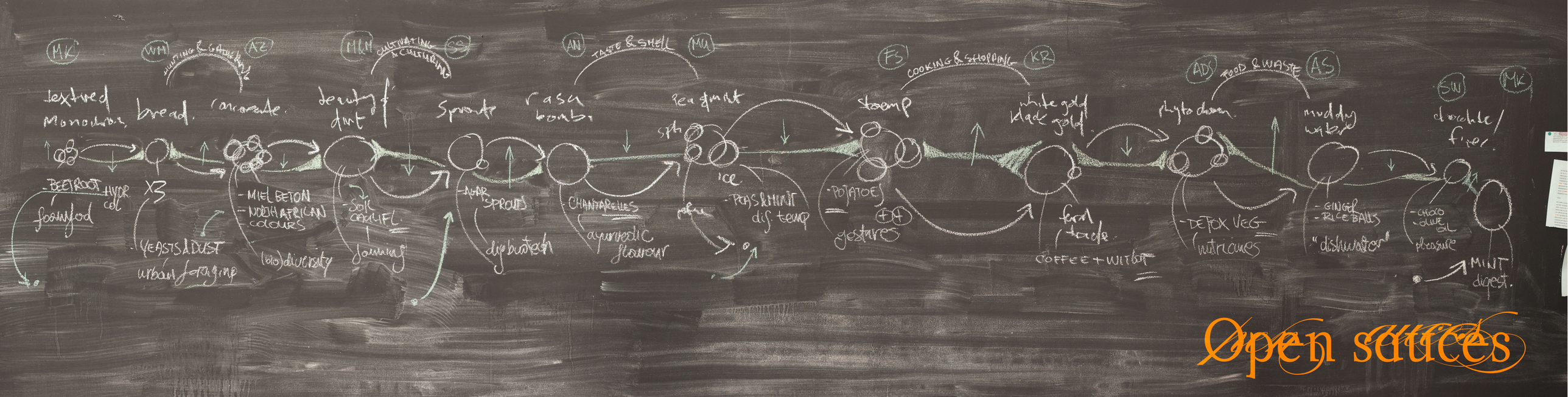
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- OLIVE OIL
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Open sauces

Food, culture and the environment – the three pillars of this book – have an intricate relationship that extends back to the origin of humans as a social species. To survive, we eat; to eat, we feed the environment that feeds us – food is a product of the reciprocal connection to our ecological habitats.

Food however is so much more than just a biological fuel. As a communal lubricant, food is one of the oldest cultural products, a symbol of hospitality and sharing. Over the entire planet, food rituals bring people together in gracious dances of giving and accepting, from simple family meals to festive banquets, from streetwise *Gol Gappa* balls to homemade *wortelstoemp.*

Diversity of disciplines and cultures

The act of cooking and eating is about physical and psychological pleasure, about social affirmation and even play. Producing, preparing and consuming food is an organic necessity, transformed into a creative cultural expression.

The entire process of turning living matter into nourishment is truly transdisciplinary – some of it is considered an art (e.g. creations of virtuoso chefs), some a science (e.g. culinology) and a lot of it is linked to the economy (e.g. food distribution). Contemporary food culture is a concoction that includes the casual conversations between home cooks and their greengrocers, the exchange of recipes between friends, foodstuffs traveling through thousands of human and mechanical hands, manuals for arcane cooking apparatus, scientific papers in prestigious journals, degustation menus, soup kitchens, mysterious multicoloured powders and many other things.

In an era riddled with environmental and cultural anomalies, we believe that transdisciplinary and trans-local connections are key to our survival – as individuals, communities and species. Due to planetary climate chaos, conditions for producing and consuming foodstuffs are changing dramatically. Therefore, having a deeper understanding of the substances and processes that make up our diets is now more essential than ever. On the one hand, a better grasp of cross-cultural culinary traditions can inform and transform currently unsustainable habits. On the other hand, we can more easily adapt to new diets, or even invent whole new cuisines, based on the availability of energy and ingredients.

Introduction

Maja Kuzmanovic

Open source

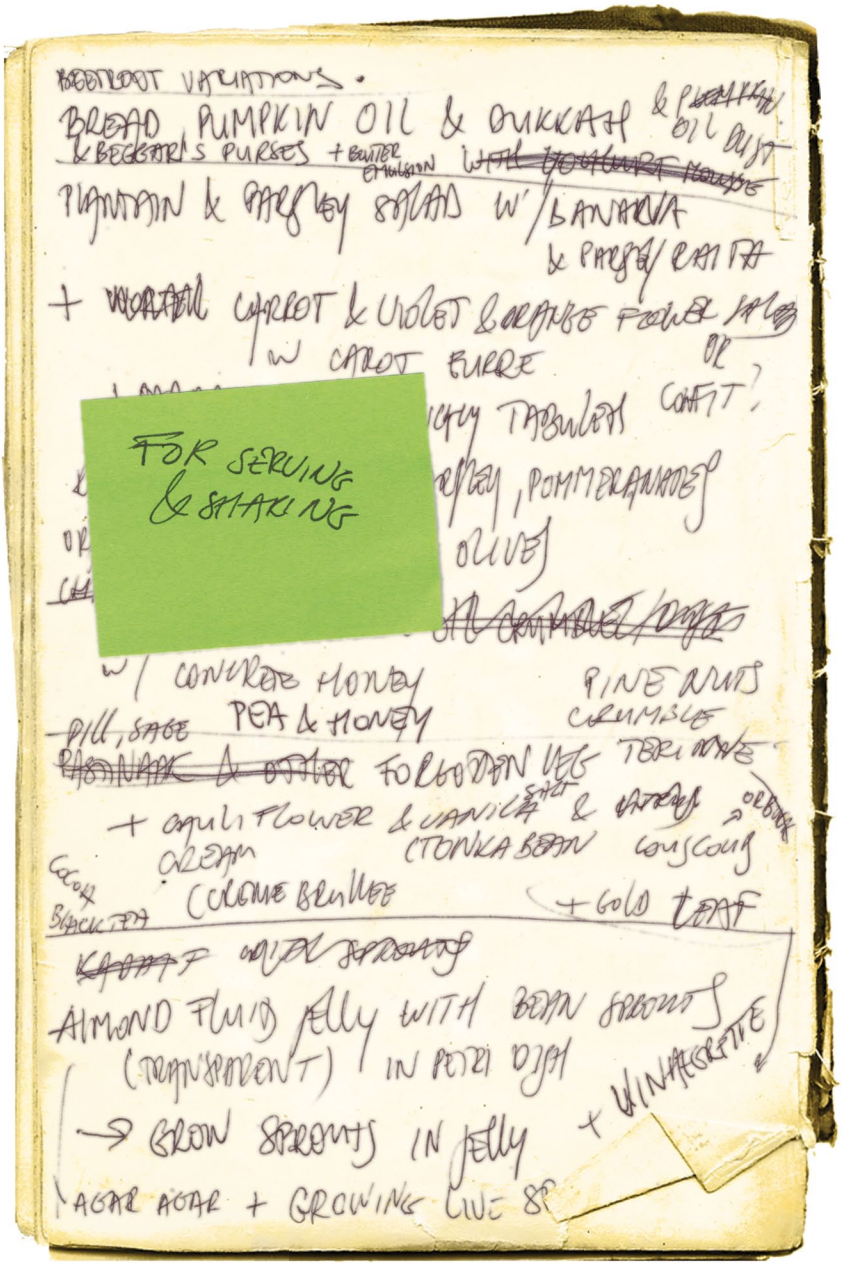
The mixing of disciplines, of multicultural traditions and playful explorations that make up contemporary European food culture can greatly benefit from openness and sharing. Akin to the open source movement in software development (where the source code remains accessible for anyone interested to copy, adapt or learn from), the traditionally secretive world of food and cooking has already begun to benefit from demystifying the source of its ingredients and processes. This is leading to new perspectives on sustainable food production. Furthermore, openness can stimulate more informed take-up by home-cooks, healthier diets, better science and more inspiring dishes. Sharing knowledge can invigorate food preparation and consumption, as well as undoubtedly evoke other improvements that we can't yet conceive of. By increasing the accessibility and transparency of food systems we can enhance their resilience, an essential trait in the face of unstable climatological and economic conditions.

Open Sauces

To celebrate the diversity and openness of food culture, FoAM's designers, researchers and food enthusiasts organised an experimental tasting dinner called Open Sauces, in November 2008. It was an experiment that attempted to restore the original meaning of the word "symposium" – a place for meaningful and inspiring conversations, accompanied by tasty food and drinks. Each of the courses, the serving dishes and cutlery were put together to reflect diverse associations between food, contemporary culture and a turbulent global environment. The evening unfolded in a sequence of evocative dishes, matched with drinks, improvised music and guest speakers. The courses were served by a motley crew of artists and performers, who turned stiff table-waiting into a graceful dance. As palate-cleansers between courses, short musical pieces for the violin and hurdy-gurdy were played by composer and improviser Stevie Wishart. She created the rhythms and textures of sound to match the tastes and textures of the course that would follow her performance.

The courses were created in collaboration with the speakers who – instead of using a slideshow or poster – used the taste, texture, scent, temperature or sound of a dish to illustrate their "toast." The toast was a minute-long speech, presented in a way to encourage conversations in the form of questions, stories, or provoking statements.

The speakers approached food from different perspectives – artistic, cultural, technological, or scientific. From molecular gastronomy to fair trade, Ayurveda to permaculture, Open Sauces blended seemingly unrelated elements of our food chain, bringing them together in the flow of the menu – each course building thematically and sensually on the other. The evening began in the wild, with discussions about urban foraging, then continued to cultivation through agriculture and biotechnology, paused to dwell on the nature of taste and scent, only to be grounded back in the practices of shopping and cooking, diets and health, and finally to be lifted up and twisted sideways in discussions of re-appropriating urban waste in mobile kitchens, reminding adults to play with their food.



The book of commons

This book is designed as a collection of the "toasts" and their accompanying recipes from the Open Sauces dinner. It is a scrapbook – a "commonplace book" in the parlance of earlier centuries – and a book of commons. Commons, a term denoting shared public resources, can be traced back to the sharing of provisions, of rationing limited amounts of foodstuffs to feed a whole community. Similarly, Open Sauces offers bite-sized morsels of diverse aspects of contemporary food culture – whether curious information, case studies, or specific techniques – to feed a diverse group of readers.

The book also contains the recipes for the complete, seasonal Open Sauces menu, designed for twenty-five people. The recipes list the original amounts; however, as each course was quite small, the quantities cited in the recipes could be used for four to six people if served in a two or three course dinner. In several recipes the amounts are approximate, as this is the preferred method of cooking and sharing recipes at FoAM. The recipes and related texts are available online at http://opensauces.cc in editable form. Improvements, adaptations, comments, questions and suggestions are more then welcome. After all, *Open Sauces* should stay true to its title.

» http://opensauces.cc
» http://fo.am

Acknowledgements

Open Sauces is the product of a fertile and pleasant collaboration with many inspiring people and organisations, whom I'm glad to acknowledge.

Everyone involved in producing the book, starting with the writers – Wietske and Matteo, Christina and Allison, Kultivator, Sneha, Maki, Alok, Femke, Kate, Alexandra, Andreas and Bernard – thanks so much for your toasts and replies filled with so many juicy, informative and inspiring stories. Thanks to my co-editors Sara Engelen and Alkan Chipperfield, for being so creative, committed, patient and meticulous with each article and recipe until the book tasted just right. Nik Gaffney, for being the best sous-chef a cook could dream of and for designing the book to be as sumptuous as the food that the texts describe. Lina Kusaite and Theun Karelse, thank you for using your masterly drawing skills and endless fantasy to present the dishes and illustrate the recipes, as well as all your long hours involved in producing the event. Alex Davies and Dino Schreilechner, your work will allow us to remember the evening for the years to come in your still and moving images – thanks for your beautiful points-of-view, your attention to detail and being present at the right places at the right times... Thanks to all the chefs, scientists and home-cooks whose writing in cookbooks and online inspired and informed the recipes in this book.

A big thank you goes to all the people who co-created the Open Sauces event: Stevie Wishart, your music has made the dishes so much richer in texture and timbre. Stijn Van der Beken, thanks for a virtuoso matching of the wines. Ferdinand Du Bois and Rasa Alksnyte, thanks for sharing your breads and ovens. Karola Torkos and Alexandra Deschamps-Sonsino, your Topoware plates were like jewels on the tables. Dirk Hendrikx and Jordi Dolinckx, thanks for the beautiful "functional kitchen sculpture" and for recycling beams from an old roof to make the massively beautiful bread boards. Rasa Alksnyte and Pieter De Wel, thank you for your always friendly maitre d'–ing of an event which continuously threatened to descend into chaos – through Rasa's nearly military command, balanced with Pieter's well paced doses of alcohol... Cocky Eek, thank you for cheerfully lending your hand to anything that needed doing, for your creativity in moments when we thought that all was lost, and also for your incredible 15–hour dish-washing marathon! Amandine De Briey, Domenico Giustino, Ida Skoko, Michel Yang and Susanne Bentley, thanks for your thoughts, walks, hands, smiles and voices! We never thought that bringing the dishes to a table could become such an artful performance. Thanks to Adina Conner, An Mertens, Bart Van de Put, Christel Van Eycken, Christina Stadlbauer, Ingrid Stoffen, Jason Conner, Patrick De Kooning, Sher Doruff, Valeri Rajkovcevic and Zeljko Blace for your active participation in conversing, noting, sharing, chewing, slurping, swallowing and digesting of all the ingredients of Open Sauces.

Last but not least, a big thank you to Danica & Nika Kuzmanovic, and Vera Miler, who have taught me never to be scared of improvising in the kitchen.

Open Sauces Cooking Club

Open Sauces began as an experimental food-event. After the dishes were cleaned and the courses digested, our food-related investigations continue in workshops, residencies, bite-size lectures, performative clinics, dinner parties and any other formats conducive to tasting and learning from each other. Open Sauces became a club for people interested in environmental and cultural, as well as scientific and systemic aspects of cooking, eating and sharing food. We come together in members' kitchens, in labs, studios and public spaces, keeping the source of our sauces and other culinary delights open, editable and shared.

If you are curious to test some of our recipes, browse through curiosa on food and cooking, willing to share your culinary wisdom, or designing a local convivium of your own making, visit the Open Sauces cooking club at http://opensauces.cc

Textured Monochrome

This dish plays with the various textures of one main ingredient – beetroot. It uses several hydrocolloids to thicken and gel beetroot juice, stabilise beetroot foam and create a beetroot emulsion. Contrary to the common belief that hydrocolloids are "evil chemicals" that can make your food less healthy, all of the agents used in Open Sauces are of marine, plant, or microbial origin. This bite-sized *amuse-bouche* is served in a tasting spoon, so that the whole dish is eaten in one mouthful. Inspired by molecular gastronomy experiments at El Bulli and hydrocolloid recipes by Martin Lersch (http://khymos.org/recipe-collection.php), the dish is composed of one beetroot crisp, with one drop of beetroot mayonnaise, one swirl of beetroot maltagliati and a small spoonful of beetroot air.

Since Roman times, beetroot juice has been considered an aphrodisiac. It is a rich source of the mineral boron, which plays an important role in the production of human sex hormones. ... From the Middle Ages, beetroot was used as a treatment for a variety of conditions, especially illnesses relating to digestion and the blood.

—Wikipedia, "Beet" (http://en.wikipedia.org/wiki/Beet)

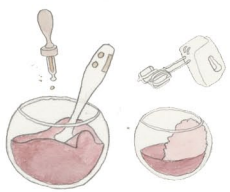
Beetroot Maltagliati

250 g	beetroot juice
4.8 g	gellan (E418)
	Bunch of green peppercorns

Combine all three ingredients and bring to the boil. Take out the peppercorn bunch. Pour the boiling liquid quickly onto a flat tray (gel sets rapidly). Allow to cool. Cut into variously sized strips (like maltagliati).

E418, Gellan is a natural polysaccharide obtained by fermentation of Sphingomonas elodea. It's a thickening agent (if not heated) and a thermo-reversible gelling agent when heated above 85°C

Beetroot Air



225 g	beetroot juice
275 g	water
1.5 g	lecithin (E322)

Mix all ingredients. Beat with a hand-held mixer on the surface of the liquid. Leave to stabilise for a minute. Use a spoon to gently collect the froth on top of the liquid.

Lecithin is a phospholipid naturally occurring in egg yolks and soy beans. Emulsifier and stabiliser of water oil/fat mixtures, including foams and airs.

Beetroot Mayonnaise

100 g beetroot purée
100 g parsley infused grapeseed oil
1 g sucrose esters (Sucro, E473)
1 g monoglyceride (Glice)
Salt and pepper to taste

Sucro (Texturas) is obtained through esterification of saccharose in fatty acids. Very stable hydrophilic emulsifier for oil in water emulsions.

Glice (Texturas) is obtained from glycerine and fatty acids. Oil-soluble emulsifying agent, stabilising both watery and oily emulsions.

Infuse oil with parsley (chop the leaves, mix with oil, heat to 70°C *au bain-marie*, filter out the leaves). Boil the beetroot until soft. Purée beetroot with salt and pepper. Add sucro and blend, leave to rest. Heat oil to 60°C, add Glice and cool down. Blend the beetroot purée with a strong soup-blender, adding oil to the purée drip by drip (use pipet). The mayonnaise will increase in density in a few hours. Best to leave it in the fridge overnight.

