

An Active Retirement Community Center
of
Calligraphy Art

by
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AN ACTIVE RETIREMENT COMMUNITY CENTRE OF CALLIGRAPHY ART



in memory of my grandmother

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I dedicate this practicum to my parents, whose love, support and tolerance allowed me to dream. I owe you a great debt. And to my husband, whose support, encouragement and love gave me the strength to carry out those dreams.

ABSTRACT

The Chinese government has long assumed that families will bear the social and health care burden of the older population. However, this is becoming increasingly difficult and is hardly a model of care that can be sustained with the projected growth of the older demographic. Since the late 1970s, China has successfully controlled the population growth by applying the One-Child Policy. However, its byproduct, the “4-2-1 problem”¹, along with the unavoidable trends of globalization and migration, means that older generations must often rely on themselves, and not their children or grandchildren, for care and support.

To prepare for this challenge – the weakening of traditional filial piety – this proposal of an active retirement community centre for calligraphy art reflects a desire for a new way of living during the second half of life. Instead of viewing old age as a residual period, this proposal sets the stage for older adults to continue their contributions as they age. Calligraphy performance as a traditional cultural activity offers older adults a great balance between activity and leisure, caring for the body and caring for the soul. Additionally, the artistic quality of calligraphy art is used to express and convey ideas for the design process.

Keywords: *Elderly, community center, senior homes, calligraphy art*

1. one adult child was left with having to provide support for two aging parents and four aging grandparents

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PROJECT INTRODUCTION

**BACKGROUND
PURPOSE AND RATIONALE
TYPE OF INTERIOR PROJECT
CALLIGRAPHY
COURTYARD HOUSE
RESEARCH QUESTIONS**

BACKGROUND

Aging, as one of the essences of living, has always been a part of life. There is no use denying it, and there is no escape from it. But on a societal scale, major changes are taking place with respect to age. Human life expectancy has doubled in the last century; this century will see another major increase (England, 2005). The Western world is heading towards a life expectancy of 100 years or more, and other parts of the world will likely soon follow in this pattern.

China is facing an accelerated growth of its aging population. In addition to the wave of baby boomers set to retire soon, there is an existing senior population that is increasingly living longer and generally healthier and more demanding. As a result of strict family planning policies, for example, the One-Child Policy, a mutation to traditional multi-generation family forms, time-honored residential norms in China have now been replaced by a '4-2-1' arrangement, where a single adult is expected to care for his or her parents as well as grandparents. Statistical data from the Ministry of Civil Affairs Department states that China has 160 million citizens who are over the age of 60 (England, 2005). By the year 2050, this demographic group is projected to compose about a quarter of the population (*Figure 1*). This dramatic increase in longevity, paired with declining fertility rates, means not only that people in China are living longer, but also that the population as a whole is getting older.

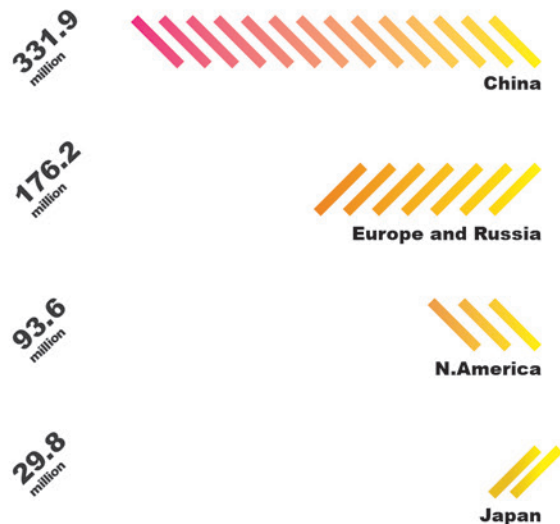


Figure 1 (left): United Nations Population division, estimated world population aging in 2050

Since the days of Confucius, Chinese tradition has emphasized respect for the elderly; however, this tradition is slowly fading, as a result of the country's strong embrace of economic development in recent decades. According to social scientists Xu, Gao, and Yan (2005), "China, the communist country with a strong cultural tradition valuing the collective, now is facing the challenges of rapid economic transformation" (p. 73). Following the economic reforms of 1978, China has vigorously pursued economic globalization. This economic shift has led to social changes, including "a decreasing sense of collective responsibility and an increasing sense of individualism" (Xu, Gao, & Yan, 2005).

One of the causes of the growing sense of individualism is demographic transformation. As seen on television and social media, the Chinese social fabric is being strained by rapid modernization. Domestic labour markets are characterized by greater and more intense competition. Tens of millions of young people leave their parents behind to pursue careers far from their places of origin. The massive migration, as Robert England (2005) predicts in his book *Aging China*, is expected to continue over the coming half-century (p. 1). Over the next few years, China's largest generation, born in the 1950s and 1960s, will begin to reach the age of retirement. As it does, together with decreasing the relative number of young in the population, a large number of seniors will face the situation of becoming empty-nesters. On a psychological level, the lack of family cohesiveness and availability greatly irritates and disappoints the aging group.

In recent years, Chinese government has sought the West's experience and expertise in order to respond to the stunning premature aging situation it faces, though assisted living, nursing facilities, and senior daycare centres. However, in China, retirement homes are stereotypically viewed as social welfare institutions for indigent elderly: "drab, dormitory-style warehouses for the penniless" (Beal, 2000, p. 2). Not many Chinese people want to see their beloved family members live in these places. While in recent years, innovative architects and designers have brought a range of architecturally attractive possibilities to seniors' housing design, the majority of seniors continue to live independently in their own homes, or reside with extended family.

Is there any alternative? Is it possible to develop another type of housing facilities so

appealing to seniors that they are proud to live there, and even young people are drawn to it

PURPOSE AND RATIONALE

In 2005, a survey entitled “The Future of Retirement”, conducted by the Hongkong and Shanghai Banking Corporation (HSBC), discovered that the traditional extended family “where the old move in with their children, and expect to be cared for, is on the way out” (HSBC, 2005, p. 7). This survey clearly shows that, under the impact of globalization, not only are younger people’s attitudes changing, but older people are also thinking about themselves in new ways. It turns out that one of these new attitudes is to be more independent (HSBC, 2005, p. 6).

Living independently is not the same state as being lonely or isolated. In fact, the rise of older people living independently might be seen as an extraordinary human achievement worthy of celebration. Nevertheless, there are many who are vulnerable due to social isolation, poverty, disability, lack of access to primary care, or inadequate housing. Yet, widespread anxiety and gloomy scenarios about aging should not block people from seeing the positive aspects of aging and moving joyfully toward the future. A.A. Bronson, a 65-year old artist, provides a model. He describes the change of life after the death of two long-term partners:

It took me a while to function on my own because losing your life-long collaborators is like having your hands and feet cut off. [...] At the same time, I have been living my life as I always have. My capacities are not diminishing, but expanding. Increasing knowledge just speeds things up and makes life easier (2010, p. 25).

The point in acknowledging Bronson’s experience is to not gloss over the problematic and saddening aspects of aging. According to a recent study of age and happiness, David Blanchflower and Andrew Oswald (2008) found that people feel happy in their youth, and then again in old age. Starting around the mid-forties, feelings of happiness rise constantly. In general, the baby boomer generation in China is more health-conscious, more physically fit and mobile than the previous generation in the same phase. They are better educated and have more cultural interests. Having witnessed

major cultural and social transformations, their experience and knowledge make them exceptional within their communities. Many people are just as satisfied at sixty as they were in their twenties. So, if happy aging could be a mass phenomenon, people could pioneer the senior years while honouring their past, creating a very interesting change of mentality.

Still, a positive attitude toward aging cannot be attained solely through personal effort; a supportive social environment is also required. In traditional Chinese society, the elderly were always placed on a pedestal because of their crucial contributions to their communities (Cook, 2001). They were valued for their accumulated knowledge, their position within the extended family, and the sense of history and identity which they helped the family to develop (Murray, 1998). Witnessing the erosion of social norms in these increasingly individualistic times, how can we dispel the stereotypes of the elderly, in viewing them as a resource, not as a problem?

Based on the discussion above, this design project responds not only to codes, standards, and regulations. More importantly, it responds to a series of cultural considerations based on Chinese social norms and family structures. The purpose is to cast aging in a better light. Rather than providing a submissive, brief-based design solution, this design stretches, transforms, and ultimately redefines a traditional design interpretation for the baby boomer generation in China. In this way, I aim to extend the current limits of performance, go beyond commonly accepted boundaries, and build a series of culturally-based strategies, such as integrating the project site into a historical neighbourhood, utilizing a traditional courtyard house, and implementing culturally-based activities (for instance, calligraphy performance) in order to achieve a good balance between activity and leisure, physical and mental well-being, and the positive effects of good social networks in the retirement age.

TYPE OF INTERIOR DESIGN PROJECT

My intention is to design an active adult community centre in a residential neighbourhood in the central area of Beijing, China. In China, active adult community centres are a relatively new concept. The majority of senior-related housing projects come out of a hospital typology. They are very much medically-driven facilities. Undoubtedly, there is a critical need for good physical care in helping the at-risk elderly to maintain their highest

level of functioning. But we cannot turn a blind eye to the growing number of healthy, active adults who are prepared to continue moving. We need to define aging in different way.

As the demographic transition continues, it is foreseeable that a family's capacity to support its older members will inevitably weaken. It is necessary to expand the responsibility from the present family network to a broader social network. Just as important as the other senior housing projects, this proposal of designing an active adult community centre offers a variety of services and support for the second half of life. In China, living in one's own apartment is still the most popular arrangement during old age. A community centre places a greater value on personal autonomy and freedom for older adults to live independently.

Social networks are taken into account in this proposal, through informal voluntary engagement with family members, friends, neighbours, and peers. Also, various social institutions, local committees and street administrations are the main providers of community services, actively mobilizing the elderly group, and not just providing "guaranteed services" to the childless elderly and palliative care for the terminally ill elderly in the last days of their lives (Zhu and Xu, 1992).

This proposal offers more than just social services for those late in life. To make it appropriate in the Chinese context, this project proposes a series of culturally-based activities inspired by calligraphy art, as a vehicle to liberate elderly people from pity or degradation. Since many of the older adults are active in neighbourhood committees, the body of knowledge that is inextricably bound to calligraphy performance may help with calligraphy education activities. By prioritizing the characteristics of collectivism through calligraphy performance, including the pursuit of duty, the seeking of advice, a sense of belonging and fitting in, this project hopes to move away from the stereotypical categorization of the older adult as an incapacitated group. At the same time, it aims to enable personal growth and possibilities of individual modification which continue to exist in the second half of life.

To conclude, my proposal of designing an active adult community centre for calligraphy art intends to establish effective social bonds that provide opportunities and motivation

for different generations while pursuing more active and meaningful lives together. Instead of viewing the older adult as a problem, this active adult community centre is designed to value the elderly as a resource. By involving them wherever possible, this proposal fully credits the aging group, and supports the potential of personal growth, and preparation for the second half of life.

CALLIGRAPHY, A CULTURALLY GROUNDED LEISURE ACTIVITY

Many forms of art allow the elderly to expand their interests by providing opportunities for self-directed exploration in the context of leisure. Calligraphy is so common that it has become part of the background of people's lives. As a leisure activity and a mode of self-expression, calligraphy practice can help seniors broaden their social ties and develop a positive sense of self, while preserving the independence that was evident previously in their lives.

Mote (1973) observed, "Chinese civilization did not lodge its history in buildings... [The] real past is a past of the mind; its imperishable elements are moments of human experience" (p. 51). Calligraphy, as a writing tool, stands as one of the greatest intellectual and cultural achievements in Chinese history. It underpins civilization, and enables the recording of information well beyond the capabilities of human memory (Woods, Teeter & Emberling, 2010). More than a communication tool, calligraphy is often seen as an art form. It visualizes Chinese language. Spiritual and psychological expressions are at the core of calligraphy practice. Personal expression is linked through calligraphy brushwork to the practice's physical present. As a therapeutic learning process, calligraphy practice frees speech of constraints, by giving it permanence and allowing it to be transmitted over space far beyond the place of discourse.

Culture promotes self-esteem. A culturally grounded self-construct benefits an individual's emotion, cognition, and motivation. People try to maintain cultural values and avoid threatening situations as a survival instinct. As a traditional social activity, calligraphy is shaped and rooted in culture, and reveals the key features which influence people's social lives. In this culturally specific project, it is perfectly suited to help the older Chinese adults play a significant role in raising national and historical awareness, and to integrate the past and present to embrace the identity of the future.

In China, the baby boomer generation grew up during a unique period: educated and

inherited from traditional culture and powerfully influenced by globalization during their young adulthood. They benefit from a tremendous body of knowledge that combines the modern and the traditional. Unlike their older counterparts, the younger generations in China have grown up with the concept of modernization. They often forget about the abundance of rich knowledge held within older generations. A major aspect of cultural heritage, calligraphy painting as individual expression was very much a product of time, place, and social situation. Therefore, practicing calligraphy provides a way of bridging the gap between generations, while reinforcing cultural identity and showcasing seniors as valuable resources worthy of respect.

A BRIEF INTRODUCTION OF THE TRADITIONAL COURTYARD HOUSE

As described above, this project is very much culture-oriented. Cultural features are rooted in every aspect. To demonstrate an appreciation of traditional Chinese values and expression, in addition to calligraphy performance, an influential traditional Chinese housing typology, the courtyard house, is also incorporated.

Human beings are powerfully affected by their particular environment. An interior environment can direct people's movements and interactions, enhance vision and hearing, and inspire emotion. Because of it, a designer must consider the needs of people of varying ages and physical abilities, and take into account all types of activities: private, work-related, or community.

In China, much contemporary residential planning and design addresses only the physical aspects of residential design, and does not attempt to encourage or cater to the social aspects of the built environment. The courtyard house is a state of collective consciousness, identity, ritual, and memory. It represents a model for the collective social, political, and economical functions of the traditional Chinese community: hierarchy, symmetry, enclosure, and duality.

One of the motivations for choosing the courtyard house as the model for the active adult community centre is that the domestic setting of the courtyard house encourages community participation and service delivery. In a traditional courtyard house, unity and continuity are the most important features embedded in the structure. In contrast with contemporary Western family housing, where single-family dwellings are prevalent,

a courtyard house presents a value for community living, while maintaining a level of separation and independence.

RESEARCH QUESTIONS

As previously discussed, the purpose of this practicum project is to come up with a design solution that recognizes that older adults' behaviors, attitudes, and motivation are greatly influenced by cultural context. Questions that guide my research process are as follows:

1. What aspects of an active retirement community centre need to be considered in order to be best applied within the context of Chinese culture?
2. How might the design of a retirement community generate motivation and encouragement for its users, while easing anxiety about changing family structures and changing living environments?
3. How can relationships between the retirement community and the surrounding community be best forged? How might this relationship be beneficial to both groups? How can calligraphy practice strengthen the bonds between the two?



EXPLORATION + INVESTIGATION + ANALYSIS

My theory is centred upon the concepts of body ballet and place ballet. By analyzing the nature and the experience of habitual movement and context in which it occurs, these explorations function as the basis of my approach in learning about the importance of movement and physical activity in later life, and the possibilities for consciously shaping our daily lives. With similar characteristics of the experience of movement, the continuity and habitual actions of calligraphy serve as the vehicle to investigate the powerful relationships of the body, movement, and their related space.

**MOVEMENT
ENCOUNTER
REST**

CALLIGRAPHY		SHARED CONCEPTS BETWEEN CALLIGRAPHY AND THEORY
PHYSICAL ASPECTS	PSYCHOLOGICAL INFLUENCES	
The mediator between body and calligraphy. It is not a natural phenomena. It is constructed.	An art of rhythmical movement. The continuation of stroke movement situated in a web of calls and responses, actions and reactions. the flow of the strokes, the twist and turns of the brush, can enable the viewer to enjoy and experience artist's expressions.	Movement
Interactions between ideas and techniques; the notion of encounter is influenced by the lives of people involved in creating and watching calligraphy performance.	As a training process of the the body, which emphasizes structural and symbolic qualities. The encounter with calligraphy constitutes important elements in Chinese embodiment and moulds the body-person.	Encounter
Hooks back to the previous movement, and prepares for the next one	A crystallization process in which an individual lives, experiences, interprets, understands, and finds himself/herself.	Rest

Table.1: Theoretical frameworks and design implication

THEORY		PROJECT IMPLICATION	DESIGN IMPLICATION
THEORISTS	IDEA		
David Seamon	Use body ballet and place ballet to explore the role of body, habit, and routine in day-today environmental dealing	Typology selection: an active retirement community centre	<ul style="list-style-type: none"> - Circulation - Path - Interior structure - Material continuity - Visual connection
Torsten Hagerstrand	Time-space and everyday life		
Cathrine Degnen	Temporality, narrative, and aging self		
Daniel Williams & Joe Roggenbuck	Two dimensional study of the place meaning: place identity and place attachment	Site selection: the Drum and Bell Tower neighborhood	<ul style="list-style-type: none"> - Connection between interior and natural environment - Residents and neighborhood communication - Communal space - Multifunctional area - Wandering experience
David Seamon	Consider the ways in which people observe and notice the world in which they live	Activity selection: calligraphy and related culturally grounded activities	<ul style="list-style-type: none"> - A centre to motivate - A stage for study and play - A place to relax - Comfortable furniture

2.1 Movement

2.1.1 Life, Force, and Rhythmic Movement of Calligraphy Performance

Push, float, glide, and dab. These motions lie in the pleasures of calligraphy, where movements characterize letterforms, extend creativity, and encourage the emergence of personal expression. Calligraphy is a performance. Like dancing, the body's movement in wielding the brush is closely connected to the body's form and spirit. Even if a character is only a single line, the brushwork requires movement and energy of the entire body in order to convey personal expression on paper. Montreal-based painter and calligrapher Ngan Sui-mui (n. d.) once described her own experience of this wholly engaged body technique:

The fingers must not be used to move the brush. Instead, depending on the size of the characters written, the strength and movement must be transmitted - from the wrist, the elbow, the shoulders or even the waist - to the fingers, which are merely used to hold the brush. This way, one can arrive at the stage where the strength of the whole body is exerted to write (Chinese calligraphy and social dancing section. para 2).

Ngan Sui-mui's description clearly states that movement is situated inside the human body as a medium for calligraphy performance. Through the principles of rhythm and dynamics, calligraphy shapes bodily movement while engaging an individual's own perception.

Before providing more extensive analysis, I will briefly introduce brush techniques and calligraphic composition for the purpose of further discussion on the learning process.

THE BRUSH

More than just a bundle of animal hair fastened to a bamboo stick, a calligraphy brush is seen as "a happy marriage between simplicity in structure and versatility in application" (Yen, 2005, p. 83). The hair is bound to the stick in such a way as to create a reservoir for ink, which helps to control the tones, thickness, moistness, and dryness of the inks (Briessen, 1998). The resilience of the brush contributes to rich expression through lingering, shifting, gliding, and twisting. However, its flexibility also adds a certain degree of difficulty. Mastering the skills of calligraphy requires great practice.

A brush symbolizes the extension of mind and body of the calligrapher. Choosing a brush is like choosing one's musical instrument. In order to have desired effects, it must please its artist as well as agree with his or her personality and style of writing.

HABITUAL TRAINING THROUGH REPRODUCTION

The process of learning calligraphy is not a sequence of responses established through reinforcement. In fact, it is fostered through action. For instance, the process by which a body adapts to calligraphy requires one to internalize the basic flow of calligraphy scripts at the beginning, in order to determine the movement for later processes. Through checking and rechecking the form of the calligraphy, the practitioner needs to adapt and restrain the body so that it fits the shape of the movement. Then, the practitioner can transform the movements to into personal aesthetic values.

Calligraphy is an eternal journey inside the human soul. In order to approach the realm of fantasies, this craft requires both technical and aesthetic training. In China, people refer to “the laws of writing”, which mold the body in a particular way.

Calligraphy practice is a habitual training, which is rooted in the development of bodily dispositions and linked to interaction with brushwork. Most of the teaching relies on individuals' conscious imitation, observation, and interpretation. Specifically, the traditional Chinese way of learning calligraphy is through tracing and free copying. Tracing is used to develop proper brush movement. To trace is to train the body to adapt to spontaneous and habitual response. It is the reproduction of strokes written by calligraphy masters, and therefore does not represent the student's real ability. Free copying is more advanced, allowing students to develop their own expression. In this phase, novice calligraphers are expected to use the brush techniques acquired in the tracing stage to reproduce the model from memory. A student's own rhythm will guide his or her visual images and motor movements. Through “a web of calls and response, action and reaction”, a modification of the stroke form may result (Yen, 2005, p. 119).

SPIRITUALITY OF CALLIGRAPHY

Unlike other learning processes, in calligraphy, learning is not limited to verbal communication. There is a strong indication of spiritual messages. Copying is a direct expression of the dynamic power of the spirit and mind. The appropriation of the form

is ultimately the appropriation of the spiritual. As Qing dynasty artist Fu Shan stated, “One would be rather awkward, not skillful; ugly, not charming; fragmented, not slick; and straightforward, not manipulative” (as cited in Burckhardt, 2009, p. 124). For Shan, calligraphy is not only an idea of movement, but also the physical expression of an inner reality. Without an upright spirit, the hand cannot possibly produce upright characters.

SOCIAL CALLIGRAPHY

Just as a calligraphy brush has many nuances, the practice of calligraphy is more than just a physical practice. It is also a social activity that is inherently embodied in a cultural context. Calligraphy is a complex written form of communication. It is a language that has deep historical roots, and preserves thought within the Chinese culture. In imperial times, calligraphic writing was inescapable: people were free to leave poems of appreciation on walls whenever inspiration arose. In modern times, brushwork continues to embellish the country’s natural and social landscapes. Even on side streets, while gathering in the evening under trees and playing Majiang, people sometimes comment casually on these powerful calligraphic tracings.

As we can see, calligraphy is woven into the social fabric of everyday life, and is no longer seen merely as an artistic pursuit. I am inspired by calligraphy in its function as a glue that binds social interaction and aesthetic value. As an art form, calligraphy embodies abstract patterns of space or of phrasing which constitute part of the aesthetic or cognitive sensibilities. It brings people closer to beauty and spiritual power. As a social activity, calligraphy performance places cultural value on refinement. It involves the interaction of individuals and groups, which promotes a social cohesiveness that can be passed on from one generation to the next.

2.1.2 BODY BALLET AND PLACE BALLET

Calligraphy is often described as the graphic ballet of the writer's brush. Like ballet performance, the movement of calligraphy practitioner is to experiment, to see, to build a relationship with the letters, and to revere forms. I appreciate the refinement of movement within the calligraphy art, which I have also found in the geographic world.

Similar to calligraphy performance, in the human-centred world, movement has long

been a central theme. David Seamon (1979) employs the term “body ballet” as a descriptive metaphor to illustrate people’s living patterns in everyday life, for instance, preparing a meal, driving a car, doing home repairs, and so forth. In the concept of body ballet, Seamon highlights the importance of habitual movement, which is influenced by the passage of time and interaction with surroundings.

Extending the metaphor of body ballet to cover groups of people interacting with each other in particular places, Seamon uses the phrase “place ballet” to describe the choreographed and complex movements of several bodies simultaneously. As he describes, place ballet is grounded in the coming together of people’s time-space routines and body ballet in terms of space (Seamon, 1979). Place ballet can happen in all type of environments: indoors, outdoors, neighbourhoods, markets, and in transportation. It is characterized by frequent and continuous human activity. Through direct and regular interaction, place ballet can foster a strong sense of place. Something similar is observed in Jane Jacobs’ discussion of sidewalk scenes: “This order is all composed of movement and change, and although it is life, not art, we may fancifully call it the art form of the city and liken it to the dance ...” (Jacobs, 1961, p. 54).

Place ballet is a phenomenological concept that joins people and their place in a time-space dynamic. It emphasizes the experiential quality of places. In driving to work, shopping for groceries, doing laundry, or going out with friends on a weekend evening, it is taken for granted that these activities foster attraction to places. The temporal regularity contributes to people’s attachment to a place. Constant interactions in time-space routine slowly draw people together, and cumulate in a sense of familiarity. In some way, they promote a sense of being rooted in place.

MOVEMENT AND UNDERSTANDING OF EVERYDAY LIFE

Movement is the key concept in body ballet and place ballet, and constitutes an ever-present reality in which an individual participates. People perform movement on both conscious and unconscious levels. They “invent it, interpret it, and reinterpret it” (Novack, p. 8). All movements provoke intimate contact with built environments and natural landscapes, providing opportunities to structure and formulate knowledge between people and places. People’s movements and their interactions with environments over time greatly influence people’s understanding of a place.

People's lives are conducted in localized places. Movement is structured distinctively and uniquely according to particular relationships between people and specific places. In *The Geography of the Lifeworld*, David Seamon (1979) insists that a satisfactory human existence requires an individual to have strong links to place and locality. Places are subject to contestation and negotiation of different cultures and lifestyles (Holloway & Hubbard, 2001). To explore the people's life world, it is necessary to consider the relationships between people's behaviours and their experiences of place.

Body ballet also works to establish a supportive context in which daily environmental experiences fuse together to provide an understanding of people's behaviours. Through people's activities and related experiences, body ballet can explain how people define and assess their development, negotiate conflict, and pursue opportunities. For instance, according to Catherine Degnen (2005), "the aging self exists in a time universe which differs from that of younger and middle-aged adults" (p. 223). Older adults employ different temporal relations and implications as markers of oldness to construct and maintain their aging selves. Understanding the dynamics of elderly people's activity patterns and correlations with specific spaces provides important insights and comprehensive guidance for responsible design planning and appropriate programming.

2.1.3 AGING SELF AND PERFORMANCE OF EVERYDAY LIFE

The section highlights the significance of body ballet and place ballet. The findings are focused on old age, but not specifically linked to illness and disability. Aspects such as temporality and narrativity in later life perception, which are associated with and influence physical activity, group activities, and learning opportunities of older adults in everyday life, are analyzed.

TEMPORALITY

Time plays a crucial role in the study of aging. Each of us, in the course of a lifetime, moves from youth to maturity, from the house into the city. Our lives are played out on an ever-changing field. The image of self also figures powerfully with the experience of time. It varies greatly across social and cultural contexts through the performance, the telling, and the reception of others (Bruner, 1986).

