

International Journal of Food Design  
Volume 2 Number 1

© 2017 Intellect Ltd Editorial. English language. doi: 10.1386/ijfd.2.1.3\_2

---

## EDITORIAL

**PEDRO REISSIG**

Universidad de Buenos Aires  
The New School

# Food Design education

This third issue of the *International Journal of Food Design* is dedicated to examining and promoting education for and from Food Design. This issue is interested in recording different experiences, ideas and strategies of what and how Food Design is taught, learned and, most of all, approached in different educational contexts and formats. Even though the majority of the contributions here published come from university contexts, there are many opportunities for Food Design to develop in less formal and structured environments, and at earlier stages of learning including pre, elementary and high school, museums or cultural platforms, as well as community-based initiatives which consider learning a lifelong and multifaceted part of human nature and culture.

This publication brings forth seven minds from four countries (Italy, Netherlands, Spain and United States) that have been giving thought and reflection to educational aspects of the emerging transdiscipline of Food Design. No small task when considering that Food Design per se is under scrutiny to define its scope and goals, a discussion the burgeoning community of Food Design(ers) has been engaging in officially for about the last 5 years, since it has become a focus of international conferences and forums as well as a trending topic. The birth of this Journal, which is only in its second year of life, is further testament to this emerging inquiry.

As guest editor of this special issue, I have had to reach far and wide to find the minds and hands genuinely engaged with Food Design and education, as there are few people actually dedicated to this new field and far less

actually working on its educational implications and developments, as these contributors are doing.

My gratitude to Rick Schifferstein and the editorial team that helped make this issue a reality. It is a real honour to host this special edition and it is my hope that the diverse and optimistic work here united may contribute to further understanding and practicing of Food Design Education.

The contributions which compose this issue include the following authors and articles:

- Fabio Parasecoli's 'Food, research, design: What can food studies bring to food design education?'
- Jonathan Biderman's 'Embracing complexity in food, design and Food Design'
- Kristin Reynold's 'Designing urban agriculture education for social justice: Radical innovation through farm school NYC'
- Raffella Perrone and Albert Fuster's 'Food as a system and a material for the creative process in design education'
- Rick Schifferstein's 'Differentiating consumption contexts as a basis for diversity in food design education: Eating in or eating out?'
- Sara Ceraolo and Cristian Campagnaro's 'Fighting food waste towards a new social food chain: The Egg of Columbus workshop'
- Sonia Massari's 'Food design and food studies: Discussing creativity in food system education'.

Each article has its own style and purpose, a reality inherent to the emerging food scape which we all form part of, also mirroring the complexity, diversity and multifaceted nature of Food Design in and of itself. The authors come from different backgrounds, as this new field attracts people from design, social and natural sciences, culinary arts, amongst others, all transversed by food and our relationship with it.

To put this collective discussion into perspective and context, I will draw on one primary source which I have founded and lead, called 'FD×E' (Food Design × Education – [www.fdx.org](http://www.fdx.org)). This is a platform for organizing and converging different activities and initiatives (seminars, symposiums, forums, round tables, working groups, publications, etc.) bringing together like-minded people and places from different parts of the world who are interested in making sense and further developing all that is rapidly happening in and around FD education. It is an opportunity for articulating and exchanging ideas, open to thinkers, educators and transformers working in the emerging field of Food Design, especially in an educational context.

In this same spirit, and also worth mentioning, as founder and coordinator of the Latin American Food Design Network (redLaFD), we have been organizing annual Encounters events in different countries over the past four years, integrating academics with professional and cultural developments in Food Design. Each of these Encounters (Uruguay, Colombia, Brazil and Mexico) have also been home to an FD×E event, which given the duration and magnitude of the Encounters, the FD×E instances have also served as 'ice-breakers' making the week-long Encounters more productive and meaningful, as the conversation and exchange of ideas becomes as prominent as the more formal presentations. This symbiotic relation between FD×E and the redLaFD network has been an important source of inspiration and synergies for the

vast amount of information, ideas and discussions that this growing community of Food Designers comes to build each year.

One of the most relevant distinction to make here is between education 'for and from' food. In the first case, focus is put on learning about food in any matter or instance that helps us better relate to food in the largest sense possible (cooking, health, environment, etc.). In the second case we are referring to using food as a vehicle for learning about many other things (history, biology, art, etc.) and certainly food itself. This second case is totally related to the first, but not always vice versa. Suffice to say how many food forums and conferences I have attended in which the food provided had actually nothing to do with the learning context involved.

