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It is entitled: Slow Food, Slow Architecture: Regional Approaches in Urban Environments

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Slow Food | Slow Architecture: Regional Approaches in Urban Environments

A thesis submitted to the

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by

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Abstract

Slow Food, Slow Architecture: Regional Architecture in an Urban Setting (an Urban Village, Restaurant, and Micro-winery in OTR)

The slow food movement has cultivated an ideal of “slowness,” and developed actionable methods that celebrate and protect the local. Based on an analogy with gastronomy, slow architecture will adapt slow food principles to create strategies for extending the current discourse of regionalism. An urban village including co-housing, a micro-winery, and a restaurant, within the historical landscape of Over-the-Rhine in Cincinnati, will serve as a fertile ground to slow the audience down, revealing particularities of place, dwelling, and tectonic expression.

The resources, networks, and experience of place organize the discussion of slow architecture. Resources link tradition and ritual, through interpreting the particularities of place. Networks link identity, sustenance and pleasure, through dwelling. Experience links making and ingredients through the sensorial experience of the body. This thesis will investigate the idea of the “slow joint” as an intelligent conversation between historic and contemporary architectures, drawing on key precedents and theoretical foundations such as Kenneth Frampton, Steven Moore, Carlo Scarpa, and Sverre Fehn. Tectonic interventions responding to resources, networks, and experience are posited as the foundation for a slow architecture.

The principles of a “slow architecture” can shape an attitude to designing in urban environments that can preserve identity and culture for communities in transition and can energize the sense of community and shared ownership.
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This thesis work would not have been possible without the following: my parents for their love and support in making this possible, my beautiful girlfriend Liz Pisciotta being there every step of the way; my friends and colleagues, John Hancock, Jerry Larson, Terry Boling, Corey Dirutigliano, Kim Martin, and many others not mentioned. Also, I thank Carol and Tom Bradford of Metro Cohousing at Culver Way, St. Louis, Mo for offering an extensive tour and engaging discussion over dinner and wine. Jackie Campbell Brumley, MPH, Associate Director of the CincySmiles Foundation, operating in the historical Hudepohl bottling plant building, provided me with key drawings and access to the building. This thesis is indebted to you all. Thank you!
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The taste of the apple…lies in the contact of the fruit with the palate, not in the palate itself. Jorge Luis Borges, Forward to *Orba Poetica*
Figure 1.02 Talk To Me, (photo: Hellgah)
The taste of architecture...lies in the contact of the building with the body, not in the body itself. Architecture cultivated of place reveals the particularities of place, the vernacular material and technique, and amplifies the body’s experience through material presence.

Architecture tells a story, a narrative using elements crafted technically and composed thoughtfully to elevate an experience. Similar to music and poetry, architecture exists to evoke emotion and elevate an experience for an audience. However, understanding how it does so is a problem that prompted theorists to explore many cross-disciplinary analogies. Yet, as Peter Collins writes, “There is no doubt that if one wishes to demonstrate the distinction between architecture and plain, ordinary, straightforward building, the distinction between gastronomy and plain ordinary, straightforward cooking possesses many close similarities not displayed by music, literature, biology, mechanical engineering, or any of the other arts or sciences with which architecture has so often been compared.” This distinction that elevates architecture and gastronomy, respectively, above building and cooking provides the impetus to investigate the deeper cultural meanings associated with the slow food movement, and how they may inform architectural design.

1 The term gastronomy, the study and practice of eating well, originated shortly after the first restaurants of Paris opened their doors in 1770. “The word ‘gastronomy’ itself was not introduced into the French language until about 1800, and we are told by Brillat-Savairn, the first modern writer on the subject, that even in 1825 it was still sufficiently novel to bring ‘a smile of hilarity to all countenances.’” Collins, Changing Ideals in Modern Architecture, 167.

2 Collins, Changing Ideals in Modern Architecture, 168.
Today, both gastronomy and architecture have been fundamentally affected by global modernization. The detrimental effects within each have awakened a revolution to promote and preserve local identity and culture. Within architecture a substantial discourse resisting placeless design has been contributed to by authors such as Kenneth Frampton. In his essay, “Six Points for an Architecture of Resistance,” he positions a ‘critical regionalism’ as a force to hold off the “relentless onslaught of global modernization.” Similarly, within gastronomy the global slow food movement, born out of resistance to the fast life and international food chains, has risen in the defense of local culinary traditions.

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Figure 2.01 left, *Stair to Council Chamber*, Alvar Aalto, (photo: Yukio Futagawa).

Figure 2.02 middle, *Nordic Pavillion, Venice Bienalle*, Sverre Fehn.

Figure 2.03 right, *Church at Bagsvaerd*, Jorn Utzon, (photo: Yukio Futagawa).
02 | 3 POINTS ON REGIONALISM
Situating a so called critical regionalism within the modern-anti-modern debate, one should first be warned not to confuse a ‘style’ with a ‘movement’ or with a period. Critical regionalness intends to highlight characteristics emerging out of the specifics of an individual situation. Despite the nuances of the theoretical arguments for it, much regionalism in architecture has been critiqued for being a purely aesthetic approach. Yet due to a general similarity of aims, it is within the discourse of regionalism that I will look to position the foundation for slow architecture. This thesis will later unpack the slow food movement’s principles to provide actionable methods for slow architecture that will go beyond aesthetic nuances to amplify cultural traditions.

Steven A. Moore⁴ is a recent critic of the regional architectural discourse and offers a series of guidelines as an extension of it. Moore’s, “Eight Points for Regenerative Regionalism: A Non-modern Manifesto,”⁵ will help me distinguish the social and political practices, what he calls “normative practices,” that reveal the cultural traditions particular to place.

Through these guidelines, Moore explores the relationship between critical regionalism and sustainable architecture, citing critiques by Frederick Jameson, and suggesting that, “Kenneth Frampton’s critical discussion of regional architecture is largely aesthetic in character.”⁶ Earlier critiques of regionalism have acknowledged Frampton’s enumerated points describing its key elements as: boundary, environmental strategy, tectonic expression, and tactile bodily experience. These categories are where contemporary regionalists sense the limits of a purely aesthetic discourse.

---

⁴ Steven A. Moore published Technology, Place, and Nonmodern Regionalism. He is an associate professor of architecture and planning, director of the Sustainable Design Program, and co-director of the Center for Sustainable Development at the University of Texas at Austin.
⁵ Ibid, 441-442.
⁶ Ibid, 440.
Moore extends Kenneth Frampton’s regionalism by stating, “Critical though it may be, it remains outside the social and biological conditions that describe normative practices,” and that, “these normative practices are essential characteristics of any architecture that aspires to be regenerative.”8 Architecture should facilitate dwelling by taking into account normative practices. In so doing, the design would integrate both social and biological conditions and move beyond pure aesthetics. Moore’s research on regionalism introduces regenerative intentions for sustainable design. His essay becomes, “a renovation of Frampton’s critical regionalism hypothesis,” in that his research expands upon Frampton’s foundation to include, “the political and the ecological,” in trying to breach “the limits of a purely aesthetic discourse.”9

Interestingly, Moore’s insistence on local normative practices parallels the slow food movement’s emphasis on local culture. This thesis first explores contemporary alternative methods, such as cohousing and permaculture, for promoting these normative practices. Following these alternatives, this thesis will interpret regional approaches to architecture through the lenses of local resources, networks, and experiences. Through the rest of this thesis, this organization will be used as a framework to understand the slow food movement, gastronomy and, ultimately, slow architecture.

