

play+space



playce

Architecture Education for Children and Young People

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Photos © arc en rêve / Laurent Tardieu Contemporary Architecture with Children





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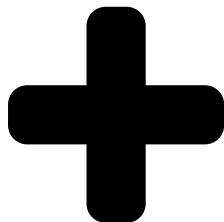


Guja Dögg Hauksdóttir Architecture at Eye Level (photos 1 ,2 ,3)



Mie Svennberg Democracy in Practice: working with architecture in school (photo 4)





Esa Laaksonen

ON AN IMPORTANT MISSION

Developing the architecture education of children and young people is a central objective in the Finnish Government's Architectural Policy Programme. And not without reason: we are all users of the built environment. Architecture, be it in an urban milieu or a rural landscape, has such an influence on our lives that corresponds to at least a couple of mathematic formulas or Finnish language inflections, but a surprisingly small number of lessons in our comprehensive school syllabus are dedicated to understanding the environment and architecture. One would expect that the risk of being left without these skills and competence would somehow materialise in the contents of education: it is indeed important to provide everyone with at least the basic skills to evaluate his or her environment, select a place to live and know how to influence urban planning. But no such thing: quite the opposite, because art, which could perfectly well include the basics of architecture and design, is being subjected to cuts in conjunction with every lesson hour distribution reform just like every other "arts and crafts" subject. This makes no sense, if only for the simple reason that the learning process proper and creative problem solving necessitate using both halves of the brain. The Nokia success story is partly due to an interesting design concept that differentiates the company from its competitors.

Creating and maintaining international networks in this field is one of the points of departure of the activities of Alvar Aalto Academy. One way to achieve this has been the international Soundings for

10 Architecture workshops for young architects and designers organised since 1996. The theme of the first workshops was urban planning, and the two latest ones (2003 and 2004) and the upcoming sixth event of 2006 explore the architecture education of children and young people and the pedagogical issues involved. The workshops have been arranged with the financial support of the City of Jyväskylä, with children from Jyväskylä as participants.

The Soundings workshops have generated a new international network of the architectural education of children and young people based in Finland: the PLAYCE association (play+space). The members of PLAYCE are pioneers in the field of early architecture education and top professionals in the field: they meet frequently around the world, with the next event due in Poland in September 2006.

It was this network that enabled the Alvar Aalto Academy to arrange the first open event of lectures and discussions last autumn. Arranged in the facilities of the departments of education at the Universities of Helsinki and Jyväskylä, the seminars were well received and began a dialogue with teacher students and teachers. This book includes presentations from the *playce@2005* seminar and the summaries of the accompanying workshops, thus illustrating the development and future potential of the field, as well as the related ethical and moral issues.

Esa Laaksonen



Photo © Playce / Teija Isohauta

Playce: an international network of architectural education for children and young people



Photos © Arkki/ In Arkki, School of Architecture for Children an Youth, play and fantasy are used as means to discover the different phenomena of architecture.

Jaana Räsänen

ARCHITECTURE EDUCATION IN FINLAND

Architecture – art and everyday experiences

Combining the rational and the irrational, architecture is difficult to define. It is a common thought that architecture is architects' work, namely making drawings of houses, or that architecture is simply odd-looking and usually box-like modern buildings. Among professionals the definitions are often based on the basic elements of architecture. Form, space, order. Time, space, substance. Mass and surface. Light and shadow. Space and place. These concepts combined in the professional dialect might sound like a secret language. *Architecture is realising genius loci, the spirit of place, by building* is a characterisation that brings us closer to architectural education. It brings together nature, man made environment and people themselves, combines the physical aspects of architecture with the experiential – everyday environment here and now, individual memories, shared meanings and lived history, expectations of the future.

From the experiential point of view architecture is something about us humans, our physical and mental needs, all our senses, measures and activities. Its about door handles that fit perfectly into our hands and benches that feel comfortable to sit on; favourite places that correspond to our soul. It's about spaces that surround us, rooms for different purposes, open and closed, dark and light. It's about houses, apartments, homes for family life and privacy. It's about public buildings and space as meaningful meeting places, gathering us by

- 14 art, religion, politics. It's about everyday environment: safe walking routes and quick bus connections, offices, schools and shopping centres. It's about villages and cities born of different places in different circumstances showing us the history of the community in a built form. It's about our home region, home country, national and local identity and the national landscape that makes us feel us. And it's about different cultures around the world, different ways of dwelling on earth.

Architecture in basic education of art

The national core curriculum for teaching architecture as one of the arts (published by the Finnish National Board of Education in 1993, www.oph.fi) shares the wide definition of architecture that covers the whole range of built environment from single items and buildings to larger environmental entities. The curriculum also emphasises the understanding of interaction between people, and natural and built environment. According to this curriculum, the purpose of architecture education is to help pupils to analyse and understand the surrounding environment and the world, to support their general education and to promote their abilities to face the challenges of modern society, such as participating in discussion and making choices.

In Finland, children's architecture education as part of art education has already established its place. This *basic education in architecture* is aimed at all citizens, but mostly organised for children and young people as afterschool activities. There are three schools - Arkki -School of Architecture for Children and Youth, Lastu -School of Architecture, Environment and Culture and Jyväskylän Art School for Children - and one museum - The Alvar Aalto Museum- that have been the pioneers of giving official basic education in architecture. The number of interested parties has risen rapidly. Within the last couple of years several visual art schools all around Finland have started experimentation in architecture education following the official core curriculum.

In the core curriculum for the basic education of art, architecture is seen as one of the specialisation lines of visual arts. At visual art schools a student can usually, at some point of his or her visual art studies, choose to specialise in architecture. Architecture is then studied maybe during one term. In the specialised architecture schools Arkki and Lastu, the basic education of architecture is carried out as target-orientated and year by year, step by step continuing education.

Children under school age (3-6 year old) start with preparatory studies and move then to basic studies. After three years of basic studies they can move forward to deepening studies.

Since basic education in art and architecture doesn't reach all children and young people, it is important that architectural education is also included in pre-school as well as primary, secondary and upper secondary school curricula.

Architecture in school curricula

*Pre-school learning and teaching is based on integrated themes that are close to everyday life, all its phenomena and one's personal experiences. One of the themes, *Man and his Relationship to Environment*, ensures a natural opportunity for realising architecture education. Pre-school guides the child to observe and analyse surroundings, enjoy their versatility and beauty, and become conscious of the influence of one's own actions. The aim is that the child learns to respect both the natural and the built environment so that he or she will want to act in a way that preserves the environment and its cultural and aesthetic values.*

*Basic education at primary, secondary and upper secondary schools is based on seven different themes ¹. The objectives and contents of them are connected to all school subjects and thus giving possibility for integration, looking at phenomena from various points of view, constructing integrated and meaningful wholes. From the seven themes *Responsibility for Environment, Well-being and Sustainable Future* refers most closely to architecture education. Points in common are also found with the other themes and almost every school subject, which creates a good basis for realising environmental and architectural projects. Even if architecture education integrates the objectives and contents of several subjects, the main emphasis on architecture is within the visual art curriculum. In the visual art curriculum (from 1st to 9th grade) the content of education is divided into four main themes, one of which is *Environmental Aesthetics, Architecture and Design*. In the upper secondary school (from 1st to 3rd grade) visual art curriculum, there are two obligatory courses, one of which, *Environment, Place and Space*, concentrates on architecture. At least one of the upper secondary schools, *The Lavia School*, is pioneering as a school especially emphasising architecture with its four different courses: *Architectural and Environmental Education, Time Travel in Architecture, Architectural Design for Everyday Life and Technical Drawing and Architectural Design*.*

16 In action - architecture with children and young people

Architecture can be approached in many ways and architectural education offers possibilities and means to different kind of learners. One expresses himself best by words, another by drawings and a third by three dimensional constructions. One finds the inspiration through literature and another through her own experiences. In school classes and workshops I have seen pupils observing and documenting the living environment here and now, travelling in time both to the past and to the future, visiting architectural exhibitions and architects in work, telling stories and expressing amazing opinions, discussing architecture seriously, playing with space bustlingly and using their endless imagination. I have seen them planning and designing, painting, drawing and modelling interesting details and imaginary worlds, using many different materials. They have been formulating the environment for their purposes, building huts and other interesting structures at their own scale – and even taking part in real planning and designing of the environment together with architects.

The next step

Children and young people seem to enjoy their journey to the world of architecture. Teachers are enthusiastic about architectural education. Visual art schools and specialised architecture schools are preparing the path for others and developing means for realising this education. Researchers are starting to find it interesting and important. Architects are starting to get interested in teaching. The national curricula with their learning objectives and core contents that refer straight to our built environment give a very good basis for practising it. In addition to the ones mentioned already, several different kinds of organisation like *The Finnish Association of Architects, The Museum of Finnish Architecture, Annantalo Arts Center for Children, The Helsinki City Planning Office, The National Council for Architecture The Alvar Aalto Academy...* are contributing to the development of architectural education from their point of view. Is there really a problem then?

In the school curriculum the main emphasis on architecture is within the visual art curriculum. At the same time though the amount of teaching hours of visual art is being reduced. Art Education in secondary and upper secondary schools is already a voluntary subject for students in almost every case. Some students only study visual arts in the first year of the secondary school – and then nothing? While the responsibility

for art education is being left more and more to primary school teachers, art education in their teacher training is simultaneously being reduced. It was already mentioned that architectural education shares at least partly the aims and contents of most school subjects. Is there a true possibility to realise integrated architectural projects? At pre-schools and primary schools, where one teacher is responsible for the teaching of a class and where art education reaches every student, there is. At secondary and upper secondary schools the situation is more difficult. It is much harder to organise long-lasting integrated projects when the teachers of different subjects are struggling to meet the requirements of their own subject areas. It also seems that when the aim of teaching is to cover the whole range of the built environment the teachers sometimes feel that it is difficult to fulfil the aims of architectural education, let alone the aims of art education in general, with the knowledge and experience they have for the job. Inviting professional guests from the field can give added colour to the teaching and is mentioned in the curriculum, but the schools lack financial resources to put the visits into practice. How do we solve these contradictions?

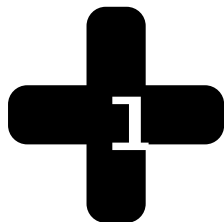
Will every subject bring its own separate piece of information to architecture education in the future? Will visual art teaching at school stay alive and continue its struggle for good environments? Will architecture be a subject of its own? Do the future teenagers at secondary and upper secondary schools have a possibility to use at least one six week period for a larger scale integrated environmental and architectural project? We'll see... We can start with appropriate and inspiring additional education and by taking architecture near to the everyday life of teachers and students. Thus we can encourage teachers to explore architecture from their own point of view, relying on their own experiences, with the help of the already existing teaching material. And one thing is for sure, that networking and sharing experiences is very important... and now there is PLAYCE for it!

¹ The integrating themes in basic education are:

(1) growing up as a human being, (2) cultural identity and internationality, (3) communication and media, (4) participating citizenship and enterprising, (5) responsibility for environment, well being and sustainable future (6) safety and traffic, and (7) man and technology.



The use of space: Johan von Bonsdorff at Daniel Buren´s artwork in Paris.



Pauline von Bonsdorff

ARCHITECTURE AND EDUCATION: THE QUESTION OF EXPERTISE AND THE CHALLENGE OF ART

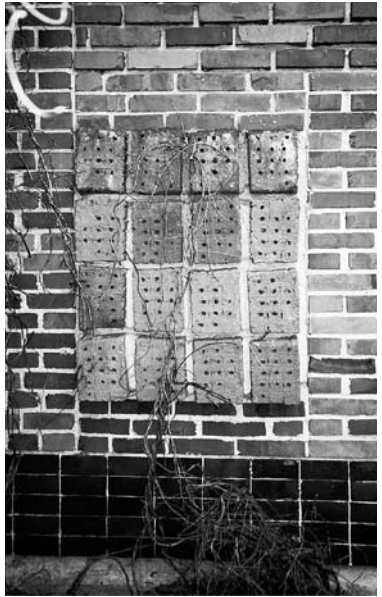
In so far as architecture is considered as an art an established approach emphasises the artistic and aesthetic expertise of architects and art historians. This elitist approach is however controversial. From a life-world perspective one can argue that if architecture is a central, even constitutive factor of human life, inhabitants rather than architects are the experts when it comes to the human value of architecture.

If the first view is elitist the second might be accused of populism. However, the juxtaposition of architects and inhabitants tends to overlook that there is a problem common to elitism and populism: both foreclose the access to knowledge and values from larger groups of people. Elitism, a sin of modernism, does this by claiming that many people are too unsophisticated or lack the required training for understanding what Architecture is about. Populism, the post-modern sin, does it by assuring that one does not really have to try to understand: there are no hidden secrets. Neither attitude calls forth discussion, negotiation, mediation of a group's or person's values and understanding.

There is a related paradox in the area of education. Constructionist approaches have gained large support, but how much has this changed the role of the teacher or educator? In the reflections that follow I focus on the element of art in architecture education. This is



The formalist approach to architecture: detail of the University of Jyväskylä's main building, designed by Alvar Aalto.



The life-world approach to architecture: detail of Alvar Aalto's experimental house in Muuratsalo.

