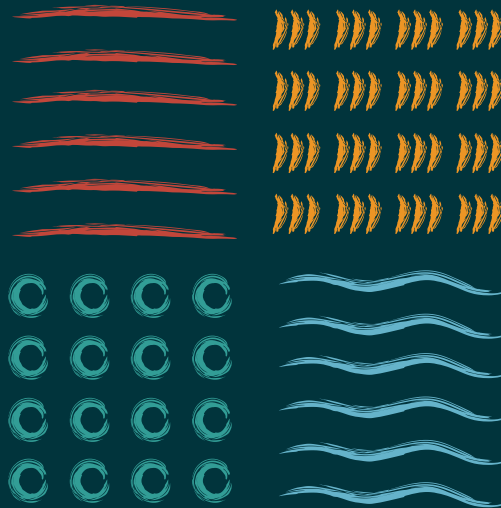


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MADE IN TERRAMIA

EMOTIONAL AND SENSORIAL DESIGN
RELATED TO MEDITERRANEAN CULTURE
IN THE CONTEXT OF THE POST
COVID-19 FOOD EXPERIENCE



**Politecnico
di Torino**

n'cole v'ndel

Master's Degree Thesis
Systemic Design

Politecnico di Torino
A.Y. 2020-2021

MADE IN TERRA MIA

Emotional and sensorial design related to
Mediterranean culture in the context of
the post Covid-19 food experience.

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ABSTRACT

By analyzing the Covid-19 pandemic scenario, the main problems that people encountered due to isolation and the lack of spaces and moments of conviviality and sharing were identified.

With a focus on the direct relationship between citizens, informal local producers, culture and gastronomic tradition, the goal is to create a new model that allows people to return to share moments of conviviality, enhancing the characteristic traits of tradition and the Mediterranean culture that distinguish our city of origin: Bari (located in the Apulia region, in southern Italy).

The design process was followed and developed simultaneously with the Thesis Supervisor of the Polytechnic of Turin: Prof. Paolo Marco Tamborrini; with Co-supervisors: Prof. Federico Guiati and Barbara Stabellini; with the foreign Tutor and Food Designer from Barcelona: Nicole Vindel.

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INTRODUCTION

1.1 SYSTEMIC DESIGN FOR INNOVATION

1.1.1 SYSTEMIC DESIGN

Systemic Design is a discipline that allows you to design relationships between components, i.e. people, activities and resources of a territory, in order to enhance the local culture and identity and produce development and well-being for the individual and the community. The result of a project carried out with the Systemic Design methodology is a complex, dynamic and non-linear system, in which the relationships between the parts acquire strength and cohesion, such as to generate themselves autonomously and give life to an open autopoietic system. This innovative approach is adaptable in product design, service design, industrial process, architecture and other areas. In the complex systems created, the material and energy flows are continuously generated and balanced based on the needs of the local ecosystem.

This discipline has multiple character values:

- **Environmental** - through a thoughtful consumption of local resources and the use of sustainable processes;
- **Social** - through the creation of new jobs linked to the culture and belonging of a specific territory;
- **Economic** - because it concerns the optimization of resources, the downsizing of costs with the consequent increase in the competitiveness of businesses.

Furthermore, it is a valid tool for creating new business.

Systemic Design has always found solutions to more or less complex problems thanks to its valid tools. For this it is possible to outline and program the flow of matter that flows from one system to another in a continuous metabolization that generates new flows and new economic and sustainable opportunities.

The role of the systemic designer, therefore, is to organize and optimize all the parts within a system, making sure that they interact correctly with each other, managing the dialogue between the various players during the development phases of the project (Lanzavecchia, Tamborrini & Barbero, 2012).

1.1.2 DESIGN METHODOLOGY

The methodology is the set of methods, rules and postulates used in a discipline. In the field of design, the methodology provides concrete tools, useful for tackling a project. For each discipline there are different methodologies, which can be reworked with respect to a particular context.

For the case of “MADE IN TERRA MIA: Emotional and sensorial design related to Mediterranean

culture in the context of the post Covid-19 food experience”, the methodology used to address the issue of enhancing the culture and local gastronomic tradition in the territory of Bari and more generally of the Mediterranean context, dealing with the theme of the culinary experience in a post-pandemic scenario, is the following:

- **Desk research** - for the research, evaluation and processing of information and data relating to the macro-sectors of the Mediterranean, Conviviality and phenomenologies recorded during the Covid-19 pandemic. The desk research was also conducted for the analysis of relevant case studies;
- **Field research** - in order to collect qualitative information relating to the sphere of intervention. This research makes use of a collection of data at a sociological level through the administration of questionnaires and interviews, through images and representative photos and other types of information. In this particular case, this phase was conducted through two different types of semi-structured interviews. A first semi-structured interview was designed to be submitted to experts in the food design and food sectors (such as chefs and nutritionists) but also designers and transversal figures, during the research and definition phase of the scenario. Subsequently, the second type of interviews were conducted with citizens

and informal producers, in first person on the territory of the city of Bari.

Semi-structured interviews with experts

All interviews follow roughly the same structure of “standard” questions, with small variations based on the educational and professional background of each interviewee.

Standard questions

Variable questions

- | Brief presentation of us and our background
- | Brief introduction to the topic of the thesis
- | Information on the interviewee
- | Question related to their educational and professional background
- | Can you tell us about a *specific project* you have created?
- | How did you start your business?
- | What are the future projects?
- | Have you noticed any changes in the food consumption experience since Covid-19?
- | Can you tell us about the current situation *in your city* regarding the consumption of food outside the home?
- | Have any initiatives, particular events, etc. been made?
- | We would like to know your point of view regarding our project and maybe even some advice on what could be interesting points to focus on (based on your professional field)

- | Do you think that in this historical moment it is necessary or useful a change in the model of experience in the consumption of food outside the home to re-establish moments of conviviality and ease?
- | Regarding the concept of the Mediterranean, do you think of any interesting story / aspect to tell us?
- | In your opinion, in this pandemic period, what is the greatest need of consumers (related to food) that we absolutely should not disappoint?
- | Have you ever made a gastronomic experience taking into account the culture of a particular country, or the Mediterranean culture?
- | Can you suggest a book, article or other interesting research / case studies?
- | Regarding *your specific culture*, what is fundamental in the theme of food and moments of sharing? What are the main features?
- | Could you give us three keywords to keep in mind to design optimally in this field?

At the end of the drafting and analysis of the interviews, these were summarized and schematized using the summary sheet tool, in which the key concepts emerged during the interviews and those relating to the interviewee's knowledge are explained:

- Name, Surname
- Profession
- Residence
- Biography
- Interview summary
- Keywords
- Quotes
- Category

Semi-structured interviews with citizens

All interviews follow the same structure of “standard” questions, leaving space for each individual's free story. The subjects interviewed are taken as a sample, all residing in the city in question, with different ages, to have a broader general picture of what it was and how their relationship with food has changed, following the Covid-19 pandemic.

Standard questions

- | Information on the interviewee
- | How has the experience of eating food at home changed for you since Covid-19?
- | What do you miss most about the way you eat out of the home than you did before the pandemic?
- | How has your relationship with food changed during the lockdown period?
- | How important is the gastronomic heritage of your city to you?
- | Would you like it if a sensory gastronomic experience was created that would enhance it?

- | What kind of initiative would you like to be made in your city to re-establish moments of conviviality and sharing of food?

At the end of the drafting and analysis of the interviews, the latter were summarized and schematized using the summary card tool, within which the key concepts emerged during the interviews and those relating to the interviewee's knowledge are explained:

- Name
- Profession
- Residence
- Age
- Interview summary
- Keywords

Semi-structured interviews with informal producers

All the interviews follow the same structure as the “standard” questions, leaving room for everyone's free story. The subjects interviewed, all resident in the city in question, are sampled as informal producers operating in the Bari area in various categories of trade relating to food.

Standard questions

- | Information on the interviewee
- | Is this your only profession?
- | How long have you been doing this business (as a producer)?

- | Is your business legal or not?
- | If not, has anyone ever taken action?
- | Who do you sell your products to?
- | How much do you sell your products for?
- | Have you ever taught your business to anyone (students, tourists, others)?
- | If so, did you like the experience?
- | Would you like it if your business became “legal” through initiatives and / or projects?
- | If your business were made legal, do you think you would make more money than you do now?

At the end of the drafting and analysis of the interviews, the latter were summarized and schematized using the summary card tool, in which the key concepts emerged during the interviews and those relating to the interviewee's knowledge are explained:

- Name
- Profession
- Residence
- Age
- Interview summary
- Quote
- Keywords

- **Holistic survey of the territory** - through the analysis of the Bari scenario with the SWOT analysis, in order to identify critical issues and opportunities to define and develop the concept; It was also useful to analyze the Bari scenario by reading the SDGs of the 2030 Agenda. This served to outline the players in the project and create ties and links for the definition of the system.
- **Definition of the system** - necessary to visually represent the connections between the actors identified in the previous phase, to deepen some project themes and highlight the key points of the research in order to present a defined, realistic and feasible concept. To enrich this phase, a hypothesis of brand and communication will also be proposed (with the display of graphics, contents and mockups), which encompasses the essence of the concept and transmits values, visions and presupposed objectives.

We hope to be able to test our project as soon as possible, to be able to carry it out and contribute to the growth of our country. The intent is to transform the mentality of Bari and its citizens, promoting a model that can guarantee local action, a sustainable approach and a circular economy as well as an interest in the issues of enhancement and preservation of goods and local assets.



THE CONTEXT

2 . 1 B R A I N S T O R M I N G

2 . 1 . 1 T H E G L O B A L C O V I D - 1 9 P A N D E M I C

Starting from the advanced premises, the three main themes have been chosen that best describe the scenario on which we have decided to intervene. Mediterranean, Conviviality and the Covid-19 pandemic have been meticulously analyzed with the aim of identifying the points in common between them to create a new concept that meets the need identified in the preliminary phase. In particular, the research focused on the territory of the city of Bari, analyzing it from a holistic point of view to identify new roads and design opportunities.

On 31 December 2019, the **Wuhan Municipal Health Commission** (China) reported a cluster of pneumonia cases of unknown aetiology in the city of Wuhan, in the Chinese province of Hubei, to the **World Health Organization (WHO)**. Most of the cases had an epidemiological link to the Huanan Seafood market in southern China, a wholesale market for seafood and live animals. A few days after the announcement of the cluster of cases in Wuhan, Chinese researchers deposited the “identity card” of the virus, or the sequence of the viral RNA, in the international database [virological.org](https://www.virological.org). Different from all known viruses up to that point. In a historic press conference of the China’s National Health Commission, what has already been suspected for days is confirmed, namely that the new coronavirus is transmitted from man to man. It is the confirmation of the birth of a new viral disease that will be identified with the name of **COVID-19** (Coronavirus Disease). Thus begins the **first mass lockdown in history**. 60 million people belonging to Hubei province, including 11 in the city of Wuhan alone, enter a strict lockdown. Deserted streets and services reduced to a minimum. It seemed an apocalyptic scenario and no one imagined remotely that the same measures would also arrive in Italy and in other countries a little more than a month and a half later. The virus spreads rapidly and in an ever larger territory. The outbreak is largely out of control. The World Health Organization, a

few months after the first recognized case, will officially declare the status of a global pandemic. Hence the way to masks, social distancing, isolation, drastic closure for activities, one of the darkest periods in history: the consequences will be disastrous in many ways in society (Banfi, 2020). Coronaviruses (CoVs) are a large family of respiratory viruses that can cause mild to moderate illnesses, from the common cold to respiratory syndromes such as MERS (Middle Eastern respiratory syndrome) and SARS (severe acute respiratory syndrome).

Coronaviruses were identified in the mid-1960s and are known to infect humans and some animals (including birds and mammals). The primary target cells are the epithelial cells of the respiratory and gastrointestinal tract. The symptoms of COVID-19 vary based on the severity of the disease: they range from the absence of symptoms (being asymptomatic) to presenting with fever, cough, sore throat, weakness, fatigue and muscle pain. Severe cases can present with pneumonia, acute respiratory distress syndrome, and other complications, all of which can be life-threatening. Sudden loss of smell (anosmia) or decreased sense of smell (hyposmia), loss of taste (ageusia) or altered taste (dysgeusia) have been recognized as symptoms of COVID-19. Other less specific symptoms may include headache, chills, myalgia, asthenia, vomiting and / or diarrhea.

Incubation: It is the period of time that elapses between the infection and the development of clinical symptoms. Recent evidence provided by the European Center for Disease Prevention and Control (ECDC) on the incubation period of the virus delimits the period between 2 and 12 days, up to a maximum of 14 days.

Contagiousness

When is a person contagious? The infectious period may begin a day or two before symptoms appear, but people are likely to be more contagious during the symptomatic period, even if the symptoms are mild and very nonspecific.

Transmission

Coronavirus is a respiratory virus that is spread mainly through close contact with an infected person. The primary route of transmission are the droplets of the breath (droplets) of infected people for example through:

- saliva, coughing and sneezing;
- direct personal contacts, when talking or breathing in the vicinity of other people;
- hands, for example by touching contaminated (not yet washed) hands with your mouth, nose or eyes.

Quarantine and isolation

Quarantine is a period of isolation and observation that takes place on a healthy person (close contact) who has been exposed to a COVID-19 case, with the aim of monitoring symptoms and ensuring early identification of cases. People

in quarantine must stay at home, monitor their state of health and follow the health and hygiene guidelines indicated by the public health operator and required by current legislation. Isolation is used to separate people suffering from a confirmed contagious disease from healthy ones, to prevent the spread of infection, during the period of transmissibility. People in isolation must stay at home and separate from other cohabitants. (Agenzia regionale di sanità della toscana [ARS Toscana], 2021).

The effects of the COVID-19 pandemic on society

To prevent the transmission of the infections, countries have adopted preventive measures that depend largely on restrictions to limit social contacts; these include distancing, domestic isolation / confinement and quarantine.

Many activities have been temporarily suspended, or forced to close, including the catering sector which, before the pandemic, served as a social aggregator.

According to research conducted in this pandemic period, distancing may contribute to the development of another fatal “epidemic”: that of isolation and loneliness, phenomena that can have repercussions on people’s mental and physical health.

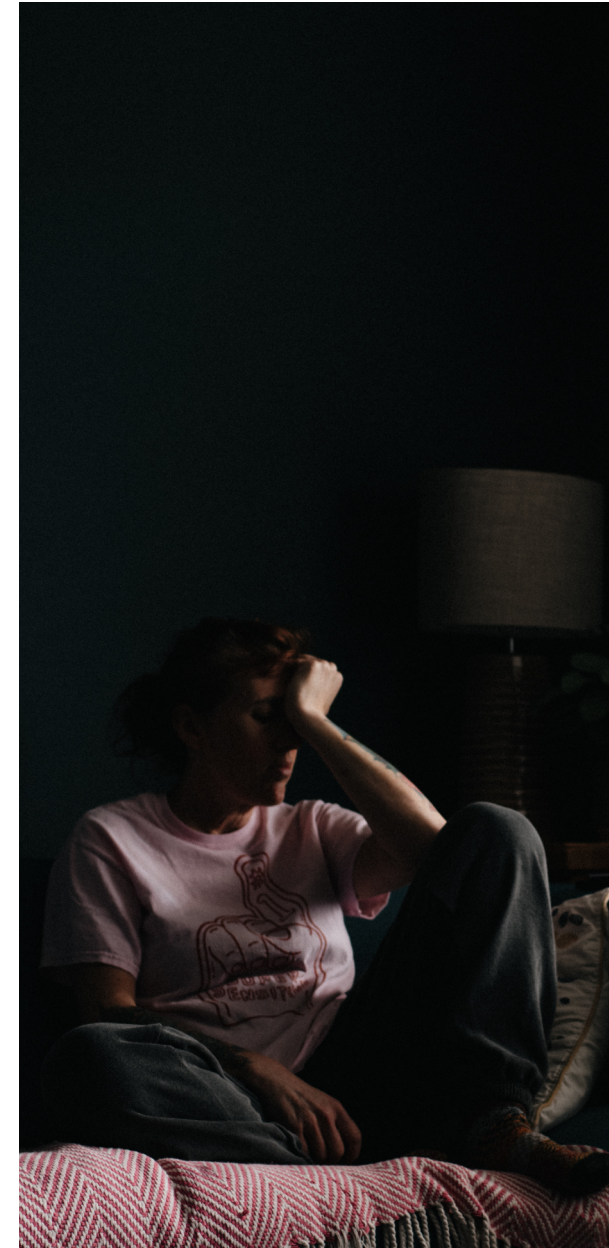


Image 1

Isolation and loneliness

Isolation and loneliness are two distinct phenomena, which can dialogue with each other, or remain free and independent. Isolation represents a condition of objective lack of social contacts, while loneliness is the subjective, temporary or lasting feeling of being alone. From this distinction we can observe how some people can be physically alone (isolation), but not feel such (loneliness), or live surrounded by others and still feel alone.

Loneliness can be a temporary and situational condition, that is, linked to isolation, to a specific event or moment of life. Nonetheless, it can evolve and become a chronic and disabling condition, which is usually associated with anxiety and mood disorders. In depression, for example, the symptoms of loneliness can lead to a progressive social withdrawal and therefore to a real isolation from others, feeding a vicious circle.

Both isolation and loneliness are associated with an increased risk of developing or worsening:

- deficiency in the immune system;
- heart disease and hypertension;
- neurocognitive disorders (for example, dementia).

In this sense, they are considered risk factors for health and mortality on a par with obesity, smoking and poor motor activity.

The sense of loneliness also plays a role in mental health, as it is a risk factor for the development of:

- depression;
- anxiety pictures (social phobias, panic, obsessive-compulsive symptoms);
- sleep disorders;
- consumption behaviors (smoking, alcohol, substances);
- suicidal ideation and behaviors.

The psychological repercussions of the restrictions from Covid-19

In this period, experts have questioned how isolation and loneliness due to restrictions will affect the population and their psychophysical well-being. The potential impact of the restrictions due to the Covid-19 pandemic in terms of loneliness and related consequences on mental and physical health was explored.

It is evident that in recent months the concept of social distancing has been the protagonist, compared to the more appropriate one of physical distancing. Talking about social distancing has had a negative impact on people's subjective and psychological experience, as this term more suggests the idea of relational isolation from others, and therefore of loneliness.

Social support has always played a key role in the well-being of people, who, faced with the fear of death and rising mortality rates, seek greater closeness with those who constitute their main support (family, friends). In the context of the Covid-19 pandemic, the restrictions have fueled the fear of death and activated the needs for

protection and survival, which have also triggered a sense of frustration in trying to ensure protection for oneself and one's family. This frustration would cause further fear, anxiety and distress, which are usually associated with insomnia, irritability and aggression.

Social support would therefore be essential not only to reduce the symptoms of discomfort and loneliness, but also to encourage a positive adaptation to the traumatic event. In fact, affiliation with others favors a better regulation of emotions, stress management and resilience. Loneliness and lack of social support can also increase pre-existing depressive symptoms or those concomitant with the traumatic event (for example, triggered by the economic-financial crisis, unemployment, fear for one's own safety) and exacerbate the perception of stress. The almost total interruption of social relations outside one's shelter has also affected the development of the so-called "Cabin Syndrome", a constellation of symptoms that were observed above all at the end of the first lockdown.

How can you react to isolation? Psychologists can help mitigate the impact of distancing and isolation linked to the pandemic by encouraging the population to stay in touch. For example through digital channels: in the professional world, through teleconsulting; with their family members, especially the elderly (establishing or strengthening the intergenerational connection) who, due to their greater vulnerability to the virus,

are more exposed to the risk of contagion and therefore isolated; this isolation affects the already present psychological fragility of the elderly, who live with the difficulties of the final period of their existence (chronic and disabling diseases, loss of loved ones, etc.) through the technological tools available, promoting a good digital education, that is a conscious approach to technology and the relationship with it; By promoting online communities with different themes, workshops, well-designed and moderated online lessons.

Technology can prove useful as it allows you to socialize and / or stay in contact with friends and acquaintances (social networks and service providers for messaging and video calls), promoting greater resilience; collect information from the official channels on the best strategies to improve one's psychophysical well-being (meditation, physical activity, leisure activities). However, the use of technology, especially social media, is a controversial issue, as there are more and more phenomena of isolation and loneliness despite the flourishing activity on these channels. In fact, they represent tools to share aspects of one's life with a more or less wide audience, but communication (and therefore contact) loses substance and can favor the sense of loneliness, anxiety and depression. (Solitudine e isolamento sociale ai tempi del covid-19, 2020).

Shift paradigm Covid-19

Covid-19 quickly imposed new rules, motivated by psychological distress which in turn changed social behavioral models. The economy is feeling the pinch and seeking a new balance, not only to survive the pandemic, but above all in view of its conclusion.

We talk about a change of paradigm to underline the changed attitude of the population towards activities, purchases, way of life and habits (personal or consumer) compared to how it did before (Cambio di paradigma commerciale: il covid-19 è solo un acceleratore, n.d.).

The sectors heavily affected by the pandemic are many. What will be analyzed in this first part of the research is the catering sector. This branch includes all activities in which meals are prepared and distributed to the public. So restaurants, pizzerias, bars and all the establishments in which food and drinks can be consumed, such as fast food, pubs, pastry shops and ice cream parlors, but also the collective catering activities, in which meals are produced and distributed for the community on an industrial scale (for example canteens for corporate, school and hospital catering), and companies that offer catering and banqueting services.

The catering sector has always played the role of "social aggregator". Families, workers, but also the younger population, such as students, found in this service an expedient for socializing, distracting themselves from the hectic life, relaxing,

sharing good food and engaging in pleasant conversations. Currently, countless catering outlets, due to the pandemic, have been forced to remain closed to the public, with little chance of carrying out the service with take-out or delivery, causing problems for its users, consumers, and restaurateurs, consequently damaging the fruitful economy of this area. Damages were therefore found at an economic and social level (Più di un anno di covid: i settori più colpiti dalla pandemia, 2021).



Image 2

The catering sector during the Covid-19 global pandemic

What did the restaurant business do to save their business during the Covid-19 pandemic? The new health needs linked to the possibility of contagion have forced the businesses to abandon the classic kitchen-dining room or waiter-consumer relationship to make room for a new type of service. An example is the paper menu which has been replaced with other technological and at the same time sustainable solutions. Here are some examples.

- **QR Code:** allows the customer to consult the menu on their smartphone. It is fast and efficient, it can direct the user to any page and does not take up memory.
 - **SafeTable:** the restaurateur has the possibility to choose between three different types of menus, which can be customized. It also offers small totems in Plexiglas with printed QR Code, to be distributed on the various tables, and any photo shoots made ad hoc.
 - **Kill-Bill:** service that allows you to integrate the digital menu with the possibility of ordering in total autonomy. Each QR Code is linked to the table number and this allows the waiter to simply check the correctness of the order remotely and then pass it to the kitchen. The risk is that the dynamics of the restaurant become cold and automated.
 - **App:** the restaurant develops its application where it is possible to consult the menu. (Piva, 2020).
- To ensure food at home in total safety, Food Delivery was the main solution, which also allowed catering services to partially resume business. Special and sustainable initiatives have been created. Here are some examples.
- **Food Delivery:** by offering take-away dishes, the restaurants have avoided total closure and have had the opportunity to deal with a new way of serving their customers, also expanding the offer and variety of products.
 - **Tournée Delivery:** home delivery service that provides for the subdivision of the delivery areas according to a weekly planner (each day of the week corresponds to specific areas in which delivery deliveries are available).
 - **WeTaxi Delivery:** the home delivery service, in collaboration with the Taxi cooperative, offers citizens a new delivery method. It is possible to carry out up to four stages in a single delivery run, in order to deliver more products in the shortest possible time and, above all, with less impact (Wetaxi, n.d.).

The paradigm shift took place mainly in the way of exercising service. Perhaps for the first time in the field of catering it is no longer so important to “appear” as to “demonstrate” the quality of the service offered. To date, restaurateurs prefer to invest in the renewal of online communication channels and in the introduction of new proposals on the menu in order to offer a complete service that can involve the most diverse users. New courses, meal prep kits and groceries sold individually rather than cooked have been introduced to the menu. An example is Miscusi, an Italian restaurant business that during COVID-19 made customers an integral part of their family by creating kits of ingredients to be delivered at home to accompany consumers to cook the meals they would have consumed inside the restaurant but in a domestic environment (Miscusi, n.d.).

To increase sales and serve as many customers as possible in different geographic areas, many fast food restaurants but also starred restaurants have resorted to the use of Ghost Kitchens, which emerged as a business model in response to the rapid growth in demand from users accustomed to food delivery. They have lower costs than a traditional cuisine as they use structures located outside of urban and busy locations. The ghost kitchens are professional structures for the preparation of food delivery, they do not necessarily belong to an exclusive brand of a restaurant but can act as a “branch kitchen” of more than one restaurant. The novelty of these places is that they do not have the area used for

the consumption of meals, so there is no type of interaction between restaurateur and customer (Un nuovo tipo di modello di business. “Ghost kitchen”, uno spazio condiviso per ristoranti senza vetrine tradizionali o sala da pranzo, n.d.).

While the proposal for a new service model might seem a positive factor in terms of convenience, speed, safety, on the other it seems to have caused internal and external imbalances, both for restaurateurs and consumers. An example is the reduction of covers. Infact, the most radical consequence, due to the maintenance of safety distances between people, was that of the distribution of covers. The latter, in fact, have been drastically reduced by half (in the best of cases), as a direct consequence there was the cancellation of the turnout and, unfortunately, the restaurateurs were also forced to reduce the staff due to the huge expenses to be incurred. Not to mention the revenues from tourism which, of course, have failed (Caruana & Barbadoro, 2020). In Italy alone, in 2020, there was a loss in turnover of 47 billion euros (Il 2020 nero di alberghi e ristoranti. Perdite per 47 miliardi di fatturato, 2020). Speaking of staff cuts, according to the survey conducted by Fiepet - Confesercenti, it emerged that 8/10 restaurants were forced to lay off their dining and non-dining room staff, to reduce the general expenses for supporting the business. Among these workers, most were young people who offered their service as waiters, room attendants and delivery bells. This decline has generated deep distrust in the youth age group

for the resumption of work and, consequently, for their future (Indagine fiepet, confesercenti: “crollo dei fatturati nei bar e ristoranti. Otto su dieci verso la riduzione del personale”, 2020).

The chef’s experience in his kitchen has also undergone a change. Now the figure of him is understood as solitary, in fact the interaction between dining room / kitchen, waiter / chef has been completely eliminated. If before the chef could aspire to real-time feedback on his work (to improve and innovate the service offered), now he finds himself working in one direction, as customers who use the delivery rarely leave a review on the various platforms. demotivating the spirit of the sector. Another critical environmental aspect of the new proposed service lies in Food Delivery. It has a direct link with the increase in smog and agents harmful to health, negatively impacting the environment as it forces riders to move, who do not always travel by bicycle, increasing the level of traffic at peak times. The second consequence is the increase in the use of plastic and packaging, closely related to delivery. An average home delivery meal has an estimated use of 54g of plastic, as opposed to an average meal in a restaurant that amounts to 6.6g of plastic (Iannaccone, 2020). Currently there are few food delivery services that pay attention to environmental and sustainable issues, such as Just Eat which is working against food waste, the introduction of completely plastic free packaging on all deliveries and the spread

of green mobility through the partnership with MiMoto starting from 2021 (Justeat, n.d.).

Bunker effect, comfort food, emotional eating. The approach to food has changed and, unfortunately, not in a positive way. New eating behaviors have emerged as a consequence of the difficulties of the lived period. First of all, there was a 30% reduction in the purchase of fresh food, consequently buying more frozen foods and canned foods by 40% more than before. Isolation and the fear of an uncertain future have led people to act differently, here are some effects / behaviors that occurred in this period.

- **Bunker Effect:** during the first period of lockdown this type of behavior has developed which involves the assault on the supermarket and the supply of packaged foods by 10.3% more than before, as they are more easily stored and in line with the restrictions inherent to very limited exits. Following the other most purchased products are flour, canned meat, dried legumes and brewer’s yeast even by + 149%.
- **Comfort Food:** succulent foods rich in sugars were used to compensate for the difficult psychological situation created by confinement. It is a “coping” mechanism to manage the anxiety and the strong stress of those days.
- **Emotional Eating:** compulsive eating disorder as food has become a distraction and, in some cases, a “reward” that has led to real disorders

and to accentuate physical ailments such as obesity (Covid e alimentazione, com'è cambiato il rapporto con il cibo durante la pandemia, 2020).

The importance of commensality during the pandemic. Positive and negative phenomena.

At this point it is evident to note how the Covid-19 pandemic and the consequent restrictions have caused a real problem in the social sphere in multiple nodes. The social component of food has always played a fundamental role among people, so much so as to trigger serious discomfort when it has been controlled, reduced and in some cases prohibited. Never before, therefore, is it important to re-establish the value of commensality to balance physical and mental imbalances. Why is commensality important? The term commensality refers to the positive social interactions associated with people eating together. Eating together is an extremely important social activity, with evidence of a municipal festival dating back at least 12,000 years in the archaeological record. Celebrating together is part of what sets us apart from many other species. As Camille Rumani, co-founder of the VizEat site said years ago, it should never be forgotten that “The table is the original social network”. This practice can have multiple beneficial effects on diners, including the positive mood / emotion likely generated by eating with others. Studies also state that food tastes best when shared with others.

The pandemic has changed the concept of commensality; in every way we tried to give it a different meaning, to find a way to exercise it in total safety to eliminate, or at least reduce, phenomena caused by isolation and confinement. Technology can have an impact on commensality, not always negatively, so it is easy to speak of “digital commensality” to indicate a number of scenarios, to eat together with someone with the support of digital technology. In recent years, numerous websites have emerged that help connect diners. Some examples are VizEat and EatWith, platforms that allow diners to discover traditions and cultures, and taste typical local dishes together. These platforms allow users to meet physically and are important for validating the importance of eating together. They could be useful for defining and developing new social eating scenarios in the pandemic period (Spence, Mancini & Huisman, 2019).

- **Viz Eat:** The idea of the developers is simple: to open the doors of the kitchens of the house to unknown guests, whether they are traveling for business or pleasure, to let them discover the typical flavors of the place and chat. VizEat in fact allows travelers to discover the best dishes at the home of the locals. With this app you can immediately find free seats at the table nearby or filter your search by menu type. Once you have found the desired host, you just have to book and go to his house to enjoy dinner (Addesso, 2017).

- **EatWith:** The world's largest community of authentic dining experiences with local locals, available in more than 130 countries. A dinner in an elegant Parisian house, an Italian party with a Roman family or a cooking class in Tokyo. The platform connects personally selected local chefs with travelers looking for unique and engaging experiences. Whether they are home cooks, food lovers, MasterChefs or star chefs, they all share a special ingredient: the passion for bringing people together through food (Eatwith, n.d.).

Why is social eating important? Social eating is the new tourist lever, because being together to dine among strangers can also be a good opportunity to create new relationships or to get some advice from the homeowners about the city and the culture of the place. The desire to discover something more about the traditions of the place, combined with the desire to try a typical home-made dinner, could make social eating a strong point for low-cost tourism in each country (Addesso, 2017).

During the pandemic, there were also drastic and worrying phenomenologies, which if at first glance may have seemed “fleeting” and “subtle” fashions and trends, subsequently marked a real worrying fact.

An example is the Korean fashion for **Mukbang** (crossing of the two words “to eat” and “broadcast” in the Korean language: mokta “to

eat” and bangsong “to convey”), which has also expanded beyond the West. an increasingly popular trend in Korea, as well as other parts of Asia, for people living and eating alone to seek solace, and some form of companionship, by tuning into a transmission jockey at mealtimes. The latter is typically Shown in the foreground in front of large bowls and plates of energy-dense foods like noodles and fried chicken, unhealthy foods. This ‘subtle’ form of digital dining is undoubtedly intriguing from a social psychology standpoint. What if this phenomenon should take hold further? Could the health of performers and users be in danger? Some studies reveal that the risks are mainly of an imitative type as these videos are available to b children and adolescents, young people who already have a problematic relationship with food and who, therefore, through the identification mechanism, could discover and emulate wrong eating habits.

The Mukbang shows how the social divide is even deeper and highlights a forced increase in isolated life. The increase in loneliness is worrying, and the relative decline in physical health and mental well-being. One of the biggest challenges currently is how dining can be detected by connecting lonely diners at home via digital technology (Spence, 2019; Spence, 2020; Faggiano, 2019).



Image 3

Restore the senses

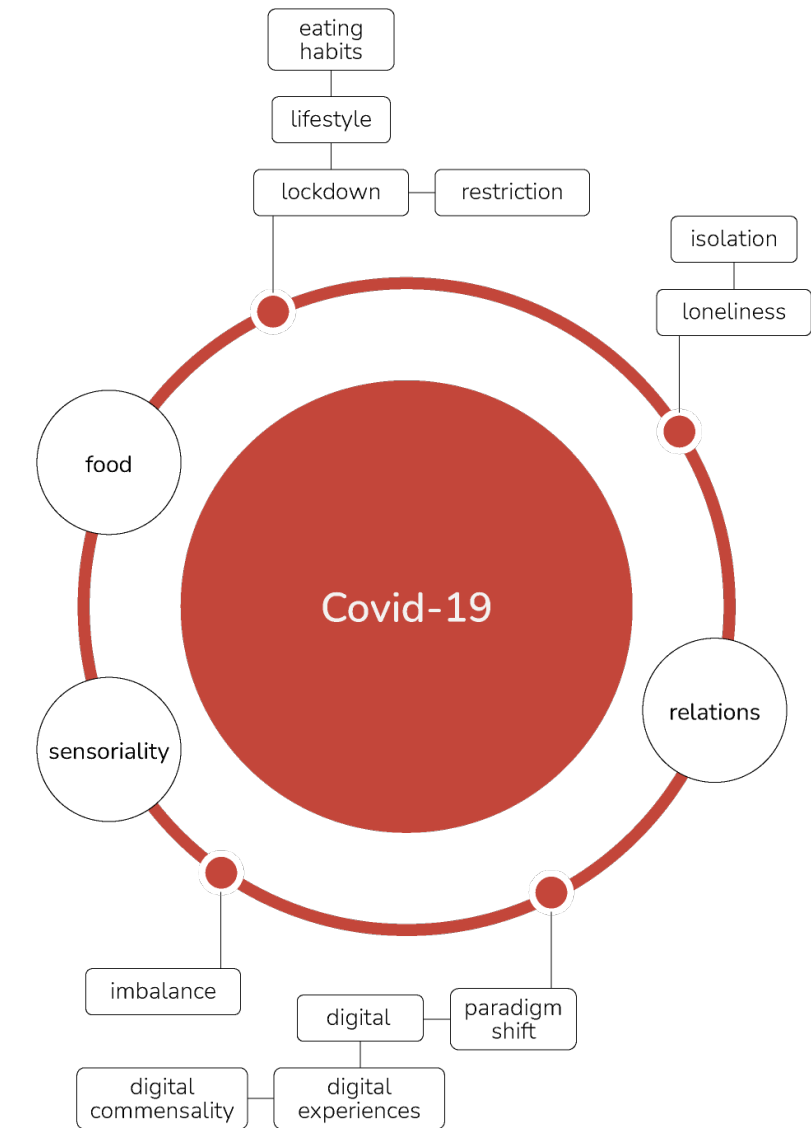
In order to maintain our social, cognitive and emotional well-being during the various periods of the blockade associated with the ongoing global COVID-19 pandemic, we must all make sure that our most emotional senses, namely the senses of smell, touch and taste, but also of hearing, are appropriately stimulated (both in terms of quantity and in terms of variety). However, the indoor social isolation that so many of us have experienced in the last period (especially among vulnerable people and / or elderly populations) has tended to prioritize higher rational senses (i.e. sight and hearing), as many of our daily activities (such as shopping, socializing and entertainment) have moved online more than ever.

