

MESHIAGARE

EXPERIENTIAL ARCHITECTURE THROUGH A JAPANESE
CULINARY GAZE

by

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A thesis submitted to the Faculty of Graduate and
Postdoctoral Affairs in partial fulfillment of the requirements
for the degree of

Master of Architecture

in

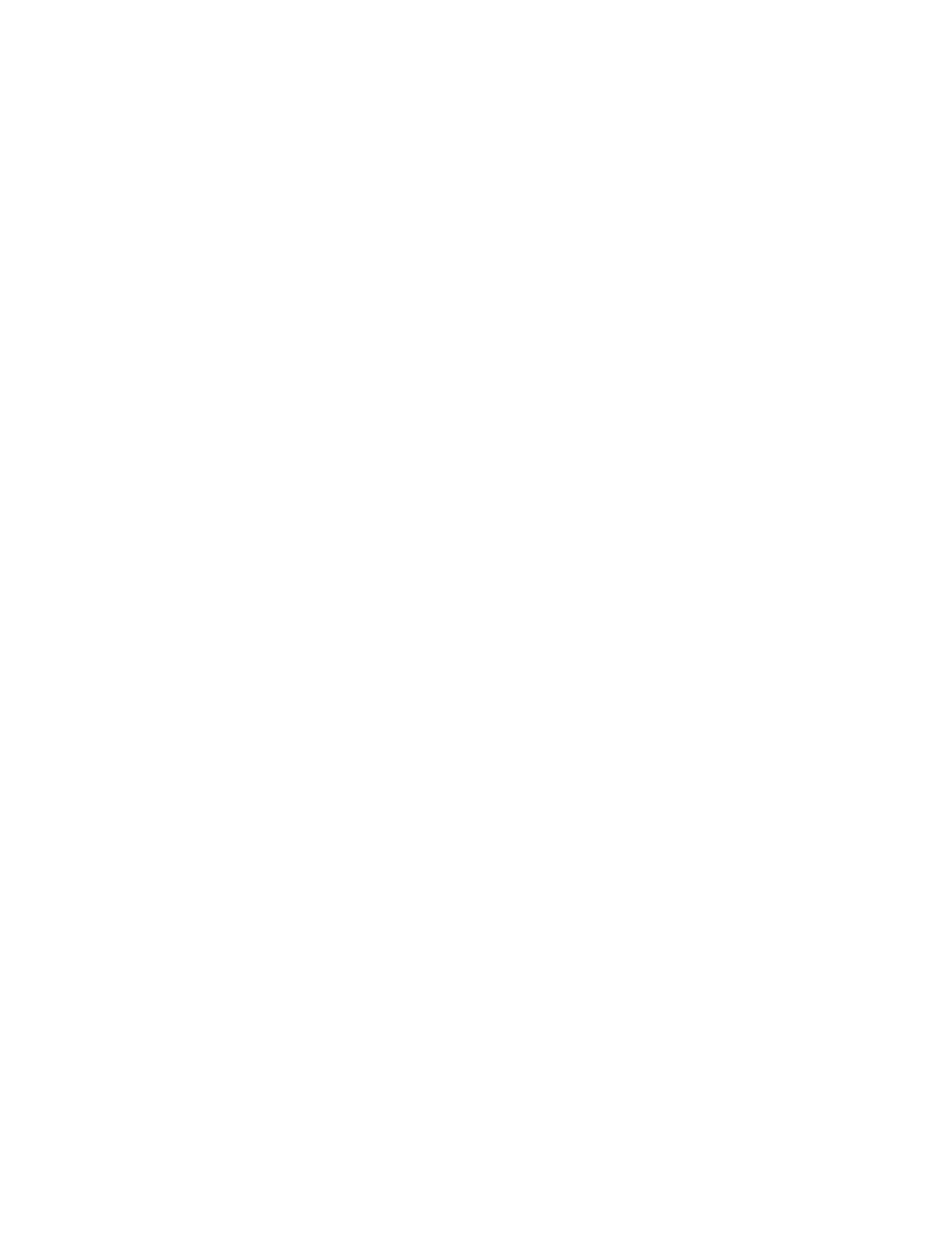
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ABSTRACT

Similar to “bon appétit”, the Japanese phrase, “Meshiagare” is used by the chef or host to signal the start of the meal. As architectural explorations are prepared and served, please enjoy! Meshiagare!

This thesis is structured around a traditional Japanese multi-course menu from Narisawa, a two Michelin star restaurant known for its innovative approach to traditional and regional cuisine. Narisawa’s philosophy is informed by *satoyama*, or the harmony between landscape and humanity. Each of Narisawa’s dishes heightens attention on the provenance of ingredients and on the essence of place through culinary experience. The thesis develops a working method for establishing connections between cultivation, preparation, consumption across cooking and architecture, resulting in the development of an architectural methodology informed by model studies and the design of small-scale, intensively sited architectural interventions in Japan.

The work suggests that is possible to design architectural space authentically, even from afar, through a culinary gaze.

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I would like to express my sincere gratitude for all the support I received during the writing of this dissertation and completion of this thesis.

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LIST OF TERMS

- Hassun** A course in a *kaiseki* menu that follows the amuse-bouchee. This dish specifically introduces the seasonal theme of the menu, as *kaiseki* always reflects the seasons.¹
- Kaiseki** A traditional course meal with origins in Buddhist tea ceremonies. It has since been elevated and is a similar equivalent to haute cuisine, with specific emphasis on natural flavours and varied cooking techniques. There are a number of named courses within *kaiseki* menus, but the order and presence of each course is to the discretion of the chef.
- Meshiagare** A phrase said by a chef or host that indicates that the food that is served is ready to be eaten. The closest English translation is “dig in”, and finds equivalence with the phrase “bon appétit”.
- Mizumono** A course in a *kaiseki* menu that acts as the dessert and the ending of the meal. This dish is usually served with tea.²
- Mukozuke** A course in a *kaiseki* menu that is typically a sashimi course, showcasing seasonal ingredients and knife skills.³
- Satoyama** A Japanese term for a place that demonstrates harmony between landscape and humanity. The term is comprised of the characters for village and mountain, and specifically refers to the border between the two, often accompanied with agriculture, forestry, and fishing.

Sakizuke Traditionally the first course in a *kaiseki* menu. Similar to an amuse-bouche, it signals the start of the menu and introduces the style of the chef.⁴

Shiizakana A course in a *kaiseki* menu that traditionally is meant to be paired with sake. Due to its pairing with alcohol, the flavours are usually more savoury. This dish also usually takes the place of the chef's choice, so it can act as the main course.⁵

Suimono Usually referring to a clear dashi-based soup, literally meaning “thing to suck, slurp, breathe in, absorb”. However, in reference to *kaiseki*, it is the soup course that follows the appetizer, and is considered one of the most important dishes of the sequence. This is because the soup is difficult to master and thus used as a show of ability.⁶

Takiawase A course in a *kaiseki* menu that involves simmered vegetables paired with a meat, fish, or tofu.⁷

Teikei Although literally meaning “partnership”, the movement named after this term is specifically describing the partnership between organic farmers and consumers.⁸

Washoku A term for Japanese cuisine, written with the characters for harmony and food. The term was first used during the Meiji era (1868 – 1912).⁹

Endnotes

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Part 1
APPETIZERS

BREAD OF THE FOREST

A chestnut, yuzu, and kinome self-rising bread baked at the side of the table using candlelight, Narisawa's Bread of the Forest is the first dish that is presented at Narisawa's in Tokyo. The citrus and peppery bread is accompanied by a butter moss, made from black olive and parsley powder. Although a majority of the menu changes seasonally, this dish is always awaiting diners at Narisawa's, acting as a familiar welcome and easing customers into a new dining experience.

A common way of starting a meal begins with an offering of bread. Usually arriving in a woven basket at your table, fresh, warm, crusty bread is a sign of hospitality to satisfy hunger and to stimulate your appetite for an anticipated meal. However, a good loaf requires patience, allowing yeast to work through and properly proof your dough. The journey that led to the formation of this thesis can be thought of in a similar manner. Like yeast sprinkled through dough, my interests in architecture and food began a long time ago, but required time for proper ideas and connections to rise.

This thesis probably began with watching cooking and traveling shows as a kid. There was one show that my family would often watch together where the television host would travel across the United States, highlighting hidden gem restaurants that were submitted by his viewers. My family and I were often surprised by the locations of the restaurants, which were often "off the beaten path", and we looked to find our own diamonds in the rough whenever we travelled. Even in my hometown I would search for these places that only locals knew about, trying to find restaurants with rich stories, as well as great food.

Food accompanies space. It helps to tell a story whether we realize it or not. The restaurants I saw on TV were cultural institutions, community gathering places, sustainability innovators and spaces of social interaction; but they were also tucked away, hidden, and waiting to be found. This show, and others like it, trained my eye to look out for restaurants that were more unconventional. My whole family also became more discerning. In fact, whenever we would plan vacations, we would make lists of restaurants that we saw on TV and plan our entire itinerary around it.

Food and architecture are inextricably linked. Wherever I went I would connect places of eating with the places I resided in. In fact, most of my memories of places and events are around food, from my mother's Christmas turkey, a Chinese takeout restaurant in Anaheim, a pineapple farm in Hawai'i, and a fish market in Sydney, to name a few. As I sought out places that showed care in their food, I looked for places that cared about their aesthetic, their service, the freshest ingredients, and innovative menus that used the best use of their themes and ingredients to create wonderful meals. I saw a wide range of restaurants strive to provide this, from the most lavish to the humblest restaurant, I saw that successful restaurants showed care for ingredient and diner alike.

The restaurant is not the only place where one experiences food and architecture at the same time. An ice cream cone on a park bench, a cold soda at a rural train station, or a corndog at a summer's fair remain as unique experiences. What this taught me was that food and place didn't have to be tied to the walls of a restaurant, but that the formation of a culinary experience came from the culture, environment, and place of where someone encountered that food. I wanted to know what determined these atmospheres and experiences. I wanted to see how the food we eat and make can be a window to our present cultures, trends, and needs.

These culinary experiences growing up and the thoughts and questions they raised prompted this thesis. Slow rising and steady,

architecture and food are connected, and I wish to show how this 'culinary gaze' can be a meaningful addition to architectural design.

From the culinary experiences I have accumulated, I wanted to contribute to the understanding of spatial context. Especially now, as I find myself increasingly physically removed from the world around me, due to restrictions placed by the COVID-19 pandemic. I wanted to find another method of understanding architectural design from afar, which led me to the practice of Slow architecture. Born from the Slow food movement in the early 21st century, Slow architecture purposefully slows down the production of architectural designs by integrating various modes of making into the design process, to focus on sensitivities to cultural regionalism and environmental sustainability.¹ Therefore, the architectural practice has already been borrowing theories from the culinary world. However, I wish to focus again on the culinary roots of Slow architecture to use it as a method of attuning towards a context, even from afar, though different modes of making for the production of experiential space.

In connection to my ever-growing understanding of the ties between food and architecture, this thesis will propose to integrate cooking into the process of architectural design.



Figure 2.1: Farmland, River, Village, and Mountains Near Ushiku 2017

SATOYAMA SCENERY AND ESSENCE OF THE FOREST

The second course establishes the seasonal themes of the meal in a traditional kaiseki menu. Acting closely as the Hassun course, the plate resembling the forest floor, paired with oak-infused water creates the second course known as Satoyama Scenery. The dish is to be eaten with your hands, as if you are foraging the forest floor yourself, picking up different seasonal herb and vegetable tempura pieces, surrounded by a soy pulp, bamboo, and green tea powder and a soymilk yogurt paste.

In spring 2017, I had the opportunity to work in Japan for five months. This was my first experience outside of North America at the time, and I sought to fill my time with as many experiences as I could with the free time I had. The following section highlights landscapes from my travel photography during my time abroad. During my travels I wanted to understand the difference between what an “authentic” Japanese experience would be in comparison to “tourist” experiences, and so I traveled to what I thought were more diverse locations as often as I could. What I was often looking for were places that were like the ones highlighted by those travel shows I watched in my childhood, places that are off the beaten path, cultural institutions, community gathering places, and unique to their environment.

Japan is made up of five main islands, and during my time there I visited every one. When I went to larger cities, I would try to find a restaurant that was more world renown, but I would also often take a local train to small towns famous for their specific delicacies. If I also liked a type of dish, I would also seek out cities where that dish was

famous. For example, I specifically traveled to Kobe to eat Kobe beef. A smaller city known as Utsonomiya is famous for gyoza, and so I went to Utsonomiya for gyoza. Yubari Melon is said to be the best melon in all of Japan, and so I visited Farm Tomita (Figure 2.2) to try their Yubari Melon, which indeed was probably the best melon I've eaten. There are many more local specialties that I learned of as I traveled. From edamame shakes, beef tongue, sea grapes, sea urchin, green tea, and milk, each region and city had different local specialties.

Due to impracticalities of travelling due to the COVID-19 pandemic, I began the thesis by reflecting on my photos of 2017. The photos that were the most interesting to me were these in-between landscapes: between nature, farm, and city. A unique feature of these landscapes was how close I could get to them, how integrated the landscapes were between forests, farms, and cities. This differed greatly from the farmlands of the prairie provinces where I grew up, where farms were physically disconnected from the city. There is a Japanese term for this, called *satoyama*, which refers to the harmony between land and villages, with an emphasis on agriculture, forestry, and fishing. The following photos highlight examples of different *satoyama* landscapes that I came across in my trip, which is a central theme to the idea of place that this thesis explores.

In addition to *satoyama*, Japan has a history of community supported agriculture (CSA), which finds its origin in the *teikei* movement that began in the 1960s–70s.² CSAs involve a co-partnership between consumers and producers through a dedicated distribution system. The main goal of CSAs is to ultimately reconsider the relationship between food, economics, and community, creating a greater understanding of environmental sustainability through organic farming and community engagement.³ Therefore, CSAs offer an opportunity to create stronger connections between producers, members, and the productive landscape itself.⁴ In Japan, the *teikei* movement still lives on, adapting to the transition between generations and economic decline.⁵

The concepts of *satoyama* and *teikei* became frames of reference to understand how authenticity, place, and cuisine is viewed in Japan. The existing relationship between food and land in Japan, as well as my own personal experience with Japan's productive landscapes, led me to select Japan as the region of study for this thesis.



Figure 2.2: Farm Tomita, Furano, Hokkaido 2017

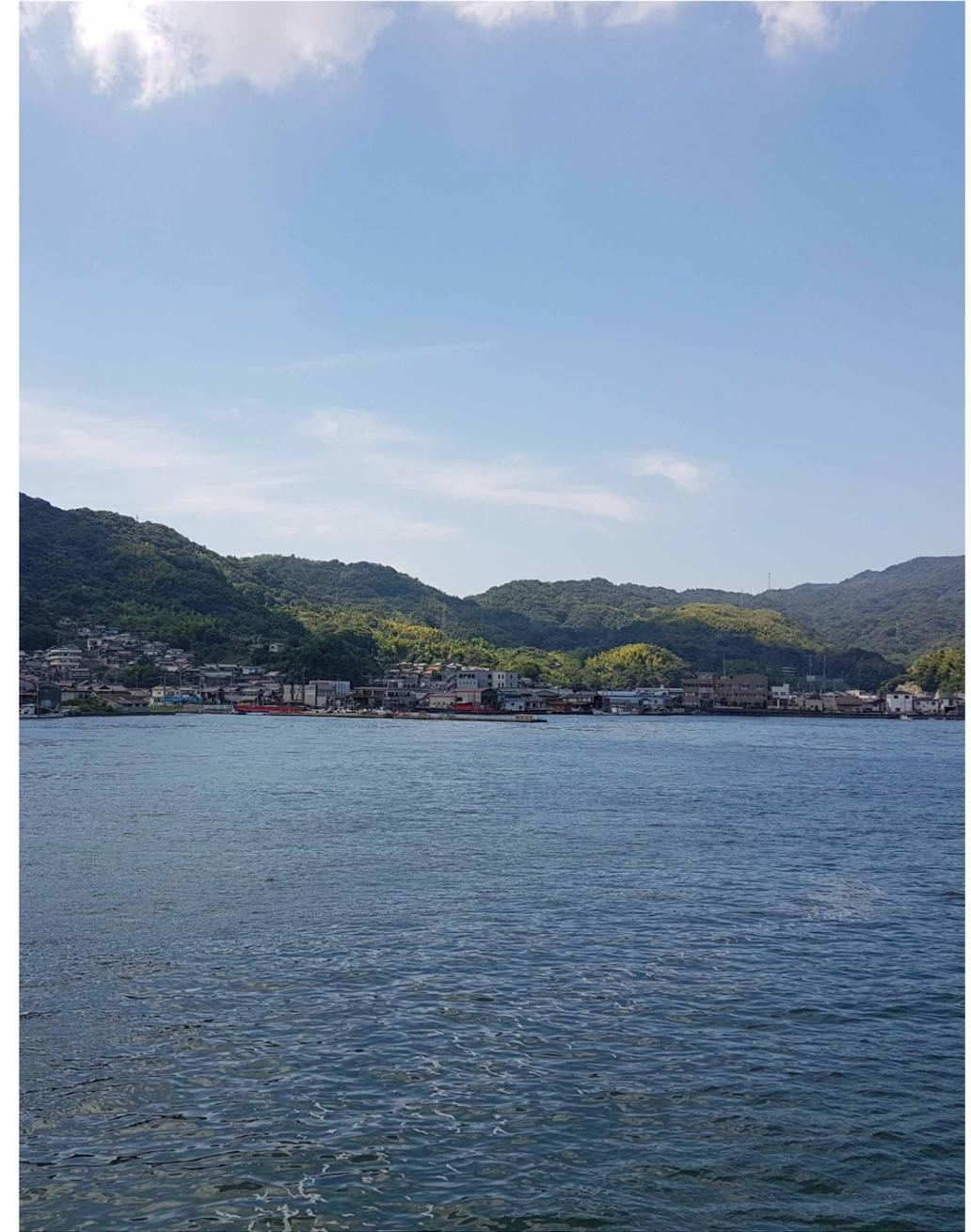


Figure 2.3: Shoreline from the Hiroshima-Kure-Matsuyama Ferry 2017



Figure 2.4: Unknown farm near Tanba, Hyogo 2017



Figure 2.5: Farmland near Niihama, Ehime, 2017



Figure 2.6: Mishima Shibazakura Garden, Kutchan, Hokkaido 2017



Figure 2.7: Unknown farm near Himeji, Hyogo 2017



Figure 3.1: “Narisawa Menu” Photographed by Mar Pages, 2016

SUMI

The third course is Narisawa’s Sumi, which means Charcoal. This dish is a braised sweet onion, coated with charcoal and leek powder, then deep fried. In relation to the previous course’s purpose of signaling the seasonal themes, this course reveals the various techniques and styles that the chef will use throughout the meal, acting almost as a Sakizuke or amuse-bouche, though coming later in the meal progression than usual.

To further refine the comparison of food and architecture within a Japanese context, I looked for a case study of Japanese cuisine. A comparison of regional or strictly traditional dishes would be difficult for myself to relate to. As I do not have a personal tradition that relates to a specific Japanese dish, I looked for a restaurant that has a strong philosophy towards Japanese locality, while also having a clear design philosophy towards their dishes. I hoped that by researching a restaurant’s design philosophy I could see how the relationship between a place and ingredient could inspire creation.

I chose to study Narisawa, in Minami Aoyama, Minato, Tokyo. Currently, Narisawa holds two Michelin stars, ranks 22nd in the world’s top 50 best restaurants, and 9th in Asia’s top 50. The restaurant’s head chef, Yoshihiro Narisawa, is classically trained in French cuisine, but has since returned to Japan and merged his French training with his Japanese roots. He describes his menu as “innovative *satoyama* cuisine”, inspired heavily by regional ingredients and traditional dishes. The restaurant serves a multi-course tasting menu only, borrowing elements from the *kaiseki* dining structure. *Kaiseki* has rigid cultural, traditional, and

seasonal conventions which Narisawa borrows to inspire cuisine that is sustainable, regional, yet groundbreaking in the culinary industry. Narisawa has recently earned a Michelin Green Star for its work on sustainable gastronomy.

During the COVID-19 pandemic, chef Narisawa posted some of his recipes online for home cooks to taste his dishes from afar. This opportunity allowed me to investigate Narisawa's philosophy of innovative *satoyama* cooking directly. Through these recipes, I selected three dishes to explore in further detail, "Soil 2001", Temari, and "Sumi 2009" ("Soil 2001" and "Sumi 2009" are named after the year when Narisawa created the recipe). These dishes stood out for their different aspects of Japanese culture and landscape, as well as having various degrees of cultural influence. Within the spirit of each dish, Narisawa typically constructs each course around one ingredient that has a direct regional connection to a specific location. By investigating these three dishes, their diversity in approaches and ingredients, I would be able to capture a broader understanding of Narisawa's available menu and his approach to innovative *satoyama* cuisine.

This thesis will use cooking and making as methods of understanding the cultural and regional implications of the sites of production that inspired each recipe, for the purpose of architectural design interventions. In each following sections, recipes from Narisawa were prepared and recorded. Following the preparation of each dish was the completion of a series of physical models that test analogous design considerations relating to time, materiality, and place. In the final section, three teahouses relating to the previous modes of working were sensitively sited and designed. The teahouses are not intended as spaces in which to consume Narisawa's dishes, but instead are conceived of as architecture informed by learned principles of heightened awareness of siting and material transformation.

