

connecting people, food & place

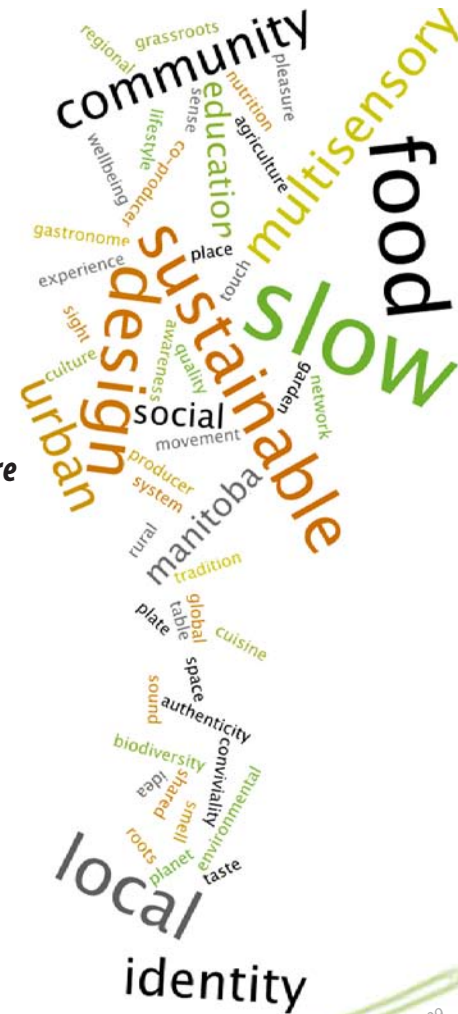
sustaining community, identity, and well-being through a multisensory, local food centre

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A practicum submitted to the Faculty of Graduate Studies
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Figure 2: The social, multisensory food space of the St. Norbert Farmers' Market. (Plonq, "FarmersMarket2008 Tomatoes" October 11, 2008, public domain material from www.flickr.com)

abstract

This interior design project involves investigation into the philosophies of the Slow Food Movement and how they may inspire and inform the design of a social space that fosters a connection between local people, food and place.

This socio-cultural connection is implemented through the design of a concentrated, local food centre within the urban environment of Winnipeg, Manitoba. Investigation into interior design strategies which foster social interaction, taste education and sensory engagement contribute to the design of a space where the local food culture of southern Manitoba can be experienced in its authenticity.

By combining the public spaces of food which contribute to the contemporary streetscape, with those that exist within the interior environment, this local food centre design aims to promote local identity and facilitate multisensory social engagement that sustains relationships, community, and the environment over time.

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introduction

North Americans live in a fast world, a product of a capitalist, consumer economy on a global scale. As a result there is a loss of identity and culture, which has created a sense of placelessness and lack of well-being within communities and the social realm.¹ This disconnect has led to an increasing concern in the quality of life and well-being of society in the cities in which people live. Most importantly, the consequences of this fast-paced globalized lifestyle have inevitably affected food systems, resulting in an inability to identify with the food we eat and the places in which it is grown.

Within cities, the emergence of fast food chains, standardized supermarkets, and pre-packaged genetically modified foods have broadened this separation through the commodification of food and the creation of monotonous food environments.² Anthropologist Laura B. Delind states that “without engagement or some other embedded memory, food easily assumes the role of a ‘thing’ – something quite separate from the living system

that produced it and resides within it.”³ This illustrates the importance of sustaining local food systems that provide meaningful experiences through sensory engagement and strengthen the regional cultures of food.

More than a basic human need, food is a very powerful element of culture and as such can be a mechanism of change in a great variety of ways for entire neighbourhoods and individuals.⁴ This practicum embraces the power of food and its ability to reconnect individuals at a more human, local scale by fostering positive change towards a sustainable food system through the interior design of a local food centre.

recon

3 introduction

1 Paul L. Knox, “Creating Ordinary Places: Slow Cities in a Fast World,” *Journal of Urban Design* 10, No. 1, (Feb 2005): 3.

2 Cecile Andrews, *Slow is beautiful: new visions of community, leisure and joie de vivre* (Gabriola Island: New Society Publishers, 2006), 60; Susan Parham, “Designing the Gastronomic Quarter,” *Food and the City (Architectural Design)* 75, no.3 (May/June, 2005): 88.

3 Laura B. Delind, “Of Bodies, Place and Culture: Re-situating local food,” *Journal of Agricultural and Environmental Ethics* 19 (2006), 125.

4 Karen A. Franck, “The City as Dining Room, Market and Farm,” *Food + the City (Architectural Design)* 75, no.3 (May/June, 2005), 10.

n e c t



Figure 4



context

Food is an important part of the culture and economy of Manitoba as there are approximately 100,000 Manitobans working in the agriculture or food industry.⁵ Recently however, there has been a significant decline in the number of farmers who operate within the farming community.⁶ This loss not only affects the economy, but also has negative repercussions on the socio-cultural fabric of Southern Manitoba. As local food policy analyst, Stephan Epp explains, “farmers have a tremendous amount of knowledge about the land and food production. As increasingly fewer people take up the profession, this knowledge is lost and it will be difficult to regain.”⁷

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Preserving this knowledge, along with other food related traditions and practices helps to shape local and regional identities and creates awareness in the diverse food options available in Manitoba.

As Manitoba's core cultural and economic centre, Winnipeg has been chosen as the urban context for this project. With a rich agricultural history and surrounding landscape characterized by freshwater bodies and agricultural land, Winnipeg offers an abundance of food sources and traditions.

However, sharing these local traditions and foodstuffs⁹ proves to be a challenge in Winnipeg (and Manitoba in general) as many individuals are interested in buying local food but are not aware of where it can be found. As Epp explains,

Outside of farmers' markets, many Manitoban consumers do not know where to go to purchase local food. Education is necessary to inform Manitoban consumers where locally grown and processed items may be purchased.¹⁰



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Figure 6: Preserving local food culture. (TB1_79_2001, "la mia dispensa...dei sogni" March 18, 2007, public domain material from www.flickr.com)

¹⁰ Stefan Epp, *Manitoba Food Charter; Manitoba's Local Food System: Growing Healthy Communities*, PRA Inc. Research and Consulting, "Buy Manitoba Food: A Survey of Manitoban Grocery Shoppers," 22.

⁹ n. A substance that can be used or prepared for use as food.

Much of the information available to the public regarding good quality, locally grown food is provided by non-profit organizations via the internet. Although this is a valuable tool and education source, the internet does not provide face-to-face interactions, which over time embody the trust and knowledge necessary to shape communities and connect individuals.¹¹ Additional methods and venues are required to foster these connections and share the knowledge, value, and abundance of local food that is available within southern Manitoba.

Food is a very complex subject dependant on many political, economic, and geographical factors. Culturally speaking, there are a variety of ethnic backgrounds and communities coinciding in Manitoba and more specifically in Winnipeg. Due to this diverse, multicultural fabric, it is extremely difficult to examine and represent all of the food traditions and ethnic heritage of each ethnic group in this design. Therefore, the interior design of this local food centre will be concentrated on creating spaces which facilitate a wide variety of food activities and food products while providing an opportunity for many culturally diverse individuals to interact and connect through food.



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¹¹ John Thackara, *In the Bubble: Designing for a Complex World* (MIT Press, 2005), 131-145.

Figure 7: Wheat Field
(Suat Eman, "Wheat Field", public domain material from www.freedigitalphotos.net)

rationale

1.2

The motivation behind this project arises from a growing interest in the consequences of globalization and the increased pace of life in urban settings. More specifically, this has led to an interest in how the built environment can contribute to the quality of city life in an era where places lack distinctive identity, meaning, and connection to those who experience them.

These social and environmental factors have led to a personal awareness of the Slow Movement, a growing grassroots social Movement towards a slower, meaningful lifestyle. In particular, the notions of Slow Food and the significance of food as a source of identity, well-being, and sustainability fuel a desire to incorporate Slow Food methodologies into the design of a meaningful and multisensory interior space.

Looking at the impact of speed on quality of life, Carl Honoré notes that “many of us have swallowed the idea that when it comes to food, faster is better.”¹²

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Figure 8: Slow sign
(adaptation of public domain
material from <http://office.microsoft.com>)

12 Carl Honoré, *In Praise of Slow: How a Worldwide Movement Is Challenging the Cult of Speed* (Toronto: Vintage Canada, 2004), 58.

Current eating habits, based on this fast food lifestyle, have had detrimental effects on health, culture, and environment.¹³ In North America, people's taste buds have been overloaded with salt, sugar and many chemically-derived substances from processed foods and industrial farming methods. This lifestyle and diet has contributed to a growing number of children with obesity, type-2 diabetes and other food-related health issues.¹⁴ Combined with the loss of biodiversity and environmental degradation, these health concerns have led to an increased popularity in a slower lifestyle where the need to re-establish a relationship with what is good for our bodies and for the planet is prominent.¹⁵

In addition to human and environmental health, the social role of food in daily life has also changed drastically due to globalized food production and consumption. For instance, the development of supermarket chains as explained by Geoff Andrews, "are a further example of the way in which the production and consumption of food has become homogenized in the attempt to service the fast lives of consumers in the West."¹⁶

The current food system has generated a large gap between urban and rural realities (see Figure 2), as here in the city we are increasingly unaware of where our food comes from, how



Figure 9: The Globalized Food System

9 introduction

¹³ Ibid, 57-58; Geoff Andrews, *The Slow Food Story: Politics and Pleasure*, (Montreal: McGill-Queen's University Press, 2008), 39.

¹⁴ As outlined by George Ritzer in his book, *The McDonaldization of Society* 5 (Thousand Oaks: Pine Forge Press, 2008), 148-151.

¹⁵ Cecile Andrews, 11.

¹⁶ Geoff Andrews, 37.

it is made, who makes it, and how it gets on our plate.¹⁷ Slow Food is committed to providing education and creating food communities that bring producers and consumers together (see Figure 3).

As the global food system has become disconnected from local regions and communities, so has the social interactions that underlie and sustain local food culture.¹⁸ Beyond merely nourishing the body, what we eat and whom we eat with can

inspire and strengthen the bonds between individuals and communities. This provides an opportunity to explore how interior spaces can facilitate this reconnection between local food, people, and place while expanding the scope of the Slow Food Movement into the realm of interior design.

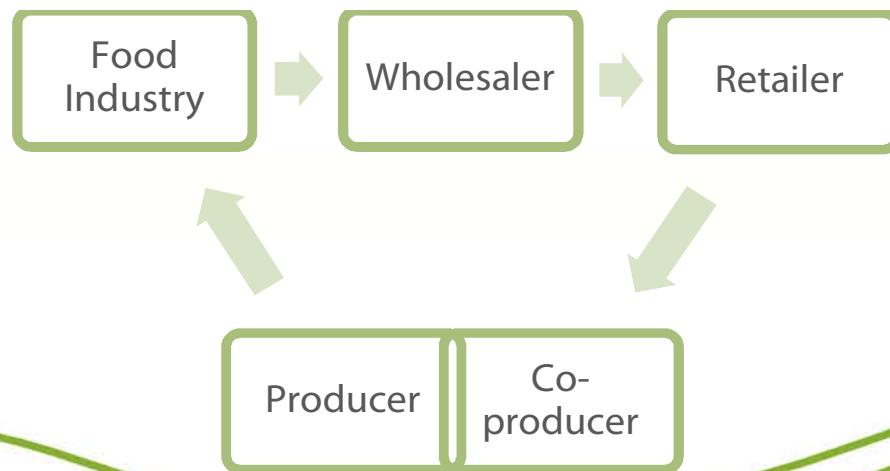


Figure 10: The Slow Food System, bringing producers and co-producer closer together.

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¹⁷ Epp, 18.

¹⁸ Sidney Mintz, "Food at Moderate Speeds," In *Fast Food/Slow Food: The Cultural Economy of the Global Food System*, ed. Richard Wilk, (Lanham: Altamira Press, 2006), 9.



11 *introduction*

Figure 11: Gardening tools.
(Simon Howden, "Garden fork and beetroot" public domain material from www.freedigitalphotos.net)

project objectives **1.3** *& Methods*

Through qualitative investigation into the philosophies of Slow Food, this design project explores the ways in which local food culture can be incorporated into the design of an interior food space.¹⁹ The overall intent of this investigation is to contribute to the interior design profession's body of knowledge, as the Slow Food Movement has yet to be fully embraced as a strategy for creating meaningful, socially sustaining interior food spaces within the context of Canada's fast-paced consumer society. As such, this practicum aims to provide valuable information for creating a meaningful, multisensory interior environment focused on the human connection to food, people, and place.

Although this practicum discusses Slow Food in its entirety, the primary focus of this project is to incorporate the socio-cultural facet of the Movement and the ways in which food culture strengthens local identity, sustains communities,

¹⁹ For the purpose of this investigation, local food culture is to be considered as the traditions, methods and ritualistic manners in which food is produced, prepared and consumed within a defined place. In this case, the defined place stated is an interior food space; an interior space in which food culture can be practiced and shared.

and promotes well-being through sensory engagement within the interior environment. Focusing on these key topics, a literature review was conducted in order to gain an understanding of how the interior environment can facilitate the social methodologies of the Slow Food Movement.

Investigation into the sensory experience of Slow Food and local, urban food spaces through phenomenological investigations, observational case studies, and personal engagement has been utilized to inform the design.

"We find ourselves on the brink of a revolution in education, and knowledge of food is of increasing interest in historical, linguistic, and anthropological research."

Carlo Petrini in Slow Food: A Case for Taste, 2003, p.82-83



Design Investigation Objectives



To investigate how the methodologies of the Slow Food Movement and its focus on connecting local food, people and place can be integrated and fostered within interior environments.



To identify how the local food culture of Manitoba can inform the design of a sustainable, multisensory, local food space that conveys local identity and improves human well-being.



To explore how outdoor community-oriented food spaces can inform the design of a multisensory interior space that connects people, food, and place.,

Design objectives have been formulated to provide further direction for this interior design investigation. This practicum addresses these questions and objectives in greater detail in the following chapters as outlined below:

Chapter 2 provides a detailed description of the Slow Food Movement philosophy and the Slow Food organization including a brief narrative on Slow Food Manitoba. This is followed by a theoretical framework in Chapter 3, which highlights the fundamental theories and concepts of Slow Food and reviews literature related to place-identity, multisensory experience, and sustainability which are essential to the slow model presented. This analysis also identifies key design considerations, which are presented at the end of the chapter. In Chapter 4, these theoretical topics are intertwined with a series of design investigations and case studies that provide further insight into the topics presented while identifying additional design considerations. Three precedent studies follow in Chapter 5, which are examined based on their theoretical or design relevance to

the proposed local food centre design. Chapter 6 presents a comprehensive design programme, which includes: a site and building analysis, building code analysis, client and user group profile, and an outline of the spatial, functional, and sensory requirements necessary for the proposed local food centre design. This analytical program is followed by the design proposal, which is presented in Chapter 7 and then discussed further in the concluding remarks of Chapter 8.





slow food movement

slow food movement 2.0

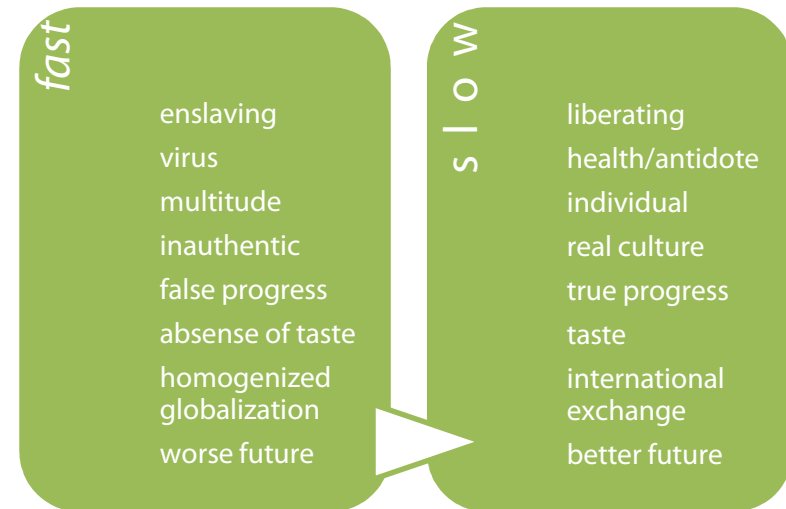
slow food movement



The philosophies of the Slow Food Movement act as the fundamental platform for this interior design project. This chapter presents the key concepts and methodologies of the Slow Food Movement, which are extrapolated and analyzed further in the literature review that follows.

origins & philosophy 2.1

Slow Food originated in 1986 in Italy as a response to the increasing speed of global culture. The proposed placement of a McDonald's restaurant on the Spanish Steps of Rome provoked Italian food activist, journalist, and politician Carlo Petrini to create a defense strategy for traditional and sensual food products, techniques, and knowledge.¹ In 1989, Petrini, along with delegates from around the world constituted Slow Food as an international movement with the signing of the Slow Food Manifesto. This document described slowing down as the solution to the negative impacts of the fast life, driven by industrialization, productivity, and fast food (see Figure 14). This concept of slow living is central to the Slow Food philosophy in which slowness and the rhythms of everyday life are extended beyond the realm of food to create awareness in individual and communal well-being.² This concept has emerged as people search for a better quality of life and sense



¹ Geoff Andrews, *The Slow Food Story: Politics and Pleasure*, (Montreal: McGill-Queen's University Press, 2008), 11.

Figure 14: Binary of fast/slow.
Source: Parkins & Craig, *Slow Living*, 54.

of value in our cities, local communities, and society as a whole. As explained by Carl Honoré in his book *In Praise of Slow: How a Worldwide Movement is Challenging the Cult of Speed*, slow “is about making real and meaningful connections – with people, culture, work, food, everything.”³ It involves taking the time to enjoy life, learn, and reflect on the experiences of every day while being conscious of how your actions affect the environment and other people.

In its early years, Slow Food aspired to celebrate and protect the local food culture of Italy and beyond through the designation and value promotion of local food products, eating places (osteria) and producers. The goal was to encourage and educate people on the pleasures and benefits of good quality food and living. Today, Slow Food defines itself as an ‘eco-gastronomic’ association utilizing a multi-disciplinary, ethical approach in improving the quality of food, life, and the environment. The Slow Food mission is to establish and sustain local food communities, by networking producers and ‘co-producers’ (consumers), providing taste education, and defending biodiversity.⁴ The

importance of sustaining local customs and the traditional ways in which food is produced, consumed, and prepared while being environmentally conscious drives the Movement and sequentially this interior design project.⁵

19 *slow food movement*

² Wendy Parkins and Geoffrey Craig, *Slow Living* (Oxford: Berg, 2006), 20.

³ Carl Honoré, 15.

⁴ Slow Food International, “The Slow Food Companion”, Slow Food Official Website 2008, http://www.slowfood.com/about_us/img_sito/pdf/Companion08_ENG.pdf, 2-5.

⁵ George Ritzer on the intentions of the Slow Food Movement, *The Globalization of Nothing 2*, (Thousand Oaks: Pine Forge Press, 2007), 215.

If fast food means uniformity, *Slow Food* sets out to save and resuscitate individual gastronomic legacies everywhere; if haste threatens the enjoyment of tranquil *sensory pleasure*, slowness is an antidote to hurry and the gulping down of nourishment; if the new ways of absorbing nutrition create stereotypes that trample *local cultures*, *Slow Food* urges people to recover the *memory of regional* gastronomic practices. If hamburgers are being consumed mechanically and giving the same stimulus again and again to the sense organs of the young, then we have to undertake a campaign of permanent *education of the taste buds*; if the places in which fast food is eaten are aseptic and nondescript, let's discover the *warmth of traditional* osteria, the fascination of a historic cafe, the *liveliness of places* where making food is still a craft...

Carlo Petrini in *Slow Food: A case for taste*, 2003, p.17-18
Emphasis added by author.

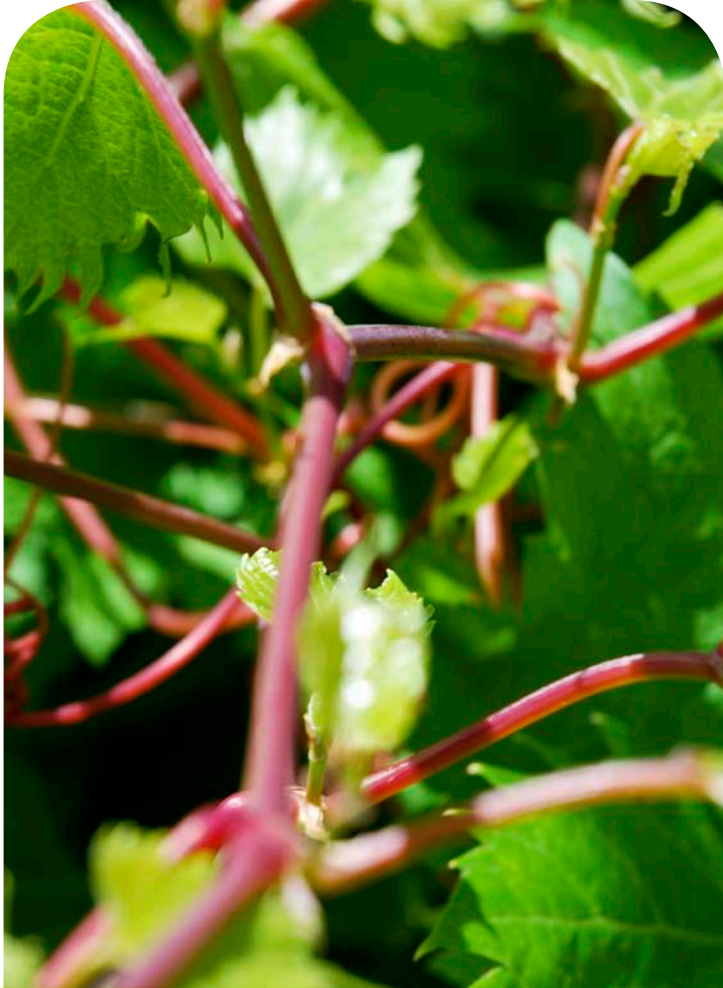


Figure 15: The connective network of a grapevine. Photo by author.

programs & structure 2.2

At present, there are over 100,000 members of Slow Food in 132 countries around the world. These members make up a worldwide network committed to changing the food system at international, national, and local scales.⁶

At the heart of this food network are local communities or 'convivia', which are comprised of individuals who share the values that comprise Slow Food. These members gather regularly to organize activities that promote pleasure, conviviality, and awareness in the traditional foods and local production that occurs in their region. On a broader scale each of these local communities are also networked together through their national organizations which coordinate Slow Food events and projects according to the needs and values of that country. All of this is facilitated through Slow Food International, which is headquartered in Italy. Its founder and President Carlo Petrini, along with an International Board of Directors, defines Slow Food's political strategies and the Movement's development worldwide.⁷

6 Slow Food International Website, "Who We Are," http://www.slowfood.com/about_us/eng/who.lasso

7 Slow Food International, 8.

8 Carlo Bogliotti, "Slow+ Design: Manifesto + Abstracts," *Slow+ Design: Slow approach to distributed economy and sustainable sensoriality* (Milan, 2006), 17.

Beyond the political structure of the Movement lies a much more social and humanistic approach to food. Over the years, the organization has arranged a variety of 'Slow Food experiences' that have brought together producers and co-producers both physically and culturally.⁸ In particular, international events such as *Terra Madre*: a world meeting of food communities, and *Salone del Gusto*: a world food exhibition, aim to foster networks of contact and knowledge exchange while addressing ongoing food issues and shared values.⁹ This network is further reinforced by small-scale convivium events such as farm visits, market tours, school and community gardens, organized dinners, and many other workshops or food production studies. These events act as 'taste education,' a hands on approach in reawakening and training the body's senses, becomes the focus.¹⁰ Cultural anthropologist, Amy B. Trubek explains that through these taste workshops "people are encouraged not only to use their sight, smell and touch to discern unique tastes but also to consider the food's connection to the earth."¹¹

This connection between human engagement, food, and the environment has been the most recent focus for Slow Food in which issues of biodiversity and sustainable agriculture take the lead. Through the Slow Food Foundation for Biodiversity projects such as the *Ark of Taste*: a catalogue of rare, endangered or unique products, *Presidia*: small-scale projects which are intended to assist producers in preserving their products and production techniques, and *Earth Markets*: which promotion and network farmers' markets around the world, the foundation creates awareness in how food can be sustainably produced and consumed. Through these events, traditional knowledge and regional techniques become a tool for enhancing the cultural and ecological biodiversity of food.¹² This eco-gastronomic approach endorses the value of diverse tastes, traditions, and agricultural methods, which counteract the global industrial food system. Creating connections between producers and co-producers provides an opportunity for further education on the environmental impact of global food.

9 Slow Food International, 13-15.

10 Ibid, 19.

11 Amy B. Trubek, *The Taste of Place: A Cultural Journey into Terroir*. California studies in food and culture. Vol. 20. (Berkeley: University of California Press, 2008), 239.

12 Julie E. Labelle, "Beyond Food as Fuel: A Socio-cultural Analysis of the Slow Food Movement," (Master of Arts thesis, University of Victoria, 2002), 16-17.



23 *slow food movement*

Figure 16: Slow food aims to connect and educate communities through local food activities and venues like the farmers' market. Photos by author.



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Figure 17: The vocabulary of Slow Food.

slow food manitoba 2.3

In Canada, many individuals have been working on organizing Slow Food at the national scale. With approximately forty convivia and recent developments such as a web page, bilingual newsletter, and the national Ark of Taste, Slow Food Canada is an active (and soon to be official) ingredient in the Slow Food network.

Recently I became a member of Slow Food Manitoba which kicked off during my research for this practicum project. At the opening meeting I was surprised to see how many different people were interested in being part of the Movement. Cooks, academics, environmentalists, producers, agriculturists, as well as many other individuals with a wide variety of backgrounds sat around me eager to learn about the methodologies of Slow Food and how it can improve the quality, diversity, and accessibility of healthy Manitoban food.



25 *slow food movement*

Figure 18: Slow Food Seminar. (Top) Manitoba Slow Food dishes, (bottom) sharing knowledge: learning about backyard composing. Photos by author.



eat slow **slow food seminar** 2.3.1

As an enthusiastic 'slow foodie', I attended a half day seminar organized by our local convivium, which entailed various presentations on good, clean, and fair food. By far, the most interesting speakers were those who shared valuable knowledge through hands-on activities and sensory engagement. Several food tastings and demonstrations provided lasting memories through pleasurable multisensory engagement. The highlight of the afternoon was working together with a local chef to prepare one of the dishes for the shared meal. This activity was highly sensorial and offered taste education throughout the process. The only thing missing was a connection to the producers of the food to be prepared. Being that it was all locally sourced, it would have been beneficial to meet them and discuss the processes which occur before the food made its way to the kitchen.



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Figure 19: The multisensory, social experience of taste education.
Photos by author.

Aside from this absence, many of the Slow Food activities encouraged conversation and social interaction as the atmosphere was very casual and intimate. The space chosen to facilitate these activities was a local church which was selected for its amenities and economic feasibility. Functionally, the church provided a communal kitchen, a large open space for presentations and activities, a flexible seating area, washroom facilities, as well as an outdoor garden and gathering space. All of these spaces were utilized during the seminar, however, the spatial configuration of the seating area and lack of tables made conviviality and meal sharing quite difficult at the end of the day. This observation identifies the importance of interior spatial arrangement in fostering social interactions which contribute to a sense of community and underlie the social philosophy of the Slow Food Movement.



Figure 20: The limited interior space of the Slow Food seminar.



Figure 21: The traces of a great slow meal.
Photos by author.



summary

2.4

As a whole, the programs and methodologies of Slow Food cultivate slowness through a reconnection of the people, and places of local food on a global scale. Reaching out to people in various countries around the world, the Movement strives to shape and network local food communities through social interaction and multisensory engagement. The following table (Table 1) outlines the key concepts of Slow Food which integrate pleasure, taste, conviviality, community, agriculture, tradition, and place into the cultural food spaces in which slowness can occur.

SLOW FOOD PHILOSOPHY (Eco-gastronomy)	INTENT/AIM	IMPLEMENTATION	KEY CONCEPTS
Good, Clean & Fair	promote quality, everyday food that has positive repercussions on the lifestyle and health of individuals, is produced in a way that does not harm the environment, and economically supports those who produce it.	reawakening and training the senses to understand the pleasure of food. activities/events: taste education, taste workshops.	well-being pleasure multisensory experience education
Network	connect producers with co-producers to promote an understanding and importance in caring where your food comes from, who makes it, and how it's made, produced, and distributed.	by creating opportunities for dialogue, direct contact, and slow knowledge exchange. activities/events: Salone del Gusto, Terre Madre	connect knowledge exchange
Defend Biodiversity	protect and conserve food heritage, traditional and sustainable food and food techniques, and endangered food sources.	through recognition of the ways in which food is produced, celebrated and shared. activities/events: Ark of Taste, Presidia.	food culture sustainability
Food Community	rediscover the importance of food as part of culture. collectively implement a sustainable 'good, clean and fair' approach to food.	through the development of local food communities. activities/events: shared meals, convivium activities	localisation place-identity food culture community

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Table1: Understanding the philosophies of the Slow Food Movement.





theoretical framework



The Slow Food Movement is a result of a grassroots desire to slow down and reconnect with people and everyday places through the pleasure and significance of food. The concept of Slow Food and the significance of food as a source of place-based identity, multisensory experience, and sustainability provide an effective ‘slow’ model for designing an urban food centre through which the users can engage and connect with people and place through the local foods that help to shape their everyday lives.

This theoretical model (see Figure 23) has been created to investigate the people, food, and places of southern Manitoba, which together inform the interior design of the local food centre. Multisensory experience is essential to Slow Food practices and our understanding of food and the environment around us. These experiences define and shape connections, and therefore it is proposed that they encompass all of the Slow Food elements. Located within the outer ring of the model, these topics encompass many of the Movement’s

values, which for the purpose of this design project, have been filtered through their application and relevance in fostering social and cultural connections within the interior environment. These elements are equally influenced by and inseparable from the food, people, and places involved.

Finally, it is suggested that the multisensory experience of these aspects which are integrated in the processes of Slow Food, such as the pleasure and aesthetics of food, the local characteristics of place, and the individual and community well-being of people, constructs a distinctive sense of identity, culture, and understanding or knowledge set. When experienced together these attributes foster sustainability at a variety of scales.

When applied to the design of an interior space, this framework proposes an alternative method of sustainable design which goes beyond an ecological perspective to one which is more holistic and involves sustaining social and

cultural relationships through sensory experience. The framework becomes a design tool for providing spaces that facilitate connections and contribute to sustaining these relationships between people, food, and place over time.

The following literature review discusses the concepts that contribute to this socio-cultural sustainability, the link between them, and how they inform the design considerations for the proposed local food centre.



Figure 3.4: Engaged in identity formation through food culture.
Catching dinner, group ice fishing on a Manitoba Lake. Photo by author.

food & place-identity 3.1

Food is much more than a basic human need or economic good. It is not just something humans consume, but rather it is something that immerses people in physical engagement and cultural identification on a daily basis.¹ This connection through food is vital to the Slow Food philosophy in which typical food products and regional cuisines are recognized as significant facets of cultural distinctiveness.

Cultural practices such as growing, producing, cooking, gathering, and sharing food can unify people through engagement in a particular place. As Canadian geographer Edward Relph explains, places “are created and known through common experiences and involvement in common symbols and meanings.”² With Slow Food, this shared meaning is constructed through place-based food consumption and food-related activities, in which personal involvement in the places and spaces of food contributes to the formation of identity. As explained by David Bell and Gill Valentine in *Consuming Geographies: We Are Where We Eat*, “self-identity

- 1 Sally Everett, “Beyond the visual gaze? The pursuit of an embodied experience through food tourism”, Everett Sally.” *Tourist Studies* 8, no.3 (2009), 335.
- 2 Edward C. Relph, *Place and Placelessness. Research in Planning and Design*. Vol. 1. (London: Pion, 1976), 34.

and place-identity are woven through webs of consumption, what we eat (and where, and why) signals, as the aphorism says, who we are.”³

Georgia Butina Watson and Ian Bentley define place-identity as, “the set of meanings associated with any particular cultural landscape which any particular person or group of people draws on in the construction of their own personal or social identities.”⁴ Slow Food attends to the complex social and cultural aspects of place-identity through slow, intimate food experiences that occur in a particular place. Parkins and Craig explain that along with facilitating this slow and meaningful experience, place also generates “a revived appreciation, within the context of the global everyday, of the importance of gathering, dwelling and belonging.”⁵

The relationship between food and place has long existed in many cultures around the world. This is particularly evident in Europe, where in countries such as Italy, the birthplace of the Movement, and in France the relationship between food and place has long been linked through taste. *Terroir*, the French

term for territory, describes the natural and human characteristics of a specific place as it relates to food. This idea draws a connection between the distinctive taste of a food, the environment or land where it comes from, and the methods in which it is produced. As Parkins and Craig explain,

Terroir refers to the specificity of place that stems from its traditions, the uniqueness of local food cultures and regional produce, that resides in the landscape, soil and climate, as well as the types of food grown, the farming techniques, and the cultural contexts that inform food preparation and consumption.⁶

Understanding and valuing this link between food culture and the uniqueness of place is the foundation on which Slow Food was built. Reconnecting with territory occurs naturally as producers and co-producers join together and engage in the Slow Food network.

