

K A I R O S

architecture and the pause for good taste

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Thesis submitted to the faculty of the Virginia Polytechnic Institute and State University
in partial fulfillment of the requirements for the degree of

Master of Architecture in Architecture

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November 26, 2012

Alexandria, VA

Keywords: taste, kairos, time, speed, slow, culinary

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A B S T R A C T

The following is the architectural narrative of a slow meal. Slowness is rich with meaning and expectations. I sought to explore slow not in terms of speed or a measured passage of time, but in terms of the passage of opportunity.

Slow is the seizing of an opportunity – a pause for pleasure in the mundane. Architecture is fast, constantly engaging all our senses. It is through a deliberate pause that I find pleasure in thinking, drawing, and experiencing. Good taste is the wisdom that pleasure must be seized; the Latin *sapor* “taste” and *sapiens* “a wise man.”

I intend to explore slow in architecture through taste. Taste and architecture are uniquely linked to place. They both immediately establish place by engaging all senses simultaneously. Knowledge of the qualities of an ingredient or material, both seen and the unseen, inform drawing and building just as they do cooking and the meal. A recipe does not mean that a result is prescribed. An imprecise precision exists in drawing and cooking that varies every time it is done, allowing new discoveries to be made.

I seek to discover how the act of making is evident in a drawing, a building, and a meal. The pleasure in making and the memory of the hand is a continuous narrative. I explore this narrative through a culinary school, restaurant, chef’s residence, and a meal set on the Potomac River waterfront in Old Town Alexandria, Virginia at the terminus of Prince Street, south of Waterfront Park.

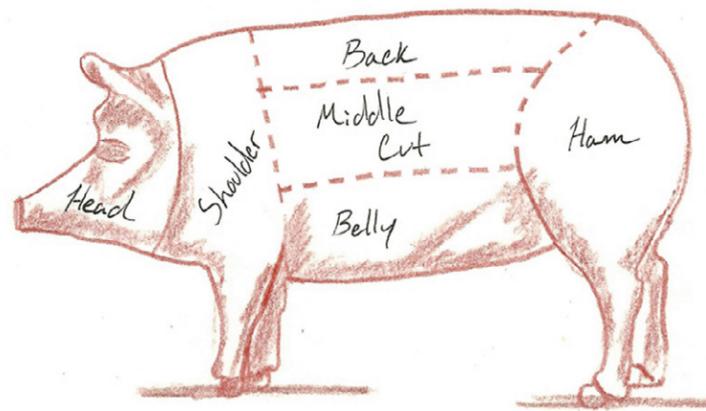
To my family

Especially my mother. Never underestimate the
importance of a home cooked meal.

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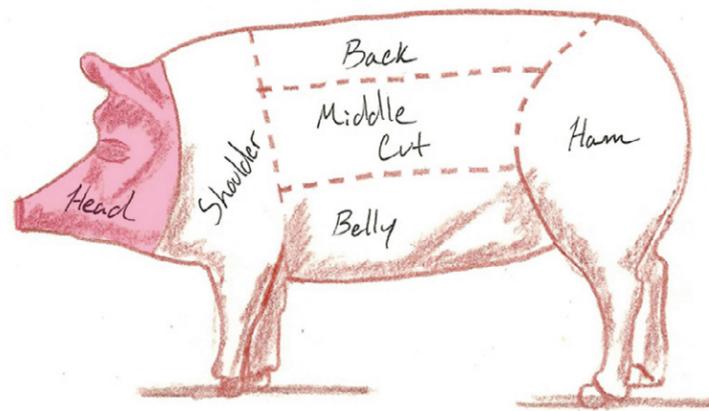
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s p e e d o f s l o w



Chronos and Kairos

I began to investigate slow where one might expect – in terms of speed and time. I discovered two very different measures of time – the Greek *chronos* and *kairos*. Chronos is simply the personification of time. It is time measured chronologically and in order. In mythology Chronos is tied to the creation of the heavens and Earth and thus the start of time, which has been moving forward ever since. Chronos measures time in a linear path, not accounting for memory or imagination. Kairos is time measured in opportunity – a moment of indeterminate time in which something special happens. In mythology, Kairos is bald with the exception of a knot of hair extending from her forehead. One must grasp this hair as Kairos is approaching, for once opportunity has passed it is gone forever. Chronos is the daily order of breakfast, lunch and dinner. Kairos is remembering who you dined with, the coolness of the table under your elbows, the scent from the kitchen, the sun on your face, and the flood of flavor at the first bite or sip of wine. Chronos is the mundane and Kairos is finding pleasure in it.

A line is crossed in which standardization and rote become stale and unmemorable. A memory of conception is demanded in consumption. Kairos is demanded. This is a slow movement. In terms of both food and architecture, a connection to making is required to appreciate the pleasure of consuming. This begins with the deliberate selection and treatment of ingredients for a specific purpose. In architecture this knowledge of ingredients is found through drawing. Drawings are the mediators between conception and construction. They are the architect's pause. Drawings, like meals, buildings, and cities have an unseen memory. It is through drawing that the unseen, the memory of the hand, is revealed. Drawings are the architect's "pantry." They are how the architect "cooks" the building. The German alchemist Paracelsus called this "*einbildungskraft*" – the craft of image building and the translation of the imagination.



Figure 1: Detail of *Einer Wand: Kairos* by Francesco Salviati
(The Yorck Project)

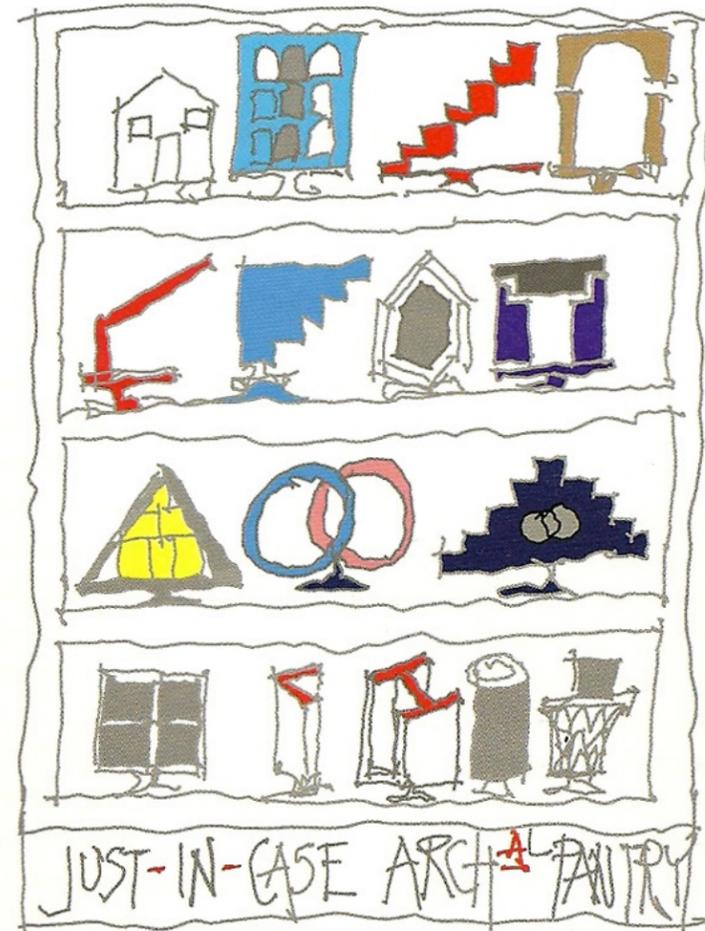
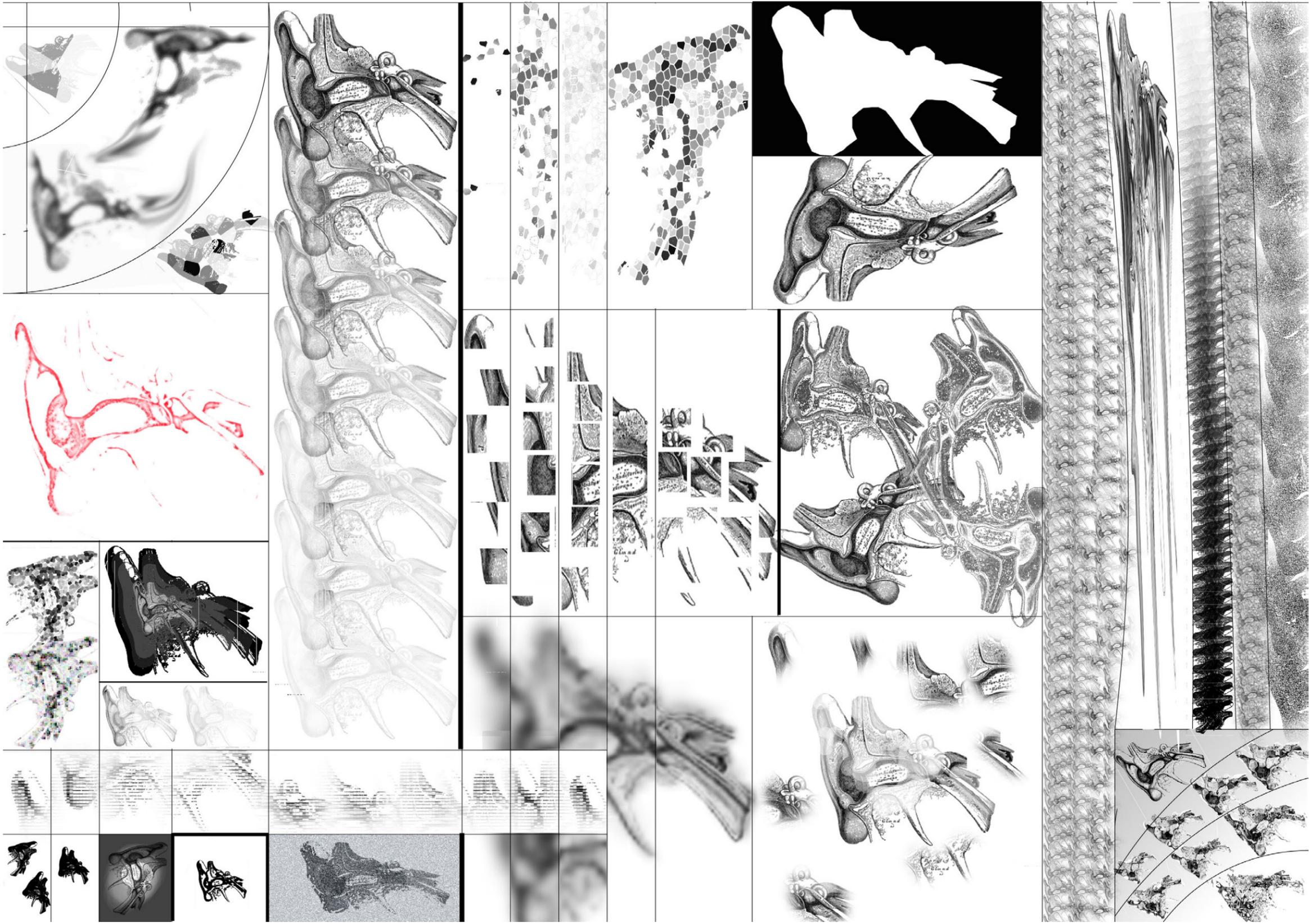
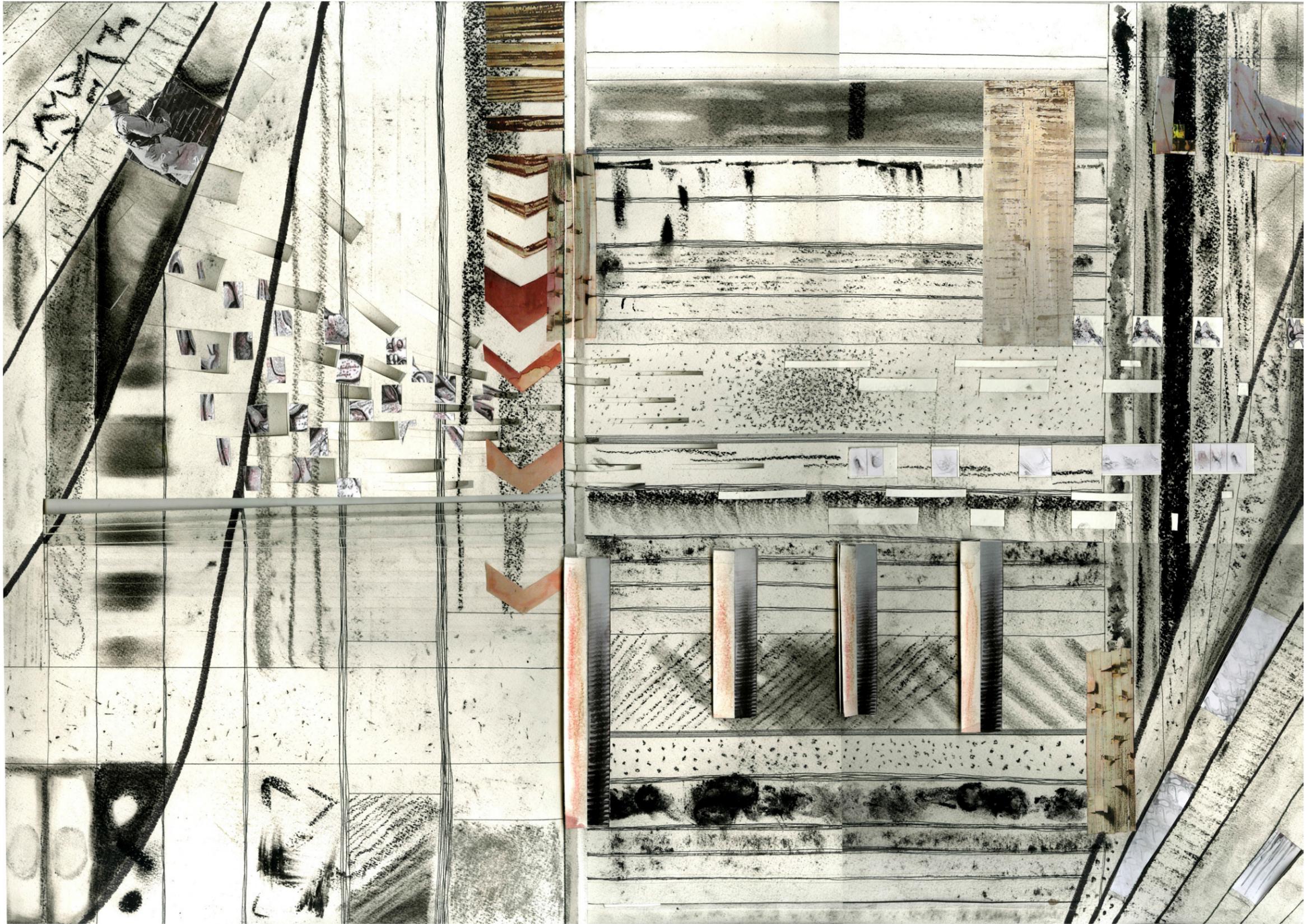


Figure 2: "Just In Case Architectural Pantry"
(Fascari, *Eleven Exercises*)

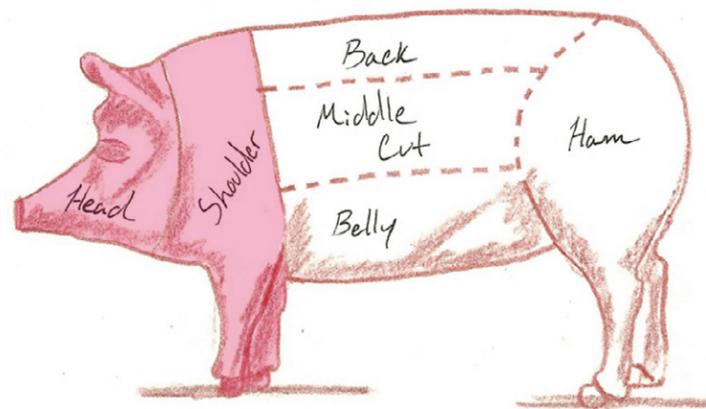


Speed drawing #1 - Digital

I sought to capture slow by drawing speed and time. I drew the song Bohemian Rhapsody by Queen, a personal favorite. The challenge was to hear and imagine the visual translation of tempos and timing that transform sounds into music, to translate the imagination into the seen. The song is essentially comprised of three separate songs, each having a unique character, sound, and speed. The organization of the song experience is reflected in a grid system made up of three distinct frameworks, each reflecting the tempo and building of harmonies over time prevalent throughout each phase of the song. Within this grid fit the experience of the listener. I explored properties of a single tool, charcoal, to convey a wide range of material qualities, such as soft and hard, heterogeneous and homogeneous, and rough and smooth. I constructed the song both digitally and manually, exploring how the hand treats each differently. This exercise began to engage multiple sensory experiences and reimagine and reassemble them into a single drawing that can be seen, touched, and smelled. Just as a meal engages all senses and assembles them into a single experience.



Speed drawing #2 - Hand



s l o w f o o d

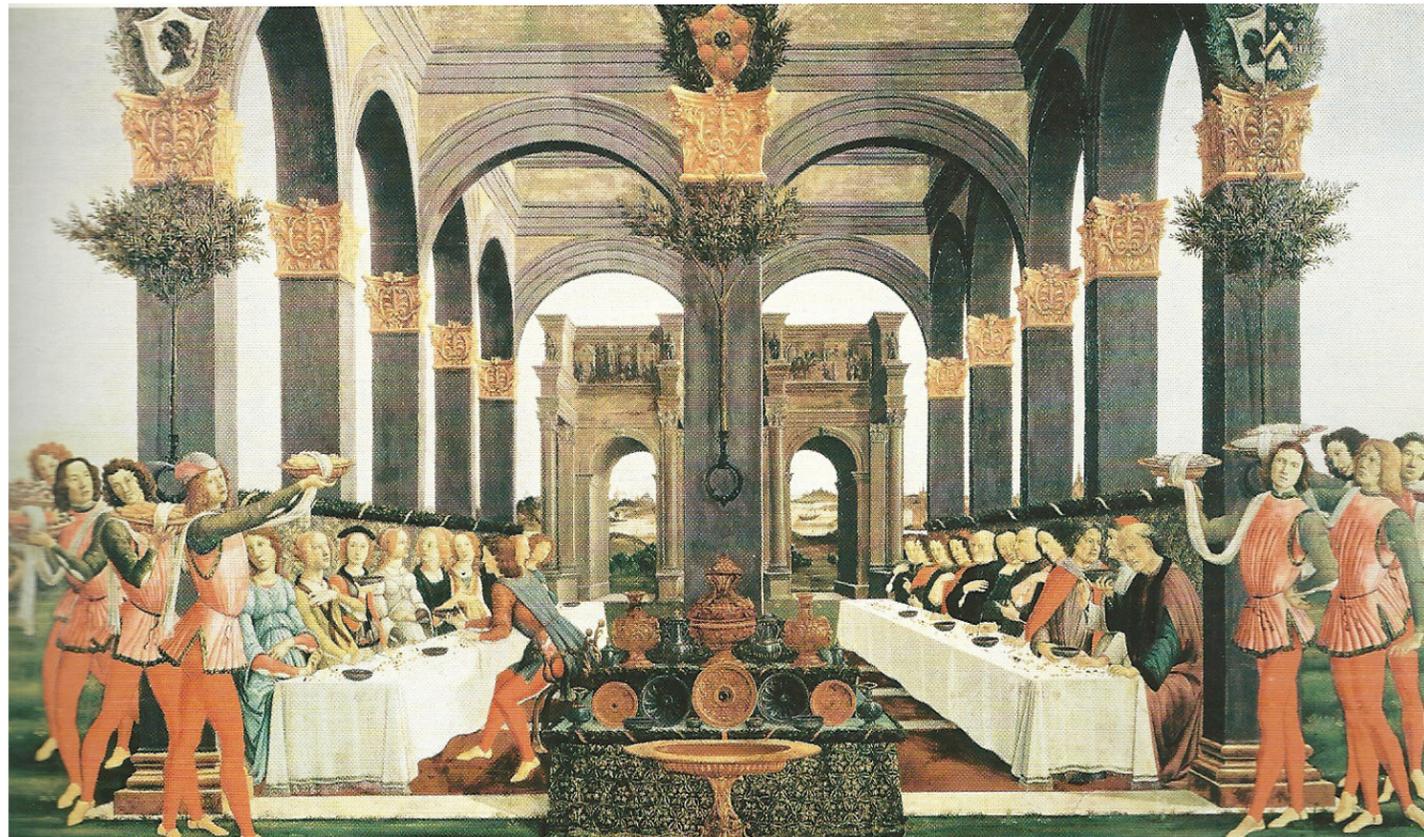


Memory of the Hand

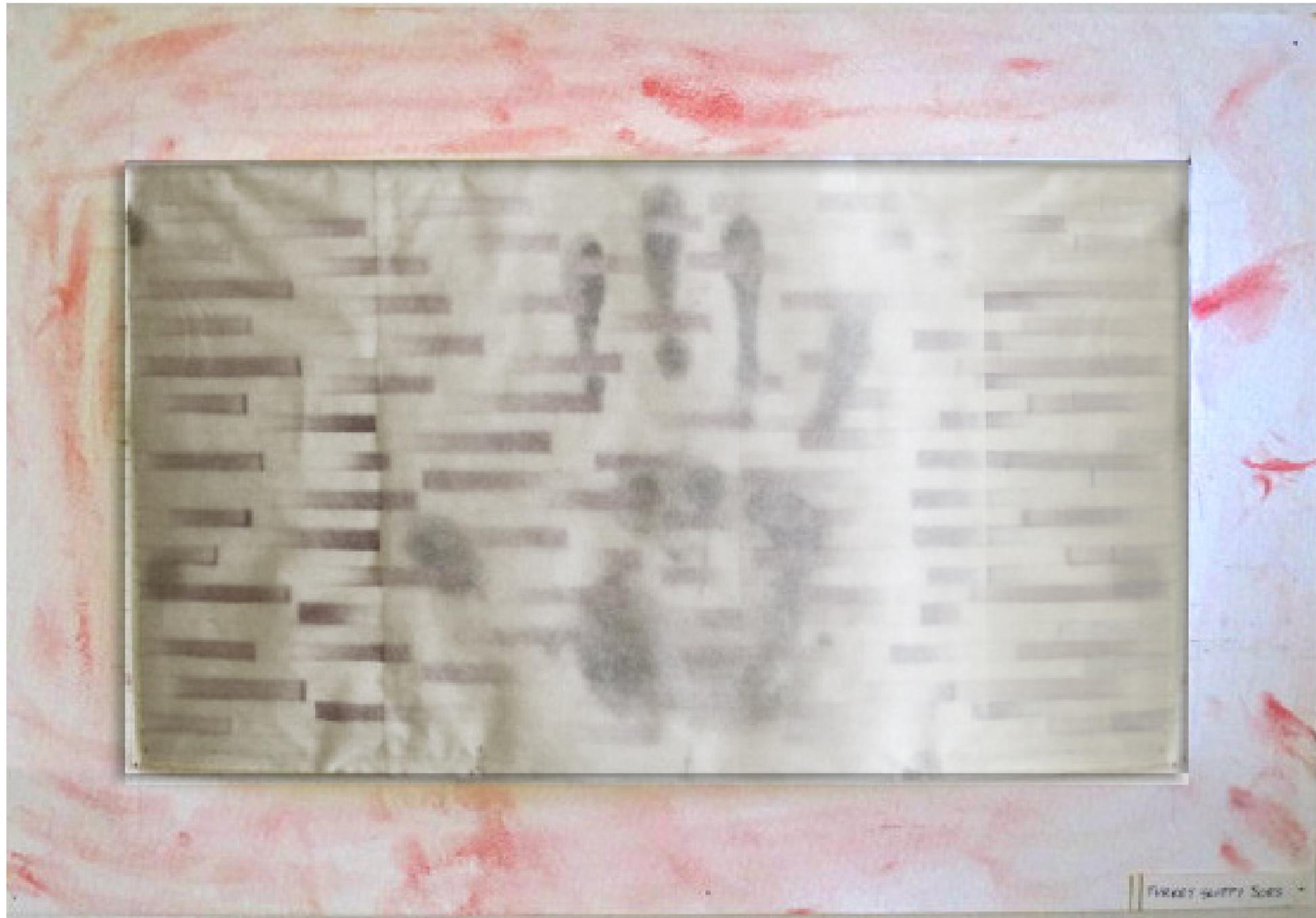
The Slow Food movement began with Carlo Petrini in Italy in the 1980's. It is the pursuit of transparency, honesty, and personality in food production and consumption. It celebrates the ritual of the meal and the pause for pleasure. Fast food is intended to be eaten hurriedly and distractedly. It is easily recognizable because it is standardized for thoughtless and familiar consumption. Vital to slow food is what Petrini defines as territory. It is binding food and place, celebrating the origin of each ingredient. Territory roots food, as well as architecture, firmly to a site.

I explored slow food through making, both dishes and drawings. I began to keep a meal journal, writing descriptions and sketches of not only taste, but the entire experience of the meal. I then constructed drawings of selected meals and cooking processes. These drawings began to engage all the senses by reassembling several experiences on a single sheet of paper. As I layered information of the meal, the drawings became three dimensional, rising off the page. Like the meal they are not a flat experience confined to a single sense. They are meant to be touched, smelled, and seen. I found myself drawing the process involved in the making of each dish and the material transformation from raw to cooked. That is, I was imagining and celebrating the unseen. I relied on the memory of making, the memory of the hand.

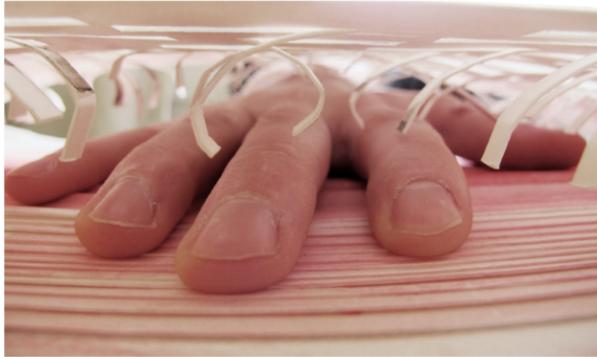
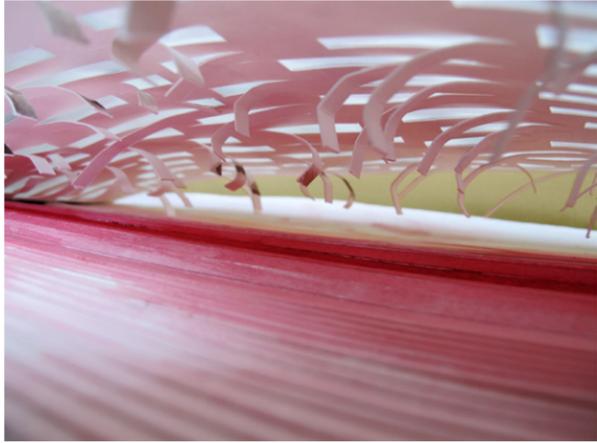
Food and memory are very strongly linked. As I drew and reimagined meals, they became connected with previous meals, creating not only the story of a single dish, but a narrative of all my meals. Rolling out puff pastry reminds me of my grandmother's fried apple pies. Shaping cool wet ground turkey into meatballs reminds me of shuttling raw hamburger patties from my mother in the kitchen to my father at the grill. Taste is rich with memory. Taste relates to desire and to judgment. More importantly it can relate to becoming and embodying. It is consumption and therefore absorption. When I am cooking, eating, and drawing I am devouring memories and re-imagining them in an ongoing narrative of the meal and memory.



The Ritual Meal - Figure 3: "The Wedding Feast" by Sandro Botticelli. (Hagen, Petra, & Toyka)