*Forests comprise almost 70% of Japan.
Its coastline is ranked 6th in the world.*

*Japan is surrounded by forests and seas.
In this limited space,
people cultivate the land and grow rice,
they live and work hand in hand with nature,
with the forests and seas,
and they call this type of place the Satoyama.*

*Responding to the four seasons,
the severe changes between them,
understanding this environment,
and living our lives taking
only the most necessary resources for daily life
from the earth: this lifestyle is called
Satoyama Culture.*

*Taking the rich culinary culture of the Satoyama,
and the wisdom of our ancestors,
we pass it through the NARISAWA filter
to create a new, independent genre called,
"Innovative Satoyama Cuisine"*

*The Japanese term, "ji'nen,"
referring to the spirit of nature,
includes people carrying on
the Satoyama culture like instinct,
together with the natural world.*

*From this spirit
we at NARISAWA create gastronomy
Beneficial to both body and spirit,
and a continuously Sustainable environment,
which we call,
Beneficial and Sustainable Gastronomy.*

-Chef Yoshihiro Narisawa, "Philosophy" ⁶



Figure 3.2: Narisawa's Menu Photographed by Mar Pages, 2016

From left to right:

Bread of the Forest 2010, Satoyama Scenery, Sumi, Sea Snake and Taro Okinawa, Botan Shrimp Hokkaido, Wild Eel Fukui and Mango Miyazaki, 'Gion Festival' Eggplant Kyoto, Conger Pike Aichi and White Peach Kumamoto, 'Luxury Essence 2017' Langoustine Shizuoka, Rock Oyster Mie, 'Sumi 2009' Kobe Beef Hyogo, Pickled Plum Shizuoka, Lemon Shizuoka and Honey Fukuoka.

1. Botan Shrimp Hokkaido
2. Eggplant Kyoto
3. Eel Fukui
4. Beef Hyogo
5. Langoustine Shizuoka
6. Plums Shizuoka,
7. Tea Fukuoka
8. Honey Fukuoka
9. Rock Oyster Mie
10. Lemon Shizuoka
11. White peach Kumamoto
12. Mango Miyazaki
13. Black Sugar Cane Kagoshima
14. Sea Snake Okinawa



Figure 3.3: Locations of Narisawa's Ingredients 2016

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part 1: Appetizers

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Part 2

ENTREES

“...[T]hough it may well be, as suggested earlier, that the Postmodern style, like the cooking of the past few decades, has finally run its course and patrons are now in search of a more refined aesthetic vocabulary that ironically values simplicity and traditional methods. No doubt current architecture and gastronomy will respond to the zeitgeist, searching anew to invent novelty from tradition, merging cultural aspiration with design solutions perhaps as yet unknown.”

-Ken Albala and Lisa Cooperman, “Cuisine and Architecture: Beams and Bones – Expores and Concealment of Raw Ingredients, Structures and Professing Techniques in Two Sister Arts”



Figure 4.1: Soil Soup

“SOIL 2001”

4.1 Cooking “Soil 2001”

Following the appetizers is the usually a soup dish, or Suimono. This is a shared characteristic in French dining as well. A dish meant to showcase the chef’s skill in creating a simple dish, Soil 2001 is an excitingly novel approach to establishing terroir.

Served seasonally during the months of November to February, “Soil 2001” explores tasting the origins of food. As the dish is served in a wine glass, the vessel implies a relationship between *terroir* and the soup. There are only four main ingredients found in this soup: burdock root, soil, oil, and water. The purity of flavour is the key to this dish. The recipe requires simmering, steaming, and blending to allow the flavours of each ingredient to come together. The process of making the dish is recorded in the following pages, along with the recipe to reveal my process on how I was able to recreate the dish.

After making the soup, I found the flavour to be surprisingly complex with a slightly acidic, sweet, earthy taste and a creamy, full-bodied profile. There was no seasoning in the recipe. However, when seasoning was added, I found that it overpowered the flavour profile and was overwhelmingly salty. Some ingredients and techniques were adapted to suit the resources and equipment that I was limited to, with the adaptations added to the recipe in the following pages.



Figure 4.2: Sliced burdock root

SOIL 2001 RECIPE

Adapted

700 g Burdock

2 litres Water

5 g Soybean lecithin

20 ml Canola oil

PREPARATION

Take the unwashed Burdock and roughly cut.

In a deep pan, add canola oil, burdock, soil and stir-fry together - this will help to release their strong aroma and create one flavour from the ingredients combined.

Add water to the oil, burdock and soil and bring to a boil.

Reduce heat to a very low temperature and cook mixture for 90 minutes. This helps release more flavours and for this dish to come together as one.

Blend the mixture for around 5 seconds.

Strain the mixture until all the moisture is gone.

Use paper filter and strain again. Then back on to a low heat until there is around 500ml of mixture left in the pan.

Add lecithin, whip the mixture for a final time and serve in wine glasses.

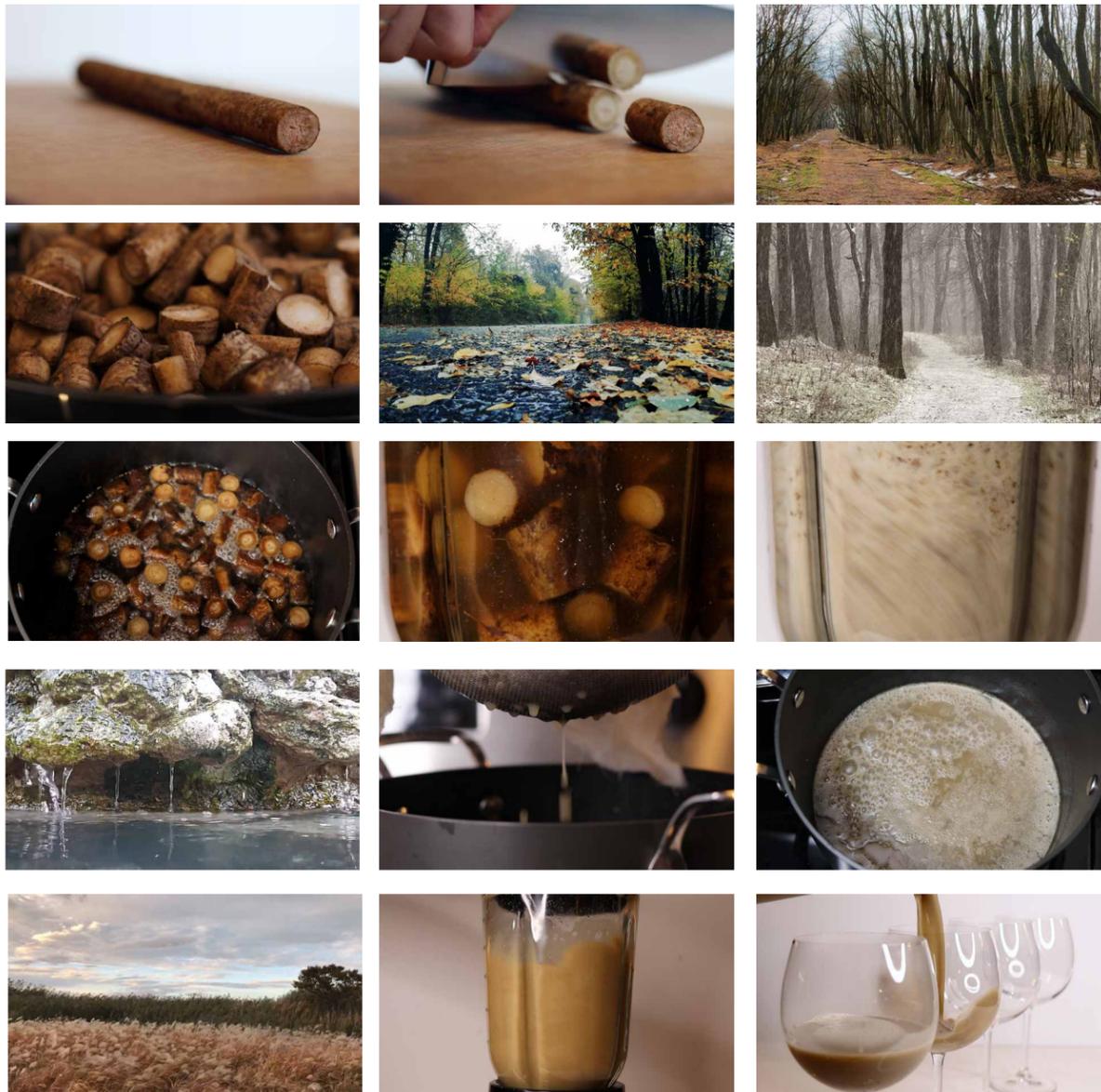


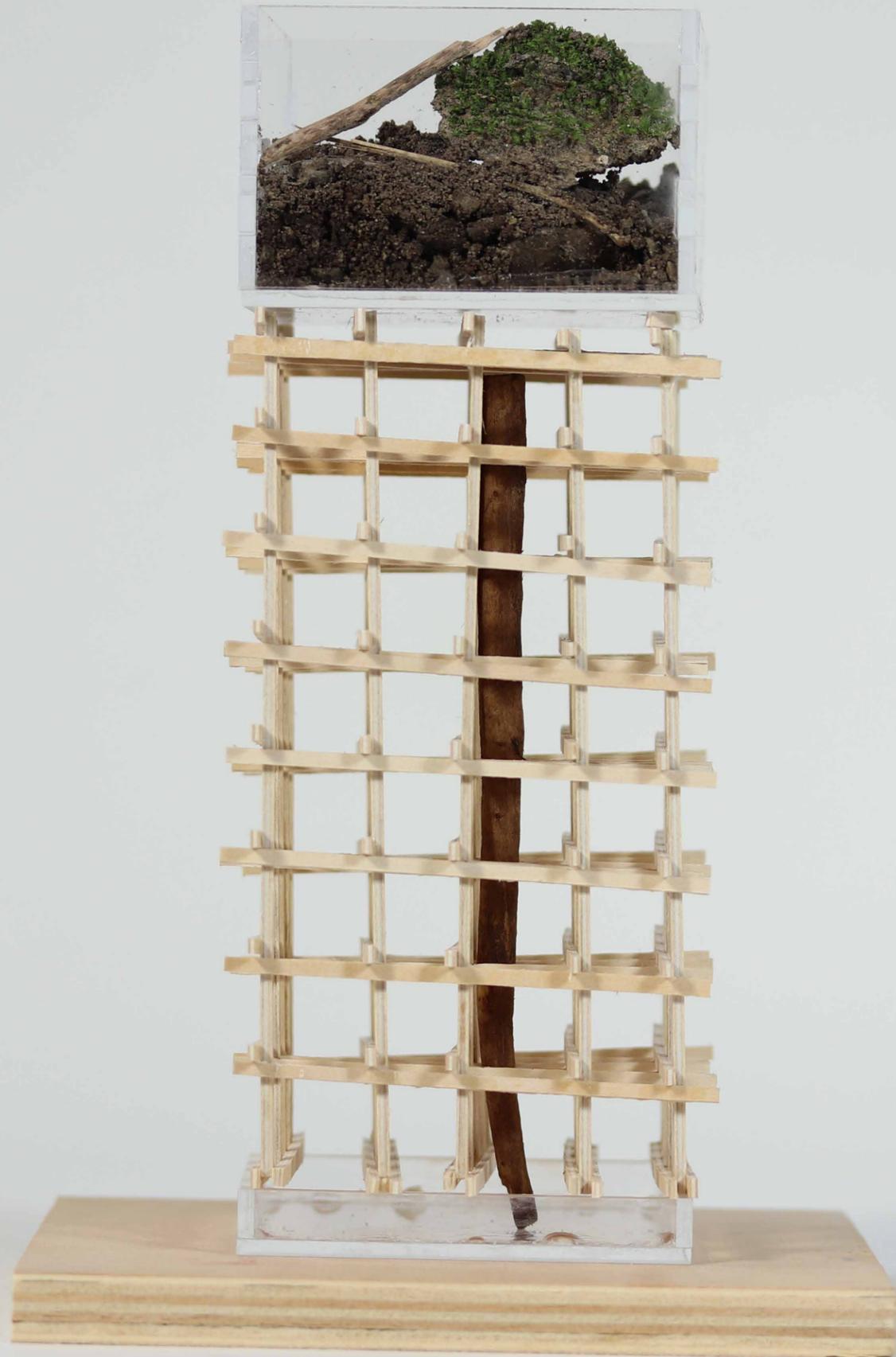
Figure 4.3: The making of Soil Soup, accompanied with images of the forest

4.2 Recording “Soil 2001”

I recorded the process of making Narisawa’s “Soil 2001” and edited the video to capture the sensory experiences of cooking this particular dish. In addition to taste, cooking engages other human senses, which excite the imagination with connections and associations between cooking and place. Although it is difficult for a video to completely capture the smells and heat or force connected to this act of making, it allowed me to focus directly to the sounds of cooking. In these instances, I found myself visualizing the landscapes that chef Narisawa might have been imagining while creating this dish. To visualize the atmosphere I felt after making and tasting “Soil 2001”, I used comparison videos to relate the cooking process to the imagery and sounds of a forest. It is in these comparisons the video emphasizes connections between making and place, from chopping burdock root to crunching leaves.

Figure 4.3 shows screenshots of the video that I produced while cooking “Soil 2001”. The video (0:53) is included in the digital version of this document below. Click the link below to view the video.

▶ [Soil 2001 Process](#)



4.3 Spatializing “Soil 2001”

Through cooking and making, I hoped to relate the process of Slow architecture to its predecessor, the Slow food movement.¹ As Slow architecture can be seen as the evolution of cultural regionalism with special attention to the process of making, I wanted to use Slow cooking to help inform a process of making for architectural design.² Before creating an actual architectural space, I thought it would be more appropriate to attempt to create a material and conceptual model first, so I could determine what analogous relationships exist between cooking and building. Therefore, in this next section I will outline the processes I followed to spatialize the concepts I learned from cooking “Soil 2001”, creating a physical construct through this culinary gaze.

I created a physical model to pair with the recipe cooked, to understand the design principles of Narisawa’s “Soil 2001” through a spatial and material investigation. The main approach of the model is to explore the inversion of earth that Narisawa accomplished through his soil soup. Instead of the soil being the agent of production, the soil becomes the object experienced. In the case of the soup, it is the element tasted, and in the case of the model, the element celebrated.

As the *Suimono* course is usually a show of craft using limited ingredients, this model used a limited material palette and incorporated steam to reveal material exploration.³ Wood and soil are the primary building material, referencing the dish’s connection to the forest. The plexiglass container was akin to the wine glass of the original recipe, a shallow vessel, and a component that interacts with the main object. Steam was an object of transformation that attempted to merge all

Figure 4.4: Soil Soup Model

‘ingredients’ of the model. As a glass dome covered the entire model, with prolonged exposure to steam, the glass would grow increasingly translucent, blurring the separate elements of the model into one single structure.

In the selection of materials, I also wanted to explore how steam interacts differently depending on the surfaces it adheres to. Condensation on the plexiglass container was different than the wood’s absorption of the water, where absorption would eventually lead to the decay of the untreated wood. The water would also nourish the soil and contribute to new life eventually. Therefore, a neutral, harmful, and beneficial relationship between water and the varying materials could be observed. This could be seen in a construction failure that was observed during the construction of the first model. The waterproof adhesive in the base failed when hot water was added. This experience showed that water and heat together have a strong transformative quality in both the cooking and making process.



Figure 4.5: Soil Soup Model condensation studies



Figure 4.6: Soil Soup Model, condensation and soil



Figure 4.7: Soil Soup Model, Steam Evolution

Steam condensed on the various materials of the model, then finally released, transforming the model in a similar way that cooking transforms ingredients.

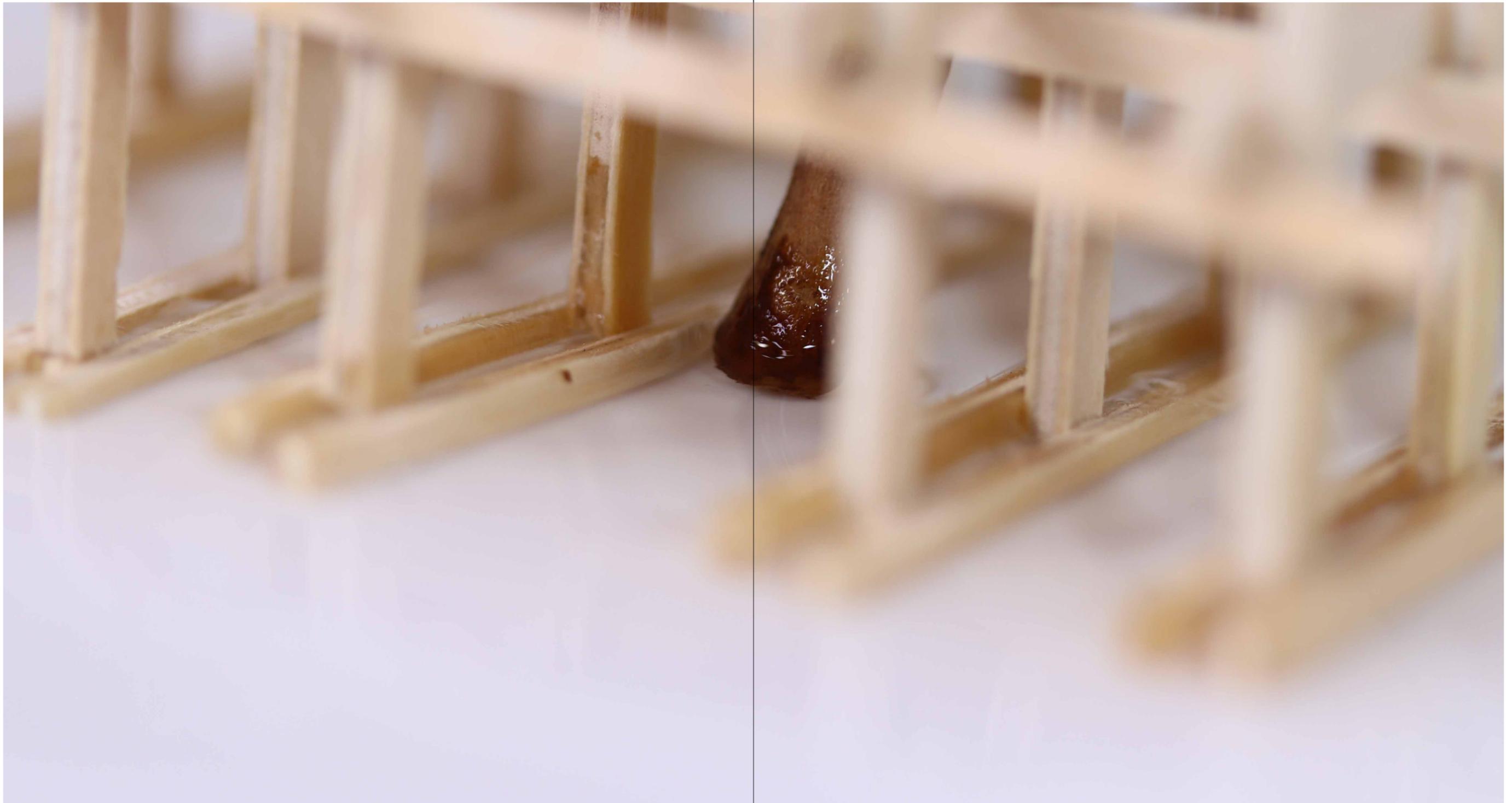


Figure 4.8: Soil Soup Model, water absorption at the base

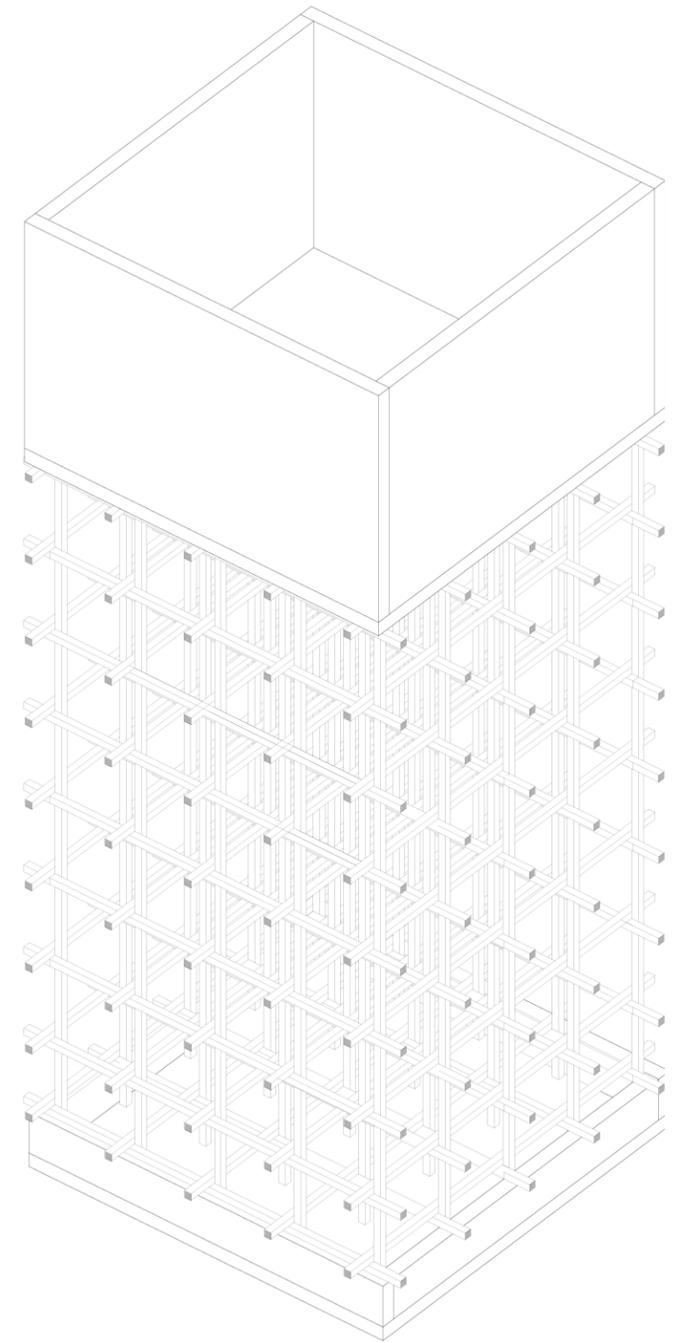


Figure 4.9: Soil Soup Model, soil close up (left)

