
S6

Cooking and Making: A Comparative Methodology between Cooking and Design

Livret de valorisation Atelier de Andy Yu

2025



École
nationale
supérieure
d'architecture
de Normandie



S6

Atelier exploratoire

Investigating relationships

Food and the city, cooking and
design - learning from outside of
architecture.

2025 - Semester S6

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The Fight Between Carnival and Lent, Pieter Bruegel the Elder



El Bulli - Cooking in Progress, Gereon Wezel

Introduction

Cooking as Design, Food as space

Architecture, whether by intention or coincidence, has often been perceived as an esoteric discipline—reserved for an elite few. Popular culture and fiction reinforce this image: architects clad in all black, sporting thick-rimmed glasses, confidently sketching ideas onto napkins. In architecture schools, students are frequently directed toward canonical works, described with abstract qualities that can be difficult to grasp at first encounter. To the untrained eye, architecture can appear distant, symbolic, or even unremarkable.

Yet, architecture is inescapable. It shapes our daily experiences, influencing everything from our homes to the cities we navigate. With over half of the global population now living in urbanized areas, architecture plays a critical role in shaping our social, economic, political, and cultural landscapes. However, the complexity of the field makes it difficult to clearly define what architects do, how they do it, and why it matters. This ambiguity has led to a broader existential question: what is the true purpose of architecture today, and how does it serve society beyond aesthetics and symbolism?

A contrary phenomenon appears to have occurred in the gustatory culture. An equally sophisticated haptic one compared to architecture, food is a welcoming topic on all occasions and one that most people would happily talk about, or even be compelled to divulge their opinion about what is good food and what isn't.

Why is there such a difficulty in our critique and understanding of architecture in general, which we don't share with food? This question is even more compelling considering Burno Munari's suggestion - that a truly learned designer should be an architect who can design flavours, or a chef who considers the space in which his food is consumed. One can begin to see the two acts, designing and cooking, as essentially the

same, one of imagination, creativity, critical judgement and utmost attention. It would be sensible, in this case, to talk about eating and food when talking about architecture.

This possibility becomes convincingly obvious as one watches the Chef Ferran Adria develops his dishes in the kitchen of his restaurant El Bulli. One follows his search for original flavours, and he does this by meticulously testing each ingredient under a dizzying variety of cooking methods, rigorously documenting the process and discussing with his team. A combination of rigours imagination, intuition and calculated risk, it is a process of strikingly similarity to what an architect is trained to do in regards to materials, relationships of light and shadow, hierarchy of spaces and choreography of the experience. Ferran works in a method of such clarity that one becomes convinced he is a considered the best chef in the world not because he is gifted with an unrivalled palette, but because he practices a method of design.

By looking at gastronomy, this studio differs from other in that it doesn't investigate buildings, or what is already presumed to be architectural. We begin by consciously moving ourselves to the periphery or even the outside, we will question old assumptions and generate new-ness. It's beginning from the none-architectural to form an ontological exploration of what is considered architectural, this way of exploration offers us a chance to be sure what we do is authentic, honest, and purposeful.

This semester is a focus on design methodology, and the studio will freely borrow techniques, sensitivity and knowledge from cooking in order to develop a clear and unique approach to the understanding of the ambiguities of craft and space.



