

DOM HANS VAN DER LAAN FOUNDATION: AS AN ARCHITECTURAL STUDY CENTRE.

REPORT 3

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Abstract

This research paper investigates in what way the Abbey of Roosenberg can serve the University of Leuven. It reports the ambition of the University of Leuven, the ambitions of the foundation of the architect Dom Hans van der Laan, the needs of architectural students and includes a report on a university-based professional in residence program. It ends with a design solution as an answer to the question how to accomodate students and professionals in a remote location wich engage with the architecture of Dom Hans van der Laan and attracts visitors to bring the site back to life.

Keywords

Architecture

Professional

Artist

Residence

University

Student

Library

Foundation

Dom Hans van der Laan

1.0 Introduction

The KU Leuven saw a possibility in the Roosenberg Abbey to transform it into a study centre for architects, artist and academics. Yet the question that remains: how could the Roosenberg Abbey of Dom Hans van der Laan be converted into a University related building. There must be an understanding of the needs of the University of Leuven but also of the past and the future users. This research will give a more insight about the possible future user, their needs and how this fits in the prospects of the University of KU Leuven.¹

In the beginning of this research, where we had to study hofjes through the Netherlands, I interviewed Jos van den Berg who is a resident of het hofje Nieuwkoop in the Hague. He is an artist and once a year he organizes a sculpture exhibition that not only brings public into het hofje, but also makes the people that are living in het hofje connect with each other. I established a strong affection to this idea that you could use het hofje as an exhibition space to connect the residents with the locals around them and to tourist that come to visit. Also visiting the site and having a lecture of Caroline Voet brought me to the realization that we as architectural students will become the users of the space. This has been important for me to bring into this proposal.

As the KU Leuven bought the Roosenberg Abbey of Dom Hans van der Laan, I consider the KU Leuven as the client of this brief, and hence the proposal aims to be realistic, and ultimately something that the company could actually consider to realize. The program of my choice, will meet their vision but most of all will give a new perspective towards the program, to give new life to not only the building and the site, but also to the architectural vision of Dom Hans van der Laan. Before defining the program the location and the history of the site has been studied to identify certain problems and to understand the future users of the building.

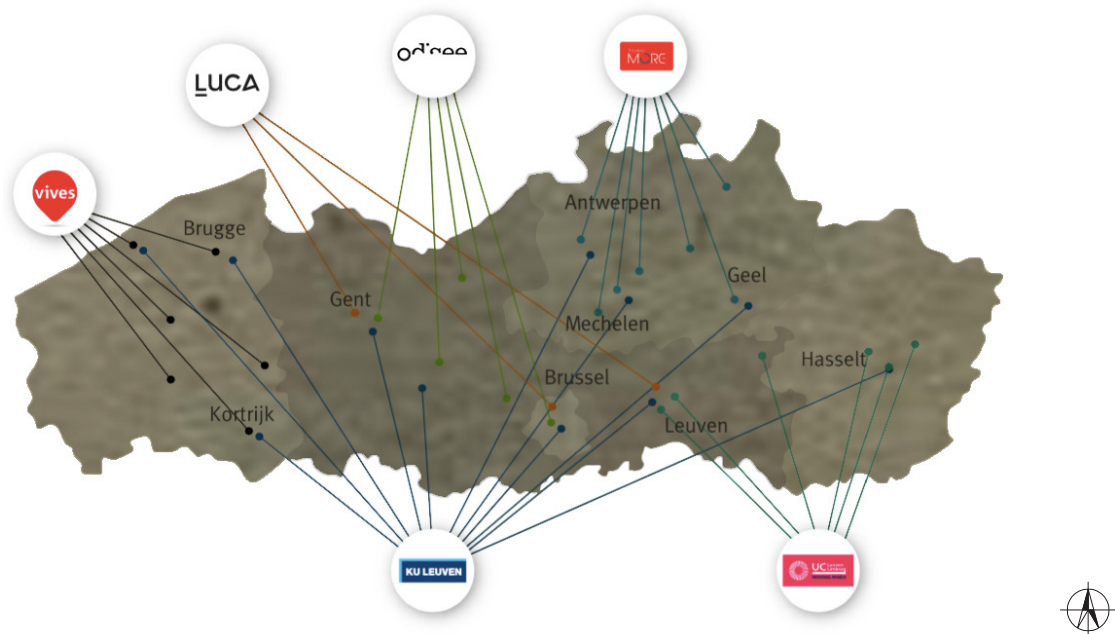


Figure 1: Ku Leuven campus around Vlaanderen

¹ www.kuleuven.be

2.0 The Location

The site is located in Waasmunster, outside the town. Waasmunster in Oost-vlaanderen knows a very contemporary architecture, because of the architect Dom Hans van der Laan. When he got in contact with Henri Ramdonck the client, he got offered the job to build the Roosenberg Abbey. Dom Hans van der Laan made a lot of influence in Waasmunster, therefore either Dom Hans van der Laan or one of his pupils build in Waasmunster. Another monastery was built for the Marian sisters of Fransiscan on the Kerkstraat, a residence for the director nearby the monastery, a school and an orphans home.²

2.1 The History

The name Waasmunster comes from the Latin etymology Wasiae and Monasterium, which could be translated to the Monastery of the Waas. In the early middle ages waas presumably was a description for a quaggy area. Nowadays the region between Oost-Vlaanderen and Antwerp is called the Waasland.

Already before 1200 the region was called 'monasterium wasae' but in 1237 the congregation of Sint-Victor from Paris established in Waasmunster. Walter De Marvis, bishop of Doornik established the Abbey Roosenberg. The community grew more and more, therefore a new abbey of Roosenberg was build. In 1418 the building burned down. Other abbeys were built near the Durme, but the 'Beeldenstorm' in 1566 took all their belongings away, yet in 1611 they got their properties back. In the 18th century the abbey grew enormously, but the French revolution caused the Roosenberg to be torn down.

in 1830 a new community in the Kerkstraat was established. After 15 years they were called the Maricolen-franciscanen.²

In 1831 the sisters of Waasmunster found their way back to Roosenberg. Moreover they didn't want to live in a monastery community, but they wanted to be a community that assigned themselves to education, healthcare and care for the poor.

