



< 150km
envisioning a food system for tomorrow





Every year, millions of tons of food are shipped around the globe to ensure the ready availability of fresh produce in the global North. This long-established food system causes an enormous amount of emissions and food waste. It also puts great pressure on the Third World and developing countries to meet this demand. By 2050, more than 80% of the world's population will live in cities, further increasing their dependence on the food industry. So change is needed, and not just to achieve the Green Deal 2030. A society loses its connection to food production and thus its independence. >150 km envisions what the future could look like if humanity manages to solve these major problems and change its lifestyle to super-local production with strong citizen participation.

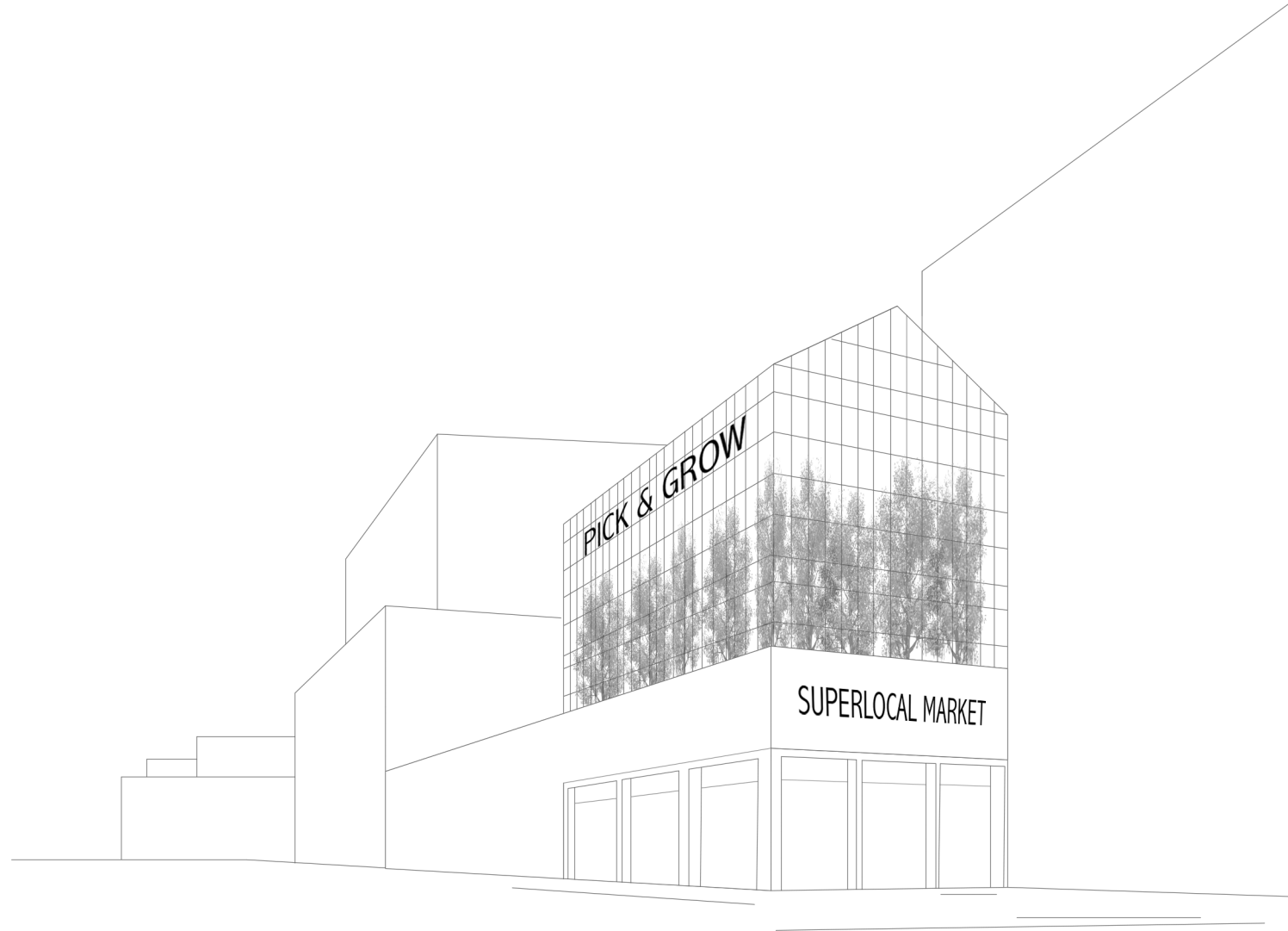
Lilli and Musa live in Berlin in the year 2050. A big part of their everyday life has become growing food locally within the city. The culture of life has completely changed to the point where city dwellers independently produce some of their food in public facilities. Using excerpts from their lives, the <150 project presents this reality.





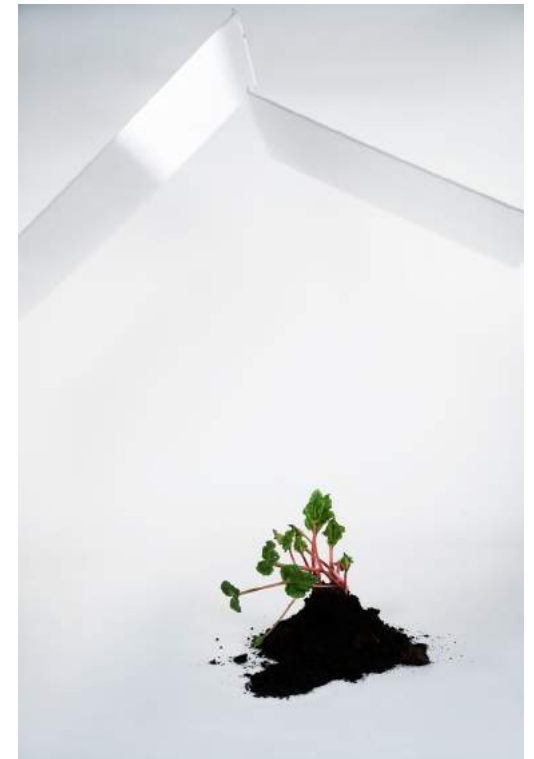
The range of food is defined by local products. Depending on the season, the products are available as fresh goods. Preservation techniques allow food to be consumed even when it is out of season. Ever increasing technologies expand the range of preserved goods and create new forms of food.