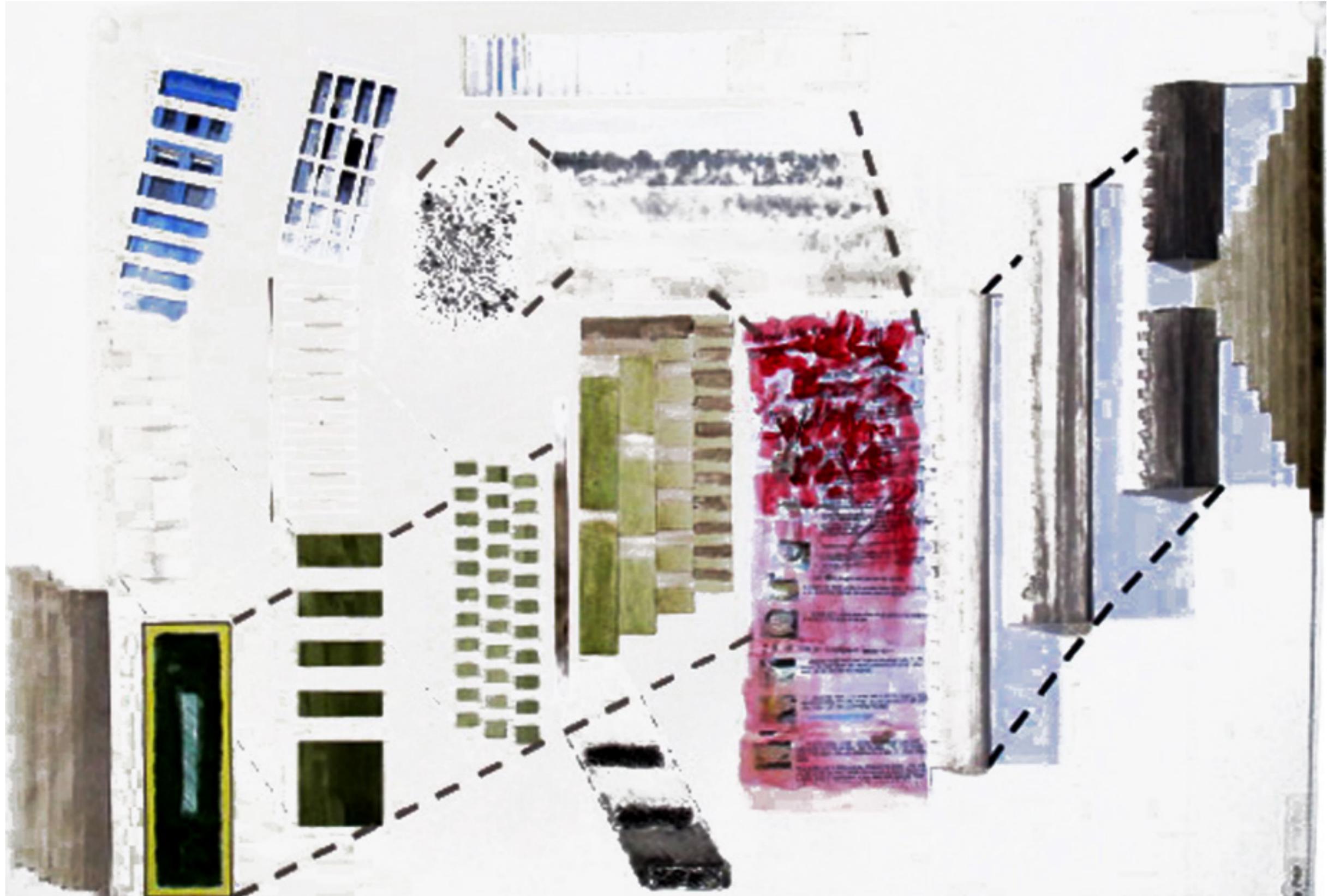


Turkey Sloppy Joes

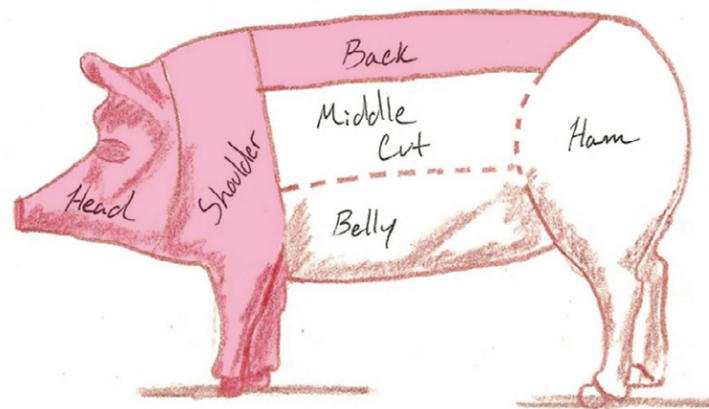




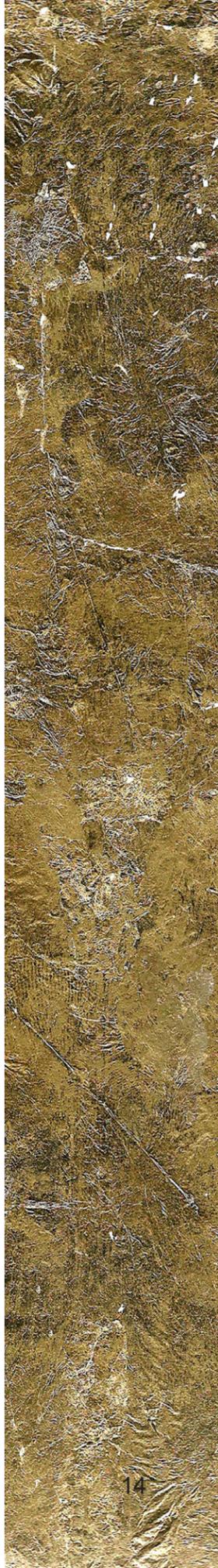
Ravioli with a Scallop Sauce



Apple Hand Pies



s l o w b u i l d i n g



The Material Imagination

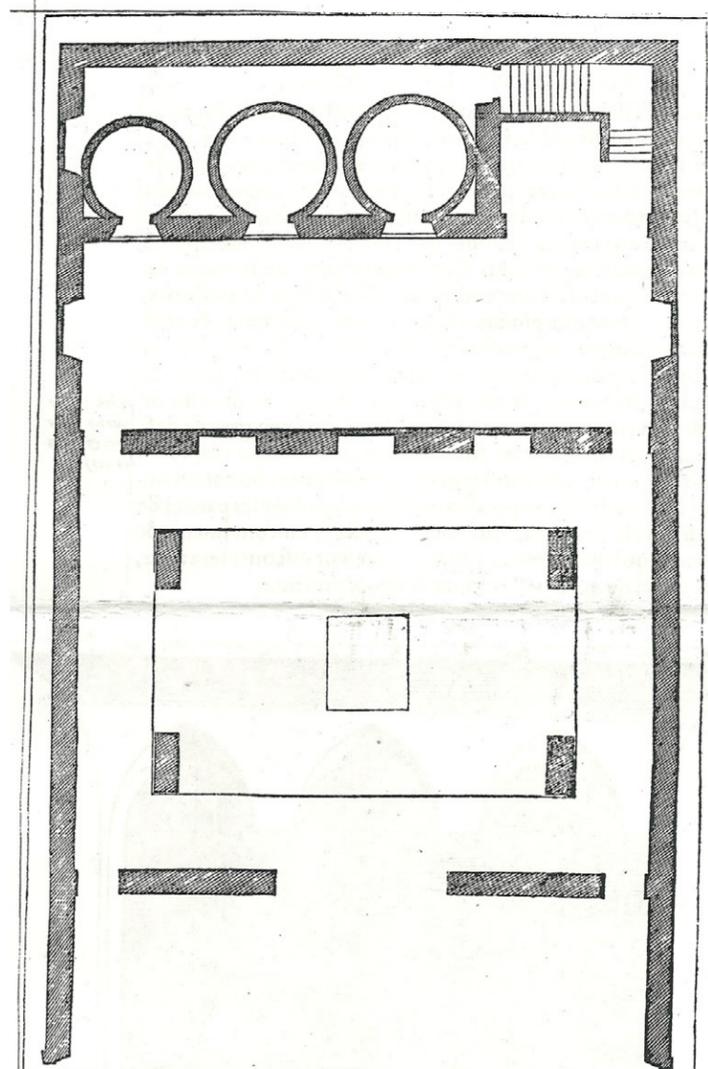
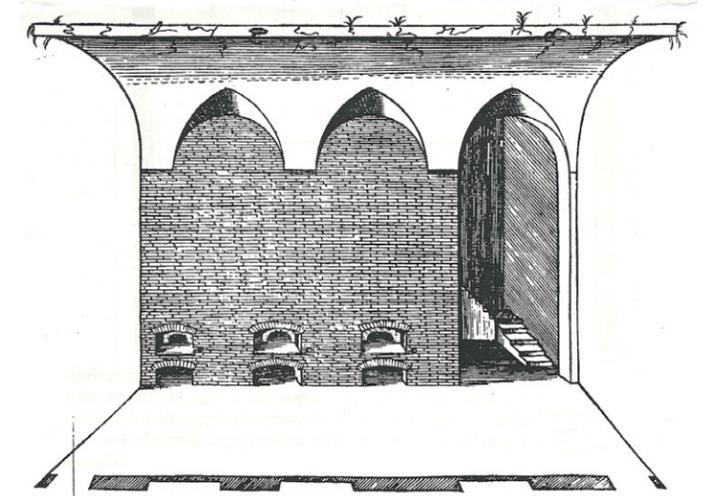
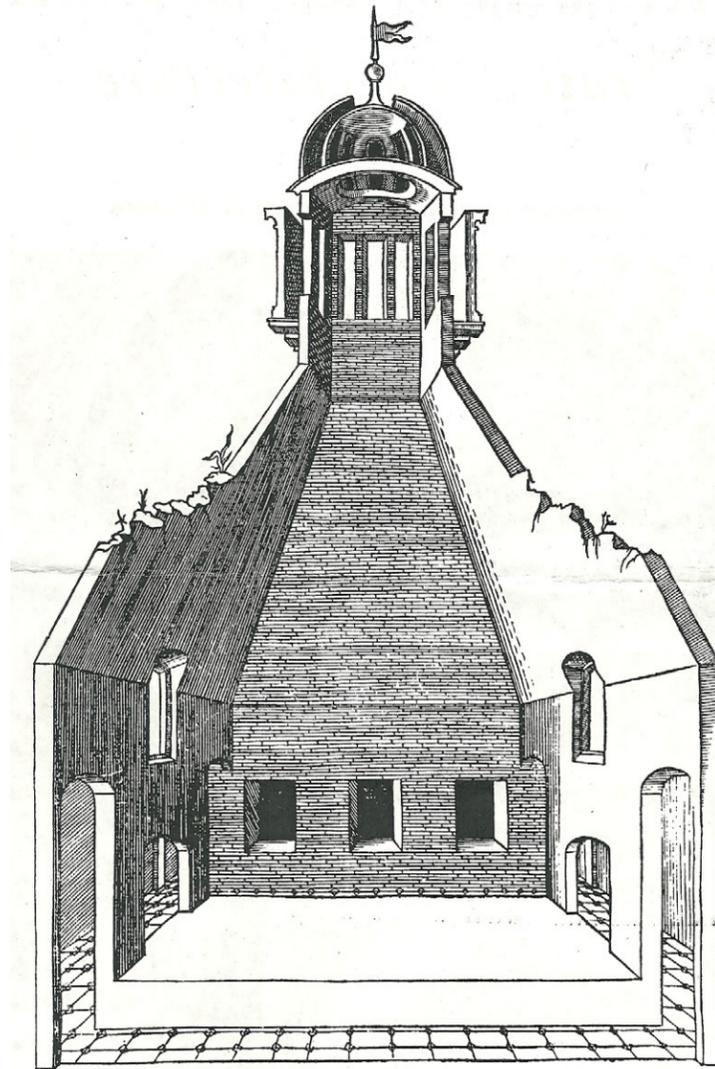
“Preparing drawings to represent ideas is food preparation and considering is chewing on them”

- Marco Frascari

After exploring slow in terms of the meal and ingredients, I began to draw slow buildings through the assignments of a course at the Washington-Alexandria Architecture Center of Virginia Tech taught by Carolina Dayer titled *Material Imagination*. A building is an assemblage affecting all the senses, as is a meal. Each sense was studied separately, leading to the presence of each in the building as a whole. Each sense consists of two drawings, a recto and a verso on each side of a single sheet of paper. A detail and section are drawn on each side, and the drawing is lit to reveal the unseen connection between detail and building, part and whole, ingredient and meal.

In his *Essays on the Imagination of Matter*, French philosopher and chemist Gaston Bachelard describes the material imagination as matter based images only understood by the seeing-hand. It is an understanding beyond the visual image. By drawing what is unseen by the eye, we assemble a knowledge of the matter of a material – its aura. The following drawings seek to abandon idolatry, concentration on the image itself, in favor of the seeing-hand.

As I “cooked” these drawings I defined a program, chose a site, and created a very real sensory experience rooted in physical material and making. A recipe may prescribe ingredients and a general process, but it is the memory of the chef, the memory of the hand, that makes a great meal. The same dish can be prepared time after time, each with a unique result. These drawings are the place where I attempt to translate imagination into reality. They are recipes that must be created and followed with an imprecise precision. They are made with care and deliberation but not a prescription for a predetermined result. The drawings propose a culinary school with a restaurant component and chef’s house, sited on the Potomac River in Old Town Alexandria. Special care is given in each drawing to the diner, the chef, the ingredient, and the drawing moving from raw to cooked.



Raw to cooked; the chimney as a room & the “cooking” of a building.
Figure 4: Renaissance Kitchens (L’Orme)

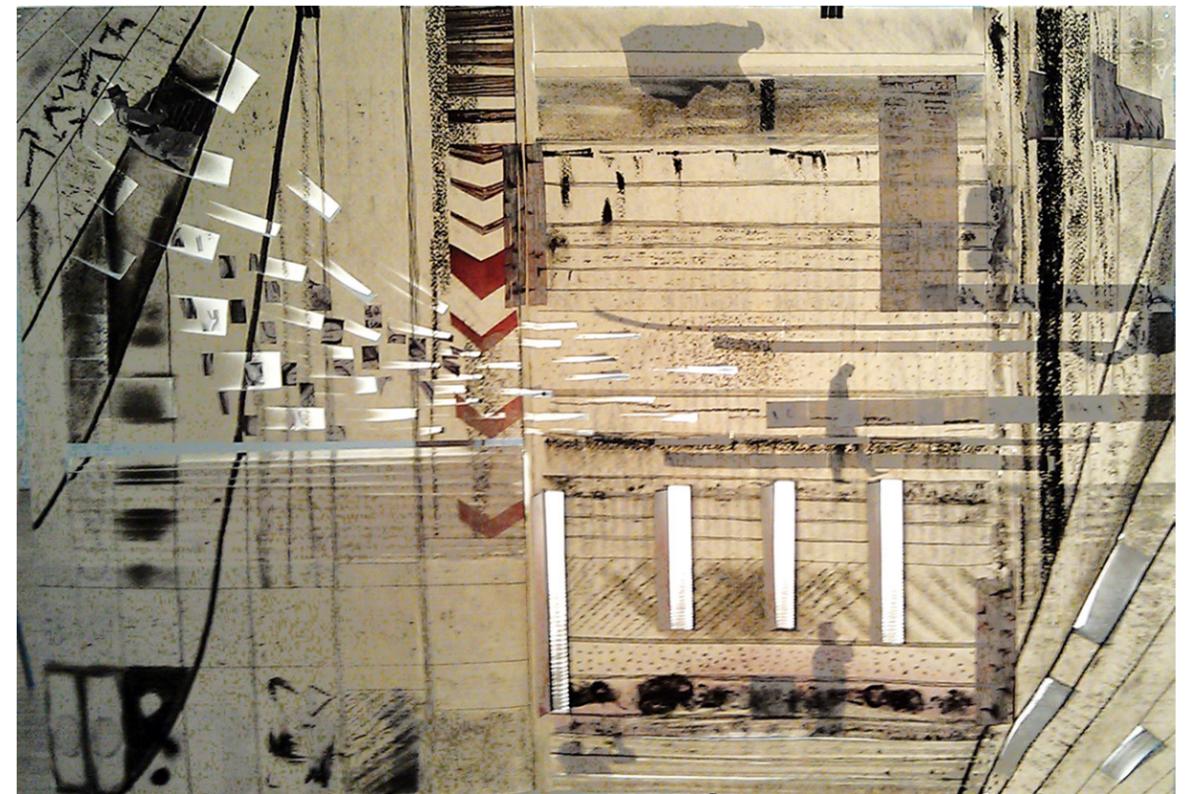
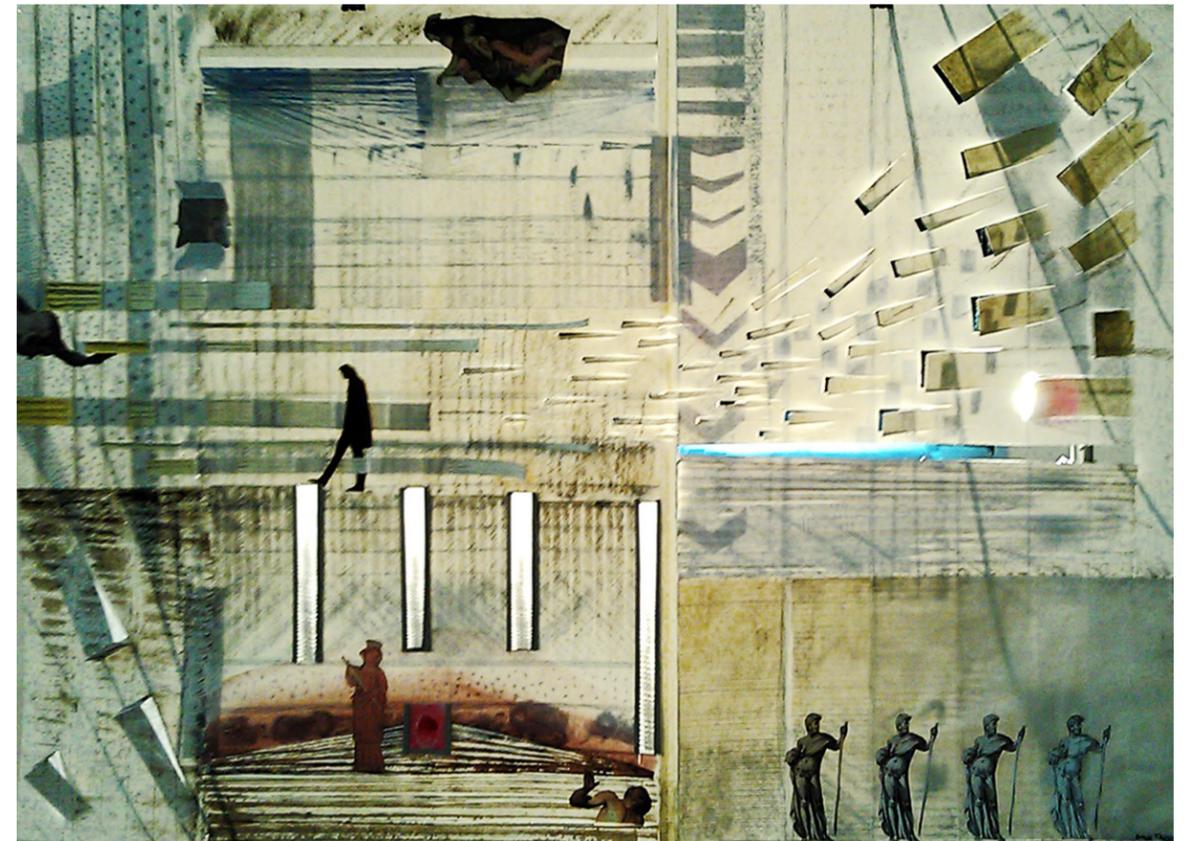
VISION EKPHRASIS

The section is a cut through three zones of speed. The urban fabric within which the building will be woven represents a faster, more chaotic pace – speed as governed by technology. The river is a rhythmic, measurable ebb and flow, which informs the diligent observer of the passage of time – speed as governed by nature. The site itself is a slow link between the two, dependent on the act which takes place there – speed as a function of making. The fast pace of the city is represented as an increasing density, growing faster as it moves farther from the site above ground. Below ground, layers of the city, each faster than the previous, support the current pace. Bursts of speed can still be seen as above ground penetrates below. The river is represented by carefully measured line work, which becomes more and more occluded as it moves farther away from the site. This is true in the loss of orientation as one moves farther from the riverbank.

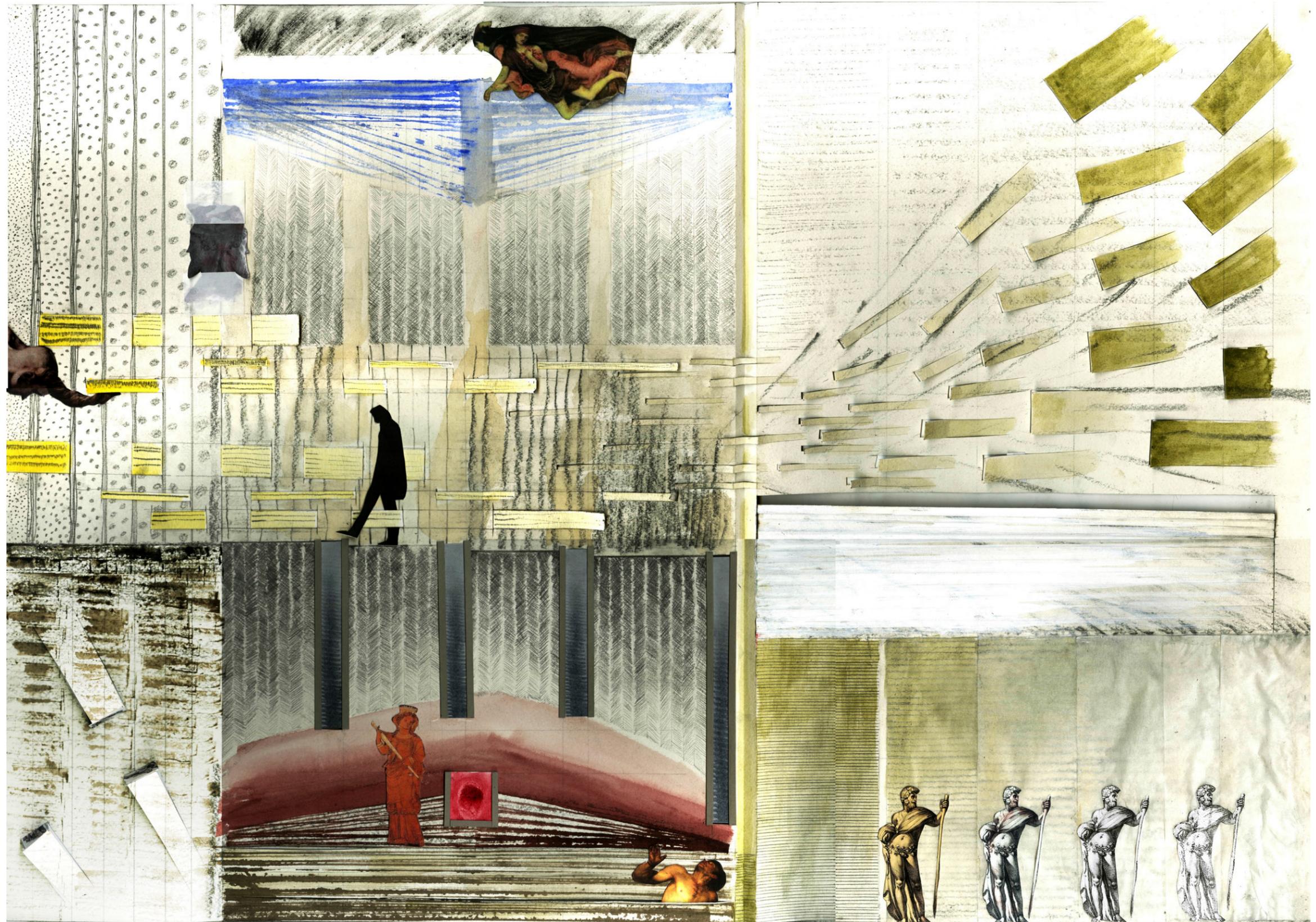
The city experiences the site through a deliberate break in the mechanical speed in which it functions. This break from fast to interact with the site is governed by the Greek Kairos, time as a function of opportunity. The opportunity to interact with the river, enter the site, pause for a good meal, or discover the unseen in the mundane requires the seizing of opportunity and breaking with fast. The river interacts with the site in a natural, rhythmic drift which is governed completely separate from the city. The river interacts with the site in terms of the Greek Chronos, chronological time. The river, though perhaps thought of as an unpredictable force of nature, is actually a measured indicator of the tides, season, earth, and sky. The site acts as the medium through which these two disparate measures of time, river and city, “see” each other.

The site itself is comprised of three types of air – the Greek Aither, Khaos, and Erebos. Aither is the upper air of light and the heavens. Erebos is the dark lower air, which surrounds the edges of the earth. Erebos occupies the site below ground. The earth is a generative force in the site, acting as the hearth which shapes the site above. The earth below is occupied by Persephone, the mythological wife of Hades, kidnapped from her mother Demeter, goddess of the harvest and fertility of the earth. Persephone’s yearly coming and going from the underworld is marked by her mother’s mourning and thus the changing of the seasons. She tends the fire within the earth, whose heat fuels the making on the site above. The site between earth and the heavens represents Khaos, or “the gap.” It is here where the light of above and the heat from below meet. This gap is where making occurs. Aristotle’s theory of vision required a medium, consisting of fire and air, through which vision could take place. The heat from below and the light from above must both be present in “the gap” of the site for the slowness of making to occur. This gap was represented by a series of “invisible” inks. Using corrosive foodstuffs, such as citrus and vinegar, the paper is painted. Only through the application of a hot lamp does the ink become visible, that is through light and heat the medium of the site becomes visible. A figure paces the site, measuring time and distance as a function of the body and the act of moving through it.

Continuing the drawing on the reverse, the song becomes a section representative of the site as well. Areas of fast and slow penetrate from one side of the drawing to the other, disrupting the pace of the opposite side in some cases, and joining it in others. In the slow gradual building of the song, a figure laying bricks is found. The selective speed and scale of the hand is represented in this measured building. In the fast, staccato, electric area of the song, cranes lifting tilt up concrete walls into place are found, representing the speed and scale of the machine in building.



Recto and verso vision drawings - backlit side 1 and side 2



Vision drawing side 1 - site section

TOUCH EKPHRASIS

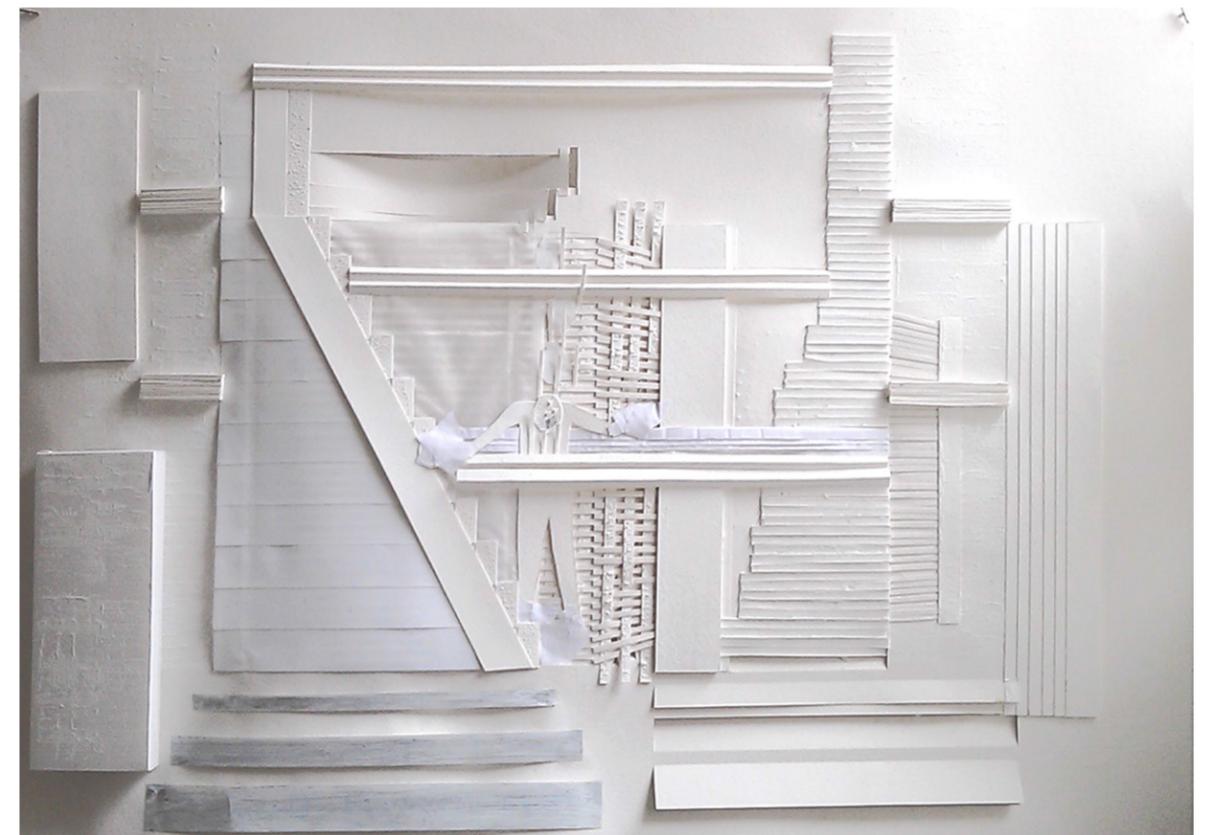
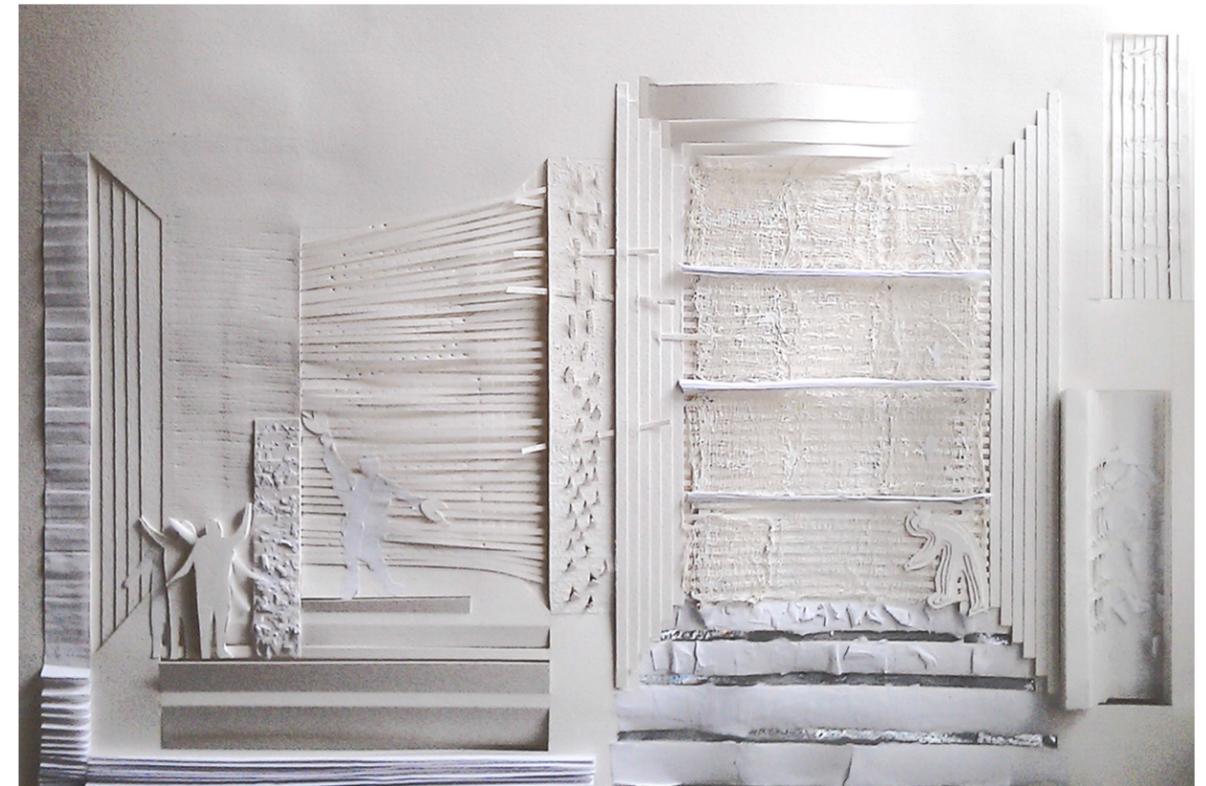
I approached touch in reference to taste. Tasting is ultimately a tactile experience. The palate orients memory and the body through taste and texture just as the body orients itself in space through the tactile. Taste has a direct link to memory, and cooking is an exercise in the making of the unseen. This could be a family recipe, the memory of a meal or experience, or merely the tasting of ingredients and memory of their individual flavors which are elevated and morphed in the creation of a meal. The essence of cooking lies in the memory of the hand.

I approached touch as an exercise in cooking – the building through the memory of the hand. I am interested in the relationship between ingredients and the materials of making in the performance of a meal or building. I divided the building into making and performing. I sought to capture through touch the essence of each phase of cookery and relate that to a material narrative in the building. In examining the preparation of a meal as memory experienced through the hand or through making, I examined the material properties of concrete. The memory of the form is evident as the building performs. The time taken to pour and cure displays the inherent Chronos of the material, while Kairos can be found in the revelation of the touch of the formwork and the origin of the material.

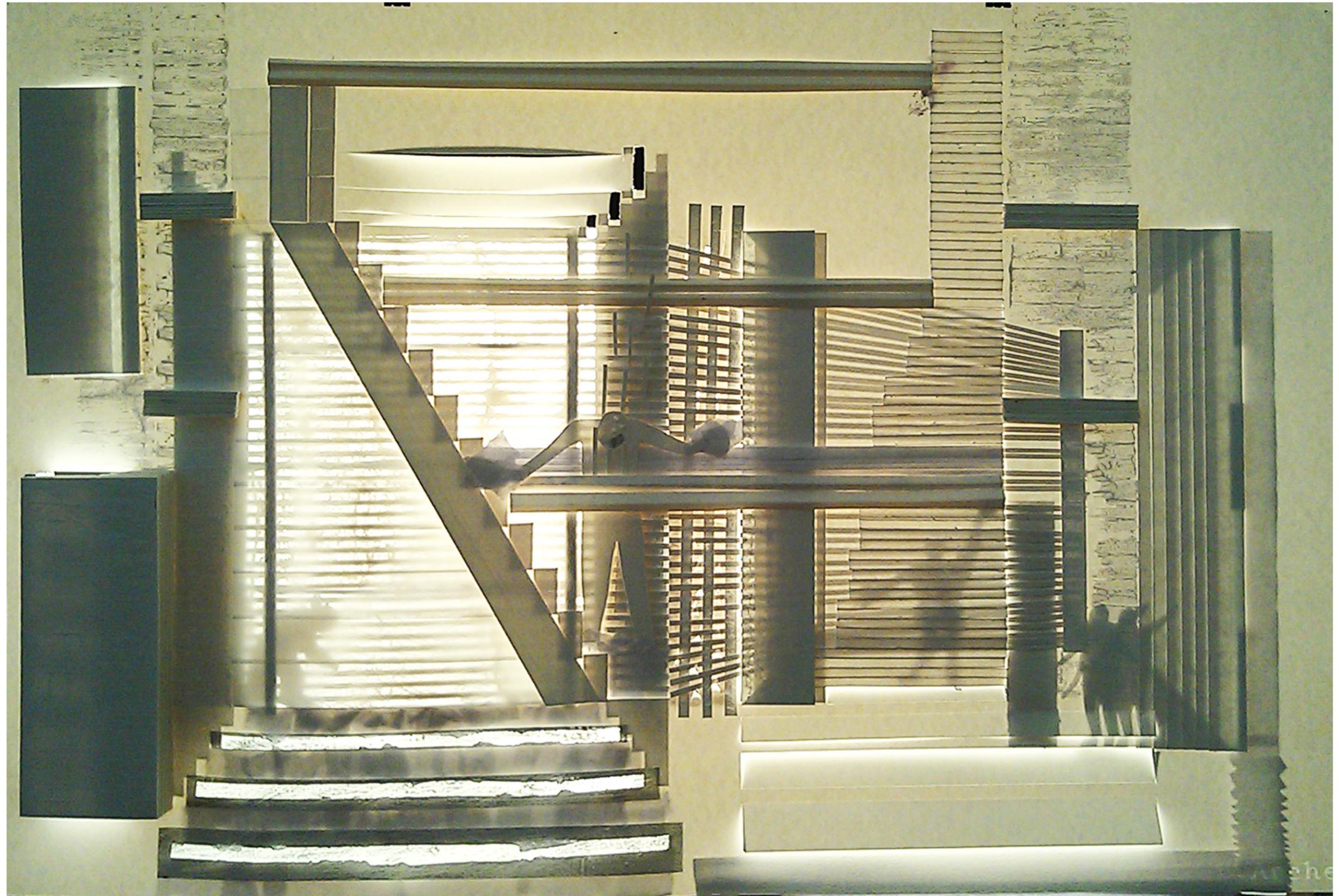
The performance area of the building is cast using the slip form method, using a single formwork that is moved along as segments of the wall are poured. Similar to the process of construction, this wall was drawn using cheesecloth and a stamp. The cheesecloth was chosen not only for its texture, but for its use in the straining of liquids and curing in the cheese making process. Just as a single formwork is used repeatedly along the wall, the stamp is painted, pressed and reused throughout the drawing.

