

Research Seminar Reports

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Report One

Concentration: an overview of study behaviour from western monasteries to universities

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Report Two

Dis-concentration moment in the study process: a study on reading and reciting behaviour

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Introduction

After the overview of with the emphases of the “concentration” in the western monasteries and university campus in the first report, this paper turns forward the discussion on “dis-concentration” with the case of an eastern ancient academy, Yuelu Academy. The “dis-concentration” moment during the study process refers to the study activities that requires discussion, produces sound and aims at reaching a conclusion by a kind of “brain storm” instead of concluding the answers with pure rational logic. These activities mainly include collective lecture, group singing, discussion, reciting etc. Therefore, the observation and experience in Zen-river temple, provides materials for understanding the collective reading and reciting religious behaviour, and how the “dis-concentration” moment works in the ritual. The third case, an poem and art festival in Belgium gives an illustration on how the reciting and reading poem could be organised in within a small village. The festival works as an reference of establishing the detailed program and operation system in the third report.

Chapter 1

Studying in the Yuelu Academy

This chapter opens the attention on “dis-concentration” with the insight of the study routine and its architectural space in the ancient Chinese academy, Yuelu Academy.

1.1 Introduction of the ancient Chinese academy

Traditional academies in China, first appear in Tang Dynasty, and experience its prosperous period in Song Dynasty. In Tang Dynasty, academies were originally closely functioned as an institution for publication affair, including archive, writing, carving, and teaching. In its high time, Song Dynasty, academies grow in quantity, among which Yuelu Academy was leading character in the middle region of China. The academy had formed its four main occupations for lecture, worship, archive, and plowing.

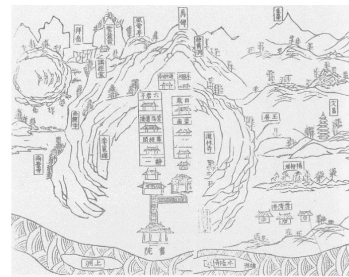
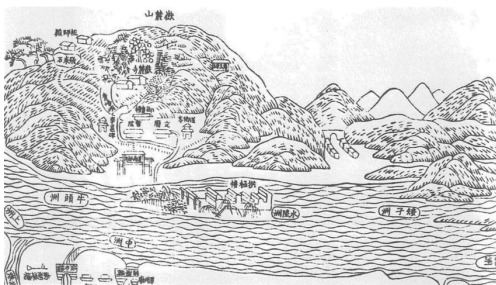


figure.1 Yuelu Mountain in Qing Dynasty, from “*Shangshafuzhi*” figure.2 Yuelu Academy in Ming Dynasty

Traditional academies, being the precedent of education institution in China, were influenced by the religious culture such as Buddhism. Yuelu Academy, located at the beautiful forrest in Yuelu Mountain, was originally built for there monks to stay¹. Then in the year 973, it was extended to be the Yuelu Academy. For the academy architecture in China, the influence and importation from Buddhism philosophy is taken to be obvious though it detaches itself from the religious member and aims to a be a secular education place². The first step of establishing a academy, choosing a location to be built, tend to stay very near the grand nature landscape, such as at the foot of the mountain, usually with a wondering, moving stream. The content for education in the academy is called Li, which is of Confucius philosophy established and spread itself in the Song dynasty, emphasising on ‘humanity’ and ‘disposition’³. And the observation and discovery is allocated in its idea. Compared with other stream of Confucius, Li is a stream that have merge ideas from Buddhism and Tao. Moreover, the teaching method of the lecture is generated from the ‘chanli’ (Zen-forest) lecture

¹ Pan, Fangdong 2014:9

² Pan, Fangdong 2014:

³ in Chinese, ‘仁与心性’

system. When compared the rules between a academy and a Buddhism Temple, the disciplines of the study life is much similar. At last, academies keep the convention of worshipping the ancestors, being one main function out of reading, archiving, living and fete.

Academies in China shared the rules for the students on studying and living and it was written down as an manual called 'Cheng dong er xian sheng xue ze' (Disciplines under Mr.Cheng). At the same time the rules for the Buddhism-Zen temple, included in 'Chan yuan qing gui' (The clear rules of living in Zen temple). Both of them have speculated the way of seating, talking, dressing, eating, the most important, studying. The management of studying and living in Yuelu Academy went according to the rules from 'Zhuzijiaotiao'⁴.

1.2 The spaces and activities in the Yuelu Academy

The Yuelu Academy works as a place of culture relics and education institution today. As shown in the figure*, the academy today are consisted of three parts. The first, central axis, links the very important main buildings, the open lecture debate hall (jiangtang) and the archive library (yushulou) with three courtyards inserted. The second axis in the east, is the "dachengdian", a place for worship of Confucius, representing the academy is a essential part of official education training institution. Then in the west-north conner sits a different area, a Chinese traditional garden, a natural area surrounded by the wondering corridor ("lang" in Chinese).

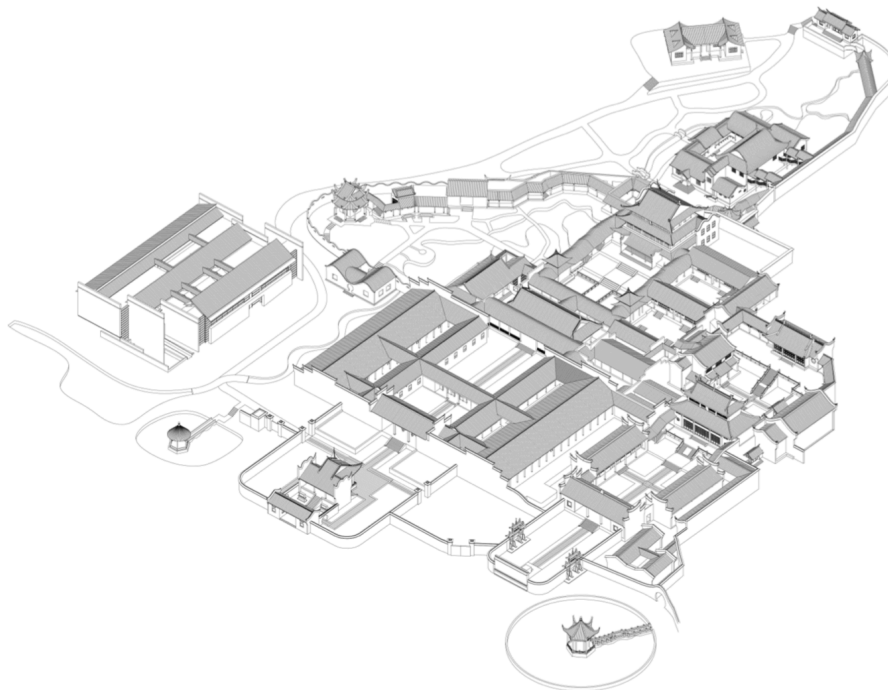


figure.3 overview of Yuelu Academy today

⁴ Also named as 'Bailutongshuyuanjieshi', 'bailudongshuyuanxuegui', Deng hongbo, 2006: 85

The central axis, though being the most important part of the education activities, contains only one open stage for the lecture or debate. When the important lecture was held, the courtyard turned to be the place to hold the students and audience from outside the academy. This phenomena reveals the duo meaning of a courtyard. Apart of being a enclosed place for the sequence and render the importance of the lecture stage, the courtyard is a place for teaching activities, regards to its tolerance of the gathering of people and its noise. In the two sides of the central courtyard lie the two long wings of accommodation and classrooms. This two long wings with slender courtyard build the very close relationship between the living and the teaching session. In the two wings, students lived just opposite to the classroom "jiaoxuezhai". The front courtyard in the "dachengdian" axis stands the important statue of Confucius in the whole academy. This makes the worship place also into an open field, and define the courtyard as a more silent and sacred one. The natural garden in the back, is the place regarded in this report as a typical place for "dis-concentrated" in the studying process. In such an education institution, the garden was an complementary area. Though occupying small in the area, contrast to the lecture and library building, it was the place for the students in the academy to recite and relax in a more intimate group. And the experience of wondering is recorded in the historical document.

