

SKETCHES FOR A BENEDICTINE MONASTERY

PARIS MOUNTAIN, VIRGINIA

BY

JOHN P. WHELAN

Thesis submitted to the Graduate Faculty of Virginia Polytechnic and State University in partial fulfillment of the requirements for the degree of Master of Architecture in architecture.

Approved by:

Hans C. Rott, Chairman

Salahuddin Choudhury

Dennis Kilper

Olivio C. Ferrari

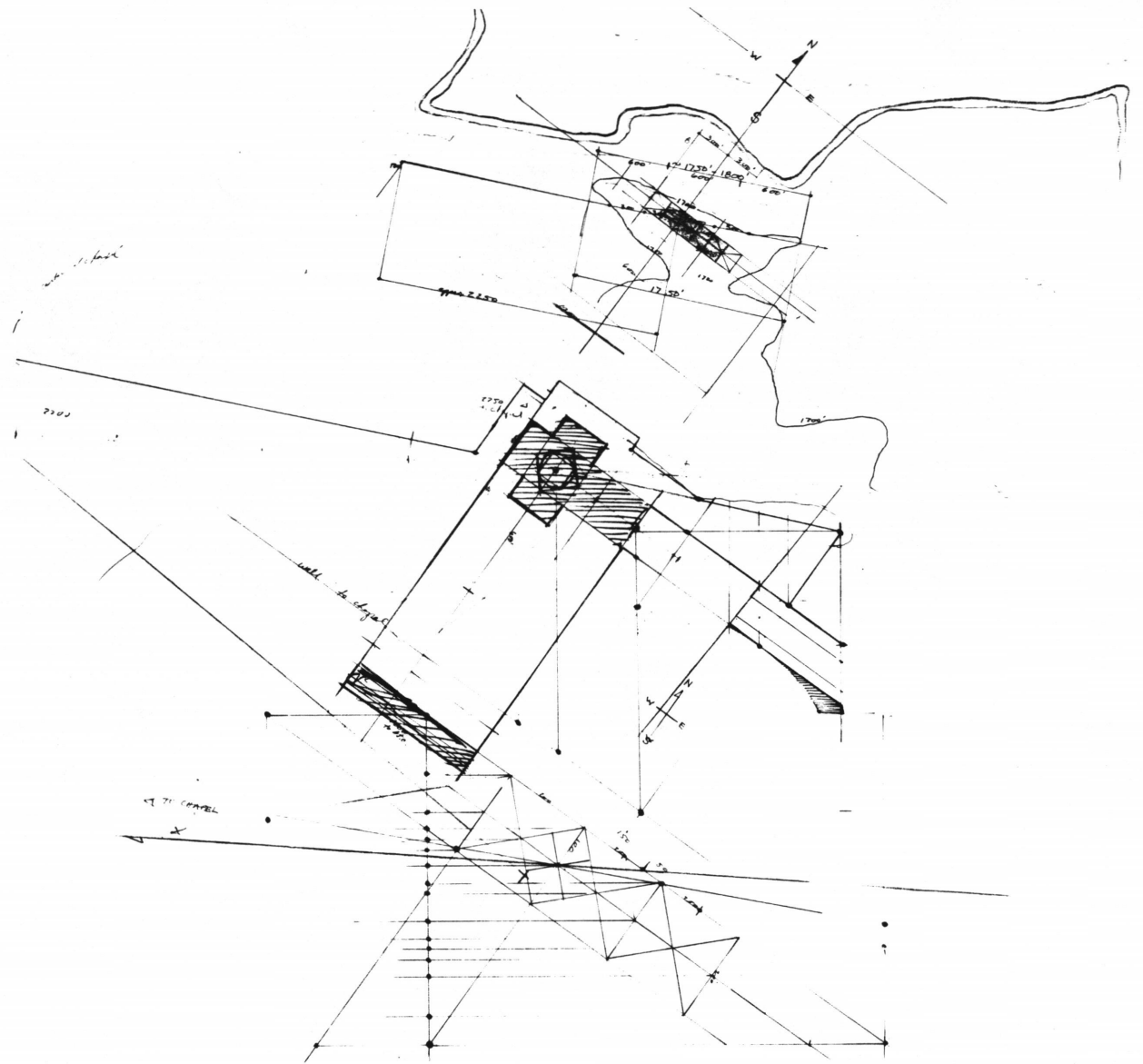


ABSTRACT

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 IT'S VARIOUS PARTS: THE CHURCH, THE MONK'S DORMITORY, THE LIBRARY, THE WINERY, THE BAKERY, THE BARN AND THE FIELD CHAPEL. ALSO IN THE ENCLOSURE ARE THE ELEMENTARY SCHOOL WITH IT'S 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 DISSASSEMBLED 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THE SOLIDITY OF THESE ENCLOSING WALLS IS ONE OF HISTORICAL REFERENCE TO TIMES PAST.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.





DEDICATION

FOR MY LOVELY WIFE
DAUGHTERS

AND OUR

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.

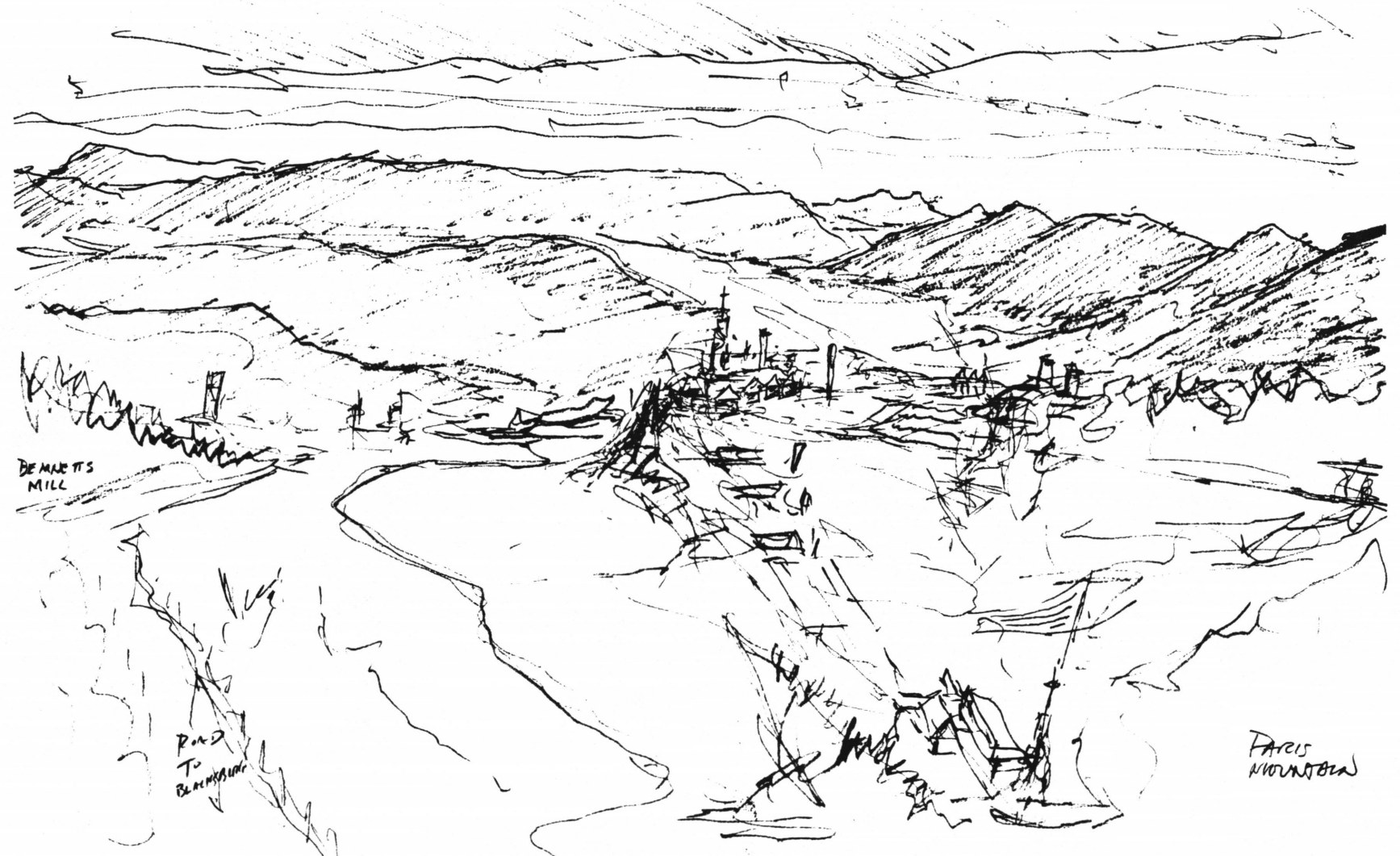
T.S. ELIOT
FROM "BURNT NORTON"
FOUR QUARTETS

TABLE OF CONTENTS

SKETCHES FOR A
BENEDICTINE MONASTERY,
PARIS MOUNTAIN, VIRGINIA



PREFACE	1
PROGRAM	5
SITE	6
CHURCH	9
LIBRARY	15
DORMITORY	20
SCHOOL	25
THEATRE	
GYMNASIUM	
WINERY	29
BAKERY	32
AFTERWORD	34
VITA	37



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 "MOODUS 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 AESTHETICAL 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), NONETHELESS, AN APPROACH IN ATTITUDE. THE INTENT OF THE THEORY BEING A CLARIFICATION OF ONE'S PURPOSE.

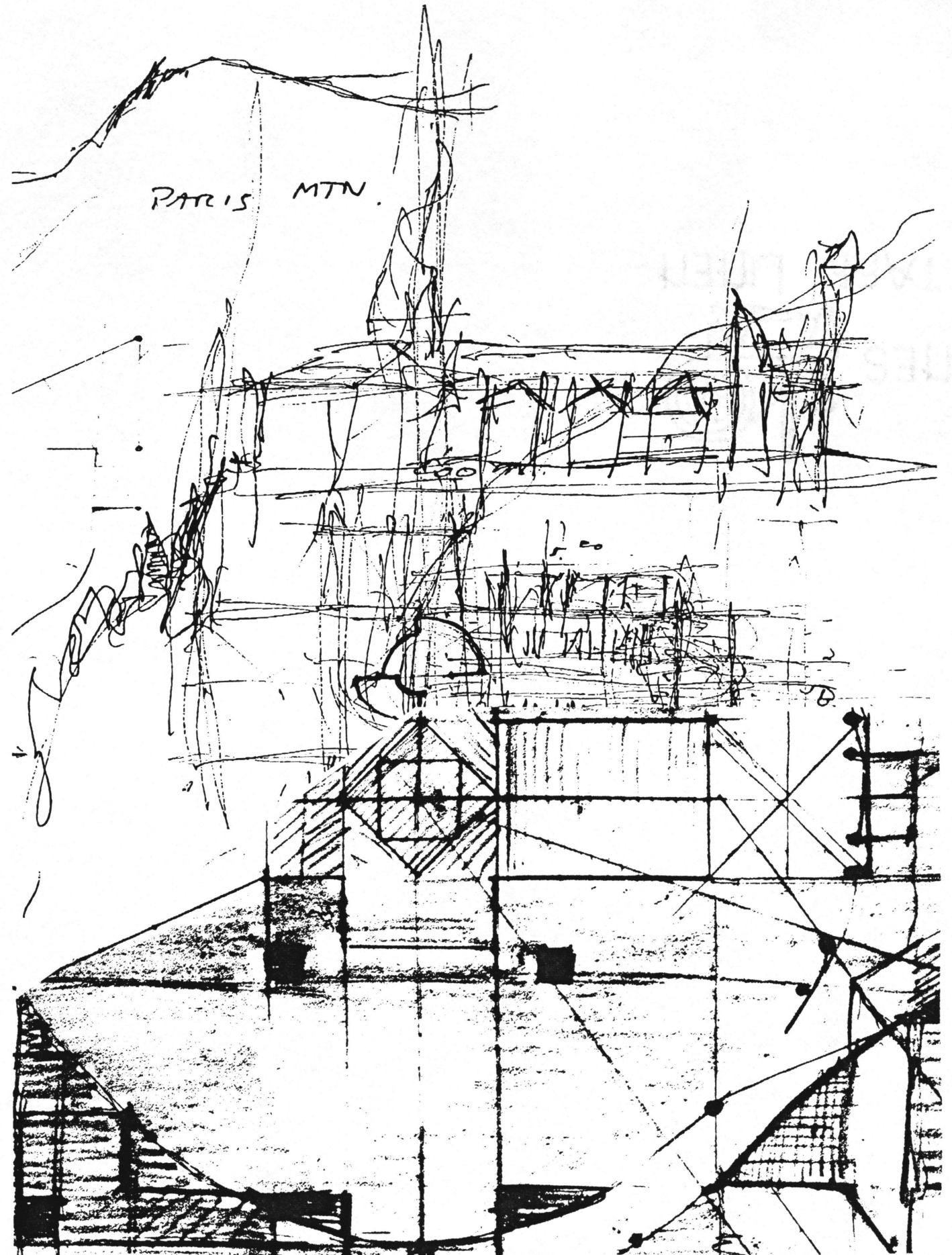
THE PROJECT

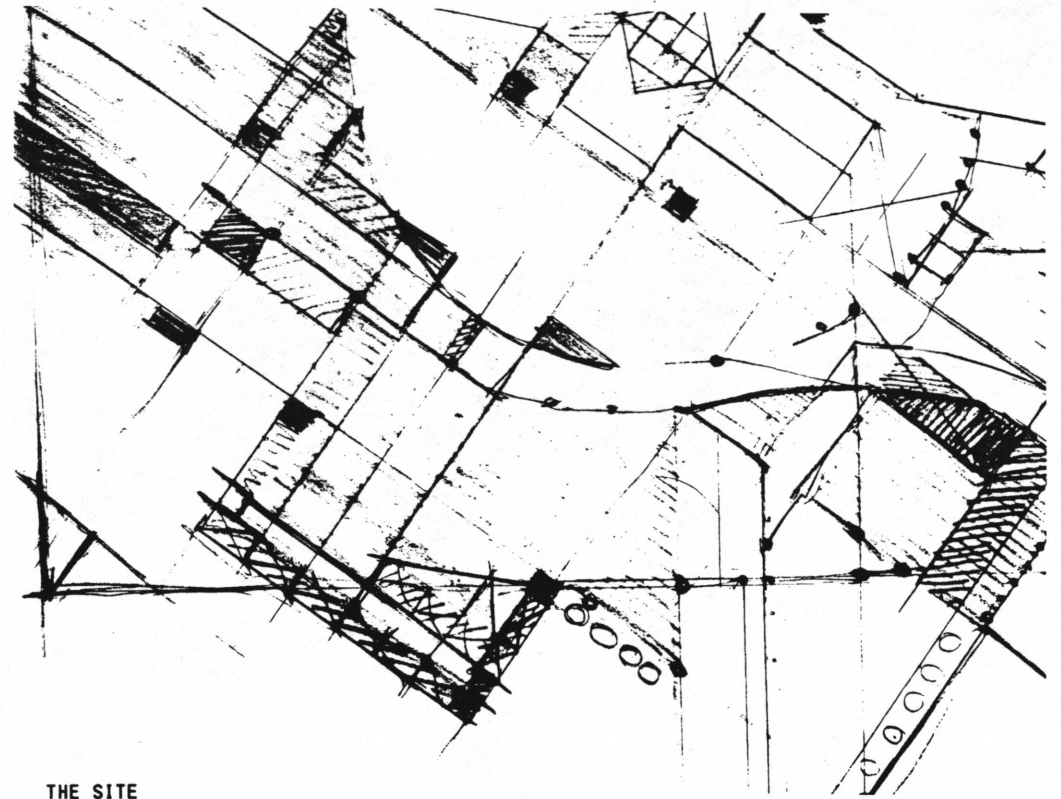
THE SEQUENTIAL THAT WOULD SEEM SO OBVIOUS PROGRAMMATICALLY IS OVERCOME BY A GENERATING THEME THAT INCORPORATES THE SPIRIT OF THE PROJECT THROUGHOUT.

"A WORK THAT ASPIRES, HOWEVER HUMBLLY, TO THE CONDITION OF ART, SHOULD CARRY ITS JUSTIFICATION IN EVERY LINE. AND ART MAY BE DEFINED AS A SINGLE MINDLED 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

TO EACH PROJECT - A SENSE OF DEPTH AND THOROUGHNESS FROM ITS CONCEPTION THROUGH COMPLETION. THE CHALLENGE OF MEANINGFULNESS GIVEN AT ALL LEVELS OF CONSIDERATION. THE CHALLENGE OF BUILDING ON TIME'S FOUNDATION. HOW THIS PROJECT ENDURES THROUGHOUT ITS EXISTENCE - THE DURATION OF IT'S MATERIALS. THE IDEA TOWARDS THE RUIN. THE METAPHOR, THE SYMBOL, THE REFERENCE - TO WHAT PURPOSE? UPON WHAT BASIS IS THE CONCERN? THE BUILDING SPEAKING ONLY TO TIME, TOUCHING ONLY LIGHT. OUR AWE GOING UNRECOGNIZED.

"... 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





THE SITE

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 OCCURENCE AT ALL LEVELS - A SENSE OF ACCEPTANCE AND PURPOSE. THE RESULTING RESONANCES OF EACH SITUATION.

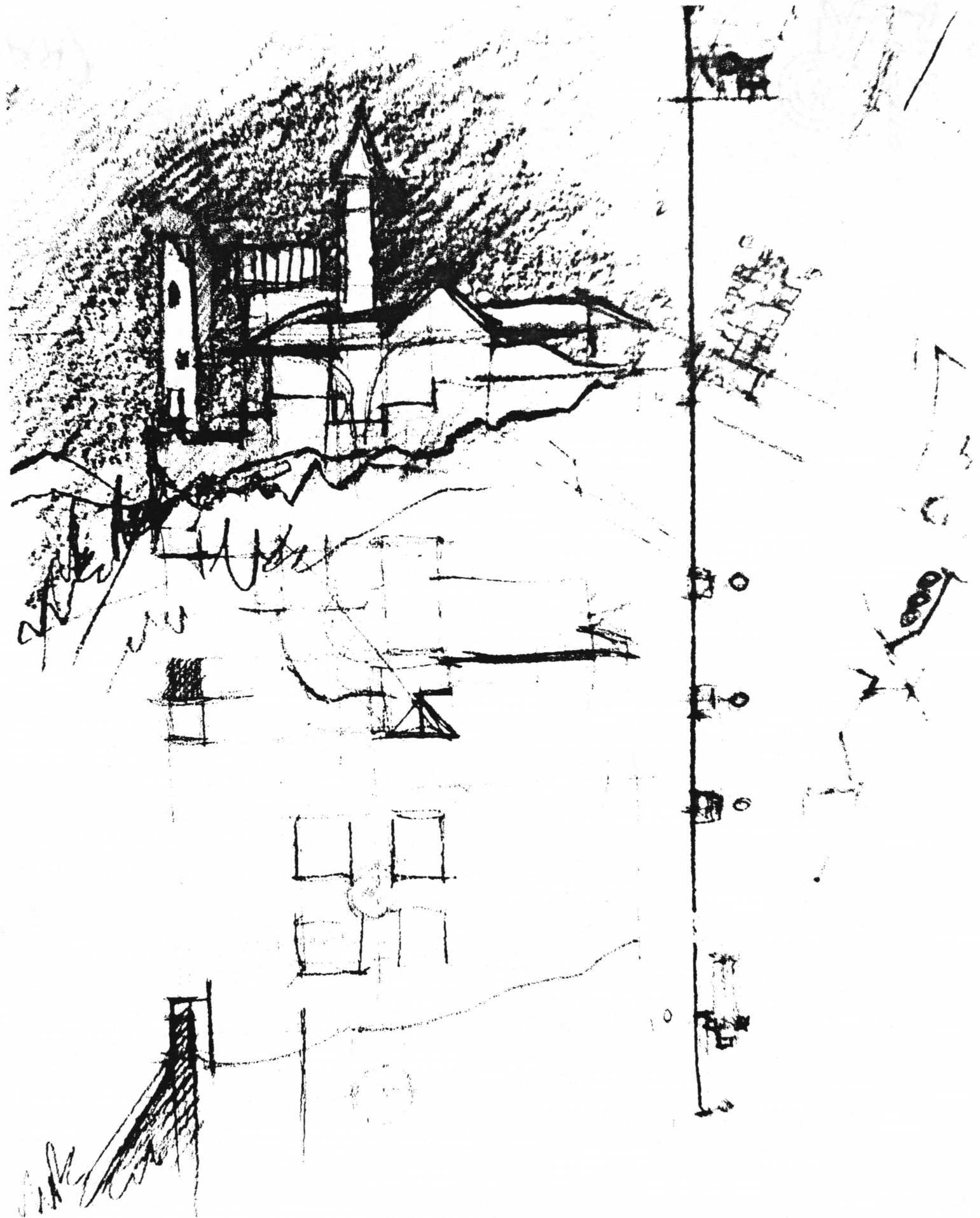
TIME - CONTEXT - FUNCTION

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

KNOWLEDGE OF THE PAST AND PRESENT - THE SYNTHESIS THAT OCCURS. THE REASONING OF THE PAST AS A DIRECT CALLING FOR A RATIONAL VIEWING OF WHAT THE PRESENT DEMANDS. THE ARCHITECTURAL PURPOSE THAT RESULTS FROM KNOWLEDGE OF TIME. A MOTIF DERIVED FROM CONCERNS WHICH TRANSCEND THE PRESENT TOWARDS A TIMELESSNESS IN THE STRUCTURE. NEGATION OF THE MYTHS OF HISTORY, OF THE PLACE EASILY COMPREHENDED THROUGH SUBJECTIVE FALLACIES. IN THE PURSUIT OF HISTORY'S SPLENDORS - OUR CULTURE UNDERSTOOD THROUGH ART, MUSIC AND LITERATURE. PICASSO'S RESPONSE TO GEURNICA, CEZANNE'S RESPONSE TO LA MONTAGNE STE. VICTOIRE.

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

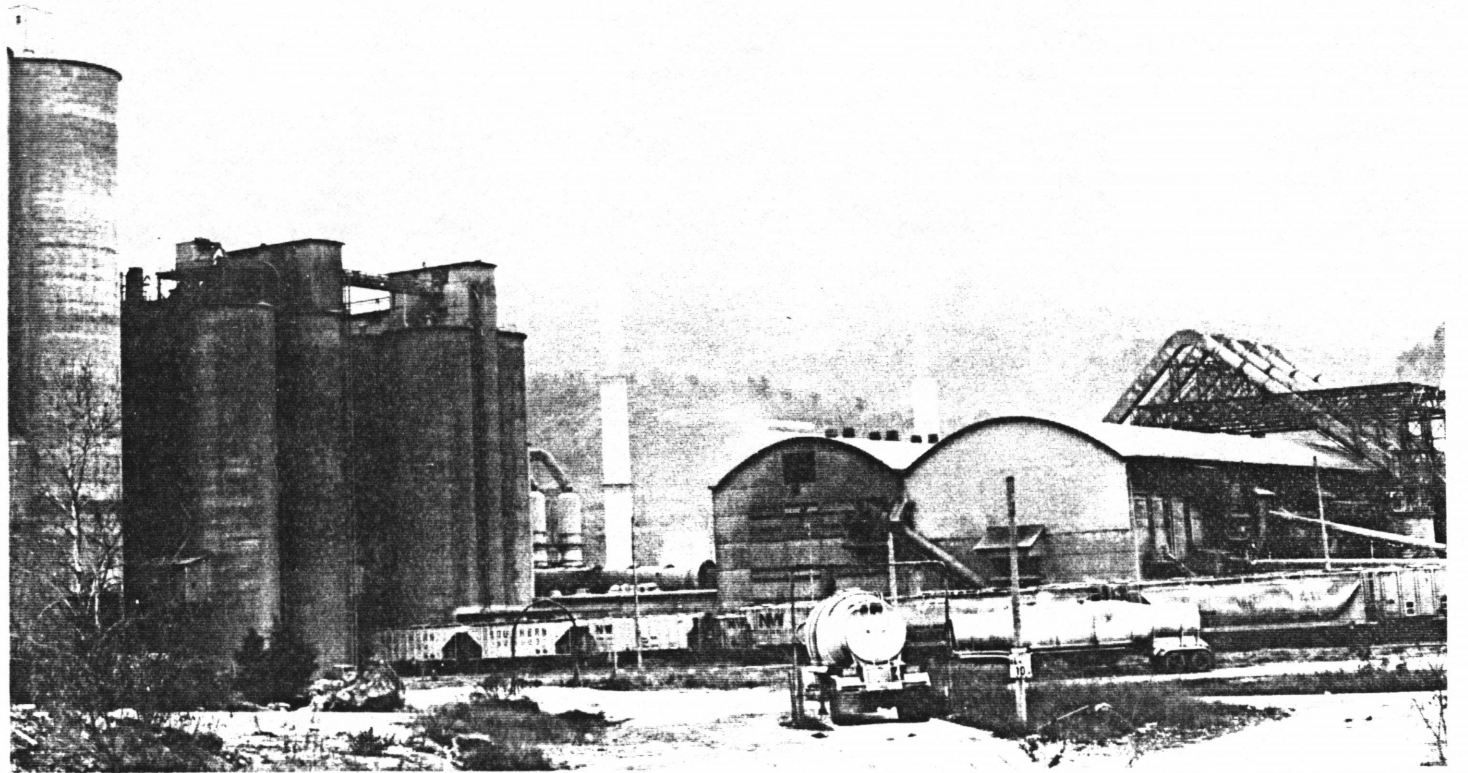
THE MUSIC IS NEVER THE SAME - NEVER SINGULARLY INTERPRETED, RATHER TEMPTING OFTEN VISITS. THE SYMPHONY ARRANGED FROM THE PARTS TOWARD A WHOLENESS. THE SENSE WHICH WORDS CANNOT PENETRATE. SUCH DIRECT INTERPRETATION ONLY APPLICABLE TO ARCHITECTURE OF SIMPLE PURPOSE ... BUT THIS IS NO LONGER ARCHITECTURE,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



THE RUIN

THE PATH OF THE BULLDOZER AS A ROUTE THROUGH TIME - THROUGH
TEMPORARY STRUCTURES LACKING MEANING IN THEIR CONCEPTION AND
BEING. THE RUINS AS MONUMENTS TO AN ERA - THE STRENGTH OF
SUCH RUINS PROPORTIONAL TO THE INTENTIONALITY OF BUILDINGS.
SECTIONS OF A NEIGHBORHOOD EXPOSED TO THE STREET. THE RUINS
OF LEBANON, THE RUINS OF THE SOUTH BRONX. FUNCTION WILL
OCCUR REGARDLESS OF THE CONTRADICTION TO THE STATUS QUO. A
GOOD SPACE WILL BE LIVED IN AND ENJOYED, AS A MEADOW WILL BE
WALKED IN. THE PETTINESS OF SOCIETY'S FACILITY - IT'S CONTRA-
DICTION AS A MEANS TOWARDS DEMANDING ATTENTION AT A HIGHER
LEVEL THAN "COMFORT". THE ARCHITECTURE STIMULATING THOUGHT.

