

Designing for the Environment

Introduction



This workshop was a continuation of the Soundings 4 workshop held in Jyväskylä in July 2003. The initiators for the project were Esa Laaksonen, head of Alvar Aalto Academy and Teija Isohauta, curator of Alvar Aalto Museum. The workshop gathered together architects interested in working in the field of architectural education and children. The aim was to involve architects and designers in an open discussion about architectural education, and develop ways of advancing architectural education in different countries. In 2003, 16 architects worked in Jyväskylä on the topic *Elephant & butterfly*. The experiences gained were so promising that we decided to arrange a Soundings 5 workshop to continue the process started in the previous workshop.

Soundings 5 offered a new type of interactive competence development and learning event, involving architects, designers and educators from various countries, a guest pedagogue and 9th grade students, as participants in the interactive workshop. The theme of the workshop to be planned by the participants and involving school pupils, was to deal with *urban space and street furniture*.

The idea was to challenge the students to rethink the concept of street furniture from their own point of view and to create new street or city furniture that was of 'their kind' and would improve urban space, especially the spaces and places the young use themselves. The theme was chosen to relate to the *Choices* Alvar Aalto Design Seminar held in Jyväskylä at the same time.

Soundings 5 involved 18 students from the 9th grade culture class at the Jyväskylä teacher-training school, 4 school teachers and a handwork supervisor, 16 architects, designers and educators from various countries, the guest pedagogue, and 7 members of the workshop planning team. Hopefully, the sphere of influence has grown even wider than that.

"In my view, Designing for the Environment is about how to create something (product, furniture, architecture) that changes the environment it is in, and how quality of life depends on the environment we live in. Using friendly materials, recycling, etc. is designing for the environment, and making life better for people (in terms of comfort, health, happiness) is also designing for the environment. It is a combination of different design factors such as materials, production, energy, climate, people, costs. They all influence the environment in many ways; the best solution is a balance of all these factors. That is what designing is always about... Choices."

- Job Nieman, participating designer -

The Designing for the Environment workshop consisted of four phases

The first phase, **pre-studies for the school students**, was carried out at the school before the actual workshop with foreign participants began. This phase involved art, handwork, mathematics and English teachers and a handwork supervisor. Through them, the students became familiar with the theme *urban space and street furniture*.

First, the key concepts were introduced through a the documentary *Livet mellem husene* (by the architect Jan Gehl) and a discussion. Then words related to architecture and design were studied in the English class, human dimensions and proportions in maths, materials and modelmaking in handwork. Finally, in the art class, a walking tour was made around Jyväskylä to look at the existing street furniture and the places where the young might want to make improvements. The students also photographed the street furniture and the places, and made posters of the resulting pictures.



The aim of the preliminary studies was to create qualifications for communication, arouse interest, raise questions and gain knowledge on architecture and on the theme *urban space and street furniture*, since the actual workshop with the architects was only to last for three days. The prestudies (6 hours) were guided by instructions made by the workshop planning team. The contents and working methods of the workshop were not predetermined, but a pedagogical framework formed by guiding questions was planned in advance.



The second phase, **mapping objectives and creating contents**, challenged the participating architects, designers and educators to plan an interactive workshop for 9th grade students with each other and Eileen Adams, the guest pedagogue, who brought her own expertise to the workshop.

“As an educator, I am interested in what young people learn in order to understand, to think and to take action. I am interested in how they learn. I am interested in why they learn, and what they use their learning for. The starting points are how they experience their environment, how they are able to make sense of it, how they respond to it, what it means to them and to others and how they are able to influence it. I am particularly interested in how they see themselves as agents of change and how they are able to deal with the process of change confidently, creatively and responsibly. Environmental design offers educators a vehicle to address these issues. It involves design awareness, critical study and design activity. These three elements have provided the framework for our work with young people this week.”

