PAPRIKA!

FREE
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Disclaimer

Food is the new now. At least that is the broadly constructed message advanced by *Log*'s 34th issue (Spring 2015) which investigated many facets in today's food culture. Indeed, food culture permeates our entire existence as the culinary profession, together with architecture, stand —the only two fine arts whose medium is inescapable. Food and architecture constitute the ultimate both/and duality: both a necessity and a pleasure. The ways in which we relate to and experience food have profoundly changed: from the way we purchase it, to the manner we consume it, to how we share our experiences with and around it. Farm-to-table, organic, gluten-free, sustainably farmed, foraged —these terms are all too resonant in the current cultural consciousness, where foodscapes and the chefs who lead them become ever more prominent in our lives. Today, we are more knowledgeable about what we eat and how we consume it.

Over forty years ago, a generation of architects drew inspiration from Denise Scott-Brown and Robert Venturi's challenge to examine not only the heroic and original, but also the ugly and ordinary. We took this challenge as an invitation to further Log's exploration of food and architecture's intersection; to look not at the prestigious dinner clubs of artists, molecular gastronomy, and our changing diets, but instead examine the spatial products resulting from the consumption of food. The often unnoticed infrastructure that keeps us fed is purposefully obfuscated but not altogether invisible. Issues around food policy don't just affect our physical landscapes but also our political environment. Nine days from today the presidential race will begin in Iowa, where votes are largely earned on promises to maintain the corn industry, whose products range from food, to polymers, to fuel. In a planet that provides sustenance for seven billion humans, the spaces of food blanket both urban and rural landscapes. If food is the new now let us examine the spatial products of food, as they exist now.

This issue is a dainty window into the spaces of food infrastructure, by no means complete either its breadth or its scope. Instead, we hope this selection of articles encourages you to contemplate food in a more holistic manner. We hope it brings about the realization that the spatial consequences of your daily choices don't just stop the moment you put your pencil down and leave your studio desk, but extend into the dinner table, or, in this school's preference, the take-out plate. Lastly, we hope this issue validates the study of such spaces as the subject of architectural discourse and contemplation. Because, to study the ugly and ordinary, the vernacular, is to examine the entire world around us, not just the one currently bound in the box deemed architecturally appropriate.

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ON THE GROUND

BUSH-YAMMERING

We have a new 4th floor Advanced Studio receptionist! He will be signing in visitors, taking messages, and letting you in if you forget your card. Please join us in welcoming NICOLAS KEMPER (M.Arch '16) to the administration!

PEPE GOMEZ-ACEBO (B.A. '17) toured Venice, Split and Dubrovnik with the Harvey Geiger Winter Travel Fellowship. Of particular interest was the palace of Diocletian, now the core of the city of Split, whose original 4th century fragments are incorporated into many new constructions.

KIRK HENDERSON (M.Arch '16, SOM '16) revealed that he is a certified Yoga Instructor and has graciously offered to teach us a flow or two. We'll be asking him to show us exciting new positions - keep your eyes peeled for 'Yoga In The Pit!'

1/13: EUGENE TAN (M.Arch'16) reflects on his time working for newly Pritzker-ed Alejandro Aravena this past summer: "I received an education on how to be a better human being within the architecture profession -- not in the well-worn sense of sustainability or ethics, but in the execution of a successful practice motivated by family and other important things in life." PATRIK SCHUMACHER did not agree with the decision according to an FB post: "The PC takeover of architecture is complete: the Pritzker Prize mutates into a prize for humanitarian work."

1/12: The Taking Down Buildings event at Storefront for Art & Architecture discussed erasure. Among the speakers that stood out was YSoA's own KELLER EASTERLING; specifically her comments on the interplay of economics, value systems, and subtraction as creative and violent acts. With obsolescence there is opportunity.

1/14: 'If an architect is constrained then his work will be constrained,' posited WOLF PRIX in his Thursday lecture, "The Himmelb(l)au Project." He had the room in fits of laughter with slides like "What is architecture? YES" but provoked gasps when in the Q&A he responded "Vitruvio and Palladio? Very bad architects, I have to say."

1/18: A video circulating on Facebook captures the advanced studio stampede to claim their home away from home for the next 5 months. Every semester, students get more "advanced" in their ways of hacking desk arrangements. Is there a better way? Or is this race an important warm-up for the marathon that follows? #6moreinches

1/18: Paprika! catches the scent of war brewing between the GEHRY and KOLLHOFF studios over the space adjacent to the 4th floor printers. Proponents of Team Gehry argue it has traditionally been used by the studio on their side of the pit, while a delegate from Kollhoffmannschaft parry by pointing out that the rulebooks say nothing of the sort. One student compares it to the epic struggle of Godzilla against Mechagodzilla -- we'll let you figure out who's who.

EVERYBODY'S A WINNER

1/14: Lottery fever hit the YSoA hard last week. Of course, there was unavoidable POWERBALL hysteria; despite the success of our Kickstarter campaign, we wondered if we too, should invest for another century of Paprika!. Unfortunately, to the best of our knowledge, neither we nor anybody else within Rudolph Hall snatched any toothsome portion of the 1.5 billion. (We were emailed by someone claiming a win, but we need proof!) PAUL RASMUSSEN (M. Arch'17) calculated that with just 19.5 million we could pay off all our student loans. We know he would do that if he had won. There was one real winner though-- Paprika's own ELAINA BERKOWITZ (M. Arch'17) won $4! Congratulations are in order for her and her family. Third-year students tried their luck again in another draw -- the YSoA's advanced studio lottery which promised pedagogical riches rather than dollar bills. What was everybody betting for? Find out below.

As usual, competition for studio spots was fierce. While not quite 1-in-175 million (being struck by lightning while riding a shark), getting a spot in the GEHRY or JACOB+GRIFFITHS studio was most difficult (being struck by a stray elbow while riding the Yale Shuttle?).

"Maybe music is liquid architecture" offered FRANK GEHRY as a reply to JOHANN WOLFGANG GOETHE (M.Arch 1772) during the introduction to a travel-packed (NY-PARIS-BERLIN-MUNICH-LA) studio. First assignment? Build someone else's concert hall, quarter scale, by today.

"These things you can't sketch on a napkin," concluded PATRIK SCHUMACHER, who did almost all the talking in the introduction to ZAHA HADID's studio, a cluster of interweaving towers (though it could just be one big tower) to contradict London's "ad-hoc" skyline. DEAN ROBERT STERN pointed out that last time around they hired everyone in the studio. But it's no shoo-in – rebutted Hadid: "not everyone."