"...NEW ICONS 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

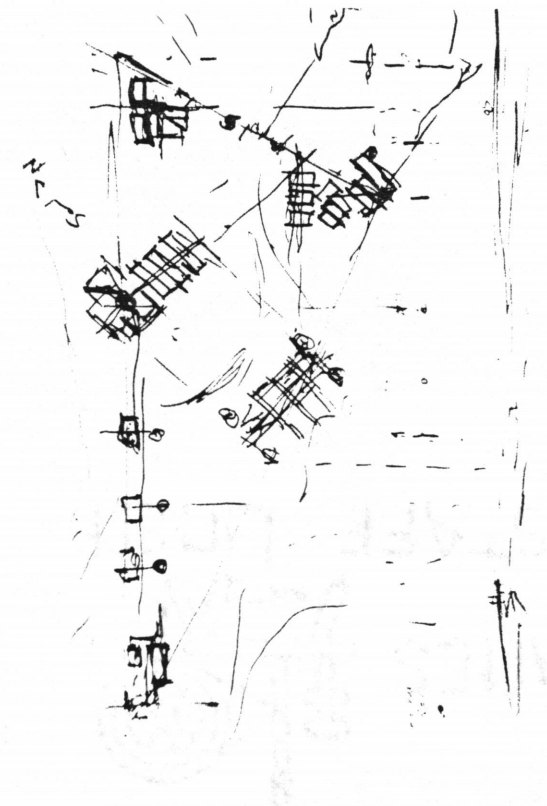
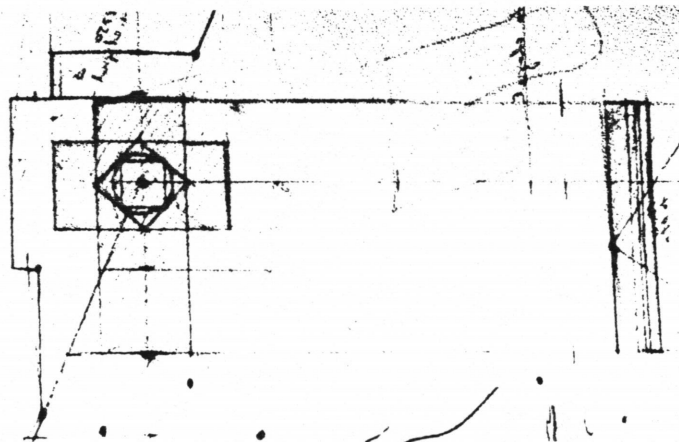


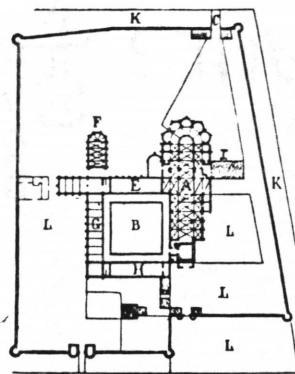
"LONE STAR CONCRETE"

A CONCRETE PLANT NORTHEAST OF THE MONASTERY SITE
... THE NEAREST NEIGHBOR IN SCALE SOME TWENTY MILES
AWAY. THE PARTS OF THE INDUSTRIAL COMPLEX FORMING
THE WHOLENESS OF THIS ARCHITECTURE ... THE IMPOSITION
OF THE FACTORY INTO THESE BUCOLIC HILLS, AND YET IT
BEING A STATION POINT CONNECTED BY RAIL TO THE
VIRGINIA COAST AND IT'S SHIPPING. THE SCALE OF THE
FACTORY IS DIMINISHED BY THE MOUNTAINS AS A CLUSTER
ALONG THE RAIL LINES.

"STATEMENTS OF CONCERN" POSITION PAPER, MARCH 1987

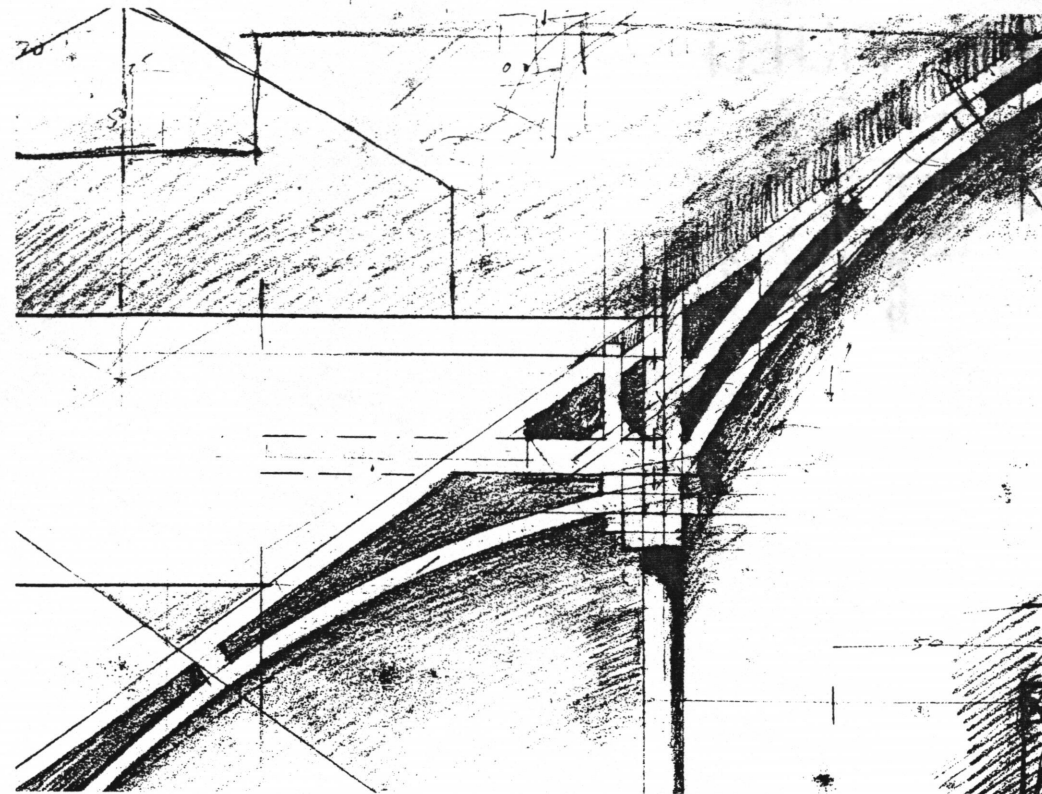
- 1 OZENFANT. FOUNDATIONS OF MODERN ART. DOVER
- 2 T.S. ELIOT "THE LOVE SONG OF J. ALFRED PRUFOCK"
- 3 JOSEPH CONRAD, FROM PREFACE TO: THE NIGGER OF THE NARCISSUS.
- 4 RAIMUND ABRAHAM. AN INTERVIEW BY KENNETH FRAMPTON.
- 5 W.J. RICHARDSON. HEIDEGGER, TROUGH PHENOMENOLOGY TO THOUGHT.
THE HAGUE.
- 6 RAIMUND 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.





abbey

- 1 Plan of abbey of St. Germain-
- des-Prés, Paris, 13th cent.
- 2 A church; B cloister; C city
- gate; E chapter house; F chapel;
- 3 G refectory; H cellars and presses;
- 4 I abbot's lodging; K ditches;
- 5 L gardens



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.

PROGRAM

**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!

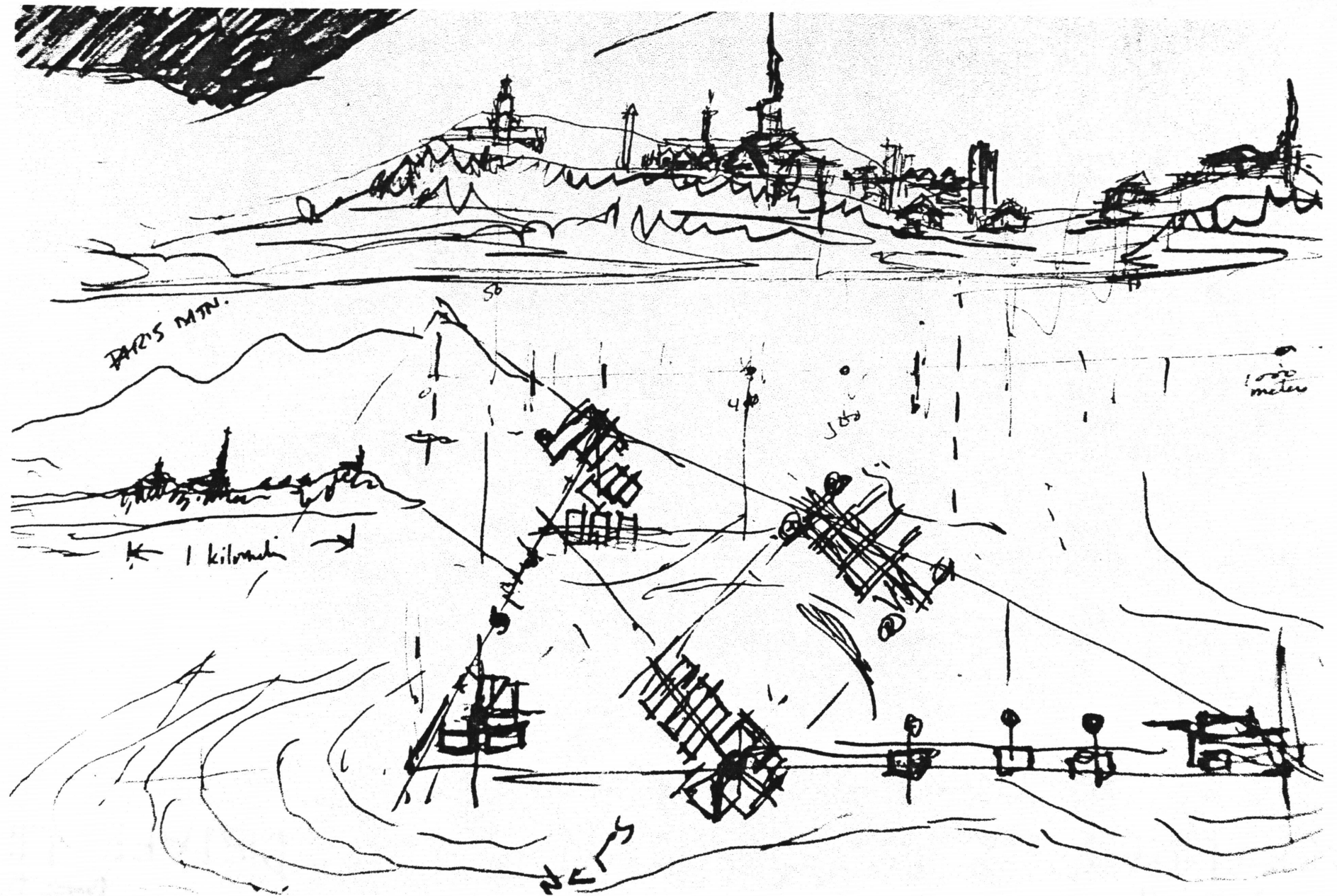
WE THANK THEE FOR THE LIGHTS THAT WE HAVE KINDLED,
THE LIGHT OF ALTAR AND OF SANCTUARY;
SMALL LIGHTS OF THOSE WHO MEDITATE AT MIDNIGHT
AND LIGHTS DIRECTED THROUGH THE COLOURED PANES OF WINDOWS
AND LIGHT REFLECTED FROM THE POLISHED STONE,
THE GILDED CARVEN WOOD, THE COLOURED FRESCO.
OUR GAZE IS SUBMARINE, OUR EYES LOOK UPWARD
AND SEE THE LIGHT THAT FRACTURES THROUGH UNQUIET WATER.
WE SEE THE LIGHT BUT SEE NOT WHENCE IT COMES.
O LIGHT INVISIBLE, WE GLORIFY THEE!

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



abacus A

PARIS MOUNTAIN



... THE CONCEPTUAL THOUGHT IN THE SITE PLAN IS DIALOGUE ... THAT DIALOGUE BETWEEN THE BUILT FORMS AS A WHOLE (BECOMING A PLACE) AND THE SURROUNDING NATURE OF MOUNTAINS, EXTENDED VALLEY, RIVER, RIVER BED AND THE FLAT FIELDS WHICH EVOLVE AS TIME SNAKES THE RIVER ACROSS THESE FIELDS ERODING AND CREATING AN EVERCHANGING EDGE. THE LINE OF THIS RIVER IS REGARDED AS A LINEAR FOCUS OF THE MONASTERY PERCHED ON THE PLATEAU OF PARIS MOUNTAIN. THE RIVER IS MOTION THROUGHOUT TIME AND THE SOURCE OF SEASONAL GROWTH IN THIS VALLEY. THE BENEDICTINES IN THIS MONASTIC PLAN WOULD FARM THESE FIELDS BELOW THE MONASTERY. PRESENTLY VINEYARDS ARE NEIGHBORS TO THIS PARTICULAR PLATEAU AND KILOMETER OF THE RIVER BED, SO THE IDEA FOR THIS PROJECT WAS TO FOCUS ON GRAPES AND GRAIN IN HARMONY WITH NEIGHBORING FARMS. THEREFORE, THE PROGRAM INCLUDES THREE BARN, A WINERY AND A BAKERY.

THE SITE PLAN IS GENERATED FROM THIS SITE/CONTEXT DIALOGUE. AT EITHER LEVEL, THIS PURPOSE/FUNCTION DIALOGUE IS REFLECTED IN THE SITE SECTION OF THE MOUNTAIN, THE PLATEAU, THE SHARP DROP TO FIELDS, AND THE RIVER. THE KILOMETER WALL EDGE OF THE MONASTERY IS A PARALLEL LINE TO NATURE'S LINE OF THE RIVER. THE BUILDINGS ALONG THIS WALL ARE THE LIBRARY, THE CHURCH, THREE FIELD EQUIPMENT/STORAGE BARN WITH SILOS, AND LASTLY THE FIELD CHAPEL. RETURNING BACK, TUCKED INTO THE FACE OF THE MOUNTAIN-SIDE WOULD BE THE CEMETERY, THE BAKERY AND WINERY, THE MONASTIC DORMITORY (OPPOSITE THE CHURCH) AND THE SCHOOL COMPLEX IN THE MOUNTAIN-SIDE.

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.

SITE

THE RIVER
THE CLIFFS

THE SITE

PARIS MOUNTAIN

SITE

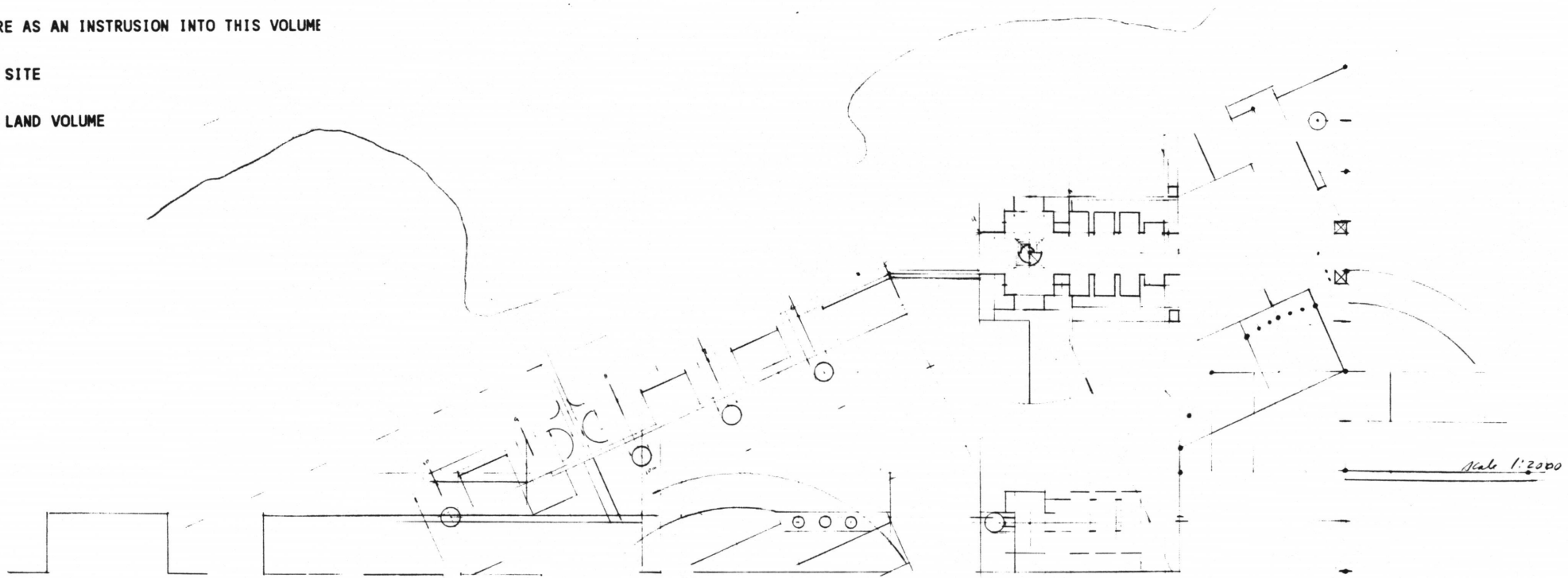
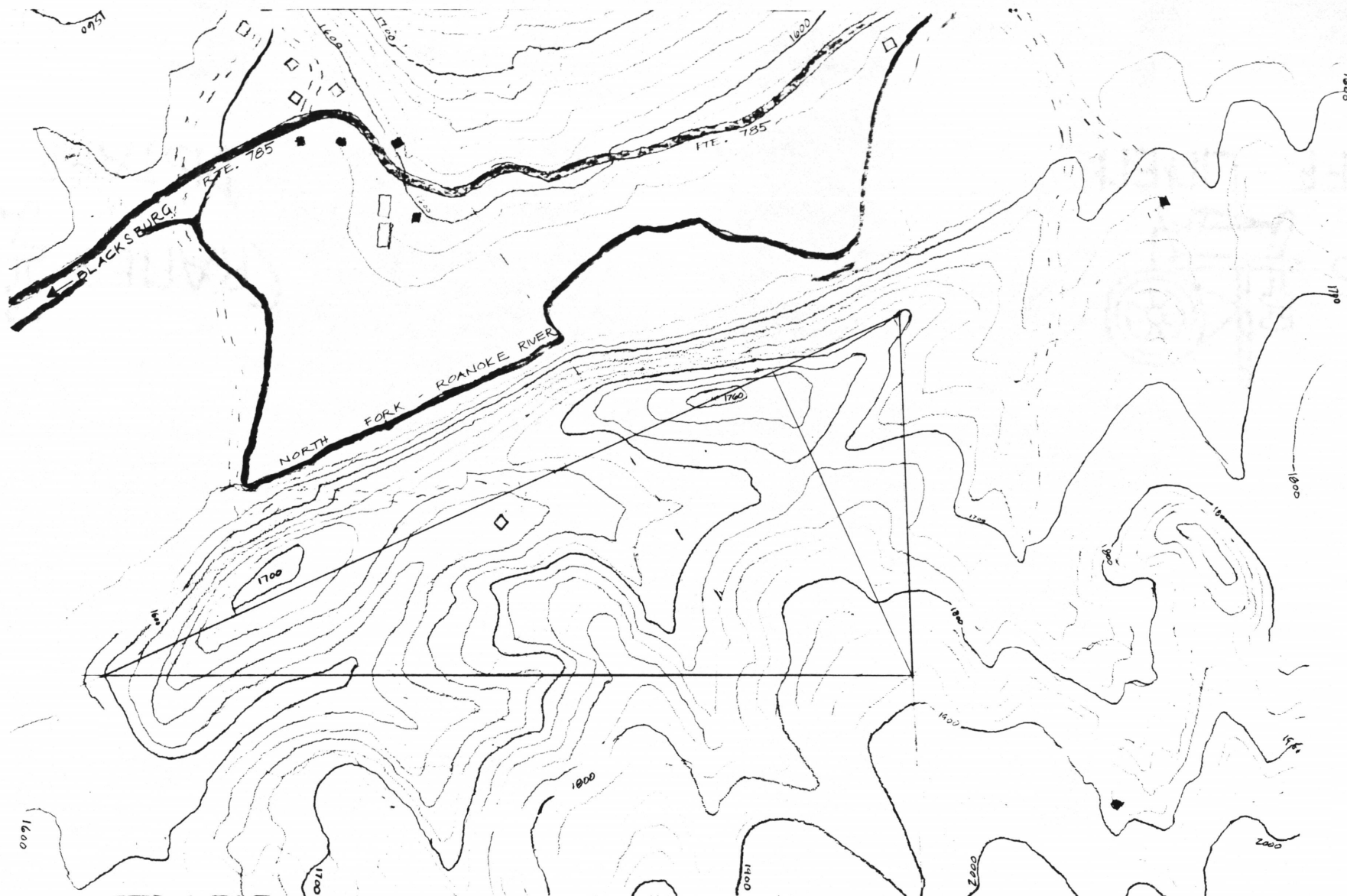
A PLAN ON A PLANE
A PLAN ON A VOLUME

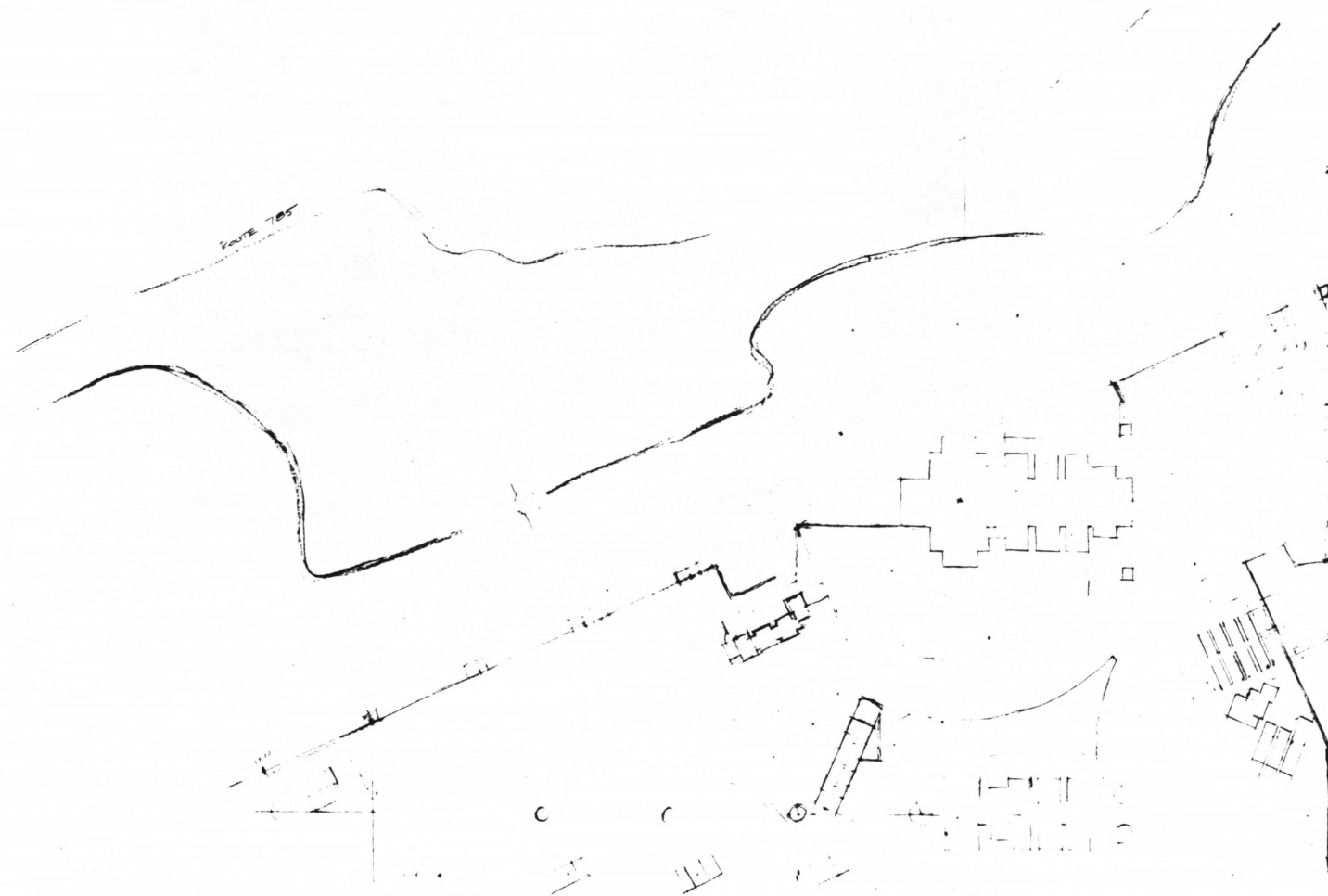
THE VOLUME OF NATURE

THE ARCHITECTURE AS AN INSTRUSION INTO THIS VOLUME

THE SECTION OF SITE

AIR VOIDS LAND VOLUME





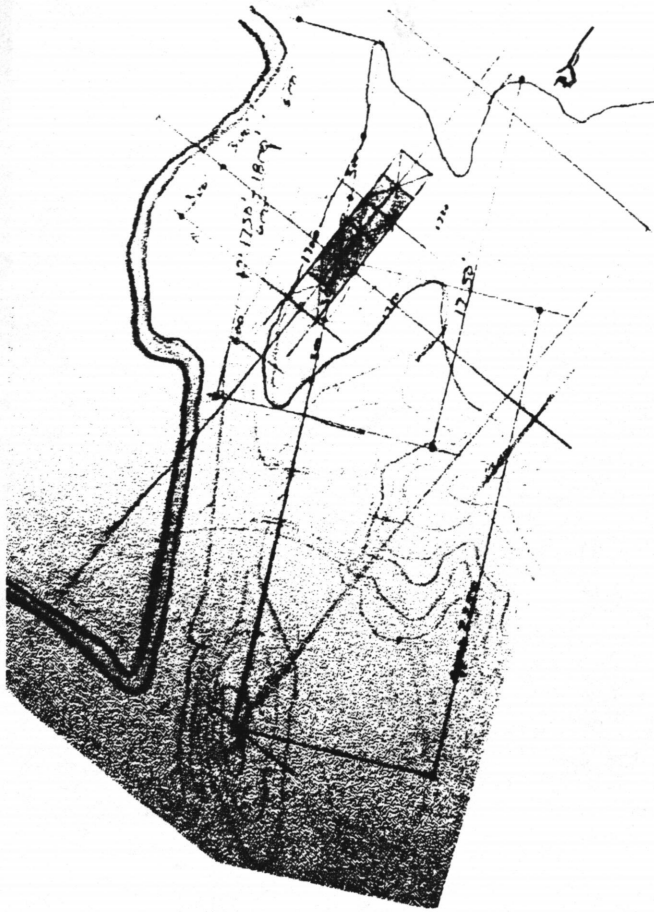
THE SITE IS LINEAR ALONG THE RIVER AND THE PLATEAU'S EDGE. THIS EDGE AS THE HYPOTENUSE OF THIS TRIANGULAR DIAGRAM. THE SHORTER LEG TURNS AT THE LIBRARY TO RETURN TO THE SCHOOL. THE ENTRANCE IS BETWEEN THE TWO WITH IT'S LINE DIRECTED ALONG THE EAST TO WEST DIRECTION OF THE NAVE OF THE CHURCH. THE WESTERN END OF THE CHURCH HAS THE ALTAR, CHOIR LOFTS (TO THE NORTH AND SOUTH) AND AN OPENING TO AN EXTERIOR PORTICO ABOVE THE PLATEAU EDGE WALL. (THE CHURCH CAUSES A SHIFT IN THE DIRECT LINE OF THE WALL BETWEEN THE LIBRARY AND THE FIELD CHAPEL TO THE SOUTHWEST. THE BARNS REFLECT A BUTTRESSING OF THE WALL - AS STATION POINTS OVERLOOKING THE FIELD BELOW WHOSE HARVEST THEY STORE. THE LINE BETWEEN THE FIELD CHAPEL AND THE SCHOOL COMPLEX (AT THE JUNCTURE OF THE TWO LEGS OF THIS TRIANGLE) ARE INTERRUPTED BY THE WINERY AND THE MONK'S DORMITORY DIRECTLY TO THE SOUTH OF THE CHURCH.

