

AUTUMN HARVEY

THIS PORTFOLIO IS
A SELECTION OF MY
MOST BELOVED
GRADUATE WORKS,
SHOWCASING MY LOVE
FOR TACTILITY,
MATHEMATICS,
GEOGRAPHY, AND
ESPECIALLY MY DESIRE
TO CREATE WONDER!
take a peek!



This is an ode:

You are a human.

A living, breathing sac of skin, stuffed
with sensory nostalgia and a sense of
direction.

For whatever reason you are alive at this
moment.

This is of the utmost consequence.

This is a lullaby:

Close your eyes. Let this be a gentle tug
on your subconscious.

Where does your mind take you?

Are you at home?

Is your cheek brushing the soft washed
linens on your bed?

Or perhaps you are sitting atop the
forest floor, in a place that isn't even
marked on maps.

Can you feel the sun on your nose, the
inside of your eyelids aglow?

This is a woeful, melancholic swan song:

Why does the built environment not look
like your soul's home?

Why have we allowed crass white boxes
to emulate modern perfection?

Why do rigid lines encase our lives when
our innate nature is to express with
swooping wobbly arcs.

Why do we draw in black and white,
when we **dream in color.**

(GSAPP faculty)

This is an earnest plea:

Take a second to look back and see.

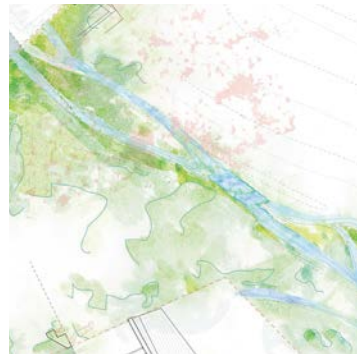
How did we get here?

Infrastructure is but a red thread,
fragile and nearly invisible from the
stratosphere.

Have we all been individualistic sheep,
gently herded into the realm of today?

Who has been your leader?

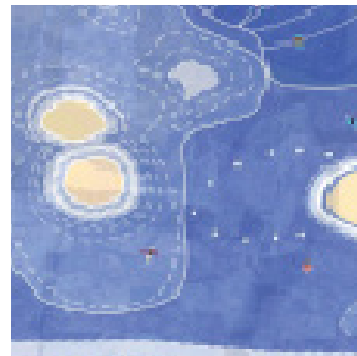
TABLE OF CONTENTS:



PROJECT NO.01
ARCTIC APOTHECARY
LESLIE GILL & KHOI NGUYEN
AU 2023



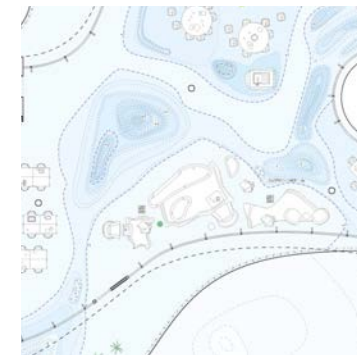
PROJECT NO.02
KINDRED HEAPS
ROBERT MARINO
SP 2023



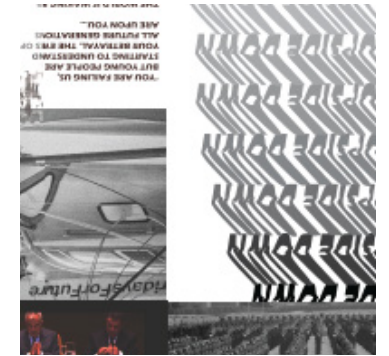
PROJECT NO.03
RUMBLE
JOSH UHL
AU 2021



PROJECT NO.04
CAKE, SCARF, GARDEN
HILARY SAMPLE
AU 2022



PROJECT NO.05
SOFTSCAPE
BENJAMIN CADENA
SP 2022



OTHER FRAGMENTS
ONGOING-ISH



ARCTIC APOTHECARY WOMEN'S CARE CENTER

AUTUMN 2023

STUDIO CRITIC: LESLIE GILL & KHOI NGUYEN

STUDIO PARTNER: JILLIAN KATZ

PROCESS: STUDY WOMENS HEALTH IN RURAL ALASKA, TEST COLORS OF LIGHT, WATERCOLOR, TAKE PHOTOS, LIGHTROOM, PHOTOSHOP, PLAY WITH BOUNDARIES, LASERCUT, MODEL, SKETCH, WATAER COLOR AGAIN, RHINO A BIT, PHOTOSHOP. PHOTOGRAPH, ONE MORE WATERCOLOR FOR GOOD MEASURE.

792 MILES.

ALEUT WOMEN ARE FLOWN 792 MILES TO ANCHORAGE ALASKA TO GIVE BIRTH.

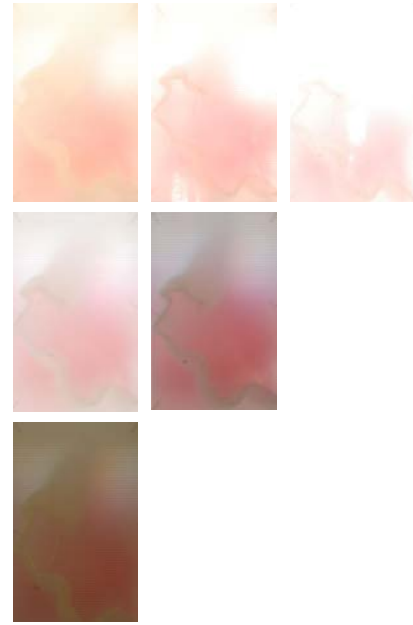
INTRINSIC TO ALEUT HEALTH ARE STORIES OF LIFE, EACH CHILD GROWS UP BEING TOLD THEIR BIRTH STORY & IN LIFELONG BOND TO THEIR MIDWIFE. ILL ACCESS TO MEDICINE AND MACHINES HAS FORCED BABIES OUT OF THEIR COMMUNITY BEFORE THEY WERE EVEN BORN, BIRTH STORIES AND IDENTITIES ARE SUBMERGED UNDER A SHADOW OF STERILITY AND ALONENESS.

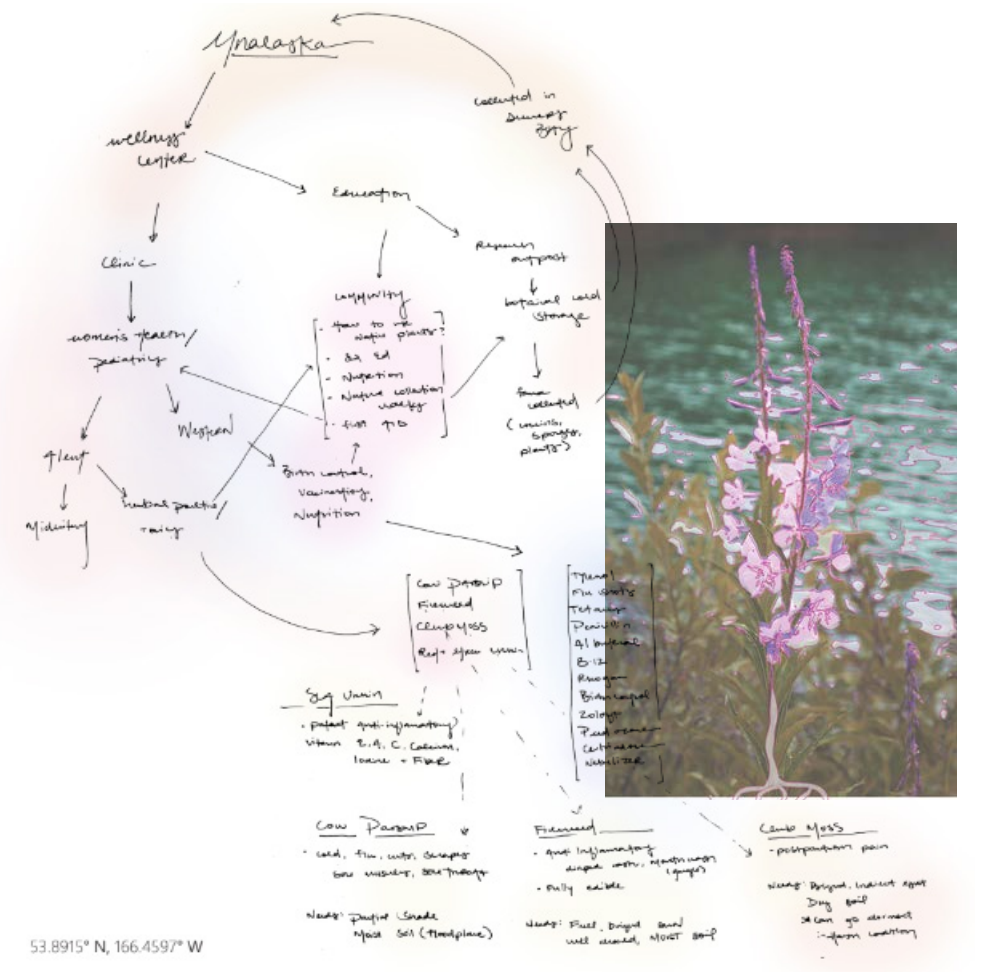
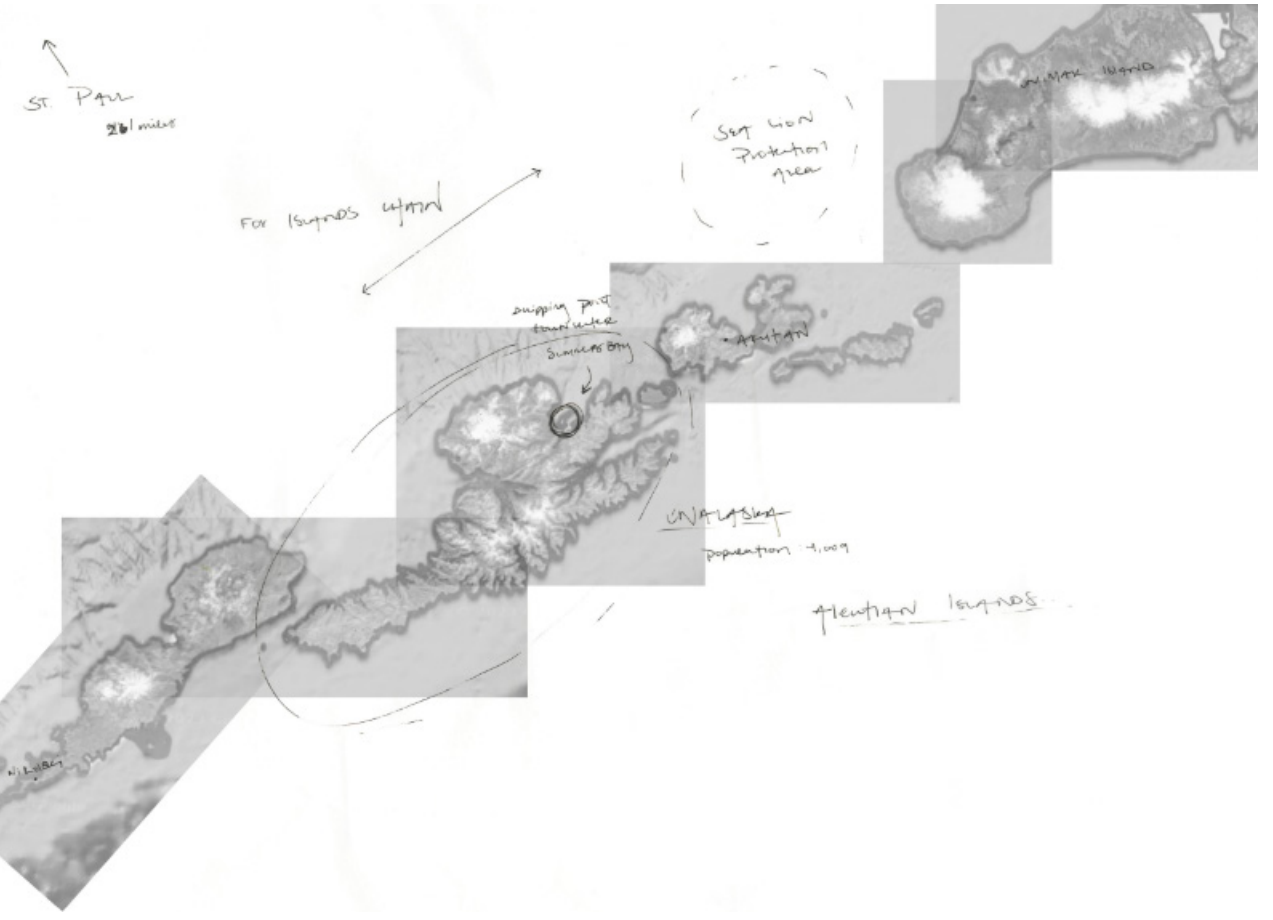
THE APOTHECARIES HOPE IS TO SUTURE A LITERAL MEDICAL CLINIC WITH SPACE FOR MACHINERY, AND MEDICINAL STORAGE INTO THE HEART OF MEDICINAL BOTANICAL PRACTICE IN SUMMERS BAY MAKING SPACE FOR WOMEN TO STAY TETHERED TO THEIR LOCAL COMMUNITIES AND MIDWIVES , AND CHILDREN PHYSICALLY CONNECTED TO THEIR HERITAGE AND LAND FROM THE MOMENT THEY ENTER THE WORLD.

PERSONAL RESPONSIBILITIES FULLY SHARED. BOTH PARTNERS TOUCHED EVERY DRAWING, MODEL, AND IDEA.



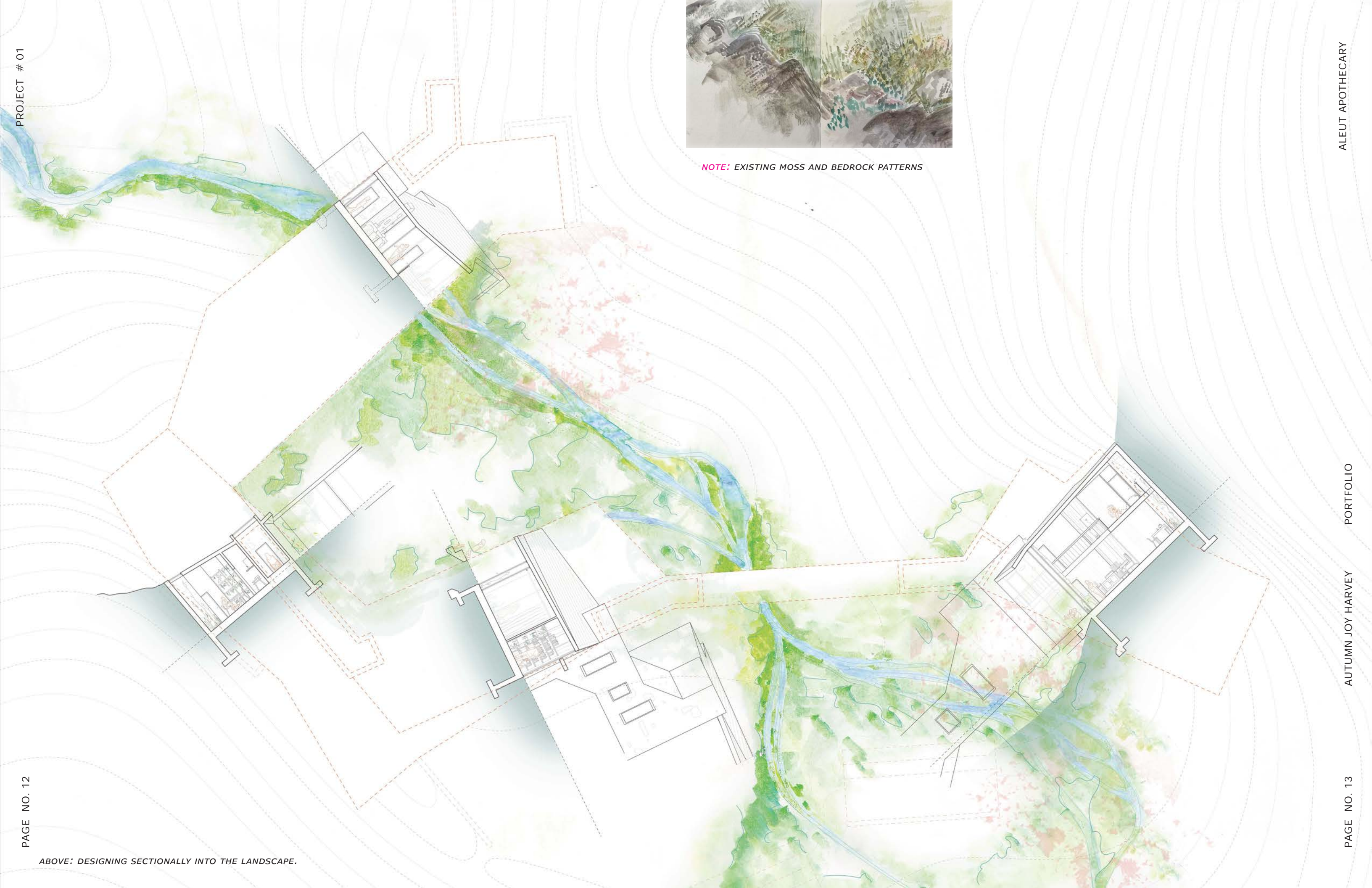
LEFT: EARLY LIGHT BOX MODEL
ABOVE: DAYTIME LIGHT COLOR STUDIES



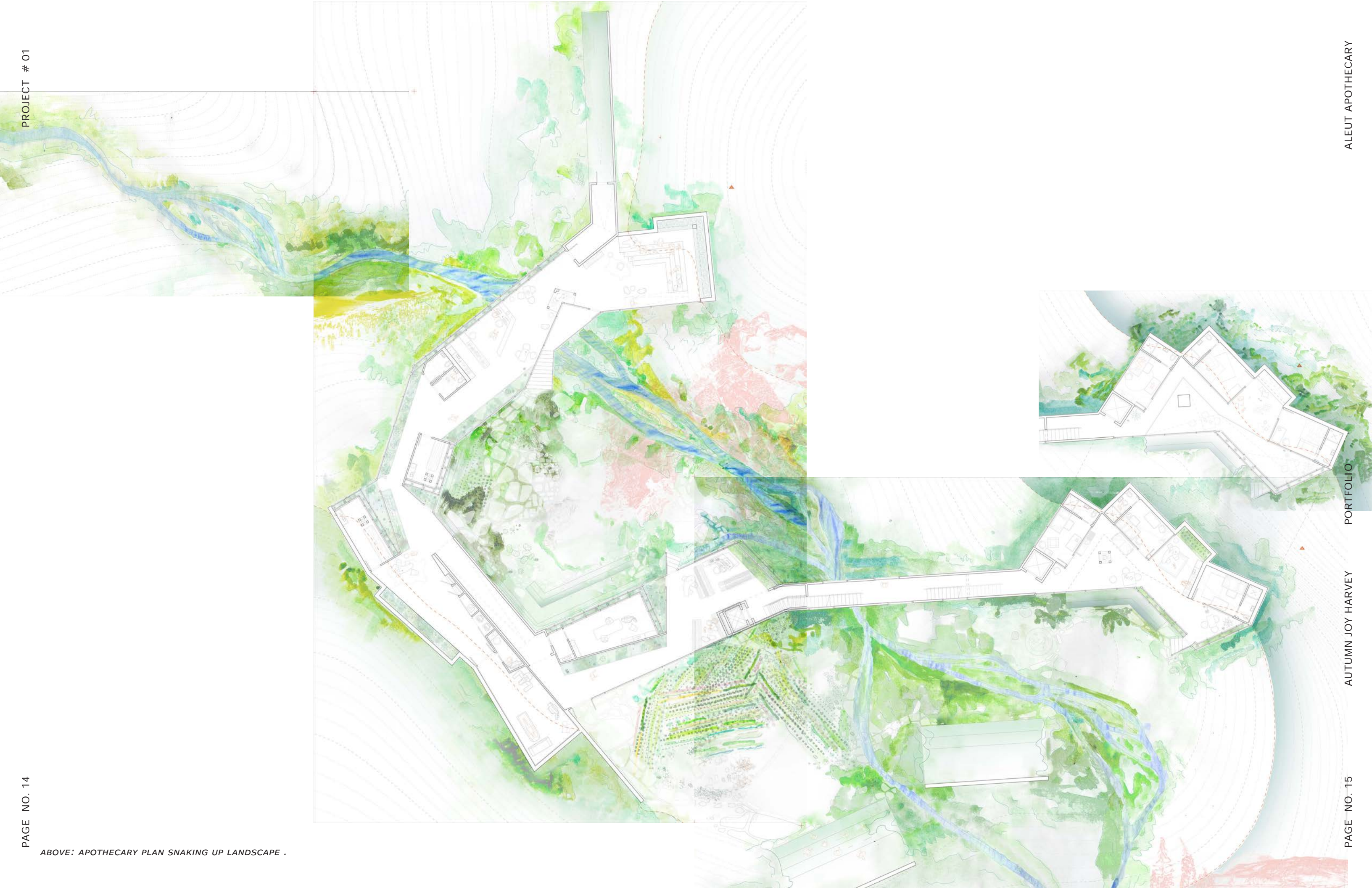


ABOVE: UNDERSTANDING LIGHT AND PLACE.