The FD×E platform contains different contents which are directly pertinent to this issue of the *IJFD*, most of which are outlined below, beginning with a personal take on the tenets of Food Design as a conceptual framework.

### FOOD DESIGN THINKING

My own thoughts and experience regarding Food Design Education are work in progress, with more questions than answers but have been articulated in a personal (non-academic) style, putting forth an ample menu of ideas and possibilities to think and shape Food Design. This thinking and shaping of FD is a necessary first step to begin talking about FD for and from education. I have termed this stream of thoughts: *Notes on Food Design Thinking as a Platform for Learning and Teaching*. Excerpts of which follow.

I actually entered the world of Food Design as a practitioner, migrating design thinking strategies from product and spatial experiences to food and eating. This background has influenced where I put the focus and considerations in developing my understanding of how design thinking and Food Design merge and take shape into a new fundamental approach to Food and Design as complementary realms. Food is ... food, in all its aspects, instances and meanings. Design as professional practice has been in development for a relatively short period of time, promising to solve problems mainly related to our built environment (e.g., artefacts, architecture, infrastructure, etc.), but in the widest sense, its purpose is to identify and improve any aspect of human activity within its reach.

The most useful definition that I have developed so far for Food Design is: Food Design includes any 'action' that can 'improve' our 'relationship' with food individually or collectively in diverse ways and instances, including the design of food products, materials, experiences, practices, technology, environments and systems. By *useful* I mean a definition that frames a way of thinking and acting, motivating open and critical thinking with a propositional attitude.

If we zoom in on the three key words (action, improve, relationship), it will reveal what the purpose of this working definition is. Beginning with 'action', this is a clear term which distinguishes between studying something and modifying something. This is particularly relevant in understanding the difference between Food Studies and Food Design, since they are closely linked in many other aspects. A fairly 'safe' definition for Food Design in this context is a 'solution-oriented activity', clearly stating its purpose of modifying situations, be it material, functional, spatial, etc.

The term 'improve' in context of our FD definition implies a value judgement, takes responsibility for making sure that the action makes better and not worse the problem. As obvious as this concern might seem, two things occur which go against this goal. On the one hand, a problem poorly stated

or understood can easily lead to a 'solution' which worsens the problem and furthermore creates new problems. On the other hand, who is to define what is 'improvement' and more specifically for whom? If a fast-food chain defines their 'problem' as decreased sales, creating a new best selling product is an improvement from their perspective. But if we understand that the new best seller has negative impacts on our health, cultural practices and culinary developments, then, it is not an improvement. As obvious as this issue is, here it is laid out on the table for taking a stance, ethical and political in nature.

The third term, 'relationship', is the least obvious of the working FD definition, as it puts the focus on how we engage, interact and feel about what and how we eat. This is a move partly towards what is currently recognized as user centred and experience design, but most of all it is a move against the objectification of food and eating.

Food Design is a complex and comprehensive platform resulting from the need to put into perspective the extensive and ever growing amount and variety of considerations and consequences involved in our relationship with food. Food Design in this sense is akin to the phenomenon of ecology when it first evolved decades ago, sharing the necessity to see how all the parts fit together, integrating fragmented knowledge into a transdisciplinary, multi-participatory global context in a systematic manner. The Food universe has become so complex and presents so many challenges that a response like Food Design is natural and welcome. Food Design proposes to change the idea of a food consumer or user for a food decider, and it is with this spirit that we can empower ourselves for improving our relationship with food as persons and professionals.

Something to keep in mind is that unfortunately Food Design is often misunderstood as food styling and also connotes genetically modified food, especially in the United States. Even though the field of Food Design is rapidly growing, there are still many misconceptions around it. Another consideration to highlight regards treating Food Design as a new 'specialization' within the menu of options generally existing in the industrial design discipline, as with furniture, consumer goods and other product-oriented foci. This would miss the point all together since food deserves a separate treatment for many reasons, as detailed further below.