B(l)au, Blau, Bau -- what is Coop Himmelb(l)au? WOLF PRIX illuminates: "When people ask me what that means, I say I have no idea, but it sounds good." The internet tells us 'Himmelblau' is German for sky-blue, azure.

Gospel from the church of PIER VITTORIO AURELI: "Housing is not a right. It is a commodity." And later, "Form has agency. It is how political forces are made apparent."

HANS KOLLHOFF spoke to students from abroad via video, instructing students to be wary of "clumsy boxes" lest Berlin become the "city of the parking lot." KYLE DUGDALE, the studio co-lead, acknowledges a pot, stirred: "At some point [Kollhoff] has probably said something to offend most people sitting behind me." To conclude, DEAN ROBERT STERN does his best Oprah: "Every student gets a tower, just like in the real world."

He's on a roll -- DEAN STERN continues to impress us with the many hats he wears. This time, that of the officiant. When a student wonders how KERSTEN GEERS and CAITLIN TAYLOR were paired together to teach a studio, Stern interjects: "I did it. I married them. I'm good at it." "But divorced!" returned MARK FOSTER GAGE without missing a beat.

"Sean and Sam seem to have weathered a tragic divorce - seems to be the theme of the day" said the Dean as he introduced FAT post-FAT-their first assignment? 100 lines. Or in the case of MADELYNN RINGO (M.Arch '16), 100 strands of red hair.

"A kind of Heart of Darkness trip to the heart of Amazon," promised GREG LYNN of his travel week - to Kentucky - for his 16th studio at YSoA, a fulfillment center for Amazon.com, Inc. Inspirations include Cedric Price, the UK, and Detroit. As a way to integrate the working methods of humans and robots, the studio is considering a crowd-sourcing simulation for design.

YSoA GOES SHOPPING

1/15: The opening meeting of CARTER WISEMAN's seminar "Writing on Architecture" covered everything from critical insights on American eclecticism to Donald Trump's tasteless modernism. In the coming weeks, the class will welcome prominent (and even Pulitzer-winning) guest speakers, while delving into creative writing assignments.

1/15: ANTHONY VIDLER began "The Architectural Surface" by quoting VINCENT SCULLY on Rudolph's abrasive concrete - the same he used at the beginning of his seminar, lecture course, and lecture last year. The repetition of content left some students wondering if the class would go deeper than the surface, while others found the Vidler's dedication to his topics in architecture refreshing, however familiar.

1/15: ""I think -isms become -wasims," judges DEAN ROBERT STERN during "Parallel Moderns", sinking MoMA founder Alfred Barr's "torpedo" diagram that traces the development of modern art. He was equally grossed out by the mid-century: "The 50s were so boring architecturally. If I see one more mid-century modern interior in Dwell magazine I'll puke." Finally, perhaps referencing PETER EISENMAN on the lack of architectural authority today: "I feel sorry for you." We think we'll be just fine, Bob.

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Out of the woods?

Yanbo Li (B.A. 2016)

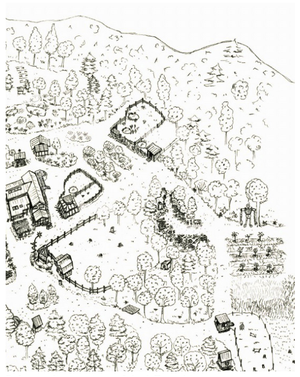
Last July I spent three nights at D Acres the New Hampshire Permaculture Farm and Agricultural Homestead. My friend and I were in the area for its rock climbing. We had been enticed to the farm by its cheap lodging and yoga room, and the inherent promises of novelty, or at least quirkiness. We checked in during the middle of the night ("Yeah don't worry; it won't be locked.") and hence did not meet any permanent residents until the following morning. As we stepped down the stairs like a pair of children in a big hippie castle, we were met by a white man in his late forties with salt and pepper hair down to his shoulders, who faced us and offered, "Hi! My name's Root."

Hidden beneath its easy façade of a wooded rustic hippie commune, D Acres is a land-use and community experiment founded on the academically rigorous principles of permaculture. Permaculture ("permanent agriculture") is a systematic method of design formalized by Australians Bill Mollison and David Holmgren in the late 1970's. As a response to industrial agriculture, which they perceived as detrimental to biodiversity, soil fertility, and future availability of resources, Mollison and Holmgren developed a framework influenced by both pre-industrial farming methods and practices of forest gardening that had been germinating in the decades prior.

Put simply, permaculture is a way of producing food and materials by building in a way that both mimics and works with nature. It de-emphasizes human intervention in favor of a deep understanding and application of natural processes. In practice, this involves techniques like keeping a seasonal diet, cultivating many plant species in the same area, and using cardboard to imitate the role of leaves on the forest floor—stifling weeds while decomposing and returning organic matter to the soil, like recycled mulch.

The residents at D Acres—including a YC Class of 2011 Yale alumna—walked us through forested trails to treehouse residences, berry shrubs, and vegetable patches. Their pigs had been let out into one of the fields so that they could rout through the soil and kitchen scraps dumped there, simultaneously feeding the pig and mixing organic material into the earth. For meals Root made salads and stews and strawberry-herb sauces and even homemade mayonnaise, using ingredients either from their own land or which "could reasonably be grown" in rural New England. The toilets were placed atop long chutes leading to a basement collector for "humanure" and flushed with a bowl of sawdust. They offered us the option of waking up at five in the morning to watch them wrangle some pigs. We declined. If these were hippies or hipsters, we had the sense that they dropped less acid than the ones in the seventies and did more physical labor than the ones in New Haven.

The way that D Acres founder Josh Trought has set up the principles of life on the homestead reverberates through the way they have shaped the space around them. In addition to the compost toilets, D Acres has its own electrical and heating infrastructures, featuring solar water heaters and wood-burning stoves. But the home itself is only a small component of the space used for living. In the permaculture categorization of human environments, it is Zone 0. Zones 1 through 4 are cultivated lands, ranging from heavily managed salad



D Acres site courtesy of Josh Trought

crops and compost bins in Zone 1 to the semi-wild foraging that occurs in Zone 4. Zone 5 is pure wilderness, reserved for the observation of natural patterns and the enriching buildup of bacteria, molds, and insects. Though some zones are more frequently touched than others, all are necessary for a sustainable human ecosystem.

Whereas so much of sustainable design today is premised on new technology and design that accomodates a consumer lifestyle, the design of D Acres above all is an illustration of an environment built and adapted around a conscientious mode of living. Successful permaculture requires that form follows philosophy, whereas in most LEED-certified buildings today, form tries to make up for a lack it.