The impression of the formwork left on the wall is a record of the positive memory left by the void of the form. In the drawing, the negative of the formwork in the performance portion of the building is woven into the making side of the building. The material story of creating the wall is told through the rest of the section. This could be a textural similarity in the form of a constructed positive, that relates to the cast void of the concrete wall. Limestone is used in the ingredient gathering and preparation area as a base ingredient for concrete. If left to undergo metamorphosis, limestone can become marble over time. Marble reveals are used to demarcate the vertical movement of the formwork of the concrete wall, relaying not only a record of building, but also juxtaposing alternatives to a base ingredient through time. Making and performance are separated by fire, the chimneys of cooking. Heat is used to signify the threshold between raw and cooked, making and performing, ingredients and reduction.

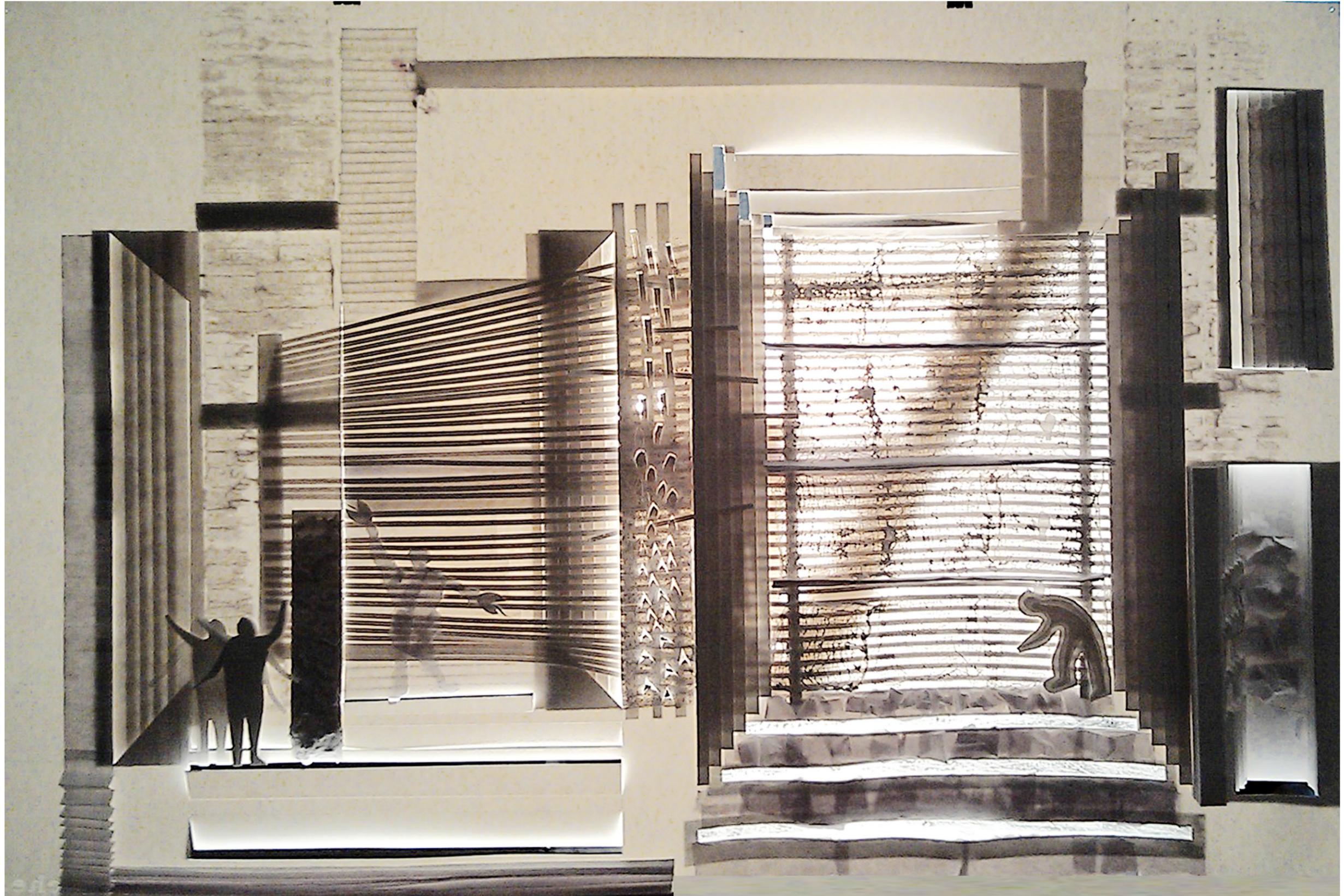
The detail is a place of interaction and consumption of food – a prep station counter, tasting bar, or dining table. The table is an extension of the horizontal reveals marking the movement of a slip form in a concrete wall. However, to accommodate the height of a table or counter, these particular segments of walls use a unique form, with its own set of reveals which indicate “eating areas.” The walls within which the table is situated are poured slowly over time, stepping back with each pour. This method leaves a tactile stepped history of the making of the wall. Attempting to capture the essence of the water used in creating concrete, a smooth reveal, with a unique formwork mirroring this texture is used. This erosion through the evidence of time left in the wall acts as a subtle indicator of the different material and tactile ingredients evident in a single material or dish.



Recto and verso touch drawings - side 1 and side 2



Touch drawing side 1 - backlit section detail



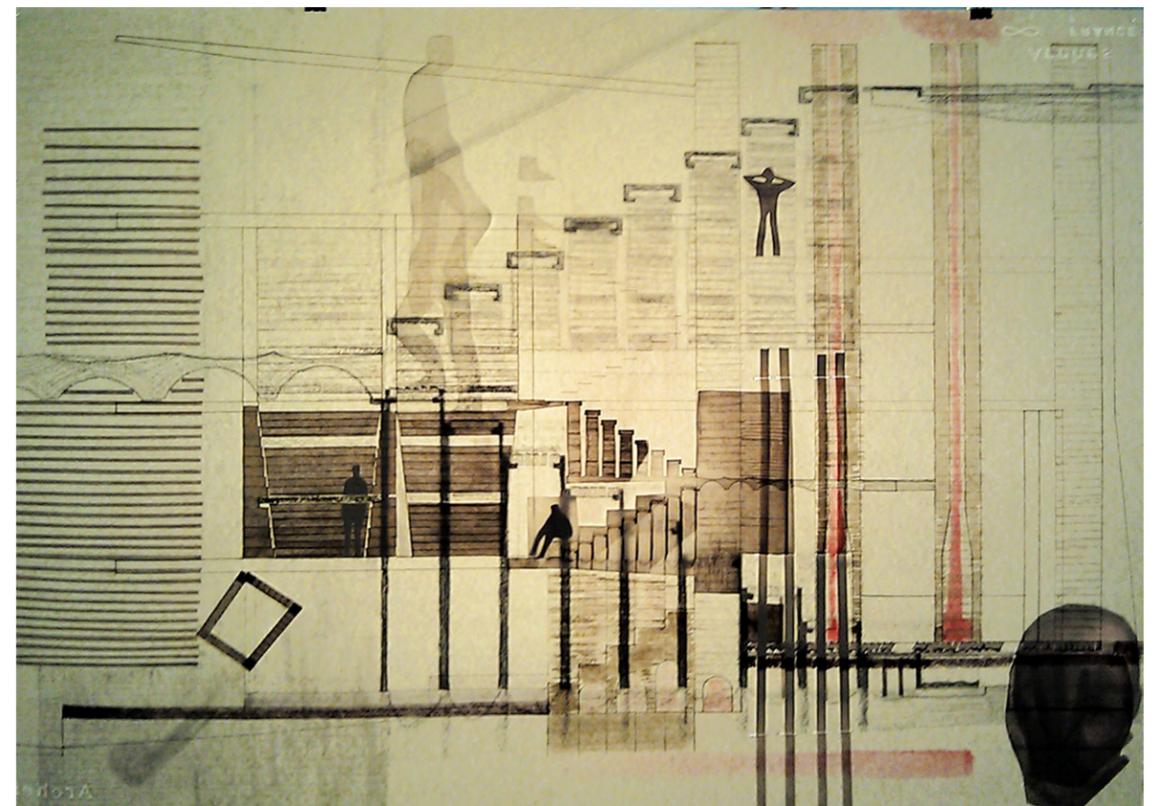
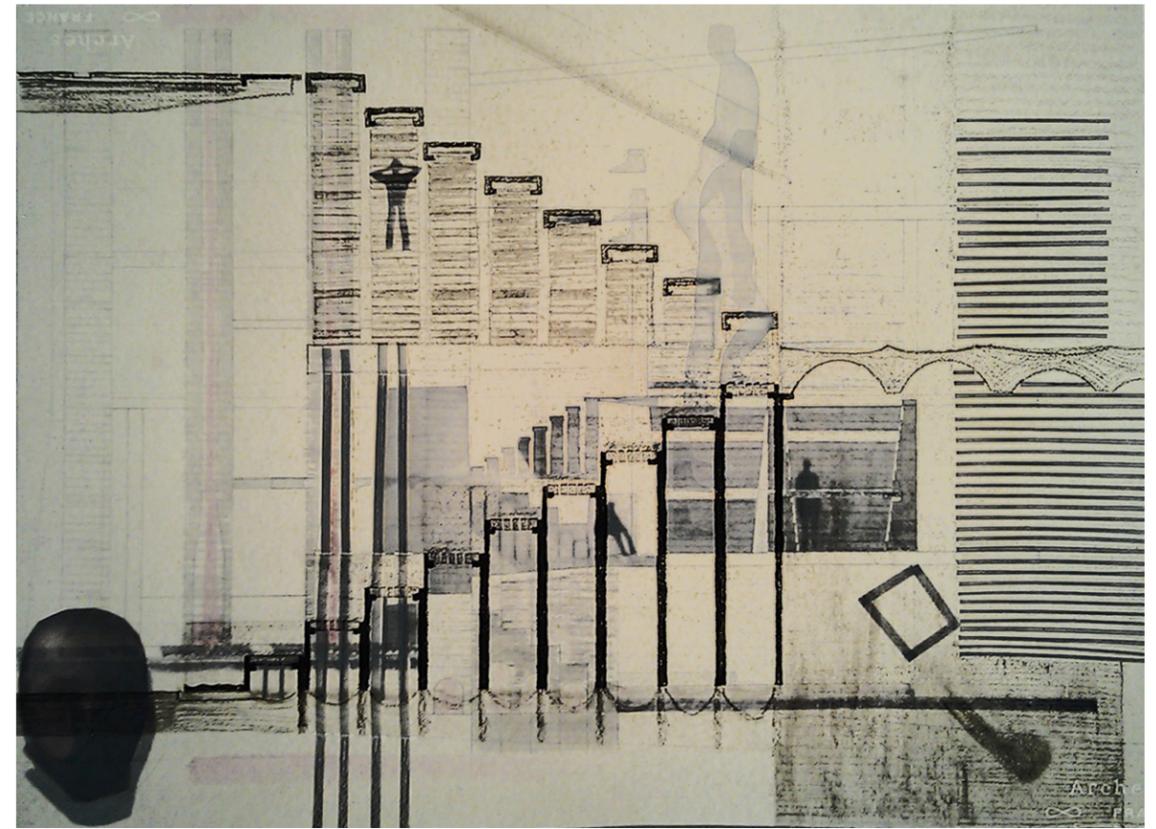
Touch drawing side 2 - backlit building section

HEARING EKPHRASIS

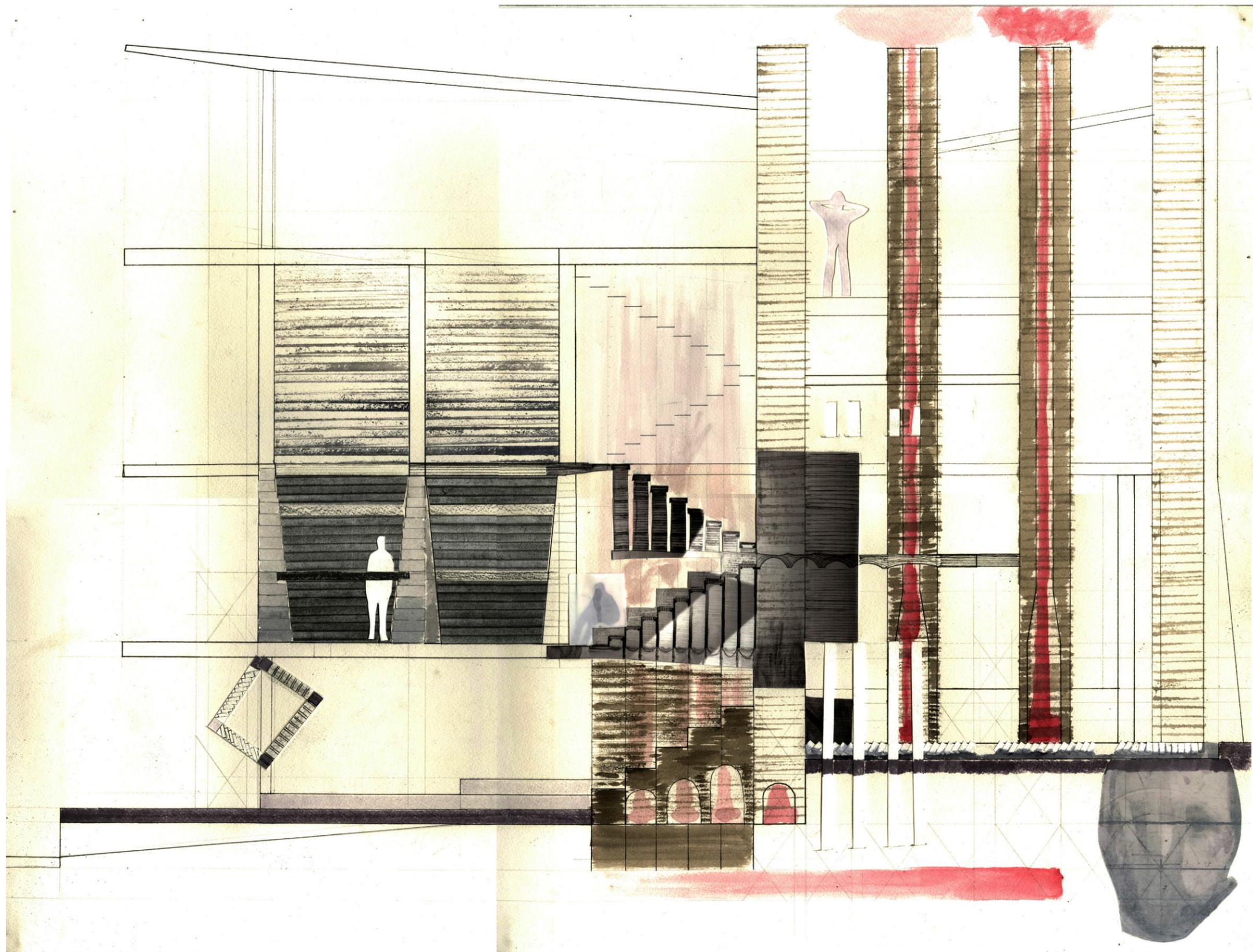
In the hearing drawing, I continued to explore the threshold between making and performance in the building. Raw materials are selected and gathered based on the chronos of seasonality, with kairos presenting itself in unexpected discoveries of possible ingredients. In terms of the building, an opportunity may be discovered in the locality or availability of a raw material to be harvested for construction. Raw materials are then cleaned and prepared for cooking. This is the threshold between resource and ingredient, between raw material and building material. Next is the actual act of cooking the meal and building. The order of the construction of the building, Chronos, and the order in which ingredients are added and combined with one another, Kairos, create opportunities in making that will express themselves in the performance of the dish and the building.

I began with a stairway as the threshold between making and performing. The stair moves from a cooking and preparation space to an eating space. In terms of sound, the sound of cooking is the sound of the individual acting on a material or ingredient. Be it chopping, sautéing, boiling, or peeling, cooking is the hand transforming a material. In eating sound is more communal. It is the white noise of the dining room within which kairos for private conversation and connection exists throughout the meal. Much like an echo hall, the dining room layers sounds of several personal experiences, creating the opportunity for intimacy between diner and meal and diner and dining companions. The stair from the cooking space is a framework of cast iron, a vessel which is cast and becomes the formwork for future castings or “meals” in terms of the construction of the building. Within this formwork, treads made up of concrete panels are laid. As the stair ascends, the panels grow slightly thicker with each tread. As one moves from cooking to eating, the sound of individual movement becomes fainter and fainter. The landing floor grows gradually thicker, which allows views into the kitchen below. Again, the diner becomes less aware of the sound of his or her own movement and focuses on the noise of the individual hand below preparing the meal to be enjoyed above. The final ascent to the dining room is a set of concrete stairs with iron caps. The cap is the formwork within which the tread panels of the first stair are cast. The distance between concrete and metal cap becomes slightly less and less until they are nearly flush at the last stair, leaving the final sound of ones own movement a dull thud that joins the low white roar of the dining room and moves from individual making to the communal ritual of eating, making to performing.

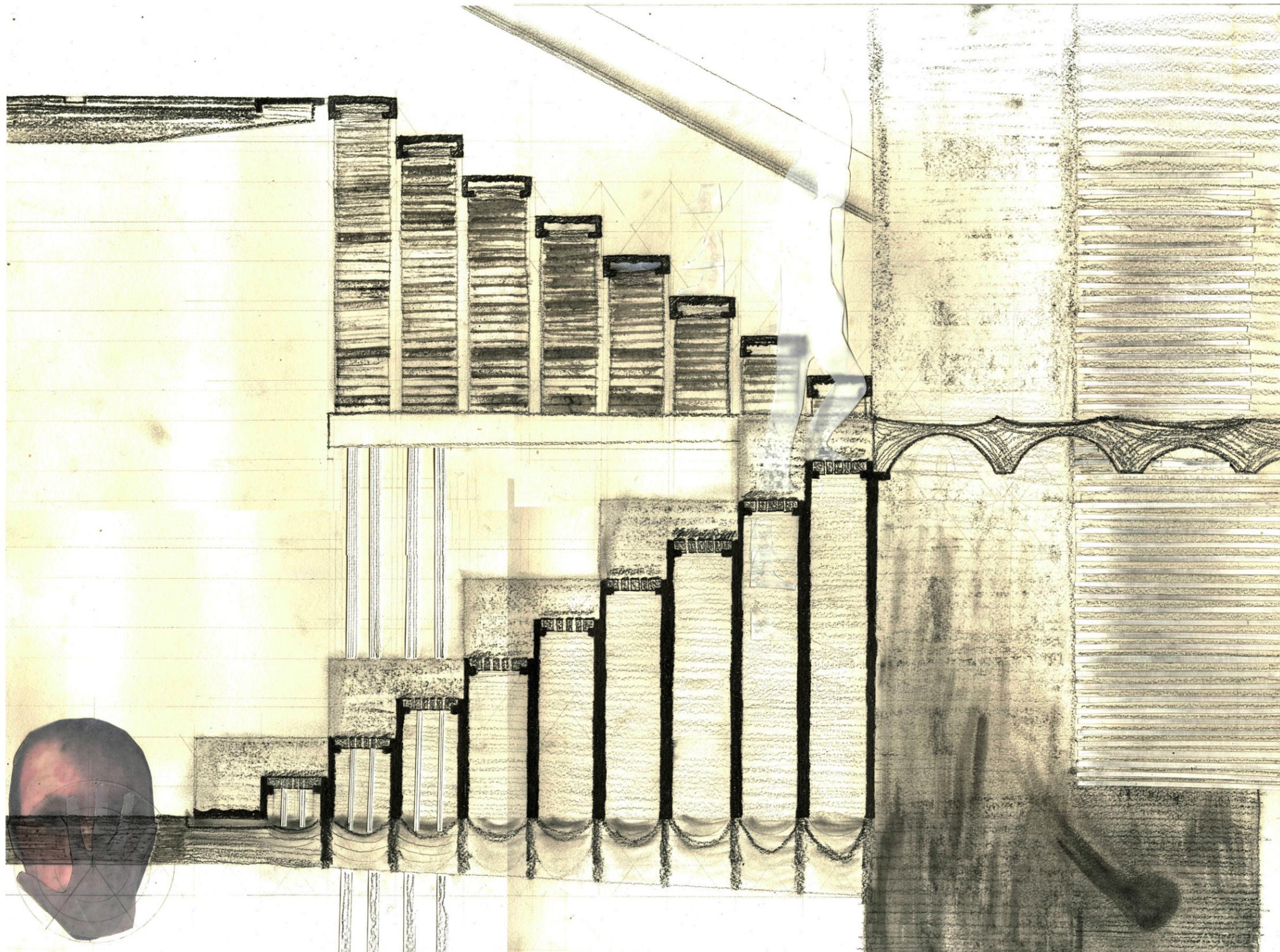
In the building section, I further explored the causal relationship within the materials of the building and how it is “cooked” over time. The building begins with the hearth, heat as the source from which the building and the meal is forged. Earthen ovens fire bricks to produce chimneys and outdoor ovens. This is the start of the building as a waterfront taste destination. These ovens begin cooking food as well as the building. Stone is stacked around the future kitchen, slowly in smaller intervals at first to provide stepped seating for eating and then more quickly, in larger segments as the walls grow higher. The stone is a clean “raw” material harvested and transformed, just as those ingredients brought into the kitchen. The building now continues to grow around the kitchen and diners. The dining area is slip form concrete walls, with a reveal at each break in the form. The boards of the form connect the wall texturally to the stacked stone of the kitchen, as well as materially through the “cooking” of the raw stone material. Connections between preparation of the meal and consumption of the meal are found in a different type of chimneys. As opposed to the “dirty” chimneys of heat and making, these are vertical shafts which allow for connection through smell, sound, and sometimes sight while eating and cooking.



Recto and verso hearing drawings - backlit side 1 and side 2



Hearing drawing side 1 - building section



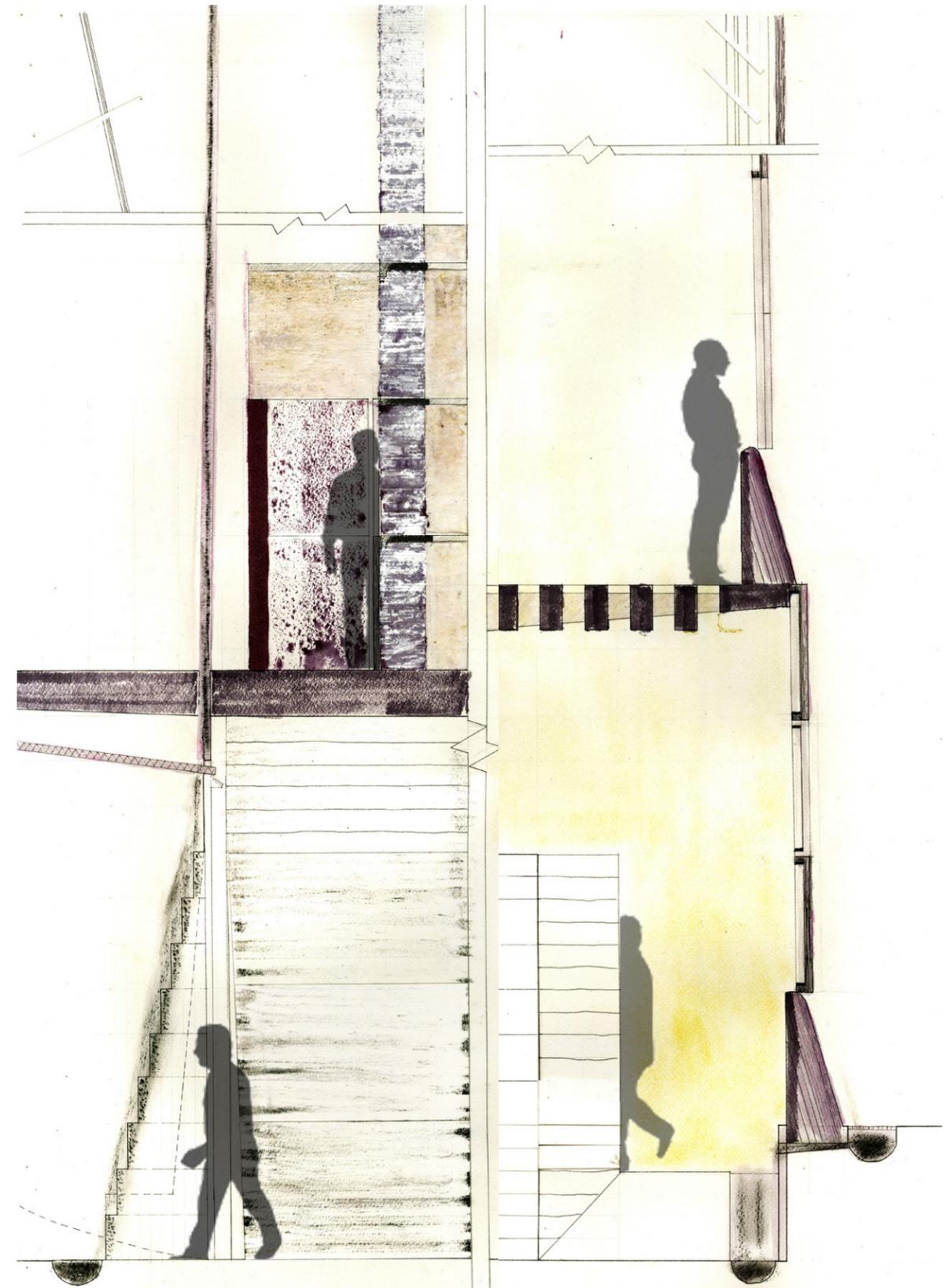
Hearing drawing side 2 - section detail

SMELL EKPHRASIS

I began to explore smell through my narrative of a love story. It is a material love story. As with a form and its cast, two lovers are joined as part of a whole and tragically ripped apart, each forever leaving a mark on the other. The section began with two details, representing each of the lovers. These are the wall that engages the city – the form, and the wall that engages the river – the pour. In the order of the meal, there is a prehistory which begins the process of cooking and is evident in every meal – the vessel. Raw ingredients are “cooked” through their ripening, seized at the perfect Kairos to begin the Chronos of simmering, boiling, sautéing, and various other transformations within the vessel.

The wall at the river is the threshold between the unstopping rhythm of the water and the time taken to enjoy the pleasure to the meal – the unrelenting and the pause for performance, the natural and the staged. The wall consists of concrete, poured using the slip form method, tracing the layers of its making over time. The form is the vessel in which the wall is cooked, leaving its imprint on the meal. Just as smell and taste are laced with memory in eating, the wall carries its own history through the way it's made. A vessel has two sides – that which contains the meal, and that which accepts and transfers touch which transforms ingredients into the performed meal, be it the touch of heat, cold, air over time, or simply the hand. The wall also has two sides. The interior is a board form reused at each movement of the slip form. A stamp was made to make this wall, inked, set, and moved up the wall. Each move of the form is marked by a metal strip which will weather very differently touched by the hand on the interior of the wall and touched by the air on the exterior. The exterior formwork is made up of corten steel. After casting, these corten panels are used to make up the exterior screen of the other wall detail. At the entrance threshold, the corten “vessels” are hung in a steel frame. The screen which is created consists of solid, screened, and operable panels that allow the arrival of people and ingredients below and of smells above. Just as the cooking vessel is seasoned by the touch of heat and food over time, the façade is seasoned by the touch of air, water, and the hand. Concrete balconies that break through the screen are marked by the leaching of the corten. The facade is born of cooking and heat in order to cook the building.

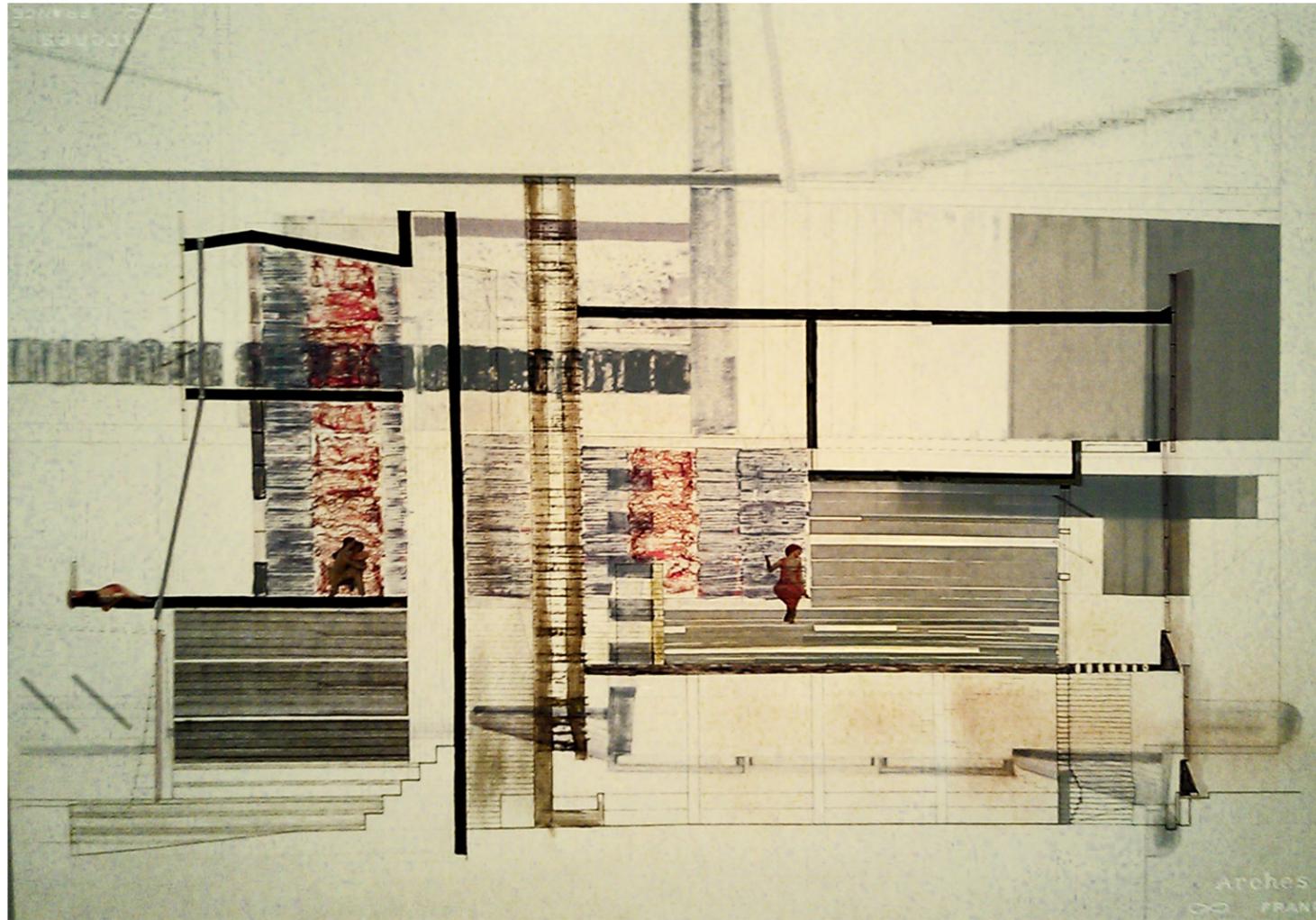
The section continues the love story. Just as a meal begins with the gathering and separation of ingredients, the building gathers people from the park to the north with the smells of tasting bars, outdoor cooking stations, and a small market stall area. Here users are separated into two groups – the diners and the chefs. Though the destination for each is the meal, the two arrive there very differently. The path of the diner is one of observer and front of house, while the chef must put on a production from the back of the house. The diner ascends the threshold between making and performing - the chimneys. They look down into the kitchen, while the chef below is focused on his work. The dining area above looks down onto the river meeting the building, suspended in a pause for pleasure, untouched by the speed below. Our lovers are reunited when concrete is mixed with an oxidized iron admixture. As the concrete cures, the form and pour are united. This love is eternal, as the wall is touched by the hand and weathering over time, the pairing remains consistent beyond the surface of the wall. In the section this joining occurs at the meal. A stone wall leads the chef once inside the vessel to the kitchen. I chose stacked stone as the material of the kitchen. Stone is a raw ingredient, harvested from the earth. Selection is based on time to “ripen,” locality, texture, type, etc. It is in its preparation that it is transformed from material to specific ingredient.