The loss of social interaction with friends and family has, of course, no doubt had a hugely damaging impact on the mental health of many people. The confinement from the external environment should not only be seen as a loss of taste and smell, but also as a loss of the social smell of the environment. Researchers noted that most people tend to bring their hand to their face within a minute of meeting someone else. This seemingly unconscious action provides an effective means of gathering any relevant chemosensory information about anyone we have just met. Today's means of greeting, namely the bump of the elbow, does not achieve the same goal in terms of surreptitiously transporting social odors from one individual to another,

which helps us determine information to identify a person's immune profile. The social activity of lunch / dinner lunch was one of the most obvious victims of the current series of blockages caused by the pandemic. Several studies had already documented the dangers to people who dine alone in terms of lowered mood and altered eating behaviors with higher and disproportionate consumption or with reduced consumption that it is not enough for survival. The response to this forced isolation has led to an increase in moments of digital conviviality: Cocktail Zoom, Zumba lessons, Skating (using Skype while eating) online cooking classes, workshops and much more (Spence, 2020).

While digital stimulation of the more rational senses of hearing and vision may provide some of what we lack during the block, now it is equally important to ensure adequate stimulation of the emotional senses, such as those of smell, touch and taste, during current and future restrictions. We all need a balance for our senses. Charles Spence (2020) in his article "Sensehacking: Maintaining a balanced diet of multisensory stimulation during COVID-19 lockdown, and why it matters", suggests to best optimize indoor multisensory environments, as currently part of our days are spent at home, in an environment monotonous. It is important to try to make the most of the spaces that allow a multisensory exposure to nature, establish comfort zones, and play with the lights in order to create a physical and mental balance.

#covid19 #socialisolation
 #loneliness #psychophysical
 #balance #5senses #commensality
 #digitalcommensality
 #digitalplatform #lockdown
 #restrictions #delivery
 #shifparadigm #cateringsector
 #sharingfood #socialeating
 #newnormal



2 . 1 . 2 CONVIVIALITY

Conviviality / Commensality

“Commensality” - eating at the same table (from medieval Latin commensalis, from “con-divide” + table “table”).
It conveys the idea of habitually sharing food, sometimes implying the dependence of one or more diners on another.

Conviviality: s.f. inv.;

Convivial nature of a person;
Convivial character of a situation: meeting, meeting and sim.

Conviviale: adj.;

lett. of convivio, which refers to banquet.

Convivio: s.m.;

lett. banquet, banquet.

Convivium, ii, n.:

banquet.

Convivo, is; 3rd intr:

1. Living together, living together;
2. Eat together.

It is a term that has ancient roots and describes the spirit of the Mediterranean and the way of life of the peoples who have come to it, from ancient times to today.

Food, whether it has the structure of a language or not, took on a fundamental role in the development of the first forms of human communication when, in parallel with the development of the human brain, social groups began to expand and extend over territories. Currently, this term is used to describe a situation in which there is a serene, cheerful, open atmosphere between a group of people.

Commensality has always played a central role in social life, in the course of human evolution. Eating the same food corresponds to producing the same flesh and blood, thus creating a close and intimate relationship between diners from all cultures of the world. In many cultures, the moment of the meal is experienced by forming a circle around food, dictated by rules and customs that regulate its distribution and sharing.

The peoples of the Mediterranean have always made the act of sharing a moment of serenity and happiness with other people coincide with that of eating together, a banquet. We therefore speak of food as a pleasure and social act that describes the attitude of interpreting eating as a sensory experience to be shared with other people. Since ancient times this moment was regulated by the cooperation that, initially, occurred during the hunting moments: the hunter-gatherers, in fact, put it into practice when they had to kill or capture large prey, implying at the end of it a remuneration

and a redistribution of the resources procured, on the basis of complex rules. Covering a larger territory, the discovery of a food source had to be communicated more efficiently, this necessity gave rise to the first forms of language. The evolution of language has probably also increased to cope with the need to reduce tensions related to the division of food. In the animal kingdom, direct eye contact, opening the mouth and exposing the teeth are typically hostile gestures.
(Il valore della mediterraneità, 2009a).

“If you combine this with placing food in the middle of a group of individuals, other than parent and child, you have a clear recipe for conflict and violence. The ability to communicate must have played a significant part, and in turn been encouraged, in those sharing rites with which our ancestors were able to overturn the danger signals, transforming them into the very essence of that conviviality that defines the human condition.”

(Jones, 2008, mentioned in La dimensione culturale del cibo, pp.7).

Those populations have been able to transform danger signals into the very essence of conviviality that defines the human condition, determining cultural and social development.

A crucial stage in human history was the discovery of fire, this has given rise to very important cultural developments, especially in the food sector. The use of the cooking technique has symbolically marked a transition between nature and culture, and between nature and society. The hearth and the cooked food became the center of social life (religious rites and sacrifices). With the advent of agricultural activity, social organization became more complex, giving rise to institutions such as the church, the clergy and the army, while the societies were divided into castes and social classes. From this moment on, food assumes a central role since, at the same time, it creates distances and unions between people.
(La dimensione culturale del cibo, 2009b).

“Cooking food with fire is the invention that made humans, human.”

(Strauss, n.d., mentioned in La dimensione culturale del cibo, pp.4).



Image 4

Participate

From the Latin *pars capere*, which literally means to receive one's share in a sacrificial meal / take part and be part / have one's place in a group, institution, event.

In Ancient Greece and later in Rome, the social order was based on a particular type of meal: the sacrificial banquet.

The meat of domestic animals could not be consumed in a context that was not a religious sacrifice, and its participants necessarily had to be full citizens of the City (Polis).

The concept of commensality is not distinctly typical of the Mediterranean area but, for some cultures that developed in this area, it has acquired a degree of institutionalization and political significance that has led it to evolve over time.

The cultures belonging to the Mediterranean that adopt an optimal dietary style are those that focus their attention more on food rather than on nutrients, their origin and not only on composition, on total quality, not only on nutritional value and health, to social occasions, not only to the management of the body, to personal responsibility and choice, to the sacred importance of food rather than exclusively to banal aspects. (Il valore della mediterraneità, 2009a).

“Where food has become disenchanted, we should turn to the Mediterranean to help us re-enchant it.”

(Weber, 1919, mentioned in *Il valore della mediterraneità*, pp.9).

Although in the past the Mediterranean Diet was able to integrate within it elements of extraordinary novelty (e.g. tomato, a purely American food) without distorting its physiognomy but enriching it, today within the Mediterranean countries, lifestyles and of nutrition tend to get lost easily, giving way to habits, styles and ways of consuming food from other traditions, sometimes much poorer from the point of view of sociability, meaning and food contents.

Recent changes in Italy have also influenced the characteristics that defined the concept of “Mediterraneans” which today have changed the diet of everyday life and the places where food is consumed.

The element that seems to have triggered a decline in traditions, knowledge and food behaviors unique in the world is precisely the mechanism of transmission of tradition, leading the peoples of the Mediterranean to the risk of losing traditional baggage of inestimable value.

The goal of this research and analysis is to question one's own behavior so that nutrition and the consumption of food return to its essential state: a reason for **joy**, an opportunity for **conviviality**, a contribution to the protection of **health**.

The Mediterranean basin has been a market since ancient times and along its routes the “**Mediterranean way of life**” has emerged, which stands out for its inclusion, mixing and curiosity. The market, in fact, together with other physical places such as the bar, the place of worship, the street, the square and the tavern, are central elements of this culture and represent the heart of the meeting, of contact, of the exchange of ideas, cultures, ways of living and thinking. These are very lively and crowded places that highlight a fundamental trait of the stories of individuals: the **community**.

The most evident aspects that represent the peculiar relationship between populations, Mediterranean cultures and food, involve the methods of preparation as much as those of consumption of food. Food preparation is in itself a moment of meeting and exchange, an experience of sharing within the family but also outside. The act of sitting around the same table, the ritual of eating, is completely influenced and marked by the times, ways, colors, sounds, images, smells and flavors of the Mediterranean Sea and the peculiarities that this land offers.

This context includes large, numerous and noisy tables that strengthen the already existing bonds of kinship and friendship and facilitate the processes of social cohesion.

To promote the enhancement and the link between people, food, traditions and Mediterranean culture, it is therefore necessary to keep in mind the salient features that have emerged from past and present history. Sharing the table, the moments, the sounds and the flavors with other people and using the symbolic moment of meals as a social aggregator to favor the exchange of knowledge and customs, is the fundamental key to recreating that atmosphere of joy and pleasure of being together, rediscovering the value, meaning and richness of food as a party.
(Il valore della mediterraneità, 2009a).



Image 5

Rituality

Ritual: adj.;

1. Proper to the rite, conforming to the rite;
2. Extens. Usual, usual.

Ritual: s.m.;

1. Set of norms or acts, prayers, etc. that make up each specific sacred rite;
2. Extens. Complex of habits and uses faithfully observed; in particular in ethology, series of acts, of fixed behaviors of social significance.

Rite: s.m.;

1. Codified form of the cult of divinity;
2. Tradition, consolidated habit;
3. Procedure.

Ritus, us:

1. Rite, (religious) ceremony;
2. Use, custom, custom, custom, manner, manner.

(Il valore della mediterraneità, 2009a).

“A number of religious rituals, ceremonies and celebrations inevitably include the relationship with food. As a basic and universal human dimension, food is central to religion - as a symbol, subject of prayers, as a signal of sharing and non-sharing, as an element of communion.”

(Anderson, n.d., mentioned in *La dimensione culturale del cibo*, pp.10).

The rite can be defined as a set of acts and practices, whose cyclical action determines the cultural models of a society over time. It performs a function of transmitting values and norms, institutionalizing roles, identifying identity and social cohesion. Rituals are therefore the concrete manifestation of a culture, the evocation of values and lifestyles.

(*La dimensione culturale*, 2009b).

An inherent element in the life of the peoples of the Mediterranean has always been the dimension of the rite that marks their behavior and actions, characterized by an enormous social, cultural and religious value. The rite includes peculiar elements of direct expression of a culture, a tradition, a “way of being and doing things”, which one is not willing to change or be easily influenced by

external cultural and social elements.

The rituals of daily life respect the elements of an individual and collective balance in a given historical-cultural context, this allows people to feel part of a cultural, ethical and moral whole. (Il valore della mediterraneità, 2009a).

“Living the dimension of the rite expresses one of the central aspects of the Mediterranean: the attitude to communion, to sharing moments and gestures.”

(Il valore della mediterraneità, 2009a, pp.50).

In Mediterranean culture, and especially in Italy, one of the events that best represents the ritual dimension and fundamental part of everyday life is celebrated: Sunday lunch. Behind this simple and banal moment, which may seem the same as all other meals, there is actually an event expected and prepared with attention, dedication, time and commitment by all the diners, without exception. This implies excellent communication and transmission of knowledge and sharing rituals, ideas and values, which are fundamental above all for passing on the traditions from generation to generation and keeping alive all those elements that make Mediterranean culture an example admired all over the world. The attention in preparing the table, for oneself

but above all for others, the arrangement of the elements and foods on the latter, as well as the care and attention in cooking the dishes, are both daily rituals and characteristic of some specific moments (holidays, anniversaries, etc.). Eating food at the table means dedicating time to nutrition, the choice of ingredients and their preparation, food education and sharing of flavors and tastes. In this case, food represents an element of meeting, which brings people together after spending distant days, each immersed in their daily life.

(Il valore della mediterraneità, 2009a).



Image 6

The leisure

Time: s.m.;

1. Concept intuitively connected to becoming, to duration, to continuity (articulated in present, past and future) in which we situate everything, experience, event;
2. Unlimited and measurable succession of instants; time reference necessary for his measurement;
3. Period of more or less wide and defined duration;
4. Epoch, historical age or age of life.

As previously discussed the concept of “time” as a fundamental characterizing element of Mediterranean culture, this also represents the dialectical relationship between man and food, understood as “dedicating the right time”.

In recent years, technology, the daily frenzy and the consumption models proposed, have transmitted to the Mediterranean populations the principle according to which time was an element to be minimized as much as possible, contrary to the trend of the productivist society in which everything must be maximized, thus eradicating the historical values of this concept.

This is where the Mediterranean is different, it offers the ability to give value to the seasons and to the diversity of products, eating what nature makes available according to precise timelines and ensuring excellent quality of food, this is an inestimable value.

For this reason the Mediterranean is also and above all **memory**, based on millinery elements that have always been part of this culture and constitute the essential part of the Mediterranean way of life. The phenomenon that today affects this system is the progressive cultural loss since traditions, rituals, culinary customs and values are no longer handed down and in this way the ties with the past, with the historical and cultural memory of these people are broken. (Il valore della mediterraneità, 2009a).



Image 7

Identity - Territory

Anything that makes an entity definable and recognizable, because it has a set of qualities or characteristics that distinguish it from other entities. In the social sciences, the concept of identity concerns the way in which the individual considers and constructs himself as a member of certain social groups.

Speaking of the territory, there is an intrinsic sense of belonging, the feeling of being part of a group with which to share ways of thinking and behaviors. This happens because at the basis of the concept of belonging there is an identification process that allows people to recognize themselves and be recognized as members of a given group, sometimes through the assumption of some distinctive traits.

The concept of territory is intrinsic in the etymology of the name Mediterranean (Medius = in the middle; Terraneus = land; which lies in the middle of the land), thus creating a direct link between the territory and the Mediterranean. It is a territory capable of standing out for its recognizable identity, made up of elements common to the different populations that are part of it, especially in the gastronomic field.

In recent years, however, the modern agri-food industry has given the concept of “territory” another meaning, distinguishing the place of production from that of consumption of food.

In this way it has eradicated the concept of local production, making the territory a commodity and depriving food of their peculiarities such as seasonality and location. This revolution was well accepted by the populations as they had more possibilities of choice and differentiation of food but paying for the loss of authenticity, ties with the territory, seasonality and sustainability. (Il valore della mediterraneità, 2009a).

“The attitude of this area of the world is to hold together, to link, to mix very different cultures. Thinking of the Mediterranean in fact means thinking of a place where three continents, three great religious traditions, two great worlds meet (the European coast, the western world, and the <<southeast>> coast, the south and the east of the planet).”

(Braudel, 1987, mentioned in Il valore della mediterraneità, pp.56).

“What are the traits that bind, in the differences, the populations that belong to this extraordinary geographical context? First, there is the taste for meeting, the desire to mix, to live in contact with others, which depends on the nature of a sea not enormously large like the ocean, a sea that with a little luck was easily crossed, where it may even happen that on clear mornings one coast is able to see the other in the distance. A sea that has been crossed by history and at the same time has given it an original trait, which has fostered contacts, trade, mutual knowledge, the discovery of friendship, tolerance. All the coasts of the Mediterranean are dotted with a long sequence of promenades, places where, thanks to the favorable climate, you can often stay outdoors even in the evening.”

(Cassano, 2009, mentioned in Il valore della mediterraneità, pp.56).

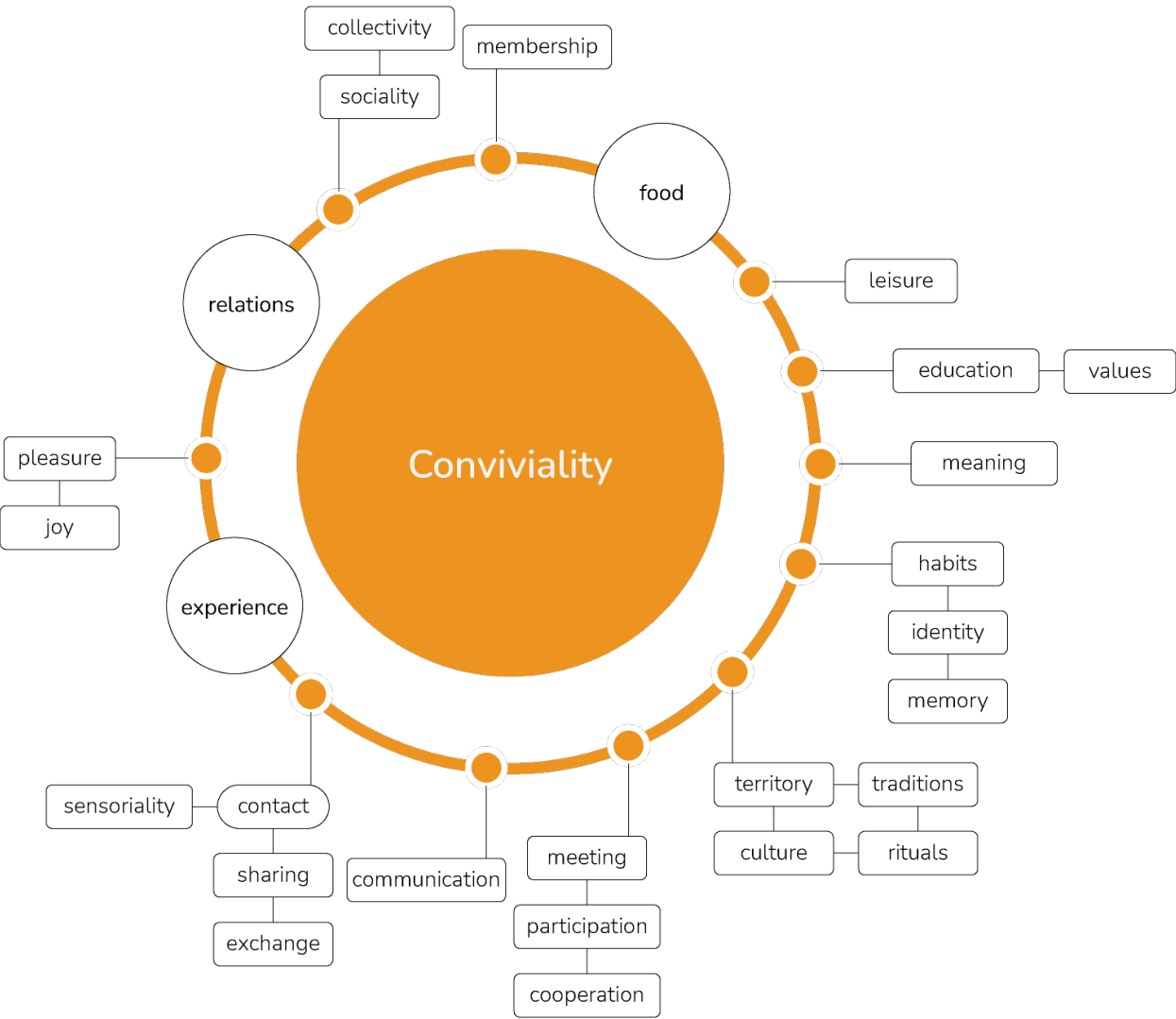
“The second essential characteristic of the Mediterranean way lies in the fact that consumption is not subservient to the times of production. Fast food already bears in its name what it is: a place of distracted and hasty solitude, the non-place of food, the opposite of conviviality. Sometimes we should remind a world that lives on the run (and uses its intelligence and imagination above all to produce and sell) that consumption is not a moment in the production circuit, but its final purpose. The Mediterranean proposes a rhythm of life that is not obsessed with haste, that does not look at pauses and breaks as a crime of injured productivity. Whoever consumes must master time, know how to expand and enjoy it. There are experiences that those who never stop running will never know: a Greek coffee can only be enjoyed if you wait, sitting alone or with others, for the pose to slowly descend to the bottom. It is not just

a coffee, but a set of relationships, thoughts. It is a table overlooking the sea, sheltering from the sun.”

(Cassano, 2009, mentioned in Il valore della mediterraneità, pp.56-57).

The act of eating is such a daily gesture that we often take it for granted, not understanding its importance and without knowing that this affects our social behaviors. Eating style is a distinctive sign of the culture to which we belong and of the values that characterize it. A path of education and study is fundamental to make the act of eating less obvious and more intense, beautiful, and attractive, a vehicle for conviviality, a measured use of time and an aesthetic taste that has been lost due to the days frenetic and superficiality. Rediscovering the culture to which we belong allows us to rediscover the vitality, joy and harmony typical of the Mediterranean which has been able to make conviviality, respect for others, a sense of proportion the essential features of a lifestyle we have the responsibility to conserve, to positively fertilize and make our topicality more human-sized.

#food #habits #rituals #rituality
#exchange #knowledge
#vitality #culture #transmitting
#sensoryexperience #celebration
#eating #sharing #commensality
#cooperation #participation
#foodstyle #everydaylife
#traditions #joys #conviviality
#community #meeting #colors
#sounds #images #odours #value
#meaning #laziness #identity
#table



2 . 1 . 3 MEDITERRANEAN

“The Mediterranean is a large depression surrounded by mountains, with narrow coastal plains where a scarcely powerful and scarcely fertile soil prevails; an area more favorable to transhumant pastoralism than to permanent land agriculture. Three large peninsulas and a set of islands divide its waters into compartments and facilitate navigation, fishing and trade. Each group, with its specific cultural contribution, has contributed to the common enrichment.”

(Montanari, 2002).

The term “Mediterranean” can be traced back to two fundamental elements: the food that characterizes the Mediterranean food approach and the dialectical relationship between peoples and the food consumed. This is the “how to eat” dimension that encompasses the set of habits, rituals and behavior patterns associated with the preparation and consumption of food. The Mediterranean has always represented, over the years, a place of encounter, confrontation and clash between peoples, the transmission of culture, traditions, customs and traditions, exchange of goods and knowledge. The trait that characterizes this ideal place is its morphology with the presence of strong, warm lights and light tones, united by the element of water (Il valore della mediterraneità, 2009a).

“The idea of the Mediterranean is a physical concept, not identifiable and in constant change, it is the creation of a state of mind, as is design.”

(Matvejevic, n.d.).



Image 8

This concept includes many meanings and facets: the main subject is the sea but also the lands it bathes, peoples that are at the same time different but very close to each other in habits and way of life. Thus was born the “Mediterranean way of life”, an essence that filters sociological categories through the powerful means of nutrition and the relationship between man and food.

The Mediterranean diet is above all a way of thinking about food, even before a selection of foods. The peoples of these lands pay more attention and awareness to the importance of nutrition, which consequently expresses an explosion of joy and vitality.
(Il valore della mediterraneità, 2009a).

“This confirms, in my view, the existence of a Mediterranean model which, conceived in all its aspects, excludes anxiety and the sense of guilt, and rehabilitates an innocent, joyful diet, impregnated with cultural authenticity.”

(De Garine, n.d., mentioned in Il valore della mediterraneità, pp.17).

Mediterranean cuisine has always been the main subject of the social and cultural epic of the relationship between man and food, the four relevant dimensions that attribute the typical trait of the “Mediterranean way” are: **space, time, relationships** and **culture**.

Each country highlights its own peculiarities, often linked to a production or agricultural specificity. The **space** intended as a place where you cook is the center of people’s experience, it is a place that allows you to develop the learning experience and transmit knowledge, tastes, flavors, rituals and traditions.

The taste of cooking, seen as a rewarding and engaging - often social - experience, is one of the strongest elements of the Mediterranean identity. The act of cooking is the characteristic that describes one of the typical traits of the Mediterranean: “making food” very often coincides with “offering to eat”.

This is because, in Mediterranean culture, the act of eating is not reduced to a mere nutritional phenomenon but is experienced as a synthesis of a set of geographical, historical, ethical and cultural elements and values that have always created a bond between man and food.

Time, understood as physical, social and mental “space” describes the complex relationship that exists with food, understood in all its dimensions: preparation, consumption and sharing to which the right time is dedicated.

In this case, time is dedicated to the choice and transformation of raw materials, rediscovering the profound meaning of the concept of “cooking”: to create, starting from individual raw materials that are different from each other, something that is more than the sum of its simple components. Time, therefore, is the central element of the two social phenomena - consumption of food and sharing of food - closely connected to each other, which characterize the concept of the Mediterranean.
(Il valore della mediterraneità, 2009a).

“The taste of food is a collective aspect, which can be communicated and shared. Taste is therefore a social product.”

(Flandrin, 1994; Harris, 1990).

The Mediterranean is the time dedicated to enjoying the food that is offered, to sharing the sensory and cultural experience with people, thus reaching the apex of the social character inherent in the act of eating.

The Mediterranean is manifested in all its concreteness and physicality in a time of life that is dedicated to touch, taste, smell and hearing, a way of involving all the senses to rediscover and dedicate oneself to oneself and consequently to the others.

Its temporal dimension is not limited exclusively to the distinctive feature of cooking-eating-sharing. The time of the Mediterranean is also the time of the seasons, it is a time of memory: the rituals and traditions of the preparation, consumption and sharing of food in the Mediterranean basin sink their essence and their peculiarity in historical cultural elements that have survived over time and that characterize the typical “Mediterranean lifestyle”. Sometimes, living in a typical context of some country located in the heart of the Mediterranean, it almost seems that time has stopped, and it is possible to catapult into a time and an experience in which you can live the true essence of this culture.
(Il valore della mediterraneità, 2009a).

“A mixture of foods (what) and ways of relating to food and through food (how) that finds an irreducible cultural identity, which together with other factors (but no less than others) contributes to forming the basis of a rich sociality, articulate, constructive, serene.”

(Il valore della mediterraneità, 2009a, pp. 21).

The word Mediterranean character describes the relationship between man and food that is based on the passage of time and its cyclical nature. The value of food within the area of interest has assumed an almost spiritual value, so much to give life to original cultural elaborations as in peasant societies, in which the passage of time and seasons is a reason for celebration and celebration, made possible thanks to the intimate link between food, man and nutrition. (Il valore della mediterraneità, 2009a).

“In the end, a plurality of points of view, voices, documents, dialogue and polyphony proved to be fundamental to account for a food melting pot, a melting pot of experiences and knowledge, a fusion of stories and traditions, of mixtures of products, foods, flavors, smells, colors.”

(Teti, n.d., Il valore della mediterraneità, pp. 20).

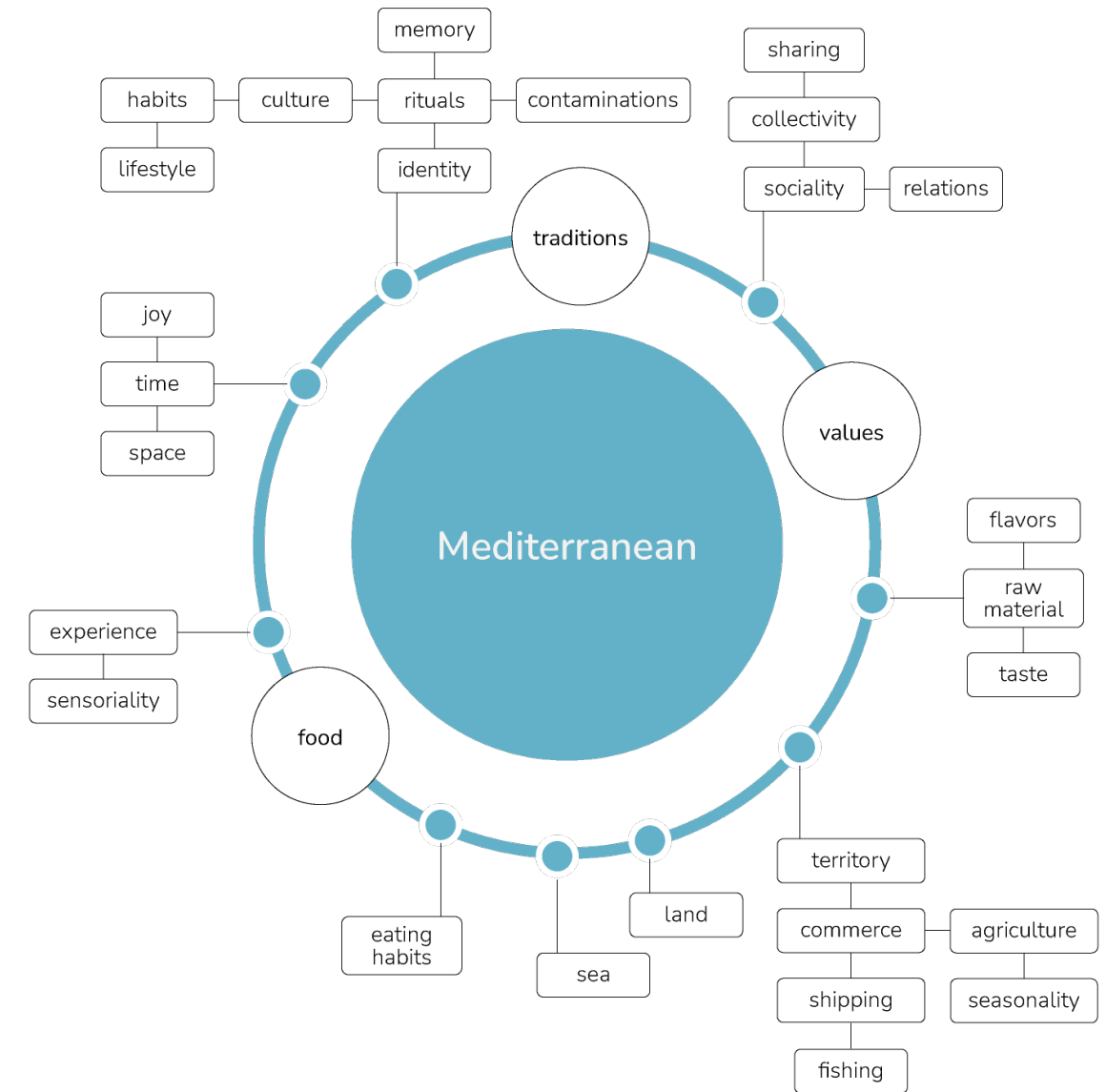
The Mediterranean world is identified as the cradle of the culture of sobriety, simplicity and sacredness. The precarious nature of the raw materials gives it an enormous sacred value. Seat of a religious culture that exalts the component of “eating”.

“The two usual ritual questions posed to their children by Calabrian mothers (<<Did you eat it?>> and <<With whom do you eat?>>), Express the nature of the good brought to their creatures [...] Having eaten is confirmation of being well; having eaten with someone confirms that you are not alone, and this gives you security and tranquility [...] Sharing bread or food meant establishing and making sacred unions, bonds, relationships.”

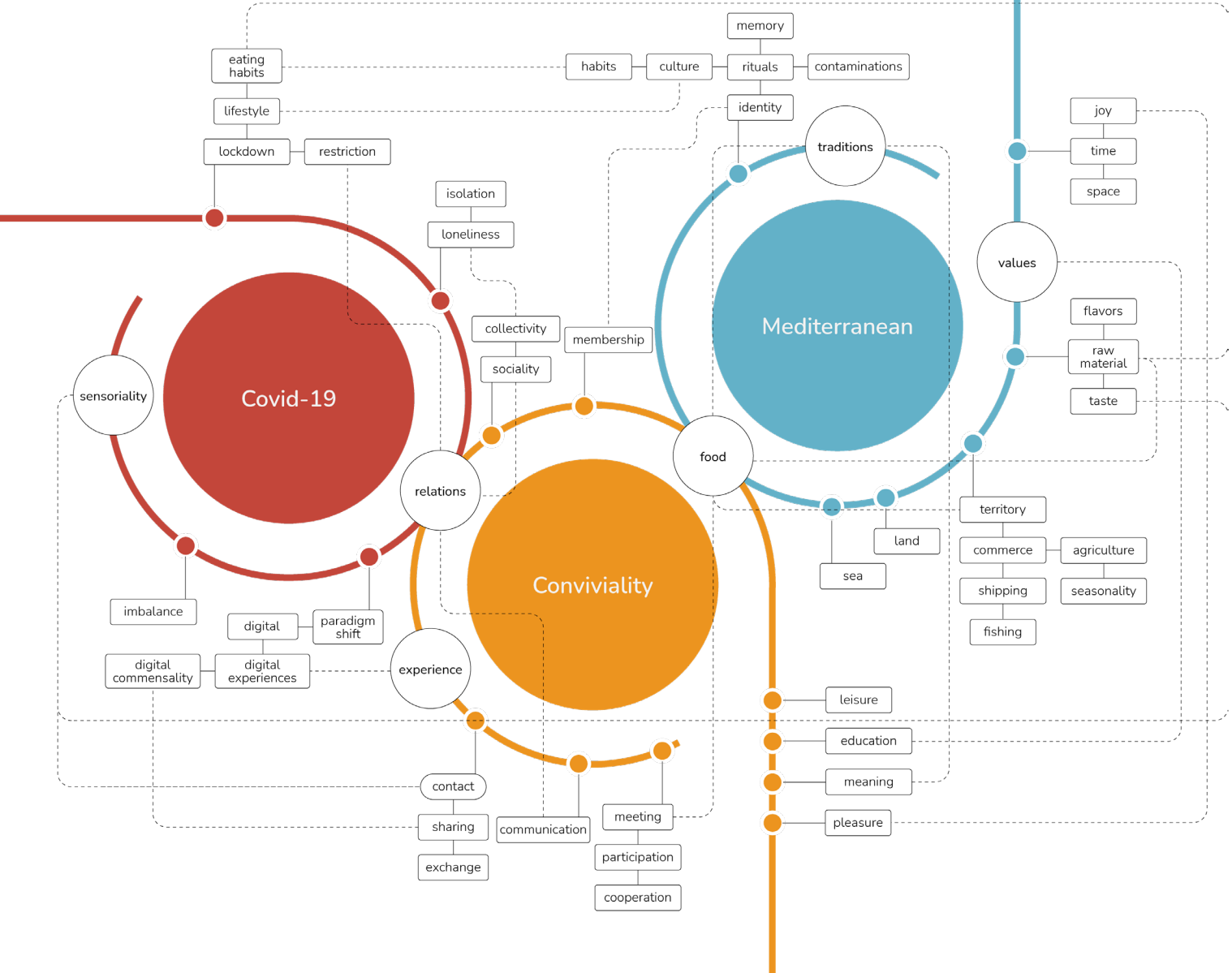
(Teti, n.d., Il valore della mediterraneità, pp. 20).

The Mediterranean character characterizes a specific way of living the social act intrinsic in the culture of humanity: eating which, in turn, brings together a set of elements and values characteristic of a specific geographical, historical, ethical and cultural place: the basin of the Mediterranean. In Mediterranean culture, the act of eating means eating with someone, sharing food, the element that allows you to establish and make sacred unions, bonds and relationships. (Il valore della mediterraneità, 2009a).

#mediterranean #sea #food
 #habits #rituals #rituality
 #exchange #knowledge
 #vitality #consciousness #space
 #time #relationship #culture
 #transmitting #taste #cooking
 #sensoryexperience #seasonality
 #celebration #sacredness
 #simplicity #eating #sharing
 #foodstyle #everydaylife
 #traditions #joys #health #meeting
 #colors #sounds #images #odours
 #value #meaning #laziness
 #memory #identity #territory
 #belonging #table #aesthetics
 #mediterraneanstain #recipes
 #market #contamination #frugality



2.1.4 UNION CHART OF THE THREE AREAS



DICTIONARY

The table

The richness of sharing the pleasure of food and meals as an opportunity to exchange knowledge.

Aesthetics

Cooking and food preparation as an art of beauty and the wise stimulation of the senses.

The Mediterranean zone

The gastronomic experience as an opportunity for cultural exchange and knowledge, for fruitful contamination of taste.

The recipes

Understanding the historical, social and food roots from which combinations of ingredients, dishes, specialties magically arise.

The rituals

The specialty of the moments of invitation, preparation, consumption of food with others.

The leisure

The slow time of food, precious for health, the pleasure of the palate, being together.

The market

The seasons and the territory as a root, identity and typicality to be enhanced in food.

Memory and contaminations

The joy and well-being of a diet full of different ingredients, discoveries, cross-experiments.

Frugality

Simplicity and parsimoniousness to enhance the recognisability and genuineness of the ingredients and recipes.

Pandemic

Epidemic with a tendency to spread rapidly across vast territories or continents.

Lockdown

Isolation, closure, emergency lock; also used as adj., separated and isolated from the outside in order to be protected.

