



U+ Zine is a cycle of short thematic explorations for alternative futures and change, through the lens of arts and fiction developed by the Plurality University Network.

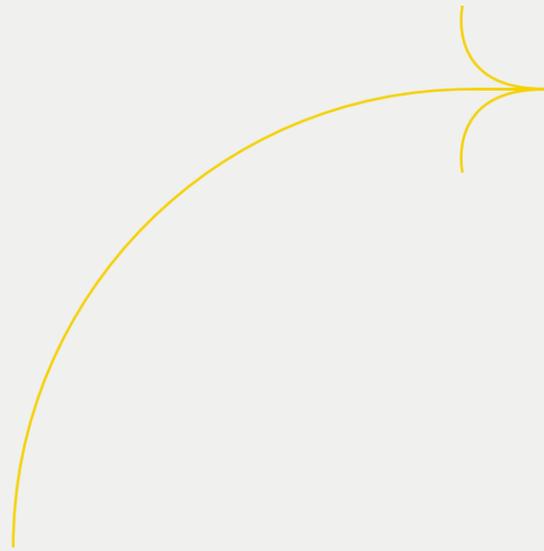
How does it work? Every few months, we send out a call for contributions around a theme and gather a small curatorial committee to exchange on how to create coherence between the material. This process interests you? Get in touch! Send us examples of your work and join the conversation.

CURATORIAL COMMITTEE

This edition of U+Zine was created collaboratively. The curatorial committee is composed by U+'s interested members and publics. During these sessions we exchange around the topic and the best way to read and spatialize the diversity of contributions received.

As we started discussing Food, we quickly came to the agreement that an interesting way to link these imaginaries could be to bring more ideas to the equation as to create a “food chain” of references. The food chain “is more of a web chain” declared a member of the committee. From this web, we were able to pull overarching categories and add the references the contributions made of think of. You will find these as you read through the publication.





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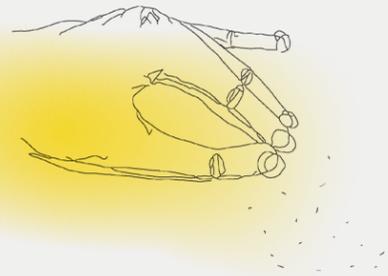
food

politics

FOOD POLITICS

The intricate systems around how we consume and alternative ways to think about them

here is the miro map



“Systems of rules and rituals surround the act of eating together, prescribe eating partners, define portions and regulate social interactions... Shared eating has an aggressive potential that strengthens the social bonds and common identity of people sharing a meal (Simmel, 1997/1910; Freud, 1950/1912; Symons, 1994; Lahlou, 2002; Sobal & Nelson, 2003)”
Extracted from «Towards new forms of meal sharing? Collective habits and personal diets»
* [you can find here](#)

Delfina foundation, the politics of food, 2019

A document of current research and thinking around this subject with contributions by prominent artists, academics, activists and chefs.

Nadine Botha, <https://sugarcosmology.com/>, 2019
Sugar: A Cosmology of Whiteness aspires to develop an alternative history of the rise of modernity and the spread of colonialism from the perspective of sugar itself.

Michael K. 2016. “Food Geographies I.”
Progress in Human Geography 40 (2): 257–66.
* [you can find here](#)

Curatorial point: “By focusing on eaters we keep alive the fallacy that food scarcity and overpopulation will be our main problem, ignoring the entire web of food distribution and redistribution logistics.”

Zina Saro-Wiwa,
the Mangrove banquet,
2015



Bong Joon-ho, Snowpiercer, 2013: “The movie emphasized that each social class is where they are in the train, the quote “so it is.” explains why. Why is the lower class covered in dirt and eating “protein bars” made from bugs, while the higher classes can enjoy sushi. “So it is””

1

ANTS

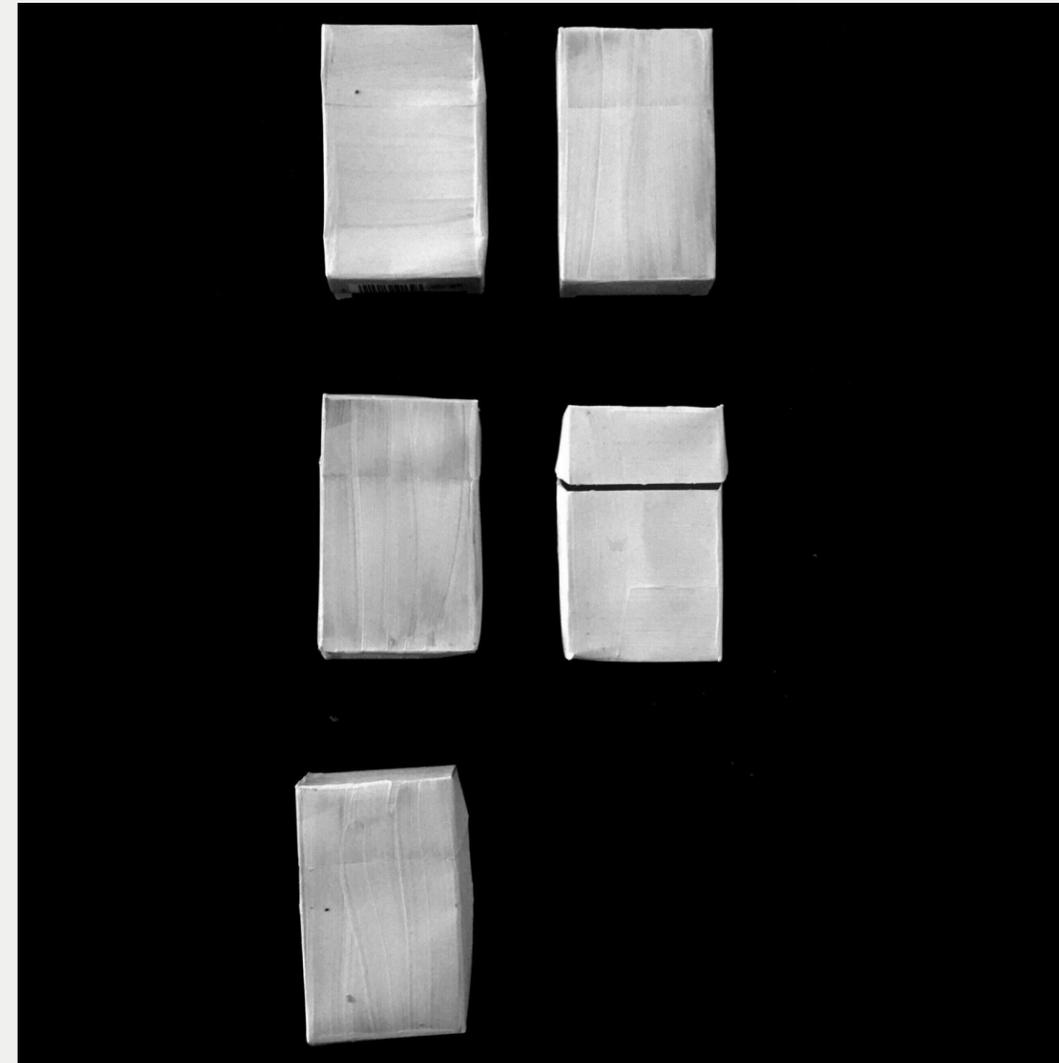
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LUKASZ HORBOW