Beetroot Crisps

25 slices of beetroot
Pinch of *fleur de sel*
Black pepper to taste
Safflower, rapeseed or sunflower oil (for frying)

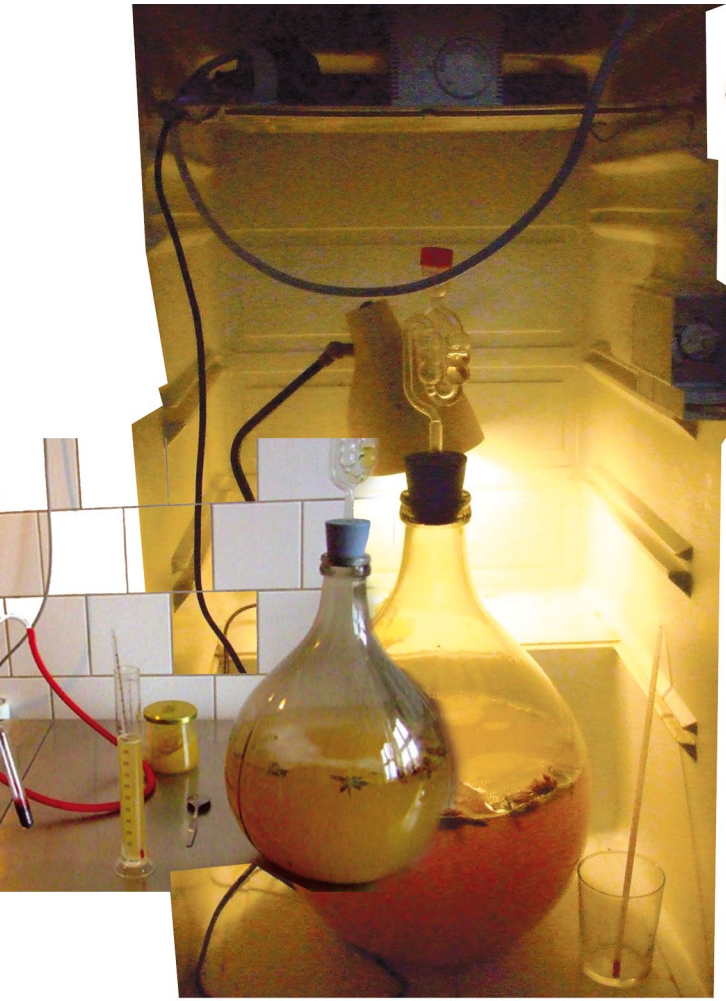
Peel the beets, then slice them as thinly as possible, using a mandoline (or a grater). The thinner the slices, the crispier the crisps. Put about 10–15 cm of oil in a deep, heavy pot (it should be about half-full). Heat the oil to 190°C. Fry the beet slices in small batches until lightly crisped, turning them occasionally with a slotted metal spoon. Take the crisps out of the oil before they're well done – they will become crispier as they cool. Drain the beet slices on paper towels and sprinkle them with a little salt and pepper.

Sourcing

Our beetroots, beetroot juice, parsley and *fleur de sel* came from Den Theepot (http://www.bioshop.be/winkels/brussel.html) and local markets in Molenbeek and around Midi/Zuid Station in Brussels.

The green peppercorn was sourced from the Asian supermarket Kam Yuen (St. Katelijnestraat, 1000 Brussels). In this recipe we used Australian native pepper (for its purple colour), but any coarsely-ground pepper will suffice. The Australian pepper came from the Adelaide Central Market (http://www.adelaidecentralmarket.com.au).

We found the hydrocolloids online through Albert & Ferran Adria's site (http://www.albertyferranadria.com) and at Mmmmh (http://www.mmmmh.be). We used freshly filtered tap water.



Exploring the concrete sprawl of Brussels, we teamed up with a beekeeper, a brewer, a microbiologist, a phytosociologist and many urban dilettantes in order to discover the ultimate selection of ingredients and capture the capital's metropolitan flavors in a sparkling aperitif. *Ferment Brussels* is a fermented honey concoction based on the recipe of a primordial drink, hydromel: the first alcoholic drink of humankind (the mythological ambrosia). This brew is remade today by seasoned urbanibalists from ingredients sourced and scraped from the bowels of Brussels, and in particular from its microflora – the invisible army of yeasts that makes Belgian beer and bread unique.

Ingredient 1 – Urban honey

Marc Wollast, the most active beekeeper in Brussels, provided the master ingredient. His honey, sourced anywhere from brambles on balconies to dandelions in cemeteries, contains an invisible geography of cross-pollination that is also surprisingly non-polluted, since the bees function as natural filterers. Setting up hives in public locations such as in the Gare du Midi and on the roof of a university is part of his campaign to increase biodiversity in urban zones.

Links

- Brettanomyces bruxellensis: http://en.wikipedia.org/wiki/brettanomyces_bruxellensis
- Brasserie Cantillon: http://www.cantillon.be
- Sandrine Godefroid: http://www.vub.ac.be/APNA/staff/Godefroid/Godefroid.html
- Michel Poncé: http://www.prov-liege.be/confreries/confreries/fine_hydromel.htm
- Luc de Vuyst: http://www.biomatnet.org/secure/Contacts/C1108641.htm
- Marc Wollast et les Abeilles dans sa Ville: http://www.apisbruocsella.be
- Urbanibalism: http://urbanibalism.org

The Taste of Brussels

Urban hydromel

Wietske Maas and Matteo Pasquinelli

Ingredient 2 – Wild yeast

The air of Brussels is home to an intriguing fauna of yeast strains, the *Brettanomyces bruxellensis* (aka "Brett"). Like any yeast, Brett converts sugars into alcohol and CO_2. Its synergy with other local bacteria is what has created the distinctive, sour *Lambic* beer of Belgium. The Cantillon brewery, situated west of the Gare du Midi, is one of the few remaining breweries to make this unusual beer using spontaneous fermentation. Spontaneous fermentation is done by leaving the beer wort in a big open vat, just under the perforated roof of the brewery. In this way, the wort is left exposed to the Brussels air until the fermentation begins (seven days or more). Given that a beer wort is comparable to the honey-water mix of hydromel, we decided to use some of the yeast from a bottle of Cantillon *Lambic*, giving us a pre-captured portion of Bruxellensis yeast to inoculate a first batch.

Ingredient 3 – Edible urban plants

Recipes for hydromel were common in medieval times. Piquant plant foliage or roots were used not only for medicinal purposes or to flavour the fermenting honey, but also to activate the yeast. This floric-macerated hydromel is called metheglin (a name originally denoting a spiced or medicated type of mead peculiar to Wales). An urban phyto-sociologist was able to suggest places to scout urban veg-edibles and rhizomes: along walls, canal embankments, semi-forgotten or unmaintained zones. At the time of preparing *Ferment Brussels* in September 2007, there were well over fifty different plant species in Brussels suitable for the hydromel maceration. To find at least a few, we trekked along the Brussels canal; kilometres of relentless grey slabs and unforegivingly spartan walls which seem sterilised of any vegetable vivre. Our luck turned as we found an old station master's office, a train platform gone to rack and ruin, and between them a few harvestable plant varieties including silverweed, lesser burdock, stickywilly and ground elder.

Method – Natural fermentation

The expertise of hydromel connoisseur and founder of the Belgian *Confrerie de Hydromel,* monsieur Michel Poncé, provided the final touch. Michel Poncé lives southeast of Brussels, where he actively brews and ages hundreds of litres of fruit wines from rhubarb wine anno 1998 to bone-dry metheglins. With his advice, we embarked on our first attempts at fermentation.

The final batch contained urban honey, a water decoction made from Brussels burdock roots (*Arctium minus,* rich in curative properties, such as being an excellent blood cleanser) and the unique Brussels Brett yeast culture. After a short period of fermentation the brew was siphoned into soda bottles and continued to foam and froth for a few days – enough to create plentiful fizz and a palatable level of alcohol. Proost!

About

Living in Amsterdam, Wietske Maas and Matteo Pasquinelli endeavour to experience the city as a materialistic form of life that grows autonomously from any planned "city ecology." Against the superficial aesthetics of "food design," they explore the very material necessity and historical roots at the basis of any cuisine. Their practice of gathering and hunting the urban space – *urbanibalism* – is about turning urban ingredients into something edible: the practice of feasting on unsuspecting nutrients found in the cityscape. Urbanibalism and its process of collection, preparation and (public) consumption raises questions about the future of the food economy and encourages new aesthetic engagements for life in the metropolis.

» http://urbanibalism.org

Bread and Butter

Humans have been eating raised breads for 6,000 years, but it wasn't until the investigations of Louis Pasteur 150 years ago that we began to understand the nature of the leavening process. The key is the gas-producing metabolism of a particular class of (single-celled) fungus, the yeasts. The word yeast however, is as old as the language, and first meant the froth, or sediment of a fermenting liquid, that could be used to leaven bread... Yeasts metabolize sugars for energy and produce carbon dioxide gas and alcohol as by-product. In making beer and wine, the carbon dioxide escapes from the fermenting liquid, and alcohol accumulates. In making bread, both carbon dioxide and alcohol are trapped by the dough, and both are expelled from the dough by the heat of baking.

—Harold McGee, *On Food and Cooking* (Hodder & Stoughton, 2004)

This dish celebrates the versatility of yeasts in food and drinks. It consists of various breads, complemented with dry dusts and creamy emulsions: beer damper, chestnut panini and homemade wholemeal bread, with a pumpkin oil smear, dukkah dust, butter emulsion, balsamic cream and a taste of *Ferment Brussels*. The breads can be served on a piece of rough wood, to complement their colour and texture. Pumpkin oil (cold-pressed) and butter emulsion can be smeared on the plates using a thick brush, or alternatively they can be served in dipping bowls. Dukkah and balsamic cream can be sprinkled on the individual plates, or placed in two shared bowls.

Dark Bread

500 g	wholemeal flour
11 g	(or about a tablespoon) dry yeast
1 teaspoon	salt
75 g	(or about a handful) sunflower seeds
75 g	(or about a handful) pumpkin seeds
~50 g	mixed poppy and sesame seeds
300–350 ml	lukewarm water mixed with ~20 ml pumpkin oil

Stir the dry ingredients together in a large bowl. Add the water and knead until the dough "comes together" and is easy to handle – a lot quicker if you use an electric mixer with dough hooks. You can add a tablespoon of flour or water here and there while you're doing this if you need to. The dough should be reasonably firm, but not too dry. Allow to prove until doubled in size (about 40 minutes) covering with oiled cling film or putting it somewhere warm (e.g. warm the oven at its lowest setting and then switch it off again before you put the dough in) will help. Next, punch the dough once or twice and knead again, not too much. Shape your loaf or put it in a greased loaf tin (Ferdinand likes the pyrex ones best) and allow to prove again for about 40 minutes until nice and risen. From this stage onwards your bread may collapse if you aren't careful, so no shocks, bumps, or sudden gusts of wind! Heat the oven to 200°C and transfer your loaf into it. Don't bang the oven door when you close it and let it bake for 40 to 45 minutes depending on how dark you want it. That should do the trick – your bread will sound hollow if you knock on the bottom (which isn't really necessary, but just a satisfying way to confirm that it's ready).

Ferdinand Dubois (the official bread maker of the Guild for Reality Integrators and Generators. http://grig.info)

Chestnut Bread

1 kg	white bread flour
250 g	chestnut flour, and a bit more for sprinkling
25 g	yeast
600 ml	mineral water
	Salt to taste

In a large bowl, combine the flours, yeast and water, warmed to 26°C. Mix well, incorporating the salt at the end. The dough must be worked and kneaded on a flat surface for 20 minutes to give it the necessary body. Let the dough rise for 30 minutes; punch down and cut into squares or form into balls; sprinkle with chestnut flour. Let rise a second time for about 1 hour at room temperature, covering the bread with a kitchen towel to keep it from forming a crust (or place in the oven: The secret to making the bread rise is to place the dough in the oven with a pan of water to create a little humidity, and then to close the oven door. This replicates the conditions of a professional proofer and protects the dough against drafts and temperature changes). Just before baking, score the tops of the bread with a sharp knife or razor blade. Preheat the oven to 220°C. Place the dough into the oven. Reduce the temperature to 190°C and throw a small amount of water onto the bottom of the oven to create steam. Bake for about 18 minutes or until the bread is nicely browned.

Adapted from a traditional French recipe

Beer Damper

500 g self-raising flour
375 ml dark beer (*Westmalle Dubbel*, *Chimay Blue, Coopers Dark Ale* or similar)
Salt to taste
Paperbark
Butcher's twine
Small handfull of dried rosemary and thyme (or other seasonal herbs)

Sift flour and salt into a bowl and make a well in the centre. Pour warm beer and herbs into the centre and work the mixture from centre to the sides. Place the dough on top of a large sheet of paperbark and fold to cover. Tie the parcel lightly to hold paperbark in place. Bake in preheated oven at 200°C for 50 minutes.

Recipe adapted from J.P. Bruneteau, *Tukka: Real Australian Food* (New Holland Publishers, 1996)

Dukkah Dust

250 g almonds
250 g hazelnuts
250 g pistachio nuts
100 g sesame seeds
Dried thyme (a small handful, or to taste)
Salt to taste
Small pinch of chilli powder (optional, to taste)

Preheat grill oven to 250°C. Mix all ingredients on a shallow oven tray and roast under the grill until the nuts turn dark brown (it shouldn't take longer than 10 minutes). Stir a couple of times, every few minutes. Let the mixture cool for 30 minutes. Grind the dukkah with a mortar and pestle, or in an electric blender, to a desired consistency – anywhere from coarse grit to fine dust. Our mixture was somewhere in the middle – we ground a part to fine dust and in another part left the nuts more chunky, then mixed the two.

Adapted from a traditional Egyptian recipe

Butter Emulsion

250 g unsalted butter
150 g water
5 g fine salt

Combine the ingredients in a small pan and place over medium heat. Emulsify with a hand-held (soup) blender and keep warm.

Sourcing

We obtained the various flours, salt, butter, yeast and mineral water from BIO-Planet in Brussels (http://www.bioplanet.be); beer, balsamic cream and butcher's twine from a conventional supermarket. If you can't find balsamic cream, try reducing balsamic vinegar (or another slightly sweet vinegar) over low heat for an hour or so, until it becomes more syrupy. We sourced pumpkin oil directly from a Slovenian farmer in the vicinity of Maribor. We bought the herbs at various markets and cultivated them in our windowsills and balconies. We bought nuts and seeds from our North African greengrocers in Molenbeek. We obtained paperbark at the Adelaide Central Market (http://www.adelaidecentralmarket.com.au). Paperbark might be a bit difficult to source, as it is a native Australian ingredient that we haven't been able to find outside of Australia. It might be possible to use other kinds of edible bark or wild plants to wrap the damper. We haven't tried it, but it would be worth experimenting...

Bee-o-indicators

Honeybees and their treats

Christina Stadlbauer

The honeybee plays a quiet but essential role in nature. She stands at the very beginning of the food chain as the central character in that seasonal dance, the pollination of plants. While tediously visiting flower after flower, the honeybee assists in the preservation of biodiversity by enabling plants to produce seeds for new generations. Unaware of their vital role in procreation, bees collect nectar that will be transformed into honey and stored in their combs as nourishment. One beehive produces enough honey to get through the winter months. A casually purchased jar of honey, however, turns into a true magnum opus when viewed through the bees' multifaceted eyes. A honeybee weighs approximately 130 mg. In order to fill her (honey) stomach, she has to visit 100 apple blossoms; and to produce half a kilo of honey she has to visit 4.5 million flowers, flying 150,000 km in the process. In the course of her life span, a single honeybee is able to produce less than a quarter of a teaspoon of honey.

Honey is a bio-monitor, giving a direct reading of the bee's pasture and the environment's ingredients. It mirrors the harvested fields. As opposed to the nectar found in conventionally grown, sprayed fields, urban nectar promises to contain reduced levels of pesticides. Compared to rural monoculture crops, for instance, bee-food in the city is more diverse. As a result city honey can only be a blend, and is a concentrated reflection of the deliciously varied botanical buffet waiting for the bee in the urban context.

About

Finding herself amidst a large number of uncontrollable, especially flying insects used to give rise to profound fear in Christina Stadlbauer. The resulting paralysis left her with little choice but gazing, in detail, at what was happening around her. This eventually led to a fascination with honeybees and to becoming a beekeeper. In 2008, Christina started an interdisciplinary project in Brussels that allowed her to study these insects by introducing honeybees into urban contexts. The setup, being both artistic, scientific and community-oriented, aims to increase the visibility of the topic among the public. Alongside honeybees Christina works with humans, offering shiatsu and Naikan (insight meditation). She lives and works in Belgium and Austria, collaborating with FoAM and nadine in Brussels, and the University of Natural Sciences in Vienna.

Further Reading

» Bees in Urban Contexts: http://www.apiary.be
» Jürgen Tautz, *Phänomen Honigbiene* (Spektrum Akademischer Verlag, 2007)
» Hubert Guerriat, *Etre Performant et Apiculture* (Rucher du tilleul Editions, 1996)
» William Longgood, *The Queen Must Die: And Other Affairs of Bees and Men* (W. W. Norton & Co, 1988)


MIEL BÉTON
- MIEL DE PAYS -
GARANTI PUR SOLEIL DE PARIS-BANLIEUE
Olivier Darné / Pollinisation de la ville

Have Bees, Will Travel

Concrete Honey

Allison Zinder

For over ten years now, Olivier Darné has been weaving together a particular urban allegory: that of humans, biodiversity, and bees. From his first experimental hive on a Saint Denis rooftop in 1997, to "Pollenizers" and other "bee boxes" placed strategically in Paris and around the Île-de-France, Darné's experiments are designed to prospect the cityscape. He posits that bees can give us information about where we live, like a sort of "urbanometer" that measures population density and biodiversity.

