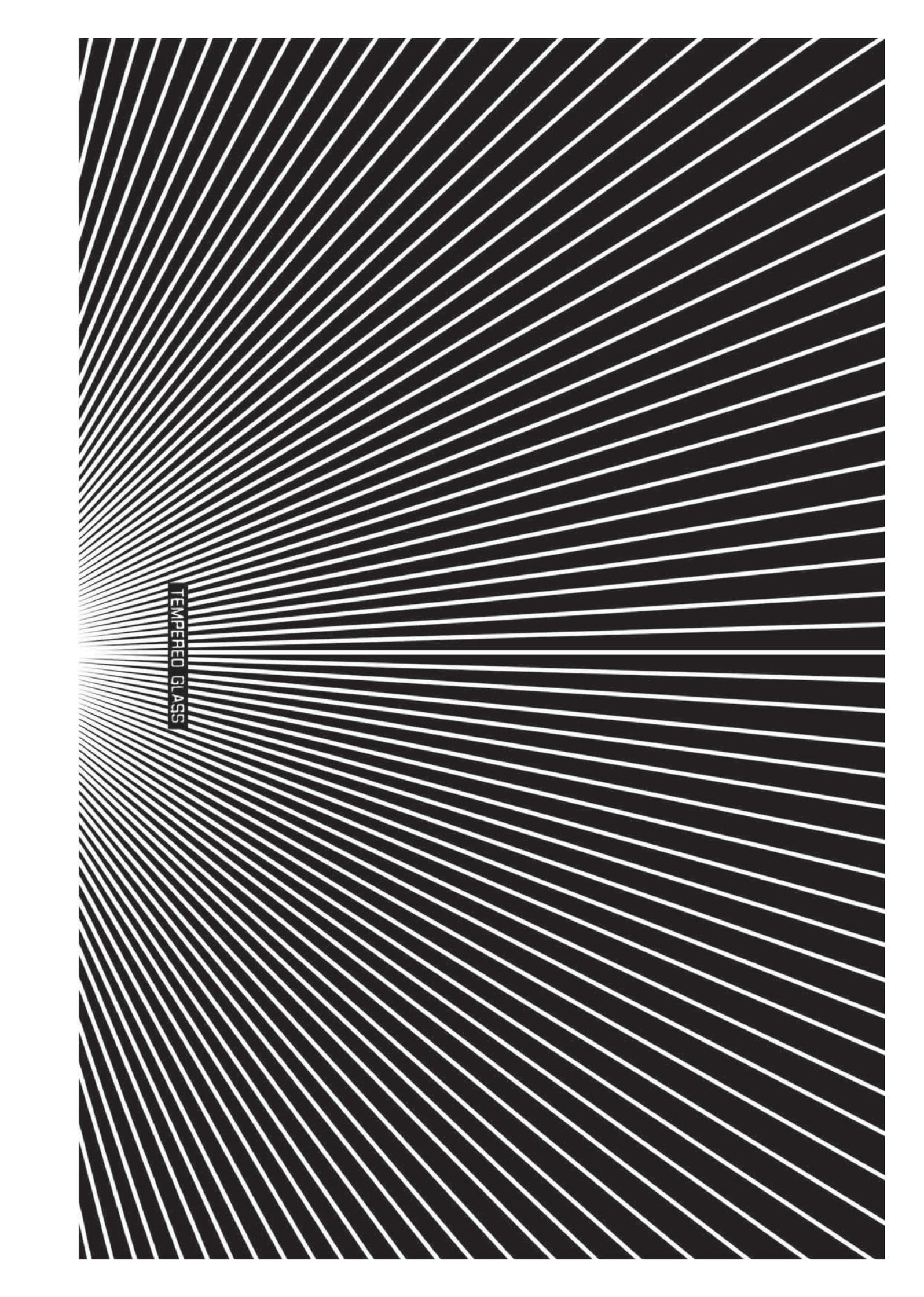


TAPAS



TEMPERED GLASS

TAPAS

Spanish Design for Food

TAPAS, organized in Miami by Acción Cultural Española (AC/E) and CCE Miami, provides a rich panorama of the most recent Spanish design as applied to cuisine. It is like a creative taster menu of “tapas” from all the fields in which design plays a role in the act of eating. This text is also the overview for an exhibition that, starting in Tokyo and Miami, will tour Asia, Europe and America to raise awareness about our creators in this expanding field and how Spanish creativity, in league with the design industry, is conveying the image of a country that is imaginative, modern and in love with food.

The exhibition is divided into three parts: **kitchen, table** and **food**. On display in all three are the imagination and talents of designers in different styles who have worked alongside outstanding chefs. Homage is also paid to a number of traditional icons. A festival of shapes and materials, in the most diverse styles, and nourished from a rich store of ingenuity, experimentation and sensuality.

To complement the almost 200 items selected, an overview is included of the interior design of some outstanding restaurants as well as the spectacular architecture employed by the new wineries. Additionally there is a selection showing the novel graphic design being applied to wine labels. The exhibition closes with two interventions, specially devised for the occasion, by the artist, Antoni Miralda and the former designer, Martí Guixé.

Top-flight Spanish cuisine, as practiced by elBulli, el Cellar de Can Roca and Mugaritz, to name but a few, is experiencing an international boom in which design has become a constant ally in the quest for development and innovation. Design and cooking are already an avant-garde and revolutionary tandem that Spain would like to show and share with the whole world.

¡Buen provecho!

TAPAS, organizada en Miami por Acción Cultura Española (AC/E) y el CCE Miami, ofrece un rico panorama del más reciente diseño español aplicado a la gastronomía. Se trata de una degustación creativa, a modo de “tapeo”, de todos aquellos ámbitos donde el diseño interviene en la alimentación. Este texto es además la presentación de una exposición, que, empezando por Tokio y Miami, va a recorrer distintas sedes en Asia, Europa y América para dar a conocer a nuestros creadores en este sector tan pujante, que refleja muy bien la creatividad española unida a la industria del diseño, dando la idea de un país imaginativo, moderno y enamorado de la comida.

La muestra se divide en tres apartados: **cocina, mesa y comida**, donde se expresa la imaginación y talento de diseñadores de diferentes estilos que han interactuado con destacados cocineros; rindiendo también homenaje a algunos iconos tradicionales. Un festival de formas y materiales, con estilos muy diversos, donde subyace el ingenio, la experimentación y la sensualidad.

Como complemento a los casi 200 objetos seleccionados, se presenta también el interiorismo de restaurantes y la arquitectura de las nuevas bodegas, junto a una selección del novedoso diseño gráfico aplicado al etiquetaje del vino. La muestra se cierra con dos intervenciones realizadas ex profeso para la ocasión por el artista Antoni Miralda y el exdesigner Martí Guixé.

La alta gastronomía española, de la mano de elBulli, el Cellar de Can Roca o Mugaritz entre otros muchos restaurantes, vive un boom internacional donde el diseño se ha convertido en un firme aliado para su desarrollo e innovación. Diseño y cocina conforman ya un vanguardista y revolucionario tándem que España quiere compartir y proyectar al mundo entero.

¡Buen provecho!

Acción Cultural Española (AC/E)

Acción Cultural Española (AC/E) es un organismo público dedicado a impulsar y promocionar la cultura y el patrimonio de España, dentro y fuera de nuestras fronteras, a través de un amplio programa de actividades que incluye exposiciones, congresos, ciclos de conferencias, cine, teatro, música, producciones audiovisuales e iniciativas que fomentan la movilidad de profesionales y creadores.

Acción Cultural Española (AC/E) is a public institution whose purpose is to further and promote Spain's culture and heritage within and beyond our borders through a wide-ranging program of activities including exhibitions, conferences, cycles of lectures, cinema, theater, music, audio-visual productions and initiatives designed to encourage the mobility of professionals and artists.



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TAPAS

SPANISH DESIGN FOR FOOD



Celebrating the 500th anniversary of Juan Ponce de León's arrival in Florida, the exhibition is curated by designer/architect Juli Capella and is presented by Acción Cultural Española (AC/E), promoting Spanish culture and heritage worldwide. Co-presenters are The Centro Cultural Español en Miami (CCE Miami), SPAIN Arts & Culture and the España Florida Foundation.

Thank you for your generosity and patience! Without you, we will not be enjoying drinks and food!



forevercheese.com

TAPAS. Spanish Design for Food

Juli Capella

"Beauty will be edible or not at all."
Salvador Dalí

"Because cooking involves the conception and execution of ideas, the assembly of functional components into a pleasing whole... this makes it similar to design."
Stephen Bayley

"A cook becomes an artist when he has something to say through his dishes, like a painter with a canvas."
Santi Santamaría

Without design, eating would be more difficult and boring. Food would be a question of mere survival. Breathing and eating are the overriding necessities of life. But we would be condemned to collecting whatever sprouts from the trees and putting it directly into our mouths without the help of material creativity. Human ingenuity, design, has been improving the way we eat for centuries, and ever more so. It encompasses all spheres and phases. To begin with, by contributing over thousands of years to the ways we obtain crops through the conception of ingenious devices to make these tasks less arduous. This ingenuity has also produced weapons and tools for hunting and fishing. Design is again of crucial importance subsequently for developing tools for producing and cooking food, preparing it, transforming it and preserving it. Without pots, pans or skimming ladles cooking would be extremely difficult. Good design is also of fundamental importance for all the items of tableware, the receptacles and containers needed to present food and lift it to the mouth. The design of implements for the table, as well as being functional, acquires a high degree of symbolism and representation and one of the consequences of this is an extremely interesting relationship between design and art that has given rise to the outstanding items the decorative arts have produced over the centuries. The ritual of the table.

And it is possible to go further than this to consider the food item itself as a designed product, that is to say something that is produced and not simply collected from nature and cooked. For example, macaroni with its characteristically cylindrical and striated shape is the result of an ingenious design intended to ensure correct cooking and to retain the sauce. It has been consciously designed, its shape is not determined by chance but by human premeditation. The stuffed olive is also a designed food, a delicious idea that, furthermore, has required the creation of a specific artifact to stone the olives. The architect Oscar Tusquets, designer of tableware, restaurants and a great epicure, considers the stuffed olive to be "the best Spanish design of all time" and notes its almost surreal qualities: a fruit taken from the countryside in which a hole is made, the stone removed, the resulting space filled with piece of salty marine animal, and the hole covered again with the reserved flesh of the olive.

And everything associated with food is also designed, especially in the food industry which, in Spain, represents 7.6% of GDP and 20% of industrial employment. The corporate image of the brands, ever more sophisticated packaging, the supermarket labeling, all this too requires the creativity of graphic design. The same is true for restaurant logos and their menus. There is also a specific interior design for kitchens and spaces for eating. The domestic dining room has developed along some of its own lines but it is in the act of eating in public where a genuine and specific design has most evolved, a design known as hotel equipment contract design, the so-called HORECA channel (hotel, restaurant, catering) with an enormous repertoire of pieces, either mass- or craft-produced which, since the advent of restaurants in the 17th century, has not ceased to grow. Inns, boarding

houses and places to eat have always existed but the word restaurant, from the French word *restaurer*, to restore, made its appearance after 1765 and spread throughout France after the French Revolution, and then throughout Europe and thence to the rest of the world. In Spain there are currently 220,000 establishments providing food and drink (135,000 bars and 56,000 restaurants and hotels, the rest being discotheques and other establishments). Half of these are concentrated in three of Spain's Autonomous Communities: Catalonia (16.3%) Andalusia (15.9%) and Madrid (15.5%). The interior design for these premises is an interesting creative field which, since the 1980s, has made an important contribution to enhancing and differentiating the various culinary options.

Eating is a compulsory daily act which, as we have seen, is supported by an enormous range of skills and objects. It is something we do three times a day, about a thousand times a year, so it is something we aspire to do almost a hundred thousand times over a lifetime: at home, in the office, in places to eat, in the street and on airplanes just to name a few. It is an activity that is always associated with the objects that make it easier. Or, sometimes, more difficult.

The aim of this book is to show the most recent Spanish creativity in the field of design as applied to fine eating. It is not about food as such, but about the material culture that makes eating possible, that is to say, about the designs that assist and exalt the act of eating. It is called TAPAS in reference to the Spanish custom of the *tapa*, a little snack of which there are many varieties. And that is how the book is organized too, like a menu with a lot of varied morsels reflecting the topics covered where design plays a relevant role, including the utensils used for cooking, tableware and complementary items and the design of the food itself. Also included is a sample of the graphic design applied to wine labels. A veritable display of imagination that is revolutionizing conventional wine-labeling. The book also traces innovative interior design and decoration as applied to restaurants as well as providing an architectural viewpoint through the wineries that have been built for large Spanish wine producers by prestigious architects. Finally, there is a brief article by two outstanding and internationally renowned creative spirits, Antoni Miralda, artist and pioneering performer in the nexus between art and food, and Martí Guixé, former designer and pioneer of food design.

Design and cuisine are two remarkably outstanding Spanish disciplines. Design that springs from a rich imaginative tradition at the service of, and as an incentive to, a thriving, avant-garde cuisine that needs ingenuity as an ingredient for its full development. Design and cuisine are therefore a necessary tandem and together they constitute a solid value in Spanish culture, while at the same time, furnishing pleasure and well-being, and they represent a wealth of commercial potential through the companies within the industry.



