes to generate design ideas with.

Braun and Clarke's (2006) steps for thematic analysis were used for the analysis of the data generated by the question schedules too. Below is a description of the activities conducted throughout the different phases of the analysis. This analysis too was carried out using the software Nvivo.

5.1.4.1 FAMILIARIZING WITH THE DATA

Transcribing the data from the participants' hand writing to an electronic format was a first way to familiarize with the data. After the transcription, data were read through taking notes and making possible codes to use in the following phases.

5.1.4.2 GENERATING INITIAL CODES

In this phase all data was coded for as many potential themes as possible. All answers to all questions were considered at once: the coding was not divided into the four questions of the question schedule. Since the first reading it was possible to see that answers to different questions did not follow a specific pattern; answers to different questions would propose the same concepts, as well as answers from the same questions would introduce a variety of different concepts.

5.1.4.3 SEARCHING FOR THEMES

In this phase I first created tree nodes using Nvivo. This step helped starting to visualize how different nodes interacted with each other and started to show potential themes. Differently from the analysis of the data in Study 1, in this analysis I also created a map of the themes as suggested by Braun and Clarke (2006, p. 89) because I noticed more relationship between nodes and potential themes. A map of the themes showed in fact how some nodes connected to one or more sub-groups of nodes. The thematic map is shown in Figure 73 below.

5.1.4.4 REVIEWING THEMES

In this phase the themes map was reviewed in order to reposition certain nodes with the appropriate theme, delete those that did not belong to any theme and combine other nodes. In this reviewing process, the changes applied to the themes map were also applied to the tree nodes on Nvivo, so that each theme and sub-themes would include all its data extract.

5.1.4.5 DEFINING AND NAMING THEMES

In this step I did not use Ritchie et al. (Ritchie, Spencer, et al., 2003) technique as I did in the analysis in Study 1; the type of data generated by the question schedule did not need the use of the detection, categorization and classification steps. The answers in the question sched-

ule were generally short and concepts were not thoroughly described, and were briefer. This was an expected consequence to the choice of method of data collection used and to the type of question asked.

The themes were then analysed following Braun and Clarke's directions for the fifth phase of analysis. Themes were analysed trying to define the essence of what each theme is about, and determine what aspect of the data is captured by each theme (Braun & Clarke, 2006, p. 92). The next section proposes the narrative resulting from this phase.

5.2 STUDY 2 – FINDINGS

The aim of this analysis was to evaluate whether the themes produced by TED were enough and adequate to produce design ideas on the ideal eating event, and whether any of the two groups of themes (those produced by users and those produced by interpreters) was more adequate to produce design ideas on the ideal eating event. The results of the analysis of the questions schedules produced three main themes: *Themes usefulness*, *Difficulties in using the themes* and *Difficulties in participating to the workshop*. Each theme has few subthemes that interconnect with other themes' subthemes. The analysis of the two sets of questions schedules produced the same results: both sets of data, those from the designers who used the user's themes and those from the designers who used the interpreter's themes, produced the same three main themes. Below I will describe the three main themes one by one.

5.2.1 THEMES USEFULNESS

The first theme *Themes usefulness* groups those positive comments on understanding and using the themes. The first subtheme is *Easy to work with and easy to understand*. This subtheme groups comments and opinions on different aspects relating to how the themes were easy to understand and work with. First of all, there were many comments on the 'usefulness' of the themes to complete the first step of the workshop, clusters. *Useful* was in fact the node with the most number of extracts. Different participants in fact said:

The themes were various and consistent; good guidelines.

They were very helpful and clear.

The explanation of the themes was very clear and helped understanding the connections between them.

The themes were very helpful to set a direction and understanding.

They were clearly explained and made it easier to find similarities between key themes.

Strong descriptive words to convey themes clearly communicated.

These examples of data extracts show that participants found the variety of themes useful to the completion of the task. The themes were also considered clearly described. It is possible to conclude that the proposed description therefore facilitated understanding the themes and consequently their use throughout the workshop. In a few cases participants used words that very clearly described a variety of positive characteristics they found on the themes and their descriptions:

The descriptions were well thought and easily understandable.

Themes were so descriptive and clear.

Words with a very clear meaning.

Themes were clearly understandable and easy and fun.

Themes names were easy to understand and quite catchy.

The themes were understandable, the descriptions were enlightening.

Themes were considered "well thought" and "descriptive", which demonstrate that participants understood the complexity of creating the descriptions and therefore appreciated the way they were described. Participants in fact arguably found that words with "very clear meanings" were chosen. At the same time themes were also considered "catchy" as well as "fun", demonstrating that they were easy to grasp and that they were enjoyable to work with. This shows that for many of the participants, working with these themes did not constitute an

uninspiring activity, but on the contrary created an enjoyable exercise.

With particular focus on the use of the themes in the first step of the workshop, Clusters, participants expressed a general positive opinion:

They made me put together different ideas.

Understanding the themes helped form clusters.

It helped to get involved into the design of the clusters.

The themes helped to create the clusters by providing the core information.

They were very useful to create the clusters because give you a basis which one you can start to work and build.

They allowed for easy grouping at the clusters and having a foundation to start.

The explanations of the themes help me well understand how to finish the task.

Have a place to start conversation and debate.

Participants' general opinion on the themes was that they allowed creating clusters because they provided the "core information" or the "foundation to start". The themes and their descriptions did allow participants to understand the themes and appropriately use them; themes were therefore considered easy to understand and to work with.

Finally, one particular extract summarises the positive opinions on the use of the themes:

I believe the themes were well chosen and developed to a specific and detailed level. This allowed a very good and precise understanding of the ideas portrayed within the themes.

Within the theme *Themes Usefulness*, the second subtheme is *They opened my mind* which uses the wording of one particular comment and which summarises some participants' opinion on one particular way they found the themes useful. When asked "How did the Themes help in the production of your Clusters?" one participant simply replied:

Opened my mind.

Other participants said:

Give Ideas one may not think about.

Positive examples, exciting the mind.

The challenge made me think out of the box.

These answers show how the themes were instrumental in 'opening participant's minds' and making them engage with ideas they would have not conceived otherwise. Themes allowed

them not only to engage with the given method, but also to enter uncharted territories of their potentials as designers (i.e. explore potential new meanings). These answers show that participants felt that the themes, and the way they were presented, challenged and excited them.

5.2.2 DIFFICULTIES IN USING THE THEMES

Even though the majority of the comments present positive reactions to the use of TED's themes, one of the themes emerging from this analysis summarizes the reasons why TED's themes were not always so easy to use: *Difficulties in using the themes*. A first subtheme is: *Not so easy to work with, not so easy to understand* which describes general opinions of the usability of the themes. Some general comments are:

That wasn't so clear for me to completely understand it but...

The interpretation of some key words was difficult.

These comments suggest that the themes and their descriptions were not easy to grasp but do not give a reason for it. One interesting answer to the question 'Did you find the Themes understandable and easy to work with? Please comment on strengths & weaknesses of the Themes and their descriptions' stated:

Too connected with food. Excludes a lot of interpretation of the themes, plus not always clear to understand.

In the first part of her comment the participant is probably ignoring that the purpose of the workshop was to create design ideas to design eating events in particular, and that the themes are constructed to support such objective. In the second part of the comment she supports her opinion by saying that the description of the themes were too circumscribed to the food and eating subject and did not allow for a wider interpretation. After all, the intention of the study was not to create themes usable with any type of design goal; the themes were the result of a design method that generated data on the *ideal* eating event specifically, and they were created with the aim of being used to generate design scenarios of an *ideal* eating event. It could be argued though, that less specificity of subject and more openness of meanings could also be beneficial to the design process, especially in the idea generation phase. In agreement with this argument I think both sets of themes present a variety of themes that could be applied to other designs too, not necessarily food related: for example *(Reinforcing) Bond with others, Options, Seeking the unexpected, Seeking what's new, Balance, Discovery/Curiosity*, among others.

A couple of participants felt that the themes were controlling and did not give them the possibility to expand in any direction:

However I just wonder it might create a limitation of ideas that described.

Understandable but controlling; then maybe this was the idea anyway.

These comments might refer to the topic definition, participants might have felt that the themes were constricting the discussion to food and eating related issues. Alternatively these participants might have felt that within the given goal of generating ideas on an ideal eating event, the themes did not leave enough space to expand and reflect but caged the discussion on the presented meanings. If this second option was what the participant intended to express, this could be an issue to take into consideration in a future development of TED. The proposed themes were the result of what participants in Study 1 discussed, which was influenced by the five framing questions designed for the study. These comments could indicate that the five questions are creating discussions that leave important topics out, or, that the discussion created by participants in Study 1 did not create a range of topics wide enough. These aspects could be further investigated in order to determine what would be the best range of framing questions to use in TED.

On the other hand, opposite types of comments were also given. In fact a few participants commented on the difficulty of using the themes because they were too abstract or too general:

Themes were so descriptive and clear but they tend to be abstract, sometimes.

Same time the concepts are too general.

These comments indicate that for some participants the descriptions were not descriptive enough and for that reason less easy to understand. This bivalence of comments describes the variety of approaches designers can have to design: some struggle with constrains or just suggestions as in the cases of TED's themes, and some other appreciate guidelines and detailed material to work with. In this subthemes participants seemed to believe that themes were *Not so easy to work with, not so easy to understand* for opposing reasons: some because themes were too constraining, and some because themes were too abstract. Even though these are all points to take into consideration, it becomes difficult to decide in which direction TED's themes should be improved. Further investigation would help clarify this point for a future development and refinement of TED's themes.

This subtheme, *Not so easy to work with, not so easy to understand*, connects to a second subtheme: *Themes are too demanding*. Both these subthemes contain comments and responses indicating difficulties in using the themes, but where *Not so easy to work with, not*

so easy to understand groups general comments on the themes themselves, *Themes are too demanding* groups comments indicating the reason why the themes are considered not easy to work with.

First of all a few participants indicated that the themes were too many and the descriptions were too long and that some themes were in their opinion similar:

Maybe too many to get your head around.

Maybe some of the themes could be merged together so it makes the process of reading faster.

These opinions may be due to the fact that participants felt that the time for the workshop was not enough and felt they would have needed more time to go through the different steps. This difficulty towards the time given will be discussed below with the third theme. Another reason why themes were considered too demanding is that the descriptions were considered long and too complex.

Maybe descriptions were a bit time consuming

Keeping the themes as short as possible would have helped also

This attitude towards the themes is connected to the previous comments on the number of themes. Themes and descriptions are considered by participants to be too demanding of their time and their concentration in order to read them and understand them. Some comments in fact indicate that participants were not expecting to have to use that amount of concentration, and that for this reason they were at first surprised and had to adjust at the amount of effort required.

At first a bit confusing, but the challenge made me think out of the box!

It work actually good but a bit complicate in first step.

Reading the entire comments above shows how finding the themes demanding, was often just an initial reaction. These comments could also be a consequence of the workshop's activities and timing, not necessarily of the theme's value itself. One answer in particular shows that participants sometimes just needed to 'warm up' by reading a few themes in order to start understanding them:

In the beginning were not very easy to understand, but after read several of them become more understandable a easy to work with them. That us because you start to make connections between them.

On the other hand, the fact that some themes were initially considered confusing, or demanding, could not be a negative element, considering that participants were asked to engage in a creative process that was aiming at proposing new meanings. It could be argued

that the fact that participants found some themes confusing, and the exercise demanding, could actually be considered a positive outcome, because it would imply that participants were proposed something they were not familiar with, with themes they had not considered before. As we have seen in the previous theme, *They opened my mind*, being asked to think outside the box and being challenged can also be described as positive feelings, because such activities and such themes can make participants 'open their mind' by challenging them. So it could be argued that participants feeling confused and challenged means that they find themselves being out of their comfort zone because working with themes they are applying new meanings to, and with a methods that is pushing them to generate new, never before explored ideas, which, for this reason, might have the potentials to propose new meanings.

A consequence of the fact that participants found the themes demanding to work with, is the sub-subtheme *Need for examples* that connects to the subtheme *Themes are too demanding*. When asked "What type of backup material do you think would have improved your understanding of the themes?" quite a few participants answered:

Examples perhaps.

Maybe some examples.

Maybe some extra images would be helpful.

Possibly images/pictures/photographs.

More specific examples of each theme.

Printing on the paper with pictures and examples.

It was my intention to create themes with an abstract rather than concrete meaning and that did not describe a particular eating situation or element. Themes' description would purposively leave their meaning open to interpretation, still within one of the aspects of the eating experience. For the same reason practical examples were not given and images on such examples were avoided. The intention was to create a tool to stimulate participants' imagination, and not guide it. Giving examples on the meaning of the themes would have constricted designers' imagination towards a specific scenario, or object, or characteristic; this could limit the generation of design ideas that have the potentials to propose new meanings, because if it is 'new' meanings that we are after, examples defy such goal, as we can only make examples of meanings that are already generally recognized by people.

Moreover the fact that in a few occasions participants used words like 'maybe' or 'possibly' when suggesting the use of examples to accompany the themes description, shows that these would be appreciated but not necessary to the understanding and use of the themes. For this reasons, themes as they were proposed, still seem to constitute a valuable tool.

Another subtheme, which also connects with the third theme *Difficulties in participating to the workshop*, is *Difficulty to create the clusters*. A few comments in fact show that participants did not find very easy to distinguish the different clusters and precede to the second step of the workshop Polarities:

Yes, they are easy to understand. But quite hard to put them in clusters and then in opposite groups.

And when asked 'What were the issues that came up concerning the process of discussing the Themes within the group?' some participants replied:

To really understand differences between the clusters. And now to remove and replace them.

To understand the differences between the clusters.

To understand the polarities between the clusters.

The first step of the workshop was considered difficult to approach by a few participants, as it seems that they were confused on what they were supposed to do. This might also connect with what discussed previously on participants not having realized the intensity of the activity they had to conduct, and needing to adjust to the activity before becoming accustomed to the method.

5.2.3 DIFFICULTIES IN PARTICIPATING TO THE WORKSHOP

The theme *Difficulties in participating to the workshop* raised from comments on difficulties the participants had not in using the themes themselves, but rather in participating to the workshop. One of the most evident subthemes that emerged from the data was *Time was not enough*. As previously discussed, this subtheme relates to the *Difficulties in using the themes'* subtheme *Themes are too demanding*. Some of the comments say for example:

No, not really understandable [referring to the themes], but only because of a short amount of time.

The time was too short to read each one and the meanings that had been described under the themes.

It needed more time.

Even though all groups completed all the steps of the workshop, participants felt that the time was not enough to go through them with the necessary relaxation; they felt they were chasing time which did not allow them to properly concentrate on the tasks.

The timing issue is a factor that was carefully considered when designing the study, but it

was necessary to comply with the students' availability. More time might have been ideal for engaging with the themes and for completing the steps of a new method participants did not know, but unfortunately I had to comply with the time constraint I was given by the MA course leader.

A second subtheme *Need longer introduction on eating design* shows that participants thought they needed to know more about the discipline they were operating into.

I was not familiar with the food design themes

Examples of food industry

Might have been good to see where - if anywhere - this experience sits within bigger picture

A couple of example on the final product wouldn't be bad

Participants felt they did not know enough about the Eating Design discipline and would have benefited from a longer and more detailed introduction full of examples. This could also be an issue emerging as a consequence of a particular group of participants with mixed design expertise. The last quotes also shows that these participants would have wanted to see examples of events similar to the one they were asked to work on during the workshop. Having had more time at disposal would have allowed a fuller introduction on the Eating Design discipline and a more exhaustive introduction on the steps of the workshop, which would have allowed participants to rely less on their own understanding of the written instructions.

The last subtheme, *Difficulties of working in groups*, emerged from those comments presenting the reasons why the difficulties of working in groups made participating in the workshop even more challenging. Someone for example complained of having to work with people who were not invested in the activities:

The themes were fine, the issue here is not the themes but ... people willing to take them seriously.

One of the difficulties of working in groups was created by the fact that different participants gave different interpretations to the themes which caused difficulties in discussing them and creating the clusters. When asked "What were the issues that came up concerning the process of discussing the Themes within the group?" participants for example answered:

Sometimes not all the members of the group make the same interpretations of the key words or sentences of the themes.

Interpretation of words, different understanding of the meanings/definition of words.

Different interpretation of what each theme meant.

Participants also indicated that working in groups was made difficult by having to communi-

cate their ideas and understand other's ideas at the same time:

At first everyone had different ideas and it was difficult to manage but finally it was good

Team work, having to explain or justify the way in which we discover the themes, discussion, sharing personal experiences.

Different ideas between the people from the same group.

Different ideas / trying to understand them as a group and not as individuals.

It also seems that difficulties in communication and sharing ideas were caused by different cultural backgrounds:

People have different cultural background.

Issues around designers working in groups can always be found (Klein & Lu, 1990). In this study they might have been more problematic than in a design studio where designers are used to work with each other and also choose to work with each other. In this study, on the other hand, designers had been studying together for a few months, probably had little opportunities to work together, and almost certainly they never worked in the exact same group they found themselves in that day. Inexperience in working in group, not knowing particularly well the designers they were working with, and potentially not particularly liking the designers they were working with, are causes that made this exercise more difficult for these participants. Nonetheless, given that similar difficulties are common in group-work (Cross & Clayburn Cross, 1995), and that all groups were able to complete the task, this has not been considered an issue worrying enough to decrease the value of the data produced.

5.2.4 CONCLUSIONS

The analysis of the schedule of open ended questions demonstrates that the themes were understandable and easy to use in the context of the workshop provided to the participants. The majority of the answers indicated that participants thought the themes were easy to understand and easy to work with, the descriptions were understandable and provided important information allowing to use the themes as required by the steps of the workshop. In particular the results showed that some participants found the themes not only useful to conduct the activities of the workshop, but also had an important role in stimulating their thought process and the generation of ideas. The themes were instrumental in 'opening their minds' to thematics they would have not considered otherwise. For this reason it is possible to conclude that the themes were not only useful in the completion of the activities of the workshop, but were also instrumental in allowing the participants to reach the goal of the

workshop: generating design ideas for an ideal eating event.

The strength of the theme *Themes usefulness*, and therefore of the conclusion that the themes produced by the TED method were enough and adequate to produce design ideas on an ideal eating event, is supported by the results of the workshop itself. All the ten groups of participants were able to produce different design ideas and choose and describe one. In particular all groups of participants were able to conduct the first step of the workshop, clusters, and subsequently to conduct the others.

Although, as it was expected, not all final design ideas propose original ideas, it seems that some could be developed into final design solutions with the potentials of proposing a new meaning. Among the most promising design scenarios we find: *Interaction-Community*, on line communities meeting at a certain location to eat what each one brings; *Pop up memory!*, a temporary installation where taste and smell would make people's memories resurface; *Shared dinner*, a pop-up restaurant where people can buy, cook and eat their own food to enjoy the entire food preparation process, from buying to consuming the food; *Driven by Smell*, an eating situation where every choice of food is driven by the sense of smell only; *Extreme eating*, which explores the combination of eating and extreme activities in extreme settings.

A summary of all final design ideas is given in Table 15 below.

Design ideas from designers using the themes from the Users Sample	Design ideas from the designers using the themes from the Interpreters Sample.
<p><i>Group 6:</i> Bringing the 'fast food' experience at home and making it healthy. The family BBQ is transformed into a different experience: a professional chef prepares and cooks healthy meal as ordered by the family members from a mobile kitchen located in the family garden. Family members can enjoy each other's company, order what they want and see the food being prepared in front of them.</p>	<p><i>Group 1:</i> Picking the berries from the forest. An eating event based on the memories of picking up berries with parents or grandparents and then used them to make home made food.</p>
<p><i>Group 7:</i> Dinner by Smell. An eating environment with an emphasis on olfactory senses. A warehouse type of space where the customer is blindfolded and follows a person acting as a guide through the space. The food is therefore chosen by its smell as opposed to the way it looks. Dishes from different culinary cultures are proposed, thus the experience itself is enhanced and works almost as a reminder of how particular aspects of a culture can be identified at unexpected levels, such as smell for instance.</p>	<p><i>Group 2:</i> Interaction-community. An online community meets at a pre-arranged location (with kitchen facilities) to share their love of food and become a real community.</p> <p>Prior to each event member of the online community arrange for each one to bring one ingredient of choice. The project turns a virtual community into a real community via the love of food.</p>
<p><i>Group 8:</i> Extreme eating: a combination of dining and extreme activity. The meal served in a scenario where there are heightened adrenaline and extreme conditions, experimenting with the notion that in this adrenaline state food is experienced in a different way. Extreme events could include bungee jumping or white water rafting, or could be in an extreme setting like deserts, jungles etc.</p>	<p><i>Group 3:</i> In modern day society we are reduced to spend time travelling and apart from friends and loved ones. One situation that presents itself would be alone at home with your dinner. By introducing a laptop the user can communicate with friends and loved ones, so they can eat dinners together using a similar setting. This creates a routine in which the users can connect by eating and drinking the same meal (long distance relationships; lack of free time; travel; needs of romance).</p>

<p><i>Group 9:</i> Shared Dinner. A pop-up restaurant where people can buy the food they want and cook it themselves as well as eat it. The space is furnished with open kitchens and tables for food consumption, as well as food stalls where food is sold. Such a space encourages cooking together besides eating together, and enjoying the entire process of buying food, cooking and eating.</p>	<p><i>Group 4:</i> Pop up memory! A temporary/portable installation used as a funfair/theme park situation. This space creates an unpredictable experience, by exposing people memories through the senses of taste & smell. A mixture of people all ages/target groups would go to the popup memory zone to have a taste of nostalgia & memories. This would be done by using a game method/treasure hunt.</p>
<p><i>Group 10:</i> A teaching environment for young chefs where to learn more theoretical and less practical material. Students/chefs are not cooking but the entire environment is designed to stimulate all senses.</p>	<p><i>Group 5:</i> Movable stands for selling a custom PIMMS. In this stand it's possible to buy or borrow all ingredients and equipment for making your own PIMMS. The idea is based on sociability, allowing people to 'hang out' during the summer, sharing and entertainment, as well as traditional drinks.</p>

Table 15: Final design ideas generated by the group of designers.

Finally the analysis of the questions schedules has shown no relevant difference between the answers of the participants who worked with the themes produced by users and the answers of the participants who worked with the themes produced by interpreters in Study 1. The themes emerged from the analysis of the questions schedules were the results of data extracts equally distributed between the two sets of data, which means that all themes and subthemes emerge from data extracts in both data sets: the questions schedules of designers who used the users' themes and the questions schedules of designers who used the interpreters' themes. Moreover the five groups who worked with the themes produced by the users, were all able to complete the workshop and generate a design scenario as well as all the five groups who worked with the themes produced by the interpreters. Even though it is not possible to conclude whether one of the two sets of themes was more adequate to generate design ideas with the potentials to propose new meanings, it is possible to conclude that both sets of TED's themes are enough and adequate to generate design ideas on the ideal eating event.

CHAPTER 6

Conclusions

This chapter summarizes what it is possible to conclude after developing TED (Themes for Eating Design), using it to generate themes (Study 1) and using the themes to generate design ideas on the ideal eating situation (Study 2). Below is an account of how the initial chapters (1, 2 and 3) contribute to the understanding of the issue to be addressed by this research, and what informed the development of TED. Consequently all conclusions that it is possible to draw on different crucial aspects from data analysis are listed and discussed. The limitations that this research encountered will be discussed within the main section 6.1. Finally suggestions for further research are identified, the contributions that this research makes to knowledge are summarized, and overall reflections offered on the conduct of this research.

6.1 OVERALL CONCLUSIONS

The aim of this research was to *investigate the scope for a design method for the first phase of an Eating Design process, and whether such method generates enough and adequate themes to design an eating event that has the potential of proposing new meanings*. Given this aim, Chapter 1 starts by introducing the different areas of knowledge in which this research may be positioned: the Food Design's sub-discipline Eating Design, the area of design theory concerned with design methods in particular, the preparation phase as the phase of the design process considered, and the context within which meanings are considered in this research. By doing this, Chapter 1 outlines the area of knowledge this research emerges from, but also an intellectual space for possible contributions. By proposing and evaluating a design method for the preparation phase of an Eating Design process, this thesis is a first contribution to knowledge within this space. This thesis contributes to knowledge also having identified the space itself, which now can be filled with much needed further research: for example other design methods for the preparation phase of an Eating Design process with a different or more specific brief, and design methods for other Food Design's sub-disciplines.

Since the aim of this research was to develop and propose a design method, Chapter 2, *Designing for...*, investigates the different design approaches related to designing for experiences that a design method could follow: designing for meanings, designing for values, and designing for emotions. Investigating these three different approaches informed the choice on the type of method I wanted to develop: a method that investigates values, emotions or meanings.

I showed how the words *values* and *meanings* seem to be used together as to have the same meaning. For Graeber (2001) for example, one of the four approaches to defining values is value as meaning and meaningful difference. For Boztepe (2007) *user value* is relative and contextual, indicating that value, like meaning, is closely tied to the experience's properties.

User value is the result of the interaction between what the product provides and the users' goals, needs and limitations (Boztepe, 2007), which is in accordance with meanings which "almost always concern possible uses" (Krippendorf, 2006, p. 56). Finally Verganti himself does not seem to differentiate between values and meanings, in fact he writes: "Hence designers exploit their network position to move languages (and the meaning and values attached by people) across industries and socio-cultural worlds" (Verganti, 2003, p. 40). In another paper Dell'Era and Verganti write: "product meanings (i.e. the emotion and the symbolic values represented by the product) aim to satisfy the emotional and socio-cultural needs of the customer" (Dell'Era & Verganti, 2006, p. 4). Given these similarities and the confusion there seems to be between these terms, I explained my alignment with designing for meanings as opposed to designing for values being a consequence of my philosophical positioning, experientialism, and the fact that Johnson (2007a) discusses meanings, and not values, as emerging from experience.

On the other hand, between designing for meanings and designing for emotions, I aligned with designing for meanings because it implies designing the reasons why certain emotions will be elicited: in fact Damasio says that "emotions provide a natural means for the brain and mind to evaluate the environment within and around the organism, and respond accordingly and adaptively" (Damasio, 2003, p. 53), and Johnson says that emotional responses are "bodily processes (with neural and chemical components) that result from our appraisal of the meaning" (Johnson, 2007a, pp. 60-61). We use emotions to respond accordingly to stimuli, to which we assign meanings. For this reasons emotions are a consequence of meanings, and designing for meanings seems more appropriate than designing for emotions, because designing for meanings implies designing the reasons why certain emotions will be elicited.

After aligning with this principle, I have then introduced Design-Driven Innovation, a design process aiming at designing for meanings proposed by Verganti (2009). In short, the way designers can design for meanings is by choosing the product/service's message and designing the product/service using the appropriate design language (Verganti, 2003, p. 36). And the way designers can choose the product/service's message is by adding a phase to their design process: this phase is called Design-Driven Innovation and overlaps the preparation and the idea finding phases of the design process. Some methods for the different steps of Design-Driven Innovation have been proposed (Jegou et al., 2006) for any design process. By choosing to design for meanings this research proposes TED, a method for the preparation phase within the Design-Driven Innovation phase, to be used specifically in an Eating Design process. TED therefore has the same goals as other methods proposed for Design-Driven Innovation, but produces data that is specific for an Eating Design process. Moreover, I have introduced one of the characteristics that make Design-Driven Innovation contrasting with

user centred design, the most influential design approach of the last few decades; Verganti's Design-Driven Innovation does not include users, but Interpreters (Verganti, 2009, p. 49). In this research I have used TED with both users and interpreters, to evaluate, given the design brief "design an ideal eating event", which group of participants produced more and more adequate themes to generate design ideas with.

In Chapter 3 *How to design for meanings*, I introduced the design methods that Jegou et al. (Jegou et al., 2006) propose to use in Design-Driven Innovation, as well as other methods that could potentially be used in a design process aiming at proposing new meanings. This literature review has informed the choice of tool and technique I used in TED: Visual Explorer. The Visual Explorer tool and technique were chosen for TED because they were designed to stimulate dialogue which encourages participants to put meanings in the middle of the group (Palus & Drath, 2001). Visual Explorer was chosen because it uses images, which allow people to talk about their wishes, their feelings and their views for the future (Lenrow, 1966; Lyddon et al., 2001; Sanders, 2000). Images in turn allow metaphorical thinking, which facilitates meaning making because of our conceptual system being metaphorical in nature (Lakoff & Johnson, 1980). Visual explorer is therefore in line with the constructionist as well as experientialist positioning because metaphors are a consequence of the embodied mind (Johnson, 2007a). Finally Visual Explorer was used because it reaches tacit and latent knowledge: by generating metaphors, "the less clearly delineated in terms of the more clearly delineated" (Lakoff & Johnson, 1980, p. 59), Visual Explorer taps into people's memories of past experiences and dreams for future experience, which is what "enables people to connect to what is meaningful" (Sanders & Stappers, 2012). It is the very goal of Design-Driven Innovation to reach tacit knowledge. Dell'Era et al. in fact write:

Verganti (Verganti, 2003) sustained that this knowledge is diffused within our environment in a sort of a design discourse and, for this reason, the introduction of radical design driven innovations requires to develop several channels to access tacit and distributed knowledge about socio-cultural trends, to be part of a continuous dialogue on socio-cultural models, pattern of consumptions, behaviours and values of the society. (Dell'Era & Verganti, 2006, p. 4)

For this reasons Visual Explorer was considered an appropriate tool and technique for a design method designed for a design process that has a design-driven approach.

Given a tool and a technique that could be (and are in fact) used in many different areas of knowledge and for a variety of purposes, and given the fact that TED needed to generate themes for an Eating Design process in particular, I investigated the different categorizations of the eating experience in order to find the categorization to use as a structure for the framing questions in the Visual Explorer technique. The selected structure was the Five Aspects Meal Model (Gustafsson et al., 2006), which was chosen because it only includes aspects

that can be considered in the design process: product, room, meeting, atmosphere and management control system. These aspects were used to design five framing questions, which became the structure of TED: this method includes five different sessions, each one revolving around one particular framing question that introduces one aspect of the eating experience to be discussed. The Five Aspect Meal Model, giving the structure to TED, allowed participants to have an open and varied discussion, and allowed the final themes to give an articulated representation of what participants considered important in an ideal eating experience.

At the end of Chapter 3 I had all the elements that I needed for a new design method: a tool, a technique and a structure. In Chapter 4 I described the study conducted to use TED in order to generate themes (Study 1). This study consisted in a simulation of TED itself, and was conducted in order to evaluate whether TED produced themes on the ideal eating situation. In this simulation I also wanted to consider Verganti's suggestion to use Interpreters instead of users in a process that follows a Design-Driven Innovation approach. For this reason I used TED in two samples, one with users and one with interpreters, so that I could produce two sets of themes and compare them (in Study 1), and in order to see which one is the most adequate to design ideal eating situations with (in Study 2).

The themes produced in Study 1 were many and representing a good variety. The analysis of the discussion between users generated 33 themes, and the analysis of the discussion between interpreters generated 47 themes. Therefore it is possible to conclude that

- the proposed method TED did produce a good variety of themes.

The variety of themes reflected the attitudes people have towards eating, and also the expectations people have before approaching an eating situation. For example one of the themes that were categorized as *attitudes* was the interpreters' theme *Immersion*, which talks about immersing yourself in the here and now, and the abandonment to the situation:

Immersion in the now and here, positive feeling in abandonment to now and here; feeling enveloped in the situation/environment; abandonment because feeling of protection and relaxation.

Another example of a theme categorized as *attitude* is the user's theme *Awareness of origins*:

Sense of local produce, local people; food that hasn't travelled; local as unique; contact with nature, food on the place it comes from.

Both *Immersion* and *Awareness of origin* talk about people's attitudes towards eating and food. Themes categorized as attitudes signal people's characteristics: what people like to do (e.g. *Sharing*), what people are interested in (e.g. *Discovery/Curiosity*), how people want to feel in the eating situation (e.g. *Immersion*), or people's interests regarding specific aspects, like food (*Awareness of Origins*). On the other hand, themes categorized as *expectations* in-

clude for example the user's theme *Liveliness*, which talks about expecting or preferring an environment that is lively and with a good energy, but also talks about how such energy influences your own experience:

Crowded environment makes more entertainment, entertainment comes from other people around, passive interaction; others' enjoyment contributes to one's own enjoyment; other's people energy influence your own experience, allowing other people's energy to influence you; communal but independent enjoyment.

Another example of a theme categorized as *expectation* is the interpreter's theme *Closeness to nature*:

Element from nature gives relaxation; natural elements and natural light gives sense of freshness, cleanliness, positive message, positive feelings; features that demonstrate and celebrate nature.

This theme shows how interpreters indicated preferring an eating environment that proposes natural elements, natural light, and a general atmosphere that celebrates nature. *Closeness to nature*, as well as *Liveliness* are themes that show people's *expectations* towards an eating situation: what people prefer service to be like (e.g. *Discreteness*, and *Loving the Job*), what people expect food to be like (e.g. *Desire*), and what they prefer the atmosphere to be like (e.g. *Balance*). This demonstrates that

- not only TED generated a good variety of themes, but it also generated themes that differ in nature: some indicating people's attitudes, and some indicating people's expectations towards the ideal eating situation.

Moreover the use of the Five Aspects Meal Model allowed participants to expand the boundaries of their conversation, which in turn allowed for a diverse set of themes to emerge from the data analysis. Some of the themes in fact present attitudes and expectation towards the environment (e.g. *Light*, *Openness*, *Cleanliness*), the food itself (e.g. *Focus on food*), the people eating around (e.g. *Openness*), the people or person one is eating with (e.g. *Sharing and generating meaning*), the service (e.g. *Look for feedbacks*), as well as for example the attitude towards connecting with others (e.g. *People Connection*, *Sharing*, *Bond with others*) or towards the entire eating situation (e.g. *Letting go*, *Options*, *Seeking the unexpected*, *Eating Plus*, *Possibilities*). Therefore it is possible to conclude that

- TED did produce a good variety of themes representing a variety of aspects of the ideal eating event.

It is also possible to conclude that

- the Five Aspects Meal Model is a good choice to structure the framing questions, because it enables discussion on the main aspects of the eating experience while being broad enough

to allow further exploration and interpretation of freely emerging topics.

Whether such themes were enough and adequate to generate design ideas was investigated in Study 2.

At the end of Chapter 4 we have seen how the Visual Explorer tool and technique did generate discussions based on metaphorical thinking: we have seen how images facilitated the discussion and elicited answers to the framing questions. In particular I have shown how Visual Explorer did stimulate metaphorical thinking by discussing some of the answers participants gave to the framing questions before and after browsing and choosing the image. We have seen that Lakoff and Johnson describe metaphors like “the less clearly delineated in terms of the more clearly delineated” (Lakoff & Johnson, 1980, p. 59). We can consider ‘the more clearly delineated’ as the images used in Visual Explorer, and ‘the less clearly delineated’ as the tacit and latent knowledge that these images help reaching. ‘The less clearly delineated’ can be considered as the tacit and latent knowledge because tacit and latent knowledge can also be described as involving “layers of meanings and hidden perspectives” (Palus & Drath, 2001, p. 5), which is what Palus and Drath state images in Visual Explorer can hint to. Moreover, Sanders explains that methods for ‘what people say’ (like Visual Explorer) and for ‘what people make’ are designed to access deeper levels of knowledge, tacit and latent knowledge, and they “enable people to connect to what is meaningful from their past and present experiences, using that as a springboard for ideation about the future” (Sanders & Stappers, 2012). Accessing past memories and dreams about the future, and therefore accessing tacit and latent knowledge, is something that Visual Explorer itself is capable of doing (Palus & Horth, 2010, p. 13). Since images stimulate metaphorical thinking, and metaphorical thinking helps reaching deeper levels of knowledge, it is possible to conclude that

- TED is a design method for the preparation phase that does help participants reaching tacit and latent knowledge.

Moreover, as I have discussed in Chapter 3 and summarized above, reaching tacit and latent knowledge is what helps the design process generating data that have the potential of proposing new meanings. Since this research aligns with the Design-Driven Innovation approach, and since TED has been designed using a tool and a technique that function as a channel to access tacit and latent knowledge, it is possible to conclude that

- TED produced themes that have the potentials of proposing new meanings.

Findings from Study 1 also show that the data from the interpreter’s sample produced more elaborated and detailed themes than the data from the users’ sample, indicating that

- interpreters were able to discuss a vaster area of knowledge, and ultimately to produce a

wider variety of themes.

One difficulty was encountered during Study 1, regarding both users and interpreters. While listening to the discussions during the focus groups, and when reading the transcriptions, I noticed that many of the participants found it difficult to discuss aspects of an eating situation without relating to a traditional 'restaurant' scenario. For each focus group, during my introduction I gave a definition of eating situation and asked participants to think in terms of any possible eating situation they could envisage, specifying not to consider only restaurants' scenarios. I asked participants to think of an ideal eating situation, wherever and however that might be, thinking to be in a world where 'everything is possible and there are no limits'. I also gave a couple of examples of eating situation that show that restaurants are only one possibility: e.g. popcorns at the movie theatre, a picnic at the park, eating a sandwich walking on the way to work. I purposefully limited the description of eating situations to this, because I wanted to leave them free to use their imagination and not feel constricted by a series of examples. I now think that a short introduction on Eating Design might have been more beneficial for the groups of participants I had. I think that showing them images of different examples might in fact have busted their imagination instead of constricting it. It would not have had the same effect as showing designers an introduction on Eating Design before starting the activities conducted in Study 2. Designers could have been influenced in their designs, whereas participants in Study 1, having to use images and metaphorical thinking to answer broad questions, would have not been directed in their answers, also because the method is precisely designed to take people beyond what is taken for granted.

In Chapter 5 I have described the methodology for Study 2 and the data analysis. In this study I used TED in a simulation of the second phase of the design process: idea finding. Since TED is to be used in a process that aims at designing eating situations that propose new meanings, and since it is designed to follow a Design-Driven Innovation approach, I have used TED's themes in the Design Direction Workshop, one of the design methods for the idea finding phase proposed by Jegou et al. (2006). I have conducted the Design Direction Workshop with a group of 51 designers, and used a schedule of open ended questions as a method of data collection to evaluate whether the themes were enough and adequate to generate design ideal on the idea eating event.

Findings from Study 2 show that themes were understandable and easy to use in the context of the workshop provided to the participants. Participants in fact reported that they considered the themes easy to understand and easy to work with, and they considered the descriptions understandable and informative. Moreover, all groups of designers were able to finish the workshop and reach the workshop's aim: generating four different design ideas, and finally choosing the one they would have wanted to develop further. Therefore it is

possible to conclude that

- TED generated themes that were enough and adequate for designers to designing design ideas on the ideal eating situation.

In particular the results showed that some participants not only found the themes useful to conduct the activities of the workshop, but also thought themes had an important role in stimulating their thought process and the generation of ideas. In particular some of the participants, when commenting on the use of the themes, wrote in the schedule of open ended questions:

Opened my mind.

Give ideas one may not think about.

Positive examples, exciting the mind.

The challenge made me think out of the box.

These illustrative quotes indicate that themes brought participants to consider issues they would not otherwise have considered, and possibly come up with solutions they would not otherwise have come up with. The fact that participants felt some of the themes 'opened their mind' is evidence of themes presenting possible new meanings. This is a second reason why it is possible to conclude that

- TED produced themes that have the potentials of proposing new meanings.

Findings from Study 2 do not show which one of the two sets of themes was most adequate to generate design ideas on the ideal eating event. The results from the analysis of the schedule of open ended question did not show any relevant difference between the answers given by the designers who worked with the users' themes, and the answers given by the designers who worked with the interpreter's themes. Both group of designers considered the themes they worked with adequate to accomplish the tasks they were given during the Design Direction Workshop. For this reason, the data from this research allow me to conclude that:

- both sets of themes had enough themes to generate design ideas during the Design Direction Workshop, and both sets of themes were adequate for generating design ideas on the ideal eating event.

Among the limitations encountered in Study 2 the most pressuring was the amount of time available for designers to do the workshop. I was given the possibility to have MA design students involved in my study for three hours. The introduction took longer than expected, and even something like dividing participants into two groups and get one group to move into another room definitely took longer than expected. Another difficulty that I encountered

was how the two lecturers who helped me administer this fieldwork element of the study (lecturers who taught to those MA students) found difficulty in following instructions. I had a meeting with them explaining how that exercise was going to unfold, besides giving them days before detailed instructions on the importance of keeping up with the scheduled time for each activity. Although I deeply appreciate their collaboration, and the time and effort they put into helping me, I realized that not being in complete control of the activities in each room was a cause for frustration. I have learned that, if possible, a researcher should distribute groups into different days, or different times of the day in order to always have full control on the activities. This would also guarantee that, had participants the need to ask a question, they would receive appropriate instructions. More time to conduct the workshop in Study 2 would have definitely benefited the process.