ABOVE: DESIGNING SECTIONALLY INTO THE LANDSCAPE.

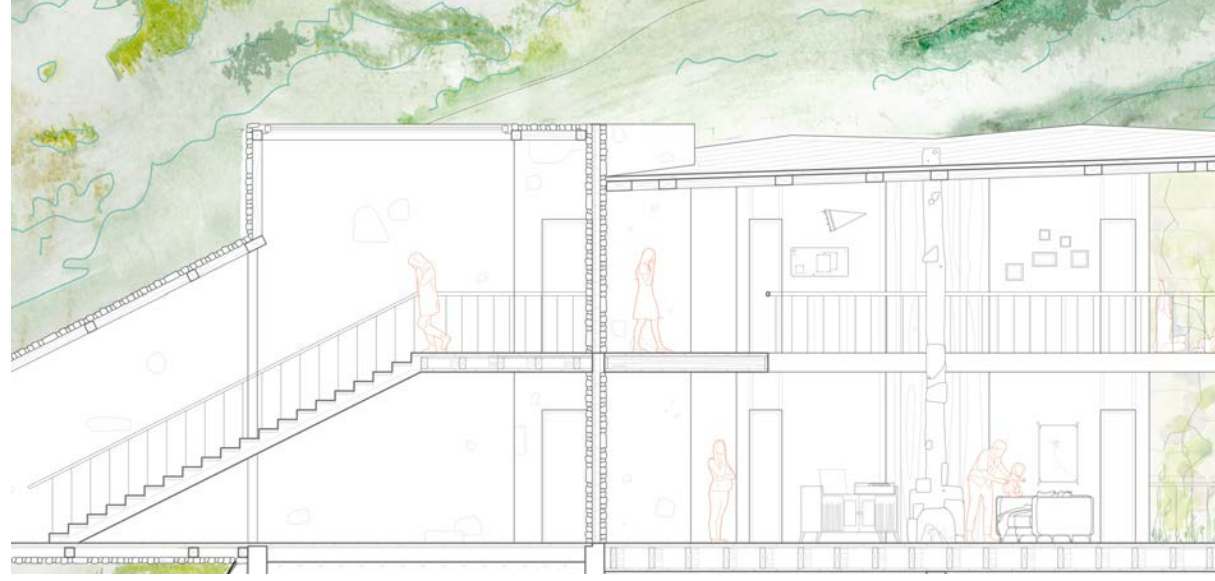
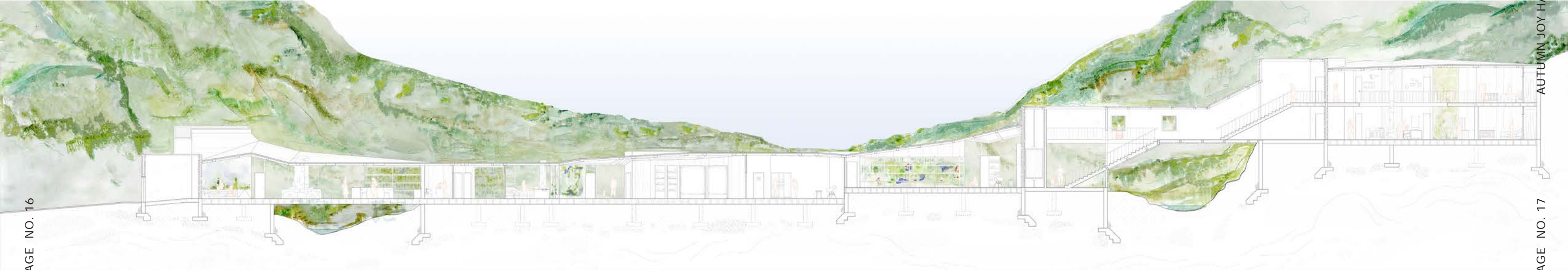
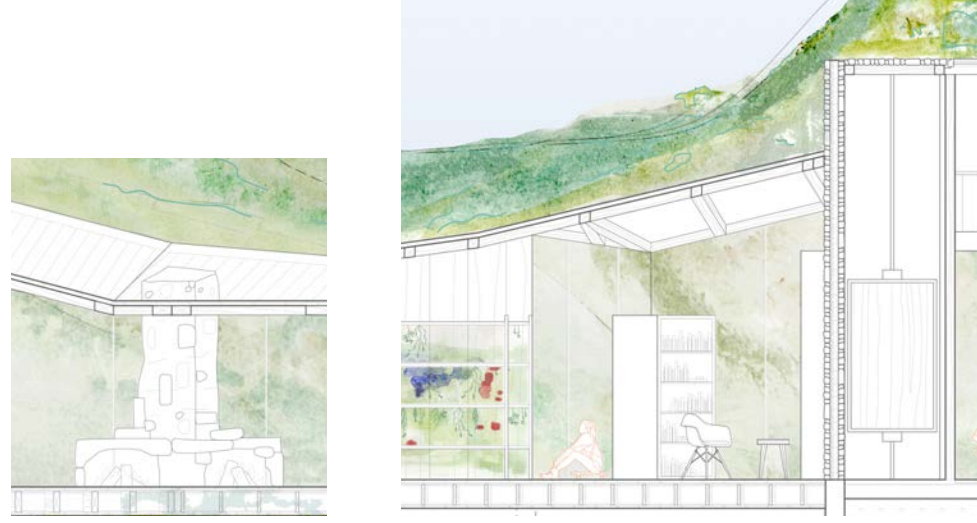


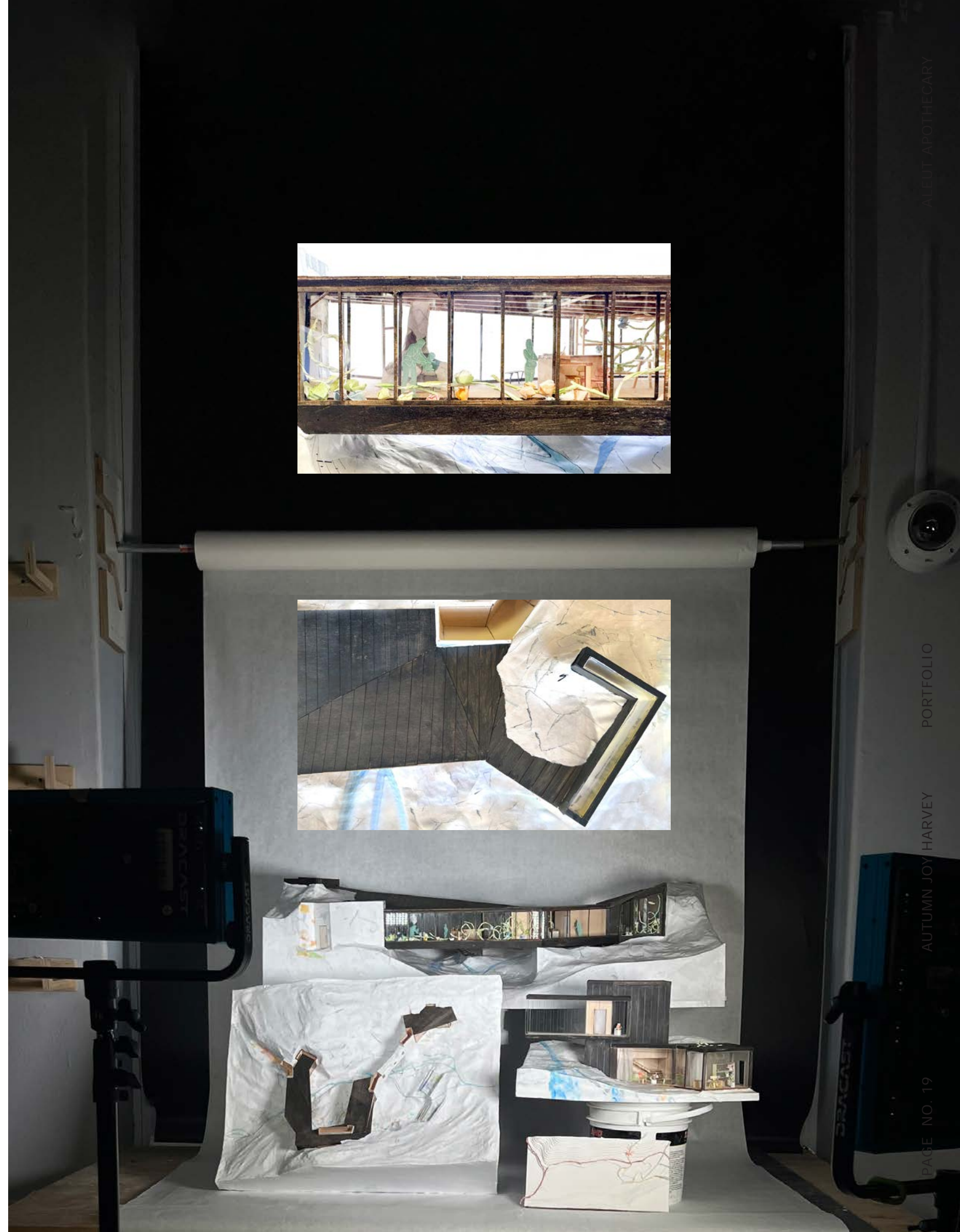
NOTE: EXISTING MOSS AND BEDROCK PATTERNS

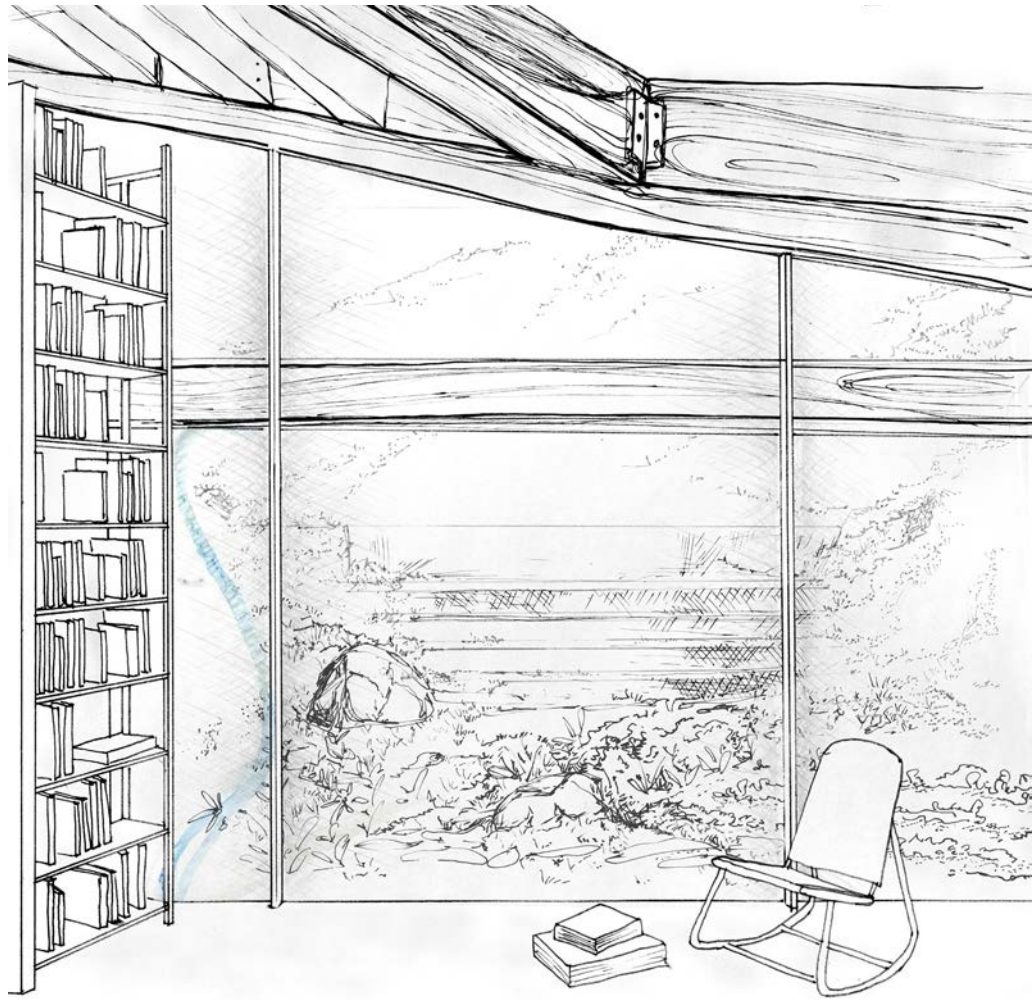


ABOVE: APOTHECARY PLAN SNAKING UP LANDSCAPE .









LEFT: PEERING INTO THE GARDEN.
 ABOVE: OVER THE RIVER, AND INTO THE HILL.





AN ever-expansive, imperceptible boundary of TIME

AN IMPERVIOUS PECE OF THE CYCLOPSIC MEMORY

THE COAST NEITHER STARTS NOR ENDS



KINDRED HEAPS AMAGANSETT LIFEGUARD CENTER

SPRING 2023

STUDIO CRITIC: ROBERT MARINO

PROCESS: OBSERVE SHELLS AND REFUSE ON THE BEACH, WEAVE SAND VESSELS FROM COLLECTED PLASTIC, DRAW SHELL STRUCTURES, WEAVE SHELLS, RHINO, PHOTOSHOP, KNIT, ILLUSTRATOR, GO BACK TO GRAPHITE

THE COAST NEITHER STARTS, NOR ENDS.

LIKE A GAGGLE OF CHILDREN PULLING ONE ANOTHER TOWARDS AN EVER-EXPANSIVE, IMPERCEPTIBLE BOUNDARY OF TIME - IT'S ENGAGED IN A PERPETUAL STATE OF BECOMING. THE SAND HILLS PLAY HIDE AND SEEK, CREATING CONSTANT NEW PEAKS.

THEY BUILD UP TO A CREST, TOPPLE OVER, AND ROLL DOWN ONE ANOTHER TO HIDE AT THE OCEAN FLOOR. EVENTUALLY THEY RUN BACK FOR SHELTER, UNDER THE COVER OF THEIR MOTHER, THE OCEAN. ALWAYS A FEW STEPS BEHIND, EAGER TO TUCK THEM BACK INTO THE PROTECTION OF HER VASTNESS.

THE HUMAN LOOKS ON, EAGER TO JOIN IN: THE **VISITOR CENTER** GOES TO HAVE A SIT ATOP THE SAND HILLS, THE **STORAGE** IS ENGULFED IN A GAME OF HIDE AND SEEK, THE **CHAPEL** LEANS A CHEEK INTO THE CRUX OF A CREST, EAGER TO HEAR THE GRASSES WHISPERING IN THE WIND, THE **CLASSROOM** AMBLES THROUGH THE HILLS, IN SEARCH OF THE PERFECT SPOT TO STOP AND PLAY.

THE HUMAN ENGAGES IN THE GAMES OF THE COAST.



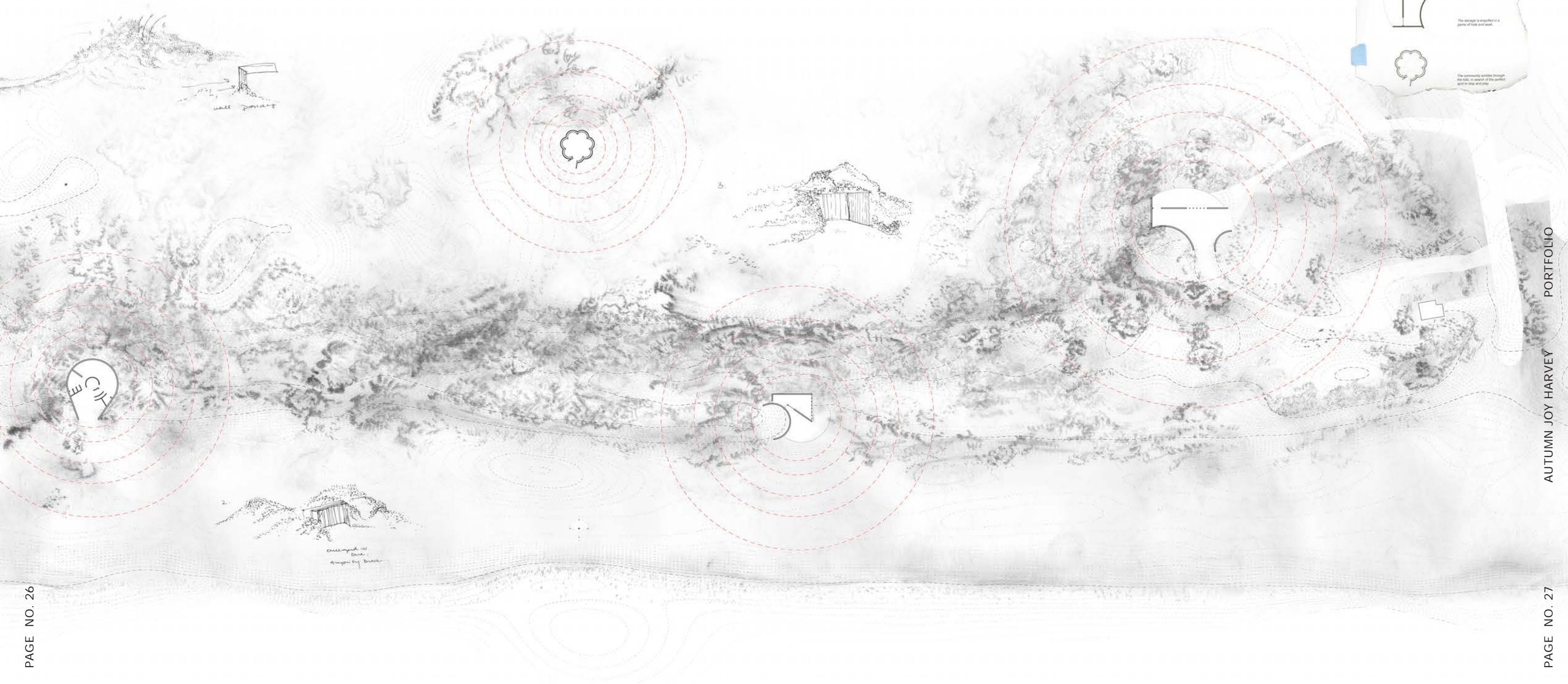
NOTE: SITE VISIT FILM BY MO.



