

Behind The Wall

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Behind The Wall
Re-Defining The Monastic Enclosure

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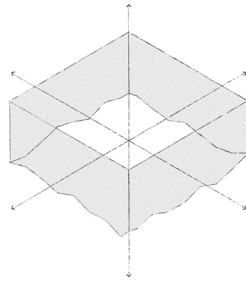
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FIN

Big Picture. What is the argument? What is an enclosure? What is a monastery?

theory

Key Words:
enclosure/containment/
delineate/bound/cloister/
division/space/separation



WHAT IS AN ENCLOSURE? Whether deliberately or inadvertently, an enclosure includes and excludes. An enclosure is usually manifested as a physical entity that delineates and plots the coordinates of containment in three dimensional space. This physical agent often has the properties to actually separate space optically and materially even down to the atomic level, depending on the type of enclosure it is. However, more often than not, this material divisor serves only as a proxy, merely existing as a crystalized reminder of an invisible, but nevertheless true, ideological separation.

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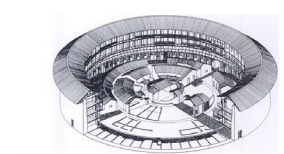
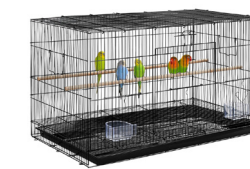
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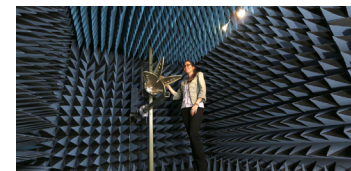


image matrix of different manifestations of visible and invisible enclosures ➤

“To ordinary laypersons living outside the monastery walls, the bounded and hidden enclosure very likely was a mysterious and hallowed place filled with spiritually rarefied souls; a space forbidden to all but the initiated and the very privileged.”

(Helms 2002, 436)

Karman line -
the boundary between
earth's atmosphere and
outer space.

Integumentary system -
the body's outer layer,
composed of skin, hair,
nails, and glands.

ENCLOSURE IN THE EYES OF A MONK

Historically, the life of the monk has been defined by an ideological set of enclosures often, though not always, reinforced by architectural manifestations that simultaneously provide “distance” from the outside world and “proximity” to heaven through the mere manipulation of bounding lines. The journey of a monk begins when he professes his vows, one of which, for the Benedictine order, is a vow of stability. That is, stability to one place; a promise to remain within one enclosed configuration of structures associated with a specific community of monks. More than that, when the monk vows to remain within, he is choosing to do so in an attempt to detach from the world. In a way, when he is assimilated into the monastic organism, he is traveling through a material wall that symbolizes a personal conviction etched into his cognition, leaving the secular world behind and entering into a new realm defined by the plotted lines of the wall and by the neural pathways established in his imagination. For a monk, the bounding walls of his monastery become a Karman line establishing the boundary between the monastery's atmosphere and the secular world, a boundary without which (as in the Earth without an atmosphere), no life can be sustained. Once inside, the walls of the monastery define the essence of the monk, they become an extension of his own skin, an added layer to his integumentary system. Although fundamentally symbolic and ideological, the material representation of these enclosures is critical to the practical success of the monastic community and the vocational support of the individual monk. Architecturally, a monastery then becomes a series of nested enclosures that provide the infrastructural basis for monastic life to flourish.

WHAT IS A MONASTERY?

A monastery may be loosely defined as the physical structure in which a group of religious ascetics live and die. A monastery, however, is much more than that - it is a home, a spiritual garth, a workspace, a school, a farm, a retreat house, a fort, a factory, an artist's studio... Due to the nature of the beast, a monastery becomes, by default, a self-sustaining, all encompassing organism programmed with the mission of supporting the monk's search for The Face of God.

Further, the monastery is an instrument of separation and demarcation. Its walls are elements of bifurcation, keeping the monks in, and the distractions of the world out. Traditionally, the cloister of the monastery defines the bounds of the monastic enclosure. However, it could be argued that this enclosure functions in a fractal-like manner separating, combining, or mediating between the different domains of the monastic body at different magnitudes and intensities. The success of a monastery is highly dependent on its ability to do just this. The more efficient the monastery is at enclosing, filtering, and mediating at different scales and between different realms, the more successful the organism is and the more fertile it will become.

Emphasizing the importance of efficient containment, St Benedict of Nursia wrote in his rule, (binding all orders who follow him); "The monastery should, if possible, be so constructed that within it all necessities, such as water, mill and garden are contained, and the various crafts practiced. Then there will be no need for the monks to roam out-

side, because this is not at all good for their souls" (Benedict 1998, 65). A similar sentiment is shared by all the contemplative orders in the mo-

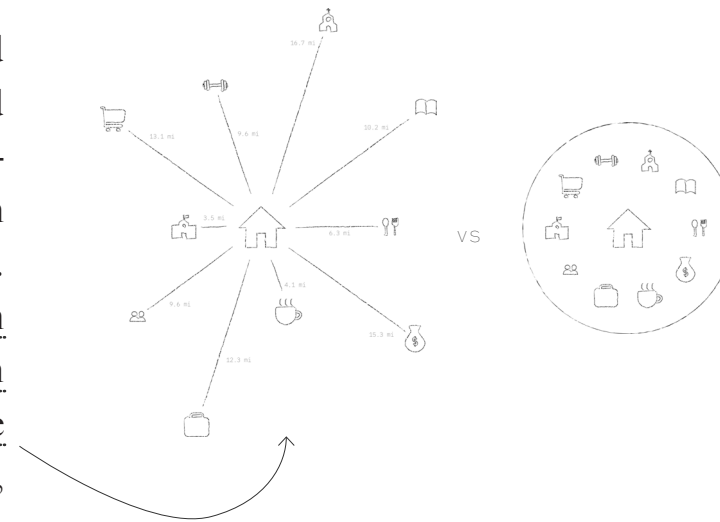
" Large monasteries have almost always been centers of prayer and worship combined with the need for security, commerce, education, and invention, as well as culture and the arts."

- Father Nathan Zodrow O.S.B.

nastic vocation. Elsewhere in the rule, supporting the importance of efficient filtration, St. Benedict states that "No one is to speak or associate with guests unless he is bidden; however, if a brother meets or sees a guest, he is to greet him humbly, as we have said. He

asks for a blessing and continues on his way, explaining that he is not allowed to speak with a guest" (Benedict 1998, 52). And again, "... anyone who presumes to leave the enclosure of the monastery, or go anywhere, or do anything at all, however small, without the abbot's order shall be subject to the punishment of the rule" (Benedict 1998, 66). However, in the same rule he orders that "All guests who present themselves are to be welcomed as Christ... Proper honor must be shown to all..." (Benedict 1998, 51). It is a widely known fact that monasteries are very hospitable places, always ready to host pilgrims of all walks of life for free, for very cheap, or in exchange for some work. The juxtaposition of these two worlds - the secular and the religious - represents one of the fascinating realities of the monastery. On one hand, the monks are trying to separate from the world in order to more easily gaze into the void of eternal bliss, yet, at the same time, they are called to remain in the world and, even more radically, to invite the world into their sacred abode. In this manner, the monastery could not be said to be an architecture of the world, or of the heavens, but rather the monastery exists as a mediator between these two realms, as the threshold of eternity.

To understand the concept of a monastery, one must first understand the relationships between the different enclosures within. As stated above, the conglomerate of the monastery is made up of different domains, each of which pertain to one of the five dimensions of the human person, ie. The spiritual, physical, emotional, social, and intellectual. The average layperson tends to practice the activities pertaining to each of these realms in clearly differentiated spaces, often separated one from the other by great distances and environmental barriers. However, the devoted religious is confined to the edges of the monastery. Therefore, a successful monastery is one that creates an architectural environment where all of the different elements of life can cohabitate harmoniously.



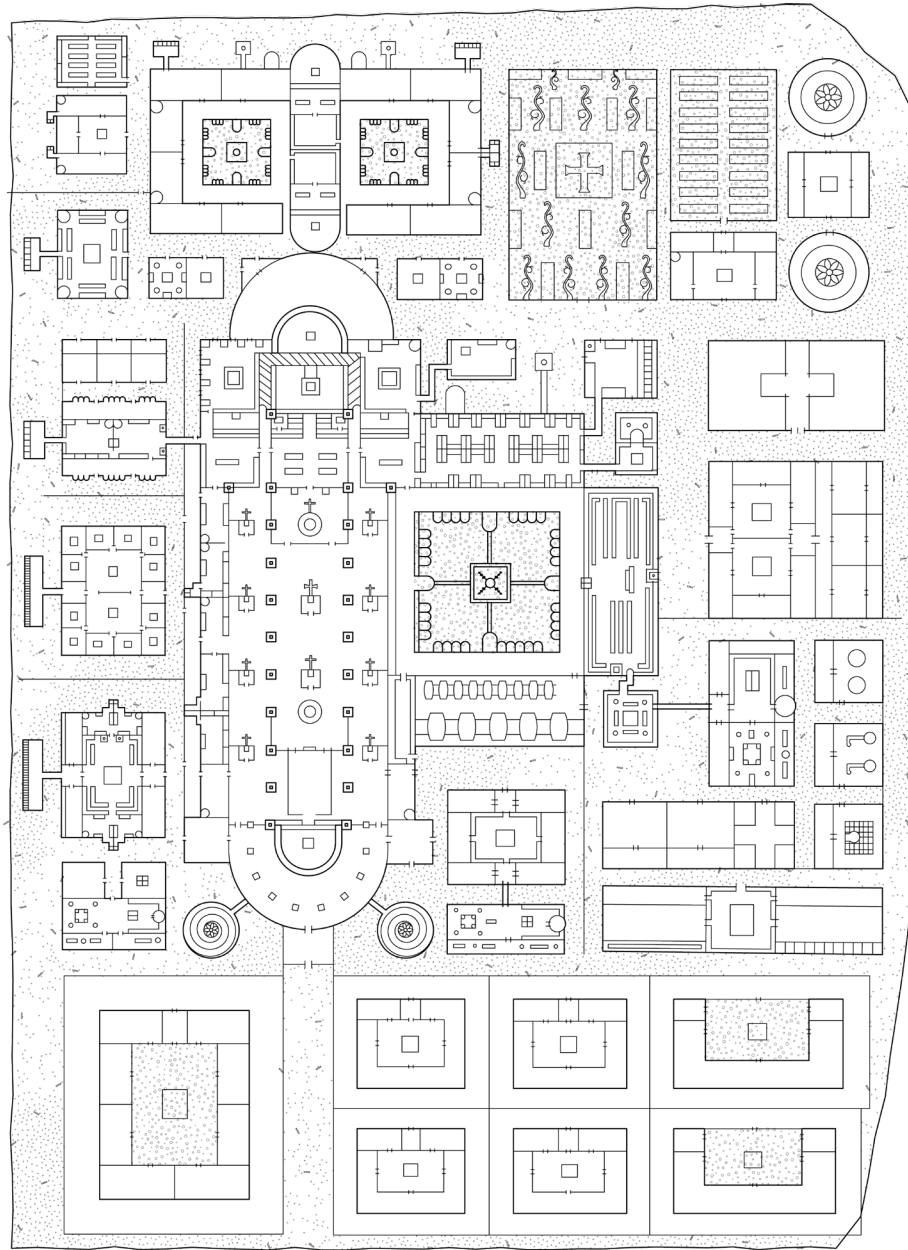
lay commute and separation of activities vs all encompassing monastic organism diagram

["the four walls of my new freedom." - Thomas Merton]

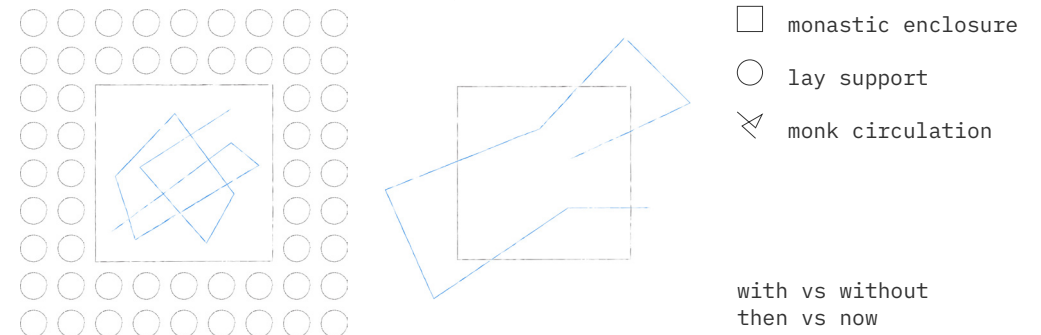
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The plan of St Gall depicts the ideal layout of a monastic utopia in the age of Charlemagne, designed to facilitate the work, study, and prayer of 270 individuals - over 100 of whom were meant to be monks. Although the careful planning of this fantastical utopia is admirable, the infrastructural needs would not allow it to function today. The success of the plan relied upon the full-time participation of a village of laypeople working to conduct the external affairs of daily life in order to allow the monks to fully devote themselves to achieving spiritual perfection. The decrease in monastic vocations, and more specifically the decrease in religiosity, has rendered the St Gall dream futile. However, reimagining the traditional monastic enclosure could result in a new organism that properly aids monks of the 21st century, and beyond.

In part, a re-definition of the monastic enclosure is needed because societal change since the age of Charlemagne necessarily implies that the needs and applications of monastic life have also transformed. The St Gall utopia relies upon an expansive village-sized footprint for its infrastructural needs. As implied above, this scheme works for the age in which it was conceived because of the popularity of the monastic vocation and the willingness of lay people of the time to drop everything and work solely to support the monks. In contrast, monks of today rely, for the most part, on their own efforts to keep up with the monastery and the practical needs of the monastic community, relying on outsiders only as short-term, day-to-day helpers. As it was custom during this age, the ghost-designer of St Gall spread the program outward, resulting



in a village parti where each program was designated an independent, free-standing structure. This arrangement posed no problem because the monks could comfortably remain within the bounds of the enclosure as the lay brigade performed the unsung tasks to sustain the life of the quasi-village.



In order to retain a high level of autonomy and separation from the world, a monastery of proportionate caliber steeped in today's milieu would require the consolidation of these different spaces into one architectural organism. Here is where the design challenge lies.

question

How to design a monastery for a contemporary order of monks that, due to inefficient enclosures based on outdated models, fail to remain faithful to the fundamental ideal of living a truly cloistered life.

field notes

abbr. Luis Martinez-Gallardo →

LMG

Do you think architecture can have an impact in the life of a monk?

abbr. Father Phillippe le Bouteiller O.S.B →

PLB

Of course [subtle laugh].

