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[THE MONASTERY OF THE
FORGOTTEN CRAFTS]

“Devoting yourself to architecture is like entering a religious order. You must consecrate yourself, have faith and give. As a just reward, architecture will bring a special happiness to those who have given her their whole being. This happiness is a sort of trance that comes with radiant birth after the agonies of labor. It is a power of invention, of creation which allows man to give the best that is in him to bring joy to others, the everyday joy found only in the home.”

Le Corbusier

[ABSTRACT]

In questioning the dichotomy between individuals and collective society- where does there exist the balance between public and private space; the desire for privacy and the need for companionship. The humanistic need for silence, solitude, and inner-retreat are being lost to entertainment and worldly desires. With rapidly growing technologies and new media, the city is morphing from localization to extension; to the arrangements of a system of invisible infrastructure of networks and flows, creating virtual and ungrounded identities. How do we avoid becoming artificial actors in insect-like colonies? How can the humanistic design of space facilitate intimate visible communities that are concerned with the group; the 'we' rather than communities which are swarms of 'I's'?

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[INTRODUCTION]

[INTRODUCTION]

Historically the city has served as a place of localized social interaction and a place for the exchange of goods and ideas.” The city in its complete sense, then, is a geographic plexus, an economic organization, an institutional process, a theater of social action, and an aesthetic symbol of collective unity. The city fosters art and is art, the city creates theater and is the theater.”¹ The city today, however, is becoming something entirely different. It is no longer organized into a localized and axial estate. The city is becoming a thing without borders. The phrase ‘to go into town’, is replaced with ‘to go to town’. There is no longer the distinction between the city and country side, or the center and periphery. Lewis Mumford (a historian, philosopher of technology; and sociologist) asked the question of whether the city would disappear or if the whole planet would become a vast urban hive.² Wright also wrote a similar thing in regard to the city: “To look at the plan of a great city is to look at something like the cross-section of a fibrous tumor.”³ Rapidly advancing technologies and new modes of media are creating and expanding on nodes of distribution and flows. With the disappearing aura of the city and the loss of the distinction between the city/country and center/periphery; one must ask where people are coming together for localized face-to-face social interaction and exchange. Is isolated face-to-machine the new means of communication and human sharing? In order to fully understand the importance of the city, it is important to look at its retrospect and prospects.

1 LeGates, Richard T., and Frederic Stout. “What is a City?” *The City Reader*. London: Routledge, 2011. 93. Print.

2 Mumford, Lewis. *The City in History: Its Origins, Its Transformations, and its Prospects*.

3 Meis, Morgan. “Frank Lloyd Wright Tried to Solve the City.”

THE HISTORY OF THE CITY...

The city is a product of movement and settlement. As corporal beings we have the desire to be vague and indefinite beings prior to being fixed qualities. Settlement brought the trade of mobility for the sense of security. Fixed settlements with walled enclosures performed as a meeting place that brought people together into one space, where spiritual receptivity and emotional exaltation were intensified by art and those that gathered. The container itself was not the magnet; rather it was the desire to be with others. The transformation from the cave; to village; to the city, became the model for a utopian society. "The concept of utopia is not a Hellenic speculative fantasy, but a derivation from an historic event; that indeed the first Utopia was the city itself."¹ The city became the perfect form for social gathering.

How did the city come about as such a perfect place for social gathering? A recent archeological discovery in Göbeklitepe, Turkey, raises some questions and provides a few answers as to why civilized society began. Göbeklitepe is considered to be the world's oldest temple, dating between 9600-7300 BC. This temple was set up on a hill with an ideal view over the surrounding landscape. The structure was composed of at least 20 installations that were backfilled as time went on; preserving them. At the center of the walled enclosure there are two large T-shaped pillars standing at 3 to 6 meters tall and weigh 40 to 60 tons. These T-shaped pillars are thought to resemble the human form. The significance of Göbeklitepe, is that it makes the argument that complex societies developed before farming and settled communities. It was considered to be the first permeant structure for human gathering, even though no one set up residence there. This is equivalent to today's synagogue; which in Greek translates to "assembly". Before a physical structure was ever built, people gathered together for worship and

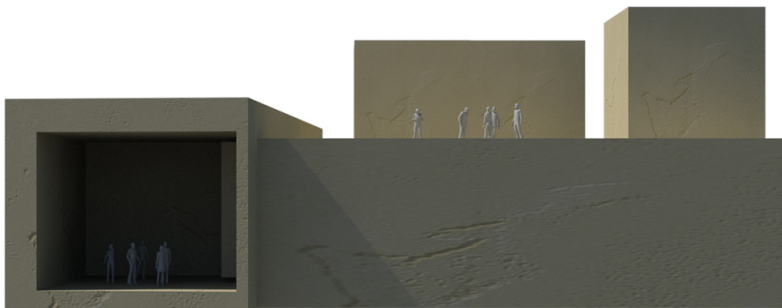
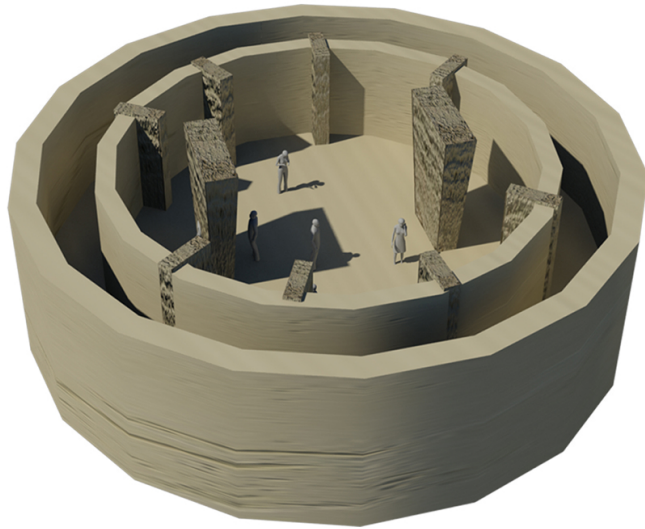
¹ Mumford, Lewis. "Utopia, the City and the Machine."

social desires. The need to be in union with others for spiritual purposes is stated in Matthew 18:20; “For where two or three are gathered together because they are mine, I will be right there among them.”¹ As people assemble in one place for worship, they slowly began to form settlements.

Catalhöyük, Turkey, is considered to be the oldest human settlement, dating from 7000-5400BC. It was composed of approximately 10,000 families in densely compact honeycomb mudbrick houses. Being so compact, made for a unique mingling of public and private spaces. The houses had no internal ‘streets’ which acted as public circulation in-between the dwellings; rather the roof spaces served as the community circulation space. Interestingly, there was no segregation in the family or hierarchy in caste system. Everyone lived together, for survival depended on it. This village did not expand out, but up, allowing for cohabitation in close proximity to one another for interaction and mutual benefit. They looked to their neighbors for help, trade, marriage and fertility. The people there began the domestication of animals and the practice of agriculture, while still maintaining the hunter gatherer lifestyle. Murals and figurines were found, indicating a religion rich in symbols. Thomas Hobbes’ (an English Philosopher, known for political thought) *Leviathan*, exemplifies why people came together; “No arts; no letters; no society; and which is worst of all, continual fear, and danger of violent death: and the life of man, solitary, poor, nasty, brutish and short.”² Giving up mobility, allowed for personal security. Yet, perhaps more importantly, it also gave individuals a sense of purpose and someone/something to identify themselves with.

1 “Matthew 18:20.” *The Way*. Wheaton, IL: Tyndale House, 1976. 1004. Print.

2 Hobbes, Thomas, and Richard Tuck. “IV.” *Leviathan*. Cambridge: Cambridge UP, 1991. N. Print.



FORMATION OF POWER...

With the formation of the temple and walled enclosure; systems of power and control over those spaces slowly began to emerge. “The King’s first act, the very key to his authority and potency, is the erection of a temple within a heavily walled sacred enclosure. And the construction of another wall to enclose the subservient community turns the whole area into a sacred place: a city.”¹ Coming to live in collective society meant that you were safe from the unknown; which lied beyond the walls of the city. Aside from protection, the city provided a wealth in jobs and trade, creating a sense of unity or belonging by being in relation with others. “To inhabit the same city as a god was to be a member of a super-community: a community in which every subject had a place, a function, a duty, a goal, as part of a hierarchic structure representing the cosmos itself.”² With power and control came the division of labor, differentiation of castes, and the domestication of animal. The philosopher, Plato, has three classes that represent this society: the producers, the auxiliaries, and the guardians. One must perform perfect obedience to their class, or else society would fall apart. In order to maintain a peaceful society, everyone needed to feel equal. As a result, society developed a need for an authority figure, or a system of self-government in order to form rules and laws which set the guidelines on how individuals should behave.

Having an authority figure that was in absolute control, however, lead to individuals being seen as if they were insects under the direction a king or queen. “Plato’s utopia must be noted for it was not merely transmitted to later utopias, but now threatens, paradoxically, to be the final consummation of our supposedly dynamic society. To fulfill its ideal, Plato makes his Republic immune to change: once formed, the pattern of order remains static, as in the insect societies to which it bears a close resemblance.”³ Lewis Mumford has noted, “The

1 Mumford, Lewis. “Utopia, the City and the Machine.”

2 Ibid..

3 Ibid.

“The constitution and daily discipline of Plato’s ideal common-wealth converged to a single end: fitness for making war”.¹ Despite the king giving society unedifying action under his rule, the majority of the people which made this society were enslaved under the king. The king gained his throne from birth right, rather than being elected by a system of self-governance. People, however, were content because of the social, economic, and political gains though which one could achieve by living in cohabitation with others. With the assemblages of men under royal command the collective human machine was born; which stood as the model for all later machines. The army was this visible machine, which was composed of human parts. The price of living under the authority of another dealt heavily upon an individual’s personal identity within the collective; this created a sense of personal autonomy. The submission to a central authority with forced labor, lifetime specialization, static social structure, and constant threat of war created a dystopian society.

FORMATION OF THE MONASTERY...

Rather than having forced roles with systems of unequal power distribution and harsh systems of control; Fourier and William Morris (utopian socialists) suggested that society should be a voluntary effort of free association and mutual aid, rather than military and royal.² Under this ideology, unity in action could foster, rather than suppress, an individual’s diversity and individuality. The medieval city, or more specifically, the monastery, is an example of this. Monastic formation began with hermits coming together for worship and a communal meal. St. Anthony helped to organize these hermits to live near each other, founding the Monastery of St. Anthony; which was built between 361 and 363 A.D. This Monastery is located in Egypt and is still in

1 Mumford, Lewis. *The City in History: Its Origins, Its Transformations, and its Prospects*. P.353

2 Mumford, Lewis. “Utopia, the City and the Machine.”

operation to this day! “Instead of clinging for security and comfort to the presence of large crowds, he accepted their dispersal and looked for solace in a more intimate union...seeking solitude and silence.”¹ The Antonian monks slowly evolved from a life of solitary asceticism to a more communal way of living which provided them safety, convenience, and mutual fellowship away from the chaotic world.

With war and conquest plaguing the Eastern world, the Roman Empire, slowly declined under the brutality of the Barbarians. In spite of the decline of the Roman Empire; the growth of the Benedictine Monasteries began. The invasions by the Barbarians killed or drove away the population of the former Roman Empire, making much of the land sterile and overrun by forest. Monasteries grew because this sterile land was allotted to monks by kings and nobles. This land had poor soil conditions, being primarily swamp, desert, forest, and mountain solitudes. As part of the monk’s penance, they freely employed in hard manual labor to work these lands for agriculture. Becoming so successful in agriculture, they set up markets at the gate of the abbey for the sale of their produce. These monasteries soon became centers of trade, becoming “fontes of social regeneration and sanctuaries of peace and industry.”²

The monastery became a place where those who were tired of war and violence could settle around the abbey for peace in community with others. The monastery under the rule of St. Pachomius taught and practiced all the trades then known. For the monks, they followed the practice of *Laborare est. orare*, which translates to ‘work is prayer’. “The service of the Benedictine monks, in destroying by their example the stigma which slavery had attached to labor were very great.”³ As a result, these monks became masters in their craft, which was then

1 Mumford, Lewis. “Utopia, the City and the Machine.” P244

2 O’Connor, John B. *Monasticism and Civilization*. New York: P.J. Kenedy, 1921. 20. Print.

3 *History of European Morals*, by William E. H. Lecky; New York, 1884, v. 2, p.93

taught to those who wished to learn. “And so thoroughly did they communicate their spirit and their skill to the youth of the surrounding country that as early as the ninth century we find those whose ancestors but two centuries before were barbarians in a world of horror and chaos, creating a realm of art and up rearing churches and monasteries that are the admiration and the wonder of modern times.”¹ The monks were required to learn how to read and write and used this knowledge to preserve many pieces of classical literature. This knowledge was also admitted to those who could not read or write. These monasteries and monastic schools became settlements not only of spiritual life, but of education. “At a time,” says a modern writer, “when neither local nor national governments had assumed any responsibility in connection with elementary education, and when the municipalities were too ignorant, and in many cases too poor, to make provisions for the education of children, the monks took up the task as a part of the regular routine of their duty. The rule of St. Benedict had in fact made express provisions for the education of pupils.”² As a result of this, the monastery fostered an important sense of community and common purpose within society, breaking down social barriers.

1 O'Connor, John B. *Monasticism and Civilization*. New York: P.J. Kenedy, 1921. 58. Print.

2 *Books and Their Makers During the Middle Ages*, by George Haven Putnam; v.I, p.106

CRAFT SPECIALIZATION...

Creating this sense of community was fostered by the specialization of craft practiced by the monks. ‘Non nobis’ reads the inscription on my old pictures of beehives, meaning ‘[We work, but] not for ourselves;’ we work, but not for our own greed.”¹ This saying perfect resembles the monastic way of life under the rule of St. Benedict. In many ways, the monasteries created a craft economy. “Given that craft production requires an intimate knowledge of methods of production from an experienced individual of that craft, the connectedness between trade’s people is highly evident in craft communities. The production of many crafts have a high technical demand, and therefore require full-time specialization of the skill-set in the form of workshops, or verbal, hands-on training. The verbal interaction between teacher and student encourages strong social bonds, which ultimately leads to cohesive communities typical of modern day craft communities.”² The monastic lifestyle went hand-in-hand with craft specialization. Living at the monastery one could escape the distractions of society, and devote themselves entirely to their craft. Specializing in a craft was a passion, not just a 9-5 job. This lifestyle contrasts with the labor performed today. “Working like a dog suggests the burden of hard labor; but working like a bee suggests the joy and dignity of being productive.”³

Without the passion of our personal craft, we loss the joy and pride in our work. Working like a bee has been a thing of fascination throughout history. But here too, humans have always applied their own representations on these insects; an example being the division of labor. “In truth, the real story of division of labor in the hive has little to teach human beings. If we really tried to follow the bees, we would

1 Wilson, Bee. *The Hive: The Story of the Honeybee and Us*. New York: Thomas Dunne /St. Martin's, 2006. 19. Print

2 Schortman, E. M. and Urban, P. A. (2004). Modeling the Roles of Craft Production in Ancient Political Economies. *Journal of Archaeological Research* , 12 (2), 185-226

3 Wilson, Bee. *The Hive: The Story of the Honeybee and Us*. New York: Thomas Dunne /St. Martin's, 2006. 22. Print

set our babies to work the minute they are born; switch jobs as our hormones dictated, train as a builder only to change our minds and become a chef; and never, ever retire. The bee model of labor begins to make sense only if we assume –wrongly- that the different bee groups each stick with their tasks for life, or at least longer than a few days. The hive seems to be saying to us that, if work is to go well, we mustn't all do the same thing. This message seemed all the more pertinent as the Middle Ages age way to the Renaissance and human trades diversified.”¹ At its very essence, this points to craft specialization.

Craft-specialization explores how portable goods are integral to the social relations of a community, and how it links groups of people together through the creation of tangible items.² These items could be traded in exchange for other goods and services. This exchange created a hierarchical society, depending on the craft produced, or the services performed from the specialized crafts person; creating sociopolitical and economic relationships. Reflecting back on Catalhöyük, Turkey, it was found that craft specialization came before surplus food from agricultural practices. “More recently it has been shown that food surpluses did not produce social complexity and specialization per se, but rather made those things possible. Social complexity, such as found in rank and chiefdom societies, are created and maintained by elites by using hypertrophic (high labor cost) prestige goods made by attached craft specialists as material markers to create and maintain social distinctions.”³ This interrelationship between sociopolitical complexity and craft production raises the question on how complex society would become if it did not have craft specialization, and what would happen if these crafts were forgotten.

1 Wilson, Bee. *The Hive: The Story of the Honeybee and Us*. New York: Thomas Dunne /St. Martin's, 2006. 27. Print

2 Yagiz C.K. (2011). Design Informal Economies: Craft Neighborhoods in Istanbul. *Design Issue*, 27 (2), 59-71.

3 Clark, John E. and William J. Parry 1990 Craft Specialization and Cultural Complexity. *Research in Economic Anthropology* 12: 289-346.

ENCLOSURE TO EXPOSURE...

With the success of the monastery and the sense security and passage of goods which accompanied it; the population and the wealth surrounding the monasteries increased, which attracted more merchants into the population. "Early capitalism itself, however, proved a disruptive rather than an integrating force in the life of the medieval town. For capitalism precipitated the change from the old protective economy, based on function and status, aiming at security, moralized in some degree by religious precept and by a close sense of family ties and duties, to a new trading economy, based on individual enterprise, pricked by the desire for monetary gain."¹ A new hierarchy soon developed, which was based on money, and the power it commanded. With money as the new hierarchy, old hierarchies were overthrown. Greed increased and mutual self-help functions such as the ones the monastery had performed, began to diminish to things of profit. By the 13th century, wealth, luxury, and worldly power had overruled: poverty, chastity, non-residence, and humility. Land ownership became individualized and the beginning of the tumorous growth of the city began; "and once land itself became an object of commerce, to be bought and sold like any other commodity, the medieval town, as a corporate institution, was doomed."² With the beginning of geographical and social mobility, the erosion of meaning and connectedness with one's original community dissipated once again, bring back the autonomous nature of the individual.

With post-industrial society and mass production looming; craft economies slowly began the decline. The Machine-for-living way of life, supported by Le Corbusier, began. With land expansion, industrial

1 Mumford, Lewis. *The City in History: Its Origins, Its Transformations, and its Prospects*. P.256-57

2 Ibid. P.264

expansion and population expansion; enclosure was replaced with exposer- the wall to the window. The systems of organization which contained growth, fell apart. "In opening our buildings to the untampered glare of daylight and the outdoors, we have forgotten, at our peril and our loss, the coordinate need for contrast, for quiet, for darkness, for privacy, for an inner retreat."¹ In its place, the technological machine has rooted itself a place on our bodies. Technology has become addictive, becoming like royalty with a need for ever increasing power; its prosperity being essential to survival. The machine which was once used to give more time for inner retreat and slow pleasures, has given way to the beauty of speed, spectacle, distraction, and contentment.

The Cave Allegory described by Plato, describes the puppet masters (those in control) conducting works of spectacle, as a form of distraction to create a space of enclosure and contentment. This is a space of silence and limited interaction. In this dark cave, the people believe the puppet show is the best thing they have ever seen- because it is the only thing they had seen. Eventually someone escapes and sees the true beauty of the 'real' world; which contrasted to the dark two-dimensional world he's seen his whole life. He eventually goes back to the cave to try to free the others, however, most of them don't believe him and remain content where they are at. Plato, with this allegory, shows the value of an examined life, over the one which is unexamined. It explores the relationship between illusion and that of reality.

Howard Hughes, gives a bleak example of using the virtual to escape reality to find a personal utopia. Hughes was an extremely wealthy man and a pilot that traveled a lot when he was young. As he got older, he bought a private hotel where he isolated himself from the rest of society and binge watched the film "Ice Station Zebra" several

1 Mumford, Lewis. *The City in History: Its Origins, Its Transformations, and its Prospects*. P. 268

hundred times. “Glued to that flicking screen they can easily ignore their own dull surroundings: we can all live in Dallas” is a remark by John Seymour (an author of the self-sufficiency movement).¹ This raises the question on why we should engage in community life when we can escape to our own private realms, with the anodyne of technology.