- Eileen Adams -

The third phase was a **workshop with the students**, 4 adults working with 4-5 students. One adult in each group who could speak Finnish, but most of the work was conducted in English. After getting to know each other, the students presented the photographs they had taken during the walking tour prior to the workshop. Three afternoon sessions included the following elements in a framework for study suggested by Eileen Adams. She explains:

Brief

"The original brief was to design street furniture. We extended this to consider both the need for creating any change in the streetscape, taking account of the environmental context and thinking about the possible impact of our design proposal. So we focused not only on objects, but also on interrelationships between structures, spaces and people".

Design awareness

Direct experience of the environment of Jyväskylä provided a wonderful stimulus for study. The aim was to develop students' knowledge and understanding of what already existed and also to help them to consider what might be. Design awareness is about young people making sense of their experience, and finding meanings about the world they inhabit. In the streetwork sessions, participants were asked to pay attention to how to extend their awareness of design, aesthetic and design vocabulary, techniques for observation and analysis, and techniques for recording information. Afterwards, students were asked to find information and examples from other sources to extend what they had learnt from first-hand experience.

Critical study

Students were involved in critical study throughout the project. The word 'critical' is derived from the Greek word 'kritos', meaning 'a judge'. It implies weighing evidence. This is based on a questioning stance. Students were asked to make judgements about aesthetic or design qualities, to form opinions and to discuss and explain them. In discussing their experience of the townscape, students were asked to consider aesthetic and design qualities, what worked and what did not, and what was the need or opportunity for change - what was the problem to be solved.



Design activity

In the design activity in the studios and workshop, students were asked to develop proposals for change and improvement, maybe to transform or to adapt something that existed, or to come up with something new. Problem identification and problem solving required young people to make connections, develop insights, make informed guesses and follow up hunches. This required empathy and intuition. Design develops young people's abilities to hypothesise and to visualise possibilities as yet unknown. Imagination and fantasy are important here, as are technical skills, to generate, develop and test out ideas before putting them into effect.

Social and interpersonal skills were required in team-working and shared decision-making. It was evident that every design decision involved conflict and compromise. Through designing, students need to learn to deal with disappointment, frustration and failure. Design is about seeing new relationships or alternatives, learning to shape and control the environment, planning ahead and problem-solving (design activity), making choices, making decisions and making things happen (implementation).

Presentation

Sketches, plans, designs, prototypes, models, mock-ups and maquettes allowed students to share their work with peers and teachers, to get feedback on their thinking and to test out their ideas in a sympathetic setting. It was evident that the most valuable outcome is not what has been designed. It is what has been learnt in terms of knowledge, attitudes and skills.



The fourth phase for the adult participants involved a reflection on the experience of learning and teaching, culminating in **the workshop exhibition**, displayed the working processes of each group and the ideas that came up. The exhibition was arranged in conjunction with the international Choices seminar, in the main lobby of the University of Jyväskylä. A grand opening was held the evening after the workshop had finished, which received wide coverage in local and national newspapers.

The workshop seen from the school viewpoint

As the target group for the Soundings for Architecture Work-shop, we chose a ninth class with a cultural education bias. The class curriculum involves more integration between the different subjects than is normally carried out throughout the entire secondary school. Consequently, this architectural education project seemed to fit in well with the curriculum; from the school's point of view, there might be various subjects involved, not only art, maths and technical work but English, too; after all, we were promised an international group of architectural students as visiting teachers.

We waited enthusiastically for the project to begin. The most difficult thing as far as the school was concerned was certainly the rigidity of the school system; it took a good deal of work to adapt the students' daily routine and find a functional space that was available for four groups to do project work, while the everyday routine of the rest of the school continued as normal at the same time. For the students, the suspense factor was communicating in English. The project indeed offered a valuable and authentic opportunity to study English – the students were able to hear native speaker English of various kinds and English spoken as a foreign language, as well. This gave new impetus to their language studies. From the point of view of mathematics, the students took a look at architecture the previous spring, considering how maths was linked with architecture in general terms. Although the contribution of the workshop itself was more a matter of teaching through experience rather than through hard facts, the students were certainly allowed to think about the issue of how much the architect has to take practical limitations into account in his designs.