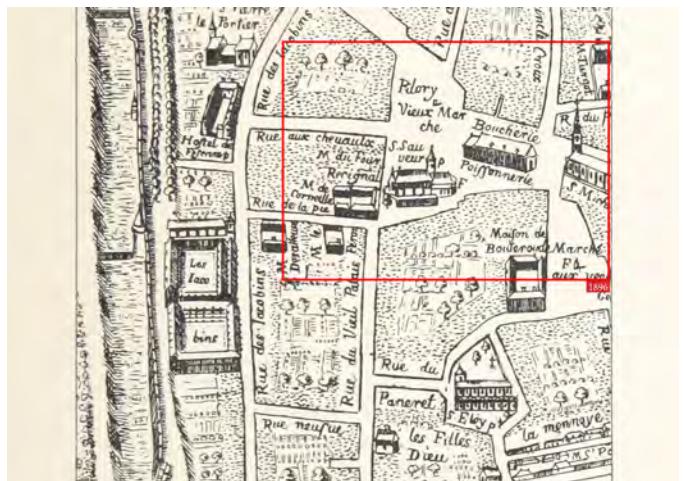
Plan assemblé Rouen - Gomboust 1655



Map of Rouen by Nicolas de Fer, 1709



Map of Rouen by Gaspard de Baillieul 1709



Jeanne d'Arc et la Normandie au XVme siècle. Illustrations, page 237



Site plan



Movmement, Sunday 9am



Movmement, Wednesday 4pm



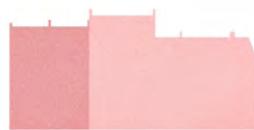
Movmement, Saturday 9pm



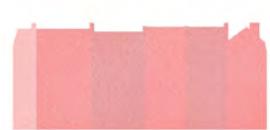
north elevation - 1/200



I



north elevation - 1/200



I



south elevation - 1/200

I



south elevation - 1/200

I

housing pubs restaurants beverages others

1950 - 1900 - 1950 1850 - 1900 1800 - 1850 1750 - 1800 unknown



north elevation - 1/200

I



south elevation - 1/200

I



west elevation - 1/200

I

east elevation - 1/200

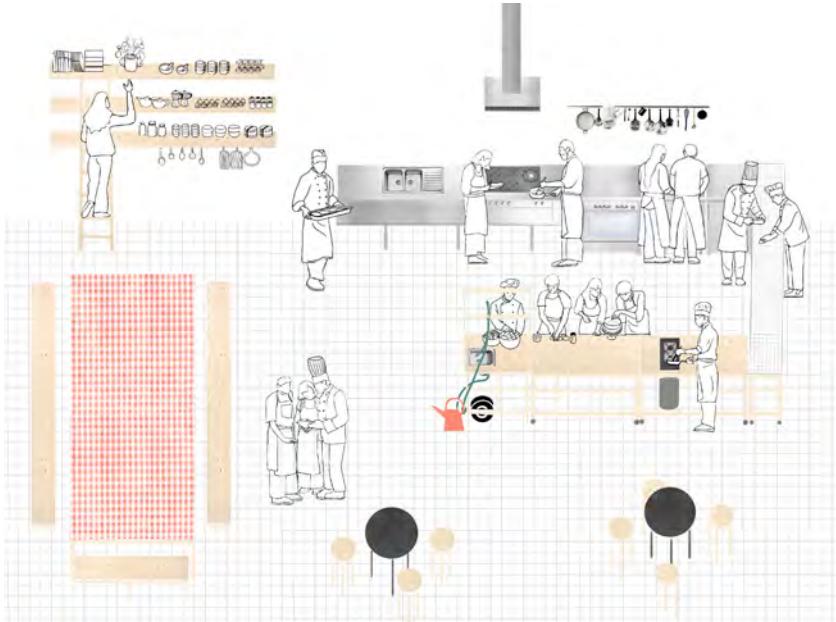
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El Bulli - Cooking in Progress, Gereon Wezel

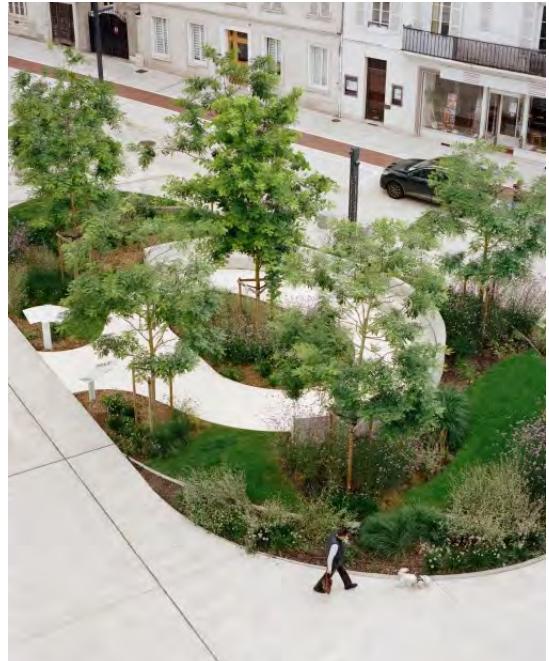


Tampopo, Juzo Itami,



FAIRE et CRUISINER, Septembre

eron Public Spaces, New South



Methodology

Follow your stomach

Develop your Knowledge through research and dialectics.

We will use different mediums to explore, discover and discuss different knowledge.

Film Review

We will take advantage of being in a studio environment - for immediate immersion and reflection of the studio theme - watch and discuss 2 films.

The first film by Gereon Wetzel, a documentary on the process of the legendary restaurant El Bulli, we witness the methods used by Ferran Adria where he devises experiments to study ingredients in isolation, ultimately reaching a rational understanding. We will discuss this with a focus on the Apollonian order, that of rationality and discipline, structured and analytical.

The second film Tampopo, an uniquely stylistic narrative by the legendary late director Juzo Itami, approaches the subject of eating and food from multiple perspectives that evoke emotional responses to how we eat, and what eating means to us, it brings a plethora of nuances in the human condition and the aesthetics of experiences. This is the Dionysian intuition, that of emotion and narrative, free and fluid.

The films are the backbone of the Short Assignment, see next page.

Readings

Reading will be provided progressively, to introduce new ideas, that are increasingly complex. It is absolutely necessary that the students not only read the text within the given time frame, but to question it, discuss it together, apply it in real life. Discussion. The readings are the vital binding agent that bring together the knowledge that we will have from site visits and guest lecturers

Gastronomical experience Visit

Simple eating experiences that involve the entire studio will take place, like visits to a restaurant, meetings with food associations.

Archival Research

Paying visit to the Centre d'archives d'architecture contemporaine we were able to find the information of the Église Sainte-Jeanne-d'Arc de Rouen by Louis Arretche from the 1970's. The archive included original prints, drawings, hand sketches and letters by Louis Arretche and his team.