Figure 4.10: Soil Soup Model, linework (right)



Figure 4.11: Soil Soup Model, another perspective

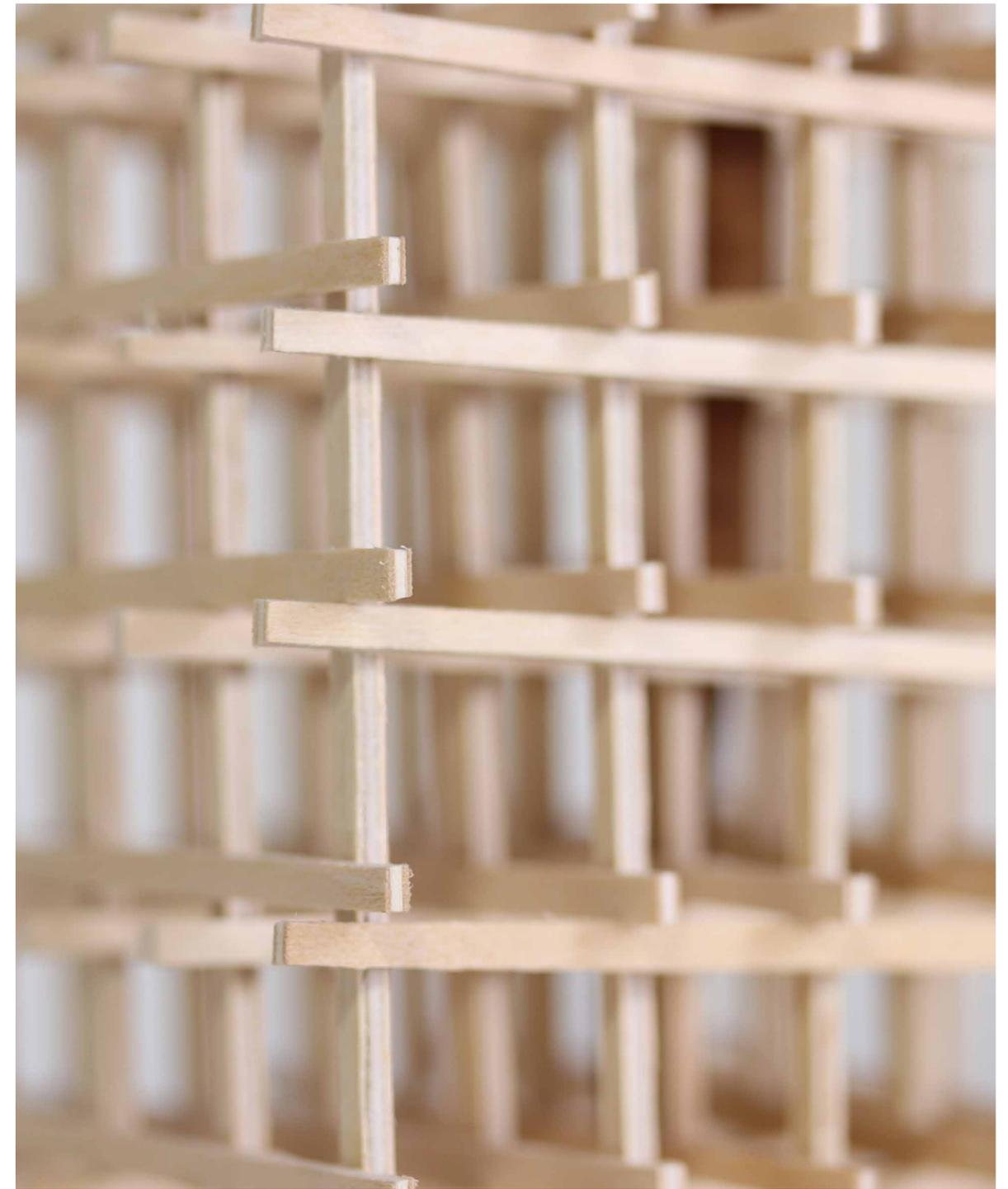


Figure 4.12: Soil Soup Model, wooden structure



Figure 5.1: Temari

TEMARI

5.1 Cooking Temari

A Temari is a traditional embroidery ball, serving as either a toy or accessory. The dish manifests itself as a jewel of the ocean floating in a sea of broth. The relationship between the vegetable strings and seafood ball suggests that this is the the Takiawase course, which is a simmered vegetable and protein dish. This celebration of the fruits of the sea is clear and evident in preparation, presentation and taste.

Narisawa's *Temari* showcases the fruits of the ocean. The playful "temari" that floats in the dashi lake looks like a floating island, where both the dish and the broth are filled with pure umami. The string of root vegetables offers a beautiful visual impact to the dish, creating a playful image of a children's toy. Although the main ingredients are directly from the ocean, the preparation as well as the rest of the ingredients also have their own relationship towards water. From blanching, steaming, and soaking, every process has water in it.

I found the flavour of the temari ball to be heavily influenced by the flavour of shrimp and scallop. This made me certain that the focus of the dish was seafood. However, the texture was surprisingly light and fluffy. The root vegetables themselves impart little flavour and texture but add a beautiful contrast to the colour of the seafood ball. The dashi broth provides a complex umami to the dish, deepening the flavour of the shinjo without adding any richness to the dish. The experience was a dish of culinary subtlety. The flavour profile wrestled strong components into an incredibly light dining experience.



Figure 5.2: Cutting Carrots

TEMARI RECIPE

Adapted

Shinjo

200 g scallops

150 g shrimp

100 g Japanese yam

salt

Strings for Temari

Orange carrot, Yellow carrot, Purple carrot

Watermelon radish, Round black radish, Green radish

Ichiban Dashi

3 litres water

90 g kombu

75 g bonito flakes

Dashi

Ichiban dashi

salt

Usukuchi soy sauce

Sake

PREPARATION

For Dashi

Soak Kombu in 3L of water, keep in the refrigerator for 24 hours. Then strain to make Kombu dashi. Put the Kombu dashi into a pot and boil it. When it is boiled, put out the fire and then put Bonito flakes into the Kombu dashi. Let it remain for 10 minutes to extract the flavours and aroma. Filter with a paper towel and season with salt, add a few drops of Usukuchi soy sauce and sake.

For the Shinjo

Remove the shell of the prawn, then remove the vein on the back of the prawn. Make a paste with a food processor. Add the scallops to make a paste add the grated Japanese yam potato paste. Make a 30g ball with the paste and season with salt.

Remove the vein from the back of another shrimp and chop it to 1cm. Cut the root vegetables in julienne and boil it, should be slightly underdone. On the plastic wrap, place root vegetables in a radial pattern and then put them on top of the ball and wrap it together. Steam cook at 100°C for 10 minutes.



Figure 5.3: The making of Temari

5.2 Recording Temari

The processes of creating Temari involved the use of water to be the main agent of transformation. The three main processes that occur in the preparation of this recipe were the making of the dashi broth, blanching the root vegetable strings, and steaming the shinjo. Each step uses different reactions with water to achieve their subtle flavours. The foundation of the dashi is created by steeping kombu in water for at least 24 hours. This slow process of infusing water with the flavour of seaweed is a gentle way of imbuing the broth with flavour. Blanching involves using extreme heat and cold to preserve the colours of vegetables. Finally, steaming the shinjo allowed the texture to be fluffy and tender due to the added moisture in the cooking process.

Narisawa's Temari was also a test of skill with a knife. Julienned all of the radishes and carrots for the recipe was the most time intensive portion of the recipe, which I hoped to highlight in the recording of this dish. The irregular shaped vegetables become rendered into colour homogeneous lines. In addition to this, the creation of a dashi is a common test that shows the skill of a Japanese chef, as it is seen as a foundational skill to have. Considering both of these techniques, I created a video to focus on the act of making, and the many different techniques that were used to create the final product.

Figure 5.3 includes images of the processes involved with creating Temari. The video (0:53) is included in the digital version of this document below. Click the link below to view the video.

► [Temari Process](#)

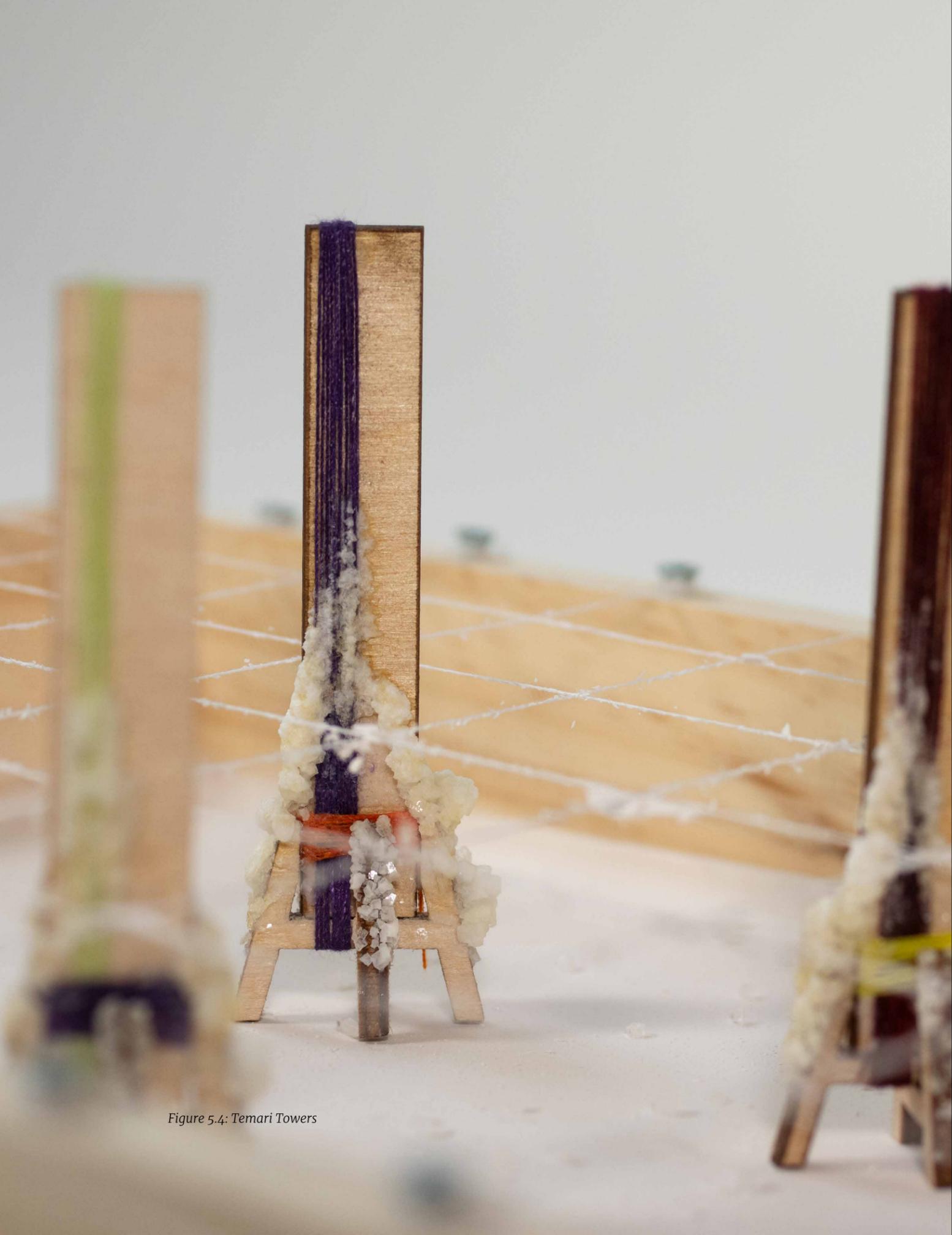


Figure 5.4: Temari Towers

5.3 Spatializing Temari

In response to cooking Temari, I made a series of salt constructs. Colour, structure and construction were the main themes that I wanted to show in this model exploration. I also thought it would be important to incorporate a connection to the ocean while also including the playful colours of the dish as a component of the structure. The salt crystals act as the binding agent to hardens colourful threads into strong supports, as I used no adhesives on the models. These wood towers operate similarly to the monolithic seafood sphere emerged in broth, and a plaster ocean with ripples operates in a similar context.

The wooden and thread structures were left in salt water over a period of five days to allow salt crystals to grow. I tested four variations of towers to see if there would be different interactions between thread, wood, and salt. The material and form variations demonstrate how different levels of material porosity affect the patterns that the salt crystals created once the water had evaporated.

The final component I wanted to introduce was a frozen ocean landscape made of plaster. The strings that held the plaster create an atmospheric zone in which these towers inhabit, while the ripples left over from plaster dripping through the strings represent a stagnant ocean, frozen in time to create an architectural landscape.