As far as the implementation of the project was concerned, it was left slightly unfinished – we did not manage to do everything we had hoped. This was mainly the result of lack of time and the fact that we focused more on the thought processes and the design side than on putting design into practice.

Unfortunately, we could not continue to complete the project once the work was over – again because of school routines; the students no longer had voluntary classes in technical work where they could have finished off the street furniture. Nevertheless, the important thing was what went on in the students' minds.

Everyday observations were enriched and became more sensitive. Many of the students said that they looked at the city and its street furniture in a completely new light. They realised that behind every part of the urban fabric, be it a building or an item of street furniture, there is a design process. The idea was also aroused in their minds that every citizen has the opportunity to influence what the

environment is like or to have an opinion about it. The students became aware of their own relationship with design and the built environment, what it looks like and how we experience it from a personal point of view.

Kerttu Nuoranne, teacher

The workshop report - General

THE PROJECT was an eye-opener on the way I look at the world and on working with other people.- Anni Laukkanen -

THE NICEST thing was working with other people coming from different cultures and different countries from me. The project really opened my eyes and made me see the urban surroundings in a new light.- Essi Rintala -

THE BEST thing about the project was that we learned a lot of new things about creative skills. The final result the group produced wasn't really important so long as the students learned something about creativity and expanded their own powers of imagination.- William Lahti -

IT WAS a really enjoyable and eyeopening project, which gave us a new idea about our city and a new perspective on it and on studying the environment in general. It was great to be able to speak a foreign language and we had a lot of fun. Even though something was missing and we were in too much of a hurry all the time, I learnt an enormous amount in the process.- Pyry Mikkonen -

group A(mazing)

Rabia Cigdem Cavdar, Ida Halonen, Janne Inkeroinen, Jyri Lisowsky, Juuso Paavola, Rosie Parnell, Svava Riesto, Lauri Takatalo, Elina Tolvanen



Day 1 / Tuesday

Our objectives are: finding the differences and the relationship between the urban and the natural environment and making the young people more aware of their environment.

Getting to know each other and the city

After name game the students showed the sites on a walk tour and told their opinions of the city. A nearby hill gave views of the whole town and the surrounding of the whole town and the surrounding lakes. At school the pupils presented the photographs they had taken in advance. Everyone picked a photo they found most interesting or intriguing and talked about it.

Widening perspective of street furniture

Image game - could a rock be a seat? In order to further the concept of what street furniture might be, a short observation and sketch design exercise was held exploring the ways in which nature or found objects might fulfil the function of street furniture in chosen photographs.

Deciding on the site based on the young peoples perspective of the city

The students were asked to map their experience and perception of their town by inventing symbols on the map to build a picture of the city through their eyes for the visitors. The photographs taken in advance were related to the emerging picture of the town. Reflections and discussion led to the young people to take the adults to a city tour to some of the key areas.

City Tour – finding the meaning of spaces

The students lead the adults to places where they hang out and places, which they considered polluted or intimidated, and thus needing improvement. This exploration was very much a team effort: in trying to help the adults understand more about the town, the young people voiced their own thoughts, exercising their critical skills and crystallising their opinions. Places with negative auras were examined and discussed. Things were collected from the site for a sculpture.



Day 2 / Wednesday

Analysis through artwork

Building a collective sculpture: Found objects gathered on the town centre tour were used to collaboratively build sculptures of genius loci. Sketching on the final site: The final site - the river site - was selected for design development and everyone carried out sketching on site, giving the place different qualities through various sketching techniques. Finding the way: Making maps showing the route to the river from school and the significant things on the way. Drawing analysis of the place: Choosing a character (clown, baby, drunken man...) cartoons were drawn about what they might do at the river. All these exploratory and analytical

techniques were intended to increase understanding of the qualities of the place that made it successful and the particular aspects that could be improved.

