

Stories, memories, recipes:

Politics of bread as a catalyst for sharing in the public space.

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Abstract

This thesis aims to open discussion and shed light upon the importance of the exchange of intangible cultural heritage of sharing bread in social spaces. Looking at the city of Porto, Portugal, these experiences create various communication maps of people, addressing how social spaces are defined through food and the lived cultural experience that transforms the city.

Throughout this theoretical and practical work, key methodological patterns were studied: the search for communal ovens in Porto and their impact on society; the various exchanges of memory recipes and how they form part of the identity; baking bread collectively as a form of new social construction in the city.

The work's motivation grew from the daily cultural exchanges happening in social spaces through the food flux. How the food flux, specifically bread, brings people together in social spaces. Moreover these subtle exchanges of culture that happen without people taking notice of the things existing on their tables. Reflecting the author's belief that bread is one of the great influencers of daily socio-economic and political experiences, the following content will take you into an ethnographic journey through the discoveries of bread across the city of Porto. Given the example of the 137 categories of bread available around the world, bread is always transforming and adapting to cultural needs and habits of exchange, like people's growing culture.

Highlighting that the author's personal experience and cultural exchanges influenced the work throughout the process, resulting in using bread as a tool for sharing between people and activating the social spaces.

Key Words:

Social space | Politics | Cultures | Lived experiences | Memory | Transformation | Bread | Food | Communal | Sharing

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Starters

Introduction

The question on how can bread be used as a transformational and experimentation tool to highlight intangible cultures in our social spaces still remains partly in the dark as the main question of the work intends to open discussion on the subject matter. The work below will show a snippet of the journey taken by the author to try to understand and dissect the bread culture in the city. Focusing the research on the city of Porto, Portugal, finding that the bread culture in the city was as strong as it first began many years ago but nevertheless losing its cultural and sentimental value. The author will be talking about various aspects that link us to bread, example as how fresh bread smells tend to trigger our childhood memories taking us on a mental journey. While how today's modern age white fluffy bread is looked upon as unhealthy, contradicting the old times when white bread was considered only for the richer classes, thus creating this segregation layer as the darker bread was for the lower class, which was a result of the industrialization and globalization of bread. Bread too is religious and political to an extent we no longer see how it reflects society. And the discussion of food, like bread has become a constant transformer and victim to humanity used as a tool for social differentiation.

Other questions that the work intends to answer are; how bread became a communal event and its impacts on society; how can cultural exchange happen through art and food; and how bread can be used as a tool for cultural exchange and sharing in the social space. Navigating through the discussion of bread, key theoretical and practical methods were used; *diagram 1* shows an overview of the following methodological patterns used throughout the work. These patterns include an over layering of work consisting of, ethnographic research, project experiences, workshops, data collection, self-experimentation, and bibliographic research.

Ethnography is the study of cultures in a form of social research that is in constant change (O'Byrne, 2007). Nevertheless the author will be using ethnographic research in the form of interviews, data collection and direct people observations across a certain period of time. The journey through out highlights the author's motivations and concerns in relation to the subject matter. The loss of society's daily communication and togetherness, and using our daily bread to activate and initiate the discussion put further resulting in cultural exchange.

Putting into view that the writer's personal life has a great influence in the work. Along the master's program the writer realized that her connection with food and space was the one thing that connected all her cultural transformation. Born in Brazil and moved to Lebanon when she was 13 and recently, aged 29 moved to Portugal to pursue her master's degree. An interior designer trying to find the path that was originally with her all along. The different cultural experiences that came from two totally different worlds, creating the person she is today, and just realizing the subject's importance as she moved to Portugal. Not knowing what her own intangible cultural heritage was, people asking all sorts of questions; explaining from where she was opened a 10 minute discussion of culture without anyone taking notice of the exchange happening. Then realizing how important the use of these experiences were and how to use them accordingly. Experimenting with intangible cultural heritage, that is integrated within us everywhere we go, and so is our daily exchange of social knowledge that is not visible for many. What motivates her is the experiences of these cultural differences, and the transformation that happens socially through food every day. The interest for the food culture flux and how it brings people together in the public and social spaces. And how this subtle exchange of cultures happens without us even taking notice of the things that are in our plates.

It all initially began with observing the act of eating communally in the social space. And then the curiosity to explore bread culture became more prominent leading to the search and experimentation of making bread, transforming bread into sharing experiences and looking at ways that bread has impacted the public realm socially, politically and artistically.

One of the greatest motivators for her work were The Futurists (1989), they were an avande garde movement initially founded in Milan in 1909 (Novero, 2010). According to Novero, a

literature professor at the University of Otago, the futurist way of cooking were bizarre but for the reason itself to criticize culture and to finding new way to incorporate innovation in culture and in society. For example the dinner that saved everything, executed by the Futurist in an attempt save a friend from suicide. The group of writers, poets and painters gathered and baked together all night pouring their grief and sadness to their food sculptures. This created a form of grief mechanism to cope with their loss, using food as a vessel sharing and communication.

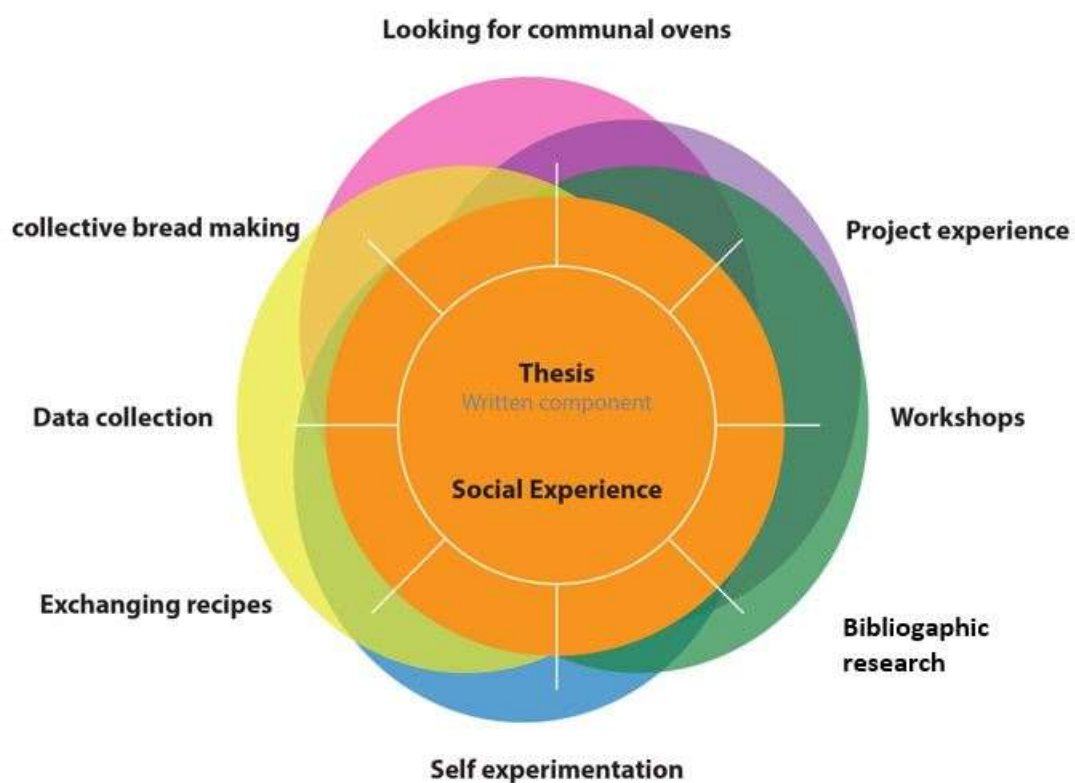


Diagram .1.