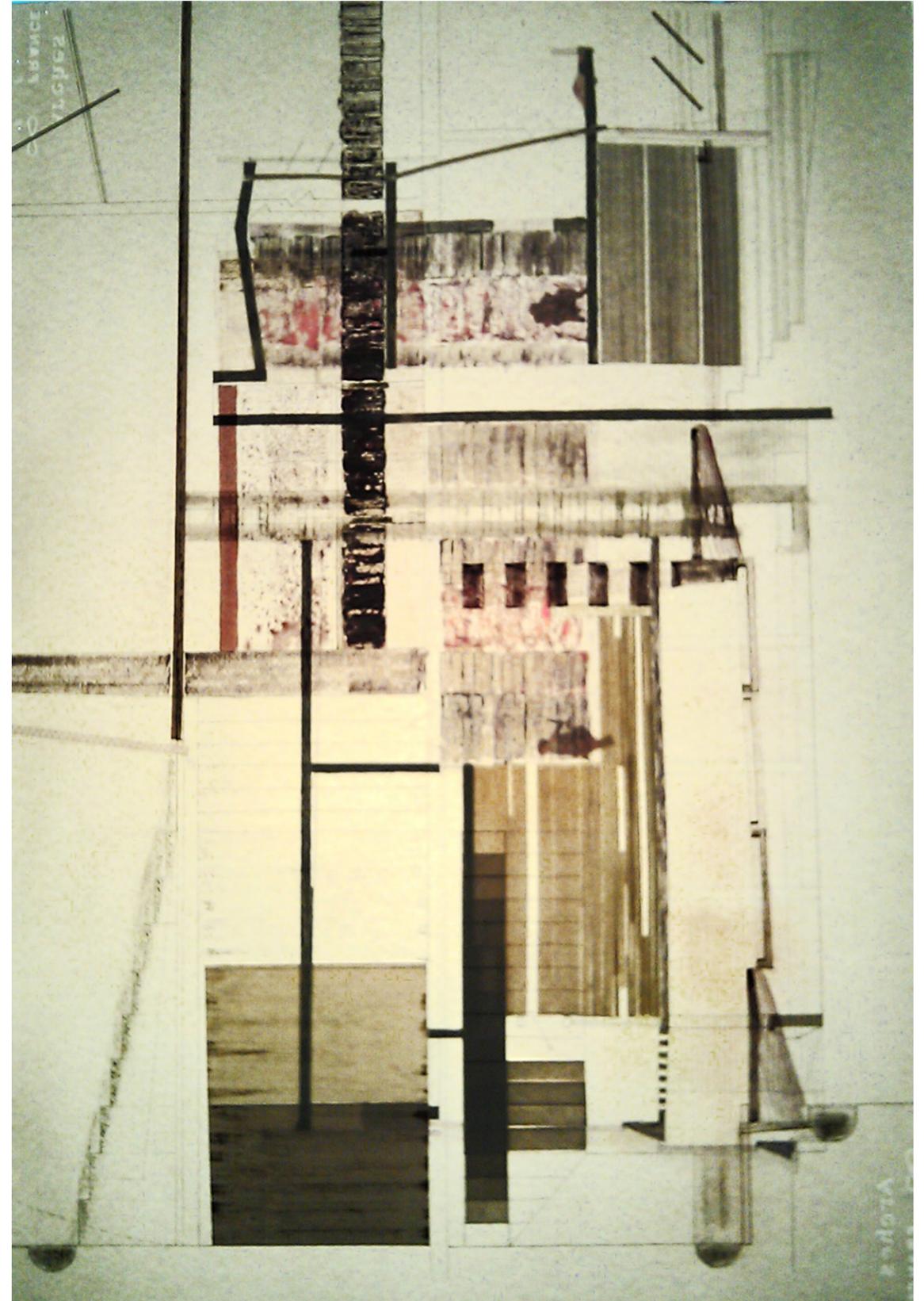
Smell drawing side 1 - section detail



Smell drawing side 2 - building section



Recto and verso smell drawing - backlit side 2



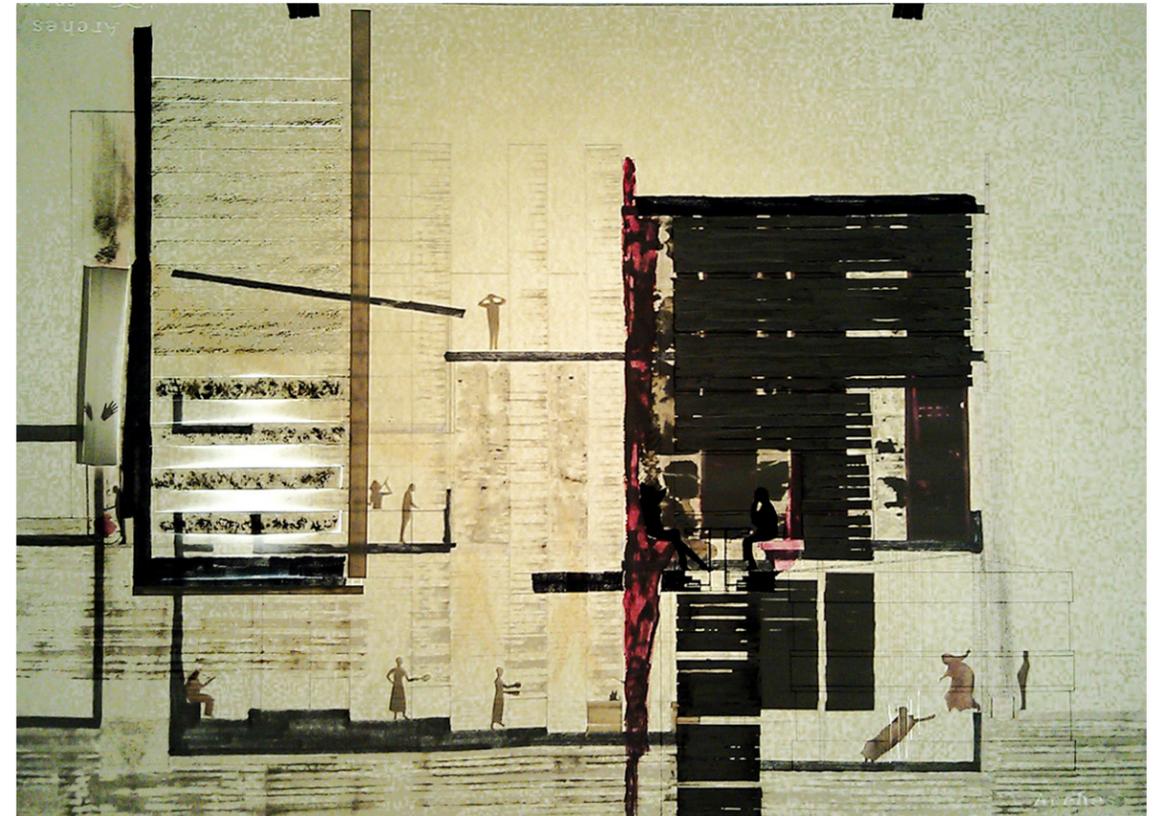
Recto and verso smell drawing - backlit side 1

TASTE EKPHRASIS

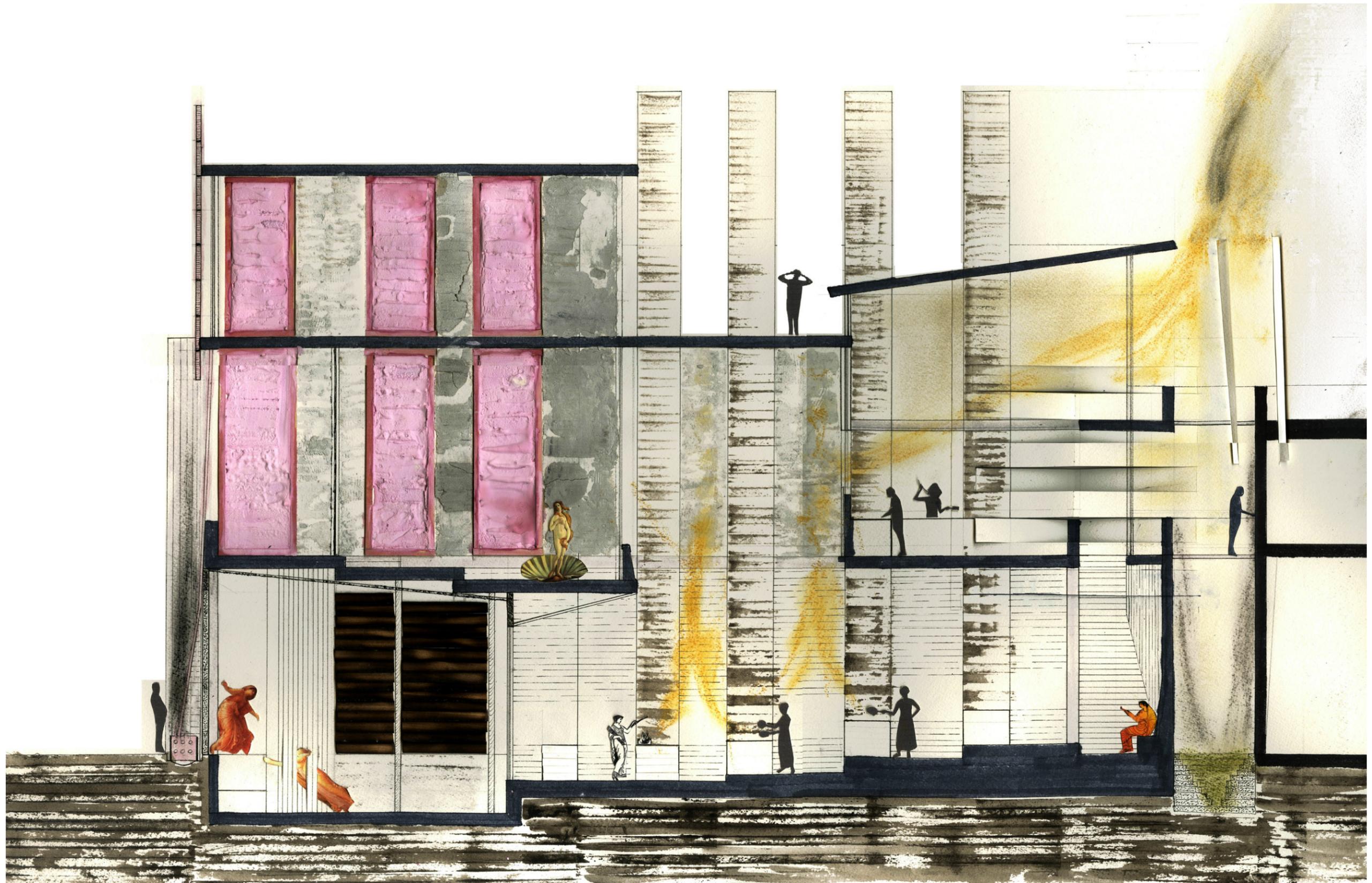
I began with the building section. Chefs and diners enter the building together just as raw ingredients enter for processing and transformation into a meal through cooking. This break from the speed of the everyday and initial entry into the vessel of the building is the first step toward pleasure. In the gathering area of the building chefs are separated from diners, and their paths diverge. The diner proceeds to the meal, while pausing along the way to reflect on the cooking by chefs and the transformation from raw to cooked, both materially in the building and in the food itself. The dining room is slowly cooked, a concrete wall with the mark of its vessel – a slip form. The slip form is composed of a smooth steel panel on the exterior of the wall and a wooden board form on the interior of the wall. The form is moved and reused along the wall. The corten steel formwork is seasoned through the touch of the hand and weather just as the touch of the meal seasons the pan. Dining itself takes place where the form and pour meet – a concrete poured with an admixture of oxidized steel. Here, the separation of making and performing is frozen in a pause, a loss of Chronos for the Kairos of pleasure – the meal. In the drawing, “inks” were treated as building materials. Plaster was applied to a stamp and set to create slip form walls. The wine used to render steel panels – the ink of the vessel – was mixed with plaster and applied in a continuous pour, consistent in color and material to create eating “towers.”

The chef proceeds to the kitchens. A teaching kitchen is located at grade, in order for an engagement with the adjacent park space. The teaching kitchen is a unique cooking experience, much different from that of the restaurant kitchen. Even in an open restaurant kitchen, there is a back of house component – below a bar, inside a freezer, ingredient storage and selection. In the teaching kitchen, however, all must be on display. Each component of the meal performed by the master chef must be known to his apprentices cooking simultaneously. It is both a place of making and performing. In addition to student chefs, in the slow approach to knowing a meal, the students also perform for diners and the public. An interest in pausing for a meal is fostered in knowing an ingredient. When the ingredient or material and its treatment is known, its transformation into the spectacular can truly be appreciated. The chef, architect, and magician perform great transformations and elevate the humble, but do so in the realm of the very real and very tangible. The teaching kitchen is a staggered stepping of planes, each looking over the other toward the master chef. From the teaching kitchen, the path of the master chef and his apprentices narrows through an opening and pinching of the wall. Chefs proceed up into the restaurant kitchen itself.

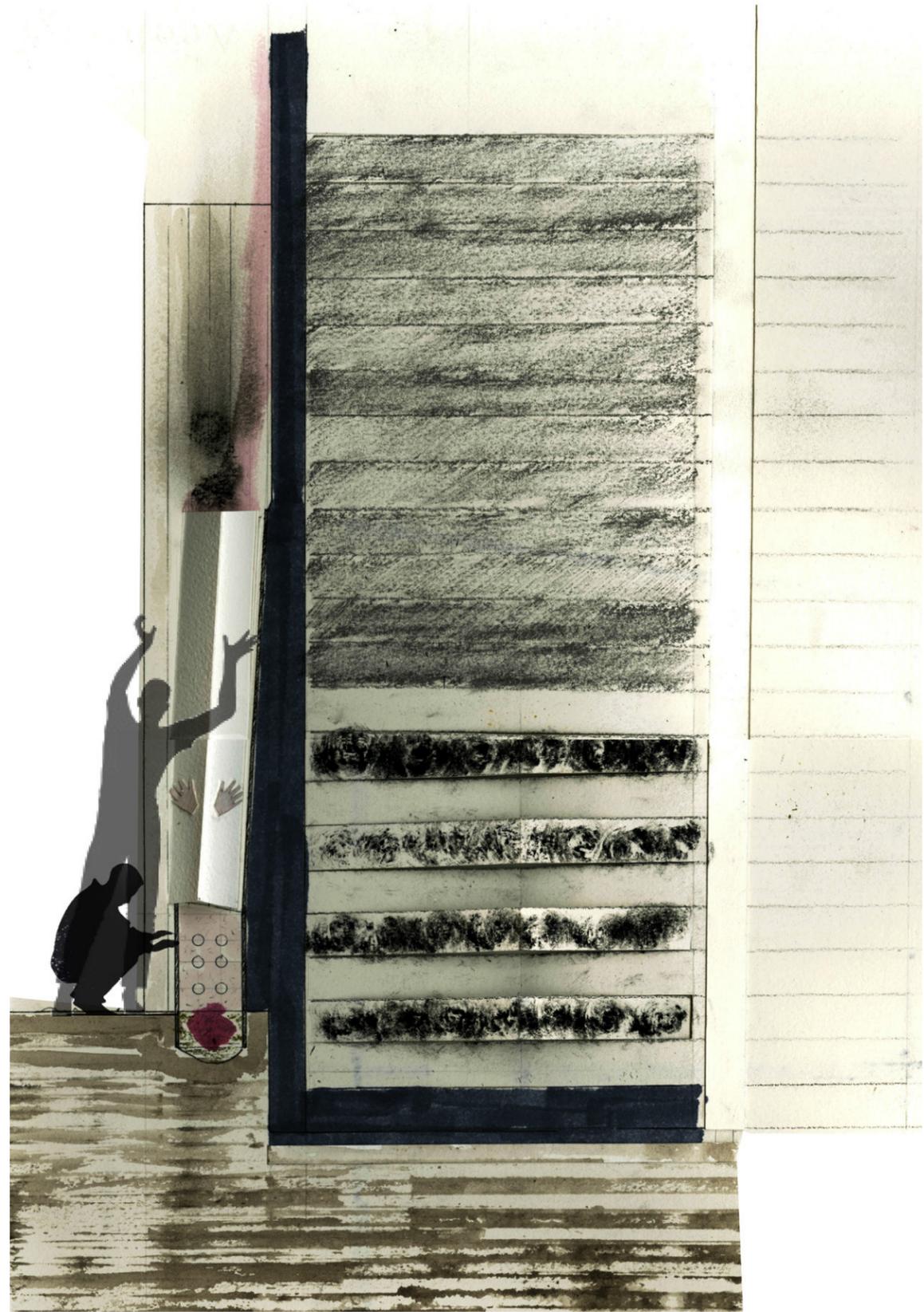
On the reverse, the details of the building as a vessel are explored – a vessel for eating and a vessel for cooking. The “dining towers,” are an oxidized admixture. This continuous pour is consistent throughout and can be conceptually carved away to create places to inhabit during the meal. The diner occupies the wall and enjoys the pleasure of a pause from speed. It is also an illustration of desire. The desire and temptation of a delicious meal is reflected by the desire of form and pour to find each other once again – their missing halves. The detail of the building vessel is a chimney for the charring of cedar boards in the façade of the building. Concrete chimneys poured with the building’s foundation become kitchens for cooking the meal of the next phase of the building. Boards are bound together and burned for a precise cooking time. The charred surface strengthens the board and its cooking transforms it into a sealed vessel. Boards are propped in the concrete shafts and fires are lit in the metal stacks below, permanently marking the concrete with a sign of its cooking.



Recto and verso touch drawings - backlit side 1 and side 2



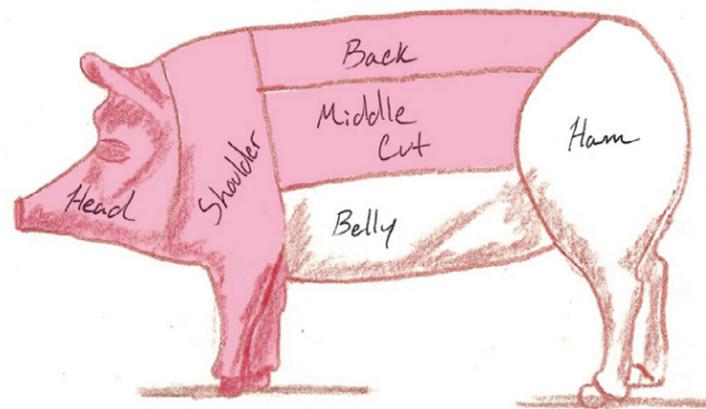
Taste drawing side 1 - building section



Taste drawing side 2 - detail section of cedar chimneys



Taste drawing side 2 - detail section of dining walls



s e t t i n g t h e t a b l e



Figure 5: Formal and Informal settings - "Kitchen Confidence: How to Set a Table" (Mucci)



Old Town Alexandria figure ground



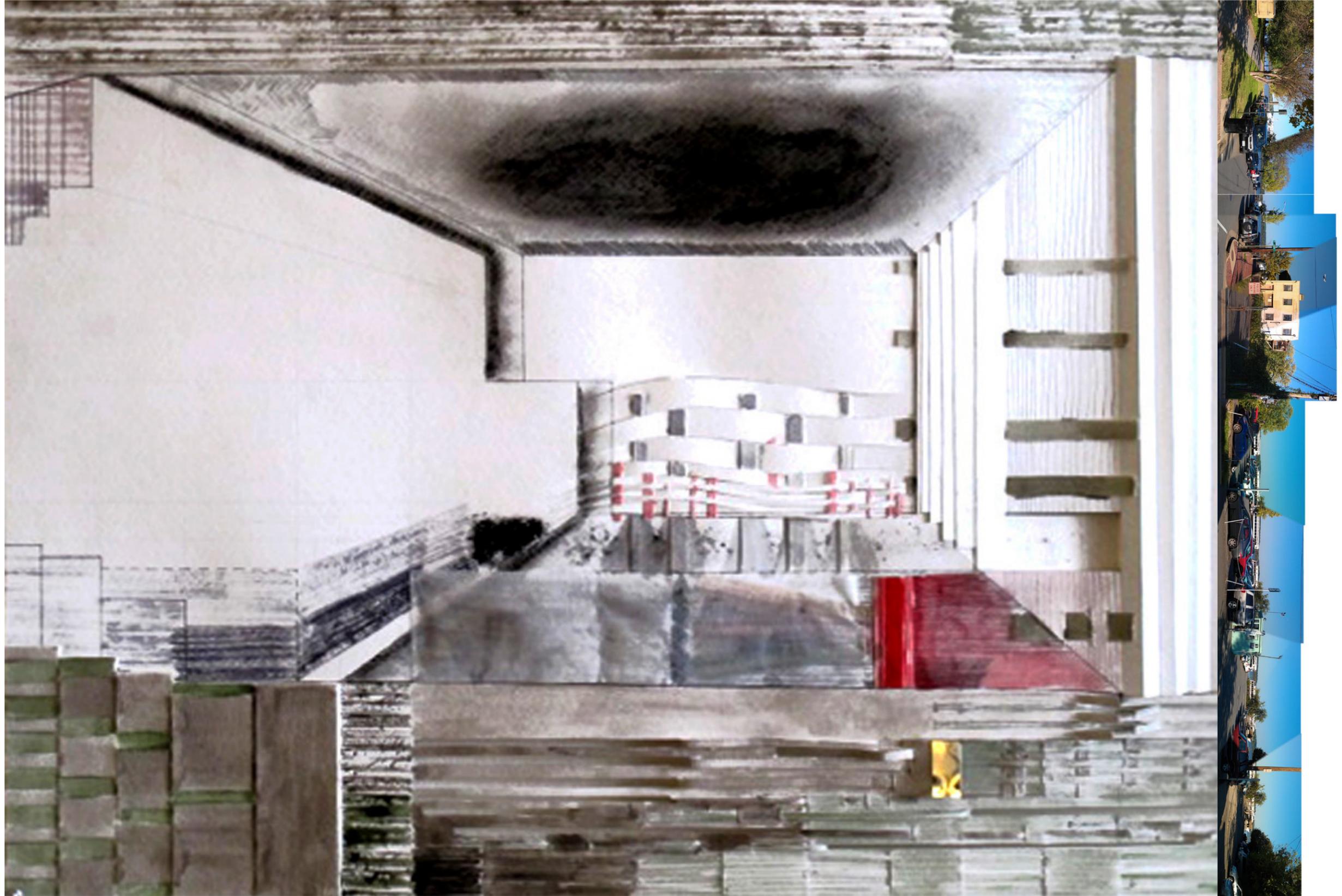
Figure 6: Prince Street to Waterfront. Adaptation. (Google)

Eating The Edge

The table is a unique site condition. It is visited on a regular schedule, acted on, and left with a trace of the disorder and chaos of the devouring that occurred on it. It is then cleared, left untouched, and set again. There is a trace, a palimpsest left with each meal. The site has a memory of the meal, just as the diner does.

In finding and preparing a site I considered the table. I was drawn to the Potomac River by its speed. The flow of the river, its swelling with rains, its clouding with disturbances upstream, its rippling in the wind, are a constant indicator of the meal's setting. The river's rise and fall with the tides is a chronological measure to mark the Kairos of the meal. I chose a river site at the terminus of Prince Street in Old Town Alexandria because of its traces of a previous meal. The site was home to a floating restaurant – The Beachcomber. It was set on piers in the river, anchored in the shore. The river's edge was eaten over time, beaching the restaurant. This dialogue between the river and its bank led to my treatment of the site.

I viewed the site as a vessel in which the building will be cooked. Before cooking can begin, the vessel must be prepared. The cooking vessel itself must first be cooked. It is cast, born of heat, and seasoned. This seasoning takes place over the course of a lifetime of meals. It is seasoned through cooking. I was fascinated by the relationship between the vessel and each meal it prepares. In order to cook at its finest, the vessel must bear the mark of previous meals. It must have a material memory. I began to "eat" the edge of the site, allowing the river to flood the vessel. The rise and fall of the tide leaves a mark of Chronos, recording the Kairos of each meal over time and seasoning the vessel with each high tide.



Existing Conditions: exploring a context of smells, tastes, and textures through overlapping plan, sections, and elevations of the site.

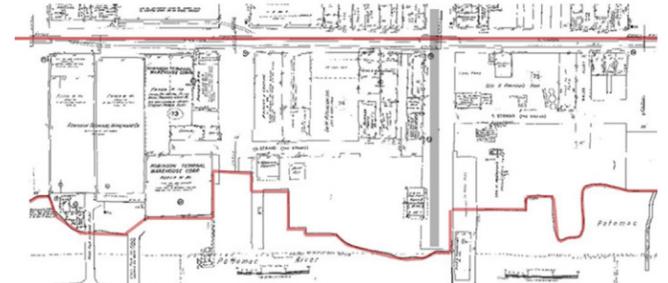
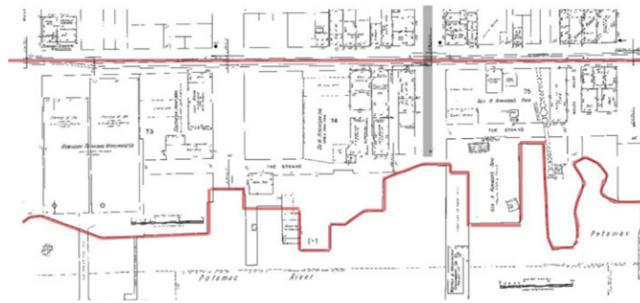
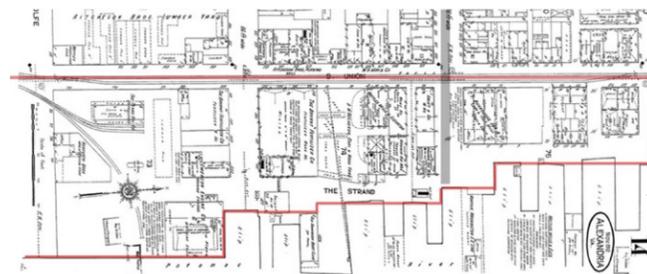
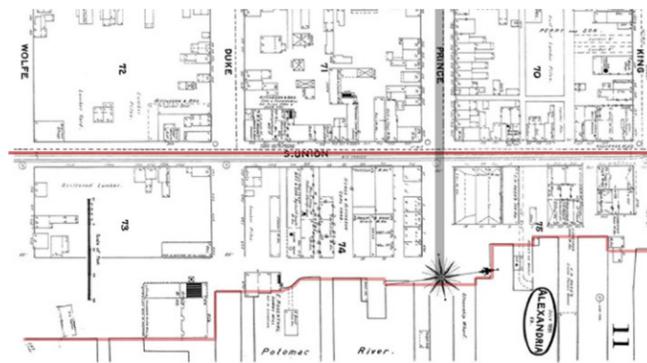
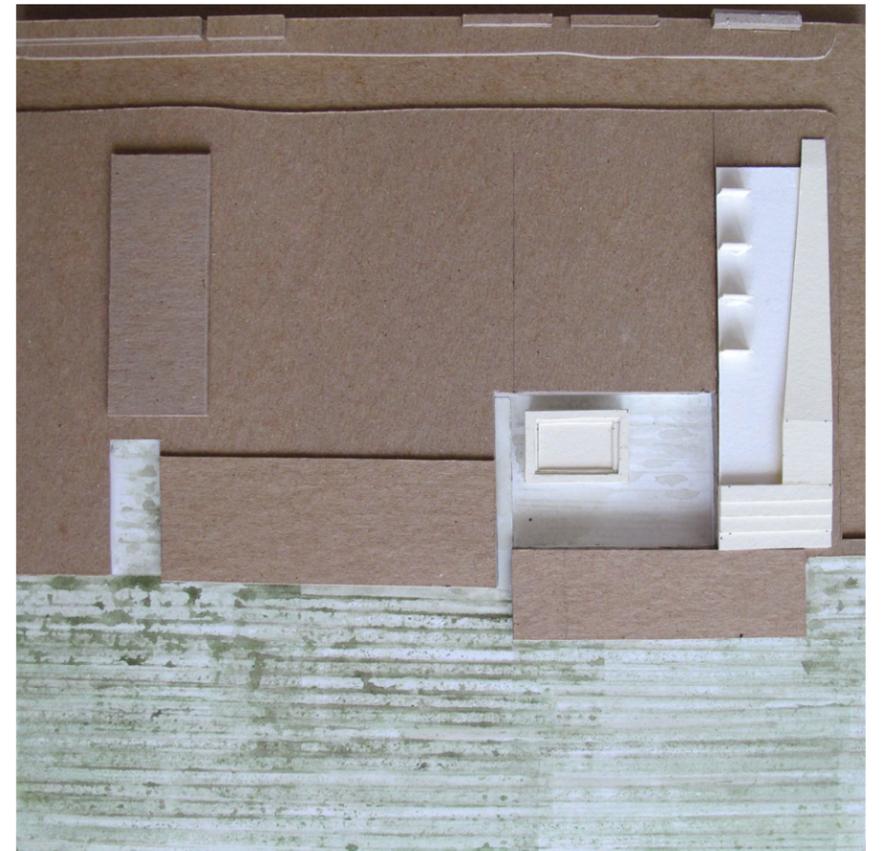
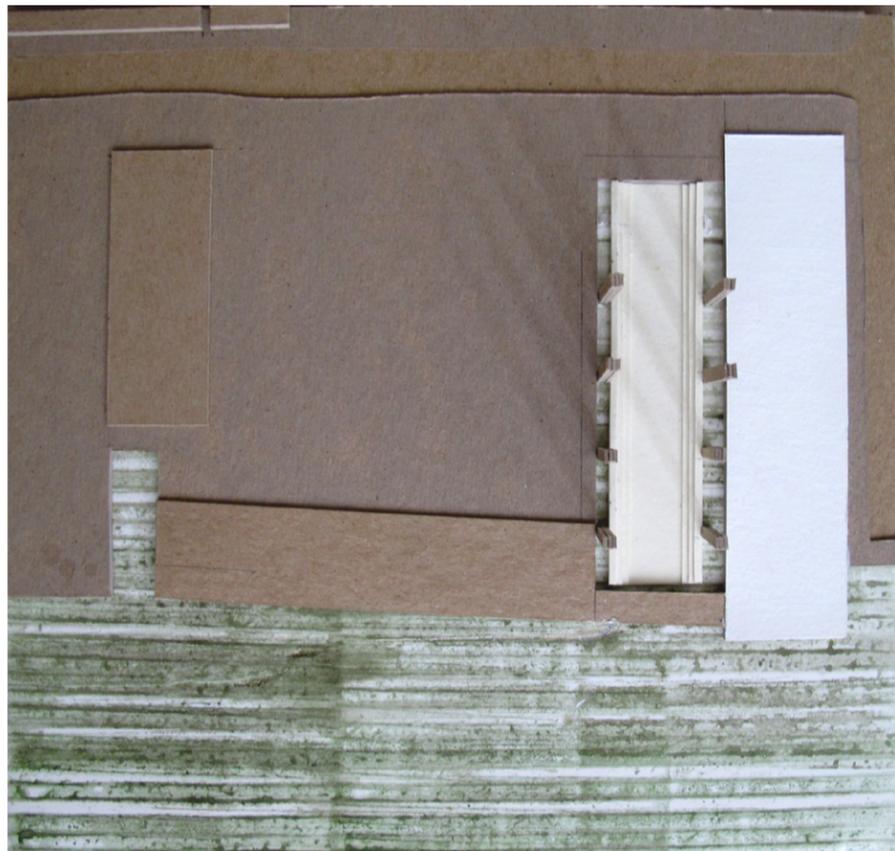
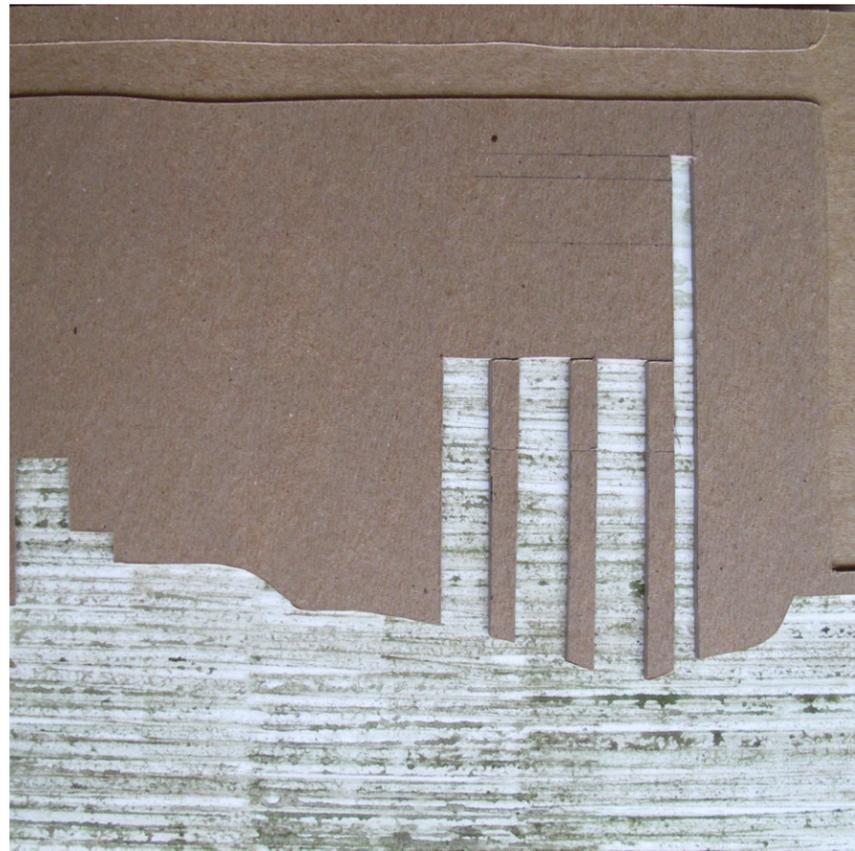


Figure 7: The shifting shoreline of Old Town Alexandria's waterfront over time (Riker)



Eating the Edge - the dialogue between river and shore.