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7 The Oxford English Dictionary defines regenerate as, “to bring or come into renewed existence; generate again.” Moore begins to describe an architecture set in motion through political means; a shared ownership fostering responsibility and continual renewal.
8 Moore, Technology, Place, and Nonmodern Regionalism, 440.
9 Ibid., 441.
Place Resources

The first point derived from Moore’s discussion is place resources: to participate in the construction of integrated cultural and ecological processes reproducing and sustaining the institutional agreements that tie humans to the ecological conditions of a place. 10 William McDonough’s famous Cradle to Cradle outlines that “efficiency is not inherently good,” all models of both growth and efficiency eventually result in unsustainable practices in managing place resources. His alternative is to focus on effectiveness in design. Within Cradle to Cradle, the idea of the triad of sustainable development equalizes the importance between financial economy, social equity, and ecology; contrasting the current corporate model of unsustainable growth efficiency. 11

Communal experiments like Arcosanti, a laboratory in alternative urban living in the Arizona desert, and permaculture manifestations on defunct industrial sites introduce and explore alternative situations of social, ecological, and economical functions similar to McDonough’s triad of sustainable development. Without balanced and self checking inter-relationships a tipping point is reached and deterioration of the system ensues. These issues take on larger urban design problems that this thesis will not address; however, the intent is to unveil the conditions within autonomous socio-political institutions operating with larger institutional agreements.

10 Moore, Technology, Place, and Nonmodern Regionalism, 441-442.
11 www.mcdonough.com/writings/remaking_way.htm
The first, Arcosanti, envisioned by the Italian architect Paolo Soleri, exists in the desert of Arizona as an alternative living situation that is a continuing workshop experiment on the concept of arcology. This project is an idealized example of integrated cultural and ecological processes. Within Arcosanti, inhabitants engage a communal life that utilizes individual talents to function effectively. Following his philosophy of arcology, Soleri states, “the built and the living interact as organs would in a highly evolved being.” Integrating labor, social, and cultural activities, Soleri was seeking an alternative to “the present design of cities only a few stories high, stretching outward in unwieldy sprawl for miles,” consuming time and energy in transporting people, goods and services throughout the sprawling neighborhoods.

According to Soleri, “My solution is urban implosion rather than explosion.” Urban cores present environmental conditions ideal for transformations similar to those Soleri applied to the desert in Arizona. Vacant lots and industrial ruins sit idle, waiting for public initiative to recreate community. Arcosanti is still developing today as an urban laboratory; the institution enrolls individuals to engage in a unique hands-on sustainable living workshop that continues the slow ongoing maintenance and construction of Arcosanti using regional construction methods. The following introduction to permaculture explains the human resources that are collaborating within urban environments today that could transform parking lots back into farms.

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12 Defined on the Arcosanti website, arcology as coined by Paolo Soleri integrates architecture and ecology as an alternative urban development approach in the age of environmental crisis. www.arcosanti.org
13 Ibid.
14 Ibid.
15 Ibid.
The second communal example is Pure Genius, a permaculture experiment in 1996 reclaiming the demolished Guinness distillery within the Wandsworth district of South London. It became a well known demonstration developed out of sustainable protest popularizing the permaculture movement. The demonstration in London became a manifestation of individual desires for alternative urban life and cultural conditions, as their goal was to resist the dominance of property ownership, planning priorities, and urban development institutions.

On a 13 acre site, 500 squatters constructed a community in protest. Their demonstration demanding prototypical eco-centric urban communities became a means to protest dominant forms of land use. Problems developed, however, as the openness of this site, and publicity about it, began to attract homelessness and drug addicts and then the inevitable problems of crime and violence. What is learned from this early permaculture experiment is that autonomous grass-roots trends require an overlay of some type of institutional responsibility to maintain a quality of life that catalyzed the movement in the first place. The following section will introduce two examples of institutional movements that govern autonomous alternative communities while remaining accommodating and inclusive of the individuals within them.

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16 Permaculture, an organization whose mission is to promote sustainable living skills through education, networking and demonstration projects. www.permaculture.org
17 “The land is ours,” www.tlio.org.uk
18 Ibid.
19 Endensor, Industrial Space, 31.
Figure 2.07 middle bottom, Pure Genius, Wandsworth UK, www.tlio.org.uk

Figure 2.08 right, Pure Genius, Wandsworth UK, www.tlio.org.uk
The second point derived from Moore’s discussion of regionalism is Place Networks: to promote social settings that can be lived differently and to engage citizens in decision making; thus instilling responsibility for the technologies that enable everyday life. Slow architecture will become regenerative only through the production and reproduction of democratic, life-enhancing practices, including innovative, contemporary living situations that provide for both social organization and adaptation.

This section will focus on two important precedents for social settings that can be lived differently. The first precedent is the Danish cohousing model, which over the past 20 years has manifested itself as an American type within a global cohousing network. The second precedent is the Jewish Kibbutz movement just recently migrating out of Israel. In their book *Cohousing*, McCamant and Durrett point out problems within contemporary society. They discuss the individual’s dilemma to live a private life as the family unit is commonly dispersed among several different locations, cities, or countries. This requires active introductions in making community bonds that were once taken for granted as families provided existing social and cultural networks.

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20 Moore, *Technology, Place, and Nonmodern Regionalism*, 441-441.
Cohousing communities organize a shared ownership environment fostering direct, invested interest at the village scale. An urban cohousing village promotes life enhancing practices through sharing resources and celebrating the contributions of every man, woman, and child. The common cohousing characteristics follow a participatory process, intentional neighborhood design, extensive common facilities, complete resident management, non-hierarchal structure, and separate income sources.

Metro Cohousing at Culver Way in St. Louis, Missouri, is a contemporary residential cohousing model. This community is distinguished from its more common rural cohousing predecessors in that it will reject isolation. In planning the community the planners desire to engage the surrounding community, directly impacting the residents as well. The vision for MCCW is to embrace life enhancing practices by, “sharing their wealth of resources, both naturally endowed and those created together, to provide a transformation in fullness of lifestyle.”

22 “A village is a settlement usually larger than a hamlet and smaller than a town. Traditionally a village would refer to a rural grouping of anywhere from 5 to 30 families functioning as an autonomous unit. Urban manifestations of this term have been used in describing neighborhoods like the West Village in Manhattan, New York City.” Merriam-Webster Online Dictionary, www.merriam-webster.com/dictionary/village
23 www.culverwaycohousing.com
The advent of the Jewish Kibbutz movement happened around the beginning of the 20th century, and has since grown into a national organization. According to the *Encyclopedia Judaica*, “the Kibbutz movement supports the formation of individual, voluntary, collective communities, mainly agricultural, in which there is no private wealth, and which is responsible for all the needs of its members and their families.”

The Kibbutz communal model represents an institutional precedent locally focused, formed within Israeli society. This movement now inspires alternative community networks across the globe.

The organization of Kibbutz communes began as an entirely agriculturally supported community, demanding social commitment and responsibility. Through educational activities and actions for the community the Kibbutz creates a new model of collective life which renews institutional agreements that tie humans to the ecological conditions of a place. “Despite economic setbacks and a waning ideology, the kibbutz movement has since become the world’s largest communitarian movement.”

These alternative social settings set the precedent to calibrate development institutions able to provide the opportunity to integrate place resources, both human and environmental, within a context of community life.

