



eating my feelings

creating belonging and connections
through food and its spaces

Emilia Brasdefer

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fig 1: food connections

Food invites you in, reminisces about times past. It embraces your senses in a nostalgic adventure. It follows immigration, feeding cultures and families. Food creates home, belonging.

As humans, we have an innate desire to belong. However, current trends of alienation make it ever more difficult to connect to one another and to the earth, and our food culture influences several of these trends. We have lost a lot of the connection to the land on which we live. Our cities become spaces for exclusion and xenophobia rather than diversity. Even our bodies, the way we experience space, have been largely diminished to only two of our senses: vision and hearing. Food has an amazing ability to connect us, but in dominant Western culture, the processes of making and enjoying food tend to be relatively insular or include clear divisions between 'served' and 'server' and between social classes, and separate us from the land and beings that make up that food.

Still, our body and our senses ask us to reach out, and food is a way in which we create connections. This project hopes to create a space for cooking and eating in which we can reconnect with our senses, with each other, and with the land that feeds us.

A new, public space for the preparation and enjoyment of food that slows us down and enhances our intimate sensory connections to our food would help us to reconnect with the land that feeds us, with one another, and with our bodies. This reconnection would grow a sense of belonging and combat Vancouver's trends of alienation.

 <i>the prep</i> front matter	
abstract	iii
thesis statement	v
table of contents	vii
list of figures	viii
list of precedents	xi
acknowledgements	xiii
 <i>the story</i> introduction	2
 <i>the ingredients</i> background	
belonging and alienation	18
food connections	36
 <i>the recipe</i> methodology	60
paints	62
food spaces	64
sensory paintings	84
sensory pottery	86
 <i>the meal</i> design	88
site	90
materiality	96
organisation	100
 <i>the memory</i> epilogue	110
 <i>the cleanup</i> bibliography	114

Fig. 1:	Author, <i>Food Connections</i> , March 25, 2021, food watercolours.	ii
Fig. 2:	Author, <i>SkyTrain Platform</i> , December 22, 2021, food watercolours.	2
Fig. 3:	Author, <i>Approach</i> , December 22, 2021, food watercolours.	4
Fig. 4:	Author, <i>Making Tortillas</i> , December 22, 2021, food watercolours.	6
Fig. 5:	Author, <i>Entering</i> , December 22, 2021, food watercolours.	8
Fig. 6:	Author, <i>Passing Food</i> , December 22, 2021, food watercolours.	10
Fig. 7:	Author, <i>Spice Garden</i> , December 22, 2021, food watercolours.	12
Fig. 8:	Author, <i>At the Table</i> , December 22, 2021, food watercolours.	14
Fig. 9:	Author, <i>Hands</i> , December 22, 2021, food watercolours.	16
Fig. 10:	<i>New Carver Apartments</i> , 2009, photograph, Michael Maltzan Architecture, Los Angeles, accessed January 31, 2021, mmaltzan.com/projects/new-carver-apartments . Edited by Author, February 22, 2021.	24
Fig. 11:	Author, <i>Visual Connection Diagram of New Carver Apartments</i> , February 22, 2021, digital diagram.	24
Fig. 12:	Author, <i>Units Arrangement Diagram of New Carver Apartments</i> , February 22, 2021, digital diagram.	24
Fig. 13:	Cristobal Palma, <i>Quinta Monroy / ELEMENTAL</i> , 2003, photograph, Estudio Palma, Iquique, archdaily.com/10775/quinta-monroy-elemental/50102df128ba0d4222000ff7-quinta-monroy-elemental-image . Edited by Author, February 22, 2021.	28
Fig. 14:	Author, <i>Food Connections</i> , March 25, 2021, food watercolours.	36
Fig. 15:	Peter Zumthor, <i>Swiss Sound Box Pavilion</i> , 2006, photograph, Hanover, Accessed March 7, 2021, en.wikiarquitectura.com/building/swiss-sound-pavilion/ . Edited by Author, March 8, 2021.	42
Fig. 16:	Rirkrit Tiravanija, <i>Untitled (free/still)</i> , 2011, photograph of art installation, MoMA, New York, accessed April 25, 2021, moma.org/collection/works/147206 . Edited by Author, April 25, 2021.	46
Fig. 17:	<i>Home for All</i> , <i>Home for All in Miyagino</i> , 2011, photograph, Miyagino, accessed March 7, 2021, http://www.home-for-all.org/miyagino . Edited by Author, March 8, 2021.	48
Fig. 18:	Snøhetta, <i>Tokyo Burnside</i> , 2021, photograph, Tokyo, accessed March 7, 2021, snohetta.com/projects/531-tokyo-burnside . Edited by Author, March 8, 2021.	52

Fig. 19:	Shinkenchiku Sha, <i>Nest We Grow / Kengo Kuma & Associates + College of Environmental Design UC Berkeley</i> , 2014, photograph, ArchDaily, Taiki, accessed January 25, 2015, archdaily.com/592660/nest-we-grow-college-of-environmental-design-uc-berkeley-kengo-kuma-and-associates . Edited by Author, February 22, 2021.	54
Fig. 20:	Author, <i>Nest We Grow Sensory Connections</i> , February 22, 2021, digital diagram.	54
Fig. 21:	Author, <i>Nest We Grow Programmatic Arrangement Diagram</i> , February 22, 2021, digital diagram.	55
Fig. 22:	Author, <i>Icing</i> , April 1, 2021, photograph.	60
Fig. 23:	Author, <i>Boiling Beets for Paint</i> , March 21, 2021, photograph.	62
Fig. 24:	Author, <i>Beet Paint and Drawing</i> , March 21, 2021, photograph.	62
Fig. 25:	Author, <i>Blackberries for Paint</i> , March 21, 2021, photograph.	62
Fig. 26:	Author, <i>Food Pain Jars</i> , March 21, 2021, photograph.	63
Fig. 27:	Author, <i>Food Spaces Collection</i> , April 24, 2021, food watercolours.	64
Fig. 28:	Author, <i>Mexica Kitchen</i> , April 24, 2021, food watercolours. Based on descriptions in Maria Cristina Suarez y Farias and Mark Schafer, "De Dioses, Casas, y Cocinas Mexicanas," <i>Artes De México</i> , no. 36 (1997): 10.	66
Fig. 29:	Author, <i>Bighouse Potlatch</i> , April 24, 2021, food watercolours. Based on images and descriptions in "Potlatch," <i>Living Tradition: The Kwakwaka'wakw Potlatch on the Northwest Coast</i> . Umista Cultural Society, 2021, umistapotlatch.ca (Accessed April 21, 2021).	68
Fig. 30:	Author, <i>Langar</i> , April 24, 2021, food watercolours. Based on plans in "New Gurdwara Sahib + School," <i>Slideshare</i> . New England Sikh Study Circle, June 11, 2014, slideshare.net/PrashantSingh87/build-westborough-gurdwara-sahib (accessed April 22, 2021).	70
Fig. 31:	Author, <i>Filipino Outdoor Kitchen</i> , April 24, 2021, food watercolours. Based on images and descriptions provided by Alixa Lacerna, Whatsapp interview, March 7, 2021.	72
Fig. 32:	Author, <i>Contemporary Home Kitchen</i> , April 24, 2021, food watercolours. Based on plans provided in "Typical Suburban House Layout: Limbert Floor plan" <i>JHmrad: House Plans and Designs</i> . 2021, jhmrad.com/suburban-house-plans-ideas/typical-suburban-house-layout-limbert-floor-plan (accessed April 21, 2021).	74
Fig. 33:	Author, <i>'Kitchenless' Kitchen</i> , April 24, 2021, painting with food.	74
Fig. 34:	Author, <i>Communal Kitchen and Dining</i> , April 24, 2021, food watercolours. Based on plans provided in Catherine Strohbehn and Mary Yearns, "Remodeling Community or Church Kitchens," <i>Iowa State University</i> , December 2009, store.extension.iastate.edu/product/Remodeling-Community-or-Church-Kitchens (accessed April 21, 2021).	76

Fig. 35: Author, <i>Restaurant</i> , April 24, 2021, food watercolours. Based on plans provided in Allie Van Duyne, "How to Design a Restaurant Floor Plan," <i>On the Line</i> . Toast, pos.toasttab.com/blog/on-the-line/restaurant-floor-plans (Accessed April 21, 2021).	78		
Fig. 36: Author, <i>Food Truck and Taco Bike</i> , April 24, 2021, food watercolours. Based on plans provided in "Food Truck Design," <i>Concession Nation</i> , concessionnation.com/shop/floor-plans/food-truck-design, (accessed April 21, 2021).	80		
Fig. 37: Author and Thomas Foster, <i>World Food Space and Tool Collage</i> , December 15, 2021, digital collage.	82		
Fig. 38: Author, <i>False Creek Smell Walk Section</i> , December 15, 2021, watercolour and digital.	84		
Fig. 39: Author, <i>False Creek Smell Walk Plan</i> , December 15, 2021, watercolour and digital.	84		
Fig. 40: Author, <i>Cooking Sense Plans</i> , September 23, 2021, watercolour and digital.	84		
Fig. 41: Author, <i>Sensory Pottery Set</i> , October 17, 2021, clay, photograph.	86	1.	New Carver Apartments: Michael Maltzan, working with Skid Row Housing Trust, Los Angeles, California, U.S., Social Housing, 2009.
Fig. 42: Author, <i>Smell Bowl</i> , October 17, 2021, clay, photograph.	87	2.	Quinta Monroy: Alejandro Aravena/ELEMENTAL, Iquique, Chile, Social Housing, 2003.
Fig. 43: Author, <i>Touch Bowl</i> , October 17, 2021, clay, photograph.	87	3.	Swiss Sound Box: Peter Zumthor, Hanover, Germany, Swiss pavilion, 2000.
Fig. 44: Author, <i>Plan</i> , December 15, 2021, watercolour on vellum and digital.	88	4.	Untitled (free/still): Rirkrit Tiravanija, New York, U.S., Installation, 1992/1995/2007/2011.
Fig. 45: Author, <i>Site Model</i> , December 19, 2021, clay on plywood and 3D print, paper, burlap, photograph.	90	5.	Home for All in Miyagino: Toyo Ito, Hideaki Katsura, Kaori Suehiro, Masashi Sogabe, Miyagino-ku, Sendai, Japan, Community hub within temporary disaster relief housing, 2011.
Fig. 46: Author, <i>Vancouver Plan with SkyTrain Senses</i> , December 15, 2021, watercolour, trace paper, and digital.	92	6.	Tokyo Burnside Culinary Space: Snøhetta, kooo architects, Tokyo, Japan, Dining and social bodega-bar for Ghetto Gastro, 2021.
Fig. 47: Author, <i>Site Model - View Towards SkyTrain Station</i> , December 19, 2021, photograph.	94	7.	Nest We Grow: Kengo Kuma and students UC Berkeley, Taiki, Hokkaido, Japan, Community kitchen, dining, storage, and growing, 2014.
Fig. 48: Author, <i>Materials and Detail Model</i> , December 19, 2021, photograph.	96		
Fig. 49: Author, <i>Detail Model</i> , December 19, 2021, photograph.	98		
Fig. 50: Author, <i>Site Model - Roof Close-up</i> , December 19, 2021, photograph.	98		
Fig. 51: Author, <i>Section a</i> , December 15, 2021, watercolour on vellum and digital.	100		
Fig. 52: Author, <i>Section b</i> , December 15, 2021, watercolour on vellum and digital.	102		
Fig. 53: Author, <i>Plan</i> , December 15, 2021, watercolour on vellum and digital.	104		
Fig. 54: Author, <i>Kitchen Types Vignettes</i> , December 15, 2021, watercolour on vellum and digital.	106		
Fig. 55: Author, <i>Sensory Experiences in Plan</i> , December 15, 2021, watercolour on vellum.	108		
Fig. 56: Author, <i>Bonfire</i> , July 26, 2020, photograph.	110		
Fig. 57: Author, <i>Sopes</i> , August 21, 2020, photograph.	112		

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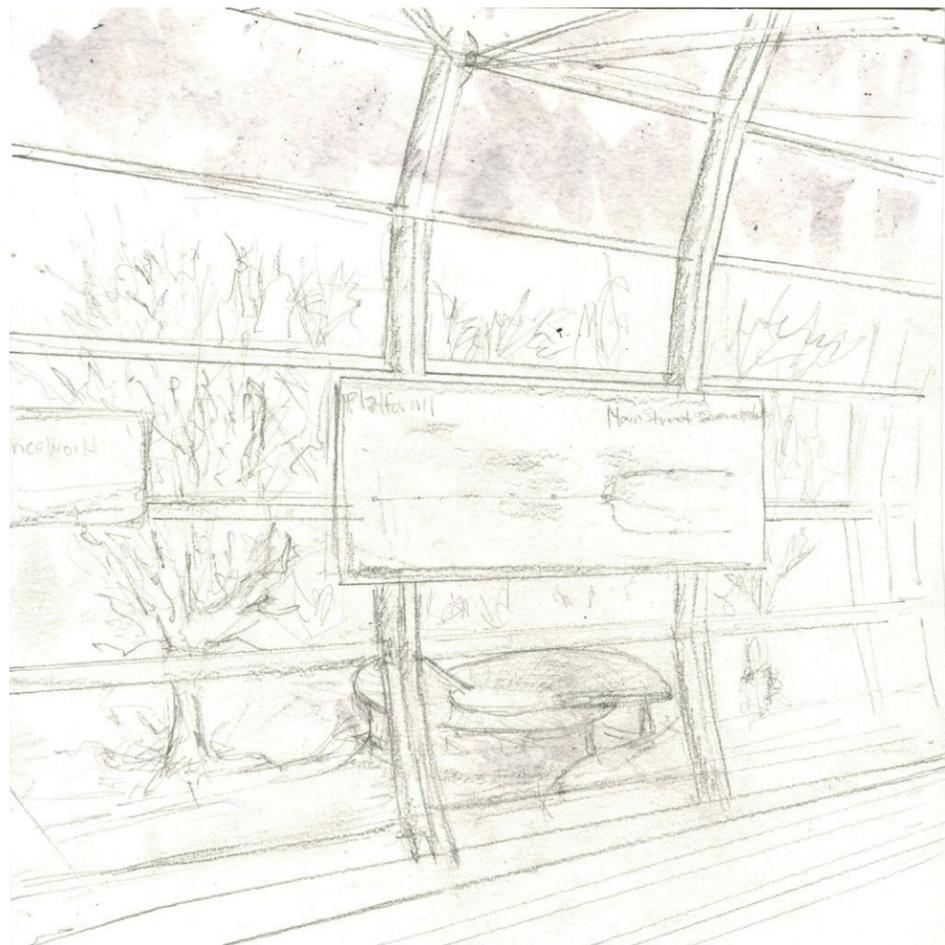
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You step from the sheltered station towards the frigid air.

Every time someone taps their smooth, plastic card against the equally plastic gate there's a beep.

Everyone in the station walks at the same pace, lest you get in someone's way. They've yelled at you before, when you fumbled to find your wallet, and didn't know where to tap for the gates to open. You were taking too long, you slowed down their commute. They didn't want to slow down. It may have been just an isolated incident, but you'd rather avoid another like it.



It's raining. It's always raining here.

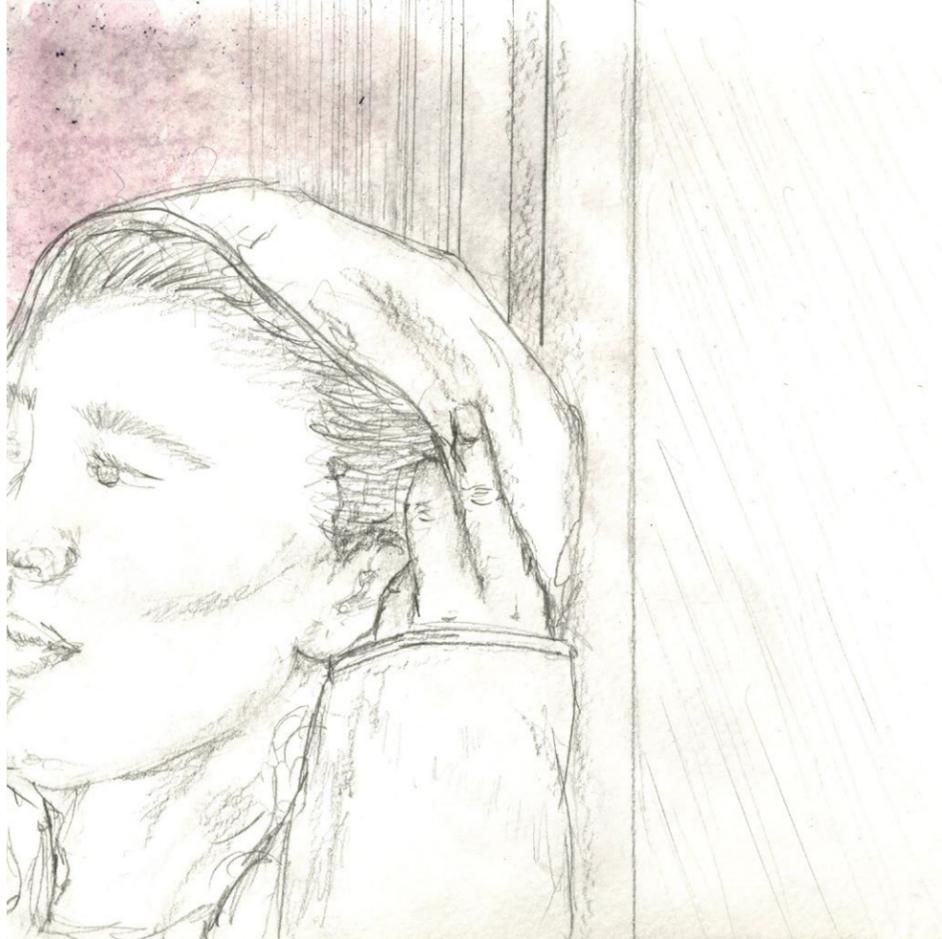
The rain and the cold are new to you. The way the wind crawls like spiders into your sweater, up your spine. Once your bones freeze, they never thaw. That's why the people are so cold, you recon. Or maybe it's just that you can't understand their jokes yet. Maybe your coworkers would be friendlier if they knew you were funny too, in your language.



