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Food Interactions Catalogue

Collection of Best Practices



Institute for advanced architecture of Catalonia



FOOD INTERACTIONS CATALOGUE
Collection of Best Practices

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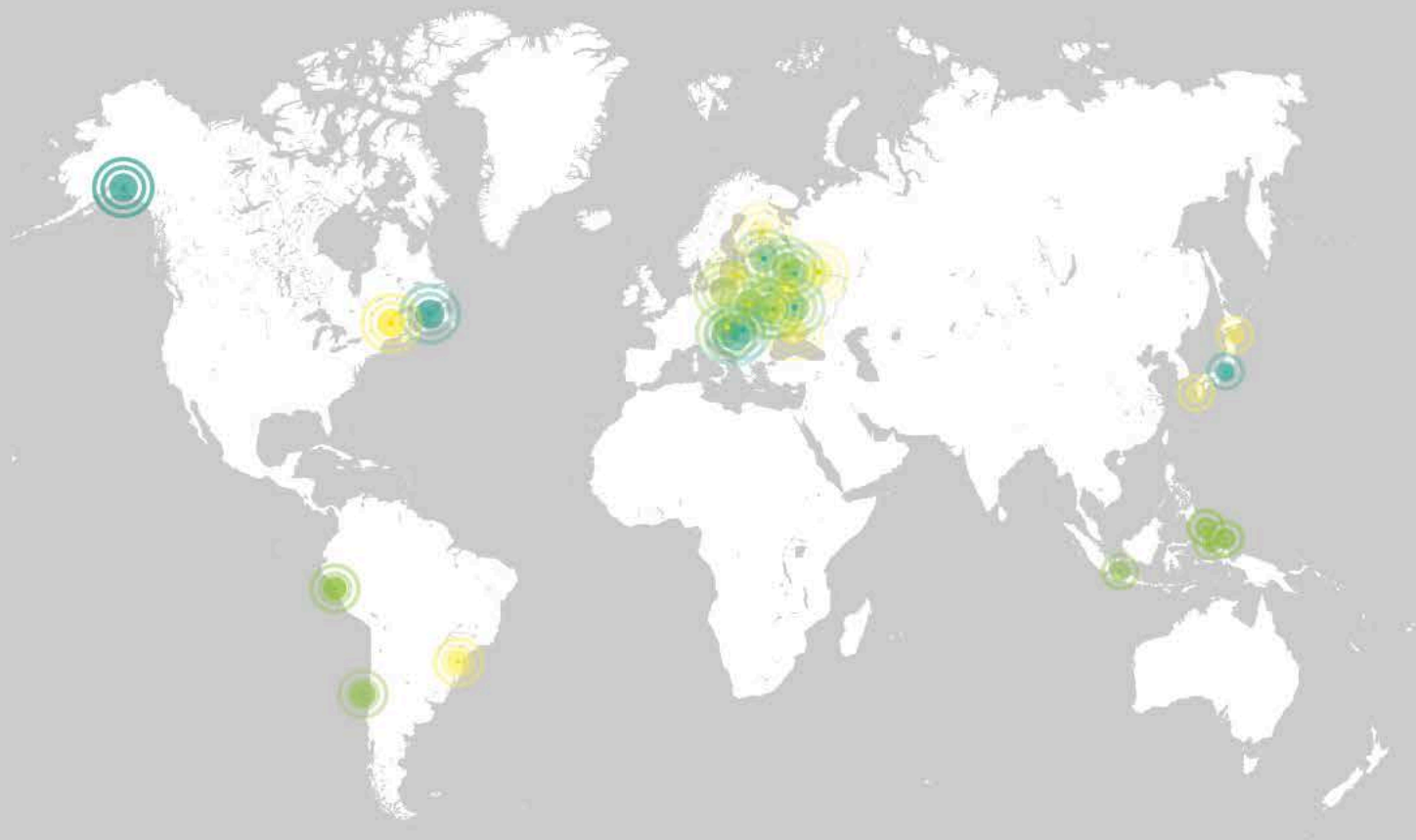
The publication is edited by the Institut d'Arquitectura Avançada de Catalunya (IAAC) and displays international practices connected to Food-Art-Creativity and their implementation in the fields of Architecture, Product Design and Advanced ICT in the partnership of the project CREATIVE FOOD CYCLES.