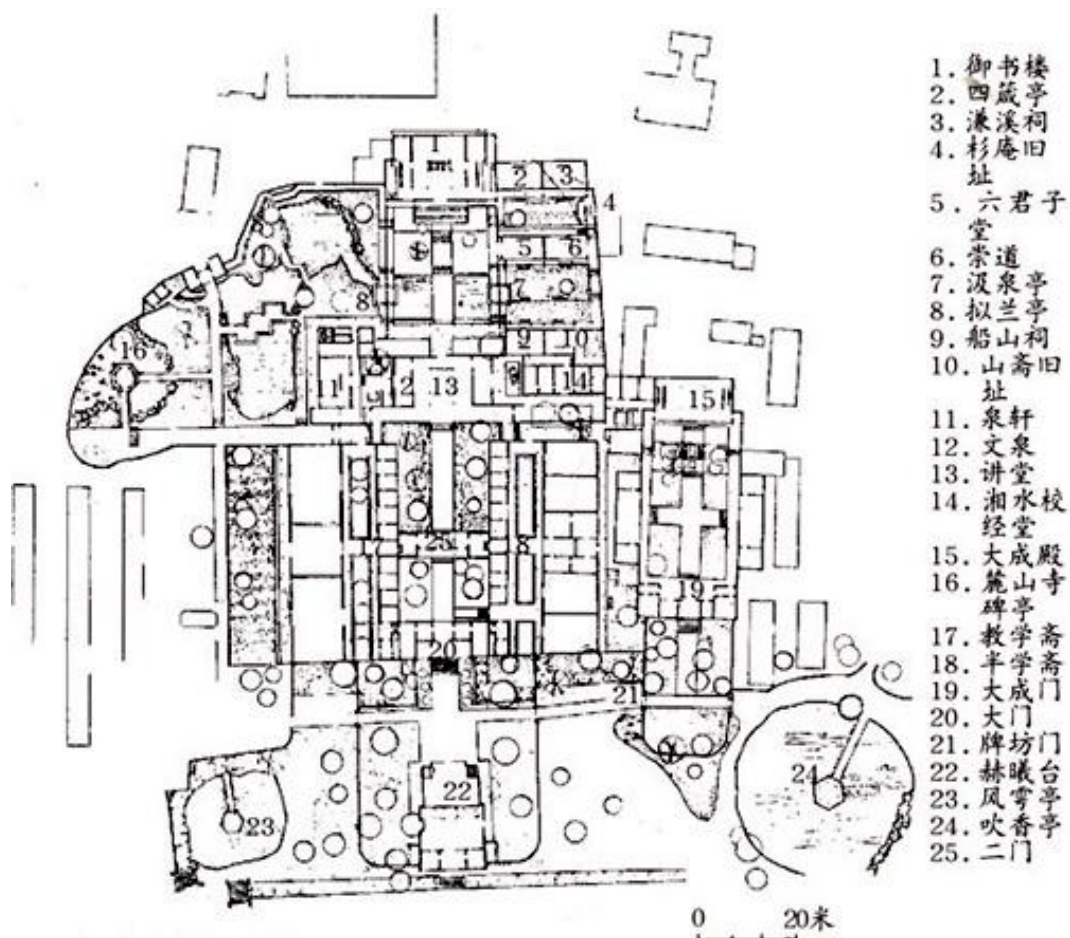


figure.4 plan of Yuelu Academy today

Chapter 2

Ritual reading and reciting in Zenriver

The visit of Zen-river temple is a very special experience when I spend the weekend and have participated in the ritual program there. With the experience, the function and power of reading and reciting in the ritual and study process is understood as active elements in the high-focus learning and religious process.

Zen-river temple is an international Buddhist monastery that offers training program under the its religious guidance. It is located in a beautiful property on the outskirts of Uithuizen, a small village on the northern edge of Netherlands. Standing in a natural area, the temple includes a main building for ritual and study, a wing of accommodation, and two separated pavilion for meditation (Zazen) and talk privately with the master. Having a brief introduction from the teachers, we knew that the main building were first built and renovated into a temple. The living wing was built after attached with the main temple by a connecting corridor. Those buildings are surrounded by woods, especially the pavilions.



figure.5 left: Zenriver temple, view from the east, right: zendo from north (from <https://terebeess.hu/zen/szoto/oryoki.html>)

The whole day program consists of a series of meditation, studying activities and the whole process is established with clear ritual. I followed the program of Saturday and Sunday there, and the program was

Saturday–Wednesday:

04:55 Wake up

05:30 Zazen

07:30 Morning Service

08:00 Breakfast (oryoki)

09:30 Samu

12:50 Noon service

13:00 Lunch

14:00 Rest

16:30-17:30 Sat, Sutra Reading Class; Sun, Zazen; Mon, Study period; Tue, Right Speech Class; Wed: Zazen

18:00 Supper

19:30 Zazen

21:15 Four Vows

21:45 Lights out

Sunday: 11:30 Study class / 19:00 Public Service

We arrived at Zen-river temple at two o'clock in the Saturday afternoon. We were arranged to the accommodation after the lunch. Then we joined the program at half past sixteen for the Sutra reading class after an overall visit and introduction of the whole temple. The Sutra reading class was held in the lecture room in the first floor, where a pitched roof was designed for the focus of the sound. We set with all other staff in the temple on the cushion. During the class, the text of the Sutra was projected in the front and we set and read it loud one by one. The reading out process requires everyone's attention whenever it is read by yourself and others. It established a way of collective reading. The day we arrived was the birthday of buddha, so we gained the chance to follow one ritual of celebrate the day. It consists of a series of bows and reciting the sutras for the birthday. With several simple instruments, the sutra were sang together and established the pace and rhythm of the bowing behaviours.



figure.6 service in the main hall (from <https://terebess.hu/zen/szoto/oryoki.html>)



figure.7 left: Sutra reading class in the lecture room, right: study class (from <https://terebess.hu/zen/szoto/oryoki.html>)

After supper we were offered a short training session of the meditation. Then we joined the meditation in the Zazen pavilion. In order to join the morning Zazen session, we woke up at 4:30 in the next morning. The morning Zazen was followed with the "ritual breakfast", during which we eat seating in the place for Zazen. "Oryoki" (* alms bowl; begging bowl; "just enough") is a set of bowl and tools for eating in the ritual environment. The process of having breakfast is fully established with ritual disciplines. Just before starting eating, the song of thanks (sutra) for breakfast was read together. I read it following the tone of all others, and it has a certain tone like singing. When finish eating, the song for the finishing is sang together compelling the ritual behaviours.



figure.8 "Oryoki" from <https://terebess.hu/zen/szoto/oryoki.html>

The lyrics of the ritual songs are written in a portable booklet, which I hold by hand in order to follow the reading. Excerpt of the sutra are as follow:

"MEAL SUTRAS

Before Meal

All:

Buddha was born at Kapilavatsu

Enlightened at Magadha

Taught at Paranasi

Entered Nirvana at Kusinagara

Now I open Buddha Tathagata's eating bowls

May we be relieved from self-clinging with all Sentient Beings.

-- open bowls --

Leader: In the midst of the Three Treasures

With all Sentient Beings

Let us recite the names of Buddha.

All: Homage to the pure Dharmakaya Vairochana Buddha

the complete Sambhogakaya Vairochana Buddha

the numerous Nirmanakaya Shyakyamuni Buddhas

the future Maitreya Buddha

all Buddhas, past, present, and future

the Mahayana Saddharma Pundarika Sutra
the great Manjusri Bodhisattva
the Mahayana Samantabhadra Bodhisattva
the great compassionate Avalokitesvara Bodhisattva
the many Bodhisattva Mahasattvas
the Maha Prajnaparamita.

Leader (Breakfast):

Rice soup comes from the efforts of all Sentient Beings, past and present, and its ten advantages give us physical and spiritual well-being and promote pure practice.

All:

First, seventy-two labours brought us this food; we should know how it comes to us.

Second, as we receive this offering, we should consider whether our virtue and practice deserve it.

Third, as we desire the natural order of mind, to be free from clinging we must be free from greed.

Fourth, to support our life, we take this food.

Fifth, to attain our Way we take this food.

Bowl Cleaning

All: The water with which I wash these bowls tastes like ambrosia.

I offer it to the various spirits to satisfy them.

Om, Makulasai Svaha!

After Meals:

Leader: May we exist in muddy water with purity like a lotus.

Thus we bow to Buddha."

In the one-day experience, I noticed that reading and reciting Sutra in different ritual process are helping forming the collective behaviour, keeping the participants in the same pace. And it is especially for the freshmen like me in the row. Reciting and singing the sutra out is a pause and transition signal in the ritual.

Chapter 3

A event reference of poem and art – Kunst festival Watou

With the inspiration from Yuelu Academy and experience in Zen river temple, the program for my project study and retreat centre is tended to be defined in a relation to literature and poem. In a literature and poem study-retreat centre, individual studying in a peaceful environment is required to be combined with collective reading and reciting activities. Therefore, the annual poetry and art festival in Belgium is taken as a reference event that could contribute the "dis-concentrated" part of the extension program.

The Art festival Watou is a non-profit foundation. Every summer, the festival invites poets and artists to Watou, a small village on the Belgium and French border, for three months. During the festival Watou offers eleven distinctive locations as exhibition space, including a former monastery, a farmhouse, basement of a brewery(*figure map). Among those locations Douviehoeve and Brennepark are the two places that stand in the nature, playing an essential part in the festival. It is a place for temporary exhibition and visitor's outdoor activities.

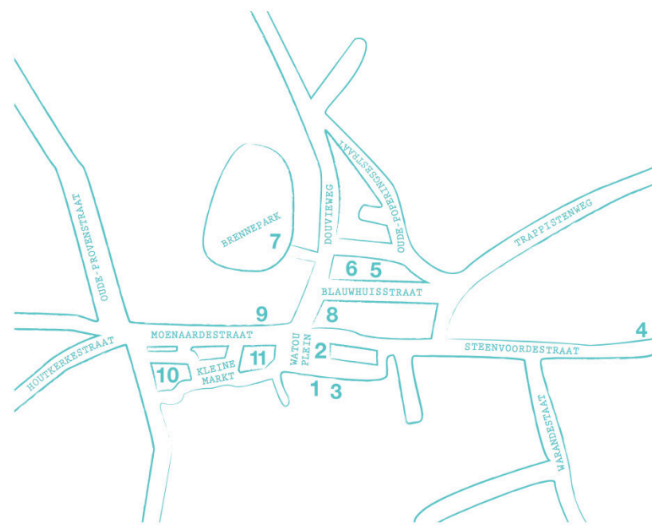


figure.9 Map of Art festival Watou

The theme of the festival for every year is different. The theme for 2016 is "the strength of empathy". In the poetry and art list there were 102 artists and poets. Outside the festival period, a series of open workshops are held in Watou. There are three kinds of workshop organised in the field: IJSBERG, WRITING, SIGNED & PRESSED, WINTER PHRASES. IJSBERG brings an annual spring and autumn exhibition of young artists. WRITING, SIGNED & PRESSED is an artisan workshop for writers, poets, artists, publishers or printers in the making. WINTER PHRASES is a series of encounters and collected stories and especially creative people."