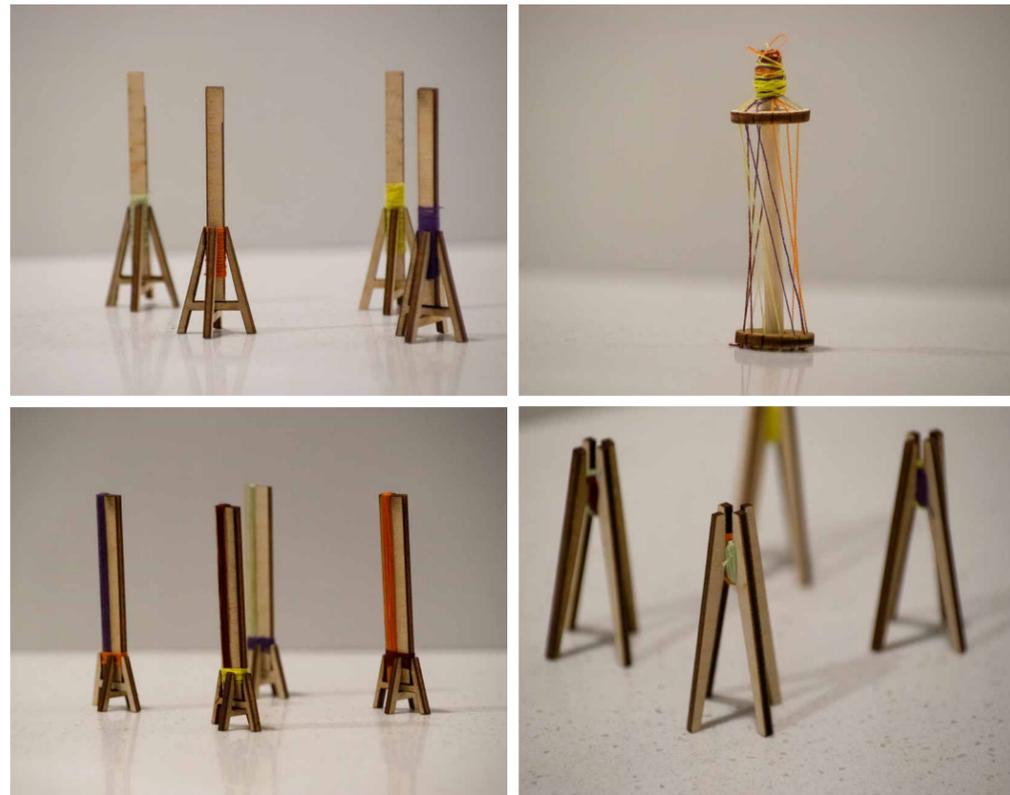


Figure 5.5: Temari Tower variations

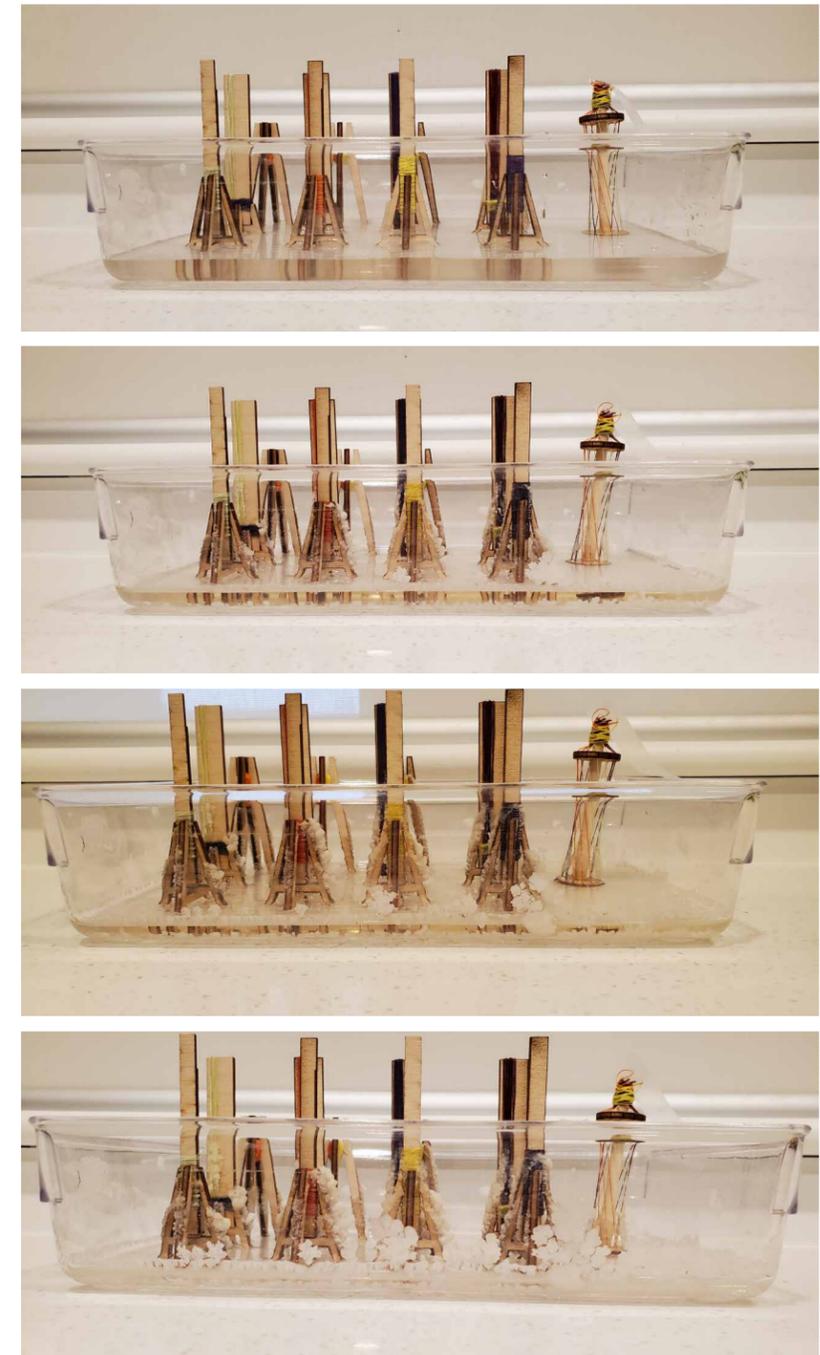


Figure 5.6: Salt crystal formation

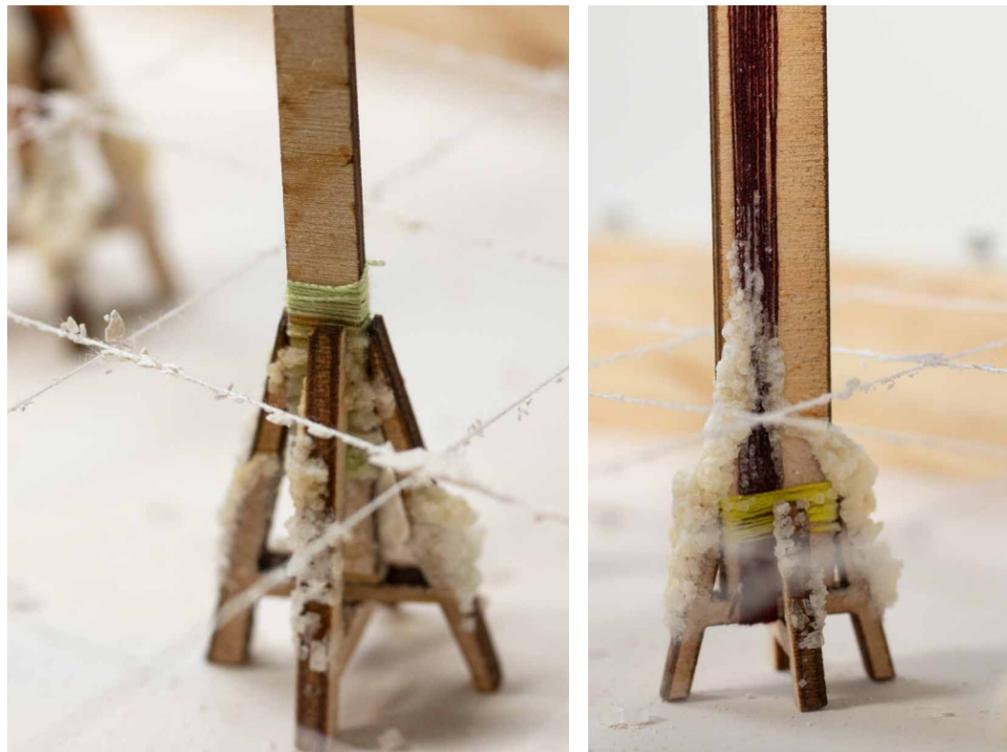


Figure 5.7: Temari Tower, close up variations

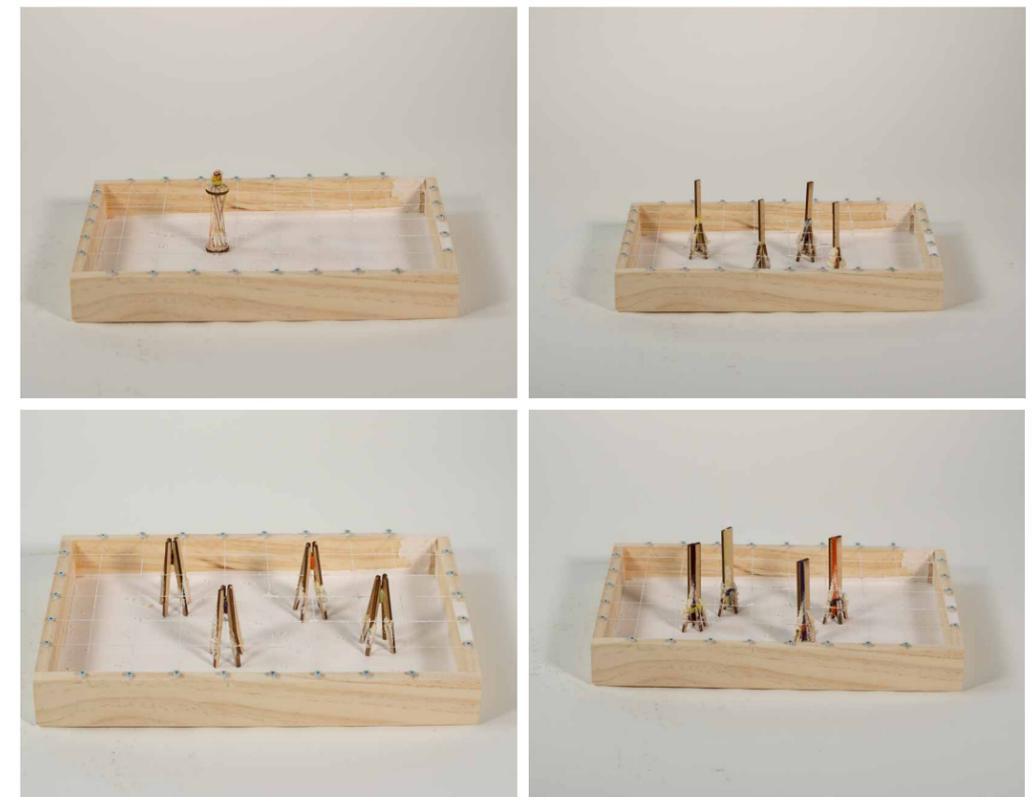


Figure 5.8: Temari Tower overall models

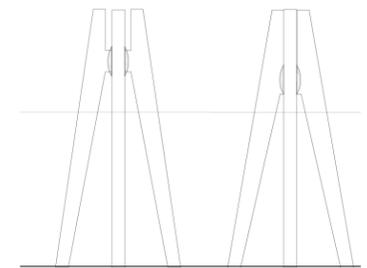
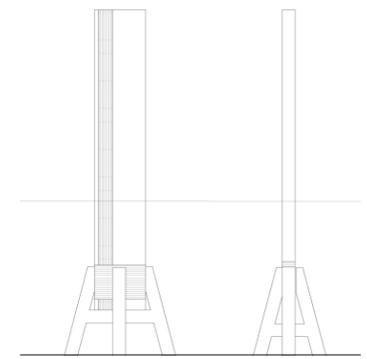
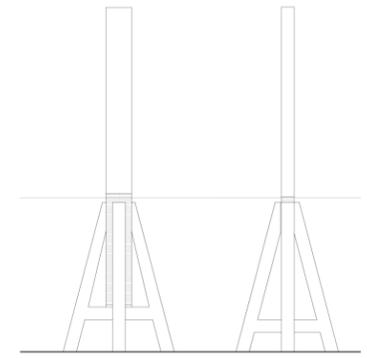
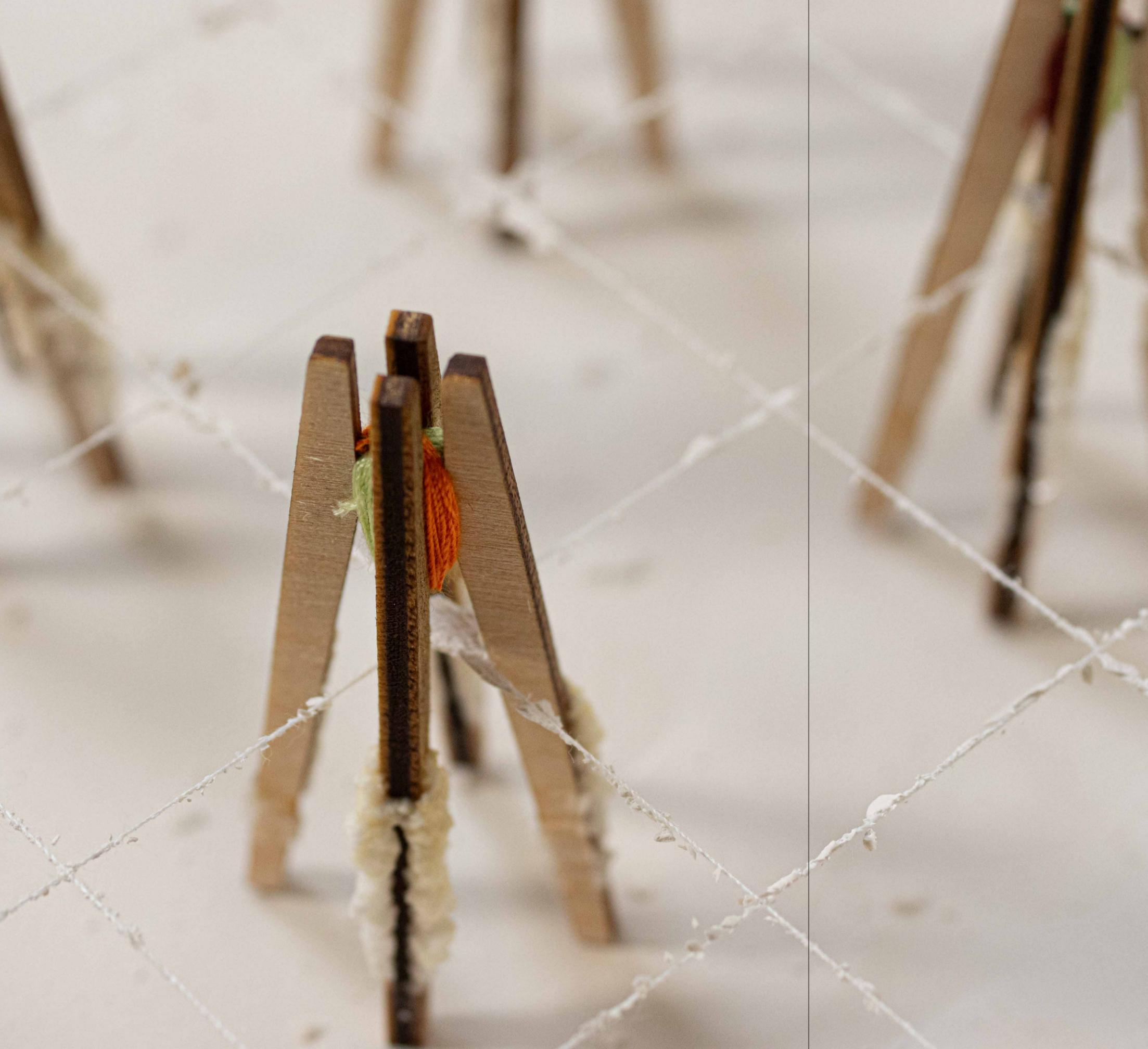


Figure 5.9: Temari Tower Model, close up (left)

Figure 5.10: Temari Tower Model, linework (right)



Figure 6.1: “Sumi 2009” Beef

“SUMI 2009” HIDA BEEF

6.1 Cooking “Sumi 2009”

“Sumi 2009” Hida Beef arguably doesn’t fit into the traditional Shiizakana kaiseki course in both order and principle, but still acts as the chef’s choice of a main course. It is in this instance that Narisawa most likely borrows from his French training to create an impactful and heavy meat course as the final main dish, a beautifully tender steak coated in savoury leek ash to resemble charcoal.

This recipe’s main focus is to show charcoal as provider of sustenance through presenting a steak in the appearance of a piece of edible charcoal. Chef Narisawa wants to bring attention to the places of food production, to show that the methods of cooking your food also have terroir and provenance. I believe that by using his main course in this manner, chef Narisawa realizes his notion of innovative satoyama cuisine, showing that your ingredients and cooking methods all have relationships to sourcing, land, and flavour. “Sumi 2009” Hida beef truly celebrates the harmony between charcoal as a provider of heat, the person cooking with charcoal, and the food that is cooked.

This recipe heavily involves the controlling of heat over different times. From grilling over coals, dehydrating, simmering, and searing, each step shows a specific attention to the alchemic changes that takes place when heat and food come together.

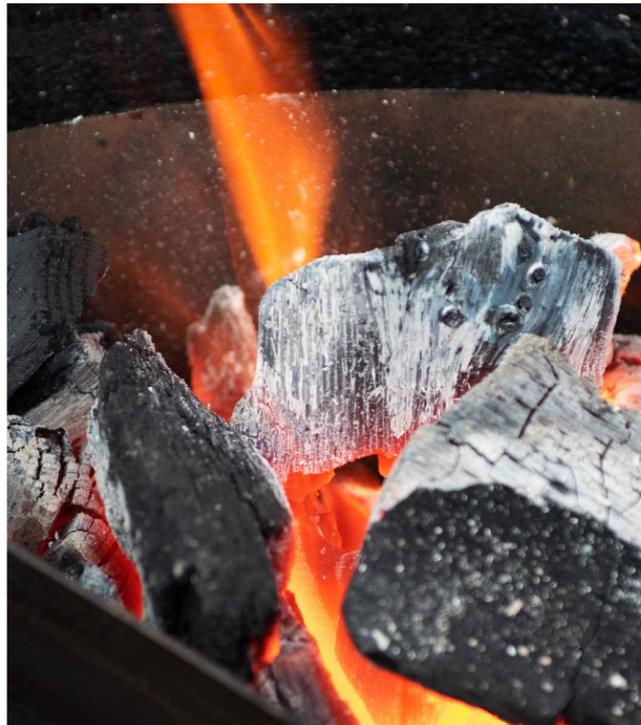


Figure 6.2: Lit Charcoal

“SUMI 2009” HIDA BEEF RECIPE

Adapted

Leek Charcoal Ash

6 Leeks

1 litre salt water

Grapefruit zest

Beef’s Red Essence Sauce

1 kg beef

Olive oil

2 shallots, sliced

300 ml Port wine

750 ml red wine

5 g kuzu powder

salt

Beef

4 oz beef top sirloin

Butter

Olive oil

PREPARATION

For Leek Charcoal Ash

Soak the leeks in salt water for 30 minutes, dry, and grill over a charcoal grill slowly until completely charred and all the moisture is cooked out. Place grilled leeks in oven to dehydrate until hard. Put in blender until completely pulverized into powder. Before serving, add grated grapefruit zest to the blender.

For Beef’s Red Essence Sauce

Dice the beef into 3-centimeter cubes and cook in olive oil; sauté shallots in a separate pan; and heat the red wine and Port wine in another pot until the alcohol is cooked off and then cool. Combine all the ingredients and put then in an oven for 10 hours at 107 °C/225°F. Use a paper filter to remove impurities from the sauce, then heat until the sauce is about 200ml. Add salt and kuzu powder.

For Steak

Sous vide steak at 54°C/130°F for 2 hours. Quickly sear the meat, then coat with butter and olive oil. Blot with paper towel to reduce the surface oil of the beef. Add salt and cover with Leek Charcoal Ash, and serve with Beef’s Red Essence Sauce.

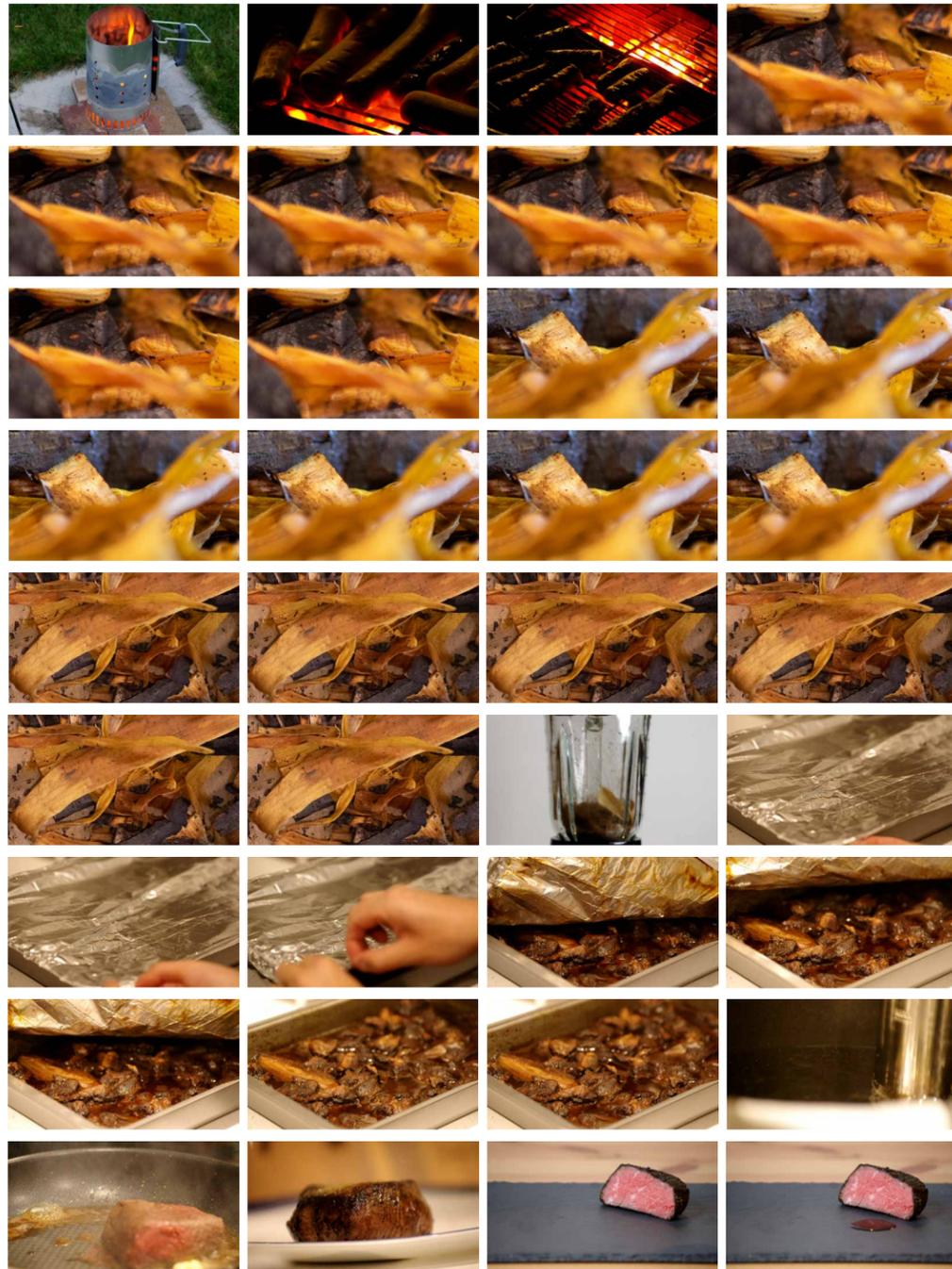


Figure 6.3: "Sumi 2009" Beef, cooking duration

6.2 Recording "Sumi 2009"

This course's emphasis on temporal transformations led me to use recording as a way of visualizing the time needed to create the dish. The cooking of this dish took a considerable amount of time, roughly 39 hours of preparation in total, which has been illustrated in these series of stills of the cooking process in figure 6.3. Each image occupies roughly 2 hours of work, with some exceptions to show the overall cooking process.

In addition to the preparation of "Sumi 2009" Hida Beef, I thought to show the transformative effects of heat on building materials through video form as well. I thought to use fire as an agent of transformation, similar to using charcoal to burn the leeks used in the recipe. A video was produced that shows the transformative processes of heat and fire over time, comparing the preparation of "Sumi 2009" Hida Beef to the burning of different material components that I used to create different architectural tests.

The video (0:49) that shows the comparison of these two preparation methods is included in the digital version of this document below. Click the link to view the video.

► [Sumi Process](#)



Figure 6.4: Wood burning variations

6.3 Spatializing “Sumi 2009”

Reflecting on Narisawa’s “Sumi 2009” Beef recipe, an exploration of tectonic studies on the control of fire and heat resulted in a series of models that exemplify fire’s interaction with wood and plaster. In conversation with the three distinct components of Narisawa’s Sumi Steak recipe – steak, seasoning, and sauce – three material explorations were conducted.

These three material explorations were then transformed into one architectural component, being the wall, roof, and floor. As each component of Narisawa’s recipe can be seen as fundamental components of any protein course and his overall narrative speaks to the focus and celebration of the devices of growth and production, I wanted the architectural interventions of the three material explorations to act as separate architectural components, rather than three complete constructions.

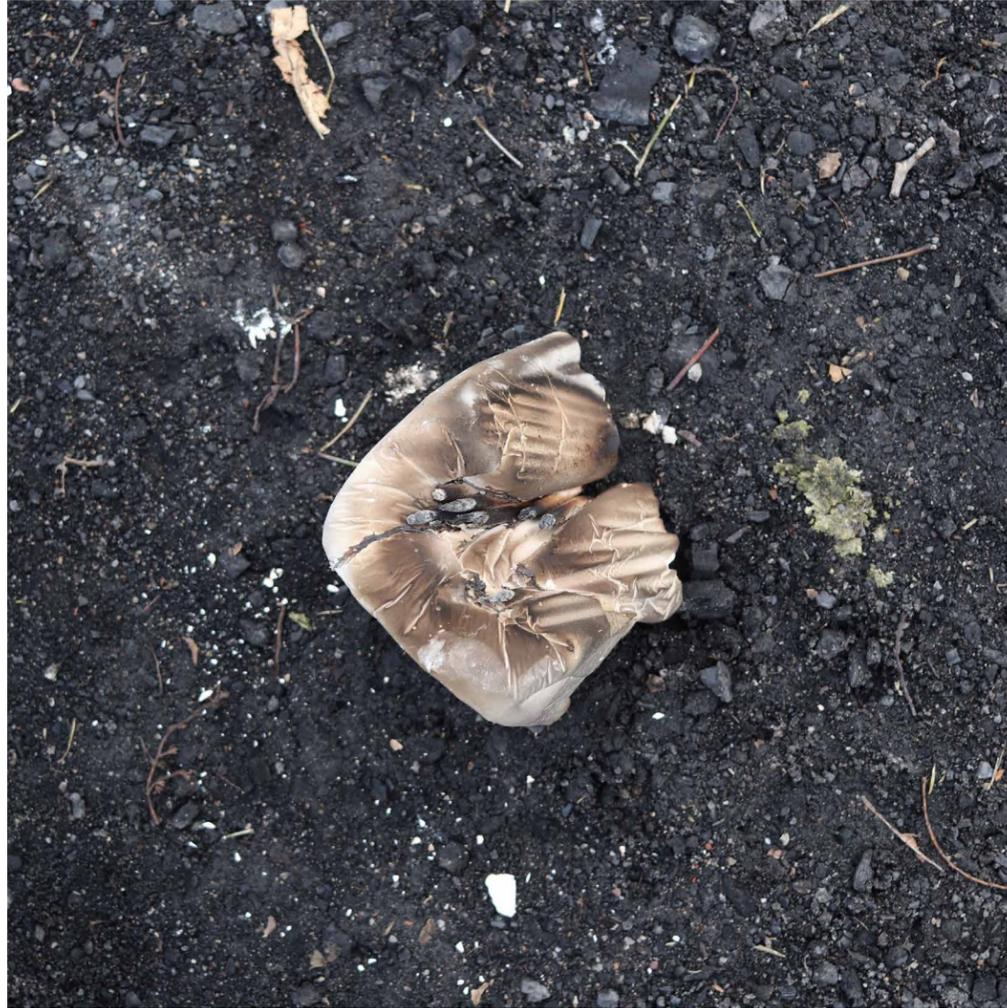


Figure 6.5: Cooling burnt plaster on soil

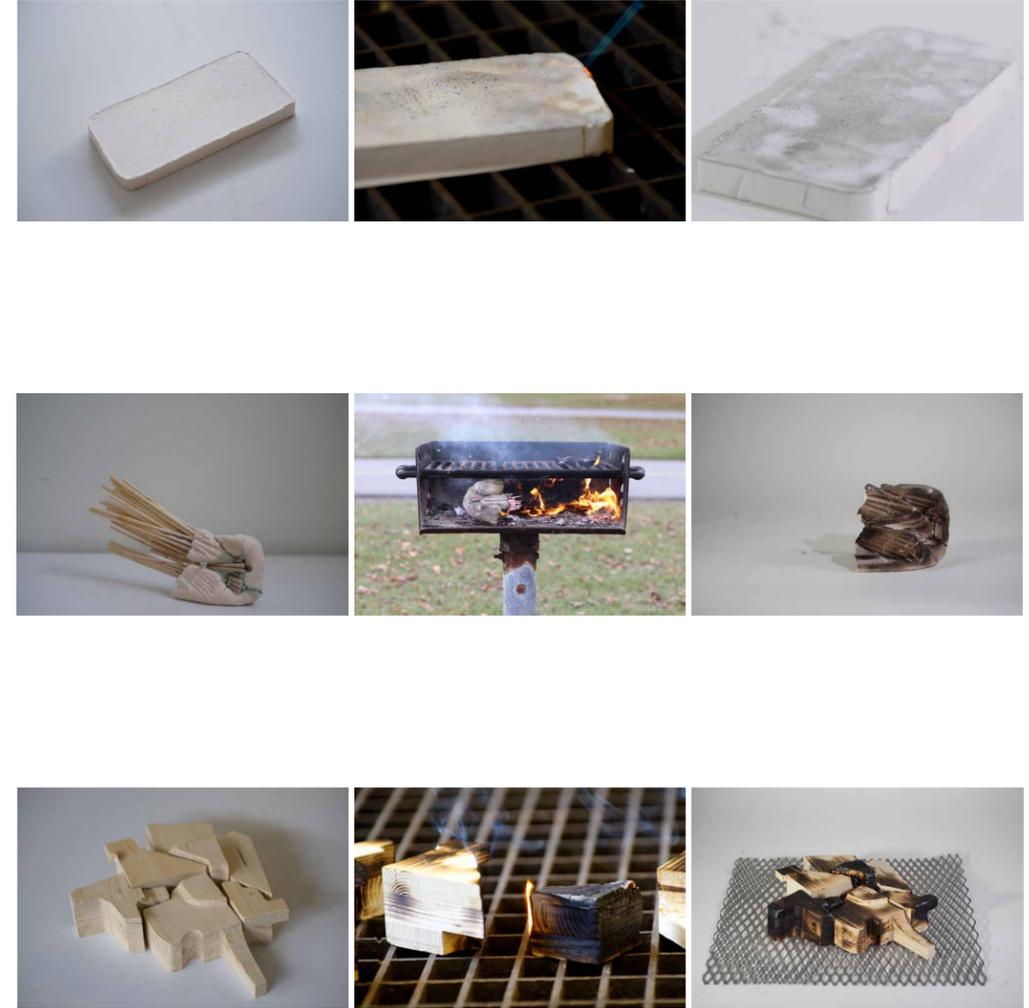


Figure 6.6: Processes of burning three material explorations



Figure 6.7: Textures of burnt plaster using a blowtorch

The first model component I explored was made from pure plaster. The model was pursued to see the effects of torching a monolithic and seemingly fire-resistant material. A propane blowtorch was used on a slightly dried plaster slab to speed up the curing process and to see the effects of water forcefully being evaporated from the material. In this instance, the type of fire that is affecting the plaster is “fast” fire, as the flames don’t stay on the material for very long.