And he's right. Unlike monofloral honey produced from one type of flower, Darné collects the bright golden to dark-amber product of millions of industrious city bees who slurp their nectar from a vast multitude of sources. Parks, empty lots, balconies, trees and terraces spread throughout the urban sphere provide a plethora of plant nectars, which the bees then transform into a rich, polyfloral honey.

Organoleptic tests have proven that Darné's bees indeed produce a worldly variety of honey. Pollen analyses have found that those tiny golden jars contain the traces of exotic flavors, some from as far away as the equator. Immigrants and tourists flowing through Saint Denis are unknowing but purposeful vehicles carrying seeds from all over the world, which are then left behind to flower in the interstices of the city. Anyone who unwittingly carries or spreads those seeds contributes to the 300 types of pollen found in Darné's cosmopolitan honey (monofloral honeys contain only about 30 kinds of pollen). The result? Over 3,000 hectares of city are concentrated into a single pot of what Darné playfully calls *Miel béton* or Concrete Honey.

Links

» Olivier Darné's Parti Poétique: http://www.parti-poetique.org/parti-poetique2.html
» "Nectars urbains" (interview with Olivier Darné): http://www.youtube.com/watch?v=Hb8809lZ1K8
» New Paris Bohemian: http://www.newparisbohemian.com

About

Allison Zinder investigated Concrete Honey for her website, New Paris Bohemian: Stories and Cuisine from the City of Light. When she's not tasting honey, Allison is a culinary instructor at the European Center for Culinary Professions (CEPROC) in Paris, France. She teaches classic French technique to students commencing their careers in the field. Also an instructor of technical (culinary) English, Allison leads historical/gastronomic walking tours in eastern Paris for her students and tourists alike. Allison lives in the 20th arrondissement, and she never uses the word expatriate.

Colours in Concrete

Though we think of the essence of honey as sweetness, the English word arises from its colour. Honey comes from an Indo-European root meaning yellow.

—Harold McGee, *On Food and Cooking* (Hodder & Stoughton, 2004)

The star ingredient of this dish is the Parisian honey *Miel béton* (Concrete Honey). To visualise the colourful neighbourhoods, flowers and cultures of Saint Denis, where the honey is harvested, we paired the honey with a lively selection from the salad bar: carrot salad with candied violets, banana and parsley with banana raita, a tangy fennel salad and a small side serve of hard cheese and chamomile powder. All ingredients can be served on one plate, visualising the (bio)diversity of urban environments.

Carrot Salad

500 g	carrots (suitable for eating raw)
1 teaspoon	honey (*Miel béton*)
	Fleur de sel to taste
	Pinch of coriander powder
50	candied violets
25	fresh violets

Shred the carrots using a mandoline (or a grater). Place in an airtight container and reserve in the fridge until needed. Combine *fleur de sel* with honey and coriander. Mix into the carrots. Leave to soak for about half an hour. Plate. Garnish with candied and fresh violets.

Cheese and Honey

500 g *Parmiggiano-Reggiano* (or similar hard-cooked cheese)
100 g dried chamomile flowers
Small jar of *Miel béton* (or any other urban honey)
Pinch of coarsely ground black pepper

Blend dried chamomile flowers in a blender and reserve until needed. Break the cheese in irregular chunks. Drizzle with *Miel béton* and pepper. Dust with chamomile powder.

Tangy Fennel Salad

2 fennel bulbs
2 pomegranates
2 grapefruits
1 cucumber
Juice and zest of 1 lemon
1 teaspoon of *Miel béton*
1 teaspoon of mild olive oil
Pinch of salt and pepper

Make a vinaigrette by juicing and zesting a lemon, adding the honey, oil, salt and pepper. Reserve in the fridge. Cut fennel and cucumber in small cubes. Cut grapefruit in half (star-shape) and "dig out" the triangle-slices. Separate pomegranate seeds, making sure that none of the bitter skin remains. Mix all ingredients.

Baked Bananas with Banana Raita

For the bananas:

4	bananas (not too ripe)
1	bunch of flat leaf parsley
1	tablespoon of flour
	Pinch of salt
50 g	margarine

Chop the parsley very fine. Mix with a bit of salt and flour. Slice bananas in thick rings. Cover the bananas in the parsley mixture and fry in margarine until soft.

For the raita:

250 ml	thick (Greek style) yogurt
1 teaspoon	black mustard seeds
3	bananas, cut 1 cm thick
1	small green chilli pepper cut in thin rings
½ teaspoon	*Miel béton* (or any other urban honey)
	Water and salt to taste

Mix the yoghurt with a bit of water in the blender until it gets a smooth and semi-liquid consistency. Roast mustard seeds in a dry frying pan until they start bursting (cover the pan while roasting). Mix all ingredients with the yogurt. Salt as needed.

Crispy Parsley

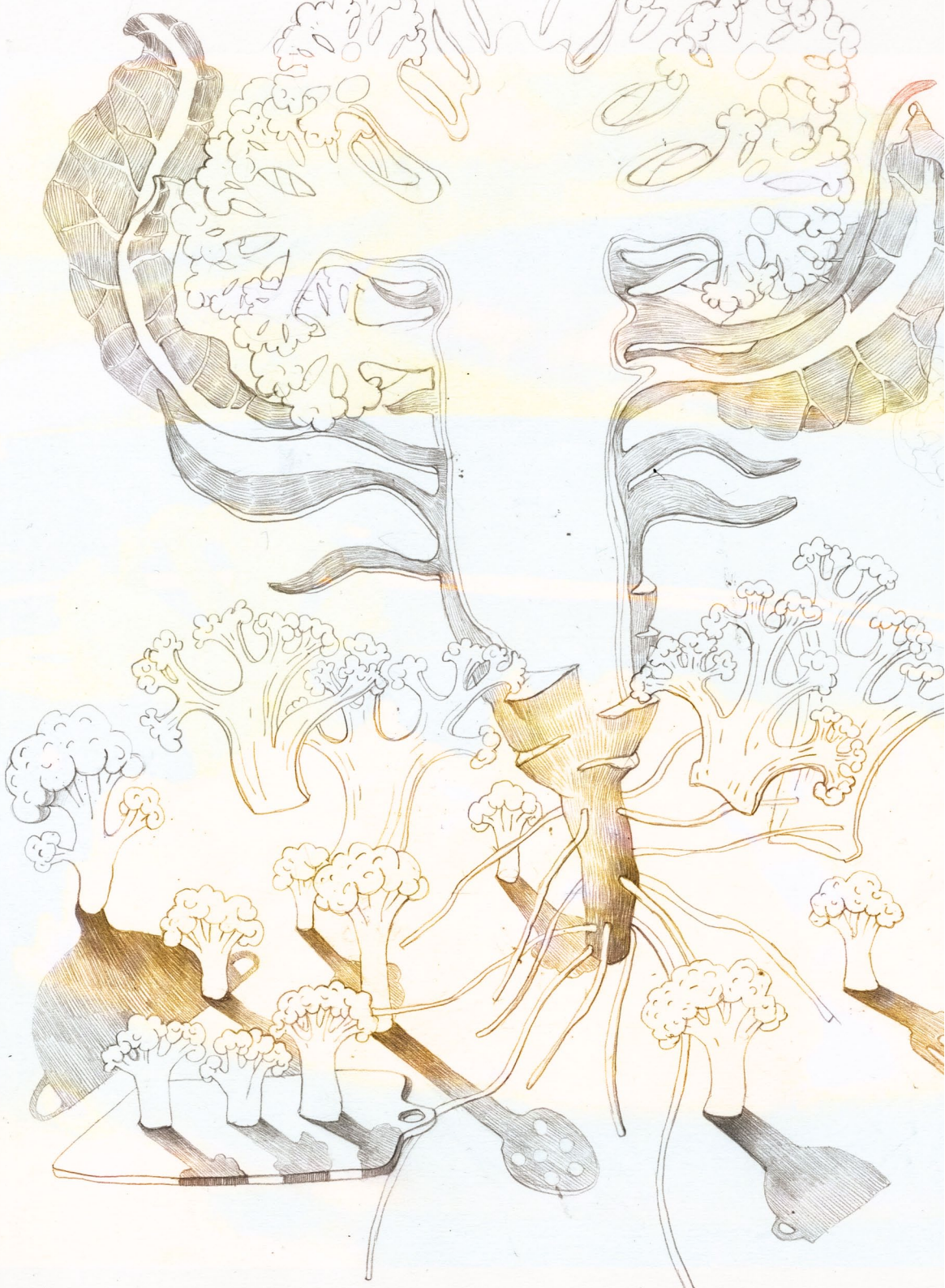
2 bunches of flat leaf parsley
Microwave

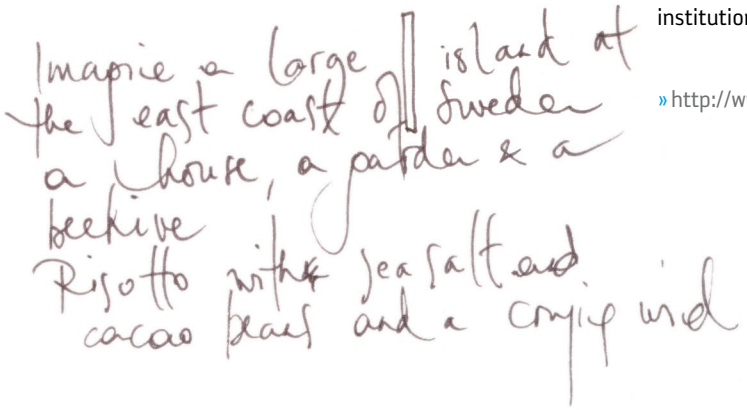
Line the plate with cling film and place parsley in the microwave for 5 minutes (the length of time is approximate – it depends on the strength of the microwave, juiciness of the leaves, etc.). Making this requires quite a bit of experimentation! The result is a thin, dry, but still very green and tasty parsley crisp. We used it to garnish the plates.

Adapted from *The Big Fat Duck Cookbook*

Sourcing

We got most of our fruits, vegetables and spices from local North African, Pakistani and Turkish grocery stores in Brussels. We bought yogurt from our favourite Greek wholesalers Cannette (http://www.canette.be). We bought flowers in pots from several markets and garden shops and cultivated them in the kitchen. Candied violets were from AM Sweet (Kartuizersstraat 4, 1000 Brussels). We got cheese and olive oil from a local Italian deli (Vlaamse Steenweg, 1000 Brussels). *Miel béton* was provided by Allison Zinder, straight from the producer.





About

Two farmers (Maria Lindmark and Henric Stigeborn) and three artists (Mathieu Vrijman, Malin Lindmark Vrijman and Marlene Lindmark) founded Kultivator on the Swedish island of Öland, where they have established a meeting and working platform focussing on the issues of food production, farming, rural versus urban lifestyles, ecology and trade. The site of Kultivator consists of a guest atelier and a project room, a shop selling local organic and fair trade products, a café-library, as well as outdoor and indoor exhibition spaces. The site is host to a diverse range of cultural and agricultural programmes, such as workshops, exhibitions and screenings. Both within and beyond Öland and Sweden, Kultivator's founders work together as an artist/farmer collective, performing in public spaces, art institutions and other organisations.

» http://www.kultivator.org

Right to Farm the Land

Kultivator, in cooperation with Octava/plan3 and Public Globality Gardens

In the Swedish language the expression *"rätt att bruka landet"* can be read as both the right to farm, and thus grow crops on the soil, and the right to make use of the land, implying the country or nation-state. In the project "Right to Farm the Land," Kultivator, Octava/plan3 and Public Globality Gardens cooperated with a big landowner in the south of Sweden who wanted to contribute one hectare of his farmland for artistic use. The land is separated by forest from the rest of his industrial farm, and its relative isolation made farming it with large-scale agricultural machinery inconvenient and unprofitable.

Close to this site lies a suburb of the city Kristianstad called Gamlegården (Swedish for "old farm"). The suburb is now home to a large community of recent immigrants from rural areas in Somalia and the south of Iraq. We set up an office in an abandoned bank in a small shopping mall in Gamlegården and began contacting people to see if they had any farming experience, or an interest in cultivating their own crops. Over the course of a week we spread an informal message that rights to farm the land would be granted for at least one year, and perhaps longer; there would be no cost, but also no help or support associated with the rights. We decided to hand over rights rather than land titles to avoid creating a set of "owned" allotment gardens. By doing this we wanted to show that the right to use the land is possible outside of the conventional structures of ownership.

The rights to farm were handed out in the spring of 2008, and a group consisting of about forty individuals and families began cultivating the allotment. Challenges like drought, wild animals and somewhat suspicious neighbours were overcome by the group itself, with little coordination or support from the outside (a deliberate choice on our behalf). By 2009, after several dropouts and many newcomers, the group constituted itself as a formal association that now shares responsibility for water harvesting, communal tools, and so on.

Such developments demonstrate that structures for cooperation can be created within a group as long as there is something to build them around. The programmes offered by local government for the integration of migrants into Swedish society usually seem to ignore the potential for people to bring in their own experience, skill and muscles to accomplish their aims. Instead, immigrants are typically fed with abstract information that they have little chance to apply anywhere. To recognise knowledge and ability in a group can be the same as promoting it, and is essential in a situation where economic capital is virtually non-existent.

In this project, the use of industrial farmland "leftovers" is very much in line with Kultivator's focal interest in closing circuits and reconnecting society through farming and food's origin. Different readings of the economy will overlap and intersect: large-scale farming that cannot afford to waste time on a single hectare; the national "costs" of integration programmes; the global situation concerning "poor" countries versus "rich"; developed agriculture versus traditional; the local social costs of the unemployed, and the local benefits from locally-produced vegetables and bread. A concrete example in this context is a family that built a traditional clay oven to make Iraqi bread to sell or exchange, thus filling a niche in the local market and creating a micro-economy to the family's benefit.

The impact of the project is long-term. Now, one year later, the land is still farmed and enjoyed by the community. This practical experience will hopefully lay the foundations for all those involved to make further inroads in other areas of society.

Beauty and the Dirt

To celebrate the ingenuity of human cultivation of land, the star ingredient of this dish is cauliflower: a plant whose flowers have been blocked in their development to produce a delectable mass of immature, fleshy buds. Its versatility of texture and complex aroma have been used to create a subtle dish. The principles of flavour pairing were followed to adapt a recipe from Heston Blumenthal (*The Big Fat Duck Cookbook*, Bloomsburry, 2008). The result is a creamy buckwheat risotto, with grit and dirt texture provided by ground tonka bean, cocoa, wattle seed and crispy cauliflower "trees."

Buckwheat Risotto

~20 g	olive oil
~300 g	buckwheat
~80 g	shallots
~3	cloves of garlic
~100 g	Chardonnay (preferably oaked, we used a Pikes Chardonnay)
~100 g	vermouth
~1	tablespoon cocoa or wattleseed powder
~30 g	unsalted butter (*beurre noisette*)
~700 g	cauliflower florets
~200 g	mascarpone
1	bunch of chives
	Grated parmesan
	Pepper and salt to taste

Warm the olive oil in a deep pan. Add buckwheat and lightly toast. Reduce heat. Add shallots and garlic. Sweat on low heat until soft. Add cauliflower florets and cocoa. Add Chardonnay and vermouth, reduce until most of the liquid has been absorbed. Add a ladleful of cauliflower stock stirring constantly until almost absorbed. Cook until almost ready. Leave to stand for 5–10 minutes with a lid on. Stir in the reserved cauliflower cream, mascarpone, parmesan, pepper, salt. Beat in the *beurre noisette*. Chop the chives and fold into the risotto. Sprinkle cocoa or wattleseed powder on top when serving.

Veloute

~30 g	unsalted butter
~800 g	cauliflower florets
~60 g	semi skimmed milk
~1 teaspoon	curry powder
½	tonka bean

Heat the butter in a large pan until it foams, add the cauliflower and cook until it caramelises. Add the milk, bring to the boil and then simmer for 2–3 minutes. Transfer the mixture into a blender, blitz to a purée. Add spices and salt to taste. Pass through a fine sieve, leave to cool and refrigerate until needed.

Cauliflower Stock

~2 kg	cauliflower
~300 g	onions, chopped
~6	cloves of garlic, crushed
~1.8 kg	water
~20 g	olive oil

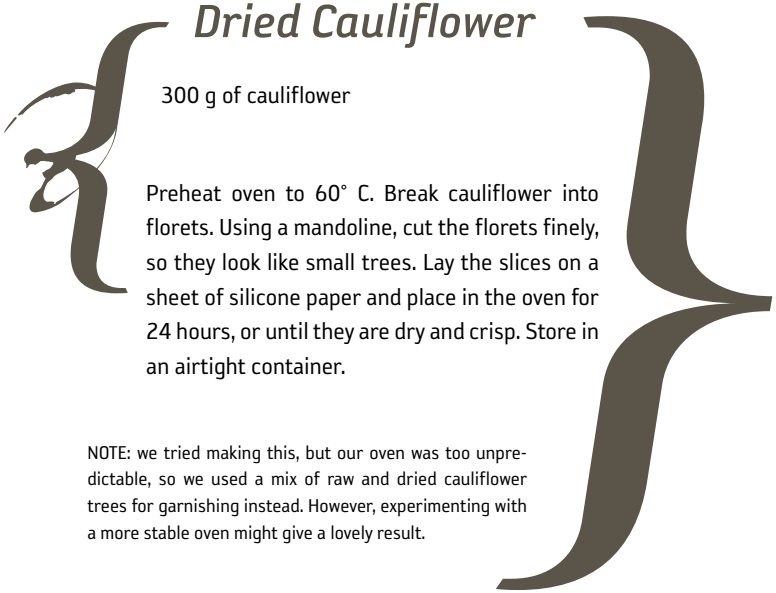
Remove cauliflower leaves and roughly chop them. Break cauliflower into florets. Cut off the stalks and reserve. Roughly chop the florets and set aside about 200 g. Heat a 1 mm depth olive oil in a large pan. Add the unweighted florets, onions and garlic and sweat until the onions are transparent. Add the water and simmer for 20 minutes. Remove from heat. Add the leaves and the reserved florets and leave to infuse for 1 hour. Pass the stock through a sieve, lined with muslin and chill over ice. Reserve until needed.

