

# Culinary Cultures

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## Project Abstract

“Culinary Cultures” understands Gibraltar through its food culture and the way in which it seems to be capable of absorbing outside influences and reshaping itself. The multicultural society of Gibraltar offers an interesting gastronomic blend, which derives from both the northern and southern coastlines of the Mediterranean Sea. Compared to the adjacent territories of La Linea and Algeciras, Gibraltar’s unique feature is its adaptability and versatility. However, this diversity is not visible in the contemporary urban context of Gibraltar because of its incoherent food culture. The main served dishes are the British deep fried Fish and Chips, as well as the Spanish Paella with frozen seafood.

The project is interested in how this food culture relates to certain types of networks, urbanism, spaces, buildings and rituals. Restaurants in the city center and in the secluded marinas, few super- and mini-markets, as well as the Public Market outside the historic walls constitute the urban spatial manifestation of the eating culture in the peninsula. Architecture in relation to food and eating habits in Gibraltar is a consequential condition, where culinary and dining incidents take place in generic spaces that happened to be there, and not in spaces created in advance to host them.

Anticipating changes over the next thirty years in the “Beyond the Rock: A Gibraltar in the Making” scenario, Gibraltar’s expected population doubles in 2050 and becomes more diverse in terms of the nationalities living in the territory, with a considerable percentage of people coming from Northern Africa and East Asia. Hence, the survival of the territory depends on the maintenance of its difference and its even further differentiation via the incorporation of the new dietary habits.

Meanwhile, apart from the population growth in the territory, changing diets become also a result of the raw material constraints and the great loss of the biodiversity in the territorial waters due to climate change. The end of plenty will have profound consequences in the food chain of Gibraltar, since it imports solely its food supplies. However, due to its size, Gibraltar could probably serve its basic needs in terms of food by establishing a new dietary setting developed from production to consumption across the peninsula and over time.

This series of drawings follows the culinary life of a Gibraltarian born in 2010, as Gibraltar changes and he moves between different buildings, through different spaces and participates in diverse rituals. The project makes apparent changing attitudes in the coming generation and presents Gibraltar as an appropriate case study for the development of an exemplar aqua-cultural system. Since the invention of a coherent food-culture must necessarily take place on several levels unfolding over a long time, the proposal frames the growing up of the new Gibraltarian generation. Starting from the definition of current issues concerning the origin of food consumed in Gibraltar and the eating culture, the project involves a cultural sequence, which aspires to improve the connection with the coast line and the sea, proposed menus, cooked recipes and re-define the idea of freshness.

## Individual Position

Gibraltarian cuisine seems to be a national food culture that is capable of absorbing outside influences and reshaping itself. Such a transformation is a sign of the economic and cultural integration of its migrant populations, since eating other's people food shows at least tolerance of their uniqueness, and even acceptance in many cases. Almost by default, Gibraltarian society was a salad bowl of ethnicities and religions that constituted in different percentages its multicultural identity; an amalgam of Spanish, Moorish, Genoese, Portuguese, Jewish and of course British. In this infertile territory of only 6.8 km<sup>2</sup> an interesting gastronomic blend derives from both the Northern and Southern coastlines of the Mediterranean Sea, where fish and meat are the main protagonists of its domestic cooked recipes. Stuffed Sardines –a Genoese recipe– and Adafina –a Jewish-Moroccan dish with main ingredient beef– describe to great extent Gibraltar's history via its domestic culinary background.

However, when strolling around Gibraltar's old town, the numerous fish&chips and the few paellas restaurants depict an incoherent dietary reality. Like many things in the peninsula, the current fish-culture is a version of Britishness with a formal pinch of Spanishness. Cod is almost solely imported from Iceland, while salmon from Norway and Scotland, even if Gibraltar is located between Mediterranean and Atlantic coastlines. Yet the seafood for the Paella is coming either fresh from Morocco or frozen from Northern Sea. Gibraltar's dependency on others for its sustenance counts also in terms of food supplies and demands, since it imports entirely its food. As a result, this food has travelled most of the times thousands of miles through airports and docksides, warehouses and factory kitchens, and been touched by dozens of unseen hands, before ending up in restaurants in the city center and in the secluded marinas, the few supermarkets in the reclaimed-land areas, and the Public Market outside the historic walls. However, this process of before getting it to table is not under proper consideration in Gibraltar even today. It is estimated that every day Gibraltar needs approximately food for 140 thousand meals to be imported, cooked, sold, eaten and disposed. Plentiful food at relative little apparent cost satisfies the most basic needs, while makes them appear inconsequential.

