

Food and the City

Abstracts

Tal Alon-Mozes

Food for the Body and the Soul: Israeli Urban Food-scapes

Starting in the 1920s, small urban farms began appearing in Tel Aviv, Haifa, and other smaller urban communities, developing concurrently with the agricultural settlements, the Kibbutzim and Moshavim. These productive landscapes generated food for the body as well as the soul of the new Jewish arrivals in Palestine, and their cultivation was intimately linked to the ideological efforts of creating a modern Hebrew/Jewish identity. Urban agriculture continued to accompany the Zionist project during the first years of statehood. It then faded, only to flourish once again as part of the contemporary trend of sustainability, or as a mechanism to empower immigrant communities.

My paper explores Hebrew/Israeli urban food-scapes as cultural landscapes created in order to integrate people, place, and ideology. They were a product of top down processes that thrived as long as the community of Jewish settlers found deep meaning in their cultivation. However, over the years of statehood they slowly disappeared—as agriculture lost its priority as part of the national ethos, small-scale urban agriculture lost its meaning as well.

Rooted in Ebenezer Howard's concept of garden city and Leberecht Migge's settlement gardens, Israel's small urban farms unified Jewish urban dwellers regardless of social, economic, or political status. Members of the workers' party, middle-class refugees who escaped Germany before World War II, prominent national figures such as poet Haim Nahman Bialik, and many others, all shared the burden and pleasure of growing vegetables and fruits, raising chickens, and perhaps even a goat. The ritual of growing one's own food in backyards, or in small cooperative farms within cities, was nurtured by pioneer women of the second wave of immigration to Palestine (1904-1914), as well as by members of conservative women's organizations, who had arrived in the fourth and the fifth immigration waves (1924-1931, 1932-1939).

While the economic benefit of growing food was almost negligible, other advantages led pre-state and later state agencies to promote it, calling on pupils, teens, and adults to collaborate in the national effort. In nurturing a domestic vegetable garden, one was implementing the essentials of the nation's revival: productivity, native connectedness to the land, independence, and self-fulfillment. With the establishment of the State of Israel, the small urban farm became part of the official policy of settling the periphery, and formed an important aspect of the first National Master Plan drawn by Arie Sharon (1951). The project was promoted by daily radio programs, magazines, and a national network of instructors.

After years of slowly fading away, the concept of the small urban farm has recently reappeared under various guises. Urban agricultural plots are part of the sustainability trend enabling people to grow their own organic products. These plots are marketed by municipalities as "a Garden for each Resident," and promoted by various NGOs as a mechanism to empower disadvantaged groups, especially recent immigrants such as the Ethiopian community.

Margaret Crawford

Evolving Agricultural Landscapes in Panyu, Guangzhou, China

Historically, the Pearl River Delta has been one of the most fertile areas in China. Tilled by peasants living in villages organized around lineages (clans who claim a common ancestor) its fields produced a broad range of agricultural products. Its abundant water and warm climate encouraged the development of a Cantonese food culture that valued freshness and delicate flavors. Over the centuries, hydrodynamics, extensive land reclamation, and an expanding water-based transport system created a distinctive agricultural landscape, carefully balanced between land and water. After 1949, a series of dramatic transformations undermined these natural and cultural advantages. Communist principles demanded new settlement patterns. The state expropriated farmland from exploitative landlords and redistributed it

according to increasingly complex allocation systems. National imperatives, imposed from above, restructured agricultural labor, land division and tenure, crops, and farming methods. Over the decades, the central government eliminated many of these restrictions to encourage more productive private cultivation, but a surprising number remain. In recent years, in spite of the nation's commitment to food security, a series of contradictory and contested agricultural landscapes have emerged. In many cases, urban and industrial development has completely appropriated village agricultural land. In some places, a *desakota* pattern has emerged, mixing agriculture with industry and residential settlements. In other areas, villages have continued their agricultural pursuits, even specializing in high value-added crops. The Panyu district of Guangzhou, once a seamless landscape of agricultural villages, now also populated with high-rise gated communities, factories, and scattered commercial and office development, demonstrates the complexity of this evolving landscape.

Donna Graves

Transforming a Hostile Environment: Japanese Immigrant Farmers in Metropolitan California

In California—provider of one-third of America's table food and the most intensely farmed landscape outside the tropics—the histories of agriculture and immigration are inextricably entwined. Despite their relatively small numbers, pervasive discrimination, and severe legal restrictions placed on them, Japanese immigrants forged an outsized role in the Golden State's agricultural production during the first half of the 20th century. This paper will examine the unique role that *Nikkei*, Japanese immigrants and their children, played in vegetable, fruit, flower, and poultry production in the metropolitan regions of Los Angeles and the San Francisco Bay Area.