ABOVE: FOUND PLASTIC BAGS WOVEN.



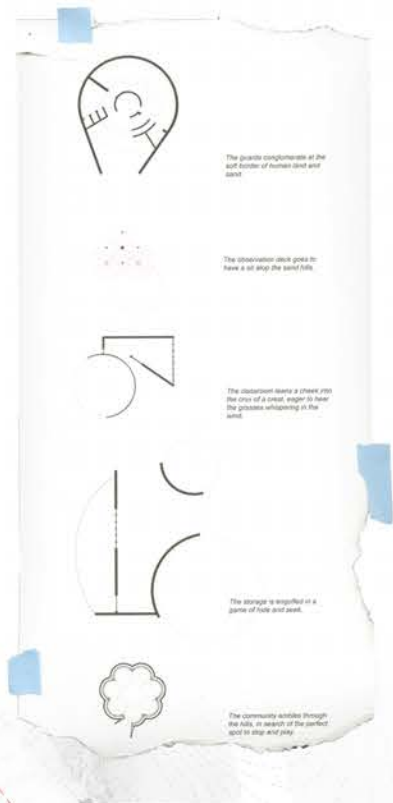
NOTE: FOUND REFUSE.



hall point

2
called to
Dink
Amplify Dink

3



ETC
HA

The puzzle complements at the
soft border of human hand and
pen.

•••

The observation desk goes to
have a stop the sand hills.

N

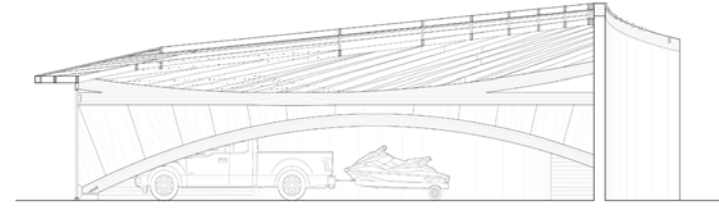
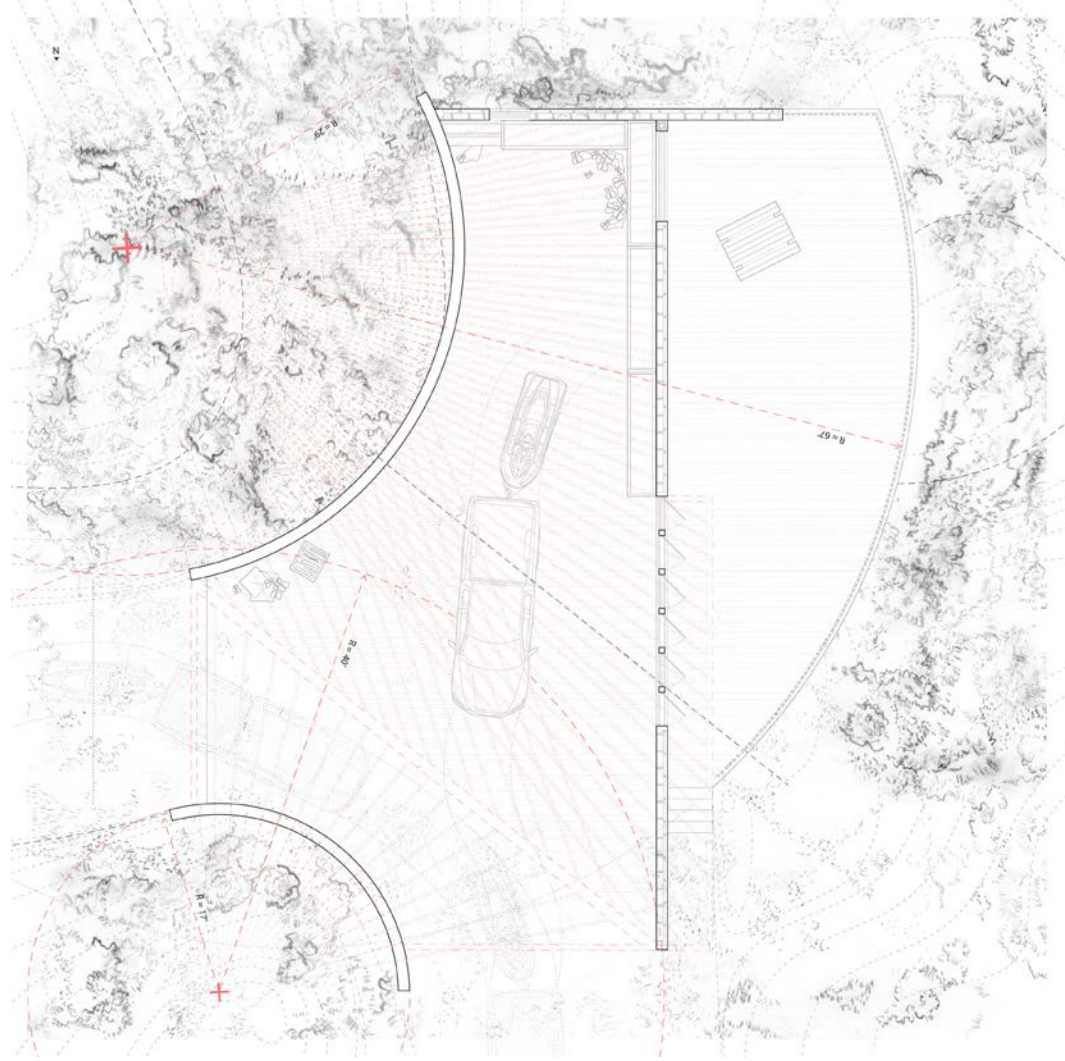
The observation desk is a check on
the size of a great, eager to have
the process of planning in the
land.

R

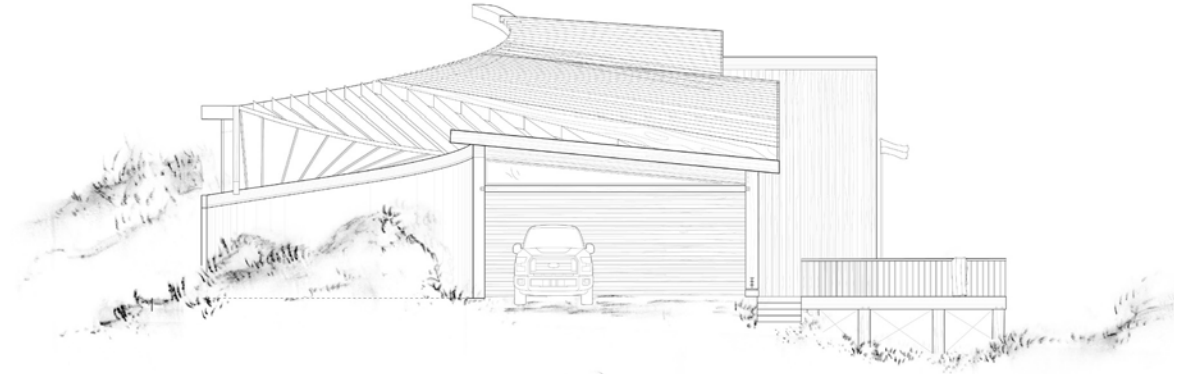
The storage is simplified at a
point of top and end.

☁

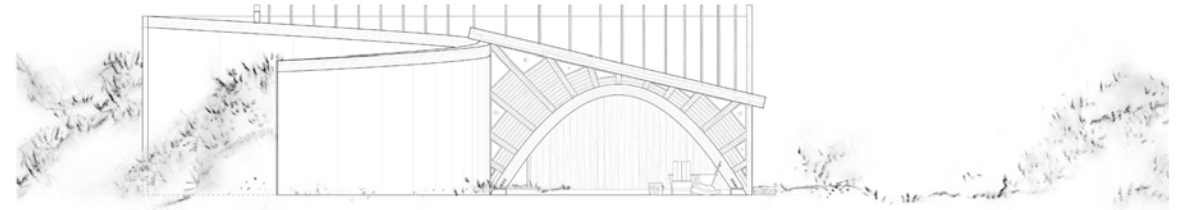
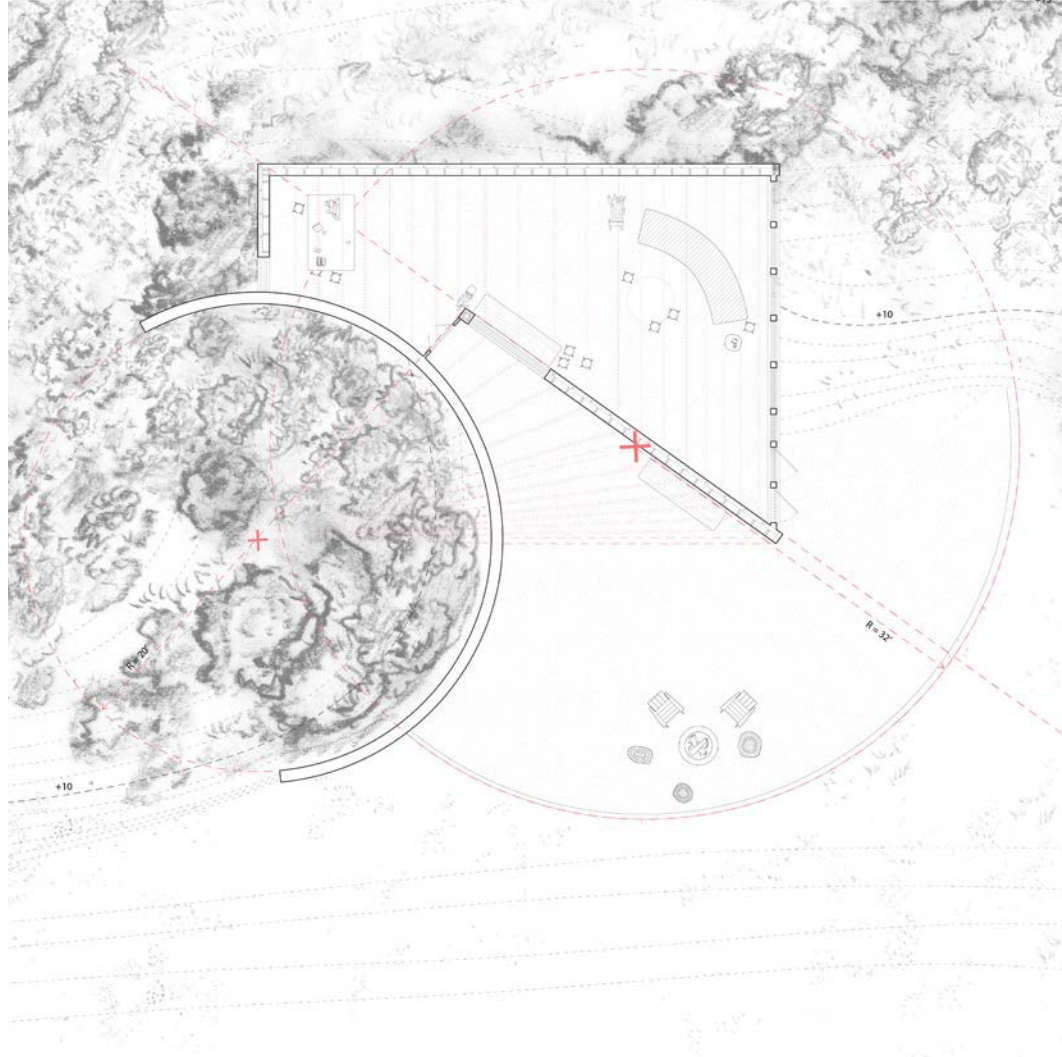
The community unfolds through
the hills, in search of the perfect
spot to stop and rest.



NOTE: SECTION FROM DUNE CRUX, REVEALING CATENARY ARCH.

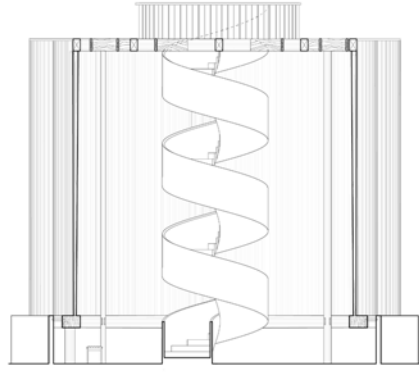
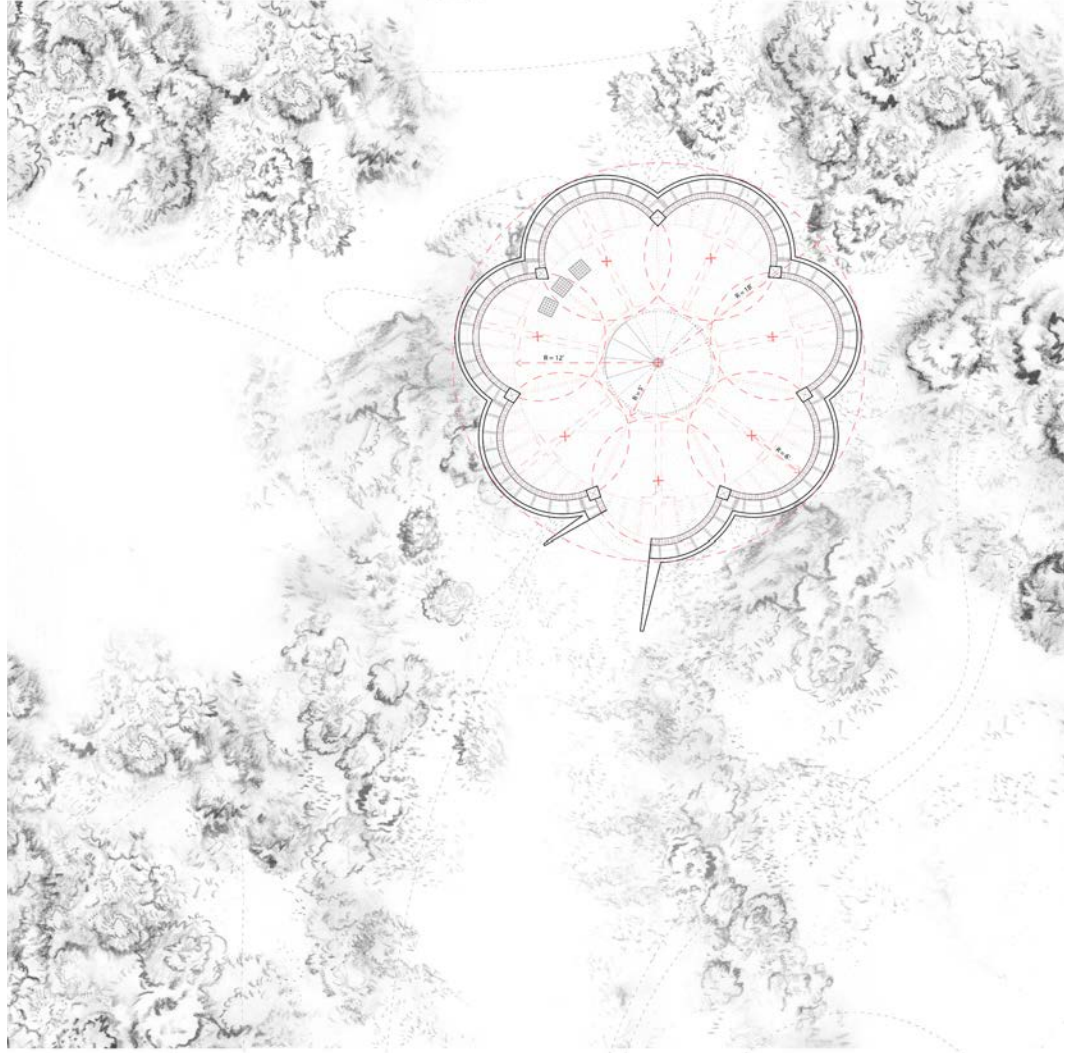


LEFT: GUARD STORAGE
ABOVE: ELEVATION

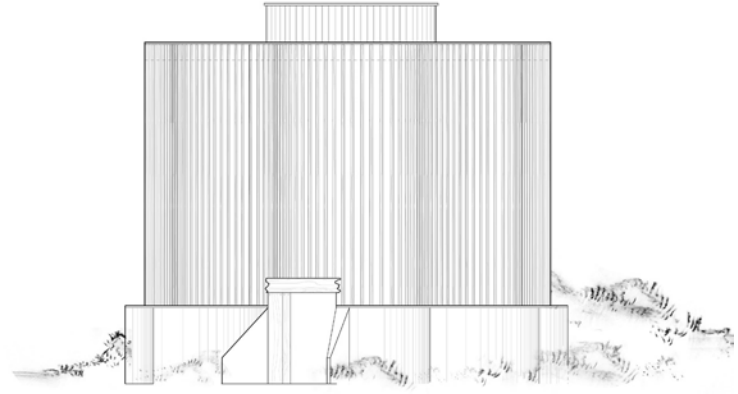


NOTE: SEA SCALLOP
IN AMAGANSETT.