Cauliflower Cream

~100 g	cauliflower florets
~1 teaspoon	curry powder
~100 g	cauliflower stock
~100 g	whipping cream
~100 g	semi skinned milk
½	tonka bean
	Zest of ½ lemon

Bring a pan of salted water to the boil. Blanch the florets in small batches for 2–3 minutes. Drain and place in iced water to cool. Place the remaining ingredients in another pan and bring to the boil. Add the blanched florets and simmer for 40 minutes. Transfer to a blender, purée, then pass through a fine sieve. Refrigerate until needed.

Dried Cauliflower



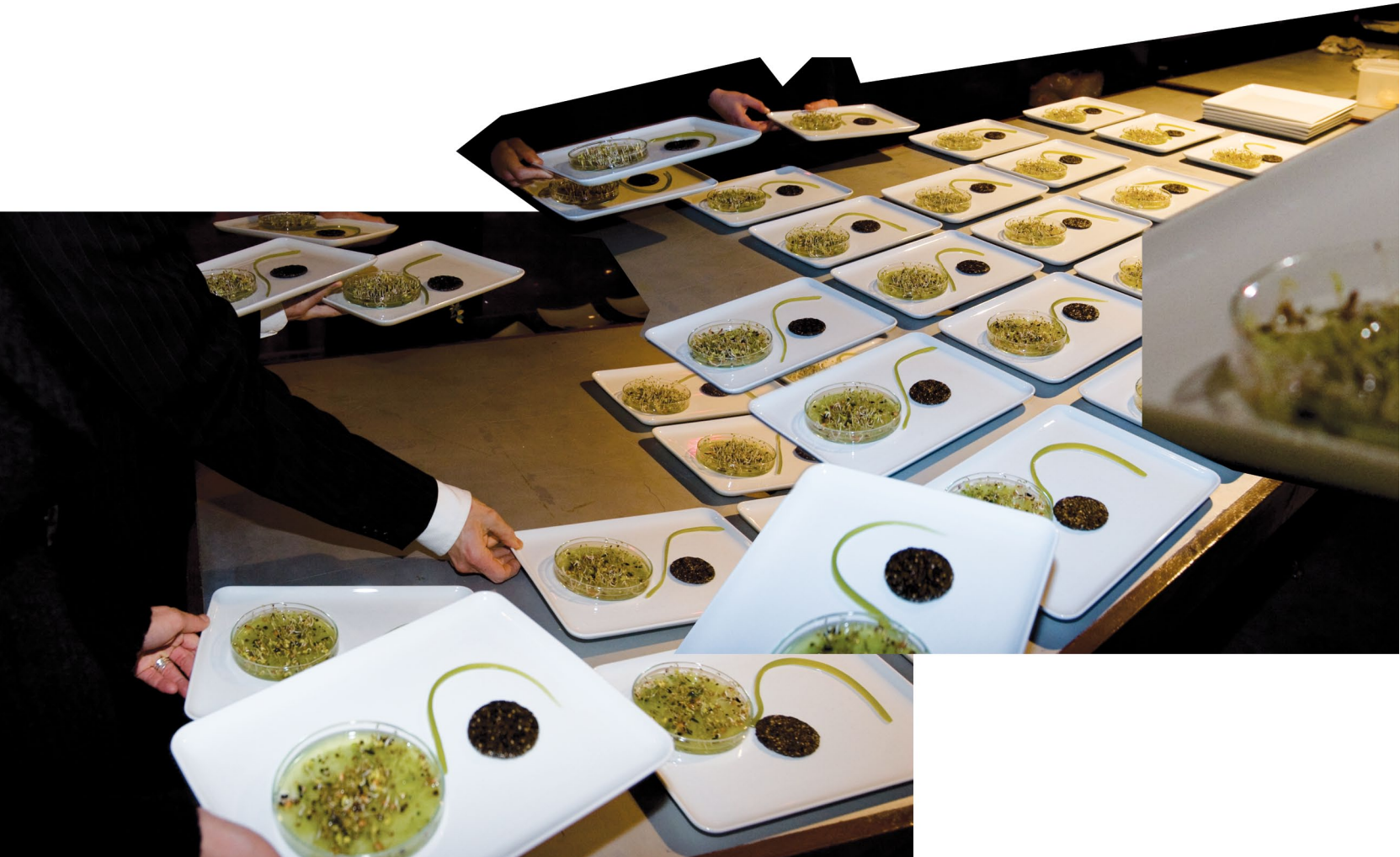
300 g of cauliflower

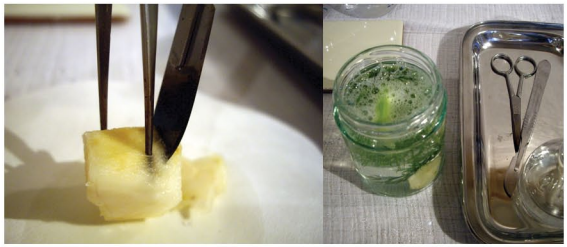
Preheat oven to 60° C. Break cauliflower into florets. Using a mandoline, cut the florets finely, so they look like small trees. Lay the slices on a sheet of silicone paper and place in the oven for 24 hours, or until they are dry and crisp. Store in an airtight container.

NOTE: we tried making this, but our oven was too unpredictable, so we used a mix of raw and dried cauliflower trees for garnishing instead. However, experimenting with a more stable oven might give a lovely result.

Sourcing

We sourced our cauliflower from the Molenbeek market in Brussels. Tonka bean, curry powder and cocoa came from Mmmmh (http://www.mmmmh.be), Wattle seed was from the Adelaide Central Market (http://www.adelaidecentralmarket.com.au). Pikes Chardonnay came from Crush Wine (http://crushwine.eu). Milk, cream, butter and cheese came from Cremerie de Linkebeek (Oude Graanmarkt, 1000 Brussels) – they stock an excellent selection of cheese and dairy and the owner is very knowledgeable about his cheeses. Buckwheat, shallots, onions, garlic, chives and lemons we bought from an organic shop (http://www.bioshop.be/winkels/brussel.html). Vermouth we had in the kitchen, left over from one of our previous mixology experiments, so its origin is uncertain.





- Reclaiming the nostalgia of kitchen science.
- Interests agar carve
- Science in context, activist + domestic

About

Sneha Solanki works as an artist, educator and producer. Her artistic practice aims to interrogate technological and scientific determinism through open methods which often originate from process-based environments; kitchen, code and culture.

Sneha likes to cook, especially under limited circumstances, and uses food for social and artistic outcomes. Presently Sneha is researching the notion of “kitchen science” for edible outcomes through instinct, wet lab and cloning methods. Sneha also co-manages the Polytechnic; an independent artists led organisation in Newcastle upon Tyne, UK which operates with an emphasis on hands-on, open and distributed approaches to art & technology.

» http://electronicartist.net/solanki
» http://ptechnic.org

Home Economics

Test tube food

Sneha Solanki

Cloning, culturing and *in vitro* propagation techniques are a few of the many scientific methods used in the food and biotech industries. They bring to mind sterile laboratories, trade secrets and patented technology so mysterious and complicated that we – mere mortals – cannot even begin to comprehend them. However, with enough motivation and a touch of scientific rigour, many of these cutting-edge science methods can be applied in the domestic and social spaces of our daily lives.

People living in compact urban environments without access to land on which to grow their food crops might take solace in applying scientific methods to cultivate food in their highrise apartments. In the kitchen, chemistry, physics and biology are the sciences of choice. The kitchen is transformed into a lab, a place where food is prepared and consumed but also cloned, planted, cultured and grown. Take for example the scientific techniques of tissue culturing* – *in vitro* and micropropogation of plant cells, tissues and calluses. These techniques can be deployed to clone and grow our own edible plant material in semi-aseptic conditions, using readily available ingredients from the supermarket, garden centre or chemist, such as coconut milk, agar agar, sodium bicarbonate, sugar, fertiliser and multivitamins which include the minerals iron and thiamine.

Please try this at home

Applying kitchen science empowers home-cooks to grow their food right next to the stove, like in the old days, thereby minimising the economic and environmental cost of food transport. In addition, integrating these methods in private and public kitchens can become a powerful social and political commentary. It is becoming increasingly important to provide alternatives to the closed systems of global food production. Becoming acquainted with the contemporary science of food growing and production is a good start. In the long run, through the process of learning to "clone your own test tube food," cooks can expand their palette of skills to become gardeners, biologists and food scientists in one. Becoming skilled in today's Home Economics requires openness and free access to technological and scientific innovation. As the learning curve can be steep, the community of contemporary cooks knows that sharing of information, methods and ingredients is crucial for their own, as well as planetary survival.

* Plant tissue culturing was first attempted in 1902 by the Austrian botanist Gottlieb Haberlandt. Haberlandt described the process with theoretical "totipotentiality" (capable of giving rise to any cell type or a complete embryo), stating that tissue cultures have the ability to develop into complete plants. Plant tissue culturing was popularised and domesticated by avid gardeners in the 1970s, which continued as a trend throughout the 1980s. In the 1990s and 2000s plant tissue culturing has become part of a wider discourse on the proprietary nature of particular deterministic practices in biotechnolgy.

» http://www.symbiotica.uwa.edu.au

Sprouting in vitro

Sprouts are seedlings, newborn plants, just an inch or so long, and are mainly stem, which elongates to push the first set of leaves aboveground into the sunlight. ... Many different plants are germinated to make edible sprouts, but most of them come from a handful of families: the beans (mung and soy, alfalfa), the grains (wheat, corn), the cabbage family (cress, broccoli, mustard, radish), the onion family (onions, chives).

—Harold McGee, *On Food and Cooking* (Hodder & Stoughton, 2004)

This course was designed to mix techniques from biology, horticulture and cooking. Its preparation takes anywhere from 5 to 10 days – as long as the sprout culture needs to germinate. The end result is a piquant sprout salad on a watercress gel, sprayed with a sherry-vinegar and olive oil vinaigrette, served with a black sesame cracker.

Sprout Culture

~300 g	various sprout seeds
2 g	agar-agar (E406)
500 ml	water

For the sprout mixture:

Buy several bags of sprout seeds (such as soy, lentils, leek, red cabbage, alfalfa, etc.), with different sprouting durations (pay attention that the duration is not longer than the time you have before the meal!). Wash them well and mix in a sterilised, sealable jar. Add water. The water level should be 3–4 cm above the level of the seeds. Leave the seeds to swell for 24 hours in a warm, dark place. Drain the seeds using a clean muslin cloth.

For the agar-agar base:

Combine 125 ml of water with agar-agar powder. Mix well until the powder is dissolved. Mix in the remaining water and bring to the boil. While the gel is still hot and liquid, pour approximately 2–4 mm of the liquid into sterilised petri dishes. Allow to cool.

Culturing:

Once the agar-agar base has cooled down, sprinkle the seed mixture on it. The layer of seeds shouldn't be too thick – each seed has to be able to put roots down into the agar-agar base. Close the petri dishes (with their lids) as soon as possible, to prevent contamination. If you use a different container, make sure the top is sterilised and can seal the container well. Leave to sprout in a warm, dark place. Depending on the level of humidity, you might need to spray the culture with clean water once every day. The day before the dish is served, take the lids off the dishes and allow the sprouts to grow in open containers. It is very important to make sure the room is clean at this stage, as there is the possibility that the cultures will be contaminated by yeasts or other fungi.

NOTE: Wet and warm conditions of sprout culturing favour the growth of microbes, so make sure that all your equipment and containers are sterile (use a microwave to sterilise them) and the room is as clean as possible.

Agar-Agar Second Base

250 g watercress water
0.9 g agar-agar (E406)
Salt to taste

Infuse water with finely-chopped watercress at 60°C (to preserve the bright green colour) for 1–2 hours *au bain-marie*. Filter watercress leaves through a fine muslin cloth, to preserve the transparency of the water. Combine a quarter of the watercress water with agar-agar. Bring to boil over medium heat while stirring continuously. Remove from heat and add the remaining watercress water (still at 60°C), salted to taste. Foam briefly using an electric blender. Pour carefully into the petri dishes from one side, not on top of the fragile sprouts. Allow to gel in a cool place for at least three hours.

Agar-agar (E406) is a gelling agent, a polysaccharide extracted from the cell walls of some species of red algae or seaweed.

Dressing

100 ml extra virgin olive oil
Sherry vinegar to taste
Salt and black pepper to taste

Mix all ingredients in a jar, shake well and reserve in the fridge.

Serving

Before serving, fill a spray bottle with dressing and spray lightly over the sprouts. Serve the dish with crumbled almonds and a black-rice and sesame cracker (we used the Japanese Wakama brand – http://www.auravita.com/brands/aura/Wakama.asp).

Sourcing

We obtained our sprouts from Ecoflora (http://www.ecoflora.be) and watercress, agar-agar and black rice crackers from the organic shop Den Theepot(http://www.bioshop.be/winkels/brussel.html).

We purchased the olive oil from Canette (http://www.canette.be) and sherry vinegar from a local supermarket. We used ordinary table salt, and bought pepper from Supi Seshan of The Gurukula Botanical Sanctuary (http://libarynth.org/gurukula_botanical_sanctuary) at a FoAM event in Amsterdam.


harissa

About

Alok b. Nandi was born in Congo, raised in Zaïre and is currently based in Brussels. When not travelling, Alok makes his own bread. As designer/media artist/writer-director/strategic design consultant, Alok explores and investigates conflicting constraints in evolving and hybrid contexts. Storytelling is his guiding light as he researches navigation, interaction, visualization, patterns, imageability, ambulation, way-finding, saturation, frugality, zero and food. He translates these abstract concepts into concrete works within information design, media technologies, exhibition *mise-en-scène,* public speaking, and media art.

» http://www.aloknandi.net
» http://www.narrative.in/foodmood
» http://www.architempo.net

Open Sauces: Open tastes

Alok b. Nandi

Taste... this name is given to that understanding which feels and judges of natural and artificial works. In the beginning, taste was for judging the goodness of food, then for judging the goodness of books, statues, paintings, buildings, furniture, garments, carriages, and also all the unnecessary things, the bizarre caprices devised by luxury and fashion and quite often by the corrupted taste.

—Francesco Milizia, 18th century architectural theoretician

In today's urban-industrial contexts, food composition has been leveled down. Focusing on gaining seconds by eating on the go rather than spending time preparing and tasting – favouring quantity over quality – industrial food production has deprived food of its multifaceted significance. The act of nutrition has been reduced to consuming food as fuel, forgetting that eating food can also involve the joy of inciting the senses, the pleasure of spending time together and sanctifying deeply rooted traditions. Taste can be many things. One might argue that we need to open ourselves again to "tastescapes." Let's "free taste" to become multidimensional again. Can we?

Ferran Adrià, the head chef of El Bulli, mentioned once that:

"Cooking, like architecture, manifests itself in building. The cook, like the architect, draws on an infinite array of creative resources that make it possible to create wonders from basic construction materials. But even using the finest marble or the best caviar, success is not guaranteed. Architecture, like cooking, evolves and lasts in the form of memories, tastes, and temperatures."

Not confusing taste with beauty, we might reconsider taste as *enabler* of interactions, as *embodiment* of emotions. Taste is aligned with cultural convention; "having taste" establishes social status. Taste is also a container of intimate feelings: champagne and oysters are for happiness and celebration; soup is comfort food; mother's traditional dish reminds you of home; and certain brands of cookies evoke your sweetest childhood memories... The very ephemeral nature of taste creates a tension, requires an articulation that must be constantly revised, reviewed. As such, these emerging, interactive feedback loops – the many perceptions of taste – are part of a complex, multilayered system, a constant interplay of physical sensing, cognitive and emotional association, historical tracings, social settings, weather conditions, and the eater's mood of the day.

According to Ayurveda – a prime example of a long tradition in which taste is an "open concept" – there are six types of taste, or *rasa,* and each has a different effect on digestion. Taste also has a long-term, or post-digestive effect on the body and its metabolism *(vipaaka).* A rasa can be light or heavy, moist or dry. Light tastes are easier to digest and assimilate; those that are heavy require most energy to digest. Looking at food from the Ayurvedic point of view, taste contributes to a complex system of external and internal influences on our bodies. Rasa points to a synthesis of ideas developed over centuries and epitomised in Ayurvedic medicine (though it was also a concept used in classical Indian dance, for example, to class the expression of emotions and moods), in which food is understood as nourishing not only our physical bodies, but all elements of the "great chain of being" (matter, body, mind, soul and spirit). Finding the right balance between food composition and body constitution is the challenge of "opening up tastes" – taking into account localities and respecting seasons, light, and rasa.

