

THE FACADE AND THE CONTEXTUAL EXPRESSION OF DYNAMIC USE:

A Culinary Arts School and Restaurant in Paris

by

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A Culinary Arts School and Restaurant in Paris.**

by

Heidi E. Luthringshauser

Submitted to the Department of Architecture on May 6, 1988 in
partial fulfillment of the requirements for the degree of
Master of Architecture.

Abstract

This thesis explores the possibility of independent, expressive, and contemporary design resulting from an initial contextual investigation.

The site is located in Paris, on Avenue Montaigne, adjacent to the mid-point of the Champs-Elysees.

The project is a culinary arts school with student housing and a restaurant.

The first part of the thesis describes the historical, political, and social factors that bear on the context.

The second part extracts some important characteristics of the context. These characteristics will be the basis of the design. The project will show how each issue becomes transformed during the design process.

For such a design in a city, and especially Paris, the exploration culminates in the conception of the facade. The elevation makes obvious the intention of stressing the skinlike quality of the Parisian facade while breaking through it to reveal the inside life of the restaurant.

The result of this investigation is a design which is self-referential but is an integral part of the context it emanates from.

Thesis Supervisor: Fernando Domeyko
Title: Lecturer in Architecture

II. ACKNOWLEDGEMENTS

I would like to thank all those who, knowingly or unknowingly encouraged me to pursue architecture and helped me through all the (mostly) good and (rare) bad times along the way:

most importantly, my parents, for their endless financial and emotional support, and for the numerous opportunities to learn and enjoy learning.

Alex. For being there, by phone or in person, as often as I needed him.

All my friends, for making me laugh at myself during all those crises...

Yim Lim, Bill Hubbard, and Gabi Goldschmidt, my readers. Special thanks to Yim for her incredible enthusiasm and fresh crop of references and design ideas.

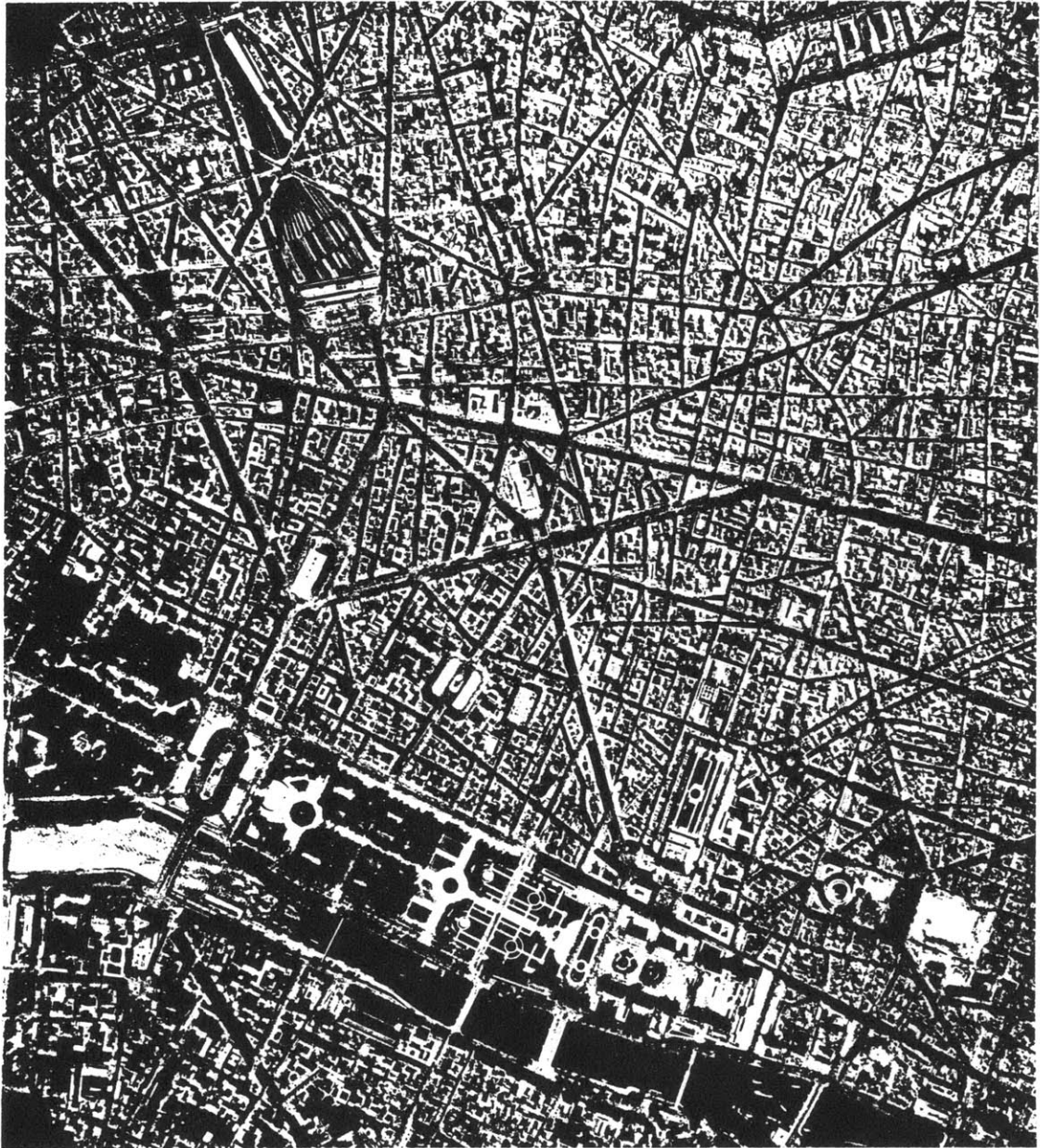
But most of all, thanks to Fernando, whose dedication to teaching and to his students should be an example to his colleagues. He taught me the satisfaction of pushing myself farther than I thought I could. This alone made my time spent at MIT worthwhile.



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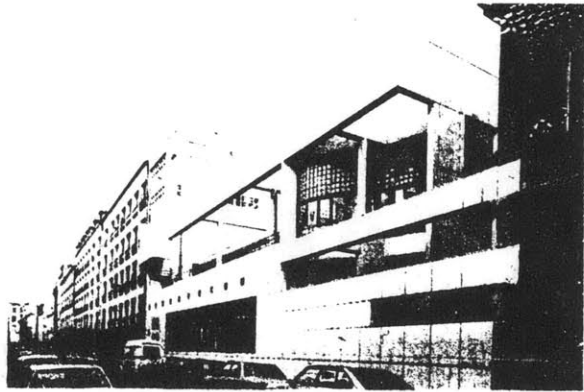
aerial view-Paris



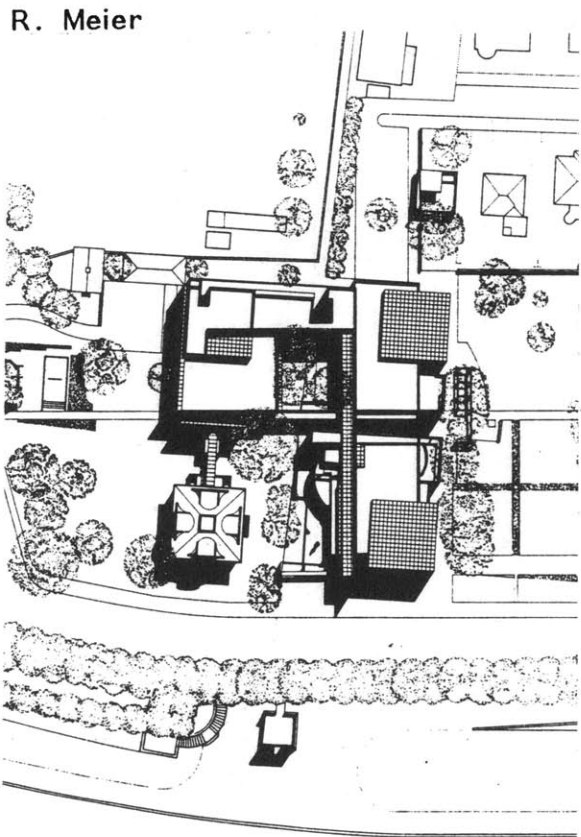
III. INTRODUCTION

This thesis is concerned with the exploration of contextuality. The goal is to examine context as a concept that would help generate a design and then lead it through all the stages of a layered process to completion. The end result would be a design that would become part of a greater whole, in this case the tightly knit urban fabric of Paris. It is my intention that such a design discipline would yield a project that retains its identity without compromising its position in the larger picture.

"The architectural form of the city is exemplified in its various monuments, each of which has its own individuality. They are like dates: first one, then the other; without them, we could not understand the passage of time."¹ I find this statement to be very true except that Rossi seems to perceive the monumental quality of a building as most important. He does not mention

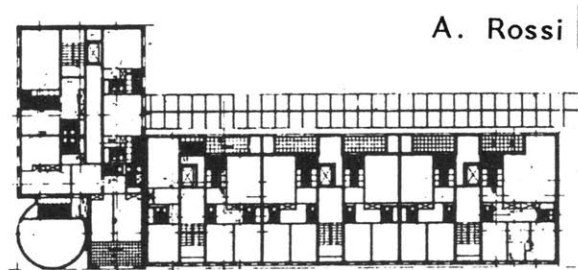
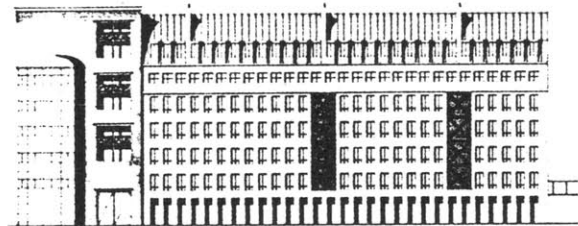
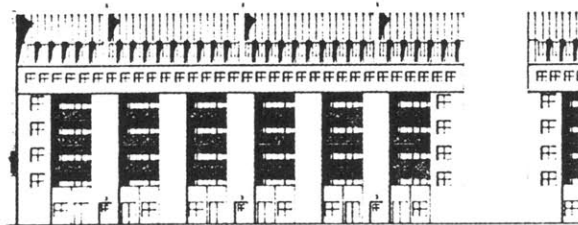
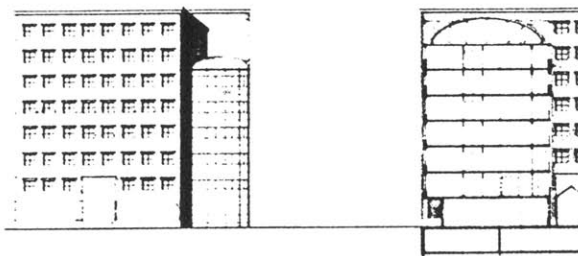


H. Ciriani

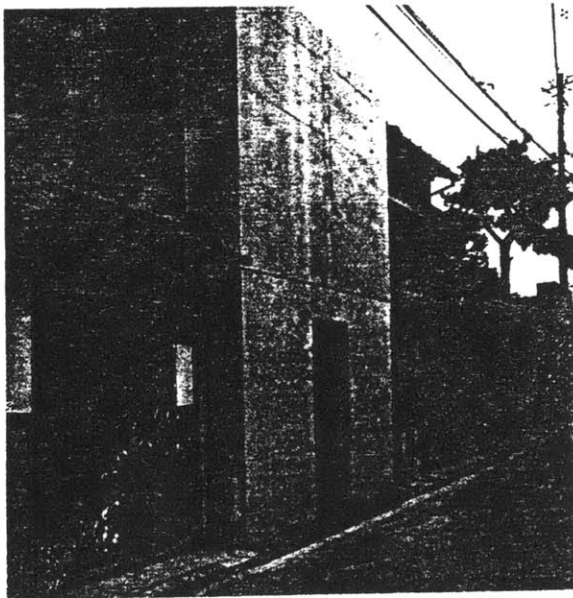


R. Meier

¹Aldo Rossi, *The Architecture of the City, Oppositions*, p.127.



A. Rossi



T. Ando

any concern for a building's place in the urban tissue, and therefore no interest in accepting the responsibilities of designing in such a context. Paul Goldberger writes, about Pittsburgh: "It is a downtown in which generations of background buildings have woven together into a real urban fabric, strong enough to withstand the onslaught of bad new buildings, strong enough to be strengthened by good new buildings."² This comment makes obvious the necessity for a city to form a tightly knit but adaptable urban environment. Conceptually, an architecture that is sensitive to contextual issues should retain its identity but at the same time take its place amongst other "monuments of its time".

T.S.Eliot states in his essay entitled "Tradition and the Individual Talent":

"When a new work of art is created, ...the existing monuments form an ideal order among themselves which is modified by the introduction of the new, the existing order is complete before the new work arrives. For order to persist, the whole existing order must be slightly altered and so the relations, proportions, values of each work of art towards the whole are readjusted. ... The past must be altered by the present as much as the present is directed by the past. The poet who is aware of this

²Paul Goldberger, The New York Times, Jan 5, 1988.

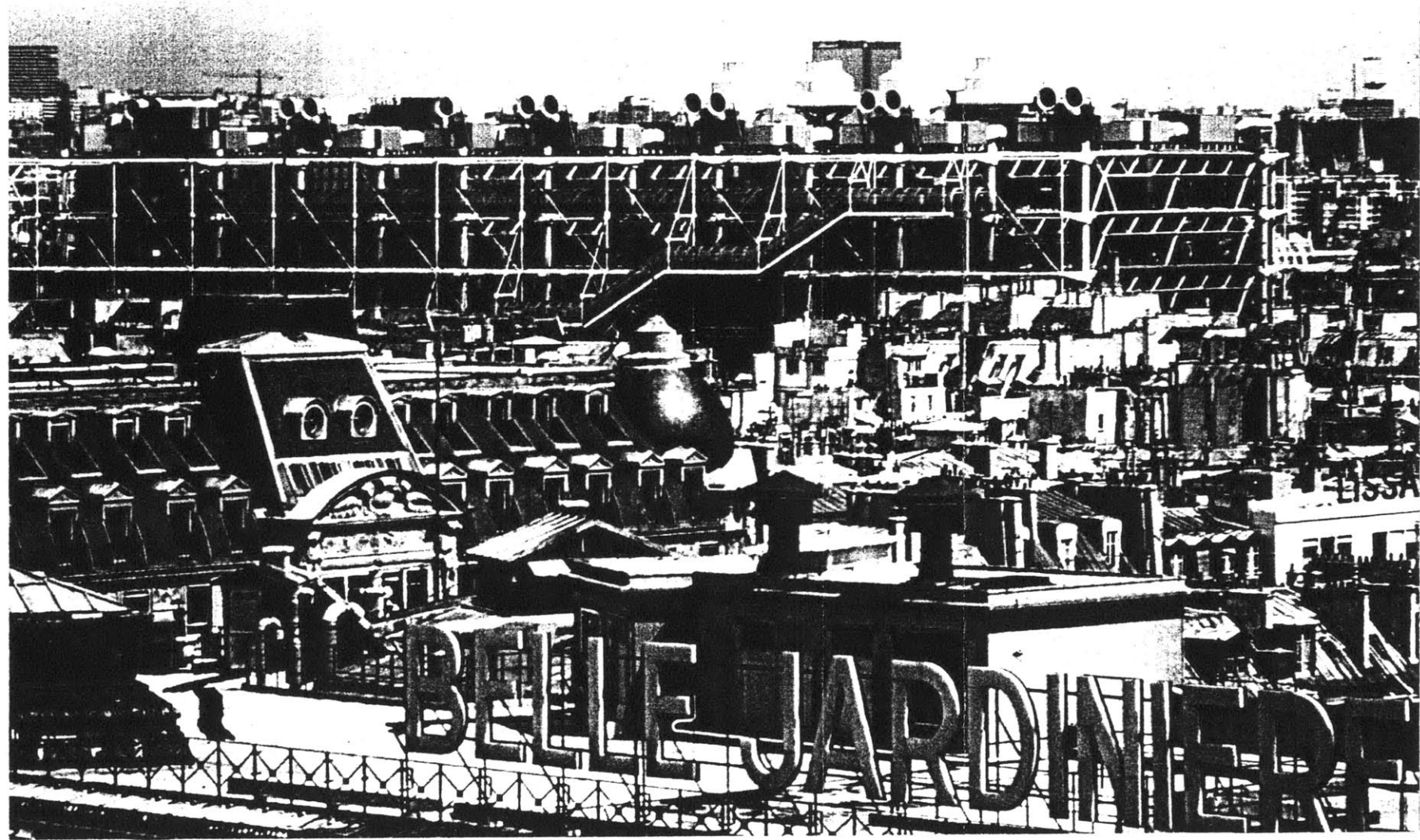
meaning of how things came to be the way they are and how they work (or do not work) successfully. One cannot conduct such an analysis without looking at culture. As Colin Rowe stated in his December 9, 1987, lecture at the Harvard Graduate School of Design, "the possibility of talent thriving is obviously related to the prevalence of tradition". For Rowe, ideas, which are the initial driving force of a design or the first layer of the thought process, are "latent, pre-existing, imminent, impersonal, and extant". They cannot stand alone: "talent" must intervene to enrich with invention. An architect should strive for design in which "talent" and therefore the concepts he/she develops serve to give intellectual meaning to the discovery of ideas.⁴

Y. Lion



"Talent" is concerned with the understanding of culture. In terms of the Parisian context, it is important to discover the circumstances and underlying forces which resulted in such strong urban planning and the social implications. Once these are made clear, then one can begin to see how urban life has changed since that period. This will undoubtedly greatly affect the design process.

⁴Colin Rowe, Lecture on The Defense of Talent, Harvard Graduate School of Design, December 9, 1987.



Haussmann



IV. THE CONTEXT

A. A Brief History

One cannot attempt to design responsibly in a city such as Paris without looking at the historical period and more precisely the man who gave most of Paris the character it has today. The Baron Eugene Haussmann was prefect of the Seine from 1853-1870.⁵ He was hired by Napoleon III to transform the city for a number of reasons, the most important being political, sanitary and sociological.

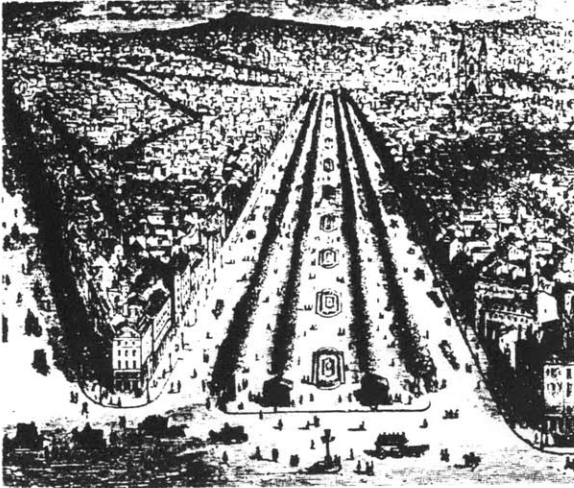
The strategic/political reasons were mainly to control the population. Paris had a history of political uprisings in during which the configuration of the streets facilitated building barricades. The narrow, twisted streets of medieval Paris also made it extremely difficult for the police to protect the population from crime. It was extremely easy for criminals to hide for long periods of time. Police could not easily access the tiny streets, especially with weaponry or horses, and became more



Haussmann



⁵Norma Evenson, Paris, A Century of Change, 1870-1970, p.1.



Medieval Paris



often than not the victims of traps set for them. Therefore, the Emperor wanted to transform the medieval configuration of the city into straight, wide avenues that would facilitate the straight shot of a cannon or the charge of the cavalry. He certainly was also not against being associated with a new grandeur and an urbanism that demanded respect.⁶

The sanitary reasons were also an important consideration. The character of the city described above had inevitable consequences for the quality of life. Light and fresh air were rare commodities and plumbing and sewage systems did not yet exist. The most serious health problem Napoleon III was faced with was the rapid spread of infectious diseases that were the consequence of the poor living conditions. The worst of these, tuberculosis, was called "the disease of the darkness" by Le Corbusier.

Finally, the city was experiencing a rapid increase in population. Most of the new population was comprised of upper-middle class citizens called "The Bourgeoisie". The Bourgeoisie had discovered a new-found interest in Paris, probably since the reign of former king Louis-Napoleon, himself a

⁶Charles Cornu, *La Conquete de Paris*, p.55.

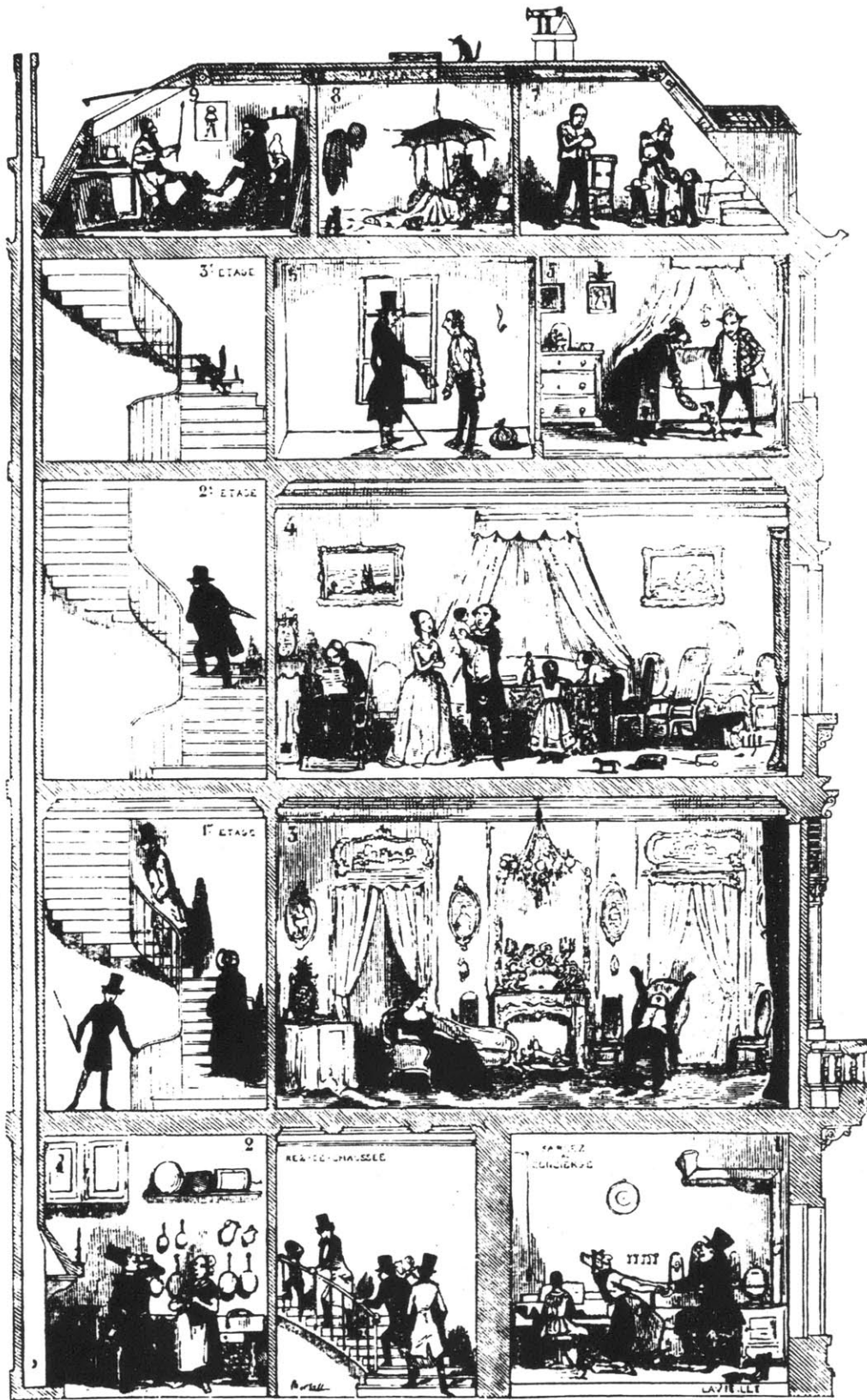
Bourgeois. These considerations precipitated the transformation of Paris by Haussmann.