SITE PLAN

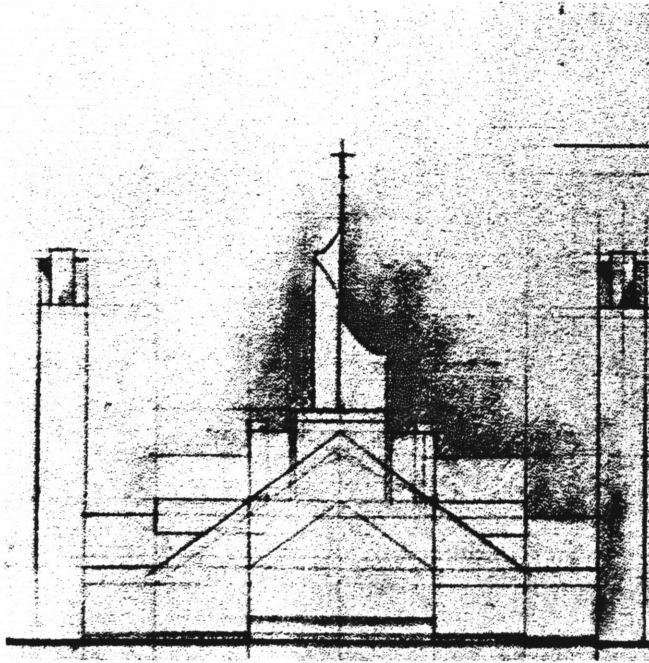
TOP - RIVER

CENTER - LEFT TO RIGHT

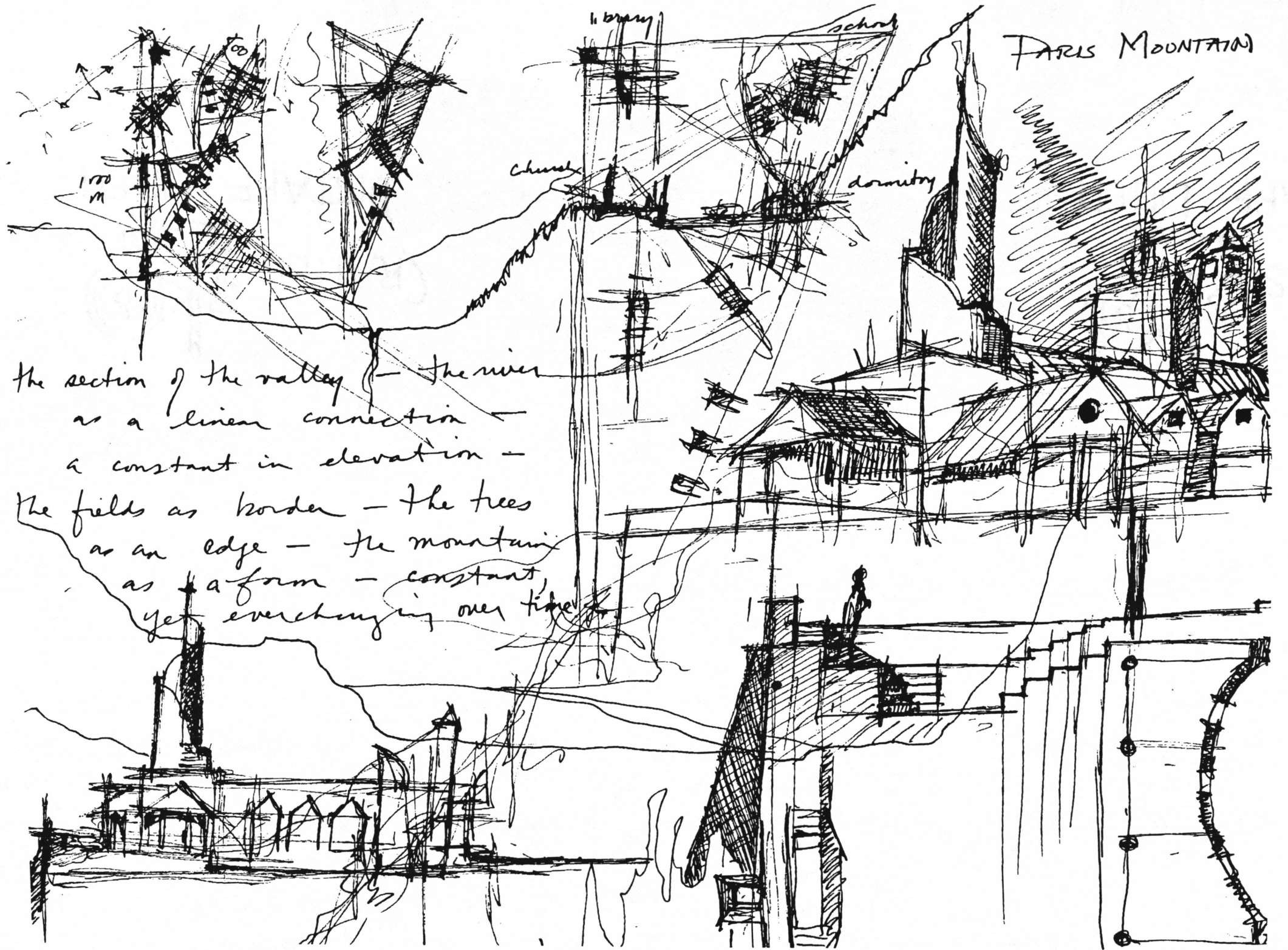
- | | | | |
|--------------|-------|-----------|----------------|
| FIELD CHAPEL | BARNS | CHURCH | LIBRARY |
| | | DORMITORY | SCHOOL |
| | | | ADMINISTRATION |
| | | | THEATRE |
| | | | GYMNASIUM |



THE CHURCH

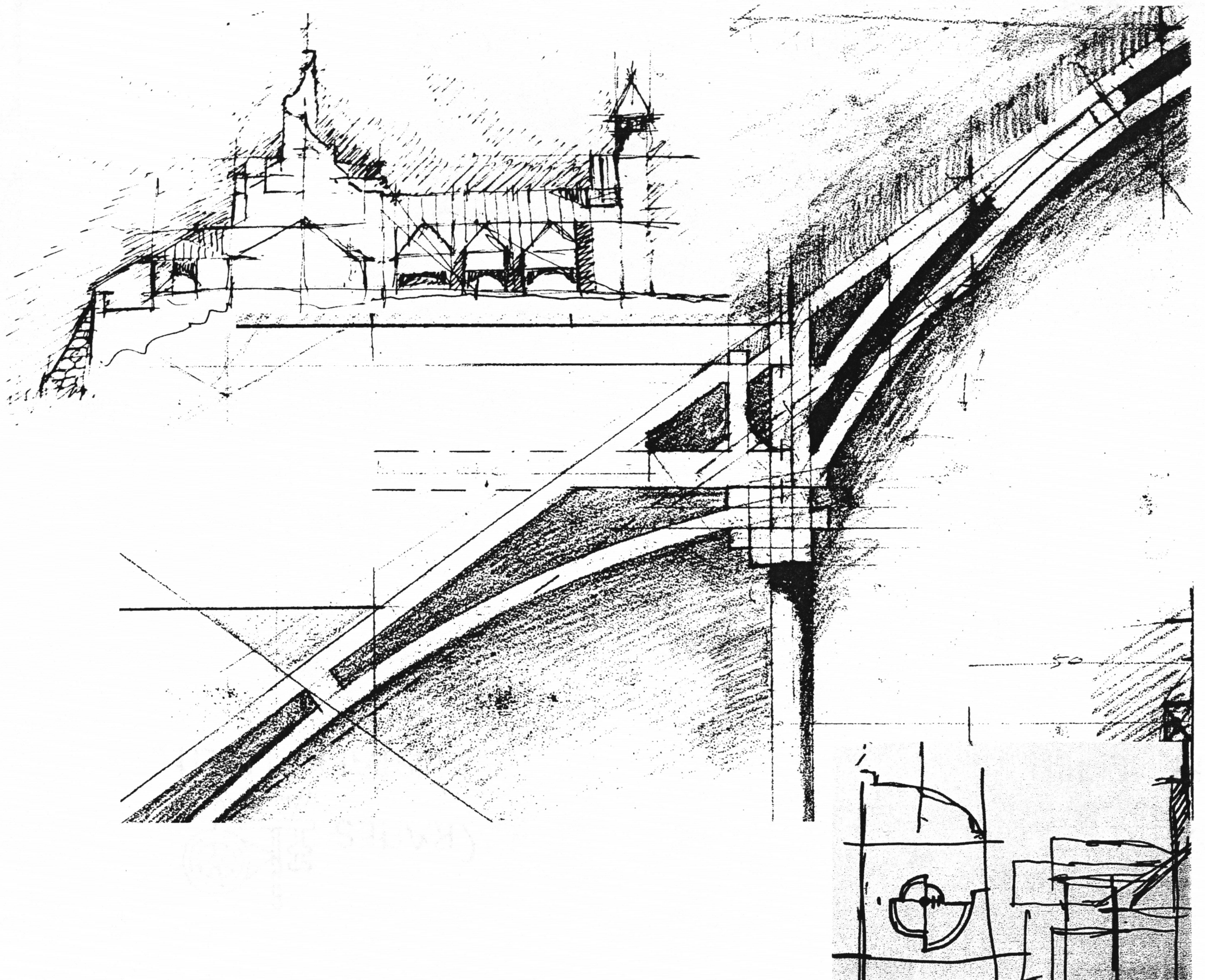


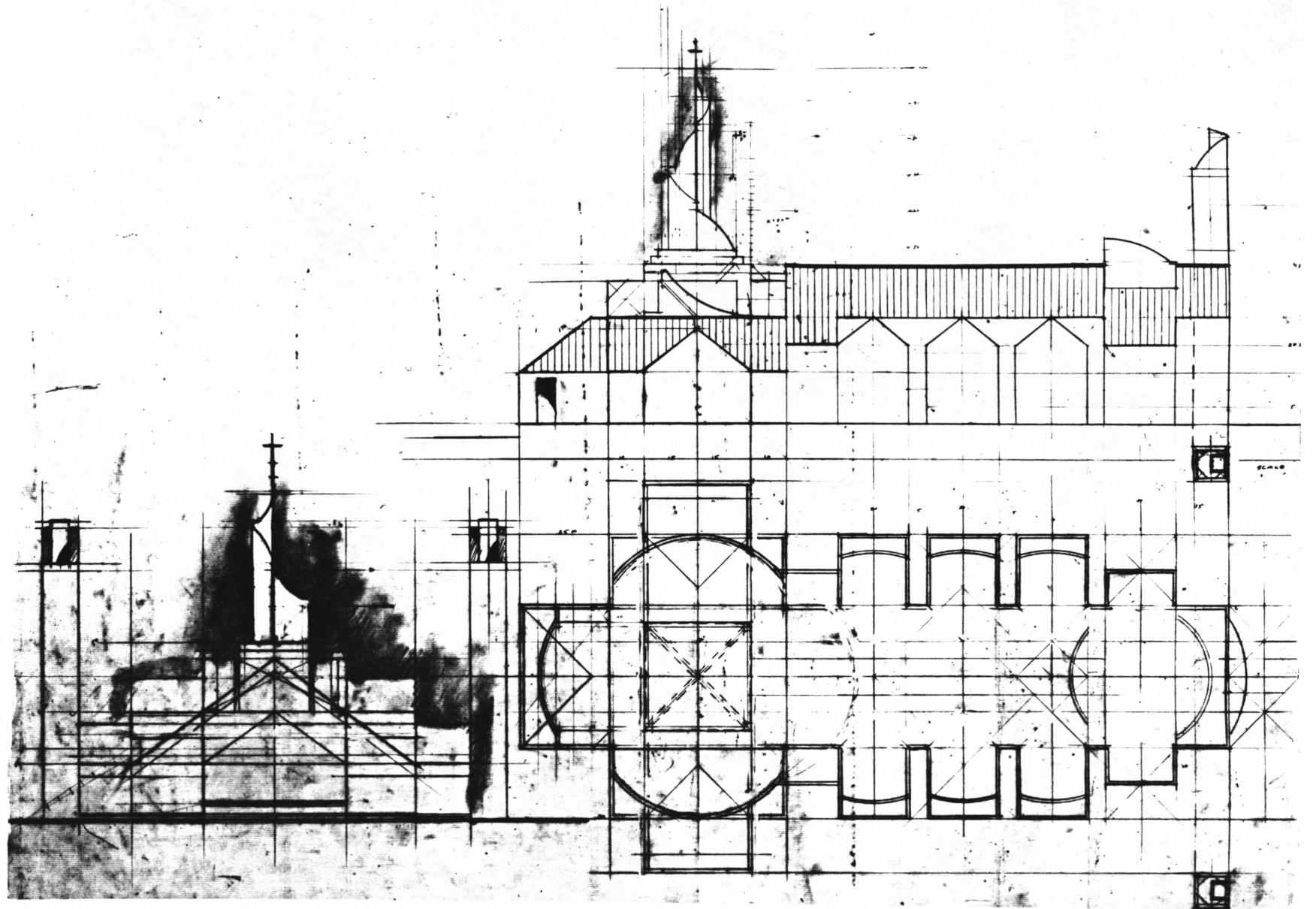
THE CHURCH IS SEEN AS A CENTER. THE ENCLOSED SITE WORKING FROM THE CHURCH AS THE ORIGIN OF RADII. THE MATHEMATIC ORDER IS OVERSHADOWED BY AN ORDER OF THE MONASTERY AS A PLACE. THIS PLACE IS THE GROUPING OF THESE BUILDINGS AND THEIR RELATIONSHIP TO ONE ANOTHER.



PARIS MOUNTAIN

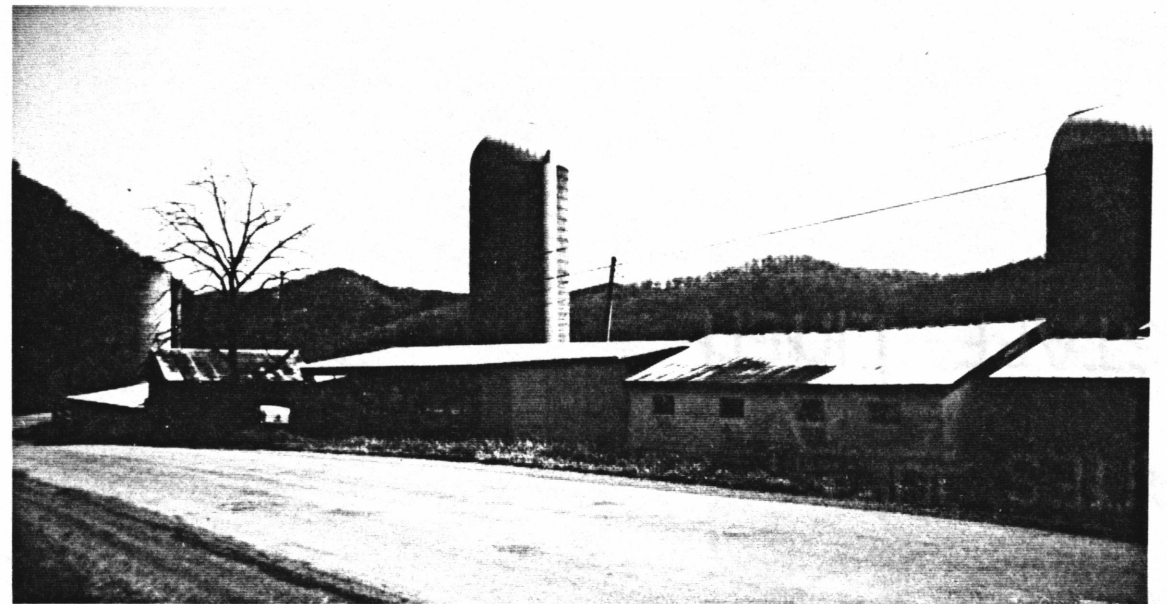
the section of the valley - the river
as a linear connection -
a constant in elevation -
the fields as border - the trees
as an edge - the mountain
as a form - constant,
yet everchanging over time.

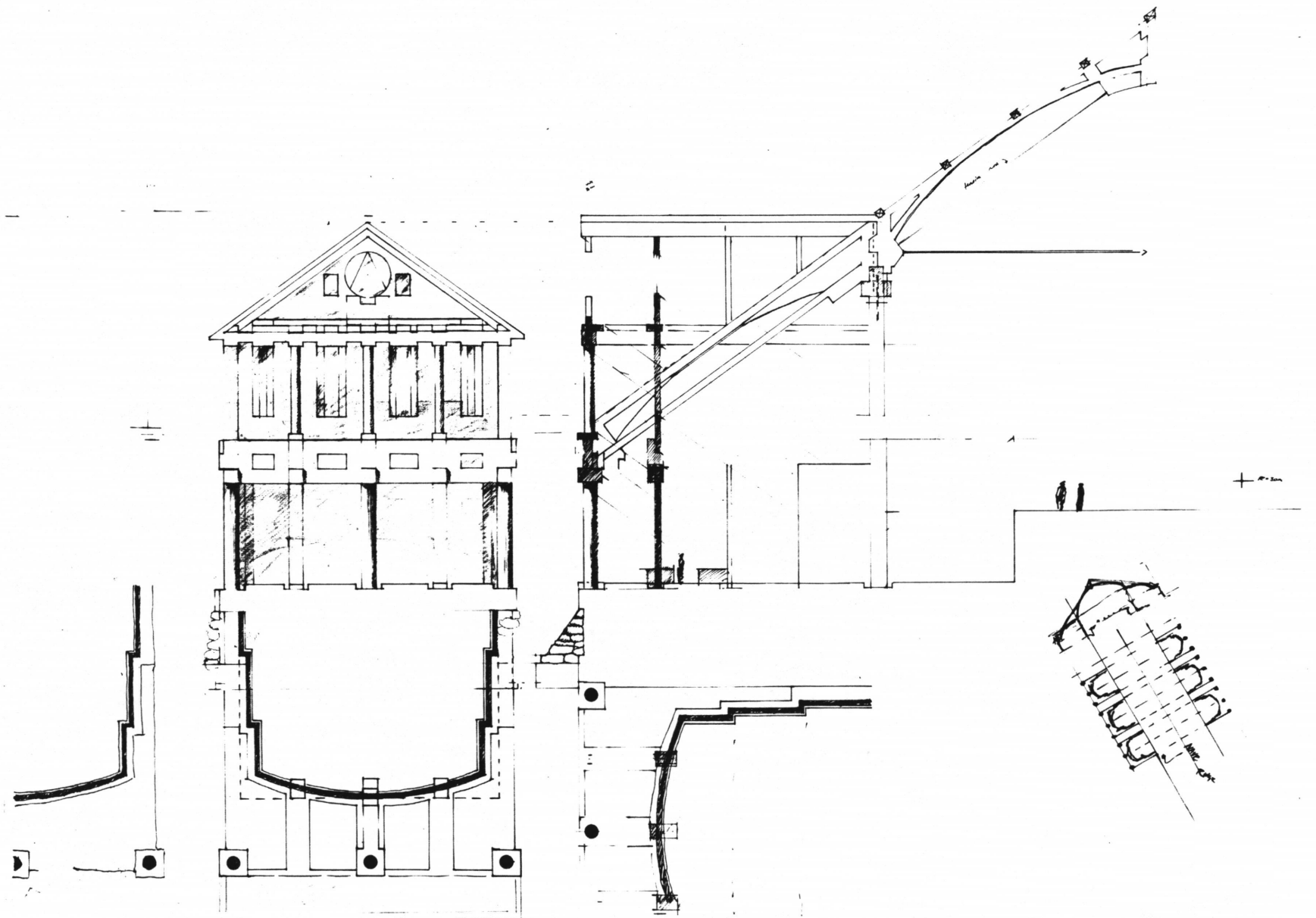
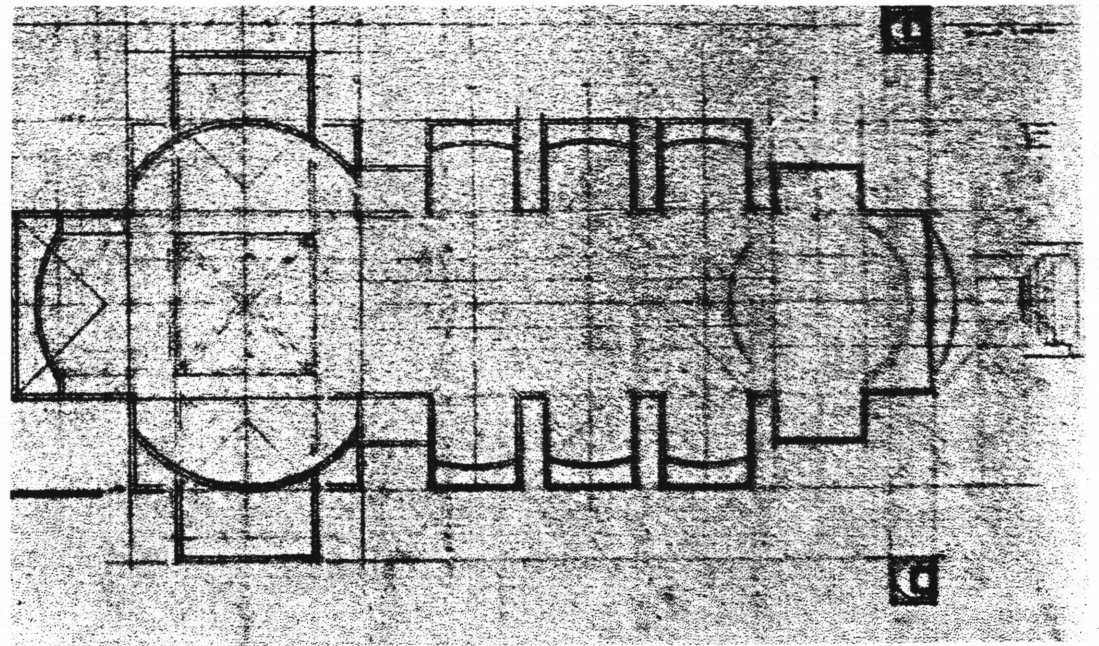
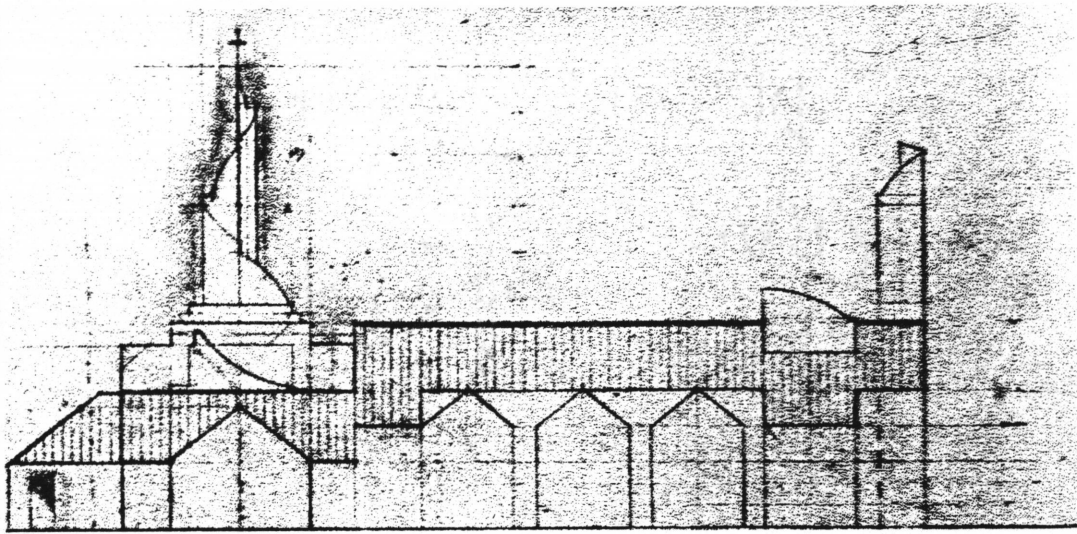




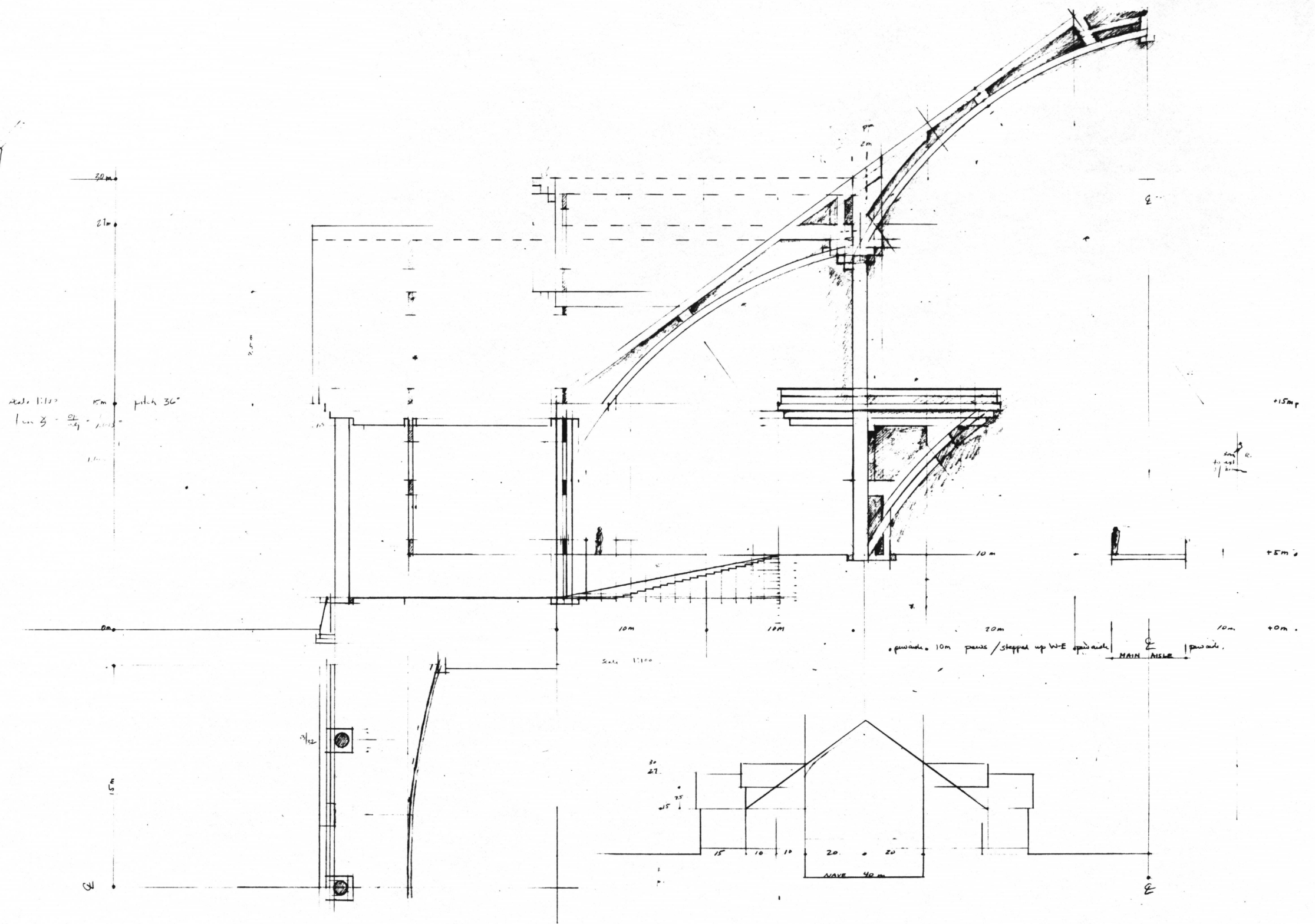
NOTES ON PREVIOUS PAGE/THE CHURCH

.... THE SKETCH ELEVATION OF THE CHURCH FROM THE SOUTH AT THE EDGE OF THE PLATEAU WITH FIELDS AND RIVER BELOW TO THE WEST - THE RELATIONSHIP BETWEEN THE SKETCH AND THE STRUCTURE - A DETAIL OF THE "CONCRETE RIBS" OF THE MAIN NAVE PRE-CAST PARTS ASSEMBLED AND THE JOINT ABOVE THE COLUMN. THE DIAGRAM OF THE SPIRE IN PLAN AN UPWARD SPIRAL DIMINISHING IN WIDTH PROPORTIONAL TO CHANGE IN ELEVATION. (BOTTOM RIGHT) THE DIAGRAM OF APSIDAL CHAPEL GABLES AS A PROCESSION TO THE ALTAR. THE ALTAR IS BELOW THE SPIRE, WITH OPPOSITE CHOIR LOFTS TO THE NORTH AND SOUTH. THE ENTRANCE AND BELL TOWERS ARE TO THE EAST, WITH A TERRACE AT THE WEST END AS A CONTEMPLATIVE INTERIOR/EXTERIOR TRANSITION SPACE BETWEEN THE ALTAR (AND INTERIOR ACTIVITIES OF THE CHURCH) AND THE EXTERIOR WORLD/NATURE TO THE WEST. THE WALL AT CLIFF'S EDGE BECOMES THE CONTINUATION OF THE BUILT FORM AND THE GROUND UPON WHICH IT RESTS. THIS CHURCH AND ALTAR SPIRE ARE THE CENTER/FOCUS AND GENERATOR OF THE SITE'S HARMONY AND THE INTERRELATIONSHIPS OF THE BUILDINGS AS A WHOLE. THIS IS A CLUSTER OF PARTS THAT FORM THE WHOLE OF THE MONASTERY, AND THE PLACE THIS MONASTERY CREATES.