LIFE OUT OF BALANCE...

While film and other forms of media could be used as a tool for spectacle (special effect) or distraction; it also became a powerful means of communicating emotions, sensations, and thoughts. The film “Koyaanisqatsi” by Godfrey Reggio has no intrinsic meaning, but raises questions in the viewer. The film’s title means ‘life out of balance’, and is about the effects of urban life and technology on the environment. While watching this film you begin to see the effect which speed has on own ability to connection with each other and the environment. Only when you slow down, do you see the beauty and complexities that surround us. Slowness allows us to begin to perceive who and what is around us; allowing for greater self-awareness. Film and photography also allow us to capture and reproduce sensations of the subjective to be translated in media for sharing with others.

Speed and new ways of connectivity, such as the internet and the airport, is allowing Western culture to spread across the globe. Eastern cultures, such as Japan, are being changed from cyclical time to that of linear time; changing cultural balances. Terms such ‘Karoshi’, or

1 Seymour, John. *The Forgotten Crafts*. New York: Knopf, 1984.7. Print.

‘Karojisatsu’, describe suicide from overwork as a result from stressful working conditions which have recently developed in places such as Japan, where mass production has made the worker a cog in the machine. The fastest nations are becoming the fattest, with stimulants needed in order to perform one’s daily duties.¹ We are working hard, but with few passions to slow us down; “everywhere surfing has already replaced the older sports.”² The manner in which we live, work, and play in relations with others without a doubt has been influenced by industrial society. Seymour believes that returning to crafts, rather than mass production is a solution. He argues that traditional craftspeople—from blacksmith to bee-keeper, who have seemed to disappear in the tread of progress, need not be forgotten.³

1 Honoré, Carl. In Praise of Slowness: How a Worldwide Movement Is Challenging the Cult of Speed. San Francisco: HarperSan-Francisco, 2004. Print.

2 Leach, Neil. “Societies of Control.” Rethinking Architecture: A Reader in Cultural Theory. New York: Routledge, 1997. 309. Print.

3 Seymour, John. The Forgotten Crafts. New York: Knopf, 1984. Print.

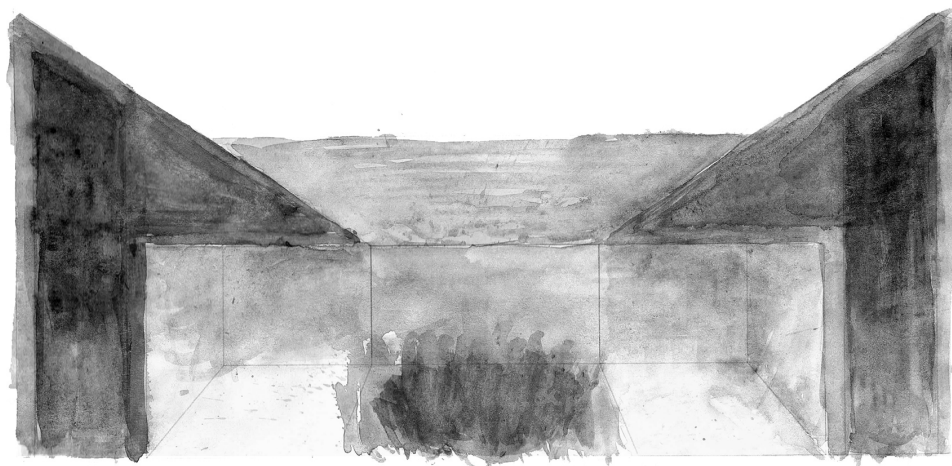
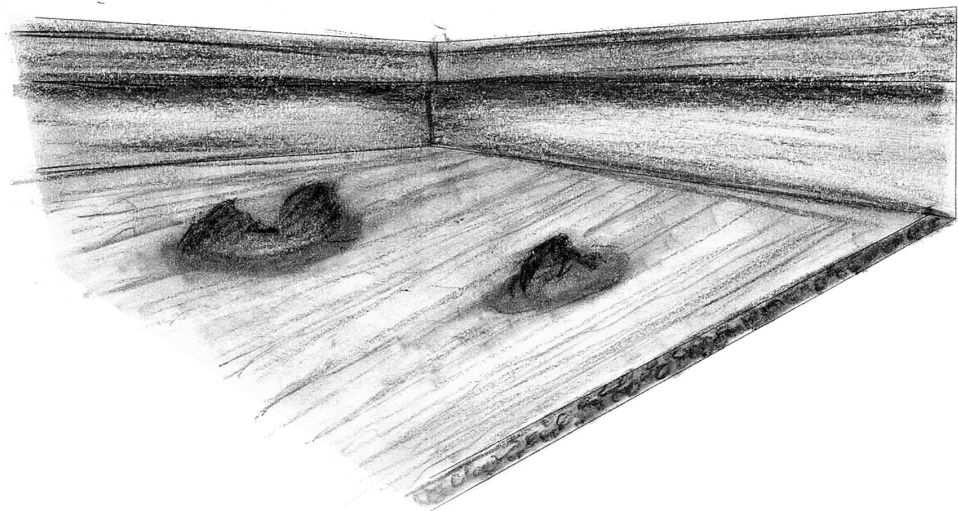
SPEED VS. SLOWNESS...

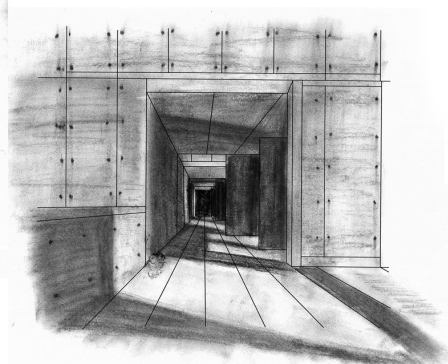
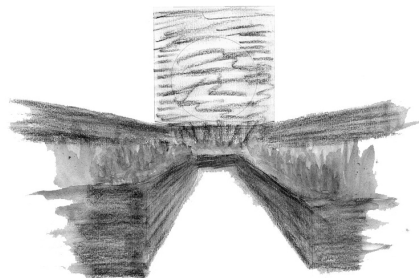
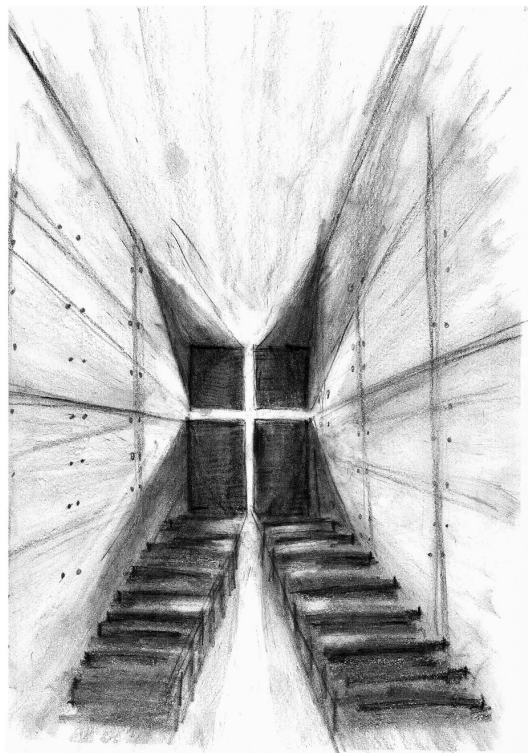
Satish Kumar, a founder of the ‘Japanese Sloth Club’ promotes a culture of slowness, “The vision and ideal behind the Sloth Club is of great relevance to our time when speed is the curse of modern life and has become the obsession of industrial societies. As a result of this obsession, our quality of life is diminished; in order to live with joy, we need to slow down...slow work, slow food, slow architecture, slow learning and slow living should be the ideal. Slow is truly beautiful and I congratulate the Sloth Club for flying the flag of slowness.”¹ How can the beauty of slowness be encountered in our daily lives? With slowness we become more aware of ourselves and our position in space. With slowness, we have time to escape the machine-like demands imposed on us.

Machines such as the television are replacing our relaxing time with family, friends, and neighbors with silence in the glow of artificial light. The return to craft, however, is a return to slowness and personal interaction; it can quiet our minds and enrich our lives. Saul Bellow remarks; “I feel that art has something to do with the achievement of stillness in the midst of chaos. A stillness which characterizes prayer, too, and the eye of the storm. I think art has something to do with the arrest of attention in the mist of distraction”. Craft is compared to *Laborare est ora* (work is prayer). Craft can be seen as spiritual practice, as well as one which can foster a sense of community. A creator is part of the greater whole, but has an individual perspective to share, creating a new way of looking at things and/or of looking at one another.

1 “The Sloth Club Celebrates 15th Anniversary.” Slow Japan. Slow Living Movement.

The term Wabi-Sabi has values rooted in impermanence, humbleness, asymmetry and imperfection, which is opposed to the Western views of permanence, grandeur, symmetry, and perfection. It discourages overindulgence in the physical world, and instead promotes a life of quiet contemplation with aesthetic principles of a meditative approach in which environments which are harmonious with nature and man. These spaces are void of the excesses of consumerism, material possessions, too much to do, too much debt, too many distractions, and too much noise. The Zen Ryoanji Temple Garden, and the Japanese Tea Ceremony is an example of Wabi-Sabi. The Ryoanji Temple Garden is a dry landscape, which serves as a contemplative landscape. It is used for meditation and gathering with others, to slow down and relax. The Garden has no intrinsic meaning, it just is, having a subjective value which varies from person to person. The Japanese Tea Ceremony, too, is a time to slow down and enjoy another's company. Despite one's difference, individuals came together for the common tradition of preparing and enjoying a cup of tea over conversation. This is Wabi-Sabi, which is a stance against industrialized society; the society of control.





SOCIETY OF CONTROL...

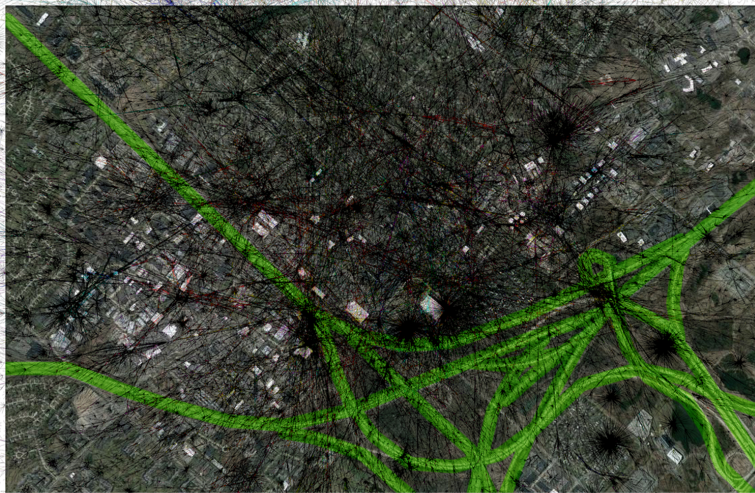
Gilles Deleuze in “Postscript on Societies of Control”, examines how disciplinary societies have given rise to societies of control, creating a shift from the factories to corporations, and machines to computers. This moves from the spaces of enclosure, in the physical sense, to one in which one is trapped in debt. In the factories the goal was to have maximum efficiency at the lowest cost. The workers formed unions, and worked under the owner of the factory. In the societies of control the factory is replaced by the corporation. In this corporation there is competition: dividing each within, creating ‘salary according to merit’. Individuals have been shifted to ‘dividuals’, where information, data, and knowledge are in control. “We have become dividuals, and masses, samples, data, markets or “banks”, meaning we are separated from our body and turned into a digital self, making a whole new way of control possible.”¹ To Deleuze, dividuals are physically embodied human subjects that are endlessly divisible and reducible to data; due to the modern technologies of control.

Deleuze sees electronic technology as having a profound impact on the methods for maintaining social control. In these societies of control, there is no longer a mass or individual person, but ‘dividuals’. “The crowd, a compact mass, a locus of multiple exchanges, individualities merging together, a collective effect, is abolished and replaced by a collection of separated individualities.”² The Panopticon, which was developed by Jeremy Bentham, represents this control society where surveillance and ‘Big Brother’ keep a watchful eye over the community. With a digital self, tracking and monitoring performed the same function as the ancient safeguard the wall preformed. With the Panopticon, “They are like so many cages, so many small theatres, in which each actor is alone, perfectly individualized and constantly visible.”³ With each actor alone within the city, the city no longer acts as a social nucleus or theatre as described by Mumford.

1 Leach, Neil. “Societies of Control.” *Rethinking Architecture: A Reader in Cultural Theory*. New York: Routledge, 1997. 309. Print.

2 Leach, Neil. “Of Other Spaces: Utopias and Heterotopias.” *Rethinking Architecture: A Reader in Cultural Theory*. New York: Routledge, 1997. 361. Print.

3 Leach, Neil. “The Overexposed City.” *Rethinking Architecture: A Reader in Cultural Theory*. New York: Routledge, 1997. 361. Print.



INSECT AS SIGNIFIER...

The city unbounded from physical boundaries becomes an ever expanding urban environment. "The technical developments in the field of telecommunication and transportation have led to an erosion of the physical."¹ The city square has been replaced by the screen, the crossroads of all mass media.² For the purpose of social intercourse, the telephone and radio take its place. The city gate has been replaced by the airport and highway systems of distribution for the motorcar. During the Middle Ages, distances of less than half a mile from the city's center defined its utmost limits. Today in cities such as Detroit, has a city limit size of 138.77 sq. miles. The sense of near and far no longer exist. "Where does the city without gates begin? It begins with the urge to flee and escape for a second from an oppressive technological environment, to regain one's senses and one's sense of self. While spatial escape may be possible, temporal escape is not."³ These means of decentralization were the solution to the industrial city: the industrial city had pollution, congestion, and social problems. Henry Ford and Frank Lloyd Wright and many others believed that the solution to all these problems was to simply escape the city. Was this the solution to all the problems the city presented; spatial escape?

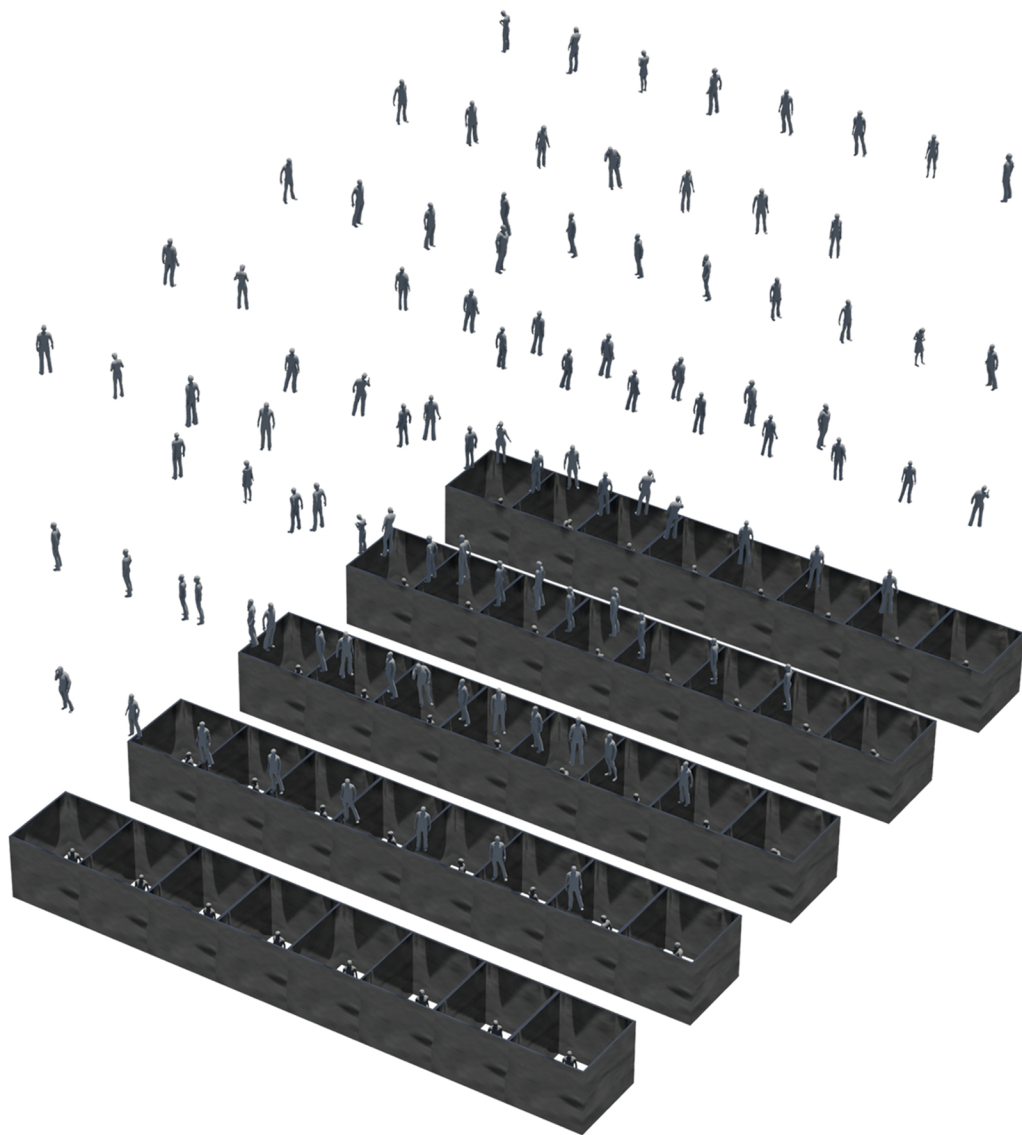
The observation of the world of insects became a signifier for a perfect image for a coherent, clean, and orderly city. With Post-World War II, "insects became an overdetermined, floating signifier for various contracting ways of referring to and positioning bodies and their relations, which connected notions of the concrete animals with much more abstract bodies such as security, individuality (or the loss of it), collective life, and technological dystopias."⁴ The honey bee in particular has been an insect of this fascination. The honey bee is most famously associated with its industry, social order, and unity.

1 Graham, Stephen, and Simon Marvin. *Telecommunications and the City: Electronic Spaces, Urban Places*. London: Routledge, 1996. Print.

2 Leach, Neil. "The Overexposed City." *Rethinking Architecture: A Reader in Cultural Theory*. New York: Routledge, 1997. 389. Print.

3 Ibid. 386.

4 Parikka, Jussi. "Genesis of Form." *Insect Media: An Archaeology of Animals and Technology*. Minneapolis: University of Minnesota, 2010. 42-45. Print.



John Burroughs describes Society's fascination with this insect: "There is no creature with which man has surrounded himself that seems so much like a product of civilization, so much like the result of development on special lines and in special fields, as the honey bee. Indeed, a colony of bees, with the neatness and love of order, their division of labor, their public spiritedness, their thrift, their complex economies, and their inordinate love of grain, seems as far removed from a condition of rude nature as does a walled city or a cathedral town."¹

What is the root of all this fascination with the social structure and complexity of the beehive? "The beehive seemed a utopian society because it was such a wonder combination of unity and freedom-impossibly wonderful, from a human standpoint. Compared to the competition and misery of ruthless industrial progress, what they have was blissfully harmonious."² Aristotle considered the bees both 'social and political creatures' which does not stand true from the political standpoint. Tomas Hobbes argued that the bee has no political nature, rather it is governed by its natural instincts. "The hive has been, in turn, monarchical, oligarchical, aristocratic, constitutional, imperial, republican, absolute, moderate, communist, anarchist and even fascist. As so often in politics, we see whatever it is we want to see."³ Despite these differences between man and the insect world, we see that human society has always strived for something better. A society where people peacefully cohabitate with one another, creating a world free from hate, envy, lust, and war. Despite its seemingly perfect society and its amazing complexity; it offers us many lessons on who we are and what we are not.

