SKETCHES FOR A BENEDICTINE MONASTERY
PARIS MOUNTAIN, VIRGINIA

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ABSTRACT

MONASTIC SKETCHES

The site is the northwest side of Paris Mountain overlooking the valley, flat fields and the winding road along the river. The monastery is thought of as a whole encompassing its various parts: the church, the monk's dormitory, the library, the winery, the bakery, the barns and the field chapel. Also in the enclosure are the elementary school with its classroom building, the administration/theatre building and the gymnasium. There is an imposition of a two dimensional grid on the natural contour of the mountainside, thus resulting in a grid-like fabric which becomes the origin of a mathematical ordering throughout the site enclosure. This "grid" is one of directional "force lines" which reflect and generate a relationship between the various buildings as well as their interrelationship to the site. This ordering is not one of predictable "constants" yet more one whose purpose is to be manipulated, eroded, extended and disassembled according to "aesthetic demands" which occur throughout the project. It is not one of a finite programming; however, there is a sense of rational consequences which result as part of this ordering. The "base grid" may eventually be eroded to such a level that what remains is more of a memory of this ordering than of anything clear and distinct in one's perception of it. The extension of this grid is meant to go beyond the confines of the monastic enclosure - as to give a sense of relationship between surrounding fields, roads to the monastery, landscaping and transitional spaces to that which lies within the walls.

The solidity of these enclosing walls is one of historical reference to times past. An erosion of the walls also occurs so as to leave them more as skeleton-like markings or ruins, of a fortress which never was. The result being an architectural imposition with directional qualities interrelating site and structure.
TIME PRESENT AND TIME PAST ARE BOTH PERHAPS PRESENT IN TIME FUTURE AND TIME FUTURE CONTAINED IN TIME PAST. IF ALL TIME IS ETERNALLY PRESENT ALL TIME IS UNREDEEMABLE. WHAT MIGHT HAVE BEEN IS AN ABSTRACTION REMAINING A PERPETUAL POSSIBILITY ONLY IN A WORLD OF SPECULATION. WHAT MIGHT HAVE BEEN AND WHAT HAS BEEN POINT TO ONE END, WHICH IS ALWAYS PRESENT.

T.S. ELIOT FROM "BURNT NORTON" FOUR QUARTETS

DEDICATION FOR MY LOVELY WIFE AND OUR DAUGHTERS
ACKNOWLEDGEMENT

THERE HAVE BEEN MANY PEOPLE OVER THE YEARS WHO HAVE BEEN INVOLVED IN THIS PROJECT IN A VARIETY OF WAYS. FELLOW STUDENT'S SUPPORT AND CRITICISM WAS OF CONSTANT BENEFIT. I THANK

I THANK ALL MY COMMITTEE MEMBERS FOR THEIR TEACHING OVER THE YEARS, ESPECIALLY HANS ROTT, MY ADVISOR.

I THANK FAMILY MEMBERS AND FRIENDS, AND APOLOGIZE TO ALL FOR SUCH DELAY IN COMPILING THIS PRINTING.

I THANK FOR HIS PHOTOGRAPHIC ASSISTANCE.

I THANK FOR HER ENDLESS ASSISTANCE WITH THE TEXT TYPING, ETC.

I THANK MY PARENTS FOR THEIR CONSTANT LOVE, SUPPORT AND EXAMPLE.

I THANK FOR HER LOVE.
THE INTENT

"I NEED AN AXIS AROUND WHICH TO FOCUS MY THOUGHTS." 1

THE THEORY AS A PERSONAL POSITIONING. A POSITIONING IN TIME - IN AN ARCHITECTURAL CONTEXT, OF ONE'S STAGE OF DEVELOPMENT. A SENSE OF STRUCTURE TOWARDS THE "MODUS OPERANDI" OF ONE'S ARCHITECTURAL INTENTIONS. A VALUE SYSTEM - MEANS TOWARDS JUDGEMENT, TOWARDS DISCERNING THAT WHICH IS OF THE ESSENCE, AND THAT WHICH IS PERIPHERAL. THE THEORY OF A YOUNG MAN AS ONE WHICH EVOLVES WITH TIME, EXPERIENCE AND MEANINGFUL PURSUIT. A STRUCTURE TO THE THEORY IN ITS MORAL AND AESTETICAL CONCERNS, WITHIN THE LIMITS OF AN ESSAY.

