

ZBORNIK IZLAGANJA S MEĐUNARODNOG
SIMPOZIJA ARHITEKTURA I DJECA
HURA ARHITEKTURA

PROCEEDINGS OF THE INTERNATIONAL
SYMPOSIUM ON ARCHITECTURE AND CHILDREN
HURA ARCHITECTURE

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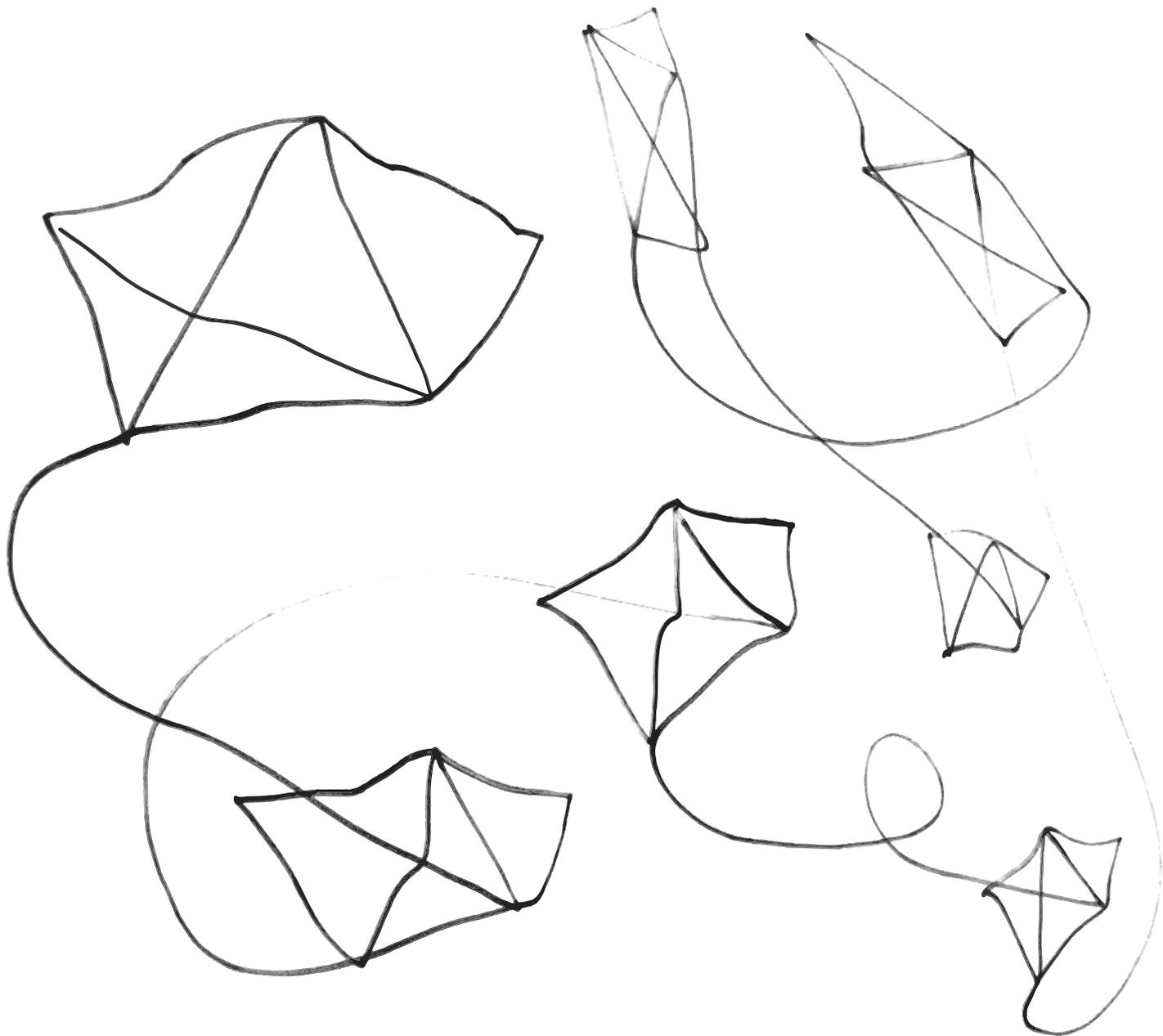
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UVOD

INTRODUCTION



Riječ urednice

Sanja Filep

Preduvjet egzistencije arhitekture jest trodimenzionalnost. Arhitektura je reakcija na prostor, smješta se u njega, stvara novi prostor u svojoj šupljini te između sebe i postojećeg. 'Arhitektura stoji u osobito tjelesnoj povezanosti sa životom'¹. Arhitektura nije moja i tvoja! Ostavljanje tragova u prostoru zahtijeva odgovornost svakoga, jednako arhitekata kao i korisnika. Edukacija pritom ima jedinu mogućnost kreiranja kulture prostora, odnosno izgradnje kulture njegova korisnika, i to od djetetove najranije dobi.