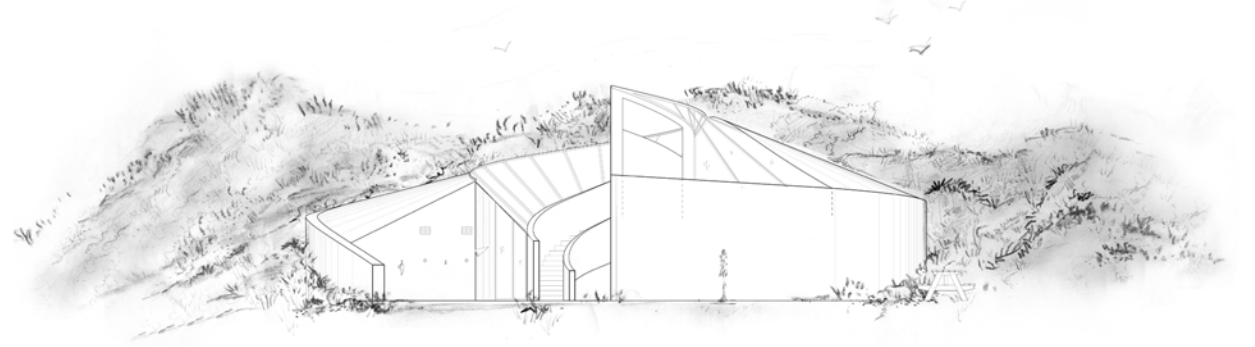
LEFT: VISITOR CENTER PLAN
ABOVE: SEA SCALLOP ELEVATION



NOTE: A PEARL IS NESTLED.

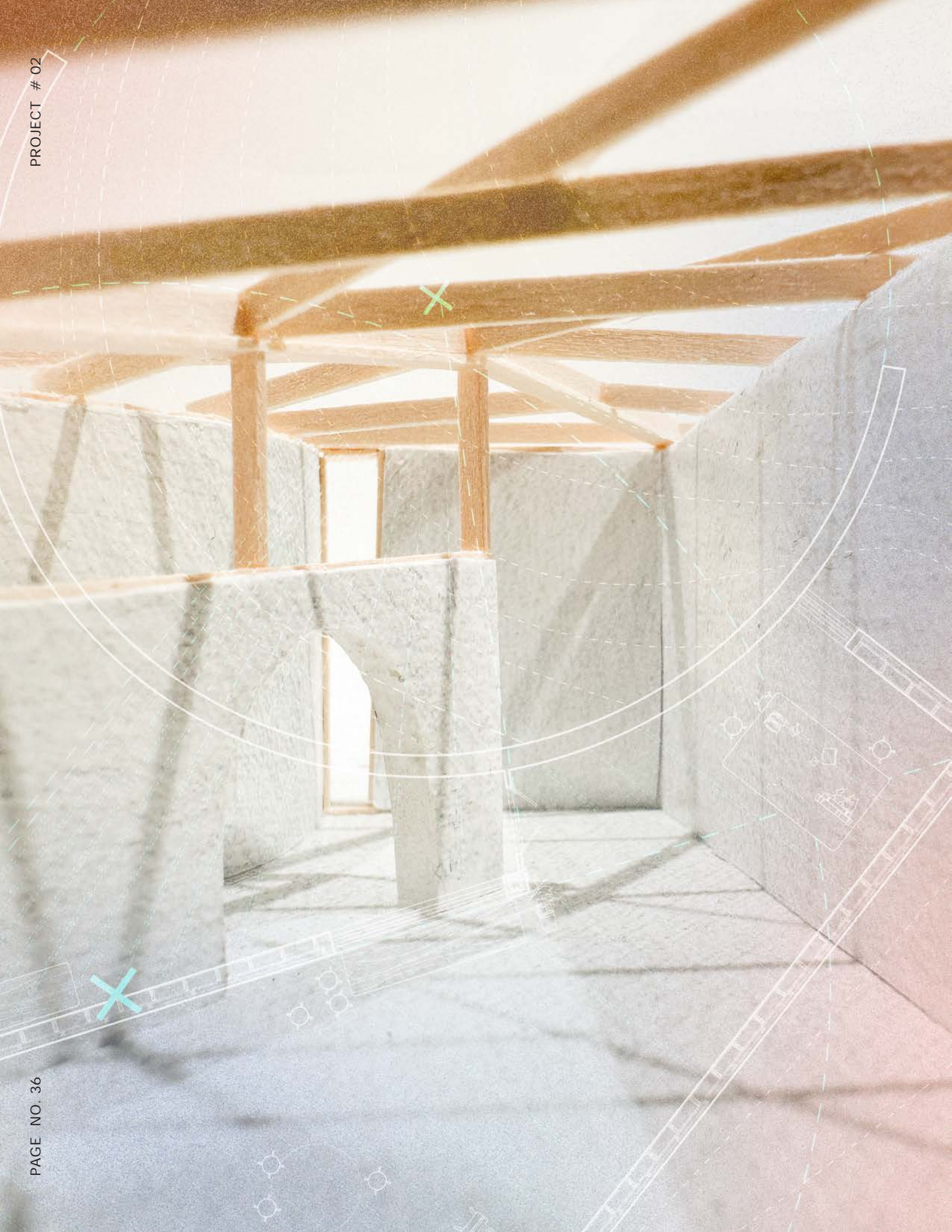


LEFT: CHAPEL PLAN
ABOVE: UBIQUITOUS AS AN OYSTER.

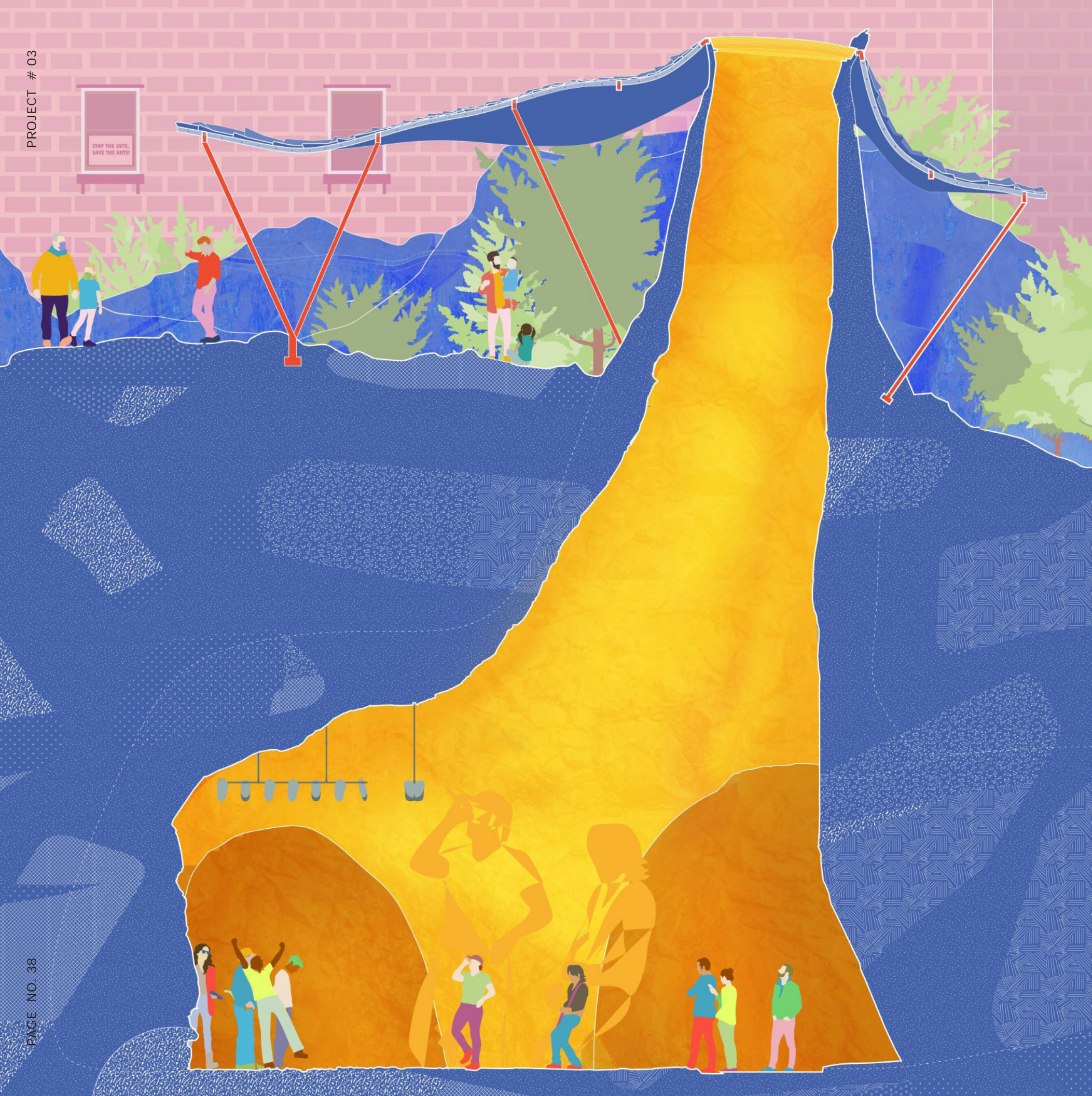


NOTE: NAUTILUS SHELL
IN AMAGANSETT.

LEFT: GUARD TRAINING CENTER PLAN
ABOVE: CONICAL SHELL ELEVATION



LEFT: VISITOR CENTER MODEL VIGNETTE
 ABOVE: STORAGE SHED MODEL VIGNETTE



RUMBLE

URBAN INTERVENTION

FALL 2021

STUDIO CRITIC: JOSH UHL

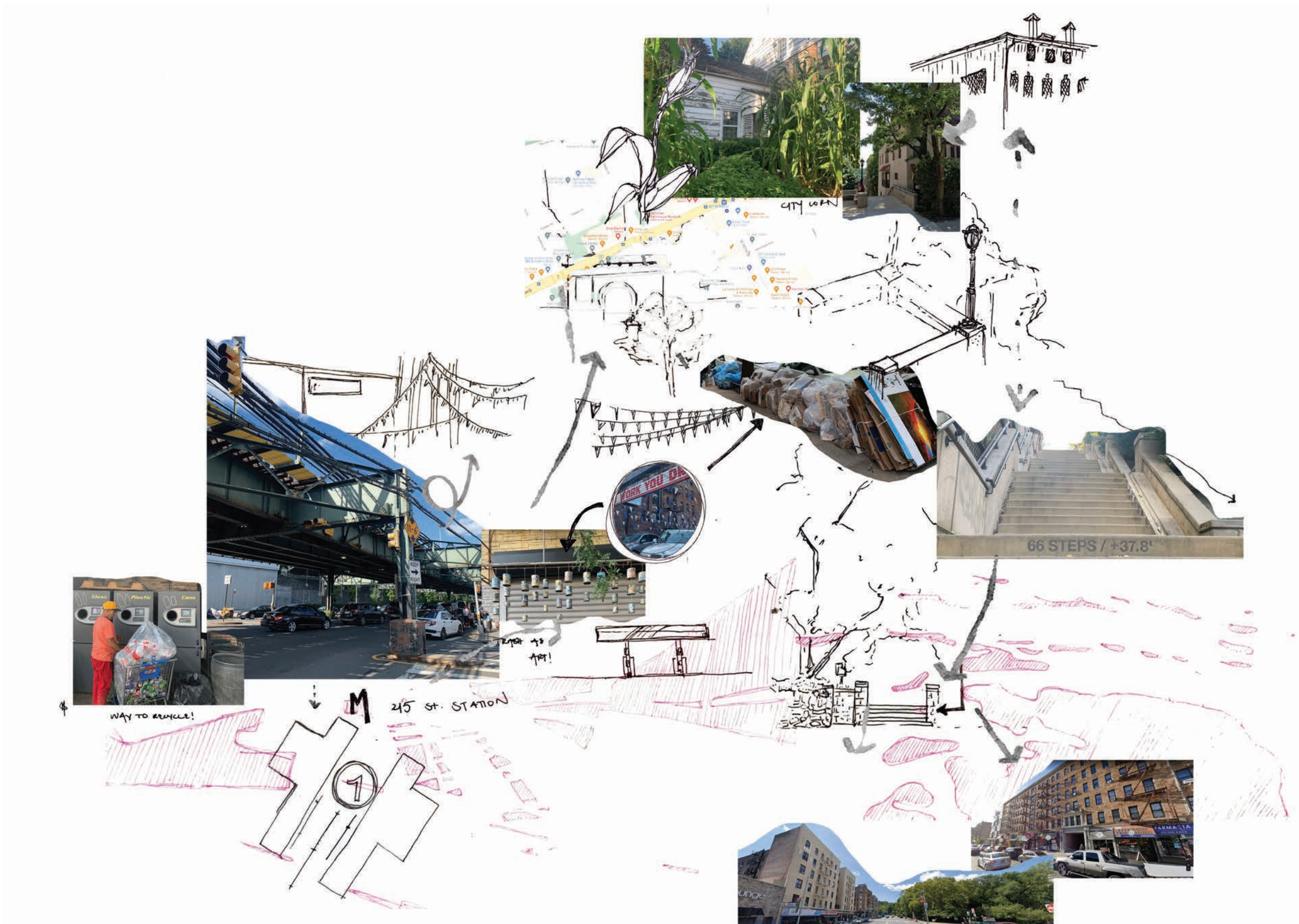
PROCESS: RESEARCH AND EXPLORE INWOOD MANHATTAN, MAP ROCK OUTCROPPINGS, SKETCH INTERVENTIONS, PHOTOSHOP, MODEL ROCK INTERVENTION, RHINO, PHOTOSHOP, MODEL MORE ROCKS, MORE PHOTOSHOP

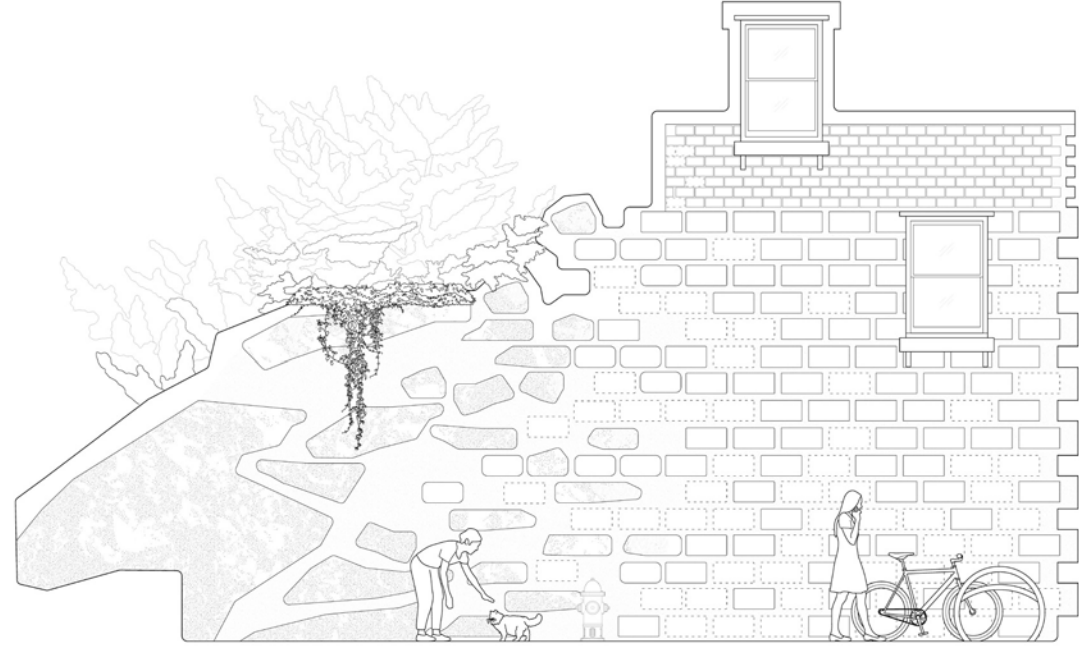
THE MAJORITY OF TYPOLOGY IN MANHATTAN INFORMS THE TOPOGRAPHY. WHAT WAS ONCE A WILD ROCKY LANDSCAPE CARVED OUT OVER MILLIONS OF YEARS BY VIOLENT GLACIAL MOVEMENT WAS SOFTENED AND SMOOTHED OUT TO PROVIDE A MORE EFFICIENT STREET LEVEL AND FOUNDATION FOR THE CITY.

IN INWOOD, THE OPPOSITE TENDS TO HAPPEN. SINCE THE ORIGINAL INCEPTION AND IMPLEMENTATION OF THE GRID, TYPOLOGY HAS RESPONDED TO THE TOPOGRAPHY CREATING MOMENTS WHERE BUILDINGS STAND PERCHED ON THE TOP OF ROCKS, TEETERING OFF THE SIDES OF CLIFFS, AND LITERALLY ENGRAVED INTO ROCK. HISTORICALLY AGRICULTURAL HOMESTEADS LEFT ON LANDSCAPE OUTCROPPINGS ABOVE THE CITY GRID WERE CALLED SKYFARMS. THIS TYPOLOGY BECOMES A REBELLION AGAINST THE CITY GRID, CONFORMING MORE TO THE CITY'S NATURAL LANGUAGE THAN TO THE STREETScape.

THE HISTORICAL TYPOLOGY OF A SKYFARM IS REPURPOSED IN A MODERN VERNACULAR BY IMBEDDING ART STUDIOS AND A JAZZ CLUB INTO THE EXISTING ROCK OUTCROPPING. MIMICKING NATURALLY FORMING GROOVES AND CAVERNS IN THE ROCK, THE INFORMAL AUDITORIUM AND STUDIO SPACES ARE VOIDED INTO THE GEOLOGY AND MEDIATE THE BRIDGE BETWEEN THE ULTRA URBAN CITY GRID AND THE NATURAL HABITAT ON TOP. RUMBLE BLURS THE BOUNDARY BETWEEN GEOLOGICAL FORMATION AND ARCHITECTURE.