Isolation

Exclusion from relationships or contacts with the surrounding environment, mostly for reasons of safety or incompatibility.

Loneliness

Exclusion from any relationship of presence or closeness of others (living in self) desired or sought as a reason for peace or intimate intimacy (seeking the s.), Or suffered as a result of a total lack of affection, support and of comfort (feel the weight of the heart).

Psychophysical balance

Harmony between body and mind that can be achieved by adopting practices to live peacefully. Correspondence due to a sensory balance.

Sense

The organs that allow humans to interact with the surrounding environment.

2 . 2 TERRITORY AND SDGS

2 . 2 . 1 INTRODUCTION OF BARI

Coordinates
41°07'31"N 16°52'00"E

Land Surface
116,15 km²

Inhabitants
312.037 people

Density
2.686,04 ab./km

Districts
City Hall I - San Giorgio, Torre a Mare, Japigia, Sant’Anna, Murat, Libertà, San Nicola, Madonnella;

City Hall II - Picone, Poggiofranco, Carrassi, San Pasquale, Mungivacca;

City Hall III - San Paolo, Fesca, San Girolamo, Marconi, Stanic, Villaggio del lavoratore;

City Hall IV - Carbonara Santa Rita, Ceglie del Campo, Loseto;

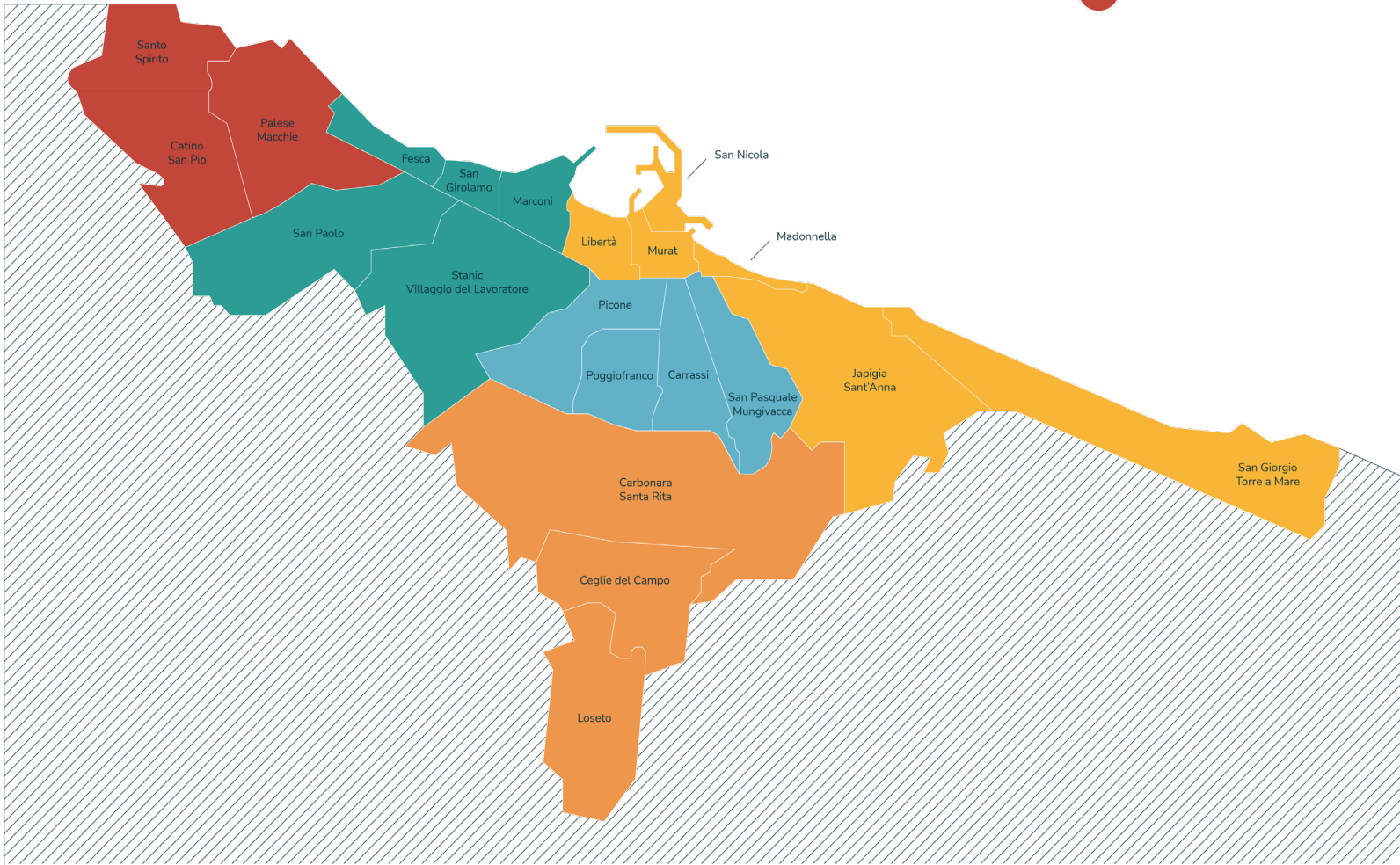
City Hall V - Santo Spirito, Catino, San Pio, Palese, Macchie.

(Wikipedia, 2021).

Bari map
Bari is an Italian municipality, the capital of the Puglia Region (Southern Italy) and of the metropolitan city which has 312037 inhabitants. The city is surrounded by the Adriatic Sea coast for 42 km in length and extended up to the slopes of the “Murgia Barese” area, reaching a maximum height above sea level of 131m. Often, the conformation of the city is compared to that of an eagle with outstretched wings, whose head corresponds to the oldest and most traditional area: “Bari Vecchia”, where the first urban center was built. This area coincides with the extreme northern tip of the Puglia Region (Signorile, 2016); the port of Bari, on the other hand, marked the most eastern-facing place of the coastal defense system of the Italian peninsula from pirates. Its location has always acted as a natural bridge for trade to Greece and the eastern countries, which is why it has been called the “Gateway to the East” (Bari, la “porta d’oriente”, n.d.). Over the years there have been many contrasts by many populations (such as Peucezi, Byzantines, Lombards, Muslims, Normans, Austrians, Spaniards, French, Bourbons) to gain dominion over the city, each of them influencing what then became the historical and cultural heritage of Bari. (Signorile, 2016).

Legend

- Town Hall I
- Town Hall II
- Town Hall III
- Town Hall IV
- Town Hall V



“Everyone has taken and left something, but Bari is still here with its mix of millenary cultures, with the face of its sailors sculpted by the salt.”

(Signorile, 2016, mentioned in Breve storia di Bari, pp.22).

The shape of the Mediterranean Sea recalls the image of a hug that surrounds the different colors and customs of the populations and states that it surrounds. This aspect has probably always influenced the countries bordering the Mediterranean and their way of life, making them enveloping, engaging, aggregating and among the most welcoming in the world.

Italy, and especially the south, has always enjoyed an image of extreme hospitality and unparalleled sunshine. Bari, as the capital and representative of the Puglia Region, is a perfect model.

Walking through the alleys of the Bari Vecchia it is typical to come across fishermen who, returning from nights spent at sea, engage in their favorite practice: “curling” the octopuses while sipping an iced beer Peroni (regardless of the season).

This is a typical term from Bari and indicates the treatment procedure to which the freshly caught octopus must be subjected to make it more tender and easier to eat, by beating it repeatedly and making it swing for a long time in a bowl full of seawater.

The proof of their quality is verified by tasting the raw tentacles and offering them to passersby absorbed by the typicality of this ritual.

Moving from “n’dèrr’a la lanze” (the pier, in Bari dialect) and continuing the path through the alleys, you can enter a space-time dimension that seems to have remained unchanged over time. Here, among the alleys, outside their houses, on the street level, and with their inevitable wooden seat, all the “grannies” of the city try their hand at crafting typical ingredients such as mass, fresh pasta, dried tomatoes, vegetables in oil and cheeses that give life to the characteristic dishes of the Bari tradition, such as focaccia, sgagliozze, popizze, panzerotti, riso patate e cozze, parmigiana and orecchiette con le cime di rape. Bari is history, people and culture; the gastronomic one is just one of the many aspects of the Bari tradition that deserves and needs to be preserved, rediscovered and enhanced.

(Mundo, 2020).

CURIOSITY SAINT NICHOLAS

The city of Bari is often associated with the figure of its Patron Saint: St. Nicholas, one of the most revered and represented saints. Its history is very ancient but its bond with the city begins in 1054 when the Greek Christian Community of Myra was attacked by the Seljuk Turks, in Asia Minor. Taking advantage of the confusion, in the spring of 1087, some sailors from Bari seized the relics of St. Nicholas from his sepulchral church in Myra. Subsequently, in 1089 the remains were definitively placed in the crypt of the Basilica erected in his honor in the historic center of Bari. In those times, as well as today, the presence in the city of the relics of such an important saint is a spiritual blessing but also a destination for pilgrimages and a source of economic well-being (Gendarmi, n.d.).



Image 9



Image 10

CURIOSITY N'DÈRR' A LA LANZE

The real name of this place is Molo di San Nicola, located on the coast between the Lungomare Araldo di Crollalanza and the historic area of the wall. It represents the cultural symbol, the place of Baresity par excellence, the emblem of gastronomy, the largest and most authentic open-air fish market in the city.

Here, fishermen once docked their boats returning from fishing trips and threw fresh fish ashore to sell. Those who bought it said they bought it from “n'dèrr' a la lanz”, literally “at the foot of the boats”. Today this place is the most loved by the people of Bari but also by tourists; at the weekend the fishermen relive the experience of their ancestors, selling strictly raw fish (octopus, pupils, mussels and sea urchins) on temporary stalls. Some of them are well organized, and offer plates already prepared with all the samples of the fish ready for consumption and strictly accompanied by bread and the only drink that makes this experience authentic: Peroni beer.

The only restaurant on the pier is “El Chiringuito”, a historic bar that has always been the supplier of the coldest and most special Peroni in the city.

This raw fish tasting is defined by many as the real Bari breakfast, a fixed date on December 31st to celebrate the arrival of the new year.

All the catch smells of the sea and refers to our land, to our identity...to our Bari. In the background to this context, there are the usual elderly gentlemen intent on playing cards on plastic tables while sipping a beer.

The weekend in Bari is described in these few lines: a walk among the smell of fish, the sound of the uncorked beer and the sea, the sound of the octopus knocked on the ground and that of the cards on the table and the unmistakable flavor of this magic (Fanelli, 2018; Canestrone, 2019; Potenza, 2021).

2.2.2 SUSTAINABLE DEVELOPMENT GOALS

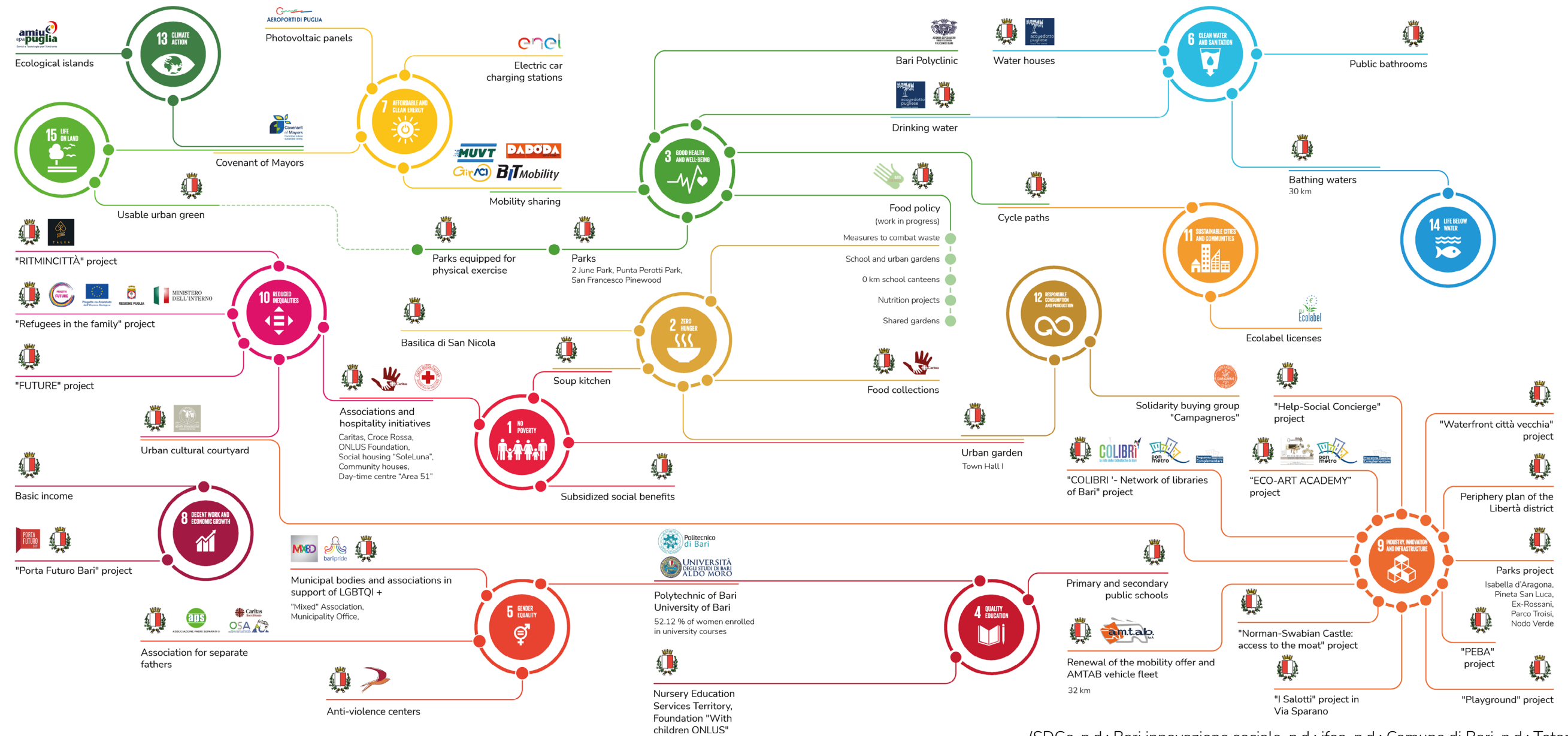
The SDGs - Sustainable Development Goals, were established by the United Nations General Assembly in 2015 and are included in the 2030 Agenda. It is a collection of 17 interconnected global goals designed to achieve a better and more sustainable future for all. The goal is to be able to reach every point by 2030. They were developed in the post-2015 Development Agenda as a future global development framework to succeed the Millennium Development Goals, which ended in 2015.

In recent years, a United Nations resolution adopted by the General Assembly has made the SDGs more easily achievable, identifying specific objectives for each point and using indicators to measure their progress.

The 17 objectives of the SDGs are integrated and state that action in one specific area will influence the results obtained in the others. The development to be pursued, in order to be defined as sustainable, must be balanced in the three areas: social, economic and environmental. (SDGs, n.d.)



2.2.3 BARI AND ITS COMMITMENT TO THE 2030 AGENDA



(SDGs, n.d.; Bari innovazione sociale, n.d.; ifoa, n.d.; Comune di Bari, n.d.; Totorizzo, 2021).

2.3 SWOT ANALYSIS

SWOT Analysis is a strategic planning tool used to define the strengths, weaknesses, opportunities and threats of a project, company or any other situation in which an organization or individual must make a decision to achieve a goal. The phases that define a SWOT Analysis are divided into intrinsic factors, that is strengths and weaknesses within the organization, and into extrinsic factors, that is, opportunities and threats present in the context of which the organization is part. In this case the analysis refers to the territory of the city of Bari.

STRENGTHS

- a. Bari is a university city, one of the most coveted by young students in southern Italy. The most important campuses are the Politecnico di Bari (for the technical disciplines) and the Università degli studi di Bari (for the humanities and scientific disciplines). For this reason there is a large youth fabric, which creates life and nightlife within the entire city.
- b. The infrastructural system linked to mobility allows an excellent and smooth service with regard to transport, logistics and travel. For the citizens of Bari, but also for the citizens of the surrounding provinces, travel is optimal thanks to the 31 railway stations and stops currently in use, of which 9 managed by the Rete Ferroviaria Italiana (RFI), 4 managed by

the Ferrovie Appulo Lucane (FAL) , 14 by the Ferrovie del Nord Barese (FNB) and 4 by the Ferrovie del Sud Est (FSE).

- c. The city health system, thanks to the presence of the Policlinico di Bari, offers an excellent assistance service to the whole city and province.
- d. The Bari economy is strongly based on the primary sector relating to the processing of natural resources or basic raw materials for the life of human beings: agriculture, fishing, livestock farming, forestry.
- e. The secondary sector is another cornerstone of the city economy in fact it includes all the various manufacturing activities in all its sub sectors, aimed at transforming raw materials present in nature into value-added goods and finished products.
- f. The presence of the sea has always influenced the city in a positive way both from an economic and commercial point of view, and from a social point of view. In fact, the Bari seafront represents a viewpoint, a strategic point for tourism, but also a meeting place for its citizens, where events and festivals are held.
- g. Culture and traditions are a milestone for the city and its inhabitants. The attachment to religion, to the cult of saints, to beliefs and

to food, makes the population authentic and conservative, but generous and ready to share knowledge and historical anecdotes. The populous festivals, historical manifestations and events are a tangible example of the close link between the population and its origins. Particularly known is the cult of St. Nicholas which every year attracts many tourists from all over the world.

- h. Bari is known throughout Italy for the excellence of its finger food, original, handcrafted and very cheap. Among the excellent foods, the famous panzerotti, focaccia and sgagliozze of all types should be mentioned. Also noteworthy are the typical and slow dishes such as riso patate e cozze, parmigiana, orecchiette, served in the most typical restaurants at competitive prices.

WEAKNESSES

- a. The city struggles to redevelop abandoned or degraded areas, unlike the central area and the university areas, which for some years have been subject to restructuring and conversion. This lack causes the spread of delinquency crime that generates fear in the inhabitants of the unfortunate neighborhoods, as well as damage to the urban level.
- b. In the territory under consideration, no long-term projects, related to enhancing the local

culture at a gastronomic level, have ever been carried out, with the exception of historical festivals and events (that occur annually and for limited periods). This determines an affluence of people in the city at alternating periods; in fact during the holidays and the most important events the locals and tourists crowd the streets, unlike other times of the year in which the city is experienced more daily in a simple way.

- c. For the youth target, many events related to art (museum exhibitions and shows related to architecture, photography and visual arts), music (concerts, live sessions) and cinema are organized, but no events related to local gastronomy. This does not allow to sensitize this slice of the population to know and be an active part of the culinary experience of the city to keep it alive over time.
- d. After the global pandemic from Covid-19, few events and initiatives have been carried out to encourage people to return to normal and live in the city again.
- e. Due to the Covid-19 pandemic, many businesses (mainly small businesses) have been forced to close due to the low monetary returns and the few incentives provided by the city and the government. One of the most affected sectors was that of catering or, more generally, that of entrepreneurial activities related to food.

OPPORTUNITIES

- a. Unlike the sectors from which Bari draws as its main source of economic income, tourism and the management of environmental resources is still growing. In recent years, the city has been hit by a greater flow of tourists, but it still needs targeted actions for a complete development and positioning within the local economy.
- b. Recently the city is turning into a metropolis. This process is very slow and tiring because various areas of development are included in the city actions, including urban redevelopment (such as green mobility), green spaces and university areas. The municipality seems interested in innovating the city, with particular attention to young people. Private actions aimed at innovation and sustainability are also taking place, such as the opening of second-hand stores, creative recycling centers and centers that sponsor new realities.
- c. A curious factor, which has always existed, is that of the informal economy. There are many private businesses and producers who work with goods and services that are not controlled or taxed by the government. Often these are family-run activities. In the Bari area, this phenomenon coincides with the production of typical food products sold under the counter.
- d. In the city, you can see the presence of some abandoned or undeveloped areas or buildings. In recent years, many projects have been carried out to redevelop some spaces in the city to give them new life. The presence of these unused spaces could represent a good opportunity for the development of projects and initiatives that include physical places of sociality.
- e. The Municipality of Bari is working, through the establishment of a Food Policy, to make its food systems sustainable, to ensure healthy and accessible food for all, to preserve biodiversity and fight against food waste. Urban action plan aimed at enhancing peri-urban agriculture, spreading good lifestyles and nutrition, activating start-ups in the agri-food field, promoting the short supply chain in canteens and distribution and implementing active inclusion policies through food and nutrition.

THREATS

- a. The existence of traditions and customs relating to the territory, especially those related to food, is at risk. Over the years, there is less and less desire to learn and preserve ancient rites and traditions due to the hectic life that today's society imposes.

Furthermore, young people are concentrated on futile and fleeting activities for the new stimuli in circulation, and for the holders of the local culture, such as grandparents, it is difficult to pass on their knowledge to the new generations.

- b. The opening of fast food and unhealthy food franchises can threaten the city from an economic point of view, favoring this restaurant model at the expense of traditional local businesses, such as focaccerie, ovens and rotisseries but also small cafeterias and restaurants that generate local economy. Furthermore, their presence can negatively affect citizens (especially young people) by sowing wrong eating habits and promoting health problems such as obesity and overweight.
- c. A threat to the qualitative growth of tourism in the city of Bari are the vacation and experience booking platforms. Some of these, promote a not-related service to the traditions, customs and rituals of the local culture, offering experiences (especially culinary ones) excethat are essively expensive and non-educational or formative guided tours as they are aimed exclusively at generating personal profits.
- d. The hosts of these experiences, in fact, are private and not Associations, or Bodies with the aim of generating local and circular economy.

2.3.1 CONCLUSION

With the SWOT analysis, a strategic planning tool used to evaluate the different phenomena concerning the Bari area, and making a series of initial considerations relating to the brainstorming part (containing the general issues of Covid-19, Mediterranean and conviviality) the main sphere of action emerged: that of the informal economy.

The informal economy, also called the informal sector or gray economy, is a section of the economy that is neither controlled or taxed by the government. The activities or characteristics of the gray economy are never included in the gross domestic product (GDP).

There is talk of an informal sector, initially applied to self-employment afferent to numerous unregistered enterprises, but also aimed at including all unmonitored wage jobs. These self-managed jobs have always existed throughout history; initially they identified themselves in household and artisan activities but, to date, they also include all those autonomous work activities such as software developers, artists, designers and architects. The origin of the informal sector is not well known, but there are several theories that hypothesize its birth. Dualist thinking argues that people operate in this sector because they are excluded from current economic opportunities due to an imbalance between the growth of modern industrial jobs and the population, as well as a

mismatch between jobseeker's skills and structure of the current economic communities. Instead, legalist thinking argues that the hostile legal system has led self-employed workers to prefer this *modus operandi*, while volunteers believe that entrepreneurs working in this sector have made this decision considering the costs and benefits of informal work, compared to formal operation.

The main reason why this sector has developed widely is precisely because of the lack of barriers to entry. This means that anyone who wants to join the informal sector can freely choose what to do to earn profit independently. This sector could seem very attractive because the working relationship with the employer is lacking, the earnings are net and direct into the pockets of the worker, no taxes or contributions are paid and there is much more freedom in managing the work. On the other hand, however, the negative aspects that are very often not considered are the lack of insurance, the instability of the work activity and the resulting profits as well as the definition of these activities as illegal. (Mcgee, 2021).

In the case of Bari, this phenomenon coincides more with activities related to artisanal gastronomic production sold under the counter and carried out mainly by the population aged between 50 and 100 years old.

The main activities included in the informal sector, in the context of the city, belong to this categories:

- Fish activities (fish);
- Pasta activities (fresh pasta);
- Rotisserie activities (focaccia, panzerotti, puff pastry products);
- Bakery activities (bread);
- Confectionary activities (sweets);
- Olive oil activities;
- Wine activities (wine);
- Dairy activities (cheeses);
- Fruit growing activities;
- Horticulture activities (vegetables);
- Animal breeding activities (meat and derivatives).

Analyzing this phenomenon, the fragility of the sector emerged. It needs to be overcome with the help of initiatives aimed at encouraging the inclusion of these activities in the legal trade of the local economy. The goal is to give new value to the informal economy sector, a conservative treasure chest of rituals and traditions of the city, making it a reference point for a new level of tourism more authentic and rooted in Mediterranean culture, which has always generated warmth, sharing and conviviality, a fundamental aspect that was lacking during the global pandemic from Covid-19 and of which we all feel a strong need.

The New York Times

INTERNATIONAL EDITION | TUESDAY, DECEMBER 10, 2019

Africa leads a new digital revolution

Jack Ma

OPINION

The first time I set foot in Africa was in 2017. I was visiting Kenya and Rwanda in my roles as special adviser to the United Nations Conference on Trade and Development and as an advocate for the United Nations' Sustainable Development Goals, promoting entrepreneurship as a path to economic growth.

I had read quite a bit about Africa and thought I had a sense of what I would encounter. Mostly, I expected to be out of my comfort zone — to feel a sense of being in a foreign place very unlike what I was used to.

To my great surprise, I could not have felt more at home.

Whenever I travel, meeting young people and entrepreneurs is my priority. Speaking with groups of African entrepreneurs, and hearing their stories and dreams, I

saw myself 20 years ago, when I was just starting Alibaba.

In much of Africa today, I've found that entrepreneurship is not the exalted career path it is in the United States or even increasingly in China. The prudent thing for most Africans to do is to get a

stable, salaried job in the banking, energy or mining sectors. Entrepreneurship is for the hustlers — those who can't hold down a traditional job and have to get creative and scrappy to make a living.

And yet I believe that Africa's future will be built by its entrepreneurs — by the hungry dreamers who view problems as opportunities. Looking into the eyes of the young people I met in 2017, I saw the future heroes of Africa. And I vowed that I would do my part to help them achieve their goals.



Angela Lantella, left, selling her homemade orecchiette pasta outside her home in Bari, Italy. Before pasta, many of the city's older women sold contraband cigarettes.

In Italy, a crime of pasta

ITALY DISPATCH
BARI, ITALY

Somebody rattled out grandmothers who sell contraband orecchiette

BY JASON HOROWITZ

They also inspired Dolce & Gabbana to film a cosmetics ad ("Pasta, Amore e Emoticones") in which Sylvester Stallone's adult daughters strut down the street in black singees, dance with the grandmas and sift orecchiette through their fingers.

But local officials suspect that the pasta street, in the historical part of town known as Old Bari, is the scene of a crime that has prompted the orecchiette

U.S. cripples trade panel as disputes range widely

WASHINGTON

Vacancies at W.T.O. unit would hamstring a global referee at a disruptive time

BY ANA SWANSON

The United States has spent two years chopping away at the World Trade Organization, criticizing it as unfair, starving it of personnel and disregarding its authority as President Trump seeks to upend the global trade system.

This week, the Trump administration is expected to go one step further and effectively cripple the organization's system for enforcing its rules — even as Mr. Trump's widening trade war has thrown global commerce into disarray and another tariff increase on Chinese goods set for next weekend could send markets reeling.

Over the past two years, Washington has blocked the W.T.O. from appointing new members to a crucial panel that hears appeals in trade disputes. Only three members are left on the seven-member body, the minimum needed to hear a case, and two members' terms expire on Tuesday. With the administration blocking any new replacements, there will be no official resolution for many international trade disputes.

The loss of the world's primary trade referee could turn the typically deliberative process of resolving international disputes into a free-for-all, opening the door to an outbreak of tit-for-tat tariff wars.

It could also signal the demise of the 24-year-old World Trade Organization itself, since the system for settling disputes has long been its most effective part.

"The W.T.O. is facing its deepest crisis since its creation," Paul Hogan, the European trade commissioner, told members of the European Parliament this year. If the rules governing international trade

CURIOSITY THE GRANDMOTHERS OF BARI VECCHIA ON THE "NEW YORK TIMES"

On 8 December 2019 (coincidentally in the same period in which Bari celebrates the Feast of its Patron Saint: San Nicola), the very famous American newspaper: the New York Times, published a long report written by Jason Horowitz entitled "Call It a Crime of Pasta". The story that is told is precisely that of the ancient housewives who populate the narrow streets of the historic center of Bari, worried about the precariousness of their illegal orecchiette production activity. In the eyes of most, this phenomenon might seem shady and dangerous, but for those who were born and lived there in Bari, they know that there is no better pasta than that produced by these grannies with love, genuineness and simplicity. Unfortunately, however, in mid-October 2019, police inspectors had to arrest a local restaurateur for serving granny's untraceable orecchiette in his restaurant, violating Italian and European Union regulations that require the explicit provenance of food in restaurants. Since then, in fact, the old ladies have been worried that at any moment "the guards"

may arrive to cut off the purchases of the restaurants that buy from them, thus depriving them of their only source of income. However, it remains legal for them to sell small bags for personal use to tourists or passers-by. The Barese authorities, however, ultimately know that this tradition is a flagship of the Apulian culinary culture and depriving the city of this heritage is not the solution. The most effective solution but, to date, difficult to achieve, would be to channel the tradition into the current regulations on food safety, perhaps by creating a cooperation that protects and allows them to continue their wonderful activity. These ladies guard all the culinary and traditional heritage of the Bari culture, and their only request is not so much to sell as to be able to transmit these values and rituals to future generations. (Horowitz, 2019).

"Help them change to stay the same: because, after all, orecchiette are perfect like this."

(Florio, 2019, mentioned in Sulla prima del New York Times le donne di Bari Vecchia: "il crimine della pasta". Il caso delle orecchiette "illegali").

A large, dark blue, stylized number '3' that serves as a background for the text. It has a thick, blocky appearance with rounded edges.

QUALITATIVE
RESEARCH

A small, solid dark blue circle located in the bottom right corner of the image.

3 . 1 USER INTERVIEWS

3 . 1 . 1 INTRODUCING USERS

10 subjects taken as a sample, residing in the city of Bari with different ages, were interviewed to have a broader general picture of what their relationship with food has been and how it has changed, following the Covid-19 pandemic.

The respondents are as follows:

- Anna;
- Nicola;
- Giuseppe;
- Maria;
- Luca;
- Rosa;
- Cinzia;
- Danilo;
- Celeste.

The type of interview administered is semi-structured, which includes a guide of questions that lead the interview. The interviewer can refer to it to contribute to the discussion with the interviewee and ensure that the conversation goes in the desired direction and defined by the project. This type of interview is mostly used to support a type of qualitative research, as it combines rigor in the themes and topics covered and flexibility in the exchange. The goal is to collect opinions and comments that may not have been detected in the preparation phases, and which will have a definitive impact on the continuation of the project. (Schwab, 2020).

The interviews are presented below in the form of summary cards.

ANNA



Profession
Professor

Residence
Bari - Madonnella District

Age
33

#takecareof yourself

#healthyfood

#selfkitchen

#outdoorspaces

Interview summary

She had a decidedly positive approach to the Covid-19 pandemic, in fact the constraint of having to stay at home has allowed her to devote much more time to herself, also by paying attention to the purchase of food. In fact, she was much more assiduous in going shopping to choose fresh and healthy foods to experiment in the kitchen, saving a lot. Eating outside the home, however, allowed her to socialize and always meet new people, especially when, before Covid-19, she usually went to have breakfast at the bar. She believes that one of the possible solutions to allow an optimal experiential service is to arrange outdoor spaces for each room, even in the coldest seasons.

NICOLA



Profession
Photographer

Residence
Bari - Carrassi District

Age
37

#informality

#gastronomicexperience

#senses

#sharedtable

Interview summary

He rarely ordered food delivery during the lockdown because, despite the convenience and informality of the home environment was tempting, he believed that food ordered at home was more disappointing than eating it at a restaurant. In fact, for him the gastronomic experience is a moment of entertainment and involvement of all the senses, this can sometimes be expensive, but he believes it is worth it. The most important elements are therefore the service and the quality of the raw materials, as well as the moment of conviviality of a shared table and the pleasure for the eyes of elegantly served steaming dishes, factors that have definitely disappeared due to the pandemic.

GIUSEPPE



Profession
Engineer

Residence
Bari - Poggiofranco District

Age
42

#sedentarylifestyle

#places

#stimuli

#healthyfood

Interview summary

He really likes to eat his meals at home for comfort, but unfortunately he is aware that this is a great risk for the sedentary lifestyle which involves critical aspects on a psycho-physical level. For this reason, before Covid-19 he liked to go out to eat in order to always change places, be spurred on by different stimuli and consume healthy and genuine food.

MARIA



Profession
Shop assistant

Residence
Bari - San Nicola District

Age
30

#selfkitchen

#socialization

#places

#differentiation

Interview summary

Maria also took a positive approach to the restrictions imposed by the pandemic: she used all her free time at home to learn how to cook in order to avoid spending big bucks to always order at home, considering her obsession with punctuality. Unfortunately, however, everything she learned to cook, she consumed alone, giving up her desire to socialize. In fact, one of the aspects that she most misses in the way of consumption is precisely that of going to her favorite bar after dinner to have a drink with people. Although she may seem like a person of habit, Maria always likes to try new places because, according to her, this helps the locals to always have revenue.

LUCA



Profession

High school student

Residence

Bari - Murat District

Age

16

#tablewithfriends

#junkfood

#fooddelivery

#physicalimbalance

Interview summary

Luca used to leave the house mainly on Saturday nights after the week spent in class, study and soccer; during the maximum period of restrictions, he remained indoors and experienced problems related to socialization and food.

He used the food delivery service every weekend because before Covid-19, every week he went out with his friends in the streets of the historic center of Bari to eat a good panzerotto.

He lost a lot with the advent of the pandemic, in fact he very happily remembers the great tables with friends, the carefree and hot food that was served in the places he frequented.

With the use of food delivery, and with the wide choice of dishes, he began to try more and more junk food, spending his savings on orders and delivery, and also experiencing a sense of physical imbalance. Luca also states that during the period of closure, due to his monotonous life, he began to consume food out of boredom.

ROSA



Profession

Office employee

Residence

Bari - San Pasquale District

Age

38

#lackofsocialization

#traditionalcuisine

#selfkitchen

#producttraceability

Interview summary

During the lockdown period Maria, for an initial period, felt a sense of tranquility in staying at home between carrying out her work duties in complete autonomy and managing work times and lunch / dinner breaks in total freedom. Immediately after, she began to experience a sense of discomfort caused by the lack of socialization, which at that time only took place online (and continues in part now with all the necessary restrictions).

For Maria, going out for dinner after a working day was like a relief valve, to release tension but also an expedient to try a different restaurant / pub each time with the advantage of discovering new foods and new cultures.

Spending a lot of time at home, Maria understood the importance of traditional food both for the knowledge of all the healthy and genuine local ingredients, and because she learned to cook traditional dishes independently, completely distrusting the choice of food delivery that does not guarantee knowing details about the production of the dish.

CINZIA



Profession
Housewife

Residence
Bari - Marconi District

Age
48

#variedandhealthydiet

#tiredworkathome

#lackofexternalstimuli

#rethinkinglogisticsincatering

Interview summary

Like all mothers, Cinzia has always felt taste and pleasure in cooking elaborate lunches for her family. This was a practice that she carried out mainly on weekends, as her husband had lunch at work during the week and her children between school and various commitments had lunch “eat on the spot”. During the lockdown caused by the Covid-19 pandemic, it was a difficult task for her to cook different foods for everyone every day to ensure a varied and balanced nutritional intake for the whole family, also trying to resurrect typical dishes of the Bari tradition.

She spent many hours stocking up on food, preparing food, having lunch, and cleaning the kitchen and utensils. After a short time she began to feel ailments and fatigue due to monotony and the lack of external stimuli.

Like everyone else, Cinzia can't wait to return to normality to be able to carry out her usual work with less weight and enjoy moments with friends and family that make her relax and recharge. For her, the key element for the resumption of catering is to ensure a pleasant and safe consumption experience, with a correct organization of logistics relating to space and time.

