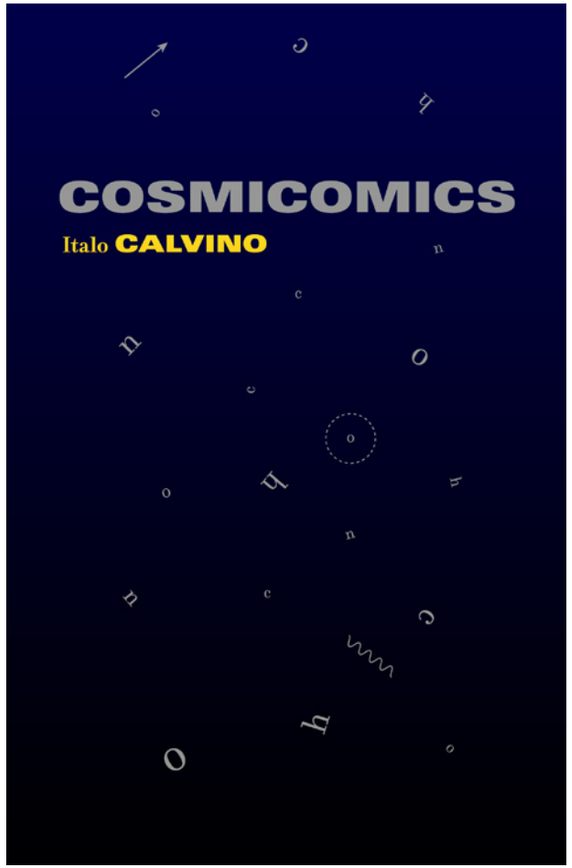
Fiction (all-type) Book

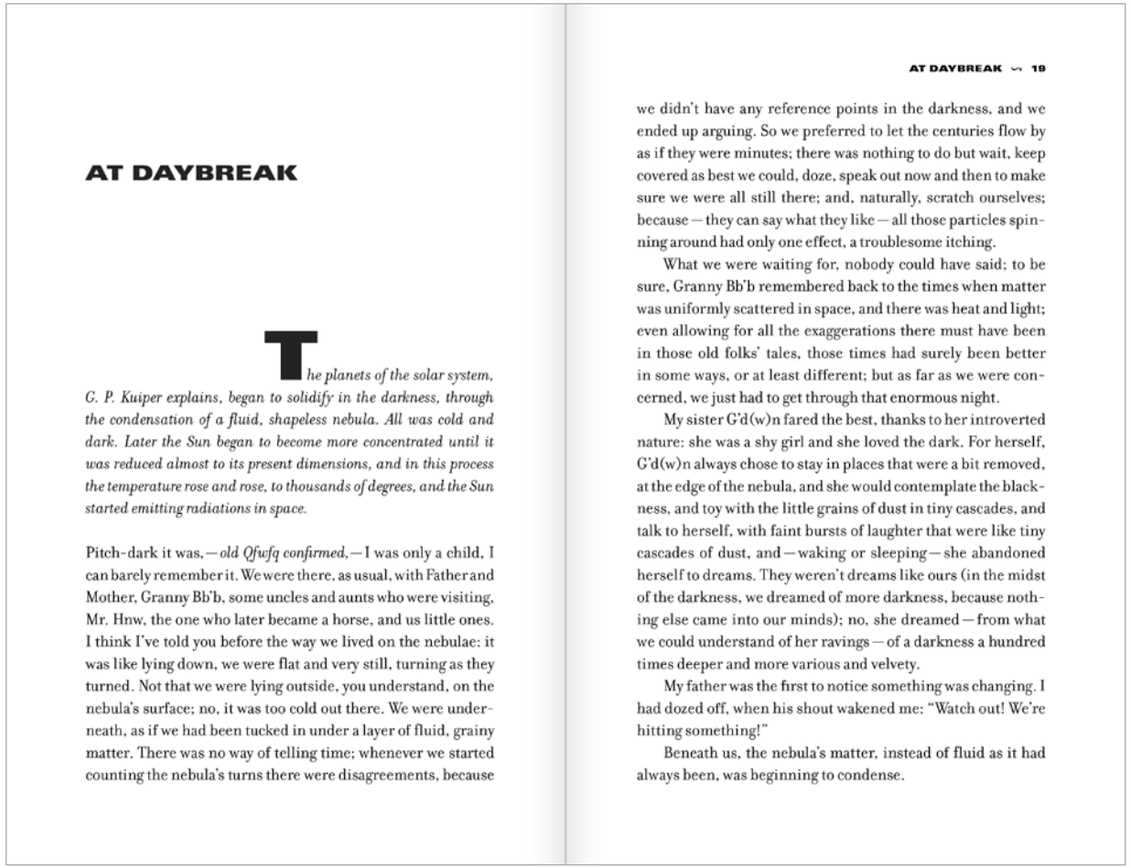
Cosmicomics, Layout + Cover
for: RISD Book Design Course

"All-Type" book design assignment, using a favorite collection of short stories, Cosmicomics.

The body text is set in tall and graceful Filosofia, a Bodoni interpretation deemed well suited for the elegant, ephemeral writing style; while the thick, and wide contrasting headlines are set in Universe, a font popular during the 1960s—1970s Space Age when these stories were born.

The cover designs allude to the quirky, imaginative aspect of the stories.





AT DAYBREAK

The planets of the solar system, G. P. Kuiper explains, began to solidify in the darkness, through the condensation of a fluid, shapeless nebula. All was cold and dark. Later the Sun began to become more concentrated until it was reduced almost to its present dimensions, and in this process the temperature rose and rose, to thousands of degrees, and the Sun started emitting radiations in space.

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AT DAYBREAK ↬ 19

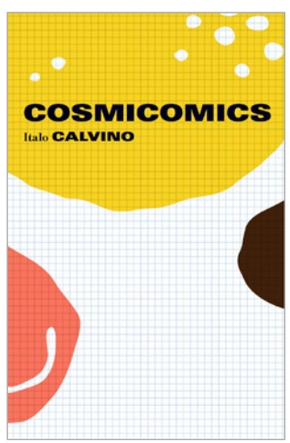
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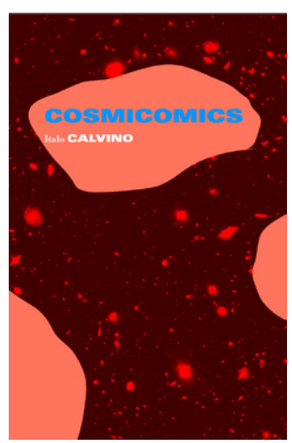
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COSMICOMICS

Books by Italo Calvino

The Baron in the Trees
The Nonexistent Knight and the Cloven Viscount
The Path to the Nest of Spiders
Cosmicomics
t zero
The Watcher and Other Stories
Invisible Cities
The Castle of Crossed Destinies
Italian Folktales
If on a winter's night a traveler
Marcovaldo, or The seasons in the city
Difficult Loves
Mr. Palomar
The Uses of Literature
Under the Jaguar Sun
Six Memos for the Next Millennium
Road to San Giovanni

COSMICOMICS

Italo CALVINO

Translated from the Italian by William Weaver

A Harvest Book · Harcourt, Inc.
A Helen and Kurt Wolff Book

Orlando Austin New York San Diego London

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THE DISTANCE OF THE MOON

At one time, according to Sir George H. Darwin, the Moon was very close to the Earth. Then the tides gradually pushed her far away: the tides that the Moon herself causes in the Earth's waters, where the Earth slowly loses energy.

How well I know!—*old Qfwfq cried,*—the rest of you can't remember, but I can. We had her on top of us all the time, that enormous Moon: when she was full—nights as bright as day, but with a butter-colored light—it looked as if she were going to crush us; when she was new, she rolled around the sky like a black umbrella blown by the wind; and when she was waxing, she came forward with her horns so low she seemed about to stick into the peak of a promontory and get caught there. But the whole business of the Moon's phases worked in a different way then: because the distances from the Sun were different, and the orbits, and the angle of something or other, I forget what; as for eclipses, with Earth and Moon stuck together the way they were, why, we had eclipses every minute: naturally,

those two big monsters managed to put each other in the shade constantly, first one, then the other.

Orbit? Oh, elliptical, of course: for a while it would huddle against us and then it would take flight for a while. The tides, when the Moon swung closer, rose so high nobody could hold them back. There were nights when the Moon was full and very, very low, and the tide was so high that the Moon missed a ducking in the sea by a hair's breadth; well, let's say by 3 yards anyway. Climb up on the Moon? Of course we did. All you had to do was row out to it in a boat and, when you were underneath, prop a ladder against her and scramble up.

The spot where the Moon was lowest, as she went by, was off the Zeno Cliffs. We used to go out with those little rowboats they had in those days, round and flat, made of cork. They held quite a few of us: me, Captain Vhd Vhd, his wife, my deaf cousin, and sometimes little Xlthlx—she was twelve or so at that time. On those nights the water was very calm, so silvery it looked like mercury, and the fish in it, violet-colored, unable to resist the Moon's attraction, rose to the surface, all of them, and so did the octopuses and the saffron medusas. There was always a flight of tiny creatures—little crabs, squid, and even some weeds, light and filmy, and coral plants—that broke from the sea and ended up on the Moon, hanging down from that lime-white ceiling, or else they stayed in midair, a phosphorescent swarm we had to drive off, waving banana leaves at them.

This is how we did the job: in the boat we had a ladder: one of us held it, another climbed to the top, and a third, at the oars, rowed until we were right under the Moon; that's why there had to be so many of us (I only mentioned the main ones). The man at the top of the ladder, as the boat approached the Moon, would become scared and start shouting: "Stop! Stop! I'm going to

hang my head!" That was the impression you had, seeing her on top of you, immense, and all rough with sharp spikes and jagged, saw-tooth edges. It may be different now, but then the Moon, or rather the bottom, the underbelly of the Moon, the part that passed closest to the Earth and almost scraped it, was covered with a crust of sharp scales. It had come to resemble the belly of a fish, and the smell too, as I recall, if not downright fishy, was faintly similar, like smoked salmon.

> *"In reality, from the top of the ladder, standing erect on the last rung, you could just touch the Moon if you held your arms up. We had taken the measurements carefully (we didn't yet suspect that she was moving away from us); the only thing you had to be very careful about was where you put your hands."*

I always chose a scale that seemed fast two climbed up in groups of five or six at a time), then I would cling first with one hand, then with both, and immediately I would feel ladder and boat drifting away from below me, and the motion of the Moon would tear me from the Earth's attraction. Yes, the Moon was so strong that she pulled you up: you realized this the moment you passed from one to the other: you had to swing up abruptly, with a kind of somersault, grabbing the scales, throwing your legs over your head, until your feet were on the Moon's surface. Seen from the Earth, you looked as if you were hanging there with your head down, but for you, it was the normal position, and the only odd thing was that when you raised your eyes you saw the sea above you, glistening, with the boat and the others upside down, hanging like a bunch of grapes from the vine.

AT DAYBREAK

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To tell the truth, my mother had been tossing and turning for several hours, saying: "Uff, I just can't seem to make myself comfortable here!" In other words, according to her, she had become aware of a change in the place where she was lying: the dust wasn't the same as it had been before, soft, elastic, uniform, so you could wallow in it as much as you liked without leaving any print; instead, a kind of rut or furrow was being formed, especially where she was accustomed to resting all her weight. And she thought she could feel underneath her something like granules or blobs or bumps, which perhaps, after all, were buried hundreds of miles farther down and were greasing through all those layers of soft dust. Not that we generally paid much attention to these premonitions of my mother's: poor thing, for a hypersensitive creature like herself, and already well along in years, our way of life then was hardly ideal for the nerves.

And then it was my brother Bwrlss, an infant at the time; at a certain point I felt him—who knows?—slamming or digging or writhing in some way, and I asked: "What are you doing?" And he said: "I'm playing."

"Playing? With what?"

"With a thing," he said.

You understand? It was the first time. There had never been things to play with before. And how could we have played? With that pap of gaseous matter? Some fun: that sort of stuff was all right perhaps for my sister G'd(w)n. If Bwrlss was playing, it meant he had found something new: in fact, afterwards, exaggerating as usual, they said he had found a pebble. It wasn't

a Bwrlss is a toddler and one of Qfwfq's twin brothers. Both discovers one of the first "things" created by the formation of matter in the solar system, and he plays with it.
The Solar System formed 4.6 billion years ago from the gravitational collapse of a giant interstellar molecular cloud. The vast majority of the system's mass is in the Sun.

a pebble, but it was surely a collection of more solid matter or—let's say—something less gaseous. He was never very clear on this point; that is, he told stories, as they occurred to him, and when the period came when nickel was formed and nobody talked of anything but nickel, he said: "That's it: it was nickel. I was playing with some nickel!" So afterwards he was always called "Nickel Bwrlss." (It wasn't, as some say now, that he had turned into nickel, unable—retarded as he was—to go beyond the mineral phase; it was a different thing altogether, and I only mention this out of love for truth, not because he was my brother: he had always been a bit backward, true enough, but not of the metallic type, if anything a bit colloidal; in fact, when he was still very young, he married an alga, one of the first, and we never heard from him again.)

In short, it seemed everyone had felt something: except me. Maybe it's because I'm absent-minded. I heard—I don't know whether awake or asleep—our father's cry: "We're hitting something!," a meaningless expression (since before then nothing had ever hit anything, you can be sure), but one that took on meaning at the very moment it was uttered, that is, it meant the sensation we were beginning to experience, slightly nauseating, like a slab of mud passing under us, something flat, on which we felt we were bouncing. And I said, in a reproachful tone: "Oh, Granny!"