Death by tuberculosis



Bourgeois strolling





82. "Five Levels of Parisian Life."
 (From Texier.)

B. The Architecture of the Haussmann Era

The architecture of the Haussmann era was strongly organized by the social considerations of the new Bourgeois lifestyle. Social stratification was a main interest for the population and this was reflected in apartment design. The Nobility lived in "Hotels Particuliers" or private mansions within the city, where the servants' quarters and stables were of course separate from the living quarters. The Bourgeois, who wanted to have a similar lifestyle, were nevertheless obliged to share a building. The social hierarchy was established architecturally both horizontally and vertically. The horizontal hierarchy took the form of two or three consecutive courtyards, with the desirability diminishing from front to back. Vertically, the "etage noble" (most desirable floor) was located on the second floor and the room sizes and ceiling heights diminished as one went up. The servants' quarters were situated in the space under the roof.

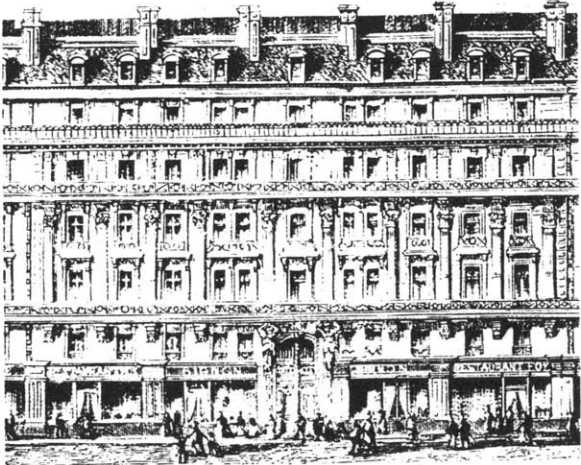
This same hierarchy was expressed on the facade through the



Ave. Georges V



Rue Lafayette, Paris IX



Facade of Bourgeois apartment building

use of ornament. It is interesting to note that the display of worth and wealth was also existent on the Aristocratic facade. However, the difference is that the main facade of the "hotel particulier" was the one facing the rear of the building, overlooking the private garden. Inversely, for the Bourgeois, the street facade was the main one because it was visible from the street.

Ave. de l'Opera



Obviously, Haussmann's urban design was a great determinant in establishing the new importance of the street. The new Paris was organized in series of broad, radially laid out, long avenues each of which ended with a monument of some importance, be it a church, public building or statue. The result was that the city blocks were mostly triangular or lozenge shaped and were consequently deep and uneven. These blocks were composed of an outer "skin" of ornamented facades enclosing buildings that were organized internally around one or several courtyards. There was a great discrepancy in design quality between what could and could not be seen from the street, and the social stratification followed, or vice-versa.





E. A. le Choléra fait aussi ses petites réclamations.

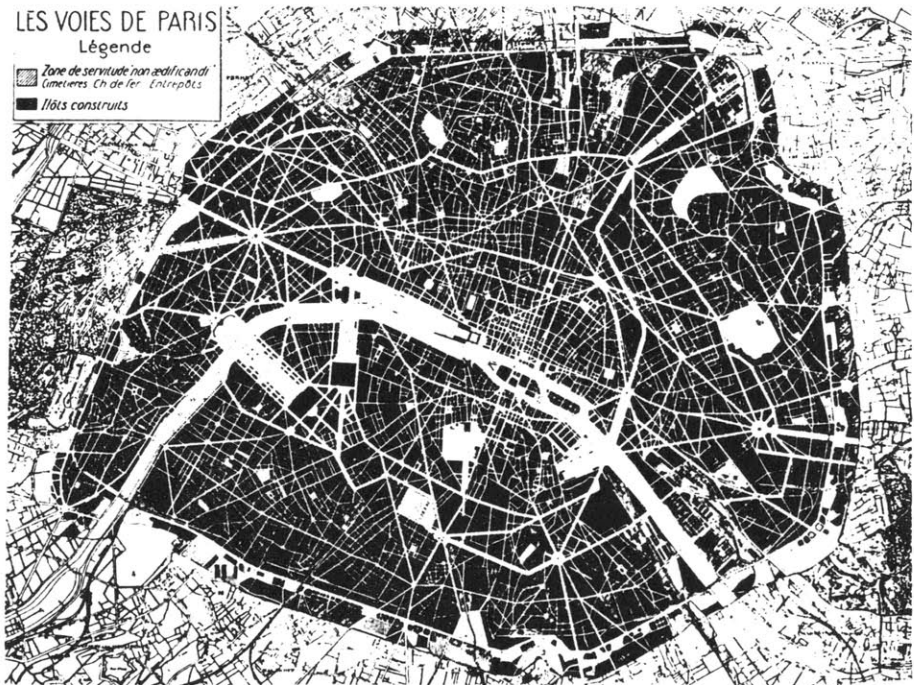
- Les maisons où je me plaisais si bien, vous vous êtes plu à jeter tout par terre.
Eh bien! et moi! où vais-je me loger maintenant?

Paris transformed

LES VOIES DE PARIS

Légende

-  Zone de servitude non-aedificandi
Cimetères Ch de fer Entrepôts
-  Ilôts construits

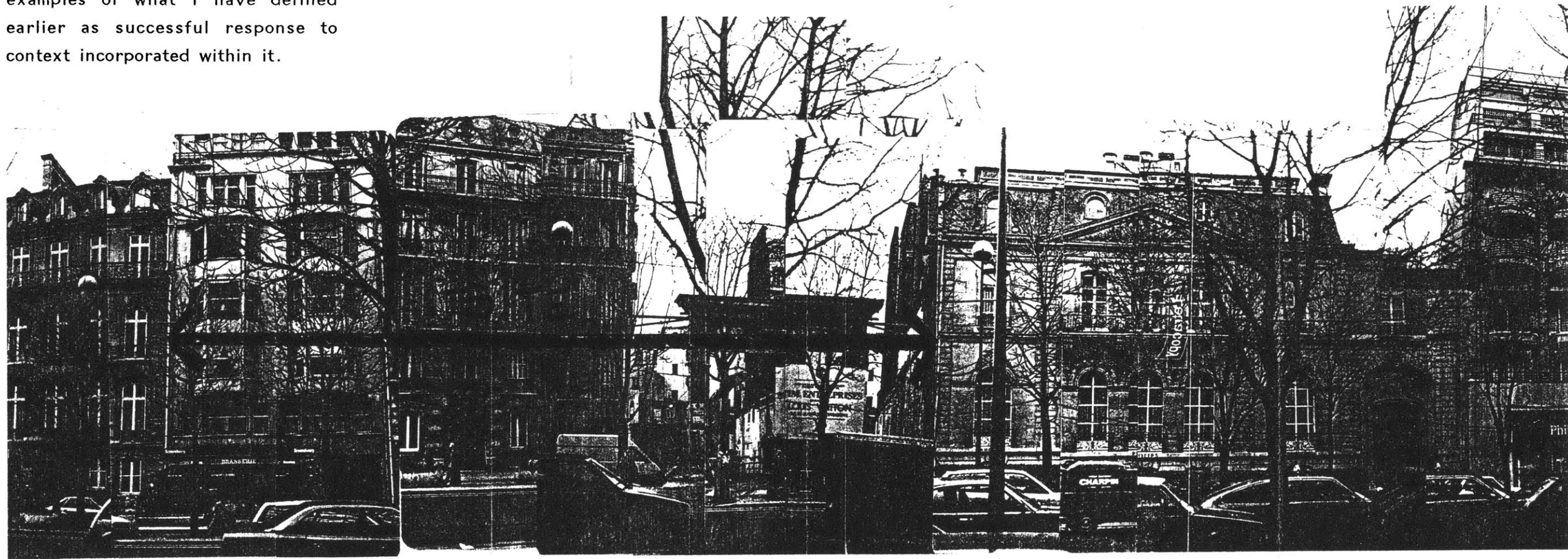


Avenue Montaigne



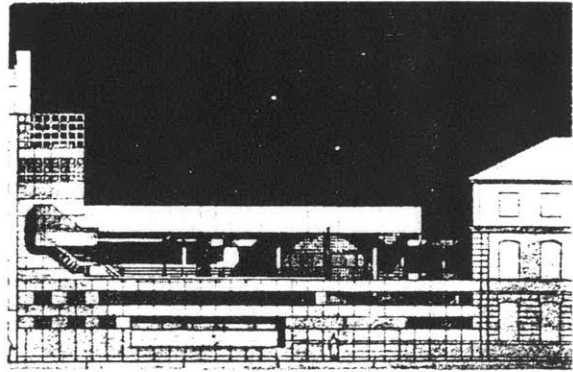
V. THE SITE

I chose a site in Paris to conduct my thesis exploration for several reasons. First of all, my interest in urban contextualism warranted the selection of a city. It seemed most logical to me to opt for the city that I have spent the most time in and taken fullest advantage of during different periods of my life. Actually, I my interest in such an exploration certainly originated from exposure to an environment that is apparently homogeneous, but that has examples of what I have defined earlier as successful response to context incorporated within it.



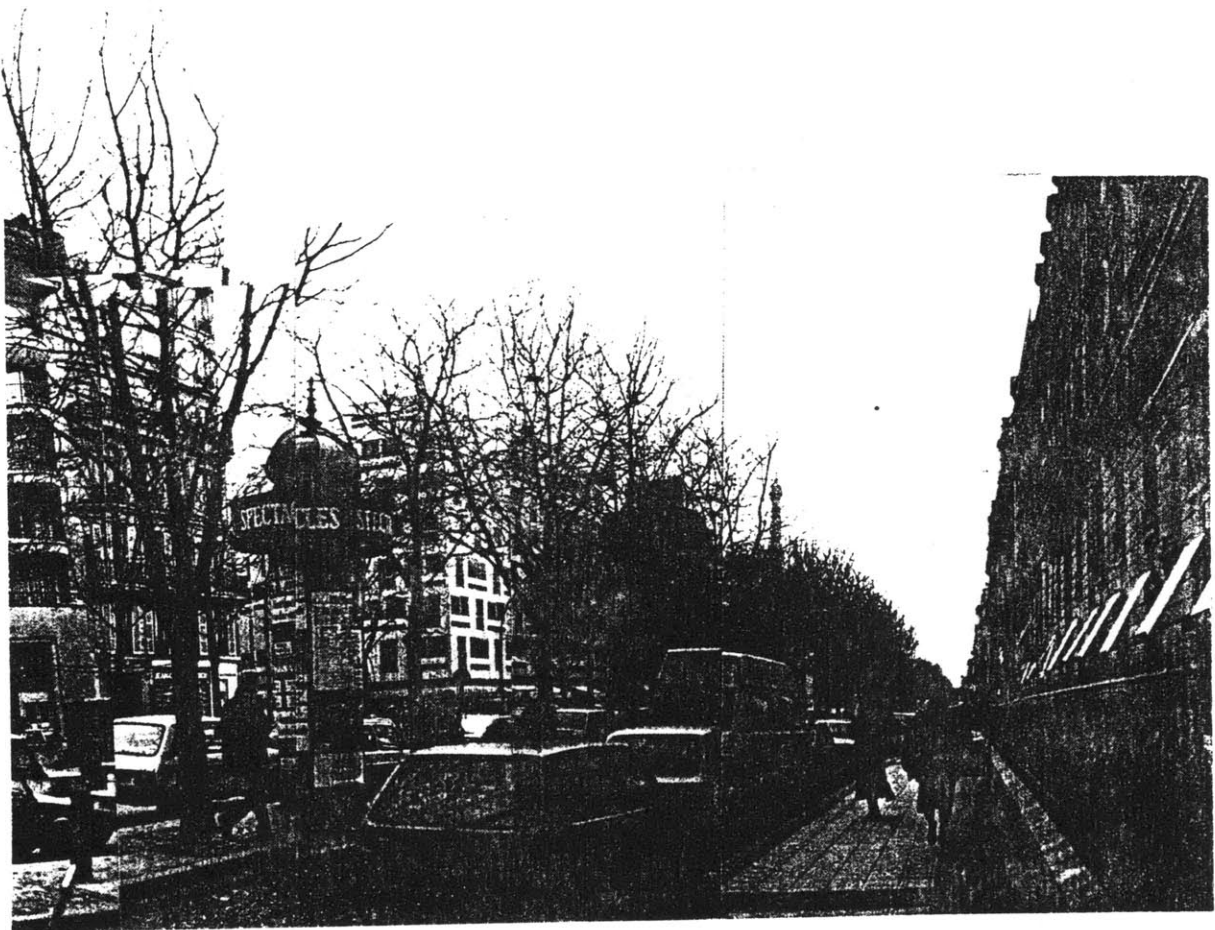
A. Paris

Paris is an exciting and beautiful city in which historic preservation and urban renewal seem to coexist harmoniously. New projects that are the result of a keen understanding of the development of the city are found throughout the city. One of these is the kitchen addition of the St Antoine hospital by Henri Ciriani. In this project, Ciriani is successful in inserting a building into the narrow streetscape because he is sensitive to the dimensions and magnitudes that constitute the neighboring architecture. Therefore, the kitchen addition is not out of scale. The materials and forms he uses are certainly not identical to those around but the building is nevertheless read as part of the greater whole.



*Cuisine de l'hôpital Saint-Antoine à Paris
(Henri Ciriani, architecte).*





B. Avenue Montaigne

The site is located on Avenue Montaigne. It actually spans the width of three buildings, one of which had been torn down recently. The other two buildings are characteristic of all those found on this avenue and the area in general. The avenue itself is representative of the wide, majestic avenues and boulevards that Paris is famous for. Its one hundred feet of width contain a street of four lanes of traffic, two rows of beautiful elm and horse-chestnut trees, two side aisles of parking, and two generous sidewalks. A six or eight foot zone of fenced in garden occasionally separates the street from the hard, stone building edge.

Avenue Montaigne is 615 meters long and a minimum of 38.5 meters wide.⁷ It acquired its present appearance under Haussmann's major public works program and was actually a dark and badly frequented parklike "allee" until important improvements were made on it during the Second Empire.

⁷Dictionnaire des Rues de Paris, p. 139

Bal Mabilie 1860's



Avenue Montaigne is located in the VIIIth Arrondissement (district) of Paris. The avenue begins at the Place de l'Alma which is at the edge of the Seine river and ends at the Rond Point des Champs Elysees, the mid point of the Champs Elysees.

Interestingly, the three parcels I chose as my site were actually a single site during the XIXth century. This was the location of the "Bal Mabille", a dancing school and night club.⁸ The neighboring building was the private mansion of a Countess, then became the offices of a clothes designer.

The present architectural character of avenue Montaigne is a result of Haussmann's work. However, the uses of the buildings has changed since then: most of the buildings in the area are apartment buildings that have been converted to offices because of the exorbitant real estate values. The street level is for the most part still inhabited by a large number of the most reputable French designers, and by cafes/brasseries and bakeries. The presence of so many offices increases

⁸Dictionnaire des Rues de Paris, p.140.

the number of people in the area during the day, but causes the neighborhood to empty late in the afternoon.

The program of this thesis is one that would restore the past character of the area by reintroducing some housing and commercial uses. The students living at the school would contribute to the "after hours" activity of the neighborhood.

Because of a growing concern about the increasing number of offices in the area, the Ministry of Urbanism and Housing encourages new developments to contain a variety of uses. Those most desirable are schools, restaurants, housing and retail shops. The rules established by the ministry are published in a pamphlet called the "Plan d'Occupation des Sols de la Ville de Paris" (POS). The POS rules allow a greater FAR for those projects than for new offices: the FAR for housing, commercial spaces, schools, embassies and hotels is 3.0, while it is 1.5 for offices.⁹ Consequently, this site seems ideal for the design of a culinary arts school and restaurant.

⁹Plan d'Occupation des Sols de la Ville de Paris, Zone UA, 1977.

Furthermore, there are not enough restaurants in the immediate area to accommodate the large number of business men and women at lunch time every day.

"You now understand that cooking is not just a profession- it is a matter of love. Cooking, in which magical enthusiasm reigns among the true professionals and rigorous limitations are in fact the means to explore endless possibilities and creative experiences. Cooking, a profession exercised behind clouds of fragrant vapors, that lives and grows through the spontaneity and creativity of its practitioners".

Michel Guerard



VI. THE PROGRAM

This program was compiled from those of the two culinary arts schools that I visited in New York City: The French Culinary Institute and the New York Restaurant School. Modifications have been made based on discussions with the directors of the schools and personal observation.

SCHOOL:

Lobby		1430
Demonstration kitchens	2@ 350	700
Classrooms	2@ 400	800
Projection room		500
Student lounge/library		1100
Locker rooms	2@ 400	800
Storage room		500
Administrative offices	2@ 120	240
Admissions waiting area		220
Faculty offices	4@ 130	520
Faculty lounge		400

SCHOOL HOUSING:

15 Studio apartments	@ 320	4680
Common spaces		720
Total		5400

RESTAURANT:

Entrance		900
Kitchen		2200
Wine bar		2050
Dining area		4500
Outdoor dining/garden		1720
Cold and dry storage		1260
Chefs' lounge		150
Restaurant manager's office		110

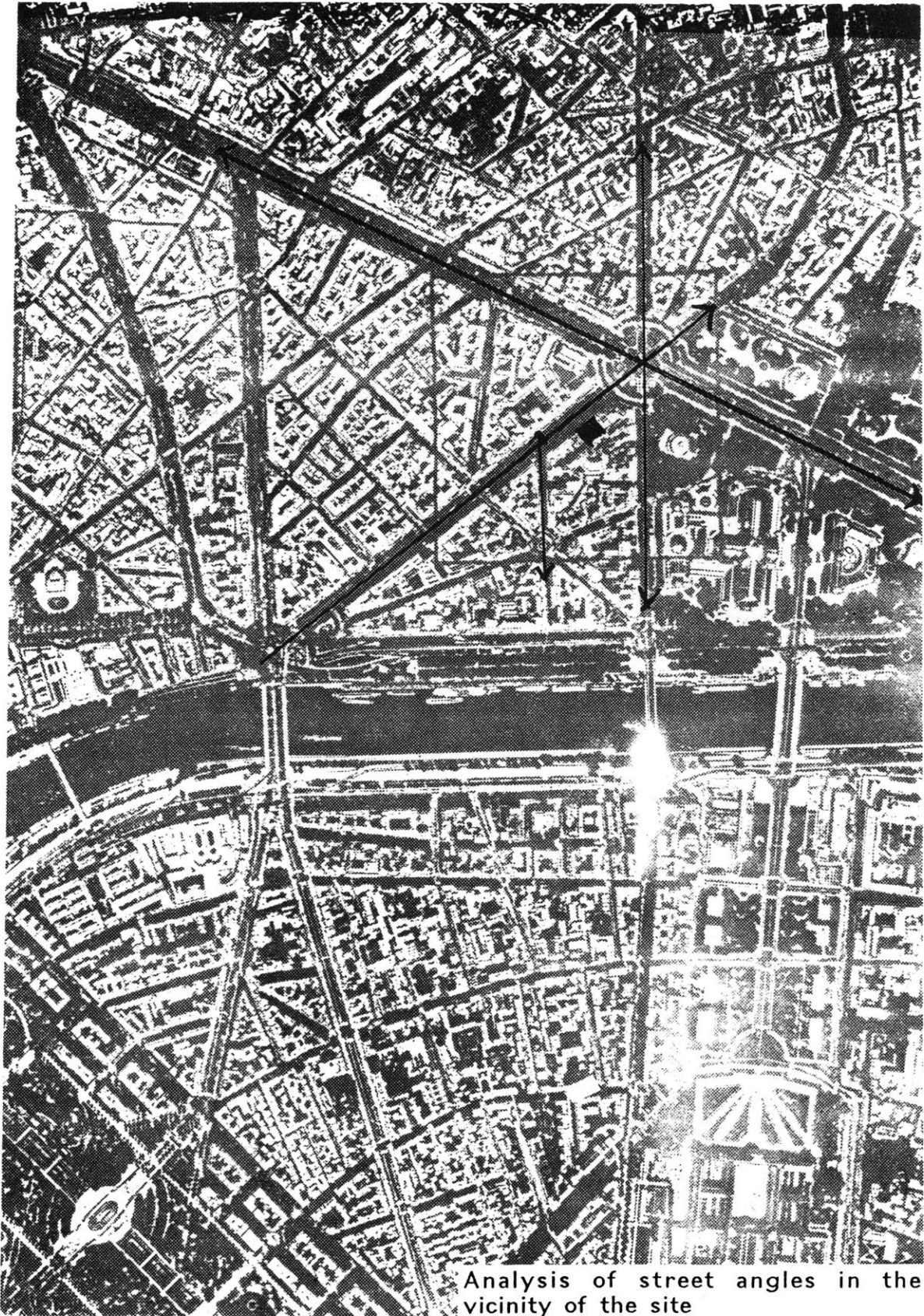
Deliveries/loading dock	256
Total	13146
COMMON ELEMENTS:	
Parking for 26 cars	5200
Mechanical/storage	1200
TOTAL AREA	32156
Circulation (50%)	16078
TOTAL AREA (square feet)	48234

VII. FROM THE CONTEXTUAL ANALYSIS TO THE DESIGN

The remainder of this thesis is concerned with the development of the concept of context, given the information described above. The design is an interpretation of context in which personal values intervene to modify the design without losing the significant qualities of the spaces. In some cases, personal values serve to enhance the good aspects of the architectural elements that exist in the context and that should be retained in the design in some form or another.

The contextual responses of the design are of a special nature. This particular contextual analysis begins with the gathering of information about the larger area around the site, both historical and typological. Conclusions from the analysis of these observations are brought to bear on the new scheme. Then, there is a point at which the design begins to acquire an inner logic. This inner logic is not an abrupt departure from the newly developed concept, but a continuation of that thought process, incorporating the discoveries and asserting the meanings the process

gave rise to. It becomes more and more abstracted from the point of departure without losing its strength, quite to the contrary. However, the project must be developed to the point at which it has sufficient coherence to generate its own energy. It is then that the design becomes self-referential and acquires its individuality while remaining contextual.