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25 www.mfa.gov.il
Figure 2.16 top left, 2.17 top right, Organic Farming. www.kibbutzlotan.com

Figure 2.18 left, 2.19 right, Recycled Material Construction. www.kibbutzlotan.com
The third point derived from Moore’s discussion of regionalism is Place Experience: to reveal the tectonic history of a place, making it intelligible to local citizens and perceived as relevant to the material conditions of everyday life; and to rely on technologies that reveal the manner of their making to magnify local labor knowledge and local ecological conditions.26

Urban place, confronted with global modernization, situates a revolution against commodity driven architecture to establish cultural identity and regional value through slow architecture. This point describes an intelligible tectonic history of a place, referring, through the word tectonic, to the poetic, cultural significance of a skilled artistry of construction.27 The following examples explore works by two architects closely connected to constructing practices and serves to discuss the qualities of their design that reveal the poetics of construction as composed from history (the particularities of place), ingredients (the sensuality of materials), and detail (the intelligible joining of material).

26 Moore, Technology, Place, and Nonmodern Regionalism, 441-442.
27 Frampton offers a discussion of the Greek origin of the word tectonic, which derives from the word tekton, signifying carpenter or builder. Studies in Tectonic Culture, 3.
The Saynatsalo Town Hall by Alvar Aalto is cited by Frampton in discussing the liberative importance of immediate, real, tactile experience. According to Frampton, this particular precedent cannot be reduced to mere information or representation, it must be directly experienced. Aalto is recognized to have produced a collection of masterworks exercising a tectonic approach. According to Juhanni Pallasmaa, these sensorial qualities appeared to be clumsy in drawings until the experience of the actual physical architecture refuted such statements. He continues, “Aalto was clearly more interested in the encounter of the object and the body of the user than in mere visual aesthetics.”

29 Pallasmaa, *The Eyes of the Skin*, 71.
30 Pallasmaa, *The Eyes of the Skin*, 71.
Like Aalto’s, masterworks, those of Carlo Scarpa can also help us find the principles for slow architecture, extracted from regionalism or the character of place within architecture. Scarpa’s works in Venice have been recognized to embody the tectonic language of this unique city. “The details are then the loci where knowledge is of an order in which the mind finds its own working, that is, logos... the re-use of a detail, becomes a creative catalyst, it becomes a fertile detail.” This approach that Scarpa so beautifully mastered views details as the structural devices that are composed to assemble the architectural texts from within.31

The Querini Stampalia Foundation highlights the way in which Scarpa detailed material joinery and the history of place to make both intelligible to everyday experience. The insertion of the renovation for the Foundation begins with a bridge designed to carry visitors from the adjacent piazza over the canal and into the renovated palace. This joint that the bridge forms between the piazza and the palace can be seen as a spatial slow joint. “Throughout Carlo Scarpa’s work the joint is treated as a kind of tectonic condensation; as an intersection embodying the whole in the part.”32 The treads become equal to the threshold before contact which serves to extend the experience and lead the audience to anticipate the threshold.

31 Frascari, The Tell the Tale Detail, 500.
32 Frampton, Carlo Scarpa and the Adoration of the Joint, 299.
Reflection

The design portion of this thesis tests these three points for a place-based slow architecture by emphasizing resources, networks, and experience. Frampton cautions us that, “the tectonic in conjunction with site and type, serve to counter the present tendency for architecture to derive its legitimacy from some other discourse,” so it is important to point out that the role of the slow food movement in the following chapter is not to provide legitimacy or meaning. This movement becomes instead an analogy or more understandable example to construct a discourse of slow architecture. So the following section will introduce the slow food movement, describing its history, motives, and principles, and returning to an analogy of gastronomy to help reveal the slow ethos.
3.01 *Artisan, The Pleasures of Slow Food*, (photo: Susie Cushner)
03 | SLOW FOOD
History

The foundations for the slow food movement developed in the rural landscapes of the Piemonte region of northern Italy. During the 1960’s, future slow food founder Carlo Petrini was active in promoting local wine industries by raising awareness about terroir, the local unique qualities imparted on the grape from the particularities of place. Enlightened by an understanding of the relationship between terroir and the uniqueness of wine, Petrini embraced an advocacy for country food, recognizing that the entire process preceding consumption of local food and wine embodied cultural traditions paramount to regional identity.34

The slow food movement organized in 1986, as outlined in Petrini’s book, The Case for Taste, in which he was seeking to “defend the right to pleasure,” and further extending his advocacy for local food and wine through a campaign to protest McDonald’s, preventing them and similar fast food industries from gaining a foothold in Italy.35 The effects of large industrial agribusiness were anticipated to cause catastrophic and possibly irreversible changes to Italian local food cultures and identities. The corporate slogan, “One Taste Worldwide,” highlights the globalized food industry’s effects. Profit is driving this phenomenon of the late twentieth century and local traditional practices cannot compete in a global economy. The food industry has systematically disconnected consumers from both the humanitarian and environmental conditions of food production.

34 www.slowfood.com
The slow food movement accomplished a key aim or their protest by rallying support to reject McDonalds’ proposition to site a fast food restaurant near the Spanish Steps in Rome. This protest provided a foundation to preserve and promote gastronomy, which extended beyond rural traditions to include urban contexts as well. In 2009, the slow food movement reports its membership to include over 850 local chapters or convivia, which represent approximately 80,000 registered members worldwide. It is important to note that this movement is not only an agricultural or country movement. Many of these convivia are rooted within urban environments that become aware of the divide global modernization has driven between food production and food consumption. The slow food movement officially arrived following the writing and signing of the slow food manifesto by delegates from 15 countries, when they gathered in Paris on November 9, 1989.

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36 www.slowfood.com
The following is the official slow food manifesto which can be found on the slow food website, that is a simple series of statements embodying the goals and principles of a “slow life.”

Our century, which began and has developed under the insignia of industrial civilization, first invented the machine and then took it as its life model. We are enslaved by speed and have all succumbed to the same insidious virus: Fast Life, which disrupts our habits, pervades the privacy of our homes and forces us to eat Fast Foods. To be worthy of the name, Homo sapiens should rid themselves of speed before it reduces them to a species in danger of extinction. A firm defense of quiet material pleasure is the only way to oppose the universal folly of Fast Life. May suitable doses of guaranteed sensual pleasure and slow, long-lasting enjoyment preserve us from the contagion of the multitude who mistake frenzy for efficiency. Our defense should begin at the table with Slow Food. Let us rediscover the flavors and savors of regional cooking and banish the degrading effects of Fast Food. In the name of productivity, Fast Life has changed our way of being and threatens our environment and our landscapes. So Slow Food is now the only truly progressive answer. That is what real culture is all about: developing taste rather than demeaning it, and what better way to set about this than an international exchange of experiences, knowledge, and projects. Slow Food guarantees a better future. Slow Food is an idea that needs plenty of qualified supporters who can help turn this (slow) motion into an international movement, with the little snail as its symbol.
The slow food movement’s core principles, the foundational principles for the slow ideology, may be introduced in parallel with the three point organization on regionalism described earlier. These become, returning to McDonough and Braungart’s terminology, fundamentally effective rather than efficient ideologies as a response to this fast life. This thesis will introduce each chapter using the categories of resources, networks, and experience that were derived from Moore’s discussion on regionalism, in order to further focus and organize the ideals important to slow food, gastronomy, and slow architecture.
The first principle is place resources: to protect human and territorial resources which are defined by regional traditions and methods. Food production and preparation should, “provide a clean product that does not negatively impact the environment, animal welfare, or our health.” The movement’s first principle celebrates local resources, both human and territorial, in turn, identifying a balance between environmental impact and cultural implications upon the particularities of place. In both minimizing the human environmental footprint and preserving local culture, the slow food movement’s focus on local resources, “is founded upon the concept of eco-gastronomy, a movement to recognize the strong connections between plate and planet.”