Born and raised in China, I myself have experienced how temporal positioning of the self shifts, when I started a new life in Canada. Spatially, limited public transportation, weather considerations, and geographic location of the city restrict my travel patterns. Social and cultural differences also challenge me a great deal. To gain access to local facilities and to have a more active lifestyle, I moved to a neighbourhood in close proximity to school, recreation, and shopping areas. Being active encompassed multiple dimensions of my everyday life. Through further interactions within social and education circles, and adjustment and readjustment, I have come away with a better understanding and appreciation for the views of the citizens of another nation, and a greater willingness to think differently. Over this time, I have transformed in body and in ways of thinking, by my own choice. To accept the differences of others is both challenging and rewarding. My willingness to accept change greatly increases my independence and my open-mindedness. This life-altering experience offers me a deep respect for a different culture. At the same time, the benefits gained from participation in this society also provide me a deeper understanding of my own culture, and a greater sense of affiliation.

Similar with the findings above, the process of aging is also considered to be a temporal position of the self. Instead of a uniform process, in the perspective of human aging, the image of self is constantly interpreted and reinterpreted as a cyclical, multi-stranded web of relations (Boyarin & Boyarin, 1995, p. 28). It is greatly influenced by one's experience with time (Degnen, 2005). The experience with time is shared regularly with the changing environment, with other people, and with culture in the form of narratives. Such narratives give meaning to people and reinforce their construction of self-presentation.

Chinese stereotypes about old age endure and suggest that aging selves are always lost in the past. In some aspects of the narrative style of older people, this stereotype is confirmed: ritualized forms of talking that involve story-telling and proverbs. However, this widespread stereotype about old age stands in astonishing contrast to the quite present-focused reality. Many older adults live very active and pleasant lives. Bevan Grant's (2008) study of physical activity (*Table 2*) in later life shows the gradual changes in older people's perceptions and how they exercise. Contrary to the stereotypes of old age, they "define and assess their development, negotiate conflict to pursue opportunities." (p. 818).

The aging self exists in a time universe, where the past informs the present and the future (Degnen, 2005). In a continuity theory of normal aging, Robert Atchley (1989) reports his finding that people in later life strive to preserve and maintain the internal and external structure of their lives. Internal continuity is the integration of inner changes with one's past and recognition of the relationship between the old and new selves (Lieberman & Tobin, 1983). External continuity is reflected in the physical and social environments, role relationships, and activities that are maintained over time. Going back to the widespread stereotype, many older people weave events from the past in and out of their narratives. However, it is not a lost in a direct inner experience of time by some isolated subjects. It is a mode of discourse through the mode of being, which we call temporality or temporal being (Ricoeur, 1991, p. 99). It is "composed of an actual impression, a retention of the past, and a protention of the future," which is closely linked to a form of life (Barrs, 1997, p. 290).

One of the remarkable aspects of understanding narratives is its strong bond with human activities. It is a way of interpreting human life. In planning and designing an active adult community centre to reconstruct the course of aging in more positive ways, there is a need to explore the meaning and value beyond the mundane of older adults' daily lives. Meaning and values are invisible, but they are expressed and communicated in the routines of everyday life. We cannot know what to measure if there is nothing but abstract possibilities. Hence, paying attention to the experience of time in the process of aging appears to have certain advantages. It contributes to an understanding of the phenomenon

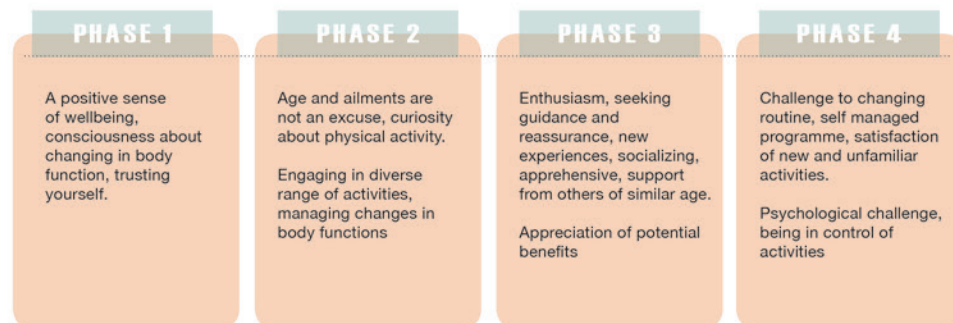


Table.2
Demonstration of four phases
in the changing process

that older people organize their own rhythms of living. To a greater extent, a person's experience constitutes the cultural code that shapes collective process and temporal context. Therefore, we can begin by examining everyday experiences, so that some light can be shed to discern the way that older adults make sense of their world within the limits of historical, culture, and social contexts.

EVERYDAY LIFE OF TIME-SPACE

There is much evidence to show that people's activities are structured around a relatively localized set of places (Holloway & Hubbard, 2001; Adam, 2005). Residence, business, work, and recreation; people's movements are often bound together with communication, inseparable from everyday life. Movement examines the habitual nature of everyday life. Habitual movements constitute social interactions and mediate links between people and their particular environment experiences. As one of the most informative resources, time-space routine is frequently used by many influential scholars in explanation of the social and cultural dimensions of communication.

Torsten Hagerstrand is the most influential theorist of them all. In his work, Hagerstrand provides a diagrammatic way, a so-called "time-space map", to illustrate his interpretation of the spatial extent of people's everyday activities. Hagerstrand's investigation is conceptually rich and at the same time, provides initial empirical evidence on time-space use patterns. His diagrammatic representation has much to offer in perceiving and understanding the conception and practice of active aging.

Older people have distinct living patterns compared to their younger counterparts. Physical competency, living conditions, incomes, and pension levels have considerable influence on seniors' mobility and activity. Hagerstrand's time-space analysis is a valuable mediator to grasp the essence of everyday activities in older adults, as well as the environmental and behavioural factors that affect their habitual behaviours. The spatial behaviours and time-space characteristics of older adults are important considerations in this project to reveal many comprehensive perspectives; for instance, the way their lifestyles and significant cultural values relate to local customs.

It seems a study of seniors' physical activities and life patterns would provide important clues in the process of promoting a healthy lifestyle and active aging. Many studies suggest that meaning and movement are inextricably bound (Witcher, Holt, Spence & O'Brien Cousins, 2007). Nevertheless, the literature offers only a limited glimpse into the everyday activities of the aging group. In order to capture something of the lived experience and make it more visible and applicable to this design analysis, a diagrammatic analysis, based on Hagerstrand's time-space map, is incorporated to visualize 24 hours' worth of activities of an elderly couple before and after their retirement. The study is grounded in everyday details of making lived experience visible. The opportunity of conducting seniors' life patterns is to gain helpful information that associated with physical activities to improving older adult's well-being. For the purposes of this research, *Table 3* outlines the major activities that older persons may engage in on a daily basis. In *Table 3*, the three activity clusters, self-care, leisure activities, and productivity, are used to predict life satisfaction in late adulthood.

The following diagrammatic analysis (*Figure 2*) is based on a typical nuclear family living in a gated community in Beijing. This senior couple, both in their mid-sixties, spends their lives in conventional retirement. They have a daughter, who has a full-time government job and lives separately. In this diagram, there are three variables of data

SELF CARE	LEISURE	PRODUCTIVITY
<p>PERSONAL CARE sleeping grooming eating and drinking travel related to eating and drinking health-related self care travel related to personal care personal activities</p> <p>SHOPPING AND SERVICES grocery shopping household goods shopping medical care services financial services government services other professional services</p>	<p>SPORT swimming walking/ hiking dancing</p> <p>HOBBIES television shopping concert movie domestic home crafts museum/ art gallery family and friends culture-related leisure activities (calligraphy, painting, taiji, Chinese chess, majiang, etc) travel/sightseeing</p>	<p>EMPLOYED WORK work for pay travel related work meals, coffee, other breaks travel to/from work</p> <p>DOMESTIC WORK meal preparation indoor cleaning laundry home repairs and maintenance pet care childcare</p> <p>ADULT SCHOOL AND EDUCATION full time/part time classes occasional lectures special interest classes/ seminar voluntary activities</p>

Table 3
 Areas of performance and categories of daily activities conducted based on the 1986 general social survey

being displayed: time, location, and activity.

Compared to their lives before retirement, the retired couple now conducts their activities, usage of time, duration, frequency, and sequence in a quite different way. In general, transition from the labour force to retirement gives older couples considerably more free time. This wonderland of spare time and all-round freedom potentially offers older people

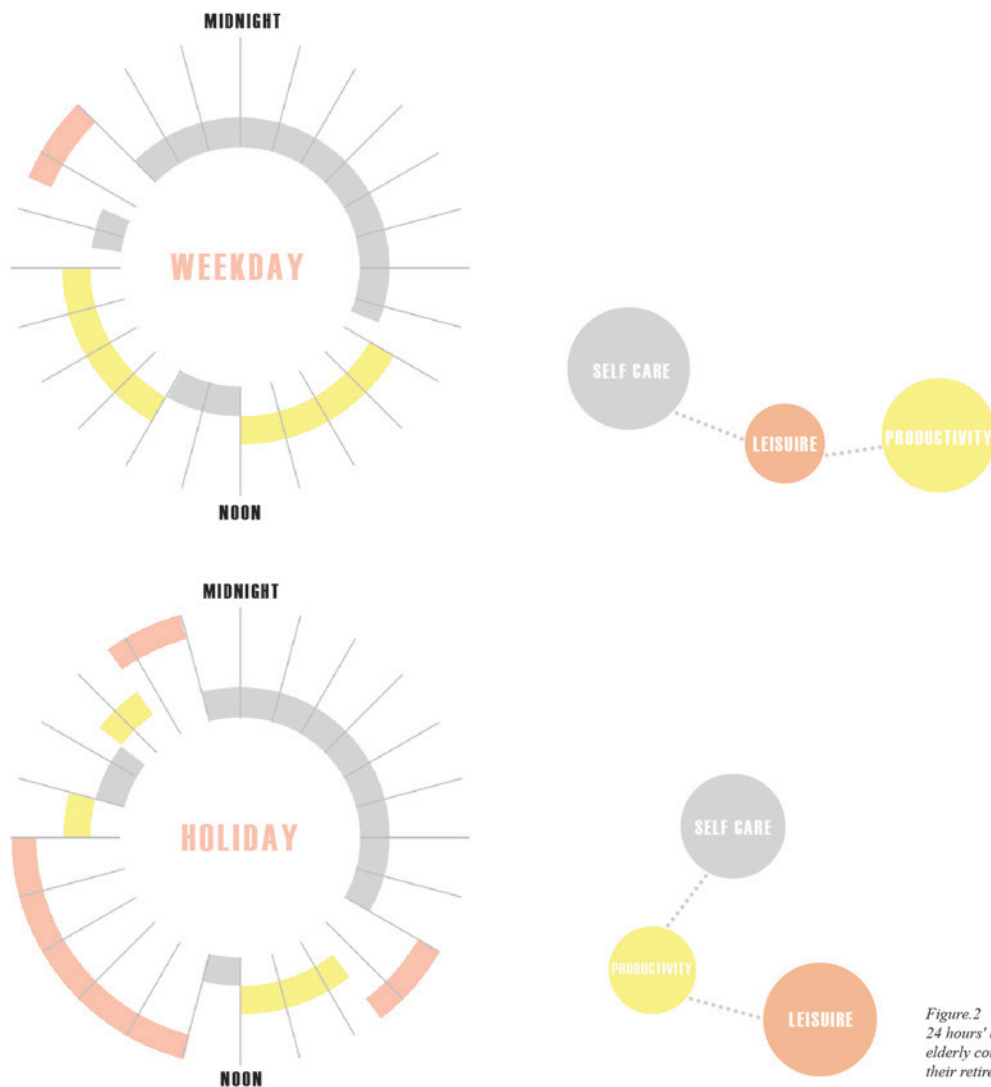


Figure 2
24 hours' activities of an elderly couple before and after their retirement

the chance to spend more time on leisure activities than the employed population (Jones?, 1990, p. 28). However, some argue that “growing amounts of free time among older adults are accompanied by the narrowing leisure repertoire” (Zuzanek & Box, 1988, p. 179).

The pattern of retirement life of the older couple is firmly established in the following: grocery shopping in the morning; domestic work or visiting in the afternoon; television, internet, and dog walking (once a week) in the evening. The routine is broken up by occasional trips to the countryside to stay with family and friends. Compared to their previous work-life pattern, work-related social activities occur less frequently. But other social gatherings, such as those with extended family and friends, are held regularly. The majority of their leisure at home is limited and falls into the category of media and communication: watching television, surfing the internet, reading newspapers, and talking on the phone. Grocery shopping and visits with family and friends are the most frequent outside-home activities, and the frequency and duration are much greater than before.

By tracing movements and mapping the linked spaces, time-space diagrams show the contexts behind the activities one carries out. According to a study by Kielhofner (1977), the interrelated balance of self-maintenance, work, and play comprises health. Older people today do indeed look less old than the elderly of past generations. However, living in an older body still hinders an older adult’s lifestyle choices. For many elderly people, the imbalance between self-care, productivity, and leisure time is seen as problematic for maintaining health and well-being over time and across the lifespan. Many elderly people like to participate in social activities, but not physical activity. Deterrents to physical activity include a lack of interest, doubt that exercise lengthens life, a lack of energy, a lack of daily access to a car, painful joints, and a dislike of going out alone (Crombie et al., 2004).

Health-related issues may sever connections, in which case time redoubles and amputates older adults from activity space. But, in the case discussed here, health ailments do not stop the couple from being confident and participating in leisure activities. On the contrary, suffering from painful joints and diabetes has made them more health-conscious.

In addition, the couple benefits greatly from living in a gated community. Community life and the familiar environment are major assets in ensuring they have a network of social connections and support. This informal communication, such as telephone conversations or chitchat during dog walks, fosters a strong sense of social connectedness and promotes a positive attitude in dealing with changes during retirement. As Yen (2005) argue, body is socially informed. It is deeply embedded in the social practices. However, some social connections are lost routinely. Wellman and Potter (1997) discovered that, in the United States, more than two-thirds of a person's closest social ties are severed every decade. It seems that retirement causes one of the greatest disruptions of personal extensibility by releasing many connections. Although there are noticeable differences in the context of Chinese society, Wellman and Potter's finding does explain the fact that so many elderly Chinese are delaying their exit from the working world by being assigned work-related roles after their retirement (Cook & Powell, 2003). More specifically, within the Chinese Communist Party, many male seniors still retain their jobs via "shadowy advisory bodies" within the organization (Cook & Powell, p. 2).

IN CONCLUSION

Exploring movement is a starting point in my design process and programme planning. The concept of body ballet offers a way of thinking about relationships between individuals and their surroundings, and thus perhaps is better described and understood through a phenomenological approach. As Holloway and Hubbard (2001) argue, time-space prisms are not containers for human behaviours and activities; rather, they are activity spaces which are made meaningful by people themselves. We cannot understand the relationship between individuals and their behaviours without understanding both.

This study of activity patterns of the older couples is quite an experiment, and does not speak for all seniors in China. However, it does reflect a typical life pattern of the aging group. As seen in *Table 4*, it is worth noticing that older Chinese adults are more likely to participate in activities that are compatible with a collectivistic orientation. Many of these activities are characterized by an enjoyment of localized group events; for instance, Taiji, tea drinking, and calligraphy practice. Some of their activities, such as pet walking, neighbourhood walking, and hiking, are individually-oriented, but they have the potential to be performed as a group. More than a means of physical exercise, these low-intensity

activities provide valuable opportunities for building social capital by bridging family, friends, and neighbours. The improvement of social connectedness may activate social support systems and bring beneficial effects for older adults in their daily functioning.

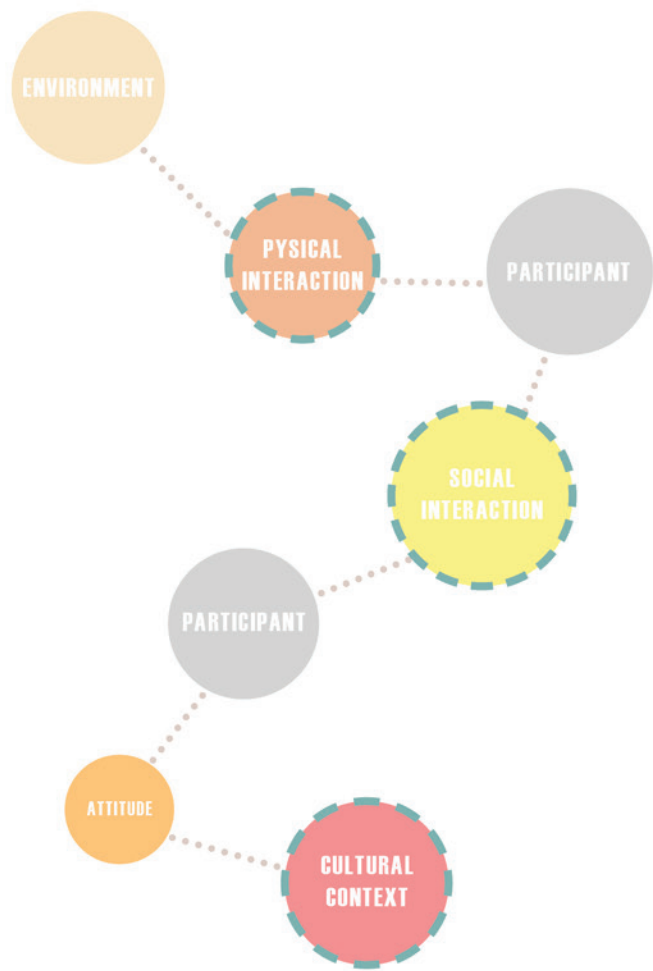
Navigating through seniors’ daily activities provides an understanding of the structures and processes through which people construct and maintain their lives. As Adolph Meyer (1922) notes, “a full meaning of time as the biggest wonder and asset of our lives and the

Table.4
The most prevalent activities of the Chinese elderly people

	MOST PREVALENT ACTIVITIES	BENEFIT	ACTIVITY PLACE	TIME
OUTDOOR	Shopping	Increase exercise	Shopping malls	Morning
	Neighborhood walking and hiking	Walking is a perfect way to start exercising. It requires no special equipment,	Public parks Streets	Morning
	Chinese chess, poker and mahjong	Social activity, brain exercise, which trains the strategy and calculation skills.	Public parks Playgrounds Neighborhood Streets	No requirement
	Tai Chi and Qi Gong.	Martial arts-inspired systems of movement that increase balance and strength.	Private Courtyards	
	Group dancing	Helping to build flexibility, strength, endurance, and social skills	Parks	Morning Evening
	Chitchat	Making connections, social skill, information exchange	No requirement	No requirement
	Pet walking	Encourage outdoor exercise and playfulness; ease loneliness; promote social interaction; sense of responsibility	Parks, neighborhoods	No requirement
INDOOR	Calligraphy and painting; Community choir; Folk arts; Tea drinking; Chinese chess, poker, and mahjong	Increase exercise; providing companionship; helping meet new people; borden connections; social skills; information exchange; culture exchange;	Schools Culture centers Home Teahouse	No requirement

valuation of opportunity and performance as the greatest measure of time” (p. 9). By viewing older adults within the context of time, their daily lives are revealed as deeply attached to places. Physical activities reflect a particularly important part of a senior’s experience. They enhance well-being and social cohesion, and reflect values within the Chinese socio-cultural context. Along with these activities, the related spaces are more than action spaces in which people interact on a daily basis. They are stations, which are occupied, experienced, and changed by people. These stations are places whose identities are negotiated in the midst of personal and social interactions. This is where the sentiment of topophilia may be found.

My point can be summarized simply: an adequate analysis of elderly people is important. Clearly, movement is a significant theme, constituting the essential core of people’s environmental experience. The concepts of movement and body ballet join people with the concept of time-place. Underlying experiential patterns transcend particular social and cultural contexts, which makes one implicit dimension of the day-to-day world more explicit. With regard to interior design, this idea encourages designers to look beyond mere aesthetics and provide solutions that convey respect towards societal values.



2.2 ENCOUNTER

Successful aging not only encompasses good health and function, but also participation in social and other activities. The notion of encounter considers the ways in which people observe and notice the world in which they live. Individuals' relational encounters with the world will affect the way they organize and make sense of their world. Relationships, communities, and cultures have been dramatically affected by the growing development of information and communication technology. As people incorporate these emerging technologies into their social interactions, the result is a tendency to lose touch with social nuances, cultural values, and the characteristics of traditional society. In this section of the literature review, it is argued that social activities are inherently embodied in local physical environment and cultural context. Place ballet is the key theory. It is closely related to the knowledge of people's physical and emotional understanding of their environment. Derived from the concept of place ballet, this portion of analysis incorporates functional attachment and emotional meanings that people can augment the meaning of their lives by connecting themselves to place and community. The key approaches of local distinctiveness, place bonding, and cultural emphasis (for instance, calligraphy performance) are incorporated into my design process to develop physical and social identification, as well as place-based meaning in leisure.

Figure.3 (left)
Culture model for social activity

2.2.1 ENCOUNTER WITH COMMUNITY

Admittedly, individuals “cannot be fully healthy, physically and mentally, in isolation, but only as meaningful players in a meaningful community” (Kemmis, p. 152). For the longest time, belonging to a group was essential to survival. No one can do much entirely alone. Whatever form they take, abundant human interaction and collaboration underlie any considerable achievement. Community is a fundamental part of social life. It can be highly rewarding to its members by promoting a sense of respect and trust in a visible collective entity (Seamon, 1979). In terms of Chinese thought, especially with its emphasis on collectivist culture, life can be meaningful only in community, not in isolation.

Traditional Chinese societies are communal. Individual distance, emotional connections, a sense of belonging and identification, and a sense of community, are relied upon heavily in the Chinese social context and its related cultural background (Markus & Kitayam, 1991). In Chinese society, socio-centric or familial orientations dominate over egocentric or individualistic ones. In contrast to the individualism of Western society, the extent of personal need and achievement always takes second place. In this paradigm, it is generally held that within Chinese cultural contexts, “whether we are focusing on the experiences of a self, characterizations of self and other, or notions about selfhood and personhood-identity is primarily experienced and conceptualized in terms of relationships with others” (Oxfeld, 1992, p. 269).

With age, there is an increased need for support from a social network, since collective increasing longevity and decreasing fertility reduce ties to extended family. An increasing sense of belonging to a larger community where people can share, care, and do good for each other has become an important concern. Fromm (1991) once described the significant feeling of being involved with a community:

A sense of community encompasses membership, a feeling of belonging to the group; contact, that members are in proximity and available to each other; influence, where each person can have some effect on the group; fulfillment of needs, knowing that the group can help meet each other's needs; and a common history and sharing common experiences. (p. 159)

PHYSICAL	PSYCHOLOGICAL	SOCIAL
<p>to be cared for in a sensitive and humane manner</p> <p>to live in a clean and sanitary environment</p> <p>to have an opportunity for proper physical exercise</p> <p>to be provided with special equipment and supplies to in create physical capacities and comfort</p>	<p>to remain in control of decisions affecting one's life style and care</p> <p>to be given support in adjusting to the active adult community centre</p> <p>to be given support in adjusting to disorders and impairments</p> <p>to be free of psychological abuse</p>	<p>to maintain contact with one's family, friends, and other important social groups</p> <p>to overcome social isolation and neglect</p> <p>to be provided with opportunities to engage in meaningful social activities</p> <p>to have opportunities to do things which are fun and challenging</p> <p>to be part of the caring community</p>

Table. 5
needs of older adult in
community living

2.2.2 PLACE BONDING

In both the communal and personal experience, there is always a close attachment that constitutes people's connection to place. Place is always recognized as a portion of geographical space, a container that is filled by human activities. But it is also a world of meaning. Williams and Roggenbuck's study on place bounding is an example. Their idea is not solely derived from a geographical dimension, but also from a sensual and emotional aspect. In Williams and Roggenbuck's research, two types of place bonding are identified: place identity and place dependence. Place identity focuses on emotional and symbolic meanings, and place dependence relates to functional attachment (Williams and Haggard, 1992). In their analysis, place ballet is used as a supportive concept to reinforce the study of place attachment.

Identity springs from connections based on daily activities. The identities of the individuals are rooted in the social structure. They are based on everyday experiences and social relations. Place identity is a larger concept of self. According to Proshansky (1978), it defines:

the individual's personal identity in relation to the physical environment by means of a complex pattern of conscious and unconscious ideals, beliefs, preferences, feelings, values, goals, and behavioral tendencies and skills relevant to this environment. (p. 155)

The quote clearly reflects the symbolic and emotional interpretation of people's identifications in relation to their places. Tuan, the most influential geographer for the humanistic geography, also emphasized human geography as a study of human-environment relationships. He used the term "topophilia," the love of place, to describe an effective bond between people and their places (Tuan, 1974). Topophilia is gratifyingly interwoven with the construction of a place. Aesthetic of a place or landscape, and attachment of a home place are the two major forms it takes.

Physical settings play a potentially important part in expressing and affirming place identity. Regarded as the sum of cultures manifested through both tangible and intangible elements, the physical setting of a place can strike a resonant chord, not only at the level of state, but also at the level of local community. Nowadays, the intention of re-valourizing locality and returning to community and vernacular has been carried out by many designers. This attempt to reintroduce the fundamental structure of social relations and human life is to reintroduce meaning, rootedness, and human proportions to a place in an era "dominated by depersonalizing bulk and standardization" (Ley, 1989, p. 53).

Place identity consolidates people's identity. A place can be valued by an individual for undertaking a particular activity, or deemed special for emotional or symbolic meaning (Munro & Fladmark, 1995). Unique, distinct features are often seen as increasing identification and contributing to peoples' experiences of a place or a community. Hargreaves (2004) believes,

The definition of community does not always coincide with location, but a lack of distinctive features or social focus in many residential housing area prompts the question of whether the separation between the 'place' and 'interest' could lead to a more or less sustainable condition for human settlement. (p. 49)

Locally distinctive features are seen to derive from the presence of nature and natural systems as components (Hargreaves, 2004). A road, a park, or a building all seem to reinforce an awareness of temporal continuity, which may contribute to a sense of place. Over the long course of history, the inevitable gravity and enduring quality of Chinese heritage buildings often provide a compelling focus. Identifying heritage building elements often helps to increase identification and produce a more positive sense of

place. To explore an important source of cultural affirmation for the proposed clients in my design, the appearance of the Drum and Bell Towers is incorporated into the site selection process. It is not just because the fixity of the Drum and Bell Towers reinforces an awareness of the linear time continuum. More importantly, these static components accentuate the influence of physical features in the built and natural environment on public perceptions and place identity (Munro and Fladmark, 1995; Hillier, 1990).