This material was enormously valuable for the students to review and to trace the architecture, both physically but also its stories, for them to re-construct and to gain further understanding of the site.

Guest Lecturer

To introduce and expand the theme of the studio. The emphasis will be to explore relationships between architecture, spaces of production and consumption, flows of people and goods...etc., all the elements that shape our daily public spaces. Some of the rudimentary exploration we will carry out are:

- What are the similarities between architecture and food?
- Can we perceive architecture the way we perceive food?
- If there are, can we borrow from one to excel in the other?
- How has it been done, both In food and in design?
- How can we carry out our own explorations?

Our guest lecturers are:

John Eden, architect/anthropologist and associate of New South.
www.newsouth.fr

Lina Lagerström, architect and associate of Septembre.
www.septembrearchitecture.com/



Architect's Macaroni Exhibition
Curated by Kenya Hara

This is our first step - to unknowing the known, let's step outside the box

'...To understand something is not to be able to define it or describe it. Instead, taking something that we think we already know and making it unknown thrills us a fresh with its reality and deepens our understanding of it...'

Kenya Hara
Designing Design, 2007

Kenya Hara's seminal "Architect's Macaroni Exhibition" was one of the first to interlace food and design, its simplicity and provocation obliterated one's assumption of a macaroni. In a similar fashion, this studio begin with food as a reference to give clarity to the question at hand - how have we been conditioned to look at space and architecture?



AMO/OMA/Harvard GSD
Venice Biennale, 2014
Elements

Our second step - cooking and designing maybe more similar than we thought, we might learn something here while being outside the box.

'...this exhibition "Elements of Architecture" looks under a microscope at the fundamentals of our buildings, used by any architect, anywhere, anytime: the floor, the wall, the ceiling, the roof, the door, the window, the façade...etc, it reconstructs the global history of each element...'

AMO/OMA/Harvard GSD
Venice Biennale, 2014, Elements

Each dish we eat is made from ingredients. Architecture is the same, even the most rudimentary space, the 'primitive hut' by Marc-Antoine Laugier requires 2 architectural "ingredients", columns and roof. Learning from food, we will examine each architecture element, or "ingredients" as if we are preparing our lunch - simple, joyful, emotive, yet analytical. OMA's exhaustive research on architectural elements will help us dive right in to understanding the what, why, how, when and who, of any architectural "ingredient". A simple and light-hearted exercise to design architecture, without the baggage of being an architect.

GEORGES
PEREC

ESPÈCES D'ESPACES

PHOTOGRAPHIES
PAR
CHRISTIAN BOURGEOIS

TRADUCTION

Our third step, learning from those who are outside - we will create our own spatial vocabulary, making our own versions of architecture.

"...To live is to pass from one space to another, while doing your very best not to bump yourself..."

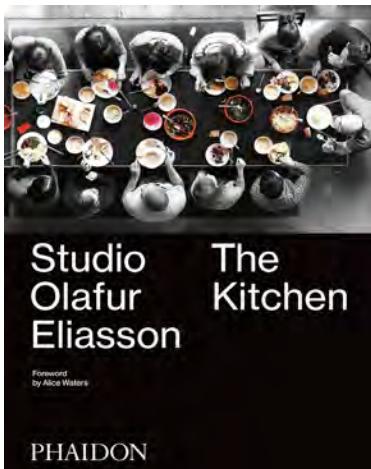
Georges Perec
Species of spaces



Georges Perec
Species of Spaces

Georges Perec – known, among other things, for his obsessive tendency to make lists of everything that happens when nothing happens, or that which we note but never annotate. His approach to space is deeply tied to his experience and perspective, he perceives and constructs his environments, moving seamlessly from the intimate to the urban, from the bed to the city. He invites us to examine the everyday with fresh eyes, mapping our existence through spatial fragments that form a continuous whole, while they are both interdependent and isolated.

This book will be an example of seeing space analytically. Perec shows us how he catalogues the minutiae of daily life to reveal the structures that define it, just like the Chef Ferran Adrià and his team at El Bulli document every piece of food they cook.



Studio Olafur Eliasson
The Kitchen

Forward
by Alice Waters

PHAIÐON

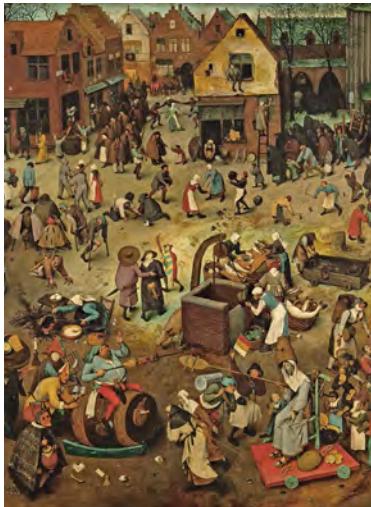
Our fourth step is further experimenting the relationship between cooking to design, by adding more complexity and stepping into more abstraction, like food and space.

“...Cooking is caring. It is a way of paying attention, of offering a space to others through food. Preparing and sharing a meal is an act of generosity and of building relationships...”