"HOW SHALL I BEGIN THE SUM UP THE BUTT ENDS OF MY DAYS .." 2

THEREFORE, A THEORY TO BE REFINED AND CONSTANTLY CHALLENGED BY ONESELF IN IT'S LIMITS AND SENSITIVITIES. AN APPROACH TOWARDS THE PRACTICE OF ARCHITECTURE IN ITS FULL SCOPE (THE VASTNESS OF THIS REALM NEVER BEING Realized), NONETHLESS, AN APPROACH IN ATTITUDE. THE INTENT OF THE THEORY BEING A CLARIFICATION OF ONE'S PURPOSE.

THE PROJECT

THE SEQUENTIAL THAT WOULD SEEM SO OBLIGIOUS PROGRAMMATICALLY IS OVERCOME BY A GENERATING THEME THAT INCORPORATES THE SPIRIT OF THE PROJECT THROUGHOUT.

"A WORK THAT ASPIRES, HOWEVER HUMBLY, TO THE CONDITION OF ART, SHOULD CARRY ITS JUSTIFICATION IN EVERY LINE. AND ART MAY BE DEFINED AS A SINGLE MINDED ATTEMPT TO RENDER THE HIGHEST KIND OF JUSTICE TO THE VISIBLE UNIVERSE, BY BRINGING TO LIGHT THE TRUTH, MANIFOLD AND ONE, UNDERLYING ITS EVERY ASPECT. IT IS AN ATTEMPT TO FIND IN ITS COLOURS, IN ITS LIGHT, IN ITS SHADOWS, IN THE ASPECTS OF MATTER AND IN THE FACTS OF LIFE, WHAT OF EACH IS FUNDAMENTAL, WHAT IS ENDURING AND ESSENTIAL - THEIR ONE ILLUMINATING AND CONVINCING QUALITY - THE VERY TRUTH OF THEIR EXISTENCE." 3


"... A METAPHOR MAY BECOME A CATALYST FOR THE GENERATION OF AN ARCHITECTURAL THEME, BUT THEN THE METAPHOR HAS TO BE TOTALLY ABSORBED AND HENCE ELIMINATED THROUGH THE PROCESS OF SYNTACTIC TRANSFORMATION." 4
A RELATIONSHIP OF PERTINENCE. THE SITE AS EXISTENCE.

THE IMPOSITION OF THE ARCHITECTURE ON THIS EXISTENCE.

THE JUSTIFICATION OF THIS IMPOSITION. THE ONTOLOGICAL

BASIS OF THE ORDER IMPOSED ON THE LAND. THE CONFRONTATION

OF MAN AND NATURE - ORGANIC MATTER WITH THE MATERIAL OF

THE BUILT FORM. THEREFORE, THE INTERPRETATION OF THE

SITE. THE EARTH CONTAINS THE HISTORY - THE BUILDING IT'S

FUTURE. THE EARTH WILL REMAIN. THE INHERENT ORDER -

THE ORDER OF THE TREE, OF WHICH ANY DEVIATION FROM THIS

TOTALITY IS A STEP TOWARDS ITS NON-EXISTENCE. MAN'S

ORDER THEREFORE AS THE SOLE MEANS OF TRUTHFULLY

CONFRONTING NATURE WITH PURPOSE. ARCHITECTURE AS LINE

IN LANDSCAPE. HOW THEN DOES THIS ENCOUNTER OCCUR?

THE EXISTING SITE AS AN EMBODIMENT OF ORDER OR CHAOS -

ITS RELATION TO THE SURROUNDING LANDSCAPE. URBAN OR

RURAL - TO WHAT END WILL THIS ENCOUNTER SERVE. THE

ORDER OF BUILDING AS ITS "RAISON D'ETRE". THE STRUCTURE

OF THE PROJECT BRINGS AN ORDER OTHERWISE NEGLECTED.

"THE BRIDGE GATHERS BEING INTO A CERTAIN "LOCATION" THAT
WE MAY CALL A "PLACE". THIS "PLACE", HOWEVER, DID NOT
EXIST AS AN ENTITY BEFORE THE BRIDGE (ALTHOUGH THERE WERE
ALWAYS MANY "SITES" ALONG THE RIVERBANK WHERE IT COULD
ARISE), BUT COMES-TO-PRESENCE WITH AND AS THE BRIDGE". 5

THE JUSTIFICATION OF MAN'S ORDER AS A MEANS OF STRUCTURING -

OF BRINGING INTO BEING THE "PLACENESS" OF THE SITE. THE

SENSE OF SETTLEMENT, OF COEXISTENCE - A RESPONSE TO THIS

COLLISION BEING "GRACEFUL IN ALL IT'S RUDENESS".