Afterwards I often asked myself why my first reaction was to become angry with our grandmother. Granny Bb'b, who clung to her habits of the old days, often did embarrassing things: she continued to believe that matter was in uniform expansion and, for example, that it was enough to throw refuse anywhere and it would rarely and disappear into the distance. The fact that the process of condensation had begun some while ago, that is,

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A Note on the Type

The text of this book is set in Filosofia (11.5/13), designed by Zuzana Licko (1961–) for Emigre Fonts in 1996. Filosofia is Licko's interpretation of Bodoni. It shows her personal preference for a more geometric Bodoni, while incorporating such features as the slightly bulging round serif endings which often appeared in printed samples of Bodoni's work and reflect Bodoni's origins in letterpress technology. The tall and graceful aspect of the font was deemed well suited to Italo Calvino's ephemeral stories.

The bold and wide contrasting headlines are set in Linotype Universe Extra Black Extended, part of the comprehensive range of weights and widths of the Universe font designed by Adrian Frutiger (1928– 2015) and released by Deberny & Peignot in 1957. Classified as a neo-grotesque sans-serif, this font enjoyed great popularity in the 1960s and 1970s, during the Space Age when these stories were born.

Designed by Ioana Urma in Doug Scott's BIRD Book Design Class, June 2021

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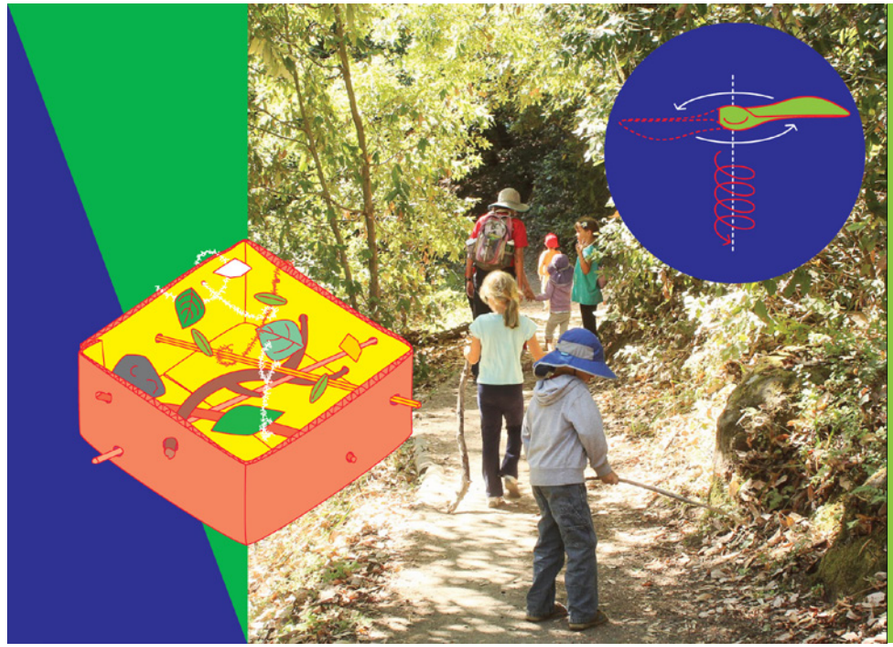
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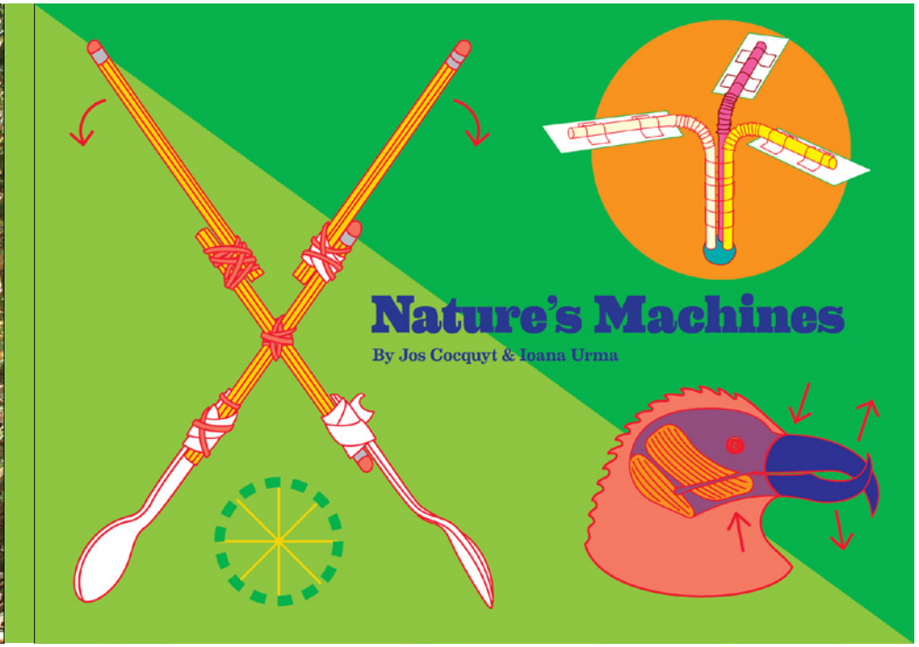
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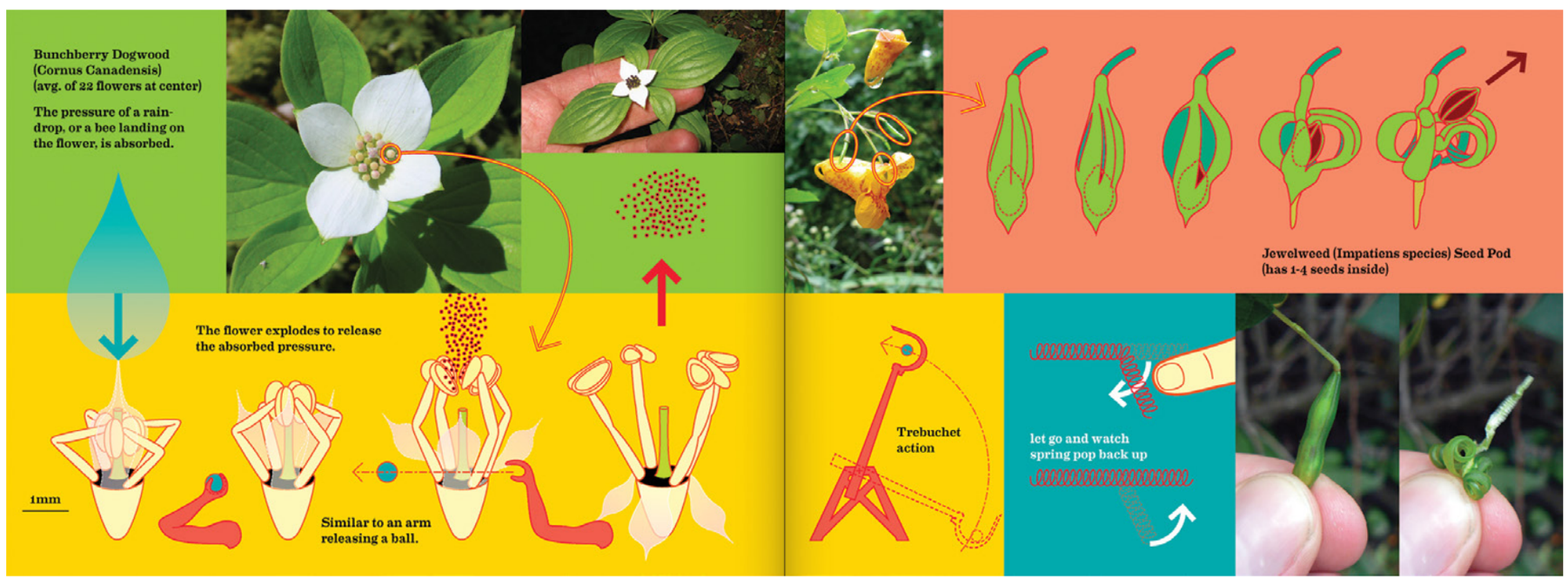
K-6 STEM Activity Book

Nature's Machines, 80 pg + cover (unfin.)
for: Iridescent (now Technovation)

Layout design, illustration, photo research + selection, and author of some chapters of this young children's STEM activity book.

The design uses background geometries to abstractly represent individual topics – uniting the very colorful pages of individual sections – and a slab serif that is easy for young children to read.

This project was put on hold when the US Navy grant requiring the organization to publish books ended.

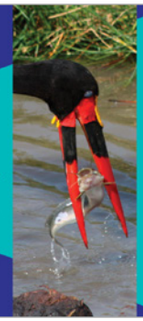


Bird Beak

Most birds only have one way to get food in their belly: a beak. For birds, the beak is what hands are for us humans. Birds can use their beak to gather food, build a nest, and pursue prey.

Birds' beaks are shaped according to the food they eat. For example, birds who eat seeds and nuts (such as cardinals and parrots) usually have short, thick beaks which can easily crack through the shells of their food. Birds who catch fish on the other hand have long skinny beaks to reach down in the water.

Bird beaks are an example of "simple machines". These are tools that humans have used as far back as Egyptian times and include things such as wedges, wheels, pulleys and also levers. Simple machines give us a "mechanical advantage." They help us push harder or faster than we would be able without them.



a. parrot
b. vulture
c. toucan
d. crow
e. stork



Bird Beak

Flying Seed

For plants to survive they must have sunlight and good soil. Nature has come up with a way for plants to spread their seeds, so all plants don't try to grow right next to each other. Right?

Seeds fly in many different ways. Some spin on a vertical axis, some on a horizontal axis, some use a force called lift to keep from falling too quickly so that the wind can take them, and some fly just like an airplane with a wing.

Take for example Maple seeds: they use a helicopter-like motion to slow the seed down as it falls. This gives the wind time to catch the seed. Dandelion seeds are very light and have a parachute made of little hairs that allow the wind to carry them far. Then there is the Alsomitra vine seed that flies just like an airplane.

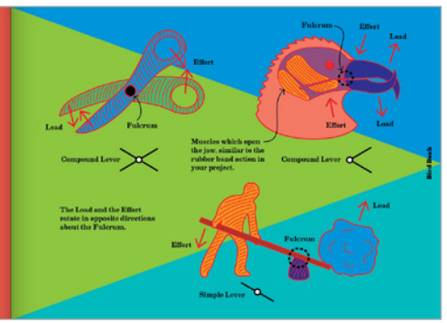




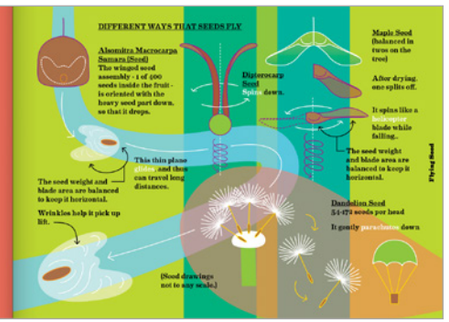


Flying Seed



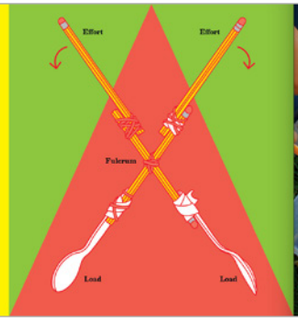






materials

+ oatmeal, rice, or beans
+ pencils
+ pipe cleaners
+ plastic spoons
+ rubberbands
+ tape





directions

1. Take two pencils and lay them next two each other.
2. Using rubber bands attach a spork to one end of each pencil.
3. Using a rubber band or the pipe cleaners, secure the pencils to each other on the other far end. This is the pivot point for the levers also called "fulcrum".
4. Now place a rubber band 1/3 of the way up the pencil.
5. Try to grab different types of food using the beak.

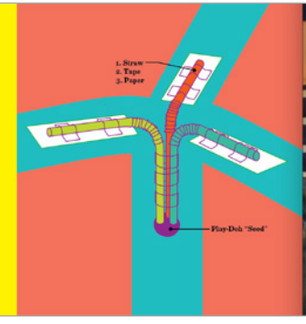
advice

1. Try to add more or less length to the levers. Does it become easier or harder to pick up food? Are some foods easier to pick up with the long levers?
2. Try moving the fulcrum more to the middle of the levers so your bird beak looks more like scissors.

Bird Beak

materials

+ play-dough
+ tape
+ straws
+ paper
+ scissors





directions

1. Observe trees and seeds in your neighborhood or in pictures.
2. Observe how seeds fall from the trees and whether they fly in a particular manner
3. Draw your design to make a seed fly.
4. Build your design and see how far it flies when you simply let go. Don't throw it because trees can't throw!

advice

Think about flying things and the various shapes they have: helicopters, airplanes, parachutes.