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- Urban Farm _ Tokyo (Japan)
- Floating University _ Berlin (Germany)
- Al Aire _ Venice Biennale (Italy)
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- Desinlagre.mo _ Santiago (Chile)
- MYX _ Copenhagen (Denmark)
- Green Banana Paper _ Kosrae (Micronesia)
- Orange Fiber _ Catania (Italy)
- Apepack _ Truckee, California (USA) & Aitvoles (Italy)

More than 30 projects activating food interactions processes all over the world are presented in this Guide.

A voyage through nations and experiences that can design a network of innovative places.

Food recycle by social processes

essay 7.1

author: Chiara Olivastri

ABSTRACT

The essay focuses on the disposal phase of food processes mixed to social components.

In fact, the measure and way of waste collection can be considered as a new scale of values to describe a level of social wellness and sensibility of society to the important matter of sustainability. The third phase of Creative Food Cycles regards the way in which consumption and disposal of food affect every single person. Therefore, the essay wants to describe the variety of bottom-up processes, organizations, events and services that aim to develop new approaches to waste as a resource of a new start for a new process. Some of these practices are at a certain extent humanitarian projects, others are movements aimed at protesting to sensitise users to change their behaviours, and others contribute to create new circular and small economies using apps and technologies.

Keywords: *community, event, app mobile.*

The provision of food nourishes and measures the well-being of society; the impact on the production, distribution and disposal of food reflects the attention and respect of society on the environment and the ecosystem. In recent years, a wide range of organizations in developed countries has embarked on efforts to address the economic, environmental and social impacts of food waste.

Recent frameworks (2016) on food surplus and waste establish a hierarchy of preferable categories of solutions: first, prevention (reducing surplus at the source), then recovery (reusing for human consumption) and finally recycling (creating energy or compost, new materials, new products).

The first and the second phase of Creative Food Cycles (production and distribution) concern especially the insiders, the experts of the sector, whereas the way in which food is consumed and disposed affect also every single person: for example, when edible food is intentionally discarded by consumers after they fail to plan their meals properly and store food till it spoils or goes past the expiry date.

A report from FAO (Food and Agriculture Organization of the United Nations, 2013) says nearly one-third of all food produced in the world for human consumption does not find its way to our tables, because more than 50 per cent of waste occurs during the production, processing and storage phase and the remaining happens during distribution and consumption phases.

Unfortunately, frameworks show that the middle- and higher-income regions have greater food loss and waste during the downstream phase or at the consumption level, developing countries during the upstream phase due to lack of proper harvest techniques and infrastructure.

This attitude focuses on the responsibility of developed countries to change their habits and decrease impacts on the environment. In the history of humanity, people have consistently derived their nourishment from the surrounding environment, adapting their habits to what the context offered at that moment, why did we lose this ability?

Therefore, the essay focuses on the disposal food processes mixed to social components, in order to describe the variety of bottom-up processes, organizations, events and services that aim to develop new approaches to waste as a resource of a new start for a new process. Some of these practices are at a certain extent humanitarian projects, others are movements aimed at protesting to sensitise users to change their behaviours, and others contribute to produce new small economies.

Individuals and organizations undertake a variety of actions to raise awareness of and reduce waste. The recent movement 'Friday for future', originated thanks to Greta Thunberg, has boosted on 15h of March more than 1,300 strikes across more than 100 diverse countries, with marches planned in cities all around the world. As the founder asked, the climate strike is about forcing governments to take notice and take action: time is too short for the current generation of students to 'wait their turn'. Indeed, food is one of the vast causes of climate change.

People can ask for policymakers to modify the actual situation; however, change has to start from the daily choices. Therein, designers can give a significant contribution to change behaviours of people, enterprises and companies, by developing creative opportunities and occasions to raise awareness on this urgent topic.