3 Bell, David and Gill Valentine. *Consuming Geographies: We Are Where We Eat*, (Routledge, 1997), 3.

4 Georgia Butina Watson and Ian Bentley, *Identity by Design*, (Oxford: Elsevier, 2007), 6.

5 Wendy Parkins and Geoffrey Craig, *Slow Living* (Oxford: Berg, 2006), 73.

6 Ibid, 76.

As Murdock and Miele explain,

The Movement is concerned about a rapture between spaces of production and spaces of consumption and seeks to bring consumers closer to spatially embedded foods... In short, it wishes to embed food in territory.⁷

This connection to place is attained through projects like the *Ark of Taste* and *Presidia*, as they are based in specific local geographic contexts around the world.⁸ Parkins and Craig explain that the emphasis on place through these food projects and the networks they foster “highlights an awareness of unique geographical and lived features and the individual and social attachments that are produced through engagements with a particular place.”⁹ An awareness and appreciation of these distinctive features connected through food is valued by Slow Food as it contrasts the global forces of standardization and homogenization which have weakened the unique identity, social relationships and experience of food, food spaces and places. Design becomes a strategy for improving the value and awareness of these distinctive features, which are embedded in a Slow Food territory most commonly identified as ‘the local’.

Terroir and goût du terroir are categories for framing and explaining people’s relationship to the land, be it sensual, practical, or habitual. This connection is considered essential, as timeless as the earth itself.

Amy B. Trubek, 2008, p.18

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7 Mara Miele and John Murdock, “Culinary Networks and Cultural Connections: A Conventions Perspective,” In *The Blackwell Cultural Economy Reader*, eds Ash Amin and Nigel Thrift (Blackwell Publishing, 2004), 241.

8 Slow Food International, 27-28.

9 Parkins and Craig, 73.



Figure 25: Local farm in rural Manitoba.
Photo by author.

the local

3.1.1

The local is the most appropriate site for Slow Food as it is where people can engage with the natural environment and develop social relations through a variety of distinctive cultural products, identities and rituals.¹⁰ With Slow Food, localizing food and drink becomes a defence mechanism against the multitude of uncertainty resulting from the industrialized global food system.¹¹ Localizing food creates a sense of ownership and contributes to place-identity

through engagement and attentiveness in our physical surroundings. This is particularly important in the urban realm, where slowing down and acknowledging our relationship with food creates meaningful connections. As Karen Franck explains,

Within the fast pace of life, anonymity and large-scale spaces of the modern city, food venues give us a sense of intimacy, a place to pause at



an eminently human scale. When the food we eat, grow or buy is local, we also experience a connection to the region, the seasons and the ground we inhabit. Our connection to organic life, within all the abstractions of the modern city, is strengthened.¹²

The local is also the place where cuisine is formed. Cultural anthropologist Sidney Mintz discusses this relationship between place and food culture through cuisine, which he believes is linked through regularity, familiarity, and the social use of local resources to meet the need for food.¹³ When local food products are viewed as resources they foster awareness in the richness and identity of place. This specificity of place is vital for the Slow Food Movement, which works toward strengthening the connection between people and place through the production and consumption of local food.

Fostering relationships between producers and co-producers becomes a strategy for promoting and securing quality local

foods that exist in a variety of food spaces. The spaces of Slow Food in urban environments arise from a need to gather and momentarily disengage from the fast-pace of city life. As such Parkins and Craig explain that the popularity of local food spaces, such as farmers' markets and food circles, "emanates from the proximity and interaction that its spatial context provide, which in turn give people a greater sense of autonomy and more fulfilling relationships."¹⁴ Establishing these relationships through which individuals can share experiences, information and foodstuffs identifies a spatial need for public gathering spaces, which promote the value and diversity of the local.¹⁵ The distinctive identity of the local connects these social relations to the particular location in which they occur. This in turn, contributes to a sense of place and collective belonging in an increasingly global culture of food.

12 Karen A. Franck, 2005, 8.

13 Sidney Mintz, Food at Moderate Speeds." In *Fast Food/Slow Food: the Cultural Economy of the Global Food System*, ed. Richard Wilk, (Lanham: Altamira Press, 2006), 5.2007), 6.

14 Parkins & Craig, 75

15 Ibid, 74



sense of place sense of community 3.1.2

With Slow Food, focusing on the local highlights distinct natural and cultural foods available within a specific territory. Sharing local knowledge, maintaining artisan skills and food production, and recognizing this local diversity fosters meaningful and authentic relationships, which reinforce local identity.¹⁶ Committed to the conservation of character and local identity, Slow Food works towards supporting modern and local industries whose products, according to urban geographer Paul Knox, “lend distinctiveness and identity to the region.” As people work together to produce these Slow Food products within their local setting they are not only defining their identity, but also developing a positive sense of place within their community.¹⁷ This creates a feeling of connectedness through the flow of meaningful and authentic relationships in which distinctive places or a sense of place emerges.

Clearly stated by Peter Newman and Isabella Jennings, “a sense of place encompasses a feeling of connection to a

Figure 27: Mom's Perogy Factory locally makes and sells one of Manitoba's staple food items, the perogy. (Pink hats, red shoes, "Mom's Perogy Factory" August 31, 2007, public domain material from www.flickr.com)

¹⁶ Geoff Andrews, 130.

¹⁷ Paul Knox, 1.

place, a lived engagement with people and land, and an understanding and appreciation of the patterns and processes in time and space.”¹⁸ As local food provides a context for linking the processes and people of a food system it also fosters awareness in the diversity and distinctiveness of the place in which this connection occurs.

Newman and Jennings identify a set of strategies for fostering a sense of place and establishing place distinctiveness through design. These ideas are an essential component of the Slow Food philosophy and as such shall inform the interior design considerations of this food centre. They include:

- o *protecting important existing elements of the natural and cultural heritage;*
- o *designing to make historical and current social and ecological processes more visible;*
- o *connecting the urban form with the wider bioregion;*
- o *using cultural practices and the arts to nurture and deepen a sense of place;*
- o *discovering city “songlines.”*¹⁹

18 Peter Newman and Isabella Jennings, *Cities as Sustainable Ecosystems: Principles and Practices* (Washington D.C.: Island Press, 2008), 54.

19 When speaking of discovering city songlines, Newman and Jennings are referring to the ability to listen, understand, and tell the stories which celebrate a city's history and/or identity. Storytelling can foster change through social engagement and conversation. Ibid, 146.



As these notions of constructing identity and sense of place through social interaction and engagement occur within the natural and built environment, the relationships between people and the places they live become stronger. As such, food and cuisine become essential ingredients for communal identity and a sense of collective belonging.²⁰ These feelings of attachment, meaning, and belonging are crucial in the development of food communities. Community, in this sense, refers to both the place and the shared ideals of a collective. It is where social interaction becomes a source of unity and meaning.²¹ With Slow Food, these communities are based on food, agriculture, tradition and culture and comprised of a diverse group of individuals who are involved in the food production chain, and are socially, culturally, or historically linked to a specific geographical area.²² These meaningful food communities reflect a shared desire to foster a sense of place and contribute to a better quality of life in both rural and urban environments.

In her book, *Slow is Beautiful: New Vision of Community, Leisure and Joie de Vivre*, community educator Cecile

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Figure 28: Community gardens and/or farms are just one of the many ways in which local food communities are formed in Manitoba and around the world. (CTEP Americorps, "Philadelphia Community Farms" June 5, 2009, public domain material from www.flickr.com)

20 Claude Fischler, "Food, Self and Identity," *Anthropology of Food* 27, no.2 (1988), 280.

21 Suzanne Keller, *Community: Pursuing the Dream, Living the Reality* (New Jersey: Princeton University Press, 2003), 6-7.

22 Slow Food International, 15

Andrews explains that “community is so vital to a fulfilled life, yet building community is at the bottom of consumer society’s list.”²³ No matter where you turn, our sense of community has diminished due to the stress of speed. Slow Food works towards re-building this sense of community through food networks, social activities, and local convivia groups. Creating opportunities for social interaction and convivial spaces are important elements in developing Slow Food communities.

A convivial atmosphere is festive, friendly, sociable, and lively and is something that occurs during feasting and drinking in the company of others.²⁴ As Karen A. Franck states in her article “The Space of Food,” “so many of the sites of food production, sale and consumption offer conviviality, pleasure and a sense of place, be it a fruit vendor on a street or a highly designed restaurant.”²⁵ This atmosphere is ideal for encouraging conversation and social connectedness, which rebuild the social fabric of food culture and support community. Community, conversation and conviviality are important for the health and well-being of individuals and society.²⁶

*Slow food is **traditional** food. It is also **local** – and local cuisine is one of the most important ways in which we **identify with the place** and region where we live. It is the same with the buildings in our towns, cities, and villages. **Well-designed places and buildings** that relate to locality and landscape and that put people before cars enhance a **sense of community** and rootedness. All these things are **connected**.*

Prince Charles as quoted in Slow Food Revolution: A New Culture for Eating and Living. (2006), p 173.
Emphasis added by author.

²³ Cecile Andrews, 174.

²⁴ Summary of the definition of convivial as stated in the Canadian Oxford Paperback Dictionary, 207.

²⁵ Karen A. Franck, “The Space of Food.” Food + Architecture (Architectural Design) Vol. 72, no.6, (Nov/Dec 2002), 5.

²⁶ Cecile Andrews, 192.

A concept directly related to conviviality in urban and interior environments, is Ray Oldenburg's notion of the 'third place'. These informal public places, are "integral to the nourishment of relationships and diversity of human contact which are the essence of the city."²⁷ These social places embody a playful character and provide comfortable gathering spaces for which casual encounters which contribute to community well-being can occur. Andrews conveys how these public, yet relaxing, human scale places allow for the possibility of eccentrics, while offering variety, diversity, and political freedom in a relatively non-commercial and informal environment. She believes that creating opportunities for convivial conversation and community are vectors for social change towards a slower lifestyle.²⁸

Slow Food's promotion of conviviality transforms eating into something that is more than just purely sustenance, by emphasizing the pleasure and human connection that sharing food can provide. Food sharing as explained

by David Bell and Gill Valentine, "is a great signifier of community" as it fosters social relations in a variety of cultural and spatial settings.²⁹ One of the most minute, yet extremely important spatial settings in which this occurs is the 'shared table.' As a site of sociality, Bruce Pietrykowski explains that "the table represents material culture – the culture of kitchens and food – and serves [as] a metaphor for shared community... for slow food proponents, the pleasure of the table is seen as a key element in cultural reproduction."³⁰

Such an emphasis on pleasure intertwines the convivial, sensual and aesthetic experience of food with tradition and connectedness. As Jamie Horwitz and Paulette Singley explain, "like the table itself, food stages events, congregating and segregating people, and food becomes an architecture that inhabits the body."³¹ With Slow Food, this bodily connection to food and pleasure is accomplished through an attention to multisensory experiences in which both food and the spaces of food become the focus.

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27 Ray Oldenburg, *The Great Good Place*, (New York: Marlowe & Company, 1997), xxviii.

28 Cecile Andrews, 181-186.

29 Bell and Valentine, 106.

30 Bruce Pietrykowski, "You Are What You Eat: The Social Economy of the Slow Food Movement", *Review of Social Economy* 62, no.3 (September, 2004), 314.

31 Jamie Horwitz and Paulette Singley, *Eating Architecture*. (Cambridge: The MIT Press: 2004), 11.



Figure 29: Community and food sharing go hand in hand at fall suppers that occur throughout rural Manitoba at harvest time. Fall supper, Lorette, MB.

(Allan Lorde "IMG_6250", October 8, 2006, public domain material from www.flickr.com)

THEORY/ CONCEPT	WRITER/ THEORIST	TOPIC	DESCRIPTION	DESIGN CONSIDERATIONS
FOOD & PLACE IDENTITY	Relph, Bell & Valentine, Butina Watson & Bentley	place identity	the set of meanings associated with any particular cultural landscape which any particular person or group of people draws on in the construction of their own personal or social identities.	improve the value and awareness of these distinctive cultural features by making them visible.
	Parkins & Craig, Miele & Murdock	terrior	the natural and human characteristics of a specific place as it relates to food which draws a connection between the distinctive taste of a food and the environment or land where it comes from, and the methods in which it is produced.	frame people's relationship to the land and make nature's food processes visible.
THE LOCAL	Parkins & Craig, G. Andrews, Knox	local identity/local distinctiveness	awareness of the unique geographical, cultural and lived features within a specific territory	highlight distinct natural and cultural foods of the area by selecting local materials specific and identifiable to the region (Manitoba) and by using design elements & cues that are familiar to local food producers and consumers which evoke individual and collective memories.
	Mintz	local cuisine	relationship between food and place, which is linked through regularity, familiarity, and the social use of local resources to meet the need for food.	provide spaces where people can make and share local foods with others.
	Parkins & Craig Franck	local food spaces	public gathering spaces which promote the value and diversity of local food through proximity and interaction.	promote social interaction and encourage relationships by providing spaces where people can share experiences, information and local foodstuffs.

Table 2: Design considerations for incorporating place-identity, the local, sense of place and sense of community.

THEORY/ CONCEPT	WRITER/ THEORIST	TOPIC	DESCRIPTION	DESIGN CONSIDERATIONS
SENSE OF PLACE & SENSE OF COMMUNITY	Newman & Jennings	sense of place	a feeling of connection to a place, a lived engagement with people and land, and an understanding and appreciation of the patterns and processes in time and space	design to make historical and current social and ecological processes more visible; connect the urban form with the wider bioregion; use cultural food practices to nurture and deepen a sense of place; provide spaces for food stories to be heard/shared. connect the interior to the surrounding urban environment by providing outdoor seating/eating spaces and by spilling the indoor food spaces out into the exterior.
	Fischler, Keller, C. Andrews	community identity	facilitate group identity and community formation	provide a flexible gathering space that can accommodate a variety of slow food activities and encourage face-to-face interaction between producers and consumers.
	Franck, C. Andrews	convivial atmosphere	A convivial atmosphere is festive, friendly, sociable, and lively and is something which occurs during feasting and drinking in the company of others.	design for a convivial atmosphere by incorporating large social spaces where festivities and food sharing can occur for a variety of group sizes.
	Oldenburg	the 'third' place	informal social places which embody a playful character and provide comfortable gathering spaces for casual encounters.	allow for informal gathering spaces which include comfortable, rearrangeable furniture.
	Pietrykowski, Horwitz & Singley	food sharing/shared table	a site of sociality and a great signifier of community that fosters social relations in a variety of cultural and spatial settings	create opportunities for people to linger and socialize by providing large surfaces or tables where people can interact. Incorporate communal seating areas and tables. use uninterrupted surfaces, furniture and seating to deter individual allocation of space and encourage communality.

Table 2: Continued.



phenomenological multisensory experience 3.2

The humanistic approach of the Slow Food Movement is grounded in the importance of the senses and the pleasurable multisensory experience. Here the human body becomes the focus and the mediator for understanding food and the environment in which it is situated. As architectural theorist Juhani Pallasmaa explains, “sensory experiences become integrated through the body, or rather, in the very constitution of the body and the human mode of being.”³² This phenomenological experience of the world through the senses allows people to understand surrounding environments. As Paul Rodaway explains in *Sensuous Geographies: Body, Sense and Place*, “sensuous experience is, in any case, often a complex of senses working together offering a range of ‘clues’ about the environment through which the body is passing.”³³

Figure 30: Phenomenological multisensory experience at the market. Photo by author.

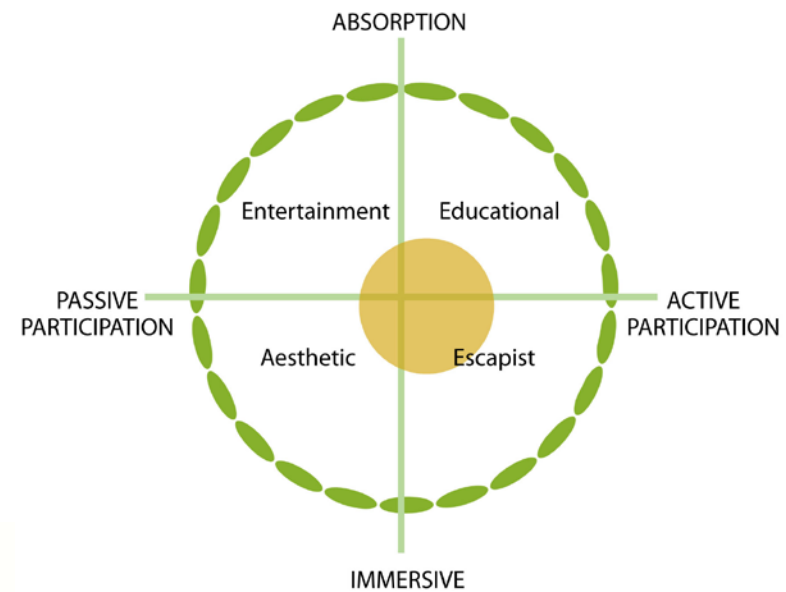
32 Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses* (New Jersey: John Wiley & Sons, 2005), 40.

33 Paul Rodaway, *Sensuous Geographies: Body, Sense and Place*. (London: Routledge, 1994), 25.

Joseph Pine and James H. Gilmore believe that the more senses an experience engages the more effective and memorable it will be. They describe these experiences as multidimensional identifying four characteristics of experience based on participation and connection.

The social activities that make up Slow Food encompass all four realms of experience with a stronger focus towards active and immersive. The orange circle represents this Slow Food experience (see Figure 31) where through active participation the user becomes actively involved in the event which creates the experience. This, in addition to being immersed in the smells, tastes, sights and sounds that these food activities produce, builds a rich and memorable experience of place and space for the user and leads to education in the value of Slow Food.³⁴

The holistic multisensory experience of Slow Food is memorable, personal, social, and most effective over time. Facilitating this type of experience within the interior spaces of this food centre is an important design focus in order to create a memorable and meaningful place within the community.



³⁴ B.J. Pine and J.H. Gilmore, "Welcome to the Experience Economy," *Harvard Business Review* 76, no. 4 (July-August 1998), 101-102.

Figure 31: The four-dimensional realms of the Slow Food experience. Based on Pine and Gilmore (1998).

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the sensory system sensing food, space & place 3.2.1



Eating is always a multisensory experience, which not only involves taste and smell, but also includes tactile, visual and acoustic sensory sensations. It is through this human perception and experience that we understand food, and identify with space and place.³⁵ French philosopher, Maurice Merleau-Ponty discusses this role of the senses in understanding the world around us explaining that,

Sensation as it is brought to use by experience is no longer some inert substance or abstract moment, but one of our surfaces of contact with being, a structure of consciousness, and in place of one single space, as the universal condition of all qualities, we have with each one of the latter, a particular manner of being in space and, in a sense, of making space.³⁶

As the sensory system of the human body informs our experience of being within an environment, architecture and interior design acts as a mediator for this experience. Finnish architect and academic, Juhani Pallasmaa argues that

³⁵ Rodaway, 4.

³⁶ Maurice Merleau-Ponty, *Phenomenology of Perception*, Trans. Colin Smith (London: Routledge, 1962), 257.

Architecture strengthens the existential experience, one's sense of being in the world, and this is essentially a strengthened experience of self. Instead of mere vision, or the five classical senses, architecture involves several realms of sensory experience which interact and fuse into each other.³⁷

All of our senses contribute to our perception of the built environment. Pallasmaa believes that "every touching experience of architecture is multi-sensory; qualities of space, matter and scale, are measured equally by the eye, ear, nose, skin, tongue, skeleton and muscle."³⁸

The multisensory experiences that are generated through cooking, eating, or drinking, are inseparable from the ambience of the environment in which the experience is occurring. Elements such as the occasion, the season, the furniture setting, and the convivial atmosphere all contribute to the pleasurable sensory experience of food.³⁹ Through multisensory experience and bodily engagement we can sense the effects of both food and the built environment on

our well-being. In addition, the presence of food within a space can create an atmosphere of comfort and informality, which encourages us to relax and enjoy ourselves.

Rich sensory design involves paying close attention to the sensory environment and the multisensory ways in which it is experienced in order to create memorable spaces that are engaging and meaningful.⁴⁰ The use of food as a tool for inquiry in interior design brings issues of communality, cultural identity, and the everyday sensory experience to the fore, highlighting distinctive cultural methods of spatial and social interaction along with sensory-aesthetic symbols that provide pleasure and meaning.

Yuriko Saito discusses how, within spatial environments, meaningful artifacts can restore our sensibility and identity through the aesthetic appreciation of design features. She explains that this occurs through the "materials used, color, shape, and size of the parts, the way in which the parts are arranged, and the way in

37 Pallasmaa, 2005, 41.

38 Ibid, 41.

39 Yuriko Saito, *Everyday Aesthetics* (Oxford University Press, 2007), 120.

40 Ibid, 246.

which the object is designed to engage us on many levels and interact with our body movements, as well as with surrounding environment.”⁴¹

This sensory encounter and our perception of space promotes well-being and creates a centre of significance and sense of being in a unique place. Discovering the particular characteristics of a place depends on the objects and elements present within the range of our senses (see figure 32). Joy Monice Malnar and Frank Vodvarka discuss how the relationship between these items within our environment generates a sensory response, which in turn defines a sense of place. When designing a space, an interior designer places these elements in a particular order or framework. Malnar and Vodvarka explain that when we experience space “we perceive those frameworks in terms of particular characteristics of form, material, color, directional emphasis, and so on, which provide a distinctive set of images to a building or place.”⁴²

When designing distinctive environments and unique

meals, interior designers, architects, and cooks all utilize a similar method of constructing a memorable, holistic sensory experience by manipulating colors, textures, shapes, and space to engage people’s senses.⁴³ The ways in which the body actively senses both food and the environment can be classified into five systems, which are defined as visual, haptic, auditory, taste-smell, and basic orienting.⁴⁴ These modes of sensory perception have been notably categorized by the renowned psychologist and philosopher James J. Gibson as ways of understanding or gathering information from the world around us. These modes of attention define the ways in which our perceptions of food can inform our perceptions of interior space. Understanding the human range of sensory response and how we experience space can assist interior designers in shaping multisensory experiences that connect people, food, and place within the interior environment. As such, the following analysis identifies how these sensory systems are each important in the experience of food and the design of a multisensory interior environment that appeals to all of the human senses.

53 *theoretical framework*

⁴¹ Ibid, 225-226.

⁴² Joy Monice Malnar and Frank Vodvarka, *Sensory Design* (Minneapolis, University of Minnesota Press, 2004), 18.

⁴³ Sarah Wigglesworth, “Cuisine and Architecture: A Recipe for a Wholesome Diet.” *Food and the City (Architectural Design)* 75, no.3 (May/June, 2005).

⁴⁴ James J. Gibson, *The Senses Considered as Perceptual Systems* (Boston: Houghton Mifflin Company, 1966), 49.



Figure 33: Eating an apple. Understanding the everyday multisensory food experience.

visual

3.2.1.1

We use our visual sense of shape, color and appearance to help us select foods to eat. These sensory cues can indicate freshness, ripeness and inspire expectations about taste. The appearance of fruits and vegetables are modified as they grow and the seasons change. A tomato begins as a small green bud, which over time grows to a large rounded green fruit that slowly transforms from green to yellow and then to bright red which signals its ripeness.

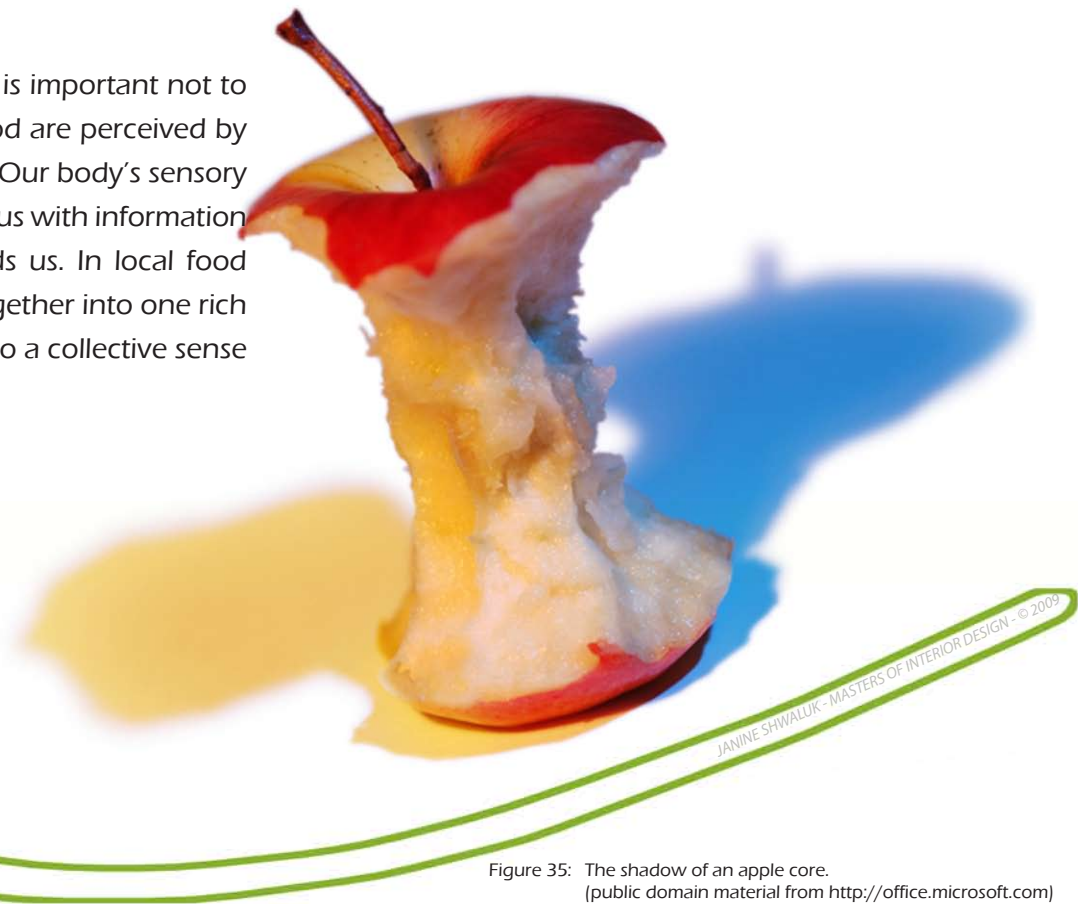


This important visual information, which is used to make food decisions, such as the color, shape, size, scale and surface, are also important factors for distinguishing space. Visual elements offer opportunities for ocular pause and can provide landmarks for people when moving through space.

Without light, food and space cannot be visualized. Light can indicate space, define form, signal a relationship between spaces and make a space feel warm and inviting. Natural light, in particular, reveals the seasons of the year and the daily

weather, which is integral to the growth of plants and food.⁴⁵ Opposite to light, shadow can create a sense of mystery and imagination while strengthening the experience of being, and sense of place within the interior.⁴⁶

In understanding both space and food, it is important not to privilege the visual, as both space and food are perceived by the body in a complex, multisensory way. Our body's sensory systems work together in order to provide us with information about the food and space that surrounds us. In local food spaces, these sensory cues are merged together into one rich multisensory experience that contributes to a collective sense of belonging and sense of place.



46 Pallasmaa, 2005, 46.

Figure 35: The shadow of an apple core.
(public domain material from <http://office.microsoft.com>)

haptic

3.2.1.2



Tactile sensations play a key role in our perception of food as we experience this sensory stimulation through both our hands and our mouth. The consistency and structure of foods contributes to the pleasure we experience when eating, as certain textures within our mouth are more pleasurable than others. The juiciness of a locally grown strawberry, the graininess of a Portage la Prairie potato or the cool creaminess of Bothwell cheese are all haptic characteristics that are unique to the area of southern Manitoba. Providing opportunities and spaces for activities in which we can feel these unique textures within our mouths becomes an important part of the Slow Food experience and the design of this proposed food centre.

Furthermore, the sensory stimuli that occur through our sense of touch experienced outside the mouth through our skin, such as the materiality, texture, hardness, weight, density and temperature of food, are significant elements that can directly inform the surfaces and materials used in this design.

The characteristics of haptic space can engage and unite people through their senses. Pallasmaa explains that, “Tactile sensibility replaces distancing visual imagery by enhancing materiality, nearness and intimacy.”⁴⁷ By paying close attention to the aesthetics of local foods and to the traditional way in which materials are used in the local environment and local food spaces of southern Manitoba, nearness and intimacy can be achieved through their adaptation and reuse. The specific choice of these local materials and textures can bestow identity and meaning through the manner in which the materials are put together to create an atmosphere and mood which ultimately contributes to a distinctive sense of place over time.⁴⁸



47 Juhani Pallasmaa, “Hapticity and Time,” *Architectural Review* 207, no. 1239 (May 2000): 79.

48 Brooker and Stone, 197.

Figure 37: Experiencing the sensory qualities of local corn through touch. Photo by author.



auditory

3.2.1.3

The sounds of preparing, eating and sharing food are inseparable from the other sensory stimulations that we experience. The bubbling of boiling water, the sizzle of a hot dog over an open fire, the conversations that occur face-to-face and in the background are all distinct sounds which over time become recognizable and significant to people in different ways. When we eat, the sounds produced through chewing or digesting enriches our sensory experience of food. Highlighting this auditory experience becomes an important element in the education and awareness of distinctive foods and food practices within a region.

An environment without sound is lifeless and static. Sounds are abundant in the environments where foods are produced, cooked or eaten. The amount of noise within and around these environments can either enhance or take away from a food experience. Tuan identifies that “sound enlarges one’s spatial awareness to include areas behind the head that cannot be

49 Yu-Fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 1977), 16.

Figure 38: The sizzle of a hot dog over an open fire.
(SuZenDu “Cookout!”, June 30, 2007, public domain material from www.flickr.com)

seen.”⁴⁹ This sense of awareness can work to invite people into a space and provide some direction or it can become a distraction and overpower the sounds within the immediate environment. Pallasmaa expands on this stating;

Every building or space has its characteristic sound of intimacy or monumentality, invitation or rejection, hospitality or hostility. A space is understood and appreciated through its echo as much as its visual shape...Sight is the sense of the solitary observer, whereas hearing creates a sense of connection and solidarity.⁵⁰

For this proposed interior design the challenge becomes creating a balance between spaces that are inviting, hospitable and socially defined by sounds of interaction and conversation with spaces that are intimate and educational which allow the user to become aware of the specific auditory stimulations that are created by local foods and food practices and connect with those who share their food experience.



Figure 39: Sounds of interaction, conversation, and the surrounding environment enhance food sharing.
(Trey Ratcliff "A Leisurely Dinner Under the Stars", August 25, 2007, public domain material from www.flickr.com)



taste-smell

3.2.1.4

The sourness of homemade pickles, the bitterness of garden lettuce, the saltiness of local potato chips, and the sweetness of buckwheat honey can all be experienced here in Manitoba. These four sensory receptors; sweet, sour, bitter and salty, characterize the taste of the foods we eat and their combinations create pleasurable dishes that excite our senses. With Slow Food, appreciating the taste and flavour of local, farm-fresh foods becomes a socio-cultural sensory experience that cultivates notions of quality (see section 3.2.2). Appreciating taste links the oral sensations of food with other bodily senses. Pallasmaa acknowledges that this transference also occurs within interior space where, “Deliciously coloured surfaces...highly polished colour or wood surfaces also present themselves to the appreciation of the tongue.”⁵¹

Gibson places taste and smell in the same sensory system as we experience them both hand in hand as flavour during the intake of food. However, when it comes to space, our sense of smell can become quite separate from our sense of taste. When entering a room we perceive and analyze many scents

⁵¹ Ibid, 59.

Figure 40: Appreciating the tasting and flavour of a local strawberry.
(public domain material from <http://office.microsoft.com>)

in a matter of seconds, which in turn triggers and stimulates our memories and feelings. Tuan reveals that, “odors lend character to objects and places, making them distinctive, easier to identify and remember.”⁵² This distinctiveness enriches our sense of space and place and fosters memorable experiences.

The sense of smell can provide us with information about food and other olfactory stimuli that are close by as well as off in the distance. This can become a design tool for inviting and attracting people into spaces or for moving people through them. However, when we experience one smell within a particular space for a continuous period of time it can lose its intensity or become overbearing. Alternating, containing, or controlling smells throughout the interior becomes important in order to facilitate the desired atmosphere and multisensory experience.