Locally distinct features not only create visual links between people and their places, but also promote a sense of functional attachment by building familiarity and a sense of trust through repeated occurrences of ordinary events. In the heart of Beijing, where courtyard houses are lined up one after another, hutongs serve as a common communication corridor. People leave their doors open, and chat with the neighbours; women do needlework on the front steps; older adults play Chinese chess under ancient trees. Such an intimate relationship is built slowly through physical and emotional encounters. Here, the geographic features of hutong present as sources that connected from the traditional social significance, where effective bonds between people and place are shaped on both conscious and unconscious levels.

Hutongs are associated more with the process and communication. In this unique cultural landscape of vernacular Beijing, people are tied up with topophilia and kinship. Here, kinship is not restricted to a family setting in its usual sense. It is regarded as those people who are involved with one another by giving love, intimacy, and support, fulfilling the central functions of the family. Clearly, habitual movement and symbolic association in this residential setting achieve a dynamic sense of groundedness. The idea of place is already an extension of home into public space. In *The Death and Life of Great American Cities*, Jane Jacobs (1961) describes a similar setting of attachment and trust on a Western street:

The trust of a city street is formed over time from many, many little public sidewalk contacts. It grows out of people stopping by at a bar for beer, getting advice from the grocer and giving advice to the newspaper man, comparing opinions with other customers at the bakery and nodding hello to two boys drinking pop on the stoop (p. 56).

Individuals must have an emotional response to a place, as well as a sense-based perception of a place. The sense of trust is a positive consequence resulting from the phenomenon of place bonding. It is identified as a structure as well as a process (Honold, 2000). A sense of trust can be structured by specific social facts, including religion, politics, rituals, values, and language. Then, it develops and is maintained through dialogue and socialization. Individuals often share information and build communities with people they trust. Here, localized cultural plays a significant role. In one culture, there will be a shared understanding among people, resulting in similar attitudes, behaviours, or reactions in specific circumstances. It may not determine the behaviour of individuals, but factors such as people's backgrounds, education levels, and social habits do point to probable perceptions, thoughts, and actions, which are valuable in establishing a sense of trust when people interact with others.

The unavoidable trend of globalization gradually diminishes the bonds between people and place. Specifically in Beijing, leapfrog development has resulted in urban sprawl and growth of populations including migrant workers and temporary urban residents such as students (Deng & Huang, 2004). In the city centre, commercial districts are starting to replace traditional residential areas. Ongoing land reforms push people away from their places of origin to newly developed residential zones, which are often disconnected from cities. Among the displaced are many older people. Many of them continue to live with a positive attitude and economic self-sufficiency. However, those who feel tremendous loyalty and commitment to their place of origin, kinship, and local culture find it hard to fit in with the new environment (Deng & Huang, 2004).

To help bridge the distance caused by globalization, various communication platforms have changed people's lives profoundly. On the positive side, geographical extensibility provides remarkable opportunities for people to enter the mainstream of global commerce. For instance, longer life expectancy is a kind of byproduct of growing technology communication (Fishman, 2010). Since the internet has become an important source of information, many people have access to the spread of health literacy. Information on public health technology and medical breakthroughs, to some extent, greatly extend people's lifespans.

However, many people argue that new means of communication result in the loss

of some sense of physical co-presence. According to some early studies, as people incorporate these emerging technologies into their social interactions, they are spending less time in each other's presence and becoming progressively alienated from one another (Nie, 2002). The emerging media interaction slowly becomes a substitute for personal contact. This makes geographic features of place, social activities, cultural values, and a sense of social and cultural awareness, which exist in the real world, become uncertain.

2.2.3 LOCAL CULTURAL ATTITUDE AND CALLIGRAPHY ACTIVITIES

In a face-to-face interaction, it is not just the verbal communication that carries valuable information. By looking at a person's body language, listening to his or her voice, or picking up on subtle cues, it is possible to learn much more of what he or she actually wants to communicate. This rich, emotional, and haptic channel, which is often absent in mass media communication, has a profound impact on Chinese culture. As described in the last section, the majority of traditional Chinese activities are group-oriented, while emphasizing face-to-face interaction. The core of these activities is not merely a sense of leisure. The social values of these activities are apparently a stronger bond to form back-channels of social contact.

Among these traditional leisure activities, calligraphy practice is the most powerful. It is a communication tool, but the artistic expression of calligraphy is also deeply engrained in the mundane life. Calligraphy tracings can be found on rocks, on mountains cliffs, on stones by the river. During ancient times, a landscape was never complete without calligraphy inscription; in modern day, a grand opening is never perfect without brushwork.

Calligraphy is merged into people's everyday lives with abundant aesthetic values, cultural features, and social function. However, in the wave of unstoppable globalization and the rise of Chinese economies, calligraphy writing has been dramatically affected by the advent of computer technology along with other changing aspects of daily life. The primary cause is the incompatibility between character-based writing and computers, which required the widespread adoption of alphabetic systems. In recent years, the younger generation has begun to use a typed spelling system instead of hand-written characters. Sadly, the relationship between the Chinese people and their writing is

intriguingly fragile.

As a medium that ancestors passed along through generations, calligraphy, with its abundant cultural features, will never be left behind. First of all, calligraphy offers a non-Western view of knowledge and communication. For a spelling language like English, it is difficult for viewers to intuit the meaning of a word by simply looking at it, because of the lack of pictographic quality. But calligraphy, by passing sound or speech as in most languages, can go directly to meaning by its pictorial appearance. Figure 3 summarizes the evolution of a few Chinese pictographic characters.

Secondly, the semantic quality of calligraphy, in terms of its transparency, expands knowledge by escaping linguistic boundaries. As previously discussed, the aging self exists in its telling and reception by others. “Calligraphy is a direct medium to

*Figure. 4
evolution of a few Chinese
pictographic characters*



knowledge” (Yen, 2005, p. 154). The knowledge inherent in the scripts creates a channel for dialectical relationships between one another. A huge number of older Chinese adults are involved in calligraphy practice not simply because of its relaxing and leisurely qualities; more importantly, it is because of the enormous variety and depth of knowledge and experience that an approach based on upon dialogue and participation can bring. As Yen (2005) noted,

Written characters, seen as the source of knowledge, become the mechanism that turns personal interpretations of the world and events into culturally acknowledged understanding and profound wisdom. (p.155)

The relation between individual behaviour and culture is best conceived as one of continuous interaction (Ho, 1995). Calligraphy is a product of a sequence of bodily movements, although its self-cultivation demonstrates a concern for human refinement, which is deeply embedded within the social relations (Sangren, 1996).

There is a strong tradition of seeing the Chinese as relation-based. Calligraphy performance is a locus of social practices, where each single line is highly dependent on knowledge and social influences that have accumulated in the writer (Yen, 2005). Practitioners act towards others and thereby express themselves. By mediating reflection and action upon the social relations and Chinese embodiments through practicing calligraphy, individuality glows most wondrously in the context of others.

IN CONCLUSION

“Humans are social to the core” (Hastrup, p. 193). Individual actions, collective beliefs, material constraints, and creative expressions: these are the kinds of sociality people often celebrate in the humanities. The idea of constructing the meaning of life via calligraphy is both socially and culturally grounded. For active adults, calligraphy is a practice that affects self-image and social behaviour, while working out in expressions of community and collective action. Designers should not lose sight of the importance of culturally sensitive factors. They are an essential part of human existence, in which people

understand and carry out their lives.

Body ballet and place ballet are measured as the supportive context in the promotion of active aging. They are an important illustration of understanding the dynamic aspects of interaction for both individual support at the micro level and broader social services at the macro level. At the same time, body ballet and place ballet also establish a connection with good health, balanced lifestyle, and positive aging in later life.

In the next section, place ballet is measured as an indication of rootedness and self-affirmation, to make the social relationships of a place significant.

ASPECTS	IMPLICATION	ACHIEVEMENT
Rootedness	Concentrated on paths, circulation, point of use	Spatial order, orientation, minimal chance of getting lost
Appropriation	Division of space, universal design consideration	Privacy and publicity; social and cultural implications
At-easeness	Places where an individual feels comfortable and relaxed	Relaxation, looseness
Warmth	Communal spaces	Cheerful
Regeneration	Place with restoration powers both physically and psychologically	Restoration, interpersonal harmony

2.3 REST

In the previous section, a set of approaches of the relationship between people and their places are explored. It was suggested that people develop a deep sense of attachment to places at different scales. Our geographical life world consists of dialectically related rest and movement, and continual embodied encounter with the world. Rest, like movement and encounter, exams human attachment to a place, both bodily and emotionally.

2.3.1 PLACE ATTACHMENT IN DESIGN IMPLICATION

In human geography, rest is a phenomenon which is relatively fixed in place and space for a certain period of time (Seamon, 1979). The structure of a space, with its social and cultural implications, influences the value of dwelling in that place. The essence of dwelling, more than the physical criteria, hinders less tangible quality and process: caring for the place and feeling part of that place. In this design project, an emphasis on place attachment is needed to build in great detail to foster a sense of vitality and community. Place attachment touches largely the body part of an individual. Associated with everyday dealings, it provides both spatial and temporal orientation.

Here, I like to point out five aspects that David Seamon has discussed: rootedness, appropriation, regeneration, at-easeness, and warmth. These themes mark out the experiential characteristics of positive attachment in regard to a place. Each touches a different part of the person, and has varying spatial manifestations.

Rootedness is intimately associated with body ballet and place ballet. Spatial familiarity and comfort can arise though activities taken for granted; people come to know a place in terms of the embeddedness in networks of social relations. Appropriation is related to the ability of controlling a place, for instance, privacy. Regeneration, according to Seamon, refers to the restoration process. At-easeness refers to the freedom to be. And warmth, an intangible quality, enhances a cheerful sense of life (*Table 6*).

Table 6
Aspects which mark out
experiential characters
of positive attachment in
regard to a place

2.3.2 A SELF-IMPOSED PAUSE FOR AN ACTIVE AGING

For most people, growing old is a frightening subject. The most popular of the gloomy scenarios for the future assumes that aging inferior the quality of life: no escape, all people are moving inexorably toward a gray and joyless future.

Yet this widespread gloomy prediction should not stop older people to pursuing freedom of leisure after escaping the obligations of daily work. Like Schenk (2008) mentions, “the friends of old age are not nature, but rather culture and civilization, not least prosperity, social security, and medical progress” (p24). Retirement can be an opportunity for active adults to advocate new structures for the everyday dealing, to find new identities and new meaning. Also, it's no longer the reality that retirement is a straight path from working to retiring for many people. Many people go in and out of retirement to reflect their ability to learn. Subjected to the social transformation, the direction for second half of life is getting more pluralistic and dynamic (Huber, 2008).

Apparently, aging is not necessary a sad remnant of life. Everyone can grow old in a relatively comfortable second half of life. Take a step back, and find an appropriate balance between activity and leisure, between caring for the body and caring for the soul, between commitments to the common good and taking care of themselves maybe the better position of revealing new possibilities for an active aging.

2.3.3 SEDIMENTATION OF CALLIGRAPHY

In lifespan development literature, Bernice Neugarten (1980) suggests that many different life trajectories are possible: people become “accustomed to 28 year old mayor... the 50 year old retiree, the 65 year old father of a preschooler and the 70 year old student” (p. 73). Ours is slowly becoming an age-irrelevant society. But, there is always a strong emphasis on culture.

There is no process of aging itself; the discourse of aging is born of relations within a given culture (Hazan, 1994). As shown through previous study, the traditional Chinese culture forms a scenario for social gathering. It is an extremely important means of expression to represent one's attitude toward others. It is quite obvious that calligraphy supports interactions and consolidates identity with its cultural nature.

Calligraphy performance is described as a crystallization process in which individuals live, experience, interpret, understand, and find themselves. It satisfies people's emotional needs, as well as maintains their social ties. The effort of perfect calligraphy is to calm the mind and distill the thoughts, "the gaze focused on the repetitive circular motion of the hand ... the sound of stick rubbing on the stone, smooth and unintrusive, pure and humming" (Yen, 2005, p. 114). While it enhances an awareness of belonging, by being creative, it also strengthens self-identity.

3

DESIGN INSPIRATION

When we talk about aging, architectural attention to retirement home in China is often reduced to issues of efficiency and medical care. A designer should respect these issues, but it is also important to remember that design should not just be considered to support these efforts, but to enable new potential. The point of departure of this section is to utilize some of the design projects to express and convey ideas for my design process and spatial planning.

CRISTAL BAR
HOUSE N
SKIN
KAIT WORKSHOP
WILD SAGE



Designed by: *Katrin Olina,*
 Furniture by: *Michael Young*
 Location: *Hong Kong, China*
 Size: *1195 sq.f*
 Use: *Club bar*
 Keywords: *Flow, Visual elements*

CRISTAL BAR.

Today's designers consider not only the function of an object, but also its emotional content and its communicative potential. Cristal Bar is an interior based on the application of a visual language. In this 1,200-square foot lounge, graphic designer Katrin Olina exploits film and print technology to create a huge, dreamlike drawing, which provides viewers with a new level of interactivity in the three-dimensional space.

As a vivid interface between reality and the subconscious mind, Cristal Bar is effectively tied to its creator's imagination. The designer accentuates the four interior sections by manipulating the morph of the patterns and the flow of colours to achieve separation of spaces. At the same time, these effects enhance the space with depth and the quality of continuity. For instance, the central



*Image 1 (above):
 Graphic drawing in relation
 to space planning*

this page
Image 2. Bar area graphic detail

opposite page
Image 3: Bar area
Image 4: Private dining area
Image 5: Hall way graphic detail



space is defined by sepia tones depicting floating water; one of the two adjacent rooms is in the shade of scarlet, featuring the winged silhouettes of cranes in flight; the other adjacent room is in turquoise and green hues, filled with flowers and feathered forms. Where the areas meet, the different coloured graphics overlap in a fluid transition. A seamless, illustrated skin envelops the entire space and makes the visuals completely unbroken. To provide an effective foil to the complexity of the setting, the designer uses the monotone simplicity of white furniture to tone down the vibrancy and achieve a visual balance.

Movement always appears to affect the field of interior design more than elements. The Cristal Bar project pushes the definition of movement to its limits. The designer shows her attempt to combine traditional media with technological advances. Aesthetically similar to the art of calligraphy, I see an appreciation of the frozen process. The designer creates movement, change, and flow with a resemblance to the memory of monument, landscape, or daily routines. Allowing these images to live on and on, a feeling of spaciousness is visually created to allow the composition to overflow.

With such an inspiring crossover, it is a pity that the experience of total immersion may be too strong.

The effect of the wrap-around graphics dematerializes the interior and may be too overwhelming for some viewers. Nevertheless, this brilliant design inspired me with its revolutionary use of visual elements. As both in calligraphy art and in this very project, images and symbols speak on a very deep level. The graphic work does not simply function as a backdrop, or wallpaper. It is an explosion of stories. Visitors can interpret the visual narrative in whatever way they like.



*Designed by: Sou Fujimoto Architects
Location: Oita, Japan
Size: 15,057 sq.f
Use: A home for two + a dog
Key words: void, volume, inside and outside*

HOUSE N.

Located in Oita, a southern city of Japan, House N is designed for a couple and their dog. This innovative housing design is derived from the density of city networks and the empty minimalism of local dwellings. The designer has always imagined that in essence, city and house are no different from each other. They represent different approaches to the continuum of a single subject. More specifically, cities and buildings are just different expressions of the same spirit.

House N is a presentation of in-between situations. It is composed of three boxes of progressive sizes nested inside one another. The outer shell covers the entire premises, creating a covered, semi-indoor garden. The second shell encloses a limited space inside the covered outdoor space. The third shell creates a much smaller and more intimate interior. By incorporating a gradation of domains, the designer creates a set of block interiors, which progressively evolve from intimate, introverted, and private to more distant and communal.

One aspect of House N that inspires me is its excellent design, which builds on tradition but remains absolutely modern in terms of private and public, inside and outside. The designer avoids the conventions of creating a courtyard or of setting a house as an isolated object within the site boundary. In this nested structure, “a distinct boundary is nowhere to be found, except for a gradual change in the domain” (as cited in Nuijsink, 2008, p. 102).

Compared to the traditional Asian courtyard house, the charm of the House N project is its strong interaction between personal and public spaces. While the Chinese courtyard house prefers to keep the private area hidden, House N dispenses with separation and enclosure. Instead, it embraces the outside spaces. Its design philosophy is based on blurring internal and external spaces, and creating a disorienting yet refreshing spatial experience for people in search of something out of the ordinary. The design allows glimpses from public spaces into private spaces, while the private spaces



Image 6
House N is situated in a
traditional neighborhood



Figure. 5

invite guests to peek into public areas.

House N challenges the ancient structure of the courtyard house. It defines the interior space by destroying and reconstructing balance. In contrast to the traditional limitations of housing dimensions, House N is a juxtaposition of different volumes and various visual and physical openings that form the views. In its spatial organization and design strategy, everything is connected, much like in traditional housing design.

In the House N project, another challenge to the ancient structure is the new definition of windows. In this project, the window escapes a symbolic manipulation of interior and exterior. Instead, it is described as a relative assessment: "the spatial window". Designers employ the thickness of the space from the coinciding boxes and the spatial connection and disconnection in giving occasion to the activities of daily living that unfold between interior and exterior.

Thus, this residential design contrasts with the traditional courtyard house in its relationship to the public realm. But, many of its aesthetics are derived from traditional Asian philosophy, such as the notion of void. In general, void represents the emptiness of the material world. The philosophic notion of void can be found in all kinds of artistic expression. For instance, in calligraphy performance, void is considered



opposite page:
Figure 5: Traditional courtyard vs. House N courtyard

this page:
Image 7: Layered interior space
Image 8: courtyard

an intimate spiritual experience, a reference to absolute detachment. In a piece of calligraphy work, void is not merely an empty space that is unfinished or yet to be filled. Void is a suggestive and imaginary component, complementary to a positive space used to convey form, texture, and movement (Kwo, 1981). In the House N project, void is used as a design language to connect the interior spaces, the exterior environment, and the cityscape. These in-between spaces are not only a reflection of neutrality; instead, they link dwellers' activity spaces, and inspire their decisions in where to linger, where to act, and where to walk freely.

Borrowed scenery from traditional Asian gardens is another aspect derived from traditional philosophy, which inspires me. By creating layers and connections, openings in the walls and ceilings ensure the indoor and outdoor environments are of equal hierarchy, visually achieving a balance between the open and the closed, the new and the old.





Image 9: Reception area
Image 10 (Background): Corian details

*Jointly Designed by: Katrin Olina & Michael Young
Location: Florence, Italy
Size: 2600 sq.f
Use: Aesthetic cosmetic surgery clinic
Key words: adaptive reuse, flow, color*

SKIN.

Deep within the historical centre of Florence, the cosmetic surgery clinic Skin is located on the ground floor of a twelfth-century tower. Designer Michael Young and his partner Katrin Olina transformed this 250- square metre antiquities shop into a breathtaking, visionary clinic inside a medieval shell.

The clinic includes a reception area, a state-of-the-art operating theatre, meeting rooms, massage rooms, and a couple of offices. Overall, the interior is quite futuristic and minimal, with a prevalence of white. This cutting-edge design has a deep respect for traditional elements. The equal blend of the traditional and the glamorous is quite inspiring to me.

Skin is located in an ancient building, and parts of it are under preservation. To respect the original design and spirit, the designer leaves traces of the medieval grandeur evenly dispersed throughout the space, while accommodating new function. An iron gate from the existing structure sheds its defensive function, becoming a decorative screen to separate the entranceway from the lobby. The ancient stonework by the lobby area is used to provide a rich textural landscape that contrasts with the polished glazed flooring and white walls. Panels are positioned slightly lower than the ceiling, which preserves visibility of the original vaults. A piece of iron ornamentation above the reception desk and a

stone archway are displayed as precious artifacts rather than crumbling remnants of a long-lost civilization.

With traces of the past all over the space, Skin is eye candy for beauty enthusiasts and fashionistas alike (Martelli, 2008). Visible from the ancient stonework outside, a refreshing, futuristic spatial experience arises. The street-side space features exquisite panels made from Corian. Geometric floral patterns define the entrance to the lobby area, which is lit from behind. Floral motifs

scattered across reflective surfaces leap into the world of fashion in the form of a runway-worthy collection. The graphic pattern on the floor sets the atmosphere for a complete fantasy. It serves as a royal welcome to the regular clientele, as well as “a shimmering beacon to attract the curious gazes of onlookers strolling along the street outside” (Martelli, p. 86).

In this clinic design, lighting is also an essential element, where a balance must be maintained between functionality and client appeal. Designers



opposite page:
Image 11: Wall panel details

this page:
Image 12: Floral patterns
flank the lobby area



incorporate various lighting effects to replace the feeling of “sterile medical” with “sexy boudoir” (Martelli, p. 86). By applying a translucent laminate glazing paint on walls, windows, mirrors, and floors, the overall feeling of lightness and illumination allows the beautiful, light-pastel imagery to glow through.



THE KAIT WORKSHOP.

Designed by: Junya Ishigami

Location: Atsugi, Japan

Size: 21,410 square feet

Use: School

Key words: Window, boundary, natural envirmment

The KAIT Workshop is a meandering interior landscape with the ambience of a forest. Technically, this design project does not contain any windows. The designer eliminated all openings on the glass walls except for doors and a few floor vents. Such manipulation turns entire glass walls into massive windows. The transparent enclosure exposes everything inside. A strange fusion occurs thanks to its inside-outside relations: the surrounding landscape and interior planning serve as the backdrop for each other, which make the workshop a meandering interior landscape with the ambience of a forest.

The window is a basic architectural element. To decide the treatment of a window is to decide the character of a building as a whole. In the KAIT Workshop, the window is designed not only as an implement to provide ventilation and light, but also as an environment-editing device. It transcends the conventional iconic existence of a window, by having involvement with people, to the image by means of a place.

By playing with the scale of the window, the designer pushes the boundaries of the activities inside and the natural environment outside, and explores an atmospheric quality of transparency. Along with the diminishing interior walls, the framework that defines spaces disappears. The glass wall preserves the building's sense of

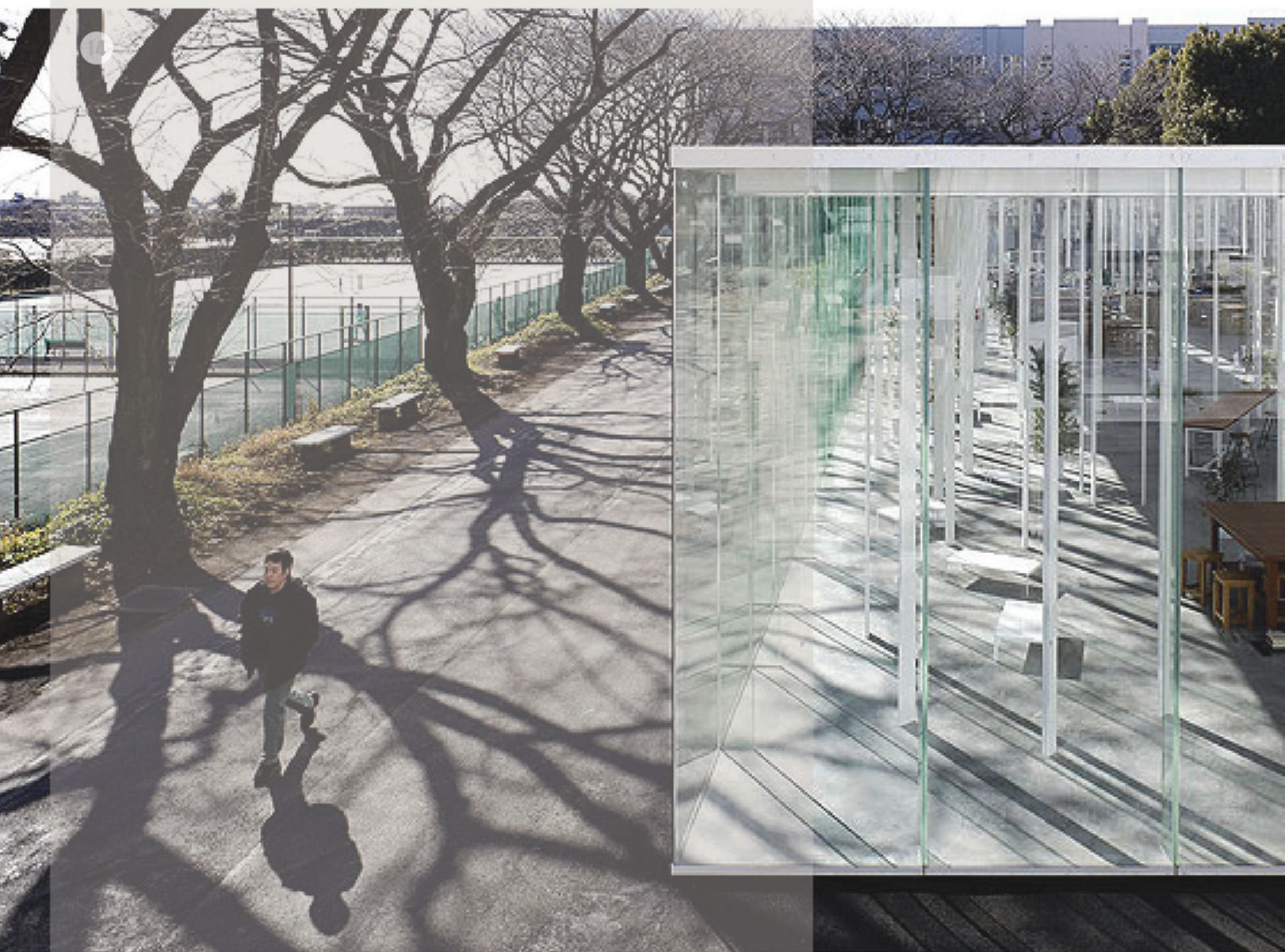
Image 13 (background): A forest like architecture

this page

Image 14: Equal composition of the building and its landscape

opposite page

Image 15: Relaxed plan without interior partitions



transparency as the viewer's eye shoots directly across the uninterrupted space. The people, vegetation, and building become equal components with no particular hierarchy.

A window can be a medium that fine-tunes various relationships between the interior and exterior. In Chinese characters, the word 'window' carries the meaning of 'spaces between columns'. Here, windows are also strongly emphasized for their spatial quality. The KAIT Workshop provides inspired solutions for my design. The act of making new borders and boundaries in an interior space can sometimes result in transparency, but also thickness and density. That is when the surrounding creates its own space. Again, by regulating and mediating relationships between the inside and outside, and editing human activities around windows, this design project leads to new possibilities for windows in the process of producing a livable environment.