Rasa Bombs

In Ayurvedic medicine, taste is not only the delicious quality of a food, it also has a positive influence on health and general well-being. According to Ayurveda, there are several components to the phenomenon of taste. *Rasa* is the immediate experience of flavour in our mouths, having a direct effect on our senses and through them on the body as a whole. *Virya* is the influence of taste on digestion, and *vipak* is a more subtle and long-term effect that taste has on our metabolism. Each of the six tastes (sweet, sour, savoury, bitter, pungent and astringent) can be light or heavy, wet or dry. Depending on our individual constitution, our bodies need variations of particular taste combinations to remain in healthy balance. (For further reading see Amadea Morningstar and Urmila Desai, *The Ayurvedic Cookbook: A personalized guide to good nutrition and health*, Lotus Light, 1990)

This dish is designed to illustrate the intensity but also the harmony that all six tastes combined can produce in our mouths. To construct our own architecture of taste, we used the principle of flavour pairing, thereby marrying age-old traditions with the findings of contemporary molecular gastronomists. The dish is based on the *Gol Gappa* ball, a spicy Indian snack this time stuffed with a mushroom and apricot paste. The ball should be eaten in one bite, if possible.

Stuffed Gol Gappa Balls

25	*Gol Gappa* balls
8 handfuls	chanterelles (we used *Cantharellus lutescens*: luminous chantarelles)
1 handful	garlic cloves
2 handfuls	shallots
1 handful	dried apricots
3 finger pinch	cumin to taste
3 finger pinch	salt to taste
	Splash of olive oil
	Splash of hot water
	Harissa paste to taste
	Mushroom soy sauce to taste

Chop chanterelles, garlic and shallots in tiny cubes. Heat olive oil in a pan. On low heat, sweat the garlic and shallots until soft. Add chanterelles and sauté until soft. Dry roast cumin powder in a non-stick pan. Coat apricots with cumin. Mix in with the mushrooms and add a splash of water. Purée the mixture to the consistency of a thick, smooth paste. Add harissa, salt and pepper to taste. Make a small hole in the *Gol Gappa* balls using a skewer or small knife. Fill the balls with mushroom and apricot mixture using a thick syringe a few minutes before serving (the balls should not be too hard nor too soggy). Serve sprinkled with cumin powder.

Note: In Ayurvedic recipes, the amounts of ingredients are often expressed relative to the size of hands, fingers and arms of the cook's body.

Note: If harissa is not available, you can make it yourself – mix in a blender: 60 g dried chillies (soak in water before using), 2 tablespoons cumin seed (roast and powder), 3 tablespoons coriander seed (roast and powder), 4 garlic cloves, 1 teaspoon salt and 5 tablespoons of olive oil.

Sourcing

Chanterelles are best picked fresh from a forest (in places where this is still permitted), but we bought them from Champigros (St. Katelijnestraat, 1000 Brussels). *Gol Gappa* balls are often stocked by Indian and Pakistani grocers (the shop we usually go to is on Gentse Steenweg, 1080 Brussels). We bought mushroom soy sauce at the Asian supermarket Kam Yuen (rue de la Vierge Noire 2, 1000 Brussels). Garlic, shallots, apricots, cumin and harissa came from our local Moroccan grocers in Molenbeek in Brussels.


GINGER EXTRACT (ALC)
TURMERIC EXTRACT (ALC)

About

Maki Ueda is an artist incorporating the olfactory sense in her current artistic practice. She has developed a unique combination of chemical and kitchen skills, both by experimenting in her own home laboratory, and attending professional courses in places such as the Grasse Institute of Perfumery in France. Throughout her career she has developed her own mysterious ways of extracting smells from raw materials in a kitchen environment. She extracts scents of daily life, ranging from food, space and bodies.

» http://www.ueda.nl

Edible Perfume

Maki Ueda

When I tasted sea urchin at a sushi bar in Japan, I smelled rose and geranium.

—Steve Pearce, Omega Ingredients, in conversation with the author

A natural smell is often extracted from a material using chemistry techniques for retrieving essential oils, such as distillation, ethanol extraction, or oil maceration. For the Edible Perfume workshop, these techniques were adopted in the kitchen. In a temporary laboratory setup, the participants experienced the complete process of extracting aromas and flavours from raw edible ingredients in order to recompose them into new culinary substances. The challenge was to see if both ways of sensing could be combined within the art of composition in perfumery – the art of finding right matches and balancing between hundreds of aromatic ingredients.

» http://www.foodpairing.be
» http://khymos.org/pairings.php
» http://dsc.discovery.com/space/im/smell-space-steve-pearce.html

Each participant was asked to bring two edible materials: a "he" and a "she" as part of a food couple. The ingredients were chosen using the website foodpairing.be. Food pairing, a widely accepted concept in the molecular gastronomy scene, combines ingredients based on the commonality of their aromatic compounds. By doing so, it uncovers unexpected combinations – grapefruit with cardamon, carrot and bitter orange peel – to create new tasting experiences. The materials were extracted separately and then mixed together into one edible perfume. The challenge for the participants was to find the right balance between the two elements that would give birth to complex and surprising scents: the children of the "he" and "she" ingredients.

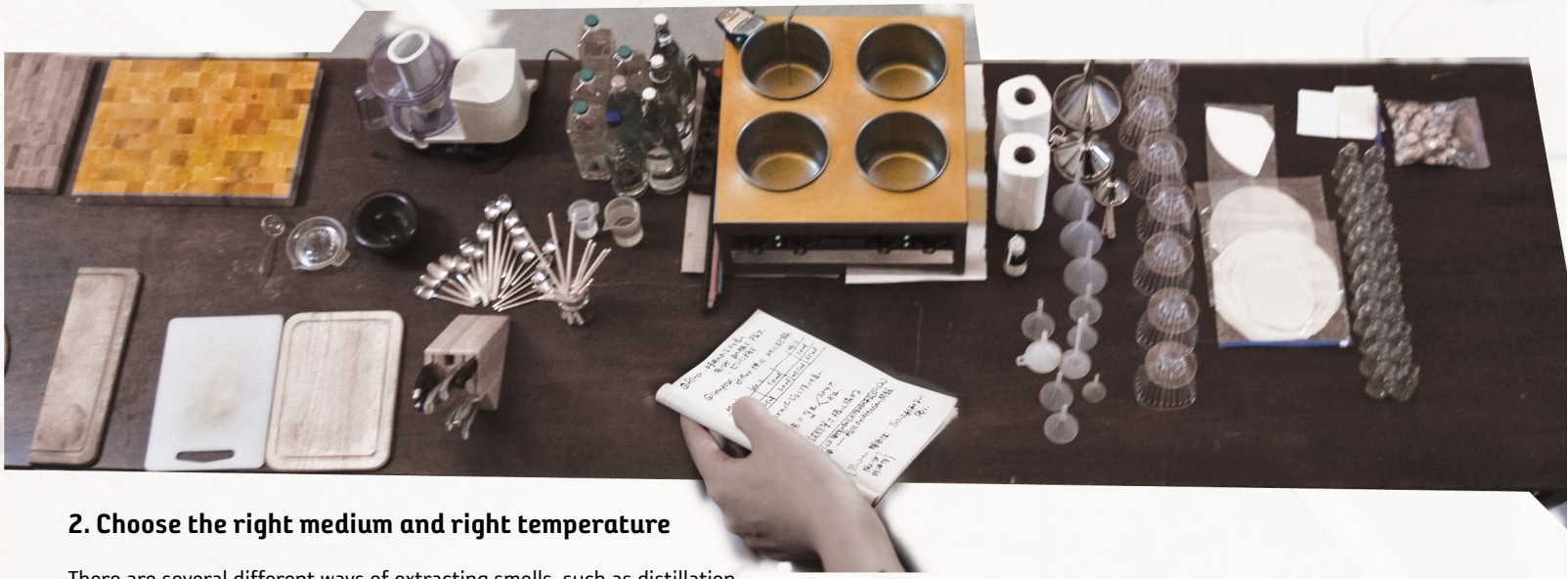
The following food couplings were created during the workshop:

- almond and grapefruit
- cardamom and orange
- vanilla and parmesan
- star anise and banana
- clove and mandarin
- ginger and turmeric.

The participants witnessed the process in which the aromas were separated from the tissues of the materials and absorbed in the medium. The result was evaluated both by smelling and by tasting. A lively discussion ensued. Where does our sense of taste and flavour originate? What is that mysterious space linking the cavities of our noses and mouths that can sense such alchemical subtleties of blended aromas? The group agreed that the sensation of edible perfume was neither taste nor smell alone, but something ephemeral, an experience in-between the senses.

1. Process the material and make it as fine as possible

Use whatever tool you can find in the kitchen to peel, crush, shred, or cut the ingredients into the smallest possible particles. The smaller the particles, the shorter the extraction time.



2. Choose the right medium and right temperature

There are several different ways of extracting smells, such as distillation, hot/cold maceration, solvent extraction, or enfleurage. The most appropriate technique to apply in the kitchen is hot/cold maceration, common in making garlic-flavoured olive oil. In order to make the extracts "edible," 40% vol. vodka or non-flavoured, odor-neutral vegetable oil can be used as a medium. We used grapeseed and soy oil. Vodka or oil can only extract a part of the whole bandwidth of smells that the ingredient contains. To choose your medium, decide which aromas you are interested in and try to discover whether they are water- or oil-soluble. If the information is not available, try both mediums for the same ingredient. Extracting temperature is another factor. Certain temperatures can extract certain bandwidths of smells, depending on the ingredient. Experimentation is the message!

A Five-Step DIY Edible Perfume Manual

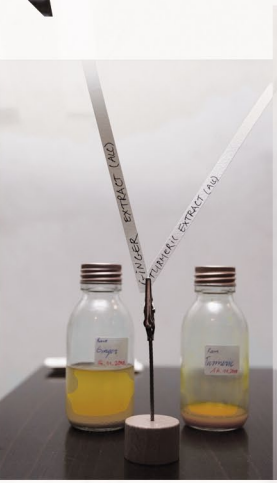
Maki Ueda

3. Stuff it in a jar and heat it for 1 hour

Place your ingredient in a jar, pour vodka or oil over the material (not too much, just enough to cover the surface), close it half-way and heat it *au bain-marie,* keeping it at 70°C. Seventy degrees is the temperature at which oil still retains its flavour and is just below the boiling point of vodka. The jar must not be heated with gas or fire, since vodka is flammable. Use an electric hot plate. In the case of citrus and orange, which cannot endure heating, just mildly shake them in the jar at room temperature. The time needed for extraction depends on the material; however, 1 hour is generally more than enough to extract a sufficient quantity of smell molecules for your nose and tongue to detect. If you want stronger aromas, try longer extraction times.

4. Filter it

Use a coffee-filter. If the particles are too fine for the filter and cause clogging, rough cotton cloth could be used instead. Stirring can accelerate the process, but it can also introduce impurities in the resulting liquid, so the best thing is just to wait, time allowing.



5. Compose the smells

Should mix ratios be 1:9 or 4:6? There's no universal answer, indication, or rule here. This is where your creativity comes into play. Use your nose and intuition to explore and experiment. To check the result you can lick it, but smelling it from a paper perfume strip is the best, as smell molecules tend to linger around longer in your mouth than in your nose. If your nose gets confused, smell your own skin to refresh it. You can enjoy the "edible perfume" with bread, crackers, or oblaat. Cheers!

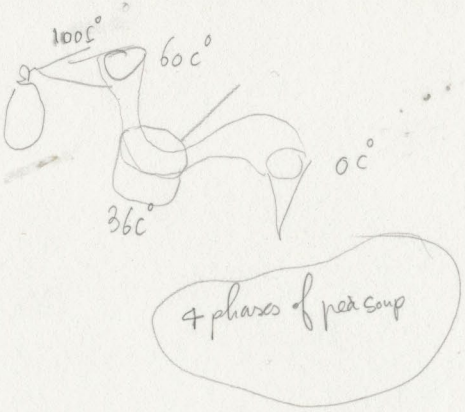
NOTE: Keep your lab well aired. In case you get nauseous, go for a walk in fresh air and drink a glass of milk.

The Phases of Pea and Mint Soup

Can etherealness be a feature of cooking? ... It refers to the immediacy of service required for a dish that has been put together for rapid consumption, as because of its very nature it only lasts a few seconds...

– Ferran Adria, et al., *El Bulli 2003-2004* (Ecco, 2006)

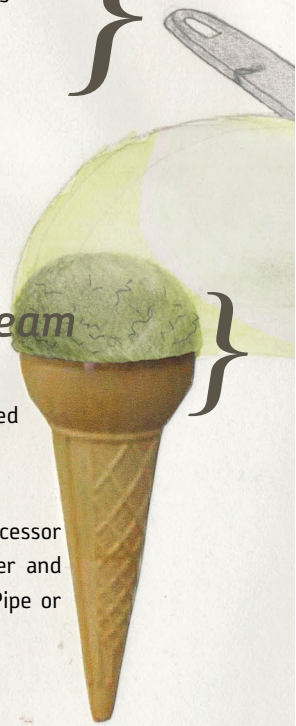
This dish plays with the etherial nature of aromas and flavours. As the sense of smell is crucial for the "total" experience of food, and the molecules that we smell are extremely volatile, we can only really taste the fullness of a dish for a few moments, until these molecules disperse into the air. We designed a course to experiment with different phases of pea and mint soup – changing temperature to change texture and thereby influence the volatility of the aromas. The dish consists of an array of pea and mint soup preparations: hot soup liquid, warm soup-sphere, cold soup perfume and frozen soup sorbet. It is served in small containers or spoons and a perfume bottle or strip, on a long, flat plate, indicating the direction in which the different phases should be tasted.



Pea and Mint Soup

- 3 onions
- 10 garlic cloves
- 2 tablespoons of coconut oil
- 1 kg frozen peas
- 2 bunches of fresh mint leaves
- Water or vegetable stock

Slowly brown onions and garlic in coconut oil. Add peas and stock (enough to cover the peas) and continue simmering until the peas are soft. Add the mint and boil for a couple more minutes. Cool down. Blend until smooth. Reserve in the fridge until ready to eat. Can be served hot or cold.



Pea and Mint Ice Cream

- 140 g peas (shelled or frozen peas)
- 1 tablespoon fresh mint, roughly chopped
- 1 tablespoon *crème fraîche*
- Salt to taste

Mix peas, mint, sour cream and salt in a processor until smooth. Transfer to a small bowl, cover and freeze. Purée again and return to freezer. Pipe or spoon sorbet into the serving spoon.

Pea and Mint Soup Spheres

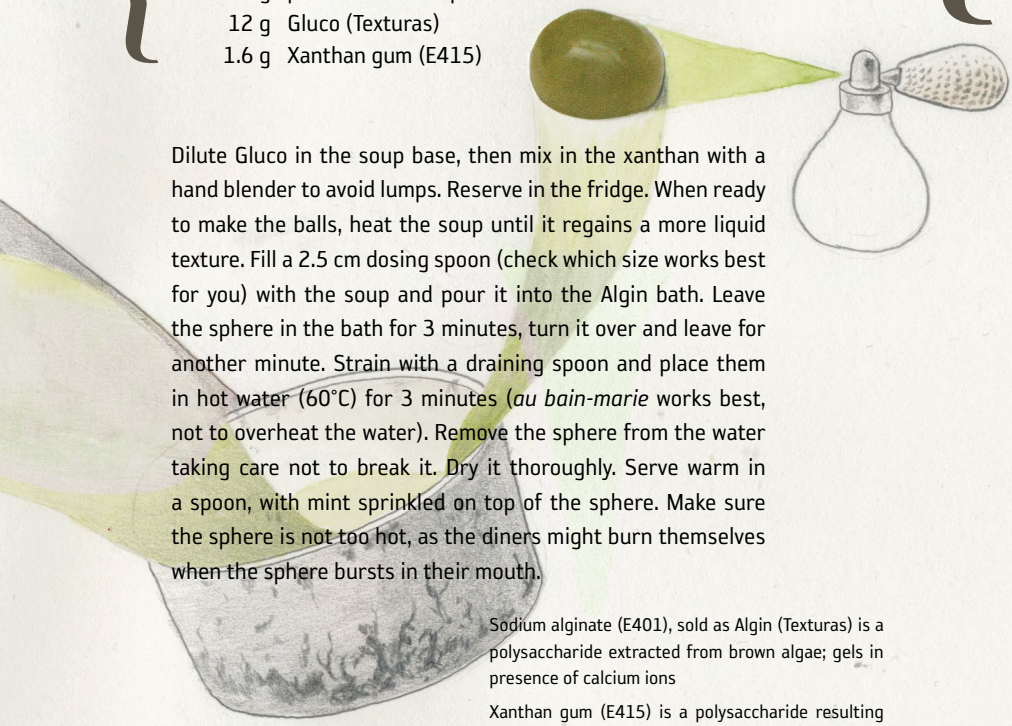
For the bath:

1 l water
5 g Sodium alginate (E401)

Blend Algin into the water until it dissolves. Leave in the fridge for at least 12 hours to eliminate excess air.