DAY 3 / Thursday

Design development

Quick generation: Drawing 5 ideas for the site in 5 minutes, then taking each other's drawings and drawing 5 variations on the most promising idea. In context: Drawing the ideas on the site photos. Voting: The swing, swinging light and pier are chosen. Design in action: Working in pairs we focused on form, materials, site and letting people know about the new installation. The design is developed in sketches and models.

Representation

The photo of the site is used to scale the model. A model is built using a bagel! Photos of the model with a photo in the background were taken and an imaginary invitation was made for inhabitants to the opening party of the improved site.

Highlights: They showed us the sights – we saw Jyväskylä from their point of view. They took us to their favourite places. We got to see where they live, do sports, meet each other... It was nice seeing the beautiful city on such a lovely day.

WORKSHOP REPORT Group A

Tourujoki

WE WERE TOLD very little about the coming project and what we were going to have to do in it. The first day we spent with our foreign visitors was taken up by getting to know each other. We thought up some fun name games in our own group and we went up in the Harju observation tower to admire our beautiful city, which is why those young architectural students had come here from all over the world. We showed them on the map two places that we wanted to change in Jyväskylä and how.

Group work

OUR GROUP WAS made up of students from Norway, Turkey, England and Finland. We used English as our common language, so it wasn't a problem that people came from different countries. I think it was jolly good to get different viewpoints and opinions about the project. Everyone was keen to take part in the coming work, even our longhaired Turkish cameraman.



Project idea

THE REST OF the day we spent at Tourujoki, one of the two places we had chosen. What we had to do was to plan how to make Tourujoki a more pleasant place. We wanted people to go there more.

On the last day we drew lots within the group to decide on the pairs that were going to work together. One student and one architect made the scale model that was going to show our ideas about Tourujoki. There was no limit to our imagination when I was making a circular jetty from a small piece of wood with Janne who came from Kotka. For the last half hour we showed our finished work to the other groups.

After the project

THAT EVENING the opening ceremony for the exhibition was held at the university and taking part in it was voluntary. We admired photographs of our finished work and the work our group had done together over the first two days. We ate Finnish liquorice and said our sad farewells. Sadly I realised the week was already over.

The architectural project left me with nothing but pleasant memories. During the project I learned an enormous amount more English and I learned how to work with different people. The team spirit in our group was one of the best and things got done very well indeed. Time was probably the only thing we didn't have enough of.

Elina Tolvanen

Groub B(est)

Anne Cunningham, Kalle Hamm, Anni Laukkanen, Pyry Mikkonen, Eppu Raittila, Essi Rintala, Mie Svennberg, Hubert Trammer



Day 1 / Tuesday

Our objective is to find a place that the pupils dislike and make a plan to improve it.

Getting to know each other

A game was played - this is me, who are you?

Selecting the site

Photos taken by the students were discussed. Why did they like or dislike the photographed places? After a walking tour the students chose one of the places which they called "Behind the JK" which was a backyard of a supermarket where young people hung out smoking and drinking. The place was considered forbidden but tempting.

Investigating space at the site

The space was investigated by moving in space, then suddenly stopping, looking close up and far away and drawing quick sketches of the sights. Other senses were used blindfolded. The blind one was lead around the space listening and smelling. Different surfaces were studied by making quick frottages until the rain forced to run for shelter. Finally it was observed how people use the place. How do they go through it? How do they hang out there? The routes were first drawn on the ground with coloured chalk and then marked on the map.

Homework – interview

The first day was summarized by discussion. As homework the students were asked to interview people from different age groups. How do they use the chosen place? How do they experience it? In addition everyone was asked to bring two pictures of places he or she liked.

Day 2 / Wednesday

Do you like what I like?