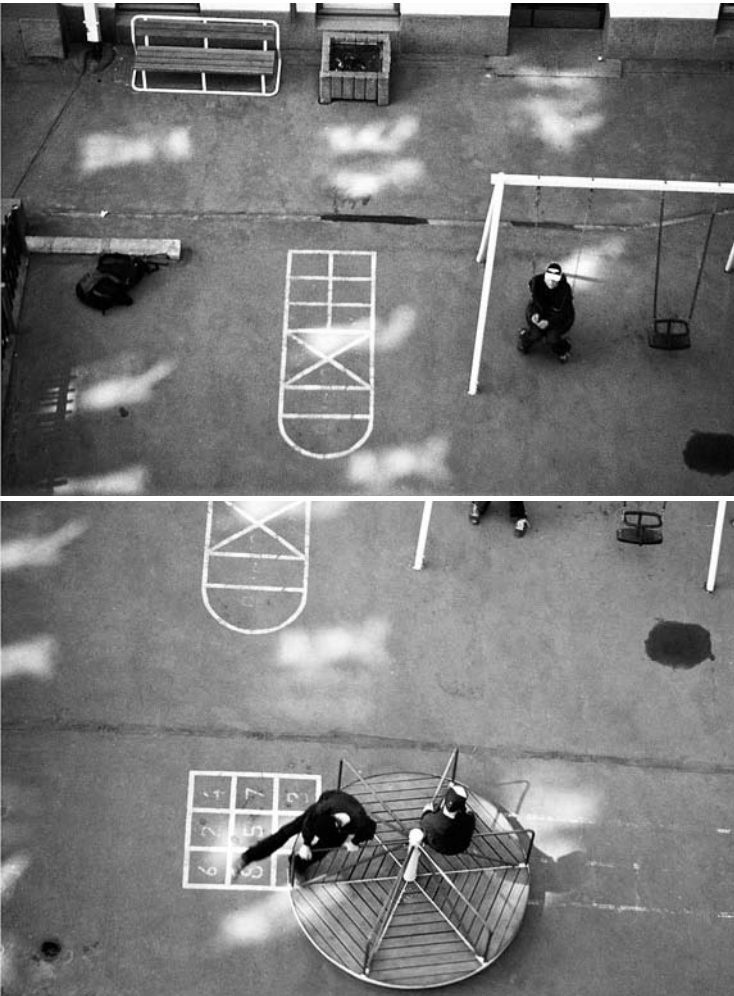
relevant to the understanding of architecture, where I start by describing two paradigms – one more narrowly aesthetic, the other departing from the “life-world” – that both involve expertise. But art is also a relevant perspective on education generally, especially in reflecting upon children’s cultural situation. In this context, art education can be seen as an emancipatory and communicative project with particular aesthetic and ethical implications. My aim then is not to promote a certain kind of architecture education but rather to contribute to an awareness of the ethical implications of education in the arts – and its radical potential.

Architecture: a formalist and a life-world approach

In discussing architecture education it is important to make clear first of all how one understands architecture. The making of architecture involves political, social, technical, economic, aesthetic, ethical and ecological questions: to what extent are all of these relevant to education? The problem remains even if one defines architecture as an art, for the art of building and planning certainly requires a broad understanding that at least does not exclude any of the dimensions just mentioned. Yet the best way to make people sensitive to the aesthetic qualities of architecture may not be to start with economy.

In order to suggest the full aesthetic potential of architecture I sketch two polarised approaches to architecture as an art: the formalist and the life-world approach. Although they are rooted in modernist and post-modernist thinking respectively I want to emphasise their character as abstractions or ideal forms that are not even meant to make justice to every nuance. For reasons of simplicity, I focus on architecture as the design of buildings rather than city planning.

The formalist approach is object-centred: the building is conceived as a separate, designed object, complete within itself and unchanging. Architecture is a visual, abstract art of masses and volumes. Although each building has a material basis and the aesthetics of materials may be fore-grounded, there is a sense in which the essence of architecture is immaterial. For granted that perceiving a building requires movement, the body of building and perceiver alike are relevant primarily as means to the visual appearance of things. In the formalist approach architecture is a pure art form, truly like



The use of space: teenagers in a Helsinki backyard.

frozen music. This is also the designer's approach in that it focuses on aspects that she can influence. 23

The formalist approach offers a path towards awareness of the possibilities of breath-taking beauty in architecture. Moreover, the dynamics of architectural form and the subtlety of colour in architecture, to mention but two relevant aspects, are never vacuous questions since architecture co-constitutes the world in which we live. The limitation of the formalist approach is, however, that it as such ignores the influence and relevance of context in architecture: place, time, and people.

The life-world approach to architecture makes a point precisely of the aspects forgotten by formalism. Life-world means culture and environment as inhabited. Rather than a separate object, a building is considered as a process that is part of other processes, human and natural – planned and unplanned. A building is not just an object for perception but essentially a cultural object whose meaning is dependent on use and history. The identity and aesthetic character of a building may be heterogeneous and impure and all the more fascinating for that, since architecture is drama and narrative as much as views. The very matter of building materials and their opposition to design intentions may add to the interest of a building. In life-world aesthetics all the senses as well as the feel of a building are relevant. It is partly a tacit affair – but not therefore beyond theorising.

The life-world approach thematises the inhabitant's relationship to architecture as one of participation rather than focused attention, involving two-way influence and identification. Here the word "inhabitant" is worth emphasising since the more common "user" implies a different relationship to buildings. According to the life-world approach a building is not an instrument in the world but a constitutive part of that world.

My view is that while both paradigms are valuable neither may be complete if we want to do justice to architecture as an art. (In addition, other paradigms are possible.) Both involve knowledge and expertise: some people are more inclined than others to detect the formalist or life-world values of our built world, and so there is room for processes of education. However while the paradigms can be combined it is important to be aware of their differences and in particular of the question – unavoidable while setting the agenda for architecture education – about who decides the paradigm, i.e., who "knows" what architecture

- 24 "is". This question is interesting if we take heed of the life-world approach as suggesting that expertise in architecture is not the same thing as being a professional: professionals do not always know best or perceive most acutely.

Children and the role of "art" in architecture education

While the formalist approach may not pose special questions for architecture education for children and young people as compared to adult-targeted education, the life-world approach certainly does. It is scarcely an exaggeration to claim that the life-world of a child is radically different from that of an adult even when they inhabit the same environment. In addition, questioning the professional monopoly of expertise in art education already incites watchfulness towards the different conditions of teacher and pupil, adult and child. Let me point to some existentials of childhood (conditions of being a child) – while also reminding of the differences among children as individuals and members of groups.

What a child is and what it is to be a child can best or perhaps only be understood relationally, as compared to what it is to be an adult, a grown-up.¹ Recognising the general differences in size, age, experience and abilities between children and adults I want in particular to pay attention to the power structures between children and adults. The child-adult relationship is inevitably asymmetrical, unequal and characterised by dependence. This may sound tough, but it is only after realising such basic conditions that genuine communication has some chance to succeed.

Unequal power relations prevail not least within the contexts of education that constitute a significant part of many children's life-world. If the idea of communication as transference of knowledge is generally dubious, it is even more so when the parts are unequal and have different perspectives. Paradoxically although constructionist approaches are widely supported in theory, actual teaching practices are largely authoritarian. That the teacher knows best may be inevitable in much teaching and, if understood and conveyed in a balanced way, it may be a source of trust in the teacher. However – to again refer to architecture education – this situation does not go very well with a life-world approach or with art.

On the other hand, if the situation of education generally is somewhat like this, the character of art education may be different. Moreover, "art" may even have a special function in education. Especially within the modern tradition art and the aesthetic are a field characterised by the prevalence of open-ended, undecided questions. Aesthetics challenges settled objectified models of right and wrong by calling for personal engagement as well as critical and reflective judgement and debate. There are many emphases and methods of art education: along these lines I shall only briefly discuss education as art, e.g., the role of "art" in processes of education.

First, such an idea of art education requires that art is included in the process of education rather than being only a goal or content. If norms are settled beforehand, education is merely the mediation of a canon, not a critical activity. Second, my suggestion is that we take advantage of art's character where play, interaction and engagement are often foregrounded and imagination is given a more prominent role than in most everyday activities. These elements are important in themselves, but in addition they reflect back upon the roles and values of everyday, normal life. It is precisely in this way that the temporary and unreal, other space of art may change "the way things are".

On the whole then, art allows for a freer approach, an imaginative testing of possibilities and an aesthetic rather than rational communication. Seen in the context of interaction, education and communication, art in addition has a significant potential to enhance the recognition of other persons, whether adult or child, precisely by not defining identities but by allowing our appearance in the undecided, fugitive field of play. What we are and how the world is are negotiable issues. Already for this reason art is directly relevant to social, ethical and political issues.

Let me now point to elements that are at play and some possible directions for architecture education considered as a communicative event in the sense just described. Taking seriously and valuing children's life-world and the asymmetry of the child-adult relationship, it becomes especially important to notice and make room for children's environmental relationships and competence. Quite obviously, children have a natural talent for exploring and appropriating space, making it their own and finding affordances through various activities of play and adventure. In this, they are more active than adults, who have been trained to behave "properly".

- 26 Children can teach architecture by indicating values and affordances that are as humanly relevant as those of the adult perspective. In this play, the role of adults remains – indicating meanings, values and techniques, offering stories, background, concepts and perspectives – but is also added to, since the adults are required to make themselves available for play as well. Both sides (children and adults) must be at play, at risk, otherwise the play is ruined.**

Finally the importance of architecture education within the field of art education generally is connected to the importance of recognition in public space. Architecture evidently constitutes such space, thus to open it up for larger participation is important not only for the art of building, but also for society. To claim and occupy public space temporarily, not to speak of impacting on it permanently, are real forms of participation.

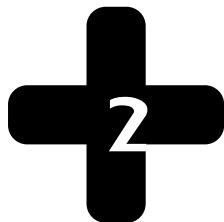
¹ If this is true the opposite is true as well, and the lack of reflection on childhood in the humanistic disciplines can rightly be compared to the gender blindness that prevailed until recently. The word "grown-up" is interesting in that it suggests a person who grows no more.



Photo © Playce/ View from Muuratsalo experimental house, by Alvar Aalto.



"Mosaik": explaining architecture on TV.



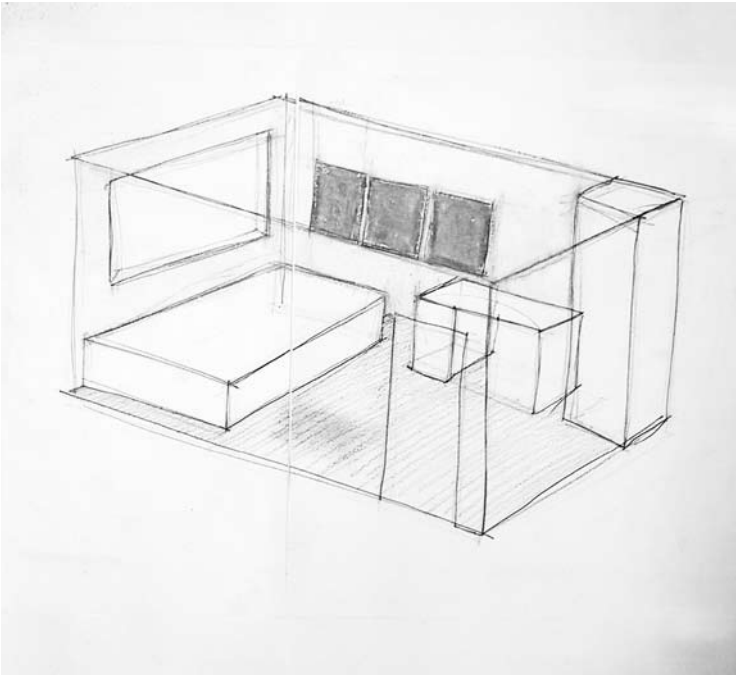
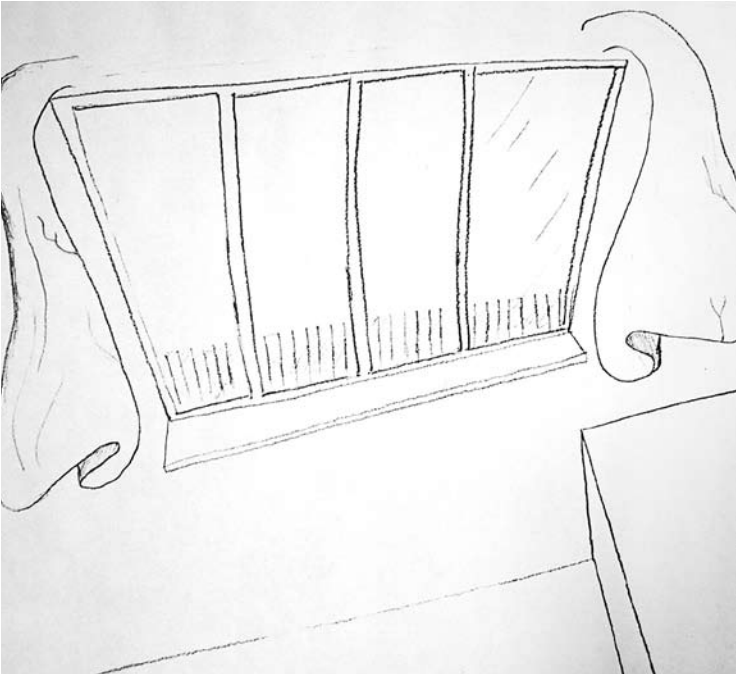
Guja Dögg Hauksdottir

ARCHITECTURE AT EYE-LEVEL: TELEVISION AS MEDIA

As with other forms of art, architecture can be read at many levels. When working with children and young people I prefer to focus on the basic issues of *sensing* and *experiencing* with all the senses – from touch, smell and hearing to taste and vision. This gives the kids good ground for *wondering* and experimenting on their own, preferably through playing with real materials in not-too-complicated tasks, which makes a clear frame to work within.

To deepen understanding, I strive to relate each personal search or discovery of basic elements such as form, light, space, texture etc. with *real stories* from our man made environment, and use historical examples, ideological comparisons, questions on social habits and identity etc., and generally put different approaches in context, so the kids can derive their own meaning, according to their own age, level and place. The emphasis on *perception* and *context* is a central theme in my regular classroom or workshop education for young people, but it is also the main thread in a series on the reading of architecture, which I have been doing on a monthly basis for three years now for the media of television and the grown-up audience of The Icelandic National Broadcast Service.