Olafur Eliasson
The Kitchen

Cooking, like architecture, is a process of transformation—of materials, of space, of experience. It is a deeply human act that transcends necessity, shaping social bonds and structuring the way we inhabit our environments. The kitchen, much like a marketplace, is a spatial and cultural node where ideas, ingredients, and people come together. The artist Olafur Eliasson puts a particular emphasis on the kitchen in his Berlin art studio with particular significance, that goes beyond a place of making food. It's a place of exchange, invitation, and care.

We will start looking into architecture by starting with the kitchen, something simple and domestic. Our guest lecturer Lina Lagerström will share her research on kitchens.



Pieter Bruegel the Elder
The Fight Between Carnival and Lent

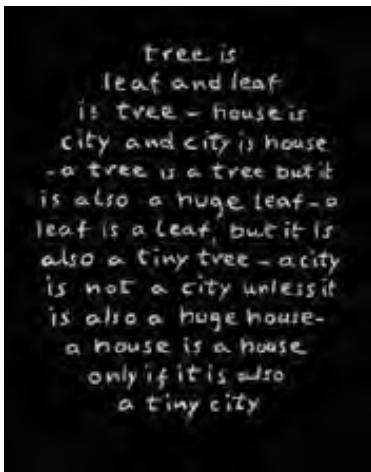
The fifth step, is by adding the city into our mixture, shifts our focus from the metaphors of cooking and food, designing and architecture, to people, which is the fundamental purpose of any creation.

“...Ancient homes, often centred around the hearth, were essentially large kitchens, with life radiating outward from the act of cooking...”

Carolyn Steel
Hungry City, 2008

Carolyn Steel invites us to see the relationship between food and city - some larger, complex and nuanced sets of relationships. She reminds us that food is not merely sustenance, it is a driver of culture, economy, development, and identity, this book will help us bridge the gap between food and architecture.

Through her research, the Vieux Marché de Rouen becomes our laboratory - How does this market act as a “kitchen” for the city? By investigating the marketplace as a city's hearth and the kitchen as a home's nucleus, we will explore the relationships between place and occasion, intimacy and vastness, and the rituals that define how we live.



Aldo Van Eyck

Our final step is to synthesis all the “ingredients” we created and co-created, and make an architecture that is authentic and uniquely to Rouen.

“...Whatever space and time mean, place and occasion mean more...For space in the image of man is place, and time in the image of man is occasion...A house should therefore be a bunch of places – a city a bunch of places no less...”

Aldo Van Eyck
Writings: Collected Articles and Other Writings 1947-1998

At the heart of this studio lies the question of relationships - between the city and the home, between food and architecture, between cooking and design.

Aldo van Eyck's profound phrase - “A city is a big house, and a home is a tiny city” and “places and occasion” is a beautiful vision of what design serves. If the kitchen sustains the intimacy of a home, and a marketplace fuels the life and growth of a city, what inspiration can we draw from these relationships to imagine a new future of Vieux Marché de Rouen?



Site

Place du Vieux-Marché de Rouen

The site is Place du Vieux-Marché of Rouen, and we will spend a few weeks working collectively on site analysis.

With the Apollonian perspective, our research methods will be mapping, collecting maps and visiting city archives to uncover the urban history of this area. With the Dionysian perspective, our research method will be to draw, imagine, collect and tell stories of this area, its past, present and future. We will be able to understand how a public space such as Place du Vieux-Marché functions for Rouen, and

what its future can be.

We will share the results and any individual can freely use the findings of the collective to develop further as their own individual project.

We will visit collectively and officially during school hours to the site. One of the occasion will involve visiting a restaurant to eat together. The eating experience is a studio culture building technique, to bond with the students, to be in the field together. Like that of an anthropologist, fieldwork with our subjects and team is crucial.





La naissance du restaurant, vue par Eric Besnard, réalisateur du film "Délicieux". - Jérémy Prébois