The day began by looking at and discussing the pictures each person had brought. The factors that made the place nice were listed: greenery, rich details, the alternation of light and shadow, certain colours and materials, tidiness, comfortable benches or other possibility to sit. According to the interviews younger children found the place scary and dark, adults just used it as trespass to shorten their route somewhere else and young people used it for meeting friends and smoking secretly since nobody could see them there.

Being architect, measuring space

Measurements with hands and feet were done of the proportions of the space and the locations of street furniture back at the site.



Making a model

While the students were left on their own to build a scale model of the place the adults prepared homework and gathered a material package for next days model building.

Homework - ten ideas for change

Think of ten ideas (street furniture, water, plants etc.) to improve the place and make sketches of the ideas.

DAY 3 / Thursday

Decision time - five changes!

The students presented their sketches. Everyone had ideas of improvement that concerned increasing greenery (plants), comfortable benches, light and tidiness (by adding for example garbage cans and ashtrays). Some kind of aesthetic improvement by art work or change of colour was also considered necessary.

Modelling physical change

One idea from each student's ideas was chosen as basis for further development. The ideas were then brought into the scale model of the place.

Cartoon - a behaviour change

As a last activity the physical changes were evaluated. How would they affect people's behaviour, the way they use the place? Short cartoons were drawn showing how people from different age groups would use the place now and after the changes.

WORKSHOP REPORT Group B

The Jyväskeskus shopping centre– *The heart of the city*

ON 24–26 AUGUST 2004, we took part in our school's architecture project. We divided our class up into groups in advance and when the foreign architects arrived at our school, they were split up evenly between each group. My group was made up of Pyry, Heta, Essi, Anni and me from my class, and four architects, Anne from Scotland, Mie from Sweden, Hubert from Poland and Kalle from Finland.



First day

FIRST OF ALL we got to know each other; we made up badges with our names on and we drew something connected with Jyväskylä. What we had to do was to choose a place in Jyväskylä that we wanted to improve. We chose the area behind the Jyväskeskus shopping centre where the youngsters hang out to get away from their parents. Then we visited the place we had chosen, which we called 'behind the JK'. We did various different exercises to get a clear idea about the place and then as homework we had to bring a few illustrations from home that showed the kind of urban environment we liked ourselves.

Second day

FIRST OF ALL we took it in turns to look through all the illustrations and everyone explained why they had chosen the ones they had. Then we went 'behind the JK' again and the group split up into pairs and one threesome. We were each given a section of the area that we had to measure. After we had

done the measuring we went back to school and, using the measurements, we began to make a scale model of the place. Making the model was quite difficult to start with and it took quite a long time. That pretty well wrapped up the day but we interviewed some people about the place and we used a package of different materials we took home with us to make ten proposals in miniature for improvements to the place.

Third day

TO BEGIN WITH we went through the interviews and analysed them. Then we had a look at the kind of miniature furniture that everybody had built. Then Anni, Essi and I coloured different paper surfaces with different coloured pens and pencils and hung them up on the walls of our classroom. The papers give you some idea of the different kinds of surfaces there are even in such a small classroom as ours. While we were doing this, Pyry and Heta did some drawings with Anni. After that, Heta and I finished the model by replacing the old furniture with the new. We invented all kinds of new things for the place and the model was pretty good, even if I say so myself.

Pyry, Anni and Essi drew a strip cartoon based on the interviews we had done. When everything was ready, we cleaned everything up and tidied up the room so it was ready for the presentation. Then we went and had lunch and began the presentation. We showed what we had done ourselves to the others. It all went very well. Everybody else showed their own work and then the school day was over again.

The opening ceremony

ON THE EVENING of the third day we held an opening ceremony. All the architects were allowed to come, and the students and their parents. There was liquorice to eat, and we were able to talk about the project with different people and write down feedback and greetings. Some photographs were taken of the architects and the students together. The ceremony was an enjoyable climax to the end of the project.