After 1960 the community of Roosenberg aged as well as the buildings. Therefore they were looking for a new housing in Waasmunster. They fused with the Maricolen-Franciscanessen from the kerkstraat and their name changed to the congregation of the Mariasisters of Franciscus. Dom Hans van der Laan was requested to design their new Roosenberg abbey in the forest outside the town. The new abbey was meant for contemplation and in their tradition to host guests. The old mother monastery at the Kerkstraat 14 was in 1980 redesigned by Dom Hans van der Laan.²

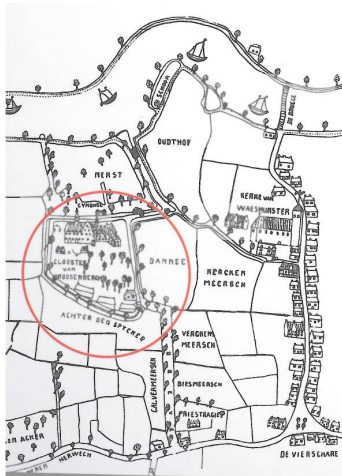


Figure 2: Old Site of the Roosenberg Abbey⁸

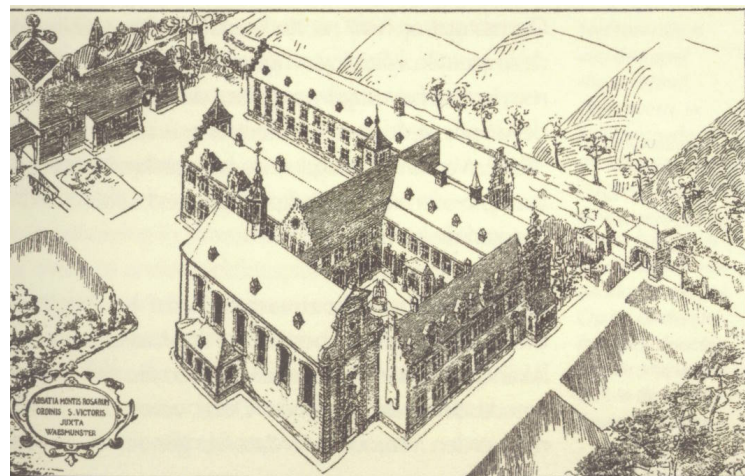


Figure 3: Old Roosenberg Abbey⁸



Figure 4: Site Location Waasmunster 1:20000



Figure 5: Site Location 1:5000

2.2 The monastery

For monasteries it is very common to be located outside the city or town to be more secluded from the outside world. The monastery is located on this site since 1975. The program was to build 12 sister bedrooms and 25 guest bedrooms, with all necessary facilities and a chapel. In his letter to the sisters, he tells that the situation was very important for him. It was an idyllic site with on three sides trees and on the fourth side there was a view to brook. He chose to position the building in the periphery. Nevertheless he didn't want to put too much attention to the beauty of the site. As the abbey should be a building with the purpose to let us look into our inner soul. To make the contrast between open and close noticeable one will feel the steps of going from the outside to the inside of the building.²

The abbey has four wings around a courtyard. The northern wing is very introvert with a blind facade and directs to a small forecourt. This character is even more emphasized by the asphalted square in front of the building. *“Om de weldaad van het binnengaan te versterken is het voorplein al seen streng buiten behandeld en de voorhof als een liefelijk binnen”*.³

After entering the forecourt one will find the entrance on the right and an entrance on the left to the chapel. The other facades all have windows but aren't extravert. The life within a monastery should be introvert and should all work from the inner courtyard. Therefore you will always pass the cloister to go to a different function.

2.3 Education

From 1850 the sisters of Roosenberg were in charge of the education in Waasmunster. In 1979 the Maricolen took this task from them. In the Kerkstraat education was mostly taught in monasteries, but from 1880 schools were established, and still today they exist on the exact same location. Education was a very important ingredient for the sister community. For guests the abbey served as a meeting place for likeminded people, for contemplation and to write and study in complete silence. In the past years more and more artist and architects found their way to study the architecture or to work. This is the reason why the KU Leuven took over the abbey to restore the abbey and to use it as a campus for the university. Their ambition is to host architecture, art and a place for contemplation. It should become a real hotbed for Architects, academics and artist from the faculty of architecture of Sint-Lucas Gent and the University of Arts of the Luca School of arts.⁴ An educational program for the new purpose for the abbey would be a like-minded intervention for the sisters and the KU Leuven.

3.0 Identified Problems

One of the issues for the Roosenberg Abbey in Waasmunster is the remote location. The location is accessible by car or by bus from Antwerp. For students or professionals that will go to the site for a workshop or research, this would not be a problem, as they will come for the experience and to retreat. Yet for visitors there should be facilities that will attract the visitor to come to the site. According to Ron Dirven, the director of the Van GoghHuis, there are 3 aspects that you need to make the project work: a passive cultural aspect, like an atelier or a museum; an active aspect as a workshop or a walk route; and a gastronomic aspect like a restaurant.⁵ When connecting a study center of a University to a Foundation, it must be financed. A museum can be connected to the foundation. Therefore it will be dependent on tourism and visitors. Workshops can be organized for visitors and for schools in the area. In this way the building will also be connected to the local area. By Identifying these problems, also different users are identified. Who are the users of the new Roosenberg Abbey and how could these users engage with each other.

3 Laan (2008)

4 www.kuleuven.be

5 Wolniewicz 2017: Report 2: Ron Dirven

4.0 Users

Before elaborating on the program of the building, the users of the building will be discussed. Thus a better understanding of the needs of the users will be generated and the program can be adjusted to their needs. As the intention of the program will be a study center combined with a collaboration of the Dom Hans van der Laan foundation and the Ku Leuven, the users can be distinguished by the Ku Leuven, the Dom Hans van der Laan Foundation, students, professionals including tutors and visitors.

4.1 Dom Hans van der Laan Foundation

At the moment the Foundation of Dom Hans van der Laan is situated in a remote place called Berg en dal. Although they are working on symposiums and do some workshops now and then they need some more financial input. Next to that a museum of Dom Hans van der Laan does not exist. Therefore there has been researched on the needs and ambitions of the Dom Hans van der Laan Foundation. The Foundation would like to explore their activities and to expand new initiatives. To achieve this they would like to gain academic hospitality to universities, such as collaboration with architectural universities. They would like to study archives of Van der Laan and make an inventory of executed work of the Bossche School. Next to that they would like to deepen the knowledge with academic studies of the development of the theory of Van der Laan and to organise workshops for architects, urbanists, artist and sculptors. They want to put together study material of Dom Hans van der Laan for education, workshops and to promote publications.