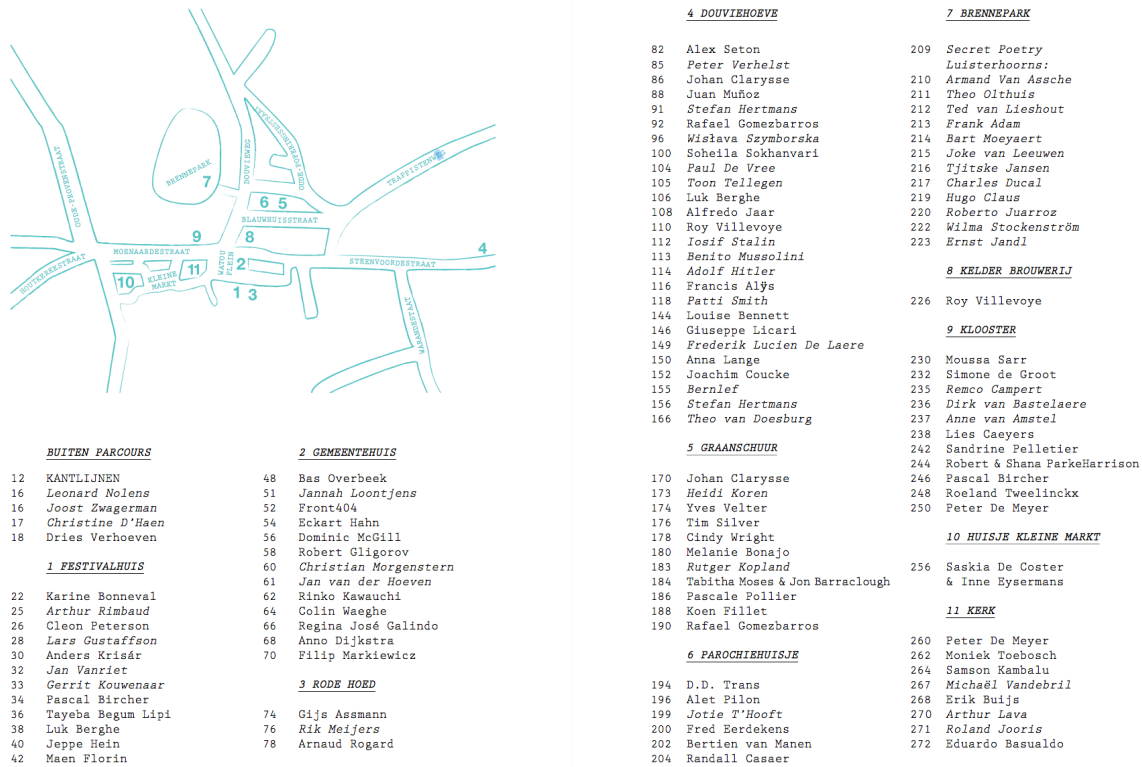


figure.10 Map of Art festival Watou with exhibition content

This festival provides me a example of increasing the influence for a literature and poem study centre lying in the village. By holding the annual festival and daily training workshop, the non-profit foundation functions well in Watou. Comparably, the possibility of adding program of study and retreat centre with a open event is illustrated in the third report.

Conclusion

The three study in this report emphasise the variety of study behaviour, and presence of natural environment. The study activity of reciting and singing is the inspiration for the program theme of a literature and poem study centre. In the study of the space and activities in Yuelu Academy, the openness in the teaching space and the attachment of the garden proves to complete the whole academy as a whole study and living complex. They are the container of the "dis-concentrated" moment for divergent thinking. Reading and reciting during the ritual process in Zen river temple is a specific observation of how could the collective study behaviour is established in other way than silent individual study. Then the study of the event Art festival Watou opens the theme on poem and literature, which is contributed to the program of my project.

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Abstract

This report is the first paper in a series of three reports forming a continuous primary research on the theme of the graduation design project: the Roosenberg Abbey. Designed by Dutch Benedictine architect Dom Hans van der Laan, 1972, the Abbey is facing an opportunity of turning into a study and retreat centre in relation to KU Leuven. This first report provides a background study of the cultural history of monasteries and universities in Europe.

Introduction

This report focuses on the cultural history of behaviours in the collective environment such as monasteries and university campuses in terms of educating and studying. In the first chapter, the life of the monks in medieval monasteries (mainly the English monasteries) is explained. With the insight of Durham Cathedral, which is after a college of Oxford University, the learning convention is illustrated with the establishment of the library. The Durham case is an example of how a monastery formed a school and then became a college, as an essential part of a campus. Other monastic influence appears in the aspects of learning subject structure as well as the entertainment life of the students.

Chapter 1

Ritual disciplines and solitude concentration: the life in the english medieval monastery

Prayer, study and work, the daily life of monk can be simply divided into these three activities. Prayer, consists of a fixed schedule, structures the monks' life as an routine with disciplines. Reading on the spiritual publication are complied. The labor work is to help keep concentration and busy. In St Benedict, these three periods is called *opus Dei*, *Lectio divina* and *labora*, referring to God's work, religious reading/studying and labour/ work, respectively¹.

Cycles of prayers and readings from the Bible and recitation from the Book of Psalms, took a high proportion of the monk's daytime hours from the twelfth century. The cycles of prayers consists of seven services and they were named different. Takes the winter cistercian timetable as an example:

| | |
|----------|-----------------------|
| 2.30 a.m | Rise |
| 3.30 a.m | Vigils |
| 6.00 a.m | Lauds |
| | Prime |
| | Reading |
| 8.00 a.m | Terce |
| | Mass |
| | Chapter-house meeting |
| | Work |
| Noon | Sext |
| | Mass |
| 1.30 p.m | None |
| | Dinner |
| | Work |
| 4.15 p.m | Vespers |
| | Reading |
| 6.15 | Compline |
| 6.30 | Bed time |

Regulated by the sun, a monk's day began at the dawn, with the first service of Lauds. After Prime, Terce, Sext, None, Vespers, the monks ended the day with Compline at sunset. The eighth service, Vigils, was celebrated at 3.30 a.m. Among the seven day-services, Vigils, Lauds and Vespers were sung together in the church, while the others being reciting in the monk's own cells in order to keep their solitary life. When going to the area for singing service collectively, the monks entered the Choir² in order of

¹ Rosewell, Roger 2012: 35

² an enclosed area at the eastern end of the church, Rosewell, Roger 2012: 37

their seniority. The services were the very serious moment when the monk should not sing late nor fast. From twelfth onwards, hinger seats were situated in the church for the monks for a more comfortable service. Besides the daily rituals, Mass is another rite the monks celebrated once a day, and twice on Sundays. Also, saying prayers for patronage elite was also a duty for the monks. When important guests came, the monks would show them around the abbey, for which a manuscript like a guide at Glastonbury proves.

Silence is the essential quality in an medieval monastery. Being a place of contemplation and peace, the monks in the monastery were prohibited to talk during church service, in the dormitory at night and during mealtime in the refectory. In the cloisters, brief talks were permitted. Therefore sign language were invented based on minimal actions. Different gestures were used to ask for a book, bread, wine, sleep and even silence. Already in the late century, the sign list in England contained 127 sign gestures³.

In the early Cistercian abbeys, monk were expected to do manual labour in order to be kept busy. The works includes labour around the monasteries, such as gardening, farming and chopping woods. Producing and copying books were another option for the monk to work at desk.

The medieval monasteries were equipped with store of religious knowledge. In some monasteries there were large libraries. The religious reading and study is one important part of the monks' life. In Canterbury Cathedral Priory, the monks were required to study one new book a year⁴, and the spiritual growth would be built through learning and scholarship. However, there was no separate room for the books, and they were stored in a cup board in the cloister.

³ according to Rosewell, Roger 2012: 80

⁴ Rosewell, Roger 2012: 45

Chapter 2

The learning and teaching activities in medieval universities.

From the medieval time, monasteries were places for the storage of religious publication and documents. Some monasteries had a large amount of books and formed its library. For example, Rievaulx Abbey had 212 volumes in the thirteen century and Canterbury Cathedral Priory possessed already 1831 books by 1331⁵. The collection of books included not only service books and the Bible, but also books of Bible for individual study. The function of collecting and educating the religious knowledge is the pioneer of study centre.

The establishment of European university and college is inherited and evolved from the study function in medieval monasteries to some extent. The very early university appeared in Europe because of the need of more trained staff for the secular authorities and the Church⁶. The Latin term *universitas* started to refer to the education and university institution from the late fourteen century, and it appeared on more informal documents⁷.

During the medieval time, Aristotelian logic and philosophy were the primary subject for first year for the bachelor at Oxford, Cambridge in the thirteen century⁸. The study of logic was the centre of the study life of the students in faculty of arts, especially in the first two years in the Bachelor. In the English universities, grammar and rhetoric played recognisable role in the course of the BA degree. Since the proficiency in Latin was required before entering the universities, there were school or hostel for those who lacked the adequate progress to attend.

Durham Abbey, once functioned as an almonry school receiving children as well as sons from the upper class. Grammar, song were taught in the school. The masters were appointed by the prior. Some of the students lived in the town while others were living in the priory⁹. Durham College, is a college of University of Oxford, named after the Durham abbey in the late 13th century to mid 16th century. The college was built for the Benedictine monks to study in Oxford. The monks in Durham cathedral had the convention of 'holy reading' which emphasis the monastery on studying and learning. The library of Durham abbey was built after the rebuilt of cloisters in 1414, which was about 20 metres plus 5 metres¹⁰. Arranged by subject, the books in the library could be read and lend not only the Durham monks, but also clergy in the

⁵ Rosewell, Roger 2012: 45

⁶ according to Cobban Alan 1988: 10

⁷ Cobban, Alan 1988: 2

⁸ according to Cobban, Alan 1999: 150

⁹ Boyd, Anne 2013: 27

¹⁰ Boyd, Anne 2013: 26

northern England. Durham monks who would like to have further studies started to go the Oxford from around 1280, and in 1381, a academic college for them is established in the university¹¹. The present Trinity College, Oxford, founded in 1555 at the site of Durham College, has remains of the quadrangle from the old Durham College, which was built together with the library and other rooms.



figure. 1 Durham, the former dorter, now the library, from *Monasteries of Western Europe: The Architecture of the orders*

However, the educational activities did not rely upon the usage of books in the medieval universities. The majority lied on the lecture and program with disputation at medieval Oxford and Cambridge¹². Therefore the universities library grew in a slow pace. The library of Oxford was first found in 1320 but it operated since 1412 with the limitation for graduates. At Cambridge, the library functioned since fifteenth century, also with a restricted access, which means it was open for graduates. Besides library, small amount of publications and books were stored in the hall and hostels which were possibly reachable for the undergraduate students in the universities.