Figure 41 : Experiencing the unique smell of locally made pasta at the Slow Food seminar.
Photo by author.



basic-orienting 3.2.1.5

A grape bunch on a stem or pea pods on a vine orientate themselves in different ways in order to collect or find shelter from the rays of the sun. These functional methods of natural orientation create two very distinctive plants, which ultimately engage our senses in different ways when we harvest them and when we eat them.

Within interior environments our senses collectively contribute to our orientation in space. Certain design elements and changes in these elements, whether it be through texture, surface, or height can direct you into and through a space. A sense of containment or shelter from the elements can be helpful in locating oneself within an environment, however at the same time, can become disorienting if one becomes too disconnected from their surroundings.

Light can also be manipulated to reveal suggested routes and provide direction throughout the interior space. In addition, a central gathering space can also help people orientate themselves within the building while creating a node for social interaction and sensory information to unite people within the interior.



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Figure 43: The basic-orientating methods of a grape bunch on a stem and pea pods on a vine. Photos by author.

the slow food experience 3.2.2

sensory pleasure & aesthetic engagement

With Slow Food, eating is a communal activity and a way to combine education with sensory pleasure. By interweaving the social, sensory, and aesthetic pleasure of food with taste education, Slow Food draws attention to the embodied sensory experience of the everyday.⁵³

Taste education begins with the body, linking food and eating with well-being and a sense of belonging. The active involvement during every stage of the educational sensory experience, from sourcing and gathering the food to the preparation of the educational space, contributes to a collective sense of belonging for those participating.⁵⁴

This pleasurable experience involves immersion in the tastes, smells, textures, sounds, memories, places, people and knowledge of specific foods. Thus, taste education encourages consumers to immerse themselves in quality foods through aesthetic engagement. Miele and Murdoch state that “the aesthetic sensibility of Slow Food combines



65 *theoretical framework*

⁵³ Parkins & Craig summarized, 92-97.

⁵⁴ Carla Barzanò and Michele Fossi, “In What Sense? A Short Guide to Sensory Education,” Slow Food Publication, 2007 http://www.slowfood.com/educazione/eng/material/what_sense.pdf, 10.

Figure 44: An active and educational sensory experience at the farmers' market. Photo by author.

awareness of the cultural significance of typical products (in the context of regional cuisines) with a sensitivity [of] the natural relations that extend out from individual products into the wider ecosystem.”⁵⁵ This aestheticisation of food, which educates others in appreciating the unique qualities of local food and local environments, occurs through multisensory engagement. Saito recognizes that,

When so many disparate, but not incongruous, elements come together under one unifying theme, such as a particular sense of place, season, time of the day, or occasion, we often have a memorable experience even within our humdrum life. We savor the distinctive character of the place, the season, or the atmosphere associated with the particular occasion.”⁵⁶

Within the multisensory experiences of the everyday, where the aesthetics and pleasure associated with the common practices of eating and interacting are the focus of Slow Food, relationships between food, bodies, and place can be

sustained. Pietrowski explains that,

By embedding taste education in a social movement aimed at creating local and regional networks of mutually sustaining producers and consumers, the pleasures of the table become a form of resistance to corporate, standardized, mass produced foods.⁵⁷

This rejection of standardized sensation strengthens the value of unique foods and food spaces that contribute to the specificity and sustainability of local communities and places. As such, this food centre shall encourage aesthetic engagement, education, and sustainable networking by incorporating taste stations throughout the interior and by providing casual and intimate spaces where users can interact and learn to appreciate the unique qualities of the local food and people.

56 Saito, 123.

57 Pietrowski, 318

JANINE SHWALLUK - MASTERS OF INTERIOR DESIGN - © 2009
55 Mara Miele and Jonathan Murdoch, "The Aestheticisation of Food: Taste, Time and Typicality," (paper presented at the 'Rethinking food production-consumption: integrative perspectives on agrarian restructuring, agro-food networks, and food politics' workshop, University of California, Santa Cruz November 30-December 1st, 2001): 17.

THEORY/ CONCEPT	WRITER/ THEORIST	TOPIC	DESCRIPTION	DESIGN CONSIDERATIONS
PHENOMENOLOGICAL MULTISENSORY EXPERIENCE	Merleau-Ponty Tuan	sensory experience	a complex of senses working together offering a range of 'clues' about the environment through which the body is passing.	design interior spaces that engage all of the bodies senses
	Pine & Gilmore	realms of experience	immersion & active participation leads to meaningful experience	immerse users in a variety of food-related activities that require active participation. allow for interior arrangements that can be re-organized by participants to accommodate the size of group involved.
	Pallasmaa, Rodaway	sensing food, space, and place	visual active touch/hapticity auditory taste-smell basic-orienting	*use colours, shapes and patterns that are familiar or associated to pleasurable local foods or local food spaces. *tactile: use natural materials, food inspired surfaces, *change ceiling heights, treatments and utilize wall openings for control of external and internal environmental sounds and the sounds produced by food and food sharing. *provide immediate contact with food items and exposure to certain smells for multisensory engagement. *visual access/translucency: orient the user to both the natural and built urban landscape by providing a visual connection to the outside. *movement: uses shifts of colour and the luminosity of space to move and direct people.
	Malnar & Vodvarka	sensory design	design responsive to bodily experience	strategically arrange and change elements within the space so that users are forced to slow down and engage in the multisensory characteristics of the foods and the space.

Table 3: Design considerations for creating multisensory experiences, sensory pleasure, aesthetic sensibility, and taste education.

THEORY/ CONCEPT	WRITER/ THEORIST	TOPIC	DESCRIPTION	DESIGN CONSIDERATIONS
THE SLOW FOOD EXPERIENCE: SENSORY PLEASURE, AESTHETICS, AND EDUCATION.	Parkins & Craig	sensory pleasure of everyday food	on an everyday basis, eating food provides us with pleasure through sensory stimulation.	provide space for eating and other food-related activities that make the value and pleasure of local food apparent to the senses. provide open displays to entice people to touch, smell and sample foods.
	Parkins & Craig, Barzanò & Fossi	taste education	linking food and eating with well- being and a sense of belonging by educating others on good, clean and fair foods.	immerse the users in the tastes, smells, textures, sounds, memories, places, people and knowledge of specific foods. Provide spaces and surfaces for sensory educational activities. in food preparation spaces such as the restaurant, kitchens should be placed and designed so that diners can see the cooking in process.
	Miele & Murdock, Saito	aesthetic sensitivity of Slow Food	awareness in the unique qualities and cultural significance of local foods and local environments	organize spaces so that the tacit knowledge, craft skills and tradition are to the fore; highlight the aesthetical qualities of local foods (appealing to freshness, seasonality, and uniqueness); connect the interior space to its surrounding eco-system. incorporate chalked menus and revisable signage which can be changed to reflect the patterns of daily and seasonal food availability.

Table 3: Continued.

sustainable sensoriality 3.3

Slow Food utilizes food as a medium for creating intensely social, sensory and embodied experiences, which aim to sustain local communities and economies. As Sarah Pink explains,

Sensory knowledge and experience are inextricable from the model for local sustainable development the Slow Food literature promotes; for it is through the “education of the senses” that people achieve embodied sensorial appreciation of local produce... This appreciation helps secure the closer relationships between local producers and consumers which subsequently reinforce the sustainability of local economies and the forms of sociality that support them.⁵⁸

Both food itself and the methods in which it is produced contribute to the health and well-being of both people and the environment. In her Master’s thesis in Sociology titled *Beyond Food as Fuel: A Socio-cultural Analysis of the Slow Food Movement*, Julie Labelle discusses how Slow Food’s philosophy of eco-gastronomy connects farmers, eaters and



69 theoretical framework

⁵⁸ Sarah Pink, “Sense and sustainability: The case of the Slow City Movement.” *Local Environment* 13, no. 2 (March 2008), 98.

Figure 45: Contributing to health and well-being through social food activities such as community gardening.
(public domain material from <http://office.microsoft.com>)

the ecological consequences of food production. She notes that Slow Food addresses the social and environmental issues of the global industrial food system by educating others on the importance of sustainable food practices and activities. This support for sustainable local food production, which maintains food diversity and networks producers, chefs, caterers, retailers and consumers, provides individuals with an alternative to current unsustainable lifestyles and standardized cultural practices.⁵⁹

As the similarities between people and cultures increase, design's role in sustaining unique cultures and places becomes increasingly important. In discussing this relationship between cultural sustainability and design, graphic designer Sherry Blankenship explains that designing with and highlighting the history, tradition, and identity of culture, may create strong identities that are capable of sustaining cultural norms, meanings, values, and traditions. In this cultural context, Blankenship defines the concept of sustainability as "keep[ing] something in existence by providing support for it, by upholding its validity."⁶⁰

Design, which utilizes essential and traditional aspects of cultural identity and contributes to the understanding of place through the sensory experience of food, fosters what Italian architect, Giulio Ceppi refers to as 'sustainable sensoriality.' He explains that with the idea of sustainable sensoriality,

We seek to combine a sensorial dimension of phenomenological richness, filtered by cognitive awareness as well as the physiology of the senses, with a dimension of environmental and cultural sustainability, or rather, of eco-compatibility and the development of biodiversity: a combination that brings the criteria for ethical production together in a systematic, holistic vision.⁶¹

This concept of sustainable sensoriality is rooted in the ethical values of the Slow Food Movement and frames the concept of slow design, which connects people, places and the everyday sensory experience of food to sustainable design.

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59 Julie E. Labelle, "Beyond Food as Fuel: A Socio-cultural Analysis of the Slow Food Movement," (Master of Arts thesis, University of Victoria, 2002), summary of 16-55.
60 Sherry Blankenship, "Outside the Center: Defining Who We Are," *Design Issues* 21, no. 1 (Winter 2005), 24.
61 Giulio Ceppi, Slow Design international seminar, 20.

sustainable slow design

3.3.1

Both Slow Food and interior design produce cognitive environments and activities that increase our sensorial knowledge and awareness while linking the micro with macro, local with global and individual with community.⁶² Sustaining these environments and activities over time becomes integral to the success of communal places.

Slow Design principles, developed by Carolyn F. Strauss and Alastair Faud-Luke, outline fresh qualities and values for design, which contributes to the shift towards sustainability. As an evaluative tool for design research and practice, Slow Design promotes qualitative and quantitative analysis that is oriented towards social, cultural and environmental sustainability.⁶³ As Sirkka Heinonen, author of *Slow Housing* explains,

The concept of slow design is a functional approach to slow life. Its aim is to slow human, economic and resource use metabolism,

encouraging the long view...it repositions the focus of design on individual socio-cultural and environmental well-being.⁶⁴

Inspired by the Slow Movement, the six guiding principles to reveal, expand, reflect, engage, participate, and evolve encourage a new interpretation of the process and practice of sustainable design. These slow principles shall be integrated into the design of this local food centre (see Table 4).

slow..

⁶² Ibid, 20.

⁶³ Alastair Fuad-Luke and Carolyn F. Strauss, "The Slow Design Principles: A New Interrogative and Reflexive Tool for Design Research and Practice," *Changing the Change: Design Visions Proposals and Tools Proceedings*, eds. Carla Cipolla and Pier Paolo Peruccio (Torino: Allemandi Conference Press: Turin Italy, July 10-12, 2008), 1.

⁶⁴ Ibid, 20.

- **Principle 1: REVEAL** - Slow design reveals experiences in everyday life that are often missed or forgotten, including the materials and processes that can be easily overlooked in an artifact's existence or creation.
- **Principle 2: EXPAND** - Slow design considers the real and potential "expressions" of artifacts and environments beyond their perceived functionalities, physical attributes and lifespans.
- **Principle 3: REFLECT** - Slow design artifacts/ environments/experiences induce contemplation and what slowLab has coined 'reflective consumption.'
- **Principle 4: ENGAGE** - Slow design processes are open-source and collaborative, relying on sharing, cooperation and transparency of information so that designs may continue to evolve into the future.
- **Principle 5: PARTICIPATE** - Slow design encourages users to become active participants in the design process, embracing ideas of conviviality and exchange to foster social accountability and enhance communities.
- **Principle 6: EVOLVE** - Slow design recognizes that richer experiences can emerge from the dynamic maturation of artifacts, environments and systems over time. Looking beyond the needs and circumstances of the present day, slow designs are (behavioural) change agents.⁶⁵

● ● *design principles*

64 Sirkka Heinonen, Minna Halonen, and Lorenzo Daldoss, "Slow Housing – Competitive Edge for Innovative Living Environments," *Fennia* 184, no.1, 95.

65 Summary of Slow Design Principles, Fuad-Luke and Carolyn F. Strauss, 3-8.

THEORY/ CONCEPT	WRITER/ THEORIST	TOPIC	DESCRIPTION	DESIGN CONSIDERATIONS
SUSTAINABLE SENSORIALITY	Pink, Labelle	social sustainability	secure the close relationships between local producers and consumers which subsequently reinforce the sustainability of the local food community.	provide retail space where producers and consumers can connect and discuss food products. make dividing walls/counters low to encourage interaction. provide a casual space where further discussion can occur.
	Blankenship Ceppi	cultural sustainability & sustainable sensoriality	understanding of place through sensory experience by utilizing traditional aspects of cultural identity to sustain people and places.	design with and highlight the history, tradition, and identity of the local food culture to create and sustain strong identities.
SUSTAINABLE SLOW DESIGN	Strauss & Faud-Luke, Heinonen	slow design	Design principals which promote qualitative and quantitative analysis oriented towards social, cultural and environmental wellbeing and sustainability. 1. reveal 2. expand 3. reflect 4. engage 5. participate 6. evolve	1. reveal the origins of local food products, how and by whom they are produced. 2. expand on and expose the meaning of local foods. 3/4. slow people down within the space so that they may engage in "reflective consumption." 5. provide opportunities for people to actively participate in the interior design of the food centre through the use of adjustable furniture arrangements and community involvement in the planting and care of the interior & exterior gardens. 6. design beyond the needs and circumstances of the present day.



Figure 46: Manitoba made breads and rolls at the St. Norbert farmers market. Photo by author.

summary

3.4

The purpose of this design project is to enhance the local identity and sense of place of the urban fabric through an investigation into the multi-sensory experience of food and food spaces as it relates to human and environmental well-being. Slow Food celebrates and protects the local, which in turn promotes economic development and highlights the socio-cultural fabric and traditions of the territory. These interconnections of Slow Food provides an opportunity to design a multi-layered foodscape where place is experienced through all the senses.

Creating a convivial, food oriented urban fabric supports the rich social relationships that are based on growing, buying, cooking, sharing and eating good, clean, and fair food. Highlighting these human practices and the sensory experiences in which they are based can foster meaning and a sense of collective belonging for many individuals. As such,

Slow Food demonstrates that it is possible to put an idea of well-being and economy into practice that is based on the sustainable valorisation of local physical and social resources.

Slow+ Design: Slow approach to distributed economy and sustainable sensoriality. Milan, 2006: 6.

the local food centre proposed provides spaces where both producers and consumers can get to know the entire local food chain from seed to plate, through face-to-face social interaction. Individuals and community members can enjoy the food and experience the interconnected food spaces in an active, multisensory manner.

As my goal here is to connect people, food, and place, awareness in and the orientation between these elements is important. Certain design elements and strategies can help to connect and orient people within this food centre and to the activities which are occurring. Strategies such as providing a visual connection between the inside and outside work to accentuate the characteristics of the surrounding natural environment and inform the body of its geographical location while displaying the internal social food activities which are occurring.

Through these experiences knowledge becomes an embodied and socially embedded process, which fosters meaning and connection for the users of the space. This stimulating and socially interactive food space works to strengthen and sustain a sense of community by highlighting the local identity and character of southern Manitoba and the city of Winnipeg in which it is placed. In this way, food and design work together to incorporate and reflect the identity of the gastronome and the local gastronomic community (see Section 6.1).⁶⁶ This fusion of theory into practice will result in a place that supports the inevitable social change towards a slower and more meaningful lifestyle, where community and relationships can flourish and thrive.

66 Ferruccio Trabaldi, "Local Food Products, Architecture, and Territorial Identity." In *Eating Architecture*, edited by Jamie Horwitz and Paulette Singley (Cambridge: The MIT Press, 2004), 86.





inquiry process



inquiry process 4.0

Connecting, linking, and sharing information about the social, cultural, historic and natural characteristics of a city and its surrounding bioregion provides a solid foundation for designing sustainable solutions.¹

This chapter presents the design explorations, food investigations and thought processes with which I aim to connect the theoretical framework previously presented in this document with the overall sustainable design concept of this local food centre. The outcome of this process is a better understanding of how Slow Food and interior design can be integrated to create a meaningful, multisensory space that fosters connection and creates awareness in the sustainable sensory engagement of local food.

¹ Newman and Jennings, 151.

Figure 47: The process of growing your own food. Photo by author.

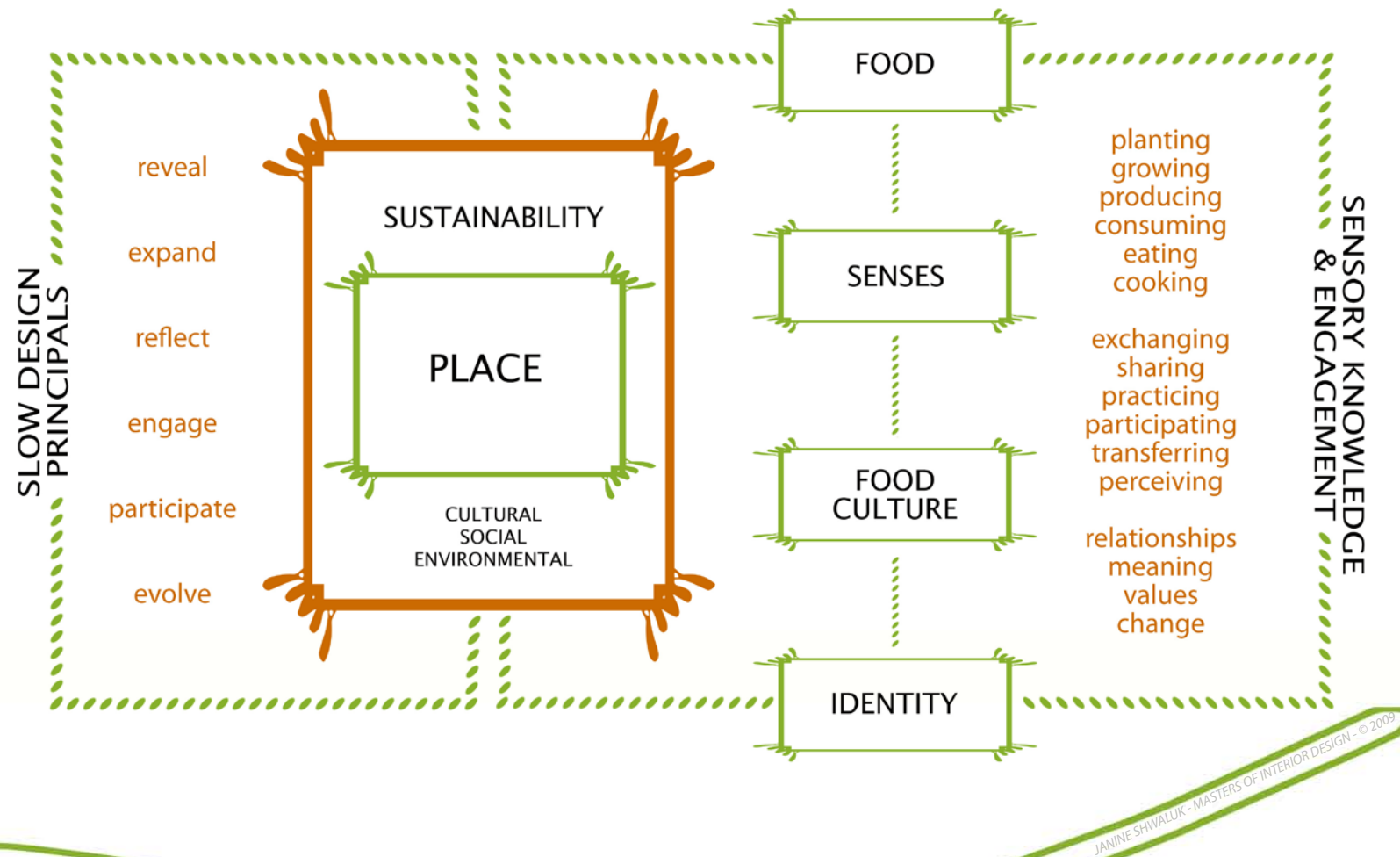


Figure 48: Thought process: understanding the theoretical concepts that underlie this interior design project.



food mapping

4.1

Food choices are made every day based on nutritional value, human need, desire, or sustenance. For some these choices are limited, but for others the opportunities are endless. In North America, this freedom to choose our food has evolved in conjunction with the globalized food system, making even the most distant foods available for our consumption.

Consequently, this ease in accessibility has created a disconnection between where our food comes from, how it is made, who makes it and how it effects others. Slowing down so that we may understand the personal, social, and economic consequences of our food choices exposes these missing links and the uncertainties of the food on our plates.

One method of understanding this relationship between food, people, and place is through food mapping. Analyzing and mapping the ingredients in a day's lunch and supper proved to be a complicated task as the abundance of packaged foods in supermarkets contain a number of ambiguous ingredients making understanding your food almost impossible.



Figure 50: Understanding the food on my plate through food mapping.

I began my investigation by recording the ingredients I was going to use in my homemade meals. Selecting local ingredients such as vegetables, beef, and self-caught pickerel made them easy to locate and understand who produced them and the process required to get them on my plate. Things got more difficult however, as I proceeded to select pre-packaged foods such as salad dressing, corn, rice, fries, and ketchup that were purchased from the supermarket close by. Due to government regulations the manufacturers of these foods are only required to indicate the country of origin in which the food is produced, keeping their process, producers and distinct place of origin from the consumer. This resulted in a food map with much uncertainty that identified large travel distances and a variety of unanswered questions about my food (see Figure 50). This disconnect occurs every day as we purchase and eat food from a supermarket or a franchise grocery store that imports foods from all over the world. This uncertainty in where, how, and who makes our food has increased the value of local foods with nutritional and cultural content that can be easily

traced and understood by the eater.

A local meal can become a cultural map to help us further understand the relationships between people, food and place. As Lidia Marte explains,

A drawing of a kitchen space, a food-related memory, food paths when food shopping, a food narrative or food expression, the way people season their foods are all cultural ways of mapping our relation to food and place.. Food mappings point to journeys, traveling, migration trajectories & personal histories that bring specific environments, people and foods together in a particular historical time.”²

For Marte, the plate is the clearest food map, displaying the way people relate to food ‘in-place’ from the spaces of specific neighbourhoods, households and communities.³ As a small-scale form of material culture and the built environment, the plate can frame and identify the landscape of a particular food item as well as outline group identities and cultural practices of specific communities.

² Lidia Marte, “Mapping the Plate,” *Slow* 56 (2007): 78.

³ Ibid, 78.

multisensory
 healthy
 organic
 quality
 local
 fresh
 good
 clean
 fair
 slow
 known
 casual
 shared
 connected
 communal



1 **baguette:** Organic unbleached Manitoba white flour (wheat), water, wheat sour, oil, honey, sea salt, yeast, ascorbic acid derived from organic

2 **"Tall Grass" chocolate chip cookie:** Organic unbleached Manitoba white flour (wheat), stone-ground whole wheat flour from organic Manitoba grains, eggs, water, margarine, chocolate chips, brown sugar, white sugar, vanilla, baking soda, sea salt.

3 **salad:** organic greens with local tomatoes and herbs, local bothwell cheddar cheese and locally grown edible flowers, homemade vinaigrette.

4 **pasta primavera:** manitoba grown asparagus, spinach and garlic, fresh dried pasta from local pasta producer, chef's homemade pesto, locally made bothwell cheddar cheese, Canadian white wine, salt & pepper.

5 **potato salad:** organic potatoes, locally grown dillweed, chef's own cream sauce.

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Figure 51: Understanding the socio-cultural relationship between food, people and place by mapping a local meal.



The Slow Food meal presented during my multisensory experience at the Eat Slow Seminar consisted entirely of locally sourced ingredients and organic food products (see section 2.3.1). Chef Karen Peters prepared many of the dishes ahead of time, however the ingredients, producers, or source of the foods were shared prior to our consumption. Many of the dishes were influenced by the presentations given earlier, which included a discussion about edible flowers that were incorporated into the salad dish. This connection, along with actively participating in cooking the final pasta dish, provided effective awareness in the foods presented. My plate, overflowing with food, reflected the casual buffet style meal, which allowed me to view, touch, smell, and understand the five dishes before tasting the quality of the fresh, local foods (see Figure 51). A desire to consume as much of this healthy, Slow Food as possible overrode the aesthetic composition of my plate, which indicates that the visual sense is not the most important when it comes to food.

Figure 52: The Slow Food meal at the Eat Slow Seminar. Photo by author.

Through this multisensory and convivial atmosphere, understanding who made this food, where it came from, and how it was made became a natural component of this communal experience. As such, creating awareness about the people who make our food and places in which they are grown and raised becomes essential in the design of this local food centre, which strives to connect people, food and place. Design considerations, such as providing adequate sensory information (both visual and multisensory), smooth surfaces for this information to be communicated, and casual spaces for networking between producers and consumers shall encourage this connection within the interior spaces of the proposed design.



the shared table 4.1.1

A central principle of the Slow Food Movement is the shared table, which represents the importance in taking the time to prepare and eat food with others. As a site of social interaction and conviviality, the shared table can be located in a range of settings from private to public.⁴

As another form of food mapping, the shared table experiment identifies the social and physical interactions that occur during a meal. Here the actions are defined by the table, chairs and dishes presented within the space.

To begin this experiment, I invited seven friends to join my husband and I for a potluck video dinner, where the feature dish was freshly caught Manitoba pickerel and northern pike, courtesy of one of our guests. Prior to their arrival I positioned the video camera above the table, which I controlled via remote control during the meal.

⁴ Parkins and Craig, 116.

Figure 53: The shared table experiment: a convivial, casual gathering centred on food.
Photo by author.

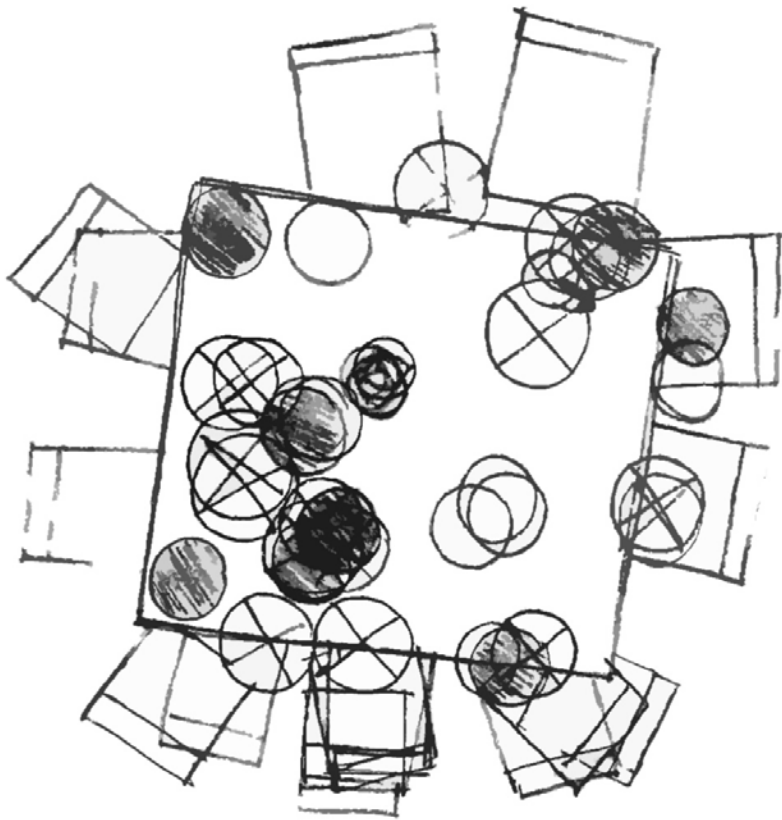
Spread around a large square table measuring approximately 6'x 6', the nine of us began our evening enjoying some beverages and casually conversing while the fish cooked on the barbeque adjacent. Besides the fish, the majority of the meal was prepared ahead of time and then passed around by the diners at the table. The movement of these dishes and the people passing them were recorded by the video camera for just over an hour until the meal was complete.

Following the event the video was broken up into a series of stills at an interval of fifteen seconds. The stills were printed and then traced individually onto two separate sheets of trace paper.

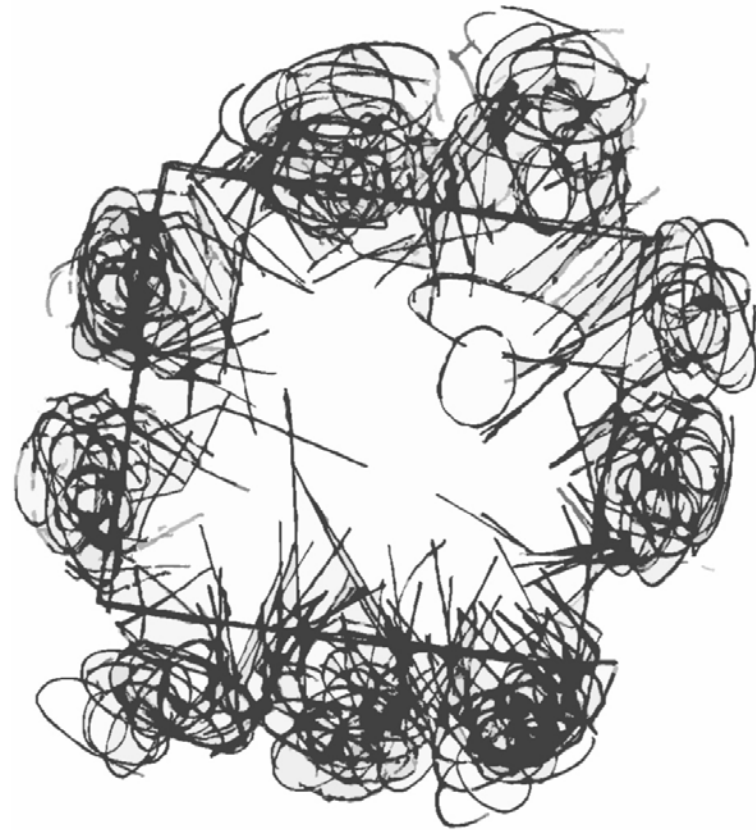
On the first sheet I recorded the sharing of food dishes as they were passed around the table as well as the position of the dining chairs during these actions (see Figure 54, Drawing A). The second sheet traced the movement of my guests as they passed, reached, moved and shared the table's food (see

Figure 54, Drawing B). Finally, both drawings are combined to examine the spatial requirements and physical interaction that occurs during the group dinner (see see Figure 54, Drawing C).

The outcome of this experiment was a greater understanding in the relationship between furniture arrangement, size and conviviality. The large square shape of the table used for this investigation proved to be too large to facilitate the most desired amount of social interaction and food sharing. The resulting food map (see Figure 49) identifies the space actively occupied by food and bodies during the shared meal and the excess space which limited social interaction. This provides insight into the size and shape of table arrangements to be utilized within interactive food spaces of the proposed local food centre.