«Ants» is a term used to describe smugglers who, due to high excise duty, can quickly get rich by smuggling cigarettes, alcohol and liquid fuels. The term was formed by the similarity of smugglers' behavior to ants, mainly at pedestrian border crossings.

In my work I show the phenomenon of smuggling from the local perspective, the city I come from and grew up in - Przemyśl, located at the border crossing between Medyka and Szeginie. Smuggling of goods (especially cigarettes) from Ukraine to Poland is a common practice in this city and gives a livelihood to the whole city, including people who are not directly involved in smuggling.

I divided the work into two parts, the first one consists of objects prepared for me to cross the border, which I show in space allowing the recipient to touch, search and try them on. The second part, on the other hand, is my performative action, in which I take a packet of cigarettes glued to my body. The bonding element is the contact with objects, direct and indirect, gradually revealing camouflaged goods. A separate element is an object made of a skirt, which is an authentic object once used for smuggling by a person close to me.



2

IN/EDIBLE SUPPLEMENTS

LAUREN THU AND ZARA HUNTLEY

Globally, our naturally occurring nutrient sources continue to deplete. As such, the need for other sources of supplemental nutrition becomes increasingly necessary. How might we reframe unappetizing yet sustainable nutrient sources to encourage consumers to meet their necessary nutritional requirements while refraining from harmful synthetics? Can an aesthetic change in foods such as insects and algae create conventional appeal at a consumer level for better circular consumption?

Food scarcity was something we kept revisiting in this project. We are talking about aestheticizing nutritional supplements, but are well aware that malnutrition is a current and extensive global issue. In/Edible Supplements is a bit tongue-in-cheek in that regard, as we suggest that Westerners will still want a «candy-coating» when this scarcity begins to affect us. The positive note of our project is that the future of nutrition could be bright - algae, crickets and other supplemental nutritional content are abundant and renewable. An example being the Nuns in Bangui, Central Africa, who are currently growing spirulina as supplements for malnourished children. Perhaps by highlighting these alternative resources in the future tense, we can begin to see their values in the present.



3

EMPTYING YOUR PLATE : SOURING, STRAINING AND STAINING TRUTHS

MARIA MUUK

In these times of political polarisation and echo chambers, changing convictions and reaching mutual understanding through civic dialogue seems to be more difficult than ever. My research on possible formats for mediating between ideologies, backgrounds and experiences led me to gut feelings and parallels between micro- and macrocultures. Fermentation and food lend themselves as fitting metaphors for thinking about how change and adaptation happens, slowly and serendipitously; their poignant poetry gives me hope. I'm proposing a contribution that contemplates not the future of food, but the future through food.

I built a long cloth-draped table, which served as a central feeding, drinking & meeting point. I served self-fermented, self-curdled and 'fused' foods that are culturally familiar and nostalgic to me as an Estonian, but altered to emphasize cultural integration, adaptation and 'stained' authenticity. The meals were served on the plates that, like ones many of us might remember from childhood, had to be emptied to see the story or image underneath.



Photo: Willem de Kam



Photo: Nolwenn Salaün

food

muta-
tion

FOOD MUTATION

-
The transformative action implicated in,
around or about food



here is the miro map

“In the next 10 years, the emerging field of ‘personalised nutrition’ will use genetic tests to fill in those gaps to offer healthy eating guidance tailored to the individual.”

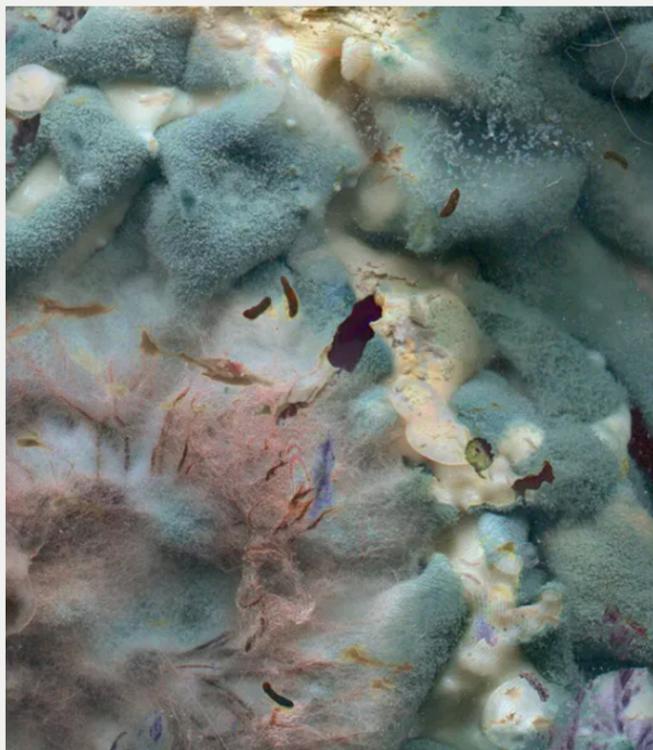
“The future of food: what we’ll eat in 2028”