Bread on the tables of the world

Culturally for centuries, humans learned to make food together, and there are still many communities that make bread and other foods, specifically communally, as a form of family gatherings. What interests me more in this investigation is the act of building memories and exchanging experiences communally through food and the act of sharing. As time changes people are losing the essence of togetherness that food culture brings. As our lives become more hectic and busy people miss the very best part of the transformation that is the shared stories and experiences that accompany and form us as people. Therefore this chapter will talk about how bread is perceived around the world and how the cultural exchange is developing nowadays.

Taking a deeper look into culture and how culture came to be, Terry Eagleton a British theorist and literature critic talks about how culture can be a defining aspect in understanding humans. Culture is a big word with many aspects to discuss but nevertheless for this work the idea of culture will be spoken about sinngle handedly tackling the food flux. As we know for years, "Nature produces culture which changes nature", (Eagleton 2000, p.3). The rigorous cycle, our human nature produces culture changing our surroundings which later on changes again human behavior. Humans' culture of eating across years has been changing, and bread was for many years a big aspect in it. Bread is a cultural production of nature and with it we learn to exchange and share our experiences and traditions. Eagleton explained that cultures are generated and not given, meaning cultural change exists in many forms of experiences in the urban and social public spaces. This cultural means we use to transform ourselves constantly across time comes from nature and goes back to nature as people's experiences. Our ancestors were hunters and gathers to then settlers into a society and thus experimenting with food and communal living. As these cultural productions and cultural consumptions turn into commodities that transform the city without people noticing, that is when our intangible culture is lost within the system. Therefore Unesco World Heritage created a program to preserve this intangible cultural heritage that we experience. Cultural heritage is important

to maintain diversity and dialogue. These intangible cultural heritage as much as they seem symbolic and emotional are the one thing that shapes our society and stays with us as part of our forming identity from one generation to the next.

Focusing on the cultural exchange and sharing of this intangible heritage happening in the social space, as Lefebvre explained, social space is a product of social relations and human interactions and they are what form the space. In my search for these communal bread baking traditions, it came to my attention that communal ovens were used in various cities in Porto. A lot of them do not exist anymore due to our common household ovens, losing with it the cultural lived experience that baking together brought to the people. According to the Alimentarium Magazine and Food Museum, section about bread and Christianity, breaking bread is a religious act formulated to bringing people together and sharing as an act of cultural exchange (Alimentarium). Ever since school we were taught to share and eat communally. Bread being one of the earliest agricultural activities and in many religions is considered a gift from God and a representation of life once held to be man's most precious possessions (Alimentarium). In some villages in the city of Porto, people still make artisanal bread cutting a cross on the top of the dough saying a prayer for it to rise. Bread has its own prominent scene in the city where you always have it at the table at any time of day and always shared by hand.

The inspirational journey of this text started with a personal experience. From Brazil to Lebanon, a totally different language form and a world apart in culture, made me want to shed light on our memories that travel with us, forming us and reshaping our ways. How cultural exchange is a constant renewable factor, malleable to the place wherein. Coming from the Middle East made me realize how bread was religious and how much importance it had through time. That's when I realized that transformation is always happening around us and what helped me learn this was my love for food and sharing food. Food helped me understand how memories and each one's proper culture is formed within them, projecting in a specific place and time. Sharing became part of my routine to adapt to a totally new culture imposed on me as a child. Taking these transformational experiences I had to create a new culture for myself and raising the question of how this transformation happens in plain sight. As these cultural exchanges happened through food and continue happening

everywhere I go, I decided to make bread the main catalyst of this investigation, which will pinpoint geopolitical and economic aspects as a form of sharing cultural transformations along a certain time frame.

In recent years the study of food and art started resurfacing. Culturally my interest in bread memories, baking and eating, led me to investigate various artists tackling these cultural experiences through food in the city of Porto. Lilian Duarte is a social educator and her work in the book *Paladario* (2019), is of great interest to this thesis. Duarte's book talks about our memories and experiences while eating. She explains that taste and other senses are the forming building blocks of our relationship with our surroundings. "The preparing of food is an art itself, alchemy that can and should always be reinvented" (Duarte 2019, pg.16). Duarte brings up the element of history and how it's formed by what we consume at our tables. Food memories and how moments in our lives are made at the table and during our act of eating. The transformation of our food into memory as we digest it communally. How the same food digestion forms a different memory in each one of us. Old kitchen utensils were shown in different experiences people had with food and their stories all by taking a snapshot of their way of cooking which in return formed part of their identity.

Nevertheless, others are going back to our traditional making of bread which are made with natural yeast fermentation. One of the northern typical breads in Porto is the *Broa de milho*, but have you tried finding a 100% *Broa* around the city? *Broa de milho* is made from pure corn flour and it has a yellow interior that is dense and sustainable. On my journey to finding bread of Portugal the *Broa* was one piece of bread that was hard to find and some bakeries haven't even seen the true yellow interior of a traditional *Broa*. The bread culture has been transforming along the way and we have just stopped to notice and question how. Why did we lose the communal act of baking in the social space and what happened to the sole purpose of eating together and sharing? Artists are experimenting with ways of fermentation processes in bread and other foods, like artist Hugo Dunkel, who part of his ideas is going back to the way our ancestors preserved food by natural fermentation. Dunkel argues that our food culture is in constant transformation and that transformation can only happen with constant questioning and research of our food culture ways. On the constant search for innovation in food cultures, even bakers are developing new ideas to create bread in a faster,

more economical way by steaming the dough. Baker Xavi from Spain explained in a workshop, how we can steam our dough for more quantity and less time. Falling into the medium of time and money. This creates a contrary dialogue, the workshop itself was great for focusing on communal baking and exchanging knowledge with people from all parts of the world. But steaming bread was not the way our ancestors worked and bread's favorite element is time. With that we could see the various experimentations of making bread around the city and how each view differs accordingly.

As for artists that once experimented and worked on the development of what we know is food as art across centuries are examples like; Fluxus movement, Food art, Dadaism and Futurism. Carol Helstosky in the book, *The taste of art*, which involves a series of essays from scholars investigating food art and how it countercultures in society, explains in a chapter about how time changes everything (*The taste of art*, 2017), the futurist and modernist cooking innovations, and influences over time. Cooking was and still is used as a transformative tool and process to provoke and surprise the consumer. Experimentations at that time began with food and technology and used as a form of manifesto. Some striking similarities appeared throughout, like, utilizing food as body and mind controllers of the diners. The deconstruction of foods as a form of criticizing tradition, and triggering different emotions and new perspectives to diners were also applied. It was all focused on the eating experience, the togetherness of sharing food in a social space to criticize and activate political and emotional issues (*The taste of art*, 2017). Celebrating change, culture, and society these movements influenced the way we perceive food today at our tables, and taking you through the text in a bread journey from the history of bread, people and bread, culture construction through bread, finding bread ovens, recreating memories and living the pandemic through bread experimentations.

Mains

Bread: history and its socio-political effect

Bread has been around for 30,000 years (Lohman, 2019) and it was and still is an important aspect in our society tables across the globe. Lohman explains in her article that the prehistoric human started making bread from toasted cereal grains mixed with water forming a paste to only then fry it on a hot stone (Lohman, 2019). Starting first as a rough-textured flatbread until the mill was invented and the ability to grind the grains became easier and smoother. But till today we can see traces of the flatbread around the world in different transformed shapes and textures reflecting the culture and tradition it belongs to. Bread is a big part of our lives and the way we perceive food today. As people used to gather around and communally grind and bake the bread.