More in general, even though Jegou et al. (2006) do not give an indication of the time needed for the Design Direction Workshop, from the experience of conducting it for this research I would suggest other people using this method to consider at least four or five hours. Most importantly I would suggest that groups of designers could finish whenever they think to be done, so that every group can finish in its own time. Moreover, it is important to note that Jegou et al. indicate that "it is possible to organize different Design Direction Workshops starting from the same knowledge base; some intentions may require the organization of a series of Design Direction Workshops in order to obtain clear and defined briefs" (Jegou et al., 2006, p. 17). For this reason, given the necessary resources, one could repeat the workshop for more and more detailed results.

Another limitation on Study 2 relates to the fact that my participants were all design students. MA design students, and therefore with a few years experience in design, but students nonetheless. I suspect that a few of them might not have contributed to the workshop to their full potentials, not taking the activities seriously. They all had been briefed by their lecturers and by myself during my introduction, about the value for them to participate in such activity: they would experience first hand how an example of research in design is conducted, and they would learn by experience the use of a workshop to generate design ideas. I believe not all of them fully grasped the benefit of such opportunity and therefore did not put enough effort into completing the workshop. A group of experienced designers, or just motivated students, could have produced different design ideas. Therefore attitude of participants and trust in the method used are aspects that should be considered when selecting the participants for the Design Direction Workshop.

On the other hand, one interesting observation has been raised by one of the designers in the schedule of open ended questions. Discussing the fact that the description of the themes required concentration to really absorb the meaning of each theme (also due to the limited

amount of time designers had for each task), the participant commented that themes could have been printed in individual cards, instead of listing them in a sheet of paper. This suggestion is interesting and perhaps could be explored by any researcher/designer producing the themes and giving them to the design team for the following phases of the design process. Having each theme in a different card (post card or playing cards size) might make the reading process more dynamic and therefore less difficult. Such cards would also allow designers to move them around and position them in such an order that would make it easier for them to start making connections or associations among themes. Having themes in individual cards could also facilitate the step *Clusters* in the Design Direction Workshop. Writing the themes on individual cards could make the themes easier to read and use.

A crucial point to be discussed is whether or not the themes generated with TED allowed designers to come up with design ideas that have the potentials to become design solutions that propose a new meaning. Due to the fact that this research aligns with Verganti's (2009, p. 49) view on the importance of designing for meanings, TED is a design method that uses a tool and a technique that allow meaning to emerge from the 'middle' of the conversation (Palus & Drath, 2001). For this same reason I also used the proposed method with two different samples, users and interpreters, in order to see whether interpreters really influence the design process to generate design ideas and finally design products which propose new meanings. Further research is necessary in order to determine whether the design ideas produced by the designers using the themes from the interpreters sample do in fact propose new meanings, or whether designers using themes from the interpreter's sample produced more design ideas proposing new meanings than the designers using themes from the users' sample. Further research should in fact complete the simulation of the design process for each design idea, and then try and evaluate users' opinions and perspectives on the products. This research has not been conducted here because evaluating whether the final eating events convey new meanings is not the aim of this research. The aim of this research is to *propose and evaluate a design method that generates enough and adequate data to be used in the preparation phase of the Eating Design process; a design method to be used in an Eating Design process that aims at producing an eating event that has the potential of proposing new meanings.*

TED is in fact designed to satisfy such aims for two reasons: 1) it is designed specifically for an Eating Design process because it uses a structure that allows to investigate the five aspects of the eating situation and therefore produces themes that cover all the considerable (from a design perspective) aspects of an eating situation; and 2) it is designed for a design process that aims at producing an eating event that has the potential of proposing new meanings because it uses a tool and a technique (Visual Explorer) that allow new meanings to emerge

from 'the middle' of the discussion. For these reasons the proposed design method does comply with the second part of my research aim; and as I have summarized above, TED does produce enough and adequate data to be used in the preparation phase of the Eating Design process, complying with the first part of my research aim.

Moreover, the aim of this research is to propose a design method to be used in a design process *that aims at producing an eating event that has the potential of proposing new meanings*, and not to propose a design method to be used in a design process *that aims at producing an eating event that actually proposes new meanings*. A design process is complex, and has innumerable variables influencing the outcome. Products proposing new meanings for consumers are rare. Norman and Verganti in fact explain:

[Radical innovation] is what everyone wants, but in fact, successful radical innovation is surprisingly rare. Most attempts at radical innovation fail (Sandberg, 2011) [...]. Successful radical innovation occurs infrequently within any particular area, perhaps once every 5-10 years. (D. A. Norman & Verganti, 2012, p. 7)

"Most radical innovations take considerable time to become accepted" (D. A. Norman & Verganti, 2012, p. 6). Norman and Verganti bring the example of Apples development of multi-touch interfaces, considered one of today's radical innovations. "Apple however did not invent either multi-touch interfaces or gestural control. Multi-touch systems have been in computer and design laboratories for over 20 years and gestures also have a long history" (D. A. Norman & Verganti, 2012, p. 6). I accept that a product/service that proposes new meanings (or a radical innovation of meanings) is extremely rare, and I recognize that trying out and evaluating whether or not outcomes of a design process that uses TED do propose new meanings, would imply research of a larger and more complex scale than the one I have been conducting. I therefore used the literature to inform my choice on the appropriate tool and technique for TED and focused on looking for the 'potentials' for new meanings. Moreover, it is important to say that even if a designer uses a design method designed for this purpose, it is not guaranteed that the final product will propose new meanings. Such a method would be essential for trying to reach such a goal, but would not guarantee success. One of the reasons why it is difficult to foresee the outcome of the design process is for example the number of stakeholders influencing the solution finding phase in particular. Pedgley for example explains with regards to industrial design that "it involves associations with project clients, manufacturers, vendors, users and design teams. No reputable industrial designer works in isolation, so it is reasonable to presume that each of these stakeholders exercises some influence of over the selection of product materials and manufacturing processes" (Pedgley, 2009, p. 2). It is also reasonable to assume that materials and manufacturing processes are not the only aspects such stakeholders might influence, making the goal of designing for new meanings

more and more difficult.

I would like to emphasize that what is most important for this research, is not to propose a design method that guarantees an eating event that propose new meanings, but to propose a design method for the preparation phase of an Eating Design process, an area of knowledge and research still completely unexplored.

Another fundamental aspect of this research's outcome, and arguably what creates the most important contribution to knowledge, is the fact that TED has produced enough and adequate themes that can be used in the future by any designer wishing to design an eating event. These themes could become a tool to generate design ideas with. Design ideas could be generated using this research's themes in the Design Direction Workshop or in other methods considered appropriate for that designer's specific process. If for example these themes were printed in cards, as suggested above, they would be immediately ready to be used in anybody's design process.

Moreover, the themes produced in this research can be used in any Eating Design process: as long as the final aim is an eating event, these themes, because of the structure they have been created with (Five Aspects Meal Model), are versatile and can generate design ideas on briefs other than "design an ideal eating event". These themes could still be utilized to generate ideas on a more specific brief, e.g. "design an eating event for a product launch", or "design an eating event around the theme 'alien invasion'".

Finally this research contributes to knowledge by proposing a method, that itself can be used by other designers to generate their own themes on the ideal eating event. Design practitioners can use TED to generate themes for an eating design process, and design researchers can use TED to replicate this research and compare and evaluate research. Further research suggestions are discussed below.

In conclusion, there is sufficient evidence for me to say that there is scope for further development of this proposed method.

6.2 FURTHER RESEARCH

During this research and from the analysis of the data, a few issues have emerged which suggest that further research would be useful. First and foremost Study 1 could be conducted again with two different groups of users and interpreters. Reproducing the studies would show the efficacy of the method and help establishing it.

Further research would also be necessary in order to address other issues emerged from the data collected. For example some of the comments designers gave in the schedule of open-ended questions, raised contrasting issues on the themes descriptions. For example some comments report themes being understandable and some other comments report themes being confusing:

The descriptions were well thought and easily understandable.

That wasn't so clear for me to completely understand it but...

Some said the themes descriptions were easy to understand, other say they were too long:

Themes names were easy to understand and quite catchy.

Keeping the themes as short as possible would have helped also

Some said themes were too abstract and wanted to see examples, some say themes descriptions were too connected to food:

Themes were so descriptive and clear but they tend to be abstract, sometimes.

Maybe some extra images would be helpful

Too connected with food. Excludes a lot of interpretation of the themes

Further investigation seems to be needed to examine further the best way to present the description of themes, in a way that is concise yet clear and true to all the shades of meanings that emerged from the analysis. Such examination would also include investigating on the level of explicitness or abstractedness of themes descriptions. As the findings show, some designers seemed to find the proposed themes abstract enough to make their imagination sparkle (along with the workshop's activities), and some other struggled with the lack of references and examples.

Another aspect that should be further investigated is the use of interpreters versus users. Even though in Study 2, designers from the two groups had the same opinions on the use of the two sets of themes (analysis of schedules of open ended questions produced the same results for both groups), and even though both groups of designer were equally able to generate design ideas starting from the two sets of themes, and therefore, even though findings from Study 2 do not show any particular difference in the use of the themes generated from the users sample and the themes generated from the interpreters sample, one could also argue that Interpreters would be a better choice of participants to involve when using TED. Interpreters could be more beneficial to this type of research than users because the fact that the interpreter's sample produced more and more articulated themes than the user's sample, suggests that interpreters are able to have a wider discussion, touch more topics, and

raise issues of a deeper level than users do; this because of their background and knowledge, because of what makes them interpreters. More investigation on the actual benefit given by interpreters as opposed to users in the design of Eating Events would be necessary.

Looking for example at the number of themes categorized under *attitudes*, we can see that 28 themes emerged from the interpreter's data and 14 emerged from the user's data. From my personal perspective, and from a non scientific position but merely from my opinion as someone with a certain degree of knowledge on Eating Design, I would say that themes in the *attitude* category do seem to have more potentials for proposing, and influencing the design, of something that proposes new meanings. Among the attitude themes there are more themes that I did not expect to emerge (e.g. *Sharing and generating meaning, Engaging with strangers, Immersion, Act of Love, Possibilities, Eating Plus*), whereas many of the expectation themes seem to come from common sense (*Comfort, Lively environment, Quality, Attentiveness*) or have already been recognized in the literature (e.g. *Variety* (Epstein et al., 2009; Hoch, Bradlow, & Wansink, 1999; Kahn & Wansink, 2004) and *Character* (Edwards & Gustafsson, 2008b; Edwards et al., 2003; Kahn & Wansink, 2004)). Further research on the difference between using *attitude* themes and *expectation* themes in the idea finding phase of a design process, and how they influence the design of something with the potentials for proposing new meaning, would be necessary to sustain such statement. This could be the focus of a specific investigation seeking opinions from a sample of designers. But if it was true, if *attitude* themes were more influential or useful, then this research shows that interpreters are a better sample for producing *attitude* themes. Further investigation would also be needed to further validate the conclusions that discussion amongst interpreters does produce more *attitude* themes.

Further research could also be conducted to extend the use of TED to other Eating Design processes that aim at designing an eating situation following a specific brief, rather than aiming at designing an ideal eating situation. Further research should investigate whether using the Five Aspects Meal Model as structure for the framing questions in Visual Explorer, would generate enough and adequate data for that specific brief. It is possible that TED should be conducted with more than 5 sessions, investigating in the additional sessions other aspects that relate to the particular brief to be followed. Further research could also demonstrate whether the themes produced with this research (or a selection) could always be used as a base for any idea finding phase in an Eating Design process that follows any type of brief, broad or specific.

Moreover further research could investigate whether the themes produced in this research could also be used in other Food Design disciplines (e.g. Food Product Design, Design For Food, Design With Food). Are the themes produced by this research adequate to allow de-

signers to generate design ideas for a Food Product Design, or a Design With Food process? In addition further research could be conducted to investigate the most adequate aspects to be used for the framing questions, when using the Visual Explorer tool and technique for another Food Design discipline: are the framing questions in TED adequate for a Food Product Design, or Design For Food process? If not, what are the appropriate framing questions for designing in these disciplines?

One area of knowledge that this research could be extended into is culinary arts, as well as culinary arts education. Further research on design methods for any phase of the design process could be applied to culinary arts: chefs (maybe together with events designers) could very well start using design method to come up with new concepts for eating situations and within it, new dishes. As a consequence design methods could be taught to culinary arts students. This is exactly what the pioneering Bachelor of Culinary Arts at Otago Polytechnic started doing: they are including design thinking in the curriculum, aiming at allowing students to be more inquisitive, creative and innovative (Mitchell, Woodhouse, & Heptinstall, 2012). Chefs are in fact designing dishes; so using design methods to generate data and ideas would be as useful as design/cooking methods to make sponges, custards or sauces. This demonstrates not only that my research is valuable from a culinary arts perspective as well as a design perspective, but also that further research on design methods to be used in Eating Design is necessary.

6.4 SUMMARY OF THIS RESEARCH'S ORIGINAL CONTRIBUTION TO KNOWLEDGE

This research's contribution to knowledge can be summarized in different points:

- This research contributes to knowledge by proposing a design method for the preparation phase of an Eating Design process called TED. There is no reference in the literature to any research conducted on Eating Design from a design theory perspective. TED is the first design method designed for an Eating Design process.
- This research contributes to knowledge by providing a set of themes that can be used in any real-life design processes aiming at designing an eating event.
- This research contributes to knowledge by demonstrating that TED does produce enough and adequate themes to be used in the idea finding phase of an Eating Design process.
- This research takes Visual Explorer (a tool and a technique mainly used for leadership or

management exercises) to use it in a design method, a design method for Eating Design in particular. Therefore, this research's contribution to knowledge is transferring knowledge from the management discipline to Eating Design.

- This research takes the Five Aspects Meal Model (a categorization of the aspects of the meal used as the model for the Department of Restaurant and Culinary Art at Örebro University) and uses it as the structure of a design method. Therefore, this research's contribution to knowledge is transferring knowledge from hospitality and culinary arts to Eating Design.

- This research contributes to knowledge by using a Design-Driven Innovation approach for a design method in the Eating Design discipline. There is no reference in the literature of any research on Eating Design conducted from or for a Design-Driven Innovation approach.

6.5 REFLECTING ON RESEARCH PRACTICE

Throughout the years of this research, and throughout the conduct of the two studies in particular, I have been reflecting on some of the issues or problems that I was facing. A summary of these reflections is beneficial for two reasons: further ensuring transparency in my research practice, and most importantly in helping future researchers who are interested in using TED or in reproducing this (or parts of this) research.

For sure the most stressful aspect of this research was finding participants. Since people had to volunteer for this research, it has been particularly challenging sourcing participants for Study 1. In order to find users, accessing fellow research students who were interested in taking part in another student's study and compare notes on methods of data collection, seemed appropriate and surely made things easier and faster for me. Finding interpreters, on the other hand, has been far more challenging. Dozens and dozens of emails have been sent to food bloggers, food critics (professional and well known as well as amateurs), designers and other professionals. On rare occasions I received a reply, in a couple of instances there seemed to be interest, but ultimately no one accepted to participate in my study. In this case again I decided to look for like-minded students who could have benefited from participating, by learning what my research was about. But even in this case, accessing students through the different universities' general contact information, has been time consuming as well as disheartening. But consistency and determination paid off, and I finally found a good sample of interpreters. Reflecting back on those few months I spent almost entirely in search of participants, I realize that consistency and determination are the qualities that allowed me to complete the task, but this is not to say that the process was at all easy. As a one-person

research team, I have learnt it is necessary to start the participants recruitment process accepting moments of frustration, accepting the occasional feeling of solitude, and most importantly accepting the numerous emails with no reply.

Another aspect that I found being very important, is the venue chosen for the studies. In my case I had to adapt to the university facilities available to me, with little power in the choice of room allocated to me. The colours of the room, and lack of light, the amount of unnecessary (for the given activity) furniture in the room are all aspects that I could see influencing my own behaviour in the conduct of the study, and that probably did influence participants too. For example, the Visual Explorer guide (Palus & Horth, 2010) suggest to lay the images on a big table, for participants to walk around. In one case the room that was available for the study was not set up with any tables. I therefore laid the images on the floor. Even though the images I used are A4 size, and participants did not show any difficulty in looking at them while standing and walking, I would suggest to people wishing to replicate this study, or to anyone using Visual Explorer, not to compromise on a higher surface. I noticed in fact that when participants browsed images from a table they interacted more with the pictures, picking them up to look at them more closely, putting them down, picking one up and holding on to it before finding a better one, etc.

The importance of furniture in relationship to instructions given, emerged again during Study 1 in various moments during the sharing step. Here participants should seat in circle “preferably without a table” (Palus & Horth, 2010, p. 30). I have noticed three different dynamics happening when one participant finished to discuss her own image and the others started discussing this participant’s image. In some cases the participant who owned the image would turn it towards to others for everybody to see, while holding it on her chest. In other cases the images was passed around to each participant whose turn was to share. In the first example it seemed to me that the participant, by holding the image, would keep ownership of its image, and in a way everybody was relating to that participant’s image, not to ‘one’ image, forgetting who chose it. And finally other participants, even if sitting in a small circle (4 or 5 chairs) would put the image in the middle of the circle, either on the floor or on a chair. One group for example took one of the long tables available in the room and added it to the circle so that its extremity would be in the middle of the circle. This changed the configuration of the participants who were not sitting in circle but in an open curve; they were not any longer points of a star. In my opinion the star model was in a sense compromised. Palus and Drath say that

[t]he star model locates group members as if they were points of a star, with the center of the star a common area for meaningful artifacts. (Palus & Drath, 2001, pp. 3-4)

The new configuration was not a star anymore, and even though this was only a visual and positioning issue, I can't help but wonder whether, as a participant, you could feel the difference between being equal parts of a circle, and sitting in a different configuration.

On a more general note on the conduction of study 1, I noticed the importance of providing clear instructions about the activities, and I was pleased with the amount of information I gave at the beginning of the sessions, which participants seemed to appreciate too: just enough about my research, detailed about the development of the activities of the day, and not at all about the tool itself, like Palus and Horth suggest: “[w]hen you facilitate a Visual Explorer session, don't talk too much about the tool, or the theories behind it. Don't micro-manage the process” (Palus & Horth, 2010, p. 34).

Reflecting on the conduction of Study 2, there is one thing in particular that I found being fundamental, and that is that all those who give instructions to participants, or in any way interact with participants during the activities, should know very specifically what they are doing (i.e. the principles of and reasons for the activities to be conducted). In my case, being alone and having to manage 50 participants divided in two rooms, I was happy to have the assistance of the two lecturers who were teaching that day. Even though I gave precise instructions to the lecturers before starting, so that each one (one in one room and one in the other) could keep the activities flow according to the tight schedule, immediately when dividing the rooms things started to run differently between the two rooms, and timing was slightly compromised. This to me demonstrated the importance of sharing the conduction of your study with someone you know and trust; I think the studies should be conducted and moderated only by people involved in the research, who share the same principles and goals for the data to be collected.

With regards to data analysis I reflect on how English being my second language might have influenced the analysis process and the final themes. I am aware of the fact that difficulty on interpreting the transcripts might have influenced my understanding and therefore compromised my analysis. I am also aware of the fact that conducting the analysis in a second language, and in particular writing the *Detection*, *Categorization* and *Classification* steps, and finding difficulty in expressing exactly what I wanted to say, could have created a development of the analysis different from what I could have done if English was my first language. Nonetheless my perception is that the level of my written English has not affected the analysis process in this research. First of all I have not found the transcript at all difficult to understand. This might also be due to the fact that some of the participants were foreigners themselves, and for this reason, or because of the nature of Visual Explorer and the framing questions, I found that the discussion was always comprehensible with topics flowing with coherence from one participant to the other. Having been present and taking notes during

all discussions, and therefore remembering the conversation while reading the transcripts weeks later, also has helped understanding what was said. Writing in the various steps of the analysis also did not prove to be difficult for me; I felt I was able to express what I wanted to say with simple words, and the moments of hesitation in the use of one word or another could always be surpassed by quickly looking at the Oxford dictionary.

Nevertheless, I cannot be absolutely certain that the level of my English has not compromised the data analysis, because after all, I know I have limitations in the way I express myself, and I am aware that some of the things I wrote could have been better expressed with regards to what I was trying to convey. Even so I think the analysis conducted in these two studies, and therefore the results of this research, are valuable. I believe I have achieved validity of the analysis with the transparency I have shown with this thesis: transparency in the detailed account of data collection, and transparency in each step of data analysis (also shown by including Appendix 5 and 6). Transparency is a basic requirement for qualitative research (Hiles, 2008), it is “the benchmark for the presentation and dissemination of findings, i.e. the need to be explicit, clear and open about the assumptions made and the methods and procedures used” (Hiles & Čermák, 2007, p. 2). I think I have achieved this in the analysis, but also explaining my philosophical positioning in the introduction, in writing my methodology in Chapters 3, 4 and 5, and in the reflexivity and critical evaluation that I have shown throughout the chapters and in this very session. Moreover, transparency is what makes this research replicable, so that others in the future can repeat these studies or modify them according to their own research aims. The reason for research should in fact be to produce valid outcomes that is reusable by others (Cross, 1991), as the primary goal of a Ph.D. is “the improvement and gain to be had by the communities targeted by the research” (Pedgley & Wormald, 2007, p. 73). Further research is not only possible, thanks to the transparency of this research, but also welcomed, as suggested in the previous section.

Another issue I have been reflecting on is whether one could argue that my proposed design method is too simple: TED is in fact the union of a tool and a technique already existing (Visual Explorer) and a structure for its framing questions taken from an already existing categorization of the eating experience (Five Aspects Meal Model). Even though I think the value of TED is being a design method for Eating Design, a discipline still lacking scientific research and theoretical development, some may ask “what is new about it?”. To such possible argument I answer with what Basalla (1988, p. 1) writes: “any new thing that appears in the made world is based on some object already in existence”. On the same line Langrish gives different answers to the question

“where do new things come from? [...] First answer - from what is there already. [...] Second answer – from what is there already by imitation and modification. [...] Third answer – from the union of

two different bits of what is there already. [...] Fourth answer – from humans using their special powers of organization, creativity, foresight and scientific understanding”. (Langrish, 2006)

TED in fact comes ‘from the union of two different bits of what is already there’, and from me, using my ‘special power of organization, creativity, foresight and scientific understanding.

Margaret Boden too recognizes that “making unfamiliar combinations of familiar ideas” (Boden, 2004, p. 3) is one of the three forms of creativity. It is not my intention here to start a debate about creativity, but only to demonstrate the validity of the design method I have proposed in this thesis: even in its simplicity TED is a *new* design method.

Most importantly the primary purpose of this thesis is to demonstrate I am able to conduct research in my field. Durling in fact writes:

A PhD study is primarily a training in research, though this is often overlooked. Through the study of methodology, and practice in the choice and implementation of suitable research methods, the candidate comes to understand the methodological context and is able to demonstrate the application of suitable methods. (Durling, 2002, p. 82)

Implementing suitable research methods, understanding methodological contexts and demonstrating the application of suitable methods, I believe are objectives I have achieved in this research. I do not overlook the fact that this PhD was a training in research, where by proposing and evaluating a design method, I have become a better researcher. I now have a good understanding of qualitative research and design and research methods for the preparation phase and idea finding phase; I have a good understanding of qualitative methods of data analysis, and in particular I have become confident and competent in using Thematic Analysis; and I have become confident and competent in conducting focus groups and workshops, manage participants, and manage a years long research project and large amount of data on my own. These are the research skills and knowledge that I have acquired in the process of ‘doing’ research.

In particular this thesis hopefully demonstrates my interest in research in Design Theory applied to Eating Design and Food Design. Even though these disciplines are in fact Design disciplines, they are still different from other Design disciplines: the difference is made by the food and eating aspects. This thesis is a first attempt to give a contribution to knowledge in Eating Design from a Design Theory perspective. The importance of this contribution is in my opinion summarized by Friedman:

In a new field, the greatest need is to build a body of research. [...] Research [then] becomes the foundation of practice in many ways. One is the foundation of concrete results. The other, perhaps even more important, is in the development of critical thinking and good mental habits. (Friedman, 2000, p. 23)

This thesis contributes to creating a body of research in this new (as far as academic research goes) field. This research will hopefully become the foundation of someone else's practice. But most importantly, by conducting this research in this new field I have 'developed critical thinking and good mental habit', if not in the community of researchers that will implement on it, for sure on myself.

I would like to think I have started something. The aspiration for this research is in fact well summarized in the answer John Chris Jones gave to Dirk Jacobs' question '*what could be the meaning of a doctorate for designers?* Exceptional ability [...] such as to be able to give a lead to others and to be able to inspire them' (Jones & Jacobs, 1998, p. 6).

REFERENCES

- Abend, C.J. (1973). Product appearance as communication. *Sensory evaluation of appearance of materials*. (pp. 35-53). Baltimore, MD.: American Society for Testing and Materials.
- Al-Kodmany, K. (2000). Extending Geographic Information Systems (GIS) to meet neighborhood planning needs: The case of three Chicago communities. *The Journal of Urban and Regional Planning Systems*, 12.
- Al-Kodmany, K. (2001). Visualization tools and methods for participatory planning and design. *Journal of Urban Technology*, 8(2), 1-37.
- Albrecht, T.L., Johnson, G.M., & Walther, J.B. (1993). Understanding communication processes in focus groups. In D. L. Morgan (Ed.), *Successful focus groups* (pp. 51-63). Newbury Park, CA: Sage.
- Areni, C.S., & Kim, D. (1993). The influence of background music on shopping behavior: classical versus top-forty music in a wine store. In L. McAlister & M. Rothschild (Eds.), *Advances in consumer research* (pp. 336-340). Provo, UT: Association for Consumer Research.
- Barner, R. (2011). Applying visual metaphors to career transitions. *Journal of Career Development*, 38(1), 89-106.
- Basalla, G. (1988). *The evolution of technology*. Cambridge: Cambridge University Press.
- Baxter, M. (1995). *Product Design. Practical methods for the systematic development of new products*. London: Chapman & Hall.
- Beaugrande, R., & Dressler, W.U. (1981). *Einführung in die Textlinguistik*. Tübingen: Niemeyer.
- Belk, R.W. (1987). Identity and the relevance of market, personal and community objects. In J. Umiker-Sebeok (Ed.), *Marketing and semiotics: New directions in the study of signs for sale* (pp. 151-164). Berlin: Mouton de Gruyter.
- Berelson, B. (1952). *Content analysis in communication research*. New York: Hafner.
- Berenbaum, H. (2002). Varieties of joy-related pleasurable activities and feeling. *Cognition and Emotion*, 16(4), 473-494.
- Bertini, P. (2012). Focus groups, meaning making and data quality. In M. De Marco, D. Te'eni, V. Albano & S. Za (Eds.), *Information systems: Crossroads for organization, management, accounting and engineering*. New York Springer-Verlag
- Bidault, F., & Cummings, T. (1994). Innovating through alliances: expectations and limitation. *R&D Management*, 24(1), 33-45.
- Bird, C.M. (2005). How I stopped dreading and learned to love transcription. *Qualitative Inquiry*, 11, 226-248.
- Bisogni, C.A., Falk, L.W., Madore, E., Blake, C.E., Jastran, A.I., Sobal, J., & Devine, C.M. (2007).

- Dimensions of everyday eating and drinking episodes. *Appetite*, 48(2), 218-231.
- Bitner, M.J. (1992). Servicescapes: The impact of physical surroundings on customers and employees. *Journal of Marketing*, 56, 57-71.
- Bloor, M., Frankland, J., Thomas, M., & Robson, K. (2001). *Focus groups in social research*. London: Sage Publications.
- Boden, M. (2004). *The creative mind. Myths and mechanisms* (2nd ed.). London: Routledge.
- Bowen, J.T., & Morris, A.J. (1995). Menu design: can menus sell. *International Journal of Contemporary Hospitality*, 7(4), 4-10.
- Boyatzis, R.E. (1998). *Transforming qualitative information: Thematic analysis and code development*. Thousand Oaks, London, & New Delhi: Sage.
- Boztepe, S. (2007). User value: Competing theories and models. *International Journal of Design*, 1(2), 55-63.
- Bradburn, N., & Wansink, B. (2004). *Asking questions. The definitive guide to questionnaire design - for market research, political polls, and social and health questionnaires*. San Francisco, CA: Jossey-Bass.
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(77-101).
- Brockhoff, K. (1991). R&D cooperation between firms: a classification by structural variables. *International Journal of Technology Management*, 6, 361-373.
- Brown, T. (2009). *Design by change. How design thinking transforms organizations and inspires innovation*. New York: Harper Business.
- Bruseberg, A., & McDonagh-Philp, D. (2001, September 4-6). *User-centred design research methods: The designer's perspective*. Paper presented at the Integrating Design Education Beyond 2000, University of Sussex.
- Bryman, A. (2004). *Social research methods*. UK: Oxford University Press.
- Bucolo, S., & Matthews, J. (2011). *Design led innovation. Exploring the synthesis of needs, technologies and business models*. Paper presented at the Participatory Innovation Conference, Sonderborg, Denmark.
- Burner, J. (1990). *Acts of meaning*. Cambridge, MA: Harvard University Press.
- Burnham, C.A., & Grimm, C.T. (1973). Connotative meaning of visual properties of surfaces. In R. S. Hunter & P. N. Martin (Eds.), *Sensory Evaluation of Appearance of Materials* (pp. 54-69). Philadelphia: ASTM.
- Burr, V. (1995). *An Introduction to Social Constructionism*. New York: Routledge.
- Butter, R. (1987). *Product semantics. A new perspective on function in industrial design*. Paper presented at the International UIAH'87 Conference, University of Industrial Arts in Helsinki.
- Butz, H.E.Jr., & Goodstein, L.D. (1996). Measuring customer value: Gaining the strategic advantage. *Organizational Dynamics*, 24(1), 63-77.
- Cagan, J., & Vogel, C.M. (2002). *Creating breakthrough products: Innovation from product planning to program approval*. Upper Saddle River: Prentice Hall.
- Campbell-Smith, G. (1967). *Marketing the meal experience. A fundamental approach*. Guilford, Surrey: University of Surrey.

- Center For Creative Leadership. (2007). Introduction to Visual Explorer. Retrieved Aug 26, 2010, from <http://cclve.blogspot.com/>
- Center For Creative Leadership. (2011a). Create effective framing questions for Visual Explorer sessions. Retrieved April 28, 2011, 2011, from <http://cclve.blogspot.com/2008/11/create-effective-framing-questions-for.html>
- Center For Creative Leadership. (2011b). Visual Explorer step by step instructions. Retrieved April 28, 2011, 2011, from <http://cclve.blogspot.com/2008/12/visual-explorer-session-step-by-step.html>
- Chamorro-Koc, M., & Popovic, V. (2009). *Experiential knowledge representation and the design of product usability*. Paper presented at the EKSIG 2009: Experiential knowledge, method & methodology, London Metropolitan University.
- Chamorro-Koc, M., Popovic, V., & Emmison, M. (2008). Using visual representation of concepts to explore users and designers' concepts of everyday products. *Design Studies*, 29(2), 142-159.
- Chamorro-Koc, M., Popovic, V., & Emmison, M. (2009). Human experience and product usability: Principles to assist the design of user-product interactions. *Applied Ergonomics*, 40(4), 648-656.
- Chatterji, D. (1996). Accessing external sources of technology. *Research Technology Management*, 39(2), 49-56.
- Chayutsahakij, P., & Poggenpohl, S. (2002). *User-centered innovation: The interplay between user-research and design innovation*. Paper presented at the European Academy of Management 2nd Annual Conference on Innovative Research in Management (EURAM), Stockholm, Sweden.
- Chiesa, V., & Manzini, R. (1998). Organizing for technological collaborations: a managerial perspective. *R&D Management*, 28(3), 199-212.
- Clore, G.L., & Ortony, A. (2000). Cognition in emotion: Always, sometimes or never? In L. Nadel, R. Lane & G. L. Ahern (Eds.), *The cognitive neuroscience of emotion*. New York: Oxford University Press.
- Coffey, A., & Atkinson, P. (1996). *Making sense of qualitative data*. Thousand Oaks, CA: Sage.
- Cracknell, H.L., & Nobis, G. (1985). *Practical professional gastronomy*. Basingstoke, Hampshire: McMillan Education.
- Creswell, J.W. (2003). *Research design: Qualitative, quantitative and mixed methods approaches* (Vol. 2nd). UK: Sage.
- Cross, N. (1991). Editorial. *Design Studies*, 12(3), 122.
- Cross, N. (2008). *Engineering design methods. Strategies for product design*. (4th ed.). Chichester: John Wiley & Sons, Ltd.
- Cross, N., & Clayburn Cross, A. (1995). Observations of teamwork and social process in design. *Design Studies*, 16(2), 143-170.
- Crotty, M. (1998). *The foundations of social research*. London: Sage.
- Csikszentmihaly, M., & Rochberg-Halton, E. (1981). *The meaning of things: Domestic symbols and the self*. Cambridge, UK: Cambridge University Press.
- Cullen, P. (1994). Time, taste, technology: the economic evolution of eating out. *British Food Journal*, 96(10), 4-9.

- Dahl, D.W., Chattopadhyay, A., & Gorn, G.J. (2001). The importance of visualisation in concept design. *Design Studies*, 22(1), 5-26.
- Damasio, A. (2000). *The feeling of what happens*. London: Vintage.
- Damasio, A. (2003). *Looking for Spinoza: Joy, sorrow, and the feeling brain*. Orlando, FL: Harcourt.
- Dandavate, U., Steiner, D., & William, C. (2000). *Working anywhere: Co-design through participation*. Paper presented at the CoDesigning 2000, Coventry.
- de Brentani, U. (1995). New industrial service development: scenarios for success and failure. *Journal of Business Research*, 32, 93-103.
- Dell'Era, C., Marchesi, A., & Verganti, R. (2010). Mastering technologies in Design-Driven Innovation *Research Technology Management*, 53(2), 12-23.
- Dell'Era, C., & Verganti, R. (2006). *Innovation, imitation and diffusion of dominant product languages*. Paper presented at the 13th International Product Development Management Conference.
- Dell'Era, C., & Verganti, R. (2007). Strategies of innovation and imitation of product languages. *Journal of Product Innovation Management*, 24(6), 580-599.
- Dell'Era, C., & Verganti, R. (2009). Design-driven laboratories: organization and strategy of laboratories specialized in the development of radical design-driven innovations. *R&D Management*, 39(1).
- Demir, E. (2008). The field of design and emotion: Concepts, arguments, tools, and current issues. *Metu Journal of the Faculty of Architecture*, 25(1), 135-152.
- Denzin, N.K., & Lincoln, Y.S. (2000). *Handbook of qualitative research*. Thousand Oaks, CA: Sage.
- Desmet, P.M.A. (2002). *Designing emotions*. (PhD thesis), Delft University of Technology, Delft, Netherlands.
- Desmet, P.M.A. (2003). A multilayered model of product emotions. *The Design Journal*, 6(2), 4-11.
- Desmet, P.M.A., & Hekkert, P. (2002). The basis of product emotions. In W. Green & P. Jordan (Eds.), *Pleasure with products, beyond usability* (pp. 60-68). London: Taylor and Francis.
- Desmet, P.M.A., & Hekkert, P. (2007). Framework of product experience. *International Journal of Design*, 1(1), 57-66.
- Desmet, P.M.A., & Overbeeke, Kees C. J. (2001). Designing products with added emotional value: development and application of an approach for research through design. *The Design Journal*, 4(1), 32-47.
- Dewey, J. (1938). *Experience & education*. New York: Touchstone.
- Dosi, G. (1982). Technological paradigms and technological trajectories. A suggested interpretation of the dererminants and directions of technical change. *Research Policy*, X(11), 147-162.
- Douglas, M. (1975). *Implicit meanings. Essay in anthropology*. London: Routledge & Kegan Poul.
- Drake, B. (1968). The biological process of mastication. *Rheology and texture of foodstuffs* (Vol. monograph no. 27, pp. 29-38). London: Soc Chem Ind.

- Drake, B. (1974). A comprehensive formula for the acceptance of food texture and its generalization to overall food acceptance. *Journal of Texture Studies*, 5, 109-113.
- Durgee, J. (2001). Soul Branding: how to do it. *Design Management Journal*, Winter.
- Durling, D. (2002). Discourse on research and the PhD in design. *Quality Assurance in Education*, 10(2), 79-85.
- Dyer, C. (2006). *Research in psychology. A practical guide to methods and statistics*. Malden, MA: Blackwell Publishing.
- Edwards, J.S.A. (2000). Food service/catering restaurant and institutional perspectives of the meal. In H. L. Meiselman (Ed.), *Dimensions of the meal. The science, culture, business and art of eating* (pp. 223-244). Gaithersburg, Maryland: Aspen Publication.
- Edwards, J.S.A., & Gustafsson, I.B. (2007). *The Five Aspects Meal Model*. Paper presented at the First International PhD Conference - Rationale and Background, Orebro University, Sweden.
- Edwards, J.S.A., & Gustafsson, I.B. (2008a). The Five Aspects Meal Model. *Journal of Food-service*, 19(1), 4-12.
- Edwards, J.S.A., & Gustafsson, I.B. (2008b). *The room and atmosphere as aspects of the meal: a review*. Paper presented at the First international PhD conference - rationale and background, Orebro University, Sweden, 02-06 June 2007.
- Edwards, J.S.A., Meiselman, H.L., Edwards, A., & Lesher, L. (2003). The influence of eating location on the acceptability of identically prepared foods. *Food Quality and Preference*, 14(8), 647-652.
- Ehn, P., & Kyng, M. (1991). Cardboard computers: Mocking-it-up or hands-on the future. In J. Greenbaum & M. Kyng (Eds.), *Design at work: Cooperative design of computer system* (pp. 169-195). Hillsdale, NJ: Lawrence Erlbaum
- Ehn, P., & Sjögren, D. (1991). From system description to scripts for action. In J. Greenbaum & M. Kyng (Eds.), *Design at work: Cooperative design of computer systems* (pp. 241-269). Hillsdale, NJ: Lawrence Erlbaum.
- Ekstrom, M.P. (1990). Kost, klass och kon (in Swedish, Diet, class, and gender) *Umea Studies in sociology No 98*. Umea, Sweden: Umea Universitet.
- Ekuan, K. (1998). *The aesthetic of the Japanese lunchbox*. Cambridge, Massachusetts: The MIT Press.
- Ely, M., Vinz, R., Dowing, M., & Azul, M. (1997). *On writing qualitative research: Living by words*: Routledge/Falmer.
- Epstein, L.H., Robinson, J.L., Temple, J.L., Roemmich, J.N., Marusewski, A.L., & Nadbrzuch, R.L. (2009). Variety influences habituation of motivated behavior for food and energy intake in children. *American Journal of Clinical Nutrition*, 89(3), 746-754.
- Fairclough, N. (1992). *Discourse and social change*. Cambridge: Polity Press.
- Feinstein, A.H., Hinskton, T.S., & Erdem, M. (2002). Exploring the effects of music atmospherics on menu item selection. *Journal of Foodservice Business Research*, 5(4), 3.
- Ferguson, E. (1992). *Engineering and the mind's eye*. Cambridge: MIT Press.
- Finch, L., & Lewis, J. (2003). Focus groups. In J. Ritchie & J. Lewis (Eds.), *Qualitative research practice. A guide for social science students and researchers*. London: Sage Publications.