For the spheres:

500 g pea and mint soup
12 g Gluco (Texturas)
1.6 g Xanthan gum (E415)



Dilute Gluco in the soup base, then mix in the xanthan with a hand blender to avoid lumps. Reserve in the fridge. When ready to make the balls, heat the soup until it regains a more liquid texture. Fill a 2.5 cm dosing spoon (check which size works best for you) with the soup and pour it into the Algin bath. Leave the sphere in the bath for 3 minutes, turn it over and leave for another minute. Strain with a draining spoon and place them in hot water (60°C) for 3 minutes (*au bain-marie* works best, not to overheat the water). Remove the sphere from the water taking care not to break it. Dry it thoroughly. Serve warm in a spoon, with mint sprinkled on top of the sphere. Make sure the sphere is not too hot, as the diners might burn themselves when the sphere bursts in their mouth.

Sodium alginate (E401), sold as Algin (Texturas) is a polysaccharide extracted from brown algae; gels in presence of calcium ions

Xanthan gum (E415) is a polysaccharide resulting from fermentation of *Xanthomonas campestris*

Gluco (Texturas) consists of calcium gluconolactate, a mixture of two calcium salts - calcium gluconate (E578) a firming agent, and calcium lactate (E327) an antioxidant. It is used to gel sodium alginate

Pea and Mint Soup Perfume

450 g frozen peas
2 onions
2 garlic cloves
Vegetable stock (enough to cover the peas)
1 bunch of mint

Fry onions and garlic until brown. Add peas and vegetable stock. Place the mixture in a flask. Distill. Add 10% ethanol to the distilled "soup." Distil mint separately, and add 10% ethanol to the distilled water. Mix 45 ml of distilled soup and 30 ml of distilled mint. Pour the resulting liquid into perfume bottles using a funnel. Serve with perfume papers and garnish with fresh mint. Advise the diners to spray the perfume onto the paper and smell it while eating the garnish.

Sourcing

We bought onions, garlic, coconut oil, *crème fraîche* and frozen peas from BIO-Planet (http://www.bioplanet.be). Fresh mint leaves came from local Moroccan grocery shops in Molenbeek, Brussels. Algin, Gluco and xanthan we found at Mmmmh (http://www.mmmmh.be). Other distributors of the "Texturas" range can be found at http://www.albertyferranadria.com

About

Femke Snelting is an artist and designer who develops projects at the intersection of design, feminism and free software. Together with Renée Turner and Riek Sijbring she forms De Geuzen, a foundation for multi-visual research. She is a member of Constant, a Brussels-based association for art and media, and with Pierre Huyghebaert and Harrisson she initiated the design and research team Open Source Publishing (OSP). Femke enjoys amateur cooking and coding as a way of encouraging constructive thinking about the practice of everyday life.

» http://ospublish.constantvzw.org
» http://www.constantvzw.org/
» http://www.geuzen.org/

[1] Pronounced /stump/ or /*ʃtump*/ and /'stampot/. *Stoemp* is used in Belgium, *stamppot* in the Netherlands. *Stoempen* means "to mash," "to stamp" in Dutch.

Stoemp

Femke Snelting

Under the silent and repetitive system of everyday servitudes that one carries out by habit, the mind elsewhere, in a series of mechanically executed operations whose sequence follows a traditional design dissimulated under the mask of the obvious, there piles up a subtle montage of gestures, rites, and codes, of rhythms and choices, of received usage and practiced customs.

—Luce Giard, *The Practice of Everyday Life*

Giard reminds us of the meaningful monotony of housework, conforming to expectation while carefully avoiding boredom. Does he like kale, carrots, endives? Did we eat this already, yesterday? How can I make it fit his diet? What is available at this time of year? What is left over from yesterday?

Stoemp, or *stamppot,*[1] a dish traditionally served in the Low Countries during wintertime, is named after its *mode* rather than its ingredients. There exist as many imaginable variations as there are vegetables that can be mixed with potatoes, but they all have one thing in common: the cadential *stoempen* needed to pulverize the ingredients into an unctuous mush.

Peel and roughly chop potatoes. Wash the vegetables carefully, then slice fairly finely. Place all ingredients in a large stock pot and add water to barely cover. Cover with a lid, bring to the boil, then reduce heat and simmer for 20 minutes until the vegetables are tender. Drain well, then mash. Season with salt and pepper to taste. Serve with gravy or butter.

Transforming the act of cooking into a recipe requires digitization, chopping up continuous physical gestures into discrete actions. The assumed reproducibility of such an instructive text relies on a reference system of predefined processes, moulded into predictable grammar and self-explanatory structures.

Peel, chop, wash, slice, place, add, cover, boil, simmer, drain, mash, season, serve.

In software production the use of conventions is encouraged so that programmers can "enjoy" the benefits of automated behavior. Valorizing convention over configurability is only one of the techniques used to make software writing more efficient. The act of producing a redundancy-free program invariably involves highly repetitive, iterative steps. But duplication of information can reduce flexibility and perhaps also clarity, and leads to potential inconsistencies.

Whatever other similarities they might be seen to share, it is the accumulation of repetition that defines the practice of cooking as much as coding. Both rely on mixing familiar gestures with yet unfamiliar ones, and through experience we learn that some forms of repetition might be less redundant than others.

Further Reading

» H.M.S.J. De Hol, Ik kan koken: Geillustreerd handboek voor allen die willen leeren koken (Sijthof uitgeverij, 1931)

» Isabelle Beeton, The Book of Household Management, 1836 (http://www.gutenberg.org/etext/10136)

» Allen Downey, Jeffrey Elkner and Chris Meyers, How to Think Like a Computer Scientist (Green Tea Press, 2002)

» Frederick P. Brooks, The Mythical Man-Month: Essays on Software Engineering (Addison-Wesley, 1995)

» Henri Lefevbre, Rhythmanalysis: Space, Time and Everyday Life (Translated by Stuart Elden and Gerald Moore, Continuum, 2004)

» Luce Giard, Michel de Certeau and Pierre Mayol, The Practice of Everyday Life: Living and Cooking (University of Minnesota Press, 1998)

» Open Source Publishing: http://ospublish.constantvzw.org

Mock Stoemp-Saucisse

This dish is inspired by the experience of Maja Kuzmanovic, who moved to the Netherlands in the early 1990s. This is an account of one of her early encounters with Dutch cuisine:

"When I got invited to dinner by a family living in the Dutch countryside for the first time, I experienced a slight culture shock. The father of the family plopped a large pile of mashed potatoes on his plate. He explained that this was very healthy because it had carrots and onions in it, although I couldn't quite discern either of those vegetables. He proceeded to cut a large sausage into small pieces and mix it into the potatoes. Then came the apple sauce, which also disappeared into the potato pile. After a couple of minutes of mixing and mashing, he finally used a spoon to make a valley (or a "kuiltje") in the centre of the potato-vegetable-sausage-apple sauce mixture and poured meat gravy into it. "Here, this is our good Dutch 'stamppot,'" he exclaimed. He dipped large fork-fulls of the mash into the gravy and rapidly stuffed them into his mouth. I was amazed. This was something I'd always wanted to do as a child, but was never allowed to – it seemed like playing with food and making it into something that most adults in my family would frown upon! Even though it looked quite amorphous and soggy, it was remarkably tasty and nutritious. Perfect stodge to face the dark and wet winter in the low lands."

For Open Sauces we wanted to enjoy the process of raw chopping and stamping for as long as possible, so we made three different "stoemps": a traditional carrot and onion; a slightly "Balkanised" sauerkraut and paprika; and a newfangled olive and tarragon. We also wanted to make a stoemp that the vegetarians among us could enjoy, so we made a smoked tofu sausage with a jus based on chocolate and "Trumpets of the dead" mushrooms. We served them all separately on a simple white plate, and let the diners mix and match.

Mock Saucisse

1 "sausage" (slice of smoked tofu) per person

Note: we used smoked tofu with sunflower seeds from Taifun – http://www/taifun-tofu.com)

Grill dry in a grilling pan, on the barbecue, or under the grill in the oven.

Chocolate Jus

80 g	New Tree 'Pleasure' chocolate
1 Handful	Powdered "Trumpets of the dead" mushrooms (*Craterellus cornucopioides*)
1 teaspoon	butter
	Salt and pepper to taste
	Water (to dilute to a desired consistency)

Break the chocolate into small blocks and melt *au bain-marie.* Add butter. Slowly add the mushroom powder, salt and pepper to taste. Dilute with water if you want a thin jus and a less intense taste.

Stoemp 1 – Purple potatoes and carrots

1 kg	potatoes
500 g	carrots
1	onion
	Salt and pepper to taste

Sweat the onion in a bit of butter. Add potatoes and carrots and a little water (just covering the vegetables). When soft, strain and mix in the other ingredients. Mash with a potato-masher, or in Dutch: *Prak met een stoemper.*

Stoemp 2 – Sauerkraut

1 kg	potatoes
500 g	sauerkraut
~1 tablespoon	paprika powder (to taste)
	A few tablespoons of cream
	Salt and pepper to taste

Boil potatoes. Shred sauerkraut fine and fry it for a few minutes in sunflower oil with paprika powder. Mix the potatoes and sauerkraut with cream and spices. Mash.

Stoemp 3 – Potatoes and olives

1 kg	potatoes
2 tablespoons	olive oil
2 cloves	garlic
	Yoghurt to taste
1–2 handfuls	black olives
1 handful	tarragon (*Artemisia dracunculus*)
	Salt and pepper to taste

Boil potatoes. Chop and mix in the other ingredients. Mash.

Sourcing

We bought purple potatoes, tarragon and New Tree Pleasure chocolate at a Brussels supermarket (Delhaize). Any dark chocolate would work. Potatoes (there was only one, nameless sort), tofu, carrots and onions were sourced from Den Theepot (http://www.bioshop.be/winkels/brussel.html). We used black olives from the Molenbeek market in Brussels. Paprika powder came from a supermarket in Pula, Croatia, but it can be found in most supermarkets. “Trumpets of the dead” were picked by Nika Kuzmanovic in the forests in Istria, Croatia. They can be bought fresh in some supermarkets, at markets and in specialist stores like Champigros (http://www.champigros.be/). You can dry and powder them yourself. Cream, yoghurt and butter came from the Crémerie de Linkebeek (Oudegraanmarkt 4, 1000 Brussels). We used table salt and pepper at hand in our kitchen.


FERAL TRADE
COFFEE FROM EL SALVADOR
RATLUK
B.Polje
B.Polje
KK


Žižule 2008
Grappa from Pula, Croatia
FENNEL

About

Kate Rich is an Australian-born artist and trader. In the 1990s she moved to California to work as radio engineer with the Bureau of Inverse Technology (BIT), an information agency servicing the Information Age. Restless at the turn of the century, she headed further east to take up the post of Bar Manager at the Cube Microplex, Bristol UK, where she began importing and distributing coffee from El Salvador – the start of an experimental grocery business that launched the concept of Feral Trade.

» http://www.feraltrade.org

Feral Trade

Opening wormholes in the ecology of supply

Kate Rich

Feral Trade is a public experiment in trading goods over social networks, based on the proposition that the passage of goods can open up wormholes between diverse social settings: routes along which other information, techniques or individuals can potentially travel. The use of the word "feral" describes a process which is willfully wild (as in pigeon) as opposed to romantically or nature-wild (wolf). Feral Trade tests the potential of computer-formed social networks for their capacity to handle more substantial traffic, such as freight.

The first registered feral trade occured in 2003, with the import of 30 kg of coffee direct from Sociedad Cooperative de Cafecultores Nonualcos R.L. (CODECANO) in San Pedro Nonualco, El Salvador, to the Cube Microplex, Bristol, UK. The import was negotiated using only social contacts and conducted via email, bank transfer and SMS. The coffee is now traded on through the UK and Europe over social, cultural and occupational networks.

Feral Trade products are staple transnationals such as coffee, tea, salt and sweets. New products are chosen for their portability, shelf-life and capacity for sociability. Goods in recent circulation include the coffee from El Salvador, plus *rakija* (grappa) from Croatia, tea from Bangladesh, couscous from Morocco and *Ratluk* (Turkish Delight) from Montenegro. Design and production of documentary product packaging is an integral part of the process, with a view to rendering details of source, shipping and handling with the micro-attention that ingredient listings normally receive. Feral Trade distribution runs outside the global market, harnessing the surplus freight potential of recreational, curatorial, commuter and cultural travel for the social circulation of goods.

The role of the trader is to rework the codes of the product, in order to supply its meaning. Feral Trade's interest in provenance extends past the producer into the broader ecology of supply – the chain of relations that brings the product to the table. An online Courier Database tracks and archives every shipment, recording transit conditions, route information and the bounteous detail of adversity: the minute delays, seizures, banking hazards and failures in communication which present a persistent challenge to the assumed smooth transit of goods.

White Gold in Black Gold

This dish was designed around two main ingredients – locally sourced witlof and "ferally traded" coffee. The result was a sweet and bitter course, celebrating the tastes that are common in both coffee and endives. *Witlof* (Belgian endive) was cooked in coffee, with a hint of orange, and served with a herby couscous.

The unusual flavour pairing in this dish hints at witlof's origins. Witlof was first cultivated accidentally from a replanted chicory root in the Schaarbeek neighbourhood of Brussels, during the war of independence in the 1830s. Chicory is often used as a coffee substitute in times of war or supply-line rupture (also used in US prisons) – witlof's creamy leaf is grown by cutting the leaves from the growing chicory plant, then the living stem and root are kept in a dark place: underground, or just sub-soil surface. The new bud which develops is white, lacking the bitterness of the sun-exposed foliage. The painstaking process of growing it evades mechanisation, yet produces an ingredient primed as international commodity – a star player, laid bare to the efficiency fantasies of the assembly-line chef. *A signature item, the Genuine Belgian Endive stays fresh for weeks, guarantees one calorie per leaf, ensures versatility and "adds superior value-perception to salads at minimum cost" making endive the perfect profit sell.* (More details can be found at http://www.belgianendive.com)

Conversely, the Feral Trade coffee in which the witlof in this recipe is based defies all guarantees. It relates to a particular supply line disaster – a human drama – and the entropy inherent in repeat trade activity. As it happened, the latest coffee shipment – traded in over social networks from farmers in El Salvador since 2003 – derailed briefly when the request for *ground* coffee got lost in translation as *grains*, causing the misdelivery of 150 kg of product, ground too coarsely for European coffee makers. Faced with the opportunity to regrind each bag to standard and suppress the international incident, the trader chose instead to pass the error on to buyers, as valued artifact of the raw trade coordinates the project deals in.

Witlof & Coffee

3 dl	Feral Trade coffee
4 shots	Suze
2 shots	Triple sec
	Zest of 1 orange
15	large witlof cut in two (or 25 mini witlof)
	Feral Trade salt to taste
	Water (if you prefer the coffee diluted)

Make coffee (we used an Italian moka coffee pot, but a filter coffee machine can work as well). Pour the coffee, Suze, Triple sec and salt in a deep, non-stick pan. Place the endives in the liquid and simmer until soft. Take the endives out of the pan and reduce the liquid to a viscous syrup. Pour the hot syrup over the endives just before serving. Sprinkle with orange zest.

Couscous

½ kg	medium-grain couscous
1 tablespoon	olive oil
1 handful	fresh sage (*Salvia officinalis*)
	Salt to taste
500 ml	water
	Dates and crushed peanuts (optional for garnish)

Boil the water. Place couscous in a bowl with olive oil and pour boiling water over it (about 1 finger-width above the couscous). Cover with a lid and leave to swell for about 10 minutes. Dry fry the resulting couscous with salt, pepper and sage. Garnish with sliced dates and peanut crumbs.

Sourcing

Feral Trade coffee was hand-delivered by Kate Rich to the Belgian depot at FoAM, after passing through several countries along the way. Witlof was hand-delivered by Rasa and Pieter De Wel (a Lithuanian-Flemish couple who cater for many FoAM events), and hand-picked by a friend of Pieter's parents in the vicinity of Aarschot in Belgium. Feral Trade pink salt was hand-delivered by Sneha Solanki, originally from India. Suze and Triple sec were found on the shelf in FoAM's kitchen, left over from a party (origin unknown). Couscous, dates and peanuts we bought from our local "dealer" in Molenbeek in Brussels. Olive oil came from a market in Maribor while visiting our partner organisation Kibla in Slovenia. We picked the sage from plants on the FoAM balcony.


greedy
moderate
modest


eat your
phyto.
parsnip
pumpkin
chestnut

To say that obesity is caused by merely consuming too many calories is like saying that the only cause of the American Revolution was the Boston Tea Party.

—Adelle Davis

We are getting fatter. Portion sizes have grown. Snacking, sugary drinks and eating out are more common. On average, people are less active – we walk less, watch more TV, have sedentary jobs and are less likely to play sport. Are we becoming what we are consuming? Maybe consumers don't know what they need. Obesity costs money and lives. Being overweight can increase susceptibility to a wide range of illnesses, including heart disease, type 2 diabetes and some cancers. Obesity is high on the agenda in many Western countries: whilst political commentators call for taxes on fatty foods and insurance companies raise premiums for overweight clients, the media decry the "Nanny State" and its attempts to legislate where we can and cannot smoke, what we can and cannot eat.