I think the whole project was good fun and all the architects were very nice. The only bad thing was that there wasn't enough time and we spent too much time on the project all on the same day.

Eppu Raittila

group C(reative)

Guja Dogg, Manny Juarez, Kaisa Järvelä, Heta Hämäläinen, Säde Kalaja, Kalle Kuokkanen, Juho Loukiala, Job Nieman, Madelène Westerlund



Our objective is taking an analysis through a process to a finished object.

Introduction

Ourselves: By making animal name tags the favourite animals were used as a playful way of getting to know each other. Preliminary work: The students introduced the photos (existing street furniture and places) they had taken before the workshop. The places were marked on the map, discussed and evaluated (smile face analysis) together. Do they arise positive or negative feelings?

Program: The adults described the becoming process, the schedule and the meaning of the workshop.

City tour and quick drawings

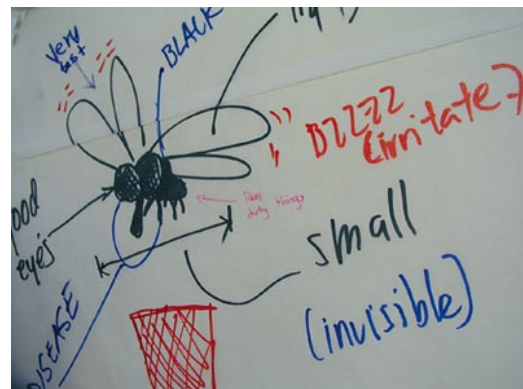
While the students led a tour around their town, the guests guided them to observe their surroundings by framedrawing and to talk about the qualities of places. This way the students were let to know that they were the ones who were going to do things, and the adults would just help them.

Donuts and decision

The rain gave an opportunity to have a relaxing break with donuts. The students started to tell their ideas: trash cans have to exist since nobody wants to see the trash, the smell should be prevented by wunderbaum, people should know where the cans are but not see them, there could be hidden walking cans that come when called. There was a quick agreement on the site, which was considered a nice place in general but because of garbage and poor design it was also found dirty and ugly. Better trash cans are needed!

Perception exercises and sensorial mapping

The group was sensing the site, by lying on the ground, looking up and drawing. Different materials and surfaces were sensed by being led blindfolded. This way the students started experiencing the surroundings differently. It was a little foolish but still a good way of discovering new things. The students chose the theme of their sensorial maps: colour, smell, height, materials, routing, light, entrances, functions etc. Since each map gave a different result, the students started to analyse the park with an increasing interest. Now they understood why people walked by certain paths and not others, or how the trees sheltered the playground.



Summary and homework

Summary: Think about the discovered problem, look around at trashcans and choose an animal related to the problem TRASH CAN (making the day a complete circle by returning to the first exercise). Pelican, fox, dog, elephant, malpie and flie!

Day 2 / Wednesday

Annotated sketches, judgements, connections

After reviewing the day before and discussing the references it was time to draw, describe and discuss the selected animals. Why would they be good trash cans? Which characteristics of the animals were good or bad for a trash can? Rotating the drawings made everyone involved in each other's animal. Things good or bad were listed and put as post-its on the wall. The discussion of the results led to think about how to design the trash can.

Material, form, function and ergonomics

Research in groups of one adult and one student: Materials were gathered, shapes discovered, function evaluated and ergonomics researched by measuring different people and the way they threw something in the trash. This way the dimensions of the trash can and the form of its opening were decided. After the study the results were discussed together. Combining form and material: What kind of materials and forms could be used to build a trash can? Is there a connection between materials and forms? Various combinations were made by using the found materials.

Design and product proposal

The day was summarized by each one drawing a proposal for a complete trash can.



DAY 3 / Thursday

Modelling and presentation

The day started by discussing the designs of the previous day and making clay models of them. Each model was analysed and discussed thoroughly, thinking of all the information gathered earlier. The best places to situate the trashcans were chosen by using the sensorial maps of the park. The best design ideas from the clay models were democratically picked and combined for the final 1:1 model. At the end some worked busily on the final model (different parts, materials, colours etc.) while others prepared the presentation.

