



HONORABLE MENTION

Project Title

Vernissage: A Guide to the Culinary Avant-Garde

Student Name

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Level

Course

Advisor/Instructor

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Principal Investigator

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Department/School

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Summary description of project:

Vernissage is a magazine publication for the culinary avant-garde, each month showcasing the latest and greatest chef from around the world. In addition to highlighting this selected chef in each new issue, the company invites the chef to come and showcase his work in a specially designed culinary exhibition space. Situated in the center of United States greatest culinary hub, San Francisco, the design program consists of the company's studio headquarters on the upper floors and below, a restaurant exhibition space open to the public.

To emphasize the idea of cuisine presented as an exhibition in the same way as artwork, individual structures are designed to convey three different interpretations of a "frame." The design of the main staircase exaggerates a perspective frame, the show kitchen is displayed through a picture frame, and the office is developed through a flexible frame and panel system for the evolving working space. The restaurant features space for traditional dining with an open show kitchen, as well as tasting galleries featuring bars of appetizers, desserts, and wine and cheese. As one way to connect all six floors of the program, natural light filters down from a skylight on the top floor all the way to the ground level to highlight a vertical cable system running the entire length of the building. Colorful cupboards and shelves move along the cable system as functional artwork that can be visible from all locations within the space.

My computer-rendering journey was an interdisciplinary process involving **form•Z** used in conjunction with Photoshop and Illustrator. I began the process with a rendering vision, and based my modeling technique on that vision. After I had modeled the basic elements, the "frames" of my design, with basic diagrammatic rendering materials, I chose the perspective views that best conveyed my conceptual ideas.

Once I had selected these views, rather than detailing the entire space, I worked with each view individually and detailed that space with lighting and textures. With the lighting and basic textures in place, I moved out of **form•Z** and worked back and forth between Photoshop and Illustrator to enhance the details within the space and add a personal, non-photorealistic style to the renderings. As my two-dimensional drawings were created with a diagrammatic, hand rendering quality created in Photoshop, I wanted to create my perspective views with a similar quality layered over a more photorealistic style.



Jury comments:

A thorough design—the author created a tension between hand and machine drawing. —Ruth Gless