By Stuart Ferrimond,

* [you can find here](#)

“Creamcheese” by CL Frost

* [you can find here](#)



“In startrek, Gene Roddenberry, presents a future where if you can dream it, you can eat it (so long as the desired molecular structure is on file”

“Towards new forms of meal sharing? Collective habits and personal diets” by Estelle Masson, Sandrine Bubendorff and Christèle Fraise,

* [you can find here](#)



Harry Harrison, Soylent Green, 1973. Soylent is a combination of «soy» and «lentil» the industry controls the food supply selling the artificially produced products, including «Soylent Red» and «Soylent Yellow».

“And yet, this new probiotic culture is also unevenly spread across the world. The possibility of going probiotic is thus largely an elite experience, and one that reflects and is maintained by longer histories of global exchange and exploitation. The probiotic turn cannot be read as a linear universal trend in a progressivist history of world development.» (10)”

The Probiotic Planet by Jamie Lorimer, 2020



MONO-CHEEZEL

MERINDA DAVIES AND MATT CORNELL

They say if you buy half a roast chicken, then you are sharing a meal with a stranger that you will never meet. Our unshare meals now make that serendipity impossible... It's something I want to lament. The food arrives... I enjoy it. By myself but not alone. Well, actually very alone.. aside from my AI research colleague CAKE. It's safer that way, more efficient, lower carbon footprint, and less (lets face it, no) human labour involved. I don't miss cooking, I never had to kill my dinner so I'm not sure if I would miss that part.

It's a great system...

So now everyone is dancing, all the time. We are frantically grasping for straws, gasping for vitality, ecstatic shared pleasure.

Together...

An unreachable peak, in an unshare culture.

But the climb feels purposeful.

My favourite unshare snack is the mono-cheezel.

A single orange ring with-in a ring-pull tin. Tastes explode!

Extruded decadence.

I am elated.

It fits neatly on a finger (imagine a whole hand of them!!) yet I retrieve my weekly ration with a chopstick. The powder is not for the flavour, it's for the touch sensation.

Sometimes I spray it with apples. It's almost like...

Once I nearly drowned myself. I took a handful of compressed water capsules and promptly threw them all back up. They lace them with a hydrogen peroxide, if you just drink a couple you would never know but once it reaches saturation levels, your body rejects them.

Potency without the power for harm.

Designed for life not for choice.

I was beaming someone's archived memory last week.

The dancing they did back then was in contact,
people to people contact,
basically choreographed hugging.

Often just hands, sometimes full bodies, sometimes mouths... Lots of skin-micro-biome exchange.

They say you can't miss something you've never had but I think I would miss that. CAKE offered that I might be romanticising. But that is part and parcel of memory. The good old days can't be good until they're old. When people reminisce about how it was before the great fallout of 2067... it objectively sounds barbaric. Shared everything, including mortality.

Now mortality is private.

Sex is safer too, the modern unshare variety. I beamed some archival oculars of that too. Pretty risky, it looked intoxicating.

Reminiscent of the dancing-touching.

I bet one of them often led to the other and then back again.

In a cycle of sweat.

And breath.

Shared breath...

Again, it sounds like quite a trip but unshare breathing is really a hill I would die on. I would stick my flag into that heaving mound of unshare earth and proclaim that there is no dignity without unshare breath.

No one would be around to see it of course. We roster the external, outside is an unshare time-share haha. Irony in this old language.

I could record it and "share" it but in vain because if no one else watches it, it remains an unshare event, experience, life. Attention is too scarce of a resource these days. Almost nothing gets seen. Events might as well be vac-sacked. Like the food archives pre-fallout. Massive amounts of HT but just too much risk to actually eat or try to recreate (regrow??) any of those things.

Maybe I should volunteer to taste test.

I like taste.

I am hungry.

Skin hunger? Warmth hunger?

Comfort eating is a thing I've read about. Sounds very fun.

Like dancing with your mouth.

Must be why shared meals were such a thing for so long. And food prep... they say that's where the HT might get into the food, from the person making it for their loved ones... That's all pre fallout obviously.

Gonna try one of those fancy new circle-burgles tonight. They reckon the packaging allows adding your own HT back in, to counteract that the whole food chain is devoid of human touch... But I wonder if you need to be making it for a loved one... and of course, it's unshare so are you then your own loved one?

Unshare love...

I hear they might even offer a job, a real human job, not automated, for a person to touch the circle burgle before you eat it. So that they put in the HT... Weird.

Tonight I'll be eating paddock to plate, or these days, unmanned paddock to unshare portion.

And it's free!

Free of interaction,

Free of emotional labour,

Free of menial toil; and

Free of HT.. but that synthetic fortification is getting better all the time. I wonder how they do that? Cadaver hands at the end of the conveyor belts? Patting each unshare meal just before it goes out the door? Hahaha, surely not.. But hey, if that's what it takes. Better to work a job after death than right up until death haha.

I wonder if someone would be up for letting me taste test some of those choreographed hugs...



Spray away poor health! Enjoy your biotic atomised apple spray knowing that you won't miss out on your daily quota of HT. Certified and guaranteed effective high quality levels of synthetic HT.