- Finkelstein, J. (1989). *Dining out: A sociology of modern manners*. Cambridge: Polity.
- Fisher, T., & Mottram, J. (2006). *Researching the Research Culture in Art and Design: The Art and Design Intex to Thesis*. Paper presented at the Design Research Society International Conference, Lisbon.
- Foddy, W. (1993). *Constructing questions for interviews and questionnaires. Theory and practice in social research*. Cambridge UK: Cambridge University Press.
- Fowler, F.J. Jr. (2002). *Survey research methods* (3rd ed. Vol. 1). Thousand Oaks: Sage Publications
- Frank, K.A. (Ed.). (2002). *Food + Architecture*. London: Architectural Design.
- Frascara, J. (2002). *Design and the social sciences: making connections*. New York: Taylor and Francis Ltd.
- Friedman, K. (2000). *Creating design knowledge: from research into practice*. Paper presented at the IDATER 2000 Conference, Loughborough.
- Frijda, N.H. (1986). *The emotions*. Cambridge: Cambridge University Press.
- Fronzizi, R. (1971). *What is value?* LaSelle, IL: Open Court.
- Gains, N. (1994). The repertory grid approach. In H. J. H. MacFie & D. M. H. Thomson (Eds.), *Measurement of food preferences* (pp. 51-76). London: Blackie Academic & Professional.
- Gale, B.T. (1994). *Managing customer value*. New York: Free Press.
- Garcia, R., & Calantone, R. (2002). A critical look at technological innovation typology and innovativeness. *The Journal of Product Innovation Management*, 19, 110-132.
- Gary, D., Brown, S., & Macanuso, J. (2010). *Gamestorming. A playbook for innovators, rule-breakers, and changemakers*. Sebastopol, CA.: O'Reilly.
- Gaver, W, Dune, T, & Pacenti, E. (1999). Design: cultural probes. *ACM Interactions*, 6(1), 22-29.
- Gaver, W., Boucher, A., Pennington, S., & Walker, B. (2004). Cultural probes and the value of uncertainty. *Interactions*, 11(5), 53-56.
- Gaver, W., Dunne, T., & Pacenti, E. (1999). Cultural probes. *Interactions*, 6(1), 21-29.
- Gee, J.P. (1985). The narrativization of experience in the oral style. *Journal of Education*, 167(1), 9-35.
- Gee, J.P. (2005). *An introduction to discourse analysis. Theory and method*. (2nd ed.). New York: Routledge.
- Gero, J.S., & Kannengiesse, U. (2004). The situated function-behaviour-structure framework. *Design Studies*, 25, 373-391.
- Goel, V. (1995). *Sketches of thought*. Cambridge: MIT Press.
- Goldschmidt, G. (1991). The dialectics of sketching. *Creativity Research Journal*, 4(2), 123-143.
- Graeber, D. (2001). *Toward an anthropological theory of value: The false coin of our own dreams*. New York: Pelgrave.
- Graham, R.G. (2010a). Matrix analysis/Logical analysis. Retrieved 12/12/1011, from <http://onlineqda.hud.ac.uk/methodologies.php> - Matrix Analysis

- Graham, R.G. (2010b). Methodologies. Retrieved 12/12/2011, from <http://onlineqda.hud.ac.uk/methodologies.php>
- Graham, R.G. (2010c). Template analysis. Retrieved 12/10/2011, from <http://onlineqda.hud.ac.uk/methodologies.php> - Template analysis
- Gustafsson, I. B. (2004). Culinary arts and meal science - a new scientific research discipline. *Food Service Technology*, 4(1), 9-20.
- Gustafsson, I. B., Ostrom, A., Johansson, J., & Mossberg, L. (2006). The Five Aspects Meal Model: a tool for developing meal services in restaurants. *Journal of Foodservice*, 17(2), 84-93.
- Hansen, K.V., Jensen, Å., & Gustafsson, I.B. (Writers). (2005). The meal experiences of A la Carte restaurant customers [Article], *Scandinavian Journal of Hospitality & Tourism*: Routledge.
- Hansen, K.V., Jensen, Ø., & Gustafsson, I.B. (2004). Payment - an undervalued part of the meal experience? *Food Service Technology*, 4, 85-91.
- Hargadon, A., & Sutton, R.I. (1997). Technology brokering and innovation in a product development firm. . *Administrative Science Quarterly*, 42(716-749).
- Harnack, L., Steffen, L., Arnett, D. K., Gao, S. J., & Luepker, R. V. (2004). Accuracy of estimation of large food portions. *Journal of the American Dietetic Association*, 104(5), 804-806. doi: 10.1016/j.jada.2004.02.026
- Hassenzahl, M. (2004). Emotions can be quite ephemeral. We cannot design them. *Interactions*, 11(5), 46-48.
- Hekkert, P. (2006). Design aesthetics: Principles of Pleasure on Design. *Psychology Science*, 48(2), 157-172.
- Hekkert, P., Mostert, M, & Stompff, G. (2003). *Dancing with a machine: a cause of experience-driven design*. Paper presented at the Designing Pleasurable Products and Interfaces, Pittsburg, PA, USA.
- Hekkert, P., Snelders, D., & van Wieringen, P.C.W. (2003). 'Most advanced, yet acceptable': Typicality and novelty as joint predictors of aesthetic preference in industrial design. *British Journal of Psychology*, 94, 111-124.
- Hekkert, P., & Van Dijk, M. (2001). *Designing for context: foundations and applications of the ViP approach*. Paper presented at the Designing in Context Conference, Delft.
- Hendrik, N.J., Schifferstein, R. M., & Hekkert, P. (2004). Designing Consumer-Product Attachment. In D. McDonagh, P. Hekkert, J. van Erp & D. Gyr (Eds.), *Design and Emotions: The Experience of Everyday Things* (pp. 327-331). London: Taylor & Francis.
- Herrington, J.D. (1996). Effects of music in service environments: a field study. *Journal of Services Marketing*, 10(2).
- Heskett, J. (2002). *Toothpicks and logos: Design in everyday life*. New York: Oxford University Press.
- Hiles, D.R. (2008). Transparency. In L. Given (Ed.), *The SAGE encyclopedia of qualitative research methods* (pp. 891-893). Thousand Oaks, CA: SAGE Publications.
- Hiles, D.R., & Čermák, I. (2007). *Qualitative research: Transparency and narrative oriented inquiry*. Paper presented at the 10th European Congress of Psychology, Prague, CZ.
- Hoch, S. J., Bradlow, E. T., & Wansink, B. (1999). The variety of an assortment. *Marketing Science*, 18(4), 527-546.

- Holbrook, M.B. (Ed.). (1999). *Consumer value: A framework for analysis and research*. New York: Routledge.
- Holloway, I., & Wheeler, S. (1996). *Qualitative Research for Nurses*. Oxford: Blackwell Science.
- Holsti, O.R. (1968). Content analysis. In G. Lindzey & E. Aronson (Eds.), *The handbook of social psychology* (Vol. 2, pp. 596-692).
- Hutchings, J.B. (1977). The importance of the visual appearance of foods to the food processor and consumer. *Journal of Food Quality*, 1, 267-278.
- Hutchings, J.B. (1994). *Food colour and appearance*. Colmworth, Bedford: Blackie Academic & Professional.
- Hutchings, J.B., & Lillford, P.J. (1988). The perception of food texture - the philosophy of the breakdown path. *Journal of Texture Studies*, 19, 103-115.
- Iacucci, G., Kuutti, K., & Ranta, M. (2000). *On the move with magic thing: Role playing in concept design of mobile services and devices*. Paper presented at the 3rd Conference on Designing interactive Systems: Processes, Practices, Methods, and Techniques, Helsinki University of Technology.
- Isaacs, W. (1994). Basic components of a dialogue session. In P. Senge, R. Ross, B. Smith, C. Roberts & A. Kleiner (Eds.), *The fifth discipline fieldbook* (pp. 377-379). New York: Doubleday.
- Jaworski, A., & Coupland, N. (1999). *The discourse reader*. London: Routledge.
- Jegou, F., Verganti, R., Marchesi, A., Simonelli, G., & Dell'Era, C. (2006). *Design driven toolbox: A handbook to support companies in radical product innovation*. Brussels: EVAN European Value Network.
- Johnson, M. (1991). Knowing through the body. *Philosophical Psychology*, 4(1), 3-18.
- Johnson, M. (2007a). *The meaning of the body*. Chicago: The University of Chicago Press.
- Johnson, M. (2007b). 'The stone that was cast out shall become the cornersone': the bodily aesthetics of human meaning. *Journal of Visual Art Practice*, 6(2), 89/103.
- Jones, J.C. (1970). *Design methods* (2nd ed.). London: David Fulton Publishers.
- Jones, J.C. (1991). *Designing designing*. London: Architecture design and technology press.
- Jones, J.C., & Jacobs, D. (1998). PhD research in design. *Design Studies*, 19(1), 5-7.
- Jonsson, P., & Knutsson, H. (2009). Management control of a meal experience: comments on the Five Aspects Meal Model. *Journal of Foodservice*, 20(4), 181-188.
- Jordan, P.W. (1999). Pleasure with products: Human factors for body, mind and soul. In W. S. Green & P. W. Jordan (Eds.), *Human factors in product design: Current practice and future trends* (pp. 206-217). Taylor and Francis: London.
- Kahmann, R., & Henze, L. (2002). Mapping the user-product relationship (in product design). In W. Green & P. Jordan (Eds.), *Pleasure with products: beyond usability* (pp. 297-306). New York: Taylor and Francis Ltd.
- Kahn, B.E., & Wansink, B. (2004). The influence of assortment structure on perceived variety and consumption quantities. *Journal of Consumer research*, 3, 519-533.
- Kelly, T. (2001). *The art of innovation*. New York: Currency.
- Kessler, E., Bierly, P., & Gopalakrishnan, S. (2000). Internal vs. external learning in new prod-

- uct development effects on speed, costs and competitive advantage. *R&D Management*, 30(2), 213-223.
- Khong, C. (2000). *A review of applied ergonomics techniques adopted by product designers*. Paper presented at the 4th Asia Pacific Conference on Computer Human Interaction (APCHI 2000), Singapore.
- King, N. (2004). Using templates analysis in the thematic analysis of text. In C. Cassell & G. Symon (Eds.), *Essential guide to qualitative methods in organizational research*. London: Sage.
- King, S., Conely, M., Latimer, B., & Ferrari, D. (1989). *Co-Design: A Process of Design Participation*. New York: Van Nostrand Reinhold.
- Klein, M., & Lu, S.C-Y. (1990). Conflict resolution in cooperative design. *International Journal for Artificial Intelligence in Engineering*, 4(4), 168-180.
- Kosslyn, S. (2003). Visual mental imagery, a case study interdisciplinary research. In F. Kessel, P. Rossenfield & N. Anderson (Eds.), *Expanding the boundaries of health and social science: case studies in interdisciplinary innovation*. (pp. 122-146). Oxford: Oxford University Press.
- Kotabe, M., & Swan, S. (1995). The role of strategic alliances in high-technology new product development. *Strategic Management Journal*, 16, 621-636.
- Kotler, P. (1973). Atmospherics as a marketing tool. *Journal of Retailing*, 49(4), 48.
- Kracauer, S. (1952). The challenge of qualitative content analysis. *Public Opinion Quarterly*, 16, 631-642.
- Kramer, A., & Szczesniak, A.S. (1973). *Texture measurement of foods*. Dordrecht, Boston: D Reidel.
- Krider, R.E., Raghbir, P., & Krishna, A. (2001). Pizzas: pi or square? Psycho-physical biases in area comparisons. *Marketing Science*, 20(4), 405-425.
- Krippendorf, K. (2000). On the essential context of artifacts or on the preposition that 'design is making sense (of things)'. In V. Margolin & R. Buchanan (Eds.), *The ideas of design* (pp. 156-184). Cambridge: MIT Press.
- Krippendorf, K. (2006). *The semantic turn. A new foundation for design*. Boca Raton: Taylor & Francis.
- Krippendorf, K., & Butter, R. (1984). Product semantics: Exploring the symbolic qualities of form. *Innovation*(Spring Issue), 4-9.
- Krippendorf, K., & Reinhart, B. (Eds.). (1989). *Product semantics, design issues*. (Vol. 5(2)).
- Krueger, R.A. (1994). *Focus groups. A practical guide for applied research*. (2nd ed.). Thousand Oaks: Sage Publications.
- Krueger, R.A., & Casey, M.A. (2000). *Focus groups. A practical guide for applied research*. (3rd ed.). Thousand Oaks: Sage Publications.
- Kumar, R. (2005). *Research methodology. A step-by-step guide for beginners*. (2nd ed.). London: SAGE Publications Ltd.
- Kvale, S. (1996). *An Introduction to qualitative research interviewing*. Thousand Oaks, CA: Sage.
- Lakoff, G., & Johnson, M. (1980). *Metaphors we live by*. Chicago: The University of Chicago Press.

- Lakoff, G., & Johnson, M. (1999). *Philosophy in the flesh. The embodied mind and its challenge to western thought*. New York: Basic Books.
- Langrish, J.Z. (2006). *The wonder of change: where do new things come from and how do they get there?* Paper presented at the Wonder Ground DRS, Lisbon.
- Lapadat, J.C., & Lindsay, A.C. (1999). Transcription in research and practice: from standardization of technique to interpretative positionings. *Qualitative Inquiry*, 5, 64-86.
- Lashley, C., Morrison, A., & Randall, S. (2004). My most memorable meal ever! Hospitality as an emotional experience. In D. Sloan (Ed.), *Culinary taste, consumer behaviour in the international restaurant sector* (pp. 165-184). Oxford: Elsevier Butterworth Heinemann.
- Legard, R., Keegan, J., & Ward, K. (2003). In-depth interviews. In J. Ritchie & J. Lewis (Eds.), *Qualitative research practice. A guide for social science students and researchers*. (pp. 139-169). London: Sage Publications.
- Lenrow, P.B. (1966). Use of metaphors in facilitating constructive behaviour change. *Psychotherapy: Theory, Research and Practice*, 3, 145-148.
- Levy, R.M. (1995). Visualization of urban alternatives. *Environment and Planning B: Planning and Design*, 22(3), 343 – 358.
- Levy, S.J. (1959). Symbols for Sale. *Harvard Business Review*, 37(July-August), 117-124.
- Liem, A., & Sanders, E. B. N. (2011). The impact of human-centered design workshop in strategic design projects. In M. Kurosu (Ed.), *Human centered design, HCII 2011, LNCS 6776* (pp. 110-119): Springer.
- Lojacomio, G., & Zaccal, G. (2004). The evolution of the design-inspired enterprise. *Sloan Management Review*, 45(Spring), 75-79.
- Lorenz, C. (1990). *The design dimension: the new competitive weapon for product strategy & global marketing*. Oxford: Basil Blackwell Ltd.
- Lyddon, W.J., Alison, L.C., & Sparks, C.L. (2001). Metaphor and change in counseling. *Journal of Counseling and Development*, 79.
- Macht, M., Meininger, J., & Roth, J. (2005). The pleasure of eating: a qualitative analysis. *Journal of Happiness Studies*, 6(2), 137-160.
- Maffei, S., & Parini, B. (2010). *FoodMood*. Milan: Electa.
- Martin, B., & Hanington, B. (2012). *Universal methods of design. 100 ways to research complex problems, develop innovative ideas, and design effective solutions*. Beverly, MA: Rockport.
- Martin, R. (1973). *International dictionary of food and cooking*. London: Constable.
- McCarthy, J., & Wright, P. (2004). Technology as experience. *Interactions*, 11(5), 42-43.
- McClure, W. (1997). *The rural town: Designing for growth and sustainability*. Moscow, ID: University of Idaho Center for Business Development and Research.
- McDonagh-Philp, D., & Bruseberg, A. (2000, September 11-13). *The use of focus groups in design research: A literature review*. Paper presented at the CoDesigning, Coventry.
- McGown, A., Green, G., & Rodgers, P. (1998). Visible ideas: information patterns of conceptual sketch activity. *Design Studies*, 19(4), 432-453.
- Meiselman, H. L. (2000). The Meal: an integrative summary. In H. L. Meiselman (Ed.), *Dimensions of the Meal. The science, culture, business, and art of eating*. Gaithersburg,

Maryland: Aspen Publication.

- Meiselman, H.L. (1996). The contextual basis for food acceptance, food choice and food intake: The food, the situation and the individual. In H. L. Meiselman & H. J. H. MacFie (Eds.), *Food choice, food acceptance and consumption*. (pp. 239-263). London: Blackie Academic Publications.
- Meiselman, H.L., Hirsch, E.S., & Popper, R.D. (1988). Sensory, hedonic and situational factors in food acceptance and consumption. In D. M. H. Thomson (Ed.), *Food acceptability* (pp. 77-87). London: Elsevier Applied Science.
- Mercer, N. (2000). *Words and minds. How we use language to think together*. London: Routledge.
- Merchant, K.M., & van der Stede, W. (2007). *Management control system*. (2nd ed.). Essex: Person Education.
- Merleay-Ponty, M. (1989). *Phenomenology of perception* (C. Smith, Trans.). London: Routledge.
- Meyerson, D.E. (1991). Acknowledging and uncovering ambiguities in culture. In P. J. Frost, L. F. Moore, M. R. Louis, C. C. Lundberg & J. Martin (Eds.), *Reframing organizational culture*. (Vol. 1, pp. 254-270). Thousand Oaks, CA: Sage.
- Michalko, M. (2006). *Thinkertoys. A handbook of creative-thinking techniques*. (2nd. ed.). New York: Ten Speed Press.
- Miles, M.B., & Huberman, A.M. (1984). *Qualitative data analysis. A sourcebook of new methods*. Newbury Park: SAGE Publications.
- Millson, M.R, Raj, S.P, & Wilemon, D. (1996). Strategic partnering for developing new products. *Research Technology Management*, 39(3), 41-49.
- Mitchell, R., Woodhouse, A., & Heptinstall, T. (2012, 28-29 June 2012). *Why use design philosophy in culinary arts education?* Paper presented at the International Conference on Designing Food and Designing for Food, London.
- Monö, R. (1997). *Designing for product understanding; the aesthetics of design from a semi-otic approach*. Liber, Stockholm: Sweden.
- Montagne, P. (1961). *Larousse gastronomique*. London: Paul Hamlyn.
- Morgan, D.L. (1998). *The Focus Group Guidebook* (Vol. 1). Thousand Oaks: Sage publications.
- Murcott, A. (1982). On the social significance of the "cooked dinner" in South Wales. *Social Science Information Sur Les Sciences Sociales*, 21(4-5), 677-696.
- Murcott, A. (1983). It's a pleasure to cook for him: Food, mealtimes and gender in some South Wales households. In E. Gamarnikow (Ed.), *The public and the private* (pp. 78-90). Portsmouth, NH: Heinemann.
- Murcott, A. (1986). Opening the "black box": Food, eating and household relationships. *Sosiaalilaaketieteellinen Aikakauslehti*, 23(2), 85-92.
- Nelessen, A.C. (1994). *Visions for a new american dream*. Chicago: Planners PRes.
- Newman, I., & Benz, C.R. (1998). *Qualitative-quantitative research methodology: Exploring the interactive continuum*. Carbondale: Southern Illinois University Press.
- Newman, J.M. (2000). Chinese meals. In H. L. Meiselman (Ed.), *Dimensions of the meal. The science, culture, business and art of eating*. Gaithersburg, Maryland: Aspen Publication.

- Newman, M., Smart, C., & Vertinsky, I. (1989). Occupational role dimensions: the profession of management accounting. *British Accounting Review*, 21, 127-140.
- Norman, D. (1988). *The design of everyday things*. New York: Basic Books.
- Norman, D. A. (2004). *Emotional Design. Perché' amiamo (o odiamo) gli oggetti della vita quotidiana*. Milano: Apogeo.
- Norman, D.A. (1998). *The Invisible Computer: why good products can fail, the personal computer is so complex, and information appliances are the solution*. Cambridge, MA: MIT Press.
- Norman, D.A. (2002). Emotions and design: Attractive things work better. *Interactions*, 9(4), 36-42.
- Norman, D.A. (2004). *Emotional design. Why we love (or hate) everyday things*. New York: Basic Books.
- Norman, D.A., & Draper, S.W. (1986). *User centered system design: New perspectives on human-computer interaction*. Mahwah, NJ: Lawrence Erlbaum Associates.
- Norman, D.A., & Verganti, R. (2012). *Incremental and radical innovation: Design research versus technology and meaning change*. Retrieved from http://www.ind.org/dn.mss/incremental_and_radi.html
- Oakes, S. (2000). The influence of the musicscape within service environments. *Journal of Services Marketing*, 14(7), 539-556.
- Orel, T. (1995). Designing self diagnostic, self cure, self enhancing and self fashioning devices. In R. Buchanan & V. Margolin (Eds.), *Discovering design: Exploring in design studies* (pp. 77-104). Chicago: University of Chicago Press.
- Ortony, A. (1975). Why metaphors are necessary and not just nice. *Educational Theory*, 25, 45-53.
- Ortony, A. (1993). *Metaphor and thought* (2nd ed.). Cambridge, UK: Cambridge University Press.
- Ortony, A., Norman, D.A., & Reville, W. (2005). The role of affect and proto-affect in effective functioning. In J. M. Fellous & M. A. Arbib (Eds.), *Who needs emotions? The brain meets the machine*. New York: Oxford University Press.
- Osborn, A.F. (1953). *Applied Imagination. Principles and Procedures of Creative Problem-Solving*. Hadley, Massachusetts: Creative Education Foundation Press.
- Osgood, C.E., Succi, G.J., & Tannenbau, P.H. (1957). *The measurement of meaning*. Urbana, IL: University of Illinois Press.
- Overbeeke, C., & Hekkert, P. (1999). *Proceedings of the First International Conference on Design & Emotion*. Delft, Netherlands: Department of Industrial Design, Faculty of Industrial Design Engineering, Delft University of Technology.
- Overby, J.W., Woodruff, R.B., & Gardial, S.F. (2005). The influence of culture upon consumer's desired value perception: A research agenda. *Marketing Theory*, 5(2), 139-163.
- Oxman, R. (2002). The thinking eye: visual recognition in design emergence. *Design Studies*, 23(2), 135-164.
- Oxman, Rivka. (2002). The thinking eye: visual re-cognition in design emergence. *Design Studies*, 23(2), 135-164.
- Palus, C. J., & Drath, W. (2001). Putting something in the middle: an approach to dialogue.

Reflections, 3(2).

- Palus, C. J., & Horth, D.M. (2002). *The leader's edge: six creative competencies for navigating complex challenges*. San Francisco: Jossey-Bass.
- Palus, C. J., & Horth, D.M. (2010). *Visual Explorer. Facilitator's guide*: Center for Creative Leadership.
- Patton, M.Q. (1990). *Qualitative research and evaluation methods* (2nd ed.). Thousand Oaks, CA: Sage.
- Patton, M.Q. (2002). *Qualitative research and evaluation methods* (3rd ed.). Thousand Oaks, CA: Sage.
- Pedgley, O. (2009). Influence of stakeholders on industrial design materials and manufacturing selection. *International Journal of Design, 3(1)*, 1-15.
- Pedgley, O., & Wormald, P. (2007). Integration of design projects within a Ph.D. *Design Issues, 23(2)*, 70-85.
- Pettersson, R. (1989). *Visuals for information: research and practice*. New Jersey: Englewood Cliffs-Educational Technology Publications.
- Pierson, B.J., Reeve, W.G., & Creed, P.G. (1995). 'The quality experience' of the food service industry. *Food Quality & Preference, 6(3)*, 209-213.
- Prättälä, R. (2000). North European meals: Observations from Denmark, Finland, Norway, and Sweden. In H. L. Meiselman (Ed.), *Dimensions of the meal. The science, culture, business and art of eating*. (pp. 191-201). Gaithersburg, Maryland: Aspen Publication.
- Rabinow, P., & Sullivan, W.M. (1987). *Interpretive social science: A second look*. Berkeley: University of California Press.
- Raghubir, P., & Krishna, A. (1999). Vital dimensions in volume perception: Can the eye fool the stomach? *Journal of Marketing Research, 36(3)*, 313-326.
- Rassam, C. (1995). *Design and corporate success*. Cambridge: University Press.
- Redstorm, J. (2006). Towards user design? On the shift from object to user as the subject of design. *Design Studies, 27(2)*, 123-137.
- Riessman, C.K. (1993). *Narrative analysis*. (Vol. 30). London: Sage Publications.
- Riessman, C.K. (2005). Narrative analysis. *Narrative, memory & everyday life* (pp. 1-7). Huddersfield: University of Huddersfield.
- Ritchie, J., Lewis, J., & Elam, G. (2003). Designing and selecting samples. In J. Ritchie & J. Lewis (Eds.), *Qualitative research practice. A guide for social science students and researchers* (pp. 77-108). London: SAGE Publications.
- Ritchie, J., Spencer, L., & O'Connor, W. (2003). Carrying out qualitative analysis. In J. Ritchie & J. Lewis (Eds.), *Qualitative research practice. A guide for social students and researchers*. (pp. 219-262). London: SAGE Publications.
- Ritsert, J. (1972). *Inhaltsanalyse und ideologiekritik. Ein versuch uber kritische sozialforschung*. Frankfurt: Athenäum.
- Robinson, K. (2010). *The element*. London: Penguin Books.
- Rosch, E. (2002). Principles of categorization. In D. Levitin (Ed.), *Foundations of cognitive psychology* (pp. 251-269). Cambridge: MIT Press.

- Rubin, H.J., & Rubin, I.S. (1995). *Qualitative interviewing: The art of hearing data.*: Sage.
- Ryan, G.W., & Bernard, H.R. (2000). Data management and analysis methods. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (2nd ed., pp. 769-802): Sage.
- Salvador, T., & Sato, S. (1998). *Focus troupe: Mini workshop on using drama to create common context for new product concept end-user evaluations*. Paper presented at the Participatory Design Conference, Seattle.
- Sandberg, B. (2011). *Managing and marketing radical innovations*. New York: Routledge.
- Sanders, E.B.N. (1992). Converging perspectives: product development research for the 1990's. *Design Management Journal*, 3(4), 49-54.
- Sanders, E.B.N. (1999). *Postdesign and the participatory culture*. Paper presented at the Useful and Critical: the Position of Research in Design, Tuusula, Finland. University of Art and Design Helsinki (UIAH).
- Sanders, E.B.N. (2000). Generative tools for CoDesigning. In K. Ball & Woodcock (Eds.), *Collaborative Design*. London: Springer-Verlag.
- Sanders, E.B.N. (2001). *Virtuosos of the experience domain*. Paper presented at the IDSA Education Conference, Boston.
- Sanders, E.B.N. (2002). From user-centered to participatory design approaches. In J. Frascara (Ed.), *Design and the social sciences*. Taylor & Francis Books Limited.
- Sanders, E.B.N., Brandt, E., & Binder, T. (2010). *A framework for organizing the tools and techniques of participatory design*. Paper presented at the PDC 2010, Sydney, Australia.
- Sanders, E.B.N., & Stappers, P.J. (2008). Co-creation and the new landscapes of design. *CoDesign*, 4(1), 5-18.
- Sanders, E.B.N., & Stappers, P.J. (2012). *Convivial toolbox: Generative research for the front end of design*. Amsterdam: BIS Publishers.
- Sanders, E.B.N., & Westerlund, B. (2011). *Experiencing, exploring and experimenting in and with Co-Design spaces*. Paper presented at the Nordic Design Research Conference 2011, Helsinki.
- Sanders, E.B.N., & William, C.T. (2001). Harnesting people's creativity: Ideation and expression through visual communication. . In J. Langford & D. McDonagh-Philp (Eds.), *Focus Groups: Supportive Effective Product Development*. London: Taylor and Francis.
- Sanoff, H. (1991). *Visual research methods in design*. New York: Van Nostrand Reinhold.
- Sato, S., & Salvador, T. (1999). Playacting and focus troupes: Theater techniques for creating quick, intense, immersive, and engaging focus group sessions. *Interactions*, September-October, 35-41.
- Scanlon, J. (2005). Steve Jobs. *I.D.*, 52.
- Schafheitle, J. (2000). Meal design: a dialogue with four acclaimed chefs. In H. L. Meiselman (Ed.), *Dimensions of the meal. The science, culture, business and art of eating*. (pp. 270-310). Gaithersburg, Maryland: Aspen Publication.
- Schmitt, B.H. (1999). *Experiential marketing: How to get customers to sense, feel, think, act and relate to your company and brands*. New York: Free Press.
- Schon, D.A. (1995). *The reflective practitioner: how professionals think in action*. London: Aldershot.

- Schuman, H., & Presser, S. (1977). Question wording as an independent variable in survey analysis. *Sociological Methods and Research*, 6, 27-46.
- Schutz, H.G. (1995). Eating situations, food appropriateness and consumption. In M. Marriott (Ed.), *Not eating enough* (pp. 341-359). Washington DC: National Academy Press.
- Schwarz, N., & Clore, G.L. (1983). Mood, misattribution and judgments of well-being: Informative and directive functions of affective states. *Journal of Personality and Social Psychology*, 45(3), 513-523.
- Seybold, P.B. (2006). *Outside Innovation: How your customers will Co-Design your company's future*. New York, NY: Collins.
- Sherwin, D. (2010). *Creative workshop. 80 challenges to sharpen your design skills*. Cincinnati, OH: HOW Books.
- Sheth, J.S., Newman, B.I., & Gross, B.L. (1991). Why we buy what we buy: a theory of consumption values. *Journal of Business Research*, 22, 159-170.
- Shneiderman, B. (2004). Design for fun. How to make user interfaces more fun. *ACM Interactions*, 11 (5 Sep/Oct), 48-50.
- Singer, D., & Hunter, M. (1999). The experience of premature menopause: a thematic discourse analysis. *Journal of Reproductive and Infant Psychology*, 17, 63-81.
- Siu, K.W.M. (2003). Users' creative responses and designers' roles. *Design Issues*, 19(2), 64-73.
- Slawson, D. L., & Eck, L. H. (1997). Intense practice enhances accuracy of portion size estimation of amorphous foods. *Journal of the American Dietetic Association*, 97(3), 295-297.
- Snape, D., & Spencer, L. (2003). The foundations of qualitative research. In J. Ritchie & J. Lewis (Eds.), *Qualitative research practice. A guide for social science students and researchers*. London: Sage.
- Spencer, L., Ritchie, J., & William, O. (2003). Analysis: Practices, principles and processes. In J. Ritchie & J. Lewis (Eds.), *Qualitative research practice. A guide for social science students and researchers*. (pp. 199-218). London: Sage.
- Stappers, P. J. (2006). Creative connections: user, designer, context, and tools. *Personal and Ubiquitous Computing*, 10(2-3), 119-149.
- Stappers, P. J., & Sanders, E. B. N. (2003). Generative tools for context mapping: tuning the tools. In D. McDonagh, P. Hekkert, J. van Erp & D. Gyi (Eds.), *Design and emotion: The experience of everyday things*. (pp. 77-81). London: Taylor and Francis.
- Steward, D.W., & Shamdasani, P.N. (1990). *Focus groups* (Vol. 20). Newbury Park: Sage Publications.
- Strauss, A.L., & Corbin, J. (1998). *Basics of qualitative research: Grounded theory procedures and techniques*. Thousand Oaks, CA: Sage.
- Stummerer, S., & Hablesreiter, M. (2010). *Food Design XL*. Wien: SpringerWienNewYork.
- Styler, C., & Lazarus, D. (2006). *Working the plate. The art of food presentation*. : John Wiley & Sons.
- Sweet, F. (1999). *Frog: Form follows emotion*. London: Thames and Hudson.
- Szita, J. (2009). Everyone's an Expert. *Frame*, 70, 108-111.

- Tang, H. (2002). *Inter-linkages in the design process: a holistic view toward design knowledge and sketches*. Paper presented at the Common Ground: Design Research Society International Conference, London.
- Taylor, G.W., & Ussher, J.M. (2001). Making sense of S&M: a discourse analytic account. *Sexualities, 4*, 293-314.
- Tesch, R. (1990). *Qualitative research: analysis types and software tools*. Lewes: Falmer Press.
- Titscher, S., Meyer, M., Wodak, R., & Vetter, E. (2000). *Methods of text and discourse analysis*. London: SAGE Publications.
- Tovey, M. (1989). Drawing and CAD in industrial design. *Design Studies, 10*(1), 24-39.
- Trice, H.M., & Beyer, J.M. (1993). *The cultures of work organizations*. Englewood Cliff, NJ: Prentice Hall.
- Tuckett, A.G. (2005). Applying thematic analysis theory to practice: a researcher's experience. *Contemporary Nurse, 19*, 75-87.
- Turley, L.W., & Milliman, R.E. (2000). Atmospheric effects on shopping behavior: A review of the experimental evidence. *Journal of Business Research, 49*(2), 193-211.
- Ullman, M. (1996). *Appreciating dreams: a group approach*. Thousand Oaks, CA: Sage Publications.
- Van Boven, L. (2005). Experientialism, materialism, and the pursuit of happiness. *Review of General Psychology, 9*(2), 132-142.
- Van Boven, L., Campbell, M.C., & Gilovich, T. (2008). *Social costs of materialism: On stereotypes and impressions of materialistic versus experiential pursuits*. Paper presented at the Conference for Society for Consumer Psychology, New Orleans.
- Van Maanen, J. (1983). *Qualitative Methodology*. London: Sage.
- Verganti, R. (2003). Design as Brokering of Languages. The Role of Designers in the Innovation Strategy of Italian Firms. *Design Management Journal, 14*(3), 34-42.
- Verganti, R. (2006). Innovating through design. *Harvard Business Review, 84*(12), 114-122.
- Verganti, R. (2008). Design, meanings, and radical innovation: A metamodel and a research agenda. *Journal of Product Innovation Management, 25*(5), 436-456.
- Verganti, R. (2009). *Design-Driven Innovation. Changing the rules of competition by radically innovating what things mean*. Boston, Massachusetts: Harvard Business Press.
- Veryzer, R.W., & Borja de Mozota, B. (2005). The impact of user-oriented design on new product development: An examination of fundamental relationship. *Journal of Product Innovation Management, 22*, 128-143.
- Visser, F.S., Stappers, P.J., & van der Lugt, R. (2005). Contextmapping: experiences from practice. *CoDesign, 1*(2), 119-149.
- Visser, Froukje Sleswijk, Stappers, Pieter Jan, van der Lugt, Remko, & Sanders, Elizabeth B. N. (2005). Contextmapping: experiences from practice. *CoDesign, 1*, 119-149.
- Vogelzang, M. (2008). *Eat Love*. Amsterdam: BIS Publishers.
- von Hippel, E. (2005). *Democratization innovation*. Cambridge, MA: MIT Press.
- Wall, E.A., & Berry, L.L. (2007). The combined effects of the physical environment and employee behaviour on consumer perception of restaurant service quality. *Cornell*

hotel and Restaurant Administration Quarterly, 48, 59-69.

- Wansink, B. (1996). Can package size accelerate usage volume? *Journal of Marketing*, 60(3), 1-14.
- Wansink, B., & Kim, J. (2005). Bad popcorn in big buckets: portion size can influence intake as much as taste. *Journal of Nutrition Education and Behavior*, 37(5), 242-245.
- Wansink, B., Painter, J. E., & Lee, Y. K. (2006). The office candy dish: proximity's influence on estimated and actual consumption. *International Journal of Obesity*, 30(5), 871-875. doi: 10.1038/sj.ijo.0803217
- Wansink, B., & Van Ittersum, K. (2003). Bottoms up! The influence of elongation on pouring and consumption volume. *Journal of Consumer research*, 30(3), 455-463.
- Wansink, B., & van Ittersum, K. (2005). Shape of glass and amount of alcohol poured: comparative study of effect of practice and concentration. *British Medical Journal*, 331(7531), 1512-1514.
- Warde, A., & Martens, L. (2000). *Eating out: Social differentiation, consumption and pleasure*. New York: Cambridge Press.
- Weitzman, E.A. (2000). Software and qualitative research. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (2nd ed.). Thousand Oaks, CA: Sage.
- Wilson, G. (1989). Family food systems, preventive health and dietary change: a policy to increase the health divide. *Journal of Social Policy*, 18, 167-185.
- Wilson, S. (2003). The effect of music on perceived atmosphere and purchase intentions in a restaurant. *Psychology of Music*, 31, 93-113.
- Wodak, R. (1996). *Disorders of Discourse*. London: Longman.
- Zampollo, F., Kniffin, K.M., Wansink, B., & Shimizu, M. (2011). Food plating preferences of children: the importance of presentation on dessert for diversity. *Acta Paediatrica*, 101, 61-66.
- Zampollo, F., Wansink, B., Kniffin, K.M., Shimizu, M., & Omori, A. (2012). Looks good enough to eat: How food plating preferences differ across cultures and continents. *Cross Cultural Research*, 46(1), 31-49.
- Zeithaml, V.A. (1988). Consumer perceptions of price, quality, and value: a means-end model and synthesis of evidence. *Journal of Marketing*, 52(3), 2-22.

LIST OF FIGURES

page

- 9 *Figure 1: The 'hole in the knowledge' that this research is going to fill*
- 12 *Figure 2: 'Èspresso' by Ferran Adrià and Lavazza*
- 12 *Figure 3: Fruit Caviar by Ferran Adrià*
- 13 *Figure 4: Coca Cola bottle*
- 13 *Figure 5: Seasons by Nao Tamura*
- 14 *Figure 6: Restaurant in the Sky*
- 14 *Figure 7: Duvet restaurant, New York*
- 14 *Figure 8: Pringles*
- 14 *Figure 9: Cookie Cup by Luis Sardi for Lavazza*
- 15 *Figure 10: T-shirt packaging design by Prompt:\Design*
- 15 *Figure 11: T-shirt packaging design by Prompt:\Design*
- 16 *Figures 12, 13 and 14: Heston 70's feast. School dinner: luxury Spam fritters, gourmet ice-cream scoop of mash and bone narrow gravy, with oversized plate and cutlery*
- 16 *Figure 15, 16 and 17: Heston's Chocolate Factory feast. Lickable wallpaper*
- 17 *Figure 18 - 19: Campari Cyber Egg with Helium Balloon. Restaurant Combal.Zero by Davide Scabin*
- 18 *Figure 20, 21 and 22: Bling Bling by Marije Vogelzang*
- 25 *Figure 23: The three phases of the design process as by Osborn (1953)*
- 25 *Figure 24: Simple four-stage model of the design process. Source: adapted from Cross (2008, p. 30)*
- 26 *Figure 25: The stairway to creativity. Source: adapted from Baxter (1995, p. 62)*
- 33 *Figure 26: Metamorfosi by Artemide*
- 38 *Figure 27: Visualization of this research's interdisciplinarity*
- 48 *Figure 28: Traditional corkscrew.*
- 48 *Figure 29: Anna G. by Alessandro Mendini for Alessi*
- 49 *Figure 30: Citrus squeezer by Stefano Giovannoni for Alessi.*
- 49 *Figure 31: Nutcracker by Stefano Giovannoni for Alessi.*
- 49 *Figure 32: Egidio by Mattia Di Rosa for Alessi.*
- 49 *Figure 33: Family Follows Function by Alessi*
- 50 *Figure 34: Bookworm by Kartell.*
- 50 *Figure 35: iMac G3 by Apple*

- 55 *Figure 36: Basic Model of Product Emotions. Source: adapted from Desmet (2002) and Desmet and Hekkert (2002)*
- 56 *Figure 37: Te'ò, Alessi*
- 59 *Figure 38. The process of Design-Driven Innovation as research and its position relative to other phases of innovation. Source: adapted from Verganti (2009, p. 173)*
- 59 *Figure 39: The design process with location of Design-Driven Innovation (Verganti, 2009, p. 173), with addition of the division of the three phases: Fact Finding, Idea Finding and Solution Finding*
- 60 *Figure 40: Framework of Design-Driven Innovation. Source: adapted from Verganti (2003)*
- 64 *Figure 41: The Design Discourse Surrounding the Firm. Source: adapted from Verganti (2009, p. 144)*
- 75 *Figure 42: The design process with location of Design-Driven Innovation, as from (Verganti, 2009, p. 173) with addition of the division of the three phases of the design process and the five steps of DDI: Envision, Share, Connect, Select and Embody*
- 77 *Figure 43: Scenarios identified during a Design Direction Workshop convened by kitchen manufacturer Arthur Bonnet. Source: adapted from Verganti (2009, p. 182).*
- 78 *Figure 44: The four Tools described in Design Driven Toolbox (Jegou et al., 2006) and the relationship between the 5 activities of DDI and the three phases of the design process.*
- 81 *Figure 45: Methods that study what people Say, Do, and Make help access different levels of knowledge. Source: adapted from Sanders and Stappers (2012, p. 67)*
- 81 *Figure 46: Relationship between the 'what people do', what people say' and 'what people make' approaches and people's memories and dreams. Source: adapted from Sanders (2001)*
- 87 *Figure 47: Visual Explorer tool, letter size*
- 87 *Figure 48, 49 and 50: Examples of images from the Visual Explorer tool*
- 88 *Figure 51: the star model. Source: adapted from Palus and Horth (2002) and Ullman (1996)*
- 102 *Figure 52: A schematic representation of the factors influencing food choice. Source: adapted from Gains (1994)*
- 102 *Figure 53: Components of hedonic eating experiences. Source: adapted from Macht (2005)*
- 104 *Figure 54: Gains' representation of the factors influencing the eating experience showing its relationship with Macht et al. (2005) categorization.*
- 105 *Figure 55: Five Aspect Meal Model where the Management encompasses the other aspects (Gustafsson, 2004; Gustafsson et al., 2006)*
- 106 *Figure 56: Five Aspect Meal Model where the Atmosphere encompasses the other aspects (Edwards & Gustafsson, 2008a)*
- 107 *Figure 57: Gains' representation of the factors influencing the eating experience showing its relationship with the FAMM*
- 108 *Figure 58: Situational influences on eating. Source: adapted from Schtz (1995)*
- 108 *Figure 59: Gains' representation of the factors influencing the eating experience showing its relationship with Schuts' situational influences.*

- 109 *Figure 60: The eight interacting dimensions of eating and drinking episodes. Source: adapted from Bisogni (2007)*
- 109 *Figure 61: Gains' representation of the factors influencing the eating experience showing its relationship with Bisogni et al. eight dimensions*
- 110 *Figure 62: Factors influencing the eating experience. Source: adapted from Edwards (2000, p. 227). Added coloured categorization of Gains' context (green), consumer (purple) and food (yellow) aspects*
- 111 *Figure 63: The modified Kramer Circle. Source: adapted from Kramer and Szczesniak (1973)*
- 112 *Figure 64: Factors affecting total appearance. Source: adapted from Hutchings (1994, p. 34)*
- 113 *Figure 65: The sample and its appraisal: Source: adapted from Hutchings (1994, p. 151)*
- 144 *Figure 66: Components of Data Analysis: Interactive Model. Source: adapted from Miles and Huberman (1984, p. 23)*
- 148 *Figure 67: View from the Nvivo software showing the six main tree nodes: Companion, Environment, Food, More, Others, Service. The node 'Others' is open showing its sub-nodes. (Users Sample)*
- 150 *Figure 68: Example of a piece of one transcription after the conduction of the two steps Detection and Categorization; view from the Nvivo software*
- 171 *Figure 69: Picture 2070. Discussed in the quote above*
- 172 *Figure 70: Picture 2146. Discussed in the quote above*
- 173 *Figure 71: Picture 1012. Discussed in the quote above*
- 183 *Figure 72: representation of the positioning of the two chosen polarities and the resulting 4 scenarios to create*
- 189 *Figure 73. Themes map*

LIST OF TABLES

page:

- 94 **Table 2: The tools and techniques of Participatory Design by form ad purpose (Sanders, et al., 2010), with added preparation and idea finding categorization**
- 104 **Table 2: The Five Aspects Meal Model from the Department of Restaurant and Culinary Arts. Source: adapted from Gustafsson (2004).**
- 123 **Table 3: Division of sets of focus groups according to sample**
- 124 **Table 4. Structure of each day**
- 124 **Table 5: Questions asked in each session**
- 131 **Table 6: Users Sample: participants' topic of research and study**
- 133 **Table 7: Interpreters Sample: Participants' topics of research and study**
- 147 **Table 8: Different examples of initial coding taken from randomly selected extracts**
- 150 **Table 9: example of analysis of a few data extracts randomly selected**
- 153 **Table 10: Themes obtained analysing the data from the Users sample**
- 156 **Table 11: Themes obtained analysing the data from the Interpreters sample**
- 174 **Table 12: Similar but still significantly different themes**
- 174 **Table 13: Unique themes**
- 180 **Table 14: Workshop distribution of participants**
- 199 **Table 15: Final design ideas generated by the group of designers**

ACKNOWLEDGMENTS

The completion of this thesis would not have been possible without the help and support of a few crucial people.

