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CHILDHOOD

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This is an important moment for PaperspACE as it is to me as an editor and as a student. I am delighted to introduce this issue exploring the theme of Childhood.

Everyone had a childhood. It might have been very positive or not, restricted or without boundaries, some might not even remember it too well. But what is certain is the fact the earliest years of our lives shape us to the adults we become. Having our own memories in mind, it turns out that children are the most sensitive and therefore important demographic group of users. The idea that children are our future is not new, but more importantly, as architects, designers and writers we are responsible to inspire children's minds the way we need to shape our future.

Our discussion about childhood form the start has been extremely fascinating. It was very personal and also completely generalised, we were looking at topics from an adults point of view as well as that of a child. School as a second home for a children, as well as the place of their first interaction with many strangers at the same time, has a great impact on the way they think. This topic is explored in the article **The school is a city; the city is a school**, where public and private schools in Zimbabwe, a country of huge economic disparities, are contrasted as a sheltered and gated community against a classroom open to the city. Not only children learn from the adults, but architects can learn from them, as in the experience put forward in **Eye level at 1.2 meters**.

Children around the world have different understanding of what home is. What if home is plural and the child's feelings and belongings need to be spread **In between two homes**? What impact does lack of safe boundaries have on the society of **Honour and Shame Culture** in Guinea? Those different living conditions, levels of stimulation and safety influence not only children, but also urbanists and architects to reconsider what would be the most beneficial for a child's development.

But what about growing up that stretches beyond childhood? **Adolescence and Architecture** is an increasingly complicated realtionship. The increasing period of growing up influences economics, cities and our future. But what can we do as people and as designers to improve the future and help children to live in a positive world? We need to progress our understanding of **Environmental Design** and its role in the future on a daily basis.

This brings me to the memories of how I was growing up for the past 4 years in the platform of PaperspACE. It has been an amazing journey, and the past year brought a lot of positive challenge that would not be possible to be completed without the beautiful team that is supportive, creative and extremely varied. I am grateful for being a part of this amazing platform that not only has us develop as people and writers, but also have great fun doing that.

The issue 12 is a great representation of the mixture of the experiences and interests of the PaperspACE team.
I hope you will enjoy it!

Oliwia Jackowska

Editor in Chief of PaperspACE

Inward

Childhood

This issue would not be possible without the donations that have been supporting the magazine this year. They help us to continue providing PaperspACE as a platform for us to express our opinions and views, allowing our voices to reach further.

*Hence, as a team of PaperspACE we would like to express gratitude to **Prof. Peter Clegg**, **DKA**, **Hopkins** and **Yiangou Architects**.*

Thank you!

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YIANGOU ARCHITECTS

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25 years as an architecture practice in Bath and...
members of staff and growing!

7 University of Bath alumni currently working at the practice, including two Directors

14 DKA Award winners for the most inspiring computer-generated images from the Architecture end-of-year show

16 our current projects span 16 counties from Devon to Yorkshire

2020 target opening for the University of Bath IAAPS project; DKA are technical architect

3 staff members mentoring University of Bath architecture students as part of RIBA Student Mentoring Scheme

FIND OUT MORE AT OUR *NEW* WEBSITE
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Yiangou Architects are proud to support PaperspACE and present their newest project Avalon - a new well being centre at a Grade 1 Listed estate in the north of England - shortlisted 2019 RIBA Awards.

What is now a 10-metre deep hole will soon soar to 23-metres. This building by Hopkins Architects strives to positively shape our ever-changing campus environment and enhance the public realm

New School of Management

By Sebastian Stripp, with Ernest Fasanya and Jonathan Watts of Hopkins Architects

For us all, the Parade and the lake constitute the symbolic heart of the campus, but over the past decades there has been a growing importance in the East. The location of the bus arrival point, coupled with multiple new developments such as the Limetree, Sports Training Village and the Edge Arts Centre, draw students from across the campus to enjoy these hubs, and the more generous areas of green space they offer. This is in stark contrast to the west side, which can feel almost claustrophobic, as departmental buildings and student residences encroach on this end of the Parade. Developed in isolation these new Eastern buildings lack the gravitas and sense of arrival warranted by one of the top Universities in the country.

The new School of Management development, designed by Hopkins Architects, seeks to improve the arrival experience and campus connectivity through the development of a new gateway building and piece of public realm, that will provide a connected new social hub for students, staff and visitors.

Located to the North-East of the Parkland, this is one of several new buildings that does not plug directly into the famous Parade, which forms the backbone of campus. Instead, Hopkins have drawn inspiration from the original masterplan by RMJM. This showed 3 strong east-west connections across the campus. Unfortunately, only one of these materialised, becoming what we now know as the Parade. Over time this has restricted the connectivity of new development, and resulted in buildings,

such as 4ES, becoming isolated.

The recent construction of 4ES and its new southern footpath offered an opportunity for improvement. While this existing path is disappointingly disconnected, ending abruptly in a small substation to the west and a cycle shelter and car park to the east, Hopkins have sought to strengthen it and form a key connection from the Parade to the Sport Training Village, via the Lake.

Another strategic move is the slight expansion of the bus arrivals area, to allow for easier and safer bus movement and to create a strong green northern buffer for a new University Square located to the South.

The new 'University Square' will be a large gathering space in front of the School of

Management, connecting the nearby buildings. The Department of Estates did request a large paved area, easily accessible by truck for events, but we suspect this may also have something to do with our never ending love for concrete, paving and anything grey – see the article '50 Years of Grey', issue 7.

Driving into campus, visitors are faced with a transparent end facade, which actives the elevation and displays the life of the building. Continuing along Convocation Avenue, one passes by the first of the 3 large facades, which faces this busy road and the STV opposite – it is naturally the most acoustically sensitive.

The Parade, while being egalitarian and communal can feel disengaged, as most of the buildings facing onto it, are bleak and closed off. Furthermore, navigating these buildings is a hard task, with most left at the mercy of convoluted numbering systems, praying to find the right exit should one wish to leave. To avoid this, Hopkins Architects have created a transparent and intuitive design, with a glazed-front ground floor, which visually connects pedestrians to their surroundings. A central atrium inside the building assists with way-finding, while making the building more open and bringing natural light deep into the plan.

The third side, the hypotenuse of the triangle, a glazed Pavilion faces out onto the Parkland. Behind its large facade is an even larger communal space with a café,

which forms the social heart of the student experience. While most larger and informal seating areas on campus are devoted to cafes and eateries, the Pavilion responds to a strong student demand for more formal & informal study space, delivering group and individual working areas with views out over the Parkland.

The roof of this large communal space is covered by a green roof which extends the Parkland over the building, improving views and life on the upper levels. Inaccessible to students, but providing ecological enhancement, it may serve a greater function to the area's other demographic: our bipedal friends. Our unofficial mascots. The ducks! All that is missing is a duck-ramp, so the ducklings can waddle down to the lake.

In order to cater to various forms of learning and teaching, the lecture theatres, classrooms and group working spaces come in a range of shapes and sizes. Amongst these, the Harvard Room stands out – at first glance. It is similar to normal stepped lecture theatres, but clusters the seating into groups or booths, rather than straight rows. This allows for easier and more dynamic interactions between students in the audience, not just between the lecturer and audience.
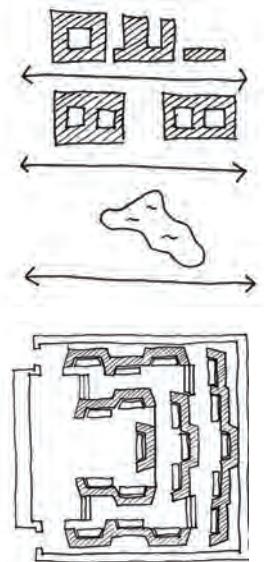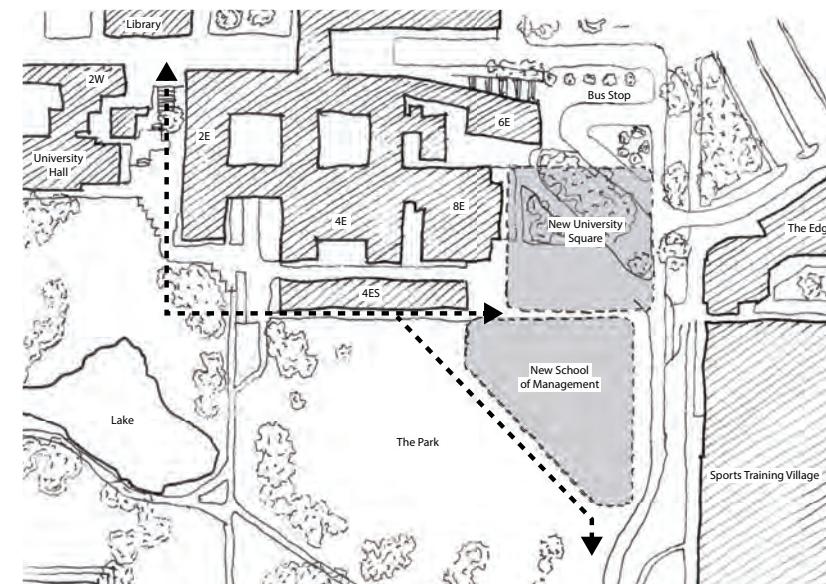
A University should be an institution for open debate and knowledge sharing, with students bringing as much value as lecturers to discussions. This idea of

collaborative and interactive teaching, learning and studying is core to Hopkins' design approach and the aspirations of the School of Management, both as a building and an academic department, and one we hope will set the direction for development in years to come.

The campus has been growing since it started almost 53 years ago and with that comes change, reuse and adaptation. The current School of Management is scattered across multiple buildings around campus. This new development will see their use change once again. To ensure the new building is future-proofed and adaptable, the Hopkins concept is designed around a flexible, robust concrete frame, expandable PhD module and flexible floorplate. Cellular offices can be converted to open-plan spaces. The inclusion of a raised floor and demountable partitions allows for easier rewiring and upgrading of services. All of which allow the building to respond to its changing academic needs.

Our campus has gone through many changes since RMJM drew three lines across their masterplan. Parts are still recognisable, but much has changed and will continue to change as the campus evolves. The new School of Management forms an important part of this evolution and will play a critical role in the University's identity in years to come.

Many thanks to Hopkins Architects for their continued support of our young architects.

THE RIBA YOUNG PEOPLE'S FORUM

"People wanted their corner shops, pubs, laundries … They wanted functional spaces that were also places for meeting friends and neighbours, places for 'a good laugh' as well as for practical use."

Ralph Erskine on the Byker Estate – 1988

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The Young People's Forum are

actively seeking new ideas from

members and you can join for free

through the RIBA website through:

Education
v
Learning Programme
v
Young People.

SOCIAL HOUSING

By Matthew Pembery

The RIBA is one of the most important professional bodies in an architect's development, though sometimes it may not feel like this. To increase their interaction with students and provide opportunities in architecture, they set up the RIBA Young People's Forum (YPF), an open group for all students between the ages of 16 & 24. Overseen by the RIBA Education team, the YPF participates in and runs numerous events which have included tours of Grimshaw and Mae architects, debates on the housing crisis and live design build projects. The focus of this article is a three-part event series they organised in March based around an exhibit on social housing at the V&A Museum in London.

The first event was hosted at the V&A exhibition, 'A Home for All - Six Experiments in Social Housing', which showcased models, photographs and drawings of social housing projects, most of which were completed in the 20th century.

Before exploring the exhibition, we had a chance to talk to the curators at the V&A about social housing. It is typically provided by councils/governments, but as a result of policies implemented by the Thatcher government, there has been little new construction in the last 40 years. Currently there are 100,000's of people who require and are eligible for social housing, unable to access affordable residences, partly because of the 'right to buy' scheme that has lead to the privatisation of most social housing. Currently, both the Labour and Conservative governments are prioritising social housing initiatives, leading to an increase in construction of such schemes.
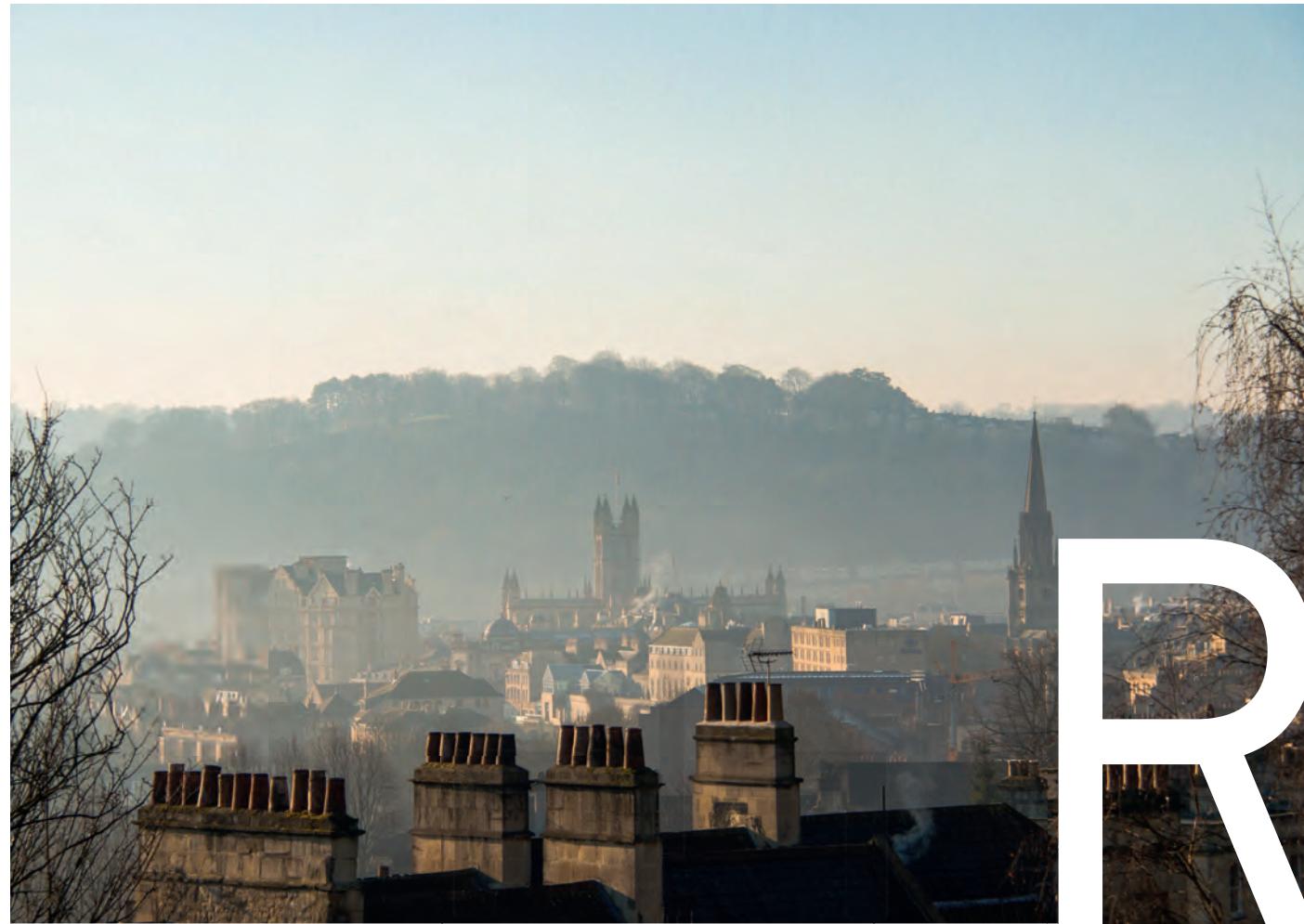
The exhibition explores what we can learn from previous developments, through drawings, opinions of the architect, and feedback from residents living in the featured schemes. Across the exhibition, typologies and ideologies vary dramatically, from the brutalism of Berthold Lubetkin to the 'flexible design' championed by Nabeel Hamdi. The Byker Estate in Newcastle by Ralph Erskine, used a pioneering approach to community-led design. Erskine relocated his practice to a corner shop on the old Byker Estate allowing prospective residents of his project to discuss the design and influence his creative process. He did more than just listen and integrated himself into the local community. His ambitious exploration of authentic participatory design challenges the online questionnaires and staged public consultations seen throughout much of architecture today.

