

## Summary

There is a great monastic architecture of religious Orders that still inspires and fascinates not only visitors, but also art historians and architects. Capuchin architecture as a variant of Franciscan architecture is precisely not a part of this great architecture. Although its traditional form is easily identifiable, it is just as easily overlooked. With difficulty it can be classified as architecture of the *Seicento*. Nevertheless, it shows that the traditional European Capuchin architecture that constantly confirmed its desire to stand aside from contemporary trends, is an extraordinary and important example of Order architecture—a deep understanding of architecture which is integrated with the Order’s spirituality and culture.

Capuchin traditional architecture has always been a reflection of engineering, which has tried as much as possible to prune back and leave all forms of formalism and irrationality. Each architectural element has required spatial reasoning and was subjected to the viewpoint of sense. The history of Capuchin architecture is the attempt to follow the established, proven and certified rather than the enthusiastic testing of the new. This Capuchin persistence was based on a fundamental intuition about the relationship between life and housing, about the relationship between religious life and the friary.

This book titled “Space, Place, Friary” does not approach the space of the Capuchin friary as a type of functional and utilitarian space or just as a specific historical type of architecture. Just like any human

home, a friary is not just a disposition of three-dimensional space, but it is mainly a space of presence; –space is not only inhabited, but mostly lived and experienced. There is no space called “somewhere” or “anywhere.” Analyses of this book are inspired by references to philosophical texts of Edmund Husserl, Maurice Merleau-Ponty, Emmanuel Levinas, and Martin Heidegger, as well as by the generative analyses of Anthony A. Steinbock and the thinking of architects who admits to phenomenological inspiration. Cold and neutral geometrical discourse of objective space and religious engineering and architecture must be corrected by phenomenological discourse on lived and experienced space. Exclusive concentration on the function, on the utility, but also on financial efficiency solutions, may result in the covering of the sense of the building and of the original architectural impulse; may result in an inability to distinguish between inside and outside and in a subjective chaos.

With our background being the phenomenological and historical discourse of Capuchin civil engineering and architecture, we are trying to answer the question of how and how much Capuchin friary as a typical place or as a specific friary in Pezinok collects, preserves and illuminates interrelations between country and town in countless forms of life movements. When the friary is such a place, then it becomes a place of hospitable silent proximity. Its nature is to provide the human being the opportunity to live in a quiet proximity to things: to be contemplative.

Members of Religious orders are inside the world, but also enter into it from the outside, from the dimension of interiority, from the house, from the friary, which makes the world conditionally accessible. This feature defines every human being living in this world. It means that he is within himself, but also in the world. The friary allows

an immediate escape from the utilitarian context of life. The friary permits the friar be with himself, and thus ultimately with the other, with strangers, with aliens. Distance from home allows full and intense presence in the world. This moment was precisely grasped by the Capuchin architectural tradition.

Chapters may seem divergent at first to the reader. A phenomenological approach follows a historical excursion into the history of Capuchin architecture, which in turn will focus on the examination of an particular space – the Capuchin friary in Pezinok. The text is logically linked successively deeper than one might think and supplemented with plenty of illustrations and visualizations of the reconstruction and completion of the construction of the Pezinok friary.

This book seeks the nature of a friary and for the nature of Capuchin architecture and civil engineering. The nature of the occupation of the friary remains hidden and forgotten to the extent that our gaze remains fixed on geometrical and utilitarian possibilities of space. The nature of space and things doesn't come to light, that is, it doesn't get a hearing. We have to ask for it if, how, and how much friary is a place of simple oneness of existential interrelations of human and religious life.

If we want to understand the nature of the friary, we must leave the cold constructional distance and search for its internal meaning. Reconstruction of old buildings can't be only the conservation of the developmental stage of their construction, or expanded by some new features or by a new location plan. Reconstruction must revive the sense of a building which has its own memory. Wealth of context, human scale, and radical sensuality, all of which speaks of Capuchin architecture to today's world, are definitely worth keeping preserving and

given a new contemporary look. The author of the letter to Hebrews notes: "... just as the builder of a house is more honoured than the house itself" (*Hebrews 3:3*). As Martin Heidegger observes: Authentic building occurs so far as there are poets, such poets as take the measure for architecture, the structure of dwelling" (*Poetry, Language, Thought*, p. 225). Thorough thinking about the Capuchin type of friary, about Capuchin architects and builders as well as the particular variant of the Capuchin friary in Pezinok shows that Capuchin architecture that leaves human habitation to be what is, releasing the essence of it, is poetry.