If one looks at architecture as a form of *communication*, as a language of meaning and memory, written in close relation to

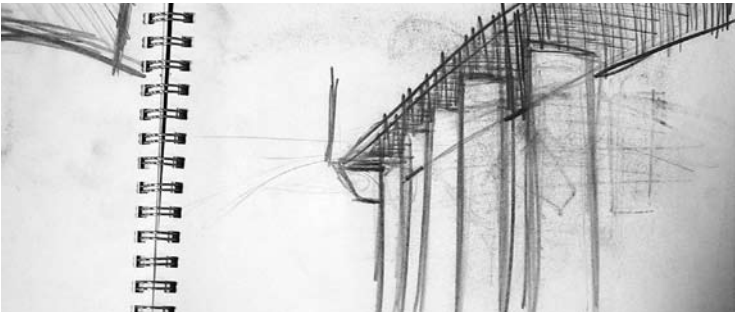
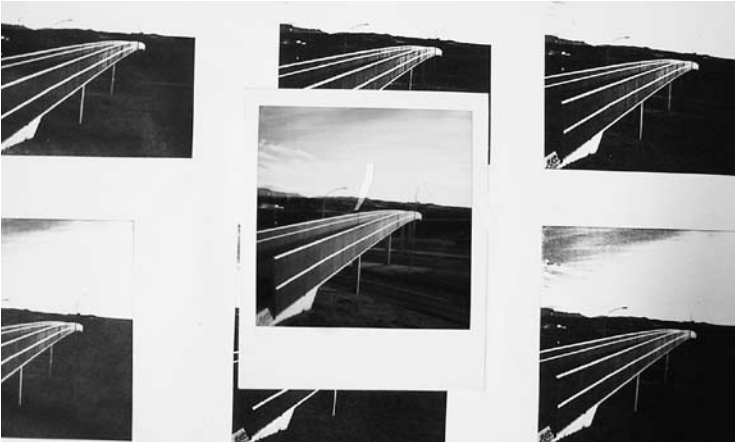


My room: identity and surroundings.

civilization and prevalence of each time; appealing to the *eye and the body* as well as the *mind*, it is clear that it is a rather complex form of "talking". On the other hand it usually works and is understood across normal national language barriers. To fully understand architecture, you have to experience it first hand – to "read" it in its own place with your own senses. From the educational point of view, where this is often not possible, architecture is unfortunately not easily interpreted or compromised in words or in two-dimensional pictures on the pages of a book, without an important part of it being left out or lost.

My attention and ambition towards the relatively new face of the television media - compared to books and travelling - relates to the fact that television, deriving from the "living pictures" in the cinema at the start of the 20th century, invites one to address and interweave intellectual information with visual language in a *spatial* manner. The fact that television is a common and living part of most people's - including children's - lives, and therefore reaches out to a broad public, adds to the inbuilt qualities of the media as an excellent tool for educating and enlightening, as it appeals simultaneously to so many of our senses as well as the wit. It offers creative ways of composing and editing various information in space and time, guided by the presence of a living human host which leads you with his or her body and eyes through the different phenomena of form and space, combined with jumps across historical times, descriptive figures, unusual views from the sky etc.

Of course the television can never replace a "live" experience on site, but as a compensation it offers these very interesting possibilities for communicating and giving parallel insights to the many aspects of architecture - be it introduced as subject or object, matter or mind, existing or even vanished from the earth, close to home or at the most remote end of the world. In a television sequence you can "enter" a room and look around, see how the light flows in through an opening in the wall and sets a certain spot of the material in the floor alive – just as you would in real life, and for instance by touching the lightbeam you suddenly find yourself to be in the same space but at a totally different time. The image can be black and white instead of the actual colour, maybe it's winter instead of summer, the materials can look different because the building is now brand new, or you have been transferred to a distant civilization where this type of room or this use of materials originally derived...



Two bridges: dynamic versus static, personal opinions.

In "Mosaik", my own regular programme for the Icelandic National television I have tried to emphasise and use to the fullest the power of the *visual* aspect of the media, as the visual language can bear incredibly strong communication which is perceived and understood with very little effort by most people. My approach is very much the same as I mentioned at the beginning of this text, to emphasise the perception or "reading" of architecture with all the senses, supported by parallel insights to similar projects or related themes in history or ideology. I am very conscious to keep the focus on certain issues such as "the language of materials" or "art in architecture", rather than leaning on solitary figures or names in history – and in good cooperation with the cameraman and the soundguy, it is quite possible to draw a coherent image that appeals to the eye and the ear, with a supporting text that guides rather than directs your attention to the phenomena of importance each time.

In the beginning my assignment was to introduce contemporary Icelandic architecture on television for the broad public, but very soon I realized that I had to work with supporting layers in order to get *behind the commercial surface* or the mere outer appearance of the projects. By comparing two or more projects each time, and weighing them under certain issues – such as "Building in landscape", "Form and expression", "Stories settled in the walls of spaces", "Five houses for God", I was able to draw in elements that suited each session, such as ideological references or historical origins, artistic means or spatial perception, similar examples from abroad etc., and in short touch on the various matter and mind, combined in the context that makes the art of architecture. It seems that this different approach has had a very genuine appeal amongst the viewers, as if it has opened up or inspired a personal understanding of the basic elements and advanced compositions of architecture, and I have been asked to publish the series for libraries and educational use.

The awareness of civil and children's architectural education been rising rapidly in Europe in recent years, and the Alvar Aalto Academy has been leading the debate and action with the Playce workshops and seminars. For this purpose it is exciting to analyse the need and eventually to further develop educational material for the television media, in order to enrichen architectural education for children and young people. The culture of television for children varies from one country to another, but for instance in the Nordic Countries where there is a strong emphasis on conscious educational and enlightening purposes on the national channels, one could easily imagine the



Bird watching towers.

subject of architecture to be a part of the programme – eventually with focus on the use of our senses for *personal experiencing* and learning about the different aspects of architecture and living.

For school purposes it would be very interesting to introduce and compare *local versus foreign* architecture. According to age and level, the television material could involve supporting projects for the schoolroom or the playground or the neighbourhood – and by learning about other countries, cultures and civilizations the pupils begin to see things in a different light, or at least begin to question if architecture and their own man-made environment could be different, as well as the learning itself giving them tools and knowledge to judge good from bad!

In Iceland, where I live, there is a strong concern for our old Icelandic language. The language is thought to be a bearer of a culture, of an identity, of past, present and future dreams of a nation, and it is rooted in its actual use and development. Many people have an escalating fear that the young people are gradually losing the touch of their language and thereby losing the connection with their cultural heritage. I am ashamed but not surprised to learn that only about 20% of the television broadcast material is Icelandic of origin. Need I say more about the importance of television on young people's language development and the influence this media has on our everyday life? Need I say more about the importance of educating through television the intellectual, visual and spatial language of our architecture?



Home as a nest?



Photo © arc en rêve



Laurent Tardieu

CONTEMPORARY ARCHITECTURE WITH CHILDREN

Contemporary architecture may often leave our fellow citizens indifferent. Why? What is the antidote?

The educational workshop of *arc en rêve* -centre d'architecture, creates and delivers a series of programmes and activities for young people, children and teenagers, at primary, secondary and high schools, social centers and specialized institutions. Installations, workshops, educational kits, building sites, hands-on activities, trips, visits... to make young people more aware of architecture, town-planning and design. The challenge of all these activities is to examine architecture, design and the city in their cultural dimensions. The idea is not to get children "playing at being architects", rather it is to offer children access to the different delights and possibilities that architecture, design, and the city may offer them.

To reach true education, it is enough to place the child in a sufficiently rich medium, sufficiently nutritive, so that he or she is spontaneously driven to act, explore, discover, invent, observe, test... driven to activity which enables him or her to reach not just knowledge but an inquiring spirit, without any intervention of the adults. At arc en rêve we are creating situations (with structured and self-perpetuating direction) that will lead young people to experience and experiment with architecture themselves.

38 Today *arc en rêve* -centre d'architecture has accumulated experience for 25 years. Since it's not possible to share it all, it seems that the best way to present the *arc en rêve* -pedagogical approach on architecture is through some basic key concepts and images.

Random mode: Let the children be sensitised to architecture without any preconditioned program... wouldn't that be the best way? The same way as our own personal culture has been built on several threads through meetings or events. This means not doing anything in term of education, but sometimes letting the environment teach us...

Open approach: Artistic, cultural, ecological, economic, aesthetic, functional, geographical, historical, literary, poetic, political, psychological, sensitive, sociological, technical, urban... Which is the best way to know and make architecture known? Sometimes we have to admit that writers, authors or film directors (like Jacques Tati in *Mon Oncle* in 1958 or *Playtime* in 1967) can tell us even more about architecture than architects. Giving as many options as we can is the best way to help children to understand architecture as a reflection of society in a specific time.

Arouse curiosity: It is not fundamental to explain it all in the beginning, but just to inspire curiosity. Children imagine stories. They talk about architecture starting from the observation of the images provided. They discuss their points of views and give their criticisms of the buildings presented... then we will tell them something about its function, history, site etc. It is important to let the images have an influence and allow children to start the conversation themselves.

Contents: Speak about architecture as much as a container (a physical object) as contents. For example, to tackle the questions relating to the importance of structure in architecture by the work of the engineer Cecil Balmond. Does space have to be a container? Should it be dynamic and not static? Drawing the principle of an implementation, the children discover the possibilities of this structure. How can an orthogonal constructive system be turned into a system producing another architecture? How can we talk about engineering? How can we explain that numbers can do things?

Continuity: Going through history and heritage, establishing continuity between inheritance and modernity, playing games about the differences

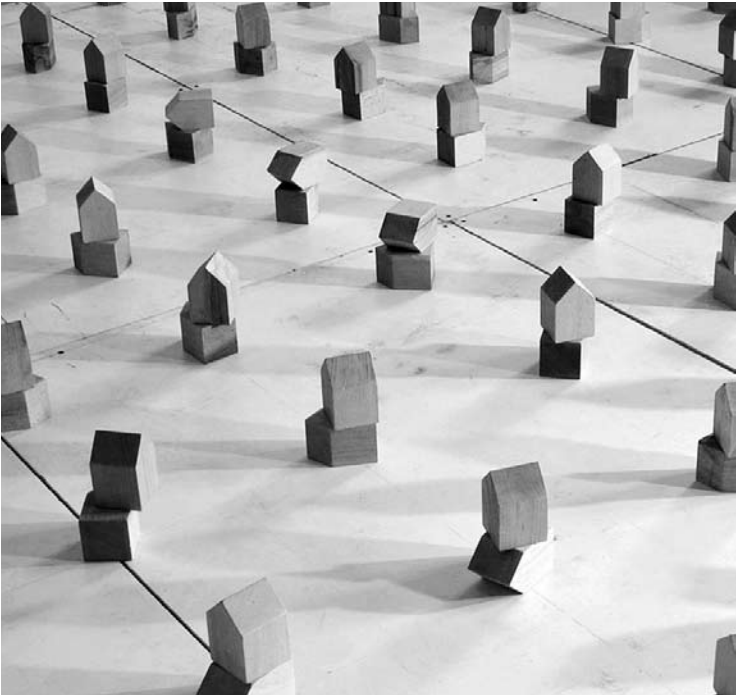
between dwellings from the twenties and contemporary social housing. 39

It's a way to understand architecture. Bringing life and feelings out from architecture to understand how it agrees with time and people. It's important to integrate buildings with the time and culture where they belong. To point out that any work is hand - made through a specific time for a specific reason we use for example projects of Le Corbusier in Pessac as well as projects of Anne Lacaton and Jean Philippe Vassal in Mulhouse.

An open debate: Becoming aware of the possible opposite characters of the different points of view on the city and architecture. Everyone has his own opinion about architecture, which is as notable as another. Gathering every point of view is a way to open discussion including exchange, listening, understanding... and learning.

Cultural approach: To adopt a cultural approach, addressed to each individual, gives the taste of architecture, open to criticism and giving justification for a judgement. Animated by the architects, our workshop uses these three activities:

- 1. Taste exercise, it always proceeds with a sensitive approach. The child is confronted with the designer's work. This is a meeting with the contemporary creation: the implementation of forms, of materials and techniques, the play of colors, of matter, light, of full space and empty space, measurement and disproportion, shown and hidden? Who creates the space, who evokes the stories, what causes emotion? That's the experience of the pleasure of discovering. A universe filled with images as the many signs which inform us about the world. Pleasure in seeing, in understanding, pleasure in learning.**
- 2. Critical exercise, the expression of various points of view about a designer's work, author's works - architect's projects and furniture designer's projects, photographer's images, writer's texts - are selected, exchanged, to show a work in different ways and to question it from different angles - economy, aesthetic, function... it is reflexion and exchange time.**
- 3. Judgement exercise is the alignment of a certain requirement with the quality of the object, of a house, of a building... it is appropriate here to discuss the quality, to explain or to state the strong points and the weak points, the advantages and the disadvantages. This is**



an essential moment of teaching dynamics, that's the setting in a situation of responsibility. 41

Changing scale: Do not overlook any scale (from usual object to landscape) to discover architecture. We use for example a set of wooden houses representing a prototype of house to approach the concepts relating to the city, its development, its management and sustainable development questions.

To feel: Before doing anything it's necessary to feel architectural space. The only way of apprehending architecture is to have initially a direct bodily contact with space. All that one does through words, by a retranscription, a chart, is not lived architecture. The younger the children are, the more we work with large and heavy, not easily easy to handle.