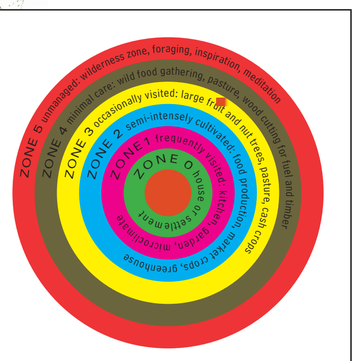
Permaculture, then, is not only an agricultural method or a lifestyle, but an aesthetic.

In the documentary miniseries *Phantom India*, director Louis Malle muses that he, a modern, Western man, was "master of time, slave to time." Life at D Acres is also enslaved by time, but not to a kind of time that can be mastered. The rhythm of life is chained not to hours and weeks, but to the chill of early morning and to winter's long, pensive nights. The aesthetic of permaculture embraces that which is slow, that which, like a forest, builds complexity over seasons and years through the interactions of its component parts.

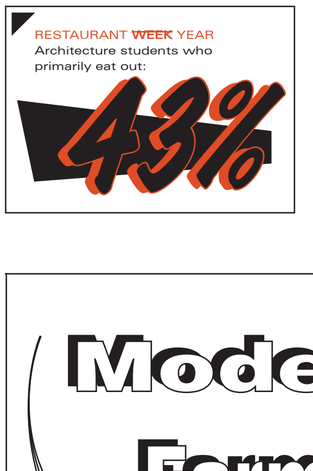
A pear tree is neither just a tree nor simply a food commodity; it is the shade it provides to underlying shrubs, the erosion control of its root system, and the nectar it provides to bees, among hundreds of other roles. It is nothing more or less than that specific pear tree planted there in that soil in that watershed next to those other plants.

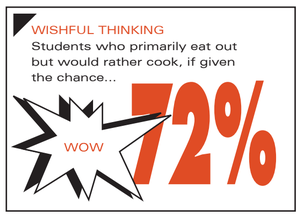
Hence, the aesthetic of permaculture is simultaneously a resistance against reduction and abstraction. It is an aesthetic of observation and patience, of complexity and particularity. It is an aesthetic of a careful balance between human and environment. And there, is a lesson for architects.

D Acres site plan courtesy of Josh Trought



The five spatial zones of permaculture





PAPRIKA CHATS WITH JENNIFER MCTIERNAN

To get a better sense of local food infrastructure from a consumer's point of view Paprika sat down with Jennifer McTiernan, a food lawyer and co-founder of City Seed, to chat about her work, her thought's on food's relationship to space, and what she eats..

Paprika! How did you become personally interested in food? It seems like you've always been very interested in the issues around food. Were there any formative experiences?

Janet McTiernan Well, I come from a culinarily disadvantaged background. The most important thing my parents did was we would sit down and have dinner together. So that sense of family, that sense of community around a table was always there. Since I was a kid, I've been interested in how our actions affect the environment and how the decisions we make shape the world around us.

It didn't take me long once I had to cook for myself, as an adult, to think about those questions related to food. So food provides a way to talk about a lot of things. Food is celebratory. Food is community-based. It is this real opportunity to get people engaged in a range of issues. That's the quick backstory—and [from there] I helped start and was the founding Executive Director of CitySeed. We started with one farmers' market in our neighborhood, Wooster Square. And it turns out that a farmers' market is a form of community organizing. You are getting a similar group of people together every week, same time, same place, week after week, and we realized running farmers' markets in New Haven that they could be a platform for engaging community members in food policy issues. And this matters—because the choices we do make in our food system completely determine what the landscape of our world looks like. No matter what kind of food system you have—whether it is subsistence farming or the industrial food system we have in the United States—something like 50-60% of people in the world are engaged in feeding the population.

I think of food as something that determines so much of what our lives look like. People are starting to realize how so many things are interconnected and how food is this big central node. And I am talking about just about everything, from who lives in cities, to farmland preservation in rural parts of Connecticut, to suburban sprawl—all of that has to do with our food system. It's all related—food is very powerful that way.

P! Right, so when did you guys realize that New Haven needed a farmers' market?

JM I was working in the Yale Admissions Office and I would plan my travel around restaurants, so I would research where I wanted to eat and the farmers' markets I wanted to visit. Then, I had this terrible idea that New Haven needed an organic grocery store. If you are an organic grocery store you are just waiting for Whole Foods to come and eat you alive or to fail—one of those two things is going to happen. And Alice Waters [of Chez Panisse] was talking at a conference at Yale. I went and ended up telling her about my idea for an organic grocery store and then she ends up saying, "Well let's walk down Chapel Street tomorrow!" So we met on Chapel Street to try to find a place to put this ill-fated organic grocery store. We ended up eating at Atticus and at some point I turn to her and I said, "Could you tell me how you learned to cook?"

And she said, "I apprenticed. I went to France and I apprenticed."

I said, "That's really interesting. I don't think we do enough apprenticeships in the states."

And she said, "You know what you should do (this was in February)? You should come to Chez Panisse this summer."

So I went and it was a total transformative experience for me. It was just a whole different way of relating to food. I don't know how to describe it, I was at the epicenter of local, sustainable food.

When I came back to New Haven I knew I needed to do something with my experience, but I didn't know what it was going to be. I immediately started connecting and going to farms to see what was out there, in the Connecticut version of a local food system.

Four of us, all neighbors in Wooster Square, realized there was a need: New Haven didn't have a good farmers' market. They had these people who would show up with cardboard boxes and you would think, "Where did you even get that from? Is that from New Jersey? Did you get it from Mexico? Who knows?" And they didn't even look like farmers, they didn't have dirt under their fingernails. And so there was this real opportunity. The first day we opened up, July 17, 2004, we open up at ten and are supposed to be open until two. By noon we had farmers going back to their farm to harvest more produce that they sold out.

The first year we were approached by three other neighborhoods and community organizations that wanted to have farmers' markets and so the next year we opened up three more. There have been farmers who can quit their part-time day jobs and farm full time because they go to the farmers market, which means that there can continue to be working farms in this state nearby to New Haven. Then the other piece is there are people who can walk to one of these markets who don't have a car, who can't get to a grocery store. So, the markets are also about increasing access to local, healthy food. The issue has always been that the price point at farmers' markets has typically been higher and relates to the government subsidy of the bad, cheap processed food that makes fast food cheap food. One way to handle that is to double the value of food stamps at the market – and CitySeed has a program that does just that.

P! And in those five years you ran CitySeed, did you see farmers change what they brought at all? It seems it could go one of two ways:

1. People brought a globalized food taste which farmers had to find out how to provide for in Connecticut

2. People adapted their food taste to what was grown around New Haven. The farmers, who were originally more dependent on operating within larger supply-chain networks, could farm what was more suitable to the land, and brought that to the market.