*Designed by: Jim Logan Architects
Location: Boulder, Colorado
Use: 34 households
Size: 65,340 sq.f
Key words: nature, community*

WILD SAGE.

I have selected Wild Sage, a cohousing project, as a precedent because of its natural, complementary programme between the young and old. Wild Sage offers a supportive environment with a focus on healthy living, and these elements are of great inspiration to a retirement community.

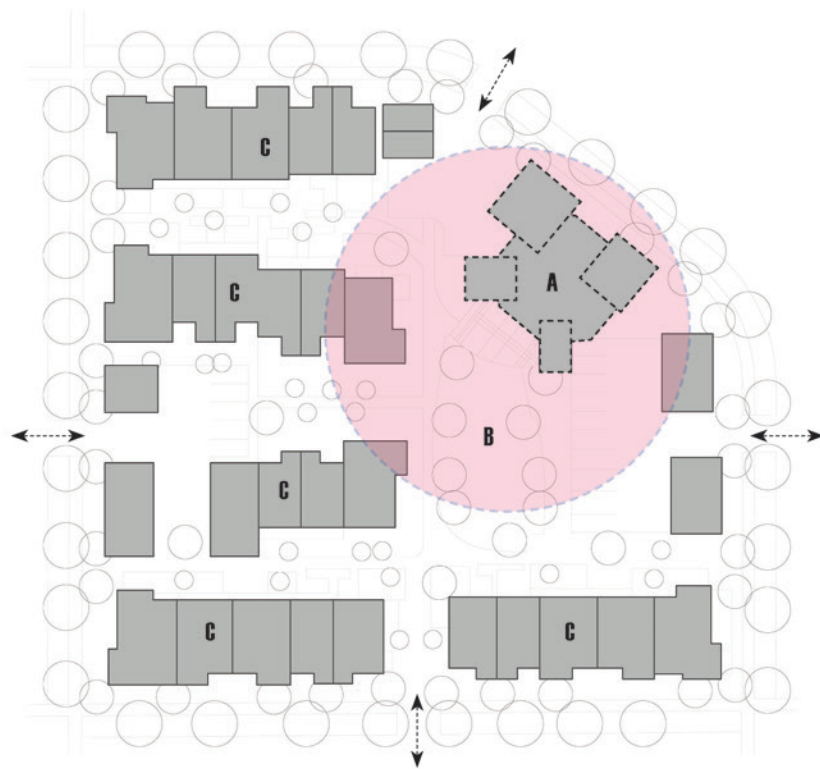
With one side facing green space and the other, the street, Wild Sage is the joint venture of 34 households committed to reclaiming the comfort and safety of a tight-knit community. A study in compromise between density and open space, community and privacy, the design meets the sustainability expectations of the community while enhancing residents' quality of life.

The site concentrates building density along the perimeter, preserving the interior of the 1.5-acre site in a layered system of private patios, semi-private garden corridors, and a community green. Trellises and planters buffer these layers, within which children safely play, and people meet by chance.

Home is often understood as a sphere of integrity and self-governing, and has symbolic value in a deeper sense. A number of studies discuss that a homelike environment holds the most therapeutic potential for frail elderly, because it has great potential to encourage independence, support social belonging, provide safety, arouse recognition, and offer physical activity, orientation, and stimulation of the senses (Brummett, 1997; Lee, 1998; Regnier & Scott, 2001). In the Wild Sage cohousing project, family-oriented life is encouraged in many ways.

First of all, the Wild Sage community shares a 3,500 square foot common house that is used for parties, gatherings, classes, meetings, playgroups, and exercise. It provides space for special events, and accommodates a variety of different situations and occasions, including guest housing, group TV watching for sports

Figure 6: Wild Sage site plan



- A. COMMON HOUSE
- B. GATHERING POINT
- C. PRIVATE HOUSE
- ←---→ POINT OF ENTRY

games, awards nights, and elections. The common house is located in the centre of the community, surrounded by private flats so that residents can easily access the communal space. It brings the community together for meals and activities, and also hosts events from around the neighbourhood. Also, to enhance social contact, shared kitchens, dining rooms, and living rooms are planned as open spaces to provide residents a homelike atmosphere where they can enjoy the aromas and view of others preparing a meal.

Cohousing is not a new concept. However, it offers many possibilities for older people to grow and develop as they age. In the Wild Sage project, people of all ages express a desire to contribute to their community in meaningful ways. For instance, the younger generation helps the older generation with their more demanding tasks, such as regular meals and yard work. And, in turn, older adults serve as babysitters and mentors for younger people and their children. Here, community living provides opportunities and sets the stage for residents to continue their contributions as they age. By encouraging meaningful

connection with family and community, Wild Sage offers a great opportunity for children to grow up with the view that aging is a rich, active, and functional part of life.



this page:
Image 16: A green space is a dominant focal area for socializing, intimacy, and claiming

opposite page:
Image 17: A playscape is designed to provide a safe environment for children



SUMMARY

Through analysis, it is clear that a variety of features are responsible for the success of these design projects. More importantly, they hold great potential in helping with my creative thinking. To summarize, these features are as follows:

ELEMENTS	PRECEDENT
Spatial Quality	House N KAIT Workshop
Boundary	House N
Path	House N
	Cristal Bar
	Wild Sage
Colour	Cristal Bar Skin
Respect for Traditional Elements	Skin
Lighting	House N KAIT Workshop
	Cristal Bar
Natural Environment	House N KAIT Workshop Wild Sage
Programme	Wild Sage

Table 7
Design learning from
precedents study

DESIGN INSPIRATION
<p>Offers an openness to cover anything, and highlights an opportunity to break free from constraints and move beyond achievements Multiplicity of experiences Spaces in-between to develop various distances and depths</p>
<p>Blurs the boundary in the public section to maximize the potential of the spaces, but at the same time keeps the concreteness for protection of privacy Spatial boundary</p>
<p>Encourages the unbounded interpretation in certain sections (e.g., the courtyard), to promote the free, wandering experience of the users</p>
<p>Effective way-finding and signage systems</p>
<p>Comfortable contours that visitors would expect to find</p>
<p>Evokes passion and excitement, (eg., cool tones tend to have more tranquil and relaxing associations). Orientation points Defining spaces</p>
<p>Maintains the building's original sense of continuity (eg., connection with neighbourhood) Uses the existing spatial language to accommodate new functions Respect for the existing colour schemes and materials</p>
<p>A container of daylight (eg., large continuous openings rise up from the floor level, obscuring the relationship between interior and exterior)</p>
<p>Artificial lighting</p>
<p>Outdoor garden as an extension from interior and the exterior, to expand the possibility of the building interior and surrounding neighbourhoods</p>
<p>Has an enormous emphasis on learning and playing Encourages meaningful connection with family and community Sets the stage to enable the residents to continue to contribute as they age Encourages people to grow and develop</p>



DESIGN PROGRAMME

This section explores and identifies the design factors of the active adult community centre. An investigation of the proposed site and building as well as analysis of the user groups and their activities results in an understanding of how requirements can improve the functionality and spatial quality in planning this active adult community centre of calligraphy art.

CONTEXT
USER GROUPS
SITE ANALYSIS
BUILDING ANALYSIS
SPATIAL REQUIREMENT

4.1 CONTEXT

China has shifted into an aging society, and this will continue to be the case for the next few decades. However, the senior housing industry has only just emerged in the past few years. Recently, there has been an increase in the number of nursing homes and senior day care centres. These places are often hospital-like institutions, where older adults are generally considered weak and in need of help, passive and suffering, fragile and delicate. Their lives move toward a grey and joyless future.

But in fact, personal growth and possibilities of individual modification continue to exist in this phase of life (Schenk, 2008). The rapid social change caused by technology, economic relationships, and social structures requires older adults to continuously confront modern forms of living and communication.

To address this issue, this proposal introduces a new form of living. Unlike traditional senior housing programs, this active adult community centre has a mission of encouraging and cultivating meaningful life for aging people, a group so much more than just individuals requiring support, assistance, and care from society's younger generations. Older adults and their knowledge of Chinese cultural heritage, including calligraphy, are promoted as the key pillars of this community centre, with the goal of not only preserving cultural identity, but also maintaining a sense of community.

This active adult community centre is structured as a partnership between a state-run organization and a privately sponsored social welfare institution. The community is responsible for its own profits and losses. Most of the cost will be paid for by the state-run organization, and additional costs will be paid for by the privately-sponsored social welfare institution. While the community does not exist to make a profit, all profits made by the community will be used for the maintenance and upgrading of its facilities, and contribute to calligraphy teaching and cultural exchange programs.

Calligraphy is the main program offering in this community centre. Along with other related art-making courses, such as painting, seal cutting, and traditional mounting techniques, this active adult community centre provides a variety of experiences that

enrich the participants' inner selves, and promote feelings of connectedness with the physical and social worlds.

Besides the calligraphy-related art activities, this community centre also provides social services including counseling, and health support services twice a month for blood pressure monitoring and vision screening.

4.2 USER GROUPS

The primary users of this retirement community are active adults and full-time office staff. Active adults are mainly focused on those of age from 55 to 60, with an active, low-maintenance lifestyle. They are moving through the first phase of their retirement, and feel very independent and wish to retain control over most aspects of their lives. Full-time office staff are the key ingredient in providing and protecting an atmosphere in which people have enjoyable, reasonable, well supervised community. Office staff coordinate activity programs, food services, resident services, and marketing services.

Secondary users are artists, children, students, foreigners: anyone who has a passion for calligraphy practice, can freely join into activities within the community. Participation in the community is not limited to those with kinship ties to residents.

Tertiary users are mainly a chef and janitorial staff. The chef is responsible for preparing and cooking meals for senior residents according to the menus in place, and must maintain a clean and safe kitchen environment. The primary responsibilities of janitorial staff include completing routine preventative maintenance, general repairs and upkeep, daily monitoring of building systems, conducting monthly fire drills, and overseeing service contracts.

USER GROUPS		VALUES
The primary users	older adults	mental relaxation, independent living/privacy, community involvement, social interaction, knowledge sharing, opportunity for self-expression, safety and usability
	office staff	efficiency, privacy
Secondary users	artists, children, students, foreigners, etc	social interaction, knowledge sharing, opportunity for self-expression
Tertiary users	chef	efficiency, clean and safe work environment
	janitorial staff	efficiency, safety

Table 8: Users study

ACTIVITIES	NEEDS	TIMES
calligraphy practice and teaching, hosting activities and events, tea drinking, chess, taiji, gathering with family and friends, routine doctor check-ups	privacy, comfortable personal space, easy access to elsewhere, universal washrooms, private sphere	all year round
general management, organizing activities and events, fundraising , maintaining records and files, accounting	office space, storages for personal belongs, storage for confidential documents, meeting area visual access	shifts, all year round
calligraphy classes, other culturally-grounded activities, studios, exhibitions	communication, easy navigation, open studio space, storage for personal belongings	weekends
preparing meals, washing dishes, loading foods	knowledge of specialized diets, personal storages, food storages, kitchen appliances, counter space, loading area	shifts, all year round
cleaning, repairs	access to storage and mechanical rooms	shifts, all year round

4.3 SITE ANALYSIS



In this globalized world, cities are becoming clones of each other. Beijing looks like New York, which looks like Paris. Unique restaurants are drowned out by international fast food chains. Beautiful traditional clothing is lost in the midst of mass production. People look alike, eat alike and dress alike, thus our own sense of originality is disappearing. People are losing their identities and the uniqueness that makes them special and stand out in a crowd.

As a nationalistic society, Chinese culture clings to its history and its identity. As one of the few surviving representations of old Beijing, the Drum and Bell Tower neighbourhood contains the most vivid aspects of traditional life. Its cultural and

historical values offer great potential to preserve the country's originality of identity, cultural heritage, and historical legacies.

For many decades in Beijing, buildings have been increasingly separated from the streets, open space has increased but been neglected, and the formal integrity and historic continuity of urban centers is being lost. Old values and lifestyles have become less relevant, but the physical space still imposes upon us a sense of timeless order, dignity and magnificence, and is open to new understandings and interpretations.

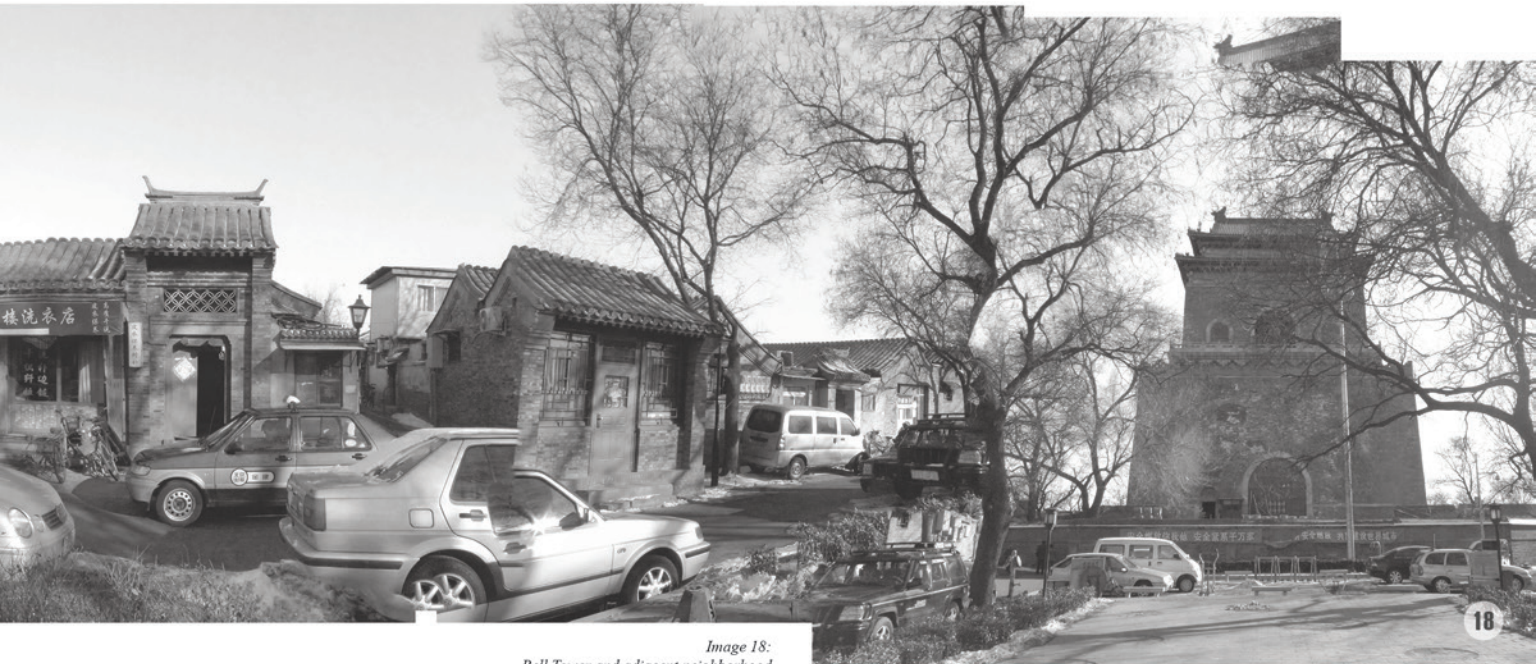


Image 18:
Bell Tower and adjacent neighborhood



HISTORICAL CONTEXT!

Image 19: Bell Tower

Built in 1272, the Drum and Bell Towers were the tallest structures standing on old Beijing's central axis. As a political symbol, the two towers were built to function as the official timepiece of China and government until 1924, when the last emperor of the Qing Dynasty was forced to leave the Forbidden City, and Western-style clockwork was made the official means of time-keeping. Now neither of towers is functioning and hence, they are lifeless. The visual presentation and memories however, reveal the presence of the towers, still dominating Beijing's ancient skylines, which are influential in people's everyday lives.

mixed used land

residential area




 DISTRICTS, LAND USE, DENSITY

commercial area



The Drum and Bell Tower area is a planned system. The majority of buildings are seen as architectural complexes that are interrelated in a particular manner. In this neighbourhood, the low profile of house rooftops is carefully arranged. This sense of agreement is characterized not only by the expression of its architecture, but also in its uniquely intimate spaces and the scale of buildings. The unique spaciousness and accompanying sense of peace and quiet make the neighbourhood stand out beautifully.

The spatial arrangement of the neighbourhood underlines the contrary principles of Yin and Yang, yet complementary elements fuse through the juxtaposition of an organic landscape and a rigid grid structure. Consistent with the rest of the city, the artificial lakes and their shape are not accidental results of the city's topography, but rather an expression of a holistic design that results in a fine contrast that is complementary to the dynamic character of the area.



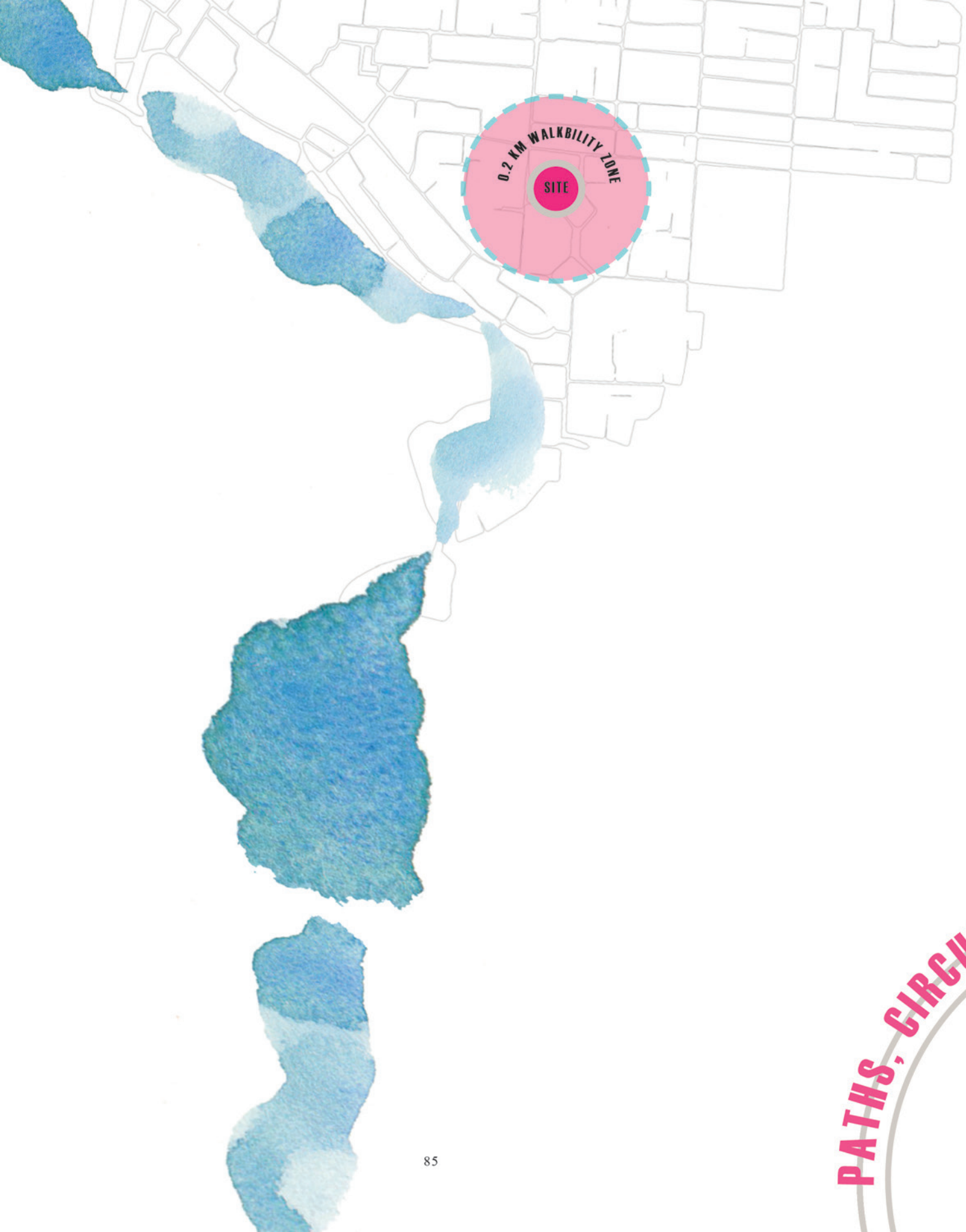
HIERARCHICAL STRUCTURE.

The Drum and Bell Tower neighbourhood expresses a strong sense of hierarchy that extends from the grandest to the humblest building. The buildings within the palace compounds are situated to control the visual space and accentuate their prominence. However, the limited height of residential housing provides a striking contrast, giving the palace compounds an even more dominant position on the skyline.

The city streets, lanes, courtyards and rooms are structured in a logical way, such that privacy increases as living quarters are approached. This hierarchical structure provides a rich variety of experiences in urban space and creates a quiet, livable environment with easy access to services. After hundreds of years of inner growth, the urban structure of this area is becoming increasingly diverse and complex. However, various courtyards and lanes still form quiet neighbourhoods well-suited to casual contact between neighbors.

*Image 20:
Hierarchical distribution of Drum and
Bell Tower neighborhood*



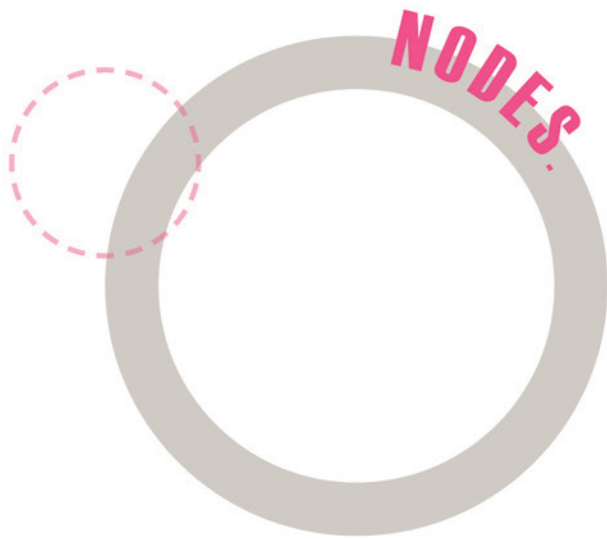


In the Drum and Bell Tower neighbourhood, existing streets are preserved, and new ones are arranged in such a way that corresponds with existing paths. Cultural reasons and historic structures are as important as the grid structure of the site, which traces the pattern that characterized the Yuan Dynasty's settlement that existed on the site more than seven hundred years ago. The fine network of streets and squares not only creates short and direct connections between various points of interest, but also provide countless opportunities in between for interpersonal exchanges.

Based on the research of Liu and Hu (2005), the old city of Beijing covers only 6% of the entire city, but now bears almost half of the transportation load. Housing density limits parking spaces, hinders garbage collection, and strains firefighting facilities. In addition, a growing number of tourists also increases the volume and complexity of traffic flow. The network of lanes is circuitous and carries a mixture of cars, bicycles, trucks, and pedestrians, which also result in loading difficulty.

ATION, TRANSPORTATION.

Figure 9:
Neighborhood street pattern
and 0.2 km walkability zone



Nodes are considered strategic meeting points. They introduce urban life into the neighbourhood, and are scaled accordingly to invite the broader community to participate. By analyzing nodes, some distinct characteristics can be recognized. In general, the Drum and Tower neighbourhood is within close walking distance to abundant municipal facilities, shops, services, cinemas, hospitals, and primary and middle schools. However, the neighbourhood lacks open space and social services for senior residents. .

A. WORK UNITS & SCHOOLS

B. BARS & SHOPS

Economic feasibility has attracted the interests of local developers, and large-scale development in Shichahai for lakeside cafe and bars streets was carried out.

C. PUBLIC WASHROOMS

Courtyard houses were too narrow to accommodate private toilet facilities. Most of the local residents rely on public washrooms. People even sit on toilets and talk to each other with no doors and partitions. Here, privacy is a Western concept. Washrooms are a unique common social place.

D. PUBLIC SERVICES (post office, buses, hospital, laundry service)

E. RELIGION SERVICES

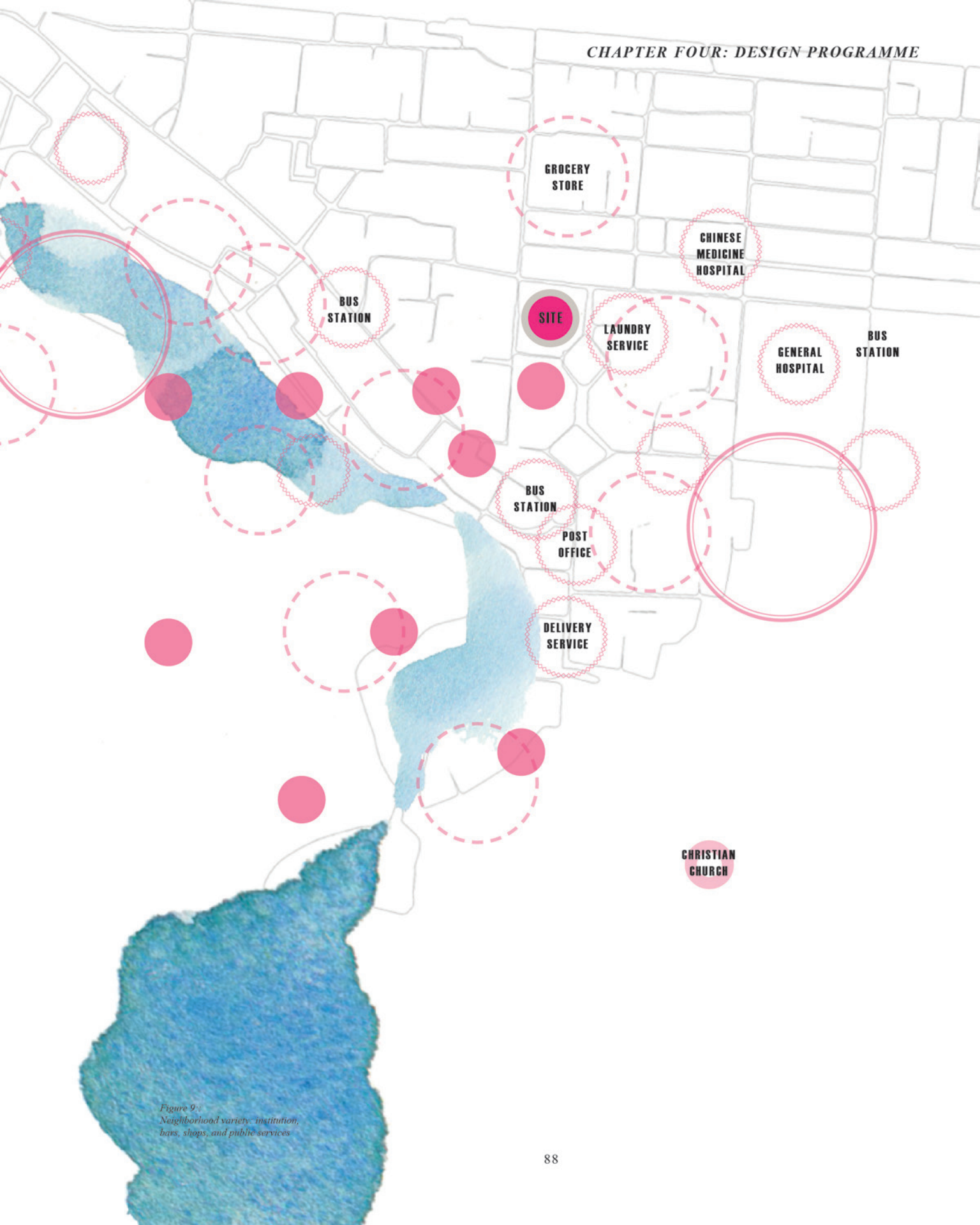


Figure 9:
Neighborhood variety: institution,
bars, shops, and public services



A special kind of community life has evolved in conjunction with the physical neighbourhood form. In the Drum and Bell Tower area, the neighbourhood is an important locus of social life, a focal point of the community. The appearance of the collective neighbourhood environment supports social and cultural life that in many respects cuts across class, ethnicity, and occupational lines, and is based on mutual respect, help, and empathy.