Flying Seed

sketches of my bird beak

photos of my bird beak

Bird Beak

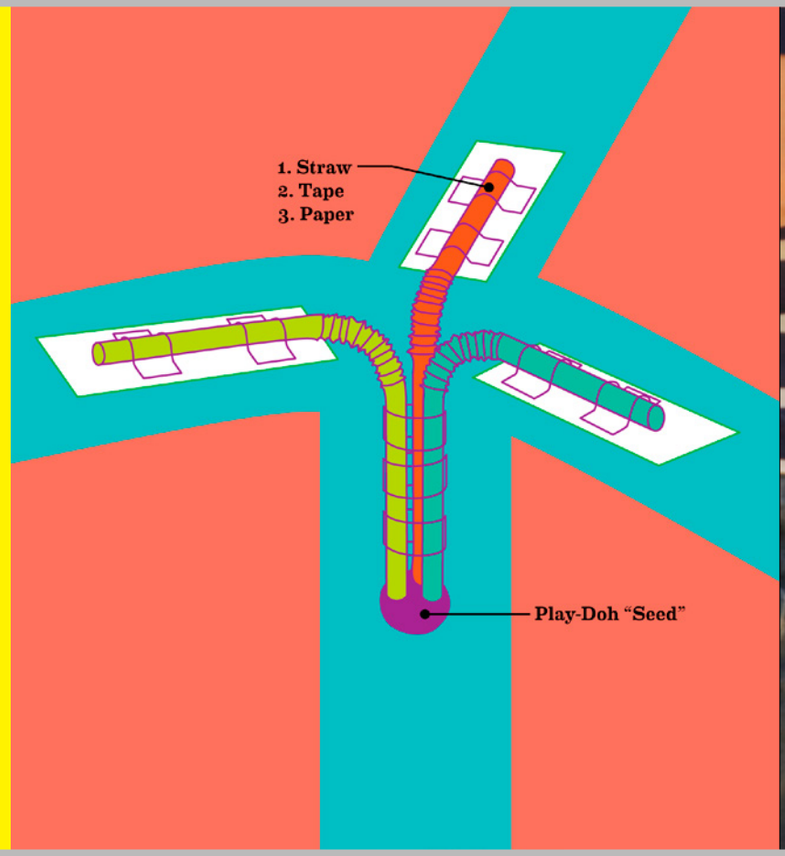
sketches of my flying seed

photos of my flying seed

Flying Seed

materials

+ playdough
+ tape
+ straws
+ paper
+ scissors



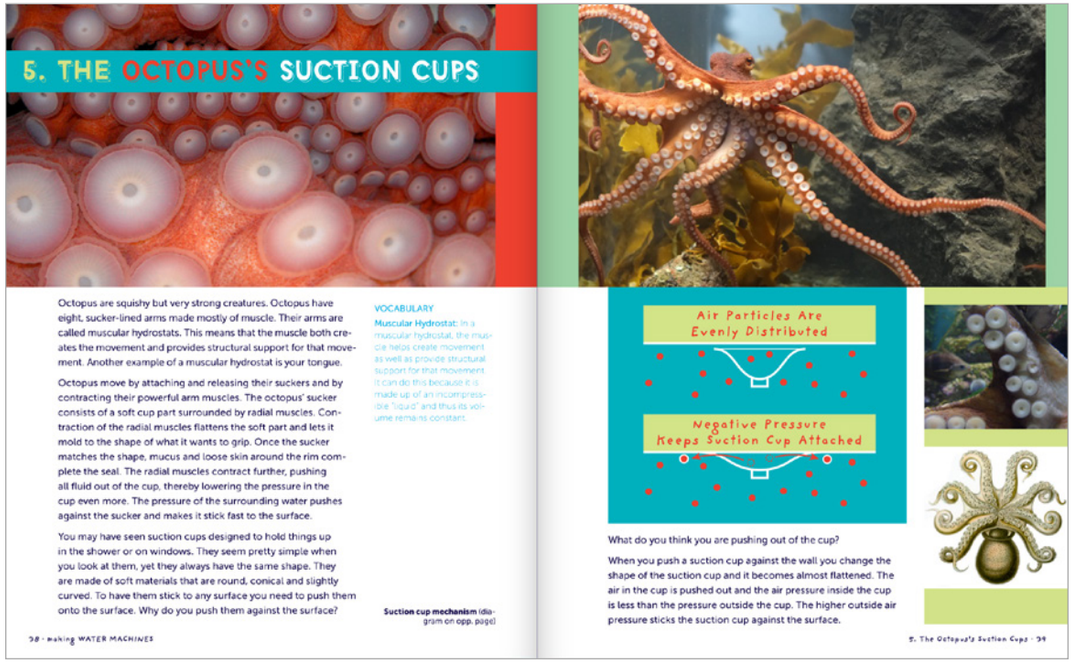


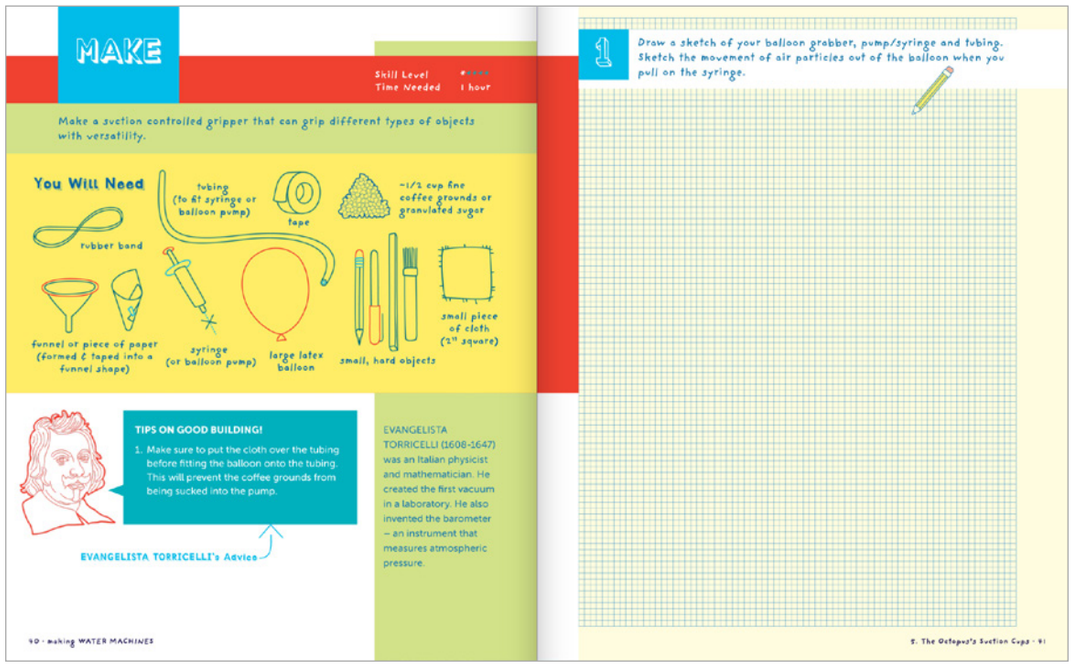
directions

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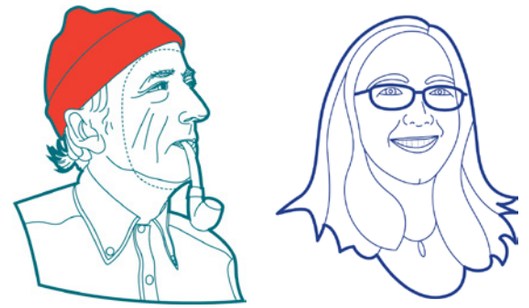
advice

Think about flying things and the various shapes they have: helicopters, airplanes, parachutes.

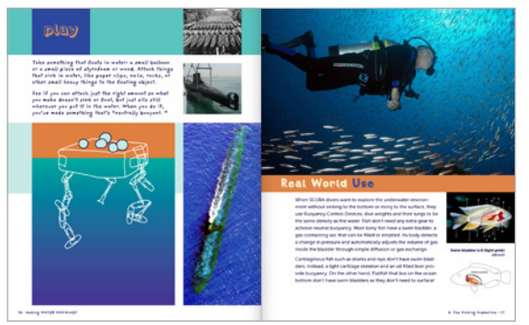












Gr 7-12 STEM Activity Book

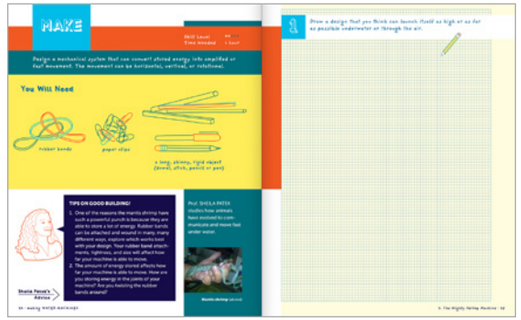
Making Water Machines, 114 pg + cover
for: Iridescent (now Technovation)

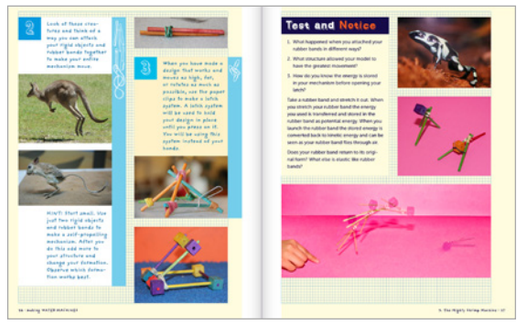
Layout design, illustration, historic content, and copy editing for an ages 6-18 STEM activity book, published in English and Spanish.

The design of the book is based on the idea of a collage of educational material: making the science and engineering concepts appear fun, and tying the visual material together, since the activity photos vary greatly in color and form.

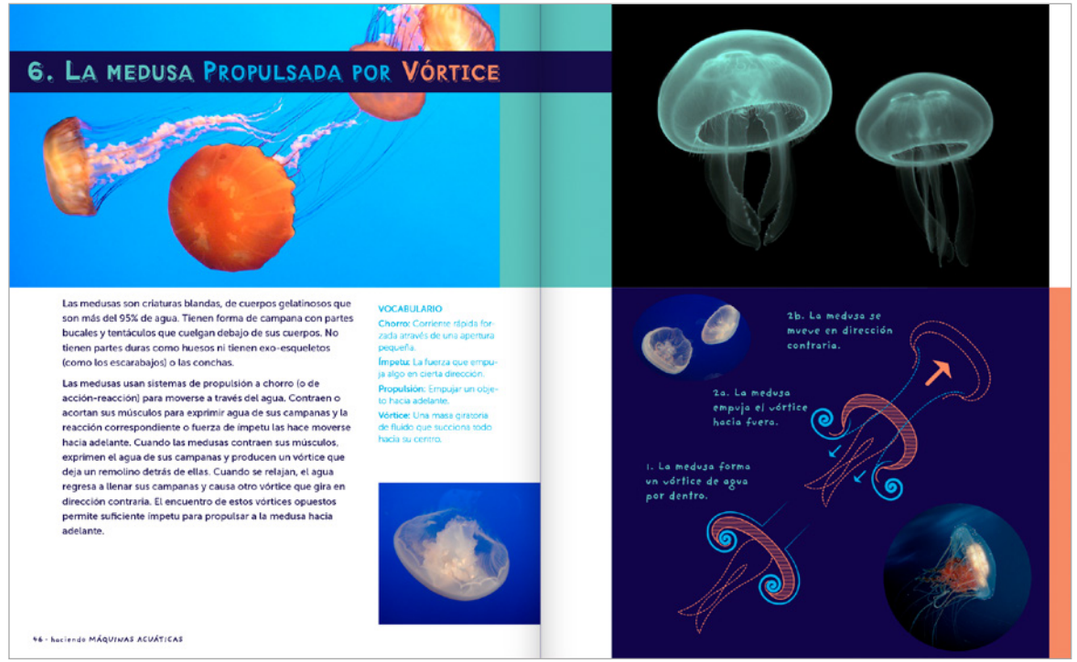
Humanist sans-serif and sketchy fonts reinforce the design concepts.

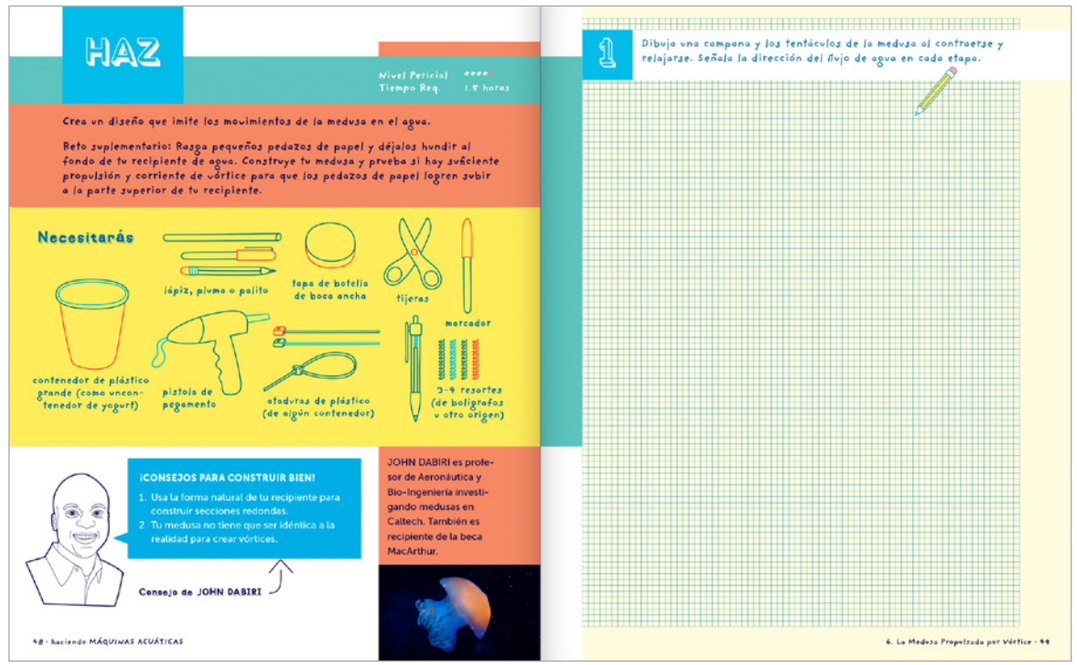

3. THE MIGHTY SHRIMP MACHINE


MAKE
You Will Need
TIPS ON GOOD BUILDING!