## Structure, Method, and Format

The project aims to redefine the relation between food and the city and the one between producer and consumer, setting at the epicenter the consequences of exclusive food importations. By examining food and recipes, as reliable indicators of the cultural or geographic history of the entity, the true origins of the food that is served in a territory can be obscured, mythologized, or straighted-up and fabricated. Spatial settings become the means to alert and educate people on where their food comes from and how it is transformed, since the whole process of before getting it to table still remains unclear. In many cases, food has travelled thousands of miles through airports and docksides, warehouses and factory kitchens, and been touched by dozens of unseen hands, before ending up in restaurants in any city center, secluded marinas, supermarkets and historic public markets.

Rather than treating professional kitchens and dining places with high quality service as separate, the project aims at maintaining a strongly linked relation between production/preparation of food and its consumption, between producers, cooks and consumers. Eating should not be considered as an ephemeral fuel for people. By extension, cooking is not just about what goes on in the kitchen; it is the pivotal point in the food chain; the one that arguably, affects everything else in it.

## Outcomes and Deliverables

The project focuses on representation of this overall setting. Having as main reference Atelier's Bow-Wow drawings -the monochromatic style and the dimension of depth through the use of the graphical perspective-, the produced illustrations are based on three architectural projects - the market, the farm and the restaurant - and aim to convey the spatial extension and relationships of both their exterior settings and their interior spaces. Rendering textures to describe the finishes and including incidental objects such as utensils and furniture, the environmental elements of the surroundings and of course the figures set up the behavioral manner the space operates. Architectural drawings become compositions of life summarizing contextual relationships, surfaces and behaviors in a single drawing. The section cut, the height of the viewpoint and the location of the vanishing point vary per scene in order to represent the characteristics of each project, or even each moment they represent. Plans and sections by default are projection drawings. While the presented drawings depict their subjects as geometric figures, they describe a latent spatiality that includes the position of the observer/creator. These parameters are transformed respectively according to the setting of each space, from the urban scale to the table one.

### Deliverables:

—A series of twenty four illustrative images-scenes in the form of orthographic drawings (plans, facades and sections) taking place in different occasions (the scenario of the common day eating with both the partner and group of friends and the festive one, in an urban setting).

—A series of five illustrative perspectives of key spaces and settings of the culinary cycle in Gibraltar. Two of them based on the current documented situation and three of them projecting cooking and dining scenarios on the peninsula.

—Five plates composing the above imagery, as well as the descriptions of the produced scenes in time and space.

# Work Plan

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Calendar week 29–33

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Research Period for Gibraltar's Culinary Life, Territorial and Urban Scale

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Calendar week 29–34

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Friday, August 23                      Summer assignment due

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Calendar week 35, course week 1.0

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Monday, August 26                      Compulsory kick-off workshop  
–Friday, August 29

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Calendar week 36, course week 1.1

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Friday, 6 September                      Presentation of collective work and individual pin-ups with Hugo Corbett, Salomon Frausto, Michiel Riedijk, and Pablo De Sola Montiel

Update Summer Assignment and the Three Settings of Intervention:  
The Market, The Restaurant, The need for Production Line

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Calendar week 37, course week 1.2

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Friday, September 13                      Collective Presentation #1: On Position  
with Hugo Corbett, Salomon Frausto, Michiel Riedijk, and international guest critics

Final Submission of Summer Assignment: Travel Guide of Gibraltar  
Storyboard of the Project: Culinary Cultures,  
12 Scenes depicting the sequence of the spatial arrangements  
Identify the Visual References to work on  
(Plates of Alexander Brodsky and Diderot's Encyclopedia)

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Calendar week 38, course week 1.3

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Tuesday, September 17                      Submission of updated collective drawings  
Thursday, September 19                      Discussion on collective work and individual desk crits with Hugo Corbett

First Draft of the animated Scenes - Colorful Sketches explaining the settings of food

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Calendar week 39, course week 1.4

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Thursday, September 26                      Discussion on collective work and individual desk crits with Hugo Corbett  
Thursday, September 26–  
Monday, September 30                      Excursion to Porto

Second Draft of the animated Scenes - First Draft of the Project Position

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Calendar week 40, course week 1.5



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Thursday, November 7                      Discussion on collective work and individual desk crits with Hugo Corbett

Define the way of representation, test on both digital collages and handdrawings.