Botijo La Siesta. Designed by: Héctor Serrano (1999)
Produced by: La Mediterránea

Dining cultures and the Spanish tradition

Over the course of time the human race has concocted a peculiar material universe devoted to food. The planet's various cultures have coincided in the basic shape of their primitive objects for preparing and serving food. Basically, they are containers, with many varied shapes, but they are similar in their conception and emulate the bowl shape you can form with your hands. However, they progressively became more sophisticated according to people's particular characteristics and degree of development. Thus we find very similar utensils for pounding cereals, earthenware bowls and knives in various cultures that are distant from each other and have no contact between them. But we also observe the creation of implements that are radically different according to the local abundance of different raw materials or the various culinary habits. As these cultures evolved the iconography of their most specialized implements differed. The ritual of the eastern table, for example, with bamboo chopsticks and lacquered wooden bowls, is a long way from the western one where it was acceptable to touch metal with the mouth. Furthermore, in the west it was easier and cheaper to fire clay than to turn and lacquer wood. In the modern era, however, the various cultures and their culinary paraphernalia have influenced each other so that similar designs appear over a wide geographical area. The recent phenomenon of globalization with its similar production processes is leading rapidly to the standardization of the various culinary iconographies. The Spanish culinary tradition belongs fully to the European one and is especially similar to that of the southern European countries located between the Atlantic Ocean and the Mediterranean Sea. For many centuries the implements used for cooking and serving food were rudimentary, greater sophistication being observed only in places where there was a Greek or Roman presence, as can be seen from the remains found at archaeological sites. The Middle Ages were a long period of practicality with regard to food, there being hardly any advances made in the implements used to prepare and serve it. This conclusion can be drawn from the literature of the time and from art history that has bequeathed us evidence in the form of paintings and engravings. The 13th-century *Cántigas de Santa María* shows just how austere contemporary tableware was and this simplicity would continue almost until the 17th century. Still lifes and depictions of meals and banquets



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provide us with a rich and curious legacy of items for use at the table as well as the food itself and the habits and customs of each period. Paintings by Zurbarán, Velázquez and Murillo bear witness to this and this tradition has continued until our own time with works by Picasso, Gris, Dalí, Solana, Antonio López and Barceló in which the table or the kitchen have been constant motifs. Another source of historical information concerning tableware and cooking implements are the post-mortem inventories drawn up by public notaries which contain detailed lists of the items left by the deceased. Around the 14th century such lists included a few items of furniture but above all they included cooking implements such as iron stoves and fire-side tools, trivets, kitchen racks, washing bowls and some ceramic pieces

which were often broken or worn. These were often kept and even passed down from parents to their children, like the large earthenware jars and other containers for water, oil, wine or vinegar. Houses did not have a specific space for eating, people used the kitchen, with its warmth, as a dining room and as a living room. Even the grand houses of the rich did not have a dining room as such. The large halls of palaces and castles were used for ceremonies and banquets for which large tables would be arranged on trestles holding large platters of food, often with no distinction being drawn between sweet and savory, hot and cold, everything being served in abundant quantities while people ate their fill for hours, helping themselves with their hands. On the tables of the aristocracy appeared vari-

ous items of tableware: crockery, cutlery and the like, of practical use or for decoration. These were the preserve of the wealthy classes but semi-craft production and later on, industrial production, enabled the middle classes to popularize and extend their use. Setting the table is an 18th-century concept which did not exist until then. The items on the table were for common use until convention determined that each person dining should have their own plate, cutlery and glass above the plate. The concept of "setting the table" is significant, firstly in the literal sense of setting the table up because the table would be put up for use and then taken away afterwards, while today it means laying the table with tableware. It is also from the mid-18th century that we can observe, in the houses of the wealthy, dis-

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SIGLO XXI, DISEÑO ESPAÑOL PARA LA COCINA
21st CENTURY, SPANISH KITCHENWARE DESIGN



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tributions that, for the first time, include a dining room as such. Curiously, these were located at some distance from the kitchens so as to avoid the smells emanating from them and the hustle and bustle that went on in them. It is also curious that the kitchen table was usually in a corner. Placing it in a central position was a custom that would come later.

The items we now use and their manner of arrangement derive, according to scholarly studies, from English customs at a time when they influenced the whole of Europe. That is to say, with a plate in front of each diner with a fork to the left and knife to the right and a glass, a napkin being placed on each plate. Napkins were not used for many centuries, the custom being to wipe oneself with the tablecloth, if there was one, or with ones clothes,

or later on, with a communal kitchen cloth. With the passage of time Spanish tableware came to be sumptuously decorated, often in imitation of other more sophisticated European courts. A notable item of furniture was the Spanish table known as the *lira* with its characteristic iron braces between the legs and the table-top to provide stability. Around the table there would be large chests and small wooden stools or benches. It would not be until the Renaissance that chairs would be used such as the so-called *sillón frailer*, or friar's chair, and at first they were only for the use of important people. Only in the 19th century would their use become generalized, surrounding the central middle-class dining table with its complementary sideboard. This is also the time that dining rooms came to be specifically used for din-

ing as a standard principle; nevertheless they were often broadly connected to the living room. After the Industrial Revolution the mechanized production of objects soared and by the end of the 19th century most objects and devices were no longer craft produced but were machine made. This had a radical impact on domestic life as houses started to be filled with numerous implements designed to make work in the kitchen easier, as well as other items of improved tableware. This is also when certain social customs associated with sitting at the table became consolidated. If previously people ate freely from serving dishes and trays placed on the table, the prosperous classes now imposed some order on the proceedings by separating dishes and flavors and establishing the custom of providing a complete service for each

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Tableoid #27

Gean Moreno - Ernesto Oroza.
 (First printing, October 2013)
 Graphic design: Liliam Dooley

This issue was published in conjunction with TAPAS. Spanish Design for Food, a project organized by AC/E Madrid, and Georgia Bullets, a project organized by CCE Miami. www.thetableoid.org



Agenda

DATE	ACTIVITY	TIME	PLACE
NOV 9	OPENING - TAPAS: Spanish Design for Food	6-9PM	Moore Space
NOV 9	Miralda: Eat You-Eat Me / CÓMEME - CÓMETE	6-9PM	Moore Space
NOV 12	Spain's Great Match	6:30-9PM	Moore Space
NOV 12	OPENING - GEORGIA BULLETS: Gean Moreno & Ernesto Oroza	8-10PM	CCEMiami
NOV 13	FILM - Tapas (2005)	7PM	CCEMiami
NOV 14	Inauguration of new Microtheater's season: <i>Por comerte me muero.</i>	7PM	CCEMiami
NOV 19	LECTURE - José Andrés and Juli Capella: <i>Design for Food, Food for Design</i>	TBA	Moore Space
NOV 20	LECTURE - Maricel Presilla: <i>TAPAS: Past, Present and Future</i>	7PM	Moore Space
NOV 24	Book Launch: Miralda: <i>PowerFood Lexicom</i>	3PM	Miami Int'l Book Fair
NOV 25	WORKSHOP - Raw Foods by Montse Guillen and Agustí Comabella (Registration at CCEMiami)	6-8PM	Moore Space
NOV 26	LECTURE - Michelle Bernstein: <i>The meaning of tapas through the eyes of an american chef</i>	7PM	Moore Space
DEC 2	WORKSHOP - Raw Foods by Montse Guillen and Agustí Comabella (Registration at CCEMiami)	6-8PM	Moore Space
DEC 7	EVENT - Launch in Miami: La Hora del Vermut	12PM	Moore Space
DEC 9	WORKSHOP - Raw Foods by Montse Guillen and Agustí Comabella (Registration at CCEMiami)	6-8PM	Moore Space
DEC 10	Award Presentation: Vino Para Tapas	6PM	Moore Space
DEC 11	FILM - Fuera de Carta (2008 VOES)	7PM	CCEMiami
DEC 16	WORKSHOP - Raw Foods by Montse Guillen and Agustí Comabella (Registration through CCEMiami)	6-8PM	Moore Space
DEC 19	FILM - Jamón, Jamón (1992 VOES)	6PM	CCEMiami
DEC 21	CLOSING - GEORGIA BULLETS: Gean Moreno & Ernesto Oroza	7PM	CCEMiami

Times and venues can Change, please make sure before the event to check details at: www.ccemiami.org

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diner. In restaurants and at banquets, *service à la russe* became the norm, that is to say, there was a first course and a second course followed by dessert, served from the kitchen.

The Industrial Revolution arrived late and unevenly in Spain and craft production remained the norm practically into the 20th century when it declined rapidly and was abandoned. Only recently are attempts being made to revive it. It is not possible to speak of modern industry in Spain until well into the 19th century. The first items to be produced were copies of articles that had previously been craft-produced or had been imported. Furthermore, traditional shapes were imitated on the basis of samples of various styles. It would take time before any genuine expression was formulated for the new process of mass production. This marked the birth of industrial design, the bridge between craft production and industry, the discipline which, from the mid-20th century, was responsible for producing new articles that sprang from the function of each item and matched to the most appropriate method of production. After the post-war period in Spain dawned the era of electrical appliances, such as the electric mixer, and the revolution in crockery, indestructible molded glasses and cutlery that was merely functional and robust and in which decorative flourishes, considered a historical remnant, were gradually eliminated. Such was the case until the 1980s when, in a climate of a certain degree of economic boom, postmodernism would take up the mantle of the symbolic and expressive value of the table and its accoutrements and a reappraisal of craft technique would aim to recover this tradition, with a nod to the past but brought up to date.

Design in the kitchen

Fire has been fundamental to the preparation of food. And then any other source of heat. Wood and carbon embers led to stoves and then to wood-fired kitchen ranges that were the norm in our country until the 1950s, when the use of butane gas-fired cookers became widespread, to be replaced in cities with piped city gas and natural gas. Electric cookers with incandescent spiral rings were also used and during the 1980s glass-ceramic cooker tops were introduced. The most recent cooking method is induction, with a flat and easy-to-clean surface, in which it is not the cooking surface that heats up but the pan itself.

The process of rationalization in building during the 20th century provided new possibilities for the location and design of the kitchen, from a dining room integrated into the kitchen to a kitchen with a dining table. There was also the gradual incorporation of the kitchen into the dining room itself as a visible and leading element and no longer the noisy, smelly place set apart from the rest of the living quarters. Over the course of a few decades the kitchen has ceased to be a place that was tucked away out of sight to become one of the spaces within a dwelling on which people invest the most money and is open to view.

The modernization of kitchen furniture started in the 1960s, coinciding with an economic boom that induced many people to renovate their kitchens. The concomitant building boom enabled new constructions to be equipped to higher standards. New kitchens were more rational in their design and they incorporated new facilities and materials such as melamine laminates and Formica. In 1947 the establishment of a factory in Spain, in Galdácano, to produce Formica led to the rapid adoption of this resistant material which became a generic one. The Formica company, in their eagerness to add value to their product, participated with Fomento de las Artes Decorativas (Association for the Promotion of the Decorative Arts) - FAD and with the main architects, designers and interior designers of the day and organized exhibitions on the subject such as the *Salón Hogarotel*.

Kitchen brands such as Forlady, founded in 1967, led to a veritable modernization of kitchens for Spanish middle-class households although there

would later be competition from other European companies with higher standards of quality and design. The new generation of producers, such as Doca and Santos, provided goods to an international standard. An interesting novelty was Silestone, a material of great strength widely used for kitchen surfaces, patented in Spain by the Cosentino company and exported to more than 50 countries.

The Fagor company, producing cookers and ovens amongst other items, is notable. It forms part of the Mondragón cooperative and has always collaborated with different design studios for the creation of its products and electrical appliances. Similarly the Cata company has developed a collection of hoods, ovens and hobs in collaboration with Celler de Can Roca. The Arcos cutlery company in Albacete, founded in the 17th century, is also outstanding for its wide range of high quality products for both professional and domestic use, while companies such as Castey, with the collaboration of the chef José Andrés, Fagor, Pujadas and Bra, the latter with the collaboration of Martín Berasategui, are outstanding for their production of pots, pans and a wide variety of other kitchenware.

Renowned designers such as Ramón Bendo, Josep Lluscà, Jorge Pensi and Antoni Arola, all of them winners of the Spanish National Design Prize, have seen their innovations for table and kitchenware produced by numerous Spanish companies. This is an industry which, in general, had to undergo profound restructuring after Spain joined the European Community, which entailed the liberalization of the market. Well-known European brands, better prepared and with more advanced designs, were able to encroach on their market and in addition to this they were confronted by the economic crisis of 1993 and the later one of 2008, as well as the massive influx of very low-cost products from the East. Only those brands that had differentiated their products through design innovation continue on the market and in general they export a large part of their production. This is the case of Lekué, a company founded in 1995, which was awarded the 2013 National Design Prize. Their products, based on platinum silicone and conceived for healthy food, combine ingenious shapes with daring colors to make cooking easy and fun.

With regard to kitchenware several technical inventions deserve special mention such as spherification, foams and other techniques developed at elBulli and which are now marketed by various companies such as ICC (International Cooking Concepts) and Solé Graells. There are also rarities such as the Oxymoron, a device for heating and sealing an ice cream-filled brioche in a way that combines the heat of one with the cold of the other, developed by Andreu Carulla for the Roca Brothers' Rocambolesc. Or the Fakircook, a grill with prongs invented by Jordi Herrera of the Manairó restaurant that enables food also to be cooked laterally.

Design on the table

As we have seen, the domestic space for dining has not had a fixed and determined place until modern times. Tables were erected temporarily, they were covered with a tablecloth and the food was



Déjà vu (or Proust's madeleine).
Designed by: diez+diez diseño (2008)

presented in ceramic bowls or on ceramic platters. Pitchers were also placed on the table along with knives for cutting the food. The history of crockery, the main way of serving food at the table, is remote and it covers all kinds of recipients, generally of a round and concave shape. The dishes customarily used in Spain were, until the 13th century, usually made of wood but, given the ephemeral nature of this material, no examples have survived. The most luxurious dishes were made of metal, copper or silver, and were reserved for the most wealthy. When the production of glazed earthenware pottery became widespread, and later on the production of porcelain, two specific kinds of plate were produced: a flat carving dish and concave dishes or soup bowls to contain more liquid ingredients. The quality of ceramics in Spain has varied widely, enjoying moments of brilliance and others of decadence. There is a rich tradition which dates back to the Neolithic period and has always absorbed external influences, the most genuine of which was the Muslim influence during the Moorish occupation of the peninsula. In the first century AD, during the Roman period, the first molded pieces were produced. This continued with the Hispano-Moresque ware of the 14th and 15th centuries. Paterna and Manises exported their precious wares to the whole of Europe. Important too was the Talavera de la Reina polychrome pottery of Toledo. The founding of the Royal Factories in Spain from the 18th century and the use of porcelain, more refined than earthenware, would have a great influence in this respect. Notable amongst them were those in Alcora and in Buen Retiro in Madrid. From the various European courts Spain would bring outstanding artists and technicians to equip the Royal Factories. For example, under Charles III technicians and artists arrived from the Capodimonte factory in Naples. Although production was mainly to furnish the needs of royalty and the nobility, the factories became veritable precursors of the later industrialized production that would satisfy the rising middle classes that were adopting and extending courtly habits. The potteries in Alcora in Castellón de la Plana, La Cartuja de Sevilla in Seville and Sargadelos in Lugo added great quality to this initiative by the monarchy. A progressive evolution in culinary implements can be observed, but above all, there was a revolution in tableware such that plates, glasses and cutlery acquired great importance and every family aspired to have them.

