

11TH EUROPEAN ACADEMY OF
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INSTITUTE OF PSYCHOLOGY

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ABSTRACT

POP-UP Cooking is an academic research project, exploring design towards the integration and combination of selling and cooking activities. Contributing towards design development as course discipline, this project intends to support new systems of product, developing concepts and strategies targeting an experience that benefits from the diversity offered by liquid modernity referred by Bauman (2005[2000]), and fostering innovation through implementations that contemplate time, space and circumstances of the reality in presence as Brown (2009) states. The chosen methodology was meta-project exercise as a tool for reflection, promoting dialectics. This brief also stemmed an experimental exercise, posing the opportunity to develop different proposals involving the German Bosch, represented by the purchasing central CMC Central de Compras SA. The process mediators were final year students from the Product Design Course at the Polytechnic Institute of Viana do Castelo, and two project leaders. The students developed 11 system projects of pop-up stores services. The results of applying an open and inter-disciplinary process, embodied in a dialectical, continuous and innovative system, allowed demonstrating the role of design in contemporary transformation and in bridging business and academia towards development, sustainability and the right of every man to be an individual in a global reality.

Keywords: meta-design, experience design, branding

1 INTRODUCTION

Branding is the starting point to establish meaningful connections between the individual and the environment. Assuming identity is not inherited but reinvented in an on-going process, the brand project interpretation determines a creative process able to disclose new interaction scenarios, useful to all intervening projectual parties (future designers, project leaders and enterprises). The projectual answer is oriented towards the reinterpretation of brand identity issues, triggering the understanding and definition of 'shopping experience'. Subsequently, the brand is enhanced by design's interpretation, materializing fundamental concepts through transferring brand values onto the product / service. As Sgallipa (2002) underline the incorporation of details as meanings to characterize the product becomes an opportunity to show its functional-aesthetic-decorative resonance. Nevertheless, the design of a pop-up cooking must not be regarded as the result of collaboration between a design course and a kitchenware appliance company. It rather constitutes the material opportunity to develop a complex project, seeking to blend tastes, emotions, flavours, and feelings. According to Anna Meroni (2006), food systems 're-design' is a complex process, merging the designer's understanding of the field of intervention and the motivations underlying the choice, which relates to the

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uncertain period we are living. The kitchen is the space congregating the individuals and simultaneously seeking new specificity in a global market searching for local qualities. In this sense, the link between products and services must be re-equated in terms of a more interactive supply, capable of causing a person's experience of sensation and knowledge.

Design strategy must necessarily be outlined from the standpoint of emotional involvement, offering new experiences in scenarios involving the act of cooking as dynamic showcase for interaction. Hence, the final purpose of the present project is to demonstrate that through the interpretation of values of a given brand such as Bosch, and adding the concept of gastronomic tasting, new scenarios can be developed for product and sales promotion. Taking into account Bosch values, the students developed their exercise, creating product systems bearing in mind environmental concerns, longevity and technology. The German Company Bosch and CMC - Central de Compras supported the project SA, providing the fundamental Bosch brand values: Engineering Excellence, Reliability, High Quality, and Better Quality of Life.

2 THE BASIS

The word 'cooks' drifts of the Latin, *coquină*, a composed expression for the word *cōquo* and the feminine suffix *ina*. Between the cited meanings there are terms such as; to mediate, to scheme, to tangle. The etiologic sense of the word allows thinking about the process. It means to think about it as an action for the survival of the individual, it proposes a reflection on the relationship between the act of cooking and design. The idea that instantly arises is to reflect on the practice of designing, understanding the prefix 'pro' as something that is before anything and the verb *iăcēre* as designing.