As the models that were inspired from “Sumi 2009” Hida Beef, I wanted to pursue architectural component models. The scorched plaster was transformed into a simple wall. It was then paired with a skeleton wooden structure, to highlight differences in the texture and heat retention of the two materials as well as the form of construction.



Figure 6.8: Burnt Plaster Wall

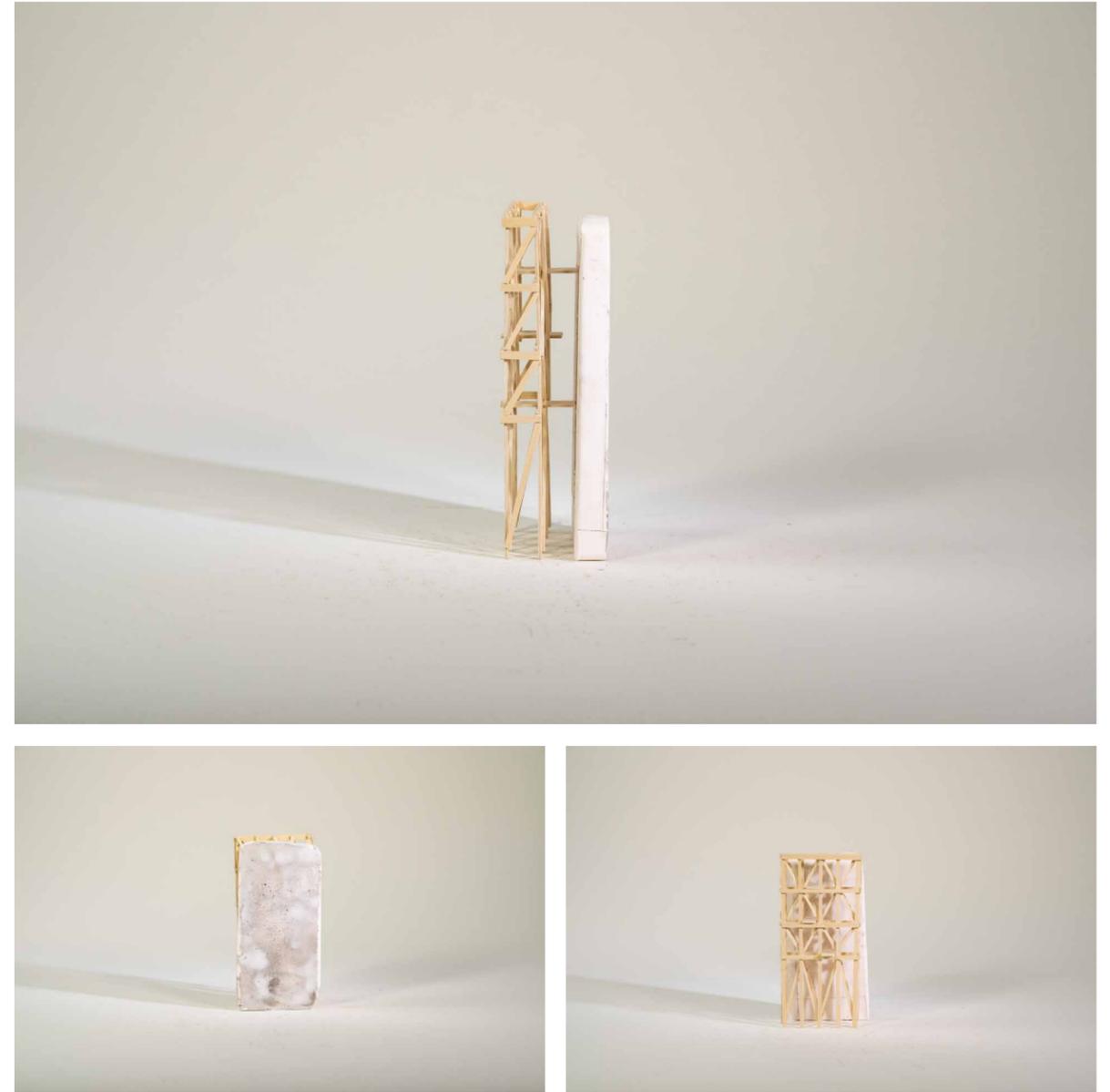


Figure 6.9: Burnt Plaster Wall, other perspectives



Figure 6.10: Plaster and Wood model with flames

In contrast to a solid monolithic plaster wall, the next model revolved around a plaster model that had a large number of wooden dowels embedded within it. This model was created by pouring plaster in a plastic bag filled with a wooden dowel structure. To contrast the fire from a propane torch, the wooden dowels were burnt away from a fire produced from a holiday fire log on an outdoor barbecue. Against the fast fire of a propane blowtorch, I thought this method of burning to be considered “slow” fire, as the model sat in the fire for about two hours.

The cavity left by the dowels was exposed on one side, and so I set a steel roof to shelter the cavity. This experiment tested the inhabitation caused by a roof, and testing the shadows formed by sealing off the top of the model against the charred edges that were left from the burnt dowels.

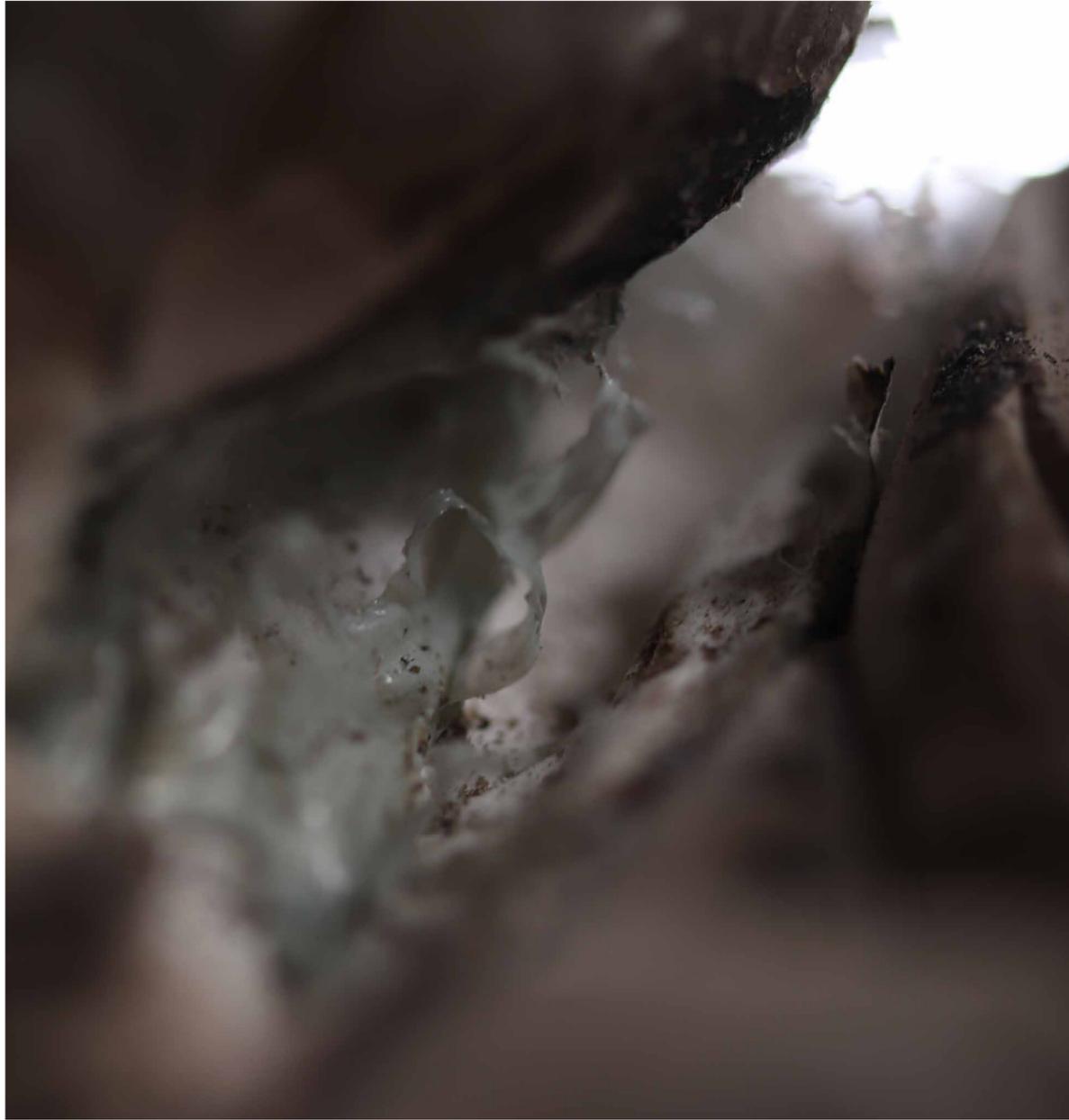


Figure 6.11: Plaster Cavity left when wooden supports were burnt away



Figure 6.12: Steel roof covering burnt cavity



Figure 6.13: Light illuminating the burnt cavity



Figure 6.14: Wood scorched with variations in time

I used a CNC machine to cut CLT to create a series of notches and curved pieces of wood. These irregular pieces of wood were then burnt using a propane torch at different intervals to bring out the different levels of burnt wood in a single model. If the torch lightly brushed over the wood, burn marks matching the pattern of the wood would be brought out. However, if left on the wood for a longer time, the wood would begin to char and turn white. However, in comparison to plaster, the wood pieces would change from the propane torch at a much faster rate.

The wooden pieces were stacked using rusted steel plates as floors. In this model, I wanted to accentuate the irregularity of the burnt wood and rusted steel, as well as create a great depth of shadow. I hoped that by using large steel floor plates I could grasp an understanding of shadow variations in this model. So, this final architectural component model investigated the shadows and textures of wood against steel, hoping to highlight wood and steel as having different construction and weathered qualities.

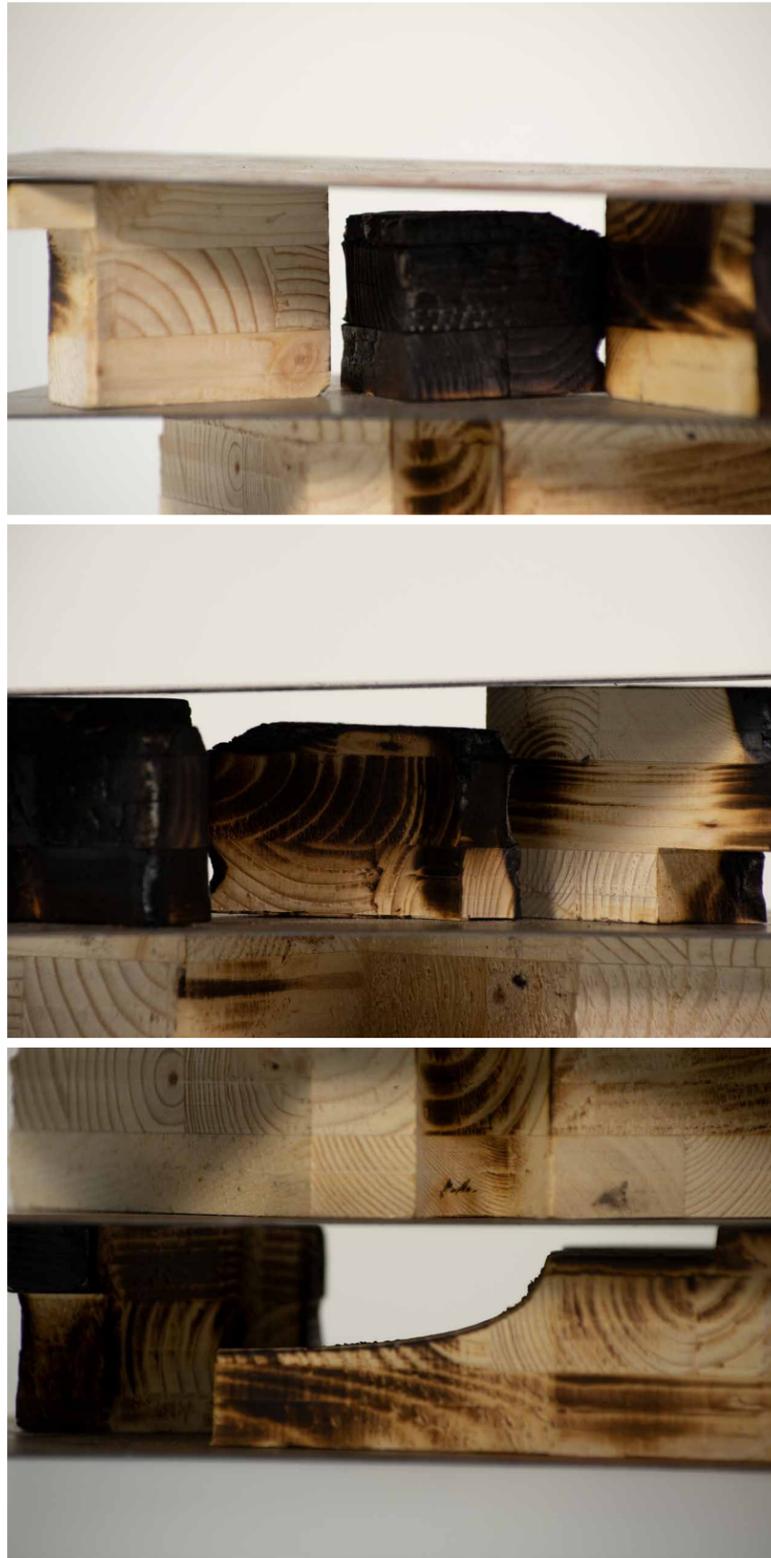


Figure 6.15: Stacked scorched wood perspectives

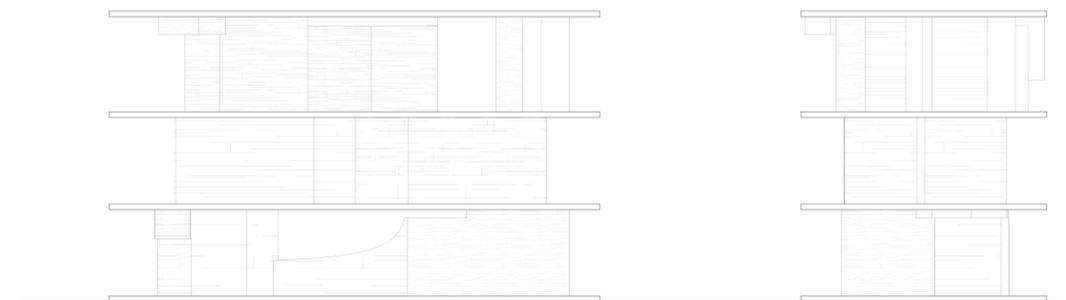


Figure 6.16: Stacked scorched wood model

Figure 6.17: Stacked scorched wood linework



Figure 6.18: Wood grain patterns

Endnotes part 2: Entrees

1. Crotch, Joanna. "Slow Briefs: Slow Food...Slow Architecture" in *Sustainable Food Planning*. Wageningen Academic Publishers (2012): 559.
2. Fischer, Ole W., "Slow Architecture? – The Myth of Local Resistance to Globalization in Architecture: A Critique." *Local Identities Global Challenges* (2011): 141-142.
3. "The Different Courses of the Traditional Kaiseki Cuisine." *Hotel Okura Amsterdam*, 2020. <https://www.okura.nl/inside-okura/courses-kaiseki-cuisine/>
4. Ibid.

Part 3
MAIN COURSES



Figure 7.1: Oribe Teahouse by Kengo Kuma and Associates, Photographed by KKAA

TEAHOUSES

The model explorations conducted for “Soil 2001”, Temari, and “Sumi 2009” Hida Beef revealed ways to represent culinary phenomenon through material and spatial possibilities. “Soil 2001” addressed terroir and the elevation of earth. Temari revealed methods of constructing a relationship between the ocean and craft. “Sumi 2009” showed me ways to explore fire as a method of transformation, which led me to discover spatial possibilities through the manipulation of heat and light. However, the inhabitation of these explorations still required further testing to understand the possible translation of culinary design considerations into architectural projects.

In order to translate ideas from recipes and models into more tangible architectural proposals, I chose a single building typology that lent itself to a careful consideration of site, materiality, and experience: the Japanese teahouse. I believe that the teahouse allows direct connections to both food and architecture through its simplistic programming around tea and hospitality. Due to chef Narisawa’s dishes having a focus on locality, I sited three teahouses in three locations, relating to the dish they were inspired by. These interventions are not intended as spaces to consume Narisawa’s dishes, but rather stand as architecture attuned to *satoyama*, inspired by the design principles that chef Narisawa had when creating his menu and that I received when making and tasting them.

The Japanese teahouse has a rich history in different cultures, but the form that we understand it today is attributed to Sen no Rikyu’s teahouse and his practice of *wabi-cha*.¹ Originating from around 16th

century, the practice of Sen no Rikyu tea ceremonies found a revival in the early Showa period, along with concepts of wabi-cha, which would evolve, in part, into the present day understanding of wabi-sabi, a well known aspect of Japanese aesthetic principles.² Sen no Rikyu's Tai-an in Kyoto is the primary example of his philosophies and practices represented in this traditional teahouse form. The traditional tea ceremony also evolved from this architectural intervention. One of these evolutions resulted in the serving of a light meal alongside the tea in this teahouse, known as cha-kaseki, which itself then became the roots of the formal kaiseki dining practice that chef Narisawa finds inspiration from. From his menu, he also pays homage to this connection, beginning his meal with a lacquer vessel known as *Hiki Sakazuki*, which is used to drink sake at the beginning of a formal tea ceremony.³

A Japanese teahouse is made of a series of parts taken from the Tai-an. The space is governed from the understanding that it is meant to occupy just enough space for the human body, being a place of inner contemplation and reflection. The gate is always set lower in height, to allow guests to lower their heads in an act of ceremonial humility in their entry into the space. In addition, the last primary governing principle is that a teahouse should also allow guests to sense the atmosphere outside, creating a connection to the outer world and your inner being. There are other specific programs that are found within the Tai-an and other traditional teahouses, however, a contemporary approach has become popular that is less prescriptive. Notable architects who have explored this type of teahouse are Kengo Kuma and Terunobu Fujimori, which I have drawn inspiration from.

What was of interest to me was that both architects felt that the teahouse is an appropriate typology to experiment with in any shape and form. They both hold beliefs that the teahouse should be experimental, while still creating an environment of universal hospitality.



Figure 7.2: Go-an Teahouse by Terunobu Fujimori, Photographed by ToLoLo studio



Figure 8.1: Selective mapping of Saku, Nagano

SOIL TEAHOUSE

8.1 Saku, Nagano

Given the significance of place and terroir on chef Narisawa's cuisine, the selection of a site for each teahouse required careful consideration. The intent of "Soil 2001" is to allow guests to taste the soil where their meal grows from. While this understanding that soil has flavour is universal, the dish itself is inspired from a specific location within Japan and has its own unique terroir. The account that chef Narisawa shares is that the inspiration of the dish came during a visit to an organic farm in Nagano during the winter. In this "barren landscape", Narisawa believed that the soil underneath the snow was still bursting with life.⁴ The farms in Saku, Nagano are known to produce burdock root, the primary ingredient for "Soil 2001".