Kako sačuvati djetetovu kreativnost prije negoli ga dodirnu silne ograde društvenih predrasuda i materijalizam koji nas udaljava od biti, tj. od našega 'unutarnjeg prostora'? 'Za poznavanje naše intime od većeg je značenja smjestiti našu intimu u prostore nego određivati datume... A i uspomene su nepokretne i toliko čvršće koliko su bolje smještene u prostor.'²

Kako sačuvati emociju, petu nepriznatu dimenziju, koja je jedini alat kojim je moguće 'vidjeti' (doživjeti) fizički trodimenzionalni svijet, a iskorištenjeni moderan čovjek, kako ga je nazivao Bruno Zevi³, u svojoj želji za kontrolom i predvidljivošću kastrira ju, možda nesvjesno, te tako uništava bit vlastita postojanja?

Program koji je preuzeo misiju preventivnog čuvanja i unaprjeđivanja prostora kroz edukaciju, 'Arhitektura i djeca', Union Internationale Architectes – UIA (Međunarodno udruženje arhitekata), pokušava upravo djeci približiti čovjekov odnos prema prostoru i obitavanju u njemu. On razvija sposobnosti da se u prostoru i njegovu spektru senzacija koje može pružiti uživa te senzibilizira osjetilno jer, kako kaže Leonida Kovač⁴, danas smo osigurani uporabnom vrijednošću svedenom na posjedovanje. Dakle, estetski učinak djela zamjenjuje se njegovim društvenim učinkom.

Ciljevi odgajanja korisnika prostora kroz kreativne programe 'Arhitektura i djeca' jesu stvoriti senzibilnijeg čovjeka, maksimalnih estetskih i etičkih dosega, te odgovornoga građana koji će čuvati baštinu, okoliš, ali također razumjeti suvremene prostorne koncepte i oblike kao nužne u razvojnom procesu svake civilizacije.

◀ Radionica Arhitektura kao doživljaj svim čulima

A Note from the Editor

Sanja Filep

The main precondition for the existence of architecture is three-dimensionality. Architecture is a response to space; it is situated in space, it creates space in its inside as well as between itself and the surroundings. 'Architecture has a special physical relationship with life'¹. Architecture is neither mine nor yours! Leaving traces in space requires responsibility of both architecture and its users. Education in that respect has the primary role and opportunity for creating spatial culture, in other words, building the culture of its users, from the child's earliest age.

How to preserve the child's creativity before it gets fenced by social bias and by materialism which distances us from our essence, that is, our 'inner space'? For a knowledge of intimacy, localization in the spaces of our intimacy is more urgent than determination of dates... Memories are motionless, and the more securely they are fixed in space, the sounder they are.²

How to preserve emotion, that fifth unacknowledged dimension which is the only tool that provides us with experience of the physical, three dimensional world, and which is being castrated, perhaps unintentionally, by what Bruno Zevi calls the uprooted³, modern man in his drive for control and predictability, who destroys thereby the essence of his own existence?

The Architecture and Children programme launched by the International Union of Architects (UIA) whose mission is to implement preventive protection measures and cultivation of space through education, attempts to introduce to children the ways in which humans relate to and inhabit particular spaces. It facilitates the development of the ability to enjoy in space and a wide range of spatial sensations, as well as the development of sensory sensitivity since, as Leonida Kovač claims⁴, we are today insured with use value which is reduced to ownership. Thus, the work's aesthetic impact is replaced by its impact on society.

Educational objectives of the creative workshops which are part of the Architecture and Children programme is to help users of space acquire awareness, reach their highest aesthetic and ethical peaks, and become responsible citizens who will protect heritage and environment, but who will also understand

◀ Experiencing architecture with all senses workshop

Održavanje međunarodnog simpozija 'Hura arhitektura' u Zagrebu komplementarna je akcija promjena u školskom kurikulumu u Hrvatskoj, podrška za kreativne programe što ih on ugrađuje, uključujući i arhitekturu, prepoznajući kreativnost kao preduvjet za kvalitetan razvoj društva i kvalitetu bilo koje profesije. Sudionici iz nekoliko različitih država svijeta prezentirali su metode provođenja programa 'Arhitektura i djeca' koji ovdje prikazujemo te tako pridonijeli razumijevanju i važnosti istoga, kao i nastojanju da on zaživi u Hrvatskoj i da bude dostupan svakomu djetetu tijekom njegova obrazovanja, jer ne smijemo zaboraviti – Budućnost je naša stvar!

- 1 Zumthor, P.(2003.), *Misliti arhitekturu*, AGM, Zagreb, str. 14.
- 2 Bachelard, G.(2000.), *Poetika prostora*, Ceres, Zagreb, str. 32–33.
- 3 Zevi, B.(2000.), *Znati gledati arhitekturu*, Lukom, Zagreb, str. 13.
- 4 Kovač, L.(1997.), *Konteksti*, Meandar, Zagreb, str. 13.

contemporary spatial concepts and forms as necessary elements of the development of every civilisation.

In addition to the Hurray Architecture International Conference, organized in Zagreb, another campaign has been organised with the mission to make changes in the Croatian school curriculum and support creative programmes which are part of them, including architecture. The initiative recognized creativity as a precondition for a sound social development and high quality of any profession. Conference participants coming from different countries around the world presented their implementation methods of the Architecture and Children Programme, given in these proceedings. They thus contributed to the understanding and to the importance of the programme, as well as to the attempts for its implementation in Croatia which will make it available to every child in the course of his or her education. After all, we should not forget that the future lies in our hands.