DANILO



Profession
Researcher in the
Department of Chemistry

Residence
Bari - San Pasquale District

Age
35

#localrealities

#traditionaldishes

#localatmosphere

#sharingfood

Interview summary

Danilo is a young worker with a passion for good food. During the period of restriction he began to devote himself more to cooking, experimenting with new dishes, including traditional ones from the Bari culture, because he no longer ate out for lunch and dinner. Before the lockdown, eating away from home was a way for him to get in touch with local realities, to know who prepares the food for us, to know the ingredients, the restaurateurs and the philosophy with which they manage the place. The most authentic and fun part was ordering the house specials.

The atmosphere of the restaurant and the furnishings are also highly appreciated elements, as are the quality of the food and service.

What he misses most is meeting people in the clubs, talking, sharing the taste of some foods and listening to live music during the evening, all feelings that are now difficult or far to imagine concretely.

CELESTE



Profession
Office employee

Residence
Bari - Japigia District

Age
32

#technologicalcateringsector
#customerinteraction
#collaboration
#localatmosphere

Interview summary

Celeste still struggles to believe that catering cannot find a new methodology to guarantee its service even during critical periods such as Covid-19. Certainly staying at home has brought advantages, such as taking time for yourself, enjoying a bit of peace on your own, but speaking of food, for her the disadvantages have been many such as, for example, in the case of food delivery, that the food does not have the same taste and temperature as when consumed on the spot. Furthermore, being physically in the place of production of the dish, it is easier to interact with the restaurateur asking for consistent changes to the menu, corrections in case of error and advice on the food to order. Getting involved in the atmosphere of the place, eating a good dish and enjoying the smiles of the people sharing the food are all factors that she misses a lot. Celeste is very confident in the recovery of this sector so hit by the pandemic and she proposes a total technological engineering of the service to guarantee security and management of reservations. She also believes that a drastic change can take place with the collaboration of all restaurateurs.

GIUSEPPINA



Profession
PhD student

Residence
Bari - San Pasquale District

Age
28

#junkfood
#variety
#quality
#sharing

Interview summary

During the lockdown period, her relationship with food changed a lot, so much so that she began to consume much more junk food, sometimes also because she relied on the delivery of bars and restaurants. This choice was dictated by the preference to eat while she comfortably watched a TV series on the sofa, to the detriment of the long waiting times of the delivery man, who did not always allow her to consume hot food. On the contrary, this is one of the advantages of going to a restaurant, in which she however finds the disadvantages of being too crowded places and where often one cannot converse well due to the confusion. In a club, she pays a lot of attention to cleanliness and service, in fact she would be willing to pay a little more to improve the way and the experience of eating away from home. What she misses most about the experience of eating food outside the home, compared to before the pandemic, is spending time with other people and the act of having to leave the house to be able to try new places.

3.2 INFORMAL PRODUCERS INTERVIEWS

3.2.1 INTRODUCING INFORMAL PRODUCERS

5 subjects were interviewed in the guise of informal producers operating in the Bari area in different categories of trade relating to food.

The respondents are as follows:

- Giuseppe;
- Nunzia;
- Francesca;
- Carmela;
- Angela e Vito.

GIUSEPPE



“ The true history of Bari, with its true traditions and customs, are unknown to both citizens and tourists. We need to take tourism to another level to show everyone the true authenticity and true history of this beautiful city.

#authenticitytourism #formalization
#spacefortruetraditionandcustoms

Profession

Theater teacher

Residence

Bari - San Nicola District

Age

65

Interview summary

Giuseppe called “Pinuccio” was born and raised in the San Nicola district, on Via dell’Arco Basso, known for its abundance of informal businesses. The conversation touches on important issues such as those related to the illegality of traditional fresh pasta, taralli and biscuits activities; he says these businesses need to be legalized to allow for cleaner and safer trade, as they are currently fined by finance and create a hindrance for legal businesses. The risk associated with these activities is that they may close at any moment, marking the arrival point for Bari’s tradition and culture but also becoming too commercial for tourists, to the point of trivializing products and customs. The interviewee, even if he is not part of the informal economy of Bari, suggests turning tourism in another direction, which highlights the authenticity and characteristics of the place that are slowly disappearing.

NUNZIA



Profession
Housewife

Residence
Bari - San Nicola District

Age
63

Interview summary

Nunzia called “Nunzj”, from the age of 6, by the will of her grandmother, defined as the head of the family, she learned the art of the housewife. Today she lives in the historic center of Bari where every day, the fixed position is the wooden chair in front of her door, where she works the pasta to create orecchiette. During her childhood, she didn't have the opportunity to attend school. In recent years, many events have endangered her business. These ancient producers fear that they will have to interrupt their traditional and centennial activity due to the imposition by the State of the traceability of products, an action that requires a considerable financial commitment. She tried to seek contact with the municipality or with other associations to “enhance” these activities by involving the entire population to preserve traditions and culture but she never received feedback. She hopes to be able to pass on her knowledge and her skills as a housewife to future generations without being exploited, through initiatives and projects.

“ S fasc judo, s fasc yoga, sciam da ddo, sciam da dda e l strascnat ci la va fa?

#craftsmanship #tradition
#manualskills

FRANCESCA



Profession
Cleaning lady

Residence
Bari - San Nicola District

Age
74

Interview summary

Francesca is well known in the narrow streets of Bari Vecchia because she has always given a hand to anyone. She invited us to her small house, typical architecture of the historic center of the city and here, together with two other “commare” she taught us the art of orecchiette. She is, as they say in Bari, “Miss” that is the term that is attributed to those ladies who have never been married, but that's okay with her because in this way she was able to devote herself more to her family and her work. Francesca started working when she was already very old, as a cleaning lady and in the meantime, thanks to the help of her mother and her neighborhood friends, she too learned how to make orecchiette. Now she leads these two activities at the same time and this allows her both to commit her time and to be able to scrape more money at the end of the month to give to her grandchildren. The doors of her house are always open to anyone who wants to get involved and learn this trade to pass it on to future generations.

“ Che ddo a Bar Vecchj tutt sapn fa l'orecchiatt, pur l pccninn!

#willpower #commitment
#observe

CARMELA



“ C so ‘mbarat ji che so
gnorand a fà l'orecchiètt, tutt
u potn fà!

#discovery #tradition
#passon

Profession
Housewife

Residence
Bari - San Nicola District

Age
75

Interview summary

Carmela is a very close friend of Francesca, the one who taught her to make orecchiette. She is a mother and a grandmother but she, as soon as she frees herself from the housework, runs to the aid of her friend, and they spend the afternoons preparing kilos and kilos of orecchiette destined for those who request them. Carmela as a girl was never interested in learning this activity because she was used to seeing it practiced very close to her and almost took it for granted until on a rainy day, not knowing what to do, she decided to sit next to her mother and put herself tested and hasn't stopped since.

ANGELA E VITO



“ Facim stu mstjr da
na vit, in qualche mod a ma
cambà.

#discovery #tradition
#passon

Profession
Housewife and farmer

Residence
Bari - San Nicola District

Age
82 - 85

Interview summary

Angela has also always lived in the most folkloristic district of Bari: San Nicola but it differs for its activity. Husband of her since he was a boy, he practiced the profession of farmer, initially only as an operator until he was assigned his plot of land. Now he has a campaign of his own where he grows fruit and vegetables with a lot of love and patience and hoping that the season, the climate and the weather will send it to him. And this is how Angela helps him, outside the home she has set up a stall where he helps him sell his products while he is at work in the countryside. He also deals with the preparation of preserves, in oil and, in the hot season, with the drying of tomatoes and chillies which they then display all year round hanging from the balcony in the atrium of their home.

CURIOSITY THE BIRTH OF STRASCINATE AS A TRADITIONAL SUNDAY DISH FROM BARI

“Strascnat” - strascinate s.f.
Noun deriving from the verb strascinare, which means to pull.
Type of Italian pasta, typical of southern Italy and in particular of the Apulian cuisine. Prepared with semolina flour and water, they are obtained by dragging small pieces of dough on a large wooden surface with the fingers of the hand. This manual technique allows obtaining a smooth side (the one that has been in contact with the wooden board, which is dusted with flour) and a deeply irregular side (the one that has been in contact with the fingers, which literally detach from the fresh pasta during the strascinata making the surface wrinkled) which will gather the sauce better.
The main categories of the types of pasta obtained from strascnat are orecchiette, cavatelli and tagliatelle.
(Strascinati, n.d.)



Image 12

CURIOSITY THE LEGEND OF THE BARI SUNDAY

Mr. Giuseppe Lobuono, during the interview, made known the legend to the birth of the Sunday celebration in Bari. Queen Bona Sforza was the sovereign duchess of Bari. During his stay in the city of Bari, his personal cook died. The queen mobilized to find a new court chef and placed a ban on all citizens. Many cooks showed up with various dishes and specialties, but one in particular caught her attention. He conceived a particular dish: strascinate in the shape of orecchiette with a mixed ragù of horse meat, “tronr” (chops) and tomato pulp. The Queen liked the dish so much that she issued a sort of decree in which she decided that every Bari would eat her own dish every Sunday, as if all her subjects ate with her. This explains the fact that families from Bari still enjoy this simple but special dish on Sunday for lunch. Thus was born the typical Bari Sunday. Famous are the phrases that mothers and grandmothers say to their children: “Mang disgrazjat, cudd jè u Piatt che pot scì ‘nnanz o Re” (You must eat this dish, because it is a dish that is also presented to the King). (Lobuono, 2021).



Image 13

3 . 3 PERSONAS

Personas are archetypal users who represent the objectives, characteristics and needs of a larger group of users, placed in a specific context. The representation of these ideal users includes behavioral models, skills, attitudes, basic information, and their relationship with the environment. The most important question for design purposes is: “Who are you designing for?”. In fact, by understanding the expectations, concerns and motivations of the target users, it is possible to design to meet the needs and requirements of real users, creating an effective and functional project. These user character models are often used by designers, who add fictitious personal details to make the character more realistic, such as real user quotes, names, illustrations, etc.

A particularly important value to be integrated in the design phase is empathy, in order to create something that is good for the people who will use it. (Faller, 2019).

3 . 3 . 1 INTRODUCING PERSONAS

By summarizing the qualitative aspects obtained from the interviews and bibliographic research, it was possible to realize the Personas. 4 Personas of different ages and genders have been created to fully understand different aspects of how their relationship with food has changed following the global pandemic from Covid-19, both by users and providers of the service.

BIO

Rosa has always been immersed in her work, with a very hectic pace of life. During the lockdown she rediscovered the pleasure of spending time at home, with her family, alternating moments of work with others of relaxation. She has approached healthy eating, now she is more attentive and aware when shopping (strictly at the market or in local shops) and she has rediscovered the pleasure of cooking and eating in company, welcoming the precious advice of her mother and grandmother who taught her typical recipes of her city.

GOALS

- Always take care of her family;

- Support local producers;

- Create new opportunities through her work.

FRUSTRATIONS

- Changes due to global warming;

- Failing to guarantee a future and pass on the right values to his children;

- Don't leave her mark.

PERSONALITY

introvertextrovert

analyticalcreative

passiveactive

thinkingfeeling

lonleyfriendly

messytidy

moodybalanced

anxiouspatient

TOPICS OF INTEREST

link with the territory

relationship with food

socialization

sensitivity to innovation

age 37

architect

Poggiofranco district (BA)

ROSA

"It's never too late to change."

BIO

Anthony likes to go out with his friends after the study, in the center of Bari, and always do different activities. During and after the pandemic, these moments of leisure and socialization have drastically decreased, leading him to have problems with anxiety, mental and physical fatigue. For him, doing disparate activities is important and technological devices no longer satisfies him. In addition to studying, he would like to do something that makes him feel alive, to discover new realities and meet new people. He would like to see more innovative projects in his town.

GOALS

- Always do something new;
- Experience the city more;
- Discover new horizons.

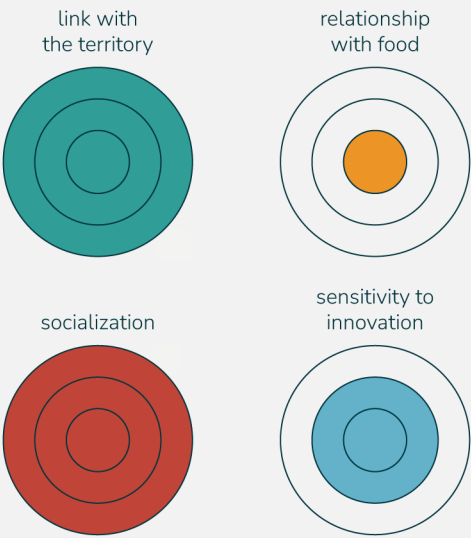
FRUSTRATIONS

- Do not indulge his desire to discover;
- Leave his city to go to places with more opportunities and entertainment;
- Becoming a monotonous and uninteresting person.

PERSONALITY



TOPICS OF INTEREST



BIO

Maria has never worked, her job was to take care of the house, her brothers and help her mother in the kitchen. She wanted to study, but her parents never let her. Now, she lives with her husband and besides her housewife is a full time grandmother. She has mastered the art of being a housewife and handcrafted local products, selling them to passers-by and tourists to collect more at the end of the month, while her husband takes care of the countryside. She would like to be able to make herself useful to pass on the traditions and customs of which she is conservative.

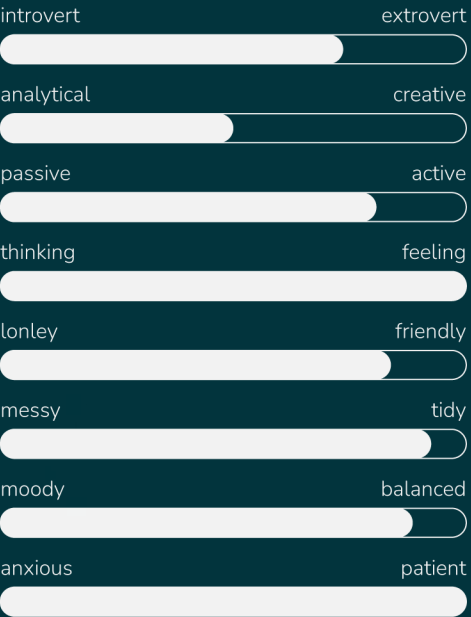
GOALS

- Do some cyclette every day;
- Always keep a banknote for her grandchildren;
- Be with hrs family as much as possible.

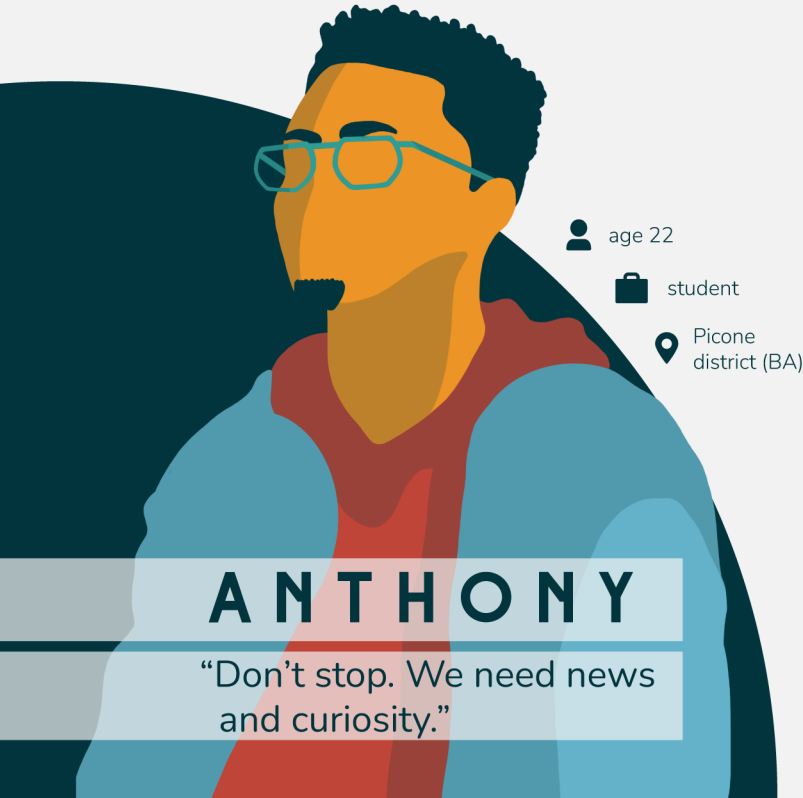
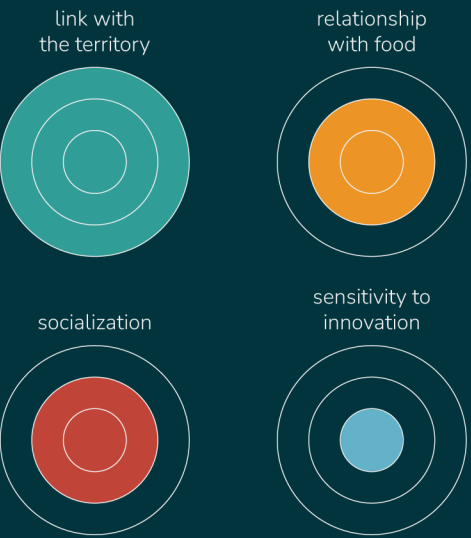
FRUSTRATIONS

- She wanted to be an educated person;
- Leaving her children and grandchildren in a bad world;
- Failing to earn enough to support yourself.

PERSONALITY



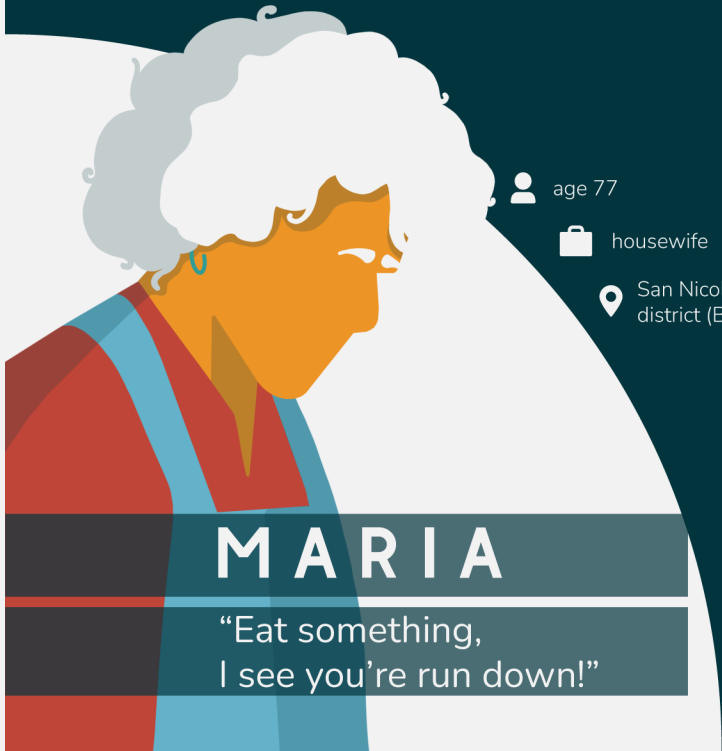
TOPICS OF INTEREST



age 22
student
Picone district (BA)

ANTHONY

“Don’t stop. We need news and curiosity.”



age 77
housewife
San Nicola district (BA)

MARIA

“Eat something, I see you’re run down!”

BIO

After retirement, Gino discovered a passion for fishing. Around 05.00am he goes with his longtime friends to the port area of Bari to get on the boat and go fishing. To celebrate the success of the fishing trip he goes with the other fishermen to the Chiringuito to sip a Peroni beer and to sell fresh fish to passers-by. Finance occasionally arrives and puts an end to everything. Gino is disconcerted by these events, because for him going fishing is a ritual and, like his predecessors, he loves going to that place, to chat and earn more money with quality products.

GOALS

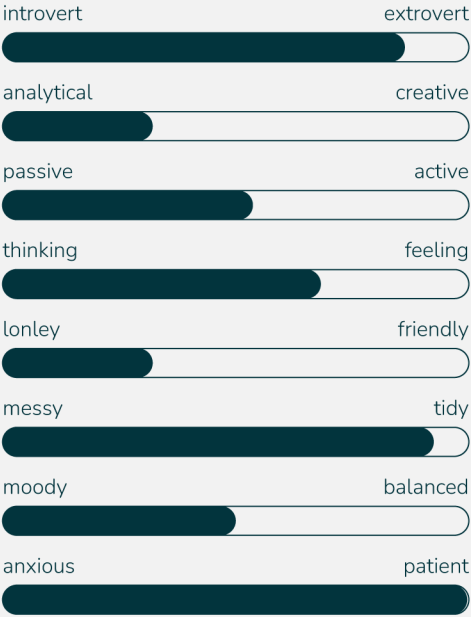
- Respect family traditions and local ones;
- Earning more money for his reduced pension;
- Spend time between company and activity.

FRUSTRATIONS

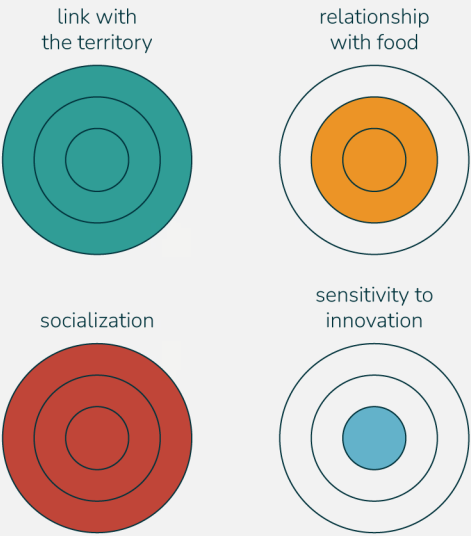
- Being fined for his activities;
- Local rites and traditions will vanish over time;
- Abandoned by society.



PERSONALITY



TOPICS OF INTEREST



The background is a solid teal color. On the right side, there are several dark teal geometric shapes: a tall, narrow rectangle, a trapezoid, and a circle. The text 'SCENARIO ANALYSIS' is centered over the trapezoid and rectangle.

SCENARIO ANALYSIS

4.1 THE EXPERIENCE IN BARCELONA

For a long time, the Polytechnic of Turin has been supporting and investing in actions aimed at supporting and encouraging student mobility, deeming it of fundamental importance for students to have training periods abroad funded by initiatives with a dedicated budget on University resources. The initiative in question, known as “Thesis on Candidate Proposal” allows students enrolled in a Master’s Degree course to take advantage of University funds as financial support for the development of their degree thesis in any foreign country. Candidates are allowed to choose the institution, university, company, Research or Training Center or firm with which to collaborate and carry out the thesis activity, subject to agreement with their Polytechnic supervisor. (Bando di concorso per mobilità degli studenti all'estero, 2020/2021).

After a long period of research and analysis in which the topic of the thesis was identified and agreed with the supervisor Prof. Paolo Marco Tamborrini, we subjected the initiative to some studies to understand which one best suited our case. In March 2021, the final choice fell on the Food Design Studio based in Barcelona: Nicole Vindel Studio.

After an initial cognitive and settling phase, the remote collaboration with Nicole Vindel began. As a tutor, she prepared weekly reviews for us to define the design idea.

After many months, precisely on 19 July 2021, after having finished the last exam of the degree course, we were able to leave Turin for Barcelona to carry out the training period abroad, which lasted about two months.

During the experience abroad, and thanks to our tutor Nicole Vindel, we were able to develop research on different fronts. First, we had the opportunity to follow the “Food Design Festival 2021” conference online. This is the first contemporary Festival with the aim of exploring the value of Design and its relationship with food. The Food Design Festival 2021 took place over five days of programming, from 26 to 30 July. In this themed edition “People, Health and Nature” more than 80 designers, artists, researchers, teachers, architects, entrepreneurs, doctors and nutritionists, chefs and cooks, journalists and communicators, artisans and engineers, opinion leaders and professionals in the food sector, from 20 different countries, came together to discuss the concept of design related to gastronomy and food innovation, to better understand the need to create a more sustainable environment for people, health and planet. Among the organizations and associations present, we mention Design Institute of Spain, Global Fruit Latam, ELISAVA, The FORK Organization, KOOL, Cosentino. (The future of food is now! People, health, nature, 2021).

Following this conference was useful to have a general view on the main issues concerning the food design system, to learn new aspects related to design and its applications and to identify professional figures, among the most disparate, to know and interview to enrich and validate our research scenario, before proceeding with the concept definition phase of our project.

Among the interviewees we can find food designers, chefs, architects, visual artists, sociologists and psychologists, including Xavier Morón Uceda, Ignacio de Juan-Creix y Umbert, Nataly Restrepo, Mara Pezzotta, Linda Carobbi, Francesca Zampollo, Chazz Titus, Ana Gutman, Emilie Baltz, Sara Roversi, Marynes Rojas and Aya Shaban. To further enrich our research we also interviewed other professionals including Charles Spence, Saul Baeza, Alessandra Sposetti, Milena Ribotto, Omar Polak, Magda Mojsiejuk and Ines Pierucci. From each of these figures, coming from all over the world, from New York to Berlin, we have collected ideas and design ideas, and captured colors and facets from their cultures, their professional backgrounds and their stories. In addition to the purely professional sphere, made up of weekly meetings, discussions, and lectures to acquire new methodologies and identify design paths, we have also developed an excellent and solid relationship with Nicole Vindel, who allowed us to get to know her better and share part of her work in some of the spaces she frequented.

One of these was “La Clandestina of Poblenou”, a large open-air coworking space in which we had the opportunity to study, work, attend events and meet many people involved in this field of work. Our headquarters was the “Jungle” Studio, home to many meetings, discussions, dinners and cultural exchanges with Nicole and her squad.



Image 14



Image 15

4.2 NICOLE VINDEL STUDIO

Nicole Vindel (1992) is a Barcelona-based transdisciplinary artist and designer generating new narratives of food. Born in Guatemala, grown in Girona, and with mixed roots, she has been living between Israel and Spain.

Her strong connection with cultures brought her to intertwine diverse fields as interaction, identities, ecologies, and everything in between. Nicole has been described by Vogue Spain as a Food Artist combining intellectual and formal beauty to generate cognitive conflict with her artworks. Since researching advanced materials and applying them in high cuisine with El Celler de Can Roca she has been exploring gastronomy aiming to reconnect with food through symbolism, senses, and cultural diversity.

Next to this, she is the founder of “Random Happiness”, an art collective using happiness as a revolutionary tool, and “Food Design Nation”, a digital platform to collectively design better futures of food. From there she works actively in co-creation projects, teaches at universities such as Elisava, IED, or LCI; and has worked with FoodCultura Foundation, Open Restaurants Jerusalem, and El Tercer Paraíso, among others. (Food & art, n.d.).

nicole vindel



Image 16

4 . 3 SEMI - STRUCTURED
INTERVIEWS WITH
EXPERTS

4 . 3 . 1 INTRODUCTION

For the definition of the design concept, it was of fundamental importance to know the scenario in which we would go to intervene. To better understand it, it was useful and inspiring to interview experts in various fields who, however, had a common concern for food. Semi-structured interviews were then administered to seventeen selected experts recommended and carefully chosen by our tutor. For design and functional reasons, the interviews have been summarized in cards that collect the salient features of each expert and their relative interview.

The respondents are as follows:

- Xavier Morón Uceda;
- Ignacio de Juan-Creix;
- Nataly Restrepo;
- Mara Pezzotta;
- Linda Carobbi;
- Francesca Zampollo;
- Chazz Titus;
- Ana Gutman;
- Emilie Baltz;
- Sara Roversi;
- Marynes Rojas;
- Aya Shaban;
- Charles Spence;
- Saul Baeza;
- Alessandra Sposetti;
- Milena Ribotto;
- Omar Polak;
- Magda Mojsiejuk;
- Ines Pierucci.



XAVIER MORÓN UCEDA

Chef, Food Designer, Food stylist, Art director,
Creative Event Manager & founder at Hidden
Factory

📍 Barcelona - Spain

Biography

After studying music and working in factories to pay for his studies in 2001, the chef saved money to take an intensive course at the Hoffman School in Barcelona, before working in one and two star gastronomic restaurants, catering, hotel; until in 2014 he began his solo adventure by creating a creative studio specializing in gastronomy called Hidden Factory Barcelona. From his home-laboratory, ideas, concepts, objects and recipes are cooked to express and enhance the importance of food and gastronomic culture as a tool for transforming society.

“Gastronomy must be used as a unique language to create, develop and produce events, concepts, objects and visual arts to live experiences and explore hidden emotions.

Interview summary

It is possible to work with food in many different ways. The most effective way to work with food, to transmit knowledge and traditions related to the culture of a territory, but also techniques and curiosities about culinary methods and more, is to create workshops.

Working together has always served to build affinity and share knowledge; in the world of food this is a fundamental concept.

With the food workshops it is possible to teach values, produce, release creativity, transmit concepts and at the same time entertain, excite. The best projects and ideas are born from teamwork.

Workshops are experiences that indelibly stain the formation and culture of individuals.

One of the most important issues that a food-related workshop should cover is that of sustainability. Every part of the food can be reused, revalued, and appreciated, in order to innovate the sector cyclically.

#sustainability

#0waste

#emotions

#workshop



“ We are hungry for beauty, relationships, emotions, knowledge and this means that we are not only interested in what we bring to our mouth as food but everything behind it.

IGNACIO DE JUAN - CREIX

Innovation and Sustainability Consultant,
Entrepreneur, Inventor

📍 Barcelona - Spain

Biography

Nacho de Juan-Creix is director of innovation at VMLY & R and founding partner and consultant for innovation at Plat Institute, co-creators of FOODTURE Barcelona, the Summit of Food Design, Food Tech and Social Food. Plat Institute is a creative platform that, through research and development, innovation and training, addresses the food problems that humanity will face in the future. Where professionals and food enthusiasts meet to learn, discover, create and prototype the future of gastronomy! He is a creative and innovative entrepreneur, capable of conceptualizing and developing ideas to enrich brand equity. With over 20 years of experience in the creative industry, he has been able to translate his passion for science, art and technology into tools and experiences that explore the commercial potential of creativity.

Interview summary

It would be optimal if the consumption experience in a restaurant were an artistic experience. The restrictions that create tension between people due to the lack of ability to connect with each other but, now, there is the possibility of reconnecting more with ourselves, using the right physical space and the right times. An experience should be able to involve all the senses that people have at their disposal, all aspects are fundamental, such as sound, olfactory and tactile, not just taste. Beauty, in all its forms, can help to truly connect the soul of the space with the soul of the product and create a unique experience.

#surprise

#sensoriality

#innovation



NATALY RESTREPO

Co-Founder in Kraut Food Studio. Director of Master in Food Design & Innovation

📍 Federal District - Mexico

Biography

Industrial designer specializing in food design. Her work is based on understanding the relationship between humans and food and how geopolitical and environmental challenges are evolving in the way we eat. She has a strong focus on human-centered design, applying new research methodologies with the aim of creating meaningful design for real changes in the industry. She has worked for over 10 years in the restaurant industry, for global food brands such as Heineken, Pepsico, Nestlé and Danone. In collaboration with Aprende UX, she created the food design education platform and she is currently director and creator of the Food Design & Innovation specialty at CENTRO - Diseño, Cine y Televisión in Mexico City and co-founder of Kraut Food Studio, a studio of innovation focused on designing the future of food and beverage by unlocking the power of consumer trends and behaviors.

“ Technology or business that did not take into account the human factor, have triggered various current problems including the environmental impact.

Interview summary

The fundamental element behind a good project is storytelling which tells the whole story behind it and allows you to really understand the strategy adopted and what you want to achieve. This is because when you see a product on the market, you are never aware of how that product was obtained; therefore, transparent and effective communication is very important.

#soloisthenewsocial

#eatingmeaningfulconscious

#informationsaccess

#linkbetweenindividualandcollectivity



M A R A P E Z Z O T T A

Product Designer at Chrome Cherry Design & Innovation (CCDI)

📍 London - United Kingdom

Biography

Multidisciplinary designer based in London with a background in Industrial and Interior design. With Chrome Cherry she designed products sold in a range of different industries across the world, taking new product ideas all the way to the production line and beyond. Currently she is working with designer Gianni Arduini on the concept of Controversial Design which examines the way people explore Sex, Food and Death with design, analyzing the social behaviours and how the consumption influence society. The aim of her work is to explore the taboos and challenges and how to tackle them with design.

“ Food can communicate power and sacredness, it can bring people together or highlight differences, generating memories and pleasure. Food development can be driven by traditions and unconventional innovations.

Interview summary

Food acts as a binder between all communities and societies. However, the topic of food generates different opinions and social contrasts because it is something extremely malleable, it always changes its cultural concept based on its placement. A food designer should work above all with the habits related to food, as the behaviors of society are highly influenced by its consumption, to generate new trends, new cultures. To convey strong concepts, Mara Pezzotta suggests a provocative design approach. Food is ritual, sacrifice, conviviality, an excellent means of communication and it must be used in the right and appropriate but impactful way. By designing with food, social aspects can be reintroduced, and interests and emotion, lost during Covid-19, can be resurfaced.

#simplicity

#community

#stillness

#re-enactmentofmemorieswithfood



LINDA CAROBBI

Corporate Director “Fresh Fruit e Mercato Verticale Ortofrutticolo” at “Savino Del Bene”, Global Logistics and Forwarding Company

📍 Florence - Italy

Biography

Linda Carobbi has been working for Savino Del Bene S.p.A. (International Freight Forwarder headquartered in Florence, Italy with a global turnover of over 1.5 billion Euros) for 20 years, where she currently holds the role of Corporate Director Fresh Fruit and Vegetable Vertical Market. In this role, Linda coordinates and supports a team of worldwide people specialized in the logistic and international air/ocean shipments of fruit / perishable in the world.

She has a University Degree in Business Economy from Florence University, and an Executive MBA from Bologna Business School.

“ A paradigm shift is needed on the vision of food and the choice of diet. The concept of Food Design is very broad because it does not refer only to the tasting experience but also to everything around it.

Interview summary

Reconnecting people with the territory and with food means transmitting traditions, culture, and thinking from a local perspective.

Each territory has a lot to give. Covid-19 has made people rediscover the desire to know the territory and the places that give them food.

Linda Carobbi suggests that the agri-food system must be used as a strategic marketing lever to divert people to go to know the places of production, talk to producers, and understand how products are born. To enhance the locality, the km0, and the food and wine history of a country, it is necessary to re-educate, train and disseminate sound principles to people.

The new food experiences will have to take place in the production sites to fully understand the qualities of a specific territory and what it offers. Food is culture.

#rurality

#reconnectionwiththeterritory

#sustainability



FRANCESCA ZAMPOLLO

Food Design Thinking Consultant, Teacher,
Facilitator

📍 Italy

Biography

Francesca Zampollo is senior lecturer in the industrial design department at Auckland University of Technology, she has a PhD in design theory applied to Food Design, obtained from London Metropolitan University.

She is the principal editor of the first and only academic journal on food design, published by Intellect: International Journal of Food Design. In 2009 Francesca Zampollo founded the International Food Design Society and since then, she organized the First International Symposium on Food Experience Design and the first academic conference on Food Design: International Conference on Designing Food and Designing for Food.

She is also the founder of the Online School of Food Design.

“ Food is the most intimate material to design. It activates all 5 senses, enters and becomes part of people’s bodies, then requires what is perhaps a more intimate act of trust on the part of consumers.

Interview summary

This period has brought separation, especially when it comes to moments of conviviality such as the consumption of food in company.

In this period, designers have a very important role because they have to go back to doing what they have always done in the design field but from another point of view, finding alternative solutions and rediscovering the senses.

So the greatest contribution a food designer can make right now is to carry out projects that involve the concept of bringing people together.

#co-creation

#collaboration

#participation



CHAZZ TITUS

Strategist, Chef, Food Designer at Chazz Titus
Consultancy Services & Singular Foods

📍 Madrid - Spain

Biography

A multidisciplinary professional with expertise in business consulting, management, strategy, gastronomy and food design.

After a long trajectory in Management and Strategic Business Consulting and his work with private equity firms in restructuring and M&A projects in Spain, Chazz decided to pursue his dream of cooking professionally due to his fascination with New Nordic Cuisine.