Mono-cheezel weekly ration tin. A feast for the senses, no nutrition value. Purely novelty and pleasure. You can forward-spend your weekly ration or gift it to others. Extruded food in this abundance is a sight to behold!

STRAWBERRY SCULPTURES

NICK ERVINCK

5

The three “strawberry sculptures” AELBWARTS, NABEKIESAV and NABEKIARTS are the result of an exchange between Nick Ervinck and Dr A.P.M. Ton den Nijs, a scientist at the Plant Breeding Department of Wageningen University. This department holds a patent for the cultivation of a genetically manipulated variety of strawberry. Using the plant’s own DNA, the researchers developed a new strawberry variety that is resistant to fruit rot. It requires fewer pesticides and has a longer shelf life than a natural strawberry.

With NABEKIESAV, this hybridisation process is carried to the extreme. The leaves of the strawberry plant gradually change colour. A utopian, almost surreal strawberry seems to grow from the vase and be held together by a skeleton. The vase seems about to spring into life. Viewed from the side, the support does not seem static but to have movement, as though it was the legs of a woman in a skirt. Ervinck sets out to create the illusion that his sculptures may suddenly come to life.

As always, the artist tries to create an openness that will attract the viewer to consider his work from different angles. NABEKIESAV has both a poetic and a critical social dimension. On the one hand, the sculptural contradictions, such as inside/outside and rough/smooth, make this work purely poetic. The visual language has a surprising impact. The sculpture resembles a horned demon emerging from its cave. NABEKIESAV could be described as a poem manifested in physical form. On the other hand, this work questions how far we can or should go in manipulating food. Will we be able to create our own food in the future?

The influence of ikebana, the Japanese art of flower arranging, is very evident in NABEKIARTS. In this traditional art form, the vase, stems and leaves are as much a part of the composition as the flowers. The focus is more on the shape and the lines than on the colours or the flowers themselves. Each arrangement must also include stems that symbolise heaven, earth and humanity.



The third source of inspiration for these works was a visit to the Victoria and Albert Museum in London.

There, Ervinck saw a display of 18th century Meissen vases that were illustrated with an allegorical depiction of the four seasons. These flamboyant vases are lavishly decorated with plants, animals and creatures that

can seem more beautiful than their originals in the natural world. While this porcelain is a testament to great craftsmanship, it also has an absurd side: a combination that Ervinck strongly admires. While Rococo and Baroque are not styles that many people enjoy today, these artistic forms of plant mutation are an ode to the aspirations of that generation of sculptors. With AELBWARTS, NABEKIESAV and NABEKIARTS, Ervinck investigates how he can use today’s techniques to transcend or continue the craftsmanship of the past. His 3D prints are also the result of meticulous craftsmanship. Parts that are 3D printed are painted by hand: a process that requires patience and precision. Ervinck’s work reinvents classical sculpture through a cross-fertilisation between innovation and tradition and does so in a purely contemporary context.



6

SENSORY STIMULATOR

THANOS TSIIOUSIS

In recent decades, more and more designers and artists are gaining the need for criticism by setting new approaches to issues related to human interaction with the environment and the possible future consequences. More and more sciences are coming together, to strengthen the design for the formation of optimal futures, where the coexistence of people with the environment and other non-human beings will take place with a developed concept of respect.

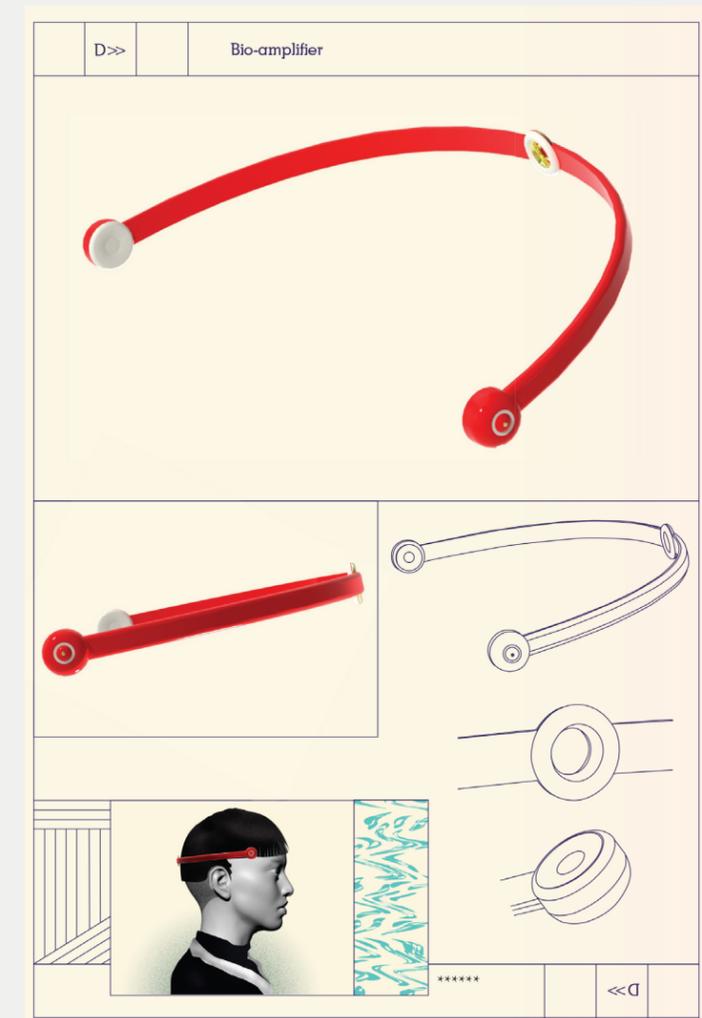
Exploring the future of food has already been dominant for many designers, artists, sociologists, futurists, and other scientists. My approach is about exploring the food and the senses. Presentation: Sensory Stimulator: A Multi-species Fabrication of Hyper-realities is an ongoing design narrative that explores the need for people to redefine themselves as entities with a rich, multilayered sensory perception and the creation, through design, of human, non-human hybrids.