Certain genuinely Spanish shapes and decorations can be discerned that are of very high quality and can be found in museum collections in Spain and throughout the world. There are also some elements that are very characteristically Spanish such as the *botijo*, and some other curiosities such as the *mancerina*, typical of Alcora. The latter is a unique recipient used for serving melted chocolate and is named for the marquis of Mancera who was the viceroy of Peru during the mid-17th century, and who, it would seem, invented it. The *botijo* is, however, more widely used and more commonly seen. It is a porous clay water container with a handle and a spout that cools the water it contains as a result of the effect of evaporation. Water filters through the clay and comes into contact with the dry heat, and the energy thus extracted reduces the temperature of the water. It is, therefore, a

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Skitx (plate). Designed and produced by: Luesma & Vega

EVENINGS.

NOV 9
Antoni Miralda
EVENT
 EAT YOU - EAT ME
MOORE SPACE 6-9PM

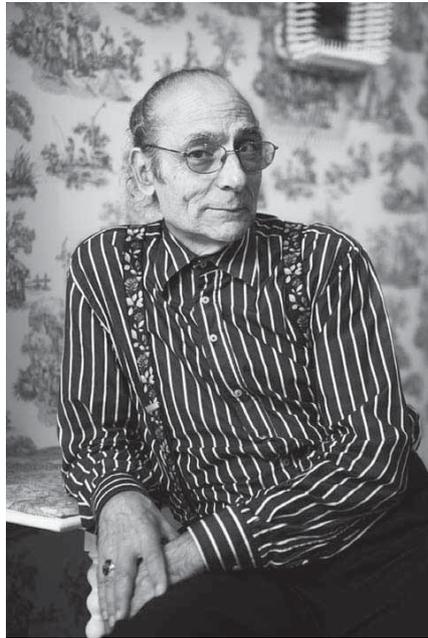


Photo: Marcelo Iturralde

Miralda born in Terrassa, Barcelona, grew up in the atmosphere of a textile manufacturing town. Beginning various series of sculptures working with toy soldiers, he exhibited in Paris, London and other European cities while working in Paris in fashion photography for ELLE.

In 1967 he began to create food sculptures, Miralda-Selz Traiteurs Coloristes, working with organic materials and with objects from popular culture. The small-scale work evolved into large constructions in public sites while the private events grew into complex participatory public ceremonial events involving ritual and color.

In 1971 he moved to New York, and since then he has lived and worked in the United States and Europe creating public art and installations. In 1979 he was a fellow of the Center for advanced Visual Studies at M.I.T. From 1984 to 1986, Miralda and Montse Guillen created the acclaimed El Internacional Tapas Bar & Restaurant in New York.

After 1986 to 1992 he developed the Honeymoon Project, a multi-site, international art project of the symbolic wedding of New York's Statue of Liberty with the Columbus Monument in Barcelona.

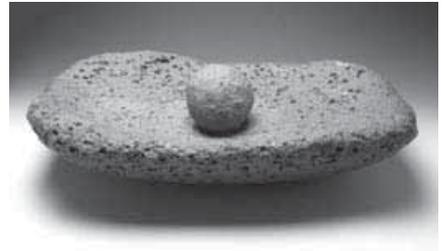
His projects have engaged international art audiences in Coloured Feast for John Kaldor Projects, Sidney, at the Ninth Avenue International Festival, New York, Fest fur Leda, Documenta VI, Kassel, Breadline, Contemporary Art Museum, Houston, and at the Venice Biennale in 1990. His street events in New York, Kansas City, Las Vegas and Aspen, and his exhibitions in Tokio, Philadelphia and Miami, among others, have introduced Miralda's work to the general public in North America.

He designed the Food Pavilion at EXPO 2000 in Hannover Germany. Since that, he and Montse Guillen started the FoodCultura project, in Barcelona and Miami, including archive, collections, exhibitions and global projects: Grandmother's Recipes, Tastes and Tongues, Power Food...

Recently the Reina Sofia Museum in Madrid, 2010, presented a large retrospective with the publication Miralda De gustibus non disputandum

Other major publications on Miralda's work include Pierre Restany's Une Vie d'Artiste, the monograph Mona a Barcelona of his exhibition at the Joan Prats Gallery, and the catalog of his retrospective at Barcelona's Fundacion "la Caixa" and Valencia's IVAM, MIRALDA Obras 1965-1995. Others include the catalog of his installation at the Spanish Pavilion in Venice, the catalog of Santa Comida at El Museo del Barrio, the catalog of his retrospective of drawings, ME NUS at the Palau de la Virreina in Barcelona and Sa Nostra at Palma de Mallorca. In addition to the catalogues Miralda Tastes and Tongues 13 Cities and Sabores y Lenguas 15 Platos Capitales, FoodCultura published POWER FOOD LEXI-com in collaboration with Artium and EsBaluard.

**NOV 25 &
 DEC 2, 9, 16**
**Montse Guillén &
 Agustí Comabella**
WORKSHOP
 ROW FOOD
MOORE SPACE 6.30-8PM



Numerous cultures around the world eat raw food. From the field or the farm, rivers and oceans, ingredients are chopped, sliced, dressed and served preserving the vital life force. Possibly the type of eating that predated cooked food, raw eating required an elementary technology, like mortars and stones, even before the invention of clay vessels or metal.

This series will teach the basics of Raw Food eating, including cleaning of ingredients, knife skills, and the use of today's electronic blenders, food processors, sprouters and de-hydrators to produce delightful savory and sweet dishes as well as drinks. Many of the recipes only use vegetables, including slaws, gazpachos and even desserts.

This series will also present non-vegetarian entrées like fish ceviches, meat and seafood tartar carpaccios and other special dishes using microgreens and edible flowers. Each workshop will be followed by a tasting of the Raw Food prepared with a glass of Spanish wine or beer.

NOV 19
**José Andrés &
 Juli Capella**
LECTURE
 DESIGN FOR FOOD, FOOD FOR
 DESIGN
MOORE SPACE TBA



Photo: Blair Getz Mezibov

Named "Outstanding Chef" by the James Beard Foundation in 2011 and recognized by Time magazine on the "Time 100" list of most influential people in the world, José Andrés is an internationally recognized culinary innovator, passionate advocate for food and

Times and venues can change, please make sure before the event to check details at: www.cceemiami.org

hunger issues, author, television personality and chef/owner of ThinkFoodGroup. TFG is the team responsible for renowned dining concepts in Washington, DC, Las Vegas, Los Angeles, Miami and Puerto Rico. These include minibar by José Andrés, Zaytinya, Oyamel, Jaleo and China Poblano at the Cosmopolitan of Las Vegas, The Bazaar by José Andrés at the SLS Hotel Beverly Hills and South Beach, and Mi Casa at Dorado Beach, a Ritz-Carlton Reserve in Puerto Rico. TFG also supports José's media, creative and education projects as well as philanthropic and social efforts. Often recognized for creating the "Spanish food boom" in America, Andrés is Dean of the Spanish Studies program at the International Culinary Center, the first and only professional program of its kind in the United States. Andrés is host and executive producer of Made in Spain on PBS. His cookbooks include Tapas: A Taste of Spain in America and he has introduced a line of culinary products from Spain with Jose Andres Foods. Andrés teaches at Harvard and The George Washington University. He is also the founder of World Central Kitchen, a nonprofit which aims to feed and empower vulnerable people in humanitarian crises around the world.

NOV 20
Maricel Presilla
LECTURE
 TAPAS: PAST, PRESENT AND
 FUTURE
MOORE SPACE 7PM



Photo courtesy of Maricela Presilla

Maricel Presilla is a chef, culinary historian, and author. She is the first Latin American woman to have been invited as a guest chef at the White House. She was nominated twice for James Beard Foundation journalism awards for articles written for *Saveur* magazine. She was a four-time James Beard Foundation Award nominee and won as Best Chef Mid-Atlantic on 7 May 2012. A year later, on 4 May 2013, her book *Gran Cocina Latina: The Food of Latin America* was named Cookbook of the Year by the James Beard Foundation. The International Association of Culinary Professionals chose *Gran Cocina Latina* as the best general book on 9 April 2013. Presilla is the chef and co-owner of Cucharamama in Hoboken, New Jersey, Zafra and Ultramarinos, her Latin American market place, bakery and chocolate shop are also in Hoboken. She specializes in the foods of Latin America and Spain. She also holds a doctorate in Medieval Spanish history from New York University and has received formal training in cultural anthropology.

Presilla has studied tropical crops, cacao and vanilla agriculture, as well as chocolate production and is the president of Gran Cacao Company, a Latin American chocolate research and marketing company that specializes in the sale of premium cacao beans from Latin America. She writes the column "Cocina" for *The Miami Herald* since 2003. She is a member of the advisory board of the Latin American food studies program of the Culinary Institute of America in San Antonio. In September 2009, she received the Silver Spoon Award from the trade magazine *Food Arts* for her performance in the culinary arts. In 2012, she was appointed as the chairman of the newly created Felipe Rojas-Lombardi Memorial Scholarship Fund of the James Beard Foundation, and is a board member of the Fine Chocolate Industry Association. Presilla is a contributing editor for *Saveur* magazine. She is also a Grand Jury member and one of the founders of the newly-created International Chocolate Awards in London.

Presilla had the opportunity to work with Catalan chef Montse Guillén in the El Internacional Tapas Bar and Restaurant in New York, one the first Tapas bar in the U.S. in 1982 and the French Culinary Institute where she studied cooking and pastry. Feature stories about Presilla and her recipes have appeared in major publications in the US and abroad.

Now she is in Tapas: Spanish Desiring for Food to tell us about the story of Tapas in the History of gastronomy.

NOV 26
Michelle Bernstein
LECTURE
 THE MEANING OF TAPAS THROUGH
 THE EYES OF AN AMERICAN CHEF
MOORE SPACE 7PM



Photo: Michael Pisarri

Her sunny smile brightens up TV screens across the country; her charisma is undeniable and her cuisine sublime. Since drawing the national media spotlight in the mid 1990's and garnering a series of coveted awards, Chef Michelle Bernstein has become one of the most respected and successful chefs/restaurateurs in the nation. A Miami native of Jewish and Latin descent, this passionate culinair has dazzled diners and critics alike. "My food isn't heavy handed or unnecessarily complicated," says Bernstein, a James Beard Award winner (Best Chef South 2008) and author of *Cuisine a Latina* (Houghton Mifflin Harcourt 2008). "You don't need heavy handed technique and over the top presentations to make a dish work. To me it's all about the amazing ingredients I've loved most of my life, layered flavors and simplicity. My style of cooking is based on the honest, soulful cooking I remember from my childhood. I cook food I love and believe that love translates to the diners."

The seeds of the Chef's successful career were planted at a young age. A former professional ballerina and honors graduate of Johnson & Wales University, Bernstein cut her teeth with the likes of iconic chefs Mark Militello and Jean Louis Palladin before capturing national attention in the late 1990's as executive chef of Tantra on Miami Beach. Her sensuous cuisine and made-for-TV personality launched her career as a media darling and catapulted Tantra to international fame. In 2001, she took the helm of Azul at the Mandarin Oriental Miami, drawing acclaim for her sophisticated haute cuisine, including a nod from Esquire magazine food critic John Mariani, who dubbed Azul the "Best New Restaurant in America." That same year she joined the Food Network as co-host of the Melting Pot, where she introduced food enthusiasts to the art of Nuevo Latino Cuisine - journey to media stardom had begun. This first entrée to national TV helped set the stage for career in front of the cameras. She returned to The Food Network to battle Bobby Flay on Iron Chef America, from which

she emerged victorious; regularly appears as a judge on Bravo's award-winning show, Top Chef; is a frequent guest on The Today Show as well as Univision Network's top-rated morning show, Despierta America, and is the host her PBS weekly television series, Check, Please! South Florida.

With her husband and partner David Martinez, Bernstein currently owns and operates two highly successful restaurants in Miami. The eponymous Michy's, which opened in 2005, signaled the arrival of Miami's Biscayne Corridor area as an emerging fine dining destination. Serving delicious, haute cuisine with many Latin touches, in a warm, energetic setting, this gourmet neighborhood haunt was quickly dubbed one of the "Top 50 Restaurants in the Country" by Gourmet and "Best New Restaurant 2006" by Food and Wine and has evolved into a local hotspot and a must-experience dining destination on every in-the-know foodie's travel agenda.

Located in the heart of Miami Design District, Crumb on Parchment, which opened April 2011, is a cozy café sporting charmingly mismatched vintage furniture and an extensive menu of innovative salads and soups, freshly-made sandwiches, and exquisite baked goods (including cakes handmade by Bernstein's mother, Martha). To further serve locals, reasonably priced items are available on premises and also offered to go. "The Design District was in need of a café, and Crumb on Parchment provides what this neighborhood was craving," says Bernstein.

Beyond her restaurants and family, the chef maintains a busy life. In 2011, she and her husband became parents and when she's not cooking at one of her restaurants, she's making home-made baby food featuring fresh, organic ingredients ranging from malanga and calabaza to broccoli and pasta. "Being able to share my passion for cooking with my son is an amazing blessing and joy," says Bernstein, who attributes her home cooking to her son's recent relief from acid reflux and colic. "Making the food from scratch without preservatives made all the difference and is definitely something worth doing and, if done smartly, doesn't take all day."

In addition, she continues to and consults for Delta Airlines, creating tasty, healthy in-flight menus for First and Business Class Elite, is a brand ambassador for Crisco, and a member of the Macy's Culinary Council, Lexus Culinary Masters and the LEAN CUISINE® Culinary Roundtable.