"I BELIEVE THAT THE DIALECTICAL PRINCIPLE OF "COLLISION"
IS THE ONTOLOGICAL BASIS OF ALL ARCHITECTURE ... ANY
ARCHITECTURAL ENDEAVOR IS AN INTERFERENCE WITH THIS SITE
... THE PROCESS OF DESIGN IS ONLY A SECONDARY AND
SUBSEQUENT ACT WHOSE PURPOSE IS TO RECONCILE AND HARMONIZE
THE CONSEQUENCES OF THE INITIAL COLLISION ..." 6
THE MATERIAL IN RESPONSE

THE ONENESS OF THE PROJECT - A SENSE OF TOTALITY THROUGH MATERIAL. THE TRUTH AND REASON OF INTENTIONS RESULTING IN MATERIAL USAGE. MATERIAL CHOICE LEADING TO PROPER METHOD. THE LEVEL OF CONSIDERATION INTENSIFIES TO THE SCALE OF MAN - WITH A ONENESS ALWAYS REFERRED TO. THIS IS A DEMARKATION OF OUR DAYS - AND WHAT WE HAVE DONE. LIGHT AS THE BEARER OF JUDGEMENT - AND TIME IS TRUTH. LOUIS I. KAHN'S RESPONSE TO THE PACIFIC COAST. THE SENSE OF TIME AND OUR DURATION - THE MATERIAL AND IT'S DURATION. ARCHITECTURE STRUGGLES FOR RESPONSE - IT SLEEPS IN SUNLIGHT. MATERIAL TO EARTH, LIGHT TO MATERIAL, AND LIGHT TO EARTH. THE CONNECTION - A RESPONSE OF MATERIAL TO MATERIAL, PLANE TO PLANE, VERTICAL TO HORIZONTAL. THE OCCURRENCE AT ALL LEVELS - A SENSE OF ACCEPTANCE AND PURPOSE. THE RESULTING RESONANCES OF EACH SITUATION.

TIME - CONTEXT - FUNCTION

"CAST A COLD EYE ON LIFE, ON DEATH. HORSEMAN, PASS BY." 7


"I CONSIDER "ART" AS A PREFACE. ALL OUR ACTS ARE A PREFACE OF WHAT WE SHALL NEVER REALIZE: OUR "IDEAL". " 8

THE MUSIC IS NEVER THE SAME - NEVER SINGULARLY INTERPRETED, RATHER TEMPTING OFTEN VISITS. THE SYMPHONY ARRANGED FROM THE PARTS TOWARD A WHOLESNESS. THE SENSE WHICH WORDS CANNOT PENETRATE. SUCH DIRECT INTERPRETATION ONLY APPLICABLE TO ARCHITECTURE OF SIMPLE PURPOSE ... BUT THIS IS NO LONGER ARCHITECTURE, MORE A PRACTICE OF CONVENIENCE.
THE RUIN


"...NEWIcons CANNOT POSSIBLY BE ESTABLISHED ON THE BASIS OF MOTIFS DRAWN OR TRANSPOSED FROM LOST HISTORICAL EPOCHS. NEW Icons WILL EITHER COME FROM A RECOGNITION OF OUR INTRINSIC ONTOLOGICAL LIMITS OR THEY WILL NOT ARISE AT ALL." 9

"LONE STAR CONCRETE"


"STATEMENTS OF CONCERN" POSITION PAPER, MARCH 1987

1 OZENFANT. FOUNDATIONS OF MODERN ART. DOVER
2 T.S. ELIOT "THE LOVE SONG OF J. ALFRED PRUFOCK"
3 JOSEPH CONRAD, FROM PREFACE TO: THE NIGER OF THE NARCISUS.
4 RAIMUND ABRAHAM. AN INTERVIEW BY KENNETH FRAMPTON.
5 W.J. RICHARDSON. HEIDEGGER, THROUGH PHENOMENOLOGY TO THOUGHT. THE HAGUE.
6 RAIMUND ABRAHAM. INTERVIEW WITH KENNETH FRAMPTON.
7 W.B. YEATS. "UNDER BEN BULBEN", COLLECTED WORKS, ROSENTHAL.
8 OZENFANT. FOUNDATIONS OF MODERN ART. DOVER.
9 RAIMUND ABRAHAM. INTERVIEW WITH KENNETH FRAMPTON.
PROGRAM