Recruited to fill the need for cheap agricultural labor created by the 1882 Chinese Exclusion Act, many Japanese immigrants moved from seasonal migrant labor to sharecropping, tenant farming, and small farms of their own. By the late 1930s, they accounted for one-third of the value of California's truck farms and dominated several areas of production including strawberries, celery, snap beans, peppers, and the cut flower industry. The pattern of Japanese Americans working small plots in less dense urban areas, or at the urban edge, was common to both flower growing and truck farming and was shaped by legislation that restricted Japanese immigrants from owning real property in California after 1913. Confined by these limitations to land ownership, *Nikkei* worked small parcels intensively with quick growing crops that could turn a relatively high profit without requiring a large amount of upfront capital. Their success in these fields led to increased antipathy among California nativists who organized vicious anti-Japanese campaigns.

This paper will describe the agricultural web *Nikkei* constructed in and near urban centers to circumvent a hostile environment by connecting small-scale family farms and nurseries to Japanese agricultural cooperatives and wholesale markets such as Los Angeles' City Market and the California Flower Market in San Francisco. This web also included threads connecting *Nikkei* agriculture to Japantowns across California and transnationally to Japan. Finally, I will examine the turning points that diminished Japanese Americans' role in California agriculture including WWII forced relocation and incarceration and the rise of large-scale agribusiness.

David H. Haney

The Anarchist Prince, the "Architect for Horticulture," and the Politics of Vegetable Gardening

Although today vegetable gardening and allotments are considered positive urban amenities, in the recent past they were seen as a means of political and social reform. The Russian prince turned anarchist, Peter Kropotkin (1842-1921), believed that small communities that produced their own food and goods could become relatively independent of mainstream capitalism. In his 1898 book, *Fields Factories and Workshops*, Kropotkin claimed to be observing existing trends towards small-scale production already taking place. Kropotkin carefully observed the techniques of Paris market gardeners, whom he claimed were so good at producing their own soil from waste that they could grow vegetables on asphalt. Kropotkin was neither a gardener nor a planner but a political activist, yet for him small-scale intensive vegetable gardening was key in developing a new, de-centralized, anarchist society.

The self-styled German "architect for horticulture," Leberecht Migge (1881-1935), later took up Kropotkin's call in the lean post-war years of 1918 and 1919, publishing a brochure titled "Everyman Self-

Sufficient!" Migge, a gardener and planner, presented a model settlement plan where the vegetable garden became a rationalized planning unit offering relative economic and social freedom. In the prosperous 1920s Migge adapted his system to the large-scale modernist housing projects, the *Gross-Siedlungen*. In the 1930s Migge changed his views yet again, proposing that traditional and modern agricultural landscapes be understood as paradigms for new self-sufficient settlement landscapes.

In the 1970s the Austrian architect Roland Rainer (1910-2004) wrote a book on traditional agricultural life in China titled, *The World as Garden*, crediting Migge as a major source of inspiration. This paper concludes by asking if the idea of the small garden may still maintain some future political value, while posing problems of scale and culture as defining factors.

Zef Hemel

The Landscape of the Dutch Modernist IJsselmeerpolders, 1930-1969

The food supply system for the city of Amsterdam in the 19th and first half of the 20th century was mostly regional. Water dominated, roads were lacking and there were no cold stores until 1905, so fresh food had to be transported over water. Farmers in the immediate environs of Amsterdam provided city markets with their own food: cheese, lettuce, milk, beef, potatoes, carrots, cabbage, and fruit. Their small boats entered the city at night. This unique regional market system functioned until the 1930s. It explains why horticultural areas like Aalsmeer and cheese producing centers like Purmerend and Alkmaar are all situated in a circle of only thirty kilometers from Amsterdam. Nowadays these areas all are producing for a world market, but in the 19th century they were only supplying a regional market.

Things began to change during the Great War of 1914-1918. Thanks to their neutrality the Dutch exported their food on a massive scale to neighboring countries; food prices skyrocketed. Old plans to drain the Zuiderzee and reclaim land became profitable all of a sudden; decision making in the political arena became relatively easy. In 1918, at the end of the war, the Dutch government decided to add 180,000 hectares of arable land to the country in order to give Dutch agriculture a great boost.

Reclaiming the Zuiderzee meant that in the immediate environs of Amsterdam new farmland would materialize on a massive scale. From the very first moment the city tried to influence the planning and landscaping of the new polders. Cornelis van Eesteren, president of CIAM and head of the planning department of the city, entered the Corps of Engineers responsible for the reclamation works in 1949. From that moment on the designing of the landscape of the Dutch IJsselmeerpolders became a Modernist experience: a unique combination of water engineering, industrialized farming, and functional landscaping: productive, aesthetic, and agreeable.