Analysis of street angles in the vicinity of the site

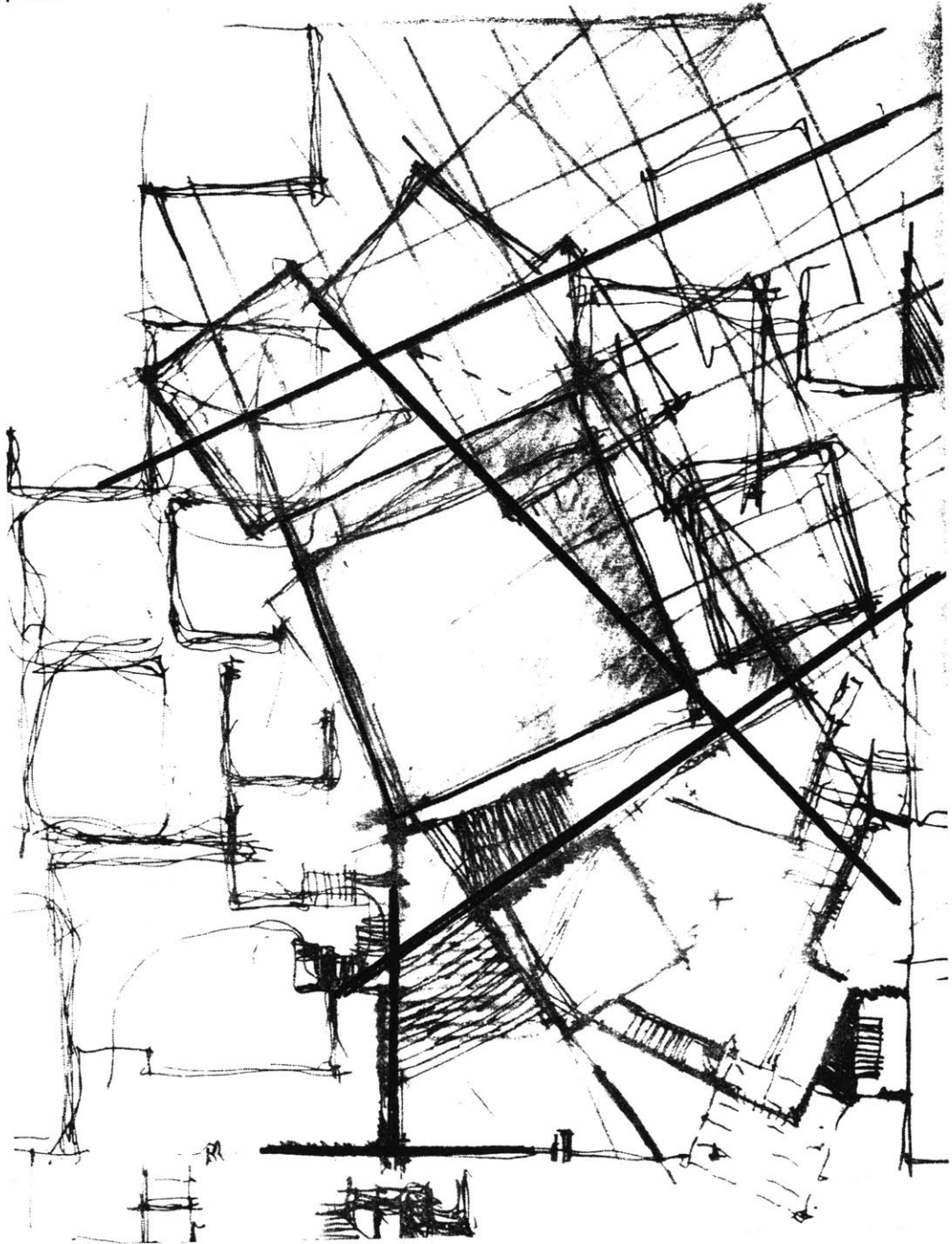
A. From the Urban Scale to the Project Scale

In her book Paris, a Century of Change Evenson makes the following statement: "Paris is an old city. In common with many other European capitals, it embodies the physical remnants of centuries of settlement. Yet Paris has never become a museum, and the heritage of the past has continually been subordinated to the dynamism and pressures for change inherent and vital in a growing city."¹⁰ This statement brings to light some very important issues about the evolution of the city and the values which influence that evolution.

The thesis project expresses an attitude towards the city in general and Paris in particular. Included in the design are a multitude of issues that one cannot avoid if designing in a context as strong as that of Paris. One of these issues is the cultural richness of the city, which is evident both in its architecture and its daily life. Of course, these two are not readily separable. The wide avenues encourage the proliferation of many

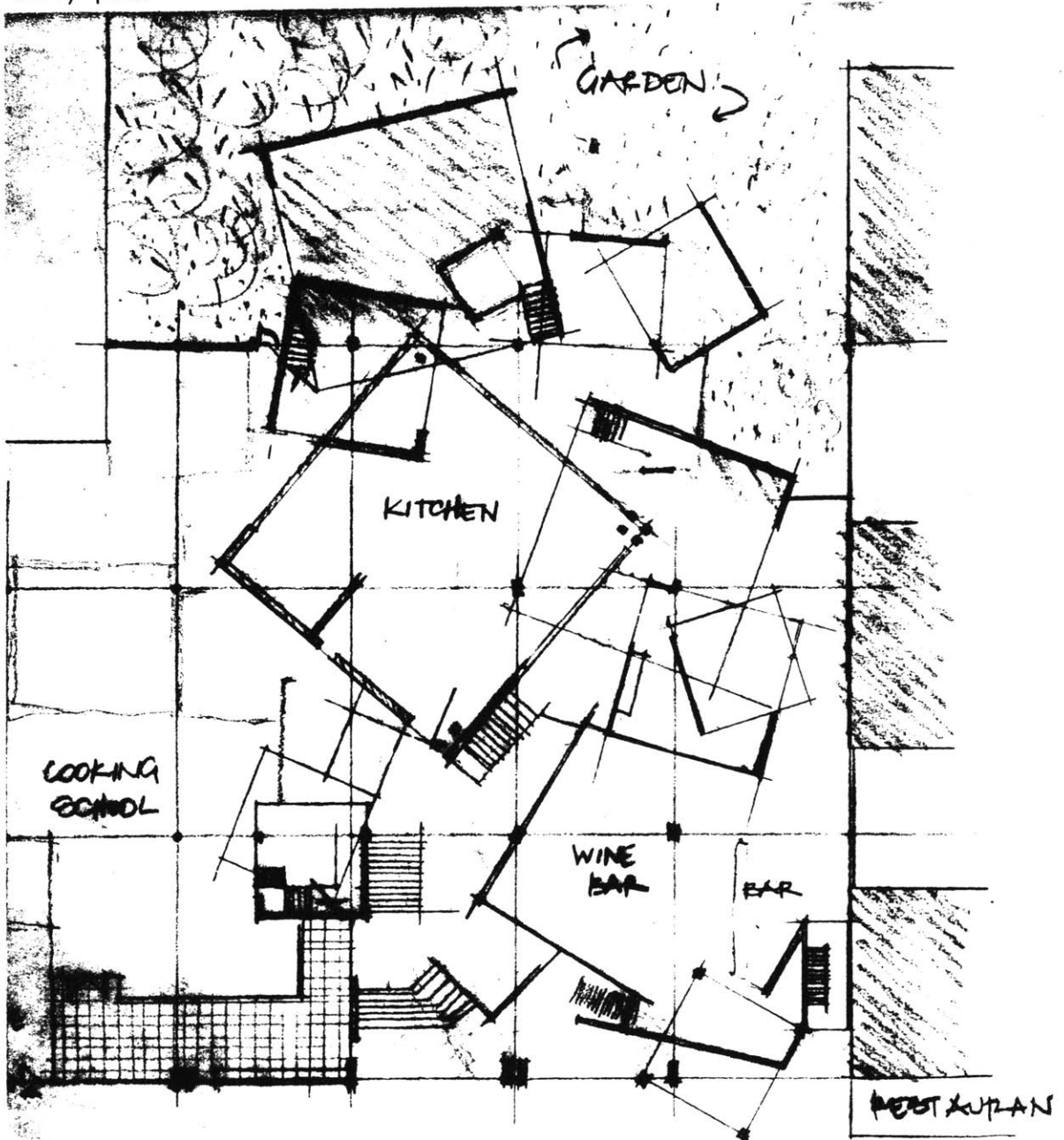
¹⁰Evenson, Paris, A Century of Change, p.1

Street angles transposed to restaurant plan



daily activities that are visible to anyone in the city who glances out the window of their apartment or office or walks down the street. These activities include anything from open markets to sidewalk cafes. The constant intertwining of uses on the street is one of the features that gives Paris its unique character. It is important that the experience of this design be similar in the sense that all the activities should be in some way connected, even if that connection is in some cases merely visual. Consequently, the experience of dining in a restaurant or a cooking school should be significantly different from that of eating in another restaurant. The richness of experiences available in the city should transpire into the design. This is achieved by a literal and figural shattering of the restaurant plan, with different angles introduced. These angles were originally a reflection of those found in the surrounding street configuration, in an attempt to recreate in the design the experience of travelling in oblique angles. This exploration called out the uniqueness of the "allee" and "rondpoint" layout of the city in general and the area in particular, since the site is located adjacent to the Rondpoint des Champs-Elysees.

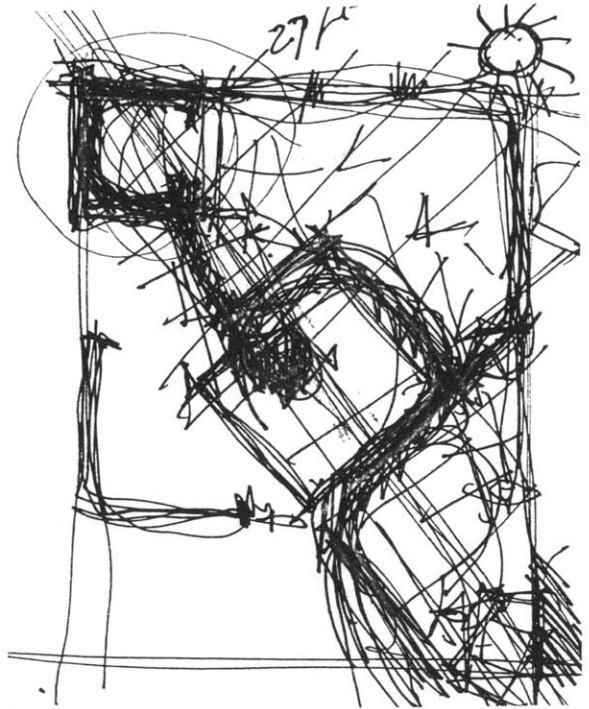
early plan



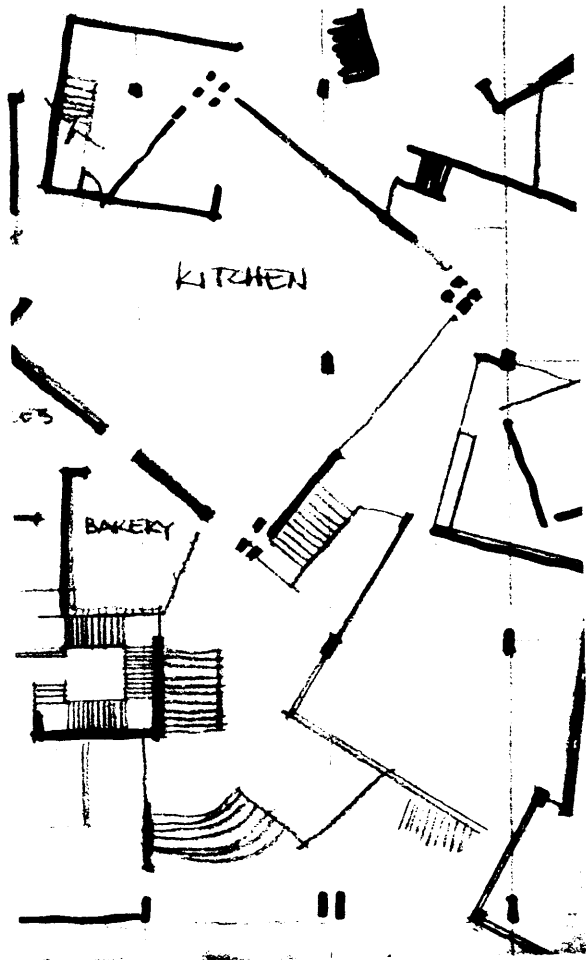
As the design developed, the angles were modified so that the restaurant rooms faced direct sunlight as much as possible. In the final design, the introduction of angles serves several purposes. First of all, it enhances the experience of the spaces, since they are most of the time seen straight on. Consequently, they are more dynamic. They also appear to be larger in some cases, or are not as visible in detail in the case of the back walls.

The main reason for the angles' existence is that they permit a closer relationship between the kitchen and the restaurant spaces. The kitchen block consequently protrudes into the restaurant space, thus modifying the circulation pattern, which is forced to go around it. Therefore, the patron entering the restaurant is immediately aware that he/she is about to experience dining in a different environment, one in which the dining room is not merely a room, but part of a much larger whole: the culinary institute. The first experience is to walk around the kitchen block in its entirety, in fact at least along two sides of it.

The interaction between the restaurant patron and the activities of the kitchen culminates in the dining



early sketch- site diagonal



circulation around kitchen

space that sits over and within the kitchen block itself. Here, the patron is in a situation similar to being a spectator at a performance. He/she looks down onto the "stage" on which the meals are being prepared. This activity occurs again in the wine bar on the lower level. In this case, the public sits adjacent to the wine cellar, in full view of some of the stacked bottles and surrounded by others.

The angles promote the creation of a strong diagonal through the site. This diagonal is emphasized because it follows the pattern of movement from the street to the back of the site. In this way, the public is able to experience the full depth of the site, and the main restaurant floor becomes an extension of the street. Therefore, the shattering also modifies the traditionally hard edge created by the building and the street. The facade is no longer a wall that separates the inside of the Haussmannian "ilot" from the street.

B. Light

One of the initial concerns of the design was the issue of light in the buildings of the Haussmann era. First of all, the aim of Haussmann's design was to procure the inhabitants of the city with housing that was inundated with light, as discussed briefly above. The intentions were good, but the end result in most cases was a compromise. Such courtyards that were of large enough dimension to be called that, were at least five or six stories deep, so that there was not much light for those living on the lower floors. Furthermore, because of the density required, most of the courtyards were little more than light wells which were barely large enough to provide ventilation.

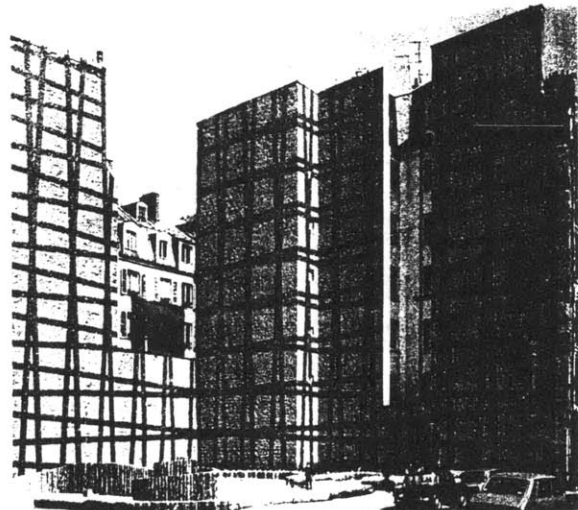
The first response of this thesis to this problem was to organize the building volumetrically so that the tallest part of the design was on the north side and the building stepped down towards the southern sun. The reference level was also moved from the ground floor to the first floor on the rear of the site. Various parts of the restaurant were oriented towards the two main light sources, namely the



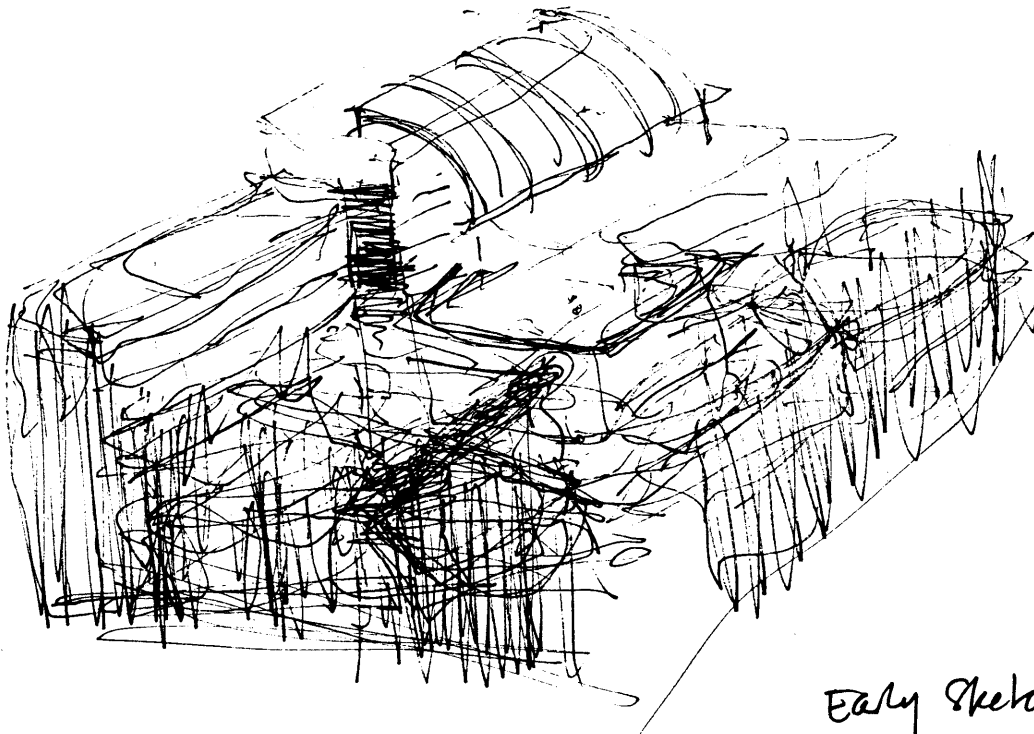
Voilà, dans mon pot de fleurs que se trouve de soleil, je pense même si c'est un peu en trop.

276 Voilà . . . mon pot de fleurs . . . va avoir du soleil

typical site conditions in Paris

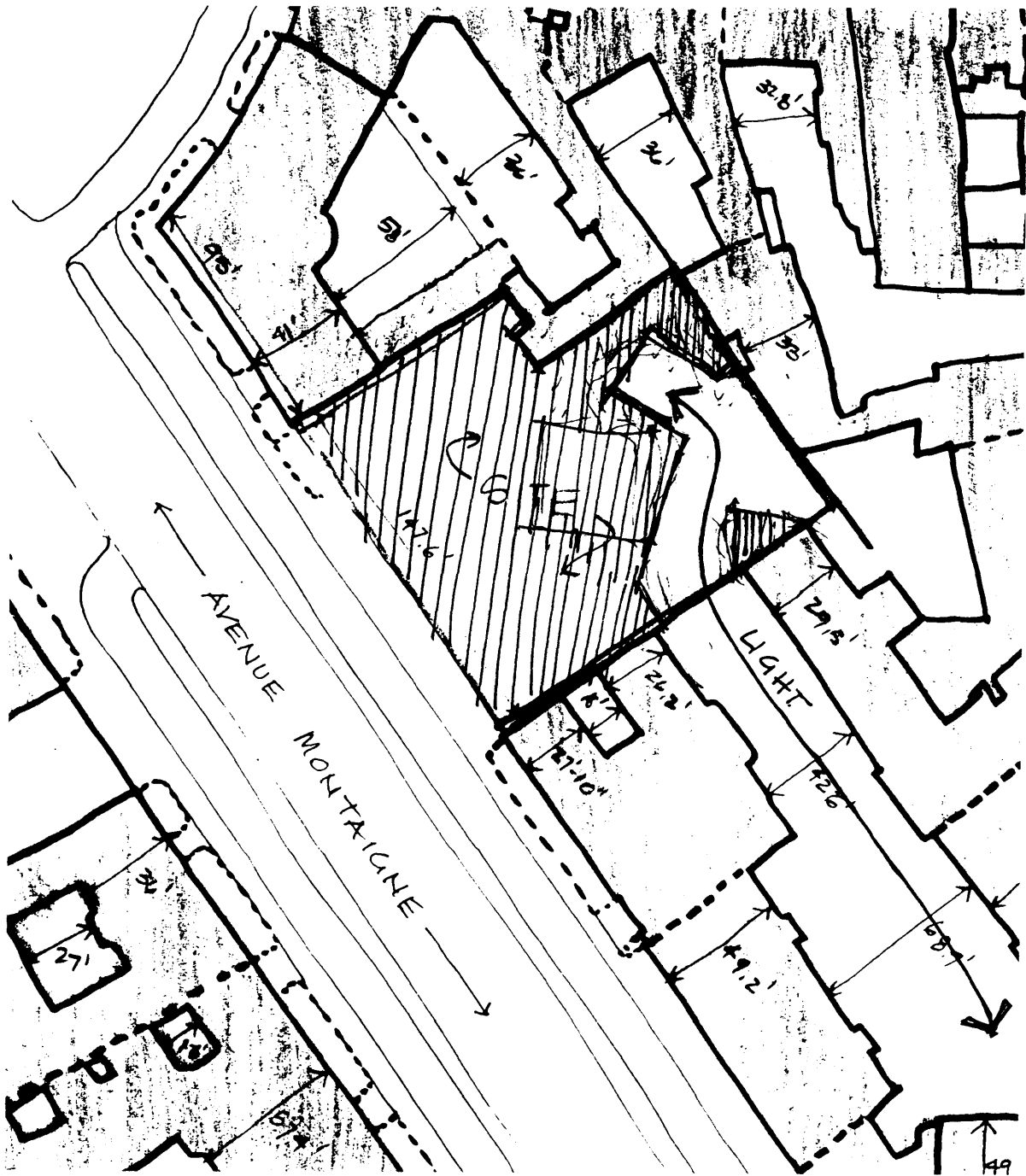


courtyard of the neighboring building and the rear garden of an apartment complex on the other side of the block. Finally, a specific pattern creating a continuous light well among neighboring buildings was extended into the site as an attempt to make site specific decisions that would help to integrate the design into its surroundings.