- Tous ectoparasites pertur
- Mkt lors d'eau pérue

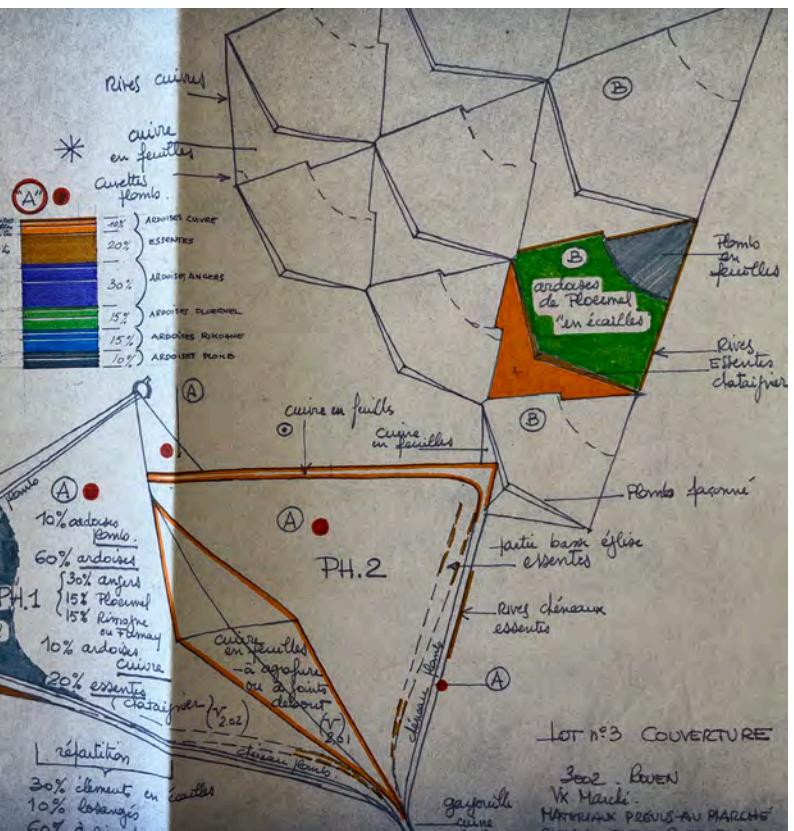
Conjunctamente avec Charpentier

VARIANTES

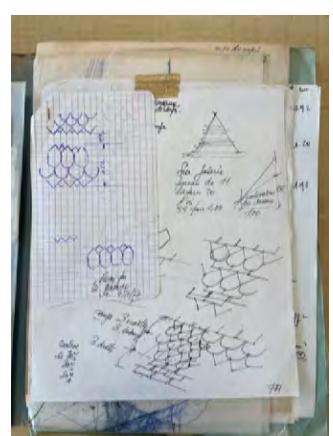
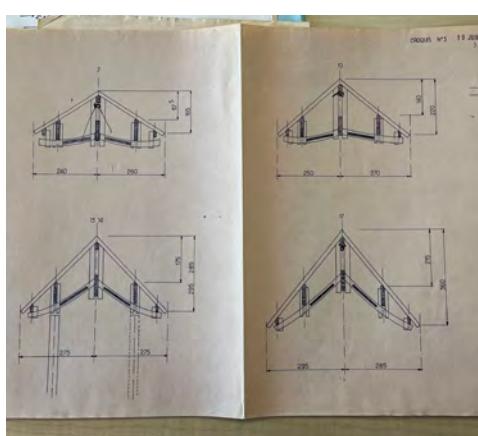
vr 2.01) l'antenne feuilles cuire
en boutons en écailles
oxydation contrôlée du cuivre

V. loc.) Ph. Eglise : tuiles plates vernissées
Salerie boursière

④ NOTE = PH. 2 = banquette = ne feut che
qu'en matrice en feuille



L'Église Sainte-Jeanne-d'Arc de Rouen by Louis Arretche
@ Centre d'archives d'architecture contemporaine



The Project

Re-inventing Place du Vieux-Marché

How does food shape our architecture?

From a human scale, what is the effect on eating, cooking and sharing? What does a space look like once we take into account of these acts? From a city scale, we see the rise of neighbourhood gardens in New York, bee keepers in Hong Kong, robot convenience stores in Tokyo, and not to forget the high-rise pig farms devised by MVRDV. Food dramatically shapes the way we live as a collective.

How has the movement, storage, production, distribution, and the waste of food, impacted the design of our cities and neighbourhoods? This studio project will be the application of the research of relationships between food and architecture. By using the Apollonian and the Dionysian, the student will have a particular technique to investigate the logic and emotive forces behind food that shapes our spaces and city. We will also investigate the weight and value of consumption and production of food, the exchange and sharing of a meal, the creation of human experiences is what creates meaningful spaces.

The result of the studio project is the application of research, most notably the relationship between food and architecture.

By applying the Apollonian and the Dionysian, the student will investigate the logic and emotive forces behind food that shapes our spaces and city.

We will also investigate the consumption and production of food, the exchange and sharing of a meal, the creation of human experiences is a key driver in creating meaningful spaces, which if done well, feeds back to making that place meaningful.

Street eating can make a side walks or a terraces more than just a typology of space, even in different cultures.

The most minimalistic creation of a place, can be as simple as placing chairs which begin to indicate an atmosphere, a function, a hierarchy, and a purpose of such a space. See the diagram below.

The technique that is central to the design thinking of this studio - when facing complex and wicked problems, start with the most simple and basic building blocks, even if it's ridiculous and silly as looking at pasta, or playing with a single chair. It has to start somewhere and why not outside the box?

The Program:

We will imagine a new addition to the existing market, that stimulate and compliment the existing. The program will focus on creating interactions of sharing and gathering of the citizens of Rouen, for the meantime, we will design a "space of exchange".

What the final result will be depends on the interest of each student. A "space of exchange" will depend on:

- The position and definition the student decides to take
- The question in which is developed through research and analysis that they wish to address
- What values they care about the most.
- The W's : what, when, where, how, who and why.