Exemplary architecture: It is easy to explain the interaction between landscape and architecture by showing some of the best examples of architecture. The house in Lège Cap Ferret, by Anne Lacaton and Jean Philippe Vassal, tells us how to build a home without damaging the special qualities of the site. House in a plum grove, by





Kazyo Sejima, leads us to questions concerning space and inside-outside interaction.

Event: The awakening of architecture can take the form of specific events (walks, visits, workshops) which can represent as many determining meetings with architecture.

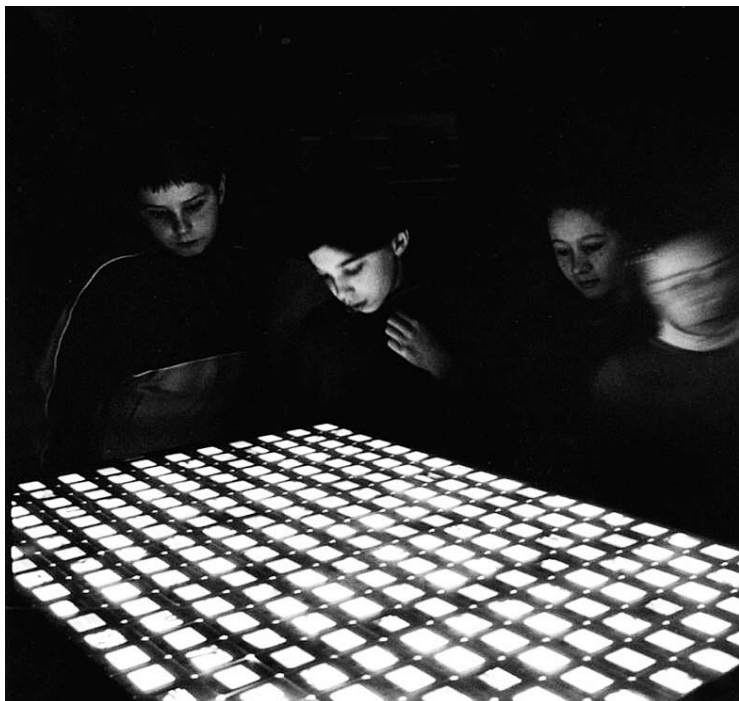
Expression: It's important to show architecture as the expression of society in space. Comparing architectural achievements and experiments in differing urban contexts and in diverse modes will show how ideas and techniques can travel around the globe. Buildings designed by architects are shown as both subjects for and objects of discussion, as pretexts for debate or reflection on the problems facing urban society in the early years of the 21st century.

Extraordinary: To make known the extraordinary to better know the ordinary. Exhibitions or architectural visits are proposed to allow discovery of buildings and projects which are cultural references for contemporary architecture.

To arouse interest: Invent and design actions considering that generally, for the public, architecture is not interesting. Use the pupils ways of life to speak with them, or act by transgressing the rules (in agreement with the teachers) using current modes of expression. For example, on a project that concerned an installation of a high school playground, we tried to understand the use of the space, looking for and marking its advantages and its weak points, to draw some conclusions and finally to create a program for the architects.

Pleasure: We think that getting pleasure is one of the conditions to create the desire, the requirement for architectural quality.

Point of view: To learn how to see and understand the forms of expression of the architecture of today, to practice being critical. Support expression of different points of view on architecture: in the presence of a space or of a given object, each individual has his or her own sensitivity, feelings and emotions. The children's points of view are very rich for learning about each other's tastes. Between the generally accepted ideas and the pleasure of architecture, their work is an invitation to traverse a thousand and one possible ways to understand the metamorphoses of the city.



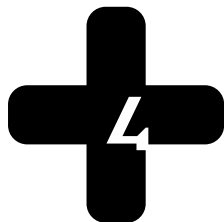
To go out: It is essential to incite to go out for better knowing one's city, quarter, house. To explain everyday which appears common, and which abounds sometimes in treasures of architecture.

Subjective: It's essential to multiply the subjective look on architecture to obtain an objective image from it.

Designers role: Communicating the creative role of the architect whose mission is to answer the present needs and to anticipate the future ones. In the project cabin, build your own adventure! *arc en rêve* plays the role of cultural mediator. It provides the interface between the children and the architects. The latter gave a formal framework, resulting from the various desires of cabins expressed by the pupils. Some wanted to look at the sky or to have an exit on the roof. Others wanted to have a transparent hut. To bring these ideas together, the cabin adopted a simple form which is held in the space of a circle made by the children. The children each have their window facing towards the sky. They were measured to be all the same height, once upright on their seat. The cabin which removes the differences in size is also that which posts all the characteristics. Some 350 transparent plastic bags are placed at the disposal of the children who fill them with objects which have meaning for them.

Artistic view: It's fundamental to point out some striking works of architecture with an artistic dimension - opening a view to their empowerment with emotions or curiosity, and indicating how they should move people's perceptions and representations. In september 2006 *arc en rêve* will launch a project called *One building / One architect*. This will be an educational tool designed by *arc en rêve* and produced jointly with the *Cité de l'architecture et du patrimoine*. The aim of this project is to make children aware of the variety and beauty of contemporary architecture while enabling them to enjoy buildings designed by famous architects even when they are unable to visit them. Based on the experience of its educational programmes, we will provide a medium aimed for those who both wish to learn about architecture as well as to share this knowledge with others. In order to make things known, one needs to make use of elementary means, accessible to a larger public: images and words are what are most necessary. What these images and words must achieve is to express the creative dimension of architecture, to generate the pleasure of discovery and stimulate the desire to know more and even more...





Dariusz Śmiechowski

YOUNG CITIZENS' ENVIRONMENTAL AWARENESS AND PARTICIPATION IN URBAN DESIGN

Urban space – professional ethics and social art

It is predicted, that by the year 2025 the world population living in urbanised areas will reach 75 percent. The model of urbanisation should be therefore discussed intensively.

In the past, living in a city meant participation in community - one of its tasks was to keep the enemy away. Today, living in cities seems to give freedom, but at the same time, community feeling and safety are often lost. Many inhabitants feel forced to live in a city. In the past, environmental problems in a city were not perceived as human deeds. Today, it is obvious, that intensive urban development causes specific health problems and environmental damage. Ecological circles do not close properly. From the point of view of the natural environment cities are not self-sustainable. Ideally, in a balanced – renewable model, compensation for ecological damage should be as "local" as possible.

There is a paradox: contemporary cities seem to be "made by their nature" to serve mainly those, who are most productive (people in general, come to live in cities because of jobs). It would be logical

4.8 (economical and ecological), if urban structure served them most effectively, but cities are not only "theirs".

Imagine: urban grid with fast traffic and infrastructure efficient for those, who "have to" be most productive at work, while open urban environment serving especially those, who are off-work or non-productive in a sense (children and youngsters, those who have to care for small children, elderly people and ... people who are homeless and the jobless - "rejected" or "excluded"). All of them need a kind of special approach in urban design. The nature of a contemporary "efficient" urban grid is technical and rigid, while public spaces oriented to slow traffic, walking, waiting or just "being", "hanging around" is more organic and free, it may also be more artistic.

Technical grids and infrastructure should be designed by specialists - ethical, conscious professionals, while the design of public spaces may involve wide participation of citizens - users. Both groups should find a common forum for city planning. Community feeling, democratic approach and interdisciplinary dialogue are needed and the involvement of young people in the process would be very promising.

Sustainability – idealism and obligation

Does it sound strange that educational institutions themselves should serve as educational objects? Unfortunately, many new designed schools are only manifestations of architectural form, missing the requirements of sustainable building.

Today, while making architectural changes for the better, it may happen to be more necessary to remove objects from the landscape than to build new ones. Architects should admit this and the profession should concentrate more on creating good environment rather than only designing new buildings. To refurbish, regenerate or demolish (in general: "to change") means to require more knowledge on reducing, recycling and renewing. Architecture is transformation.

What keeps all new architecture from being sustainable? Lack of demand? Lack of knowledge? Lack of political will? Lack of economical motivations? It seems to be too obvious to say that every citizen should be responsible for the environment and architects should be visible examples of this. Architects and urban planners should take a

clear position against waste, urban sprawl and other negative phenomena. 49
Positive criteria for new development should be built and perceived by designers more as inspiration than something stealing their creative freedom. Is this all too idealistic?

The only chance to build and realise new criteria is to rely on the young generation. It is much more possible to get young people interested than to involve the older ("lost") generation.

Architecture in schools – an interesting option

There are gaps between "architects of buildings", city planners and landscape architects. Here, as well, interdisciplinary and democratic dialogue is necessary. It serves the dialogue between architecture, the city structure and nature (built and natural environment).

Schools are in most cases the only places where citizen participation may be practised starting from early age. Architectural education may be introduced along with environmental education and citizenship training. It would be a great loss if these opportunities were lost. Even if architectural education is admitted to be necessary, some schools and local authorities may say they "cannot afford it". There is then the need to introduce "spatial subjects" as deep in the curriculum as possible – similarly to and in connection with ecological education.

Architecture of buildings and their surrounding landscape may be designed (or redesigned) and realised in a process, in which young users are involved. Professionals may withdraw to "listen". School environment, intermediate between a home and a city may be shaped as a redevelopment project (schoolground, interiors) resulting from common work. This may serve as best practice: school knowledge and citizen awareness changed into practice. It will happen, if participation and negotiation arts are learned. Working on the redevelopment project is a model for the urban planning and architecture themes of today – making changes in a complex existing state.

Experience from educational institutions may be (and this seems natural) transferred into wider settings (city parks, cultural institutions, streets, neighbourhoods).



Pilawa 2005, schoolyard project presented at the town fair.



Suprasl 2003, realisation work.

Dialogue with the surroundings

In Poland, there is now growing interest in public realm – after some years. It was rather forgotten (or even consciously wiped out) as a “remnant” of communism. The interest in public spaces has come as the second concern after efforts to build consciousness of the natural environment.

There is a possibility to get young people interested in architecture and the environment (in both the local and global sense) by building educational programmes. At the end of 2005 the programme *Dialogue with the Surroundings – Architectural Education*¹ has been officially recognised as a free-choice offer for secondary schools within “regional cultural heritage” cross-curricular themes. The programme binds architecture with care for the natural environment and cultural heritage.

What follows, is a network of individuals and organisations being built, in cooperation with national chambers of architects and urban planners and the architects’ union. The educational tools are under preparation. More workshops and conferences are being organised for teachers, architects, urban planners, students and authority officials.

Equal Chances – Young Architects of Change

The programme *Dialogue with the Surroundings* was based on many previous experiences, some of which are still continuing.² One of the recent projects was *Equal Chances – Young Architects of Change*³ which was located in the *Grammar School in Pilawa*⁴ (a small town southeast from Warsaw) and the *Training Centre for Culture Animators*⁵ (in the nearby village of Śuczница).

The *Akademia Śuczница* (a non-governmental organisation), as organiser and host, applied for support to the *Polish Foundation for Children and Young People* and received funding from the *American Freedom Fund*. There were 20 participants (10 grammar school students, architect, landscape architect and students of architecture, art historian, students of *Warsaw University* – drawing student volunteers is a practice for other projects as well).

Goals of the project were:

(1) to provide young people with basic knowledge about the relationship between built and natural environments, (2) to work out and



Suprasl 2003, primary school children working on a model of a playground for younger pupils.

implement the strategy of a balanced development in the school and its surroundings, (3) to develop the school students' interest in landscape architecture, drawing, modelling, design and planning (4) to enable and encourage the implementation of workshop experiences in own homes, plots, playgrounds as well as in public space and (5) to introduce the element of participation into the practice of planning (through the public debate on projects done by young people).

The preparatory activities were the seminar and workshop in October 2004, with participation of students of architecture and culture animation. Then, the targets of the project were identified and the participants got involved in broad analysis, discussion and eventually - design.

After common meetings ("illustrated inspirations" containing some basic elements of architecture, ecology, arts, crafts) participants

divided into three groups working on: the Park in the centre of the town, the School environment and the remodelling of the Culture Centre building with its surroundings. Thorough analyses of sites and community (users) needs were made. The final results were scale models exhibited and presented by the young participants in the Town Council to general public and authorities. The debate over town centre regeneration is now animated with these proposals taken into account. The project is going to continue being an inspiration to a theme of the international Playce workshops in Poland in 2006.

The achievements were: presenting of a teaching proposal based on architecture and landscape design; the proof that young citizens may become engaged through democratic processes in shaping the environment from which the community may benefit; giving a clear proof that qualities of life and "everyday" surroundings are interconnected and building a bridge between professionals and non – professionals.

¹ Authors: Zofia Bisiak, Dariusz Śmiechowski, Anna Wróbel

² *Architecture, Harmony and Cultural Traditions* programme was based in a number of localities in Poland and initiated by Zofia Bisiak and led together by a group of people engaged. The project *My School Environment* in Supraśl, in the northeastern part of Poland (led by Dariusz Śmiechowski) was a part of the international Animusproject *Home – My Centre of the World* www.animusproject.org. The first *Genius Loci* workshop in Gdynia was organized by Anna Wróbel and led by Dariusz Śmiechowski and Zofia Bisiak. The part of the workshops for teachers within the *Eco-teams Programme* of the *Global Action for the Earth Foundation* www.gappolska.org led in Olsztyn by Dariusz Śmiechowski was good experience for future schoolground design projects. The workshop project *In Dialogue with the Surroundings* in the city of Płock (led by Zofia Bisiak and Dariusz Śmiechowski) encompassed three kindergartens, three primary schools and a big playground.

³ Led by Zofia Bisiak, Dariusz Śmiechowski and Anna Wróbel.