1 Burroughs, John. Peapack. Boston:Houghton,Mifflin,1883.Print

2 Wilson, Bee. *The Hive: The Story of the Honeybee and Us*. New York: Thomas Dunne /St. Martin's, 2006. 107. Print

3 Ibid. 109.

Charles Fourier believed that human beings could learn from the bees. He believed that we can only learn to live together, if we can work together despite our differences. The Pruitt-Igoe Bee Sanctuary lead by Juan William Chàvez (artist and cultural activist who explores the potential of space through creative initiatives that address community and cultural issues), is an example of what Charles Fourier is calling for. The Pruitt-Igoe Bee Sanctuary Proposal is described as: “This creative place making initiative aims to transform the urban forest where the Pruitt-Igoe housing development once stood into a public space that preserves the remaining 33 acres of green space and cultivates community through beekeeping and urban agriculture. Drawing parallels to the depleting population of bees (colony collapse disorder) and the challenges of activating vacant space in post-industrial “shrinking cities”, the project intends to redirect the conversation surrounding Pruitt-Igoe by developing creative strategies that both memorialize the past and provide opportunity for the future. By working tougher, Pruitt-Igoe can end on a positive note by transforming one of the worst failures of public housing into a leading example of revitalization.”¹ This proposal shows that beekeeping can be used as an educational and community building program. This proposal started the “Young Honey Crew and Workshop Incubator program” which is a youth program in the form of beekeeping and urban agriculture. This workshop incorporates socially engaging art, education and creative place making. This educates children, and gives them a creative craft-like passion. Beekeeping and Urban Agriculture can be used also be seen as a means for personal relaxation.

1 Chavez, Juan. “Pruitt-Igoe Bee Sanctuary.” About. N.p., n.d. Web. 8 Mar. 2016.

A personal retreat at the Apiary, September 20th, 2015:

"Here I sit bathed in the warmth of the sun, surrounded by the music of the small creatures that surround me. I hear crickets, birds, and the hum of the bees. I feel the warmth of the sun on my back and the cool summer breeze. With the breeze comes the smell of the wild flowers which surround me-the potent smell of stinky socks from the golden rod nectar being brewed into sweet honey. Here, my senses are delighted. Not one thing is calling for my attention."



TOWARDS UTOPIA...

With the insect signifier modeled as a utopia society, the 19th century brought about many utopian projects in response to the city problem. The film 'Metropolis' illustrates this relation to an insect-like society where people become emotionless insect-like workers, who are being ruled and directed by one queen (the factory owner). In industrialized society, machines loomed over the men, creating an inhumane workplace, where the machine was god. The subterranean workers of this metropolis worked like clockwork- always trying to cram more time into the work week. The workers resemble robots, and are controlled act as such. In this society, the machine was far from a social liberator. Leon Keir's metaphor of the city, de-forms the human body into an industrial Cyborg with a machine-like anatomy. The film *Modern Times* (1936), shows this machine-like anatomy. Tramp (played by Charlie Chaplin) is a factory worker who feeds a machine on an accelerating assembly line where he is forced to screw nuts at an ever-increasing rate. He is a small cog in the factory machine, who requires a clock-like tempo and precision. The wrenches in his hands essential become part of his own body. This industrialized city presented itself with many social problem, which architects and urban planners tried to address. "According to the late urban sociologist Leonard Reissman, urban planners of the time fell into three basic categories: The first wanted to radically transform the modern city into something better, the second wanted to build small communities that would connect to larger cities through public transportation (the English model, which most American architects sought to emulate), and the third category wanted to rid the world of the industrial city altogether."¹

These forces influenced the Garden City concept by Ebenezer Howard in 1902. The Garden City concept was to create a social city

1 Don, Katherine. "Frank Lloyd Wright's Utopian Dystopia – Next City." Frank Lloyd Wright's Utopian Dystopia – Next City. Next City, n.d. Web. 10 Mar. 2016.

based on service to the community. It was significant because “what was radically new was a national and orderly method for dealing with complexity, through an organization capable of establishing balance and autonomy, and maintaining order despite differentiation, and coherence and unity despite the need for growth.”¹ Each social city would operate much like a small village, with a population of 32,000 people. These were greenbelt towns with agriculture surrounding them, which would be privately owned by a small groups of individuals. This would limit and define the area of growth around the city, concentrating the social life within, creating sense of unity and common identity. Howard “stressed the need for scientific systems of flows within and between his garden cities. These were based around systems of railways, canals and reservoirs that he depicted in the networks and routes crisscrossing his diagram of the social city.”² This allowed systems of cultural exchange, trade, and growth between these cities. This systems of flows would circulated from city to nature; giving a balance between public and private spaces and open to enclosed space.

Other architects such as Frank Lloyd Wright, had similar ideas on how to deal with the ills of the city. Wright proposed the ‘Broadacres City’ with a belief in Jeffersonian Democracy. Wright’s ideal society had individual land ownership, which inherently related to one’s sense of freedom because they had ownership and control over the land. Individuals would no longer be under control of landlords; they would be under the absolute control of the architect. The automobile and highway became the system of flows, which connected the scattered elements of society. “Cities, as concentrated forms of agglomeration- of capital, people and form- connected by fixed and inflexible infrastructural networks were now to give way to a largely distributed network of connections between increasingly nomadic forms of “unsettlement”.³ The collective form of the city became more and more dispersed.

1 Mumford, Lewis. *The City in History: Its Origins, Its Transformations, and its Prospects*. P.518

2 Pinder, David. *Visions of the City: Utopianism, Power and Politics in Twentieth-Century Urbanism*. Edinburgh: Edinburgh University Press, 2005.

3 Leach, Neil. “Societies of Control.” *Rethinking Architecture: A Reader in Cultural Theory*. New York: Routledge, 1997. 309. Print.

A similar utopia idea which was similar to Wright's Broadacres City, was Kurokawa's agricultural city. Both of these Utopian concepts planned to combine country and city. Wright's design however made each individual, owners of their own property. Property ownership was linked to freedom from the confines of city. This gave individuals maximum autonomy and self-reliance. Public space was replaced by private space, and environments of separation were celebrated. Why would an individual need to go into the city for social desires, when they had remote concerts and telecommunication? When the Broadacres citizen needed to travel, they got into their private automobile, and drove to their personally detached destination, and then hurried back home to their private residence. A quote from Robert Putnam, says that the Broadacres citizens would "bowl alone", implying that they would be unrooted and lonely because the environment was designed for separation. The machine ruled this society. This is much like the suburbs which exist today, which have detached private housing. All of this limits the collision and interaction among individuals, making a very secular society, where there is an unhealthy balance between the polarities of public/private and individual/collective.

The slightly different utopian society, Kurokawa's "agricultural city" (1960), was based on a communal society with Marxist ideas. It paid little attention to technology, becoming more like the medieval town, which was self-contained, harmonious with nature, and isolated from society at large. Kurokawa explains the design: "Natural growth of the agricultural city is provided by a grid system of streets containing the utility pipes underneath. While each of the square units composed of several households is autonomous, linking these units together creates a village. The living units multiply spontaneously without any hierarchy, gradually bringing the village into being as the traditional

rural settlement has developed throughout Japanese history”.¹ Rather than having a system of infrastructure which divided the units, the ‘utilities’ were placed below the build, which was raised up on pilotis. The linking of units to make a village like form, is something much like Catalhöyük. The village would be detached from the ground for safety, however, it still provided for a strong connection with the land for use in agriculture.

RECONCILE THE POLARITIES...

Kurokawa raises the question of whether modernity overwhelms an individual’s sense of identity, being represented in the poem, “My dream after 50 years”. This poem asks if the architect (individual) is a free artist, a powerful planner, or if does modernity overwhelm an individual consciousness so much that it deprives them of their individual identity? These ideas are represented in “I want to be a Kai (seashell)”, “I want to be a Kami (god)”, and I want to be a Kabi (bacterium)”. This poem shows the struggle an individual has in finding their role in society. The shell shows the need for privacy and inner retreat, the bacterium shows the need to be one with the community, and god shows an individual’s desire to have control and power over others.

1 Lin, Zhongje. “Metabolism 1960.” Kenzo Tange and the Metabolist Movement: Urban Utopias of Modern Japan. New York: Routledge, 2010. 35-36. Print.

“I want to be a shell. I want to be a shell. In the peaceful world I do nothing but opening and closing my shell. Nothing can be better than this. This is the “heaven of lazy people.” Soon the time will come that everything will be done by machine. The only thing we have to do will be dreaming. It seems that I have become a shell, deep into all kinds of illusions. Suddenly I think of a wonderful plan. Yes, let’s do it! I get up.

I want to be a god. I want to be a god. I hear the voice from the heaven. I am a prophet. Well maybe I am a god myself. I order architects to build four-dimensional “universal architecture,” so the plan must be drawn in three-dimensional geometry. Who will draw it? Masato Otaka? Kiyonori Kikutake? Or Noriaki Kurokawa? But the architects can only build three-dimensional space. I am the only one who can grasp the four-dimensional space. So I deserve to be a god.

I want to be a bacterium. I want to be a bacterium. Mad, dogmatic, and fanatic are the negative words put on me. But being a god is too insipid. Perhaps I stick too much to the image of “myself.” I must cast away my self-consciousness, and fuse myself into mankind and solely become part of it. I have to reach the state of selflessness.

In the future, man will fill the whole earth, and fly into the sky. I am a cell of bacteria that is in constant propagation. After several decades, with the rapid progress of communication technology, everyone will have a “brain wave receiver” in his ear, which conveys directly and exactly what other people think about him and vice versa. What I think will be known by all the people. There is no more individual consciousness, only the will of mankind as a whole. It is not different from the will of the bacteria.”¹

My Dream After 50 Years By Noboru Kawazoe, Architect, Metabolist Movement (1960)

1 Lin, Zhongjie. “Metabolism 1960.” Kenzo Tange and the Metabolist Movement: Urban Utopias of Modern Japan. New York: Routledge, 2010. 35-36. Print.

In response to the ills of the industrial city and modernism; utopian urban projects began to challenge the old social orders. The Metabolist movement brought about several new utopian projects such as: “The Walking City”, “Plug-In City”, “Nomad City”, “Computer City”, and “Endless City”. These utopian projects believed that with the use of technology they could liberate individuals, by providing them mobility. This mobility would be provided by freeing individuals from the land. The sea and sky were future sites of human habitation. Concepts such as “Marine city” used the ground for agriculture, entertainment and industry, while the people lived in residential towers underwater. The “artificial land” would be publicly owned and managed, so that there was no land ownership.

Le Corbusier’s architecture reflects on utopian aspirations of pre-war Modernism. Emil Kaufmann summarizes his aim: “To reconcile the irreconcilable, that is, to reconcile such polarities as private and public, individuality and collective, personal and impersonal, unity and diversity.”¹ *Unité d’habitation*, with its 337 units, which could accommodate up to 1600 people, was created to have a sense of private life within the larger community. The housing units were Marseille blocks, which were like “bottles put into a wine rack”, it was a ‘machine for living in’. The housing units used ‘precise breathing’ or temperature control. He believed that people would live best in ‘individual living cells’ where all needs could be met under a single roof. The creation of the cohesive whole, through the layering of public and private interstice spaces, was inspired by the fourteenth-century Monastery of Ema, as well by Charles Fourier. Within the Monastery of Ema, Le Corbusier was fascinated by “The harmony which results from the interplay of individual and collective life, when each reacts favorably upon the other.”² Often times, like *Immeubles Villas* of 1922,

1 Serenyi, Peter. *Le Corbusier, Fourier, and the Monastery of Ema*. N.p.: n.p., n.d. 277. Print

2 *Ibid.*

“a collection of single figures are put on top or next to one another by the architect....symbolizing the single artist, uprooted and lonely.”¹ In a monastery however, even though each individual has their private cell, they are connected by the cloister and the central courtyard where collective organization can occur. The French social philosopher Charles Fourier, was another significant influence to Le Corbusier, with his concept of ‘Unity of Action’.

THE PASSIONS AND UNITY...

Unity of action and harmonious collaboration was Fourier’s response from being affected by the French revolution. He sought to discover a new world order by looking to the modern machine and the cosmos. “There is a unity of man with himself, a unity of man with God, and unity of man with the universe.”² While Isaac Newton believed in material attraction from gravity, Fourier believed in the need and inherent desire for human attraction. This attraction was based on recession and projection, or attraction and repulsion. He believed that each individual had twelve passions. This was being broken down into five “sensitive passions” which were: sight, sound, touch, taste, smell, four “affective passions” which were: love, ambition, friendship, family sense, and three “distributive passions” which were: butterfly, cabalist, composite. The individual, making up the collective had three passions. These were: “luxisme” (desire for luxury), “groupisme” (desire for groups), and “Seriisme” (desire for Series). All of these passions together made up unitism.

The “butterfly passion”, which was the desire to be uprooted, without anchoring one’s self to any site indefinitely, seems to present itself

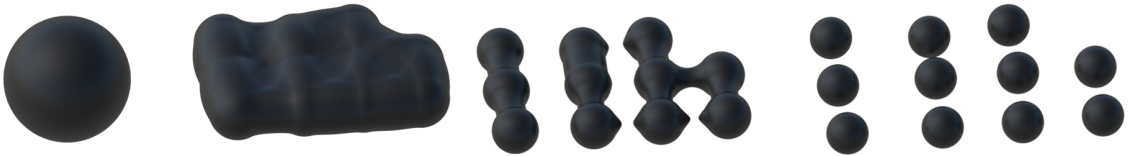
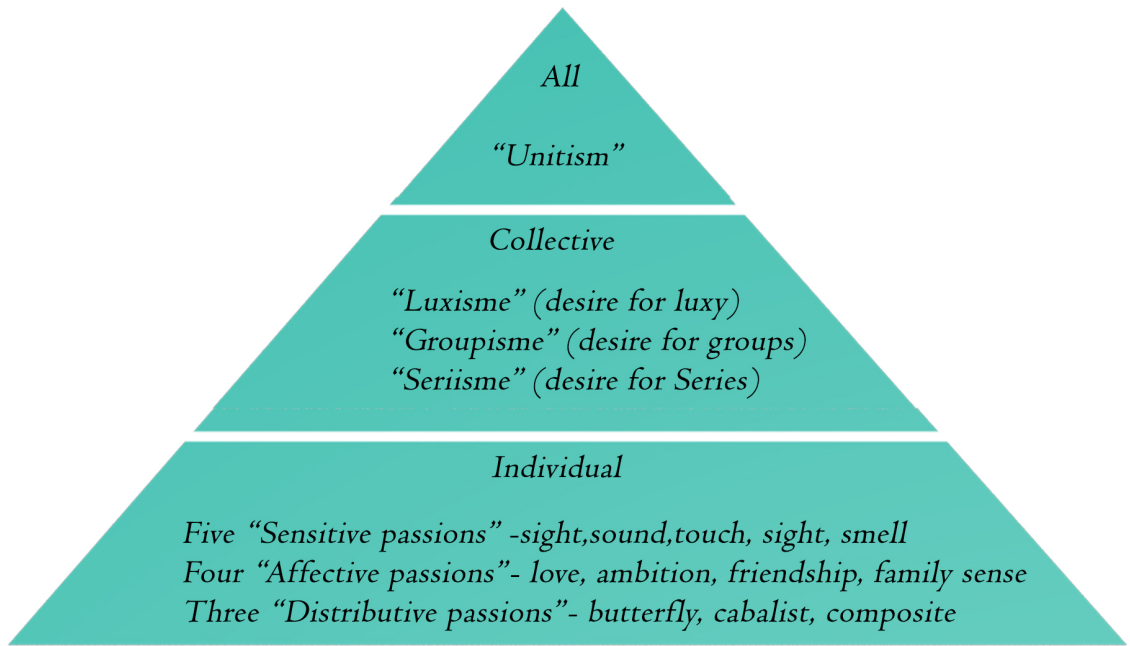
1 Serenyi, Peter. *Le Corbusier, Fourier, and the Monastery of Ema*. N.p.: n.p., n.d. 278. Print

2 Ibid. 277.

heavily in the 21st century with the ever expanding systems of distribution in the urban fabric. This combined with “composite passion” and “cabalist passion”, which meant that everyone should only remain in one place for a short time; changing work and living corridors every few years. In response to this, the lonely human then joined social groups of similar passions, coming together in voluntary association, much like what existed in the monastery. This created a form of the monarchical state, where the individual created a sense of unity, and personal belonging- which was being motivated by their loneliness.

Fumihiko Maki (Japanese architect known for fusing the cultures of east and west) makes the distinction between three collective forms: compositional form, mega-form and group form. Mega-form needs a skeleton in which it can grow, while group-form is an organic process. It is the essence of the collectivity; a unifying force, functionally, socially, and spatially. It forms from the people of a society, rather than a powerful leadership. It is the village, the dwelling group.¹ These voluntary associations performed by individuals created a commune of people living together and sharing passions, possessions, and responsibilities. These voyages to utopia make society imaginative and never content. There have been several types of communes throughout history. Even though these communes may not be designed to be to be a utopia, they can be viewed as such. From the monastery, to kibbutz, to the many other utopian aspirations, there has always been the search for the perfect society.

1 Lin, Zhongjie. “Metabolism 1960.” Kenzo Tange and the Metabolist Movement: Urban Utopias of Modern Japan. New York: Routledge, 2010. 116. Print.



COMMUNE AND GROUP FORM

Group form is more than the sum of its parts, it is like the beehive composed of tens of thousands of bees. One bee has very little impact on the overall hive (unless it's the queen), but when they all come together and perform their duties they make something that is complex and beautiful. This is no different from our experience with cities. Engraved on a sidewalk in Battery Park City, Le Corbusier wrote: "A hundred times I have thought: New York is a catastrophe, and fifty times: New York is a beautiful catastrophe."¹ As individuals we have thousands of hives that we visit and even become members of. People, unlike bees, have many more pleasures making us far more complex and perhaps more beautiful... With humans, the individual makes the whole, rather than the collective making the whole. Each individual has a direct influence on history and the rest of society. "The immediate decision that now confronts man and will, one way or another, ultimately transform him: namely, whether he shall devote himself to the development of his own deepest humanity, or whether he shall surrender himself to the automatic forces." What is an architect's role, and that of their works of creation, in facilitating this process?

URBAN MONASTERY...

The urban monastery has come to be the term to describe how an individual can find balance in Koyannisqati. Here the individual finds public and private spaces that act favorably upon another. Here too, exists a sense of unity, which fosters the community to become concerned with the group, rather than being a swarm of I's. The Petrini principles of pleasure before profit, human beings before head office,

1 Mumford, Lewis. *The City in History: Its Origins, Its Transformations, and its Prospects*. P:4

and slowness before speed attribute to the foundation of the this urban monastery. But let's not forget the beehive metaphor. According to Rudolf Steiner, "Bee-keeping is therefore something that greatly helps to advance our civilization, for it makes men strong."¹ It teaches people values of moderation, balance, respect for nature, patience, gratitude.

URBAN CONTEXT....

The urban monastery is in opposition to the 'non-place' within the city. "If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, historic, or concerned with identity will be a non-place."² Non-place could be considered as space, which is in opposition to place. "Space is 'frequented place', 'an intersection of moving bodies': it is the pedestrians who transform a street into a space."³ With this definition, it becomes clear how the decentralized, dispersed city has so many empty spaces. The motorcar creates traveler's space, where actors simply pass through. Many of these empty spaces are more commonly known as urban voids/urban ruins, or in-between space which is empty space between destinations.

They are between private and public space, not belonging to either. These 'void' spaces are without permeability and a social realm; unlike shared spaces which are public and often serve as a social nucleus where plural identities can come together. Void space is often devoid of ownership, and as a result becomes empty and uncared for. "The missing links are inept definition in these areas are the reflection of a decomposed contemporary society in which 'spaces in between things', between objects and subjects, between house and my neighbor's, between their office and mine, is traversed by many strangers, and is

1 Steiner, Rudolf. Introduction. *Nine Lectures on Bees*, given to Workmen at the Goetheanum, Dornach, Switzerland, 1923. Blauvelt, NY: Rudolf Steiner Publications, 1964. 9. Print.