Once I located Saku, Nagano as the site of my intervention, I conducted a mapping exercise of farm lots nearby a burdock root farm. By selectively choosing plots of farmland and slowly removing roads in between, I determined a small plot of land between farms. This site was chosen to be in direct adjacency with the farms of Saku, while also respecting the land that chef Narisawa saw when he visited Nagano. It is in this area where one could be at the confluence of urban conditions, farmland, and natural landscapes, as an experience of *satoyama*.



Figure 8.2: Processes of transformations through elevating soil

8.2 Lessons from “Soil 2001”

The main concept of Soil 2001 was the distillation of the flavour of earth. Like with the creation of the soil spatial model, there was an intention to invert soil from being a “foundation” to being a “focus”. Reflecting again on the cooking of Soil 2001, the choice of making soil tasted through a soup seems to be a conscious choice to deny the customer’s senses except for taste. By using a soup, all texture and form is removed to allow one to focus only on the flavour of soil to be experienced. It is in this frame of mind that led to the inspiration of the Soil Teahouse to be governed by soil and simplicity.

In this simplicity I found great inspiration from the architect Teruobou Fujimori. From his designs, he often uses height as a transformative experience to create a unique experience akin to the traditional teahouse entry. His general philosophy towards designing a teahouse is to also remove what he believes to be “Japanese” architectural elements in his teahouses, hoping that guests understand the hospitality of a teahouse rather than its direct cultural connections.⁵ In relation to Soil 2001 being served as a soup, the intention of a teahouse that is inspired by it to try to remove overt associations to what could be considered traditional Japanese architecture in its form, to allow the earth to be elevated to the star of the architectural intervention.

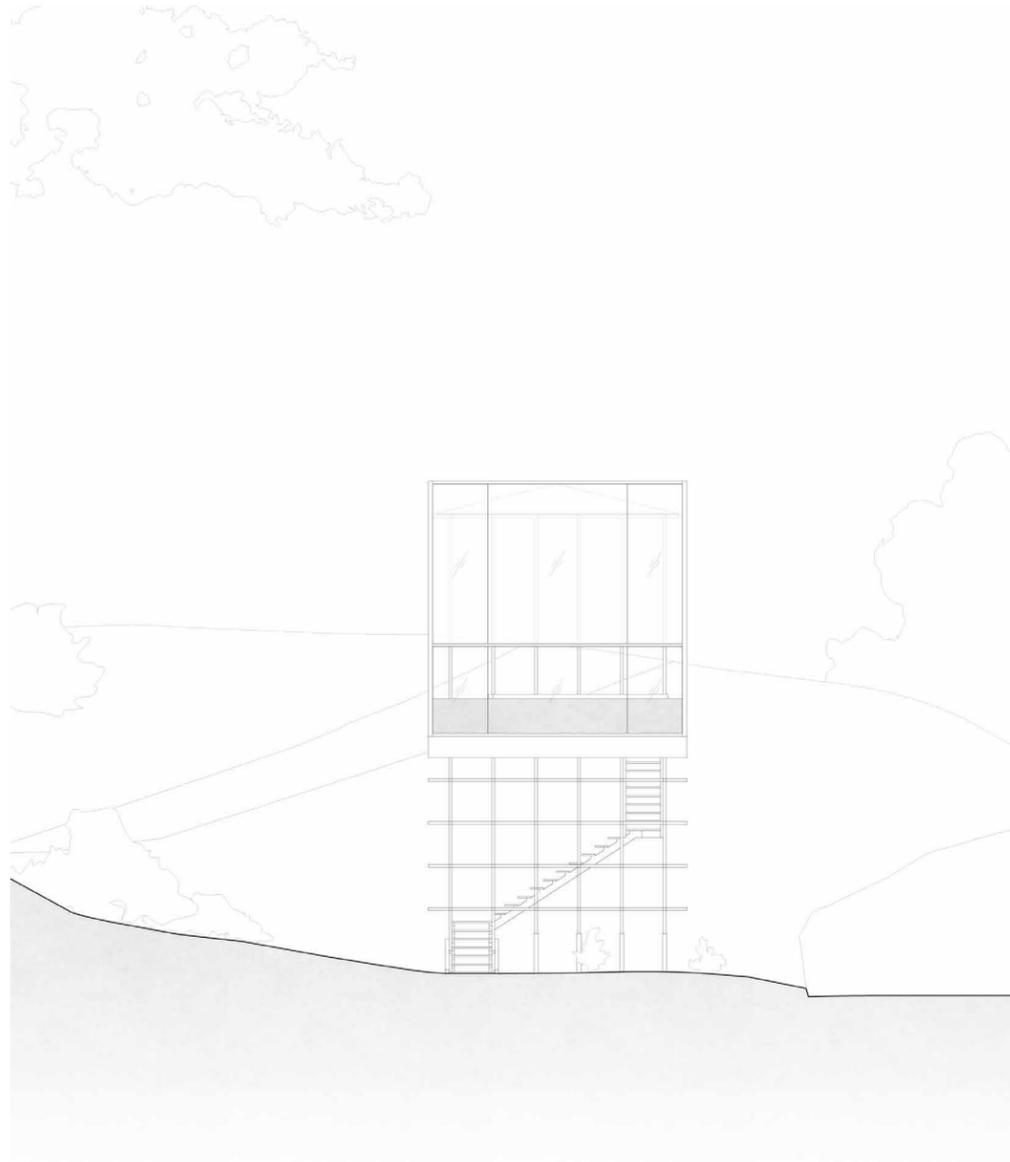


Figure 8.3: Soil Teahouse Elevation

8.3 Soil Teahouse

The focus of the project is to highlight hospitality within the earth, which is reflected in the elevation of the excavated soil from the foundation to create the teahouse seating area. From the exterior, guests would enter from underneath the teahouse through a path carved out from the soil. Ascending through a repeating wooden structure, reminiscent of a forest of wood and a low entryway, the guest emerges into a large glass volume. In this space, a seating area is surrounded by excavated soil, contained in glass so while sitting on the central mats one would be at eye level to the surrounding earth. This depth is also suitable to growing most produce in this volume, and the glazing would be conducive to creating a greenhouse effect in the main volume.

The roof and glazing work together to illustrate the invisible presence of humidity and moisture in the teahouse. The roof is open to the air and directs water against the outer glazing. On days where there is precipitation the glass would paint the glass and descend to the soil layer, before being drained out by the lower plate. In the summer, the humidity in Nagano would be illustrated against the glazing, covering the glass in fog. Similar to the Soil Model created previously, the use of water and heat as an agent of transformation allows a visitor to this teahouse to experience both soil as an object and as a vessel that can be transformed into architecture.

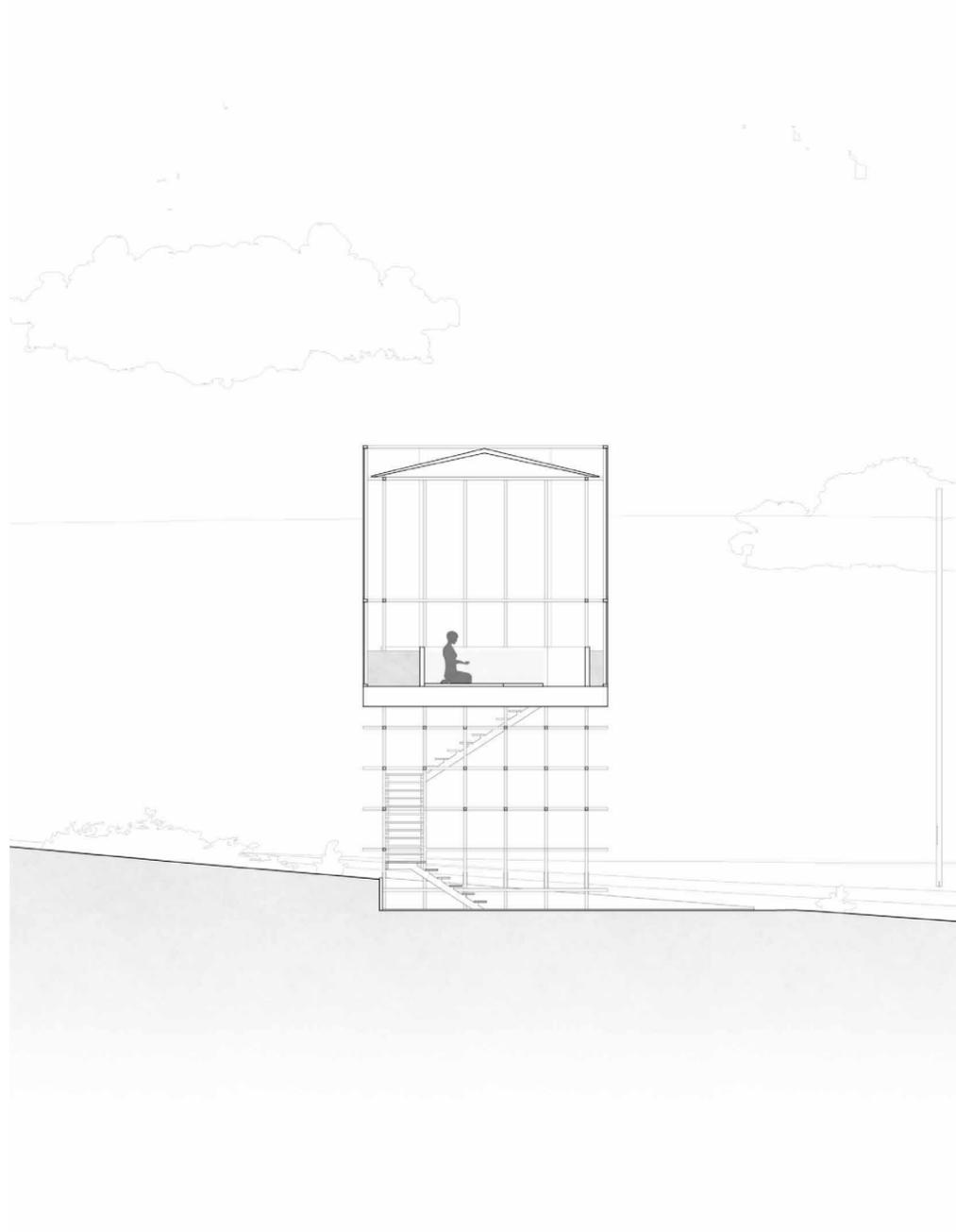


Figure 8.4: Soil Teahouse Section

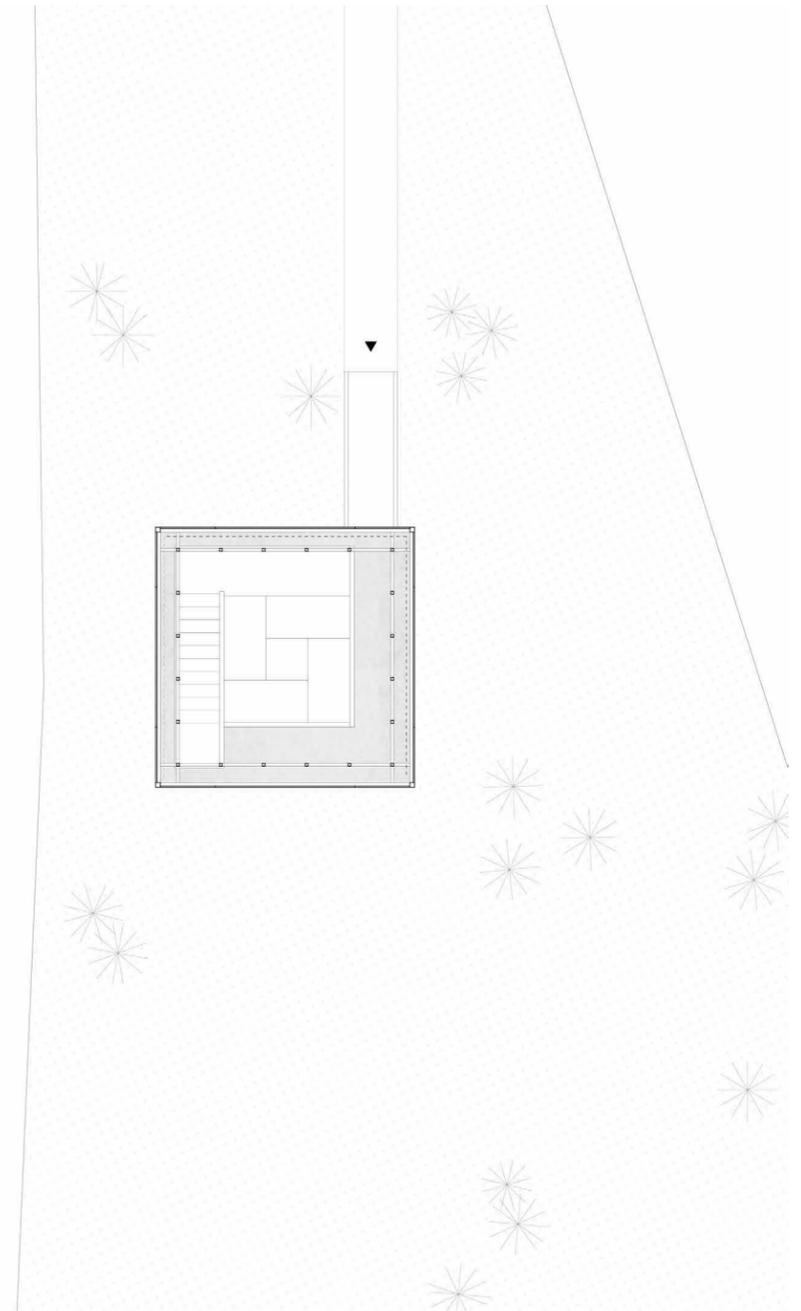


Figure 8.5: Soil Teahouse Plan



Figure 8.6: Soil Teahouse exterior perspective

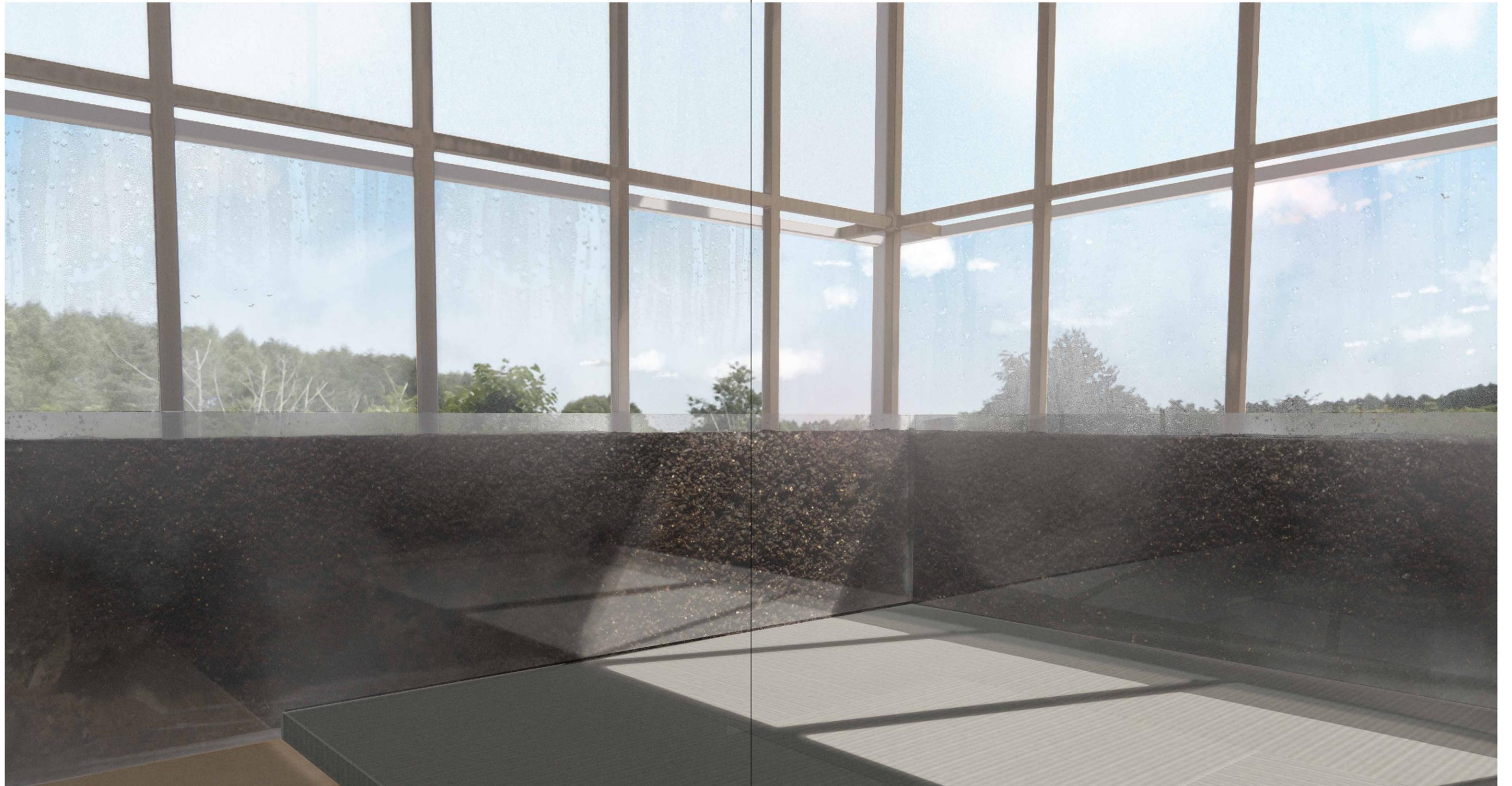


Figure 8.7: Soil Teahouse interior perspective



SALT TEAHOUSE

9.1 Ashikita, Kumamoto

The primary flavour and ingredients of Temari are the shrimp and dashi broth, ingredients that have close ties to the ocean, as well as specific locations of where those ingredients are harvested. In the case of Temari, the star ingredient that I focused on was the shrimp, which are harvested in Ashikita, Kumamoto.

Another mapping exercise in the practice of inclusion and exclusion of sites of production was done in Ashikita. In the town of Ashikita, I was looking for a fishing port that is close to the centre of the town, and there were two primary candidates. Between these two sites, the port chosen was selected due to its adjacency to different types of buildings that I thought would exemplify how satoyama could be better represented in Ashikita. In addition to the fishing port, there was a large field that seemed to be owned by an elementary school. In addition to this, there was also a restaurant that was beside both the port and the school. These buildings are shown in the map of Ashikita, showing the relative distance to these buildings, as well as what seemed to be homes just right beside them as well. Therefore, this site captured a strong sense of the convergence of the ocean, city, and productive landscape.



Figure 9.1: Selective mapping of Ashikita, Kumamoto



Figure 9.2: Processes of salt and water transformations

9.2 Lessons from Temari

Through the process of cooking Temari as well as making the Temari models, there was an effort to use threading in the form as a way of creating a connection to the ocean. Therefore, a form that could potentially interact with the saltwater breeze was sought after in the design concept. It is the hope of the project that over time, salt could accumulate on the project in the same way that the Temari model used growing salt crystals.

In the same way that the central Temari floats alone in a sea of dashi broth, as well as the plaster ocean made previously, I wanted the Salt Teahouse to engage directly with the ocean as best as it could. Between floating on top of or over the water, the proximity to the ocean was very important to the function of the building. The interaction between material and form through the roof and support structure was a guiding principle as well. All of these components would be designed in a way to interact with water.