A week after visiting the exhibition, we had the opportunity to listen to a talk at the RIBA by Mary Duggan on her Lion Green Road proposal. She discussed how she used colour to differentiate between the different blocks of her scheme, which was influenced by the hue of the bluebells found on the site. Elevating the entrance helps differentiate between public and private space, without the need for a fence which may otherwise impact upon the user experience of the space. Unlike the regular plans of much social housing, the design focuses on 'functional complexity' to create an exciting project, that along with large windows, will help increase the pride residents feel towards their social housing. Principles of resident pride are consistent throughout social housing and it is an important feature to consider in any prospective project.
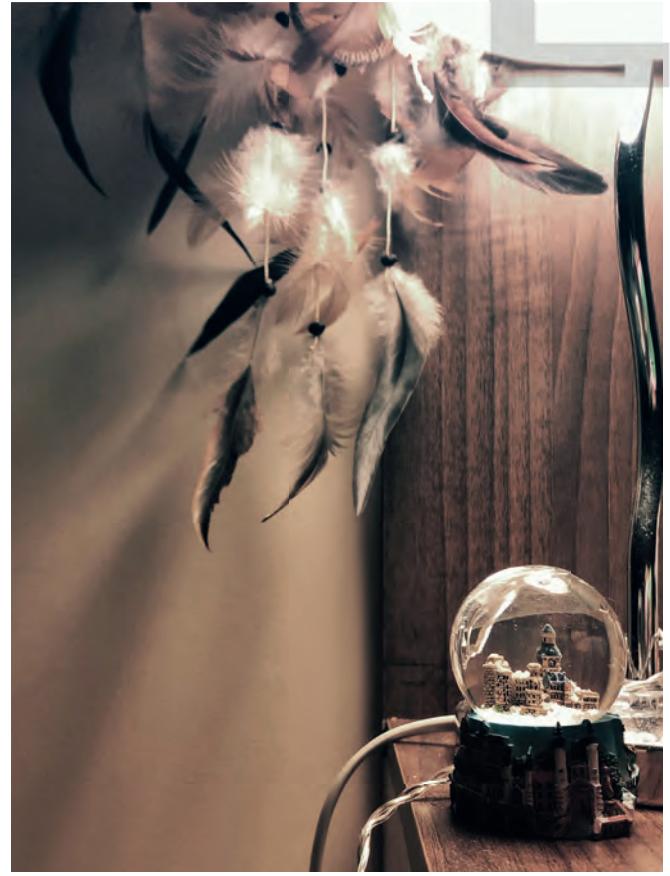
After learning about social housing we were given the chance to implement our knowledge by giving a tour around the exhibition at the V&A to peers, visitors and several architects. This was a fantastic opportunity to develop skills by presenting in a relaxed environment, very different to the atmosphere of a crit. Each of us spoke about a specific project in the exhibition which we found particularly inspiring or interesting in some way. Overall the event was an amazing experience which we all learnt a lot from and hopefully the knowledge will inform future design projects that we participate in.
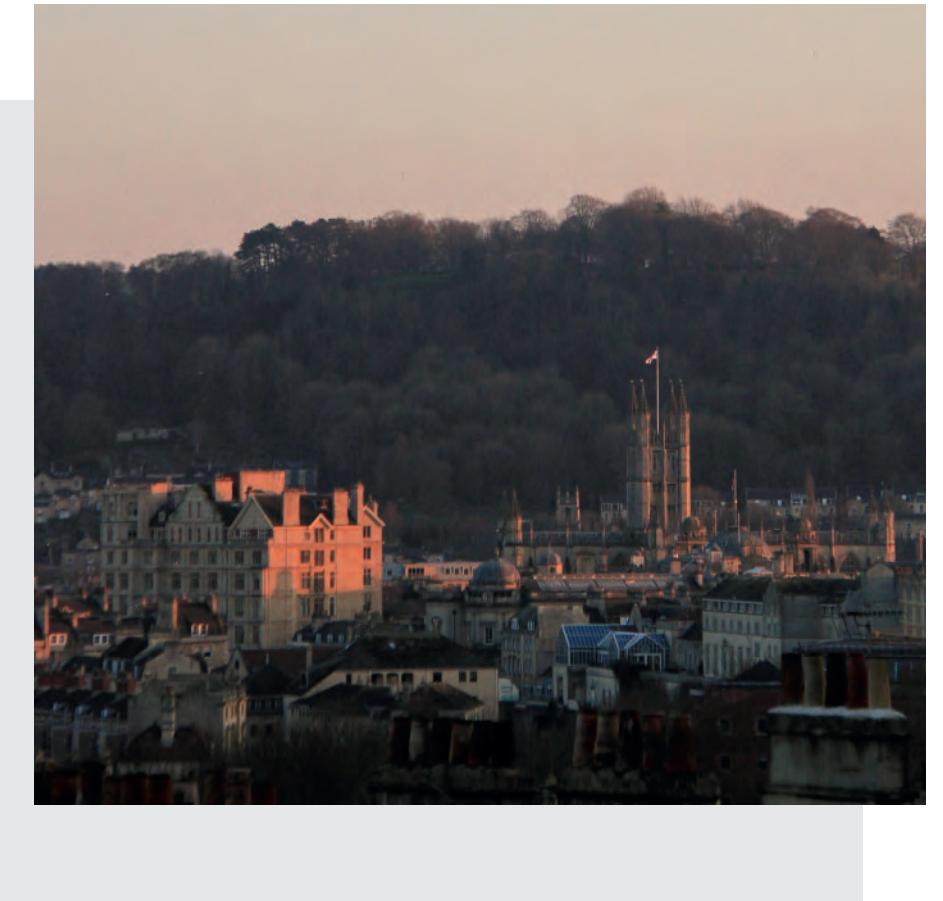
ROOM

4th Year's Room
Constance Hui
2019

#MAGA**ZINES**

1 Real Review is a quarterly contemporary culture magazine with the straoline "what it means to live today". Its agenda focuses on the politics of space, and how everyday conditions enforce and reinforce power relations.
Available at http://www.real-review.org/

2 Crumble is a bi-annual magazine that aims to promote interdisciplinary understanding of architecture and place where people of all backgrounds and disciplines publish articles and artwork that explore concerns about the future of our surroundings.
Available: https://www.crumblemag.com/

3 The Funambulist is a print and online magazine dedicated to spatial perspectives on political anticolonial, antiracist, queer, feminist and/or antiableist struggles in various scales and geographies of the world.
Available at: https://thefunambulist.net/

4 The Modernist magazine is a quarterly printed publication about 20th century modernist architecture and design.
Available: https://www.the-modernist.org/
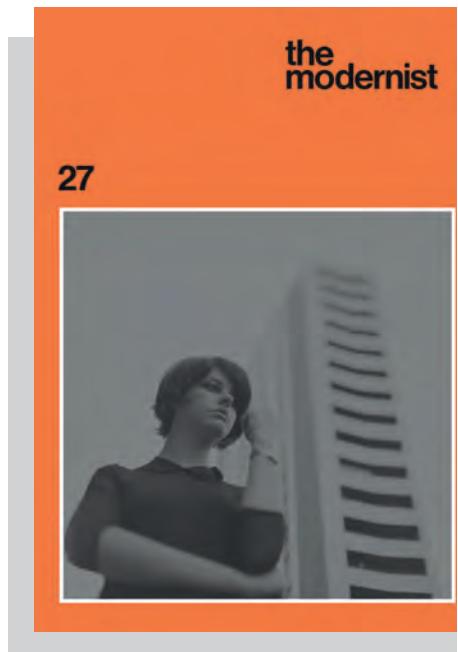
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New York skyline at night from the Empire State Building. September 2018. Picture by the author.

Thoughts on **height**

*"**New York** is a city that has been able to show how successfully a modern urban environment can rely on the architectural typology of the skyscraper."*

By Sara Medas

Achieving a human scale environment within the urban realm has always been a desirable aspiration to guarantee a good level of comfort for its inhabitants . In Western European countries this idea has primarily been bound to rules of proportions, ratios and desirable heights so that inhabitants could feel comfortable in both small and bigger cities.

Unfortunately in modern times, due to problems such as increasing population, growth and lack of available land, sticking to those rules that Renaissance masters taught us , is not always possible and most of the times not even feasible.

For this reason it could be beneficial to look at urban realms that have been conceived from the beginning with the aspiration to go higher and higher while

achieving at the same time good quality public environments at ground level, the one mostly experienced in daily life. One of the best and finest examples in this case is surely New York, the capital of the Height masters.

Having been conceived sincerely its early days as a mere product of rationale, the city has developed through the years following the rigidity of a strict urban grid determining the size of available land to be used for construction. Although at first it may seem a far too strict way of planning a city, actually the rigidity of the grid cannot be perceived as such but it actually gives the city a clarity and rigour that makes it legible and easy to navigate through. This characteristic might even become a desirable feature of modern urban environments where the paste of working lifestyles is becoming more frenetic. Each

building is given a defined block of land where it can be designed, so creating a very efficient interlocking system of streets in an orthogonal grid. This other layer adds to the city the beauty of strengthening the corners of each block of land, of each buildings that becomes special conditions, special architectural moments of the end and the beginning of a new road. It may be argued that such rigour , combined with an extreme rigidity ,could undermine the importance of the architectural elements but on the contrary it strengthens it dramatically. Height and materiality then become key features to be exploited by the architects to make buildings stand out more and gain their place within the Olympus of skyscrapers. There it comes then the interlocking bound between the rigidity of the grid and the manifestation of the buildings through their details, given that most of them have similar proportions

dictated by the set piece of land. This is what makes this modern high rise type of urban environment as rich and complex as those with more traditions and historical environment.

Buildings are so fully revealed through their mass and height and at the same time enriched through details such as corners, window sills and expressions of structural element, all of these stressing the verticality of the design. Here then materiality plays a crucial role in determining the relationship between the building and those surrounding it as well as the way in which it appears and is perceived. Lights and shadows sharpen the buildings, their edges and let them gain a defined position in the urban pattern. High brick buildings give the sense of mass and depth while steel and glass give a sense of lightness and stronger verticality up in the sky. Light

then sharpens the heavy corners of those red bricks while reflects the surroundings in the high windows of glazed skyscrapers. The rigorous urban organisation of streets and buildings, is so counteracted by a more human scale factor, that of light that helps in giving New York a unique atmosphere.. Wide bright streets where vertical sharp edges contrast with more dark roads where rays of light find their way in between rows of trees to finally creating a soft diffuse light at ground level. another important element to take into consideration is the role played by landscape and parks. These can be unexpectedly found in between buildings, in left over corners or even in the high terraces. Together with lights, nature starts to pay an humanising role as it creates places where to rest, mingle and spend quiet moments. At the same time, rows of high trees add another element that reinforces the height of the surroundings

leading the eyes of the beholder from street level up in the sky.

New York is a city that has been able to show how successfully a modern urban environment can rely on the architectural typology of the skyscraper, combined it with the rigidity of a given grid and still manage to achieve a human scale to its built environment. The power of such a city is finally all resolved in its innate ability to make strong feelings arise and create a strong connection between its inhabitants and its architecture . Personally, I feel that the beauty of New York is best revealed at dawn, when the moody evenings come to an end, when those vertical elements start to disappear high in the sky leaving a sense of melancholy and nostalgia for a day that is over , maybe similar to that one that will occur when even the finest human product will disappear.

inward

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Unexpected.
Paris
Placement

Amy describes her experience on a spontanous research trip to Paris as a part of placement and organisation called Londonon. The research's aim was to explore the importance of architecture in relation to food and consumption, looking at market supply and urban agriculture.

By Amy Young

A few weeks into my placement, I was presented with the opportunity to carry out a week of research in Paris and to explore how the life cycle of food has shaped the cities culture, geography and urban grain. The research was a part of the work of **Londonon**, an organisation made up of six London based practices which aim to develop a network and body of research related to different European cities as a response to Brexit.

Paris was chosen as the case study city due to France's obsession with exquisite, artesian food. Eating and drinking being such a crucial element of Parisian culture made it a perfect place to observe the relationship between food and architecture.

The week-long research project began with an exploration of Paris, getting to grips with the urban planning of the city. We focused on the area around Rue du Faubourg Saint-Denis in the 10th arrondissement, one of the oldest streets in Paris, and previously the gateway to the city. Simply watching and photographing people going about their daily lives gave us a good indication of how important food was to the city's infrastructure. Deliveries to supermarkets, shops and restaurants were intertwined with the activity of the street, with trucks weaving between many bicycles and electric scooters.

That evening we went to a traditional French restaurant 'Brassier Flo' to explore the French dining culture and understand the architecture's role within the restaurant setting. Perhaps the most notable, yet seemingly obvious, observation we made that day was the importance of the terrace seating. Locals and tourists alike would be enjoying the February sun beside the road, sipping red wine. That ritual seemed almost as important as the actual food being served. As we ate our own food we documented and analysed the experience by sketching and drawing on the table cloth – this became a key artefact from our trip. We noted recipes, ingredients, songs and anything that made the meal stand out for us.

The more we learnt from the waiters and chefs at the restaurant we discovered that food came into the city through one main retailer – Rungis Market. It is the largest food market in the world, selling fish, fruit, vegetables and meat every day to shops and restaurants in Paris. We had the opportunity to visit the market the next day, getting up at 3am to arrive while the hustle and bustle was still going on. The set-up was overwhelming, warehouse upon warehouse was filled with food, ready to be driven into the city. We spoke to many of the sellers and began to understand the day to day workings of

the market. The fruit and veg was mainly shipped in from abroad during the winter, so restaurants had a constant supply of fresh ingredients. The meat was bought in as fully skinned animals, sold either by weight or as a whole. The market was vast, demonstrating the scale needed to supply a whole city with food.

After a few coffees, croissants and a nap we were ready to continue the day. Our next meeting was with Augustine, the director of SOA Architects in Paris. He had just finished an exhibition about urban agriculture at the Pavillon de L'Arsenal which tied in perfectly with our theme of architecture and food.

He proved to be an incredible resource to help us understand how Paris used to be a self-sufficient city, given the quality of soil in the ll de France region. However, the expansion of Paris and globalisation has caused the city to rely on external sources of food. Augustine's philosophy was that agriculture should be reintegrated into the city as an architectural strategy, creating a positive change and encouraging more people to grow their own food. Walking around Paris we could already see elements of this being implemented; community gardens behind the Palace de Tokyo, trees on rooftops and herbs growing out of people's balconies.

Tablecloth sketches

Fruit market

Rue du Faubourg Saint-Denis in the 10th arrondissement

By the third day of the trip we made the decision to go out and talk to locals about food and their city. We wanted to get a better understanding of how Parisians shopped for food and where that food came from. We learnt that the local markets as well as supermarkets primarily bought their food from Rungis and only the more expensive organic markets adopted a farmer to consumer policy, missing out the Rungis stage all together. It was quite interesting to realise how heavily the city relied on the market and that it was almost a monopoly with no other competitors. The general trend however, was that more and more consumers were actively trying to buy their food from more local sources, for example using a system called AMAP where farmers produce gets delivered straight to the consumer.

Day four was focused on urban farming, so we headed out of Paris to the suburbs to an initiative called R-Urban. It wasn't particularly big but acted as a social strategy to get more people outside and gardening. Each person had access to the beautiful timber building and a small plot which could fit a few plants. The garden was fairly productive but demonstrated to us that a much larger proportion of land would be needed to actually support a family, and given the lack of open space in Paris it would be logistically a nightmare to find it.

Our last day of the trip didn't have as much to do with the food network and initiatives in Paris but was nonetheless very interesting. In the morning, we went to a co-housing scheme set up in the 80s by 14 families. The architecture was beautiful,

with masonry detailing and organic forms, but primarily the philosophy of the residents really resonated with me. The radical ideas of sharing and living communally were something that I had toyed with before but never experienced first-hand, so it gave me a whole host of ideas for projects in the future.