In addition to online trading or direct purchases from local producers, supermarkets will remain in cities. However, they are changing from being places of fast to conscious consumption. Instead of space-consuming discounters, supermarkets are blending into the cityscape and becoming places of social interaction. In 2050, people will no longer go to the supermarket to get something quickly, but to be inspired by what is on offer. The supermarket becomes an interactive interface between consumer and producer.





Another aspect of the food supply of urban space, offers the use of urban infrastructure for growing food. Fallow land is being transformed into community gardens and greenhouses are being built on city rooftops. Smart technology is used to exploit the possibilities of energetic cycles for the resource-saving production of food. People and plants live in symbiosis with each other.



Municipal greenhouses allow city residents to participate in food production. Urban farming is becoming a lifestyle and part of everyday life. In addition to shopping at the supermarket, freshly harvested fruits and vegetables can also be picked directly from the nearest greenhouse.

Seeds not only support the preservation of our agro-biodiversity, but also form the basis for food sovereignty.

By means of the seed bank, one's own seeds can be obtained from the remnants of plants. Depending on the shape of the plant, the seeds can be separated, if necessary, washed out with the help of the sieves and then dried on it. The lowest shell catches chaff that falls off. In addition, it can be used for germination of seeds.

The material nature of the clay supports the process of seed collection. When drying the seeds, it absorbs the moisture. For germination of seeds, the lower shell can be moistened with water. The water stored in the material leaks out over a long period of time and releases the moisture to the seeds.






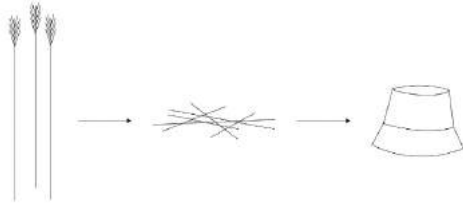


The development of tools for obtaining and processing food directly interacts with our food. Thus, their function and design result from the handling of food. Their use enables us to eat certain foods - new cultures emerge. In the Stone Age, the use of sharpened stones made it possible for humans to reach the marrow in bones. Through a local interpretation of food production, the previously known food supply changes, certain products disappear, new old familiar varieties appear. The cutting tools thematize the resulting change in our food culture. A reduction of the handle with a direct transition to the blade illustrates the desire for proximity to the product. Instead of cutting, the handling of the knives is more like dissecting, which favors the precise examination of the product.





The concept of local production is transferred to the products. All materials are available within a radius of > 150km around Berlin. By means of traditional processing techniques, high-quality objects are created, which create references to the environment.



Made from agricultural waste, the straw hat becomes a lifestyle accessory, worn both at work in the community garden and during leisure time. Compared to the hats worn to protect from the sun during the earlier field work, the modern hat is much smaller in size, making it suitable for wearing in cramped urban environments.

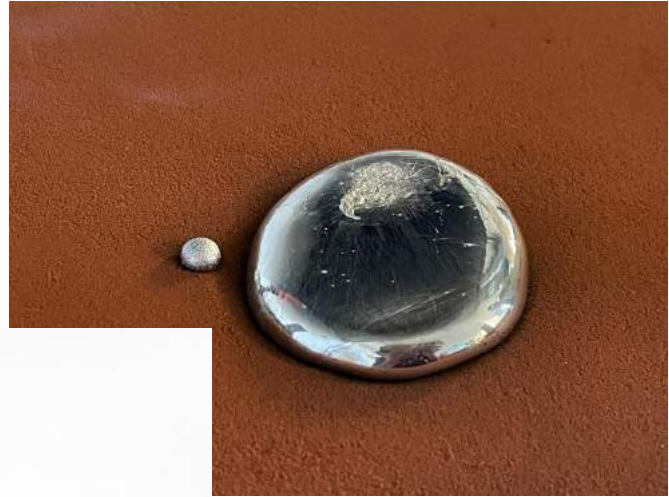




The overall is made of natural linen fabric. Linen is obtained from the fiber of flax. Linen fabrics can be both fine and coarse weave. They are considered to be particularly robust and durable, making them suitable for everyday wear as well as workwear.

For a long time, flax was grown for the production of linen fabrics within Germany. The area of Upper Lusatia about 80 km away from Berlin, was once one of the production sites for linen fabrics. However, with the establishment of the fast fashion industry, the material was largely replaced by cotton and synthetic fibers and production was shifted to third countries. The shift towards more conscious consumption is also being transferred to the clothing industry, so that in the future natural textiles produced in the immediate vicinity will once again be available.





The garden tools are made from recycled aluminum using the sand casting process.

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The cutting tools are traditionally forged. The material used is spring steel from discarded carts. The molecular structure of the steel is broken under heat. The steel, softened for a brief moment, can be deformed under the force of hammer blows. Through corresponding expulsion, the blade is compacted. The steel is then tempered in grease and rehardened in the fire.

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design and social context

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