The Abbey where Van der Laan lived as a Monk has an ownership of the biggest archive of Van der Laan. It consist original texts, models, publications, drawings etc. The Foundation would like to develop this more to make a catalogue of the archive to make it useful for academic research and to duplicate this archive.

Yet since they are not that known in the broader public, these studies should also be communicated to the public, such as education, architects, graphic designers and other interests. This could be by a national and international publication.⁶

4.2 The KU Leuven

The KU Leuven has the ambition to create a study center for architects, academics and artist from the faculty of architecture of Sint-Lucas Gent and the University of Arts of the Luca School of arts. Students can apply for workshops that have a period of a quarter semester or summer school like programs. These workshops will be given by tutors provided by the university. These tutors will be connected with a guest professional from a certain discipline. Thus a mixture of students, tutors and professionals will be made, to let them engage and create a broader network.⁷

4.3 Students

The KU Leuven will organise workshops for students of the faculty of Architecture and Art in the Roosenberg study centre of Dom Hans van der Laan. Students will apply for these workshops to retreat and dedicate their full attention to study for these workshops. Therefore the students must be in residence and gain knowledge out of these workshop. Students of Architecture and art are the target group. How could these students be accommodated in their needs?

I could assign myself as a user within this target group since I am an architectural master student. As an architectural student visitor of the Abbey we tried to understand its architecture and maybe even more important to understand its architect by attending lectures of Caroline Voet, who was a phd researcher of Dom Hans van der Laan. This made me realize that we are actually the future users. When looking back at this lecture and seeing myself as a user of the building. I would like to attend these lectures and workshops myself, since I always missed some guidance of professionals

⁶ www.vanderlaanstichting.nl

⁷ www.kuleuven.be

For the program and to understand the needs of an architectural student, I assigned myself as a user and to find an answer to my ideal student in residence program. I have asked myself, what I need to retreat in a study center and what do I need to generate material that at the end of the workshop can be exhibited. And most of all what do I need to be in resident.

4.4 Professionals in residence

Another user of the building will be the professional. When a University would hire a professional to engage with the students, they all need to gain something out of this collaboration. If a University and a professional like for example Caroline Voet or an artist can agree on certain responsibilities and carry them out, the contract can be of considerable value.

The university forward their mission as institutions of seeking and research and so will the professional gain knowledge for research. An Artist will also gain more good contributions by artists freed to devote their more or less undivided attention to their work.⁸ Next to that an exhibition could be connected to the programme which gives the artist, the university and the students more publicity. Having a professional present as a guest will give students benefit from the special kind of teaching. Because of the residency in such a remote location will make them even more dedicated to the research and will let the different target groups meet together and work together even more. Therefore to accommodate the guest professional they should have an individual residence area with an atelier connected to it, but to really engage with the other users of the building they should also need collective spaces so they won't be totally secluded from each other.

Nevertheless there must be understood how they would like to live and what do they need in their atelier.

4.5 Guests

The ambition of the Foundation of Dom Hans van der Laan is to get more publicity and to communicate it more to the public. When Students would work on a certain topic of Dom Hans van der Laan accompanied by a professional the results can be exhibited in an exhibition place. Interested people could visit this exhibition and follow workshops or a conference about this topic. To accommodate the users questions need to be answered like: How could the extension accommodate visitors? And what functions are needed?

Since it would be an advantage for the development of the archive and the approach of the Dom Hans van der Laan foundation that they are seeking for, this could be combined with student workshop programmes of a quart semester or a whole semester of art and architectural universities. This also fits the ambition of Ku Leuven who wants to collaborate with Sint-Lucas Gent and the University of Arts of the Luca School of arts to make a study centre of the Roosenberg Abbey.

Students could engage with professionals for a certain amount of time to research a certain topic, exhibit it to the public and then archive it for the next research group.

5.0 Program

The program of this proposal is a combined response to the KU Leuven's ambition of the Abbey and my personal ideal vision for a study center. Thinking of a study center for architects in a building of Dom Hans van der Laan, let me see the opportunity of combining it with the foundation of Dom Hans van der Laan. The architectural approach of Dom Hans van der Laan has a very broad perspective and could find a way in many disciplines related to design. Therefore it made me think of a study center with a link to his design approach, where students could be in residence and would be connected to a tutor of the university and with a professional in residence. The main program is thus educational, where students can dedicate their time to retreat and focus together on a certain project, while allowing the development of Dom Hans van der Laan's design approach and give it a new innovative twist. However, the program also has another educational function; it aims to invite the general public and the surrounding area for locals to learn about Dom Hans van der Laan's design approach. Therefore the program should offer education facilities like a study center and a workshop, public facilities like an exhibition space and restaurant, and a residence where students, teachers and professionals can stay for a long period and where guests could have the possibility to stay for a couple of nights.

5.1 Education

Education is an important part of the program since the client, KU Leuven, wants to create a study centre for architectural students. It is interpreted in a way to combine it with the foundation of Dom Hans van der Laan, not just to study his design approach, but also to reinterpret his design approach. In this way they will be exposed to the traditional Dom Hans van der Laan way of designing and make their own contemporary approach. This would enable the student to bring Dom Hans van der Laan back to "life".

When coming to the Dom Hans van der Laan Foundation, students will be engaged with tutors and professionals where in the beginning the main focus will be on researching Dom Hans van der Laan's design approach. Here the focus will be more on the research centre. Where students can work side-by-side in classrooms with the tutor and the professional. Connected to these classrooms they can retreat in the library where they can study quietly and where they can request material from the archive if necessary. This part of the study would be more isolated and more quiet in the existing Roosenberg Abbey.

After studying the precedents they can think of their own contemporary interpretation of Dom Hans van der Laan. The aim is to make a space where students can meet other design disciplines and create relationships for collaboration, where there can be a mutual exchange of knowledge and culture, formally through classes and lectures, and informally in the workshop. It will create an interplay between the study centre, classrooms and as the last stage in the workshop space. The workshop space would be the space which interacts with all disciplines and could host all disciplines like architecture, painting, sculpturing and photography.