Figure 8: Historic Old Town Waterfront. (Riker)

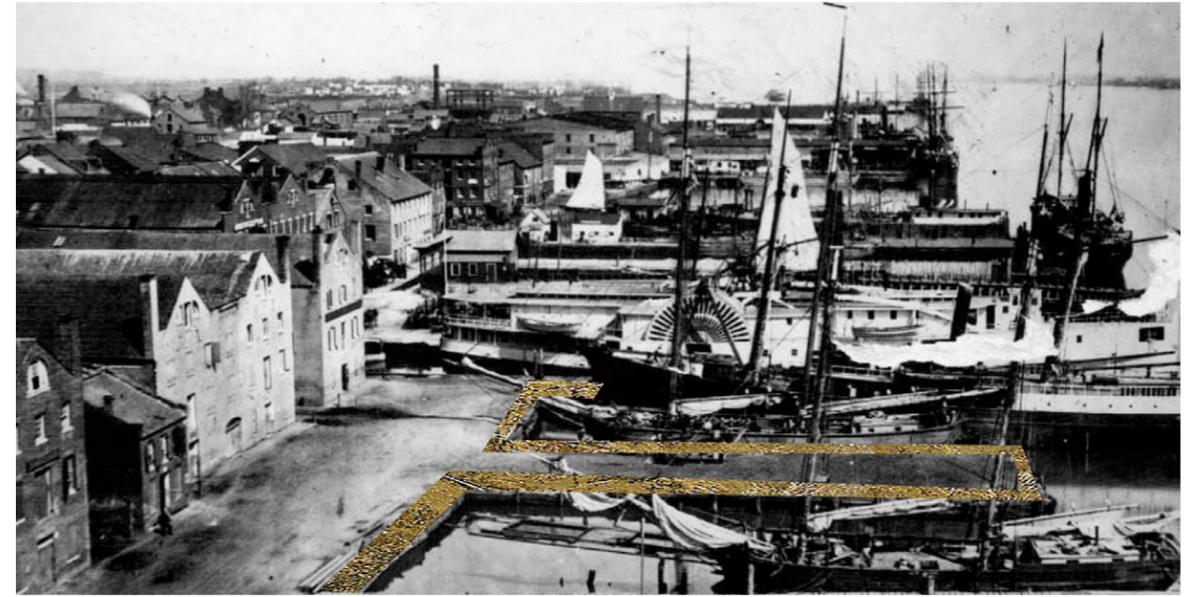
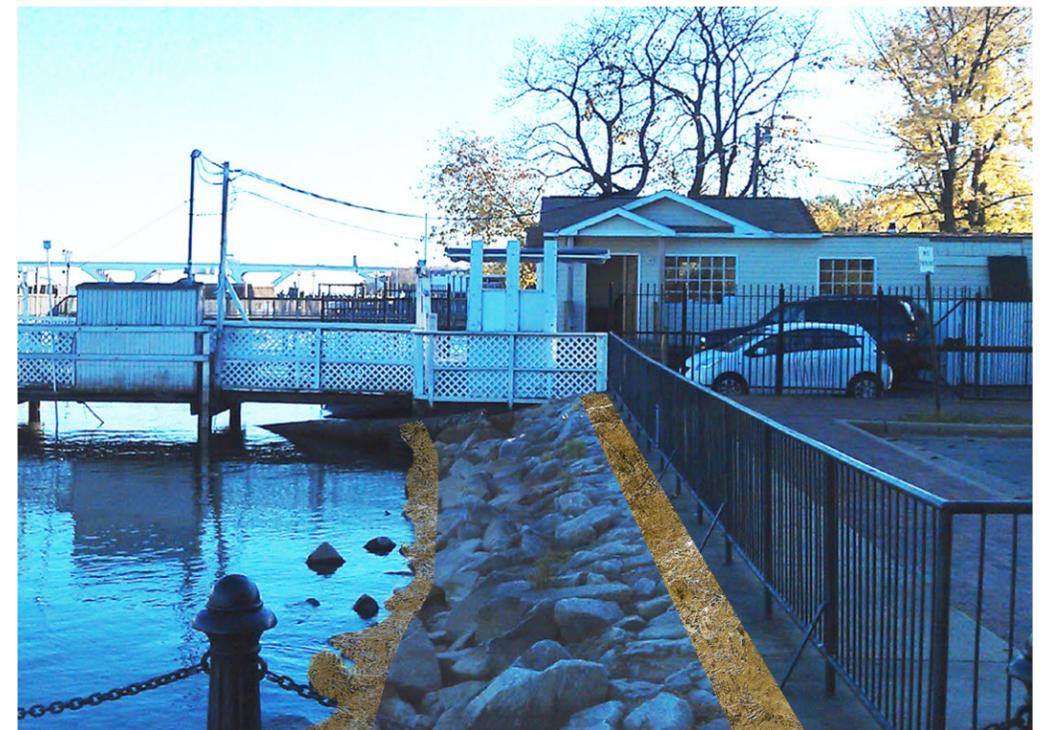
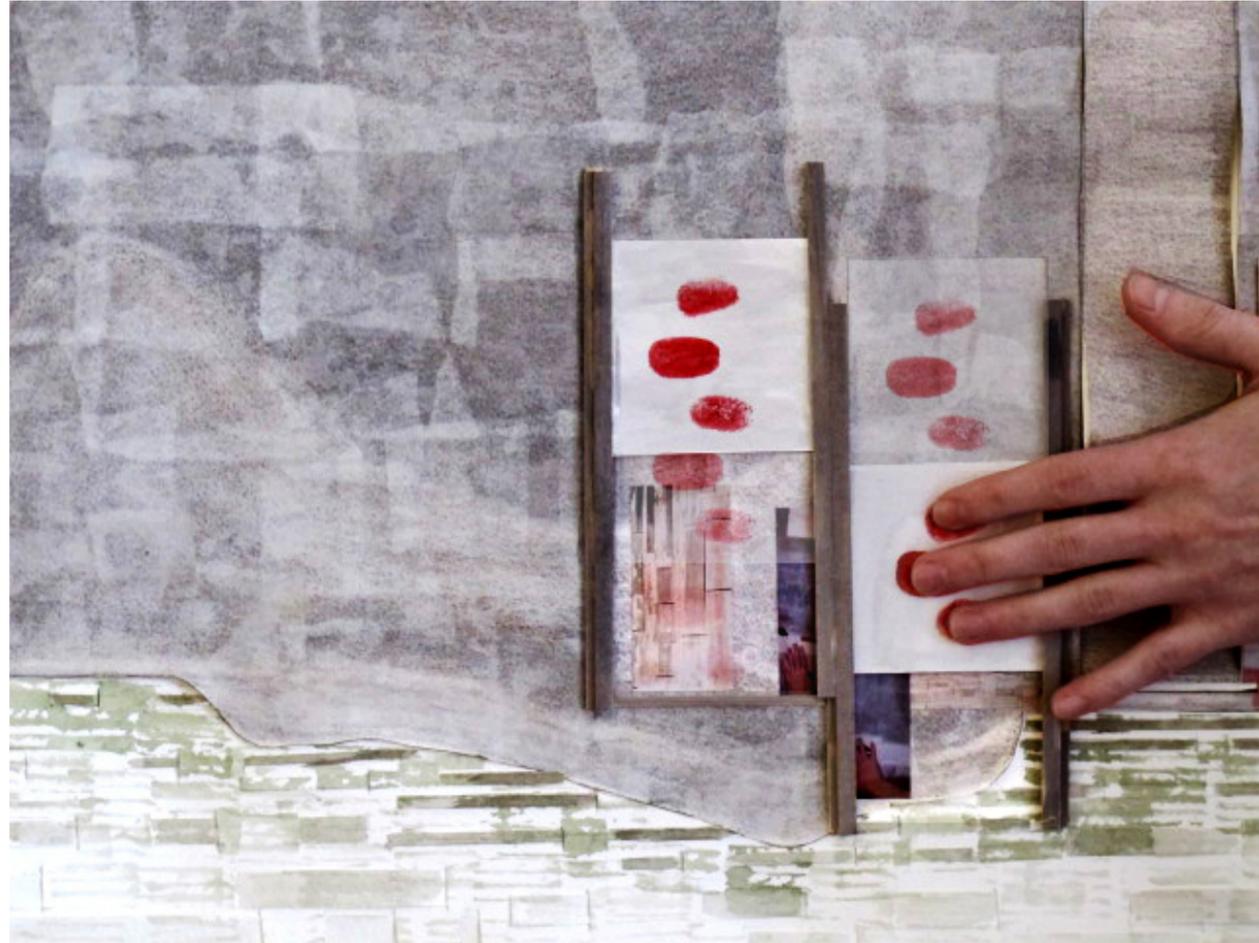


Figure 9: Historic Old Town Waterfront - looking down The Strand. (Riker)



The existing edge - the untapped Kairos of the river.

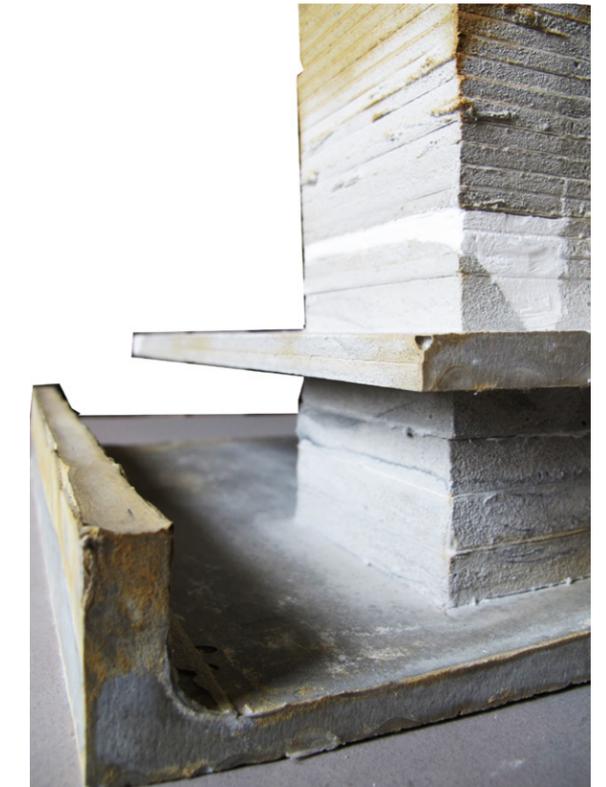


Early site plan studies - shifting the earth of the site to reveal the river. The hand's role in shaping the vessel.

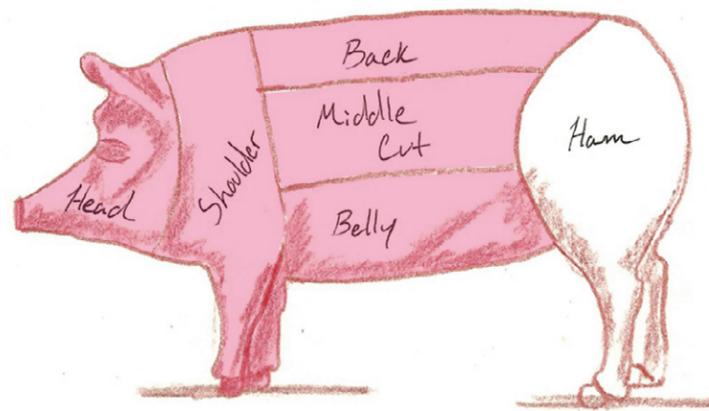


Exploring wet vs. dry. The flooded site and the vessel rising above the floodplain.





Casting a series of flood planes. Exploring the flooding of the site through the building and firing of a vessel.



a n o r d e r o f c o u r s e s

The Narrative of Building and Meal

At this point in the thesis, I had explored the meal and building separately and created many parts with no whole. I had created a collection of spaces and dishes, but had not established a continuous meal. I was becoming anxious, along with my committee, for a building. I needed a way to collect several dishes into a single meal. I needed a menu.

I approached the menu as a grimoire – a manual of construction magic; a book of graphic spells. The menu is an order of courses. Each meal has its own narrative and dramaturgy of coursing, just as the building has phases of construction. Each course builds upon the previous to assemble a complete experience. Food and the job site are directly linked, since meals are had there daily. For each course I developed a dish and building component that relate to one another. Their order in the coursing is vital to the narrative of the meal and building. Once the dish and construction course are complete, they are forever linked in the memory of the meal. This narrative centers around one main player – THE PIG!



Figure 10: The dramaturgy of the order of courses. Adaptation. (Hagen, Hodgson, and Toyka)



Figure 11: Morning and Melancholia. Adaptation. (Horwitz and Singley)

Introduction:

The meal is introduced with the components of the main player to come in the main course. It begins with a hint, a tease – rising action. Some components are presented that require cooking, steeping, simmering, soaking, etc. at the table but are intended for a later course. This is an exercise in restraint and control, making the indulgence that comes in a later course sweeter.

Climax I:

The leading performer makes its major appearance. It is presented as a whole. There is a dichotomy of life and death. The eyes see life in the recognizable form of the animal, but the palette experiences death in its consumption. Its life sustains ours and is transferred through taste.

Climax II:

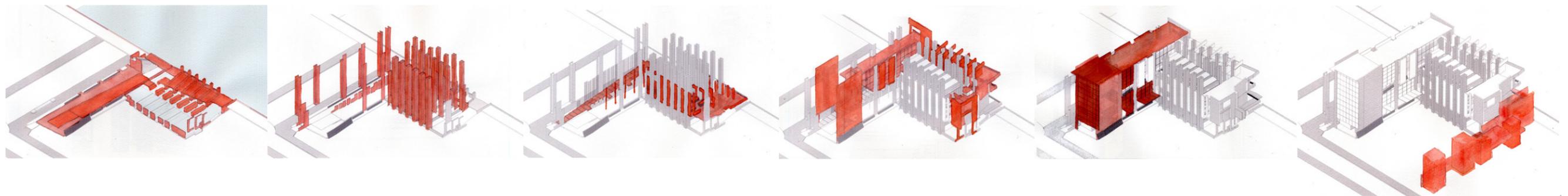
The lead performer undergoes a metamorphosis. It is reimagined and transformed coming to the table nearly unrecognizable from the previous course. Its preparation is the leap from cook to chef. It is the mark of the expert. The death of the previous course has dissipated and with life is reassembled in a reimagined whole.

Conclusion:

Dessert! The meal concludes with an encore. Before dessert, the table is cleared and cleaned. The meal could end and all would be satisfied. Dessert is a subtle reflection on the meal. It is also time to reflect on all meals that have come before the current. It conjures a memory of childhood, indulging carefree in an unnecessary but delicious treat.



a menu for building



COURSE 1
SOUP

COURSE 2
SMOKE

COURSE 3
THE PIG

COURSE 4
MORE PIG

COURSE 5
PICKLING

COURSE 6
DESSERT

Flooding the Site

The Hearth & Introduction
of Heat

The Material as a Whole

The Material Reimagined

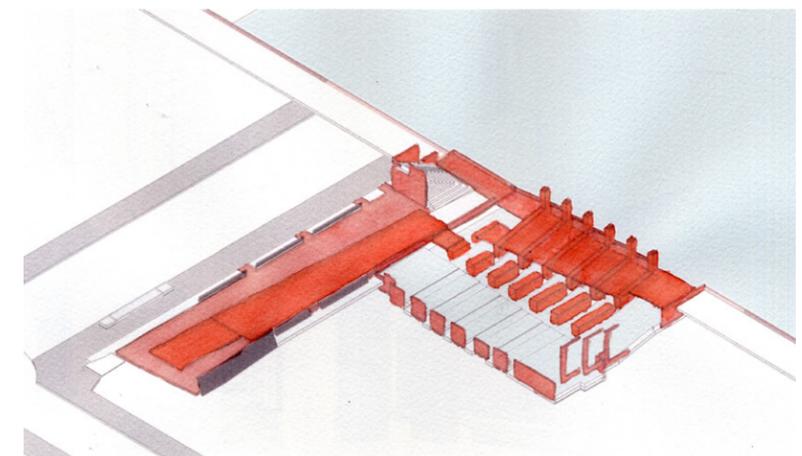
The Pickled Vessel

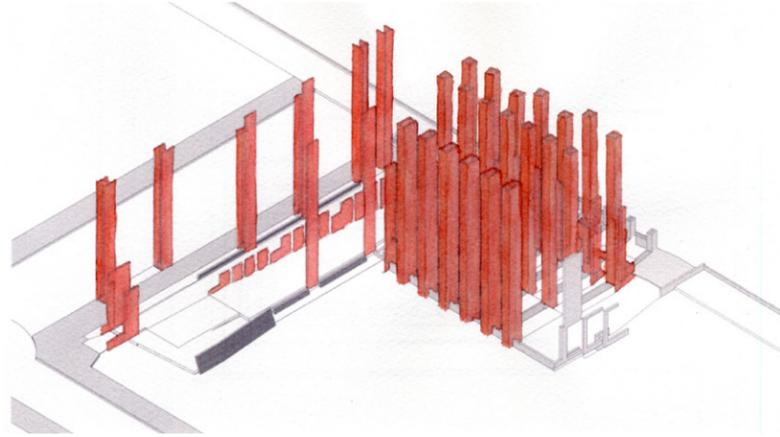
Reflecting on the Meal



COURSE 1 | Flooding the Site

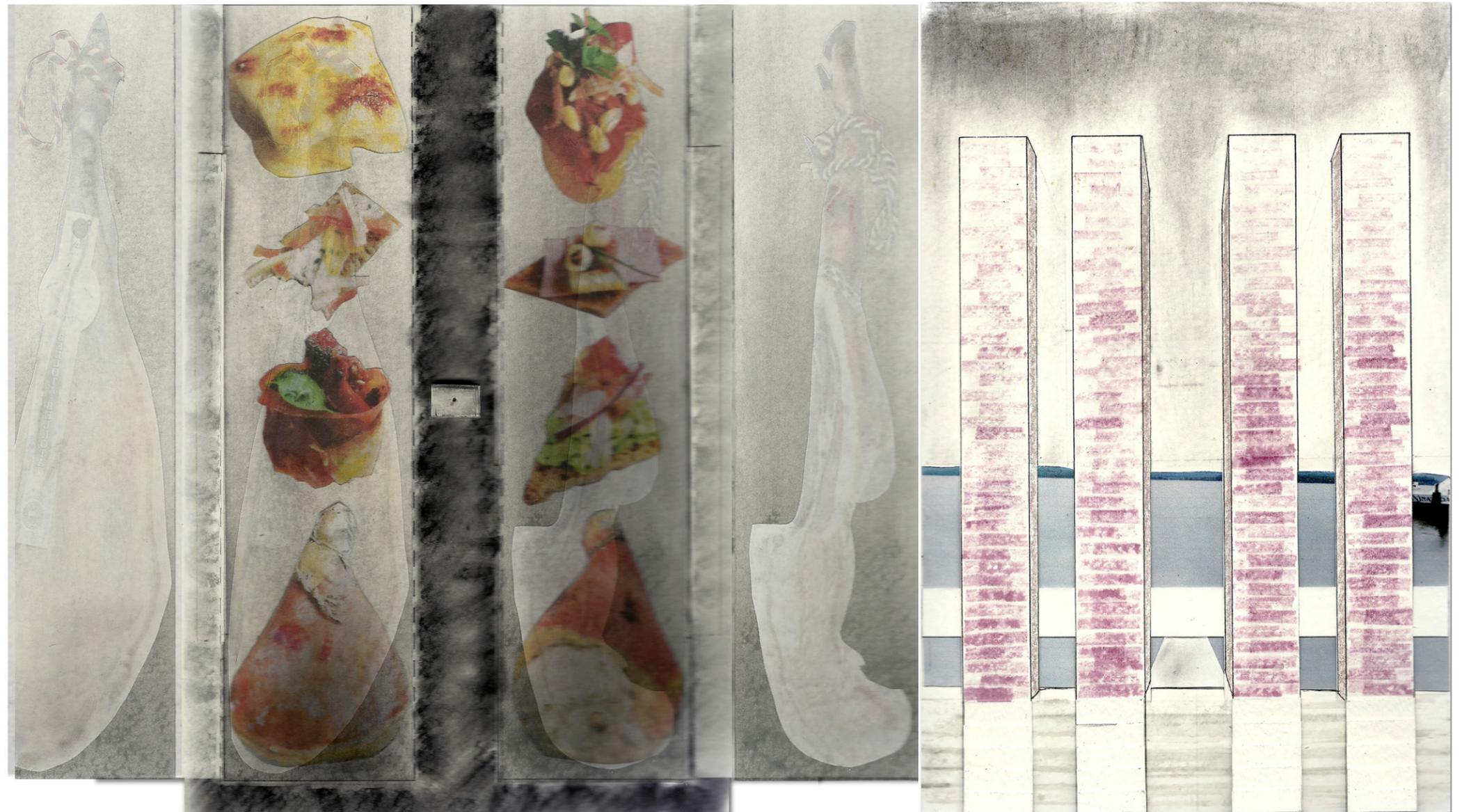
Course 1 is a soup course. A clear pork broth is poured over spaetzle. The spaetzle absorbs the flavor of the broth – the flood – but is not to be eaten in this course. It finishes its cooking at the table and is saved for a later course. The bowl (the vessel) is flooded, the soup is eaten, and the spaetzle is left behind, bearing the mark of the flood – flavor. The building course is the flooding of the site and the establishment of foundations. The site is divided into two zones – the flooded and the floodable. The flooded portion of the site will later house kitchens and dining above, remaining dry above the flood plane. The floodable portion of the site is periodically flooded, leaving its mark on the vessel.





COURSE 2 | The Hearth and the Introduction of Heat

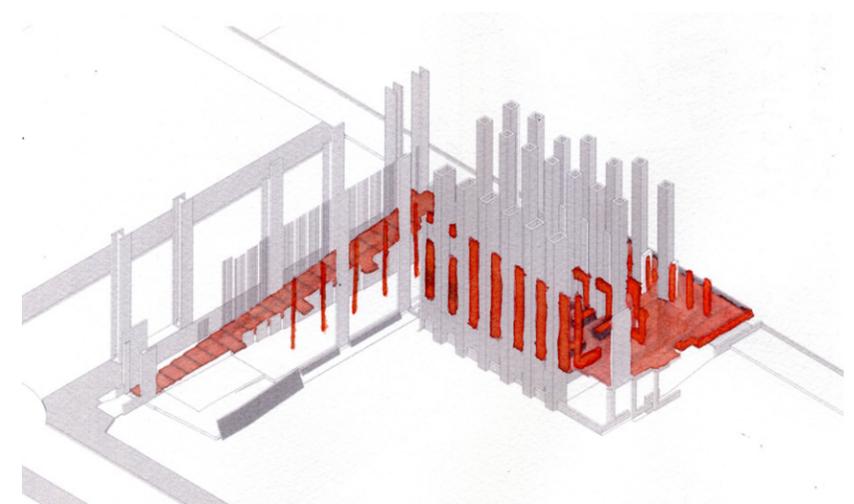
Course 2 introduces smoke and the chimney. The dish is a smoked meats course. The chimney infuses the flavor of smoke, leaving the mark of making on the meat and transforming it over time. The building course establishes the chimney as the threshold between raw and cooked. It builds the hearth at the heart of the kitchen. The brick is born of the site, rooted in the earth. Through its cooking, the brick becomes suitable for building. The chimneys rise to establish a framework for building above the flood. Concrete chimneys along the northern edge of the site rise from the foundation and cook burnt cedar planks for use in a future course. The site “cooks” the building and building begins to “cook” itself.





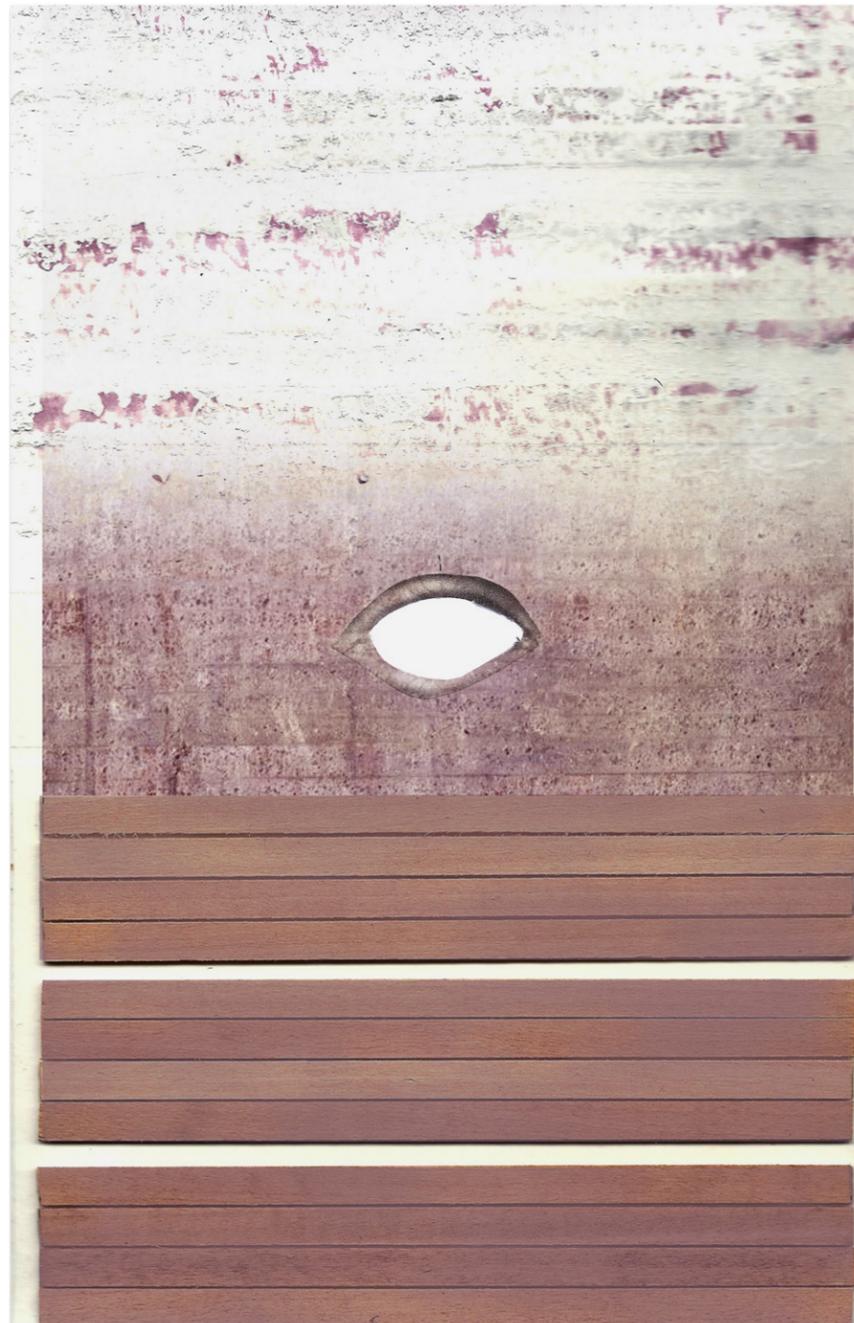
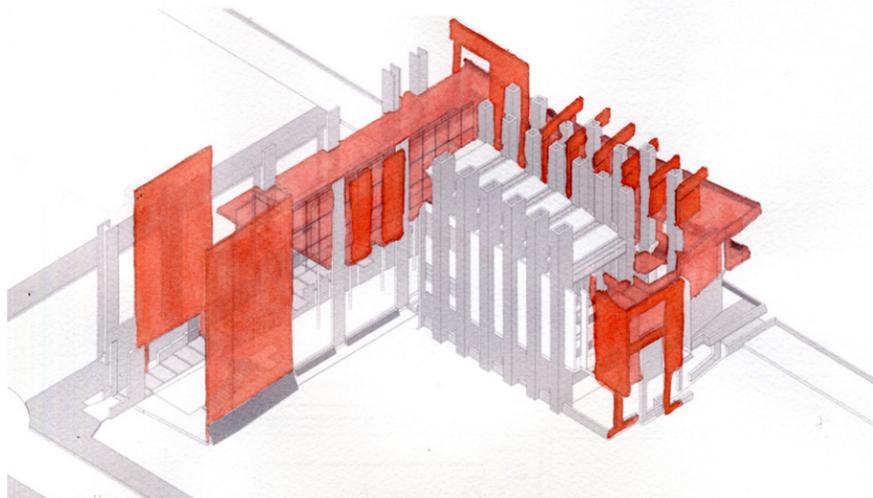
COURSE 3 | The Material as a Whole

In course 3 the main player makes its appearance – the pig. The pig is presented as a whole. It is harvested, cleaned, and prepared but maintains its identity as a raw ingredient. The pig can be served in this state meal after meal and will always be instantly recognizable as a pig. The building course is the teaching kitchen. The student chef works with the ingredient as a whole, not yet reimagining it as a transformable material. The walls and work stations of the teaching kitchen are stacked stone and board formed concrete. The concrete, though transformed, bears the mark of the raw material of its formwork – wood boards. The memory of the formwork is obvious in the wall, as the memory of the hand in the meal becomes more and more evident to the student chef. Stacked stone walls and work stations present the material - harvested, cleaned, and prepared but like the pig still recognizable as a whole.



COURSE 4 | The Material Reimagined

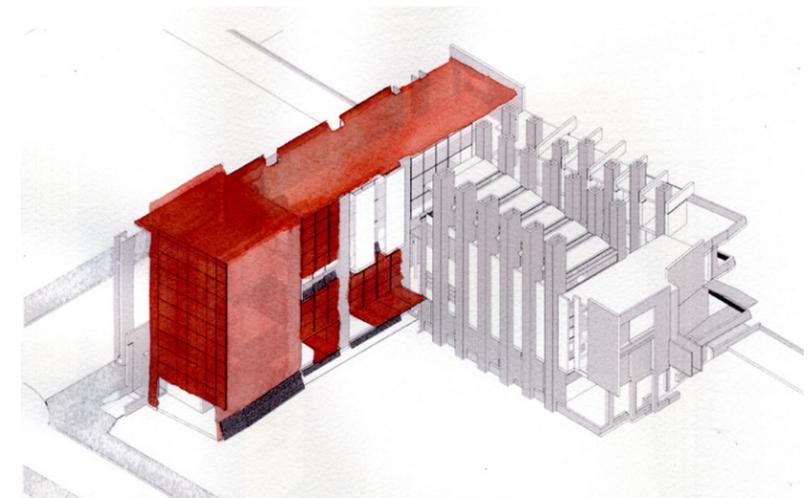
In the fourth course the pig undergoes a metamorphosis. This is the work of the chef – the master. The pig is broken down and reassembled as a terrine. The material as a whole is cooked down to an unrecognizable state and poured in a form, from which it emerges a new reassembled and reimagined pig. In the building course concrete walls are poured to create the chef's kitchen and dining areas. These walls reimagine the relationship between pour and form. An oxidized admixture is added to the concrete which gives the walls their pink color. Like the pig, the wall is turned inside out – its innards exposed. The wall now bears the mark of the form and the pour forever. Unlike the board formed walls of the teaching kitchen, this mark of the pour is beyond the surface. There is a metamorphosis of the wall itself through the “cooking” of the pour. The walls land themselves as the dining and seating surfaces of the restaurant. They become a way-finder for Kairos. They embody the transformative power of consuming – taste as becoming.