Later that afternoon we had an appointment with some of the most influential French architects currently practising, Lacaton and Vassal. They're known for socially focused projects, providing incredible pieces of architecture of strict budgets, challenging stereotypes and preconceptions of what architecture is supposed to be. One of my favourite schemes of theirs is a social housing project which provided each apartment with a full width balcony, maximising light and connection to the outdoors. In our meeting with Anne Lacton, we talked about the current issues in the architectural community, the long hours, the way architecture is taught increasingly on a computer disregarding hand drawing and the issue of budget in competition projects. She was so willing to share her knowledge and express her thoughts about their projects it turned into an incredibly inspiring meeting.

The opportunity to research Paris as part of the Londonon collective was a thoroughly enjoyable experience and demonstrates the more unusual elements that placement might bring, showing the options that exist outside of the conventional route of Architecture.
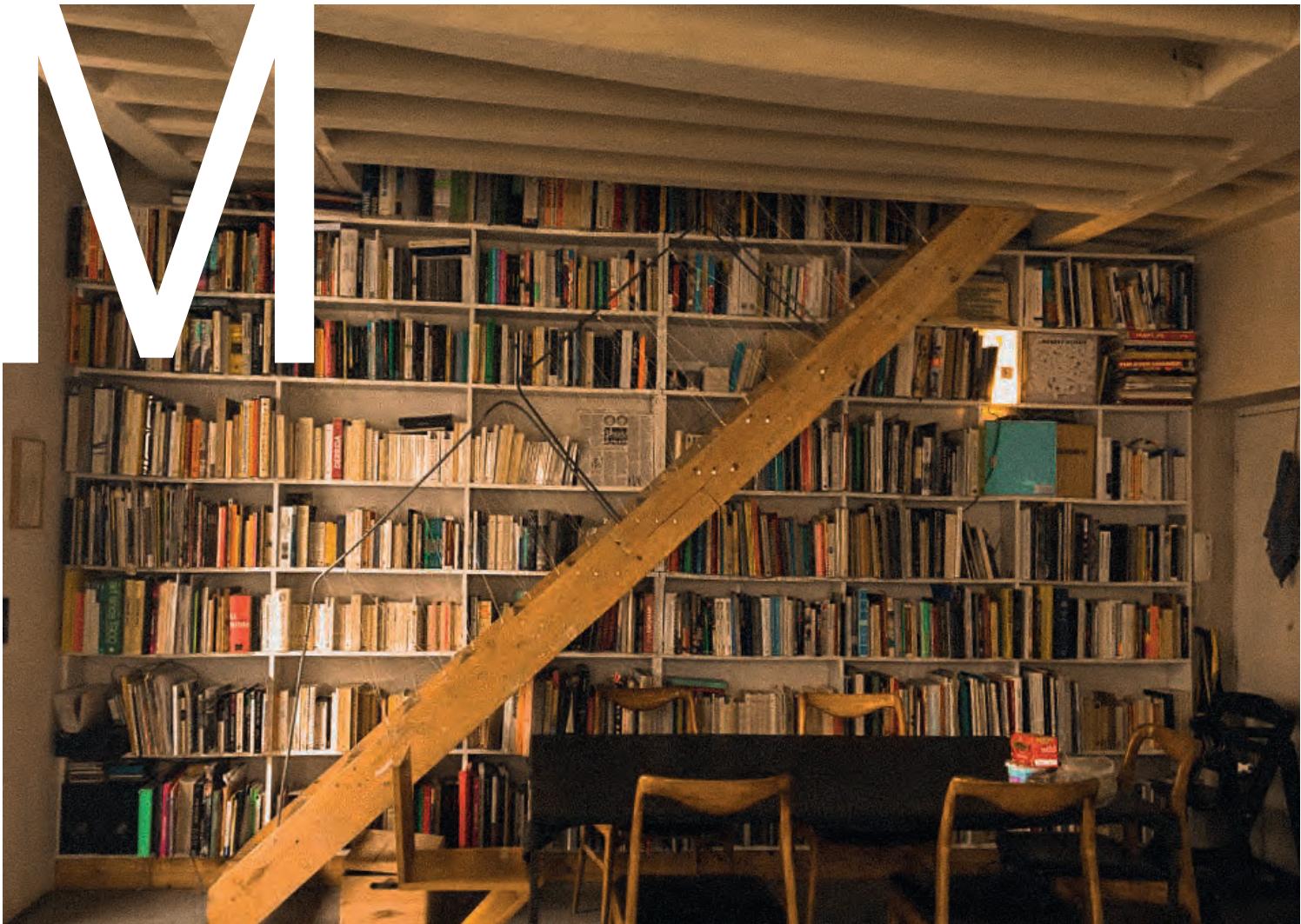
The research we carried out will be shown at the Oslo Triennale in September 2019. ⬤

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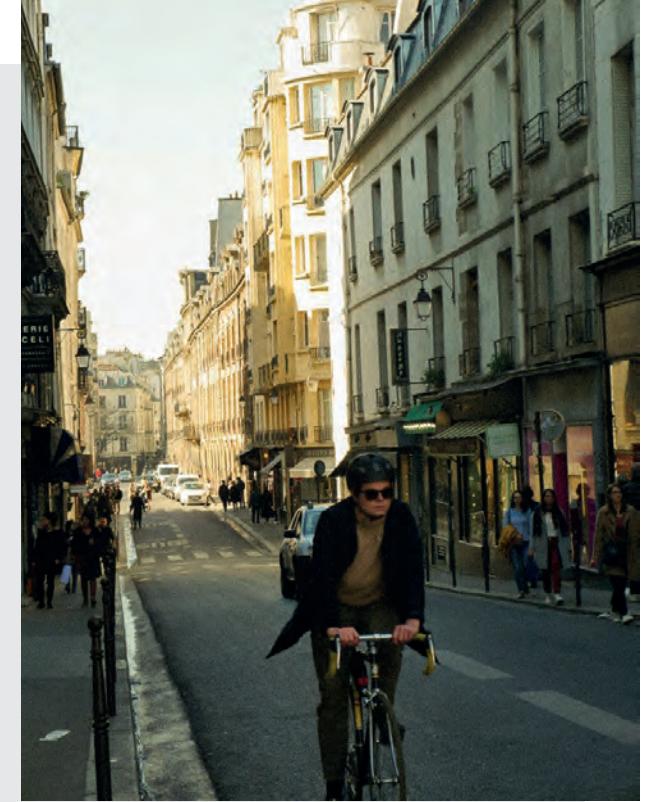
Paris

edition

ROOM

Room
Amy Young
2019
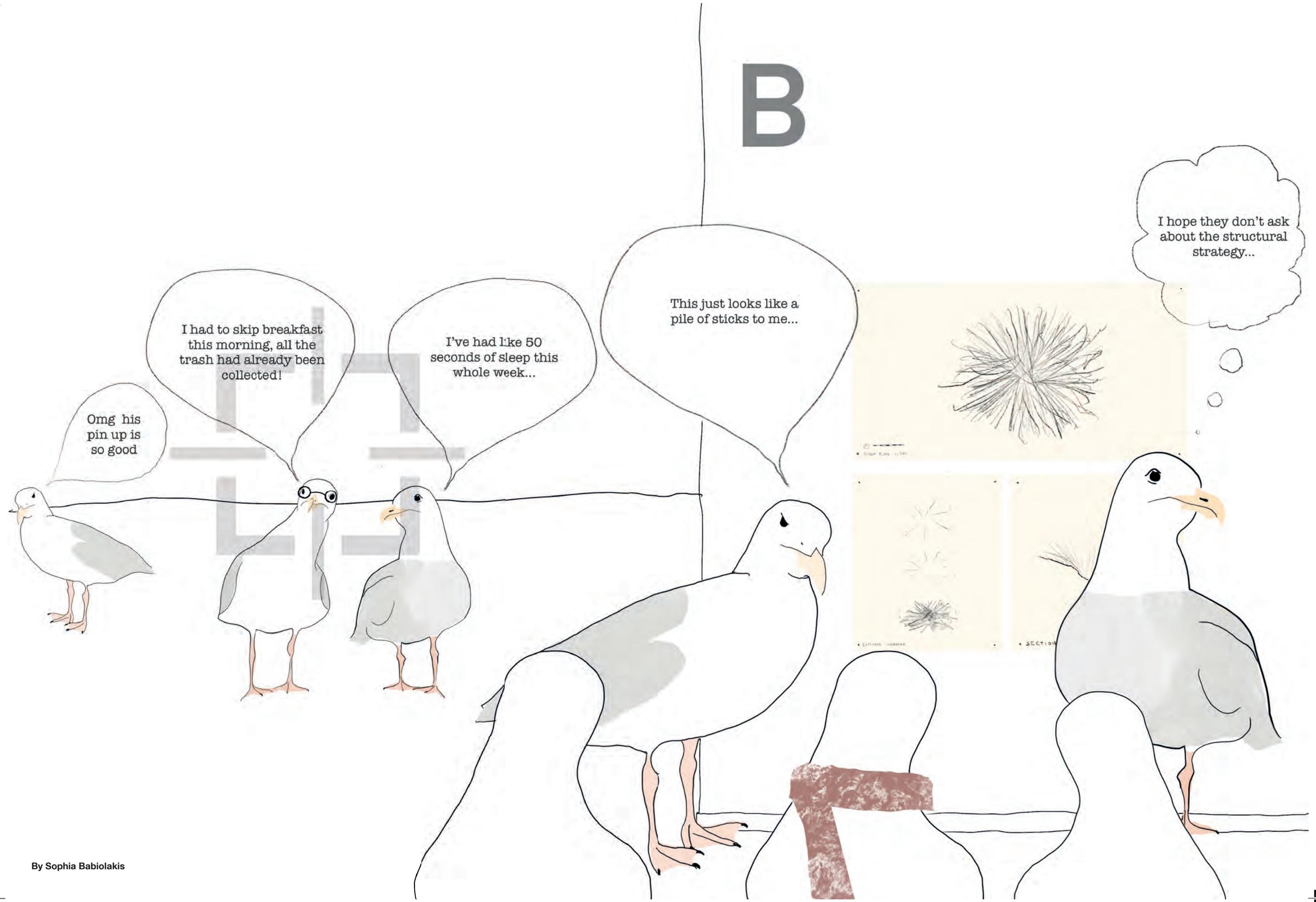
By Sophia Babiolakis

A MAP OF OUR INFLUENCES

DENMARK

Children Projects (p. 33).

ESTONIA

Children Projects (p. 39).

POLAND

Adolescence in Architecture (p. 46).

UNITED KINGDOM

Childhood memories (p. 44).

FRANCE

Between two homes (p. 32).

BERLIN

Film review - "Oh, Boy!" (p. 58).

NEW YORK

Film review - "Frances Ha" (p. 58).

JAPAN

Smart Technology (p. 48).

SOUTH KOREA

Children treated as objects.

HONG KONG

GUINEA

Honour and Shame Culture (p. 53).

INDIA

A memoir of childhood in India (p. 45).

ZIMBABWE

Private and public schools in Harare (p. 30).

CHILDHOOD

"After all, to teach is to show the magic of new possibilities. And to learn is to feel the emotion of each discovery. And that exchange can be found not only in the best schools, but also the best cities." - Gilberto Dimenstein

The **school** is a **city**; the **city** is a **school**:

An exploration into the civic value of public schools in Zimbabwe.

childhood

paperspace

By Sophia Babiolakis

What value does the school building have in this community?

The school is the first building that a child knows besides their home. The architecture of the learning environment facilitates and influences the way children develop and learn, as it is a meeting point for social interaction and a place where life changing moments are experienced. Growing up in a gated world in Zimbabwe's capital, Harare left me with little knowledge of what existed beyond my bubble of home and school. Upon leaving the country to obtain a tertiary education I came to realise that the country is occupied with hermetic communities, habitually defined by economic status as well as social and cultural differences. These communities rarely cross paths or integrate, due to the privatisation of public spaces. Children are separated from a young age into either a public school or a private school based on their status. This is a depiction of community that is instilled in a Zimbabwean child's mind. This is a large problem in Zimbabwe and I believe that it is predominantly accountable for the widening socioeconomic divide that is largely present in today's society, which, in turn, plays a part in intergenerational cycles of deprivation and disadvantage. Spaces of congregation and learning have the ability to strengthen and unite communities and as a result they should

not stop with the classroom, but should extend to the heart of the city.

The History of Education in Zimbabwe.

The history of the country highlights that elements of the educational and social structures that are evident today were created during the colonial era that occupied Zimbabwe (then Rhodesia) between 1890 and 1980. An intervention in the education system differentiated Native Education from European Education, which resulted in two detached societies where the European civilisation of the settlers was removed from, rather than assimilated with the African civilisation of the natives.

With one of the highest literacy rates in Africa, Zimbabwe is a country that has achieved much for its children in education, although significant equity gaps still exist. The open access to primary education is similar for every child regardless of their socioeconomic status. However, open access to education does not extend to high school as literacy is considered to be achievable by the end of primary school and a secondary education is considered as a privilege, rather than a right. The high inequality in access to a secondary education in Zimbabwe, is an indication of the economic imbalance across different income groups.

Undeterred by economic and political setbacks, the education system has remained at a high level, with many privileged students continuing their education at highly esteemed universities around the world.

Zimbabwe has suffered from a brain drain since 1997 which marked the beginning of the period of hyperinflation and negative economic growth. Many Zimbabweans emigrated between 1997 and 2009 due to the economic and political instability. During this time, the education sector deteriorated as many teachers stopped teaching in order to earn an income, to survive. The University of Zimbabwe closed down for one year due to staff strikes, which led to many students leaving the country for tertiary education. Now every year, as a new age group of students complete their secondary education they find themselves with no option but to leave the country to further their studies. This transfer of resources in the form of human capital leaves the country bereft of highly qualified professionals and is a constraint on the growth and economic development of the country.

The School is a City.

Children learn as much from playing as they do from being taught. The playground is one of the most important

elements of the school, as this is where children form relationships with one another without the interference of adults. All the interactions that they make will have an influence on their cognitive, social, emotional and physical development through their early childhood. During these years, a child's developing brain is responsive to change, as billions of integrated neural circuits are formed through the interaction of genetics, environment and experience.

The urban public space within the city can be thought of as an extension of the child's playground. We can view the city as a larger school, with rooms or classrooms and open, public space where people form relationships, as children do at school. Similarly, the school building can be perceived as an extension of the public realm, which invites all members of the community into the space to congregate, exchange ideas and form meaningful relationships with one another. Furthermore, a child's education does not stop when they leave the classroom, but continues through their meandering journey to and from school. By encouraging a fluid transition between the walls of the school and the urban fabric of the city, children can learn from their city. A child's identity is constantly reshaping with the social and material interactions that they encounter in their everyday lives.

Private.

As the privatisation of public space is becoming a standard, the interaction between communities from different socioeconomic backgrounds is becoming sparse. This creates a void in the urban space and leaves a scar separating communities. Between the walls - the transitional journey between school and home should be celebrated as it is where human interactions with all members of the community can take place. This will encourage interaction between different socioeconomic groups in the hopes that the community of the city, as a whole, may come together more often and cross paths. This may narrow the gap between

different social classes in the hopes of forming a more united and resilient community, that works together rather than living separately in coexistence. How can we extend this element to the heart of the school?

Private schools are closed, gated communities used for the sole function of classroom teaching, school societies and sport that is only accessible to members of the school. These buildings are limited to their single use as the gates are closed after these activities end. Children are picked up from school in a car and travel from one gated building to another. This eliminates the transitional journey between those places and the interactions that might occur on the way.

The more 'public' a school becomes, the more civic value it has to a community as the building becomes an extension of the public realm. However, there are some things that cannot be taught and can only be learnt from experience, via interaction and conversations between communities with different backgrounds and ideas. These important interactions cannot happen if everyone lives in their hermetic societies.

Public.