As it hosts a workshop space with facilities to make things come to life in "real material" like models, sculptures etc. This workshop space will produce a lot of noise and dust, therefore it will be located in the extension outside of the Roosenberg Abbey.

5.2 The Public

The main focus of the program is 'educational', not only by the means for students, but in a broader sense to reach also the public and the local area. Dissemination will be used to bring the site and the architect to life. Moreover it will also help the students and the professionals for publicity.

Thus, it is important to use the site and the program in a public way to advertise this the best way possible. Since it is a remote location, the general public will be the most difficult to reach. As seen in report 2, where artist in residency programs have been studied, the general public will find their way to the site, when a renowned artist is connected to the program.⁹ As was written above there are 3 aspects needed to make the project work: a passive cultural aspect, like an atelier or a museum; an active aspect as a workshop or a walk route; and a gastronomic aspect like a restaurant. In the Verbeke foundation even a residential/ hotel for visitors is added to the program. To translate this into the program it could be laid out as a passive part for educational facilities like lectures and an exhibition space; an active part where they can attend workshops and for example walking routes around the forest for photography workshops and a gastronomic aspect like a restaurant and a residential part. These walking routes can collaborate with the program of Waasmunster, which already organises walking routes around the area. The restaurant and residential part would make people stay after a tour, which would generate money to keep the institution running. Also local schools could be integrated in the educational program. The Dom Hans van der Laan foundation could for example provide literature boxes for pupils of primary school and high school about architecture and spiritual subjects like liturgy which was related to Dom Hans van der Laan. Ron Dirven¹⁰ also said that collaboration with similar institutions has an importance to let the network grow. As the Verbeke foundation has a similar program and is located relatively near to the Roosenberg abbey, there is a possibility for them to collaborate and organise workshops together. Since the chapel is an iconic part of the Roosenberg Abbey and the client, KU Leuven, wants to keep it accessible for public for mass, this would also be an opportunity to show locals what is happening inside the building. Unfortunately the building itself is very introvert and thus less inviting for the public. By opening up the site with the new extension to create a public and communal function, more people would be attracted to visit the area.

5.3 Residential spaces

The final component of the program is the residential factor. By adding a residential function where people can stay temporarily, the boarder to visit the site will become smaller. Students will come to the abbey, because of their interest and the workshop they want to attend. Professionals and tutors will be asked to come either by the foundation or by the university. But there should be something extra that the building can give back to the professionals and tutors. The artist in residence program has been researched in report 2,⁹ to find a solution for this matter. In the Plantage Doklaan and the van Goghhuys the artists in residence stated that when more artists on the same location are involved, they would like to have a private space to work individually, but they also would like to have collective spaces where they can work together. Professionals need to be able to work on their own fascinations next to tutoring and therefor need enough space where they can work individually. A collective workshop could be provided in case they need to work on larger projects. The work they produce, they could exhibit in a small gallery.

Moreover it should also be in a way partly disconnected from the students and the guest residential area as they want to have a certain level of privacy. During the day they could have some shared facilities as their daily routine will be overlapping, but they also should have facilities in their residence so they can retreat from the educational program and work on their own project.

The Roosenberg abbey would be perfect to accommodate the students on the top floors where in the past the sisters and the guest would have their bedrooms. They could have collective facilities downstairs, so it can function as a student house, where the kitchen and the living room are shared. As said before, guests also need a place to stay, and it perfectly fits with the idea of a monastery,