Or maybe there is a third option.

JM Farmers try to find ways to extend their season, because City Seed runs the market year round. And so you can be selling as a farmer year round. There are a lot more value-added products: turn your tomatoes into tomato sauce, make cheese, grow greens in a greenhouse the whole year. The other thing that farmers did is set up CSAs [Community Supported Agriculture] and sell them through the market. The CSA model is more your point of growing something suitable to the land that people are happy to eat. If you are the farmers, you know that if you have a lot of rutabaga, your CSA customers are going to get a lot of rutabaga; you have a lot of tomatoes they are going to get a lot of tomatoes.

P! When you opened the first market you were very cognizant of the demographics around Wooster Square, how the market would serve people. Did you see food have a power to activate public space?

JM Russo Park was basically this strip that no one ever went to, where people walked their dogs and didn't pick up after them– that is what Russo Park used to be. That totally changed—it is really different now. Russo Park is right across from Wooster Square, too, so people would go to the market and then they would go picnic in the park. It enlivened that whole area. And there is whole other argument about the beneficial local economic impact in the area of a farmers' market. So not only does it activate community space, but we have numbers that show us that it strengthens the local economy because local dollars are staying locally.

P! I mean it reworks a little bit how people use their city, right?

JM Yes, Fair Haven's farmers' market is located in a beautiful park right on the Quinnipiac River—Before, it was under-utilized by the community. The market there changed that. When you talk to people in these communities they feel ownership of that space that they didn't before.

P! You have stepped down from City Seed, are you hoping to do something food related?

JM I passed off City Seed in 2009, and then I applied to law school. I wanted to go to law school because I wanted to approach these issues with a different set of tools. A J.D. can be a very powerful tool with which to affect change in the world. It is a different kind of tool than the skillset I had at my disposal while running a community-based organization.

What I would like to do is develop this area of food law—which is just emerging—and to build that up, to work with food entrepreneurs and farmers who need help. I know that there is a need out there and I would like to figure out how to meet it. Part of that will be working with farmers to navigate some of the regulatory challenges of selling and labeling food. Part of it will be working with start-ups in the food space, too.

P! What do you eat on the daily?

JM I eat the way you would think I eat.

I don't eat a lot of meat. People think I am vegetarian, they just assume, and I look like a vegetarian because I only eat happy meat. They say, "What does that mean?" And I explain I want the animal to have had a good happy life before it was slaughtered for my dining pleasure. So I don't eat a lot of meat, because when I do it is expensive and there are so many reasons not to.

P! When the California water crisis emerged people were obsessed with taking shorter showers, but forget that, just eat less meat!

JM Seriously, but we don't make those associations. You present food on the plate and there is no understanding of how it got there. So I definitely treat food in a different way than I did before. I eat locally and seasonally. In my kitchen, certain things are not available at certain times.

The other thing that bothers me about factory raised animals, is —I do care about the animals— but the people who work there really have an awful job. And the communities around these factory farming operations are affected negatively, too: What do you do with these cesspools of pig feces in North Carolina from factory-raised pork? The effects are dangerous and interconnected. Food has profound implications on our landscapes and determines what our world looks like.

Jennifer McTiernan, a graduate of the Yale Law School, is an Associate in the New Haven office of Wiggin and Dana. Before law school, she was a Co-Founder and Executive Director of CitySeed, a New Haven community-based non-profit. During her tenure, CitySeed was honored by the USDA for enabling Food Stamp recipients to access local, healthy food at CitySeed's farmers' markets. She has served in the positions of Chair of the New Haven Food Policy Council and President of the Connecticut Farmland Trust.

A Conversation with SAMARA BROCK and KELLER EASTERLING

Majeed Ibrahim (M.E.M. 2017)

Juan Pablo Ponce de Leon (B.A. 2016)

With the hopes of fostering cross-disciplinary dialogue, we caught up with Keller Easterling, YSOA professor, and Samara Brock, FES PhD candidate, to broadly consider the implications of food systems in cities.

Paprika! In simple terms how would you each describe a food system? Can you each describe the relevance food systems have had in your work: Samara with your work in Vancouver and Keller with your research into spatial products.

Samara Brock There are many ways people define food systems. They usually break it up into basic segments like production, consumption, nutrition and looking at the different connections between those components is how people define what a food system is. Often we talk about there being one global food system—I think it's a mistake. I think there are many nested food systems that coexist and intertwine with each other.

Basically what we were looking at in the city of Vancouver was very much limited by what a municipal government could accomplish. I think what often happens in food systems work is that people want to work holistically on a fairly complex issue but because of the jurisdictional power or where they are located, they have to break it down into smaller components. So basically we were looking at what we could accomplish as a city government. I think that is what city governments end up doing around the world, and end up focusing on things like urban agriculture and backyard chickens. Because cities can't necessarily make a larger connection to rural land in a simple way, they often end up focusing just on urban landscapes – which I think is important – but doesn't look at food systems in its entirety.

HOMEBODIES
Do you cook primarily?
31% said yes! 41% said yes!
Forestry Architecture

Keller Easterling In my work on spatial practices and global politics, I looked at out-of -season vegetables and the whole array of spatial products and global networks that are part of that food system. I studied the "Rome" or "Alexandria" of these food systems by looking at one agripole in particular: a huge installation of greenhouses in Southern Spain near Almeria. Those 200 square miles of greenhouses were a valve of migrations to Europe and a site of the labor abuse that provided a quintessential picture of the situation for global agricultural workers. There were many other stories as well, like those associated with the aesthetics of the tomatoes and the ways in which labor and tourist migrations were intertwined on the Costa del Sol. It was a tale about food that was meant to prompt another kind of awareness.

P! How does food systems planning move our understanding of cities, urbanization, and settlement patterns in a more fluid direction (away from a town-country dichotomy)?

KE As a designer and a researcher, some of what I have been proposing is a way to look at the components of repeatable formulas in matrix space and find leveraging interplays within that componentry. For instance, in a Kenyan agricultural village: trying to find some kind of interplay between increased broadband, roads, and agricultural space. So one might, when dialing up broadband, dial down roads and dial up much need agriculture. Roads that are sometimes associated with progressive development erase the intelligence and productivity of agricultural land. I have been trying to propose spatial protocols as tools of global governance.