In Zimbabwe, employment costs are the main expense in government funded schools. With too little money allocated to primary and secondary education most of the budget goes towards paying staff while little remains for school facilities and the education programs.

Despite the high wage budget, the sector remains largely understaffed. This can be attributed to measures put in place by the government to contain wage costs by enforcing a freeze on the recruitment of staff. This, in turn, has meant that most classrooms remain over-crowded, exceeding the target teacher to pupil ratios across all 45 for primary and secondary levels, against national targets of 40 and 35 pupils per teacher, respectively.

Public schools have the opportunity to operate as a social hub and become

part of the wider city by mapping out and connecting to the various resources that surround it, such as art galleries, theatres, public parks and cultural centres. All of these resources can continue a young person's education in the classroom of the city.

Conclusion.

The socioeconomic divide in society is manifested from a young age of 6 years old when children are either placed in a public school or a private school. By teaching children that they are in a different economic band to others continues this segregation as they grow older and consequently widens the gap. If all schools in Zimbabwe were a public community resource, they could operate as a hub with other community resources around the city. The school and the city become interconnected and encourage children and adults to interact with one another. All these interactions and relationships created between individuals are significant in creating thriving and resilient communities. After all, the educational process happens not just within the walls of the school, but with family and community as well. We can reduce the intergenerational cycles of poverty by providing all children with an equal opportunity in education as well as social interaction within the community. However, the change will not be made by the building, but what goes on inside and outside the building. This environment should continue into the city and the city should extend to the heart of the school.

Cultural divide is not entirely the story of Zimbabwean peope. In 2017, the people of Zimbabwe united behind the military in an attempt to overthrow the state government. The streets were flooded with those from all backgrounds protesting against the long ruling president, Robert Mugabe. This demonstrates the resilience and strength of community when boundaries are broken down and a whole nation unites for the same cause.

In **between** two **homes**

"Many children of divorced parents will carry a portion of their favourite and most used belongings in a suitcase."

By Jouliette Moutin

"Home" may be where the heart is, but for many it is simply the home in which they grew up. A childhood home, with all its accompanying memories and emotions, is unique to each individual and plays an important role in their development as a person. But what happens when that home is not singular? In the modern age, divorce is practically a banality, and subsequently, many children grow up in-between two homes; alternating between mum's and dad's at set intervals. What results is a childhood marked by a duality of both the tangible and the intangible.

Shared custody entails a material duality, the most obvious aspect of which is in relation to belongings. In both homes, the child may choose to leave a certain set of belongings ranging from clothes and books to toys and trinkets. Many children of divorced parents will carry a portion of their favourite and most used belongings in a suitcase. Sometimes things get unwillingly left behind in the routine switch from one home to the other ("Sorry, I forgot my textbook at my dad's place"). Beyond the child's own belongings, the objects, furniture, decoration and whatnot present in either parent's house are different, as are their surroundings and architecture. All of
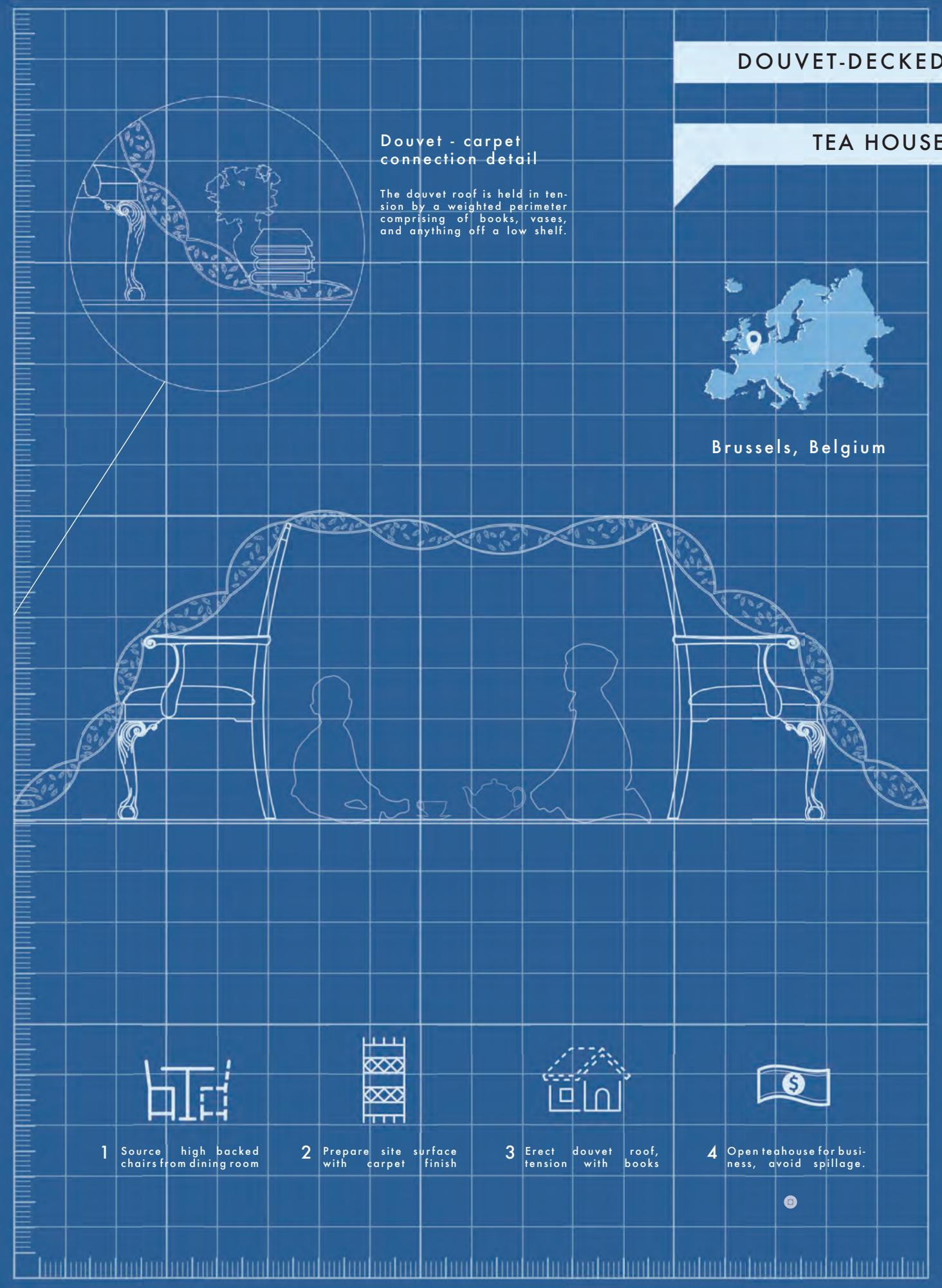
these help contribute to the creation of an associated atmosphere and representation of each home. This tangibly forges two separate childhood spaces with two different physical realities as well as abstract identities.

Parallel to the tangible duality of having two childhood homes is the indissociable doubleness of the affiliated intangible. It is very likely that each home had its own set of (unspoken) rules as dictated by either parent ("But dad/mum lets me!"). Sometimes these are minor things that lead to differing habits: maybe mum expects you to put your own plate away in the dishwasher whereas at dad's you and your siblings take turns clearing up the table. Furthermore, different standalone architectural spaces provoke different emotions, but even more so in the context of a residential space because of the added factor of experiences and memories built-up over time. Either home will accumulate and form its own emotional character accordingly. This intangible duplexity is much more variable than its tangible counterpart, given that it is rather circumstantial and unique to the personal dynamics within a household. The commonalities are therefore harder to distinguish. Personally, I recall my mother's apartment as comfortable and private: I

had my own room, we had a tiny garden and it was located on a relatively quiet street. I associate my father's apartment with a contrasting characteristic that is publicness: I shared a big room with both of my sisters, the apartment complex was arranged so that the units faced each other around a courtyard and the immediately adjacent structures were rather bleak. I partook in more activities alone at my mother's, having sufficient freedom and privacy encouraging me to do so. On the other hand, I spent more time playing or squabbling with my siblings at my dad's. With each biweekly move, I switched habits accordingly. I think today this has made me very flexible and able to adapt quickly to new circumstances all the while maintaining a routine.

Being in shared custody creates a relationship to the childhood home heavily based on duality applied to different related areas. In a way, it feels to the child as if they are living a dual life, switching physical and psychological environment entirely every week or so, subconsciously putting on a different persona as they cross the threshold of either home. For the children of divorcees, the question "Do you like mum's or dad's home more?" is probably easier to answer than "Who do you love more, mum or dad?"

DOUVET-DECKED

TEA HOUSE

Douvet - carpet connection detail

The douvet roof is held in tension by a weighted perimeter comprising of books, vases, and anything off a low shelf.

Brussels, Belgium

1 Source high backed chairs from dining room

2 Prepare site surface with carpet finish

3 Erect douvet roof, tension with books

4 Open teahouse for business, avoid spillage.

By Iiris Toom

The hidden equipment - Sheffield Children's Hospital

childhood

Ward 2 - Sheffield Children's Hospital

paperspace

Designing the **fear** out of **therapy**

Children are our future. What happens to children in their first days, months and years of life affects their development, the development of our society, and the development of our world.'

(Bernard van Leer Foundation 2004)

By Alice Kerry

There are many memorable moments in our childhoods; the first day of school, losing our first tooth, the first time riding a bike, but we can all almost certainly remember the time we broke a bone or got that scar on our knee. Injury and illness can leave a lasting impression not only on our bodies, but in our memories too.

Any time spent in hospital can be traumatic for children, and the intimidating institutional buildings don't help to relieve the feeling of fear. In the past, children were treated at home by parents, whereas nowadays children can spend months, or even years, in hospitals that sometimes can become a second home to them.

The idea of hospitals designed specifically for children has been around for about 200 years, beginning in Paris and quickly spreading to London where Great Ormond Street Hospital opened. Since then, more and more paediatric hospitals are appearing all over the world, providing specialist care for babies and children.

Although architects aren't the first professionals that spring to mind when thinking about the important roles in a great hospital, the input of designers is possibly one of the most things that can help patients to feel better. As more and more research is carried out on treatment of young people, children's hospitals are beginning to change, leading to the recent redesign and development of many

large hospitals up and down the country. Attention is put on the psychosocial support of patients and parents, giving children distractions and places to play, and areas where their parents can feel included and have an element of control. This, along with the success of the high-profile Maggie's centres (which are designed by the likes of Norman Foster and Zaha Hadid), shows that architects really do have a pivotal role in modern healthcare.

Sheffield Children's Hospital has recently re-opened its doors after being transformed by Avanti Architects. In the £40 million redevelopment, the architects have created a spacious environment, full of colour and light. The interiors were meticulously designed by Morag Myerscough, who was commissioned by the hospital's art trust, Artfelt. Straying from the traditionally-used (and arguably tasteless) bold, haphazard colour schemes often used in nurseries and primary schools, she opted for geometric patterns, in muted, but cheerful, colour palettes. A refreshing refined approach to children-focussed design, the colour schemes vary throughout the hospital, with different tones matched together to create comfortable and calming environments for all patients. Some are designed for children with autism who can find overpowering bright colours stressful, whilst others are geared towards creating a grown-up feeling for older children. Instead of overpowering distraction, the interiors create a calming and homely feel.

The wards remove a lot of the clutter of

hospital equipment, integrating wiring and screens into the wall panels. When visiting other children's hospitals, it's often the case that decoration is simply pasted on top of a standard hospital ward. In the Avanti designed wards, the organisation of everything, from the hand washing stations to the medical technology makes the rooms less confusing and overwhelming for young patients. The design of the wards also takes into consideration the feelings of anxious parents as much as their children's needs. A camp bed that can fold out of the wall to lie next to children's beds mean that parents can get a comfortable night's sleep, without having to leave their side.

Hospitals don't need to be confusing mazes of wards and waiting rooms, and Sheffield children's hospital shows how de-institutionalising our health facilities and tailoring them to their users, we can create healthier environments for patients and their loved ones. Although the NHS budget is tight, the money that can be put into the design of our hospitals is vital to their success. Good architectural design is necessary in all healthcare institutions, but when we are designing for children, the members of our society who have the least control over their own lives and experiences, even in the best health, the care and attention of architects is even more important. In scary and uncertain circumstances, the comfort of our surroundings can make a huge difference to the way we feel.

Photos by Jill Tate and Avanti Architects.

The question of involving children in the design process seems to be an increasingly popular subject not only in education related projects, but also in urban planning. However, is the industry ready to go beyond educational workshops and actually consider and incorporate their ideas?

Eye level at **1.2** meters:

Architecture in Schools and beyond

By Julia Korpacka

Starting a placement, especially the very first one, is an exciting time. Yet, soon enough the first day turns into the first week, then month, and before you realise, no matter how fun the work environment is, or how interesting the projects are, the routine catches up. During my time in Jestico + Whiles I worked mostly on the education projects – state-funded schools to be exact. Unsurprisingly, the awe-inspiring educational facilities featuring in Archdaily or Dezeen are only a drop in the ocean of copy-paste solutions, forms and materials which have been labelled "standard" by the industry. This procedure gradually limits the design capabilities of the architects – "the amount of brick cladding cannot extend over the ground floor band" is almost a rule imposed by certain contractors as a means of cost cutting, for example. The amount of similar instructions makes one question our responsibility and the duty of care. As the procurement in this sector increasingly often contractually binds the architects to the contractors, not the end users, they are more and more separated from the school communities they design for. However, I was lucky to work in a practice where people often came up with ideas and events which brought together the industry and the public, and there was always a spare place for me to tag along.

One of the most rewarding initiatives I got involved in (sorry, Great Architectural Bake Off) was Architecture in Schools. It is an Open City programme run with primary school pupils, aiming to develop interest in the built environment around, inspire them and allow to re-imagine the spaces that surround them. Pairing up a group of Year 3-6 students from a participating school with an architectural practice, it consists of a visit to a chosen London landmark, workshops held at the partner office as well as at school, and an inter-school competition and exhibition showcasing children's design ideas in response to the design brief. In 2018 the theme was "Shared City."

The first event was a preparatory workshop for architects and teachers. We got to know each other participating in collage-making, talking about the context of the practice and the school environment, as well as the ideas for the workshops that would follow. Our first encounter with the kids was at the Barbican. As part of the workshops the group visits one of London's landmarks to look at its form, materials, programme as an informal introduction to the purpose of

Jestico + Whiles

Employee-owned international architecture and interior design practice based in London and Prague with team of over 100 people. They work in a wide range of sectors: housing, hotels, education, offices, retail, research, transport, and cultural facilities. Their projects include RIBA National award-winning National Graphene Institute, The University of Cambridge Cavendish Laboratory and Greenwich Millennium Village development.

Open City

London-based charity organising events promoting active participation and involvement in the life of a city, connecting the public, the education sector and the industry. By using the urban tissue itself – the buildings, infrastructure and public realm – and involving practices, firms and professionals from all around London, they show that everyone can learn how built environment works and take part in shaping their city.

Anne-Solange Muis

French geographer and expert in the application of sustainable solutions on different territorial scales. Her firm specialises in environmental consultancy and territory development studies, including the organisation and realisation of public participation workshops and consultations. She works with a team of specialists and creatives, combining quality research with interesting forms of representation such as exhibitions, publications and videos.

the exercise. Then, a class of buzzing 10 year olds flooded our Clerkenwell office to learn about an architect's job, our projects and look at the models.

Alongside the first meetings we were also busy preparing a design brief that would be given to the kids to make a collective model using paper, cardboard, textile samples, anything they want. As the school is in Poplar, we chose a nearby market area as the site. It was a place all the kids knew, and it even turned out some of them also lived within the site boundaries. Luckily, none of them were too worried about the fact that the brief assumed the demolition/ disappearance of an entire chunk of the neighbourhood. On the contrary, they were quite excited about having an actual, known context – "It is really close to my home and we always play there so let's put a skate park in the middle." We came up with different characters and small background stories that accompanied each project within the brief – there was a student residence combined with an elderly home, or a baker needing a bakery, but those turned out to actually be only a beginning for the amazing storylines the kids developed by themselves.