In what ways would you say this is true?

In the sense that, part of the creation of God... The creation... Is helping us to go back to our creator, and the work of man can help us also on a supernatural order to bring back to God by fostering the virtues, of faith in particular, and of [inaudible].

The architecture has an impact on the spiritual life of the monks, but also of the faithful, especially through the liturgy. The liturgy needs to have a background setting which fosters prayer... True prayer of the church, and so you have different types of architecture which depend on the culture, but you can have architecture which are properly monastic, especially the one fostering recollection, silence. And for that we in general, as monks, prefer romanesque art, rather than the gothic, or the architecture inspired by the romanesque, which is the case for Clear Creek.

LMG

So, the architecture has a visual silence almost? A beauty that doesn't distract you, but rather draws you in and allows you to have a fruitful prayer life?

PLB

Yes. The round arch helps you to be more recollected. If you have too many distractions in the architecture, by too much complication in the structure of the building for instance, makes it difficult to be recollected. For that, even in the res-

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The following is an interview with Father Phillippe le Bouteiller O.S.B., a Benedictine monk from Clear Creek Abbey.

idence building, not the church, we try to put arches in the hallways to give a monastic atmosphere.

LMG So, before coming to Clear Creek, were you at Fontgombault also?

PLB Yes.

LMG What would you say is the difference between living in a gothic monastery like Fontgombault...

PLB Fontgombault is romanesque!

LMG Oh, it is? Sorry about that.

PLB Yes, Fontgombault is from the 12th century [points to a painting of the monastery hanging on the wall].

LMG What would you say is the difference in the atmosphere at Fontgombault and the one at Clear Creek?

PLB Not so much on the building, which the building of Clear Creek has been inspired by Fontgombault, but the culture... The general culture is different, and especially the monks. [Subtle laugh] American monks will not live the same way, the difference is more the monks than the architecture.

LMG Do you miss anything from Fontgombault that you perhaps don't have here?

PLB A monk has a vow of obedience, he doesn't choose.

[Subtle laughter]

It doesn't matter too much then, I suppose.

The difference at Fontgombault is that it is a truly romanesque monastery from the 12th century in true stones. Here it is an imitation, or a copy.

For authentic architecture you need creativity. It has to be original. Otherwise it is just on the level of imitation, which we should avoid.

LMG How would you say an architect can be creative when designing a monastery since there are already so many structures in place, like the placement of the church in relation to the refectory, etc.

PLB The Plan is traditional. In fact, it doesn't change. The location of the church, the chapter room/house, cloister, refectory, does not change. It is the same. From the sky, they all look very similar.

LMG Then the difference, or the creativity comes into play in the manifestation of the structure itself, and how it is presented?

PLB Yes, and that comes from the architect. For instance, there is no brick at Fontgombault.

[...]

So you make a beauty which is new according to the style of the architect and its genius. An architect has to be creative. Also, the inside of the church here is not at all the same as the inside of Fontgombault.

LMG So even though they are very similar in the way they are presented, like you said in plan, they can be very different in the creative articulation?

PLB Yes.

LMG Is there anything that you can recall from the Rule of Saint Benedict that addresses architecture directly, or that implies an architectural response?

PLB No, Saint Benedict doesn't speak about anything architectural. The rule is more about the spiritual life and the observances to keep the spiritual life, but nothing at all about the architecture. The only thing is that you have a tradition, a benedictine tradition, coining in fact from the life of Saint Benedict, who founded the monastery of Monte Casino. Benedictine monasteries have always been much bigger than others. For instance, the Cistercian monasteries are much more humble and are hidden in the woods. The Monasteries of the Benedictine like to be on the mountains for instance, and imposing. Also, the Benedictines have much more contact with the outside world, and have much more influence and impact on the church. Especially by the guesthouse. It is in the rule of Saint Benedict to have guests and to focus on hospitality. Very often you have big guesthouses in monasteries of St Benedict that you don't have amongst the Cistercians and other types of monks. And so the architecture also has to fit this plan. Very often Benedictine monasteries have been the attraction for pilgrims, who will stop at benedictine monasteries to receive hospitality as part of their journey to big and popular sanctuaries.

LMG What would you say is the most important thing for an architect to consider when designing a monastery? Especially

one of the congregation of Solesmes.

PLB The liturgy. Everything is around the church, the altar, and the choir. St Benedict said to prefer nothing over the Opus Dei, "the work of God." And so, everything depends on the church, especially if the monks are in the church at least seven times a day. So, the focus is on the church.

LMG If you had the option, is there anything you would change about the arrangement of this monastery, or anything related to the architecture of the complex?

PLB We are still building, so it's not so easy to say how things will be at the end.

LMG What about Fontgombault? Is there anything you would have changed there?

PLB For the location in Oklahoma, we did not have too much of a choice of where we would end up. Some monks of Fontgombault made a lot of trips out to the United States to find a site and a bishop that would be able to receive us, and finally it was Oklahoma that was chosen. The climate is not very favorable [subtle laugh], but at Fontgombault for example you have a river across the monastery, which can be a bit more distracting because of the noise. Here, we are much more separated from the world, and in fact, the site at New Mexico is even more secluded. Good for silence and solitude. Here, we are limited by the space since we are on a hill, we cannot expand too much since you have ravines on several sides of the monastery, so we are going up to four

floors, which you don't have at Fontgombault, which is more on the ground. So, because of that, the building here is kind of imposing.

LMG Have you found the solitude of Clear Creek to be more conducive, or beneficial for the life of a monk, rather than Fontgombault, which you mentioned was less secluded from the world?

PLB Yes. Solesmes [the motherhouse of the congregation] for example is now in the middle of a village, which is definitely an obstacle of silence. Fontgombault is better than Solesmes, and Clear Creek is better than Fontgombault in the question of separation from the world.

LMG Before becoming a monk, what was it that appealed to you about this beautiful life? And how has that changed living out your vocation since you professed your vows?

PLB Of course, the monastic vocation is to search God. We ask a postulant first if he is in search for God, so this is in fact the vocation. In terms of the monastery attracting the young, it is precisely because of this authenticity of the search for God, and it is true that the architecture helps with that.

LMG So everything comes from the search for God, everything revolves around that?

PLB Yes.

LMG What about circulation in the monastery? What does your day look like moving from one place to the next? Are there certain spaces that are more important, like the church? And

what about the spaces that are most used?

PLB We should have an enclosure to preserve the separation from the world. Here at Clear Creek we don't have yet too much enclosure and it is a suffering for the monks. Once the monastery is more complete, we hope to have a stricter enclosure to be separated from the faithful and from the guests. At Fontgombault, since it is finished, you have much more of a sense of enclosure, and it is better for that. Usually we don't go out of the enclosure except with permission. Here, because of the size of our property, like one thousand acres, we go out pretty often. Like each time we go into the farm, the workshops, etc. It is not ideal.

LMG On the Clear Creek website there is a statement that says "Building something beautiful for God - to last a thousand years." What is the idea behind a thousand years? I imagine this is in part to symbolize the permanence of God? But, what is the idea behind a monastery lasting such a long time and being such a permanent structure?

PLB The benedictines are famous for building structures that have lasted since the sixth century. It is a symbolism of stability.

LMG Which is one of the vows you take when you become a monk?

PLB Yes!

[...]

Duration in time. We want to build something solid. We don't like temporary or light buildings, especially by the influence of Cluny, we want something grandiose, solid, well founded, and lasting. That's what it means when we say one thousand years. We are not just a little convent for a few years. We are something solid, as the church was founded on Peter... On the stone... On the rock.

LMG Is there any room for temporality in the architecture at all? Perhaps to have some ephemeral structures? For example, you can have the church be very sturdy to last thousands of years since it is the house of God, and then maybe the structures around it become more brittle?

PLB No. The monastery is a whole. One body. Everything goes together. And the cloister serves to allow unity between the different buildings and to allow the monks to go to the church. You cannot separate the cloister from the church.

LMG Beautiful. Perhaps this symbolizes the union of the monk to God... Becoming one with him and his will to the point where there is no separation between the self and God.

PLB Yes. The sense of unity in the life of the monks, but also concretely for the buildings.

LMG Has your perception of time changed since you joined the monastery? As a visitor, every time I have come, it feels like time travels differently here.

PLB Yes, actually the cloister is a symbol of eternity, where you can turn around losing the sense of time, and even some-

times the cloister opens to the sky, to heaven, so in fact you lose the sense of time.

LMG You definitely do. Every time I come back, it feels like I never left. Time seems to travel in a cyclical, ever-new...

This is kind of the paradox... The life of the monk is passing by very quickly... A year is like a week for the monk... It's not at all a boring or monotonous life where you always do the same thing and you want to escape from time... It's not that at all... A day goes by so quickly, and the year the same.

Beautiful... So, you definitely have noticed a difference between time inside and outside of the monastery?

PLB Yes, yes.

LMG What role does silence play in the life of a monk? Should an architect design with silence in mind and perhaps create something that might be called visual silence?

PLB Saint Benedict has a chapter on silence. It comes first from the location of the monastery in solitude, then from the enclosure, then from the habits of the monk... You have to show that you are no longer in the world, and after by the silence itself. We keep silence, not just material silence, but silence of the words. In fact, this is at the service of prayer... to be separated from the world and its noises and distractions... and words for nothing... in order to listen to God and to listen for His word. It is not so much to speak to God directly... It is, but it is more to listen to God, and for that you need silence.

LMG So the life of a monk becomes then a way to try to listen to God? A way in which you detach yourself from everything so that you can attempt to listen to God through silence?

PLB Yes. It is a positive notion. It's not just to say nothing, but to be more in contact with God, which becomes easier through silence.

LMG Is there any room in a traditional monastery for modern / contemporary architecture?

PLB Of course. In fact, we don't look for tradition for itself. We want to be rooted in the past, and for architecture it is the same, and even for the liturgy. We want to be in touch with, not the modernity, but the modern mind in order to touch it and bring it to God. You cannot stay in the past, the monastery is not a museum, as the liturgy is not something of the past. It should be very present to touch the faithful of today. Otherwise, monastic life is something artificial. We are not imitating the monks of the middle ages.

So you live in continuity, always remembering and carrying with you the past, but bringing it to the present time.

Yes. The monastery can be modern in the architecture in so far as it will reach the people correctly. There are monasteries in the States which are pretty modern in architecture, but it has to be beautiful and still rooted in the tradition of the Benedictines.

LMG Do you have any last words about how the life of the monk should affect architecture or what your preferences would

PLB be for a future monastery of the Benedictine order? Personally I would prefer simplicity in architecture, rather than too many details. The Cistercian abbeys of Saint Bernard could serve as good models. Somewhere where you don't lose yourself in the details of the architecture in order to have an architecture of silence. I think some of the Benedictine monasteries went too far, especially in the baroque period after the Council of Trent, where you have, like in Germany or Switzerland, too much decoration, which in fact doesn't foster a spirit of recollection. So even as Benedictine, we want simplicity.

[...]

This is the architecture proper to monks.



13. photograph of Father Phillippe le Bouteiller wearing his work habit working on the construction of some temporary structures for a new monastery in New Mexico.

abbr. Luis Martinez-Gallardo →

abbr. Father Francis Bethel O.S.B →

2nd

The following is an interview with Father Francis Bathel O.S.B., a Benedictine monk from Clear Creek Abbey.

LMG

FFB

LMG

FFB

LMG

FFB

LMG

FFB

LMG

FFB

Do you think architecture can have an impact in the life of a monk?

YES!

How so?

Architecture always affects anybody, and a monk, well he doesn't go anywhere so all the more. The church helps you lift up your soul for sure. A good and healthy environment of architecture brings mystery and beauty that can help in the life of the monk.

As a follow-up, to what extent is this true? Because it seems like at the end of the day beautiful architecture is not at all critical for someone to become a saint, which presumably is the goal of every monk.

You can't become a saint without it is what you mean?

No, I think you can become a saint without it.

Of course you can, but a beautiful environment certainly helps. A whole day spent in well designed spaces is uplifting. If you were in a crummy place, it definitely gets you down. And for worship, which is what we do, you definitely have to have a nice house as well.

What has been the difference between living here and at Fontgombault?

Well Fontgombault is just absolutely splendid, uplifting, just beautiful ... I mean, this is very nice, but Fontgombault is just out of this world.

LMG What is something that you really liked about it? Was there a specific thing?

FFB You know, the lighting is tremendous. It changes all day long. There are also some beautiful columns. I just can't say how beautiful it is. The triforium is magnificent. Have you seen Fontgombault?

LMG Only in pictures.

FFB Sanctuary is just gorgeous, you can never get tired of it.

LMG Fontgombault is Romanesque also, correct?

FFB Oh yhea.

It was built in 1113. Pretty quick too, it was done in 20 years, which is very quick. They must have had some money! It's really odd, at first they were on the other side of the river in caves and then decided to build this gigantic monastery, I am not sure how that happened.

Hmm. Is Fontgombault bigger than Clear Creek?

Yeah, yeah. I don't know the exact measurements but yes.

LMG So would you say that through an architectural lens, Fontgombault is more conducive of the monastic life than Clear Creek?

FFB I mean beauty has got to help. It is not a beauty that distracts at all, it shouldn't be pulling you everywhere.

LMG So would you then say that the architecture of a monastery has to be embodied in a humble beauty? One that allows you to meditate and pray rather than one that constantly draws your attention?

FFB Yeah, definitely. I think it should be simple. That's why we like romanesque rather than gothic. Like in the romanesque you don't usually have too many statues. Like the Cistercians, Bernard criticized all that and they built the most beautiful churches in the world. I can understand if a cathedral has more decor, but a monastery should be simple.

LMG Especially in those times, at least from what I have heard, the laity was evangelized through these adornments since they were often illiterate.

FFB Yes, definitely. But of course the monks are in no need of that.

LMG Is there anything that you can recall of the rule of Saint Benedict that addresses architecture, or maybe something that prompts an architectural response?

[...]

Or perhaps, if you were an architect trying to design a monastery in accord with the rule of Saint Benedict, how would you go about it?

FFB I really don't think it is addressed at all, not that I can recall. Of course, everything must revolve around the liturgy. The church should lead and be the automatic focus. And as you know, the cloister is a preparation for the church, so that's where it should lead.

LMG So the programmatic arrangement is implicit in the way St Benedict writes about the life of a monk?