**THE PROGRAM FOR THIS DESIGN STUDY IS THAT OF A BENEDICTINE MONASTERY. THE MONASTERY IS TO HOUSE SIXTY MONKS WITH LIVING SPACE FOR VISITING MONKS AND VISITORS. THE MONASTERY WILL HAVE AN ELEMENTARY SCHOOL, GYMNASIUM, THEATRE AND ADMINISTRATION /FACULTY OFFICES. THE MONASTERY WILL HAVE A LIBRARY, A FIELD CHAPEL, BARNs, A WINERY AND A BAKERY.**

**THIS MONASTERY PROGRAM WAS OFFERED AS A STUDIO PROJECT BY PROFESSOR HANS ROTT. IT WAS MeANT TO HAVE A CHURCH CAPABLE OF SEATING 2000 PEOPLE AND TO INCLUDE SIX APSIDAL CHAPELS. THE CHURCH WOULD WELCOME THE COMMUNITY OF THE REGION AND VISITORS ALIKE. THE ELEMENTARY SCHOOL WOULD ALSO SERVE THE REGION, WITH BLACKSBURG, CHRISTIANSBURG AND ROANOKE, VA. BEING NEARBY. THE MONKS WOULD TEACH AND FARM, AS DO MANY BENEDICTINES.**

I ATTENDED COLLEGE AT ST. JOHN'S UNIVERSITY, IN MINNESOTA, WHICH IS RUN BY THE BENEDICTINE MONASTERY THERE. THE MONKS HAD MARCEL BREUER DESIGN THE NEW ABBEY CHURCH, LIBRARY, SCIENCE BUILDING, GYMNASIUM, FOUR DORMITORIES, A PREPERATORY SCHOOL AND DORMITORY AND A SITE PLAN FOR FUTURE CONSTRUCTION. IT WAS A NINE YEAR RELATIONSHIP BETWEEN THE MONASTIC COMMUNITY AND THE ARCHITECT. HIS WORK THERE IS INSPIRATIONAL AND ENDURING.

**MY ATTEMPT WITH THIS DESIGN PROJECT WAS NOT MEANT AS A COMPLETE DESIGN, BUT MORE AS AN ATTEMPT AT HOW I COULD APPROACH THE DESIGN OF THE SITE AND THE BUILDINGS IN A MANNER OF WHOLENESS AND INTERRELATIONSHIP TO REFLECT THE BENEDICTINE COMMUNITY THAT WOULD EXIST THERE. IT IS A STUDY OF MASSING, COMPOSITION AND PROPORTIONS. IT IS INCOMPLETE AND OPEN-ENDED ... A WALK THROUGH A MEADOW, NOT A COMPLETED VOYAGE. IT IS A COLLECTION OF VARIOUS NOTES, SKETCHES AND DRAWINGS MEANT AS A COMMENCEMENT, AS IS ANY STUDY.**

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**SKETCHES FOR A BENEDICTINE MONASTERY, PARIS MOUNTAIN, VIRGINIA**

**THE EASTERN LIGHT OUR SPIRES TOUCH AT MORNING, THE LIGHT THAT SLANTS UPON OUR WESTERN DOORS AT EVENING, THE TWILIGHT OVER STAGNANT POOLS AT BATFLIGHT, MOON LIGHT AND STAR LIGHT, OWL AND MOTH LIGHT, GLOW-WORM GLOWLIGHT ON A GRASSBLADE.**

O LIGHT INVISIBLE, WE WORSHIP THEE!


-T.S. ELIOT
FROM "CHORUSES FROM THE ROCK"
SELECTED POEMS


THE KILOMETER GRID DEFINED BY THE WALL AS TWO LEGS OF THE "TRIANGULAR ENCLOSURE" "THE HYPOTENUSE LEG" IS FORMED BY THE EDGE OF THE PLATEAU OVERLOOKING THE RIVER AND FIELDS BELOW.