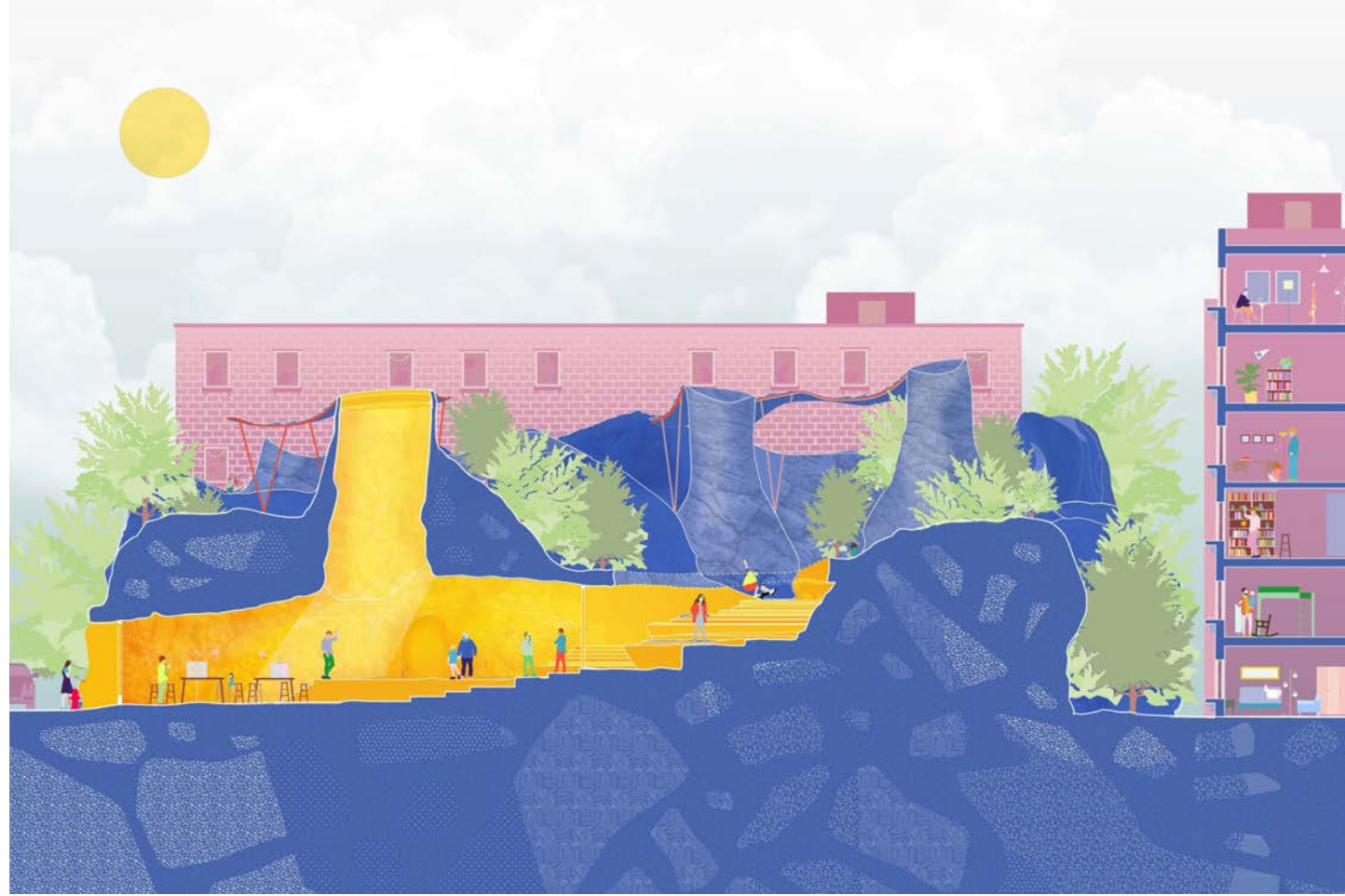
ABOVE: TEXTURAL STUDY OF INWOOD





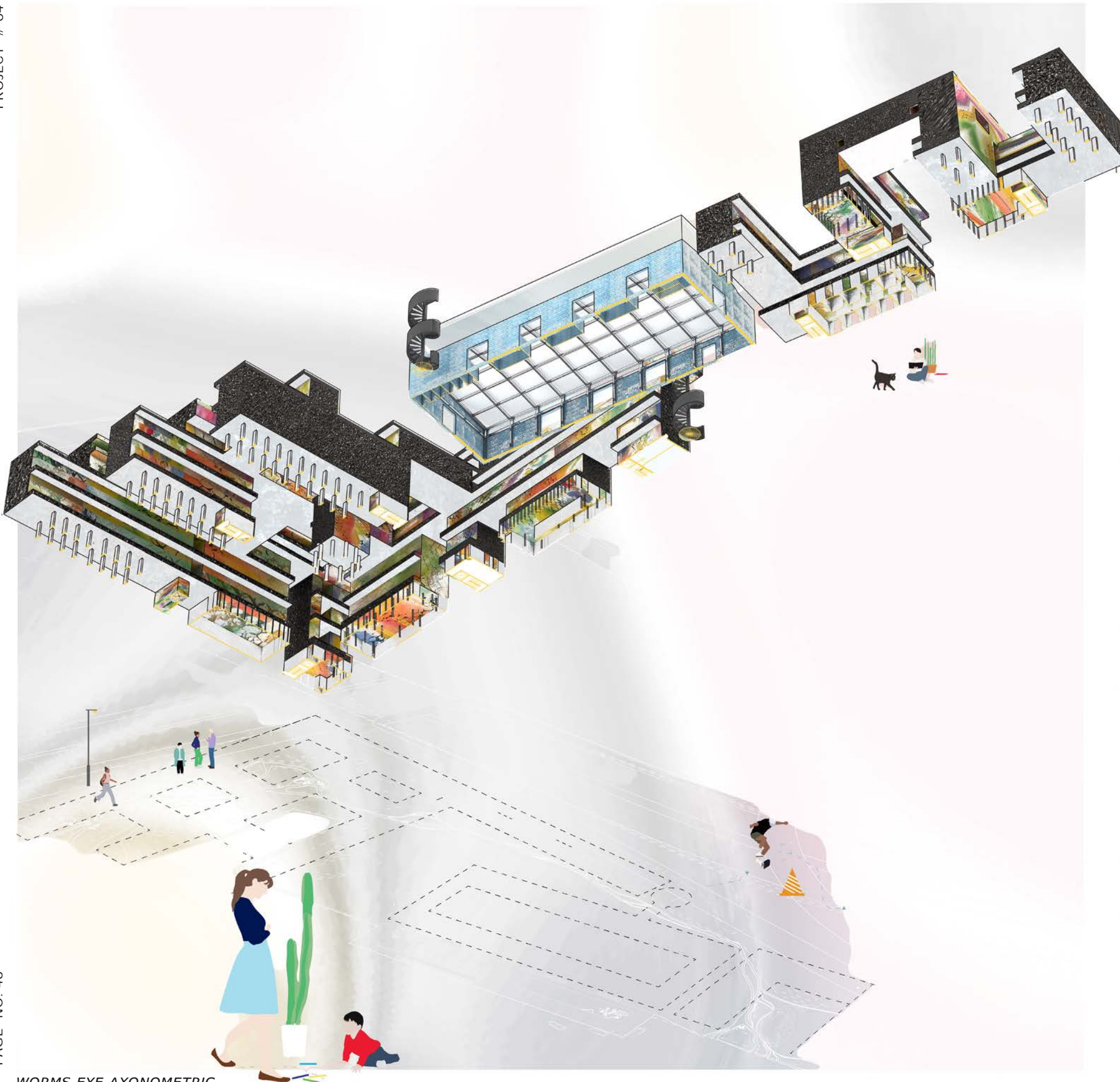
ABOVE: ELEVATION STUDY OF HOUSING BUILT DIRECTLY INTO BEDROCK OUTCROPPING
RIGHT: PLANS





ABOVE: LONGITUDINAL SECTION CUTTING THROUGH ROCK
RIGHT: MODEL PHOTO VIGNETTES





WORMS EYE AXONOMETRIC

CAKE, SCARF, GARDEN

HOUSING AS AN AMALGAMATION OF LAYERS

AUTUMN 2022

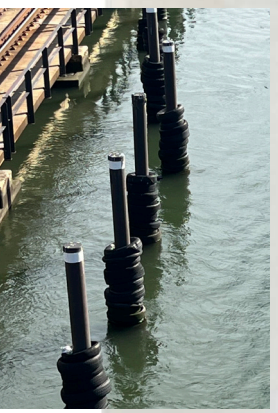
PARTNER: ISABELLA LIBASSI
STUDIO CRITIC: HILARY SAMPLE

PROCESS: RESEARCH MOTT HAVEN NY, SKETCH NATIVE ECOSYSTEMS,
POST RATIONALIZE, WRITE, PAPER MACHE, DRAW, MODEL UNIT NETS,
FOLD, STACK, DESIGN, RHINO, ILLUSTRATOR, PHOTOSHOP, PRESENT

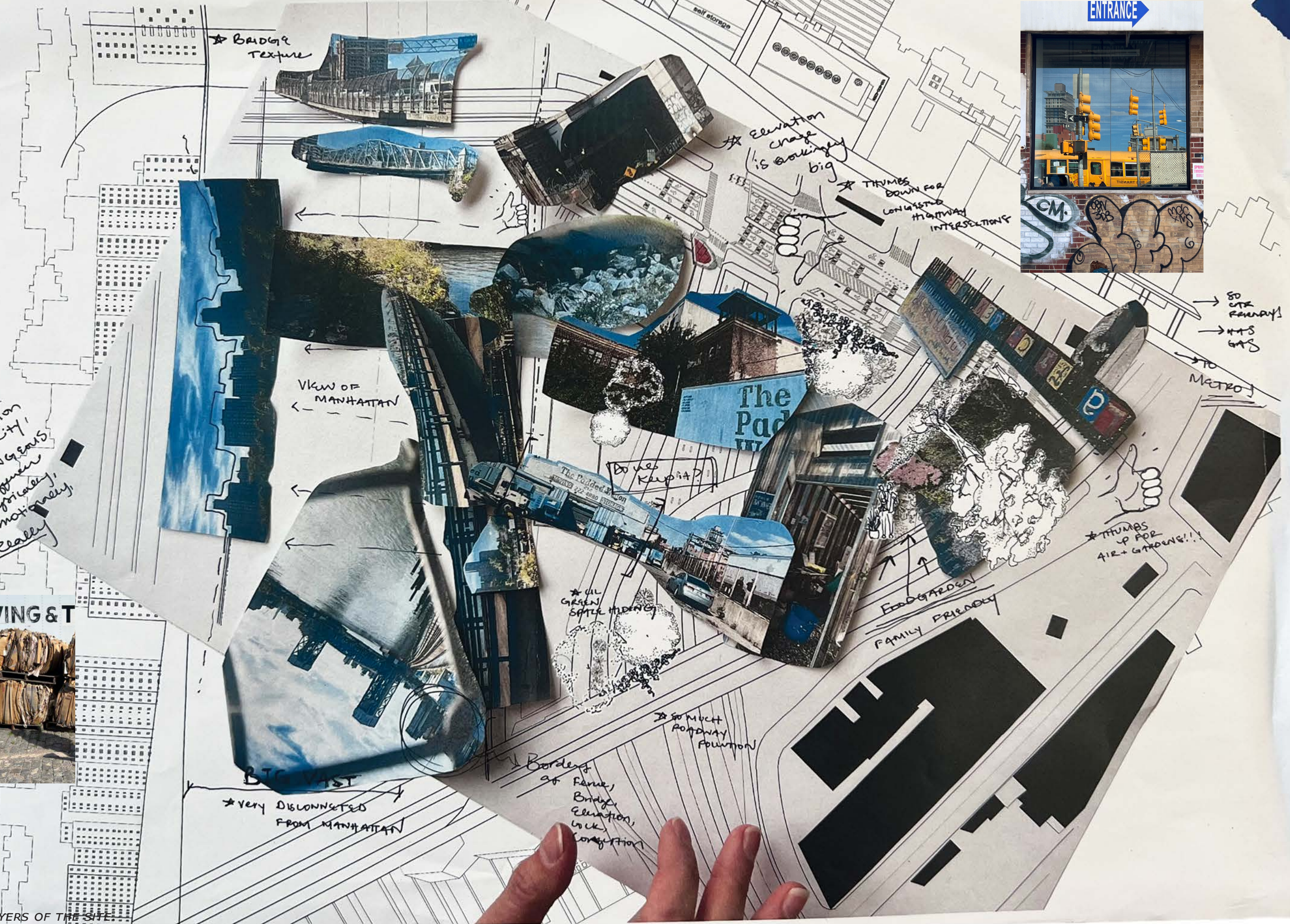
A HOUSING COMPLEX IS A CAKE, A SCARF, AND A GARDEN. IT IS A JUXTAPOSITION OF LAYERS, A DISTINCT SYSTEM OF STURDY SHEETS AND SOFT SLATHERED COAT. IT IS A STRAND OF DISTINCTLY INDIVIDUAL STITCHES WOVEN TOGETHER INTO ROWS, LITTLE HOMES ALONG A SHARED CORRIDOR. IT IS A GARDEN, A NETWORK OF SHARED AMENITIES AND CLUSTERS WHERE LIFE IS PRUNED AND TENDED TO. MARSH, PLAYGROUND, KILN, COURTYARD, HERB GARDEN, COUNSELOR, BEDROOM, OVEN, AND TOILET, DISSOLVE INTO THE COLLECTIVE HOUSE.

A MOMENT OF RESPITE IN ASTHMA ALLEY; THE UNITED STATES MOST POLLUTED TRAFFIC CORRIDOR, AND THE CENTER OF A CLEAN AIR CRISIS, THE RIGHT TO CLEAN AIR IS PUNCTUATED WITH A QUESTION MARK. DESIGNED AS A LONG FLEXIBLE RAY, CAKE SCARF GARDEN, WIGGLES THROUGH A SERIES OF POLLUTION EATING BUFFER GARDENS, INDIGINEOUS NATIVE RIPARIAN ZONES, AND IS CLAD WITH ACTIVATED CHARCOAL TERRACOTA. THE CONFIGURATION IS DERIVED FROM TWO STORY AGGREGATED UNITS WITH INTERIOR FACING COURTYARDS, AND EXTERIOR CORRIDORS ABOVE AN ACTIVE FLOOD ZONE. THE MAIN LEVEL SUPPORTS AN ACTIVE CHILDREN'S ART THERAPY PROGRAM POWERED WITH MICO-HYDRO ELECTRIC UNITS. HOUSING IS AN AMALGAMATION OF LAYERS SERVING THE MIND, BODY, AND SOUL.

PERSONAL RESPONSIBILITIES INCLUDE ALL WRITING AND SKETCHING,
AND COLLABORATIVE DESIGN, MODELING, AND FINAL DRAWINGS.



Visual connection to city, Hmong gear, physically, emotionally, Really





NOTE: RIPARIAN ZONE VEGETAION

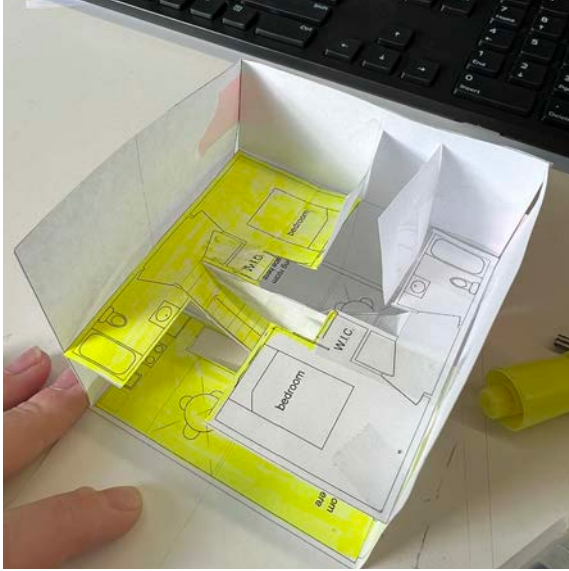
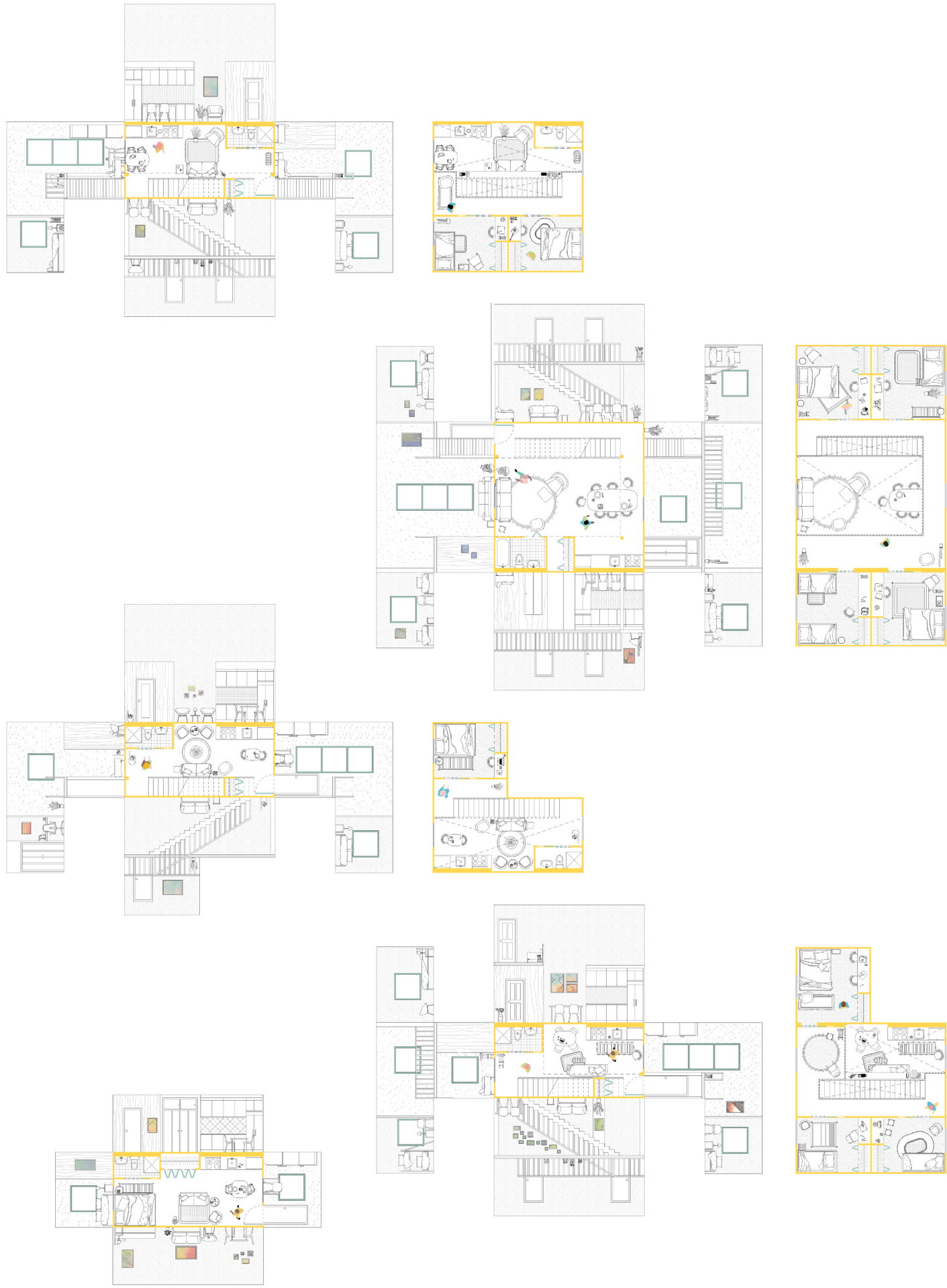
Micro Hydro:

The ground level is an extension of the riparian zone, an ecosystem based on soft boundaries between water and soil. Small streams break off of the river and flow through the north end of the site, their energy harvested by micro hydro-power turbines, fueling the community makerspace.