Bernstein is also a community activist. After falling in love with the organization while visiting Chicago, Bernstein launched the Miami chapter of Common Threads, an after-school program created by Chef Art Smith dedicated to teaching underprivileged kids ages 8-11 to cook, socialize, and eat healthy one recipe at a time. In a similar vein, she's currently working with the Miami-Dade Public School system on a chef partnership dedicated to improving the quality of cafeteria food in schools throughout the county and partnered with First Lady Michelle Obama's Let's Move Salad Bars to Schools!, a major White House initiative targeting childhood obesity highlighting fresh fruits and vegetables served in school meals that are grown on premises in student-tended gardens.

NOV 12
 Gean Moreno & Ernesto Oroza
Exhibition
 GEORGIA BULLETS
 CCEMIAMI 8PM

The Time of the Vermouth

Vermouth in Spain is more than a drink used to mix cocktails with. Vermouth is also an ancient custom converted today into a national gastronomic identity.

The 'Golden Hour' is the time to drink Vermouth. This aperitif fortified wine is consumed at noon, before lunch, to whet the appetite for tapas. The 'Golden Hour' is the time to drink vermouth with friends and family, to eat stuffed olives, to sit on the terrace and enjoy the sun. This relaxing and laidback setting exemplifies a Mediterranean lifestyle.

A Social Trend:

Trends come in waves, and we have seen them in cocktails and cuisines. Great trends in champagne and Lambrusco have emerged; Italian cuisine has globalized; cocktails such as: Sex and the City, gin and tonic, and the mojito have all been exploratory and adventurous cocktails. Gastronomy has influenced these trends and continues to do so in foods like the pisco from Peru, sushi and sake, as well as Spanish wines and tapas.

The vermouth has all the ingredients to become the next gastronomic trend:

Liturgy: The vermouth is not just a drink. It is a moment when everyone knows what to drink, what to eat, and how to behave. This event is not just a custom, but a ritual.

Es de aquí: The brunch has lost its battle and the value of "lo de aquí" is gaining popularity among consumers. The vermouth is a midday celebration, a habit closely related to the Spanish way of life that includes: enjoying the sun, drinking, eating tapas, and jaleo.

Nostalgia: The vermouth had its heyday long ago and was forgotten for many years. Now, it is reemerging as a souring trend with nostalgic feelings stronger than ever. The revitalization of vermouth is not only a poignant event, but a great time to raise vermouth awareness.

Tapas: Tapas is on the rise in Spanish cuisine and has evolved into a nationally and internationally prosperous and sophisticated cuisine.

The drink: Vermouth is enjoyed by anyone who drinks it. This affordable aperitif wine has traditionally been a sweet or dry wine, but new versions like white and rosé are showing up on store shelves, restaurants and bars. This fortified wine is infused with various botanicals such as flowers, herbs, and spices that enhance its flavor and color.

There are many signs that demonstrate vermouth is thriving:



Several newspapers and magazines have highlighted the upcoming vermouth trend in Spain. These reports are featured in El País, La Vanguardia, Esquire, and El Periódico.

Mixologist brothers, Albert and Ferran Adrià, owners of Tickets and 41 Degrees in Barcelona, are just an example of two Spanish gastronomists who are incorporating vermouth in their drink menus.

The success of 'Bailes del Vermut', an event organized by Casa Mariol in Barcelona since 2011, celebrates vermouth with music, dancing the pasodoble, food, friends, and family.

Today, the vermouth ritual resurfaces in cities like Madrid and Barcelona as a new trend promoted by local vermouth producers. Taverns, mixologists, and social networks are all contributing to its resurgence. Miquel Angel Vaquer, journalist, scriptwriter, and winemaker, is also responsible for the resurfacing of the vermouth and its tradition. The vermouth made at Casa Mariol, Vaquer's family's winery, is seen in cities throughout Spain and across the world like London and New York. Vaquer's vermouth made in Barcelona is seen as the temple of vermouth by connoisseurs and drinkers alike.

TAPAS: Spanish Design for Food brings vermouth enthusiast, Miquel Angel Vaquer, to Miami to demonstrate the next upcoming alcoholic beverage, vermouth. The vermouth's qualities have the power to transcend multinational borders to attract new fans. If you want to know the intricacies of vermouth and its tradition, do not miss the conference on December 7, 2013 at the Moore Space (Design District). What time? At noon, the best time of the day, the time of vermouth.

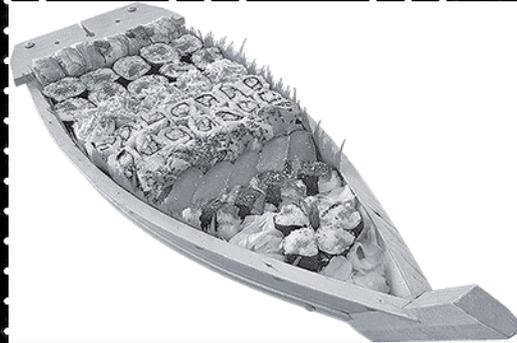
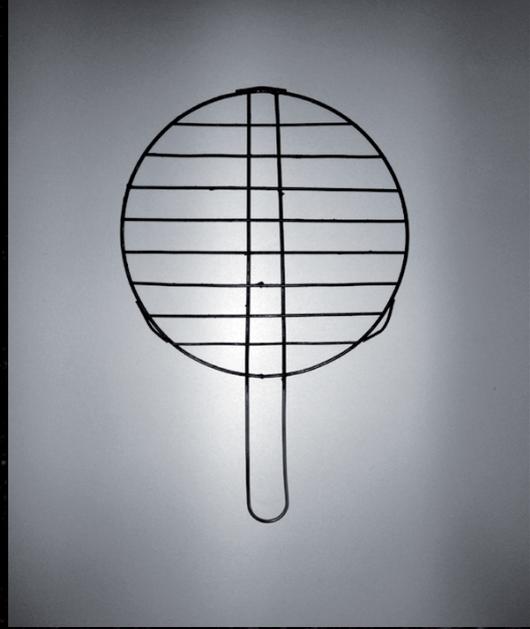
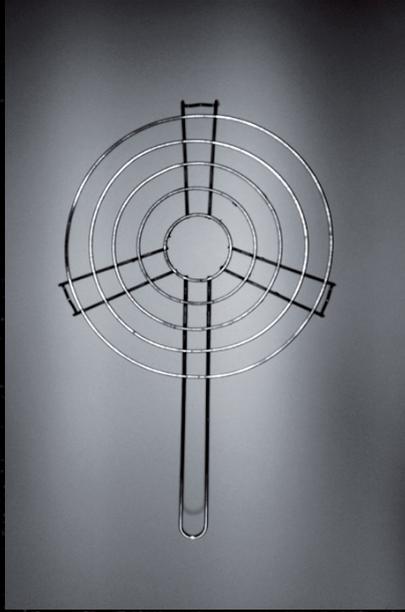
Miquel Angel Vaquer & Casa Mariol

Miquel Angel Vaquer is the face of Casa Mariol, a Catalan winery known for its variety of wines and vermouth. Vaquer is a wine connoisseur with a Bachelor in Humanities and a certificate in Audiovisual Communication. He was responsible for revamping Casa Mariol's historic brand and shares his managerial duties with Barcelona's gastronomic festival, OFF MENU (www.offmenu.org). Casa Mariol is looking to continue its success by partnering with local Spanish distributors.





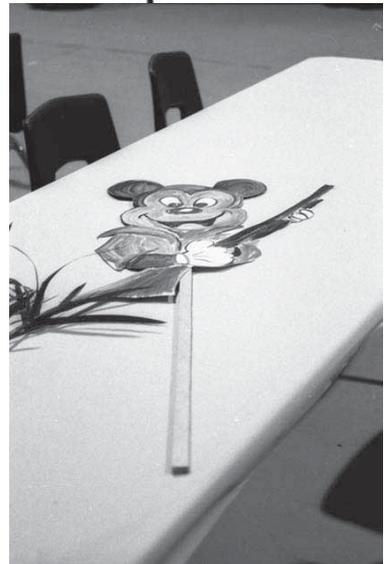
SpillClean



Tempered Glass

TAPAS

2216102T



TAPAS PHOTOCALL

AC/E
ACCIÓN CULTURAL
ESPAÑOLA

ccemiami
centro cultural español



*receta
piñones de
cardeiro al 1912*

1. Limpiar y cortar los riñones en rodajas finas. Escaldar las rodajas en agua hirviendo con un poco de vinagre
 2. Freír unas rebanadas de pan en aceite de oliva
 3. En el mismo aceite, freír unos dientes de ajo y las rodajas de riñón
 4. Preparar una picada en el mortero, con estos ingredientes, añadir perejil y un poco de vino de Jerez seco
 5. Cortar un par de cebollas medianas en juliana muy finas
 6. En una cazuela con aceite de oliva poner la cebolla y las rodajas de riñón, y dejar doñar, añadir la picada del mortero, un vaso de vino de Jerez seco, sal y pimienta y un vaso de agua. Cocer a fuego lento hasta que las rodajas de riñón estén tiernas
- Servirlas calientes, espolvoreadas con perejil picado

*Receta
patatas bravas*

1. Pelar las patatas y cortarlas a cuadrillos medianos. Cocerlas unos minutos en agua hirviendo con sal sin que queden demasiado cocidas.
2. Escurrir y en una sartén con abundante aceite de oliva caliente, dorar a fuego medio.
3. Quitar parte del aceite de la sartén y freír unos dientes de ajo, perejil y pimentón dulce. Añadir salsa de tomate, una copa de coñac y un poco de azúcar y flambear.
4. Por último añadir el pimentón picante, remover bien la salsa y verterla por encima de las patatas

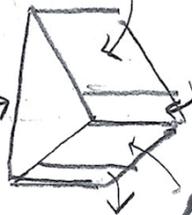
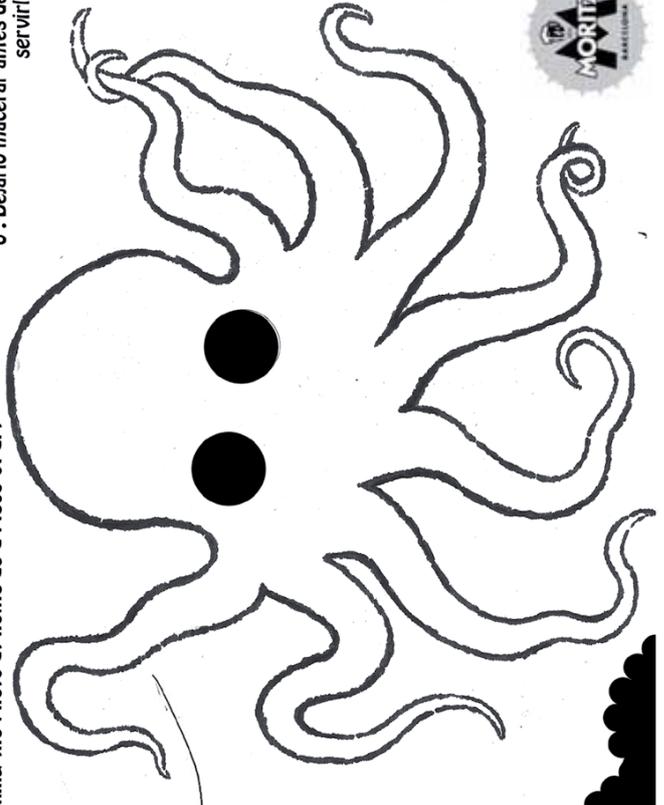
EAT YOU EAT ME

EAT YOU - EAT ME
EDIBLE PHOTOCALL PERFORMANCE
Created by Miralda / FoodCultura

1. Participants will choose from a potato, octopus, or lamb as a photo stand in design and a recipe from the following Tapas Photocall recipes: patatas bravas, Galician octopus, or lamb kidneys in sherry sauce.
2. Participants will stand behind the photo stand in and will place their faces in the cut out. Their faces will be photographed with the selected stand in design.
3. The photograph will be printed on edible wafer paper.
4. The Photocall team will give the participants their photo with the option of eating themselves, sharing it with others or taking the photo at home as a piece of art

Receta Pulpo a la Saorça

1. Lavar bien el pulpo y golpearlo con un rodillo o martillo para que quede tierno
2. Hervir agua y agregar laurel, dientes de ajo y sal.
3. Añadir el pulpo entero y dejarlo cocinar en ebullición una hora
4. Sacar, escurrir y cortar el pulpo en trocitos pequeños
5. Espolvorear lo con sal gorda y verter sobre él, pimentón dulce y un buen chorro de aceite de oliva
6. Dejarlo macerar antes de servirlo