A hint of something familiar breaks the binary rhythm of your steps.

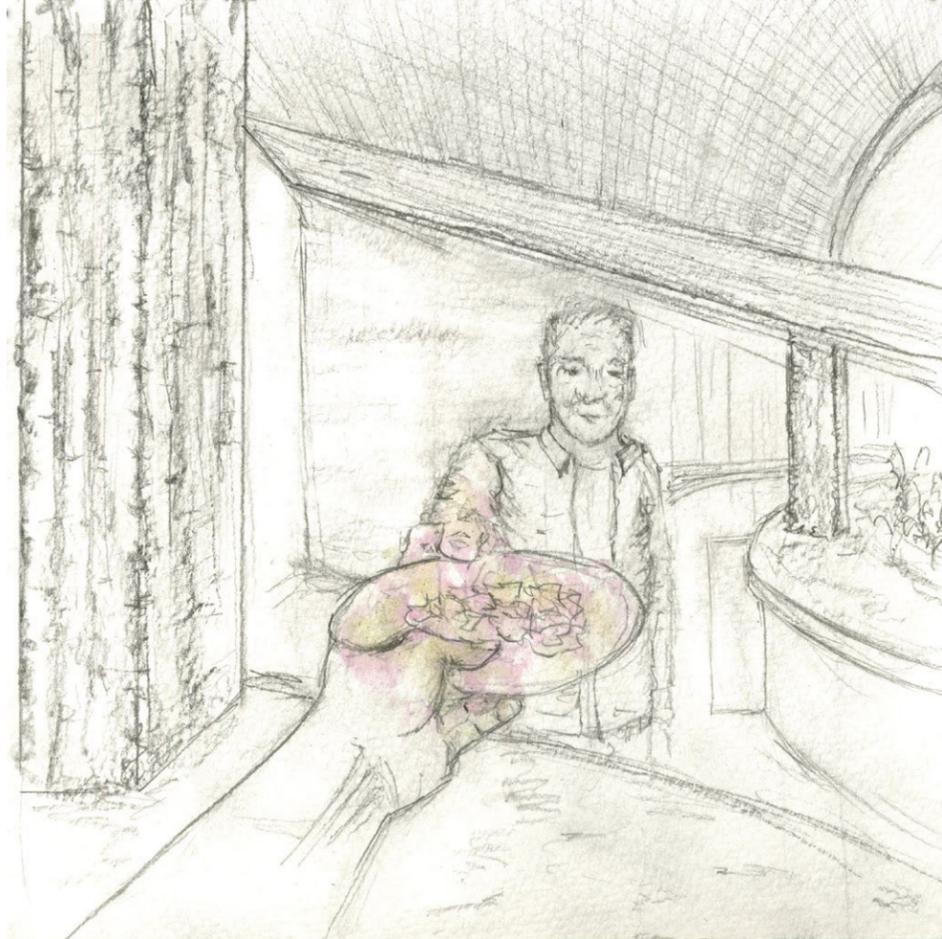
The sharp, almost sweet smell of onions, the intense warmth of clove

The unmistakable limestone that you so strongly associate with the tortillas your grandma made on that chalky clay comal.



You approach a wall, sheltered again from the rain. You can feel the heat coming off its rough exterior, hinting at life within. On the other side you can hear the muffled clink clanking of pots, the pitch of voices in good spirits. The wall turns away from you, and in its place, you hear much more clearly the scraping of a spatula recovering every piece of sauce from a saucer. The rhythmic chopping of vegetables on a cutting board. Bread baking fills your lungs.

You approach, as though stepping into a memory, towards a space in another part of the world, a space which may only exist in your nostalgia.



Someone yells the way your uncle used to when you got too close to the stove. You hear another voice, and then there's an eruption of laughter. You smile too. You understand some of the voices, others you don't.

The steam and the heat of the stoves gradually replace the cold that had settled on your skin.

Your footsteps on the rough ground alert the nearest cook of your presence, who greets you. Her calloused hand brushes yours as she passes you a mug. You can feel the heat through the ceramic, and for a moment you wonder if it might burn you. You follow the path gently sloping below your feet.



To the left, you reach out to touch a cool, smooth leaf. You break off a rough, dry piece and rub it between your fingers. When you lift them to your nose, cool mint reminds you of mojitos in another part of the world and candy canes in your childhood.

To your right, a child brushes past you, yelling for their family to wait for them before starting.



As the ground levels, laughter welcomes you to the table. You slide into a bench, slightly nudging the person beside you. She greets you and readjusts her position to include you in the conversation. You rest your arms on the table, which feels warm from receiving the afternoon sun.



You take a sip from the thick liquid in your mug, careful to only take the top layer as the rest cools. The taste may transport you to a cold day on a city street years ago, or to somewhere you've never been, but the flavour on your tongue is intricately tied with the memory of this moment and of every moment it has been cooked before.

“Each recipe has its own life history: a shift in relationships between people, place, and plants; upheavals of what was known and had to be relearned; reconfigurations of what it means to feel at home. It is a migration of our perceptions from one landscape to another. It is a story of the senses.

Feasting allows the loneliness and terror of existence to be forgotten, at least momentarily. Such pleasure brings us into that raw, mad, deep love of life. How easily we leave behind our stories of movement and desperation—of making a new home in a foreign land—when our stomachs are full.”

- Gina Rae La Cerva, “The Life Story of a Recipe.”

The human desire to belong is innate and powerful. Being appreciated, loved, recognized, nurtured, supported. Feeling a sense of connection to the place that knows you best.¹ These are the values most important to us.² After all, we have evolved to be this way. We have a large neocortex, related to animals who spend their lives in big social groups and devote more time to social grooming.³ For humans, as well as for many other species, cooperation has been, and is, the best method for survival.⁴ Hence, over the courses of evolution, we have become an extremely social animal, with great capacity – and need – for cooperation, communication, and social connection.⁵ Compassion, vulnerability, and empathy are all in our nature.⁶

1. Harris, *On Solitude*, (Doubleday Canada, 2017), 115; George Monbiot, “The Politics of Belonging,” interview by Nahlah Ayed, Ideas: CommonGood, CBC, September 2020; Robin Wall Kimmerer, *Braiding Sweetgrass* (Minneapolis: Milkweed Editions, 2013), 125.

2. Monbiot, “The Politics of Belonging.”

3. Michael Harris, *On Solitude*, 14.

4. Robin Wall Kimmerer, “The Serviceberry: An Economy of Abundance,” *Emergence Magazine*, Kalliopeia Foundation, December 10, 2020.

5. Monbiot, “The Politics of Belonging.”; Kimmerer, “The Serviceberry.”

6. Robin Wall Kimmerer, “A Conversation with Dr. Robin Wall Kimmerer,” (lecture from UBC Library, Vancouver, BC, January 29, 2020).

Robin Wall Kimmerer suggests, that, across nature, “cooperation is a better model for surviving and thriving.”⁷ Robert MacFarlene agrees, calling this cooperative model that he witnesses in the forest the ‘socialist’ model, in which trees care for one another, sharing resources through the fungal network, with the well-off supporting the needy.⁸ However, we have been fed a different narrative: one based on competition and individualism. MacFarlene calls this narrative the ‘free-market model,’ in which we understand the natural world, of which we inherently a part, to be in constant competition. Every being acts entirely out of self interest, and it is a ‘kill or be killed’ kind of scenario.⁹ As the nickname suggests, the inspiration for the ‘free-market’ model is the dominant neoliberalist economic model. The fundamental premise of the neoliberalist economic model is a belief in scarcity (of resources, capital, labour). If we believe in natural abundance, then cooperation and sharing is logical. From scarcity, however, competition arises, which drives capitalist models. A system that thrives on individualistic competition, then, purposely propels a narrative of scarcity even in times of abundance.¹⁰

Compassion, cooperation, belonging, all the values most important to humans, are in direct opposition to the narrative of scarcity, and therefore the biggest threats to neoliberalism. So, it attempts to reduce their presence.¹¹ The neoliberalist model urges us to value belongings over belonging, as consumption is its driving force.¹² Consumption, even contemplating the act of consuming, becomes valued to the extent that it becomes a part of our identity.¹³ What and how one consumes, or would even like to consume, becomes a part of who we are, of how we present ourselves to others.

George Monbiot quotes Margaret Thatcher, a quintessential neoliberalist, as she famously stated, “There’s no such thing as society.”¹⁴ Many thinkers, of course, agree that capitalism and neoliberalism are driving forces behind the

7. Kimmerer, “The Serviceberry.”

8. Robert MacFarlene, “The Understorey,” in *Underland: A Deep Time Journey* (Penguin Books Ltd., 2019), 109.

9. MacFarlene, “The Understorey,” 109.

10. Kimmerer, “The Serviceberry.”

11. Monbiot, “The Politics of Belonging.”

12. Kimmerer, “A Conversation”

13. Timothy Morton, *Ecology without Nature: Rethinking Environmental Aesthetics* (Massachusetts: Harvard University Press, 2007), 111.

14. Monbiot, “The Politics of Belonging.”

alienation from the most important aspects of the human experience, leading to pervasive loneliness. “The bourgeoisie has torn away from the family its sentimental veil and has reduced the family relation to a mere money relation,” Marx and Engels argue, “it resolved personal worth into exchange value, and in place of the numberless indefeasible chartered freedoms, has set up that single, unconscionable freedom – Free Trade.”¹⁵ Michael Pollan, in *The Omnivore’s Dilemma*, quotes Daniel Bell on the contradictions of capitalism, who argues that capitalism has a tendency “to erode the various underpinnings that steady a society,” because, like Monbiot, he believes strong social bonds to be threats to capitalism.¹⁶

15. Karl Marx and Friedrich Engels. *The Communist Manifesto*. Translated by Samuel Moore. (Harmondsworth: Penguin Books, 1888), 82.

16. Michael Pollan, *The Omnivore’s Dilemma: A Natural History of Four Meals* (New York: The Penguin Press, 2006), 302.

“In our American cities, we need all kinds of diversity, intricately mingled in mutual support. We need this so city life can work decently and constructively, so the people of cities can sustain (and further develop) their society and civilization”

- Jane Jacobs, *The Death and Life of Great American Cities*, 241.

The breaking of our societal bonds can be reflected in our approaches to the city. Social stratification, starved of interpersonal connection, seeks to reinforce exclusion. These practices can be subtle: Interboro cite the case of a farmers' market erected between Detroit (a predominantly Black, less educated area) and New Grosse Pointe (a predominantly White, educated area).¹⁷ At face value, the farmers' market could be seen as a way to integrate the areas, providing fresh, healthy food to members of both communities. With further analysis, however it was clear that the market was designed to disconnect the areas and alienate New Grosse Pointe's neighbours: concrete squares, snow piles, and sheds created a barrier between the suburbs, and the market faced away from Detroit.¹⁸ Facing the back of a shed sent a clear message that the residents of Detroit were not welcome.

Interboro present another example of clear social alienation within cities: that of feeding bans. Many cities (at least 21 between January 2013 and October 2014 in the United States) have instituted policies banning public feeding, essentially making it illegal to feed the homeless in public spaces.¹⁹ The outlawed practice gave homeless people wider access to food, as space is not a limitation and anyone in the public is able to do it. However, this greater availability means that more homeless people are visible, which the cities hoped to avoid. “Americans simply don't want to have any contact with those experiencing homelessness,” Interboro explain.²⁰

Jane Jacob's theories, however, make it clear that such alienating practices are a mistake for the health of the city. Diversity, she finds, is crucial for a city's success.²¹ When different people are close together, as they are in cities, their “different tastes, skills, needs, supplies, and bees in their bonnets” create diversity naturally.²² This diversity should not be hindered by city planning, such as by introducing a highway or tearing out a slum,²³ as the process “mangles the tight skein of community friendships and group relationships beyond repair.”²⁴

17. Tobias Armbrorst, Daniel D'Oca, and Georgeen Theodore, “Farmers Market,” in *The Arsenal of Exclusion & Inclusion* (Actar Publishing, 2014), 149.

18. Ibid., 152.

19. Armbrorst, D'Oca, and Theodore, “Feeding Ban,” in *The Arsenal of Exclusion & Inclusion* (Actar Publishing, 2014), 152.

20. Ibid.

21. Nathaniel Rich, “The Prophecies of Jane Jacobs,” *The Atlantic*, November 2016.

22. Jane Jacobs, *The Death and Life of Great American Cities* (New York: Random House, 1961), 147.

23. Patrick Condon, *Five Rules for Tomorrow's Cities* (Washington: Island Press, 2019), 92.

24. Jacobs, *The Death and Life of Great American Cities*, 137.

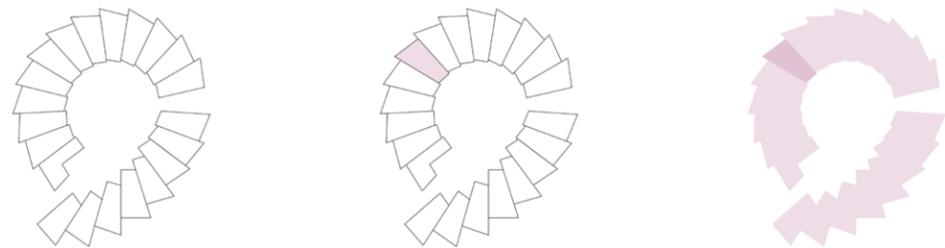
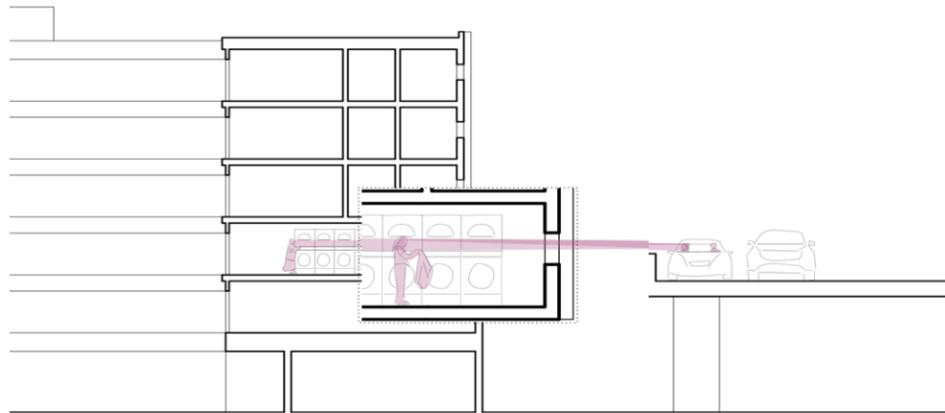


fig. 10: New Carver Apartments
 fig. 11: visual connections
 fig. 12: unit arrangement

NEW CARVER APARTMENTS

Architect/designer: Michael Maltzan, working with Skid Row Housing Trust

Location: Los Angeles, California, U.S.

Program: Social Housing

Date: 2009

Fortunately, social housing developments have embraced diversity and actively combat the push for invisibility of the homeless population. Michael Maltzan's New Carver Apartments, for instance, create connectivity between previously homeless people, who may often feel like outcasts, and the larger city, starting to create a sense of belonging. Its location beside the Interstate 10 freeway attempts to use this infrastructure, not as its usual role as divider of cities, but as a "bridge" between neighbourhoods. By locating common living spaces, such as the TV room, the terrace, and the laundry space, visible to the passing traffic, which is often at a standstill, the residents and the city connect visually and feel less alienated. Internally, the units fan around the centre, which create a feeling of being part of a collective for the residents, while indentations around the courtyard allow for individuality. Large communal spaces throughout the building foster social interaction between residents. The relationship between the individual and the community architecturally becomes analogous for the relationship that the project seeks to create between its formerly homeless residents and the community to which they belong.²⁵

25. Michael Maltzan, "John T. Dunlop Lecture," Online lecture at the Harvard Graduate School of Design, Cambridge, MA, October 15, 2020.

“Becoming Indigenous to a place means living as if your children’s futures mattered.”

- Robin Wall Kimmerer, *Braiding Sweetgrass*, 9.

Diversity in the city, too, is fed by immigration. Saskia Sassen suggests that the foreclosure process has resulted in empty, forlorn urban centres. Immigrants buy in these affordable areas and care for them, which benefits both the immigrant and the ‘native.’²⁶ Immigrants improve whole neighbourhoods at a time, which shows a process of connecting to one’s new home.

An example of immigration-induced improvement can again be read in *The Arsenal of Exclusion and Inclusion*. Behrens and Kühl explain that approximately 7,000 Guyanese immigrated to the city of Schenectady, New York, in the United States.²⁷ They ameliorated neighbourhoods that only a few years earlier were essentially ghost towns and contributed largely to the economic health of the city, which was suffering after industries left, a pattern seen in many cities across the United States. The economic vacuum of industry was filled by much-needed immigration. West Indian restaurants and grocery stores followed closely behind, quickly influencing the cultural make-up of Schenectady. However, not all immigrants improving cities, socially and economically, have been received warmly. The mayor of Lewistown, Maine, wrote an open letter to Somali immigrants asking them to stop encouraging their families and friends to move to the town, despite the positive impact they too had had on its economy.²⁸ This letter expectedly fuelled Xenophobia. Similarly, anti-immigrant legislation, particularly targeted at undocumented Latin American immigrants, has created a hostile, xenophobic environment that encourages racial profiling and restricts access to public amenities and employment.²⁹

26. Saskia Sassen, “City is an Extraordinary Animal,” keynote Speaker at the reSITE international conference, Prague, June 16, 2016.

27. Behrens and Kühl, “Immigrant Recruitment,” in *The Arsenal of Exclusion & Inclusion* (Actar Publishing, 2014), 190.

28. Ibid., 190.

29. Armbrorst, D’Oca, and Theodore, “Juan Crow Laws,” in *The Arsenal of Exclusion & Inclusion* (Actar Publishing, 2014), 200.



fig. 13: Quinta Monroy

QUINTA MONROY

Architect/designer: Alejandro Aravena, ELEMENTAL

Location: Iquique, Chile

Program: Social Housing

Date: 2003

Though not specifically for immigrants, the Quinta Monroy project exemplifies how people in disadvantaged situations, when provided affordable opportunities, improve the spaces in which they live for the benefit of the community and the next generations. As part of a relief effort after an earthquake in Chile, ELEMENTAL designed a project which essentially built affordable half-houses with necessary functional program and space for the owners to build into once they could afford to expand. Balancing informality and infrastructure, building only half the house allowed for better materials to be used and left room for growth. The ability to expand in whatever way best fits the user provides an interesting blank canvas that could serve to foster belonging. By having agency over their homes, the relationship between the user and their home becomes one of deep connection.³⁰

30. "Quinta Monroy / ELEMENTAL," *ArchDaily*. December 31, 2008, archdaily.com/10775/quinta-monroy-elemental (Accessed February 8, 2021).