2 Augé, Marc. *Non-places: Introduction to an Anthropology of Supermodernity*. London: Verso, 1995. 77-78. Print.

3 Ibid 79-80



not a meeting place, it has become ‘empty’ because it plays no recognizable role.”¹ These spaces currently serve as barriers to social interaction and community engagement. “Community entails stability, coherence, embeddedness, and belonging. It involves strong and long-lasting ties, proximity and a common history or narrative of the collective.”² The non-places must be transformed into places that are shared. Places that are relational, historical, and concerned with identity. “The space of non-place creates neither singular identity nor relations; only solitude and similitude.”³ The non-place is an ethology of solitude.

SPACE TO PLACE...

How do we transform these spaces into places; crossroads where people meet rather places where we simply pass one another? It would seem as if we have lost the traditional understanding of urban space. The street in particular is often no longer a crossroad where pedestrians can walk and bump into each other. Many cities and neighborhoods are no longer walkable, due to the motorcar. The visual appeal of space is for the traveler, rather than the pedestrian engaging with the place. Green spaces are out of distance for many of us. It has been found that in order for a green space to be used, it must be within a three minutes’ walk.⁴ The street was once produced by having houses built on the available space around its central square. The central square was the first way man discovered the use of urban space. Many spaces developed around this central square, such as the agora, forum, cloister, and mosque courtyard. In many cases the street acted as an aid to orientation, while the square was at the road intersection; this formed a gateway for the community. Each house had one side facing the public paved street, and the other faced a public garden.

1 Bernardo Secchi, “Un’urbanistica di Spazi aperti/ for a town-planning for open space, “Casabella 597-598 (1993):116.

2 Wittel, Andreas. *Toward a Network Sociality. Theory, Culture and Society*. 2001. 18(6): 51-76.

3 Augé, Marc. *Non-places: Introduction to an Anthropology of Supermodernity*. London: Verso, 1995.103. Print.

4 Alexander, Christopher, Sara Ishikawa, and Murray Silverstein. “Accessible Green.” *A Pattern Language: Towns, Buildings, Construction*. New York: Oxford UP, 1977. 308. Print

Houses today have little relation to each, as well as little relation to the street. Setbacks and zoning ordinances make for monoculture housing developments. The in-between space is strictly private space. “The combination of air conditioning, television, telephones, vehicular street traffic, the front garage, higher construction and land cost, and a decline in neighborhood socializing have all spelled trouble for the front porch. As a result, many neighborhoods seem cold, impersonal, and impermeable. The interaction zone is gone and houses seem more self-contained. Friendly windows and complex porch configurations have been replaced by black garage doors.”¹ With zoning that it is all public/private and not walkable, it is easy to see why the motorcar is so popular. Detached housing, with no common space for the community to interact with one another, leads to solitude. “Why converse with a next-door neighbor when you can watch a video in the den? Indeed, in many neighborhoods, the trend is going in the opposite direction toward high walls and fences. Such houses offer refuge but not prospect.”² The social world between structure and street must be addressed.

THE COURTYARD...

In a heavily privatized city, there are few places for an individual to escape; a place to access calm. “An urban park is simultaneously a place to walk in peace and quiet in the middle of the busy city, a playground for children, a rendezvous for lovers, a private place to hold a business meeting, a gallery for flower enthusiasts, a laboratory for urban practices, a model of gardening for home gardeners, a place to experience nature and nature itself.”³ At a smaller scale, hortus conclusus (enclosed gardens) such as a courtyards or atriums have been used as spaces for gathering and social interaction. “The place of

1 Ford, Larry. *The Spaces between Buildings*. Baltimore, MD: Johns Hopkins UP, 2000. 46. Print.

2 Ibid.

3 Bell, Simon, Ingrid Sarlov Herlin, and Richard Stiles. *Exploring the Boundaries of Landscape Architecture*. New York, NY: Routledge, 2012. 250. Print.

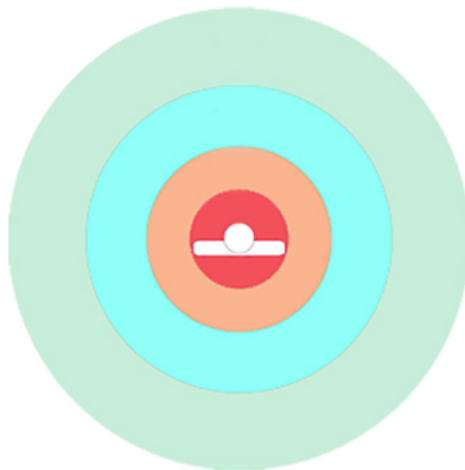
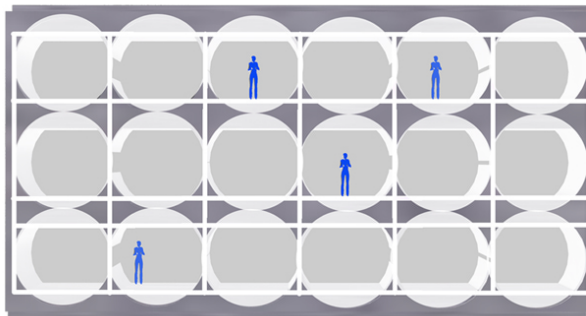
landscape is a meeting place, a forum for the exchange of knowledge and practice, and the art of landscape is arguably connected to the art of conversation.”¹ Through antiquity courtyard spaces have been used to bring light and fresh air to the structures. Many courtyards are associated with fountains and gardens. They are public places to sit, relax, and meet with others. Acting as a garden, it forms the basic architectural gesture of spatial separation. The courtyard is essentially a void, however, it has a direct relationship with structure. The courtyard is not a space, but a place, that carries the connotations of ownership, society, and identity. “The resolution of the public realm (street) and the private realm (cell) in designs which exploit both plan and section to produce shelter and privacy is the essence of the courtyard house.”²

1 Bell, Simon, Ingrid Sarlov. Herlin, and Richard Stiles. *Exploring the Boundaries of Landscape Architecture*. New York, NY: Routledge, 2012. 250. Print.

2 Edwards, Brian. *Courtyard Housing: Past, Present, and Future*. Abingdon: Taylor & Francis, 2006. 18. Print.

[ORGANIZATION OF SPACE PRECEDENTS]

Open	Enclosed
Public	Private
Community	Individual
Utopia	Heterotopia
Self-Sufficient	Interdependent
City	Country



[Non-place]

[Planned Development + Instantaneous Development] Urban Void
Neither Public nor Private
Without Permeability and Social Realm
Devoid of Ownership
Detachment from History and Identity
Isolation and Solitude
Traveler's Space

[Place]

[Organic Development + Process Based Development] Shared Space
Public
Permeability and Social Nucleus
Belongs to Everyone (Plural Identities)
Community entails Stability, Coherence, Belonging (Common History or Narrative of the Collective)
Life Shared in Common
Crossroad



Social

Personal

Physical

Spiritual

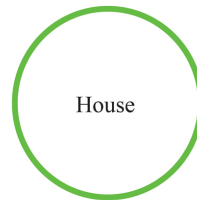
Mobility and
Technological
Progress Decrease
Common Interaction
and Exenstential
space, Socialization
is Lost.



Cultural
Political
Ecological
Economic



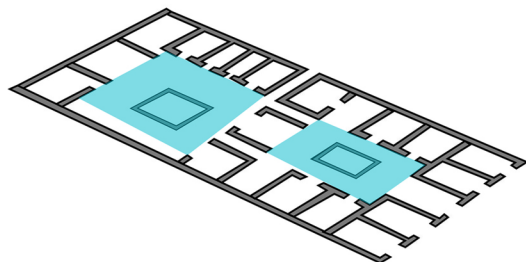
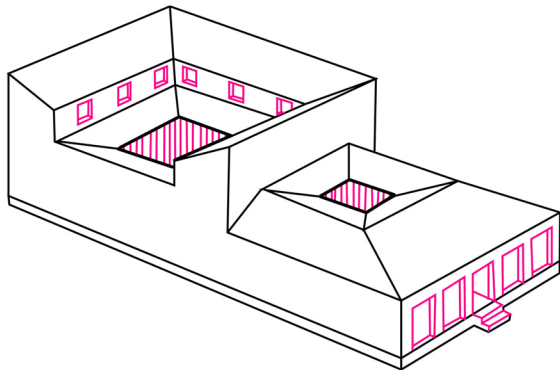
Domain Defined
Natural Barriers
Give Identity



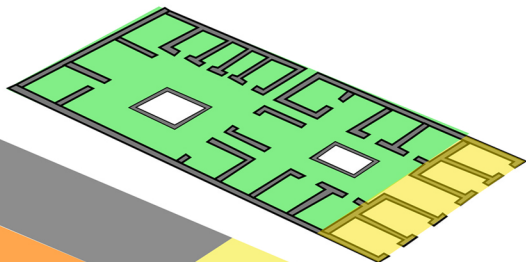
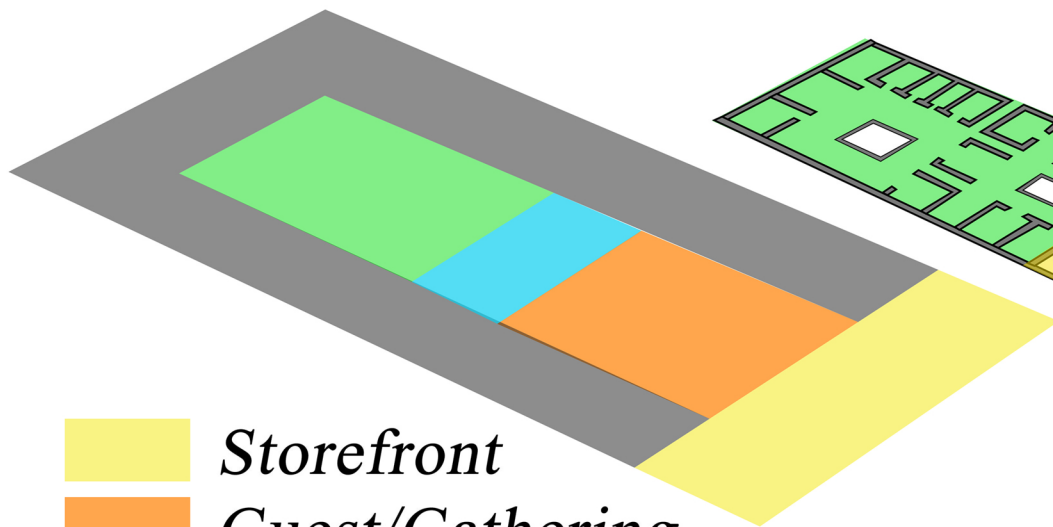
Private/Situated
Public if in Community
Place-Dominated

ROMAN DOMUS...

The courtyard space has served a significant functions, which varying depending on the geography and the culture of the region. It has severed as the: demarcation of limits of the property, definition of a place of privacy for the family, unification of spaces and elements in the house, a circulation element, religious/spiritual space, the creation of a garden or cool place which gave fresh air and light to the structures. But perhaps more importantly it served as a shared space, which linked clusters of spaces together, and reconciled opposites of public and private spaces. The Roman Domus (upper class house), or the Insula (apartment block) is an example of this. On ground level there where Tabernae's (shops) which were attached to the front of the house, facing the street. This activated the street and gave a connection of the public realm (street) to the private realm (house). Once you entered the house through the vestibulum, you entered into the atrium. The atrium served as gathering space, specifically for guests. The atrium had a rainwater collection drain, known as the impluvium. After the atrium was another fauces (hallway) which lead to the peristylum. The peristyle was an internal private garden (the peristyle lead to the use of the cloister in the monastery). Located around the atrium and peristyle where the living functions.



- Public Face
- Atrium/Garden
- Private Face



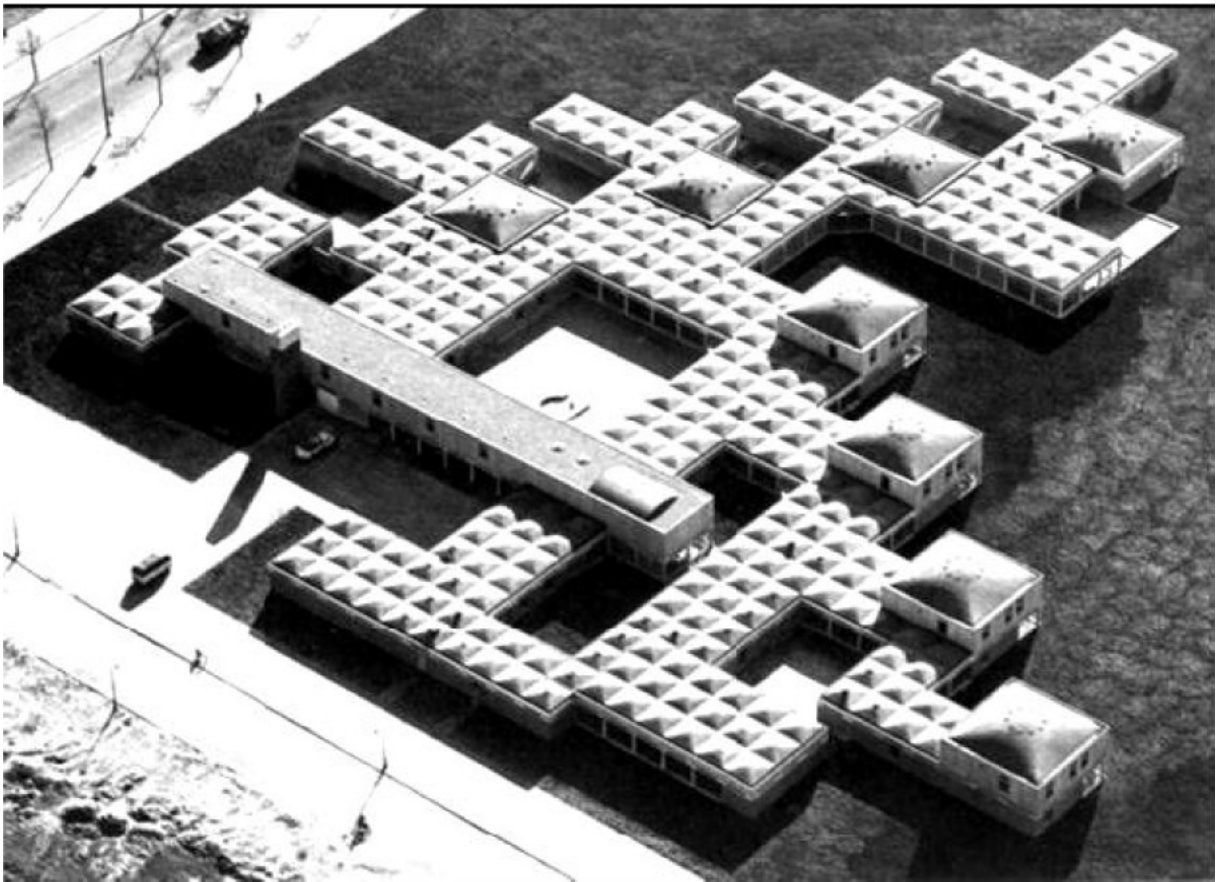
- Storefront
- Guest/Gathering
- Work/Office
- Relaxation
- Living

MUNICIPAL ORPHANAGE IN AMSTERDAM...

The courtyard, a negative space surrounded by positive space, provided a meaningful way to organize and link public and private spaces. This system of flows and relations within the building was studied extensively by Aldo Van Eyck. Aldo was a co-founder of “Team 10”, which call for a return to humanism within architectural design. “He sought to realize recognizable places whose cohesion lay in their reciprocal relations, not in their subjection to a central point.” He believed in the decentralization of relationships, where positive and negative spaces acted favorably upon one another. “Relativity implies that the world cannot be regarded as having an inherent hierarchical structure, subjected to a privileged, absolute frame of reference or to an intrinsic center. All viewpoints are equivalent: every place is entitled to be regarded as a center. But far from being a chaos of unrelated fragments this polycentric reality has a complex coherence in which things, though autonomous, are linked through purely reciprocal relations a coherence in which these relations are important as the things themselves.”¹ Aldo Van Eyck’s *Municipal Orphanage in Amsterdam*, 1960, was a play with indoor and outdoor space, openness and closeness. Though the clustering of spaces, which heavily relied on in-between courtyard spaces, he was able to create spatial identities. “Relying on Martin Buber’s philosophy of dialogue, Van Eyck conceived of the ‘in-between’ as a place where different things can meet and unite, or more specifically, as ‘the common ground where conflicting polarities can again become twin phenomena’.”²

1 Strauven, Francis. Aldo Van Eyck – Shaping the New Reality From the In-between to the Aesthetics of Number (n.d.): n. 4. Study Centre Mellon Lectures. Web.

2 Ibid. 15.



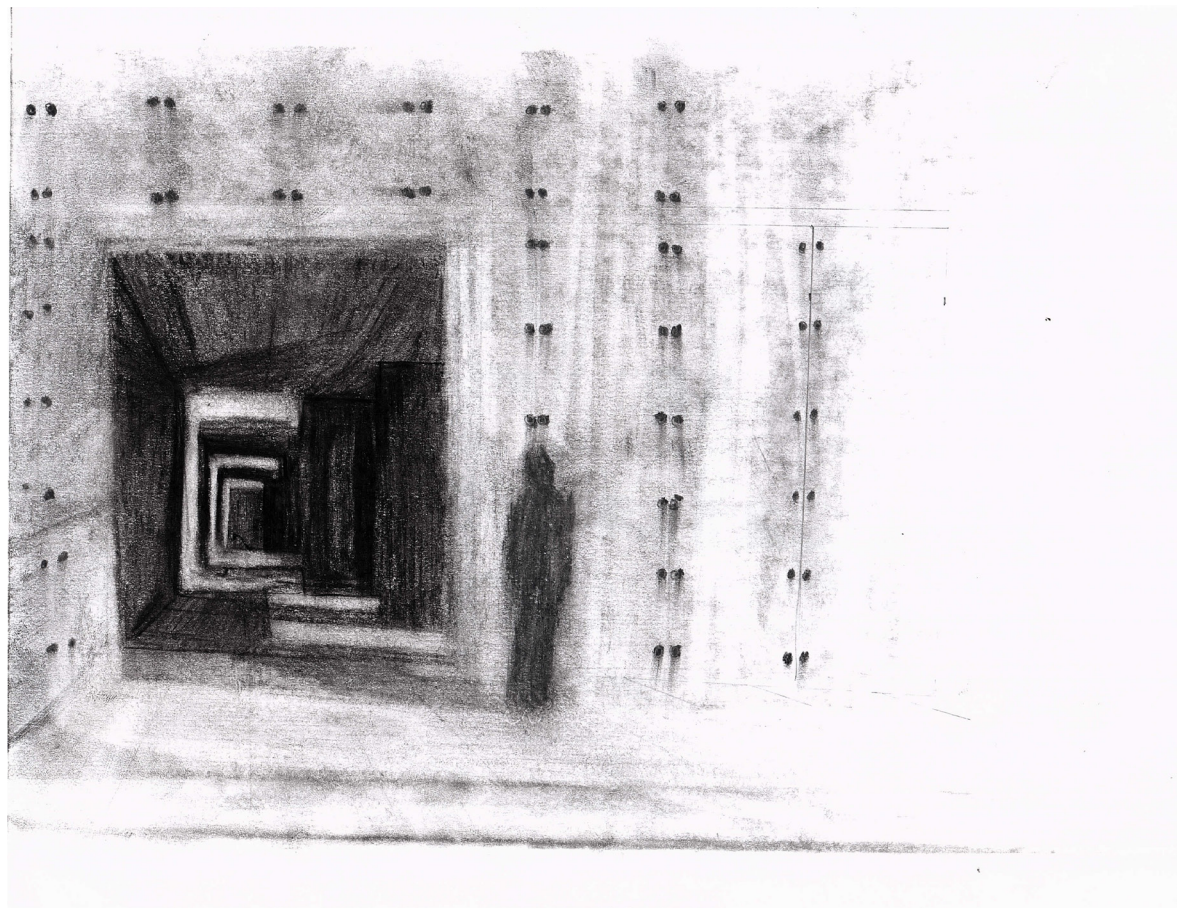
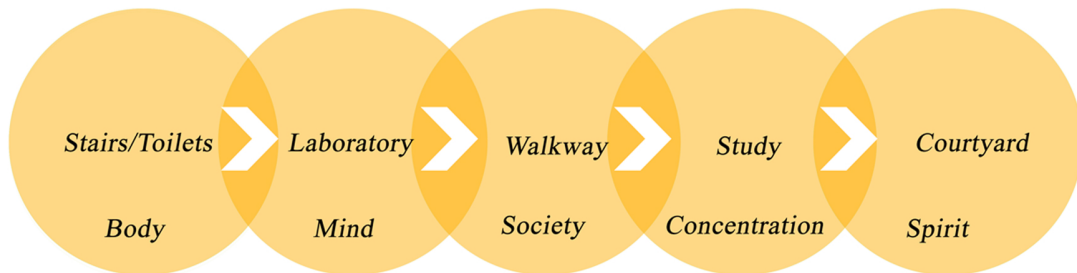
[Municipal Orphanage, Aldo Van Eyck] ¹

1 "AD Classics: AD Classics: Amsterdam Orphanage / Aldo Van Eyck." Archdaily. N.p., 25 Aug. 2011. Web. 1 Apr. 2016.