FFB I don't understand.

LMG I mean that maybe the rule doesn't speak directly about architecture, but rather of the adjacencies of the rooms through an explication of the life of the monk?

FFB Yes, it is obvious by the whole atmosphere of the rule and the life of the monk. And it does mention certain buildings in the rule like the guesthouse, the novitiate, the infirmary. I mean there are things mentioned regarding that.

LMG Even though the monastery is not finished, would you change anything about it if you had the option to do so?

FFB I would change a couple things about the church.

LMG Like what?

FFB Well, thinking of the faithful, I wish they could be closer to the altar. I also wish the bell tower was a little smaller ... it's just so big. And I also don't like the communion rail situation very much. They want to protect the brothers, but I think they can do it in other ways. The communion rail is just not very good. It's really small!

LMG Is the laity ever a distraction for the monks?

FFB Of course a tiny bit, we know they are there. But not too much.

LMG What about babies crying?

FFB Oh we hear them! We love them though.

LMG What do you like about the arrangement of the monastery as it stands?

FFB Actually, another thing about Fontgombault is that they have more chapels. They have five, we have three. I think Father [inaudible] wanted it more focused, but it is really beautiful that way. What do I like about this one? Well it is very beautiful. Well, it is going to be beautiful when it is finished. It is okay already. The sanctuary is really really beautiful. I like the brick.

LMG Even though it isn't completed it feels quite monastic already.

FFB Yeah, for sure. It is just classic in the way they designed it. I wish they could be a little more ornate, but it costs more money. It is amazing, at Fontgombault every little thing is detailed. It's just beautiful.

LMG Before becoming a monk, what was it that appealed to you about becoming a monk and how has that changed since?

FFB Well, before I went I heard some guys were visiting. I had just converted to the church after reading Augustin and I was just mind blown. The whole monastic life just seemed like a really beautiful way. In terms of things that really drew me ... Well the thought of being able to think about God all the time ... The fact that it is a straight path to heaven ... The liturgy ... And just the whole life, it just seemed so natural. Now since then of course those things have acquired more depth. I love learning about God, and I really love the liturgy.

LMG Yeah, it is a beautiful life. So Father Bachman and Father Leboutelier both said that monasticism in France is more intense than monasticism here. Do you find this to be the case as well?

FFB Little bit, yeah. There is a little more recollection at Fontgombault, and a stronger atmosphere of prayer. It is pretty good here, but it is a bit better in France.

LMG Do you think there is such a thing as American Benedictine monasticism?

FFB We are more active. I really admire these monks, they work extremely hard, and in much tougher weather than France. So they are really good.

LMG I imagine that in France you guys didn't have as much land as you do here?

FFB No, definitely not.

LMG So, what kind of manual labor did y'all perform there?

FFB Well they had big fields too, we did real farming there, which we don't do here. We do much more ranching here, and they did some of that in France as well. Very much of the same. It was fun there because it was 75 degrees haha.

LMG So what does your circulation through the monastery look like on a day to day basis? What are the most used and most important spaces?

FFB For me, my cell, the classroom, the refectory, and the church. The common places are the most important. The church, sacristy, chapter, cloister, and refectory. Then you got your

cells and your shops, some shops are more important than others. In my own life once again, classroom, church, parlour.

LMG On the Clear Creek website there is a statement that says "building something beautiful for God to last a thousand years." What is the idea behind one thousand years? Or behind the idea of permanence.

FFB Well that saying was stolen haha. Father abbot [inaudible], who was the abbot when I joined, he built a monastery and said I am building for a thousand years. He said that he was not building like they do nowadays, that he was building something that will really last. And the other part came from Mother Theresa, who once acceded to do something so that they could "build something beautiful for God." So, that's where that comes from. The idea is that we are not building for ourselves. Everything is for the glory of God. And a church should always be beautiful.

LMG So does this idea of a thousand years also symbolize the permanence of God?

FFB Yeah, partly.

LMG Is there room for ephemeral structures within the walls of the monastery? For example, I had this idea where the church could be a very stable structure, one that will last thousands of years to symbolize the permanence of God, and some of the structures around it can become less stable, maybe over time they can deteriorate faster to remind you

that the church [God] is the only source of stability.

FFB It is a good idea, but that is not something we would do. So

LMG Father Leboutelier wasn't very enthusiastic about the idea?
He said that the monastery was one element, perhaps resembling the monk uniting himself and all that he is to the will of God. His whole life revolves around it until he becomes it.

FFB Yeah that's good, that's even better. I agree with Father.

LMG Has your perception of time changed since you have joined the monastery?

FFB What did the other monks say?

LMG They said yes, definitely.

FFB That's the good answer for sure but I couldn't tell you why.

LMG How does silence inform the life of a monk?

FFB First of all it goes with our architecture. Visual silence. You need a deep presence of God in your soul. You don't just need ear silence, it is images too. We are supposed to be physically silent too, like when we walk and in our gestures. We need to cultivate silence to listen to God. We have to get our interior together and in a way there are two silences. Our interior silence, getting your life in order, and exterior silence as well of course.

14. photograph of young Father Francis Bathel alongside his former Abbot on the left, and John Senior, one of his former professors, in the middle.



abbr. Luis Martinez-Gallardo →

LMG

Do you think architecture can have an impact in the life of a monk?

abbr. Father Mark Bachmann O.S.B →

FMB

Well yeah, I was at a monastery in France that was forced to construct in a modern style. Some people say it looks like an atomic power factory. And they have many difficulties finding religious vocations just because of that. At least the young vocations that we attract can easily turn away from architecture that suggests an avant garde experimentation. The kind of monks that enter our monasteries are not after that, they want something solid and traditional. So, right away we were interested in Thomas Gordon Smith because he thought in a kind of classical way, and he was also amenable to learning about monastic architecture and particularly romanesque architecture. It was father sub-prior, who died eleven years ago, who introduced TG Smith to romanesque architecture. His was really the classical Vitruvius kind of thing.

LMG

Do you think it would be fair to say that a monastic architecture should be subtle? The beauty should be subtle in the sense that it doesn't attract you and distract you from your duties as a monk, but at the same time it isn't completely devoid of beauty?

FMB

Yeah, absolutely. And yes, it has to be beautiful. Think about the fact that a young man engages himself to spend his whole life here. Just like for the chant. I am the chant master here, and that's why we are interested in chant. It is something

3rd

The following is an interview with Father Mark Bachmann O.S.B., a Benedictine monk from Clear Creek Abbey.

excellent and beautiful. And when you do that day after day after day, if it is something less than excellent you get sick of it. And same goes for architecture. At first it might seem like it is pretentious, or too extravagant, but no! First of all, the kind of mindset we have, the Benedictine monastery has a presence there for hundreds of years, if the historical circumstances allow it. Not only that, but like I said, you spend your whole lifetime living in this house. And it isn't just our house, it is the house of God. For those reasons it should be beautiful. But as you say a subtle, or maybe not subtle but simple beauty. There are some monasteries that are in baroque style but somehow it just doesn't lend itself quite as well to the monastic life because monastic life has a bit of austerity to it.

LMG What have been the differences between living in Fontgombault and living here at Clear Creek?

EMB Well it's a different culture, you know? French culture is more steeped in the Christian culture of the centuries before. America is something new. The new monastic culture is coming from America. Here we have found that we can't hold on as tightly to the ancient traditions as they do in France. It is a little bit relaxed ... Well relaxed is misleading, but a little bit less tight here. You might say that we are a little bit less high energy too than the French. But, by and large it is kind of surprising that we were able to assimilate so much of what we brought from France. But again, for

some things it is just a necessity. For instance, some of the only courses we had for formation were some old ones from Fontgombault, so we started to translate those same courses that we had taken ourselves. Another example is in the kitchen, the monk who is in charge of the kitchen is a franco-ophile so the menu is heavily influenced by that. Always soup at the beginning of every meal.

LMG What about in terms of architecture? Do you have a preference?

EMB I mean compare the half circle to the gothic arch. It seems to me that there is something more temperate, more regular, more humble, and a little bit more human. The gothic is stretching right to the end, it's kind of olympic, you know? It is trying to go right to the end, whereas monastic life is a lot more simple. It isn't trying to push things to the extreme. It is simply to live a human life before God.

LMG Is there anything from what you can recall of the rule of Saint Benedict that addresses architecture directly or that implies an architectural response?

EMB Well first of all, functionality. It is obvious that the monastery is a house of God, and the center of it is the oratory, and the various rooms are specified, like the dormitory, the kitchen, the refectory, the classrooms, the chapter room, the cloister. It is a matter of putting them together and finding a way of organizing them that is best adapted to monastic life, and there, practically speaking, they worked this out in

the first centuries. It is hard to find better. A quadrangle, a cloister with the church on one side, and usually the chapter next to the church and then the refectory on the opposite side. But you know, those kinds of things are not in the rule, Saint Benedict did not give a layout of the monastery. But given the rooms with the purposes of the monastic life there is not too much ingenuity that you can show in putting them together. He also said that he wanted all the services of the monastery to be in the enclosure, but that doesn't really pertain to the building itself.

There is a certain amount of interpretation, because like I said, one could build in the gothic style, the romanesque style, the baroque style, etc. But, you have to also realize that in the early middle ages, the dark ages, there were monasteries that were exceedingly simple. Monks started around a hermit, and the first thing they did was build a shed made out of branches. The monastery came afterwards. And if that's the case they probably didn't have an architect amongst them, so they were limited to one story, and when they finally became legion, 50 to 100, they either had an architect that had entered, or they would hire one to build a more grandiose building.

LMG On the Clear Creek website there is a statement that says "building something beautiful for God to last a thousand years." What is the idea behind one thousand years? Or behind the idea of permanence.

EMB

That's just the monastic mentality. If you look around here, the ordinary style of architecture is the mobile home, which lasts maybe 30 years. A thousand years is partly just a fundraising program. We intend to be here for several generations. We don't see the point in re-doing, we do it right the first time. It is a long term mindset when we build. Now in contrast, in New Mexico, it is short term right now because we can't build two monasteries at the same time. So as much as this is permanent, that is just temporary and very simple.

LMG

I assume part of the idea of permanence is to relate to the permanence of God?

EMB

Yes, yes, yes. Certainly. But also, given recruitment the monastery can keep going. Also, one of the big things of the rule is stability. If you are here, you will be spending the rest of your life here. And so will the generations after. We don't move about like the tendency is in the modern world. I think I heard that the average household in America moves three or four times every ten years. Crazy.

LMG

Do you think there is room for temporal structures within a monastery to relate back to the permanence of God? So maybe the church itself takes on a very strong and permanent structure, but other buildings around it are built in a manner that will cause them to decay quicker so that even that symbolizes that God is the only source of permanence and stability?

EMB Yes and no. This is not simply symbolic, it is also functional. But you know there are some structures that are built differently around here and for example the structure on which the furnace is built might only last a couple decades, so you build accordingly.

LMG If you had the option, is there anything you would change or modify about the monastery?

EMB Oh yeah. Certainly. There are some mistakes in the church. For example, in the crypt there is an arch that is way too low that cuts off windows. I think the aisles of the church are too big, and the pillars are made such that if you are standing in the aisles you cannot see the altar.

LMG On the other hand, what do you like about the monastery as is?

EMB I like the simplicity. I like the play of the arches and the pillars, the rounded windows. I like the attention to detail that was put in. I am also told that the golden ratio can be found everywhere on the building.

One more thing about things that don't work. There is another monastery that I visited. They built the church at one end of a very long dormitory, so it makes for a maximum amount of traveling from the dormitory to the church. And it just shows that there was wisdom in the square layout of a monastery.

LMG Before becoming a monk, what was it that appealed to you about this beautiful life, and how has that changed since?

EMB When I was 11 or 12 I read a biography of Saint Benedict and it got me used to thinking of my adult life in the setting of a monastery. And how has it changed? Well, I suppose I just have to say it has become home. So when you have lived most of your life here you don't think about it any more. It is just like a glove or a pair of pants.

LMG In terms of the circulation around the monastery, what does that look like? What are the most important spaces? Most used spaces?

EMB The church for the soul, the refectory for the body, and the cell for sleep and study. If you notice, most of the monks are rather slim. We get a lot of exercise moving to and from the office. It is a moderate kind of exercise.



15. photograph of choir master Father Mark Bachmann standing inside the church at Clear Creek Abbey in Hulbert, Oklahoma.

analysis

THE PLAN OF ST GALL

To begin designing a monastery that properly aids the ascetic souls of the 21 century, one must begin by looking back to the Plan of St Gall, because, although outdated in its practical functionality, it remains the best example of what a monastery would be in its most perfect form.

First, as has already been noted, it is apparent that the layout of the plan is able to function only in cooperation with the outside world. In the middle ages, the vocational hierarchy of the church was very apparent, and present in the minds of all. That is, the religious vocation was higher than the alternative (marriage and family life). Explained briefly, the dynamic between the vocational hierarchy could be summed up like this: The lay person donates time, money, and goods to the local church so that the priest does not have to worry about basic human needs and can therefore devote his life more fully to spiritual works, and in so doing nourish the souls of the faithful. The Plan of St Gall relies fully on the assumption of this dynamic. However, for better or for worse, this dependency is no longer viable. In turn, contemporary monasticism has become reliant upon self-sustenance, but, the problem arises in the fact that architecturally, the enclosure has resisted change and is therefore being subject to constant rupture as the monks break in and out of it trying to perform the tasks of the layman and the religious simultaneously (see diagram on pg 17).

[It is important to note that manual work has always been a part of the life of the Benedictine monk. In fact, *ora et labora*, meaning pray and

work in Latin, is one of the foundational principles of the Benedictine order. However, the end of manual labor was always spiritual nourishment rather than physical maintenance. Therefore, the problem is not that the monk is working, but rather WHERE the monk is working.]

The reason above is precisely the reason behind the need to re-evaluate the current defining lines of the monastic enclosure. Therefore, a successful monastery in the contemporary world must take into account the placement of program in a way that would allow the monastic walls to retain a sense of proper containment.

In addition, the program of this ancient scheme should undergo a distillation and adaptation process since several of the spaces are no longer relevant to this age (ex. Bloodletting, calefactory, etc.), and others that were not relevant then, are relevant now.