Xenophobia ensures that immigrants struggle to feel that they belong in their new home. Harris explains that we, as humans, are terrified of the ‘other.’³¹ This fear stems from our tendency to overestimate the differences between the people we know and the ‘others’ and to underestimate the similarities, which creates terror towards anyone of a different background.³² This sentiment hurts deeply those who are different, despite the value they provide to their cities, neighbourhoods, and communities. It follows then, that immigrants who do not feel valued as they did at home feel a strong disconnect with their new country. Sassen provides the example of Afro-Caribbean cleaners who did not feel defined by the spaces they occupied; they felt that they could not be reduced to the new spaces they occupied when they had such strong backgrounds in which their talents and even identities were valued.³³ Immigrants feel that the skills they have are not appreciated in the new home country due to legislated and implicit barriers to sharing their knowledge, such as lawyers who become parking attendants and grandmothers who have vast knowledge of traditional medicine that is seen as irrelevant in their new country.³⁴ Often, too, we relegate the most dehumanizing and alienating work to those who have no option but to accept it, often the poorest immigrants. As Michael Pollan discusses in *The Omnivore’s Dilemma*, migrant workers are the only people who would accept to slaughter chickens on a daily basis,³⁵ but “slaughter is dehumanizing work,”³⁶ and so the work we give many immigrants isolates and alienates them. Often, the animals and the workers who have contact with them are treated equally poorly.³⁷

But the experience of immigrants has a number of common threads, of “belonging and identity, family businesses, a sense of being pulled between two cultures.” threads which are easy to empathize with and understand.³⁸ To create that sense of belonging that we all so yearn, we must treat differences as an asset, as something that immigrants provide rather than lack. We must value what

31. Harris, *On Solitude*, 33.

32. Anje Ellerman, “New World Disorder,” interview, *Trek Magazine*. Alumni UBC, November 21, 2020.

33. Sassen, “City is an Extraordinary Animal.”

34. *Ibid.*

35. Pollan, *The Omnivore’s Dilemma*, 230.

36. *Ibid.*, 233.

37. *Ibid.*, 318.

38. Madeleine De Trenqually, “A Seat at the Table,” *Trek Magazine*. Alumni UBC, November 23, 2020.

immigrants bring to the table.³⁹ If they receive that care, that feeling of being valued, then they can begin to become emotionally naturalized. Fostering those feelings of belonging in immigrants allows them to reciprocate that care by connecting to their place and therefore benefit the cities in the way that Sassen and Interboro describe. Kimmerer suggests that “becoming Indigenous to a place means living as if your children’s futures mattered.”⁴⁰ Naturalization, then, involves a connection to the land that involves “living as this is the land that feeds you.”⁴¹ A sense of belonging is deeply tied to the land we live on and requires reciprocal care.

39. Michelle Eliot, The Honourable Janet Austin, Chris Friesen, Amira Halperin, Guofang Li, and Danny Ramadan, “How can BC become more welcoming for new immigrants and refugees?” (webinar from UBC Dialogues, Vancouver, BC, November 2, 2020).

40. Kimmerer, *Braiding Sweetgrass*, 9.

41. Kimmerer, “A Conversation.”

In connection to the land and nature is where many people “experience the greatest sense of belonging and well-being.”⁴² Our identity, our culture, are both deeply related to the land and how we interact with it.⁴³ Simply using our hands to physically connect to and work in the earth can make one feel at home.⁴⁴ Connecting with the earth creates a relationship of reciprocity and gratitude rather than one of property and exploitation, the latter which is supported by capitalist models of production.⁴⁵ Fostering a positive relationship then ties us to the complex interconnection of nature, of which we are inherently a part of but from which we often see ourselves as separate.⁴⁶ Instead, we see ourselves in direct opposition to ‘the wilderness,’⁴⁷ a separation exacerbated by our ever growing preference for technology over fostering a relationship with the earth like the ones described above.⁴⁸ As we remove other life from the earth and continue to estrange ourselves from them, we experience “species loneliness,” a deep, intense solitude stemming from this disconnection and alienation.⁴⁹

This disconnection is apparent in the food production process and reflected in the food we eat. As referenced by Timothy Morton, Marx suggests that our first act of consumption is one of eating and drinking, just like every animal. Therefore, the idea of ‘place’ begins when “we eat and drink and sit by fires” to satisfy our biological needs.⁵⁰ Food production, of course, has moved beyond this sustenance level of consumption to one that feeds massive, global industry. Farming itself can be divided into biological and industrial systems. “In an ecological system,” Pollan explains, “everything is connected.”⁵¹ An industrial system, on the other hand, attempts to maximize efficiency by isolating elements of production and by relying on technology to make up for the shortcomings of that isolation. Our preference for the industrial model has promoted monocultures and destroyed diversity, which is as important in nature as it is in the city. This trend is most obvious in the production of corn, which has become

42. Kimmerer, *Braiding Sweetgrass*, 124.

43. Kalyanee Mam, “The Cultural Healing Power of Food,” with Kalyanee Mam, Lisa Lee Herrick, and Rowen White, (webinar from Emergence Magazine, April 23, 2020.)

44. Kimmerer, *Braiding Sweetgrass*, 125, 261.

45. *Ibid.*, 261.

46. Morton, *Ecology without Nature*, 103.

47. Harris, *On Solitude*, 140.

48. Kimmerer, *Braiding Sweetgrass*, 126.

49. *Ibid.*, 208-9; MacFarlene, “The Understorey,” 113.

50. Morton, *Ecology without Nature*, 180.

51. Pollan, *The Omnivore’s Dilemma*, 213.

a largely genetically modified monoculture.⁵² The corn grown in many farms across the United States must be processed or fed to livestock, as it has become a being so far removed from itself that it can no longer be eaten directly.⁵³ This corn is processed, abstracted beyond recognition, and becomes a part of much of the processed food we eat.⁵⁴ While corn was revered by the indigenous people of Mesoamerica, and still highly valued, the corn grown on these industrial farms is treated very much as a commodity, without respect or even notice, as we are unaware of when we consume it.⁵⁵

Pollan suggests that the massively commodifying attitude seen in the United States towards food (and seen in Canada as well) is exacerbated its lack of singular food culture to guide its residents towards healthy, respectful eating. Such as we have no respect for corn, we have no respect for the animals that make up our food either. We have no ritual surrounding the slaughter and eating of animals,⁵⁶ allowing and even fomenting the abstraction and alienation that we receive when we buy our food at a grocery store.

The grocery store itself promotes the estrangement of people from their food. For a place so full of fruits, vegetables, herbs, meats, pastries, sauces, cheeses, breads, and spices, it truly is uncanny how little it smells. Everything is sanitized, organized into shelves, packaged into vacuum-sealed containers, ensuring none of the smells, none of the chaos of nature escapes. Except for the produce section, we cannot so much as touch our food before we purchase it. In bulk grocery stores, the human scale is compromised for affordability, as food comes in huge packages, stacked in massive warehouse spaces, hardly reflecting what a single human can eat. Eating serviceberries found in nature, for instance, as Kimmerer describes, is an entirely different experience to what one can find in a grocery store, to the extent that it feels like ‘real’ food in opposition to its grocery store counterpart.⁵⁷ Inside the grocery store, beyond reading labels, it is nearly impossible to ascertain the origin of the food we purchase,

52. *Chef’s Table*, volume 2, episode 4, “Enrique Olvera,” directed by Clay Jeter, aired May 27, 2016, Netflix.

53. Pollan, *The Omnivore’s Dilemma*, 34.

54. *Ibid.*, 20.

55. *Ibid.*, 59.

56. *Ibid.*, 331.

57. Kimmerer, “The Serviceberry.”

both geographically and, in many cases, in terms of ingredients. No intuition is involved. Pollan explains that capitalist food producers have incentive to create food whose identity is as far removed from a specific raw material as possible.⁵⁸ That way, the producer is able to control the majority of the food production process and is not vulnerable to uncontrollable forces that can befall living beings. Fast food, too, follows this pattern in order to be as secure as possible, so that something like a chicken nugget or a cheeseburger seems “more like an abstraction than a full-fledged food.”⁵⁹ Again, capitalistic food producers incentivise the consumption beyond our needs to meet their production possibilities and maximize their profits, prioritizing industrial agriculture over biological models, moving the production of food into factories, even for ‘raw’ foods, including animals.

And so, the lives of the animals that feed us move further away from us, purposely out of sight and smell so that we can have no sensory connection with them.⁶⁰ Perhaps, as Morton questions, we do need a certain level of anthropomorphizing in order to love, or at least empathize with another being.⁶¹ We must be able to look at them in the eye or have another form of sensory connection to understand that a being is not simply a means to satiate appetites that have grown beyond our biological needs. In removing our connections with animals, in reducing our interaction with our food animals to boneless, prepackaged “abstractions” we find at grocery stores, we are able to forget that we are consuming another living being, and so we have little need for the respect and ritual that other cultures showed and show animals.⁶² If, instead, we had “to look at and smell and touch and even to taste the death,”⁶³ we may reintroduce respect and ritual for the beings whose lives we take.

58. Pollan, *The Omnivore's Dilemma*, 95.

59. *Ibid.*, 112.

60. *Ibid.*, 306.

61. Morton, *Ecology without Nature*, 180.

62. Pollan, *The Omnivore's Dilemma*, 114, 331, 333, 362.

63. *Ibid.*, 358.

“If there is human meaning to be made of the wood wide web it is surely that what might save us as we move forwards into the precarious, unsettled centuries ahead is collaboration: mutualism, symbiosis, the inclusive human work of collective decision-making extended to more-than-human-communities.”

- MacFarlene, “The Understorey,” 113.

Juhani Pallasmaa writes, “A walk through a forest in invigorating and healing due to the constant interaction of all sense modalities.”⁶⁴ But if we are alienated from the forest, from the animals we kill, from the food we grow, so too are we alienated from our senses. Pallasmaa suggests that the advent of perspectival representation began the alienation from our senses, as vision became prioritized and our other senses obscured.⁶⁵ The dominance of eyesight has progressed with our technology, as we are bombarded with visual, and, to a lesser extent, audio information.⁶⁶ The other senses are relegated to the unimportant or even the unrefined, as smells are most often unwelcome;⁶⁷ even the smell of our own cooking is restricted and shunned. Modernist design has followed the trend of ocularcentrism, exacerbated by the trend of consuming design purely visual through our phones and computers, preferring smooth, sanitized, and purely visually aesthetic.

In spaces that alienate all but one of our senses, spaces which actively ignore essential parts of our lived experience and our connections with other beings, how can humans feel they belong?

64. Juhani Pallasmaa, *The Eyes of the Skin: Architecture and The Senses* (Great Britain: Wiley-Academy, 2005), 41.

65. *Ibid.*, 16.

66. *Ibid.*; Andrea Lipps and Ellen Lupton, *The Senses: Design Beyond Vision* (United States: Princeton Architectural Press, 2018), 14.

67. *Ibid.*



fig. 14: food connections

“The more digital and distant our world becomes, the more we crave a sense of meaningful connection.”

- Andrea Lipps and Ellen Lupton, *The Senses: Design Beyond Vision*, 22.

Among all the alienation we experience, we are still just social animals. Our bodies still require us to form connections, to reach out.¹ Food allows our bodies to connect and reconnect to one another and to the Earth. Food inherently ties the body to the land from where it came from, no matter how far removed the production process has become. It engages all the senses in a time when only vision is prioritized. It connects us to one another when we cook together, when we share food, or even when we smell a neighbour’s dinner. It connects us to our culture, to our traditions, and creates the feelings of belonging that we so deeply desire.

1. Harris, *On Solitude*, 214.

In his theory of intersubjectivity, Timothy Morton looks to erase the idea of a boundary between the inside and the outside, between the body and space.² He views the body as an entity in constant flux, its components constantly changing, taking from nature to the point that there is no distinction between the two categories.³ Food, of course, is a primary mediator of this process. It is nature, but as it becomes the body as well, it blurs the line between the two, so that the food becomes the body, and the body the food.⁴

The distinction between the body and everything external to it is further blurred throughout the process of eating and cooking, not through the things that very literally become part of the body, but by the tools that we use as extensions of the same. Tools extend our sense of touch, removing limits of strength, size, form, and material.⁵ Modern tools, thanks to electrification, no longer need to be direct extensions of our bodies, but still, they compensate for what our bodies are unable to do on their own, freeing the body and freeing our time. David Sutton provides the microwave as an example of a tool that requires little labour and works significantly faster than ovens or stoves, providing that freedom.⁶ Still, however, the cook must have knowledge of the tool to use it correctly – 1:30 minutes on high, with the lid ajar lest something explode, and no metal! Though direct contact is much less necessary with modern tools, they still require skill, dexterity, and physical knowledge to operate them successfully. They still require a bodily connection, mediated by the senses.

Our senses are how we experience space. Sensory information is constant, in all different forms synchronously, often with little distinction between them – we can hear a texture, smell a flavour.⁷ Every aspect of our space, and of our architecture, is absorbed by the senses and nothing else. “Architecture strengthens the existential experience, one’s sense of being in the world, and this is essentially a strengthened experience of self,” writes Pallasmaa.⁸ Like architecture, food deeply engages all the senses. “Food is profoundly synesthetic,” Morton suggests.⁹ The brain makes connections between the senses, each

2. Morton, *Ecology without Nature*, 105.

3. *Ibid.*, 107.

4. *Ibid.*, 113.

5. Lipps and Lupton, *The Senses: Design Beyond Vision*, 15.

6. David Sutton, “Cooking Skills, the Senses, and Memory: The Fate of Practical Knowledge,” in *Food and Culture: A Reader*, 3rd ed., eds. Carole Counihan and Penny Van Esterik (New York: Routledge, 2013, originally published 2006), 304.

7. Lipps and Lupton, *The Senses: Design Beyond Vision*, 10-11; Pallasmaa, *The Eyes of the Skin*, 41, 54.

8. Pallasmaa, *The Eyes of the Skin*, 41.

amplifying and triggering the others,¹⁰ so that, for instance “flavours [form] a bright sequence of primary colours.”¹¹ Sutton describes Orthodox churches as profoundly synesthetic, as they engage every sense in a coordinated orchestra for a full experience. The church service also extends into the community, as the smells of incense, basil, and bread leave the church with the churchgoers, influencing a language that often relates the senses to one another.¹²

The role of the senses in food, like our need for belonging, has an evolutionary role at its source. In conjunction with the size of our brains, our senses help us navigate the world to know which foods are safe to eat and which are best to avoid.¹³ We are naturally predisposed to enjoy fat and carbohydrates, which supply us with high levels of energy, and our disgust intuitively ensures that we stay away from eating rotten foods and eating one another, both practices which have a high potential to spread deadly viruses and bacteria.¹⁴ Our senses are vital too in the search for food. As Pollan describes, hunting amplifies one’s senses, and even to search for mushrooms, one must be extremely alert and use one’s vision to the fullest.¹⁵

As described earlier, experiencing something directly through our senses creates deep connections. This is why, for instance, cities in the United States have tried to sever visual connections with homelessness and why Michael Maltzan found it so important to recreate those visual connections between the residents and the passing traffic. This is also the reason that we have moved animals out of contact with most of the population: if we do not experience their deaths directly, we do not have to reconcile the act of killing. But when we create sensory connections, we develop a profound knowledge of the object or being we are experiencing, and vice versa. Pollan mentions meeting a man who could tell what time of the year it was in his home in Sicily by only the smell.¹⁶ Similarly, he describes eating soufflé “as close as cookery ever comes to elevating matter into spirit.”¹⁷ When he closed his eyes, this sublime taste transported him to the origins of his food.

9. Morton, *Ecology without Nature*, 122.

10. Lipps and Lupton, *The Senses: Design Beyond Vision*, 12.

11. Pollan, *The Omnivore’s Dilemma*, 271.

12. David Sutton, “Cooking Skills, the Senses, and Memory,” 301-302.

13. Pollan, *The Omnivore’s Dilemma*, 4.

14. *Ibid.*, 111, 291-2.

15. *Ibid.*, 341, 369.

16. *Ibid.*, 283.

17. *Ibid.*, 273.

Food has, undoubtedly, a potent ability to connect us to our memories, and smell and taste have a paramount role in creating this connection.¹⁸ Lipps and Lupton explain that smell links directly to memory due to its proximity in synapses to the brain, creating profoundly accurate, almost subconscious memories.¹⁹ Pallasmaa suggests that, despite our bias toward the visual aesthetics of a space, its most persistent memory is actually its smell. He writes, “A particular smell makes us unknowingly re-enter a space completely forgotten by the retinal memory; the nostrils awaken a forgotten image, and we are enticed to enter a vivid daydream.”²⁰ A simple smell can make us feel at home, as Pallasmaa again suggests, “every space has its individual smell of home.”²¹ Kimmerer describes this sensation, saying “I felt like a malnourished refugee invited to a feast, the dishes scented with the herbs of home,”²² showing a powerful link between scent and a sense of belonging and welcome.