I would like to thank Dr Brian Wansink for allowing me to visit the Food and Brand Lab, for making me part of his research team, and for allowing me to conduct research and publish my first two academic papers. Brian has been and still is for me a mentor and a friend, whose contagious enthusiasm for research and people fuelled the best, and most productive six months of my life. Thanks to him I became a better person and a better researcher.

A big acknowledgment goes to my supervisory team, Linden Reilly, Dr Dipti Bhagat, and Cathy Sullivan, for their help and support. I would like to thank in particular Ms Sullivan, whose thoroughness and consistency in delivering her notes have been highly influential to the development of this thesis.

And finally, my biggest *thank you* goes to my first supervisor Chris Smith. I would like to thank him for his continuous support and encouragement, not only with this thesis, but also in my development as a researcher. I have been humbled many times by the amount of trust he has given me, and for which I am deeply grateful. To him I owe all the academic experience I've accumulated in these years. Without him I just would not be the person I am today.



APPENDIX 1

Instructions for participants of focus groups

INSTRUCTIONS

The topic of my research is **Eating Design**. An eating event is any situation where there is a person interacting with an edible substance.

This focus group is going to create data that will allow the **creation of new meanings for the design of an eating event**. The data emerging from this focus group will be analysed and subsequently used in a workshop where designers, with the use of different techniques will transform them into new meanings. Such new meanings can then be used to design eating events with.

This Focus Group is divided into **five sessions**. Each session will last between 30 and 45 minutes, depending on the discussion that will emerge. There will be three sessions in the morning and two in the afternoon. There will be 15 minutes break between each session when you can have a coffee and a snack, you can chat and just take your mind off the topic of the discussion. Between the third and the fourth session there will be one hour lunch. The food will be brought in at 1pm.

The aim of each session is to create a dialogue between participants. In order to do that a technique called Visual Explorer will be used. Visual Explorer is a visual tool that can enhance thinking, communication and meaning-making. It has the ability to make the construction of new meanings easy.

The reason why you are here is because you are considered an 'expert' in one specific subject or discipline that is complementary to eating design. The choice of sample for this study is in fact based on the notion of 'Interpreters' (see Verganti's *Design-Driven Innovation*). Interpreters are expert on different subjects that can contribute to the creation of new meanings.

Each session develops on one question that will give you the topic of conversation. Each session has five steps: frame, browse, reflect, share and extend.

1. Frame:

The question is given (I will say it to you and you'll also have it on a handout) and each person thinks about the topic, and takes a few moments to write or reflect about his or her personal perspective on the question(s). These notes can include anything that's relevant to (you) — observations, answers, emotions, points of confusion, and so on.

These notes will be collected at the end of each session. Please do not talk during this part of the session.

2. Browse:

Browse the images until you find one that is about your answers or reactions to the question. The connection of the image to the question might be literal, rational, or emotional, or a hunch. You may not even know why you picked it at first. Keep the framing question in the back of your mind. Relax, browse and pick. Take your time. No talking. Pick up the picture you have chosen and take a sit. Choose ONE picture only.

3. Reflect:

Spend some time looking at your picture. Write down a few notes about what you see. What is it? What is happening? What is unknown or vague? Why were you drawn to this image? And last, after close attention to the image: How does the image connect to the framing question? Try to look beyond what you see in the picture.

Browsing and reflection should last 10 minutes.

4. Share:

The group (or sub-groups of 3-5) sits in a circle. One person at a time shares his or her image(s) as follows:

First: "Share the image and describe the image itself (forget about any connection to the question for a moment). What is it? What is happening? What do you notice?"

Second: "What connections do you make from the image to the question? How is the image a response to the question?" (Repeat these two steps for each image held by this person.)

Third: Each person in the group responds to the image offered by this first person. Each response may also have two parts: "What do you see in the image? Do you see the same things that other's see? What stands out to you? AND THEN: "What connections do you make from the image to the question?"

After the first person has shared their images around the group in this way, he or she thanks the group, and the conversation moves on to the next person and their image(s). Continue until everyone has shared their images.

Don't solve problems for each other. Don't give or ask for advice. Keep attention on the images, questions, and answers. Explore multiple perspectives and possible meanings.

You should allow 30 minutes for the discussion.

As you finish, 'make notes about insights from the conversation, including any shifts in perceptions, insights, or feelings about the topic'.

These notes will be collected at the end of each session.

5: Extend:

When everyone in the group has shared his image, you can use 5 more minutes to extend the conversation in whatever direction is important for the group.

APPENDIX 2

Consent form for all participants.

PARTICIPANT CONSENT FORM

Why do this study? – The researcher’s interest is Eating Design, or the design of an eating event. This focus group is testing a research method to be applied to the design of eating events. Data from this study will be tested further for their efficacy.

What will participation involve? - This research involves participating at five 45-min-long sessions. Sessions consists on a discussion mediate by the research tool Visual Explorer. Each session will be audio and video taped. There will be three sessions in the morning and two in the afternoon. There will be 15 minutes break between each session. Between the third and the fourth session there will be one hour break for lunch. Participants are given a separate Instruction Sheet where the structure of the sessions is explained step by step.

How long will participation take? – Participation will take from 9.00 to 15.00.

Who can take part to this research? – Research students from all departments of London Metropolitan University have been contacted asking to participate to this focus group. Five participants have been selected between those who have expressed interest in participating. Participants have been selected only on the base of the diversity of their subject of research.

How will information be handled? – Group discussions in each session will be transcribed and if interested, participants can have a copy of the transcript. The transcript will only be used by the researcher Francesca Zampollo and will form the basis of her PhD thesis, which will be assessed in order to gain the PhD degree. However the transcripts might also be used as a basis to write and publish articles in academic journals. Participants will be provided with a summary of findings and will be welcome to see the final thesis and/ or a copy of the articles before they are published.

Will information be kept private? - All information collected during the research will be strictly anonymised and all names changed. The location, staff and participants’ names and any other identifying factors will also be anonymised in any report or publication arising from the research. All relevant parties will have the opportunity to comment on any articles prior to the publication. All data will be kept in a secure location and the data protection act will be adhered to at all times.

Contact Information:

Francesca Zampollo
francesca.zampollo@gmail.com
07540190264

AS AN INFORMED PARTICIPANT OF THIS EXPERIMENT, I UNDERSTAND THAT:

- My participation is voluntary and I may cease to take part in this experiment at any time, without penalty.
- I understand the purpose of the study
- I am aware of what my participation involves.
- I am aware of and have discussed the implications of participating in the study including any harm or discomfort that I may experience
- All my questions about the study have been satisfactorily answered.
- I have been told that I will remain anonymous and that any individuals that I name will also remain anonymous or will be known by a pseudonym.
- I have been told that the information that I give will be used as part of a PhD project and will appear as a PhD thesis in university libraries. I have told that the information may also be used to write a book, articles or in future CPD training programs.
- I have been told that the focus group discussion will be recorded and transcribed. I have been told that I can read the transcription and make comments for the analysis.
- I have been told that the researcher will adhere to the data protection legislation.

I have read and understood the above, and give consent to participate:

Participant's Signature: _____

Date: _____

I have explained the above and answered all questions asked by the participant:

Researcher's Signature: _____

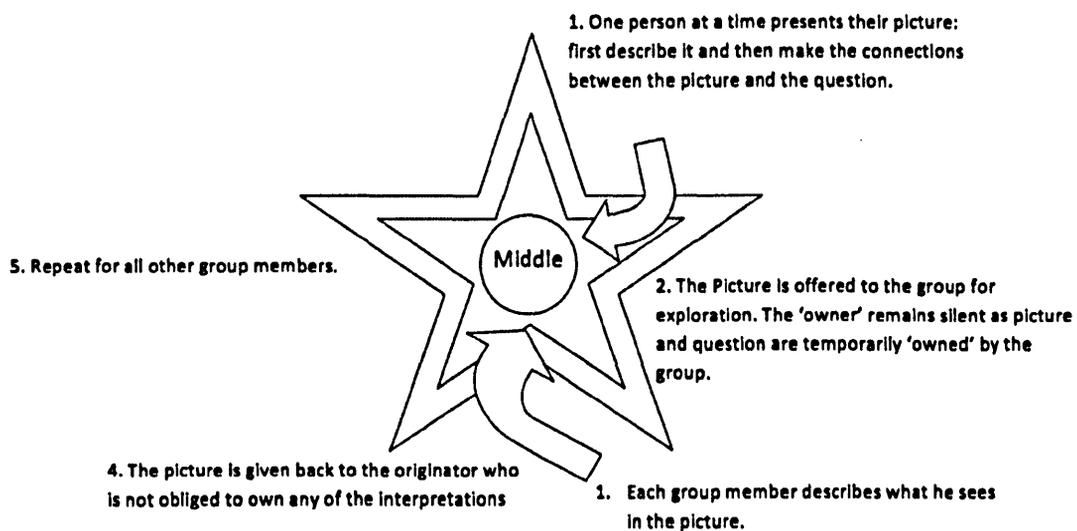
Date: _____

APPENDIX 3

The Star Model. Handout for all participants of focus groups.

THE STAR MODEL

DIALOGUE BY PUTTING SOMETHING IN THE MIDDLE



APPENDIX 4

Example of worksheet for focus groups. Question 1 for session 1.

SESSION 1

10.15 – 11.00

How would you define an ideal service? How would you characterize the ideal service staff of an eating situation?

1. Frame

Think about the question and take a few moments to write or reflect about your personal perspective on the question. These notes can include anything that's relevant to you — observations, answers, emotions, points of confusion, and so on.

3. Reflect

Write down a few notes about what you see. What is it? What is happening? What is unknown or vague? Why were you drawn to this image? And last, after close attention to the image: How does the image connect to the framing question? Try to look beyond what you see in the picture.

4. Share

As you finish make notes about concepts emerged in the conversation, including any shifts in perceptions, insights, or feelings about the topic.

APPENDIX 5

Data Analysis Study 1. Themes classification, users sample.

USERS SAMPLE – CLASSIFICATION

SERVICE

	Verbatim	Detection	Categorization	Classification
Connection with servers	And so I want someone to be able to interact with my feelings is that happening to me rather than sort of trying to control where I'm going.	interaction with server. create deep connection. no control from server.	support rather than control. deep (emotional) contact with servers.	(Reinforcing) Bond with others Tour guide role
	Well to me that picture in terms of a service represents like a total perfection. A perfection that is beyond a human ability. So that service would have like no personal sort of alignment with me you as well may get served by robbers in that sense sort of like... Because I want a connection with you know like a human being or it's... Yes so but it is like represents a total perfection.	service should be personal. connection with server. absolute perfection is not human.	interest in human/personal side of service	(Reinforcing) Bond with others
	And I think that for me it shows the close relation between – sometimes it happens then when you have like a close relation with your customer and like a friendship or this kind of thing. That's what I see here. It happens sometimes. They just pay attention [?? 0:19:14] talk to you and you talk to them and you feel like a special relation with them and you try to serve them like nice, a better way than you do because you like the way he treats you. So this is like maybe a customer and a waitress relationship or this kind of thing.	friendship-like service. real connection. interaction between two people/characters. politeness that runs both ways. friendship - interest in what the other has to say, interest in suggestions.	service becomes a conversation. trust. enjoying the other's company.	(Reinforcing) Bond with others
Equals	And when I'm dealt with equally when, by whoever's serving me so that I'm equal to them and they're equal to me then I couldn't be in a better situation.	server on the same level as customer. servers not being conceited/arrogant.	Equality between server and customer	(Reinforcing) Bond with others
Family	I mean for me it's important that it's done in the family, it's done at home, and this kind of thing. And in this case for me the family thing matters like more than just in the restaurant and having food there.	company matters more than anything else. attachment to family. wanting homely feelings. Being with family is more important than eating out, being in a restaurant.	With whom instead of where and what. People you love. Comfort of their company. People you know.	(Reinforcing) Bond with others
	And I think that this picture reminds me of having an ideal – food, in the sense of like the environment, with my close friends and family members in a nice countryside house at the fireplace and being served by them or whoever like was – being served by each other.	comfort from the environment. comfort from companions. serving each other	no interaction with strangers. no strangers around. familiar people, familiar environment. comfort.	Comfort and trouble free
Feeling at home	So in terms of service I'd just like to, I just... I think when I can feel totally at home then I can't hope for anything better than that.	Servers put at ease. knowing the servers and feeling comfortable	service create comfortable atmosphere.	Comfort and trouble free
	To me that picture would represent a very sort of personal oriented service and very caring. And because it's like an older woman that does something that she probably could do for a while not some like new skill but probably that she did like for ages. It's very sort of like this small soft comforting and caring service so like you become a part of their family almost when you go to a place. So whether you adapt to that so, yes.	personal relationship between server and customer. customer become part of the establishment. Sense of comfort. easiness	customer enters in a family and becomes part of it. sense of inclusion. support	(Reinforcing) Bond with others Comfort and trouble free

No interaction	yes I want to enjoy but I don't want to have to respond to the waiter.	no interaction with the waiter. attention is on companion, not on waiter. not having to ask for server's attention.	service is invisible, on the background	Invisible but Attentive service
Perfection	And, yes to be perfect with all the service I need.	service should be attentive, always ready.		Invisible but Attentive service
Servers are entertainers	it's pretty much the service must be fun and it must be an entertainment for the...	Servers are part of the entertainment.	servers should not only serve	Servers play an enhanced role
	But does make for good entertainment, I've done it myself and in situations where the whole aim is that you freak out or you distress the people that you're servicing and that's why they come.	shouldn't create a stressful situation. When causing distress still is calculated, still enjoyable. service can be the entertainment.	Service and level of entertainment shouldn't be overpowering. Attention of keeping the right level of atmosphere.	Servers play an enhanced role Invisible but Attentive service
	But that kind of virtually is a bit like and you can experience sometimes you can see that they can produce something amazing.	abilities of the server are entertaining.	unexpected entertainment	Servers play an enhanced role seeking the Unexpected
Servers are Entertainers	Add to the enjoyment	service influences the atmosphere. servers should genuinely enjoy what they do. positive emotions created by service produce enjoyment.	perceived real nice behaviour of servers makes the basis for enjoyment.	Genuine displayed emotions Servers play an enhanced role
	Not too much	And saying also the rollerblade I don't imagine a person serving me with that kind of action around when I'm eating.	not distractions from servers. too much is not always enjoyable	Invisible but Attentive service
	Unpredictability	For me one idea of an ideal service is that there is a sense of theatre and drama, of occasion. Of sense of anticipation that you'll know where you are and what you're going to... Well not necessarily where you are and what you're going to do but there's some sense of something that would be played out.	not knowing what is going to happen is intriguing. anticipation is thrilling. service can produce such entertainment.	service can be theatrical. unexpected actions Servers play an enhanced role seeking the Unexpected
Server's characteristics	Anonymous	In the same way that a waiter is anonymous if they were waiting? 2: Yes. So they've given up their own identity in a way just to serve the relationship rather than..	servers lose his personality to become the perfect server. servers should lose who they are to interpret a character. servers hide their personalities to play a role	Servers play an enhanced role

		<p>My picture is 2064 and it's a cow with its mother; or a calf with its mother. And I chose it because I suppose like within service you want someone to be attentive and to kind of provide for you.</p> <p>And I suppose with this the calf is getting provided for without really needing to kind of consider its needs. And its needs are being met just kind of as and when it needs them and it's just – it's kind of there on tap.</p> <p>And the mother is kind of looking over it. And it's like the mother's been kind of distracted by something but it doesn't want to disturb the calf's experience so the calf is oblivious to what's going on beyond its own needs. So it's kind of – the calf can just be relaxed and stuff because it's got somebody else to look over it.</p>	<p>attentiveness, anticipating clients' needs. the client doesn't know what he needs and doesn't have to worry about it. the server anticipates needs. service solves problems behind the scenes.</p>	<p>clients: complete abandonment into the experience, no need to worry about anything. flow. servers: silent management of every aspect. anticipate clients demands and prevent clients problems.</p>	<p>Invisible but Attentive service</p> <p>Letting go</p>
	Attentive	<p>We've all had waiters who you ask them for water and it doesn't come and so you're trying to attract their attention. And really the ideal waiter service for me is quite discreet; friendly, but discreet.</p>	<p>client shouldn't need to call the server. client shouldn't ask for anything. server shouldn't distract from the experience. interaction with servers is not part of the experience.</p>	<p>servers control the situation. no distraction from experience. service should prevent clients demands.</p>	<p>Invisible but Attentive service</p>
	Cheerful	<p>It feels comfortable but also when the others die she's feeling really sad. So maybe it won't be that comfortable when being served by someone who's really sad.</p>	<p>shouldn't display his personal emotions, should be cheerful. servers attitude influence clients' experience.</p>	<p>servers should contribute to positive atmosphere. servers should display positive facial expressions/emotions.</p>	<p>Servers play an enhanced role</p>
	Committed, enjoys	<p>What I thought was interesting was the possibility that the waiter might be married to the job. And in that respect it breeds contempt and you don't enjoy your job so much because you're committed to it every day. But that's an interesting observation.</p>	<p>servers committed to their job is visible to clients. clients appreciate servers commitment to their job. A server that really enjoys what he does contributes to client's enjoyment of the experience.</p>	<p>appreciation of visible skills and enjoyment</p>	<p>Genuine displayed emotions</p>
		<p>and they are really enjoying their job and they are better in their job too.</p>	<p>servers who enjoy what they are doing are perceived as being better (than others) at what they are doing.</p>	<p>perception of abilities depends on perception of enjoyment of their job.</p>	<p>Genuine displayed emotions</p>
	People oriented, caring	<p>And I guess I want support [?? 0:04:16] what I'm feeling and to be able to interact with me in my journey. Rather than sort of say "Okay this is when you're going to eat, this is when you're going to do." Yes, so.</p>	<p>suggestions instead of telling what to do. interaction instead of separation. server accompany through the journey.</p>	<p>a meal is like 'going somewhere unexplored'. the server knows where you are going and leads you, not only leading but supporting: making you appreciate things you wouldn't see otherwise</p>	<p>Tour guide role</p> <p>Invisible but Attentive service</p>
	Should be fun	<p>it's pretty much the service must be fun and it must be an entertainment for the...</p>	<p>servers should enjoy what they are doing. better atmosphere. Servers are part of the entertainment.</p>	<p>servers should not only serve.</p>	<p>Servers play an enhanced role</p>

	Shouldn't impose choices	Kind of seems like it's quite dominant kind of like she's telling them what to do. I think if it was like an eating situation, kind of reminds me like you can go around someone's house and they're kind of like "Oh eat a bit of this and eat a bit of that" and kind of putting things on your plate for you rather than just letting you just get on with stuff or experience it for yourself. So it's kind of being told how to eat something or what to do.	guidance but not impositions. should be able to try/decide.	freedom of exploration.	Invisible but Attentive service Tour guide role
	Show real politeness	It depends. For some people it matters. I think for me it matters whether they show the real feeling when they smile to you or when they ask you something in a polite way if they really want to be like this or if they don't. Maybe sometimes – most of the time it matters,	servers should really enjoy what they are doing, should enjoy the interaction with client.	real people with real feelings. interest in client to get in touch with real person(server). clients don't want to feel a burden. clients are part of the good experience of servers too	(Reinforcing) Bond with others Genuine displayed emotions
		So – well, it is polite. I mean I want staff, the people who serve me, to be polite and cheerful. But sometimes you can see that it's fake. So I don't think that it's necessary if they don't mean it.	real politeness, real emotions from servers		Genuine displayed emotions
	Team work	While I'm observing this picture I can think of something that is relevant with the question. I can think of the waiters. That they can work as a team or as individuals. And I saw some incidents where waiters were having some very intense conversations between them because they couldn't cooperate so well. But there are other cases where you can see that they're working as a team.	see the cooperation between servers. clients not be involved in discussions/problems.	servers should act like one unit. all same attitude	

ENVIRONMENT

	Verbatim	Detection	Categorization	Classification	
Choices	Build your own space	To me in terms of space represents the idea that you can build your own space. But it also represents the idea of limitations, of how far you can go. So it is like "Yes you can build but with this much." In terms of space you can alter your meal experience and the place but only to a certain extent.	having the possibility to modify the environment. making changes to what's around. Having options but limited options. limited options make it manageable and less confusing.	controlled - not unlimited - options to modify the space	Options
	Change the environment	I like this picture where you can even control the height of the table or the chair. So everything is all controllable. Whenever you feel different, every time you eat.	possibility to change the environment every time. the same environment can give a different experience every time. feeling in control of the environment, he can play with it and adjust it.	same environment gives different possibilities every time. Making your own experience.	Options

		I like that. I think I got sucked into the personal relationship when I first saw the picture rather than seeing the actual thing of actually you want to build everything around you so that you can get as much comfort as possible which some days maybe stretched and sometimes standing.	possibility to reach the perfect comfort. changing the environment at every occasion according to mood/needs	preferences taken into account. having the ability to create what is wanted. possibilities. customer's choices.	Options
	Engage or disengage	I am not saying [?? 0:09:36]. Yes, stuff going on around about in the outside, stuff that I can engage with or disengage with,	choice of engagement or disengagement. choosing whether to accept a possibility or not. depending on the other aspects you decide where to concentrate his attention	option of not engaging is available. You choose what to do.	Options
		To engage or to disengage and also to find the space. You are not closed in in like the back you have an ability to move around which is quite important for the places.	possibility to change position, move from space to space. not forced to the same table/location. choice of moving and trying different spots.	trying different spaces. not constrained to one option only. Possibilities.	Options
	Freedom	To me that would represent any space is the best space for eating but it also for me represents not a chosen place of food. The baby didn't get to choose where it is going to eat so it is like a compulsory place for eating.	having the possibility to choose where to eat	having different possibilities. choices	Options
		in the sense that the eagle, the representation of the eagle and the element of freedom of choice and the element of freedom within an environment	freedom within an environment, deciding where to go, move around. no imposition on where to stay. experience different spaces.	different spaces to be experienced. changes. choices. autonomy for customer.	Options
	Full of people	I think like sometimes you get places where like you were saying before that because it is good then lots of people go there rather than it being everybody just goes there. So, I think if it is restaurants where you have never been to any of them and there is one that is empty and one that has got people in it then I think quite often you go for the one that has got because you know well there must be a reason why everybody is in that one and not in the other one.	if other people are doing it, then I can/should do it	other people having the same experience reinforces the idea of positivity. trust in other people's judgment. not trying something new with no references.	Following others
	Staying or going	I think the space being that if it is good you stay, if it is not good go and find somewhere else. The option, the unpredictability of whether you enjoy it or not.	will I like it or not? unpredictability of enjoying or not. choice of staying or going. avoid uncomfortable feeling of choosing to leave if you don't like it.	choice. not being forced to stay by social conventions.	Options
	Warm colours	I like the colours; you know the shadows of the small wood. It is really nice to kind of look at it, I mean non-stop it just relaxes you doesn't it from afar you see light.	relaxing colours. natural patterns. patterns nice to look at, almost hypnotizing. time-stopping relaxation. perceivable textures	natural elements. attention to texture, patterns, colours, all elements aimed at relaxation.	Comfort and trouble free
	Comfort	But if I try and think of it, if I think of it in terms of space then I suppose it is a very enveloping, welcoming, secure space.	sense of being totally surrounded by comfort. the environment is embracing you. feeling comfortable, sense of safety	envelopment. security. being welcomed into something	envelopment

	Yes I think that pretty much sums it up, there is a nurturing feel there which can be nice in some situations or it can be more exciting in others.	being pampered. being looked after. being followed. being taken care of	having nothing to worry about. all needs are satisfied.	Comfort and trouble free
	Well I can see a space that is really cosy and where the kid has a really large duvet and the pillow and the large window that means that a really nice little space.	cosiness. diving on the bed under the big duvet. looking outside and dreaming.	feeling cosy like only children, being little, can	Comfort and trouble free
	I like the fireplace there, I like-. I like when it is warm inside and cold outside, I like this kind of environment.	Elements of comfort: temperature and fireplace.	cosiness.	Comfort and trouble free
Determined by needs	If I am hungry in any space then that is the ideal space to eat. So if I have no choice then any space is the ideal space and if I am able to choose then any space that I might eat with my ideal eating partner would be the ideal. If I need an ideal then I would use... I would base it upon my need to eat and be happy to be able to eat anywhere. Then I saw this and it just seemed to match totally what I perceived because as a newborn baby I think that my own mother's breast would be the ideal but if not then any breast would do. If no breasts were available then any source of food in any place would be my ideal.	choosing on the bases of what I need and what is available.	exploring basic needs, convenience, adaptability	Needs/Availability
Different from home	I also think going off to a restaurant it is a chance to go somewhere that you know you could never create at home so it is something kind of-, something different, something that is not always there day to day.	something unknown, something non usual. something not every-day. choose something new.	out of the ordinary. pursue new experiences.	Seeking what's new
Separation from groups	And I like this one because it's all been separated between the groups and how it has kind of like a roof. So they don't hear what other people are saying.	being private in own experience. groups are separated and privacy is guaranteed. not hearing other's conversations.	privacy. reserve	Private space within social space
	quite nice with the self containing unit, I quite like that, yes.	separated groups.	not a group experience but a private one.	Enjoying observing others
Feeling at home	I mean for me it's important that it's done in the family, it's done at home, and this kind of thing. And in this case for me the family thing matters like more than just in the restaurant and having food there.	company matters more than anything else. attachment to family. wanting homely feelings.	With whom instead of where and what. People you love. Comfort of their company. People you know.	Familiarity
	So, whether that is in a you know an old English pub with lovely furnishings or whether that's in an outdoor setting with a you know dripping bougainvillea and a lively view. It's something that I want to capture and take home and recreate in some small way.	taking the environment at home. reproducing pieces of the environment at home. recreate the experience in the private.	experience transferred from public to private	

		So, that what reminds me of course the atmosphere at home but its not-, it is something like, "There is nothing like home," this phrase that is what I thought when I saw the [?? 0:03:28].	an eating experience outside won't ever be like one had at home. it's impossible to recreate the home-like feeling. OR: home-like feeling is the best possible. well known, comfortable. people you know and love.	home-like	Familiarity
	Inside	I would like to have my ideal meal inside than outside because I can control my situation.	control the situation. manipulate the situation.	avoiding unexpected events. control the situation	Control
Light	Bright space	It also represents the light and the cleanliness and the fresh air to me.	light is synonym of cleanliness and fresh air. openness.	clear, visible not hidden. certainty. fresh, always new, clean	Light, openness, cleanliness
		To me that picture represents a closed space but quite light and quite free.	light gives sense of space, freedom. light makes small spaces seem bigger.		Light, openness, cleanliness
	Light as feature	I like it with those kind of big windows and you can see daylight and kind of where you got interesting architecture and the play with the shapes of objects and the light.	light that creates and defines the spaces.	Need for light. light that is not tangible but allows interaction with what it creates.	Light, openness, cleanliness
	Music	I choose this one because for me it is important to have music while having a dinner.		importance of music on background. background dimension which is not the focus but is still fundamental	Music
Music	Certainty	But if you know that there is a band playing at that restaurant the atmosphere is always nice because you know that you are going, there and eat and hear them.	music as the main feature for choosing the eating situation/restaurant. knowing in advance. no surprises.	Music in a place is the reason to go there. being prepared	Music Control
	Choice of interaction	I quite like the fact that you have got people interacting with music, people who aren't interacting with music and that sort of stuff.	choosing where to draw attention.	possibility to do different things.	Options
	Choice of music	Sometimes it is positive. So music is like selective, you should choose the music and listen to it in a nice atmosphere.	no imposition of music. should choose what you prefer to listen to. choose whether to engage or not.	choosing whether to engage or disengage. choosing music as fundamental feature.	Options
	Friends playing	In my ideal place I have a few friends who play guitar, one of them plays piano and we like after we have finished eating we have like erm, some kind of relaxation and some kind of having fun with kind of music.	extension of dinner to an additional moment of relaxation. friends playing, familiar situation. comfort. easiness.	eating situation doesn't finish with the last course. enjoyment of each other's company is as important. additional moment only for people interaction. Comfort and relaxation.	Comfort and trouble free (Reinforcing) Bond with others
	No buskers, no impositions	Why I choose this one is because of the music but from the other side sometimes when you are in the restaurant or in the cafe you don't feel comfortable when people are coming to you and starting playing music you don't like, you know it happens sometimes. So, it feels like sometimes a negative, a negative impact.	imposed interaction with strangers is uncomfortable. no impositions on the music	no imposition of features/aspects. no imposition of interaction with people. choices	Options

		It's true that when a band comes to the places that you are eating, that you eat in most of the cases the customers are disturbed.	Annoyed by unwanted, unplanned features (music)	features/elements have to be part of the design. (not imposed by third person)	
	Relaxation	Well music is something important, sometimes because it makes you-, it can make you relax.		music for relaxation. music creates atmosphere.	Comfort and trouble free Music
Noises	No noisy	I don't quite get the connection but it feels like a very, a noisy pub for me.		Not too nosy	Comfort and trouble free
		In terms of people eating around that picture is nice. It's a bit too noisy for my taste of a sort of surrounding individuals but it's quite engaging.	noisy people around are not ideal. but many people around creates entertainment.	entertainment form other people. noises are a distraction	Comfort and trouble free Lively environment
		I think that well one of the things that-, of the elements that makes a living space ideal is when we don't, it's not so noisy and you are not annoyed by other people or I don't know. Not with the music so much but by things that the other people do like speaking or an appliance in the kitchen and everything	no noises from physical elements. no noises from kitchen. no noises from other people. no annoying people around. people keeping their enjoyment private. no imposition toward others.	no noises that are not part of the design. separation between people if allowed to be noisy.	Enjoying observing others Comfort and trouble free
	Quietness	And to visualise what comes in the end and also that this kind of picture made me think of a place where it's really quiet.	know what to expect. Liking quietness	quietness. no surprises	Control Comfort and trouble free
		And I think that this picture would act, calmly represent sort of a natural, calm, pleasing way of food consumption	Natural elements, calm while eating		Comfort and trouble free
	Depends on situation	Also, I kind of I don't really like really pretentious places that are kind of in your face and there is something kind of understated and kind of honest. It is just what it is and it is not trying to be anything beyond that rather than it kind of making you feel awkward because it is kind of trying to make you think beyond what it isn't you know and things like that so...	simplicity preferred to pretentiousness. shouldn't feel uncomfortable. Uneasiness when the situation is asking too much.	simplicity. Not over do it.	Comfort and trouble free
	Openness	Big space	A place of eating and what that represents to me, my ideal place of eating would be big. It is something I struggle with in London with because everything is so tiny you just really would like something bigger, some space to eat.	need for space, openness	
If that is true yes I agree, we need space to eat.			need for space, openness.		Light, openness,
And I liked the naturalness of it, I liked the openness of the [?? 0:21:13] and stack of pictures one so there's a lot of expertise in that.				openness. simplicity. display of skills	Light, openness, cleanliness Food Curiosity

		For me it is also, I don't like spaces with where there are tiny windows or no windows; you know the underground ones I just can't stay there.	big windows, connection with outside.	air and light linked together. connection with outside.	Light, openness, cleanliness
		I like it with those kind of big windows and you can see daylight and kind of where you got interesting architecture and the play with the shapes of objects and the light.	light that creates and defines the spaces.	Need for light. light that is not tangible but allows interaction with what it creates.	Light, openness, cleanliness
		For me it is also, I don't like spaces with where there are tiny windows or no windows; you know the underground ones I just can't stay there.	big windows, connection with outside. air to breathe	air and light linked together. connection with outside.	Light, openness, cleanliness
	Distance between tables	And almost I think that if you were there it would be quite an impressive experience. And so if you got the same view from where you were from the people who you were around but you didn't have to go into their space, that's what I'm thinking.	no invading other people's space. separation between groups.	distances. no sharing experience with strangers. no interaction with strangers	Enjoying observing others
	Need for air	I am in agreement. There is an airiness about, you have got room to breathe.	air to breathe, cleanliness. recycling of air, freshness. breeze. being outside.		Light, openness, cleanliness
		It's funny how air, having air around is really important for me. Looking at those pictures I realise how important it is for me. So that one has got air in it, lots of air around, fresh air so that...	fresh air around. breathable air. cleanliness.		Light, openness, cleanliness
	View	Nice image. I quite like the idea of nice scenery around as well.	having a view around. looking at far distances. having something to look at that is pleasing and relaxing. relaxation.	view that opens the space. projection of attention outside the eating situation	Light, openness, cleanliness
Outside		Outside rather than inside particularly for a snacky type interaction.	outside creates easiness, informal situation.	open air is informal, more comfort	Light, openness, cleanliness Comfort and trouble free
		But again there are lots of people around that could probably – my imagination is that you can find space within this if you wanted. So possibly that there is some sort of green here.	outside allows to find your space. allows more people all together.	choosing your space, finding your preferred spot. space that moves, that it's not steady. people make the space (groups of people make spaces - you walk between groups and find your space)	Options
		Maybe there might be a few traffic fumes but this concept of eating outside which I like and there is emotion in that space.	more features. people make the space.	outside is more vibrant,	Light, openness, cleanliness
Unique		an interesting space to be in that you wouldn't get anywhere else. That's why I kind of chose it because of all the different shapes that you get.	space interesting to look at. many different features.	uniqueness of space. unique spaces are more interesting space	Seeking what's new

unpredictable	I guess for me it's again the idea that the space that I have when I'm eating is unpredictable.	elements of what's around should be unpredictable		Seeking the unexpected
Visually pleasing	And as well it's quite important for me the place and the food would be aesthetically and visually pleasing.	interesting to look at, visually pleasing. meeting expectations		Visually pleasing

FOOD

		Verbatim	Detection	Categorization	Classification
Awareness	Issues	You can see a tiger lying on the ground with its children, and I know that tigers are animals that have begun to become extinct, so I thought that there are some places around the world where they serve food coming from animals that are becoming extinct, like whales, and even if a course was well-prepared and the taste was really great, I wouldn't eat it, because I'd know where it comes from.	not wanting to eat in danger species	awareness of produces provenience.	Awareness of origin
		I suppose it's the thing of – why do you need to eat something that's becoming extinct when there's other ways of getting perfectly good food that's more sustainable, and isn't going to have such a lasting effect? Whereas if you eat the last tiger, then that's it. (Laughter).	not wanting to eat products obtained with cruel behaviour toward animals.	awareness of produces provenience.	Awareness of origin
	Origin	So yes, again I can see where you're coming from, saying that you know where it's come from, where it's going to, what's going to happen.	knowing the produces/life of the product. knowing where it comes from	food that you can understand. honest Ingredients (in showing what they are and where they come from).	Control – Food I know
	Preparation	And it's kind of if you find the right person, you get to kind of speak in their kitchen and ask them how they've done it, rather than going to a posh restaurant and getting served up on a plate when it's overpriced and not as good as ... if the person who bought it just made it for you, kind of thing.	interest in how the food was prepared. Sense of local produce, local people. food that hasn't travelled. Expertise of the chef. knowledge.	interaction with the chef. interest in absorbing knowledge.	Food Curiosity Awareness of origin
Characteristics	Local	But then I chose this one which is a unique old woman and I was thinking beyond vanity governed by necessity, mother of invention, domestic, rustic, homely local produce, cottage industry, pragmatic view of romanticism homespun, home cooking, family, local cuisine. Recipes, methods, ecological, egalitarian, quaint, artful and rooted in pre-industrial improvisation in approaches, wise and unpretentious, melancholic and contemplative.	expertise, knowledge behind the product	interest in Experiential knowledge (from doing the same thing over and over). comfort in experiences of people.	Food Curiosity

		And also in terms of exploring because you've – because then it's going to be unique in every environment according to locale. So you're always going to have the optimum experience.	if it is a local produce it's a unique produce.	Exaltation of local as unique.	Awareness of origin
		Well when-, if ever you... Whatever location you're in if you go for the local cuisine and the local, connect with the local people you're always going to get the optimum experience of cuisine. Because every family has their own tradition.	local produce is synonym of excellent produce. Local also mean a particular approach/cultural to food.	Local is unique. local is excellence. trust in local produce - local knowledge	Awareness of origin
Natural		To me it actually represents quite let's say, not organic, but natural environment in terms for every species there is a particular food and a preference of choice.	eating in response to needs. eating in response to availability. Eating what is around, what is designed by nature to be eaten by you. choosing what you need in those circumstances in that environment.	place and occasion determine what to eat. choices made by need and what's available. direct contact/dependence with place/location. direct contact with nature.	Needs/Availability
		To me that one, in terms of food, I see it as very natural food that, probably cooked in a traditional way.	interest in old traditions, old recipes old knowledge.	esteem of what is old (traditions, recipes, knowledge) and still alive or what is old and brought back to life	Food Curiosity
		And the fact that, you know, this is a picture of earth, of nature, and that's what food is supposed to be about.	food should speak of nature. Food should say where it comes from, what it is	basic flavours, basic ingredients. no manipulation. nothing articulate	Simplicity Awareness of origin
Not processed		That it's wild, it's fresh, it's, you know, not produced	food not processed, that says what it is. simple.	contact with nature. food on the place is not detached from where it comes from	Awareness of origin
Rich		and also because of this richness, I imagined my food to be kind of rich, attractive, and well-presented.	close connection between environment and food on the plate. same rationale behind. Food that is more that a combination of ingredients.	ingredients are transformed into something new. dishes that are not only a combination of ingredients	Visually pleasing
Rustic, honest		But then I chose this one which is a unique old woman and I was thinking beyond vanity governed by necessity, mother of invention, domestic, rustic, homely local produce, cottage industry, pragmatic view of romanticism homespun, home cooking, family, local cuisine. Recipes, methods, ecological, egalitarian, quaint, artful and rooted in pre-industrial improvisation in approaches, wise and unpretentious, melancholic and contemplative.	expertise, knowledge behind the product	. interest in Experiential knowledge (from doing the same thing over and over). comfort in experiences people	Food Curiosity
		That one for me is good, honest, rustic food – European. That's it, that it's, that's just a very straight – that could sell me a good honest rustic European dish and that would be, I'd be sitting there very happy.	food that I know. no surprises.	comfort in what is recognized (not necessarily the dish itself, but the style, the culture behind).	Control Food I know
Simple		Simple.		simple.	Simplicity