This consideration conducts the research to a process-oriented strategy. It means that in order to become something prepositional and innovative, it must be discovered at the origin of the kitchen. Therefore, as Michel Foulcault (1998[1966]) referred the research must be performed supported by an archaeological methodology. Designing for cooking can be seen as a time of deep trial that directly intervenes in man's existence, offering a moment that is much more than a simple food preparation, is an act that crosses contexts, cultures and knowledge. This large articulation that combines the design world with the gastronomic world, have produced important and emblematic experiences as the chef Ferrand Adrià argues "(...) cooking is draw. I have in my lab an industrial designer, Luky Huber and a graphic designer, Marta Mendez, working with others in the same way. In team elaborated not only the food, but for example also draw plates, dishes, among others." (Adrià cit in Patitucci 2006, 137).

Design and gastronomy associated themselves through linkages that open to action and connection of different factors and actors. While we can say that food continues to maintain a strong link with tradition, we must consider that this framework has been crossed by strong developments, motivated or broadcast abroad, which have attracted their constant transformation. This is a profound change that limits the world of food into different directions, proposing alternative messages in their different approaches towards either a reframing of culinary offerings, whether a reformulation of products related to these areas. For Anna Meroni 're-design' of food systems is a complex process that is

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articulated through understanding that the designer produces the field of intervention and the reasons that may justify their choice. Namely, it is an insight related to the period crossed with the space and the circumstances. "Today, there is an ongoing transformation of the technologies of preparation, conservation and distribution so substantial, it is necessary that the project identities food proves radically new, that materialize and new values are different from those that the traditional language." (Meroni 2006, 224).

Today, the concept of cooking through a reinvention, reinterpretation of fruit mediated by objects that are used and the designs projectual as a result of the cooking process. Considering the cases of companies like Philips, Lavazza, Pandora design, Art and Cook or Foodmarker, we notice that there are other values that provide a new approach to the user, determined by the action of new meanings. Today, as Tom Brown (2009) stated, the innovation is necessarily an interpretation of the implementation. In this sense, the relation between products/services must be re-equated in terms of an offer more interactive, capable of causing the user experience. "Design has the power to enrich our lives, involving our emotions through image, shape, color, texture, sound and smell. The intrinsically human-centered design thinking refers to the next step: we can use our empathy and understanding of people to design experiences that create opportunities for involvement and active participation." (Brown 2009, 115). For this reason, strategy in design must necessarily be framed from the standpoint of emotional involvement, providing new experiences for scenarios involving the act of cooking as the originator of new dynamics of interaction between people.

Thinking about a project related to a place that sells products under the kitchen means electing the experience as the instrument for the creation of new values. Cooking itself manifests itself as an important component for defining a continuous experiment, which begins in space and sales proceeds in the home of the user. Experience is part of a brand offering differential together the products and associated services. When we analyze the experience in the context of "liquid modernity" (Bauman 2005), this can be seen as a necessity to satisfy the desire for change that characterizes the current individual. A person who fits reality in the continuous transformation, means that demands seeks moments of satisfaction in transience. "A transformation is what a person out of shape a person emotionally clouded, young managers, the patient of a hospital and the company in difficulty, everyone wants really." (Pine, Jilmore 2000[1998], 206).

3 PAPER LAYOUT AND STYLES

Today, imagining the design of a retail space means designing a space related to the act of cooking, considering the development of renewable assumptions, adaptable, flexible and providing creating always different and surprising experiences. This logic fits into the concept of 'pop-up stores'. "The pop up stores were born in England in 2003 and broadcast primarily in the United States, particularly in New York. Stores which are open suddenly and for a brief time course and determined, without particular advertisements and based on the pass-word, often induced." (Fintoni 2010, 34). Naturally, the 'pop-up stores' are converted into concrete opportunity for new business opportunities in future scenarios materialized product. People are invited to experience distribution