Still, food’s undeniable ability to connect us to our memories may not be limited to sensory synapses. As Jon Holtzman proposes, Food is also the subject of much collective memory and nostalgia, suggesting that it possesses symbolic importance beyond a direct bodily connection. The moments, rituals, and exchanges of sharing food are particularly memorable, so they remain cemented in our memories.²³ This idea reinforces the notion that food creates and fosters moments of socialisation belonging. Hence, tastes that take us back in time tend to connect us to pleasurable moments, which David Chang calls the Ratatouille Moment, such as a plum jelly reminding us of summer vacation, fast food flavours recalling childhood escapades, and, of course, our mother’s cooking evoking home.²⁴

18. Jon Holtzman, “Food and Memory,” *Annual Review of Anthropology* 35, (2008): 373.

19. Lipps and Lupton, *The Senses: Design Beyond Vision*, 22.

20. Pallasmaa, *The Eyes of the Skin*, 54.

21. Ibid.

22. Kimmerer, *Braiding Sweetgrass*, 44.

23. Holtzman, “Food and Memory,” 373.

24. *Ugly Delicious*, season 1, episode 3, “Home Cooking,” presented by David Chang, directed by Eddie Schmidt, Jason Zeldes, Laura Gabbert, and Morgan Neville, aired February 23, 2018, Netflix; Pollan, *The Omnivore’s Dilemma*, 111, 278.

“The most persistent memory of any space is often its smell. I cannot remember the appearance of the door to my grandfather’s farmhouse in my early childhood, but I do remember the resistance of its weight and the patina of its wood surface scarred by decades of use, and I recall especially vividly the scent of home that hit my face as an invisible wall behind the door. Every dwelling has its individual smell of home.”

- Juhani Pallasmaa, *The Eyes of the Skin*, 54.



fig. 15: Swiss Sound Box

SWISS SOUND BOX

Architect/designer: Peter Zumthor

Location: Hanover, Germany

Program: Swiss pavilion

Date: 2000

In his Swiss Sound box Pavilion, Zumthor seeks to create a connection to his home of Switzerland by engaging the senses. The larch wood he used is prominent in Switzerland, giving off a familiar aroma; the music he played was traditionally Swiss; and, of course, he served food that one would find in Switzerland. Together, he created a multisensory connection to Swiss culture. This architectural pavilion capitalized on our sensory experiences to connect us to Switzerland, showing how the senses can create a connection to a place without necessarily being there.²⁵

25. "Swiss Sound Pavilion," *WikiArquitectura*. en.wikiarquitectura.com/building/swiss-sound-pavilion/ (Accessed March 7, 2021)

“Food is a deep and defining part of our culture. At every major experience of our lives — birthdays, weddings, anniversaries, accomplishments, and transitions — food plays a central role in bringing us together for our celebrations and sacraments. Whenever we spend extended periods of time together, food and drink will be part of sustaining our energy and our ability to focus and participate.”

- Andrea Lipps and Ellen Lupton, *The Senses: Design Beyond Vision*, 17.

Food is crucial in forming social relationships. It is present at every celebration and special occasion, and it never fails, at the very least, to provide an excuse to spend time together.²⁶ In *Ugly Delicious*, David Chang talks about how, when someone shares a meal with us, it shows us how much that person cares about us; people show love through food.²⁷ Even before strong bonds of caring and love are formed, sharing food is a way to begin to forge relationships. Eating tacos on the streets of Mexico City, one engages in banter with the *taquero*, establishing a relationship that is often not present between ‘served’ and ‘server,’ but it is made possible through the close proximity of the two. When that relationship is established, bonds of loyalty and trust follow, ensuring both friends and customers.²⁸ Similarly, inviting a person to a taco immediately creates a sort of brotherhood between the two people.²⁹

26. *Chef's Table*, volume 2, episode 4, “Enrique Olvera,” directed by Clay Jeter, aired May 27, 2016, Netflix; Lipps and Lupton, *The Senses: Design Beyond Vision*, 17.

27. *Ugly Delicious*, “Home Cooking.”

28. *Taco Chronicles*, season 1, episode 1, “Pastor,” directed by Carlos Perez Osorio, aired July 12, 2019, Netflix.

29. *Ibid.*

Preparing and sharing meals create family bonds, too. Choosing what to buy, what to eat, cooking together, and, finally, sharing that meal forges familial bonds, which Christopher Carrington argues is particularly beneficial for LGBTQ+ families in cementing their identity as a family.³⁰ Similarly, Farmer, Touchton-Leonard, and Ross cite a study that showed that families who started cooking together reported improved familial interactions.³¹

Working together on the cooking process also builds what David Chang describes as “comradery.”³² Even in the process of slaughtering chickens, Pollan describes how “everyone enjoyed the chance to visit with one another while getting something useful done.”³³ Again, Farmer, Touchton-Leonard, and Ross find that cooking in groups, having a group meal, group clean-up, or group discussion allowed for socialization for mental health patients, which led to, among other benefits, feelings of belonging.³⁴ They find, too, that the processes of preparing food also have individual benefits to mental health. Women who cooked more frequently were more likely to socialise and less likely to engage in health risk behaviours. They also found that cooking improved self esteem from developing concentration, coordination, confidence, and from being able to create something to keep or give away.³⁵ For many people, particularly disenfranchised women, cooking can be a form of self expression. Though in many cases, women may be forced into cooking labour and it is a form of oppression, it can also be a form of “power and creativity,” achieving agency through their food creations.³⁶

30. Christopher Carrington, “Feeding Lesbian Families,” in *Food and Culture: A Reader* (originally published 1999), 187.

31. Nicole Farmer, Katherine Touchton-Leonard, and Alyson Ross, “Psychosocial Benefits of Cooking Interventions: A Systematic Review,” *Health education & behavior: the official publication of the Society for Public Health Education* 45, no. 2 (2018): 176.

32. *Ugly Delicious*, season 1, episode 1, “Pizza.”

33. Pollan, *The Omnivore's Dilemma*, 234.

34. Farmer, Touchton-Leonard, and Ross, “Psychosocial Benefits of Cooking Interventions,” 175.

35. *Ibid.*, 169.

36. Carole Counihan, “Mexicanas' Food Voice and Differential Consciousness in the San Luis Valley of Colorado,” in *Food and Culture: A Reader* (originally published 2008), 175.



fig. 16: Untitled (free/still)

UNTITLED (FREE / STILL)

Artist/designer: Rirkrit Tiravanija

Location: New York

Program: Installation

Date: 1992/1995/2007/2011-

In his most famous installations, Rirkrit Tiravanija rearranges or clears out gallery spaces and then cooks curry or pad thai for gallery attendees. The smells of cooking drift throughout normally fairly sterile environments. The point of his art is to create relationships between the visitors; the food is the means in which he creates that relationship.³⁷

37. Bishop, Claire, "Antagonism and Relational Aesthetics," *October* 110 (2004) Accessed March 14, 2021, [jstor.org/stable/3397557](https://www.jstor.org/stable/3397557), 55-58.



fig. 17: Home for All in Miyagino

HOME-FOR-ALL IN MIYAGINO

Architect/designer: Toyo Ito, Hideaki Katsura, Kaori Suehiro, Masashi Sogabe

Location: Miyagino-ku, Sendai, Japan

Program: Community hub within temporary disaster relief housing

Date: 2011

Home for All's first project after the Japanese earthquake and Tsunami in 2011 is located within disaster relief housing and it created a community hub centred around the production and sharing of food. In their words, the project was a "heart warming Oasis amongst the temporary housing." For people devastated by the natural disasters, the building created a community hub centred around the production and sharing of food that allowed for social interactions to start to rebuild their sense of community and belonging when they had little left.³⁸

38. "Home-For-All in Miyagino," *Home for All*. 2016, home-for-all.org/miyagino (accessed March 7, 2021).

Beyond creating social relationships, food is a quintessential foundation of culture. Farmer, Touchton-Leonard, and Ross suggest that cooking likely evolved as a survival mechanism: cooking food made it more digestible and killed potentially harmful bacteria.³⁹ The move from raw food to cooked food mirrored the transition from nature to culture.⁴⁰ The rules of wise, healthy eating translated directly into culture, cementing them into recipes and knowledge shared between people. We learn from others which mushrooms are safe to eat and which may kill us, for example, and cultural customs ensure we maintain a healthy relationship with our food, such as the French culture dictating small portions, no snacking, and making meals long, communal affairs.⁴¹ Even codified rules that, at first, seem harder to understand ensure the prolonged health and food security of the whole community. Marvin Harris, in his essay “The Abominable Pig,” looks to find the cause for the Jewish and Islamic taboo surrounding eating pork. It seemed, at first, that this prohibition may have stemmed from trying to ensure personal health, just as shellfish were banned for their propensity to spread typhoid fever and blood for its tendency to host microbes.⁴² However, Harris finds that, in fact, the preference for ruminants over pigs was based on the cost/benefit advantages of ruminants in arid climates. For the whole community to be able to sustain itself, it was more advantageous to raise cows and goats, so pigs were outlawed.⁴³

Certain cultural food rules may no longer be relevant, but, nonetheless, our food traditions reflect our history and our collective identity, representing an entire world of cultural significance.⁴⁴ For instance, Chef Enrique Olvera considers mole to be a reflection of the Mexican identity. It is a mix of ingredients, both of Spanish and Native origin, that is constantly changing and open to new ideas, just like the people who eat it.⁴⁵ The show *Taco Chronicles* describes that eating a taco can connect with the soul of a person that they become Mexican as well.⁴⁶ Though this may be merely a metaphor, cultural ties to the flavours of home really are potent and stable. Pollan states, “The immigrant’s refrigerator is the last place to look for signs of assimilation.”⁴⁷

39. Farmer, Touchton-Leonard, and Ross, “Psychosocial Benefits of Cooking Interventions,” 167.

40. Pollan, *The Omnivore’s Dilemma*, 264.

41. *Ibid.*, 295-6, 301.

42. Marvin Harris, “The Abominable Pig” in *Food and Culture: A Reader*, 60, 71.

43. *Ibid.*, 60, 71.

44. Roland Barthes, “Toward a Psychosociology of Contemporary Food Consumption,” in *Food and Culture: A Reader* (originally published in 1961), 26.

As immigrants, when we feel alienated from the place we once belonged, we may search out the flavours of our past. Flavours and ingredients can evoke our place of origin, a place where we felt we belonged.⁴⁸ In searching to reconnect to our roots, we seek them out. However, being abroad does not easily lend itself to recreating flavours and experiences exactly. There is an authenticity to the country of origin that involves physical presence, including the people and the smells that create those feelings of home.⁴⁹ Abroad, one cannot use the same ingredients or even the same tools and spaces. Instead, we must create an “homage to what you love most”⁵⁰ with what is available. In doing so, an immigrant carves out a new identity, one which loves and is rooted in its origin, but which adapts to its new home.

Trying to adapt is a difficult process. Immigrants and their recipes may be rejected and face xenophobia, but their inherent entrepreneurial nature that seeks to make a home and improve the space it is given to create a better life for themselves and their children allows immigrants to “find a new angle” and start to create a home. In the process of creating a home, and in many ways improving it, immigrants influence a reciprocity of acceptance. Their positive presence creates acceptance in their community, and food is an easy medium for this process. Food bridges the gap between the newcomer and the old, allowing for casual interactions. When someone buys a taco from a food truck, for instance, they will receive a small dose of something new – and delicious. Politics disappears for a moment and they see an immigrant working hard to support their family and benefiting the community. Hopefully, the recipient becomes a little more open, and a relationship of reciprocity and belonging is formed.⁵¹

45. *Chef’s Table*, “Enrique Olvera.”; *Ugly Delicious*, season 1, episode 2, “Tacos.”

46. *Taco Chronicles*, “Pastor.”

47. Pollan, *The Omnivore’s Dilemma*, 295.

48. *Ugly Delicious*, “Tacos.”

49. *Ugly Delicious*, “Pizza.”

50. *Ibid.*

51. *Ugly Delicious*, “Tacos.”



fig. 18: Tokyo Burnside

TOKYO BURNSIDE CULINARY SPACE

Architect/designer: Snøhetta, kooo architects

Location: Tokyo, Japan

Program: dining and social bodega-bar for Ghetto Gastro

Date: 2021

Ghetto Gastro is a group from the Bronx which tries to use food to empower disenfranchised communities, taking inspiration from international and immigrant cultures. Tokyo Burnside Culinary Space, designed by Snøhetta and kooo architects, is a reimagined open-kitchen social space in which Ghetto Gastro took those ideas from the Bronx to Tokyo.⁵² Visual connections blur the division between front and back of house, allowing for hierarchies to become less distinct.

52. "Tokyo Burnside," Snøhetta. snohetta.com/projects/531-tokyo-burnside (accessed March 7, 2021).

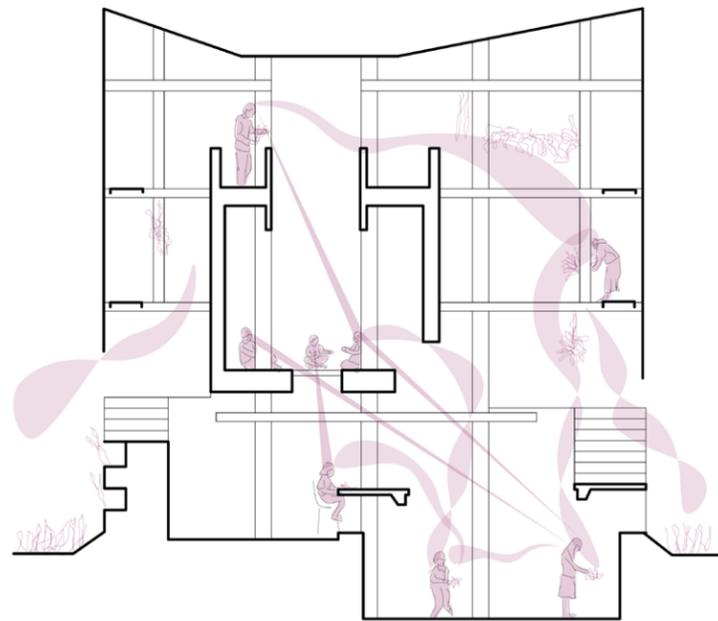
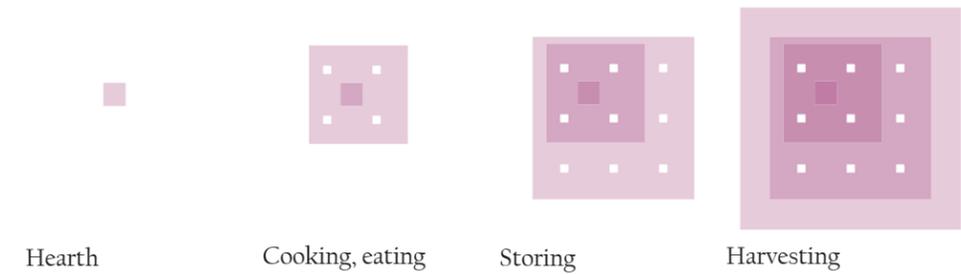


fig. 19: Nest We Grow
 fig. 20: sensory connections
 fig. 21: programmatic arrangement



NEST WE GROW

Architect/designer: Kengo Kuma and students UC Berkeley

Location: Taiki, Hokkaido, Japan

Program: Community kitchen, dining, storage, and growing

Date: 2014

This project takes ideas of community, particularly those surrounding the creation and sharing of food, and executes them in a site-specific, community-driven architecture. This project is also inherently international: the students sought to apply approaches valued in Berkeley, such as community-building through public gardening and using simple materials, to Hokkaido in a culturally relevant and sensitive way.

The team created a space that involves the user by engaging all five senses, an aspect that is crucial to the preparing and enjoyment of food. The building considers traditional knowledge of the local food production, arranging the program in accordance to traditions. In terms of form, the building's mass timber structure aims to feel like a stroll through a forest, in which they hang vegetables to store, grow, and dry. At the centre of the structure is a fire pit, a hearth, where cooking and eating takes place. The program gives a place to human and non-human alike around the hearth, valuing each aspect of food production. Through spatializing the actions that surround the production of food and making them a public, community activity, the project engages and connects the individuals of the town, both to each other and to the land from which they gather their food.⁵³

53. "Nest We Grow / Kengo Kuma & Associates + College of Environmental Design UC Berkeley," ArchDaily. January 29, 2015, archdaily.com/592660/nest-we-grow-college-of-environmental-design-uc-berkeley-kengo-kuma-and-associates (accessed January 25, 2021).

Just as food feeds an immigrant's desire to connect and reconnect, so too can it nurture reconnection with land for the many of us who feel disconnected. Both Pollan and Kimmerer have noticed that people yearn to be in a direct relationship with the source of their food once again. "The move toward a local food economy is not just about freshness and food miles and carbon food prints and soil organic matter," Kimmerer explains, "It's also about the deeply human desire for connection, to be in reciprocity with the gifts that are given you."⁵⁴ Chefs such as Enrique Olvera are looking to create food that 'showcases' the inherent "union between land and people,"⁵⁵ which is so easy to overlook and ignore when our food comes from a sterile, alienating supermarket in abstract, prepackaged presentations. But regardless of how difficult it may be to ascertain these connections, we are deeply linked. All our nutrition links back "to the fertility of the earth and the energy of the sun."⁵⁶ The health of the animals we eat, the plants we consume, and the earth from where it all comes is directly tied to our own, so to ignore the source altogether is to disregard our own health.⁵⁷ The way we eat, then, is a reflection of our relationship with the earth, and creating a relationship of gratitude and reciprocity to our food may directly create one of reciprocity and gratitude with the earth.

54. Kimmerer, "The Serviceberry."
 55. *Chef's Table*, "Enrique Olvera."
 56. Pollan, *The Omnivore's Dilemma*, 7.
 57. *Ibid.*, 81.

Reorienting our relationship with our food inherently would create a change in our food economy. Currently, trends towards local food economies promote artisanal economies as a rejection of massive, industrial food systems. One develops a closer relationship with the producer, in this case the farmer, who puts care into a smaller-scale production, often mimicking interconnected relationships found in nature, and whose externalities are all, or mostly, included in the price of the food.⁵⁸ However, as Pollan argues, the pastoral, utopian food economy does not accurately address the realities of living in cities, in which massive populations need to be fed conveniently, efficiently, away from farms, and at an affordable cost.⁵⁹ Farmers suggest initiatives such as subscribing to a farm or organizing Metropolitan Buying Clubs to place large orders from farms.⁶⁰ However, these suggestions foreground affluent families and ignore the realities of the working-class population who cannot afford to shop directly from farms and whose food-preparing process is more arid.⁶¹ In fact, lower income families are more likely to find buying food, cooking, and eating to be a draining, stressful, passionless process that results in unhealthy meals eaten alone rather than the creative, connective experience described thus far.⁶² It is true that we must combat industrial eating, which encourages people to buy more food, both in quantity and in money, and instead support the pleasures of communal eating, socialising, and connecting with our food sensorially, but not without considering the economic realities of working class families.

