

# Creative Food Cycles Experience

## Goa CFC-festinar: a virtual banquet for an innovating research celebration

PhD course in  
Architecture and Design  
University of Genova

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**Visual Languages**  
**and Communication**  
A multiscalar PhD Laboratory

#3 - February 2021



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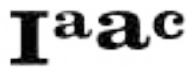
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## Visual Languages and Communication

### #3 | Creative Food Cycles Experience

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**CFC (Creative Food Cycles)** covers different scales and levels of action (and a socio-cultural activism) from production to distribution, from distribution to consumption, from consumption to disposition (and re-production) trying to promote a **strategic integration**, innovative and fresh at the same time, from the territorial and urban scale to the scale of the creative-social celebrating event or creative-design product, in which the factor “**food**” as a **productive** indicator takes on a priority meaning as an inducing agent of new **sustainable and innovative processes** at the same time.



Università  
di Genova



Co-funded by the  
Creative Europe Programme  
of the European Union



Dottorato  
in Architettura  
e Design

#3 February 2021

This project has been funded with support from the European Commission.

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Realizzazione Editoriale

**GENOVA UNIVERSITY PRESS**

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<http://gup.unige.it>

ISBN: 978-88-3618-066-0 (versione eBook)

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***The GOA Festinar:  
a virtual banquet  
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## **THE GOA FESTINAR: THE URL OCCASION TO RETHINK IRL EVENT**

**The pandemic has taught us that many activities we thought were crystallised in tradition and unchanging, can be reformulated in new ways, sometimes with emergency and exceptional organisations, sometimes opening up new scenarios and opportunities for reconfiguration.**

**The festival event, which has always been considered a public attraction, capable of bringing people together in a space, because of the engaging, inclusive and often festive way in which it takes place.**

*Festival* came into Middle English from Old French. The word was derived from the medieval Latin 'festivalis', which came from the Latin word 'festum' meaning 'a feast'. *Festival* was first used in the early 15th century as an adjective meaning 'relating to a feast', with the noun meaning coming into use at the end of the 16th century. For most of its history the word *festival* was associated with religion, abundant food and drink, whether this was the *festival* of Shrove Tuesday before the beginning of Lent and its fasting.

This is why the festival was initially chosen as the final event of the Creative Food Cycles research project, for its association



with food and the convivial dimension at the centre, a moment of celebration combining the serious and the profane, in a dialectic capable of attracting a heterogeneous and wide audience. Initially In a marketplace of ideas, different stalls and products focused on virtuous process from food waste, would have been crossed by curious citizens, together with expert and performers who treat food as an inspiration and an opportunity for reflection using different concepts and installations.

Even the space of the Albergo dei Poveri, the venue for the event, in continuity with the process of exploitation of waste, through a temporary event would have opened its doors to the citizens to give them the opportunity to retrace part of its huge spaces that for a long time housed only the few insiders.

The Pandemic changed the whole organization, not only the method of access, but also the structure of the contents and their display. The challenge was to rethink the final event without betraying the principles and themes that had given rise to the first draft of ideas.

If interaction is one of the fundamental festival elements, the first question was: is it possible to transfer interaction to the digital plane?

How do you recreate the energy of an in-person fair when most participants are joining from behind a laptop?

This was demonstrated in a disruptive way by the world of fashion, which in the Milan Digital Fashion Week staged from 14 to 17 July 2020 reformulated the more traditional paradigm of the fashion show in new formats: teasers, dancing avatars and streaming art clips to reveal the “good” soul of the virtual world. From the previous aseptic and sterile settings, new formats have been proposed that use the storytelling of cinema, the entertainment of the show and the narrative lightness of TV series: all to counterbalance the physical distance with greater emotional involvement.

It's impossible to faithfully transfer the plan of an event from the real to the digital dimension.

The keyword of this necessity is change.

From this conviction emerged the need to coin a new term, which would recall the dimension of celebration, meeting and confrontation but in a digital key: Festinar.

Festinar is a new format is the union between Festival and the digital version of the Webinar. The Festinar confirms the virtual format and educational purpose of the Webinar, but in a less frontal and formal way, more engaging like the Festival.

Festinar should not be perceived as the safe format of the Festival in the Covid era, but as a new type of event, like benefit to a URL – as opposed to IRL (In Real Life) – approach.

The future of events is hybrid announces Forbes in November 2020.

A hybrid event model strategically incorporates in-person and virtual elements for attendees.

This solution allows to pre-record elements, sync up slides, link





up to social channels, field Q&As, give viewers a customizable console and line up a schedule.

Another important features as Browns' Peterson said is that the carbon footprints of fashion industry put on the world is pretty impractical, in fact she travels 10 months a year to see collections and would prefer to do more virtually if she could, maybe using different approaches it will be possible to see some interesting innovations.

In order to do this, the festival was not broadcast live, but films were shot in extreme spaces, which would not have been open to the public due to their advanced state of abandonment.

The difference with the previous version is that while before people revitalized the Albergo dei Poveri, in the new version it is the spaces of the original location that transfer a sense of celebration and conviviality into the participants' homes.

The contrast between the cold and darkness of the empties spaces and the warmth and color of projects made from food scraps became the key expedient to create a strong contrast, not only chromatic but also semantic, between the forgotten and re-valued elements.

The big change in the Festinar version was to stage the products, to create a performance, a story, a narrative in order to convey the sense of the project and to stage the dynamic and vital part which is complementary to the static part.







In the festival the focus of the project was on the interaction between objects and visitors and the exchange of knowledge between people, in the Festinar the focus becomes the emphasis on the performance between man and food, man and project.

Last October, two of New York City's major design fairs, the International Contemporary Furniture Fair (ICFF) and Wanted-Design, co-organized a two-day virtual festival called Closeup. International talents, such as Dutch industrial designer Marcel Wanders, chatted with the likes of William Hanley, the editor-in-chief of Dwell, in TV-style interview panels.

"It was quite a different thing to organize than a traditional festival, but it gave us a better opportunity to tell the stories behind the designs, as opposed to simply showing the designs. That was something many of the designers appreciated. I'm so happy we have found a way to do this, to keep this alive."

The great opportunity offered by the pandemic was not only to occupy a space for an event, but to bring together spaces and projects, stories and lights, designers and dust in one broad narrative.

Thanks to the performative dimension, we rediscover the gestures that lie behind every interaction between man and food, often with distant and meaningful origins, capable of becoming a strong symbol of union in this moment of closure and distancing. Thanks to the participation of the famous designer Giulia Soldati, a moment of digital conviviality was recreated by sharing and simultaneously staging the experience of the 'scarpetta', a ges-

ture that so simple such as spontaneous and genuine. Design in this way is a tool to investigate the action of eating, recognizing the amazing power food has to bring people together.

Certainly with the creation of this new Festinar event format the intention is to emphasise the importance of projects ephemeral components, those have no place in the product market, but which become central to the performance of a project, the experience and the narrative.

It's unrealistic to think that the incredibly absurd collective experience of these months won't change the way we consume events going forward. We had to become fluent in virtual event technology. We now know the benefits of attending online events, as much as we are very clear about the limitations. We all realized that some meetings in person are completely unnecessary. Traveling for thousands of miles polluting the environment for a two-hour meeting is a waste of resources and money few will be able to afford.

We will have to experiment with new formats and hybrid forms of participation, which can provide new ideas capable of putting into system different languages and transfer multiple levels of meaning of the projects.

To think that virtual attendance won't continue after the crisis ends is naive at best.

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