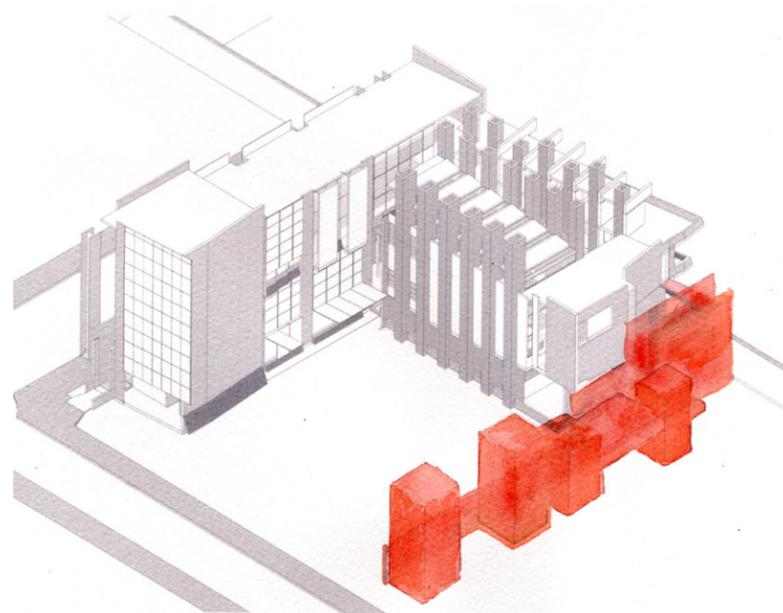
COURSE 5 | The Pickling of the Vessel

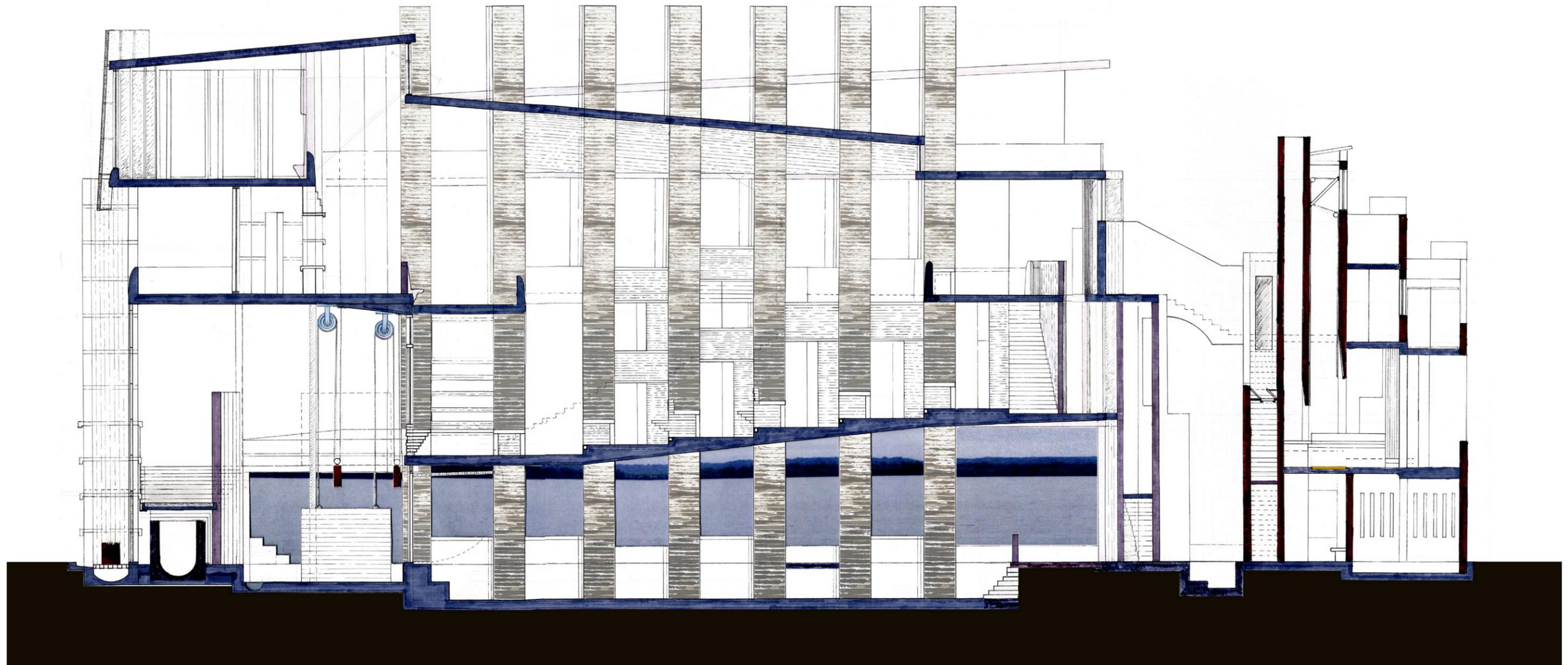
Course 5 is a pickle course. It is a reflection on the meal and the pig. It is a course of pickled vegetables and cured meats. Pickling and fermentation are unique cooking processes in that their transformative power is not heat, but time. The cooking of this course has been taking place over hundreds of previous meals. It is rich in history and meant to evoke a memory of meals passed. The building course is the pickling of the façade through weathering. Corten steel panels and screens are mounted in a framework which screens the north and west facades of the building. The panels are salvaged from the formwork of the pink wall pour. The corten weathers very differently on the interior and exterior of the building's skin. It is "pickled" by touch – the touch of rain and air on the exterior and the touch of the hand on the interior.



COURSE 6 | Reflecting on the Meal

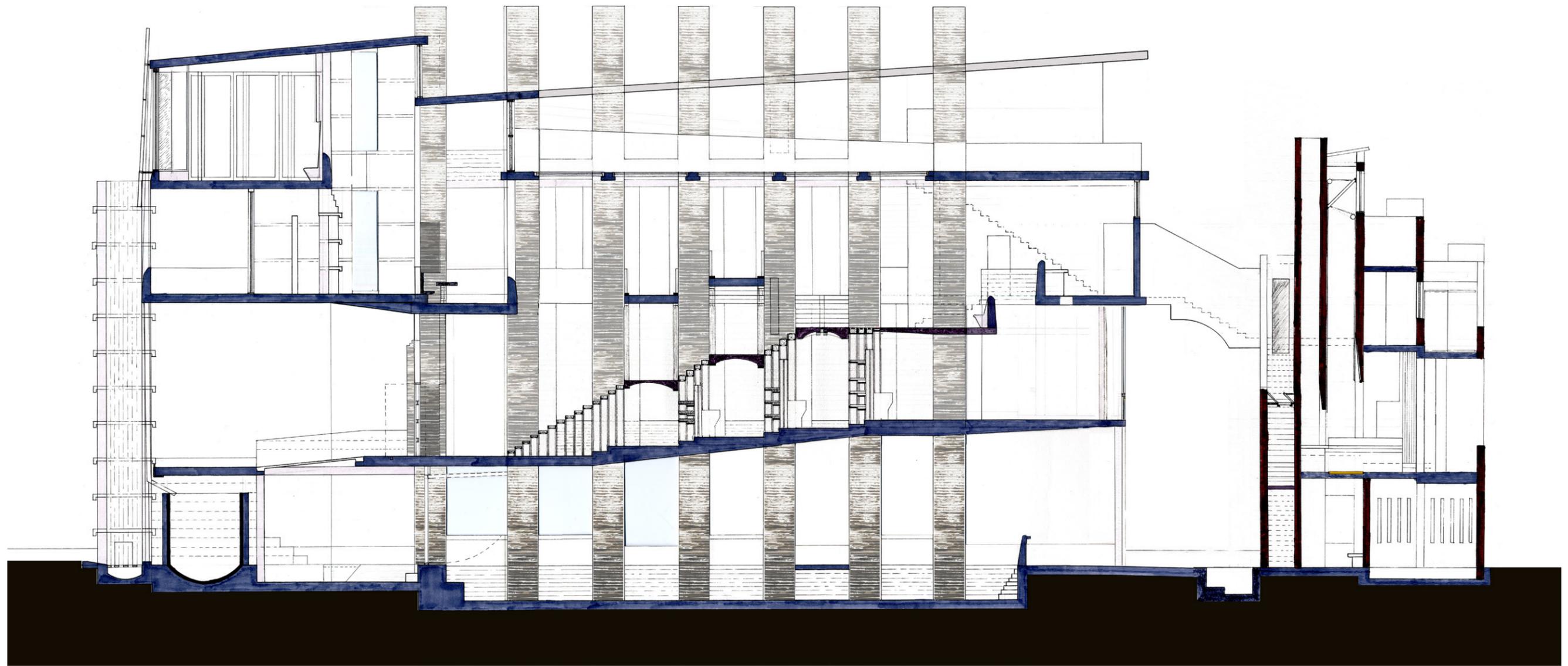
Dessert is unnecessary. This is what makes it so vital. It is an indulgence and a subtle reflection on the meal. It may not be readily evident, but it relates to the entire meal. It is a conclusion. The sixth course is maple bacon ice cream. Bacon is candied and added to a maple custard ice cream. In this cool, refreshing break from the Pig, the diner finds a smoky reminder of a memorable meal. The building course is the chef's house. It is a break from the meal, connected by bridge to the rest of the building – the main course. The chef has a respite from his last meal, but lives in his work. The house is broken into three areas, cooking, entertaining, and sleeping. The house is a series of "chimneys," towers that convey heat in the cooking tower, smell in the entertaining tower, and light in the sleeping tower. The chimney is the gap between raw and cooked. The chef lives in this gap.





Prospective section through teaching kitchen and chef's house based on combining menu courses.

t h e c o u r s e s c o m b i n e d :



Prospective section through stair and chef's house based on combining menu courses.

t h e b u i l d i n g a s c o m p l e t e m e a l



Formwork Model. The memory of the form in the pour; the memory of the hand in cooking.

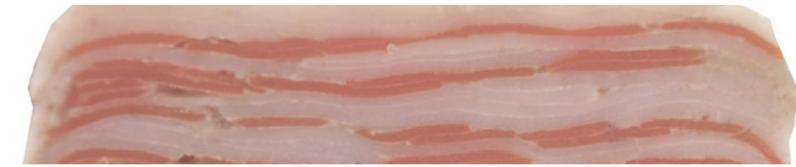
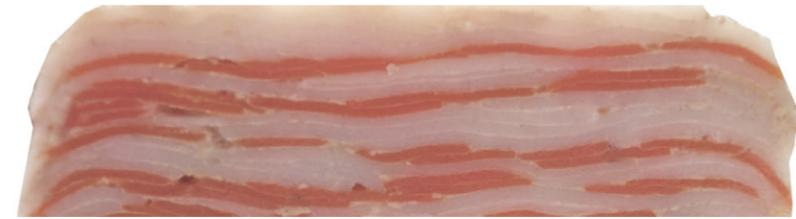
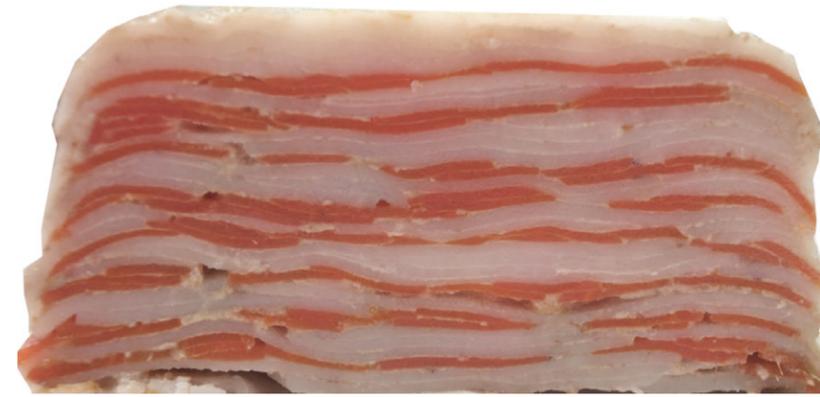
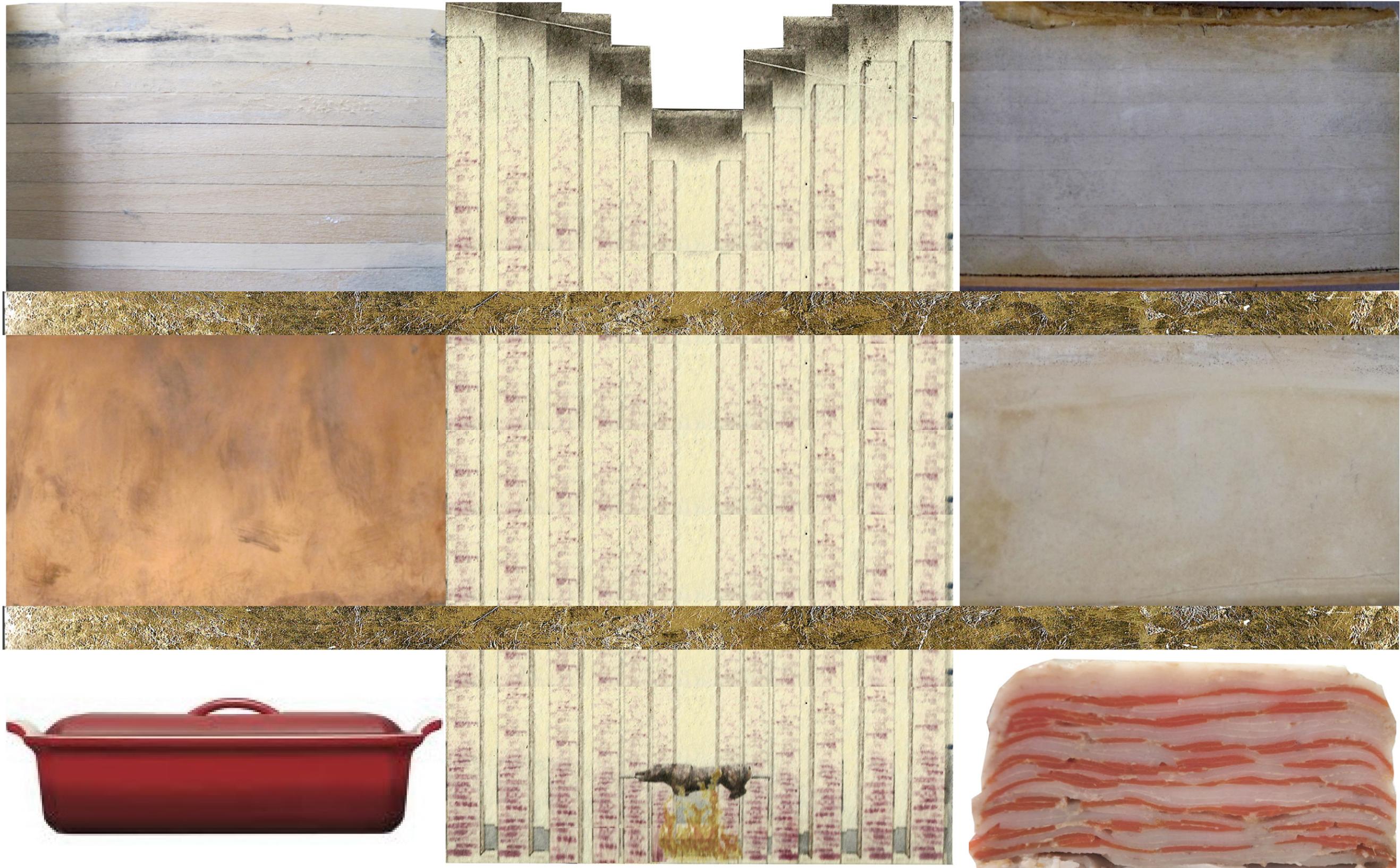
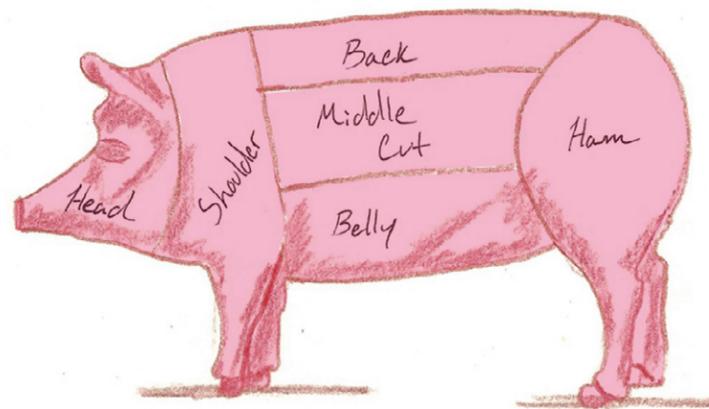


Figure 12: "Avial Terrine" Adaptation. (Panfusine)



Material model exercises. Moving from vessel (formwork) to cooking (pour) to meal (solid).

Figure 13: "Avial Terrine" Adaptation. (Panfusine)



k a i r o s



SITE PLAN

| a pause on the waterfront

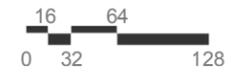
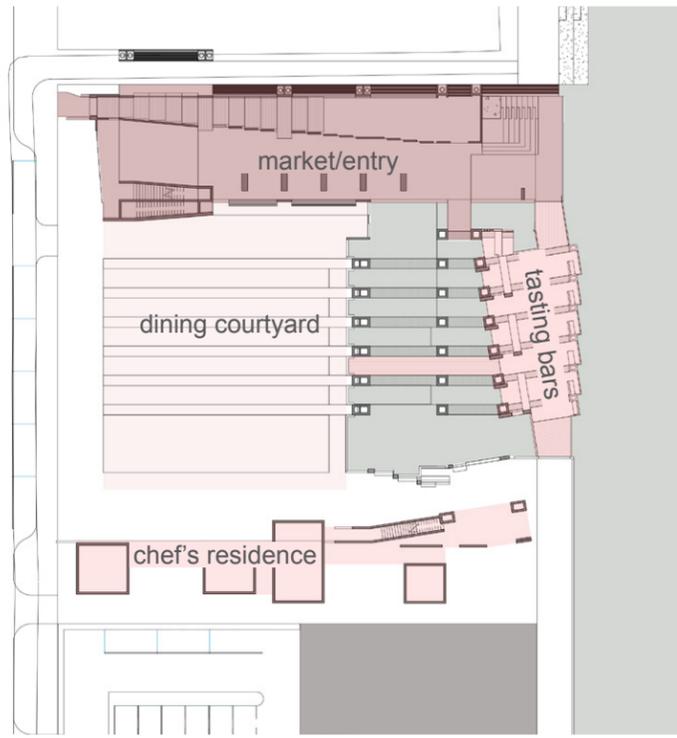
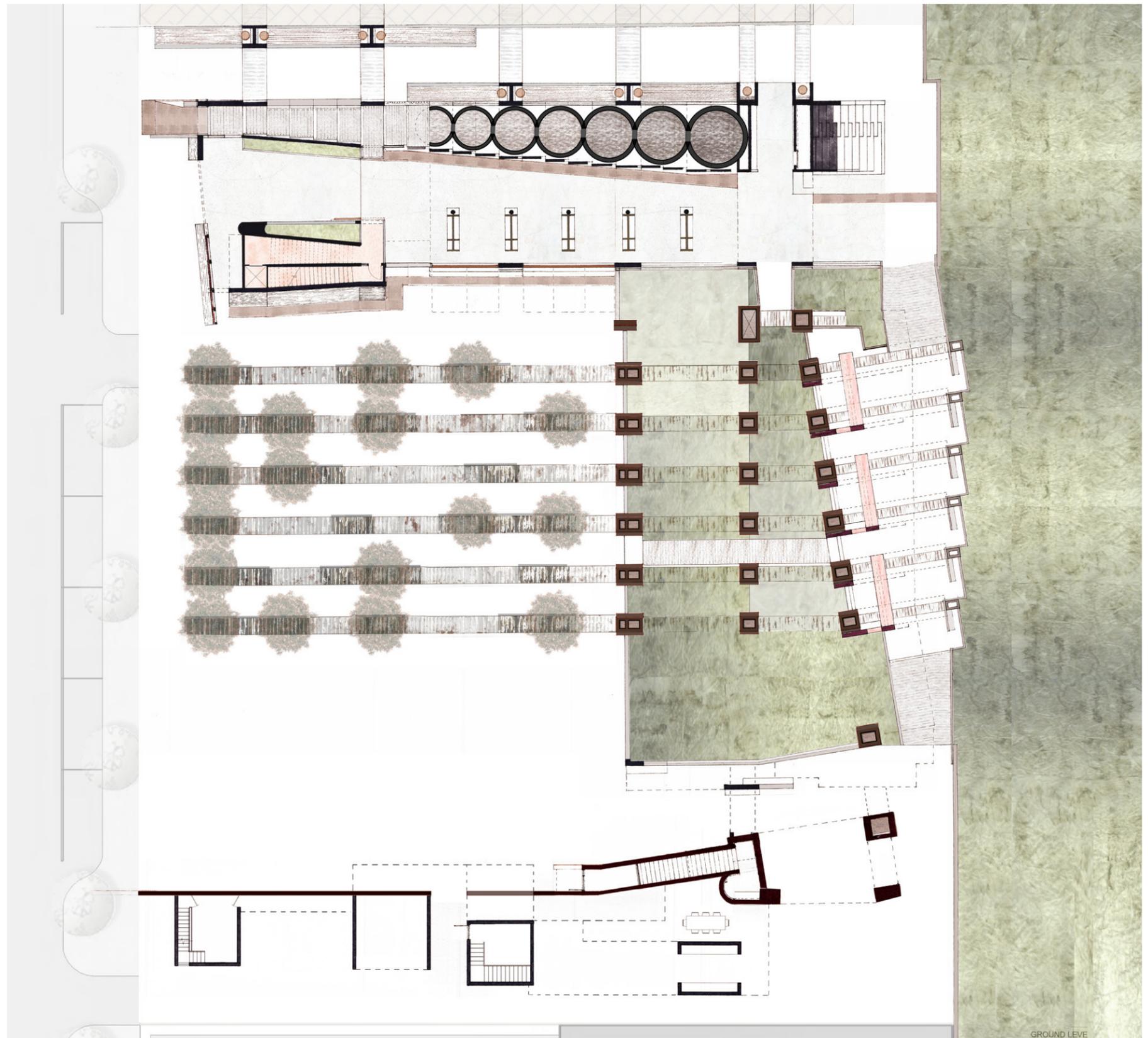


Figure 14: Detail of Einer Wand: Kairos by Francesco Salviati. Adaptation. (The Yorck Project)



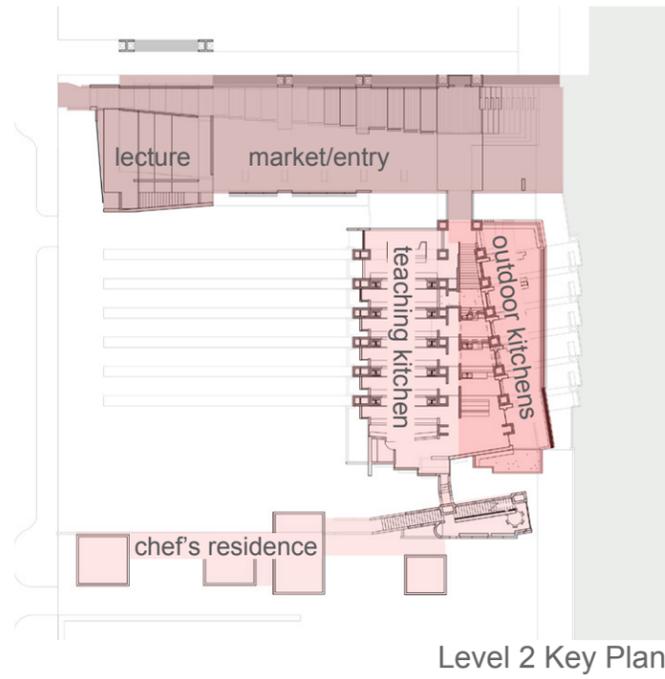
Ground Floor Key Plan



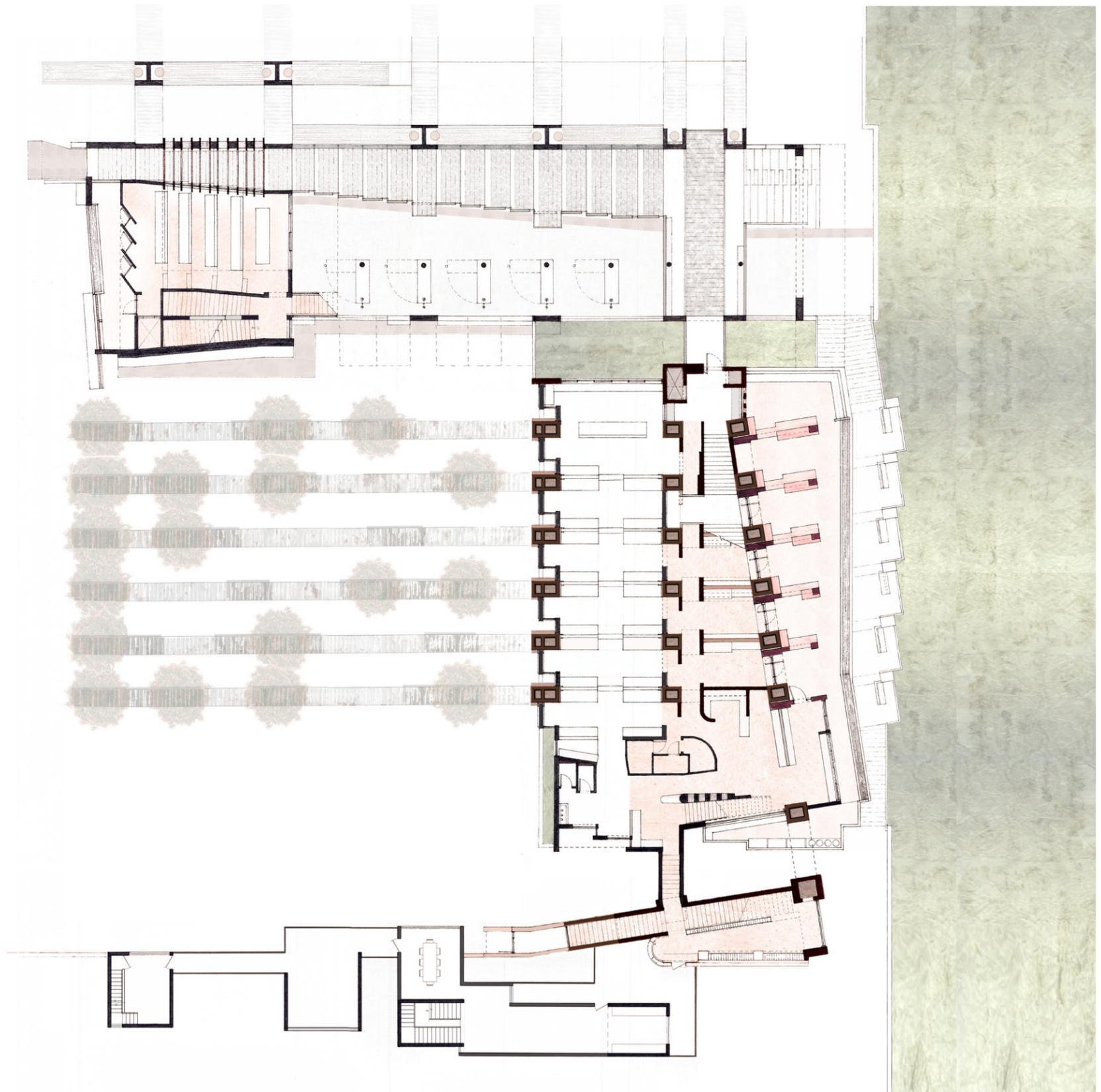
GROUND FLOOR PLAN

| the floodplain





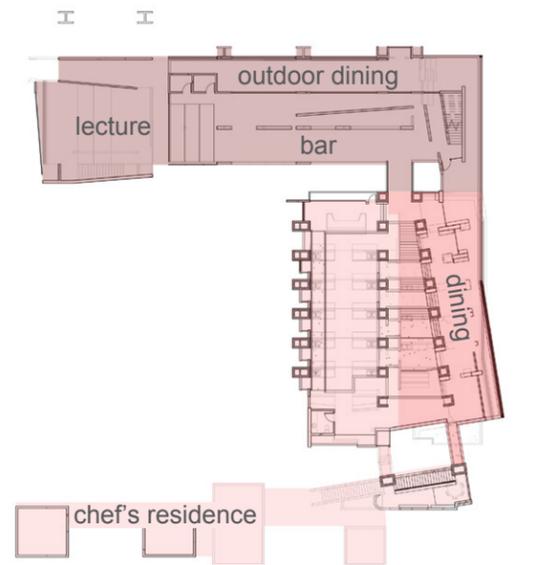
Level 2 Key Plan



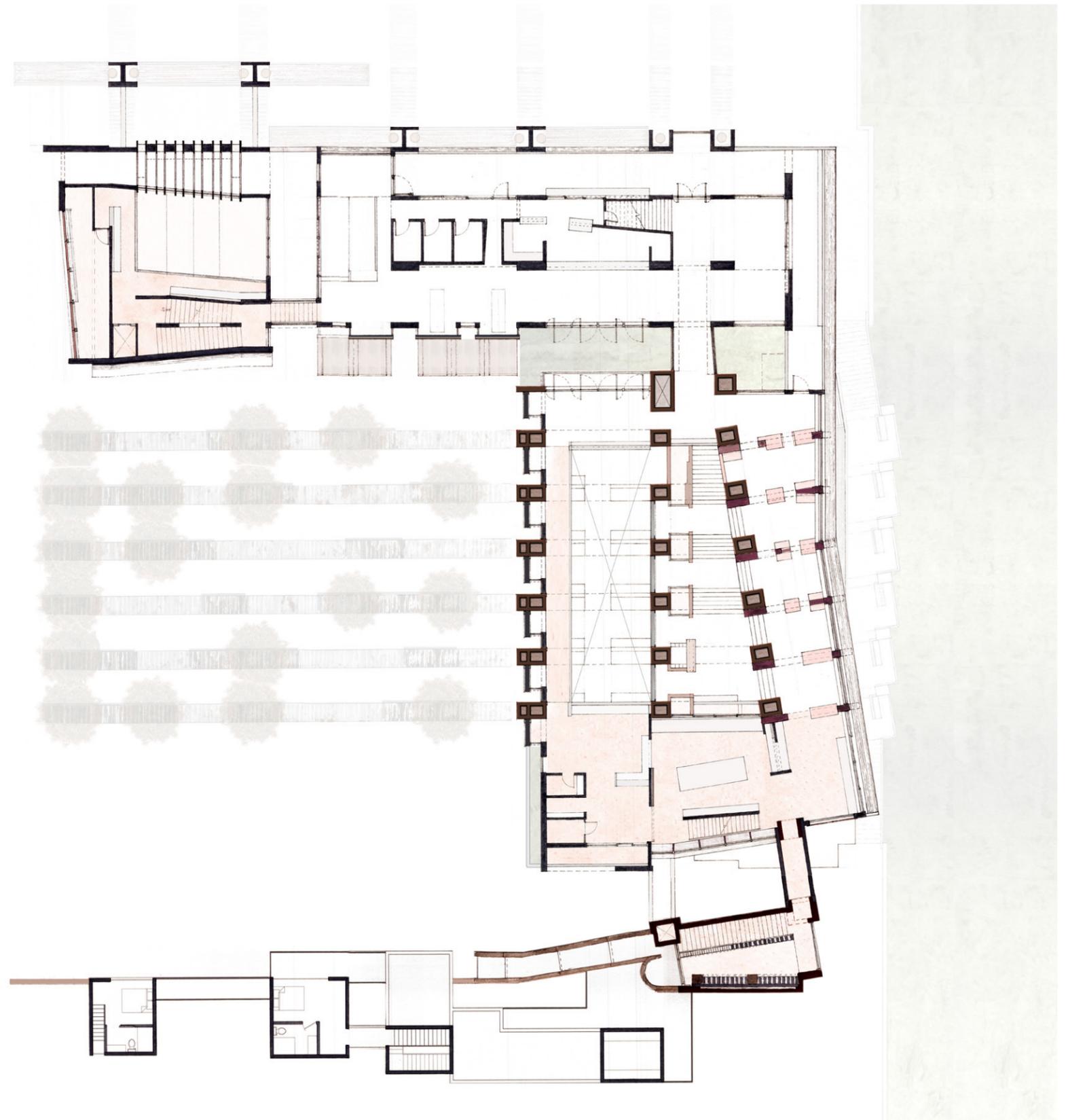
LEVEL 2 FLOOR PLAN

| the teaching kitchen





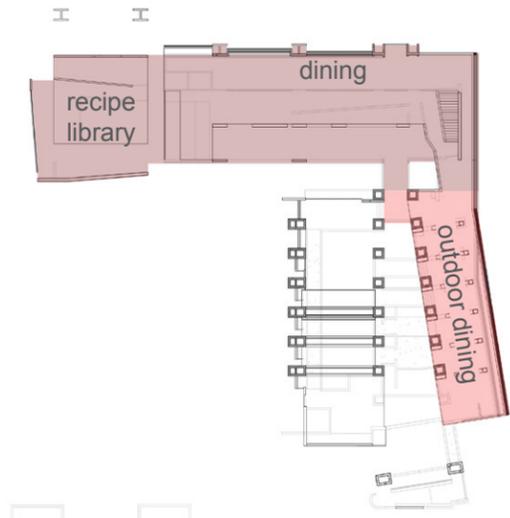
Level 3 Key Plan



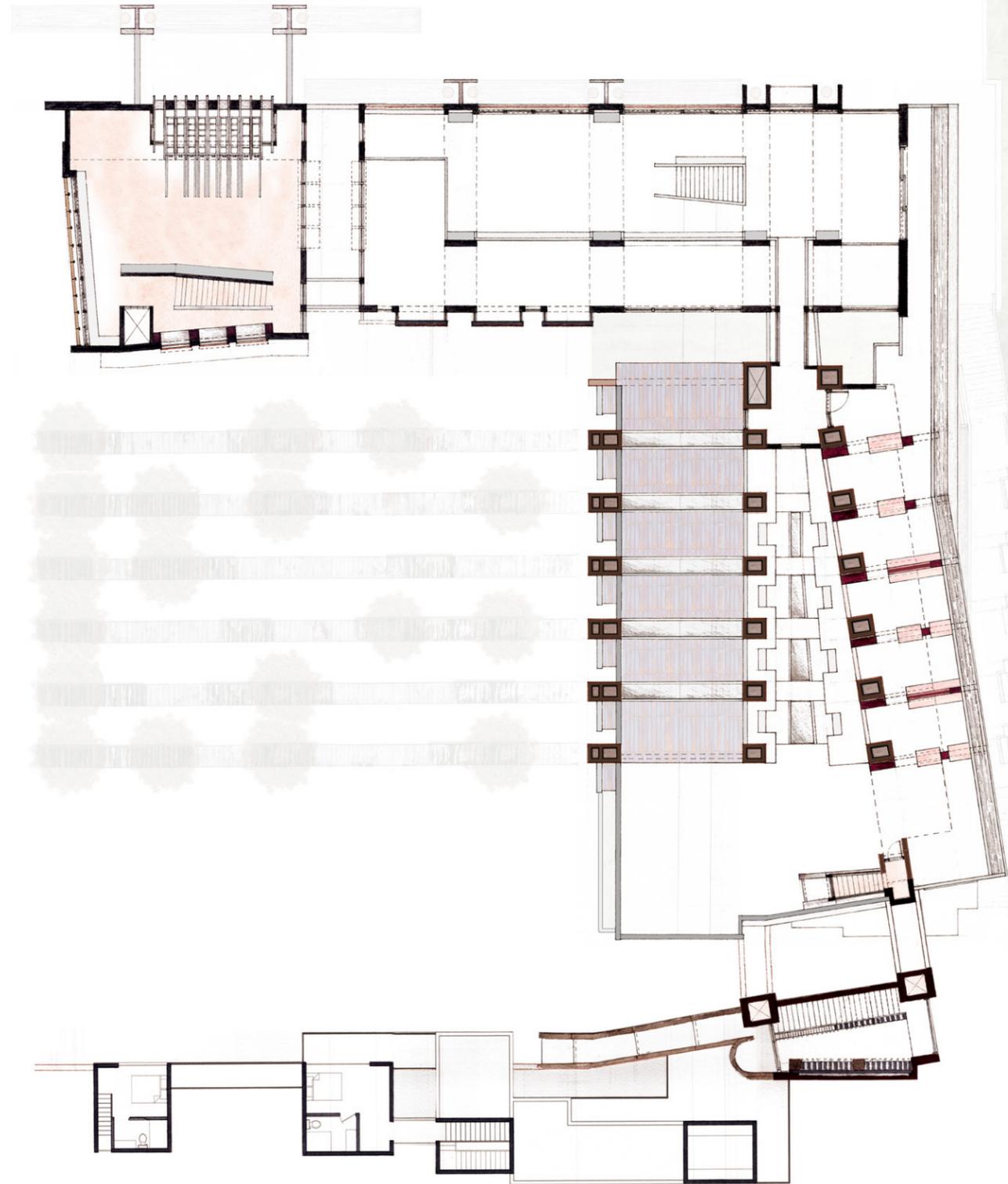
LEVEL 3 FLOOR PLAN

| first dining level





Level 4 Key Plan



LEVEL 4 FLOOR PLAN

| second dining level



s e c t i o n s

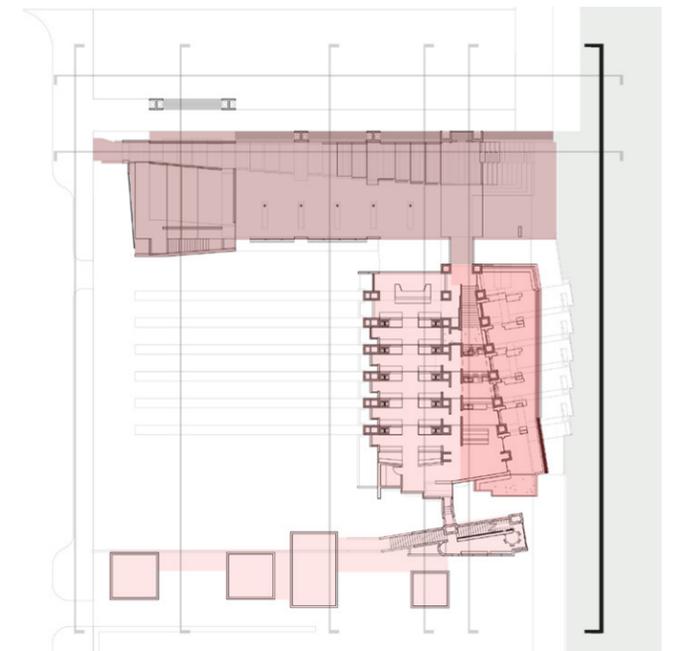
e l e v a t i o n s

d e t a i l s

p e r s p e c t i v e s



Final Model: view of "pink walls" from river.