Models of gift economies could, in a small-scale, provide some of that rejection of industrial eating while including those who are not already privileged by dominant capitalistic economic models. A gift economy, such as seen in Potlaches, essentially functions through those who have abundance giving it away to the extent and manner that they wish and in return receiving gratitude and, indirectly, reciprocity.⁶³ In a gift economy, monetary compensation is removed, which undermines the profit-seeking push by mass food corporations to get people to eat, and spend, as much as possible. Gift economies work within ideas of abundance rather than scarcity, so, like the trees in the forest who share

58. Pollan, *The Omnivore's Dilemma*, 243, 249.
 59. *Ibid.*, 243, 249.
 60. *Ibid.*, 248.
 61. Carrington, "Feeding Lesbian Families," 209.
 62. *Ibid.*
 63. Kimmerer, *Braiding Sweetgrass*, 31.

resources, people too care for one another and share in abundance.⁶⁴ Food surplus, for which waste and overeating are its usual ‘solutions,’ is instead redistributed to those who need it, ensuring the health of the community.⁶⁵ Receiving a gift changes the relationship between the recipient and the object; one is more likely to take care of it and show it respect.⁶⁶ Similarly, the relationship between the giver and the recipient changes; there is no expectation of direct compensation for those gifts, nor is there an expectation of *receiving* gifts,⁶⁷ which means that there is no hierarchy between ‘served’ and ‘server’ that often accompanies the exchange of food. Instead, the recipient and the giver then forge a relationship of gratitude and reciprocity, fostering feelings of connectivity, acceptance, and belonging, which, as George Monbiot describes, are the things humans truly value.⁶⁸

Changing one’s relationship with food to one that views it as a gift starts to change one’s perception of their relationship with the earth. Everything we eat, as we have discussed, comes as a gift from the earth. If we saw it as such, rather than as a product of the industrial machine, we would extend our gratitude to the earth and, hopefully, take better care of it.⁶⁹

Food forges relationships with one another, with the things we eat, and with the land it all comes from. A meal in which we allow our senses to engage with our food is one which celebrates the experience and creates beauty out of our consumption. Sharing meals while valuing one another allows us to interact with others, appreciating the contributions of immigrants and inviting acceptance. Creating spaces in which people can deeply connect with their food and with one another may dispel alienation and foster reciprocity and belonging.

64. MacFarlane, “The Understorey,” 109.

65. Pollan, *The Omnivore’s Dilemma*, 348.

66. Kimmerer, “The Serviceberry.”

67. Ibid.

68. Monbiot, “The Politics of Belonging.”

69. Kimmerer, “The Serviceberry.”

“The way we eat represents our most profound engagement with the natural world. Daily, our eating turns nature into the culture, transforming the body of the world into our bodies and minds.”

- Michael Pollan, *The Omnivore’s Dilemma*, 10.

“[Gratitude] is the thread that connects us in a deep relationship, simultaneously physical and spiritual, as our bodies are fed and spirits nourished by the sense of belonging, which is the most vital of foods.”

- Robin Wall Kimmerer, “The Serviceberry.”



fig. 22: icing

In dealing with a topic so global and still so intimate as food, I took take a similar approach and worked across scales.

I sought to explore with representational and material strategies similar to how one might explore in the kitchen, and to engage food, its processes, and its sensorial experiences beyond the visual.

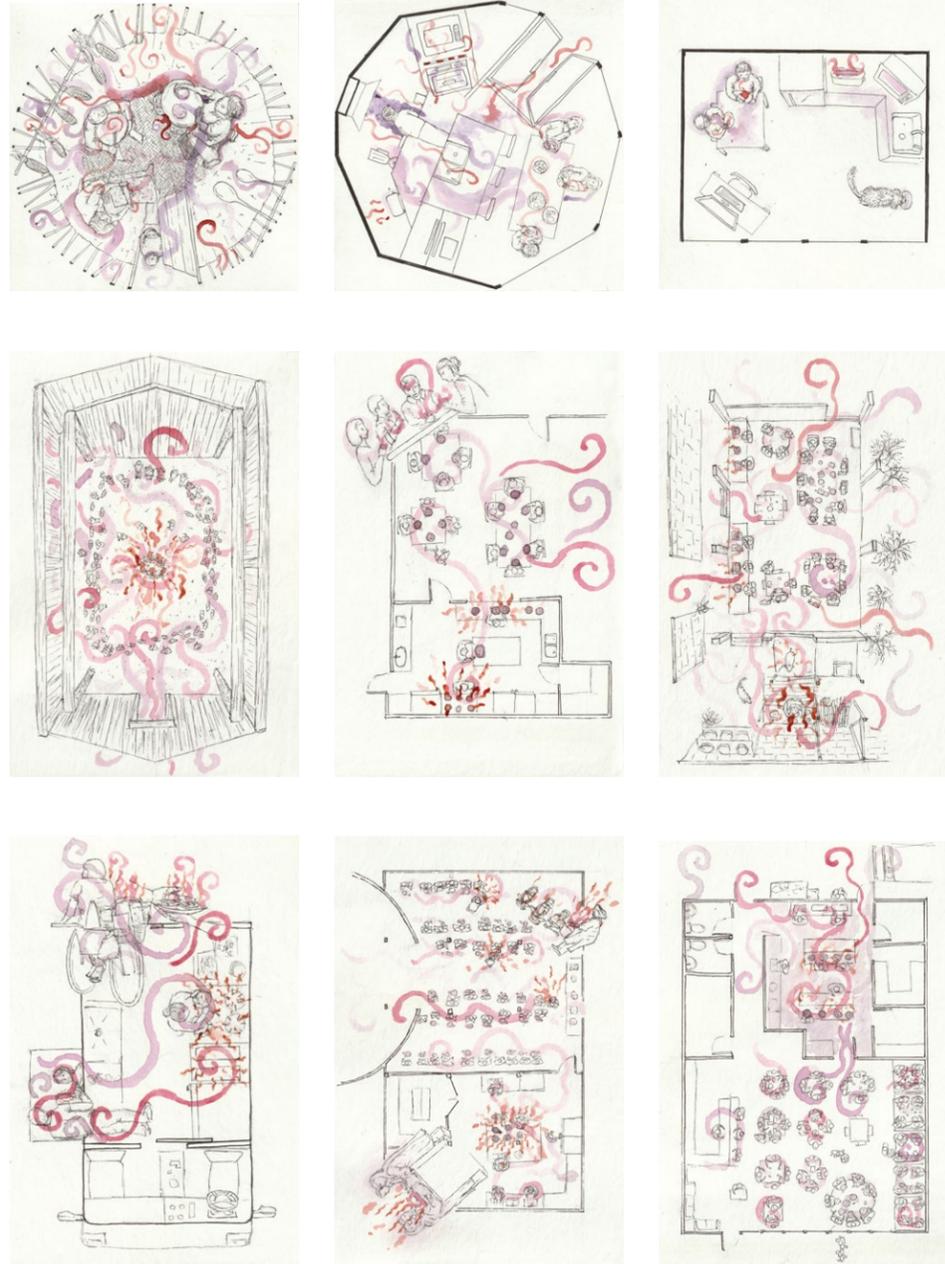


fig. 23: boiling beets for paint
fig. 24: beet paint and drawing
fig. 25: blackberries

To begin to integrate food into my drawings, much of the the paint included in this project I made myself from beets, cabbage, berries, ancho chiles, tumeric, and matcha. Each paint has its own distinctive smell, which translates into the paintings (though you will have to take my word for it).



fig. 26: food paint jars



Using those paints, I created a small collection of food spaces across different cultures, documented through sketching and painting the smell and warmth of the spaces.



fig. 28: Mexica kitchen

MEXICA

Homes in precolonial Mexico City, then known as Tenochtitlan, were made of adobe with inclined roofs covered in agave leaves, allowing for large amounts of airflow and ventilation, which meant that, despite a separation from the main living space and the kitchen, smells and sounds traveled throughout the home and into the exterior.¹ Kimmerer (though her knowledge is of Potawatomi spaces, the observation applies here too) notes that much indigenous architecture is small and circular, which she suggests follows the “universal pattern for home” of eggs, nests, and wombs.²

The hearth, which was considered a spiritual space due to the reverence of fire, was at ground level, so people descended to this level to eat and cook. Furniture, which was sparse, was at the level of the hearth, connecting its occupants to the earth and the fire that are so crucial to the production of food. Corn and other vegetables were hung from the ceiling for storage engaging the body at different levels vertically. Tools, too, connected their users to the land. Liquids were served in clay receptacles; ingredients were ground on volcanic stone *metates* or *molcajetes*; vegetables such as squash were often used as spoons and utensils.³

1. María Cristina Suarez y Farias and Mark Schafer, “De Dioses, Casas, y Cocinas Mexicanas,” *Artes De México*, no. 36 (1997): 10.

2. Kimmerer, *Braiding Sweetgrass*, 225.

3. Suarez and Farias, “De Dioses, Casas, y Cocinas Mexicanas,” 10.



fig. 29: Bighouse Potlatch

KWAKWAKA'WAKW BIGHOUSE POTLATCH

The Kwakwaka'wakw, a group of 18 tribes from Mid to Northern Vancouver Island and adjacent islands and coastal mainland, are some of the many tribes to celebrate Potlatches. The Potlatches bring people together to celebrate, share traditions and culture, gifts, and food, as “Potlatch” means “to give.”⁴ Potlatches are often held in ceremonial cedar bighouses,⁵ allowing all the attendees to be in a room together and therefore best connect. The larger the bighouse, the more elevated the status of the host in their village, which allows them to invite more guests.⁶ Wealth, then, is measured by giving away gifts. The sharing of food and gifts serves to create strong bonds of tradition, culture, and reciprocity between attendees.⁷

4. “Potlatch,” *Living Tradition: The Kwakwaka'wakw Potlatch on the Northwest Coast*. Umista Cultural Society, 2021, umistapotlatch.ca (Accessed April 21, 2021).

5. “Kwakwaka'wakw,” *American Museum of Natural History*, 2021, amnh.org/exhibitions/permanent/northwest-coast/kwakwa-ka-wakw (Accessed April 21, 2021).

6. “Kwakwaka'wakw People: Ways of living, Ways of Giving,” *National Museum of the American Indian*. Smithsonian Institution, 2021, americanindian.si.edu/nk360/resources/4.

7. Kwakwakawakw-People-Ways-of-Living-Ways-of-Giving (Accessed April 21, 2021).

7. Kimmerer, *Braiding Sweetgrass*.



fig. 30: Langar

LANGAR

The Langar is both the name for the meal and for the space in Sikh Gurdwaras, otherwise known as Sikh temples. The tradition of the Langar is to serve a free communal meal which welcomes everyone who comes to the Gurdwara regardless of status, gender, origin, or even religion.⁸ The Langar is an expression of equality, in which all sit together at the same level and receive the same food. The meal is prepared in an adjacent kitchen by members of the temple, for whom taking part in the cooking is a tradition and a celebration. Only vegetarian food is served to ensure that everyone, regardless of eating restrictions, can partake in the meal.⁹ The gift of the meal forges bonds, equality, community, and belonging.

8. "Langar: The Communal Meal," *Pluralism Project*. Harvard University, 2020, <https://pluralism.org/langar-the-communal-meal>, (Accessed April 21, 2021).

9. "The Gurdwara," *Religions*. BBC, October 27, 2009,

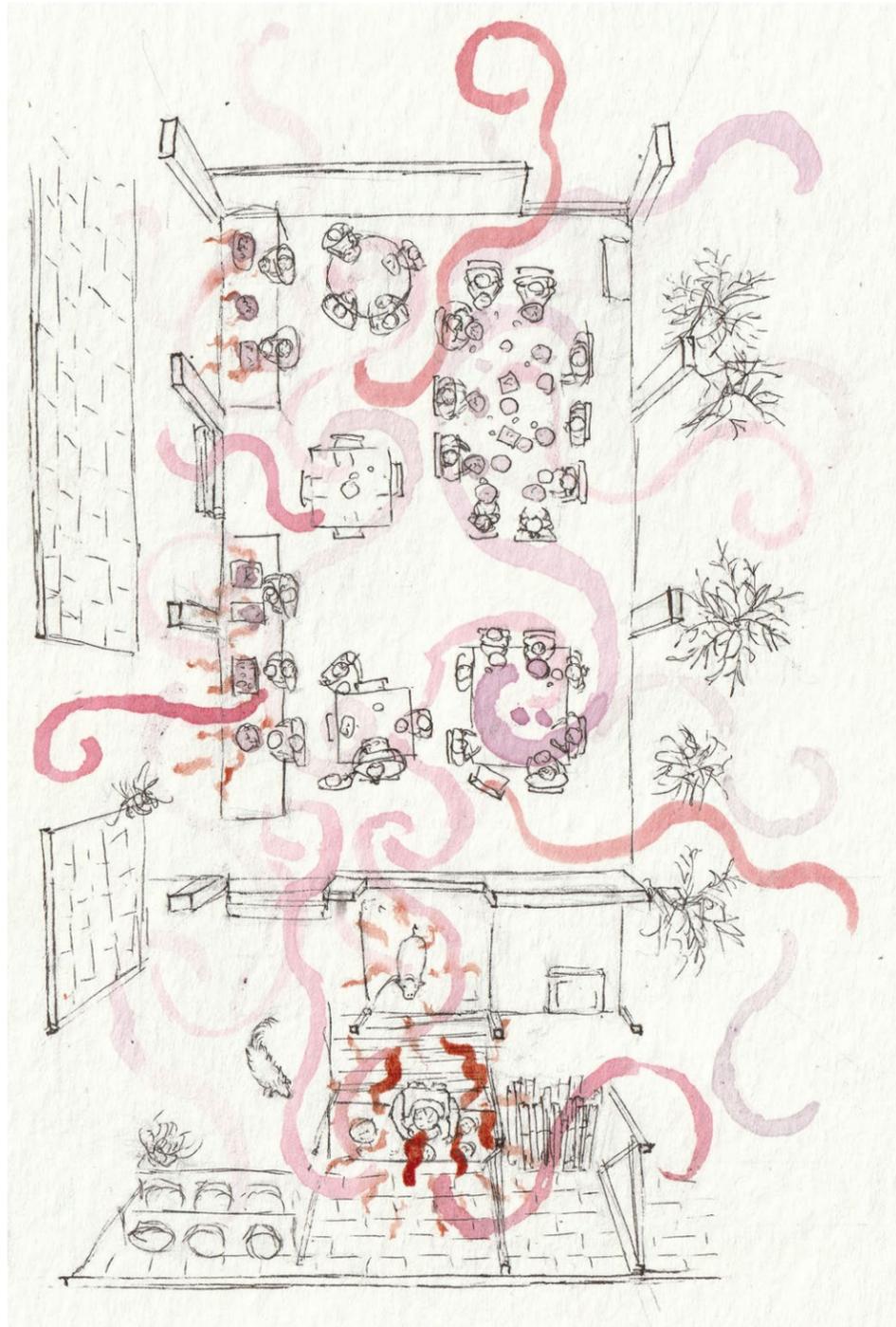


fig. 31: Filipino outdoor kitchen

FILIPINO OUTDOOR KITCHEN

Filipino culture values and promotes large gatherings, particularly with one's extended family. Space constraints and a favourable climate for outdoor gatherings has meant that many houses include outdoor kitchens. These kitchens are designed for multiple cooks, a necessity if one wants to cook for large extended families. With the kitchens being open, sight, smells, and sounds are free to travel beyond the kitchen into the eating area and further, not only creating a sensory connection between the cooks and their guests, but with neighbourhoods as a whole, making cooking much more communal. Animals are slaughtered within the kitchen space, connecting people to the source of their food directly.¹⁰

10. Alixa Lacerna, Whatsapp interview, March 7, 2021.

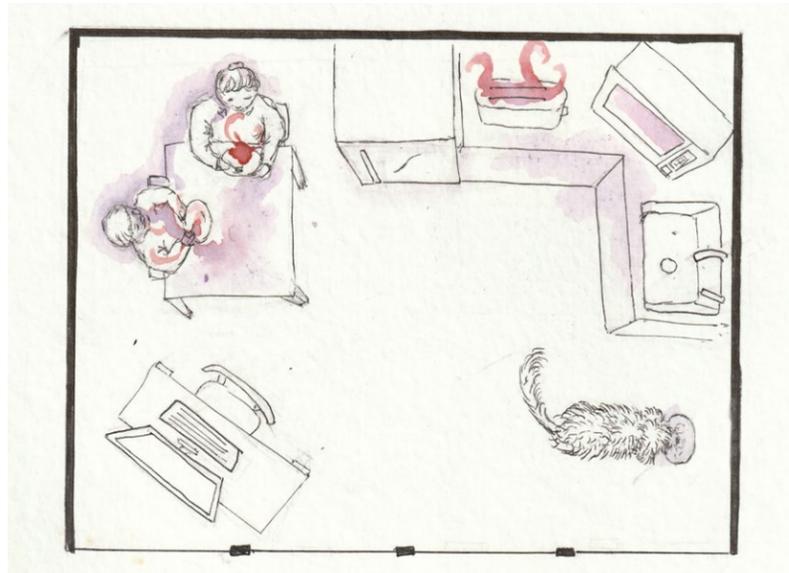
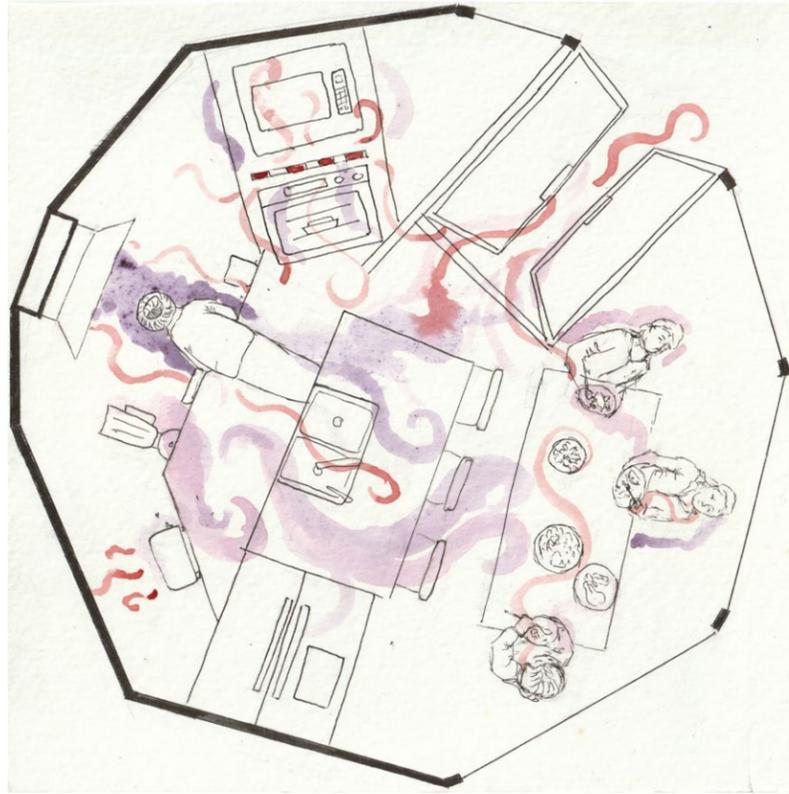


fig. 32: contemporary home kitchen
fig. 33: 'kitchenless' kitchen

WESTERN HOME KITCHEN

The Western home kitchen, the dominant typology in North America, has origins in colonial farmhouses, an aesthetic which kitchens try to replicate to this day.¹¹ Ideas of efficiency and scientific management have influenced the form and layout of modern kitchens, as home economists such as Christine Fredrick realized that much time and effort could be saved by rearranging and redesigning the kitchen spaces. For instance, Fredrick found that the bottom of her sink was much too low and the sink itself much too shallow. Similarly, she found it illogical that there be a cupboard right above the sink, perfectly positioned so that she would hit her head as she came up from bending far too low to wash the dishes.¹² Her proposed changes had great influence; having deeper sinks that bottom out at around 30 inches is now commonplace, and cupboards are no longer placed low above sinks, where heads tend to move through. Kitchens of this type have been replicated in mass-produced suburban houses, creating a homogenous kitchen typology across North America.