When considering definitions, it is good to keep in mind the different contexts in which they are construed. In the case of looking at Food Design discourse, publications and other media presences, by and large I have sensed three emerging directions in which Food Design is currently being developed as a field of expertise, each of which would benefit from a more specific definition useful to its interests and objectives:

- One tendency is towards Food Designers who work in industry, in the most traditional sense of an industrial designer's competence and scope, and growing in presence as design-led innovation makes headway in the food processing business. The challenge here, from my point of view, is to not succumb to maximizing profits over the values of improving our relationship with food, not very popular in the business world, but ever more significant in politics and culture at large. A Food Designer in industry should go beyond designing an edible product or packaging and dig further into how to improve our relationship with food and eating through industrial production.
- Another direction in which Food Designers are working in has to do with a more personal role centred mainly on sensorial experiences and

conceptual, artistic expressions. Emphasis here is generally placed on gastronomic initiatives, carried out by boutique or author-based firms focussing on food events, performances and other highly visual and media prone phenomena, not few of which challenge existing limits and notions regarding what food can mean for us as a symbolic and organoleptic experience.

- The third area of work which is being consolidated under the umbrella of Food Design refers to more strategic and research-based developments, including systems thinking, social innovation, process design and the like. These initiatives are often academically related since there is not yet a significant market demand for this area of expertise and sensibility. Examples of this type of interest in Food Design include innovation-oriented initiatives, mainly focussing on problem identification and solving, mainly in cultures of scarcity and/or instability of basic needs.

Far from pretending to categorize the recent advances in this emerging field, the goal is to begin visualizing patterns, clusters and other indicators of interest and activities in an otherwise unmapped territory. There certainly are other directions for Food Designers to imagine and pursue, but these are the ones that seem to be consolidating most rapidly. The big question here is what to expect from professional practice in this new field and how best to identify the skills, attitudes and framework needed to sustain it.

These notes focus on the usefulness of a specific didactics for Food Design and also consider the implications of a Food Design pedagogy given the vital and strategic nature of food in our lives and society.

There are sufficient particularities of Food Design as a discipline to merit this consideration. By way of enumeration of the specificity of Food Design, and not necessarily in order of importance, are:

- Food Design deals with the very real materials we biologically consume in order to live. It is literally vital to our existence.
- Food Design deals with products we put into our bodies and which become our bodies. A process of physiological transformations beyond any comprehensible means since we tend to take it for granted. Here the model of food as fuel is controverted since fuel in the mechanistic system does not become the motor; it just runs through it. In the organic system, fuel is transformed into the body.
- Food Design deals with putting things into our bodies through our mouths, a very intimate and personal act.
- Food Design is an intrinsic part of all of our daily lives to the degree that we consider making deliberate food choices to be an innate expression of human activity. This makes Food Design into a familiar and daily practice, not an optional or remote activity.
- Food Design has direct implications for our health, both good and bad. This makes it of vital importance to have a good relationship with and around food and implies ethical considerations at many levels, mainly personal, political and economical.
- Food Design looks at all the actors and instances of food as a production, distribution and consumption system, further implying ethical considerations at various levels, including industry, commerce and culture.

- Food Design deals with our food universe and its implications in business and economy which is so large and complex that it is almost incommensurable.

Another component to consider in thinking of a specific didactics for Food Designs shifts the view towards existing disciplines which work with food in diverse ways and instance, so we can better understand the place and context of which Food Design forms part. In this sense, we can consider three larger areas of academic and professional practice which work with food, namely:

- Food sciences: biology, agriculture, engineering, chemistry, nutrition, technology, etc.
- Food studies: gastronomy, sociology, anthropology, geography, psychology, etc.
- Food services: culinary arts, hospitality, restaurantism and other commercial and/or institutional meal-supplying scenarios.

Food Design is transdisciplinary in essence, which brings up the question of where this can best fit in an academic context. This consideration depends on many factors, including institutional, cultural, professional and market conditions, but in general terms, basic options include the following:

- Food Design can be born out of an existing discipline (e.g., Food Design cluster starts out from an existing industrial design, gastronomy, culinary arts, food science or food studies programme).
- Food Design can be created as a consortium of neighbouring disciplines (e.g., Food Design Program starts out from a multi-disciplinary menu of course offerings or as an independent study pathway).
- Food Design can be born as its own entity, in its own right (e.g., Food Design Center is launched on its own as an independent school, programme or space, not reporting to other disciplinary entities).
- Food Design can exist at different academic structures and platforms (e.g., Continuing Ed, Online, Executive, etc.) and different levels: undergraduate, graduate, post graduate.