GEORGIA BULLETS

Gean Moreno & Ernesto Oroza

Nov 12 - Dec 21 2013

M - F 10am - 6pm

CCEMiami

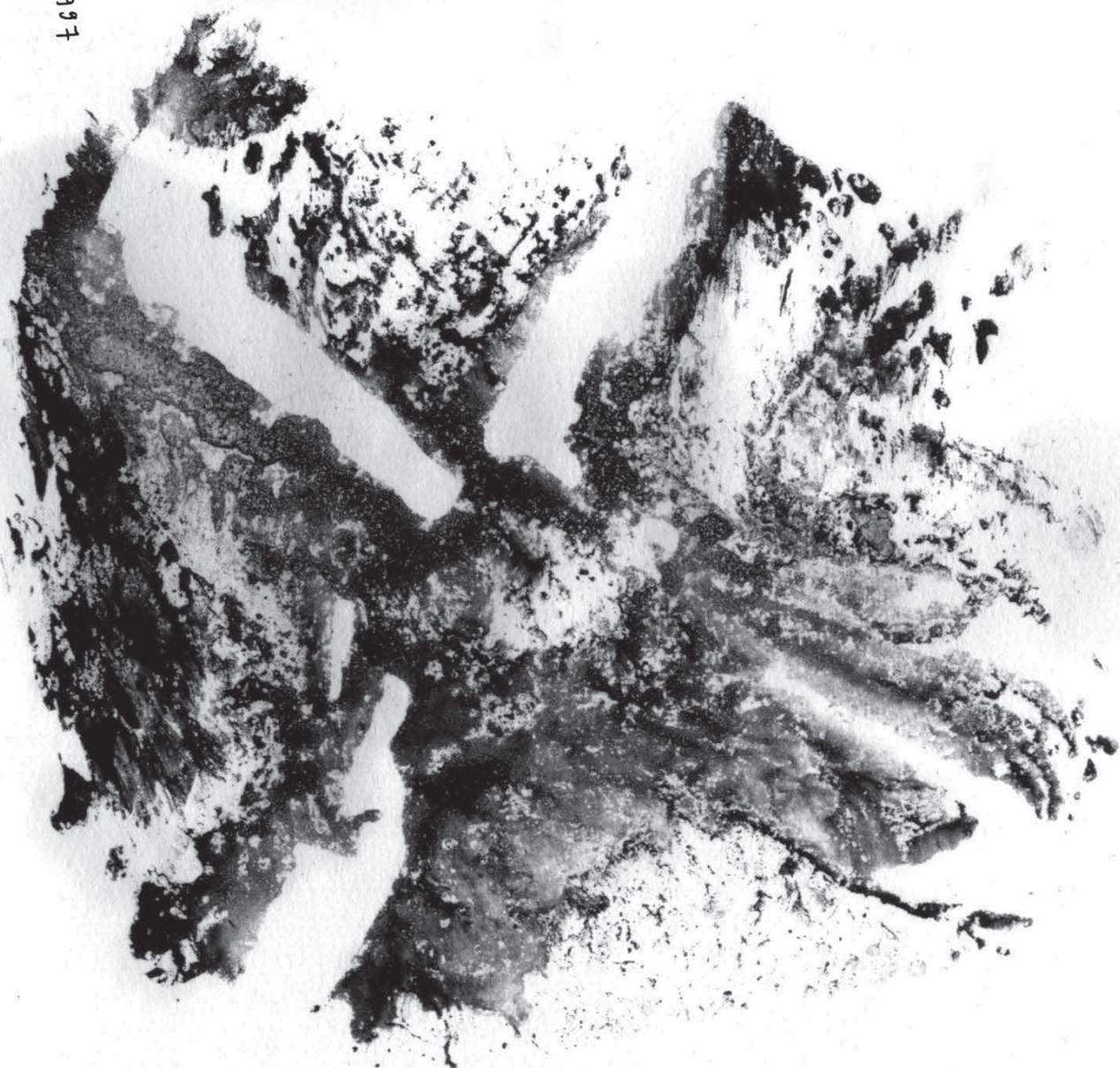
www.ccemiami.org

1490 Biscayne Boulevard

305.448.9677



LETTER X
ABCDE FISH GRILL TYPE
PERFORMED IN BERLIN 1997
MANTI' GUIXÉ





This page is a collaboration with artist **Julie Kahn**, who has been exploring the culinary and material cultures in Florida for a number of years. All photographs are copyright of Julie Kahn. The recipe is the **REDDITT FAMILY JERKY RECIPE**, courtesy of Julie Kahn. A slideshow of her images will be presented in the exhibition **Georgia Bullets**



REDDITT FAMILY
 Early Fla pioneers largely had to live off the land - one of the staple foods was fresh & dried venison & beef - example - after dressing the animal if was more than could be consumed fresh - bone out - section out major muscles - then cut in strips with grain - salt heavy after few hours or day put out to dry if at home & had smoke house - build frame shoulder high - flat piece of board or hopeful metal roofing tin - check weather then soon as sun up put meat on to sun dry careful to look for rain clouds & birds - build small fires - put on slow burning wood to keep away blow flies. rack needs to be high enough so dog control to turn meat over occasionally - take in when necessary - this may have to be repeated our Redditt family being one of the early people in Fla - continues to now - Thanks Willard Redditt



TEMPERED GLASS

TAPAS

The images on these two pages were the source material collected by students of DASH (Design and Art Senior High School) during a workshop that Gean Moreno and Ernesto Oroza held with them during the month of October 2013. The final works--objects designed around local food cultures--produced during this workshop will be presented in the exhibition Georgia Bullets.

Along with this workshop, Moreno and Oroza developed a workshop with students from the Culinary Institute at Miami Dade College, which ended with the production of new tapas by the students, employing and mixing recipes from local culinary cultures.

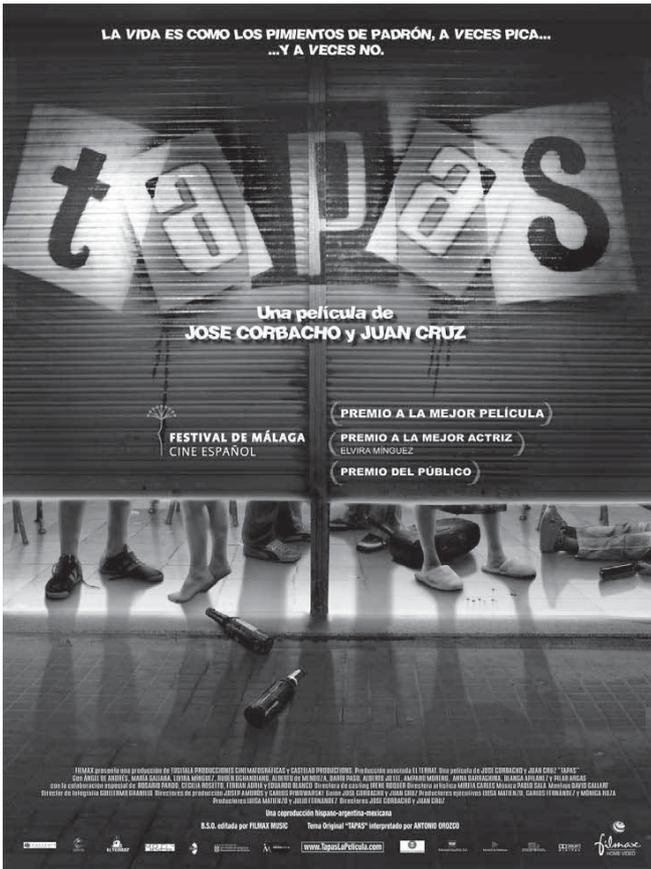
Participants in DASH workshop:

- Wyatt Berguin
- Dionisio Blanco
- Victoria Braga
- Juan Cardona
- Julianne Castro
- Fransis Chicote
- Caroline Clements
- Isabella Dunoyer
- Diana Eusebio
- Diego Fernandez
- Magda Gelves
- Ilan Gilholy
- Nicole Giraldo
- Giselle Lauway
- Jaqueline Machado
- Lindsey Moreau
- Emily Prada
- Alex Pupo
- Raquel Ramirez
- Cecilia Rodriguez
- Christopher Ruiz
- Rebecca Siqueiros
- Maren Speyer
- Samantha Torres
- Cornelius Tulloch
- Justina Vaicelionyle
- Alexandra Venegas
- Maria Useche
- Antonia Uribe

Participants in Culinary Institute workshop:

- Geraldine Gonzalez
- Stephanie Madriz
- Nathali Muñoz
- Thomas Pelley
- Nicolas Zapata





Film: Tapas (2005)
 Dir. José Corbacho y Juan Cruz
 Reparto: José de Andrés López, María Galiana, Elvira Minguez.
CCEMIAMI 7PM
NOV 13

Film: Fuera de Carta (2008)
 Directed by Nacho Veilla
 Javier Cámara, Benjamín Vicuña, Lola Dueñas and Fernando Tejero.
CCEMIAMI 7PM
DEC 11

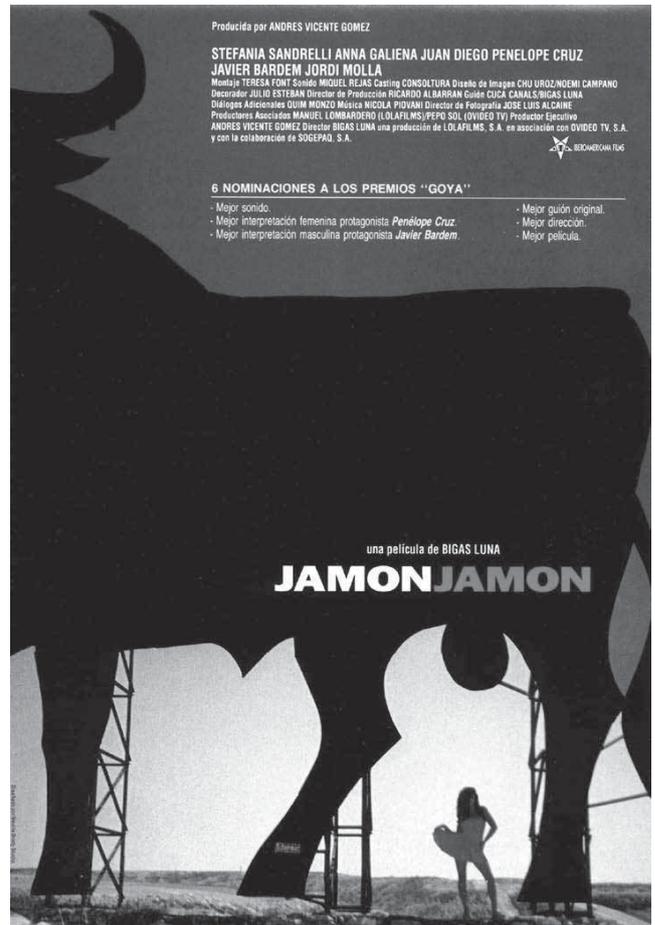


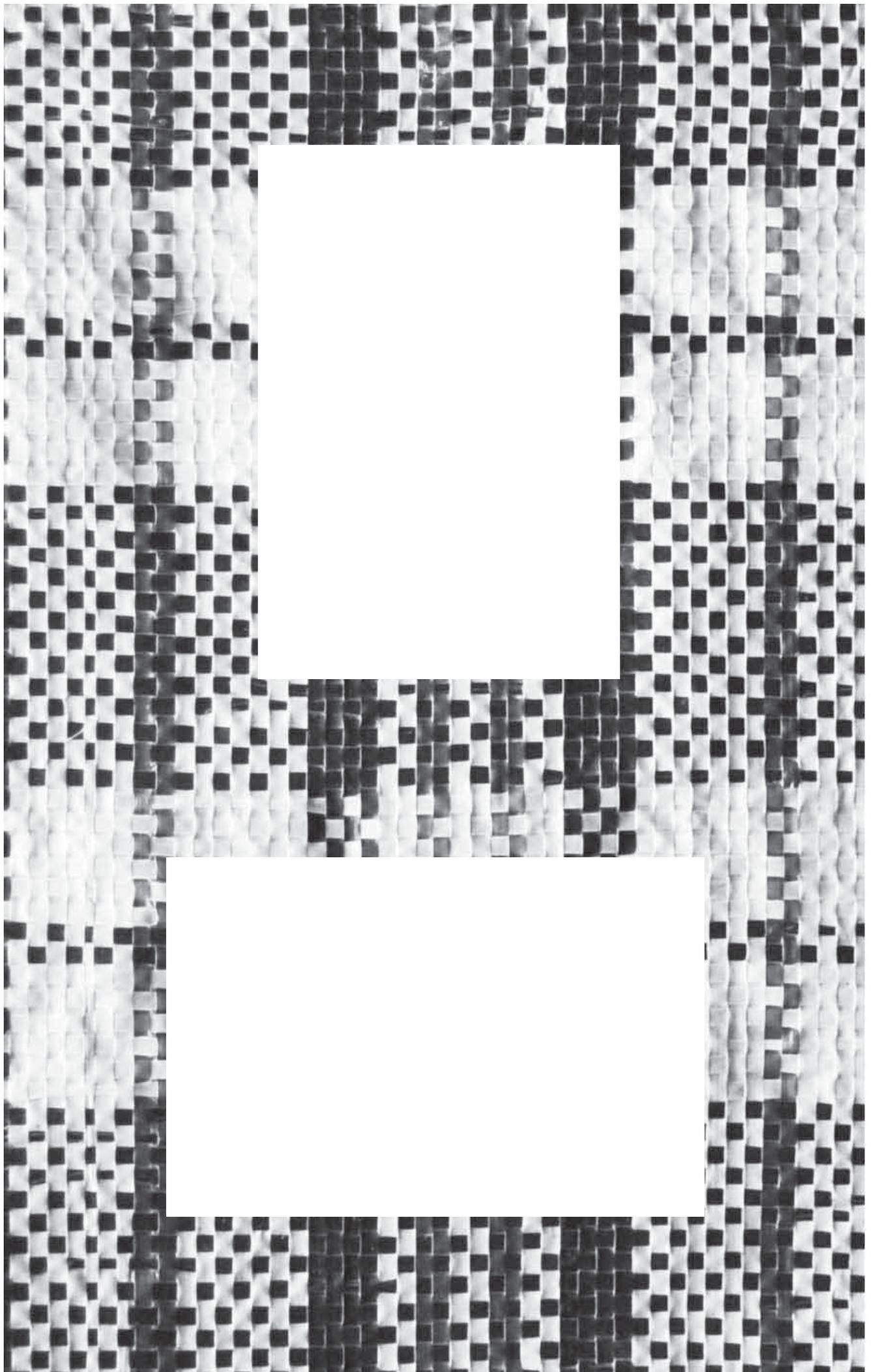
CINEMA TAPAS

CCEMIAMI
 1490 Biscayne Blvd
 Miami Florida 33132
 Tel: 305 448 9677

AC/E ACCIÓN CULTURAL ESPAÑOLA
cceMiami centro cultural español

Film: Jamón Jamón (1992)
 Directed by Bigas Luna
 Penélope Cruz, Javier Bardem, Jordi Molla
CCEMIAMI 6PM
DEC 19





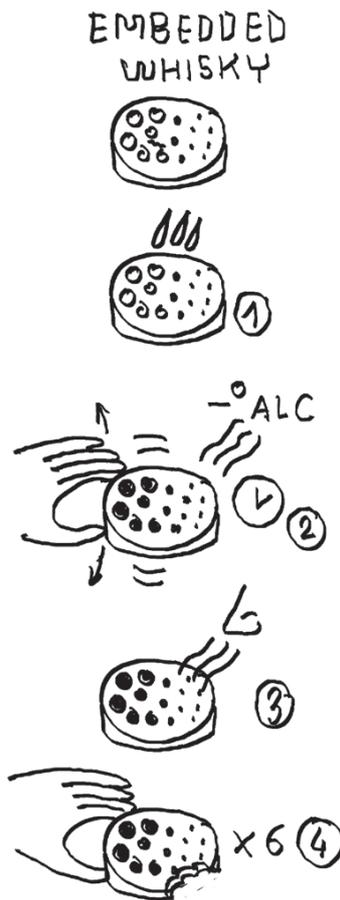
continued from page: 7

precursor to the refrigerator, an ingenious device to quench one's thirst in a Mediterranean climate. Another two typically Spanish drinking implements are the *bota* or wineskin, which Ernest Hemingway liked, and the *porrón* or wine pitcher, which George Orwell detested because it reminded him of hospital bed bottles. All three enable drink to be shared hygienically without the mouth coming into contact with the container, unlike a glass, and are easy to transport, especially the *bota* which, being made from hide, can be carried slung across the chest. Three Spanish icons made from three different materials, ceramic, leather and glass, and to use them, as the film director Bigas Luna pointed out, you must look to the heavens.