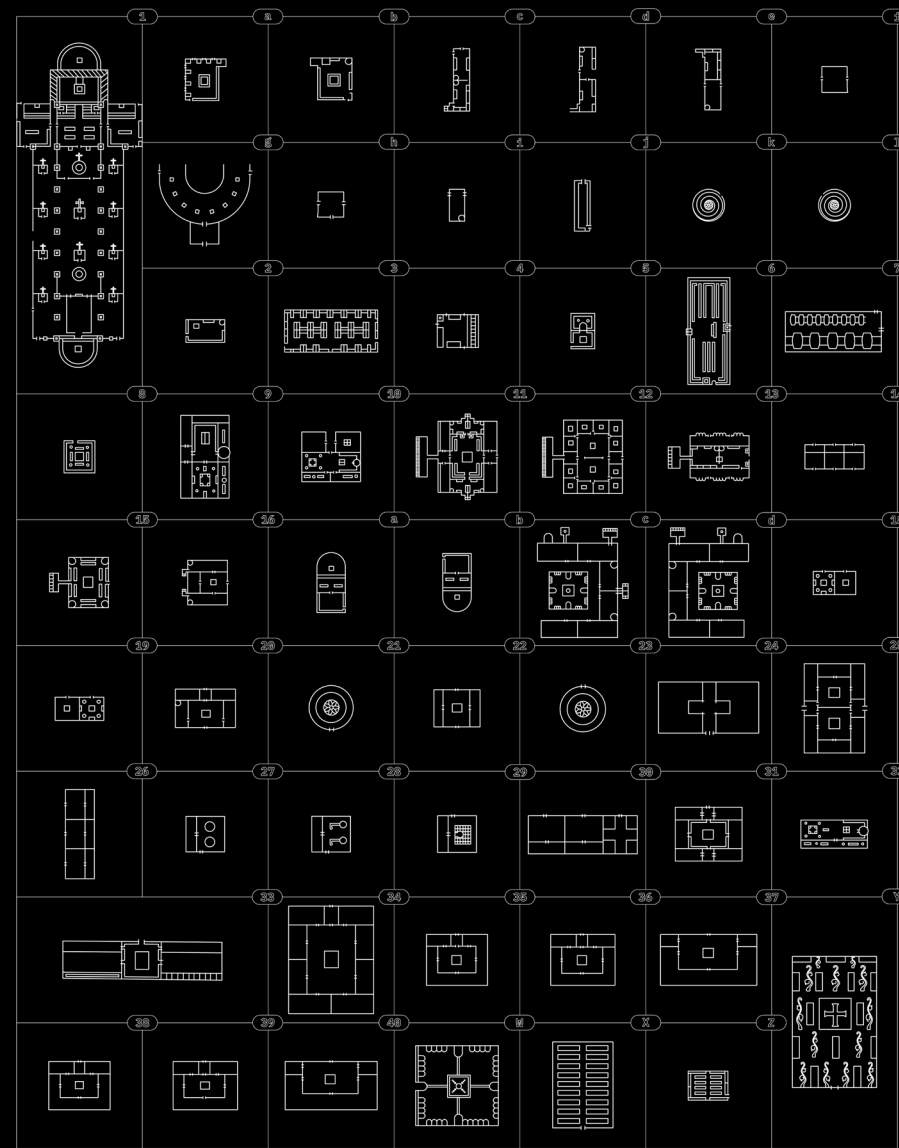
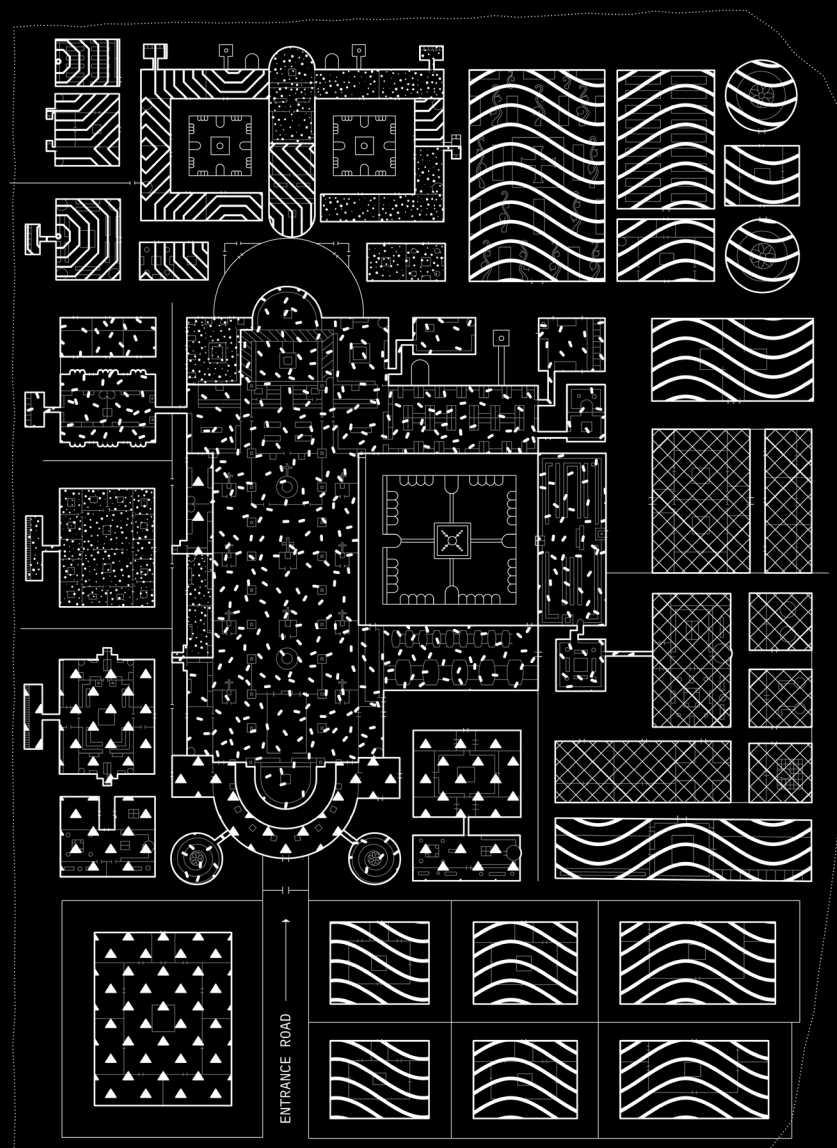
important

In light of the reasoning above, the design of the new monastery will seek to retain the spirit and ambition of the plan of St Gall, but present it as an updated version catering to monks of the 21st century. In this way, the thesis will re-define the bounds of the monastic enclosure by becoming a re-interpretation of the Plan of St Gall, and in so doing provide a solution to the core question of the thesis.

see diagrams on subsequent
pages for st gall analysis ↴

Agriculture Reception Crafts Church Medicine Education

★ key of parts located on next page ★



↑ St Gall program organization by category ↑

↑ exploded building catalogue ↑

INDEX OF PARTS

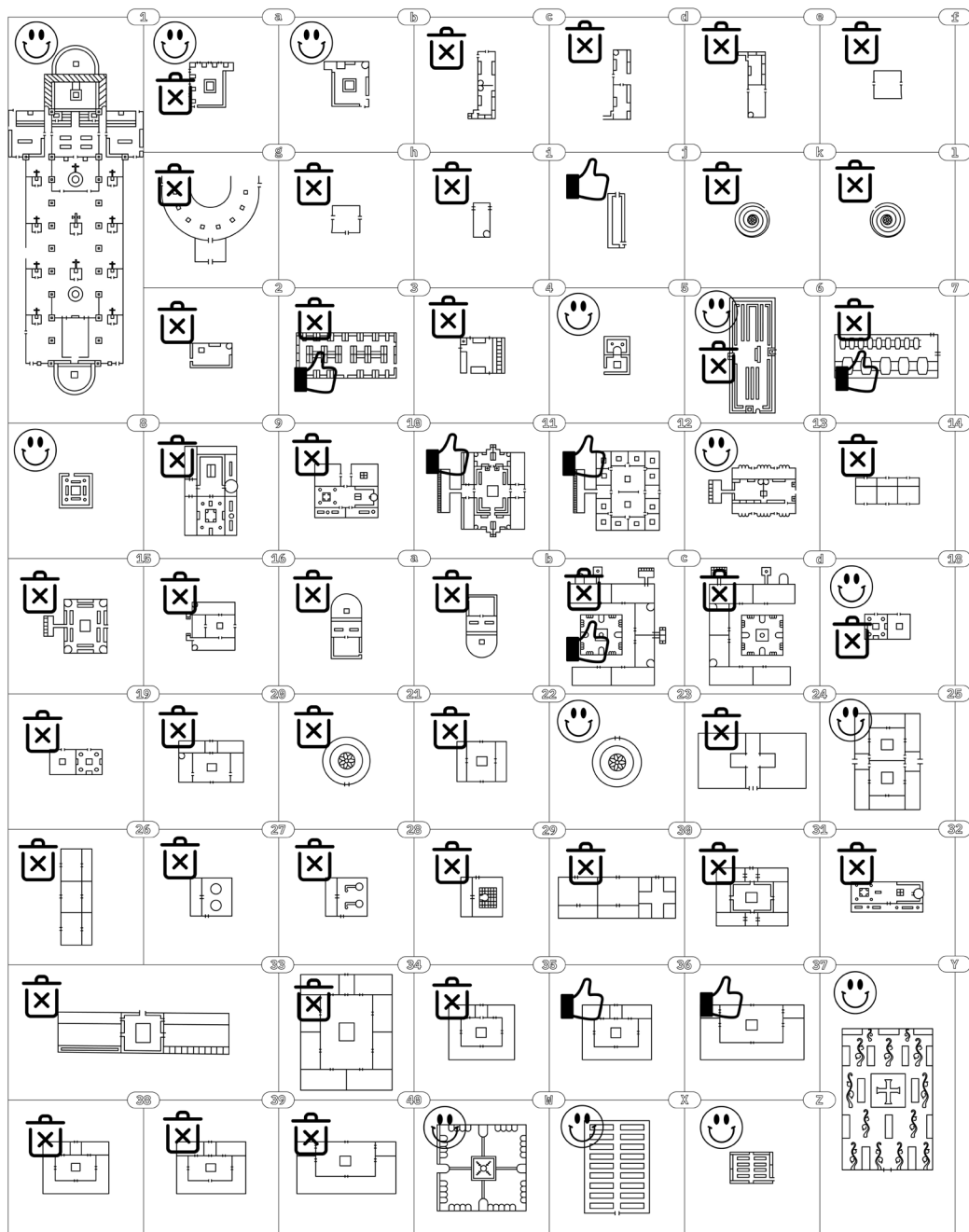
1. Church **A.** Scriptorium below, Library above **B.** Sacristy below, Vestry above **C.** Lodging for Visiting Monks **D.** Lodging for Master of the Outer School **E.** Porter's Lodging **F.** Porch giving access to House for Distinguished Guests and to Outer School **G.** Porch for reception of all visitors **H.** Porch giving access to Hospice for Pilgrims and Paupers and to servants' and herdsman's quarters **I.** Lodging of Master of the Hospice for Pilgrims and Paupers **J.** Monks' Parlor **K.** Tower of St. Michael **L.** Tower of St. Gabriel

2. Annex for Preparation of Holy Bread and Oil 3. Monks' Dormitory above, Warming Room below 4. Monks' Privy 5. Monks' Laundry and Bath House 6. Monks' Refectory below, Vestiary above 7. Monks' Cellar below, Larder above 8. Monks' Kitchen 9. Monks' Bake and Brew House 10. Kitchen, Bake, and Brew Houses for Distinguished Guests 11. House for Distinguished Guests 12. Outer School 13. Abbot's House 14. Abbot's Kitchen, Cellar, and Bath House 15. House for Bloodletting 16. House of the Physicians 17. Novitiate and Infirmary **A.** Chapel for the Novices **B.** Chapel for the Sick **C.** Cloister of the Novices **D.** Cloister of the Sick 18. Kitchen and Bath for the Sick 19. Kitchen and Bath for the Novices 20. House of the Gardener 21. Goosehouse 22. House of the Fowlkeepers 23. Henhouse 24. Granary 25. Great Collective Workshop 26. Annex of the Great Collective Workshop 27. Mill 28. Mortar 29. Drying Kiln 30. House of Coopers and Wheelwrights, and Brewers' Granary 31. Hospice for Pilgrims and Paupers 32. Kitchen, Bake and Brew Houses for Pilgrims and Paupers 33. House for Horses and Oxen and Their Keepers 34. House for the Vassals and Knights who travel in the Emperor's Following (identification not certain) 35.

House for Sheep and Shepherds 36. House for Goats and Goatherds 37. House for Cows and Cowherds 38. House for Servants of Outlying Estates and for Servants Traveling with the Emperor's Court (not certain) 39. House for Swine and Swineherds 40. House for Brood Mares and Foals and Their Keepers **W.** Monks' Cloister Yard **X.** Monks' Vegetable Garden **Y.** Monks' Cemetery and Orchard **Z.** Medicinal Herbs Garden

interlude

Due to the impossibility of realizing an infrastructural scheme as comprehensive as St Gall's, as well as to the irrelevance of some of the antiquated programs, it is necessary to re-evaluate the list of services that would be essential to the practical success of an autonomous community of modern monks. Starting with the existing list of services provided by the mastermind behind St Gall, there are four possible actions in the distillation process of the list. First; embracing - implementing the service due to its continued relevance. Second; adapting - retaining and implementing the principle of an otherwise archaic service in a way befitting 21st century culture. Third; discarding - retiring services not relevant to the time and/or location of the new system. Fourth; introducing - installing a new service for the betterment of the system.



Embracing ☺
1, 1A.2, 1B, 5, 6.1, 8, 13,
18.2, 23, 25, W, X, Y, Z

Adapting 👍
1J, 3.1, 7.1, 11, 12, 17.2,
36, 37

Discarding 🗑️
1A.1, 1C, 1D, 1E, 1F,
1G, 1H, 1I, 1K, 1L, 2,
3.2, 4, 6.2, 7.2, 9, 10,
14, 15, 16, 17.1, 17A, 17B,
17C, 17D, 18.1, 19, 20,
21, 22, 24, 26, 27, 28,
29, 30, 31, 32, 33, 34, 35,
38, 39, 40

Introducing
sugar house, store,
vertical and traditional
garden, guest cabins,
meeting rooms, her-
mitage (x3), isolated
reading and medita-
tion rooms, stations of
the cross belt.

sacristy -

room in which monks pre-
pare for the liturgy.
vestments and other items
used for the ceremony are
stored here.

refectory -

room used for communal
meals in a monastery.

sugar house -

a sugar house is the
structure in which the sap
collected from trees is
boiled into maple syrup.