CHAPEL

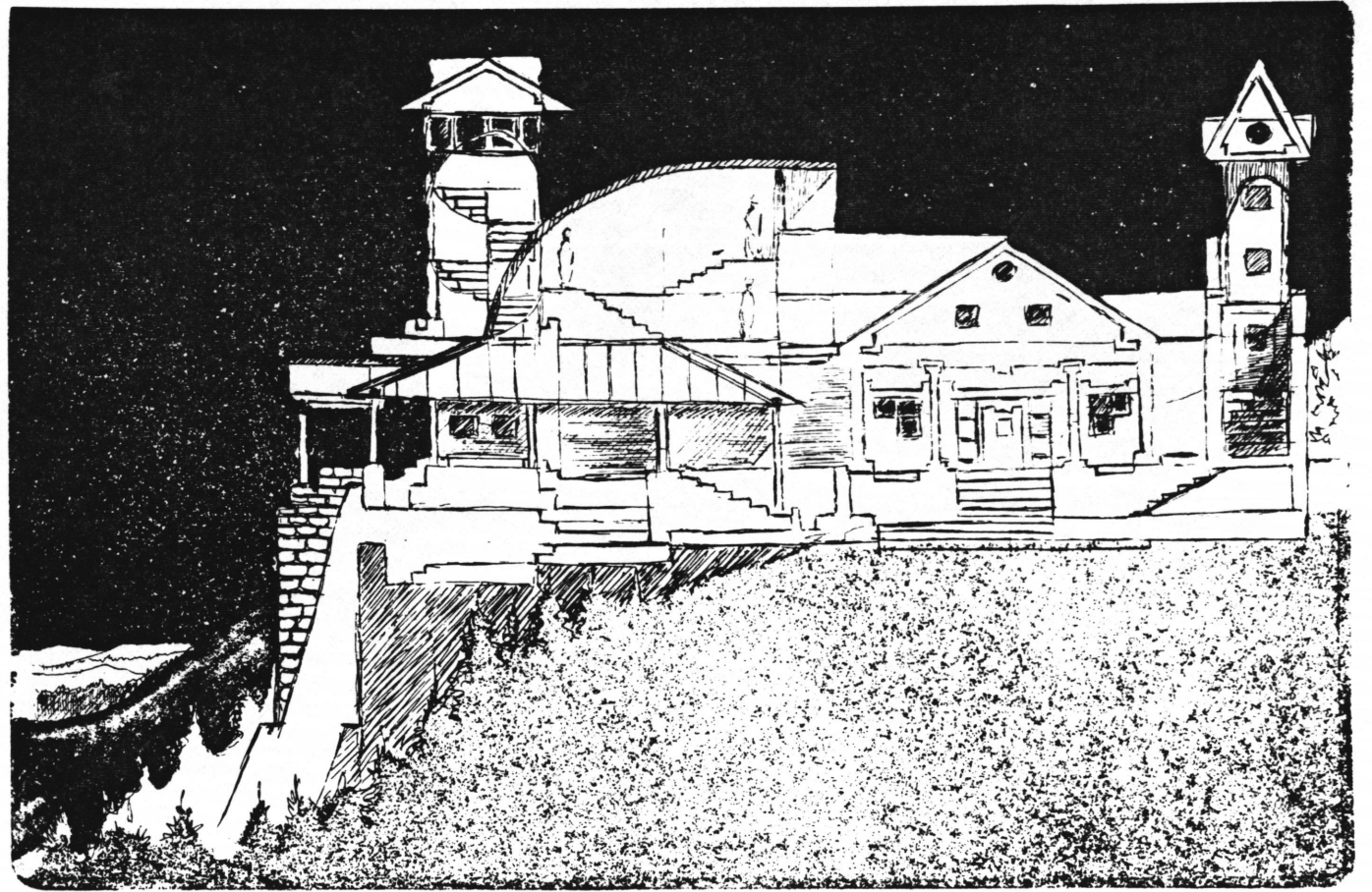


HALF SECTION OF NAVE
WITH APSIDAL CHAPEL

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 IT'S 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.

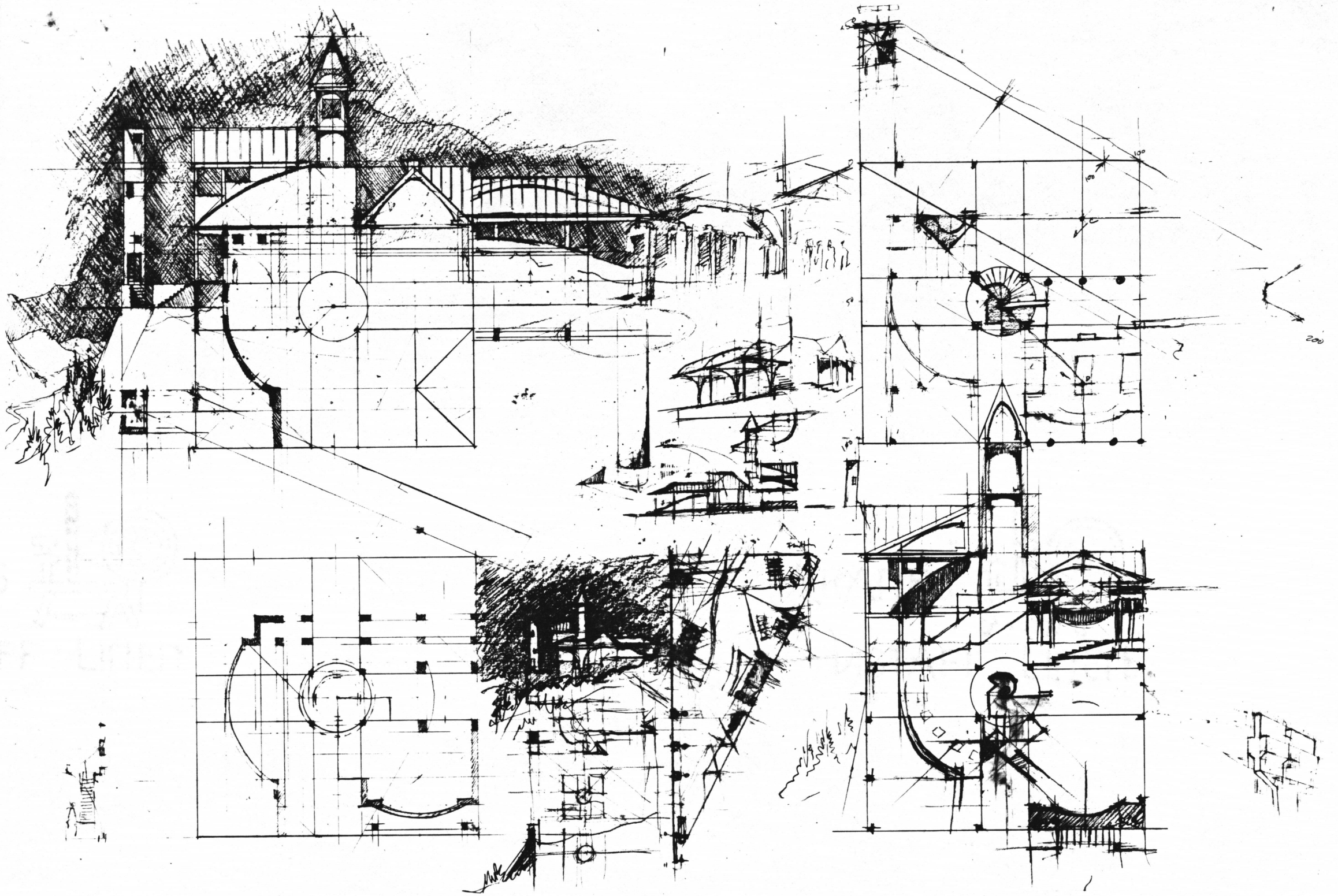
THE LIBRARY

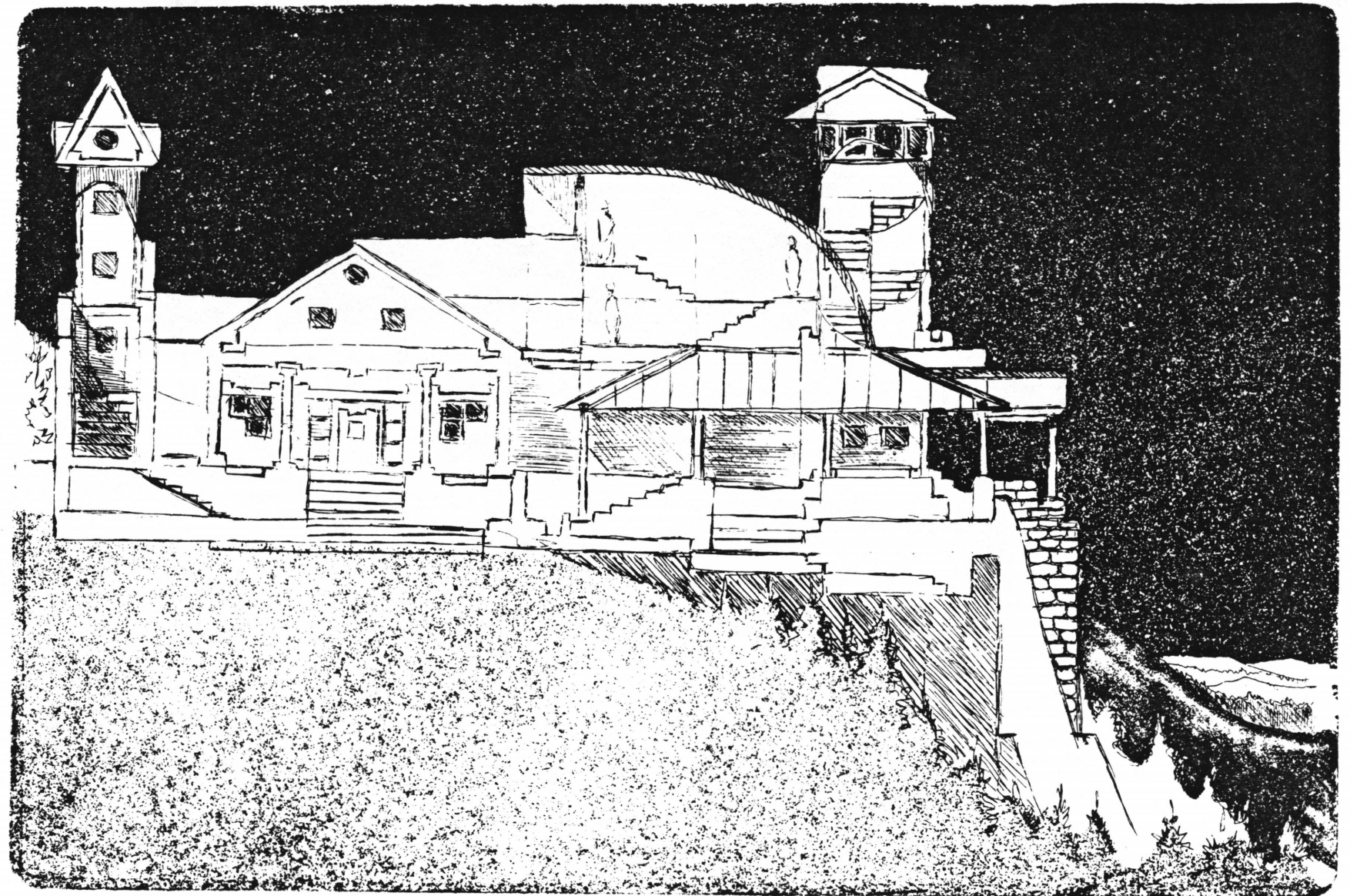
THIS BUILDING "HOLDS" THE NORTHEAST CORNER OF THE SITE IN THE SENSE OF CONTAINMENT. IT'S RELATIONSHIP IS ONE OF DIRECT RELATIONSHIP TO THE SITE/MONASTIC COMMUNITY AS A WHOLE AS WELL AS ITS PROXIMITY AND FOCUS WITH THE ELEMENTARY SCHOOL. IT STANDS BETWEEN THE VIEW OF DISTANT HILLS AND THE SCHOOL, AS WELL AS BEING THE JUNCTURE OF THE TWO WALLS WHICH RAN PARALLEL AND PERPENDICULAR TO THE RIVER. IT'S PLAN IS IN SOME WAY A REFLECTION WITHIN ITSELF AS A BUILDING. TIME SPENT IN A LIBRARY IS OF A FOCUS AND CONCENTRATION. THERE ARE NOT LIMITS; THERE ARE PERHAPS THE SPIRAL OF SPACE WITHIN THE BUILDING WHICH DEALS WITH LIGHT AND VERTICAL MOVEMENT BETWEEN IT'S LAYERS. EROSION OF THE BUILDING VOLUME IS A RESPONSE TO A BUILDING IN NATURE. THE "PRECLUSION" OF A RUIN - OR THE RESULT OF NATURE OVER TIME. THE HISTORY OF A BUILDING IS IN IT'S RUIN. THE CRAFTSMANSHIP AND MATERIALS RESULT IN THE RUIN. THE LIBRARY MUST BE PART OF THIS WALL OF WHICH IT IS THE FOCAL POINT OF DIRECTIONAL CHANGE. THE INVERSE OF THIS WALL CHANGE IS THE SPACE OF ENTRY TO THE MONASTERY TO WHICH IT DIRECTS THE WALL. AS ONE ENTERS THE MONASTERY (WEST) - THE CHURCH IS AHEAD WITH THE SCHOOL TO THE LEFT (SOUTH) AND THE LIBRARY TO THE RIGHT (NORTH). THE LINE OF THE SUN RUNS ALONG THE HILLS OF PARIS MOUNTAIN FROM THE ENTRANCE, TO THE FIELD CHAPEL DIRECTLY TO THE WEST.



THE LIBRARY





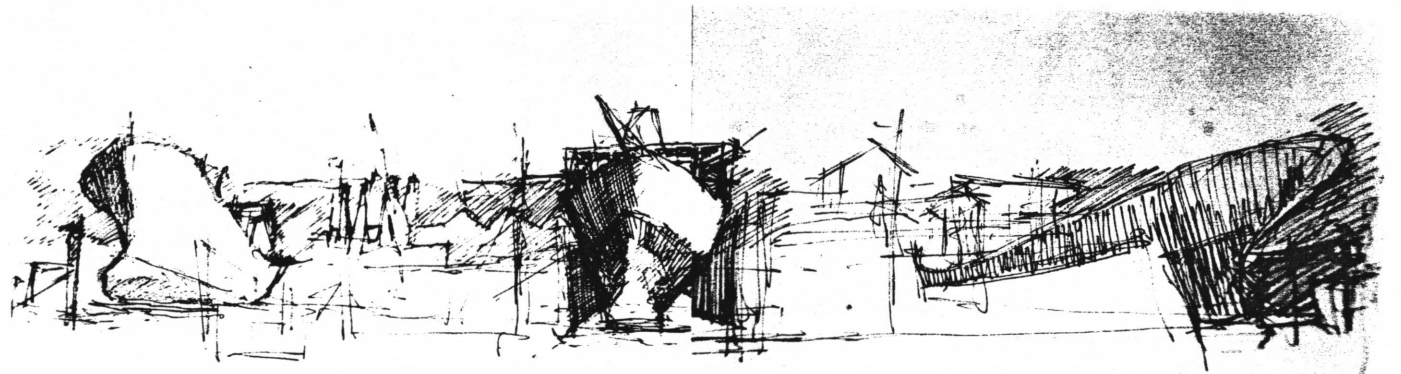
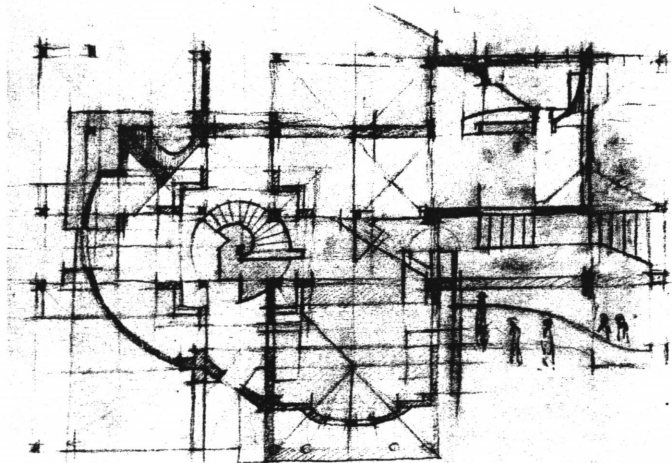
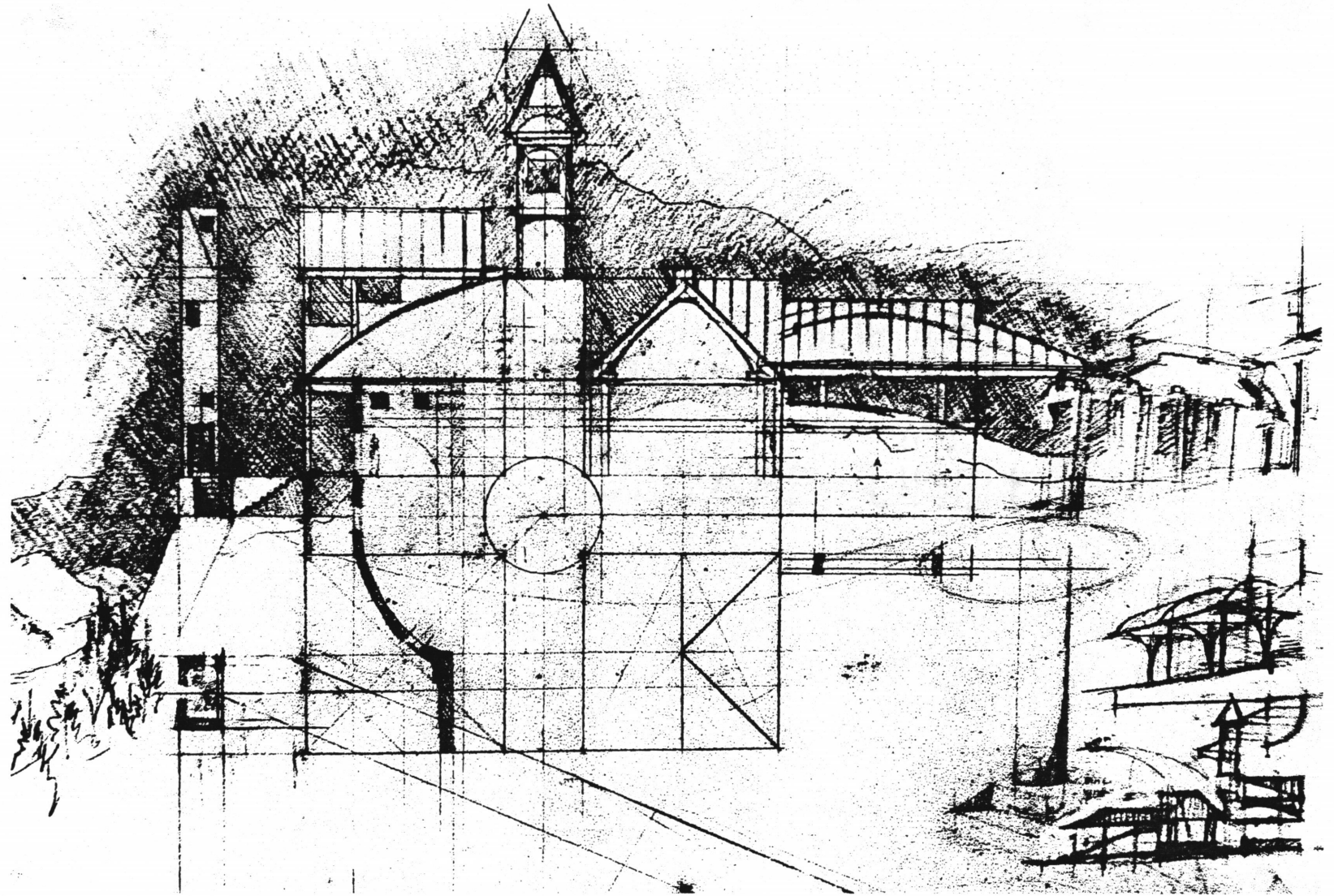


A THOUGHT OF LIGHT, IT'S INTERACTION WITH MATERIAL AND THE RESULTING COMPOSITION FORMED IN A THREE DIMENSIONAL PLANE. THE SITE, BEING THE SIDE OF A RANGE OF HILLS, IS ONE OF NUMEROUS CONTOURS. IT IS ONE WHICH IS PERHAPS DIFFICULT TO INTERPRET YET A SITE SUCH AS THIS LENDS ITSELF TO THE THOUGHT OF A NATURAL 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.

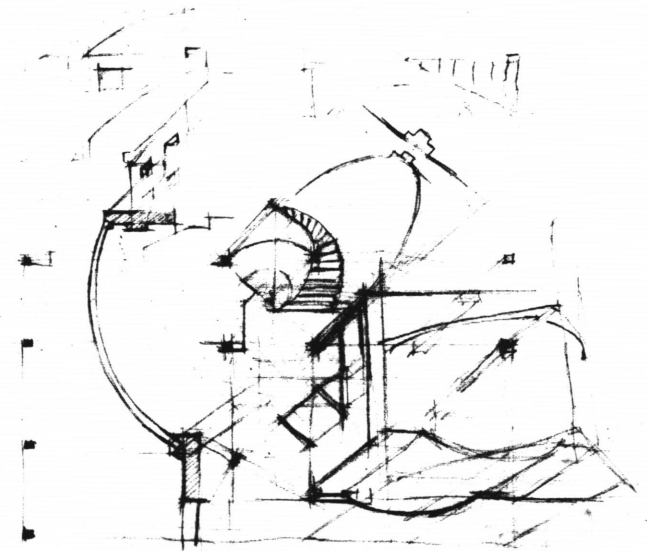
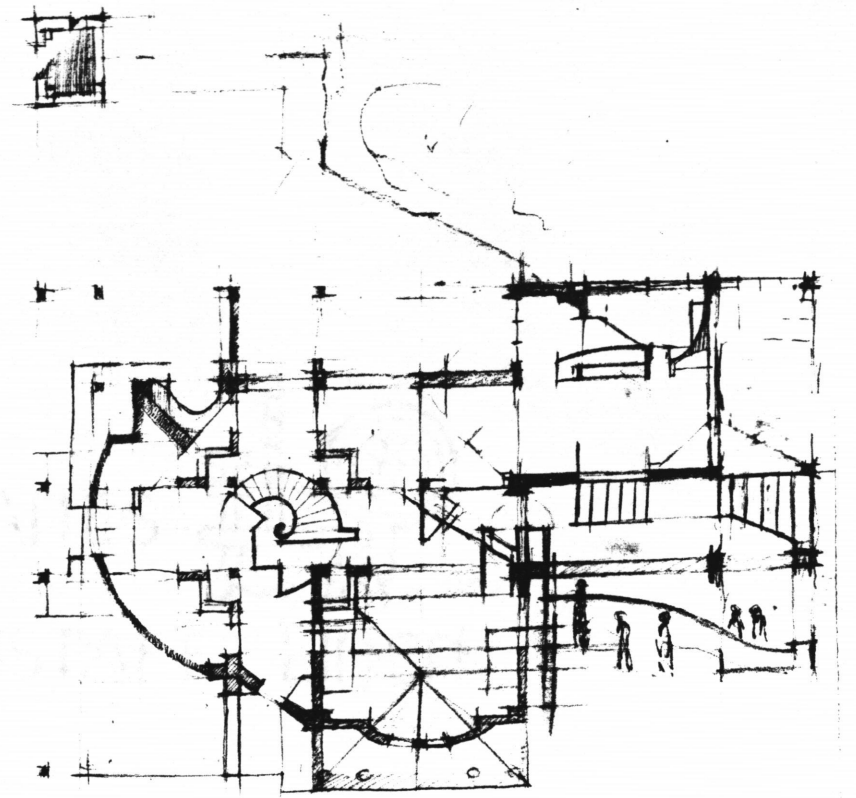
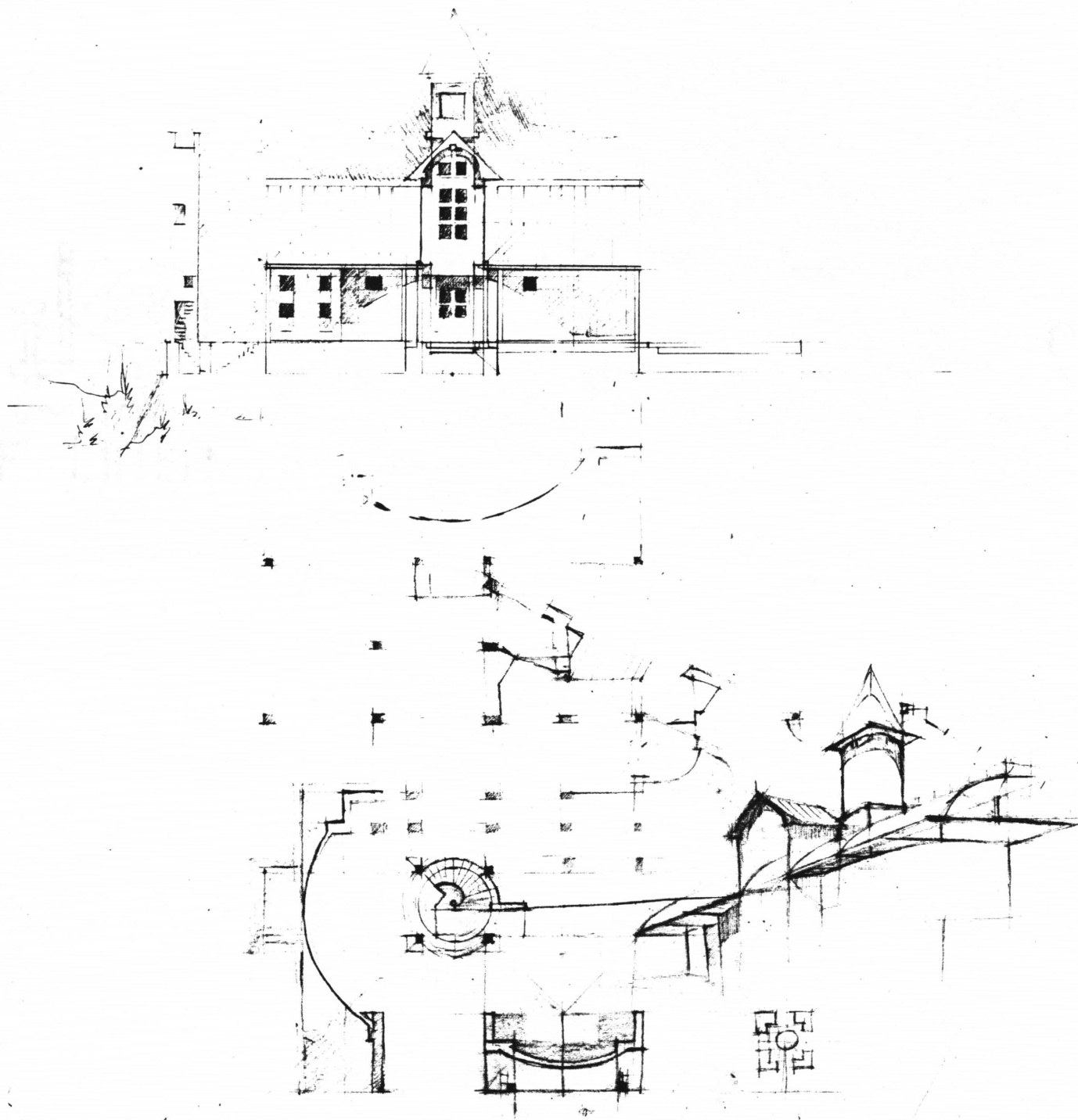
THERE IS A CERTAIN RESPECT TO NOT IMPOSING MAN'S NOTIONS OF SITE APPROPRIATENESS TO A GIVEN BUILDING AREA. NATURE AND MAN'S NEEDS ARE NOT MEANT TO COINCIDE. THE IMPOSITION OF GOOD ARCHITECTURE ON A SITE TAKES INTO CONSIDERATION THE SACRIFICES OF THE LAND, AND THOSE OF THE ARCHITECTURE TO CO-EXIST WITH 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.