Another characteristic of Food Design is its trans-actoral nature, transcending closed realms of stakeholders, visualizing decision-making cycles and recognizing all the actors involved, from agricultural producers, industry, marketers, media, consumers, post-consumers, decision makers, governments, etc., all at their varying scales and levels of power. Food Design cuts across a multiplicity of interests larger than any other issue in our lives, with direct implications of global magnitude regarding climatic, economical and political consequences. This means business; this requires a full and all encompassing vision. Food Design is talking about this in a direct and action-oriented manner; it is concerned with asking the right questions before trying to answer them. It is a mode of inquiry made specifically for getting the biggest possible picture regarding food and our relationship to it and our interaction around it. In this context, the idea of a Food Design Pedagogy is in various ways related to the forward thinking of many environmental and social positive movements, from Slow Food to Climate Change, and all in between, we cannot ignore the writing on the walls, literally so in the Latin American context. The connection is clear and meaningful, food is our most vital resource and its control is strategic to the

degree that if we have food independence, we maintain determination over our own lives. This offers us dignity and identity, two things we cannot negotiate.

As a footnote and example of the previous comments, Food Design in the Latin American context recognizes the specific historical moment of the region, celebrating its attributes and uniqueness, while being respectful of limits and unwanted consequences. Latin America is a significant producer of food steeped in cultural richness and diversity and is home to a variety of social and production models, many of which consider social innovation as a tool for growth, where others might view it as a threat for survival. This highly permeable, rapidly growing and relatively unstable territory offers a complex and fascinating scenario for Food Design action and interaction.

Following are a loose string of thoughts which go in the same direction, one of redefining a new food paradigm, a new framework of how we understand, relate and interact with and around food. A good place to frame this search can be by reconsidering one of the most famous of all food sayings: *you are what you eat!* If we turn this phrase around, we can consider that *you eat what you are*. This means that your relationship with food is defined by the way you feel and think, the knowledge you have and the context in which you are immersed. Following this idea, which moves away from a conductivist attitude, we can take full responsibility for making the best food and eating choices and empowering ourselves as co-Food Designers.

The idea of being co-Food Designers is inspired by the Slow Food movement's vision for us being co-producers as opposed to mere consumers of food. By seeing ourselves as co-producers, we share responsibility for what food is produced and for sustaining the community in which this food forms part of. By analogy, co-Food Designers could feel the right and responsibility to act by any means that can improve our relationship to food in the most diverse ways and instances, in any stage and instance. It is not that hard to feel empowered and motivated by this reality since we are all involved in many food choices every day, from what, where, when and how we eat, to a more critical reflection on *why* we eat. It is surprisingly not as clear as one would think since there are various and complex reasons at work regarding why we eat. Hunger and appetite are two different things, as are wants and desires. Beyond the physiological hunger that triggers our minds to want to eat, we might eat out of duty, guilt, pleasure, convenience, pragmatism, precaution and other conscious and subconscious motives, so it is a relevant question to ask ourselves; it will put us closer to our best interests and practices.

Another implication for being a co-Food Designer is that we can look not only at the food product or material but we can look at how we relate to it, meaning that it is as important to know how to eat as is getting the right food product on our plates. From eating at the right time, the right amounts, the right order, the right proportions, to knowing how to best chew and swallow and afterwards how to benefit digestion are just some of the issues which 'you eat what you are' brings to attention. The idea of each of us identifying ourselves as co-Food Designers is more about attitude and connecting with food and our bodies than about actual knowledge and information.

The idea of designing your way to better food choices can be overwhelming, given the immense amount of issues now at stake, the confusion and misinformation surrounding many of them, and the sheer lack of training or education we have in the majority of them. As a footnote, it is astounding, yet taken for granted that something so important and meaningful as food is not taught/learned in a deliberate manner for the majority of people at this time

in history. Traditionally, food knowledge and practice has been handed down through generations by direct means of family and social life. This inheritance has been gradually fading out, not only because family structures and dynamics have been muting but also given the new and increasing complexities of the new food scape. Generally in women's domain, food preparation and service has been an integral part of the specific culture it is immersed in, considering geographical, economic and other determining factors. As an example, in the United States prior to the 1970s, food preparation instruction was considered a core element in women's primary education, as part of the domestic skills curriculum known as 'Home Economics'. Of course, that venue was only suited to conveying the basic mechanics of food for family life, devoid of any critical social or political context. In the last half century, this way of transferring knowledge has been altered, and we are in need of new forms of acquiring the tools, know-how, criteria and culture for better relating to food, and specifically, for producing happy eating situations in our daily lives.