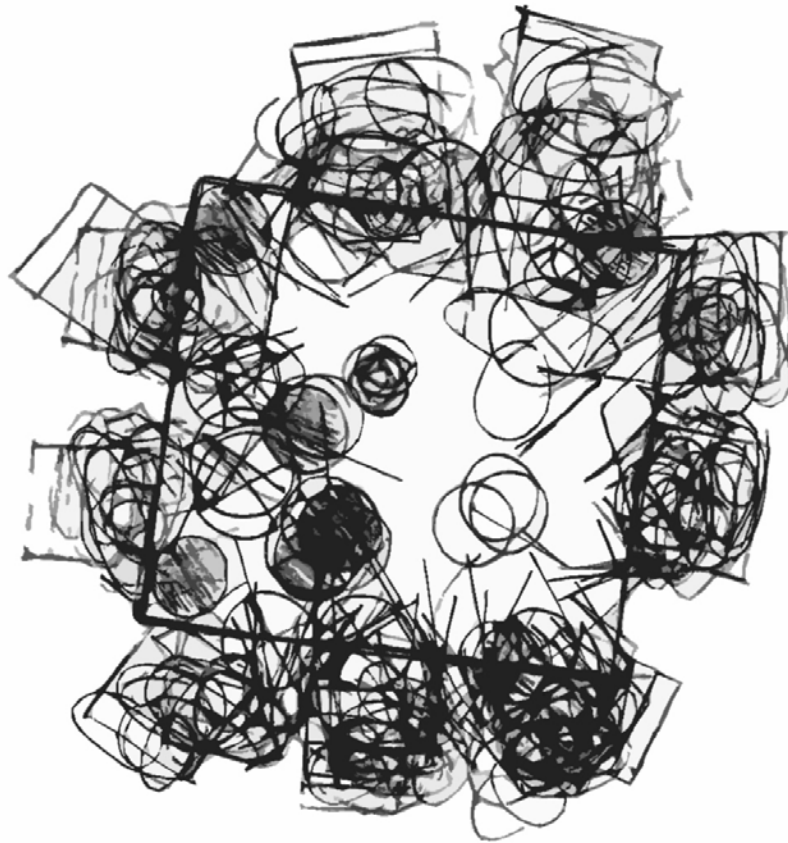


A



B

Figure 54: The spatial dynamics of the shared table. Drawing A identifies the movement of food dishes and chairs during the shared meal. Drawing B shows the movement of people during the meal. Drawing C is a combination of both drawings which identifies the spatial requirements and physical interaction that occurs during a group dinner.



c

Table arrangement, table size, and the relationship between the eaters at the table all play a part in how convivial the atmosphere at the shared table will be. Attempting to facilitate interaction between all eaters through the use of a large symmetrical table such as a round table or a square table (as seen here) makes food sharing, and in some instances conversation, quite difficult. When the people at the table do not know one another this interaction decreases even further. As such, the most successful table arrangement for conviviality and food sharing is one where there are no voids of interaction. This means that the people and food beside and across from you are within bodily reach. For most people this distance is between 30 and 38 inches, which suggests that the ideal table depth for a convivial and comfortable shared table experience is no more than 38 inches.⁵

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⁵ Julius Panero and Martin Zelnik, *Human Dimension & Interior Space* (New York: Whitney Library of Design), 100.

the aesthetic sensibility *of a slow meal*

I've always had a good understanding of the value and aesthetic beauty of locally grown, good quality food. Having grown up in rural Manitoba food was always close by, whether in the family garden, the neighbour's field, or the tree outback. I didn't have to go far to find fresh food that was pleasing to both the eyes and the stomach.

Looking closer at the aesthetic qualities of these foods during the preparation of a meal, I became aware of how the manipulation of food can quickly change and reveal new textures, colours and patterns. As I chopped, sliced, shredded, and mixed ingredients I began to lose some of the original qualities of the foods, while revealing others. As a result, when I reached the final outcome of the process, I was left with salad and hamburgers, which although pleasurable to the taste buds, seemed to be lacking aesthetically (see Figure 56).

4.2

With the everyday meal, the focus is on sustenance more than how it looks or what goes in it. With Slow Food however, the focus becomes much more holistic to include awareness in the sensory aesthetics of these ingredients and how they are unique to a particular food from a specific place. As I slowed down to observe and analyze the food in front of me I became more aware of the vibrant colours, irregular shapes, natural patterns, and textural qualities that locally grown food encompasses (see Figure 55). As a result, this slow process has highlighted key aesthetic qualities that shall be integrated within the interior spaces of this local food centre.



JANINE SHWALUK - MASTERS OF INTERIOR DESIGN - © 2009

Figure 55: The aesthetic qualities of Slow Food: colour, texture, sheen, and pattern. Photos by author.



Figure 56: The aesthetic transformation of a slow meal.





case study

experiencing local food spaces

4.3

Many of the places and spaces that become the background for the activities which embody the eco-gastronomic philosophies of the Slow Food Movement occur in the public realm of daily life. The sensory experience is central to these environments, providing the participant with information about the quality of the food itself, as well as the spaces, and places in which they originate. According to British phenomenologist and human geographer Paul Rodaway, “the sensuous – the experience of the senses – is the ground base on which a wider geographical understanding can be constructed.”⁶

As such, to further understand how through the sensory experience of food we understand, connect, and identify with people and place, three types of local food spaces have been selected for this case study. They include a community garden, farmers’ market, and fruit/vegetable vendor, all of which are contained within the urban fabric of Winnipeg.

⁶ Rodaway, 3.

Figure 57: Experiencing a local fruit & vegetable vendor. Photo by author.

Through observation, personal experience, and photography, this investigation seeks to identify how the multisensory experience of these outdoor community-oriented food spaces can be translated to the interior of this local food centre.

The following questions have been formulated to provide clarity and direction during the observational study:

- What physical and social elements exist to foster sensory experiences?
- How do people interact and connect within these spaces? What activities are occurring?
- How do these food spaces engage the senses?
- What specific sensory information can be obtained by experiencing the space?

These three questions shall assist in identifying the key sensory and social elements of these outdoor local food spaces, which

may be incorporated into the interior design of the food centre. As such, this investigation shall provide insight into the ways in which interior space can foster connection, meaningful interactions, and knowledge of location, people, and self through the sensory engagement of food.

food space #1

farmers' market 4.3.1

St. Norbert Farmers' Market, St. Norbert, Manitoba.

Located on the outskirts of Winnipeg, this local farmers' market provides a connection between local artisans, food products, and urban consumers. It serves as an example of a successful, meaningful and local gathering place in which social connections and a sense of identity are strong.

Organized as a non-profit co-operative with 130 full-time vendors and approximately 50 casual vendors, the market provides a temporary space for social interaction and multi-sensory engagement on a limited basis.⁷ Operating two days a week during the summer months, the market provides local producers with a space to sell and educate others on the value of their slow, good quality food products.

The market space provides an alternative to the conventional supermarket by providing direct contact between the urban consumer and the rural producer. This network of interaction shapes local identity and helps to build a sense of community which promotes sustainability, well-being, and slowness in the age of speed.

The social interaction between these individuals occurs in an ordered environment. The physical layout of the market stalls, which are prescribed both in terms of location and spatial allotment, define much of the movement within the space (see Figure 61). Individuals move slowly through the stalls creating patterns as they follow and avoid other shoppers throughout the market space. This circulation pattern has its similarities

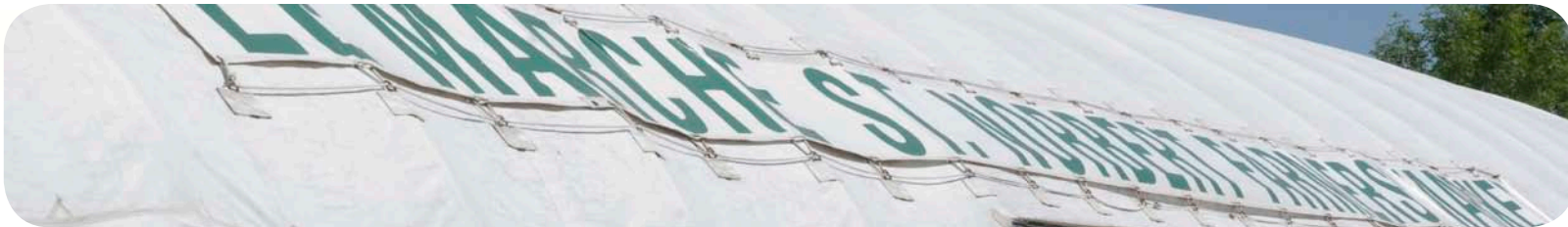


Figure 58: The temporary tensile structure at the St. Norbert Farmers' Market. Photo by author.

7 Le Marché St. Norbert Farmers' Market, Official Website., <http://www.stnorbertfarmersmarket.ca/>

8 Lewis Holloway and Moya Kneafsey, "Reading the Space of the Farmers' Market: A Preliminary Investigation from the UK," *Sociologia Ruralis* 40, no.3 (July 2000), 295.



to that of the supermarket, however as Lewis Holloway and Moya Kneafsey explain, “although, perhaps unlike supermarket queues, shoppers at the fm [farmers’ market] seem prepared to talk to each other about the produce and the market.”⁸

As an alternative to placeless supermarket spaces, the Farmers’ Market acts as a third place where people can gather and converse in a convivial, yet casual, environment while bringing together a diverse group of people. This interaction aids in the social construction of food values, such as quality, authenticity and tradition, which become associated with the particular market place and the local context.⁹ At the St. Norbert market these values are portrayed through the products themselves, which are all handmade, home-grown or farm-raised. In addition, signage, story-telling, and unique individual characters strengthen the distinctive local identity and cultural slow food values presented within the space.

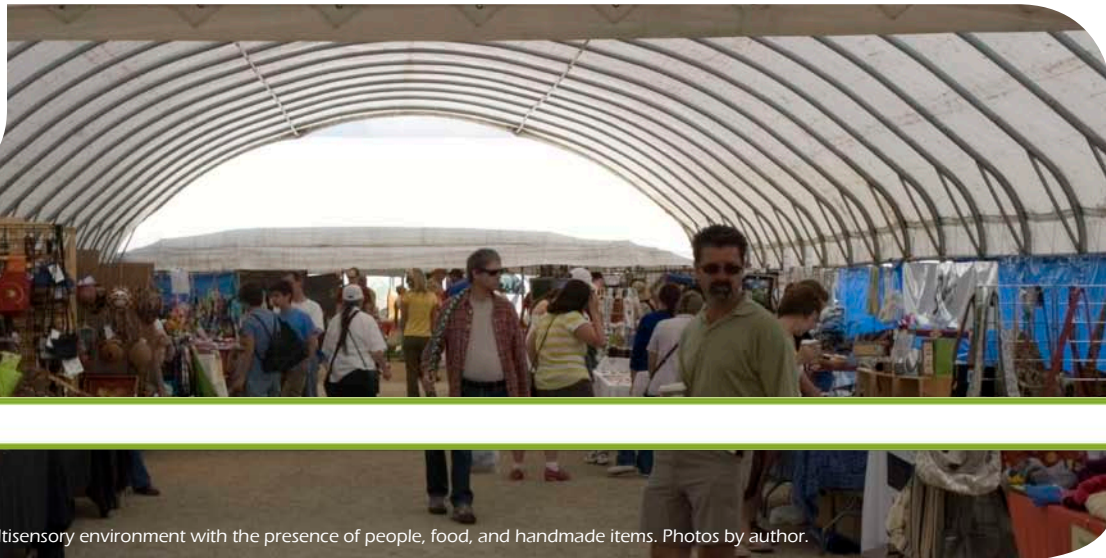
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9 Ibid, 292.

Figure 59: The handmade signage at the market contributes to its distinctive identity. Photo by author.

Shopping at a farmers' market is not like shopping in a supermarket. The sights, sounds and ambience provide shoppers with an entirely new experience.

Anne Cote, "Manitoba Farmers Markets are Thriving."
In *Western Farm Family*, Fall 2009, p.9.



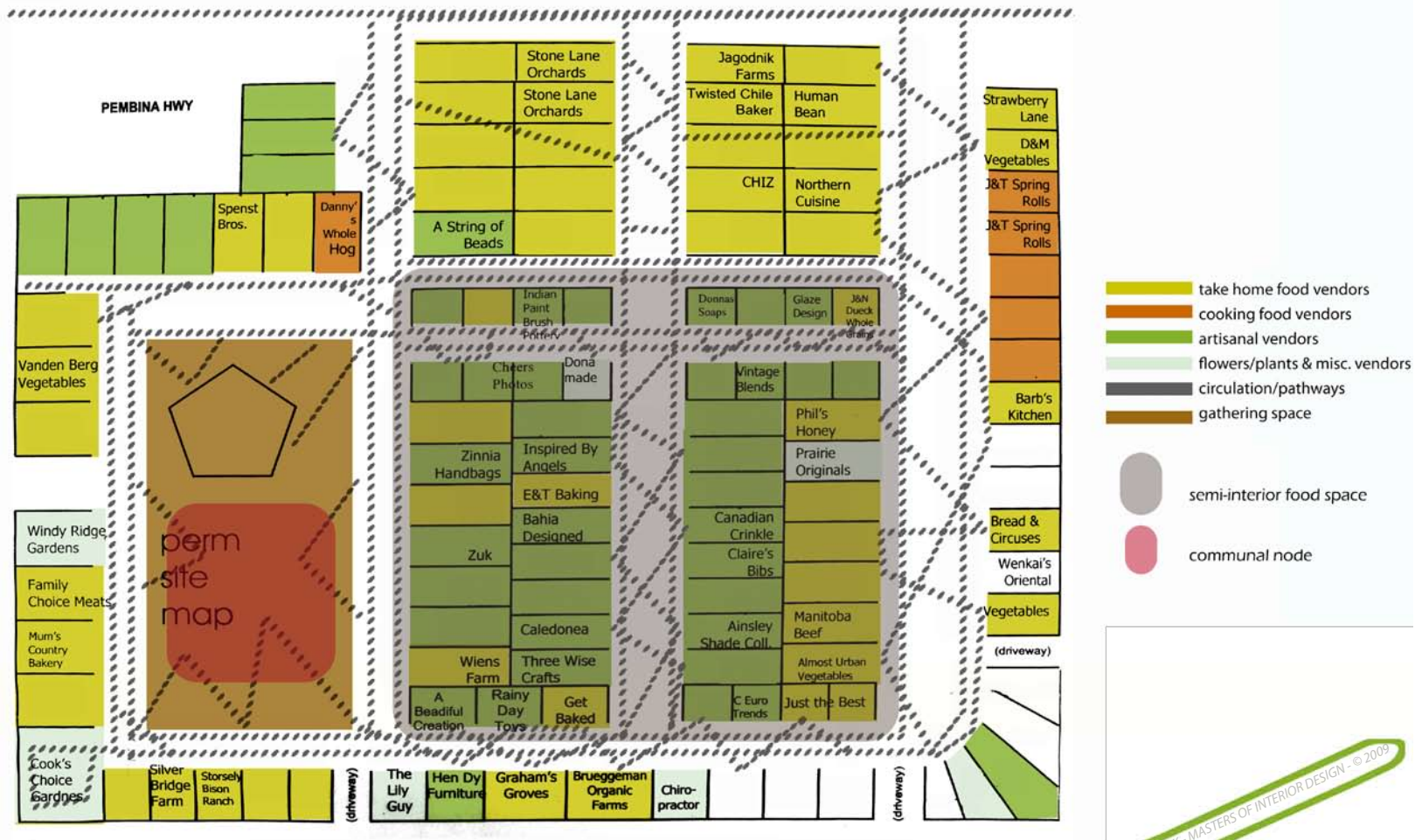


Figure 61: The ordered site plan of the St. Norbert Farmers' Market.



101 *inquiry process*

Figure 62: One of the main pathways which connect the users to the many vendors and activities occurring at the market.
Photo by author.

What physical and social elements exist to foster sensory experiences?

- Defined spaces for specific activities
- Temporary tents (shared and individual)
- Low display tables – facilitate interaction
- Display cases, shelving, coolers
- Furniture (try and buy)
- Packaging
- Take away pamphlets & business cards
- Cooked Food/BBO vendors
- Product sampling
- Open picnic area
- Event board & stage area
- Spontaneous activities

How do people interact and connect within these spaces?
What activities are occurring?

- People are cooking in front of shoppers.
- Vendors are located in designated area for entire season
- One-on-one & group interaction
- Opportunities to meet with neighbours and friends.
- Casual encounters
- Personal greeting by each vendor.
- Sitting

- Food tasting/eating/sharing
- Browsing
- Walking – linear & structured in most areas
- Weaving
- Talking (between producer & consumer, between consumers and between producers)
- Limited signage & product information compels people to ask questions and discuss food products
- Knowledge sharing & storytelling
- Purchasing/selling
- Cash exchange
- People watching
- Local artistic performances
- Demonstrations
- Live animals

How do these food spaces engage the senses? What specific sensory information can be obtained by experiencing the space?

- Everything that is seen can be touched.
- Hand written signage & display materials are simple, and diverse.
- Senses are constantly being engaged providing spatial and experiential cues in a variety of ways (see Table 5).

food space #2

community garden 4.3.2

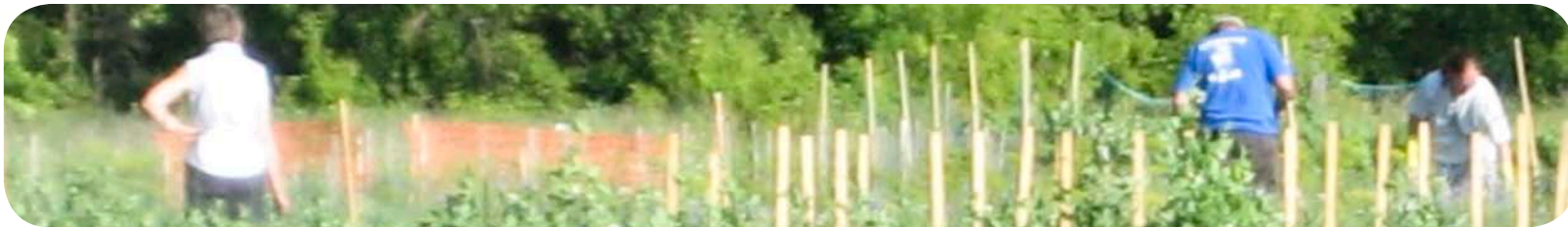
Riverview Garden, Winnipeg, Manitoba

Throughout Winnipeg there are generous areas of land dedicated for community gardening where people can come together and grow food in the city. The Riverview Garden, located between the Red River and Riverview Health Centre, is a community garden that is organized and governed by the Riverview Garden society. Utilizing almost 15,000 sq/m of land the garden is comprised of 107 plots approximately 108 sq/m in size. These plots are defined using various forms of sticks, stakes, wire, and rope which have been placed by each gardener; however, they become virtually unnoticeable upon the growth of the plants creating a unified garden.¹⁰

Central to the garden is a manicured seating and information area for community members to gather, learn about, and enjoy, the surrounding gardens (see figure 65). Being that this site is quite large, additional seating can be found randomly around the perimeter of the gardens.

Strengthening the connection between individuals, community, and the environment the garden is an asset to both the community members and city as a whole. Discussing the benefits of urban agriculture, Gil Doran explains that,

Growing food in a communal way, in community gardens and city farms, breaks down barriers between people with regard to differences in age, ethnicity, class and gender, stimulates a



103 inquiry process

10 City of Winnipeg, "Allotment Gardens & Community Gardens," City of Winnipeg Official Website, Public Works Department, <http://www.winnipeg.ca/publicworks/ParksandFields/CommunityGardens/communitygardens.asp> (accessed July 21, 2009)

11 Gil Doran, "Urban Agriculture: Small, Medium, Large." *Food and the City* (Architectural Design) 75, no.3 (May/June, 2005): 54.

Figure 63: Gardeners checking their plots at the Riverview community garden. Photo by author.



sense of 'ownership' of, and pride in, the local environment, and galvanises people to cooperate on other issues of social concern.¹¹

Urban agriculture such as this provides social spaces that promote leisure, education and food security, social unity and individual well-being. Creating and sustaining these social spaces provides multiple opportunities for residents to come together, celebrate, and talk about food system concerns, visions, and activities that are important to Slow Food. Participating in a community garden increases our awareness in the rhythms of nature and the processes required to obtain healthy, good quality food.

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Figure 64: Some plots are physically divided by twigs and wire, however these materials allow the visual connection between each plot to be maintained. Photo by author.

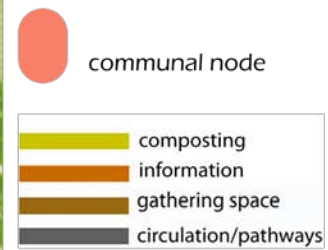


Figure 65: A communal node acts as a community gathering space for the gardeners.

What physical and social elements exist to foster sensory experiences?

- Garden plots
- Display/information board
- Picnic table/central seating area
- Wooden stakes to define plots
- Vine supporting stick structures
- Stick arbour
- Large open space
- Walkways
- Roadways
- Naturally shaded areas
- River
- Birdhouse
- Plants/vegetables/fruits
- Bugs & insects
- Flowerbeds
- Shared compost piles
- Shared gardening responsibilities

How do people interact and connect within these spaces? What activities are occurring?

- One-on-one interaction
- Family cooperation
- Food tasting/sharing
- Gardening- planting, cultivating, picking
- Weeding
- Composting
- Knowledge sharing
- Talking (between gardeners)
- Sitting
- People watching
- Meetings

How do these food spaces engage the senses? What specific sensory information can be obtained by experiencing the space?

- Everything that is seen can be touched, smelled, and/or tasted.
- Open to elements
- Senses are constantly being engaged providing spatial and experiential cues in a variety of ways (see Table 5).

food space #3

fruit & vegetable vendor

4.3.3

Fermor & Lagimodiere Blvd, Winnipeg, Manitoba

Just off major highways around the outskirts of the city are a number of seasonal fruit & vegetable vendors which provide fresh produce to local residents 12 hours a day, seven days a week, weather permitting. These vendors operate in permanent, semi-enclosed structures with built-in display surfaces and minimal additional furniture or equipment. The fruits, vegetables, and preserved products become the focus adding colour, texture and aroma to the space.

Inside, the vendor salesperson is knowledgeable about the origin of the food products, however few of these are locally or even nationally grown. One-on-one social interaction

does occur between the purchaser and salesperson as there are no prices or information visible about the fresh produce. The look, advertising and plan of the vendor may be recognizable nationally, however it lacks in providing a sense of local identity (see figure 68). This lack of distinctiveness is slightly counteracted by offering Manitoba made perogies, jams, and jellies however, without producer contact there is still a large disconnect between food, people, and place.

Experientially, the vendor does provide multisensory engagement (see Table 5), but lacks in the social networking and a sense of place that connects and sustains local food communities.





Due to its location, the vendor is highly dependent on the automobile. This, along with the long-distance transportation of the food products and a lack of community makes this form of local food space highly unsustainable from both a social and environmental standpoint. The focus here is mainly economic, which is most obvious due to the electronic interact and visa machine on site.



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Figure 67: A sense of locality and nationality is portrayed through the use of graphics. Photo by author.

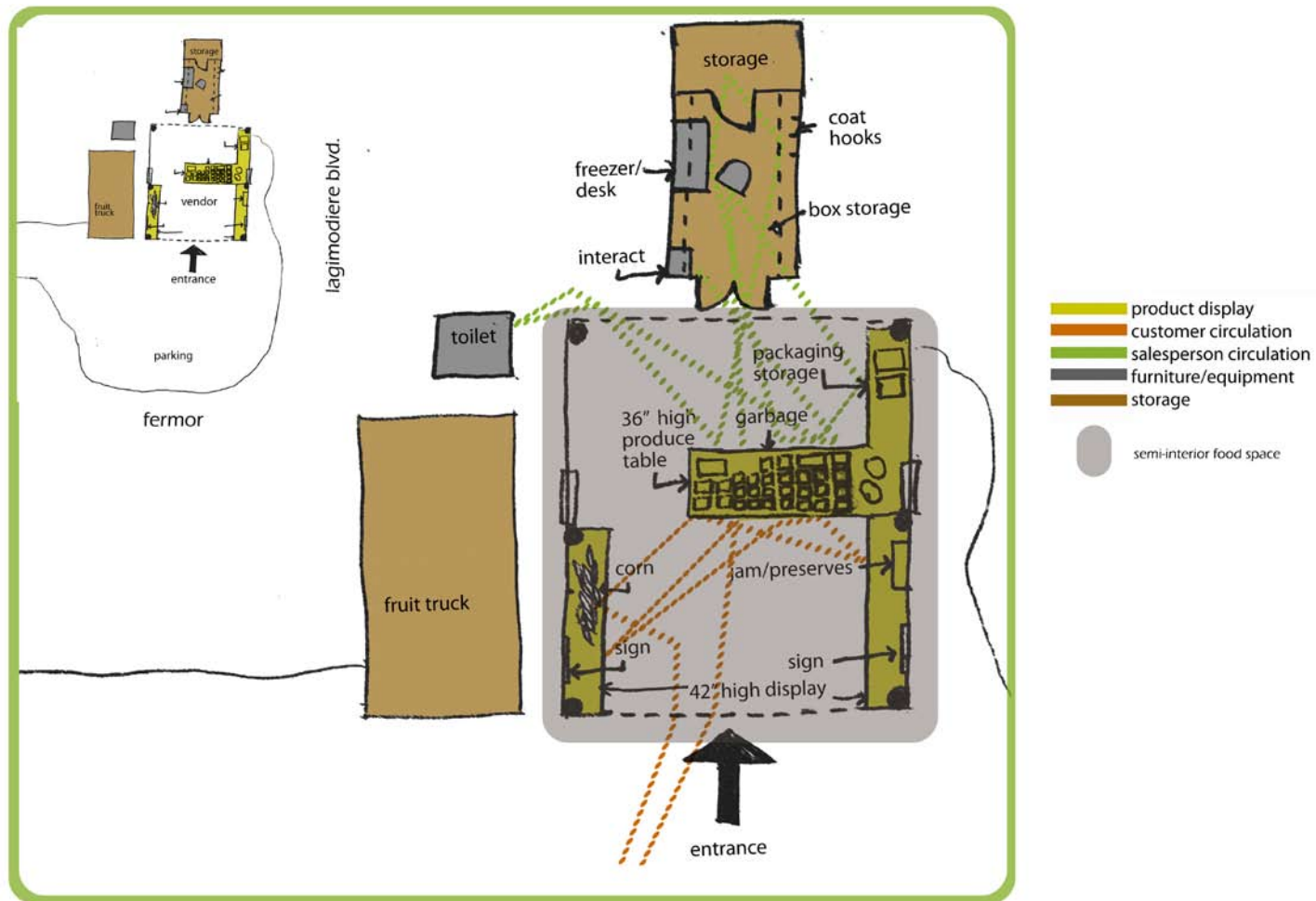


Figure 68: Site plan & spatial analysis of local fruit/vegetable vendor

What physical and social elements exist to foster sensory experiences?

- Permanent open plan structure
- Structural elements are exposed
- Open storage of excess crates and packaging
- Low display table – facilitates interaction
- Jam/preserves
- Fruits & vegetables
- Open packaging
- Signage & murals

How do people interact and connect within these spaces?
What activities are occurring?

- One-on-one interaction
- Personal greeting by vendor
- Food tasting
- Browsing
- Touching/feeling produce
- Walking – limited
- Talking (between consumer & salesperson)
- Limited signage & product information compels people to ask questions and discuss food products

- Packaging loose food
- Purchasing/selling
- Interact/credit card/cash exchange.

How do these food spaces engage the senses? What specific sensory information can be obtained by experiencing the space?

- Everything that is seen can be touched and smelled
- Most produce can be sampled/tasted
- Open-air structure
- Senses are regularly engaged providing spatial and experiential cues in a variety of ways (see Table 5)

MULTISENSORY EXPERIENCE			LOCAL PUBLIC FOOD SPACE		
			Farmers' Market	Community Garden	Food Vendor
SENSE OF SPACE	VISUAL	LIGHT SHADOW COLOUR RHYTHM PATTERN MASS SCALE VOLUME FORM SIZE EDGES MOTION	Bright natural light Shaded at vendor tables and some pathways, otherwise bright natural lighting White, green, blue & grey tents. Plants/products exist in a variety of colours. Neutral coloured display units. Small scale tents & one large scale communal tent Bounded by trees and the highway People in constant motion	Bright natural light Shadows created by plants & trees Green, Black, Brown, colourful flowers Rows of vegetables create rhythm & pattern Compost bins create linear pattern Large scale gardening Geometric plots, Garden area is sunken below the adjacent road creating defined edges. Plant leaves rustle in wind	Bright natural light Shade created by wooden structure. Many tones of white, red, green, yellow, orange, purple and brown. Pattern and rhythm created by crates of produce Rectangular vendor structure is over scaled, defines edges through walls and roof plane.
	AUDITORY	NOISE VIBRATION TONE	People talking Footsteps Muffled chatter Garbage cans closing	Rustling leaves Moving water Distant conversation Vehicular sounds	Salesperson talking Vehicular Sounds
	TASTE-SMELL	ODOUR/AROMA -INTENSITY -QUALITY -ACCEPTABILITY -PERVASIVENESS -FREQUENCY	BBO & deep fried aroma Garlic & spices Popcorn Fragrant plants Sweet jams & honey Intense periodic smells draw you in Fresh air/breeze moderates aromas	Fresh air Floral Earthy	Sweet Fruity Juicy Aromatic from close-up Fresh
	HAPTIC	MATERIALITY TEXTURE HARDNESS WEIGHT DENSITY TEMPERATURE HUMIDITY VIBRATION DISTANCE MOVEMENT	Steel & tensile materials Flowers & plants- smooth Wood,-grainy & rough Jars, canned foods Gravel, grass Cold meat Baskets, crates Fabric umbrellas & tablecloths Plastic packaging Intimate	Flowers & plants - smooth Wood, - grainy, rough, raw, and natural. Gravel, grass Cold stone Dense plants & trees Comfortable temperature Large distance from front to back of garden Wind blowing	Wood - smooth, painted & exposed. Jars Gravel Baskets, cardboard, crates. Clusters of density- food Comfortable temperature Vibration of vehicles passing by. Smooth, rough, furry
	BASIC ORIENTING	GRAVITY ACCELERATION DIRECTION	Directional force created by pathways through tents Slow movement	Roadway defines areas & leads past communal area on to garden plots.	Gravel roadway and spatial configuration directs customer into vendor stall

Table 5: The multisensory information perceived from experiencing local public food spaces.

MULTISENSORY EXPERIENCE			LOCAL PUBLIC FOOD SPACE		
			Farmer's Market	Community Garden	Food Vendor
SENSE OF PLACE	COMMUNITY	SOCIAL INTERACTION CONNECTION CONVIVIALITY	Social interaction is constantly occurring as producers and consumers interact within the market. A connection between who makes your food, where it comes from and how it is made occurs through knowledge sharing and conversation. The defined gathering space promotes conviviality. The picnic table size and design encourages interaction.	Social interaction occurs at a variety of levels. Connections made between gardeners. Meals could be shared at picnic table, however foods are most likely taken elsewhere for eating/sharing.	Minimal social interaction No connection to people or place. No Conviviality
	PLACE-IDENTITY	RECOGNIZABILITY CHARACTER DISTINCTIVENESS	Local individuals and their food products evoke a sense of character and place. Nostalgia	The spatial arrangement of garden is unique to this location, making it distinctive. The central communal area adds character.	Hand painted mural creates character and recognizability Placeless

Table 5: Continued.

summary & design considerations 4.4

The multisensory nature of food and food spaces provide unlimited opportunities for designing engaging interior environments that are identifiable, communal, and convivial, as well as aesthetically pleasing. Investigating the relationship between food, people, and place through design experiments has identified ways in which the topics and theories of the slow model can inform interior design decisions. The following table outlines the design considerations that have resulted from these studies.



Figure 69: The central gathering space at the St. Norbert market where people gather to enjoy the local food and enjoy their surroundings. Photo by author.

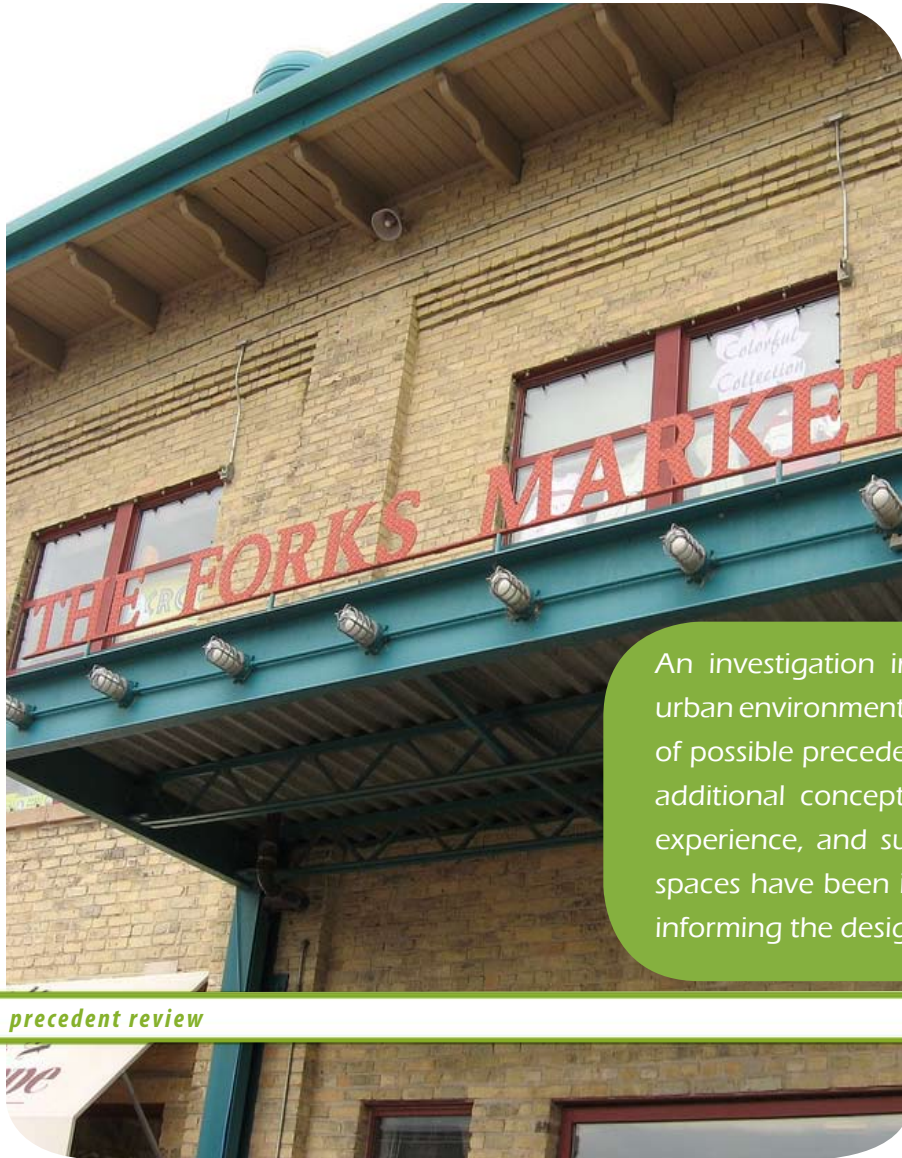
DESIGN INQUIRY	INVESTIGATION	TOPIC	DESCRIPTION	DESIGN CONSIDERATIONS
FOOD MAPPING	the relationship between food, people, and place	place identity/local identity	frame and identify the landscape of a particular food item as well as outline group identities and cultural practices of Slow Food.	provide adequate sensory information (both visual and multisensory), smooth surfaces for this information to be communicated, and casual spaces for networking between producers and consumers.
SHARED TABLE	relationship between social interaction, conviviality and spatial configuration	social interaction and conviviality	the shared table experiment identifies the social and physical interactions that occur during a meal.	use tables that maintain a close range between eaters, to avoid reaching and encourage conversation. maximum table depth 38".
THE AESTHETIC SENSIBILITY OF A SLOW MEAL	the aesthetic qualities of Slow Food	aestheticisation of food	analyze and observe the sensory characteristics of food during the making of a meal.	select materials that encompass the textures, colors, sheen, patterns and scales of these local foods.
CASE STUDIES	farmers' market community garden food vendor	multisensory experience	the multisensory experience of outdoor food spaces.	spaces should be activated by the presence of food & people. provide social spaces where neighbours and friends can meet and gossip. integrate the familiar sensory qualities of these spaces within the interior of the local food centre (see Table 5).