Highlights: Lying on the ground, giving the students many new ways to perceive. Personal comments in the end of the day. Kaisa said that she saw things in a new way and saw MORE!

WORKSHOP REPORT Group C

A litterbin for Keskustie

In autumn 2004, our class, 9B, took part in an architectural project. Besides our class, several young architects and architectural students also took part in the project. The idea of the project was to design and build an item of street furniture. THE architects and the students were divided up into groups of about eight people who were going to work together. My group was made up of me and three of my classmates, Sade, Kalle and Juho, plus four architects. The architects in our group came from the USA, Holland, Sweden and Iceland. The people were friendly and open.

BEFORE our foreign teachers arrived we had made preparations for the project by taking photographs of nice and nasty street furniture and outdoor spaces. Our project got underway by making use of the photographs we had taken. We went to look at the street furniture that appeared in our photos in reality. For the thing that we were going to change, we chose a litterbin on a little road in a park near the city.



HAVING chosen what we were going to work on, we did several exercises on it. One pair shut their eyes and another pair took them close to some interesting material or place. When the other pair gave the word, the pair that was being taken round were allowed to open their eyes, just for a second, and then close them again. Then they had to tell what they had seen. We also lay down on the ground and drew what we could see when we looked straight upwards. The exercises helped us to get a better idea about space.

THEN we drew sketches at school and thought about the good features of a litterbin. We worked in pairs, one student and one teacher. We allocated different topics to the pairs and started investigating them. The topics were functionality, form and material. On the basis of our investigations we made a full-size model of our litterbin. Then we showed the final result to the other groups.

IN MY opinion, the project was a successful one, opinion, the project was a successful one, which brought a bit of extra spice over and above normal school work. True enough, there wasn't nearly enough time and the final model was made in a terrible hurry. Because of the project I've learnt to pay attention to little things in the environment and I now understand how small details can make the city much more pleasant.

Kaisa Järvelä

group 4 D(ynamic)

Graig Dunn, Henna Jaatinen,
Mitra Hedman, Hanna Kakko,
William Lahti, Panu Lönnblad,
Siiri Raasakka, Laurent Tardieu



Our objectives are: to have fun, to learn from each other and the students and develop design ideas and knowledge.

Day 1 / Tuesday

Introduction

Individual introductions were made by drawing a story of one self on the “table” (drawing on a big paper covering the table fixed by facilitators before the arrival of the students). Each person had 30-second time to draw and tell a story of one’s hobbies, interests, pets, family etc. Next a continuous drawing was made on folded paper, each person continuing the picture by seeing only few lines at the folding point (“gypsy diary”). Finally the design project was introduced to the students.

Exploring the city

The students introduced their preliminary work photos of Jyväskylä City. The photographed places were located on a big map of Jyväskylä by means of marking them. + and – marks were added on these sites on the map according to the opinions of students.

Day 2 / Wednesday

The students were asked the best way to describe the city. They decided to take the adults for a tour around their favourite spaces and exciting places as well as to show the secret and the ugly places.



Examining the places - serial vision sketching

The examination was done by drawing one picture at each step about smells, feelings, atmosphere, image, sounds and taste from students’ choice of viewpoint and place. Facilitators wanted to give freedom of choice and reinforce the feeling of “ownership” of the project to the students. Comments, feelings, and ideas on how to identify the city were written down.

Special place that changed the project

On the way back to school the students suddenly decided to take the adults to a special place, the water tower! The tower was so impressive, it changed the course of the whole project. Everybody felt extremely interested in the potentials

of that place. From the top floor of the tower one could see the whole city; the school, the students' homes... The students' homes were marked on the map while looking at them from the tower.