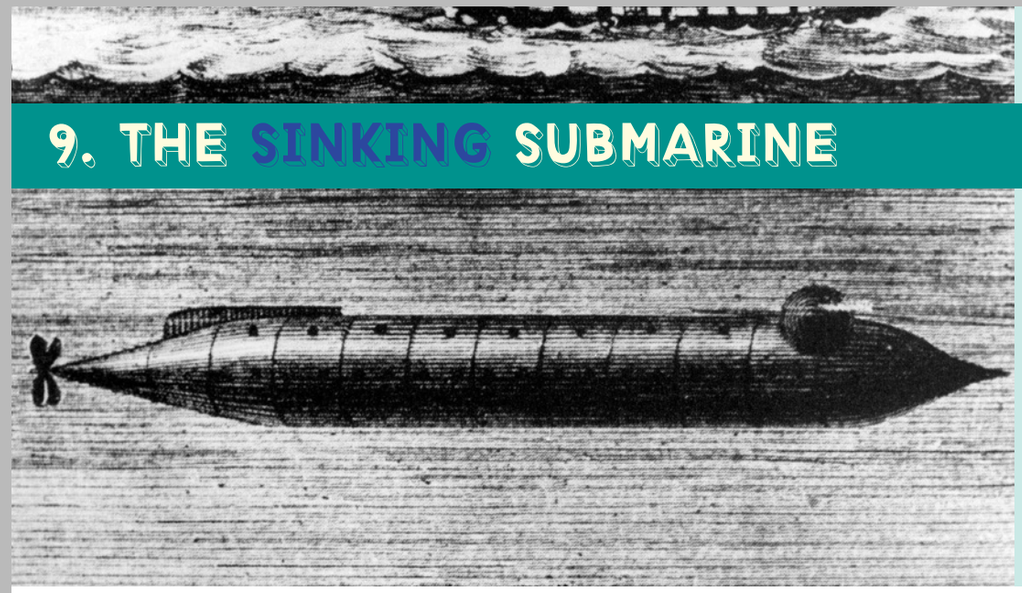

Test and Notice

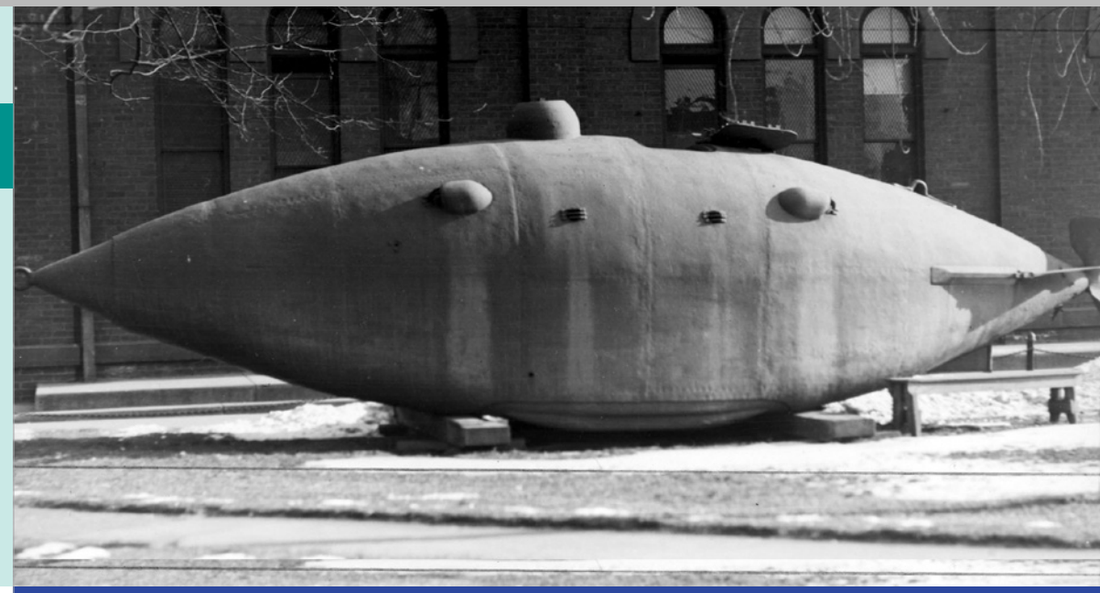

play
Real World Use


6. La medusa Propulsada por Vórtice
Las medusas son criaturas blandas, de cuerpos gelatinosos que son más del 95% de agua. Tienen forma de campana con partes bucales y tentáculos que cuelgan debajo de sus cuerpos. No tienen partes duras como huesos ni tienen exo-esqueletos (como los escarabajos) o las conchas.
Las medusas usan sistemas de propulsión a chorro (o de acción-reacción) para moverse a través del agua. Contraen o acortan sus músculos para exprimir agua de sus campanas y la reacción correspondiente o fuerza de ímpetu las hace moverse hacia adelante. Cuando las medusas contraen sus músculos, exprimen el agua de sus campanas y producen un vórtice que deja un remolino detrás de ellas. Cuando se relajan, el agua regresa a llenar sus campanas y causa otro vórtice que gira en dirección contraria. El encuentro de estos vórtices opuestos permite suficiente ímpetu para propulsar a la medusa hacia adelante.
VOCABULARIO
Chorro: Corriente rápida forzada através de una apertura pequeña.
Ímpetu: La fuerza que empuja algo en cierta dirección.
Propulsión: Empujar un objeto hacia adelante.
Vórtice: Una masa giratoria de fluído que succiona todo hacia su centro.
2b. La medusa se mueve en dirección contraria.
2a. La medusa empuja el vórtice hacia fuera.
1. La medusa forma un vórtice de agua por dentro.
46 · haciendo MÁQUINAS ACUÁTICAS


HAZ
Nivel Pericial
Tiempo Req 1.5 horas
Crea un diseño que imite los movimientos de la medusa en el agua.
Reto suplementario: Rasga pequeños pedazos de papel y déjalos hundir al fondo de tu recipiente de agua. Construye tu medusa y prueba si hay suficiente propulsión y corriente de vórtice para que los pedazos de papel logren subir a la parte superior de tu recipiente.
Necesitarás
lápiz, pluma o palito
tapa de botella de boca ancha
tijeras
marcador
contenedor de plástico grande (como uncontenedor de yogurt)
pistola de pegamento
ataduras de plástico (de algún contenedor)
2-4 resortes (de bolígrafos u otro origen)
¡CONSEJOS PARA CONSTRUIR BIEN!
1. Usa la forma natural de tu recipiente para construir secciones redondas.
2. Tu medusa no tiene que ser idéntica a la realidad para crear vórtices.
Consejo de JOHN DABIRI
JOHN DABIRI es profesor de Aeronáutica y Bio-Ingeniería investigando medusas en Caltech. También es recipiente de la beca MacArthur.
1
Dibuja una campana y los tentáculos de la medusa al contraerse y relajarse. Señala la dirección del flujo de agua en cada etapa.
48 · haciendo MÁQUINAS ACUÁTICAS
6. La Medusa Propulsada por Vórtice · 49

9. THE SINKING SUBMARINE





Submarines are special boats that can go down into the water and then return to the surface. Over the years, people have made many kinds of submarines: some for scientific research, some for exploring shipwrecks at the bottom of the sea, and some for military use.

A submarine needs to be able to control its "buoyancy" (how much it floats or sinks in the water.) To "surface" or rise, the submarine must be less dense than the water around it. To dive or go down, it has to be more dense than the water around it. And to be able to easily cruise around underwater without rising or sinking, it has to have the same density as the water around it, which is called being "neutrally buoyant. "

Submarines are able to adjust their density by filling inside tanks with different amounts of water and air. If the submarine has a lot of water inside these tanks, then it will weigh more and will dive. If it has a lot of air instead of water in the tanks, it will weigh less and surface. When the mix is just right, the submarine will be neutrally buoyant, and will not rise or sink in the water.

VOCABULARY

Buoyancy: The floating or sinking force on an object in a fluid.

Dive: To sink to the bottom.

Neutrally Buoyant: Neither floating nor sinking.

Surface: To rise up, towards the water's surface.

USS Alligator, first US bought submarine, 1862 (top)

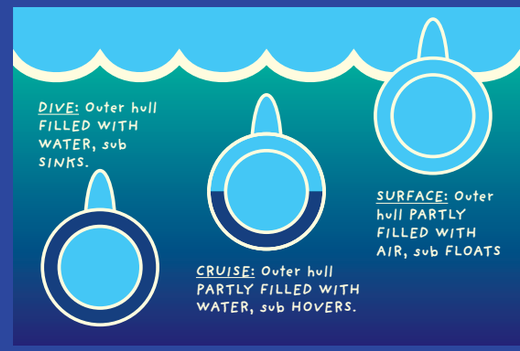
OPPOSITE PAGE

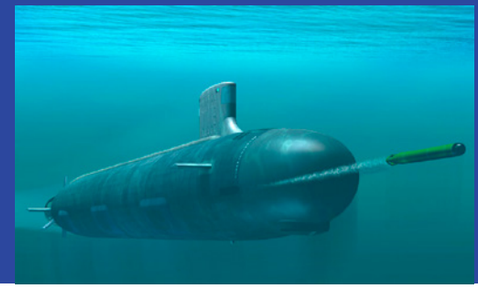
Intelligent Whale, 1863 (top)

First practical submarine, Robert Fulton, 1800 (middle left)

First navigable submarine, Drebbel, 1620 (bottom right)













Leasing Brochure

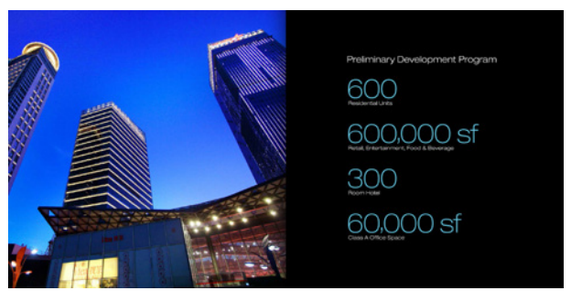
LT Platinum Center, 30 pg + cover
for: LT Global Investment, Hong Kong

Layout design, marketing direction, photo selection, and copy editing.

Using colors that pop against a black background and defined by a proportional geometric layout, the design invokes the bold modern aspect of the mixed-use development, which caters to young professionals.

A wide, thin sans-serif font – set in two colors – suggests a playful but elegant and relaxing experience.





















retail

A fast growing, new residential community calls for supporting retail. The retail vision for the Lerthai Platinum Center includes local, national, and international retailers. The design features modern architecture including a contemporary town center, and a charming vertical rooftop with open spaces available for multiple uses and occasions.



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Carrot Soup

This recipe is the result of alterations over time to the Moosewood carrot and parsnip soup. It is much easier to make with ingredients I have more readily available, parsnips (and orange juice) not being one of them. To reduce the histamine levels, something I'm currently trying out, cumin and cayenne are listed as optional.

As Romanian dishes never put cinnamon in anything but desserts, and almost never include sweet ingredients, this soup was my foray into American mélange cooking. I make it often as I typically have all the ingredients for it in the house.

Feeds 4
50 min – preparation & cleanup
30 min – simmering

1. Sauté onion + garlic for 5–10 min in a soup pot
   - ¼ c **oil**
   - 1 **onion,** *chopped*
   - 2+ **garlic cloves,** *minced*
2. Add other herbs + spices and sauté another 5 min
   - ⅔ T **ginger root**, *minced*
   - <½ t **cinnamon**
   - <½ t **turmeric**
   - ¾ t **coriander**
   - ¾ t **cumin** *(opt.)*
   - dash **cayenne**
   - ¼ t **salt** *(with arg. stock)*
3. Sir in pear juice
   - 1 c **pear juice** *(if subst. apple, add more lemon j. later)*
4. Add stock + carrots, cover, simmer 30 min
   - 3 c **veg. or chicken stock**
   - 13 oz **(5) carrots,** *chopped (whole, not baby, they're sweeter)*
5. Remove from heat, add apple, and let it cool a bit
   - 1 **green apple,** *chopped*
6. Purée on highest blender setting with lemon juice, then reheat as needed to serve
   - 1 T **lemon juice**



Chicken, Green Bean, Ciorbă

The traditional Romanian chicken soup has a clear broth and a few carrots; chicken drumsticks, wings, throats, and/or the organs of 1–3 chicken; very thin, short spaghetti called ***tăiței*** or matzo ball-like dumplings called ***găluște***; lovage; and, if it is the sour type of soup called ***ciorbă*** instead of ***supă***, also ***borș*** or fermented wheat bran broth. It does not have many vegetables like this, but I prefer soups with vegetables in them.

I have tried many times to make ***borș*** unsuccessfully, and so to sour it use (opt. 1) sauerkrat broth (pg. 102) because it is also fermented. Before I made sauerkraut, I used (opt. 2) a combination of lemon juice and vinegar, so that it didn't taste like either one too much. Now there is also available (opt. 4) powdered ***Borș Magic*** by Knorr. This wasn't available when I started making ***ciorbe*** (sour soups), so I never got into it. Also, it's not fresh.