If we begin to identify and analyse the many factors that come into play in our food lives, the prospect can really be terrifying because of the magnitude of the task and because of what some of those factors reveal. Just to name a few, we can start at the production end of the spectrum and begin to recognize food products in nature and how those natural products go through a long sequence of interventions, both physically and economically. To consider what food products end up being good, clean and fair becomes a real challenge. To jump quickly to the other end of the spectrum, the food choices regarding how we actually eat what we finally decide to buy bring up many other factors related to eating practices, its ergonomics and consequences. Quite a challenge from any perspective! Who does not long to have a traditional food life, where you do not encounter so many decisions, so many unknown consequences? Yet this is the reality many of us now face.

A quick look at the major food decision criteria at a personal level includes considering nutrition, cost, convenience and pleasure. Nutrition is one of the biggest issues when the food choices are necessary, since it directly impacts on our health and well-being. It is important to take notice of the continuous changes in nutrition beliefs and practices, as exemplified by the all too familiar food pyramid, which has suffered many transformations since it was first used in the 1970s. There is much discussion regarding nutrition and food, and just mentioned here as a consideration that we often base our decisions on information which is questionable at best and is relative regarding culture, context and personal factors. This point is a considerable component of the changing paradigms surrounding food and our relationship to it.

Regarding cost factors in food choices, just to mention one of the most obvious issues, beyond the controversies of food access and food justice which we would all like to see resolved, the cost of food is a complex issue which must consider fairness and sustainability for all stakeholders. In the big picture maybe some food products should actually have a higher cost than it now does, but other products should have less, reflecting the complex system of subsidies, supply and demand, distortions in global labour costs, etc. This points to the intricacies and inequalities in many nodes of the supply chain, especially when put into the larger picture of economics, communities, health and long-term considerations. A sad result of this complex negotiation between vested interests, politics and awareness is a common fact that the more nutritional and best foods (good, clean, fair) are more expensive than the industrial and highly processed foods.

Food choices regarding convenience offer many opportunities for involvement and improvement for Food Design. It is worth noting in our daily lives what food choices seem natural and friendly (opening the refrigerator and finding a ready-to-eat delicious and nutritional food) versus food choices which are very inconvenient (being at work and having to spend time sourcing food which does not feel nor taste good). In given contexts (more often in suburbia), it can be difficult and time-consuming to acquire fresh and healthy produce from fair and sustainable sources, compared to convenience and superstores. So it is not an easy issue, market and political forces at work, often against our best interest.

As far as pleasure goes, it is a wondrous thing how our bodies and mind change over time, and what we find tasty and enjoyable in a given moment can change, and vice versa. This also relates back to the idea that 'we eat what we are', so as our knowledge, understanding and experience grow, and our taste becomes more discriminating, we can better associate pleasure with health in a personal and environmental sense. This is not always the case, but it is an optimistic possibility.

All in all, food choices can be examined, understood, challenged and changed. Some with little effort, others at great expense and yet others seem unchangeable without a revolution of some sort. The bottom line is that if we identify ourselves as food deciders, things can radically change and improve.

This is a first-generation version of my own thoughts on Food Design Thinking as a learning and teaching platform. As mentioned at the beginning, FD is a huge platform, as ambitious as necessary, and its development into a field of study and education is wide and deep, requiring a collective effort, building on other's contributions and putting all things considered into critical perspective.

## FD×E EVENTS

The first FD×E event was held in Colombia in 2014, followed by Italy, Brazil and United States in 2015, Mexico in 2016 and Argentina in early 2017. In each event, a working document is prepared previously to help guide the discussions, letting them expand and contract as ideas come and go, but all ending in articulated conclusions posted on the website's section dedicated to events. By way of example, following are the four focal points put forth in preparation for the fourth FD×E held in November 2015 at The New School in New York City.

1. DNA: What might we consider as the fundamental principals and theoretical framework which Food Design education implies or evokes? What are the values, visions and methodologies intrinsic to FD, transferable to its teaching and learning? Reflections on the term 'Food Design' itself, its connotations and alternatives (e.g., Food and Design, foodology, eatology, etc.).
2. Careers and professional profiles: What are the possible career paths for Food Designers, existing and potential, and therefore what might a Food Designer's profile or identikit look like and its relation to point 3 below? Is it self-defeating to predefine the professional profiles before a better understanding of the purpose and goals are reached, especially given the wide diversity of contexts considered?
3. Current higher education formats: What are logical and natural teaching/ learning environments and structures for the FD profile imagined above and what is state of the art regarding current formats and tools?