According to a bakery in Washington DC, the Romans considered the making of bread as art after they had invented the water-mill in the 400s (Lyon, 2017). After, richer Romans started considering whiter and softer bread for the more educated people. As experimentation with leavening started to become popular, and as air yeast fed on a starchy flour and water bowl, popular fluffy bread appeared (Lohman, 2019). Even though the commercial yeast production dates back to 300 B.C. Ancient Egypt (Lohman, 2019). From then on until the industrial revolution people were segregated upon class and status. Striving to achieve the whitest bread in the modern era. After the industrial revolution the artisan bread transformed, as we moved forward into a more revolutionized world, industries and bakers started to add chemicals to speed up the fermentation time, even bleaching the wheat. All to produce more in less time. Bread was now made in a few hours sliced and bagged ready to be consumed. Coming a long way from what bread was originally, in the war times each country stamped their bread in reference, and some added alimentary substitutes (Olver, 2015). Today bakers

stamp their bread as a form of branding and people making bread in their houses market the bread with a cross saying a simple prayer for the bread to grow. All our transformations and experiences only led us to the start of the cycle, now we all try to go back to eating artisanal homemade bread. After the bread globalization the realization and appreciation of artisanal bread came into view. As bread being one of the most discussed topics, and having a huge spectrum, I have decided to limit my research to the city of Porto and its outskirts along my study.

Bread touches on the socio-economic and political layers of our lives. Bread sustains us and can degrade us. Alimentarium Magazine explained how breaking bread is part of what unites us. Religiously bread is parted to unite people in hard times, bread is the body of Christ, bread in itself is a religious gift (Alimentarium). There are many different types of bread in the world and all were created and adapted according to the place and cultural habits of the country. As people's culture adapted bread culture was adapting along. Bread is the connection of people, of cultures, and an exchange of experiences in our public spaces. Bread once was man's greatest possession that sat on the center of the table. Connecting people and teaching how to share in a community. Bread will be our revival instrument in public spaces, activating it through a cultural experience of being. The question I intend to answer is; how can cultural experience and intangible heritage exchange activate the public space through food and bread? Answering the following questioning led me to create an interactive bread workshop event with shared memories, stories and recipes of locals and immigrants in a specific area by allowing differences, common ground, and cohesion in a public space shared by all.

As bread making has always been a communal event, in my project I propose to invite people to share and make their bread recipes and stories. Further, along with the thesis, some outcomes and new revelations of the ethnographic studies of the project will be shown as a sense of belonging and demonstrating that bread is a subject of colonization, social ranking, and economic statuses. In my point of view and a resolution that came to be is that bread has never been a victim of time but a victim of our own corruption, humans have culturally changed to a point that our bread heritage is lost. This intangible Cultural Heritage serves as a source of cultural diversity and experimentation throughout the years. Recognizing the value of people through their expressions and experiences over the years of cultural

transformation. Progressing further with this project, I intend to activate social spaces and bring back our communal heritage that once was constantly celebrated.

People and culture

According to Ruth Finnegan (1998), in her book *Tales of the city* she explains the importance of people's stories and how they are the ones shaping and structuring the urban culture around us. She studies how people's ideas and experiences of urban life could formulate a space. As my research moves forward concerning bread as a culture, people's stories, experiences and memories are the ones that shaped and created a path which led to the communal ovens. The search for communal ovens forms part of the second project executed in the finding of how these cultural and social interactions formed the space. This project began at a local bakery in Porto to then conclude my search in Rio de Onor. Along this chapter the journey will be further explained. But without this ethnographic study these communal ovens would have not been found. The older generation of the city carry along tales of the past that once formed what our social spaces are today, and neglecting the fact that these stories exist and their importance in our city spaces may cause these cultural mappings of the city to slowly disappear. "By the turn of the millennium, after all, more than half of the world's people will live in cities "(Sajek 1990, pg.154). That means, losing our bread culture of baking communally, creating experiences together, and even time for meeting our loved ones. Our experiences and stories play an important role in forming the urban space even though we might not realize it for it, it acts as an invisible layer.

The British theorist Terry Eagleton (2000), said that the word culture is originally an abstracted word for cultivating, inhabiting, worshiping, and protecting. Cultivating may be pursuing new skills, learning, and teaching and growing oneself, though the word culture is complicated and has many notions around the world, culture was derived from nature, and nature is always growing (Eagleton, 2000). Ever since the word was established, people's communication through these experiences changed. There is however a common root for culture. Cultural anthropologist Edward Hall explains that culture is known to be communicated by language, but Hall argues that even though communication underlies everything 80 to 90 percent of the knowledge we perceive is nonverbal and occurs without our awareness at times (Hall 1992,

p.53). This invisible layer of cultural experiences happening around people is always enriching identities and people's way of living. We, humans, are always doing things without our proper awareness. Culture manifests in many forms, and it is used as a means to differentiate and characterize social groups from one another (Hall 1992, p.58).

Explaining the many versions of the term and perception of culture, in itself is a form of controversy. Culture has rules but represents freedom, it grows but with calculations, it's what is around us and what's inside us. Culture is one-self. Culture is unconscious. Terry Eagleton (2000) quoted, a culture is a form of universal subjectivity at work within each one of us. *Figures 1 and 2*, show a simple diagram made based on my analysis of the idea of culture. This circular relation within culture, nature, process, growth, rules, and changes occurring helped me get closer to the discussion put further about cultural adaptation, communication, and appropriation in the social public space.

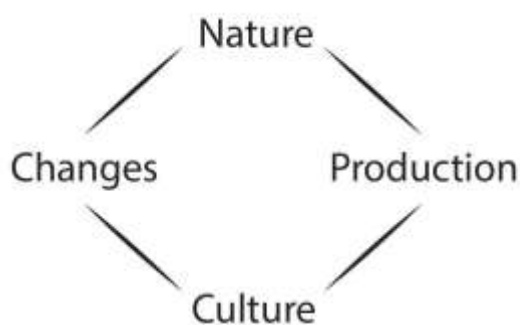


Figure 1.

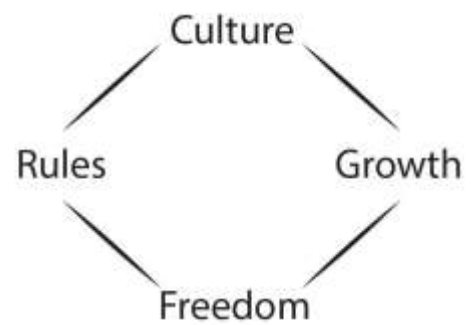


Figure 2.

Cultural growth comes within many forms in the city, usually when things are handed to us by nature we tend to use it to produce, collectively, resulting in a new cultural change. This cultural growth comes naturally without anyone realizing it. The growth that happens on our dining tables each day, while we exchange ideas is very important to the social space. This cultural exchange builds diversity and growth making social spaces active and diverse. My

intentions are to activate this growth through the food flux and especially through our bread sharing societies. The idea of sharing and baking collectively a piece of bread has more cultural growth than we might think. The theory put forward by Terry Eagleton (2000), is that culture originally signified regulation and spontaneous growth. And where better does spontaneous growth grow if not on our tables. Supporting my idea about cultural growth in the social space, and how a place, for example like Porto was 10 years ago compared to today. Porto's food culture has grown with diversity and curiosity as people started searching for this growth within people past stories and recipes. Porto is considered a growing city and the cultural change in the social spaces are becoming more visible and curious to people. And clearly, through transformation, this cultural communication is slowly changing social spaces. Culture is a two-sided coin, growing within us and around us.