SB Initially food was part of cities and when planning came along as a profession, part of its rationalizing goal around proper use of space was to purge things from cities which didn't belong and that included agriculture. So for example, animals got removed from cities due to worries around sanitation issues and agriculture got removed from cities. I think what we have seen in the last ten to fifteen years has been a real shift back into including food production into cities which has started to break down those barriers that you were talking about between town and country. Putting agriculture in cities enables people to see agriculture. This has been good in terms of opening up urban residents' idea and imaginings around food systems and caring more about rural hinterlands that are part of urban food systems

KE To add to what Samara just said: In a lot of the little interplays or points of leverage I consider, urban agriculture is hugely important. In shrinking cities like the Rust Belt cities: Detroit, Flint, Cleveland and so on, there are many sites of demolition that appear as open land or side yards. Rethinking, re-aggregating land can be most interesting in places like New Orleans or Detroit where there has been enormous failure either because its financial or environmental reasons. The failures can be productive. When the financials don't work, not banks pushing trafficked mortgage products but rather land banks are actually dealing with the land—trading, aggregating the land in those cities. These mechanisms can contribute to some of the things Samara was talking about – ironically through failure.

P! How do choices that we make when trying to feed ourselves, affect landscapes? Do you see a paradigm shift in food systems infrastructure? Not just in crops planted, but in the complexity of our road networks, port expansions, and how cities are physically shaped.

KE I haven't done near as much thinking about this as Samara, but I have done some thinking about the politics of food and food perception as one of the desires embedded in spatial products. This is still a huge challenge given the concentrations of authority in some large corporate organizations that shape markets for food. As someone who studies spatial products for fast food and so on, they are good at what they do. The way in which they distribute a lack of nutrition and a lack of choice, is really exceptionally well done. It has been well rehearsed and it is a difficult thing to counter. Witness attempts to change school lunches or attempts to remedy food deserts in cities.

SB I will start with the second part, so have we seen a paradigm shift in how the food system has changed infrastructure? Yes and no. I think the things that we have seen have been in cities have been more spaces for community gardens, for farmers markets which create a connection between rural and urban spaces. Because there has been more interest in food distribution, hubs have become something that are ceasing to be removed from cities but actually are becoming more integral to cities and revitalized in some cities that are forward looking and really into food. However, as Keller was saying the foodscapes of cities, such as the physical landscape of the kind of food choices that are available through restaurants, haven't changed as much. So you do still have regions of cities that are completely populated by fast food restaurants and nothing else. That is very much an issue of power, of resources and of the will to zone to create different kinds of foodscapes. So you see changes in some neighborhoods and not in others. That is where urban food policy has not necessarily been equally distributed in a way that has made changes for everyone across cities.

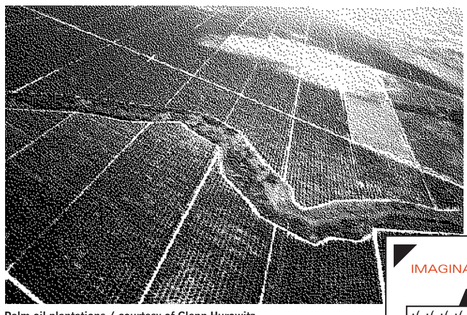
SOYLENT TIME!
12%
...of architecture respondents are legitimately malnourished, having indicated they primarily eat out, but only do so 4–7 times a week.

In terms of how the choices we make affect rural landscapes, I think that is one of the biggest under researched and under-understood questions about how cities' food systems matter in the world. We have tried through different initiatives, like labeling or certification processes, to shift urban consumers habits and abilities to, for instance, only buy products that have certified responsively grown palm oil so they are not responsible for destroying orangutan habitat etcetera. Those connections are very hard to make and very hard to understand and that is a direction that we have to go in terms of city planning and understanding the impacts of our food choices. To illuminate those, to make those connections more visible so we can understand them as urban consumers.

P! The way many modern agriculture urbanism and food systems infrastructure (such as El Ejido) must be observed to comprehend their full scope, from space, is central to their understanding. What does it mean that it now falls on professionals, such as yourselves, to patch both literal and metaphorical images together to do this?

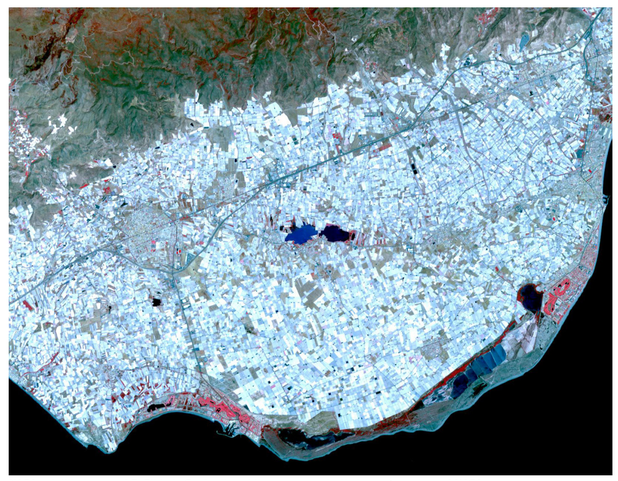
SB It's interesting. Something I think a lot about is how do you make people care? Because I think we care for places, which we experience at a human scale. It's very hard to care for something in the abstract, so it is hard to care for those images that you don't have that tangible connection to. I think that's a lot of the way that environmental management is moving (planning is moving). I do worry that there is sort of a disconnect that we become managers of landscapes instead of caretakers of landscapes through the use of those technologies and those are two different ways of interacting with the world. So on one hand having remote sensing data of a forest, to go back to the palm oil example (where deforestation is happening), is a good thing because you understand what is happening. But, are you actually feeling connected to that place, to what the people that are there are feeling? And are you able to manage that place in a way that the people that are actually on the ground can? As these global environmental issues become managed more in the abstract I worry that we lose the ability to manage places in a way that actually connects us to them and enables us to truly understand them.

Samara Brock is a PhD student in the School of Forestry & Environmental Studies. She holds masters degrees in Community and Regional Planning from the University of British Columbia, in Food Culture from the University of Gastronomic Sciences in Italy, and in Environmental Management from Yale University. Samara's professional experience spans fifteen years and includes work with food-focused NGOs in Canada and around the world, as a food systems planner with the City of Vancouver, and as a foundation program officer funding food, fisheries, and climate change issues.



Palm oil plantations / courtesy of Glenn Hurowitz

Keller Easterling is an architect, writer, and a professor at the Yale School of Architecture. Her most recent book, *Extrastatecraft: The Power of Infrastructure Space* (Verso, 2014), examines global infrastructure networks as a medium of polity. Easterling's research and writing was included in the 2014 Venice Biennale, and she has been exhibited at Storefront for Art and Architecture in New York, the Rotterdam Biennale, and the Architectural League in New York. Easterling has lectured and published widely in the United States and abroad.