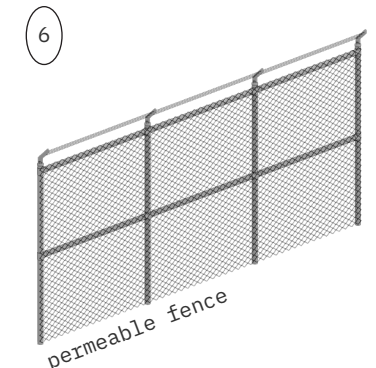
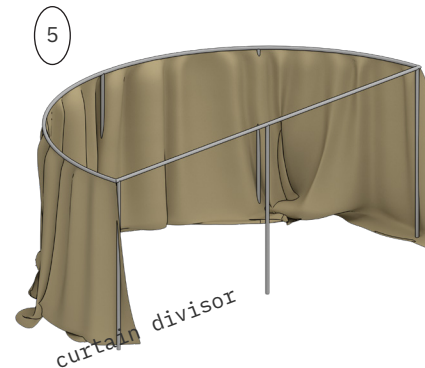
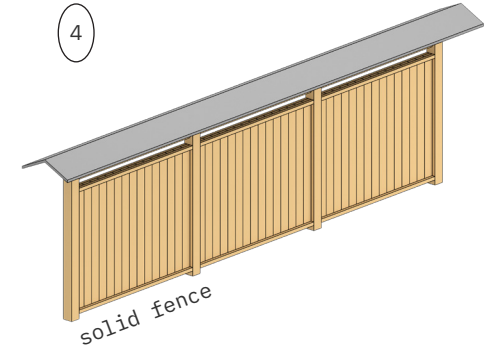
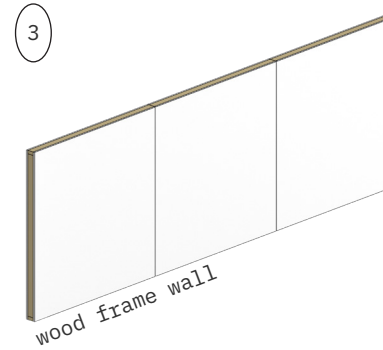
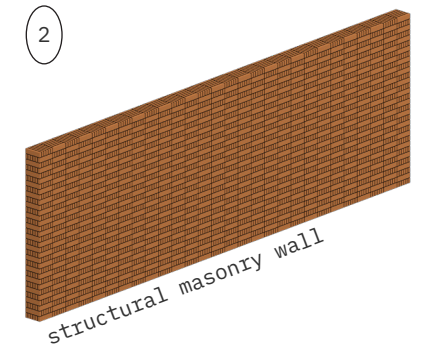
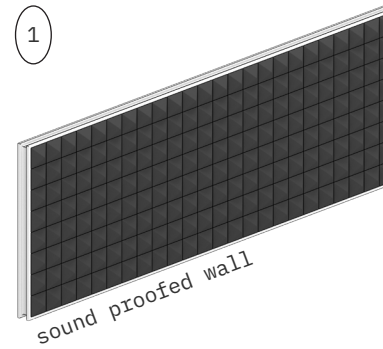
vertical garden -

a vertical garden 100
times more efficient than
a traditional garden and
is able to function year
round

INSTRUMENTS OF SEPARATION

One of the basic functions of material architecture is the (re)arrangement of space. Architects make use of this function through the playful configuration of objects within said spatial dimension. The most basic function of these divisive objects is to literally and symbolically create a here and a there, an inside and an outside. Manifested architecturally, these objects become agents of inclusion and exclusion, elegantly articulating the bounds that define an enclosure. Having designed the planimetric logic of the monastery, the designer must then achieve materially what is already present theoretically. This is done through the meticulous curation and configuration of instruments of spatial mediation.

First, it might be pertinent to consider the most extreme case of enclosure, i.e., total separation. Total separation refers to the incarceration of all the senses by means of an architectural intervention. In its perfect state, this category only exists in a vacuum as a six sided room with no doors or windows; a completely dark and impenetrable volume. Objects that approximate levels of total separation in the real world include sensory deprivation chambers, anechoic rooms, and rooms with no elements of trans-spatial mediation (windows, openings, lattice, etc.) besides a solid door to allow passage in and out of the space. These elements can vary in efficacy and intensity, and although they are not often seen in real world applications, these spatial divisors are sometimes used as means of torture, such as in prison cells and solitary confinement chambers. Oddly enough, however, total enclosures are also often manifested as prayer and meditation spaces, or spaces of deeply religious significance.



In a monastery, the ultimate example of a “space” of total enclosure is the tabernacle, which is not a volume that would normally be thought of as architectonic, but is held up as the innermost room of the complex in which the transubstantiated body of Christ dwells. A tacit requisite for spaces of total separation is separation from the natural environment.

The next category of objects could perhaps be termed as “instruments of intermediate separation.” These objects are often defined by their porosity or translucency, and they usually provide limited sense restriction and therefore allow controlled communication between two distinct spaces. One real world example of a space deploying the use of instruments of intermediate separation is the confessional. Here, a screen-like device is used to allow for vocal exchange while at the same time preventing visual permeation. A contrasting example of the same category would be something like the wall of an interrogation room, preventing passage of sound, but allowing for visual transparency. It is important to note that these instruments always prevent full bodily access. Other examples are; wood and chain link fences, curtains, lattice and mesh structures, etc.

Lastly, there are elements of implied separation. These don’t often have a material presence, and are therefore often accompanied by explicit signs pointing to the invisible presence of the enclosing element. Examples of these elements are state lines assigned by a governing body, often accompanied by “welcome to (insert state of choice)!” signs. These elements usually offer no resistance of any kind and are therefore fully

confessional



welcome to state sign

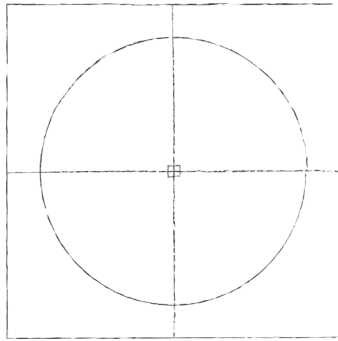


pinecone and tongue carved into colonnette symbolizing entrance into area in which monks are allowed to talk. Pinecone symbolizes wisdom, and the tongue the ability to speak.



penetrable by any sense or autonomous agent.

symbol

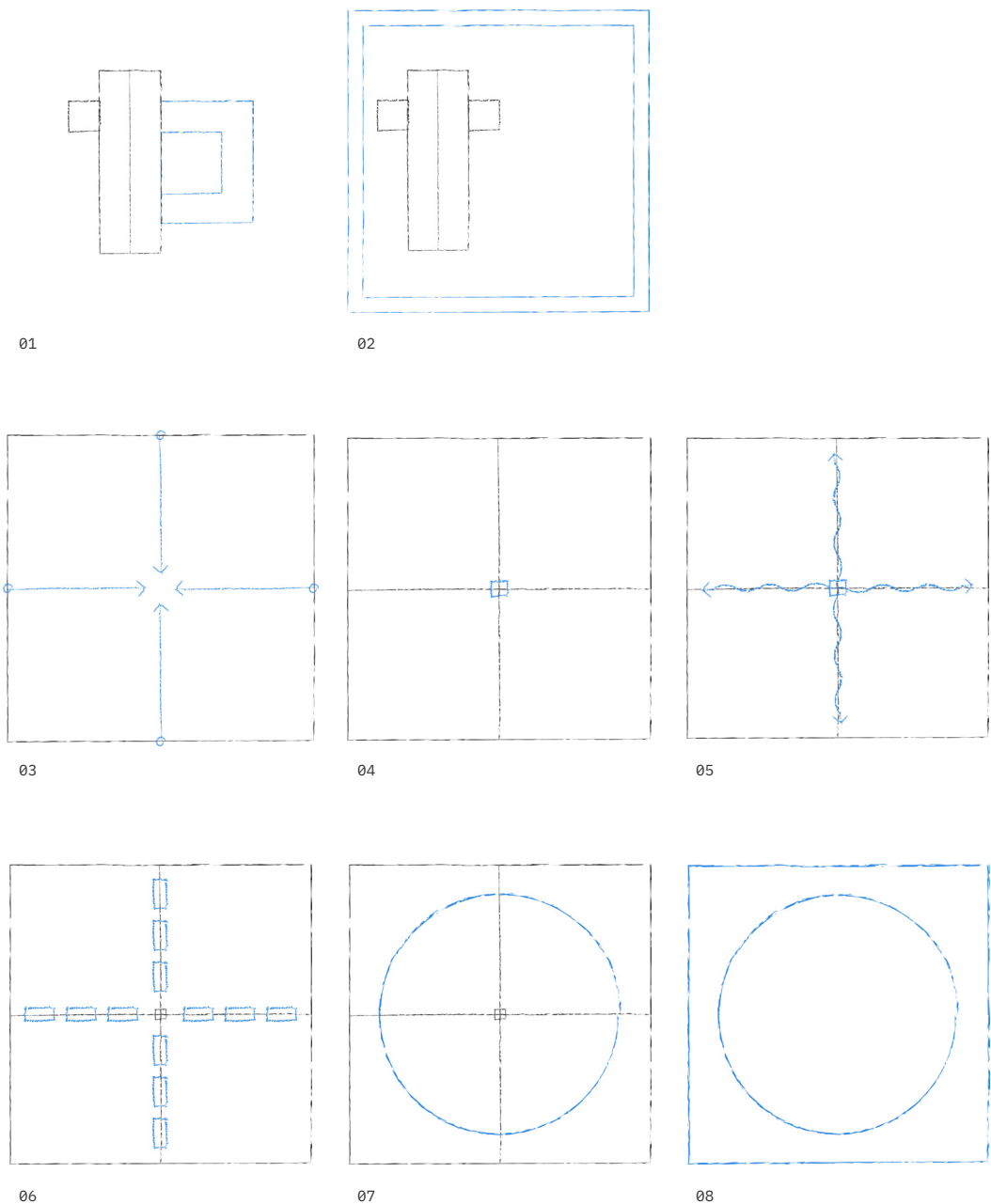


RATIONALYZING THROUGH SYMBOLS

To avoid the creation of irrational volumetric arrangements based on personal aesthetic intuition, the plan is rationalized through symbolic infusions, a practice common during the golden age of monasticism (medieval times).

First, the symbolism of the current monastic scheme should be exposed briefly. During this golden epoch, there was a fundamental understanding and “recognition of the monastery as a consecrated center where contact could be effected with supernatural worlds beyond,” it was understood to be “a place of connections and mediations between cosmological realms where sacred spaces were linked to the cosmos and where liminal monks ... composed a point of conjunction between heaven and earth, between God and humanity in general” (Helms 2002, 436). Further, and more specifically, in the traditional layout of a monastery in the West, the most potent symbolic value was assigned to the cloister itself. Examined from a cosmological perspective, “the garden, known as the garth, at the center of the cloister reconstructed the first three days of creational paradise as described in Genesis and, therefore, constituted the symbolic center of the cloister complex.” In other words, the cloister-garth was, in essence, a symbol of prelapsarian paradise, a place of perfect equilibrium, and therefore a place where “celibate monks who, Adam-like, sought to regain some measure of the perfection of that first paradise even as they also prepared themselves spiritually for the final paradise of the parousia” (Helms 2002, 437).

Having understood that the cloister was conceived as a free-standing paradisiacal world, the symbolic logic of the new monastery can be explained. First, the outermost boundary of the complex is established. Traditionally, as already mentioned, the garden-garth of the current scheme takes on the shape of a square. For the new monastery, this idea remains.⁰¹ However, the square is scaled up to circumscribe the whole of the monastic complex.⁰² Although not precisely symbolic, this magnification is implemented as a pragmatic attempt to re-configure the defining lines of the monastic enclosure in response to the 66th rule in St Benedict's manuscript bidding the designer to construct the monastery in a way that would allow all the practical necessities of the monks to be contained within the claustral complex. Symbolically, however, the square represents the perfect ratio/proportion of 1:1, which is "indicative of sameness, equality, and unity, particularly the eternal, first principle relationship of God The Father and The Son in which God is supreme unity and The Son is unity begotten by unity, as the square results from multiplication of a magnitude by itself" (Helms 2002, 436). Additionally, in the traditional articulation of the inner garth, the main square is subdivided into four additional squares by paths flowing from the midpoint of each side of the main square to its centroid.⁰³ In the new monastery, these four smaller squares represent the four corners of the world, and the point at which these four lines intersect,⁰⁴ (coincidentally the center of the whole complex), becomes a cosmological representative of the axis mundi (latin for axis of the earth). Normally, in a traditional cloister-garth, a fountain or a tree was placed here as a symbol of life, birth, knowledge, and resurrection, and as a symbol of the Edenic