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Calendar week 46, course week 2.1

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Monday, November 12                      Discussion on collective work and individual desk crits with Hugo Corbett  
Presentation of draft proposal for thesis exhibition and event

Wednesday, November 13                      Text Editing and Recomposition of the scenes.  
Monochromatic and Hand Drawings

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Calendar week 47, course week 2.2

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Monday, November 18                      Pencils down, submission of all final collective work for E2  
Thursday, November 21                      Pencils down, submission of all materials for Collective Presentation #3: On Actualization  
and Materialization  
Friday, November 22                      Collective Presentation #3 On Actualization and Materialization  
with Hugo Corbett, Salomon Frausto, Michiel Riedijk, and international guest critics

First Draft of the wall presentation - composition - Real size scale

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Calendar week 48, course week 2.3

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Monday, November 25                      Individual desk crits with Hugo Corbett  
Friday, November 29                      Pencils down, submission of final project dossier to examiner

Individual Video for the E2 - Script and Editing

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Calendar week 49, course week 2.4

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Wednesday, December 4                      Pencils down, submission of all individual work for E2  
Thursday, December 5                      E2 (go/no go presentation)  
Friday, December 6                      E2 (go/no go presentation)

Final Illustration of five scenes (two A2s, two A1s and one A0)  
two scenes documenting the current dichotomy of Gibraltarian Cuisine,  
and the rest three the projected scenarios in the Market, The Farm and  
the Restaurant respectively.

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Calendar week 50, course week 2.5

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Monday, December 9                      Presentation of proposal for exhibition panels and models/artifacts  
Individual desk crits with Hugo Corbett based on E2 comments  
Tuesday, December 10                      Post-production of individual project based on E2 comments  
Wednesday, December 11                      Post-production of individual project based on E2 comments  
Thursday, December 12                      Post-production of individual project based on E2 comments  
Friday, December 13                      Pencils down, submission of all final individual drawings for publication

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Calendar week 51, course week 2.6

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Monday, December 17	Pencils down, submission of draaiboek for final event Pencils down, submission of final exhibition design Post-production of individual project based on E2 comments
Friday, December 20	Collective Presentation #4: On Comments from E2 with Hugo Corbett, Salomon Frausto, and Michiel Riedijk
Friday, December 20	E2 Retakes

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Calendar week 52

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Monday, December 22	Submission of collective panels and banners for exhibition
Tuesday, December 23	Post-production of individual project based on E2 comments
Friday, December 26	Post-production of individual project based on E2 comments

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Calendar week 1

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Monday, December 29	Pencils down, submission of final collective E3 video script for copy editing
Tuesday, December 30	Post-production of individual project based on E2 comments
Wednesday, December 31	Post-production of individual project based on E2 comments
Friday, January 2	Submission of individual E3 video script for comments

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Calendar week 2, course week 2.7

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Monday, January 6	Pencils down, send all collective panels and banners for exhibition to print
Thursday, January 9	Pencils down, submission of individual E3 video scripts for copy editing .
Friday, January 10	Dress rehearsal for public final event and presentations with Hugo Corbett, Salomon Frausto, and Michiel Riedijk

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Calendar week 3, course week 2.8

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Monday, January 13	Pencils down, send all individual panels for exhibition to print
Monday, January 13– Thursday, January 16	Film workshop
Friday, January 17	Pencils down, submission of final project books to printer Dress rehearsal for E3 with Hugo Corbett, Salomon Frausto, and Michiel Riedijk

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Calendar week 4, course week 2.9

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Monday, January 21	Pencils down, submission of all final models and artifacts for exhibition
Monday, January 21– Thursday, January 23	Film workshop
Tuesday, January 22	Exhibition build-up
Wednesday, January 23	Exhibition build-up
Thursday, January 24	Exhibition installation
Friday, January 25	Final dress rehearsal for public final event and presentations and submission of all required final materials to the TU Delft Repository and to examiners. Exhibition opening
Saturday, January 26	Pencils down, submission of E3 videos for upload to Vimeo

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Calendar week 5, course week 2.10

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Monday, January 27	Second dress rehearsal for E3
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