During the two workshop sessions held at the school they were all buzzing with excitement. They could barely sit through the introductory presentation, as we made the mistake of displaying all the collected materials beforehand – the shiny textile samples we brought from the office stole the show. As the children got busy cutting, gluing and assembling there was no time for brainstorming or evaluating ideas - they grew and evolved in the construction process, as some of them just, quite literally, didn't stick. It was rather funny how we, architects, turned into some sort of double-sided tape engineers over the course of the workshops – the kids were coming up to us with ideas, shapes, materials and functions, and we were telling them how to build it. It was quite a dynamic process – models grew, collapsed, changed its form, height and purpose within minutes. I am pretty sure we could have had three times as much time and never arrive at the finished version – seems quite familiar, doesn't it? That's how I feel about every project of mine, too… As the final model-making session came to an

end, we could hear them explaining to their group members: "So this is a garden which is also a café and a bicycle workshop, and is an art gallery but has a rooftop terrace with another garden." Little human figures were also quite a hit: "she goes this way, and then up the stairs of the tall tower to see the view" or "he will leave his bike here and go to the shop." It was amazing to see how human-centred their projects were. Under the cereal boxes wrapped in colourful paper, wobbly spiral towers and layers of green walls secured with masking tape, we could actually see a living, breathing city with its inhabitants living a perfectly normal life on the glitter-lined pavements, rooftop skate parks with Frosties wall graffiti and open-air cinemas with toilets (obviously) made of toilet paper rolls. It was all a bit messy and disorganised, but so is pretty much every city, right?

In the end we put all projects together on a big site model, and every group explained the idea behind their piece. The best part? In their amazing projects not a single one included, or even mentioned a road or a parking lot. There were pavements. Footbridges. Bicycle parks. And a lot of greenery – green roofs, walls, terraces and gardens. Why is it easier for kids, who have no idea about urban planning whatsoever, to imagine a sustainable city than it is for so many of those responsible for their shape right now? On the bright side, we won The Most Buildable Design Award for our proposal – maybe glitter pavements and vertical forest art galleries are not so far away after all…
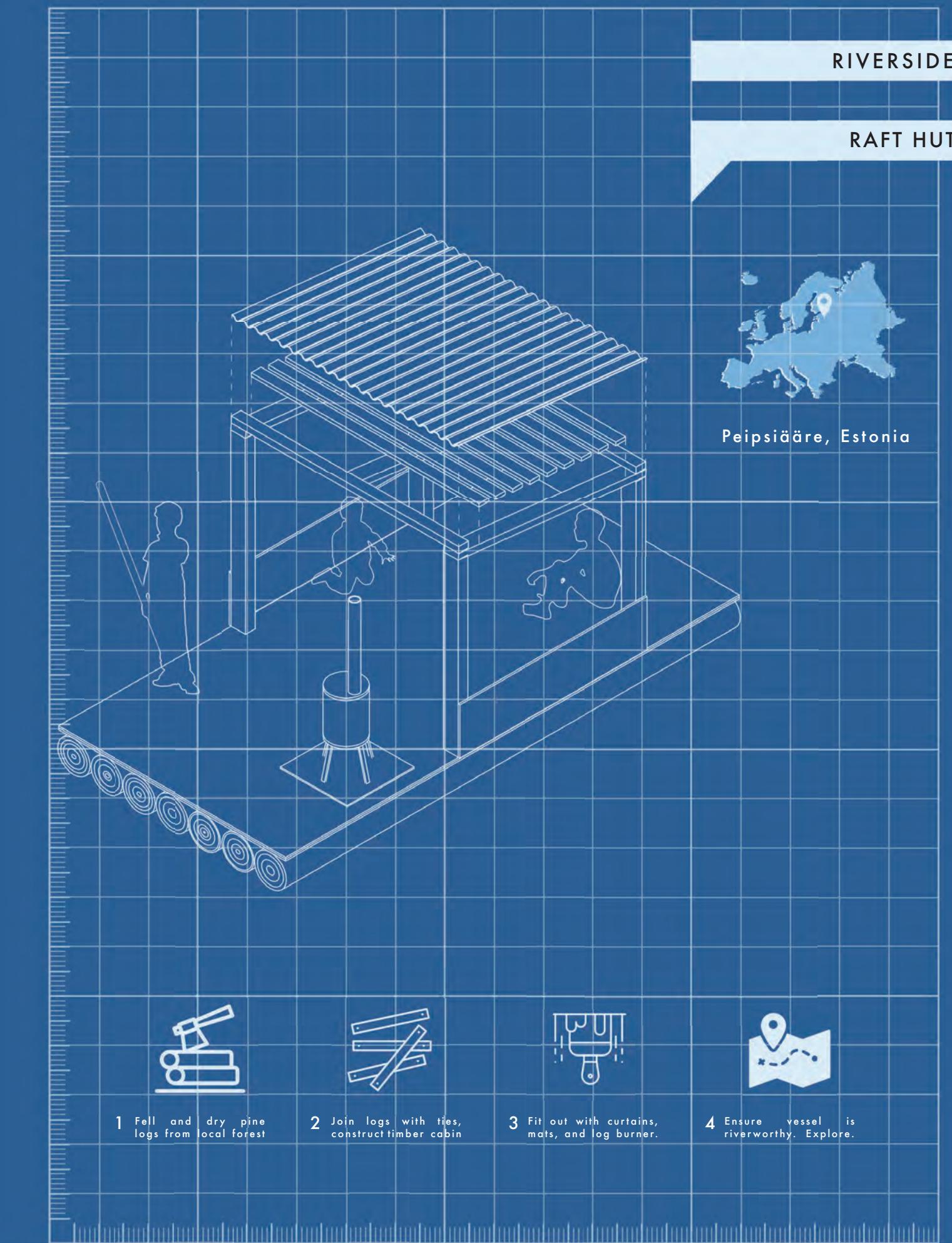
The question of involving children in the design process seems to be increasingly popular nowadays, not only in education-related projects, but also in urban planning. The question of public involvement and participation in design processes in France, where I am currently on Erasmus exchange, is quite a recent trend, unlike in Scandinavia, Germany or UK, where it has been present in different forms and degrees since the 70s. Therefore, in many lectures and case studies we investigate, as part of the Master course in Lyon, touch on the subject of public consultations or active citizenship. Shortly after I began working on this piece we had a guest lecture from Anne-Solange Muis, who presented a few case studies concerning participative
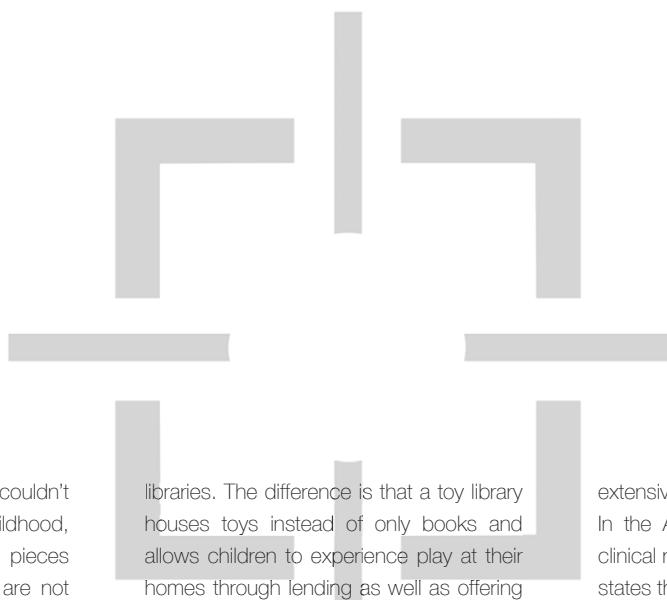
approach in urban (and rural) development. One of the most intriguing ones was La Ville Récréative (The Recreative City) – a series of educational workshops run in the city of Dunkirk in 2014. The objective and approach were very close to that of Architecture in Schools – increasing children's awareness of the urban environment by allowing primary school pupils to take charge and re-imagine their close neighbourhood. The participating groups were slightly older than the one we worked with, moreover the project lasted for the whole academic year rather than a few one-off sessions, but it also involved outdoor classes and model-making. The theme revolved around the idea of play and kids could design and make models of "perfect playgrounds" that they would love to find in Dunkirk. The result of the workshop was an exhibition, a book and a short movie, which unintentionally gives a clue to why the Poplar pupils didn't include cars in their urban masterplan. Some of the scenes from the walks the group had taken were recorded by a camera held by one of the kids. When they walk along a pavement in the neighbourhood, all we can see is parallel-parked cars obstructing most of its width. If it is really annoying for adults, what about children with an eye level at 1,2 m? Cars is pretty much all they can see. The design principles of the models for Dunkirk were not very far off from those for London,

either. The paintball labyrinth was in fact a small jungle, there was also a treetop adventure park and an outdoor aquatic games area. It is really interesting how easily children find themselves in the role of an architect or designer. I do not think it is only a matter of creativity but also the freedom from all the references, standards and boxes we are accustomed to being locked in.

The standard procurement for state-funded schools in the UK involves a certain degree of community involvement - Client Engagement Meetings with school representatives in early design stages and a public consultation before the planning application. I have done a few flythrough videos and worked on numerous presentations for those, and not a single one of them was conceived with a child's point of view in mind. I wonder how the design process would look if at one point prospective pupils were brought to the table. It would definitely be a non-standard procedure resulting in a non-standard result. It starts to happen here and there, but in a reality where everything is standardised, from a window type, to classroom dimensions and down to material palette, I don't think adults are ready to think outside the box and to squat down eye-to-eye with those who they are building for. 🏠

RIVERSIDE

RAFT HUT

Peipsiääre, Estonia

1 Fell and dry pine logs from local forest

2 Join logs with ties, construct timber cabin

3 Fit out with curtains, mats, and log burner.

4 Ensure vessel is riverworthy. Explore.

By Iiris Toom

The importance of **Toy Libraries**

By Ru Quan Phuah

'TOYS' – they are things that we couldn't be more familiar with in our childhood, from dolls and marbles to Lego pieces and remote-controlled cars, they are not just objects that we play with, but tools that bring us joy and help us expand our imaginations in reality. Yet, with the rapidly rising living costs throughout cities in the world, toys are slowly becoming a heavy burden especially for families in the low-income group, in turn impacting their children's growth and development. Wouldn't it be great if there is a place that we can provide all children with variety of quality toys but at a minimum expense?

Well, the place have long been in existence and it is known as a toy library. It is also known by many other names such as lekotek, learning games library, toybrary, play library, preschool lending libraries, play bus, toy loan centre or active learning library. Essentially, it is built upon the foundation from what people already understand about traditional book-lending

libraries. The difference is that a toy library houses toys instead of only books and allows children to experience play at their homes through lending as well as offering shared play opportunities at the library facilities with other children. The history of the toy library is generally acknowledged to have the first of its kind opened in Los Angeles in 1935. It has been verified by the International Toy Library Association as the oldest in the world. The formation of the toy library began in the summer of the 1934 during the Great Depression, when a dime-store owner noticed children stealing toys because they couldn't afford them. Therefore, instead of reporting to the police, he decided to fill his garage with surplus toys and lend them out. This created a place to borrow and return toys, which eventually expanded into a network of about 60 sites around the city, to provide opportunities for low-income kids to play with quality toys.

The benefits of toy libraries are vast and

extensive, for both parents and children. In the American Academy of Paediatrics clinical report, published in August 2018, it states that "the most powerful way children learn is not only in classrooms or libraries but on playgrounds and in playrooms." Like how the psychologist Jean Piaget put it – "PLAY is the work of childhood". 'Play' is essential for a child's development of social, emotional, linguistic, and cognitive skills. As such, easy access to the tools for their trade is important for children. For example, board games and puzzles help children to stimulate mental development and improve their logical skills. On the other hand, toys that are responsive to the child's movements and provide feedback when manipulated help develop their sensory skills. Whether playing alone or with others, quietly or with enthusiasm, play helps children explore their world and create imaginary ones. Extensive research has also shown that playful children are happier, better adjusted, more co-operative and more popular with their peers than those

who play less. In contrast, children who are deprived of their 'rights' to play could be linked to poor early child development, later leading to depression, difficulty adapting to change, poorer self-control, and a greater tendency to addiction as well as fragile and shallower interpersonal relationships.

The best way to encourage children to play more is to ensure that a wide variety of quality toys are available to them. Although quality toys are not always be the most expensive, but multiple of them could still accumulate to a significant amount of money. In families that are struggling daily to make ends meet, toys are inevitably put at the very bottom of their priority list. It does not help the situation when children also lose interests quickly once the toy's play value has been exhausted. Play values of a toy changes according to the rate of growth and development of the children. Very often it is difficult for toys to keep up with children's changing needs and ability levels. Toy libraries could support all parents in this regard by having different items with varied colours and textures. Items are also classified by common themes or skills: building, fine motor, literacy, music, math, science, outdoor etc. Children are thus welcome to choose and play with items at the library with features that match their maturity and challenge their skills, keeping playing fun.

The Pittsburgh Toy Lending Library's 1974 founding documents address that opportunity directly: "Babies and young children from all socioeconomic backgrounds need attention and play. Specifically, they need positive interaction and intellectual stimulation from adults if they are to develop to the fullest potential." Toys help adults and children communicate and toy libraries provide an interactive space for children and their parents to bond through play which is seemingly lacking with working parents. Toy libraries also help give toys that once captured children's attention a second life. It offers a place for families and individuals to donate their used toys. Unless playthings could circulate from one family to another, philanthropy would very often end up in landfills, creating an environmental hazard. Borrowing, not owning, is the way to go.

In addition, the physical space of the

toy library is also important—as a place to share knowledge, not just objects. It teaches children the responsibility of taking toys and the values of sharing and giving. Nowadays, children living in the cities also do not have a chance to run around freely and to meet different people of different backgrounds and ages in the neighbourhood due to safety concerns. Thus, the programmes of the toy library attempt to fill this social gap. The toy library also aims to minimise the effects of issues found in the urban context, namely the lack of public spaces and interaction between people. Various shaded public spaces, such as seating, outdoor playgrounds and play areas are integrated with toy exchange programmes to promote interactions, healthy relationships and unity among the community. Architecturally, the design of a toy library hence should focus on experience, exploration, connection and reminiscence in the different sections of the building. Special studies on child colour psychology and ergonomics help determine the classification and display of toys. Toys could be arranged in different coloured categories, which are depicted through the colour of the spaces, shelves and toy baskets. The goal is to create a journey of adventure for the children upon their arrival at the toy library.

In conclusion, toy libraries have the potential to be the solution for many problems. Spaces in which children can play, and a constantly renewable source of things to play with, are essential to improving early childhood outcomes. The toy librarians back in the 1930s had already understood that importance and set out a platform where toys are free even during an age of austerity. In today's world, we see many cities' growing population and economy, but amidst all that there are many hidden issues – one of them being 'bored' children. Therefore, the library is the perfect platform, because citizens already understand it as a public good and distribution hub. So maybe as architects, we should look into how toy libraries could be incorporated to different buildings to serve different purposes like a cheerful centre for children in sick bays, an inclusive centre for disabled children or play tents for refugee children, in a bid to create a better environment for children to grow and develop.

The dollhouse - a shot form the movie;

Arrietty with her laundry - a shot form the movie;

Arrietty with a sugar cube - a shot form the movie;

Arrietty's room - a shot form the movie;

childhood

paperspace

Animated Film Review
The Secret World Of Arrietty

Directed by Hiromasa Yonebayashi, Japan 2010

By Constance Hui

During the discussion around our theme of 'Childhood', with the rest of the team we realised many of us used to build shelters with pillows and duvets when we played. Then we wondered: was it because we were too small for the built environment and naturally tried to create scaled-down and more comfortable spaces? Scaling of objects is an intriguing subject on its own – and is one of the most fascinating aspects of this Studio Ghibli's movie.