Feeds 6
45 min – preparation & cleanup
1.25 hours – simmering

1. Sauté onions for 5 min in a soup pot
   - 2 T **oil**
   - 1 **onion,** *chopped*
2. Add carrots and celery and sauté another 5–10 min
   - 3 **carrots,** *chopped into ½" pieces*
   - 3 **celery stalks,** *chopped into ½" pieces*
3. In a separate pot, bring chicken meat to boil and throw foamy water out, and rinse chicken
   - 6 **chicken drumsticks,** *or eq. weight, 1–1 ½ lbs, thighs with skin and bones*
4. Add chicken to soup pot, cover with enough water so that pieces are moving freely, and simmer covered on low for 30–60 min, until meat looks soft
   - 12 c **water**
   - 2–3 **lovage stems,** *leaves kept for later (can substitute parsley stems & some celery root, but remove them at the end)*
   - 1 t **salt**
5. Taste broth and adjust salt, add tomatoes + green beans, and simmer partly covered on low 20–30 min
   - 1 c **barley or oat groats,** *or any carb you like*
   - 1 cn **crushed tomatoes,** *14oz, or peeled tomatoes, chopped*
   - 12 oz **green (or yellow!) beans,** *fresh or frozen (if fresh, cut stem end off, remove string, and chop in half)*
   - 1 bch **dill,** *chopped very small (opt.)*
   - 1 T **tomato paste**
   - 0–2 t **salt,** *by taste*
6. Remove from heat and let it cool a bit, remove lovage stems (or substitutes), and add rest of ingredients
   - 2–3 c **sauerkraut broth,** *option 1, only homemade (pg. 102)*
   - ½ c **lemon juice,** *option 2, together with vinegar*
   - ¼ c **apple cider vinegar,** *option 2, together with lemon juice*
   - 2–3 c **cranberry juice,** *option 3, unsweetened*
   - ½ pk ***Borș Magic* powder,** *option 4*
   - ⅛ c **lovage leaves,** *chopped very small (subst. parsley)*
7. Serve while still very warm with fresh hot peppers
   - 2–3 **small hot peppers,** *fresh, served on a shared plate, each person cuts what they need*

Instructional (Cook) Book

Mostly Vegetarian, Layout + Cover
for: RISD Book Design Course

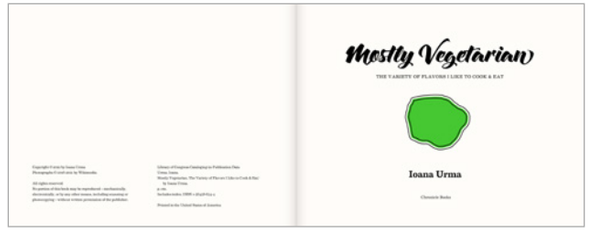
"Complex Typography" book design assignment, using my own recipes.

The book is designed so that it can be easily read while cooking: innovatively organizing the ingredients by the cooking steps they are featured in, and across wide pages which will stay open.

The design pairs a highly legible and friendly body copy slab-serif, Eames Century Modern, with a strong geometric brush script for the headlines, Zulia, which relates to the handcrafted aspect of cooking.









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Introduction

Those dishes are mainly what I have been eating over the last 20-25 years. Many of them are vegetarian, or even vegan. While I have eaten meat since birth in Romania in 1970, my family for the most part has been vegetarian since 2000. We usually have meat on Wednesdays and Fridays and certain (very rare) holidays; though not everyone in the family followed them all as we were not strict – we ate vegan dishes (both were allowed days). For this reason, I grew up with a love for vegetable and legume dishes.

In 2007, after travelling to Australia from my native in Romania for where I had eaten almost entirely only meat for weeks (veggies were hard to find), I had a strong craving for vegetarian dishes. Ever since, when at a vegan restaurant in Sydney. There, I met several vegans from all over the world who were in town for a vegan convention. I started to touch with one of them who sent me a few recipes from her country. I tried them and I loved them a lot. I did like vegetables and was familiar with a lot of Romanian vegan dishes already, but I didn't think that I could be a full-time vegan; giving up dairy and eggs seemed impossible.

I followed a vegetarian diet for a month during which I chose 3 pounds (a lot of weight) because I was very hungry and searched on a lot of cheese and bread. So I decided to add back to my diet. Except for seafoods and on the occasional special meal. I had can notice a lot of fish growing up because it was expensive. So this was something new. And as one was with a concern, outside of my mother-smoke before husband. I only ate fish a few days a week.

This is one of the reasons there are not many seafood recipes in this book. The other reason is that I recently just for the fish and cover it with a **mujdei** "thawy" (eg. cold, as there is not much to that recipe. Finally, I have exercised for and tried many (some) ing fish dishes only to be often disappointed at the effort. I would rather spend my time on a fish dish that I like to eat, and that, while often, but having cooked one shrimp as a dirty bottom feeder, and can certify that scallops are hard to rid of sand. Sure!

In 2013, I injured my back badly, and while the weekend staff took years to diagnose me correctly. I intuitively knew it was an injury to soft tissue. Ignorance and possibly tiredness. Soon diately. I thought I needed to eat more protein to heal. Since I was a kid, I had been told that meat-eating (chicken again, and, is extremely rare occasions, meat-eater / pork or beef – a must. I will go into with another opportunity.

There are no pork or beef recipes in this book because I have not cooked them in many years and I don't plan to. I do want to remember when I cooked lamb last, but it is an ingredient in the main Romanian summer BBQ/pit dish called **mititei** (eg. mit). I enjoy it with ground rosbif. When travelling to China in 2014, I ate both pigeon and duck, though never since. This can chalna-like fibrous protein complex.



Stocked Ingredients

To make cooking easier, I try and keep many items stocked so that you don't have to run out at the last minute. Many dried, canned, and frozen items can be stocked for a long time. There are also many food items such as apples, carrots, and cabbage which simply last a long time outside or inside the fridge.

This is a list of 60 or per packaged food items I typically stock, which helps me create a dish quickly, whether that means I can make it without going out, depending on what I have in the fridge or freezer, or going to or buy only a few specific ingredients.

One of my weighters used to always joke that it's infamy would be the only thing I would have to survive on if I was stuck on a island. In fact, as I know I have left as if I were prepared for a long war, and this is not because I starved in Romania as a child, but likely because I approach cooking like design. The ingredients are like art supplies you have to have them readily available for that moment when you feel like creating something, whether it's a meal or a dish. It may be some of my L.A. distance – or probably, descending on an supply store – situation, where going out to get that one thing that you need has to be timed with traffic flows and may still make you had to buy.

Notice that I stock many noodles, but not pasta. For whatever reason, I love noodles and noodle dishes, but, except for lasagna, I have never liked pasta; now, even in college, when I made "pasta plenty" meals often for lasagna or toast.

Pantry

onions
garlic
green apples

black beans
kidney beans
white beans
chickpeas/garbanzo beans
green lentils
red lentils
split peas

brown rice
(Japanese-grown)
corn meal (coarse grind)
farro
bulgur wheat
barley
oats
cut grains
steel-cut oat
Israeli couscous (s. cs)

soba noodles
ramen noodles

tahini
peanut butter
sunflower seed butter

almonds
peanuts
walnuts
pumpkin seeds
roasted sesame seeds

ground flax seeds
ground chia seed powder
chia seeds
hemp seeds

flour (wheat, baking)
baking powder
baking soda
cocoa powder
dark brown sugar
powdered sugar
honey

cornstarch
arrow root baking cocoa

tomato paste
canned peeled tomatoes
canned pinkies Mix (Isacco)
sardines

dried shiitake mushrooms
other dried mushrooms
nori

pickled carrots &
pickled garlic (Mt.
sauerkraut (s. cs)

chicken stock
vegetable stock

red wine
white wine
rum
sherry
sake

Spice Racks

salt (table & kosher)
black pepper (both)
white pepper

olive oil
roasted sesame seed oil
apple cider vinegar
balsamic vinegar
rice vinegar
white vinegar
sambal
ponzu
soy sauce
hot sauce (to taste)
fish sauce
Worcestershire sauce
(for only one recipe)
salt & spices (see separate list)

cayenne pepper
paprika (hot)
paprika (sweet)
garlic powder*
onion powder*
dry mustard
celery seeds
oregano
cumin
turmeric
coriander
curry
(Madras curry, for stir)
cinnamon
vanilla
nutmeg
cloves

Oil for the fridge
allspice
bay leaf
cardamom
grain mustard
mayonnaise
ketchup
sugar*

Fridge

milk (not & soy provide)
egg
butter
red cabbage

carrots
celery
scallions
cilantro
lemons
limons
ginger
capers
miso
sweet red pepper paste
Sambal, chicken a
Dijon mustard
sesame, mustard, ketchup
(and
Worcestershire sauce
maple syrup

Spices (spicing thy/ies
(less Bulgarian)
cloves
nutmeg (after cloves
ground)
allspice

Freezer

chicken thighs (sometimes also
drumsticks)
bread
whole wheat (pocket)
ginger (peeled)
green beans (French cut)
raspberries
Manhattan

ground bay leaves
chili

Also occasionally
fish
soy (or (unprepared)
chicken livers
fish, chicken or vegetable stock
(pc. pk) pkt
tofu
edamame
peas
shiitake mushrooms
scallops



Utensils & Kitchen Equipment

I hold it recently broke, for many years I grossly much used only a medium-sized IKEA chef's knife to cut almost everything. It has since been replaced with a similar knife made in Japan but it worked as a gift. From the same gift set, I also have a bench knife, which I use to chop herbs, to scrape off the cutting board, and a very long slender knife that is great for slicing anything thin. I only use it when making sushi.

I do also have a bread knife, which gets a little bit of use, and a pair of kitchen scissors. The blade can insert often as a cutter (I drive or to pair jars open).

Although I have wanted to buy a pairing knife and become a proper knife-holding cook, I can as quick to say (only small) size-sized knife than them is to use. I have already severed on all three knives (1.5, independent knife-smaller with thin-razor (also to mind, but because their many options somewhat can be used, I will probably happen when my Japanese chef's knife is sent).

Other utensils are pretty standard. Of the mixing spoons, I mostly use a silicone spatula for almost everything: stirring sauces, scraping bowls, folding the mixing scrambled eggs in the pan, tossing noodles etc.

Prep to machinery that I highly rely on for cooking are an 8-cup food processor, very useful not just for chopping large quantities of vegetables, but also for making dips, sauces, and even as brew dips, shredding cheese, mincing meat, and mixing dough, a "patterning" blender for soups, sauces, and smoothies, a slow cooker, essential for stews, and a countertop oven, which is so much more efficient than the large one. All four were the ones are so renowned I could find. Say but worthwhile, investments.

While I also use the rice cooker and handheld blender quite a bit, I rarely use the immersion blender and the microwave never even ever for cooking.

Kitchen Design

The layout of the kitchen can help or greatly impede the cooking process. Although I partly created my own master 3 still have very little counter space, partly due to all the (good) ones I stock, some of the cooking machinery, and already the size of the kitchen.

However, the distance between the two opposite counters is good – not too big, which is often the case in with-through kitchens. Also, I have a lot of drawer space, which is great for pots, pans, and grab-and-cooking without more than a step. I have some purple cuttings of large open kitchens. But they are actually not the best for cooking, because you will run around more and change are not far out of touch.

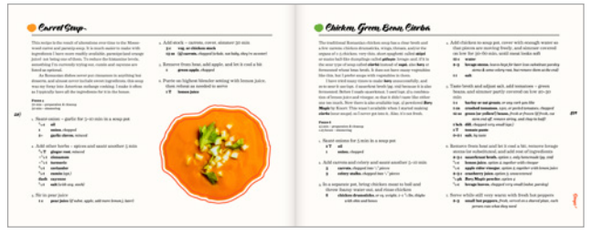
Also, one need to have counter space both next to the Stoker does (to) stick as you will likely be cutting things there, and the stove, for placing things that will be cooked or that are done cooking, and the frying oil.

I have long-wear of my pots or pan (here up on top of low sale sets, and per my cutting knives up on a magnetic strip, all within a very easy and quick reach. I typically only open one drawer for measuring cups and a few utensils, and two cabinet doors for the pots, pans, and bowls that I use the most often. I also have a set of brass clips, developed by a small baker (serving) and, and mixing dough, or "patterning" blender for soups, sauces, and smoothies, a slow cooker, essential for stews, and a countertop oven, which is so much more efficient than the large one. All four were the ones are so renowned I could find. Say but worthwhile, investments.



4 Soups

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Carrot Soup

This recipe is the result of adventurous over time to the Moosehead cheese and parsnip soup. It is much easier to make since it doesn't require roasting the vegetables, and it is also much lighter and not being one of them. To reduce drink the carrots, but something I'm currently trying out, cumin and cayenne are also delicious.

As Romanian dishes never pass on measures to anything but desserts, and almost never include sweet ingredients, this soup was my first foray into American cuisine cooking. I make it often, as I typically have all the ingredients for it in the house.

Pantry
(1) dish - preparation & cleanup
(2) dish - simmering

- Roast onions – garlic for 35 min in a soup pot
  - 2 T **oil**
  - 1 **onion**, chopped
  - 6+ **garlic cloves**, minced
- Add other herbs – spices and sauté another 5 min
  - ½ T **ginger root**, minced
  - ½ t **cinnamon**
  - ½ t **turmeric**
  - ½ t **coriander**
  - ¼ t **cumin** (opt.)
  - dash **cayenne**
  - ½ t **salt** (+ 1/2 tsp. each)
- Stir in your juice
  - 4+ **juice (juice 2)** of water, apple, add more lemon/g layer)
- Add stock – tamma, carrot, simmer 30 min
  - 3+ **cup, or chicken stock**
  - 1 **cup, 2(2) carrots**, chopped (whole, cut baby, okay to account)
- Remove from heat, add apple, and let it cool a bit
  - 1 **green apple**, chopped
- Purée on highest blender setting with lemon juice, then without as needed to serve
  - 1 T **lemon juice**

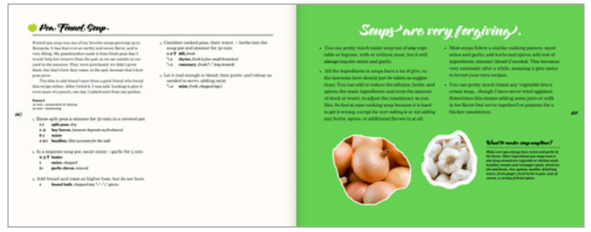
Chicken, Green Bean, Barley Chorba

The traditional Romanian chicken soup has a clear broth and a few carrots, chicken, dumplings, or vegetables, and the occasional potato. Chorba is a Turkish word for soup, and it is one of many Turkish influences that Romanian cuisine has. It is the sour type of soup called **ciorbă** instead of **supă**, also **borş** or **borsch** (Ukrainian). This is the only chorba recipe in this book, but I prefer soups with vegetables to clears.