In this way, in 2018, the international fundraising 'Food for Change' campaign has been launched by Slow Food on the occasion of the XII edition of 'Terra Madre Salone del Gusto' in Turin. The scope has been to encourage people to think more about the links between food and climate change, not only as a cause but as a victim and potentially a solution to the crisis, offering solutions that start from everyday actions and supporting our international projects that, through networks, strengthen clean local economies, fair trade and foods as part of the cultural heritage. Food must be both a pleasure and a way to care for our planet. This typology of event is extremely effective to demonstrate we can use energy and creativity to change the actual scenario.

In Genoa, every June since 1999 the 'Suq Genova Festival' has been organised by Carla Peirolero and Valentina Arcuri, with the purpose of developing chances of knowledge exchange and dialogues between cultures through theatre, music and art. During these years, the festival has addressed various topics such as responsible use of water, reuse economy, innovative materials and renewable energy. Furthermore, the Suq promotes green economy thanks to a partnership with Novamont, the international leader of bioplastics that provides thousands of Mater-Bi dishes for the visitors. In this mosaic of initiatives, another significant activity is the Handbook of Good Practices, which is aware of the primary importance of environmental themes and the need for educating citizens and new citizens to responsible small gestures. The Suq Festival has received a number of awards, among others UNESCO Patronage since 2011 and Best Practice in cross-cultural dialogue in the EU Report since 2014. For these reasons, the CFC Genoa Team has decided to organise the local workshop to make the installation during this festival and to disseminate the different attitudes that the Creative European Research try to collect.

Through a different approach, 'RICIBO' - another local project developed in Genoa and financed by Compagnia San Paolo and Fondazione Carige for the years 2018-2019 - offers a service for the collection and redistribution of food surpluses with purposes of solidarity, counting on 1500 volunteers of third sector associations. Ricibo mixes profit and no-profit in a new sharing system to face up poverty and food waste. As such, it generates two important effects: a social impact as it provides a concrete help to the needy and a reduction of the amount of abandoned but edible food, recovering 1700 tons of food and reducing waste by 2020, resulting in a total savings of 2.22 million euros.

The development and testing of the BringTheFood APP- that could finish in September - allows producer organizations to put in direct contact donors, gatherers and distributors, simplifying the sorting of large donations and generating all the documentation necessary to access the tax breaks for the waste tax (TARI). In this way, Genoa would be the second city in Italy in testing the reduction of taxes till the 30%.

In changing behaviours, everyone is included, not only the humanitarian associations. Since statistics show that 1/3 of all food produced is wasted, it is clear that we can all make a difference in the way we shop and eat.

Sustainable eating doesn't have to be difficult with the help of technology, this is the principle of food waste apps that help live more mindfully, as well as make the most sustainable choices.

For example, 'Olio' helps to connect neighbours and local retailers so that surplus food can be shared and not disposed of; 'Karma', a Swedish start-up, helps the consumer discover unsold food from nearby restaurants, bars and cafés in London; 'Too Good To Go' in 9 European countries helps to decrea-

se food waste by providing stores with a platform to sell surplus products at a reduced price; 'Giki' App, a sort of sustainable shopping guide, enables the consumers to discover how healthy, sustainable and ethical the companies and products they buy are, with the scan of a barcode.

Performances, happenings, actionism-based art project also work in the same direction of catching the attention on a contingent problem that can no longer be postponed.

Wastecooking defines itself as 'Artivismus' and operates as a collective with the intention of stretching the boundaries of what is considered art, the political and the activism.

Wastecooking regularly organizes cook-ins and performances in public spaces at film, music and art festivals and at museums in Salzburg, Vienna, Geneva and London they serve up a critical stance on consumerism, showing that a part of what we throw away can be eaten and can be very enjoyable.

In all these examples and in those selected and collected in this Catalogue (phase 3), like Permafungi, the social component is the core of activities that cannot exist without the participation of citizens and associations, the protagonists of the social behaviour change, which designers can stimulate with provocative and inclusive projects through different temporary or lasting concrete actions.

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