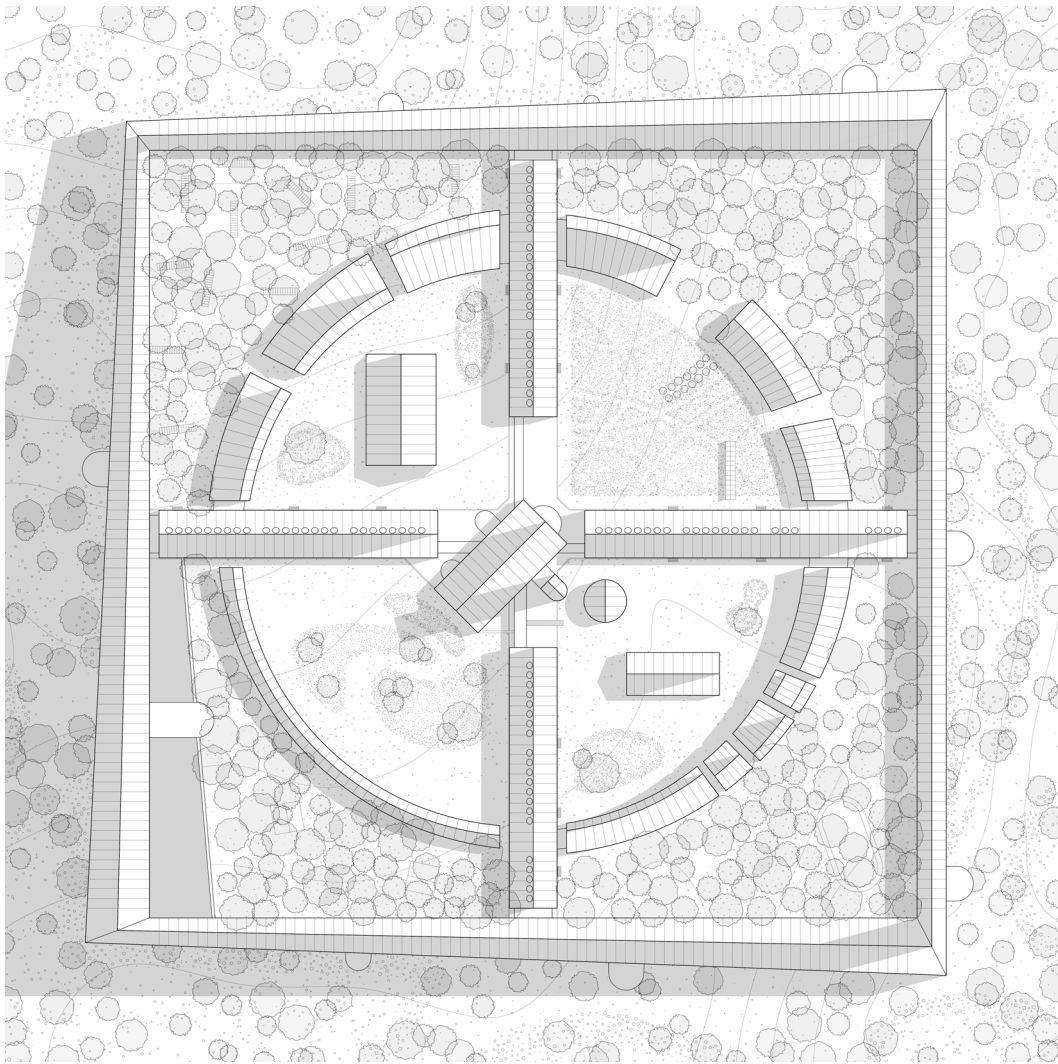
principle of the tree of knowledge, (the instrument of the fall), and simultaneously a symbol of the atoning event of the crucifixion, (Christ's cross as a tree, and as the instrument of redemption). In the new monastery, however, the sanctuary, and more specifically, the altar, is placed at this intersection, emphasizing the monastic principle that the opus Dei, (latin for the work of God, and referring to the holy sacrifice of the mass and the liturgical extension of the divine office), forms not only the center of the life of the monk, but is quite literally the animating force by which the world revolves, hence, axis mundi. As noted above, axis mundi is the Latin term for axis of the earth. Cosmologically, the axis mundi represents a point in space-time connecting the material world of the earth, and the extra-dimensional realm of the heavens. Theologically, in Catholic doctrine, this is exactly what happens in the church during the liturgy. That is, both realms of heaven and earth commune under the same roof, further supporting the placement of this space at the center of the monastic world.

In light of these associations, the cruciform branches formed by these lines assume another layer of meaning, that is, of the four rivers of paradise (Pishon, Gihon, Tigris, and Euphrates). Following the wit of St Ambrose, the rivers represent the four gospels flowing with water of life from the word of Christ, here manifested architecturally as the church + sanctuary, out to the four corners of the world, architecturally represented by the previously mentioned squares.⁰⁵

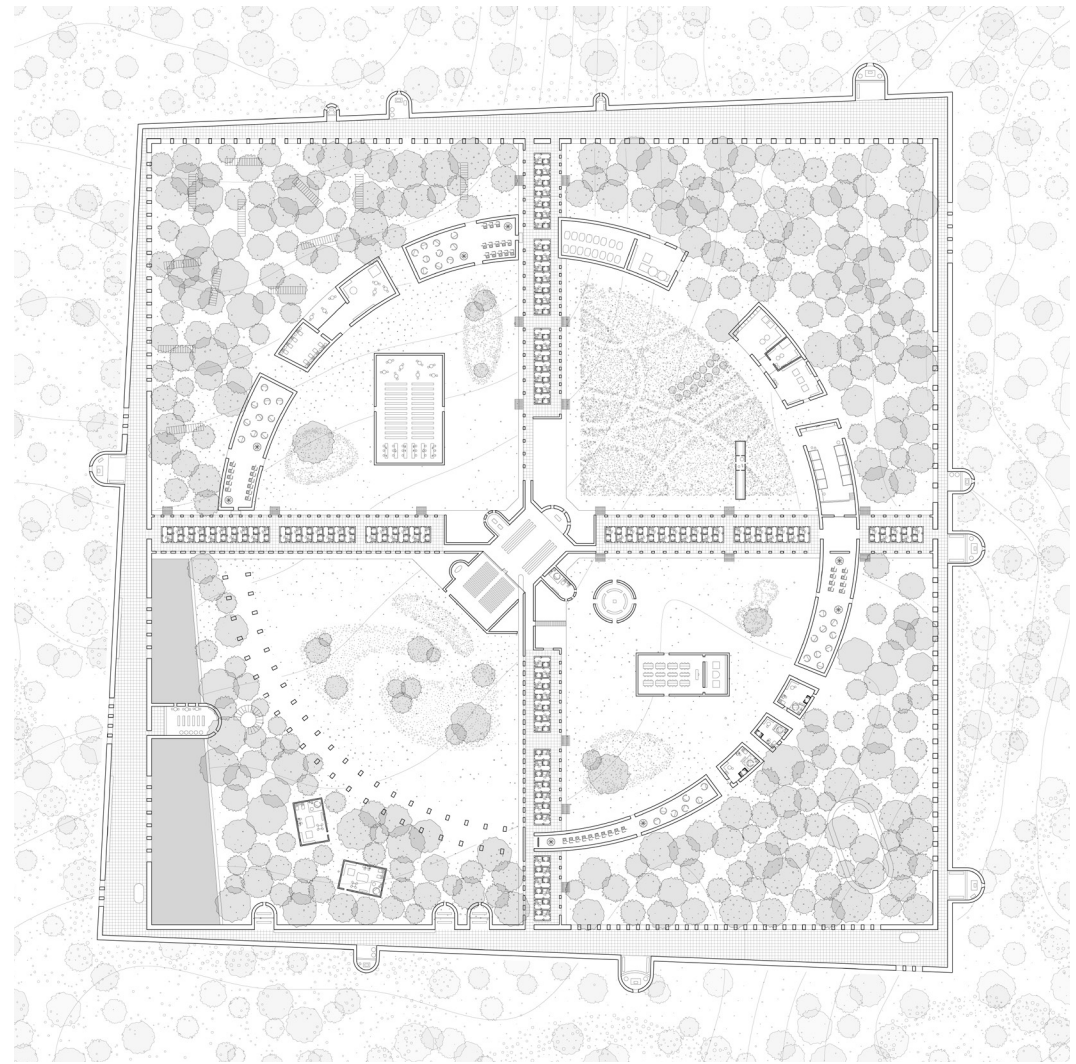
The cells of the monks will be located within the branches of this cruciform volume. Here, the meaning is derived from the book of numbers where God instructs the 12 tribes⁰⁶ of Israel to build their camps around the Holy of Holies in a cruciform shape extending out to the north, south, east, and west. Made even more relevant to the theology of the monks, the 12 cell clusters are symbolic of the apostles as the beginning of the new Israel, surrounding the tabernacle, which is the new holy of holies.

Lastly, as far as symbolic infusion goes, there is one more element superimposed onto the ones already mentioned; a circle with a diameter slightly shorter than that of the width of the main square.⁰⁷ The circle represents the “infinite, the immeasurable, and the spiritual,” while the square represents the “manifest, the measurable, and the comprehensive.” Looking at both of these figures as one⁰⁸ even more meaning is derived. First, this composite becomes a figure of what a monastery is - a portal between two worlds, i.e the celestial and the earthly. Second, and in light of the previous association, the monastery itself becomes a symbol of the Messiah. Fully God ○ and fully man □ incarnated to become a bridge from the finite to the infinite... from the profane, to the sacred.