In 2016, he moved to Copenhagen to work at renowned and game-changing restaurants like Noma and Restaurant 108.

He worked for prestigious restaurant groups, like Sala de Despiece and Grupo El Pradal, successfully professionalizing, restructuring and streamlining operations.

In addition, Chazz collaborates with prestigious strategy and innovation consulting firms, and at Bunny's Deli, an icon in plant-based gastronomy in Madrid.

“ For every project You need first to create a concept, a very strong concept, write a story, define a narrative and then make it impactful. It is like taking the user by hand and driving him in the experience, step by step.

Interview summary

Experiential gastronomy means telling stories (the most disparate between culture, science fiction, technology) through food. It is important to design the whole experience from the tableware, to the space, to the furnishings. You need to create an ideal atmosphere for food tasting, following a theme. The aim is to arouse emotions.

Human interaction is the key to any experience. Everything must work in symbiosis as the experience is given by the connection of various parts. If one of these fails, the whole experience fails. To tell a story it is necessary to study the territory at 360°, to grasp every detail and use it to surprise users. Speaking of Covid-19, now more than ever it is necessary to re-establish the man-nature, food-tradition contact to rediscover and recover one's essence.

#ambience

#service

#humaninteraction

#wakepemotion



A N A G U T M A N

Visual artist, Food designer, Photographer,
Founder and creative director of Yaca Ñaca

📍 Mexico City - Mexico

Biography

Ana Gutman is a Mexican visual artist, food designer and photographer who explores the emotional, material and healing connection of food. She is the founder and creative director of Yaca Ñaca, a Mexican company that produces vegan foods with jackfruit following a system of regenerative agriculture and production. Her work as a food designer has led her to present at major design fairs such as Dutch Design Week 2020. She is currently part of the international collective Food Design Nation, collaborating on various projects that seek to have a strong positive impact on the agri-food industry.

“ Emotions are so complex, you can't put them all in one scientific journal. I think the key is to talk to people and hear their stories on their way and design accordingly. Give voice to the people!

Interview summary

Your work always focuses on the emotional side of things and how this allows you to know yourself, being you a very sensitive and emotional person. Many people had to return to their parents' homes due to the lockdown and this was a flashback to their childhood, unearthing many childhood traumas, fears and emotions that had been ignored for a long time.

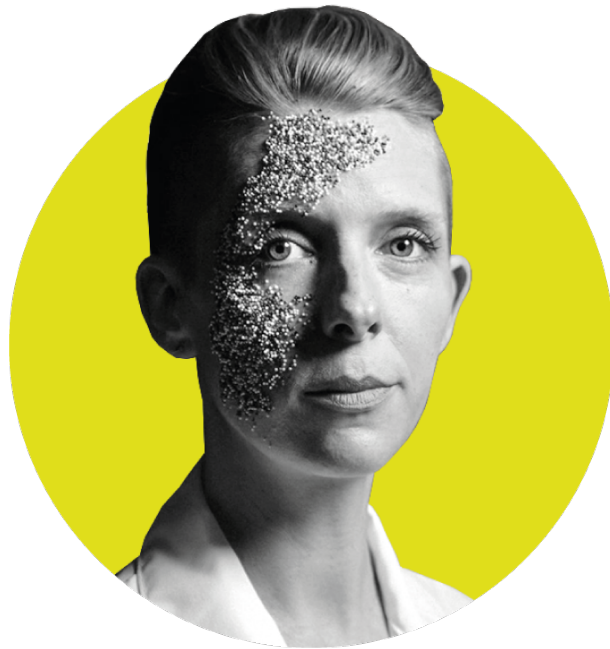
One of your projects created and exhibited in the Dutch design week consisted of exploring what you experienced during the lockdown and the phases of isolation and the pandemic through food. Everything has changed even if we are not completely aware of it as well as being social animals, socialization and sharing moments with people have failed.

This is the crucial part of who we are, sharing a meal or, more generally, the social and emotional part of the interaction, involves the exchange of bacteria that makes these gestures primitive rites of sharing.

#stayopen

#context

#humaninteraction



“ Dining has the potential to become an even greater vehicle for performance, borth as an act and entertainment, in which we learn not merely about our relationship to the world, but also our relationship to ourselves.

EMILIE BALTZ

Immersive Experience Director & Sensory Artist

📍 New York - USA

Biography

Emilie Baltz is a director and artist who creates multisensory experiences that stimulate curiosity and wonder in everyday life. She is known for her work at the intersection of food, technology and the senses. She was awarded a Sundance New Frontiers Scholarship, winner of the Best Immersive Non-Fiction award at the IDFA DocLab and Best First Cookbook in the World, awarded at the Louvre. Between 2011-2014, Emilie was Creative Director at the Museum of Sex, New York City, and developed the first performance art cocktail bar in her gallery on her first floor. Her work has been exhibited at the Cooper Hewitt National Design Museum, the Liberty Science Center, the New Museum and presented at numerous international festivals. She founded the first Food Design studio at the Pratt Institute and teaches experience design at the School of Visual Arts Products of Design MFA in New York.

Interview summary

To create an optimal experience, it is necessary to create a story or study in detail an existing story in order to reproduce it. Storytelling is the most important element which must be accompanied by an excellent communication strategy. An experience works if it manages to involve all the senses of the user, such as sound, smells, touch. So how can an object / experience return all these stimuli? This is where the 4Ps (People, Place, Props, Process) come into play. If an experiential path pays attention to these four aspects, it will be successful.

The setting and the user experience must be thoroughly investigated because an experience is like a theatrical performance, a visual story that gives pleasure, involvement, and emotionality.

The most interesting part of food experiences is the sensory part, because food passes from the environment to our mouth and ends up in our body. This is an all-round experience.

The Covid-19 pandemic has drastically minimized the use of the senses, such as sound.

The experience of eating together is made up of sounds, which create a sense of connection with the context, so now it is necessary to create

experiences that awaken all of this perceptions. Experiences can be digital and / or physical with the purpose of teaching something. In the food sector, through these it is possible to educate people about wholesomeness, safety, health and the right eating habits.

#peopleplace

#intimacy

#transparence

#hope



SARA ROVERSI

Founder of the Future Food Institute - Bologna

📍 Pollica - Italy

Biography

Sara is an experienced entrepreneur and thought leader in the food ecosystem, passionate about food, digital, social innovation and creative learning. Since 2013 she has been part of the Italian delegation to the G20 YEA Summit and of the SME Development Task Force at B20 China and B20 Germany and of the Sustainable Food System Task Force B20 Argentina and founded Future Food: a goal-oriented ecosystem that facilitates positive life transformation on earth, promoting food innovation as a strategic element to achieve sustainable and impactful growth. She is the Italian Focal Point for the UNESCO network of Emblematic Communities of the Mediterranean Diet, co-founder of goodaftercovid19.org initiative and a member of the Google Food Lab, Task Force B20 and partner of the Food For Climate League. In 2014 she founded the Trust Future Food Institute with the mission of feeding a community of young food innovators.

“ Food is history, landscape, everything: it is nourishment and care, so there is nothing more than food that allows us to connect the dots and begin to make sense of things.

Interview summary

As an entrepreneur, it is easier to immediately feel the weight of one's own choices and those of others in the agri-food sector. Very often people do not ask themselves questions about the provenance and healthiness of the food they eat, this is because they are devoid of awareness. To date, there is a need to create an ecosystem that can connect contexts that are usually not connected to each other when it comes to food, which allows us to establish solid connections between man and planet and create a balance between them.

#empathy

#impact

#relations

#intimacy

#distance



MARYNES ROJAS FIDALGO

Circular Service Designer, Digital product Designer
& Product owner, Podcast Diseño Circular, PO &
Design Lead at Bumerang

📍 Barcelona - Spain

Biography

Marynes Rojas is a young Venezuelan designer living in Barcelona. She is a consultant in design and circular economy. Her work is mainly dedicated to accompanying companies and organizations that decide to take a step forward towards circularity and sustainability.

This support takes place through consultancy, workshops, talks and experience design.

She owns the first podcast in Castilian on the circular economy and circular design:

Circular Design.

“ It is important to collaborate with the parties and stakeholders of the project. Competing right now is very old-fashioned, there is nothing to be gained by doing it. We need to focus more on collaboration.

Interview summary

To create an optimal system is necessary to understand the problem, fall in love with the problem to work with. Subsequently it is necessary to speak with experts in the sector to identify project points and project roads.

The next step is to map the stakeholders who will be part of the project, first studying the territory to understand what are the problems that arise and the opportunities related to it.

With the data obtained, it is needed to propose different design paths, to then evaluate the best.

User testing is the final stage to make sure the project is valid. In the field of food, especially in the cultural sector, we need to understand what is the main problem on the site and try to find a way to cover and innovate this gap, directly involving local people.

The target is important to develop the project in detail. Furthermore, having good case studies from which to take inspiration is necessary to come up with a unique and authentic project.

#tradition

#culture

#authenticity

#nordestdirect



A Y A S H A B A N

Architect and Food Designer

📍 Amman - Jordan

Biography

Aya Shaban is the co-founder of the multi-faceted social business “Namliyah” offering their research, design process and brand as a reminder to individuals of their sovereignty over daily choices, the fluidity of the future, and the ability to reshape our reality now.

“ The real magic happens when people and food are at the same table.

Interview summary

You need to be aware of how everything is connected, and it's really hard to change just one part because all the parts work together. We need to propose a completely different way of solving the same problems that we all face, on a daily basis. This is a very interesting time to explore systems design to understand how ready people are to receive new ways, systems and models. The most profound aspect, especially after the pandemic, was to rekindle a connection with the surrounding area, wherever you are. Smell was one of the primal senses that was lost due to the pandemic and is very important when it comes to food because it allows people to reconnect with their memories and emotions.

#universal

#glocal

#transition

#adaptive



CHARLES SPENCE

Head of the Crossmodal Research Laboratory
at the Department of Experimental Psychology,
Oxford University

📍 Oxford - United Kingdom

Biography

Professor Charles Spence is the head of the Crossmodal Research Laboratory. He is interested in how people perceive the world around them. In particular, how our brains manage to process the information from each of our different senses (such as smell, taste, sight, hearing, and touch) to form the extraordinarily rich multisensory experiences that fill our daily lives. His research focuses on how a better understanding of the human mind will lead to the better design of multisensory foods, products, interfaces, and environments in the future. His research calls for a radical new way of examining and understanding the senses that has major implications for the way in which we design everything from household products to mobile phones, and from the food we eat to the places in which we work and live.

“ In order to maintain our social, cognitive and emotional well-being during the lockdown associated with the global Covid-19 pandemic, we must all make sure that our most emotional senses are appropriately stimulated.

Interview summary

We are living in an historical period, the global pandemic from Covid-19, where the complete stimulation of the five senses is increasingly being lost and where beliefs, trends and wrong habits are occurring in various issues, including that of food, paradoxically the most important.

The psychophysical well-being of each individual is due to a correct sensorial balance.

Social isolation due to the health emergency drastically reduced the stimulation of these, causing damage to people's mental health and fractures in society. Socialization has been digitally transposed, as well as other daily activities, eliminating social activities of extreme importance such as those of commensality and conviviality, making way for negative phenomena that have changed the perception of “normality” of society such as the Mukbang which encourages isolation and accentuates problems related to food.

At present, it is necessary to intervene with a strategic approach that minimizes these collateral damage, restoring individual balance, social relationships, and good habits.

#multisensoriality

#totalexperience

#socialdining



“ Food is technology, it can be applied in various design spheres to convey concepts and good habits. Food can engineer the body, so it needs to be used correctly.

SAÚL BAEZA ARGÜELLO

DOES Creative Director, VISIONS BY Editor-in-chief, VIBE Content Director, Understanding Design Curator, Lecturer and Researcher

📍 L'Hospitalet de Llobregat - Spain

Biography

Saúl Baeza is the Director of DOES, a design and consultancy practice that explores the potentials of materials through research and experimentation.

DOES members act as creative directors in the ever-changing-material-world in which our bodies are constantly interacting.

Their aim is to develop concepts that lie at the intersection between product and technology, fashion and identity.

Saúl is researching at TU Eindhoven and ELISAVA Research. He is also curating for Understanding Design, an association whose objective is to enhance the culture of contemporary and avant-garde design in Barcelona.

Saúl is also founder and editor-in-chief at VISIONS BY, a material culture centered magazine.

Interview summary

He is interested in understanding how technology can affect our body and how our body can help to create new technologies. The connections in our brains have also been transposed to create new mechanical and robotic implants.

In general, all machines and wits are inspired by the body, to its movements and its proportions. To live our body needs to take food to ensure its existence. So food is also technology, everything that surrounds it, from the preparation of the dish to its consumption using tools such as cutlery.

Food has the power to engineer the body, because it can change the body.

It is interesting to understand that food exerts enormous power in our lives, and even a balanced diet, a healthy diet can transform the body, make it perfect and healthy. Engineering the body with food is possible, also taking into account the socio-cultural aspect it has within a given territory. It is possible to use food as an expedient to teach people something, to transmit traditions and cultures, with the aim of transforming the habits and concepts relating to their bodies.

#brutalism

#theater

#engineeringthebody



ALESSANDRA SPOSETTI

Art Director, Specialized in Italian cuisine,
Visual artist

📍 Rio de Janeiro - Brasil

Biography

Alessandra Sposetti is graduated from the University of Bologna in DAMS - Disciplines of the arts, music and entertainment and subsequently graduated from the Polytechnic Institute of Milan in Visual Design and Visual Arts.

Her professional background ranges from Graphic Designer for Vogue Italia to Gastronomic Consultant and Food Photographer in Rio De Janeiro.

“ To describe a story, it is of fundamental importance to design the interaction. Through the story, the images and the way they are presented, the user will be completely immersed in the story.

Interview summary

Part of his work consists of photographic collections without any captions, precisely to allow users to interpret them in a different way, based on what they want to see or know and is closer to their reality. In reality, part of this food is the remains of people who are left on the street because, during this period, the social conflicts and economic conditions of people have increased even more. So many people of any age, from children to the elderly, live on alms.

The remaining part of the food is religious offerings from Afro-Brazilian religions (Umbanda, Candomblé) which they dedicate to particular divinities, leaving them on the street: in crossroads, in squares and on the beach.

In recent years he has taken up photography again and this passion has led her to the creation of photo books in which he tells stories that have to do with food. One of these is “Gilda”, made from 17 notebooks of recipes of a lady who, once, was the wife of a Brazilian ambassador.

They date back to the 50s / 60s / 70s around, so we also see a development of the illustration of food, because at the beginning this lady drew the dishes she cooked by hand (for example the roast

chicken) and then she began to cut out black and white prints from newspapers. The latest photo book just made is titled “Pasta Madre” and is a story about the traditional bakers of Macerata, his hometown.

#physicality

#sensoriality

#emotions

#hugging



“ Let food be your medicine and medicine be your food. So, let's try...with a little professionalism!

MILENA RIBOTTO

Specialist in Internal Medicine and First Aid,
Doctor in Metabolic Medicine and Therapeutic
Nutrition

📍 Turin - Italy

Biography

She is qualified as Echocardiographer and ACLS Instructor of the American Heart Association University Hospital in Philadelphia. Since 1992 she has practiced the profession of Internist Medical Director and Medical Program Manager in Milan and Dublin. In 2008 she became Emergency Medical Doctor Consultant Afghanistan-Kandahar-Governmental Medical Hospital International Red Cross in Geneva and since 2011 she has been working as Director of Internal Medicine at the Clinical Research Center of MODERN MEDICINE in the Department of Neuroscience in Turin. In 2014 she published the book “Food is Unsuspected” on Therapeutic Nutritional Regimes for Pathology. Today, she is Medical Formulator Research in Unconventional Natural Integrated Therapies with Formulation of natural therapeutic products, Independent Clinician and Independent Research on the Basic Pathogenetic Mechanisms of Modern Chronic Diseases Nutritionist.

Interview summary

To date it has completely lost the culture of food, even in its simplest and most basic form as a food source. It is essential to go back to educate people, showing them the origin of the food and its importance for our body. Surely we should start with children, educating them while having fun. Furthermore, the big problem encountered in the current generation is the lack, or the difficult management of the time available to eat which results in bad quality take-away or fast food. The spread of Covid-19 has given rise to a dichotomy mainly regarding the consumption of healthy and local foods, both at home and outside. Reason why people's metabolism no longer works as it should; in this case, Covid-19, among many other causes, has led to the development of a diabetic form that has afflicted many people with Covid-19. From a psychological point of view, people have been easily impressionable without being able to be lucid and think for themselves about what they could do, in their own small way, to help their body (both physically and psychologically).

#education

#awareness

#thinkwithyourownhead



OMER POLAK

Artist, Interdisciplinary Designer

📍 Berlin - Germany

Biography

Omer Polak is a graduate of the Bezalel Academy of Art and Design in Jerusalem and a Masters in Design for Luxury and Craftsmanship from ECAL, Switzerland. The curiosity for materials, science and innovation led him to focus on the sensory experience of the world through the lenses of art, products and interiors. He uses a multidisciplinary approach to explore the relationship between man, nature and technology. Polak founded his studio in Berlin in 2019 and collaborates with scientists and research institutes around the world. He is a visiting lecturer at the Shenkar College of Engineering and Design TLV and frequently conducts design workshops at various universities. He has twice won the Corr77 award in the Food Design category and his works are part of the permanent collection of the Design Museum Holon.

“ I like to pay a lot of attention during a project, and give the right time and space to everything because sometimes things get confused and you don't focus on what you are feeling. Design can help you to do just that.

Interview summary

All of us, as designers, have always worked with the senses. In recent years there has been this sort of hype and enthusiasm about the use of the senses in design but in reality it has always been like this since ancient times. To date, the only things that have changed are understanding and the ability to measure and research it. Working on all the other senses and not just on the sense of smell makes for a truly special experience.

#sensoriality

#imagination

#empathy



“ Problems, challenges, technologies, opportunities. You have to mix everything, evaluate every detail and propose different scenarios, different futures, to start planning. What is the craziest future? Never limit creativity.

MAGDA MOJSIEJUK

Artist, Designer, Set Designer

📍 Barcelona - Spain

Biography

In 2018, she was selected to join twenty-two other people from around the world to attend the Future Innovators Summit, part of the Ars Electronica Festival in Linz, Austria. She is currently part of a network of Future Innovators. She graduated with honors from the SWPS-School of Form in Industrial Design and subsequently from the Iaac for her Master in Design for Emergent Futures. In addition, she is now established and works in “Futurity Studio” in the field of speculative design and planning for the future, and is interested in craftsmanship and new technologies.

Interview summary

The points covered in the interview were different and varied, from the concept relating to the senses during the Covid-19 pandemic, to the design methodologies for concepts relating to food. As known, the correct stimulation of the senses is essential for achieving the psychophysical balance of each individual.

During the pandemic, those who tested positive for the virus lost their sense of smell and taste, which is why many project proposals were created to help these individuals “survive” the period and enjoy food on a perceptual level. An example is the cookbook “Taste & Flavor” created by Life Kitchen, designed to help coronavirus positive subjects develop their senses through perceptions, driving them in small steps to recover their general well-being, starting from preparation to tasting food. The conversation also spanned the design methodology for the definition of a concept; you have to think about the user for whom you need to design. In the case of a project related to food and the concept of traditions and culture, it is necessary to design for the main users but also for the people directly involved in the system. Designing means connecting different areas and solving problems in a completely creative and unconventional way.

It is important to think of a well-thought-out project, which brings true innovation to society, so that it can last over time and pave the way for new future projects.

#longtermthinking

#bold

#connection



“ We can invite informal activities to regularization, but we cannot force them, because there is that fine line that belongs to tradition.

INES PIERUCCI

Department of Cultural and Tourist Policies of the Municipality of Bari, Technical Assessor with responsibility for Culture, Territorial Marketing and Tourism

📍 Bari - Italy

Biography

Ines Pierucci was born in Bari and has always lived in the Japigia neighborhood, had a difficult life but never put a price on her dignity.

In the city of Bari she is much loved, a woman with an edge over her: her preparation, her work and her always precise articles describe her in all her brilliance.

She is described as a very generous woman, who helps anyone, always available, simple and sincere, full of life, intuition and brilliant ideas. For this reason she represents the beautiful, plural, different, open and cultured Bari.

Interview summary

Her role within the Municipal Council is that of Councilor for Culture, Territorial Marketing and Tourism, but this has never prevented her from taking an interest in other important aspects for her city. For three years she has held the office of Councilor and since then she has never stopped thinking about how to improve the activities in the local area. In particular, speaking of informal producers, she recognizes that there are traditional food and wine and cultural aspects that are very important for the city. In this regard, in recent years the Councilor has proposed several times for these activities to be nominated as a UNESCO World Heritage Site to preserve the inestimable value of this tradition. Many ideas and proposals have been conceived by her in this field, but she has always had to face the biggest obstacle: the legal aspect. According to her, informal producers should be invited to regularize themselves independently to ensure the succession and conservation of these traditional activities. The Administration could stimulate them to take a sanitation license, as well as those that all those who supply and administer food and drink have. Unfortunately, this aspect is very complicated as it runs along a fine line that belongs to tradition.

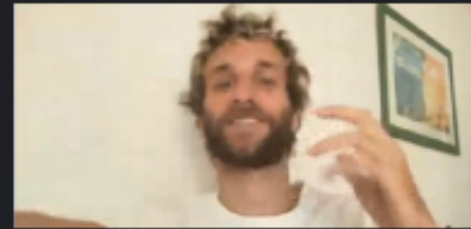
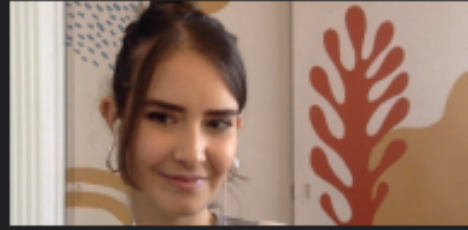
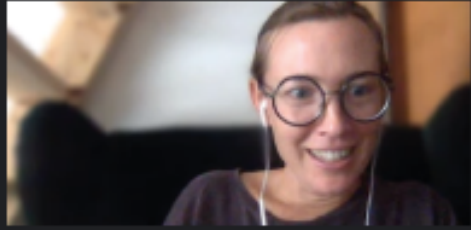
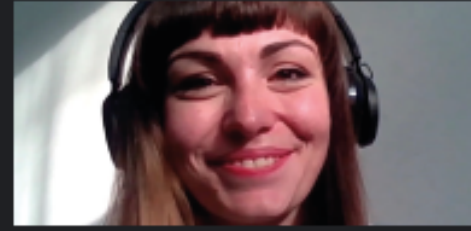
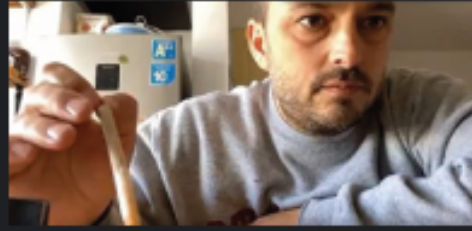
#regularize

#preserve

#passon

This methodology automatically creates a hierarchical scale.

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4 . 4 CASE STUDIES

4 . 4 . 1 INTRODUCTION

The identification of case studies is a research tool and learning technique that is applied in different areas. The goal of this research is to know and understand the particularity of a situation in order to distinguish the functioning of the individual parts and the relationships with the whole. Case studies can be classified in different ways according to their objectives:

- **Exploratory** - the results are used to formulate a question and subsequently launch an investigation;
- **Descriptive objectives** - serve to help describe and deeply understand a particular case;
- **Explanatory** - facilitate the interpretation of the case.

(Significato del case study, 2021).

4 . 4 . 2 CASE STUDIES ANALYSIS

The case studies analyzed are the following:

- Airbnb Experience;
- Eatwith;
- KLM Bonding Buffet;
- Too good to go;
- Hidden Factory;
- Mukbang;
- Flavor Factory;
- Le Cesarine;
- The ladies of Bari Vecchia;
- Gas Campagneros.



Short description

Airbnb is an online portal that connects people looking for accommodation, with people who have an extra space to make available to them, mostly private. For some time now, it has also been offering an experience service, in-person or online activities organized by local people. Unlike a traditional guided tour or workshop, the experiences go beyond the activities themselves as they try to involve the user, offering an immersion in the world of the host through his passion. Hosts provide special knowledge, unique skills, and access to local places and communities that guests couldn't find on their own, creating lasting bonds and precious memories (Airbnb experience, n.d.).

Airbnb Experience

- 🕒 Online platform
- 📍 Everywhere

Positives

- Meet new people
- Be guided by someone from the place
- Having the opportunity to get to know the city from another perspective

Downsides

- Profit is the only goal
- Anyone can become a host
- The experiences may not reflect the authenticity of the tradition
- High costs



Eatwith

- Online platform
- 📍 Everywhere

Short description

Eat With is the social eating portal that connects private individuals who cook and make their homes available, and tourists who want to eat typical and traditional dishes in an intimate and less popular place. The goal of this platform is to bring together unknown diners within an authentic reality with the aim of abolishing the most extreme, ephemeral and anti-traditional tourism and making each city, with its history, traditions and culture, more interesting (Eatwith, n.d.).

Positives

- Encourage healthier tourism
- Authentic, traditional and intimate experiences
- Preservation of culture, traditions and rituals
- Emphasize commensality and conviviality
- Meet new people

Downsides

- Profit is the only goal
- High costs
- Activities in the home of unknown people



KLM Bonding Buffet

- Physical experience
- 📍 Amsterdam Schiphol Airport - Netherlands

Short description

Eating means being together, sharing food and unforgettable moments. For this reason, KLM (Royal Dutch Airlines) created the Bonding Buffet at Amsterdam Schiphol Airport, during Christmas, a period in which many people travel to reach their loved ones, spending hours and hours alone at the airport. The Bonding Buffet experience (2016) consists of a table used as a Christmas dinner, which rises 4.5 meters above the ground inside the airport. To bring the table down to personal level, travelers needed to work together and sit on stools placed around it. When all seats were filled, then the table was completely lowered and dinner could begin. The experiment brought together people of 20 different nationalities, who dined together, shared unforgettable moments and established friendships (Bonding buffet, 2017).

Positives

- Emphasize commensality and conviviality
- Send positive messages
- Meet new people
- Co-working, Collaboration, Participation

Downsides

- Temporal experience
- Only used as an advertising campaign



Too good to go

- Online platform
- 📍 Everywhere

Short description

Too Good To Go is a mobile application that connects restaurants and shops that have unsold and surplus food at the end of the day, with customers who want to buy any food the store considers exceeding their needs, with a closed box therefore without being able to choose but at a much lower price than normal.

On the app, food is sold at a third of its original price and this pushes people to buy it, thus reducing the waste of food that would otherwise be discarded (Toogoodtogo, n.d.).

Positives

- Reduces the greenhouse gas emissions of the food chain
- Reduces food waste
- It encourages the circular economy
- Awareness of sustainability and food waste
- Low costs

Downsides

- Closed box purchase
- Food quality and conservation is not always guaranteed



Hidden Factory

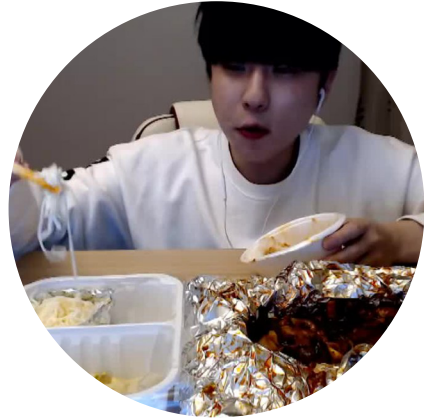
- Place
- 📍 Carrer de Joaquín Costa 24, Barcelona - Spain

Short description

Hidden Factory is a Food Design Studio founded by Xavier Moron Uceda, located inside a 19th century textile factory, specializing in the use of gastronomy as a unique language to create, develop and produce experiences, events, objects and visual arts for living experiences and delight all five senses. The studio, in addition to being used as a restaurant for themed dinners and lunches, is a real atelier, where workshops, conferences, cooking lessons are held, with a single final ritual: all sit down at the table and eat together what has been produced. The space of the Hidden Factory is characterized by a large open kitchen, full of tools and utensils, and a “relax” area characterized by sofas and a long central wooden table ready to accommodate people between lunches and dinners (Hidden factory, n.d.).

Positives

- Emphasize commensality and conviviality
- Co-working, Collaboration, Participation
- Sustainability
- Workshop
- Learning by doing
- News and creativity
- Meet new people
- Reduces food waste



Mukbang

- Phenomenon
- 📍 Everywhere

Short description

Mukbang, also known as a food show, is an online audiovisual broadcast in which a guest consumes various amounts of food while interacting with the audience. It became popular in South Korea in 2010 and after a global trend.

Variety of foods ranging from pizza to noodles are eaten in front of a camera. Famous mukbangers in Asia and North America have gained popularity on social media and have made the mukbang a high-income career. By cooking and consuming food in front of the camera for a large audience, mukbangers generate revenue from advertising, sponsorship, sponsorship and viewer support. However, mukbang is criticized for the spread of unhealthy eating habits, animal cruelty and food waste (Spence, 2019; Spence 2020, Faggiano, 2021).

Positives

- Curious social phenomenon
- It can be used to disseminate important issues

Downsides

- Promote bad eating habits
- It stimulates food-related illnesses
- Food waste
- Encourages loneliness and isolation
- Eliminate commensality
- Bad example for teenagers
- Phenomenon in continuous development



Flavor Factory

- Physical experience
- 📍 Smithsonian Design Museum, New York - USA

Short description

Flavor Factory is an interactive video installation that allows visitors to “remix” their perception of taste by manipulating a series of indicators that control the visual (and sound) aspect of some sweets. By twisting the controls, the ice cream transforms from delicious slime to creepy fur, while a fresh kiwi popsicle melts into bubbling slime. These simple interactions delight visitors and reveal the power of sight and hearing in the emotional experience of a food. In this experience “you eat first with your eyes”. Flavor Factory was the main installation for the inaugural exhibition “The Senses: Design Beyond Vision”, directed by Emilie Baltz (Flavor factory, n.d.).

Positives

- Sensory experience
- Engaging experience for users
- Educational, interactive, fun
- Food as a developer of senses

Downsides

- Promote bad eating habits
- It stimulates food-related illnesses
- Food waste



Le Cesarine

- Online platform
- Italy

Short description

Cesarine is the oldest network of home cooks in Italy, who open the doors of their homes to travelers from all over the world, offering them immersive experiences in suggestive locations. Since 2019, Cesarine has been a Slow Food community for the safeguarding of traditional Italian cuisine.

Every day the housewives who are part of this network, throughout Italy, host thousands of travelers from all over the world to offer them lunches, dinners, cooking classes and special gastronomic experiences such as tastings, aperitifs and visits to local producers.

Their goal is to safeguard and share knowledge of local traditions, recipes and hospitality (Cesarine, n.d.).

Positives

- Rediscovery of local culture and traditions
- Information about verified event hosts and locations
- Meet new people
- Be guided by someone from the place
- Having the opportunity to get to know the city from another perspective
- Careful selection of hosts

Downsides

- Activities in the home of unknown people
- Profit is the only goal
- High cost



The ladies of Bari Vecchia

- Place
- Via dell'Arco Basso, Bari - Italy

Short description

Every day, in the alleys of the historic center of the city of Bari, women of all ages take out cutting boards and rolling pins to work the mass from which they will then create the "orecchiette", the name of the typical pasta shape originating in the city. Since time immemorial, for many families in the historic center, the sale of fresh pasta has been the only source of income.

Citizens across the city are clamoring for huge quantities of fresh handmade pasta from these loving ladies who prepare and offer these delicacies during lunches or dinners as if caring for their grandchildren. The Via dell'Arco Basso is now known, the place where this activity has been carried out for years.

Recently this has become a real phenomenon as housewives have become a kind of tourist attraction for anyone visiting Bari (Florio, 2019).

Positives

- Authenticity of the ingredients and the recipe
- Preservation of culture, traditions and rituals
- Low costs
- Ability to observe during preparation
- Workshop
- Food made with love

Downsides

- Illegality of the activity
- No ingredients label
- No traceable
- No cash beaters
- No certifications of compliance with sanitary regulations
- No authorizations for the sale of food products



Gas Campagneros



Place



Via Raffaele Bovio 16 - 18, Bari - Italy

Short description

Solidarity Purchase Group composed of people who want to buy food and other goods together with the aim of leaving the circuits of large-scale distribution. GAS Campagneros, winner of the Regional Call for support to solidarity buying groups and for the promotion of short chain agricultural products, natural, km 0, proposes the networking of small local producers of Bari and the province for vegetable products fresh, cereals and legumes of ancient and indigenous varieties. It is a meeting point that puts the consumer and producer in direct relationship, allowing the sharing of selection criteria that are attentive to the environmental and social impact (GasCampagneros, n.d.).

Positives

- Authenticity of the ingredients
- Preservation of the local economy
- Low costs
- Workshop
- Sustainability
- Reduces food waste
- Food quality and conservation always guaranteed
- Respect for the rights of the worker

Downsides

- Collection of purchases only once a week
- Little sponsorship



TOWARDS THE
PROJECT

5 . 1 REFLECTIONS AND DESIGN CONSIDERATION

5 . 1 . 1 FOOD SAFETY REGULATIONS FOR INFORMAL LOCAL PRODUCERS

For some time, the municipal administration of Bari has been trying to regulate the informal activities of Bari, as it is aware of the cultural but also tourist and economic importance that they exert in the territory. There have been many proposals and action plans to protect and regulate these activities, but unfortunately they have never been applied for various issues related to the age range of informal producers, work spaces that are difficult to re-evaluate, but also lack of cooperation from these individuals for the introduction of security measures. To transform their business into “formal” trade, therefore, informal local producers should regulate themselves independently, as Ines Pierucci, councilor for Cultural and Tourism Policies, affirms.

What would be the minimum requirements to regularize food production activities (food and beverages)? The Requirements concern the environments and premises, the water supply, sanitary facilities and production requirements. The guidelines on common requirements for food production activities are sanctioned by the **Department of Public Health, Food Hygiene and Nutrition Operating Unit**.

All production, processing, packaging of food and/or beverages must comply with the health and hygiene requirements established by European, national, regional and municipal regulations. Existing businesses are obliged to adapt to the aforementioned requirements. Below is a series of regulations and requirements necessary for the launch of formal productions related to food products:

Environment and local

- The premises where food products are prepared must be designed and sized in such a way as to ensure sufficient work spaces to prevent contamination between the various stages of processing and to allow the easy carrying out of all operations related to sanitation and maintenance. The minimum surface must not be less than square meters. 20, with a deposit of not less than sqm. 12;
- Floors and walls must be in good condition and be easy to sanitize. Therefore, the materials must be resistant, non-absorbent, washable and non-toxic; furthermore, the surfaces must be smooth to maintain hygiene conditions;

- Ceilings and overhead fixtures must be constructed and finished to prevent dirt build-up and reduce condensation, unwanted mold formation and shedding of particles;
- Doors and windows must have smooth, non-absorbent surfaces to allow for cleaning.
- The ventilation systems must be installed in such a way as to allow easy access to the filters and other parts that must be cleaned and replaced;
- The equipment and products used for cleaning must have their own area in which to be stored;
- For waste collection, suitable containers must be present, made of washable material and equipped with a sealed lid and pedal opening.

Water supply

- All businesses must be supplied with drinking water;
- The water must be subjected to chemical-bacteriological controls;
- Non-potable water must be used exclusively for the production of steam, refrigeration, fire-fighting systems and other similar purposes not related to food use.