These kitchens, however, are usually designed for one cook, as traditional nuclear families had only one cook, usually the woman, and multi-generational cohabitation is rare. Dolores Hayden argues that home kitchens have influenced the oppression of women, relegating them to house chores that are specifically designed for one person, which has traditionally been a woman.¹³ Recently, as food and interpersonal alienation have become prevalent, families spend less time together throughout the food process, each preparing their own food, mostly by microwaving instant meals, and eating alone.¹⁴

11. Pollan, *The Omnivore's Dilemma*, 202.

12. Christine Frederick, *The New Housekeeping: Efficiency Studies in Home Management* (New York: Doubleday, Page & Company, 1913), 24.

13. Dolores Hayden, *The Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighborhoods, and Cities* (Cambridge: MIT Press, 1981).

14. Pollan, *The Omnivore's Dilemma*, 302.



fig. 34: communal kitchen and dining

COMMUNITY DINING CLUBS

Western community kitchens, particularly those which became popular in the early 20th century described by Dolores Hayden, arose from a desire to free women's time away from the kitchen. Families would pool together money to rent out a kitchen and dining room and even hire a cook and assistants.¹⁵ The members too would take turns being the hosts, so that no one member would have to do all the work. These models were very successful at freeing women's time, allowing them to pursue careers as their husbands could, and they were also quite affordable. Hence, the domestic work of cooking was moved out of the house, where women were alienated and oppressed, and into the community, providing freedom and socialisation.¹⁶

15. Hayden, *The Grand Domestic Revolution*, 210.

16. *Ibid.*, 212.

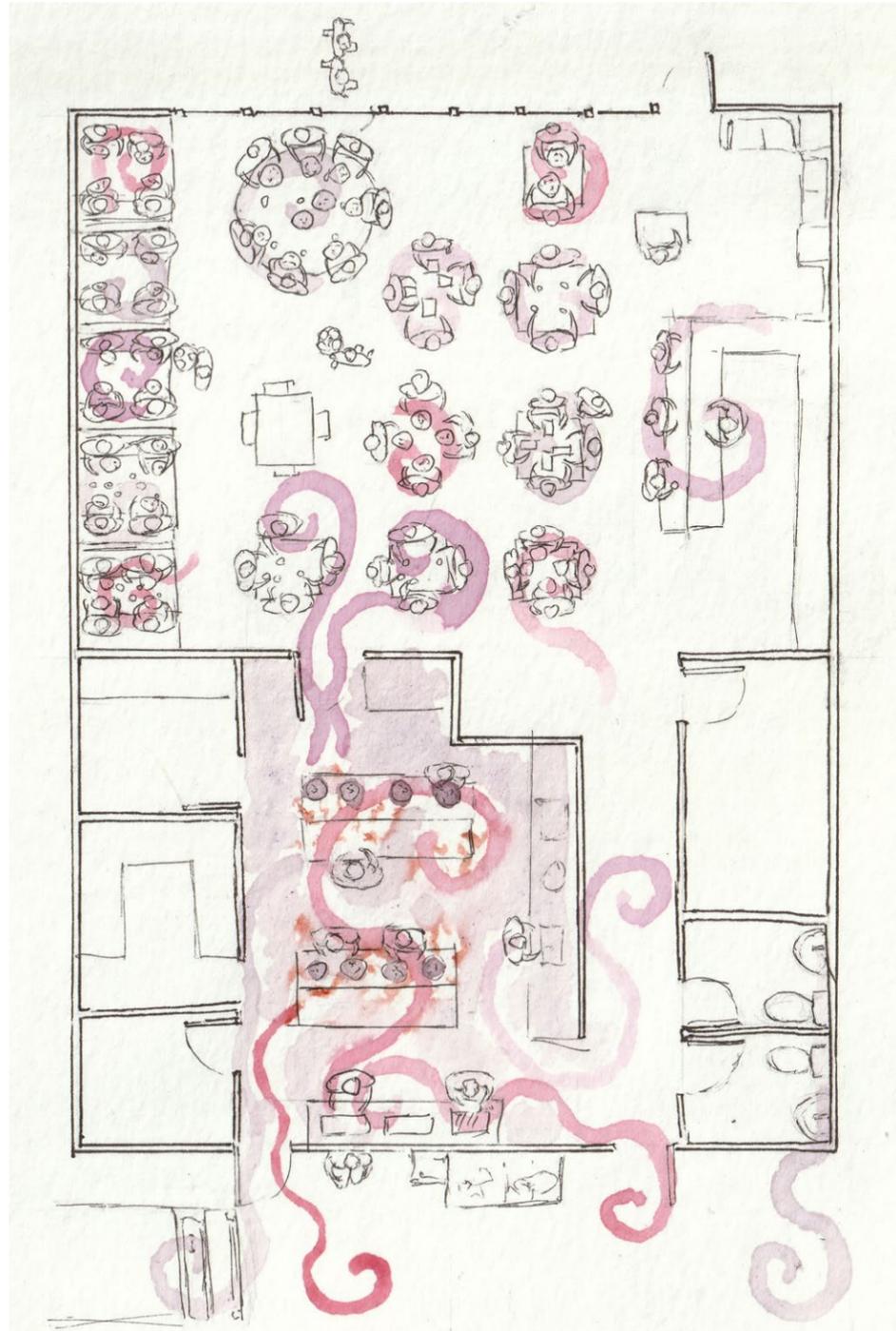


fig. 35: restaurant

RESTAURANT

Like the home kitchen, the restaurant kitchen is built for efficiency, but this time adapting to multiple cooks. The restaurant offers space away from home to enjoy new foods, including those of other cultures, and interact with others, connected through cooking, serving, and eating. However, though not all restaurants follow this typology, the traditional restaurant design has very clear divisions between the kitchen and the dining area. Patrons hardly have direct contact with their cooks, using instead a mediator to communicate. This results in a distinct server-served relationship that feeds socioeconomic hierarchies. The only time guests so much as get near the ‘server’ areas of the restaurant is to use the washroom, which is seen as a less dignified activity. The smells, noises, and even visual chaos is kept away from the eater, expelled instead into the back alley, with which the patron never interacts. On the guest side the restaurant creates a synthetic, commodified ‘ambience’ to try to distinguish itself and add value to the space, but it is not one that appeals to the human experience of sensory and interpersonal connection.¹⁷

17. Morton, *Ecology without Nature*, 87.

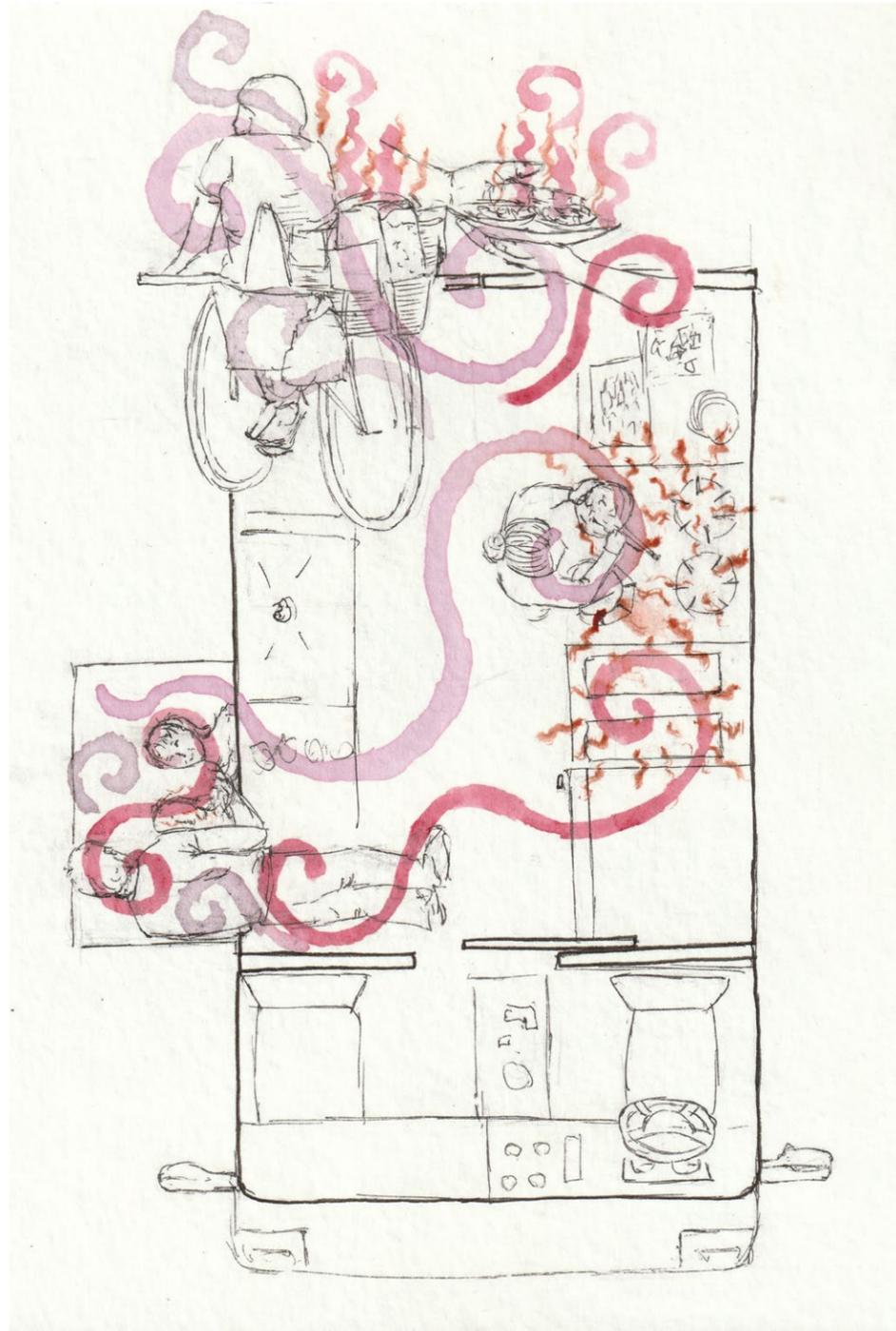


fig. 36: food truck and taco bike

INFORMAL EATING

Informal eating spaces thrive on entrepreneurship, including immigrant entrepreneurship. They prosper in empty, interstitial spaces.¹⁸ Those who are socioeconomically disadvantaged benefit from having the opportunity to make food and sell it in a way that does not require an established space, as that requires a large capital investment that only sees returns in the long run. Instead, enterprises like taco stands and food trucks give immigrants income and, subsequently, give them visibility in their communities. Informal food businesses tend to have much closer connections between the cook and the consumer,¹⁹ as they tend to have fewer barriers to sensory connections, which allows for more interpersonal and food interaction, creating relationships of acceptance, friendship, and belonging.²⁰

18. Condon, *Five Rules for Tomorrow's Cities*, 175.

19. *Taco Chronicles*, "Pastor."

20. *Ugly Delicious*, "Tacos."



I asked friends to send me images of tools and spaces related to food that invoked nostalgia for them. I received images from all over the world, varying across scales. This exploration showed a surprising amount of similarity in what people around the world felt connected them to their memories, while still maintaining regional specificity. From these findings I arrived at the materiality of my project: rammed earth, stone, wood, and metal.

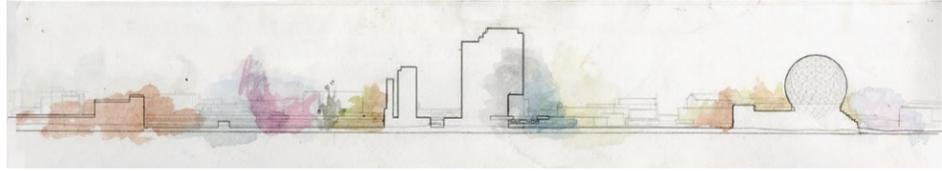


fig. 38: False Creek smell walk section
 fig. 39: False Creek smell walk plan
 fig. 40: cooking sense plans

Following my earlier ideas of working against the prioritisation of vision and of painting the smells of spaces, I tried painting my senses in a synesthetic way. It was an intimate process, focusing deeply on what my body experienced, but I carried out these paintings across scales: I documented meals I made in my own kitchen, I explored relatively small areas, I did a smell walk around Thornton Park and Science World, and I took the Vancouver SkyTrain Expo Line back and forth, painting and sketched my sensory experiences of these places. This showed how the city as a whole is made of intimate experiences, all of it available for making sensory connections if we take the time to slow down and take in more than what our vision alone provides.



I experimented with making receptacles out of clay that would make us engage with our food in different ways. The pieces in this set are supposed to enhance senses other than vision.

fig. 41: sensory pottery set



Some only allow one to know what is inside of it by smelling or tasting its contents.

In this iteration, the material is thinner where there are indentations for fingers, allowing one to feel warmth or cold inside the container more clearly. I hoped to enhance the senses in similar ways at a larger scale with my design.



fig. 42: smell bowl
fig. 43: touch bowl



fig. 44: plan

From these explorations and considerations I arrived at my design: a new type of public space for the preparation and enjoyment of food located in Thornton Park.

This space would be a place to connect people to their food, so some growing of ingredients would take place there, as well as promoting connections with farms and other direct food sources.

The space would also be a place to connect with one another, building relationships and promoting culture. Here, people would be able to cook, share recipes and knowledge, socialise, dine, and share food, rekindling the pleasure of slowing down and enjoying large communal meals. This space would be accessible to underprivileged communities, including immigrants and refugees; it would be a space in which alienated people could feel at home.

The space would grow and change over time with its community and its users, lending to multi-generational interactions, rituals, and traditions that support identity and cultural connections.



fig. 45: site model

Thornton Park, beside Main Street Science World station, became crucial in recreating the connection to the land.

This area is currently an important food hub for Vancouver's food security. It is located blocks away from Malkin Avenue, which is nicknamed Produce Row and provides much of Vancouver with its produce. Right beside Malkin Avenue are the Strathcona and Cottonwood Community Gardens, which are two of Vancouver's oldest community gardens. It is also located next to crucial Food Bank locations and hosts a Farmer's market during the harvest season most years. City of Vancouver supports this food hub and is also looking to use food "for social gathering and celebration," creating new places such as BBQ pits, lunch spots, and community ovens.²¹

21. City of Vancouver, Vancouver City Council and Vancouver Economic Commission, *False Creek Flats Area Plan*, May 2017, 57-58.

