CHAPTER I

INTRODUCTION

1.1 Project Background

1.1.1 Initial Ideas

This complex and all of its building will be designed as a redesign to Rawaseneng Trappist monastery.

This *redesigned* complex will be consisted of a monastery as its main facilities, surrounded by semi public areas or buildings that support the autonomous / self-supporting life of the monastery itself, they are Guest Room, Shops, Church, Office, Byre (Cows), Pigsty (Pigs), and Millings Area, also the other regular space for cheese, milk, and cookies making. This project will combine all that activities altogether as it is now, but with a total new design containing technologies and modernity while maintaining monastery atmosphere.

The idea of modernity and technologies refer to the use of *modules*, *advanced structure* and *complex constructions* that will support the necessities to new form and needs. This idea can be expressed in below terms :

- Clarity: Clear and focused function by reasoning (logos).
- Communicative: Interrelations, correlations, and symbols.
- Progressive: Design Advancement (deconstruction/paradox/ Improvisation)

Those ideas above will be put together as a unity with the existing aspects of monastery life, they are :

- Introspection/contemplative: self-introspection to master perfection of the self, in the name of God.

- Silence: self-control, prayer is at the heart of a monk's life, for the God sake.
- Autonomic/solitary: self-sufficient/supporting
- Togetherness: spirit of community and fraternity.
- Hermitage: Penance and retreat.

The description of existing conditions in comparison to the ideals of contradictory (Modern; contemporary; deconstruction) architecture:

No.	ASPECTS	EXISTING PROJECT DESCRIPTIONS	IDEALS IN CONTRADICTORY ARCHITECTURE WAY
1	**Buildings**	In terms of *construction*, the buiding are using conservative materials, that are simple and convenient to be found near the area, but it starts to show its age.	Use of modules, advanced structures and complex constructions.
		In terms of *performance* or *technology* (ventilation, lighting, and insulation), everything is kept as natural as possible since this is a place for monks to retreat, so there is no excuse for distraction and the weather is relatively comfortable, also there is no specific requirements for technology, because in the praying activity there is no machine involved, but the noise from vehicles are interrupting the contemplative atmosphere.	Maximum capitalization of natural light and ventilation, and minimum use of energy, also strong partition that differs rooms with high and low requirements of privacy and noise distraction.
		In terms of *design*, everything is kept at a very basic functional level, with a few reminders of the Lord, such as Cross and high ceiling in the church.	Pure, austere, simple and contemplative in contemporary deconstructivist way
2	**Site**	In terms of *natural topography or inclination*, the contours can be significantly seen there, with a minimal intrusion from	Preserved natural topography, also repairs the damaged environments imposed by the buildings to

		buildings, which means the lands where intended to be as natural as possible.	offset it to a balanced level.
		In terms of *vegetation*, natural vegetations are concerned and minimal interference from humans, while man-made landscapes are regularly maintained.	Natural vegetations are assets that become an opportunity to have a contextual architecture.
		In terms of *site drainage*, the water circulation from rain and waste are anticipated by pits.	A system of drainage that contains the water spillage, so the water is directed to where it would not enter the buildings.
		In terms of *circulation*, the complex was not designed to contain many parking vehicles so the cramped parking space and noise from vehicles are reducing the level of comfort and silence level. For the pedestrian tracks, there is not one, even though it may not be necessary but tracks can help to direct the visitors to the complex.	An efficient circulation that contains the visitors whether they are in vehicles or walking, without distracting the monastery activities.
3	**Hygiene**	For the matters of *cleanliness* inside the monastery and around the praying area, it becomes one of the main concerns for the monks, and it also becomes a apart of their work to improve their spiritual need. But on the outside especially in commodities making area, the hygiene is not very thorough.	As clean as possible within reasonable level.

- Strengths
    - Natural environments that has been part of the monastery for more than 50 years old.
    - Well maintained and organized man-made landscape.
    - The natural contours are still exist

- Many mountainous area and pristine vegetation that can be the potencies in terms of view.
- Low pollution level, since there are no industries and vehicle traffics nearby.
- Wind velocity potency as a base for wind-generated electricity.
- Strong symbol of the monastery, especially church itself.

- Weaknesses
  - Has never been planned as a monastery before, only taking a used place for building this complex, but never in particular way.
  - Circulation and organization of activities inside the monastery can be improved, since the level of noise is getting higher from the monastery vehicles.
  - This Rawaseneng hermitage has not got a strong identity as a monastery.
- Opportunities
  - Possibilities for form exploration.
  - Capitalization of natural and pristine environments compared to city center
  - Trend to be a progressive architecture of a monastery can be tried without being lavish or superfluous.
  - To be the center of Trappist monastery in Indonesia.
- Threats
  - Further expansion and the higher number of visitors can be distracting.
  - The new design can become misleading.

Existing problems that can be solved :

- Hygiene

  The cleanliness especially in the cheese making or cookies making area can be improved.

- Parking Area

  Because when this complex was built, there were no predictions regarding the number of visitor's vehicle that it should contain, so nowadays when the visitors are high in number, there is not enough space inside the complex for parking spots.

- Patch, repair, and renovations marks.

  This hermitage has had many reparations and small renovations, so the 'patch' or marks from the works seem not blend with the spirit of unity of the monastery and 'smoothness' of the building appearances.

- Age

  The Cistercians Santa Maria Rawaseneng Hermitage was build in 1953, that makes the buildings 58 years old this year, it can and should come to the time when it be rejuvenated.

- Noise

  The noise from staffs and visitors are reducing the level of silence inside the monastery.

Target improvements from existing conditions ;

- Better acoustics and silence.
- Better circulations and organizations.
- More contextual to the environments.
- More stimulating Architectural forms.