Laura Lawson

Quantifying, Qualifying, and Justifying the Community Garden

"How much food can a community garden really grow?" Although community gardens are usually included in the suite of community food security interventions, skepticism about the quantity of food that can be produced by individuals working small plots often leads to justifying gardens as sites of education and outreach rather than food production. An examination of community garden advocacy in the U.S. from the late 19th to late 20th centuries reveals a recurring theme of gardens as sites of food production, but how and why is relative to changing political and economic contexts. Contradictory purposes ensue, such as garden produce being part of a comprehensive food system to being a subordinate and separate system, and from gardening as an act of individualism to collective action. The inconsistent views of production underscore a second recurring theme of gardening as a response to crisis rather than a component of long-term planning and policy. As a result, community gardens are not framed as 'normal' urban space and gardening as typical urban practice; gardening for food production is justified only so far as the crisis at hand permits.

This presentation highlights community garden discourse centering on food production and subsequent justifications and framings, with demonstrations of how the crisis narrative changes community gardening from normal practice to temporary solution. The paper examines published documents from four periods of widespread community garden advocacy—the 1890s, World Wars I and II, the Great Depression, and the 1970s and 80s—with particular focus on Philadelphia, Chicago, and Seattle. The presentation

concludes with an alternative perspective of gardening not as a response to crisis, but as a normal part of the urban landscape that has persisted over time and space through various changing political and economic contexts.

Mary McLeod

Radiant Farm and Village: Le Corbusier's Agricultural Utopia, 1933-1942

"The country is the other city of tomorrow."

—Le Corbusier, *La Ville Radieuse*, 1935.

Most architects and scholars familiar with Le Corbusier's planning proposals, such as the *Ville Contemporaine* (1922) and the *Ville Radieuse* (1930), assume that he, like many modern architects, was exclusively concerned with urbanization and mass-production. Certainly, the issue of food, beyond proposals for collective restaurants in his *Immeuble-villas*, is not a major theme in these projects. However, in the 1930s, Le Corbusier became intensely preoccupied with issues of agriculture and peasantry. At this time, he had become involved with a small non-conformist political movement, Regional Syndicalism, which called for decentralized governing units based on natural topography and local economy. A major concern of this movement was the condition of the French peasantry, which had become increasingly politically active during the Depression. After meeting in 1933 with a group of peasants involved with Regional Syndicalism, Le Corbusier became interested in how notions of rational planning might be extended to the countryside. However, like his new political associates, he rejected large-scale Soviet models of agricultural production and called instead for modern family farms, which retained the family as the central unit of agricultural production, at least in regions of *bocage* such as the Sarthe. The result was a design for a model farm house and barn, using pre-fabricated panels, called the *Ferme Radieuse*. He also designed a model "village," the *Village Radieux* (later renamed the *Centre Coopératif*) which would provide collective amenities (a co-op, silo, garage, school, club, etc.) for a small group of farmers from the region. Le Corbusier claimed to have worked closely with local residents in the design of these two projects: his goal was to unite modern amenities and production techniques with local traditions and the existing terrain. The two rural proposals were first published in two regional syndicalist publications, *Prélude* and *L'Homme Réel*.

Le Corbusier continued to explore and promote these projects throughout the 1930s and early 1940s, hoping to persuade both the Popular Front and the Vichy government to adopt his ideas. The *Ferme Radieuse* and the *Village Radieux* were also the subject of considerable debate at the C.I.A.M. (Congrès Internationaux d'Architecture Moderne) meeting held in Paris in 1937, with the Dutch socialists adamantly rejecting the small-scale regionalism of Le Corbusier's proposals. Although Le Corbusier's designs were not realized, they influenced his own later planning studies, such as his outline for regional development, *Les Trois Etablissements humains* (1943-46). This study, developed with the ASCORAL group, called for a tripartite model of planning, consisting of agricultural settlements, radio-concentric cities of exchange, and linear industrial settlements.

In this paper I shall present a short history of the *Ferme Radieuse* and *Village Radieux* projects and attempt to situate Le Corbusier's ideas about agriculture and rural habitation within the history of modern architecture more generally. Brief comparisons will be made to other modernist planning proposals for the countryside, such as Soviet schemes for deurbanization and the Italian Pontine Marsh towns (Le Corbusier proposed the *Village Radieux* as an alternative to the "romanticism" of Sabaudia).