NASA satellite image of El Ejido in Spain; the white areas are plastic tarps / courtesy of NASA

FOR THIS ISSUE we conducted a food habits survey among architecture and forestry students to figure out their darkest food secrets. 42 YSoA students and 46 FES students bravely answered the call. The results are shown interspersed in these pages.

IMAGINARY FRIEND
:(:(:(:(:) :) :) :) :) :)
40%
of architecture students eat out alone

CHUM PIPES: THE MUSICAL

Brendan Bashin-Sullivan (YC 2015)

As the Naknek River winds its way into Alaska's Bristol Bay, clouds of birds cluster on its muddy surface, as though drawn by magnets. The squawking masses are dominated by gulls, but occasionally bald eagles join the flock to feed on a slurry of salmon bones and offal that drains continuously out of a series of "chum pipes" set into the river bed. Every salmon cannery in Naknek, AK (population 300, off-season) has a chum pipe, the final elimination in a digestive process that begins in the bay's five river mouths. Each 12-hour fishing period, a fleet of 3,500 32-foot drift boats haul in fathom after fathom of gillnets studded with sockeye salmon. Deckhands pick the fish from the net and throw them into mesh bags in the boat's hold, which are later winched aboard much larger ships called tenders and sluiced into holds full of icy water for transport back to Naknek and its canneries. Once docked at Ocean Beauty Seafoods, the tender's crew attach flexible hoses up to two feet in diameter to the ship's hold. Massive pumps strain to suck out the morass of salmon, water, blood, and ice. Two things allow the canneries to pump hundreds of thousands of solid salmon carcasses at a time: the sockeye are shaped so as to be hydrodynamic even under rigor mortis and they secrete prodigious amounts of mucus and slime. The system is, for the most part, self-lubricating.

So quickly can a half million pounds of fish be slurped into the pipes that often the canneries can't process them fast enough. A member of one cannery's beach gang proudly showed me a patch of concrete about the size of a tennis court and studded with valves and hatches, his crew's handiwork from the previous season. Underneath, he told me, were three enormous steel tanks, overflow storage for peak season. But when working smoothly, the salmon travel up the tubes and into the cannery proper where they are cleaned and sorted, then filleted, flash-frozen, or canned depending on grade. At Alaska General Seafoods I met a 23-year-old college student from Oregon who was the undisputed master, after three seasons, of his cannery's vacuum sealer. He told me that the keys to success on the cannery circuit are specialization and taking as many overtime hours as possible without keeling over from exhaustion. For the unspecialized, the roughly 6,000 seasonal cannery workers, college students from Washington and Oregon recruited at career fairs, entire families flown in from Puerto Rico, members of local Yup'ik and Athabascan tribes, there is little to do but wait for the salmon to come in. The canneries house them in structures that range from decaying wooden bunkhouses to newly built corrugated aluminum dormitories not out of place on a college campus. And indeed, the pre-season, with its heady mix of anticipation and mind-bending boredom (Naknek is not connected by road to the rest of the country; everything must be flown or barged in), has a note of the collegiate in it. Knots of cannery workers sit on the balconies of their bunkhouses and smoke, or walk the mile and half to town in search of the public library's notoriously elusive internet connection or, failing that, a stiff drink.

Outside of their function as processing centers and dormitories, canneries are also places of business. Each has a tidy little office in which deals are struck. A commemorative clock with a different plastic piece of nigiri for each number tells the time in Ocean Beauty's main office, a hint at where the real market for Alaskan salmon lies. The canneries' decision, as salmon prices plummeted in the 1980s, to harvest and sell the salmon eggs they once discarded with the offal to the Japanese market may well have saved the industry and the town. But in addition to choosing how, when, and to whom to deliver the season's catch, cannery offices deal with the fractious, chaotic world of the fleet itself. No banker worth her bonus would see lending money to a drift boat captain as anything other than career suicide: fishing permits are expensive, equipment unreliable, conditions harsh, and crew (like myself) unskilled. Furthermore, the season's profits are threatened by such diverse factors as water temperature, the exchange rate with the yen, mechanical failure, extreme weather, accidents, and arrests. The cannery thus becomes the patron as well as the client, often agreeing to float five figures or more in debt from fishermen on the strength of previous seasons. This gives rise to a relationship somewhere between fierce mutual loyalty and punishing debt peonage, and these rooms have heard as much desperate pleading as friendly banter. But fundamentally the cannery remains "there" for its fishermen. This year, with the predicted run of 50 million fish weeks overdue, Ocean Beauty allowed a flotilla of its fishermen, who had launched their boats prematurely, to tie up all together to its pilings rather than waste fuel fighting rough waters on the bay, or waste money having their boats pulled into the boatyard. Forty or so boats formed a raft, and crews grilled and drank beers and laughed on their decks. When the river ebbed low, the boats touched the muddy, sick-looking bed of the river, and the stench rose heavy with the sun. The crews, stirring after the eerily short Alaskan summer night, had front-row seats when the eagles arrived at the chum pipe.

Brendan Bashin-Sullivan is the assistant editor of *Log*. He worked as a deckhand on the fishing vessel Windsong during the 2015 sockeye salmon run. He graduated from Yale in 2015 with a BA in architecture.

ZJ Farm on a summer's day / courtesy Margaret Shultz

Modernist Farming: Iowa Monoculture

Margaret Shultz (YC 2016) is an English major deeply interested in issues of agriculture, food, and gender politics. This semester, she is the co-author for *Broad Recognition*'s food column.

When I was in high school, I spent my summers working on a small organic farm just outside of Solon, Iowa: ZJ Farm, a 100-acre vegetable CSA (community supported agriculture) operation. Most of the land consists of rolling hills of tall prairie grasses, and a forested area near a small creek holds pasture and wildlife conservation. However, eight of the acres are devoted to vegetable cultivation. Peppers, tomatoes, cucumbers, garlic, onions, lettuce, chard, kale, radishes, kohlrabi, beets, broccoli, eggplant, and more are harvested. Sheep, goats, cats, dogs, and the occasional deer also frequented the premises.

Yet, ZJ Farm is unusual for an Iowa farm, something I was made aware of every day as I drove on gravel roads bisecting the gigantic acreages of corn and soybean monoculture that surrounded us. Although we practiced organic farming, if the wind blew in a certain direction, pesticides could drift onto our land: small particles, nearly invisible, floating on the breeze. The sound of an airplane overhead signaled us to the presence of a crop-duster, a small plane that flies low to the ground dispersing agricultural chemicals. Often, you couldn't see the pesticides, but you would know they were there: a sudden irritation on your skin, a scent caught briefly in a crosswind.