During the 1980s ceramic production underwent a renewal with the arrival of design, which ceased to be one of a company's internal disciplines to become a creative phenomenon reaching all sectors of society. Plates ceased having to be round and white although some craft production companies such as Cerámicas Aguadé had, since 1950, already produced them in square-ish, colored stoneware. One of the first companies to respond to this phenomenon was the Basque ceramics company Bidasoa which commissioned various models from designers and artists such as André Nagel, Peret and Mariscal. In 1962 André Ricard had already designed a very simplified and rational dinner set for Bidasoa, but its success was limited, perhaps because it was too advanced for its day which was why, in 1988, he redesigned it with the name Compact and it was much more successful. Even so, Bidasoa lamentably closed its doors in 2009 after 75 years. Isaac Díaz Pardo in Sargadelos, Galicia, was also concerned to breathe new life into the ceramic tradition while he was researching at his Shape Laboratory into how to give new expression to traditional ceramics while basing this on local craft techniques.

Another iconic Spanish design for tableware is the non-drip olive oil pourer designed by Rafael Marquina. Although he designed it in 1961, it was also during the 1980s that it became popular, first as an avant-garde object and then, slowly but surely, as an object of daily use to substitute the traditional glass oil bottles used at table that always dripped. His precise design has made it probably the world's best oil pourer because it meets the requirements of use to perfection. Rafael would tell the tale that as a boy he would sometimes be given a slap by his mother for spilling olive oil on the tablecloth, something hard to avoid, given that they always dripped, and that was why, when he had the opportunity to design a new product, he thought of sorting this problem out once and for all. His solution is formally similar to the flasks used in chemistry which are capable of transferring liquids with great precision. He took advantage of the new techniques for producing Pyrex glass to create his design, which won him the first ever Delta Design Prize to be awarded. It is conical in shape and it has a slightly turned pipette from which the oil is poured. Any drops of oil escaping from the spout are returned to the base through a small inverted cone with a ridge in it which also allows the escape of air when pouring the oil. It sits on a stable base which makes it almost impossible to topple over and it is also very easy to fill thanks to its funnel-shaped neck. It does not require a saucer beneath it to prevent stains being formed by oil drops and neither does it dirty the hands or need a cork or a plastic stopper to seal it. It is an item that has been very widely copied, even by prestigious companies like Alessi. Its conception has become generic and today it can be found in practically any tableware shop in the western world, as well as throughout other places in the world where the use of olive oil is being adopted.

As far as cutlery is concerned we continue to follow the customs imposed by the British Royal Family three centuries ago, something that was copied by our own Royal Family. Fork to the left, knife to the right with the blade facing the plate with the spoon, if any, to the right, and if there were a fish



Embedded drinks Designed by: Martí Guixé 2013
Scientific gastronomic adviser: Pere Castells, UB-Bullipedia Unit. Photograph: Inga Knöлке

dish, the cutlery laid out in the same order in accordance with the order of courses, the glasses being arranged above the plates. However, from the Middle Ages until the 18th century, there was never more than one knife to carve with and a two-pronged serving fork to place the food on a plate, and from there to the mouth with one's fingers. The origins of the knife are prehistoric and have always been associated with cooking and the table. But during the reign of Philip V their use was restricted to the home and it was prohibited to take them out of the house or to carry them in the public thoroughfare. They were originally made of wood and only later were they made of metal, either by beating out a metal sheet or, from the 19th century, by casting. It was at this time that the cutlery of Albacete reached its peak with its famous knives that had been produced since the 15th century.

Spoons were made of metal with handles pointed so that they could be used to spear the food. In Spain wooden ladles were used, mainly for cooking and serving food, but it was only in the 18th century that they were made smaller so they could be used individually as spoons. It was during the following century that their production in metal, nickel (or Alpacca) silver or silver started to become the norm for the prosperous classes. Traditionally they were made in the workshops of silversmiths and goldsmiths along with the other items of cutlery, and that remained the case until the mass production of the 20th century led to their production by means of molds and die-stamping. The material most often used, as is the case with the other items of cutlery, is stainless steel.

The fork was the last item of cutlery to make its appearance on the traditional table. Curiously, in 15th-century Valencia and Catalonia the *broca*, a two-pronged precursor of the fork, was already in use although it would take centuries before it

was adopted in northern Europe. The story goes that it was Leonardo da Vinci, a distinguished cook and the inventor of kitchen utensils such as the meat grinder, who added the third prong to the fork, making it a trident. The idea of using forks to set the table, however, came from the Venetian aristocracy, who had copied the idea from the east. Forks now usually have four prongs and it would seem that the addition of the fourth prong was also an Italian innovation to make it easier to eat pasta.

Once the basic set of cutlery had been established, fish knives and forks were added along with cutlery for desserts and serving implements. The various styles of the applied arts and design have had their influence on all of them. There is a rich tradition of cutlery manufacture in Spain, one in which the Plateria Meneses company, founded in 1840, has a distinguished part. Although the company went into liquidation in 1992, it continues to exist through a great-grandson as the J. Meneses company and as Meneses through the Servicios de Mesa Guernica company, which also brings together the Dalia and Cruz de Malta cutlery brands. Outstanding Basque restaurants such as Arzak, Zuberoa and Mugaritz, and the Basque Culinary Center, use their products with a range that encompass both the traditional to the most avant-garde. Their cutlery set called Gernika deserves special mention. It was exhibited at the MoMA in New York and the architect Frank Gehry chose it for the restaurant at the Guggenheim museum in Bilbao. Another cutlery company located in Guernica is Idurgo, founded in 1960, and this company too produces an extensive range of high-class and original cutlery in many different styles. In Galicia the Jay company has been in production for forty-five years and produces various series in stainless steel.

Glass production, mainly for pitchers, jugs, bottles and later for glasses, commenced some time around the 13th century in Almería whence it spread, although previously there had been various workshops for the production of more artistic pieces. Until the 17th century Catalonia was the main center for glass production for domestic use. The *porrón* and the *porrona* are typical of the area and are being re-interpreted by various young designers. In 1727 the Royal Glass Factory at La Granja in Segovia was founded by order of Phillip V, who considered the production of glass and mirrors to be of strategic importance. It would reach the height of its glory towards the end of the 18th century. It later fell into decline on account of the appearance of various other glass foundries that benefit

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Embedded drinks Designed by: Martí Guixé 2013
Scientific gastronomic adviser: Pere Castells, UB-Bullipedia Unit. Photograph: Inga Knöлке



Tapas: Spanish Design For Food
 Edited by Acción Cultural Español & Lunweg Editores
 Author: Juli Capella
 Texts by Ferrán Adrià & Pau Arenós
 2013

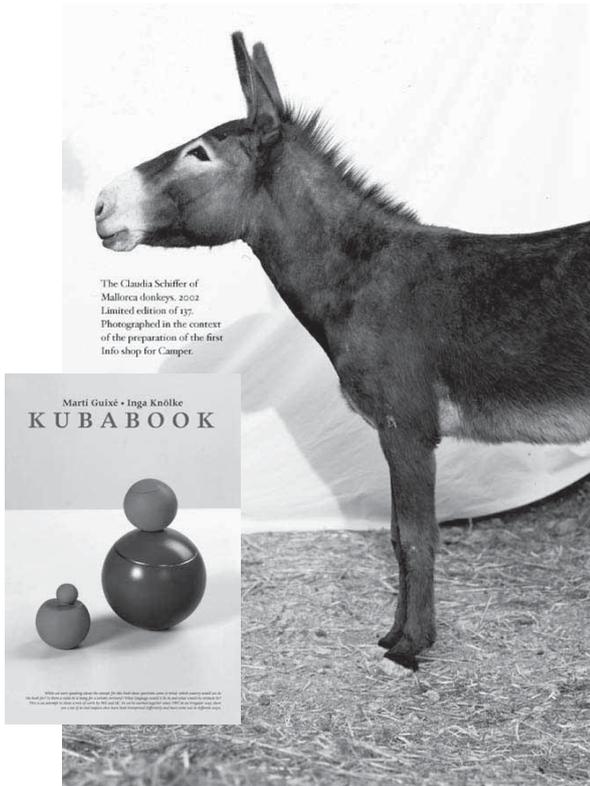
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Do you fancy some more Tapas? Well, guess what... The Catalogue of the exhibition and other books related to it are available in BOOKS & BOOKS!!! They are not edible but they all are absolutely delicious!



POWER FOOD LEXIcom is presented as an archive or lexicographical inventory that proposes a reflection on the infinite relationships between food, culture, energy and power.

The introduction of the book, or lexicon itself, is a collection of keywords or semantic fields related to 50 subjects. Two ways of browsing the contents of POWER FOOD LEXIcom are suggested: one by reading the texts following the order of the lexicon, and another by viewing the images that accompany the texts without pretending to illustrate them, offering a transversal interpretation. POWER FOOD LEXIcom transforms the poetic and powerful image of food into a wealth of voices, idioms and messages that propose a journey through the network of connections that link food with energy and medicine, rites with beliefs and popular culture and power with economy and control.

FoodCultura published POWER FOOD LEXIcom in collaboration with Atrium and Es Baluard

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ed from technological advances that facilitated the production process. It closed definitively in 1972 and the former Royal Factory is now home to the National Glass Museum and Foundation.

It is worth making special mention of certain craft producers working in many parts of Spain. Within the Pueblo Español in Barcelona are to be found Luesma & Vega, who work with flat glass, supplying special plates and producing limited editions for high-class restaurants, although they also sell to the public. Outstanding mass-producers in Valencia include Vidal Grau and La Mediterránea, of which the latter has rejuvenated its product-line with pieces by different designers, giving its products greater personality and value. One of its most curious products is its *La Siesta* wine-jug, a re-interpretation of the now-obsolete traditional earthenware wine-jug, giving it the typical shape of a one-and-a-half liter bottle, which makes it possible to keep it in the refrigerator, as well as giving it a contemporary aesthetic feel.

It is in the field of tableware that the imagination of Spanish designers has been most active since the 1990s. On the one hand there are products for the industry, but there has also been a fertile relationship with craft producers. In 1990, the prestigious Italian company Driade produced the complete range of Victoria tableware designed by Oscar Tusquets, with glassware, crockery and cutlery. Similarly, the German company WMF has worked with Josep Llusçà, and Alessi with Lluís Clotet. The delicate, elegant Landscape series of crockery by Patricia Urquiola has been produced by the prestigious Rosenthal company, while Jaime Hayón, creative director of Lladró, works with sophisticated Japanese ceramics makers such as Choemon.

Another interesting phenomenon is that of self-manufacturing. Many designers have chosen to make just prototypes or limited editions, or to produce some of their designs themselves in view of the impossibility of putting them into mass production. Sometimes there are useful products, but often they are formal experiments or short production runs. Ernest Perera has founded the company Amor de Madre, and Marre Moerel produces limited editions in her own workshop in Madrid. We find a more conceptual design in some items by Emilian Design Studio, a subtle irony in pieces by Curro Claret or díez+zeid, and experimental reflection in the work of Martín de Azúa, all of them in search of the boundary between salability and quality. All of them have a social commitment to design, concern for the environment and products conceived for the user, rather than for a consumer, participative designs in which the buyer interacts, in pursuit of an interplay between the object and the one who uses it.

The National Museum of the Decorative Arts in Madrid and the Museum of the Decorative Arts in Barcelona, now part of the Design Museum, and various other, local, specialized museums, house important collections of objects related to gastronomy in our country. In them can be seen how the table, and everything associated with it, has evolved from the Middle Ages until the present day.

The design of food

Spanish food is highly regarded internationally, but it has not achieved the significance or fame of that of other countries and cultures. French food is associated with exquisiteness and very careful preparation, while Italian food has the label of quality for all, linked mainly to pasta and pizza. Japanese food has its distinctive characteristics with its exquisitely-prepared sushi; other oriental cuisines—such as Chinese, Indian or Thai—have their characteristic compositions. Mexican food is also recognized in its Tex-Mex derivative. The menus of all these cuisines have turned into exportable products.

Our cooking is associated with dishes such as Spanish omelet, gazpacho and paella, and is based on products such as cured ham, citrus fruit



Lemon squeezer. Designed by: Luki Huber (2006)
Produced by: Lékúé

and olive oil, as well as excellent vegetables and abundant fish and sea-food. But until now it has not had a label associated with it in the same way as French sophistication or Italian quality. It is only more recently, with the arrival of tourism, that some of the typical dishes just mentioned are becoming well known. What is more, the concept of tapas as a way of eating is becoming widespread.