THE GYMNASIUM, THEATRE, CLASSROOM GROUPING "TURNS THE CORNER" OF THE ENCLOSURE TO ONCE AGAIN PICK UP ON THE WALL WHICH RETURNS BACK TO THE LIBRARY. THIS WALL IS BROKEN BY THE ENTRANCE TO THE MONASTERY.
THE RIVER
THE CLIFFS
THE SITE
PARIS MOUNTAIN

SITE
...-
A PLAN ON A PLANE
A PLAN ON A VOLUME
THE VOLUME OF NATURE
THE ARCHITECTURE AS AN INTRUSION INTO THIS VOLUME
THE SECTION OF SITE
AIR Voids LAND VOLUME
THE CHURCH IS SEEN AS A CENTER. THE ENCLOSED SITE WORKING FROM THE CHURCH AS THE ORIGIN OF RADI. THE MATHEMATIC ORDER IS OVERSHADOWED BY AN ORDER OF THE MONASTERY AS A PLACE. THIS PLACE IS THE GROUPING OF THESE BUILDINGS AND THEIR RELATIONSHIP TO ONE ANOTHER.
the section of the valley - the river
as a linear connection
a constant in elevation
the fields as border - the trees
as an edge - the mountain
as a form - constant yet everchanging over time
NOTES ON PREVIOUS PAGE/THE CHURCH

HALF SECTION OF NAVE WITH APSIDAL CHAPEL

The church structure/construction is of reinforced concrete cast in place columns/walls and pre-cast roof truss members assembled in a manner of parts joined to form the complete roof member. Purlins would span roof trusses, with a raised seam copper roof to age with weather and orientation - each roof changing color at its individual pace. The north concrete as a reflector of northern light - the south as reflecting the sun’s warmth - as well as the earth’s colors.
THE LIBRARY

A THOUGHT OF LIGHT, IT'S INTERACTION WITH MATERIAL AND THE RESULTING COMPOSITION FORMED IN A THREE DIMENSIONAL PLANE. THE SITE, BEING THE SIDE OF A RANGE OF HILLS, IS ONE OF NUMEROUS CONTOURS. IT IS ONE WHICH IS PERHAPS DIFFICULT TO INTERPRET YET A SITE SUCH AS THIS LENDS ITSELF TO THE THOUGHT OF A NATURAL SITE, ONE OF TERRAINS WHICH POSSESS A GEOLOGICAL HISTORY WHICH HAS NO REFERENCE TO MAN. THE MONASTERY IS AN IMPOSITION OF MAN'S CULTURE, MAN'S ORDER, THOUGHTS AND TECHNIQUES, ON A SITE OF MOUNTAINOUS LAND WHICH HAS NO LINK TO THE PROJECT AT HAND. THE SIDE OF PARIS MOUNTAIN ERODED BY TIME, CARVED AT IT'S BASE BY A MEANDERING STREAM.

THERE IS A CERTAIN RESPECT TO NOT IMPOSING MAN'S NOTIONS OF SITE APPROPRIATENESS TO A GIVEN BUILDING AREA. NATURE AND MAN'S NEEDS ARE NOT MEANT TO COINCIDE. THE IMPOSITION OF GOOD ARCHITECTURE ON A SITE TAKES INTO CONSIDERATION THE SACRIFICES OF THE LAND, AND THOSE OF THE ARCHITECTURE TO CO-EXIST WITH THIS TERRAIN. URBAN AS WELL AS RURAL; THE QUALITIES AND SPECIFICS CHANGE, YET THE INTERPRETATION OF CONSTRUCTION MAY BE ROOTED IN A CONSISTENT THEORETICAL APPROACH.
Within the idea of a conceptual thinking of architecture lies the spirit of building materials which will be utilized in construction. There is an essence to every material; stone, glass, concrete or wood ... each is separate, yet certain are compatible by nature as well as in a structural and aesthetic way of appreciating their individual qualities. The "architectural concept" should be a consideration of the given program, form, thought of that which is innate to the form of the vocabulary of one's language (and which goes beyond pragmatic concerns), to our position in culture, and that of the past ... an architecture which transcends the given decade. Thoughts of the richness of our combined cultural pasts make one aspire to work towards a simplicity which has respect for the purity of form and material, which make up our architectural heritage. Transversing cultures historically gives one an appreciation of the similarities which occur, rooted in a certain architectural truth of materials and their connections. A sense of simplicity is the most difficult to attain in architecture, when overloaded with assumed programatic constraints. That which Tadao Ando constructs is an all encompassing architecture which hones in on the essence of what the particular building should be in it's purity, in the simplest and most skeletal sense of being 1) a building with specific purpose and 2) a building.
The site, at another scale, represents this demarcation of building as part and building as its own parts. Therefore, a theme of relationships arises.
THE DORMITORY