		For me as the presentation of the food for that one is actually a very complicated food with loads of probably spices and, not conflicting, but different tastes, as it evokes my different emotions. And it wouldn't be my ideal choice of food, as I like it simple and relaxed.	not too many flavours. not too complicated. Comfort in simplicity	simplicity of flavours and elements	Simplicity Comfort and trouble free
		Yes, to me the picture represents a taste bud rollercoaster. As it's sort of, there's so many things in there that you're almost getting dizzy from all these experiences. And like I'm a simple eater, so that food is very very confusing and very rollercoaster-like to me.	simple food. food that doesn't confuse. Not having too many things going on.	food I understand. not too complicated	Control Food I know
		Okay. Well, it's a really well-structured and complicated building. I would prefer a well-cooked meal, but not so complicated. I like simple courses, where I can see the ingredients, and taste them, maybe separately sometimes. So I don't like complicated courses. That's my opinion.	recognizable ingredients. need to understand the dish.		Control Food I know
	Visually pleasing	when I eat something, it's very important how it looks: the plate presentation. Because first, I eat with my eyes, and then, I eat with my mouth.	visually pleasing		Visually pleasing
Choices	Following suggestions	So that idea that others have done it, have enjoyed it, and said a good story about it, so I may as well give it a go. But you're not quite sure what it's going to be. And as long as it's not horrible, it's generally experience that would be more good than bad. So ideal food would be something I haven't tried before (Laughter), something that would lead to a new experience.	interest in trying something new but only if suggested by others. need of reassurance, no jump in darkness.	interest in new. seeking other's opinion on quality. never trying blindfolded. never absolute trust.	Seeking what's new Following others
		Which in some ways is, in some situations is nice when you're in somewhere new and someone's going "Oh look, you do it like this, it tastes nicer" but in other times you kind of want to be left on your own and just [?? 0:13:14] as well.	following instruction to perfect enjoyment. trust on instruction. living the experience without instruction.	freedom of experience. no suggestion in how to do things. following someone's led to reach the perfect enjoyment	Following others Seeking what's new
	Not forced	But also, it's quite a threatening picture, in that it's not normally how you'd have your food delivered.		nothing forced/imposed. freedom of choosing	Options
	Own choice	in the sense that the eagle, the representation of the eagle and the element of freedom of choice and the element of freedom within an environment	freedom within an environment, deciding where to go, move around. no imposition on where to stay. experience different spaces. choosing what is available among the elements that are around.	different spaces to be experienced. changes. choices. Independence	Options
And that limitation sort of slightly puts me off, that I may not in two hours when I'm hungry, actually have the food of my choice.		food of choices, when needed. super availability. no hassle.	easiness. no troubles for getting what needed.	Comfort and trouble free	

Determined by needs	1067. So ideally this is situational food. Ideally as a food that honours my need without you serving the need of others. So a food that is intrinsic nutritionally, environmentally and aesthetically sustainable and available to all who require to imbibe it.	Food that fulfils the needs of the moment and in that situation	availability (needing food and having it there). knowing where the food comes from (local food, sustainable food).	Needs/Availability Awareness of origin
	So for you is the taste very important? 2: The taste is secondary to me.	taste is secondary to what is available.	choosing what is available creates a challenge that makes taste less relevant	Needs/Availability Options
Determined by opportunity	So I was thinking it's for me the idea is so different in each situation that how on earth do you get that. So I came up with this one and I'm thinking it's what comes under my radar basically as interesting. So not militarist, not the searching and tracking people but literally just stuff that I'm finding interesting that I want to tap into along the way.	basing the choice on what is around.	choosing between available options. light-headed	Needs/Availability Options
Easiness, readiness	So food in a basket, ready to take away, don't even go to the shop with a bag, it will be packed already for you.	easy, no preparation. take and go. fast. no trouble.	ready to grab.	Comfort and trouble free
	But the idea that you have to do it yourself, I'm not so keen on (Laughter) I quite like my food probably from somewhere else (Laughter) and someone else has probably done the hard work.		not having to do anything in order to enjoy. ready and easy	Comfort and trouble free
	And then I realised that this picture actually sums up quite a lot about me and food, because I'm a very lazy eater, and this food is being delivered straight to me. I'd only have to pluck it off the end,	delivered to me, easiness, no trouble, no hassle. only have to take it.	effortless. ready. not having to do anything for it,	Comfort and trouble free
	I don't like food that's hard work, and this looks like hard work, what he's doing.		effortless. ready. not having to do anything for it	Comfort and trouble free
	And sometimes you want something kind of there and then, because you're really hungry and feeling lazy; you don't want to do anything. And other times you want to kind of spend time doing cooking and preparing it, and enjoy the whole experience of the meal.	no preparation, ready to eat. easy to make. no thought into it. spend time preparing something. engaging in the preparation, enjoying it	ready to eat. no time required, no effort required. enjoying the making as well as the eating.	Comfort and trouble free
Energy	Funny, I didn't see that image there, could you give us that image. As soon as I saw it I just thought of something floating above and just transcending everything so I thought 'Oh that's a great image of food.' (Laughter). So that's for me, was it. But I love the fact that there's a sun there because sun gives the energy to all their food really, food comes from that energy, so I think there's something very, just catches the essence of it. And our natural thoughts on it as well.	The essence of food is energy, where it comes from and what its purpose is. being above thoughts, pure enjoyment. relaxation, comfort.	Essence of food, meaning of food is energy	

Evokes	Emotions	Smooth and tasty that relaxes you and brings you inner joy from eating it		simple, relaxation. eating evokes intimate(private to the person) emotions	Emotional journey	
		It's kind of like the, you know, it doesn't, the emotions that, I suppose I'm quite into emotional design, what things evoke for you. And I think food is extraordinarily emotional. And the emotions that it evokes, the kind of aaaah, is fear. Even though I know it's anticipation, but it's, so the anticipation essence of it I liked and I know the fact that wow there's going to be this amazing experience out there. So I do get that, yes.	enjoying the anticipation. enjoying not knowing what to expect. interest in trying new things.	anticipation is sought. the unexpected is sought.	seeking the Unexpected	
		But I can go with it and see, yes. I think an ideal meal does have magic so that's something but is a magic that you don't really realise how it's made. It's just there within it so, so that's something that I can work with.	not knowing how the dish has been realized. enjoying the final product wondering about the process.	magic in not knowing.	seeking the Unexpected Food Curiosity	
Evokes	Surprise	So this kind of gave me that variety that I wanted and that element of surprise.	variety. wanting the possibility to choose between different thing. wanting to be in control of certain aspects of the experience. surprise. enjoying not knowing what's coming.	enjoying not knowing what's about to happen, but wanting to control certain aspects. wanting to control what to eat.	Options Seeking the Unexpected Control	
		Familiarity	That one for me is good, honest, rustic food – European. That's it, that it's, that's just a very straight – that could sell me a good honest rustic European dish and that would be, I'd be sitting there very happy.	food that I know. no surprises.	comfort in what is recognized (not necessarily the dish itself, but the style, the culture behind).	Control- Food I know
			and I chose this one because I know the place, and so I know the food that I'm eating.	familiarity with the place,	trust creates loyalty	Comfort and trouble free
Novelty	Comfort food	So ideal food, for me, wouldn't necessarily be the most expensive and rare and exotic thing on the menu. It would be something comfortable: comfort food, that didn't have its bottom attached.	food I know, food I understand		Control -Food I know	
		My picture is 1079. And I've chosen this because of how the history or the tradition is kept as it is. And I don't like my ideal food to be very mixed. Because sometimes fusion foods, it seems to me as it's kind of playing around with food and I don't really think that's ideal for me. So that kind of relates this picture.	keeping traditional food. no experimentation with food. no mixing cultures.	food I know and food I understand	Authenticity	
	Food I know	I don't experiment with crustaceans, and things I don't recognise.		food I know, food I recognize.	Control – Food I know	
		because I prefer to eat food which I have tasted before.		food I know, food I recognize	Control – Food I know	

		my dream meal would be the one that I know very well. I know how it's cooked; I know what ingredients are included. This kind of food is really my dream food. In this case, it's like – this picture shows some kind of negative connection to my thinking, because [the one is delivered 0:02:31] by unknown person; there is like a hidden face. And if it's food, it's not one I know about. It looks like – it doesn't look very well, because presentation means a lot for me: how the food looks. Even if I don't know what it is, I should guess that when I see what it might be. It shouldn't be like some kind of food that you never saw before. I should know it.		food I know, food I recognize.	Control – Food I know
	Not too adventurous	Yes, interesting to me because it's very opposite from my ideal (Laughter). I wouldn't want my ideal food to be very, what you say, adventurous or...	food I know, food I recognize. no trying new things		Control – Food I know
		But still maybe I wouldn't eat snake. No way. But I would eat lamb made in a different way, with different sauces.	same ingredients in different dishes (different preparation) but not new, ingredients. no trying something never tasted before and far from own usual ingredients (culturally).	experimentation in the recipe not in the ingredients. need for recognizable element in an unusual solution	Control – Food I know Seeking what's new
	Scared of new	I'm kind of scared of having something I'm not used to.	Food I know, food I recognize. no trying new things		Control – Food I know
	Something never tried	So that idea that others have done it, have enjoyed it, and said a good story about it, so I may as well give it a go. But you're not quite sure what it's going to be. And as long as it's not horrible, it's generally experience that would be more good than bad. So ideal food would be something I haven't tried before (Laughter), something that would lead to a new experience.	interest in trying something new but only if suggested by others. need of reassurance, no jump in darkness.	interest in new. seeking other's opinion on quality. never trying blindfolded. never absolute trust.	Seeking what's new Following others
		But the adventurous part of trying something new is actually very well I think presented in this picture. So yes, it's sort of adventurous food.	trying food never tried before		Seeking what's new
Traditional cooking	Preserved traditions	But then I chose this one which is a unique old woman and I was thinking beyond vanity governed by necessity, mother of invention, domestic, rustic, homely local produce, cottage industry, pragmatic view of romanticism homespun, home cooking, family, local cuisine. Recipes, methods, ecological, egalitarian, quaint, artful and rooted in pre-industrial improvisation in approaches, wise and unpretentious, melancholic and contemplative.	expertise, knowledge behind the product.	interest in Experiential knowledge (from doing the same thing over and over). comfort in experiences people	Food Curiosity

		My picture is 1079. And I've chosen this because of how the history or the tradition is kept as it is. And I don't like my ideal food to be very mixed. Because sometimes fusion foods, it seems to me as it's kind of playing around with food and I don't really think that's ideal for me. So that kind of relates this picture.	keeping traditional food. no experimentation with food. no mixing cultures.	food I know and food I understand.	Authenticity
	Old secret recipes	Probably cooked in a traditional way. and it has secrets in it, the secret of cooking, as like represented by the [?? 0:19:48] and old buildings. So it's probably some natural, well, fresh and cooked according to the old secret recipes. Quite a precious food actually that one represents for me.	interest in old traditions, old recipes old knowledge. recreation of such is precious.	esteem of what is old (traditions, recipes, knowledge) and still alive or what is old and brought back to life	Authenticity Food Curiosity
	Unique	Because they're – all of them are similar for me, like many bicycles. They look alike, and I don't see much difference between them. They [stand 0:19:48] the same way. It's like a market of fast food.	variety of foods, variety of restaurants.	Choosing among different options	Options
	Unpredictability, positive	Emotionally exhausted. But I think it's nice every so often to have that option of I've no idea where this is going to take me.	ideal experiences involve emotionally. something to have not often. enjoying not knowing.	wanting to be transported through the experience. abandon oneself to the experience. trust. let intimate emotions rise because of the experience	Letting go Seeking the Unexpected
		comes across as quite forceful, and like a bit of a gamble. It's kind of do you take it, or don't you? Is it going to be nice, or is it going to be horrible?	enjoying not knowing what to expect. enjoyment in the imagining how it's going to be.	taking a chance. trust	Seeking the Unexpected
	Variety	So this kind of gave me that variety that I wanted and that element of surprise.	variety. wanting the possibility to choose between different things. wanting to be in control of certain aspects of the experience. surprise. enjoying not knowing what's coming.	enjoying not knowing what's about to happen, but wanting to control certain aspects. Control in the choice but surprise in the same choice	Seeking the Unexpected Options Control

COMPANION

	Verbatim	Detection	Categorization	Classification
Alone is ok	I chose this because it's my worst scene in a restaurant to be the only person in the restaurant. I don't mind eating on my own, I've done it a lot but I do like to be in company.	Need for other people around.	Need for interaction and exchange	(Reinforcing) Bond with others
Conversation	has all sorts of connotations and a big old history that you can explore and uncover all sorts of possible futures in terms of conversations that it can bring.	Enjoyment in exploring the other person. Variety of topic for the conversation.	Interest in knowing what is unknown - discovery. multiple possibilities for conversation	Food Curiosity (Reinforcing) Bond with others

		Whom I will be open and I can discuss different things and I could talk about many things.	Variety of topic for conversation. Comfort allows heavier topics.	Easiness, openness and comfort allow intense, good conversation	(Reinforcing) Bond with others Comfort and trouble free
		And most of the times they are really happy and cheerful and I think that they're, parents prefer this kind of having a lunch outside with their children. Because when you are home you have to cook, you have to spend time in kitchen but when you're out outside, you are relaxed and you spend more time with your children talking about their life, their problems, everything and you just want to be [?? 0:09:07] and have some nice time with your family.	Family members have a chance to get together and talk when eating out	Opportunity to reconnect with family members.	(Reinforcing) Bond with others
Conversation	Discussion can be positive, engaging	If I want to argue I try to argue and sometimes the conversation becomes like more fun and more interesting you know sometimes if you're like [?? 0:15:40] discussing or arguing some topic about some topic you feel like more involved in the conversation and I'm not against to it.	Engaging in animated discussion rises the level of involvement.	Discussions brings people together	(Reinforcing) Bond with others
	Easy conversation	Yes. That looks like a very serious talk between the two people. They're like lifting a really heavy stone so it looks like that they're really heavy on their shoulders with this serious talk when eating.	Serious conversations feel like oppression, and put pressure on the situation.	Carefree and Easy conversations are preferable.	(Reinforcing) Bond with others Comfort and trouble free
		So it is not a contraceptive conversation, it is free flow conversation. I think that that is good eating but it is also pragmatically it is draughty so it is a bit careless.	conversation that doesn't block anything. conversation should be easy and flowing. possibility to jump, dare.	Carefree, easy but with substance. Chance to dive into someone else. Company that allows comfort in daring	(Reinforcing) Bond with others Comfort and trouble free
		And having a nice time celebrating and exchanging ideas and just doing it with pleasure and not just because we want to eat food or be served, just having like a nice period of time together. This is it.	An ideal situation is about having a nice time, celebrating something. Importance of exchanging something between people. Sense of togetherness.	Eating is being together and exchanging something. Pleasure in the effortless conversations.	(Reinforcing) Bond with others Sharing Comfort and trouble free
		And well I was drawn to this image because I had some relevant experiences where people who I didn't know really well were sitting there for a lunch or a dinner or something and they were speaking for hours about things and they were really passionate like things like religious stuff or political beliefs. And when you don't know a person really well you cannot and you see that he's so passionate with his beliefs you cannot always say your opinion. Not you cannot, you don't want to say your opinion because you can say you consider you cannot change this man. So that's what this picture reminds me of.	Eating with people who we don't know well creates unease in conversation. Prefer avoiding politics or religious topics. Difficulty of contribute to heavy topics conversations.	Pleasure in easy conversations. Enjoyment of familiarity, easiness with well known people company	(Reinforcing) Bond with others Comfort and trouble free

		No I don't I there are some people that talk about their selves for hours, they don't respect other people and they have some very intense beliefs about religion or about politics, political issues. And you see that you cannot have a real conversation with them because they seem so passionate they don't want to hear something else.	importance of not controlling the conversation. importance of not talking about one selves. sensible, reasonable people create a more enjoyable conversation	importance of open conversations, equal contributions between people. the character of other guests can be crucial	(Reinforcing) Bond with others
	Jokes and laughs	So – and possibly you would have jokes that you could both laugh at and manners as well.	jokes and laughs.	having fun, laughing. Comfort and easiness.	Comfort and trouble free
		Yes it looks like two very different people but they're having fun with their faces I think. They look like they're laughing.	Differences between people can still create enjoyment. but importance of feeling comfortable with each other and have fun, laughing.	Comfort between people. ability and chance to laugh and have fun	(Reinforcing) Bond with others Comfort and trouble free
	Personal topics	Whom I will be open and I can discuss different things and I could talk about many things.	Variety of topic for conversation. Comfort allows heavier topics.	Easiness, openness and comfort allow intense, good conversation.	(Reinforcing) Bond with others Comfort and trouble free
Engagement		this virtually looked like someone I really didn't want to have a meal with because they're completely ignoring me.	engagement with companion necessary. anger, annoyance if being ignored	connection between companions. Willingness to talk	(Reinforcing) Bond with others
		That one in terms of the partner it does represent an engagement with whatever you are doing but however it looks to me quite preserve. There is no immediate like sharing going on so... But the engagement is there.	settled engagement but not evident.	Connection between people is necessary but is not necessarily 'loud'	(Reinforcing) Bond with others
		Yes I like the engagements yes. And having no one around it really focuses on you.	desire to engage with companion, pay attention and enjoy his company. focus on companion. focus on interacting with companion.	engagement is important. quiet around allows focus on companion.	(Reinforcing) Bond with others
		To have company again, you want to have company while you eat.	not eating alone at the table.	desire of using meal as a way to share something with someone else	Sharing
Family, friends		pretty much you doing something together. You share an experience together. You are like one so you are quite sort of similar but at the same time different because it represents male and female. So that would represent the differences but the activity that you do and sort of the road that's joining them is the connection that you have with another person during having an eating experience.	the eating situation creates the connection between people. Companions knowing each other and being comfortable with each other but being different.	the eating situation joins two people together, creates moments to be shared. comfort but differences increase enjoyment	(Reinforcing) Bond with others Sharing Comfort and trouble free
		Because they're going like together you would assume that the person is very similar	similarities between companions. Going in the same direction		Companion with same interests
		I mean for me it's important that it's done in the family, it's done at home, and this kind of thing. And in this case for me the family thing matters like more than just in the restaurant and having food there.	company matters more than anything else. attachment to family. wanting homely feelings.	With whom instead of where and what. People you love. Comfort of their company. People you know	(Reinforcing) Bond with others

	And I think that this picture reminds me of having an ideal – food, in the sense of like the environment, with my close friends and family members in a nice countryside house at the fireplace and being served by them or whoever like was – being served by each other.	comfort from the environment. comfort from companions. serving each other.	no interaction with strangers. no strangers around. familiar people, familiar environment. comfort	(Reinforcing) Bond with others
	It's, what I saw it's father holding his child and it shows like close relation and taking care and this kind of thing so I thought maybe it could be relevant to the person I wanted to have meal with. Yes it can be my father or my husband or I don't know who it is, a person who, imaginary person is the close person to me who wants to help.	caring for/helping the other person. companions being close to each other. close relationship, people who love each other profoundly.	profound relationships. one caring for the other	(Reinforcing) Bond with others
	Of course you can't talk about many things with your father and with your boyfriends, all those different but still you know in some way you feel comfortable to have them around. And this kind of person I think is should be with me when I have, when I'm having a meal.	Profound relationship preferred to freedom of conversation. comfort with that person. avoidance/awareness of difficult topics of conversation		(Reinforcing) Bond with others Comfort and trouble free Conversation
	And most of the times they are really happy and cheerful and I think that they're, parents prefer this kind of having a lunch outside with their children. Because when you are home you have to cook, you have to spend time in kitchen but when you're out outside, you are relaxed and you spend more time with your children talking about their life, their problems, everything and you just want to be [?? 0:09:07] and have some nice time with your family.	Family members have a change to get together and talk.	Opportunity to reconnect with family members.	(Reinforcing) Bond with others
Ideal companion characteristics	funny, alive	person embracing entertainment, creating entertainment	entertainment comes from the people you are with.	(Reinforcing) Bond with others
	Two individuals, independent. How would I, you define an ideal companion? So independent, embodied, emotionally secure woman open to exploration and experimentation or in the absence of such anyone else.	not being alone. anyone can create interest. concentration on one other person only - no group. ideal companion is someone who know who he is. interest in new/unknown.	looking for what is new, unexplored. sharing new experiences	Sharing seeking the Unexpected
	So idealistically two people secure in their own right, grounded in their own experience. Creating something that is the more than their part which is like a platform to the heavens and beyond.	Two distinct, different individuals creating something new together. Sharing a new experience. creating something unique.	sharing an experience creates a unique new experience. People shape the experience they create.	(Reinforcing) Bond with others Sharing
	I chose – where are we? 2092 because it's slightly cheeky, has all sorts of connotations and a big old history that you can explore and uncover all sorts of possible futures in terms of conversations that it can bring.	Enjoyment in exploring the other person. Variety of topic for the conversation.	Interest in knowing what is unknown - discovery. multiple possibilities for conversation.	Food Curiosity
	That's all I can, it makes me laugh so it's very entertaining and probably fun.	the entertainment comes from the companion. The other person makes me laugh	The other is the focus of my attention. He creates an entertaining a pleasurable situation	Comfort and trouble free (Reinforcing) Bond with others

		Yes it looks like two very different people but they're having fun with their faces I think. They look like they're laughing.	Different people and enjoy each other. importance of feeling comfortable with each other and have fun, laughing.	Comfort between different people. Laughing connects people	(Reinforcing) Bond with others Comfort and trouble free
		Okay 2091 and at first I was going to completely dismiss this one because this virtually looked like someone I really didn't want to have a meal with because they're completely ignoring me.	engagement with companion is necessary. anger, annoyance if being ignored, avoidance companions who ignore you.	connection between companions. Interest in each other	(Reinforcing) Bond with others
Ideal companion characteristics	Be in the moment	But what I got from this was that this was someone who was totally engaged, mindful, living in the moment, in the experience. And that's what would be a nice aspect of having dinner with someone that was totally in the moment, focussed on it and not answering their phone, not – you know just interested in hearing what I've got to say and not just talking at me.	actively participate in the moment. attention to companion. absorbed in what's happening. attention to the table not the surrounding.	the table is the centre of attention/action. total engagement in the relationship with the companion	Letting go Food Curiosity
	Not too different personalities	I see it as a metaphor for being embedded on similar ground. And to be very stable and earthed but at the same time to have had any aspirations.	similarities with companions - points in common. Those who know who they are, are especially interesting people.	discover the other person. entertainment is the other person	(Reinforcing) Bond with others Food Curiosity
		As the companion it's probably a bit too different for me but yes. It does represent, I found them quite strong personalities.	personalities not too different. points in common. not too imposing.	shared ground, commonalities. no impositions. no difficulties, avoid annoyance.	(Reinforcing) Bond with others Comfort and trouble free
	Sharing some experiences	I think if you're sharing something in any situation then you share your insecurities as well as your, as whatever else it is.	bringing down walls, sharing everything with no restrictions, embarrassments.	let go to complete sharing	Sharing Letting go
And I think that people sharing their feelings, their insecurities, their passions is an amazing thing.			allowing to be completely explored. no reservations	Sharing Letting go	
pretty much you doing something together. You share an experience together. You are like one so you are quite sort of similar but at the same time different because it represents male and female. So that would represent the differences but the activity that you do and sort of the road that's joining them is the connection that you have with another person during having an eating experience.		the eating situation creates the connection between people. Companions knowing each other and being comfortable with each other even though they are different.	the eating situation joins two people together, creates moments to be shared. comfort but differences increase enjoyment	Sharing (Reinforcing) Bond with others	
Yes, no I like the image of the sameness and sharing and having a shared interest.		starting form a shared background, having things in common, and sharing something new.	building something new on what is in common	Sharing	
I really grasped the sense of sharing kind of breaking bread together so that was what I got from that.		sharing tangible products. dividing object/food in half. eating a piece of what was a unit. equality. being part of the same act	dividing with hands, touching. trust. Being part of a whole and eating from part of a whole.	Sharing	

	And maybe it's all part of the shared experience. Somebody's not having the same experience as you and maybe that's ... somebody doesn't have dessert and you have dessert does that spoil your dessert, "Oh go on, try some," you know? Is it that important that we should have the same thing?	sharing creates more comfortable situations. wanting the others to have the same experience as me, so we can share it.	equality of experiences is less problematic	Sharing
Togetherness	I agree with what you say about they're going in the same direction and it's an exploration or adventure.	exploring together. sharing same experience. sharing the unknown.	be united by the experience. doing it together	Sharing

OTHERS

	Verbatim	Detection	Categorization	Classification	
Characteristics	Diverse	Yes warm and in a sense sentimental. But also interesting and diverse.	that evokes intimate emotions. diversities. interest in what is different. looking at/discovering differences.	diversities are entertaining. variety of people is engaging. Evoked comfortable emotions	Enjoying observing others Comfort and trouble free
	Interesting	but they're sort of not alive. They are, their faces say they're dead and they're not really interesting and like they're too far away. So you're pretty much like too lonely in your thing like almost like there is no one around.	having people around. having people around having fun and enjoying themselves.	other's enjoyment contributes to one's own enjoyment. lively environment.	Lively environment
		To me in terms of other people around this picture actually represents it quite well. Because everyone would have their own route and their own story and their own unique interesting aspect about them. But then they don't crush with each other so that one actually represents for me a very nice surrounding community of people while you were having the meal.	everyone's uniqueness is interesting. interest in learning about others. not forced to interact	interest in noticing differences. everyone has a story worth listening to/discovering.	Enjoying observing others
	Interesting to watch	But still being alive and being the characters, people that would for instance if you turn around you could observe without intervening. And get sort of... Because I like observing people, sort of to have a character that minds their own business probably would be the best people seated around.	others should be absorbed in their own experience while I observe them. interest in observing people. observe but not interact.	getting into other people's lives. curiosity	Enjoying observing others Enjoying observing others
		To me that one as I would go for that one as in terms of outer crowd because they're very interesting, I mean they're very different and the same at the same time.		interest comes from diversities	Options
	Manners	Because the person performs again a skilful task so they presumably would have good manners. So not shouting around and you sort of...	others shouldn't be a distraction. shouldn't be annoying		Not a distraction

	Not demanding	I, yes my immediate thing is that this is, she's very... She's political so you know all the things that you brought up and to be eating and having someone near me, being political, wanting an audience wouldn't be a pleasurable eating experience for me. If you're singing a song then maybe but I – yes it's like she wants my attention and I'm eating. And it's, I don't find politics particularly entertaining when I'm eating or not eating actually.	not heavy topics of conversation. Healy conversations create discomfort. others shouldn't pretend my attention.	other's shouldn't want to be the centre of attention (unless it's the design).	Not a distraction Comfort and trouble free
	Not holding back	But not holding back.	others should be enjoying themselves. other's as well should be interested in letting go to the experience.	complete abandonment to the experience. trust	Letting go
	Not intrusive	other people minding their own business.	others should not intrude into my own experience	no interaction between groups	Enjoying observing others
	Not too noisy	Because I want people to be quiet when I'm eating and not disturbing me.	others around should not be noisy. complete attention to own group. no interaction between groups.	concentrating on own experience. no distractions from around	Not a distraction
		for me this picture represents kind of the, someone around you is being very noisy and everyone has to pay their, pay attention to that person. So it wouldn't be that comforting for me.	no people forcing to turn attention to them. other people not attracting attention. no noisy people.	no forcing attention. others should be quiet, not a distraction from own experience.	Not a distraction
		it's too noisy and too busy	no noisy, no busy		Comfort and trouble free
	Respectful, independent	But the similarly independent and mutually respectful company would make for a vibrant, enjoyable feasting. So the idea of independence but mutual respectful independence makes for a great sort of social encounter and atmosphere.	others are essential to the overall enjoyment, but others should not control/overpower the situation.	independent/separate experiences, but communal enjoyment. communal but independent enjoyment.	Not a distraction Lively environment
	Dynamics	I suppose from that it is more for me about people really. How people are relating to each other than space.	interest in relationship between people.	observing relationships between people.	Enjoying observing others
	Distance	Yes to me it's as the people around it's sort of good when they're distanced.	distance between people. privacy.	groups are self-contained. Space allows separation of experiences	Enjoying observing others
Distance	Not invading spaces	Yes the second one is quite nice with the self containing unit, I quite like that, yes.	separated groups.	not a group experience but a private one.	Enjoying observing others

	<p>They can be as anonymous as they like, they could be rented but the restaurant could hire them in for the night. So I'm not really interested in their views I don't want to overhear them taking on the next table having an argument or whatever.</p>	no interest in listening to others.	absolutely no interaction. disinterest in others.	Enjoying observing others
	<p>And often I find that I'm providing the entertainment for the table next to me because it's an elderly couple or they've been married for 50 years, they've got nothing more to say to each other do you know what I mean, they're listening in. So in that respect I really don't want the experience to stretch beyond my table even though they're an important integral part of the meal I think.</p>	others are essential to the eating experience. other should be a mere presence. no interaction. experience contained in the group of companions.	others are essential but secondary. others are part of the background. Others too should be interested in their own experience only.	Not a distraction
	<p>And also kind of like you were saying about not wanting the kind of people you're with or who else is in the restaurant to kind of invade your space too much. But yes it kind of gives off a nice atmosphere and a kind of nice feeling of where you are but yet you don't want to necessarily share everything that's going on in your eating experience with everybody else in the room.</p>		independence of groups. separation of experiences and physical distance between groups.	Enjoying observing others
	<p>And almost I think that if you were there it would be quite an impressive experience. And so if you got the same view from where you were from the people who you were around but you didn't have to go into their space, that's what I'm thinking.</p>	no invading other people's space. separation between groups. But others are necessary to the overall enjoyment, they create the atmosphere	distances. no sharing experience with strangers. no interaction with strangers.	Enjoying observing others
Engagement	<p>And in other respects I quite like the engaging with others as well.</p>	interest in interacting with strangers.	engagement with strangers. entertainment coming from interacting with others.	Engaging with strangers
	<p>there are those moments where human experience, where life just happens. Where a bit life happens somewhere else across the room and it's quite engaging and it's something for you to witness and take part of even if you're just witnessing it. So there's something of that in it as well.</p>	interest in witnessing life happening. interest in observing others. passively take part to others' lives.	getting something from just witnessing. entertainment from looking at others. others are the source of interest	Enjoying observing others
	<p>In terms of people eating around that picture is nice. It's a bit too noisy for my taste of a sort of surrounding individuals but it's quite engaging.</p>	noisy people around are not ideal. but many people around creates entertainment.	entertainment from other people. noises are a distraction	Lively environment
Entertainment	<p>To me that's, in terms of the audience around I wouldn't really like an audience like that around because she's sort of attracting attention rather than minding her own business. And on the faces like on the woman next to her it's, she's quite annoying. So yes I mean it wouldn't be my ideal audience.</p>	others around shouldn't attract attention. others should be polite and respectful. interact only with own group.	privacy of separated groups.	Enjoying observing others

		<p>Yes, oh that was it, there have been, there are occasions when other people can be entertaining you know. Not necessarily by what they say but just to look around and to see other people and often you can see what they're eating and that may help you decide what to eat as well if you're not sure of the menu.</p>	<p>interest in observing others. not interaction with others but secretly trying to enter their lives. looking at what they look like and what they do.</p>	<p>people are unknowingly the entertainment of others. Observing without interacting</p>	<p>Enjoying observing others Enjoying observing others</p>
		<p>But if you want to have like, if you [?? 0:17:39] just to have a nice conversation with a nice meal with your friends you might take the ordinary restaurant with ordinary prices and crowded I think. I would choose crowded ones just to have fun, yes.</p>	<p>a lot of people around means entertainment. other people around enjoying themselves guarantee fun and enjoyment. more people is more entertainment. no relaxing atmosphere needed when wanting to have fun with friends</p>	<p>crowded environment makes more entertainment. entertainment comes from other people around.</p>	<p>Lively environment</p>
Listening	Listening to others	<p>I prefer restaurant with many people, lots of people there and all of them are talking there and you just hear bits of the noisy sense.</p>	<p>listening to other people's conversations. attention is towards other people too. noises of other conversations is enjoyable.</p>	<p>feeling part of a whole. curiosity toward others. not indifference</p>	<p>Enjoying observing others</p>
	Not listening to others	<p>So I'm not really interested in their views I don't want to overhear them taking on the next table having an argument or whatever.</p>	<p>no interest in listening to others.</p>	<p>absolutely no interaction. disinterest in others.</p>	<p>Enjoying observing others</p>
	Others listening to me	<p>I think that's – well yes, well actually see because he's sort of peering over this way I actually think he's trying to listen in on me. So I kind of feel like he's pretending to be really engaged but he's actually more interested in that. But I don't actually mind, I don't actually mind.</p>	<p>don't mind other people listening to me.</p>	<p>awareness of being other's entertainment. sneaky listening.</p>	<p>Enjoying observing others</p>
	Others not listening to me	<p>I like it how he's facing the other way so you don't see his face. And maybe not hearing what I say.</p>	<p>need for privacy. not wanting others to listen to my conversation.</p>	<p>not wanting others to enter my experience (listening). space and position of people dividing the groups. privacy.</p>	<p>Enjoying observing others</p>
		<p>And the second one is 2097 and this represents the other people eating around me. And I like this one because it's all been separated between the groups and how it has kind of like a roof. So they don't hear what other people are saying.</p>	<p>being private in own experience. groups are separated and privacy is guaranteed. not hearing other's conversations.</p>	<p>privacy. reserve</p>	<p>Enjoying observing others</p>
		<p>And often I find that I'm providing the entertainment for the table next to me because it's an elderly couple or they've been married for 50 years, they've got nothing more to say to each other do you know what I mean, they're listening in. So in that respect I really don't want the experience to stretch beyond my table even though they're an important integral part of the meal I think.</p>	<p>others are essential to the eating experience. other should be a mere presence. no interaction. experience contained in the group of companions.</p>	<p>others are essential but secondary. others are part of the background. no interest in other's experience.</p>	<p>Enjoying observing others</p>

Looking	Looking at others	Yes isolation, an isolatory point of view sort of looking upon the face, looking upon the faces of others. So voyeuristic in a sense and only active voyeurism. So the idea of looking, being feeling free to look at other people and them not mind it whereas I really like it you look at somebody and say "Who the fuck are you looking at?" You know and then – but straight but also challenging. So this is quite a singular sort of attitude.	awareness of looking and being looked. challenge who is looking. no indifference toward who is looking but interaction.	enjoyment in looking at others. acknowledgment of being looked. awareness of others	Engaging with strangers Enjoying observing others
		I got the people's stories and I always quite enjoy sitting in places and people watching.	interest in people stories. interest in looking at people to understand who they are.	interest in knowing the story behind. interest in knowing what is not obvious. observation..	Enjoying observing others
		there are those moments where human experience, where life just happens. Where a bit life happens somewhere else across the room and it's quite engaging and it's something for you to witness and take part of even if you're just witnessing it. So there's something of that in it as well.	interest in witnessing life happening. interest in observing others. passively take part to others' lives.	getting something from just witnessing. entertainment from looking at others. others are the source of interest	Enjoying observing others
		Not necessarily by what they say but just to look around and to see other people and often you can see what they're eating and that may help you decide what to eat as well if you're not sure of the menu.	interest in observing others. not interaction with others but secretly trying to enter their lives. looking at what they look like and what they do.	people are unknowingly the entertainment of others. passive interaction.	Enjoying observing others
		but they're sort of not alive. They are, their faces say they're dead and they're not really interesting and like they're too far away. So you're pretty much like too lonely in your thing like almost like there is no one around.	having people around. having people around having fun and enjoying themselves.	other's enjoyment contributes to one's own enjoyment. lively environment	Lively environment
Many people		I chose this because it's my worst scene in a restaurant to be the only person in the restaurant. I don't mind eating on my own, I've done it a lot but I do like to be in company.	Need for other people around.	Need for interaction and exchange	Engaging with strangers
		because many people are there and it would be enjoyable because lots of people around and you don't, although you are not alone there, you know with friends or,	sharing an experience with other people. living the same situation as others. sharing. many people around to share the experience with. no experience that is unique for me.	living what others live, sense of belonging, warm feelings.	Sharing
		I prefer restaurant with many people, lots of people there and all of them are talking there and you just hear bits of the noisy sense.	Many people around. attention is towards other people. noises of other conversations is enjoyable.	feeling part of a whole. curiosity toward others. not indifference	Sharing Enjoying observing others Lively environment
Many people	Energy	I did think about that one but then I thought quite often I like to feed off other people's energy. And I think for me that energy's sort of going towards the wall in one particular feeling of going up all.	other people in the room create energy.	other's people energy influence your own experience. allowing other people's energy to influence you.	Lively environment

	but I do quite like the idea of there being lots of journeys going on around you that can sort of kind of grab your attention in a moment, fleetingly. And then kind of go away from...	interest in other people's journey's (stories). being part of someone else's' journey and having other people being part of my journey. Observe part of a person's journey	sharing the path/journey for a while. coming and going from other people's lives. sharing only that particular part.	Sharing Enjoying observing others
	So it's the wrong image but the concept of lots of things going on around you but that have either meaningful or functional or whatever's going on that you can kind of tap into or get an energy from. But it doesn't really change what you're doing and where you're going, so.	many different things going on. choosing where to focus the attention and where to go next. Other things happening don't influence what I am doing directly, but m experience benefits from them	variety - diversity - choices. every choice (activity) has its own purpose. different energies (purposes) for each choice. trying different things. Leap into other situation just enough to absorb the energy	Options Lively environment
	But I can sense the directional flow though. You're in a busy place and there's all this energy going on around you and it's... But you're still enjoying yourself anyway	people and the environment create an energy. the energy influences one's experience. too many people do not spoil the experience.	people create the atmosphere's energy (a flow)	Lively environment
	In terms of people eating around that picture is nice. It's a bit too noisy for my taste of a sort of surrounding individuals but it's quite engaging.	noisy people around are not ideal. but many people around creates entertainment.	entertainment form other people. noises are a distraction	Lively environment Comfort and trouble free
	And that one's nice I mean it's a nice warm sunset. It's things going on that's fun you know a bit of dancing, a bit of merriment. So yes definitely in the right context in the right place. That works.	dance and movement in the right context. people enjoying themselves.	people's actions (dancing) create the energy - atmosphere	Lively environment
No children	Okay to me, it just, maybe I'm old fashioned, maybe I'm too British and children should be seen and not heard but children in restaurants. I know foreigners love it don't they? But children running around between the tables is a big no, no. So my ideal restaurant, my ideal eating place does not involve any kind of child unless they're so small that they haven't learnt to draw breath yet and scream or anything.	no children,	no chaos, no unpredictability. no annoyance.	Comfort and trouble free
Not crowded	Yes I like the engagements yes. And having no one around it really focuses on you.	Quietness allows you to deeply engage on your own experience	desire to engage with companion, pay attention and enjoy his company. focus on own experience	Enjoying observing others (Reinforcing) Bond with others
	I don't like following the mass and don't like these places that are crowded and all the people want to go.	not enjoying places chosen by everybody. looking for more informal, more relaxed places.	Unique places – not crowded	Comfort and trouble free Seeking what's new
Not empty	But I think the restaurant for me loses a lot of its appeal if you're eating alone. And in fact I'll walk past a restaurant that's empty, it's like you say if nobody else wants to eat there either.	other people create trust / openness toward the place. empty places look suspicious		Following others

	So the idea of your eating in a situation where actually it doesn't matter. It wouldn't matter those around would be of little consequence in the company of such a person.	other people around do not matter when in company of someone you want to spend time with, you want to share your meal with. attention on companion only.	Focus on own experience, focus on companion	(Reinforcing) Bond with others
Sharing some experience	because many people are there and it would be enjoyable because lots of people around and you don't, although you are not alone there, you know with friends or, you feel like the cosiness and some kind of warm kind of thing because of many people having sharing same thing that you are sharing so.	sharing an experience with other people. living the same situation as others. sharing. many people around to share the experience with. no experience that is unique for me.	living what others live, sense of belonging, warm feelings	Sharing