The life in the medieval universities was full of monastic influence. The undergraduate kept exclusively male until the nineteenth century. The prohibition of non-academic activities is another manifest influence from the monastery in the medieval time. The life students in the English universities was rid of many entertainments. For example, in the New College, Oxford, of 1440, keeping pets was prohibited, included hawks, dogs etc. Any forms of gambling were not allowed in most of colleges at that time,

¹¹ Boyd, Anne 2013: 27

¹² according to Cobban, Alan 1999: 381

including dice, chess. This repressive attitudes towards recreation was also a result of the enlarging number of the population of the students. However, relaxation were allowed during important festivals of the year¹³.

Conclusion

From the silent monastery to the medieval universities, the very strict hierarchy and disciplines were inherited. Therefore the environment for concentration was built. The library, though as the most dominate place for study, was accessible for certain group of scholars, such as the graduates. From monasteries to medieval universities, spaces for religious were transferred into secular ones. Therefore, it can be concluded that the sense of controlling was dissolved step by step.

¹³ according to Cobban, Alan 1988: 150

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Report Three

A poetic nature — program and design research of the Roosenberg abbey and its extension.

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Introduction

Following the narrative from the second report, the research question of this report is how the literature and poem study centre can be settled on the given site and what is the proper way to resonate with the existing built environment.

This report structures the detailed program for the graduation design project with the reference of Centre for Modern Poetry in the first chapter. Then, a research on the users like the academic staff, students, poets and artists helps establish clear different functional space in the program. And the system of functioning in the building is built. With the functional system, the architectural typology of European monastery is referred for a study on situating the extension on the previous building site. Meanwhile, the existing abbey's space and van der Laan's idea behind it are analysed in searching for possibilities for modification. In the last part, initial scheme of the graduation project is formed.

Chapter 1

The program of literature and poem study centre on the site

The program of the literature and poem study centre is constructed as shown in the diagram of figure.1. It consists of three parts: the first is the existing Roosenberg abbey by architect Dom Hans van der Laan, transferred into the central study space in the site; the second is a extension of activity centre to hold the public teaching activities such as the open lectures, master classes; the other are the retreat part for the scholars and students, as well as studio and exhibition pavilions (including the transformation of the recent garage besides the entrance) for the artists during the festival period.

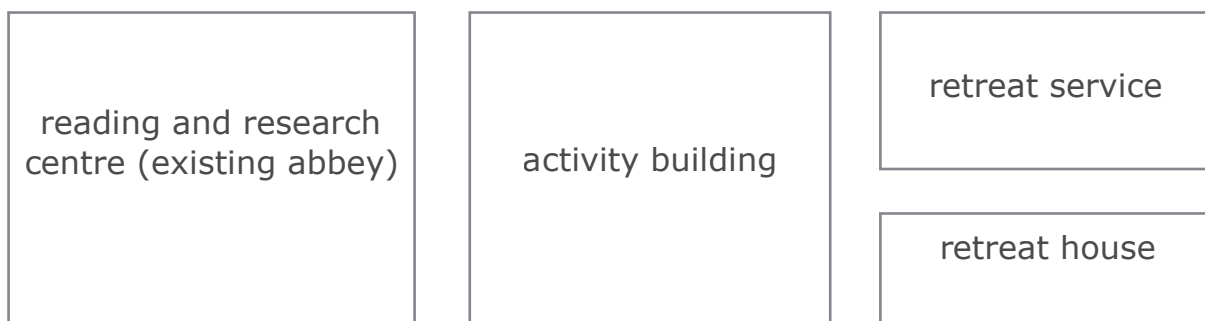


figure.1 three parts of the program

The research university in Belgium, University of Leuven, also known as KU Leuven is the background client for the extension project based on the Roosenberg Abbey. Therefore a background research on the education program is the basis for developing the program precisely. The Master of Western Literature in the University of Leuven is a one-year long program. Preparatory course for the master in Western literature is also provided for those students who wants to train themselves. Paralleled to the recent program, the establishment of the literature and poem study centre in Roosenberg is an supplement for the students who share strong interest in poetry. It helps expand the influence from the university by holding joint workshop within the Belgium poets and artists. The activity centre can also be rent for a certain period for a conference event. Therefore, the administration group could be a non-profit foundation based on the scholar and students from the university, the renting income goes into the university and is reallocated by the university to the faculty and the institution.

The specific program with area is defined with a estimation on the amount of staff, students and scholars and perspective of visitors. As shown in figure. 2, the three parts are defined with its own functional aspects.

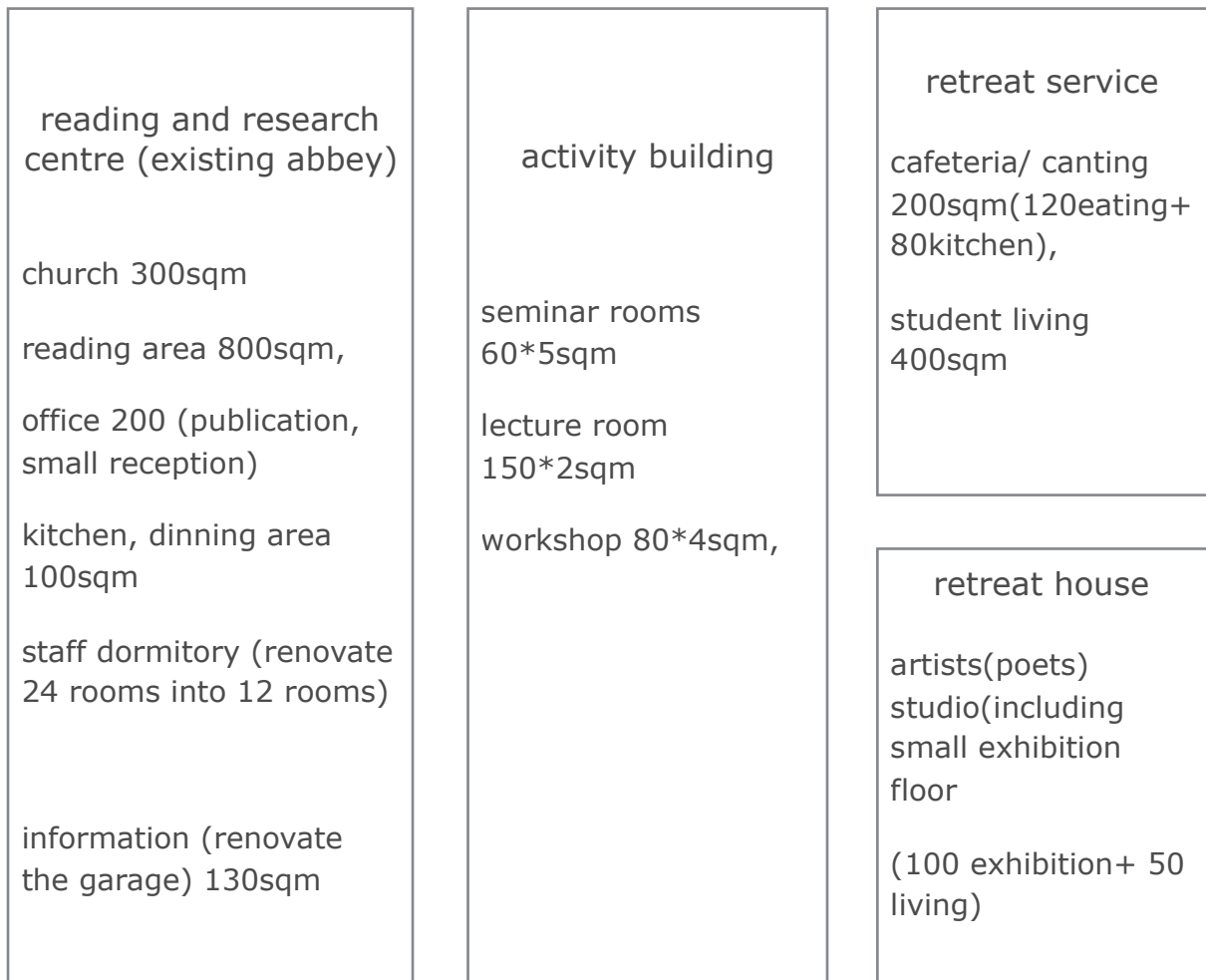


figure.2 program of Literature and poem study centre Roosenberg

Chapter 2 Layout study of the old and new

When looking into the first stage of the abbey design, the layout of the abbey in the natural environment requires the architect's first strategy. For Dom Hans van der Laan, it was the very first step of applying his plastic theory, which means the proportion of 3/4 composed the building as a volume on the site. As shown in the archive drawing of the abby (Figure 1), the length of the defined edge of the area, $83/195$, $41/95$ are approximately equal $3/7$. Then the width of the left out margin space between the building and the edge is one of seven to the total length of the edge, as indicated by the research drawing by Caroline Voet (Figure 2). Ver der Laan's choice to define the area when layout the abby is a result of his idea of respecting the natural space.