We can hold up some traditional manufactured food products as examples of food design *avant la lettre*. Stuffing olives is a culinary practice throughout the Mediterranean area but canning them and marketing them has made them a typically Spanish product, with major brands such as La Española or Serpis, both located in Alcoy. They could well be regarded as true precursors of designer food. Then there is the churro, a doughy confection which is extruded with striations along the sides so that it will fry better. What was originally made using a piping bag and nozzle is now made using a machine with a lever to facilitate extrusion of the dough directly into the frying vessel. Recently the Basque company New Food Spray has unveiled a pressurized can to make instant churros, from the can to the pan. Imitation elvers known as *gulas* are another successful food product. They came into existence through the combined efforts of a number of companies that fished for eels. So scarce are they that they created a product based on surimi in the shape of an elver and presented as “*gulas del norte*”. They developed their product with the aid of CSIC (the Spanish National Research Council), until they obtained a patent. They enjoyed access to Japanese know-how, they being the inventors of surimi. Undoubtedly, however, the most popular Spanish food product, the one with the largest world-wide sales, is Chupa Chups, albeit that the brand now belongs to an Italo-Dutch multinational. To confirm this, it is enough to point out that it is one of the Spanish items in the industrial design section of the MoMA in New York. This candy on a stick was invented by the entrepreneur Enric Bernat in 1959, who, although he was unable to patent it as there were other precedents, did succeed in endowing it with the quality and the distribution system that were needed to make it a desirable product. In large measure this was thanks to the ingenious point-of-sale display, in which the candies formed a colorful bouquet of flowers, and an advertising strategy (there was no marketing in those days) that was the cherry on the cake: it was Salvador Dalí, with the advertising agency Izquierdo & Noguero, who drew the characteristic daisy or cloud in the ultra-famous logo. It has been calculated that this product, present in 108 countries all around the world, has sold some 30 billion units to date.

The tapa, Spain's healthy fast food

The tapa (from the verb *tapar*, to cover) can be regarded as a gastronomic class all to itself. Many stories have been written about its origin, often without historical justification. It would seem that a law promulgated by Charles III obliging inns to put a slice of bread on top of the jugs of wine to discourage soldiers from getting drunk is still in force. This is one of a number of explanations that have been given regarding the origin of tapas. But there

are others: that it was Alfonso X the Wise, who was obliged because of his health to take little sips of wine along with dainty bites to eat, who ordered that this be a custom in Castile. It has also been said that, more recently, it was Alfonso XIII who, while visiting Cadiz, was pleasantly surprised that his glass of sherry was covered by a slice of cured ham, to avoid its being contaminated with sand when a strong breeze blew up. And so the custom spread. Others declare that in Andalusia jugs of wine were covered by slices of bread to keep out flies, etc. But the most reasonable explanation is that the tapa originated as salty tid-bits offered free of charge by inns and taverns to encourage patrons to drink the wine.

Whatever the case, a new type of food gradually came into existence, known as a *tapa*, *pincho* (spelled *pintxo* in Basque)—which is a variety in which the food is speared by a cocktail stick—or *montadito*, (a slice of bread with something on top). Other names include *tentempié*, *alifara*, *botana*, *poteo*, *picoteo*, etc., according to the region. Cervantes called them “*llamativos*” and Quevedo, “*avisos*”. But there is no historical record of the use of the word “*tapa*” before its inclusion by the Royal Spanish Academy in the 1939 edition of its dictionary. There are those who have asserted that the word derives from the French *étapes*, the “*stages*” in which the French soldiers organized their marches during their invasion of the Peninsula. At the end of each of these stages the troops were given a “*temptation*”, and hence the *tapa*.

The *tapa* is difficult to define, such is its variety, but it consists basically of a very small portion of a variety of foodstuffs. It is not usually eaten at the table, but while standing at the bar. It may be hot or cold and usually it is shared. Hence the verb *tapear*, to go out to share small portions of a variety of foods. Tapas are often announced by illustrative drawings on bar windows, or on blackboards, but it is also usual to display them in cabinets, either in trays or directly as single portions. This great variety of possibilities and the draw of its visual attractiveness for the customer are what have made the *tapa*, in recent years, into an opportunity for chefs to display their work, once again turning their attention to what was in principle a lesser matter—since usually it was the waiter who served the portions directly—raising it to high levels of sophistication. Lengthy sampler menus, consisting of many dishes in small portions, may also be regarded as a form of *tapeo*.

Nowadays the *tapa*, a truly Spanish phenomenon, has achieved world preeminence, and we could say that the country has exported a new, less formal, way of eating, fully entitled to be accepted as “*gastronomy*”, surpassing the sandwich, but without the formality of a menu or bill of fare. The designs of tapas are really imaginative and ingenious; they are a product with a genuine Spanish identity which grows daily in significance all over the world. But there is a danger, as the food expert José Carlos Capel has noted, that it could be appropriated as a general term in other parts of the

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Lemon squeezer. Designed by: Luki Huber (2006)
Produced by: Lékúé

Discover the flavors of Andalusia, Spain

The Mediterranean diet is in fashion. Basic products such as fresh vegetables, fruit, fish and virgin olive oil have made Andalusian cuisine a major attraction.

Andalusia's gastronomy is a faithful reflection of its history, packed with aromas, flavours and colours. The Romans taught the Andalusians how to cultivate wheat and vines and used the fish from the seas to produce the best "garum" in the empire. The Arabs taught the Andalusians how to grow fruit and vegetables. They used irrigation systems and improved the cultivation of olive trees and the production of oil. Furthermore, the Greeks, Phoenicians, Carthaginians and Visigoths left their mark on the art, science, culture and gastronomy of Andalusia.

Also, the cultivation of vines in Andalusia goes back over many centuries and the region is renowned for the production of prestigious wines which are known over the world. Over the centuries the wine

producers have gradually adapted their buildings and beautified their bodegas to create an equilibrium between functionality and aesthetics. With the growth of wine tourism, numerous haciendas, estates and bodegas have opened their doors to the public. They offer guided visits and tastings, and some even organize equestrian or flamenco shows to complete a unique experience.

Next December we will have the opportunity to enjoy an interactive experience to taste and learn about Spain's top recipes and products: olive oil, gazpacho, jamon iberico all paired with an extraordinary selection of sherry wines.

Organized by Extenda and Tourism Office of Spain.
(By invitation only).



Gastronomic route through the World Heritage cities of Spain by UNESCO.

UNESCO has given them a special distinction for their wealth of heritage and monuments. Here we suggest you also discover them through the diversity of their cuisine. Being spread throughout Spain, these cities offer a wide variety of gastronomy, representing the different specialties of each area. Why not discover them with a "gastronomic menu" that will ensure that your trip to Alcalá de Henares, Ávila, Cáceres, Córdoba, Cuenca, Ibiza, Mérida, Salamanca, San Cristóbal de La Laguna, Santiago de Compostela, Segovia, Tarragona and Toledo leaves the finest of aftertastes.

We suggest you start with Iberian cured ham, gazpacho and Manchego cheese; then continue with dishes such as roast suckling pig served with fresh vegetables sautéed with olive oil, or some quality seafood. And for dessert, traditional sweets and tropical fruit. All accompanied by designation of origin wine. Sounds good, doesn't it? These are just examples of what you could be trying as you explore Spain's Heritage Cities.

Exquisite gastronomy is yet another reason to visit one or more of these thirteen cities.

Organize: Tourism Office of Spain and World heritage Cities of Spain.

December 4 - By invitation only.

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world: some have begun to speak of oriental tapas, or of a “tapas menu”, meaning the sampling of small portions, but without any association with the true Spanish *tapeo*.

There are many Spanish chefs who have used the tapa formula to update their offerings. A notable example is Carlos Abellán who, in his Comerç 24 (or Tapas 24) and in Tapas Barcelona in Montreal, has devoted himself to updating this tradition and disseminating it.

A very notable incursion into the world of food design is Martí Guixé’s Techno Tapas project, a conceptual recreation of traditional tapas, presented for the first time at Galería H2O in Barcelona in 1997. The tapa Spamt consisted of stuffing a tomato with bread, oil and salt, a version of the traditional Catalan *pa amb tomàquet*. He also presented his project Sponsored Food, in which various international brands could print their logo on the food and then offer it free of charge. These were later followed by other proposals, such as Olive Atomic Snack, Lunch Balls, the 3D Apple Snack, Tapas-pasta, Super Pintxo, as well as many other things such as a menu of liquid food. Guixé, who regards himself as an ex-designer, is one of the chief pioneers of food design at the international level.

When it comes to chocolate, there are notable Spanish brands such as Chocolat Factory or Xococa that have reinvigorated a sector that is rooted in traditional formats, working with reputed designers. The chocolatier Enric Rovira has collaborated with the Emiliana Design Studio on products such as Choco-dosis and Chocolate Accents. Also notable for their painstaking design are the surprising items by Christian Escrivà, Oriol Balaguer and Ramón Morató, the latter the director of the Chocolate Academy of ChocoVic, where he has held interesting workshops with pastisseurs and designers. A more recent contribution is the Papila platform promoted by Alberto Arza, devoted exclusively to food design. Their researches have led to the development of unusual food products, such as vegetable “chupa chups” for children, a piece of bread in the shape of a sponge, in order to “wipe up” the sauce from the plate, and a butter candle.

Top-flight cuisine and design

The great boom in Spanish cuisine arose in the wake of the phenomenon of the elBulli restaurant, headed by Ferran Adrià. This is also the time when tableware design reached a peak in Spain. It is true that there were already great names in gastronomy such as Arzak, Subijana and Berasategui, but it was Adrià who, without breaking with this tradition, projected our food at the international level and raised it to another dimension. elBulli was located in a remote cove on the Costa Brava of Catalonia, having been founded in 1962 by a German couple who spent their summers in the area. Its name was taken from the breed of their pet dog, which became the restaurant’s logo. The place was successful, earning two Michelin stars, but it was in 1984, when Adrià joined the staff at the suggestion of Juli Soler, then head waiter, that the revolution began. They became associates in 1991 and kept the restaurant open until July 2011, by which time it had been named “Best Restaurant in the World” five times, breaking all records. His approach to cuisine is not dissimilar to that of a designer. He analyzes, studies, researches and then launches his innovation. It is a creative culinary vision, in which the boundaries are progressively being pushed out. His relationship with design is not just conceptual, but also pragmatic. He calls everything into question, even the kitchen utensils themselves and the accoutrements with which the food will be presented and eaten. He is the first cook to interrelate food with design in a profound, integrated way, simultaneously conceiving a recipe and what will be its specific container. Indeed, he has involved several artists and designers in his research, and eventually invited the designer Luki Huber to work within the kitchen in order to share the development of his singular contrivances.

Curiously, Adrià has always left the interior design of his restaurant’s dining room intact, but not that of the kitchen, which had a very advanced futurist design, both technically and compositionally. Nonetheless he has never dared to touch the rustic dining-room, perhaps out of nostalgia and respect for the founder, or as he has sometimes mentioned, to throw his outlandish dishes into even greater relief against such a conservative background. Adrià stresses that this is team-work, in which another key person for interaction with design is Albert Raurich, but above all his brother Albert Adrià, who was involved right from the start in the research along with the rest of the team. Now that elBulli is closed, Albert is heading new ventures, such as Inopia and Pakta. A notable project is Tickets, subtitled “the tapa life” and designed by El Equipo Creativo, consisting of a series of small bars, differentiated from one another, creating an informal, almost fun-fair atmosphere. An antiminimalist design far removed from the decorative conservatism and comfort that is usual in top-flight restaurants.

It is well known how design at elBulli changed progressively during its existence. The first innovation came about as a result of an outside collaboration: it had to do with the creation in 1997 of metal structures inspired by origami to present the *petit fours* that were served with the coffee. This was in collaboration with the Riera Gassó jewelers. They saw that it was impossible to work with industrial processes or molds, very costly for just a few pieces, and so the work was almost like hand-crafted jewelry. They also had the idea, unheard of until then, of presenting courses in spoons, or in goblets, since this was a tasting menu. The next step was a collaboration with the industrial designer Gemma Bernal to develop the Ola crockery in 2000. This was the first product to be produced industrially, and was also novel in that it introduced square shapes, until then unheard-of in restaurant service. Publicity material of the time from the makers of the Ola range, Cerámica Industrial Montgatina (CIM) read thus: “Adrià goes on creating, Gemma Bernal designs and CIM makes it a reality”. Starting in 2001 something else happened that was unheard-of before then in a kitchen: an industrial designer worked in the kitchen. Luki Huber worked side by side with the cooks, and their inter-relationship accelerated innovation. At first there was a series of adaptations of existing objects for new culinary uses, such as a plastic pipette to prod ingredients and at the same time draw up a taste of the sauce. But later on, short runs of a variety of recipients were made, such as slate plates. Later, metallic mesh and glass trays were made, sometimes reproducing, by means of thermoforming, classic shapes with their traditional decorative scrolls. Also there were to be surprising changes of materials, reproducing the typical plastic ice-cream spoon in metal. Or wooden tongs, also in metal. Aromatic herbs were placed in the spoon-tongs to stimulate the sense of smell as the food approached the mouth. One course was served inside a tube like toothpaste, and there was a spoon with holes like a colander for those who prefer to eat cereals before the milk. Another approach was the creation of tools to inspire new dishes. And in 2003 the famous cans of false caviar were created, labeled “Imitación elBulli”, using the technique of spherification, which is now widely used all over the world.

But more importantly than excursions into high technology, Adrià and his team pursued a more pragmatic approach, rather like DIY, “a bit like a mad professor”, commented Adrià. Thus a variety of machines were put to new uses: a candy-floss maker, an electric drill, a centrifuge, an encapsulator, a freeze-dryer, blow-torches, siphons, and even a fish-tank air-pump. He also developed *teppan-nitro*, a kind of tepannyaki griddle but with liquid nitrogen that cooks by freezing the food instead of heating it. The highest expression of this non-scientific, low-tech ingenuity, however, is to be seen in the *caviarera*, which consists of a small structure fitted with twelve plastic syringes that continually



Football table, designed by José Andrés, at his restaurant Jaleo in Washington DC. Photo: Ken Wyner
Produced by: rs-barcelona

drip onto the product in a tray. By 1998 he had already used a soda siphon to make his famous foams. There were also molds, metal frames for burning, plastic trays with memory, sprays with aromas to accompany the dishes, etc.