Living in more than one culture gives a sense of instability and loneliness. As Hall explained, it is an experience felt like a kind of hunger-a hunger for the lost part of the self (Hall 1992, p.65). This hunger that people search for, this connection that can be found in many aspects of society is where the food culture acts as a connection with oneself. Ever since bread was created towns and social spaces began to form, a new form of civilization brought the people together through food. For centuries our relationship with food has been emotional and natural. As Lilian Duarte said, with the food, we can relate to our memories, experiences, family gathering, happiness, and sadness and they all meet at the dinner table. Our dinner table, therefore, serves as a meeting point between human experience and nature. And this unconscious cultural exchange happens constantly at the dinner table always resulting in cultural growth in our social spaces. Artist Lee Mingwei experienced the same type of loneliness that author Hall experienced in his cultural hunger. Through his experiences and emotions at the time, he created The Dining project (1997). He invited anyone who liked to share with him foods and introspective conversation (Perrotin). Using food as a form of indirect cultural exchange and a form of trust and intimacy. Culture, food and people are strongly connected, it acts as a form of safe space. Humans have been dining out for as long as the mid-eighteenth century (Shore 2017, p.263). Long before restaurants people were already exercising this form of exchange that transformed each and every person in a specific place and time. Taking the subject back to bread that existed for many years and that acted as a cultural exchange tool along centuries to be de-valued in today's world.

My personal experience as a multicultural reference point, as I moved to Porto in September 2018, incentivized me, unconsciously, to start looking for similarities in the country's diets as food being my only common ground and what relates the most when people immigrate. Coming from a Mediterranean diet based, colorful and full of life, to then realize immediately Porto's strong bread culture. Bread was everywhere. On every table, in every meal. Bread is usually parted with the hands and it's passed around at the table, it was always one big piece of bread for the whole family to share. Humans need food diversity but there are two sides to food and taste. Fascination and distrust, most tend to appreciate new food and new cultures that come with it but some fall into distrust afraid of unfamiliar food and of losing traditions (Scholliers 2017, p.293). Experimenting with Lebanese dishes in Portugal was a thrill of a result. For example Lebanese dishes use cinnamon as part of a minced meat spice, and as my guests taste the dishes you clearly see the reactions, as for in Portugal cinnamon is mainly used for sweets. That is how we grow and nurture diversity through food as discussions and memories start to merge from one simple dish. Unfamiliar dishes are usually scary but nevertheless they are the ones that create a memory to later be told.

Part of my ethnographic research around bread was getting to know local families, bakeries, and their traditions in Porto. My search for artisanal bread and the making of it communally, that once existed as communal ovens, started in the heart of Porto, at the bakery down the street. Interviewing Ines at Padaria Oriental, she explained that the bakery is around 120 years old, passed on from father to son (2019). They make 34 different types of bread daily. Proceeding with my search, which included going into bakeries, meeting bakers and people that were linked to the industry. Along the study and observation process, starting from the city of Porto to further north to the city of Braganca, I have realized that all bakers spoken to where men, but on a more historical search bread began with women. Women were responsible for the making of bread for the family. As later to realize the global phenomena that Mouette Barboff (2017) observed and studied in her research about breads in Portugal. The production of bread in households was always the women's produce and at a moment in time when bread making became a profession, it automatically transformed into a male-dominated area. Like artist Elżbieta Jabłońska's work that criticizes cultural stereotypes and women in a traditional society. Her project, *Through the Stomach to the Heart* (Łódź, 1999),

re-occurring in various gallery openings, where she made feasts inviting people to eat and at the same time reflecting on duties culturally imposed on women in the society (Gorzadek, 2006). Historically in societies, women were the ones responsible for feeding the family therefore they were the ones responsible for mill, baking and knead the bread every day (Wiesner, 2000). Up until bread became commercialized and needed to be sold.

Portugal's typical bread is divided into zones, the northern zone is famous for Broa de milho which is a type of cornbread with three parts corn and one part buckwheat. The other famous bread in the north of Portugal is Pão de Centeio known as the stone millers flour bread. Both bread types are thick and dense due to the type of wheat grown in the region. The northern part of Portugal is known for its harsh weather and for the cultivating of wheat, barley and corn flour which were and still are used to create the thick dense bread that lasts longer. Finding Broa de milho was hard in the city, at least not the yellow dense interior ones. Asking around six bakeries at least, on a radius of 15km around the city center and no one had that 100% corn flour Broa. One of the sellers in the bakery haven't even seen a yellow Broa. That's when I realized that bread recipes are no longer original, losing its historical value. Now you can find a mixed flour Broa and it's still considered by many expensive. Why should good bread be expensive after years of transformation and growth. Bread is used in many forms whether stale or leftover, there are always use for bread. For example Migas, a side dish from Portugal made from leftover cornbread with garlic and olive oil, other soups have stale bread in them and others the bread forms the soup bowl to eat after. Bread comes in different formats changing and adapting how people live daily.

The way bread is made is always transforming and adapting to our daily lives, continuing on my search for communal ovens I came across, in a village in Gaia, 11km from the city center Jose, a 70-year-old retired worker gave an overview of his life transformations. He said his mother made really dark rough bread, he said it tasted really bad and it was hard as a rock sometimes but it's all they had, and since they came from a lower-class family refined grain flour was not accessible and more expensive. This shows how bread segregates us into categories making it political to have access to a certain type of bread. He talked about how nowadays you cannot trust the bread industry and that by being able to buy good bread is a luxury today. As we further from the city center the customs of buying bread changes, for

instance, Jose stated, bread is delivered every day by a passing baker at 6 am who collects his money at the end of the month. In Porto you have to buy your own bread daily and later on throughout the text we will see as we move further out of the city center the customs of bread change to finally finding a shared oven in a village. As Lilian Duarte said, “to eat, is in fact, a political act” (Duarte 2019, pg.28). Today the absence and excess of bread continue to be exist and to be one of the great reflections of poverty and economic problems around the world.

How did we transform from making our fresh bread to not even seeing the baker or smelling the fresh nostalgic bread? Part of what makes the bread an act of togetherness is using all of our senses to achieve and devour a fulfilling loaf. Bread is an essential factor in time and so is our daily routine, we never seem to have time and everything is fast-forwarded that we forget to indulge in the beauty of our table gatherings. When we look at collective eating and baking experiences that usually happen in the villages, they were a form of getting people together to engage, socialize, exchange habits, cultural differences and to co-exist in the same space. Sharing these cultural experiences and communicating the way people exist in a space is a start of cultural growth and diversity. Language is a big factor changer in communication, even in the bread we can notice a specific language to the loaf. Shall it be from the north or the south each loaf as a different texture, form, smell, look, and even sound as you cut it, and for further research these typical regional breads were collected locally and dissected for this investigation.

As we distance from the process of bread baking collectively our social construct and cultural expansion changes. As people tend to recreate their own culture, Manobras no Porto, according to RTP News, made a cultural intervention project on the intangible heritage of the historic center of Oporto for 2011/2012. Being shared by 80 percent of the European Regional Development Fund (ERDF) and 20 percent by the Oporto Chamber, through Porto Leisure. Through this concept of intangible heritage, they implemented projects like, Deconstrução do gosto, which was about how taste can relate to our culture and cultural experiences in the space we live in. Selected to realize a project proposal about intangible culture through our bread history for the UNESCO funded project in Croatia, in the end, the project did not move forward because I was not European therefore I could not present the idea as a foreigner.

This single statement from the UNESCO board highlights the importance of food culture and geo-political issues around it. This inconvenience served a great deal of importance to the main project as the search for communal bread baking and forming of societies through it began and reflected the need for diversity.

Moving along the project and the ethnographic research on communal ovens and their effects on society, and how cities are distancing from this act of sharing and exchanging experiences, the journey to the ovens continued and our next stop was the city of Bragança. Starting from the city of Porto, local bakeries, and creating an imaginary map through people's memories and stories leading us to the ovens. The second stop was the city of Bragança which is situated 250 km from Porto. All the arrows led to Bragança as we asked two bakeries and a local family and all suggested that we might find the ovens in Bragança. Arriving at Bragança's local market fair to investigate the local of these ovens, no luck in the market but we ended up buying a local bread, Pão de centeio, and asking about communal ovens that apparently do not exist anymore. The lady from the kiosk said, "they don't exist anymore! But you can try to ask in the village of Rio de Onor "(2019).