The slow food movement supports policies and methods to protect human and territorial resources, shifting global efficiency to local effectiveness. Natural organic food production and heirloom protection of grains, vegetables, fruits, animal breeds, etc., have become the focus in protecting our food heritage. The movement also defends biodiversity to maintain a healthy balance in nature. These practices are a step in the right direction to working with nature, not trying to dominate nature through chemicals and pesticides.

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38 www.slowfood.com
39 Ibid.
There are real consequences of industrial agriculture as it has pushed our natural systems to their limits. Fertilizers and other agricultural chemicals become the necessary process of industrial farming that, “ultimately pollutes our water and is present in the food products we consume.” These symptoms are the affects of a food industry focused on meeting demand (efficiency) to the detriment of ecology and health (effectiveness).

The interesting result of protecting human and territorial resources is a strengthening of local traditions. This thesis recognizes that many issues connected to responsible methods of food production and preparation are similar to the expanding green movement’s environmentally friendly approach. As the slow food movement operates within these environmentally friendly ideals, it is most effectively protecting traditional methods of specific regions, as well as advancing beyond general environmental goals. Focusing on this first principle reveals the importance of amplifying and celebrating the particularities of place beyond simply returning to more environmentally friendly techniques. The following section introduces the convivial nature of the slow food movement and organizes the discussion under the category of place networks.

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40 www.earthpledge.org
The second principle is place networks: to promote regional food supply, promoting convivial identity and culture through interaction with local food networks. Today through our conditioned habits of consumption we are inadvertently promoting a corporate food industry, and this industry is one that holds profit as its highest priority. By making different choices, however, individuals have the ability to preserve traditional methods and techniques, through consumer practices like purchasing and preparing food locally. Both growing and producing food products locally for local consumption fosters a partnership that supports regional vernacular methods and techniques.

Corporate farming has accelerated the loss of small family-owned farms and businesses. The government has supported regulations that have ultimately hurt the small agricultural producer. Their inability to stay competitive with corporate farming has pushed small farms into bankruptcy. Quantity becomes more important than quality within the agricultural industry, ultimately supporting adverse conditions on the environment in the process of squeezing out every last bit of production capability.
The slow food movement promotes activities like farmer’s markets and local resource events that provide an opportunity to re-introduce the co-producer and the consumer. The direct interaction between the consumer and those who grow, produce, and prepare regional food supplies raises a cultural connection that elevates food to feed the soul as well as the body. The slow food movement initiates many activities focused on introducing the consumer directly with the producer, such as sponsoring food festivals at rural farms and various community events, gathering people and food to savor both simultaneously.

This second principle highlights the importance of social networks, connecting people with people, and sharing common values and ideas. These local inter-relationships both sustain our daily lives and provide pleasure through social interaction. Therefore, this thesis highlights the importance the slow food movement places on introducing audiences to the sustenance and pleasures that a deeper and more conscious connection to food culture has to offer through convivial activity.
The third principle is Place Experience: to educate about the making and quality of food; this principle builds upon the first and second. Through the movement’s familiarity among local resources and initiatives, “interactive relationships establish lasting networks within the making, distribution, and consumption of local food supplies.” As a result, the simple acts of buying, preparing, and consuming food in the gastronomical sense become ways of engaging food (sustenance) with pleasure and therefore learning to recognize quality and making.

The slow food movement was born out of resistance to fast, convenience, and mass produced foods, rejecting foods designed to taste consistently similar. Biodiversity in regional food supplies intensify both differences in food and food culture from region to region. The movement reaches out to young children, reconnecting food cultivation with food consumption through school garden initiatives. “By educating, reawakening, and training the senses,” the movement argues, “we can help audiences rediscover the joys of eating.”

School garden initiatives offer the youngest consumers hands-on learning experiences about the foods they grow and eat while directly connecting these qualities to the conditions under which they were cultivated. Taste workshops are instrumental in gaining an understanding of the subtleties and potentials of food traditions and become ways of communicating among social and cultural groups specific qualities of food observed in the garden.

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41 www.slowfood.com
42 Ibid.
After having taken wine tasting workshops, studying wine production methods, and picking boxes of grapes right out of the vineyard myself, I can truly appreciate the entire process that contributes to the specific qualities within a glass of wine. A subtle layer of butter in a chardonnay reveals the malo-lactic fermentation the vintner chose in crafting his wine. Tasting an intensely sweet late harvest wine offers layers of ripe fruity notes like pineapple and melon, revealing to the taster an extended time on the vine which dropped its moisture content, significantly intensifying layers of balanced notes.

The next section will discuss gastronomy as an elevation of everyday food. Taking the slow food ideals that have been described in the 3 principle structure of place resources, place networks, and place experiences will provide a foundation to analyze food in the gastronomical sense. This analogy will complete the distillation of the slow food movement’s principles, using the 3 point structure derived from Moore’s discussion, into an actionable set of slow architecture strategies.
Figure 4.01  *Grant Achantz Kitchen*, photographer unknown.

Figure 4.02  *Bacon, Butterscotch, apple, and Thyme*, photographer unknown.
Figure 4.03 *Hearts of Palm*, photographer unknown
The gastronomic analogy reveals fine cuisine as an elevation of everyday food, just as architecture is an elevation of mere building. A theory of slow architecture, as developed from the slow food movement, will uncover from gastronomy useful insights about ritual and the gift, sustenance and pleasure, and experience of craft and ingredients. Today the slow food movement reawakens the rich experience of eating fine cuisine. Slow food highlights gastronomy as defined by local cultural methods (resources), communal activity (networks), and craft and ingredients (experiences), while participating in one of the most repeated rituals we practice.

The 1987 film, Babette’s Feast, written and directed by Gabriel Axel, deeply explores the many levels to which humanity connects with gastronomy. The film is set in a small Scandinavian coastal village, where the plot builds to feature a climatic lavish meal prepared as a selfless gift from the French immigrant house manager, Babette. She calls upon her past skills as a French chef, to reveal the power of gastronomy in satiating the human spirit. Her repressed and skeptical Scandinavian neighbors, who are the recipients of her generosity, engage in the rich experience of eating fine cuisine. The following sections highlight gastronomical themes extracted from the film to situate gastronomy in terms of principle resources, networks, and experience of place that the rich experience of eating fine cuisine evokes.
Following the first principle of Place Resources, we may reveal ritual as the gift. In this film Babette is a taste maker of French cuisine, who creates for an audience without standards of taste. The story builds a scenario in which Babette, who secretly was once among the most celebrated chefs of Paris, desires to treat the reclusive village to traditional French cuisine. This act of giving presents the theme of place resources as an opportunity to educate an uneducated yet receptive audience, and to elevate art as that which is given through such elaboration and generosity.