The purpose, in the first place, in a greater awareness and appreciation of the richness of its heritage of spirituality and practice and, secondly, in the recognition of the necessity of a greater degree of pluralism in order to facilitate enculturation and to allow the Cistercian charisma to be lived in greater integrity in the many different parts of the world to which it has spread in recent times.

1.1.2 Reasons and motivations

a. Interest

The life of Rawaseneng trappist monastery itself is very interesting, but the designer himself as a catholic knows very little about religion, the designer perception of a monastery itself has been changed by the experience visiting the monastery and witnessing the activities eventhough not a thorough scrutiny or inspection, but it gave the idea *to show Catholic at its most, by symbol,activities, and forms by exploring the possibilities to capture Christianity in contemporary design.* Trappist sense that the Spirit of Christ calls them to a life of simplicity, hiddenness, work, prayer, service and hospitality in a particular monastic community.

b. Urgency

The crisis of humanity, Religions and gender discrimination, tribe and culture intolerance are indirect aspects that influence the concept of the redesign, the idea of Unity has to be shown, in Rawaseneng monastery, people with different culture come together to praise the same God, *the sense of community, contextuality, and integration are inseparable in the future design.*

c. Need

Rawaseneng trappist monastery has been a place where people from any social status gather and welcomed as a apostolic service from the monastery, the new design have to be a symbol of this particular relationship, the designer did not mean to please all people, *but as an attempt to enhance this atmosphere of strong Christian community in the design.*

d. Relevancy

The value of spritual life controlling hedonism is going off balance, especially in big cities in Indonesia, by this project the designer intend to give the spotlight of attention to spiritual life in form of devotion, so *the perception of this project can be seen as a mix of modernity and Christianity that supports one another as a part of the whole.*

1.2 Goals and Objectives

1.2.1 Goals

- A monastery building complex *deconstruction*, the evolution of monastery life in the middle of the progress of modernity, and with the aspirations of the age, also improvements to existing conditions and problems, and austere aesthetics of common abbey.
- Autonomic / self-supporting atmosphere but contextual in terms of environment conditions.
- Strict obedience to the Rule of St. Benedict, in terms of non-lavish building, embody the ideals of the order, and was in theory at least utilitarian and without superfluous ornament.
- Trappist Monastery rejuvenation/refreshment.
- Fulfils the needs for contemplative situations as it has been.

1.2.2 Benefits and Contributions

- Enhancing or rejoice the relationship of monastery and society.
- Architectural progresses.
- Increases the potencies of the city, especially in tourism.
- Provide any information related to Trappist monastery life and Christianity (Roman Catholic).

1.3 Scope

- Project review, by general and specific approaches and analytically described
- Architectural program, a qualitative and quantitative data that has been analyzed and synthesized
- Design theory and approaches, the interpretation and elaboration about core issues, design accentuation and emphasizes

1.4 Method

Data	Analysis	Synthesis
Topography, climate, Urban Context, Rules.	*Site analysis*	*Site program*
Space requirements, human activities and machines.	*Room Study*	*Room program*
Topography, constructions and systems.	*Structural application*	*Structural program*
Precedent, concepts, and related philosophy.	*Creative process*	*Architectural image*
Lighting, ventilation, acoustics, and utilities.	*System application*	*Building system program*
Technologies such as: materials, joints, and structures.	*Technology application*	*Building technology program*

1.4.1 (a) Data Collection Method Table

1.4.1 Data Collection Method

The datas are collected through:

- *Direct observation and interview (Primary Data):*

  Survey was conducted at existing project to learn more about the complex and its facilities, interviews to related persons, such as Fraters and monastery staff, government staff, to collect data about climates, topography, and specific rules.

- *Literature and electronic media study (Secondary Data):*

  Data collection regarding Trappist Order and monastery life, design philosophies, technologies, constructions, precedent buildings, and Temanggung regency geographical data.

1.4.2 Analysis Method

- **Inductive** method, this aims to study similar case, both domestic and foreign. To know how these building perform and organized.
- **Deductive** methods, which use journals, literatures, and electronic media as a reference, applications, and comparations.

1.4.3 Programming Method

Problem Seeking - Architectural Programming by William Peña.

Five Programming Phases:

1. Setting Goals
2. Collecting and Analyzing Facts
3. Concept Research, Revelation and Application
4. Needs Determination
5. Stating The Problems

Four Programming Considerations:

1. Function:
   - The users
   - Activities
   - The relationship of space
2. Form:
   - Site
   - Physical and psychological environment
   - Quality of space and construction
3. Economy:
   - Main budget
   - Operating costs
   - Life cycle costs
4. Time:
   - The past (the influence of history)
   - The present (the present)
   - The future (future projections)

1.4.4 Architectural Design Method

The method for redesigning Cistercians Santa Maria Rawaseneng is ***contextual organic*** to preserve the nature potencies and characters, and ***semi deconstructivist*** to transform the trappist monastery into future Monastery, the result itself will be the modern interpretation of monastery, because changes and progress are inevitable in civilization.

Architectural design process includes concepts, schematic designs, design development, detailing and presentation.

1.5 Writing System

Chapter 1 – Introduction

This chapter will explain project background, motivation, urgency of the project, goals and objectives, scope, and methodology.

Chapter 2 – Project Review

This chapter will describe the general project description, specific project description, completely with conclusion, restrictions, and assumption.

Chapter 3 – Architectural Program Approach and analysis

This chapter contains an analytical approach to architectural values, building systems, and environmental context.

Chapter 4 – Architectural Programs

This chapter will state program concept, design goals, design factors, design requirements, and architectural program.

Chapter 5 – Theory

This chapter will describe theory that supports and related to design accentuation and core issue.