The Secret World of Arrietty is an animated movie loosely based on the 1952 British novel The Borrowers and is set in a world where four-inch-tall 'little people', also described as 'borrowers', exist. The title character, teenager Arrietty, is one of them and together with her parents anonymously occupies the space underneath the floorboard in a storage cupboard. The suburban garden house, where the family quietly lives, is also home for a teen boy named Sho, who, due to his illness, is bedridden and cannot leave the house. The adventurous Arrietty follows her father's footsteps and begins her life of "borrowing" scraps from the human home, until she is discovered by the young boy, while trying to pull out a piece of tissue paper from the box. Even though Sho and his family do not mean to do any harm to the little ones, Arrietty's parents forbid any interaction with the human beings as that could put all their lives in danger. This turns out true, when the house keeper, Haru, aims to prove the claim that she has seen the tiny people
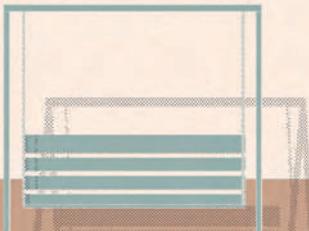
threatening the safety of the people in the house. This gives Arrietty's family no choice but to move away.

One of the messages that this film carries through is the awareness towards endangered and extinct species. In this story the little people must secretly borrow things which would not be noticeable to humans, as one cube of sugar that lasts them a year, is negligible as compared to the consumption of humans. Even though the use of the word borrowing is uncertain, as they technically would not return the same object, who are we to decide that our belongings are solely ours and that we do not have to share resources with the minority of creatures? Every living thing has its own place and contributes in the ecological system, so perhaps the borrowers return in another way we cannot think of.
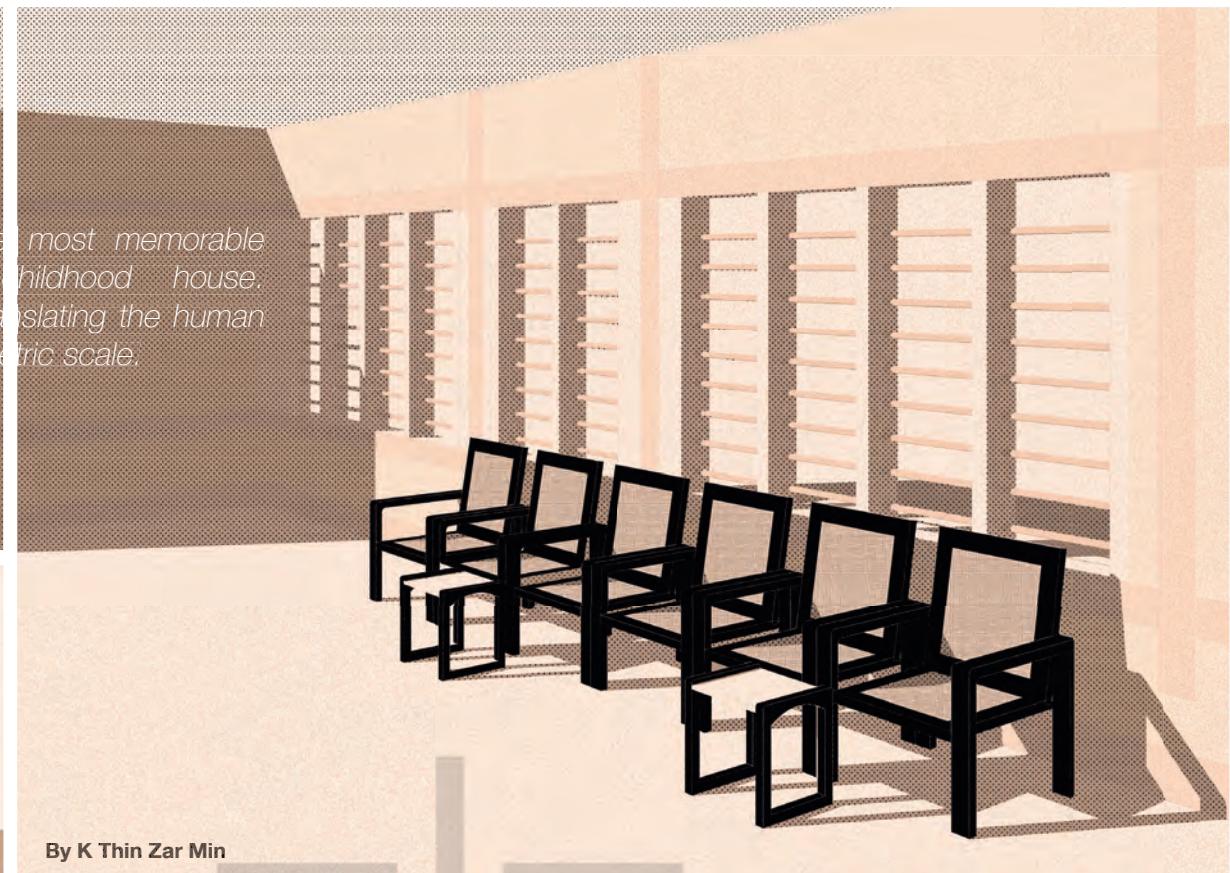
Sho's family does not mind sharing some supplies with their tiny neighbours when captivated by the species which would only appear in fairy tales, Sho's great grandfather orders a dollhouse to be made specifically for the little people and shipped from England, in hope of their reappearance. The dollhouse could act as a stunning Victorian home for the little people, where even the stove can be switched on and used to. Unfortunately, the little people have to refrain from using anything from the dollhouse as any missing piece would be noticed at once.

As an architecture student, I cannot help but also be drawn to how the little people interact with the details of a human-scale dwelling. During Arrietty's first borrowing adventure, some of the shots are from the borrowers' perspectives, making us feel nervous with them about stepping on the nails and jumping from brick to brick which now seem enormous. A small laundry clip can stylishly hold up a thick pony tail; a round-headed pin can be kept as a sword; grasshoppers of the size of kangaroos hop beside you as you run. The tic toc of a clock at night becomes a slow but powerful metronome that overwhelms the surroundings. Another fascinating detail of the animation is that some things would not be scaled down in the tiny world – two drops of tea from the pot fill their tiny mug and tears accumulate before rolling down their cheeks – surface tension still works the same.

This composed yet meticulous depiction of the development of the extraordinary friendship and dilemma that entails will leave you with an unexpected impression. There are not many characters or a specific antagonist, but all the people in the movie are filled with realistic personalities and subtle emotions. There are not many variations in the film's setting but the contrasts between 'normal' and 'tiny', and natural and built create enough visual stimulation and richness and, together with the sensational music, will spark a lot of wonders.

By K Thin Zar Min

Reimagination of the most memorable places from a childhood house. Reconstructed via translating the human scale into metric scale.

childhood

paperspace

A **"Lens"** of Memory

By Micheal Tsang

My memories of recent years centre around being a student. When I remember a certain event or story, rather than recalling a date or age, the time stamp with which I recognise it and relate it to is my year of study at the time - in my mind the last time I went to Singapore, where my mother comes from, was not July 2017, but the summer of first year. It is as if any memories produced during these years inevitably fall under a "lens" of student memories which skews any such recollection. As for my childhood years, I believe the same to be true but with greater effect - the "lens" of childhood memories is far more powerful in its ability to distort not only recollection, but reality.

Many of my earliest memories live within my church, which served as the backdrop for much of my childhood, from the routine of Sunday school and youth group to summer camps, and though I am not Christian, it is a place of great significance to me. It is here where I find the effect of the lens of

childhood memories to be most noticeable.

Located by the aptly named Cemetery Junction, Wycliffe Baptist Church is a Grade II Listed Building which dates back to 1887, primarily featuring grey brick with red brick accents. It is evidently a building full of history, yet when I look at the arches of its Romanesque-style facade I do not see the history of this 19th century church. My memory filters out the historicity of the church to the point that I only see my childhood playground.

Standing in the large clerestory lit hall, looking up to the balcony pews, I see my old running lanes; looking back to the round columns, I see my unconquered climbing apparatus; and looking forward to the timber pulpit, I see my favourite hide-and-seek spot. Undoubtedly on the occasions when I return to church, like an adult in a children's playground, everything seems smaller - the balcony pews narrower, the

round columns no longer unscalable, and the timber pulpit less grand. My sense of the church's spatial qualities are distorted, raising a conflict between the reality of the church's actual size and my skewed perception through this "lens". My former playground has since been taken over by a new generation of runners, climbers and hide-and-seekers. Though at times these little ones seem possessed by mobile gaming, nonetheless the church still seems able to overcome this, engaging these children in play, in the very same way that I was. They are living through the same childhood experiences that I did and in doing so, they bring reality to my memories.

It is a strange juxtaposition, that I experience between the reality of this space and my skewed perspective through the described lens of childhood memories. A testament to the power of memory over the perception of physical space, my experience of this church largely defines my childhood. ⊙

My **Childhood** in **India**

By Saraswati Kanoria

I remember it was the last day of school before the summer holidays started. I had just come back from school and my mum was waiting for me with lunch and she told me that my cousins were coming to spend the holidays with us! I was so excited, this was the only time I would get to see them during the year and after spending so many holidays with them I had grown very close to them.

Once we had planned a big retreat with my dad's side of the family and I remember 167 of them showed up! It was absolutely incredible. Listening to the stories that my grandparents and my parents shared with their cousins made me realize that we were all part of this large family community and shared a long heritage.

My grandfather lived with all his siblings in one house, so my father was very close to his cousins. They all lived together until the family grew too big and one house wasn't enough. Thus they separated and businesses and careers took them to different places. My grandparents don't stay with my family as my father moved out after he got married, but he still made sure that they came and stayed with us. They would stay with us for 3 months and

stay with my uncle in a different city for 3 months. They would travel back and forth and as a result, whenever I refer to my immediate family, my grandparents are always a part of it. They have always been a priority, whenever we make a big decision they are always considered.

However, the community does go beyond family. A large part of my childhood involved going out to play in the evenings. Every colony (street) had its own sports club, park and market. So the neighborhood children would go play in the parks and clubs together, and we referred to each other as our colony friends. This made me realize how architecture forms a community. Even though some of these relations are not that strong anymore, they still are important in one's development.

This is probably the reason why it's very rare for children to move out of their family house in early adulthood. That's why the concept of moving out after university is very alien to us. This sense of family and community has been embedded within us since our childhood. This shapes our values so that we don't see our families as a group of related individuals but as one entity. Its never theirs, or mine, but it is ours. ⊙

The Adolescence and Architecture

A critique of architecture being static in the face of puberty and adolescence.

By Oliwia Jackowska

Looking at any city or village, it becomes apparent that most of the building fabric is residential. Architecture was born from the ¬need to create shelter and it provides it for a great part of our life. Therefore, residential architecture influences people, their relationships, personalities and lifestyles, and the house plays a pivotal role in growing up and becoming an adult. The transition from childhood to adulthood is important as it bears physical, biological and mental transformations of puberty and adolescence. It seems that the role and capability of architecture in coping with those changes is rarely acknowledged. Learning from my own experience, growing up and the transition from childhood to adolescence and then to adulthood is very dynamic. Architecture, however, is static and it does not change with us, rather, we tend to move from place to place.

It seems that things have been changing over time; people live longer and grow up faster, but the transition from a teenager to an adult is much more stretched in time than it used to be. By looking at modern films about growing up like "Frances Ha" or "Oh, Boy" (film reviews on page 58), we can notice that there are increasing concerns around adolescence. With the transitional period between childhood and adulthood stretching now even over two decades, there are voices claiming that this is an unnecessary division between adolescence and adults. The title character of the film "Frances Ha" represents a large group of young people who, getting close to their 30s, are still not ready to grow up, while the onset of the puberty age has been falling constantly; girls as young as 8 years old are now achieving biological puberty!
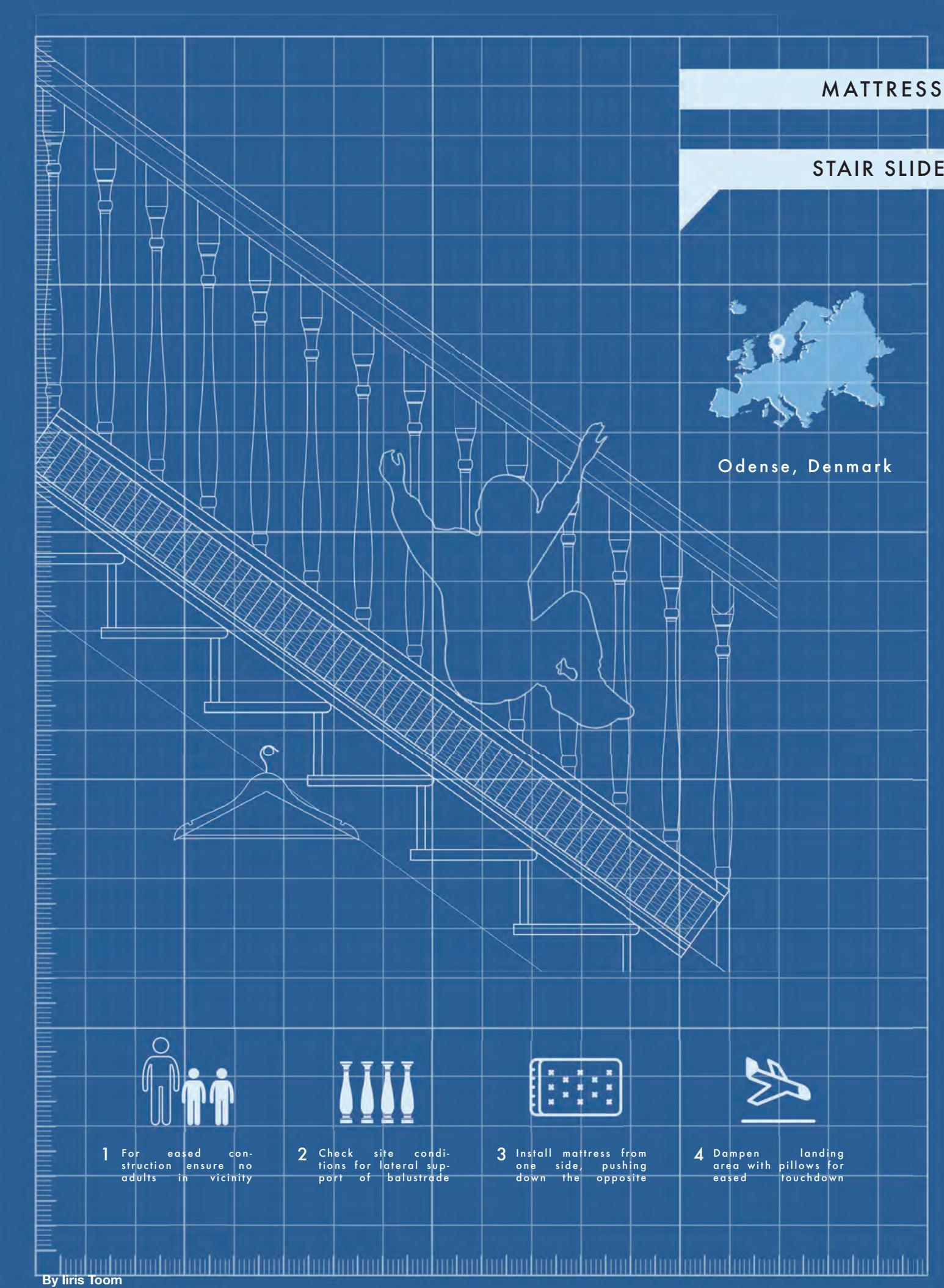
One of the experts in this topic, Robert Epstein, in his book, The Case Against Adolescence: Rediscovering the adult in Every Teen, goes as far as claiming that adolescence is a historical anomaly and the infantilization of young people is detrimental to our society. He argues that adolescents in contemporary Western society are a deeply troubled, largely dysfunctional and angry group.