Early sketch -

continuous light court

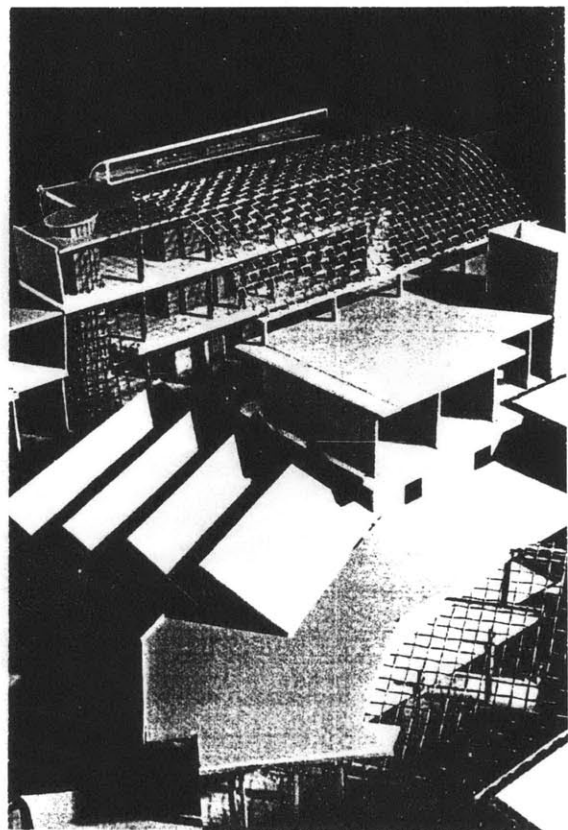


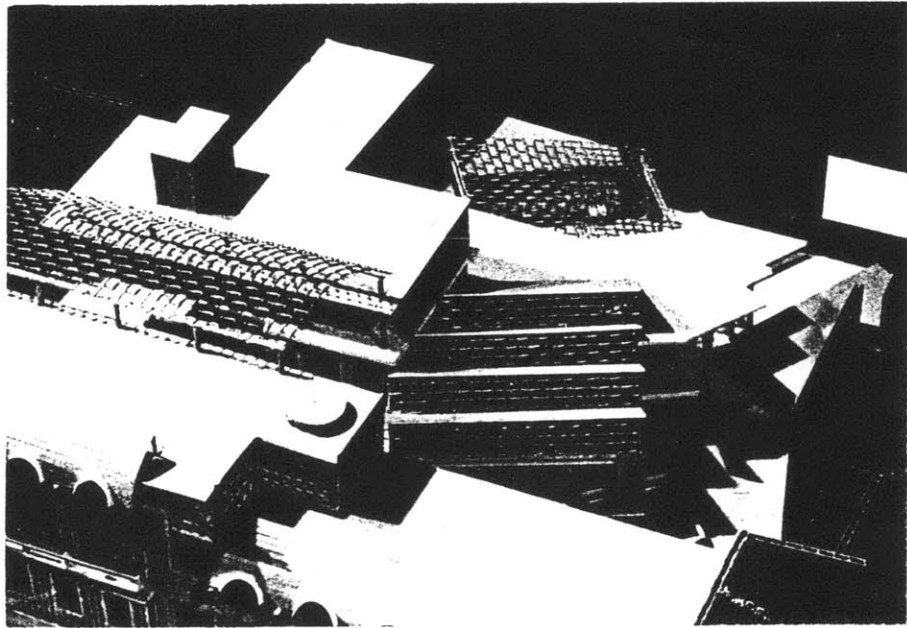
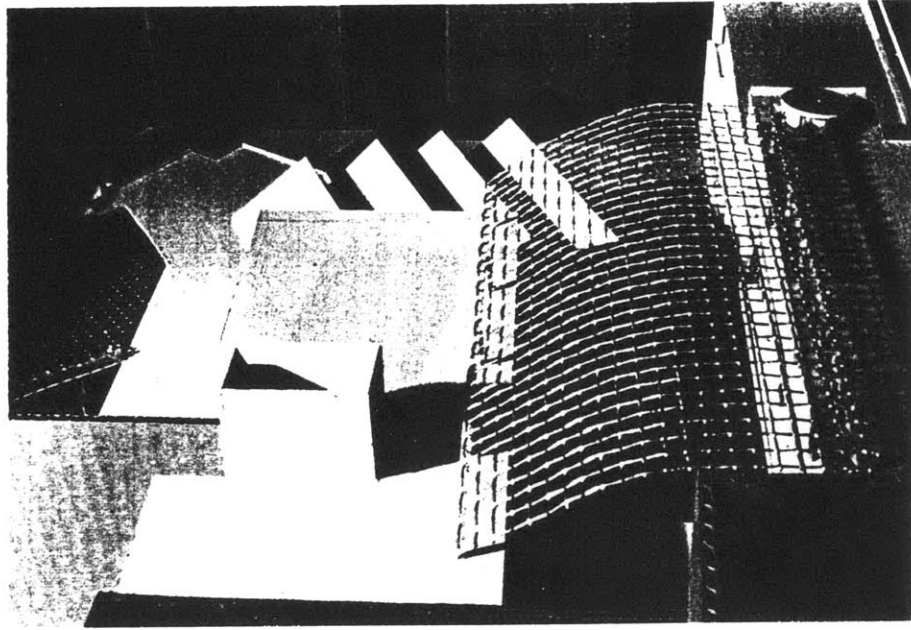
C. Transformation of the Courtyard Concept

Another issue was the social hierarchy expressed by the organization of the courtyards behind the facade. A hierarchy exists also in this project, and is similar to the one present in XIXth century Parisian buildings because it establishes layers of privacy on the ground level: in the typical XIXth century configuration, one has to penetrate deeper and deeper into the "ilot" (city block) to access the apartments in the rear courtyards. I have chosen to maintain the public-private hierarchy, but not the social stratification, which no longer exists in the same way. This layering exists, justifiably, in my design, but not indiscriminately. It establishes the layers of privacy within the building: here, basically from ground floor to roof level.

In fact, there is no social stratification in the design of the culinary arts school. Instead, there are various degrees of public and private spaces, ranging from the restaurant to the student housing. Here, the courtyards serve to organize the spaces in a way that establishes

courtyards-levels of privacy

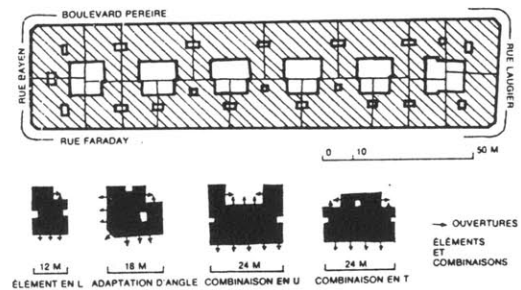
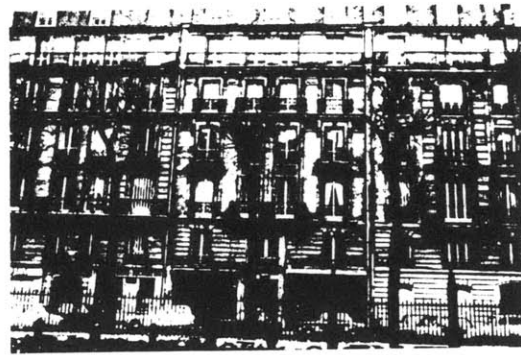




them as private, semi-private, or public. Their location within the building and in relation to other spaces defines them in this way.

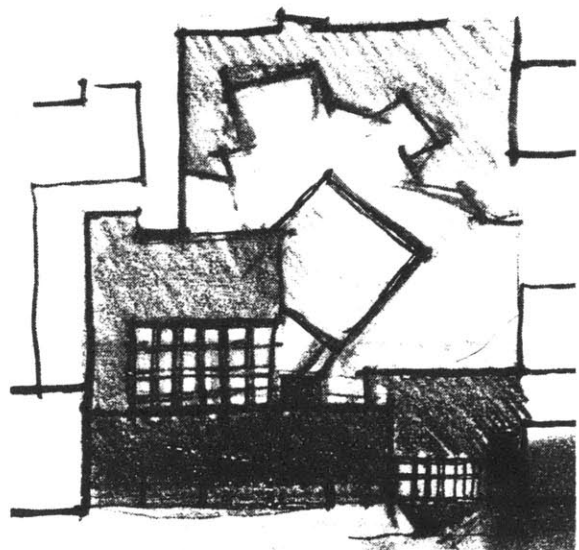
As stated above, the organization of the Parisian buildings of the Haussmann era is an internal one, where uses are distributed around courtyards on the other side of the facade. Therefore, each of these buildings has a life of its own, invisible to its neighbors and especially to the street-goers. The same quality is true of the culinary arts school project. In the first case, the life of the building is turned towards the courtyard; in the second, it is focused on the kitchen. Both are unifying elements.

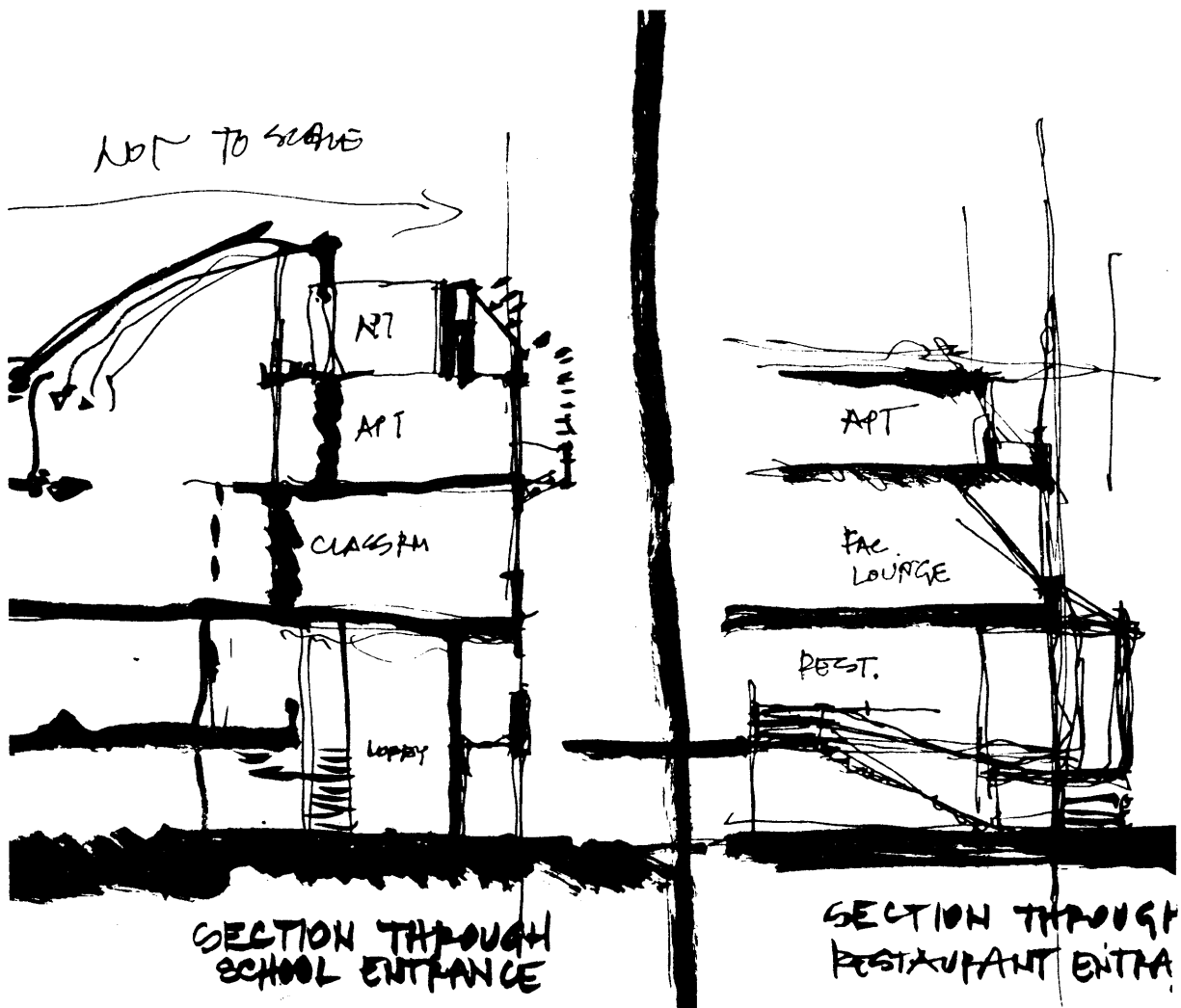
The kitchen is dimensionally and conceptually the largest one because it represents the core of the project. The secondary one forms the school atrium. Each of these courtyards belongs to a different organizational system, of which the kitchen is the joint. The school atrium belongs to the more rigid, orthogonal system emanating from its neighbors, whereas the kitchen indicates the more free-form organization of the restaurant spaces. Conceptually, the strength of the kitchen "courtyard" is expressed by its belonging to both systems.



typical courtyard conditions

rigid vs. free organization

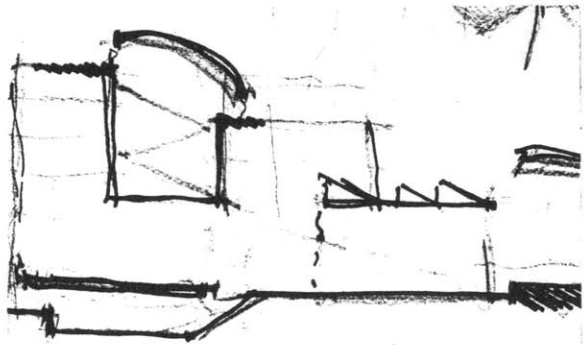
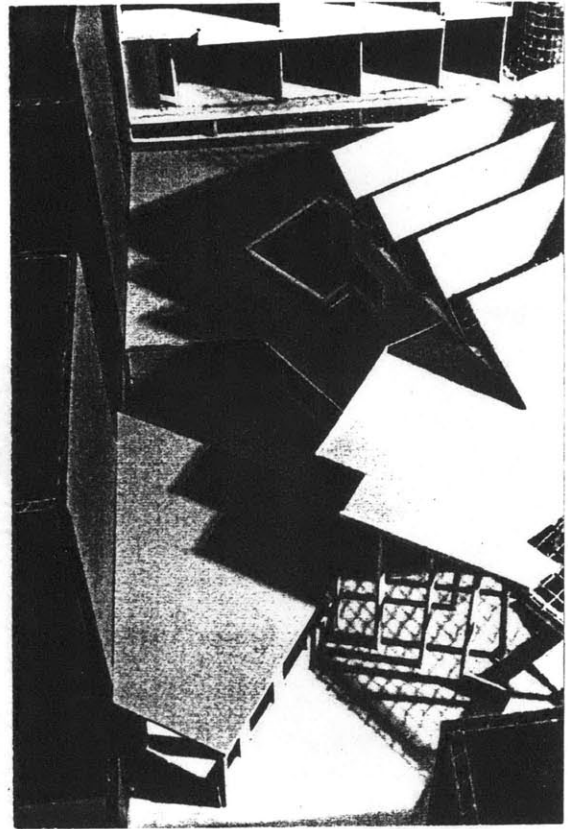


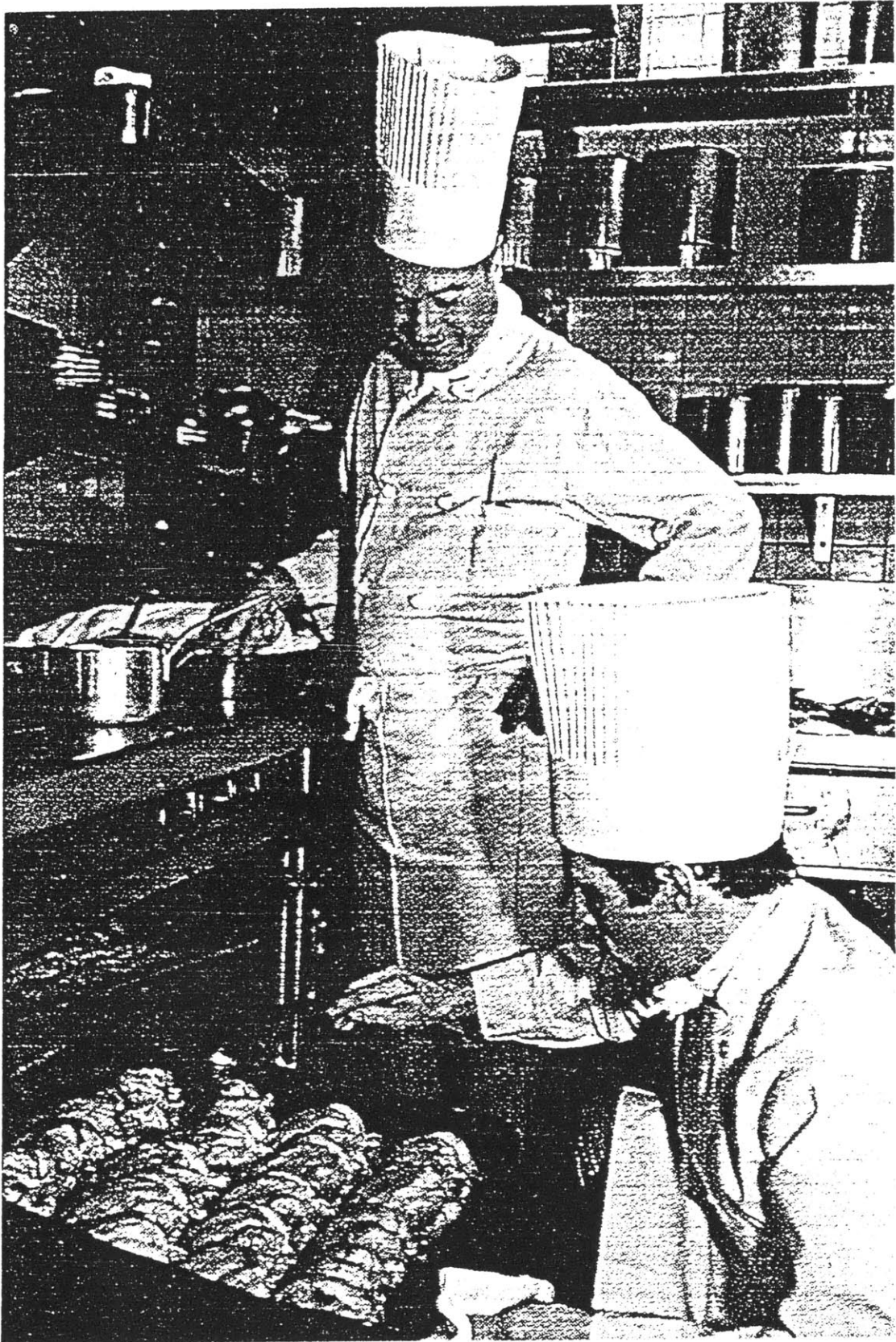


In the case of the school, the "courtyard" concept is not metaphoric: the space is covered and acts as an atrium, this for several reasons. First, it can become a usable space, occupied not only by circulation but also by a variety of uses, which are more or less permanent: the ground floor of the courtyard becomes the most public space within the school, i.e. the student lounge and library/browsing room.

Secondly, the school courtyard acts as a unifying element for the school, and its being covered adds to that concept: visual continuity from floor to floor within the central space is reinforced by the possibility of moving vertically on a stair way, and the covering eliminates the natural deterioration due to the elements.

All the courtyards, as varied in use and dimensions as they may be, have common qualities. None of them have a depth that penetrates the building from the roof to the street level. In this way, they should be inundated with light, contrary to the apparently dark and dingy ones of the Haussmann era.



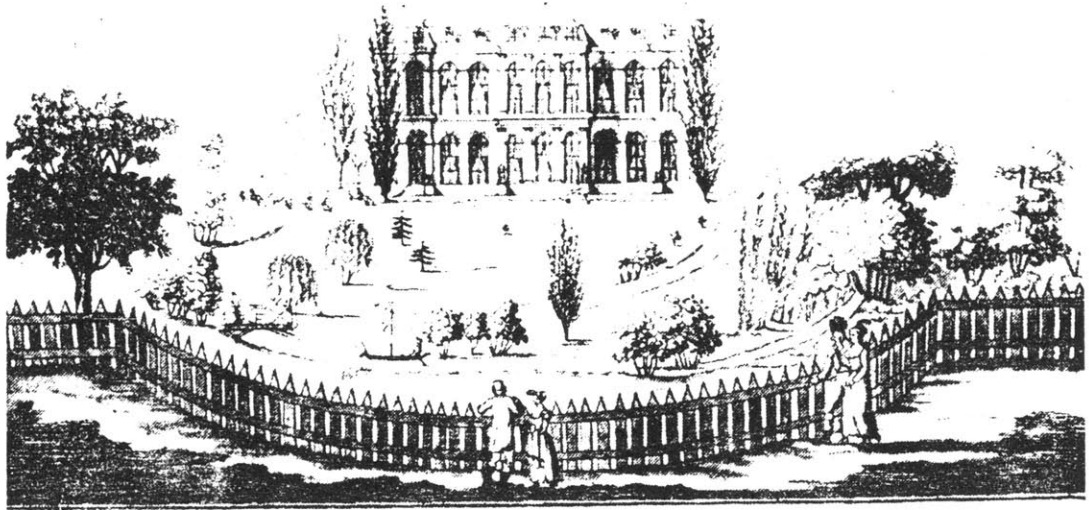


D. The Kitchen

The kitchen is the most important "courtyard" in the design because it represents the unifying piece of the project. In this sense, it demonstrates the symbolic significance of such an organizing element. All users of the building will come into contact with the kitchen. The kitchen is the center of all activities, the origin and final destination. The students prepare the meals there. The life of the school revolves around it : it represents a glimpse of professional life, a first chance to prove one's abilities in the field. For the beginning student, it holds particular significance because it represents the ultimate goal in that student's education: the last step before graduation.

The deliveries finally arrive there to be used in the preparation of meals, and the patrons of the restaurant walk by and can see into the kitchen as they enter and move through the restaurant to get to and from their table. Vertical and horizontal movement surround it. However, even though the volume is a two storey open space, the public





VENDREDI 29 JANVIER 1988

*TERRINE DE CHOUX FLEURS ET EPINARDS A LA CREME
D' ECHALOTTES*

ooo

*FILLET DE JULIENNE AUX CAPRES A LA CREME
FONDUE DE POIREAUX*

MOUSSELINE DE CAROTTES

ooo

SALADE

ooo

FROMAGE

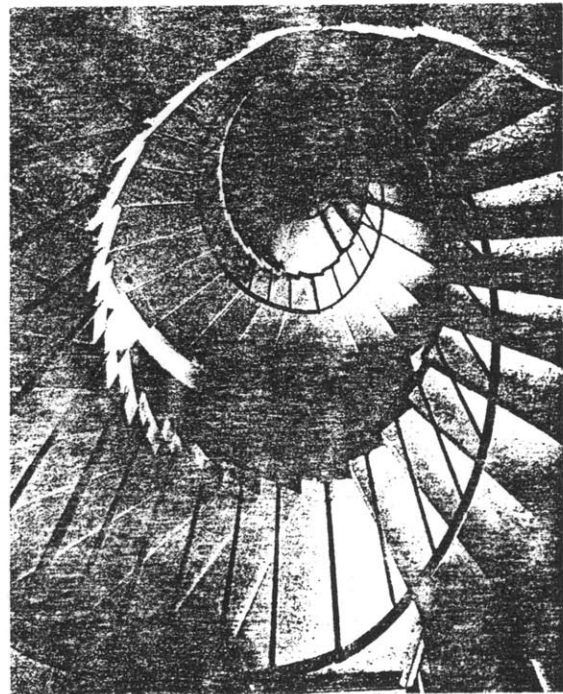
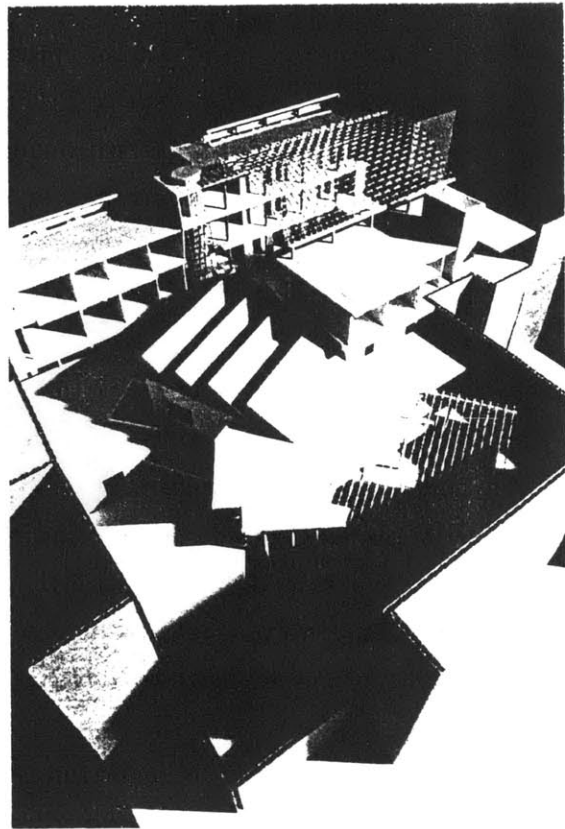
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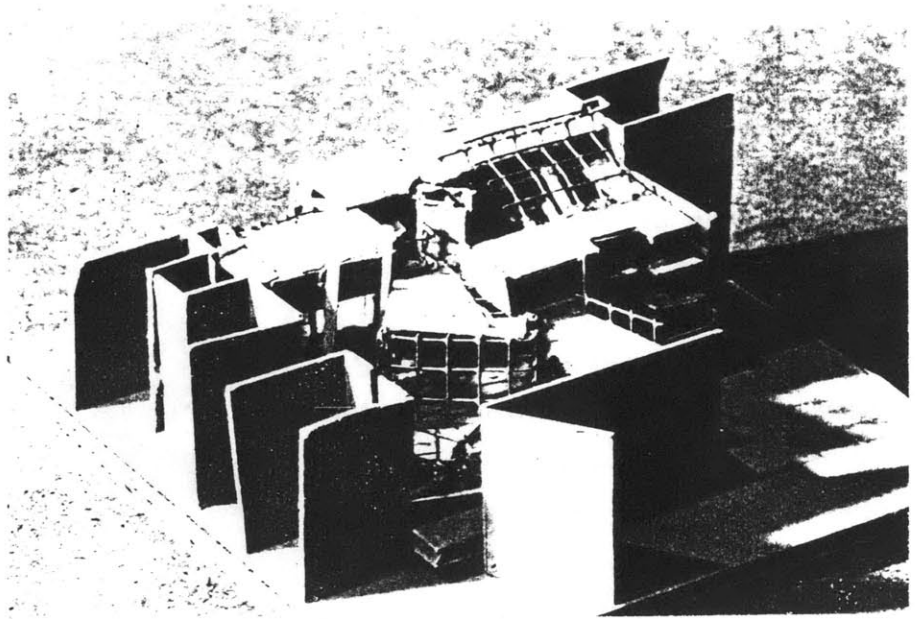
*ILE FLOTTANTE AU COINTREAU ET ZESTES D'ORANGE
OU FRUIT*

perceives it more as a "solid rock" or "joint" than as an open courtyard.