⁹ Wolniewicz 2017: Report 2

¹⁰ Wolniewicz 2017: Report 2: Ron Dirven

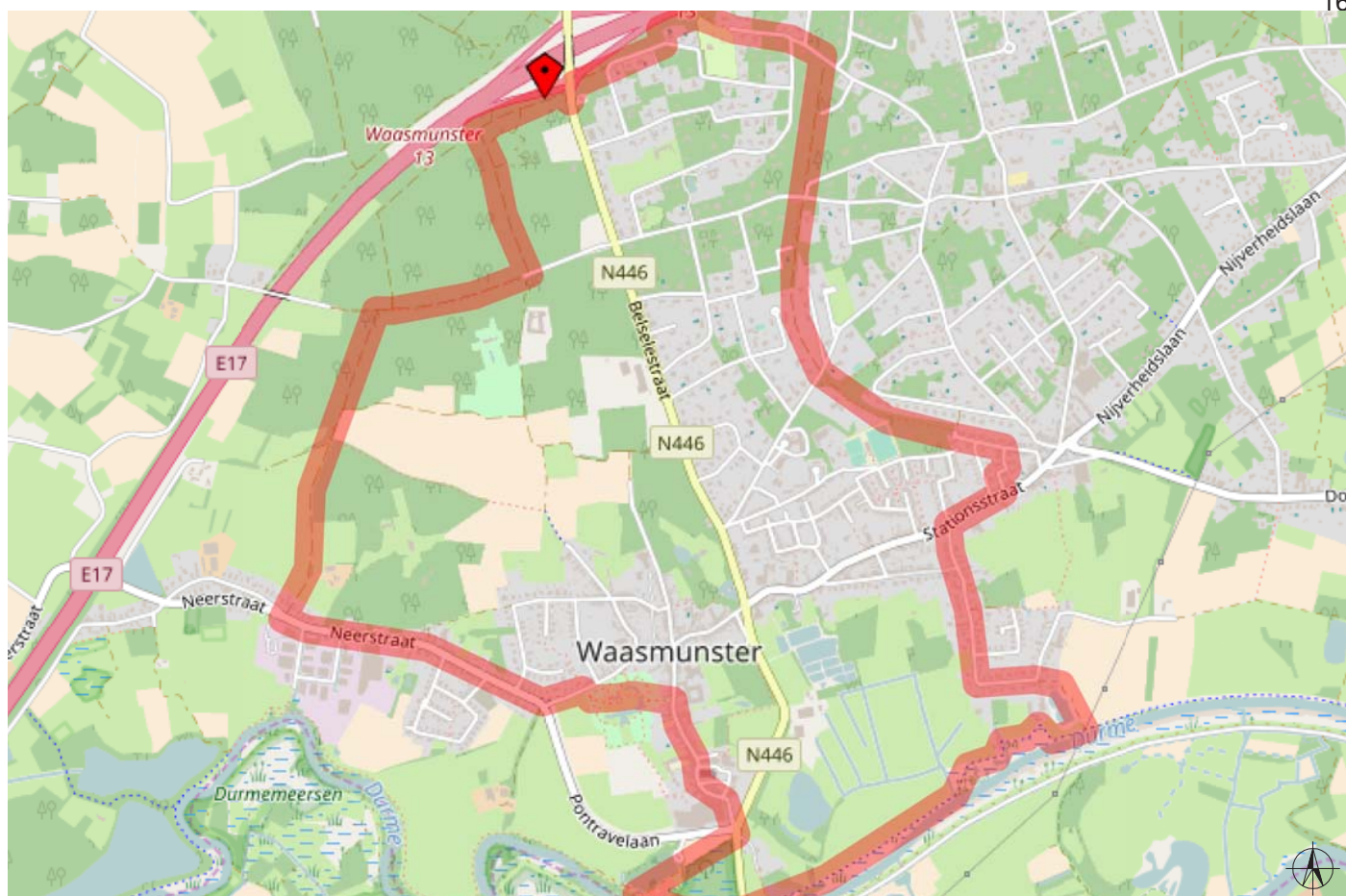


Figure 6: Walking Route Bos and Durme around Waasmunster



Figure 7: University and Verbeke foundation as a connection network with Dom hans van der Laan Foundation

5.4 The previous program of the Roosenberg Abbey

When we have a look at the existing plan of the Roosenberg Abbey, designed by Dom Hans van der Laan, there can be noticed that it is divided in wings. When the Roosenberg Abbey was used by the Maria sisters this division was asked to have a certain order but also to provide privacy between the guests and the sisters. Guests were welcome to join the community for education and contemplation. Yet the Maria sisters also wanted their privacy. Therefore the west wing was for the guests which hosted a museum, a lecture hall and a refectory for the guests. On top of these facilities the guests had their dormitories. The South Wing was for the sisters where they had their own refectory, storage and kitchen and on the first floor their own dormitories. The east wing facilitated the quarter house and other rooms. On the south the church was situated with the religious orientation to the east. The church was accessible for guests and the sisters. These wings are connected with a cloister. Which draws us back to the first report about the use of the cloister in monastic life. Here the conclusion was that the cloister wasn't only a corridor that connected different functions, but that it was the place where people meet, important lessons were learned by talks that were given by the abbot and where education took place. The cloister was also used to extend a monastery. The next paragraph will answer the question: How could we use the cloister as a method to extend the Roosenberg Abbey in a way to revive the history of the cloister type?

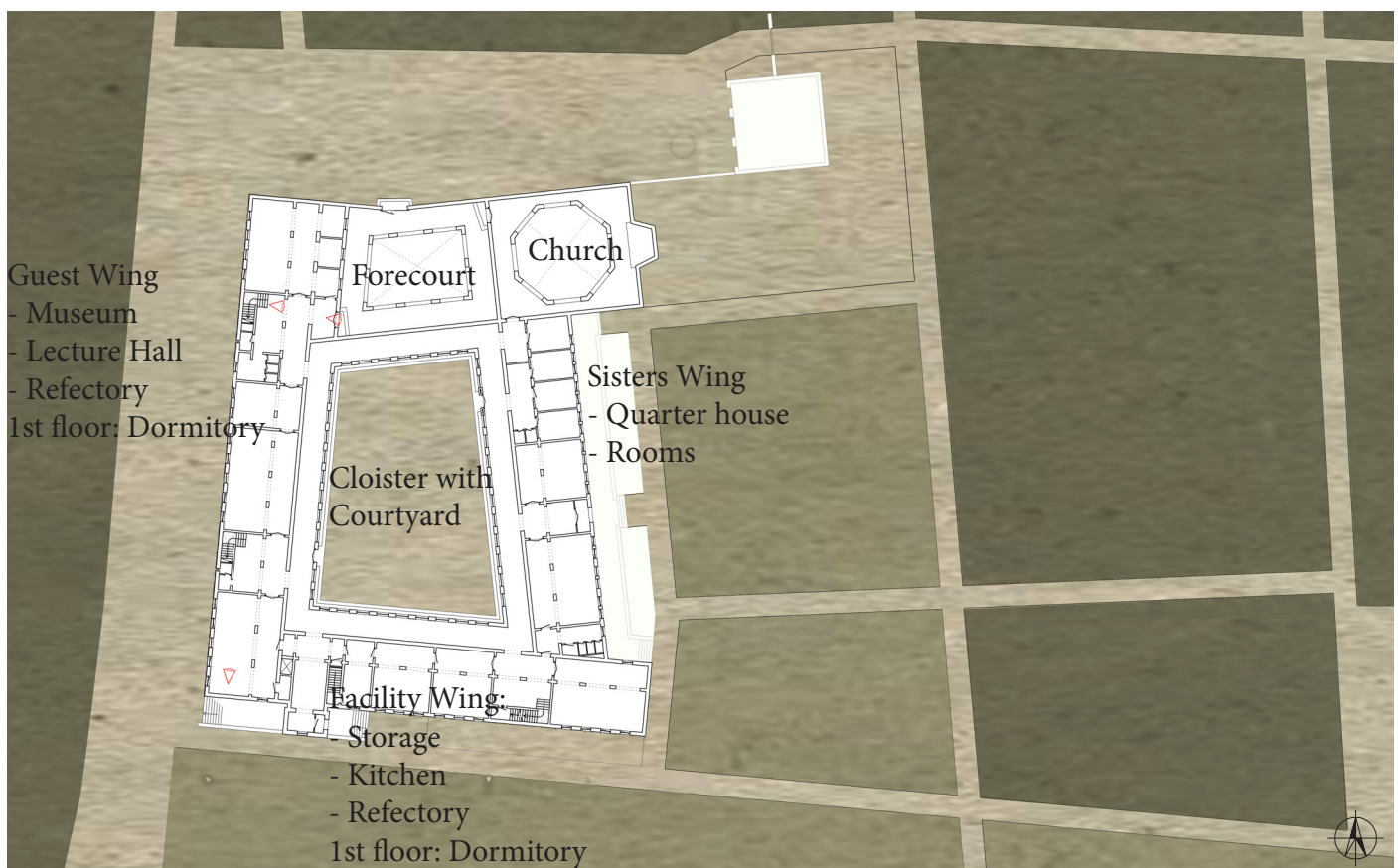


Figure 8: Plan 1:1000 Roosenberg Abbey

6.0 Cloister as an extension typology

In the design for the Roosenberg Abbey Dom Hans van der Laan emphasized on the introvert expression of the building by making all the functions around the cloister. For him the cloister and the courtyard were the heart of the building where the person could see his inner soul, but also where people would cross to find their way to the function they wanted to be. The cloister was the most used space of the building, and therefore the most important one. He designed a typology where one had to go through the cloister to get to the darker staircase space from where he could either chose the direction to go upstairs, or enter the corridor which was connected to the function.