SALK INSTITUTE...

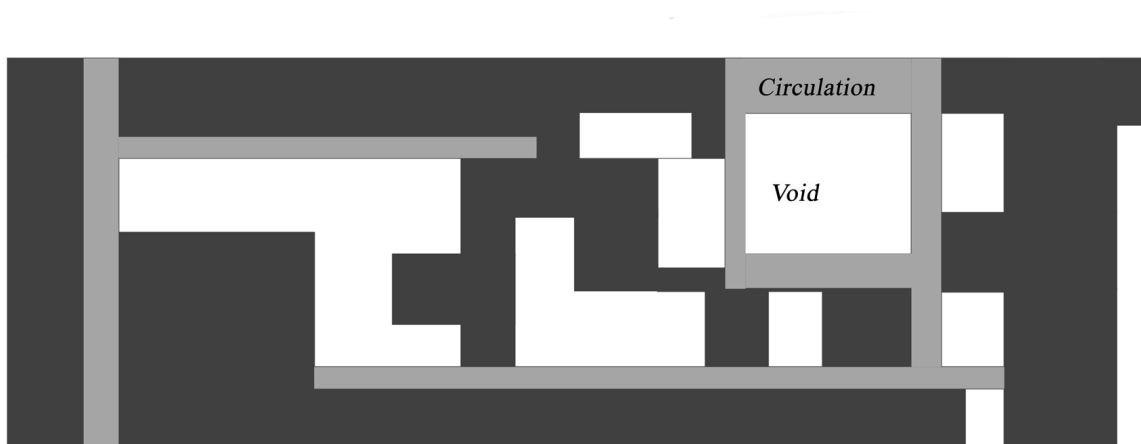
Before designing the Salk Institute, Louis Kahn, like Le Corbusier, studied monasteries to build a concept of an “intellectual retreat”. The Salk Institute was designed to be a place for individual and collaborative study, much like a monastery. Instead of religious discovery, the Salk Institute was for intellectual discovery. The monastery at Assisi was of particular interest to Kahn, who had visited there in 1954. The monastery would inform his ideas for the institute’s social and intellectual organization. Instead of religious discovery, the Salk Institute was for intellectual discovery. Nathan Oliveira mentions that quiet contemplation feeds and fuels the imagination. Jonas Salk (inventor of the polio vaccine and client of Kahn) also was deeply interested in monasteries. “When he was still struggling to find a cure for polio, Jonas Salk retreated to Umbria, Italy, to the monastery at the Basilica of Assisi. The 13th-century Franciscan monastery rises out of the hillside in geometric white stone, with Romanesque arches framing its quiet courtyards. Salk would insist, for the rest of his life, that something about this place—the design and the environment in which he found himself—helped to clear his obstructed mind, inspiring the solution that led to his famous polio vaccine.”¹ The central plaza of the institute, was the place for stillness and contemplation. The progression through the Salk Institute interweaves private and public spaces, in a poetic fashion. The exterior utility spaces are the body, the inward laboratory spaces is the mind, the walkways are the places of meeting which is society, then through the private offices with views of the ocean are places of contemplation, at the central core is the plaza with its sky façade, which represents the spirit. The Salk Institute shows the value in humanistic effects of design; being exemplified by the used of courtyard and in-between spaces.

1 Badger, Emily. “Corridors of the Mind.” Pacific Standards. N.p., 5 Nov. 2012. Web. 9 Mar. 2016.



TAUTRA MONASTERY...

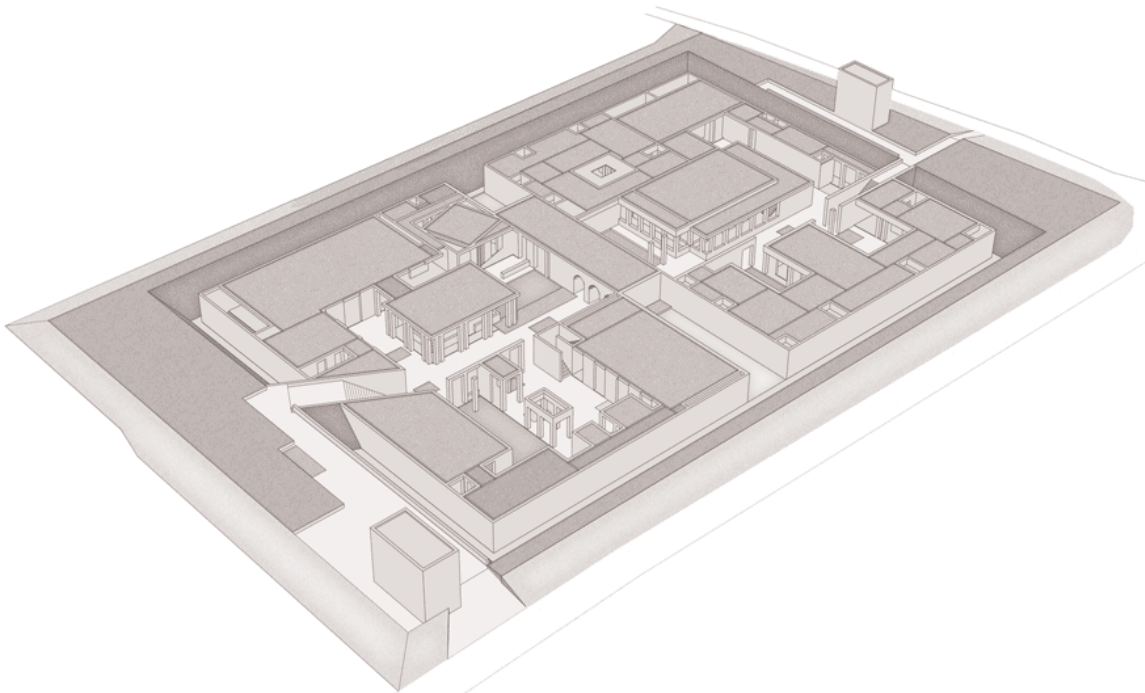
A monastery which is located in Tautra, Midsund, Norway which was designed by the Architects Jenson & Skodvin Architetkontor was designed for eighteen Cistercian nuns. This monastery is example of an effect us of courtyard spaces which act as circulation elements which brings light into the spaces. Through the use of seven courtyard spaces, acting as cloisters, they were able to eliminated approximately 30% of all the corridors in the project. This was possible because the way the nuns work, within the monastery. They are usually all assembled together in one of the four important rooms at the same time, with structured time period in which they would transition between spaces. These garden spaces make it so that all the major spaces receive natural daylight, and so that they are all internally connected together thought the use of open green space. The connection to these spaces occurs at the corner. The courtyard spaces add a sense of privacy and allow for contemplative views as well.



[Tautra Monastery, Figural & Grounds Diagram]

FRIENDSHIP CENTER...

The Friendship Center in Gaibandha, Bangladesh which was designed by Kashef Mahboob Chowdhury is another example of structural organization around open plaza spaces. The negative outdoor spaces give way to the positive organization of the structures. The Friendship Center is located in a very poor location, and hostel location due to floods. Modeled after Zen monasteries, the facility offers training programs for needy individuals. The design is organized into two blocks; the “Kho” Block and the “Ko” block; which divide the private and public functions. The ‘Kho’ block is the residential section which houses the dormitories, dining pavilion, and staff and family quarters. The “Ko” block has the offices, library, training classrooms, a prayer space and a small ‘cha-shop’. The design relies on natural ventilation and cooling from the courtyards. Chowdhury was inspired also inspired monasteries, specifically the Buddhist monasteries constructed locally. “Simplicity is the intent, monastic is the feel.” Chowdhury was interested in the monastery because of its timeless character, as well as other aspects such as: craft, form, place making and rootedness.



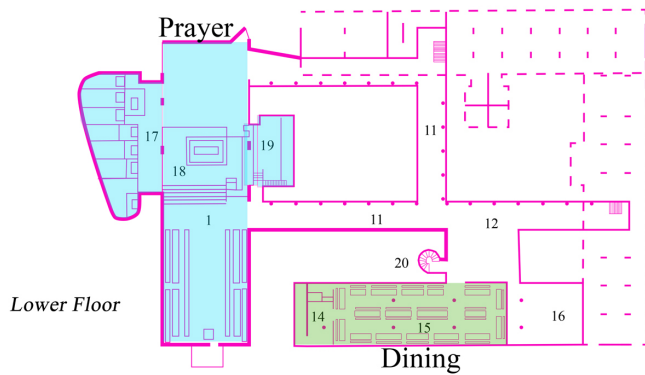
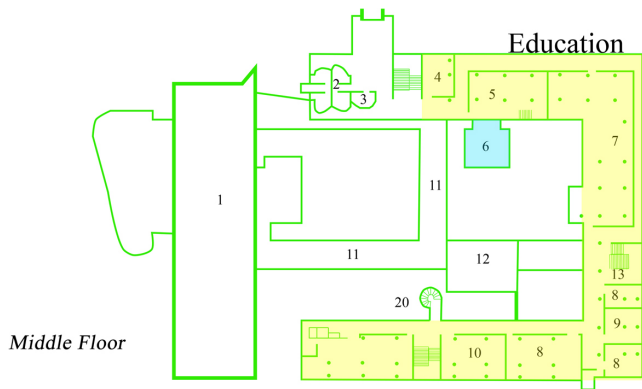
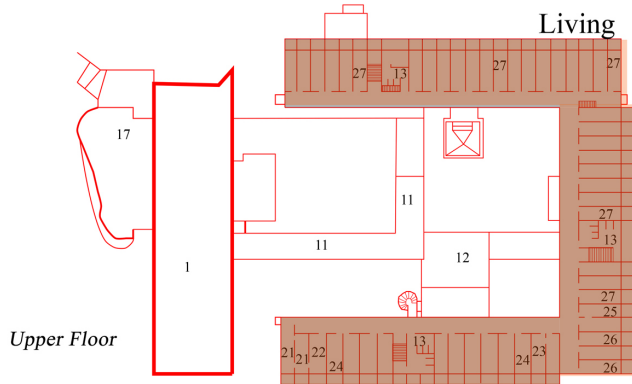
[Friendship Centre, Kashef Mahboob] ¹

¹ "Friendship Centre by Kashef Mahboob Chowdhury/URBANA." Dezeen Friendship Centre by Kashef Mahboob ChowdhuryURBANA Comments. Dezeen, 21 Aug. 2013. Web. 1 Apr. 2016.

LA TOURETTE...

La Tourette in Eveux, France was commissioned Father Marie-Alain Couturier. Le Corbusier was the architect, for the Dominican monastery which was “to house one hundred hearts and one hundred bodies in silence”. Le Corbusier was inspired by Le Thoronet, a Cistercian monastery in the south of France. Here he felt the monks exhibited an “indissoluble binomial of the individual-collective.”¹ Le Corbusier was interested in exploring the dualities of individual-collective; light-dark; secular-religious; temporal-permanent; and architecture-nature with this design. The design was a self-contained world in the country side, with a top down circulation, which played of the slope of the site. The inner U-shaped courtyard serves as the main circulation corridors, while the cloister space was on located on the roof, forming a roof garden for the sole use of the Dominicans. The program of La Tourette has singular functionality. The 3rd floor is for residence, the 2nd floor is for education, and the 1st floor is for gathering functions; such as the church and refectory. This program made for a strong distinction between public-private space, inside-outsider and individual-collective spaces. Individuals are densified and dispersed throughout the building; which reflects the structured and strict lifestyle of the Dominicans. The Dominicans decided, however, that they should live in community with others, which called for being located in the city, rather than isolating themselves in the countryside. La Tourette now serves not as a monastery, but as a tourist destination that houses various activities (still housing some Dominicans).

1 Gans, Deborah, and Le Corbusier. *The Le Corbusier Guide*. New York: Princeton Architectural, 2006. 80. Print.



A PATTERN LANGUAGE...

The book “A Pattern Language” by Christopher Alexander, stood as the means for understanding and making connections between patterns of research. In this book, 253 patterns are described, that give a solution to the given problem. These patterns are described generally and abstractly so that individuals can solve the problems for themselves in their own way; which adapts to the corporal individual, who are from different contexts and speak different languages. This allows for an infinite variety of combinations. A city is made up of these “Corporal identities”, this makes the city a mosaic of subcultures, which gives the city its uniqueness. Every city has its own pattern language, which is composed of several patterns overlapping and being interdependent on other patterns. As expressed in Noboru Kawazoe’s poem, “My Dream After 50 Years”, reference early, reveals that patterns or cities are not created by centralized authority, by laws, or master plans, but by gradual, organic growth that treats the city not as isolated elements but as a theatre or ensemble of parts; making a cohesive whole from the parts. This is described exceptionally well by Christopher Alexander in beginning of his book:

“In short, no pattern is an isolated entity. Each pattern can exist in the world, only to the extent that is supported by other patterns: the larger patterns in which it is embedded, the patterns of the same size that surround it, and the smaller patterns which are embedded in it.

This is a fundamental view of the world. It says that when you build a thing you cannot merely build that thing in isolation, but must also repair the world around it, and within it, so that the larger world at that one place becomes more coherent, and more whole; and the thing which you make takes its place in the web of nature, as you make it.”¹

¹Alexander, Christopher, Sara Ishikawa, and Murray Silverstein. “Using This Book.” Preface. *A Pattern Language: Towns, Buildings, Construction*. New York: Oxford UP, 1977. Xiii. Print.

- 37. House Cluster
- 41. Work Community
- 43. University as a Market Place
- 80. Self-Governing Workshops
- 83. Master and Apprentices
- 85. Shop front Schools
- 87. Individual Owned Shops
- 88. Street Cafe
- 106. Positive Outdoor Space
- 114. Hierarchy of Open Space
- 115. Courtyards which Live

- 126. Something Roughly in the Middle
- 147. Communal Eating
- 148. Small Work Groups
- 151. Small Meeting Rooms
- 165. Opening to the Street
- 170. Fruit Tree
- 174. Trellised Walk
- 175. Green House
- 176. Garden Seat
- 177. Veggy Garden
- 182. Eating Atmosphere



p. 384



p. 386

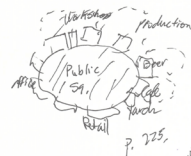


p. 800

(Placemaking International
ministry - get address list
(have street neighbours))



p. 911



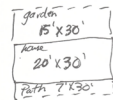
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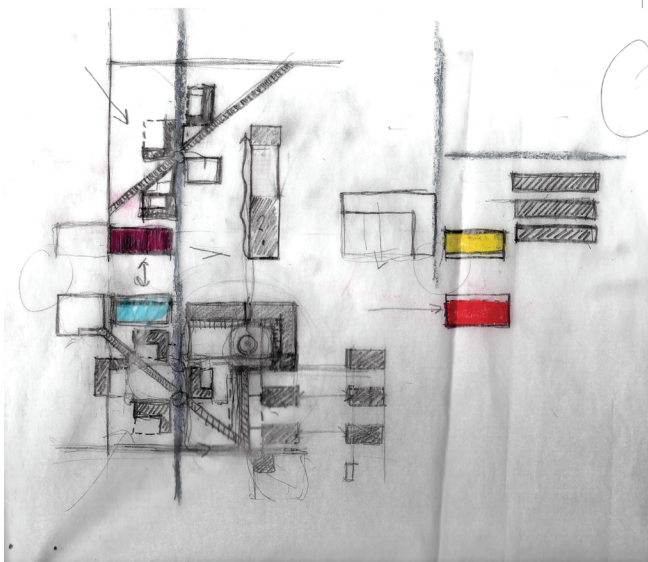
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p. 244

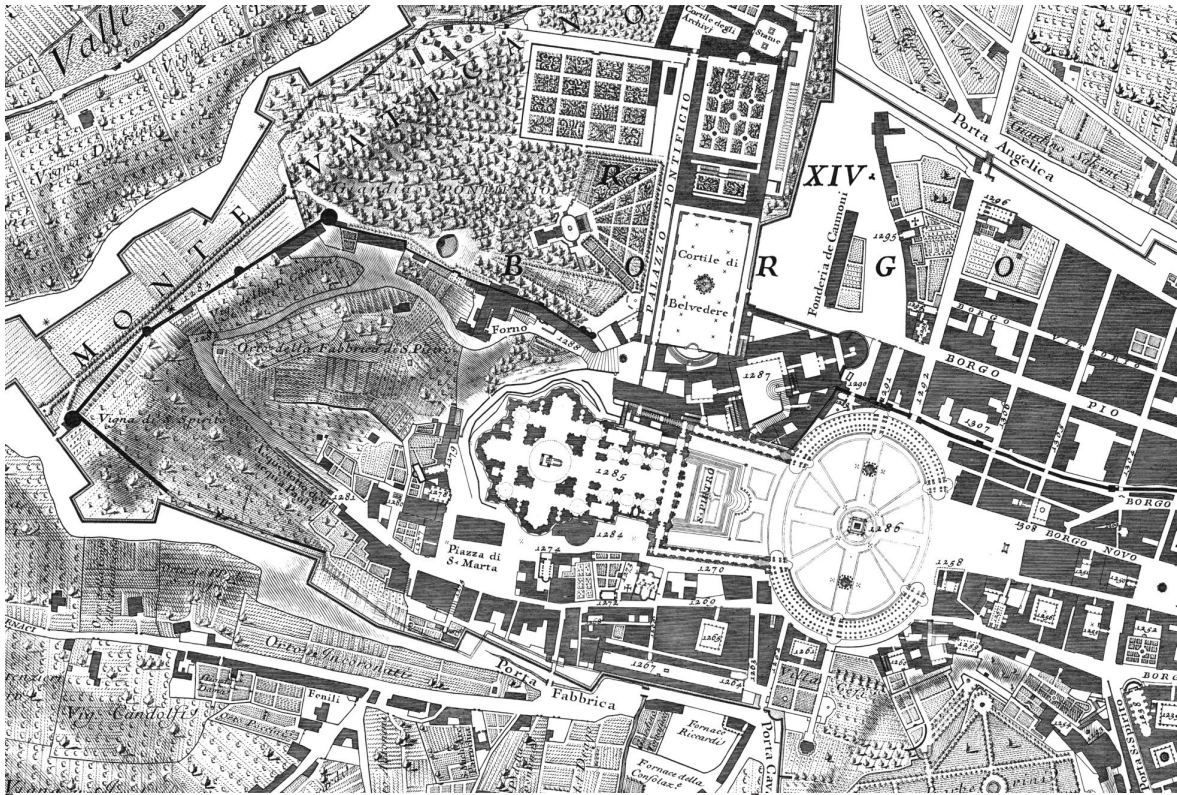


p. 202



NOLLI MAP...