The Sensory Stimulator is made up of detachable parts that collect, enhance, and transform the senses. The user has the opportunity to make different use of the "data" he encounters, to enhance his senses and, subsequently, to intervene in his emotions. The Sensory Stimulator can be used to shape its users psychologically and emotionally. Besides, through the digitization of information, users can disseminate all kinds of aesthetic creation. The work revolves around questions about the role of technology as a force that shapes our relationship with the physical systems, human culture, and ultimately ourselves, embedded in the tools we create. Technology is not seen as an external element of human existence, but rather an emerging result of our thinking and action. What if - with the help of technology - we could manage the way information travels to the brain's neurons?

What if we could change the way we taste food?
What if the taste was combined with sound?

What if we could hear the colors of food?
How important is the experience during the meal and how can it affect the process of the ritual?
Could it affect social or cosmological values?

This particular design narrative is approached through the phenomenon of synesthesia. Every human brain is an active operator of what we sense around us by organizing incoming signals in certain ways. To understand synesthesia, we need to understand that colors, sounds, tastes, and data of other senses that seem to come from the outside world are produced in our minds. The colors, smells, sounds, tastes, and side effects of other sensations come more from the brain than from the eyes, ears, nose, or other sense organs. These neurons are usually stimulated by external objects, but they can be activated in other ways.



7

PSP8

ALVIN OEI AND HUGO PILATE



Tony could not remember when they had first started taking PSP8 (Photosynthetic Patient) on their sunning sessions. Easily a few years, maybe two, maybe three. Tony liked their walks through the greenhouse together, they were a source of purpose, and gave their time on Earth meaning.

Tony had even considered applying for the program themselves but for now the trials were reserved for PCU (post-coma unresponsiveness) humans which they still clearly weren't. So instead Tony had signed up as an apprentice botano-nutritionist, and joined the ranks of their local perma-clinic. Although to be frank, taking a fully-funded leave of absence to be placed in a chemically-induced coma was not off the cards, and that was actually the reason Tony had made sure this was mentioned in their personal development contract.

Basically it depended on whether or not they'd need to go that far. The most positive estimates projected expanding the Human Photosynthetic Futures trials beyond PCUs before the end of the year. And after that, it would only be a matter of time until the practice extended to biodroids like Tony.

This would be a relief for Tony who'd gotten pretty tired of the currently available alternatives... Photosynthetic prosthetics had been available for a while now, alfalfa-growing hats and oregano / basil umbrellas had both helped prove the relevance of such body-implant diets but they were clunky, often lead to infections around the grafting site, and barely provided any nutrients. Other gimmicky tricks bordered on pointlessness: humans implanting tillandsia seedlings in the palm of their hand had become the latest trend. Each time Tony saw someone having to eat their hamburger (a hamburger!) with one hand because the other one was sunning, it drove them mad!



That's why Tony was so invested in PSP8's development. A vicariously experienced transition of sorts. PSP8 had become stunning, a glorious promise of human-plant symbiosis. At the clinic, she was known for being especially well adapted for hosting perennials, as if PSP8's decade of clinically vegetative state had in no way reduced her own life force.

Tony found this incredibly inspiring and often caught themselves day-dreaming about what it might be like to cohabit with another embodied life form. A shiver went down Tony's spine, something about the slight crimson tint of most successfully grafted photosynthetic prosthetics reminded them of...

Agh, why dwell on the past when the future was so bright! Outside the world had dodged catastrophe by successfully flattening the warming curve at 3 degrees celsius. Although it had required many, including Tony's family, to adopt livework schemes in decentralized (and fortified) perma-clinics, Tony knew deep down it was for the best.

Tony reached the top of the greenhouse ramp and glanced at the barren prairies it overlooked, the lush acres inside abruptly discontinuing at the 50cm thick glass membrane of the greenhouse in a stark contrast with the rust-colored scars covering their native Wyoming plains. One day, Tony hoped; they would head west and help re-pollinate the lands. Until then taking care of PSP8 was their only escape.



8

FROM LIGURIA WITH LOVE

ELEANOR WHITE

Rumour spread through Liguria - by the slow word of ramblers. Slow: the two days of walking from Triora, the land of witches, to our humble square, here, in Rocchetta Nervina.

We overheard that the pilgrims had nowhere to stay, so—despite fears of COVID infection—we welcomed them into our home. They offered us their last slithers of sour-dough, and the scuttlebut of its origin: “Some people say that the witches are preparing Triora’s bread using a hallucinogenic mushroom, we’re yet to experience any effects, but—”

--We all took a bite to test it for ourselves.

There were no hallucinations that evening. Instead, we spoke of witchbread as interaction - with each other, with “the Other”.

With each other: sharing stories, food, and shelter in this era of invisible threat felt like an otherworldly experience - a pocket of time as reminder that (an)other world once existed; a pocket of potentiality.

With Other: The fungi outsourced its food and infected the wheat; it is “never self contained, but always in relation” (Tsing, 2015: 221). There is no purity in the microbial world.

As the authors of “A Symbiotic View of Life: We Have Never Been Individuals” contend:

«Symbiosis [...] is replacing an essentialist conception of “individuality” [...] [and] lead us into directions that transcend the self/nonself, subject/object dichotomies that have characterized Western thought» (Gilbert et al., 2012; 87).

After a few glasses of wine, someone raised a toast: “Here’s to eating with all the good witches of Liguria”- the possibility of eating in relation.

...