The meaning of the kitchen as a rock is of particular importance for the experience of the patron. The patron must walk around it, thus it cannot be avoided and its overwhelming strength is made obvious. The patron witnesses the dynamism of the activity of food preparation, which is not usually visible to the public. All of a sudden, he/she becomes a participant (at least visual) in this creative energy.

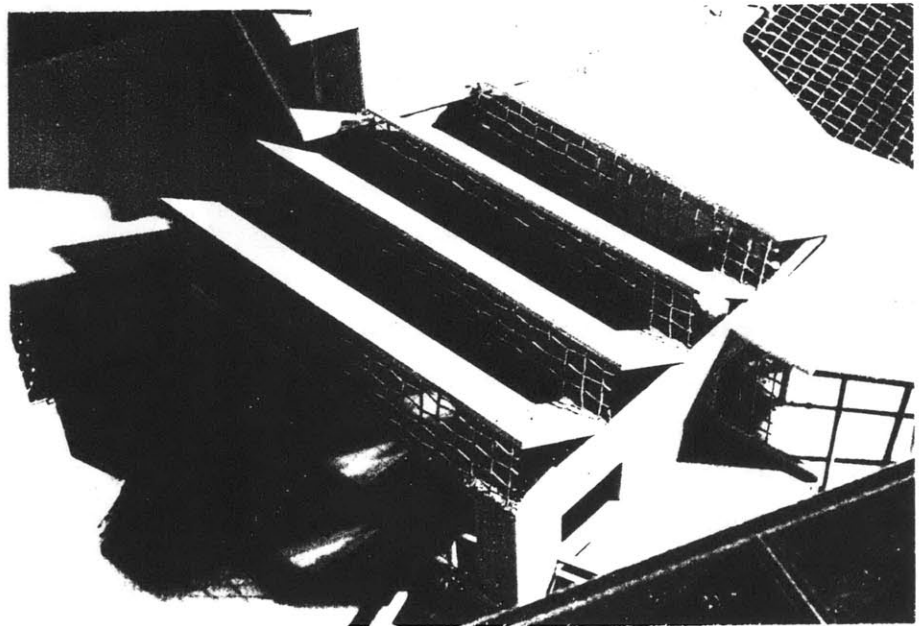
The activity of the kitchen is undoubtedly an internal one, similarly to any other art. Inspiration and invention come from within to supplement things learned from others. Those who prepare the dishes for the patrons of the restaurant are to a certain extent autonomous, they have gone beyond the pure learning process which requires simple ingestion of information. They are given the opportunity to add talent to ideas and create personal expressions. Therefore, each cook will add his/her personal touch, and to a certain extent could lead in as many different directions as there are cooks. Artists who are concentrating on inventing tend to shut out the outside world,





study model

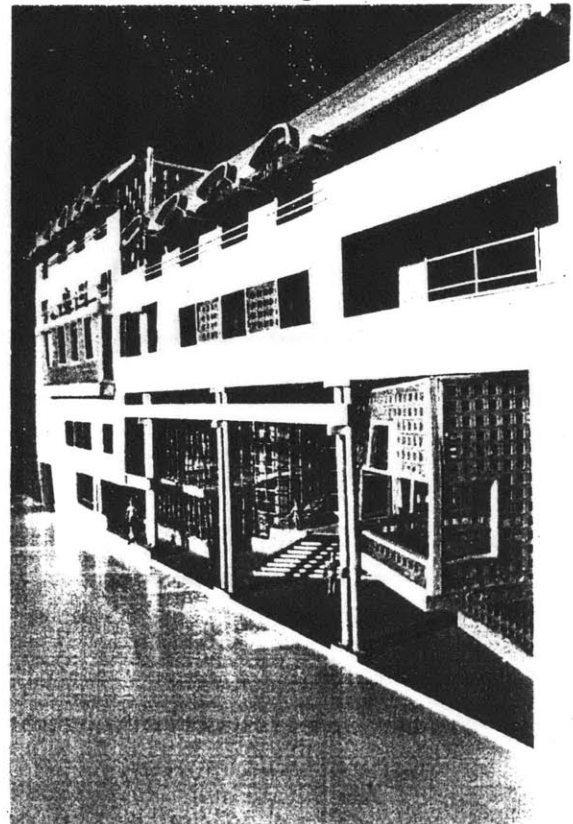
kitchen

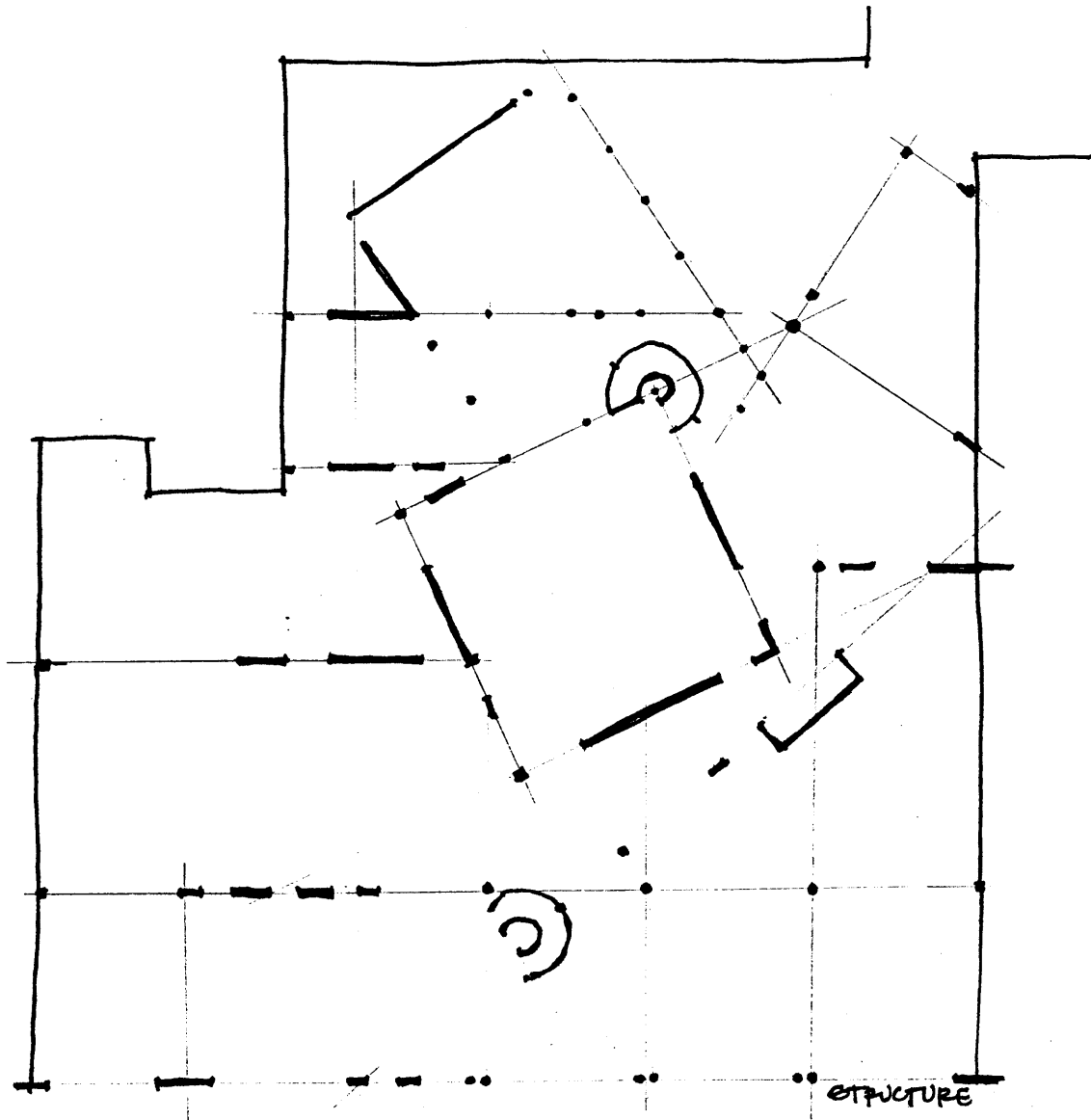


and become unaware of what is happening around them.

In terms of the architecture, this autonomy and internalism is a transformation of what is found in the urban context: the load-bearing wall systems that run parallel to the street in the neighboring buildings undergo a mutation in the kitchen design. Conceptually, the kitchen is the origin of a rupture. The relatively rigid existing system of walls is carried through to the design until the kitchen. At that location, a disjuncture occurs, which is expressed in the design by shifts in direction. This disjuncture then spreads throughout the restaurant design, as an indication of the importance of the strong visual and volumetric relationship between the kitchen and the eating areas. The restaurant design is definitely a further transformation of the kitchen organization: the shattering intensifies and spreads so that the fragmentation appears at both extremities of the site. On the street side, the fragmentation bursts through the continuous contextual facade to express the creative energy that is occurring in the depths of the site.