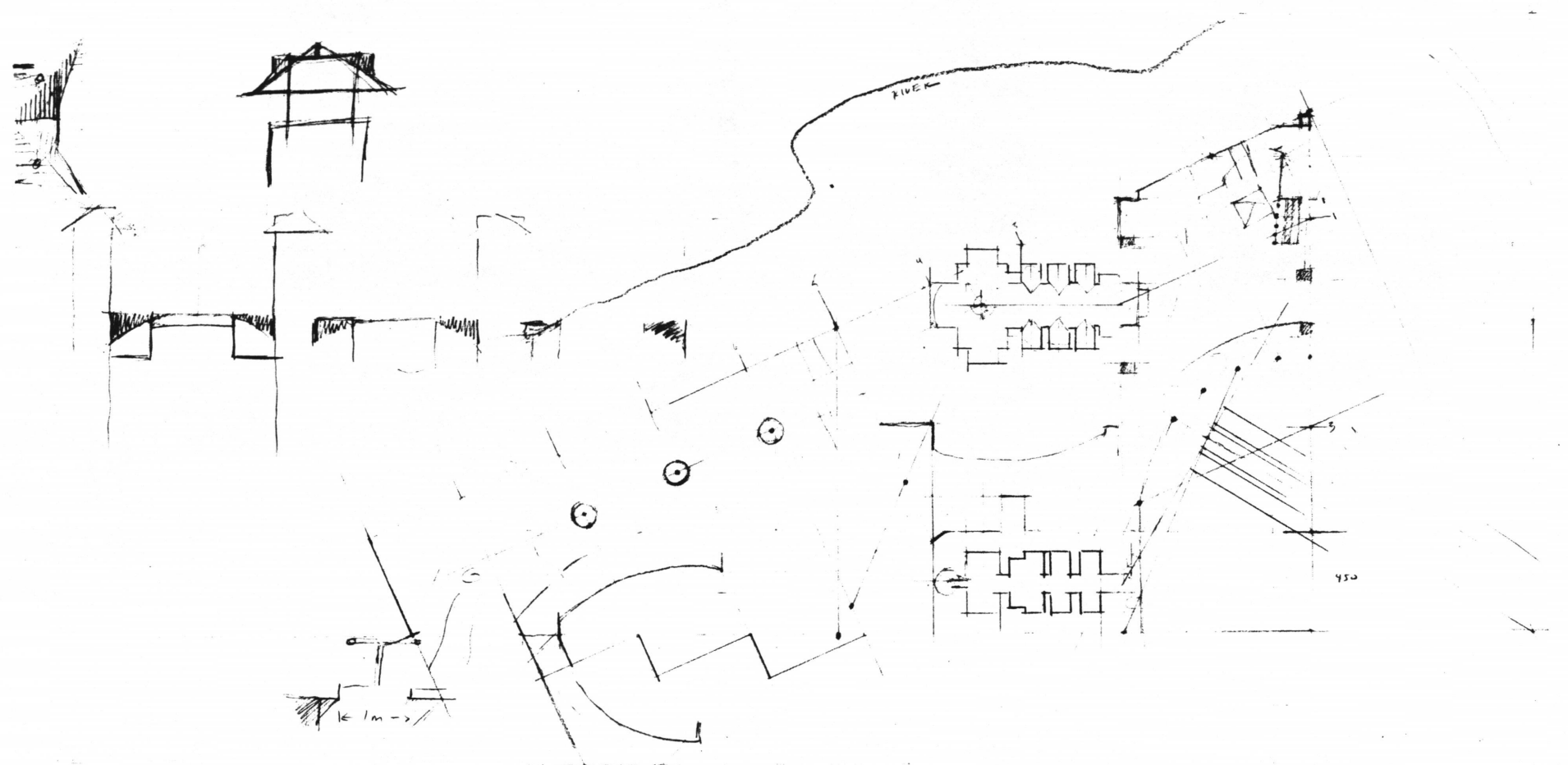
WITHIN THE IDEA OF A CONCEPTUAL THINKING OF ARCHITECTURE LIES THE SPIRIT OF BUILDING MATERIALS WHICH WILL BE UTILIZED IN CONSTRUCTION. THERE IS AN ESSENCE TO EVERY MATERIAL; STONE, GLASS, CONCRETE OR WOOD ... EACH IS SEPERATE, YET CERTAIN ARE COMPATIBLE BY NATURE AS WELL AS IN A STRUCTURAL AND AESTHETIC WAY OF APPRECIATING THEIR INDIVIDUAL QUALITIES. THE "ARCHITECTURAL CONCEPT" SHOULD BE A CONSIDERATION OF THE GIVEN PROGRAM, FORM, THOUGHT OF THAT WHICH IS INATE 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.



SHIPS AT DRYDOCK, AMSTERDAM HARBOR

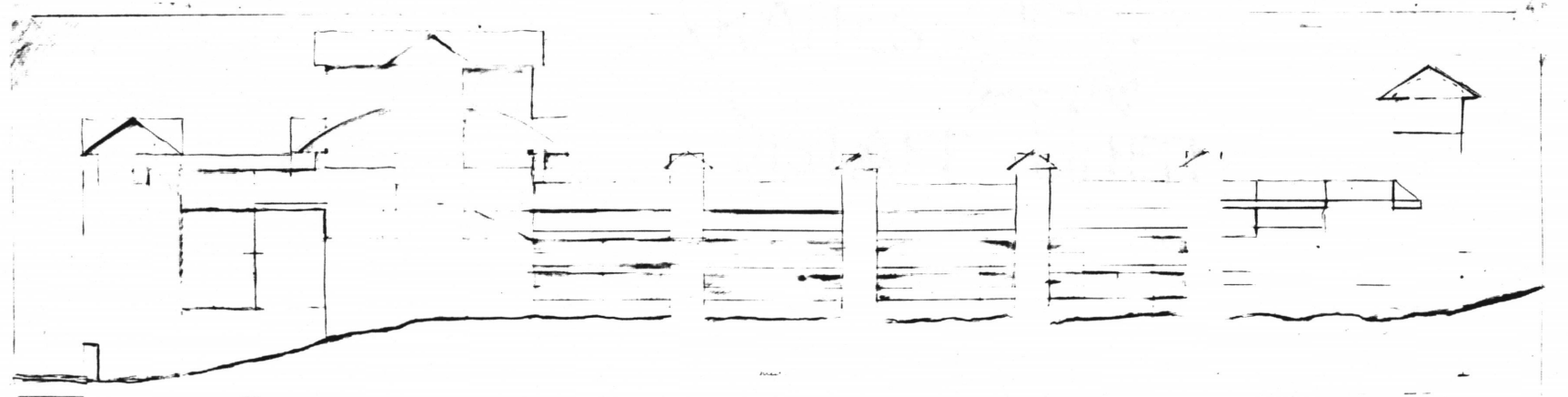


THE SITE, AT ANOTHER SCALE, REPRESENTS THIS DEMARCATION OF BUILDING AS PART AND BUILDING AS IT'S OWN PARTS. THEREFORE, A THEME OF RELATIONSHIPS ARISES.

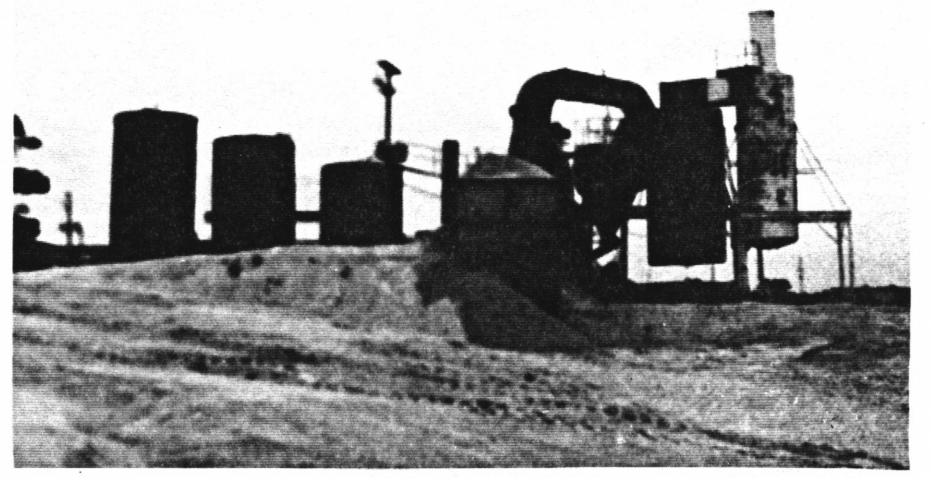
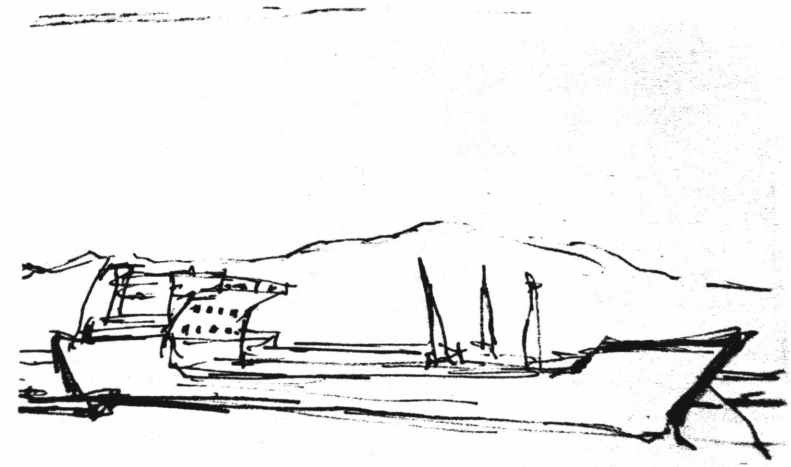
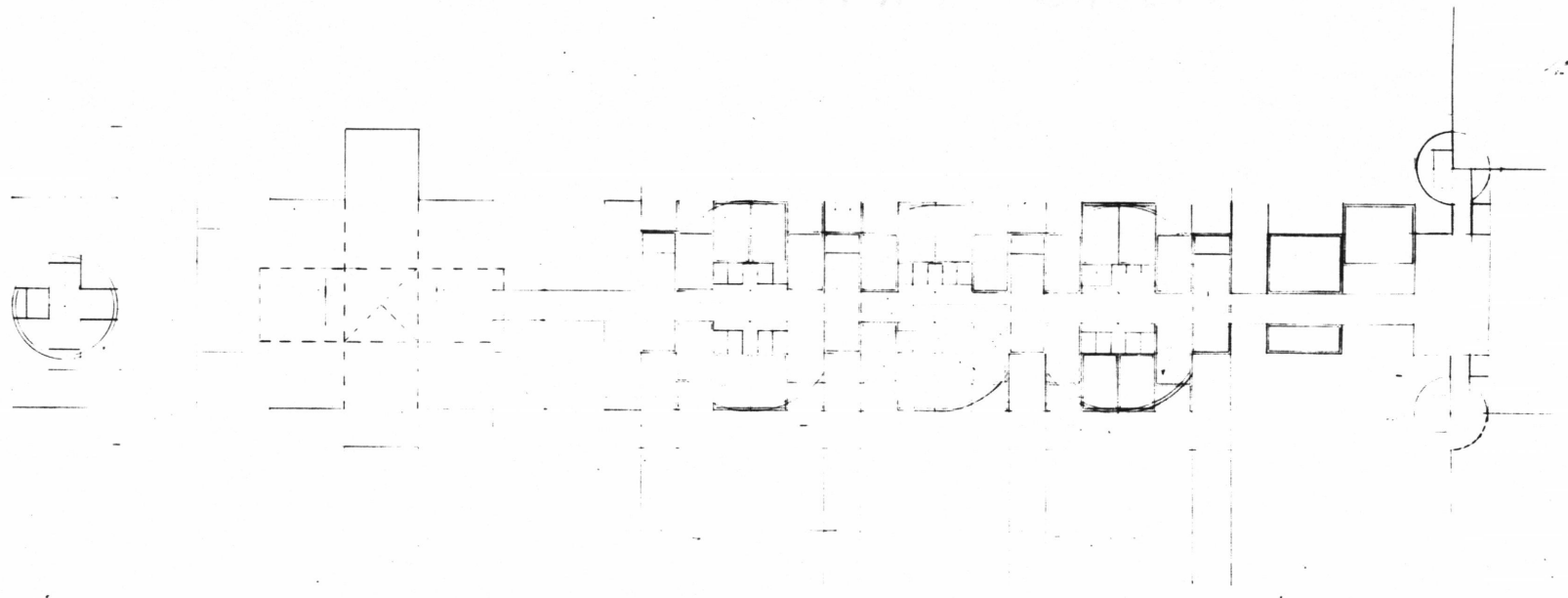
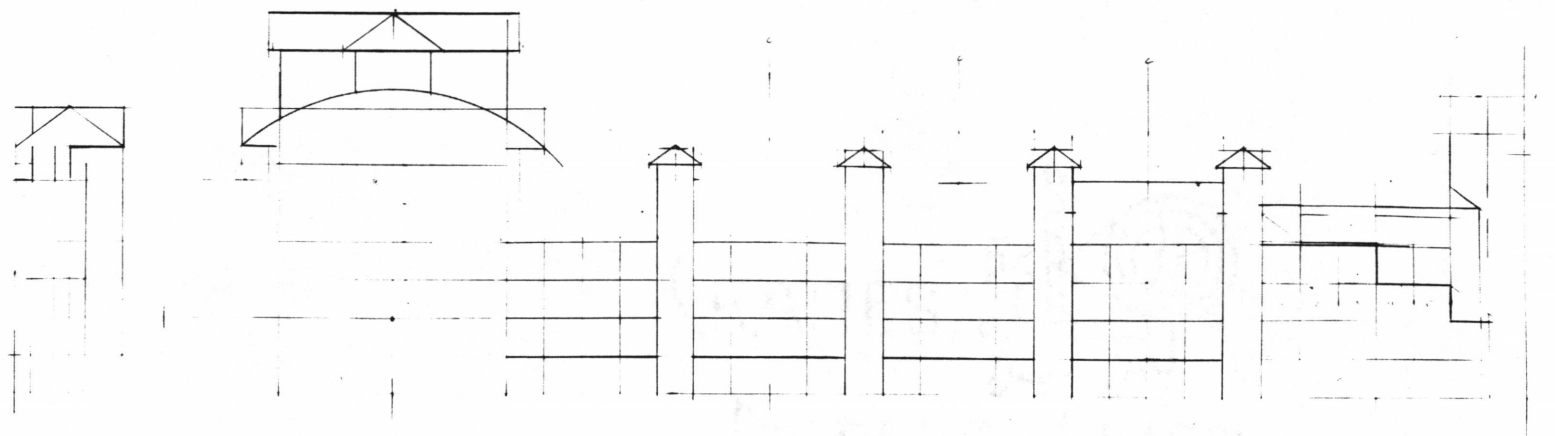


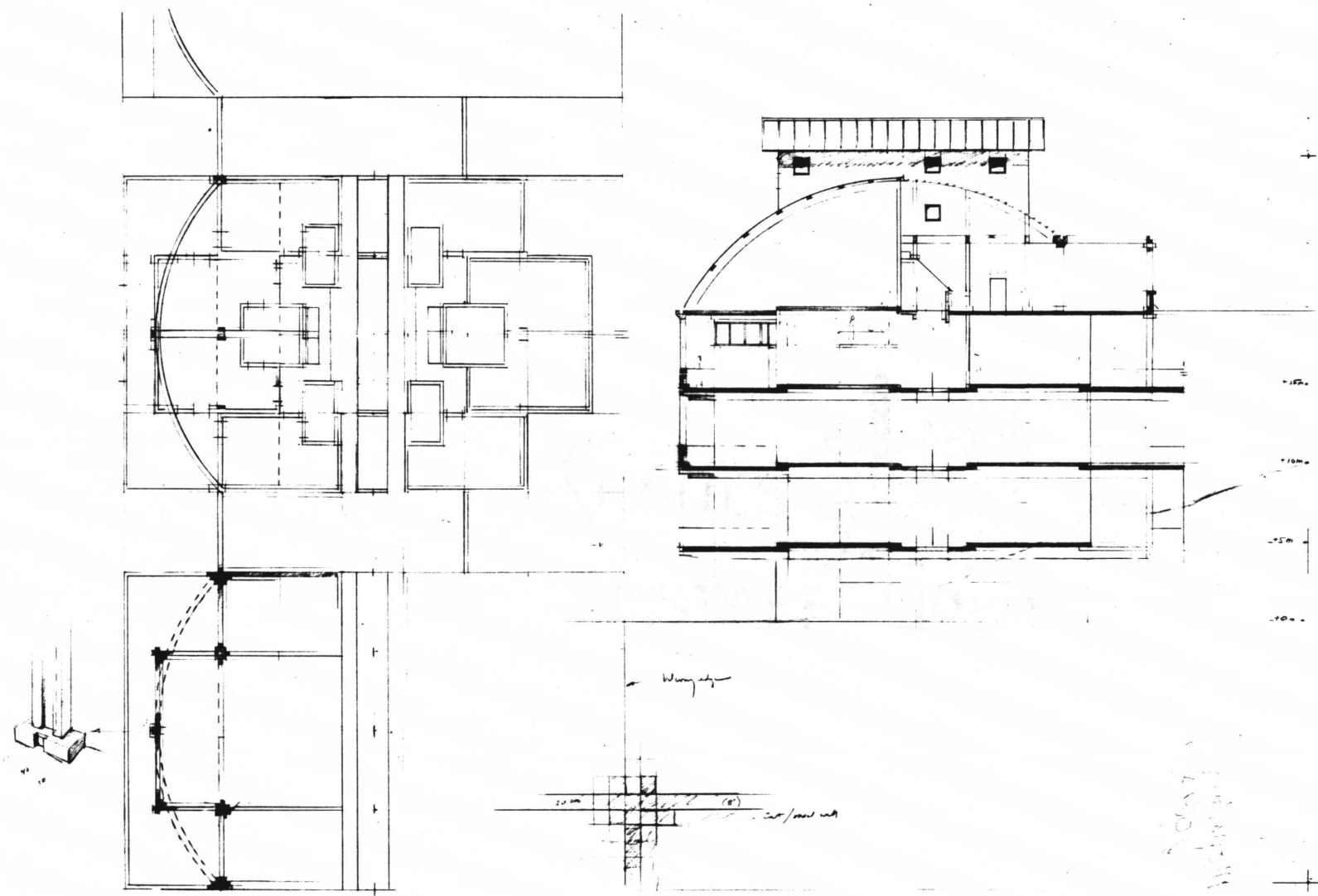
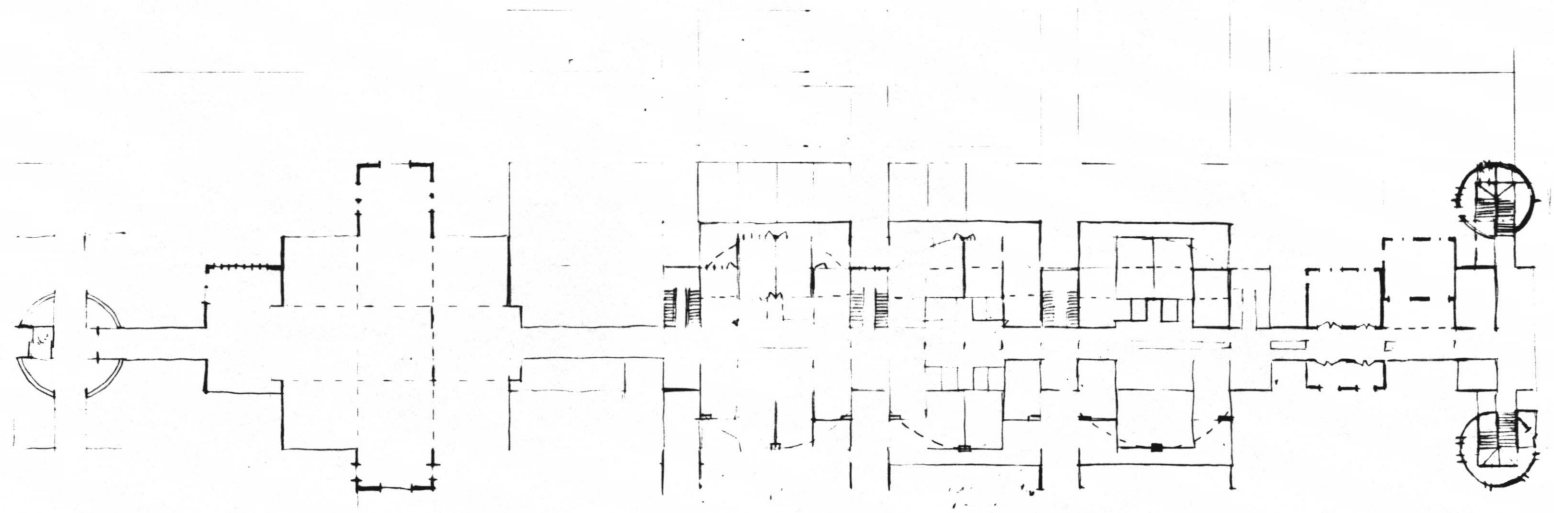
THE DORMITORY

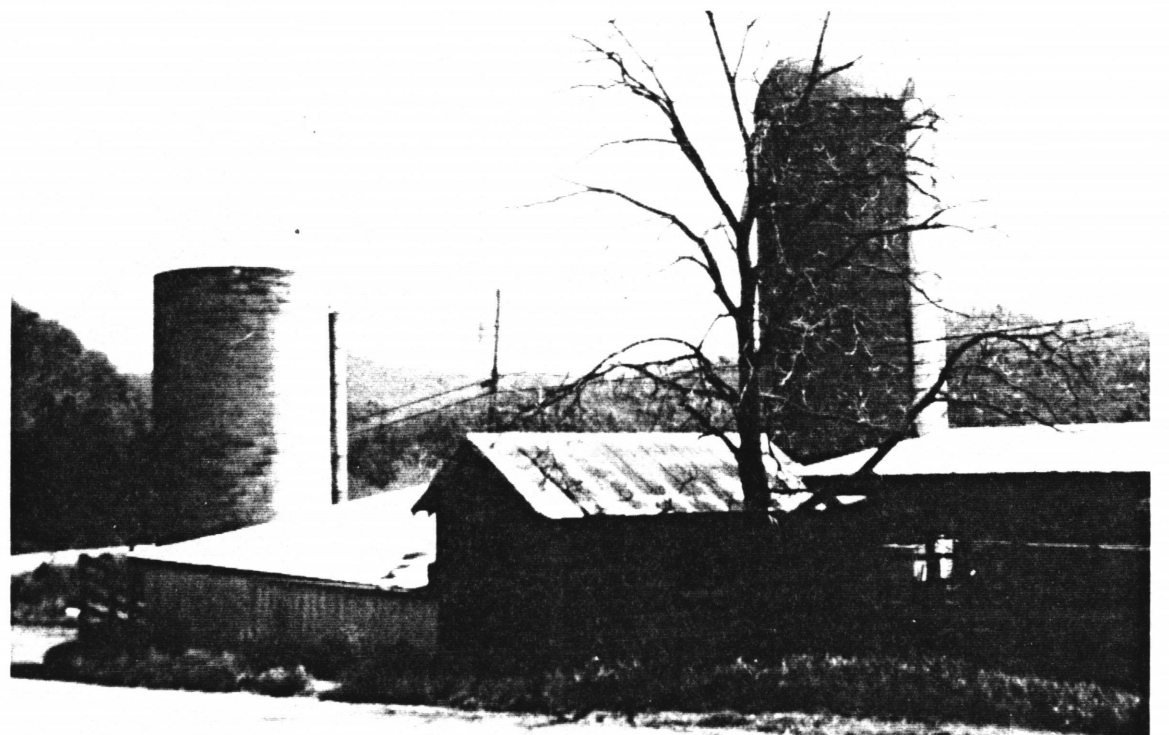
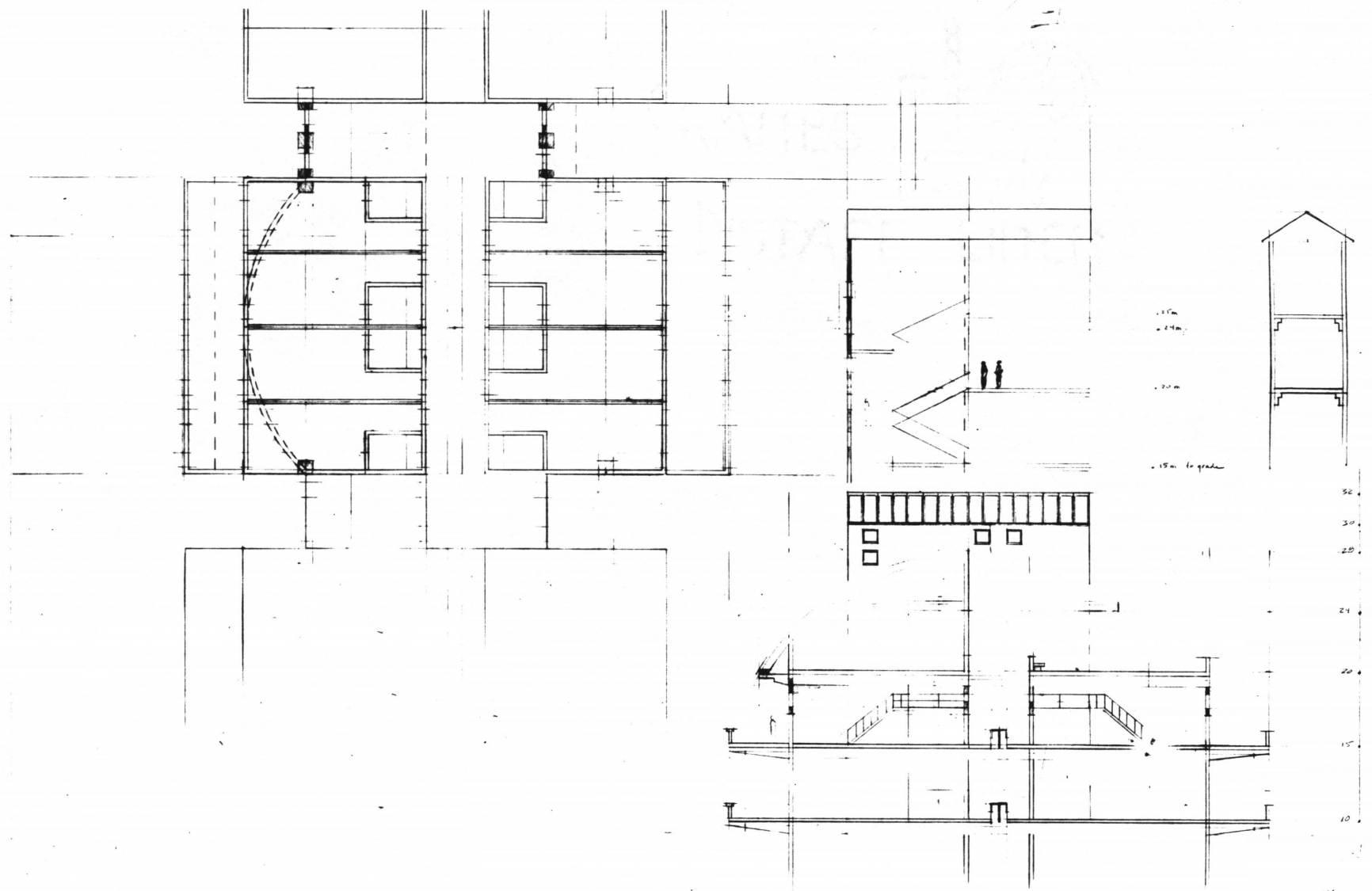
THE BUILDING'S FUNCTION AS REALIZED IN A "BREAKING DOWN INTO PARTS" RELATIONSHIPS BETWEEN ROOM, SPACES, STAIRWELLS, INTERIOR/EXTERIOR TRANSITIONS, ETC AND THE BUILDING AS A WHOLE IN IT'S FORM.