This change happened unconsciously, growing into space you inhabit and not noticing its transformational factors along time. As Finnegan explained, it's when we work with unfamiliar stories is when we need to recognize its pattern and how it shapes the urban life around us. The citizens of Bragança did not take notice in the transformation process they had through the years but talking to a local baker and manager at Casa do Pão, Bruno Lopes, we learned about his experience in the bread culture world. He worked for a year in a bread factory in England, knowing all the recipes and techniques to make the perfect bread he decided to come back to his hometown to open an artisanal bakery. But Lopes then realized how industrialization and the food revolution affected the market. An article by Colby Community in 2018 discussed the downturn of industrialization. The Industrial Revolution paved the way for larger factories and restaurants to take over the food market resulting in lower food prices beating the local supplier. This led to lesser consumption of the traditional bread and people only demanded healthier options, as Lopes said, whole grain or gluten-free. Devastated and disappointed in the theories doctors invented, on his defense, crumbled the world of traditional bread. Now he buys his artisanal bread from a local baker, the famous Abel bakery.

Abel bakery is famous for being the only bakery in the city to still produce artisanal bread made with a traditional wooden oven. Therefore continuing our investigation we headed to Abel's bakery to know more about the bread culture in Braganca. This was around the afternoon so Mr. Abel was not available and his son told us to be back by 10pm and that Mr. Abel would love to speak to us. It was a cold December night in Braganca and as we got to the bakery Mr. Abel opened the door for us personally as he had started working on the dough mixture at 7 pm. We arrived at 10 pm and he was just starting to form the 1kg dough, weighing them carefully each piece by piece. Abel didn't speak much at first as he was used to working in silence only him and the dough. Abel shared his story throughout the night and it started by telling us that baking was part of his life ever since he was just 14 years old, in 1973. He still bakes the bread with a traditional 4 m depth brick oven with a wood base fire. He explained that it's a shame that people do not know how this oven is built or how it works, and that is the secret to good tasting bread. Abel worked silently, making at least 150 loaves per night. He looked calm and sad at first but then as he started sharing his thoughts we knew that he had a bicycle accident and was with shoulder pain and yet never stopped working. For him baking bread was his life and he didn't know how to stop. Asking him about his childhood and the family business that was passed on to him, with a lament on his face he answered, "I Didn't choose this, I just started working to then realized that I don't know how to change or how to do anything else. Not forgetting that our cultural transformations and adaptations tend to pass us by within a glimpse of time and that is what happened to Abel.

Abel passion became baking but sometimes feels a sense of sorrow in what society has become or made of bread today. He claims that no one is interested in the process anymore, everyone is just following a certain trend to eat. As Lilian Duarte (2019) said that the contemporary in our lives gave us to celebrate our tables making food a constant transformer. Abel is the only baker in the city to use an oven fueled by wood. His preoccupation is that when he dies there will be no one to continue the traditional bread making as we are moving into a more machine-based world. His fondest memories from his childhood years about bread were the communal baking time with his grandparents and elders, while they taught the youngsters how to bake while they constantly played with the dough, creating an eternal memory and experience he still has from 1973. The interest or rejection of foods is often engraved in our memories usually forming part of our identities and social structure

(Scholliers, p.295). Inheriting the process, the love of making bread from your parents is an emotional gift one cherishes only in the future. Even though Abel spends most of his nights in silence, with his old memories he creates 100s of loaves each night with the love of bread.

Our experiences baking communally and eating communally is not only an act of art but a cultural transformation tool. The Futurists (1912), based their work on experiences around food as it transformed and devoured at the dinner table. Their main idea was to shed light on the future of food in a futuristic form using technology, speed, and modernity. The stories and experiences they created were part of a manifesto for people not to perceive food as ordinary but as a state of art at the table. They used baking bread sculptures as a form of liberating art. At the dinner, table stories are made. At the dinner table in Macedo dos Cavaleiros, one of the stops we made along the journey to find the communal ovens, with a traditional Portuguese family that hosted us for dinner and showed us their glorious partly communal oven. Lilian, one of the daughters in law, showed us the house oven situated on a separate floor of the house. She explained that the oven was made of bricks but had a keystone made of granite in the center indicating when the oven was hot enough to place the bread. This every oven was a part communal oven, where a group of 4 families would go and used it. As a daughter in law, Lilian had to learn the family tradition of making bread and other local foods like *alheira*, chorizo, wine, and olives. Maintaining the tradition she lets her children play with the dough, creating their own stories and shapes of bread along the way. Lilian still thinks that these cultures and traditions are important to maintain as it maintains the family united.

It was there that I met aunt Benedita, 80 years old. She explained that the tradition of baking bread runs in the family and that she has learned it from her mother as she has taught it to her daughter. Cultural experience is always passed on to us by our families, and we chose to maintain it or discard it, but in all states, it has transformed the way we perceive things in a certain space. Matta Clark (2000), said that a work of art is never finished for it has a horizontal line between the past and the future. After this personal experience, the sensibility that bread is always transforming and never a standard shape is affected by our past and molds into our future as it is portrayed. Benedita also told us that there were no communal ovens in the town but as their house owned an oven and so they shared it with the townspeople forming

a communal space for baking. And that's how it worked in various towns, people shared a neighbor's oven, and as a form of schedule, they placed sticks between the brick walls of the oven to signify who went first. Their contribution to using the oven was by getting their own wood or offering a piece of bread to the household. This family was still keeping the tradition but did not bake bread often, it was only on occasions and festive days, but they sure enjoy the togetherness food brings.

Benedita's family, baked bread occasionally when they wanted to celebrate a specific passing moment in time. Was it a celebration, a passing of a year, a sad occasion, bread was always there to comfort the family and the ones making it. Like water for chocolate in a 1989 novel illustrating how the forbidden love of two affects the taste of food. These examples show how much food is important and how much it is linked to us emotionally. In the novel every time the protagonist was sad and had to cook the taste of the food changed. Each occasion you experience the bread to be a different taste, shape, touch all depending on your state of mind, your experience and your culture, creating new experiences depending on what emotions the festivities event imply. Bread is a mere reflection of our emotions all mixed up in one dough to be eaten with feelings and baked with your emotions. Bread is poetic, religious and political all the same time. Both Futurists (1989) and Matta Clark (2000) talked about how food acts as a criticism to our social status and politics.

From the information we have gathered at this moment in the investigation, all stories of the villagers led to Rio de Onor, 26 km from Bragança. It was a small village with schist stone houses bordering Spain. It seemed that only the elders lived in the village. Still searching for the communal ovens we came across a citizen, Maria Julia Rodrigues, she was around 90 years old, chopping small pieces of wood for the fireplace. She explained that there were two communal ovens in the town, one was owned by 4 families and the other was for everyone to use. The village people still occasionally bake in the oven during festive seasons, events and school trips. To her knowledge, still various people make their own bread in their proper ovens, and some buy the bread from the baker who comes from Bragança every morning depending on the order.

Trying to figure out which house was the oven was a challenge, all houses and doors looked the same in the urban scenery of the town. Walking around we saw a lady come out of the

house and asked her about where the oven was, and she answered, “ the oven is locked you should talk to the man responsible for the key, he works in Freguesia and his house is down this road”. This was beginning to feel more like a treasure hunt and so we continued. Taking the woman's words we knocked on the man's door, finding no one there we continued our search. Lost and not wanting to give up the sole purpose of our journey we found another old lady sunbathing, she informed us that at the last event the oven door broke and the door was unlocked and never repaired. Happy with the news we continued to search for that door, it had to be near. The doors were old, at least most of them, like no one has been living in the town for a while.