Luc Mougeot

Urban Agriculture in the Global South: Four Logics of Integration

Agriculture seeks to integrate itself to the city at different scales and in different ways. Largely driven by practitioners themselves, these processes can be supported and improved through collaboration with other urban actors and appropriate policy support. Policy research on urban agriculture in the global South over the last 10-15 years has centered on informing and influencing public actions to promote the integration of agriculture in the city. This experience suggests that such actions must pay attention to at least four processes and their interactions at work in any given city: optimizing land rent through the evolution of agricultural land use over time; optimizing income by adding value to agricultural production; optimizing public good by valuing agriculture for its multiple urban functions; and optimizing resource

through-flow by integrating agriculture in design. The paper attempts to model these four processes through which operators try to optimize productivity and income, and cities seek to optimize public benefits and urban resources. The paper reflects on the constraints and opportunities which such processes offer for design to improve the integration of agriculture to cities in global South contexts, especially in Africa and Latin America.

Florent Quellier

“Paris is a land of plenty”: Kitchen Gardens as a Major Urban Phenomenon in a Modern European City (16th – 18th centuries)

During the Ancien Régime the productive garden was both a major urban phenomenon and a characteristic feature of the peri-urban and urban landscape. In addition to being located on the outskirts of the city, productive gardens were very present within Paris proper, whether as *marais* (marshy plots dedicated to intensive vegetable cultivation), aristocratic mansions and religious communities, or pots on window sills. The urban production of foodstuff is explained first and foremost by the need to find a quick and efficient way of ensuring that Parisians were supplied with fruit, vegetables, and herbs in an economy which was widely compartmentalized and constrained by slow transport. Furthermore, the 17th- and 18th-century *nouvelle cuisine*'s craze for early vegetables, lettuces, and luscious fresh fruit—rather than dried legumes and cellar-stored fruits and vegetables—required local food production and an efficient distribution system.

Parisian urban and peri-urban productive gardens offered several advantages over those of the rural world and small towns. These advantages included access to an abundant labor force and to large quantities of manure and sludge, the patronage of a high-paying consumer base, and knowledge of the tastes of the city and the court. The Parisian market even made possible a specialization process in market gardening and fruit production, with, for example, the growing of early vegetables, espaliered peaches, and parsley; specialization which was unthinkable in the rural world. In addition to these technical, economic, and social factors, we should also consider cultural factors. During the last two centuries of the Ancien Régime, the privileged classes took an extremely keen interest in gardening, and specifically in the cultivation of vegetables and fruits. The principle of good housekeeping and the absolutist ideal of domesticated nature, as illustrated in espalier and pruning techniques, fertilizing, the production of early vegetables, and the development in the 18th century of heated greenhouses, fostered among the privileged classes the social obligation of having a kitchen garden, in spite of their having the financial means to buy produce. It should be noted that surplus production from the gardens of the nobility and ecclesiastical institutions contributed to the city's food supply.

The kitchen garden was not just a simple production space to be tolerated in the heart of the modern city: for the elite, it performed as both a productive and an ornamental landscape. Tourists deemed the kitchen gardens of Paris and environs to be attractions worthy of visit. Predictably, these comprised the elegant gardens of the nobility, ecclesiastical institutions, and the bourgeoisie. However, the simpler market gardens within and outside the city's boundaries, as well as technically-advanced productive landscapes such as the *murs-à-pêches* in Montreuil, to the east, also received a great deal of attention. Visitors could admire espalier, fertilizing, and forcing techniques, as well as witness social ideals such as the display and domestication of nature.

Although we typically consider vegetable and fruit production as the rural facet of cities in the modern era, I believe that it was in fact perceived by contemporaries as a symbol of urbanity. Not only were the Parisian kitchen gardens spaces of modernity, displaying technical advances such as fertilizing, climate control, and pruning techniques, but they also illustrated the concept of urbanity and civility. Witnesses to this claim were the 17th- and 18th-century country houses and estates featuring a kitchen garden—not a concession to their rural setting, but rather a commitment to urbane values and uses.

David Rifkind

Consuming Empire

The simultaneous transformation of two landscapes—one agricultural and the other urban—served as twin instruments for reforming social structures and reconstructing cultural identities under Italy's Fascist government. During the 1930s, the regime invested heavily in land reclamation and city-building projects

in both metropolitan Italy and its African colonies. These efforts often proceeded in tandem, as in the Pontine Marshes, and the overarching logic of *bonifica* (reclamation) came to define the authoritarian and utopian goal of forming landscapes and re-forming citizens: both needed to be ordered, and to be made productive.