Most obesity-related treatments focus on symptoms rather than causes, resulting in dubious outcomes. Furthermore, these treatments strain the valuable and limited resources available for health services that we all share as a commons. The Fresh Start project takes a more holistic (perhaps "Eastern") approach to the problem of obesity. It aims to understand the wider context of obesity, including its causes. Adopting this "bird's-eye-view," the project attempts to prevent people from becoming obese by focusing on changing the behaviours of healthy individuals. The project assumes that the causes of obesity lie outside the immediate problem of becoming overweight, and that identifying these causes will open the gate to finding solutions. The challenge hence lies not in increasing support for current curative health services, but redirecting some funds into new services aimed at creating healthy lifestyles and thereby preventing the illness altogether. Prevention, however, requires a massive cultural shift in order to bring about significant changes in behaviors and lifestyles. These changes cannot be delivered by traditional health services alone, nor will they take place in the institutions traditionally devoted to healthcare – hospitals, doctors' surgeries, or care centres. The impetus for change may well emerge not from health professionals, but from a wide variety of alternate sources – friends, family, colleagues, design, the media, food and leisure industries, and people's immediate environments. Along these lines, the Fresh Start project wants to make people aware of their role within society and the contributions they can make for the benefit of themselves and their communities.

Through user research and rapid prototyping methods, the Fresh Start service was developed by interaction designers Dave Chiu, Alexandra Deschamps-Sonsino and Haiyan Zhang over the course of seven weeks in the spring of 2007. The research started with interviews, then moved on to prototyping each idea directly, refining the concept through several iterations. After testing the prototypes with six participants in groups of two, the following service concept ensued. Two friends sign up for the Fresh Start service and make a commitment to cook with each other on a regular basis. On scheduled days, the Fresh Start Service delivers to each of their homes a recipe, along with the required ingredients. The friends each receive a recipe that has been half-covered with a sticker. Using speakerphone communication devices in their kitchens, participants talk to one another during the cooking process. At the end of cooking, they remove their respective stickers to reveal the complete recipe.

Fresh Start

Helping friends make the transition to a healthy lifestyle through shared cooking

Dave Chiu, Alexandra Deschamps-Sonsino and Haiyan Zhang

There are many aspects of the Fresh Start project which need further examination and development. Negotiation and decision-making is one such area. We originally determined that the negotiation process would occur outside of the service, but subsequently found that it actually has a strong impact on user motivations for entering the service in the first place. Therefore the project could benefit from identifying and understanding the different reasons people enter the service and cater to them appropriately. Maintaining motivation is another area that could benefit from further enquiry. The experience prototypes we conducted were useful in shedding light on the particular circumstances of participants, but they were unable to indicate changing user behavior and attitudes over time.

We also need to examine the quitting process. A number of weight loss companies find that some people quit and rejoin their services three or four times. User behavior with the Fresh Start service may differ because of fundamental differences in our clientele compared to traditional weight loss companies. Based on further research, a good understanding of why people join and quit the service may ultimately help in influencing former clients to re-subscribe.

Finally, we need to further develop and prototype the touch points between participants. Recipe design is a crucial element in the service experience. We need to further test and refine the recipe design to produce well-written, well-organized recipes that contribute to the service experience. The food delivery box and its containers also require further development and prototyping to meet our goals of environmentally sustainable design.

About

Fresh Start was developed as part of a Service Design course lead by Neil Churcher and Simona Maschi as part of a master's degree in Interaction design at the Interaction Design Institute Ivrea in Italy in February 2007.

Dave Chiu (USA)

Dave received his BA in English from the University of Delaware (USA) and worked as a technical writer in Silicon Valley for several years before earning his MA in Interaction Design from Interaction Design Institute Ivrea. Dave is working as a Senior Researcher at Frog Design.

Alexandra Deschamps-Sonsino (Canada)

Alexandra received her BA in Industrial Design from the University of Montreal (Canada) and her MA in Interaction Design from Interaction Design Institute Ivrea. Alexandra co-founded and heads activities of Tinker London, a design studio in the UK.

Haiyan Zhang (Australia)

Haiyan received her B.Sc in Computer Science from Monash University (Australia), and her MA in Interaction Design from Interaction Design Institute Ivrea. Haiyan is currently working in London with IDEO (http://www.ideo.com) as an interaction designer.

» http://www.d4v3.net
» http://designswarm.com
» http://tinkerlondon.com/
» http://www.failedrobot.com

Eat Your Phytochemicals!

For most of the 20th century, nutritional science aimed to define an adequate diet. ... Towards the end of the century, it became clear from laboratory studies and comparisons in health statistics in different countries that the major diseases of the adequately nourished developed world – cancer and heart disease – are influenced by what we eat. Nutritional science then began to focus on defining the elements of an optimal diet. So we discovered that minor, nonessential food components have a cumulative effect on our long-term health. And plants, the planet's biochemical virtuosos, turn out to be teeming with trace phytochemicals ... that modulate our metabolism.

—Harold McGee, *On Food and Cooking* (Hodder & Stoughton, 2004)

For this dish we focused on combining seasonal ingredients in a wholesome, warming and soothing vegetal structure – fit for cold, rainy late autumn, when the Open Sauces dinner took place. Most ingredients contain powerful antioxidants that protect our cells from free radicals, and prevent oxidative damage to various molecules in our body that can cause cancer, heart disease, osteoporosis and other chronic diseases of our times. We began with nutritious and traditional staples – chestnuts, parsnip and rice – which provided the sweet, fibrous and starchy fundaments. Orange pumpkin and its seeds added beta-carotenes. The astringent, bright green leaves increased the quantity of chlorophyll. Phenolic compounds in vanilla were chosen not only for their health benefits, but also for their aromatic virtues, which intensified the warmth, sweetness and spice. Finally, pear shavings with their protective chlorogenic acids roofed the structure, perfuming the dish with delicious esters and a hint of freshness and crunch.

Chestnut Rice

500 g	chestnuts
3 cups	brown rice
5 cups	water for brown rice
1 teaspoon	sea salt
2 tablespoons	mirin (Japanese sweet rice vinegar)

Spread the chestnuts on a cookie sheet and roast in the oven at 180°C for about 40 minutes. With a sharp knife, remove the shells and hairy skins. Wash the rice and add the water, sea salt, and mirin in a pot. Add the chestnuts, cover and cook for approximately 45 minutes for brown rice (or check instructions on the rice package). Leave to cool down for 10 to 15 minutes. Just before serving mix the rice with a wooden spoon to make it a bit fluffy.

Sticky Pumpkin

25	slices of pumpkin
	Mirin, enough to cover the pumpkin slices
	Handful of pumpkin seeds

Cut pumpkin in thin “moons.” Place in a non-stick pan and simmer in mirin until soft. We cooked the pumpkin in its skin so it would remain firmer. Plate and pour the syrup over the pumpkin before it cools down. Sprinkle pumpkin seeds on the syrup and serve hot.

Parsnip in Salt Crust

10 small, thin parsnips

For the marinade:

3–4 teaspoons	vanilla salt (mix sea salt and vanilla powder)
2 teaspoons	ground black pepper
~10 cl	mild olive oil

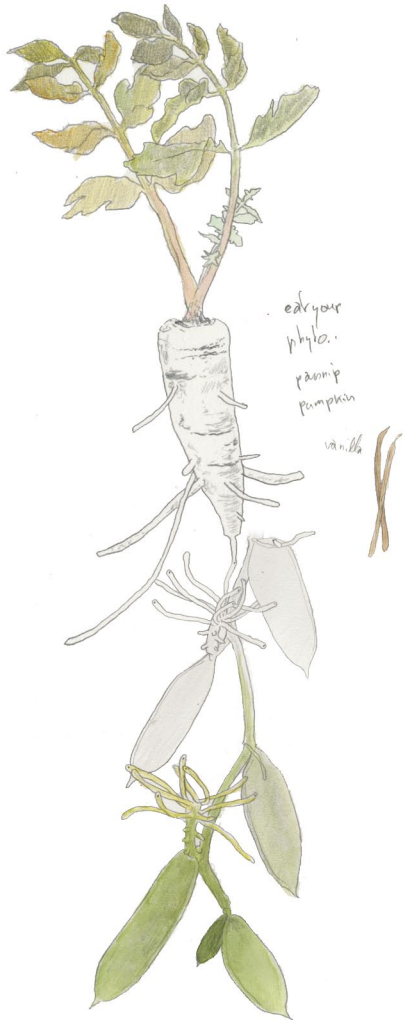
For the crust:

Salt (as much as needed to cover the parsnips in ½ cm of salt)
A bit of water (or egg-white) to make the salt moist

For the garnish:

3 pears
Splash of lemon juice
Vanilla powder

Combine and mix oil, vanilla salt and pepper in a heavy plastic bag. Add parsnip and mix until it is coated with marinade. Marinate in the fridge for at least 2 hours. To make the crust, combine salt and water to form a thick paste. For every parsnip, pat the paste to a centimetre thick rectangle in a pan. Dry the parsnip with paper towels and brush with olive oil. Place parsnip on salt layer and pack more salt paste around the parsnip to seal well (about ½ cm thick). Preheat the oven to 200°C. Roast for 40–45 minutes, until crust is golden, turning halfway through. Remove from oven and leave to stand for 10 minutes. Remove and discard salt crust. Cut each parsnip in two and place the halves on the plate. Grate fresh pears and sprinkle them with lemon juice. Before serving, scatter pear shavings and sprinkle a bit of vanilla over the parsnip.



Tempura Leaves

A few	handfuls of large edible leaves (e.g. basil, spinach, silverbeet, tetragon)
100 g	plain flour
1	egg yolk
225 ml	ice-cold water
~4	ice cubes
	Coarse sea salt to taste

Rinse the leaves and dry them thoroughly with paper towel. Put the oil in a pan to heat. While the oil is heating, tip the flour into a bowl (do not sift), make a well in the centre and add the egg yolk. Pour in about a third of the water and start to mix (with chopsticks or a fork). Gradually mix in the rest of the water. It's fine to leave small lumps of flour in the batter – they will create the uneven, lacy texture of the tempura. Add the ice-cubes (iced water makes the mixture more viscous, so it sticks better to the surface of the leaves). To test the oil, try dripping a tiny bit of batter into it – the batter should bounce and fizz to the surface. Turn down the heat to maintain a constant temperature. One at a time, lay each leaf on the surface of the batter, pressing it down gently so that one side only is coated. Once each leaf has its cargo of batter, lay it in the hot oil. Each leaf should take about one minute to cook to a crisp creamy white. When the leaves are cooked, lift them out with tongs and lay them on a plate lined with several layers of kitchen paper. Allow the leaves to drain briefly, then serve them up immediately, sprinkled with a little salt.

Sourcing

Fruits, chestnuts and vegetables came from various markets and organic shops in Brussels. Rice, mirin and vanilla from the Asian supermarket Kam Yuen.

About

Andreas Strauss was born in Wells, Austria and has spent years practicing and perfecting a research method and lifestyle based upon the intensive movement between places and disciplines. Strauss works in multiple media and team constellations that are often experienced as a transfer, wherein formats and functions are freed from one context and then shifted into another. Such shifts, between public and private space, arts and city space, centre and margin, art and consumption, can become illuminating and critical maneuvers making social conditioning visible. Beside his individual work Strauss is also involved in various artists' groups, such as Time's Up, Toxic Dreams, Die Bilderwerfer and ISATION.ORG. Strauss is not afraid of experimenting upon himself.

» http://www.flickr.com/photos/andreasstrauss
» http://andreasstrauss.com
» http://www.timesup.org
» http://www.dasparkhotel.net

Dumpster Kitchens and Container Bars

Andreas Strauss

Dark, dirty streets littered with trash and garbage, but trash from what usage? And garbage from what food and what containers? The smell of death and rot is here, from decay from unfamiliar offal.

—William S. Burroughs, "Word Virus"

Why are we full of resentment towards what is used and thrown away? Who says that a metal container on wheels can only be used as a dumpster – wouldn't it make an ideal mobile kitchen? Why couldn't disused shipping containers be painted gold and transformed into bars? Who stops us from sipping drinks in an urban spa constructed out of discarded oil drums, truck covers and waste wood?

Urban furnishings, buildings and their interiors tend to be constructed for one sole purpose – a container to ship things in, a bench to sit on, a dumpster to toss our rubbish in. When they become too worn out (or simply too unfashionable) to fulfil their predefined purpose, millions of these objects end up on waste dumps, or are sent to rot in third world countries. Some of them get recycled through (energy intensive) industrial processes. Then there are a few that end up in the hands of artists and designers. Like the alchemists of old, these people transform everyday trash into fascinating objects of multiple functionality.

Confronting the abject and discarded with contemporary design aesthetics unravels objects of an undeclared, immaculate beauty. Repurposing existing urban and industrial waste into devices for preparing and consuming food questions many cultural assumptions – from food rituals to waste disposal mechanisms and our relationship to public objects and spaces. The questioning takes on a playful, enjoyable form and answering the questions becomes a delicious endeavour.

Dumpster soup anyone?

Muddy Water,

or Glutinous Rice Balls in Ginger Soup

(汤圆糖水)

This dessert is usually served during the Chinese winter festival (冬至). It is also served during other Chinese festivals to indicate togetherness or reunion (团圆).

Why did we choose this dish? A note by the head chef of Open Sauces, Maja Kuzmanovic: *"When I asked Andi Strauss if he had suggestions for the kind of food that would illustrate his toast, he said: make something that looks dirty but tastes delicious. I was reminded of a delicious light ginger soup that I ate in a small desert cafe in Singapore. When I received my order, I thought they might have swapped my soup bowl for a bowl with dirty dishwater. I dared taste it and it was delicious! Perfect recipe for Strauss. I never made this soup before Open Sauces, so I found a few recipes online and picked the one with ingredients that would make the soup look the dirtiest, but taste intensely aromatic."*

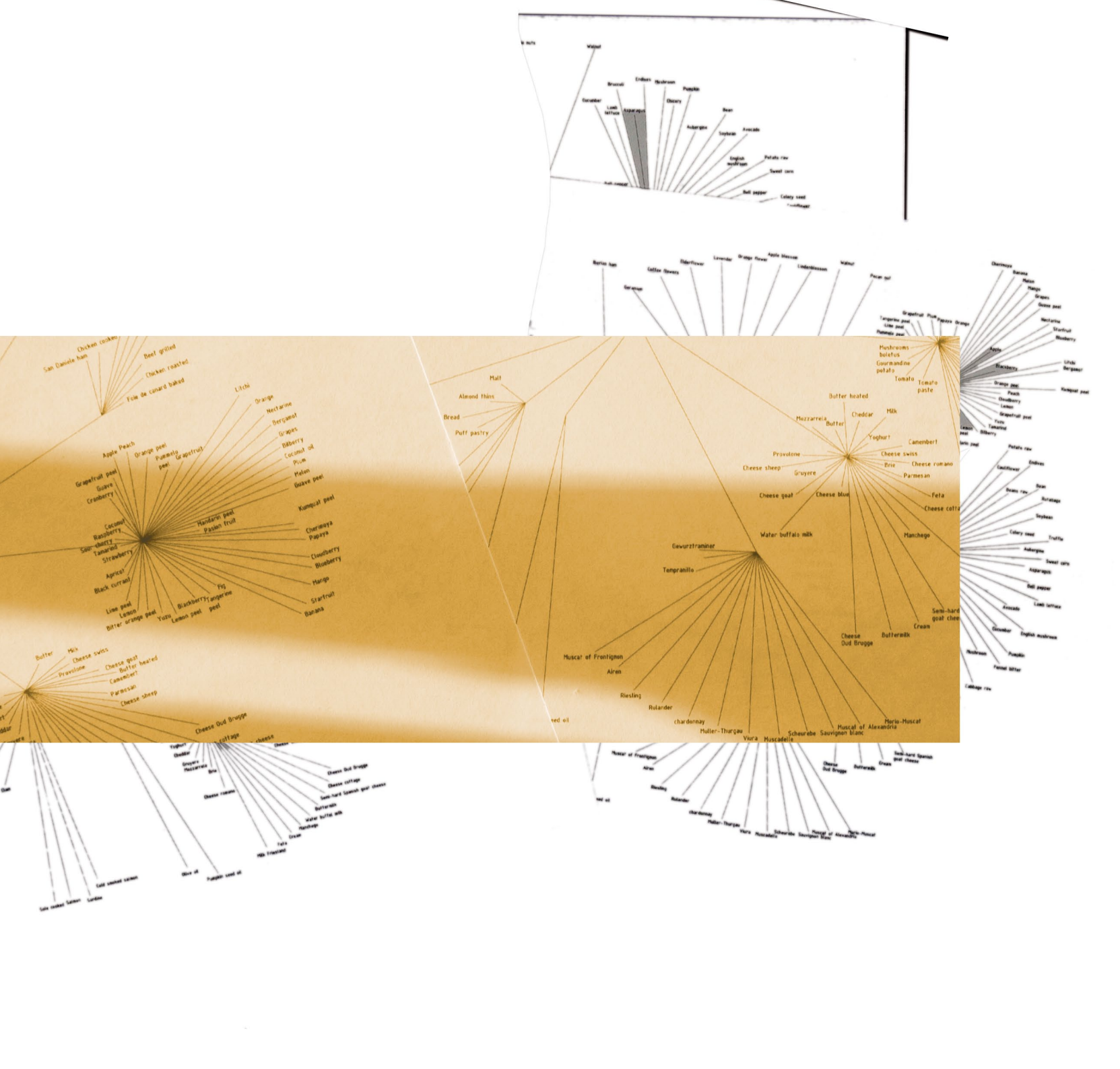
Ginger soup

25	glutinous rice balls
20 cm	section of ginger
	Sugar to taste (~10 tablespoons)
10	bowls water
6	pandan leaves
	Handful of crushed peanuts mixed with sugar (3:1 ratio)

Wash the ginger and crush it slightly with a handle of a cleaver (or chopping knife or anything hard). Put ginger and water in the pot. Boil for about 20–30 minutes. Add sugar to taste and stir. Add roughly cut pandan leaves and boil for another 1–2 minutes. Take the pot off the stove. In another pot, boil about 2 litres of water. Once the water is boiling, carefully add the rice balls and continue to boil until the balls begin floating on the surface. Scoop one ball per serve and pour ginger soup into the bowl. Garnish with the crushed peanuts mixture.