The history of adolescence itself in the Western world is very turbulent. In Centuries of Childhood: A Social History of Family Life, Philippe Aries gives evidence that between early middle ages and the 18th century, adolescence did not exist as a term and was often confused with childhood. Indeed, the term gained sudden popularity in the 20th century when the sexual revolution began, and the life expectancy started increasing at a constant rate. The spread of the higher education amongst the middle class resulted in the further separation of the terms 'childhood' and 'adolescence'.

This prolonged growing up time has a huge impact on the economy and urbanism. The cities need to be flexible and adapt to the changing needs of single 20 and 30-year-olds. In the past, when life was largely agricultural, young males would leave the family to learn a trade while women would marry early and settle in their family's or their husband's house. Nowadays, the gap between the time that young people begin living on their own and begin their own family (some never do) keeps expanding.

It can be argued that the rising numbers of single and increasingly older adolescents in the urban environment contribute to the growing housing crisis. The apartment renting business is becoming bigger which can be problematic. The temporary places of residence for young people, still dependant on their parents, might block the possibility for others to settle down and work in an urban environment. Moving from place to place, adolescents adjust their apartment to the stage of life they are in. As architecture is static in the face of the changes that young people undergo physically and mentally, it does not manage to house young individuals permanently. Hence, architects should seek the solutions to create architecture that is adaptable to the phenomenon we have never seen before, caused by changing puberty age and increasing life expectancy.

MATTRESS

STAIR SLIDE

Odense, Denmark

1 For eased construction ensure no adults in vicinity

2 Check site conditions for lateral support of balustrade

3 Install mattress from one side, pushing down the opposite

4 Dampen landing area with pillows for eased touchdown

By Iiris Toom

Smart Technology:
The city is your home

Children's films and Architecture

The representations of architecture in kid's movies and cartoons and their symbols and inspirations of reality

By Mio Kobayashi

It goes without saying that technology is imperative to the life of a city-dweller, and technology's influence is as far-reaching for the child growing up in his home as it is for the adult using the technology. With news compacted into bite-sized summaries and ten-second videos that we endlessly scroll through, everything that we come across is a high-saturation rendering of reality. It raises the bar for what qualifies as interesting enough to tap our fingers on for more details.

The effects of this fast-paced way we consume information influence daily life at its core, namely the household chores and mundane, every-day tasks. Spending twenty minutes to cook a meal is now considered too long, and doing laundry is now a waste of time. Instead, we have smart technology that allows us to outsource this labour, such as Deliveroo and Laundrapp, which will have freshly-prepared food and freshly washed clothes delivered to the door. While we all embrace these conveniences with open arms on days leading up to major deadlines or those lazy weekends when we just can't be asked, what are the implications of these technologies on the concept of the home?

The definition of a home has never been clear; a home can be anything from a permanent place of stay where one goes to sleep every night, to any place where his phone automatically connects to WiFi. Generally speaking, home is often a place associated with friends and family or the memory thereof; a place to eat and sleep before starting the day over again, a place to come back to after a long day at work or school. For a child, this image of the home becomes slightly more defined, and often

contains these main component rooms: a living room to spend time with the family, a kitchen where food is prepared, a bathroom for showering and cleaning, and some bedrooms for resting. Technology has, without a doubt, seeped into this recipe for a home in the form of gadgets, starting with the 19th-century sewing machine and dishwasher, to the 21st-century automated vacuum cleaning robots and smart speakers that can streamline day-to-day tasks by connecting televisions and microwaves around the house. However, as close as the world is to achieving the cartoon robot-home that can complete all chores with the push of a red button, this technology is not as popular as one would expect.

Smart homes do exist as a concept, but not in the shape and form of automated gadgets and voice-sensitive white goods that are simply placed into various rooms as accessories. What we now have instead breaks the typical rooms of the house apart, disassembling the home into fragmented, more accessible pieces. Enhanced communication between various individuals within society provides instant connectivity of an existing supply and spontaneous demand, which allows each component of a home to be used to its maximum potential. This pooling of resources within a society is changing the standards of what a house needs to encase. When spare bedrooms can be rented out to holiday-goers and living rooms turned into co-working spaces during the day; when dinner is now delivered to the door and the kitchen is no longer where children tell their parents about their day while helping peel some onions; when even bathrooms are made public in the face of large community

events, the intimate spaces that used to be just for family and friends are now shared with strangers, invited in through a digital platform. As crazy as the idea of getting into a stranger's car to hitch a cheap ride is, it saves us time and money, we get used to it, and it becomes the norm. In the same way, sharing components of a home changes the way a child may experience his childhood, but allows families to make full use of the square footage of their home, and may also, eventually, become the norm. The architect's task is to break free of the template typology of a two-bedroom house with a kitchen, bathroom, living room, and a single front entrance to accommodate these changes that are beginning to take root.

The economical and utilitarian brilliance of sharing platforms, which stitch together specific points of demand and supply, are innovative and in no doubt making a difference in terms of efficiency and convenience. However, from the standpoint of the youth on the brink of this change, for whom their homes could be transformed into Airbnb listings and their kitchens converted into home offices, their home is being invaded by the odd stranger in need of a place to bunk. From the standpoint of the child for whom their home is stretched across the city, an interconnected web of virtual concepts rather than an enclosed entity of solid spaces, the home dissolves into the wider fabric. The enhanced links within the city accelerate the already fast-paced lives of city-dwellers and provide flexible methods of getting those household chores and mundane, every-day tasks done, which on one hand empowers family life, but at the same time, it decomposes the concept of the home. ●

By Anna Godefroy

A child's imagination: between the dream and reality

An architect should have the vision of a better world, a world shaped around the different scales of Nature, from an individual human being to large societies. To envision the forms of this future world, the architect often is a carrier of creativity and collective imagination. What is the most pure and free form of imagination we know? Who are the best individual beings capable of designing buildings instinctively responding to our bodies, our surroundings and our emotions?

As children, most of us experiment playing and making up stories with our toys and surroundings. At a young age, the goal is to create a world capable of carrying the characters we decide to play with. We directly envision those volumes in three dimensions, responding to the story we invent for ourselves. Sometimes a child doesn't construct to scale or mix up the universes of different toys. This doesn't matter as the most important thing is that the space created is sufficient enough to help the imagination of the child to create the story and to understand what interactions can happen in between the characters. It is a "model" into the reality of a world that only exist in the child's mind.

This "model" of a small world is created into the space where the child is playing. It can be a room, a playground, a garden, a kitchen. This is the larger universe of the imaginative world where the action takes place, and usually as children we use all different kinds of objects at our disposition to create those spaces. This way of playing and of thinking architecture from

the youngest age has been shaped by the cartoons, animated movies and illustrated books we filled our imagination with.

The cartoons and illustrated books from our childhood have been the vehicles of our imagination, of the way we envision space and adaptivity of architecture. Children's cartoons and books often are a reflection of the writer's desire (linked to the society's need in the historical and economical context) for magic, free construction, decoration; they respond to a need of the "unusual". Those stories are not only for both the children and adults to dream. Most of the time the architecture is inspired from reality but represented with unrealistic details and structures. In the eye of an architect appreciating those stories, the most important aspect of the structures of is the importance of the design' scale or the lack of thereof (for example in Alice in Wonderland). This inspired some designers to immerse people in a world of a distorted scale in real life, through designs such as the Swiss pavilion presented on 2018 Venice Architecture Biennale, where the object in space where designed disproportional to a human user.

As children's instinctive design and vehicles of their imagination seem to be the purest form of thinking about architecture, what can we learn from them in that aspect?

Barbapapa is a 1970 children's picture book, later adapted into a TV cartoon. The characters are organic, meaning that they can transform the shape of their body according to their need or will. The house in the story is tailored to their shapes and adapts to respond to each of the character's personality.

It could be argued that the writer and illustrator of *Barbapapa* was inspired by the 1970's modernist movement of organic architecture. The idea of pouring plastic to create the shape of a building is a new way to envisage the materiality of the house, where it acts less as a building, and more as a sculpture. It represents the growing need for an easy, quick process of buildong free forms that push the technical constraints of architecture and construction. *Barbapapa* conveys an idea that everyone should be able to build a house the way they want, no matter their social or financial status.

One of the inspirations for the *Barbapapa*'s house was the famous "Maison Bulle". Anti Lovag was a Hungarian architect, who in 1969 built the first "Maison Bulle" as a revolutionary experiment. It was fully adapted to the site, climate and the inhabitants. This was a huge influence and prompted a new architectural movement in France. Similarlt to the *Barbapapa* house, "Maison Bulle" is able to follow the organic shapes with the use of concrete poured within spherical frames.

Another exapmle of house adaptability represented in childrens' stories is the Santa Claus house from the *Histoire de Babar* by Jean de Brunhoff. It is fully adapted to its environment and climate: it is buried under the ground to protect the house from the cold weather and snow and to keep the internal spaces of the house warm. Natural light is still provided in the living areas by holes made in the hill. The house and shapes of the rooms are made responding to their function. The organization of the whole house is focused on the living areas being close to the surface and the "services" spaces rather

at the bottom. The circulation is also well distributed to allow the maximum efficiency and comfort.

The architecture of the Nature

Some of the cartoons and children's books show the utopia of an architecture completely in symbiosis with Nature. Some examples of houses in those stories are buried in the ground, hidden in the landscape and their volume follows the organic shapes of a hill. Others are completely merged into the trees to provide a beautiful architectural space. Those "constructions" seem to be perfectly in harmony with their surroundings, while still corresponding to the specific lifestyles of their inhabitants. This answers a desire of the society to live closer to the Nature, and to create buildings that adapt to the site, instead of destroying its natural value.

The traditional castles and their derivations

A lot of the castles from our classic fairy tales have been inspired by real constructions (mostly around Europe) and adapted to fit the atmosphere of the story and sometimes to give a more magical dimension (for example adding towers, giving a more impressive feeling of the place, etc..). One of the most famous ones is Sleeping Beauty's castle inspired by Neuschwanstein Castle ("New Swanstone Castle"), which is a famous 19th-century romanesque revival palace on a rugged hill in southwest Bavaria, Germany. The movie's adaptation of the architecture sustained the elegance of the tall fortress walls sitting at the top of the hill. The massive building has been broken down into more complex towers to give the
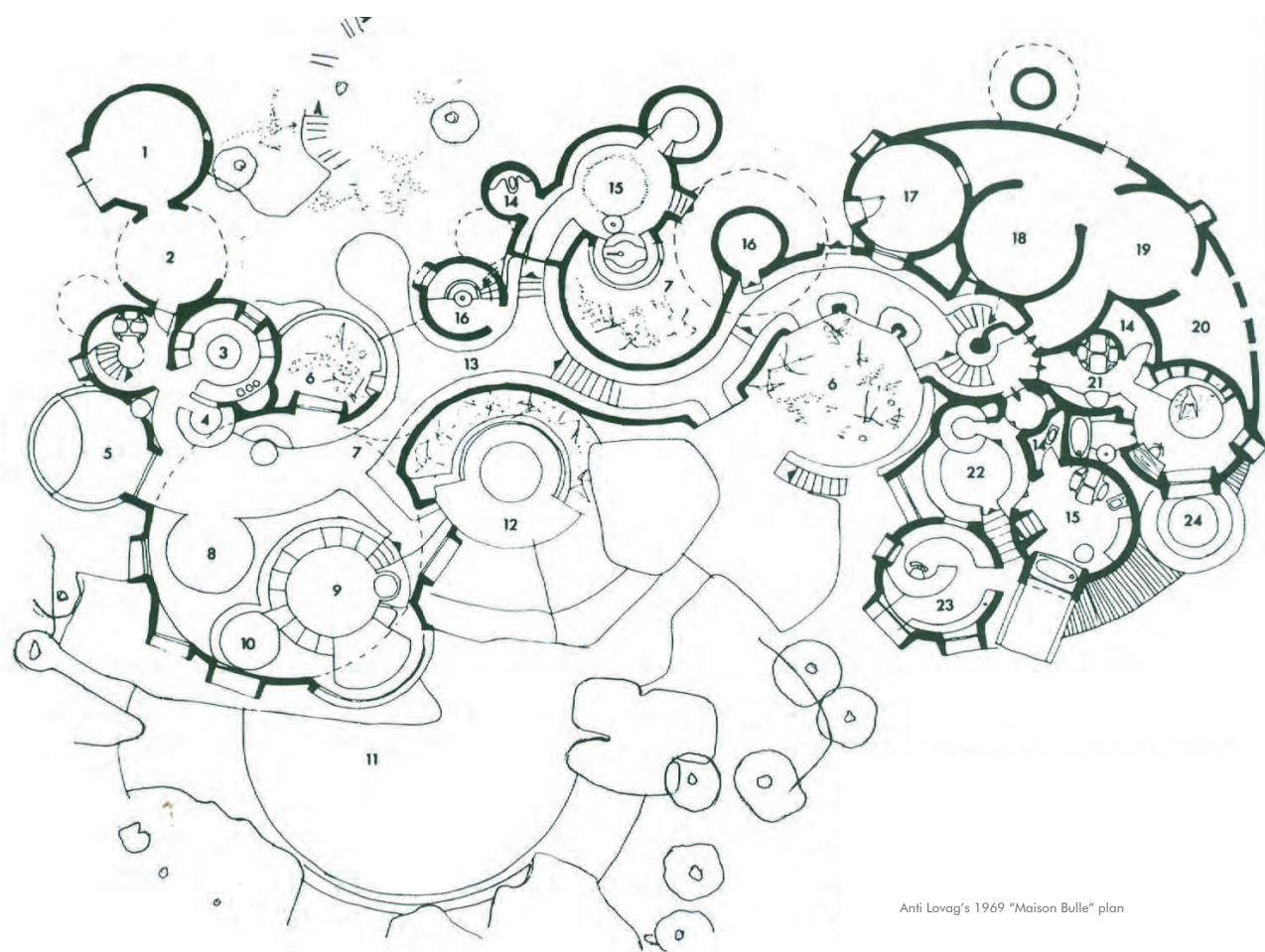
impression of the elongation of the palace towards the sky.

The movies of the japanese animator Hayao Miyazaki are knowned for showing the human societies losing and reviviing their connection to the Nature as their essential habitat. Two emblematic buildings created in his movies are: the Castle in the Sky and the Howl's moving castle. Both of them merge the technology and nature in the era of industrial expansion. This approach to place-making is quintessential to the morality present in Miyazaki movies and the perfect setting for the viewer to realise the atmospherical journey of the hero.

In Barcelona, the architect Ricardo Bofill renovated an ancient cement factory, La Fabrica, proving that industry and Nature can cohabit perfectly together. The cement factory is not properly a "castle", but as it has been diverted from its primary function, it creates something new, beautiful and pure. It is a statement of a modern fortress inhabited by Nature.

Architecture and Imagination

For the new generations of architects to design in the years to come, one of the best challenge will be to keep a child's imagination, and to merge the reality and dreams together. The instinctive design response to a site or to a way of life should be encouraged, and architects of the present and the past already pursued this utopia. From the neo-Gothic palaces created by Gaudi to completely pure Nature-driven spaces out of Ishigami's mind, architects will always dream with eyes wide open. 🜂

Anti Lovag's 1969 "Maison Bulle" plan

"This is where they build their house in their own way" "They cover Barbapapa with plastic" "When the plastic is dry, the house is done"

What **shapes** you as a **designer**?

By Marcin Karczewski

When I heard that the main topic of this issue of PaperspACE is childhood, immediately dozens of warm thoughts regarding my youth flew through my mind and generated images that were more of architectural renderings rather than accurate memories. These memories were a collection of emotions along with images rather than a proper audio-visual throwback. I would not be able to express with words the feelings that occurred while I was wondering how my childhood was affected by architecture around me. Eventually, I realised that I was constantly submerged by some form of architecture that subconsciously shaped the way I currently think.

In the earliest years, children are not constrained by social boundaries that limit their curiosity. They run wherever they want, draw and express their wild imagination and don't limit themselves by thinking that something's not good enough. Sometimes, adults, unlike kids, stop being curious and excited.