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solutions able to keep up with the continuous changes of liquid society. About this definition Zygmund Bauman explains that "a society can be defined 'liquid modern' if the situations in which men act not change their ways before they are able to act to consolidate into habits and procedures." (Bauman 2006[2005], 75). The conditions of liquid modernity the individual, irreversibly linked to new technological innovations enable the development of qualitative and quantitative perceptions of the surrounding scenery. It's time to conquer due to the possibility of having moments when you share emotions, ideas, and thoughts. As Derrick De Kerckhove sates "today people buy the space and still say that time is money. But tomorrow the same time as people buy choice, or how, economically speaking, the market of choice. I am very interested in the idea of time as the market. A broad market and global ..."¹. During the purchase, people seek new situations that monetize and enhance your time, becoming a common practice in a single moment and stimulating. Jeremy Rifkin (Rifkin 2001[2000], 178) underlines "today's consumer is no longer in the situation many times to ask yourself whether or not wish to have this or that object has, the question that ultimately occupy it before is this: 'What I want to experience new life?'"

Today, consumers demand an experience in which space becomes a stage and the products co-actors protagonists of action. The transience and the future of our times offer the choice of temporary stores as an effective symbiotic why. This type of space provides the creation of other important areas, such as the concrete possibility to try out new features and pathways way to expose/promote the products. The experience can improve the acquisition but simultaneously it can become a new way to advertise a brand, focusing on curiosity and surprise effect, fading from one place to appear in another placer. The mechanisms for designing the design strategy are changed on a regular point of sale. The term of service is reduced and, perhaps, faced the presentation time of a line, promotion strategies relate to the word of mouth, the project uses the processes, materials and typologies and languages become, allowing clear transfer and adaptation to the place. The project of a pop-up store can be recognized as a new way to see a retail centre, closer to the societies in which "the sale to detail has been abandoned for years the sport's unique selling point to embrace other modes closer momentary intervention (from a few hours to a few months) created 'ad hoc' for an occasion (new collections, thematic fairs) promotional (for the traditional opening of new points of sale) with the aim of creating research (to test the potential of mark a precise market)." (Fassi 2010, 24). In particular in the lock of research, a project focus on the new forms of distribution / sale can become an opportunity to understand possible relations that the project (and its outcome, in this case the retail space) can and should have a vision with users more consistent with the contemporary situation. An environment in which the 'I' live and amplified experience that expands the physical space to virtual space, reality merges with the probable.

4 THE INTERPRETATION OF THE CONCEPT OF POP-UP

The basic idea of this exercise is to try to integrate the actions of 'sale' and 'cook' by design. It is a product system that, following its concept and strategy,

¹ http://www.e-journal.it/special_event/relatori/articoli/de_kerckhove.htm, accessed on 12/02/2012.

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provides a different experience every time in space, in time and according to circumstances, presenting it in different modes.

The brand is the starting point to establish connections of meaning between the user and the environment. Design interpretation determines a creative process, opening new scenarios of interaction useful to all design actors (future designers, teachers and business). In this sense, the answer should be directed to a reinterpretation of some points of the *brand identity*², transformed into the starting points for the development of a shopping experience. The brand is enhanced by design's interpretation, which aims to materialize these basic concepts by means of a transfer of the values to brand the product / service. "A detail can become a medium, if not the primary means to characterize the product through two key positions: the importance given to technology and materials, the more relevance given the symbolic and aesthetic factors as stimulators memory or emotions, all condensed into a sort of functional-aesthetic-decorative." (Sgallippa 2002, 142).

The connection of the topic of cooking with a project of pop-up store should not be seen as the result of collaboration between a company and a design course. It must be seen mainly as a concrete possibility to develop a complex project, which seeks to blend the tastes, flavors and emotions with feelings. The kitchen is a space that brings together individuals, a space that seeks for new specificities in a global market, which is looking for local qualities. In this sense, the goal of this project is to demonstrate that, through reading and interpretation of the values of a brand like Bosch and following the idea of the experience of gastronomy, it is possible to develop new scenarios for promoting.