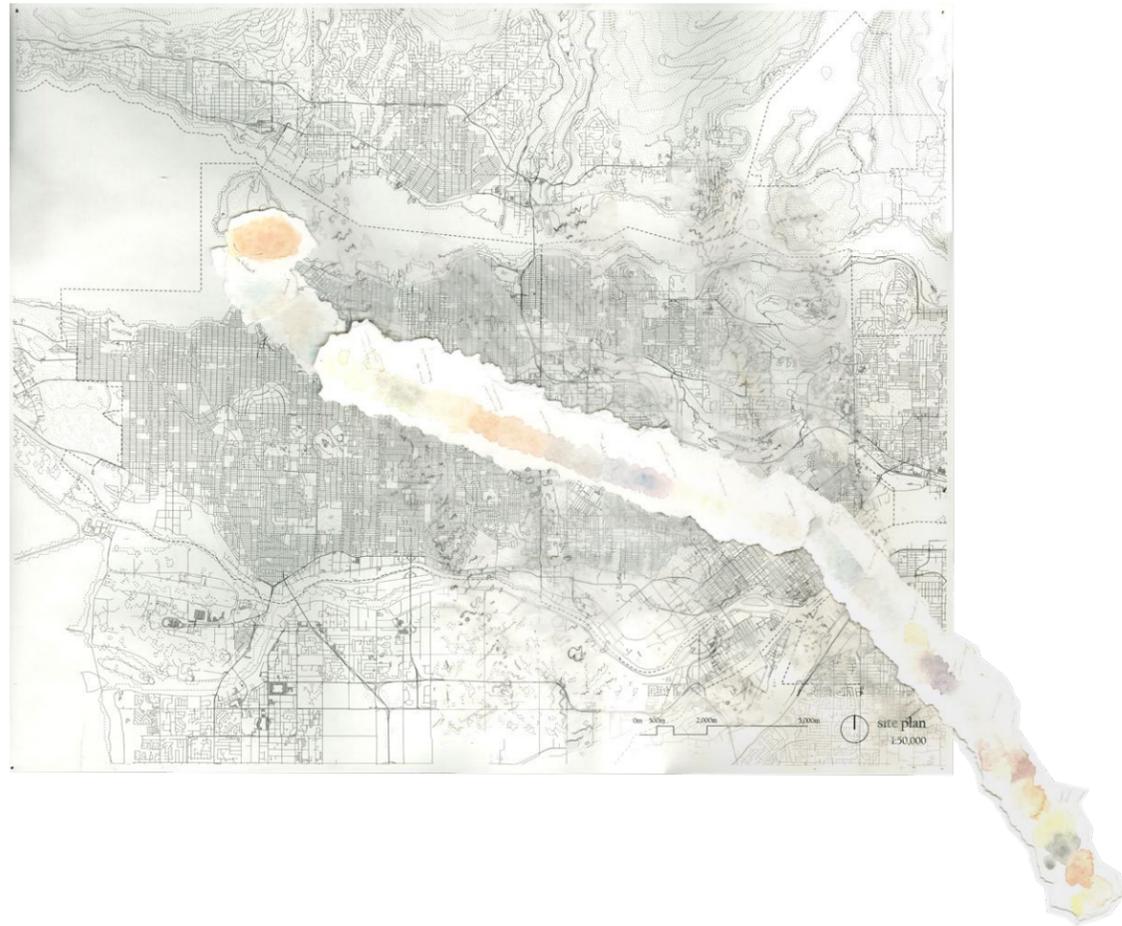


fig. 46: Vancouver with SkyTrain senses

Thornton Park's proximity to transit connections also aided in creating connections, being located between Main Street, Pacific Central Station, and the SkyTrain Station. The expo line, going from the heart of Downtown to Surrey is a quick link between the urban downtown to more rural areas and between different communities.

In the same vein, most of its captive users tend to be lower income individuals, including immigrants, creating a meeting point for diversity, though not always positively;²² especially during the COVID pandemic, we have seen the SkyTrain become an epicenter for anti-immigrant sentiment and acts. The design's proximity to the SkyTrain allows for engagement with those more marginalized people.

22. TransLink, *Customer Service Performance*, Quarter 2 2021, https://www.translink.ca/-/media/translink/documents/about-translink/customer-service/customer-service-performance-reports/bus_seabus_skytrain/2021/customer_service_performance_bus_seabus_skytrain_q2_2021.pdf, 43 – 60.



The SkyTrain also has an intriguing sensory condition, in which sometimes it is present and visible around the city, while other times it is totally hidden, but regardless, every time the doors open, you get a sensory glimpse of what is going on outside, such as a fast-food court near the station.

Considering this sensory condition, the building is strategically placed so that one can see and smell it from the SkyTrain platform, exactly between Main St and the Train station, engaging the existing pedestrian paths.



fig. 48: materials and detail model

As mentioned previously, the materiality of the project was inspired by my findings of what friends from around the world felt connected them to their memories while still attempting to maintaining regional specificity.

Inspired by earthenware, walls and floors are made of rammed earth. This process is used around the world but is still site specific in that it uses soils from the site itself.

I experimented with the rammed earth, which incidentally felt quite similar to experimenting in the kitchen, as there was much hand mixing and playing with ratios. Then I experimented with how it might react to food, so I stained one with my food paints, I cooked with one over the pan to see how it would trap smell, and I covered another in calcium carbonate and fired it (a method used to waterproof earthenware pots) and soaked it in salt water to see how it would absorb the water, mimicking cases of mass floods. Another I mixed with broken scallop shells as aggregate to see if the food cooked in the space could be used in any changes made to the building over time. I found that rammed earth does trap smell and stain very well, which would leave a register of the meals cooked in the space over time, long after the people who used it leave.

Counter-tops and other waterproof surfaces are made from basalt stone from British Columbia, inspired by many of the volcanic stone tools such as mortars and *metates*.



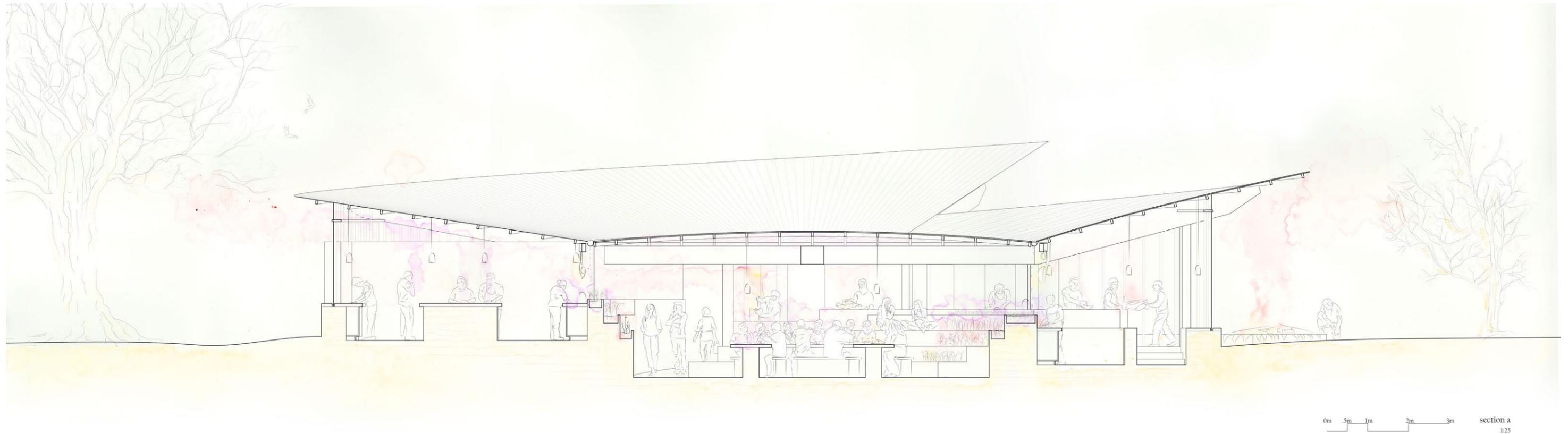
fig. 49: detail model
fig. 50: site model - roof close-up

Charred wood, using Western Red Cedar, took inspiration from the way that wood utensils will often acquire burn marks with use, and of how different cultures will use the wood that is available to them locally.

The roof is half corrugated metal, taking the ubiquity of the material in food spaces to be able to conduct smells and smoke around the space.

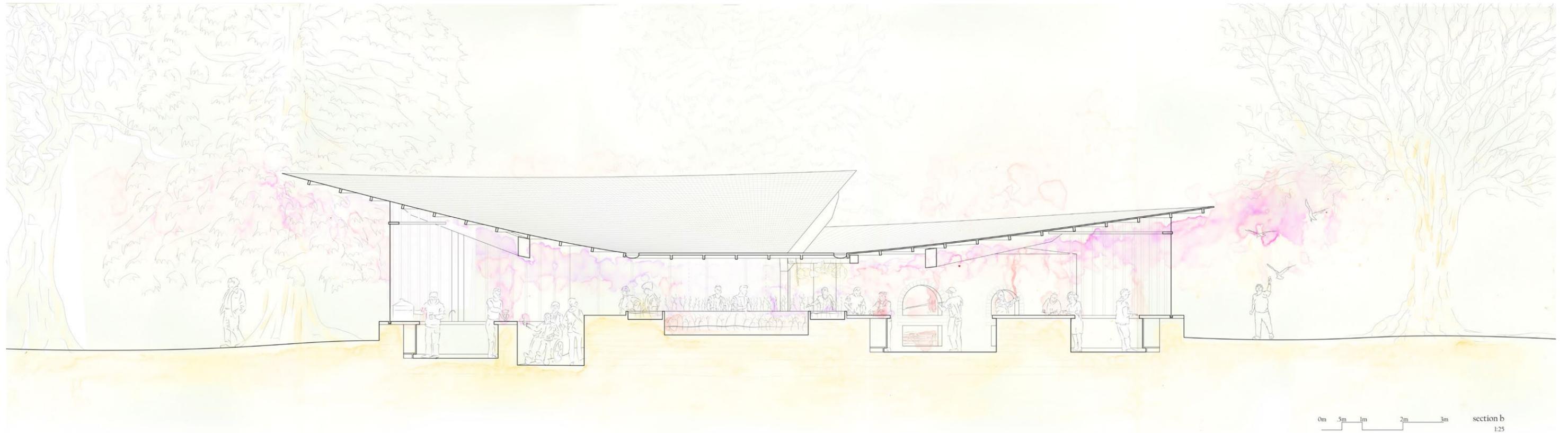
In the spaces that were more open and required more light, a woven wood roof on top of glass evokes basket weaves.

The materials are specific to British Columbia, but they recall the materiality of my own and others' memories from around the world, creating a connection to the land of many places, similarly to how recipes adapt.



To further reinforce a connection with the earth, the building digs into the ground and includes space for small scale growing to remind us of the role that the land has in growing our food.

fig. 51: section a



The circular, partially underground form of the space is also meant to trap smells and sounds much like the clay bowl explorations. The roof that slopes in two ways (from the middle outwards and from one side to the other) conducts smell and smoke around the space and out to the exterior to engage passersby.

fig. 52: section b

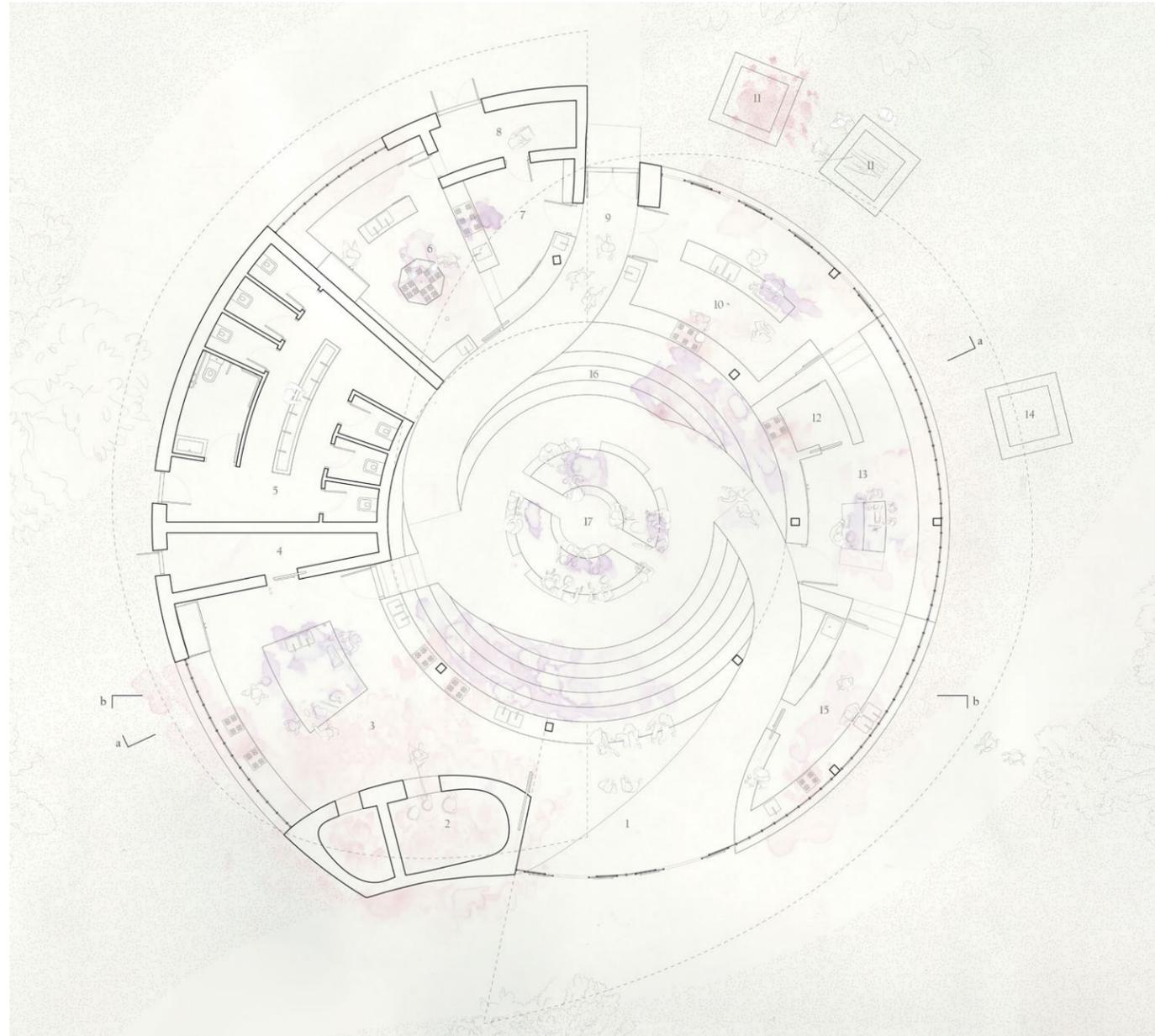


fig. 53: plan

I address the different types of food connections that I have mentioned through concentric zones. On the exterior, there would be space for small-scale growing. Storage spaces can be accessed from the interior and the exterior, allowing farmer's market vendors to use them as well. Once inside, different kitchens for communal cooking would help to form social bonds and promote exposure to new people and dishes. The kitchens surround a spice garden, serving to remind us of the process of growing our food. Some seating takes place among the terraced spice garden, but the main seating space in the center. There sits a large table for enjoying the meals cooked and reinforcing the social aspect of sharing a meal. The open, concentric form allows for overlaps in activities, trying to blur hierarchies that are so often tied to serving food and allowing users to experience a greater breadth of the food process simultaneously. Two softly sloping ramps take one past the different food stages to the centre, the social hearth.

- | | |
|-----------------------------|--------------------------------|
| entrance • 1 | outdoor kitchen prep area • 10 |
| wood-fired oven • 2 | outdoor roasting • 11 |
| wood-fired oven kitchen • 3 | secure oven and stove • 12 |
| storage • 4 | children's kitchen • 13 |
| washroom • 5 | play area • 14 |
| soup and mess kitchen • 6 | bar • 15 |
| dessert kitchen • 7 | spice garden and seating • 16 |
| cold storage • 8 | dining table • 17 |
| entrance • 9 | |

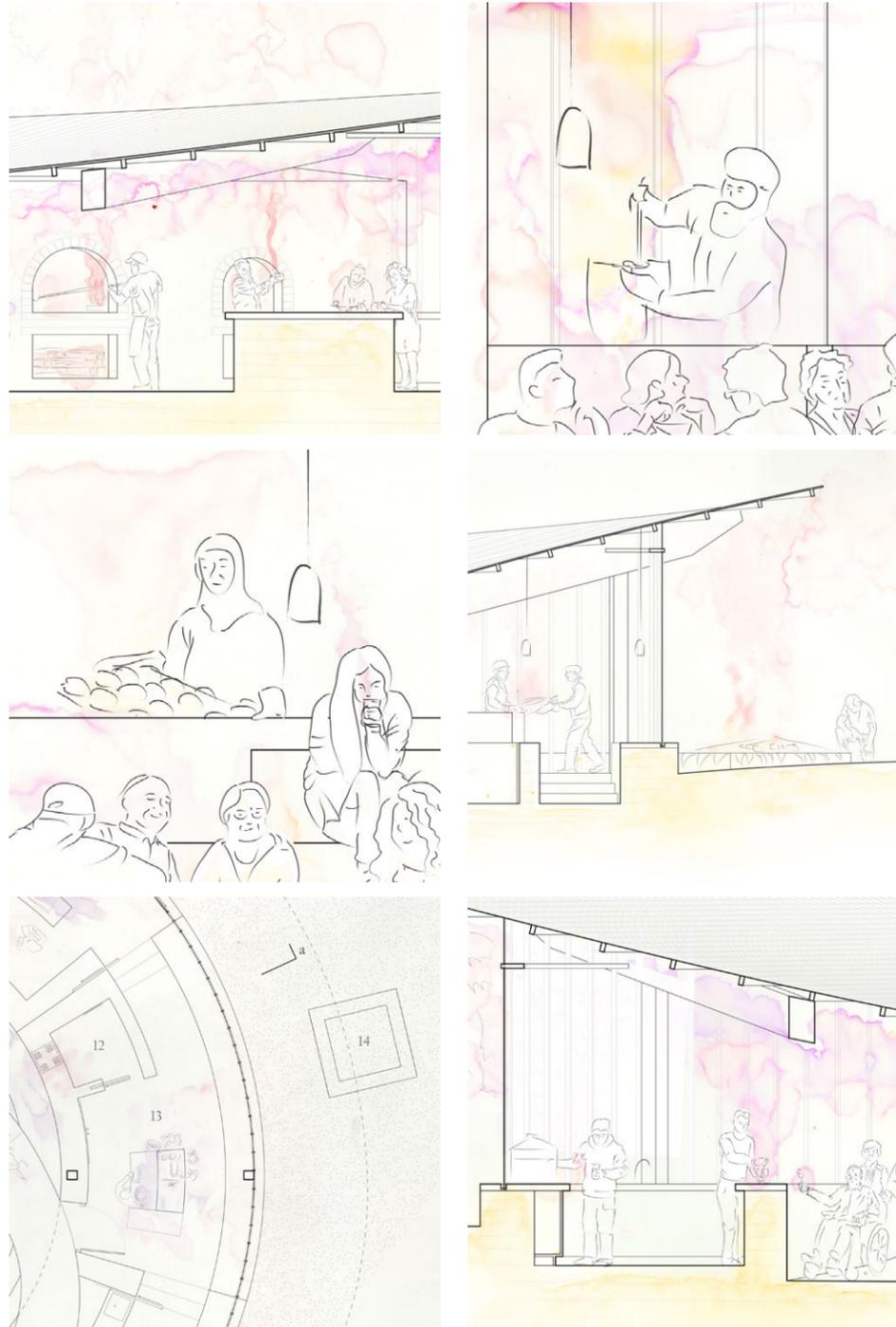


fig. 54: kitchen types

The six kitchens, though flexible, provide users with spaces, appliances, and tools to which they may otherwise not have access. Clockwise from the south entrance, the kitchens included are a wood-fired clay oven kitchen, with two such ovens, side by side, and ample preparation space; a kitchen for cooking soups and other messy liquids, with waterproof surfaces, multiple stoves in the center, facing each other, and floor drainage; a dessert kitchen, equipped with multiple ovens, stoves, and racks; a kitchen with outdoor roasting access and outdoor pits; a children's kitchen, with counters at different heights, visibility to the sandbox and play area outside, and stoves and ovens separated by a childproof gate; and a smaller bar kitchen by the south entrance, which allow users to easily pass drinks and food over the counter-top for ease of sharing.