SOCIAL LIFE.

Hutongs are a unique feature in the bustling city of Beijing. They are filled with clotheslines, bicycles and all manner of daily life. There are simple workshops that repair bicycles, cigarette shops, and old-fashioned stores selling household items. People, especially the elderly, enjoy living in hutongs. Life is placid, rich and real. The neighbourhoods are safe and friendly. Older people sit in their courtyards chatting with their neighbours, playing Chinese chess under ancient trees, and listening to the birds sing. They like to hear the voices of the traveling peddlers in the narrow alleyways. They like roaming the quiet hutongs and watching children playing happily on the front steps of their houses. They are happy people who enjoy life to its fullest. During holidays and festivals, they decorate their doors and windows with paper cut-outs, red couplets, and red lanterns. It has been a tradition for centuries and a part of daily life.

opposite page:
Images 21: neighborhood street life

this page:
Image 22: mahjong
Image 23: a street barber
Image 24: sewing business for neighbors



大吉大利

財運亨通萬事成

福

福

迎春接福千秋盛



TEXTURE AND MATERIALS

opposite page:
Image 25: A typical wooden front
door decorating with calligraphy
writing

this page:
Image 26: Well-preserved courtyard
entrance



SOUND AND SCENT.



this page:

Image 28: An older people with his birds

Image 29: A child in a baby cart with his grandma

Image 30: Renovation of the neighborhood

opposite page:

Image 27: Window display of a traditional toy store

SUMMARY

For many decades in Beijing, buildings have been increasingly separated from the streets, open space has increased but been neglected, and the formal integrity and historical continuity of urban centers is being lost. Old values and lifestyles have become less relevant, but the physical space still imposes upon us a sense of timeless order, dignity, and magnificence, and is open to new understandings and interpretations. Taking into account a basic emotional need that has been diminishing in modern Beijing, it is clear that,

the good thing about Beijing is not its having perfect design everywhere but its having space everywhere for one to breathe freely.” (as cited in Wu, 1999, p. 137)

Encouraging body ballet and place ballet is an important implication for this design. Through urban planning and the cultural context of the area, the Drum and Bell Tower neighbourhood preserves heritage through design. Unlike grand spaces in Western cities, the intimate public spaces coincide with the scale of the architecture. This unique feeling of spaciousness, and an accompanying sense of peace, offers a greater sense of belonging.

A built environment with geographic features that encourage body ballet and place ballet can help to create a sphere of interaction and contribute to accidental and incidental interaction with others. Features such as small blocks, mixed-use streets, and distinctive neighbourhoods stimulate informal interactions and promote sociability between people. They emphasize the very essence of social interaction occurring in the face-to-face realm, while media technology has altered and influenced people to the extent of deemphasizing real-time interaction and encouraging individuality. Therefore, to find a built environment that promotes physical presence in close proximity and the possibility for unplanned interludes is quite beneficial in the construction of this project.

Although pressures such as chaotic living environments, traffic congestion and intrusive tourism are threats to its peaceful existence, the aesthetic essence of this traditional residential environment provides a harmonious setting for seniors and is worth preserving.

VISTA.



4.4 BUILDING ANALYSIS

My project site, 11 Bell Tower Court, is a one-storey courtyard house complex situated at the northeast corner of the Bell Tower. It was originally conceived as a residential precinct. However, like most of the courtyard houses in the area, 11 Bell Tower Court has degenerated from spacious abodes for single extended families to a crowded multi-family compound that has had to accommodate an influx of workers and rapid population growth. Until the early 1980s, the preservation of Beijing's old neighbourhoods, especially courtyard housing, received public attention. 11 Bell Tower Court was adapted and reused as a nursing home for 27 seniors until 2009. Since then, the courtyard house has remained empty.



Image 32:
Building entrance

Figure 10: Building location



EXISTING CONDITIONS.

Image 33: secondary entrance



11 Bell Tower Court is a typical timber-framed courtyard house. Although it has deteriorated, the basic structures and many original elements of the courtyard house still remain. For example, the main entrance to the house is the only major exterior opening, positioned off-centre in order to prevent direct visual access from the adjacent street.

One of the most important features of the building interior is its modular character. This enables the provision of hierarchy-appropriate accommodation for almost all social classes. The layout is based on a traditional model for spatial configuration: an enclosed courtyard with several peripheral buildings.

The courtyard house consists of timber-structured building units: a raised platform, forming a base of a timber post- and -lintel skeleton, which in turn supports a pitched roof with overhanging eaves. This timber structure offers freedom in the arrangement of walls and windows as well as interior partitions.

opposite page:
Figure11: Existing plan

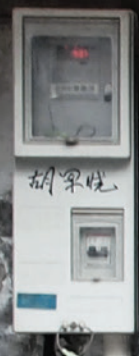
this page:
Image 34: Roofs details
Image 35: Door details
Image 36: Facade
Image 37: Courtyard
Image 38: Facade
Image 39: Interior



this page:
Image 40: Electrical panel
Image 41: hot water pipe location
Image 42: cold water pipe location

opposite page:
Image 43: Electrical panel





MECHANICAL SYSTEMS.





Image 44: roof details





BUILDING TREATMENT

Image 45:

MATERIAL, TEXTURE, COLOUR.





Image 46:
Thick roof prevent the house from being too heated during summer and also keep the house warm during cold winter

Image 47:
Natural landscape



ENVIRONMENTAL AWARENESS.

As long as people are on earth, the established laws of physics cannot simply be discarded or ignored. The intrinsic behaviours of the natural elements therefore form a microclimate, influencing each space's quality, whether interior or exterior.

The thick roof prevents the interior space from excessive heat during summer, and cold during the winter.

Regardless of age or culture, humans find nature restorative. A courtyard with natural elements can promote exercise, serenity and spiritual wellbeing, and encourage social interaction.

Regardless of age or culture, humans find nature restorative. A courtyard with natural elements can promote exercise, serenity and spiritual wellbeing, and encourage social interaction.

SUMMARY.

Preservation of this regional vernacular protects not only specific monuments and historic sites, but also physical manifestations of living cultures, past and present, and offers investigative opportunities for future generations.

The courtyard tenement is a typical and special Chinese urban form that is valuable for increasing the sense of trust and vision of a community in this individualistic world. It is a complex urban space that develops a closed relationship between people and awareness of the local environment. The courtyard house is not a single entity. Along with many other local details -- the narrow alleys, the artificial lakes, and the historical context behind these structures -- the courtyard house promotes a strong sense of collectivism, which is significant to people who spend their lives there. Unlike some Western cities whose cores are deteriorating socially, courtyard tenements maintain community cohesion. And at the same time, they help local dwellers form, extend and maintain a flexible and dynamic web of durable relationships in their own ways.

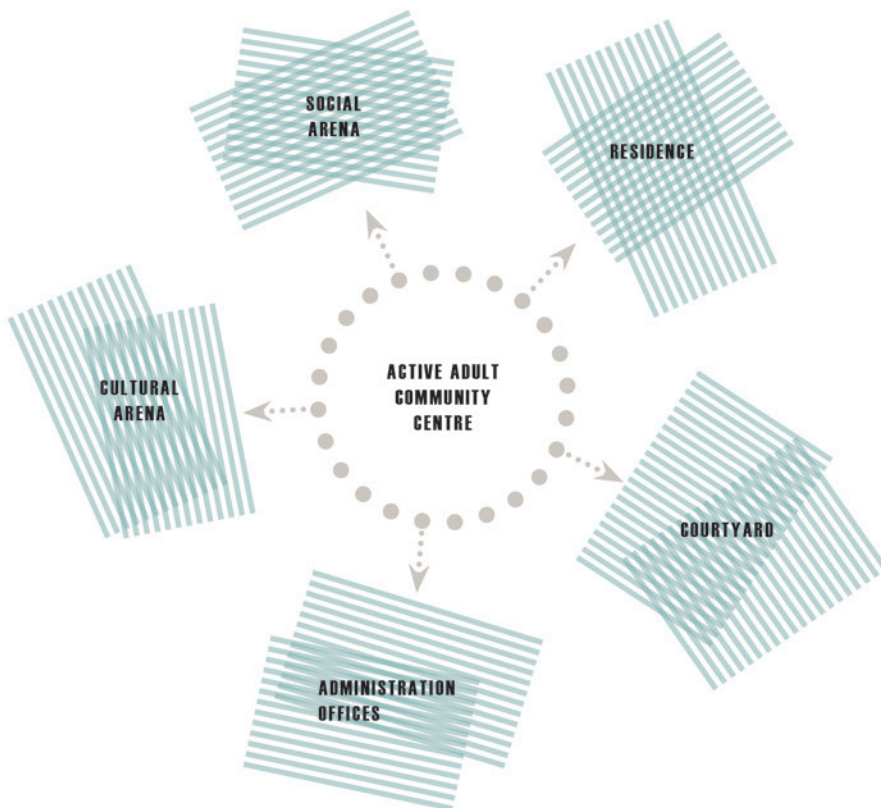
Lao She, a Beijing-born fiction writer, describes a lower class courtyard tenement in the 1930s:

There were about eight families in this mixed courtyard and most of them lived in one room... some of the men pulled richshaws, some were street vendors, some were policemen, and some were servants... Ashes, dirty water, and sweepings all landed in the courtyard and no one bothered to sweep it out. (p150).

In the traditional Chinese urban setting, the courtyard tenement is a critical domain for people to develop their social bonds. Casual and fleeting encounters, in the creation of a neighbourhood network, are essential for people's survival and daily life choices. Regardless of these cramped, raucous and filthy images, shared facilities and crowded accommodations did the job of bringing people into various close interactions. More importantly, to some degree, they also offered immediate protection and buffers from the struggles of the outside world (Ma, 2010).

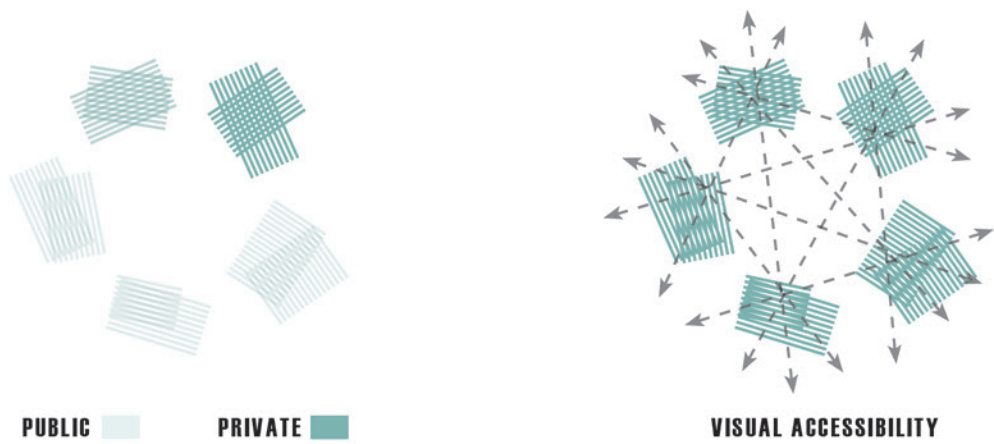
4.5 SPATIAL REQUIREMENT.

This active adult community centre provides accommodation, education, entertainment, and recreation for the older adults and surrounding neighbours. The five major areas of the active adult community are the cultural arena, the social arena, residences of older adults, the administration offices, and the courtyard.



opposite page:
Figure 12: Spatial adjacency

this page:
Figure 13: Public-private transition
Figure 14: Visual accessibility



SPACE	ACTIVITIES	AREA (SQF)
cultural arena	entrance	812
	gallery	1680
	studios	2496
	group study room	208
	video room	552
	lounge	1120
	teachers' office	318
	washrooms	601
social arena	kitchen	340
	dining area	672
	storage	96
residences of older adults	bedrooms	2738
	washroom	702
	kitchen and living area	840
	tea room	1292
administration	offices	761
	meeting area	210
	loading zone	224
	dumpster	55
natural landscape	courtyard	2405

Table 9: functional programme

PSYCHOLOGICAL NEEDS	PHYSICAL NEEDS
easy navigation	signage
attract attention, open, inviting	seating, partitions, flexible displays,
bridging, collaboration, participation, clean and organized	desks, chairs, storages
quiet, relaxing	soft seating, hard seating, coffee tables, magazine storage
flexible layout, soundproofed	computers, desks, chairs, projector
relaxing, conversation	soft seating
visual access, private, organized, bright	desk, chair, storages
universal consideration, easy to clean and maintain	sinks, toilets, counter space, mirrors
functional, and good standard of hygiene	counter space, kitchen cabinets, range, fridge, freezer, dishwasher, and other appliances
connection and conversation, open and inviting	dining table, chairs,
safe, clean, organized, temperature control	fridge, freezer, storage racks
quiet, relaxing, personal	beds, night stands, dressers, closets
universal consideration, easy to clean and maintenance	sink, toilet/urinal, counter space, mirrors
connection and conversation, open and engaging	small kitchen area, storage, soft seating, hard seating, coffee tables, Television, magazine storage
semi-public, warm, relaxing, flexible, visual connection	seatings, coffee tables, storage
privacy, visual connection, easy access	workstations, file storages, computers seating,
quiet, privacy	tables, chairs, projector
easy to access and maintain, acoustic consideration	hot water tank, air conditioning units
easy to access and maintain	Recycling containers
wandering experience, provide visual pleasant, hub of the centre	vegetation, seating



DESIGN PROPOSAL

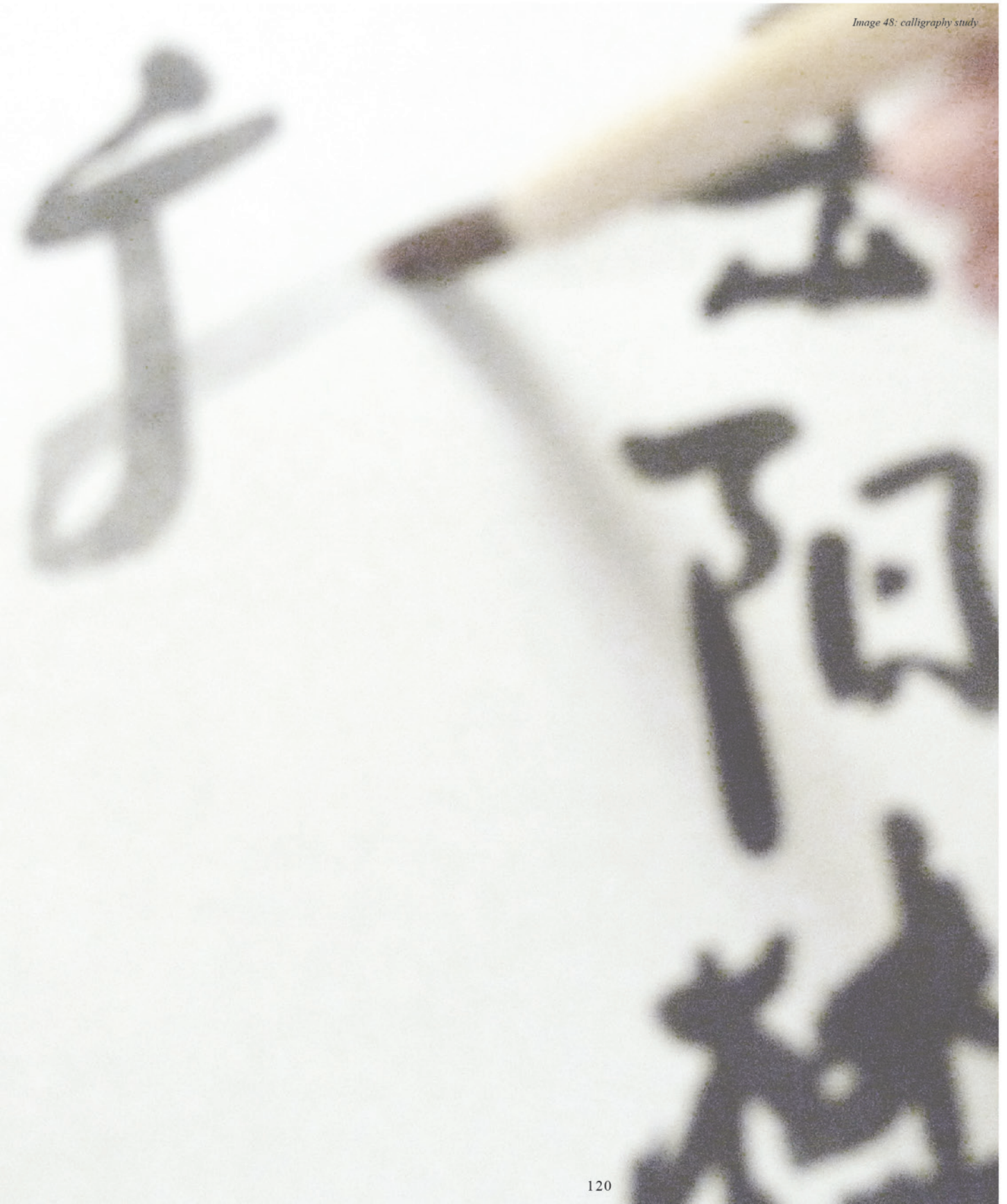
**CALLIGRAPHY STUDY
FORM DEVELOPMENT
DESIGN PROPOSAL
DESIGN SOLUTION
CONCLUSION**

5.1 CALLIGRAPHY STUDY

In the first section of my design proposal, calligraphy's structural characteristics and its unexpected spatial depths are interpreted as a dynamic and versatile language for the conveyance of form and space.

Calligraphy, as I have discussed in the previous chapters, reflects the artist's mood and frame of mind at the moment of writing. It contributes to the practitioner's subjective well-being. Calligraphy is also a rhythmic art. It is composed of different shapes of lines and dots, with each combination occupying a unit of space on paper. This unit of form is an arrangement where all parts, left, right, top, bottom, and the four corners, are perfectly balanced and echo each other, like an architectural structure.

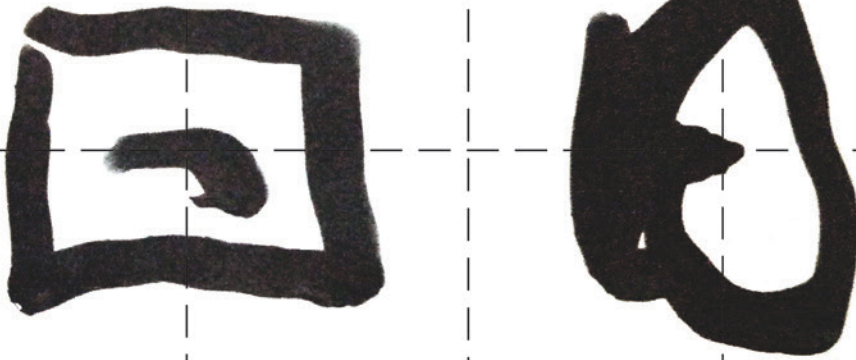
Image 48: calligraphy study



a vast complex of forces, suggestions of interior as well as exterior spaces that together twist our eye's path through the varied topography.



Image 49:
An imaginary square provides an external frame for Chinese characters, centering all component units of a character gives it a perceptual centre of gravity.



There is a spatial effect stimulated by the gestures and rhythmic indications of line. With turning, rising, falling, and other movements of the brush, calligraphy produces a type of space consciousness. To put it in a more appropriate way, it is a calligraphically-created space.



Image 50:
Movement, pause, and wandering
experience in calligraphy performance



CALLIGRAPHY COMPONENTS	DESCRIPTION	CHARACTERS
Composition	Line is the major component. Lines define form, suggest space, connote surface, indicate movement	Outstanding, Obvious, Definite
	Dot execute continuous stroke, supported by a line	Not in circular shape, always carries a tail, which indicate direction of movement in the structure of the character, Dots also help the continuity and keep the flow of the strokes.
Form	Forms are created by the inevitable variation of the strokes. They demand brush control to support hand movement.	Not geometry, but by no means of randomly shaped.
Bond	Majority of Chinese characters are composed of more than one elements, which can exist on their own as individual characters. "This means that each character is in a constant danger of disintegrating into alternative combinations of meaningful parts" (Yen, p91). It is essential to establish bonds among different parts of a character that can keep these components within a visual unity.	Hierarchy, Arrange in an orderly, but not rigid fashion, Modification of size, shape and density in order to be integrated into the whole character The energy flow has to be detected in a visible form

Table 10:
Calligraphy study in relation to
design implication

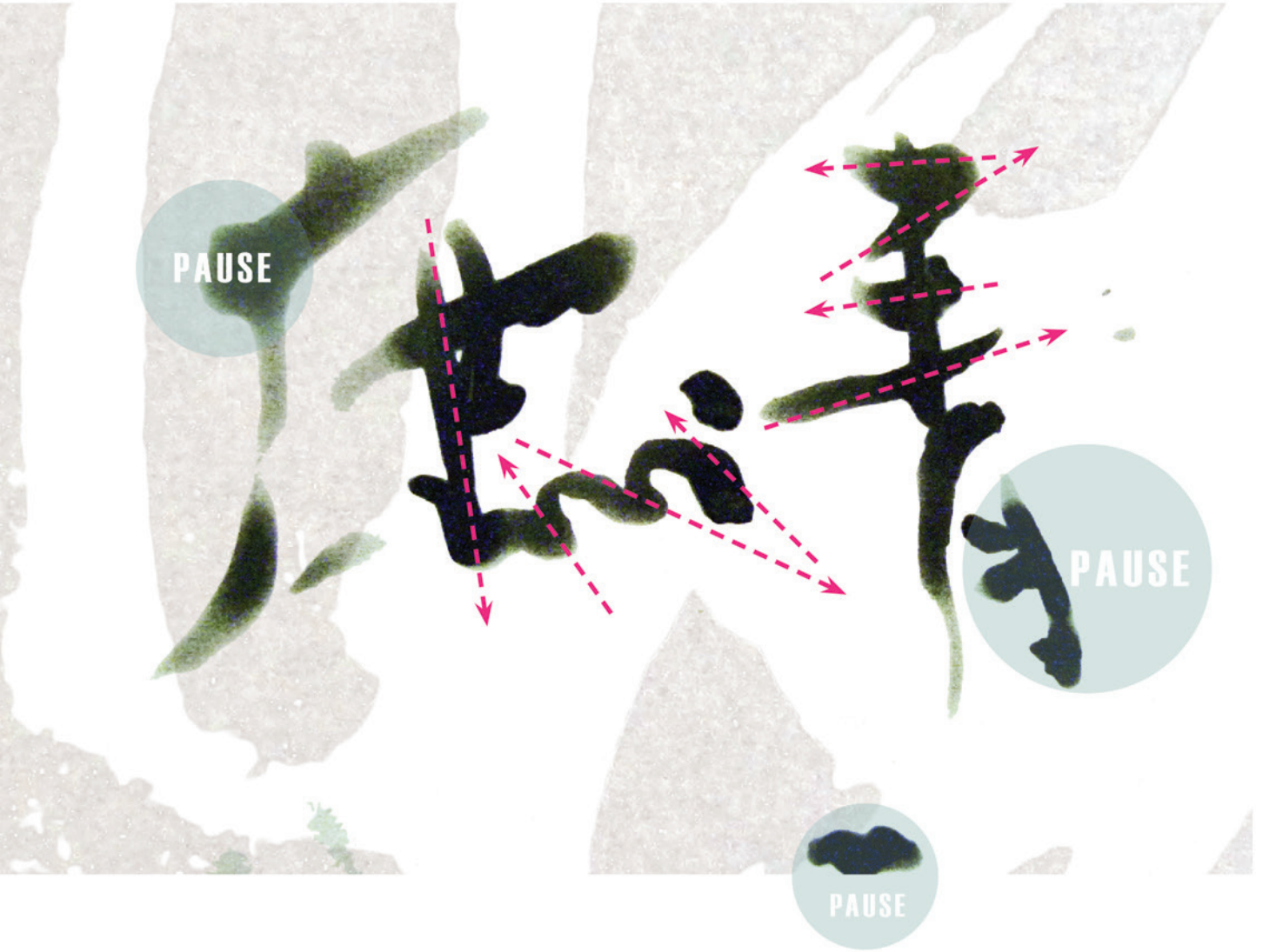
EMOTIONAL VALUE	DESIGN GUIDELINE
<p>Attracts attention; Guide on a tour of wanderings; Continuation Connection Conversation</p>	<p>Flow of the space, Direction of movements, Invisible string to hold the different spaces to gather</p>
<p>Giving viewers a basic sense of an object, Promoting distinct impressions Conveying messages</p>	<p>A floating interior space situated inside a boxed-in structure</p>
<p>Expressing an essential mean Balancing the major point of interest Creating depth Connection Engaging</p>	<p>Connecting the interior and the exterior, private and public by offering a touch of variation (space, programs) according to different needs of the target users.</p> <p>Creating an experience of “sharing” spaces between exterior and interior</p> <p>Extend and stretch the flow and movement of the space through the confines of the segmented rectangles but without necessarily destroying the grid’s premise.</p> <p>Introducing new materials, but balance with the existing one.</p>