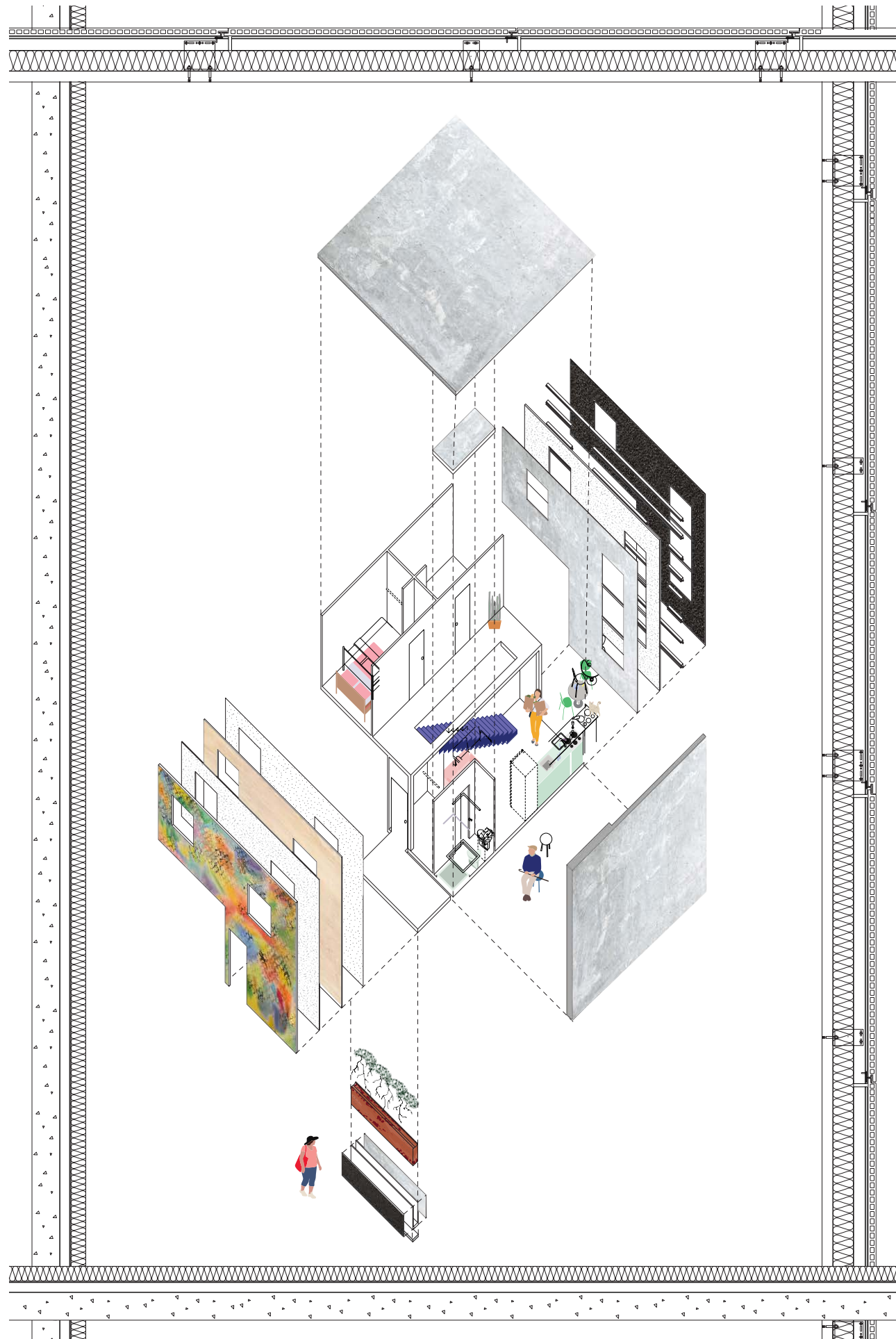
Deep Breath:

The streams both create, and maintain the ground level garden zones, the vegetation living carpets. The carpets wrap around the community, inhaling a deep breath of carbon, and breathing out fresh oxygen into the homes.

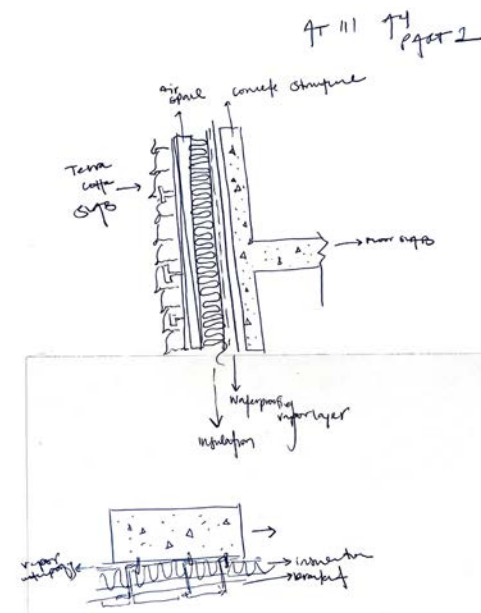




NOTE: WORKING THROUGH UNIT NETS



ABOVE: UNIT LAYER STUDY



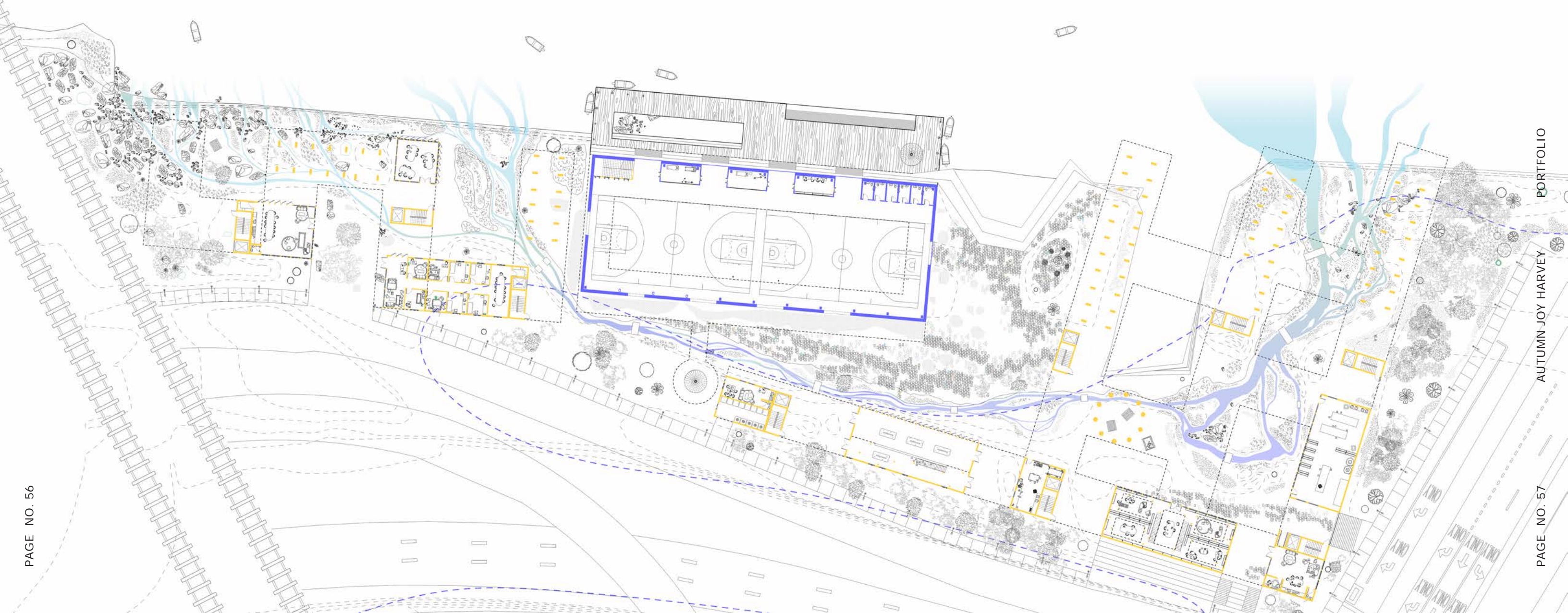
Cake, Scarf, Garden: Housing As An Amalgamation of Layers

A cake is an assemblage. It begins with a sturdy sheet of sponge, a layer of buttercream frosting is slathered on top. The frosting permeates the crumb's barrier, softly filling in the cracks, plugging post-bake air pockets, and plopping off the edges. A filling, perhaps a gelatinous raspberry jam or a creamy chocolate ganache is slathered on top, and eventually covered by another sheet of sponge. The pattern repeats, sometimes the sheet becomes round, tall, fat, a bit red. Sometimes a sprinkling of pecans or crushed candies replace the slathering, and sometimes the slather is more of an ooze over the edge. The layers ooze out onto one another.

A scarf is an assemblage. It begins with a strand: a long pliable three dimensional ray. The strand weaves over itself, around itself, and through itself into a stitch. A soft lumpy thing that is no longer as long or as pliable of a thing. It continues to weave itself until the lumpy things become one soft row, and then many soft rows. The rows are sometimes threads of fine mohair, lengths of thick paracord, wisps of indigo. The scarf is a series of one thing becoming more than just one thing.

A garden is an assemblage. It begins with one plant, gently tucked into the earth. Another is tucked in nearby, a cluster forms. It's roots sensing and feeling, entwining with one another, and sharing with one another. There is enough water to go around. The garden is a network of lines and clusters.

A housing complex is a cake, a scarf, and a garden. It is a juxtaposition of layers, a distinct system of sturdy sheets and soft slathered layers. It is a strand of distinctly individual stitches woven together into rows, little homes along a shared corridor. It is a garden, a network of shared amenities and clusters where life is pruned and tended to. Marsh, playground, doctors office, courtyard, herb garden, counselor, bedroom, toilet, dissolve into the collective house.







SOFTSCAPE

TOPOGRAPHIC SCHOOL

SPRING 2022

STUDIO CRITIC: BENJAMIN CADENA

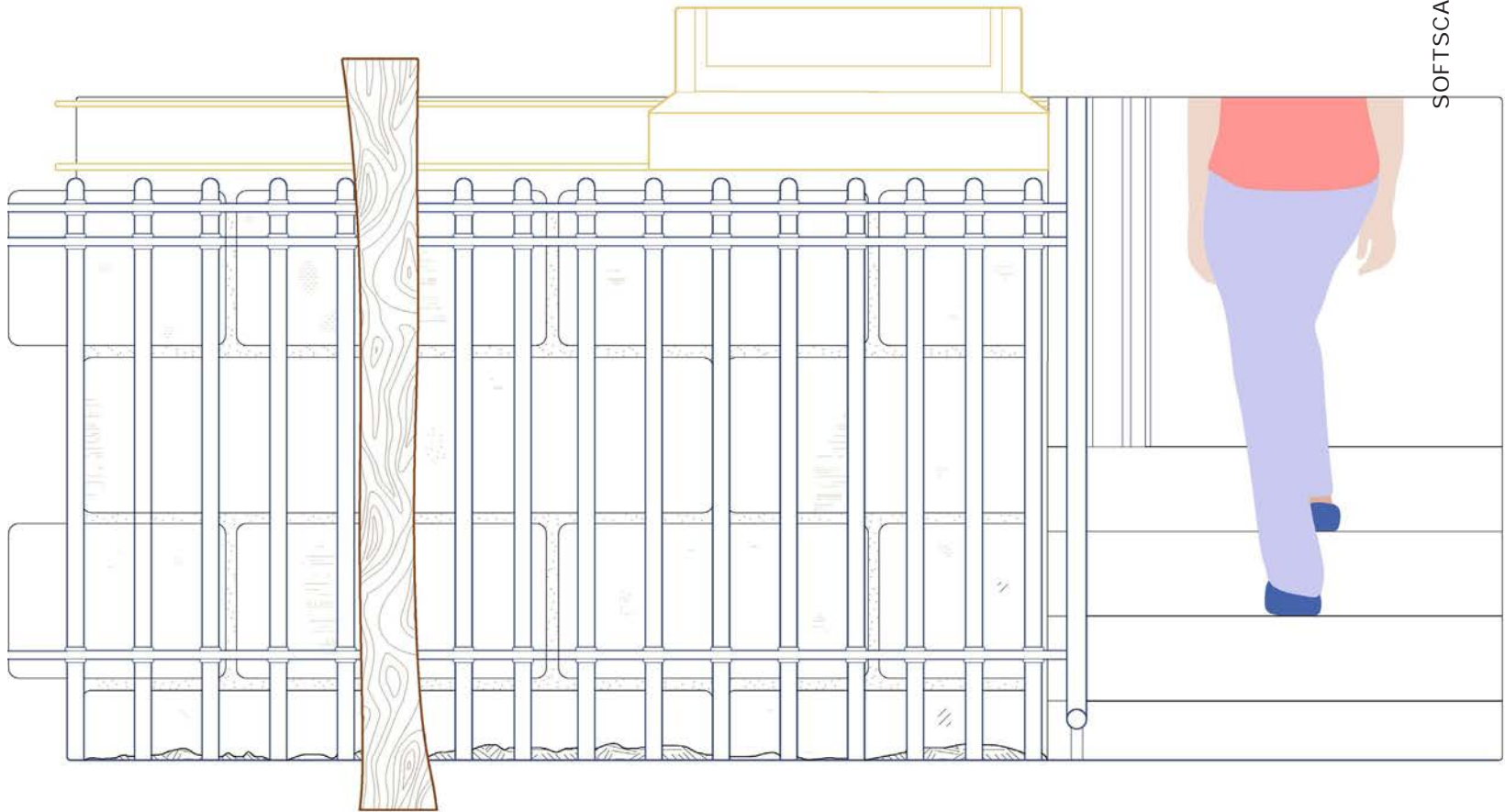
PROCESS: RESEARCH AND EXPLORE SARA D. ROOSEVELT PARK SITE, STUDY THE PERSPECTIVE OF A CHILD, SKETCH TOPOGRAPHIC SOLUTIONS, EXPERIMENT WITH FABRIC CASTING, MAKE TOPOGRAPHY, PHOTOSHOP, MODEL MORE FABRIC CAST, SKETCH

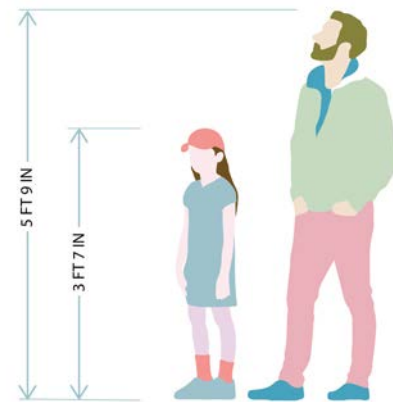
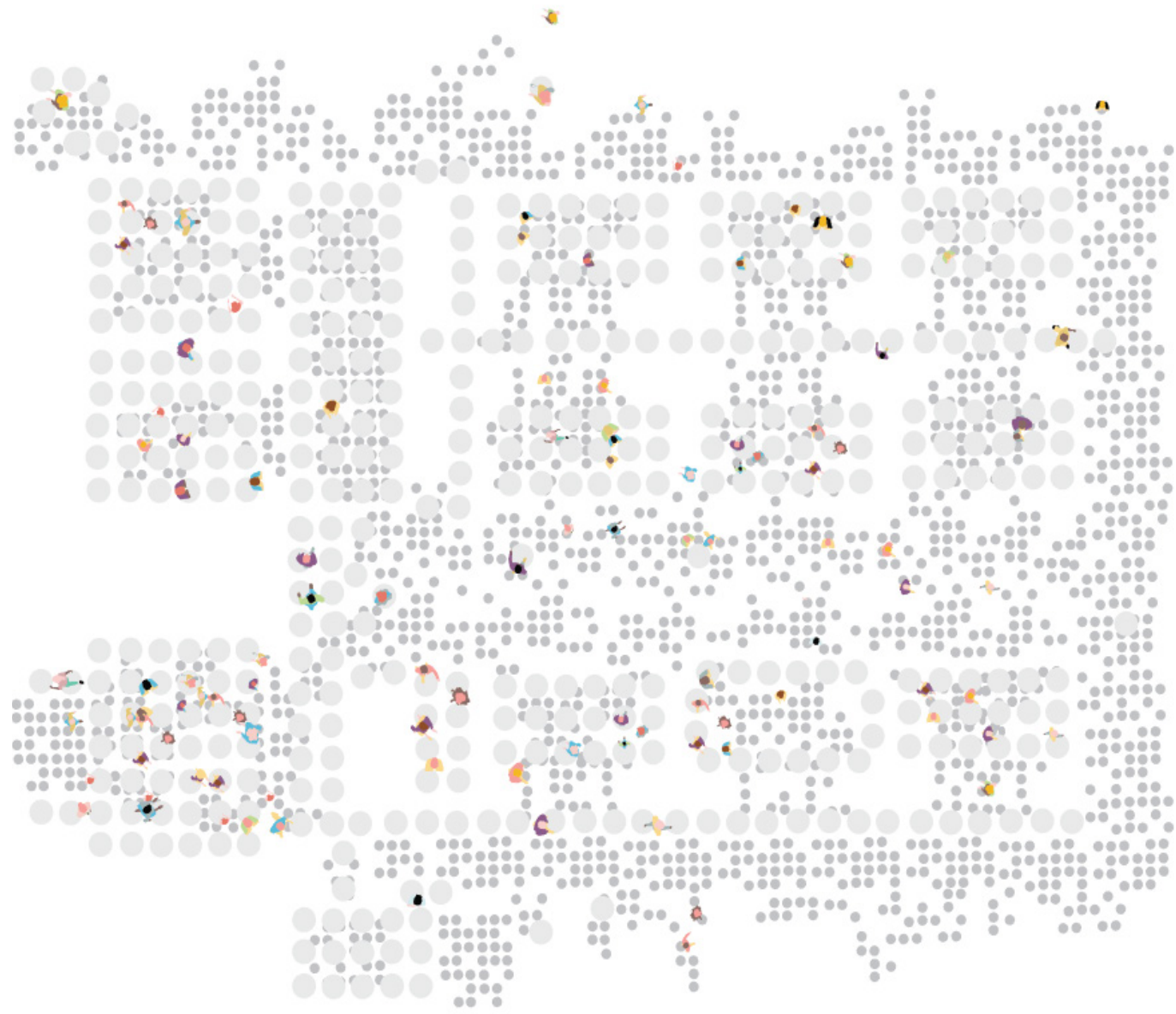
SOFTSCAPE IS A STORY OF TWO SYSTEMS: AS A PIECE OF INFRASTRUCTURE IT'S A CONTINUOUS FLOW OF LEARNING. AS A PIECE OF LANDSCAPE IT SERVES AS A CHILD-CENTRIC SERIES OF RIVERBEDS AND VALLEYS CARVED INTO THE FLOORPLATE.

THE BOUNDARY BETWEEN STREET AND SCHOOL MEANDERS, THE ARCHITECTURE IS A LEARNING LANDSCAPE OF ROLLING TOPOGRAPHY. THE TOPOGRAPHY CREATES A SERIES OF VALLEYS BETWEEN GRADE LEVEL CLASSROOM ZONES. THE POCKETS FALL WITHIN A GRADIENT OF SCALES; DEEPER MORE CONCENTRATED VALLEYS FOR SMALLER CHILDREN, MOVING TOWARDS WANDERING RIVERBED POCKETS FOR OLDER KIDS. UTILIZING THE SHORTER VANTAGE POINT OF A CHILD, THE TOPOGRAPHY GIVES CHILDREN AGENCY THROUGH A PERCEIVED SENSE OF INDEPENDENCE AND FREEDOM.