Sanitary facilities

- The toilets must have walls covered with smooth and washable material and consist of one or more latrine compartments and their respective anti-latrine compartments

equipped with sink with hot and cold water dispenser, automatic soap dispenser and a hygienic system (wipes disposable, hot air) for drying hands;

- All toilets must be connected to an efficient sewage discharge system;
- The ventilation of the toilets can be achieved by means of a window that can be opened outside or by a mechanical ventilation system that ensures air exchange;
- The laboratories for processing, transformation, production, preparation, packaging of food and / or drinks must be equipped with a toilet for staff with a changing room area with lockers.

Production requirements

- The raw materials and all the ingredients used must be properly stored in order to avoid harmful deterioration and contamination;
- Adequate procedures must be in place to control pests and to prevent pets from accessing food preparation, treatment and storage facilities;
- Raw materials, ingredients, intermediate and finished products capable of allowing the growth of pathogenic microorganisms or the formation of toxins must not be stored at temperatures that could pose health risks. For these types of food, the cold chain must not be interrupted;

- The defrosting of food products must be carried out in a way as to minimize the risk of proliferation of pathogenic microorganisms or the formation of toxins. During defrosting, food must be subjected to temperatures that do not pose a health risk. The liquid coming from the defrosting process must be adequately removed. After defrosting, food must be handled to minimize the risks;
- If food products are to be stored or served at a low temperature, they must be cooled as quickly as possible, at the end of the heat treatment, or at the last stage of preparation if no heat treatment is applied, to a temperature that does not cause any risks for health;
- Report the presence of a food administration or sale activity on the doorbell of the house;
- The activity must ensure the hygiene conditions of the premises, complaint procedures for the creation and storage of the product, consistent labeling (type of product, date of purchase, expiration);
- The legislation also establishes that those who produce food for sale have previously carried out training activities appropriate to the type of product; and that all commercial documentation (raw materials, commercial relationships with administration activities) is kept and produced in case of checks.

(Linee guida sui requisiti comuni per attività di produzione alimenti-bevande, 2014; Orecchiette e “home-food”: ecco il regolamento della Regione Puglia per autorizzare la vendita, 2020; Montagnoli, 2020).

5.1.2 FOOD SECURITY DURING THE COVID-19 PANDEMIC

Due to the health emergency caused by the Covid-19 pandemic, the regulations on food safety for the production, processing, packaging of food and / or beverages have increased, becoming more restrictive. Among the regulations in force we find:

- Availability of suitable quantities of disposable soap and disposable materials for hygienic drying to ensure frequent washing of staff hands;
- Respect the rules of personal hygiene (nail cutting, removal of accessories and jewelry, keeping the beard, mustache, hair tidy);
- Practicing respiratory hygiene. In any case, immediately after coughing or sneezing, practice hand hygiene;
- Use, for all food preparation workers, of suitable clothing;
- Ensure adequate sanitation of surfaces in contact with food and other surfaces of use, with appropriate cleaning products and disinfectants;
- Ensure adequate sanitation of the tools used for food preparation, with appropriate cleansing products;
- Ensure frequent disinfection of the surfaces most frequently touched, such as the handles of refrigerated counters or cabinets, scales, door handles, taps.

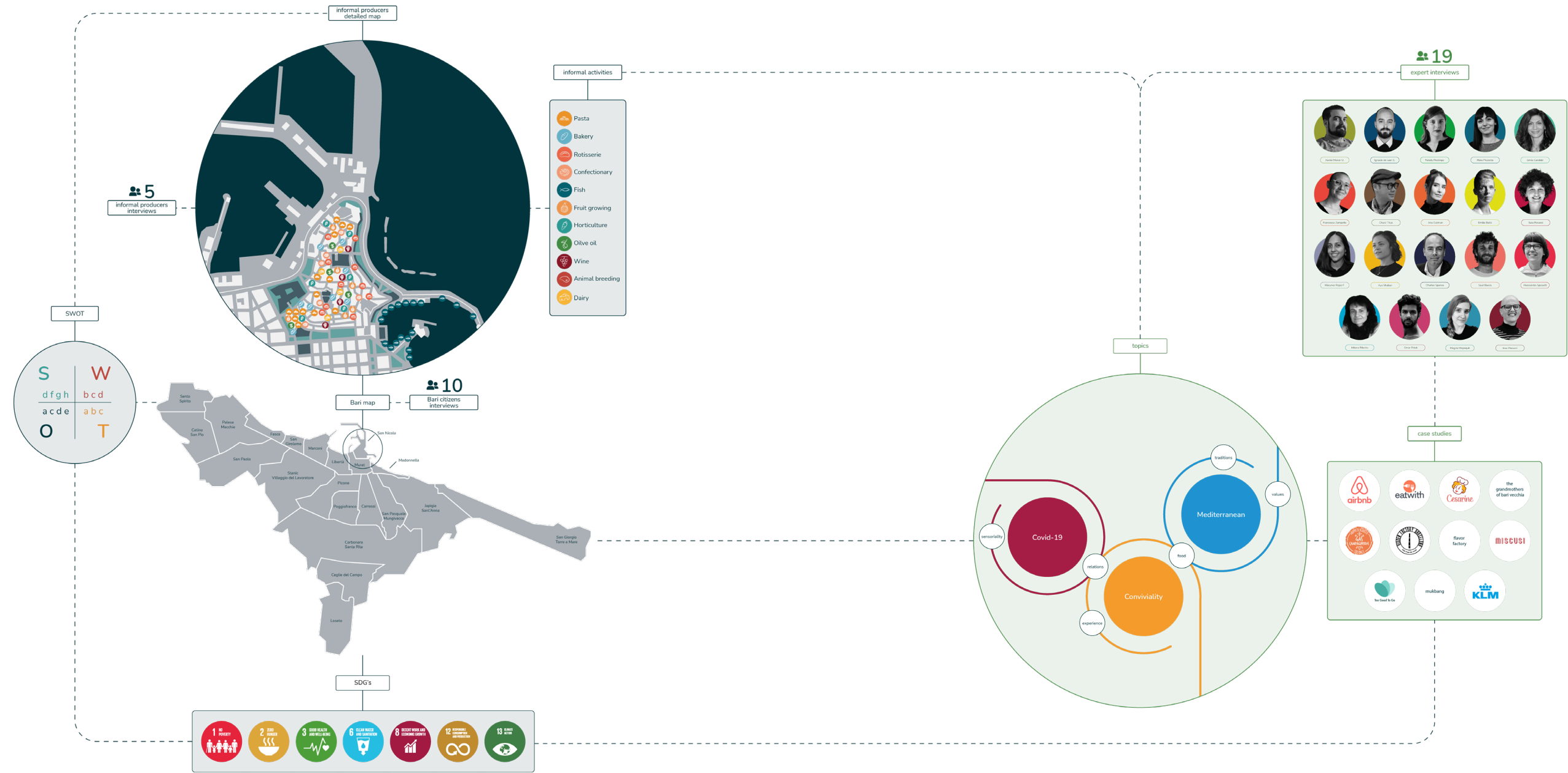
(Menduto, 2020).

5.1.3 HOW TO INTERVENE

Analyzing the places and spaces that host the informal Bari activities, it is clear that these cannot be transformed or adapted to legal standards, as the size of the houses for the production of fresh pasta or rotisserie products, for example, are below the norm, the roads do not allow the easy carrying out of all cleaning, maintenance and disinfection operations, the tools and related equipment are old and difficult to maintain. Speaking instead of fishing boats and for the processing of fresh fish, there is a lack of hygienic requirements on the control of the state of the boat and on the chemical-bacteriological control of the water, as well as on the thermal conservation of the product. On the agricultural production front, on the other hand, there is a need for safety and security measures related to the conduct of the activity, and interventions on the hygienic maintenance of the products.

Transfer sanitation regulations and the consequent implementation for informal activities is difficult due to habits, behaviors and ideals inherent in the training of those who practice them. Furthermore, the rigor of controls and the application of the rules remain at the discretion of the Municipality under analysis, and are subject to the flexibility of the competent authorities in assessing the risks and dimensions of the company.

For this reason there is a need to create a system that takes into account all the problems highlighted and that acts in a way as to preserve these activities differently, putting them at the service of a new model that guarantees practicability in total safety and compliance with the rules in the near future.



5 . 3 THE CONCEPT

The Mediterranean is the dimension of “how to eat” that encompasses the habits, rituals and behavioral models related to the preparation and consumption of food. Over the course of history it has always represented a place of meeting, confrontation and clash between peoples, but above all it has been the seat of the transmission of cultures, customs and traditions, of the exchange of goods and knowledge.

Time is dedicated to the enjoyment of food, to experiential, sensorial and cultural sharing with people, which allows you to reach the apex of sociability inherent in the act of eating. For this reason banquets in company represent a moment of serenity and joy for the peoples of the Mediterranean.

During the Covid-19 pandemic, these convivial moments were drastically interrupted, due to social isolation, leading the population to develop psychophysical problems, due to an inadequate sensory balance.

The aim of the thesis project is to restore the balance of each individual, involving him in traditional activities, rediscovering the typical uses and customs of the territory through the support of the “holders” of the local culture, or producers inserted in the informal economy.

The final purpose has a double effect: to create a model capable of preserving and spreading the local tradition to involve people in the rediscovery of the pleasure of sharing food, linked to gastronomy and to one’s origins.

5 . 4 THE MODEL

After conducting the research part, identifying the problems, needs and objectives and developing the concept, it was possible to structure the model. It is an ideal design model, based on a solid part of research and analysis, aimed at creating a system that allows to preserve and transmit the culture and gastronomic traditions of a city, through its most important component: local producers belonging to the informal economy.

In particular, it has been hypothesized that this model can be scalable and replicable, that can find application in different places and in different periods without being revolutionized and only by making small changes.

The scalability area extends indiscriminately over all cities influenced by Mediterranean culture. The particularity of this model is that it can be applied everywhere in the same way. What distinguishes it are the different traditions of the cities in which it is applied; which is why each site will reflect the context of application making it unique and typical.

5 . 4 . 1 WHY MADE IN TERRA MIA ?

The name “MADE IN TERRA MIA” was born studying the etymology of the term “Mediterranean” which, literally, is analyzed in this way: “Medius = in the center” / “Terraneus = lands” “That lies in the middle of the lands” (Il valore della mediterraneità, 2009).

This hides an intrinsic meaning that refers to the concept of a territory capable of distinguishing itself by its incident identity, made up of common elements to the different populations that are part of it. Furthermore, the term “Mediterranean” is more commonly traced back to two fundamental elements: the food that characterizes the alimentary approach and the dialectical relationship between the latter and its peoples.

From here, playing with the pronunciation of the term “Mediterranean” -> “medətə’rānēan” in English, “MADE IN TERRA MIA” was born, which literally translates as “Made in my land” and wants to express many essential concepts within it. This name creates belonging, recognition and deep bond with its territory and its roots and in particular, referring to food, the importance of enhancing the food of one’s land.

Unconsciously, the pronunciation of this word involves some human senses, such as the tactile sensitivity that almost makes one perceive the sensation of the earth in the hands and the taste that automatically leads back to the sensation one feels while savoring characteristic products.

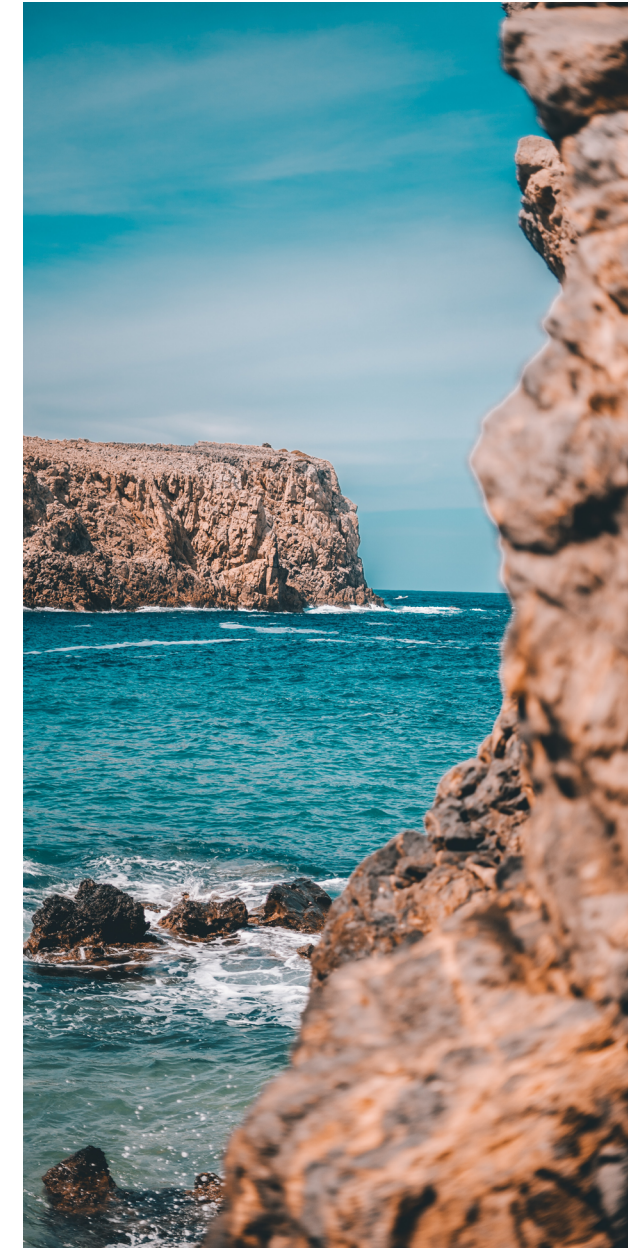


Image 17

5.4.2 THE STEPS OF MADE IN TERRA MIA MODEL

1. Team formation

As a first phase, the work team is formed, identifying the necessary figures who will take care of the start-up of MADE IN TERRA MIA and its subsequent management.

2. Analysis of the territory

After identifying the city on which you want to focus, it is of fundamental importance to conduct desk and field research on the territory through different types of tools including the use of SDGs and SWOT analysis to identify critical issues and opportunities. The awareness of what has already been achieved in the city allows for improvements from the point of view of sustainability for the identification of stakeholders. This type of investigation subsequently allows to identify the most suitable place for the establishment of the headquarters.

3. Search for local gastronomy traditions and culture

The fundamental value underlying the model is to enhance and pass on the culture and traditions linked to local gastronomy. This is possible through research and identification of the main culinary activities that distinguish local producers included in the informal economy of the city under consideration.

Once these activities have been identified, they will then be divided into categories to allow a correct organization of the model.

4. Mapping and analysis of informal local producers

The identified activities will be placed on a general map of the entire territory of the city, identified by different icons based on the category in which they are placed. After a general overview, a map will be created with a focus on the area in which these activities are most developed (which sometimes coincides with the historic center of a city, a place that holds the most ancient traditions). In the latter map, the area will be limited to a few neighborhoods and the concentration of icons for identifying the location of activities will be greater.

5. Training with local informal producers

The identified informal local producers will have a fundamental role in the project: educating and passing on the knowledge of their business to people (unemployed/private/sensitive subjects) who will participate in a first employment call. The announcement will be aimed at anyone who wants to learn the secrets of the most ancient gastronomic traditions and become the holder of the culture, handing it down legally. Applications

will be made by explicitly specifying preferences among the categories of activities first identified and subsequently proposed by the staff.

6. Professional training for teachers, certified by training institutions

MADE IN TERRA MIA invests in staff training: future figures who will teach traditional crafts related to food within the structure. The training will have a variable date of 250/300h, certified by Authorizing Bodies for professional activity at which MADE IN TERRA MIA is accredited. Some of these bodies could be Accredia, Puglia Region, Sudformazione.

7. Adaptation of the MADE IN TERRA MIA brand to the city

One of the fundamental prerequisites of the MADE IN TERRA MIA project is that each location is unique and typical in respect of the city in which it is located. This is why, for each location, the branding and communication part will be adapted to ensure that it reflects the identity of the place.

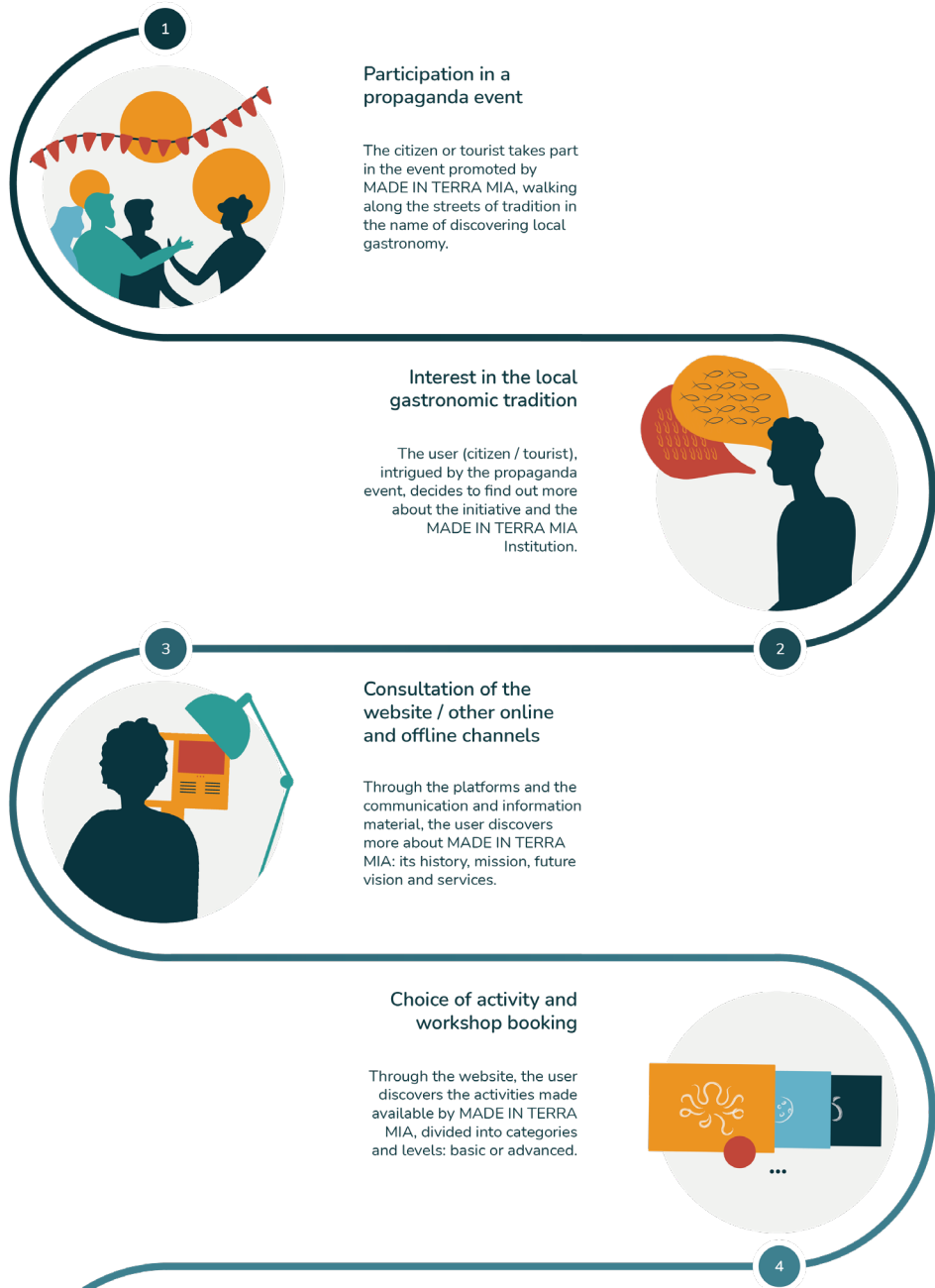
8. Creation of the web platform

This tool is developed as the first means of communication between MADE IN TERRA MIA and the public, within its sections will be explained the workshops available in each location, hints of history and general information.

When each new office opens in a different city, the main website will be updated by adding a dedicated section.



5.4.3 USER EXPERIENCE



5 . 5 ROLES AND RESPONSABILITIES

Defining roles and responsibilities for the creation of a team is needed to manage the tasks within the organization. The aim is to create a complete working group that can start the Made In Terra Mia project and allow its maintenance and development.

Among the first figures identified, the **project manager** stands out, fundamental for the decision-making role and for the coordination skills; this figure will have to communicate internally and externally with the team and with the stakeholders. This could be supported by a **project manager assistant** qualified in relations with public bodies, such as the Municipality, and suitable for the management of activities related to research and development to maintain and strengthen links on the territory.

The role of the **marketer** is necessary for the economic and logistical management of the project, but also for the coordination and agreements with suppliers and sponsors.

The necessary competence is linked to the field of **communication**, useful for communicating and promoting all the values of which Made In Terra Mia is the spokesperson and for attracting new people and new stakeholders to be part of the system. The communication project will take place at the same time online and offline, through the web platform and social media, and with the creation of exhibitors, information panels and

posters for event and trade fair purposes. The **IT figure** is essential for the management of the website, for its updating and for the control of inventories and databases.

The role for personnel management is covered by the **HR manager**, who, with his knowledge of human resources solves internal problems, ensures a balanced environment and contributes to the growth of the system itself.

The **customer service**, once the project has started, will have the task of coordinating customer relationship activities, managing the customer information and support service.

Figures such as **nutritionists, chefs, food designers** or **informal producers** themselves, could join the system on an occasional basis, as a **special guest**, with the aim of informing, updating and educating users on issues related to food and sustainability, as well as to accentuate and enhance the link with traditions and with the territory.

Project manager

Coordination of duties and supervision.
Direct contacts with stakeholders.

Project manager assistant

Direct contacts with public bodies.
Research and development on the territory.

Marketer

Logistics, cash flow and inventory management.
Direct dialogue with suppliers and sponsors.

Communication Designer

Site management and project communication.
Curator of events and activities.

IT Developer

Database and inventory management.
Website updating and maintenance.

HR Manager

Human resources and personnel management.
Growth of the system.

Customer Service

Direct contacts with users.
Information services.

Teachers

They teach users the gastronomic tradition.
They pass on what they have learned from informal producers.

Special guest

Educate users on food-related issues.
Transmitting values linked to the territory and traditions.

5 . 6 G A N T T C H A R T

The Gantt chart is a type of bar chart that illustrates the planning of a project, showing the dependency relationships between activities and the current planning status. Within the diagram, the activities are marked through the start and end dates of each, highlighting the terminal and summary elements that make up the breakdown structure of the project.

The goal of building this type of graph is to use an early approach in which the activities are planned for the immediate start of the project until the prerequisites are completed.

This method maximizes the float time available for all activities.

(What is a Gantt chart?, n.d.).

Legend

 Human resources

 Organization & logistics

 Location

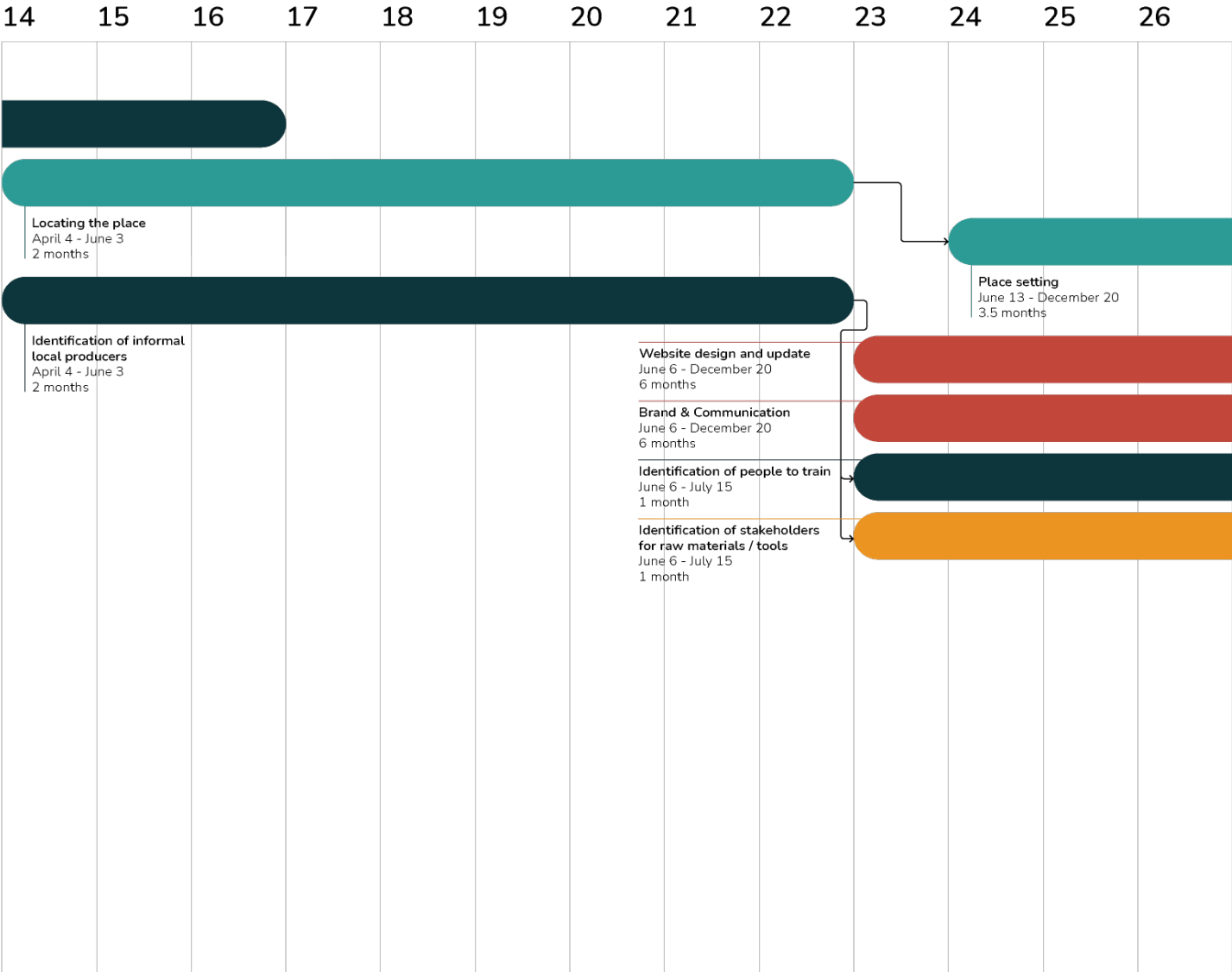
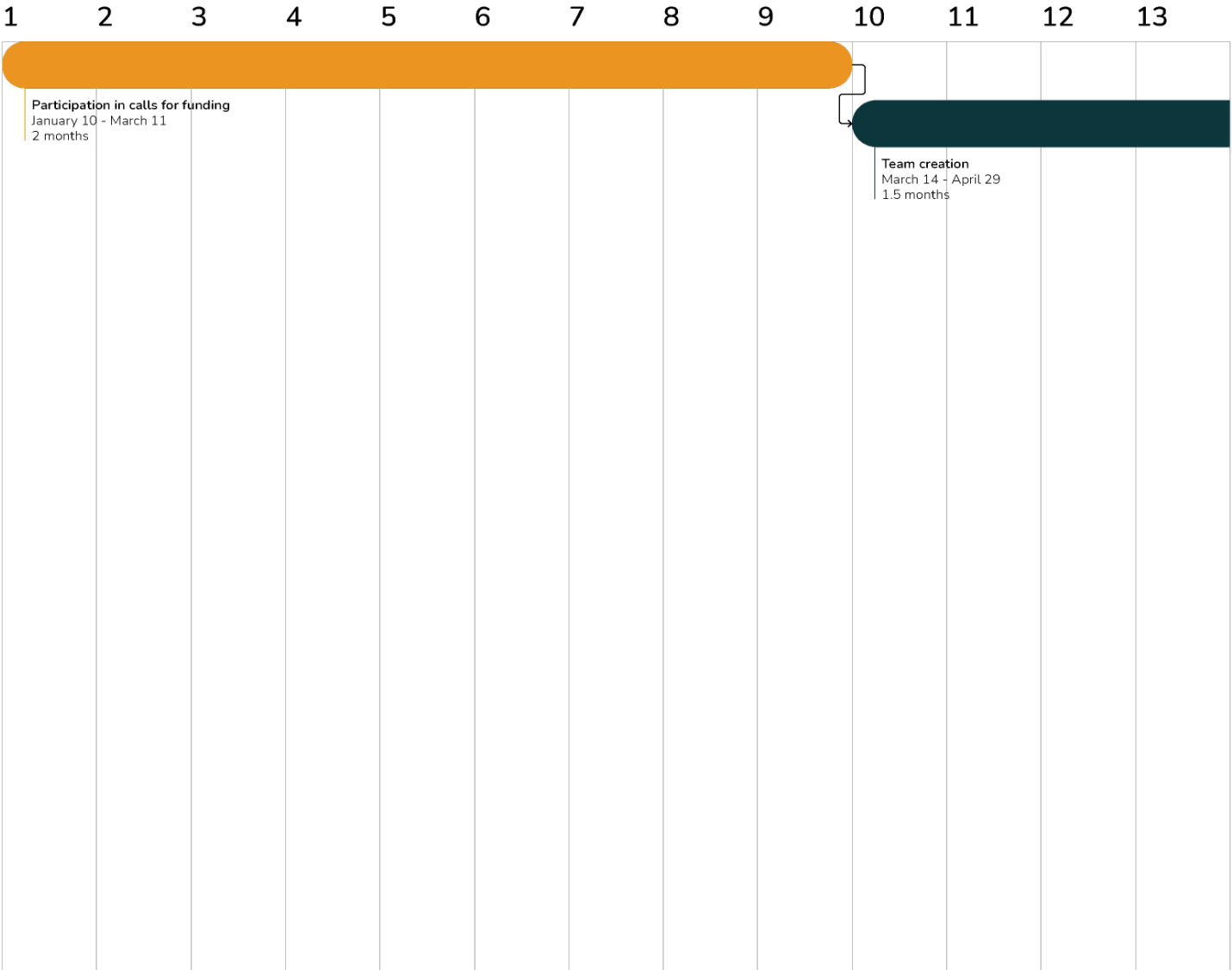
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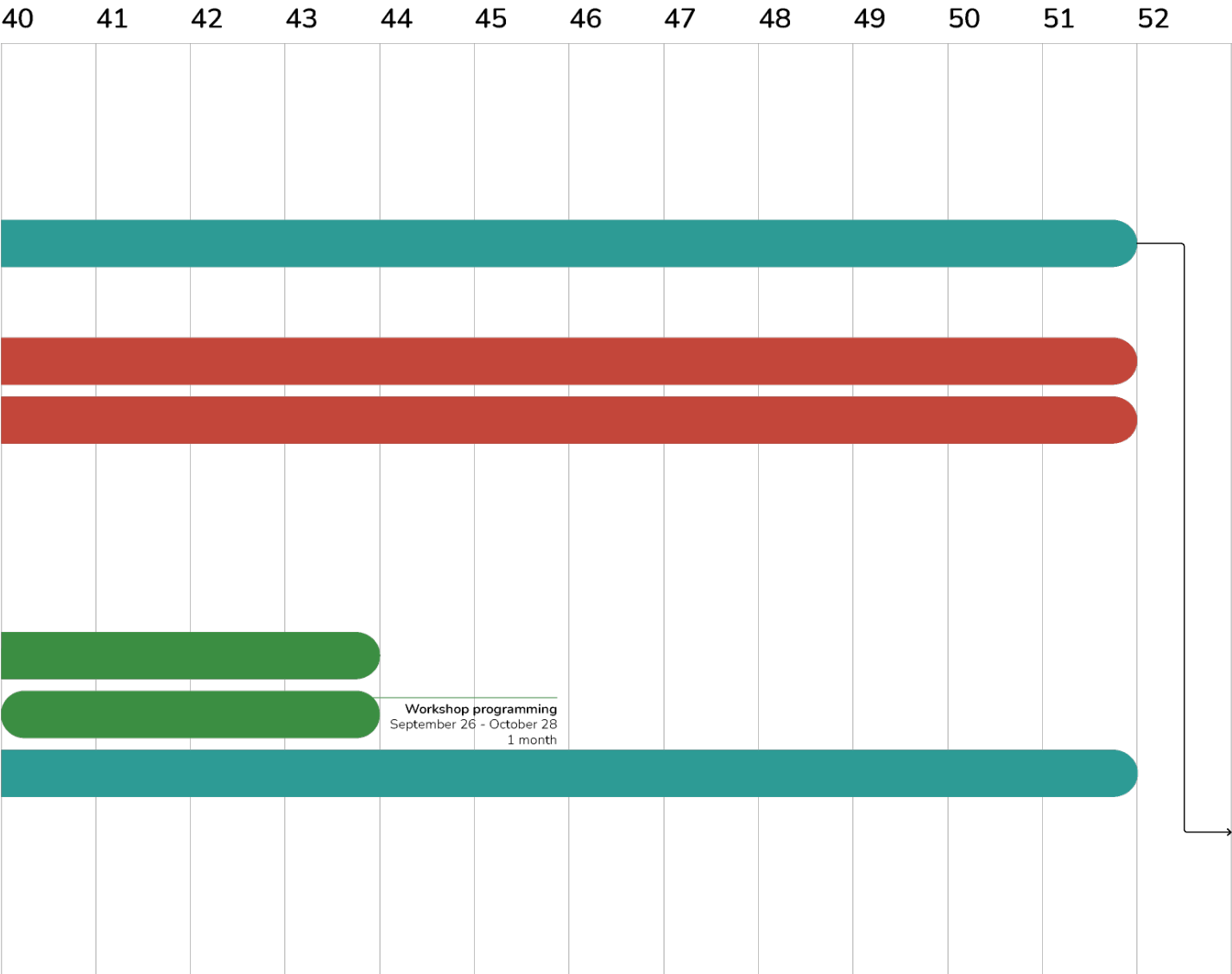
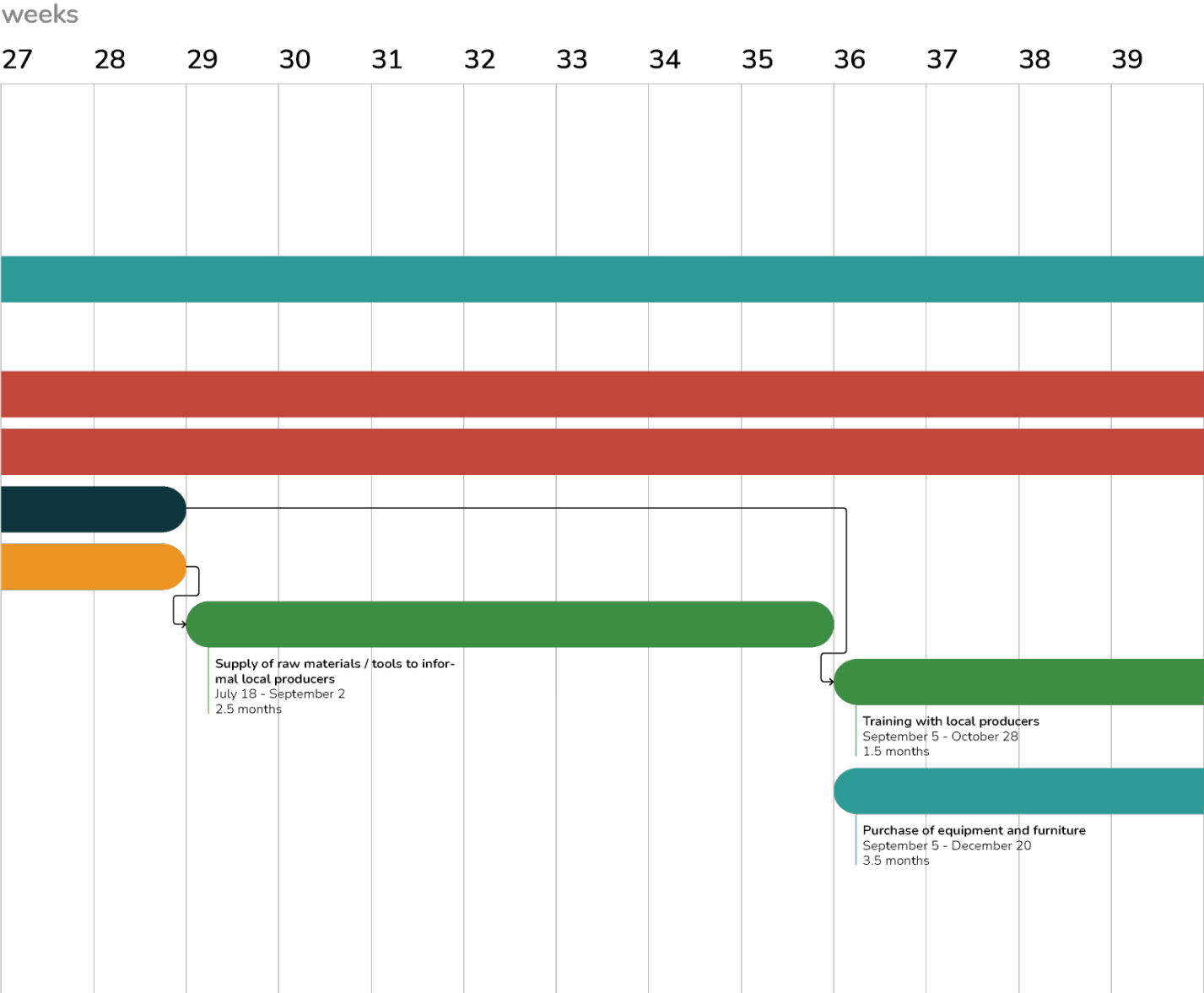
 Communication & IT