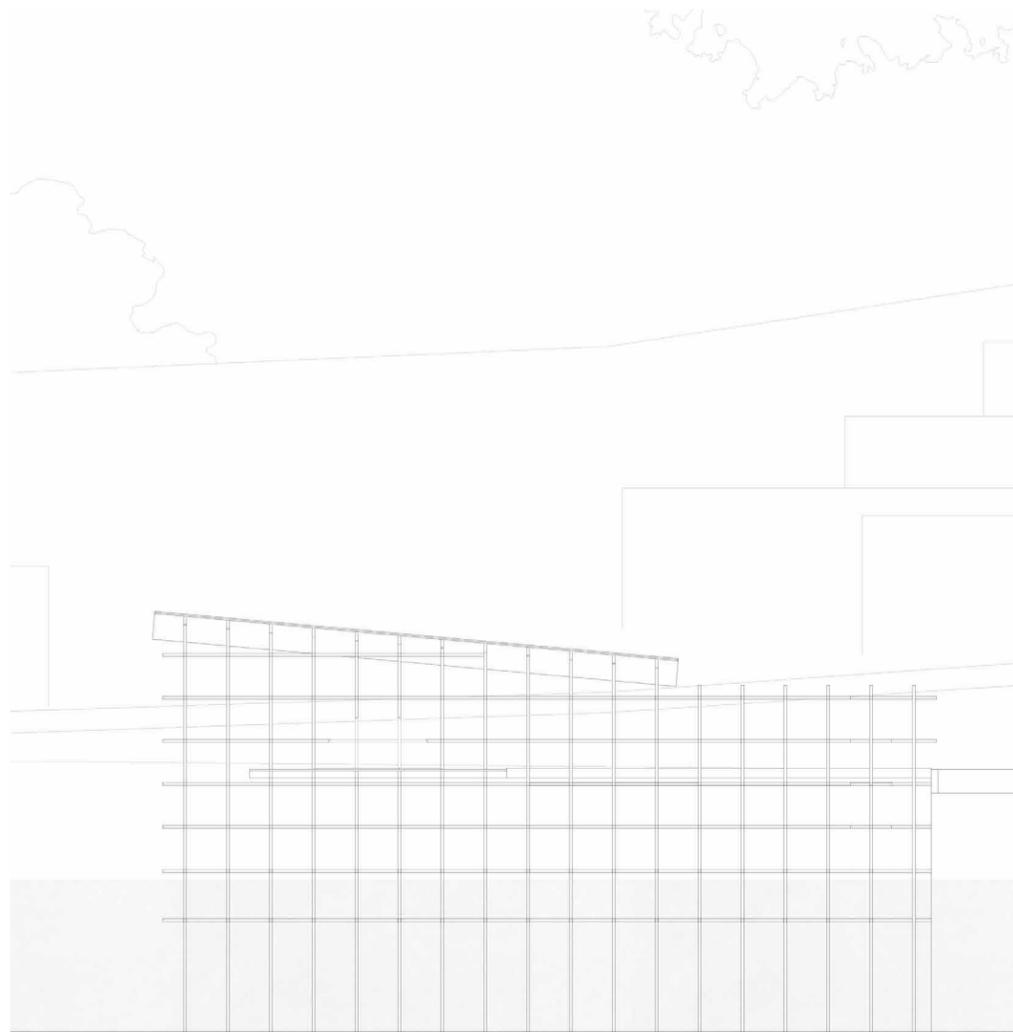


Figure 9.3: Salt Teahouse Elevation

9.3 Salt Teahouse

The main structure of the Salt Teahouse is similar to the structural component of the Soil Teahouse. The previous project used a similar structural component to create a place of transition. However, the Salt Teahouse uses this repeating wood network as the principal form of the overall spatial conditions of the project. This was done to create a connection to a repeatable form similar to the threads of a temari ball, which has a heavy history in Japanese art. Therefore, the use of Japanese joinery in the Salt Teahouse becomes the object that defines the space of the teahouse. This is emphasized more as the teahouse itself becomes the inhabitation of Japanese joinery. The structure being quite close together is to encourage the absorption of the saltwater breeze, creating the possibility that the project could facilitate salt growth over time.

The joinery also defines the circulation of the project. A gate created from the wooden structure is found beside the dock which invites guests across a wooden walkway towards the central seating area. The low entryway created by the sloped roof causes the guest to duck under briefly, as a connection to the original Tai-an narrow doorway.

The central seating area is a floating platform that opens towards the ocean. There is a small balcony area that could accommodate the size of a single person. It is in this limited space that the original intention of a teahouse to be created for the individual body. This space then becomes a way to bring together the elements of the project together: threaded networks, floating islands, and the ocean breeze.

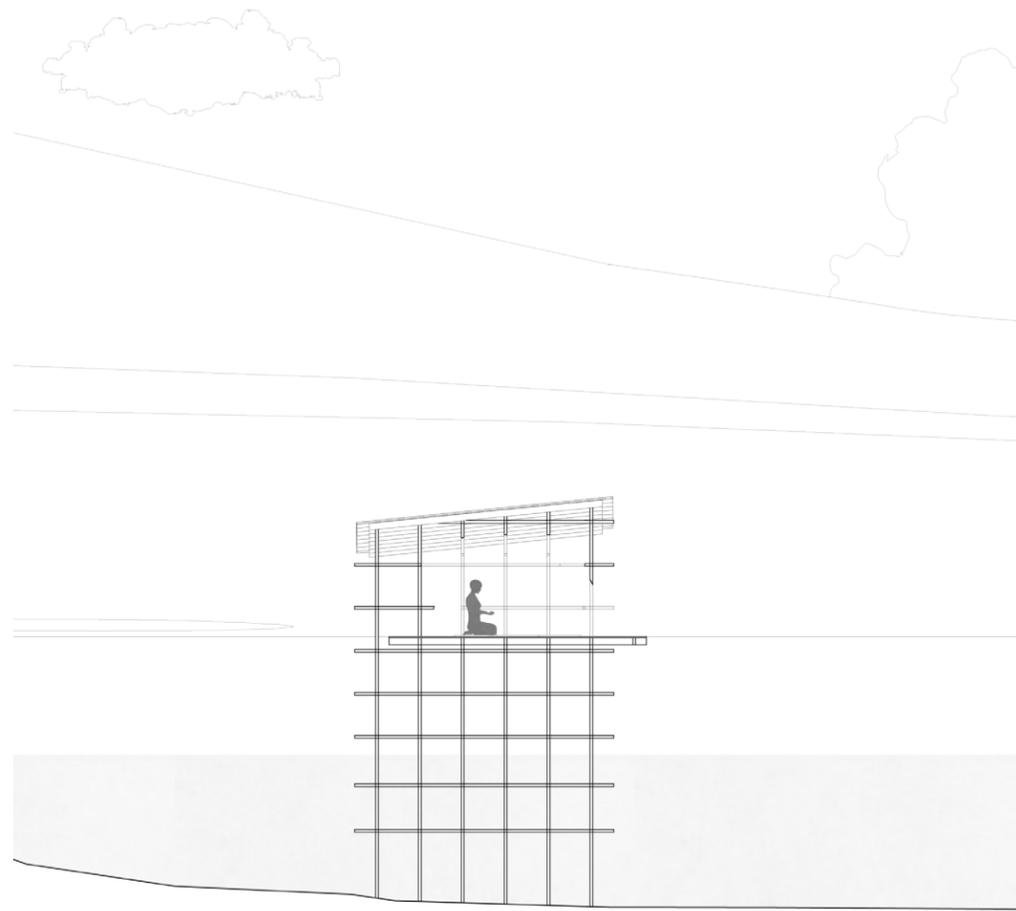


Figure 9.4: Salt Teahouse Section

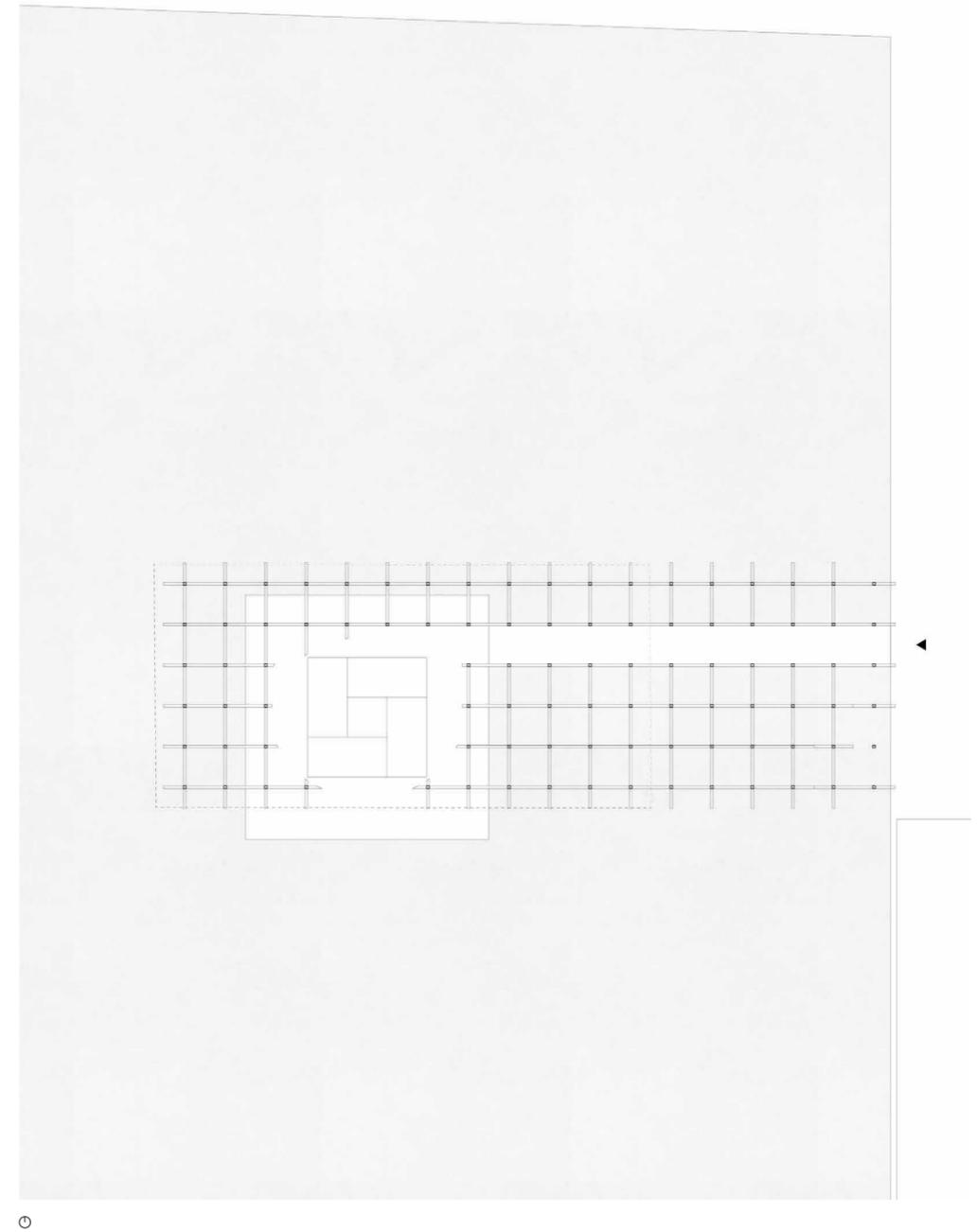


Figure 9.5: Salt Teahouse Plan

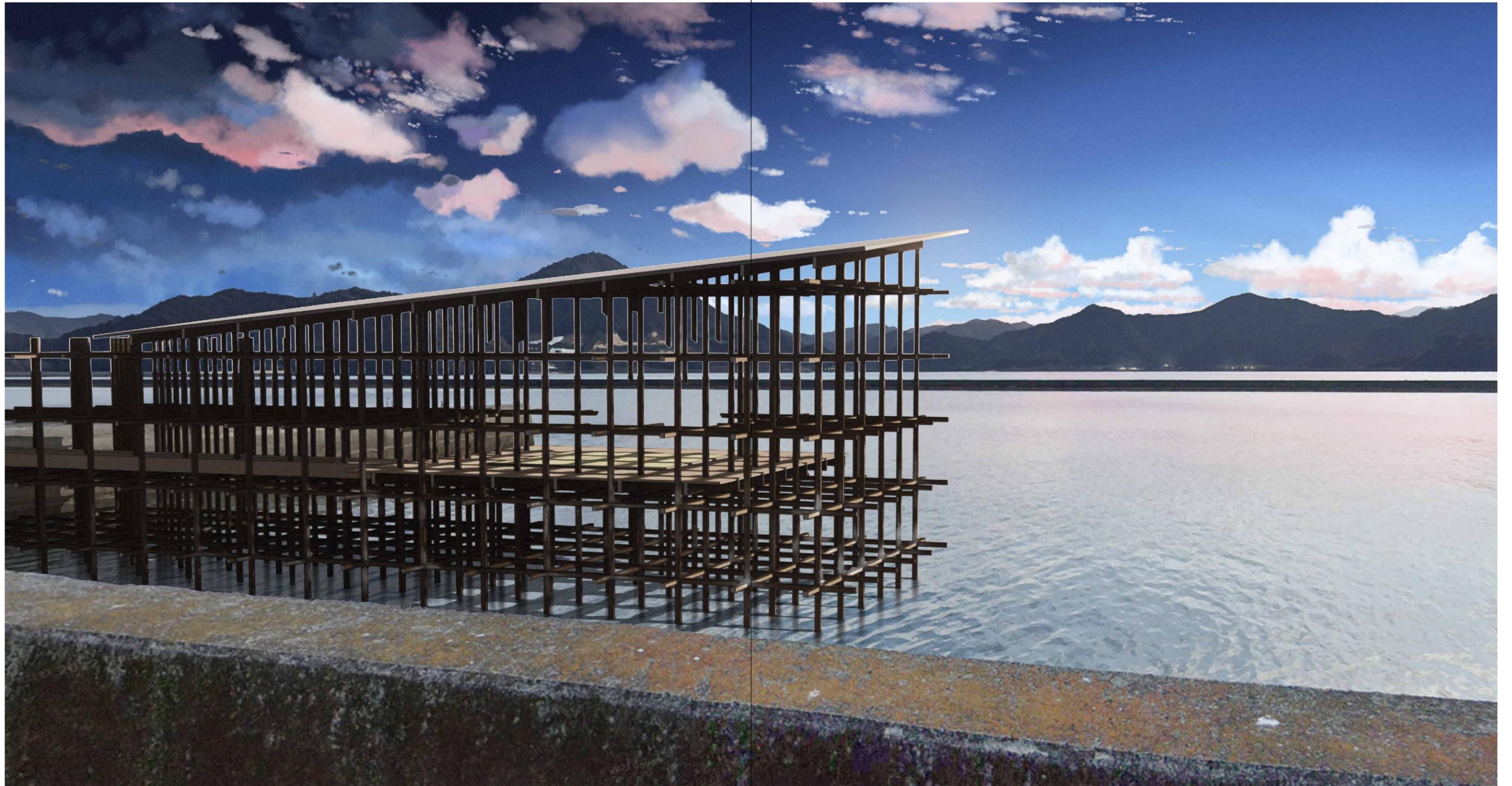


Figure 9.6: Salt Teahouse exterior perspective



Figure 9.7: Salt Teahouse interior perspective

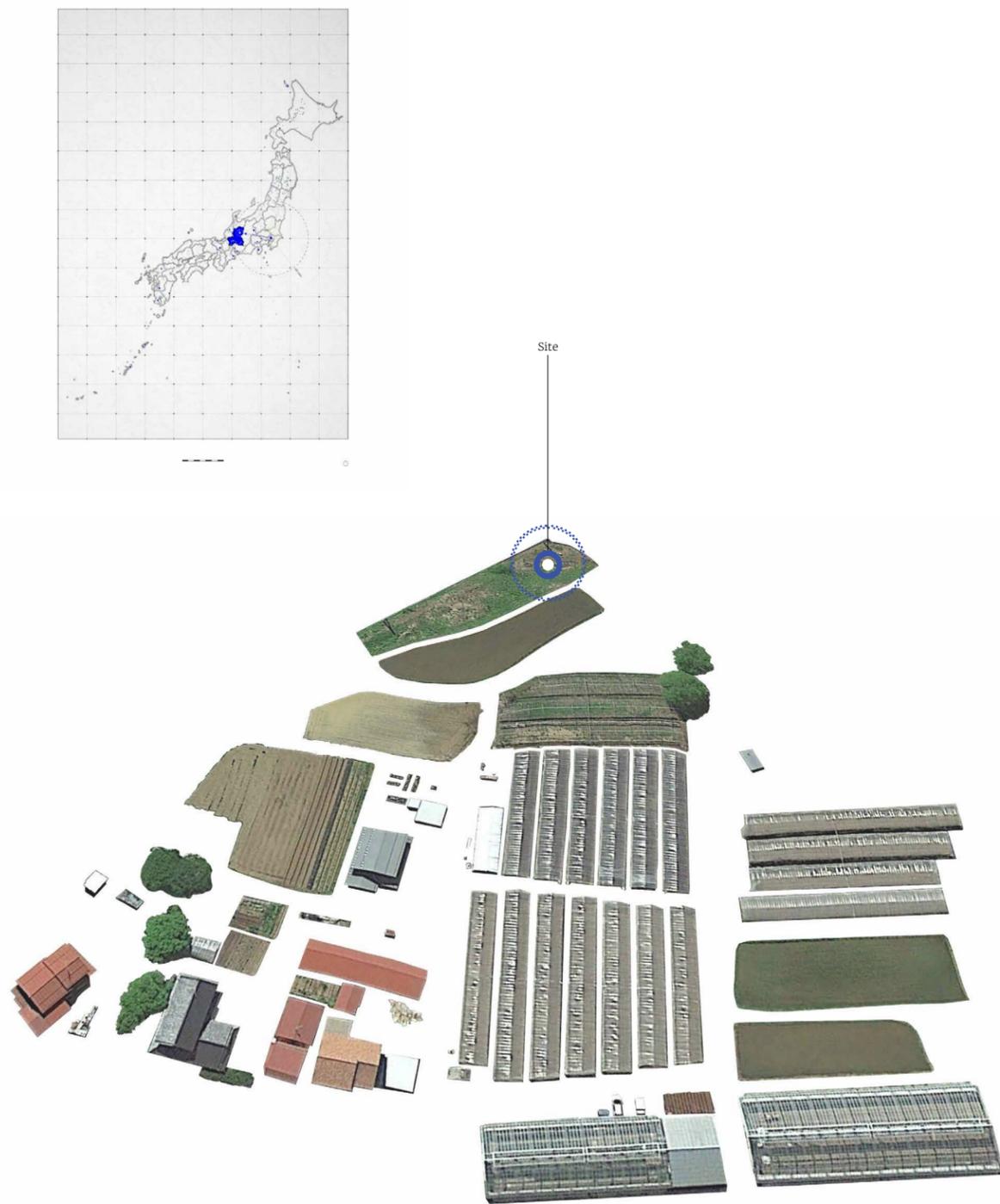


Figure 10.1: Selective mapping of Takayama, Gifu

SUMI TEAHOUSE

10.1 Takayama, Gifu

I selected Takayama, a city in the Gifu prefecture, as the site for the Sumi Teahouse because it is home to Hida Beef. The main ingredient for “Sumi 2009”, Hida beef has been growing in popularity and quality recently and could be considered superior in quality to the more well-known Kobe Beef. To be considered Hida beef, the product and cultivation must go through a number of certifications to be issued the label of Hida beef. Due to Hida beef’s strong relationship to Takayama, as well as it being the central focus of “Sumi 2009”, I wanted the Sumi Teahouse to be sited in this landscape.

The specific site is beside a certified cattle farm that is located beside what seems to be a produce farm. Through my mapping, I wanted to showcase the different farming lots and their adjacencies to various types of farming technologies, such as greenhouses in this area, thereby showing a closer relationship between land and technology through this map. Outside of the mapping boundary are various restaurants and services as the location is close to the city centre of Takayama. From this landscape the Japanese Alps are also visible. In this land the intersection of city, farm, and nature is evident, which carries the spirit of satoyama within it.

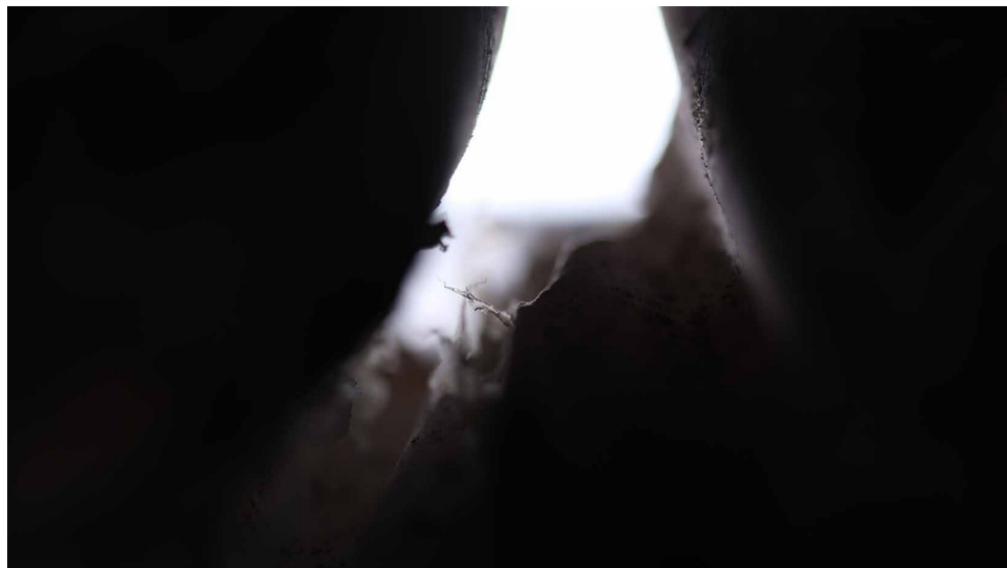


Figure 10.2: Processes of fire and shadow transformations

10.2 Lessons from “Sumi 2009”

The three components of the dish all relate to beef for flavour, but fire for process. So, Sumi 2009 could be seen as manipulating three components against two main principles. The dish itself again contains a secondary duality, as steaked cooked in this way is heavily tied to French dining principles. Therefore, the architecture produced from this project was about connecting three components against a duality of place and fire.

From the models inspired by “Sumi 2009”, I had already created three “components” that were testing different conditions of fire and material. However, in consideration of “Sumi 2009” being served as a single dish, I wanted the architectural intervention to merge these three components into one intervention. Fire and shadow were used as the agents of uniting the separate components in the cooking and modeling process, so I hoped to maintain this relationship to fire and shadow in the design of an architectural space.