⁴ www.pilawa.com.pl

⁵ www.lucznica.org.pl



Henrietta and Anoscha

This is one of the canals in Göteborg. Why are there canals in our city? Who built the city? Dutchmen did as they were good at it. But why build in a place that needed so much work to be done? It was a very strategic place, a small piece of land to reach the North sea etc. Who lived in the city centre in the 1700 century? Do many people live in the city centre today?



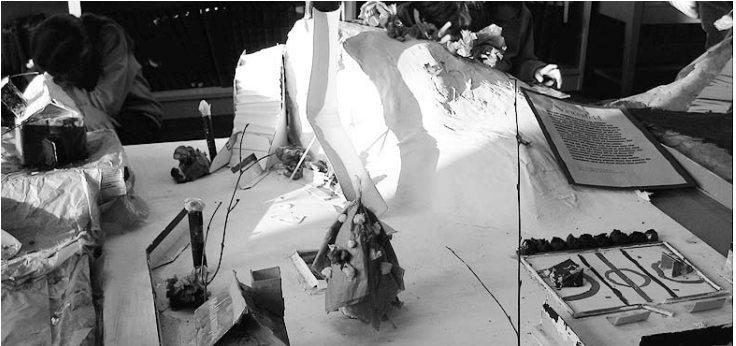
Mie Svennberg

DEMOCRACY IN PRACTICE: WORKING WITH ARCHITECTURE IN SCHOOLS

Architectural advisor for children and youth

Of course architects before me have been working with architecture and children in Göteborg and Sweden but it is not until recently the City of Göteborg and the Region of Västra Götaland decided to employ an architectural advisor which means that there is a platform within an institution, *Arts and Cultural Affairs*, to work from.

As an architectural advisor my main task is to encourage teachers to work with architecture and urban design in schools, where an important aspect is the question of democracy. If you have knowledge about architecture and planning processes you are also able to participate in discussions about the public environment. If children and youth discover architecture early and get tools to interpret it, they have possibilities to affect their own surroundings like schoolyards, playgrounds or neighbourhood squares. Children possess unique knowledge of the environment they live in, and it is vital that this knowledge is taken seriously and weighed up in the decisions that are taken. The City of Göteborg has decided to work actively together with Agenda 21, one of the priority issues of which is to increase the influence of children and young people on decisions concerning their future.

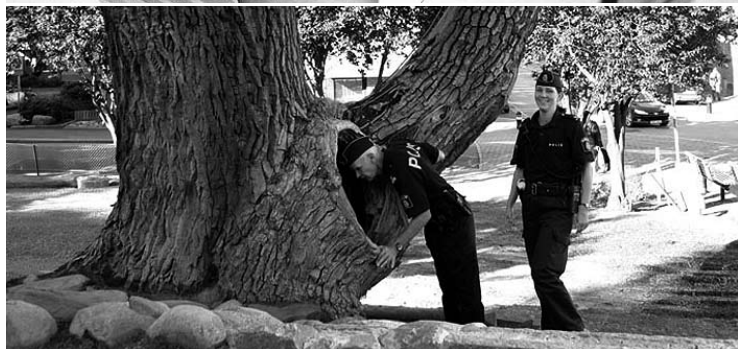
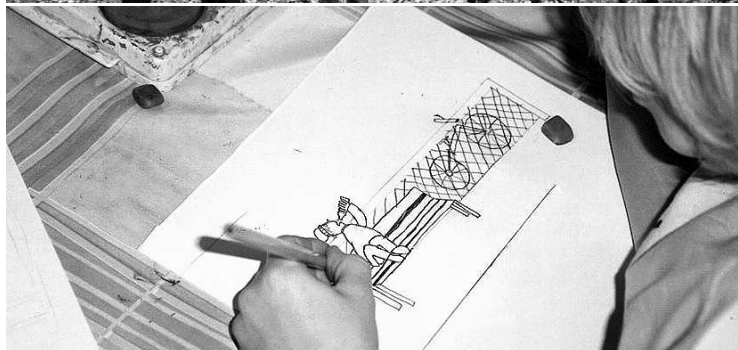


At the *Arts and Cultural Affairs* we are 6 persons who work (one full time and five part time) with culture concerning children. To reach schools, teachers, children and youth we have to our aid a network of cultural coordinators from Göteborgs 21 districts. We meet the coordinators once a month and they in their turn meet teachers and others interested out in the districts to spread information. This network is a very important one as through it we reach almost every school and pre school in Göteborg. To reach all the children, as a starting point of our work, is also a question of democracy.

Since I started at *Arts and Cultural Affairs* a lot has happened. More and more schools and pre schools show a growing interest in working with architecture. I now work together with 6-7 architects who visit schools and make projects together with children, youth and teachers. The architects present project ideas in a Culture for Children and Youth -catalogue that *Arts and Cultural Affairs* publishes every year. A project can for example be to make proposals for remodelling schoolyards and playgrounds together with the children. The schools pay and are able to apply for funding for half the cost for the architects.

It is important to realise that we are not consultants who come to draw a new plan for the schoolyard but we are architectural advisors who work together with the children to, for example, create an inspiring and functional proposal for the schoolyard. It is also important to bear in mind that we are not actually pedagogues either. We are architects who come into school with our competence and meet the teachers with theirs. The role of the teachers is very important since it is they who really know the children.

I am also a member of The Swedish Association of Architects where we have a group that works with questions concerning children and architecture, The School Group, which has existed for more than 20 years. One of its main tasks of is to collaborate with the institutes of education. From autumn 2006 *Chalmers University of Technology* and *Göteborg's Institute of Education* are giving joint courses for architecture and teacher students. Architecture is possibly becoming a compulsory subject in all technical upper secondary schools.



Architecture in schools

I guess we all agree that different fields of architecture and urban design easily fit into many of the school subjects. My opinion is that architecture as a subject of its own is not the best way to present it in schools. Instead it is important to work with architecture as a cross-curricular theme with subjects such as social studies, arts, maths, technology, languages, history etc. This is of course an extensive pedagogical matter. My experience of schools is that schoolwork sometimes seems fragmentary and that working in projects can give the children opportunities to see the world as a whole. I also think it's possible to work with architecture and urban design with children of all ages and it's an inspiring challenge to workout different methods to use. As an example I will now describe three different ways of how we work with children and architecture in schools. I will start with a museum lesson that opens up the city as a museum and inspires teachers to use the city as a classroom (*Arts and Cultural Affairs*) administrate almost all of the museums in Göteborg and have a commission from the cultural committee to offer museum lessons to all children in Göteborg). I will continue with a project that concerned improving a square in Bergsjön suburb in cooperation with the local school and end with a projects that creates ideas for future Göteborg.

The city as a classroom with Anoscha and Henrietta

In Sweden most children in the third year of primary school study their home district. This can now happen with two characters they can meet and take a walk with. *Henrietta Istory*, *H Istory* is a professor of history who thinks that everything that's old is good. She does not want to demolish anything. She is really a reactionary person. *Anoschka Rapuntzel Chitect*, *A R Chitect* is the other way around and excessively positive. Both are real clichés and showing the city their way, reasoning with the children about how the city has been and how it should be built and eventually at the end arriving at some kind of consensus.

Anoschka and Henietta visit some of our finest buildings in Göteborg like the townhall by Erik Gunnar Asplund, Sweden's most famous architect. They explain to the children that when Asplund added his new building to the old townhall in the 30's it was a big scandal. It was written in the papers that it looked like "a youngster in a



training suit next to an old distinguished gentleman in his finest suit". Anoscha and Henrietta also talk about the function of the building. They say that there is one pleasant and one less pleasant reason for coming here: to get married or to get judged before the district court. They also talk about the main stairs. It's said that Asplund wanted people to walk the stairs in a dignified way which would happen if they calculated the number of steps at the same time. Anoscha and Henrietta test the procedure with the children and continue their story. We also visit Göteborg City Planning Authorities where new plans for the city are being showed. After explaining briefly about planning processes, Anoscha and Henrietta stress out that the children and of course also the teachers should be aware of the location of The City Planning Authorities, since it is here they have the opportunity to show their opinions about the environment. The group gathers around a big photo over Göteborg from which everyone can point out their own houses, their school, their favourite playgrounds etc. The lesson ends in the tower of Gustavi Cathedral to take in a view over Göteborg.

Taking action to improve a local square in Bergsjön suburb

I find it important to implement reality in the projects or processes when working in schools. One succesful project from this point of view started as a part of "Storstadssatsningen", metropolitan initiative that was about sustainable growth, creation of new employment opportunities, ending social ethnic discriminating segregation etc. in the 23 vulnerable suburbs of the three biggest cities in Sweden. The processes I was engaged in were based on an investigation where the inhabitants were asked what the most important topics were to work with in the suburb of Bergsjön. Among subjects like unemployment and segregation, people were concerned about unsafe tram stops, unpleasant and not well-kept meeting places like squares.

As a result of the research one of the Bergsjön squares, Komettorget, was to be restored and my task was to engage the nearest school in a decorating process. The decoration was mosaic concrete slabs to be put on the surface of the renovated Komettorget.

Me as an architect and two local artists worked with eight classes with children between 9-13 years old. It was cooperation between the school, the municipality (through A 21 office), The Traffic &



SÖDRA ÄLVSTRANDEN i ungas ÖGON

VÄLKOMMEN PÅ VERNISSAGE 24 MAJ PÅ STA

Under åren har två statuer från olika skulptörer i Göteborg -
Håkan Gull och en skulptur med ena sidan om Södra Älvstranden
tre skulpturer, skulptur, skulptur och skulptur skulptur och ett
nytt sätt att se på statyer med hjälp av skulptur och unga
skulptörer. Utställningen visar en rad olika skulpturer från
en stor skulptur med skulpturer i Södra Älvstranden.
Detta är ett av de mest intressanta skulpturer och skulpturer
presentera sina skulpturer. Skulpturer skulpturer skulpturer
och berätta om det fortsatta arbetet.

Vi är stolta över att presentera skulpturer till och från, skulpturer
Håkan Gull, skulpturer, skulpturer, skulpturer, skulpturer
Vi är stolta över att presentera skulpturer till och från, skulpturer
Håkan Gull, skulpturer, skulpturer, skulpturer, skulpturer
Håkan Gull, skulpturer, skulpturer, skulpturer, skulpturer, skulpturer

Citygatorna stad

dial-g



Public Transport Committee (that administrates the place) and the local artists. 63

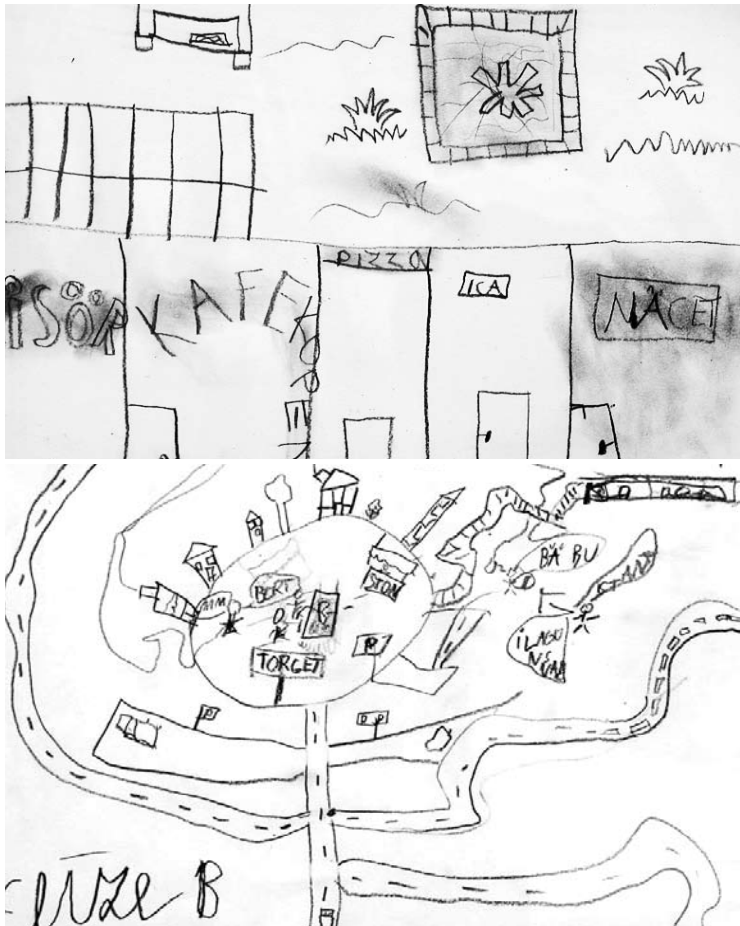
At first we had an inspiration and information meeting with all the teachers that were to be involved. Then we started to work with the classes. We walked around Bergsjön. The children showed me their houses and places and we discussed why Bergsjön looks like it does. We studied maps and compared different parts of Göteborg. We looked at public art, discussed materials and interviewed the workers who were rebuilding Komettorget. We built cities with blocks. What do you need in a city? The artists worked with patterns as the children were to make mosaic slabs. The children each created their own pattern, and then we cast the slabs together. We had also an opening of the newly renovated Komettorget where the head of the district board, together with one of the boys put down the last slab. Local associations had made food, performed music and dances – we celebrated!

The Agenda 21 office extended the project to include decorating all the tram stops by engaging children in three other schools working with architects and artists. The project was so successful that several schools in Bergsjön now have concrete casting in their timetable and have signed a five year contract with the administrator responsible for such work. The school ensures that pupils are given opportunities to cast concrete slabs together with an architect and artists every year. The Traffic & Public Transport Committee pays for the material and takes responsibility for the stones being put into place. We have seen that with the little money they put into this process they get a lot back. For example vandalism has decreased and the children feel more responsible for their environment. At Komettorget it has become a tradition to have a party every year when the new slabs are placed.