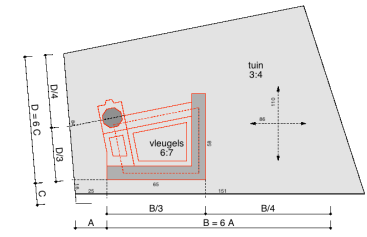
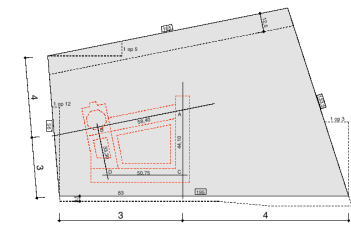
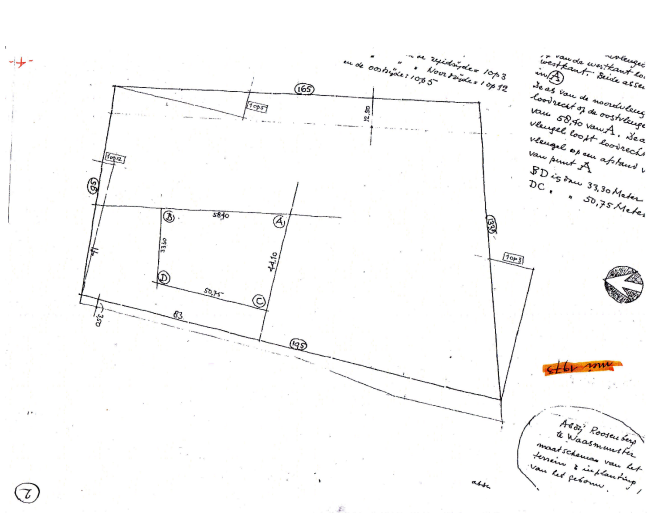


figure.3 proportional study of the lot

figure.4 proportional study of the abbey made by dr Caroline Voet

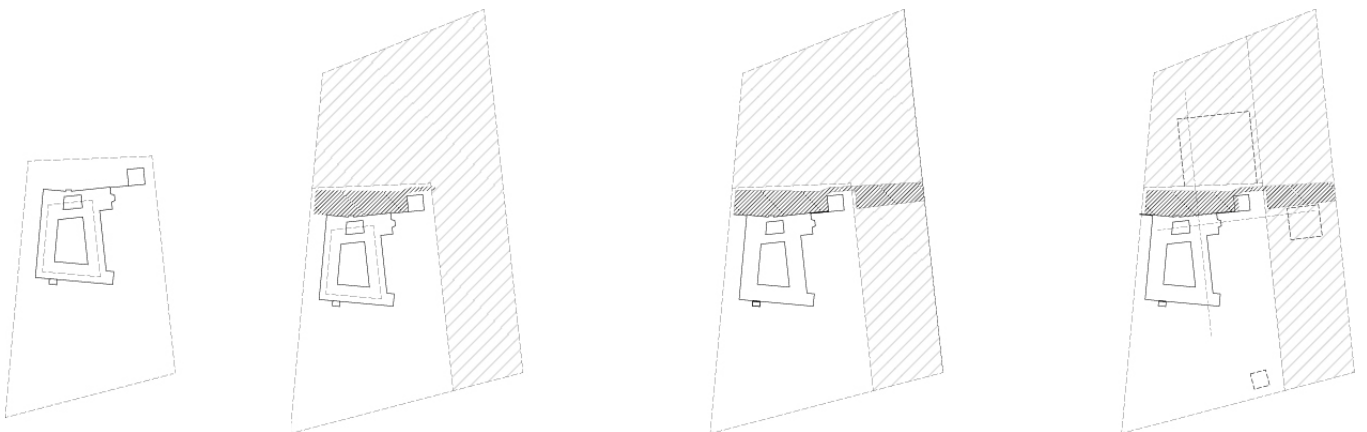


figure.5 re-division diagram of the site

Following the idea of building in nature, the extension layout starts from defining a area for the abbey and its extension as a new complex unity. The area for the abbey is extended to the edge to the roads, forming a new ground for the extension buildings. And the extended area is full of natural woods. Then the space entrance of the abbey is extended, being a linking area to establish the relationship between the old and new. Figure.5 illustrates the process of the re-division of the lot.

In order to have an extension grouped with the existing one forming a new unity, the strategy on the layout is decided by the program and a typological study on the form of monastery in various orders. The monastery types in western Europe include the Charterhouse, the Cistercian orders, the Mendicant orders, the princely abbey of Baroque, and monastic republic, cities, citadels. Among those monastery types, Charterhouse is the only one that equips every residential cell with a individual courtyard. The Cistercian orders is one of the domain type, where the cloister connect the various parts like the church, refectory, choir and others. The monastic republic is the type that can most related to a place of institute. The rectangular courtyard and rigid gird give it the sense of power and dignity. The princely abbeys of the Baroque is a type that stay in between the Mendicant type and republic type, standing with symmetry. The English cathedral monasteries, kept themselves close to the castle shape. In the Mendicant orders, the clearness of each part is illustrated with neither similarity in scale or reuse of the main spatial elements. In the program of the literature and poem centre, the extension activity centre weighs close to the scale of the existing abbey, so the Mendicant type is chosen as a archetypical reference for the relationship between old and new.

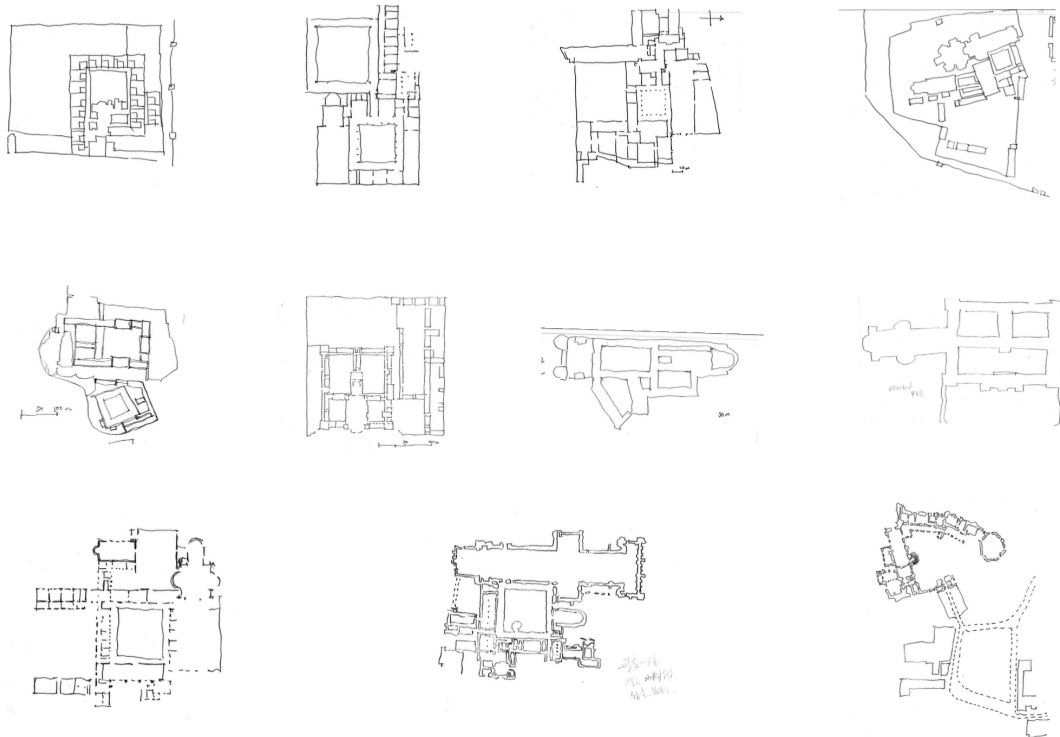


figure.6 redrawn by author, from *Monasteries of Western Europe: The Architecture of the orders*. First row: the Charter house type, the mendicant orders, the mendicant orders, the mendicant orders. Second row: princely abbeys of the Baroque, princely abbeys of the Baroque, princely abbeys of the Baroque, monastic republic, cities, citadels. Third row: the Cistercian orders, the Cistercian orders, and english cathedral monasteries

The program requires the project to be consisted of three parts. The abbey stay as the first-built artefact on the side. The second part, the activity centre, situates close to the existing abbey. Therefore, keeping the continuity in dimension and scale is a way to build the harmony between the new and old. The dimension applied in the abbey by van der Laan provides a source for the continuity. In the abbey, the width of volume(Figure 5) includes 16.3m, 12.8m, 9.3m. The width of the room is 9.3m and the number for cloister is 3.5m. The sub-division in the room are 5.85 and 3.45. Then those numbers are used to shape the volume of the extension buildings. While van der Laan set the edge of the building before the formation of the inner courtyard, the shape of the central space of the activity extension building is defined first. The primary geometry of the extension building starts from the rectangular in order to keep their individuality and character of addition objects.

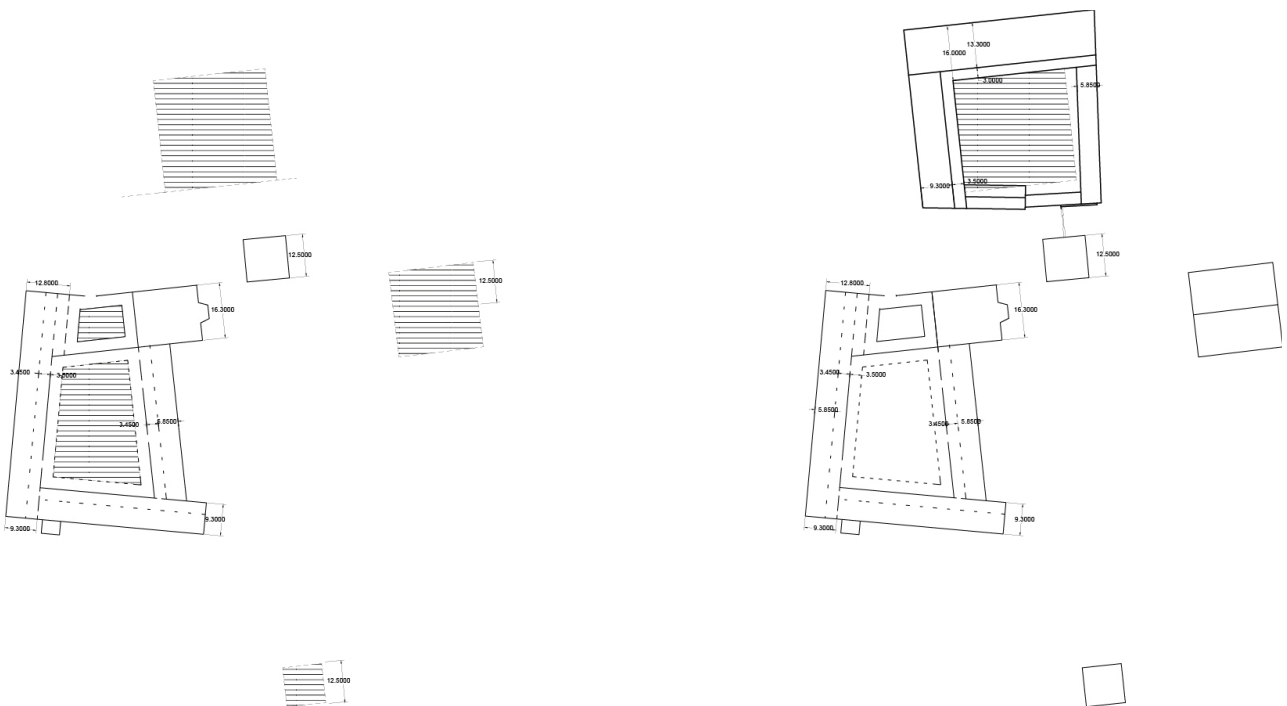


figure.7 diagram of geometry, diagram of dimension

Chapter 3

Space study and reorganisation

After the lay out of the extension on the site, the spacial composition of the existing place, the forest, the abbey is the significant condition for the formation of the extended place. The research starts from the visiting of the abbey. While catching scenes with my camera, a visit note describe my perception towards the abbey ——