5 APPLICATION: THE PROJECT POP-UP COOKING

The project Pop-Up Cooking was elaborated in the scope of a Design Course to guide Design students through the development of a project. It results from the partnership between the academic world and the brand Bosch represented in the north of the country by a business company of the region (CMC-Central de Compras). To develop the discipline of design is essential to promote activities relating design education with the design profession and allowing the creation of strategic actions careering of in-puts. It is necessary to find partners with the notion of the value of design in the development of research projects and innovation.

Methodologically the authors choose meta-project (Mendini 1969) as a technique that promotes connections between the Academia and the business, mediated by design. That means, turning adversity into advantage of the project. This proposal is based on the participation of 42 design students, organized in 11 teams. In terms of application, intend to validate the topic addressed by the students, analyzing and presenting the essence of Bosch. Taking into account the values that represent the company more Bosch, the students developed the exercise, choosing between one of the following topics:

² The brand identity, in this case of Bosch appliances, is an argument of classes. The teachers make available to all students to have at their disposal the information, which must begin with the study needed to proceed with the project.

THE VALUE OF DESIGN RESEARCH

Meta-design as framework for experience design

Ermanno Aparo, Liliana Soares

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- Environmental Concern: considering the use of recycled materials and eco-sustainable, profitable energy pondering, enjoying the awareness towards environmental issues;
- Possible reference to the gastronomic universe;
- Durability: considering the quality of the materials / raw materials and the application of manufacturing processes, considering the functionality of the space, considering the referral models / types / forms classic and timeless;
- Reference to Technology: considering the explanation of the technological side, providing a connection between the physical and virtual part, considering the referral to the world of hi / tech.



Figure 1 –The storyboard's Workshop. The model-building's workshop: Source: Author.

The project program obeyed the following guidelines topics:

- To create a place able to reflect the brand and, through it (your brand), their values;
- To demonstrate consistency with the chosen topic;
- Designing a flexible space able to be transported / moved and adapted to the different requirements that may arise;
- Being a space that can provide a fine dining experience or an experience of using the products.
- Each module should meet the requirements typological / dimensional typologies of product that should contain / display;
- The process should be a product system demonstrating consistency in relation parts / whole;
- Each project must contain 4 modules - Module 1 "hot" which should contain a plate and over at least an oven and / or microwave, 1 module "cold" which should contain at least one appliance between freezer and / or refrigerator, 1 module "aqua" which should contain at least one machine between sink and / or washer, 1 module "micro" which should contain appliances (at least 3 types) from Bosch. Finally, the option of a module break as it could have a coffee and a small space for consultations.

5.1 PATTERN BOSCH IN KASBAH

Students Ana Pedroso, Joni Lopes and Andreia Maia developed the project 'Bosch in Kasbah'. The driver interprets the project 'Quality' Bosch, from which joined the cultural references of dining 'kitchen fusion'. In this connection there was a strong link between tradition and innovation. As Satyendra Pakhalé states "there is no wide gap between traditional and modern, low craft and high tech.

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All that counts is creativity." (Pakhalé cit in Schouwenberg 2007, 163). From the analysis, the group also noted that the bond between the traditional and innovation could be interpreted by a system of archetypes of different places in the world. The construction of each module from Bosch recognizes the signs of cultural identity as bearers of different places. Following the philosophy that 'Bosch is for everyone', the students selected four different countries - Mexico, Angola, India and Italy - who shared the richness of diverse semantics.



Figure 2 –'Bosch in Kasbah'. Project developed by the students: Source: Authors.

"Bosch in Kasbah" presents the connection between quality/innovation and source/tradition of the four countries. It provides a Pop-up space that enhances the quality of the Bosch driver. This link happens through the alliance between material culture and fusion cuisine. The individual can appreciate typical recipes from their countries in each module. As regards Ezio Manzini "our relationship with reality is still filtered by the ability to appoint: see, touch, taste and finally recognize (...)." (Manzini 1993, 35). With this experience the user performs a journey of discovery and knowledge. This journey is accomplished through an intercultural connection and without leaving your seat. The mixing of cultural signs with signs technology is revealed in the clear distinction of the five modules. The bottom module characterizes the Bosch technology. The product system adapts to different surfaces, having processes engaging incorporated in modules that allow mounting / dismounting and therefore easily transported.

