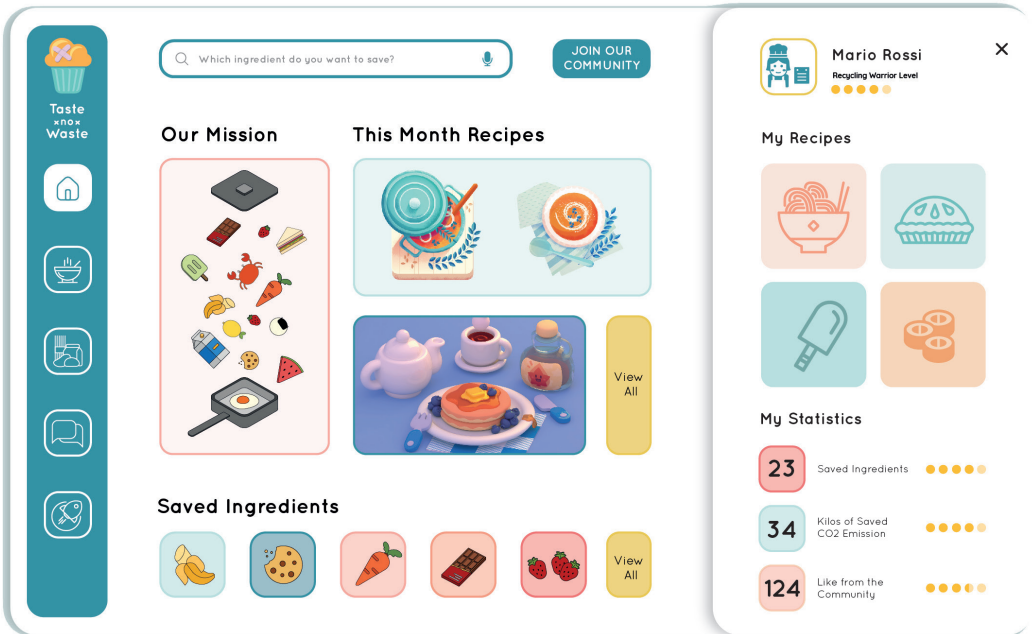Figure 1. taste-no-waste logo © Giulia Panadisi, Vincenzo Maselli (2020)

Figure 5. taste-no-waste online platform interface. Concept design © Giulia Panadisi, Vincenzo Maselli (2020)

WASTE-NO-TASTE:
ANIMATED VIDEO RECIPES TO PREVENT DOMESTIC FOOD WASTE

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In recent years numerous service and communication design projects have faced the problem of food waste and helped make the fight against it more efficient. How motion design tools can contribute to prevent this problem? The paper presents a project that consists in creating a shared platform of animated video recipes, prepared by using food at the end of its lifecycle. Participation, community, education, information and technology are the "ingredients" of the project, that operates through an online sharing platform. The platform has an attractive interface, and bring together ludic aspects, technological tools and animated contents. Addressed audience, indeed, collects animated video recipes in a "personal cookbook", leaves feedbacks and suggestions, and participates in activities such as quizzes and scoring games. Animated representation of food also evokes a meaningful tradition that charges the action of cooking with a strong symbolic value, and makes it an instrument of knowledge of culinary, cultural and social traditions. The goal of the paper is to test project's attractiveness, effectiveness, margins of development and variation before releasing the beta version.

food waste / consumption phase / animated recipes / shared platform / education

Figure 2. Food Waste stages and percentages (2000-2016). Data have been collected from http://www.fao.org/platform-food-loss-waste/flw-data/en/. © Giulia Panadisi, Vincenzo Maselli (2020)

Food waste is a serious issue in contemporary society, and can have destructive consequences on the environment. A report carried out by FAO acknowledged that approximately 1.6 billion tons of food produced for human consumption gets wasted every year (Gustavsson et al., 2011). Others studies confirmed that almost 50% of the food produced in the world ends up in the garbage, although it is largely edible (FAO, 2019a, 2019b; Institution of Mechanical Engineers, 2013). Food waste occurs for numerous reasons and at different stages of food lifecycle, both during cultivation and harvesting stages, and during industrial processing, distribution, and final consumption (FAO, 2019c; BCFN & National Geographic, 2012) (fig. 2). Especially in developed nations food experiences a great loss in the domestic consumption phase, as it becomes abundant and gets discarded although it still fits to be consumed.