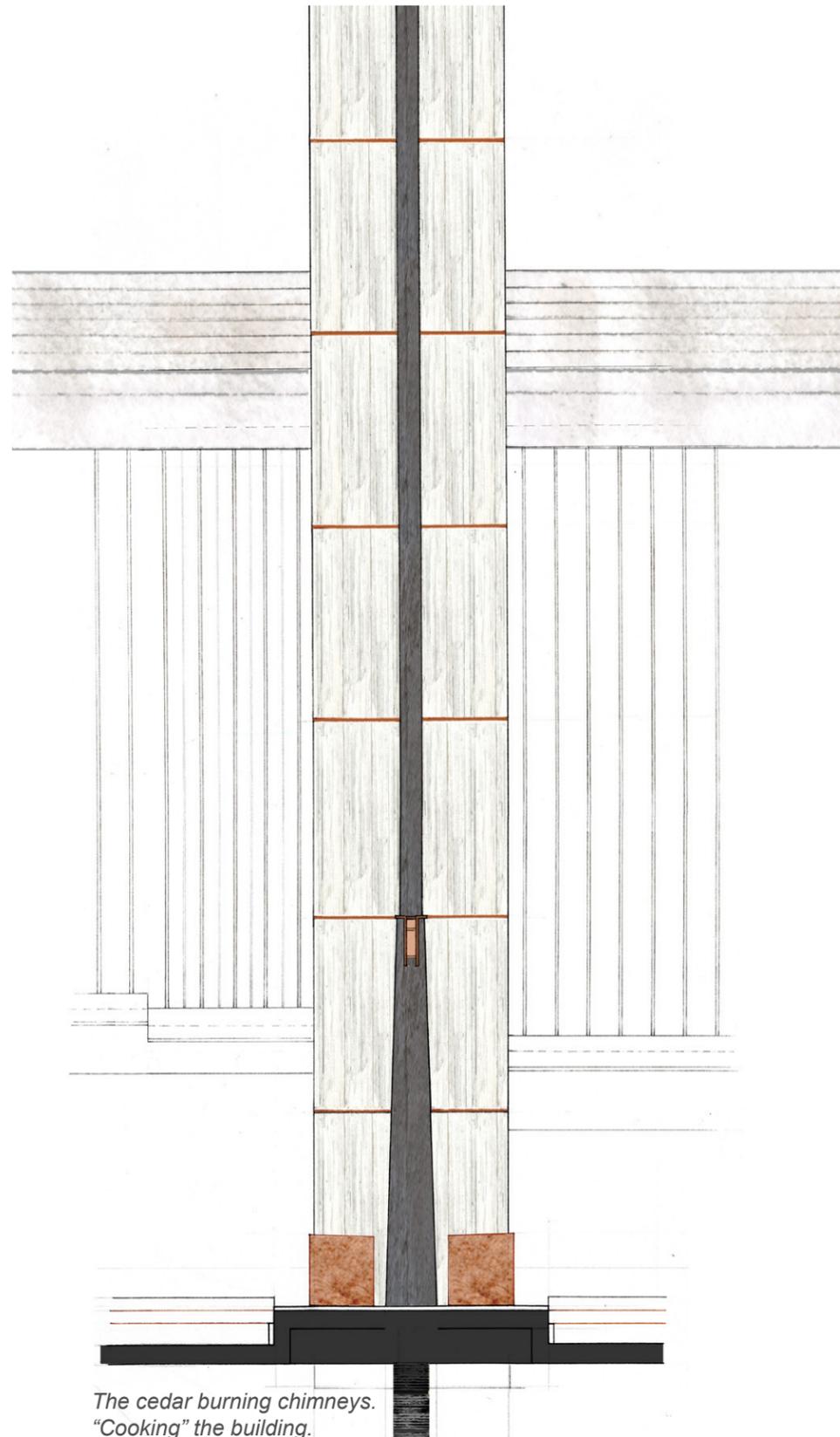
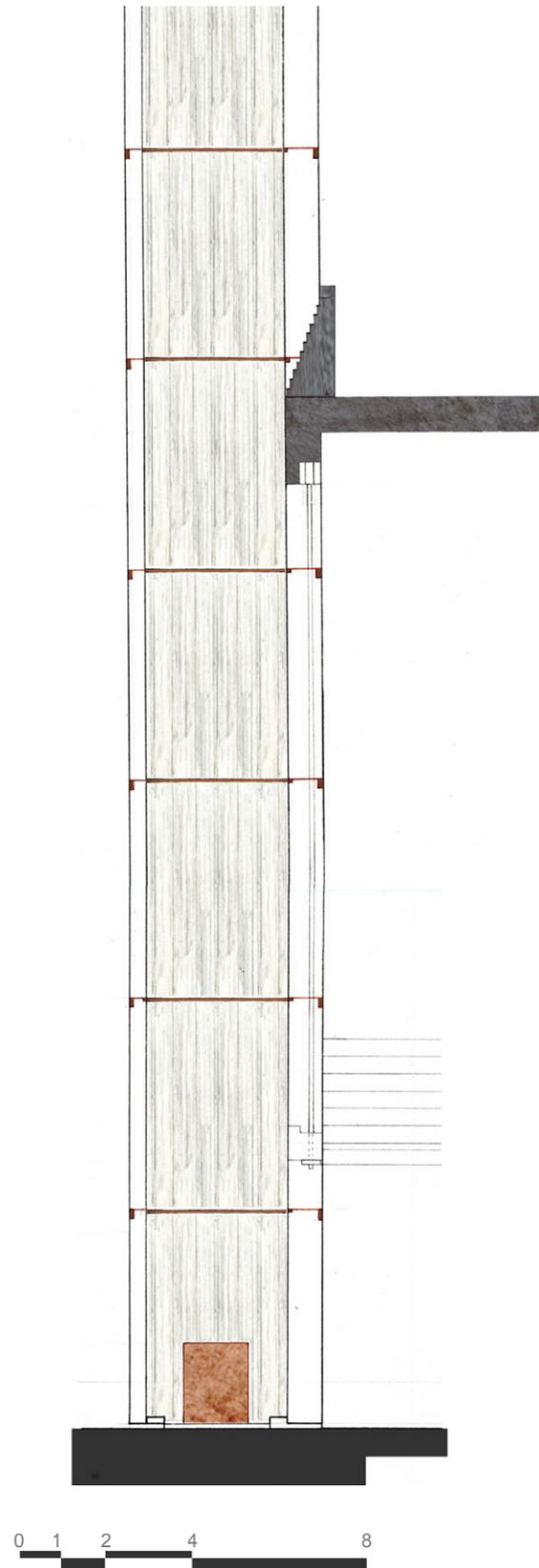
Key Plan | east elevation



EAST ELEVATION

0 2 4 8 16

looking from river



*The cedar burning chimneys.
"Cooking" the building.*



Key Plan | north elevation



NORTH ELEVATION

0 2 4 8 16

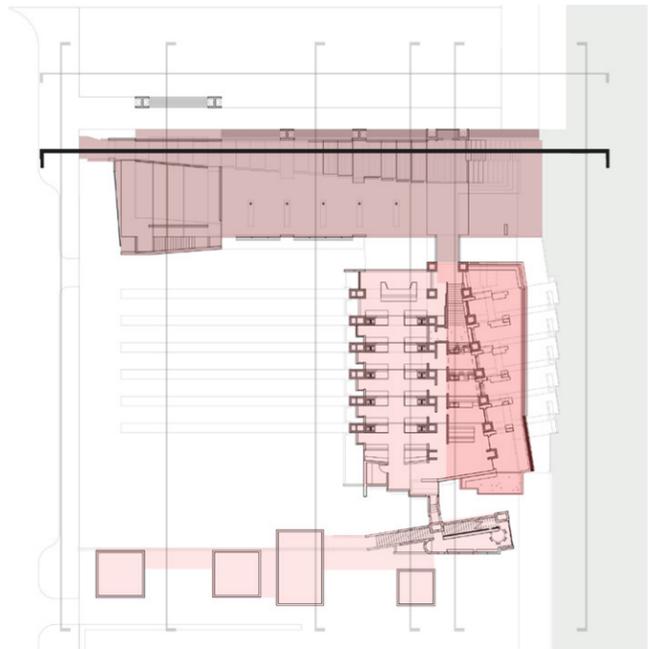
looking from park



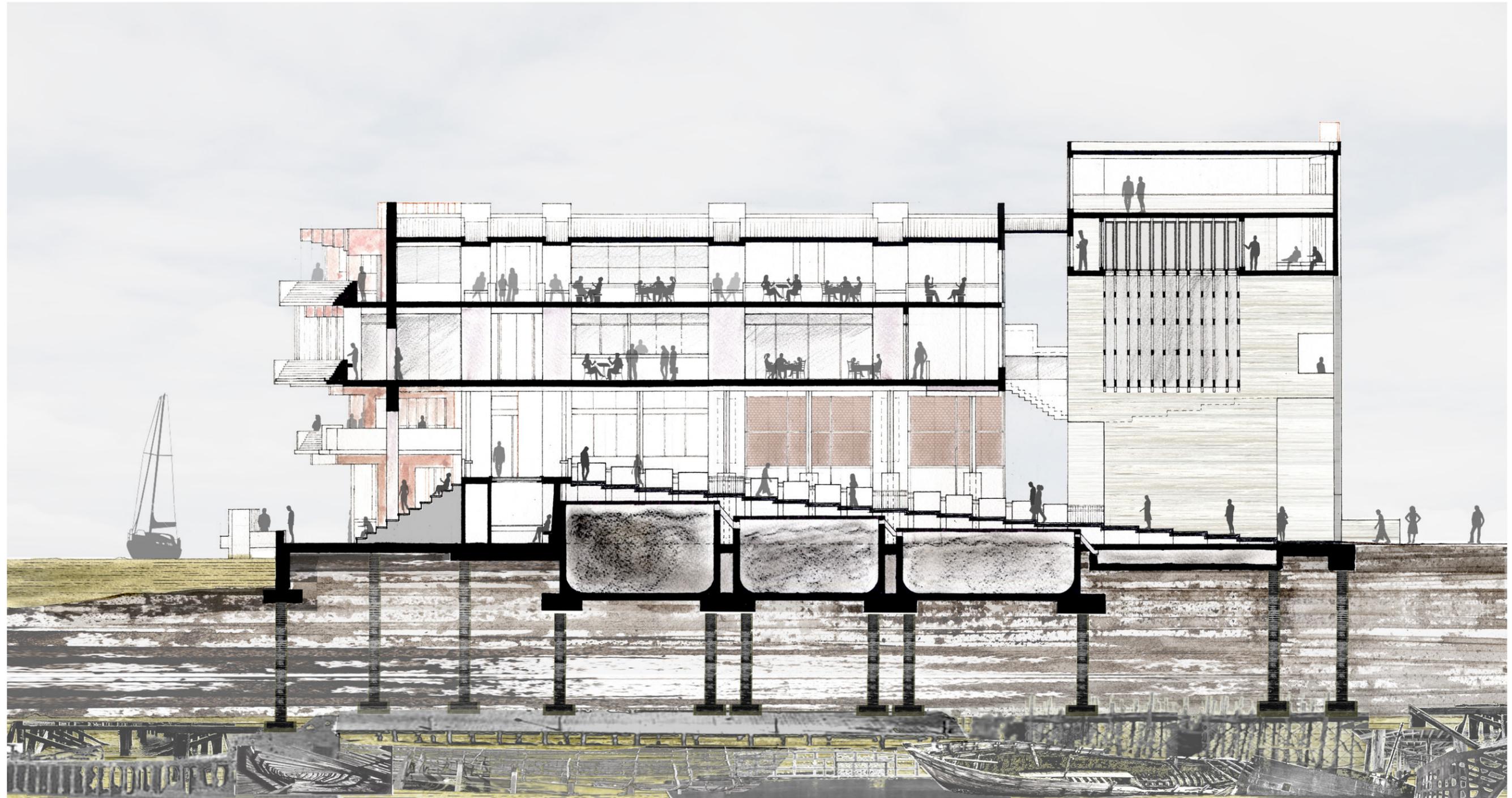
Final Model: view down entry sequence - above the flood.



Final Model: view through entry - inhabiting the chimneys.



Key Plan | section looking south



SECTION LOOKING SOUTH

0 2 4 8 16

entry | dining | lecture | library



Final Model: the west facade and the "pickling" of the building.



Final Model: looking up the entry sequence - preparing for the first course.



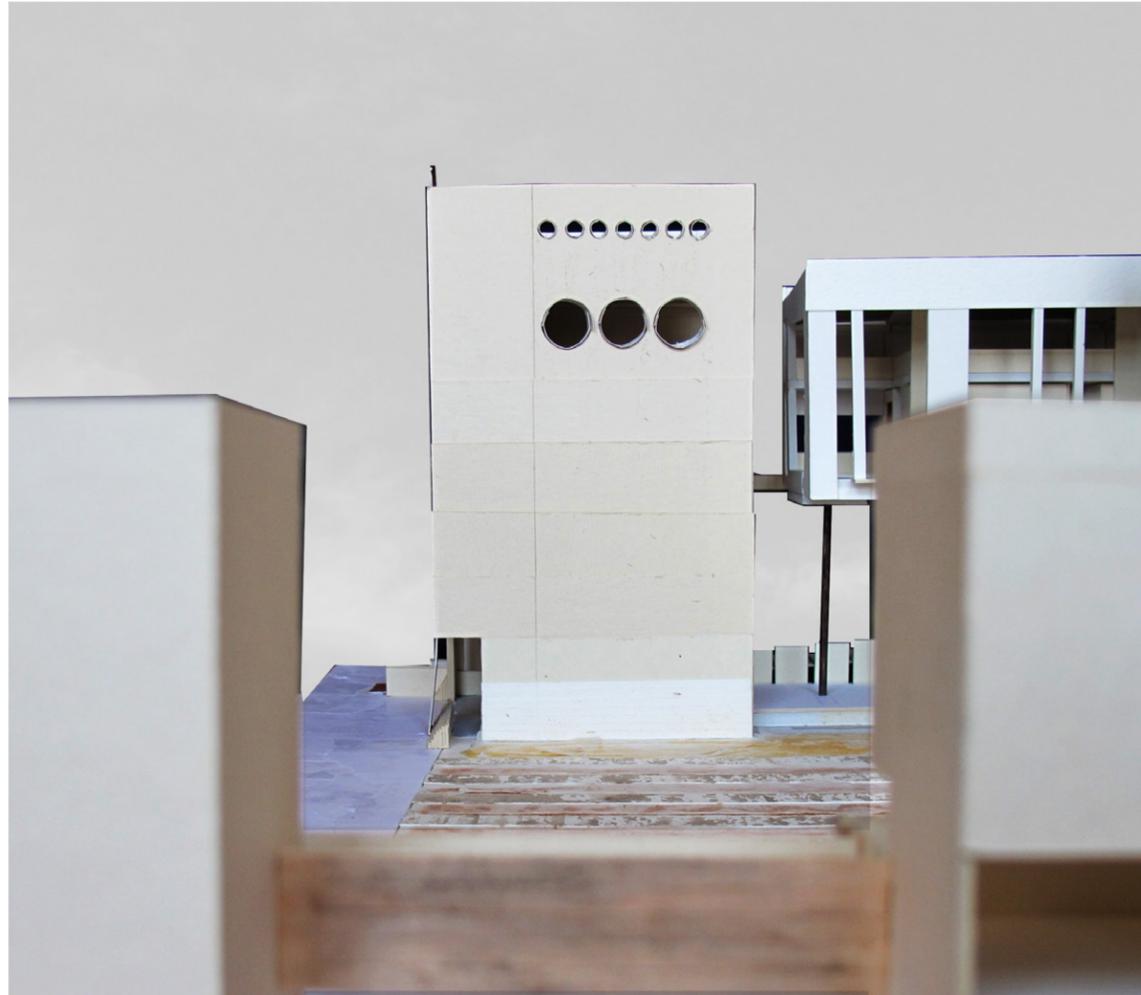
Key Plan | west elevation



WEST ELEVATION

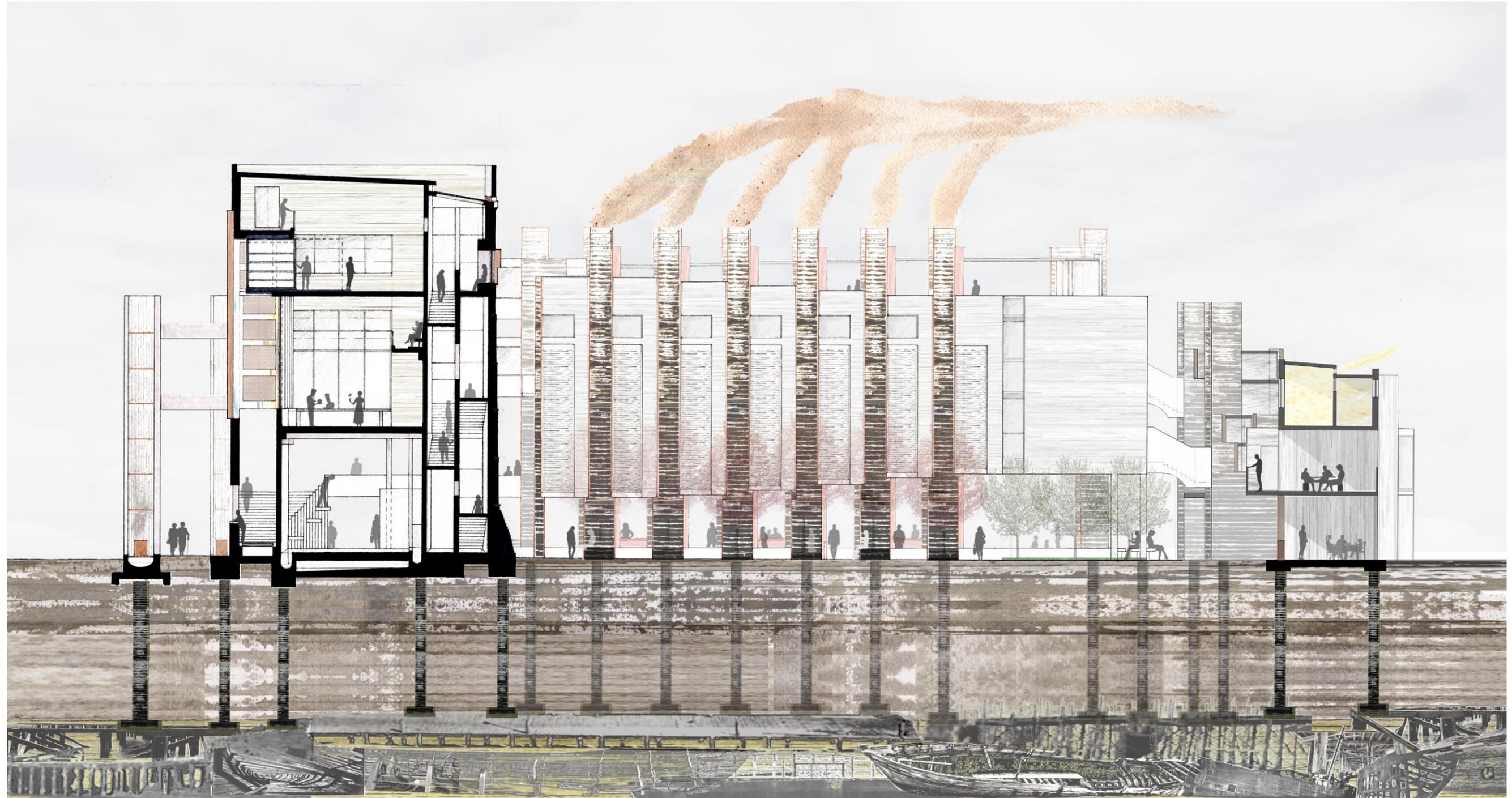
0 2 4 8 16

from the street



Final Model: looking from chef's house toward "pickled facade" - the wall weathers through the directed drainage of the wall.

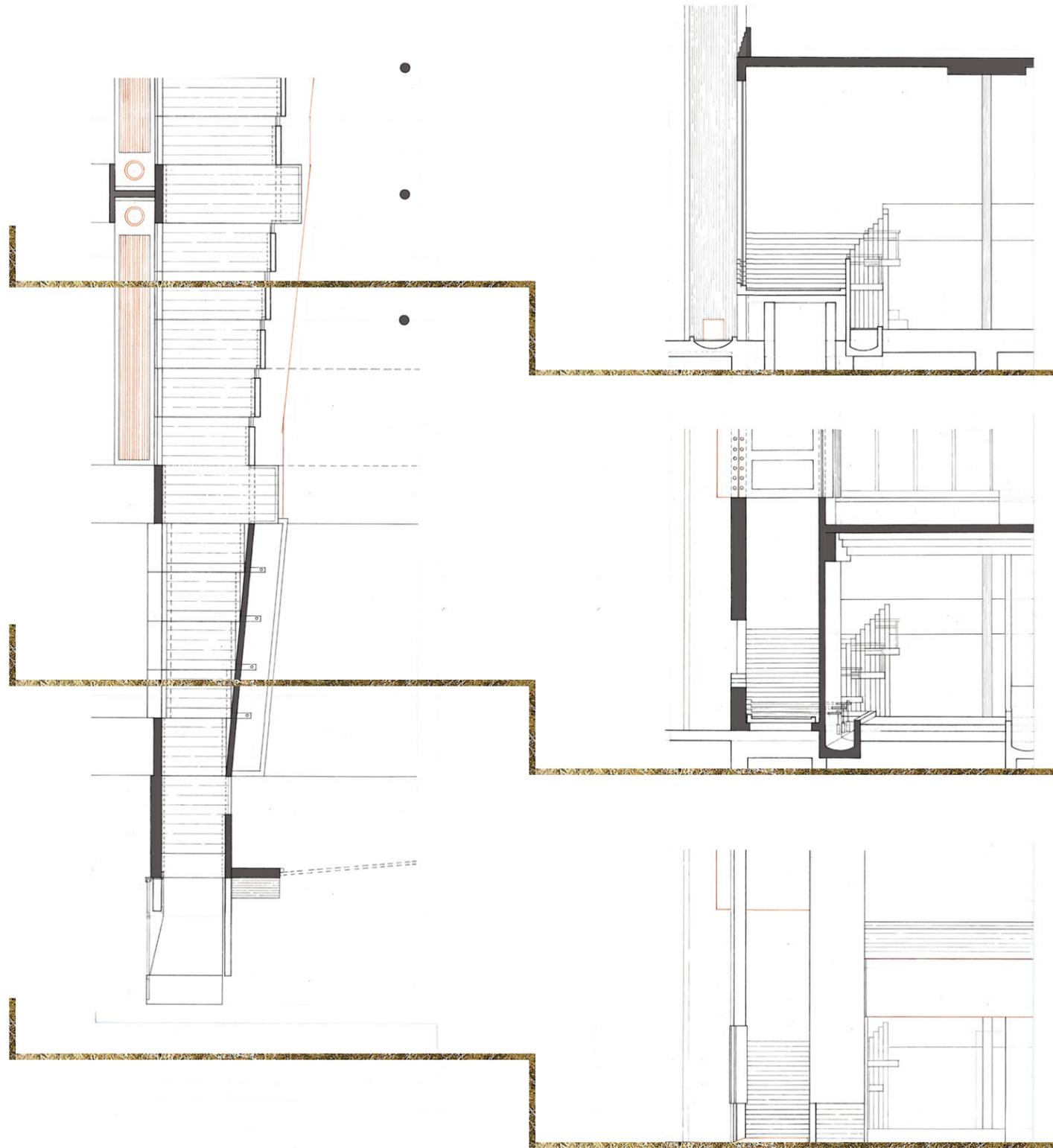




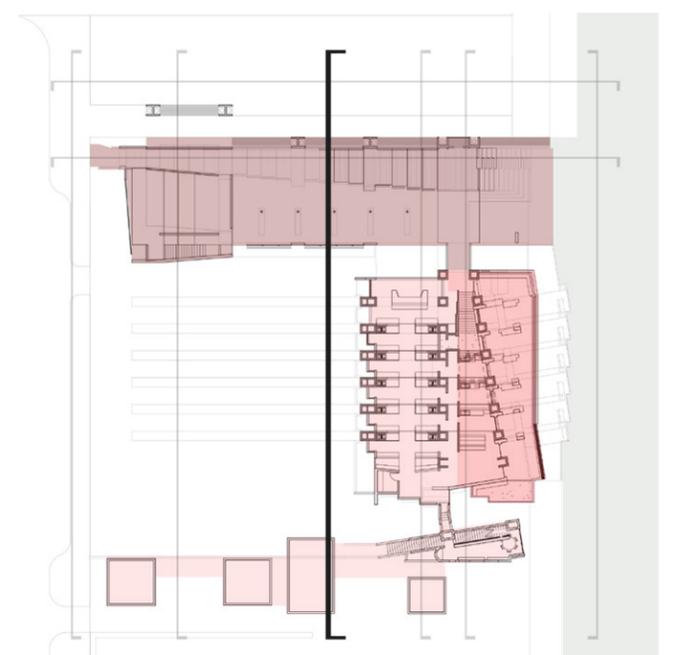
SECTION LOOKING EAST

0 2 4 8 16

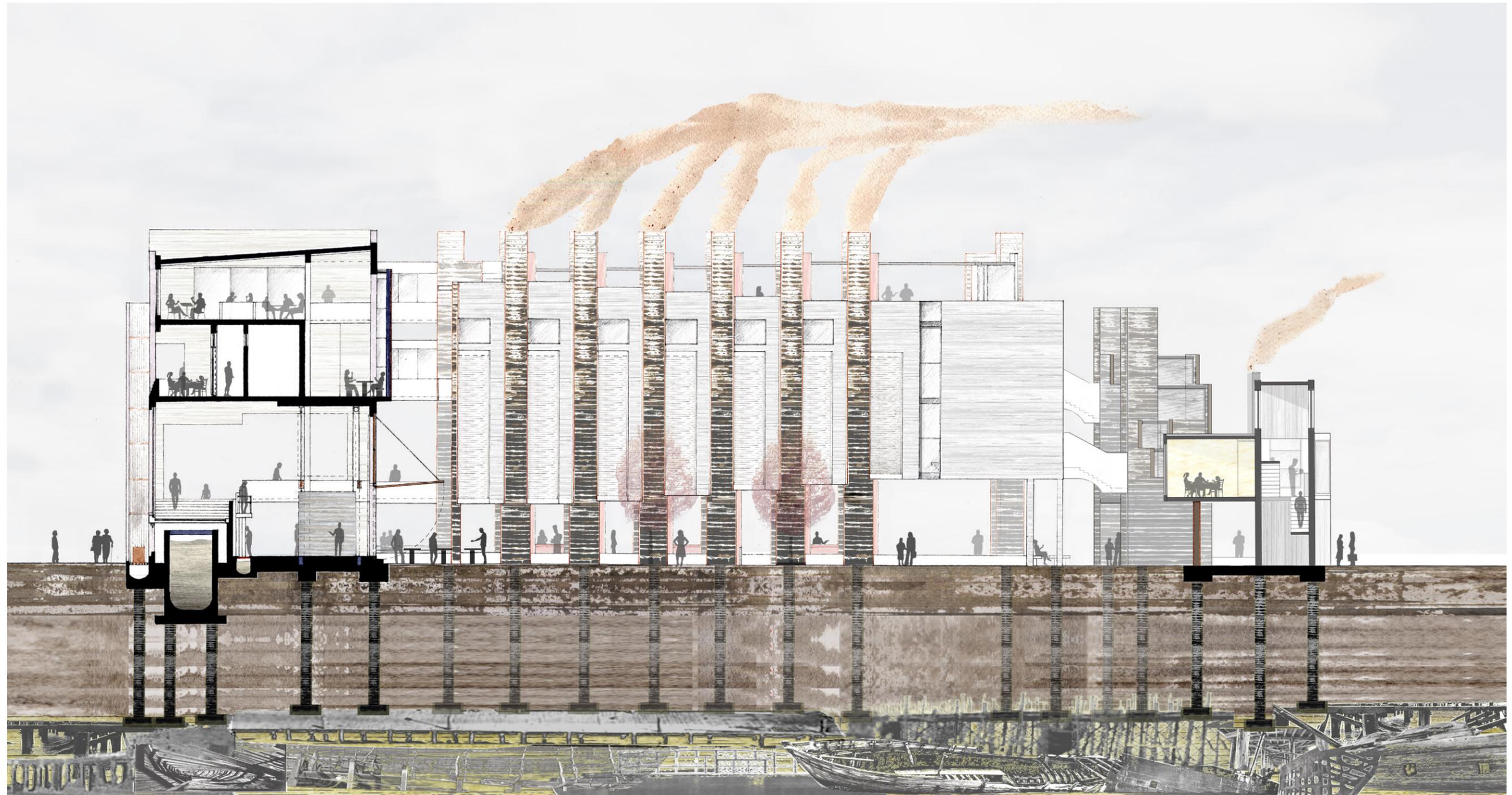
entry | lecture | library | house



The entry sequence. Rising above the flood plane for a pause for pleasure.