I have tried many times to make **borş** unsuccessfully, and now need to use tips. I somehow love the **borş** ingredient. Before I made sauerkraut. I can't eat, it's tasteless – but I love sauerkraut juice. I have yet to find a place where I can use much. Now there is also available tips. A particular **Borş Magic** by Knorr. This wasn't available when I started making **ciorbe** (more often) and I never got one it. Alas, it's too fresh.

Pantry
(1) dish - preparation & cleanup
(2) dish - simmering

- Roast onions for 5 min in a soup pot
  - 2 T **oil**
  - 1 **onion**, chopped
- Add carrots and celery and roast another 5-10 min
  - 2+ **carrots**, chopped (see 1 pc.)
  - 2 **celery stalks**, chopped (see 1 pc.)
- In a separate pot, bring 3 bot/liters stock to boil and throw barley/ water in, and rinse chicken
  - 6 **chicken drumsticks**, or eq. cut-ups, (~ 1 lb. thighs with skin and bone)
- Add chicken to soup pot, cover with enough water so that pieces are starting/ freely, and simmer covered for 30 min, until meat looks soft
  - 1+ **water**
  - 6+ **lovage-mono**, leave in/pc/le later (can substitute parsley & some celery stalks, but then reduce the salt)
  - 1+ **salt**
- Taste broth and adjust salt, add tomatoes – green beans, and simmer partly covered on low 40–50 min
  - 1½ **barley or oat groats**, or rice (see pic.)
  - 8 oz **crushed tomatoes**, can, or pureed tomatoes, chopped
  - 8 oz **green (or yellow) beans**, fresh or frozen (if fresh, cut ends off / stems string, and chop to half)
  - 1 **celery root**, peeled (small bag)
  - 1 T **tomato paste**
  - 1+ **salt**, by taste
- Remove from heat and let it cool a bit, remove lovage stems (or substitute), and add rest of ingredients
  - ½ T **sauerkraut brine**, optio. s only/mustard (pg. 2nd)
  - ½+ **lemon juice**, optio. s squeez/ only/vinegar
  - ½ t **Worcestershire sauce**, optio. s only/mustard (pg. 2nd)
  - ½ t **hot sauce**, optio. s squeez/ only/vinegar
  - ¼ **gh. Bory Magic powder**, optio. s
  - 1+ **lovage leaves**, chopped (s. small (take/ parsley)
- Serve while still very warm with fresh bun peppers
  - 6+ **small bun peppers**, fresh, sliced on a shared plate, each person can slice my seed



Pea Peanut Soup

Pureed pea soup was one of my favorite soups growing up in Romania. It was then over an early summer lunch, and it was always a treat. I have yet to find a recipe for it, so I decided I would help but remove pea from the past, so we can enable in our yard in the summer. Peas were purchased, we didn't grow them, but I ate them a lot. Peas came, in the past, because that's how pea grew.

The idea to add peanut came from a good friend who lived this recipe online, Julian Cuisine. I was really looking to give it even more of a punch, one day I added some from my garden.

Pantry
(1) dish - preparation & cleanup
(2) dish - simmering

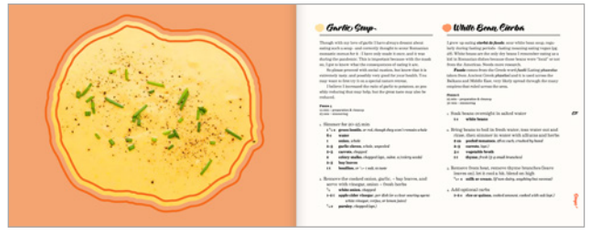
- Roast aprh peas a simmer for 20 min in a covered pot
  - 2 T **butter**
  - 1+ **bay leaves**, because depends on preference!
  - 6+ **water**
  - 6+ **bouillon**, this accounts for the salt!
- In a separate soup pot, sauté onion – garlic for 3 min
  - 2 T **butter**
  - 1 **onion**, chopped
  - 6+ **garlic cloves**, minced
- Add frozen and roast on higher heat, but do not burn
  - 2+ **fennel bulb**, chopped (or ½ t/ pieces
- Combine cooked peas, their water, + herbs into the soup pot and simmer for 30 min
  - 1 T **dill** (fresh)
  - ½ t **thyme**, fresh (or small branches)
  - ½ t **rosemary**, fresh (~ long branch)
- Let it cool enough to blend, then purée, and reheat as needed to serve, adding more
  - ½+ **water**, fresh, chopped (opt.)

Soups are very forgiving.

- You can pretty much make any vegetable into a cream soup... though I have never tried eggplant, Sometimes this means adding water/ juice or milk in the flavor (but never together) for potatoes for a thicker consistency.

What'll make soup anything?

Make sure you always have onion and garlic in the base. Other ingredients you may want to add (but may not) are: a protein (chicken, beans, tofu, etc.), a starch (potatoes, rice, pasta, noodles, etc.), a vegetable (carrots, celery, etc.), a spice (salt, pepper, etc.), a cooking liquid (water, stock, etc.).



Garlic Soup

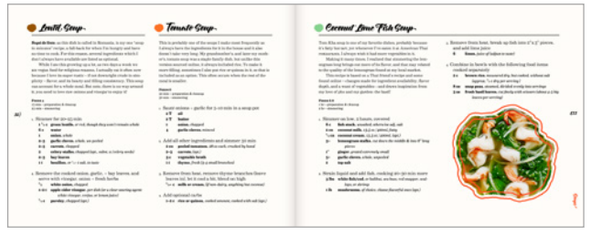
Though with our love of garlic I have always dreamt about eating such a soup – and I seriously thought it was Romanian – I have never had it in a restaurant. I have also never had it during the pandemic. This is important because with the mask on, I get to know what the consequences of eating it are.

I have also never had it with anyone else, so I don't know if it is commonly eaten, and possibly very good for your health. You may want to limit to try it as a special occasion menu.

I believe I increased the ratio of garlic to potatoes, as you may enduring that may help, but the given ratio may also be reduced.

Pantry
(1) dish - preparation & cleanup
(2) dish - simmering

- Roast bacon overnight in salted water
  - 8+ **white beans**
- Bring beans to boil in fresh water, toss water out and rinse, then simmer in water with allicase and herbs
  - 8 oz **peeled tomatoes**, dry-crush, crushed by hand
  - 6+ **carrots**, (opt.)
  - 6+ **vegetable broth**
  - 2+ **thyme**, fresh (2 g small branches)
- Remove from heat, remove thyme branches/leaves (carrots on), let it cool a bit, blend on high
  - ½+ **milk or cream**, (if non-dairy, anything but coconut)
- Add optional/ herbs
  - 2+ **rice or quinoa**, cooked separate, cooked with salt (opt.)



Lentil Soup

Regal de Dinte, as this dish is called in Romania, is my one "soup in takeout" recipe: a full dish for when I'm hungry and have no time to cook. For this reason, several ingredients which I don't always have available are listed as optional.

While I use this growing up a lot, as two days a week we had lentil soup in the school cafeteria, I rarely make it now because I have the super-tasty – the hearty and filling consistency. This soup was necessary for a whole meal. But, now, there is no way around it, you need to love sour onions and vinegar to enjoy it!

Pantry
(1) dish - preparation & cleanup
(2) dish - simmering

- Measure (in ½ cup) scale
  - 1 T + ½ **green lentils**, or red, though they won't remain whole
  - 8+ **water**
  - 1 **onion**, whole
  - 6+ **garlic cloves**, whole, un-peeled
  - 6+ **carrots**, chopped
  - 1 **celery stalks**, chopped (opt., subs. a (celery seeds)
  - 2+ **bay leaves**
  - ½ **bouillon**, or ½ + 1 salt, to taste
- Remove the cooked onion, garlic – bay leaves, and serve with vinegar, onion – fresh herbs
  - ½ **white onion**, chopped
  - 6 oz+ **apple cider vinegar**, per dish (or a clear starting agent)
  - ½+ **parsley**, chopped (opt.)

Tomato Soup

This is probably one of the soups I make most frequently as Lidiya's love for the ingredients for it in the house and it also doesn't take very long. My grandmother's, and later my mom's, it's tomato soup was a staple family dish, but unlike this version ancient online, it always included rice. To make it more filling, I sometimes add rice or quinoa to it, or to the included soup options. This often arises when the rest of the crust is smaller.

Pantry
(1) dish - preparation & cleanup
(2) dish - simmering

- Roast onions – garlic for 35–40 min in a soup pot
  - 2 T **oil**
  - 1 **onion**, chopped
  - 6+ **garlic cloves**, minced
- Add all other ingredients and simmer 30 min
  - 8 oz **peeled tomatoes**, dry-crush, crushed by hand
  - 6+ **carrots**, (opt.)
  - 6+ **vegetable broth**
  - 2+ **thyme**, fresh (2 g small branches)
- Remove from heat, remove thyme branches (leave leaves in), let it cool a bit, blend on high
  - ½+ **milk or cream**, (if non-dairy, anything but coconut)
- Add optional/ herbs
  - 2+ **rice or quinoa**, cooked separate, cooked with salt (opt.)

Coconut Lime Fish Soup

Tom Kha soup is one of my favorite dishes, probably because it's fatty/ hot/ sour, yet refreshing I've eaten it in American Thai restaurants, I always wish it had more vegetables in it.

Making it many times, I realized that unsurprising for how copious long/ brings out more of the flavor, and that may related to why I like it so much in restaurants where it is not skimped.

This recipe is based on a Thai friend's recipe and many found online – changes made for ingredient availability, flavor depth, and a team of vegetables – and theory inspiration from my love of ahi and my garden, the land!

Pantry
(1) dish - preparation & cleanup
(2) dish - simmering

- Measure out fish, if frozen, unwrap
  - 8+ **fish stock**, unsalted, otherwise eq. salt
  - 8 oz **coconut milk**, (4 g (or, (about) 2cm)
  - ½ oz **coconut cream**, (4 g (or, (about) 2cm)
  - 2+ **lemon leaves/stalks**, cut due to the middle & tear 4" long pieces
  - 1" **ginger**, grated coarsely small
  - 2+ **garlic cloves**, whole, unpeeled
  - 1 **cup salt**
- Simmer liquid and add fish, cooking 10–30 min more
  - 3 lbs **white fish/meat**, or halibut, sea bass, red snapper, and tips or shrimp
  - 1 lb **mushrooms**, of choice, cleaned/& stem (opt.)
- Remove from heat, break up fish into 1"x 1" pieces, and add lime juice
  - 6+ **lemon**, juice of (adjust to taste)
- Combine in bowl & with the following/ final items
  - 1+ **lemon leaves**, thinly sliced
  - 1+ **lemon rind**, measured by, and cut, softened and lightly, ¼ t (or grate/ serving)
  - 8 oz **soup pasta**, steamed, divided evenly into servings
  - 2 oz **fresh basil leaves**, cut (help with scissors (about 2–3 by leaves per serving)



A Note on the Type

The text of this book is set in Ramon Century Modern (rcm), a typeface designed by Ramon Gonzalez in 2019. Ramon was inspired by the geometric sans-serifs of the early 20th century, but also by the humanist sans-serif typefaces of mid-century modern designers Charles and Ray Eames. It was released through Ramon Industries in 2020.

This typeface was chosen both for its friendly aesthetic and high legibility, and its numerous styles and glyphs, particularly for special Romanian characters, which, until the last 3–10 years, were unfortunately excluded from most Western fonts.

A a Ă ă Â â Î î Ș ș Ț ț
B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9 ! ? . , : ; ( ) [ ] { } " ' - – — / \ @ # $ % & + = * ^ ~ < > ° ™ © ® ¶ § ¢ £ € ¥ ƒ

Romanian-suffered linguistic about during Communism (1947–1989) when the characters Â â (sing forced out of the language) and Î î (sing forced out of the language) and Ș ș Ț ț (sing forced out of the language) were replaced by S s and T t, respectively. Sadly, as for Polish, and a Russian alphabet was performed*. Basic words such as **câine** (male dog) and **pâine** (queen, bread) were forcibly written as **caine** and **paine**. Thus, right after the 1989 Revolution, under a different kind of dictatorship – the English-centric one – the Romanian language was forcibly changed to **Orange** where the characters Ă ă Â â Î î Ș ș Ț ț were brought back (if spelled within as **cainе** and **paine**. Now in a decades long back of special characters. This vowel-sentences is this day depending on the site or email program's ability to host special characters and the will of the author to use them, and is a source of much backbiting, a lack of which is a source of much backbiting.

The strong headlines are set in Zalia Pro, a beautiful and bold italic/ bold script relating to the quintessent icons of cooking. It was designed by Ioana Urma, a Romanian-American artist, designer, and artisanal/ by Argentinian foundry Rodrigo de zeta, Lovely. It is now and culturally expansive enough to also include the special Romanian characters. This typeface is named after a cooking in the western part of Transylvania where the designer grew up.

This book was designed by Ioana Urma – a Romanian-American whose own last name changed from **Urma** to **Orma*** when she immigrated to the US decades ago – in Design Book's BOOS Book Design Class, July 2021.

* The only place it was allowed was in the word **Romania** (and closely, probably because it was the name of the country).

Lentil Soup

Supă de linte, as this dish is called in Romania, is my one "soup in minutes" recipe, a fall-back for when I'm hungry and have no time to cook. For this reason, several ingredients which I don't always have available are listed as optional.