5.2 FORM DEVELOPMENT.

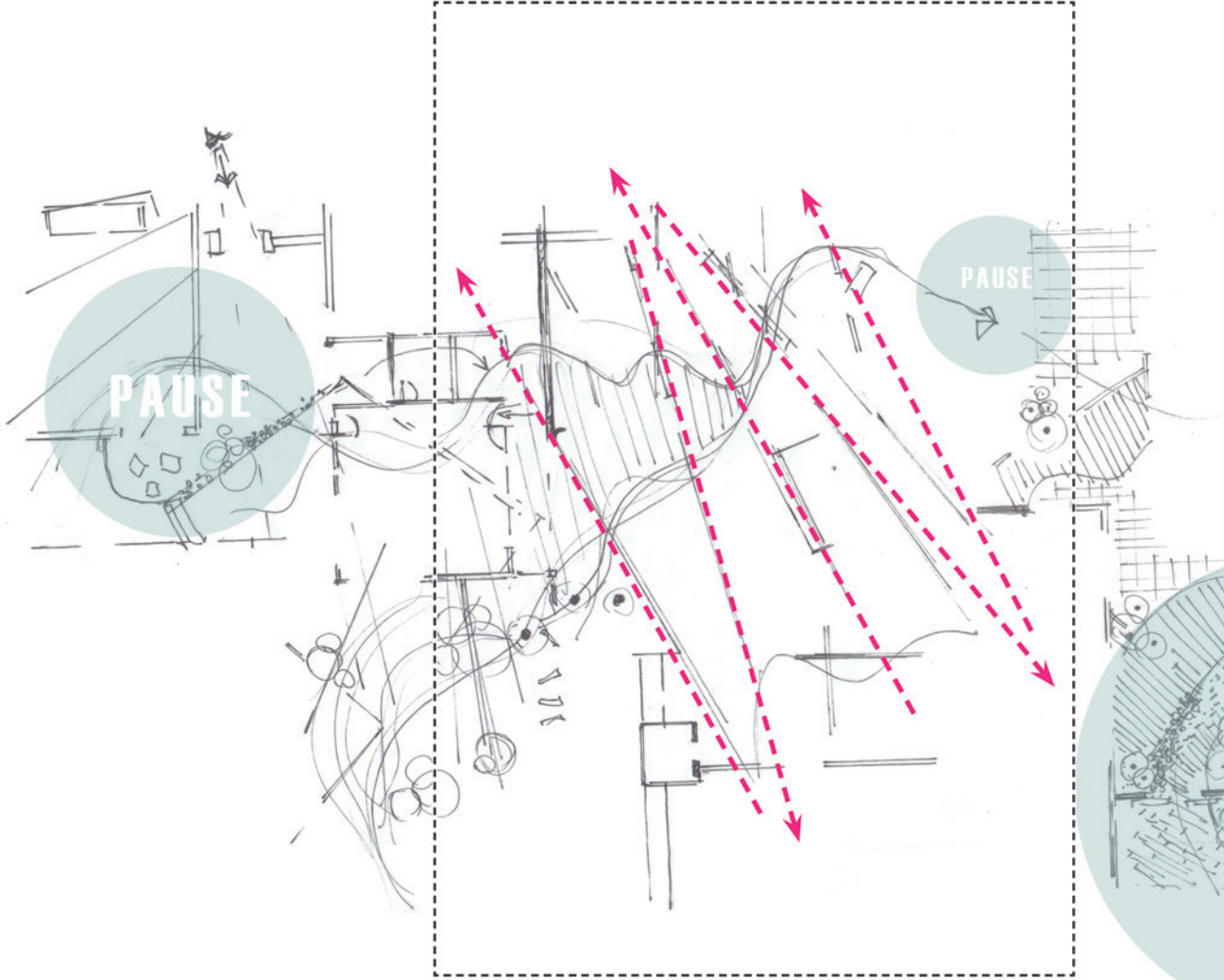
In calligraphy art, form is not the reproduction of the natural shape. It is rather a denotation or suggestion of its very essence, so distinct impressions can be generated between the object and the viewer. In this project, form is one of the major means of expressing and conveying sentiment and ideas .

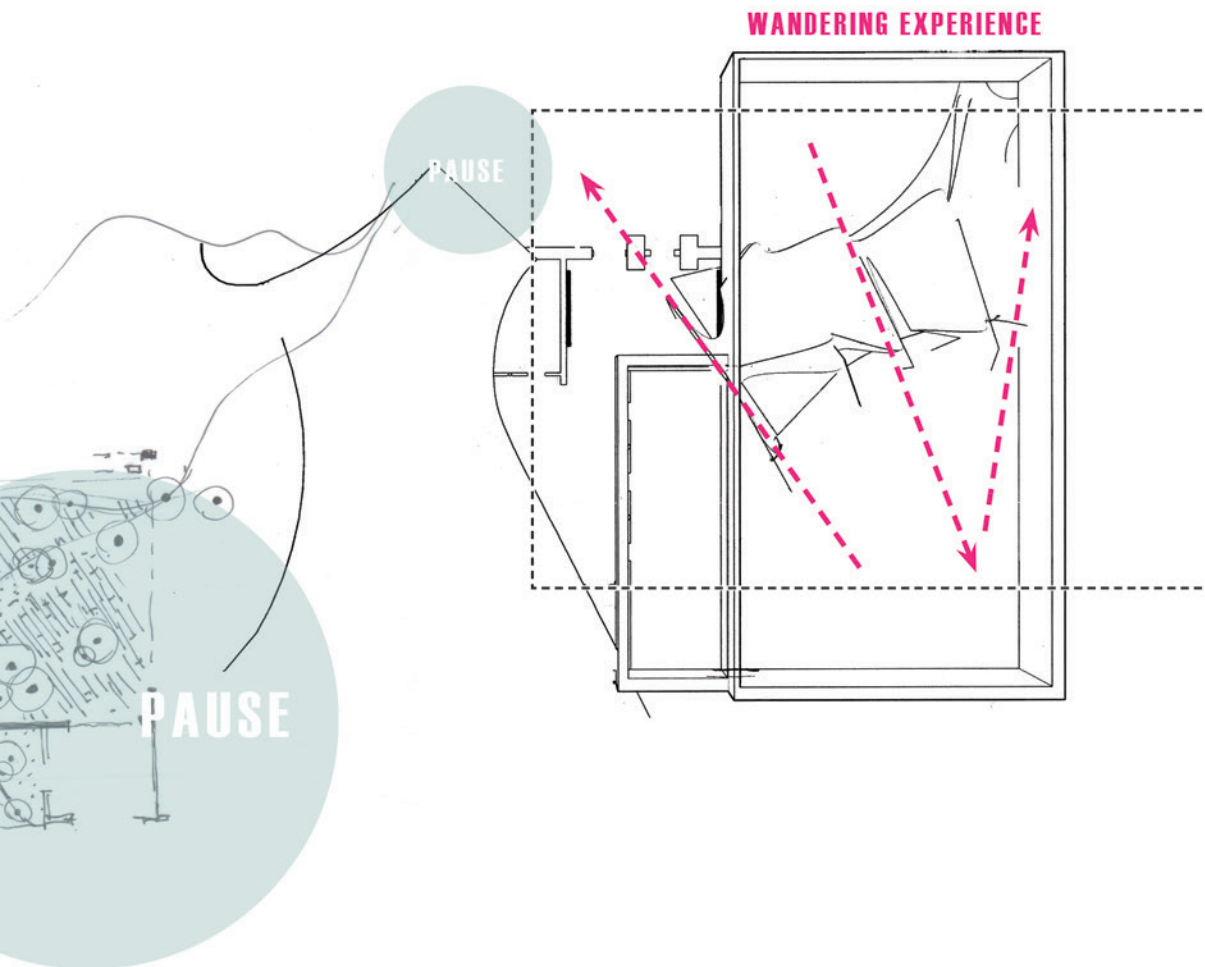


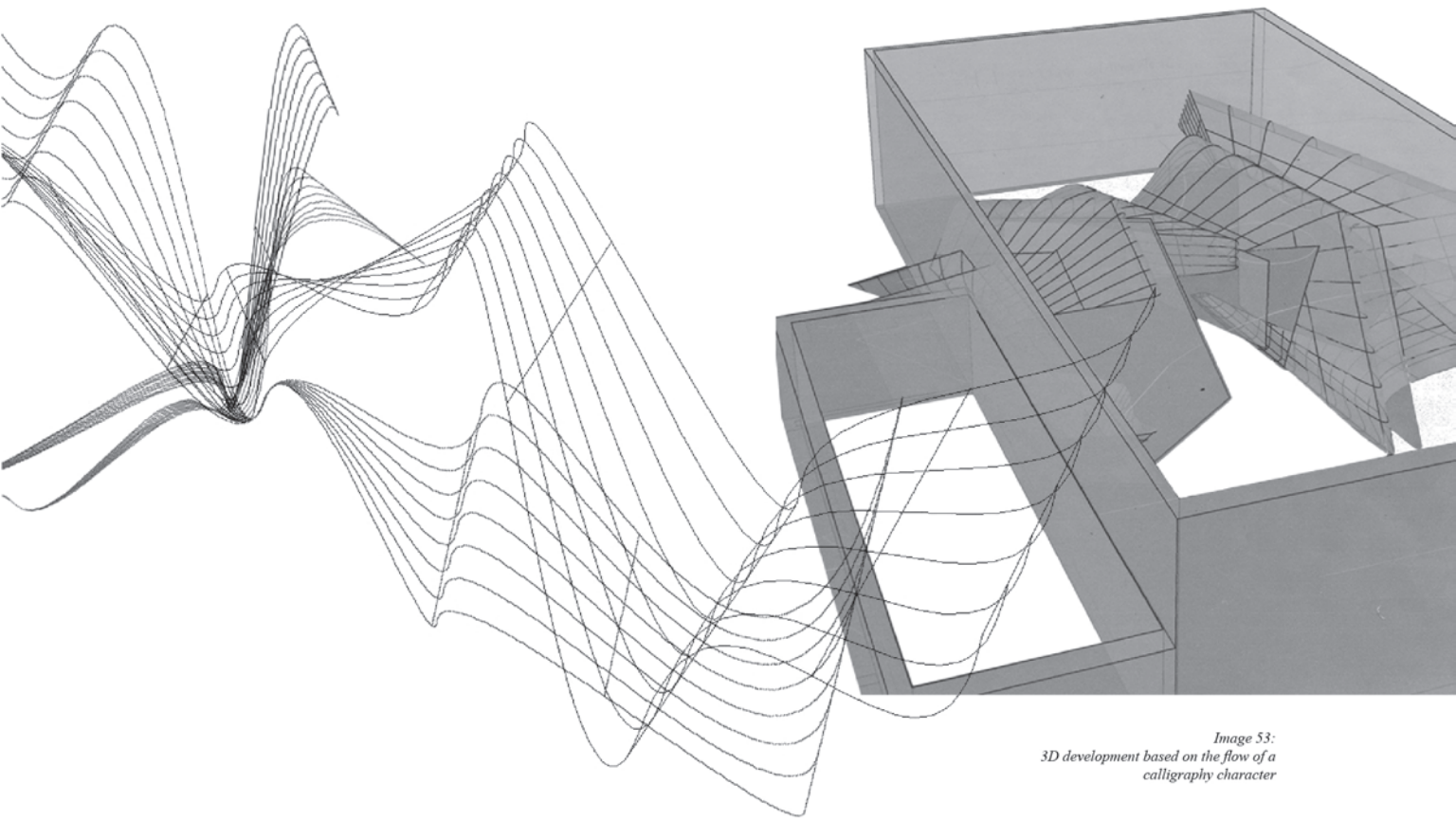
Image 51:
Movement, pause, and wandering
experience in calligraphy performance



WANDERING EXPERIENCE







*Image 53:
3D development based on the flow of a
calligraphy character*



*Image 54:
flow interaction study*

China is a nation of walls within walls. They vary in size from the famous Great Wall of China some fifteen hundred miles in length to the humble mud walls of the country farmer. . . . We find every sort of wall—city walls, palace walls, yamen walls, and walls of the rich and poor.

Samuel Victor Constant, 1936

5.3 DESIGN PROPOSAL.

5.3.1 DESIGN CONCEPT

There is no doubt that walls have profoundly affected China's history and the psychology of its people. As historical artifacts, layers of walls of the Drum and Tower neighbourhood have caused existing residents to build a small "feudal castle" (Constant, 1936). The image of the walled, inward, and exclusive courtyard house is portrayed as physical testimony of segregation. Yet, the intimate history and the vivid street life of this area have charm that captivates both locals and visitors alike, as it exemplifies close and friendly intergenerational relationships lacking in modern high-rises.

Located in the Drum and Bell Tower neighbourhood, the active adult community centre of calligraphy art is proposed as a catalyst for creativity and growth for the older adult. Integrated with David Seamon's theory of body ballet and place ballet, this design is aimed at creating opportunities for people in different generations to grow across borders. In addition to providing a value proposition, this design also offers opportunities to build trusting relationships through openness and transparency. Through engaging with calligraphy practice, the experiences that surround calligraphy cultures add vitality to everyday life for elderly people. The interaction also helps to create a deeper appreciation of Chinese culture and instills a sense of identity.

The target age group of this project (55-60) is a generation that witnessed a period of strong economic growth during the 1980s. Many of them adopted a pioneering role in Beijing's transformation from ancient town to modern city. In echoing this transition, the active adult community centre of calligraphy art is designed to reference the traditional Chinese courtyard house, while adding a new layer to its identity.



5.3.2 INTRODUCTION

11 Bell Tower Court is a product of particular historical situations. Its architecture language, an old age tradition of living within an extended family, enhances a mutual interaction of social and cultural sustainability for existing community. The building contains a suite of buildings dispersed along four sides of a rectangular courtyard. Its essence of the existing courtyard lies in the definition of an interior landscaped realm. Due to chaotic demolition over the last few decades, the south wing of this courtyard building is torn down. To accommodate the design's needs, a trace of the original layout was made, and a 2-storey structure was added. To enhance its historical character, the main structure and the old trees around it were careful preserved for later retention and adaptive reuse.



*Image 55:
the active adult community center enhances
its historical character*

5.3.3 SPATIAL ORGANIZATION

FIRST FLOOR:

Cultural Arena

long-term exhibit
temporary gallery
group meeting area
video room
office

Social Arena

entrance
communal kitchen
tearoom/ Tea section
courtyard

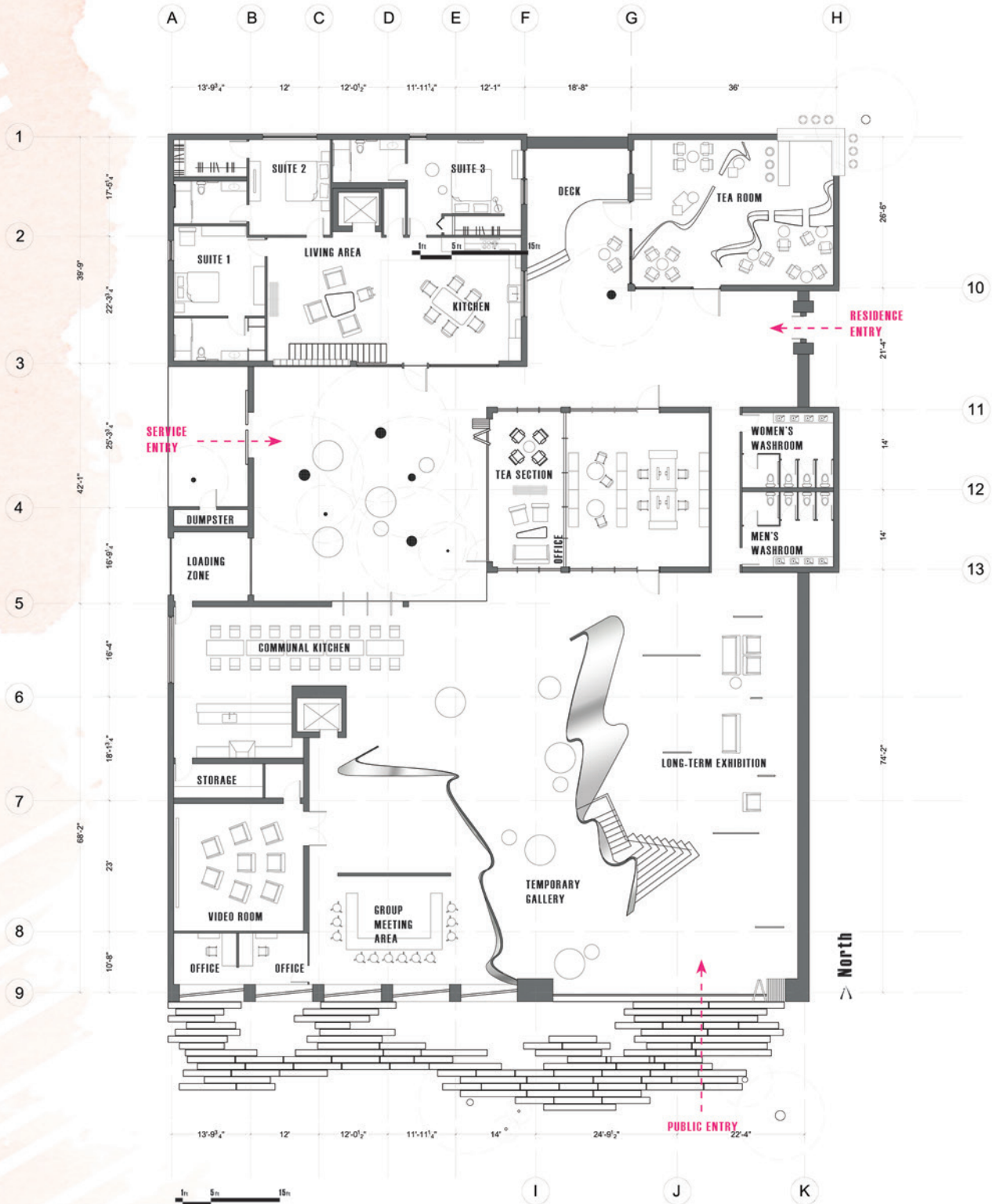
Administration

office
loading zone
dumpster
washrooms

Residence

kitchen/dining
living area
individual suites
storage

Figure 15-: lower level floor plan





SECOND FLOOR:

Cultural Arena

studios

group meeting area

office

Social Arena

lounge

stepped bleacher

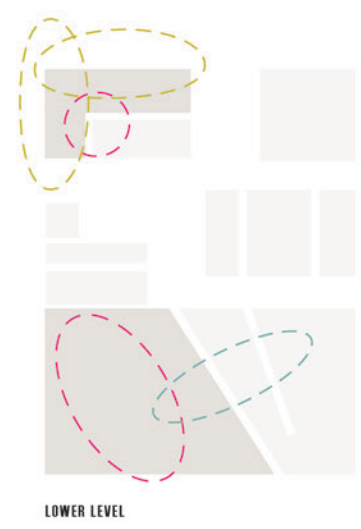
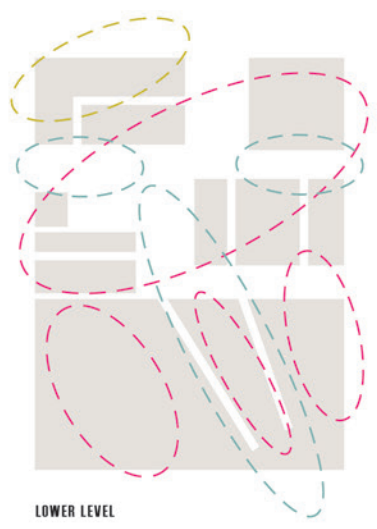
washrooms

Residence

reading area

individual suites

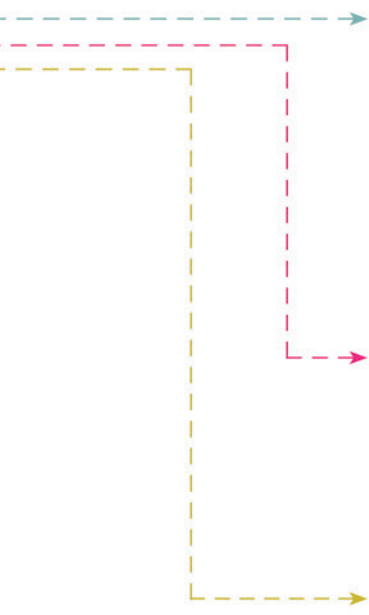
storage



5.3.4 THEORY IMPLICATION AND SPATIAL ORGANIZATION

Based on the theoretical framework outlined in Chapter Two, my focus in this design proposal is centered upon movement, encounter, and rest, which can be developed and defined in the spatial development in a way such that the needs of target group in relation to physical environment can be understood (Figure 15).

Figure 17:
theory application in spatial planning



MOVEMENT, in the spatial planning, is displayed in visual forms. In mimicking the uninterrupted rhythm that is carried by brushwork, the interior space is activated by the illusion of three-dimensionality on a two-dimensional surface. Push and pull, twist and turn, similar to the suggestive lines used in calligraphy, this community centre offers a rich wandering experience, which gives people the freedom to move around.

ENCOUNTER is not limited to the art-making process. As a collective place, encounter is embedded in daily practice; for instance, interaction with other people, interaction with nature, and interaction with the self on a spiritual level. It is a much broader context.

REST, more than retreat and relaxation, is promoted as a restorative process for those active adults who have prepared to move again.



5.4 DESIGN SOLUTION

5.4.1 ENTRANCE

This active adult community centre of calligraphy art is located almost adjacent to the Bell Tower. The entrance shares a certain set of characteristics dealing with the close relationship with it. To be able to frame the larger context, the grey stone façade with a hint of red and blue recalls others of the region. To attract public attention, the building façade is fitted with huge windows that go all the way to the second floor. The transparent enclosure explores the huge wood and metal structure inside. The modern interior space, in contrast to its original building exterior, demonstrates the link that can exist between a truly modern building and its past.

Image 56: Public entrance





Figure 18:
Entrance, gallery and exhibition area

5.4.2 CALLIGRAPHY ART CENTRE

The entire south wing is occupied by the calligraphy art centre. At the east end, a double-volume long-term exhibition area is designed to house public programs and other events. Aside from the long-term exhibition area, there is also a temporary gallery for individual artists. The temporary gallery is a freestanding structure. It functions as a partition, which keeps the meeting area, office and video room quiet. Its spatial quality also makes it a pathway, which provides access to centre's office, communal kitchen, dining area, tearoom, residence, and the forest-like courtyard.



Image 57: public entrance

*Image 58:
A double-height exhibition area will house public programs and other events. From here, visitors may take the stairs to the upper floor, the calligraphy studio.*





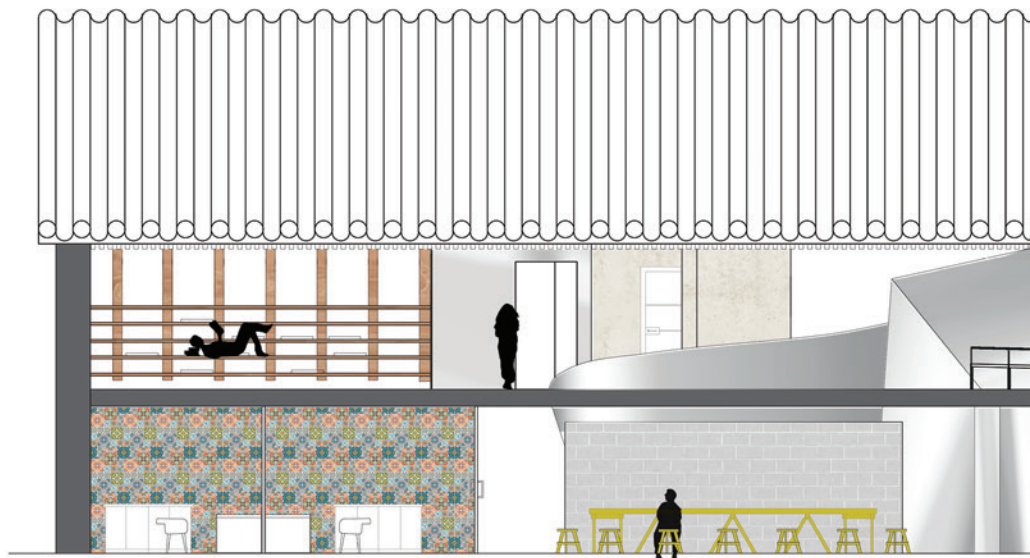
Image 59 (E1): east side gallery wall

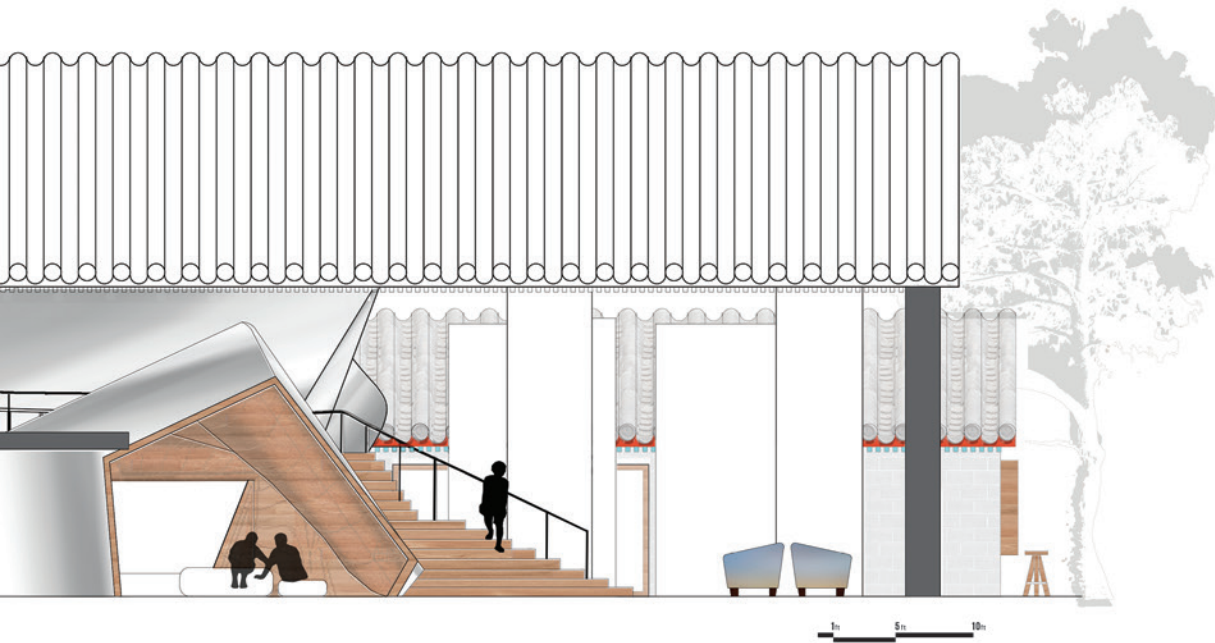
ROOF TOP
29'-9"

PLATE
20'-0"

SECOND FLOOR
10'-0"

GROUND LEVEL
0"





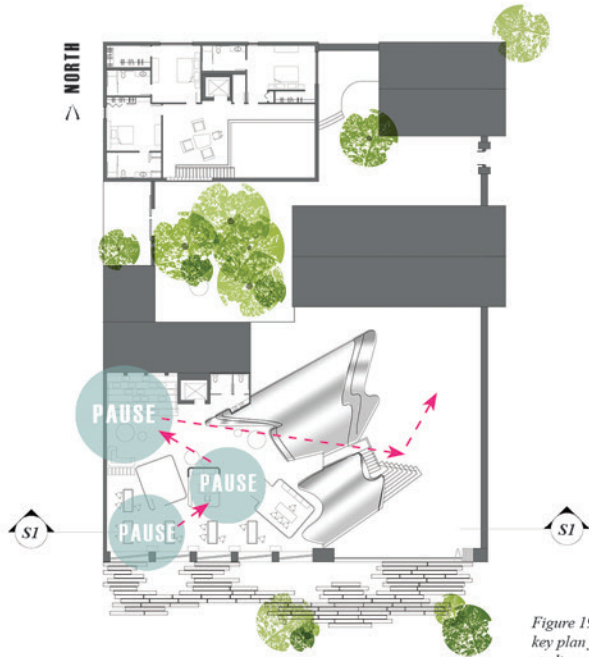


Figure 19:
key plan for second floor
studio zone

The second floor is the home of the calligraphy art studios. It houses space for office, studios, and student critique. A stepped bleacher at the far end is designed to provide a seating space from which to enjoy calligraphy performance. It is also a place for kids to play, or to curl up in the corner and read. The experience of this floor is notably transparent.