Sourcing

All ingredients were sourced from Asian grocery stores in Brussels.


Walnut
Cucumber
Broccoli
Endives
Mushroom
Pumpkin
Chicory
Lamb lettuce
Asparagus
Bean
Aubergine
Soybean
Avocado
English mushroom
Potato raw
Sweet corn
Bell pepper
Celery seed
Cauliflower
Barrico ham
Coffee flowers
Elderflower
Lavender
Orange flower
Apple blossom
Lindenblossom
Walnut
Pecan nut
Geranium
Chicken cooked
San Daniele ham
Beef grilled
Chicken roasted
Foie de canard baked
Litchi
Orange
Nectarine
Bergamot
Grapes
Bilberry
Coconut oil
Plum
Melon
Guave peel
Kumquat peel
Cherimoya
Papaya
Cloudberry
Blueberry
Mango
Starfruit
Banana
Apple Peach
Orange peel
Pummelo peel
Grapefruit
Grapefruit peel
Guave
Cranberry
Cacomut
Raspberry
Sour cherry
Tamarind
Strawberry
Apricot
Black currant
Lime peel
Lemon
Bitter orange peel
Yuzu
Blackberry
Fig
Tangerine peel
Lemon peel
Mandarine peel
Passion fruit
Malt
Almond thins
Bread
Puff pastry
Butter heated
Mozzarrela
Butter
Cheddar
Milk
Yoghurt
Camembert
Provolone
Cheese swiss
Cheese sheep
Gruyere
Brie
Cheese romano
Parmesan
Cheese goat
Cheese blue
Feta
Cheese cotta
Water buffalo milk
Manchego
Gewurztraminer
Tempranillo
Muscat of Frontignon
Airen
Riesling
Rulander
chardonnay
Muller-Thurgau
Viura
Muscadelle
Scheurebe
Sauvignon blanc
Muscat of Alexandria
Morio-Muscat
Cheese Oud Brugge
Buttermilk
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Semi-hard goat chee
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Gourmandine potato
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Butter
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Cheese Oud Brugge
Cheese cottage
Semi-hard Spanish goat cheese
Buttermilk
Water buffalo milk
Manchego
Feta
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Milk fresh
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Scheurebe
Sauvignon blanc
Muscat of Alexandria
Morio-Muscat
Cheese Oud Brugge
Buttermilk
Cream
Semi-hard Spanish goat cheese

sweet
salt
~~watery~~
pikant

Chocolate today is mostly associated with desserts, sweets. However, chocolate can also be used in many savoury applications. The Mexican sauce "mole poblano" is a delectable example, tried and refined since the Aztec times – a viscous cocoa blended with nuts and spices such as chilli and cinnamon. When tasting this sauce we experience something that is more than the sum of its parts, a new blend of the individual ingredients fused into a delicious flavour in our mouths – neither sweet nor savoury, but something in between. The same principle of blending flavours is used in a forgotten combination from European soil – mackerel and gooseberry sauce.

What is it about these combinations that makes them so surprising and palatable? Food and drink combine well with each other when they have key aroma components in common. Ethyl hexanoate is a compound found in both gooseberry and mackerel – a fruity apple flavour; the key flavours in chilli are esters, which also partially determine the fruity character of chocolate. Why we like a particular combination of foodstuffs is a complex phenomenon where not only biology but also social and cultural backgrounds play important roles. The reason we like chocolate and chilli, for example, is still not clear; but if you look at the combinations that are considered a "match made in heaven," they tend to have major flavour components in common. The science that researches these combinations is known as "food pairing" (aka flavour pairing). Some of the icons of food pairing are the dishes "Benzaldehyde" from the Fat Duck (baked goose liver, almonds, cherries), "Kiwître" from L'air du temps (kiwi and oyster), and chocolate-oyster from The Chocolate Line.

The Fat Duck's renowned chef Heston Blumenthal and the R & D manager of Firmenich, François Benzi, introduced the food pairing hypothesis more than ten years ago. The methodology was used for years mainly at the Fat Duck, but since the launch of the website foodpairing.be it became a worldwide tool for chefs, the food industry and even adventurous home-cooks.

To build this database we collected data from universities and companies worldwide, in combination with own flavour analysis (GC-MS[1]). To make the combinations visual, we chose to make a "foodpairing tree"; in the middle of the spider diagram you have the product, with eleven branches (each representing a category like fruits, spices...) starting from the middle. Each branch ends in a cluster of different products. The distance in the cluster symbolizes the pairing capacity/potential of the product – the shorter the line, the better the combination. That we like dipping strawberries in molten chocolate is no wonder – they share specific esters and acids, as well as furaneol, also called strawberry furanone. Furaneol is

Fruits of the Foodpairing Tree

Bernard Lahousse

responsible for a salient flavour present in both strawberry and chocolate, evoking a hint of caramel.

The fact that the food pairing information was put up for free online, corroborates an open dynamic that is becoming increasingly common amongst chefs. A decade ago they wanted to keep their recipes closely-guarded secrets. There are stories from prestigious chefs who prepared their dishes at night so that nobody, not even their staff, would be able to decipher what ingredients (and in what amounts) they were putting into a dish. Thanks to chefs like Ferran Adrià and Heston Blumenthal all this began to change. One of the chefs' tasks is to share their knowledge with others. In Belgium, a mentality of open innovation is visibly growing in the gastronomic community, and vibrant exchanges are taking place. Chefs like Kobe Desramaults, Filip Claeys, Viki Geunis, Roger van Damme, Peter Goossens, Rudi Van Beylen, Jason Blanckaert, Sang Hoon Degeimbre and many others are sharing their insights through informal meetings and simple telephone calls.

This friendship among chefs is fascinating and inspiring to anyone interested in food and food culture and becomes apparent in events like The Flemish Primitives.[2] This multidisciplinary seminar is based on cooperation, knowledge exchange, ecology, innovation and taste education. As with food pairing, the Flemish Primitives brings together a mix of chefs, scientists, designers and artists, a fascinating mélange of different ideas, tastes and disciplines, opening up the sacred world of food and cooking for professionals and enthusiasts alike.

[1] Gas chromatography-mass spectrometry, used to identify individual substances within a compound sample.

[2] An international gastronomic seminar initiated by the Flanders Taste Foundation, a non-profit organisation in Bruges supporting and promoting Belgian chefs worldwide: http://www.theflemishprimitives.com

About

Following his studies as a bio-engineer and a Master's degree in Intellectual Property Law, Bernard Lahousse worked as a project engineer in the cheese factory of Passendale and as R & D manager for Soubry Ltd. Due to his passion for gastronomy, he began to aid Belgian chefs in their quest for more flavour and more experience. He currently helps some of the world's best chefs and is a speaker sought after internationally, shedding light on the marriage between science and gastronomy. Additionally, he works in cooperation with research establishments such as Alicia in Spain in the search for innovation in cuisine. In 2007 he launched the website http://www.foodpairing.be at Lo Mejor de la Gastronomia, one of the most important yearly gastronomic events. Not only do chefs consult this website to create new combinations of food and drink, but more and more international companies are making use of the site in their product development process. Bernard Lahousse is currently managing director and co-owner of Sense for Taste, a company supporting food companies worldwide in innovation.

References

» The Fat Duck: http://www.fatduck.co.uk
» L'air du temps: http://www.airdutemps.be
» The Chocolate Line: http://www.dominiquepersoone.be
» Pierre Hermé: http://www.pierreherme.com
» Audrey Saunders: http://www.peguclub.com
» Firmenich: http://www.firmenich.com

Polygamous Chocolate

Pleasure is what makes life valuable. It is what provides the motive among sentient creatures to engage in life-sustaining activities.

—Herbert Spencer in *The Big Fat Duck Cookbook* (Bloomsburry, 2008)

To make this dish, we consulted the chocolate tree from the Food Pairing website (http://www.foodpairing.be) and chose a few matches that seemed appropriate to make a familiar yet sumptuous and memorable closure to the Open Sauces dinner. Ginger, coffee, olive oil and matcha tea were the chosen candidates. We served a spoonful of the mousse with small rolls of Persian fairy floss on a stick. The dish used the euphoric properties of chocolate to excite everyone's endorphins, returning us to our childhood memories of times at the circus, or a summer sideshow. It also gave everyone a bit of a sugar rush so they could get up and make it home safely. The result was a success – after twelve courses, some diners were asking for seconds and even sneaked into the kitchen to lick the pots clean!

Olive Oil Chocolate Mousse

170 g	good quality sweet dark chocolate, chopped (we used Côte d'Or)
3	large eggs, separated
160 ml	confectioners' sugar
60 ml	strong espresso coffee
15 ml	tablespoons ginger
185 ml	extra virgin olive oil
	Coarse sea salt to taste
	Matcha tea (finely ground green tea powder)
	Vanilla and chocolate-flavoured Persian fairy floss

Melt the chocolate in a small bowl *au bain-marie*. Let cool to lukewarm. Sift the sugar. Beat the egg yolks and sugar with an electric mixer on medium speed until smooth. Beat in the coffee and ginger to combine. Stir in the melted chocolate. Add the olive oil and mix well. Thoroughly wash the beaters so that they are free of grease. In another medium bowl, beat the egg whites until almost stiff. Gently fold one third of the egg whites into the chocolate mixture and whisk until patches of white disappear. Repeat, whisking the remaining egg whites into the chocolate mixture, one third at a time, until patches of white disappear. Do not overmix. Transfer the mousse into a bowl, cover and refrigerate until ready to eat. Serve cold with fairy floss, sprinkled with salt and matcha tea powder.

Based on a recipe by Teresa Barrenechea

Sourcing

Chocolate, salt and sugar came from the supermarket. Eggs, ginger and olive oil from an organic shop. We used Feral Trade (http://www.feraltrade.org) coffee delivered by Kate Rich. Matcha tea powder came from Mmmmh (http://www.mmmmh.be). Persian fairy floss came from Lucia's at the Adelaide Central Market (http://www.adelaidecentralmarket.com.au).

Little Fires

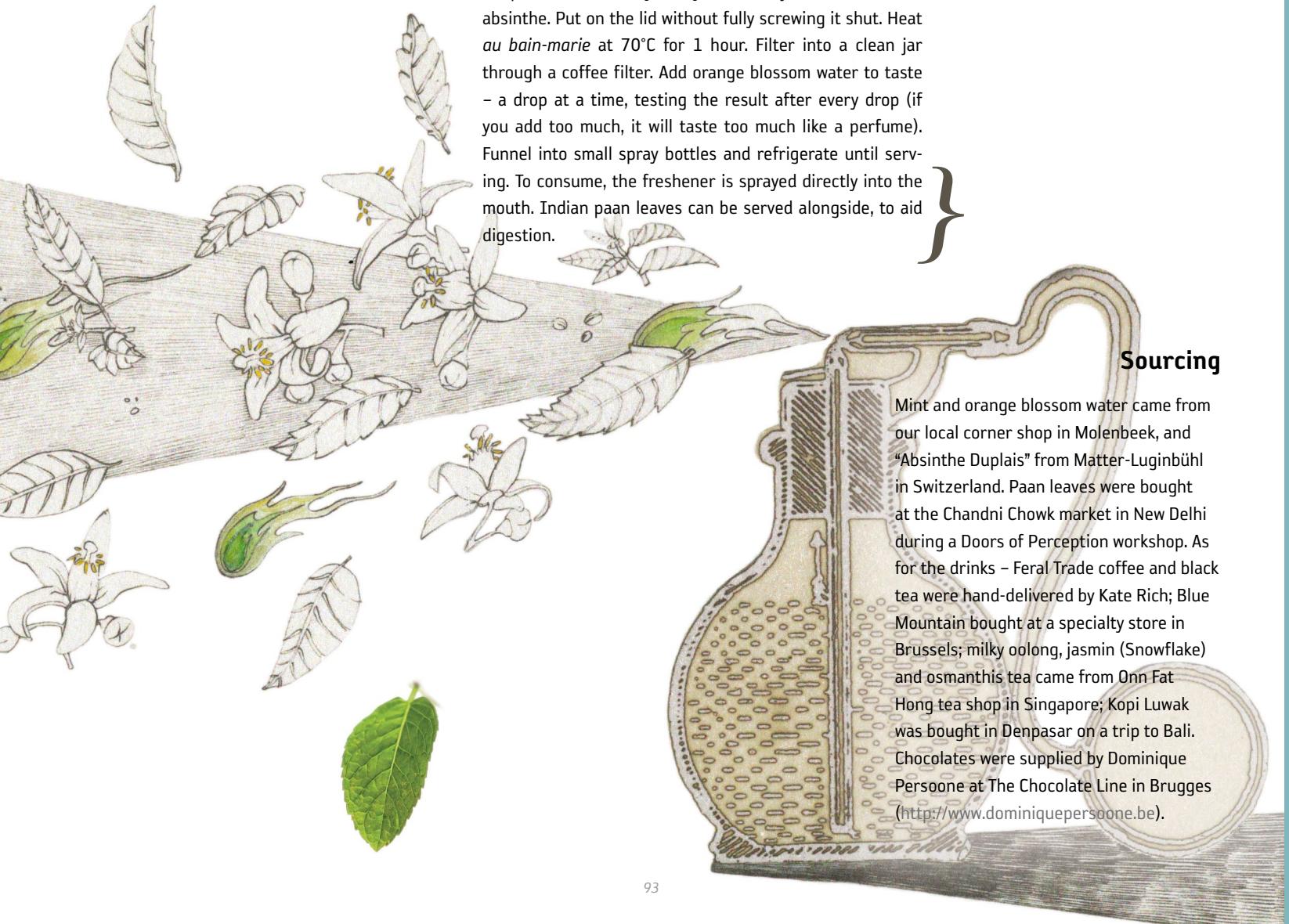
While the Open Sauces diners milled around after dinner drinking coffee (Feral Trade, Blue Mountain and Kopi Luwak), tea (Feral Trade, milky oolong, jasmin and osmanthus) and digestifs (calvados and grappas), we served petit fours along with two small, fiery things to stimulate the digestive combustion – a strong minty mouth freshener and aromatic oven-dried paan leaves – directly onto the diners' tongues.

Mint Tea Mouth Freshener

A large bunch of mint
Absinthe (or vodka and aniseed)
Splash of orange blossom water
Paan leaves

Note: if you can't find Paan leaves, any Indian mouth-freshening seed mixture can be used instead

Chop mint leaves very finely. Put in a jar and cover with absinthe. Put on the lid without fully screwing it shut. Heat *au bain-marie* at 70°C for 1 hour. Filter into a clean jar through a coffee filter. Add orange blossom water to taste – a drop at a time, testing the result after every drop (if you add too much, it will taste too much like a perfume). Funnel into small spray bottles and refrigerate until serving. To consume, the freshener is sprayed directly into the mouth. Indian paan leaves can be served alongside, to aid digestion.



Sourcing

Mint and orange blossom water came from our local corner shop in Molenbeek, and "Absinthe Duplais" from Matter-Luginbühl in Switzerland. Paan leaves were bought at the Chandni Chowk market in New Delhi during a Doors of Perception workshop. As for the drinks – Feral Trade coffee and black tea were hand-delivered by Kate Rich; Blue Mountain bought at a specialty store in Brussels; milky oolong, jasmin (Snowflake) and osmanthis tea came from Onn Fat Hong tea shop in Singapore; Kopi Luwak was bought in Denpasar on a trip to Bali. Chocolates were supplied by Dominique Persoone at The Chocolate Line in Brugges (http://www.dominiquepersoone.be).

cast and crew

Open Sauces

Edited by Maja Kuzmanovic, Sara Engelen and Alkan Chipperfield

Designed by Nik Gaffney

Illustrations by Lina Kusaite and Theun Karelse

Photography by Alex Davies, Dino Schreilechner, FoAM, Wietske Maes, Matteo Pasquinelli, Christina Stadlbauer, Allison Zinder, Kultivator, Sneha Solanki, Kate Rich, Alexandra Deschamps-Sonsino and Andreas Strauss

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Nutritional value: Total pages 96, of which Saturated Images 32%, Concentrated Reflections 35%, Compiling Instructions 33%. Serving size: 1 article and 1 set of recipes per course. Servings per container 13.

Ingredients: Bio Top 3 and Invercote paper stock, pixels to CYMK, set in ***Reykjavik***, *ginger* and various handwriting with appearances from Kai, Libertinage, ~, { and }, photographs, cut-ups, drawings, diagrams, Dutch terms, Chinese subtitles, Latin names, notes and thread. Textual and visual ingredients made, sourced and distributed across copper, fibre and ersatz carrier pigeon in Belgium, UK, France, Sweden, The Netherlands, Austria, Slovenia, Croatia, Australia, Japan & India. Open Sauces has been published following principles of open collaboration and Feral Trade. The ecological footprint of Open Sauces has been offset to create ecological handprints in the groWorld initiative. During editing, texts may have been exposed to chemical agents processed in the tissues of an editor and may contain mental traces of hygroscopic powder, cyclophosphamide, taxus brevifolia and bevacizumab. Hydroxyl radicals may have influenced structres between the lines of various recipes, reportedly under human-readable levels.

If you would like to continue the Open Sauces conversation contact us at info@fo.am or visit http://opensauces.cc

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Not tested on animals. Suitable for vegetarians.