“As a visitor, I entered the Abby Rosenberg in a humid and dim moment in the morning of a early spring. It looks like that something new is being happen and I and looking at the artefacts for the first time at the same time the last time. It was a time that makes me feel like toughing a water when every second is fluid. However, things were clear, without much contrast but under a tone of grey. Things are abstract. The door, is without a handle. The window, tells the thickness and heaviness of the wall. The wall, covered in white plaster, still shows the texture of the bricks behind. Even the concrete beams above the window, tells the craftsmanship with the moulded texture of wood plate. The furnitures, are also reduced to a pure geometry composition. Sharing a kind of heavy base, chairs and tables are standing in a slightly enlarged scale. The tension of seating on the chair could keep me in a concentration consciousness. ”

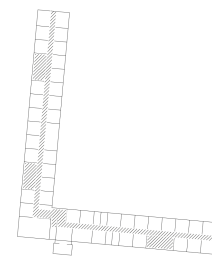
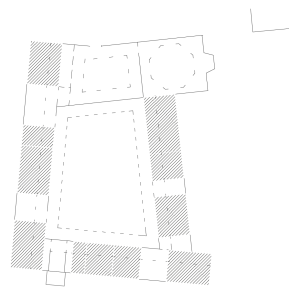
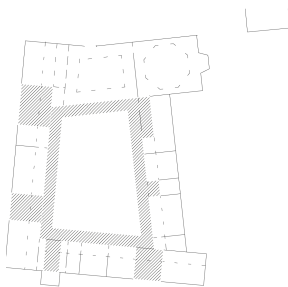


figure.8 above: pictures in the abbey, taken by author

below: diagram of spacial quality of the Roosenberg abbey

During the visit, I caught the atmosphere of different rooms and spaces in the abbey. In the pictures of figure. 9, the key spaces in the abbey include the closed cloister, separated rooms, and the corridor with repetitive light on the first floor. The cloister links the opening from the hall for stairs or transition space before entering a room or a hall. The rooms, stay in rectangular, is sub-divided by the thick column and beam. The corridor on the first floor is quite dark, being a central circulation for the domestic use. Then with the plan analysis, the spacial composition appears to be clear. The central cloister is the place that was shot most by the students. The cloister, is enclosed by the long wall before the rooms, and the cloister enclose the courtyard. This two surface makes the cloister as a place for walking in silence. And the cloister connects all the other rooms including the standing-out volume of the church. While the separated halls in the abbey are all sub-divided, they are linked though when the doors are open. I caught the transition between the halls as shown in figure. 8. Then as part of the graduation studio's exercise, a image model was made by me in the scale of 1:20. This image model helps deepening the understanding of how the atmosphere caught by the camera is built with exact dimension, material, and light. (figure. 11) With the model, a tryout of intervention on the existing abbey is made. In the intervention model (figure. 13) , a simple idea of letting the nature more tangible is explored by opening halls into gardens.

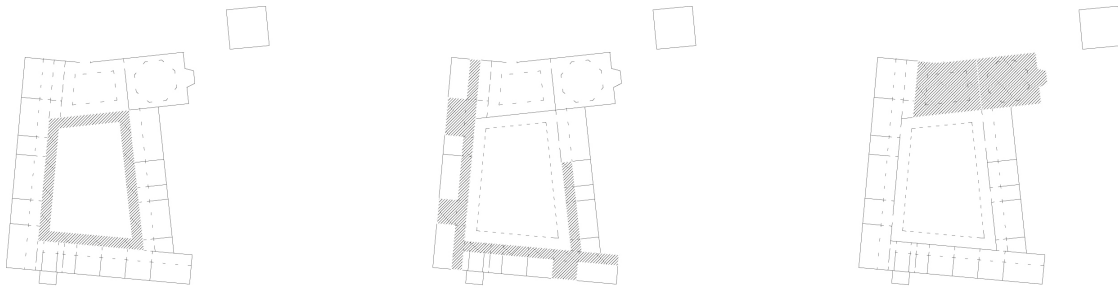


figure. 9 diagram of spacial composition of the Roosenberg abbey



figure. 10 picture of the relationship of the rooms



figure. 11 image model 1:20



figure.12 the making process of the image model



figure. 13 intervention on the image model

Back to the plan of the abbey, it can be observed that the directions of the cloister are the domain condition for the composition. As shown in the figure. 14, a repetitive enclosure by layers of surface is read as the primary composition in the abbey. Then the rooms and courtyard follow it. And according to dr. Caroline Voet's research lecture, van der Laan had planned the cloister open to the courtyard so the sub-division in the room is actually the corridor inside in the initial design. However, the architect decided to close the cloister while kept the tunnel between the rooms. In this way, the different operation on those surface established its character and structured the spacial composition. For the outer facade, the facades are full of windows toward the cleaned green field without many trees, except the north facade facing the entrance. The first facade which people meet when entering is closed without lines of windows, letting the man door being the only strong opening on this side.

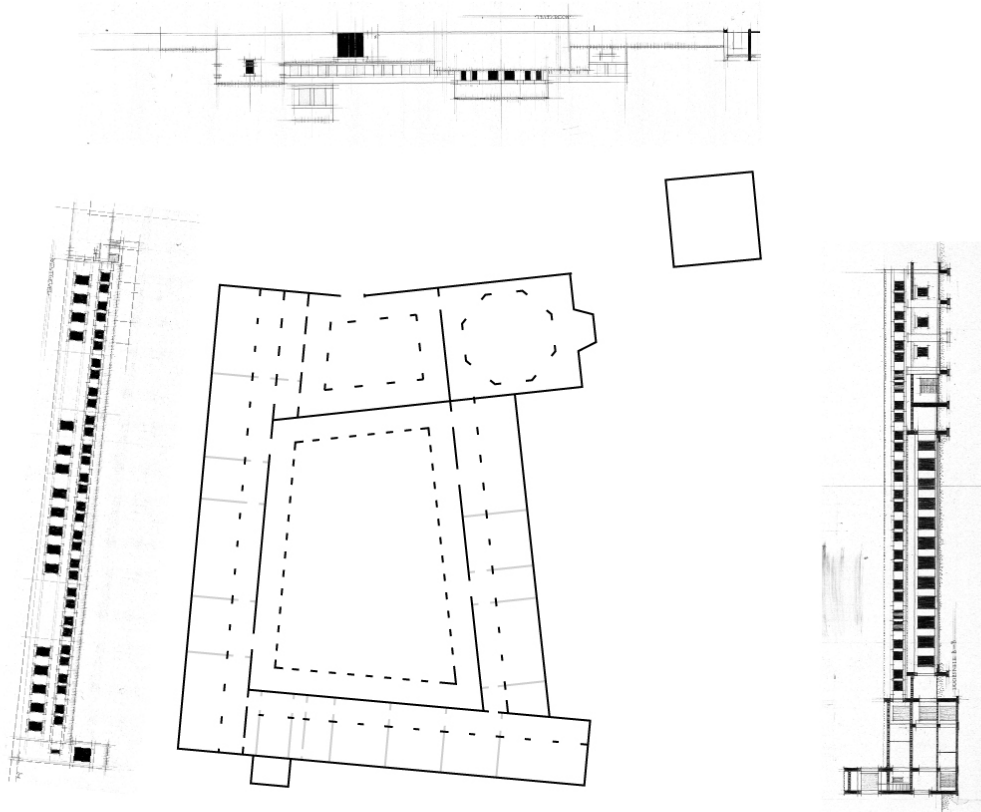


figure. 14 spacial composition with layers of surface

From last chapter, the extension volume and its courtyard is structured with the reference of monastery typology study and the layout logic of van der Laan. For the composition of the extension courtyard building, the monastery still works as a shared reference which links the Roosenberg abbey with the new building. The monastery typology exists in works of contemporary architects. The first case that illustrates this is the Setubal Teacher's Training College by Alvaro Siza. In the plan of the college, the

prototype of monasteries in Cistercian order can be easily read (figure. 15). The stretching out arms of volumes is interpreted from the monastery type into a different place with character of the architect's form of language. This project provides a insight of how can a prototype can be used and adjusted to the contemporary context. In the Convent of La Tourette by Le Corbusier, the typological ideas of cloister and courtyard are transformed radically, with the central-cross cloister above the courtyard. However, the task for my graduation project is not only to work within the shared architectural prototype of monastery, but also to response or dialogue with the Roosenberg Abbey on the site. For a suitable altitude toward the remained building, the Gothenburg Law Court extension by Sweden architect Erik Asplund is a significant reference. In the law court extension in Gothenburg, the architect kept the unity of the old and new, letting them to tough each other. At the same time, the character of each parts is able to remain clear and strong.