Inspired by early synesthetic explorations of the sensory connections that can be made in the city, this design hopes to provide its users with diverse sensory experiences that celebrate the diversity of Vancouver.

This is a space for people around the city to come and enjoy cooking and sharing meals together. It provides space and tools for cooking that one might not have at home, allowing for the joy of creating, of cooking, and of eating to fill up the space.

It is a place that would tie us to the nostalgia of our food memories and create new ones, building identity in the process.



fig. 56: bonfire

Firewood hangs suspended in the air. It has passed the hearth, warmed bodies and pots, and has mostly lost its heat altogether. But as I step onto the porous cobbles, tugging the zipper of my coat a little higher, a breath of night air fills my chest with memories of fireworks and pinatas on Christmas eves and campfires dozing off into embers as we watch the shooting stars.

In the morning, the cold wriggled into the stone and the concrete of the city streets, so that I would have to wrap my sweater around myself a little tighter. My mother and I were running errands with the idea of something sweet in the back of our heads. Walking around, we could hear the chatter of workers before the day began, waiting for the energy and nutrition brought about by this thick corn drink. Enticed by the sweet scent of chocolate and cinnamon, we joined the crowd, hoping we might get some too. "These run out quickly on cold mornings" said the cook, as he handed me a cup. I could feel the heat through the Styrofoam, its thick contents moving slowly. The first sip brings me back to when my brother and I were living a continent away. He came to visit me, sick with nostalgia, and also a stomach bug, and I made him some atole.



fig. 57: sopes

Sopes are my mom's favourite food. My grandma would make them for her every birthday. She and her sisters would gather in their spacious, kitchen, every surface of which was covered in cool clay tiles, to help with the laborious but simple process. We live a country or two away from my grandma and my aunts, so I took it upon myself to learn to make sopes and carry on the birthday tradition. I bought the corn flour in the specialty store, gathered ingredients around the city, and woke up early to start the process. Warm water mixed into the flour enhances its graininess. I rolled the soft dough into sticky balls. I didn't have a tortilla press, so I used a heavy, smooth, glass baking dish to flatten them. I put them on a chalky clay comal and waited for subtle charred smell to remove them. I pinched the edges almost right away, digging my fingernails into the dough, burning the tips of my fingers so that I had to move quickly. We topped them with beans, cheese, and salsa, and every bite tasted of those old celebrations in a kitchen I never got to visit.

These are memories. Real memories, my memories. Memories intrinsically tied to smell, to sounds, to flavour, to family and home.

They couldn't have happened anywhere.

But they could have happened here.

Armborst, Tobias, Daniel D'Oca, and Georgeen Theodore. *The Arsenal of Exclusion & Inclusion*. Actar Publishing, 2014.

Interboro provide examples on how a system of capital accumulation results in social hierarchies that begin to exclude each other from public space. Seemingly insignificant spatial interventions define who belongs and who does not, which is important to my work as I want to create a space that combats spatial alienation.

Bishop, Claire. "Antagonism and Relational Aesthetics." *October* 110 (2004): 51-79. Accessed March 14, 2021. [jstor.org/stable/3397557](https://www.jstor.org/stable/3397557).

In discussing relational art, which seeks to foment relationships between its audience, Bishop provides the example of Tiravanija, who created installations inside galleries in which he served food to the visitors.

Chef's Table. Volume 2, episode 4, "Enrique Olvera." Directed by Clay Jeter. Aired May 27, 2016. Netflix.

Chef Enrique Olvera discusses the way that food connects one to culture and to the earth, particularly in Mexican traditions and dishes.

City of Vancouver, Vancouver City Council and Vancouver Economic Commission. *False Creek Flats Area Plan*. May 2017, (57-58).

The City of Vancouver outlines its plans and hopes for the False Creek Flats, the area in which the project's site is situated. It talks extensively about the importance of the False Creek Flats as a food hub for the city and how that role can develop into the future.

Condon, Patrick. *Five Rules for Tomorrow's Cities*. Washington: Island Press, 2019.

Patrick Condon discusses the importance of informality and interstitial spaces in cities for entrepreneurial activity and diversity, particularly among immigrant communities.

Counihan, Carole, and Penny Van Esterik, eds. *Food and Culture: A Reader*. 3rd ed. New York: Routledge, 2013.

This book is a collection of essays that talk about the importance of food in culture, from creating social bonds, to its political-economic role, all to create meaning in society. This is absolutely relevant to the premise of my research, which is based on the importance of food in creating connections.

Ellerman, Anje. "New World Disorder." Interview. *Trek Magazine*. Alumni UBC, November 21, 2020.

Ellerman discusses immigration and xenophobia in a rapidly globalizing world, explaining how people tend to exaggerate perceived differences between those who they know and strangers.

De Orellana, Margarita, et al. "Spaces in Mexican Cuisine." *Artes De México*, 1997, no. 36: pp. 71-88. JSTOR, www.jstor.org/stable/24326698. Accessed 15 Mar. 2021.

This article, as well as most others in this journal issue, describes and analyses traditional eating and cooking spaces in pre-colonial Mesoamerica, the roles, the relationships, and the ingredients that passed through. These studies influence my own studies of 'different,' non-Western food spaces.

De Trenqualye, Madeleine. "A Seat at the Table." *Trek Magazine*. Alumni UBC, November 23, 2020.

De Trenqualye talks about a recent exhibition at the Museum of Vancouver that focuses on Asian immigration to British Columbia. Talking about immigrants' experiences, she mentions common threads that include struggles of belonging and identity.

Eliot, Michelle, The Honourable Janet Austin, Chris Friesen, Amira Halperin, Guofang Li, and Danny Ramadan. "How can BC become more welcoming for new immigrants and refugees?" Webinar from UBC Dialogues, Vancouver, BC, November 2, 2020.

As the title would suggest, this conversation focused on the topic of making British Columbia a more welcoming place for newcomers. Points of note included the necessity of valuing the differences that immigrants provide, creating safe spaces, and trusting the knowledge that immigrants bring.

Frederick, Christine. *The New Housekeeping: Efficiency Studies in Home Management*. New York: Doubleday, Page & Company, 1913.

Frederick applied ideas of Taylorism to the home and redesigned the home kitchen to maximize efficiency. In a similar yet somewhat opposite manner, I want to redesign food spaces to maximize connectivity and belonging, which may involve actively working against the streamlined process proposed by Frederick.

Farmer, Nicole, Katherine Touchton-Leonard, and Alyson Ross. "Psychosocial Benefits of Cooking Interventions: A Systematic Review." *Health education & behavior : the official publication of the Society for Public Health Education* 45, no. 2 (2018): 167-180. doi:10.1177/1090198117736352

This paper finds positive outcomes of cooking interventions on psychosocial health. It supports my ideas that cooking has a positive influence on creating important connections.

"The Gurdwara." *Religions*. BBC, October 27, 2009. bbc.co.uk/religion/religions/sikhism/ritesrituals/gurdwara_1.shtml. (accessed April 21, 2021).

This article on Sikh temples, known as Gurdwara, provides a description of the Langar and its importance as a ritual and tradition.

Harris, Michael. *On Solitude*. Doubleday Canada, 2017.

Harris discusses the alienation that we feel as our interactions have become increasingly digital, urging us to rediscover solitude as an antidote to loneliness.

Hayden, Dolores. *The Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighborhoods, and Cities*. Cambridge: MIT Press, 1981.

Some of Hayden's research focuses on how the development of women's economic and social independence has shaped the home, including the kitchen, analyzing how spatial configurations of kitchens promote certain relationships and behaviours. She also talks about alternative eating and cooking space typologies that resulted from the aim of freeing women from the kitchen, including communal dining clubs.

Holtzman, Jon. "Food and Memory." *Annual Review of Anthropology* 35, (2008). 10.1146/annurev.anthro.35.081705.123220.

Holtzman researches the powerful connection between food and memory. He suggests that "the sensuality of eating transmits powerful mnemonic cues, principally through smells and tastes."

"Home-For-All in Miyagino." *Home for All*. 2016. home-for-all.org/miyagino. (accessed March 7, 2021).

This precedent served as a community hub focused around food preparation and sharing amongst disaster relief housing, showing how food can rebuild a sense of community.

Jacobs, Jane. *The Death and Life of Great American Cities*. New York: Random House, 1961.

Jacobs talks about the importance of maintaining and promoting diversity in cities, warning against the dangers to social fabric of practices that remove that diversity.

Kimmerer, Robin Wall. "A Conversation with Dr. Robin Wall Kimmerer." Lecture from UBC Library, Vancouver, BC, January 29, 2020.

During this Conversation, Kimmerer talked about the importance of belonging to the land and of using our gifts to promote a healthy relationship with the land and with one another.

Kimmerer, Robin Wall. *Braiding Sweetgrass*. Minneapolis: Milkweed Editions, 2013.

Braiding Sweetgrass speaks to the immense importance of reorienting our relationship to the more than human world. She focuses on the connection of human people to the more-than-human world, which gives one a sense of belonging. Without that relationship, we become isolated and alienated, leading to much of the problematic social and ecological degradation we see today. Her writing on gift economies links to my ideas of sharing of food in that the act of sharing creates a relationship of reciprocity and gratitude that may reinforce respect and belonging.

Kimmerer, Robin Wall. "The Serviceberry: An economy of Abundance." *Emergence Magazine*. Kalliopeia Foundation, December 10, 2020.

This article also talks about gift economies, suggesting that if we were to treat 'resources' as gifts from the Earth, then we would forge a relationship with it based on gratitude and reciprocity, and subsequently take better care of it.

"Kwakwaka'wakw." *American Museum of Natural History*. 2021. amnh.org/exhibitions/permanent/northwest-coast/kwakwa-ka-wakw. (accessed April 21, 2021).

This article talks about the importance of the Potlatch in Kwakwaka'wakw traditions, detailing some of the specifics of the ceremonies and rituals.

"Kwakwaka'wakw People: Ways of living, Ways of Giving." *National Museum of the American Indian*. Smithsonian Institution, 2021. americanindian.si.edu/nk360/resources/Kwakwakawakw-People-Ways-of-Living-Ways-of-Giving. (accessed April 21, 2021).

This document details several aspects of the Kwakwaka'wakw way of life, including the Potlatch, specifically talking about the bighouses in which they were held and their significance.

"Langar: The Communal Meal." *Pluralism Project*. Harvard University, 2020. pluralism.org/langar-the-communal-meal. (accessed April 21, 2021).

This article explains the Sikh tradition of the Langar, focusing on the importance of equality.

Lipps, Andrea and Ellen Lupton. *The Senses: Design Beyond Vision*. United States: Princeton Architectural Press, 2018.

Lipps and Lupton's view provides an overview of the LIVE exhibition, detailing the importance of designing for all the senses.

MacFarlene, Robert. "The Understorey." *In Underland: A Deep Time Journey*. Penguin Books Ltd., 2019.

In this chapter, MacFarlene talks about the importance of interconnectivity in the forest, drawing parallels between the importance of cooperation in nature and in human nature.

Maltzan, Michael. "John T. Dunlop Lecture." Online lecture at the Harvard Graduate School of Design, Cambridge, MA, October 15, 2020.

During this lecture, Michael Maltzan's explains how New Carver Apartments creates connectivity between previously homeless people and the city by locating common spaces visible to the passing traffic to create a visual connection, emphasizing the importance of that connection. This is relevant to my research, as I want to create a space that creates feelings of belonging through sensory connections.

Marx, Karl, and Friedrich Engels. *The Communist Manifesto*. Translated by Samuel Moore. Harmondsworth: Penguin Books, 1888.

My interest in Marx and Engels are their ideas of alienation. They believed that the paramount issue with capitalism is that it causes the worker, namely the proletariat, to become alienated from their work and from the fruit of their labour. Loneliness and not belonging are forms of alienation perpetuated by the governing power structure, such as capitalism.

“Migrant workers face health risks, financial burden amid COVID, Okanagan advocacy group warns.” *CBC*, February 13, 2021, [cbc.ca/news/canada/british-columbia/rama-okanagan-temporary-foreign-worker-covid-1.5908016](https://www.cbc.ca/news/canada/british-columbia/rama-okanagan-temporary-foreign-worker-covid-1.5908016).

This article provides information on the situation of temporary foreign workers in BC.

Monbiot, George. “The Politics of Belonging.” Interview by Nahlah Ayed. *Ideas: Common Good*, *CBC*, September 2020. Audio, 55:34.

Monbiot argues that current political and economic (namely neoliberalism) systems actively work to undermine society and our natural, real needs and values in favour of an individualistic society. He argues that the nation state benefits from a divided population in terms of community, but this model has created alienation incongruent with our need to belong.

Morton, Timothy. *Ecology without Nature: Rethinking Environmental Aesthetics*. Massachusetts: Harvard University Press, 2007.

Morton questions our perception of nature, arguing that discourse surrounding it is actually alienating us further from it. His ideas of the body and of consumption may re-imagine the relationships that we have with our food.

“Nest We Grow / Kengo Kuma & Associates + College of Environmental Design UC Berkeley.” *ArchDaily*. January 29, 2015. [archdaily.com/592660/nest-we-grow-college-of-environmental-design-uc-berkeley-kengo-kuma-and-associates](https://www.archdaily.com/592660/nest-we-grow-college-of-environmental-design-uc-berkeley-kengo-kuma-and-associates). (accessed January 25, 2021).

This precedent is a community kitchen, dining, storage, and growing space which engages the users senses, and traditional knowledge of local food production influences the design.

Pallasmaa, Juhani. *The Eyes of the Skin: Architecture and The Senses*. Great Britain: Wiley-Academy, 2005.

Pallasmaa discusses how designers have become obsessed with visual qualities, disregarding the other senses in their designs and in their process. He calls us to design for all the senses, noting their importance.

Pollan, Michael. *The Omnivore’s Dilemma: A Natural History of Four Meals*. New York: The Penguin Press, 2006.

Pollan embarks on a quest to find where food comes from, from fast food, to organic, sustainably farmed food, to food that he hunts and gathers himself, connecting with the food, the places, and the people who help him through his experiences. The book shows both the stark alienation that food industry causes and the deep connections that can come from food.

“Potlach.” *Living Tradition: The Kwakwaka’wakw Potlach on the Northwest Coast*. Umista Cultural Society, 2021. [umistapotlatch.ca](https://www.umistapotlatch.ca). (accessed April 21, 2021.)

The website contains a collection of articles on the history and traditions of the Kwakwaka’wakw. It provides useful information on the significance of bighouses and the Potlach.

“Quinta Monroy / ELEMENTAL.” *ArchDaily*. December 31, 2008. [archdaily.com/10775/quinta-monroy-elemental](https://www.archdaily.com/10775/quinta-monroy-elemental). (accessed February 8, 2021).

Quinta Monroy is an important precedent, as it shows how a balance of informality and infrastructure can help an underprivileged community thrive and connect to their space.

Rae La Cerva, Gina. "The Life Story of a Recipe." *Emergence Magazine*. Kalliopeia Foundation, June 24, 2021. <https://emergencemagazine.org/essay/the-life-story-of-a-recipe>. (accessed October 15, 2021).

In this essay, Gina Rae La Cerva speaks to the importance of food and recipes to migrations, both in how recipes and ingredients follow people around the world, and the importance that we give our meals and sharing them with others.

Rich, Nathaniel. "The Prophecies of Jane Jacobs." *The Atlantic*. November 2016.

Rich reviews the works of Jane Jacobs, emphasizing the importance she placed on diversity in the city.

Sassen, Saskia. "City is an Extraordinary Animal." Keynote Speaker at the reSITE international conference, Prague, June 16, 2016.

In this lecture, Sassen speaks about migration's role in cities, speaking to the direct relationship between migrants and their new places, showing both disconnect between the migrant and the place they inhabit and a process of connecting to one's new home. This research is relevant to my project in that I want to create a space that becomes part of the process of creating belonging.

Suarez y Farias, María Cristina and Mark Schafer. "De Dioses, Casas, y Cocinas Mexicas." *Artes De México*, no. 36 (1997): pp. 8-17. JSTOR, www.jstor.org/stable/24326698. Accessed 15 Mar. 2021.

This article talks about Mexica kitchens and eating spaces, talking about their cultural significance, nutritional considerations, and material availability.

"Swiss Sound Pavilion," *WikiArquitectura*. en.wikiarquitectura.com/building/swiss-sound-pavilion. (accessed March 7, 2021).

This precedent shows how the senses can be engaged architecturally to create a connection with a place, without necessarily being there.

Taco Chronicles. Season 1. Directed by Carlos Perez Osorio. Aired July 12, 2019. Netflix.

This show follows the history, preparation, and enjoyment of tacos, linking them to their social, economic, and cultural significance.

"Tokyo Burnside," *Snohetta*. snohetta.com/projects/531-tokyo-burnside (accessed March 7, 2021).

This precedent is a reimagined open-kitchen social space inspired by global cultures.

TransLink. *Customer Service Performance*. Quarter 2 2021. https://www.translink.ca/-/media/translink/documents/about-translink/customer-service/customer-service-performance-reports/bus_seabus_skytrain/2021/customer_service_performance_bus_seabus_skytrain_q2_2021.pdf.

Information on SkyTrain user trends.

Ugly Delicious. Season 1. Presented by David Chang, directed by Eddie Schmidt, Jason Zeldes, Laura Gabbert, and Morgan Neville. Aired February 23, 2018. Netflix.

Ugly Delicious focuses on different types of cooking, particularly in how dishes follow immigrants and reflect their identity in their new homes.