MORE

	Verbatim	Detection	Categorization	Classification	
Attention to food	That's what kind of appeals and I guess it doesn't matter what's happening around you with the food and what you're feeling about that, the actual comfort of the food at the time how it gets represented, you know here.	calm, naturalness. food is all that matters.		Comfort and trouble free Focus on food	
Desire to transgress	That relates to the image, for me it relates very much to the bread image only the difference is that none of these pieces are the same. There is the idea of being in a place where you have got social conventions but none of them actually fit which makes for really exciting interaction. There is an expectation of equidistance or equitable awareness and consideration but at the same time there is a desire to transgress.	different social conventions make for a more exciting interaction. sense of distance as well as sense of togetherness. Respect and transgression	discovering differences and adapting to them is part of the enjoyment. keeping a certain distance but interacting with others nonetheless. Balancing both respect/privacy and daring	Sharing Enjoying observing others	
Extraordinary eating situations	Always changing	So effusive situation where all the diverse elements are discerned as individual components of an integrated and integral whole. By which I mean jazz cuisine but not modality oriented jazz but open composition, spectral and thoughtless, timeless where eating.	Eating as a conjunction of different elements that come together. Infinite variety of possible combinations. Thoughtless combinations		
		So enigmatic beyond comprehension always changing. Coming and going, challenging, self reflective.	ideal eating is enigmatic, unpredictable. You get what you get, which challenges you and makes you think	unpredictability. constant modifications. changes.	Seeking the Unexpected
		As it needs to be, for me to have like an ideal eating situation it would change like on the move but the pleasant provoking to eat smell must be there.	Ideal eating situation is something that changes, something that just happens while I move forward.	changes and modifications. not static. unpredictability. appetising smell.	Seeking the Unexpected

Calmness	And yes I kind of quite liked the quietness of that one. It's kind of interesting because there's one sense where I really like that but there's another kind of way of eating and having a eating experience is very different from that that I enjoy as well. But that was very calming it's nice.	calm as well as excitement. balance between the two. mix of the two		Balance
	And I think that this picture would act, calmly represent sort of a natural, calm, pleasing way of food consumption.		eating with no distractions. no surprises. Calm, pleasant elements	Comfort and trouble free
Challenging	So enigmatic beyond comprehension always changing. Coming and going, challenging, self reflective.	ideal eating is enigmatic, unpredictable. You get what you get, which challenges you and makes you think	unpredictability. constant modifications. changes.	Seeking the Unexpected
Change of perspective	And the extraordinariness of this picture, extraordinariness of the experience would be, it's like looking at the sun through the water in terms of that we always look at like if you always have something in a particular way. Like having the first, the starter, the main meal and the dessert but then you can all – to make it extraordinary why don't you start with the dessert. Sort of like the other side going from bottom up things to make a situation extraordinary so.	Making an eating situation could be about reversing the order of the courses, changing the usual, well known pattern.	reversing the usual pattern. make what is usual unusual. usual elements in unusual way. enjoying the unexpected	Seeking the Unexpected
Coherence	Ten thirty eight and if you gave me a jigsaw I would probably think you didn't like me but to get away from that I think there is a sense for me that space and the elements in there is that all the pieces of the jigsaw have to fit together so it has to be congruent of the food experience. If I am going to a cafe, a greasy spoon and I want egg and chips I want the vinegar and salt and I want my Formica table.	Certain situation should have the expected elements. I expect to receive what I think that situation should give me. In other occasion if the situation is not entirely how I expected, it is good too. The elements that surprises, or which I am missing creates a positive outcome too.	Meeting expectation as well as being surprised with a few elements (not entirely surprised)	Balance
	There are certain times when I have expectations of it all fitting together and I want roomy, I want air, I want the temperature to just be right, the sound, aromas, but there is some leeway in there. I will also accept if there a piece of the jigsaw is missing. So that is another thing.			
	One is that foods and our experience of food is as a result of a number of actions of acts and that's that coming together. And that's the image of the net this coming together.	all aspects come together. everything influences the final experience.	harmonious balance is final goal.	Balance

		a way of decoration where there are things that are not irrelevant with each other and try to create a nice atmosphere.	all elements are complementary to the overall atmosphere.		Balance
	Connection with own feelings	I don't really see food as starting and having a massive build up to absolute [smashing 0:04:08] at the end when it comes to the pudding. It's more about the actual interactions of my feelings as I go through the journey. And I guess I want support [?? 0:04:16] what I'm feeling and to be able to interact with me in my journey. Rather than sort of say "Okay this is what you're going to eat, this is what you're going to do." Yes, so.	suggestions instead of declarations. interaction instead of separation. server accompany through the journey. Eating is about experiencing something that puts me in touch with myself.	a meal is like 'going somewhere unexplored'. the server knows where you are going an lead you. not only leading but supporting: making you appreciate things you wouldn't see otherwise. Focus on my own journey. Eating is about looking at what happens at me.	Tour guide role Emotional journey
		That for me it's not so much about the food and the journey of the food it's about the journey of how I'm feeling within that restaurant.	emotions are the important element of an eating situation. Overall emotions, not only emotions related to the food		Emotional journey
	Connects companions	pretty much you doing something together. You share an experience together. You are like one so you are quite sort of similar but at the same time different because it represents male and female. So that would represent the differences but the activity that you do and sort of the road that's joining them is the connection that you have with another person during having an eating experience.	the eating situation creates the connection between people. Companions knowing each other and being comfortable with each other but being different.	the eating situation joins two people together, creates moments to be shared. comfort but differences increase enjoyment	Sharing (Reinforcing) Bond with others
	Elicits conversation	And then afterwards it's something you can talk about, reflect on so then the experience carries on beyond just the time that you're there.	taking the experience at home with you, remembering it. the experience is topic of conversation.	the experience has a life, it is created by two people and links them together through discussion and memories	(Reinforcing) Bond with others
	Emotional journey	And so it's not, it's not turbulent emotions but it's just the fact that emotion journey isn't a linear kind of progression towards the end. But that it sort of goes where it needs to go.	emotions are not linear, they are unpredictable.	unpredictability of emotions. no steady emotions but variability	Emotional journey
	Elicits self reflection	So enigmatic beyond comprehension always changing. Coming and going, challenging, self reflective.	ideal eating is enigmatic, unpredictable. You get what you get, which challenges you and makes you think	unpredictability. constant modifications. changes.	Seeking the Unexpected
	Entertainment	but I do quite like the idea of there being lots of journeys going on around you that can sort of grab your attention in a moment, fleetingly. And then kind of go away from...	interest in other people's journey's (stories). being part of someone else's' journey and having other people being part of my journey. Observe part of a person's journey	sharing the path/journey for a while. coming and going from other people's lives. sharing only that particular part.	Sharing Enjoying observing others
	Exploration, adventure	I agree with what you say about they're going in the same direction and it's an exploration or adventure.	Eating is going somewhere together and being linked by the experience itself	be united by the experience. doing it together.	(Reinforcing) Bond with others Sharing

Extraordinary	light, simple, tastes that are quite distinct because I would think the experience of flying from the balloon is quite a special experience.	something that is extraordinary is enjoyable. once in a lifetime kind of experience. not every day ordinary experience. Flavours relate to the special situation	out of the ordinary and extraordinary - special	Seeking the Unexpected
	So there was all those things that fed into that so I think it's the possibilities of eating and where you're eating it. And I think that feeds in a bit that just make it so different that I eat apples most days they don't, I don't really think about too much but at that time I was incredibly mindful of that apple and focussed on that apple.	extraordinary situations make unforgettable meal.	the situation projects to the memory of the food. if the situation is extraordinary, then the food becomes too.	
	The other day you can go to some kind of restaurant with ice, ice kind of things you know to drink from the ice cups. Where they are, I have heard of them.	unusual extraordinary elements of the environment make the experience extraordinary.		Seeking the unexpected
	You can't invent something extraordinary that doesn't exist but something that exists but doesn't happen often to you. Or maybe you see it on TV but you don't experience it and I think this is the extraordinary thing ... 1: It being new to you. Not new to the cooking world but new to you.	the experience is personal and something never tried can make it extraordinary.	everything relates to the person. people's past personal experiences determine the outcome.	
	Food not most important aspect	taste is, as long as it's not horrible cooking is fairly low down on the list in terms of what makes the food an exceptional or ideal experience. So I guess being the idea of the self and the mood being a bigger space than the actual, the food itself.	self gratification, enjoyment are what makes the experience exceptional. gratification doesn't come necessarily from food. Personal circumstances determine the outcome	Internal as well as external (food related) aspect that influence the eating experience
Magic	And my ideal eating situation that I haven't talked about was something that is magical when the situation and what you want to eat is all perfect.	looking for perfection. Perfection creates magic (extraordinary situation)		
	That for me comes back to magic and atmosphere and experience. And I think all things that if – that humans make that we enjoy or treasure that they just have something of magic in them. So that's what that brings to me.	magical, inexplicable elements make enjoyment.		
Not too demanding	But it kind of feels hard like two people struggling with eating.	eating shouldn't be a struggle, no difficulties.	easy, accessible, not too demanding.	Effortlessness
	And – but yes I did kind of think that they looked like they're really kind of dragging themselves up there and visions of you know trying to get through a piece of really hard steak with a blunt knife.		no difficulties, no struggling.	Effortlessness

	To me that's as well a bit contradictory that they are sort of in a sense they're doing the same thing but whatever they're doing they both are not really enjoying it much. So there is like a sense of bit of a togetherness. But yes it's a bit of a heavy togetherness like you're sort of forced to do that and sort of bent on doing it. But yes it does represent companions carrying out like a heavy duty for me.	no being forced to do something. Not being forced to do something together, being forced to be together. Companions should do things together, but which they they enjoy		(Reinforcing) Bond with others
One off when very intense	Yes I kind of got the feeling it just being quite hard work, a bit of fun of trust and quite a lot of intensity. So you might want to do it one off but not every time that's my feeling.	too intense experience could put off. once in a while experience can be intense.	Right amount of intense and moderate activity	Intensity Balance
Perfect	And my ideal eating situation that I haven't talked about was something that is magical when the situation and what you want to eat is all perfect.	looking for perfection. When everything is perfect is seems magical (overwhelmingly positive)		
Satisfaction	And even if they are in an environment that is not maybe the perfect one, they seem satisfied so I think they would remember that after this experience.	being satisfied in the moment creates positive memories of the experience.		
Surprise	And it wouldn't necessarily be surprised in the most expensive restaurant because you're expecting it to be good.	excellence doesn't guarantee surprise, because of expectations.	Expectations overcome surprise	
Manageable surprise	So it's that element of surprise. Not too big a surprise that you're uncomfortable, but.	manageable surprise.	balance of elements, never too much, but yes to the unexpected	Seeking the Unexpected Balance
Total engagement	And I like this because it just engages the senses. Everything's there, the colour. I can, I can taste this and I can smell it and there's texture and there's forms and you know I can feel different heat in it. So that's, so that's me as part of why I've chosen that. It's about living, it's about everyone being engaged, it's about celebration.	Engaging with shapes, smells, tastes, textures and feel all the characteristics. Engaging with food and with the situation. Celebrating.	total engagement, total immersion in the experience. complete involvement. reason to let go. careless.	Letting go
	But also big pathos again, quite a deep pathos and a really strong physical energetic as well.	total engagement in the moment, physically as well as mentally	big emotions, big stimuli. physical involvement, even one's body is involved.	Intensity
Unexpected	So I think, for me, the eating experience becomes extraordinary when the establishment does better than you expect it to do. It doesn't necessarily have to be expensive or the most fancy food, just better than you thought you'd get.	exceeding expectation in order to reach extraordinary. extraordinary doesn't come from elaborated dishes of expensive dishes. extraordinary experiences can be humble/rustic.	Surprising creates to exceed the expectations	

		Kind of a bit unsure and slightly insecure in the situation but not in a kind of bad way, in a just a kind of it's new and you're just getting kind of pushed slightly out of your comfort zone but then.	Embracing the unexpected, awareness of being pushed out of comfort zone but accepting it and enjoying. Still situation is manageable, not too unbearable	Not knowing what's happening and going with it, enjoying the uncertainty but not too overwhelming	Seeking the Unexpected Balance
		So it's that element of surprise. Not too big a surprise that you're uncomfortable, but.	manageable surprise.	balance of elements, never too much.	Balance
		So it's kind of quiet, not many people would risk to do so but if you want to make your dinner or your experience extraordinary you must try something that is not adequate to what you expect.	exceeding expectation in order to reach extraordinary. Try something new in order to be surprised	Extraordinary eating is embracing the unexpected and seeking it	Seeking the Unexpected
		It's kind of having some anticipation and something unexpected happening and you kind of ... I don't know. It's kind of something that you know might happen but you don't ... you couldn't put your finger on it and you don't know what's going to come out of the experience. So there's something new but there's something familiar about it.	enjoying the unknown, unexpected. enjoying the feeling of not knowing what will happen.	not knowing what to expect makes enjoyment.	Seeking the Unexpected
		but it stands out as a memory because it was not the way you normally serve food.	unusual elements creates strong positive memories.	The unexpected creates memories	Seeking the Unexpected
	Unique	And also in terms of exploring because you've – because then it's going to be unique in every environment according to locale. So you're always going to have the optimum experience.	if it is a local produce it's a unique produce.	Exaltation of local as unique.	
	unpredictable	It's also the slight discomfort of what it might be, I quite enjoy that, I must admit.	enjoying not knowing what is going to happen.		Seeking the Unexpected
		To me in terms of eating situation that situation is quite threatening. I mean in terms if you take it as an eating experience within a situation you are drawn to it because you are curious.	Drawn by curiosity toward something uncertain	uncertainty is as exciting as frightening.	Seeking the Unexpected
		One is that foods and our experience of food is as a result of a number of actions of acts and that's that coming together. And that's the image of the net this coming together.	all aspects should come together. everything influences the final experience.	harmonious balance is final goal.	Balance
		And you think, like, it's the only place around so maybe if you try to go in, its food wouldn't be that bad so you go inside so you can have food but still you feel a bit scared because you don't know when it falls down, right?	taking a risk in choosing an establishment, choose to trust. enjoying the thrill of being uncertain.	enjoyment in pursuing uncertainty	Seeking the Unexpected

Hand-made, expertise	But then I chose this one which is a unique old woman and I was thinking beyond vanity governed by necessity, mother of invention, domestic, rustic, homely local produce, cottage industry, pragmatic view of romanticism homespun, home cooking, family, local cuisine. Recipes, methods, ecological, egalitarian, quaint, artful and rooted in pre-industrial improvisation in approaches, wise and unpretentious, melancholic and contemplative.	expertise, knowledge behind the product.	interest in Experiential knowledge (from doing the same thing over and over). comfort in experiences people.	Food Curiosity
Memories	But I also have a memory of being on holiday with a friend about ten years old we got kind of lost we'd eaten our pack lunch and we came across an apple tree. And that apple honestly well we eat a few apples but I still remember, I still remember the taste of that apple now. And that for me was something quite extraordinary as well. And the emotion of that, that amazing apple and we didn't want to get caught having the apple, you know.	memories of a product influence future experiences with the same product. enjoyment in remembering certain positive intense memories. The sense of forbidden made the experience even stronger.		
	Yes. And smell is one of our best memories, we can never forget the smell. And you smell something particular and it ticks off your memory so.	smells can trigger memories. importance of pleasant (or even repugnant - see certain cheeses or fermented herring like in Stockholm) smells associated with food		
No perfection	I quite like the idea of being slightly messy but still clean and sharp.	clean can be intricate/messy. many elements make it more interesting. Messy as well as tidy. Enjoying both ends of a contrast	generally tidy/symmetrical, but with one element of interest. No perfection, few elements of distraction.	balance
perfection	This one, yes I would probably describe and food you want at time you want and the place you want. You would be there sort of the agent of this situation and actually that does very well describe the ideal food.	availability of food. having the power to control the situation. all the aspects are aligned with what you want.	the customer feels like the hub of the situation, different aspects are adjusted to his preference. control of situation.	Control
Positive emotions	Achievement	So I mean in an eating situation it's nicer to be around other people but it's kind of, he's obviously doing something because there's a need there. And by doing it you get a sense of achievement rather than getting reassurance from people who are around you which is what you're doing. So.	sense of achieving for providing for yourself. Achieving alone is more rewarding than achieving something with the support of others.	
	Comfort	Of course you can't talk about many things with your father and with your boyfriends, all those different but still you know in some way you feel comfortable to have them around. And this kind of person I think should be with me when I have, when I'm having a meal.	Profound relationship preferred to freedom of conversation. comfort with that person. Enjoyment in eating with someone whom I know very well and I am comfortable with.	(Reinforcing) Bond with others Comfort and trouble free
		In my ideal place I have a few friends who play guitar, one of them plays piano and we like after we have finished eating we have like erm, some kind of relaxation and some kind of having fun with kind of music.	extension of dinner to an additional moment of relaxation. friends playing in a familiar and comfortable situation.	additional moment only for people interaction. Comfort and relaxation. Playing music as a way to be together

	Curiosity	I mean in terms if you take it as an eating experience within a situation you are drawn to it because you are curious.	Being draw to a situation by curiosity, by not knowing what it is and finding out	uncertainty is exciting, being drawn toward uncertainty	Seeking the Unexpected
	Excitement	the whole picture just represents a new exciting experience.		openness toward new experiences and toward the unknown	Seeking the Unexpected
	Happiness	But they're looking very cheery, they're happy, proud. And they're like – it first of all gave me a positive idea about the whole thing.	cheery, happy people give a positive impression of the whole situation	seeking positive reactions/emotions	
	Togetherness	And having a nice time celebrating and exchanging ideas and just doing it with pleasure and not just because we want to eat food or be served, just having like a nice period of time together. This is it.	An ideal situation is about having a nice time, celebrating something. Importance of exchanging something between people (conversation). Sense of togetherness.	Eating is being together and sharing something. Pleasure in the effortless conversations.	Sharing
predisposition		I thought about my ideal situation where, okay, the food, the companions, the place, is perfect. But what about your mood? I mean, this is the thing. At the end you have to be relaxed and full and satisfied and have a great time so this is the point of all eating situations. Having a great time.	open and positive mood is essential for enjoyment.	awareness that the self (emotions and moods) as part of the experience.	
Reason for special eating	Celebration	And for me to have a dinner or lunch or whatever with my close friends is like a celebration of something. It's not just having food or being served.	need for special occasion, eating is about celebrating something.		
	holiday	Holiday eating.	need for special occasion, celebrating something		
	Special occasion	It looks like it's a special occasion and like maybe they've been allowed to have more than they're used to or something like that.	eating at a special occasion allows to eat more/eat better.		
Saving time		And most of the times they are really happy and cheerful and I think that they're, parents prefer this kind of having a lunch outside with their children. Because when you are home you have to cook, you have to spend time in kitchen but when you're out outside, you are relaxed and you spend more time with your children talking about their life, their problems, everything and you just want to be [?? 0:09:07] and have some nice time with your family.	When eating out Family members have a chance to get together and talk and enjoy each other's company with no distractions, not duties.	Opportunity to reconnect with family members.	(Reinforcing) Bond with others
Symmetry, not too much		I quite like the idea that I suppose there is symmetry somewhere but not a huge amount.	symmetry and order but not perfection.		balance

Trust	That made me think of trust and the idea of when we go into so many places the most prone we are is when we if somebody gives us food.	eating/accepting food from somebody is a sign of trust. You are trusting the person/restaurant that gives you food. Accepting food is the most trusting action	giving the host our trust by accepting food. allowing closeness between the two of us, establishing a relationship/contract.	
	But it's funny because if there's someone that I don't really like I don't really want to eat their food, that's... If there's an energy about I'm not too keen on them.	liking/disliking a person/environment is transmitted into the trust for them and therefore the decision of accepting or not the experience/food.	Trust on what we first see (first impression) determines whether we decide to trust or not	
Try something new	And I do love the experiences that I haven't had before.	interest in trying new things.	adding a new experience to my life. new experiences make me rich	Seeking what's new
	And I was thinking that if you're going somewhere new then I'd rather be with somebody who I knew so that you can kind of share the experience and have something that you can kind of go and enjoy together and find something new.	having a new experience. a new experience has more value if shared with somebody you know and love	connection between trying new things and be with someone you love. sharing what is new.	Seeking what's new Sharing (Reinforcing) Bond with others
	I also think going off to a restaurant it is a chance to go somewhere that you know you could never create at home so it is something kind of-, something different, something that is not always there day to day.	something unknown, something non usual. something not every-day. choose something new.	out of the ordinary. pursue new experiences.	Seeking what's new
	But then I suppose there is that kind of think of if you don't try different ones then you never experience new things so that's that.	try something new to add a new experience to my life.	trying new things makes you rich	Seeking what's new
	Yes, if you've always eaten in the same place and know what to expect and you ... it's not going to bring anything new. So therefore I think it's the new thing.	Choosing the same place where to eat means that you know what to expect. Choosing a new place means risking not knowing what to expect. One should try new things	not knowing what to expect makes enjoyment.	Seeking the Unexpected
Unknown social conventions	There is the idea of being in a place where you have got social conventions but none of them actually fit which makes for really exciting interaction. There is an expectation of equidistance or equitable awareness and consideration but at the same time there is a desire to transgress.	different social conventions make for a more exciting interaction. sense of distance as well as sense of togetherness.	discovering differences and adapting to them is part of the enjoyment. keeping a certain distance but interacting with others nonetheless.	Options Engaging with strangers
Variety	It looks like a one coloured palette and I would, although it's attractive as a cultural experience it's not something that I would do more than once. Because it's too uniform	uniformity is not enjoyable as variety is. Preference for non uniform/multiple elements (options).	uniformity is predictable. variety is preferred. unexpected.	Options Seeking the Unexpected

APPENDIX 6

Data Analysis Study 1. Themes classification, interpreters sample.

INTERPRETERS SAMPLE - CLASSIFICATION

ENVIRONMENT

	Verbatim	Detection	Categorization	Classification
Al Fresco, outdoors	I see al fresco, I see outdoor, I see jus the love of fresh food what, you know what's on hand almost foraging from the sea and from around. I feel coconuts, I feel curry	eating outside, enjoying fresh produce, enjoying food that can be found around, food that can be picked up. spices and ingredients from another country.	eating being in contact with nature, close to nature, being able to touch nature - picking up the food, involvement of touch	Closeness to food
	And yes 2098 obviously enjoying the moment, being close to nature and having the time and freedom to relax and enjoy the moment, yes	concentrating on now, appreciating what's happening. closeness to nature, eating-being outside. sense of freedom creates relaxation - closeness to nature creates relaxation	appreciation - immersion in the now and here, positive feeling in abandonment to now and here + closeness to nature. nature gives relaxation.	Closeness to nature Immersion
	In terms of the element of the kinds of eating space in image 1034, this image symbolised, for me, kind of like a spacy eating space with, like you said, outdoor kind of dinner, only because it's night. There is [?? 0:04:25] appreciating the surrounding, the Mother Nature basically, but then, yes, it's basically more space, Mother Nature	appreciation of space around when eating, eating outdoor, contact-closeness with nature. liking what is around, liking the nature around	positive feelings toward nature surrounding the eating situation. appreciation for sense of space.	Closeness to nature Space
Contrasts	So in that respect I think there is something in this image that talks about the space, that it has contrast, that it has defined change, so it's not every time something very different... I don't see that image necessarily for one space. I think it stands for all possible imaginative spaces	space tat has contrasting elements. but also space that allows changes, space that can change and become something different.	space that can change, space that allows changes. modifications, variability	changes
Enjoying nature	but, I can relate to that space, eating at night and, again, we ate and we looked at infinity and so it's – for me it's about enjoying food in natural surroundings at a specific time of the day, so it's eating in the evening but being able to enjoy nature. So that space, for me, was perhaps outdoor eating, or being able to eat in an environment where you can visualise the great outdoors and particularly the space, so that's what that really conveys to me	eating under the night sky gives a sense of infinity, appreciation of eating close to nature, close to elements of nature. the eating environment allows to observe nature, allows to feel the sense of space.	emotions given by closeness to nature, the night sky connects to an emotional level, allows reflection and perception of infinity. appreciation of eating surrounded by nature. appreciation of big spaces, big spaces inside nature. connection with nature, connection with thoughts and emotions	Closeness to nature Space
	which connect to the ideal of, in terms of space with natural daylight and the Mother Nature relaxing and refreshing ambience. Yes, greenery, which is always good in the eye, it's like...	natural light not artificial, connection with nature creates a relaxing space. natural elements and natural light gives sense of freshness, cleanliness. the colour green looks particularly pleasant	colours eliciting sense of relaxation and freshness (green), elements that inspire closeness to nature (daylight).	Closeness to nature
	For me, an imaginary space – for my ideal eating space, could be a restaurant in the country, possibly linked to a hotel with outdoor pursuits and historical provenance, and for that I've chosen picture	eating environment that offers proximity to nature and possibility to explore nature. Proximity to places to discovery, visit.	combination of eating followed by walks or discovery. Curiosity to see new places with things to tell (historical places), and interest in touching, and dive into nature (walks). separation from eating but combination.	Eating plus Closeness to nature Curiosity-Discovery

Harmony of elements	In itself, so there shouldn't be too much of a mixture of different things that don't really go together. It should be a combination of different elements that create this kind of circle, that complete each other and create an environment that is harmonious and, yes, provides an environment for wellbeing and, yes, so this is what I see in this picture.	not a contrast of elements, but a combination of elements that work harmoniously together to inspire wellbeing	elements complementing each other. no contrasts. predictability. sense of wellbeing.	Harmony of elements
	To me it represents consistency and a clear structure, which is, I think, important and necessary. It's horrible when different things are totally mixed up and don't go in line with each other and this picture clearly shows different elements going in line with each other	aversion towards elements in contrast with each other. aversion toward mixing of different elements.	predictability of elements going together, no contrasts, harmony of elements	Harmony of elements
Has character	it has a bit of drama in there because of the light changes the pattern. If the photograph would be photographed differently then we wouldn't have the sort of highlights here and the long shadows there. The kind of drama through the cracks in there. It's somehow familiar but yet not always in our close vicinity. It holds the intention because they are these variables, like you've said as well that it's not uniformed. What else? The most important thing is I like it. So, you know, to eat in an environment that I like, that is important. It also has a notion that it radiates out. Although it talks specifically about something focussed on, but as a metaphor it radiates out and takes everything to the edges of wherever. It has also a rhythm and a ritual, because it sort of happens again and that I think is possibly important for an environment.	intrigued by sense of drama, unpredictability. consciousness that different circumstances could have produced a different results. familiar aspects can become unfamiliar in different circumstances. importance of liking the space, feeling at ease in the space. focus on one elements that encompasses all the other elements. focus that radiates to all around. sense of rhythm and repetition of an eating environment	sense of intrigue - intriguing elements, unpredictable outcomes. feeling at ease, relaxation important in eating situation. radiation: focus on something but incorporation everything else: sense of harmony of elements, elements working together as well as elements are controlled. incorporation, and also possibilities, openness (radiation)	possibilities Comfort Harmony of elements
	So it should deliver something and it should have its own character	the space should have a theme a purpose that should be delivered. not bland. it should say something. it should be special	space should have character. space should be interesting to look at, interest in being there	Character
Homey	For me, this image, 1005, symbolised a warm interior, kind of like a homey ideal eating space, this would represent the kind of like home – homey feeling, homey atmosphere and, yes.	warm interior create a homey atmosphere	looking for feeling at ease, feeling at home, feeling comfortable.	Comfort
interaction	And it – there's that word, puzzle. It doesn't give all the answers. It has not all the answers. They can – we're still wondering about, you're still thinking "Oh okay, let's go on and see and then you come another..." And so you collect [more 0:06:24]. That's how I read that picture.	openness to other possibilities, openness to the fact that not everything is clear and certain, open to discovery	there is more to discover, uncertainty, people are part of the events, part of how events unravel.	Curiosity-Discovery
	With regards to eating space, it talks about it that it is an ongoing experience. We go and eat and eat and eat again. There's a certain rhythm in there. That these blocks are not always that on the lines so it talks again, I would interpret that with variations, rather not the extents that I couldn't cope with it.	rhythm of the experience and it's parts, there are variations, things can change.	openness to uncertainty, intrigued by not knowing and enjoyment of the rhythm of the situation.	Possibilities

	<p>Male 2: But even a puzzle is not always the same. As I said they are like different pieces. But then you can read it like that in different ways. You've got four sides. So they are actually the same picture to me.</p> <p>Female 1: Yes. That's what struck me most when you talked about it that you can look at these from all sides. You can change it around... It doesn't – you can recognise it, you get a different perspective</p>	<p>situations that are open to different interpretations, things are not what they are but what people make of them. variability. people can change the perspective.</p>	<p>people's interpretation create the meaning of a situation, people's imprint on situation. subjectivity.</p>	
Lively	<p>This picture represents to me a very colourful surrounding – different people from different backgrounds talking about different things. And I think this is what makes an eating situation enjoyable if you're surrounded by interesting people whereas if you're somewhere where no one speaks a word, where very – everyone seems to be very boring to you and not very interesting at all it doesn't get lively. And the situation doesn't get very enjoyable. Whereas if you're surrounded by interesting people who are also enjoying the experience and yes it might get more, might have more value for you the whole situation and the experience.</p>	<p>people around who are enjoying themselves helps your own enjoyment. people who are interesting to look at, to listen to, lively environment instead of formal, silent environment. variety of people, variety of backgrounds, variety of conversations.</p>	<p>blending with the environment, being influenced by the general atmosphere. interest in other people, what they do and say and how they behave. variety-differences makes better entertainment.</p>	<p>Blending with environment Variety Observing/Curiosity</p>
Moving in the space	<p>So it's lacking the freedom of me going to a place, even though I want to eat I also want to socialise, I want to move around and you know I feel it's, you know just been structured to being a place confined. That's what I see.</p>	<p>need the freedom to move around, not being confined by a schedule/structure. eating is spending time with other people</p>	<p>relaxation and easiness. not being restricted by space or rules. interaction with people. space easy to use - move. spaciousness.</p>	<p>Comfort Interact with people Space</p>
Natural elements	<p>It talks about nature, it talks a bit of style; it has a bit of drama in there because of the light changes the pattern. If the photograph would be photographed differently then we wouldn't have the sort of highlights here and the long shadows there.</p>	<p>natural elements, wood. lights create distinctive features. interesting elements can change if the perspective changes. something that is intentional.</p>	<p>elements of nature. theatricality through stylistic choices.</p>	<p>Changes Character Closeness to nature</p>
	<p>But the purpose is there, it's got a nature look, like it looks like a wood or see the cracks in there</p>	<p>elements of nature, natural elements give a distinctive look. features that demonstrate and celebrate nature.</p>	<p>,interest in nature's look. focus on the features that speak of natural elements</p>	<p>Closeness to nature</p>
	<p>so I think you don't have to over-complicate things and, sometimes, the perfect, or the ideal, eating space might be very simple in terms of furniture or, yes, the whole surrounding. So, it might be very basic but it still has its own character. And, I think natural elements always create somehow atmosphere and a good – yes, a positive atmosphere, as they always have their own character. Yes, this is why I chose this picture.</p>	<p>simplicity of the environment, no complicate elements or combination of elements. simple and little elements but that says something, not average. natural elements grate atmosphere, positive emotions evoked. natural elements do say something: they speak of preference for what is from nature.</p>	<p>simplicity of elements but with a meaning-purpose. natural elements give positive message, positive feelings.</p>	<p>Character Closeness to nature</p>

	<p>And, what I love about this picture is the – I see in it all the total diversity, the different colours, the aging, the circles of the trees, all their – they're all different. Then distressing at different parts, every single one of the blocks is different and yet there's a uniformity there as well because they're all shaved at the end to be – you know, they're not jutting out beyond each other, they're all equal in that respect, so it brings together the whole multiplicity that's involved with food and a space where you would consume it.</p>	<p>diversity of features but uniformity of elements. no overlapping but tidy separation. the fact that elements have the same essence but different characteristics make their uniqueness more apparent.</p>	<p>differences from similarity. variety of characteristics not of elements. order, rhythm.</p>	<p>Variety</p>
	<p>So, yes, for me it's about healthy food, the appreciation of food, sustainability, just general love of naturalness, which the wood and the grains, the different types of grain show, and the aging process that it takes, you know, because food's not just instant, it does take time.</p>	<p>appreciation of food, appreciation of time - food growing. appreciation of naturalness of elements, and their variety-differences.</p>	<p>focus on the process of growing food, not only the end result. nature produces not perfect-identical products but unique products.</p>	<p>Appreciation of food</p>
Not empty	<p>And the space, sorry and the space if you pick that as an eating area it would be too lonely because why do you go out to eat? One of the reasons is because you like the food and you're a bit, you have a basic need for eating but also because you have other people around you. This person is a home alone.</p>	<p>association of food to socialization. need for people interaction in order to enjoy food. going out for a meal is not only need to eat.</p>	<p>eating is not a solitary action. eating is enjoined when in good company.</p>	<p>People connection</p>
No perfection	<p>It talks about an order, which I think is also important if you have an eating environment. There's a certain aesthetic that I would see in there.</p>	<p>order, and clearness. understandable. repetitive.</p>		
	<p>n distressing at different parts, every single one of the blocks is different and yet there's a uniformity there as well because they're all shaved at the end to be – you know, they're not jutting out beyond each other, they're all equal in that respect, so it brings together the whole multiplicity that's involved with food and a space where you would consume it.</p>	<p>diversity of features but uniformity of elements. no overlapping but tidy separation. the fact that elements have the same essence but different characteristics make their uniqueness more apparent.</p>	<p>differences from similarity. variety of characteristics not of elements. order, rhythm</p>	<p>???</p>
Order	<p>Male 2: Yes. And actually I do really like it. I was like looking at it and it's silly that like lines are well structured like. Female 1: 1014? Male 2: Yes, the 1014, yes. Lines, look, they are all parallel. Yes? So it means... Female 1: There's an order.</p>		<p>structure, order, predictability, easy to understand</p>	<p>Predictability</p>
	<p>It talks about an order, which I think is also important if you have an eating environment. There's a certain aesthetic that I would see in there.</p>	<p>order, and clearness. understandable. repetitive</p>		<p>???</p>
Relaxing	<p>Easy on the eye, amazingly. Clean and relaxing.</p>	<p>nice to look at and cleanliness create relaxation.</p>	<p>pursue elements that give relaxation.</p>	<p>comfort</p>
	<p>which connect to the ideal of, in terms of space with natural daylight and the Mother Nature relaxing and refreshing ambience. Yes, greenery, which is always good in the eye, it's like..</p>	<p>natural light not artificial, connection with nature creates a relaxing space. natural elements and natural light gives sense of freshness, cleanliness. the colour green looks particularly pleasant.</p>	<p>colours eliciting sense of relaxation and freshness (green), elements that inspire closeness to nature (daylight).</p>	<p>???</p>

Simple	so I think you don't have to over-complicate things and, sometimes, the perfect, or the ideal, eating space might be very simple in terms of furniture or, yes, the whole surrounding. So, it might be very basic but it still has its own character. And, I think natural elements always create somehow atmosphere and a good – yes, a positive atmosphere, as they always have their own character. Yes, this is why I chose this picture.	simplicity of the environment, no complicate elements or combination of elements. simple and little elements but that says something, not average. natural elements grate atmosphere, positive emotions evoked. natural elements do say something: they speak of preference for what is from nature.	simplicity of elements but with a meaning-purpose. natural elements give positive message, positive feelings.	???
Spacious	This picture in relation to ideal eating space for me... It looks very clustered; I don't see any space in here. Everything is very confined. I felt being controlled. That is how I look at that, that's what I can see in the picture.	need for openness, space. not people squeezed. close environment gives feeling of being controlled, movements are controlled, loss of freedom, freedom of movements.	space and openness gives sense of freedom. positive feeling, possibilities of movements, of things happening	Space (link to possibilities)
	It's very spacious and everything is where [?? 0:07:17], and I see leg rooms and I see... I just see space, you know. And the social is also there as well. And that is what really interests me today. To the picture.	spaciousness and possibility for social interaction.		Space (link to people relationship)
	So these are people and they got space around them. But everything around them, everything that surrounds them is well structured. So these are the variables we were talking about, and these are people inside. It's got space, and I like that because it's focussed on food.	space. harmony of elements, elements combined with a purpose. focus on food, food is the most important element.	different elements combined to create the perfect base for food, all the elements play on the background but are essential to give perfect focus on food. space. social interaction.	Harmony of elements Focus on food and quality
	Right. Just commenting on your picture, the one there, is I can see like looking at the middle of the pictures, like I can see there's a common purpose which is the food itself. And again in terms of space, to me it still looks too enclosed. Because even though there are cracks, everything is, you know, the space is still very very enclosed, which is not really ideal space for me.	focus should be on food. space should be spacious, not crowded	food is most important aspect and attention should be on food. openness and space around.	Focus on food and quality Space (link to focus on food)
And also the element of space, yes, which is, I think, very important, because the worst thing is when you are somewhere squeezed in between all different customers and you can hardly understand your own words because everyone around you is speaking loudly and is too close to you and you don't feel comfortable, because you don't have your own space that you need.	importance of space to not being squeezed. importance of conversation and paying attention to each other. not too loud. space around in order to feel comfortable.	space for needing personal distances and space to allow conversation. not crowded, not loud.	Space	

COMPANION

	Verbatim	Detection	Categorization	Classification
Contributing to the companionship	And of their own contribution to the companionship. And sort of here I see that knowledge, that interest, the clapping and appreciation and an embodiment if you like of a togetherness here.	companion has to be interested in contributing to the situation, someone who is interesting to listen to and interested in listening. someone who appreciate the relationship and who you appreciate. sense of togetherness.	interest in conversation, interest in sharing knowledge, appreciation of discussion. deep conversation.	People connection

	The food experience I can see that, I can see that relationship to trying different things with a companion, somebody else there so embodiment of partnership in a new experience.	interest in experimenting, interest in sharing new experience with someone else. the companion is a partner necessary for a new experience.	improvement of new experience by sharing it with someone else.	Sharing and generating meaning
Deep conversation	Okay so to me picture 2163 represents a group of people appreciating what someone else is telling or teaching them. And I think in the ideal eating situation you want to get something out of it whether it's just a laugh with this person or you have a very intense conversation with this person, a high value conversation. It doesn't really matter what it is but you want to get something out of it. You want to take something home and either you leave with a smile on your face or you'll think "Hey this person really made me think about something or thanks to this meeting I have new ideas now." Whatever it is. So this is what this picture represents to me.	eating becomes the opportunity to interact with other people. eating is the means by which to have good conversation. interest in 'taking something home', finishing eating having learned, gathered something personal: positive feelings or topics for reflection.	eating enables deep conversation or conversation that elicits positive emotions. Eating is about entering the other person's world and learn/take something from it.	People connection
Different from me	So there is still variety although there is a group but they not all look identical so therefore that may be an aspect of debate and interest, could happen.	differences create a more interesting conversation, give space to debate and exchange of opinion.	deeper conversation emerges from differences (of opinion)	People connection Differences between companions
	The first picture I'm having my difficulties with this because I can only see two boats going in two completely different directions, the opposite directions. And yes this might make the situation quite exciting.	differences make the situation more exciting, having different interests, different trajectories.	differences create unpredictable situations. excitement in unpredictability.	Differences between companions
	For me like two different companions represent the two boats one is like the big boat and the one is kind of like a sailboat. Two person has always different expectations I was thinking maybe one would be more adventurous in terms of food, they'd be more [critical 0:04:46] about how the food is and the other one which is the ship kind of represents a more steady like flow in the sea or whatever. Because the sea's like... Probably would have it wouldn't be that adventurous in terms of food and wouldn't be open like other [?? 0:05:13] all that sort of thing. But they were trying to meet somehow in the middle of the sea.	differences in the approach to food. one is more interested in exploring new things and the other is less. trying to find a compromise to enjoy the situation.	making the best of differences, using the differences to create discussion and to enjoy each other's company. focus on food.	Differences between companions Focus on food and quality
	My ideal companion would, yes would be probably two different people trying to meet halfway in terms of enjoying the food and experience basically. Even if you have different expectations or different ideal food [cross talking 0:05:53], yes.	differences of approaches to food are acceptable, it is possible to meet half way.	different food preferences are acceptable, they do not compromise the enjoyment of the food.	Differences between companions
	Okay so for me 2130 is about people sharing the enormous space – the oceans you just happen to see two there. There could be many more in the oceans. They are distant from each other yet they have a relationship and that they are both on the water or involved with the water.	people sharing a space, sharing a situation. the aspects people have in common are those which create opportunity for a relationship-conversation.	even if there are differences, the aspects people have in common make a relationship-conversation possible. having things in common - sharing something enables people to concentrate and discuss and overcome differences.	Sharing and generating meaning