This was one of the reasons to study cloisters in report 1. In report 1 the conclusion was that plans of the medieval architecture of monasteries, libraries and universities a correspondence in architecture can be seen: the cloister. The daily life was mostly spent in the cloister, where they read and scripted books. Libraries were established and monks started schools to share and obtain knowledge. This idea of educating also fits the idea of the sisters which they had when they came back to the Roosenberg abbey in 1831.

The cloister was more than just a corridor for routing and connecting functions within the monastery. It was a place that functioned as a transition from the heart of the monastery to the spaces with a clear function as the church, the refectory and the dormitory. Next to that it also functioned for meetings about matters concerning the monastery and the cloister and the sins that monks made. Besides these meetings monks also walked around the cloister to contemplate and meditate. But it wasn't only a place where they walked, it was also the place where they read, scripted and stored their books to then exchange their knowledge to others. And where monasteries expanded because of the demand, the cloister typology was even used to extend the monasteries.

One of the monasteries that expanded enormously is Cluny, located in Southern Burgundy in France. It started very modest when it was found by the abbot Berno in 910. It was created to be a reform order that followed the rule of Saint Benedict. It developed quickly and boasted over 200 monks. It was laid out by the saint gall plan, which was seen as the ideal plan for an abbey. The cloister here was regarded as the spiritual center of the abbey with other buildings like workshops and domestic quarters around it.

The first church was likely a simple place of worship, however as the order prospered, Odo took over his successor Berno and continued to expand the abbey. A new and bigger was called for. The court in front of the building was built around to host guests. While the building itself extend to the south and east with two cloisters. The remaining cloister was used for the chapter house and the refectory, while the new cloister would host the dormitory and the bakery. The cloister in the east functioned as an infirmary. But even Cluny II became too small for his ever growing community. Hugh of Semur, the new abbot in the line, started the monumental project, now known as Cluny III. The church became known as the largest Christian church of Europe. The infirmary cloister called for an expansion as well and therefor the existing infirmary cloister extended more to the east, with a new infirmary court and all necessary facilities around it. The existing cloister now hosted a lady chapel. Also a cemetery was created connected to the infirmary.

This way of extending a monastery with a cloister inspired me to use the cloister as an extension typology. It could also provide a possibility for the site of the Roosenberg abbey to extend even more in the future when more facilities need to be added. The cloister type not only inspired me as an extension but also the way it was used by the monks as explained in Report 1. Monks read, scripted and even shaved eachother in the cloisters. It is also the place where people would meet eachother. This is similar of the function of the corridor as seen at the Plantage Doklaan in Report 2 where artists had their own individual space and some collective spaces as a cafe, but going from one function to the other people would meet in the corridor and even share and exchange their goods in the corridor corner. So how could all these functions of the cloister come together with the program for the new extension of the Roosenberg Abbey?

Rooms of the monastery:

- | | |
|----|----------------------|
| 1 | Church: Cluny I |
| 2 | Cloister |
| 3 | Court de la Villa |
| 4 | Court |
| 5 | Portico |
| 6 | Sacristy |
| 7 | Bernon |
| 8 | Cluny |
| 9 | Chapel du Sacrophage |
| 10 | Chapel St. Mary |

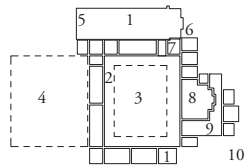
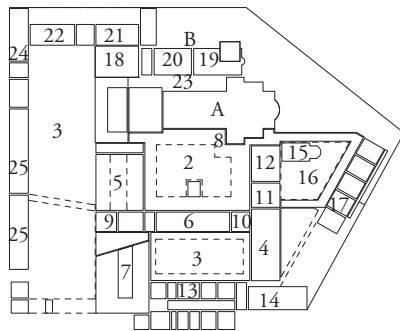


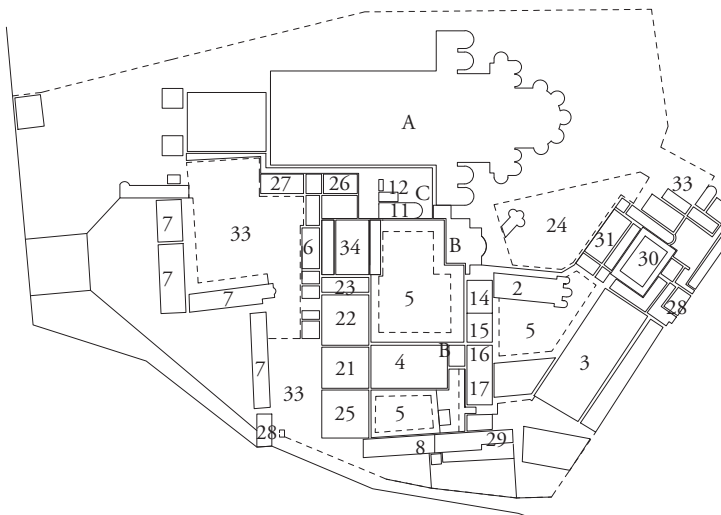
Figure 9: Cluny 1



Rooms of the monastery:

- | | |
|----|----------------------|
| A | Church: Cluny II |
| B | Old Cluny I |
| 2 | Cloister |
| 3 | Court |
| 4 | Camera |
| 5 | Cellar |
| 6 | Refectory |
| 7 | Bakery |
| 8 | Library |
| 9 | Kitchen |
| 10 | Calefactory |
| 11 | Parlatory |
| 12 | Chapter House |
| 13 | Domus |
| 14 | Odilos |
| 15 | Ladies chapel |
| 16 | Infirmery Cloister |
| 17 | Infirmery |
| 18 | Ladies court |
| 19 | Sacristy |
| 20 | Tailors and Cobblers |
| 21 | Guest Women |
| 22 | Guest Man |
| 23 | Cemetery |
| 24 | Hospice |
| 25 | Stable |