Why have we deserted our homes for a more industrialized one? Almost giving up on the search we saw a newly renovated hood on top of an old house and that then we decided to push open the door, and boom! There it was with all its glory. The communal town oven, it existed, after our long journey made up of memories and stories we got to the oven. As we opened the door disappointment hit us. The oven space was dirty and not looked after, the floor was still made of soil and spider webs covered the ceiling. Again this was considered a public oven then why there was a key to maintain it, then why isn't it maintained. All these questions ran through our minds that day, realizing the importance of having an accessible public oven that people know about and share. “To transform food is not only a duty but a delicate and romantic art “(Lilian 2019, pg. 32). People of the village used to bake meat and bread mostly in these ovens and now these traditions are dying out like our traditions of bread that have been transforming gradually. Metropolis magazine (2018) talks about artist Anna Puigjaner, a Spanish architect who in her ideas talks about the kitchen-less cities. Puigjaner explains, making one central communal cooking kitchen in a residential building is a solution for alienation and food waste. By this people will have to interact and socialize reviving the act of communal cooking and sharing experiences and cultures. In a way reviving the communal ovens, and the communal space of sharing would activate and act as a catalyst to the social city space.

To conclude our journey on the search of communal ovens, and the human revelations that came along, was therefore to demonstrate the importance of sharing and cultural exchange in our cities that helps re-grow societies. Showing that when we have diverse communities and exchanging of cultural experiences our public and social spaces enriches. The next chapter

will tackle bread and architecture, how societies are built and transfer through our food flux and the revelation of the next project done that counteracted the concept of the communal ovens found in this chapter.

Architecture of bread: construction of societies through bread

Architecture of bread is a chapter reflecting the construction and process of societies through our daily bread. As my previous findings and experiments in the social spaces to find communal ovens and learn how people lived with them was a key factor reference on how our social life is changing through our food habits. This change is happening socially, economically, culturally, and politically and therefore formed by the people occupying these social spaces. Like the ovens in Rio de Onor, Chaves, França, and other villages that were not investigated, all have their own stories and experiences to tell. Henri Lefebvre (1991), a Marxist theorist inferred that absolute space cannot exist, because at the moment it is colonized through social activities and therefore it becomes relativized by space. Therefore our own social activities, could it be eating or chatting in the public space, will serve as an activation tool. The right to the city is the right to change ourselves by changing the city, this was one of the first concepts said by Henri Lefebvre (2000). This exercise of changing the city comes from our collective experiences. Being able to change ourselves through cultural experiences and change urban public space is a form of freedom. Activating these ovens might be a form of bringing life and the right to the townspeople, sharing and integrating with each other through the baking of bread.

One of the key ideas is how we unconsciously inhabit a specific space, making it feel like home from the moment we start baking our significant foods, foods that remind us of home. Doing so we are reviving that space and making food the ultimate connector with culture. Therefore the act of sharing bread becomes of sharing experiences, and memories which transforms

and connects people to space. In cities we are losing this right to share, to engage, to communally inhabit that space. At that moment, in that strange place, the act of baking and eating creates a link to your home, a place where you can communicate your culture freely while learning, experiencing, and creating feelings, emotions, and all other dimensions embedded in the public space. Matta Clark (2000), described a social space structured around difference. These bodily experiences are the ones that form the space you inhabit creating new ones through experience. Making your own experience the space's structural form.

Lilian Duarte explains that humans connect with food. Our inner thoughts form the bread, as we knead and bake the dough with all of our emotions and experiences cooked inside us to then be projected culturally through the final bread (Duarte, 2019). We are what we consume. What we consume we consume socially creating and producing space. Joseph Beuys (1970), and his idea of social sculpture represented that people are the artists and they are the ones that form the social space. Examples of artist Rikkrit Tiravanija and his famous museum curry. The curry was a simple curry like the one his mother made, but the art was the people who were simply passing by and eating curry, exchanging, and sharing as an act of forming the social space. The people always have been the artists in social spaces, creating and changing them constantly. Cultural producers and consumers are one body, for we produce culture as we consume it. It's a cycle, like a water filtration system, cultural experiences, and communication are consumed by us, filtered and analyzed for us to produce another culture experience, and as we produce someone consumes that communication and experience continuing the loop of cultural creation.

As the Urban Catalyst (2013) points out, most things however symbolic, not only need to be designed but to be made. The Urban Catalyst (2013), was a European research group that temporarily used urban land as part of their strategic projects to explore its potential. Like our cultural experiences in the space, we produce through food experiences and it's at our own expense to recreate the city space throughout these experiences. Some of these cultural production experiences come from design, fashion, architecture, cooking, education, entertainment, social relations, and politics. From an urban planners' point of view, cooking and education might be a symbolic way to change the city, but through what I've experienced cooking collectively, educating about other cultures and sharing food, changes how space is

perceived over time. Attempting to demonstrate how these symbolic cultural productions, communications, and experiences shape and transform our cities throughout time, a series of projects were made to support this argument, and to show how our cities and our people change through these invisible short term experiences. Some critics suggest, according to the Urban Catalyst (2013), that the shift from cultural consumption to cultural production makes the concept of the creative city less elitist. As we start the process of sharing and producing in the public space, our creative input will transform and move the public space. We create new dynamics creating new spaces always.

For example Ridley's project in the UK was based on the idea that architecture can be used as a tool for community engagement and building, creating a long term regeneration strategy. The Project used food as a currency to encourage people to engage in the public which formulated space. Inspired by Henry Lefebvre's thinking (2000), who described the right to change ourselves by changing the city. This right is all about transformation and it vitally depends on the collective exercise of people to reshape the public space. Richard Sennett's (1994) view on how our bodily experiences inhibit and create space were also important to the development of this research phase. As he argues, not only bodies shape space in the present time, but also the elements existing in the urban space work collectively to form our memory which later on is used to transform the city. As talked about previously in my search and using bread as a catalyst to activate the urban spaces of Porto, the next step in this research was making bread in the city, and experiencing all the stories and memories through them.

Bread workshop

How can we experience bread making in the city without initially engaging with the basics of sharing a recipe. In Porto, on a Friday afternoon January 2020, in an art community house, I met lead baker and workshop instructor Xavi from Spain. As my previous studies show the dedication put to finding communal ovens and to revive the act of collectivism in the city, the research was directed into a workshop that teaches how to bake bread without an oven. At that point it seemed as the main element of my search for ovens made no sense anymore, just too then realize that the whole workshop was based on collective work, we baked,

discussed and exchanged ideas collectively as we prepared our dough. Our contemporary lives led us to create ways of making bread faster and with more quantity due to our busy lives. The workshop consisted of three phases: explanation about the dough chemical content, experimentation with the dough kneading, and steaming our bread. Chemically the previously made dough was made with whole grain flour, water, salt and active yeast. Mixing the active yeast with warm water to activate the bacteria and letting it rest. To then mix it with the rest of the components. Wheat is what makes gluten present and so elastic, as we knead the gluten it breaks apart making the dough fluffier. Time is the most important factor when it comes to baking bread, time that we usually do not have. Bread is easily made if you just have time to let it rest and grow in its own form. After waiting we rolled our dough balls and put them in a metal can, waiting for an hour for it to rise. The waiting process is crucial for the bread and for the people baking it. In the workshop I met people from all over the world, studying, visiting or just coming to meet people. Bread united us, created a bond between us. In this process I have met a fellow Egyptian who got so animated and happy when we spoke our native mother tongue all thanks to our bread resting time. In that very moment bread brought us together, learning and transforming the space and everyone around us. Creating new bonds and will gradually transform us and our way of being. After the wait was over we proceeded to steam our cans of bread, of course we needed 35min for them to finish, thus making more time for people to exchange their stories and experiences about bread in their home towns.