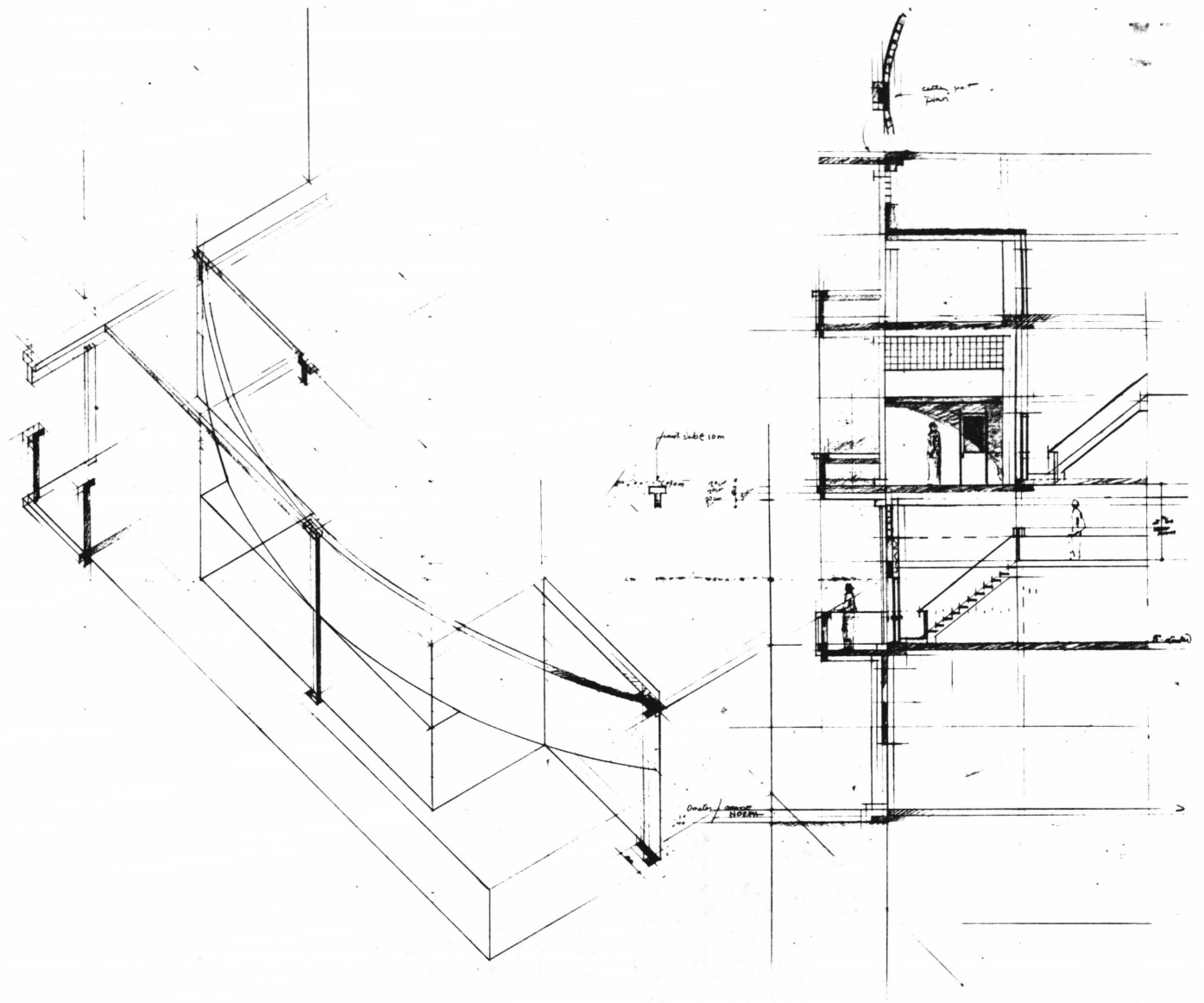


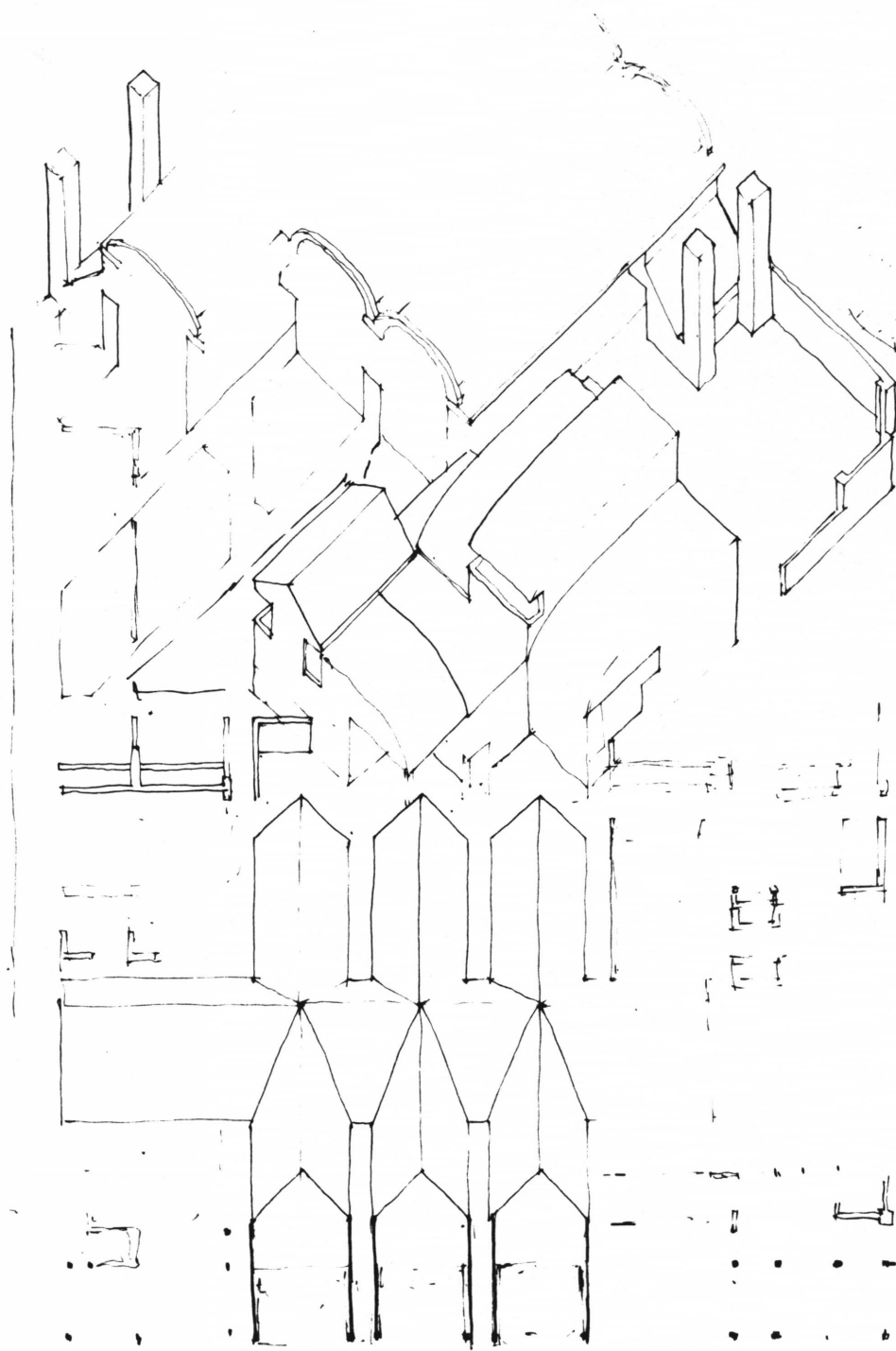
1955
TAPP LAYON



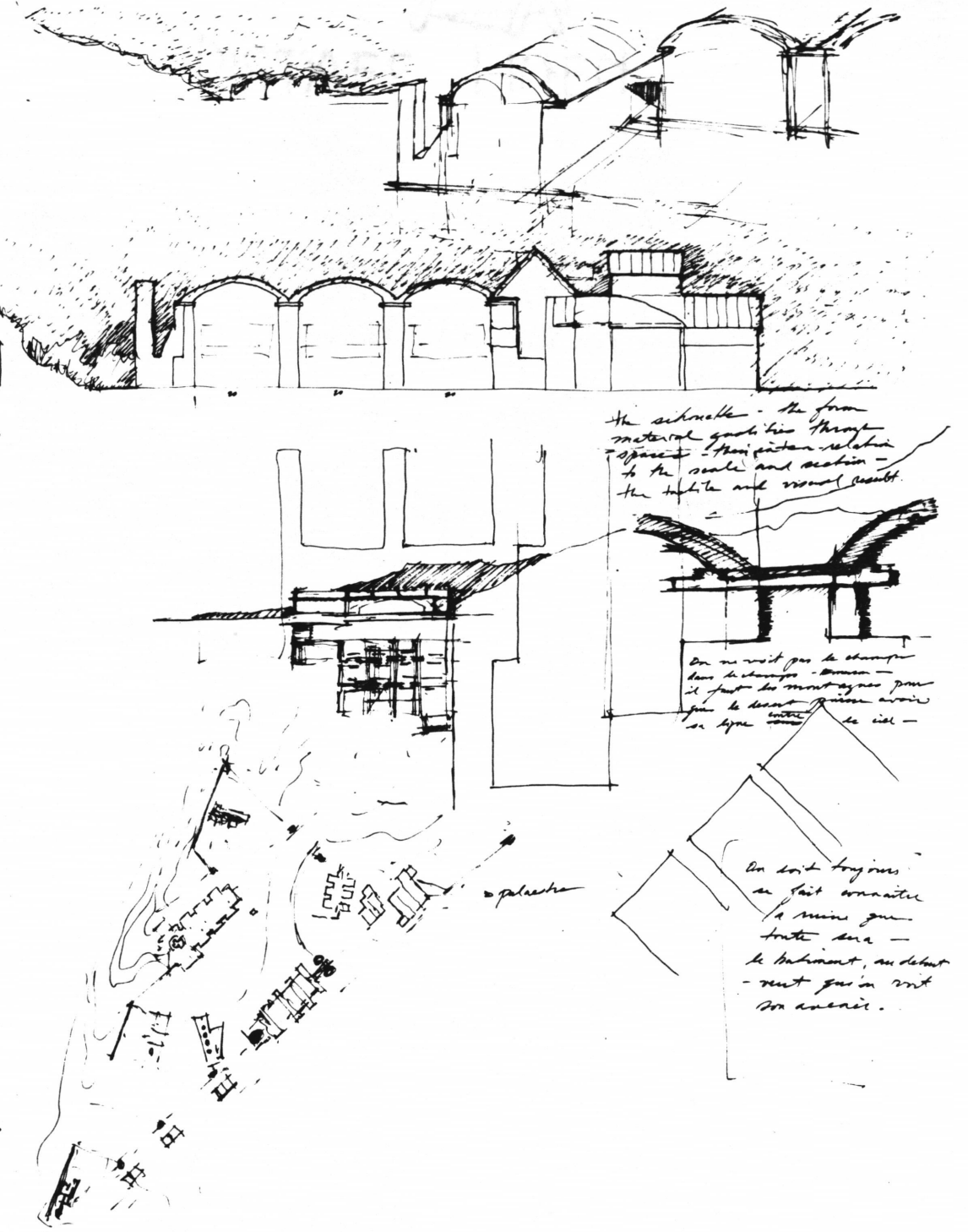






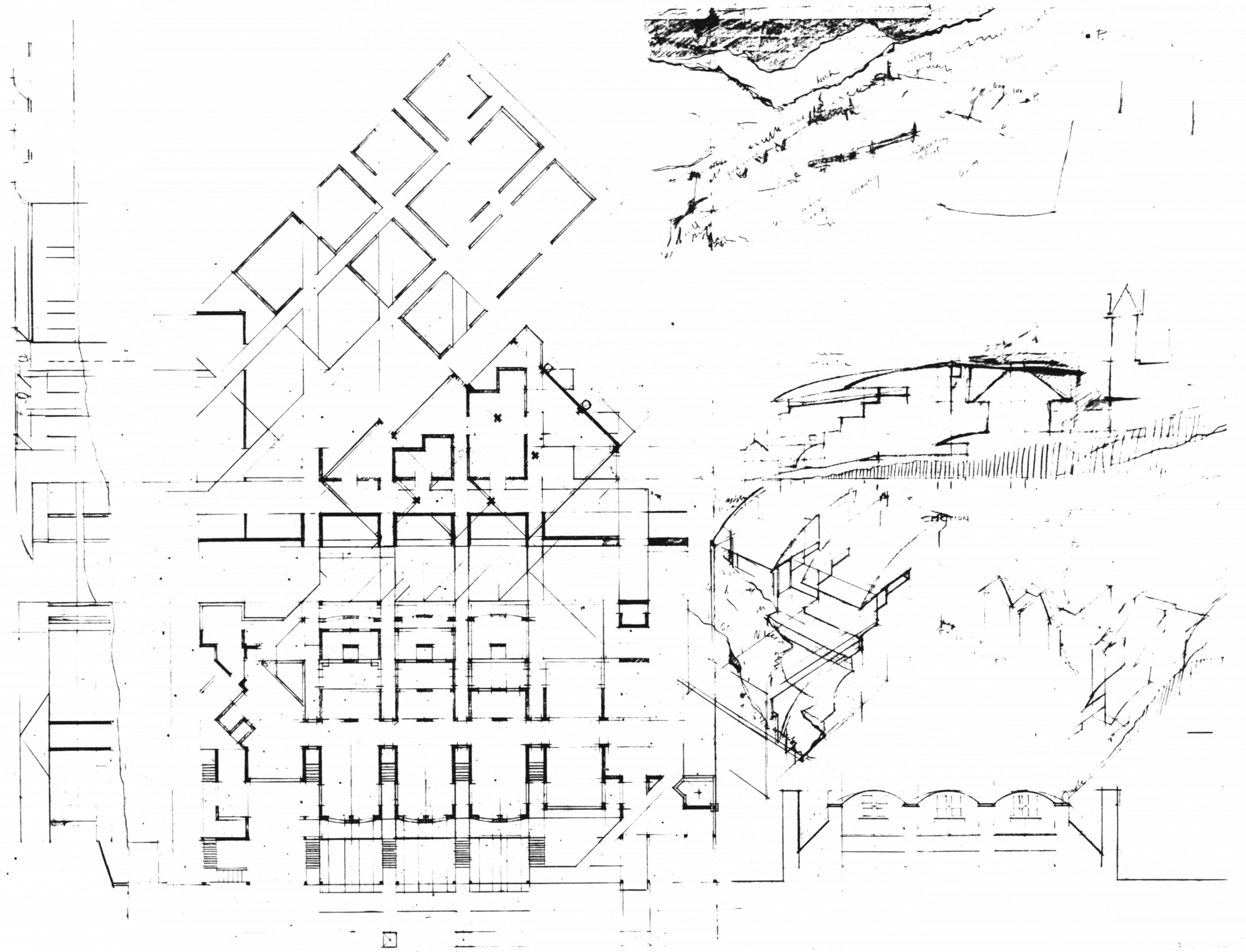


GYMNASIUM
THEATRE
CLASSROOMS

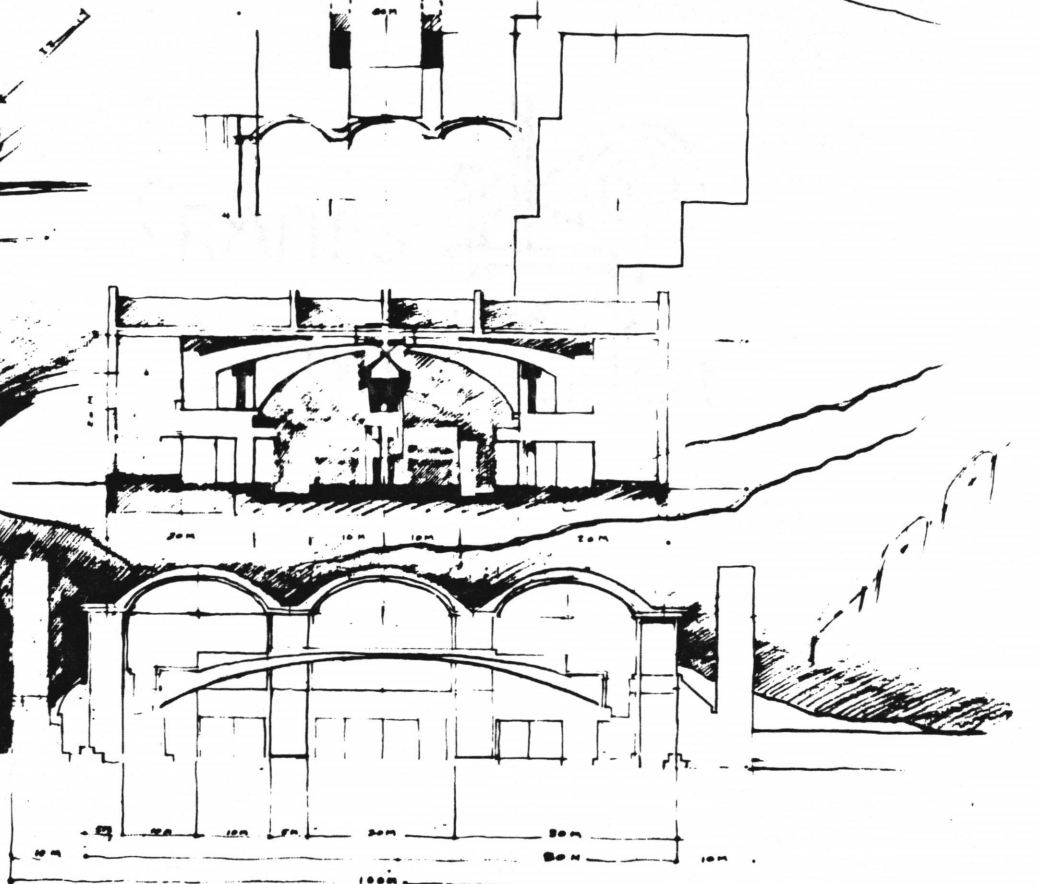
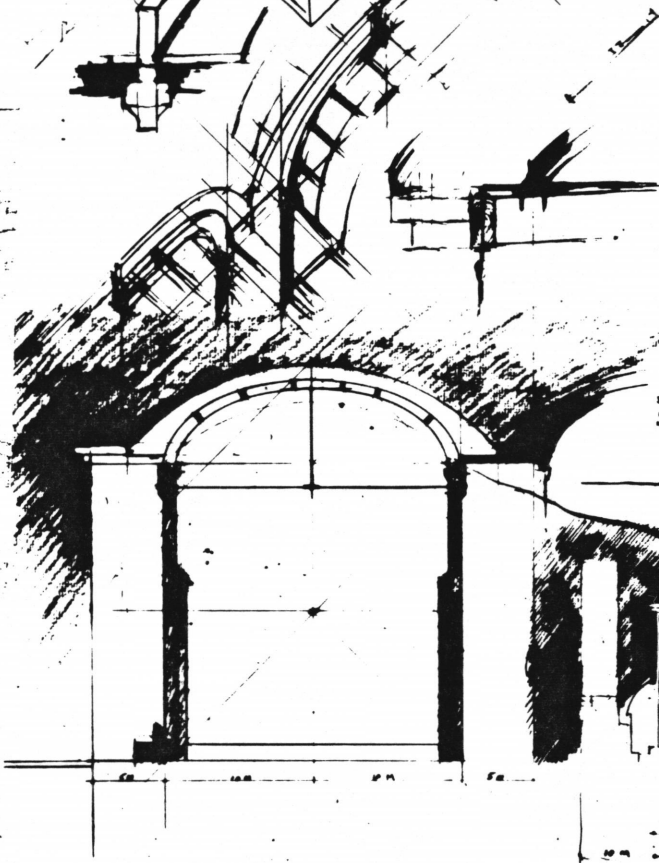
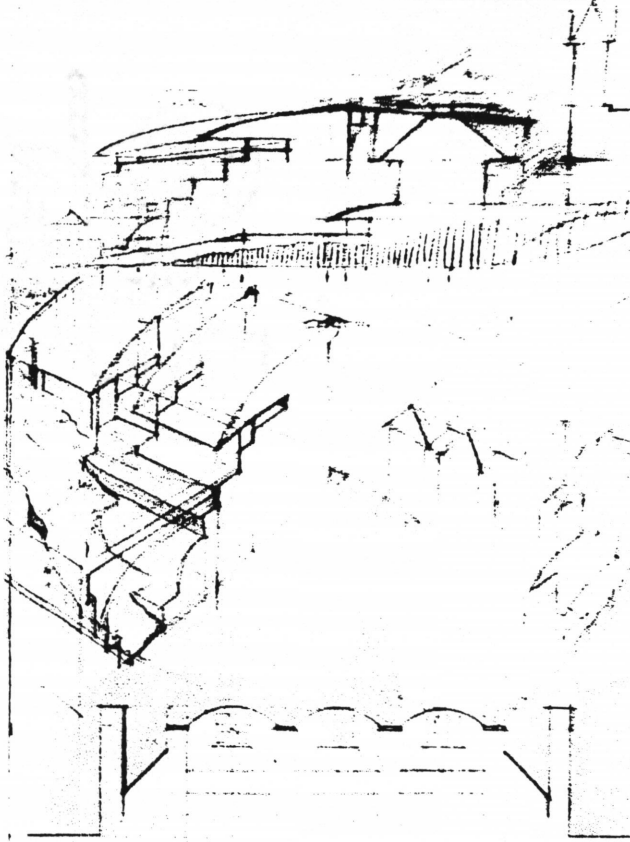
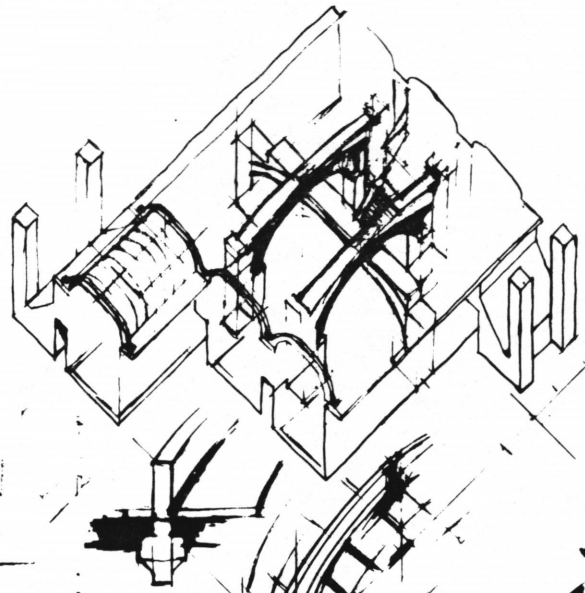
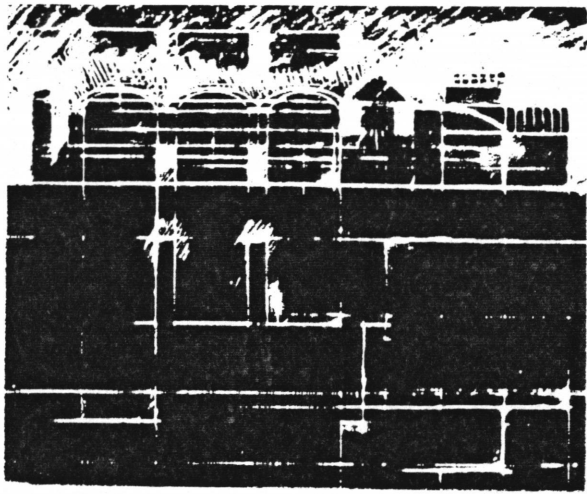


THE SCHOOL

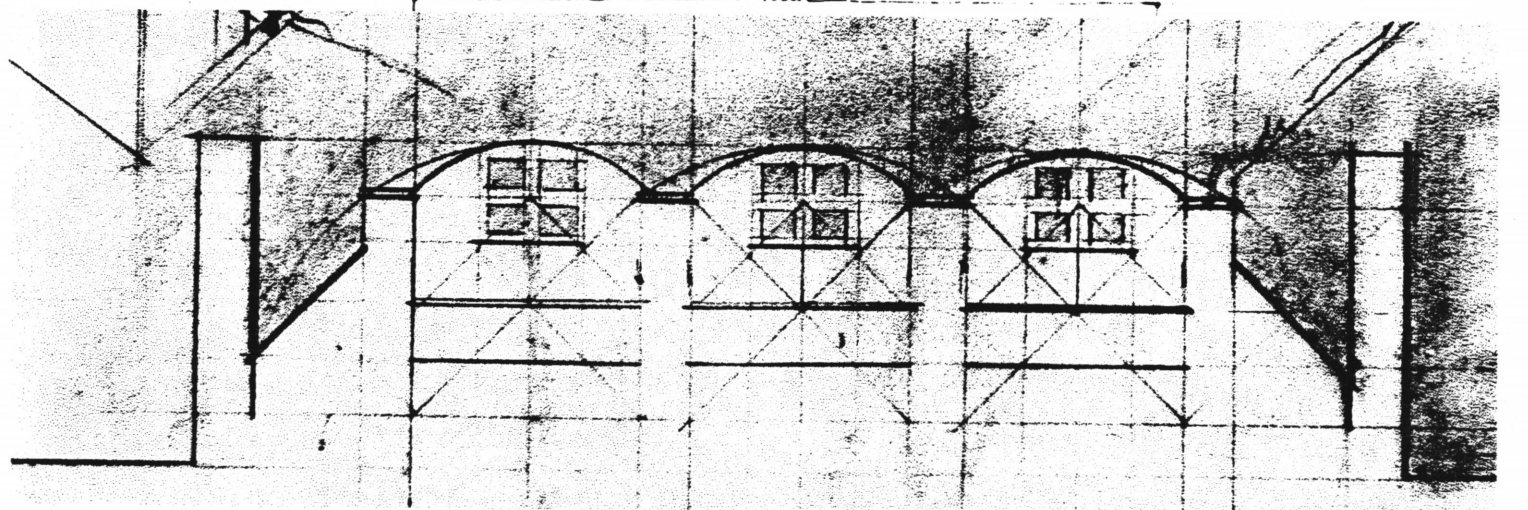
Handwritten notes in the top left corner, including the number '27' and some illegible text.