As this studio is out of the box, any program the student can justify by means of logic or emotions, can be considered. This "space of exchange" can look like a multitude of spatial typologies, such as:

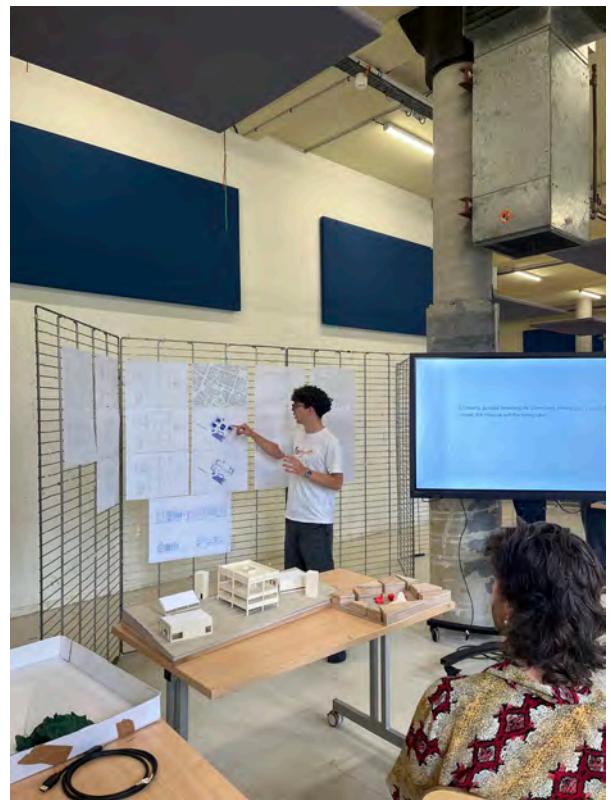
- The demolition of the existing public spaces for a new skate park, playground, amphitheatre...etc.
- The re-refurbishment of the existing covered market into a new and modernised food market typology.
- A large covering over the existing church ruins, creating a new gesture to our past memories.
- A new civic plaza and park for gatherings, sitting, playing, exchanging, living.
- Complete re-adaptation of the existing structure for social causes, such as homeless shelter, animal homes, re-vegetation of the Rouen city centre...etc.
- A new kitchen facility building as a cooking school, and start-up restaurants cloud kitchen.
- New urban furniture modules that makes the existing space more inviting for cooking, eating, sharing and living together.