	And your, your ideal companion may in fact be a juxtaposition of you. May not be necessarily somebody who is identical to you in any way that would be part of the fun and the interest and gaining of knowledge and the development of your situation.	differences are ideal in order to develop conversation and learn things.	seeking differences. embracing differences, opportunity to learn something and help situation to unfold in a more interesting way.	differences between companions
Different knowledge	the ideal companion would depend on the occasion for example not necessarily someone who has the same for service expectations. The person could be from a similar background with different expectations and skill up, with different expectations and skill of the knowledge of the subject you know at a different level. So that would be a sort of ideal companion for me. Someone who has got a general knowledge about what but doesn't actually have to have the exact knowledge.	similarities but differences in those aspects that regard food. different knowledge on food subjects make a better eating situation.	similarities allow people to concentrate on their differences, which make a better conversation. focus on food, as the differences should be in the approach to-knowledge of food.	Differences between companions People connection Focus on food and quality
Enjoying companionship	And there is some writing on the wall, literally and metaphorically in that image for me. There are groups of people together, and that is about companionship,	importance of companionship, interaction with others, discussion. conversation.		People connection
	Like you know having the thread in your hand and you can tinker with the wind, and in the same way you have this good food, there is a [punter 0:16:22], there is... It can't happen in isolation; it needs more than one person. Food on your own without any company, any other person won't be memorable, won't be ideal.	eating alone is not ideal, doesn't create a memorable experience.	sharing the eating situation in order to appreciate it.	Sharing and generating meaning
	Another thing that's interesting and that I've only just realised but the companionship that's made up in the elements here, you can see the cats and the chickens. And so you're bringing polar opposites together. Which would be interesting to make a sort of an extraordinary experience of where you perhaps bring people together.	food brings people together, food creates opportunity to level differences. an eating situation can bring together opposites.	differences make a better eating situation. the eating situation can bring together differences, not changing aspect, but allowing coexistence.	People connection
	For me this image 1183, symbolise how an extraordinary food experience must consist. Not only of good food but the company as well. The whole package of how you enjoy the food.	food has to be accompanied by good company. the food situation has to be shared.	food alone has no meaning. food becomes something when the situation is shared with somebody else.	Sharing and generating meaning
	What I think for me finally extraordinary is that it brings together a group of people who appreciate things in a similar way and respect	eating situation should bring together people with same approach to life	eating means sharing with other and spending time with others. sharing with those who share similar values.	Sharing and generating meaning
Focus on companion	That certainly defines solitariness and yes I actually can look at solitariness I've done it quite a lot over my life not by choice but just through work and various other things. But the solitariness in as much that I would quite enjoy having a one to one with nothing to sort of sway me in the background so for me that could be an ideal companion because that person looks like	eating alone is acceptable. eating with only another person (companion) is good, you can concentrate on that person, concentrate on the interaction. nothing around that distracts.	focus on companion, complete attention on companion. the other person is the only interest, the only thing to concentrate attention on.	People connection

	And to me it mainly represents this being in a situation 100% and what I hate the most is when I go somewhere with someone and let's say 80% of the time he is talking on the phone with someone else. It's just like "Okay you're sitting there together but this person is actually somewhere else."	eating with no distractions, concentrating on the person you are with.	eating with someone means spending time with this person. when eating there should be no distraction, but attention should be on companion.	People connection
Fun	for me embodies the whole idea of fun – food is fun and the ideal companion needs to be fun, interesting, relaxing, knowledgeable and appreciative of their surroundings.	companion should be interesting to be with, should create entertainment, positive and energetic, should be fun. situation should be relaxing and not too hectic. the companion should be interesting to listen , and learn from him, and should have positive attitude (appreciating what's around).	interest in positive entertaining but relaxing situation. interesting in learning whenever possible, enriching oneself.	Curiosity-Discovery Comfort
Knowledgeable	Then I read also the stones that are something that they have an opinion, they are rock solid, they have an ownership of their opinion. They have a certain manner, a cultured kind of aspect, that they are in stages of being finished and unfinished.	companion should be some one I can learn from, someone who has strong opinions and wants to share them.	interest in learning, transferring knowledge. eating with someone who is interesting and can teach something.	Curiosity-Discovery
Not too familiar	Although I don't deny – and that I think is beautiful in there is that sort of aspect of love or the familiarity. But how do you bring that into a stimulus, so that I don't know. There is something that is conflicting. But I think it's not something that I would necessarily have picked in this companionship for eating.	companion shouldn't be someone I know too much, not necessarily someone I'm familiar with and I love.	element of unknown and of surprise in the choice of ideal companion.	Someone I know
People I know	o be honest I don't like eating with other people like at the same table, people I don't know, I don't like eating with them. It's kind of uncomfortable to me. I prefer always like, if I'm having lunch or a meal in a restaurant, so on a table, I always prefer having like friends, or at least people I know. Maybe they have been introduced to me before but it cannot be like aliens.	eating should be done with people I know an I'm comfortable with.	eating is an act that should be shared, sharing with strangers is very difficult. people I know create comfort necessary to enjoy eating situation.	Someone I know Sharing and generating meaning
Respect food	So to sum up then for me the ideal companion and the people eating around me they need to be appreciative of the food, they have to have respect for the food and it becomes an important central part of what they're doing rather than just woofing something down, eating it quickly.	companion and others around should show appreciation and interest in food. food should be considered in it's totality and not as something to fill one's stomach with.	appreciate every bite. go beyond what is on the plate but appreciate all the process that brought it on the table. devote a thought to what's behind the dish and finally enjoy the food. thoughtful enjoyment.	Appreciation of food Similarities
	And it's only real appreciation in a deep deep sense that that food has been grown by somebody, it's you know it's part of our universe, it's contributing in so many different ways.	consider food in its totality of aspects, consider all its life, all people and processes involved.	food as a precious resource that should be acknowledged and respected.	Appreciation of food
	they're not very sensitive to the requirements and now, though that's highly generalistic, I appreciate that's how it pushes over to me they're not – they don't have much finesse, which is very unfair, because many of them do, I happen to know many rugby players who have finesse, but that particular scrum makes me think of food in a scrum and I like food to be respected.	food should be treated with respect, not processed a lot.	enjoying food in it natural flavours and textures. enjoying what food really is and tastes like.	Appreciation of food

	makes me think of sustainability, the importance of ensuring that the environment reflects what you're going to do in it so, in this case, with food, that your environment is sustainable to respect, again, the food sources and the people who are preparing them and producing and serving them.	the environment should reflect how food is treated and how food is seen.	respect for food reflected in the elements of the environment.	Appreciation of food
Some perception of food	Okay. The image 2163 for me symbolised like defines an ideal companion is more about being on the same level of the knowledge of food critic. All – basically the food experience, the food product itself both the person that's involved in the whole new experience like shared their critiques together and they're both on the same level of the knowledge of how to criticise food.	people eating together should have the same interest and knowledge in food, so food becomes a topic of balanced conversation.	same knowledge and attitude towards food allows companions to have a conversation about it. food is not only eaten but discussed too.	Similarities
Sharing experience	And yes and you can see two people so the most enjoyable experiences are those that you share with other people I think and you might be sitting somewhere in a restaurant on your own and having the best dish ever but if you can't really talk about it, if you can't enjoy this moment with someone else it's not worth that much.	eating is about sharing. the best eating situation loses intensity if you can't share it and talk about it.	extraordinary eating is not a solitary situation. sharing in order to enjoy.	Sharing and generating meaning
Similar to me	It talks about a sort of notion of harmoniousness that I would also expect from that image that the people in my close vicinity or in the space would be similar so it would be a pleasant feeling. Like that image does to me.	people with my same interests or approach to food make a more comfortable eating situation.	similarities create comfort.	Similarities
	a sympathetic person who is well used to the situation, the food and my company.	ideal companion is someone who is familiar to the type of food, eating out, and someone I feel comfortable with.	feeling that you can count on the other person, the other person is a support, because she is comfortable with the situation.	People connection

FOOD

	Verbatim	Detection	Categorization	Classification
A way to keep memories, feeling alive	Or you want him to enjoy like traditional food, so to taste like the tastes and flavours that used to experience during his or her childhood.	traditional flavours, old recipes, bring memories back.	use of well known flavours to connect people with food, to give people an extra element of connection and emotions: memories	Access memories
	That is possibly like you said also about the memories. And so in this picture 1140, there it talks about all that with the absence of food itself. But it is about the gesture and the scenario. It has a notion of the blue sky sinking, that which you don't necessarily have in your mind but comes to you, because it's not hard – it's not thought out in a sort of convoluted and complicated way. It comes through the gestures, and I think cooking also.	gestures, movements and environment create a particular atmosphere. simplicity. attention on the fact that cooking is made of movements, harmony.	sense of flow, tranquillity, memories, simplicity. focus on the movements in cooking as act of love, something to pay attention to.	Act of love

	Because the Ouzo reflects the happiness and the mood of your holiday. So you want to continue with drinking the Ouzo because gives you a memory and reflection of the holiday and you'd like to continue that good feeling.	eating a particular product in order to bring memories back. wanting to keep memories alive through food.	food as the means to access memories.	Access memories
Appealing	So for me, that's what food is all about. It has to attract you and it has to be appealing, so that picture appeals to me, the colourful cereal rings.	food should be first of all visually appealing. colourful elements, and variety make food visually appealing.	food should make you want to eat it. the way food looks should make you desire it, shorten the distance between you and food. should look trustworthy	Desire
	The other picture is very appealing, you know it draws me like I want to try it. It doesn't look... It doesn't have, even though it's all rings and with different colours, which is the attractive part of it, they are in the same – they're all in the same base. If you look – I don't know what, is this milk or... If you look at the base, they're all in the same base.	colourful elements and variety draw people to wanting to try. the fact that the elements all have something in common (what they are in) makes it easier to approach	variety in colours is visually appealing. importance of elements that create trust, put at ease.	Desire
Appreciation and respect	And I can imagine the situation of watching other people around me and I was sitting in a restaurant on Saturday in Scotland at a restaurant called Dobby's which is a Garden Centre – massive, lovely modern. And I looked around me and I couldn't envisage sitting with a lot of those people because there was a lot of waste there.	people waste food too easily. not interest in eating - sharing a meal - with people who waste food, throw away food too easily.	not liking people who do not respect food. wasting food, throwing away food too easily means not respecting food.	Appreciation of food
	A bit like food in the seasons, you know, they're special, they're appreciated; they're just not there all the time; it's something that you stretch for a little bit. So it's exciting and you appreciate every mouthful because it's special, so you don't gulp it down, you enjoy it.	food that is not available all year is special, importance of appreciation of what is rare. excitement in having the opportunity of eating something special, rare. appreciating every piece mouthful.	appreciating the privilege of eating something that is not always available. Seasonal product should be treated with respect and appreciation. Eating becomes about thinking what you are eating and where it comes from. thinking about the life of the products.	Appreciation of food
	To me it represents the history and traditions, as well as the natural aspect of food, which should be seen, respected and handled with respect so it doesn't get lost throughout the cooking process or – and the cooking process and how it's served and presented.	preserving the natural flavour is treating food with respect: eating it for what it is, not covering it. interest in preserving traditional recipes and using product with transparency.	appreciating products in their naturalness, not processing flavours. treating products with respect = appreciating what they are and where they come from	Appreciation of food
	to me your ideal food would be sort of, ambrosial nectar of the gods, but the elements of it should be wholesome, natural, seasonal, not overworked, not over-processed and not overcook	the ideal food is something exclusive, elitarian, a gift. food that is what it is and is not processed.	food products should be eaten and appreciated for what they are, not transformed, not processed. healthy food is food that is treated simply.	Appreciation of food

<p>And I think it is very important to have this respect for food, that is required, and by serving it in a visually appealing way your gift is kind of respect to the food, because I think, to me, there's nothing more disgusting than [meagre (or mega) 0:16:01] portions where just someone took a spoon and kind of, just put the portion of it on the plate, and it doesn't matter how it looks.</p> <p>And also it is a very endangered animal, and I think this adds this kind of critical element to the discussion about food, that you should treat it really with respect and look after what you eat. And, yes, don't just take everything for granted and adopt every new trend for fast-food and everything, but look back to what we should really be eating, and what our bodies really need and,....</p>	<p>servicing food in a visually appealing food means treating food with respect, giving food what it deserves. eating what we need and not anything for the sake of it. choosing what to id on the bases of what we would really need. being respectful towards those food products that we wouldn't need...processed food is not what our bodies need, not choosing only on the bases of what is available. giving thought to out choices.</p>	<p>importance of thinking about what to choose to eat: not what is available, but what we need. being respectful in our choices. treating food with respect in the way we present and pay attention to it.</p>	<p>Appreciation of food</p>
<p>And therefore, in my case, my ideal food is to think very carefully about what is involved in that chain.</p>	<p>thinking about where food comes form and respect nature and it's chain</p>	<p>Choosing food for what it represents and for what is behind its appearance.</p>	<p>Appreciation of food</p>
<p>So we need to respect how the food has been, right now, like being more sustainable and all that, in respect of Mother Nature and endangered species animals,</p>	<p>respecting food on the bases of where it comes from. choosing to be more responsible.</p>	<p>food is not only eating but is also about ethical choices, looking at food for what it represents, where it comes form. awareness</p>	<p>Appreciation of food</p>
<p>I chose this image, 1214. It symbolises tradition, culture and richness and all the people [grounded 0:06:15] in the market which has been their hard work, from people that harvest this food. And the people that are involved in that. In producing an element that consists in producing an extraordinary meal and an extraordinary meal experience in a restaurant.</p>	<p>thinking about the people who were involved in the process to make food available to me. thinking about the different steps.</p>	<p>a meal is the result of many processes, awareness of these processes and steps and the people who made it happen make the meal extraordinary. the perspective on what is extraordinary comes from what is behind the end product.</p>	<p>Appreciation of food</p>
<p>simplicity, attention to what is being eaten. So respect for what's being eaten. Time devoted to it, the quality of the food, the simplicity.</p>	<p>respecting food by being interest in what is being eaten. focus on quality and simplicity.</p>	<p>paying attention to what is behind the product, what it means and where ti comes from. being interested.</p>	<p>Appreciation of food</p>
<p>The earnestness about selling it. That there may have been a chain of this food.</p>	<p>considering the food product as the result of everything that happened before.</p>	<p>thought on the all life of the product.</p>	<p>Appreciation of food</p>
<p>So for me I prefer to me in my own home ideally now, extraordinary eating would be to be in my home with very special two or three people who really, really understand the food. And want to understand it, want to discuss it and want to savour it and appreciate it.</p>	<p>interest in understanding food and discussing food. interest in what is behind the final product, interest in the choice of products. sharing food with people who share opinion and points of view on food, who share the same interest in food as a product that has a life and processes.</p>	<p>food should be a topic of conversation, sharing opinion with companions. interest in people who approach food the same way I do. respect for the whole life of products.</p>	<p>People connection Similarities</p>
<p>Which if you can picture food it's in totality from when it was started to where it's going to. And the sort of the growth, the structure, the complexity to get where it goes to it makes you want to respect something which is extraordinary.</p>	<p>focus on all steps of the process of food production - of the food's life.</p>	<p>food is extraordinary in itself, because of the complexity of it's life process.</p>	<p>Appreciation of food</p>

Common place	Because they talk about food as being, for centuries now food has brought warring parties together. And here you see cats and birds all in the same area, dining or pecking or whatever. So there is a lot of the extraordinary perhaps in there as well.	food is the elements that brings different people /disputes together.	food is the element/ the excuse to bring people together. food is the activity that creates ease in a tense situation	People connection
Cooking act of love	What comes to me is love. And I mean although it's a natural environment, the main two characters are human and perhaps there is love between them. And I think when you're cooking, so when you are creating your own food, you have to put some love in.	cooking is an act of love, you put love in it when you cook.	love/interest/ appreciation is necessary in order to cook. good food is the result of love for food and cooking.	Act of Love
	Like a cook, as you could be, puts most of himself into the recipes he's making instead of thinking about how much money would someone pay for it.	cooking is not a lucrative action. you cook because you love what you do. cooking means putting a bit of yourself in it, creating a dish you put your personality and interests	a dish is the unique personal result of that particular chef. cooking needs passion.	Part of yourself
	And that's really important. And yes, what it really strikes my mind is love. So food is like made of love. And if you are able to transfer this love to the person who is eating your food, so you got that person. So yes. Love mostly.	food is the result of the chef's love for what he does. the chefs wants to transfer such love (feeling of passion and emotions) to who is eating.	food transfers love (emotions and passion) form who cooks to who eats. giving.	Act of love
Earn it, work for it	Accessibility, so it's not just in your face, as they say, on the high street; it's something that's a little bit more and you've got to work for it a little bit more.	the best food is the one that is less accessible, you should look for it, find it, appreciate it.	the fact that it's not available makes it more desirable	Desire
Embodies history and culture	it can embody history and culture.	food can represent history and the culture that procured it.	food says more than its flavour, colours. interest in going behind it. deep appreciation	Appreciation
	the origin of, like, the food it came from symbolise the origin and the culture of that particular cuisine.	food represents a culture and a particular cuisine, food that represents something else.	recognizing a culture through food. going beyond the food product and recognizing the culture.	Appreciation of food
	The spread of travelling, as well, when you travel to a new country, you want to taste their food.	interest in understanding a culture/country through eating its food.	food is what represents a culture.	Curiosity-Discovery
	I see rice. I see rice from different parts of the world and I see different food cultures. I can see Oriental, Thai, Chinese, I can see Indian and I can see some European as well, too.	when we see a food product we immediately think of the culture/country that produces it.	food is what represents a culture.	Curiosity-Discovery
	Yes to me that also represents the cultural aspect and the richness. Especially because of all these apples there. And the different aspects of ideal of food experiences depending on where you are. Because what might be an ideal food experience in your home might not be the same when you're somewhere else. So it's the whole package.	expectations change according to environment/country.		
Focus on food	I'm having food so I'm focussed on my food.	focus on food while eating.	no distractions.	Focus on food and quality

	In my area. But in fact what I would think now is they are leaning against each other, and as you said, they don't care about what they are doing. So they don't care about the food. In my opinion if you go to any food event, you care about food, that's it. I cannot be bothered like any entertaining people. I mean that's my opinion, that's my modest opinion yes?	eating should be about food, no other kinds of entertainment while eating.	focus on food, no distractions	Focus on food and quality
	You are affected by people and the environment around you. That's what I'm thinking. So in a food event I think the most important thing, because I mean here we are not talking about food, food events, food but mostly food. So I think in a food event, everything must be focussed on food first. And then entertaining, people, service, blah blah blah. You can keep on talking about it.	food is the most important aspects. people around you shouldn't keep you from engaging with food.	focus on food. no distractions coming from people around.	Focus on food and quality
	And that brings me then to my image which I think Vincent [?? 0:08:50]. It's 2180. The way how I read this is it has a centre. In the centre I see it stands for the eating.	the centre of the situation should be eating.	focus on eating. the act of eating	Focus on food and quality
	Female 1: The centre that is the food, that is me, that is whatever. Male 2: Exactly. And from food, so from the eating process, it goes to words like music, all the factors and they... Female 1: The comfortness, how you sit, the lighting... Male 2: Exactly. So you've got like everything around you. That's why it's you and the food and then everything is around you.	the most important aspect is the relationship between people and food. all other elements are complementary, come second but are still essential.	food is the focal elements but can't stand alone, it needs support elements. need for comfort	Focus on food and quality Comfort
	I'm always amazed when people apologise for the simplicity of a food. And I always think "Thank God for that." Because it means that you're enjoying the actual food rather than the pomposity surrounding it.	producing or looking for simple food /appreciating simple food means appreciating food, focusing on food and not on unnecessary elements.	focus on food and its simplicity. food is the only element, simplicity of food and simplicity of event.	Focus on food and quality
	One of my best friends is from Brazil and he says the good restaurants in Brazil they are absolutely simple and only basic furniture, not many pictures or anything. Because the more stuff they use in the restaurant the more it presents to the world that the food is of low quality because they have to make it up with other things. And whereas if their interior is very simple and basic then it's going to be the food that is going to play the main role in this whole dining experience. So this is like a rule when you choose a restaurant in Brazil then you have to choose those which are very simple.	simplicity of the eating events guarantees focus on food, on good food.	if food is the element of focus then food quality is the obvious consequence.	Focus on food and quality
Freedom, possibilities	And talking about freedom is like the freedom of recipe of food, you can use in your recipes. And the freedom how you can create like new concepts. Not just talking about new recipe, new concepts like... New concept of food experience.	food gives the freedom to be as creative as possible. food allows to create new flavour combinations as well as new concepts.	food is a vehicle for creativity. food opens unexplored possibilities.	Part of yourself
Fresh, hand picked	It has all this clean, green space around it, and that stands for nutrition, greenness, good and clean because it's nicely clipped.	healthy products, cleanliness and openness.		Space Quality

	That image in itself, because of the green and something, it talks about deliciousness as a metaphor.	green evokes deliciousness.	natural products, appreciation of natural flavours, freshness.	Quality
	The way I view this image, I've got a slightly different opinion on this. One good thing is I see the green here, I think organic, you know. Organic is good for me, you know; it looks very natural.	green natural elements = organic. appreciation of what is good for one's health.	interest for organic, natural, fresh	Quality
	Tropical yes. I see giant prawns and lots of really good fresh seafood with some, you know everything that nature can provide there. So that for me in terms of other people eating around you it'd be very much al fresco and what's available from nature's larder.	eating what's given by nature, what can be found around. eating fresh produce inspires al fresco dining	strong link and dependence to the environment, link to the outside, proximity.	Closeness to food
	So yes, for me, there has to be a touch of the sort of ambrosial nectar of the gods-type richness, sweetness, but the freshness and all the other elements that this picture portrays.	richness in flavours, abundance, the best of the best, and freshness		Quality
Fresh, local	it will be fresh, there will be lots of pulses, cereals; I suspect evidence of meat but you don't get many animals up in that part of the world either, I guess.	ideal food is fresh and made of what can be found around		Quality
	And, for me, that picture embodies, in a way, the rawness, the natural state of the food that I would want.	ideal food is raw and therefore fresh.	enjoying eating food as it is when it's picked. not at all processed - raw. experiencing complete contact with nature when eating raw untouched food.	Closeness to food
	The greenhouse, it's seasonal, fresh, so that perhaps portrays, for me, what one would be looking for in this imaginary ideal food.	seasonal food.	take what nature gives you, what you can find in that moment.	Closeness to food
	For me, this picture 1071 represents freshness, organic food, yes. Male: Perhaps organic is the gods' food, I mean it's natural. Female 3: Yes, all natural ingredients in the food. Female 1: Yes, I can't add anything else because to me it also represents the natural aspect and, yes, where it originally comes from. And in spite of the fact that there are the glass houses, yes, it still represents naturality for me, nature.	food that comes from nature, fresh food.	products that men have helped growing /have cared for/ but are still 100% natural, untouched. Man has only helped.	Quality
	It represents an open field, people harvesting fresh ingredients, which adds to the element of the food; it should be tasty, all natural, spices, even if it's like – I like meat, but there's no meat, but an imaginary cow probably would be there because they like eating grass, so I like tender, juicy meat.	people working to produce fresh ingredients. fresh but tasty food.		Quality
	So to me the ideal food is fresh, natural, organic, locally produced and cooked or served in a respectful way, and in a visually appealing way. So I have chosen this picture because it represents nature for me and the beauty of nature.	fresh, organic, local and respectful / not processed.		Quality
	for me, it highlights food as being natural, not overworked, not overcooked, and I think we all know that the cheetah, once it catches its prey, it eats it as it is.	fresh food that is not processed too much.	maintain the essence of food.	Closeness to food

	So, yes, there's a certain naturalness, and also sustainability because the cheetah will only eat what it needs to survive and for its youngsters to survive. So there's that part about it as well too, it lives within its means.	not eating what we don't need. respect of food in the sense of not wasting it.	listening to our needs (and eating accordingly) creates a more 'respectful' eating.	Appreciation of food
	Taste, freshness and I think that needs to be unadulterated, so not too much cooking involved. It's a very simple approach to it.	simplicity, not processing food too much. fresh taste		Quality
	Where it's about foraging and it's about whatever's there and putting that together and presenting it simply. Which is why I've selected that picture as well, because that's complex and simple.	putting together ingredients, all ingredients are available there and then.	simple ingredients make a complex dish. simplicity can be transformed in complexity just adding.	
Has character	an ideal eating space is an environment which has character and creates a positive and comfortable atmosphere for wellbeing and enjoyment,	the environment is interesting/not boring, and creates positive atmosphere.	the environment inspires wellbeing and enjoyment. the environment is not plain - it tells something	Character
Interacting with food	The food is displayed where you can pick and you can choose. But the opportunity for something out of the extraordinary to be spotted that you've never seen before.	possibility to pick the food up, touch it. possibility to find something never seen before	touching the food, picking it up, closeness. it's easy to access. link to the food by possibility of 'doing' / 'grabbing'. food can amaze you, you can find something unexpected in the variety. be surprised by the variety and the multitude of choices and differences.	Closeness to food Appreciation of food
	You go and you choose and you smell, you touch. It's something almost from a bygone era. Yet in other countries you know it's just the natural way of sourcing food. Which arguably would be a great way to bring back to this country. And then get rid of the Tesco's of this world. So all supermarkets in that case. There's just something I remember as a boy, Lipton's where I could go in to Lipton's and scoop tea from boxes. Or I could ask the lady behind the counter or the gentleman with his boater hat and his apron to cut me some cheese using a cheese wire.	food that you can touch and smell before buying. it's something that seems in the past but should come back. beauty of buying by weight, not packaged food. picking up the amount we want.	desire to go back to food not in packages, desire to interact with food, decide the amount to buy, touch it (scoop it, watch it being cut in front of you). sense of closeness to food.	Closeness to food
	You can imagine the smells, you know. The smells bring flavour, makes your mouth water. But when you're walking past a refrigerator or a chill counter it's cold rather than perhaps a sense of smell, but yes there's just something.	focus on the smells that fresh food/non packaged food gives, and it already makes you want to eat it (the packaged food doesn't do that, it keeps you far away from the smell, from the food essence).	the smell signifies closeness between food and people. if I smell it means that it's there, I'm interacting with it. interest in taking out the boundaries that create distance between us and food.	Closeness to food
Involves all senses	For me, the ideal food should embody the senses, so: the look; the taste; the texture; the colour; the smell; the temperature; it should be an interesting experience; it should be satisfying; it should have a good feeling about it;	food should involve all the five senses.	involvement of all 5 senses creates satisfaction, enriched the experience	Closeness to food
	It's a selection of the product, being able to meander, taking the smells, the flavour, the feeling around it.	taking part in a selection, being active in determining what to eat (deciding parts of the experience). diving into all the sensations and feeling of the situation and choosing.	diving into a situation, completely enjoying the situation, being part of it by making choices. enjoying having to choose, taking time.	Immersion Closeness to food

	And the reality is that's not so extraordinary, it's just... It's natural. But in our way of life where everything's very fast it is extraordinary.	experiencing food through smell and touch and interaction is not usual in this society anymore.	extraordinary is taking the time to enjoy food, not just eating it, but buying it too.	Appreciation of food
New	How I would read this in terms of what it would be in that image as my ideal food, then I would possibly go exotic, certainly exotic, something that I haven't known, not in terms of seeing and eating those in terms of standing for a metaphor for the unknown, because I haven't seen any of these animals in real life, come across them.	interest in trying foods never tried before, something unknown.	open to new possibilities, open to try.	Possibilities
Not large scale	It doesn't look factory processed, you know because the rings are not exactly the same. If you look at them, they're all different, they look very rustic.	imperfections means the food is not processed, is handmade.	beauty of imperfection, beauty of handmade, traditions	Quality
	But I do appreciate the business and the [profit 0:08:08], but that's not what – and I don't quite see imaginary food on large scale catering, somehow, but anyway...	large scale food, processed food lacks of imagination, is less interesting.	small production - handmade products are synonym of quality and are more interesting, more complex, more desirable	quality
Not the most important aspect	And perhaps food wasn't necessarily the most important part of the occasion.	food can be a secondary aspect.	enjoying an eating situation is the result of many aspects. food is not necessarily the main one	
Satisfaction	But on the other hand it has to make you happy and satisfied. And it's not just about what you taste, what you feel. It's about expectation, as you said, because that's the most important thing. And I think because like as I've written here, the food is not just a matter of how hungry you are or your necessity to feed yourself but food is a matter of physiological and psychological satisfaction. So your taste buds, like the parts on the inside of your mouth, so on your tongue, in relation to your brain. And what you expect. So when you see a food, you expect something from it, like you expect like taste, smell and just if these expectations are satisfied, you can consider yourself as happy or happy with it. And I chose a smiling face because I think food makes people happy, and healthy.	satisfaction means having one's expectations met. no surprises, but getting what you think you'll get. meeting expectation makes people happy. food should make people happy. satisfaction not only from feeling fool/having eaten, but also for having had a positive emotional experience	meeting expectation instead of being surprised. food should create positive feelings, happiness, not anxiety from the unexpected and unknown. fulfilling hunger as well as desire to experience a positive, happy situation.	Predictability Emotional
Something to share	I feel that food should be respected so it's an important commodity, it's a sustenance but it also is about sharing and throughout history you've always seen food as a sustenance but it's also about sharing like the loaves and the fishes you know these sort of biblical terminologies.	food should be respected. food is something to be shares, when eating together.	respecting food not only as something to fill one's stomach, but also as something that brings people together. it's not exclusive, it's not a solitary experience but a communal one	People connection
	And it comes back to the beginning doesn't it that food is about sharing.	food is something to be shared.		Sharing and generating meaning

Taken care of	<p>To me it also represents, in addition to the naturalness, that people are looking after it, and they are taking care of it, and making sure that the food can grow and... And for me, my food, you know, I like to think of it through that chain, and I don't – everything I eat I don't necessarily think some poor person has done that, but you know that you are supporting a bigger environment by having food that is properly produced.</p>	<p>food is something to take care of, the beauty of the man looking after it's produce to assure a final outcome. interest in choosing food that has been produced in a sustainable way,</p>	<p>looking it grow, making sure it grows, respecting and being part of its growth. thinking at the food's life before being in front of me and making positive/thoughtful choices.</p>	Closeness to food
Variety, experimentation	<p>That they could run that fast, that could be a speed – a spicy, a sort of variance in the flavour of it. Appealing; it's certainly something that comes through it, that it is appealing. Yes.</p>	<p>willingness to try new flavours.</p>		Possibilities
	<p>So I was thinking of food as not an ideal object, like not as a [?? 0:03:34] food but more like experience. So food as – I mean nowadays, food is more like, it's rather an experience than a primitive and animal instinct.</p>	<p>eating is less about satiety and more about trying something new.</p>		Possibilities
	<p>But I mean nowadays I think that's really important that food is not just used to get yourself stuffed, but it's more like experiment, like molecular gastronomy. It's a matter of experimenting new things like additives, yes why not. Male 1: Exactly, being innovative. Male 2: Yes, yes. Something that's really innovative. And always comes up with like groundbreaking news, like wow. So yes, that would be how I read this picture. So I'm like, I'm saying not as food as a need, but more like an experience.</p>	<p>food is something to experiment with, form a chef's point of view,</p>	<p>creating something new.</p>	Part of yourself
	<p>And then there is a sort of movement in there. It's not static but it moves on. It has literally different textures in the image, and I say that's an ingredient. The look of it is an ingredient. It has large areas of green, contrast by something movement, something black, the hole. So they are juxtaposed elements in it, in the image itself.</p>	<p>different elements creating a whole, a diversity of elements that create interest, movement. different textures, different colours.</p>	<p>variety of elements (texture and colours and dimensions)</p>	Variety
	<p>And still people can make so many different dishes out of the same ingredients. And I find this very fascinating and I think this is one aspect of an extraordinary meal experience. To experience the variety and the special art of cooking and creating dishes.</p>	<p>enjoying the variety of ingredients and focus on the variety of results form the same elements. intrigued by the knowledge and creativity behind creating a dish</p>	<p>feeling privileged for eating food that has been created by the chefs' knowledge and creativity.</p>	Variety Part of yourself
	<p>And like what Lisa mentioned earlier we all have the same vegetables, or probably. They're just harvested in different times. But how many dishes are made with cabbage, how many meals are made out of tomato or potato and aubergine, eggplant or whatever. It's just interesting how it... Like it still grows like an open kind of...</p>	<p>amazement in the variety of dishes created from the same ingredients, and the differences between cultures.</p>	<p>respect and interest toward chefs' ability to create new dishes</p>	Curiosity-Discovery

OTHERS

Verbatim	Detection	Categorization	Classification
----------	-----------	----------------	----------------

Choose one type of person	<p>Or you can predetermine your choice by booking in advance and that would be my sort of popular choice being predetermined. And the picture here of the ploughman ploughing the field that's predetermined. And you know that that person is sewing the seed of expectation that at the end of this process you know what to expect.</p> <p>So for me to eat in an ideal situation I would predetermine where I'm going to eat not necessarily who I'm eating with because then I can predetermine the people that are going to be around me. So if I'm going into a cafeteria on the High Street it's going to be busy and noisy and that's random. But if I predetermine and book a nice hotel or restaurant and a special room perhaps then that would be the ideal situation for me in eating.</p>	<p>choosing where to eat in order to control the type of people eating around you. 'nice' restaurants are preferred to cafes.</p>	<p>prefer to have around people who are polite and reserved. quieter environment.</p>	<p>Group Space</p>
Different customers	<p>One is a big player in the sense of the yacht because the yacht is owned or is a single entity and therefore has perhaps more wealth. Whereas the ship is part of a company and the people on it, there're lots of people employees and customers whereas... And so two very opposing type of customers in there and yet in a restaurant you would always get that. You would get lots of different types of personalities and characteristics in a customer and frequently may not even know what their backgrounds are.</p>	<p>variety of people eating around. what emerges is people personality but not their background. people around can be the opposite of each other.</p>	<p>differences are inevitable, better accept them and enjoy them. interest in exploring people background, and going beyond first characteristics</p>	<p>People Differences Observing/Curiosity</p>
	<p>so an ideal surrounding could be a full restaurant, full with people let's say families and kids and couples a real mixture.</p>	<p>variety of people around, people with different lifestyles.</p>	<p>enjoying differences, looking for differences. interesting noticing the differences. vibrant atmosphere. nothing too quiet.</p>	<p>People differences Lively environment</p>
Enjoying the experience	<p>And yes there's only one person but as this means, the meaning of the picture to me is as I said this being there and enjoying the moment to the fullest.</p>	<p>people around might be many or a few but they are enjoying themselves.</p>	<p>lively atmosphere. others enjoying the moment helps my own enjoyment</p>	<p>Lively environment</p>
	<p>And you can clearly see that they are enjoying the moment so this is what represents a good surrounding for me.</p>	<p>having around people who enjoy themselves makes an ideal surrounding.</p>	<p>lively atmosphere created by other people enjoying themselves.</p>	<p>Lively environment</p>
	<p>And then for the second question is the ideal eating situation of other people around me should be people enjoying their meal, appreciate the experience and the atmosphere and this image 2098 represent a relaxed atmosphere and savouring the experience and yes all that.</p>	<p>people around should be positive and enjoying the experience. people wanting to be there, liking to be there. people living the moment and appreciating the moment.</p>	<p>people around should create a positive atmosphere. relaxation, free of stress.</p>	<p>Comfort</p>

Interaction	<p>And if you go to any eatery invariably you're going to come across other people and other people and some other dimension to the environment you're in. But the... Usually it depends on your culture, usually will be making some awareness so it might be noise, it might be the colour of clothes, it might be something about them..</p> <p>If you're in Italy there'll be lots of children running around, in Finland they won't be saying very much but there will be people and there will be that feeling. Whereas this is about, this picture is about not engaging it's about openness and not wanting to be perhaps with anybody else you're on a wide space without anybody around you. So this person would be for me very non ideal.</p>	<p>people around always attract our attention creating a passive interaction. the noises, the way they are dressed, or just noticing other cultures' characteristics. interest in engaging with what's around instead of solitude..</p>	<p>observing other people around. other people attract our curiosity. openness to whatever type of person is around</p>	<p>Observing/Curiosity Openness</p>
	<p>As long as they are all fully enjoying the situation then it represents for me a perfect surrounding because if you're having let's say a big family sitting behind you and they are laughing so much about any topic that they came up with and you just have to laugh yourself because it's so funny to watch them, how much fun they have.</p>	<p>people around who are enjoying themselves, who are having a good time. they create a positive environment. hearing laughs is contagious.</p>	<p>openness at being reached by other's fun and laughs. not being bothered by hearing other people having fun. openness to positivity. merging of each table's own atmosphere...</p>	<p>Openness</p>
Many, lively	<p>it looks like a quiet place and you know, two people in there persons and this is, it's like a place I would go to like on occasional business because it's not very, you know it's quiet. Only like I say two people in there.</p> <p>With this, this draws me, it's like any social event you know, I see group of people which I would like to join in any situation, it doesn't have to be in a restaurant, it could be in a resort. I see a group of people I want to join in. It could be in a camp, I see a group of people I want to join in. So I'm drawn to it because it looks highly sociable environment.</p>	<p>environment with many people having fun. interest in joining the other groups, interacting. opportunity to socialize.</p>	<p>vibrant, lively environment, made of people socializing and allowing others to socialize. becoming part of another group.</p>	<p>Lively environment Openness</p>
	<p>Oh dear, okay. This, the picture 2137 is very similar to this one and it just, it looks very private for me again and only two people in a place and I'm not really, you know it's like I'm not [called to go to that sort of... 0:11:30] It's for two people, very privacy, it doesn't look highly sociable for me and it's like special event for two people; I'm not really drawn to that.</p> <p>This looks very alien to me. Like it's an event for special people and is confined to [?? 0:12:11] themselves, so really it's not really open to many people to comment so... So these are my points on those pictures.</p>	<p>interest in eating environments where there are many people, where one can go in a group. environment where it is possible to socialize. no tied up places, with rules, nothing 'fancy'. 'easy going' place, a place for everybody.</p>	<p>lots of people, opportunity to socialize, go in groups.</p>	<p>Lively environment People connections</p>
	<p>When you see a group of people in a place like that you just want to join them, you know. And compared to a place where you see maybe, you know you look through the window, whatever and see one or two people in there, you know it's something starts to give, raise questions. "Why only two people in this place?" You know, so you're not really, doesn't attract you to go in there.</p>	<p>many people inside make you want to go there. few people inside make you have questions.</p>	<p>trust the quality of the place from the number of people in there.</p>	<p>Looking for reassurance</p>

No distraction	And in terms of other people I define the perfect situation as being surrounded by people who are also enjoying the eating situation who are enjoying themselves and each other without being disturbing or without destructing others from enjoying their experiences. So when I look at this picture and I can see this person who is fully enjoying the moment	ideal situation is a full enjoyment of own experience without being disturbed by others and without disturbing others.	mutual respect between groups of people. experiences contained, no interaction.	Group Space
No one, solitariness	And I think in terms of the ideal situation in terms of other people eating around you it sort of fits in because there are no other people around and in that sense I would look for somewhere where I could have that solitariness.	ideal is not having lots of people around, not being surrounded by other people.	opportunity to concentrate on own experience. no distractions.	Group Space
Not too crowded	Too crowded, everyone is clapping his hands, too noisy...	eating environment should be not too crowded or too noisy.	relaxation	Comfort
	They might know each other but I'm having food. And they're clapping. I know, I know.	while eating there should be no distractions, no annoying behaviours for other around.	total concentration of food and my own enjoyment of food. no distractions around.	Focus on food and quality
Part of the enjoyment	Because for me, people are part of the environment. I don't feel like people are people. It's difficult to explain.	people eating around are part of the eating environment.	disconnection between me and the others. the others are part of the 'outside' as well as furniture or servers. food experiences are about me and food, nothing else is relevant	Focus on food and quality Disconnection to those around
Surrounded by people	And I mean yes, people so, there's a circle of people around you, you are kind of surrounded. Like thinking of a restaurant or an event, a function, everywhere, you're [varying 0:04:04] foods, you are surrounded by people you don't know. And you might be interested in – you might be not, but the thing is, they are there, and you are around.	in eating situation you are always surrounded by people.	people around are part of the eating situation. acceptance of other people around, but also absent-mindedness	Disconnection to those around