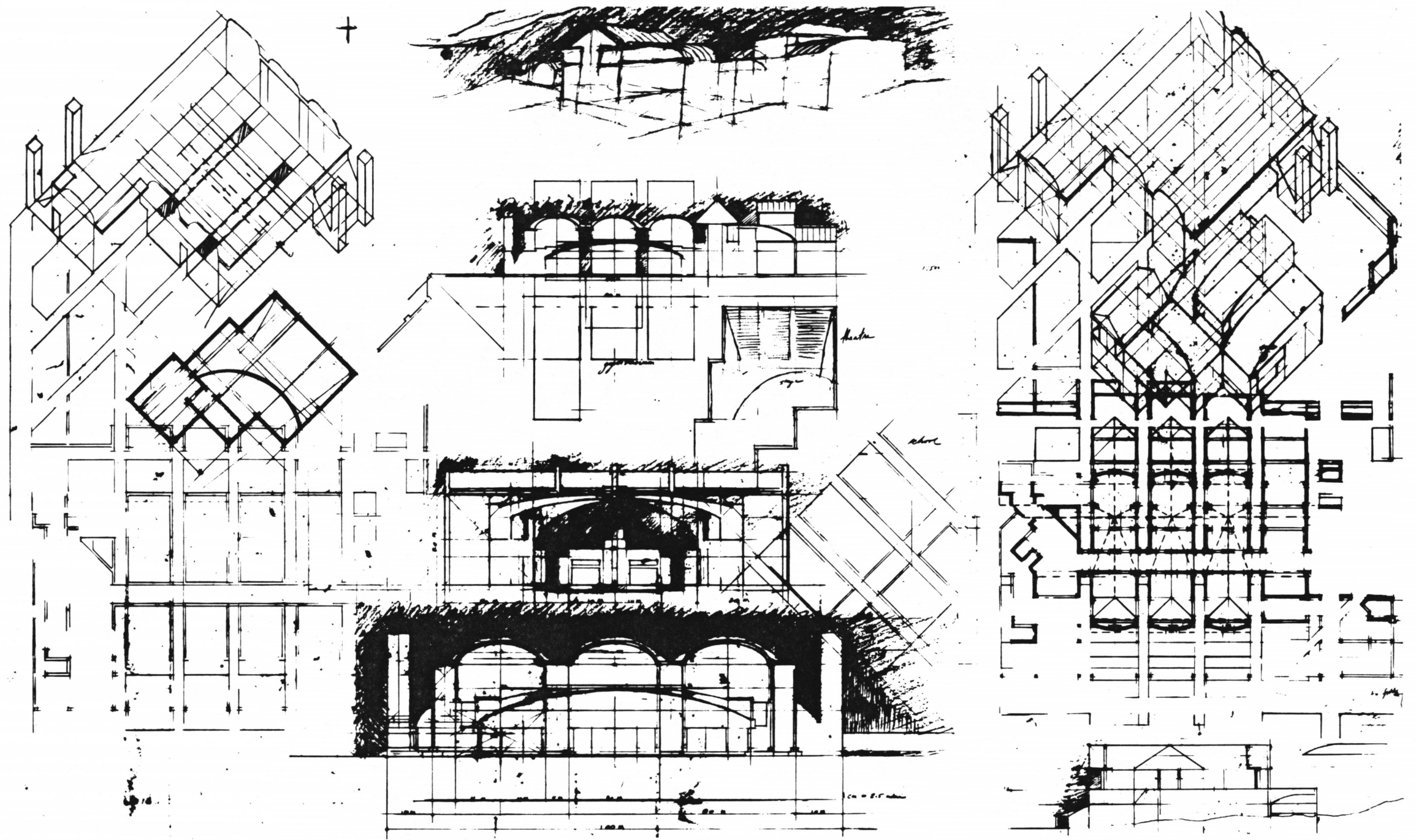


ARCHITECTURE INVOLVES THE TRUE HORIZONTAL AND VERTICAL LINES/PATTERNS/PROPORTIONS WITH NATURE AND IT'S ORGANIC AND PURE CURVES. THE HORIZON IS IT'S TRUE HORIZONTAL, PERPENDICULAR TO GRAVITY.

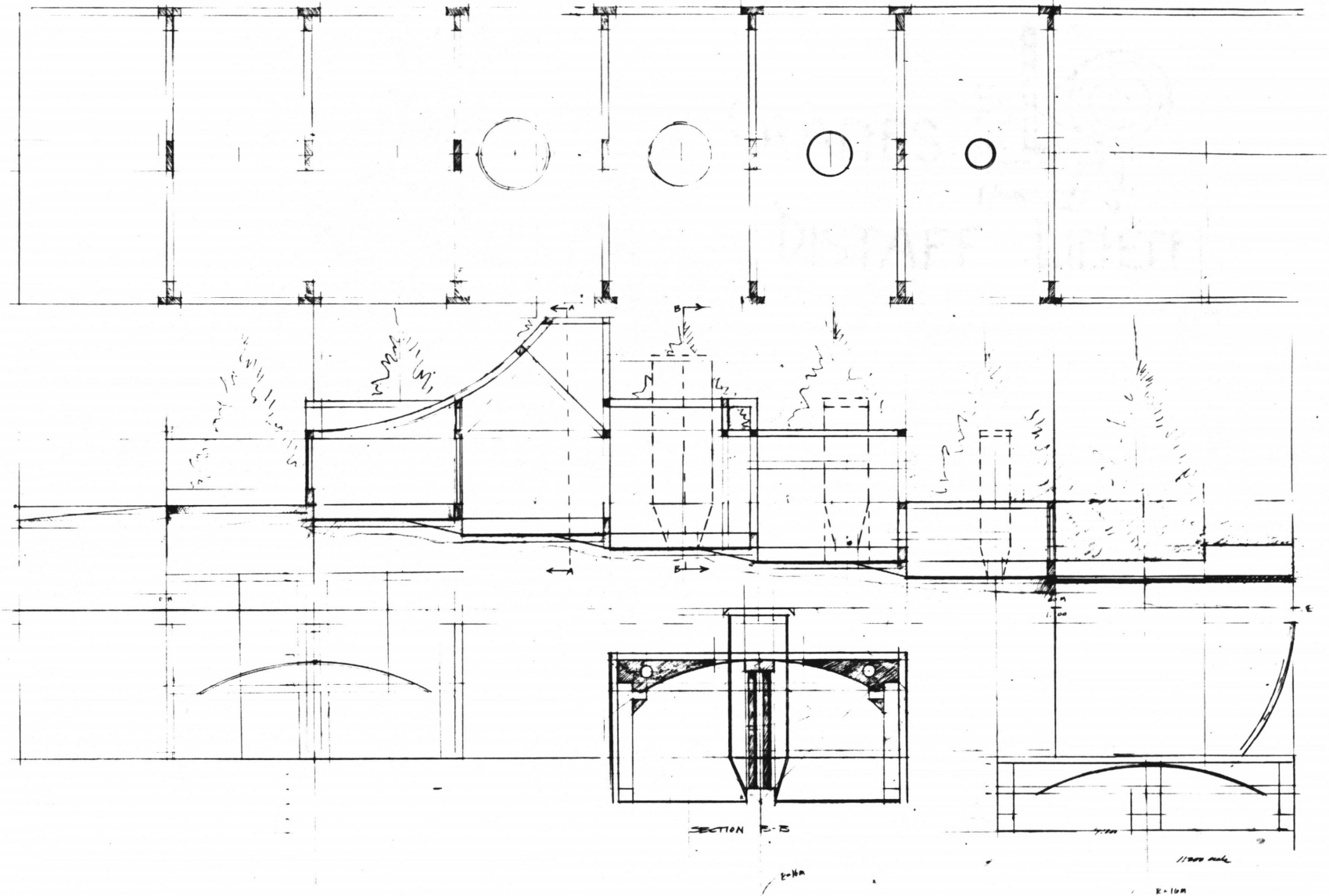


GYMNASIUM

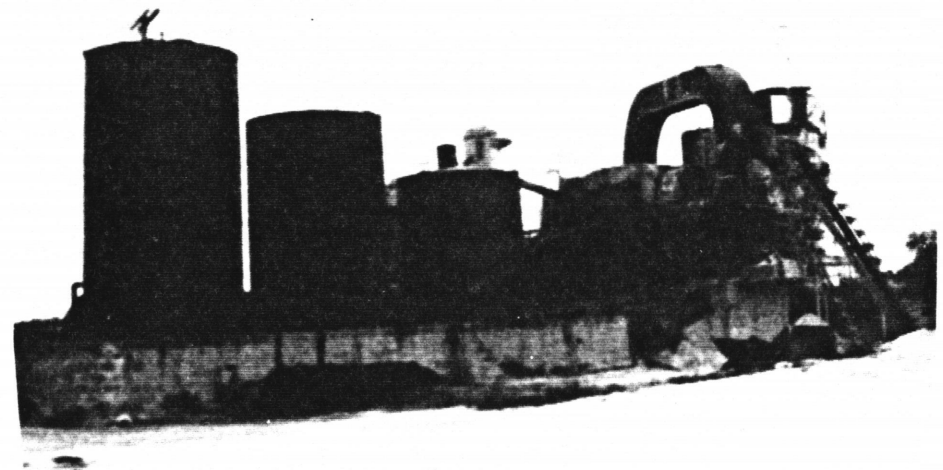


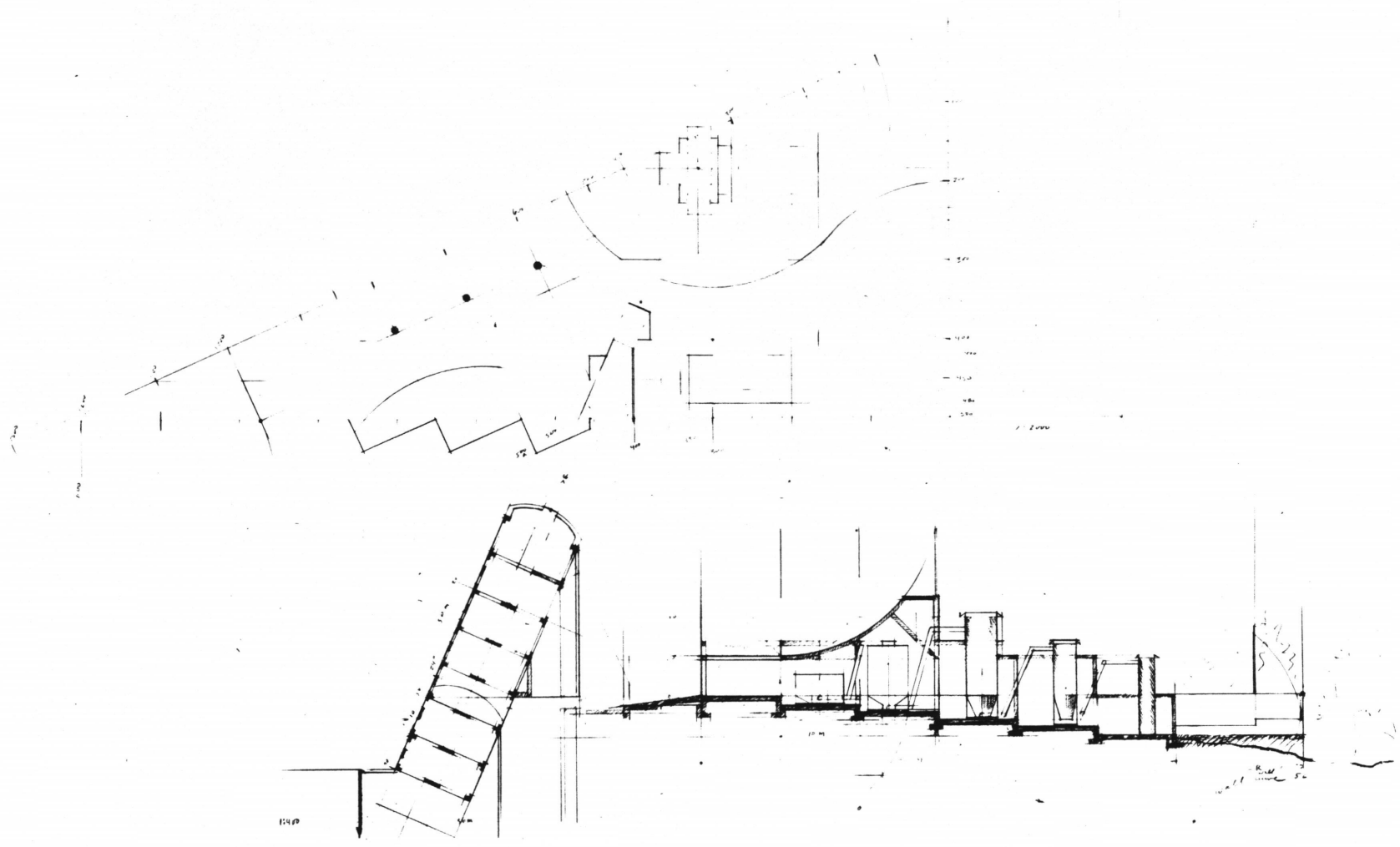


THE SKETCH IS SEEN AS A DIAGRAM OF THE SPACE, PLAN OR SECTION - WITH PERHAPS THE BUILT FORM AS A DIAGRAM OF THE SPACE AND IT'S STRUCTURE. THE DETAILS WANT TO BE A PART OF THIS INTERACTION BETWEEN LIGHT, MATERIAL AND FORM, A THEORETICAL ROOT TO DESIGN IS MEANT AS A GENERATION OF A CONCEPT WHICH STRIVES TOWARD BEAUTY. THE PURPOSE/FUNCTION OF THE BUILDING IS OF THE WHOLE, YET NOT THE GENERATOR OF IT'S DESIGN.



THE WINERY





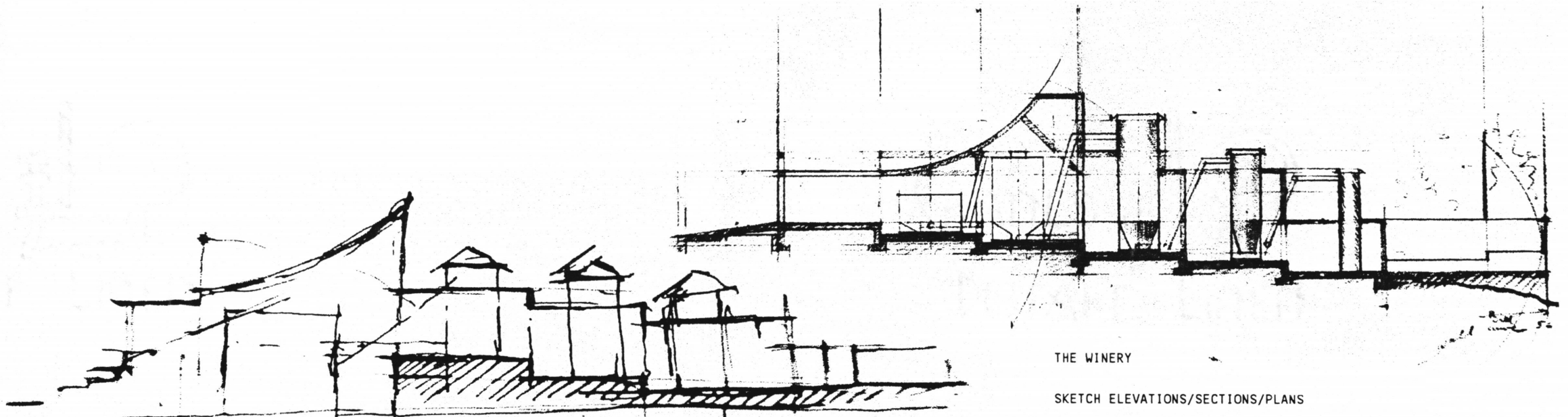
THE IMPOSITION OF THE ARCHITECTURE - THE TOTALITY OF THE BUILT FORM ON THE SITE -

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 PRECEED 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.

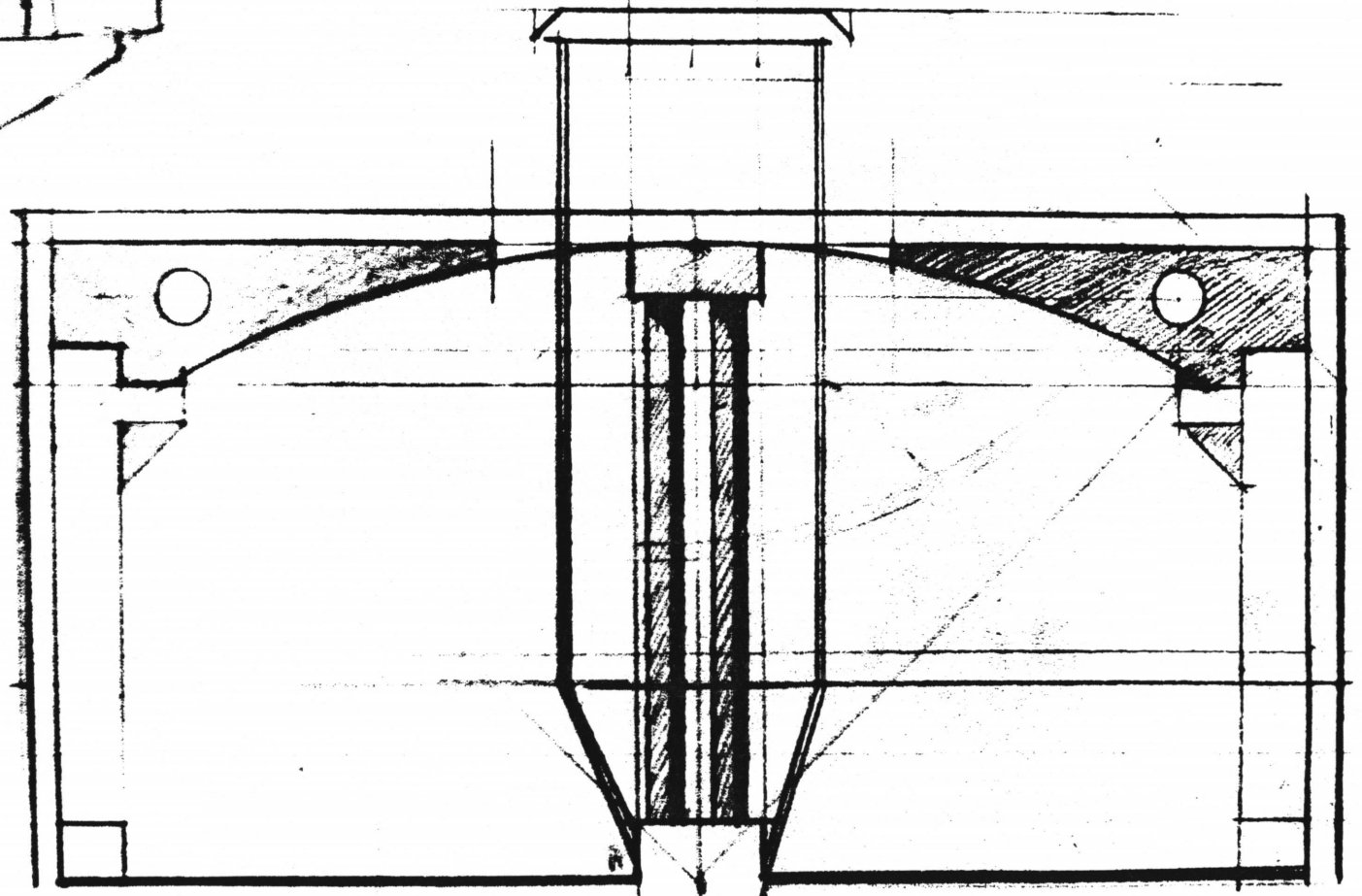
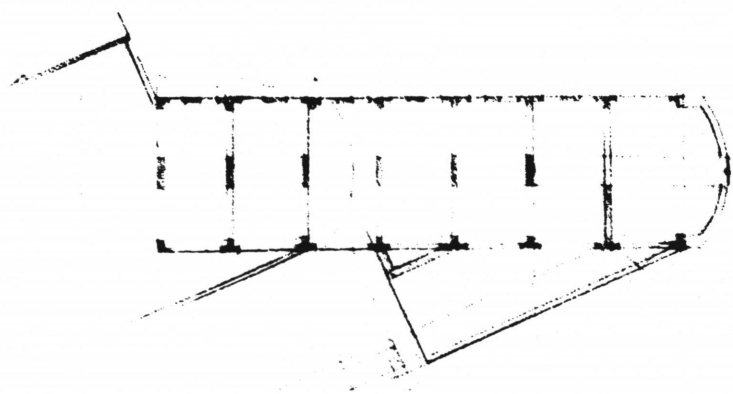
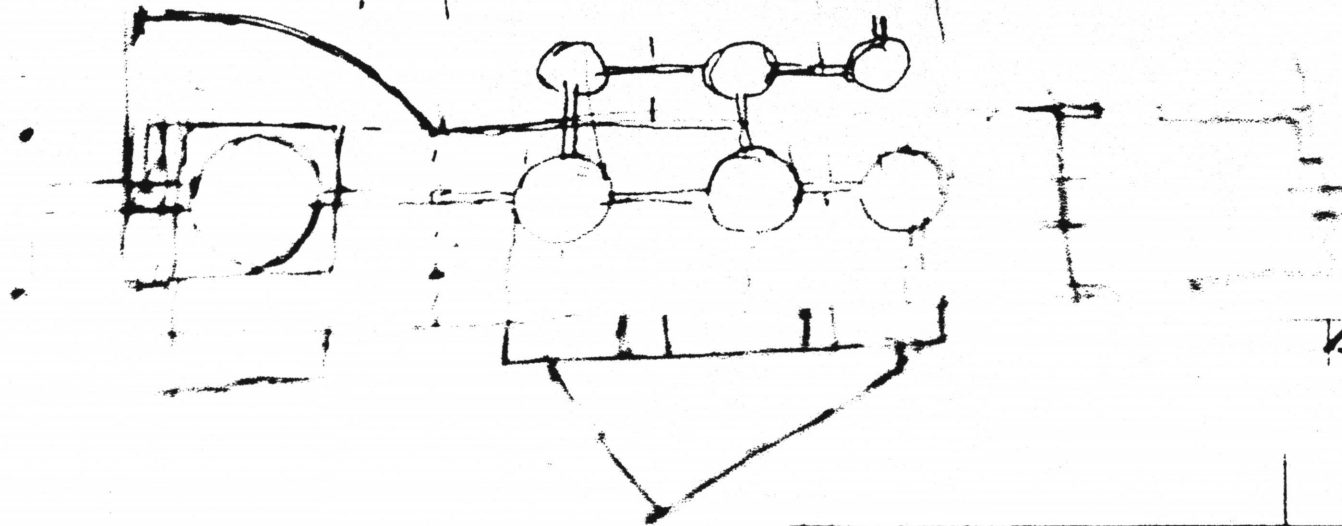