I think of witchbread as communion, as practice of being-with or being-in-relation (with each other, with the more-than-human «witches» and hallucinogenic mushrooms). With the potential of hallucinating, we were forced to be more intentional with our consumption, and with one another... No one wants a bad trip. In this way, witchbread was a vessel for creating a gentle space of consideration: consideration of the limits of our own individuality and the wonderful relationality of fungi. The future of food as being-in-relation with all that is?

This witchbread was the last slither of food the pilgrims’ were carrying. We initially felt awful for eating their final rations, but they insisted we eat. There was something immensely moving about this act of sharing, of the pilgrims’ surrendering of all that they had in exchange for shelter. When they left the next morning, we filled their satchels with home-baked brioche and fruit - in the understanding that we will not miss this redistribution of resources, but it will be gratefully received.

This story, more than anything, I hope will be medium for considering «the possible-but-not-yet, or that which is not-yet but still open» (<https://logicmag.io/nature/a-giant-bumptious-litter/>). The future of food as an act of sharing, of being-in-relation.

food

identi-
ties

FOOD IDENTITIES

The representations of ourselves and how food can shape society

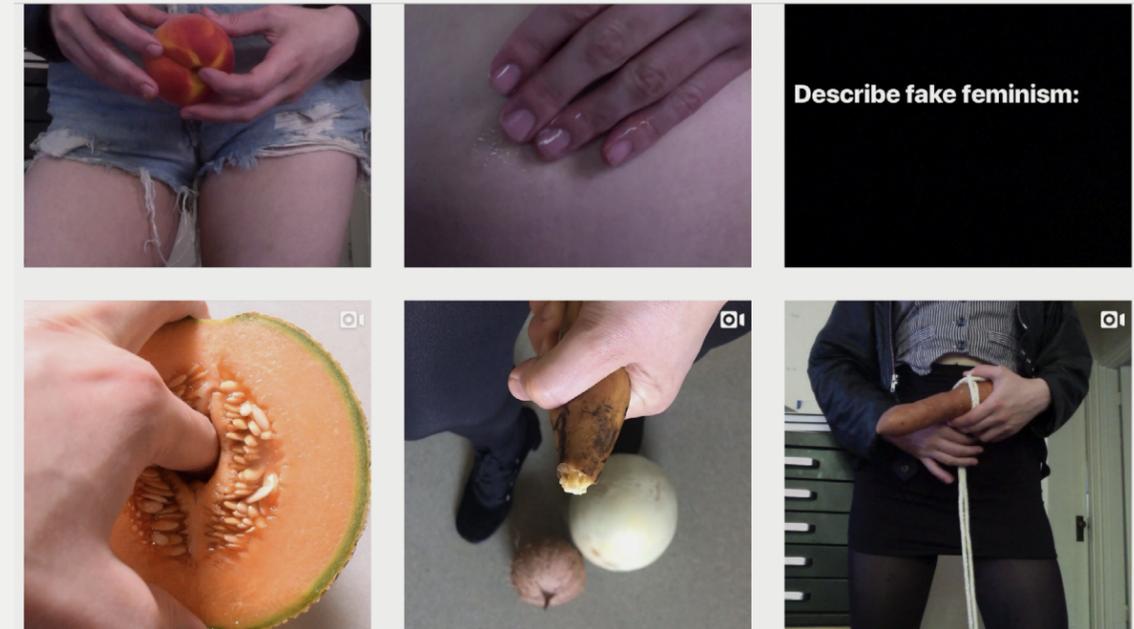


here is the miro map

“The ‘alternative food’ movement (encompassing both organic and local foods) has been critiqued for its racial and economic homogeneity, as well as its focus on individual choice and ‘correct’ knowledge.”
Hayes-Conroy, Jessica, and Allison Hayes-Conroy. 2013. “Veggies and Visceralities: A Political Ecology of Food and Feeling.” *Emotion, Space and Society* 6 (1): 81–90. * [you can find here](#)

“I love to cook. It amuses and relaxes me, but when it comes time to serve the food, I lose confidence in myself.”

Louise Bourgeois,
the artist’s cookbook



screenshot from * [@stephanie_sarley](#) instagram page



Screen shot, of the “Mukbang” phenomenon: An eating broadcast that started in South Korea, the creator eating a very large amount of food, getting paid by viewers to keep on going.

9

DREAMING COLLECTIVE

JAMES ESTRADA

I asked my colleagues via Slack, «What's your dream food? Not your favorite food. Dream food. For example, mine is a hot fudge brownie mountain covered in a salt and vinegar chip snow.» Their answers included:
A mattress-sized mozzarella stick, an Oreo cookie cake, a field of micro greens with a lemon juice rain.



RETRATO

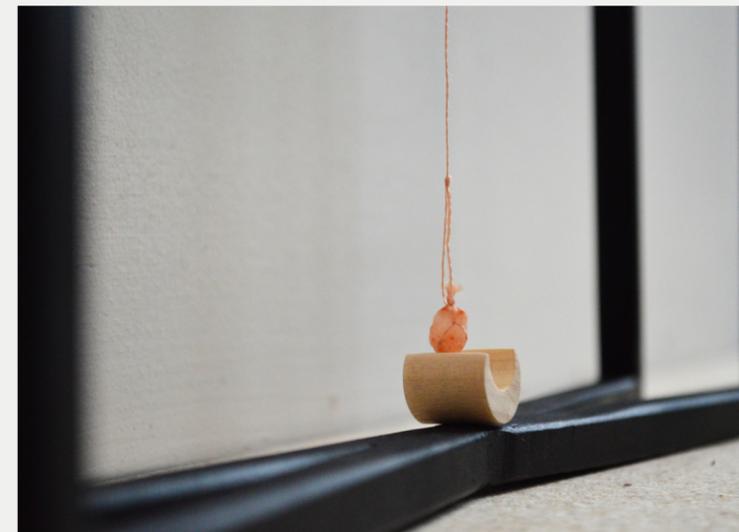
INÊS COELHO DA SILVA

My works are portraits. Within them, intimate emotions, experiences, sensations and perspectives share ground through silence and fragility, in impermanent configurations. There is not an intention to communicate nor to say anything. Instead, there is a demand for the act of witnessing, of being physically and emotionally present in the time and space where matter meets matter.