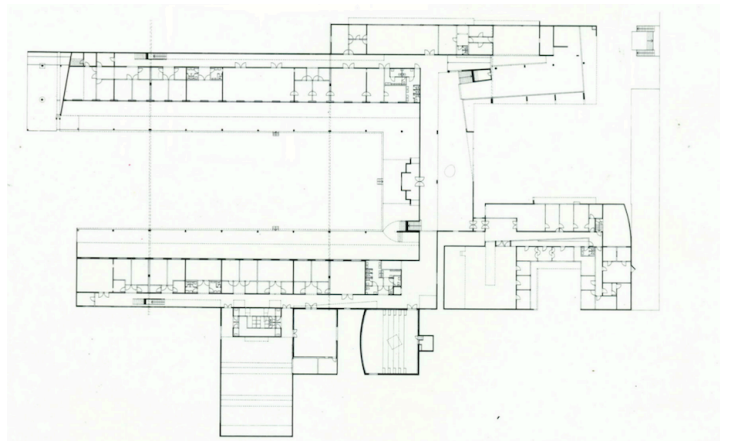
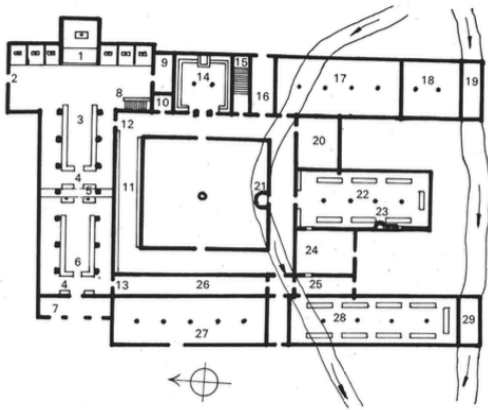


figure. 15 left: the ideal Cistercian monastery, as presented by Aubert and Dimier, from *Monasteries of Western Europe: The Architecture of the orders*. right: ground floor plan of the Setubal Teacher's Training College, from *El croquis 68/69+95*,

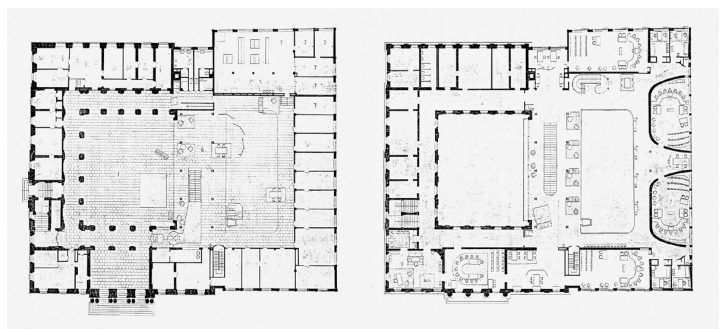
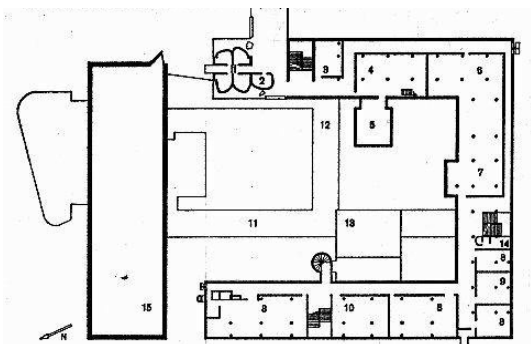


figure. 16 plan, Convent of La Tourette, ffrom *Monasteries of Western Europe: The Architecture of the orders*

figure. 17 plan, Gothenburg Law Court, from *Erik Asplund: the Architect*

In my project, the two parts of extension, the activity centre and residence part dialogue with the abbey with the element of square courtyard., The composition idea for each is formed with the emphasis on the cloister and courtyard. However, the emphasis is different due to the function. The composition idea for the activity centre is a radical reflection on the cloister in the monastery prototype. The alternations of the surface is illustrated by figure. 18. The closeness is continued towards the shared entrance space, while the openness is achieved by the side facing the forest. The transparency facing the woods well defines the building as an object standing among the trees. Moreover, the transparency evokes the publicity on the side, so the transport area inside the building stay on the outline edge. Then cloister remains on the outer face enclosing the central courtyard, as in the monastery prototype. Meanwhile, the residence part is more close to a result of reference to the residential part of the Charterhouse monastery type. Certosa di Pavia is a typical Charterhouse in a town near Milan, Italy. Enclosed by the grand cloister, the residential courtyard opens a vast green field towards the rows of individual cells (figure. 19). With this reference, the residential units are equipped with small courtyard for the guest. This creates the double sides of the residential volume. The inside face enclosing the collective courtyard is composed by a continuity of cloister, a open portico. This collective courtyard is able to open for the visitors when the poem and art festival is going on. On the other side is the row of individual courtyards, which provide separated private access for each resident.

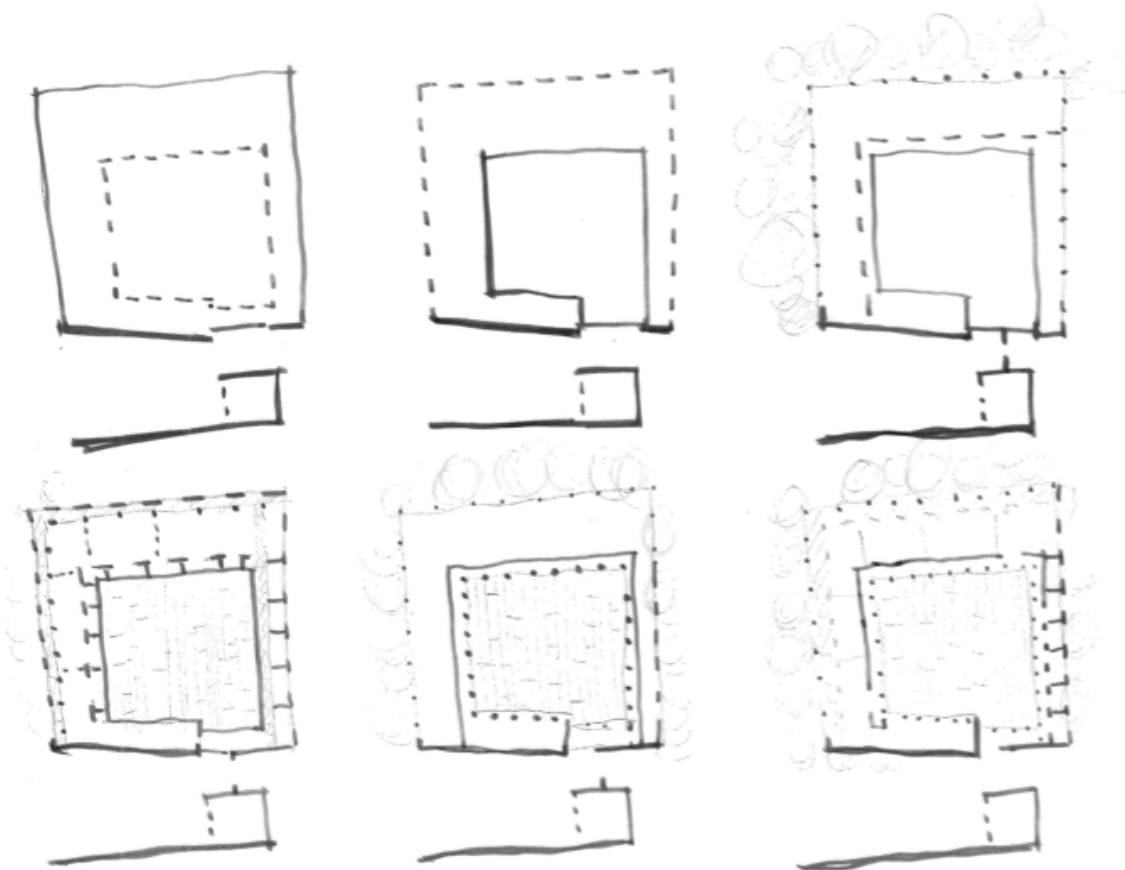


figure. 18 diagram of the composition idea of layer of surface in the activity centre