Babette demonstrates that preparing authentic French cuisine requires authentic ingredients of place to be shipped from Paris. Chefs master traditional regional methods so that their culinary works may embody deeply rooted cultural significance. Having this traditional culinary foundation is paramount, no matter how experimental a chef becomes. Allen S. Weiss in his essay, “Culinary Manifestations of the _Genius Loci_,” reveals through an intelligent layering of ingredients, this spirit of place can be brought out as unique to regional culinary traditions.

The ritualistic intentions of food traditions and local food products, like the aspects of architecture, can be combined and recombined through innovative cuisine, to revive the local identity of culture and community, helping them to maintain their traditions over time. The gastronomical act of meal preparation, requiring both creativity and effort, makes the meal a true gift that interprets and reveals the particularities of place, far beyond what the audience was able to anticipate before they received it.
The second principle, Place Networks, connects with promoting communal sustenance and pleasure as a primary setting for the maintenance and creation of social bonds and networks. Tradition affords the rite of communal, culturally-meaningful actions, and it is this ritual of savoring food that the slow food movement celebrates. Subsistence of life sustains our souls as well as our bodies. Slow architecture and gastronomy elevate sustenance for life. More importantly, it is the means of giving which makes this sustenance meaningful to feed the soul as well as the body.

The faithful guests attending the featured meal in Babette’s feast are dutifully resistant to indulge in physical appetites, fearing that desires of the flesh invite sin. The social tone of this village prior to the meal involves an aging population bitter within a waning community. However, once they allow themselves to enjoy the subtenant pleasure of a spirited meal, disagreements are healed. At last, the gift of the feast satiates the soul, the body, and restores the community.

The film portrays social renewal and maintenance, illustrating the principle of place networks as engaging communal sustenance and pleasure. Of importance to the slow food movement, this convivial experience of sustenance and pleasure deepens the cultural meaning underlying the gastronomical gift. Slow architecture can engage in similar convivial rituals as animated spatial connections, strengthening community life similar to generously spread dining tables animating space. Community interaction becomes the key.
The third principle, Place Experience, refers to our engagement with techniques and ingredients. As Babette begins her planning to produce a full multi-course French meal, she spends her inheritance to acquire specific high-quality ingredients from France. This speaks to the importance of place and what the ingredients of place lend to the experience. Babette understands that the result of the transformational experience to come will compensate any cost. Similarly, in wine making, the single most important ingredient crafting an exceptional wine is the grape, the vessel of *terroir*.

Food historian Howard Marshall reports, “Like dialect and architecture, food traditions are a main component in the intricate and impulsive system that joins culture and geography into regional character.” In this sense, food and architecture are processes located in the core of the individual as well as at the center of communal culture. This film highlights the phenomenological depth and unity of lived experience, while it gradually builds our understanding of the power and significance of food and eating, sustenance and pleasure, within that experience of the meal.

Sensorial stimulation as a core principle of place experience is revealed in the portrayal of such a meal as a multi-sensory event, exercising multiple senses at the same time while embedded in (and transforming) the cultural world of the villagers. This presents technique and ingredients as being primary to gastronomy, to stimulate the guest, while place setting and ambiance secondarily enrich the experience. Slow architecture can similarly reveal craft and material as stimulations to enrich an experience and transform meanings.

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Reflection

Slow architecture, “will incorporate as well as reflect an intrinsic territorial identity or character that is not fixed but can change over time.” Time has an arc of purposes and intentions that we give to it by means of our projects. “The present is a transition between the past (which still influences) and the future (glimpsed in terms of goals and aspirations), as structured by these aims, activities, and goals, a constant becoming.”

Peter Collins points out that artistically, gastronomy goes far beyond the dictates of scientific analysis, for gastronomy, like architecture, requires intuition, imagination, enthusiasm, and an immense amount of organizational skill. Marco Frascari has argued, however, that the practitioners of gastronomy and architecture justify their creative endeavors in analogous ways, similarly employing the faculty of taste in judging their work. He maintains that chefs and architects both use the rule of taste to solve their ill-defined problems in a non-trivial manner.

Within this interpretation, slow architecture identifies that the non-trivial manner of design should derive meaning from the region and place, in situ. Alex Anderson explains that architects rely on symptoms, clues, and surprising facts using interpretive procedures, and through this a design process, unable to be methodologically explained, nevertheless evolves. In this respect architects, confronting myriad issues related to user demands, site, context, material availability, use intuitive judgments to design buildings and rooms that “just seem right,” and should raise this intelligent conversation with the total milieu, interpreting and informing the place in which they design so as to enrich experiences and transform meanings.

The following statements take the slow food manifesto, paraphrasing and transforming it into a slow architecture manifesto:

44 Tribalzi, Local Food Products, Architecture, and Territorial Identity, 86.
45 Matthews, Merleau-Ponty, 106-107.
46 Collins, Changing Ideals in Modern Architecture, 168.
47 Anderson, “Table Settings,” 256.
48 Ibid., 256.
The modernists believed in a revolution of technology that would free us from the constraints of ‘natural’ systems. Our century, which began and has developed under the insignia of industrial civilization, first invented the machine and then took it as its life model.

We are enslaved by speed and have all succumbed to the same insidious virus: Fast Life, which disrupts our habits, pervades the privacy of our homes and forces us to, dwell in placeless architecture.

To be worthy of the name, *Homo Sapiens* should rid himself of speed before it reduces him to a species in danger of extinction. The green movement, slow food movement, and others have ignited during a period of environmental warnings, like global warming, which confirm our folly, and illusion of having control over mother nature.

A firm defense of quiet material pleasure is the only way to oppose the universal folly of Fast Life. May suitable doses of guaranteed sensual pleasure and slow, long-lasting enjoyment preserve us from the contagion of the multitude who mistake frenzy for efficiency.

Our defense should begin in the built environment with slow architecture. Let us rediscover the materials and techniques of regional architecture and banish the degrading effects of the fast life.

In the name of productivity, Fast Life has changed our way of being and threatens our environment and our landscapes. So Slow Architecture is now the only truly progressive answer.

That is what real culture is all about: celebrating identity rather than demeaning it, and what better way to set about this than an international exchange of experiences, knowledge, projects?
Figure 5.01 Museum of Hamar, Sverre Fehn,

Figure 5.02 Castelvecchio Museum, Carlo Scarpa.
Figure 5.03 Castelvecchio Museum, Carlo Scarpa
Having reviewed regionalism, slow food, and gastronomy in terms of Place Resources, Place Networks, and Place Experience, we can now move to the specific intentions of the thesis design project. This slow architecture design process will be based on revealing the particularities of place, dwelling, and craft and materials, poetically.

The poetic expresses meaning to allow something known to stand out in a new light. Like the poet, Christian Norberg-Schulz says, “the architect also says such things but by building them: He builds what he has understood from his world.” Norberg-Schulz provides the example in Hill House, shown in figure 5.06, designed by Charles Rennie Mackintosh. He is struck by the particular beauty of the many windows flooding light into the house. The quality that captures Norberg-Schulz is that “they do not explain a window with words but simply show us what a window is.” His revelation is that a “window is not just an opening which should let in a certain amount of light, but that a window is something that should make the quality of light visible to us, light in general and as a circumstantial fact.”