The Nolli Map, 1784, was created by Giambattista Nolli who was an Italian architect and surveyor. The map revealed the city of Rome's topography through a figure-ground representation of the built fabric of the city. The buildings were rendered in a dark poché, while the public spaces such as the colonnades in St. Peter's Square and the Pantheon were left white. This map of Rome shows a city that was built over thousands of years, where no pattern became an isolated entity. The Nolli Map reveals a dynamic interplay between solid and void space, as well as public and private space. The outside and inside reveals building a place features which Norberg-Schulz called "Genius of loci". This term refers to a location's unique aura, or the "spirit of place". The Nolli Map shows that Rome is a city of not isolated elements, but a city that is carved away to create indoor and outdoor places where there is a relationship to the entire urban ensemble. These "carved away" spaces create the most powerful spaces, which are the transitional zones between interior and exterior. In the map, there is the interplay of the polarities of interior/exterior and public/private, is place defining.

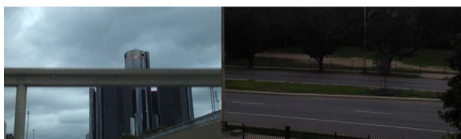
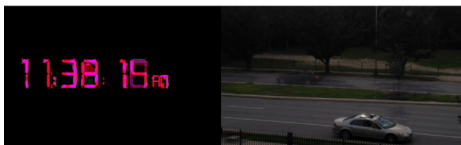
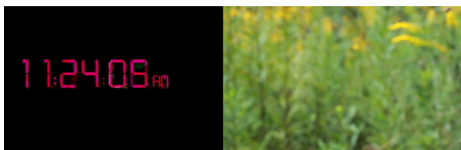


[1748 Map of Rome, by Giambattista Nolli]¹

¹ Tice, Jim, and Eric Steiner. "Interactive Nolli Map Website." Interactive Nolli Map Website. N.p., n.d. Web. 29 Apr. 2016.

[VIDEO VIGNETTES]

[VIDEO VIGNETTES]



Video has been used as a means of documenting the processes of observation and questioning. It has also served as a means for developing and communicating thoughts, when words seemed insufficient. The video also serves as a platform for asking how media can communicate emotions and sensations, rather than being used as a form of advertisement and spectacle.

TIME

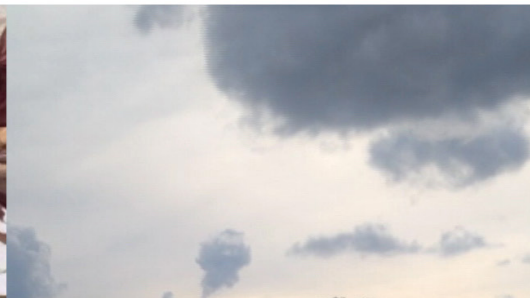
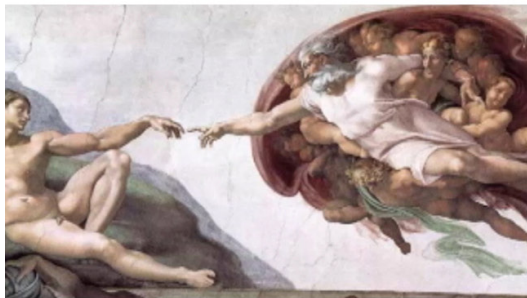
SPEED

INDUSTRY

TIME

SPEED

INDUSTRY



UNITY

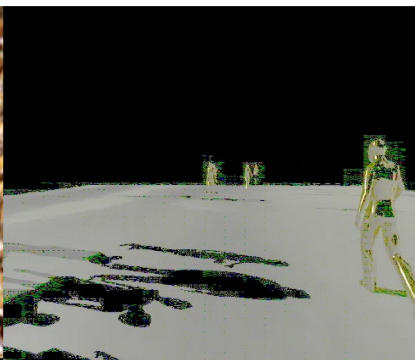
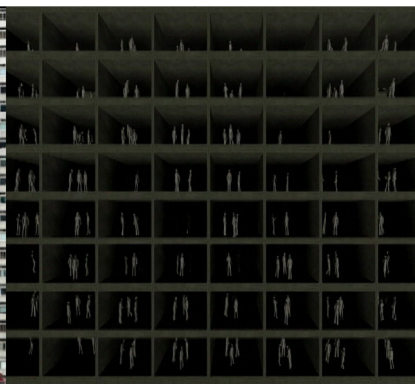
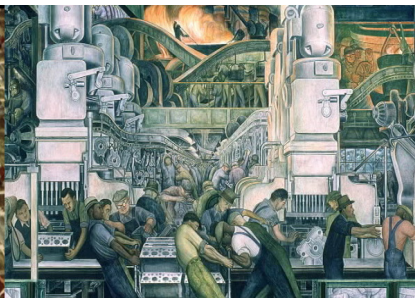
CONTROL

SLOWNESS

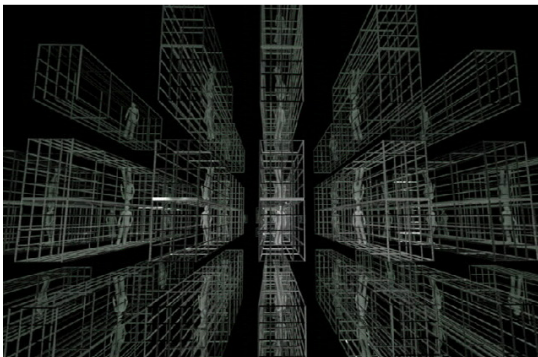
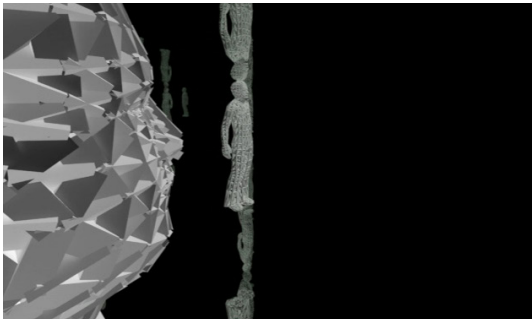
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CONTROL

SLOWNESS



INDIVIDUAL COMMUNITY ISOLATION INDIVIDUAL COMMUNITY ISOLATION



LONELY

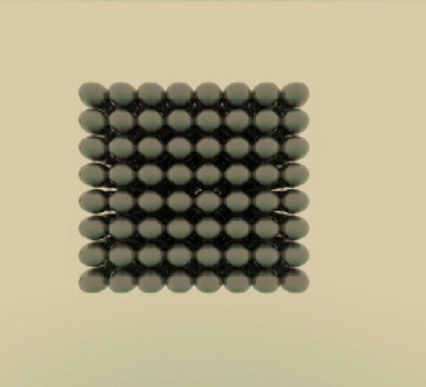
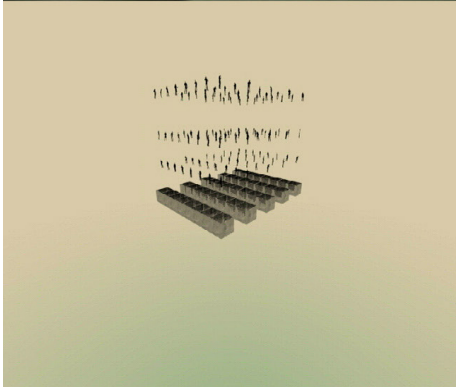
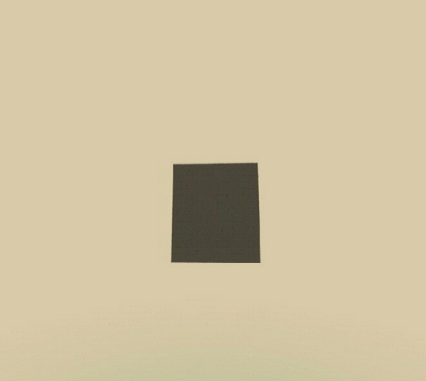
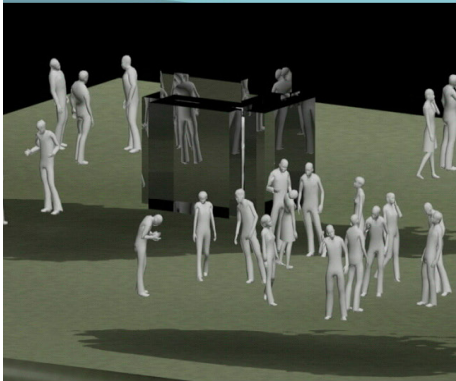
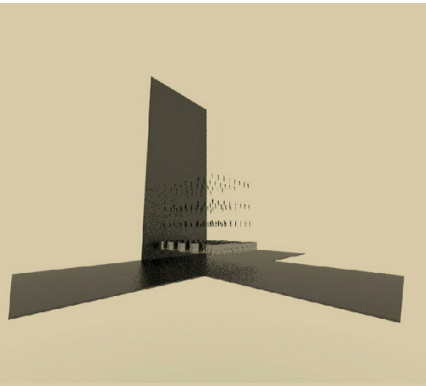
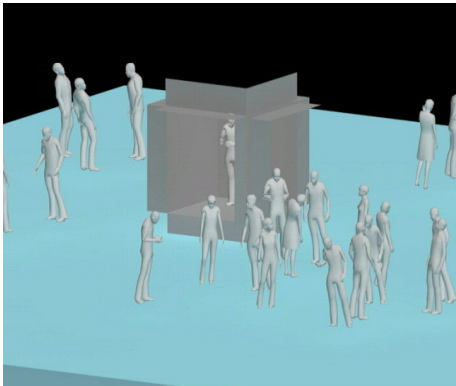
FELLOWSHIP

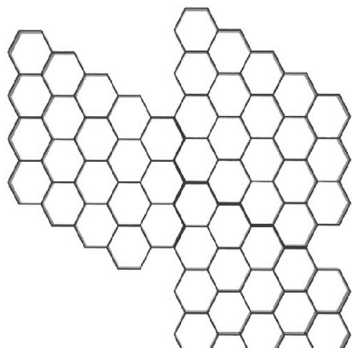
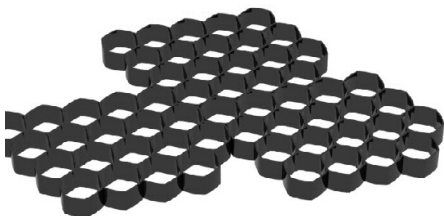
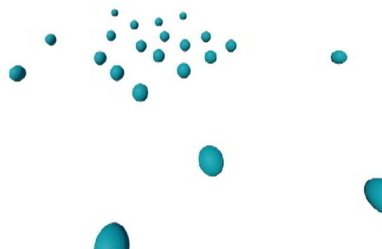
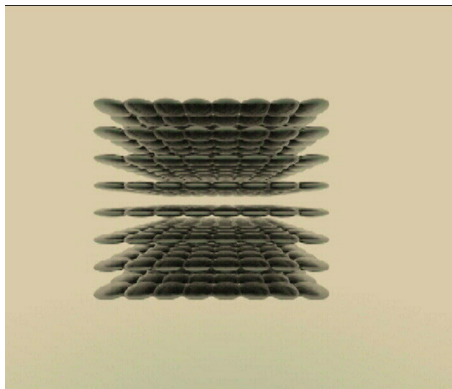
PASSION

LONELY

FELLOWSHIP

PASSION





ATTRACTION

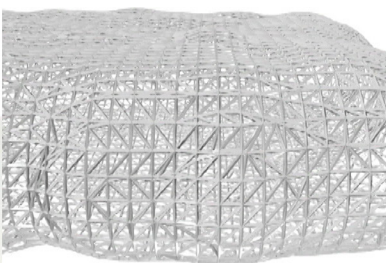
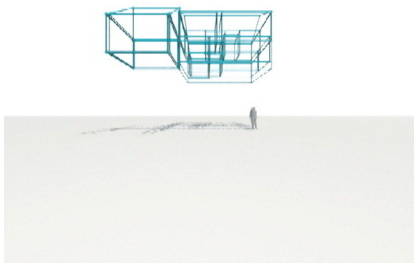
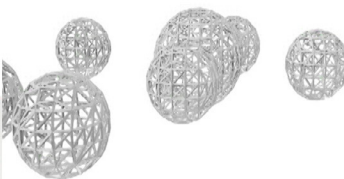
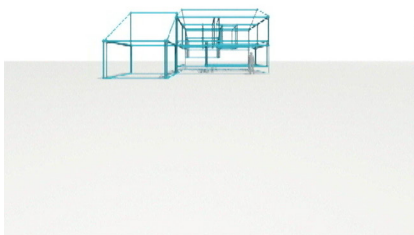
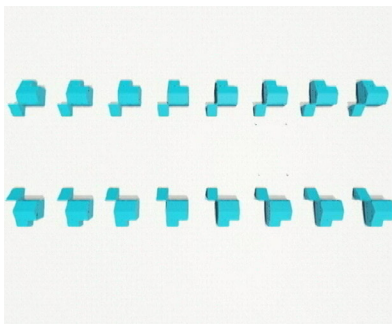
GROUP FORM

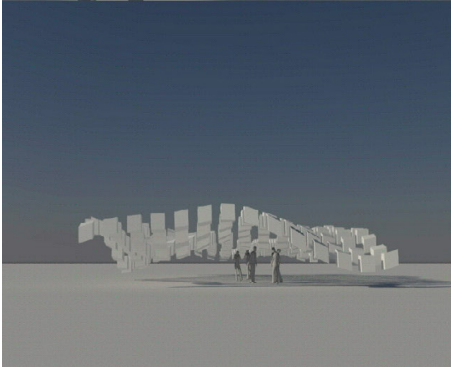
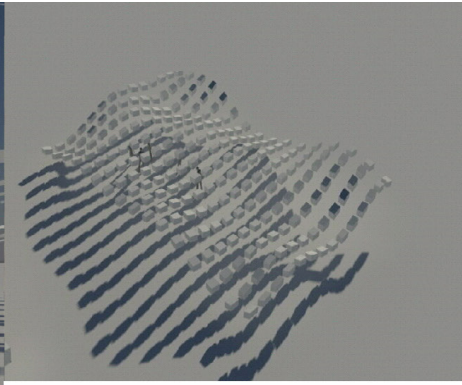
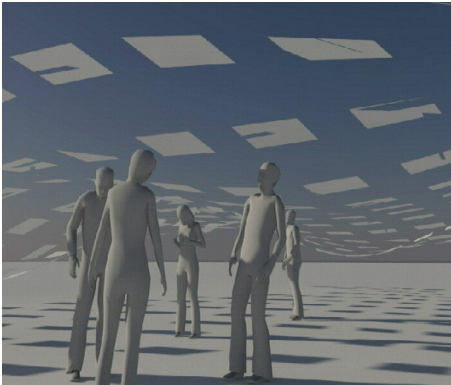
UNITY

ATTRACTION

GROUP FORM

UNITY





MEDIA SHARING GATHERING

MEDIA SHARING GATHERING

[PROPOSED SITE]



URBAN MONASTERY FOR FORGOTTEN CRAFTS:



CORE CITY NEIGHBORHOOD, DETROIT MI

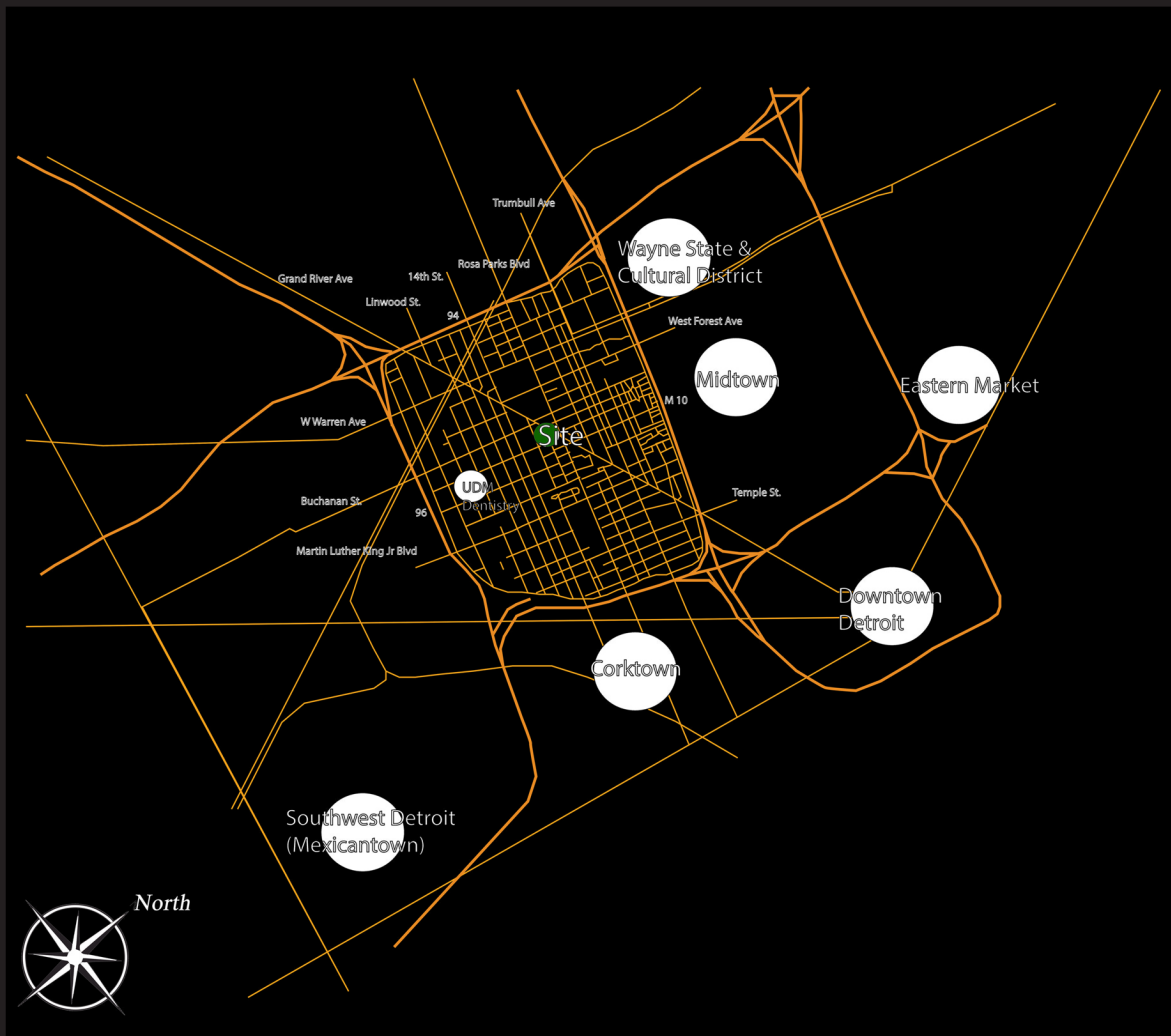
[PROPOSED SITE]

The proposed site is located in the Core City Neighborhood, in Detroit Michigan. This site borders the Woodbridge Neighborhood, and is a short distance from Corktown. The site activates four vacant blocks along Grand River between Vermont St. and 14th St. The site was chosen because of its high vacancy rate, location within the city limit, and local anchor institutions in the area. Core City Neighborhood is located within walking distance of Wayne State University, which includes the cultural district of Detroit, and is in close proximity to Henry Ford Hospital. Aside from being close to Wayne State University, it is also located less than a mile from the University of Detroit Mercy School Of Dentistry. Other schools located close by include: Ferguson Academy for Young Women (now closed), Covenant House Academy Central, Burton International School, Douglas School for Young Men and Edmonson Elementary.

These schools form an important asset to the local community, which should be utilized. For example, Wayne State provides police serves to local neighborhoods such as Woodbridge, which allows for a faster response time. Wayne State could also extend its shuttle services, so that local residents could have a more reliable form of public transportation. Aside from the services the universities could provide to the local neighborhood, they bring in human capital, connecting locals with outsiders. Wayne State is very successful at integrating itself to the local community, while on the other hand, UDM Dentistry School is isolated and appears closed off to the local community. These local assets should be seen and used as assets to the local community, not functioning as isolated elements in the city fabric. Instead they should act as a network of connections and gateways to the community.