ABOVE: CIRRUS RICE PAPER FLOOR PLATE
RIGHT: STUDYING BARRIERS FROM A CHILDS PERSPECTIVE



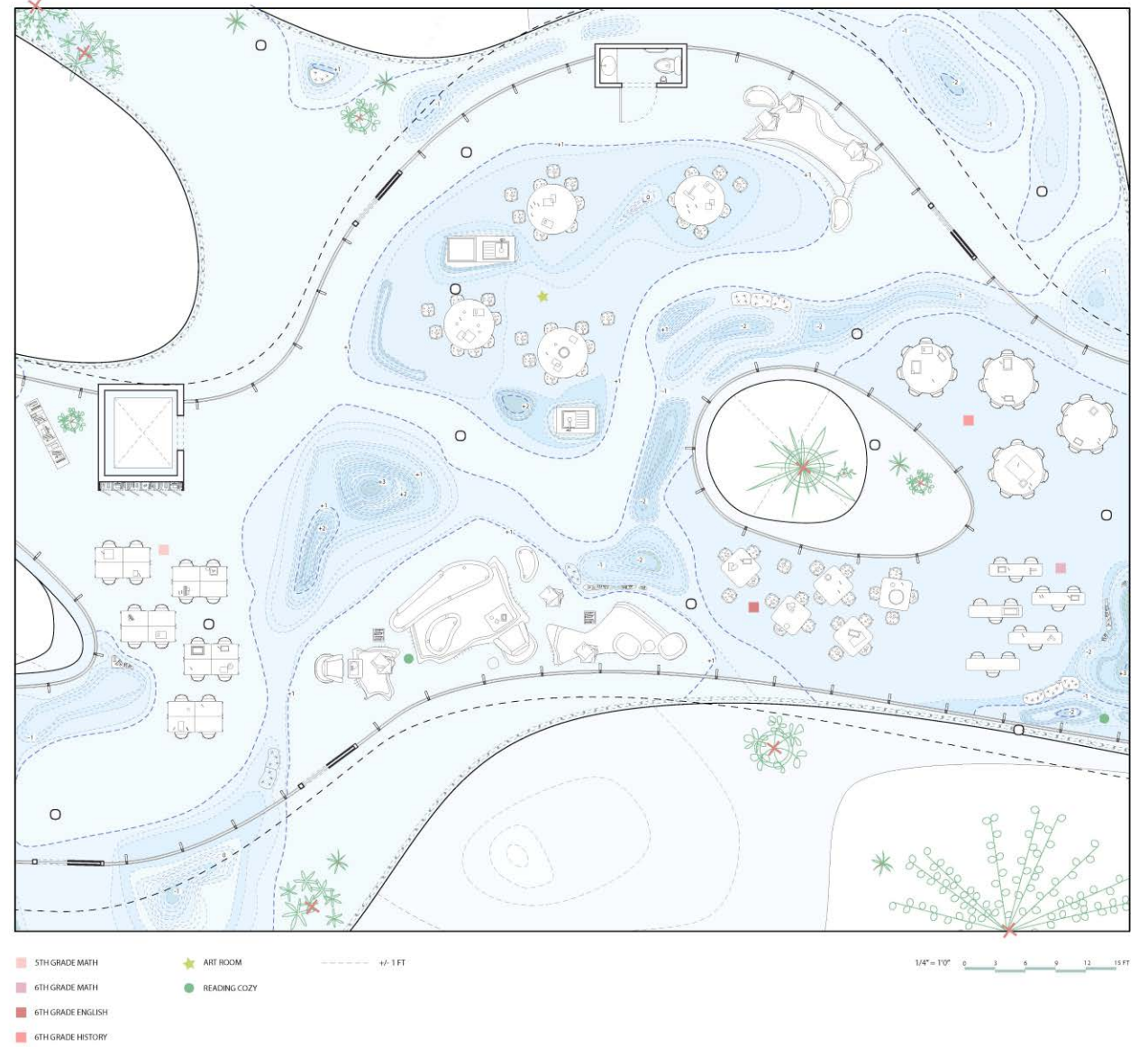


NOTE: AVERAGE AMERICAN VANTAGE POINTS.

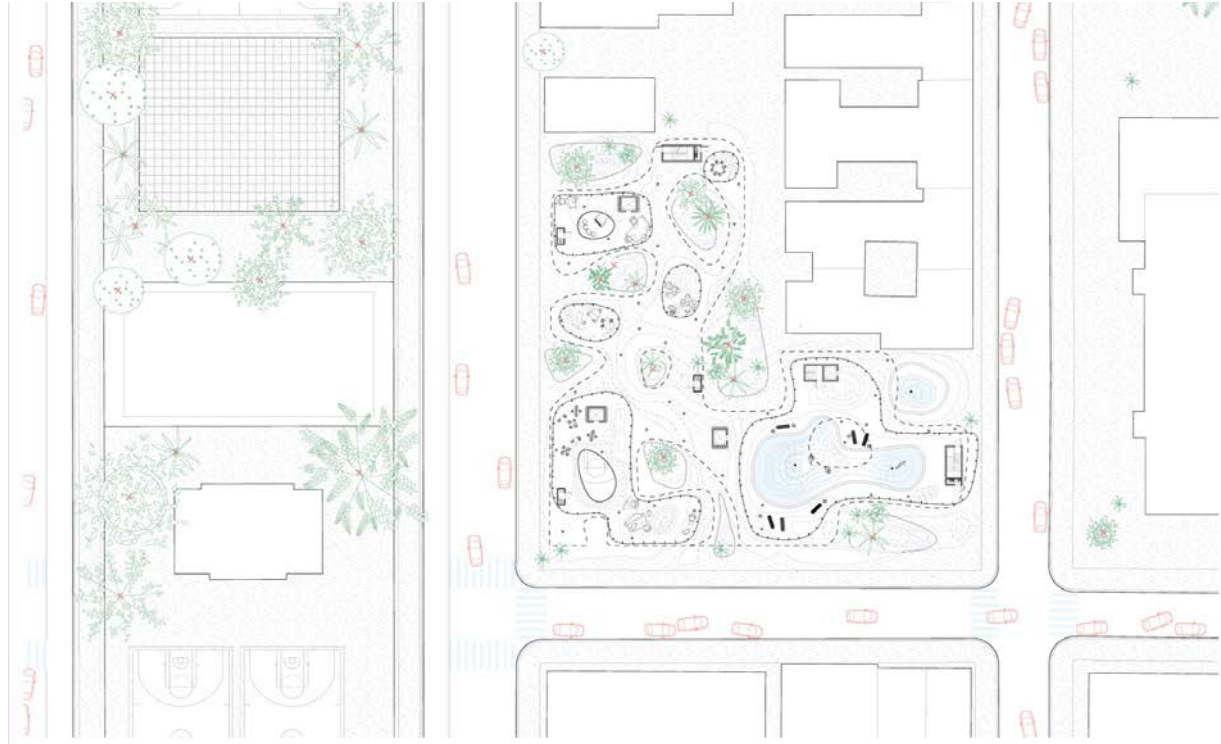
ABOVE: CHARTING PATTERNS OF ADULT PROCESSIONS THROUGH SPACE IN OPPOSITION TO THOSE OF THE YOUTH.
RIGHT: CUMULONIMBUS FABRIC CAST SPATIAL MODEL



NOTE: CUMULONIMBUS.



LEFT: BESPOKE TORTILLA CHIPS
 ABOVE: CLASS ROOM TOPOGRAPHY MAP FOR STUDENT WAY FINDING



LEFT: GROUND FLOOR PLAN
ABOVE: THIRD FLOOR PLAN





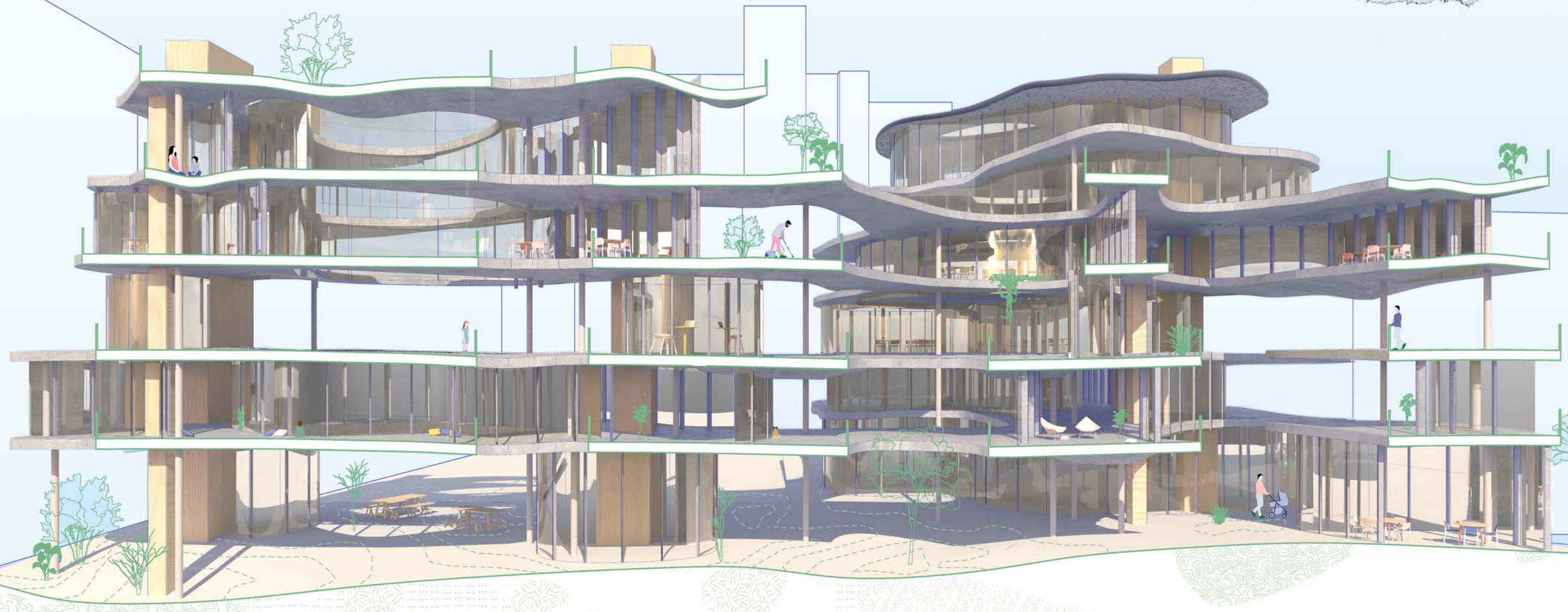
LEFT: DETAIL SECTION STUDY
ABOVE: PLASTER CLOUD STUDIES

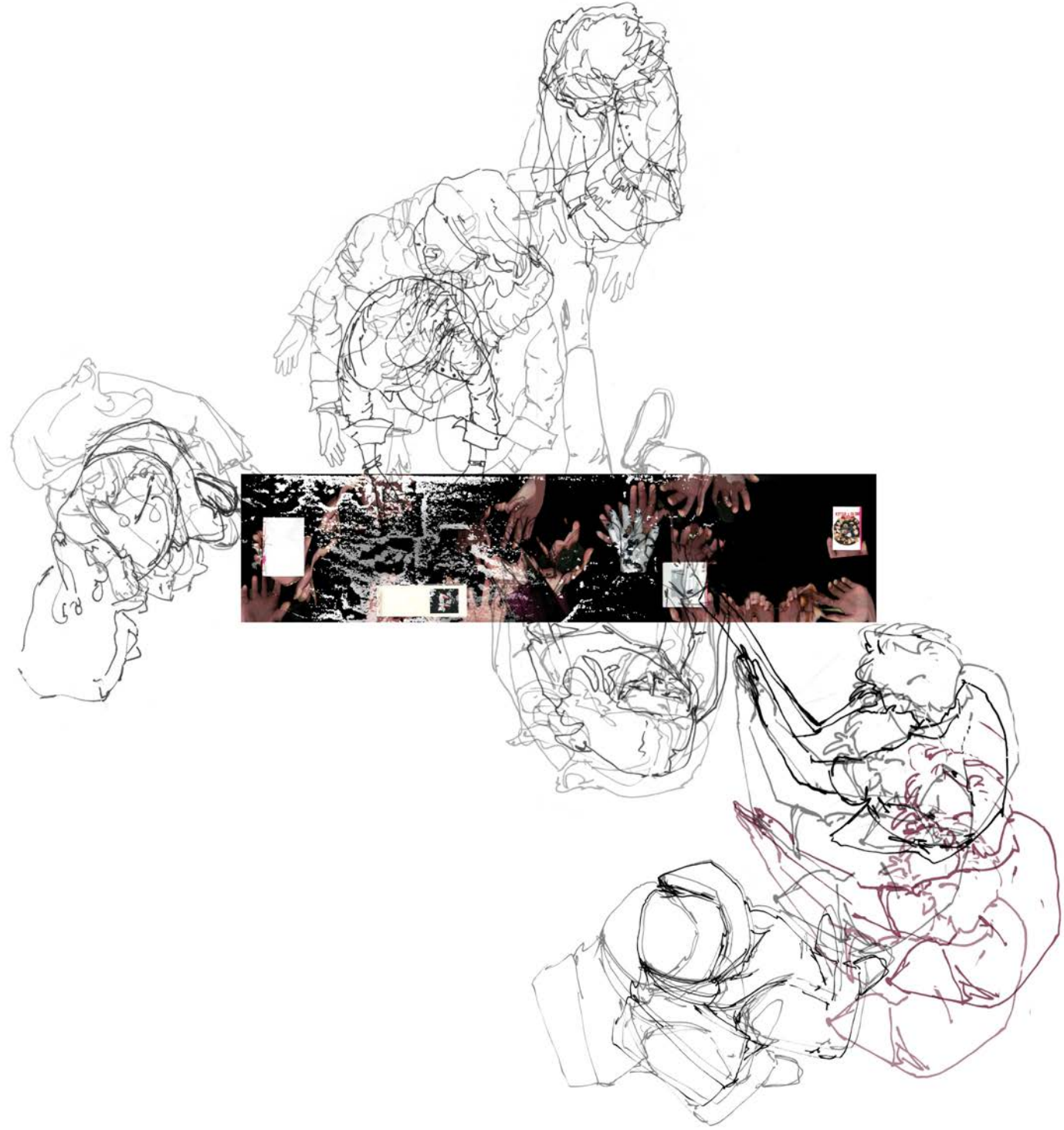
SOFTSCAPE

SOFTSCAPE IS A STORY OF TWO SYSTEMS:

AS A PIECE OF *INFRASTRUCTURE* IT'S A CONTINUOUS FLOW OF LEARNING.
AS A PIECE OF *LANDSCAPE* IT SERVES AS A CHILD-CENTRIC SERIES OF RIVERBEDS AND VALLEYS CARVED INTO THE FLOORPLATE.

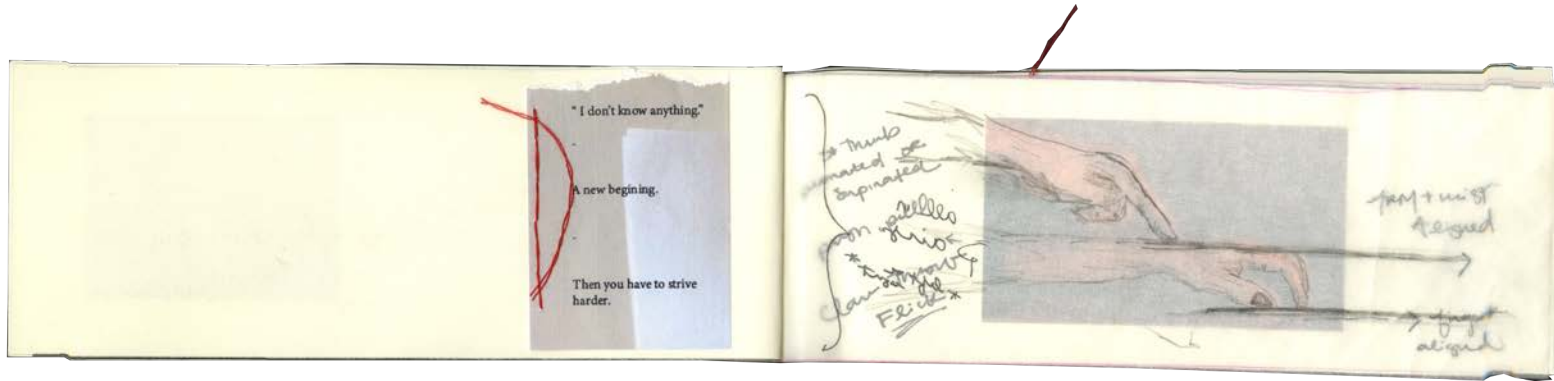
THE BOUNDARY BETWEEN STREET AND SCHOOL MEANDERS, THE ARCHITECTURE IS A LEARNING LANDSCAPE OF ROLLING TOPOGRAPHY. THE TOPOGRAPHY CREATES A SERIES OF VALLEYS BETWEEN GRADE LEVEL CLASSROOM ZONES. THE POCKETS FALL WITHIN A GRADIENT OF SCALES; DEEPER MORE CONCENTRATED VALLEYS FOR SMALLER CHILDREN, MOVING TOWARDS WANDERING RIVERBED POCKETS FOR OLDER KIDS. UTILIZING THE SHORTER VANTAGE POINT OF A CHILD, THE TOPOGRAPHY GIVES CHILDREN AGENCY THROUGH A PERCEIVED SENSE OF INDEPENDENCE AND FREEDOM.





TRUE FRAGMENTS

ONGOING - SPORADIC



We lead with our hands.

To learn by doing, to listen by sharing, to live by moving. From the hands, flow life.



From the hands of Abdullah Ibrahim, flows liberation. Using the hands as a case study of instruments of liberation, and the subsequent movement of them as recordings of memory, the action of baking and breaking bread becomes a momentary anchorpoint in time. Just as jazz music is a collective procession: between the composer and the zeitgeist, the sheet music and the discerned moment, the musicians and the audience. Bread is a collective procession: between the baker and the ancient grain, the recipe and the lineage, the host and the dinner of comrades. Both a moment to be shared.

Flour, Water, Yeast. Brought to life and nurtured, kneading memory into nutrients. Drawing from Cape Town's District Six Huis Kombuis, a collection of memories and recipes of placemaking and nourishment carried from District Six to the Cape Flats and beyond. The kitchen table, a central family ritual, and the tradition of tafel, an open invitation to social rhythms, have transcended time and space. Tethering the past to the present, and extending an invitation back home.

Here lies an extension of that intention. A synonymous instrument of collective sharing; bread, bench, memory. Coagulating the archive with the feast, a tool to amplify the work of our hands in this moment to be shared.