THE BUILDING'S FUNCTION AS REALIZED IN A "BREAKING DOWN INTO PARTS" RELATIONSHIPS BETWEEN ROOM, SPACES, STAIRWELLS, INTERIOR/EXTERIOR TRANSITIONS, ETC.... AND THE BUILDING AS A WHOLE IN IT'S FORM.
ARCHITECTURE INVOLVES THE TRUE HORIZONTAL AND VERTICAL LINES/PATTERNS/PROPORTIONS WITH NATURE AND IT'S ORGANIC AND PURE CURVES. THE HORIZON IS IT'S TRUE HORIZONTAL, PERPENDICULAR TO GRAVITY.
THE WINERY
THE IMPOSITION OF THE ARCHITECTURE - THE TOTALITY OF THE BUILT FORM ON THE SITE -

THAT WHICH WAS NOT THERE COMING INTO BEING IN THE SENSE OF MATERIAL BE JOINED TO FORM THAT WHICH DOES NOT OCCUR WITHOUT THE IMPOSITION OF MAN'S THOUGHTS, TECHNIQUE AND CONCLUSION.

THIS IMPOSITION - WHEN IT IS ARCHITECTURE, RESULTS IN BEAUTY EXCEEDING, OR COMPARING ON PLANES, (LEVELS OF BEAUTY OF NATURE IN IT'S ESSENCE) TO THE NATURE THAT PRECEDE THE OCCURENCE.

"IT IS ASPIRATION OF FEELING BEAUTY IN IT'S ESSENCE, BEYOND OUR COMPREHENSION, THAT ARCHITECTURE DESIRES.

WHEN THIS ASPIRATION AND STRIVING ARE LOST IN ARCHITECTURE, RESULTS BECOME RESULTS OF NO LONGER ARCHITECTURE (OR SERVICE TO MAN), BUT A DISSERVICE. THE HUTS OF INDIGENOUS PEOPLE, THEIR RELATIONSHIP TO NATURE, JUXTAPOSED TO THE INSULT TO NATURE RESOUNDING FROM HASTILY BUILT HOTELS ON FARAWAY ISLANDS WHOSE ASPIRATION IS SUCCESSFUL COMMERCE.
THE WINERY

SKETCH ELEVATIONS/SECTIONS/PLANS

THE FUNCTION AS REFINEMENT OF RAW MATERIALS TO WINE. THE SECTION REFLECTING THE FUNCTION OF MATERIAL BEING TRANSFORMED BY PROCESS - GRAPE TO WINE - AND TIME. TIME COMPLETES THE PROCESS.

THE LARGE SECTION SHOWS STRUCTURE AND STORAGE/REFINEMENT AS DIMINISHING IN SCALE ACCORDING TO THE PROCESS/LOCATION IN THIS "CHAIN".
WATER TOWER

THE WATER TOWER ..... A JUNCTURE BETWEEN THE NORTHWESTERN FACE OF PARIS MOUNTAIN AND THE PLATEAU/MONASTERY BELOW.
AFTERWORD

BEAUTY AND TRUTH - ART, ARCHITECTURE, MUSIC, LITERATURE - A STRIVING TOWARDS BEAUTY AND THE TRUTH OF THAT BEAUTY.

WHEN IT IS THERE, ONE FEELS THE GASP OF ONE'S BODY - THE PHYSICAL AND MENTAL SURGES OF AWE WHICH ARISES.

- IN THE PRESENCE OF BEAUTY - ONE'S FIRST MOMENTS IN THE SQUARE BEFORE THE CATHEDRAL OF CHARTRES, AND THEN LATER INSIDE IN THE SPLENDOR OF THE LIGHT OF ONE'S PARTICULAR DAY PASSING THROUGH IT'S STAINED GLASS WINDOWS LIGHTING A WORLD REFLECTING THE CENTURIES OF IT'S EXISTENCE.

THIS IMPOSITION OF THE CHARTRES CATHEDRAL ON THE LANDSCAPE - SEEN FOR MILES - A BEAUTY OF DISTANCE.

THIS LEVEL OF BEAUTY, FROM DISTANCE, THIS BEAUTY OF SILHOUETTE, A BEAUTY OF SCALE, OF GRANDEUR, AND OF A CENTERING FOCUS FOR THE CIVILIZATION IT EMBRACES IN IT'S MAGNITUDE.