This essay examines three types of agricultural settlements built in Italian East Africa, including older plantations in southern Somalia and hamlets and villages for demobilized veterans in the Ethiopian highlands. While Italian efforts to support their imperial venture through agricultural production were largely unsuccessful, their impact on the built environment provides important evidence of the motives—both official and unspoken—that animated the country's attempts at overseas expansion in the fascist era.

Colonial agricultural production influenced urban design and material culture in several ways. In addition to their roles as depots and distribution centers, Italian colonial cities mirrored the geometric and social orders of the productive landscape around them. The neat organization of the rural landscape into croplands, orchards, pastures, and forests, and the systematic segregation of urban districts according to use, class, and race manifested a common concern with order, hierarchy, and control. Verdant corridors flowed into the cities to help effect these divisions, but excluded agricultural functions so to avoid mixing farmworkers with other classes. The cities acted as belvederes from which to look out over the surrounding agricultural landscape, which in turn reflected the concern with surveillance that drove the design of residential areas within the city limits.

Jordan Sand

Tokyo Bay as Productive and Aesthetic Landscape

This paper will explore the history of Tokyo Bay as a frontier for urban development, a scenic vista, and a productive landscape. Most of the shoreline was once made up of shallow tidelands, rendering the boundary between land and sea vague. Since the city's founding in 1600, the city has steadily encroached through repeated landfill projects. In the 20th century, large-scale construction of artificial islands was accompanied by dredging for an industrial port. Beginning in 1959, architects and planners proposed visionary plans for converting the entire bay into habitable urban space. These ideas were still alive in the 1990s.

The evidence of woodblock prints and other art suggests that the bay and the Sumida River that flows into it have been important scenic features and leisure spaces for Tokyo since early in its history.

The bay's history as a productive landscape is closely tied to the history of the city itself. The raw fish on vinegared rice that is today the classic form of sushi is a product of the intimate relationship between the city and Tokyo Bay, having been invented in Tokyo in the 18th century. The bay was also extensively farmed, since the shallows provided ideal conditions for *nori* seaweed production. These productive uses were decimated in the mid-20th century by dredging and industrial pollution. Since the 1980s movements have emerged for their revival, as much for the urban amenity they are seen to represent as for the actual value of the marine products.

The critical feature distinguishing the bay as a part of the political economy of the urban landscape is that it was managed through most of its history as a commons. This paper will explore the implications of water space as commons to both the productive and the aesthetic aspects of the bay's history.

Susan Taylor-Leduc

Market Gardens in Paris: A *Circulus Intelligent* from 1790-1900

Maxime Du Camp, describing market gardeners at Les Halles in his *Paris: ses organes, ses fonctions, et sa vie* (1870), recounts a symbiotic relationship between the *marâchers* and the city. Du Camp records that after the gardeners deposited their vegetables for sale, certain *marâchers* recuperated natural wastes from the city. Du Camp characterized this exchange as a *circulus intelligent*: waste was recycled to produce food. The history of market garden culture in 19th-century Paris reveals that the relationship between garden and city was a constantly changing *circulus* to accommodate the demands of urban food supply.

The concept of a *circulus*, an interconnected organic system, inspired 19th-century engineers, hygienists and chemists to industrialize the process of intensive fertilization practiced by market gardeners to irrigate land with non-human waste. An experimental farm was founded in 1869-70 at Gennevilliers where sewage water from Paris increased farmlands from one hundred to over two thousand acres in less than twenty years. By 1893 the Gennevilliers sewage farms produced over 40,000 heads of cabbage. The engineering feats that linked sewage and suburb became a displaced referent for garden culture within the city limits. Adolphe Alphand, as head of the Promenades de Paris, disenfranchised agrarian productivity from the urban landscape, resignifying the urban park as a place for leisure, not agriculture.

From 1790-1860 market gardens were transient spaces that demarcated the constantly shifting faubourg and suburb. As the *jardins maraîchers* were displaced, their produce became a symbolic garden—the market of France—that was displayed daily at the Carreau des Halles. Emile Zola's detailed descriptions of gardeners and their vegetables in his mythic *Belly of Paris* (1873) coupled with contemporary photographs and testimonials about Les Halles, substantiates that local abundance was metaphorically aligned to a productive nation.

As food supply became nationalized, contemporary treatises dedicated to the *marais* reveal a vibrant community maintaining traditional methods of intensive fertilization, but also accelerating experimentation with new varieties that could be grown out of season. These prized early vegetables, known as *primeurs*, continued to have a high market value even after the expansion of the railroad placed *marais* in competition with imported vegetables and the increased production from sewage farms. The *primeurs*, celebrated in culinary literature, provided an economic boon for the *marais* while promoting a gastronomic fashion that contributed to definitions of 'good' taste. Market garden culture is often marginalized in studies of 19th-century Paris, yet this paper will suggest that market gardens were intimately intertwined with urban history, landscape planning, food supply, and aesthetics.

