

WORST

CASE

SCENARIO



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a project by
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WHAT TO EAT



HOW TO EAT



and create fictional dishes?

collect whatever we like



What if we go to forage

in the mountains,

WORST CASE SCENARIO
DELVES INTO REIMAGINING
FOOD FUTURES BY
INVESTIGATING THE
MATERIALITY OF FOOD AND
OUR ASSOCIATIONS WITH IT.







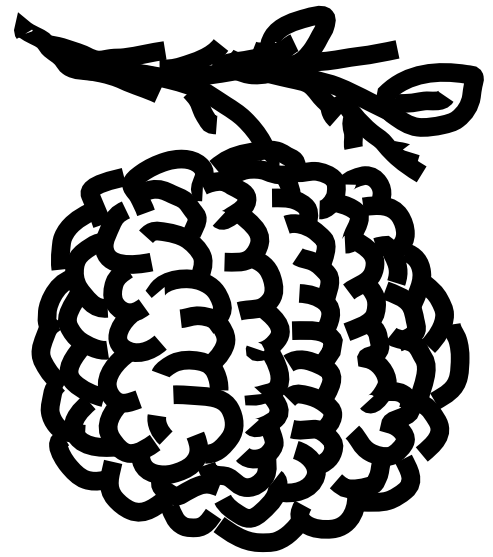
I anyways love

(a game that most kids play
to mimic their parents in the kitchen)

Yes, we can.

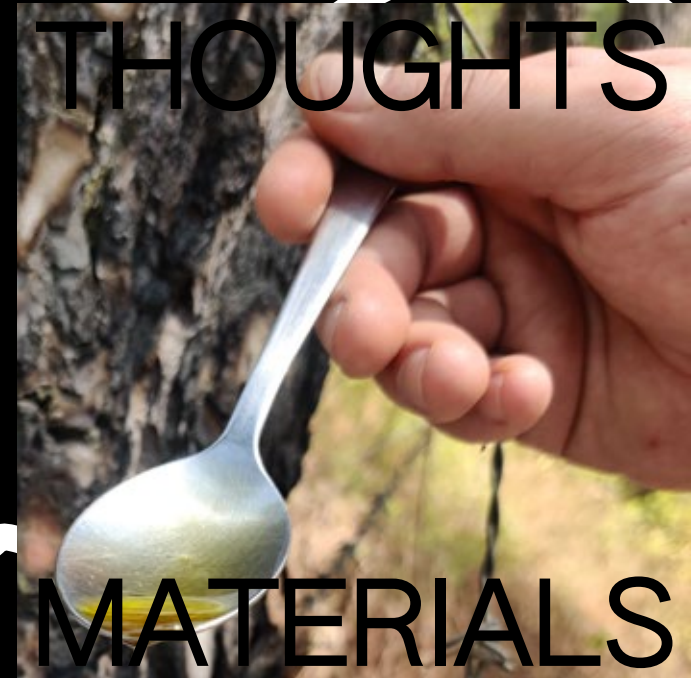
playing "Kitchen-kitchen"













FOOD



FUTURES

A collage of various dried botanical elements on a white background. In the center, a yellow and black butterfly is positioned. To its left is a bright orange flower. To its right is a large purple flower. Above the butterfly are several dried, feathery plant parts in shades of brown and white. To the right of the butterfly is a white, irregularly shaped object, possibly a piece of dried fruit or a seed pod. Further right are more dried flowers, including a pink one at the bottom right and a red one at the top right. The entire composition is framed by a dark grey border.

KITCHENS TRAINTS

FICTIONAL PARENTS



WE DON'T HAVE TO FEEL

ARTISTS

DESIGNERS

SEEDS, SHOOTS, LEAVES

STEMS, LICHENS, BARKS











Worst Case Scenario delves into reimagining food futures by investigating the materiality of food and our association with it. How did we as humans discover what to eat and how to eat them.

In June, 2023 we Tauras and Kabya joined the residency along with visual artists Buddhadev DasGupta and Biswajit as the first batch of residents at Spacehouse Himalayas. Both Buddha and Biswajit were very much settled in the space and already indulged deeply in painting and experimenting with colours and techniques. We arrived 5 days later and started looking for inspirations around the space. We quickly realised as artist and designers working with food, we have so many constraints like shelf-life of the ingredients, taste, wastage, likeability, choices, utensils to use, safety etc... Which often limits the creative flow. Kitchen was our main studio space then and we were hesitant to use the brand new utensil for experimenting our half baked ideas. Moreover, we had put constant pressure on ourselves to make use of the materials that we have started with on the same day to avoid spoilages, rotten and wastage of the same. On the other hand, we could experience the freedom and joy of using colours and canvas, blending in with the beautiful melodies of the ghazal from the other room.

"What if we go forage in the mountains, collect whatever we like and create fictional dishes" - Tauras.

Yes, we can, I anyways love playing 'Kitchen-kitchen (a game that most kids play to mimic their parents in the kitchen) we don't have to feel guilty about wastage and go completely explorative" - Kabya.

The proximity of the kitchen and the studio created the most favourable environment to capture our fleeting thoughts. Gradually, our structured play lead us to reflect on food futures, materiality of food, elements of design, compositions and defining the Food philosophy of a Cafe as a smart solution for tackling food waste.

We foraged edible and Non edible seeds, shoots, leaves, stems, lichens, barks that evoked our curiosity and treated them like edible materials. We cleaned them, marinated with spices, glazed, tempered them with hot oil and performed all necessary methods and techniques to create the fictional recipes. Somedays we would spend hours of time discussing how intelligent and strategic nature's designs are. Sometimes our concepts were driven by site specific context where we performed 'our rituals of plating'. We created 6 fictional Food scenarios, each of it depicting different context and comprehensions.