My earliest memories are from one of the most beautiful parks in the world – Łazienki Królewskie in Warsaw (eng. Royal Baths). It is full of 17th and 18th century remarkable landmarks consisting of neoclassical palaces, follies, villas and other buildings of which majority survived WW2. Starting from Belweder palace (yes, the same one as from the vodka), the walk consists of Chopin monument accompanied by live performance on every Sunday between May and October by professional award-winning pianists. Later, one can notice many contemporary sculptures leading to a Chinese pavilion surrounded by devious canals.

As a kid I remember the excitement connected with seeing swans, squirrels, foxes and peacocks. Since the earliest walks, I always witnessed the feeling of enchantment while seeing magnificent buildings interlinked with lovely nature. I may not have the most vivid memories from when I was younger than 4 years old, but I am eternally grateful that my parents took me to Łazienki as it has immerged deep thoughts on the importance of nature along with beautiful architecture. These values have been kept in my mind ever since and my appreciation towards the fauna and flora become only stronger after initially understanding how crucial it is in urban environments.

Later, over the course of my childhood, I have seen numerous animated movies. The ones that struck me the most were with the best stories and with the most intriguing architecture. By intriguing I mean the one that was extraordinary but feasible and displaying aesthetical originality. This includes the headquarters in Monsters Inc. and a dystopian warning of what humanity can become in Wall-E. The beauty of animated movies is the lack of boundaries, anything that can be drawn becomes a reality that is experienced by millions of viewers. Children see images that are not necessarily realistic but evoke thoughts towards the nature of society.

Another medium that has a certain effect on kids' imagination are video games. In this case, I quite often played Sims. The major difference between my style of play and the others' was that I focused on designing a house and then I rarely took care of the characters that were supposed to live there. Unlike some, I did not leave my sims inside a pool with no ladder, I just built completely different houses, even with cheat codes that allowed me for unlimited budget and no limits in terms of constructability. Then, these houses were left completely empty, as I simply moved on to designing new ones. That was the fun for me, not taking care of others' problems, just the creative process of designing the houses.

What is amusing about kids is the constant radiant energy and excitement towards the new. Rarely does it occur among the elders; however, we should always look back at how we changed and then try to imply the good traits from when we were young. These are open-mindedness, honesty, joyfulness, inquisitiveness and perseverance. Without these attributes, one can never fully be a good architect nor an engineer. As kids grow up, the major lessons from walks in parks should be the respect towards nature and from animated movies and video games should be the lack of boundaries in the design.

Childhood was a period of questioning everything without consequences. "How safe would flying cars be?", "Why are we fighting against each other?", "Why are they building something so boring and ugly?". This sense of questioning everything is essential in engineering as well as architecture. The sense of aesthetic beauty must come together with structural stability, same as a good story with beautiful visuals. As kids, we were satisfied if something was fun. Nowadays I feel like we want to settle on something that is safe instead, and that is the biggest mistake in growing up. Never stop questioning and challenging yourself. It's sometimes good to be childish and careless for a moment as it might bring something new and exciting. ⊙

Honour and **Shame** Culture

By Eleanor Hyde

Cultural systems influence our childhood development and inform the morality of design. In Britain, society functions upon guilt and innocence rather than the idea of shame. In contrast to this, for honour and shame cultures, it is the connection that acts as the framework. People desire connection with others; the more people you have around you, the greater your honour. Eleven children is far more honourable than a mere two, while the orphan knows only shame.

Honour and shame culture dominates most eastern countries. In many parts of Africa, shame culture is also present. Spending six months living in West Africa alongside an ex-patriate family allowed me to gain only a glimpse of understanding into this complex cultural system. Morality there is based upon the maintaining of a social order; the elders come before the young. A crime is defined by one's exposure to the community - a teacher may abuse a child behind closed doors and this would only be deemed wrong if caught red-handed. It is not the treatment of children that is the criminal offence but the failure to keep your bad conduct behind closed doors.

Western guilt and innocence culture disagrees with the identifying of the lonely as shameful. Morality is not about honouring the wealthier or older but instead about right or wrong. You are guilty of child abuse even if nobody found out. What strikes me most is the impact that culture has upon childhood.

In Britain, primary education is a fundamental concept. A child is valued and a parent will always make sacrifices for their children. Children are encouraged to grow and the inability to feed them is deemed neglectful. Our own culture would deem the way children are raised in West Africa a crime. In Guinea, there is a huge lack in early foundational education – 'preschool' as we imagine it doesn't really exist and babies sit alone with little stimulation whilst their mothers work. When the family meet together, any special guest or honourable elder is immediately fed first. The plate is passed around from oldest to youngest; if there is no food left after the elders are satisfied, then the child goes without. All of this is culturally justified. The justification of such discipline lies within a respect for the elderly. When young people show respect and honour their elders, they receive promises of long life.

Living alongside an immigrant family, I met two beautiful British children who have spent the first four years of their lives living amongst this culture. They have grown up seeing both cultural systems played out.

Children who grow up in these rare situations learn to adapt and adopt various attributes of both cultures. First and foremost, these children are valued in their immigrant bubble but also learn to have a high appreciation and respect for the elders in their community. They are more resilient and become independent a lot quicker due to the responsibilities that their local friends have to hold. Both cultural systems offer advantages to the child.

In some ways, one could argue that in a setting such as Guinea, the world is expressed freely to a child. No superficial 'safe' environment is generated. A child is completely exposed to the environment around them. In the West this alone is a crime. Cautious boundaries protect a child from danger. However in honor and shame culture, a lack of closed doors brings all elements to the light, leaving no room for immorality. On the other hand, the infant mortality rate in Guinea is still high, and many children die or get injured in road traffic accidents.

Without early years foundations and clearly defined boundaries, does a child have the same potential to develop? Toddlers sitting at the side of the street with little sensory stimulation miss out on foundational emotional development which contributes to a very stoic adult population. Children also take longer to progress through school and struggle with various attention problems.

Should architecture create a stimulating 'magical' utopia separate from the adult world which is inclusive to all and promotes the welfare of the child? Or should it challenge children to discover their own environment, map out the risks and develop a certain level of resilience?

Architecture should both shield a child from harsh reality and encourage them to grow confidently within a safely defined boundary. Learning from the honour and shame cultures, I would argue that we should also be designing to increase a child's awareness of the wider world around them - without too much direct exposure. We should not hand them a pristine, 'safe' classroom but a landscape of exploration that develops respect and resilience. Architects need to resolve the issues created by honour and shame culture, encouraging the development of childhood environments that improve early education, whilst maintaining an open-door community of connection that the western world seems to have lost. ⊙

Children's imagination
By Maddi Gomez-Iradi

From design parameter to design synonym. We need to progress our understanding of what environmental design is and the role it will play in our future.

Ecological design

By Guillaume Goursaud

Being an architect often requires to be able to see the future in the present; to design for our future generations' needs, for our own will have subsided once the design is completed. Our built environment currently generates over forty million tonnes of carbon dioxide a year. Our construction choices are responsible for half of the landfill wastes, a quarter of air pollution causes, and close to half of the world's energy usage. These issues - however alarming they sound for a second - do not directly impact and ruin our lives on a day to day basis. It is therefore convenient for most of us to push them aside, and view ecology as a simple parameter within much more important architectural issues. Those same numbers, however, are the impending reality of our future generations. Being an architect therefore requires to see this vision as our current truth and act upon it accordingly.

Whilst architectural education covers the basics - and how environment should definitely be a parameter when talking about design - it seems to regard sustainability as a distant and almost chore-like limitation that designers have to bear, and is therefore rarely achieved.

However, there isn't as much value in talking about the negatives as in talking about the positives that ecology-led design can have on the environment, and the impact of design as a whole. It is more than time to transition from ecology as a simple parameter of design, to ecology and design being interchangeable and synonymous. Design after all is a beautiful tool that allows us to create within our environment. Including said environment into the core of design therefore seems like the most aligned decision to make. A shift is required in the way we perceive design and architecture in its entirety, and the most powerful change comes from an individual's will for change. Here are reasons why ecology/design is not only the most stimulating and rewarding path for the environment, but also for your own personal and professional growth as a designer.

First of all - and especially as students - it is primordial to take some time and consider the fact that ecology-driven design is not as hard as we think. Whilst many see ecological stances such as Passivhaus and others as extremely rigorous, aesthetically-limiting and not very creative; the realm of ecological design stretches towards extremely interesting, exciting and unexplored fields.

When you place ecology at the heart of your design theory, you align yourself with the world that surrounds you. We experience our own existence through the same environment that we seemingly have no problem exploiting. It is extremely rewarding to align yourself with your environment: you get to stay true to the core values of peace, respect, love and generosity as well as including it into a professional practice that can impact millions positively, including yourself and generations to come. Eckhart Tolle briefly talks about the built environment in Power of Now, where he suggests that the destruction and pollution caused by the way we are choosing to handle our built environment is simply a reflection of the relationship we have with ourselves. This statement I find insightful and contains immense power. It is us, as individuals, who need to start educating ourselves, and expanding our awareness regarding the world that surrounds us. Reading, experiencing presence, practicing silence, staying still for a bit, even exercise: all of these are easy ways in which we can increase our awareness, and therefore feel more aligned as individuals. The application of care and awareness into our work as designers will transform not only the footprint of our finished product, but also our entire experience of the design process. Design is fun, liberating and rewarding when you know that it is aligned with your values, your environment, and your personal interests.

Ecological design is also an exciting challenge, as it forces designers to think outside the standard box of conventions to find innovative and ecological solutions to any design problem. Especially as students, now should be the time to push and question any limits regarding construction methods, material sciences and resourcing, integration of organic material / ecosystems with design components etc. Neri Oxman is a brilliant example of such pioneering design. The Israeli architect and material scientist studies biological systems in order to create complex 3D structures and organic materials. Her projects include replicating biological behaviour, gradient properties and composition in order to solve current design challenges. She hopes that soon, buildings will be grown with organic materials, and "give back" to the community by hosting bacterial systems able to convert CO2 into sugar or oxygen. Other collectives such as EcoLogic Studio push the theoretical boundaries of sustainable design, and attempt to expand the way we approach architecture from its conception. In one of their articles they present the idea of ecology beyond nature, stating that "this significance extends beyond the realm of the natural and the biologic, to encompass the mechanical, the digital and the bio-technological". It is our challenge as designers to explore this array of new design tools and theories in order to enhance and synchronise our built environment with the needs of our planet and our species' future.

Some may feel that advances in technology, chemistry and synthetic biology do not correspond with their passion for architecture as a more traditional and cultural emblem. Vernacular, and low tech architecture, are full of extremely effective and sustainable approaches to design. There is also raw beauty in simply and sustainably using the available resources the earth gives us. Vernacular construction is usually green by definition simply because it only uses what is available and local whilst respecting the site. Straw-bale construction for example is a proven durable and ecological construction method. Another example would be cob wall construction, with which digging out the foundations for it would usually be enough material to build the wall itself with. Taking the time to study and understanding what local vernacular architecture does to harmonise itself with its environment is insightful and useful for modern architects today.

Another valuable point that is worth mentioning is how sustainable design can break the endless cycle and dichotomy of user / used, producer / product which has been engrained into modern society. This duality aims to separate the powerful from the powerless, the government from the people, the you from the me. Ecological design places the ultimate other (nature) at the core of our needs and identity. This unity allows for an extremely powerful design approach that can positively influence all of this new architecture's users. These holistic designs allow for "proactive users" that transcend their own dependence and passivity towards architects' designs. The Farmhouse Tower design by the Prechts is a simple example of such proactive user base. The modular tower incorporates both residential units and vertical farming units into one, allowing inhabitants to grow their own food. As simple as that is, it closes the cycle and puts the user in charge of their own production. This creates increased awareness for the individual, and allows us to feel part of a holistic cycle, rather than at the receiving end of the assembly line. Elevating the human condition, creating a built environment in which users play an active role in their own betterment, and giving humans a far greater awareness of the contribution to their own surroundings could all be attributed to architecture if designers are willing to take this shift. The architect can thereby bridge the gap between consumer and product, between assembly and consumption.

There are always limitations, and ecological design is no exception. Indeed, most new technologies, research studies, and skill sets required to build ecologically positive buildings on a larger scale are extremely costly. Such a cost usually makes these ground-breaking, and potentially long term life saving, design tools unpopular, or just hardly ever applicable to mainstream production. Like any new tools, techniques and practices usually get more and more cost-effective as time goes by and the demand increases. Calculators, or even wifi for example, are all technologies for which their cost decreased as they were more widely accepted and produced. The same scenario would happen with green, sustainable technologies and theories once they start truly gaining momentum. However, we have witnessed over the past few weeks, that if a cause is truly worth it, money is not an issue, such as the burning down of Notre-Dame Cathedral in Paris. The single true limitation that prevents humanity from living and designing in complete harmony with its environment is, therefore, human will itself. If there is enough willpower and proactive mindset, then the funding of it is proven to easily follow. It is therefore an individual duty and challenge to embrace the world that we call home and finally start designing with it and not against it. Who knows, the Notre-Dame Cathedral catastrophe and the call for architects to redesign it might be the perfect opportunity for designers to set an example of how to finally merge true environmental respect with the complex modern world we live in today. 🔴

Farmhouse by studio Precht

Neri Oxman & Mediated Matter

childhood

paperspace

Adolescence

FILM RE VIEW

① OH, BOY!
Jan Ole Gerster
Germany, 2012

The debut film of a young German director tells a story of probably the bluntest character ever portrayed in modern-day cinema. Based in black-and-white Berlin, Niko lacks real charisma and ability to make decisions or take responsibility. After leaving university without finishing his degree and avoiding letting his father know for 2 years, Niko continues his aimless existence with his wealthy parent's support, until things go crumbling down. His credit card gets swallowed by an ATM, his father discovers his secret and decides to cut him off, he meets a former classmate whom he bullied… and all he wants to do is to have a cup of coffee. Coffee for every child has always been unattainable, a privilege of adults, as if an elixir of independence. Drinking coffee anywhere in Berlin becomes for Niko an extremely and surprisingly difficult task. This quest for a cup of coffee is not only meant to represent the increasing meaninglessness of modern society and ever extending duration of adolescence – but also introduces observational, almost slapstick, humour. The original title can be seen as an expression of the audience's reaction to very awkward sense of humour threaded throughout the picture and triggered by caricatured personas that Niko meets during his journey. Even though the film was widely acclaimed amongst the German audience and critics, it is not so well-received abroad. Personally, I believe that this is due to the film being directed at a very specific audience of young Europeans who live in the world of decadency and general confusion. Therefore, the secondary role in the picture is taken by the alternative world of Berlin, where mediocre actors and performance artists unveil their emotions and being an adult is not ever defined as being mature.

② FRANCES HA
Greta Gerwig, Noah Baumbach
USA, 2012

"Frances Ha" is almost a New York and female version of "Oh, Boy!", touching on similar issues, only from a different perspective. Also shot in black and white, the mumblecore film also tells a story about the modern-day adolescence. The title character is a 27-year-old apprentice dancer in New York. Film critics describe her as 'an urban Bedouin who spends the film switching her temporary abodes'. Frances does not have a foreseeable career, relationship or a flat that she could afford. Her progression towards adulthood during the movie is represented through the places of residence that become chapters of the transformation, as the architecture in the lives of growing people is static compared to their changing needs. Frances as a character is detached from reality and normative measures. But like her group of graduated, vaguely artistic New Yorkers, she confidently drifts through professional and social relationships by hiding her anxiety behind the overstated enthusiasm. In her decisions Frances does not manage to foresee predictable consecutive events, and despite the lack of mature decisions she is described by other characters as old or looking old. This brings a question if as a 27-year-old it is too late to be growing up in today's world? It seems that things have changed; people live longer and grow up faster, but the transition from a teenager to an adult is much more stretched in time than it used to be. In this case, Frances pushes through life with her infantile approach towards financial stability, friendship or passion, until she realises that the world around her is moving on and it is time for her to take care of her own life as well. The film not only takes the audience into a life of this specific group of young people but also takes them dancing through the fascinating streets of New York!

By Oliwia Jackowska

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