While I ate this growing up a lot, as two days a week we ate vegan food for religious reasons, I actually eat it often now because I love its super rustic – if not downright crude in simplicity – flavor, and its hearty and filling consistency. This soup can account for a whole meal. But note, there is no way around it, you need to love raw onions and vinegar to enjoy it!

Feeds 4
15 min – preparation & cleanup
25 min – simmering

1. Simmer for 20–25 min
   - **1 ½ c** **green lentils**, *or red, though they won't remain whole*
   - **6 c** **water**
   - **1** **onion**, *whole*
   - **2–3** **garlic cloves**, *whole, un-peeled*
   - **2–3** **carrots**, *chopped*
   - **2** **celery stalks**, *chopped (opt., subst. w/celery seeds)*
   - **2–3** **bay leaves**
   - **1 t** **bouillon**, *or ½+ t salt, to taste*

2. Remove the cooked onion, garlic, + bay leaves, and serve with vinegar, onion + fresh herbs
   - **½** **white onion**, *chopped*
   - **1–2 t** **apple cider vinegar**, *per dish (or a clear souring agent: white vinegar, verjus, or lemon juice)*
   - **¼ c** **parsley**, *chopped (opt.)*

Tomato Soup

This is probably one of the soups I make most frequently as I always have the ingredients for it in the house and it also doesn't take very long. My grandmother's, and later my mother's, tomato soup was a staple family dish, but unlike this version sourced online, it always included rice. To make it more filling, sometimes I also put rice or quinoa in it, so that is included as an option. This often occurs when the rest of the meal is smaller.

Feeds 6
30 min – preparation & cleanup
30 min – simmering

1. Sauté onions + garlic for 5–10 min in a soup pot
   - **2 T** **oil**
   - **2 T** **butter**
   - **1** **onion**, *chopped*
   - **4** **garlic cloves**, *minced*

2. Add all other ingredients and simmer 30 min
   - **2 cn** **peeled tomatoes**, *28 oz each, crushed by hand*
   - **2–3** **carrots**, *(opt.)*
   - **3 c** **vegetable broth**
   - **1 t** **thyme**, *fresh (3-4 small branches)*

3. Remove from heat, remove thyme branches (leave leaves in), let it cool a bit, blend on high
   - **½+ c** **milk or cream**, *(if non-dairy, anything but coconut)*

4. Add optional carbs
   - **1–2 c** **rice or quinoa**, *cooked amount, cooked with salt (opt.)*

Coconut Lime Fish Soup

Tom Kha soup is one of my favorite dishes, probably because it's fatty but tart, yet whenever I've eaten it at American Thai restaurants, I always wish it had more vegetables in it.

Making it many times, I realized that simmering the lemongrass long brings out more of its flavor, and that may related to the quality of the lemongrass found at my local market.

This recipe is based on a Thai friend's recipe and some found online – changes made for ingredient availability, flavor depth, and a want of vegetables – and draws inspiration from my love of pho and my garden: the basil!

Feeds 6-8
1 hr – preparation & cleanup
2 hr – simmering

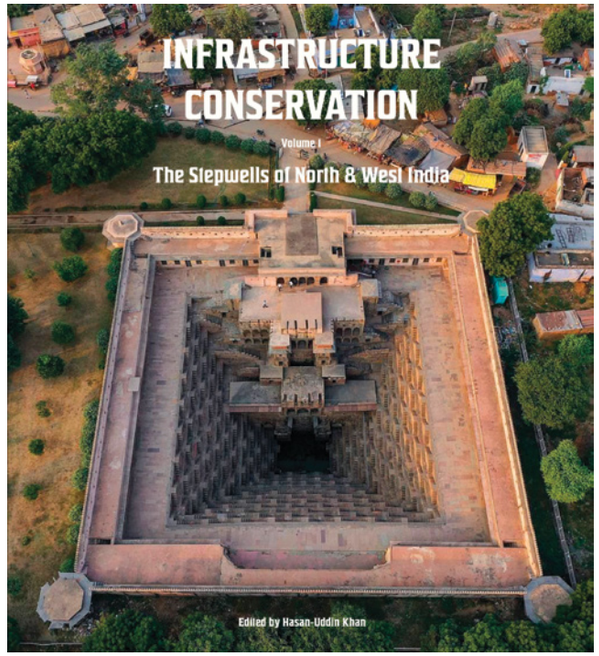
1. Simmer on low, 2 hours, covered
   - **6 c** **fish stock**, *unsalted, otherwise adj. salt*
   - **2 cn** **coconut milk**, *13.5 oz /400ml, fatty*
   - **½ cn** **coconut cream**, *13.5 oz /400ml, (opt.)*
   - **3+** **lemongrass stalks**, *cut down the middle & into 6" long pieces*
   - **1"** **ginger**, *grated extremely small*
   - **5+** **garlic cloves**, *whole, unpeeled*
   - **2** **tsp salt**

2. Strain liquid and add fish, cooking 20–30 min more
   - **3 lbs** **white fish/cod**, *or halibut, sea bass, red snapper, scallops, or shrimp*
   - **1 lb** **mushrooms**, *of choice, choose flavorful ones (opt.)*

3. Remove from heat, break up fish into 2"x3" pieces, and add lime juice
   - **6** **limes**, *juice of (adjust to taste)*

4. Combine in bowls with the following food items cooked separately
   - **2 c** **brown rice**, *measured dry, but cooked, without salt (approx. ⅓ c dry per serving)*
   - **8 oz** **snap peas**, *steamed, divided evenly into servings*
   - **3 oz** **fresh basil leaves**, *cut finely with scissors (about 4-5 big leaves per serving)*







"Image & Text" Book

Infrastructure Conservation, Layout + Cover
for: RISD Book Design Course

"Image & Text" book design assignment, featuring invented/ placeholder content using a topic of interest, Indian stepwells.

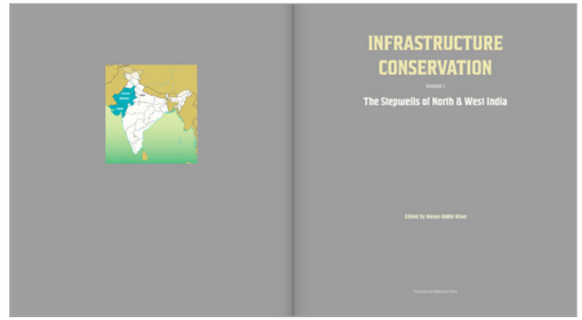
Images placed on the top half of the page, and body copy overlapping water-colored areas, create the illusion of floating and of the changing water levels in the wells.

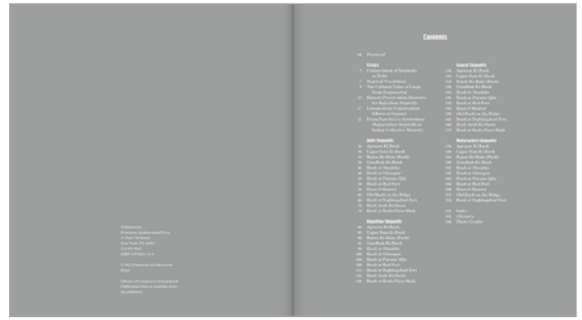
The historic grandeur and strong geometry of the structures is mirrored in the heavy Renaissance serif body font, Plantin; the suggestively Gothic headline font; and the large scale of the pages.



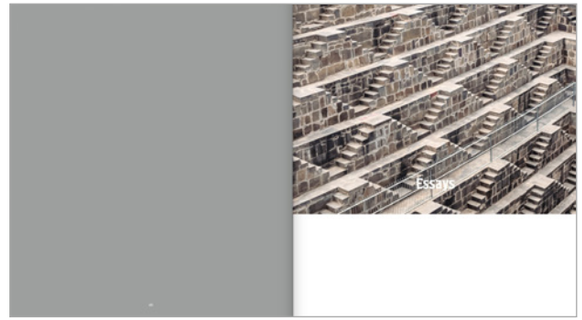



INFRASTRUCTURE
CONSERVATION
Volume I
The Stepwells of North & West India

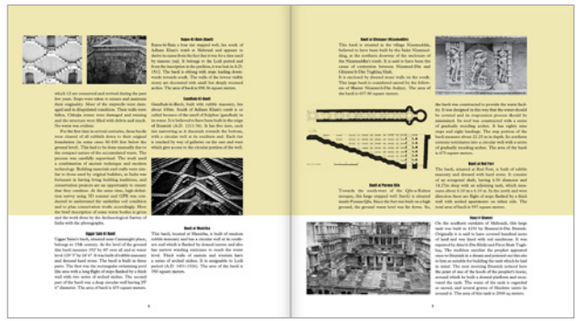

INFRASTRUCTURE
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The Stepwells of North & West India
Edited by Kazan-Uddin Khan


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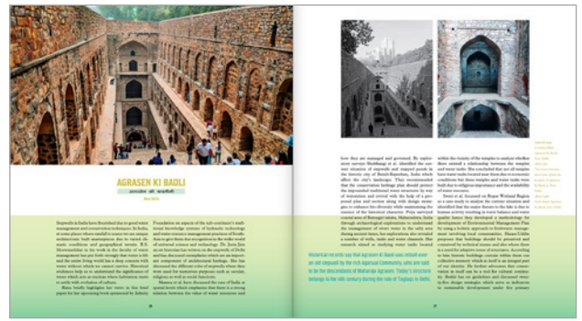

Foreword

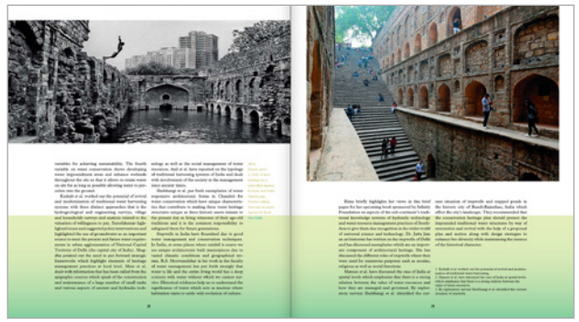

Essays


CONSERVATION OF STEPWELLS AT DELHI



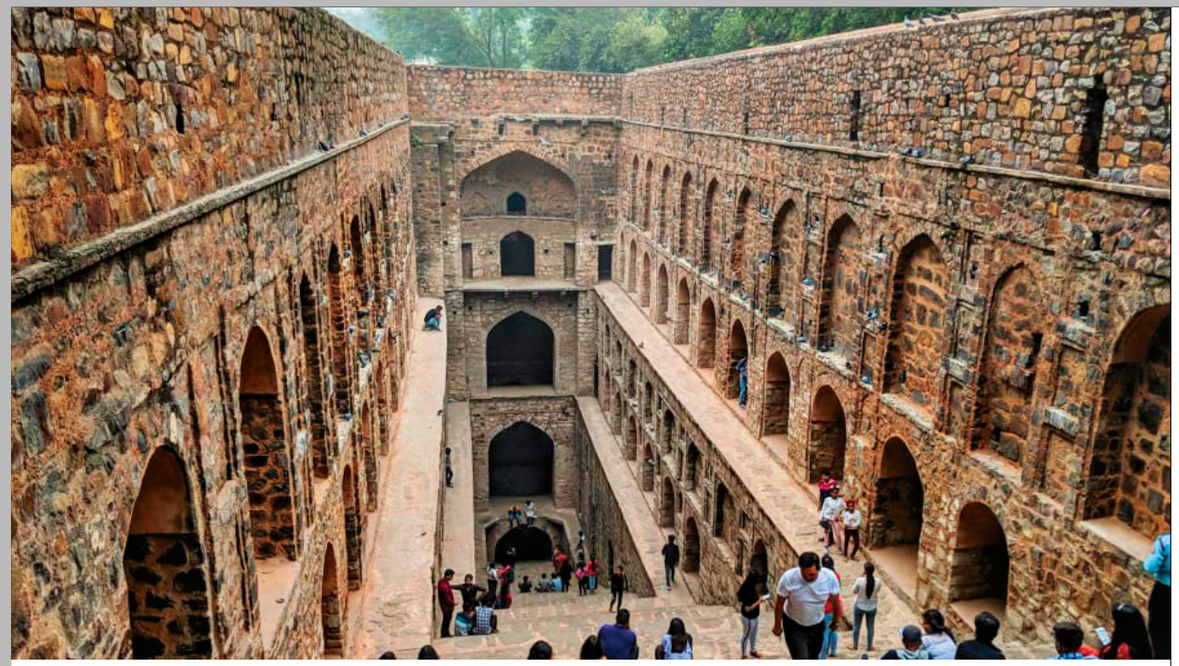

Delhi Stepwells


AGRASEN KI BAOLI




Index


Colophon



AGRASEN KI BAOLI

अगरसेन की बावतीली

New Delhi

Stepwells in India have flourished due to good water management and conservation techniques. In India, at some places where rainfall is scarce we see unique architectonic built masterpieces due to varied climatic conditions and geographical terrain. R.S. Morwanchikar in his work in the faculty of water management has put forth strongly that water is life and the entire living world has a deep concern with water without which we cannot survive. Historical evidences help us to understand the significance of water which acts as nucleus where habitation starts to settle with evolution of culture.

Rima briefly highlights her views in this brief paper for her upcoming book sponsored by Infinity Foundation on aspects of the sub-continent's traditional knowledge systems of hydraulic technology and water resource management practices of South-Asia to give them due recognition in the wider world of universal science and technology. Dr. Jutta Jain an art historian has written on the stepwells of Delhi and has discussed exemplaries which are an important component of architectural heritage. She has discussed the different roles of stepwells where they were used for numerous purposes such as secular, religious as well as social functions.