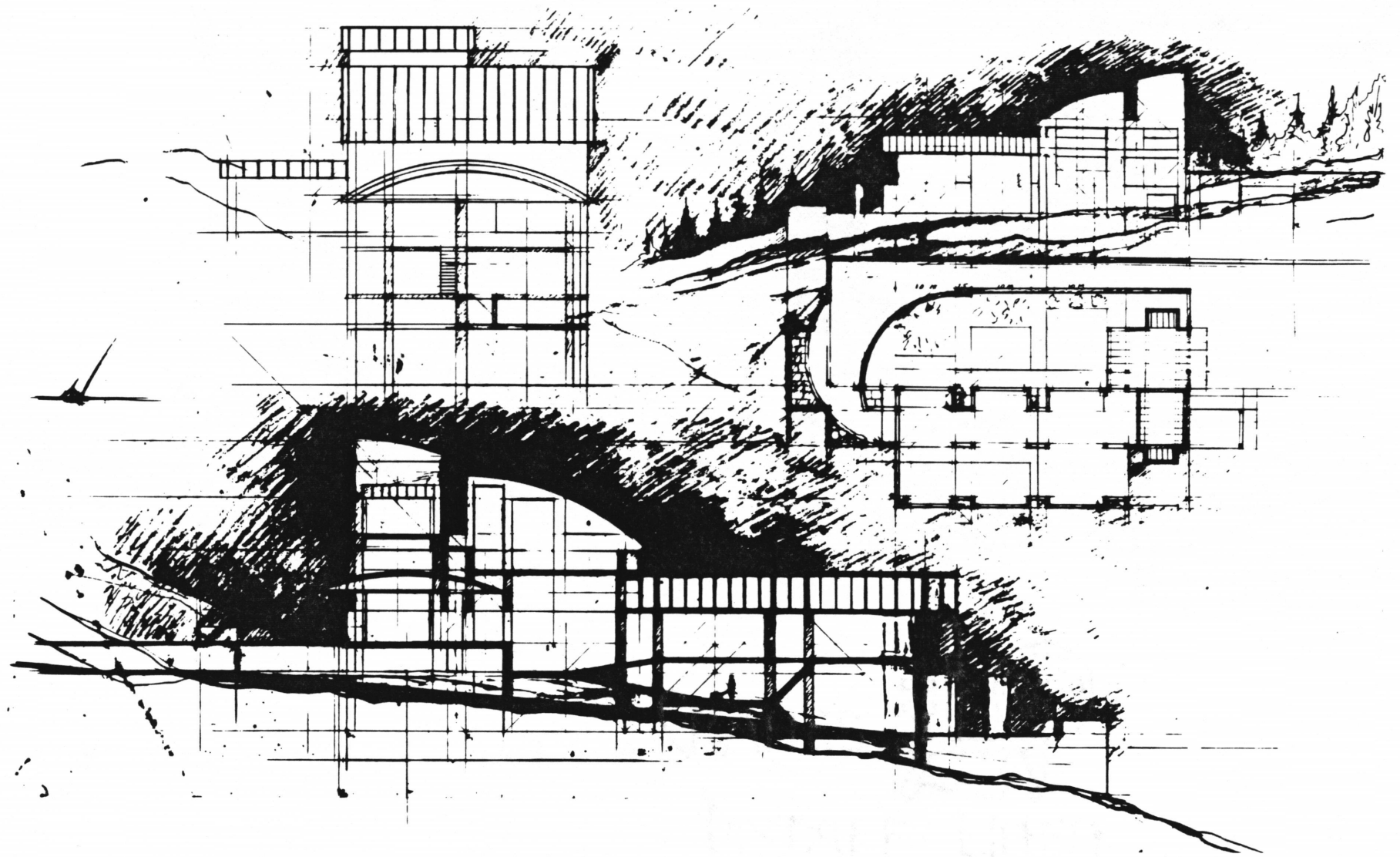
THE WINERY

SKETCH ELEVATIONS/SECTIONS/PLANS

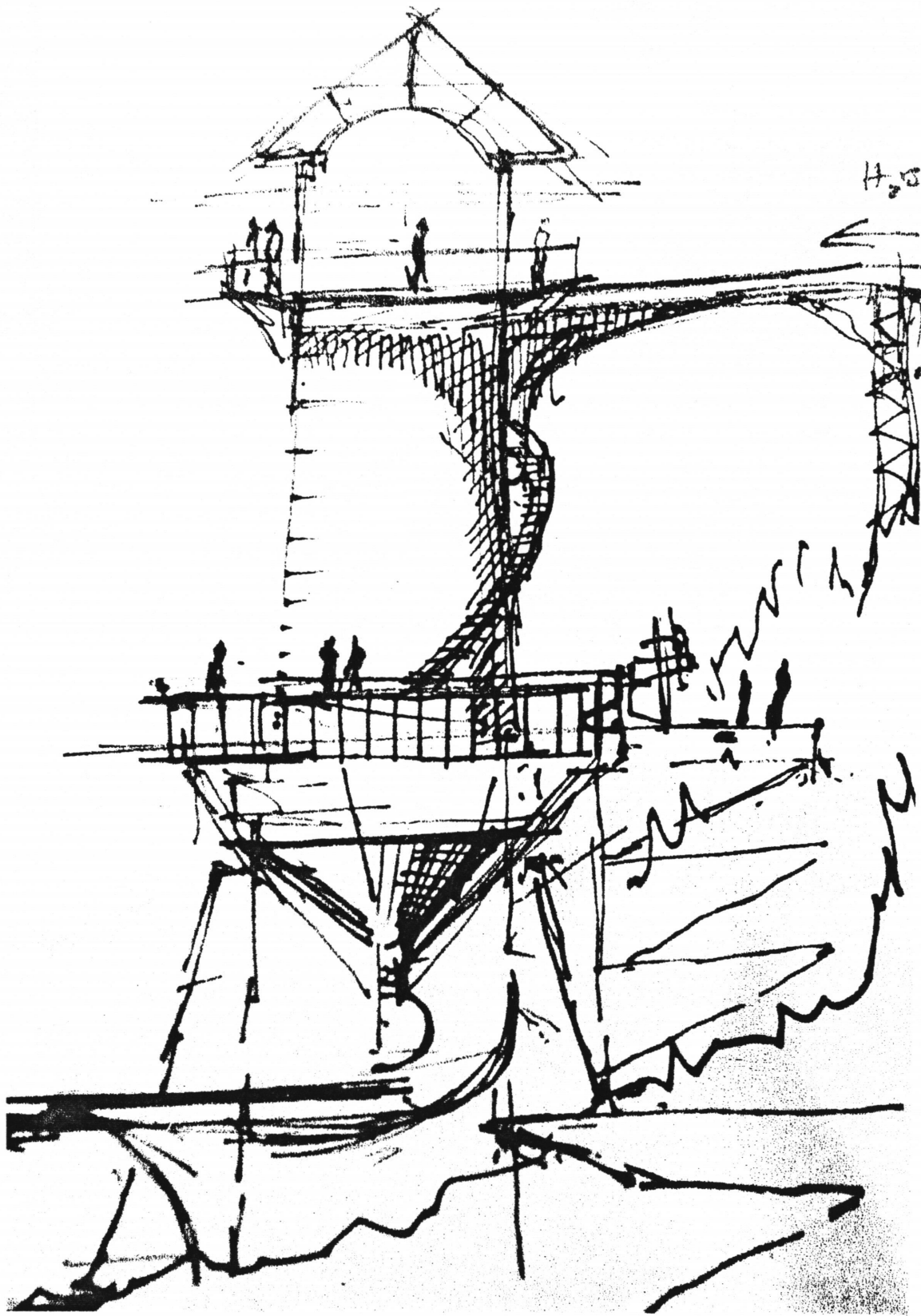
THE FUNCTION AS REFINEMENT OF RAW MATERIALS TO WINE.
 THE SECTION REFLECTING THE FUNCTION OF MATERIAL BEING
 TRANSFORMED BY PROCESS - GRAPES TO WINE - AND TIME.
 TIME COMPLETES THE PROCESS.

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



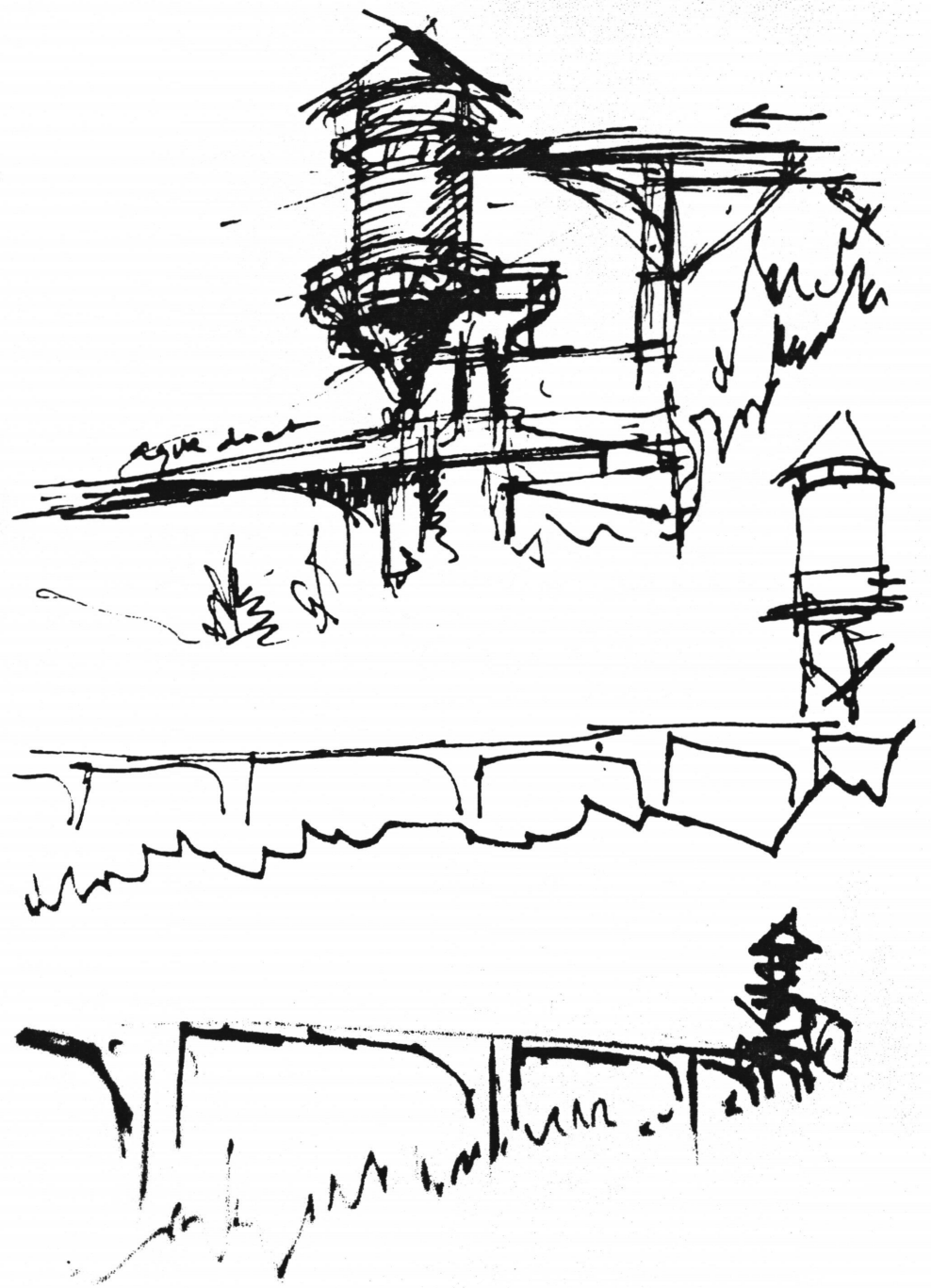


THE BAKERY



MONASTERY

PARIS MOUNTAIN



WATER TOWER

THE WATER TOWER A JUNCTURE BETWEEN THE NORTHWESTERN FACE OF PARIS MOUNTAIN AND THE PLATEAU/MONASTERY BELOW. THE AQUEDUCT COLLECTING FROM THE NATURAL STREAMS, AND THE WATER TANK AS THE TRANSITION BETWEEN COLLECTION AND USE THE AQUEDUCT AS MAN'S LINE IN NATURE. IT'S STRUCTURE BECOMES IT'S LINE/SILHOUETTE WHICH IS REALIZED BY THE TREE LINE BELOW AND THE SKY BEYOND.

RESERVOIR

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
SPLENDER 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.

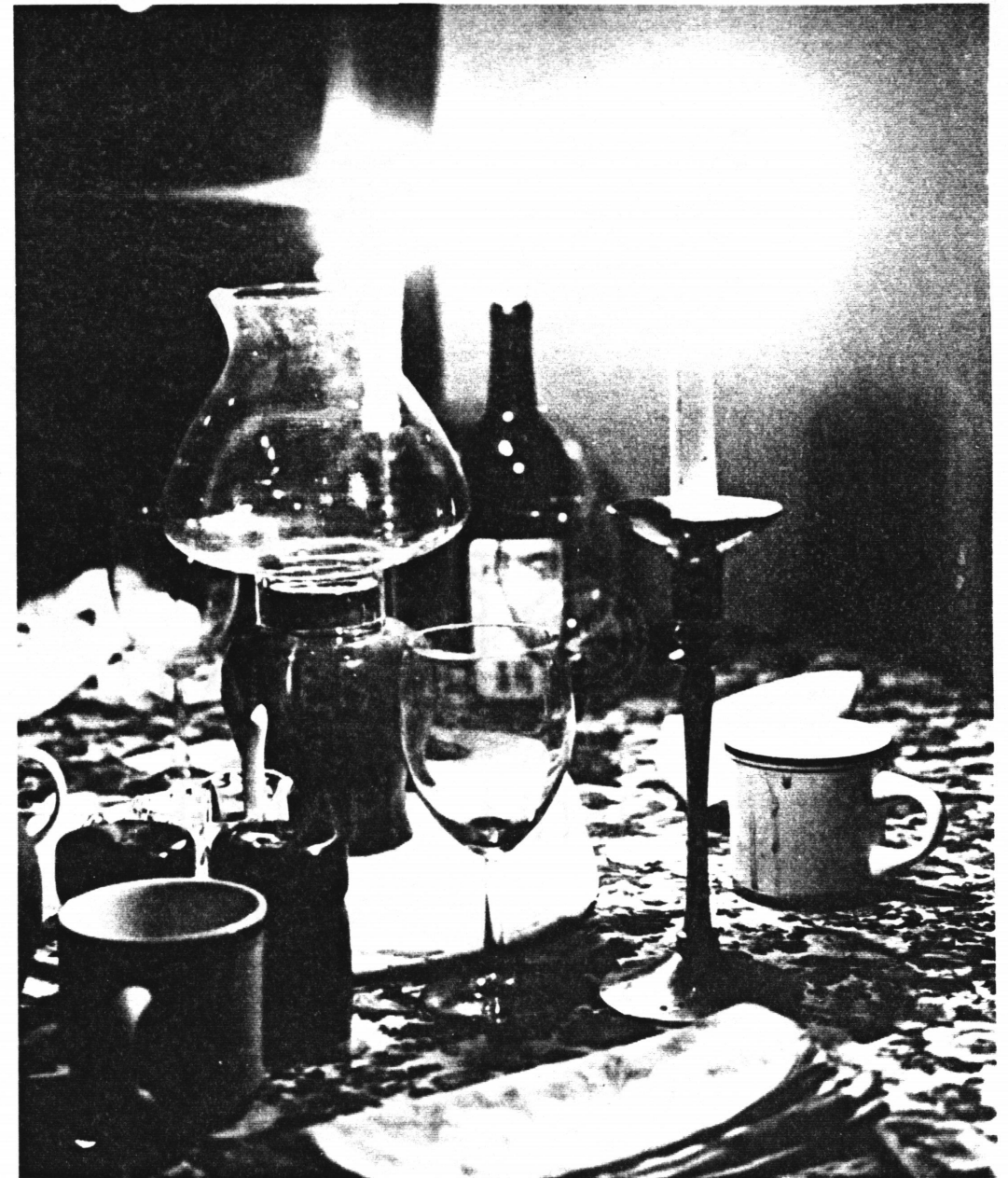
THIS TRUTH IN ARCHITECTURE IS THE LINK - THE
THREAD THROUGH TIME OF BEAUTY.

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

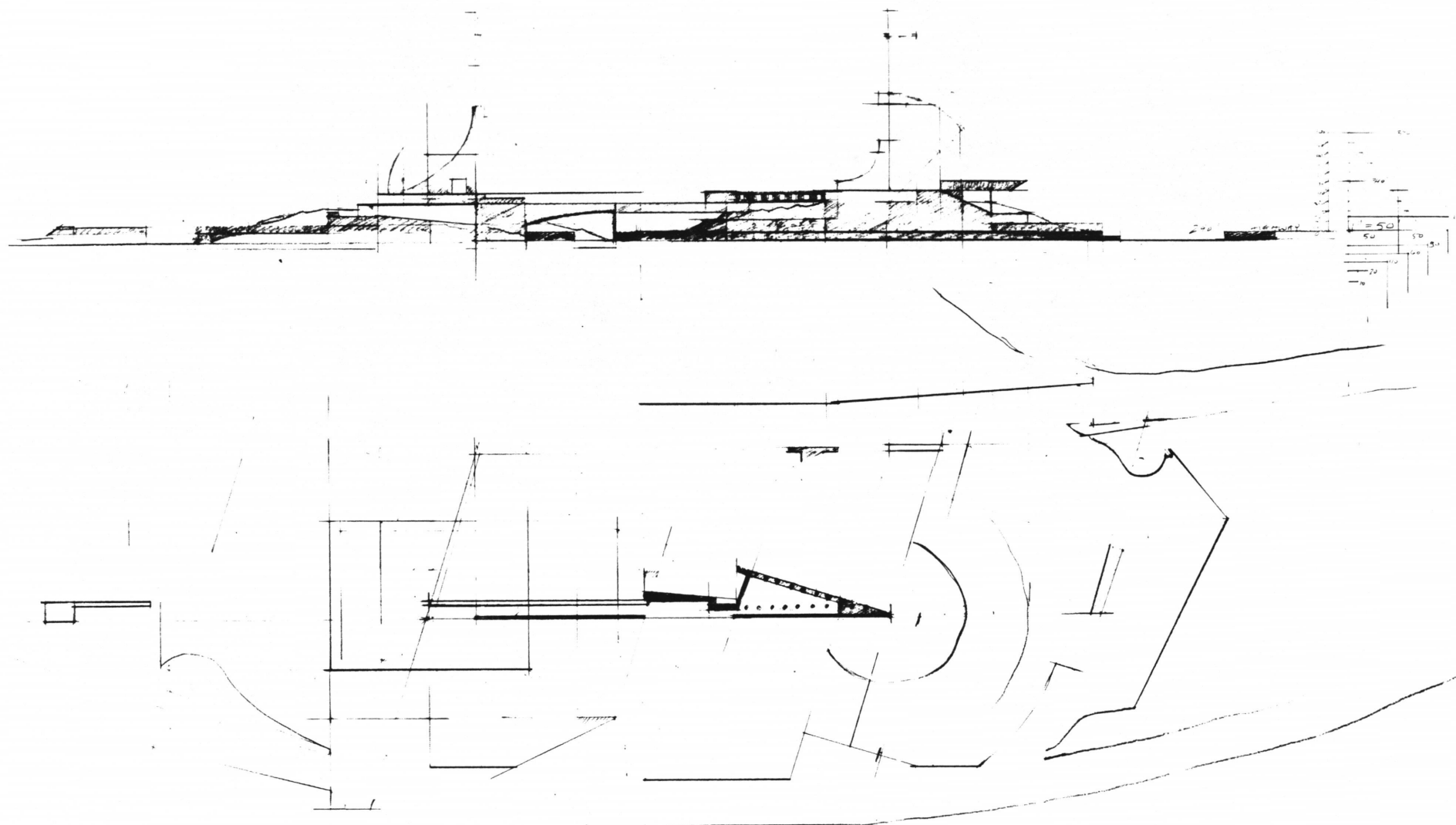
... WHAT IS THE ORIGIN OF THE BEAUTY?
THE BEAUTY OF THE OBJECT, THE JOY OF
EXPERIENCE ... TIME AND MATERIALS,
TIMELESSNESS OF THE ENTITY ... OF THE
PLACE ... THIS BEAUTY EXPERIENCED ...
TO SEE THE RUIN OF A CASTLE ON THE
IRISH WEST COAST AND MILES NORTHWARD
THE WRECK OF A SHIP AGAINST THOSE
VERY SAME 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.

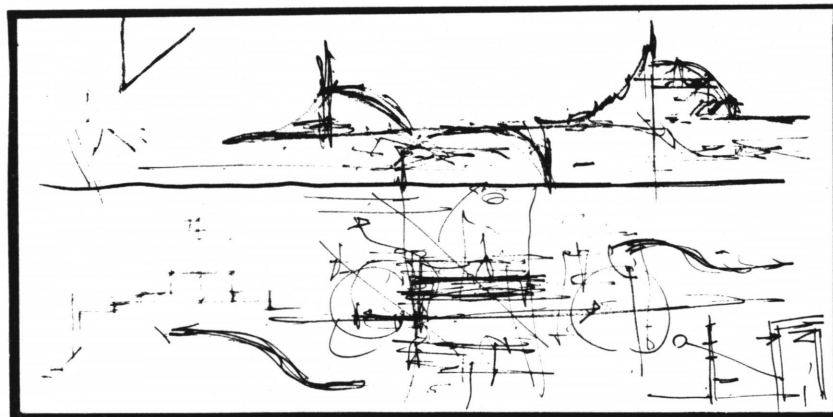


SECTION AND UNFOLDED PLAN OF SCHEME FOR
A MEMORIAL BRIDGE BETWEEN TWO HILLS

LONG ISLAND, NY

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.

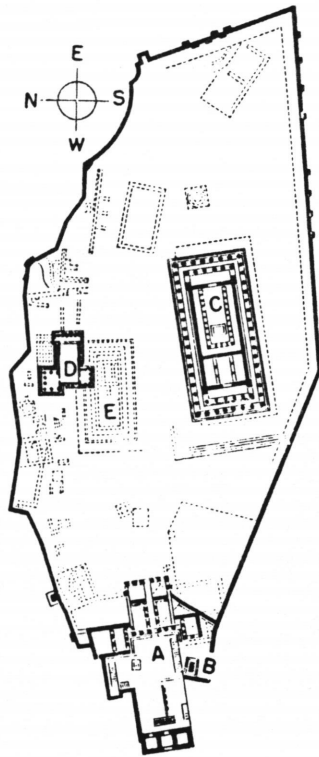
-T.S. ELIOT
FROM "LITTLE GIDDING"
FOUR QUARTETS



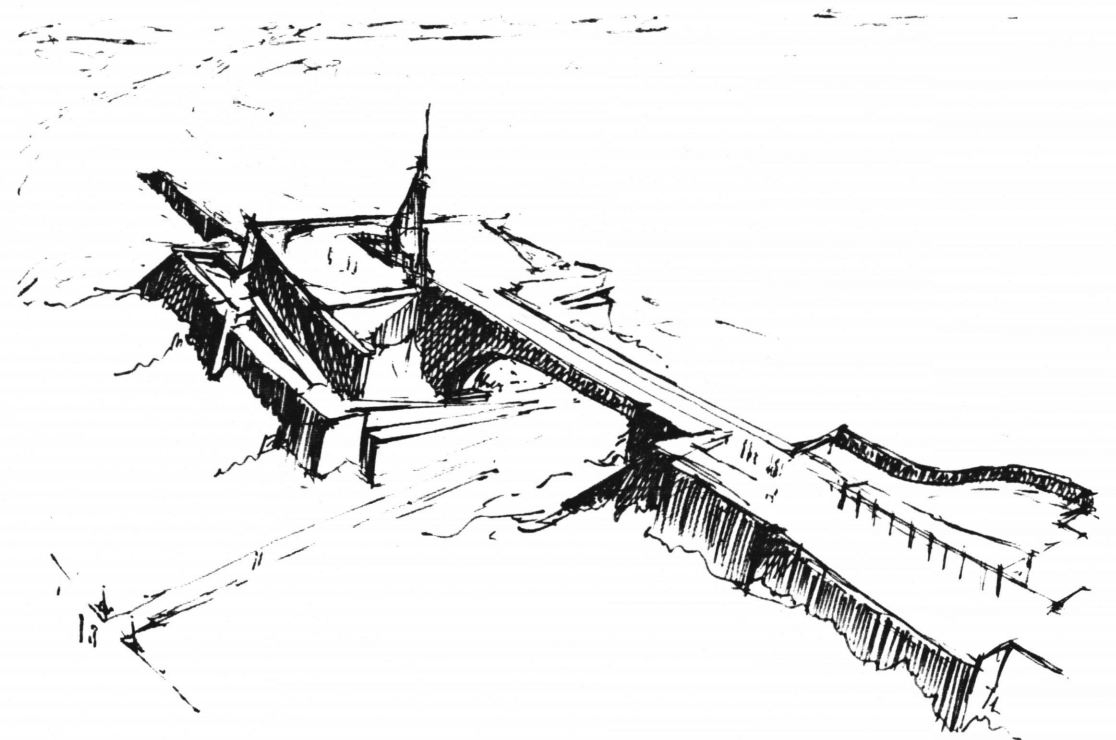
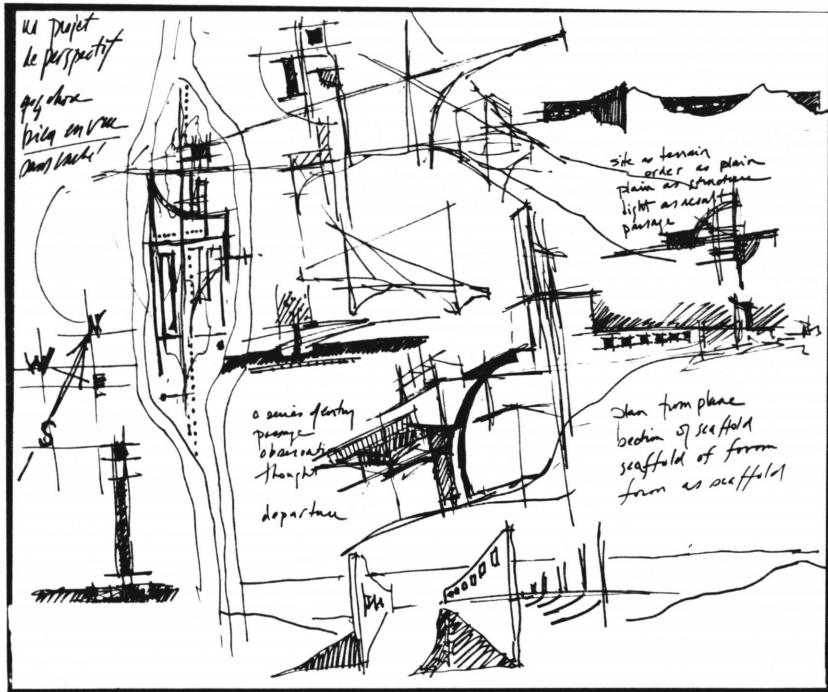
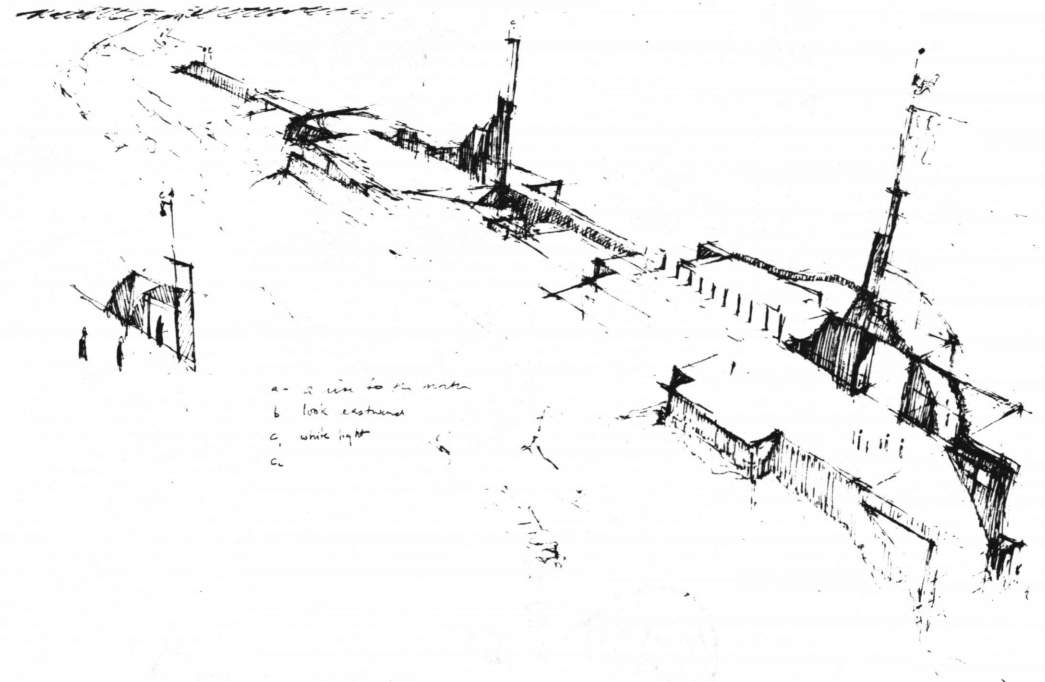
...EARTH FEET, LOAM FEET, LIFTED IN COUNTRY MIRTH
MIRTH OF THOSE LONG SINCE UNDER EARTH
NOURISHING THE CORN. KEEPING TIME,
KEEPING THE RHYTHM IN THEIR DANCING
AS IN THEIR LIVING IN THE LIVING SEASONS
THE TIME OF THE SEASONS AND THE CONSTELLATIONS
THE TIME OF MILKING AND THE TIME OF HARVEST
THE TIME OF 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
 Acropolis at Athens. A Propylaea. B Temple of Niké Apteros. C Parthenon. D Erechtheion. E foundations of old Temple of Athena 6th cent. B.C.



**The vita has been removed from
the scanned document**