The south wall contains large windows. Because of the increase in height, the open study zones fill with more daylight than the original structure. With all of the glass structures, the building's interior appears light and airy.



Image 61:
Second floor open studio



*Image 62:
Visual transparency in the open study zones*



*Image 63:
A stepped bleacher at the far end is designed to provide a seating space*

The three glazed structures challenge the norms of traditional courtyard houses to provide a contemporary, open, collaborative environment that fully engages people from the neighbourhood.

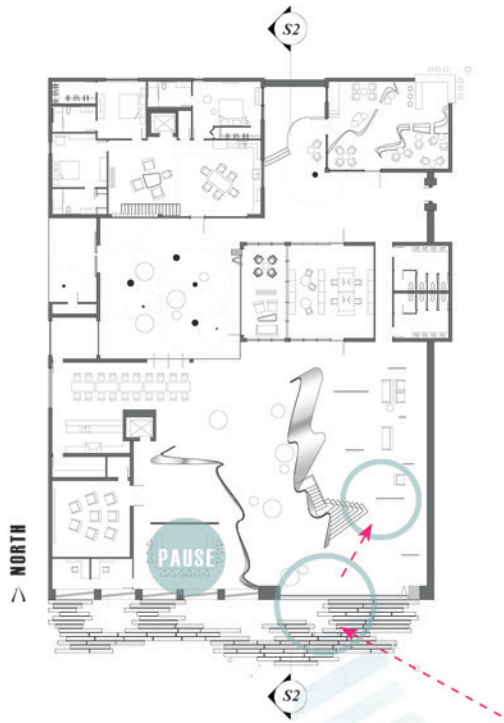
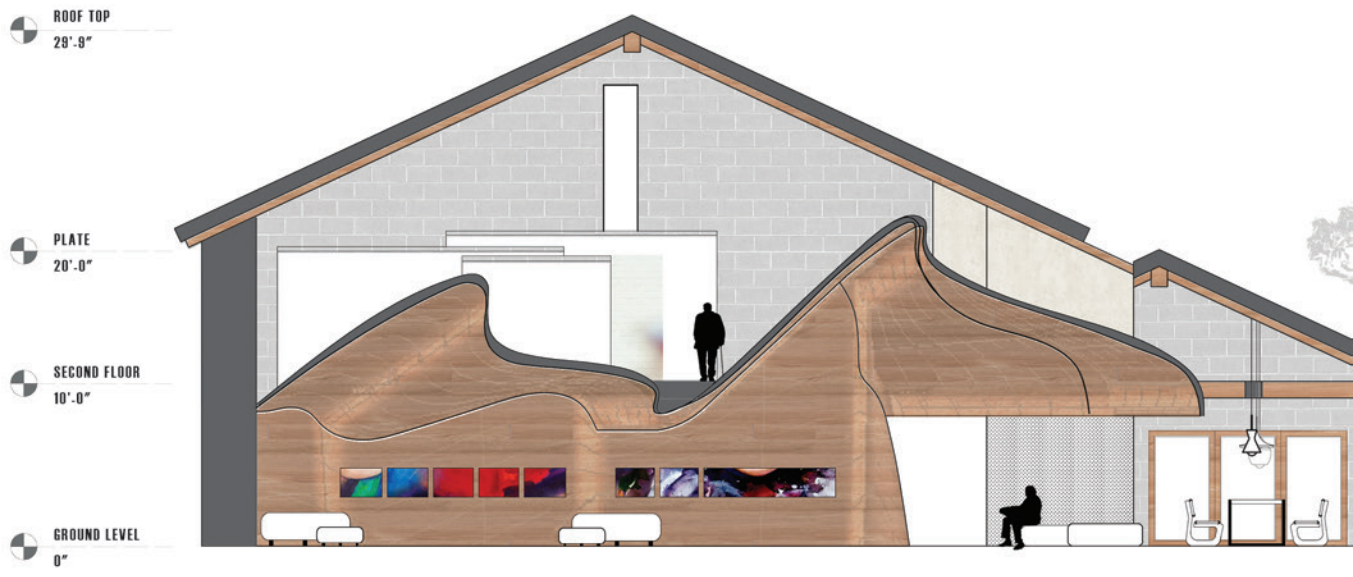
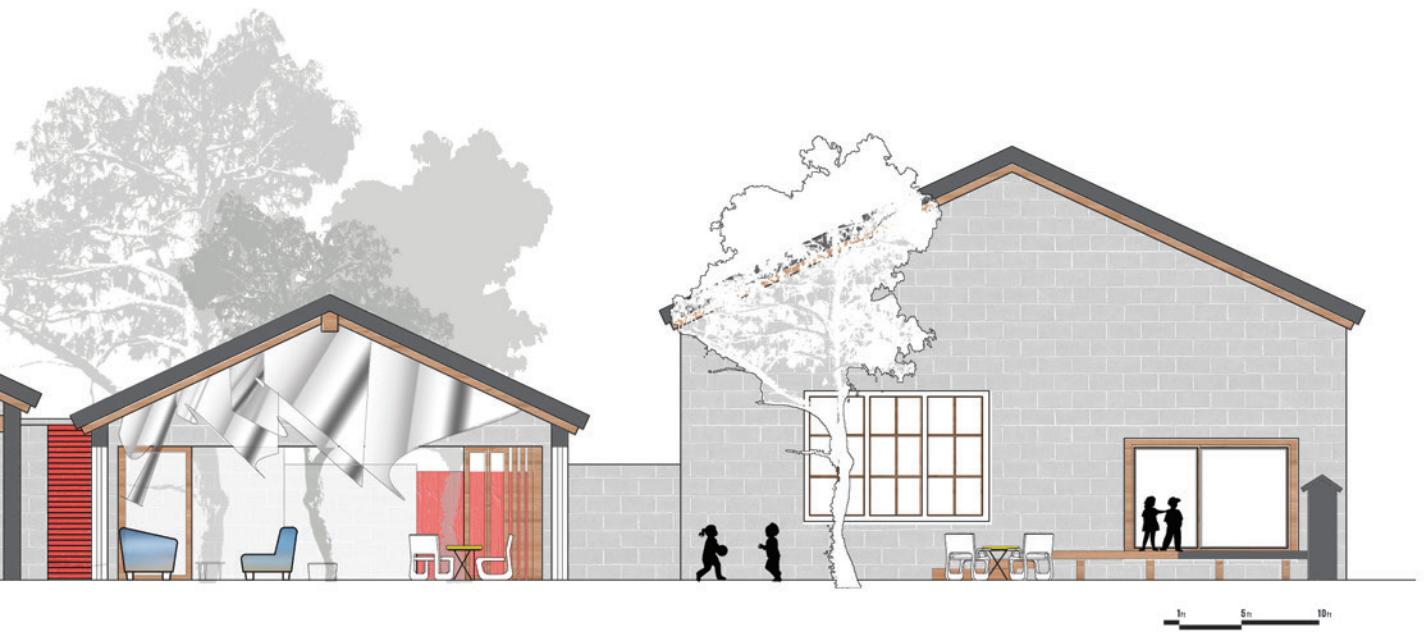


Figure 20 :
Meeting area location



Image 64: Group meeting area





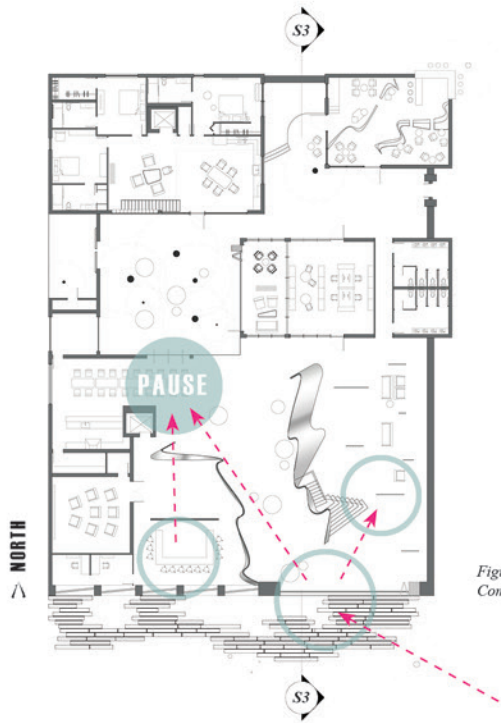


Figure 21:
Communal kitchen

5.4.3 COMMUNAL KITCHEN

The north-west corner of the calligraphy art centre holds the communal kitchen and dining area. Since life is increasingly lived within one's own four walls, this communal kitchen and dining area illustrates the idea of a community: instead of being individuals, people are part of a celebration.

The idea of sharing meals is taken from the common gathering event in the traditional extended family. People help to prepare meals. Part of the concept is that whenever possible, the residents participate actively in community life, help one another, and organize communal events on their own.

This elongated area is designed with narrow dining tables and chairs lined up and down the centre to encourage a sense of interaction and collaboration. With a hint of red, the exposed wooden roof structure expresses deep respect for the traditional Chinese elements, and the vernacular housing structure.

Image 66:
This elongated area is designed to encourage a
sense of interaction and collaboration





Image 67 (S3): East side cross section



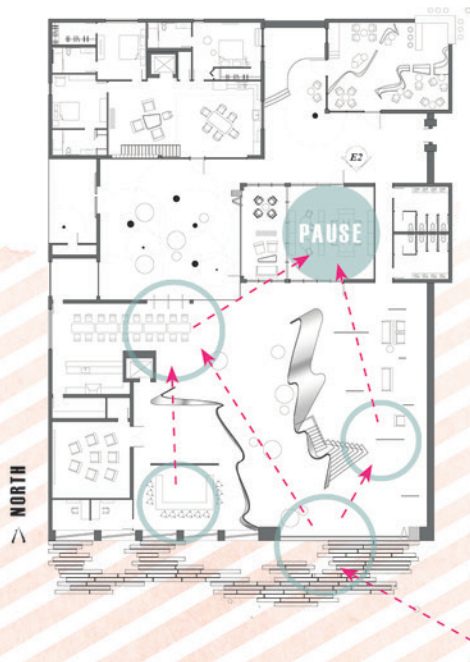


Figure 22:
Administration office
connections

5.4.4 ADMINISTRATION OFFICE

Adjacent to the long-term exhibition, an administration office is located in the east wing. A sense of openness guided design decisions to expose the beam structure of the building both to create more spacious interior environments and to reveal the interior structure's character. Shared workstations are positioned to foster mingling among tenants and visitors. In addition, visual access through windows and glass doors permits overall control of the gallery, the exhibition, two courtyards, and the residence.

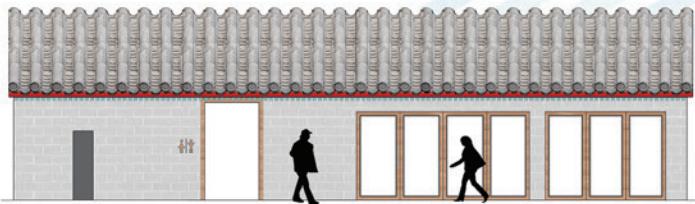


Image 68 (E2):
Office north wall exterior elevation

Image 69:
visual access through windows and glass
doors permits overall control





Figure 23:
Tea section location and
adjacency connection

5.4.5 TEA SECTION

Sharing the glass wall with administration office, the tea section is designed as a place for pause and encounter. The recyclable aluminum sheet flowing on the ceiling carries same design language from the metal structure standing in the calligraphy centre, and expresses the flow of brushwork, reflecting the airy, soft light. A collapsible clear glass wall can be opened up to the courtyard, making nature prominent in this room.

Image 70:
tea section is a place for pause
and encounter



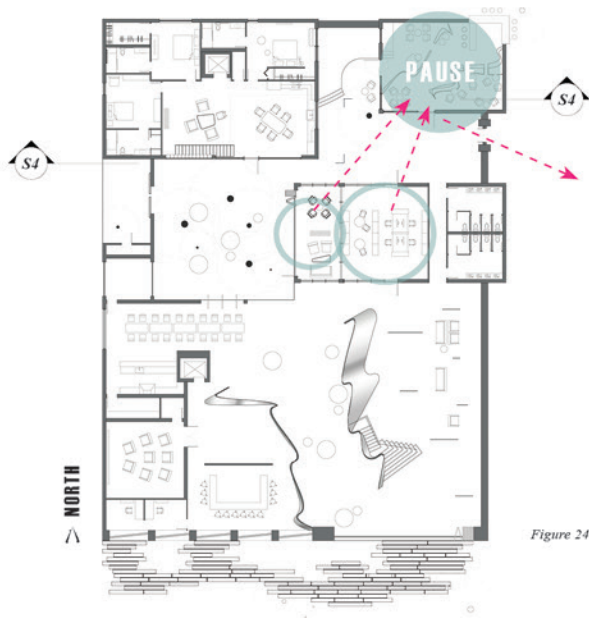


Figure 24: Tea room

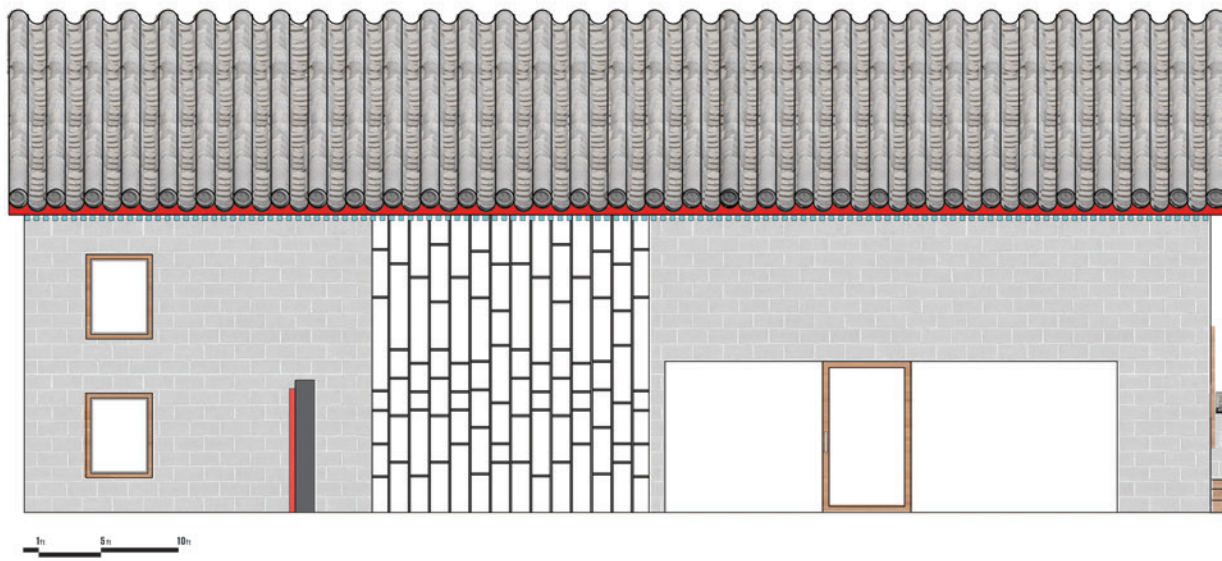
5.4.6 TEA ROOM

The tearoom is located at the east corner of the north wing. The two waving partition walls divide the interior into three sections: a centre aisle leading to the bar with two private lounges on the side. The interior features natural wood throughout, which, combined with stone bricks, creates a harmonious feel. The bar opens to the street, strengthening the community centre’s visual presence on the street, and provides a lively social hub for casual encounter.

Image 71:
the idea of a waving interior is derived
from the flow of brush strokes



Image 72 (S4):
Tearoom east side cross section





*Image 73:
a place to relax, to read, and to develop
community relationships*





Figure 25:
Senior residence connections

5.4.7 SENIOR RESIDENCE

Senior residence is a two-storey building. Each floor contains three apartments and a communal living space. A staircase with a bookcase wall leads from the living space up to the small reading space on the upper level. An elevator is also provided to make the residence wheelchair-accessible. A two-storey kitchen/dining space is located on the first level with direct courtyard access. The window in the kitchen also offers residents an opportunity to participate in public life.

Image 74:
senior residence kitchen/dining area



*Figure 26 (opposite page):
Senior residence lower level floor plan*

*Image 75 (opposite page):
Living area*

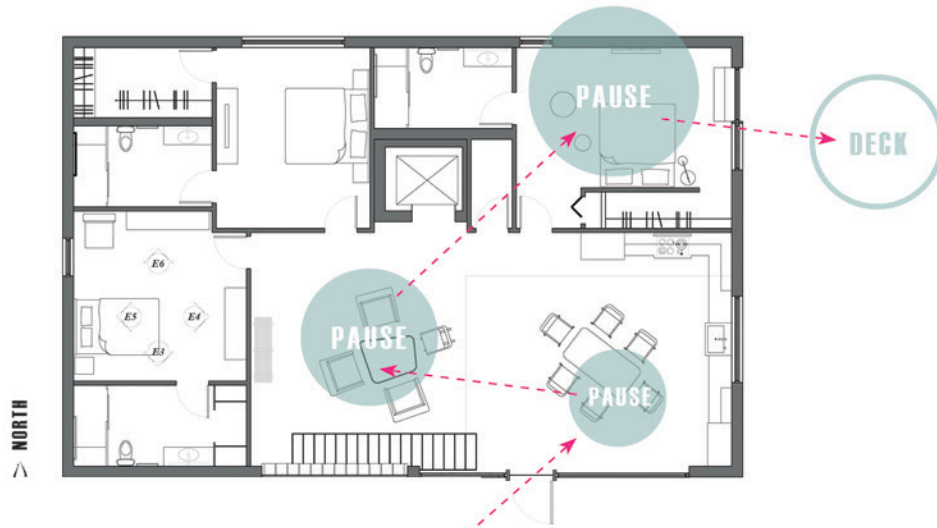


Image 76 (S5):
Senior residence cross section





Each apartment has its own washroom and shower, and all of them are wheelchair-accessible. Inspired by the precedent Cristal Bar, which was discussed in Chapter Three, the goal of introducing huge graphic works is to create something cheerful and playful. The bedrooms in this design are relatively small compared to those in apartment buildings. One positive aspect of reducing individual space in favour of shared infrastructure is to enable elderly people to live together without impinging on their personal freedom. “Individual abilities, talents, and preferences could benefit the group, making it possible to help one another and create a form of housing that derives from a familial form of cohabitation but without depending on traditional ties” (Huber, 2008, p. 86).



Image 77 (E3):
Senior residence suite 1 south wall elevation

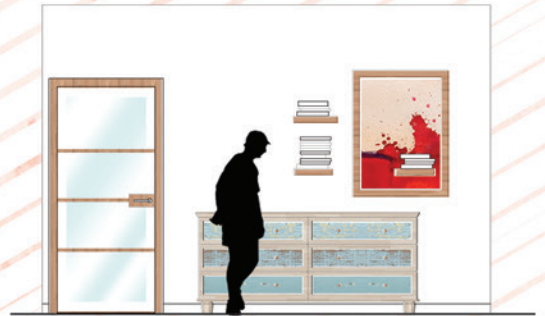


Image 78 (E4):
Senior residence suite 1 east wall elevation



Image 79 (E5):
Senior residence suite 1 west wall elevation

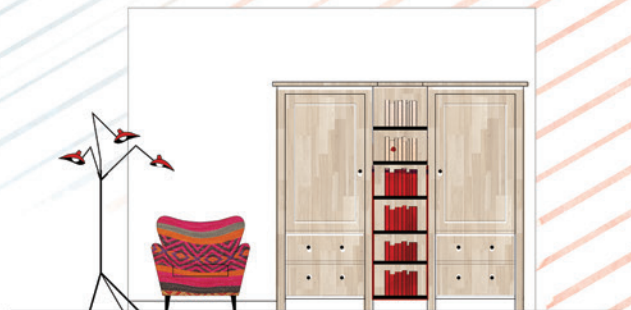


Image 80 (E6):
Senior residence suite 1 north wall elevation

Image 81:
Senior residence suite 3



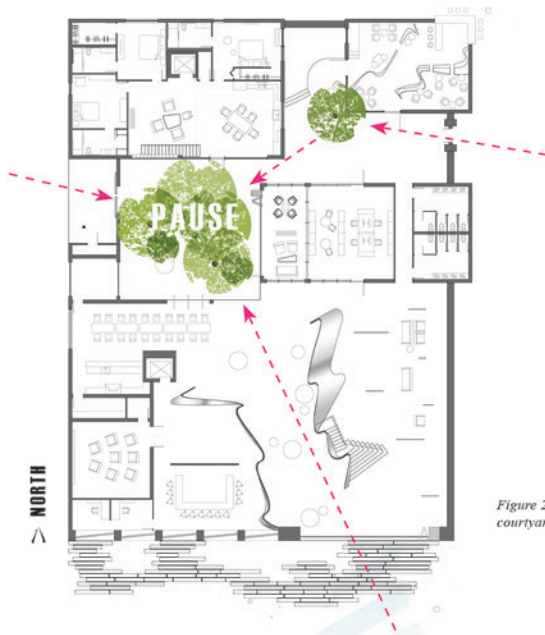


Figure 27:
courtyard visual connections

5.4.8 COURTYARD

In the Chinese language, the words for home are “家園”, home+garden. This suggests that an ideal living place is in harmony with nature and humans. The courtyard, as the essential element of this local urban living environment, provides a profound physical and spiritual comfort. Based on one of calligraphy’s principles, density and looseness, a combination of trees is used in the inner courtyard in contrast to putting only one tree in adjacent courtyard. This arrangement creates spatial boundary, as well as a feeling of depth. With the sun screened off by the shade of the green canopy, the forest-like courtyard creates a varied and ever-changing landscape.

Image 82:
Courtyard view to tea section





*Image 83 (opposite page):
Located adjacent to the senior residence,
the spacious courtyard has a direct visual
connection to the living/dining area*

*Image 84 (blow):
View to residents' entry*





*Image 85 (opposite page):
Borrowing scenes from the Bell Tower*

Additionally, a traditional technique of borrowing scenes from the Bell Tower on the other side of the wall is achieved by interweaving and merging the building with it. This contrast exemplifies the idea that “a different point of view is simply the view from a place where you are not.”

5.5 CONCLUSION

In China, where continuity and tradition are valued above all else, there are important cultural constructs, and it is not yet entirely acceptable for older adults to live apart from their children. Many Chinese elderly can only image “alone”, “with children”, or “at home” for the second half of life. They are not aware of how extensive the spectrum of living options in old age truly is, even though the broader pluralization of lifestyles has already begun to be seen.

One important objective of this design project is to demonstrate a feasible housing alternative for people’s second half of life. In China, most housing forms for older adults can point a long tradition, for instance, seniors’ residences. They are a new concept, and are a critical response to the deficits of traditional dormitory-style charity homes. However, they are indeed very much the same living option for older adults: either at home or in a home. My proposal of an active adult community centre enhances seniors’ abilities to live independently and age successfully. Different from conventional seniors’ homes, this community centre enhances both physical and psychological well-being. It offers opportunities for a cultural experience in which both older adults and younger generations can participate.

Senior citizens are crucial and valuable to the communities in which they reside. To sustain these increasingly important contributions, every effort made in this proposal is aimed at preserving the viability of seniors and promoting healthy aging. Seamon’s theory of body ballet and place ballet offers much in the process of understanding the everyday experiences of older adults, as well as their relationships with places. As I have discussed in Chapter Two, movement, encounter, and rest are three interwoven themes, which illustrate how body ballet and place ballet can be related and significant in designing this active adult community centre. Seamon describes movement as a focus on how individuals move through space on a day-to-day basis. Encounter is explained as how people notice and observe their lives. Rest examines the human attachment to place. Extending the literature on Seamon’s body ballet and place ballet to incorporate considerations for this active adult community centre, my study of movement, encounter and rest are described as follows.