The boundaries between our farm and the industrial farming system around us are porous: we are divergent, but not separate from, the Iowan agricultural landscape. Like pesticide particles, the structures, paths of travel, and materials of large-scale mono-cropping are often hard to see, both because they are so massive, and because they are deliberately made obscure. Videotaping or photographing large animal containment facilities is legally prohibited.

I confess that thinking about the architecture of industrial architecture is difficult for me, not because I struggle with the concepts, but because it permeates my surroundings to such an extent that I have to work to notice it. The first time I went on an airplane, I was surprised by the way my state looked from the air. I lived inside those precisely-demarcated geometries of seed and irrigation, yet they were not visible to me. This is not an original point, but it is worth pausing on anyway: for whom are industrial farms designed, and why? Once we see the whole picture, can we imagine it otherwise?

In particular, thinking about industrial farm planning and layout in the context of 20th-century urban architectural values has been helpful for me. I talked to Bill Furlong, a conventional corn and soybean farmer about an hour away from my home in Iowa City to access to a different perspective. Furlong farms a relatively small number of acres compared to the largest Iowa farmsteads: according to a 2014 agriculture census, farms in Iowa are increasing in size and decreasing in number. The number of 1,000 -acre -plus operations increased by 11%. Furlong's acreage fluctuates seasonally, but no matter the number, he is dependent on the infrastructure of larger farms around him. His corn can only be harvested by a combine shared among many farmers, and the prices he sells his produce for depend on yields across state and federal subsidies. This structure is a direct result of 20th century development practices that privilege automation, mechanization, and scale.

Although Furlong loves farming, he said he feels increasingly trapped in a system that is not designed for him. In Iowan agriculture, the key word is size: larger tractors, bigger barns, and more acres. Scaling up is not just a preference, but a necessity for surviving in this competitive agricultural environment. Federal subsidies for corn and soybean production helped Furlong earn a living, but they also constrained him to certain agricultural practices, in addition to locking him into a system that he explained is wasteful and environmentally hazardous. Furlong noted he would be willing to risk lower income for increased autonomy.

Earlier this week, I drove up to the Northeast corner of the state. As heavy cloudbank rolled in and snow started to swirl around me, the drive felt more and more strange. After about an hour, the landscape flattened out completely, and white fields met grey sky, broken occasionally by a barn or a cylindrical silo. There is a certain sparse beauty to this environment, which reminded me of fantasies of contemporary architecture; Iowa "farmscapes" achieve the efficiency and cleanness of lines of a Le Corbusier plan better than any city ever could, and the vastness of a large storage barns encapsulate Mies van der Rohe's interiors. Both Mies and Le Corbusier were inspired by elements of Midwestern farmscapes, its linear horizons and the interplay of light in grain silos, respectively. Functionally, these farms manifest a modernist desire for machined efficiency. But modernist city planning has been long criticized for failing to account for the needs of individuals: by now, the point has been made that cities function best when the people who live in them contribute to their design, yet when it comes to agriculture, we continue to perpetuate modes of farming that marginalize farmers in favor of large scale farming apparatuses.

It's easy, I think, for non-Iowans to critique its agricultural practices. You can watch a documentary about animal containment facilities or the harmfulness of pesticides and feel a kind of contented, generalized outrage. But I believe that critics of monoculture who live in modern industrial cities would do better to look more closely at themselves and their ways of life. How does what we value, aesthetically and politically, shape the arrangement of Iowa farm fields or the path of nitrates down the Mississippi river? I'm not sure I have any answers, but I think the present connection between modern architecture and contemporary agriculture deserves a second look.

The Colonnade

FIRST-YEAR FEAST
Tess McNamara

CANDY SHOP, CHINA
Isaac Southard

BOOK REVIEW
Steven Holl by Robert McCarter, Phaidon
by Andrew Dadds (M.Arch '16)

Steven Holl graduated from the University of Washington, later pursuing studies both in Rome and at the Architectural Association. Holl started his own office in 1974, one that is still thriving today, which this Monograph commemorates. The author of the book is Robert McCarter, a professor of architecture at Washington University in St Louis and Holl's longtime friend. McCarter writes extensively about Holl's background, thematic influences, and specific projects in chronological order, built or unbuilt. This Monograph is a broad architectural manifesto on the work of Steven Holl to date, written with such a degree of precision that one could mistake McCarter as not only the author, but also the architect of the work. At the book launch on December 5th, 2015 at the NYPL, Holl and McCarter exchanged banter and friendly musings about both the book and Holl's career. Pertaining to Steven's architectural career, Robert McCarter becomes an enthusiastic authority on the matter. As stated in the launch event, Steven Holl first tried to intervene on the book's development, but later gave up, thankful for the opportunity to learn about himself from another's perspective.

Together, Robert McCarter and Steven Holl teach us that there are no universal architectural concepts to follow, but rather that architecture should ask provocative questions pertaining to a specific project, with a specific set of constraints. According to Holl every one of his projects is anchored in a conceptual watercolor that tells us about the nature of the project's ambitions, and becomes a guideline on how to judge the work. The concepts do not necessarily engage one another from project to project; rather they each offer a glimpse into the lens through which Steven Holl sees his own work.

In no way can Steven Holl's work be seen as a complete "project." This is evident in Robert McCarter's long-winded description of Holl's career trajectory, which he struggles to summarize succinctly, taking the length of a good novel to do so. Steven Holl left the structure of the book entirely up to McCarter, who attempts to organize the work into five separate series of pairings that act as chronological chapters to Holl's career: Archetype / Experience, Anchoring / Intertwining, Luminosity / Porosity, Tactility / Topography, Hapticity / Urbanity. Steven Holl acknowledged the fabricated nature of the conceptual pairings, questioning their chronological precision, claiming that certain concepts were at work earlier than McCarter had placed them, and vice versa.

This brings up an issue with the book's structure, and perhaps by extension the trajectory of Holl's work. There is an evenness with which the writing is distributed throughout the book and the five conceptual pairings, and it is careful not to prioritize any particular project, new or old, leaving the reader with a desire to know what concepts remain important at the end of the book. To succinctly know what's at stake, and how this has changed overtime, if at all, remains unclear.

McCarter insists that Holl's fundamental formal principles were developed in early unbuilt projects such as the 1986 urban proposal for the Porta Vittoria District in Milan: that architecture can be related to the ground by being either under the ground, in the ground, on the ground, or over the ground. Each alternative was explored in a matrix of sectional prototypes deployed in the project. McCarter often returns to these principles when describing Holl's work over the next 40 years. Other common themes include Paul Klee's provocation of spatial enlargement from The Thinking Eye, and Henri Bergson's conception of duration--both of which give him a phenomenological attentiveness. Prominently featured along with a slew of other references that stitch together Holl's work is the work of Le Corbusier, most notably his projects for La Tourette and Ronchamp, which both appear in various guises throughout Holl's career.