SERVICE

	Verbatim	Detection	Categorization	Classification
Adequate to situation, flexible	That would mean to me then that all those different levels of service should be encompassed in the background and the training of the person who's providing that service. So that individual would be able to provide the service on a terrace or the service in fine dining or even the staff restaurant of that hotel. All the different levels of service so that rather than just focussing on one aspect of service the service provider should be able to give various levels. And in this day and age the service provider needs to be multi-skilled rather than specifically just at one skill level and that's what the hotels will demand as well or the restaurants.	servers should be trained in all different skills of service for all different environments and therefore requirements. service staff should be prepared for different types of situations.	multi skilled servers, versatile	Skilled-Multi skilled
Attention to details	And I presume all these sort of things are useful when serving that you know what's going on in your environment. And the hare looks like it knows what's going on.	servers should be aware of what's going on, should be in control of the situation.	customers are taken care of, can trust the situation, can relax. everything goes smoothly for the customer.	Attentiveness

	<p>It should be focussed, meticulous and very high on detail like this picture represents how a person- in terms of the back up in the kitchen preparing your food for you they always have the eye for detail, very meticulously done.</p> <p>And the second person's delivering the service doing the same thing – making sure that it meets the needs and expectations of the customer. And it should be delivered on time; the food presentation should be well up to the standard.</p>	<p>servers are a link between kitchen and customer, have to make sure that what the kitchen prepared meets customer's expectations. attention for details.</p>	<p>servers should look for customer's reaction to what they have received and the overall experience. should observe the customer and react in advance.</p>	<p>Look for feedbacks</p>
	<p>I'm also interested- I couldn't really quite fathom out what these are – whether they are terraces or shadows or whatever... anyway whatever they are I quite like the way that they're mostly focussing – seem to be moving towards the little house. In other words they're all sort of coming in and focussing in to that environment – the fingers are focussing in.</p> <p>So in other words the house in the embodiment of the focus in there [?? 0:27:52] a little bit.</p>	<p>focus on the customer and on the 'action' (the customer's experience. all attention on the customer.</p>	<p>taking care of the customer's experience.</p>	<p>Attentiveness</p>
<p>Craft, expertise</p>	<p>For me that picture represents craft in and food service aligned to cooking there is a great deal of craft involved if you take it in general. So you have the craft of the chef and then you have the craft of service.</p> <p>And that photo represents the craft of service which could include [?? 0:13:59] which is the cooking at the table by the service provider. It could include things like napkin folding. It could include things like curling the butter – the attention to detail you discussed.</p> <p>So it's all for me about craft and that really sort of epitomises the craft requirements of service.</p>	<p>service is an art that requires expertise, skills. customers like seeing a display of those skills.</p>	<p>seeing service not just as delivering food but as a set of skills. valuing the job of the server. the higher the skills the more attention to details.</p>	<p>Skilled-Multi skilled</p>
	<p>Because then you could say that the knowledge that this person has might be written in to this book and he's making sure that it doesn't get lost. So by binding the book and keeping the knowledge in this book it's secured and it can be passed on to any other people.</p>	<p>knowledge behind service which should be kept and passed on to others.</p>	<p>appreciation of servers' skills and knowledge as something to be taught/learned.</p>	<p>Skilled-Multi skilled</p>
<p>Double check</p>	<p>the service provider which is the service staff should check back with them and make sure that everything is delivered correctly.</p>	<p>double check with the customers to make sure that what is delivered meets customer's expectations.</p>	<p>going back to the customer. customer is the source of information you have to create the best experience for him.</p>	<p>Look for feedbacks</p>
<p>Equal attention, no ignore</p>	<p>And with regard to service I feel that you should- the ne thing that often happens in service is that the phone rings and the person in front of you suffers because you immediately want to answer the phone. And the person in front of you therefore gets lost and left behind and that's what that portrays to me – that the person i.e. the baby is not having any focus it's the person on the phone that's getting the focus and the interaction.</p>	<p>server should give equal attention to all customers, avoid distraction when dealing with one customer.</p>	<p>customer doesn't want to feel ignored. customer should be the centre of server's attention.</p>	<p>Attentiveness</p>

Focused	the service which is obviously focussed on the needs of the customer [?? 0:01:04] looks very very focussed and is very very catchy.	servers should focus on the customers, therefore they seem more appealing to the customer.	customers receiving server's attention and focus are then appreciated and customers look for them, are attracted to them.	Attentiveness
	my initial respect – in thinking that there needs to be something attentive, that there needs to be something discrete and that there needs to be a [?? 0:04:01] competent level. . And the hare sort of is a synonym for this attentiveness, it has something very pleasant to look at. The eyes are alert, the ears are alert, it seems to be there but it has a non-threatening image.	servers should be attentive and focused on the customer without making the customer feel uncomfortable. customer's shouldn't notice the server's focus when they are not interacting.	customer should be followed without being aware of it. should only notice that he is taken care of	Discreteness
	This one really interests me, the hare. I mean I look at the hare, I see customer focus and eye contact and very attentive. That is what customers like to see, you know. They step into a place and you know the first thing the high contact is there.	customers want to see the eye contact with the server. when stepping in they want to see servers being there.	let customers feel like they have been noticed, the server is aware of them and is there for them. customers feel reassured. and relaxed	Attentiveness
	And the clean lines of this picture said it all for me because food and service should be about clean and focussed, that you know what you're doing, uncluttered	servers should focus on the customer and everything should go smoothly.	no incidents, no stress-creating situations. customer should be able to concentrate on their own experience	Discreteness
	And this is part of good service too – no matter what's happening around you, you have to be focussed on what your job is and what you have to deliver and what you have to do. And do this with perfection and focus on it.	good service is the focus in that moment, servers should have no distractions.	priority is the customer in that moment. he comes before everything.	Attentiveness
Give love and affection	You walk into a service environment see a smiling face you just want to make you smile, you know? You want to spend your money in there, you know what I mean? You walk into the same place with a serious smile you think "Oh no..." You just want to go to next door (Laughter). That's it.	severs should smile to customers. when seeing smiles customers are feel comfortable.	customers mirror servers behaviour. a server smiling puts customers at ease and more prone to smile too. servers should create themselves the atmosphere they want customers to live.	Looking for reassurance
	And on reflection for me love and affection combine to work ethic providing the ideal service and combining work without compromise	servers who love what they are doing show it and create a better environment.	loving the job and the customer loves the environment. loving what you are doing is more productive for the business	Loving the job
Goal is customer satisfaction	And I would like to add that the whole point of good service is so that you get-equals profit so that you get a better financial outcome. Both at the customer feels good, they want to spend more while they're with you and they'll also recommend you when they go away. And word of mouth advertising in a service related industry and particularly related to food is always more powerful than any other form of marketing. So great service, passion, interest, winning equals profit.	servers' passion for what they are doing creates in the end a more profitable business.	the final goal is satisfying the customer. the customer is satisfied with the environment function at its best.	
interaction with customer	you're coming together as a group to make sure that you interact with the customer.	servers interact together as a group. as a group create a balanced interaction with the customer.	team work and team interaction with the customer.	Team work

	On the other hand I find a little bit of clutter in the picture and I think that as it's just one person that's not what service is about. Service is about a team with interaction between different people not intensity on your own individual element it's about a group of people together.	service is about being able to handle a group of people, not one individual.	being able to deal with different groups of people, more complex situation, different personalities. being versatile and understanding and patient. interacting equally with different groups - equal attention	Attentiveness Team Work
It's about people	and it's also people and service is about people. Both about the people who are giving it and the people who are receiving it	service is about people, is about giving and taking.	focus on the relationship between people.	People connection
	On the other hand, there's a more scientific – the hare would seem more as an emotional, empathetic image than the row of test tubes, I would see much more as scientific, knowledge based understanding for service. That it has ability to know what it does, that it can test and reflect and feed back and analyse and has variables. It is measured. All sorts of things that are useful when doing these servicing aspects with regards to calculation of costs or whatever else. Food, the amount of food, when not to run out, when it is okay [?? 0:05:31]. So it's very much between the calculated and the emotional.	considering service as a discipline to be learned/taught. there is knowledge that has been produced (tested) and that can be passed on.	reassurance in the service discipline, it's not just the server's own interpretation of the job, but should be something that he has learned, knowing what to do.	Skilled-Multi skilled
Knowledgeable	I mean I don't think like any scientific fields is involved into service but if you don't organise it and structure in a proper way, it's going to be a mess.	service should be organized and structures. should be learned. not leaving service up to the individual.	treating service as a discipline to be learned and taught.	Skilled-Multi skilled
	For me I see the books and therefore knowledge because when you give service you have to be knowledgeable about your product. So that if a customer asks you questions you understand, you know what you're talking about. And the intensity of the person.	knowing what you are doing (service) being confident in what you are doing because you have learned that disciplined. customers appreciate such knowledge.	service is a set of knowledge and skills learned and used every day by servers. displaying such knowledge create reassurance in the customer	Skilled-Multi skilled
Make things happening	And they make something happen in the most unlikely place. Normally I would expect to see a mushroom on the ground and here they're coming out of a tree trunk possibly higher up, and they're growing along side up on the tree. And that I think seems to be a quality that might be useful in servicing, in dealing with people, customers, whatever.	servers should be able to adapt to the situation.	servers should be ready to deal with anything and make things happen despite the circumstances	Skilled-Multi skilled
Make you feel comfortable	my thoughts about service were about; welcome, open and relaxed, passion, feeling comfortable, team, knowledgeable therefore winners.	servers should be passionate for what they do, should make customers feeling comfortable, work in team and be knowledgeable.		Loving the job
	For me this picture represents what service means to me – stress free and the atmosphere basically. Stress free and relaxed environment.	servers should allow/create a relax environment and eliminate stressful situation for the client	customers want to feel comfortable, relaxed, service allows that.	Attentiveness
Passionate	And the four players here coming towards you so they're bending towards you and that's embodying the fact they want to work around you.	service that reaches people.	servers should be interested in creating relationship with customer, showing (the body language) to be interested in being there and working for the customer.	People connection
	Yes and I think it's very important that these people who deliver this service don't just do it because it is their job. They should really believe that and feel that and do this with a lot of fun and enjoyment and passion.	servers should enjoy what they do and be passionate about it.	don't make customers feel like they are your 'job' but make them feel like you are creating the best possible experience for them, you are part of that	People connection Loving the job

	So I think in any work situation and particularly in service you have to have a love and affection for what you're doing. Not necessarily love and affection of the people that you're serving but have that love and affection for what you're doing. And that picture here perhaps gave me the sort of- I could see in terms of that love and affection for the job.	servers should love and be passionate about what they are doing.		Loving the job
	So to a certain extent this represents a good service to me because the people who deliver the service should represent such an enjoyment of their job and deliver it to the customer without any conditions and without any limits. Because as I said earlier; to me it's most important that they do their job because they love their job and not because they have to.	servers should be passionate about their job, and like what they are doing.	customers should feel like servers are enjoying what they are doing. this gives customers relaxation and not stress.	Loving the job
Positive attitude	My reflection on this picture – it seems like as a team you can produce an award winning service. And how staff feel reflects – if the staff is [?? 0:02:40] they produce a better service to the customer it seems like (internal and external customer) in like a chain reaction.	servers working in team, what servers feel is shown and influences the customers. every mood/event creates a reaction in the customer ultimately.	the servers' feelings influence the customer's experience.	Team work Looking for reassurance
Role specific to aptitudes	I think perhaps just as an addition to what I said earlier in the relay system you have key people in key places for specific reasons and in service that would be pretty much the same as well. So you'd put somebody who's strong in one area at a specific point in that service are different from where it would be in that really so the end product actually comes together as a winning product.	servers with different skills, knowledge, are placed in the appropriate position as to guarantee the best result.	diversification of roles, and knowledge.	Skilled-Multi skilled
Self critique	And I think this reflects a good service situation as the people who deliver it should deliver it first of all as a team but they should also notice what they have achieved and what they want to achieve. And once they achieve it then appreciate what they managed to do and then feel happy about it and deliver this to the customer at the same time.	servers should have clear goals to achieve, and be able to recognize when they achieve them.	recognizing when doing a good job, is transformed in confidence and positivity which is then transferred to the customer. achieving goals creates a better atmosphere for service and therefore for customers.	Recognizing achievements
	Even if you multitask and try to meet all the people's needs you try to make sure that you're delivering it right and you always check back. And you show your love, affection and nourishment.	check with the customer if needs are met. this shows and is a consequence of doing a good job and therefore liking the job.	going back to the customer to make sure expectations are met. for servers self confidence and for the customer's feeling looked after	Look for feedbacks
	And there's a smile on the face there that shows a certain happiness. And I think again in service if you're not happy in the job then you would question why.	servers should display happiness for what they are doing.		Loving the job
Sense of achievement	To me it represents a very lively situation, a very happy situation where a group of young people has really achieved something and they are happy about what they achieved.	servers should be aware of what they have achieved and celebrate it.	awareness of achieved goals produces better working environment and therefore better environment for the customer.	Recognizing achievements
Show interest	And her eyes are even looking at the phone and away from he baby. So no eye contact.	eye contact towards the clients.	show interest in the clients, acknowledgement	Attentiveness

Support and follow the customer	<p>And people are quite precious individuals underneath it all; they want to be handled, they want to be supported especially if they're out of their normal zone. So for example saying "Hello Mr Smith." always goes down a wow because Mr Smith feels "They know me, they remember me, I'm important here."</p> <p>People are basically egoistical and whether they're more outgoing and interaction and teams – basically people are egoistical that's how it's been created for human beings. And so therefore they love it when they're paid attention but not necessarily in a sycophantic way and not necessarily in a pouring way. You know constantly at you- for example in Gordon Ramsay's restaurant they never let you rest because they're constantly at your elbow asking you "Is that good?" explaining something – it can at times be too much intensity.</p>	<p>customers what to feel like they are recognized, and taken care of, and pampered. servers should pay attention to them but not too much, they should not adulate.</p>	<p>attention to the customer. balance between pampering and not being intrusive</p>	
	<p>I see in this picture with regards to service that the mushrooms are sort of working in one direction. They are esocollective, they have something that operates together otherwise they would be far further afield. So there's a kind of aspect of team.</p>	<p>service staff needs to work in teams.</p>		Team work
	<p>I was looking at the frame and the structure. Big, small and big seem to protect the small so it kind of managers, waiters, stuff like that. And I mean the idea is like a service and this would be like a team of members.</p> <p>So, yes, we can even think of it as the boss, managers and the waiters. And yes, looks like a proper team. But they all – yes, they're coming up from say a single point, single area. So they are like well structured. Yes, I think that's it.</p>	<p>higher member in the service pyramid look after the ones below, they protect each other and look after each other to create a team work. service staff all have the same objective in common. there is a precise structure between servers.</p>	<p>teamwork and looking after one another toward the same objective: customer satisfaction.</p>	Team work
Team work	<p>So a service has to be like perfectly like structured. Everyone has to know what's going on because they are serving customers. So if a customer needs anything, at least one member has to notice it. So it's like – it looks like a waiter, you know? Because... Standing still, yes?</p>	<p>team work, where there is not a person, there is someone else, everything is always under control.</p>	<p>servers can rely on each other and help each other</p>	Team work
	<p>So service staff has not – I mean, it cannot be regarded as like... Has to be a team. It cannot be regarded as made of different individuals. So and each individual has to like get along with each other.</p> <p>So that's why even I was commenting the first picture, 2070, because it seems like well structured and everyone is covering each other. It's like if there is any problem, okay I can cover it. I can cover you.</p> <p>And the second picture is I think – I guess, I reckon is the innermost part of a clock, I think. And everything seems to be synchronised, and that's what the service staff should be – synchronised. So they – each member should know what's going on. Everything should be synchronised so timing is really important I think in a service, and synchronisation.</p>	<p>servers should seem like a unit not a group of singles. harmony between the individuals. servers should rely on each other and help each other out. the individuals, working well together, work in sync with each other. good timing is a result of working as a team.</p>	<p>group of people working like a unit creates the best environment</p>	Team work

	and I mean anything I want to do, I need your support, your links right from the top to the second person to the top person; they are well linked. And in that respect you know you achieve a lot, and everyone is connected.	connection between individuals and support for each other creates the appropriate team work.	team work gives servers a better reassurance.	Team work
	nd I think the first thing comes to mind it's the winning team. Because they have the medals around, they're smiling, light-hearted, they're possibly fast, they work together as a team. the images of the teeth, the cog wheels that they all grab into each other, it has a notion of clockwork. Working together like a clockwork, so what you said about the timing and things like that. it's much more a modern version then you are in charge for certain sector but when you run out of that sector, you hand it over and someone takes it and takes equally good care of it.	working together as a team produces a better result, a rewarding result. team work means that no one does everything but that each one is essential to the result. team members can rely on each other and delegate the work. there's nothing that only one person can do.	a well functioning team achieves more and as a consequence creates a better atmosphere to work on. this reflects on the customer. if necessary other members can step in and the quality of the result is not compromised: trust on each other	Team work
	My reflections on that are that they're team players and in an ideal service situation yes of course there has to be team players. I noticed the baton in there – it's a relay so perhaps it's not just a team but it's the distance that they start and where they finish so they have to come together.	in a team the final result is a consequence of everybody's effort. everybody counts and does something that allows to reach the goal.	in the team work all members are equal.	Team work

MORE

	Verbatim	Detection	Categorization	Classification
Additional entertainment	You do get that in places where it doesn't have to be restaurant, it could be anywhere and somebody has just come in or whatever, so "We've come, blah blah, to show you [?? 0:20:00]." You know? Which is part of the eating experience.	an additional figure is added to the eating experience to enhance the entertainment.	form of entertainment that doesn't come from the food or any other aspect of the eating environment but that makes the eating experience more intense.	Additional entertainment
Appreciation of food	Can I add something? Yes, to me, it also represents authenticity, because they are cut into the same kind of sizes, more or less, in shapes, but they are still actually the way they are. I think if the ideal eating space should represent authenticity in terms of the product, the surrounding, the country you're in, and whatsoever	elements should be true to what they are, authentic is showing where they come from. authenticity also produces a sense of rustic, real, more comfortable.	creating simplicity and comfort through all elements. relate food and elements to beliefs, surrounding, location	
Attention to details	And I think what makes a food experience memorable is the attention to details.	attention to details, all elements come together, everything is considered and paid attention to.	nothing left to chance. service and management is in control of the situation.	Attentiveness
Back to basics	And now it's become actually sophisticated medium to have a market. You know sort of like a farmer's market which is special.	what is now considered a sophisticated thing (market) was previously the norm.	interest in bringing to the everyday what was only in the past an everyday thing. going back to the produce, not processed food, going back to basic flavours and ingredients.	Natural Circle

	<p>And it's interesting how life has gone because markets suddenly just began to [evoke a sort of 0:19:18] poverty and it was much smarter for us to go to sort of smart food halls. And now that's turned back on itself and having markets is sophisticated. And it's interesting how that's sort of gone round and...</p>	<p>circle of interest and preferences in history. markets were previously the norm, then people preferred the smart supermarket, then the market has come back as a lifestyle choice.</p>	<p>circle that brought us back to what was previously the norm, but has now and elevated status symbol..</p>	<p>Natural Circle</p>
Blanc canvas	<p>my picture is 1034, and I see this as the embodiment of space, light and dark, beauty and depth and imagination between heaven and earth, that idea of infinity and, therefore, in the imaginary space for an ideal eating concept, the endless possibilities and opportunities. So, for me, the elements that define an ideal eating space should be a blank canvas, so there should be really nothing there except what we want to make it.</p> <p>So you bring together the elements yourself for the particular occasion, for the different people involved, for the mind-set that you're trying to establish. So it should be a blank canvas and this, for me, is pretty blank canvas.</p>	<p>the environment should be versatile in letting the management/designer use it as appropriate in each different occasion. management perspective AND customer perspective. a space that can be adapted and reused over and over.</p>	<p>transforming the space according to requirements, modifications, adaptations. infinite possibilities, reusability.</p>	<p>Changes</p>
	<p>So, infinity, endless, boundless, blank canvas, that's what food and beverage, what – sorry, that's what eating is about, so you can make it happen anywhere, anytime, as you want it.</p>	<p>infinite possibilities of creating an eating situation anywhere anytime.</p>	<p>creating every time something new, diversify. freedom.</p>	<p>Changes</p>
Challenge	<p>Something out of the extraordinary is in there. Not necessarily can you see it. But if you go in to the depths far enough, if you investigate, research, you'll find something.</p>	<p>concentrate and pay attention in order to find extraordinary elements, unusual, interesting element.</p>	<p>challenge of discovering something, active customer, not passive.</p>	<p>Curiosity-Discovery</p>
Conserving traditions	<p>And picture 2100 is something, it means to me conserving or maintaining something old like traditions for example. So in the perfect eating environment or in terms of your, the company around you it might be for example a traditional Christmas dinner with your family. So yes maintaining old traditions and conserving something of high value which is old but still important.</p>	<p>maintaining traditions or elements that are valued by the individual.</p>	<p>bringing back, maintaining links to the past (traditions, emotions, people, food).</p>	
Contrasts	<p>I read it as a contrast. Green, the word is stuck and the ball is spinning. So contrast of food, like contrast of tastes. And the goal I think is the satisfaction of the individual is eating. Because that's what food is all about, is about satisfaction.</p> <p>And yes, that's it. I mean you have to understand, find out what the person who would be eating your food is looking for. And then you can cook. That's my idea.</p>	<p>contrasts of flavours and elements increase customer's satisfaction. understanding customer's expectations, interests, and recreate them. customers seek satisfaction.</p>	<p>contrasts in flavours create new possibilities and surprises. customers get satisfaction from surprising flavours, not necessarily surprising situations. expectations should be met.</p>	<p>Predictability</p>
Curiosity	<p>And I look at the hole, it seems, makes me very curious, you know? I want to try, so there's curiosity there. And on the other hand, I'm looking at, or no, you know, it's very massive, big environment and you know. If I try this, will I get satisfaction from it, or not? That is my own opinion on the picture.</p>	<p>elements should stimulate curiosity so that customers want to try them. thrill in not knowing whether one will like something or not, taking a risk.</p>	<p>interest in the unknown, interest in the unexpected. enjoying having one's curiosity stimulated, engaging positively/completely with the situation.</p>	<p>Curiosity-Discovery</p>

Different interpretations	because canoeing is like you have your own direction in terms of interpreting and how you experience the whole eating experiences basically each and everyone has their own opinion about the food and about the whole experiences. But then you're actually interacting with the same sea which is you're interacting with the same food and with the same service but with own individual interpretation of the whole experience and the food.	the same experience is interpreted differently by each individual.	management/designer should be aware of such differences in interpretations.	
Easy going	This is [?? 0:15:36] make me pick this picture [??] I see people, togetherness, some parts look sociable. There's no real structure there, you know, it's very very rustic, you know. It looks like maybe one, two, three, only four sitting there, you know. People sitting on the floor, some standing and you know. It's a sort of place I would go for companionship like in terms of the environment and you know it's like I say very rustic and you know there's no, you know sociable event, every day place you can really, you can go, you know.	rustic, simple, comfortable environment perfect for socialization.	interest in socializing, people relationship. simplicity and comfort enable customer to focus on relationships/socialization.	People connection
	Even look at that, even someone, they are leaning to the next person, the next person's resting. They don't really, they're not even worried about what they on, you know. Like look at that, sitting on the floor with his suit, you know? Smartly dressed but sitting on the floor [?? 0:23:12].	comfortable situation, people not worrying about posture, clothes, etiquette.	relaxed atmosphere and comfort between people.	Comfort
Enjoyment	Yes and it has cheerfulness and those are all sort of aspects. Whether that makes it for me ideal or not, I don't know. But certainly an extraordinary because although like we eat every day food, we see so many sunsets but we might not see them every day because if you look [?? 0:09:43]. But you know those sunsets, some of them they are extraordinary.		extraordinary is in noticing the ordinary.. looking and recognizing the extraordinary in the every-day.	Possibilities
	I see an enjoyment of the occasion, I see companionship, the location is rustic. It just happens to be in a sort of, I don't know, a farmhouse environment. There's happiness, enjoyment. There's a part empty plate which tells that the food was enjoyed.	enjoying the reason why people are together, enjoying being together. rustic elements/environment and comfort.	focus on people relationships, and positive emotions. Rustic elements and comfort allow people to enjoy companionship.	People connection Comfort
Envelopment	I would certainly agree with that because I feel that the person is the- the customer is the little house and they're being surrounded and enveloped in to an environment and totally taken in to the womb if you like of the environment. So nothing else is important there – they are being consumed by the atmosphere around them and firmly embedded in that without too many distractions and feeling warm and comfortable and secure.	environment that protects, surrounds and pampers.	feeling enveloped in the situation/environment. abandonment because protection and relaxation	Immersion
Excitement	The other one is this – I suppose when you, not talk about the food but just think about persons, people, that is something to be led away into a really amazing, unexpected, not every day kind of scenario. The extra ordinary. There is a level of excitement, maybe a risk that is although you sit in your chair, you're taken away into really another room. And that it makes you aware of actually "Hey I'm alive."	concentrating on the other person might lead into an unexpected (positive) situation where to be surprised. situations that can take you away from the ordinary and 'bring you to life', make you feel alive.	embracing the unexpected and seeking to be surprised, amazed.	Possibilities Immersion

	<p>in terms of the ideal eating space is this rugby field is kind of like an open field and excitement atmosphere on it, that's what I think it is. Open field but with adrenalin.</p> <p>Female 1: I can also see a very lively situation. How can I interpret [sic] this? Yes, I think I agree with what Jennifer said that an ideal eating space should have atmosphere and should deliver something and here on this picture you can see the adrenalin, you can see the power and the energy and, yes, this is an important element of a good eating space that it has somehow character and energy in it.</p>	<p>eating space characterised by energy, adrenalin.</p>	<p>eating space that transfers strong sensations, not settled, that evokes strong emotions and inspires a lively situation.</p>	<p>Character Lively environment</p>
Experimentation	<p>But of course then what you get is the cross boundary development of people using a bit from their culture, and a bit from that culture, from that region, that region and making something else, which is exciting, because you don't need to stay into your own boundaries, but you can swap and develop and make something else.</p>		<p>break cultural and geographical boundaries in food. interest in trying something new.</p>	<p>???</p>
	<p>People think that recipes – that they only can cook by a recipe, but recipes were actually borne out of somebody just putting a bit of this and a bit of that and a bit of other, and then somebody said to them, "Well you'd better write that down because I'd like to copy it," but actually it was usually experimentation;</p>	<p>experiment with flavours,</p>	<p>interest in trying something new.</p>	<p>Possibilities</p>
Focus on occasion	<p>And that 2163 suggests to me that perhaps the food is not quite so important in this one but it's the occasion and there is a person within that occasion that has more relevance. The food will have an importance but in this occasion it's not as important.</p>	<p>focus on the occasion, and on the person the occasion celebrates.</p>	<p>focus on the reason people are gathered to together to eat.</p>	
Focus on situation	<p>So what I can see here on this picture is someone on this kayak or canoe who's just enjoying the sunrise without needing anything else just enjoying the situation to the fullest without wanting to be anywhere else or doing anything different. Just kind of go with the flow, yes and enjoy the situation to the fullest.</p>	<p>fully enjoying the moment.</p>	<p>letting go and appreciating the moment.</p>	<p>Immersion</p>
Gestures	<p>You know, you take that amount and you put it in there, and you take that amount and put it in there, and et voila, you have something. It's in the presentation.</p>	<p>focus on the gestures made while cooking.</p>	<p>focus on the cooking, on the preparation</p>	<p>Focus on food and quality</p>
Home, relax	<p>But I actually find that restaurants are overblown and mess you around. You have to sit with people you don't necessarily, you're not enjoying the experience, the kids are throwing their food on the floor. I don't know, it spoils it for me.</p>	<p>restaurant environment are too busy/noisy, there is too much distraction. such a busy environment spoils the situation.</p>	<p>concentrating on own situation and people.</p>	
	<p>So for me I prefer to me in my own home ideally now, extraordinary eating would be to be in my home</p>	<p>homey environment with close friend is perfect to appreciate food.</p>	<p>relaxed, comfortable environment with no distractions</p>	<p>Comfort</p>

Interaction with people	but these guys, in terms of culture and sport, perhaps, if you link them to footballers, these guys are probably more apt to go to a hotel in the country and get involved with people who would like to sit around a table and talk about good food, culture in the background but a provenance, it could be golf.	sport people are comfortable in simple-homey-relaxed environment and honest rustic food.	link between doing sports (healthy living) and comfort-relax-simplicity, good food.	
It's about people	Sense of community.		focus on people together.	People connection
	The people involved in outsourcing those ingredients from the people that's involved in making and producing it from the people that's delivering the service.	focus on each person that made possible the production of the food and the dish later.	focus on people and people's contribution	Appreciation of food
Memorable	think the memorability of a situation, that's what does when the eating experience becomes extraordinary.	and eating situation is extraordinary when we remember it.	importance of getting in people's memory, doing something so good/incredible/surprising that goes into people's memory.	Access memories
	If you find a way that makes that experience memorable, you find a way to get into people's minds and they will enjoy it, they remember you, of the experience they had, and that's it. It's quite brief.	creating something that get's people attention because they enjoy it and they will then remember.	going into people's memory by creating something special, really enjoyable.	Access memories
	like taking similar points anyway because you know extraordinary experience when it comes to eating is, to me it's just [?? 0:03:47] satisfaction and memorable. You know, so satisfied with it and there's something very memorable.	customers who are satisfied with the meal will remember about it.		Access memories
Mixing, break boundaries	But of course then what you get is the cross boundary development of people using a bit from their culture, and a bit from that culture, from that region, that region and making something else, which is exciting, because you don't need to stay into your own boundaries, but you can swap and develop and make something else.		break cultural and geographical boundaries in food. interest in trying something new.	Possibilities
Mother nature	In terms of extraordinary eating, what draws me into this picture is I see [nature is 0:07:53], I see organic again. I see happiness and, I mean looking at the [basket 0:08:08], it looks like very very harvesting, like harvests it in. And that brings [links to like 0:08:17] something very memorable, you know?	elements from nature bring back memories/are interesting because they can be memorable.	memorable is going back to basic elements/ingredients/flavours	Access memories
	There is, I was trying to think of an expression that Marco Pierre White has when he talks with cooks but everything is provided by Mother Nature and for me Mother Nature there is providing the great experience.	nature provides the elements to produce great eating situations.	simplicity of ingredients and truthfulness to basic ingredients can produce amazing food.	Appreciation of food
	There are some animals in there as well too. So there's an enjoyment with nature. And there are animals in there too which relate to food.	enjoying all things that nature offers		Closeness to nature

Open to new	<p>Okay in my opinion in the picture 2176 in terms of how would you define an ideal companion during an imaginary new eating experience for me this water, this space represent the openness of two people with how they experience of the whole new eating experience is. Canoeing for me you have your own individual opinion but then you're enjoying the whole experience</p>	<p>companions have their own opinions likes and dislikes but are able to enjoy the all situation and try things.</p>	<p>positive attitude: companion, not holding back but ready to what's new.</p>	<p>People differences</p>
	<p>In terms of the image 2100 the ideal eating situation the fish symbolise a fresh new idea like that probably the whole setting of the ideal eating situation in terms of other people around you is you want people to be open to the new idea of trying new food, fresh food and appreciate how you know the hardship of preparing food. And yes that's it.</p>	<p>other people too should be open to new ideas/things. appreciation of food and how it was prepared.</p>		<p>Possibilities</p>
	<p>First I want to explain my ideal companion during a new eating situation it should be open to new ideas of trying food, has to love food, enjoy it and appreciate culinary experience. And then the second, the picture that I choose for that is this one. Picture 2146 this image represents two people that are for a new adventure it seems like that they're observing the view and all that. And what awaits them with their new experience both uncertainty and excitement.</p>	<p>companion should appreciate trying new food and should appreciate eating in general. companions should look forward to be surprised by the unexpected/new.</p>	<p>togetherness in diving into something new, sharing passion for food and having same approach, liking to be surprised.</p>	<p>People connection Sharing and generating meaning</p>
	<p>So for me that 2146 does embody someone who wants to try almost an out of the world experience and yes that would be worth trying.</p>	<p>being prepared to anything, looking forward to being amazed.</p>		<p>Possibilities</p>
	<p>Yes in terms of picture number 2146 I share this opinion that a good food experience should be some, should be about experiencing something new and tasting new, new taste and trying new tastes. And new spices, new mixtures of herbs or different ingredients.</p>	<p>interest in trying new flavours combination and new ingredients.</p>	<p>wanting to explore the range of flavours and combinations</p>	<p>Possibilities</p>
	<p>I love experimentation, so for me I'm always interested in having a go,</p>	<p>experimenting creating something new.</p>	<p>taking active part in the creating of something new and being ready to try something new</p>	<p>Part of yourself (chef/cook):</p>
Peaceful, relaxing	<p>I have chosen this picture because to me it represents a very peaceful situation and a very quiet environment where you could enjoy and relax and feel safe. And this is what high quality service means to me; if you go somewhere where you feel very comfortable or you feel that you can relax and forget about everything that's stressing you out all the time. And you feel this kind of peaceful surrounding and people want you to feel like this. So this is why I have chosen this picture.</p>	<p>peaceful, and relaxed atmosphere, where the service wants you to feel relaxed and comfortable. feeling safe.</p>		<p>Comfort</p>

	and at the same time it represents a very calm situation, a very enjoyable relaxing atmosphere, yes this is what I, what represents a perfect situation to me because if you're somewhere where it's too noisy and people are shouting and discussing loudly and yes this might make you feel uncomfortable and not really, yes you might not enjoy the situation as much as if you do when you're surrounded by people who are also enjoying their meal and who are also trying to relax and... Yes so this is why I chose this picture.	quiet environment where people are relaxed. other's relaxation help achieving one's own relaxation and comfort.	no distractions around.	Group Space
Positive feelings	I read this as a sort of double whammy. because I think both have a notion of cheerfulness, and once you had a good meal, it's uplifting, and both of them do that in the same way, that sort of moment of saturation, but not exhaustion. And that sort of feeling when you've had a good laugh, a bit of a bellyache but not painful. So you notice your belly.	moment of satisfaction after a good meal, when you feel full but not tired, that can be compared with the moment after a good laugh	having good eating experience is compared to having a good laugh. satisfaction, happiness. contentment.	Emotional
	And my feeling about an ideal eating situation is happy, good people, an atmosphere, a good atmosphere,		good food accompanied by good company = good atmosphere	
Relationship between elements	Yes, the cubs. I look at the different different parts of the main male, in relation to the main male, yes? And is very very catchy. So that's what really draws me into it.	meals have different components that make a whole.	focus of variety/diversity of elements. congruence.	Variety
Total involvement	The body is here but the mind is completely, in a completely different world and to me a perfect or an ideal situation is where the people are in this situation 100% when they are enjoying the situation i.e. the food, the company, whatsoever. But they are 100% there.		complete involvement in the situation. complete appreciation of the situation.	Immersion
Unexpected	it has some sort of notion that is not predictable.	unpredictability.		Possibilities
	And there was something about it that I would say it's curiosity. When I go into a scenario and eat with people, what should stimulate me and curiosity would be wanting to find out more, widening my horizon, being surprised and the notion of the unexpectedness. The large hand and the small hand in each other, the 2137, I read as something that is protective, that is nurturing, that is all about knowing, because I would say that looks like a parent child kind of image. And in that respect it's not so much as something I would choose for an ideal partner companion to eat together because it is so much about the every day, the commonness, the something that...	the ideal companion is someone who stimulates my curiosity, someone who I want to discover. not someone I know well.	looking for the discovery and the unexpected.	People differences Possibilities

	<p>And it's about expectations. I mean right now we don't know whether it will fall into the hole, we don't know exactly what it is. So there's also an understanding for me in there how it will feel.</p> <p>How it will feel is i.e. to be in the hole, me as the ball in there, will it be cosy or whatever else, or for me as a putter, you know. Will it be "Yes!" Or "Oh no." Do I like it; don't I like it? That sort of thing.</p>	<p>enjoying not being sure of how things will turn out.</p>	<p>enjoying the unexpected, not knowing what emotions will emerge.</p>	<p>Possibilities</p>
	<p>To me this picture presents nothing ordinary. It seems to be a bit, yes very chaotic. And at the same time very enjoyable. So a good food experience might not always be what you expect. And at the same time is unique and special. And yes, might leave memories for a life time.</p>	<p>enjoying not knowing the outcome. the unexpected creates a unique and special situation. this becomes memorable.</p>	<p>the unexpected becomes memorable.</p>	<p>Possibilities</p>
	<p>But I also see in there something that is about uniqueness. That are different components but not all need to fit into each other. That's how I read the images. And sometimes that could be just causing a good tension. It's not a conflict, they're not fighting each other but they're not agreeing. They're not – they're complementary but not fitting in each other.</p>	<p>when not all elements fit together, when there is no complete coherence, this can be unique causing a positive tension.</p>	<p>intriguing noticing differences and non congruencies. looking for what is unique because not perfect</p>	<p>Possibilities</p>
Uniqueness	<p>But I concur with you that there is the non-formity – not the variables, this is about that they are not equal. That I think, the organicness, the sort of yes, uniqueness in their shapes and forms that they are saturated, they are quite...</p>	<p>pleasure in the non uniformity, in non perfection, uniqueness</p>		<p>Uniqueness</p>
	<p>So it becomes like a fragile engine that is so highly tuned, you know. And that could be also something that you don't get every day, you don't see that every day. So those sort of memorable [?? 0:06:30].</p> <p>So the notion of uniqueness, that comes through it. I don't think there are any two prints like that, any two paintings like this. They are handmade, they are specially – they come from one source, from one origin.</p>	<p>appreciating the uniqueness of something that has no double, no replica.</p>		<p>Uniqueness</p>

APPENDIX 7

Schedule of open ended questions for Study 2.

Group
Number:

DESIGN DIRECTION WORKSHOP – November 15, 2011.

PARTICIPANT FEEDBACKS

1. How did the Themes help in the production of your Clusters? (during Step 1:

CLUSTERS)

APPROXIMATELY

2. What were the issues that came up concerning the process of discussing the Themes within the group?

3. Did you find the Themes understandable and easy to work with? Please comment on strengths & weaknesses of the Themes and their descriptions.

4. What type of backup material do you think would have improved your understanding of the themes?

Course (please indicate for example MA Product Design):

Gender (please circle):

Undergraduate degree (please state subject):

No. of years of work experience in Design:

Please circle:

Male	Female
	If none circle here
Full Time	Part Time (Year_____)

GUY & JEFFREY

APPENDIX 8

Selection of Working sheets from Design Direction Workshop, Study 2..

DESIGN WORKSHOPS —> DESIGN WORKSHOPS
INNOVATIONS —> INNOVATIONS
RESEARCH —> RESEARCH
MARKETING —> MARKETING

GROUP 3 – INTERPRETERS

GROUP 4 – INTERPRETERS

GROUP 8 - USERS

GROUP 10 – USERS

APPENDIX 9

Example of worksheet from focus group. Transcription from handwritten worksheet.

FEMALE 2
DAY 4
INTERPRETERS

Frame.

No more than 6 on a table. Conversation; discretion, my interest meats met; manners; culture; appropriate space between people.

Not important that I know them but I could know them. Level of noise.

Reflect.

2146: be taken away-lead; risk; exciting; depth; amazing; unexpected; out of the everyday; special.

2171: company ...; likeminded; variables; finish + in progress; rock solid – character; self ...

Share.

APPENDIX 10

Example of worksheet from focus group. Transcription from handwritten worksheet.

FEMALE 3

DAY 2

USERS

Frame.

My ideal eating space is a place where I can sit comfortably (chairs or sofas, not on the ground for a long time or stools). I don't like feeling very hot or too cold. The ideal temperature is around 20° C. I prefer well lit places preferably restaurant lit, instead of dark places or extremely artificially lit, like fast foods. I enjoy eating in a park where I can observe nature around because it makes me feel calm. If it is a closed space I prefer large spaces where tables are not every close with each other and are decorated with care by their owner (in a modern way or traditional). That's why I wouldn't choose a space where the owner doesn't care about the decoration at all and everything is irrelevant with each others, without creating an atmosphere. Finally, my ideal space is somewhere without too much noise from people chatting loudly, loud music or appliances from kitchen.

Reflect.

In the image I see penguins walking to the sea. It is like last penguins are following the others, in front of the. It is something very common for young people, following the mass. They go to a place because it is crowded, even if it is not their ideal place. I find this annoying and I don't usually do it except if all the others really want to go.

Share.

If it is a close place, a space that is clean and nicely decorated is always preferred by customers. Comfortable furniture made from natural materials are more preferred instead of artificial, like plastic, when you try to create an attracting, appealing cosy space.