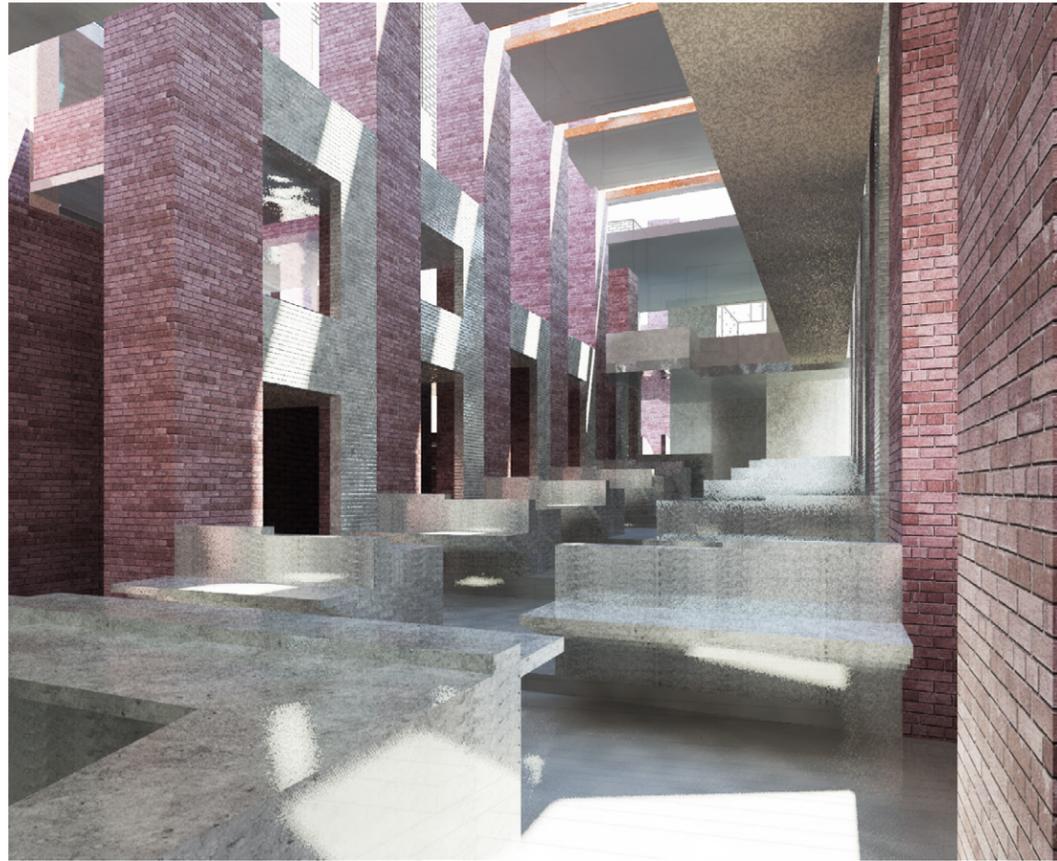
Key Plan | section looking east



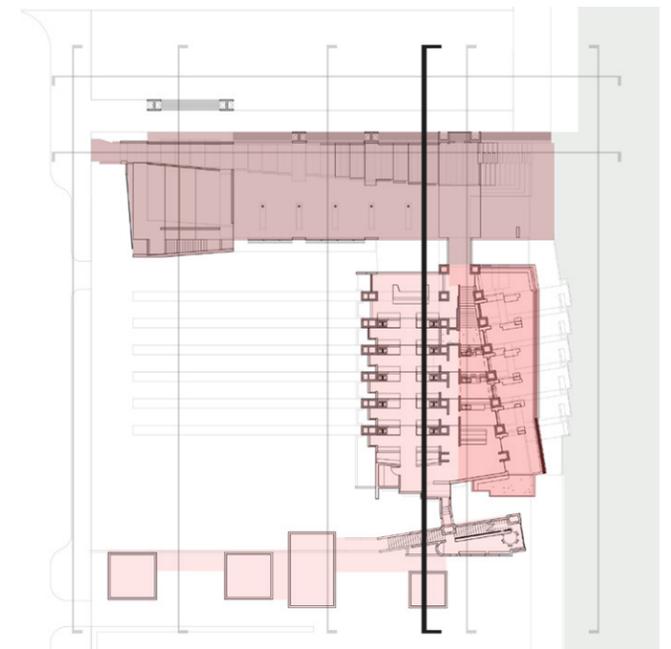
SECTION LOOKING EAST

0 2 4 8 16

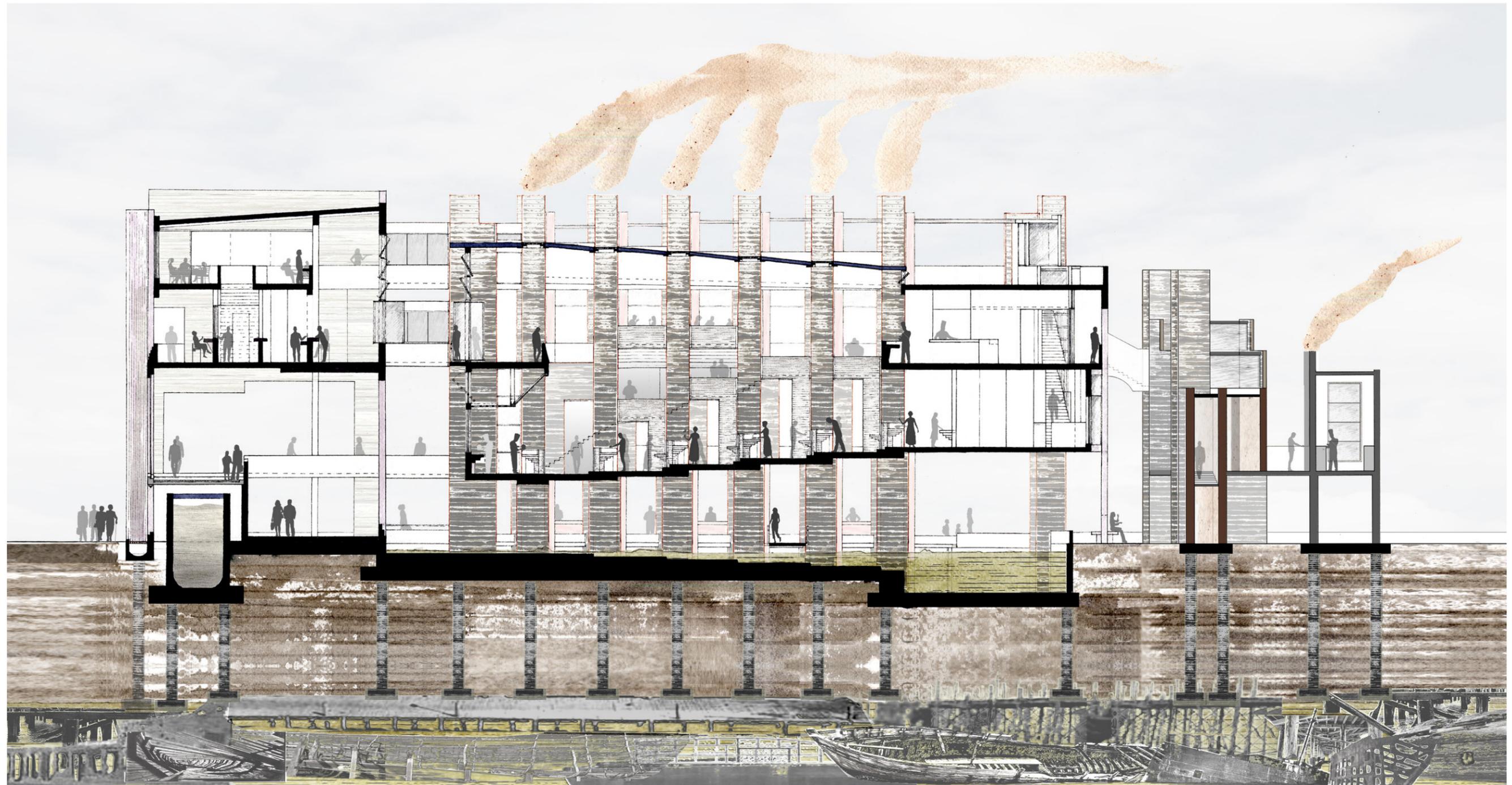
entry/market | bar/dining | house



Perspective looking south through teaching kitchen.



Key Plan | section looking east



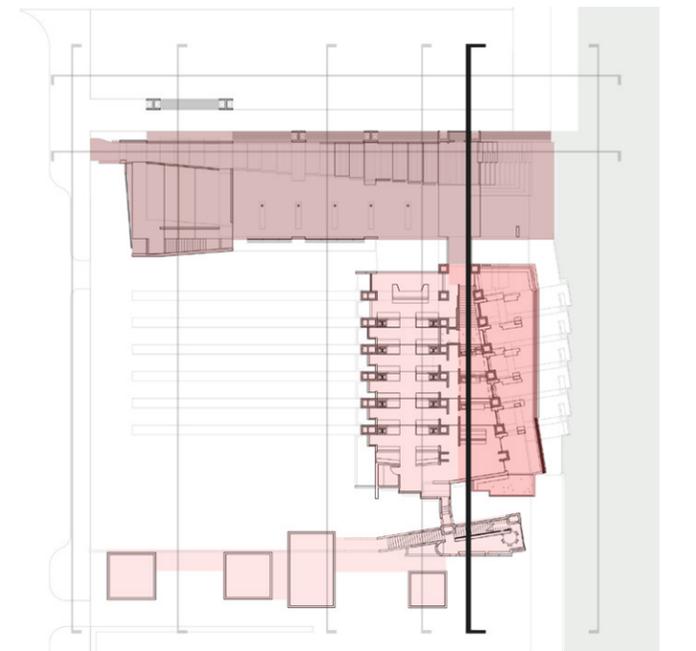
SECTION LOOKING EAST

0 2 4 8 16

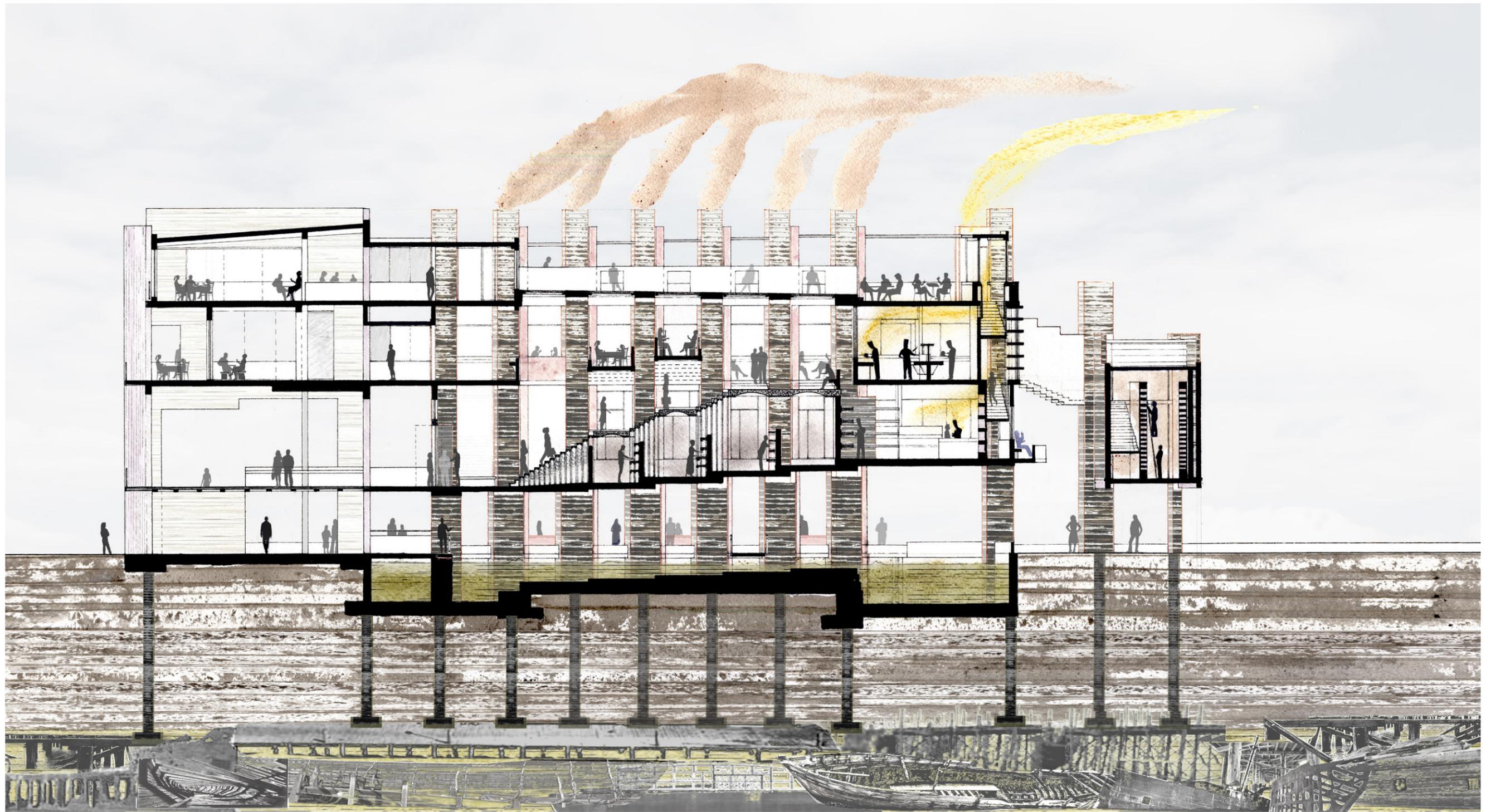
entry | dining/bar | teaching | house



Perspective looking up main stair. Inhabiting the chimney: the divergence of the path of the chef and the path of the diner.



Key Plan | section looking east



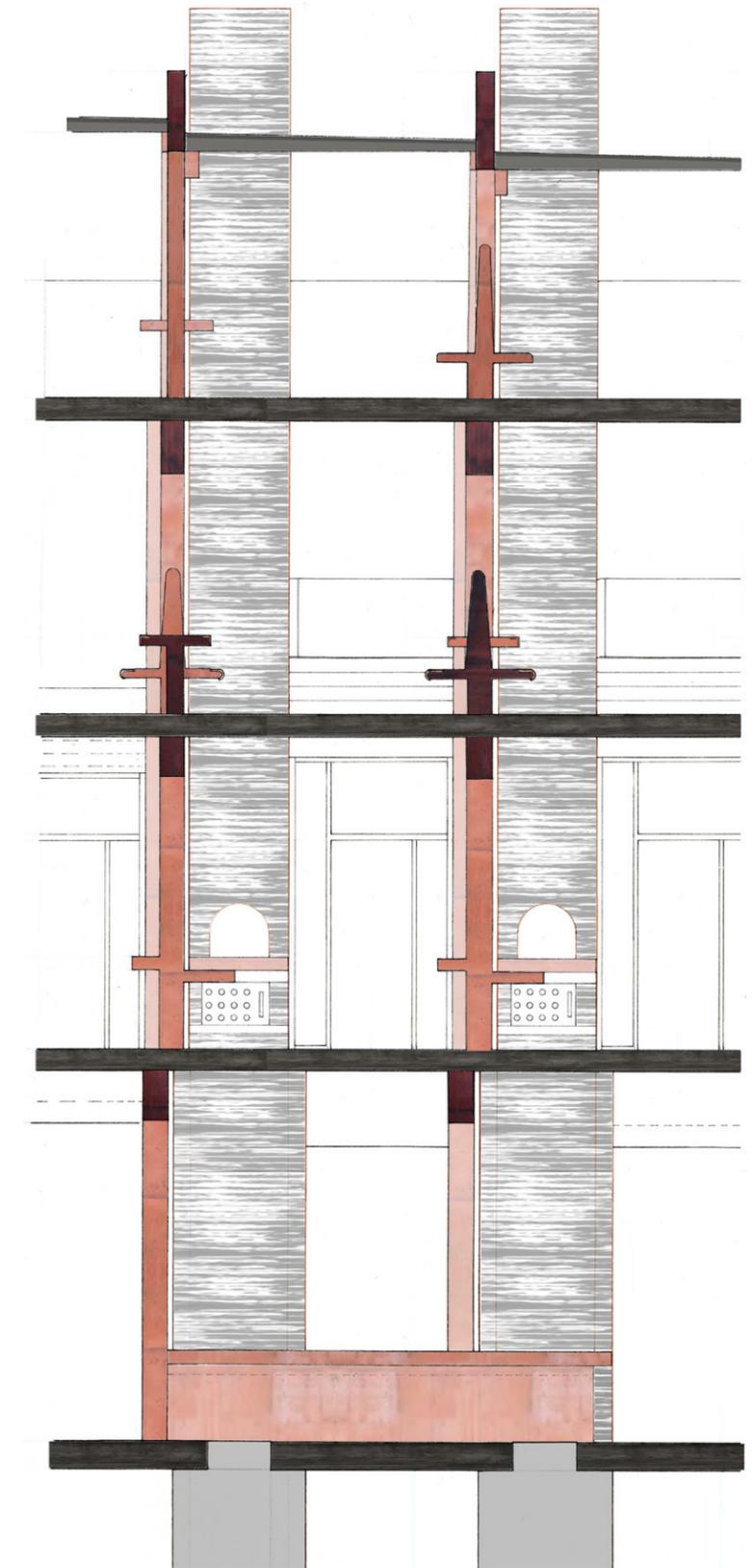
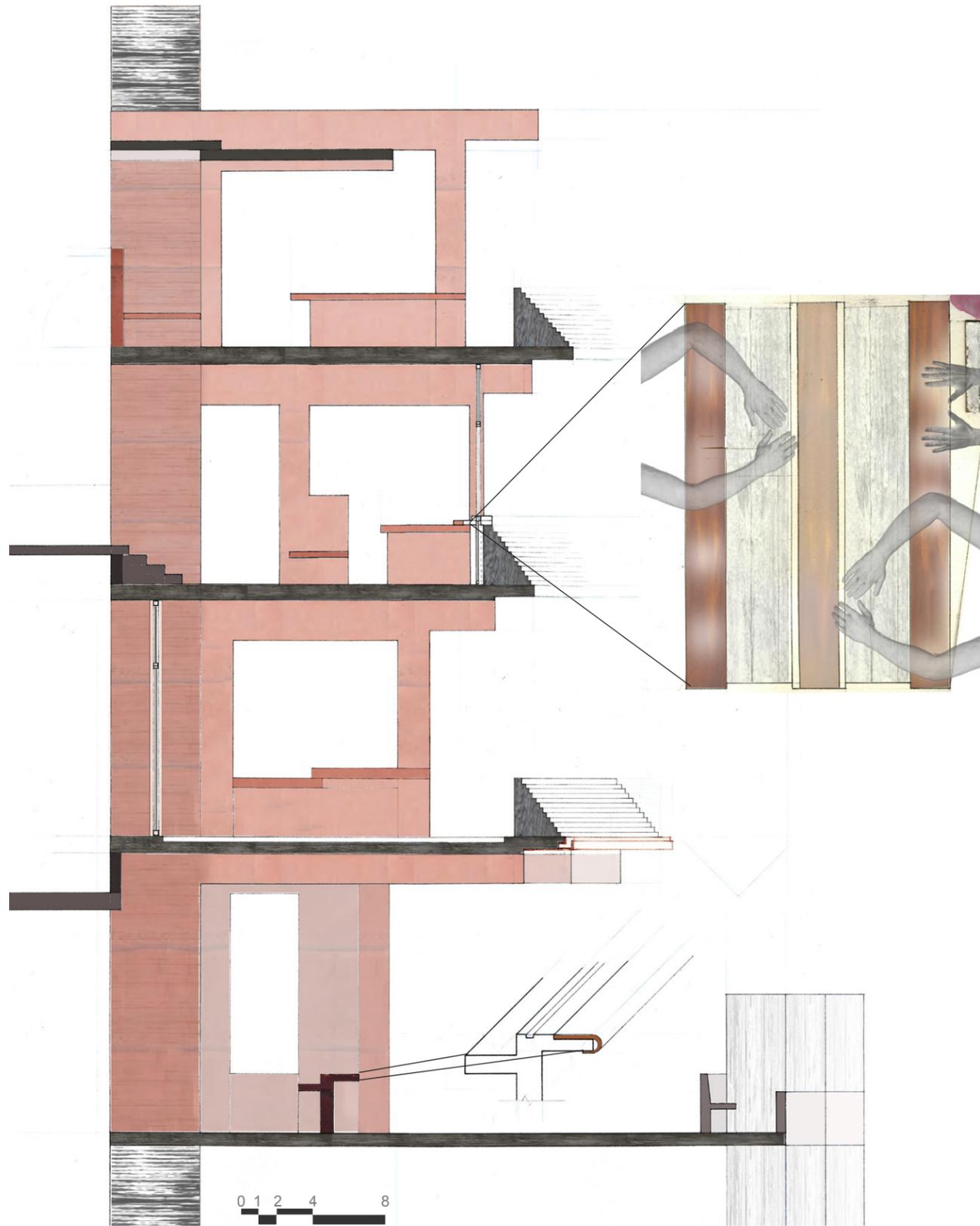
SECTION LOOKING EAST

0 2 4 8 16

entry | dining/bar | stair | wine

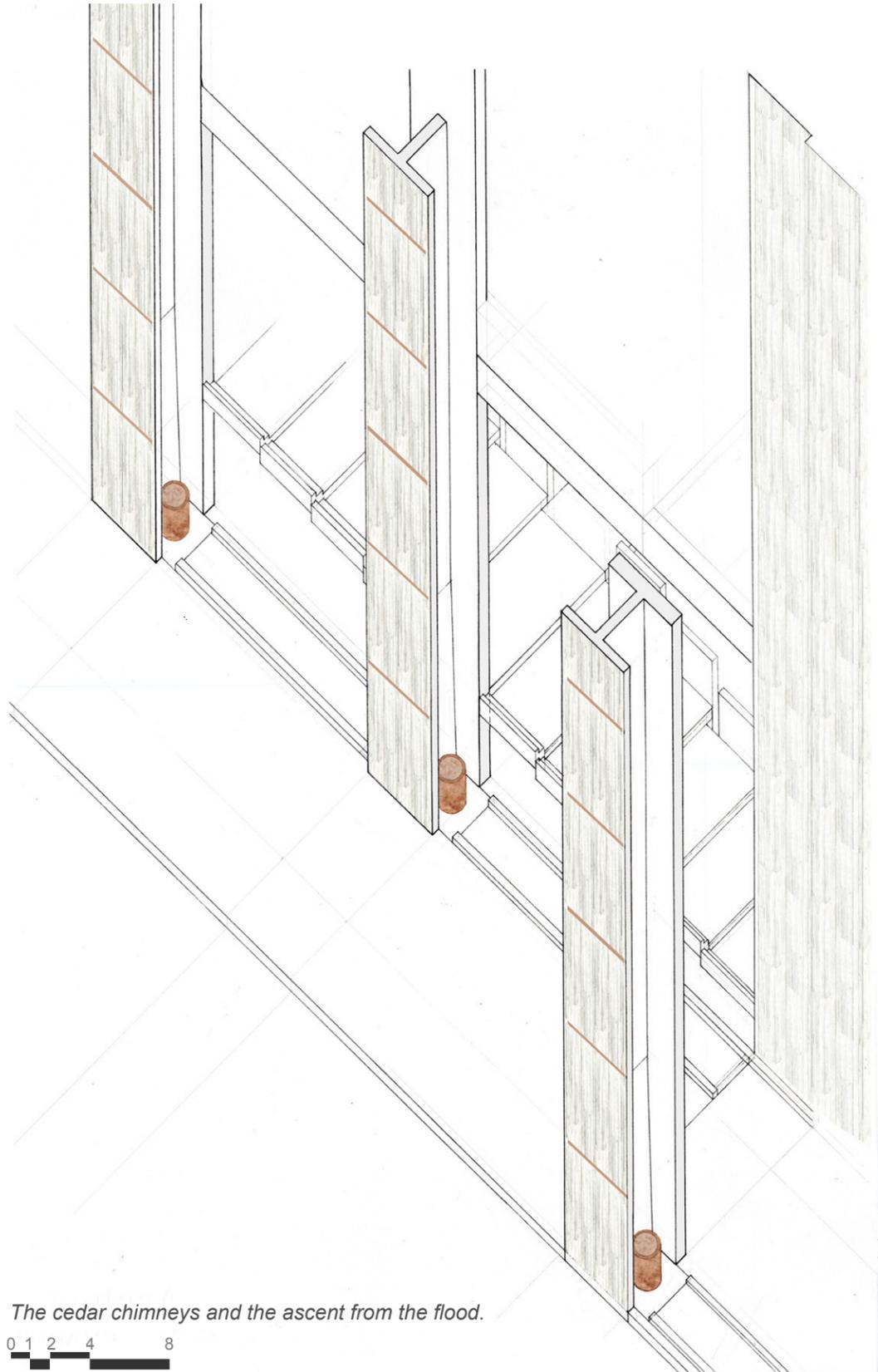


The dining "pink walls" as seen from the river.



The dining "pink walls." Kairos at each level of the pour. Within the walls, the touch of the diner from each meal can be seen.





The cedar chimneys and the ascent from the flood.



Perspective looking down north wall toward river.

Pause 2: "pink walls" as outdoor cooking stations at teaching kitchen level



Looking through entrance toward market and river.



Looking down the waterfront - tasting bars along the river's edge are the first pause for pleasure of the "pink walls."



Walking up entry steps toward entrance - rising above the floodplain toward the meal.



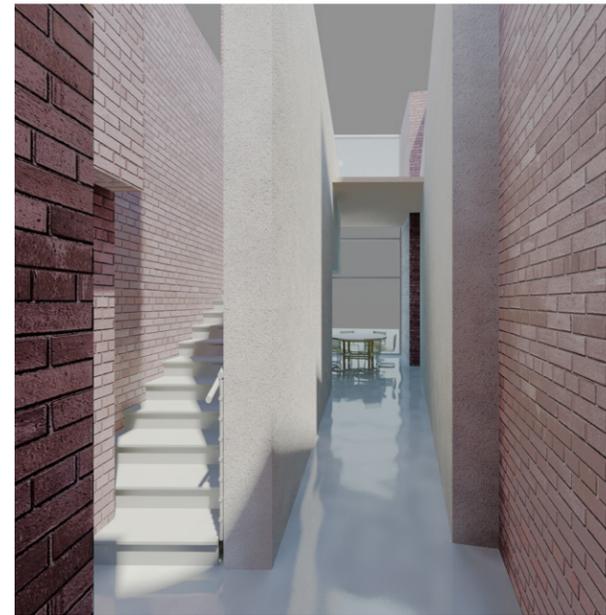
Pause 1: "pink walls" as tasting bars at the river's edge



Pause 4: "pink walls" as outdoor dining stations at dining level 2



Through the entry - the diner ascends up through the chimneys to dining levels 1 and 2 while the chef slips between the chimneys and into the kitchens.



After the meal - looking toward the river in the wine room/chef's stair. The gap between the kitchens and the chef's residence.



Looking back toward river after exiting down the chef's stair.



Pause 3: "pink walls" as indoor dining stations at dining level 1



Final Model: the flood plane stages - chimneys below.



Final Model: panoramic view from courtyard. The chef's house returns to the street to create a dining courtyard on the west side of the building

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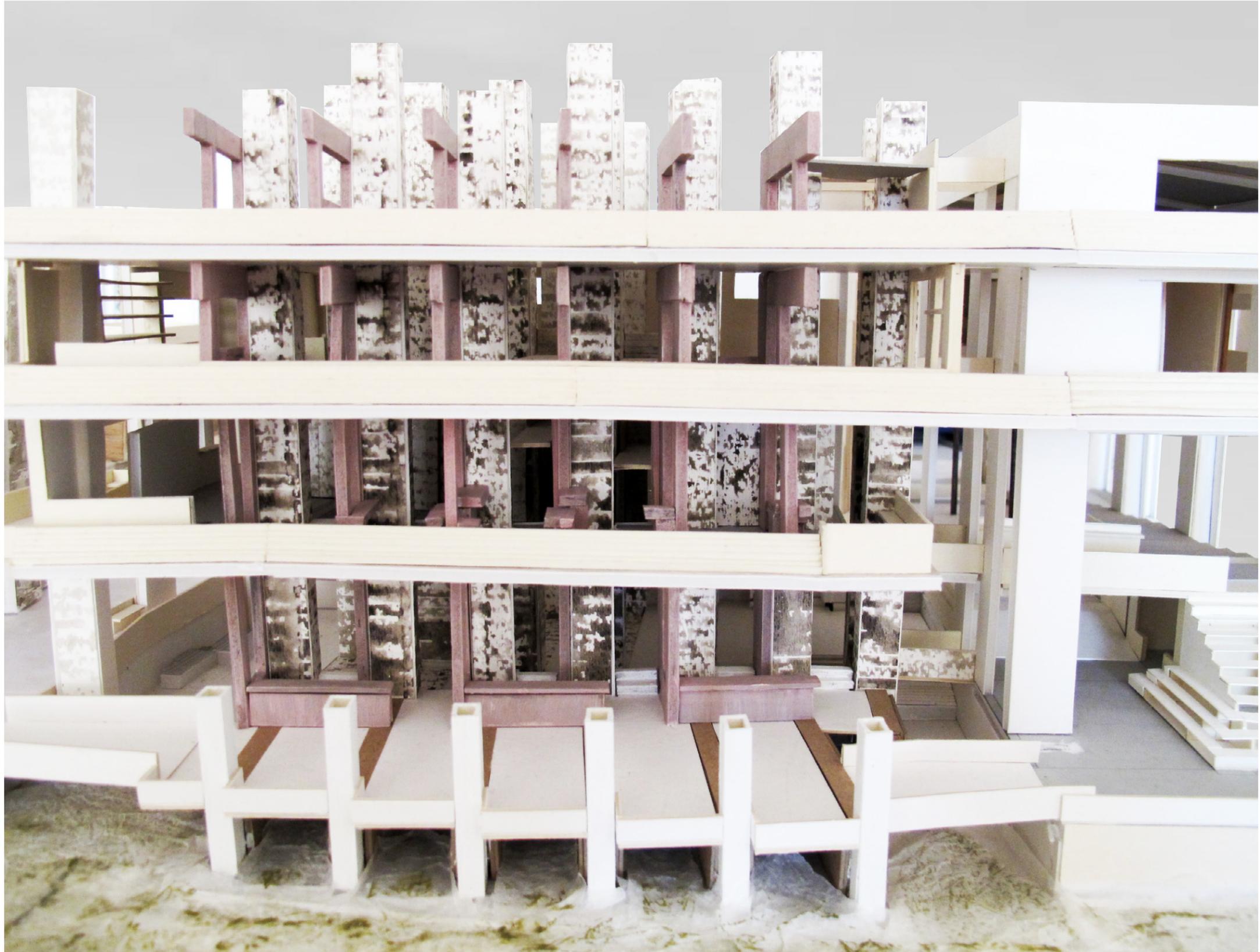
A C K N O W L E D G E M E N T S

Courtney, this thesis was an exploration of joy. It has been through knowing you that I have learned the importance of pausing and finding joy together in a great meal, a trip, or just the everyday. My interest in exploring slowness these past years grew from the many meals we've shared and my desire to pause for many more with you. Thank you for your advice, your fabulous cooking, and for keeping me sane. I can't wait for whatever lies ahead in our slow journey through architecture together.

Thank you to my wonderful family for supporting me in all my endeavours, both successful and less than successful. Your guidance, wisdom, and support are a large part of who and where I am today.

My thesis committee and the WAAC faculty have redefined the way I think about, draw, see, smell, hear, feel, and yes, taste architecture. This is especially true of my thesis committee advisor Paul Emmons and my instructor Carolina Dayer. Paul, it was truly a pleasure to work with you these past years and I know I will continue in a way of thinking that began with you and the WAAC. Carolina, you were a vital resource throughout this process. You sparked in me an interest and curiosity that I would have been lost without. Much like the cooking of a meal, I leave the school a transformed ingredient. You "cooked" me and I leave with the mark of a team of master chefs. I am eager to carry your lessons forward with me.

Finally, thank you to my fellow WAAC students and all of my Washington friends and colleagues. In addition to offering advice and guidance, you all helped me remember to pause over the last few years of slow.



b o n

a p p e t i t !