In recent years numerous projects have faced the problem by making organization of production more efficient, by optimizing dialogue between subjects involved in the process, by looking for new uses of deteriorated material, by encouraging awareness actions and correcting people's bad habits. Projects and social campaign aimed at recovering unsold goods still appropriate for consumption in favour of charities or non-profit organizations (e.g. Last Minute Market, 2003; Buon Fine,
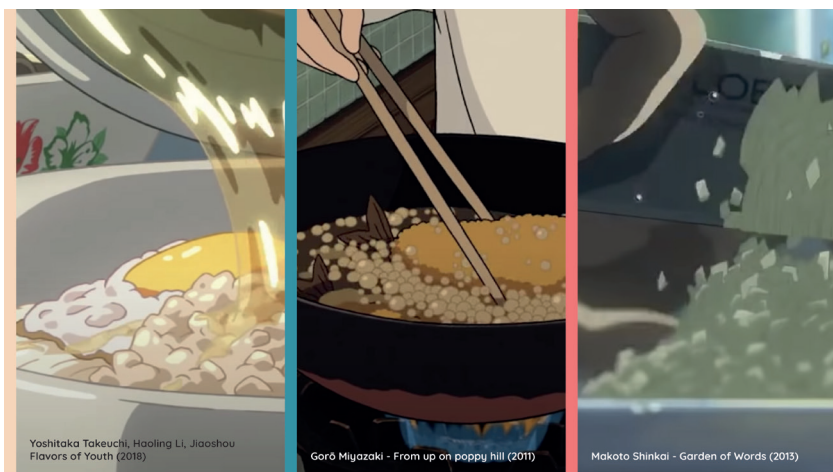
Figure 3. Anime references' still images © Yoshitaka Takeuchi, Haoling Li, Jiaoshou, Comix Wave Films (2018); Gorō Miyazaki, Studio Ghibli (2011); Makoto Shinkai, Comix Wave Films (2013)

2006; Leftovers 2016), at providing information and creating awareness about good behaviours (e.g. BCFN foundation, 2009), at encouraging the consumption of "imperfect foods" (e.g. Melasì, 2008; #LoveTheUgly, 2013; Cosìpernatura, 2020) or at connecting stores and restaurants that have unsold food to customers who can buy these products at a more convenient price (e.g. Too Good To Go, 2015) have been developed. These activities are only a few examples of existing participatory and online initiatives set to creatively intervene in the consumption phase of the food life cycle, to demonstrate how design and digital technologies have helped make the fight against food waste easier, by using online sharing platforms, social networks and mobile Apps. None of described projects bring together ludic aspects, technological tools and audio-visual contents.

The project taste-no-waste, was born with the aim of educating children to reduce food waste, by using fun and unconventional tools, through the creation of a platform that hosts animated video recipes that use food at the end of its cycle of life. Animated language and interactive experience are the ideal tools to attract the interest of the selected target of children aged 10 to 18 (Xiao 2013; Islam et al. 2014) who have already had some basic information on the theme of recycling and sustainability. According to Emma Calvet (2017, 6) Cartoons "are powerful hooks es-
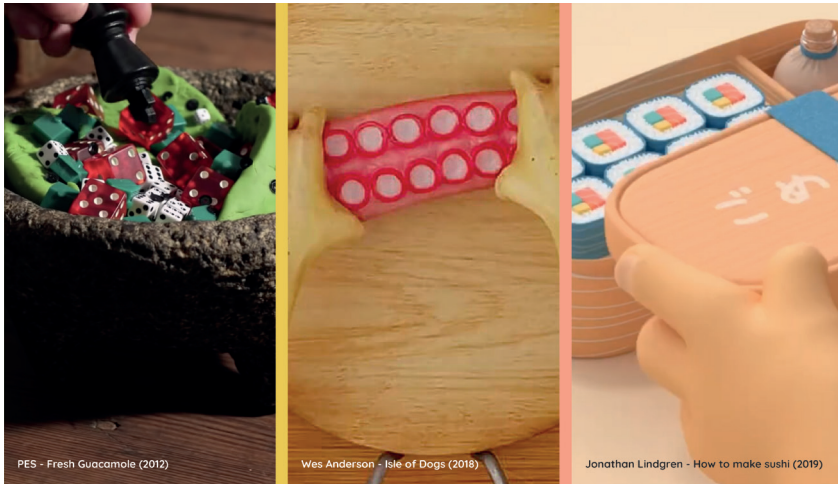
Figure 4. Stop-motion and 3D animation references' still images © PES (2012); Wes Anderson, American Empirical Pictures, Indian Paintbrush, Scott Rudin Productions (2018); Jonathan Lindgren (2019)

pecially popular with young children, who process visual images more easily than verbal messages." The impact of such products has been amplified over recent years, as animated representations spread through the internet. Gaming activities, as well, are crucial elements for audience development since they are part of an entertainment and loyalty strategy. Animated representation of food has an exotic appealing and the animated artefact has frequently staged food preparation in perfect detail.