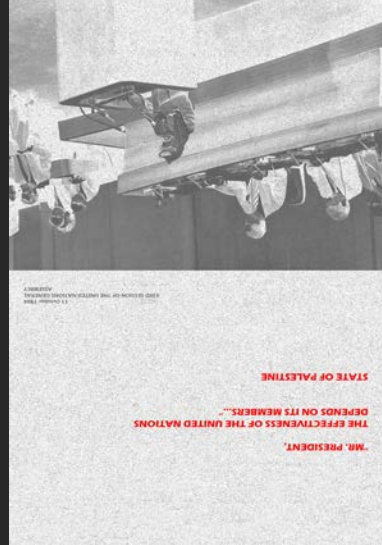
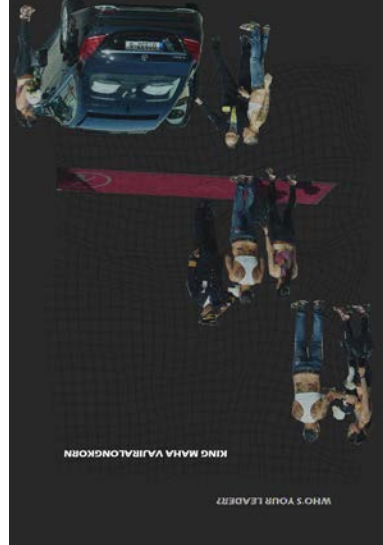
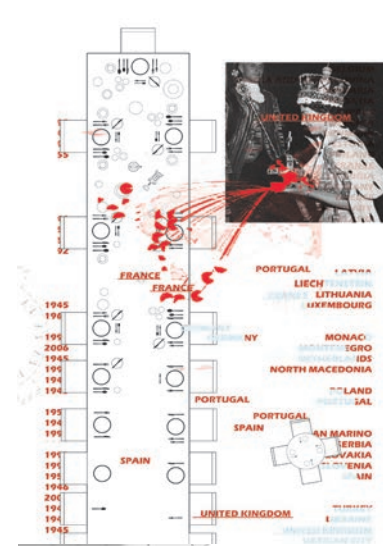
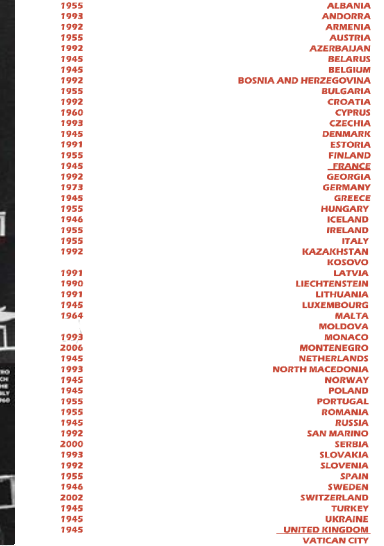
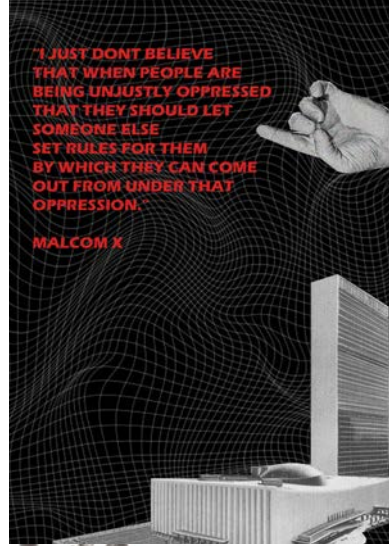
WE ARE OUR MEMORIES. A SAC OF SKIN, STUFFED WITH SENSORY NOSTALGIA AND A SENSE OF DIRECTION. UP, DOWN, ONE YEAR LATER, TWO MONTHS YOUNGER, A RIGHT AT THE LIGHT, AND AGAIN AT THE BEND. WE ARE THE CULMINATION OF AN EXISTENCE REMEMBERED, OUR OWN AND THOSE PASSED ALONG. WE ARE SIGHT, SMELL, TOUCH, TASTE, SOUND. OUR BODIES, A VESSEL FOR THE SENSECAPE OF OUR BEING.

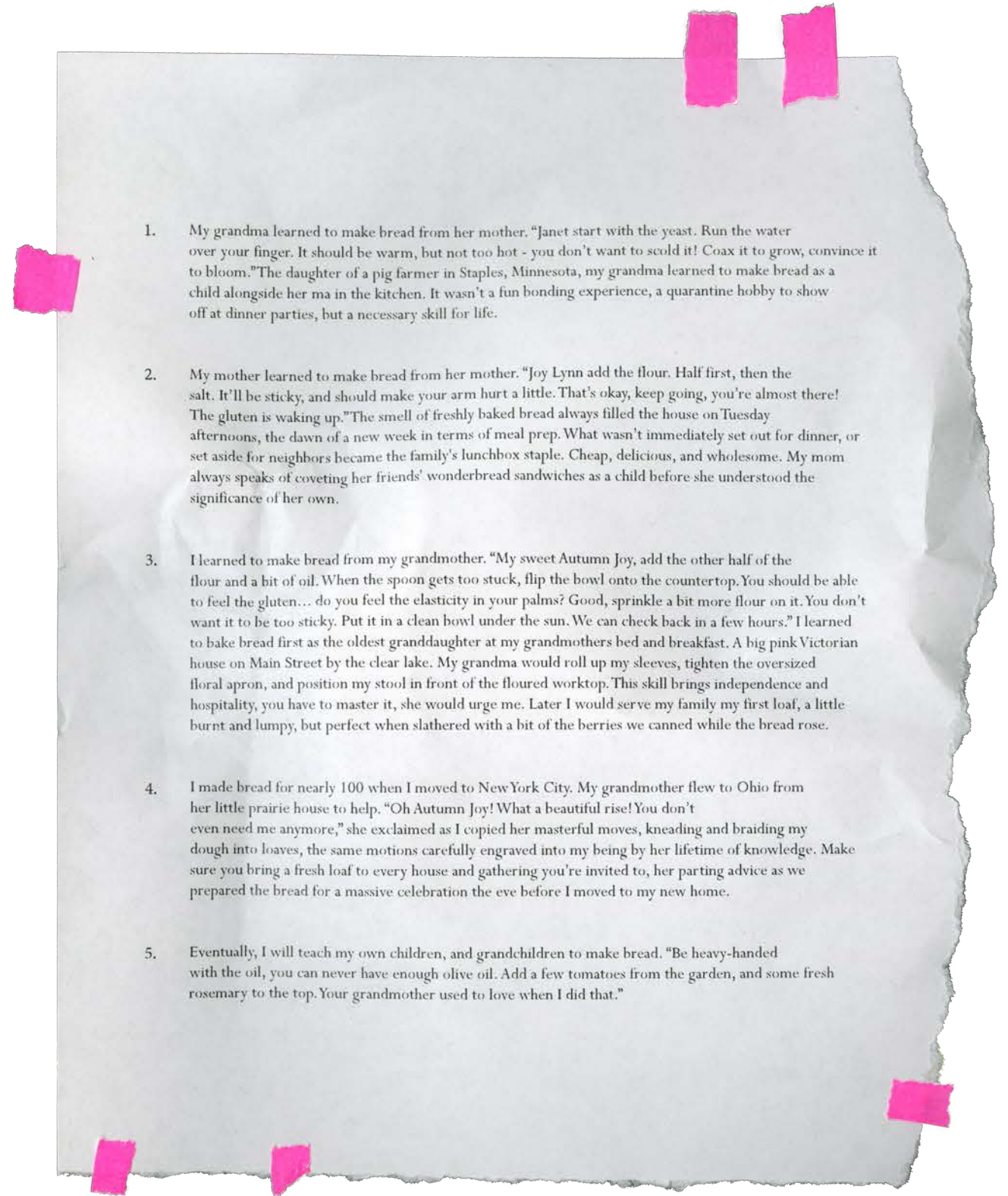
SPACE IS RELATIVE, DICTATED BY PREMONITION AND EDUCATION. WISPS OF FEELING FLIT THROUGH OUR HEADS JOSTLING THE BOUNDARY OF WHAT IS ROOM? WHAT IS HERE, DOES NOT MAKE SENSE THERE. DRAWINGS ARE THE GHOST OF OUR SENSES, CALLING IN SENSORY RECEPTORS ACCIDENTALLY LAID OFF.

MY DRAWINGS ARE THE CULMINATION OF THE ABOVE, A PHANTOM CLANK OF A LANDING DOOR RICOCHETING INTO THE TINY ADJACENT STUDIO. THE PINK DEPRESSION GLASS CEREMONIALLY SET OUT IN A GENERATIONS-OLD TRADITION OF HOSPITALITY CLINKS IN CHRONOLOGY. AS IF MY APARTMENT IS A HEALTHY, HAPPY MISS HAVISHAM—"WELCOME! YOU ARE HOME!", SHE YELLS.

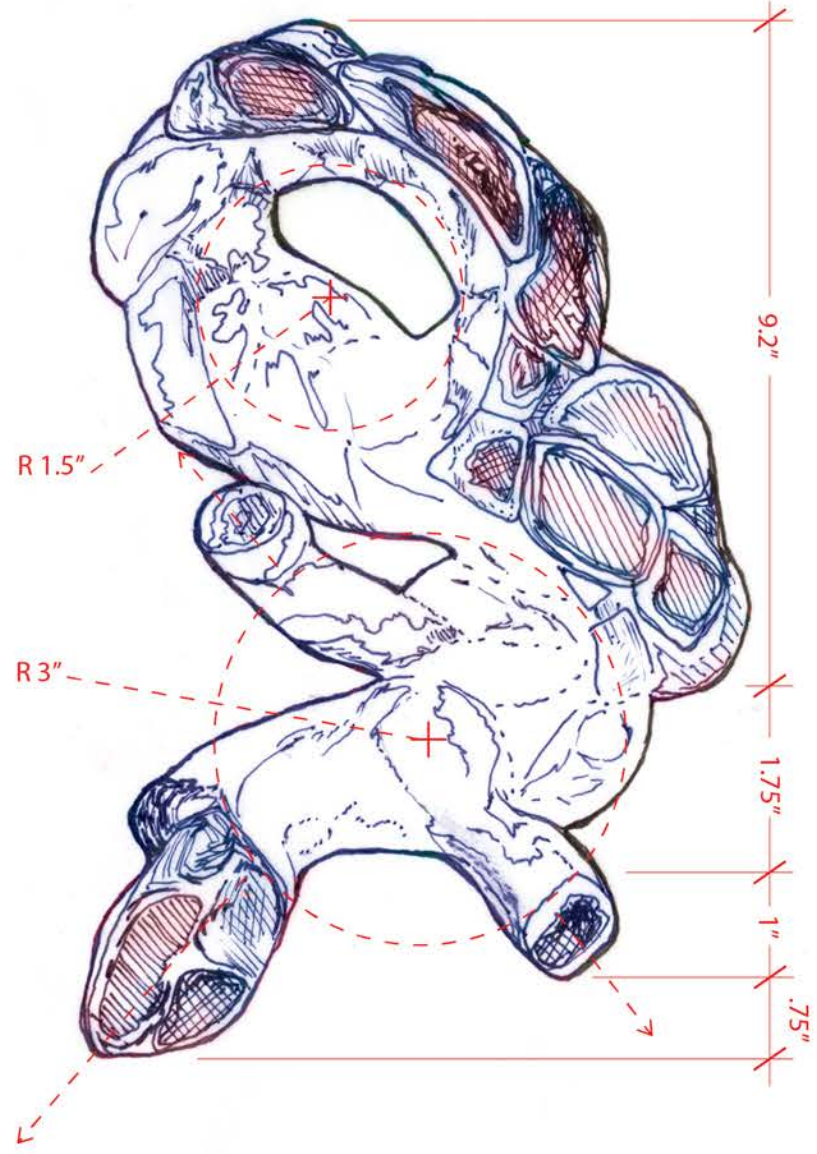
I CAN HEAR THE SPACE BETWEEN THE LANDING DOOR, MY DOOR, AND MY TABLE IN SECONDS. SECONDS BECOME FEET. MY CONSCIOUSNESS DRAWS THE LOOMING SILHOUETTES OF SOUND-MAKERS: A CREAKY DOOR, A TABLE STUCK IN PERPETUAL PREPARATION, AND MY FEET UPON APPROACH. TACTILE MEMORIES JUXTAPOSED WITH THE CLEAR MEMORY IN PROGRESS. TREATED LIKE A SPECTROGRAM, THE REMINISCENCE IS PLAYED. THE SPACE IS SOUND.



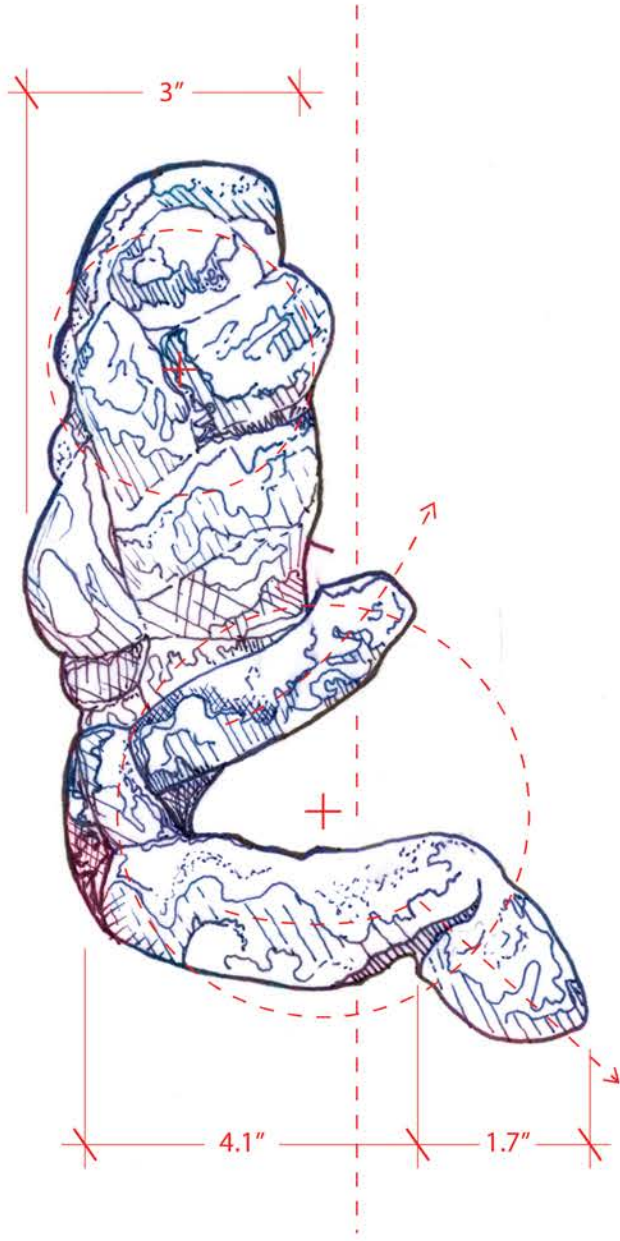




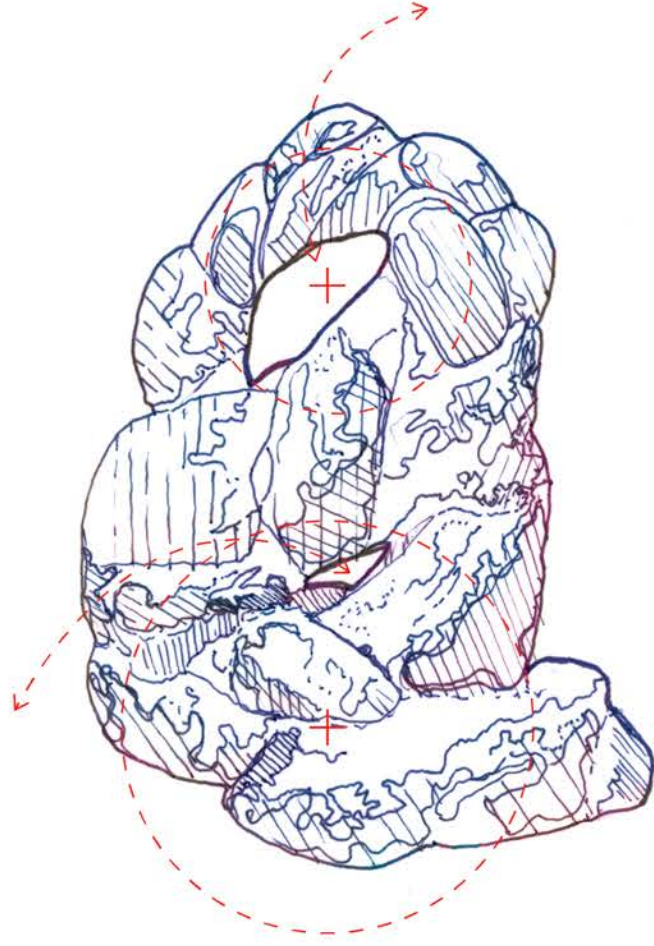
1. My grandma learned to make bread from her mother. "Janet start with the yeast. Run the water over your finger. It should be warm, but not too hot - you don't want to scold it! Coax it to grow, convince it to bloom." The daughter of a pig farmer in Staples, Minnesota, my grandma learned to make bread as a child alongside her ma in the kitchen. It wasn't a fun bonding experience, a quarantine hobby to show off at dinner parties, but a necessary skill for life.
2. My mother learned to make bread from her mother. "Joy Lynn add the flour. Half first, then the salt. It'll be sticky, and should make your arm hurt a little. That's okay, keep going, you're almost there! The gluten is waking up." The smell of freshly baked bread always filled the house on Tuesday afternoons, the dawn of a new week in terms of meal prep. What wasn't immediately set out for dinner, or set aside for neighbors became the family's lunchbox staple. Cheap, delicious, and wholesome. My mom always speaks of coveting her friends' wonderbread sandwiches as a child before she understood the significance of her own.
3. I learned to make bread from my grandmother. "My sweet Autumn Joy, add the other half of the flour and a bit of oil. When the spoon gets too stuck, flip the bowl onto the countertop. You should be able to feel the gluten... do you feel the elasticity in your palms? Good, sprinkle a bit more flour on it. You don't want it to be too sticky. Put it in a clean bowl under the sun. We can check back in a few hours." I learned to bake bread first as the oldest granddaughter at my grandmothers bed and breakfast. A big pink Victorian house on Main Street by the clear lake. My grandma would roll up my sleeves, tighten the oversized floral apron, and position my stool in front of the floured worktop. This skill brings independence and hospitality, you have to master it, she would urge me. Later I would serve my family my first loaf, a little burnt and lumpy, but perfect when slathered with a bit of the berries we canned while the bread rose.
4. I made bread for nearly 100 when I moved to New York City. My grandmother flew to Ohio from her little prairie house to help. "Oh Autumn Joy! What a beautiful rise! You don't even need me anymore," she exclaimed as I copied her masterful moves, kneading and braiding my dough into loaves, the same motions carefully engraved into my being by her lifetime of knowledge. Make sure you bring a fresh loaf to every house and gathering you're invited to, her parting advice as we prepared the bread for a massive celebration the eve before I moved to my new home.
5. Eventually, I will teach my own children, and grandchildren to make bread. "Be heavy-handed with the oil, you can never have enough olive oil. Add a few tomatoes from the garden, and some fresh rosemary to the top. Your grandmother used to love when I did that."



01



02



03