AS ONE MOVES CLOSER THE BEAUTY IS OF THE SAME FORM, YET THE THREE DIMENSIONALITY BRINGS INTO FOCUS THE MASSIVENESS OF THIS SCULPTED VOLUME.

THE NEXT PERCEPTION OF ONE'S ARRIVAL IS THE DIFFERENTIATION OF THIS FORM - THE DIAGRAM OF IT'S UNITY - YET THE FOCUS OF IT'S TOTALITY WHERE NOT A SQUARE CENTIMETER HAS BEEN LEFT UNRESOLVED. THE UNITY AND WHoleness OF CHARTRES ARE IT'S TRUTH.

THIS TRUTH IN ARCHITECTURE IS THE LINK - THE THREAD THROUGH TIME OF BEAUTY.

RUINS OF CASTLES ON THE IRISH COAST.

THE HOPE OF ARCHITECTURE IS TO APPROACH THIS ONENESS WITH THE THREAD OF TIME AND THE BEAUTY THIS THREAD HAS WOVEN.

... TO STOP; FOCUS IN ON THE ESSENCE ...........

... WHAT IS THE ORIGIN OF THE BEAUTY?
THE BEAUTY OF THE OBJECT, THE JOY OF EXPERIENCE ... TIME AND MATERIALS, TIMELESSNESS OF THE ENTITY ... OF THE PLACE ... THIS BEAUTY EXPERIENCED ... TO SEE THE RUIN OF A CASTLE ON THE IRISH WEST COAST AND MILES NORTHWARD THE WRECK OF A SHIP AGAINST THOSE VERY SAME CLIFFS; ... WITH WIND, RAIN, WAVES, FOG AND SOUND TO BREAK SUCH SILENCE.

"JE CUISINE AU PIF"
("I COOK WITH MY NOSE")

-1978 MADAME BROTTIER

THIS COMPILATION OF DRAWINGS AND NOTES HAS ALWAYS BEEN WITH THE MEMORY OF PETER DILLINGER AND JESSE THOMAS CLOSE TO MIND. PETER, A FELLOW STUDENT, AND JESSE, A FARMER, WERE DEAR TO COLLEEN AND ME.
WE SHALL NOT CEASE FROM EXPLORATION 
AND THE END OF ALL OUR EXPLORING 
WILL BE TO ARRIVE WHERE WE STARTED 
AND KNOW THE PLACE FOR THE FIRST TIME. 
THROUGH THE UNKNOWN, REMEMBERED GATE 
WHEN THE LAST OF EARTH LEFT TO DISCOVER 
IS THAT WHICH WAS THE BEGINNING; 
AT THE SOURCE OF THE LONGEST RIVER 
THE VOICE OF THE HIDDEN WATERFALL 
AND THE CHILDREN IN THE APPLE TREE 
NOT KNOWN, BECAUSE NOT LOOKED FOR 
BUT HEARD, HALF-HEARD, IN THE STILLNESS 
BETWEEN TWO WAVES OF THE SEA.

-T.S. ELIOT 
FROM "LITTLE GIDDING" 
FOUR QUARTETS

--EARTH FEET, LOAM FEET, LIFTED IN COUNTRY MIRTH 
MIRTH OF THOSE LONG SINCE UNDER EARTH 
NOURISHING THE CORN. KEEPING TIME, 
KEEPING THE RHYTHM IN THEIR DANCING 
AS IN THEIR LIVING IN THE LIVING SEASONS 
THE TIME OF THE SEASONS AND THE CONSTELLATIONS 
THE TIME OF MILKING AND THE TIME OF HARVEST 
THE TIME OF THE COUPLING OF MAN AND WOMAN 
AND THAT OF BEASTS. FEET RISING AND FALLING, 
EATING AND DRINKING. DUNG AND DEATH.

DAWN POINTS, AND ANOTHER DAY 
PREPARES FOR HEAT AND SILENCE. OUT AT SEA 
THE DAWN WIND WRINKLES AND SLIDES. I AM 
HERE 
OR THERE, OR ELSEWHERE. IN MY BEGINNING.

-T.S. ELIOT 
FROM "EAST COKER" 
FOUR QUARTETS
Acropolis at Athens

A. Propylaia
B. Temple of Nike Apteros
C. Parthenon
D. Erechtheum
E. Foundations of old Temple of Athena 6th cent. B.C.
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