Meredith Tenhoor

Markets and the Agricultural Landscape in France, 1940-1979

My paper will consider the ways that agricultural and urban spaces were connected by the institution of a program of National Wholesale Markets (Marchés d'Intérêt National) in France during the 1950s and 60s. These markets, which had previously been under local control, were nationalized by Decree No. 53-959 on September 30, 1953, allowing for greater coordination between markets, and between different national agencies: territorial development, agriculture, and finance. National Wholesale Markets were explicitly intended to lower food prices by reducing speculation at the market, and implicitly designed to support a transition to industrial agriculture by making markets optimized for selling uniform agricultural products. They were also attempts to create a more tightly integrated network for moving food from farmland to cities. Connected to rail lines and other forms of transportation, and largely located in the peripheries of cities, they sought to reduce the material barriers involved in bringing food from farm to table, and they relegated what had been a visible and central part of urban life to largely invisible suburban locations, making connections between production and consumption that had once been more direct much more anonymous. Looking at National Interest markets built in Lyon, Nice, Toulouse and Lille (1964-68), and at the most important market, at Rungis near Paris (1969), I will show how both the agricultural landscape and the organization of cities in France were transformed by the wholesale market system.

Biographies

Tal Alon-Mozes is a landscape architect and an associate professor in the faculty of architecture and town planning at the Technion (Israel Institute of Technology). Currently she serves as the chair of the landscape architecture program and teaches design studio and courses on the history and theory of landscape architecture. She has a MLA from the University of California at Berkeley and a PhD from the Technion. Her scopes of interest include the history and theory of gardens and landscape architecture, landscape and culture, and especially the cultural dimensions of landscape production in Palestine and Israel. Among the topics of her papers are the history of gardens of pre-state Israel and its current

landscapes, the planning and design of Israel's national parks, the narrative approach in the design studio, the culture of urban agriculture in contemporary Israel, and memorial parks.

Margaret Crawford is professor of architecture at the University of California at Berkeley, where she teaches courses in the history and theory of architecture, urbanism and urban history, and studios focusing on small scale urbanity. Her research focuses on the evolution, uses, and meanings of urban space. Her book, *Building the Workingman's Paradise: The Design of American Company Towns* (1995), examines the rise and fall of professionally designed industrial environments. She edited *The Car and the City: The Automobile, the Built Environment and Daily Urban Life* (1992) and *Everyday Urbanism* (1999, 2008), and has published numerous articles on shopping malls, public space, and other issues in the American built environment. Her recent work has investigated the rapid physical and social changes in China's Pearl River Delta. *Nansha Coastal City: Landscape and Urbanism in the Pearl River Delta* was published in 2006 and co-edited by Alan Berger. Prior to coming to Berkeley, Crawford was professor of urban design and planning theory at the Harvard Graduate School of Design and, before that, chair of the history, theory, and humanities program at the Southern California Institute for Architecture. She has also taught at the University of Southern California, the University of California at San Diego, the University of California at Santa Barbara, and the University of Florence, Italy. She received a BA from the University of California at Berkeley, a Graduate Diploma from the Architectural Association, and a PhD in urban planning from the University of California at Los Angeles. Crawford has been the recipient of numerous fellowships, including the Guggenheim, Fulbright, Quadrant, James Marsden Fitch Foundation, and Graham Foundation.

Donna Graves is a historian, cultural planner, and writer with over twenty years in developing projects that weave together diverse histories, preservation, public art, and community participation ranging from the nationally recognized *The Power of Place* in downtown Los Angeles to Rosie the Riveter/WWII Home Front National Historical Park and the award-winning statewide project *Preserving California's Japantowns*. Her publications include articles in *Places*, *Sculpture*, and *Public Art Review* and the anthology, *Critical Issues in Public Art: Content, Context and Controversy*. Graves is the co-author with Gail Dubrow of *Sento at Sixth and Main: Preserving Landmarks of Japanese American Heritage*, which won an EDRA/Places Research Award. She holds a MA in urban planning from the University of California at Los Angeles, and a MA in American civilization from Brown University. She was a Loeb Fellow at the Harvard Graduate School of Design in 2009-2010.