4. Alternative learning platforms: What can we imagine looking beyond traditional academic structures regarding alternative culture and system of food/eating education? What potential formats, tools and contents can be involved? Once the issues above are better understood and outlined, the following branching can better unfold:
- Alternative formats and spaces for formal FD higher education, including different scenarios and prototypes for FDE outside of university academic settings as seen in the points above, including business, government, non-governmental organization, community driven, etc.
  - Alternative non-formal FD educational venues at all levels – mainly cultural and social platforms for sensibilization and motivation, including museums and other community-oriented spaces.
  - Food venues at higher learning institutions, mainly university cafeterias, but also vending machines, street food, etc. to make FDE an integral part of the learning curricula and culture.
  - K-12 FDE starts at the sandbox and continues in the playground and cafeteria. Also looks at relation between K-12 and home environment.
  - FDE in context – connection of teaching/learning to social and personal values, consideration of the influence of science, media and the likes. Specificity per region (activity clustering, for now the Americas and Europe) also considering diversity and historical heritage.
  - The role of money as a natural and intrinsic part of our relationship with food, recognizing the challenge to understand this, especially at a personal level. This implies recognizing the added value and costs present at each stage of the production/consumption cycle. This is particularly pertinent when looking at food access and justice.

The FD×E event in NYC based on the above points resulted in four working groups that analysed and discussed these aspects of Food Design Education, and whose conclusions can be downloaded as mentioned above. These points of discussion offered as examples of the scope of the wider conversation taking place around Food Design are in a way arbitrary but are also essential to the big picture. There are other issues missing, but the ones put forth here are relevant and have been used as a point of departure.

To complete the overview of the 'FD×E' platform as it stands to date, the following subjects also form part of it:

- 'FD×E primer' – What is currently posted is a draft version of the first learning tool specifically dedicated to Food Design education at the university level. It is primarily visual, offering points of reference that can be used to map our food scape and build a solid foundation for getting the big picture of our food universe and who we are or want to be in relationship to it.
- 'FD×E higher education' – This is a database current to 2015, identifying higher education offerings in Food Design. The information is categorized by country, level and scope.
- 'FD×E lexicon' – This work is suggestive in nature, since terms and definitions especially in food culture are rapidly changing and strongly influenced by context and professional perspectives. The purpose of putting terminology under inquiry is mainly to rethink our preconceptions surrounding food issues and also to appropriate it to better reflect our personal understanding of such vital and relevant matters.

I hope the above meanderings give a fuller sense of the scope and purpose FD×E is working towards, and all those interested in adding and building on these foundations can do so. It is with these closing thoughts that we now present the main course of this special issue on Food Design Education, an invitation to use this opportunity of rethinking our relationship with food on a personal and professional level, striving to improve it for health, emotional, cultural and environmental reasons, recognizing the meaning and function food has for us at so many levels and aspects, reason why Food Design Education merits development on its own terms.

The following seven research articles composing this issue go beyond personal thoughts and reflections, adding rigor and further insights into this meaningful and emerging conversation on Food Design Education.

Cheers and bon appétit!

Pedro Reissig, Ph.D.

### **GUEST EDITOR DETAILS**

Pedro studied art and architecture, and holds a Ph.D. in design. His work explores the relationship between form and structure within a paradigm he terms 'techno-morphology'. It is from this platform that the companies Vacavaliante, Nudo Design and Foodmorphology Lab were born. His career integrates academic rigor with design practice, frequently publishing in specialized as well as cultural media. His designs have received international recognition with presence in over 30 countries, ranging from the MoMA store in New York City to the Mori Art Museum in Tokyo. His work specifically in Food Design began in 2007 and include the publications *Food Design Primer*, *Structural Food* and 'Alimentario: Generation, transformation and reading of edible forms'. He is director of Food Morphology Lab ([www.foodmorphology.com](http://www.foodmorphology.com)), is the founder of Food Design North America ([www.fdna.org](http://www.fdna.org)), the Latin American Food Design Network ([www.lafooddesign.org](http://www.lafooddesign.org)) and Food Design x Education ([www.fdx.org](http://www.fdx.org)). He loves to barbeque (asados) for his friends and family where he lives in Buenos Aires.

Mailing address: 141 Lamoree Rd, Rhinebeck, NY 12572, USA.

E-mail: [preissig@gmail.com](mailto:preissig@gmail.com)

Pedro Reissig has asserted his right under the Copyright, Designs and Patents Act, 1988, to be identified as the author of this work in the format that was submitted to Intellect Ltd.

---