Table 6: Design considerations established from design investigations.





precedent review



An investigation into local food store models situated within urban environments throughout the world presents a wide variety of possible precedents for this design project. However, with the additional concepts of community, local identity, multisensory experience, and sustainable interior design as filters, three key spaces have been identified as the most relevant precedents for informing the design of this project.

Figure 70: One of the many entrances into the Forks Market.
(Jen Kim "forks" July 1, 2007, public domain material from www.flickr.com)

portland public market 5.1

portland, maine

Looking to urban public food space, the Portland Public Market in Portland, Maine has been selected as an example of creating identity and sense of place through the promotion of local food culture within an interior environment.

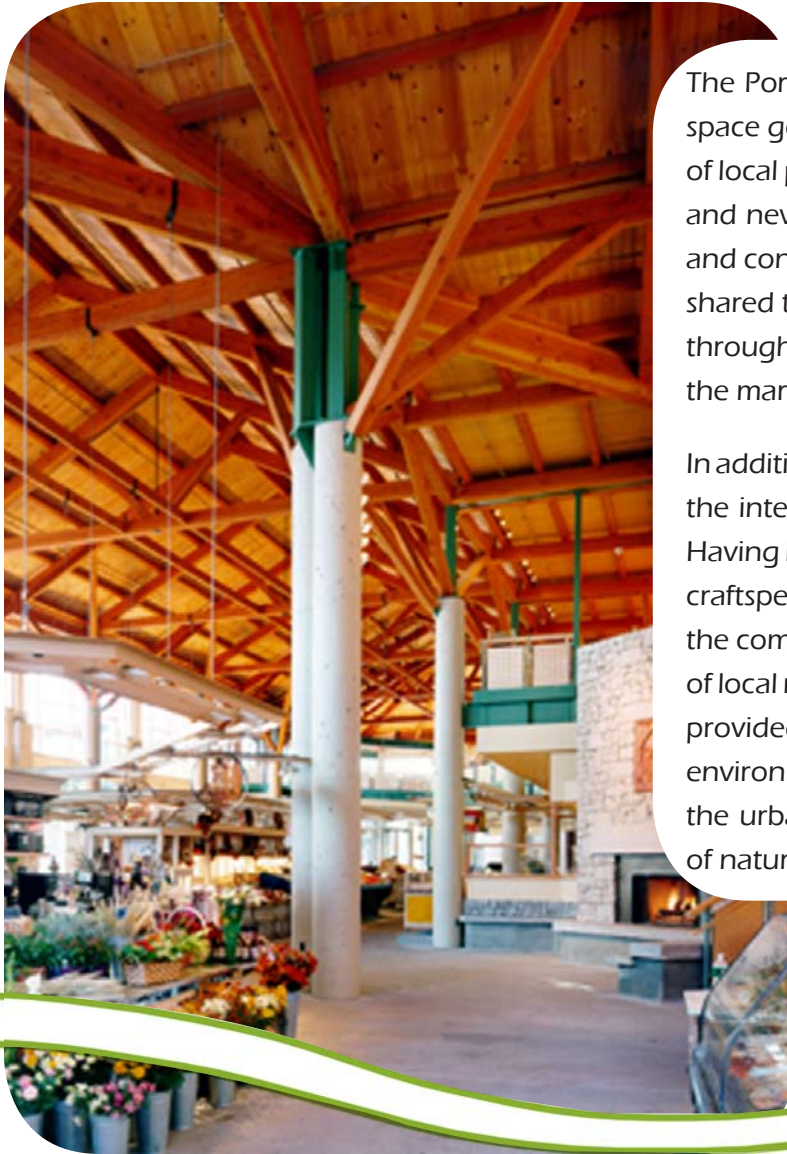
Designed by High A. Boyd Architects in 1998, this 4-season, 37,000 sq/ft public market was intended to spur downtown renewal while reflecting the distinctive people who live and work in Portland. Although no longer operational due to a lack of financial support, the market was awarded for its regional design and connection to the community.¹

The indoor market space contributed to the quality of life for the community by creating opportunities for social interaction and conviviality between consumers and the small farmers or producers. Positioned in designated booths throughout the interior space as well as seasonally outdoors, these vendors provided the community with locally produced foods that reflected the cultural diversity of the area.

¹ Bruner Foundation Inc.
"Portland Public Market at a Glance."
Case study submission for 1999 Rudy
Bruner Award, Bruner Foundation Official Website
http://www.brunerfoundation.org/rba/pdfs/1999/02_Portland.pdf : 47-51.



Figure 7.1:
The entrance into the
Portland Public Market. Used
with permission from the University
at Buffalo Libraries in cooperation with
the Bruner Foundation and the Urban Design
Project of the School of Architecture and Planning,
University of New York at Buffalo (UB). "Portland Public Market."
Rudy Bruner Award for Urban Excellence Digital Archive. 1999. UB Digital
Collections. 25 Sept. 2009 <<http://libweb.lib.buffalo.edu/bruner/>>.



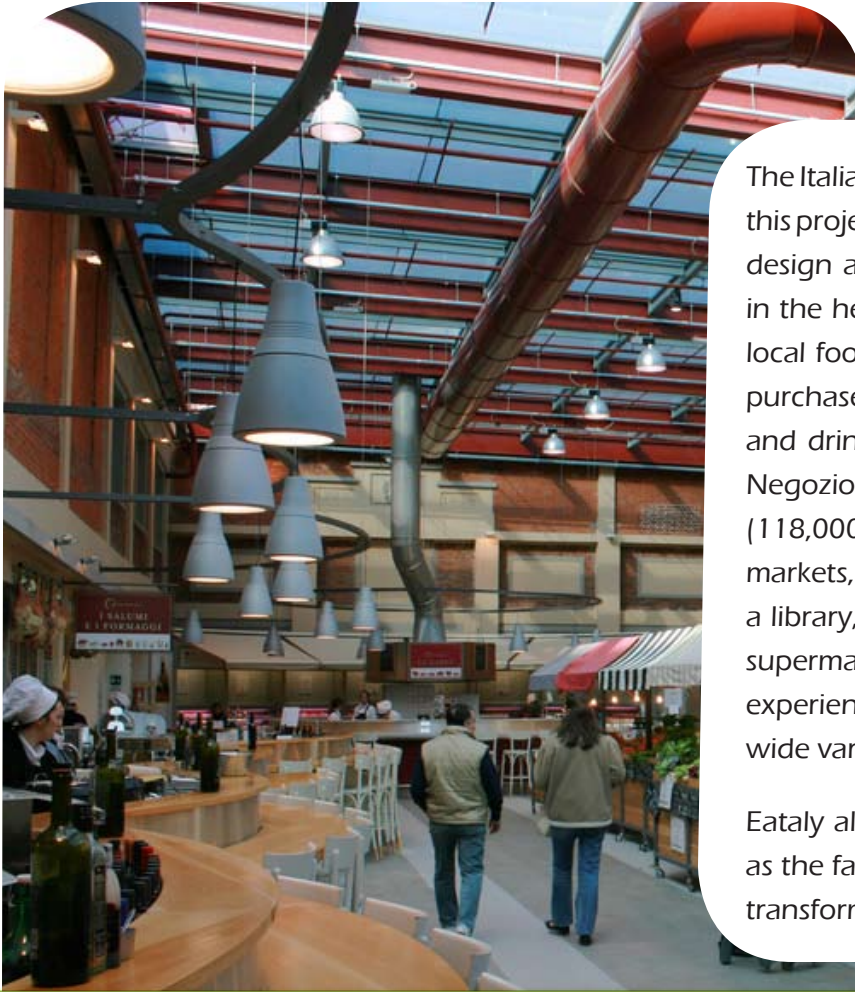
The Portland Public Market design supports the concept of an interior space generating a sense of place and identity through the recognition of local people and their food culture. As Franck states, "historic markets and newly constructed buildings offer outlets for selling local produce and contribute to a sense of community."² This communal identity was shared through local food events such as festivals and parties as well as through cooking classes and educational activities which were held in the market's demonstration kitchen.

In addition to facilitating local identity, the market was also designed with the intent of connecting community and environmental sustainability. Having been built using indigenous materials, local contractors and local craftspeople, the market building was intended to serve as a backdrop to the communal activities and food presented within.³ The incorporation of local materials and design elements, such as the full-height glass walls, provided maximum transparency between the interior and exterior environments of the market space. This emphasized a connection to the urban environment while reducing energy costs through the use of natural light.

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² Franck, 2002, 12.
³ Bruner Foundation Inc. 47-48.

Figure 73: The open, naturally lit interior of the Portland Public Market. Used with permission from the University at Buffalo Libraries in cooperation with the Bruner Foundation and the Urban Design Project of the School of Architecture and Planning, University of New York at Buffalo (UB). "Portland Public Market." Rudy Bruner Award for Urban Excellence Digital Archive. 1999. UB Digital Collections. 25 Sept. 2009 < <http://libweb.lib.buffalo.edu/bruner/> >.



eataly turin, italy

5.2

The Italian food and wine hub, Eataly is particularly relevant for this project as it encompasses the key concepts of the proposed design and is endorsed by the Slow Food organization. Set in the heart of the city of Turin, Eataly is an unconventional, local food and wine centre where visitors and residents can purchase, taste and learn about high-quality Italian food and drink. Designed by local architect Giovanni Batoli and Negozio Blu Architetti Studio, this 11,000 square meter (118,000sq/ft) facility consists of a variety of retail spaces, markets, restaurants, bars and educational areas, along with a library, museum, and conference room.⁴ As an alternative supermarket for local home-grown products and convivial experiences, Eataly is a site of enjoyment and pleasure for a wide variety of people.⁵

Eataly also serves as a significant example of adaptive reuse as the façades of the existing warehouse building have been transformed into the interior partitions of the main market

Figure 74: The old warehouse facade becomes the backdrop for the market space within the interior of Eataly. (Edward Bertozzi "IMG_3559" March 5, 2008, public domain material from www.flickr.com)

⁴ Eataly Torino Official Website, <http://www.eatalytorino.it>

⁵ Geoff Andrews, 63.

space. This incorporation of the exterior environment within an interior space relates to the fundamental objective of this project to integrate existing sustainable food activities which occur in the public realm of daily life within the interior environment.

In addition, inspired by local identity and sustainability, Eataly offers a variety of local food products which are closely tied to Italian history and culture and support the local economy. The interior design facilitates a variety of activities and events such as courses in food education, cooking and traditional methods of food production which foster a connection between consumers and local producers. This programme, along with the concepts that support it, provides an example in how the interior environment of the proposed food centre can foster community through local food culture by educating others in the importance of local identity and sustainable food production in everyday life.



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Figure 75 & 76: The distinctive, local food culture of Italy is strengthened by the interior design of interactive and educational food spaces throughout the centre. Top (Edward Bertozzi "IMG_3586" March 5, 2008, bottom (Edward Bertozzi "IMG_3579" March 5, 2008, public domain material from www.flickr.com)



the forks market winnipeg, manitoba

5.3

Located in downtown Winnipeg, the Forks Market building houses several food shops, restaurants, retail, offices, and specialty stores which are experienced year round by many locals and visitors. The former railroad stable buildings, which used to hold horses and supplies, were joined and converted into this indoor market by New York architectural firm, Warren and Wetmore in 1989.⁶

Celebrating and maintaining the historical significance of the location and the city, the market design utilizes the existing materials and masonry structure to house food vendors and merchants within spaces of the former horse stalls. This successful adaptive reuse creates casual, yet intimate spaces where people can browse and converse with shop owners.⁷

Facilitating social interaction through the use of courtyards, bridges, and atrium spaces the market design encourages the users to move through the two-storey space and experience the many sights, smells, and textures of the different merchants

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Figure 77: The convivial interior courtyard space at the Forks Market.
(Loosboy "Market" June 27, 2009, public domain material from www.flickr.com)

- 6 Forks North Portage Corporation, "Welcome to the Forks Market," The Forks Official Website 2009, <http://www.theforks.com/market>
- 7 Peter St. John, "The Forks Today," in *Crossroads of the Continent: A History of the Forks and the Red and Assiniboine Rivers*, ed. Barbara Huck (Winnipeg, Canada: Heartland Associates Inc, 2003), 158.



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Figure 79: The market interior houses the locally owned bakery, Tall Grass Prairie. This permanent vendor contributes to the local identity of the Forks Market, however the produce sold within counteracts this place-identity as it comes from global sources. (Loosrboy "Produce" June 28, 2009, public domain material from www.flickr.com)

within (see figure 78). The interaction between consumers and merchants is quite apparent however several of the food vendors do not serve local foods or fit within the local identity or historical context of the forks. Chain restaurants have begun to degrade the unique character of the market and the local food culture of the area. This lack of consistent identity combined with other missing slow food elements such as constant taste education, producer and consumer networks, and an apparent connection between food and the land, creates a sensory experience based solely on aesthetics and entertainment. People are unaware of the agricultural methods and traditional food knowledge that has created the foods which they consume or purchase in this market space. Reawakening the senses and creating awareness in the pleasure, culture, and conviviality of local food and local food communities provides an opportunity to go beyond the design of a tourist attraction and create a food centre which has a stronger sense of community and connection to the local food culture of southern Manitoba.



Figure 80 & 81: (Top) The interior circulation of the market includes bridges and courtyards which facilitate social interaction and a sense of connection. (Daryl Mitchell "Market1" September 12, 2008, public domain material from www.flickr.com) (Bottom) Restaurants such as the Sushi Train degrade the unique character and local food culture of the market. (Loosrboy "Sushi Train" June 28, 2009, public domain material from www.flickr.com)

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programme

This chapter identifies and describes the client and user groups of this local food centre along with an analysis of the proposed site, building, and required interior spaces. The activities, values, and needs of the users inform the functional and spatial requirements of the interior while the site analysis identifies the local characteristics and food relationships of the surrounding urban environment.



client & user group

6.1

This all-season, local food centre is intended as a local business initiative suggestively put forth by an organization such as the Harvest Moon Society. This non-profit organization runs through a strong group of volunteers and a board of directors who believe that everyone should have access to healthy and local fresh food. Their vision: “a world in which healthy land and communities are celebrated by all, leading to equitable food systems, a sense of place, and care for the environment now and in generations to come,”¹ Through their learning centre in the small town of Clearwater, Manitoba, as well as through research projects and other participatory initiatives, the Harvest Moon Society strives to build awareness in the value of local farmers and farmland. The organization achieves this by reconnecting urban and rural communities through sustainable programs such as the Harvest Moon Local Food Initiative, where building a small scale sustainable food system in southern Manitoba is the primary goal.²

Promoted largely through the internet and other Harvest Moon events, the Local Food Initiative challenges the public to get to know their farmer and learn about how local food is grown, processed and distributed. Constantly evolving through experiences, story-telling, and other educational dynamics, the initiative cultivates meaningful relationships between farmers and ‘eaters’ while encourage healthier environments, food, and communities which can be sustained over time.³

This strong philosophy of the Harvest Moon Society make it an ideal client for this local food centre as it is targeted towards individuals who are concerned about their well-being and quality of life in relation to the food they eat and the place in which they live. Those interested in local food, Slow Food culture, conviviality, and a multisensory, meaningful urban food experience will be most interested in engaging with this interior space.

1 Harvest Moon Society
Website: <http://www.harvestmoonsociety.org/>

2 Harvest Moon Local Food Initiative Website
<http://www.harvestmoonfood.ca/>

3 Ibid

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Those individuals dedicated to food are what Carlo Petrini refers to as the gastronome, someone capable of linking the act of eating with the act of producing, along with all the phases in between.⁴ As the primary users of this facility, these 'co-producers' are most interested in accessing, supporting, and learning about local foods, and those who produce them. As Petrini explains "the new gastronomic culture embodies a strong didactic thrust, aimed at getting to know food, and a demand for discipline, to bring order to the disorder of what is commercially available."⁵ The modern gastronome is not just someone knowledgeable about food, but rather, is someone who is conscious about the choices they make as consumers and is passionate about making a difference in the way food is produced from both a social and environmental perspective. Succinctly explained by Geoff Andrews in *The Slow Food Story*, "the modern gastronome is, then, someone who will have a cultural awareness, and a global perspective, as well as be capable of a fine sensory analysis."⁷

Equally important in the design of this food centre are the secondary users of the space which include: local producers, various staff, office employees, and any temporary food vendors. Although these individuals have different functional needs (Table 7), they are all actively supporting small-scale local agriculture through the development of educational, social, and sensory food experiences within the food centre.

Finally, the tertiary users to be considered within the space are the maintenance and cleaning staff who mostly engage with the space after hours.

4 Slow Food Companion, 24

5 Petrini, 2003, 77.

7 Geoff Andrews, 68.

USERS	VALUES	ACTIVITIES	NEEDS	TIME/SEASON
public/gastronome	Good quality food products Knowing how and where their food is grown Meaningful food experiences Environment & sustainability Choice Community involvement Supporting local farmers Social interaction	cooking classes, presentations, food events, taste education, group dinners, watch food films, eating, gardening, purchasing food, handling products, browsing, socializing, networking, CSA pick up, farm tours,	access to diverse selection of food products, opportunities for learning through sensory engagement, one-on-one social interaction, spaces that facilitate communal activities, access to washroom, ease of wayfinding,	morning, afternoon, evening all seasons
producers	Sharing knowledge Community involvement Community support Social interaction Healthy, good quality food Environment & sustainability Sense of control	sharing knowledge with public, selling products, networking, storytelling	casual spaces for social interaction and storytelling, presentation space, display area for product demonstrations and tastings, space for selling product	sporadic
full-time vendors	Sharing knowledge Community involvement Community support Social interaction Healthy, good quality food Environment & sustainability Sense of control	make food products, package products, maintain personal hygiene, display/stock products, update signage, converse/educate purchasers, sell food products, package purchases.	controlled space for selling product, Flexible display area for product demonstrations and tastings, flexible signage, low surfaces, or open space for social interaction, personal storage, product storage, access to washroom	morning, afternoon all seasons
temporary vendors	Flexibility Community involvement Community support Social interaction Healthy, good quality food Environment & sustainability Sense of control	display/stock products, update signage, converse/educate purchasers, sell food products, package purchases.	controlled space for selling product, Flexible display area for product demonstrations and tastings, flexible signage, low surfaces, or open space for social interaction, personal storage, access to washroom	morning, afternoon late spring/summer/early fall

USERS	VALUES	ACTIVITIES	NEEDS	TIME/SEASON
restaurant staff	Efficiency Sense of community Social interaction	host, seat customers, store food, prep, cook, serve, bartend, wash dishes, cash exchange, clean area, answer telephone, take breaks/eat/washroom, restaurant management	personal storage, food storage, storage for cooking utensils, cookware and serving dishes, adequate lighting and ventilation, prep space/surface, oven & cook top, washing area, access to washroom	morning, afternoon, evening all seasons
cafe staff	Efficiency Sense of community Social interaction	prep, bake, make coffee/beverages, stock display, update signage, serve, cash exchange, package foods, clean area, wash dishes, use washroom	personal storage, food, bakeware and utensil storage, storage space for baking racks/carts, large worksurface for preparing and serving foods & beverages, cash area, washing station, industrial cooking appliances, food display, access to washroom	morning, afternoon all seasons
teaching staff/chefs	sharing knowledge community involvement social interaction sense of control	collect food, prep, bake, cook, clean/wash, share/communicate recipe	personal storage, food storage, storage for cooking utensils, cookware and serving dishes, adequate lighting and ventilation, prep space/surface, oven & cook top, washing area, access to washroom	shifts - morning, afternoon, evening all seasons
office staff	Efficiency Privacy Comfort Sense of community	organize activities/events, clerical activities, manage tenants, communication, fundraising, take breaks/eat/washroom	personal storage, private washroom, desk with computer, printing/photocopy area, brainstorming area, display area access to washroom	morning, afternoon all seasons
cleaning staff	efficiency	clean floors, windows, surfaces, washrooms	personal storage, access to storage areas	night all seasons
maintenance staff	efficiency	change lights, maintain indoor plants, repairs, monitor energy use, lock/unlock building	access to office, mechanical and electrical rooms	variable, evening/night all seasons

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Table 7: Continued.

site analysis

6.2

This section provides a detailed description and analysis of the site, and the building proposed for this local food centre. The following analysis of the social, cultural, historic, and natural characteristics which express the frame, fabric, and flavour of the local region are communicated in the images that follow. This important site information is the basis for designing this sustainable local food centre.



site selection

The selection of a particular community and site has been narrowed by the following criteria:

- Adaptive reuse- implementing a sustainable design approach through utilization of an existing building and its infrastructure.
- To be located within an urban neighbourhood that lacks in character and local distinctiveness.
- Usable and/or convertible exterior space adjacent to building.
- In close proximity or connected to an existing market, garden or other urban agricultural initiatives.
- 1-3 storey building, or a large interior volume capable of accommodating multiple food related functions/spaces.
- Human scale/connection to the street/sidewalk.
- Pedestrian access
- Accessible by means of public transit
- Loading/unloading vehicular access



Figure 85: Location of Fort Richmond Plaza within the larger context of the city of Winnipeg.

site description

6.2.2

Based on these criteria, the proposed site for this project is the Fort Richmond Plaza. Located just off of Pembina Highway, and within the south Winnipeg neighbourhood of Fort Richmond, this dilapidated strip mall is located in close proximity to the rural fringe of the city (see figure 85). This immediacy makes it an ideal location for networking, knowledge sharing, and food exchange between rural food producers and urban consumers.

Surrounded by a sea of underutilized parking stalls, which substantially contribute to the lack of identity and image of the neighbourhood, this location offers few opportunities for social interaction and is uninviting to both local residents and passersby. As such, the design and placement of this local food centre would create a distinctive destination place where the residents of Fort Richmond and Winnipeg

in general could go to grow and connect through an experience of local food culture.

Location: Winnipeg, Manitoba

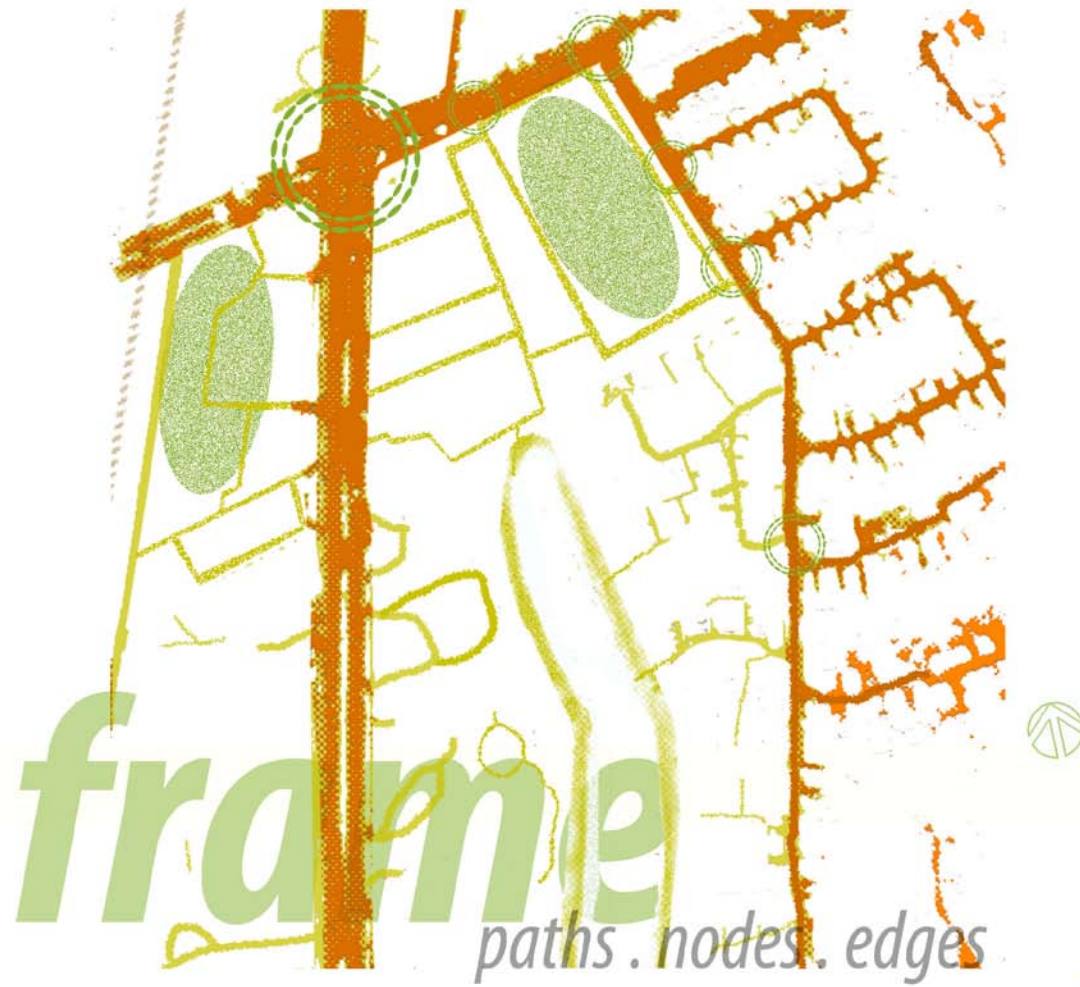
Surrounding community: Fort Richmond

Area: 12.2 acres

Parking: 850+ stalls

High traffic area





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Figure 87: Site analysis plate showing paths, nodes & edges.

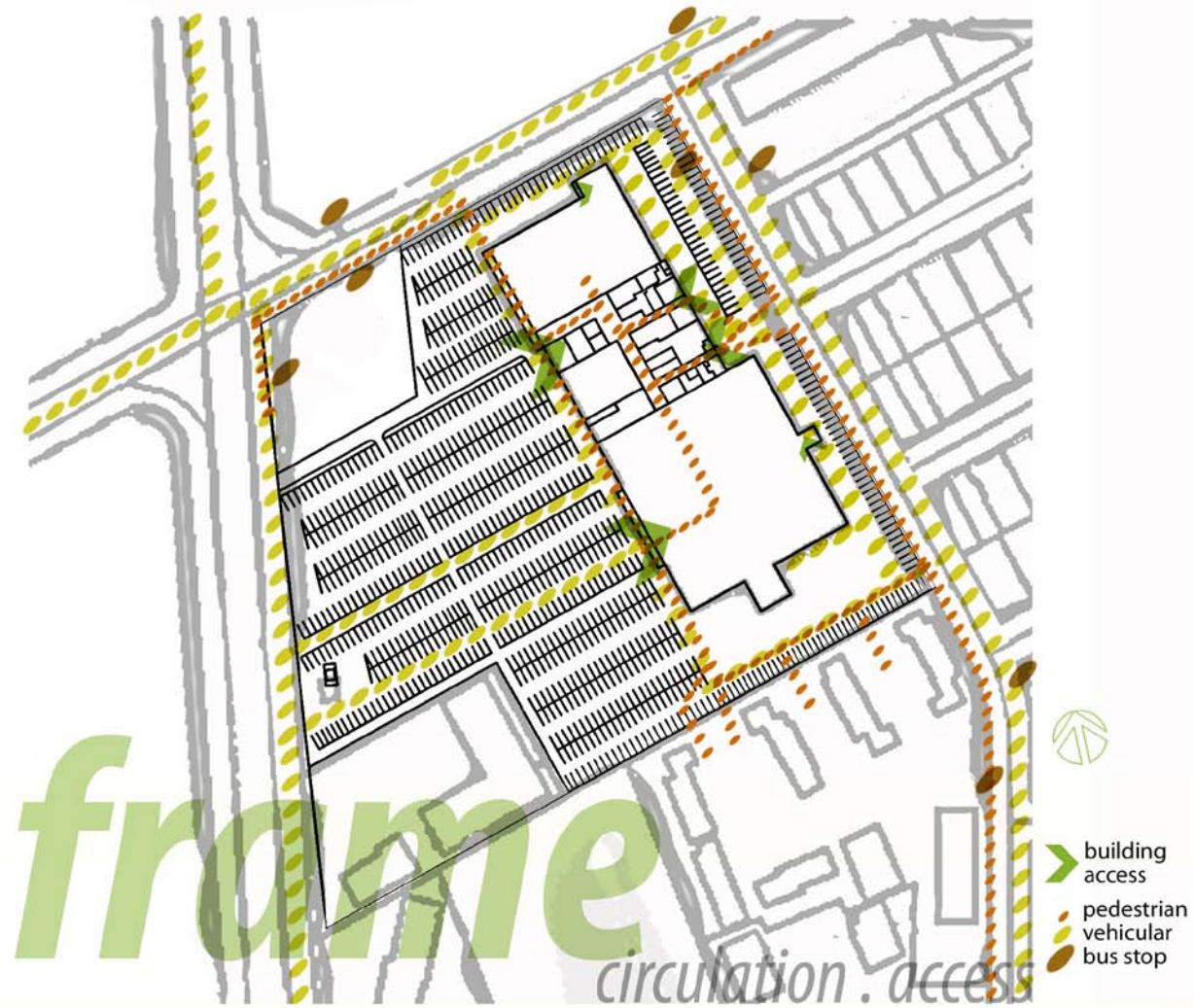


Figure 88: Site analysis plate showing circulation and access routes.