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49 Norberg-Schulz, “History and the Language of Architecture,” History in, of, and for Architecture, 8.
50 Ibid, 6.
In the Hill House example, the response to place is in dealing with Scottish light quality. The sun hangs low on the horizon in Scotland and the quality is of long textured light reaching deep into buildings. The sun characteristically is filtered “through the foliage of trees and the clouds that are commonly present in the Scottish sky.” Mackintosh understood this and delivered light filtered by the window panes, divided elegantly, delivering textured light deep into spaces. According to Norberg-Schulz, “this is the purpose of art and architecture, to give us tangible expressions of intangible impressions.”51 The ability of Mackintosh to build architecture came from his ability to listen to place.

51 Norberg-Schulz, “History and the Language of Architecture,” History in, of, and for Architecture, 8
Through our first principle, Place Resources, we will want to link tradition and ritual, through interpreting the particularities of place. Slow architecture can use the analogy of terroir as a method to have an intelligent conversation with tradition, ritual, and site specific qualities inherent and unique to a location.

The images above show the Nordic Pavilion by Sverre Fehn. The pavilion debuted at the Venice Biennale in 1962. Sverre Fehn designed this exhibition space to introduce the audience to light qualities experienced throughout the nordic territories. Similar to the light qualities discussed at Hill House, nordic light is a very low penetrating light that floods the interiors of this region.

The Nordic Pavilion accomplishes this interpretation of the light quality in Venice by using a deep open truss with integrated light diffusers revealing this same quality to those visiting the pavilion. It also provides a beautifully successful solution to day-lighting art works. The situation that slow architecture must explore is to investigate the particular qualities of a specific site, including light and climate, and how these may be interpreted and amplified.
Attitudes towards existing and historic structures can provide precedents for a slow architecture in urban conditions. Herzog and de Meuron designed the CaixaForum Madrid, transforming this 1900’s power station with surgical precision. The designers took the opportunity to preserve the beautiful brick facade while moving to demolish the structurally insufficient granite foundations and interior walls.

Ornamentation has been reduced; breaking the symmetry and cladding the addition with an autonomous iron skin make reference to the building’s existing surface conditions, while presenting it as separate from its context. In this example, the solution becomes successful in the key qualities of color and texture created by the material, module joints and weathering characteristics. These are noted as being foundational in experiencing an urban context.

In addition, the building’s presence is significantly modified by nearly doubling its height and cutting away its base, yet the design team accepted the opportunity of the additional height to contextually relate the form with the surrounding cityscape. Slow architecture, following the slow food principles, would seek to more deeply reveal the particularities of place, through exploring interpretations of regional resources, networks, and experiences in the detail of tectonic architecture. The surrounding buildings reveal their tectonics of brick masonry construction, yet the addition becomes primarily a formal gesture, lacking specificity of site context and material, a wrapping of new steel core tin.

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Our second principle, Place Networks, invites us to link identity, sustenance and pleasure, through dwelling. By its very nature, food and architecture are both a functionally artistic means that provide us with both sustenance and pleasure. Martin Heidegger in “Building, Dwelling, Thinking,” states that as “one dwells they take the time to savor.” In taking time to savor, one finds nourishment for the soul as well as the body.

To dwell is to expend time and attention, cultivating those experiences that nurture a sense of place. The genius loci or spirit of place reveals itself in such conditions as an identity that we both contribute to and receive from. As architects we have a responsibility to design with respect to place. To truly understand a place one needs to know its history deeply enough to be able to reinterpret it. It is not the intention to copy place characteristics directly, or to short-handedly translate place, but to know the meaning and identity of place and design using the language of place to compose new meanings that draw from and enrich the old.

Christian Norberg-Schulz describes how Jorn Utzon’s preliminary sketches for the Church at Bagsvaerd form a spatial vision, “a built replica of man’s basic existential situation.” Kenneth Frampton in “Six Points for an Architecture of Resistance,” speaks of how this building reveals, “the rationality of normative technique,” contrasting, “the arationality of idiosyncratic form,” a so called universal regionalism. The interior

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53 Heidegger, “Building, Dwelling, Thinking,” part 1, paragraph 3.
54 Norberg-Schulz, Church at Bagsvaerd, 2.
vault of this church, “signifies sacred space,” and “maintains multiple cross-cultural references.” Therefore the universality lies in the avoidance of conforming to familiar or specific historical religious archetypes.

The great success of this design is that the architecture is non-exclusive. The rational form on the exterior offers little presence until, as noted by Norberg-Schulz, one experiences the interior curvilinear vaults. The subtlety of the exterior facade reveals an intimate connection between the color and pattern of cladding and the spatial network inside. This precedent is significant in showing a connection between ornamentation and spatial organization: the tectonic expression of the building’s spatial layout also serves as subtle aesthetic ornamentation. Slow architecture can use tectonic expression to emphasize such spatial connections, intensifying the connections between place and dwelling, and between outside and inside.
The third principle, Place Experience, links making and ingredients through the sensorial experience of the body. Slow architecture takes the architectural discourse of phenomenology as the foundation for place experience. Merleau-Ponty’s addition to Heidegger, Juhanni Pallasma, and Steven Holl, and other phenomenologists provides the idea that our “being in the world” is inseparable from being a living organism, a body. Steven Holl, author of *Parallax*, is focused within the haptic realm, the specific experience between the physical environment and the body.

According to Holl, “perception of architecture depends on the material and detail of the haptic realm through sensory experience, as the experience of a meal is dependent on the flavors of its ingredients.”

Holl balances the importance of making and ingredients that today are missing not only from the “artificially flavored food, but also from the artificially constituted everyday surroundings imposing themselves in architecture today.” “Within the haptic realm,” he says, “our thoughts and feelings make contact with the world and its objects.” Holl’s approach follows from the thinking of Maurice Merleau-Ponty, who emphasizes the role of bodily contact in our experience, where for example the action of the hand “moves round the object it touches, anticipating, projecting the experience of the form which one is about to perceive.”

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56 Holl, *Parallax*, p 68.
57 Holl, *Parallax*, p 68.
58 Matthews, *Merleau-Ponty 2002*, p 87
Natural materials, Holl continues, “express their age and history, as well as the story of their origins and their history of human use. All matter exists in the continuum of time. The patina of wear adds the enriching experience of time to the materials of construction... we have a mental need to grasp that we are rooted in the continuity of time, and in the man-made world it is the task of architecture to facilitate this experience. Architecture domesticates limitless space and enables us to inhabit it, but it should likewise domesticate endless time and enable us to inhabit the continuum of time.”

This thesis will focus upon architectural perception, a phenomenal experience of place, in which the body senses craft and material as it relates to revealing and refreshing the vernacular histories and cultural meanings the built environment embodies.

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The thermal baths at Vals by architect Peter Zumthor is known for expertly expressing material. Multi-sensory perceptions are intuitively part of his approach to design as an artist of the senses. He simply chooses to express material qualities to intensify the presence of place. One of his most famous designs, the thermal baths present strong feelings of place accomplished through an intimate mastery of material. His works intensify the presence of materials through thoughtful tectonic expression and an intimate knowledge of building materials. The stone material stacked within the thermal baths features a rough surface and a striating effect alluding to geological processes. This quality is accentuated by the careful detailing that creates a continuous material surface lining the thermal baths.

The thermal baths explore material experience as an interaction of water and the body. In this space one may simultaneously hear, smell, taste, feel, and see water, as well as two additional modes of understanding bodily experience through muscular and skeletal experience. These seven senses of architecture as extended by Juhanni Pallasma in his book, *Eyes of the Skin*, include (beyond the defined visual, auditory, olfactory, gustatory, and touch), muscular experience and skeletal experience representing forces acting with the body. Through these sensory categories tectonic expression can be evaluated, yet never fully anticipated as the audience is forever changing, bringing to the experience their own lived encounters.
Figure 5.27, Thermal Baths at Vals, Peter Zumthor.