Evaluation and conceptual modelling exercise

Evaluation of the drawings and comments was made back at the school. A model making game was held with quick 3D models on themes such as "blue", "dance", "elephant". The students were first intimidated and afraid of doing 3D models since they hadn't done them before very much. In a short while they were very happy when they saw they could achieve nice models.

DAY 3 / Thursday

Finalising design ideas

Collaborative teamwork was done to pull together ideas and 3-dimensional designs and information. All ideas of improving the place were discussed and different opinions considered. The means to alter the place were decided together.



Design

Small models were made of different furniture designed for the water tower view place. The key ideas were written in small signs and added into the model.

Preparing the final presentation

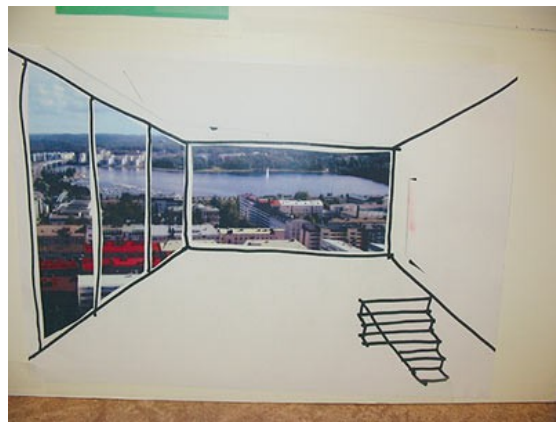
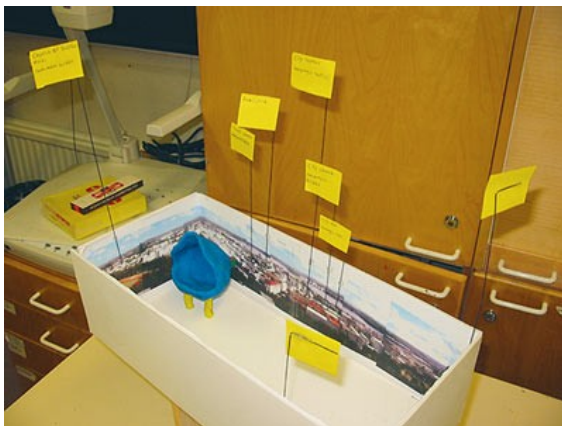
A collage model of the space and furniture was made including real photographs of the views as the windows.

WORKSHOP REPORT Group D

The Water Tower

The idea of the project was that we, the students of class 9B at the Jyväskylä teacher training school were going to learn what architecture is and how we could improve the townscape in Jyväskylä. Foreign architects came to visit us from all round the world. We worked with them and they helped us to figure out our ideas and bring them to life. We didn't make any actual street furniture, but we made models, either scale models or full-size.

WE BEGAN the project a little doubtfully on the Tuesday. Everybody was in suspense because we were going to have to speak English and we weren't told anything about the project in advance. After some initial hassles, some speeches and some information, we split up into groups and the situation calmed down a bit. The tension decreased within the groups because we realised we were all as tense as each other. First of all we got to know each other by playing different games. Soon the tension gave way to enthusiasm and everyone started talking English in a more or less understandable way. We started planning.



WE DECIDED to go and take a look round Jyväskylä and only then decide what we were going to change. We wandered round the town with sketchbooks and made notes of details, good ones and bad ones. We school kids showed Jyväskylä to the grown-ups. We went to our favourite spots. In the end, we went up the Harju observation tower, from where you can see the whole of Jyväskylä. To our surprise the visitors were quite bewitched by the tower and we came to the conclusion that we ought to take it as our target for change.

ON THE THIRD and last day we were supposed to get all our ideas down on paper. We made models and gathered up all the plans and designs made during the project in a tearing hurry. There wasn't enough time, there weren't enough of us to do the work and doing it was mainly a big hassle, but we got everything finished in time and showed off what we'd done to the others. The end result was super.

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