Creating ideas for the future Göteborg

The waterfront area, the south river bank, in Gothenburg is going to face some big changes. A three km long tunnel is being built in the city to get rid of the traffic and to create contact with the water. The City Executive Board of Göteborg has decided to try to create an in-depth dialogue with the citizens about what they would like to happen with the site when the tunnel is finished.

At first the City Museum created a meeting place with exhibitions and information to engage all the citizens to give their opinions and



visions for the future south river bank. The process is being led by NUAB, a city developing company owned by the City of Göteborg. I was commissioned to engage children and youth to share their visions of this area. Three architects worked in 12 schools with children and youth between 5 and 19 years from different districts of Göteborg. All these young peoples' visions and ideas were shown in a big exhibition at the City Museum. At the opening day the City Museum was filled. Many of the decision-makers and senior teachers from Chalmers University of Technology were also there.

The next step was to choose 6 teams, that consisted of experts (mostly architects) and citizens together, to work with something

called "parallel city analysis". The teams were supposed to consider as well the ideas and visions of the citizens as well as all the other background material such as plans from the city planning office. One of the teams consisted of children and youth the most interested ones from different schools that had already worked with us before. I was the project-leader of this team together with three other architects. Our main task was to work with the children and youth perspective. In November 2005 we presented our work to The Building Committee of Göteborg and in spring 2006 these visions were visualized. And it is from these visions the plans of the new waterfront of Göteborg hopefully are to be made. For us this represents both a very exiting and important way to make decision makers listen to the young ones and also building a method to work with children in city planning and urban design processes.

Children and youth are experts of their everyday environment

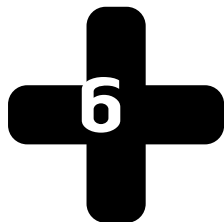
As a summary I would say that it is most important: (1) to use your own enthusiastic spirit when inspiring teachers to work with architecture, (2) to inspire kids to become conscious of their environment and who makes the decisions, (3) to work through existing networks, (4) to work both with schools and preschools to reach all children and youth, (5) to cooperate with municipal administrations in order to realize the kids, proposals if possible and (6) be straight with the children from the very beginning about what the outcome of a project will be.

My believe is that it's important that children and youth get the opportunity to become involved in discussions about their own surroundings. It's a question of democracy to be aware of the different possibilities to influence the society. Politicians, planners and architects have a lot to gain listening to kids, who are experts of their environment and the way they use it. But, democracy also demands knowledge which initiated architects hopefully can inspire the kids and the teachers to seek.



Students working with primary school pupils in Sheffield, developing design proposals for a new seat and shelter for their playground.

Design proposals: students worked with children, parents and allotment holders to design and construct an allotment resource building in Sheffield.



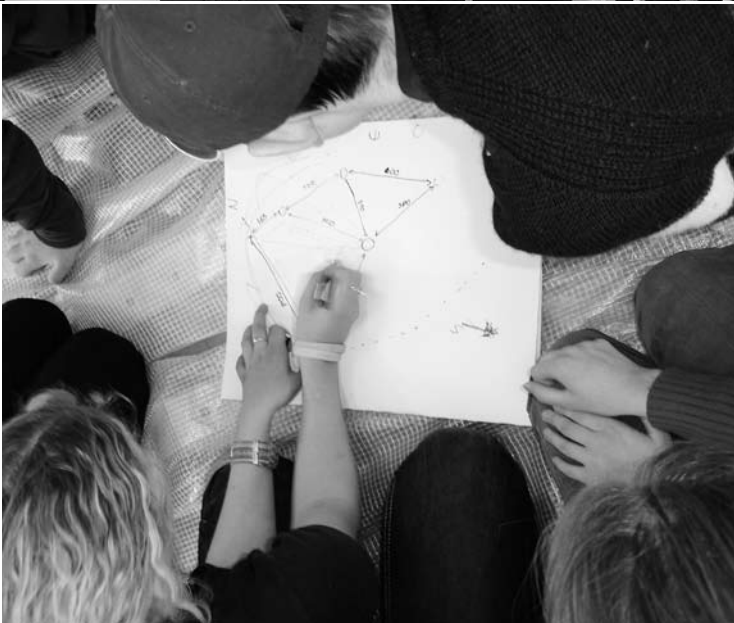
Rosie Parnell

SERIOUS PLAY IN DESIGN: STUDENTS AND CHILDREN EXPLORING ARCHITECTURE

Education for the profession

Architecture and the education that feeds the profession have become increasingly criticised for their isolation from the public and everyday concerns. Central to this article is the need to challenge this position and promote dialogue in processes related to the built environment. There is much debate about the nature of power in such dialogue: can it really ever be equally distributed between professional and non-professional, designer and user, educator and learner? Power conceived as "power over" others would suggest not, tending to infer "a zero-sum game wherein every loss in power is another's gain"¹ However, if power is instead taken to mean capacity, or "power to" act², then there is at least potential for every party to play a different yet *valuable* role in the process.

Proponents and critics of participatory design processes have adopted different positions regarding power, some believing (others berating) the idea that architects should give up their power and become technical facilitators, so giving power to users; others recognising a potential power to *form* and *transform* knowledge through user-professional interaction. Here I propose that including opportunities for user-student dialogue in architectural education might similarly have transformative potential. If done well, such interaction could help students build an understanding of the social



Students facilitating a post-occupancy evaluation of a new classroom by Sheffield primary school pupils, using tools they have designed.

PLAYCE-facilitated workshops exploring wellbeing and the school environment at a Sheffield secondary school.

context and implications of their ideas, support the development of relevant skills and could potentially foster positive attitudes to interaction with users later in professional life. Among these built environment users are the frequently overlooked and marginalised group “children”³, who, I suggest, can offer a particular transformative capacity to the process. 69

Children as a catalyst to dialogue

Many designers, including architects, have found particular benefits of working with children through the design process. While it is important to acknowledge differences in ability, the recognised aptitude of children to engage in creative processes and to play could be a factor in these positive experiences. Research suggests that play activities facilitate various areas of cognitive development in children, including learning strategies for problem solving, developing divergent thinking abilities and a flexibility in shifting between different types of thought (narrative and logical). These abilities accord with the characteristics of creative processes. The idea of “playing at design” is one which I suggest might provide a way to creatively engage architects and non-architects in collaborative design processes. To use the term “play” is not to belittle the idea. However, since play is often considered (incorrectly) to be the opposite of work and the realm of children, the concept of “serious play” has been introduced. It has been proposed that “serious play” is a suitable goal for learning situations for both children and adults, or for any situation in which people are required to engage in creative higher-order thinking coupled with intense personal commitment and involvement⁴. It is now relatively commonplace to find play principles driving the management strategies of large organisations. Since children tend to be more practised and adept than adults at play, adult processes have much to learn from them. The interaction between children and built environment professionals or students, therefore, brings its own particular transformative potential. On this basis, I propose that collaborative serious play by architecture students and children could strengthen the education of student architects, as well as bringing benefits to the younger participants. The next section proposes a framework for such collaboration within which effective practices can be developed.



Students and pupils building a temporary shelter and seating area to highlight the pupils’ need for such spaces in the environment of this Sheffield secondary school.

Learning together: children meet student architects

A framework for development and action

This framework builds on literature and draws on my own reflections on relevant projects at the University of Sheffield School of Architecture and projects carried out with PLAYCE. As well as recognising its transformative potential for the profession and the discipline of architecture, work which familiarises children with architecture through active engagement with higher education students, also contributes to the outreach work which is now becoming mainstream in UK universities. This is particularly important in countries such as the UK & USA where the architecture profession is far from representative of the diverse populations.

Roles and power-relations

The general benefits for children of such engagement in architecture –related activities have been detailed elsewhere in this book. However, for all participants, the particular benefits of interaction will largely be determined by the particular scenario adopted and the role that each is expected to take within that scenario. Clarifying roles (and hence power-relations) is one of the most important and often overlooked first steps in supporting such an interaction. Only by doing this will participants be able to take full responsibility for their role in the process, strive for competence and hence seek and develop the required knowledge, skills and understanding. Scenarios such as those below suggest different power-relations, which in turn infer different priorities in terms of learning. It is therefore important to consider what the learning priorities of the activity are, so that an appropriate scenario is used. It should be noted that while the scenarios infer particular strengths (and weaknesses), these do not automatically result; the associated learning approach and environment also need to be supportive.

Children act as clients for the student design team

Experience suggests that this approach has particular potential to raise the confidence & self-esteem of children, providing they are taken seriously by the design team and listened to. Children's role in formulating a brief provides a rich opportunity for reflection on experience of the built environment. The role of the client as

72 a communicator, in a group – potentially also communicating the developing design to others they are representing, as well as communicating with the design team – can support development of communication and interpersonal skills. Children are also encouraged to develop their critical skills which form the basis of dialogue and communication. The requirement for the client group to agree upon the course that the design should take, infers that the children need to develop empathy and tolerance where views might differ. Clearly this scenario is not appropriate if the intention is for children to learn through their own direct exploration of the design process. However, the role of “informed critic” that the client necessarily assumes, coupled with a certain distance from the design process, can serve to concentrate development of observation, reflection and critical skills.

Students are the tutors and set activities for the children

In this scenario, roles are distinct. In order to effectively design the activities for the children, the students have to reflect on their own experiences of learning, which in turn supports them in learning more themselves. It is often said that the best way to learn is to teach. As tutors, the students’ own understanding will be challenged by the children, providing a learner-centred – rather than a didactic – approach is taken. However, there could be a tendency for students to have power *over* children within this scenario, mirroring a traditional teacher-learner relationship. If this is the case, children could lack motivation, taking little responsibility for their learning. This approach could also potentially marginalise the value of the children’s own experiences of the built environment unless proactively countered. Lack of emphasis on collaboration between students and children is likely to reduce transformative potential and the development of associated skills. However, observation could effectively inform students’ processes if reflection is embedded in the event.

Students, children, tutors and teachers are all learners and part of a design/learner team

Here power-relations are subverted and the knowledge of all parties is acknowledged. There is particular potential for the participants to learn from each other, including tutors and students learning from the children. The idea of the tutor or teacher as the holder of knowledge and the “right answer” is challenged. It should be recognised this scenario is likely to result in over-dominance by tutors and students, which could marginalise the children’s voices. The fact that students and

tutors have a role in the design process means that they potentially lead the children, and the educational benefits of exploring and discovering for themselves will be lacking. This is not to suggest that their power should be given up, but that the activities themselves and means of expression should be chosen carefully to enable all different participants to have power to act. For example, if the group is taking part in a design process and expressing ideas through detailed line drawing, the tutors and students have greater power due to their experience and are likely to be perceived by the children to hold the knowledge and skills, thereby inhibiting or disempowering them. Alternative means of expression might redress the balance in this case. Equality of power among participants also rests on the event being designed by an outside party, which might not be feasible. Alternatively, all group members could play a role in suggesting, leading and designing the events. 73

Children are part of a design/learner team with the students

This scenario shares many of the traits and challenges of the previous. The value of children's knowledge, skills and agency is again acknowledged, but over-dominance by students can result if it is not proactively countered. In a more positive light, the students' role alongside the children can provide demonstration and widen the scope of possibility. Where students themselves lack experience, they can tend to devalue their own skills and understanding and so lack confidence to engage in meaningful dialogue, instead being led by the children. There is a difficult balance to strike here, which is perhaps more easily achieved with more experienced students: being clearer about their own skills and understanding, these students are more likely to recognise the value that lies in the difference between their own and the children's positions. A traditional power-relationship with tutors and teachers is likely to remain if they design and then closely guide the event, although this can be countered through the design of a more student-led framework if desired.

Students (and tutors) are supporters/technical facilitators in projects set for the children

Power-relations appear relatively clear in this scenario, with the children defining the direction of exploration and learning from their direct experience within a framework set-up by a third party. Children's existing views can therefore emerge relatively clearly and are supported by the skills and technique of the supporters. The scenario

74 suggests that the supporters should not over- or mis-interpret what the children ask of them, however, a dialogue will develop and the students (or tutors) will influence the outputs. Some prior input is advisable to help the students support the children without dominating or changing the agenda. The learner-led approach could result in a lack of aspirational and inspirational input related to the built environment, limiting the scope of exploration. This is simply due to the children's likely limited experience of good design and of what the built environment can be, rather than any shortfall in their abilities. Similarly, the lack of input by tutor/student means that there is no learning from demonstration (other than technical skills). However, this approach is appropriate when seeking to discover the existing perspective of participating children – their responses and aspirations – within existing conditions.

Final thoughts

In summary, it is important to ensure the primary purpose of the activity is decided in order to design it effectively. Is it to discover what is? What could be? What might be? To teach, or to learn? That is not to say that the purpose and the scenario cannot change through the project, but it is important that participants' roles are clear and communicated at each stage. The level and experience of the students should be considered in choosing which type of scenario is most appropriate, according to both the students' and the children's learning needs. Students will need to be made aware of a set of principles for the support of learning to help them be effective in supporting the children. This might require some focused input and development. In particular, I would advocate raising awareness of learner-centred education principles and also avoidance of what Amabile calls "creativity killers", so that the students are better equipped to support the children, whether this be as "fellow team members" or "pupils".

The presented framework has attempted to show that in the context of education there is no correct scenario – simply different approaches which bring a different focus and support different approaches to learning. This is not the case in the context of design participation, I suggest, where, for example, to deny one's knowledge is arguably irresponsible. This distinction between participation and education is an important one to make. Despite the fact that participation can be inherently educational, the primary goals of each differ. This article proposes the interaction of student architects

with children, as a means to challenge and transform architectural knowledge and practice. The framework argues that dialogue and the notion of serious play should be central to student-child educational activities, in order to fully engage children and to support the transformative potential of the interaction. 75

¹ Dovey, K (1999). Framing places: mediating power in built form. London: Routledge. Page 10

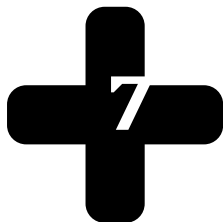
² *ibid*: Page 9

³ The United Nations' definition of a child is used in this article to refer to all people up to and including the age of 18.