Mansee et al. have discussed the case of India at spatial levels which emphasize that there is a strong relation between the value of water resources and how they are managed and governed. By exploratory surveys Shubhangi et al. identified the current situation of stepwells and stepped ponds in the historic city of Bundi-Rajasthan, India which affect the city's landscape. They recommended that the conservation heritage plan should protect the impounded traditional water structures by way of restoration and revival with the help of a proposed plan and section along with design strategies to enhance bio-diversity while maintaining the essence of the historical character. Priya surveyed coastal area of Ratnagiri taluka, Maharashtra, India through archaeological explorations to understand the management of sweet water in the salty area during ancient times, her explorations also revealed a number of wells, tanks and water channels. Her research aimed at studying water tanks located within the vicinity of the temples to analyze whether there existed a relationship between the temples and water tanks. She concluded that not all temples have water tanks located near them due to economic conditions but these temples and water tanks were built due to religious importance and the availability of water resource.

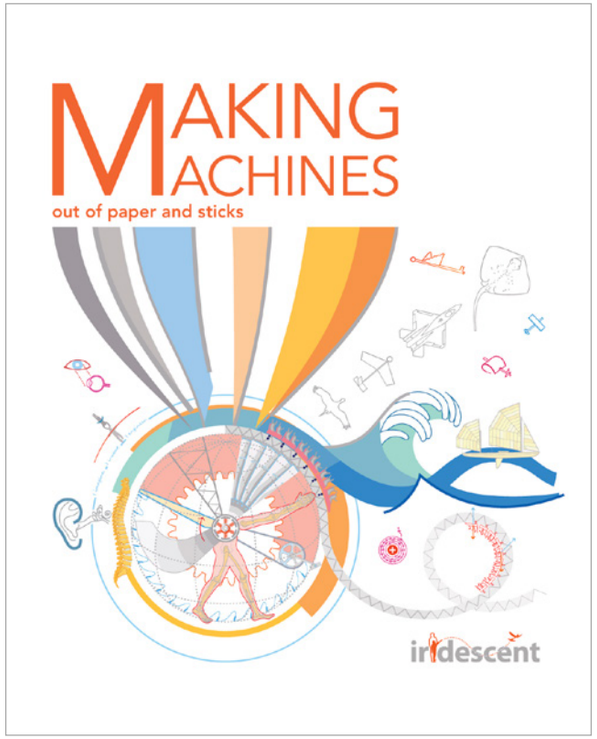
Swati et al. focussed on Ropar Wetland Region as a case study to analyze the current situation and identified that the major threats to the lake is due to human activity resulting in water balance and water quality hence they developed a methodology for development of Environmental Management Plan by using a holistic approach to freshwater management involving local communities. Hasan-Uddin proposes that buildings should be preserved and conserved by technical means and also where there is a need for adaptive reuse of structures. According to him historic buildings contain within them our collective memory which in itself is an integral part of our identity. He further advocates that conservation in itself can be a tool for cultural continuity. Bashir has set guidelines and discussed twenty-five design strategies which serve as indicators to sustainable development under five primary

Historical records say that Agrasen Ki Baoli was rebuilt over an old stepwell by the rich Agarwal Community, who are said to be the descendants of Maharaja Agrasen. Today's structure belongs to the 14th century during the rule of Tuglaqs in Delhi.





Opposite page
A tourist-filled Agrasen Ki Baoli, New Delhi
Above left
The towes beyond show how urban the location of Agrasen Ki Baoli is, New Delhi
Above right
Arch detail, Agrasen Ki Baoli, New Delhi





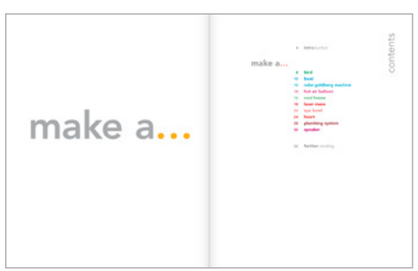
K-12 STEM Activity Booklet

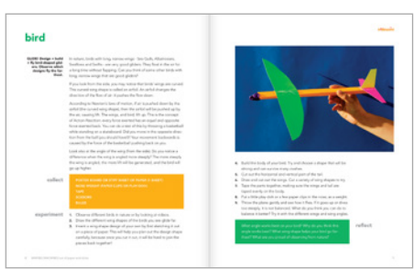
Making Machines, 34 pg + cover
for: Iridescent (now Technovation)

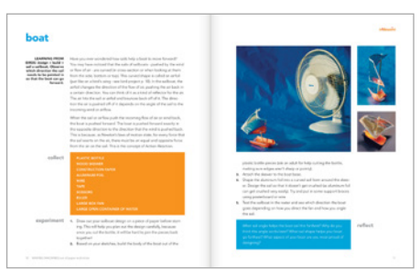
Layout design and copy rewriting for a children's STEM activity booklet, published in English and Spanish.

The design uses blocks of color to unify the booklet, since images of experiments vary widely in color. The rectangles of color also allude to the colored paper children use to "build" the "machines."

The cover contains an illustration of the science and engineering correlation mural I painted in Iridescent's L.A. studio.

















cool house

CONVECTION! Design + build a house with doors and windows carefully positioned to help remove the hot air and cool the house passively (without using a fans or the AC). The goal is to save energy.

If you have an attic space or have ever been in an attic space on warm days, have you noticed how much warmer it is in there than in the rest of the house? How about in the basement? In the days before refrigerators, basements - because they are much cooler - were used to store food items. Next time it's hot inside, try lying down on the floor and see how you feel. It's cooler than when standing up, isn't it?

Warm air rises to the top because it is lighter, or less dense, than cold air. Air molecules with more heat, or energy, move around at greater speeds and end up farther apart. So in the same amount of space (volume), warmer air will have less molecules in it than colder air. This makes it less dense or lighter, and it makes it rise up.

As warm air rises and cold air sinks, a directional movement of air is created which is called a convection current.

Have you ever wondered why on a warm day it is warmer inside a parked car than outside? This concentration of heat inside the car is caused by the greenhouse effect. A greenhouse is an enclosure made of glass or other transparent materials - typically for plants - that allows sunlight in, but then traps some of the sunlight's energy inside. This trapped energy is heat. A car parked in the sun heats up for the same reason, heat energy from the sunlight gets trapped.

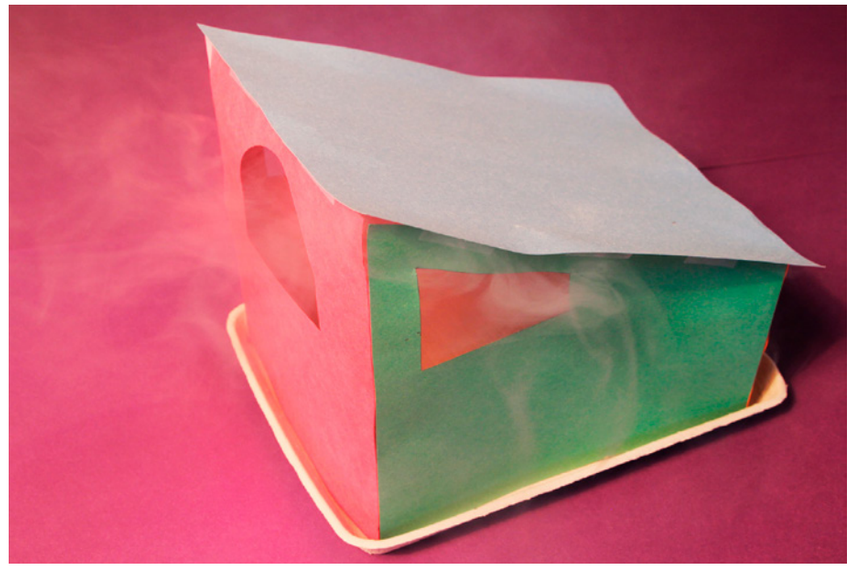
collect

- CONSTRUCTION PAPER
- TAPE
- SCISSORS
- TWO INCENSE STICKS & HOLDER
- ONE MATCHBOX
- THERMOMETER

CAUTION: only conduct this experiment under adult supervision.

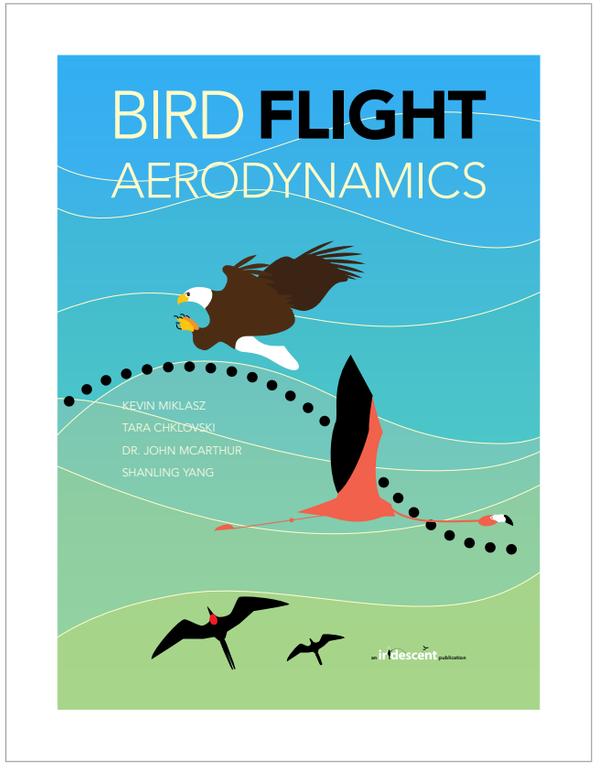
experiment

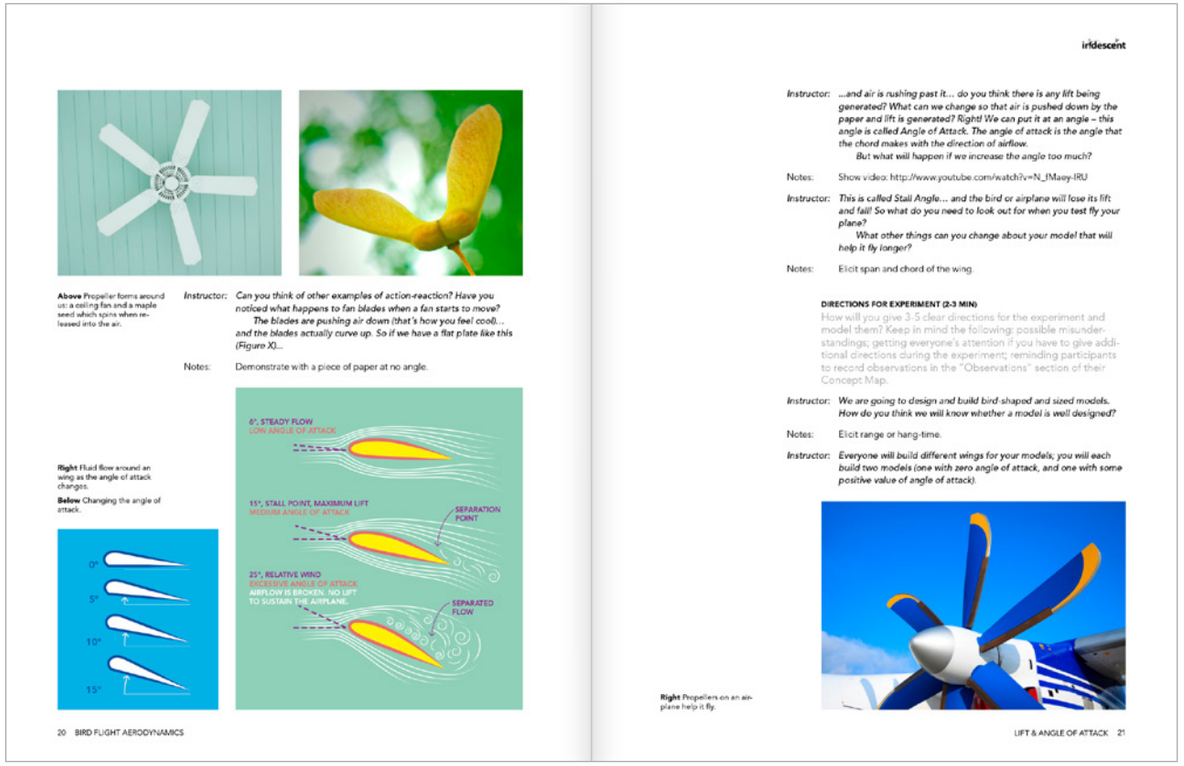
1. Knowing that warm air rises and cold air sinks, can you think about which parts of your house are the hottest? Sketch and design the location of your openings (doors and windows) so that the heated air will come out and the cool outside air will come in.
2. Build your cool house out of construction paper.
3. Once the house is complete, put a lit smoking incense stick inside the house in an incense stick holder. BE CAREFUL NOT TO TOUCH THE PAPER WITH THE INCENSE STICK AND SET IT ON FIRE! If the placement of windows and doors is well designed for cooling with natural ventilation, then the smoke will come out.
4. Place a thermometer at various points inside the house. Where do you get the highest reading?



reflect

What design worked best? What placement of openings helped more smoke to get out of the house? Where did you get the highest temperature reading? Why do you think this is? Can you think of some other examples of convection you can see around the house?





STEM Lesson Plan Booklet

Bird Flight Aerodynamics, 66 pg + cov. mockup
for: Iridescent (now Technovation)

Layout design, illustration, photo search + selection, and copy editing for a STEM lesson plan booket mockup.

This is a simple redesign of word documents to make it easier and more pleasant to read: by adding relevant imagery, by allowing for a lot of white space (difficult for an organization used to writing NSF grant proposals), and by using a humanist sans-serif font.

The illustrated diagrams were created specifically for this book.