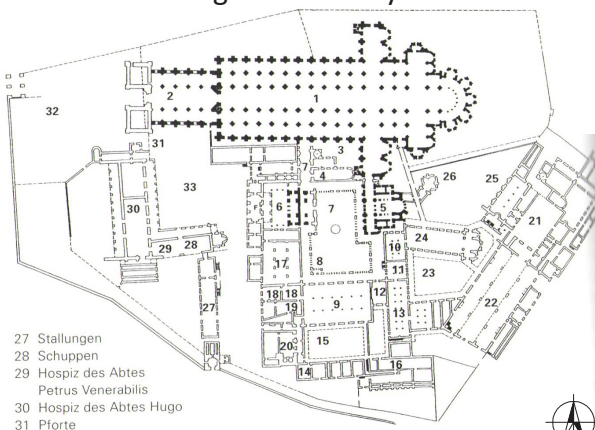
Figure 10: Cluny 2



Rooms of the monastery:

- | | |
|----|------------------------|
| A | Church : Cluny III |
| B | Cluny II |
| C | Cluny I |
| 2 | Lady Chapel |
| 3 | infirmery |
| 4 | Refectory |
| 5 | Cloister |
| 6 | Palace court |
| 7 | Hospices and stables |
| 8 | Novitiate |
| 9 | Cemetery Chapel |
| 10 | Extension to dormitory |
| 11 | Abbot's chapel |
| 12 | Sacristy |
| 13 | Old galilee |
| 14 | Chapter House |
| 15 | Parlour |
| 16 | Camera |
| 17 | Dormitory above |
| 18 | Latrines |
| 19 | Calefactory |
| 20 | Well |
| 21 | Monk's kitchen |
| 22 | Cellar |
| 23 | Room of the almoner |
| 24 | Cemetery |
| 25 | Bakery |
| 26 | Guesthouse for Women |
| 27 | Guesthouse for men |
| 28 | Latrines |
| 29 | Great Latrina |
| 30 | Infirmery court |
| 31 | Infirmery |
| 32 | Priory Group |
| 33 | Court |
| 34 | Atrium of Cluny II |

Figure 11: Cluny 3



- 27 Stallungen
28 Schuppen
29 Hospiz des Abtes
Petrus Venerabilis
30 Hospiz des Abtes Hugo
31 Pforte

Figure 12: Plan Cluny 3

7.0 Design

When the cloister is used as an extension type of the Roosenberg Abbey and to connect the different type of users and functions. There must be a division between one another, since all different users will need different facilities so they won't be disturbed. But they will also use common spaces where they meet.

The program will provide different functions for education, workshops and exhibition. These functions can help define the different type of cloisters. The cloister for education will link the facilities such as the library, the archive and the classrooms. This cloister could have study spaces within the cloister in a way it would really define the function of the cloister. The cloister for the exhibition would have a permanent exhibition space and will accommodate the guests. Here the cloister could have the double function of a temporary exhibition space. The last cloister will host the workshop that will be more secluded from the others as it produces more noise and dirt. Yet the courtyard could be viewed from a distance by visitors, as the courtyard will be used as an outdoor workshop space where students can work on larger scale models and sculptures. Here the cloister could be opened up to the outside and could provide for more work-space.

Common spaces like the lecture room and the restaurant will be accessible for all users and therefore more central located.

7.1 Educational spaces

The KU Leuven requested for a study center in the Roosenberg abbey and this perfectly fits the history of the monks where they educated guests in the cloisters, but also the approach that the previous users, the Maria sisters had in the Roosenberg Abbey.

In order to understand how this study center could work together with the Dom Hans van der Laan foundation, the Norman Foster foundation has been studied in Report 2. The Norman Foster Foundation confirms the importance of collaboration with students and professionals. The combination of these workshops with a study center and an exhibition space for the public could accommodate this collaboration. A study center for architects would call for an archive, where they can have access to historic materials but could also function as a place where they can store new material; the library could be used as a place where they can study these materials. And as a mediator for the public a lecture hall with an permanent exhibition space could be connected to the educational court. ¹⁰

As the Maria sisters already had this division of educating and contemplating in the Abbey, the existing Roosenberg abbey is chosen to host the educational facilities like the library and classrooms. Therefore the students will have their dormitory on the first floor in the west wing and all the community and working facilities on the groundfloor. The west wing would function as the community spaces for the students where they have a communal kitchen and living room. The classrooms will be facilitated on the south wing where they will relate to the workshop courtyard. The library where the students can study will have the location on the east wing that is connected to the new extended east cloister for education. The Dormitory of the professionals and tutors will be on the first floor in the south wing. This division of professionals and students is similar to the previous program of the sisters, where the sisters had their dormitory in the south and their guests had their dormitory in the west wing. The existing courtyard and cloister will be more private and related to the educational part of the building. This would be a place where students and professionals can draw back and find a quiet space to study.

7.2 Exhibition spaces

The extension in the east and south direction are used as a resemblance of the Cluny type of extending with a cloister, as discussed earlier. Where the students will have their entrance in the existing Roosenberg Abbey, the guests will find their way in the building a bit further in the square. Here they will be engaged with the existing building and the extension. Step by step they will learn about the architecture of Dom Hans van der Laan when they look outside from the cloister to the Roosenberg Abbey. The exhibition held in the cloister will give the visitor knowledge about Dom Hans van der Laan, but also the projects done by the students and professionals will be exhibited at the temporary exhibition. This educational approach of the exhibition is inspired by the intention that monasteries had to educate not only themselves, but also the locals and visitors that were analphabetic.

7.3 Workshop Spaces

The Workshop would only host the workshop. It will be used by the students and if necessary also the professionals will have access to the workshop. In few cases when a workshop would be given for visitors the workshop will be open for the public, but mostly it will be secluded from the public. The cloister connected to the workshop would function as a flexibel space between the workshop and the courtyard. Therefor the cloister could be used to enlarge the workshop space when more space is needed. The courtyard or garden could be also used to work on models and sculptures. This freely way of working in a workshop is seen in Report 2 at the Verbeke Foundation. They had the access to a big workshop for tools and machines, but next to this workshop the artists have the possibility to find their own space in the outdoor space.