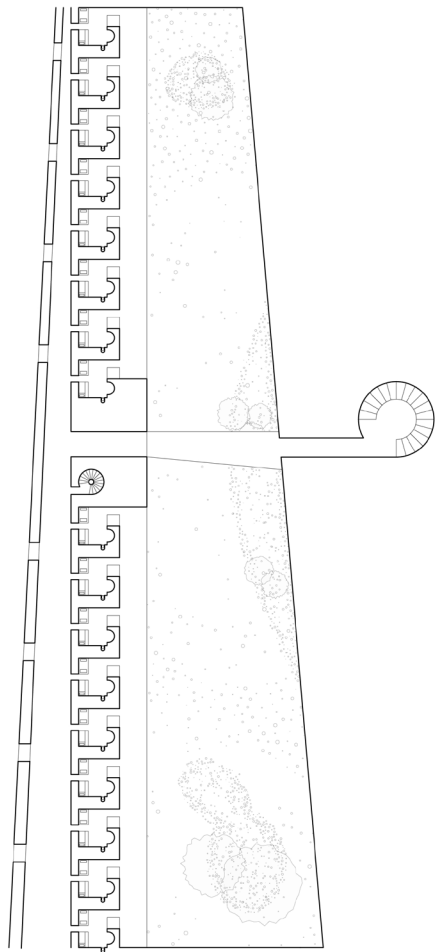
architecture



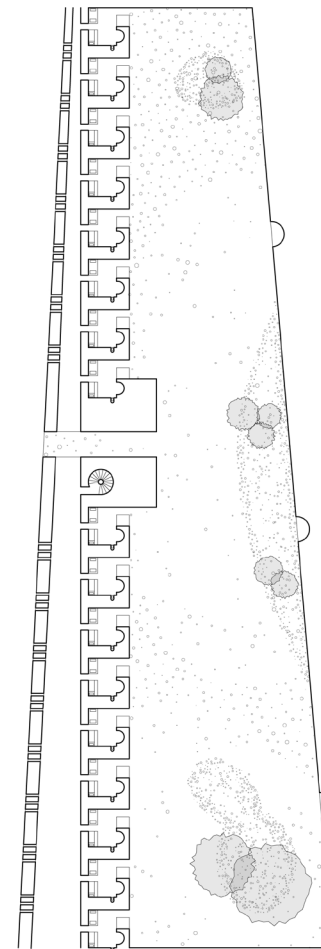
roof plan



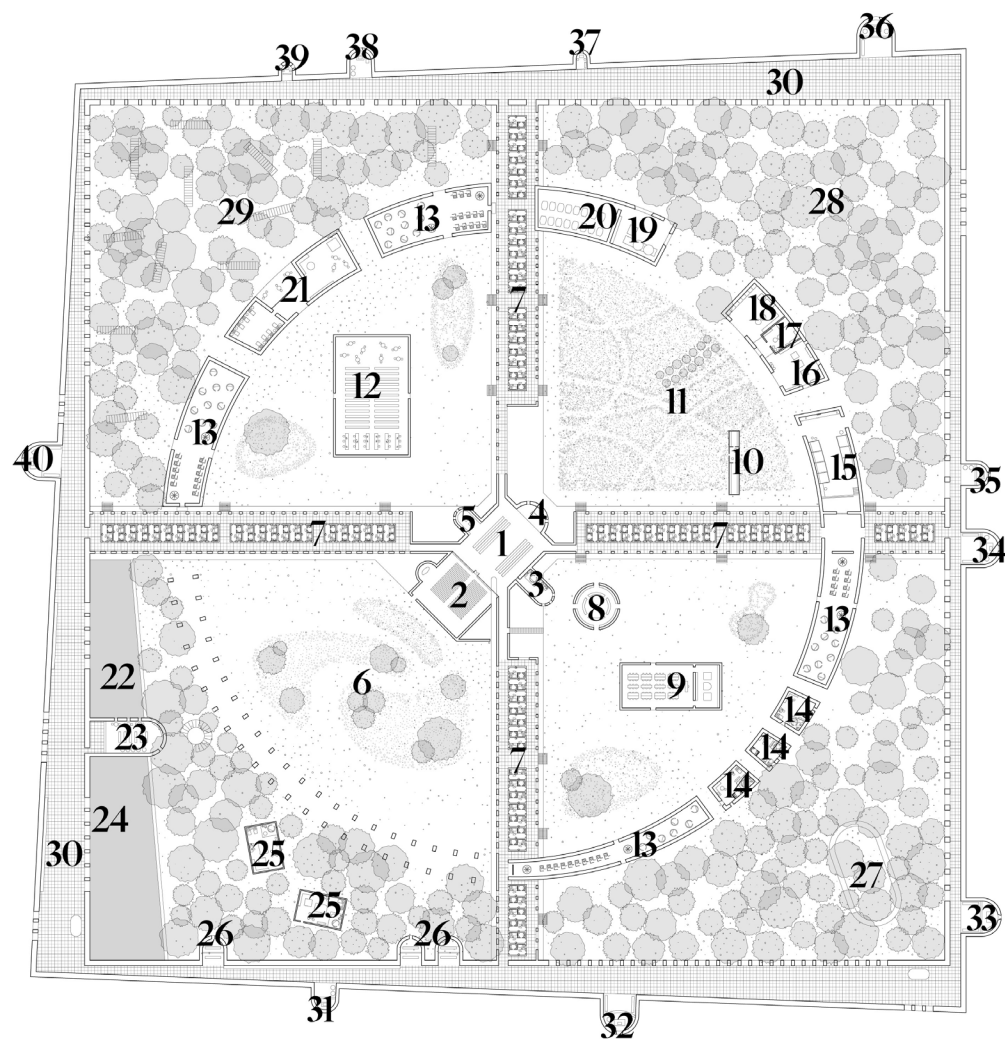
ground plan



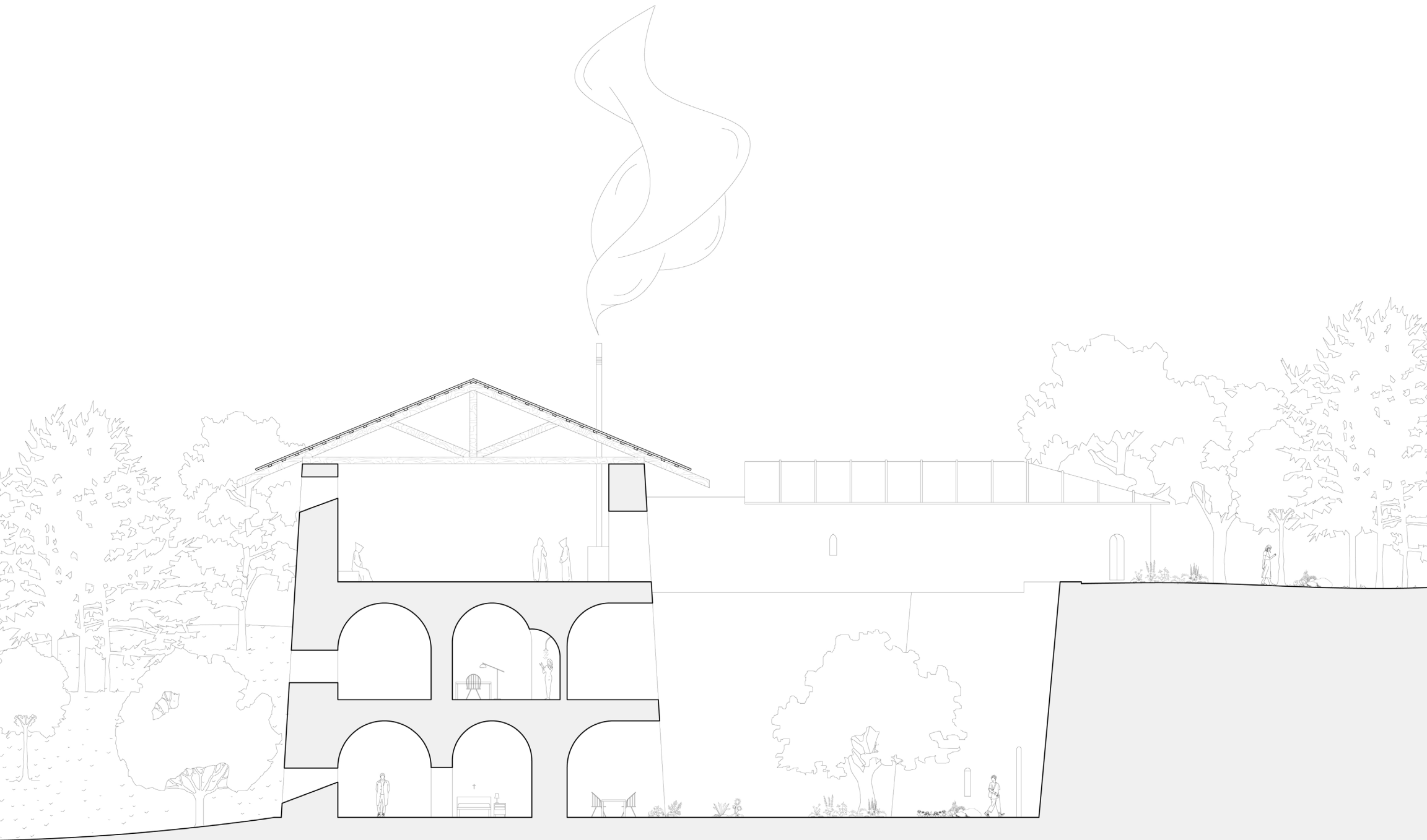
-1 plan

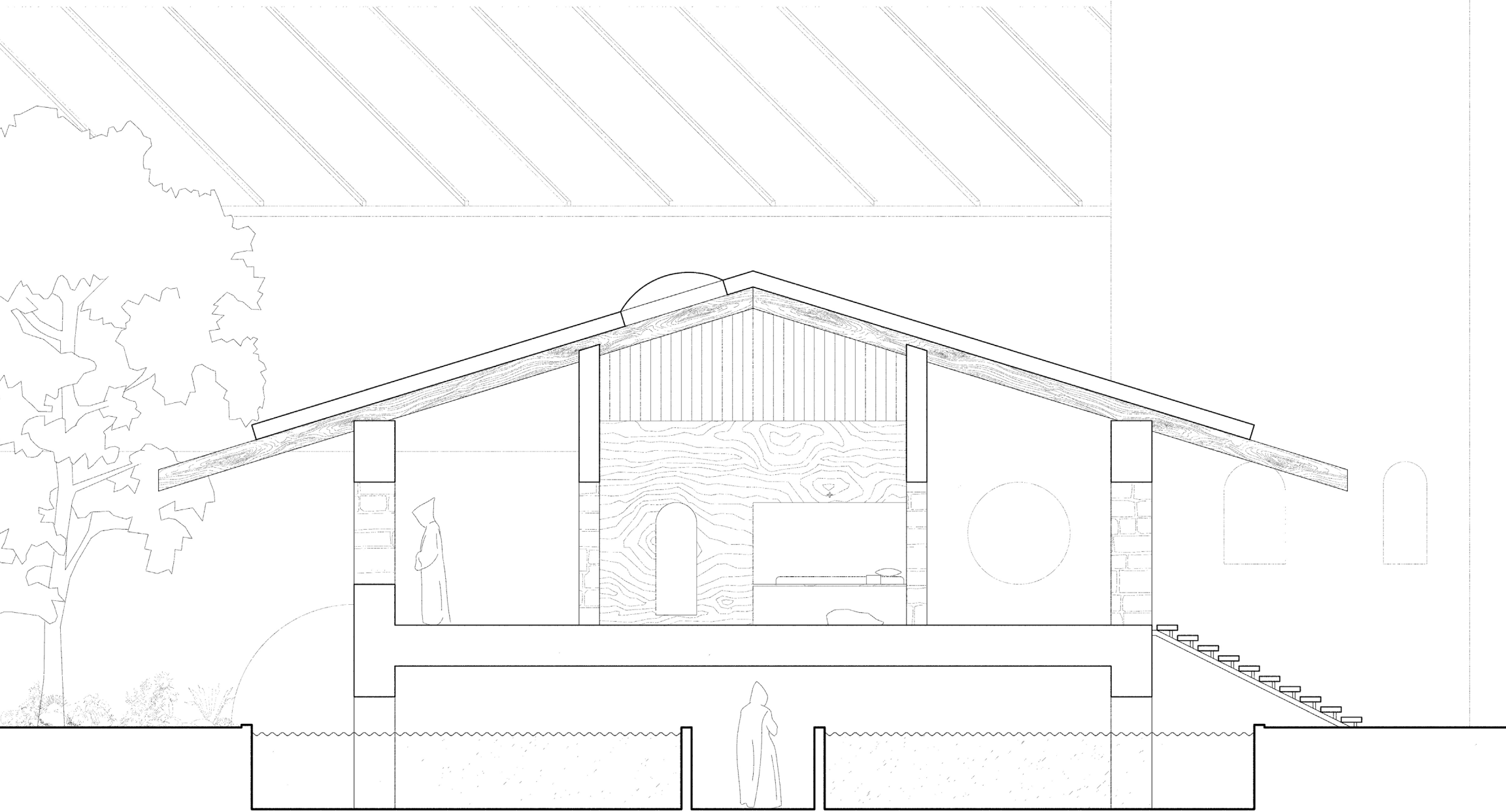


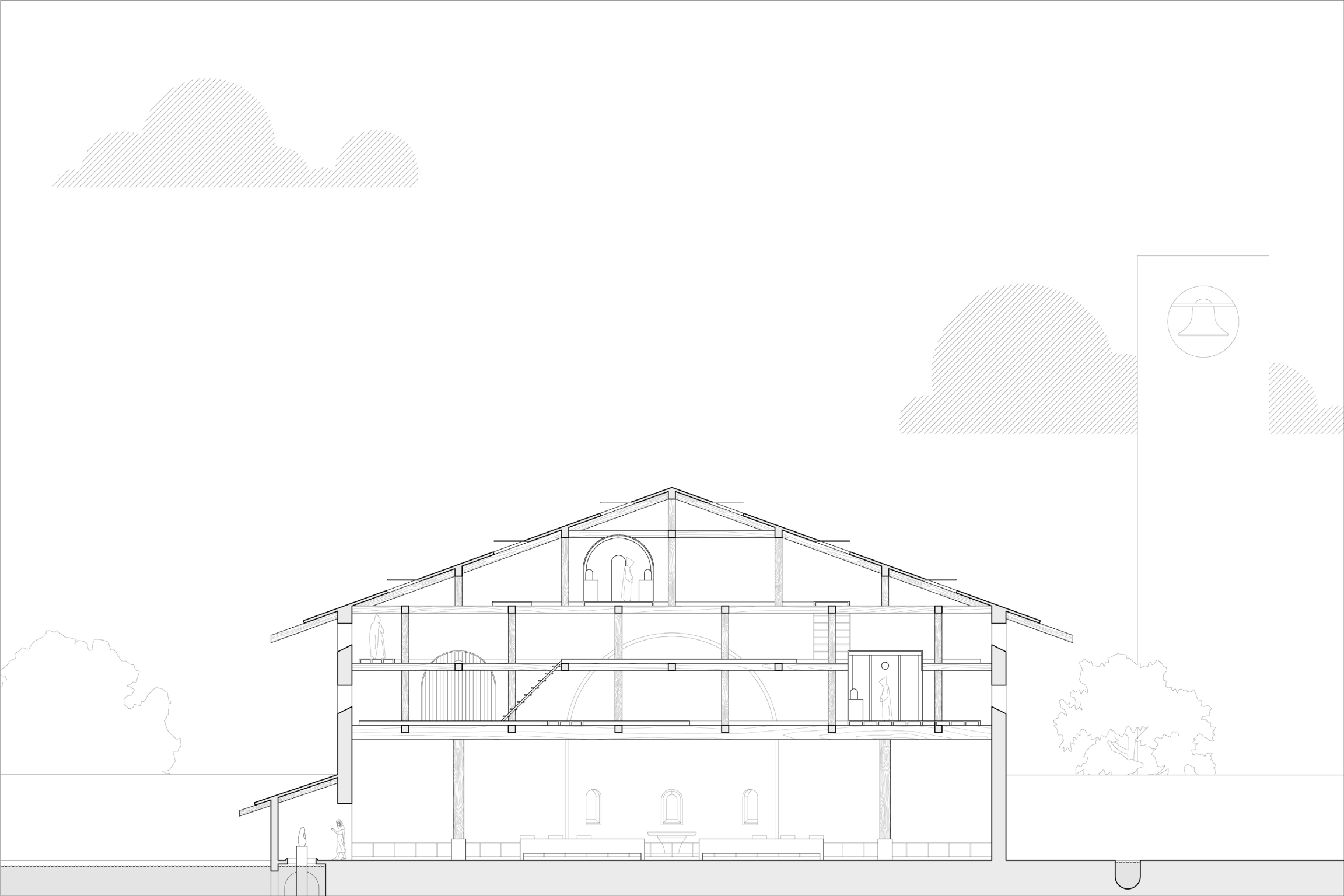
-2 plan

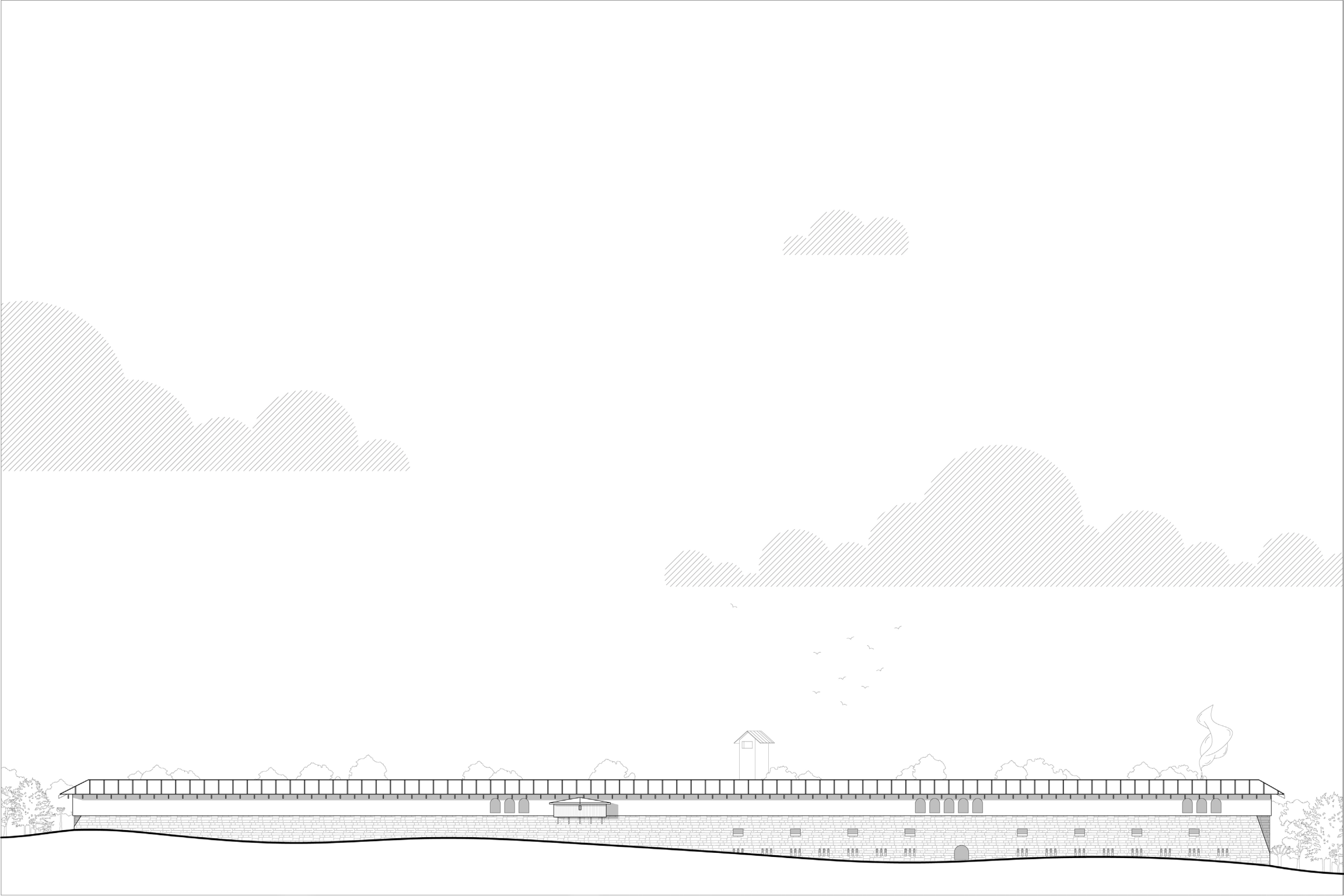


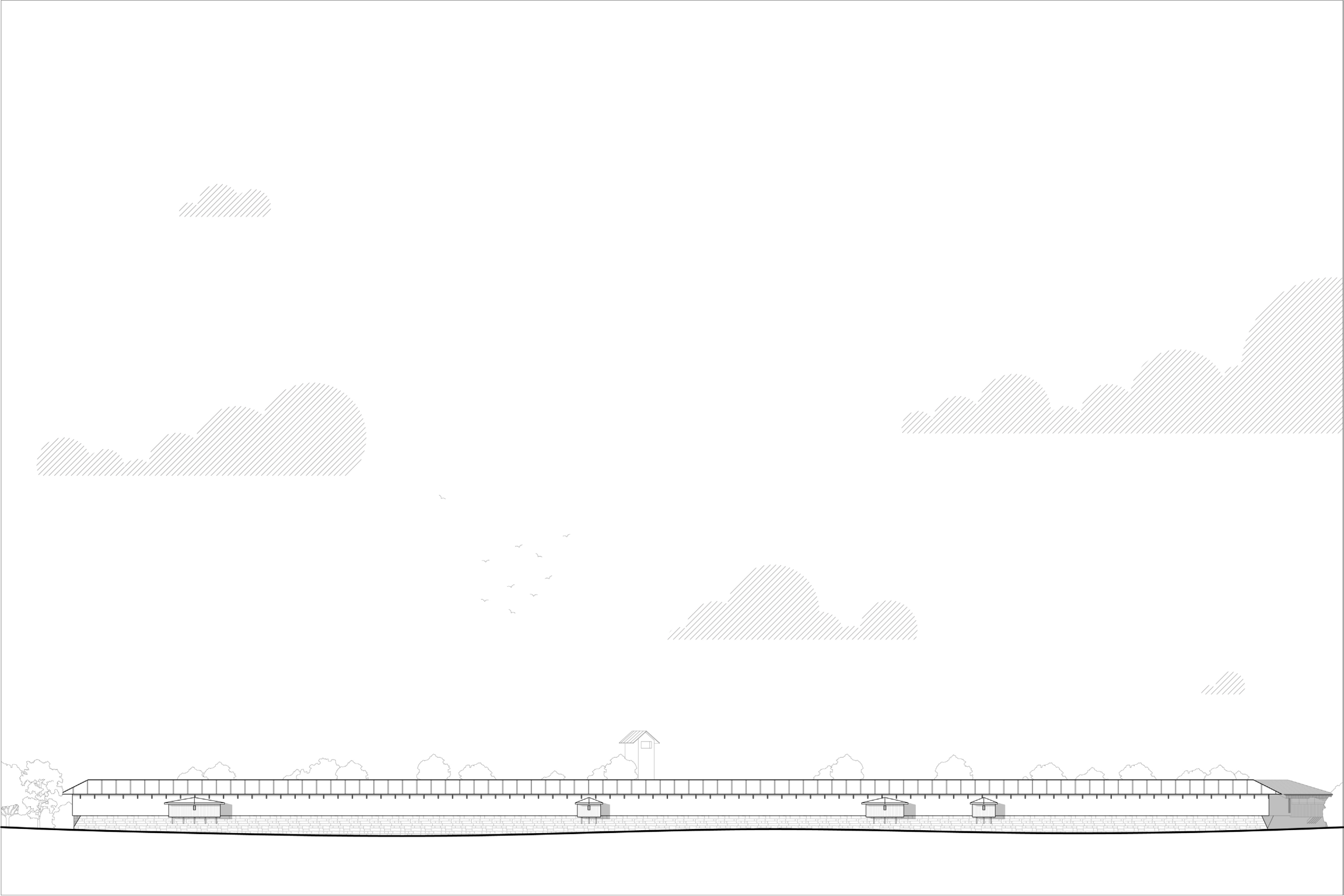
1. Choir / Sanctuary 2. Nave 3. Abbot's House and Bell Tower 4. Altar Apse 5. Sacristy 6. Secular Communal Area 7. Monk Cells 8. Chapter House 9. Refectory and Kitchen 10. Hen House 11. Garden 12. Library 13. Restrooms and Bath House 14. Hermitage 15. Barn 16. Wood Shop 17. Pottery Shop 18. Metal Shop 19. Maple Syrup Processing 20. Storage 21. Enfermery 22. Secular Yard Below 23. Store 24. Secular Rooms Below In Wall 25. Cabins 26. Communication Rooms 27. Stations Of The