First of all, habitual movement. The study of people’s movement is patterned with visual communication. As Smith and Sylvestre (2001) mention, when it comes to housing and mobility, the needs of older people are different from those of the younger generation. Elderly people’s daily routines and repeated movements are coined as an alternative to non-verbal communication, which confronts the limitations of abstract universalism and visualize the boundedness of their everyday lives. The study of habitual movements not only contributes to the process of finding new approaches for the second half of life. It also “stresses the importance of social and cultural sustainability for an existing community” (Zhang, 2006, p. 136).

Secondly, encounter. Considering the growing issues of personal alienation and the breakdown of community, the ideas of body ballet and place ballet reclaim physical touch in a digital world. They offer real-time communication as a different topological structure compared to those of emerging technologies. Calligraphy practice is described as a discovery process for ongoing personal development. More importantly, it heightens older adults’ attention to their physical surroundings, as well as a web of valued social relationships (Table 11). In this project communal areas, such as the gallery, lounge, tearoom, and courtyard are provided to help facilitate real-time interaction and social

<p>LOOKING INWARD <i>A Rich Mental Life</i></p>	<p>LOOKING OUTWARD <i>Finding Connection</i></p>
<p>Calligraphy is valued for its capacity to stimulate thought and learning. Challenge, playful experiments, and the pleasure of developing skills and expertise; these sensuous experiences will enrich everyday life.</p>	<p>Whilst later life is not necessarily associated with loneliness, retirement from work tends to limit opportunities for contact with others outside the immediate circle of family and friends. The community centre catalyses mutual social contact as well as fostering connectedness in its social, physical, and spiritual aspects.</p>
<ol style="list-style-type: none"> 1. Enjoying the sensuality of art-making 2. Gaining new challenges 3. Playing and experiences 4. Developing new skills and ambitions 	<ol style="list-style-type: none"> 1. Attending to the aesthetics of the physical environment 2. Maintaining reciprocal relationships with friends and family 3. Continuing membership in society 4. Appreciation and validating by others

Table 11
Calligraphy performance in relation to personal development

exchange. As Wu (2008) describes, “the effect of cohesion is much stronger in face-to-face networks than in physical proximity communication” (Wu et al., p. 1).

Thirdly, rest in culture. Culture is “a primary means of understanding, knowing, making sense of the world...[it]comes through shared conception of our bodies and selves and through movement experiences society offers us” (Novack, 1980, p. 8). People’s behaviours, customs, motivations for usage, and perceptions are strongly influenced by their social and cultural context. Inherently embedded in a cultural context, the study of older adults’ everyday dealing reveals the loss of some significant cultural values existing in traditional leisure activities, not only for offering valuable insights into reestablishing personal and collective roots, but also for their re-enchantment of identity and community.

In conclusion, within the context of Chinese culture, this active adult community centre of calligraphy art provides clues to how important a community centre may be in maintaining and establishing social ownership and personal identification, in the face of changing demographics, the decline of family networks, and the rising need for assistance as public resources.

The effort in reusing a courtyard house is worthwhile. Because a courtyard house is deeply rooted in local life, it has intrinsic values to satisfy this unique living situation: older adults want to live independently, but still retain a strong desire for forms of communal life. In terms of its location and design, the spatial and spiritual qualities of the dwelling are connected to the wellbeing of its inhabitants. For example, the separation of the building parts can easily perform different functions as design requires, and the inner courtyard creates a comfortable outdoor environment which links activity spaces together. In addition, the various forms of daily contact outside the courtyard also create bonds in the real context of urban practice, which are significant to the quality of life. As Norberg-Schulz (1980) describes,

our experience and the identification, in common with others, of features that are held in mutual respect and significance condition the local field of activity.

People need self-expression and exchange. Through calligraphy performance, this

active adult community centre provides a place of exchange, not only of information, friendship, culture, and knowledge, but also emotional and spiritual exchange. However, there are certain limitations, such as a fairly small self-selected sample, and some unsolved issues; for example, in the winter solstice, the north wing might always be overshadowed because of the increase in the height of the south wing. Still, unlike other urban institutions for elderly people, the community centre plays an active role in proving the aging population can serve as a source for creating its own values.



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APPENDIX

**BUILDING CODE
CEILING PLAN
MATERIAL SCHEDULE
FINISH SCHEDULE
FURNITURE SELECTION
LIST OF COPYRIGHT CONTENTS**

7.1 BUILDING CODE

NATIONAL STANDARD OF THE PRC RESIDENTIAL BUILDING CODE GB50386—2005

4.3.3 Ramp

the pedestrian entrances shall be barrier-free and lead from a ramp. The walking surfaces shall be stable, firm and slip-resistant. The maximum slope of a ramp shall be less than 1 in 20, and not less than 1.2m wide, and the width of a barrier-free path of travel shall be not less than 1.5m

4.4 Landscape

4.4.1 the green area shall be not less than 30% of the overall construction area

4.4.2 occupant load of the public green area shall be not less than 1 square meter per person

5.1 Interior space

The minimum height of a interior bedroom and living room shall be not less than 2.4m. The minimum ceiling height shall be no less than 2.10m and the section shall be no more than 1/3 of the overall construction area.

5.2 Shared space

5.2.1 every public corridor shall be not less than 1.20m in width, 2 m in height

5.2.3 Stairs

stairs shall have a minimum effective width of 1.10m. The depth of a tread shall be no less than 0.26m, and a maximum rise of 0.175m

the height of handrails on stairs and ramps shall be not less than 0.90m, and shall not be spaced more than 0.11m

5.3.2 A barrier-free entrance shall conform to following,

1) within a building of a floor area that is not at the same level as the entry level, the entrance shall be barrier-free and shall lead from a ramp

2) every doorway that is located in a barrier-free path of travel shall have a clear width no less than 0.80m when the door is in the open position

3) a threshold for a doorway shall not more than 15mm higher than the finished floor surface and shall be bevelled to facilitate the passage of wheelchairs.

5.3.4 every barrier-free path of travel for persons in wheelchairs shall have a clear width no less than 1.20m

6.2.6 buildings and their structural members made of wood shall conform to the minimum standard for TC11(conifers) and TB11(broadleaf tree).

7.1.6 mechanical units shall be separated from other dwelling space in which noise may be generated by construction

- 7. 2. 1 sufficient natural light shall be adequately received. At least one unit of every dwelling shall be received sunlight access in winter
- 7. 2. 2 exterior facing windows shall be provided in bedroom, living room, and kitchen. the window openings shall with an area of not less than 1/7 of the entire floor area
- 7. 2. 4 every dwelling unit shall be provided with natural ventilation by means of openable exterior openings with an area of not less than 5% of the floor area
- 8. 1. 4 equipment requiring periodic maintenance and forming part of a heating, ventilating or air-conditioning system shall be separated from other parts of the building with at least 2h fire rated partition wall and 1.5h fire rated floor slab.
The room shall be installed with doors open directly to the outside or lead directly or the exit, and easy access for inspection, maintenance, repair and cleaning.
- 8. 1. 5 meters shall be installed for access for inspection

NATIONAL STANDARD OF THE PRC

CODE FOR PLANNING OF CITY AND TOWN FACILITIES FOR THE AGED GB50437—2007

- 5. 1. 2 the living unit of elderly people shall be received sunlight access for at least two hours during the winter.
- 5. 1. 3 building infrastructure for elderly people shall be not excess 30% of the entire construction area.
- 5. 2. 1 the slop of the entire construction site shall be less than 3%
- 5. 2. 3 corridors shall have a clear width no less than 1.80m. Slop shall be less than 2.5%
- 5. 3. 1 Green space shall with an area of not less than 40% of the entire construction area
- 5. 3. 2 Green coverage shall with an area of not less than 2 square meter per person

NATIONAL STANDARD OF THE PRC

CODE FOR BUILDING FIRE PROTECTION AND PREVENTION GB 50016-2006

- 5. 1. 1 combustion performance and fire resistance rating of civil building structural members: Class IV
- 5. 1. 10 if there is an atrium in a building, all the floors connected shall be considered as an integral fire compartment.
- 5. 1. 11 Fire compartments shall be separated by fire walls.
- 5. 1. 12 the fire compartments for above ground business area and exhibiting hall shall not be larger than

10000 square meter as long as the following requirements are met:

the fire compartments are in a single-story building

the automatic fire extinguishing sprinkler system, smoke exhausting facilities and automatic fire alarm system shall be provided according the requirements in this code

5. 1. 15 if places such as singing and dancing hall, video room, night club, movie hall, karaoke hall (including restaurant providing karaoke), recreation hall (including computer game hall), sauna room (except the bath portion), commercial internet service room etc. have to be located at the two side of pocket-shaped corridor or its extreme end, the distance between the farthest room's evacuation door and the nearest exit shall not be more than 9m. If they have to be located on the floors other than the first second, and third floor of the building, the following requirements shall be meet:

1. they shall not be located on the underground second and lower floors. If they are located on the first underground floor, the distance between the floor of the room and the outside ground shall not be more than 10m

2. Room's building area shall not be more than 200 square meter. The room shall be separated from other portion by non-combustible partition wall and floor with fire resistance rating not less than 2h and 1h respectively. The evacuation door of the room shall be a class B fire door;

3. The smoke proof and exhausting facilities shall be installed according to the requirement.

5. 2. 1 fire separation distance of civil buildings shall not be less than 12m

5. 3. 1 The exists of civil buildings shall be arranged separately. The horizontal distance between the nearest sides of two adjacent exists in each fire compartment or each floor of the same fire compartment shall not be less than 5m

5. 3. 6 Escalators and lifts shall not be sued as safe evacuation facilities

5. 3. 11 The exits of any floor of the residential building unit shall not be less than two if the building area of one floor of the building is more than 650 sq.m, or the distance between the outer door of one resident and the exit is more than 15m.

5. 3. 13 The safe evacuation distance for civil buildings in Class IV shall conform to the following requirements:

The distance from a room's evacuation door that leads directly to the evacuation corridor to the nearest exit shall be not more than 25m.

The direct linear distance from any point in a room to the two sides of a pocket-shaped corridor or at its extreme end shall be not more than 15m

5. 3. 14 The net width of exit and evacuation door shall not be less than 0.9m. The net width of evacuation corridor and evacuation staircase shall not be less than 1.1m. If an apartment building of not more

than six stories is set up with an evacuation stair with railing on its one side, its minimum width should not be less than 1m

- 6.0.3 For buildings with enclosed courtyard along the streets, walkways connecting the streets and the courtyard of the buildings shall be set up, and the distance between two adjacent walkways should not be more than 80m
- 6.0.5 On both sides of fire fighting vehicle access going through the buildings or into the courtyard, there shall be no facilities that might affect the fire fighting vehicles going through or occupants evacuating.
- 7.1.3 Where the exterior wall of a building is difficult-combustible, the fire wall shall stick 0.4m out of the exterior wall surface; the exterior wall on each side of the fire wall shall be non-combustible, the width of which shall not be less than 2m on each side and its fire resistance rating shall not be less than that of the exterior wall.
- 7.1.4 No openings shall be permitted in the fire wall

7.2 LIGHTING PLAN

Figure 28
lower floor lighting plan

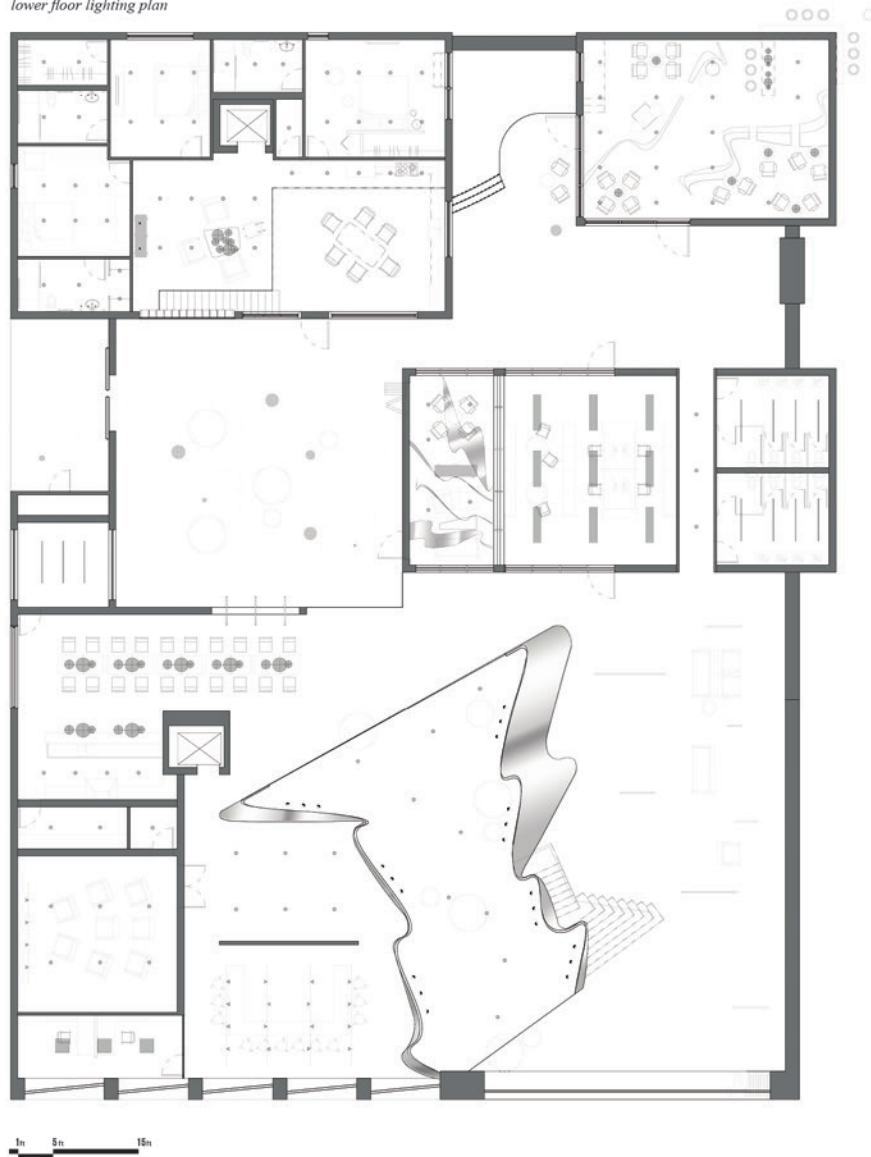
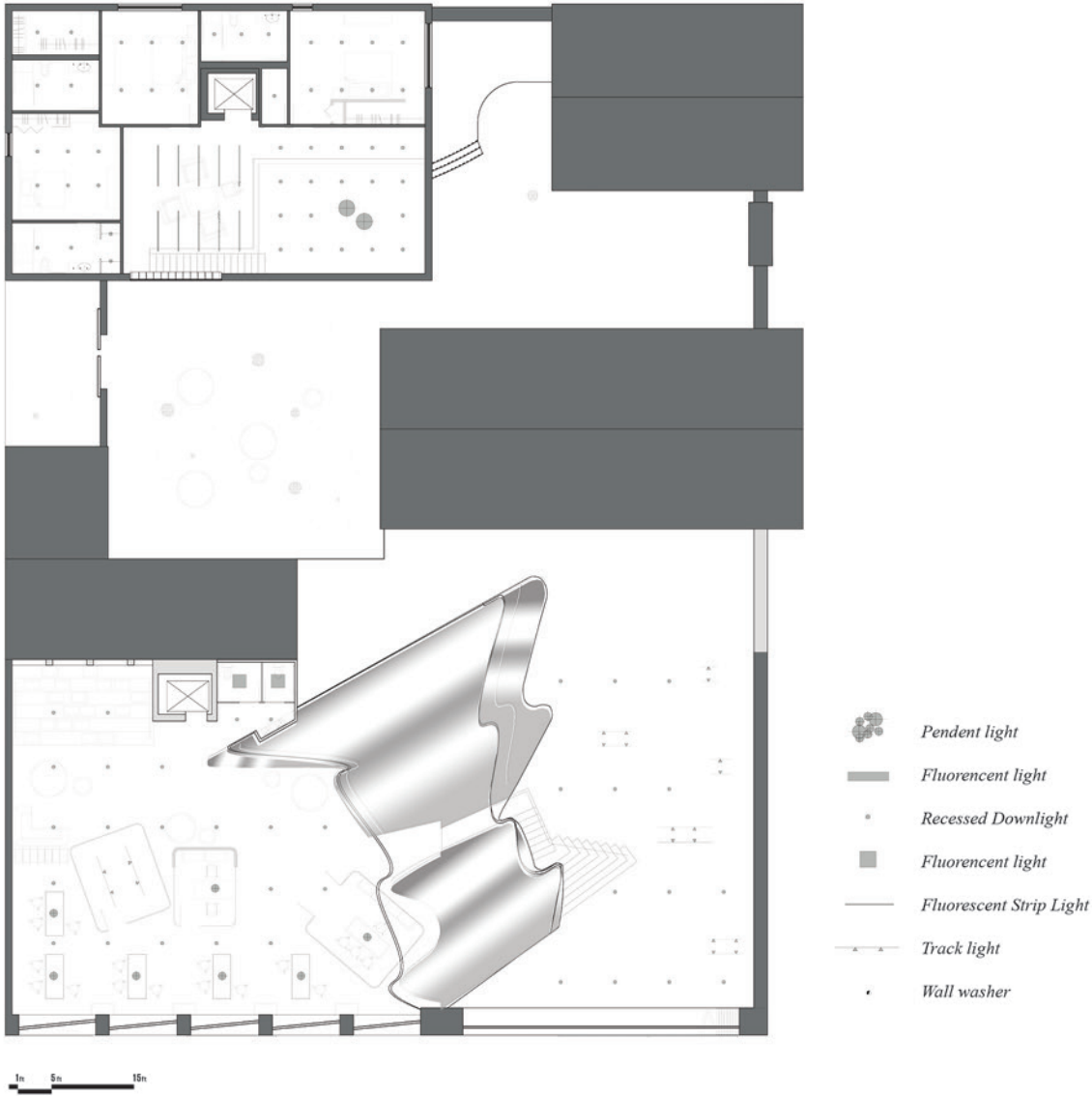


Figure 29
upper floor lighting plan



7.3 MATERIAL SCHEDULE



Figure 30: Materials

W1: Residence kitchen cabinets
W2: Overall flooring/waving partitions
W3: Studio stools
W4: Residence and service entry/ communal kitchen ceiling details
W5: Residence cabinets

U1: Office seating
U2: Studio seating
U3: Studio Seating
U4: Residence seating
U5: Tearoom/ tea section seating
U6: Gallery/ courtyard seating
U7: Residence seating
U8: Residence seating
U9: Tea section/ gallery seating
U10: Tearoom seating

WC1: Studio
WC2: Studio office/ Administration office
WC3: Tearoom bar
WC4: Residence suite
WC5: Calligraphy art centre office

P1: Studio table/ group meeting room table & stools
P2: Overall wall

LM1: Residence coffee table/ lighting fixtures
LM2: Temporary gallery structure/ Tea section ceiling

7.4 FINISH SCHEDULE

LOWER FLOOR

ROOM		FLOOR		NORTH WALL	
		MATERIAL	FINISH	MATERIAL	FINISH
ST-1	stair 1	GB	W	-	-
ST-2	stair 2	GB	W	-	-
D	deck	GB	W	X	X
101	long-term exhibition	X	X	X	X
102	temporary gallery	X	X	-	-
103	circulation	X	X	GB	WC
104	studio	X	X	GB	WC
105	office	X	X	GB	WC
106	video room	X	C	GB	WC
106A	video room storage	X	C	GB	P
107	communal kitchen	X	X	X	X
107A	storage	X	X	GB	P
108	tearoom	X	W	X	WC
109	office	X	C	X	P
110A	washroom	X	X	X	P
110B	washroom	X	X	GB	P
111	tearoom	X	W	X	P
112	living space	X	W	GB	P
113	bedroom	X	W	X	WC
114	washroom	X	T	X	P+WC
115	bedroom	X	W	X	P
116	storage	X	W	GB	P
117	washroom	X	T	X	P+WC
118	bedroom	X	W	X	p
119	washroom	X	T	X	P
120	storage	X	W	GB	P

Table 12:
Lower floor finish schedules

EAST WALL		SOUTH WALL		WEST WALL	
MATERIAL	FINISH	MATERIAL	FINISH	MATERIAL	FINISH
-	-	-	-	-	-
-	-	-	-	-	-
X	X	-	-	X	X
X	P	X	X	GB	WC
GB	WC	-	-	GB	WC
GB	WC	GB	WC	GB	WC
GB	WC	X	X	GB	WC
GB	WC	X	X	X	X
GB	WC	GB	WC	GB	WC
GB	P	GB	P	GB	P
-	-	GB	WC	X	X
GB	P	GB	P	GB	P
X	WC	X	WC	X	WC
X	P	X	P	X	P
X	P	GB	P	GB	P
X	P	X	P	GB	P
X	P	X	P	GB	WC
X	P	X	WC	GB	P
X	WC	GB	WC	GB	P
GB	P	GB	P	GB	WC
GB	WC	GB	P	GB	P
GB	P	GB	P	GB	P
GB	P	GB	P	GB	WC
GB	P	GB	P	GB	WC
GB	P	GB	P+WC	GB	WC
GB	P	GB	P	GB	P

UPPER FLOOR

ROOM		FLOOR		NORTH WALL	
		MATERIAL	FINISH	MATERIAL	FINISH
201	studio	X	W	-	-
202	studio	X	W	WC	-
203	office	X	W	GB	WC
204	performance studio	X	W	WC	-
205	lounge	X	W	X	X
206A	washroom	X	T	GB	WC
206B	washroom	X	T	GB	WC
207	living space	X	W	GB	P
208	bedroom	X	W	X	WC
209	washroom	X	T	X	P+WC
210	bedroom	X	W	X	P
211	storage	X	W	GB	P
212	washroom	X	T	X	P+WC
213	bedroom	X	W	X	P+WC
214	washroom	X	T	X	P
215	storage	X	W	GB	P

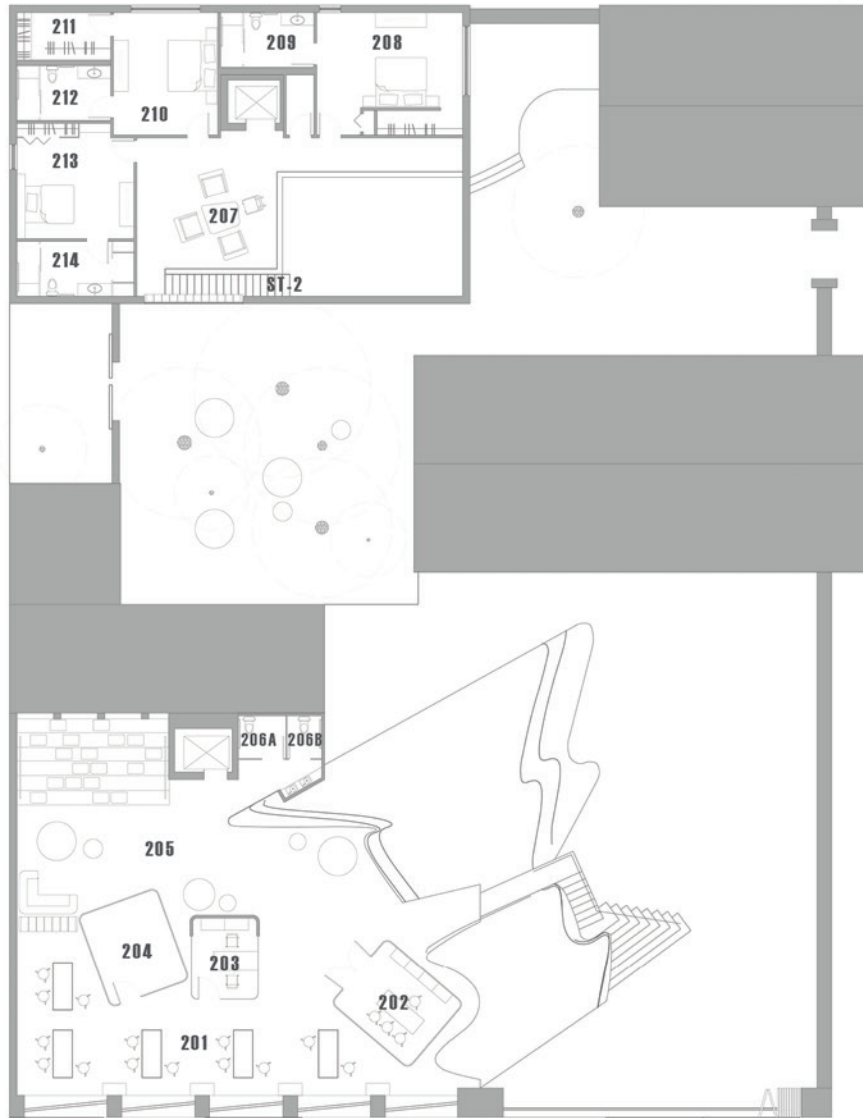
Table 13:
Upper floor finish schedules

EAST WALL		SOUTH WALL		WEST WALL	
MATERIAL	FINISH	MATERIAL	FINISH	MATERIAL	FINISH
-	-	X	X	X	X
WC	-	WC6	-	WC	-
WC	-	WC6	-	WC	-
WC	-	WC6	-	WC	-
GB	WC	-	-	X	X
GB	WC	GB	WC	GB	WC
GB	WC	GB	WC	GB	WC
-	-	X	WC	GB	P
X	WC	GB	WC	GB	P
GB	P	GB	P	GB	WC
GB	WC	GB	P	GB	P
GB	P	GB	P	GB	P
GB	P	GB	P	GB	WC
GB	P	GB	P	GB	WC
GB	P	GB	P+WC	GB	WC
GB	P	GB	P	GB	P

Figure 31:
Lower floor room schedule



Figure 32:
Upper floor room schedule



7.5 FURNITURE SELECTION

Most of the furniture pieces are custom made. Some of the furniture pieces listed here may vary according to the design need.



Figure 33: furniture selection

1. *Beat light tall by Tom Dixon*
2. *Beat light fat by Tom Dixon*
3. *Beat light wide by Tom Dixon*
4. *Steek Chair by Karim Rashid*
5. *Conference organic chair by Charles Eames & Eero Saarinen*
6. *Tea seating by José Manuel Ferrero*
7. *Tea seating by José Manuel Ferrero*
8. *Slab dining table by Tom Dixon*
9. *Offcut stool by Tom Dixon*



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