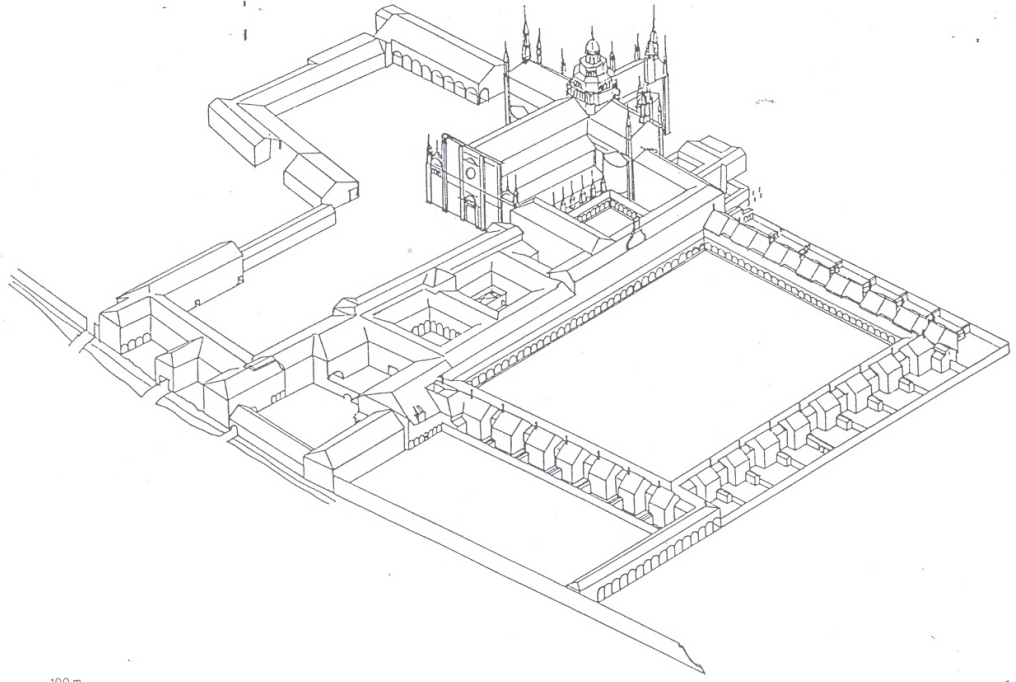


figure. 19 axonometric view of the Certosa di Pavia, from *La certosa di Pavia*

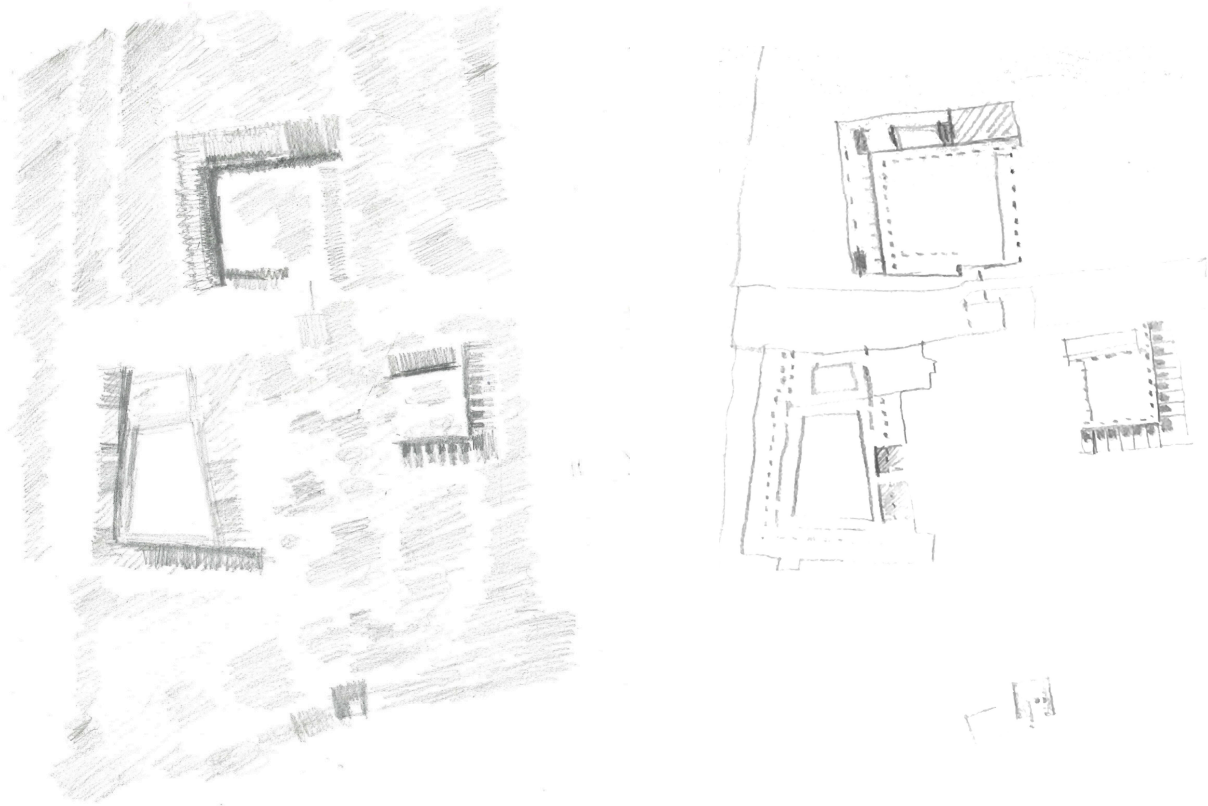


figure. 20 design sketch

Chapter 4

Material and colour scheme

Thought the Roosenberg abbey is seen as a white and abstract object at the first glance, it is full of texture expression in a closer observation. Most of the walls is coated with white plater, while the texture of the brick can be sense clearly. Above the thresholds like windows, the concrete lintel is exposed, so its light grey differs from the white wall. The wooden walls in the abbey is also painted white to maintain the continuity of the interior sphere, when kept the division and dimension of the wooden plate seen.



figure. 21 pictures of material detail in the Roosenberg abbey

The colour system applied in the Roosenberg is designed by Wim van Hooff, a dutch colour researcher and designer. The work with architecture colour became important to him from his middle of fifties¹. After the early works on the architecture interior, he believed that his work is to make the choose the colour that the architectural space belongs to. Then in his sixties, he began to cooperate with Dom Hans van der Laan, and developed his method of achieving the conference of colour in architecture. For Van der Laan, the perception of space is dominant value in his building, which leads him to the focus of the proportion of size and shape. Therefore, under the idea of Van der Laan, the colour scheme should by no means take over the attention from the space. To strengthen the quality of the space is the aim of the colours. However, this idea of using colour in architecture is not widely shared, particularly in the buildings under "De Stijl" group. For Peit Mondriaan, "Colour raises the spatial forms". On the other hand, getting rid of colours was the trend during the Modern Movement, just as the white cubes in the earlier works in Le Corbusier. To support the forms in space, the application of colours is planned systematically, so Wim van Hooff divided all the materials in colour into three groups to work on. The three groups are arranged as²:

1. the fixed architecture elements, such as the walls, floor and ceiling.
2. the mobile objects, furnitures in the interior.
3. the objects that the user adds to the interior, including painting, sculptures, books and plants etc.

¹ De Haan, Hilde 2001:31

² De Haan, Hilde 2001:33

For the first group of fixed architectural elements, Van Hooff proposed the muted colour, which would by no means dominated the form in perception. When mixing the colour, he tended to use black and then white to decide the lightness. At the same time, this method makes the colour being somehow in common. In his colour scheme, sophisticated brightness is avoid in the colours chosen for floors, ceilings and walls, while the colours for those elements are clearly different from each other. For Van Hooff, there is a necessity that the walls express the calmness to confirm the space. Therefore, the main walls in Roosenberg abbey are treated in a the same way, all covered by white plaster, rendering the space in a same brightness. (figure. 22) Meanwhile, the secondary wall, such as the partition walls on the first floor made of wood, are painted with a brighter white, letting the main structure of the building clear. Van Hooff describe the cooperation with Van der Laan as : "The monk architect did not tolerate colours that would require a first place in the overall image of space. He also wanted the materials to be known: their structure should not be lost under paint coatings"



figure. 22 colours on the different walls, ceiling, and floor

And the story for the decision on the ceiling's colour is a more close collective efforts of Van Hooff and Van der Laan.

*"He gave me a fired wood plank that had been outside for years and was weathered into a beautiful silver-like brownie and asked if I could make that colour. I did that, and he found it a miracle. This became the colour for the ceiling. During a walk with him through the abbey, where I had to live in what he meant with the building, I decided on the other colours. "*³



figure. 23 colours applied to the furnitures in various rooms

³ De Haan, Hilde 2001: 39

The furnitures in the abbey were applied with two different kind of colour, one is the grey-blue, another is the red tone chairs and tables. The grey tone furnitures are used in the church, reading room and >>, and they situated well with the muted surface in the abbey. When choosing the colours for the furniture, the communication between them continues,

*"Van der Laan said my principle was good - restrained colours for architectural elements and furniture so that people, with their colourful clothes, could come to terms with them. But he wondered what to do with the rafter."*⁴

And he explained that the making of the acceptable red began with painting on the spot at the same time with same quantity to determine the brightness. After that the paint had flattered everything in highly tempered red, so a transparent paint and complementary colour, green, was mixed together to make the red acceptable.



figure. 24 still life of Giorgio Morandi

In order to rethink the colour of the building as well as search for a proper method to interpret that in the extension buildings, the colours in the painting of Italian artist, Giorgio Morandi, is taken as references. His using of pure colour in the certain tone of grey rendered the purity and silence in his works. His idea of abstraction, resonate with the Van der Laan's philosophy of nature and architecture. In a interview in 1955, Morandi declared, "nothing is more abstract than reality. I believe that what we see is the creation, the invention of the artist, if he is capable of removing the filters and conventional images that superimpose themselves between the artist and things."⁵ In another interview later he maintained that: "The sentiments and images inspired by the visible world are very difficult to express and perhaps inexpressible in words, insofar as they are determined precisely by forms, colours, space and light." In figure. 26 is the colour composition found in the still lives painting in figure.24. The "barely blue" and "shiny white" are the key colours in his works.

⁴ De Haan, Hilde 2000: 35

⁵ <http://www.iitaly.org/magazine/focus/art-culture/article/morandis-sound-silence>



figure. 26 colours scheme extracted from still life works Giorgio Morandi

Inspired by the colour scheme in Morandi's paintings, one painting of interpreting the recent building in its surroundings is made in the style of Morandi. Like in Morandi's works, the front facade of the Roosenberg abbey is interpreted as a series of objects arranged in a flat, continuous space, expressing themselves in a pure manner. The background of the sky is rendered as one homogenous plain as well as the foreground of the entrance space. For the further development of my project, the colours from Grigio Morandi are the very sufficient resource that can contribute well to the resonance in the existing environment and the abbey.



figure. 27 oil painting of interpretation of the Roosenberg abbey, drawn by author

Conclusion

With the built program in the first chapter, three separated area for reading, activity, and retreat is defined. Then studying of Van der Laan's layout on the site and the typology source from the western monasteries in Europe, the layout scheme of the project is built. Applying the typological element of cloister and courtyard, the extension building responds to the existing Van der Laan's building. Meanwhile, the different function and spacial composition of the courtyard and cloister give the extension its own character. The colour study on the basis of Wim van Hooff and reference of Giorgio Morandi draw the modification possibility on the colour and material scheme for the extension buildings. In all, the monastery on site as well as its natural surroundings build the potential of the design to be standing in the woods while resonating with the previous architecture.

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