⁴ Rieber, L. P. Smith, L. Noah, D. (1998) The Value of Serious Play. Educational Technology 38 (6) 29-37.



How children like to live, poster of the course 2003



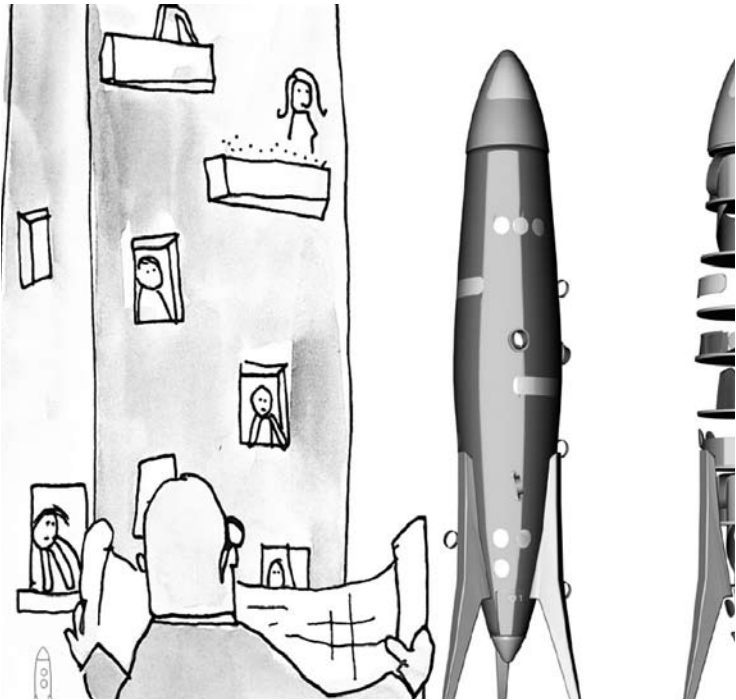
Hannes Hubrich

CITIZEN EDUCATION AS PART OF ARCHITECTURAL STUDIES: an official "Architecture and Children" –course at the Bauhaus University Weimar

"Environmental education" begins with the moment of our birth. We get our first spatial and social impressions in the circle of our parents, our family. We learn to see, to hear, to understand and to communicate. Playing, we gather experience about nature and the built environment. We learn to move in this world ...

Environmental experience is a permanent process of learning. In this process school can provide the most important impulse towards a conscious environmental behaviour of children. School education today should accept the fundamental significance of the built environment for all activities of our life and should prepare the students for their future role as citizens of tomorrow, as users of architecture, as clients or decision-makers on this field. This includes, in addition to their training in creative arts and aesthetic sensibility, knowledge about processes which create or transform the built environment, about the practical use of architecture and its social and economic determination.

The education to more awareness and knowledge of the built environment in schools requires committed teachers, who are well equipped with the complexity of architecture. They need an understanding of the concepts of space, form, function and meaning



The Rocket House, page of the book 2004

that are so important for the quality of the built environment. At the same time, we have to notice that architects also need more training in transmitting architectural ideas and principles to children and other non-professionals in a simple, clear and interesting way. 79

At Bauhaus-University Weimar we found favourable conditions to realise these intentions, because we train both the students of architecture and art teacher students. In a collaboration of the *Faculty of Architecture* and the *Faculty of Art and Design* in 2001, a compact seminar *Architecture and School* was established. The teamwork of an architect and an art teacher ensured architectural as well as pedagogical experience.

Two principles were set at the beginning:

1. The course is not aimed at a basic or part-time study of architecture for teachers and 2. The teacher training course in architecture should contain a basic conceptual framework of architecture, an overview of the important components and working fields of architecture and an approach to specific problems of current architecture. Soon it became clear that, the teaching program should be more flexible. The complexity of the subject Architecture is too high. A complete program is nearly impossible and eventually not required.

The further development was interesting. In 2001 we started with about 20 art teacher students – educated to teach in secondary schools – later followed by students of Visual Communication, Free Arts and Product Design. Then the students of Architecture demanded urgently to join the courses. Finally we also had some students of the new faculty of Media and today it is a real interdisciplinary event with a permanent growing number of participants. Why this interest in such seminars and workshops in architecture? We asked the students. The answer was simple. They like interdisciplinary subjects concerned with real life – about living in cities, in villages, in their homes and families, in student groups, during holidays, etc. They like to use their own experiences and to learn from each other – in contrast to special courses in Sociology, Psychology, etc.

There is an obvious demand for general subjects among our students and also among the children in schools. In addition to the strictly professional education or the singular (main) subjects in the school, they need a more cultural approach to daily life. They need



My Puppet House Dream, page of the book 2004

knowledge about traditional values, for instance of their family life, and the practical input of modern elements and behaviour to this life. 81

Themes were devised according to age groups. These included, for example, *Living as usual?*, *Living anywhere?*, *Playing Architecture* and *Life Stories – Living in History*. The most interesting seminar was *How Children like to live*, inspired by deep impressions of one's own childhood and youth. In addition to lectures, the students offered literature, films, visits to building sites or interesting new architecture.

The students can freely choose seminar projects. Only one condition is set – that they must relate to architectural or urban space, to the structure, function or form of architecture or to the behaviour of people in the built environment. Generally, the seminar work aims to find ideas and various ways to explain architecture to children and non-professionals. It aims to and to generate activity, their own creativity and also an interest in taking responsibility for the built environment.

Influenced by the increasing focus on interdisciplinary teamwork, the results are of a remarkable quality and present a big variety of ideas. The students make books, such as *The Rocket House*, *My Puppet House Dream* or *Have you been in Africa?* They produce films, games or models and serious analyses of children's drawings, of children's rooms, playgrounds and other places, where children live and play.

Teacher training and further education in architecture on the one hand, architecture for architects and other environment designing professionals on the other – points of view about cultural requirements can differ. Whether conservative or open to new ideas in art and architecture, teachers can ultimately influence the opinion of children in schools for a long time. Starting the communication between teachers and architects during their studies may help them to find a common language and to clarify arguments for the quality of the built environment.



Ewa Struzynska

UIA Built Environment Education BEE

"Architecture is the will of an epoch translated into space."

Mies van der Rohe

We would all probably recognize this as a fundamental truth, but it suggests some kind of blind, impersonal force rather than the cumulative effect of the actions of individuals, organizations or communities. It is because it does involve real people making real choices that the public's perception of architecture is so important. Good architecture and a decent environment are more likely to be achieved where the community is well-informed.

The future quality of our built environment will be determined by the children of today, who will be the clients, consumers and decision-makers of tomorrow. Their ability to make sound, informed decisions will depend on the education they receive. Providing this education is a matter of partnership between architects and teachers in collaboration with schools, parents, education authorities and governments.

This is the challenge addressed by the *International Union of Architects (UIA) Architecture & Children Work Programme*, established by the UIA General Assembly in Beijing, June 1999, with the aim: "To advance architecture through the provision of resources and programmes to enable primary and secondary school teachers and students to understand architectural design and the process by which the

84 environment is shaped.” The work of the Programme has been focused in two areas.

UIA BEE Guidelines

The UIA BEE *Guidelines*, whose purpose is to support architects all over the world in their effort to collaborate successfully with teachers and students, have three elements:

- **“*Architects in Schools Guidelines*” for organizing effective practical collaborative exercises for architects, pupils and teachers in schools.**
- **“*Curriculum Resources Guidelines*” for generating high quality architectural teaching materials;**
- **“*Teacher Training Guidelines*” to give teachers sufficient knowledge and understanding of architecture and the environment.**

The Guidelines are now available on the UIA BEE website in English, French, Italian, Spanish and Japanese. German, Finnish and Turkish versions are in progress.

UIA BEE Website

There are successful “Architecture and Children” initiatives being undertaken in many countries, but architects or teachers who want to promote activities in their own areas have great difficulty in finding the information, experiences and materials that already exist.

The international UIA BEE Website <http://uiabee.riai.ie>. now provides a primary point of access to these resources. It is a “portal” site addressing three audiences: Teachers, Architects, and Public and

Private organizations with functions in education, culture and/or the built environment. It contains: 85

- **A short Introduction to the UIA "Architecture and Children" Work Programme**
- **The *UIA Built Environment Education Guidelines* in several languages.**
- **Advice on child protection and safety**
- **Weblinks to existing "Architecture and Children" areas of UIA Member Sections websites.**

Any architectural body which is a member of the International Union of Architects can link to the UIABEE portal and, through its own website, provide international access to materials, resources and activities in its own country. So, for example, the website of the Royal Institute of the Architects of Ireland shows not only its own materials for teachers and children, but also has links to resources provided by other organisations all over Ireland.

Having started with a small number of countries, the Work Programme is now seeking to expand to include as many countries, and materials in as many languages, as possible. Any organisation interested in linking into the UIA BEE Network can either contact the Work Programme Director at education@riai.ie, or the UIA Member Section in its own country, contacts for which can be found at <http://www.uia-architectes.org/texte/england/Menu-1/2-5-sections.html>.



Photos@ Playce

Soundings for architecture 5, Designing for the Environment, Jyväskylä 21-27 August 2004

The idea of the workshop was to challenge the students to rethink the concept of street furniture from their 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. An interactive workshop that involved 9th grade students, teachers, architects, designers and educators culminated in an open exhibition.

Teija Isohauta

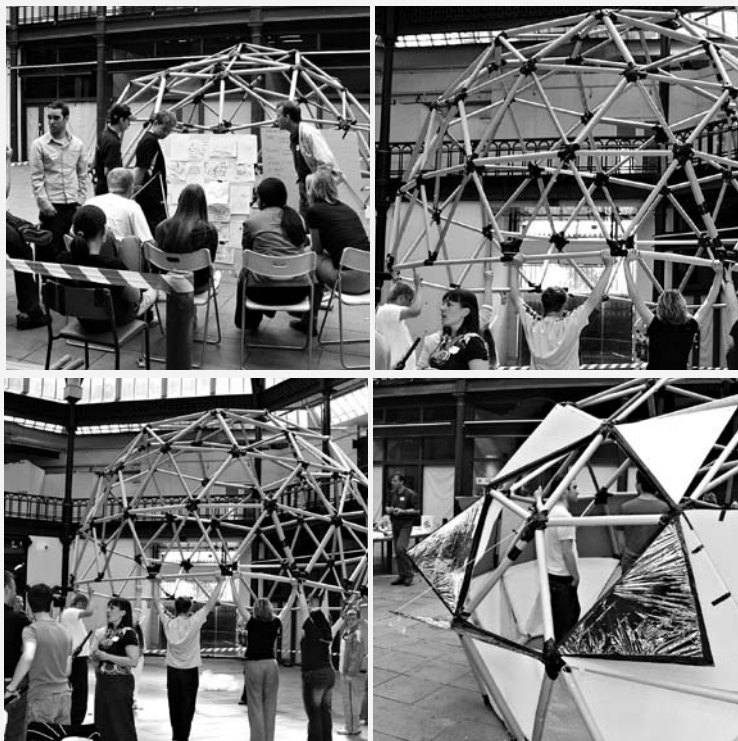
PLAYCE: AN INTERNATIONAL NETWORK OF ARCHITECTURE EDUCATION FOR CHILDREN AND YOUNG PEOPLE

PLAYCE was born in Jyväskylä, Finland 27th of August 2004 as a result of long discussions among participants who took part in Soundings 4 (2003) and Soundings 5 (2004) workshops organized by the Alvar Aalto Academy together with the Alvar Aalto Museum. It works as a network of professionals involved in engaging young people in activities related to the built environment and public realm.

The aims of Playce are to (1) raise awareness of the spaces and places in which we live, (2) promote architecture and built environment education, (3) act as an international network of professionals in the field of design, architecture, environment and education and (4) involve members in an open exchange of ideas and experiences of working with young people in a variety of settings.

The ways of realizing the aims are to (1) organize workshops with professionals and young people together, (2) arrange seminars and conferences on our topic and (3) create publications with different materials related to our topic.

The strength of PLAYCE lies in the wide professional range of its members and their commitment to action: working with children and young people themselves. The members are mainly architects but also designers, artists, museum pedagogues, researchers and



Architecture Mega Challenge, workshop in Glasgow July 2004. Architecture Mega Challenge workshop invited teenagers to build geodesic domes on a scale that allowed them to step into the dome.



teachers. They are individuals who collaborate closely with the institutes of the field. Workshops and meetings have so far been arranged in Jyväskylä, Amsterdam, Glasgow, Helsinki, Sheffield and Istanbul. July 2006 takes Playce to Jyväskylä again and September to Warsaw.

PLAYCE can be joined by a person, who has practical experience of architecture education with young people, by sending a curriculum vitae to the **PLAYCE** board and by participating two **PLAYCE** events. Membership is however not a precondition for networking. The **PLAYCE** network operates through **PLAYCE** conversation group that is a forum for exchanging ideas, informing about emerging and forthcoming events, searching for participants and group leaders for workshops etc. More information about the group is available on **PLAYCE** website <http://www.playce.org/ask.htm>.

Arranging workshops in collaboration with different parties involved helps to develop ones own professional capabilities and thus improves architecture education, bringing quality and responsibility into it. The extended international collaboration has promoted the birth of new innovative teaching and learning projects and activities as well as leading to thinking over the ethical obligations and research of the field.