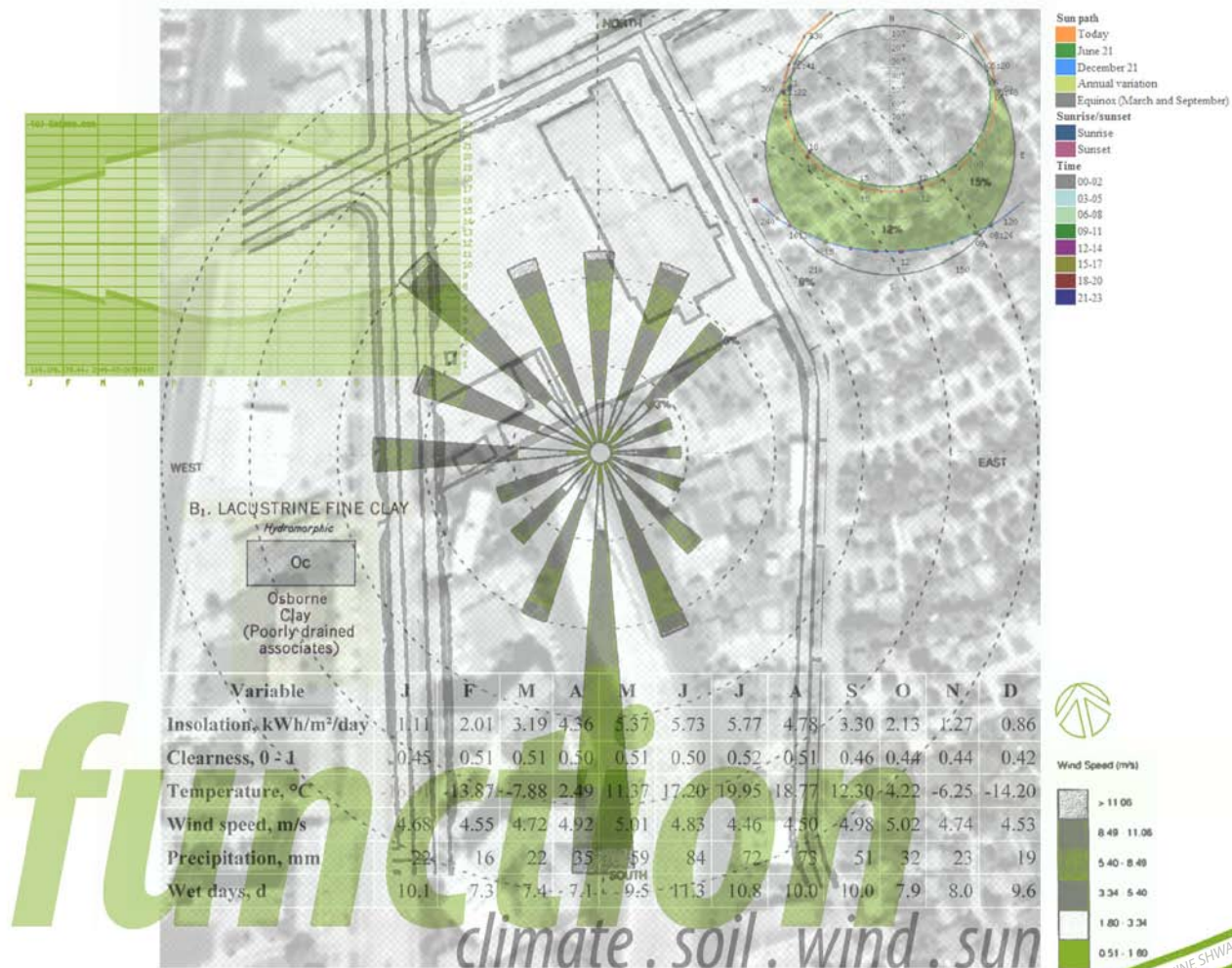


Figure 89: Site analysis plate showing climate, soil, wind and sun paths for the area

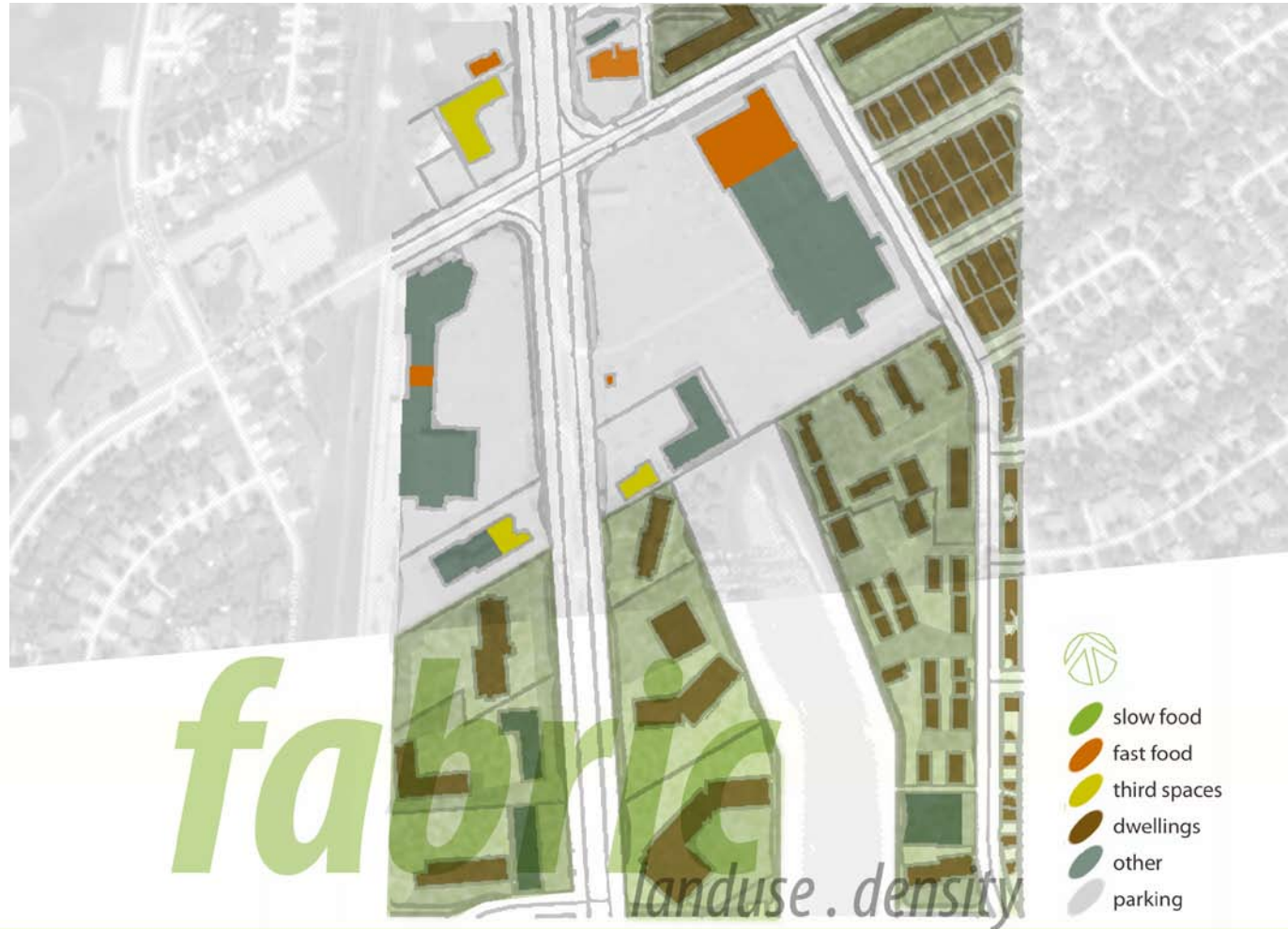


Figure 90: Site analysis plate showing land use and density.



Figure 91: Site analysis plate showing views from the site and the scale of the neighborhood



Figure 92: Site analysis plate showing the sensory factors within and around the site.



Figure 93: Site analysis plate showing the daily rhythm of the area.

building description 6.3

- Year Constructed: 1970
- Zoning: C4 - Commercial
- Total Square Footage: 150,000
- Proposed Project Square Footage: 30,000
- Architect: Smith Carter Parkins
- Building Owner: Ladco Co. Ltd.
- Building Construction: Masonry exterior, gypsum board & steel stud interior partitions.
- Flooring: Ceramic tile and vinyl sheet flooring
- Lighting: Fluorescent
- Ceiling: Acoustic ceiling tile and wood.
- Mechanical System: Forced Air
- Occupants:
 - Safeway
 - Zellers
 - Small Retail
 - Health & Beauty Services
 - Travel & Insurance



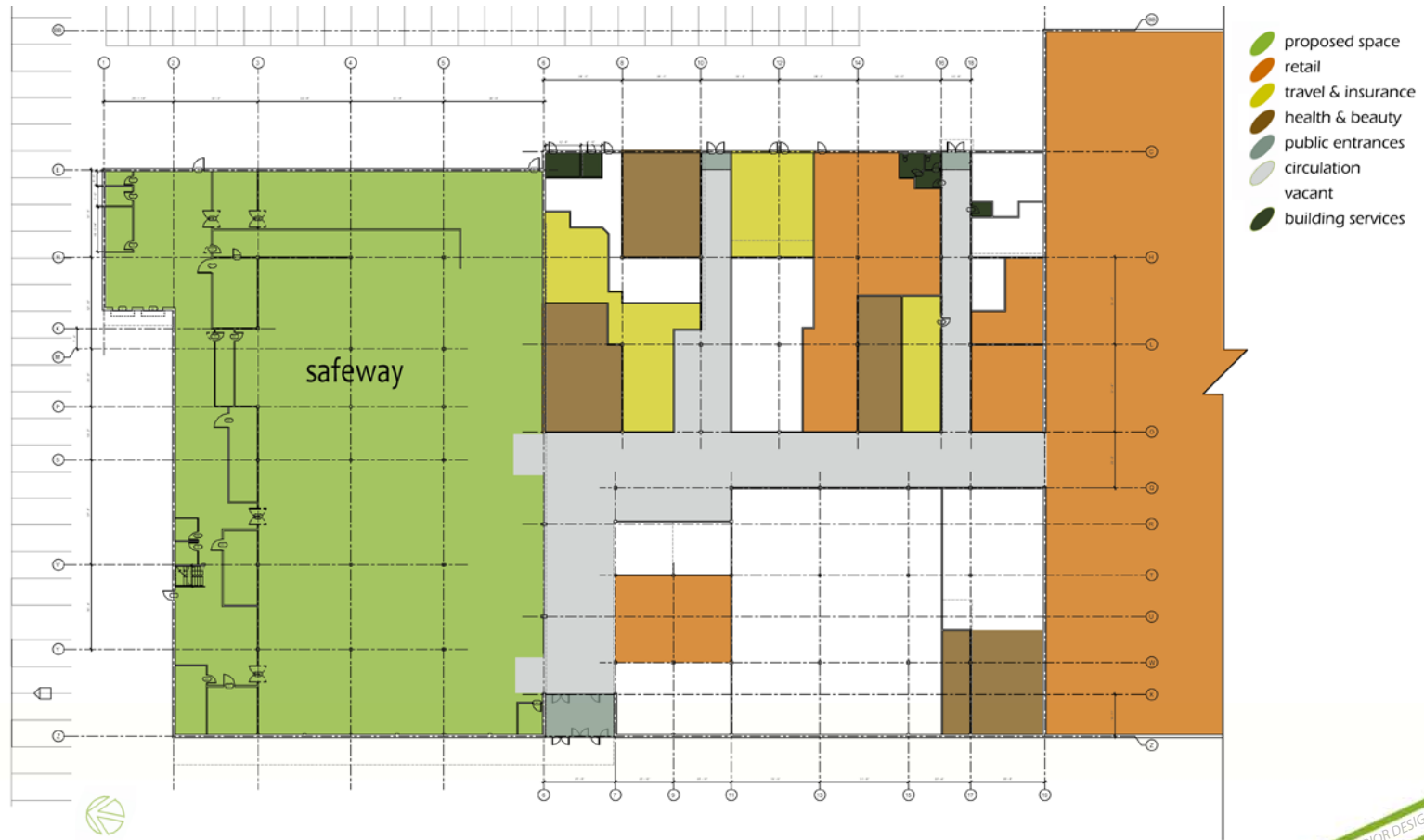


Figure 96: Existing mall circulation and tenants of the building.

building code analysis

6.4

As per the National Building Code of Canada (1995) Section 3.1:

Major Occupancy Classification: Group E, Mercantile & Group A, Assembly

Building Area: 29,800 ft² (2770 m²)

Occupancy Loads: 40 ft² (3.7m²) mercantile, 13ft² (1.2m²) dining, 20 ft² (1.85m²) classrooms, 100 ft² (9.3m²) kitchens and offices, 8 ft² (0.75m²) space with non-fixed seats.

Maximum Number of Occupants: 745

Sprinklers:

- The building shall be equipped with a sprinkler system for maximum safety. This increases the maximum travel distance to an exit to 82ft.

Means of Egress:

- The building requires two separate fire exits. The minimum distance between these exits shall be one half the maximum diagonal dimension of the floor area.
- Exits and major occupancies shall be separated from the remainder of the building by a fire separation having a fire-resistance rating not less than 2hrs.

- Mezzanine spaces shall be a maximum of 5380ft² (500m²) with a means of egress for every 1600ft² (150m²) and with a travel distance of no more than 50ft (15m) to the nearest exit.

Washroom Requirements:

- A minimum of 6 water closets shall be provided for males and 12 for females. One lavatory shall be provided per 2 water closets.

Universal Design and Accessibility:

- Doors shall be a minimum 32" (800mm) wide with adequate clear floor space on both the push and pull sides.
- Corridors and aisles shall be a minimum of 42" (1100mm) wide.
- A barrier-free counter surface and/or tables which are no more than 34" (865mm) a.f.f. shall be provided as required.
- The public washrooms shall be designed to be barrier-free to include one accessible stall 60"W x 60"L (1500mm x 1500mm) and lavatory with adequate clear floor space, including a 5'-0" min. turning area.

spatial requirements

relationships & analysis

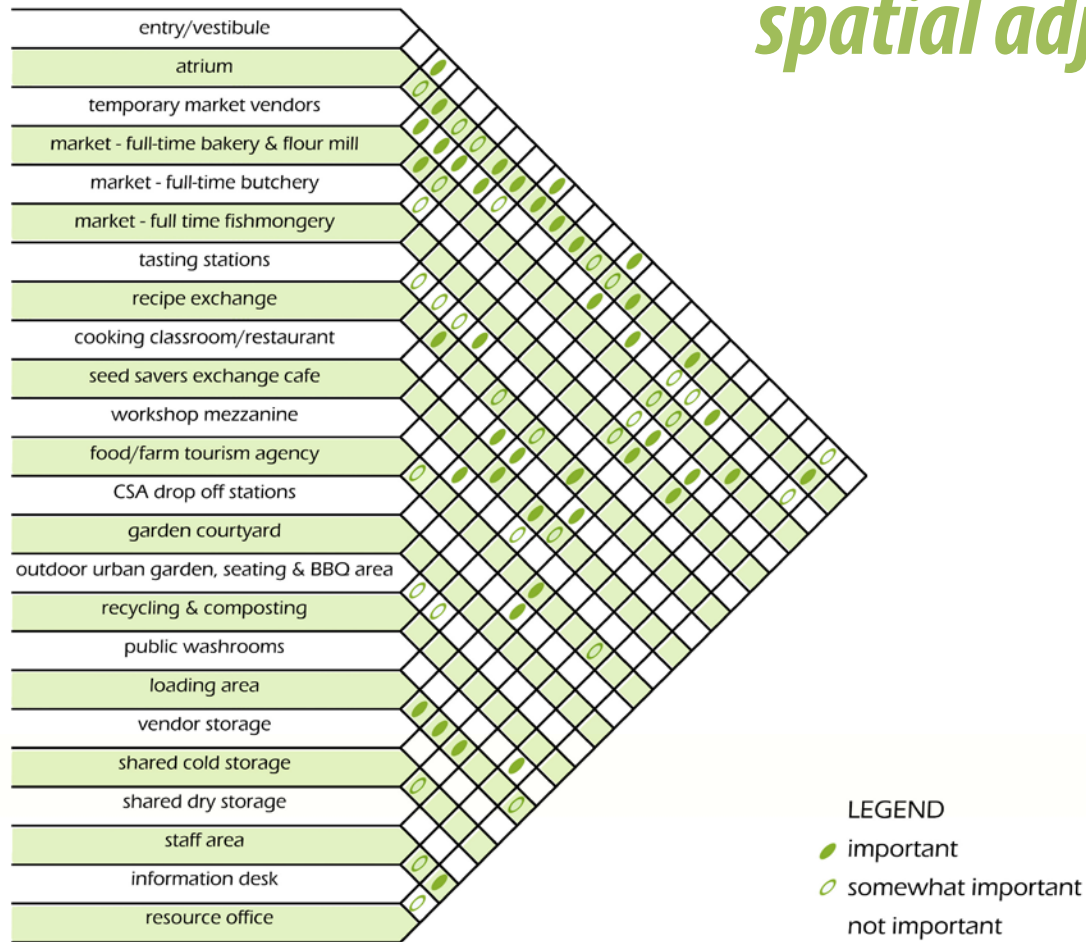
6.5

SPATIAL REQUIREMENTS				
SPACE	QTY.	SIZE (SF)	INDOOR AREA (SF)	OUTDOOR AREA (SF)
entry vestibule	2	250	500	
atrium/circulation	1	4850	4850	
tasting stations (throughout)	5	50	-	
information	1	300	-	
mezzanine	1	2350	2570	
storage	2	110	-	
temporary market	1	1700	1700	
temporary vendors	10	100	-	
permanent market	1	5000	5000	
farm tourism agency	1	300	-	
CSA drop off stations	3	250	-	
storage	6	80	-	
market - full-time bakery & flour mill	1	880	880	
market - full-time butchery	1	625	625	
market - full time fishmongery	1	350	350	
recipe exchange	1	1050	1050	
cooking classroom/restaurant	1	6000	6000	500
seed savers exchange cafe	1	1800	1800	
garden courtyard	2	500	-	1000
outdoor urban garden, seating & BBQ area	1	1500	-	1500
recycling & composting	1	125		125
public washrooms	2	375	750	
loading area	1	625	625	
cold storage	1	250	250	
dry storage	1	1200	1200	
staff area	1	350	350	
information	1	300	300	
resource office	1	500	500	
circulation	-	500	500	
SUBTOTAL			29800	2625
TOTAL				32425

Table 8: Spatial requirements chart.

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spatial adjacencies 6.5.1



zoning

6.5.2

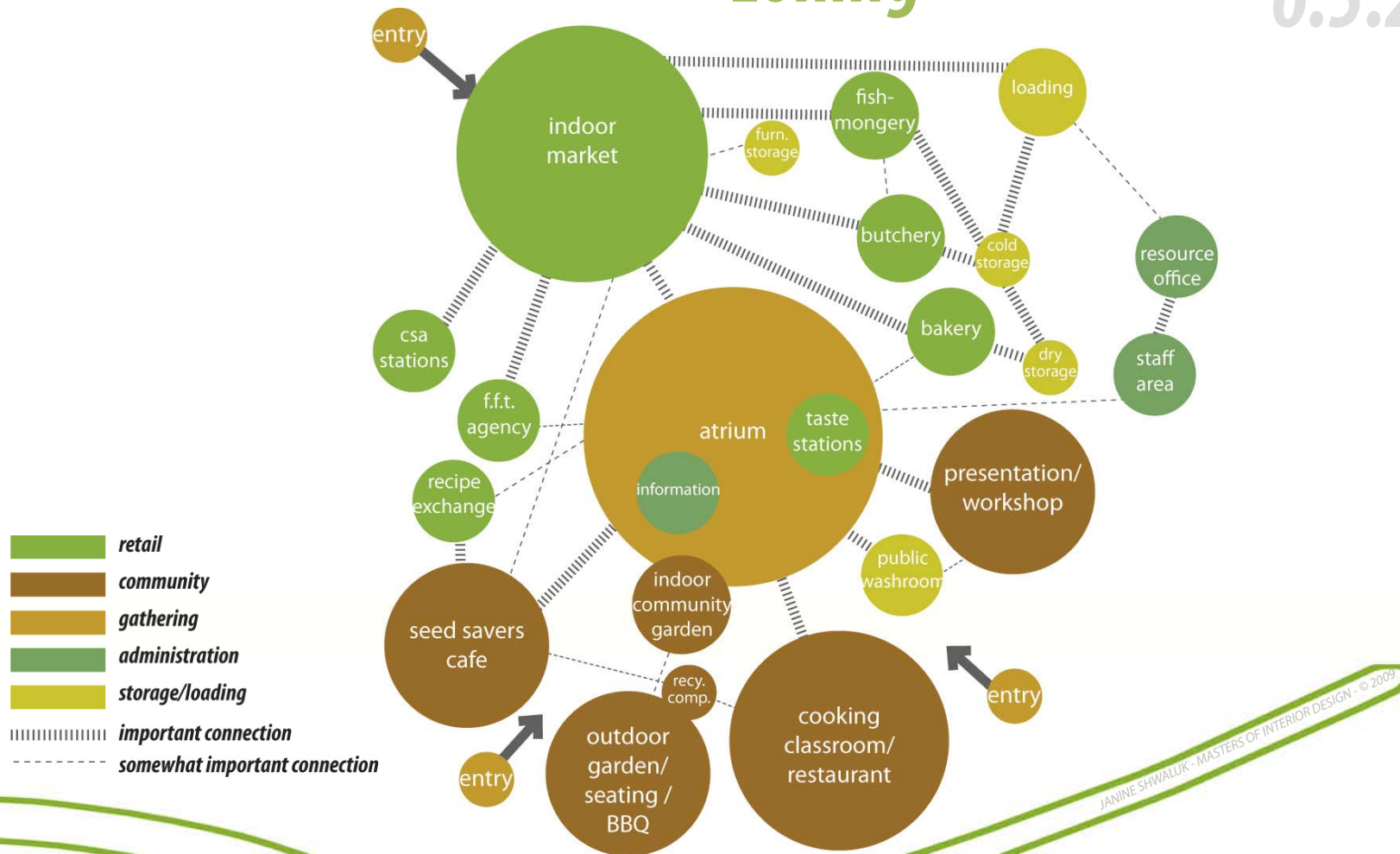


Figure 97: Bubble diagram showing Important connections between the interior spaces of the food centre.





design proposal

design proposal

The proposed design, presented within this chapter, incorporates my understanding and interpretation of the theory, inquiry processes, precedents, and programming analysis as illustrated.

Exploration into the Slow Food Movement has provided several spatial and socio-cultural concepts which have informed the design in many ways. Using food as a source of identity, well-being, and sustainability has guided the design with the intent of creating a meaningful and multisensory interior environment for all users.

In addition, a strong design focus on the human connection between people, food, and place has been utilized to create an interior space that can foster these connections and enhance a sense of community.

Several design strategies have been incorporated within the interior design in order to foster connections and create a multisensory environment. They include:

- providing spaces for social interaction and convivial encounters which help shape communities.
- the use of a central gathering space as a node for social interaction and sensory information.
- creating a connection between the inside and outside to accentuate the distinctive characteristics of the surrounding natural environment.
- the manipulation of light, colour, form, and volume to reveal suggested routes, enhance the sounds of food sharing, and create a sense of connection between spaces.

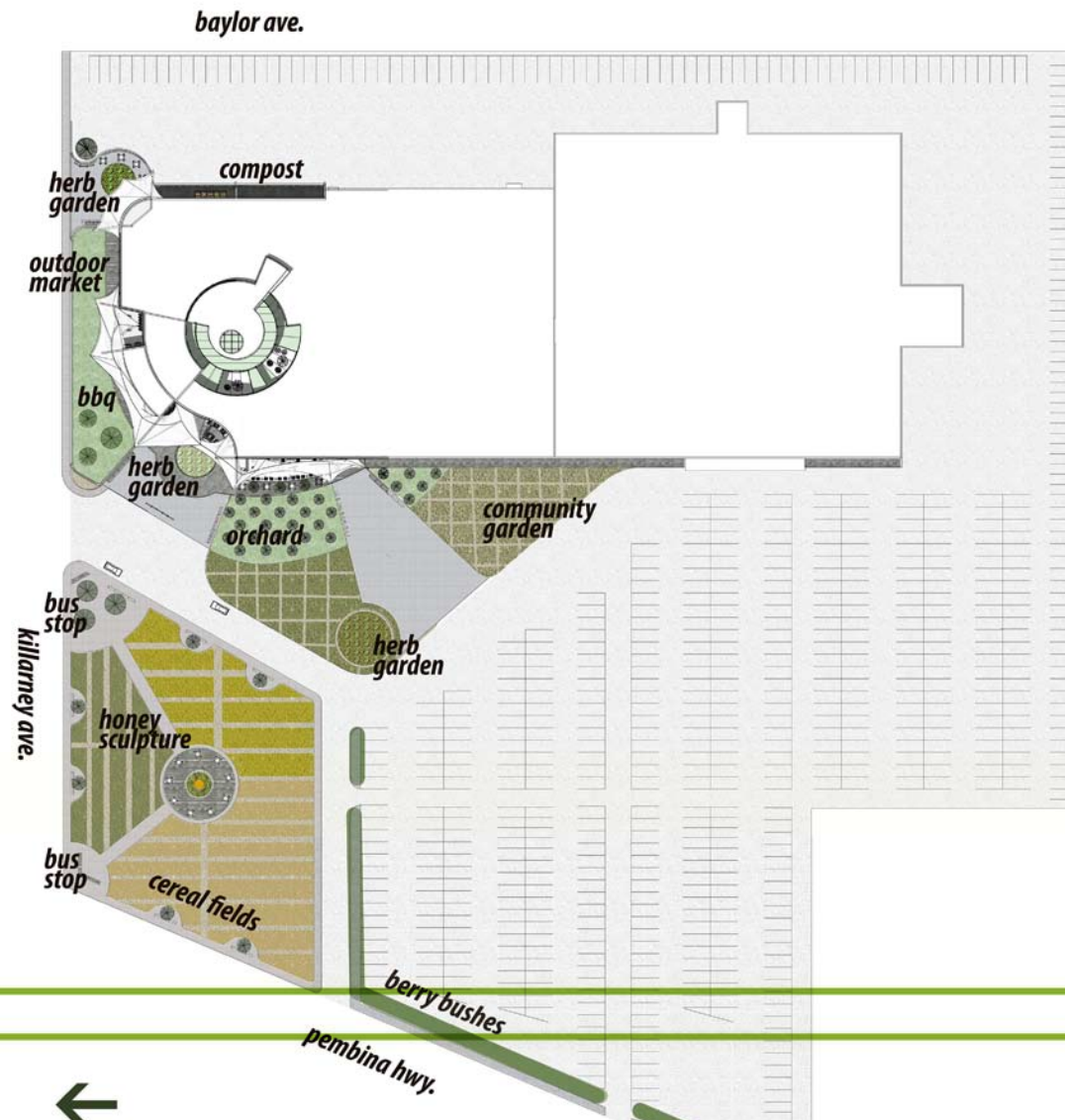
- revealing and expanding on the origin, meaning, and production of local food products.
- providing opportunities for people to actively participate within the interior through the use of adjustable furniture arrangements and a programme which facilitates communal activities such as gardening, food education, and traditional methods of food production.
- and by integrating the familiar sensory qualities of outdoor food spaces; such as natural lighting, raw materials, and food inspired patterns within the interior.

These strategies have been utilized for the design of key interior spaces which include; the market, atrium, mezzanine, display area, and restaurant/cooking classroom. The specific spatial requirements of these spaces are listed in further detail in the appendix.

In addition, the implementation of these ideas occurs outdoors within the site, where a large portion of the parking lot is converted into greenspace.

Creating a series of thresholds between the busy street and food centre interior, the site design incorporates cereal fields, communal gardens, raised bed herb gardens, an apple orchard, outdoor seating and bbq areas, a composting unit and additional space for an open air market. These features and the multiple entrances to the building are connected by a wrap around deck and through the use of tensile fabric structures which evoke a sense of marketplace while leading the users to the building entrances.

site plan



sensory thresholds



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exterior



north elevation



JANINE SHWALUK - MASTERS OF INTERIOR DESIGN - © 2009

exterior



west elevation



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design proposal

The radial spatial organization of the interior, connects the surrounding community and the functional spaces within while guiding the users through the space and into the communal core.

Through the community entrance users are first presented with an indoor market space intended to support the small scale producers of local Manitoba foods. The outer rim of the market is designed to be used by temporary vendors which in the peak harvest season can set up tables to sell their local products and foods. Through the use of large sliding and overhead doors this space can be opened up and expanded out into the exterior green space for an open air market during the summer months.

To support the temporary market, a series of central vending units function as permanent vendor stalls, csa drop-off stations, and a farm tourism agency for those who want to

further explore the rural environments in which these foods are produced. To the back of the market, three of Manitoba's staple food areas are revealed through the permanent placement of a fishmongery, butchery and bakery. These key market spaces draw users into the space through the unique sights, smells, sounds and textures of local foods, and local production processes.

The form, floor patterns, and surfaces of the market lead all market users to a central node within the market space. This first connection point is the producers circle, an educational area meant for conversation, product demonstrations and knowledge sharing between local producers and consumers. An informational display screen, dropped wood ceiling and counter seating define the space and create a casual space for social interaction and taste education.

Continuing on from the producers circle, users are guided

into two areas, the first being the seed savers café which encourages users to slow down, enjoy a snack, and contribute to the seed saver wall which houses locally diverse and rare fruit and vegetable seeds. Here a connection to the outdoors is created through a glassed in seating space and an indoor/outdoor food counter which leads to an outdoor seating and bbq area adjacent to the café space.

Back inside, the seed wall guides users to another community oriented space just beyond the café called the recipe exchange. This naturally lit space functions as a recipe book store which encourages users to source, purchase, and create local recipes and cookbooks that can be shared with community.

Passing back through the café users reach the communal core of the food centre, the atrium. Surrounded by an enclosed courtyard garden, the atrium functions as an information hub and activity space for community events, food tastings and

shared meals. The tables located around the perimeter of the space can be relocated and joined together to act as a buffet table for an event or community dinner or left as is and used as taste stations where users can touch, taste and smell the local foods of the region. The materials used within the atrium space contribute to a unique sense of place and sense of community. For example, a mosaic tile floor made up of broken dinner plates donated by community members creates a meaningful sensory experience for users of the space as they pass through or partake in the food tastings within.

Additional information about the activities, people and spaces within the food centre can be found at the information desk which surrounds the organic shaped spiral staircase

to the workshop space above. This mezzanine space acts as a community kitchen, presentation space, and convivial environment in which the modular seating can be rearranged for food films, food workshops, cooking demonstrations, and other networking activities.

Open to below the mezzanine also provides a connective view to the atrium, the garden courtyards that extend off of it, and the exterior environment beyond. The natural light provided by these curtain walls reaches deep within the interior space highlighting important areas and guiding the user through the space.

Another of these naturally lit spaces is the display area, located within a corridor which connects the food centre to the adjacent shopping mall. This display unit has been designed to educate users on the traditional methods of flour milling. The flour mill station consists of a quern stone (also known as a handmill), a planter for showing the various

stages of the plants life, and several coin operated grain seed dispensers. This participatory space allows users to purchase wheat, flax, and/or sunflower seeds and then freshly grind them for their personal baking and consumption.

The final space to be experienced within the food centre is the restaurant/cooking classroom which can be easily accessed by the mall or street entrance and by an additional patio entrance afterhours. Upon entering the space users reach one of two hostess stations and waiting areas which have a direct view of the kitchen space and cooking activities occurring within. Inspired by the concept of a mason jar, this enclosed glass space becomes the backdrop for the cooking classroom located on the right. The open plan of the classroom encourages social interaction and conviviality which are important elements in developing Slow Food communities. This convivial, food oriented space supports the rich social relationships which are based on cooking, sharing and eating good, clean, and

fair food. Highlighting these human practices and the sensory experiences in which they are based can foster meaning and a sense of collective belonging for many individuals. This is also strengthened by the traditional and unique culinary techniques performed by the local chefs within the central kitchen space which become the focus of the restaurant located on the left. The restaurant lounge consists of raw, natural, and local materials, chalkboard signage, and bright food inspired fabrics which create an informal and casual atmosphere for gathering and socializing.

Taking advantage of the 22' high ceilings the restaurant extends up to a second floor via two staircases located near the entrances. The main staircase becomes a secondary focal point as a series of locally filled and empty mason jars create the dividing wall between the stairwell and dining space. The floor space above is minimal in order to maximize the spatial

volumes, and convivial sounds which occur below.