7.4 Common spaces

To make the different type of users engage with eachother common spaces are needed. The common spaces are spaces where the program of each user overlaps the other like the restaurant and the lecture room. This would be the mediator where all the users to come together and therefor will be the central part of the plan.



Figure 13: Concept plan 1: Roosenberg Abbey

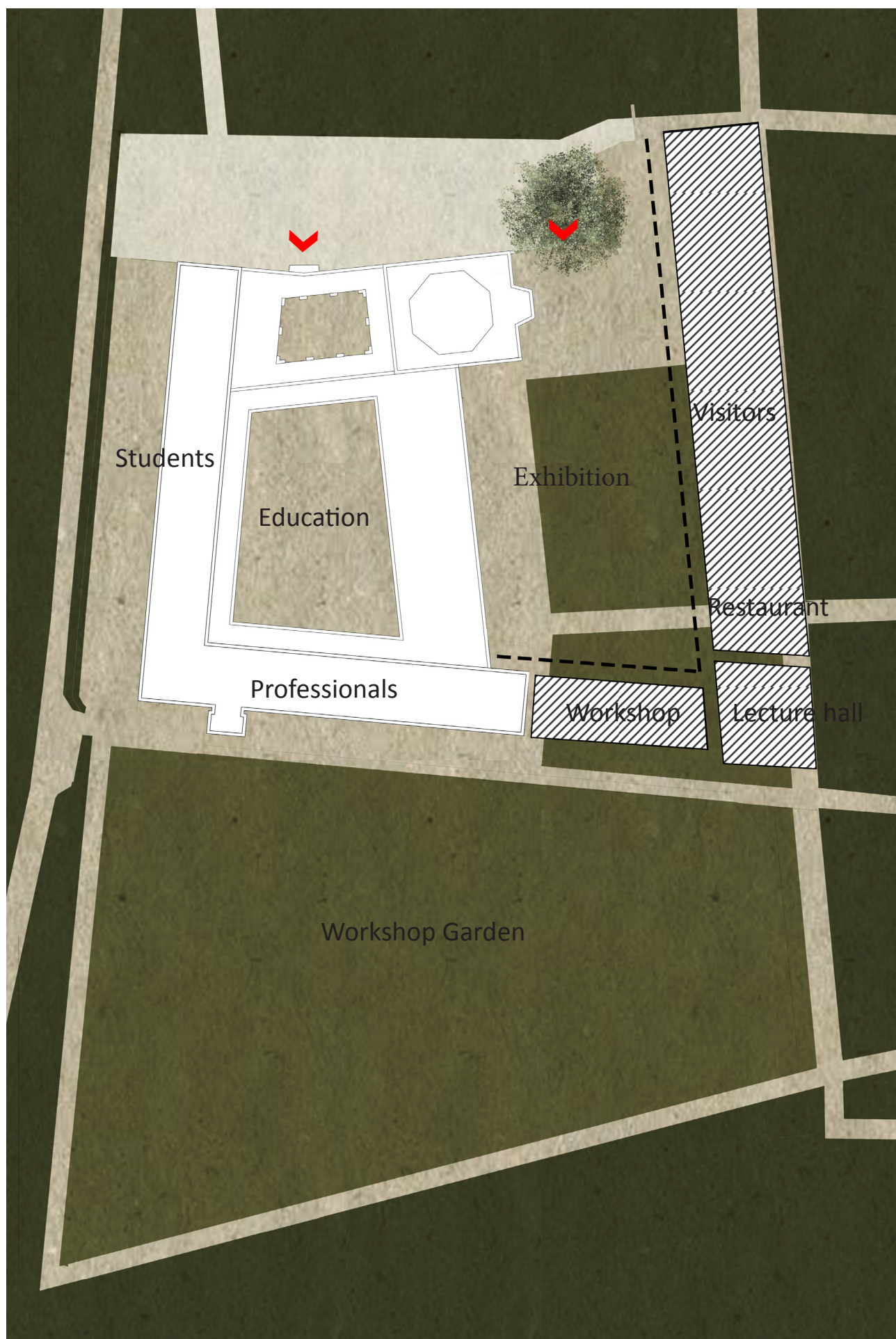


Figure 14: Concept plan 2: Roosenberg Abbey

8.0 Conclusion

This research results in a programmatic plan for different type of users: students, professionals, tutors and visitors. In Figure 13 and 14 you see 2 concepts where the visitors and the university are separated from each other and they can find their ways in the cloisters and corridors to the other functions. This is where they meet along the way to the common spaces like the restaurant and the lecture hall. In Figure 13 the workshop is more separated from the rest of the building to keep it more away from the quiet secluded spaces.

The aim of the program is to revive Dom Hans van der Laans design approach by combining a study center with the foundation. In this way students can learn about his architecture in one of the buildings designed by Dom Hans van der Laan. Material can be gathered in the archives of the foundation and new material can be made in the projects where students work with professionals to develop new interpretations. Students will be dedicated to work on these projects in this secluded location and therefor will give more meaning to the study material than it has now in the foundations location in Berg en Dal.

The projects based on the studies workshops can be held in the workshop that is located in the extension of the Roosenberg Abbey. This workshop is located outside because of the dust and noise that is produced in there. Here they can work on scale models, paintings and for example photography.

When the projects are finished the materials that are produced can be exhibited in the exhibition space that is accessible for visitors. When dealing with different type of users you want to accommodate them all in their needs, where some spaces where users want to study should be more private, while the exhibition space should be more public. But you also want the people to meet and engage, this is what happens in the restaurant and lecture hall where all users come together and tell about their experiences and findings.

The architecture of the new extension will be a contemporary interpretation of Dom Hans van der Laan. In this way there is a distinction between the old and the new. Yet in balance and coherence.

For me it's not only important to let the users engage with each other, but also to let them engage with the history about the location, architecture and use of the space. This will be done in the cloisters which is the space where people meet, but also shows the function of the space and the history. The cloisters therefor are used to make the extension. It is used as a corridor to connect spaces in a way that people go in and out from one function to the other. So that people will meet in the cloister. The cloister will also express the function next to the cloister as a study space, a resting space or an exhibition hallway where the history of Dom Hans van der Laan can be exhibited. In this way people will learn step by step about the building and the history. Maybe not at first sight, but once they really understand they will find the hidden gestures.

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