Architecture for well being, workshop in Sheffield, March 2005. The project involved four different groups, each comprising about 12 architecture students, 12 school pupils and two Playce members. Each group focused on a different aspect of well-being and architecture: Architecture to reduce car-use, Architecture for play/exercise, Architecture for co-existence of people plants and animals and Architecture for meeting people.



*Soundings for architecture 4, Elephant City and Butterfly Park,
Jyväskylä 27-31 July 2003*

40 Children from all primary school age groups worked together with 16 architects from 12 different countries during the Elephant City and Butterfly Park workshop. The common aim was to help students observe, think and express ideas visually. The work was carried out in five thematic groups: Town Planning, Community Design, Nature sanctuary, Bridge design and Butterfly park.

Writers:

Esa Laaksonen is an architect, who has been the first Director of the Alvar Aalto Academy, which is a part of the Alvar Aalto Foundation, since 1999. Laaksonen has his architect's practice in Helsinki together with the architect Kimmo Friman (friman.laaksonen architects). He has received about 30 prizes (six first prizes) in national and international competitions for architecture. He was the editor-in-chief of the Finnish Architectural Review, *Arkkitehti* (1996-1999) and the Head of the Exhibition office at the Museum of Finnish Architecture in 1998-1999. He was actively teaching architecture at the Helsinki University of Technology between 1982 and 1996. During the fall term 1998 he worked as the Norman Moore visiting professor of Architecture at the Washington University in St Louis, USA. He lives in Helsinki together with his two sons.

Jaana Räsänen is an architect, who started with children and architecture in 1994. She has been involved in networking, developing curricula and database, creating teaching material as well as organising seminars and workshops both for children and their teachers. For the moment she is promoting architecture education as Regional Artist for the Arts Council of Helsinki Metropolitan Region. The latest challenge is to create an exhibition concerning architecture and sustainability aimed especially at children and young people. In her research work she is interested in participation, children's possibilities to make a difference.

Pauline von Bonsdorff is professor of Arts Education at the University of Jyväskylä and docent of aesthetics at the University of Helsinki. She is the author of *The Human Habitat. Aesthetic and Axiological Perspectives* (1998) and some 50 articles on aesthetics, environmental aesthetics, theory of architecture, art criticism and phenomenology. She has edited and co-edited books on environmental aesthetics, everyday aesthetics and feminist aesthetics. Her current research interests include children and aesthetics and contemporary art and its theory.

- 92 **Guja Dögg Hauksdóttir** is an architect from Aarhus School of Architecture where she started teaching shortly after her graduation. She is mainly concerned with new approaches on teaching structures and methods. Back in Iceland she has been involved in teaching and communicating architecture to people of all ages, from experimental workshops for 8-20 year old young people to learning the task of "reading houses" in courses for 20-60 year old adults, as well as doing productions for the National Television and Radio, besides teaching architecture at the Iceland Academy of the Arts. Currently she is writing educational material on architecture.

Laurent Tardieu is an architect who graduated from Toulouse Architecture School. He is involved in *arc en rêve centre d'architecture* where he has been working with architecture and children. In his work he has been following the idea: not to get children playing at being architects but rather offer children access to the different delights and possibilities that architecture, design and the city may offer them.

Dariusz Śmiechowski is an architect and lecturer at Academy of Fine Arts in Warsaw (Interior Design Faculty), Warsaw Rural Academy (landscape design) and Warsaw University (anthropology of space & architecture). He is also a participant and a leader of projects and programmes concerned with sustainability in architecture, urban design and community building as well as co-author of public spaces projects and educational projects in a number of regions and places. The main area of interest: how environmental consciousness and democratic processes can meet and find their right form.

Mie Svennberg is an architect graduated from Chalmers University of Technology. For the last couple of years she has been working for the City of Göteborg and the region of Västra Götaland as an architectural advisor for children and youth. Her main task is to encourage teachers to work with architecture and urban design in schools. She is also a member of The Swedish Association of Architects' School Group, the main task of which is to collaborate with the institutes of education.

Rosie Parnell is Lecturer in Architecture at Sheffield University, a member of the Centre for the Study of Childhood and Youth and co-chair of the EDRA Children Youth Environments network. Drawing on previous experience as Education Manager for a Groundwork Trust, her research and action focus on engaging young people in architecture through education and related programmes and the architectural design process. She is also active in architectural education research and responsible for Outreach and Access for the Architecture School, involving activities for school pupils in the local region.

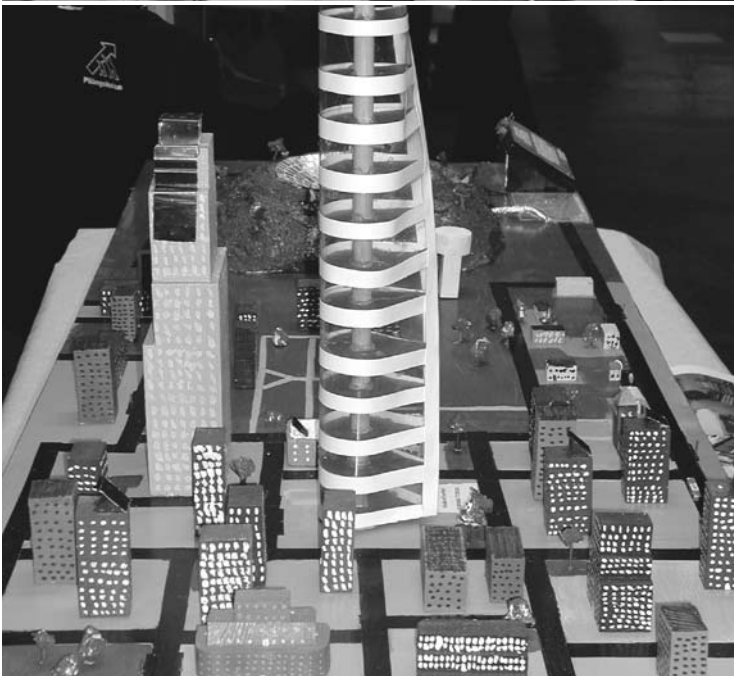
Hannes Hubrich, Dr.-Ing. Architect BDA, is a lecturer at Bauhaus-Universität Weimar and a founding member of the UIA Work Programme *Built Environment Education*. At Bauhaus-Universität he has developed an official course *Architecture and Children* that sets students of architecture, of product design, visual communication and art teacher students in interaction with each other and with teachers and children in schools.

Ewa Struzynska, is an architect, who works actively with the theme *Children and Architecture* at the International Council of French Architects (CIAF). She is also a member of UIA *Built Environment Education* group, an active member of the *Art Commission* of Ecole Alsacienne in Paris (a primary and secondary pilot program school) and the *Pedagogical Actions Director* of UNSFA (Union Nationale des Syndicats Français des Architectes). Her job includes promoting architecture education, contributing to the development of database and teaching material, and organising seminars and workshops. She writes articles in magazines and works currently with children and teachers on annual programs in schools.

Teija Isohauta, MA, has been a Curator of Education in the Alvar Aalto Museum since 1986. She has specialized in Aalto's architecture and curated an exhibition concerning Aalto libraries as well as written a book about it. She has also worked with contemporary arts, photography and environment. Since 1998 she has been mainly working with architecture and design education using exhibitions as a basis. Having a diploma in cultural project management and new media, the latest interest is producing educational material for the internet. A leading principle in work has been to understand and to combine the philosophical and ethical contexts of society for each project e.g. by mixing different arts.



*Photos © Playce/ Teija Isohauta Playce: an international network of architectural education
Discussing the elements of the city at Jyväskylä water tower.*



Mie Svennberg Future City competition 2004 in Stockholm in secondary school level.

PHILOSOPHICAL AND THEORETICAL APPROACH TO ARCHITECTURAL EDUCATION

Architectural Education deals with the built environment; from the smallest details to regional planning; from interior and architectural design to landscape design.

Declarations:

- Architectural culture is a resource for enriching approaches to learning and for promoting creative and critical thinking.
- Architectural education supports children in seeing, critically analysing and evaluating their built environment.
- Architectural education can develop skills for engagement in democratic processes related to the future of the built environment
- The interaction of architectural and children's culture, in a democratic context, has the potential to improve the quality of the built environment.
- Awareness and understanding of the built environment and related processes can instill a desire to participate in changing and improving the built environment.

¹ Subsequently edited by Teija Isohautta, Gary Johnson, Pihla Meskanen & Rosie Parnell and facilitated by Anne Cunningham at the Lighthouse, December 7th 2005.



*Photos © Arkki / Jaana Räsänen Architectural Education in Finland Reflections -workshop:
children playing with light and shadow at the Museum of Finnish Architecture.*

In this context, Playce supports activities that engage children with architecture and the built environment with the following aims: 99

Architecture-focused aims

- To promote reflection on and constructive criticism of the built environment and related practices.
- To support built environment professionals in working with children in the design process.
- To support multi-disciplinary collaboration between professionals and children.
- To improve the built environment.



Photos © arc en rêve / Laurent Tardieu Contemporary Architecture with Children

Child-focused aims

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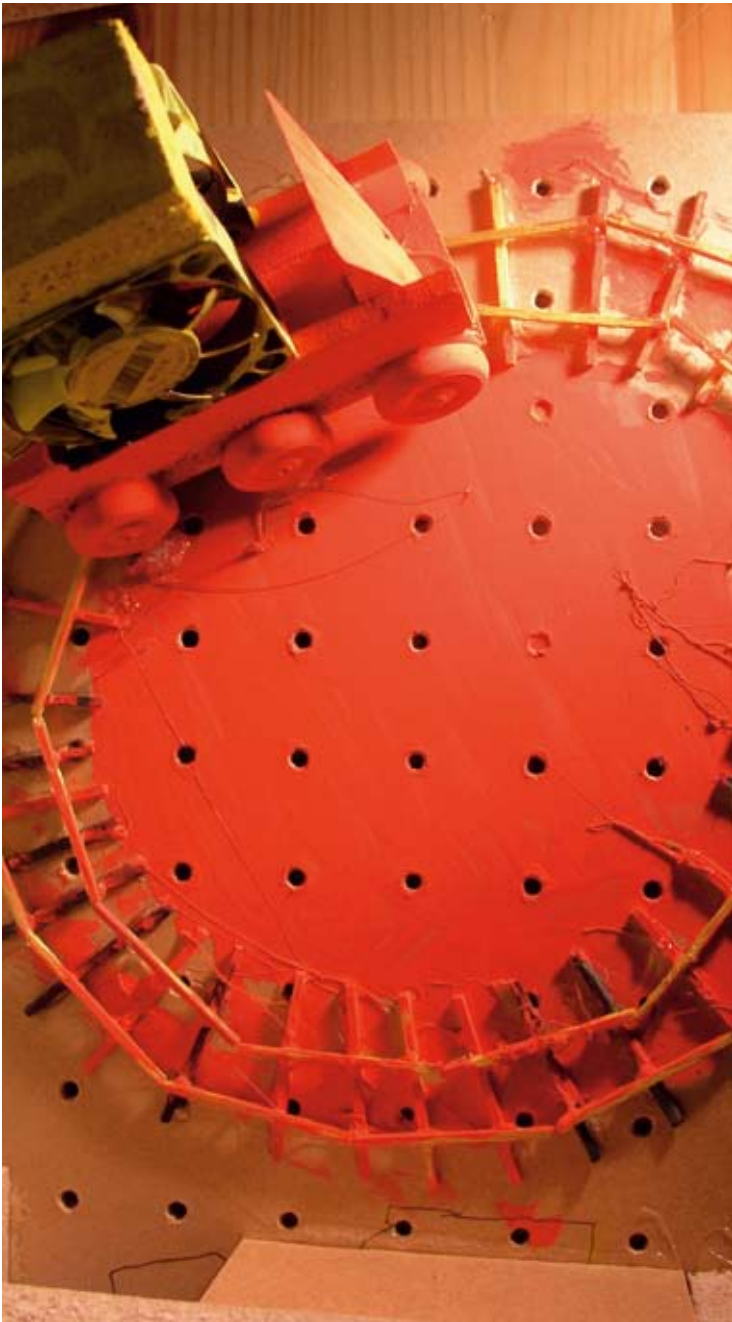
- To broaden children's experience of the built environment.
- To promote enjoyment and exploration of the built environment.
- To promote the development and use of creative skills and processes.
- To support children's identification with the environment and society.
- To support children in experiencing the richness of cultural diversity.



Education-focused aims

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- To support the use of a diversity of approaches to learning.
- To support the use of architectural education in the school curriculum, as a vehicle for multidisciplinary learning.
- To encourage creative and critical thinking.
- To support architectural education in informal education.
- To promote the role of built environment professionals in education.



*Photos © Arkki/ Jaana Räsänen Architectural Education in Finland
Generating ideas for a new housing area for an old industrial area.*

Ethical issues/ guidelines

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Professionals working with children and young people on the built environment should:

- 1. Respect the ideas and imagination of children and young people.**
- 2. Place children and young people at the centre of the process.**
- 3. Work with cognisance of individuals' experience and needs in relation to the built environment.**
- 4. Be reflective, transparent and aware of their abilities and limitations as educators.**
- 5. Not raise unrealistic expectations.**
- 6. Promote social, environmental and ecological sustainability.**
- 7. Be reflective on cultures, canons and history and encourage questioning of the values of architecture.**
- 8. Take cognisance that heritage and culture is an integral part of a community and individuals' ability to develop.**
- 9. Ensure that effective and useful strategies and indicators are used for monitoring and evaluation.**
- 10. Be aware of and follow the guidelines that fulfil the United Nations Convention on the Rights of the Child.**





Jaana Räsänen Architecture Education in Finland. During a one-week architectural workshop the Murole-Kokkonen primary school children observed, documented, measured and built models together with architects and students of architecture.



Photos © arc en rêve / Laurent Tardieu Contemporary Architecture with Children