Finally, the presence of a module-toast gives people the ability to carry a memory that records the experience. In this case, these are small sacs that contain the ingredients of the four recipes.



Figure 3 –'Bosch in Kasbah' in an environment. Project developed by the students: Source: Authors.

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5.2 PATTERN BOSCH IN WONDERTOWN

The The pattern developed by students Catarina Ramada, Joana Vieira, Pedro Ribeiro and Tiago Oliveira is called Bosch in Wondertown. The project interprets the driver 'Quality' of Bosch and its effect on the "liquid modernity" (Bauman 2005[2000]) that seems unable to keep the same shape in time. Following this process, it was developed the gastronomic element of the 'kitchen fuzion', highlighting the key aspects of design. The keywords of this analysis are: time/space, minorities/peripheries, lighting/advertising and illusion that guided the search for a playful and experimental space.

The experience was designed as if the user could live the relation between space and time, thinking about the Pop-up as an occasion to practice golf. We performed an analogy between the quality of Bosch and the quality factors that exist in a city.

This analysis has highlighted the architectural elements for its iconic importance, that qualify either the space in which they operate, either the minorities that coexist with them. As Jose Ortega y Gasset (1987[1930]) stated, only minorities could envision the future, prepare and lead society. If human life is composed of change and history, it cannot be managed by the masses that live the reality of the present.

The modules developed by the students are architecture iconic buildings. Golf is an excuse for the user to scroll through the circuit proposed by Pop-up from Bosch.



Figure 4 –'Bosch in Wondertown'. Project developed by the students: Source: Authors.

The appliances that stand out in the building are placed in each module. The materials are chosen in line with the proposed typology. For instance, the white corian and the acrylic are predominate and inspiring the interest of the users by creating sets of lights. As Jean Baudrillard writes about the singularity of objects "(...) a singular value on things, creates shadows and invents presences." (Baudrillard 1968).

Bosh in Wondertown is a modular system, adaptable to any space. It watches and meets the needs of the contemporary individual, opening to offers ephemeral and diffuse the envelope in permanence.

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Figure 5 – 'Bosch in Wondertown' in an environment. Project developed by the students: Source: Authors.

6 CONCLUSION

With Project Pop-up cooking and more precisely, with the students' projects was possible to verify that the vagueness of the current time can relate to the concept of gastronomic culture with pop-up, providing ephemeral spaces and without shape.

For design education, the project Pop-up cooking shows its value in the development of a learning process linked with the practical one. It is intended to educate designers who find answers in the investigation, which does not distinguish the cultural factor of technological factor, but which crosses all hypotheses providing satisfactory hypotheses.

The creation process is important in defining a methodology as meta-design. The design is in line both with contemporary reality that is complex and uncertain, either with the reality of the product designers from a functional institution such as a polytechnic.

The design should rephrase answers satisfactory result of a process that promotes connections with productive context. Issues of corporate identity, the culture of the place, sustainability socio-productive, may on the one hand, provide recognition and legitimacy of the designer's role as an active agent that participates in the transformation of your reality and that is not the fruit of it. On the other hand, can provide the creation of new business opportunity for entrepreneurs and designers, ensuring business survival and eventually facilitating their competitiveness.

Finally, the process of creation as a Pop-up related to the gastronomic identity that qualifies people and places, may be critical to redefining and questioning about the effectiveness of product oriented methodologies. In a volatile time in which individuals seek referrals and support in all projects such as Pop-up cooking project are responses that take on the characteristics of your time as the qualities of being a person today.

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