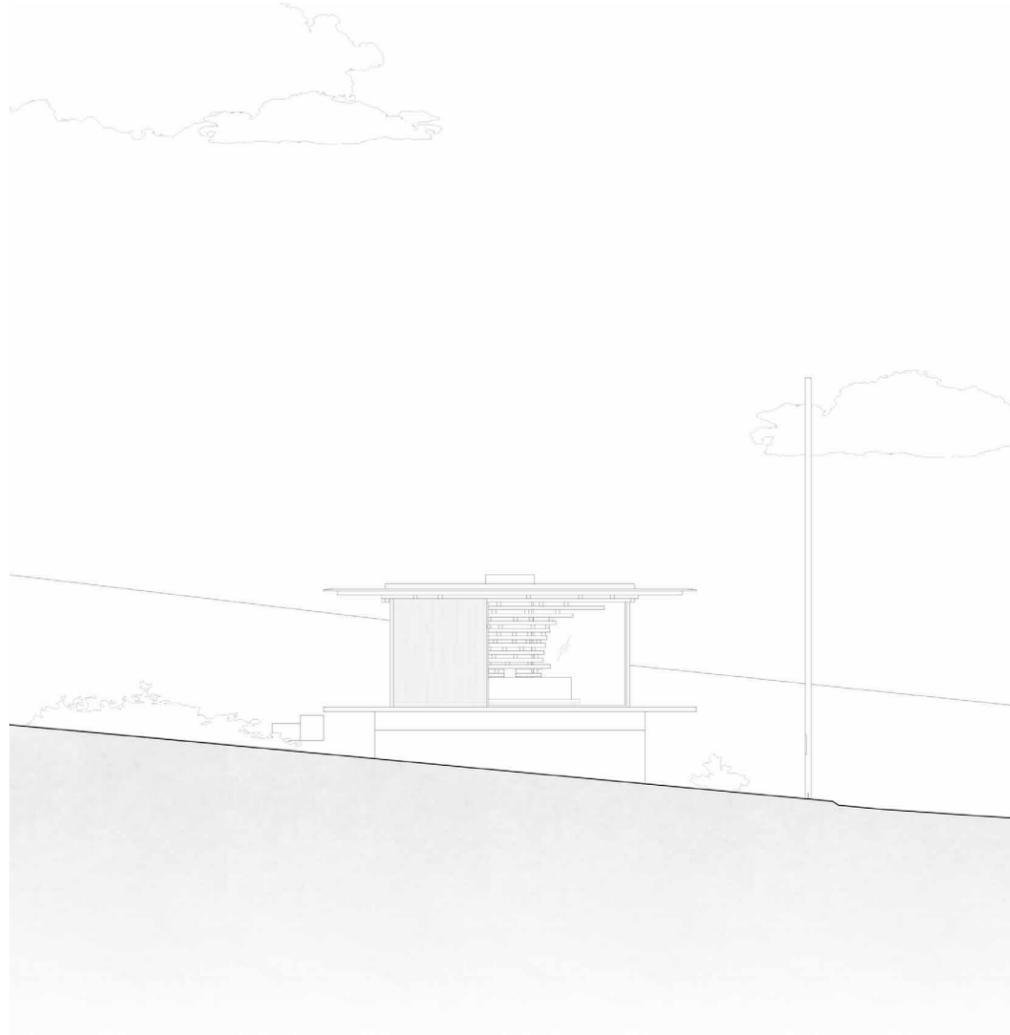


Figure 10.3: Sumi Teahouse Elevation

10.3 Sumi Teahouse

Drawing insights from the recipe and model studies that preceded it, the Sumi Teahouse is formed by fire and landscape. The building is conceived of as a horizontal plane punctuated by three elements, each of which structures an experience relating to fire and landscape. Firstly, borrowing structure from Kengo Kuma's Coeda House, the central structure becomes a method of creating unobstructed views of the landscape. The second component is a hearth seating area, based around the spatial conditions of a traditional Japanese teahouse. The hearth is used to heat the water used in the tea ceremony, and is carved into the floor. The final component is a western style seating area, raised a step up in contrast to the hearth below the surface.

Two large structural charred wooden walls create a visual cue to visitors that the Sumi Teahouse relates to fire. These two walls act in contrast to the central column, which is made of untreated wood. The large roof shades an outside walkway that surrounds the entire project, creating a vast transition space between the farmland and the inner volume. As guests approach the Sumi Teahouse, they are taken up to a series of steps which directs them to the screen-like central pillar. From this point, they can go to the left or right, to the hearth or seating area. In this experience someone will become attuned to the spaces of the guest and host, while being directed to the landscape framed from the expansive roof and outer walkway. In this way, the project shows itself as two spaces defined through three structural components in one landscape.

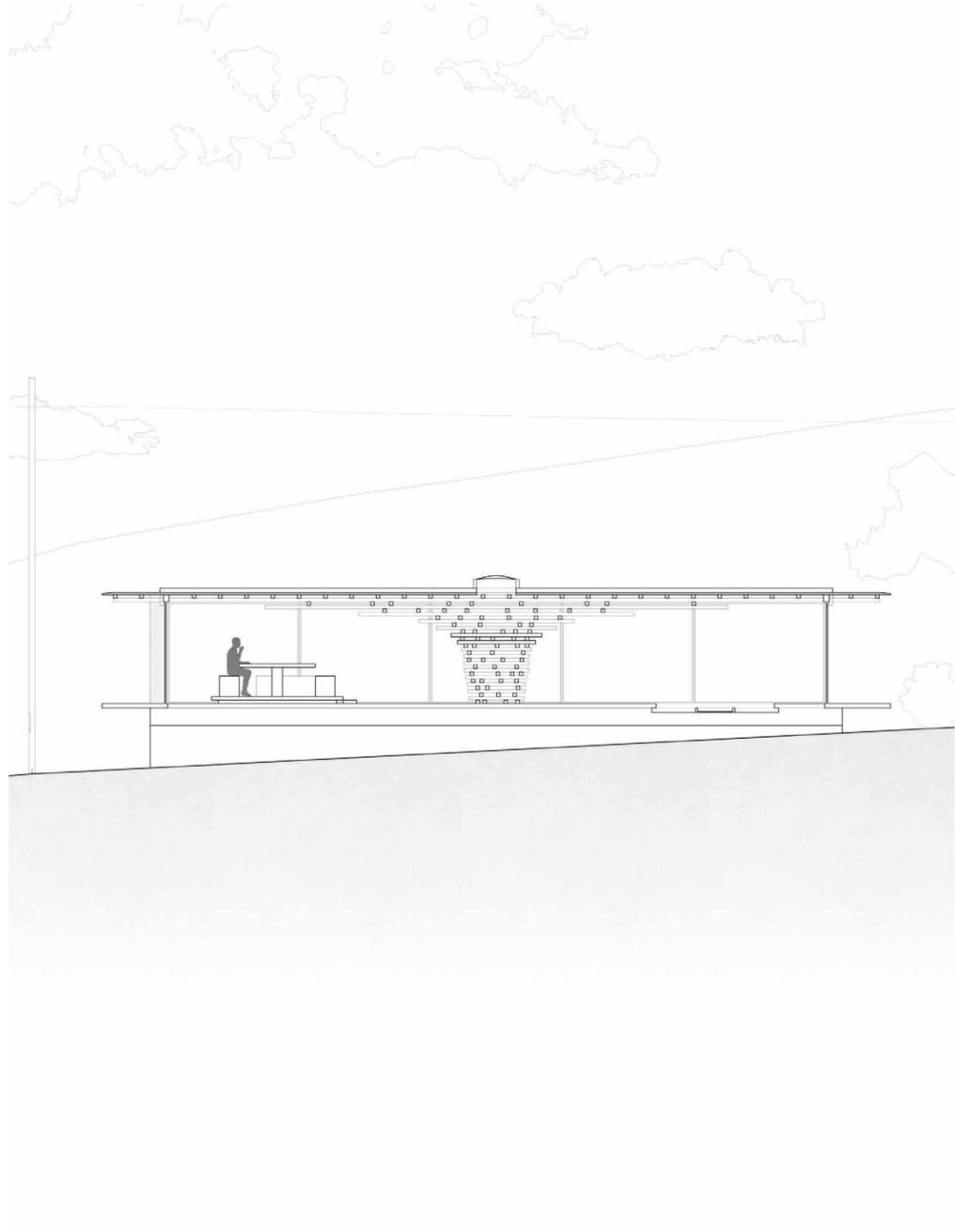


Figure 10.4: Sumi Teahouse Section

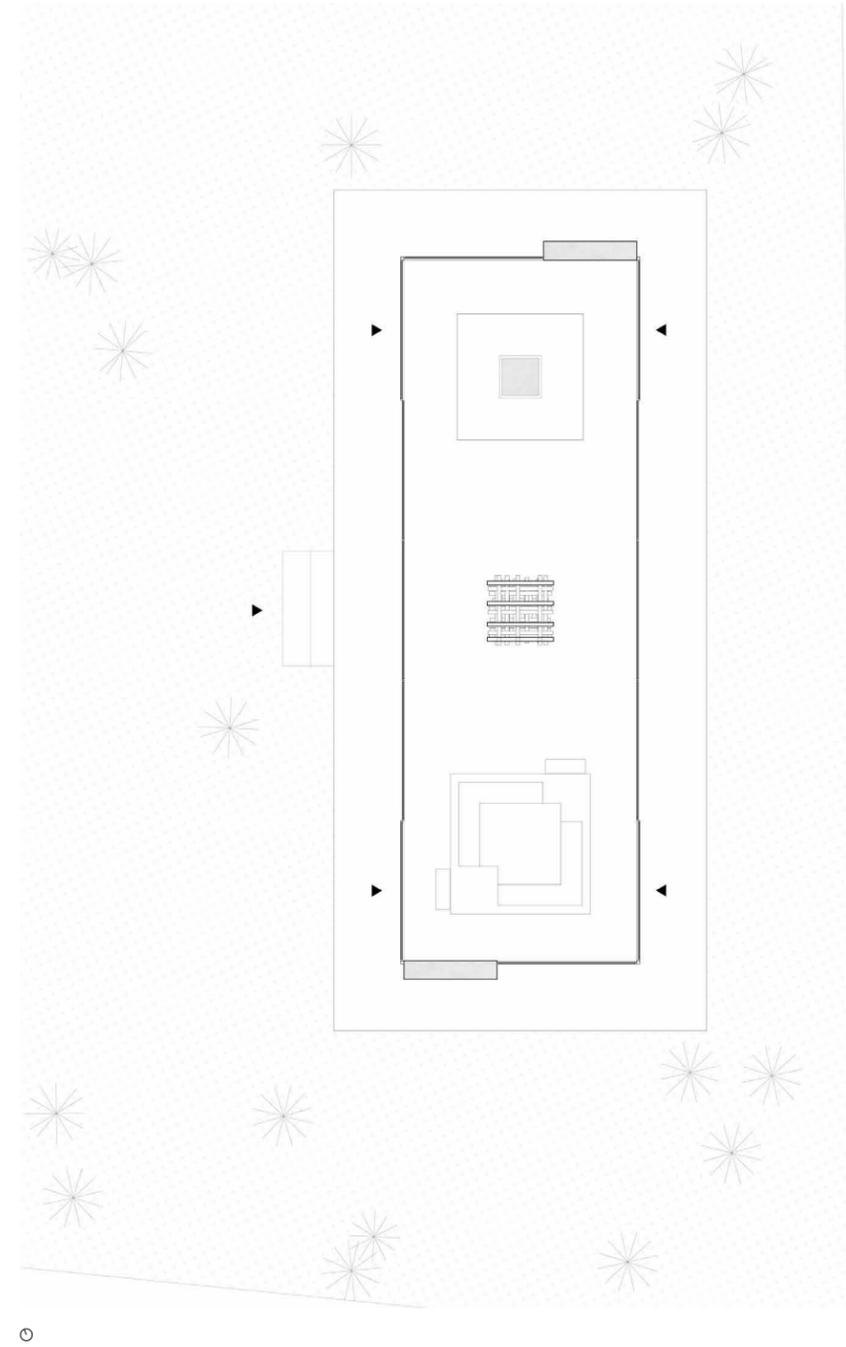


Figure 10.5: Sumi Teahouse Plan



Figure 10.6: Sumi Teahouse exterior perspective



Figure 10.7: Sumi Teahouse interior perspective

Endnotes
part 3: Main Dishes

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Part 4
DESSERTS



Figure 11.1: Photography process Photographed by Andrew Cara

REFLECTIONS ON METHOD

This thesis strives to provide a means of inspiration for designers to reflect on their own design process. I wanted to show that there is a method of designing that can draw inspiration from the act of cooking. Through this process, proposed architectural interventions were able to find and respond to their unique landscapes of production. I hope that by offering this method of designing that architecture can gain a material, cultural, and experiential depth, creating new possibilities towards experiential architecture.

The process of Slow architecture, which has been at the heart of the making of this thesis, usually includes repetition. In consideration of this, a point of discussion during the final defence led to the considerations of a following iteration that would refine the designs created from this body of work.

Through this experience I found that each iteration of making taught me something unique. Through cooking and recording, I found a philosophy and a physical experience. Through model making, I found a material and spatial possibility. Through designing virtual buildings, I found a contextual understanding of design and how these buildings relate to their site. If I were to further this research with another process of making, I would want to capture how the materiality and experiential components of design would operate as it defines space and responds to its context through scale models, with a focus on the transformative processes investigated in my first model studies.



Figure 12.1: Satoyama Landscapes #1

REFLECTIONS ON SATOYAMA LANDSCAPES

This thesis began with looking at how a chef translated *satoyama* into cuisine. At the end of my research, I wonder now if I would be able to create something that responds to *satoyama* directly from the landscape. The sites chosen for the Soil Teahouse, Salt Teahouse and Sumi Teahouse were tied to the provenance of their main ingredient of inspiration. The reasoning behind the site selection was because of architecture's potential to create nodes of gathering, I wanted to create buildings that would allow guests to come to and rest within these various *satoyama* landscapes. The proposed architectural interventions would point to and reveal more about the *satoyama* landscapes physically, rather than metaphorically signaling to a landscape.

However, if this project could be explored further, I wonder if I would be able to design in direct consideration of *satoyama*, with its implications to context, and sustainability, while creating in a place that currently does not exhibit a philosophy of *satoyama*. Similar to chef Narisawa in his translation of *satoyama* principles to Tokyo, would designers be able to achieve a similar translation into an urban context? I hope that continued research and explorations of understanding food and its provenance would be able to develop a deeper consideration to site and context, creating a new harmony with the built environment, designed landscape, and nature.

As the origin of this thesis began with reflecting on the landscapes I experienced, I wish to finish with offering new landscapes for the reader to enjoy and to spark the imagination with new ideas and possibilities.



Figure 12.2: Satoyama Landscapes #2



Figure 12.3: Satoyama Landscapes #3



Figure 12.4: Satoyama Landscapes #4

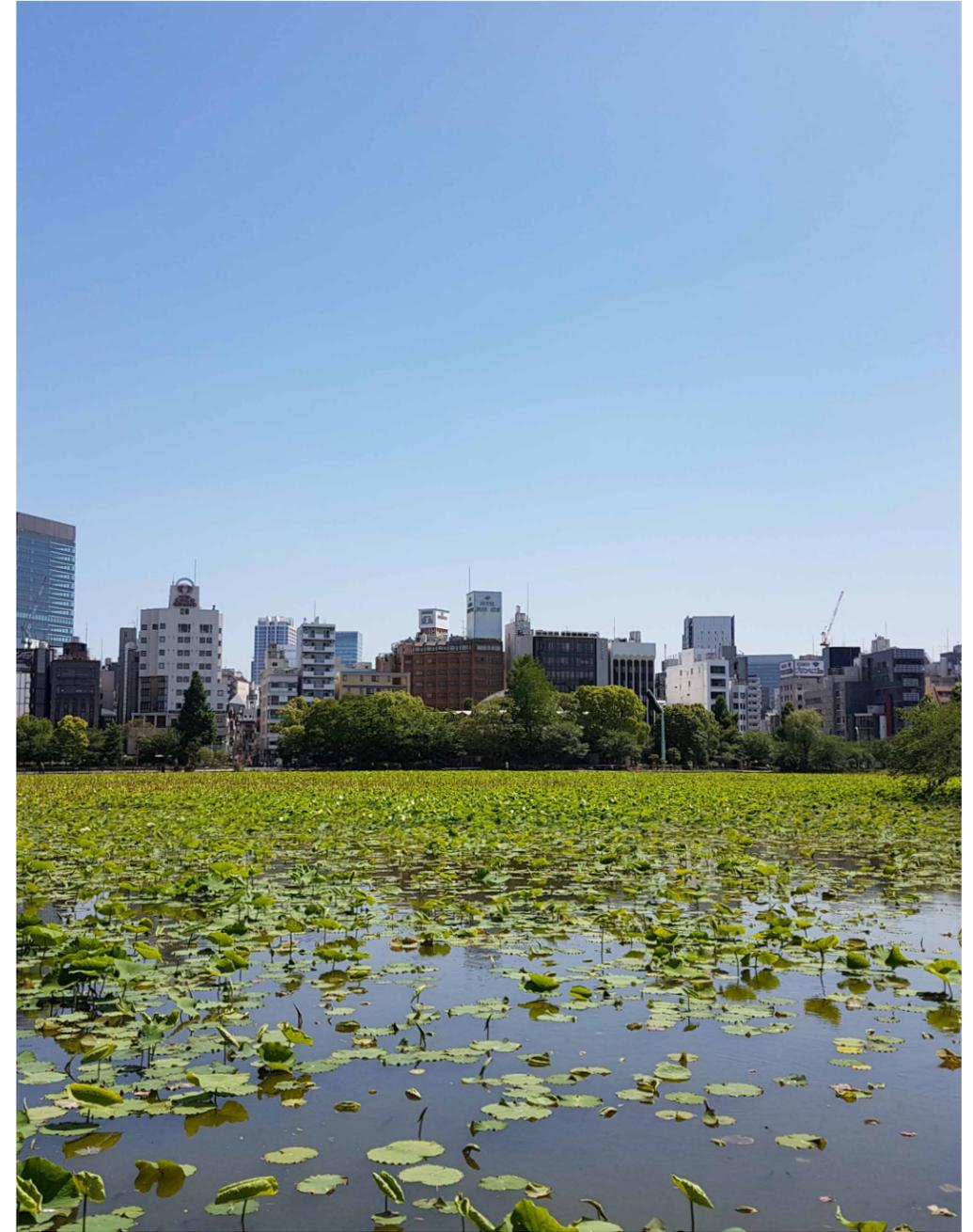


Figure 12.5: Satoyama Landscapes #5

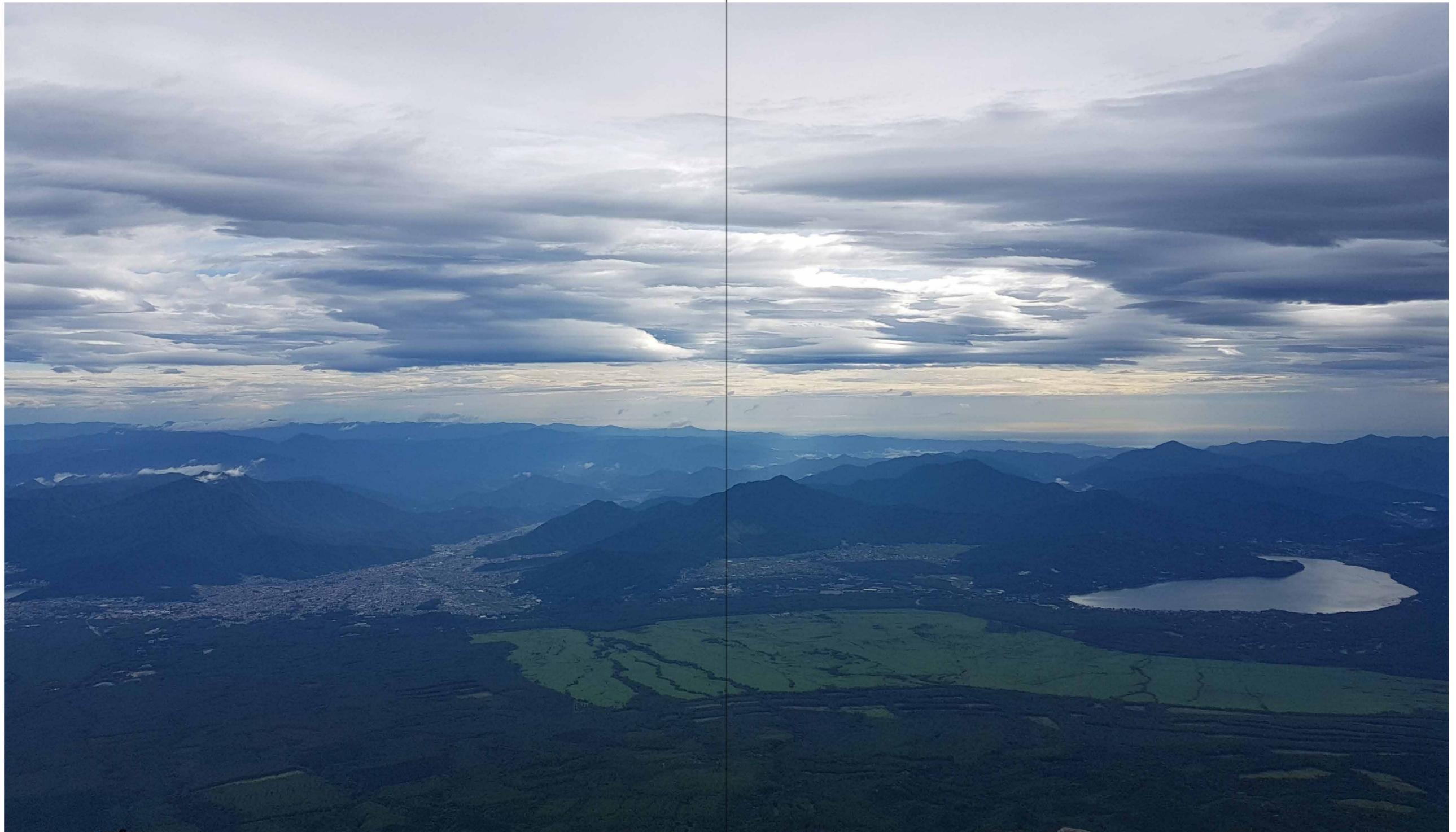


Figure 12.6: Satoyama Landscapes #6

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