In an interview with Mouette Barboff by Estate's online magazine, stated that someone who knows that life, like time, goes nowhere. Fermentation is the life inside the bread. Teaching us to make bread come to life, Xavi taught us fermentation, which is the exact combination of life and time. This natural fermentation included crushing a raw apple and extracting its juice. After that the process is simple the tiny bacteria living in the juice need to be activated, and so we feed the liquid juice with flour, again give them some time to grow, at least 3 days and feed them again. Bacteria is a key factor for bread rising and so we need to feed it regularly. As the bread has done steaming, all eyes on where searching for their can of bread which was marked, stamped with something, we all were carefully analyzing the piece of weird looking bread we had witnessed. The process of marking the bread, like in the communal ovens was practically the same, as we all baked together we marked our breads

with seeds name tags and stamps. Only 4 breads were edible the others needed more cooking, how so they were in the same pot at the same time. Xavi explained that chemically the other dough has risen more than expected and needed more time to cook. Bread is a material filled with surprises and filled with our own experience and character and so therefore the bread turns unique with its story. Bread tend to grow with the amount of love and care you put into it. It was like tasting time, as we unraveled our breads they were hot and dense, no crust was visible and it looked nothing like the tasty fluffy bread available in supermarkets. Because it was contained in a can the dough did not have the space to grow and become its natural fluffy self, limiting the space for the bread to be itself, to be creative with the form it grows into. Which was on point the contrast between baking freely, in communal spaces and steaming bread with no time or space for expression.

This futuristic bread resembles the experiments Marinetti (1989) visions for the future of cooking, baking foods in different formats and adding senses to the experience while you're at dinner. In fact our senses play an important factor in transforming and absorbing food culture. As said before we are emotionally connected to food, it's part of our natural self. Bread creates a memory at each table, as Mouette Barboff (2017) said, the presence of bread at the table is crucial and essential. Attending this workshop made me more intrigued in pursuing my own bread workshop. A workshop that activates the public space, lets us meet and share stories creating our own memories that transform our cities.

While experimenting with bread and finding ways to integrate our stories and experiences into transforming our city spaces into new active ones, I decided to study the memory of bread. The first workshop took place on February 1st of 2020, tackling food as a form of childhood memory. Collecting childhood food memories around Porto from summer of 2019 up until the date of the workshop. Forming recipes through the memories written, I invited participants to read a memory and recreate the dish using their personal cultural lens and some ingredients available at a table nearby. The process of creating a new dish in a form of an old memory generated a new experience. The workshop was buzzing with new faces and new ideas, people that have never met each other and never worked together were now collectively cooking. It was truly an amazing experience, great feedback from the participants as they started commenting on their experience, on how they learnt to be flexible while

cooking, how to collaborate, and ultimately how to meet new people and new cultures. After the dishes were ready and cooked, we dined together. Again, at the beginning of the workshop there were 16 unfamiliar participants and at the end of the dinner we all became friends, exchanging ideas and recipes and creating new memories. Tasting and engaging all our senses in the food made by our participant's interpretations was amazing, for they only read a memory and their imagination took them to a recipe influenced by their creativity and experiences. Some memories were interpreted totally different from what they actually where, but at the end that was the intention and purpose of this collaboration. Resulting in a new experience and memory which was asked at the end to be written down along with their process and experiences of that night. The cycle of memory is always transforming and updating in relevance to our experiences. And so everyone left the workshop with a memory and a story to tell.

Lilian Duarte (2019) states that what we eat the experience that resonates in our memories. She talks about how we always go back to the same restaurant, or order the same food. How these tastes and memories are engraved in us and little do we take notice of our transformation with them. As we stop to realize that the foods we eat resemble us though we never stop to reflect on our habits and experiences while eating. As we get older we notice that our favorite food was from our childhood or a family event and that you have not eaten it for so long and yet it still remains your favorite food. In reality it's your favorite memory.

Transforming and mapping public experiences: sharing bread communally

As we move forward in our research, the urge of a personal experimentation in bread surfaces. Trying to map out the bread pattern that was already discovered and attempting to extract the feelings and experiences from the once raw dough baked was the next level of the

project. How my constant experimenting forming a collection of breads from all zones of Portugal made me obsessive about bread and people. This created a more plastic arts side to the project, as I decided to experiment with dough, bread coloring, bread sound, and even the bread smell. Dissecting the various types of bread that are signatures to specific zones in Portugal, like Broa de Avintes from Gaia, Bolo Levedo from the Azores, Pão de Cabeça from the Alentejo, Bolo de caco from Madeira, Pão de Mafra from Mafra and much more from different zones of the country until I started making my own. As the research thrived, I went on experimenting with various breads and learning the stories behind each loaf, I used my experiences and memories of the bread stories to create my own dough. Beautifully dissecting them into sculpture pieces.

The process of bread mapping began as I started extracting the bread's textures; by making different colored prints, its smell; by boiling bread and collecting the vaporized water droplets that came out, its taste; by engraving it in memory as I devoured it, its sound; by recording all the ways possible to cut that piece of bread, and at last a preserved model of the bread itself was left to see its glory. Trying to understand the memory of bread and my memory of bread by working backwards and mapping my memories. As I was mapping my senses in the multisensorial journey that bread took me through time and place creating new thoughts and ideas. Drawing a wider picture of how culture commingles with its proper self through bread. While bread acts as an internal argument with oneself until it achieves freedom. Transforming who people are in a specific place through its digestion and understanding. It was like cooking with your memory and eating your experiences.

Italian artist Bruno Munari, in his book *Roses in a Salad* (2004), which was part of a workshop series to reinterpret the educational system by experimenting and making adults and children work together reflected on the idea of using food as an educational and sharing tool. Munari dissected lettuce, tomatoes and many vegetables and formed prints as part of his experimental workshop with his participants. Munari's experimentation was way back from the futuristic era which explored and researched innovative processes and dynamics as part of the research process. Munari's works were of great influence for my experimentation and collective work. Throughout my journey, water, flour and yeast were the experimental tools to understand the relation between memory, culture and our formed experiences across time. The kitchen became my atelier and the ingredients my tools. As the

process moves forward and we try to understand memory and experience even further a pandemic happens.

The Pandemic

When the 2020 pandemic hit the world life and the food flux began to change and adapt rapidly. It sure does add to the discussion of cultural growth and adaptation that we talked earlier in the text but relatively it changed the way we see food. People were stuck at home and trying to find new ways around the new norms put forward. People started baking their own bread in their houses, nevertheless the desperation for flour and yeast in the supermarket stands was absurd. People not only started baking themselves again but family ties started to unit, for example a student calling their family to asking how to make a specific dish like they once made them. In the lockdown our old memories grew fonder and we started creating new ones with our lockdown stories. According to Expresso.pt a news journal which named the pandemic "Pãodemia " on May 3rd, 2020, to reflect that there is a baker in every Portuguese person. The article was criticizing how people suddenly grew the love for making bread. Then the question comes to mind, is it just a new hobby or a form people created to grow their bond together. Indeed both were to result in sharing and living new experiences through bread making and as everything changed during that time I decided to take advantage and start observing supermarket stands of bread to see how they too adapted.