The upper space consists of a series of dining tables which overlook the kitchen space and the traditional cooking processes that occur. A large communal table made of raw manitoba maple wood evokes a sense of place while encouraging conviviality and social engagement. Here, a curtain wall frames the apple orchard outside while direct access to the large patio space takes the users right out into the orchard itself. The overall dining experience is casual, yet dynamic, as visual connections, local materials, and natural lighting creates a convivial, multisensory atmosphere for community interaction and social engagement.

interior organization

main floor

- market
- admin/storage/loading
- entrance
- public washroom
- atrium
- seed savers cafe
- restaurant/cooking classroom
- recipe exchange
- vertical circulation

interior circulation

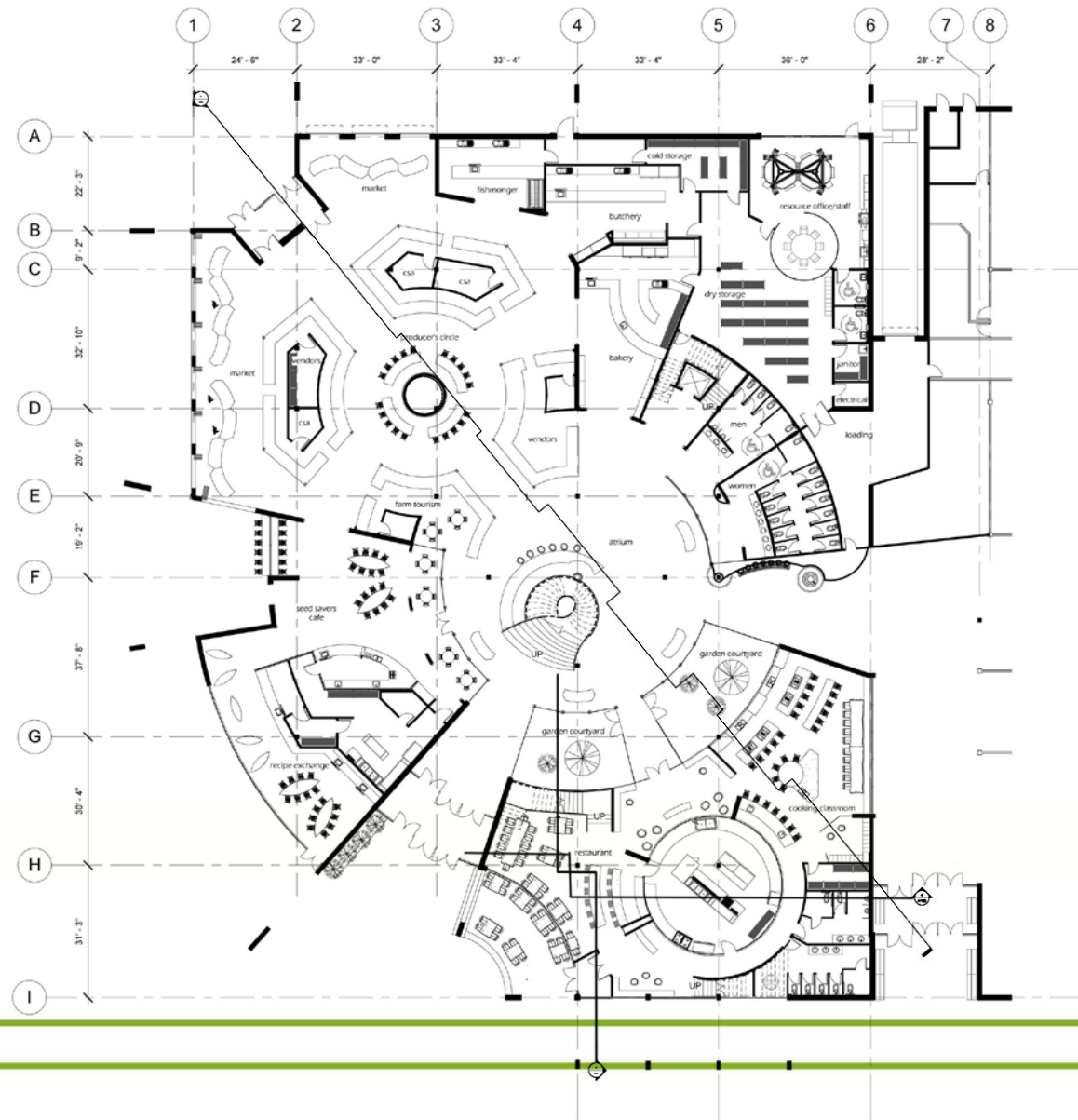
main floor

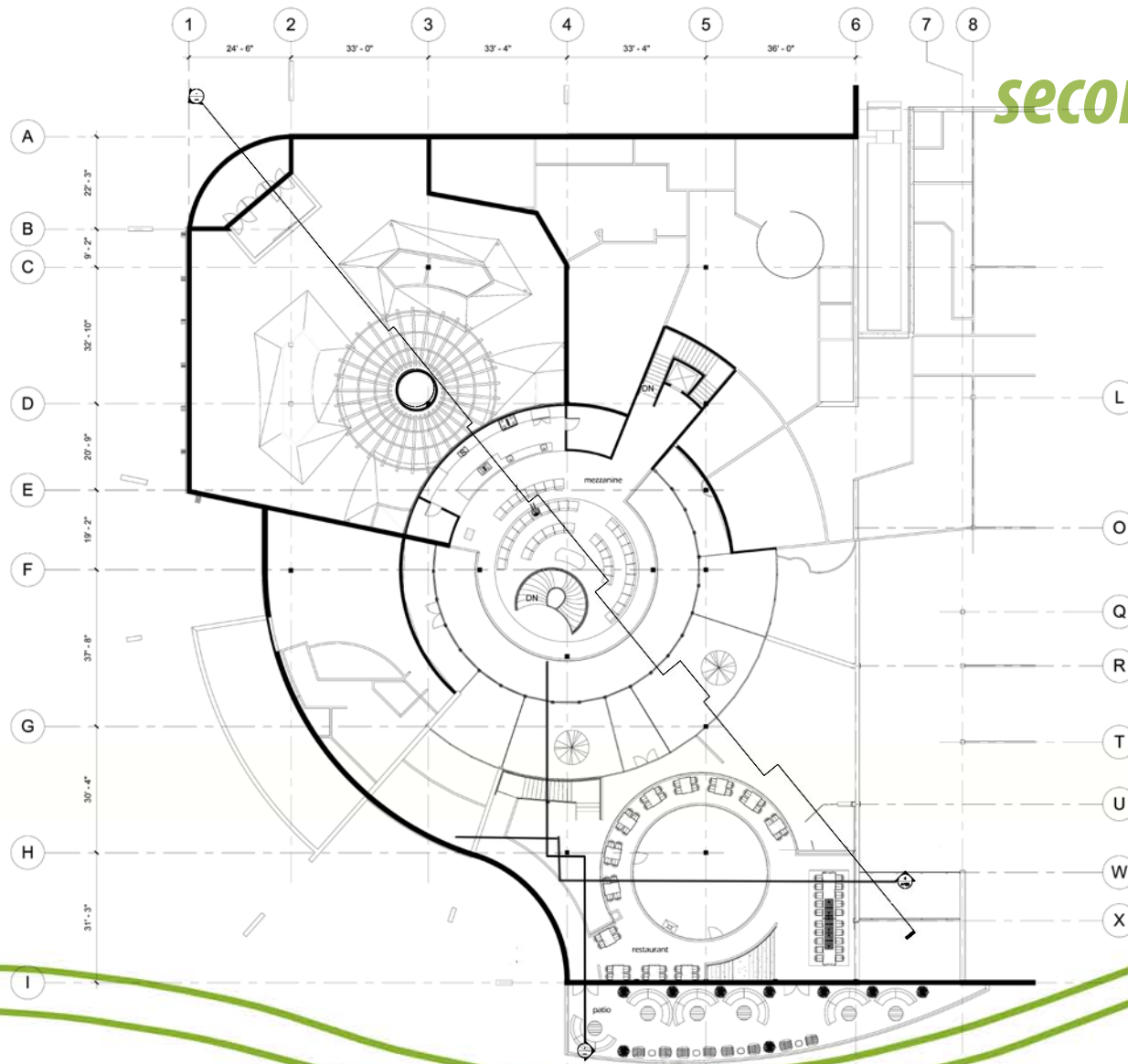
- main circulation
- secondary/staff circulation
- vertical circulation



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main floor plan





second floor plan

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building section





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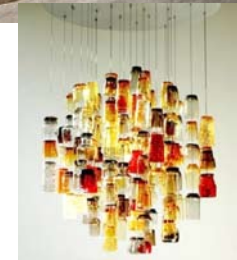
sensory characteristics

materials, finishes, & furniture

restaurant/cooking classroom



market & atrium



mezzanine



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mall entry



173 design proposal

Figure 98: Quern stone. Traditionally used by Manitobans to hand mill flour. (Shelley & Dave "Quern stone" May 9, 2009, public domain material from www.flickr.com)



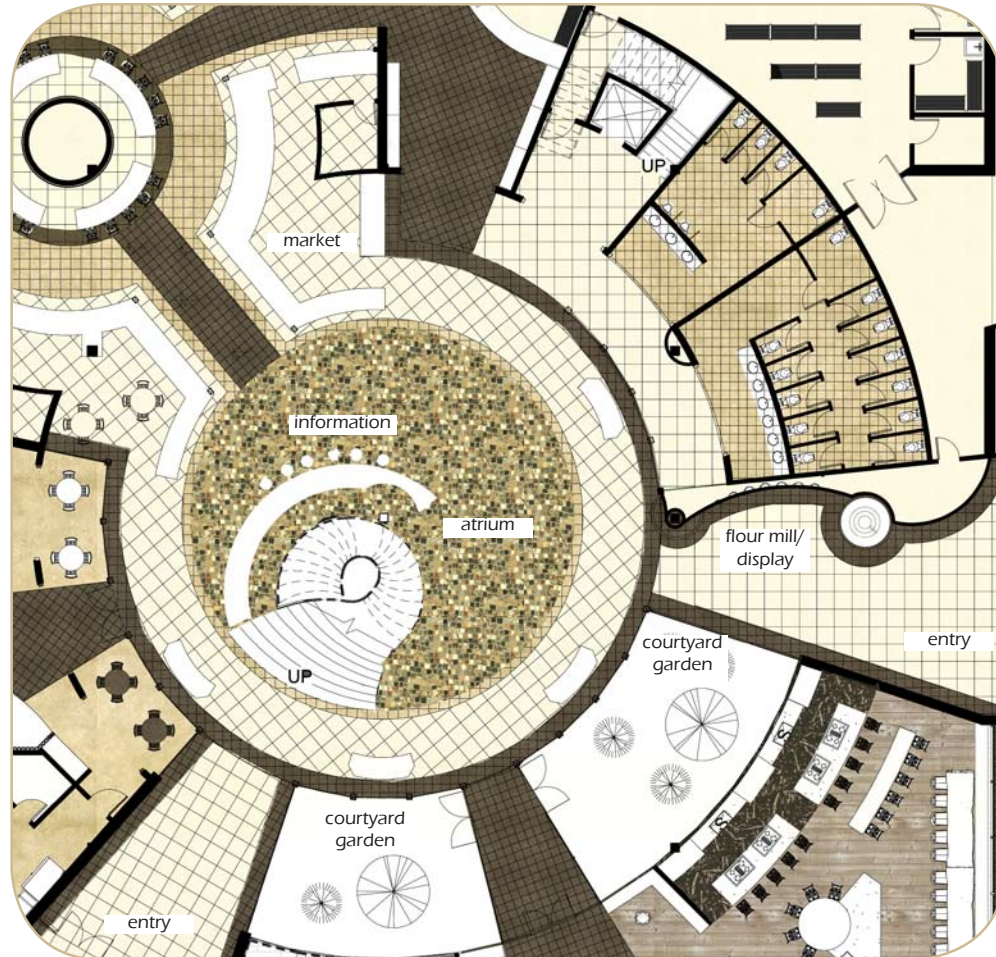
taste

flour mill

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atrium

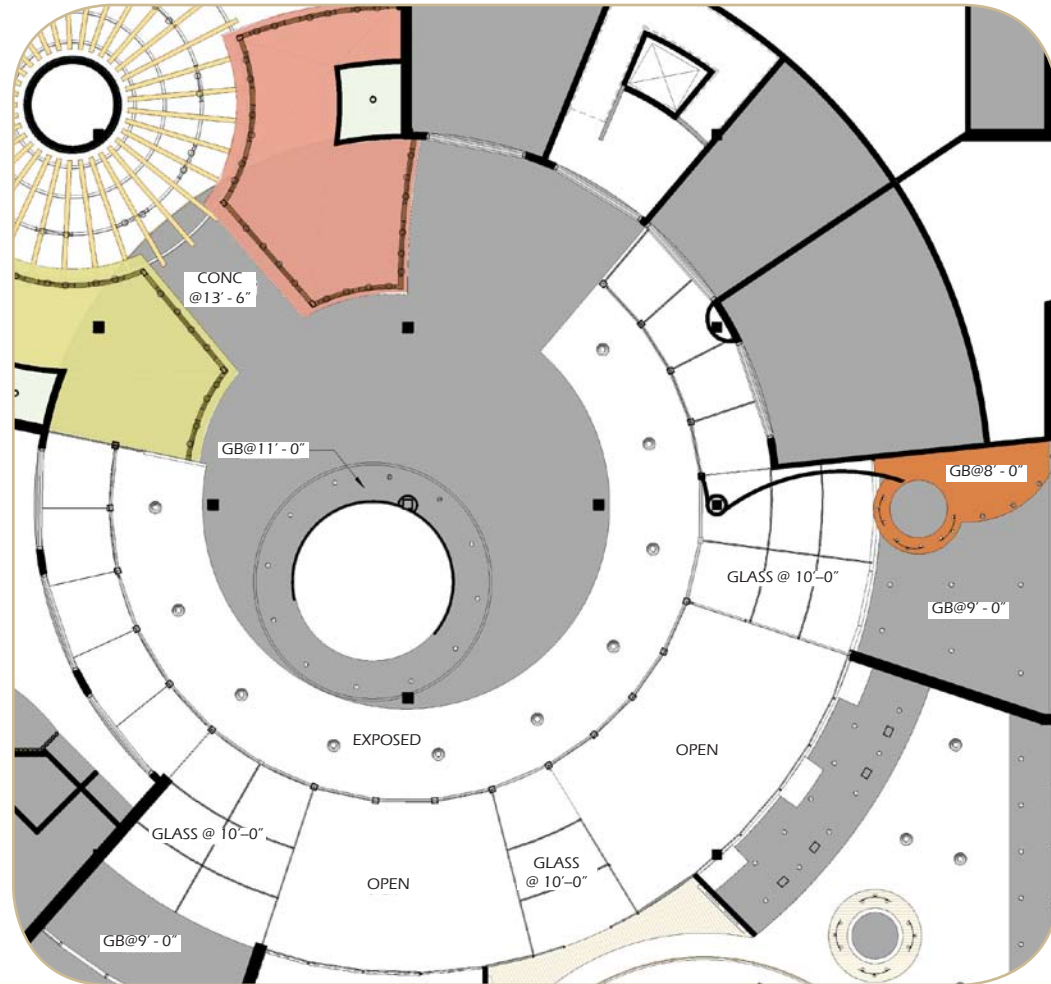
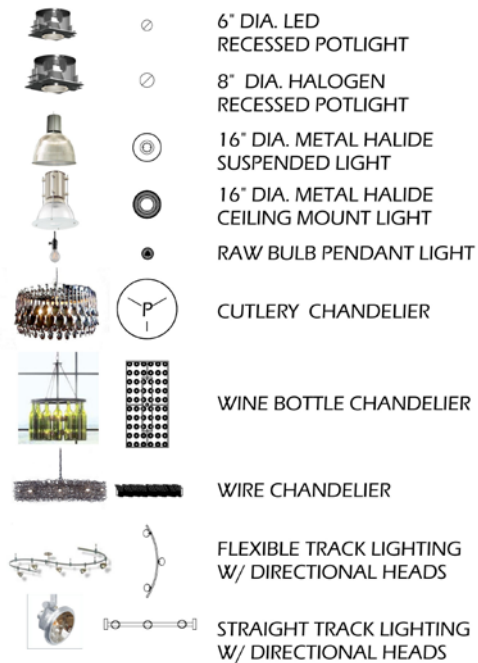
-  reclaimed aged wood
-  recycled porcelain tile - cream
-  recycled porcelain tile - gold
-  recycled porcelain tile - brown
-  broken plates mosaic tile
-  recycled rubber









atrium & garden courtyards

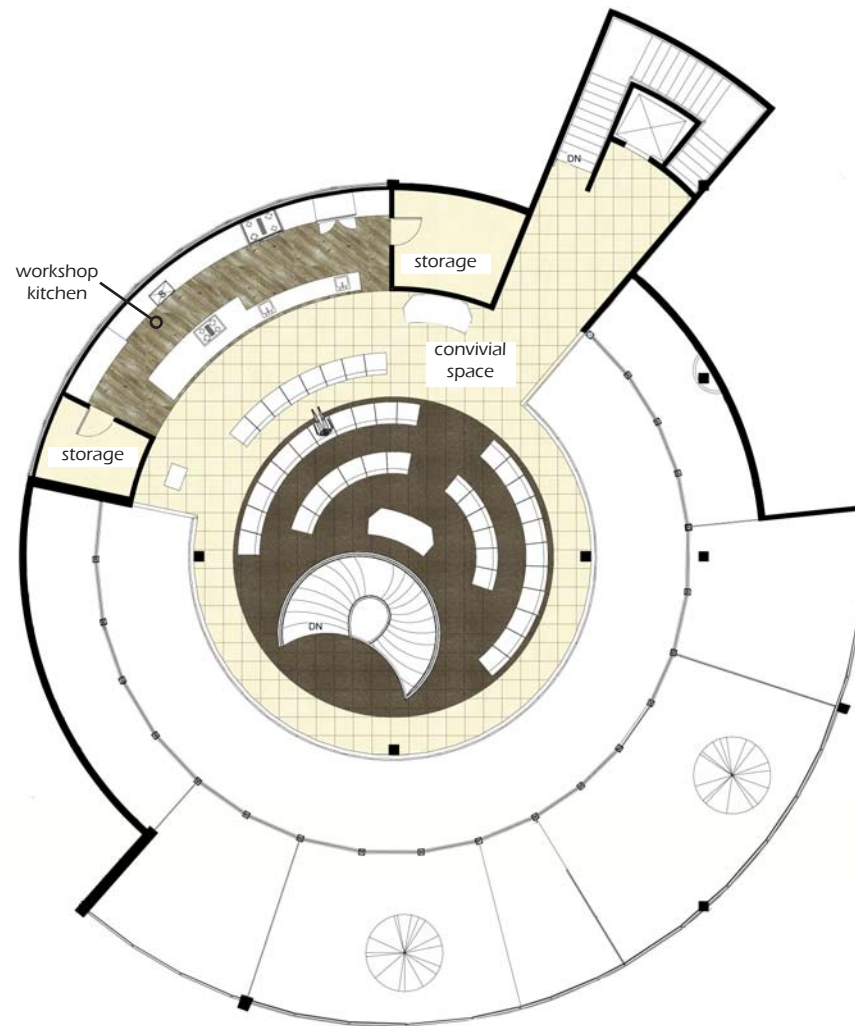
atrium





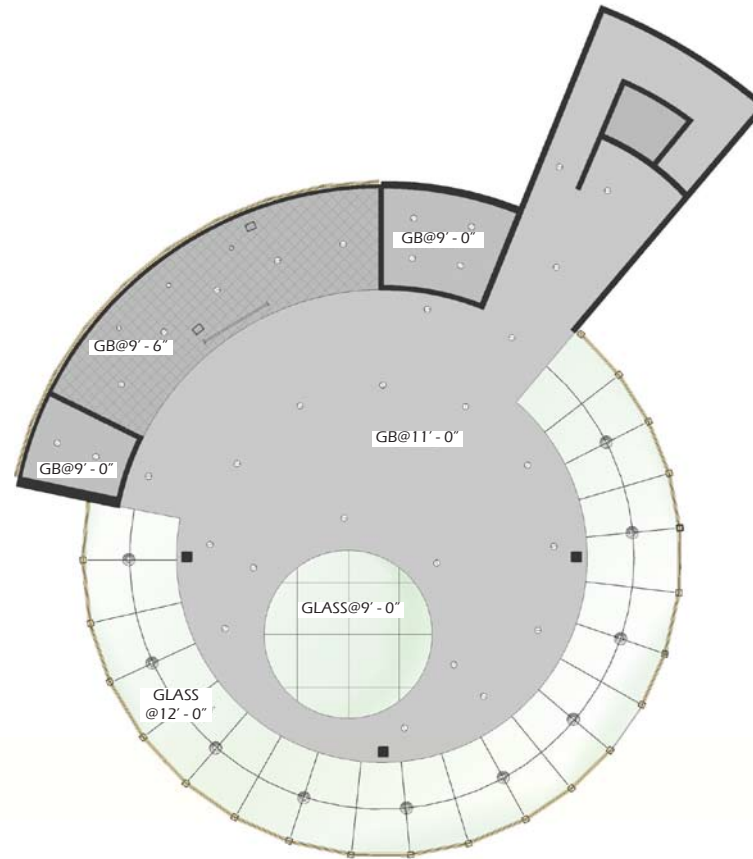
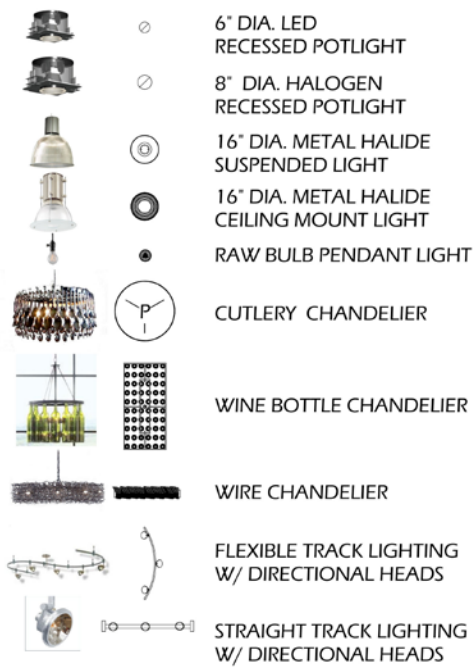
mezzanine

-  reclaimed aged wood
-  recycled porcelain tile - cream
-  recycled porcelain tile - gold
-  recycled porcelain tile - brown





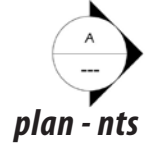
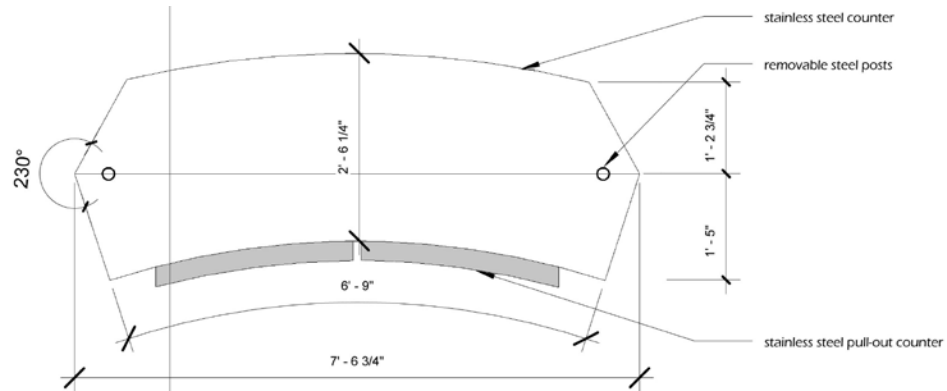
mezzanine



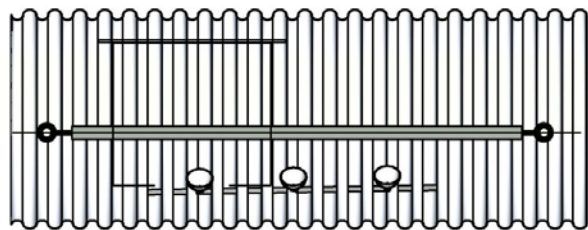


view of atrium & mezzanine

taste stations



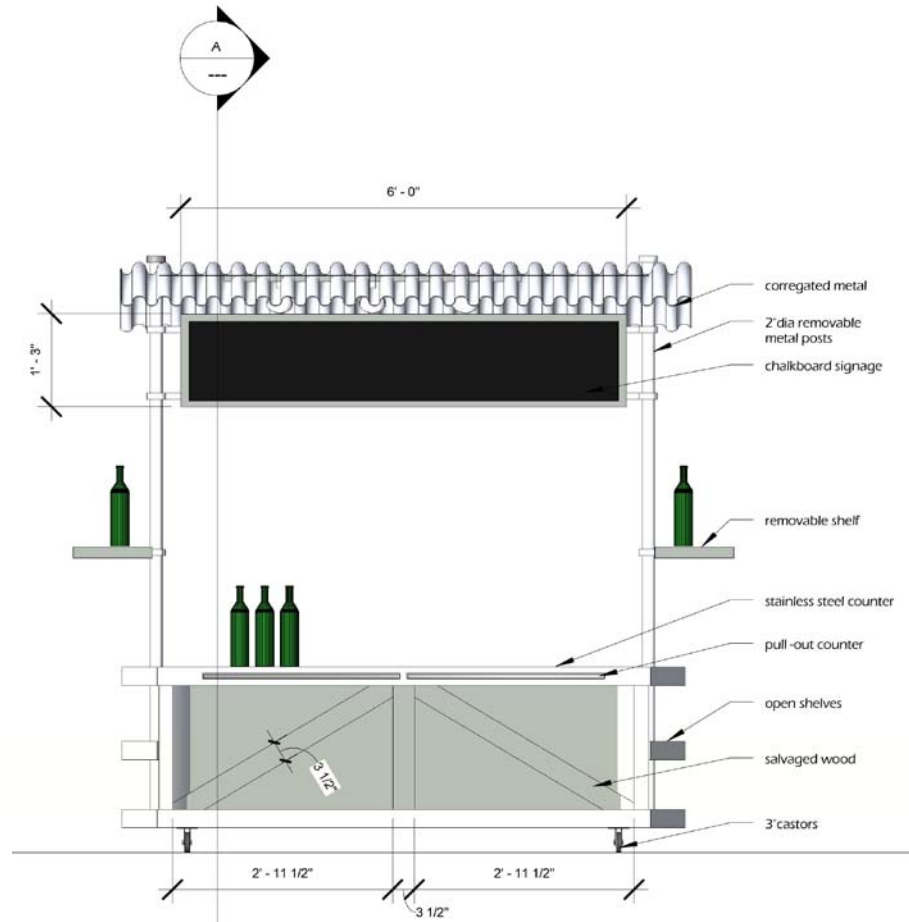
plan - nts



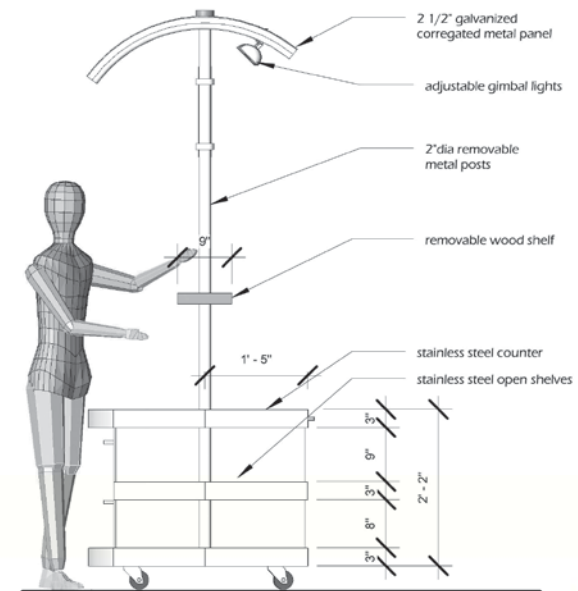
reflected ceiling plan



front view

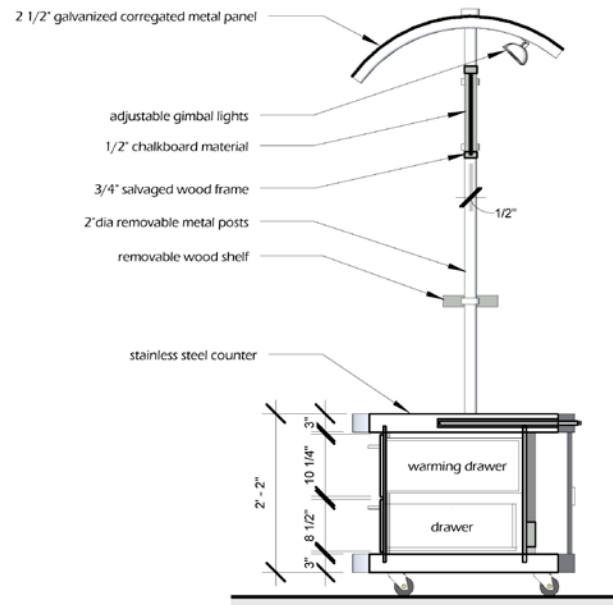


front elevation - nts



side elevation - nts

taste stations



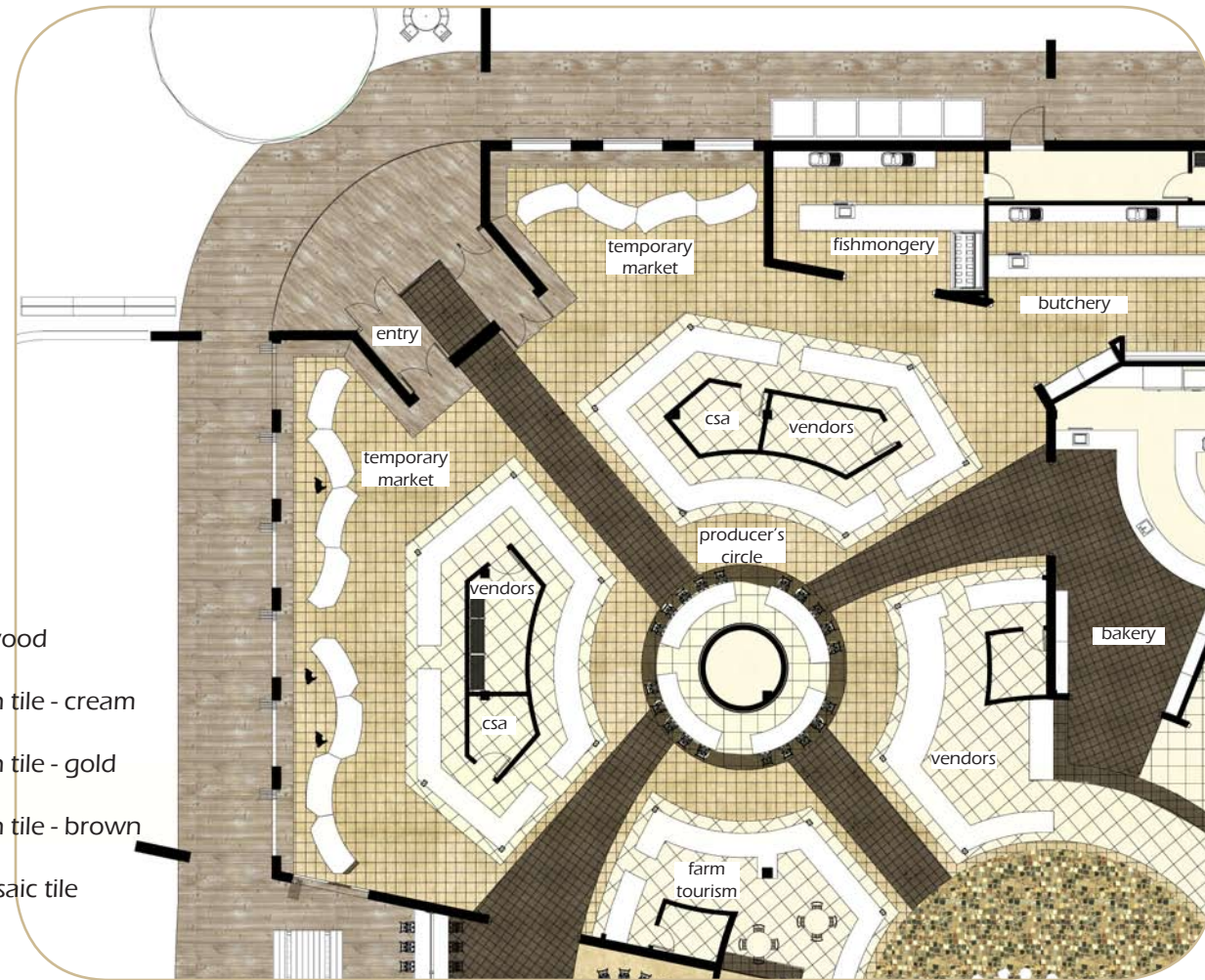
section - nts



perspective

market

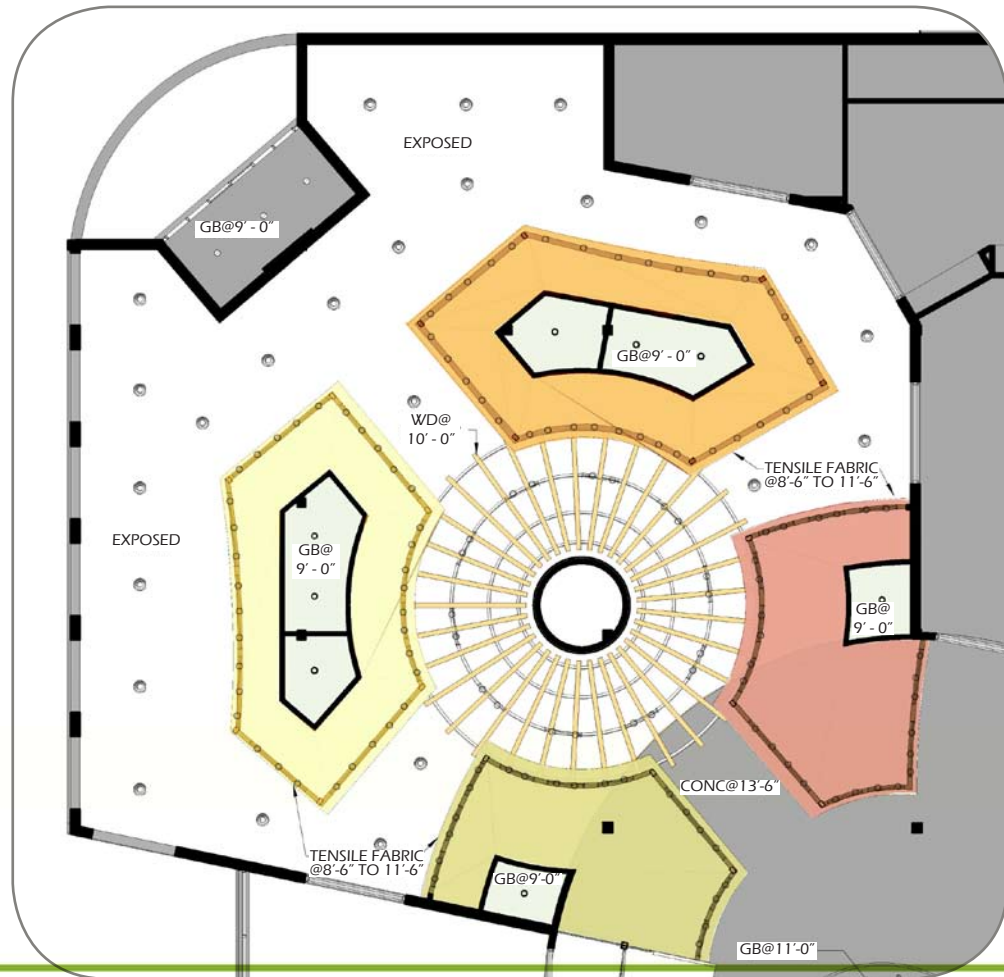
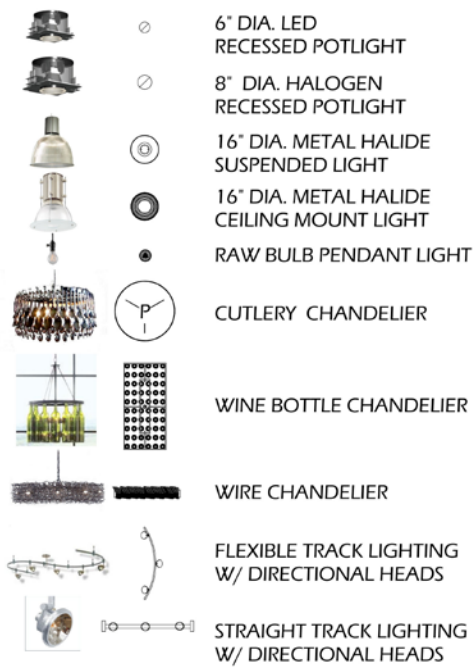
-  reclaimed aged wood
-  recycled porcelain tile - cream
-  recycled porcelain tile - gold
-  recycled porcelain tile - brown
-  broken plates mosaic tile