Figure 5.28, Thermal Baths at Vals, Peter Zumthor.

Figure 5.29, Thermal Baths at Vals, Peter Zumthor.
The St. Ignatius chapel in Seattle, designed by architect Steven Holl, reveals its presence through artifacts of local craftsmen, connecting the audience with influences of local identity, industry and culture. Regional resources both human and material compose an architecture of craft and technique, revealed through the processes of production and the tectonic connecting of materials. The craft of the chiseled wooden doors or the cast glass windows, as well as many other examples, represent this local craft and technique sought out and employed specifically for this project. Steven Holl elevates the method of precast construction by ornamenting the steel lifting points with bronze covers crafted locally, integrating part of the construction method as a design opportunity intelligible to a local audience. Slow architecture can use local craft and technique to make design intelligible.
Figure 5.34, St. Ignatius chapel, Steven Holl, (photo: provided by author).

Figure 5.35, St. Ignatius chapel, Steven Holl, (photo: provided by author).

Figure 5.36, St. Ignatius Chapel, Steven Holl, (photo: provided by author).

Figure 5.37, St. Ignatius Chapel, Steven Holl, (photo: provided by author).
Reflection

Venetian architect Carlo Scarpa was one particular designer who balanced material and craft. His masterworks highlight crafted materials and construction techniques that reveal reinterpretations of vernacular forms and techniques. Nearly all of Scarpa’s work was realized within the boundaries of Venice and the Veneto, a city and region that present very specific and honored traditions.

Historically, craft was tied to tradesmen, and architects worked directly with individual trades, cultivating an artistic style that preserved the mark of the maker within the details they constructed. However, contemporary construction now employs the architect as the composer of a standard set of details. This leaves the designer disconnected from the actual trades executing the design.

Slow architecture has the opportunity to extract, above all else, the slow food movement’s emphasis on place in regard to connection to ingredients and technique. Interpretations of place are becoming more important as communities struggle to maintain local identities. The following section will introduce the specific strategies this thesis presents as a solution to designing within urban environments. The following chapter will introduce Scarpa as an inspiration for designing in urban environments in a way that unifies local culture, craft, and material.
Figure 5.41, *Olivetti Showroom Entry Door*, Carlo Scarpa.

Figure 5.42, *Olivetti Showroom Entry Door*, Carlo Scarpa.

Figure 5.43, *Handrail Detail, Bridge at Querini Stampalia Foundation*, Carlo Scarpa.

Figure 5.44, *Brion Cemetery*, Carlo Scarpa.
Figure 6.01, left, Context Collage: Project Site, provided by author.

Figure 6.02, right, Context Collage: South Neighboring Building, provided by author.

Figure 6.03, Opposite page, Context Collage: Pedestrian Passage, provided by author.
06 | SLOW STRATEGIES
This chapter will extend the discussion of slow architecture resources, networks, and experiences of place to organize site specific strategies for slow architecture. The approach will layer contextual clues both site specific and regional, interpreting and revealing vernacular techniques that form an intelligible conversation relating to the material conditions of everyday life. Strategies investigating the intelligent conversation between historic and contemporary architectures, will cite Carlo Scarpa’s work as a precedent.

Michael Cadwell in his book, *Strange Details*, investigates the meaning behind Scarpa’s work. He suggests that “Scarpa’s built works do not reaffirm terra firma or anchor us with construction conventions.” He discusses further how “construction liquefies at the Querini Stampalia,” where Scarpa’s details reveal the liquid state of Venice and the floating foundations. Scarpa masterfully uses layering techniques to converse with the forms and histories around him to reveal craft and material detail.

Venice presents a city-scape that is also a landscape: “at the point of death, at the moment of revelation.” This city is a floating island harmonizing with the fluctuating datum of sea levels. Its often quirky details of stone, brick, glass, metal, and water, are re-arranged, transformed, and re-presented by Scarpa’s genius.

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62 Cadwell, *Strange Details*, xix.
63 Ibid, 9.
Figure 6.05, top, Venice, Panoramic Imbarcadero, (photo: Lele Orpo).

Figure 6.06, bottom, Venice, Back Street, (photo: MorBCN).
Figure 6.07, Satellite Image, Livemaps.com

Figure 6.08, Site Panorama: Front Historic Facade, image provided by author.

Figure 6.09, Site Panorama: Pedestrian Path, image provided by author.
Figure 6.10, Site Panorama: Street Front, image provided by author.

Figure 6.11, Site Panorama: Adjacent Community Pocket Garden, image provided by author.

Figure 6.12, Site Panorama: Ruined Elements of Hudepohl Brewery, image provided by author.

Figure 6.13, Site Panorama: East Boundary of Site, image provided by author.
Site Analysis

Figure 6.14, Site Massing Sketch and Sun Diagram, image provided by author.

Figure 6.15, Site Corridor Diagram and Adjacent Community Green Spaces, image provided by author.
Over-the-Rhine Background

Over-the-Rhine is home to a diverse and culturally rich population, linked directly to the city’s central business district and listed on the National Register of Historic Places. According to a neighborhood based organization Irhine, “OTR suffers the classic problems of poor inner city neighborhoods, including population decline, homelessness, increased segregation, building abandonment by absentee owners, high rates of unemployment and underemployment, and lack of access to political power.”

Today the six distinct districts within the 360 acre neighborhood of Over-the-Rhine are home to nearly 7,000 residents. The height of activity in OTR once was home to nearly 50,000 people. Within the neighborhood of OTR now sits over 500 vacant buildings, 2500 unoccupied units, and 700 empty lots, most in need of major renovations.

The vein of culture within OTR follows Main Street, lined with art galleries, boutiques and uniquely original shops. However, each district within OTR has distinct and unique cultural and social resources to engage. Findlay Market, the oldest public market in Ohio, resides in central OTR, and draws people from the entire city to enjoy live music, vendors’ offerings, and locally grown food.

An urban village including co-housing, a micro-winery, and a restaurant, within the historical landscape of Over-the-Rhine in Cincinnati, will serve as a fertile ground to engage visitors to OTR and provide a means to explore, present, and protect the unique resources, networks, and experiences distinctive to the place. Slow architecture will provide strategies to slow the audience down, reveal particularities of place and dwelling, and express the tectonics of place.

irhine.com
http://www.otrchamber.com/otr_profile
Resources link tradition and ritual, through interpreting the particularities of place. Place resources informed Carlo Scarpa’s design for the addition to Castelvecchio. In this precedent Scarpa devised a spatial joint that connects the existing building with the addition. The juxtaposition of materials and constructed details formulate again “old” truths in a modern language.\textsuperscript{64}

The site specific ingredients within over the Rhine offer specific massing, proportion, material, and vernacular technique to be interpreted within the design of an urban village. Ruin Strategies attempt to connect existing and new, ruin and new, and new and new construction. This industrial ruin, the shell and other remnants of the historic Hudepohl Brewery, is immersed in a rich urban landscape, and its revitalization will cultivate community and identity within the transitioning urban setting of Over-the-Rhine.