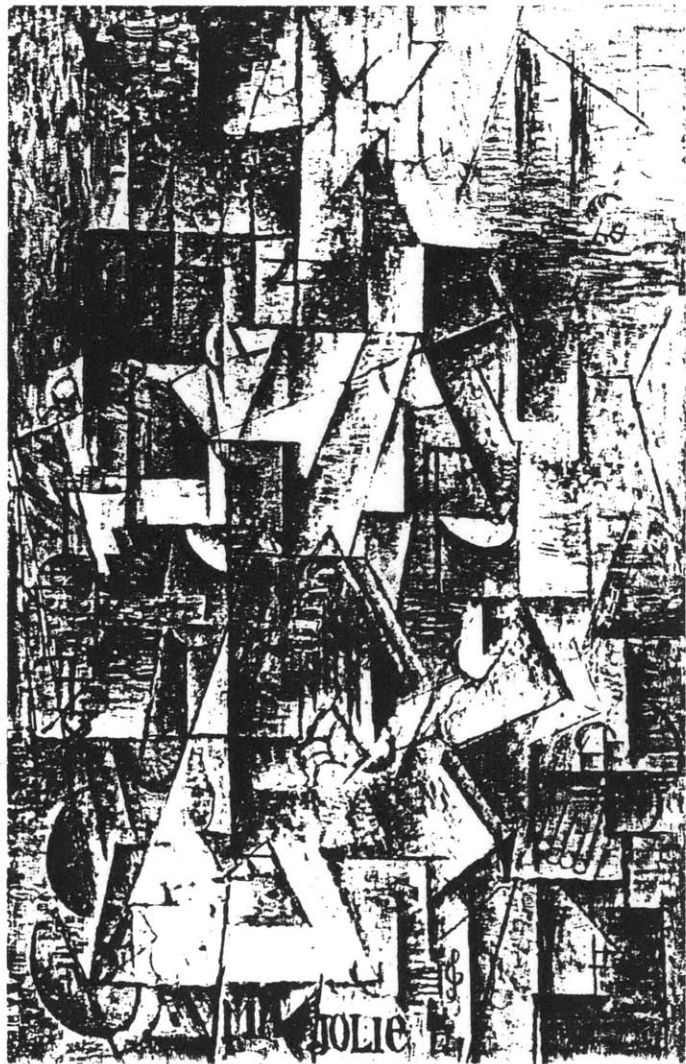
angles breaking through facade



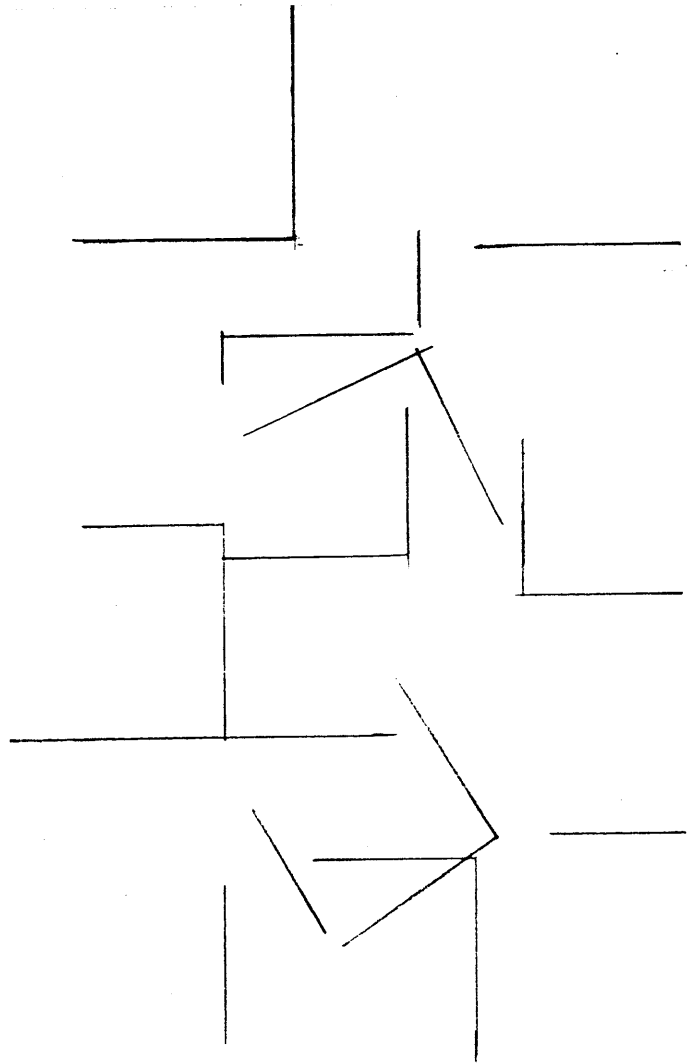


E. Geometry and Magnitude Relationships

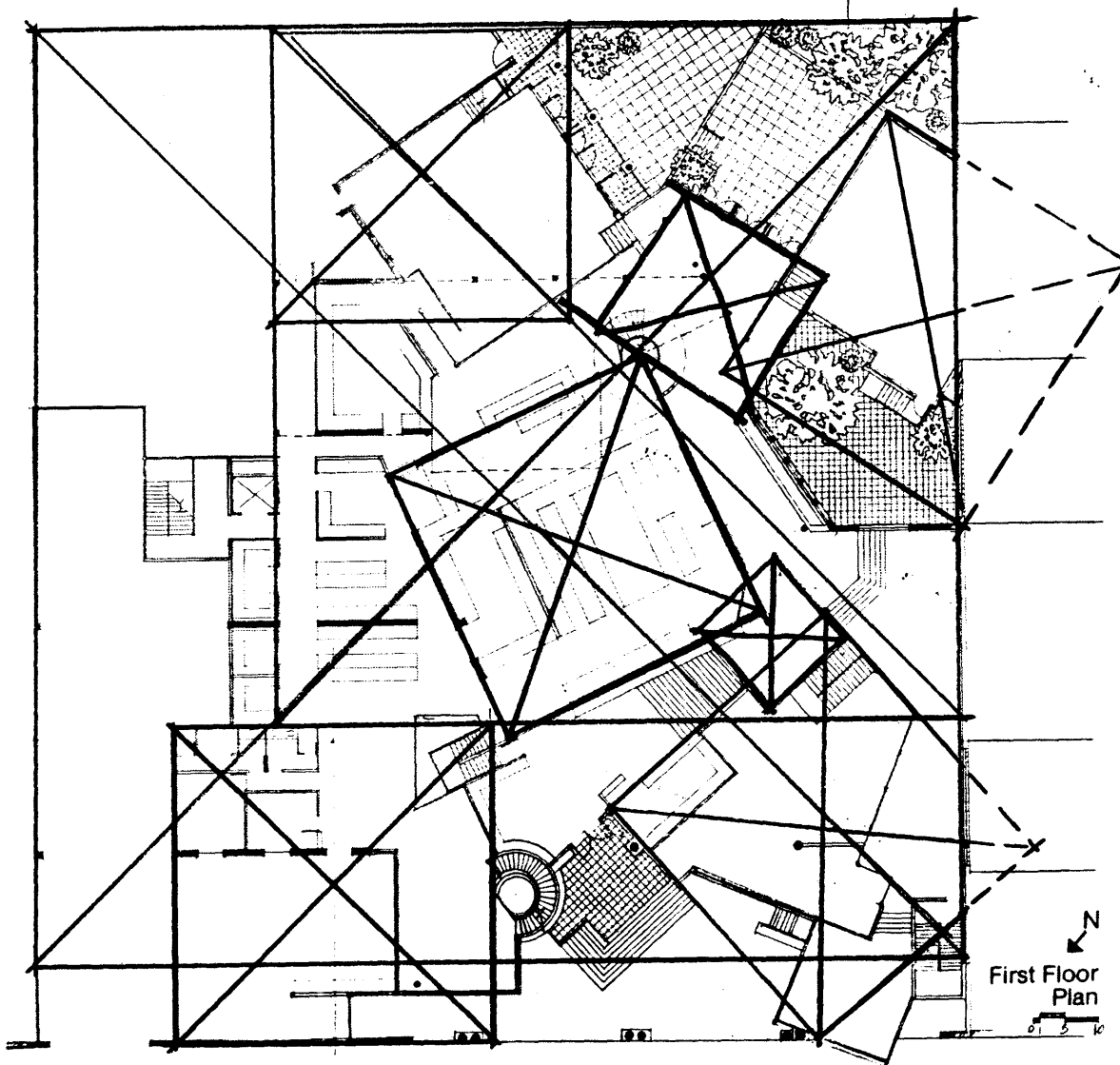
Picasso- Ma Jolie



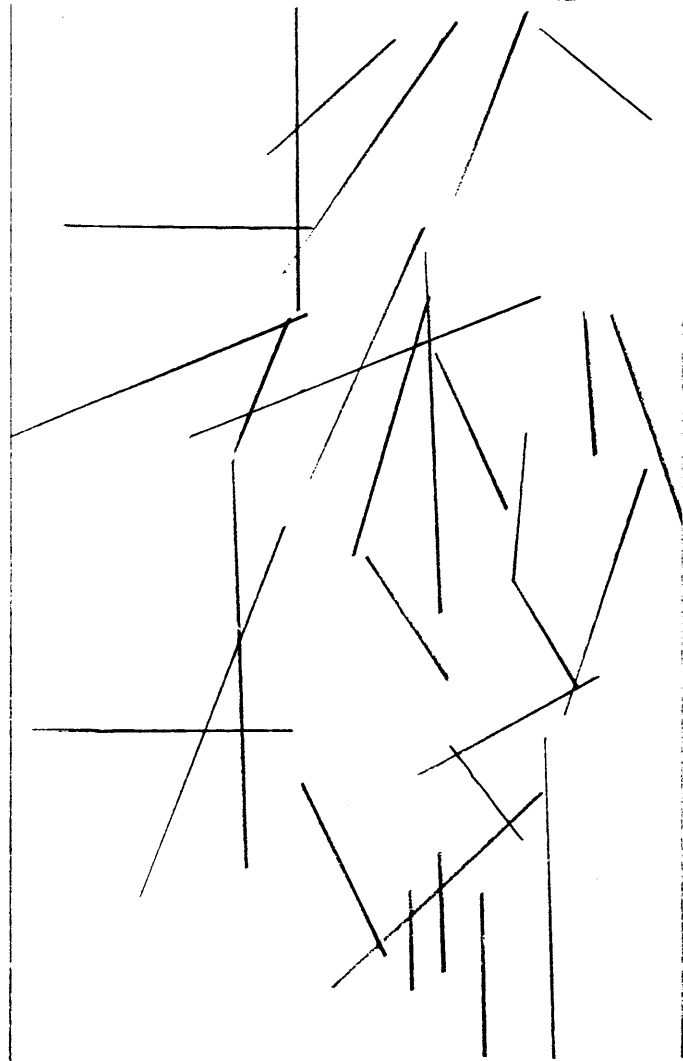
Ma Jolie
magnitude analysis



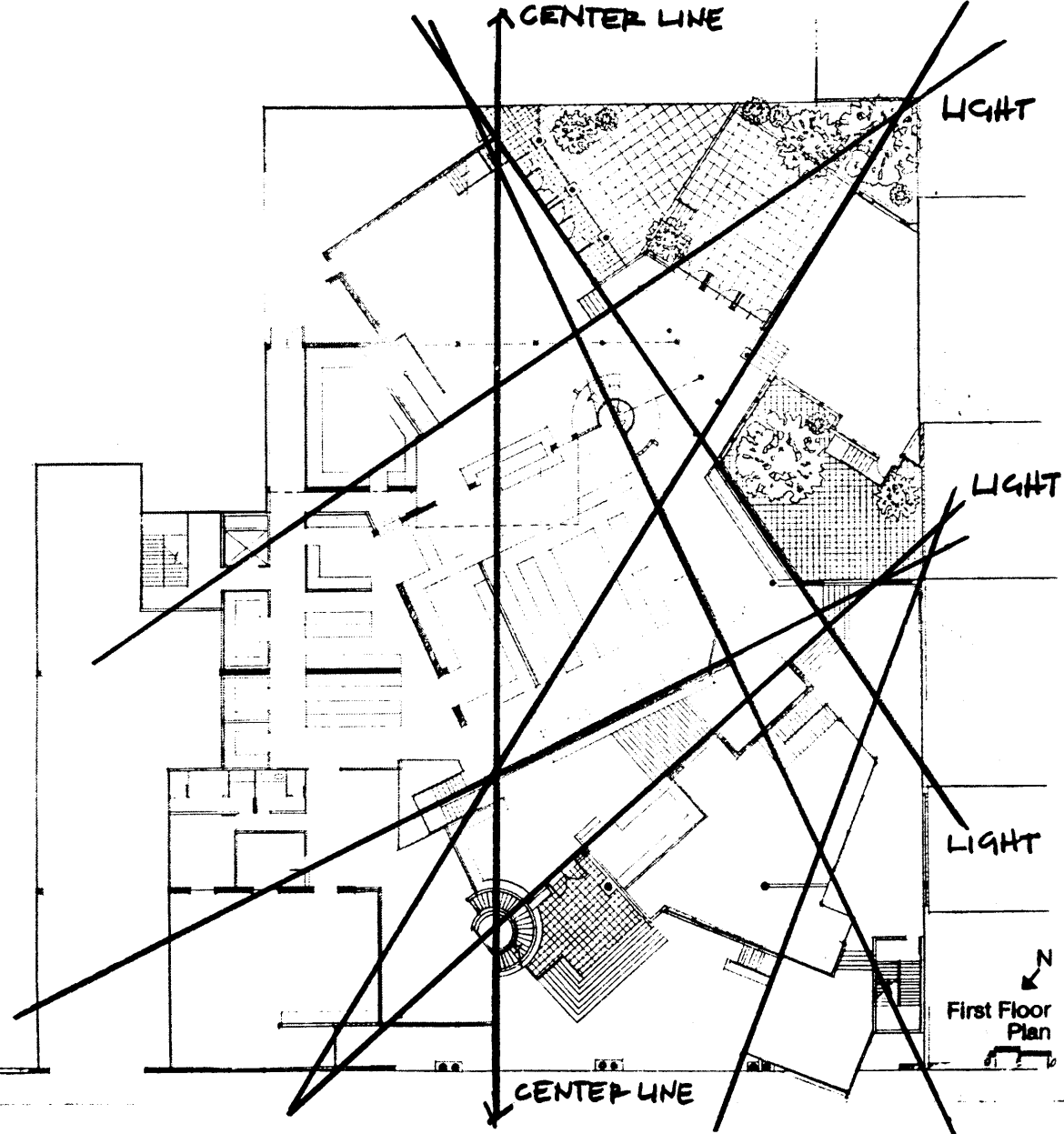
first floor plan
magnitude



Ma Jolie- angles

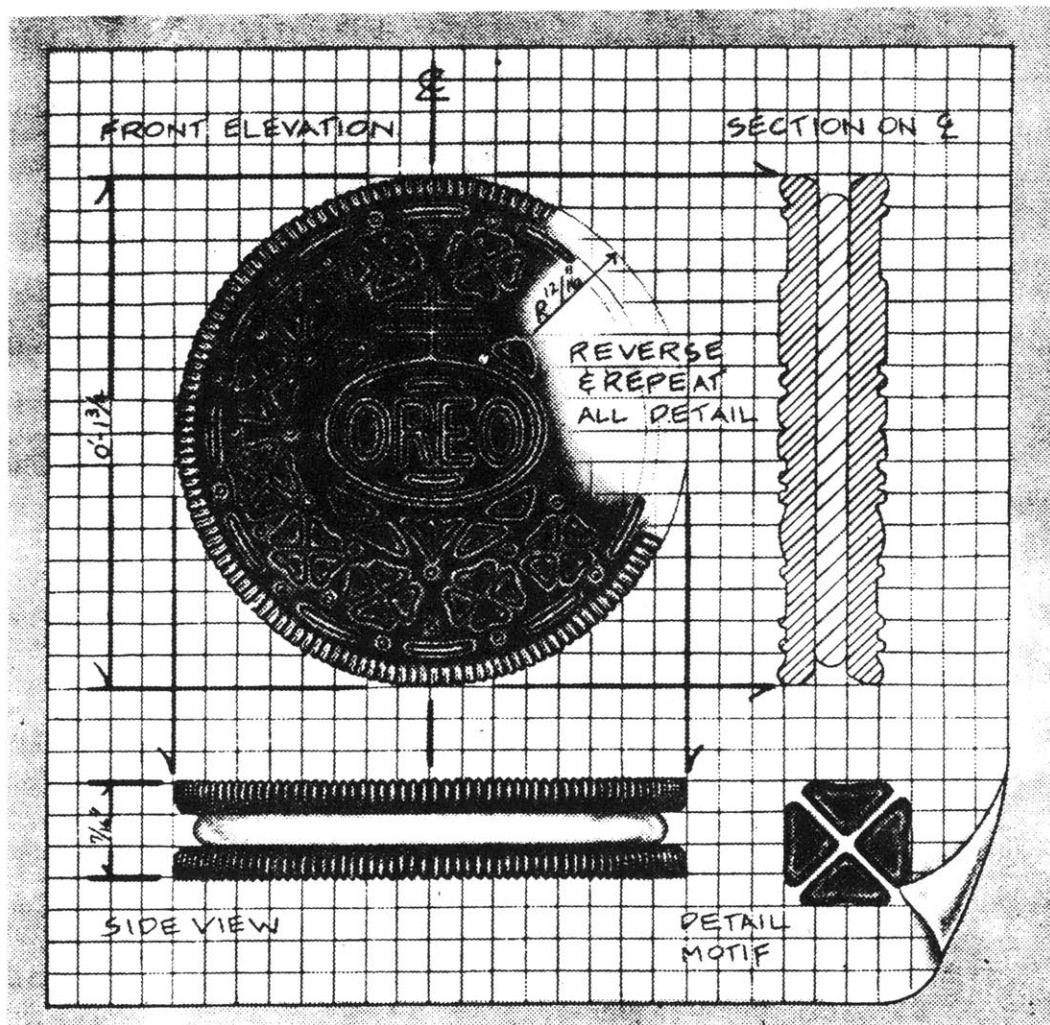


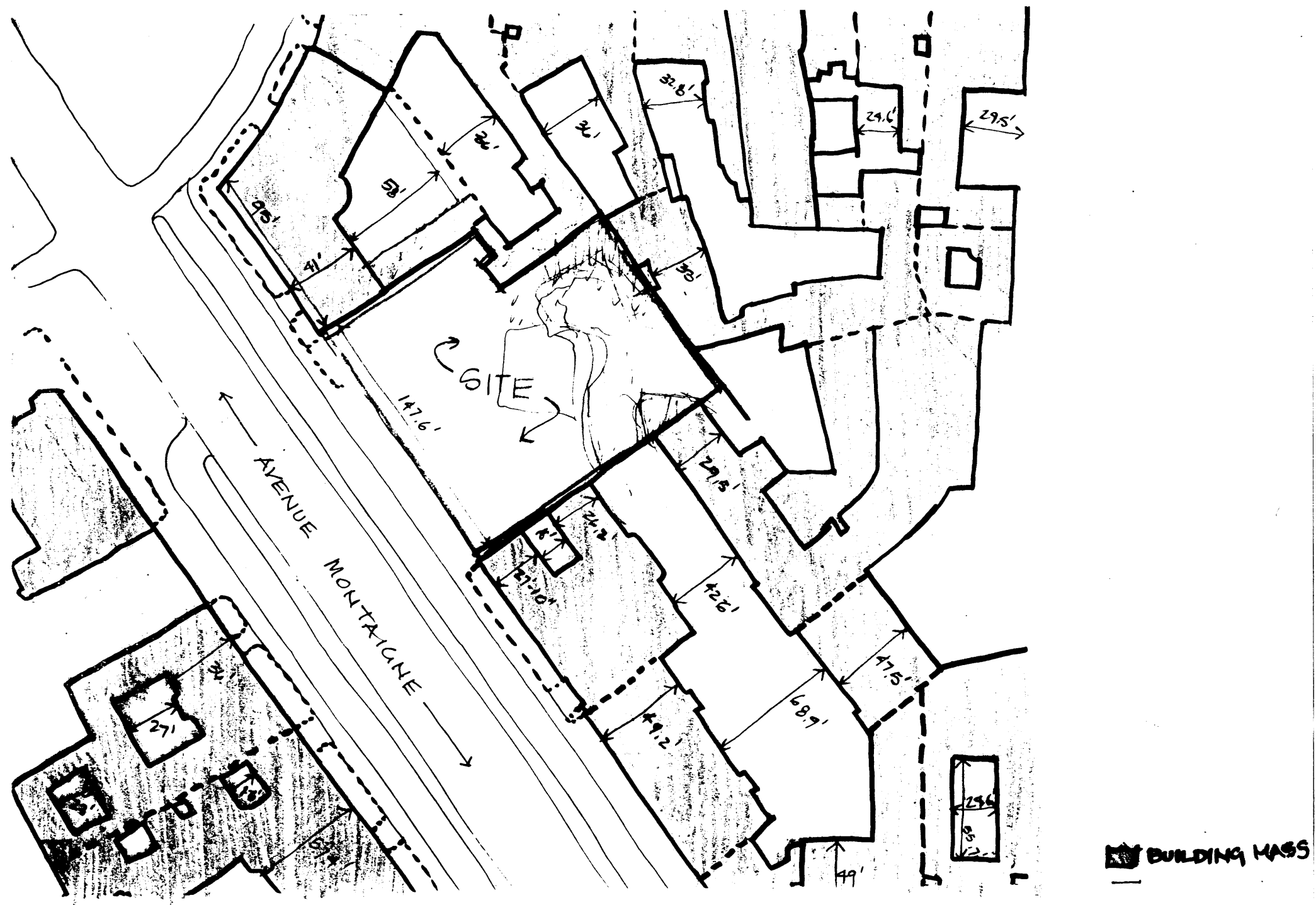
Plan- angles



VIII. DRAWINGS

plan, section, elevation Oreo cookie





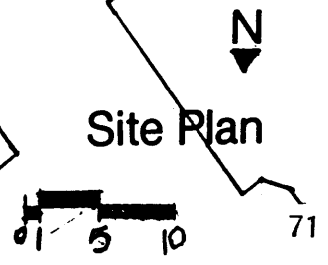
dimensional study- courtyards and buildings