Cross 28. Maple Farm 29. Cemetery 30. Circumambulatory Ritual/Prayer/Meditation Passage 31. Chapel to St. Scholastica 32. Chapel to St. Benedict 33. Chapel to St. Francis De Sales 34. Chapel to The Blessed Virgin Mary 35. Chapel to St. Joseph 36. Chapel to St. Bernard of Clairvaux 37. Chapel to St. Teresa of Avila 38. Chapel to St. John of the Cross 39. Chapel to St. Anthony of the Desert 40. Chapel of St. Rita

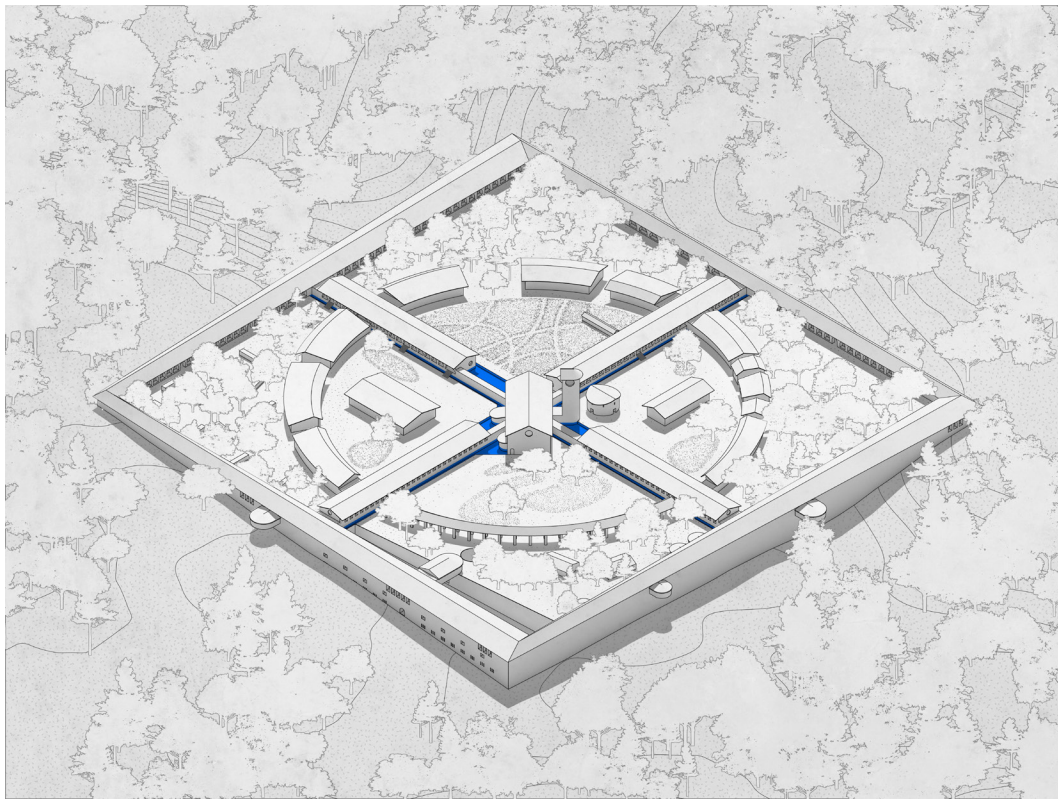




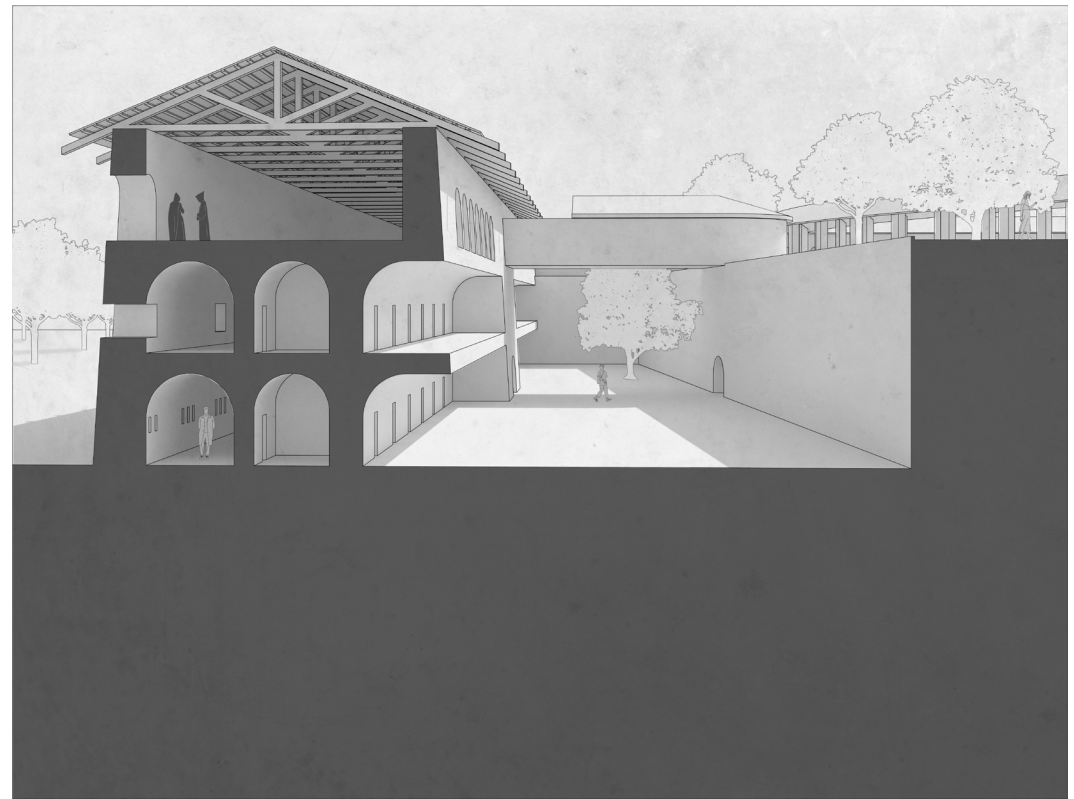








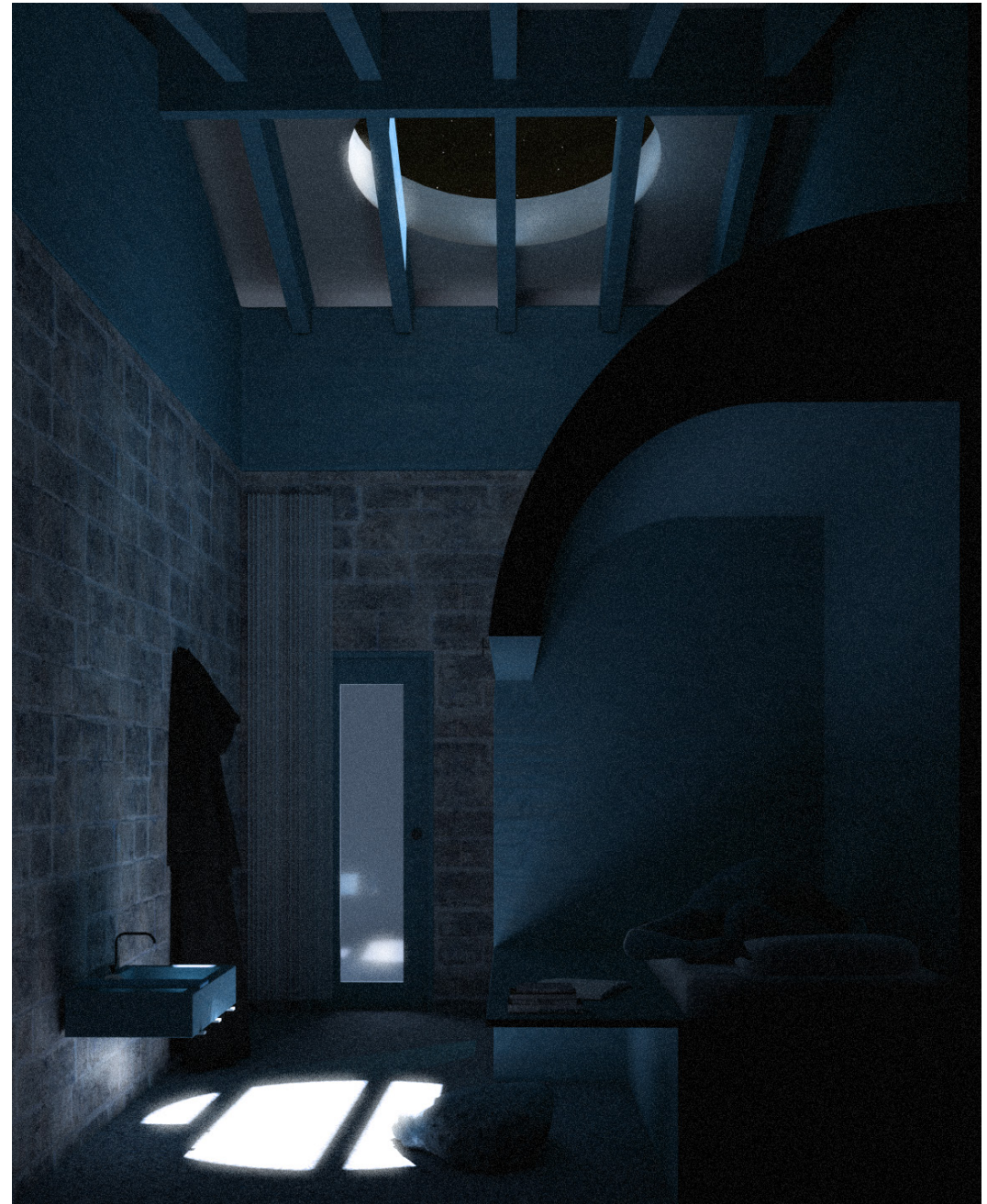
aerial axon



perspective section







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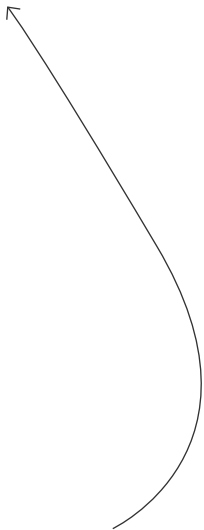
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don't forget to pick up Monk Sauce on your way out !

THANK YOU!

THANK YOU!

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