We lost the sense of touch to the bread at the supermarket, everything was bagged missing that fresh looking bread stand as you entrance of the supermarket. As for the afternoons had very little bread on the stands, and the flour racks were always empty. Researching and observing more the situation to find out that supermarkets around the area of Bomfim, Porto did not have yeast for 3 weeks as they all disappeared in the first two days according to Pingo Doce staff members. As on the other hand some supermarkets were offering free, one day old bread. I then released that the process was being reversed and people started to experiment with food and recall their favorite recipes, calling their loved ones to learn how to make bread as a form of connection. People got closer to one another even when everyone was far away, the act of communal exchange came to life in a different form this time. A more virtual form. It was a time when technology brought people together to make bread.

The 2020 pandemic affected many mentally and physically. Still in the search to activate the public thought bread finding a new way to adapt was taking the subject online. The internet was our public space now and our form of sharing became a screen and so the project was taken to another level of experimentation. With Atelier I students of the University of Porto, Fine Arts faculty a collaboration was created, as students were limited to work from their homes the ideas of the kitchen is you atelier was implemented. And so the project was launched, working from their new atelier space and only using flour, water and salt which were their materials now. Using these materials the students were invited to create a virtual bread installation. Confused yet excited. The students worked for 3 weeks on their installation to then present them to the virtual public. The results were beautiful and I intend to show this collaboration in my artist's book and at the final exhibition. The students had to project their time in quarantine through their installation and work using 3 ingredients. Stories were told about how they connected with their grandmothers to know the story about their bakery, others used the dough to show life in itself and some used it to self-express the quarantine statues. The futurist movement in 1912 Italy, experimented with their feelings as part of a manifesto. As they baked and recreated dishes as a form of emotional expression and a critique of cultural habits.

As we try to work with technology to reflect our experiences, senses and cultures, we have learned along the way the importance of this togetherness and our daily exchange that happens on our food table. After 3 months of confinement, our views changed, we have grown out of our shells. As the government lifted the lockdown rules a relief came off our shoulders and we wondered how life could return to normal again. After a long time behind our screens another project was developed with Fernanda Zotovici a master student at Fine Arts faculty. We put forward a project criticizing our state of mind and body. As the process of our traditions were reversed we decided to bring our private spaces to the public. With the project called "Café da manhã em um domingo", that took place on May 17, 2020 at the sidewalk of Avenida Rodrigues de Freitas, Porto. The simple act of eating your breakfast at a dining table outside got us lots of comments and questions like; what happened to the quarantine? What are you girls doing? Can I take a photo? This is a breath of fresh air to see. People started questioning our new realities. Our performatic act of eating and inhibiting the

Stories, memories, recipes:

Politics of bread as a catalyst for sharing in the public space.

public space created new stories, experiences and got us closer to our togetherness. Food is an act of performance in itself, it brings people together, and it helps us express our state of mind. Artist like Laila Gohar, use eating experiences and multisensorial edible events in unusual places to explore human interaction. Gohar's performances inspire me a lot in my work process of understanding and reflecting our senses, memories and emotions through our cultural backgrounds and experiences.

Dessert

Conclusion

The subject of bread and sharing is a vast topic with a lot more to discuss. To conclude these findings and experimentations in the social space and to answering the main question that was asked before, how can bread as a tool for sharing be used to highlight intangible culture in social spaces? Using bread as an experimentation tool, the first project was trying to find communal ovens that once existed in the city of Porto. As my journey continues to investigate the ovens, simultaneously a bread workshop was developed showing the counter ideas existing in the city. The idea of not using ovens at all. Throughout the project and the workshop the strong element of sharing and communicating was very dominant which led me to investigate more about people's sharing recipes and their memories that formed that recipe. Through that idea which was studied and compiled into a book of memories and recipes to later on develop my own workshop of memories and food. Following the trail of events, this story that unfolds new experiences as we go along investigating, bread takes us to many paths of discovery and one of them is experimenting with bread. Their shapes, forms, recipes, textures, and all these multisensory elements that bread has and that we typically do not notice we dissected and carefully studied. To then linking all the projects to an intangible cultural heritage. How all these processes once came from our past habits and learnt culture to slowly transform and adapt to a new growing culture with time. With all the food flux happening around us the subject is normalized and therefore we forget the importance of this intangible cultural heritage that exists on our dining tables. This intangible culture became more noticeable when we hit the Pandemic year, my intentions were to create a public oven eventually were Porto's old city oven existed or not. But with the Pandemic our overview and habits all changed suddenly. The lockdown helped experiment and taught us more about sharing and communal living and we did it through our dining tables and our sharing of bread. That is when one of our many attempts to map and share peoples thoughts through bread was experimented with, later to only realize that the simple act of eating bread in a new form of public space was in itself alone criticizing the Pandemic. The project that was

made by taking our private dining table that in fact turned public when we lost our privacy in the pandemic. All of these projects were key elements in investigating the following topic acting as a base point to the work.

Bread sharing is a topic deemed to be imported for our social spaces and also for the fact that our intangible heritage is connect to food and bread. So this subject matter and project was nominated to be part of the “Grand Projects - Urban Legacies of the late 20th Century” International Conference, as part of the 'The role of artists and urban art' track. I will be addressing how social spaces are defined through food and the lived cultural experience that transforms the city. Moving forward I still intend to continue my investigation on intangible cultural heritage and its city transformations throughout my artistic practice and food performances. An artist book will be made and available digitally and by print, showing the incredible journey bread has gotten me into. As for our food memories and experimentations that came into light, a small business is being established based on the recipe and memory book made for this thesis work. Food memories business page is established and working, participants are asked to write a fond memory and through the artist's lens this memory will be turned into a dish, to later be devoured. Looking forward to create more memories that stay and therefore the loop of food and culture never ends.

Memories, Stories, Recipes

I remember the time where three of my friends and I got super excited over an offer our favorite restaurant had made. However, it turned out it wasn't just us who got excited over a "noodles for a dollar offer", which meant that the place was crammed with people to the point where we couldn't even get in. We supposedly went back home and forgot all about it only for the next day to find out that two of our friends actually went back there in the middle of the night and got us noodles to school in the morning. Yes, we proudly had the best noodles ever for breakfast. Point is, friends who get you food are forever friends, especially when that food is your favorite

~Aurora

The first time I watched "ratatouille", I was about 7 years old, and something sparked in me that day. The way they portrayed their famous dish with love and passion made me unconsciously want to try it so bad. It was at that time that my love for spaghetti ignited, making me enjoy its taste and mimic the character's way of eating the dish with wonder and amazement. About a month ago, now 18 years old, I saw an advertisement about this movie and turned out the famous dish wasn't pasta, in fact it was just a simple vegetable dish! Yes I was a bit disappointed, but the love that this movie made me feel was unexplainable, and I don't regret my love for pasta until this day.

~Julie

It's all about the MONEY! Were you ever dared to eat something just for some cash? Well, when I was about 13 years old my dad dared me to eat a raw sardine fish. Not the canned ready to eat ones. But the fresh Lebanese ones and that includes its head and everything. Anyways, he dared me and I made a bet for \$100 that I will eat that fish. And you know when your young, raw food was a NO NO. So I took that sardine and swallowed it whole, didn't even think of chewing it. After a gallon of water to wash down the taste, there was my \$100. Now every time I eat sardine, I remember that money and tummy story.

~Sarah

Spicy, fluffy, light, refreshing and crunchy yet smooth. These were some of the sensations I remember when visiting my mama and mami (maternal uncle and aunt) in Leicester every summer during school vacation. Every morning mami would prepare dhokla for breakfast topped with yogurt chutney and sev, and accompanied with chai. She enjoyed experimenting with ingredients and often created hybrids with popular English foods, for example, she added a tin of baked beans while frying masala in a saucepan and called the dish 'Baked bean shaak'. This is one of my happy places and a memory that immediately came to mind when Rayan suggested this idea: to create a birthday cake based on a childhood memory.

~Vijay

Stories, memories, recipes:
Politics of bread as a catalyst for sharing in the public space.



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