Very often Japanese animated characters, for instance, are staged during mealtimes or while cooking delicious and interesting dishes. A few representative and well know examples of full-length films and tv series staging food-cooking moments are: From Up on Poppy Hill (2011), Garden of Words (2013), Food Wars! (2015), Gourmet Girl Graffiti (2015), Your Name (2016), Flavors of Youth (2018), Adorable Food Goddess (2018) (fig. 3). Japanese anime are not the only animated products, staging food and food-cooking scenes. Several stop motion animation films staged detailed recipes and characters who cook. A few examples are: LAIKA's Coraline breakfast scene (2009), Wes Anderson's astonishing Sushi Scene in Isle of Dogs (2018), and several videos produced by the American director PES, such as Western Spaghetti (2008), the Oscar nominated short film Fresh Guacamole (2012)

and Submarine Sandwich (2014) (fig. 4). PES' films are humoristic representation of recognizable and everyday real objects replacing food. In his western spaghetti, for instance, "Pick- up sticks replace the spaghetti, bubble wrap becomes boiling water, foil paper turns into oil and, most unusually, Post- it Notes become the butter" (Robinson 2010, 66).

Starting from these premises, our idea is to design a shared platform of animated anti-waste recipes that can contribute to the education of the new generations: our vision is that the captivating and dynamic language of motion design can lead to the acquisition of healthy eating habits that prevent the waste of domestic food from a young age. Furthermore, an interactive component will be inserted within the animated videos. Through this ludic element, the user-players initiate and receive feedback about their actions, which affects their game play experience (Ritterfield et al., 2009).

The project, therefore, is not just a container of animated videos but aims to deal with the issue with a participatory and interactive approach, typical of contemporary media, performed by the hypothesized target who is already fully capable of it. Through the help of social media (i.e. Instagram stories), a real community of no-wasters will be created, that will choose the ingredients of the next recipe, and share recipes, questions and points of view on the topic ,while customizing a virtual "cookbook" with a selection of recipes, both personal and posted by other users. The project is, therefore, based on the shared platform of animated video recipes posted by both platform administrators and users in customized "Personal cookbooks". The online platform represents the exhibition, storage and sharing space of taste-no-waste contents: the website and the app for mobile devices that host video contents, the community, the information collected, the users' feedback and questions. The intuitive and minimal interface design aims to give value to the animated contents and the community, the true and the most important "ingredients" of the project; the user has a profile in which he accumulates scores relating to his recipes and his activity in the community. The home page shows the recipes of the month and the list of the last ingredients saved from waste (fig. 5). The project has a "backdoor" to the real world, and collected points become credits to pay for services and products in affiliated shops and restaurants.

The organization of the project foresees the release of two recipes per month: every two weeks the recipe will come out with a main ingredient proposed by users, in line with the possibilities offered by the season and with the feedback from the community. The recipe will use simple techniques and tools, within the reach of the hypothesized target, with easy-accessible ingredients to be found in every home,

in order not to exclude anyone in the preparation. Traditional recipes from different countries will be proposed to give users the opportunity to learn about other cultures through cooking. Between one release and another, different "tips" on social media will be provided to help understand how to best preserve food, what to buy according to seasonal choices, diets and to keep the community active.

Once the target has been identified and the tools defined (i.e. shared platform, animated videos, viral social tips, set of questions for users), three main phases will take place, to ensure viral diffusion and effectiveness of the contents: (1) guerrilla marketing campaign though social media to anticipate the language and contents of the video recipes, and the organization of ambient marketing events; (2) the online platform and the app will be launched and implemented weekly; (3) community participation and interaction with the platform to animate gameplay and customizing a "personal cookbooks".

Videos will be produced on the basis of data collected, given users feedbacks and comments, regarding: the ingredients that users want to use, the style of representation, the associated storytelling.

In particular, the second and third phases will be essential to bring the platform under the attention of investors or cultural associations that are already operating with local food projects, such as Last Minute Market, and the Danish group TooGoodToGo. The project is now in the concept design phase and online platform's layout, structure and graphic language need to be defined before realising a beta version, that is expected to launched in the autumn 2020.

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