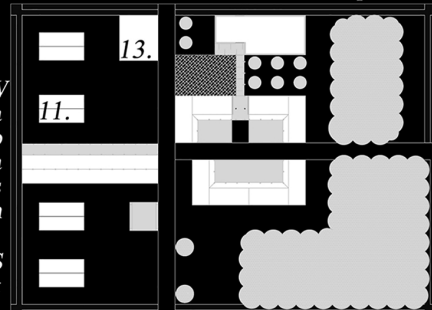
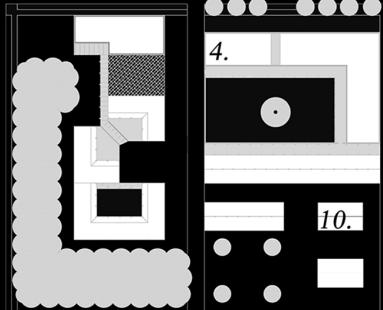
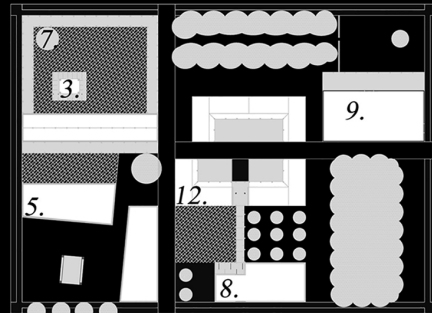
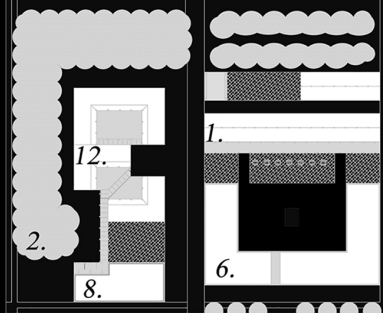




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Calumet St.

Grand River Ave.



Poplar St.

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- 1.Greenhouse
- 2. Orchard
- 3. Apairy
- 4. Dining
- 5. Training
- 6. Exhibition
- 7. Watertower
- 8. Workshop
- 9. Apairy Workshop
- 10. Masters Residents
- 11. Guest Residents
- 12. Craft Residents
- 13. Storage



North

FIGUARE/ GROUNDS Plan
(Nolli Plan Inspired)

Ferguson Academy for Young Women, is an excellent example of how schools can become an asset to the community. This high school provided education and resources for pregnant teens, grades 9-12. What made this school unique was that it had a barn that housed a variety of farm animals which the students cared for. They also had an urban farming course which was taught by the science teacher Paul Weertz. This course incorporated growing fields, orchards, livestock, and bees. In this class students learned how to grow and nurture plants in an urban context, which in turn provided them fresh food. Aside from the urban farming course, the school had a 100 percent graduation rate where the students went on to a two or four year college. The core idea behind this school was accepting and making young people an important part of the functioning community. Ferguson Academy for Young Women helped to teach these young women useful skills, in a functioning intentional community. The sense of community created was kid-minded and neighborly. Individuals in this community were not forced to be there, or required to follow certain rules; they were there because they wanted to be there. By engaging in community life, the productive atmosphere benefited the students socially, mentally, and physically.

Despite the assets, the Core City Neighborhood is not known to many people outside of the neighborhood. Signage, landmarks, and gateways to the community are severely lacking and in disrepair. Motor City Casino is one of the only landmarks in the area, which outsiders to the community may be familiar with. However, this casino operates as an island casino, where patrons which visit the casino, do not leave to explore the surrounding neighborhoods. Another landmark destination, Scripps Park, which is located along Grand River, is another major gateway to the community, which has brick pillars and wrought iron fencing which gives its unique and historic character. Scripps Park, however, is in serious disrepair and is no longer a visually welcoming

entryway to the community. Aside from a lack of entryways, gateways, and landmarks to the neighborhood, Core City neighborhood and Woodbridge neighborhood both are severally lacking formal parks and gathering spaces. The only places to socialize and gather with other members of the community are on the front porches of the historic Victorian homes or at the Woodbridge Pub.

A community needs assessment shows that the neighborhood needs small businesses and shops to attract people into the neighborhood which could also provide for some of the needs of the residence. Many vacant lots have been turned into makeshift parks and gathering places, because no formal gathering spaces exist, or are in usable condition. Many of the streets are too large, intensifying the void spaces between places of interaction, making the streets poor for walking. These streets are not 'outdoor rooms' or elongated public squares. Of these streets close to the proposed site, 14th St. and Grand River Ave. gets the most traffic, with 14th St. getting 14,400 cars being three lanes, and Grand River Ave. getting 10,100 cars a day. These two streets would form as the main entry roads into the proposed site. The streets and alleys should be celebrated as an important asset to the fabric of the neighborhood, which become places of social gathering rather than simply being part of a system of flows.

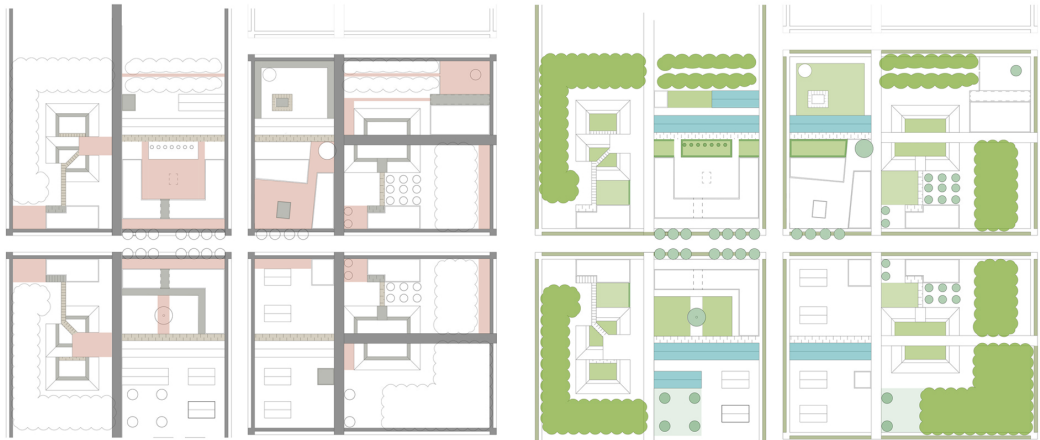
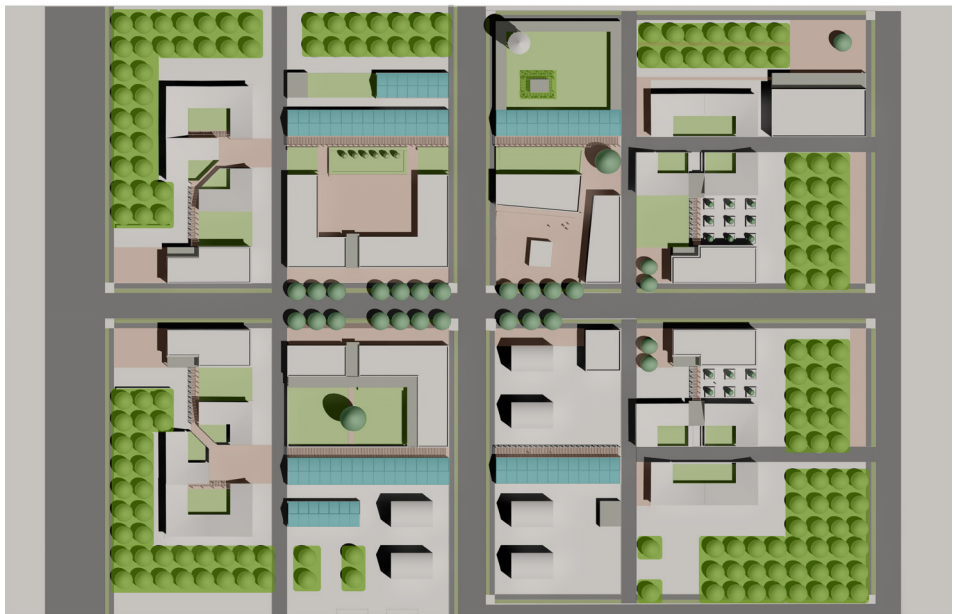
[Concept Design]

The proposed urban monastery functions as an intellectual retreat and urban depository for collective action and knowledge in near forgotten crafts. It is Spiritual, not religious. Like Louis Kahn's Salk Institute; it is a place of contemplation in an academic environment, where classrooms and gathering spaces from the spaces of learning. The monastery is for those who wish to follow the Japanese philosophy known as Han-no Han-x. The "x" stands for the passion you wish to contribute to society, and "no" is for living a simplistic lifestyle where you grow only what you need. The monastery is divided into four separate craft schools. Each school teaching a different passion which can be contributed back to the community. These passions follow the ideas of Charles Fourier. Each one of these schools is taught by a master craftsman, to apprentices and journeymen as well as outside guests, who can maintain residences here for a set period of time, much like a university. The schools are arranged in four separate quadrants on the site, which is then subdivided again, with each having its own courtyard spaces. This expresses the schools own identity, and ownership of the land. Christopher Alexander's book 'Pattern Language', was used as a precedent for the planning of the spaces.

The main community space is at the heart of the urban layout, with four workshop storefronts lining Poplar Street. These shops define the public realm. Located behind the workshops, are the more private areas for the residences of the craft school. The community life at the center is defined by a cloister-like series of transitional spaces which create a system of circulation and interaction throughout the site, linking the private life on the periphery, to the community functions at the center. The existing roads and alleys are celebrated as an asset to create these public faces and private backs; creating a social world between the structure and the street.

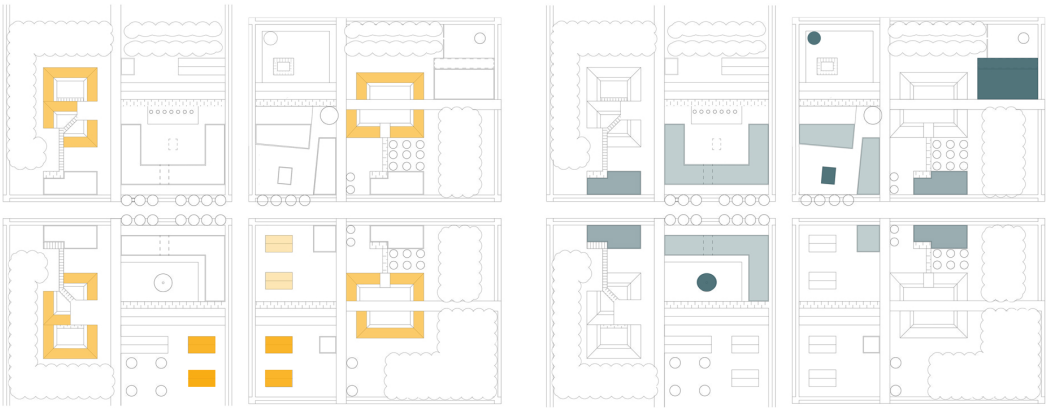
The linking transitional spaces, were inspired by the Roman Palestras, Exedra, and courtyard spaces. These transitional spaces become centers of learning, nodes for study, and places for social gathering and contemplation. Four greenhouses serve as the major productive transitional spaces, as well as other green spaces such as: trellises, vegetable gardens, meadows, and a surrounding orchard, which fills the in-between spaces, to make productive and beautifying places for gathering. The monastery celebrates the much forgotten slow passions, and instills the art of stillness in a fast paced world, where monastic is the feel. Here you can sit, walk, have a drink, and be enveloped in a productive atmosphere; which creates freedom and engagement.

One of these crafts schools is a rustbelt beekeepers school. Aside from the productive benefits the bees would have on the surrounding landscape, beekeeping can be used as an activity for community activism, much like what occurs at the Pruitt Igoe Bee Sanctuary and much like the education on urban farming which had occurred close by at Catherine Ferguson Academy. The Apiary (located by the Water tower which acts as a Landmark to the community) would assist in the pollination of the orchard which surrounds the monastery, and would assist in creating the in-between places of learning and mediation.



Trellis
 Pavilion
 Patio/ Plaza

Greenhouses | Productive |
 Orchard | Productive |
 Trees
 Garden

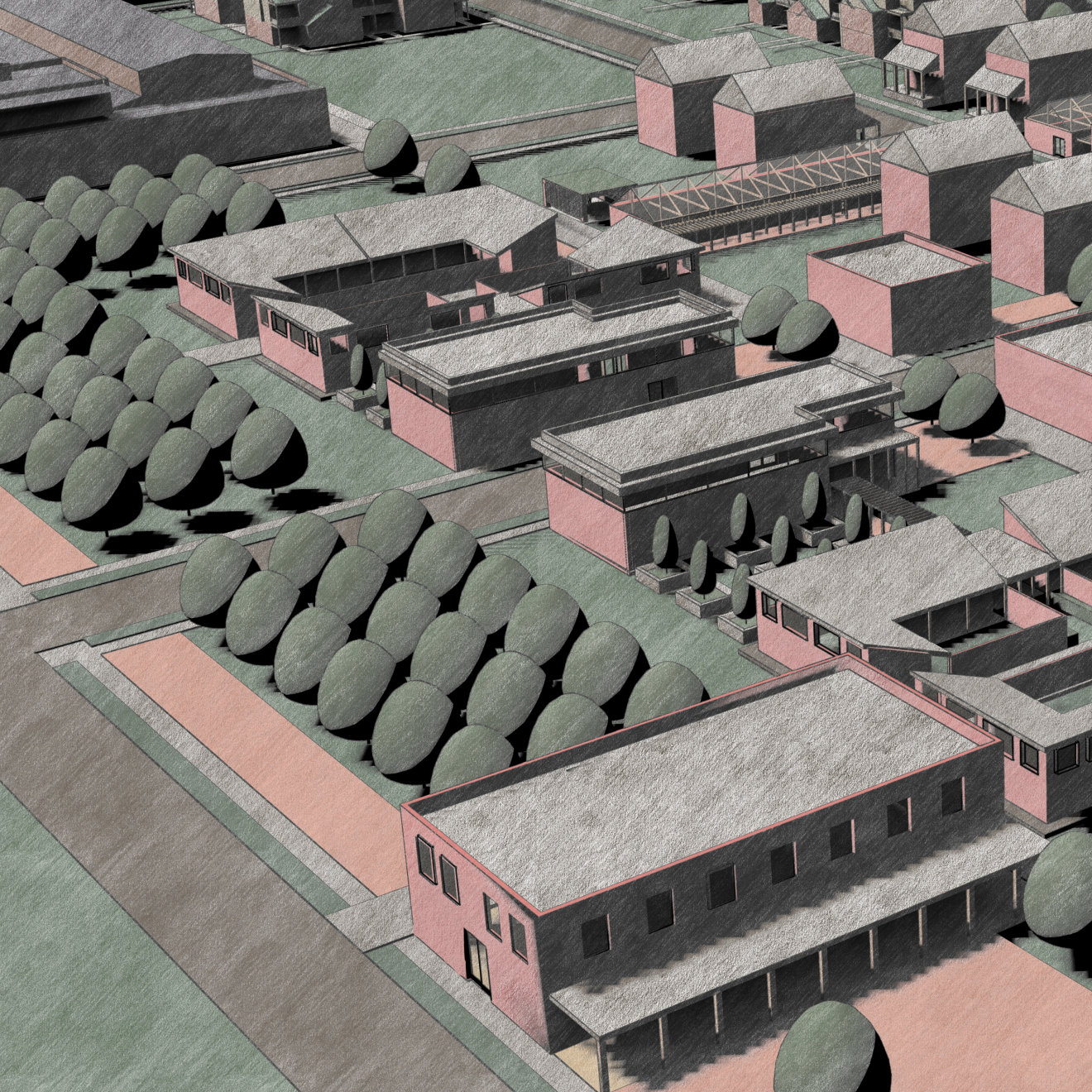


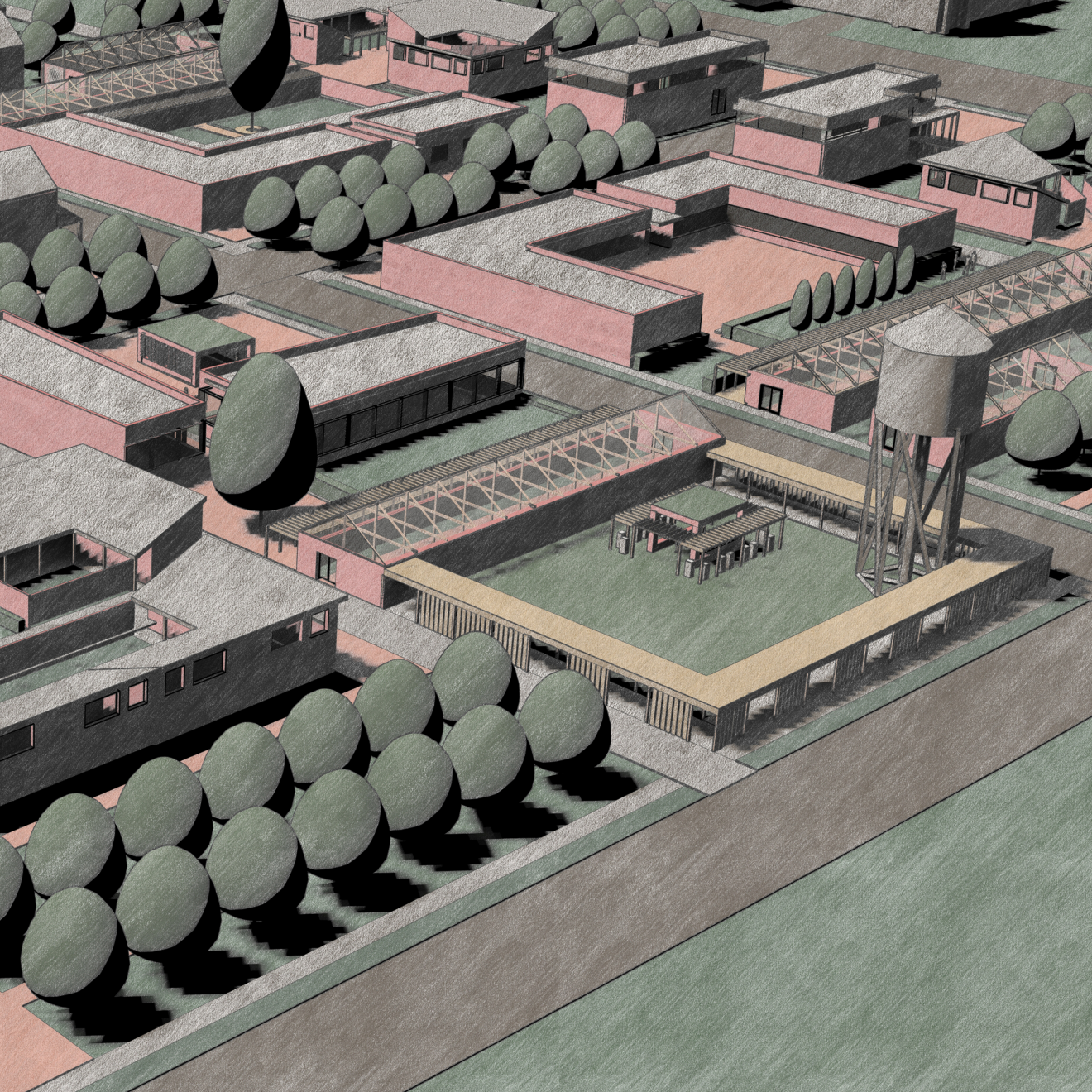
Craft School Residents
 Masters Residents
 Guest Residents

Shopfront Workshop | *Productive* |
 Community Spaces | *Productive* |
 Landmark Gathering