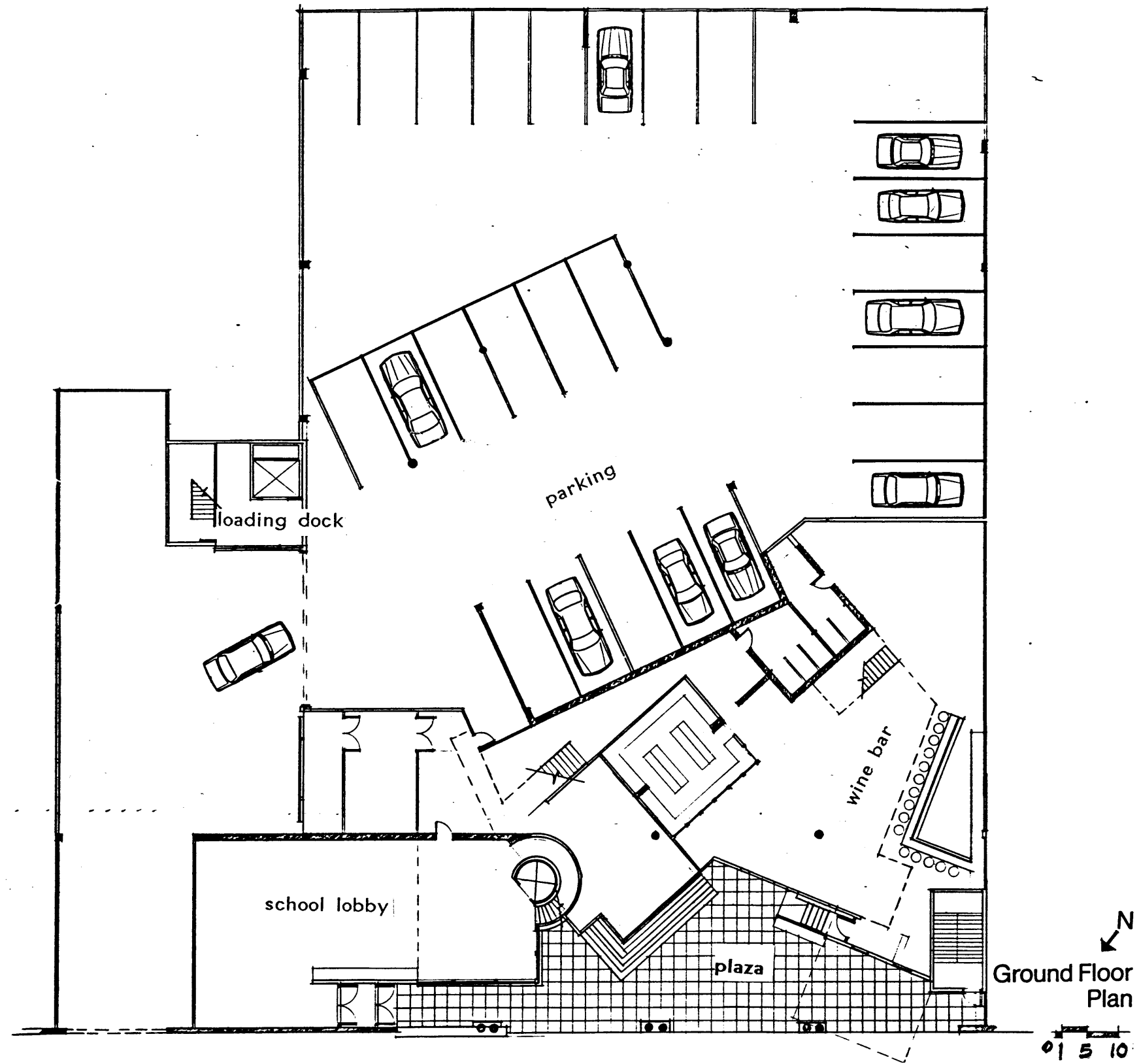
AVENUE F.D. ROOSEVELT

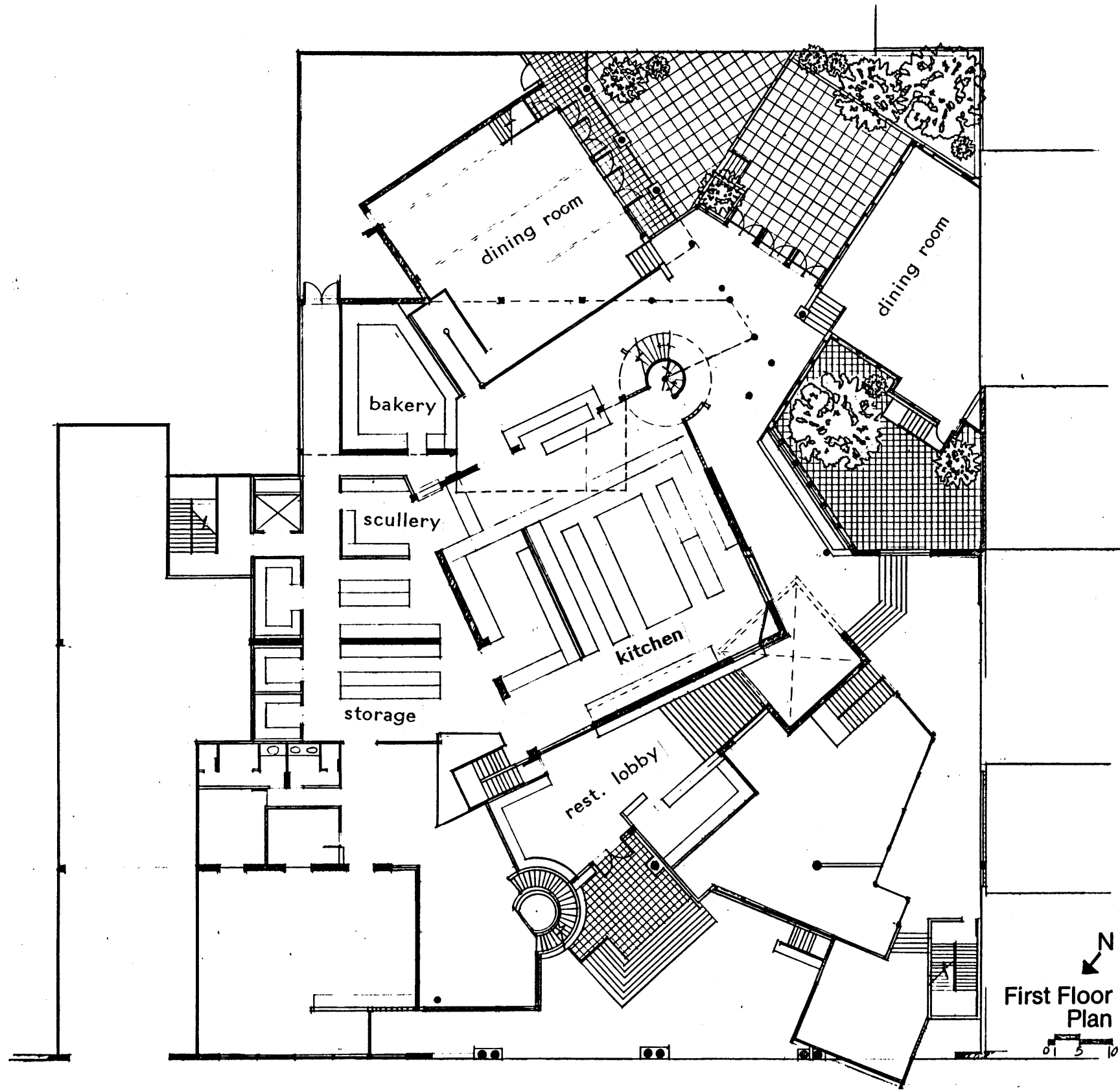
SITE

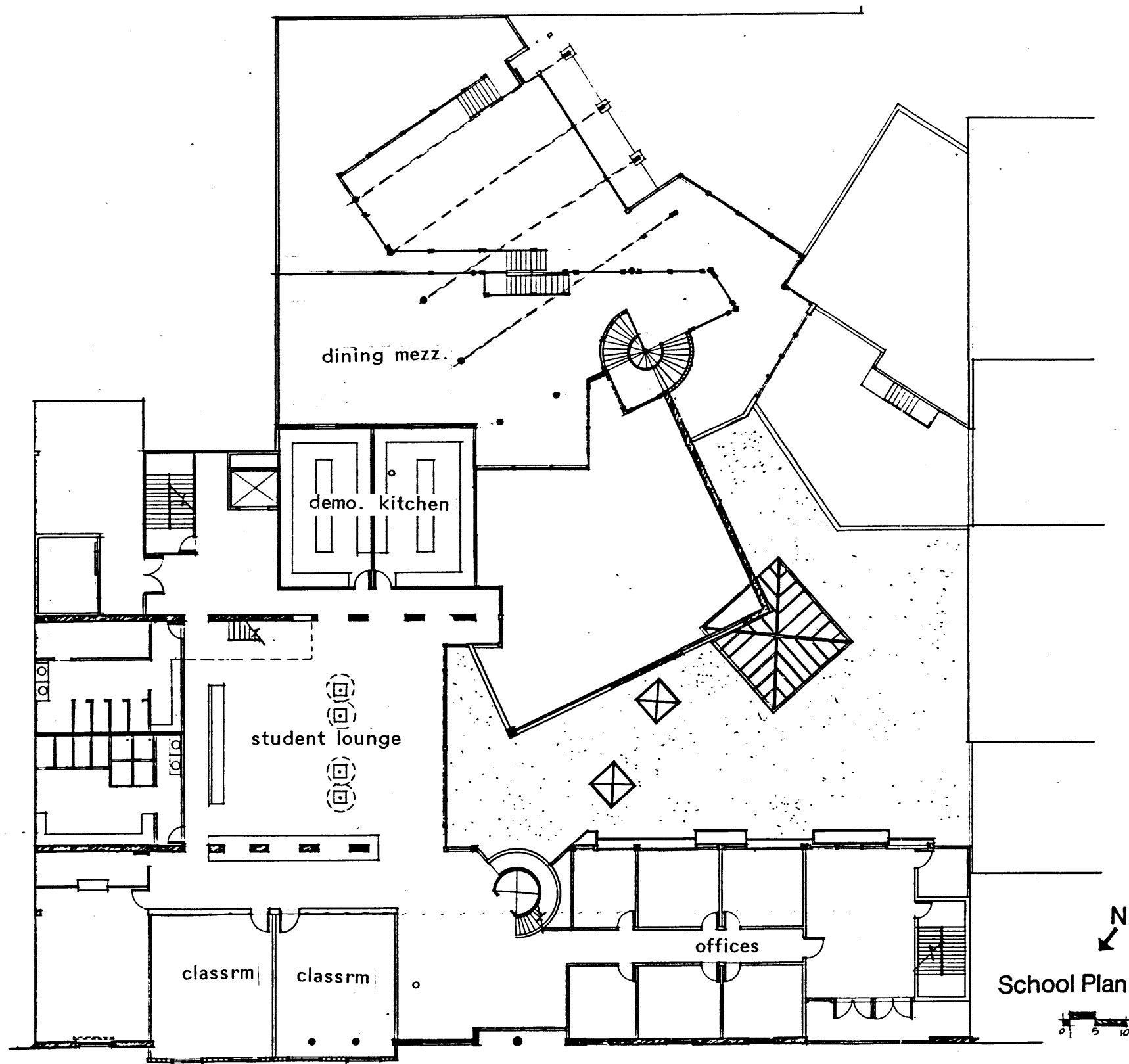
AVENUE MONTAIGNE



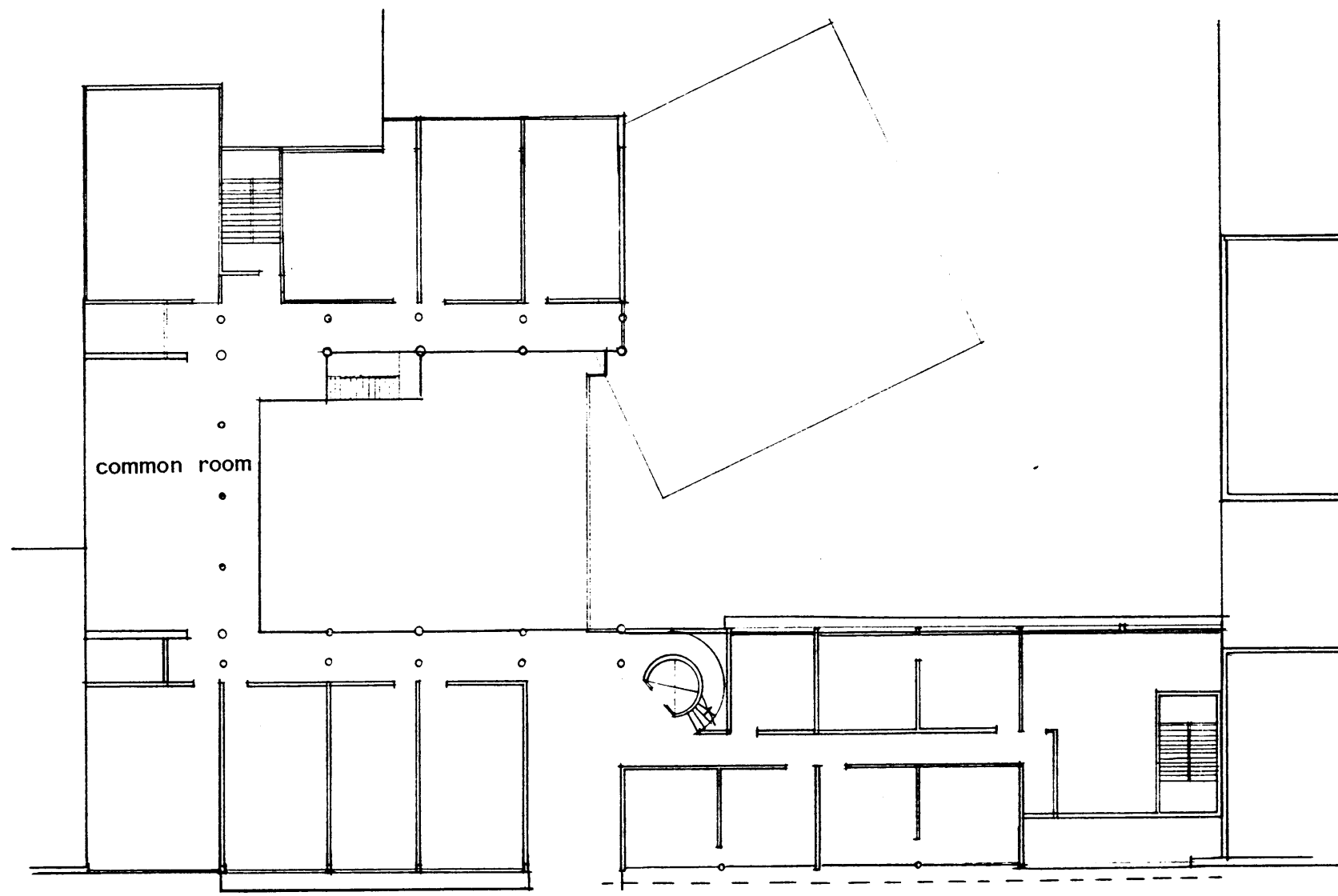
Site Plan



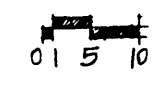


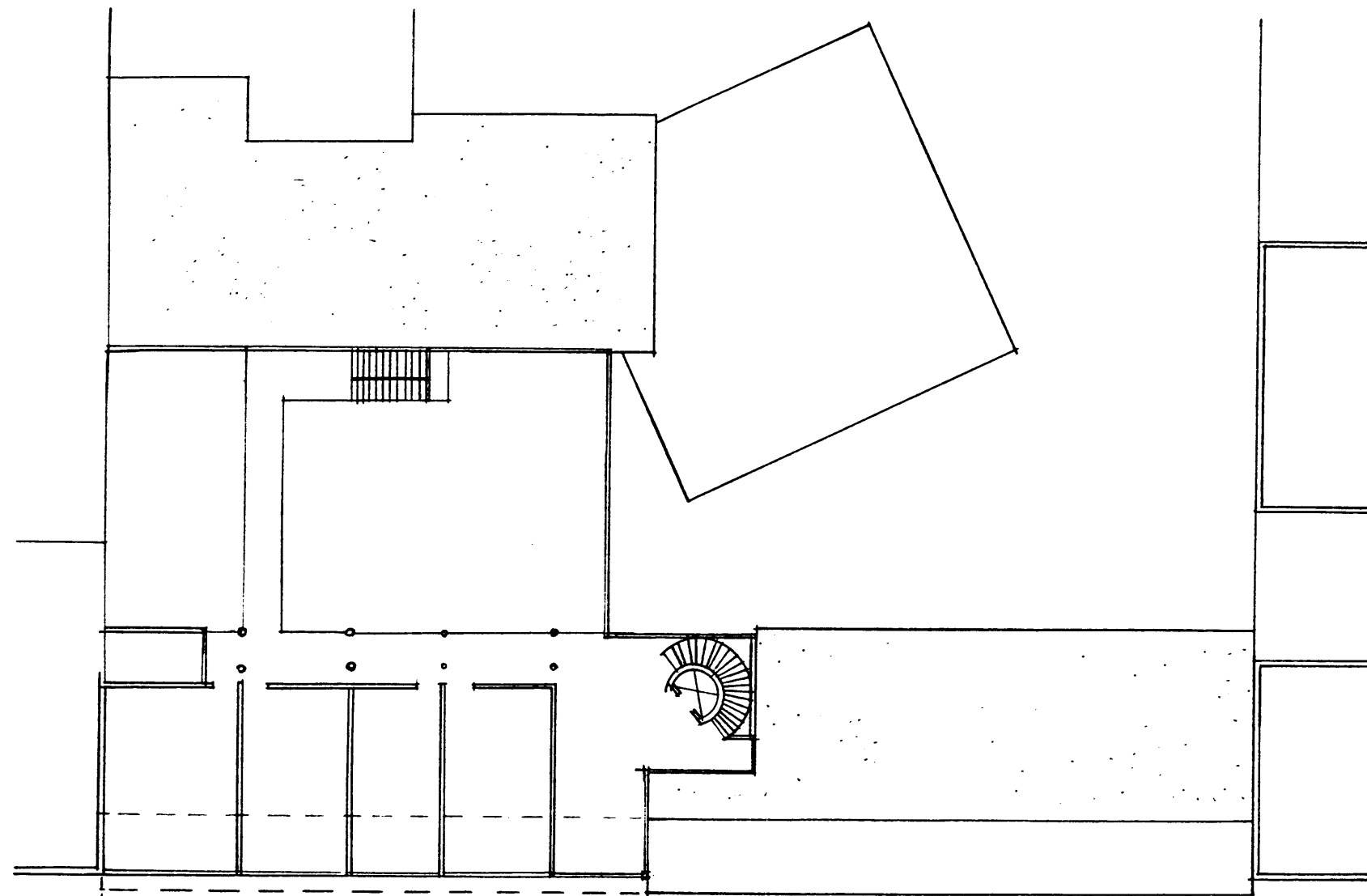


N
School Plan
0 5 10

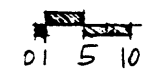


STUDENT HOUSING Fourth Floor





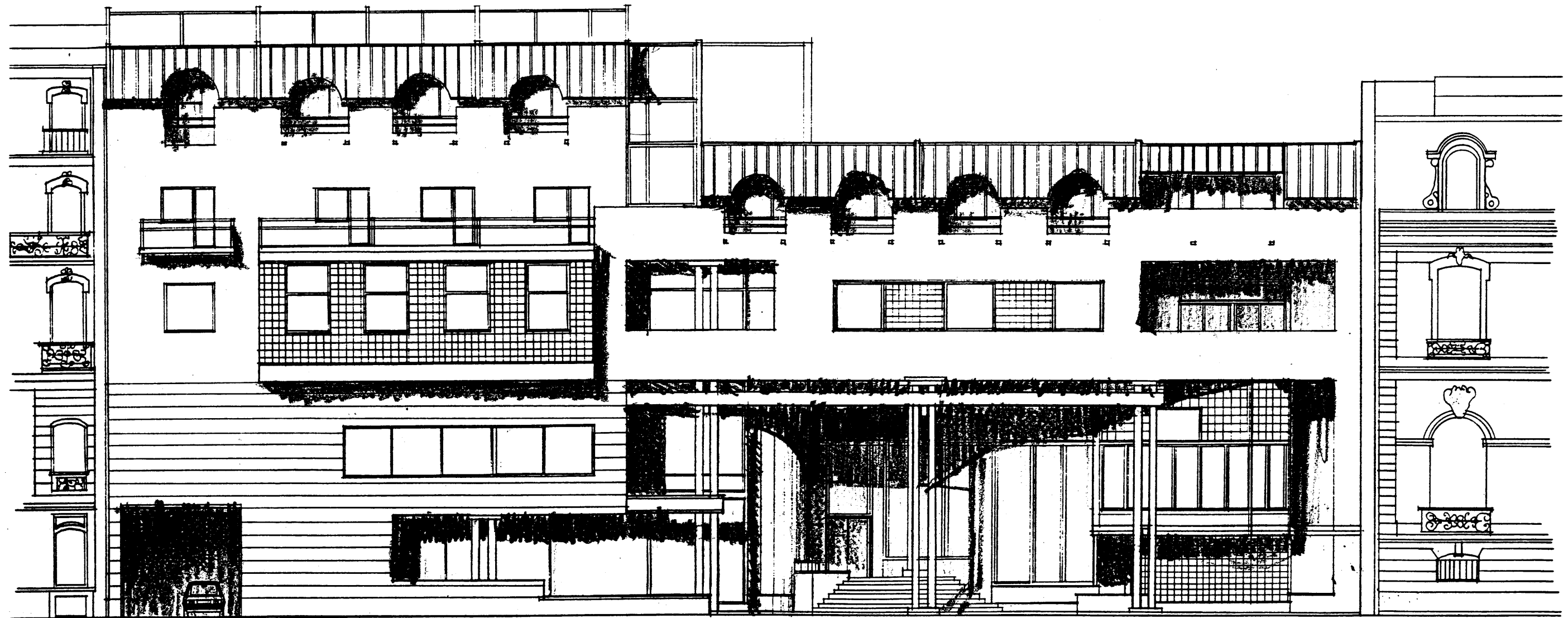
STUDENT HOUSING Top Floor





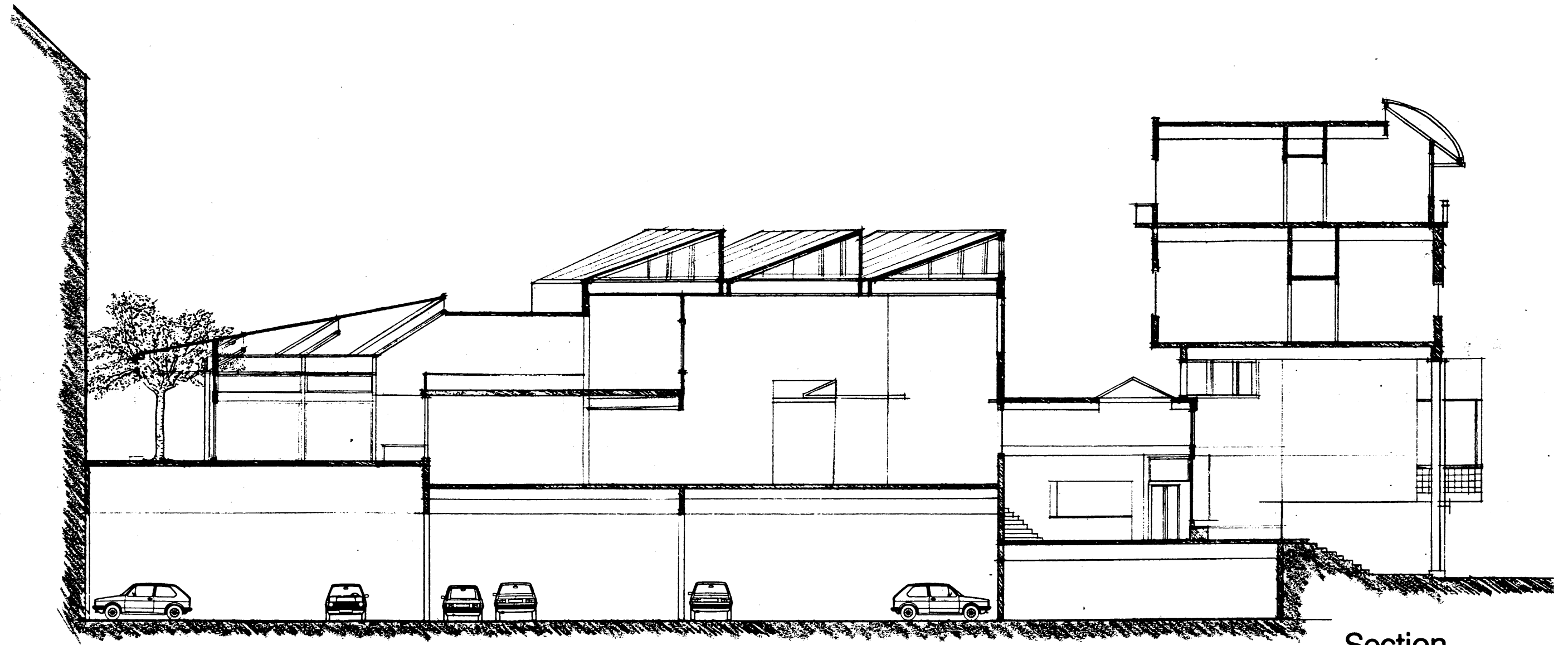
North Elevation



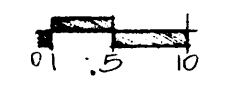


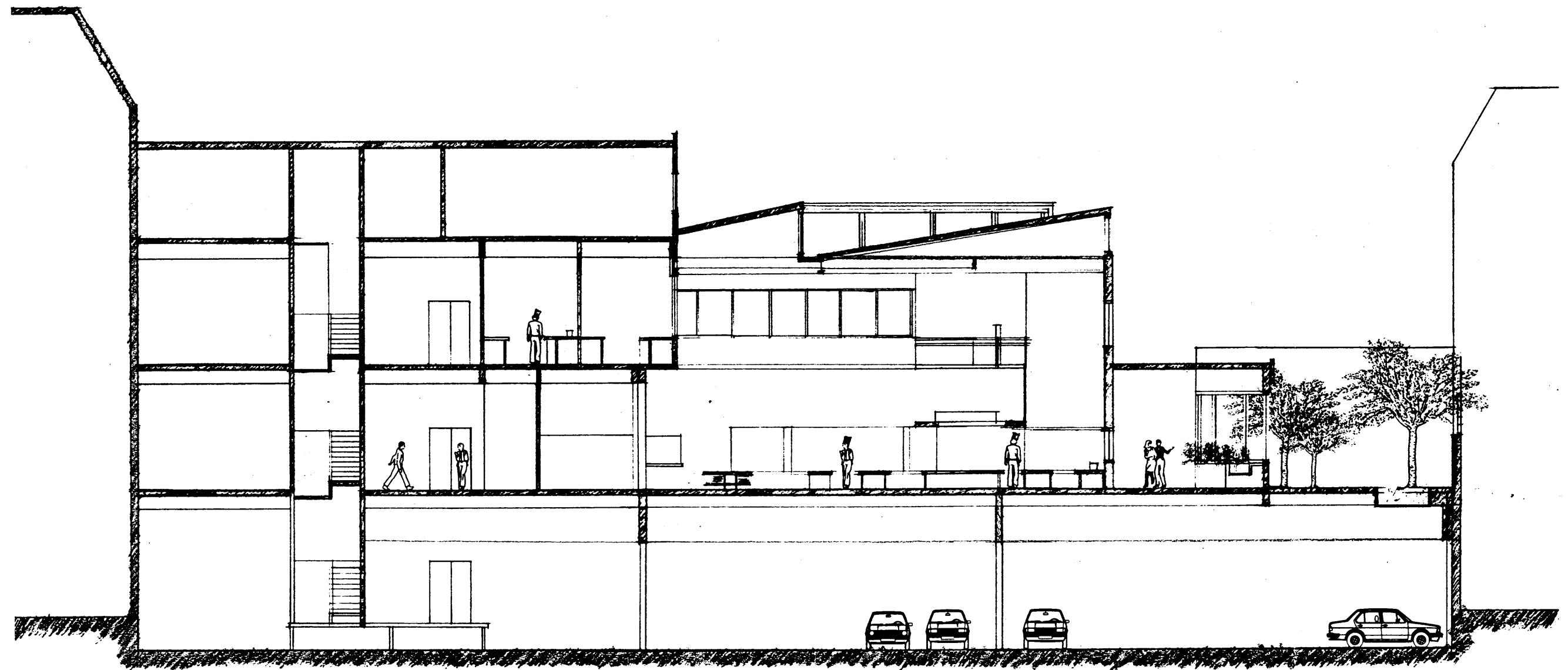
01 5 10

North Elevation 85

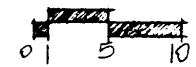


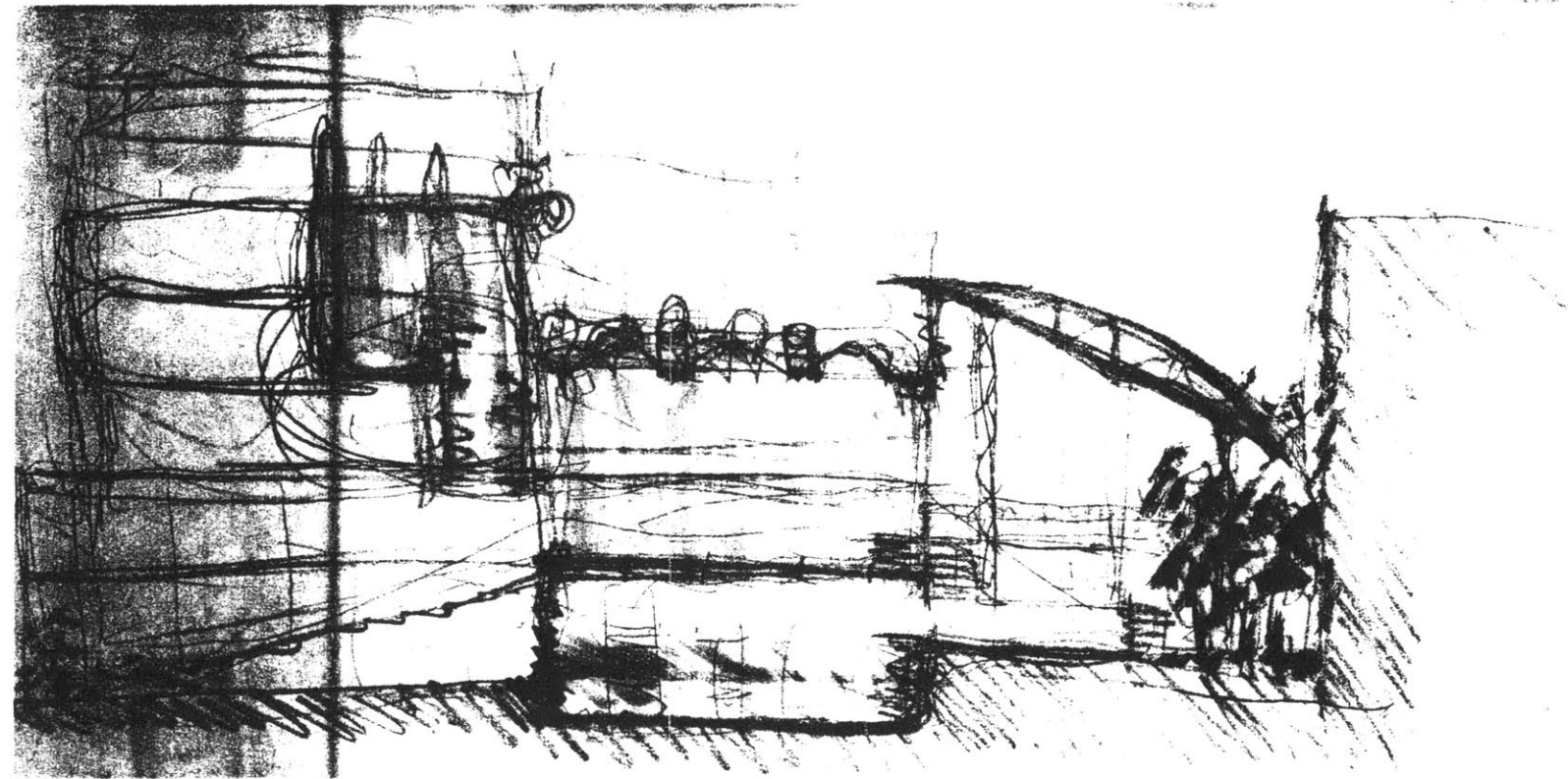
Section



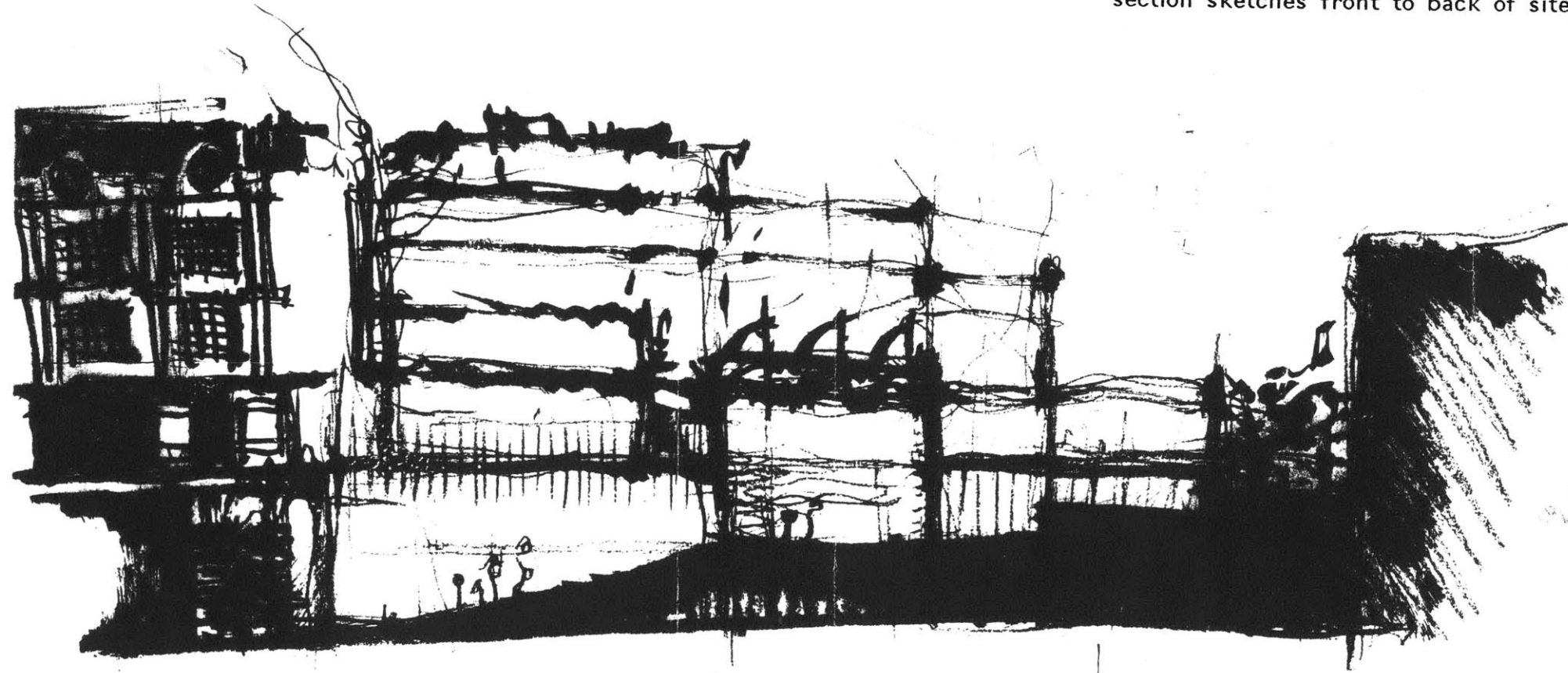


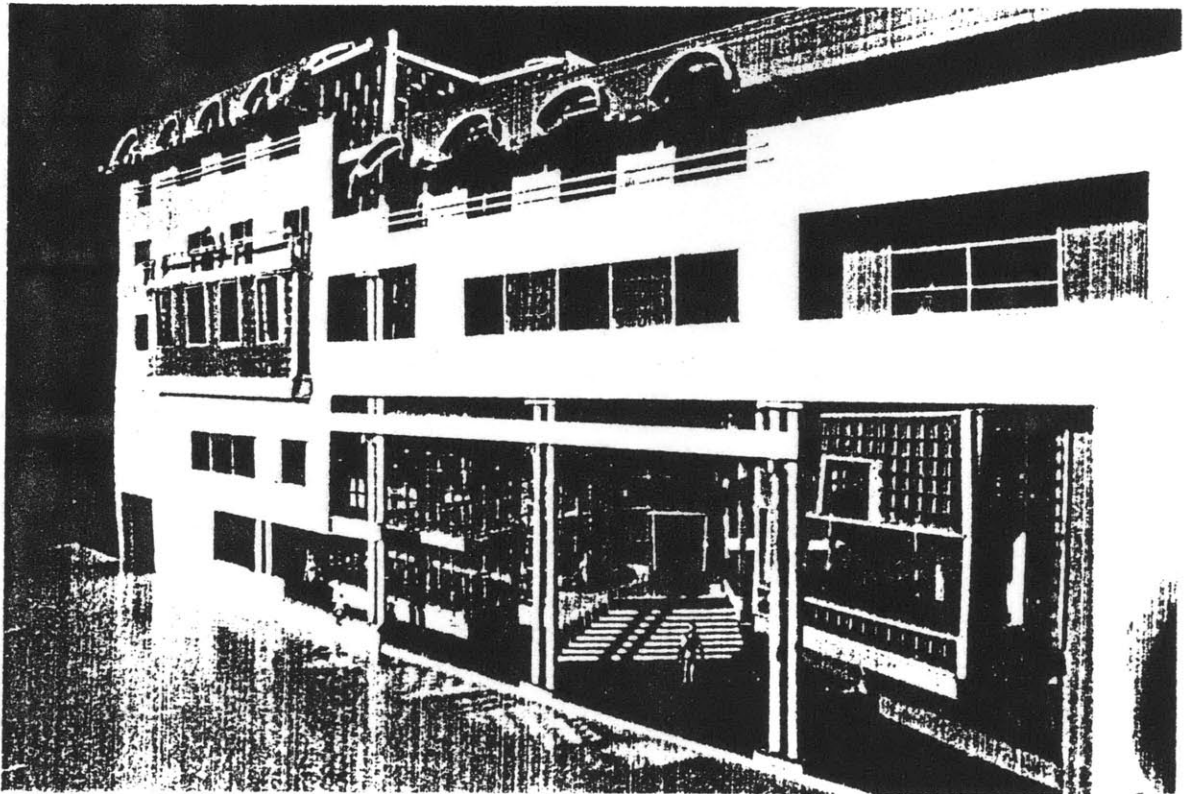
Section





section sketches front to back of site



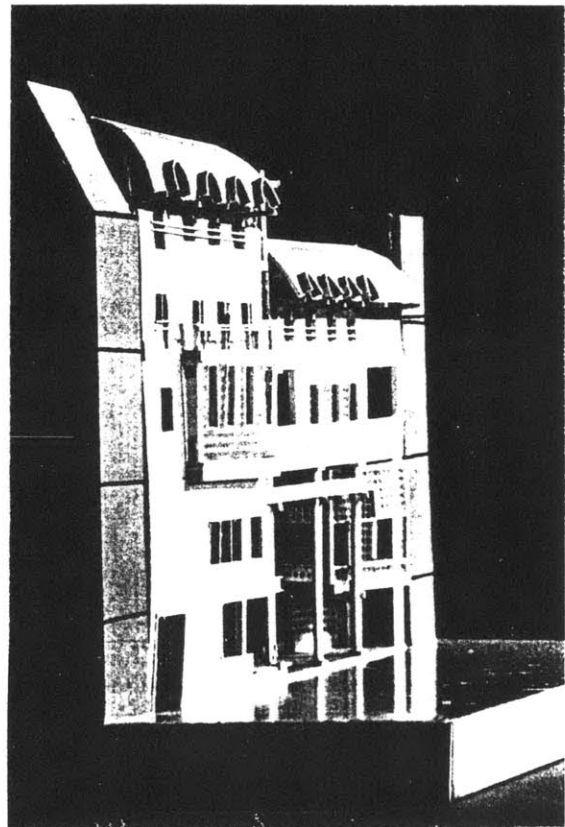
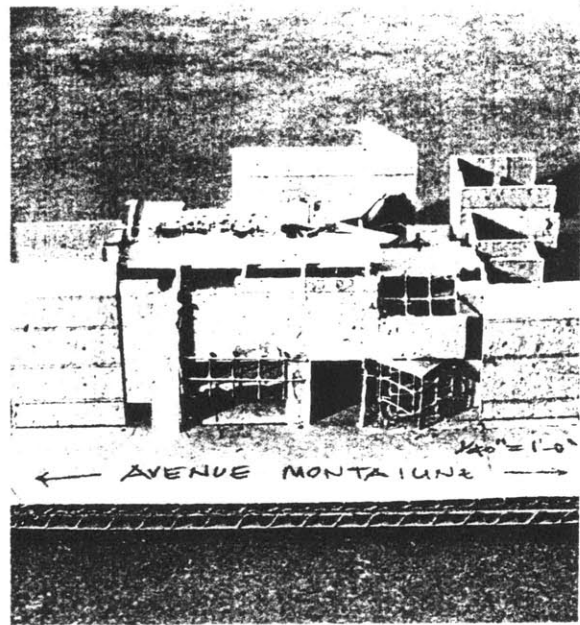


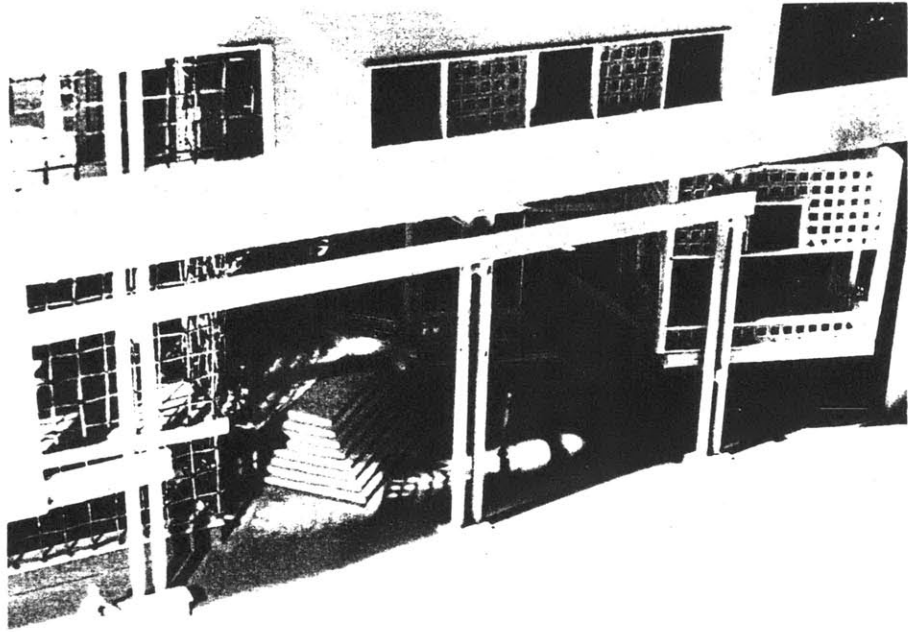
IX. THE FACADE

This thesis ultimately dedicates itself to the study of the street facade of the culinary arts school and restaurant. The need for such an exploration stems from past projects during the completion of which the facade took on a less than important role. To me, the elevation is of capital significance, especially in an urban design, because it is the most visible element. The facade plays an important role in the reading of the building from the street, which is from where we perceive it.

The elevation represents the culmination of the design in an urban context because it is a point/surface of tension between the inside and the outside of the building. This is especially true in an Haussmannian urban fabric where the facade as perimeter skin of the block takes on such importance. The activities and forms of the street meet the interior uses. This place of tension needs to be more than just a surface, especially on the ground level. It is an area of a certain depth.

My intention in this design was to acknowledge the role of a skin-like facade in XIXth century Parisian buildings but also to make obvious the





plaza adjacent to street, depth of facade



fact that the program of my design was different in most respects to that of neighboring buildings. This dichotomy is expressed in the facade by the establishment of a dynamic tension between the skinlike, contextual, extension of the perimeter wall of the "ilot" and the formally free and apparently disjointed parts that break through it.

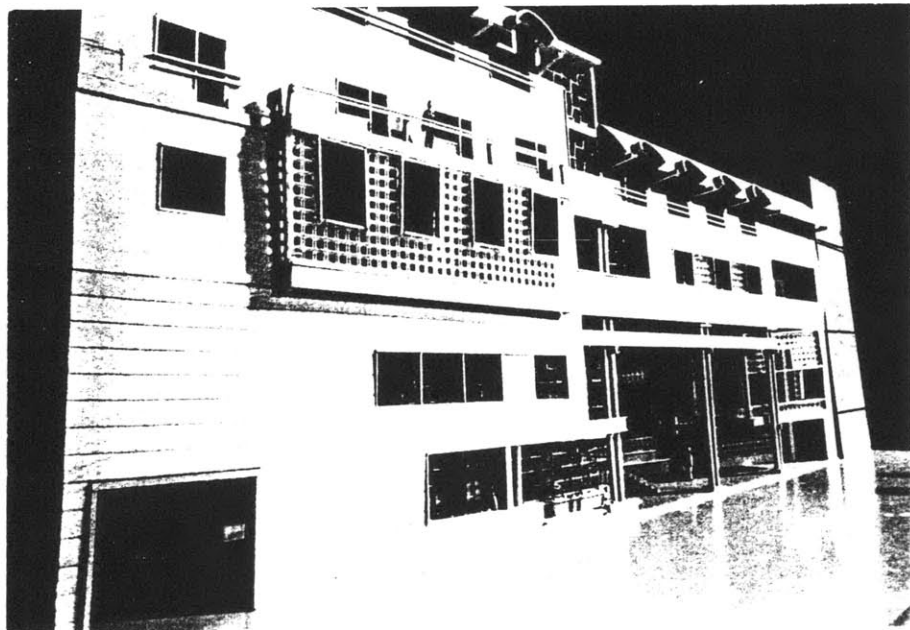
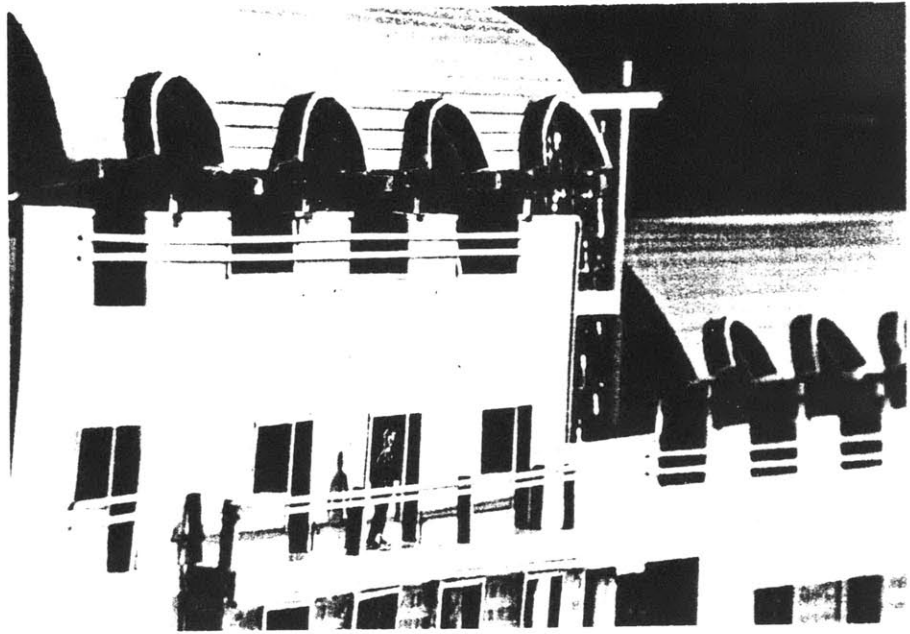
In terms of the design, the zone on the ground floor of this project is a plaza that redistributes three different directions of movement. In this way, there is an area common to all the uses of the building immediately off the street. Within this plaza, a hierarchy of dimension and floor elevations differentiates the restaurant, wine bar, and school entries in a way that establishes the first one as the most public.

This attention to depth of facade is carried further in different ways on subsequent floors of the building. On the main floor of the cooking school, two of the three classrooms protrude into the street and create balconies for the students' apartments above.