David H. Haney studied architectural history and theory in the Yale University graduate program in architecture, and received his PhD in architecture from the University of Pennsylvania. His research interests focus on the relationship between landscape and architecture, as well as the history of ecological design. He taught architecture at Newcastle University (UK) for five years, and is now a member of CREAtE (Centre for Research in European Architecture) at the Kent University School of Architecture (UK). He is the author of *When Modern was Green: Life and Work of Landscape Architect Leberecht Migge* (2010).

Zef Hemel is deputy director of the Urban Planning Department of the City of Amsterdam and professor in urban and regional planning at the University of Amsterdam. Previously he was director of the Academy of Architecture in Rotterdam, member of the think tank of the Ministry of Housing, Spatial Planning and the Environment in the Netherlands, editor of the Dutch planning magazine *Stedebouw & Ruimtelijke Ordening* (S&RO), and secretary of the Dutch Advisory Board on Spatial Planning. His published books include: *How to Construct the Camel: A New Architectural Museum for the Netherlands* (1989), *Het landschap van de IJsselmeerpolders: Planning, inrichting en vormgeving* (1994), *Creative Cities!* (2001), and *Free State of Amsterdam* (2010). Hemel studied human geography at the State University of Groningen and the history of art at the University of Amsterdam. He wrote his PhD on Cornelis van Eesteren and his contribution to the landscape planning of the IJsselmeerpolders, 1942-1969.

Laura Lawson is professor and chair in the department of landscape architecture at Rutgers, The State University of New Jersey. Her research includes historical and contemporary community open space, with particular focus on community gardens and the changing roles of parks in low-income communities. She is

author of *City Bountiful: A Century of Community Gardening in America* (2005) and co-author, with Jeff Hou and Julie Johnson, of *Greening Cities, Growing Communities: Urban Community Gardens in Seattle* (2009). She received her doctorate in environmental planning and her MLA from the University of California at Berkeley.

Mary McLeod is a professor of architecture at Columbia University, where she teaches architecture history and theory, and occasionally studio. She has also taught at Harvard University, University of Kentucky, University of Miami, and the Institute for Architecture and Urban Studies. She received her BA, MArch, and PhD from Princeton University. Her research and publications have focused on the history of the modern movement and on contemporary architecture theory, examining the connections between architecture and ideology. She is co-editor of *Architecture, Criticism, Ideology and Architecture Reproduction*, and is the editor of and contributor to the book *Charlotte Perriand: An Art of Living* (2003). She also initiated and helped curate the exhibition *Charlotte Perriand: Interior Equipment*, held at the Urban Center in New York. Her articles have appeared in *Assemblage, Oppositions, Art Journal, AA Files, JSAH, Casabella, Art Journal, Harvard Design Magazine, and Lotus*, as well as other journals and anthologies, such as *The Sex of Architecture, Architecture in Fashion, Architecture of the Everyday, Architecture and Feminism, The Pragmatist Imagination, The State of Architecture, Fragments: Architecture and the Unfinished, Architecture Theory since 1968, Oppositions Reader, Le Parole dell'Architettura, Modern Women: Women Artists at The Museum of Modern Art, and Architecture Schools*. She has received numerous fellowships and awards, including a Fulbright Fellowship, NEH award, and grants from New York Council of the Arts and the Graham Foundation.

Luc Mougeot joined Canada's International Development Research Centre (IDRC) in 1989. He headed its Urban Environment Management program (1992-95), then founded and led its Cities Feeding People program (1996-2004), during which time he managed over 40 projects on urban agriculture in the global South. The CFP program supported nearly 100 research projects in Africa, the Middle East, Asia, and Latin America, a global research-policy network, applied research courses for city teams, a graduate field research award program, as well as a working paper series. CFP also formalized and coordinated a global inter-agency Support Group on Urban Agriculture (1996-2003). Mougeot is currently a senior program specialist with IDRC's Special Initiatives Division (SID). He manages grants to Canadian learned societies, universities and NGOs working in knowledge and know-how for international development.

Mougeot holds a doctorate in geography from Michigan State University and completed postdoctoral studies in environmental impact assessment in the UK and Germany. From 1978 to 1989, he was an assistant (adjunto IV) professor at the Federal University of Pará, Brazil. He has authored or edited over 60 publications, including *AGROPOLIS: The Social, Environmental, and Political Dimensions of Urban Agriculture* (2005) and *Growing Better Cities* (2006). He has served on international steering, advisory, editorial, and selection committees on urban agriculture. He is a permanent reviewer for the International Science Foundation and sat on the international advisory boards of UN-HABITAT's for its 2006 State of the World Cities Report, and of the Worldwatch Institute's for its 2011 State of World Report.