I am interested in 'invisible' food elements; the ones we pay little to no attention: grains of rice, sea salt or pepper are some of my favourites among the spices, seeds and condiments that frame my plastic vocabulary. These are elements we do not consider as individuals, but as formless groups which should not be eaten outside the context of a meal, in isolation. Although they are vital to many dishes – shaping the contour of flavour – they are never truly acknowledged or observed. The delicacy of these food elements (small and slowly ageing) resists the inattentive, careless, and rapid normality, in a fight against the mediation through screens and words, the lack of corporeal sensibility and emotional engagement.

I build these constructions with my fingertips, breathing so close to them that the barrier between the matter of my body, the matter of the object, and the one of the spectator (who then may establish a similar material proximity) becomes fluid. In every sense, my work demands a lot from the viewer. The audience has to 'be' there in order to perceive the objects I present, as they are too invisible

for the photographic lens, unsuitable for dissemination through social media. The fragile latent instability of the objects requires from the viewer a very careful response, an almost meditative silence and an unusual amount of time and patience. There are no shortcuts. I position my works for the other, for their intimate space and personal narratives. Nothing is anticipated or expected and there is never a single reading. The work is only solved in one's body, through the projection of individual thoughts, sensations, fantasies, anxieties, interests, references, and feelings. In an act of mutual sharing, the limit between 'maker' and 'observer' vanishes in a vulnerable collaboration – which he might call love.



11

TRANSKITCHEN

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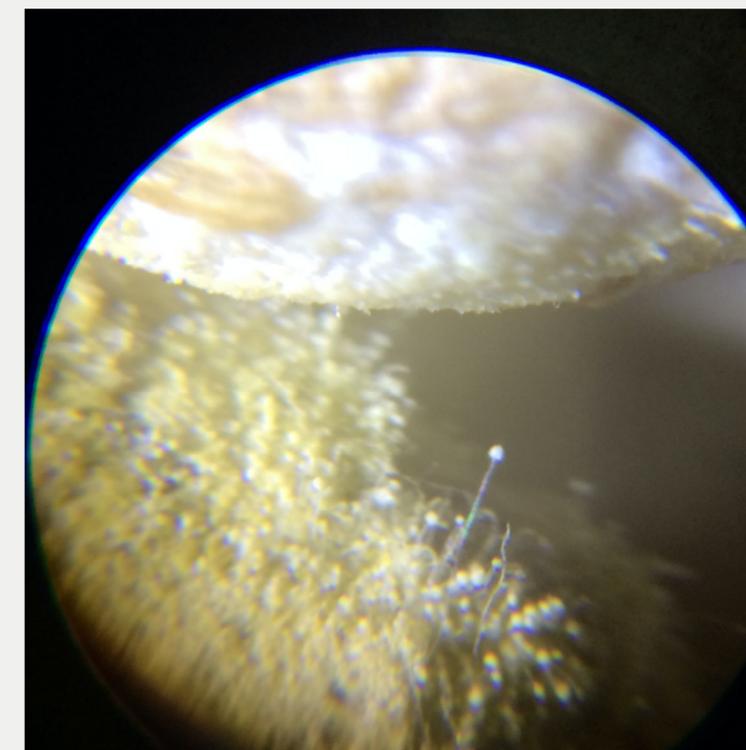
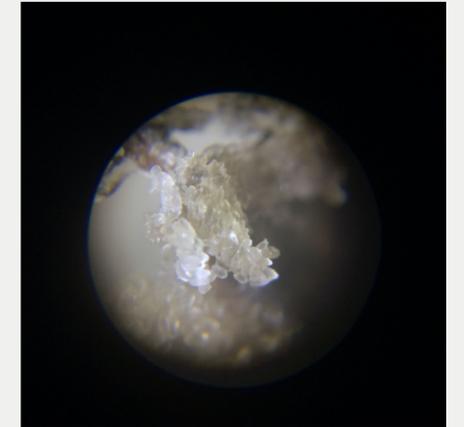
DANIELA KOHN

Transdisciplinary kitchen: Art as an integrating field of multiple areas, with emphasis on the intersection between Ecology and Food Culture, through Sensorial Experiences. This research refers to the development of a dialogue between the human being and the body: owns and the social. To establish a subtle listening; to promote sustainable changes; to build possibilities in which food receives the meaning of an object of affective (an interchangeable object) and influences the construction of spaces, which provide social interaction and inspire some reconnection of individuals with their senses and the Earth. In this context, art represents a bridge for the manifestation of a sensitive state of bodies to a social transformation of a systemic, collective and co existential awareness. Transkitchen proposes to be a device that can promote reflection and, above all, facilitate changes in paradigms for a regenerative future. The aim is to address environmental issues and seek to solve and/or decrease them on some level with the presence of fermentation and its too many different dimensions.

In this case, we can learn to observe with sensible eyes, and more appreciative vision to Nature and to the microscopic living beings that purify and change their environments; we can learn about probiotic cultures and their social organization. Through this method, it is possible to dive into our ecosystems, reconnect with our microbiome, try the sour taste of fermentation, considered medicinal and obtain bacterial cellulose from certain foods. This biomaterial can be used as a plastic substitute, developing clothes, cutlery and other compostable objects.

Transkitchen is created to be a hub for cross studies and experiences, connecting people through the kitchen. The images correspond to propositions made over these years with the aim of making micropolitical changes in the paradigms about what feeds us and how.

This Project is dedicated to rethink our rhythms, our demands, our relationship with our food system and mainly, to rebuild and redesign our commitment as human beings on the planet Earth.