At the roof levels, the overhang of the curved roof on the apartments is exaggerated so that the outdoor

Ciriani- depth of facade





terrace becomes an extension of the living room inside.

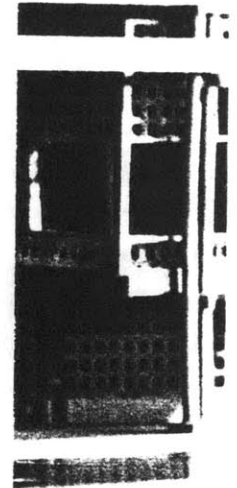
The largest protrusion is a two storey square form that juts out at an angle to define the entry zone and to reveal the different organization of the restaurant.

Finally, my intention was to express the vitality of the uses inside the building on the facade. To me, this meant breaking through the skinlike quality of the facade. This contributed greatly to the tension between maintaining some of the planar quality of the traditional Parisian facades and exposing the dynamic assemblage of angles generated by the kitchen and restaurant.

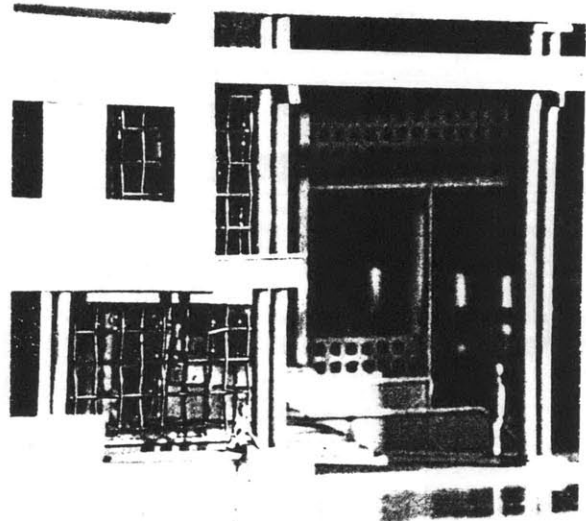
The tension described above reveals two different structural systems. The load-bearing wall system that "grows" from that of the neighboring buildings' contains the more rigorously functional uses: the services and the school. The more varied combination of columns and walls indicates the free plan of the restaurant and wine bar.

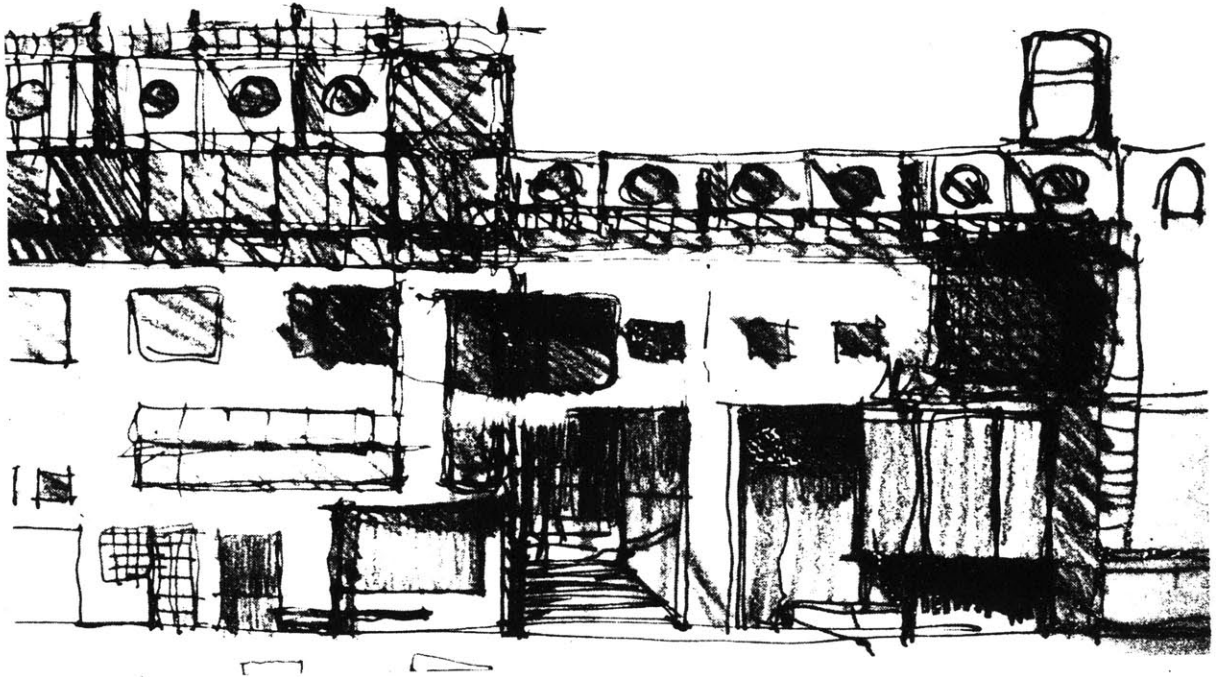
It was necessary to show on the facade the preoccupation that I had with letting light in to all spaces in

restaurant balcony



building entrance

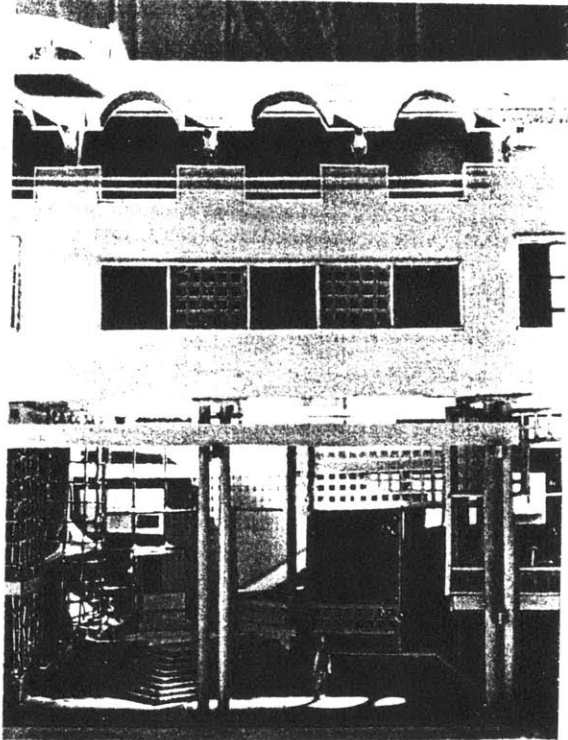




elevation sketches

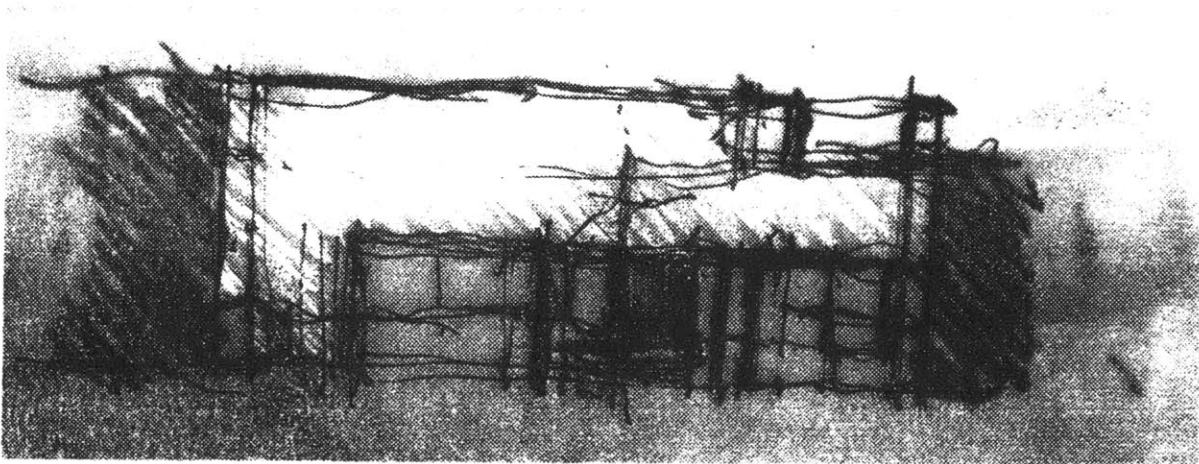


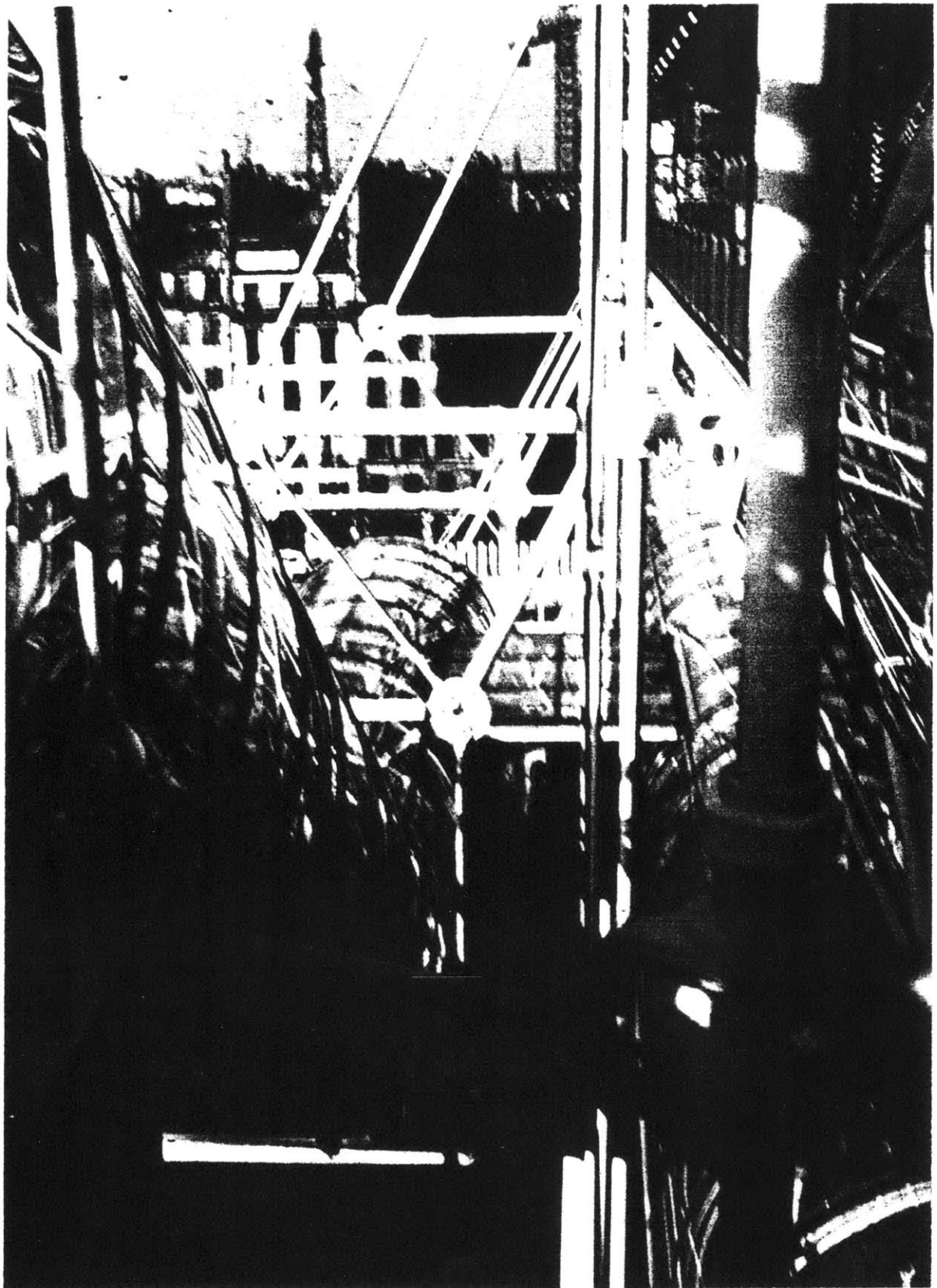
the building. I was able to accomplish this by making it possible for the sun to shine through the rear to the front of the building. The very presence of sun shining through the north facade of the building would draw passers-by into the plaza. It would also hint at the existence of an inner life in the rear of the building, a quality of Parisian buildings that we know from experience exists but is not noticeable from looking at the facade.



sun penetrating facade through building

elevation massing sketch





X. CONCLUSION

Contextually responsive architecture should not be a luxury, it should be a given. This exploration has taught me that it is possible to design contextually without turning to pastiche. The constraints associated with this kind of design are a great challenge and are exciting to resolve.

As architects, we are responsible for the environment we create. The buildings we design take their place in time and have an inevitable influence on the way we perceive the environment and the quality of our lives. This is especially true in a city, where the entire urban tissue is man-made and man-modified.

The challenge is to express our creativity (satisfy our egos) at the same time as we respond to existing conditions. A successful designer can achieve just that: an architecture that is both contextually responsive and that has personality and identity. This architecture would be the result of a well thought out and layered design rigor, not only the application



of trendy, superficial ideas and ornament.



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