Florent Quellier has been since 2003 a *maître de conférences* in early modern history (16th – 18th centuries). In 2010, he left the Université Rennes 2 for the Université François-Rabelais (Tours), where he teaches in a European accredited master's program (Master d'Histoire et des Cultures de l'Alimentation). Since 2010, he has also been a titular chair of early modern food history at the Centre National de la Recherche Scientifique. His subjects of research are food history, vegetable garden history, and early modern French cultural history. His PhD, published in 2003 as *Des fruits et des hommes, l'arboriculture fruitière en Ile-de-France, vers 1600 – vers 1800*, addressed fruit production in the Parisian countryside during the 17th and 18th centuries. In 2007, he published a book on the history of food culture in early modern France (*La table des Français, une histoire culturelle, XVe – début XIXes*). His most recent book, *Gourmandise, histoire d'un péché capital* (2010), deals with the history of gluttony in Europe from the 4th to the 21st centuries and has been translated into five languages. He is currently researching the history of French vegetable gardens from the Middle Ages to the 21st century. He is a member of the editorial board of *Food & History*, a biannual journal published by the European Institute for the History and Culture of Food, and an editor of the monograph series "Tables des homes," published by the Presses Universitaires de Rennes and the Presses Universitaires François-Rabelais.

David Rifkind is assistant professor at the College of Architecture and the Arts at Florida International University, where he teaches courses in architectural history and theory. His book, *The Battle for Modernism: Quadrante and the Politicization of Architectural Discourse in Fascist Italy*, won the 2011 Premio James Ackerman and will be published in 2012 by the Centro Internazionale di Studi di Architettura Andrea Palladio and Marsilio Editori. His current research deals with urbanism and architecture in Ethiopia during the Italian occupation (1936-1941), and is the first component in long-term studies of the built environment in modern Ethiopia and of modern architecture and urban planning throughout Africa. His work in Ethiopia has been supported by a grant from the Graham Foundation and a residency at the American Academy in Rome as the inaugural Wolfsonian Affiliated Fellow.

Jordan Sand is associate professor of Japanese history and culture at Georgetown University in Washington, DC. He holds a master's degree in architectural history from Tokyo University and a PhD in history from Columbia University. He is the author of *House and Home in Modern Japan* (Harvard University Press, 2004). He is also co-editor of *Flammable Cities: Urban Conflagration and the Making of the Modern World* (2012). Other publications include "Good Science, Bad Science and Taste Cultures: A Short History of MSG" (*Gastronomica*, Fall 2005), "Gentlemen's Agreement, 1908: Fragments for a Pacific History" (*Representations*, Summer 2009), and a co-edited journal special issue, "Pictures and Things: Between Visual and Material Culture in Japan" (*Impressions: Journal of the Japanese Art Society of America*, special issue, Spring 2009). He teaches on various aspects of cities and material culture as well as the world history of food.

Susan Taylor-Leduc is professor of art history and co-director at Trinity College in Paris, France. She received her BA from Trinity College in Hartford, Connecticut, and her MA and PhD from the University of Pennsylvania. She is also a lecturer at the Fondation Nationale des Sciences Politiques in Paris. She was a junior fellow at Dumbarton Oaks in 1985. Taylor-Leduc is the author of several articles including "Assessing Fruit Trees in the Marquis de Fontanes' Poem *Le Verger*" in *Arboreal Values*, edited by Laura Aurrichio and Guiliana Pacini, forthcoming 2012. Her recent paper "Josephine as Shepherdess: Estate Management at Malmaison" will be published by the American Philosophical Society in June 2012. Her essays "Luxury in the Garden: La Nouvelle Héroïse Reconsidered" and "André Félibien's Description de la Grotte: A New Document in Seventeenth-Century French Garden Theory," were both published in *Studies in the History of Gardens & Designed Landscapes*.

Meredith Tenhoor teaches architectural and urban theory in the Graduate Architecture and Urban Design Program at Pratt Institute. Her research focuses on how architecture and urbanism participate in the distribution of resources. She is currently writing a history of architecture and biopolitics in Paris's food markets. Other recent projects include a history of architects' attempts to improve the food supply, "The Architect's Farm," in *Above the Pavement, the Farm* (edited by Amale Andraos and Dan Wood, 2010), an exhibition and a book about Fulton Street Mall in downtown Brooklyn, *Street Value: Shopping, Planning and Politics on Fulton Mall*, (co-written with Rosten Woo, 2010), a series of performances imagining everyday life in New Towns of the 1970s, and a series of lectures, dinners, and an architecture library at the Metropolitan Exchange in downtown Brooklyn. She received her BA, magna cum laude in art-semiotics from Brown University, and her MA in architecture from Princeton University, where she is completing her doctoral dissertation.