Urban Trees, by Violette Cousinet



Religious Centers, by Onesime Doffagne

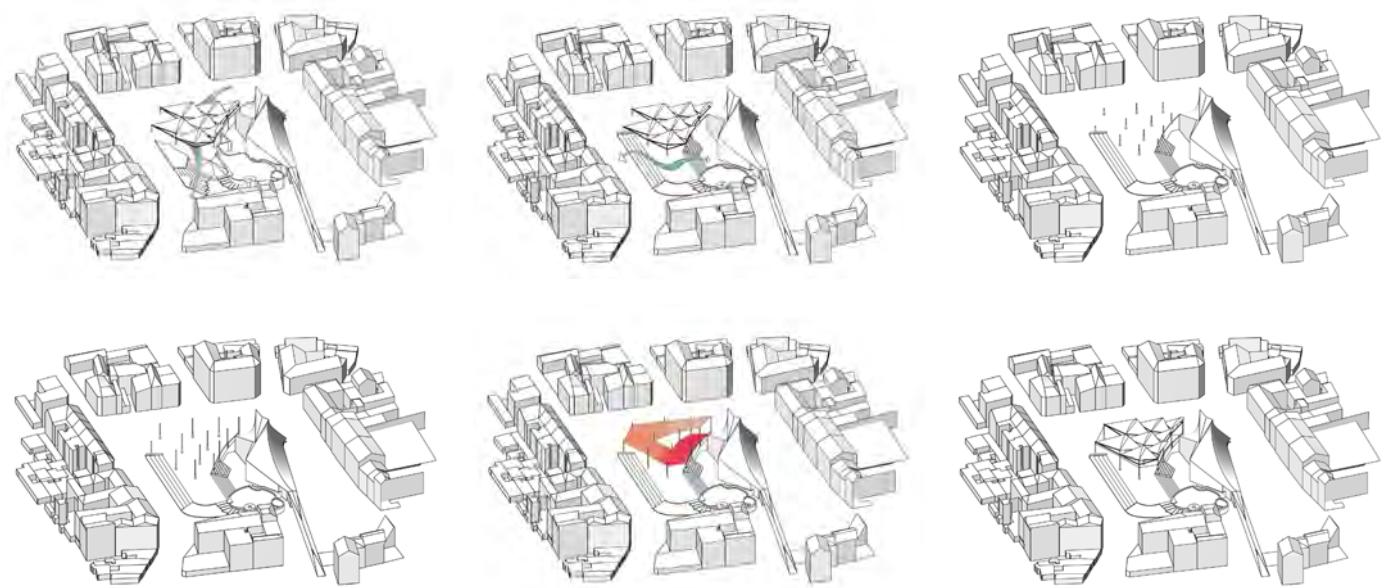




Open city museum, by Hippolyte Alix

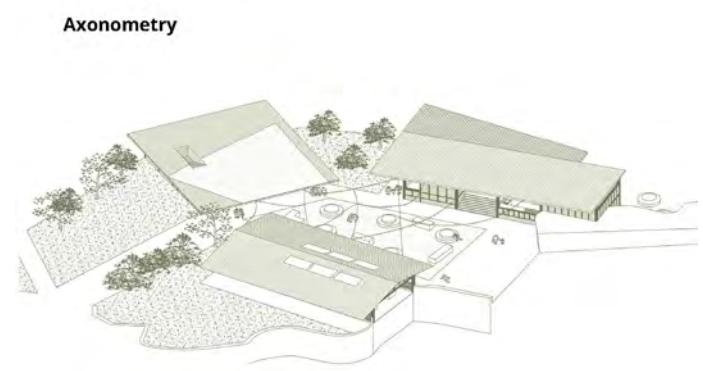
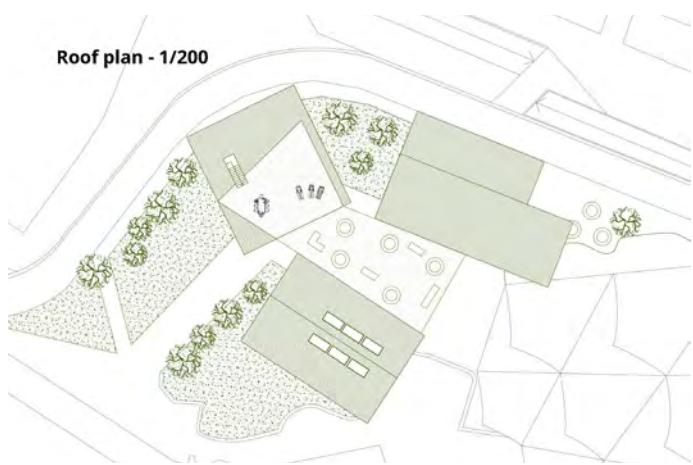
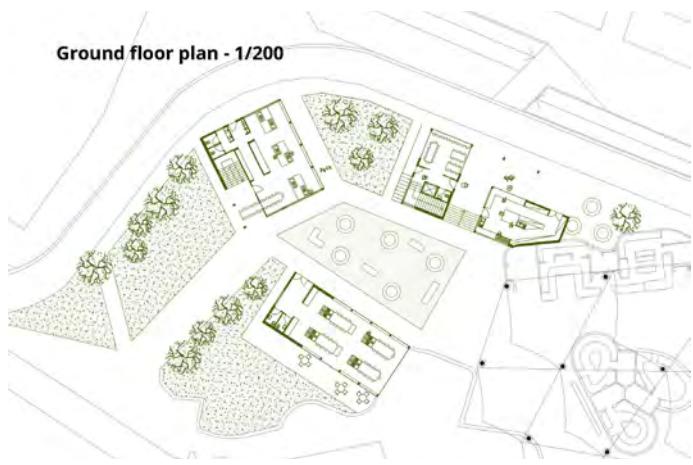


Street Becomes Home - a shared place to cook, work, and live as students in the city.
by Marius Benard