The conclusion after McCarter's impressive, if not exhaustive, written authority on Holl's work, is that there is a richness inherent in the work that makes categorizing it problematic. If nothing else, Holl's work has proved difficult to explain in written form, though it should be known that McCarter's thoroughness on the subject is commendable and thought provoking. Holl's work resists the singularity of a "project," and instead deploys conceptual drivers, depicted in an initial watercolor, that are more or less autonomous to each project, yet when seen together add towards an expanded notion of the perceptual possibilities of architecture. The reader is left with the impression that Holl's work is pluralistic, subject to almost random influences appearing and reappearing throughout his life. These fleeting inspirations manifest themselves in Holl's conception of space as a means of enlarging the relationship between body and space. McCarter asserts through Holl's work the importance of architecture as an experimental act, rather than an absolute truth.

AN OPEN LETTER TO 1291c ROME: CONTINUITY AND CHANGE
by Alex Stagge (M.Arch '17)

"Just be honest." This is what was asked of the prospective students for the content of their three hundred word statement of intent. The single-page application consisted of this statement, two references, and the student's name. "Just be honest." I would like to ask the same of this course, the people that teach it, and the school. If thirty students is truly a group size that should be held sacred, what exactly is the criteria for selection? I believe each student is deserving and qualified. What should I, an excluded student, take away from the selection results? Do I lack the ability to draw? The desire to learn? The ability to articulate those things in three hundred words? Or did I simply lack the proper name in the upper right hand corner?

Just be honest. If a three hundred word statement was the basis of evaluation, why was my name on the paper? I am not proposing to overhaul the current selection process. Instead, I have one suggestion to amend it: remove the student's name. Did the selection committee remain completely unbiased while reading these statements? Existing professor-student and employer-employee relationships presented a conflict of interests, which resulted in a process that had inherent biases. This prohibited a fair evaluation. Conscious or otherwise, these biases should not have been allowed to be part of the selection process. The instructors ensured fairness because applications were evaluated through a point-based system. But a numerical system did not remove bias, it simply quantified it. Even if committee members convinced themselves that bias played no role, they should not have had the power to choose students with awareness of their names.

The Rome Seminar is a great opportunity; one which is used to sell prospective students on the school. From the beginning of their first year, students, equipped with the knowledge of the individuals that will make up the selection committee, are effectively prohibited from being critical of the system that chooses them. It is only after decision day has passed, that students are free to question selection criteria and have a meaningful dialogue without fear of repercussion from the decision makers. The students, accepted and rejected alike, are left to speculate on the workings of a selection process to which they must blindly consent.

I am now free to ask these questions, but it is too late for me. All I can hope is that the next class will have the opportunity to openly and meaningfully discuss the process to which they will be subjected.

Sincerely,
Alex Stagge

HEALTH AND WELLNESS
Get Mental
by Madelynn Ringo (M.Arch '16)
and Samantha Jaff (M.Arch '16)

Welcome to the Paprika! Health and Wellness Column!

As students, as architects, and even barely as citizens, we spend very little time talking about our individual and collective health. By dedicating a space in Paprika! to a topic related to wellness, we're trying to jumpstart the conversation. We will touch on a broad range of issues that are often ignored, covering everything from spaces that promote human wellness to healthy bodies and minds that can function well enough to make great decisions, great discussion, and great architecture. We hope that the words and ideas that make it into this column can be short but loud, critical, and catalyzing. We'd also like to plan a complementing series of events that will further the conversation and deSTRESS our student body! Stay tuned.

For our first issue, we're discussing MENTAL HEALTH. The YSOA operates in a high demand, high judgment, high stress environment nearly every day, which has a significant impact on how we function. Anxiety, depression, and other syndromes abound, including Obsessive Compulsive Disorder which we commonly joke about, but rarely discuss in any sort of serious manner. According to a 2013 survey conducted by the National Institute of Health, approximately one in four American adults suffers from a mental illness, which refers to anything from generalized anxiety disorder to schizophrenia. If we were to misappropriate this statistic and map it onto the School of Architecture student body, it would mean that about 55 of your 220 classmates are dealing with some sort of mental health concern. That's about equal to an entire M.Arch I class. If we take into account the amount of added stress that we endure here and the fact that Architecture as a discipline attracts a certain type of personality, we'd speculate that this number may be much higher.

It's important that as a community, we begin to de-stigmatize mental health at the School of Architecture and speak openly about how it affects our school culture and personal relationships. If you're personally dealing with anxiety for instance, whether it's rooted in academics, social situations, or something entirely different, it's critical to be able to speak with someone about it, whether that be a friend, mentor, or professional counselor or doctor. (Yale Health offers a free 24-hour service! Call 203-432-0290.) Additionally, as a group of classmates who spend significant amounts of time together, we have to look out for one another. Gone unaddressed, mental health problems can manifest in substance abuse issues, eating disorders, academic difficulties, and even more serious conditions. As we develop work habits that will set the stage for how we practice in the professional realm, it's important to remember that we're also developing life habits. Issues that develop now are likely to stick around if not addressed. Don't push it aside, talk to someone—so many of us at YSoA already are!

KINDRED SPIRITS

24%
of YSoA
is vegetarian

28%
of FES is
vegetarian/vegan

HYPOCRITES
of those YSoA students who are cognizant of food sourcing when buying groceries,

89%

do not apply the same criteria when choosing a restaurant.

SHARE THE LOVE! LOL

3=1

ratio of architecture and forestry students who cook for themselves to architecture and forestry students who eat with someone else.

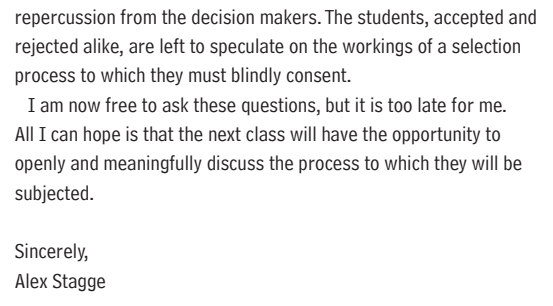
NIGHT OWLS
only 10% of architecture formulated eating out choices around the establishment's operating hours.

10%

LAVISH

29% vs 7%

architecture students vs.
forestry students that eat out at least once a day.



The views expressed in the Colonnade are solely those of their authors and do not reflect nor represent Paprika! or the Yale School of Architecture.