In 2005 came the oh! Luna dining service designed by Atelier Laia and made by CIM, with sinuous organic shapes. And the following year a fruitful relationship began with the Luesma & Vega workshop, experimenting with new shapes and textures in pressed glass, applied to the presentation of the dishes. Thus a new, more aesthetic trend was established, which was superimposed on the functionalism and ingenuity that had dominated until then. There was an exclusive dining service for elBulli that no-one else could have. But in parallel there was a return to decontextualization, with a presentation in “crockery”. made of pressed paper. In 2007 open-mesh trays were reused, and silicon molds were developed to create representational pieces, such as a strawberry or a peanut. But at the same time a green pineapple was used as a bowl, adding its flavor, which was curiously interrelated with the shell of a sea-urchin, which according to elBulli’s own history was the first thing to be invented as a recipient beyond what was habitually used in 1998. Later came other things, such as razor-clam shells, or simple leaves.

In 2008 a wooden chocolate box was introduced (the following year it was of red acrylate) to round off the menu. A truly hand-crafted item that would fold out in front of the diners to offer chocolates and candies of various shapes and flavors. Between 2009 and the closure of elBulli in 2011, there was a succession of further innovations: black glass plates, a goblet for the consommé, sprays containing aromas, crustacean shells as recipients. There was even the occasional extravagant joke, such as the presentation in 2004 of a printed fold-out tart, as a birth-day card for customers. Or an inflated latex glove to wave goodbye. A creative delirium that was shown in the Centre Georges Pompidou in 2005 and which since then has been given some continuity in Tickets.

In 2006 came the Faces project, an interesting but unsuccessful attempt to produce an extensive series of household utensils. Ferran Adrià led a team of designers to create items intended for mass production. However, for marketing reasons this project never prospered. The same year Ferran Adrià unexpectedly received the prestigious Lucky Strike prize awarded by the Raymond Loewy foundation to acknowledge important designers, such as Philippe Starck. The jury made an exception in view of Adrià’s status as a culinary designer.

The impact of elBulli and Adrià has been international; *Time* magazine voted him one of the 100 most influential individuals in the world in 2004, along with Steve Jobs, George Bush, Bill Gates and Frank Gehry. Now in the early 21st century there is a new generation of top-flight experimental cooks, with an epicenter in Spain. The food journalist Pau Arenós christened the phenomenon “technoemocional cuisine” in his 1999 book *Los genios del fuego* (the fire geniuses), and later in *La cocina de los valientes* (cooking for the brave) in 2013, he defined it thus: “The aim of the dishes is to create emotions and to this end they make use of new

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Tapas. Spanish Design for Food is in exhibition at the Moore Building from Nov. 9 – Dec. 12.

For more information, please visit: www.spainculture.us/city/miami

PREMIOS
Vino para Tapas
Miami 2013

Wine for TAPAS Awards

The Spanish Cultural Center in collaboration with Clap and Wine Present: Wine for Tapas Awards.

For the first time an opportunity to sample and learn about the most sought-after Spanish wines will take place in Florida. The world's best Spanish wines will be paired with a variety of tapas (small plates). This event supports the latest design trends in Spanish gastronomy, which have had a huge success in the United States.

Description:

Awards will be given to the winning wines from the Tapas Awards Ceremony. People attending the event will have the opportunity to taste and vote for their favorite wines; space is limited. The winners from this activity will be awarded the following prizes:

- Gold Public Award for Best Wine for Tapas
- Silver Public Award for Best Wine for Tapas
- Bronze Public Award for Best Wine for Tapas

Public Awards for the Wine for Tapas Awards Winners

Place: Moore Space
Moore Building 4040 NE 2nd Avenue
Miami, FL 33137
Time: 18:00

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elBulli Seed Plate. Designed by: Ferran Adrià / elBulli
Photo: Francesc Guillamet

concepts, techniques and technologies (...) They have initiated a dialogue with artists, architects, playwrights, novelists, musicians, wine-merchants, artisans, perfumers, poets, journalists, historians, anthropologists, psychologists, philosophers, designers..." Xavier Agulló described it as "metagas-tromy".

So, it is an earthquake with a culinary epicenter, but it is shaking many other disciplines. In fact, the deconstructivism of the potato omelet in elBulli is conceptually comparable to the deconstructivism of architects such as Rem Koolhaas. Not only the deconstruction of traditional dishes, but also the introduction of spherification, molecular cuisine, foams and other innovations by elBulli have been generously passed on to colleagues, and by them to all the world's lovers of fine dining. There is a desire to disseminate and share which is unusual in other creative professions. Furthermore they make a considerable impact in the press; the media have latched on to chefs as today's new creators, supplanting photographers, architects and painters. They have also been well-regarded by the public administration, which sees promoting them as a way of promoting the country and generating wealth with a cultural component. The creation of the Fundación Alicia (Alimentación y Ciencia - food and science) or the Basque Culinary Center are two strategic projects with official support. Also, the Barcelona food fair and the Madrid Fusión event which started in 2003 and which every year awards a prize for design and innovation in gastronomy, are keys to the dissemination of this phenomenon.

Courses in food design are beginning to be offered in higher education. The European Design Institute and the Elisava school offer courses and workshops devoted exclusively to design as applied to gastronomy. Also, several universities have created post-graduate courses. Elisava's Vinculum end of studies project, devoted to the marking of Tetra Briks and cans for blind people, won the Gold Medal of the FAD in 2012.

French cuisine, whose reign was consolidated in the 1980s with nouvelle cuisine, has been dethroned, just as the *New York Times* warned in 2003: "The belief that cooking is something more than a way of feeding the customer and enriching the chef, that it can be a form of art, is driving the best cooks in Spain". Now in the 21st century the center of attention, the culinary vanguard, has moved to our country. But it is also being projected abroad, where many chefs have opened restaurants or have advised hotel and restaurant chains. Spain has begun to export this fruitful tandem, gastronomy-design, to foreign capitals and major cities such as London, Paris, Berlin, Hong Kong, Tokyo, Washington, Singapore, Beijing...

An outstanding pioneer in this respect is the Asturian chef José Andrés, who having worked under Adrià at elBulli, moved when he was 21 to the United States, where he became a culinary ambassador, spreading the word about tapas.

Through his various restaurants, including the popular Jaleo and the more sophisticated Minibar, TV shows such as *Made in Spain* and several publications such as *Tapas, a taste of Spain in America*, he has promoted not just Spanish food, but also Spanish design, using furniture and lighting by Spanish designers and manufacturers in his restaurants. He has also added contemporary art works by emerging new Spanish talents. One of his personal creations is a "table soccer table", at which you can play while you eat, a metaphor for a way of eating linked to the tapa, fun and informal. He has also collaborated with several companies, including Castej, and with the designer Sami Hayek to create novel containers for food.

Many other cooks have gone down the path of collaboration with designers; one of the first of these, and one of the most refined, was Andoni Luis Adúriz, who worked with Atelier Laia, headed by Santos Bregaña. His collaboration attained a delicacy bordering on the artistic, in tune with the gastronomy of Mugaritz, designing everything from the Aizkora (ax) menu, to the plates and the decoration of the premises themselves. The Celler de Can Roca has created kitchen utensils such as the Roner in 1997, for low-temperature cooking, and the Rotaval, developed with the Alicia Foundation to distil a variety of flavors. One of the most celebrated desserts served at the Celler is "Journey to Havana", in which a glass of mojito accompanies a Havana cigar, in reality a frozen sweet containing the real aroma of a Partagás cigar. Another is entitled "Goal by Messi", a little sculpture, half a football with a bit of turf and the recreation of the path of the goal. Andreu Carulla cooperated with the design, and also devised the surprising dessert trolley. But the most ambitious innovation by the Roca brothers, without parallel anywhere in the world, has been *El Somni* (The Dream, in Catalan), an integrated, multidisciplinary visual exploration directed by Franc Aleu. It is a gastro-opera in twelve acts with twelve courses, and is also an exhibition, a book and a film made by Mediapro. Veteran chef Juan Mari Arzak has also exploited his creativity with Jon Rodríguez and Philips, with whom they have developed the Multisensorial dining service, a series of interactive containers that react on contact with the food, emitting sounds and vibrations and generating luminescence and moving images. Also, Quique Dacosta pays great attention to design in his dishes and his several restaurants. Nando Jubany, in a conference as part of Barcelona Design Week on future design for the year 2050, asserted that "Design forms part of each and every one of the aspects that make up the gastronomic experience in an integrative way". Another instance is Paco Roncero who, in his futuristic Taller de las Emociones (emotions workshop), has created unique surroundings for multisensorial gastronomic experiences, designed by the interior designer Carmen Baselga. Paco Morales has worked alongside architects José Ramón Tramoyeres and Luis Fraguada on a 3D food printer. They work on two lines of enquiry: the printing of crockery and the printing of food. Dani Garcia has collaborated with the Spanish shoe company El Naturalista on the design of soles for shoes inspired by his own culinary innovations; the project goes by the name of Delishoes.

We are now witnessing the burgeoning of new generations of Spanish chefs who have integrated design into their work. There are many who not only choose the tableware for their restaurant, but also become involved in its design by bringing in a professional in the field. They take care with every detail—graphics, Web site, interior design, lighting, etc.—in pursuit of originality, avoiding standard products. We live in an era of customization, of personalization, in which all cooks seek the freedom of the creative space that defines them.

In parallel with all this, industrial, graphic and interior designers are now focusing on gastronomy. The challenge for these new creative generations is to be up to the task. A great opportunity is also opening up for manufacturing companies, who are

able to take advantage of the potential venture to produce and distribute this rich synergy all over the world. Rarely has Spain been in the lead, with such quality and such a high status, in a field such as gastronomy, which is so strategic for our quality of life and such a hot-bed of creativity. ¡Buen provecho!

PRECURSORS

Tapas has direct antecedents in *Foodjects* and *A la mesa!*, both curated by Martín de Azúa. As well as his brilliance as a designer, Azúa has worked assiduously to promote and educate people about avant-garde design, specializing in this field of food design. He has observed, "Design and cooking have always been closely connected. Design theorists have used the kitchen as a metaphor for the design process: a series of steps or methods lead to an objective." *Tapas* is simply an updating and extension of Azúa's work, taking advantage of a more generous format. Another, more distant, forebear of *Tapas* was a special number of *ARDI* magazine entitled "*Food-Design*" published in 1991, a pioneering edition that reviewed the inter-relationship between food and design from several points of view.

A significant exhibition, with its accompanying catalogue, is *¡A comer! Alimentación y cultura* (Time to Eat - Food and Culture), organized by the National Anthropology Museum in 1998. The 365 items exhibited and catalogued gave examples of the importance of design for food in Spain throughout the course of history. In 2011 the National Library staged an exhibition entitled *La cocina en su tinta* (Cuisine in its own ink). There have been several exhibitions on the work of elBulli, paying particular attention to tools and designs, both in Spain and in Paris, at the Centre Georges Pompidou and recently in London. In 2001 the La Pedrera exhibition center sponsored by the Catalunya Caixa savings bank presented *El arte del comer, de la naturaleza muerta a Ferran Adrià* (The art of eating, from still lifes to Ferran Adrià), which reviewed the interaction between food and art, which has probably been more extensively explored than that between food and design.

At the international level there have been interesting exhibitions and there is a very extensive bibliography. Notable amongst numerous examples, in museums, galleries and cultural centers are *Food Design and Culture*, organized in Glasgow as part of Design Year 1999. In 2010 the Cooper Union of New York showed *Appetite: a reciprocal relationship between Food & Design*, focusing on graphic design. The MoMA organized *Counter space: Design and the Modern Kitchen*. In 2012 Designhuis in Eindhoven presented *Food culture: eating by design*. Recently, in 2013, the MART, the museum of modern and contemporary art of Trento and Rovereto, held an exhibition entitled *Progetto Cibo (La forma del gusto)*, entirely devoted to design and food, as also analyzed in *Food-Design* at the August Kesner museum in Hanover. Also in 2013 the Mint Museum in Charlotte (NC) staged the exhibition *F.O.O.D. (Food, Objects, Objectives, Design)*, coorganized by Food Culture, under Antoni Miralda, and Montse Guillén. Several trade fairs have also taken up this interrelationship, such as the Valencia Trade Fair with the event *Papila Food Design*, and SIAL in Paris with *Design and Food* and *Alimentaria* in Barcelona.

There is an International Food Design Society (ifooddesign.org), the first association devoted to promoting food design. The Spaniards Martí Guixé and Ferran Adrià are amongst its members. ■

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POR COMERTE ME MUERO!

Desde el 14 de noviembre y hasta el 15 de diciembre de 2013, de jueves a domingo en los horarios de siempre y en el sitio de siempre, el Patio del Centro Cultural Español, aprovechando la exposición de AC/E y el CCE Miami, *Tapas: Spanish Desing for Food*, Microteatro presenta Por comerte me muero, la nueva temporada de microteatro que ofrecerá distintas microrepresentaciones cuya temática girará alrededor del vino pudiéndose degustar en cada sala, el vino que marida con la micro-obra. Distintos directores, autores y actores forman parte de esta experiencia única del evento más rompedor en la escena cultural de la ciudad de Miami.

Habrá seis pases en Prime Time cada día para cada una de las obras en los que se pondrá degustar el vino seleccionado en cada container. Para los trasnochados, continuamos con la Golfa, viernes y sábados de 11 a 1 am, para venir y ver una gran comedia mientras se disfruta del ambiente y sobre todo, de un buen vino.

DYING TO EAT YOU!

From November 14 until December 15, Microtheater presents its new season "Dying to Eat You". This time the plays are related with the exhibition: *Tapas: Spanish Desing for Food* presented by AC/E and CCEMiami at the Moore Building in Design District and Georgia Bullets at CCEMiami. The new plays pay homage to Spanish wine and food. This time the spectators can taste in each container the wine selected to represent its play. Different authors directors and actors will be part of this unique experience that changed the theatrical scene in the City of Miami.

Schedule:

Th - 8pm -11pm,

F and Sat – Primetime: 8pm -11pm and Late nigh Session: 11pm-1am

Sun – 7pm -10pm

www.microtheatermiami.com
miamimicrotheater@gmail.com

With the collaboration of:  **Knight Foundation**

At the patio of Espacio USA - Tickets \$5 each play, \$4 CCEMiami members

<http://microtheatermiami.com/>

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TAPAS

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