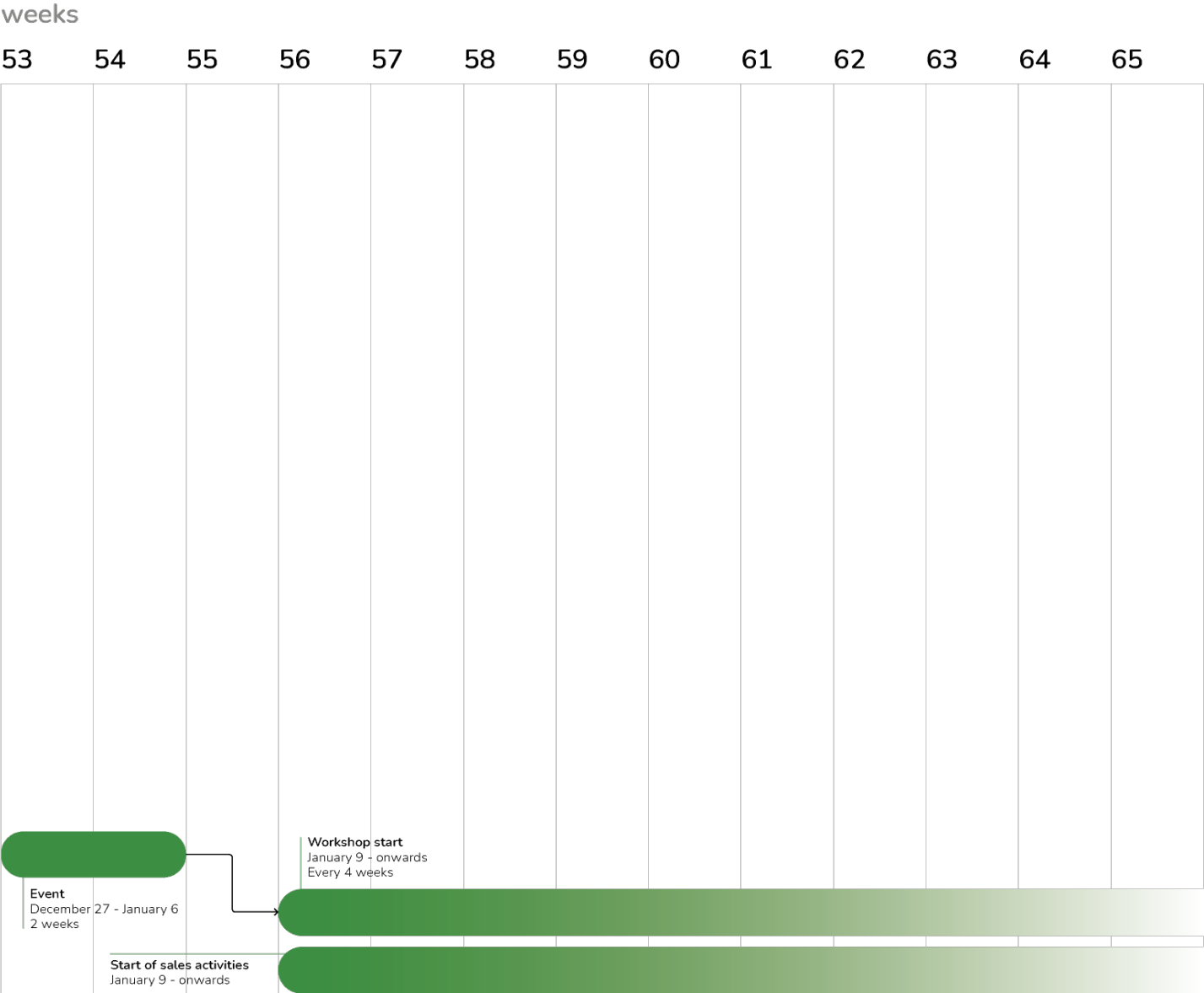
10 January 2022

5 - Towards the project

weeks







A large, stylized orange number '6' is positioned on the right side of the image. It has a thick, bold appearance. The text 'MADE IN TERRAMIA - BARI' is written in white, uppercase letters across the middle of the number's loop.

MADE IN
TERRAMIA
- BARI

6 . 1 ANALYSIS AND
DEFINITION OF THE
LOCATION

In the territory of the city of Bari, some disused spaces / buildings have been identified which, as suggested by the SWOT Analysis, could represent a great opportunity for design purposes. These spaces could be upgraded and / or redeveloped to become the headquarters of MADE IN TERRA MIA and be placed at the service of citizens and non-citizens who want to use them.

6 . 1 . 1 REQUIREMENTS

The hypothesis put forward for the ideal location for this project would include some requirements such as:

- The location in a strategic point of the city, possibly within the neighborhoods identified as the seat of the city’s culture and traditions: Murat and San Nicola;
- Link with the consolidated territory and / or historical / cultural importance and image for the city;
- A suitable space that complies with the hygiene and health standards that can be set up with the equipment necessary for the consumption and administration of food and beverage;

- A suitable and compliant space for welcoming and carrying out activities such as workshops, events and banquets;
- Availability of an open space that can be used in different situations in accordance with the objectives of the project;
- Conditions of the premises such as the requirement of few maintenance interventions;
- Simplicity in accessing the logistic organization and distribution.

The model analyzed in the previous chapter will be applied below on a city identified as “city 0”: Bari. All the phases that constitute the start-up of the activity and the consequent user experience have been hypothesized in a realistic and detailed manner.

6 . 1 . 2 HYPOTESIS

Following the identification of the key requirements, necessary for the search and analysis of the ideal place, a research phase was launched.

The following are the places identified:

Selected locations

- 1

Fort of Sant'Antonio Abate
Imperatore Augusto Seafront
- 2

I.C.S. Umberto I - San Nicola
S. Sabino Square, 1
- 3

Diocesan Auditorium Vallisa
Vallisa Street, 11
- 4

Tobacco Factory of Bari
Pietro Ravanis Street, 298
- 5

Former Military Tribunal
S. Francesco D'Assisi Street
- 6

Ferrhotel
Caduti Street of Fani Street, 19

	Strategic location	Link with the territory	Sanitation standards	Activities suitability	Open space availability	Restructuring interventions	Logistic and distribution
Fort of Sant'Antonio Abate	✓	✓	✓	✓	✗	✗	✓
I.C.S. Umberto I	✓	✓	✓	✓	✗	✓	✗
Auditorium Vallisa	✓	✓	✓	✓	✗	✗	✗
Tobacco Factory	✗	✓	✗	✓	✓	✓	✓
Former Military Tribunal	✓	✓	✓	✓	✗	✓	✓
Ferrhotel	✗	✗	✗	✓	✗	✓	✓



FORT OF SANT'ANTONIO ABATE



Image 18

The Fort of Sant'Antonio Abate is located on the seafront of the Imperator Augusto, in front of the old port, and is one of the four bastions that marked the walls of Bari up to the nineteenth century and corresponds to the highest point of the old city. Its origin dates back to 1071 when Norman Roberto il Guiscardo, during the siege of Bari, had a turreta petrina (stone tower) built to guard the port.

These buildings, usually in direct contact with the sea, rested their foundations on cliffs and therefore were the most vulnerable points of a city's defensive system. For this, they were dedicated to the Saints, so that they would guarantee their protection.

This fort was dedicated to Sant'Antonio Abate because the remains of a chapel were found which probably housed a statue dedicated to him. In the second half of the eighteenth century, the tower was rebuilt and strengthened, since then its decline began, the demilitarization of the fort and its delivery to the Mayor in 1847, with consequent deterioration of the structures and the intended use, also used as a kennel municipal.

In 1994 work began on the restoration and reuse of the Fortin which, due to the pre-existing archaeological structures found, were completed in 2000. Today Fortin Sant'Antonio is owned by the Municipality of Bari, managed by the Culture, Territorial Marketing and Sport Division. The main objective of the Municipal Administration is to enhance its cultural heritage, through the best usability of the place in question by the citizens.

The use of Fortin S. Antonio can be authorized free of charge exclusively to the following beneficiaries:

- Municipal bodies for carrying out institutional activities;
- Associations, committees, foundations or other entities that pursue non-profit goals compatible with the institutional ones of the Municipality of Bari;
- Institutes and schools of all levels, public educational institutions, public university institutions.
- In any case, the authorization can be issued only in the presence of a specific and well-identified interest of the entire city community, or of a significant part of it, and on condition that the initiative is freely usable by the entire citizenry.

(Linee guida per l'utilizzo del Fortino S. Antonio, 2019; Fortino Sant'Antonio, n.d.).

I . C . S . UMBERTO I – SAN NICOLA



Image 19

In 1929 Largo San Sabino was a residential area, occupied by many small houses. During that year, the need arose to build a large school building in the San Nicola neighborhood that would accommodate all the children who until then had always attended schools outside their neighborhood.

A space was thus identified behind the Cathedral: Largo San Sabino.

In 1932 the architect Pietro Favia drew up the project for the elementary school, which included the demolition of some buildings. Six years later, the construction of the school complex began from a simple project, which was then completed in 1939. In the following years the population of the neighborhood increased considerably, and in 1956 the need was identified to expand the school building to make room for new children. Unfortunately, however, the confined spaces of the neighborhood did not allow further construction and the children were forced to divide into shifts to go to school, which is why the Administration decided to raise the building with a second floor for the construction of more classrooms but this never happened. (Conosciamo Filippo Corridoni, 2016).

DIOCESAN AUDITORIUM VALLISA

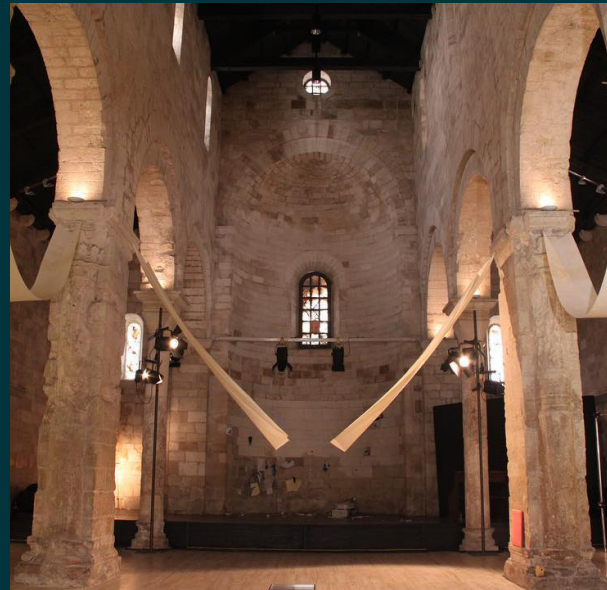


Image 20

The Vallisa Auditorium is part, together with three other churches located in the historic center of Bari, of the Vallisa Onlus Association which has been a hinge between the historic center and the new Bari for more than thirty years. During these years, the Association has been a cultural center of ideas, proposals, initiatives and projects that have given space and visibility to many artists, involving a large audience.

Vallisa Cultura Onlus has created a circuit of places for gathering, meeting and experimentation, available to all, structured to multiply the offer of cultural spaces in the Borgo Antico of the San Nicola district, to ensure that art feels at home again. The aims of this initiative are to open and make accessible the churches of Bari Vecchia which remain closed for almost the whole year to allow a large public to enjoy these churches for cultural activities and tourist routes. Furthermore, these cultural initiatives could make these places livable by removing them from natural degradation. (Vallisa cultura Onlus, n.d.).

TOBACCO FACTORY OF BARI



Image 21

The Manufacture of Tobacco of Bari arose in the 1920s and 1930s as a major industrial and urban project that would have favored the decentralization of Bari to the west of the Murat district. Until the 1980s, it was able to influence the development of a territory and an entire social bloc. Around the Tobacco Factory stood the blocks of public housing for the flood victims, the workers' villages, the first rented houses for students and the factory that housed the first 'company

nursery' in the city. In the nineteenth and twentieth centuries, the production of tobacco in Puglia significantly marked the relations of production, the world of work and the urban fabric of the numerous small and large towns in the region. In 1915 in Puglia 47% of the area was destined for tobacco cultivation, which corresponded to 1/3 of the national production. The Manufacture of Tobacco of Bari was the first in Italy, commissioned in 1905 by the General Direction of the Privatizes as a model factory in terms of distribution, functional criteria and technological innovation.

It was completed in 1913 and its production remained active until 1984 due to the abandonment for the transfer to a more suitable location. Over the years, the Manufacture of Tobacco has been the site of reconversion projects and hypotheses, and today it is the architectural representation of a still unknown potential of a semi-peripheral area that acts as a bridge between the Murat District and the Exhibition Center, as well as for its youth and university social composition and its multicultural richness. Currently, it has been identified by the Municipality of Bari as the seat of the redevelopment project initiated by PORTA FUTURO and by a regeneration

program promoted by the University, which provides for the recovery of the entire complex.

Through the redevelopment and recovery of the area, the aim is to satisfy the citizens' need to have spaces for aggregation and other spaces destined for urban greenery available in the district, which will positively affect the quality of life of residents.

(Cervini & Scionti, 2003; Manifattura dei tabacchi, n.d.; Manifattura dei tabacchi di Bari, 2021).

FORMER MILITARY TRIBUNAL



Image 22

In the history of Bari, the Military Court of the city has always been based in this building of great value. It is a building of considerable importance both for its location and for the quality of the building. Unfortunately, starting from 2008 the building was decommissioned due to the reduction of military courts throughout the national territory. Few people know that the building, also known as "U bubbon" holds a precious jewel: the Chapel of Santa Colomba,

protected by the Curia and known for the most part by the historical inhabitants of the San Nicola district.

Its name refers to the palace of the Bobbist Missionaries of Piacenza, who founded and built this magnificent palace in the 1700s.

The remains of Santa Colomba arrived in Bari because some Vincentian monks, who came from France, with an agreement with the Benedictines of Sants, thought of transferring them to the city of Bari to save them from dispersion because at that time anti-clericalism and also the Huguenots were prevalent. , present in France, aimed at the dispersion of sacred relics.

When in 1930, the Military Hospital abandoned the premises of the Institute, Archbishop Monsignor Marcello Mimmi decided to have the body of Santa Colomba donated by the State to be able to put it in the Cathedral.

On May 8, 1939, the body of Santa Colomba was welcomed in the Cathedral of Bari, it is no coincidence that that day is the feast of San Nicola because pilgrims passed through this chapel, or those who arrived from the Via of Napoli. (Schirone & Milella, 2015).

FERRHOTEL



Image 23

The Ferrhotel is a structure used as a hotel owned by the State Railways, near the central station of Bari, in the heart of the city. Since 2009 the structure has fallen into disuse and has been illegally occupied by migrants who have adopted a policy of self-organization and solidarity, becoming the reference point for all migrants who have passed through the city. (Russi, 2018).

6 . 2 MAPPING INFORMAL LOCAL PRODUCERS

6 . 2 . 1 GENERAL MAP OF THE DENSITY OF ACTIVITIES IN THE DISTRICT

Legend

- High density
- Medium density
- Low density
- Nodensity



6.2.2 FOCUS OF ACTIVITIES IN THE HISTORIC CENTER AREA



Fish activities

Category specialized in fishing and processing of fresh fish.

Products

Sea urchins, cuttlefish, octopuses, molluscs, crustaceans, mussels, red prawns, seafood.



Pasta activities

Category specialized in the production of fresh pasta.

Products

Cavatelli, orecchiette, orecchioni, tagliatelle, olive leaves pasta, scorzette, maritati.



Rotisserie activities

Category specialized in the production of fast and hot products at low prices.

Products

Panzerotti, focaccia, sgagliozze, popizze, pettole, calzoni.



Bakery activities

Category specialized in the preparation of products made with dough.

Products

Bread, taralli, bruschette.



Confectionary activities

Category specialized in the preparation of sweets and products made with sweet dough.

Products

Cartellate, chiacchiere, zeppole, calzoncelli, scarcelle, occhi di Santa Lucia, sporcamuss, sassanelli.



Olive oil activities

Specialized in olive harvesting for the production of extra virgin olive oil and by-products.

Products

Olive oil, pickled olives, fried olives.



Wine activities

Category specialized in grape harvesting for the production of wine and by-products.

Products

Wine, fresh grapes.



Dairy activities

Category specialized in the processing and preparation of dairy products.

Products

Butter, caciocavallo, ricotta cheese, ricotta marzotica, burrata, giuncata, fiordilatte, straciatella, pecorino, smoked cheese.





Fruit growing activities

Category specialized in the collection of seasonal fresh fruit and the production of by-products.

Products

Grapes, clementines, quinces, chestnuts, pomegranates, melons, apricots, cherries, figs, dried figs, vincotto, liqueurs, jams of various kinds.



Horticulture activities

Category specialized in the harvest of seasonal vegetables and production of by-products.

Products

Lampascioni, chicory, turnip greens, carousels, artichokes, tomatoes, broad beans, green beans, fennel, celery, pickles, dried vegetables.

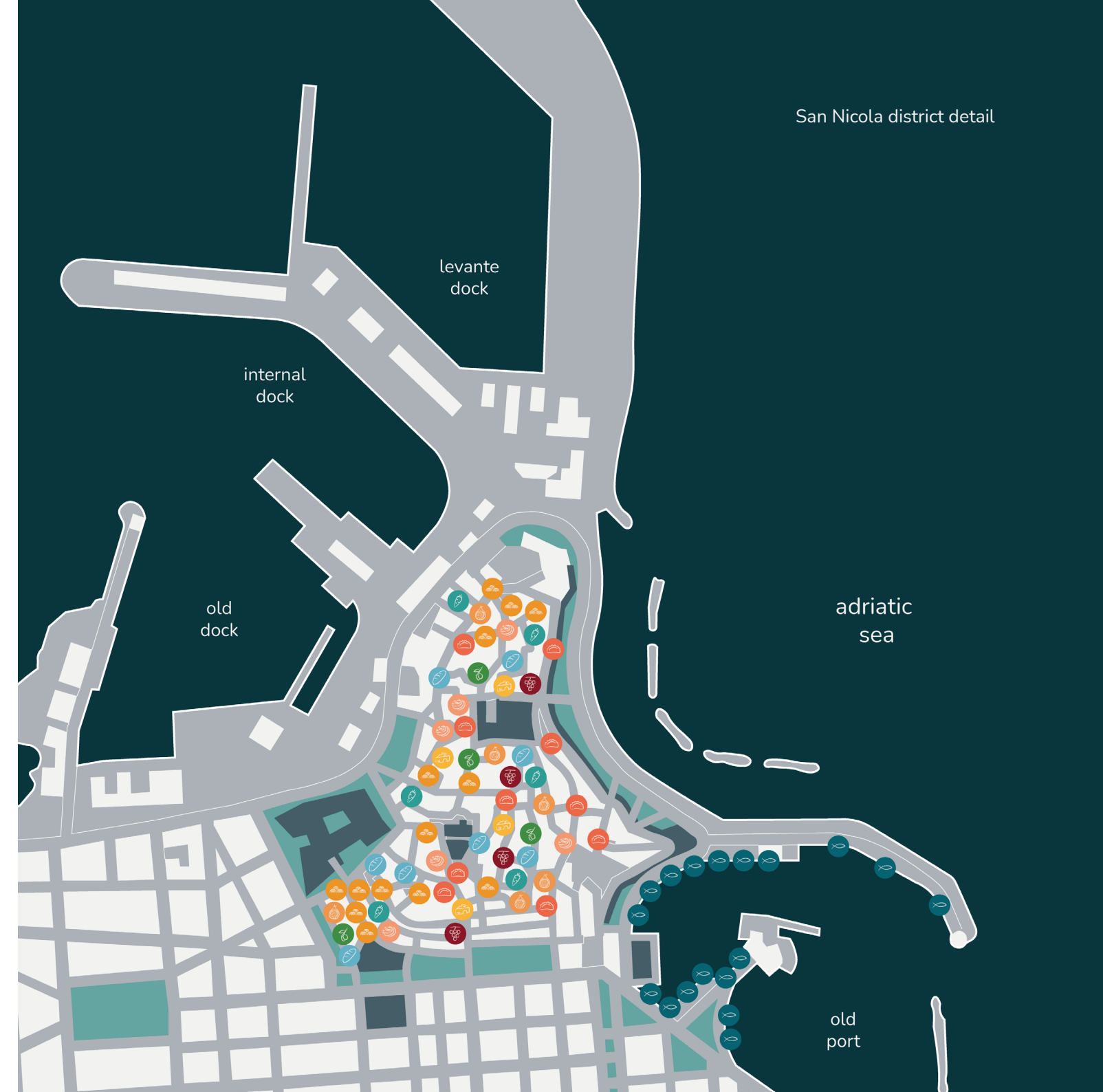


Animal breeding activities

Category specialized in the domestic livestock breeding and processing of by-products.

Products

Rabbit meat, chicken meat, wild boar meat, lamb meat, eggs, milk.



6 . 3 SYSTEMIC FLOW

The graphing of the systemic flow was useful in order to visualize the stakeholders present in the area. These have been divided as follows:

Internal stakeholders:

- **MADE IN TERRA MIA**
Institution that takes care of hosting people willing to learn the local gastronomic tradition and pass it on and pass it on to others through workshops.
 - Project Manager
 - Project Team
- **Informal producers**
Local producers who hold the knowledge and culture of the place linked to gastronomy.
 - Activity categories (fish, pasta, rotisserie, bakery, confectionary, olive oil, wine, dairy, fruit growing, horticulture, animal breeding)
- **Providers**
Those who supply food, furniture and utensils raw materials.
 - Gas Campagneros, Solidali per natura
 - Associazione Produttori Olivicoli, Assoproli Bari
 - Azienda Agricola Annese, Prodotti Tipici Pugliesi
 - Santacandida, Il grano Khorasan italiano
 - Siloe S. Coop. Sociale, Campagna Amica

- Buò, Crudo, cotto e mangiato
- L'antica Grimaldi, Artigiani
- Made in Puglia, Pensieri Artigiani

- **Financing bodies**
Banks, organizations, associations and projects that make available tenders and financial contributions for the launch of innovative activities.
 - Regione Puglia
 - Camera di Commercio di Bari
 - Banca Popolare di Bari
 - Comune di Bari
 - Confindustria
 - Cultura Crea 2.0 - Incentivi per le imprese turistico-culturali
 - NIDI, Nuove Iniziative d'Impresa
 - Fondo Europeo di Sviluppo Regionale, POR Puglia 2014-2020
 - Resto al Sud, Agenzia nazionale per l'attrazione degli investimenti e lo sviluppo d'impresa SpA
 - Progetto Porta Futuro Bari
- **Local interest groups**
Groups of people or companies that influence particular interests from an economic or prestige point of view.
 - Cooperativa SoleLuna
 - Area 51, Centro di accoglienza diurna per adulti con difficoltà sociali
 - Caritas Diocesana Bari-Bitonto
 - Made in Carcere
 - Mixed Igbti

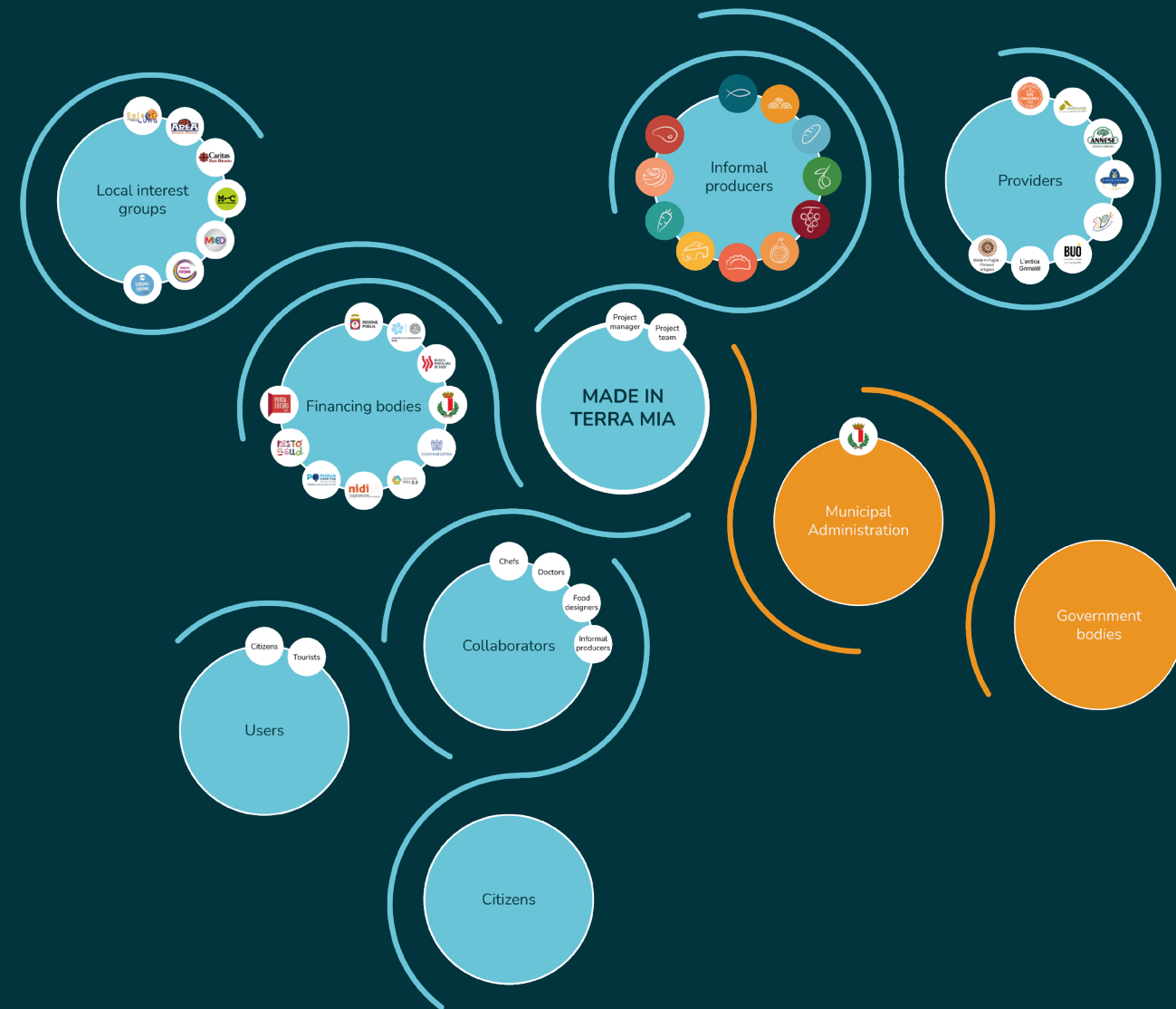
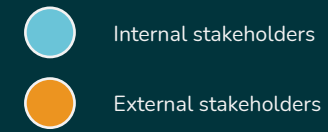
- Progetto FUTURE, Ifoa
- Refugees Welcome Italia Onlus

- **Collaborators**
Professional figures interested in and operating in the field of food, sustainability, culture and traditions.
 - Chefs
 - Doctors
 - Food Designers
 - Informal producers
- **Users**
People interested in discovering and learning about local gastronomic traditions and culture.
 - Citizens
 - Tourists
- **Citizens**
People interested in learning about local gastronomic traditions and culture.
 - Young people
 - Adults
 - Unemployed

External stakeholders:

- **Municipal administration**
Governance bodies of the Municipality.
 - Comune di Bari
- **Government bodies**
Entity through which the public administration carries out its administrative function for the pursuit of a public interest.

Legend



Level of interest



6 . 4 ECONOMIC EVALUATION

6 . 4 . 1 CASH FLOW

Costs										
<div><div>Direct labour</div><div>It means the salary costs of all the professionals who are part of the project team and who work for MADE IN TERRA MIA - Bari.</div><div>Project Manager, Project Manager Assistant, Marketer, HR Manager, Customer Service, Product Sales Officer, Trainers.</div></div>										
1 st year	2 nd year	3 th year	4 th year	5 th year	6 th year	7 th year	8 th year	9 th year	10 th year	
107.500 €	237.100 €	237.100 €	366.700 €	366.700 €	366.700 €	366.700 €	366.700 €	366.700 €	366.700 €	
<div><div>Professional staff training</div><div>Investment in the professional training of the trainers who will hold the workshops within MADE IN TERRA MIA.</div><div>Training courses made available by the Puglia Region: “Course in techniques of procurement and conservation of raw materials” + other courses.</div></div>										
1 st year	2 nd year	3 th year	4 th year	5 th year	6 th year	7 th year	8 th year	9 th year	10 th year	
6.000 €	0 €	0 €	6.000 €	0 €	0 €	0 €	12.000 €	0 €	0 €	

Renovation of the location

Average prices of the renovation costs of a commercial premises of 200m², in Puglia.

Refurbishment of systems, shaving and whitewashing, water, electrical circuit, flooring.

1 st year	2 nd year	3 th year	4 th year	5 th year	6 th year	7 th year	8 th year	9 th year	10 th year
83.360 €	0 €	0 €	0 €	10.000 €	0 €	0 €	10.000 €	0 €	0 €

Website development

Part of the investment is intended for the creation and development of the MADE IN TERRA MIA website.

HTML showcase site consisting of 5 pages.

1 st year	2 nd year	3 th year	4 th year	5 th year	6 th year	7 th year	8 th year	9 th year	10 th year
10.000 €	0 €	0 €	1.500 €	0 €	0 €	1.500 €	0 €	0 €	1.500 €

Campaign of communication

Part of the investment is intended for the realization of the online and offline communication campaign of MADE IN TERRA MIA.

Coordinated image, management of social pages, photography and video.

1 st year	2 nd year	3 th year	4 th year	5 th year	6 th year	7 th year	8 th year	9 th year	10 th year
308 €	15.968 €	15.968 €	21.248 €	21.248 €	21.248 €	21.248 €	21.248 €	21.248 €	21.248 €

Procurement of raw materials / tools for informal producers

The informal local producers will teach their activities to the future MADE IN TERRA MIA trainers but since they are inserted in the informal economy of the city, they will be paid through the purchase of raw materials and tools preparatory to training courses.

Costs that include ingredients and utensils for fishing, pasta, rotisserie, bakery, confectionary, fruit growing and horticulture activities.

1 st year	2 nd year	3 th year	4 th year	5 th year	6 th year	7 th year	8 th year	9 th year	10 th year
4.550 €	0 €	0 €	4.550 €	0 €	0 €	0 €	0 €	0 €	0 €

Location maintenance

Costs assumed for small-scale maintenance of the premises.

Repair of systems, lighting, plumbing and more.

1 st year	2 nd year	3 th year	4 th year	5 th year	6 th year	7 th year	8 th year	9 th year	10 th year
0 €	2.000 €	2.000 €	2.000 €	0 €	2.000 €	0 €	4.000 €	0 €	0 €

Location sanitation

Costs assumed for the sanitation of the environments and equipment present inside the MADE IN TERRA MIA place.

Sanitation and cleaning of environments and equipment.

1 st year	2 nd year	3 th year	4 th year	5 th year	6 th year	7 th year	8 th year	9 th year	10 th year
0 €	2.400 €	2.400 €	2.400 €	2.400 €	2.400 €	2.400 €	2.400 €	2.400 €	2.400 €

Utilities costs

Costs related to utilities for the start-up of the business and maintenance.

Fixed quota for aqueduct, basic tariff for water per cubic meter, fixed quota for sewerage, fixed quota for purification, gas, electricity and internet.

1 st year	2 nd year	3 th year	4 th year	5 th year	6 th year	7 th year	8 th year	9 th year	10 th year
659 €	3.856 €	3.856 €	6.952 €	6.952 €	6.952 €	6.952 €	6.952 €	6.952 €	6.952 €

Purchase of equipment and furniture for the location

Investment in the purchase of equipment and supplies for the workshops and for the furnishing of the location.

Machinery, equipment, tools and equipment for fishing, pasta, rotisserie, bakery, confectionary, fruit growing and horticulture activities.

1 st year	2 nd year	3 th year	4 th year	5 th year	6 th year	7 th year	8 th year	9 th year	10 th year
32.999 €	2.991 €	2.934 €	32.999 €	3.634 €	3.634 €	3.634 €	3.634 €	3.634 €	3.634 €

Purchase of preparatory raw materials for workshops

Costs that include the purchase of raw materials and ingredients intended for the start of the workshop activities.

Costs that include ingredients for fishing, pasta, rotisserie, bakery, confectionary, fruit growing and horticulture activities.

1 st year	2 nd year	3 th year	4 th year	5 th year	6 th year	7 th year	8 th year	9 th year	10 th year
15.000 €	15.000 €	30.000 €	30.000 €	30.000 €	30.000 €	30.000 €	30.000 €	30.000 €	30.000 €

Event

Investment for events for informational and cognitive purposes.

Special guests: chefs, food designer, informal producers, doctors, revenue stamp for public land.

1 st year	2 nd year	3 th year	4 th year	5 th year	6 th year	7 th year	8 th year	9 th year	10 th year
11.912 €	3.992 €	3.992 €	11.912 €	3.992 €	3.992 €	11.912 €	3.992 €	3.992 €	11.912 €

Procurement of personal protective equipment

Costs that include the purchase of individual protection and prevention devices and items to deal with the health emergency from Covid-19.

Masks, sanitizing gels, gloves and thermometers.

1 st year	2 nd year	3 th year	4 th year	5 th year	6 th year	7 th year	8 th year	9 th year	10 th year
703 €	627 €	627 €	1.254 €	1.254 €	1.254 €	1.254 €	1.254 €	1.254 €	1.254 €

“Resto al Sud” all for non-repayable financing

Participation in the “Resto al Sud” funding call (call that supports the birth and development of new entrepreneurial and freelance activities in the regions of Southern Italy, including Puglia).

The concessions cover 100% of eligible expenses and are made up as follows: 50% grant, 50% bank loan guaranteed by the Guarantee Fund for SMEs. Interest is entirely borne by Invitalia.

1 st year	2 nd year	3 th year	4 th year	5 th year	6 th year	7 th year	8 th year	9 th year	10 th year
0 €	8.333,33 €	8.333,33 €	8.333,33 €	8.333,33 €	8.333,33 €	8.333,33 €	8.333,33 €	8.333,33 €	8.333,33 €

Repayable loan

Request for a repayable loan dedicated to the startup disbursed in the form of a 60-month loan with a fixed rate equal to the EU reference rate (from January 2018 the rate is equal to 0). 125.412 €.