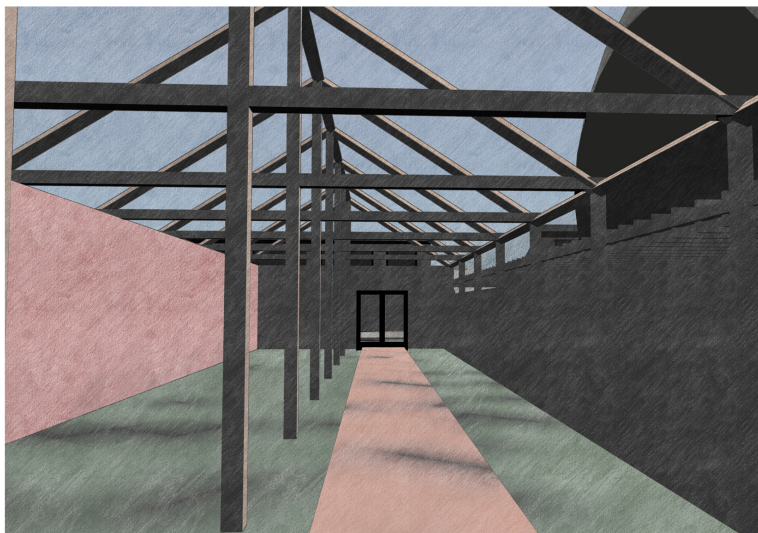




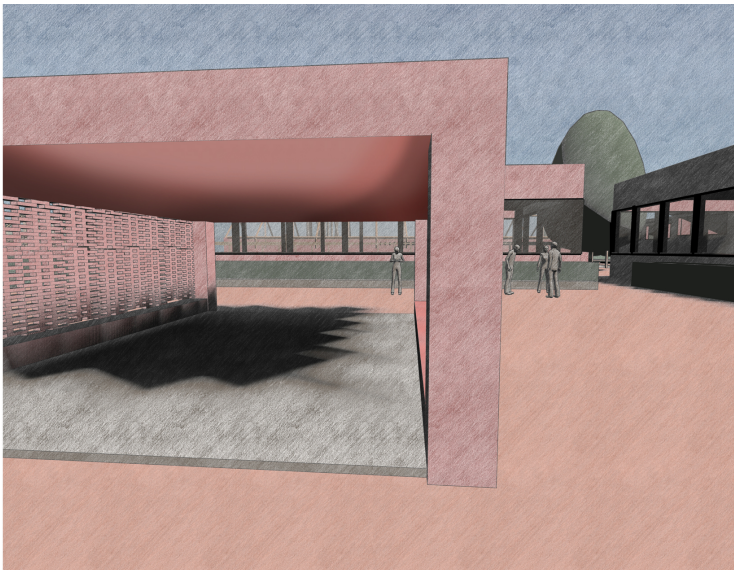




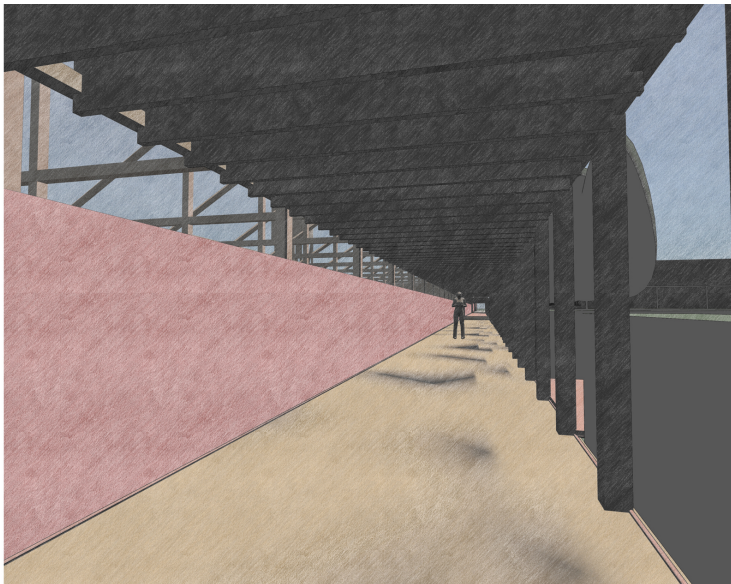
APAIRY / PRODUCTIVE LANDSCAPE
CRAFT AND COMMUNITY ENGAGEMENT



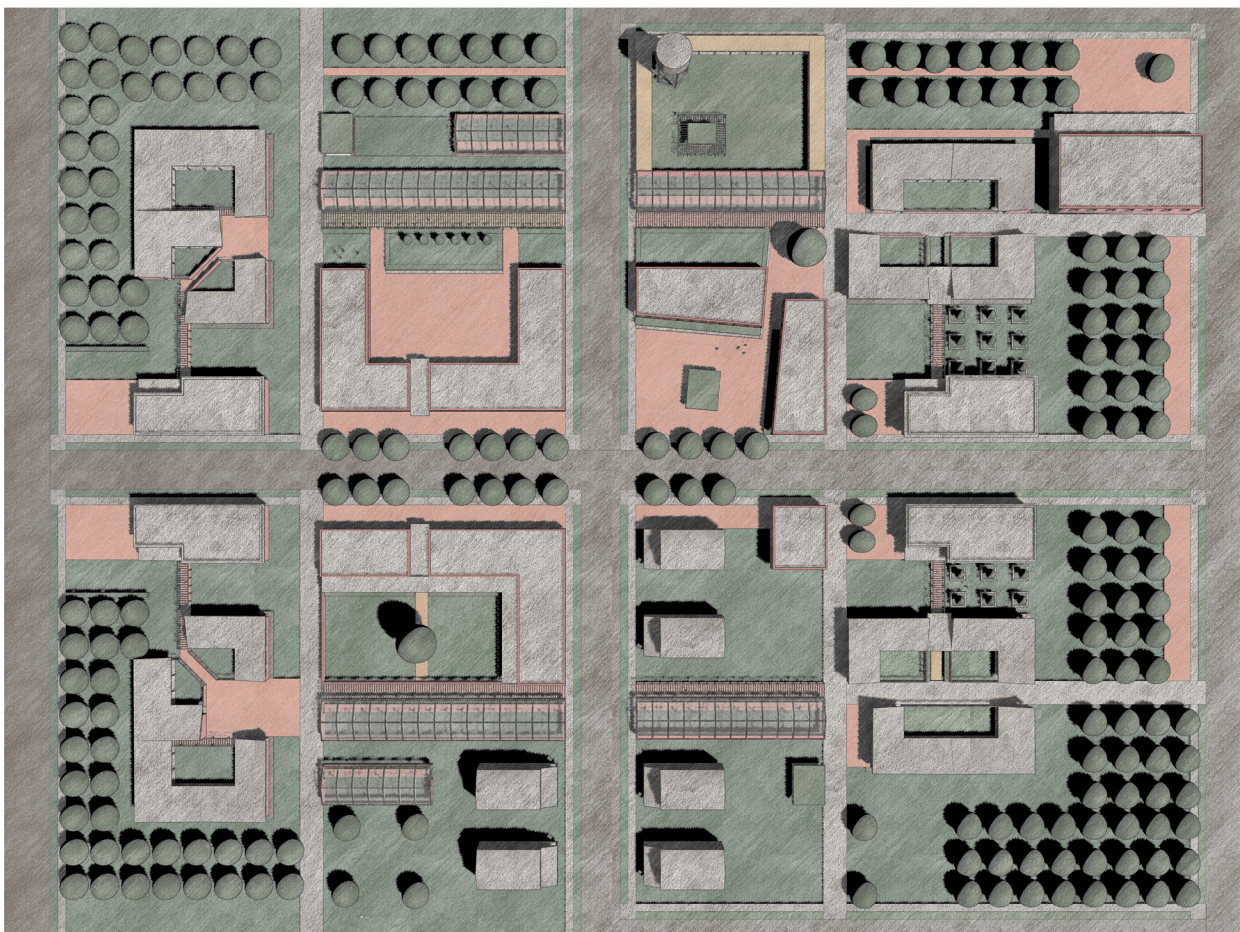
GREENHOUSE / PRODUCTIVE LANDSCAPE
MAINTAINED BY INDIVIDUAL CRAFT SCHOOLS (CLOISTER)

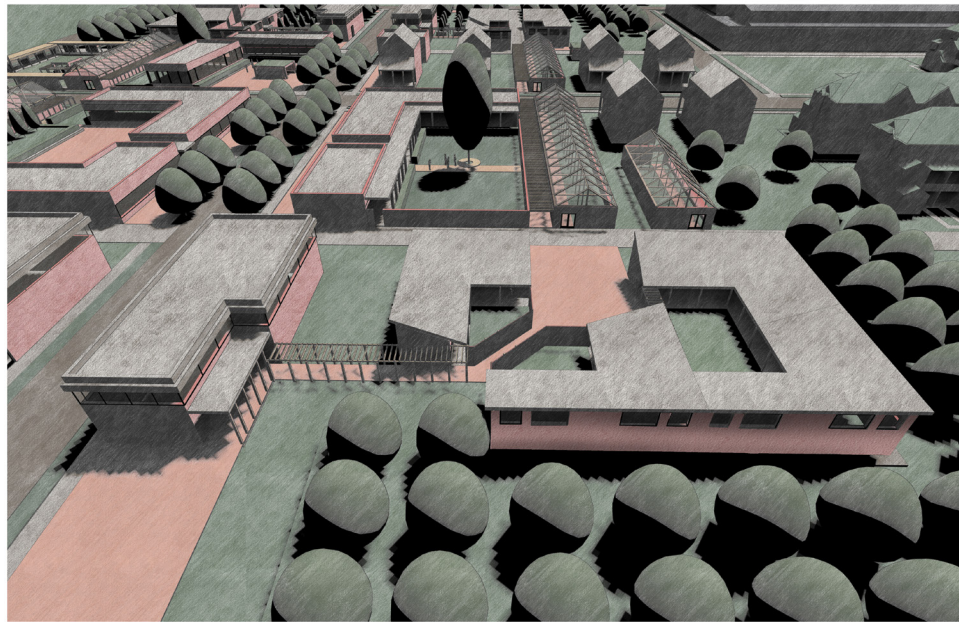
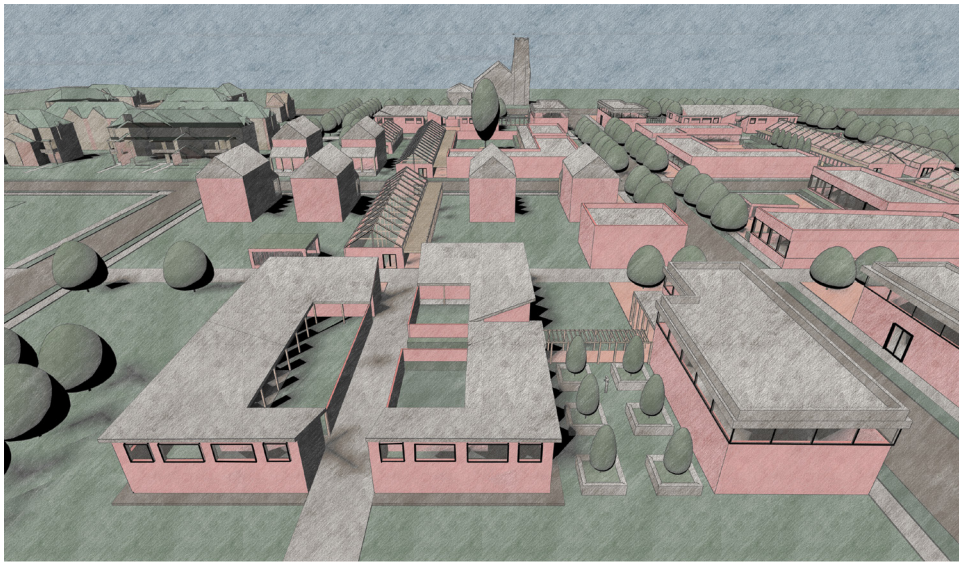


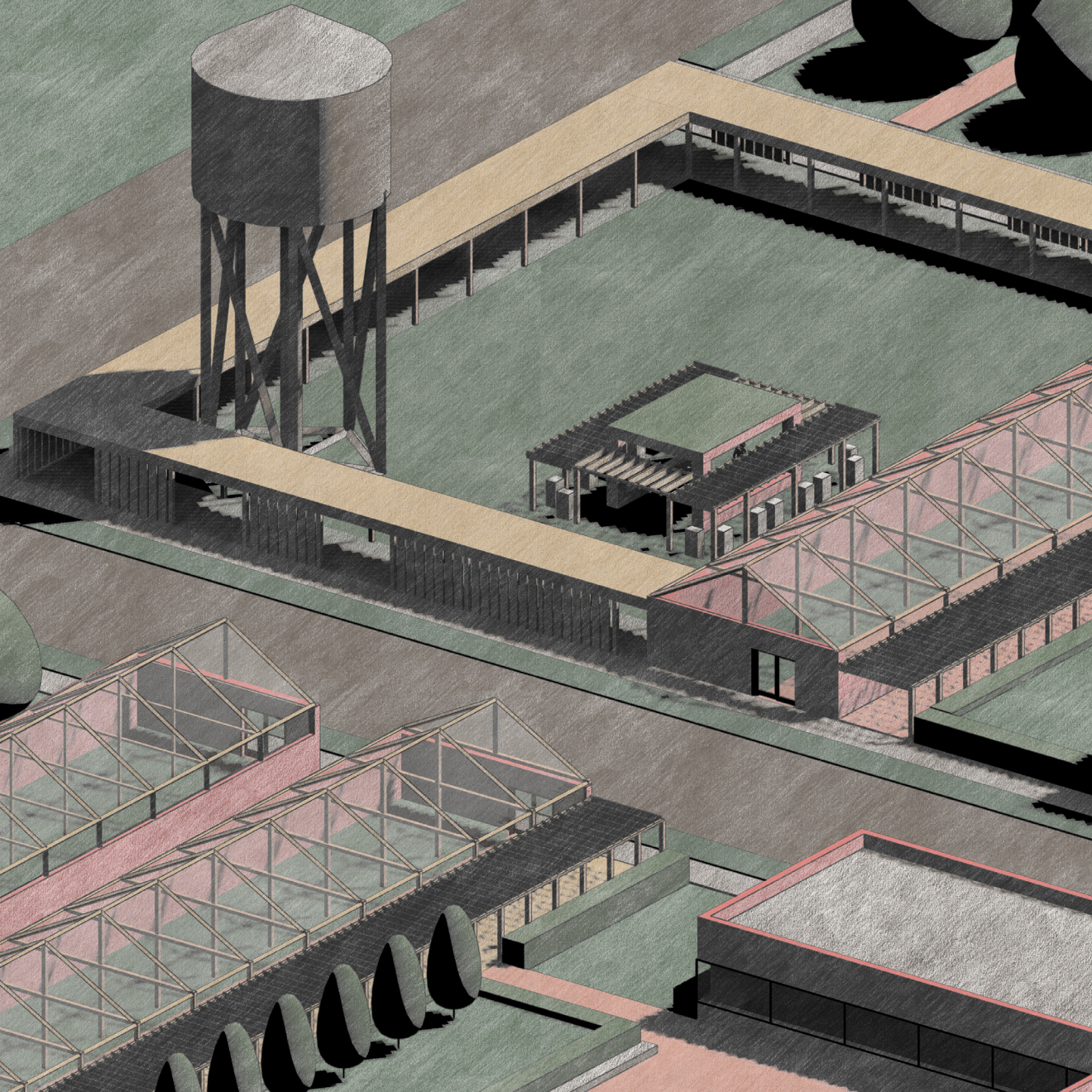
PAVILION
SMALL GATHERING SPACES

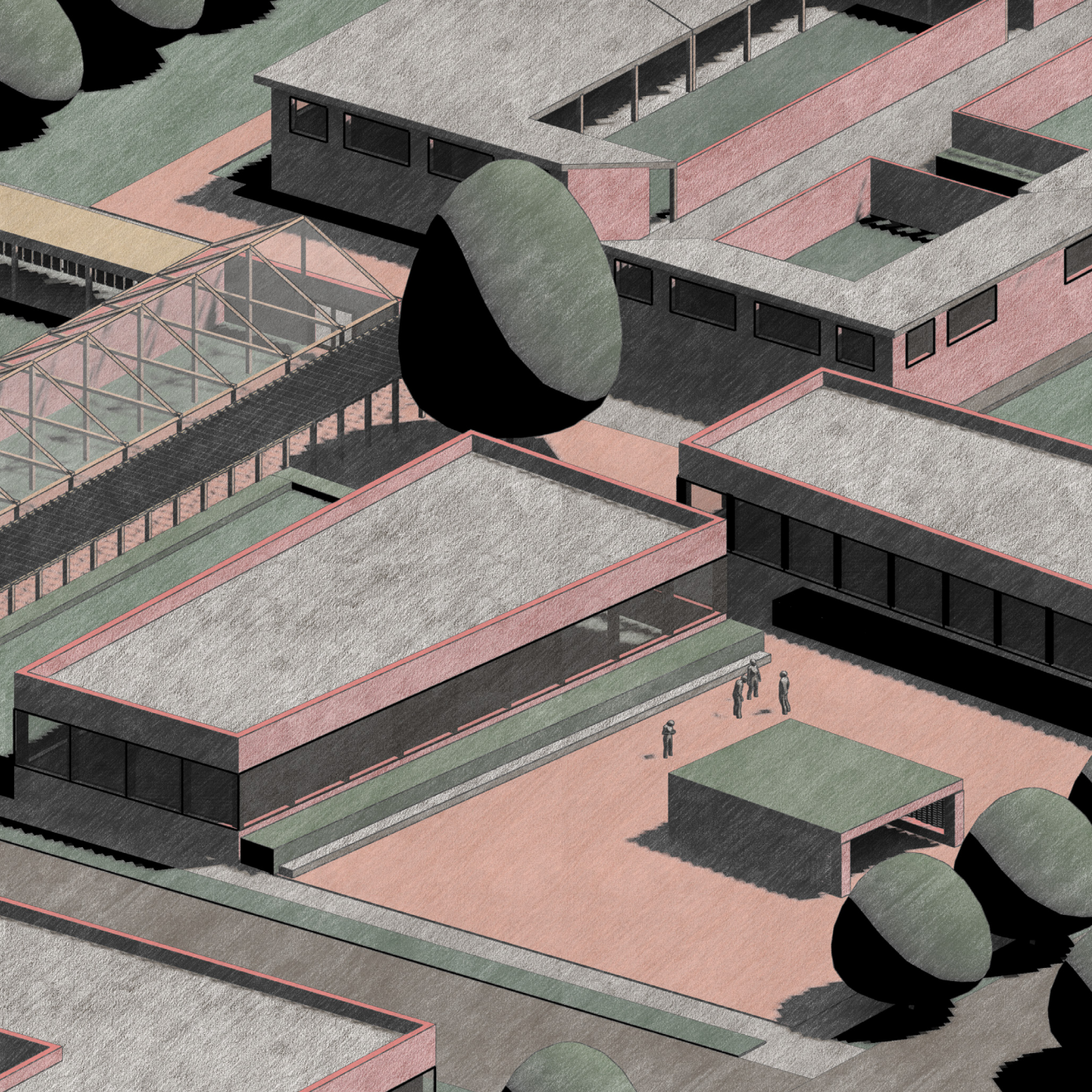


TRELLIS CIRCULATION













The proposed urban monastery is in opposition to the non-place. It is a place for corporeal beings to settle down for a period of time, to dwell in community with others. It serves as a Community Gateway space for learning and place for gathering for the Core City Neighborhood and the surrounding area. Students from the surrounding schools such as UDM Density School and Wayne State, as well people from local neighborhoods and institutions can use this urban monastery not only as an academic retreat and learning center, but as a social nucleus for community gathering; making the city a productive shared organism. With Detroit being a city of neighborhoods, the urban monastery acts as social nucleus and building block for the surrounding community. Acting as a building block, it serves as an orchestrated ensemble of patterns to reconcile the polarities, expressing the “Genius of loci” of the city of Detroit.

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