\textsuperscript{64} Scarpa, \textit{The Craft of Architecture}, 11.
Figure 6.19 Site Connections, provided by author.
Networks link identity, sustenance, and pleasure, through dwelling. Place
Networks as cultivated by Scarpa highlight the main circulation stairs as a multi-
experience space within the Olivetti showroom design at the Piazza San Marco. This
composition interacts with the body as slabs, benches, stairs for placing things, seating, or
stepping, inviting pauses for contemplation.

The circulation through an existing structure, transforming the space to adopt
a new program, offers the opportunity to excite and re-interpret the space. Vernacular
characteristics from OTR are site contextual proportion, passage ways, and ornamental
elements like datum, lintel, and molding; while newly transforming features are
contextually linked intimate corridors, animated circulation spaces, rich natural materials.
All of these are elevated through local techniques and craft, interpreting stacking,
interdependencies of structure, and further methods of joining materials.
6.23, *Entry Connections*, provided by author.
Experience links making and ingredients through the sensorial experience of the body. Place experience can be as intimate as a small bridge spanning the Rio Santa Maria Canal that forms a joint between the Campiello Santa Maria Formosa and the ground floor of the Querini Stampalia palazzo. Scarpa did not want the plan of the palazzo to be the generator of the project “formulating a logic that commanded all aspects of a building.” Instead, Scarpa “allowed the details to come center stage.”

The tone of Scarpa’s design for the Querini Stampalia Foundation does not reaffirm with symmetry but “unsettles with strange twins,” as Cadwell puts it. An echoing in the materials of this asymmetry reveals an “odd liquid quality to the detailing.” This juxtaposition of material personal awareness and phenomena are essential to the work of Scarpa, as eloquently described by Cadwell: a strange detail requiring the audience to question their perception of place.

Cadwell suggests that within the structuring of the bridge, a ‘strangeness’ is revealed. He describes Scarpa’s work as having “no restful composure... between elements,” and alludes to a kind of “jostling for position that excites the space.” He is describing Scarpa’s ability to detail material connections that have a deeper meaning and experiential power. The treads on the bridge extend, engaging the floor within the threshold to the Querini Stampalia, creating a type of slow joint that lengthens the experience of the footfall and crossing of the bridge.

65 Cadwell, Strange Details, 16.
66 Cadwell, Strange Details, 23.
Interpreting the experience of vernacular technique informs slow architecture’s methods and strategies of enriching material and technique. A rich palate of materials revealing signs of human making through craft, time, poetics of presence, place identity, sustenance and pleasure, provides an abundant library to detail an architecture with the vivid capacity to educate about its making and quality.
Conclusions

Wine makers have cultivated a system of place designation, or vineyard of origin. Place in this context captures the “soul” of a particular site, created through the interplay between natural elements and human occupation and its transformation over time. The strategy for the approach to designing among ruins in OTR Cincinnati begins with the methods identified from the slow food movement and designating specific strategies or attitudes responding to place resources (particularities of place), place networks (spatial connections), and place experience (craft and ingredients). Interpreting the context and site specificities of Over-the-Rhine offered a richly textured palate of urban situations, traditional types, all analyzed as precedents, and available materials and techniques.

Re-use of an existing building and revealing contextual ruins offered the development of strategies for interpreting place resources. In the urban environment designers are always responding to context, both existing and ruined, but slow architecture concerns itself in such cases with formulating attitudes with the slow joint. There are three such situations that this thesis focuses on. The joint between ruin and new, old and new, and new and new.

A program emphasizing convivial spaces (cohousing, community spaces, restaurant, winery, and outreach facilities) offers ample inspiration for place networks providing the pleasure of the gift, or savoring as dwelling. These spaces will offer residents and visitors alike multiple opportunities to interact, learn, linger, and combine social enrichment with architectural or experiential engagement.
Interpreting place experiences through vernacular technique helped to devise the general site, material, and craft strategies. A rich palate of materials revealing signs of human making, longevity and duration, poetics of presence, place identity, deeply satisfying experience, necessity and pleasure, all help to preserve traditional material and craft, local materials and methods, and to create an environmental presence that educates its audiences about its making and quality.

Essentially design is the encounter with given realities (actualities, situations, circumstances, conditions, or experiences) in terms of their transformative possibilities and potentialities. Design opens these possibilities through initiating a process of negotiation with the given which extends the boundaries of the previously possible. Slowness, fully understood, can only help us dwell more deeply, and thus extend more fully, these possibilities.
Architecture


Phenomenology


Place


Tectonics


Cohousing


Figure 7.01, Passageways, provided by author.

Figure 7.02, Existing Building, provided by author.
Figure 7.03, *Urban Gardens in Over-the-Rhine*, provided by author.

Figure 7.04, *Stone Textures*, provided by author.
Figure 7.05, *Cast in Objects*, provided by author.

Figure 7.06, *View Shed*, provided by author.
Figure 7.07, *Applied Surfaces*, provided by author.
Figure 8.07, Cabinet Door Sections, provided by author.
Figure 8.07, *Interpreted Stacking*, provided by author.
Findlay Market

Findlay Market, a local urban farmers market in Over-the-Rhine, Cincinnati, has been open and in operation since 1855. This makes Findlay Market the oldest surviving market in the state of Ohio, and the only municipal market house of the nine operating in Cincinnati over the last two centuries. So through the 19th and 20th centuries this urban institution, which includes a farmers market, has served the local agriculture and food industry. The proposed thesis project site and existing building sits on a direct axis with the market. This proximity and accessibility from the market presents the opportunity to become an anchor, if not a hinge, drawing people from the market to experience a slow food restaurant and sample the winery’s products. The slow food restaurant visitors will have the opportunity to be educated to savor the beauty and detail, taste and aromas uniquely belonging to Over-the-Rhine, Cincinnati, and the Ohio Valley region.

Findlay Market as an event attracts visitors both from the immediate neighborhood and visitors that commute to the market. “The market as a typology is a public event that draws people together regularly throughout the year to participate in a necessary and pleasurable activity.”67 The opportunities for the experience of the market to become a ritual are multiplied as visiting the market satisfies both a necessity and an indulgence. “Local residents shop there several times a week, using the market place as an extension of their living space.”68 A food market is an ideal space for activity,

67 Lennard, Public Life in Urban Places, 35.
68 Ibid., 35.
as market visitors experience meeting acquaintances, chatting with strangers, people watching, and impromptu performances.

Architectural elements found at Findlay Market are characteristic of thriving public spaces, including overlooking windows and balconies as well as benches, railings, and cafes to introduce a varied social interaction. “Like European markets, the public space is treated like a stage that is adaptable to multiple uses for social life, pageants, entertainment and other community events... at dawn the market place is an empty stage but soon the vendors arrive and unpack their stage props and produce.” Findlay market has also developed and maintained a history that is now being reinterpreted to hold the sense of place in a contemporary setting.

The market vendor’s relationship with customers is unique to the market place. Shopkeepers invite you into their domain, while market vendors are on an equal footing with the public. This circumstance requires that vendors reach out and communicate more effectively to read, interpret, and attract potential buyers. This outgoing approach embodies the unique quality that is the urban farmers market. Lessons to be taken from successful European markets include: that the market is located in the heart of a neighborhood that draws customers that live in the vicinity, and that it operate on a daily basis; both of these will produce a greater sense of place and ownership by vendors in the community.

I visit Findlay market for the experience of food culture. While I am there I also happen to purchase food. This seems to be the case for many of the market’s patrons, who look at the experience as an opportunity to interact with people in their community, and to share their common interest in, and need for, food.

70 Ibid., 39.