1 st year	2 nd year	3 th year	4 th year	5 th year	6 th year	7 th year	8 th year	9 th year	10 th year
0 €	25.082 €	25.082 €	25.082 €	25.082 €	25.082 €	0 €	0 €	0 €	0 €

Contingency Reserve

It is used to manage identified risks (known unknowns) and are calculated/estimated and linked to specific risks. 5%.

16.650 €

Management Reserve

It is associated with unidentified or unknown risks and this should be established for both cost and schedule. 10%.

27.300 €

Total costs

1 st year	2 nd year	3 th year	4 th year	5 th year	6 th year	7 th year	8 th year	9 th year	10 th year
316.940 €	317.350 €	332.293 €	520.930 €	479.595 €	471.595 €	453.933 €	470.513 €	444.513 €	453.933 €

Revenues

“Resto al Sud” all for non-repayable financing

Participation in the “Resto al Sud” funding call (call that supports the birth and development of new entrepreneurial and freelance activities in the regions of Southern Italy, including Puglia).

The amounts that can be financed are: restructuring or extraordinary maintenance of real estate; new machinery, plants and equipment; computer programs and services for technologies, information and telecommunications; management fees.

1 st year	2 nd year	3 th year	4 th year	5 th year	6 th year	7 th year	8 th year	9 th year	10 th year
150.000 €	0 €	0 €	0 €	0 €	0 €	0 €	0 €	0 €	0 €

Repayable loan

Request for a repayable loan dedicated to the startup disbursed in the form of a 60-month loan with a fixed rate equal to the EU reference rate (from January 2018 the rate is equal to 0).

The amounts that can be financed are: direct labor, professional training of personnel, event.

1 st year	2 nd year	3 th year	4 th year	5 th year	6 th year	7 th year	8 th year	9 th year	10 th year
125.412 €	0 €	0 €	0 €	0 €	0 €	0 €	0 €	0 €	0 €

Event

Revenues from product sales during propaganda and information events.

Local gastronomic products.

1 st year	2 nd year	3 th year	4 th year	5 th year	6 th year	7 th year	8 th year	9 th year	10 th year
118.800 €	39.600 €	39.600 €	118.800 €	39.600 €	39.600 €	118.800 €	39.600 €	39.600 €	118.800 €

Registration for workshops

Revenues from registrations to MADE IN TERRA MIA workshops.

Types of workshops: basic and advanced.

1 st year	2 nd year	3 th year	4 th year	5 th year	6 th year	7 th year	8 th year	9 th year	10 th year
0 €	248.400 €	248.400 €	496.800 €	496.800 €	496.800 €	496.800 €	496.800 €	496.800 €	496.800 €

Shop

Revenues from the sales of gastronomic products made within the MADE IN TERRA MIA workshops.

Local gastronomic products.

1 st year	2 nd year	3 th year	4 th year	5 th year	6 th year	7 th year	8 th year	9 th year	10 th year
0 €	28.800 €	28.800 €	57.600 €	57.600 €	57.600 €	57.600 €	57.600 €	57.600 €	57.600 €

Total revenues

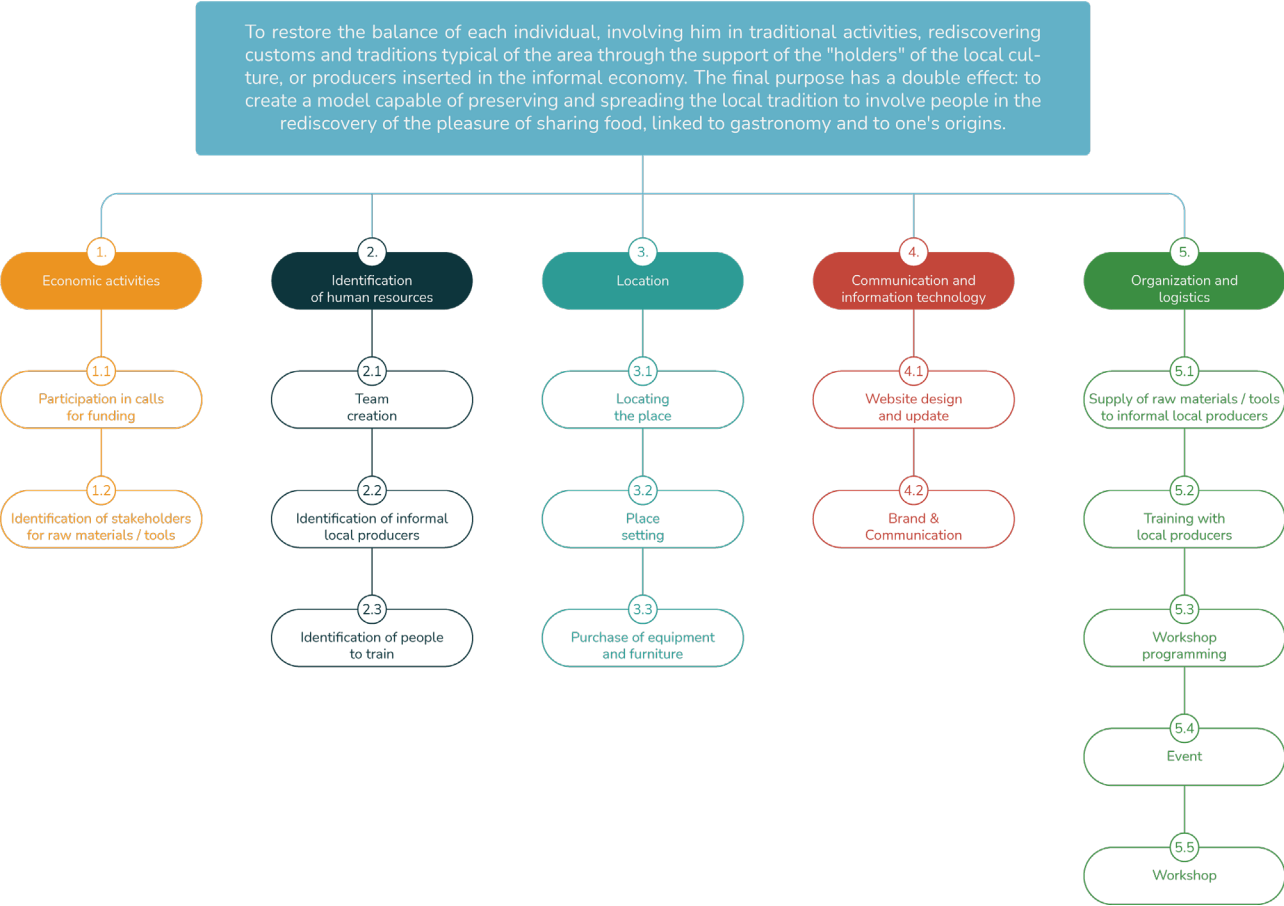
1 st year	2 nd year	3 th year	4 th year	5 th year	6 th year	7 th year	8 th year	9 th year	10 th year
394.210 €	316.800 €	316.800 €	673.200 €	594.000 €	594.000 €	673.200 €	594.000 €	594.000 €	673.200 €

Economic Flow (FE)										
1 st year	2 nd year	3 th year	4 th year	5 th year		6 th year	7 th year	8 th year	9 th year	10 th year
77.271,86 €	-549,57 €	-15.492,57 €	152.270 €	114.405 €		122.405 €	219.267 €	123.487 €	149.487 €	219.267 €
Discounted Economic Flow (FEA)										
1 st year	2 nd year	3 th year	4 th year	5 th year		6 th year	7 th year	8 th year	9 th year	10 th year
75.021,22 €	-518,02 €	-14.177,90 €	135.290 €	98.686 €		102.512 €	178.284 €	97.482 €	114.569 €	163.155 €
Progressive Net Present Value (VAN)										
1 st year	2 nd year	3 th year	4 th year	5 th year		6 th year	7 th year	8 th year	9 th year	10 th year
75.021,22 €	74.503,20 €	60.325,30 €	195.615,03 €	294.301,38 €		396.813,25 €	575.097,33 €	672.579,05 €	787.148,34 €	950.303,53 €
Net Present Value (VAN)			Discount Rate							
633.363,39 €			3 %							

6 . 4 . 2 WBS

The WBS is a tool used for the analytical breakdown of a project into elementary parts. The aim is to organize the work into more manageable elements and make the

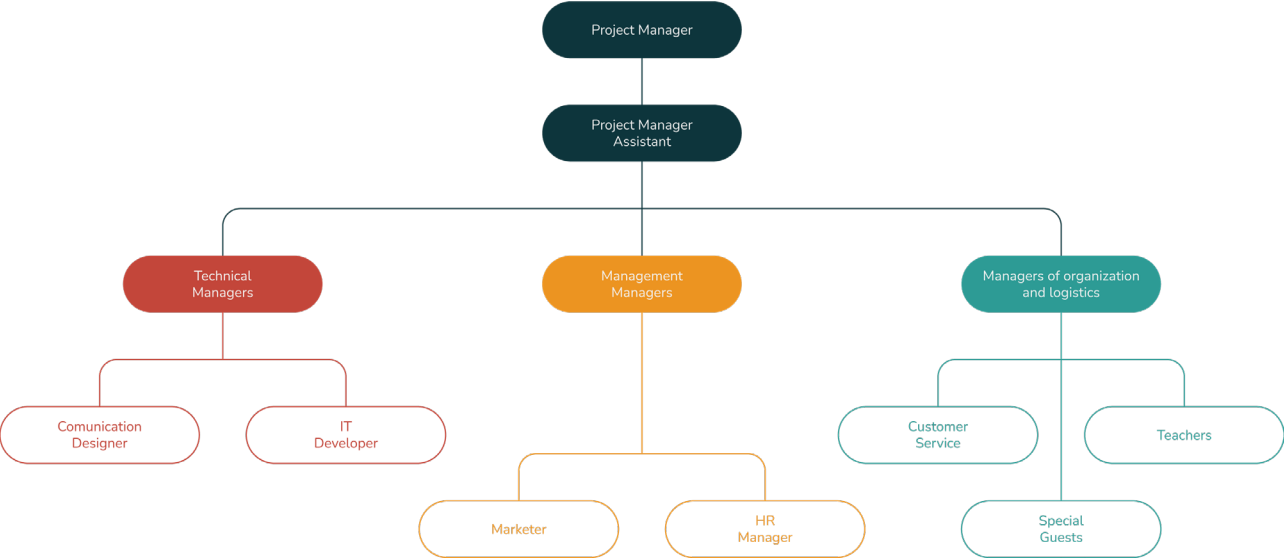
understanding of the project less complex, in order to communicate the phases and activities to be carried out to achieve an objective to the stakeholders (Di Capua, n.d.).



6 . 4 . 3 OBS

The OBS is a hierarchical model describing the established organizational framework for project planning, resource management, time and

expense tracking, cost allocation, revenue/profit reporting, and work management (Organization Breakdown Structure, n.d.).



6 . 5 C O N C L U S I O N

In conclusion, the economic analysis carried out shows how the project is able to be born thanks to a concession from the Municipality for the property and through two types of financing: non-repayable and private.

The benefits of our intervention within the reference scenario are multiple: for the community, for the investor and for the public administration. First of all, the regeneration of an abandoned building and the redevelopment of the area from decay is foreseen.

The type of activity we offer is entrepreneurial which implies a continuous growth that will continue to generate workforce both with training activities and with the part of commercial operation and services that are provided.

The investor, therefore, will be inclined to invest in our project because the money deriving from the non-repayable tender allows us to face the initial costs, decreasing the probability of loss. Therefore, the investor's intervention is feasible thanks to the 3% rate that allows you to return to expenses in a short time.

The goal for which we carry out this project is to bring a series of benefits in the face of both a public and private investment that guarantees a considerable return for the community.

U S E F U L L I N K S

By framing the QR Code, it is possible to view the files relating to the detailed economic analysis of the project.



- Detailed cost and revenue document;
- Cash Flow;
- Work Breakdown Structure (WBS);
- Organization Breakdown Structure (OBS).

<https://drive.google.com/drive/folders/1emKSTqLj9f1WDQsYRFns4jmlzPzIU5AS?usp=sharing>



BRANDING AND COMMUNICATION



7 . 1 MODEL IDENTITY DESIGN

Brand identity is the way in which we present ourselves to users through certain elements such as the name, logo, mission, know-how and advertising. Among the main elements that define the identity of a brand, verbal and visual identity is fundamental, as well as other characteristics that involve all the sense organs. These elements are:

- **Physical** - they are a combination of objective characteristics that make a brand immediately recognizable;
- **Personality** - the way the brand presents its products / services, the tone of voice used, which reveals the attitude and relationship that that particular brand wants to establish with its users;
- **Culture** - refers to all the values on which the business model is based;
- **Relationship** - defines the relationship between the brand and the users, fundamental for the transmission of values and their perception by the stakeholders;
- **Reflected image** - the target audience is immediately connected to the brand and contributes to the construction of identity that distinguishes them from competitors.
- **Self-image** - the brand identity is built on the perception that the target audience has of themselves thanks to the use of that particular brand.

(Il prisma di Kapferer: il prisma dell'identità di marca, 2021).

7 . 1 . 1 MOODBOARD

The moodboard is a collage of images gathered together that allows designers to visually show a project and the basic concepts related to it. The images are carefully chosen, following the design method adopted and recalling the scenario within which the project fits. It is usually customary to collect photos, newspaper clippings, fabrics, materials, fonts, colors and everything that is deemed appropriate to reconnect with the design inspiration.

The goal of the moodboard is to guarantee the human mind a simple and efficient visualization of images, allowing immediate identification of the elements, useful for immersing the user directly into the project.



7 . 1 . 2 BRAND CONSTRUCTION



COMBINED LOGO
- PICTOGRAM

The pictogram was created following the constructive scheme of a majolica: a type of ceramic production characterized by a porous body covered with a colored glaze. Its name derives from that of the island of Mallorca, one of the busiest shopping centers of the Middle Ages. It is the prevailing symbol of the cities that

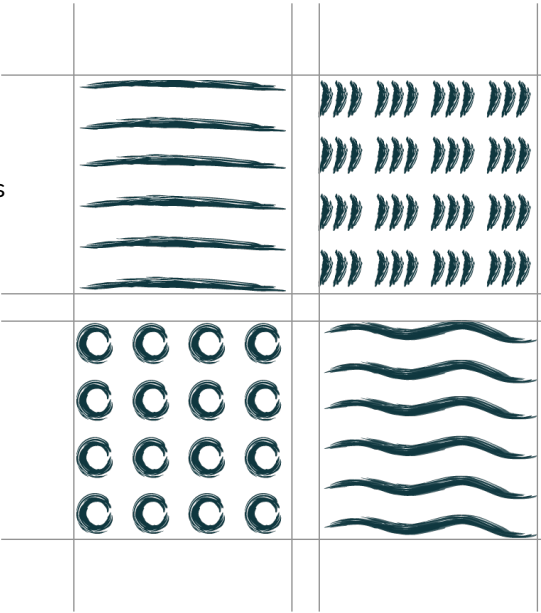
adhere to the Mediterranean culture, each one is characterized by its different colors and symbols. In this case the majolica has a square shape and is composed of a structure divided into four quadrants, containing the four elements that characterize the cities belonging to the Mediterranean culture.

THE LAND

Represents the earth, stylized with straight lines which symbolize the furrows of the peasants in the cultivated fields.

THE PEOPLE

People are represented as a circle because despite being very different from each other they are all united by the same culture that does not create distinctions.



THE FOOD

Represented by groups of three elements that symbolize cutlery in a stylized way.

THE SEA

The sea which represents the symbol of union between people, food and land.

COMBINED LOGO
- LOGOTYPE

The name “MADE IN TERRA MIA” derives from the study of the etymology of the term “Mediterranean” which, literally, is analyzed as follows:
“Medius = in the center” / “Terraneus = terre” - “Which lies in the middle of the lands”.
Playing with the pronunciation of the term “Mediterranean”, “MADE IN TERRA MIA” is born, which literally translates as “Made in my land”.
The name creates belonging, recognition and deep bond with its territory and its roots, enhancing the food of its land.
(Full description on page 183: Why MADE IN TERRA MIA?)

MADE IN
TERRA MIA
- CITY NAME -

THE CITY NAME
Given the scalability of the model, this element in the logo will change according to the city in which it will be applied.

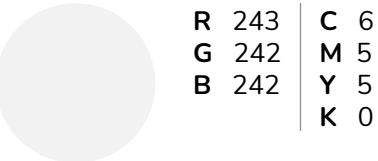


TYPOGRAPHY

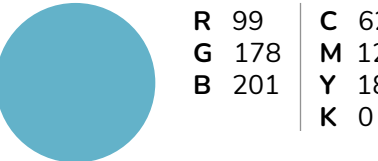
FONT - GROTESK

A ABCDEFGHIJKLMNOPQRSTUVWXYZ
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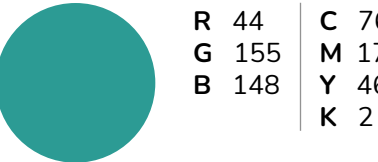
COLOR PALETTE



R 243	C 6
G 242	M 5
B 242	Y 5
	K 0



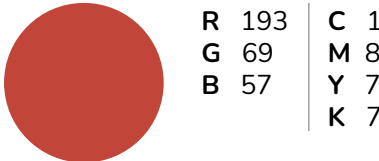
R 99	C 62
G 178	M 12
B 201	Y 18
	K 0



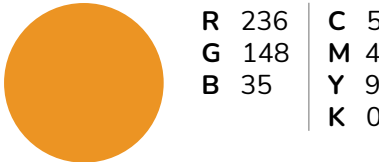
R 44	C 76
G 155	M 17
B 148	Y 46
	K 2



R 1	C 95
G 52	M 58
B 60	Y 53
	K 59



R 193	C 18
G 69	M 83
B 57	Y 77
	K 7



R 236	C 5
G 148	M 49
B 35	Y 92
	K 0

SCALABILITY



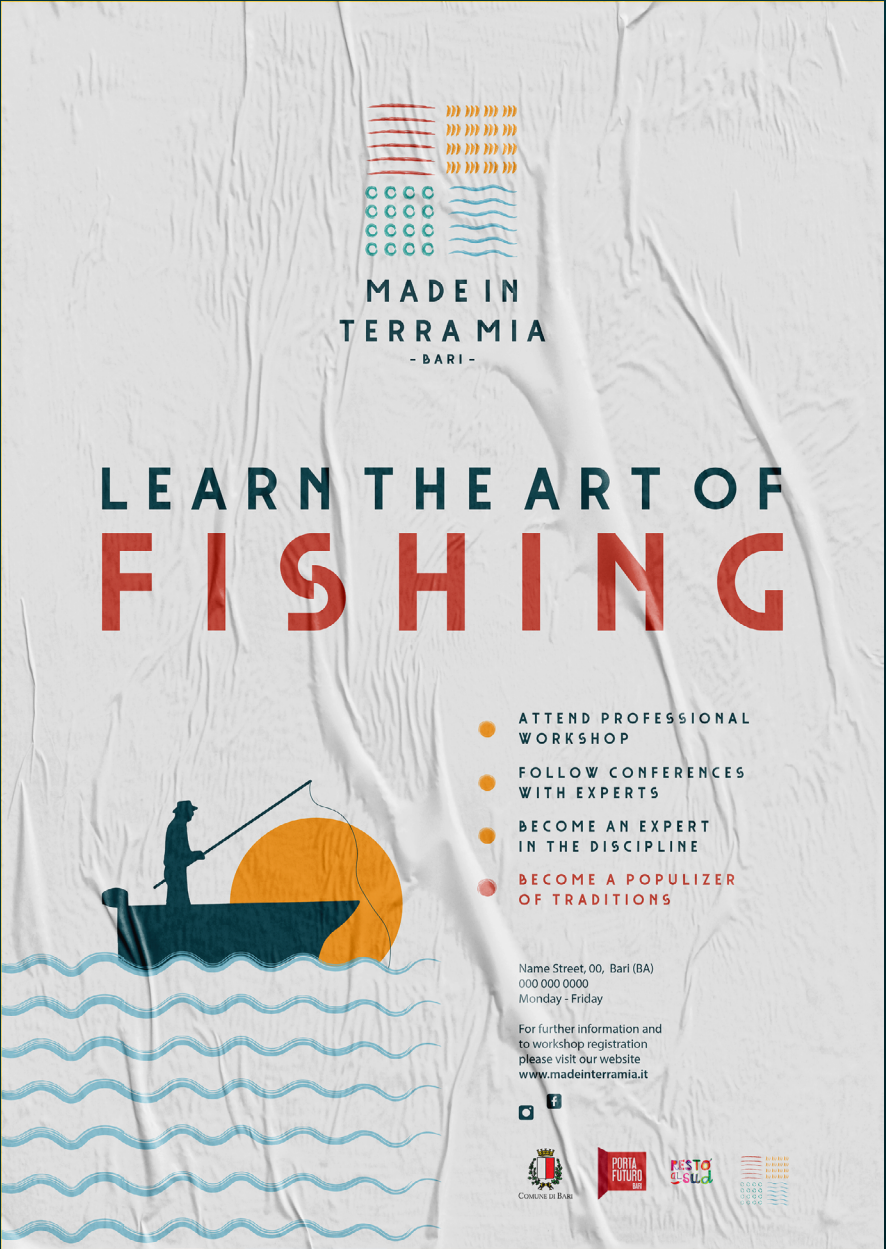
VARIANTS ALLOWED

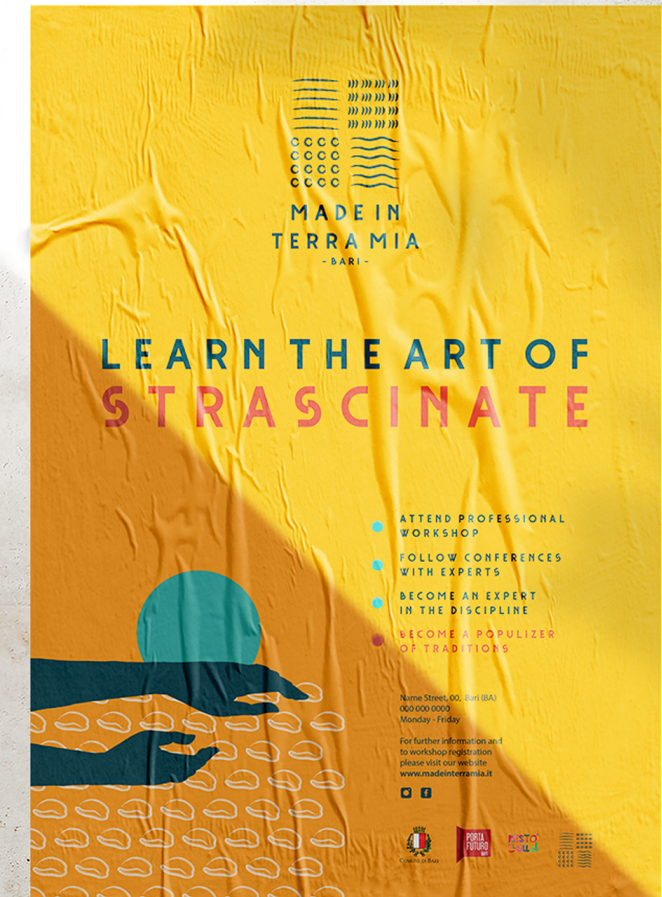


7.1.3 COMMUNICATION CAMPAIGN

Below it is possible to view images, graphics and mockups relating to the communication campaign. This is in line with the brand identity with the aim to attract users by sharing values through captivating text, colors, graphics.

The communication campaign is carried out on two different types of channels: online, through social media and digital platforms; offline, with posters, packaging and labels.





ADVERTISING POSTERS

The offline communication campaign takes advantage of advertising posters both for the workshops that will be delivered within MADE IN TERRAMIA and for the informative seminars. Leverage the colors and contents of the brand identity to attract users and create a recognizable and inclusive visual identity.



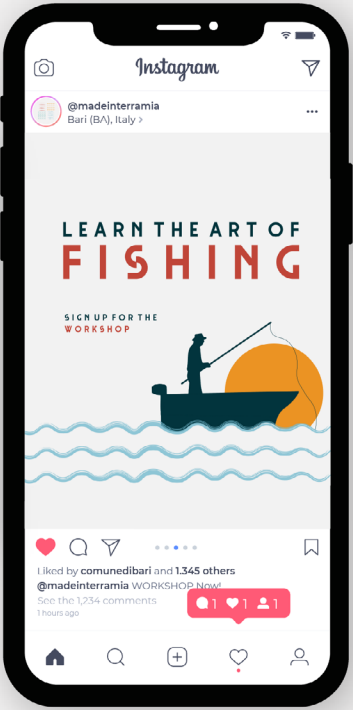
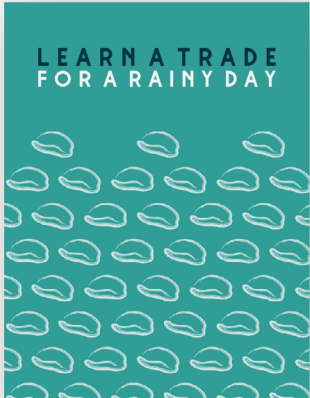
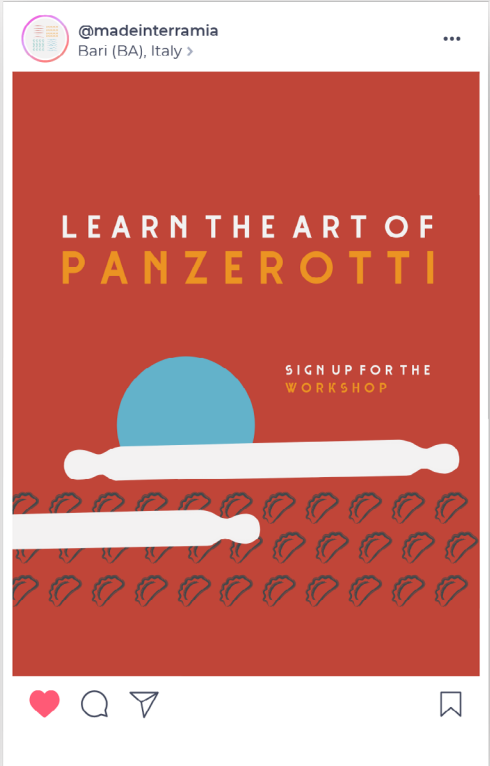
ADVERTISING BANNER

Advertising banners have also been hypothesized to be spread around the city that exploit proverbs to highlight the importance of learning about traditions and passing them on, with the possibility of making them profitable.



SOCIAL CAMPAIGN

As regards the online communication campaign, the presence on the social channels of the MADE IN TERRA MIA profile is foreseen. These are some of the posts hypothesized to advertise and disseminate the proposed activities.





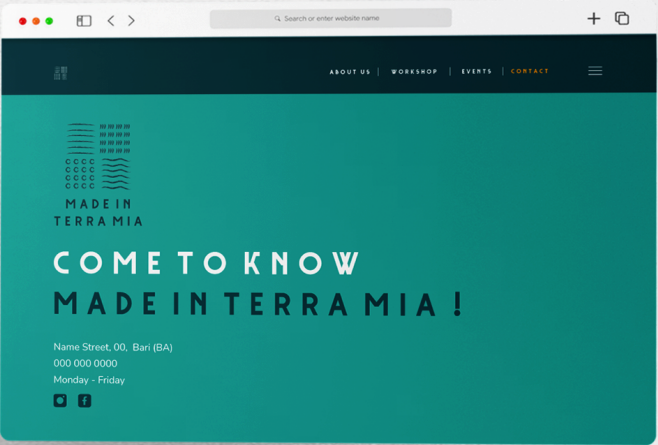
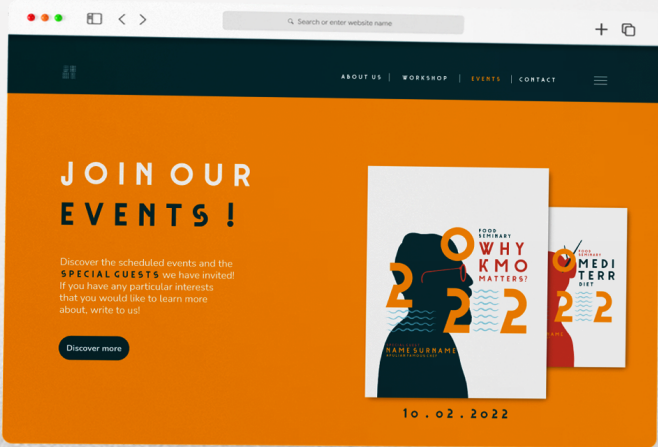
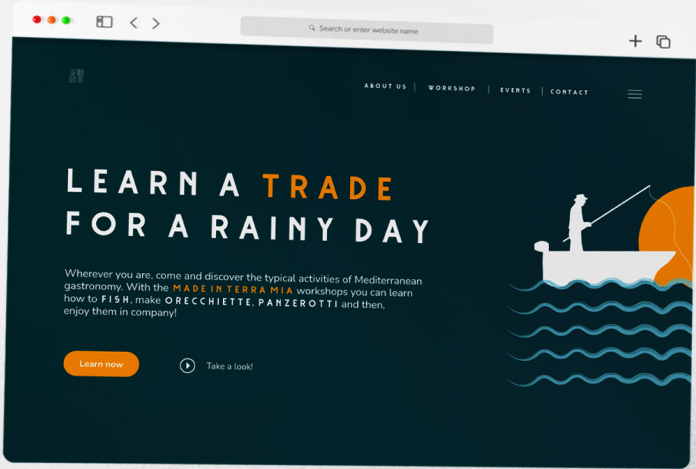
SIGNBOARD

This type of signs are provided to identify the headquarters of MADE IN TERRA MIA (image on the left) and the places where there are activities carried out by informal producers, holders of the local culture and gastronomic tradition.



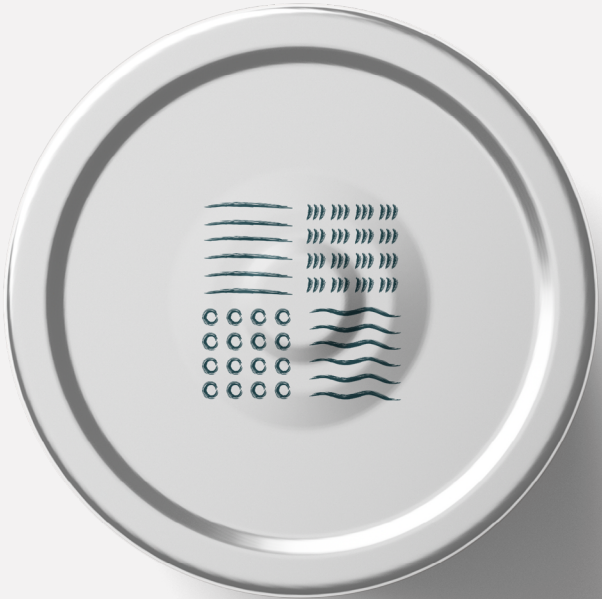
WEBSITE

On the MADE IN TERRA MIA website it will be possible to find information relating to the workshops and activities offered. It consists of various pages including some relating to the documentation of recipes, traditions, rituals supported by multimedia material.



PACKAGING

The packaging has been designed for the sale of gastronomic products that are produced during the workshops and subsequently sold in the MADE IN TERRA MIA shop.



The background is a solid dark teal color. On the right side, there are several overlapping orange shapes. A large orange semi-circle is positioned at the top right. Below it, a large orange circle is partially visible. To the right of the circle, another orange semi-circle is partially visible. The text is centered over the orange circle.

FUTURE
PROSPECTS AND
CONCLUSIONS

8 . 1 A LOOK INTO THE FUTURE

8 . 1 . 1 MADE IN TERRA MIA GOALS

The desire to create this model was born from the initial goal of making the culture of our city known, through its typical food and its characteristic traditions. This is because, from our point of view, the best and most authentic way to get to know a city is through its food and all those activities that could be defined as “non-tourist”. In the last decade, these activities, carried out by informal producers, have allowed an unstoppable tourist and economic growth in the Apulian landscape. The main problem we have identified is that, in our city, most of these traditional activities are recognized as illegal and therefore risk disappearing over time. Our intervention is precisely to guarantee the survival of these traditions, finding a way to guarantee them a legal future.

In summary, the key points that MADE IN TERRA MIA recognizes as fundamental values of the project are:

- Re-establish ties with the territory;
- Enhance the local gastronomic heritage;
- Consume and produce responsibly;
- Restore the deed of conviviality;
- Restore the individual psycho-physical balance;
- Generate new job opportunities;
- Transform the informal economy into formal;
- Generate a circular economy flow;
- Guarantee km0 and the short chain;
- Spread the topic of sustainability.

8 . 1 . 2 THE FUTURE EFFECTS OF THE PROJECT

MADE IN TERRA MIA is not a project for its own sake. The purpose of this model is to spread the previously explained sound values and principles, which can bring improvement, from the socio-economic and cultural point of view, of a specific territory. The main purpose is to preserve and enhance the traditions and culture of the local gastronomic heritage, which over time are disappearing due to various phenomenologies; but the mission goes beyond this purpose. The aims of the system are disparate, transversal and make us dream of a more attentive and prosperous future. The long-term effects that the model can have are:

- **Generate new jobs within the Mediterranean context starting from the city of Bari.**
Through MADE IN TERRA MIA there will be more legal occupations related to food production. Citizens will be able to count on a business linked to the territory, to traditions, with a push towards the issues of sustainability, kilometer 0 and the circular economy.
- **MADE IN TERRA MIA as a key project for the enhancement of the gastronomic cultural heritage.**
The model will be able to incentivize the Bari Food Policy to insert new plans and objectives related to this issue, since, currently, the

Bari Food Policy deals with promoting km0, environmental sustainability and guaranteeing healthy food for all its citizens. Global Food Policies may also be interested in this issue.

- **Expand MADE IN TERRA MIA in all Mediterranean cities.**
Different countries will be able to be part of a Network to share knowledge, traditions and customs in the gastronomic field, supporting each other and promoting strategies of cultural enhancement and development.
- **MADE IN TERRA MIA as a means of global conviviality.**
Periodic events could be made, with a defined destination that will host all the countries that have joined the model. These events aim to foster cultural exchange and sharing, creating solid links between cities that will take part in them.
- **MADE IN TERRA MIA as an inspiration project for new startups.**
Companies, associations and organizations could analyze this model as a case study for the creation of new projects under the banner of kilometer 0, the circular economy, environmental sustainability and socio-cultural rehabilitation.

8 . 1 . 3 WHAT WE HOPE

Cultural heritage establishes bonds and spreads values, beliefs and customs, creating belonging and facilitating the understanding of the past and history, with the aim of defining a strong and solid identity.

Over the last few decades, there has been a trend that has resulted in the standardization of cities, threatening the identity and the typical features of places and their respective traditions.

Through Design it is possible to design for people and their territory, with the aim of preserving and giving new light to inestimable values such as tradition and identity.

With our thesis project we want to propose a new point of view, a new horizon aimed at preserving, spreading and directing the gastronomic tradition of our territory, towards the rediscovery of food in its entirety, which has always united the population by creating conviviality.

With MADE IN TERRA MIA, we have designed our values for the future and we hope to be a positive example for a new change of perspective.

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ACKNOWLEDGMENTS

We would like to thank Professor Paolo Marco Tamborrini for his availability and completeness, for following us from the beginning of this thesis path, and for always giving us excellent ideas, thought and advice, placing his trust in us.

We would like to thank Professor Federico Guiati and Barbara Stabellini for showing support in every revision, granting us precise and concrete observations.

Special thanks go to Nicole Vindel for making our thesis experience abroad possible, for following us constantly in every single moment, for showing us a point of view that is always different and always new from all fronts. We appreciate your support and comfort in any situation. We are happy to have created a relationship of trust and friendship, with the hope that it will last over time.

The two years of Systemic Design course were complete, profound and formative. We have grown professionally and we hope that this thesis is the demonstration of this growth and maturation.

Federica & Filippo