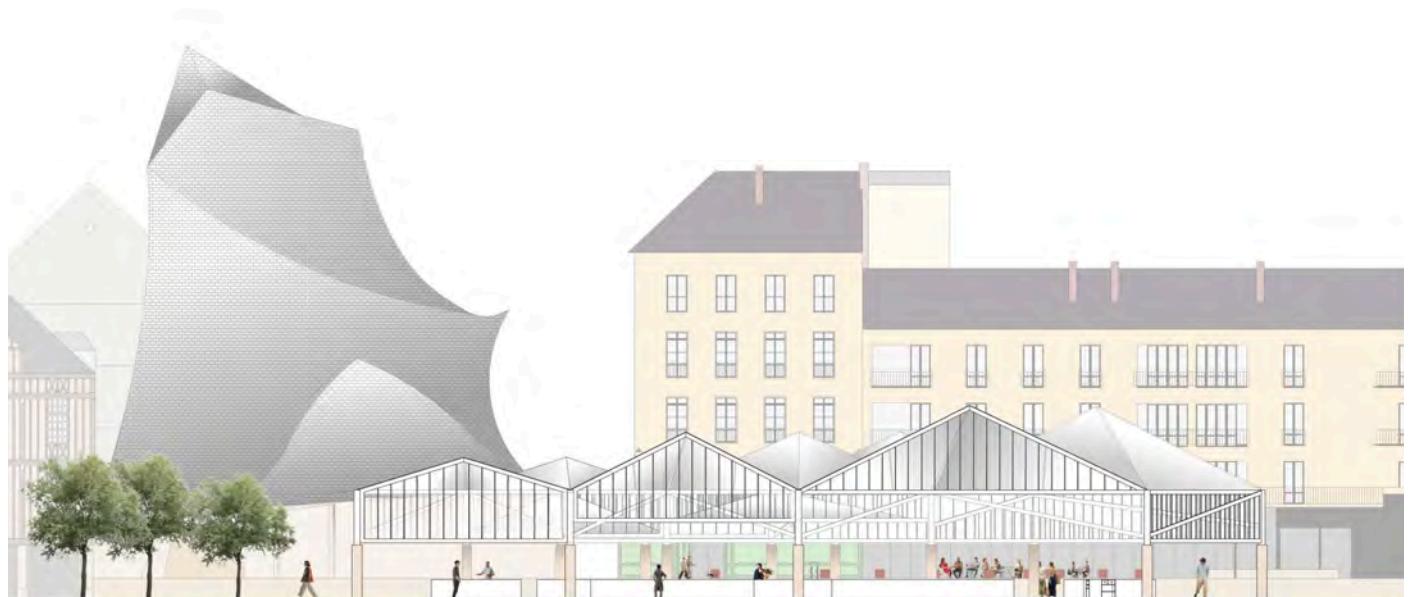


CONNECTION - Between a dynamic square and a market in motion, by Lujin Sahloul



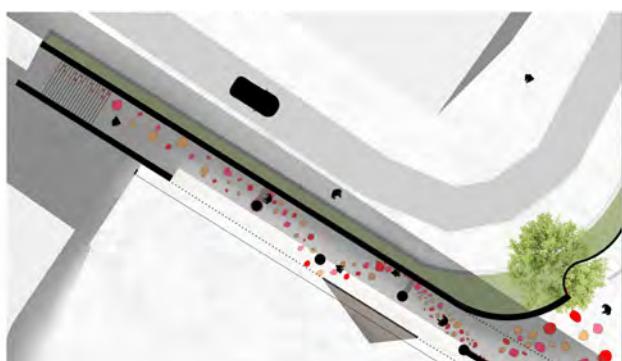


Cooking to Bring People Together, by Victor Morlock



Attractive Market Hall, by Ambre Guays

The Vieux Marché as a Playground, by Lou Anne Pottier





Calendrier

| | | |
|---------|-------------|--|
| Feb 19 | Séance 1 - | introduction + Films Review + Short Assignment |
| Feb 26 | Séance 2 - | Reivew of short assignment |
| Mar 5 | Séance 3 - | Site Visit + Beginning main project |
| Mar 12 | Séance 4 - | Research / Analysis / Brief Proposal + Lecture |
| Mar 19 | Séance 5 - | Research / Analysis / Brief Proposal + Lecture |
| Mar 24 | Séance 6 - | Presentation Research + Project definition |
| Apr 2 | Séance 7 - | 1 on 1 review between Student and Professor |
| Apr 9 | Séance 8 - | Concept Greenlight Presentation |
| Apr 30 | Séance 9 - | 1 on 1 review between Student and Professor |
| May 7 | Séance 10 - | 1 on 1 review between Student and Professor |
| May 12 | Séance 11 - | 1 on 1 review between Student and Professor |
| May 21 | Séance 12 - | Developemtn Greenlight Presentation |
| Jun 2 | Séance 13 - | 1 on 1 review between Student and Professor |
| Jun 11 | Séance 14 - | 1 on 1 review between Student and Professor |
| Jun 18 | Séance 15 - | Production Review |
| June 25 | Séance 16 - | Final Presentation |

10 RULES FOR STUDENTS AND TEACHERS

FROM JOHN CAGE

- Rule 1: Find a place you trust, and then, try trusting it for awhile.
- Rule 2: (General Duties as a Student)
Pull everything out of your teacher.
Pull everything out of your fellow students.
- Rule 3: (General Duties as a Teacher)
Pull everything out of your students.
- Rule 4: Consider everything an experiment.
- Rule 5: Be Self Disciplined. This means finding someone wise or smart and choosing to follow them. To be disciplined is to follow in a good way. To be self disciplined is to follow in a better way.
- Rule 6: Follow the leader. Nothing is a mistake. There is no win and no fail. There is only make.
- Rule 7: The only rule is work. If you work it will lead to something. It is the people who do all the work all the time who eventually catch onto things. You can fool the fans--but not the players.
- Rule 8: Do not try to create and analyze at the same time. They are different processes.
- Rule 9: Be happy whenever you can manage it. Enjoy yourself. It is lighter than you think.
- Rule 10: We are breaking all the rules, even our own rules and how do we do that? By leaving plenty of room for "x" qualities.

Helpful Hints:

- Always Be Around.
- Come or go to everything.
- Always go to classes.
- Read everything you can get your hands on.
- Look at movies carefully and often.
- SAVE EVERYTHING. It may come in handy later.

Evaluation

1. Critical thinking, analysis, problem finding and solution proposals.

- Develop dialectics and other capabilities to view and address an issues outside of the spatial discourse - ie. broad spectrum of cultures, arts and perspectives. An emphasis will be placed on using narratives, stories, analogies as a tool.
- Experiment and develop methods which address contemporary issues within the spatial discourse.
- To co-ordinate knowledge from other subjects and to apply them in the context of a design problem, in the course develop unique solutions.

2. Awareness of self-development

- Engage and develop a personal and unique interpretation of contemporary discourse.
- Engage, develop and voice the unique interpretations in method appropriate.

3. Craft and Techniques

- Develop techniques to bridge theoretical analysis and material.
- Critical understanding of the subject matter.
- Develop an approaches to the culture of materials.
- Demonstrate and showcasing an understanding and methodologies in narrative representations.

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