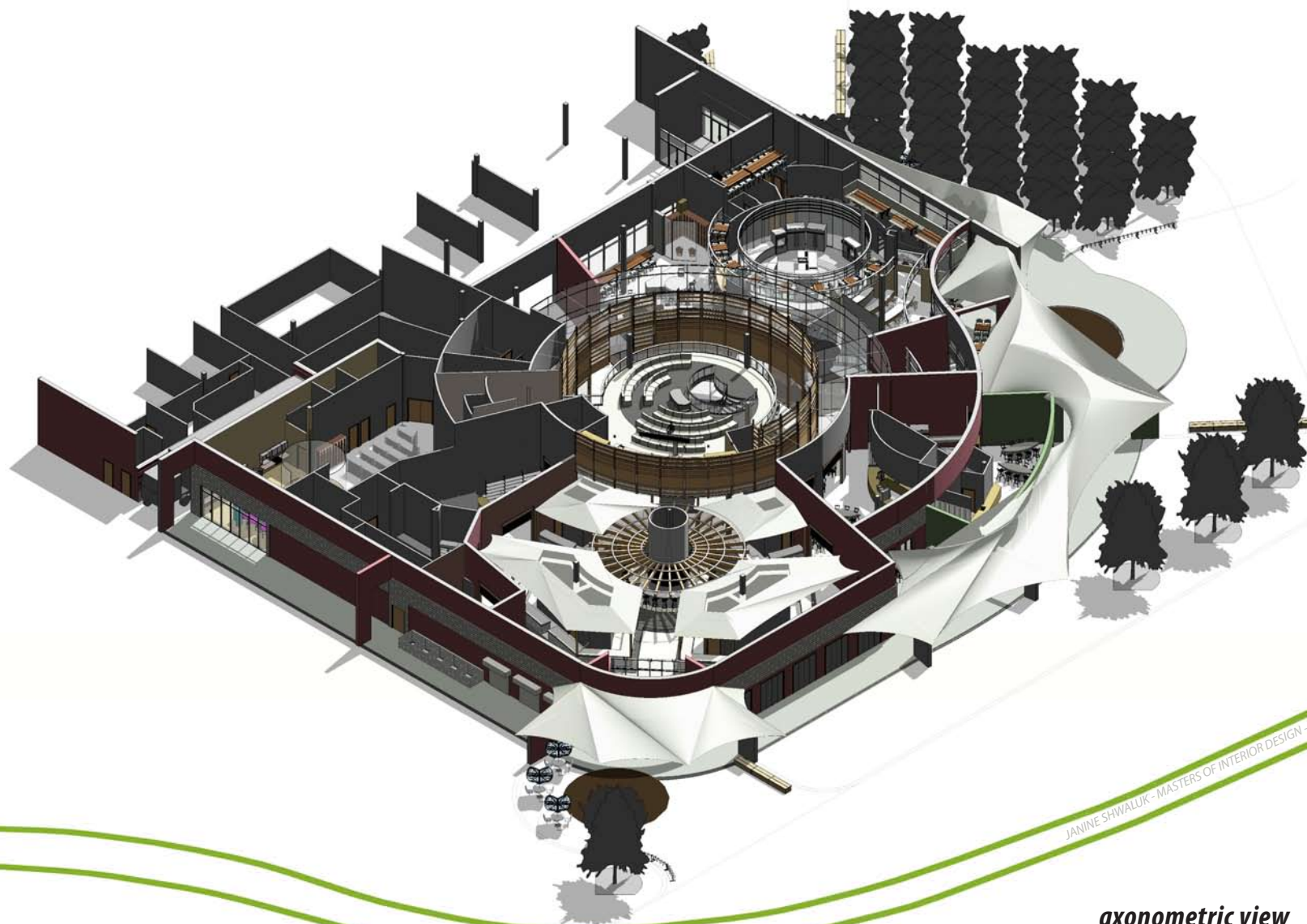




producer's circle

market



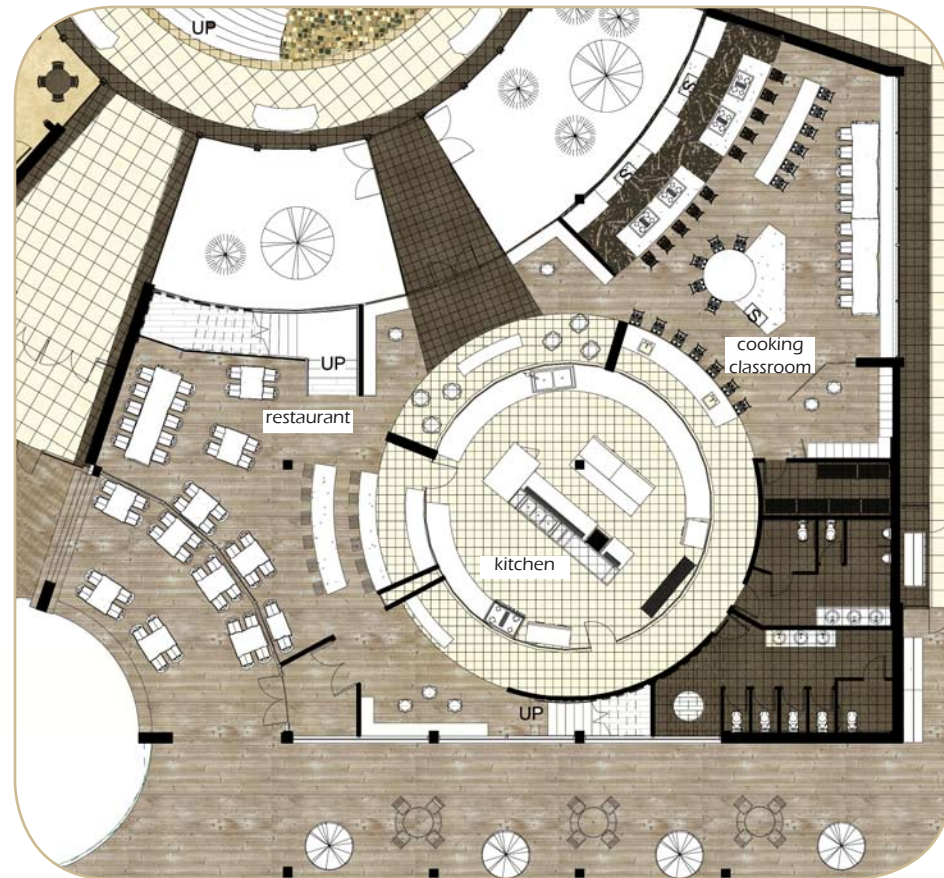


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axonometric view

restaurant/cooking classroom

-  reclaimed aged wood
-  recycled porcelain tile - cream
-  recycled porcelain tile - gold
-  recycled porcelain tile - brown
-  broken plates mosaic tile
-  recycled rubber





lounge

prairie fire - \$2.50

bison bites - \$4.99

pickeral cheeks - \$4.99

DESIGN - © 2009

restaurant lounge

restaurant/cooking classroom





section

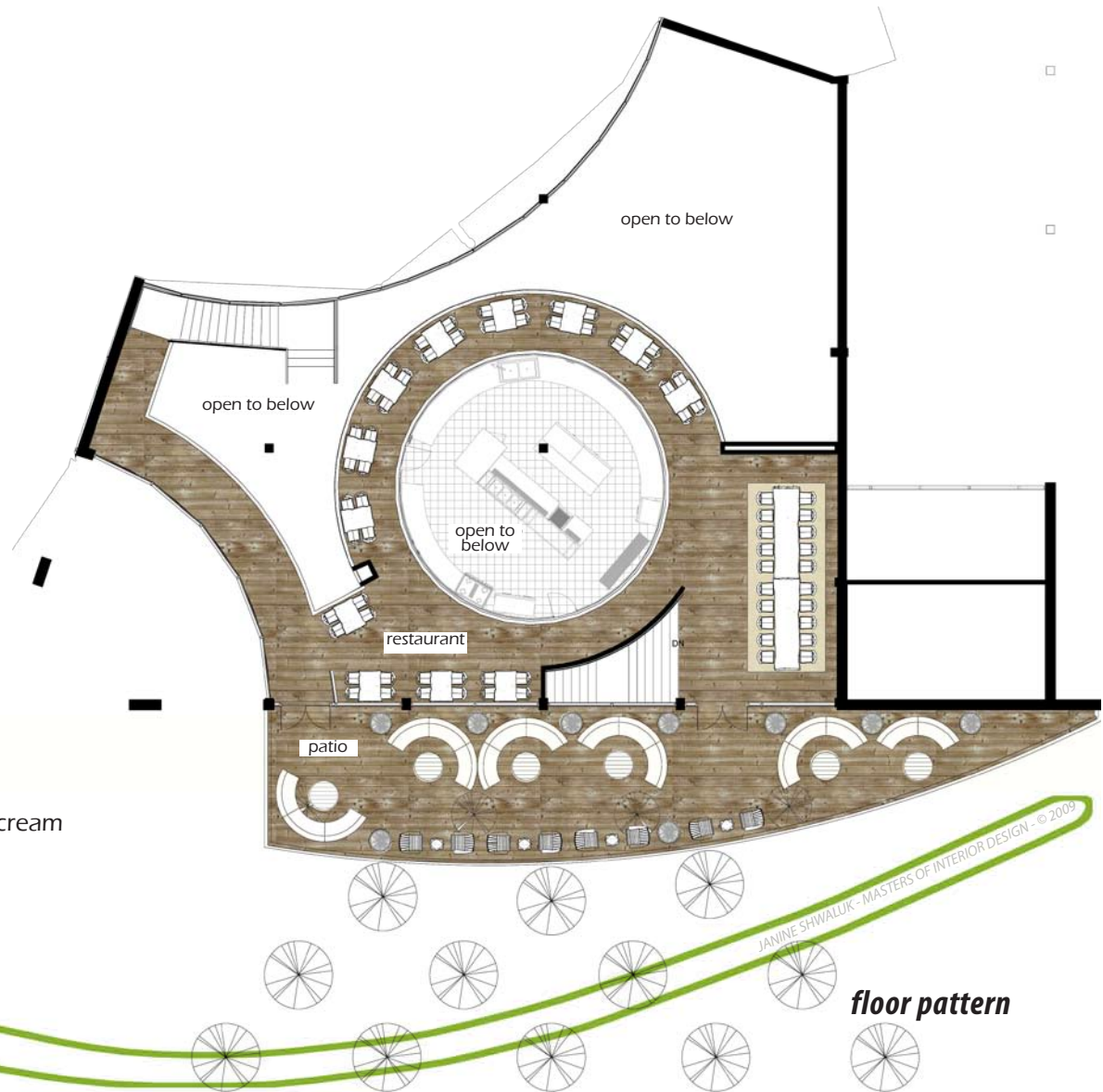


jar wall in restaurant

restaurant/cooking classroom



-  reclaimed aged wood
-  recycled porcelain tile - cream



restaurant/cooking classroom

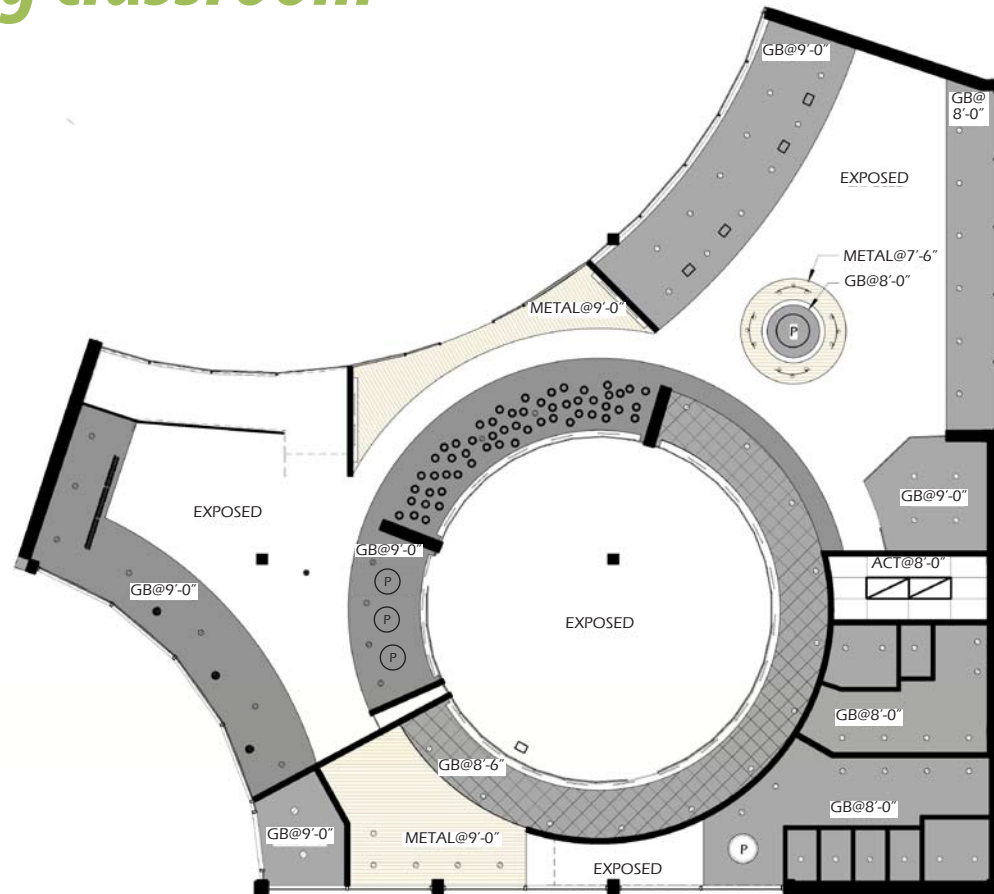
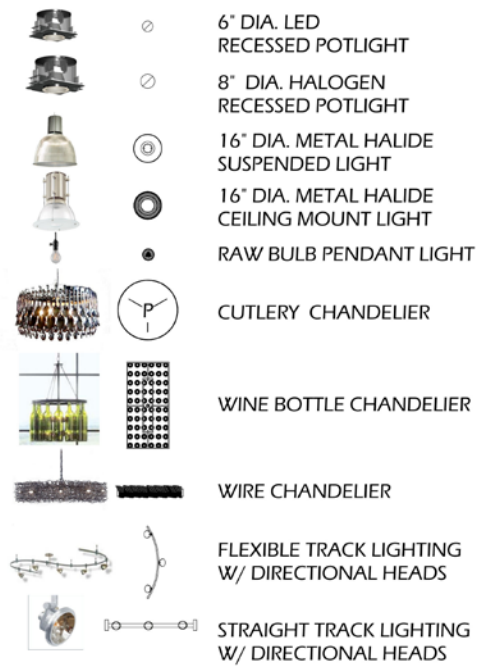


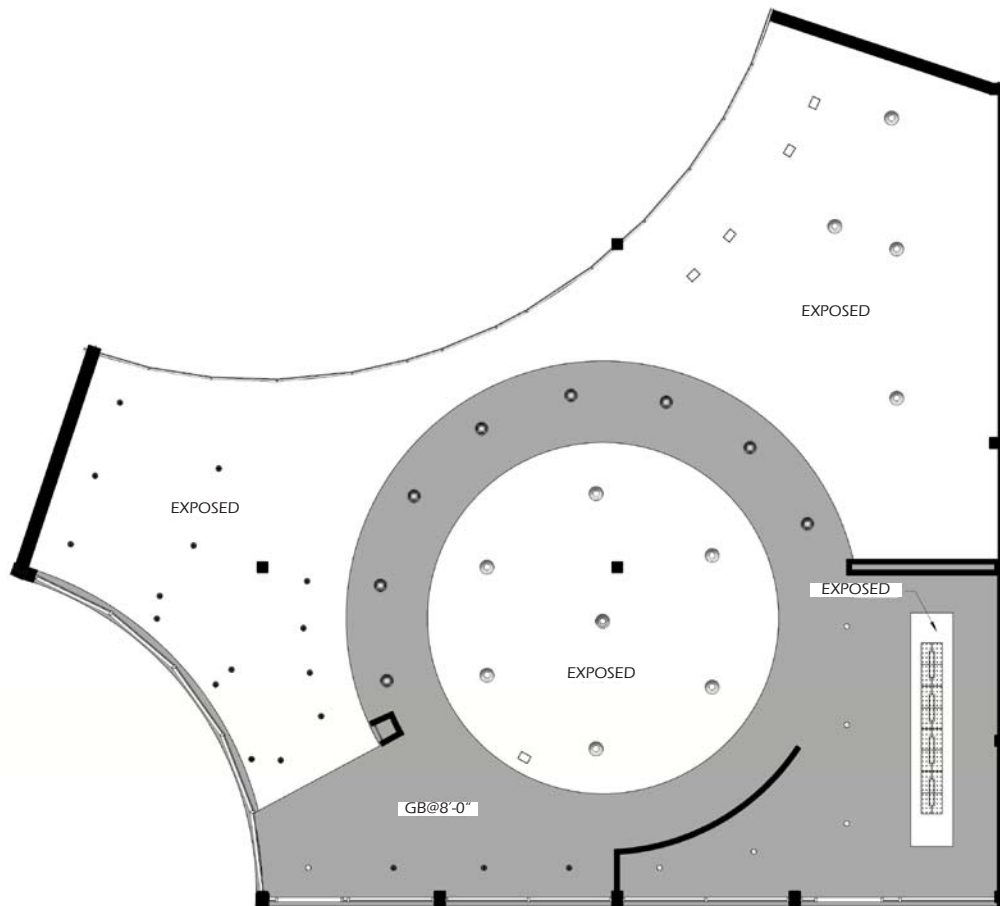
section



cooking classroom

restaurant/cooking classroom





reflected ceiling plan - second floor

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conclusion

conclusion

As the disconnect between people, food, and place grows due to globalized production and the fast pace of consumption, it becomes increasingly important to define spaces where local communities can join together to identify, celebrate, and sustain the culturally diverse food traditions and people of their region.

The Slow Food Movement embodies these connections, highlighting the significance of food as a source of identity, well-being, and sustainability. With Slow Food, eating is a communal activity and a way to combine education and local tradition with multisensory pleasure. This project explored how interior spaces can facilitate this reconnection between local food, people, and place by expanding the scope of the Slow Food Movement into the realm of interior design.

Looking specifically at the socio-cultural facet of the Movement, my inquiry and investigations revealed that by

interweaving the social, sensory, and aesthetic pleasure of food with taste education and communal connection, interior spaces can engage users and connect people at a variety of scales. This occurs at a larger scale through the design and integration of interior and exterior spaces, whereby the social meanings, and spatial relationships associated with local foods bound the interior spaces, building, landscape, and city together.¹ By introducing landscape interventions and ideas of community into the spatial planning of this local food centre the boundaries between landscape design, interior design, architecture, and urban planning began to dissolve allowing for a more holistic approach of design to occur. At a smaller scale the connection between people, food, and place is strengthened by creating textural, multisensory spaces that are both educational and meaningful for those who experience them.

The six principles of Slow Design, to reveal, expand, reflect, engage, participate, and evolve have proven to be a valuable

1. Katherine Benzel, *The Room in Context: Design Without Boundaries* (McGraw-Hill, 1998), 18.

inquiry tool for this interior design project as they outline fresh qualities and values for sustaining the social and cultural relationships of food through design. For the design of the local food centre these principles are implemented to reveal and expand on the meaning and origins of local food products, materials, and technologies, to slow people down and provide opportunities for engagement and active participation within both the site and the interior, and to design beyond the current needs and circumstances of the present.

Designing to meet people's needs and sustaining the spaces and activities which create a sense of place over time, becomes integral to the success of communal places and the overall urban environment. As such, the opportunity exists to investigate these concepts of design thinking further through other interior spaces which encourage and link socio-cultural, environmental, and communal well-being at a variety of scales.

Food continues to play a highly visible role in public life in cities throughout the world, meeting people's needs for sustenance, sociability and entrepreneurship, and generating a sensory-rich feeling of vitality.

Karen Franck, 2005, p.6.





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appendix

spatial programming **sheets**

Due to the large scale of this project, only specific areas of this local food centre have been designed in detail. These areas include the market, atrium, mezzanine, tasting stations, cooking classroom & restaurant, and the interior courtyard gardens. The following spatial programming sheets outline the functional and sensory requirements for each space.

SPATIAL REQUIREMENTS

SPACE:

Market
(temporary & permanent)

FUNCTION:

A space for local producers to sell and educate others on their food products and production techniques. A space for local gastronomes to purchase local foods and learn how, where, and from whom their food comes from.

AREA:

6700 ft²

ACTIVITIES:

Browsing, selling, buying, knowledge exchange, talking, taste education, networking between producers/consumers.

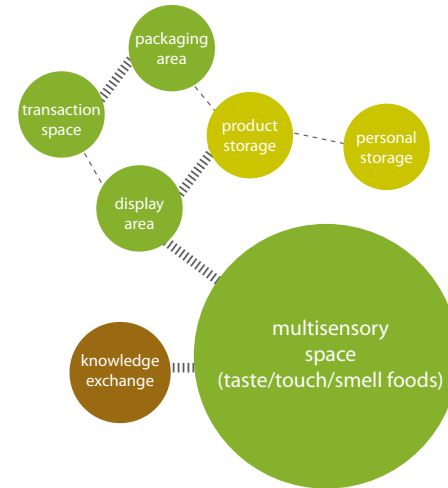
OCCUPANCY:

167

FURNITURE & EQUIPMENT:

seating, signage, information boards, movable tables, LED screen, food coolers, display shelving and surfaces.

RELATIONSHIPS:



SENSORY CUES/FACTORS: (audio, visual, haptic, olfactory, basic-orienting)

Large open space allows the sound of conversation to travel in and out of the space. Natural materials and familiar textures are enhanced by the presence of food and people. Large folding doors open up during the summer months to enforce the connection between inside and outside and to the surrounding community. Use of locally inspired colours and textures orient and direct users within the space.

SPATIAL REQUIREMENTS

SPACE:

Atrium

FUNCTION:

Multipurpose space; communal gathering space, information hub, central circulation space, display.

AREA:

5000 ft²

ACTIVITIES:

Talking, taste education, waiting, observing,

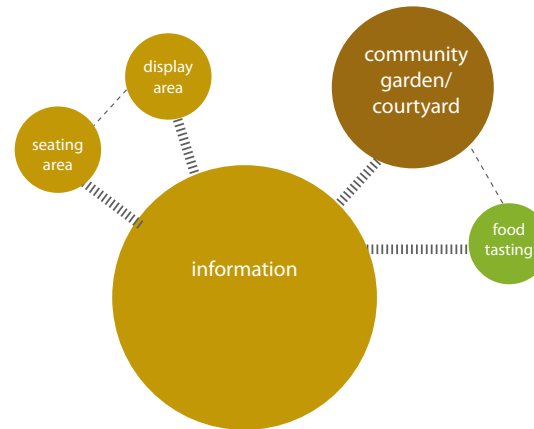
OCCUPANCY:

125-150

FURNITURE & EQUIPMENT:

Movable tables and chairs, fixed seating, projector and screen, tackable surface, writable surface, horizontal work surfaces.

RELATIONSHIPS:



SENSORY CUES/FACTORS: (audio, visual, haptic, olfactory, basic-orienting)

Bright/natural light, shaded areas to define activities (presentation, tasting). Neutral background. Communal, convivial atmosphere: large scale space with smaller-scale spaces defined within, suggestive aromas: open to other aromatic areas within the centre, hard, cool and smooth materials (steel, glass, brick) contrasting with warm, grainy, natural textures (wood, natural fabrics, dense materials). Colour and rhythm inspired by the aesthetics of slow food (vibrant colours, irregular shapes, natural patterns, glossy finish, dense textures).

SPATIAL REQUIREMENTS

SPACE:

Tasting Stations

FUNCTION:

To educate others on the value, quality and availability of local food products. To help people understand where their food comes from and those who produce it.

AREA:

50 ft2 x 5

ACTIVITIES:

Browsing, tasting, smelling, food education, storing excess foods,

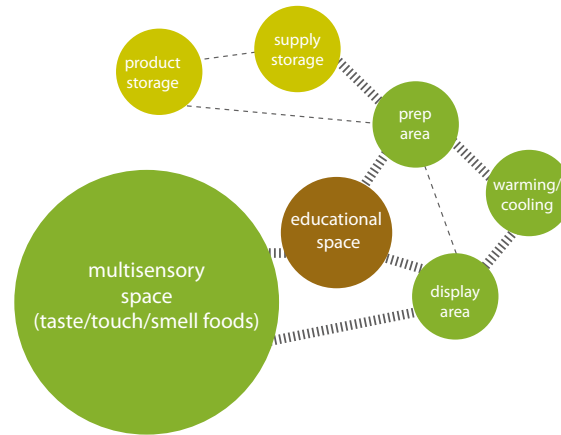
OCCUPANCY:

5

FURNITURE & EQUIPMENT:

Food, dishware, & utensil storage, signage/information boards, display surface, prep surface, warming drawer/or surface, garbage.

RELATIONSHIPS:



SENSORY CUES/FACTORS: (audio, visual, haptic, olfactory, basic-orienting)

Open table defined by removable canopy. Smooth multi-height surfaces for presentation and tasting. Materials and textures that are familiar to producers such as stainless steel, natural wood, and food inspired materials. Overall design focuses on touching, tasting and smelling the local food products on display and effective communication between producers and consumers.

SPATIAL REQUIREMENTS

SPACE:

Garden
Courtyard

FUNCTION:

Brings the community garden from the outside in, allowing for year-round produce and community engagement. Provides a sense of place and seasonality.

AREA:

500 ft² x 2

ACTIVITIES:

Shared planning, cultivating, planting, weeding, picking, observing.

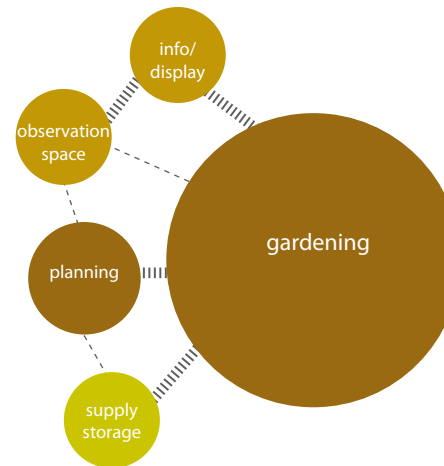
OCCUPANCY:

25

FURNITURE & EQUIPMENT:

Surface for sitting. Gardening tool storage, gardening glove storage, watering system.

RELATIONSHIPS:



SENSORY CUES/FACTORS: (audio, visual, haptic, olfactory, basic-orienting)

Bright natural light to encourage plant growth. Visual connection between garden and surrounding interior spaces through the use of glass walls and doors. Direct tactile and visual connection allows users to understand the process of growing food. Enclosed space captures plant aromas during the spring/summer/fall, and the smell of cool fresh air during the winter. Sounds of the city and sounds of nature are separated from the activities within.

SPATIAL REQUIREMENTS

SPACE:

Mezzanine

FUNCTION:

Multipurpose space; communal gathering space, food education and knowledge sharing.

AREA:

2570 ft²

ACTIVITIES:

Shared meals/eating, community dinners, taste education & workshops, videos, presentations, networking.

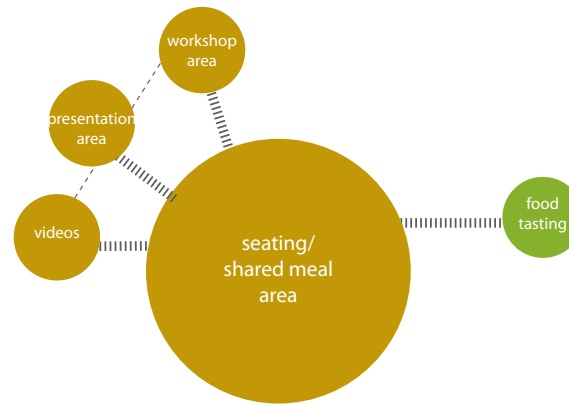
OCCUPANCY:

60-100

FURNITURE & EQUIPMENT:

Food, dishware, & utensil storage, signage/information boards, display surface, prep surface, kitchen equipment, food & furniture storage, flexible seating, projector & screen.

RELATIONSHIPS:



SENSORY CUES/FACTORS: (audio, visual, haptic, olfactory, basic-orienting)

Bright natural light and visual connection to the surrounding terrior/urban environment. Open environment allows convivial and food sounds to penetrate out into other areas of the food centre. Soft, flexible, yet communal seating. Textured and warm kitchen/workshop space with adjustable lighting for presentations & videos. Use of natural light to highlight vertical circulation and guide users up into the space.

SPATIAL REQUIREMENTS

SPACE:

Cooking
Classroom/
Restaurant

FUNCTION:

A casual eating place where users can choose to learn how to prepare a meal using local ingredients or share a local meal prepared by the in-house chef.

AREA:

3500 ft²

ACTIVITIES:

Prep, cook, clean, eat, and share food and drinks. Serving, paying, instructing.

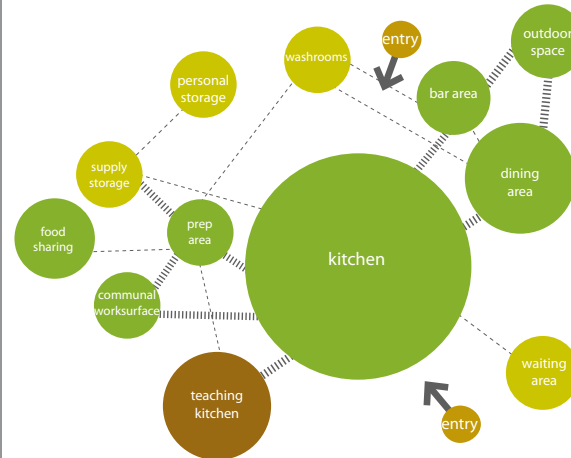
OCCUPANCY:

100

FURNITURE & EQUIPMENT:

Stationary cooking stations: sink, stove, cooktop, storage, horizontal surface. Communal tables & seating. Kitchen: cooling units, commercial stove/oven/dishwasher, horizontal surfaces, storage/shelving/lockers.

RELATIONSHIPS:



SENSORY CUES/FACTORS: (audio, visual, haptic, olfactory, basic-orienting)

Visual connection between classroom and restaurant areas. Moderate acoustical barrier between spaces. Central kitchen is visible from all spaces within the classroom/restaurant through an open air design and glass curtain walls. Sounds and smells of the chefs preparing and cooking meals expands out into the dining area. Visual and physical connection between inside and outside through the use of glass curtain walls and walk-out patios which creates a sense of place. Raw materials and fabrics.