12

URBAN FORAGING

SHARP & SOUR

Economic inequality, the exponential growth of population, our disconnection from the source of our food and the rapid expansion of cities will only get worse. So what if these issues extended to a point where the only source of food available was the one that grows within the city limits?

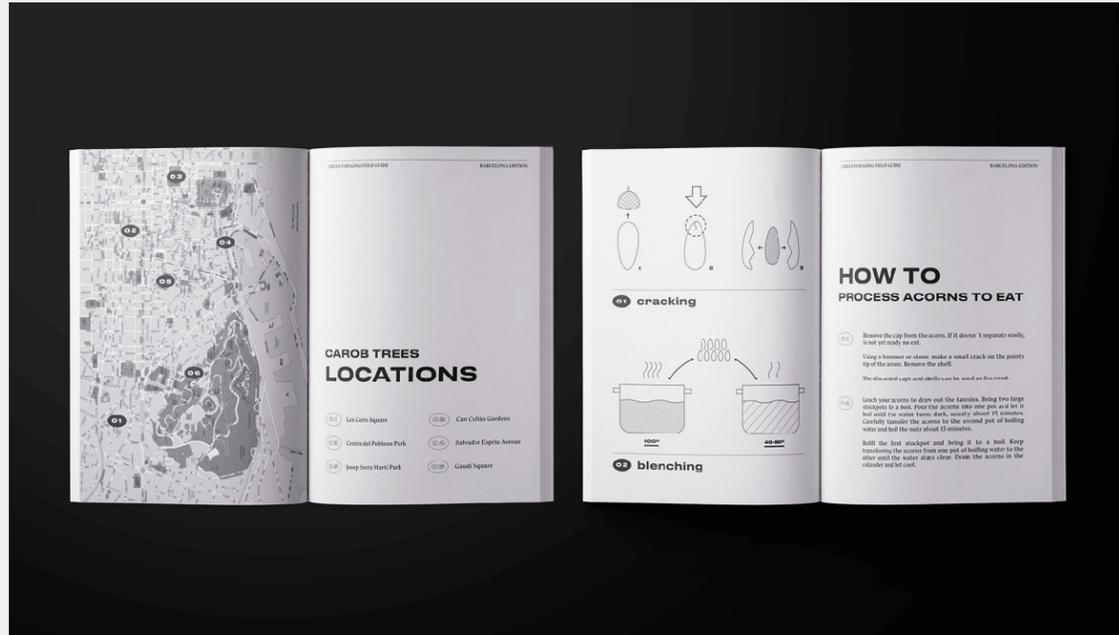
For this speculative piece we asked ourselves how it would be like to source our own food from our urban surroundings, from the city we live in. In order to do so, we went all over Barcelona and picked whatever food we found there, to finally cook three dystopian recipes with those ingredients.

We also imagined how people would thrive in this future scenario and which kind of solutions they would come up with. We created a series of Urban Foraging Guides specific to each city, a free resource for people with tips on how to locate certain ingredients, process raw materials or hunt the animals that populate the city.

This critical proposal aims to motivate a change of mindset towards a more sustainable economy, both socially and environmentally. We conceived it to be striking enough to stir people's consciences, but also open enough for them to come up to their own conclusions. What are the consequences of the uncontrolled urban development? Is our current food production system future-proof? And ultimately: for how long can we maintain this inefficient economic model?



Inside the guide - Urban foraging



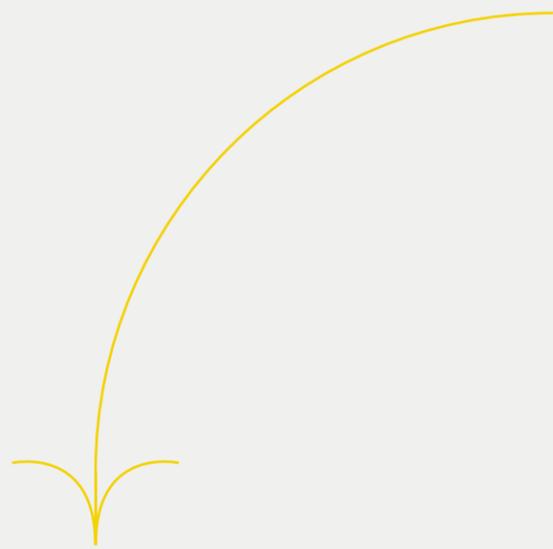
The contributors

(in order of appearance) come from everywhere in the world. Visit their website to find out more about their work!

1. “Ants”, Lukasz Horbow: @LukaszHorbow
2. “IN/EDIBLE Supplements”, Lauren Thu & Zara Huntley:
<https://studiopeal.com>
3. “Emptying your plate: Souring, straining and staining truths”, Maria Muuk:
<http://mariamuuk.ee/>
4. “Mono-Cheeze”, Merinda Davies and Matt Cornell:
<http://choreography.mattcornell.com/projects/fully-automated-human-touch/>
5. “Stawberry sculptures”, Nick Ervinck:
<https://nickervinck.com/en/about>
6. “Sensory stimulator”, Thanos Tsiousis: @ T_Tsiou
7. “PSP8”, Alvin Oei and Hugo Pilate:
<http://www.alvinoei.com> and <http://hugopilate.com>
8. “From liguria with love”, Eleanore White
9. “Dreaming collective”, James Estrada:
dreamingcollective.org
10. “Retrato”, Inês Coehlo Da Silva:
<http://inescoelhodasilva.com/index.html>
11. “Traskitchen”, Daniela Kohn:
<https://acozinhanomade.tk>
12. “Urban Foraging”, Maria Fuentenebro, Mario Mimoso (Sharp and sour) :
<https://www.sharpandsour.com>

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TO PUSH FURTHER

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food-nourriture/](https://corpora.latelier-des-chercheurs.fr/uzine-food-nourriture/)

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