- 1 Zumthor, P.(2006.), *Thinking Architecture*, Birkhauser – Publishers for Architecture, Basel, Boston, Berlin, p. 12
- 2 Bachelard, G.(1994.), *The Poetics of Space*, Beacon Press, Boston, p. 9
- 3 Zevi, B.(2000.), *Znati gledati arhitekturu (How to Look at Architecture)*, Lukom, Zagreb, p. 13
- 4 Kovač, L.(1997.), *Konteksti*, Meandar, Zagreb, p. 13

Izvorišna osnova Međunarodne unije arhitekata (UIA)

Nina Nedelykov

'Buduću kvalitetu našeg okoliša odredit će djeca sadašnjice. Njihove sposobnosti donošenja pravih odluka ovisit će o znanju, vještinama i sposobnostima koje zadobiju tijekom svojeg školovanja.'

UIA Smjernice

Tijekom konferencije Europskog arhitektonskog foruma u Hamburgu 2007. godine, Helena Knifić Schaps i ja smo razgovarale o mogućnostima pristupanja hrvatskog članstva u Radnu skupinu programa Arhitektura i djeca Međunarodne unije arhitekata. Ubrzo nakon toga Radna skupina se sastala u Weimaru i Helena je uspjela pronaći kolegicu koja je bila zainteresirana, angažirana i voljna sudjelovati. Bila je to Sanja Filep. Dinamičnost razvoja hrvatskih aktivnosti koji je uslijedio, kao i veliki Sanjin doprinos radu Unije zavređuju biti spomenuti. Tijekom pet mjeseci, rezultati prvih radionica i kratki promidžbeni film predstavljeni su na Kongresu arhitekata u Opatiji gdje su se brojne kolege mogle upoznati s programom Arhitektura i djeca koja je do tada uključivala sve veći broj sudionika. Ono što se od tada događalo donosi ova publikacija.

Program Arhitektura i djeca nije recentna invencija. Individualni projekti svih vrsta provode se već desetljećima u vrtićima, školama i radionicama u mnogim zemljama, a obuhvaćaju aktivnosti od onih zaigranih i artističkih do malih graditeljskih projekata, od povijesnog istraživanja do znanstvene fantastike. Većina tih projekata su osobne inicijative kojima je nedostatak to što su prilično izolirane.

Prva europska zemlja koja je započela ofenzivu na polju obrazovanja o okolišu na široj, javnoj razini je Finska. Jedan od najvažnijih rezultata bilo je uvođenje prava na lijepi i zdravi okoliš u finski ustav (1998) što je rezultiralo općom informiranosti i obrazovanjem građana. Finski je primjer motivirao druge zemlje poput Njemačke na pokretanje programa, angažiranje stručnih arhitektonskih tijela kako bi se stvorile veze među političkim, kulturnim i obrazovnim institucijama i stvorilo uvjete za lobiranje za program. Neke druge zemlje poput Francuske, Austrije, Rusije i Nizozemske, da spomenemo samo neke, započele su brojne aktivnosti i projekte prilagođene specifičnim lokalnim tradicijama i uvjetima. U ovoj publikaciji

UVOD

Origins of Architecture UIA

Nina Nedelykov

'The future quality of the environment will be determined by the children of today. Their ability to make sound decisions will depend on the knowledge, skills and abilities they gain in the course of their education.'

UIA-Guidelines

During the conference of the European Forum of Architecture in Hamburg in 2007 Helena Knifić Schaps and I discussed the possibility of Croatia becoming an active member of the UIA –Architecture and Children Working Group. The group was to meet shortly after in Weimar and Helena managed to find a colleague who was interested, engaged and willing to participate, Sanja Filep. The dynamics of the development of the Croatian activities that followed and the strong input that Sanja gave to the work in UIA is worth mentioning. In the course of five months, the results of the first workshops and a short film were presented at the Architectural Congress in Opatija, introducing the Architecture and Children programme to numerous colleagues and involving more and more people. What happened since then can be seen in the text that follows.

Architecture and Children is not a recent invention. Individual projects of all kinds in schools, kindergartens and workshops have taken place for decades in many countries, ranging from playful, more artistic courses to little constructions; from historic research to Science Fiction and many others. Most of these projects have been private initiatives, with the disadvantage of being fairly isolated.

The first European country that started an environmental education offensive on a broader, public level was Finland. One of the major results was the implementation of the right for a beautiful and healthy environment in the Finnish constitution (1998), with the consequent general formation and education of its citizens. The Finnish example motivated other countries like Germany to start with the programmes, engaging professional architectural bodies to establish connections to political, cultural and educational institutions and lobby for the programme. Other countries such as France, Austria, Russia, the Netherlands, just to mention a few, started a wide range of activities and projects in correspondence to their respective local conditions and traditions.

INTRODUCTION

13



možete pronaći izvanredno predstavljene organizacije koje su se uključile u program i neke od njihovih rezultata.

U današnje vrijeme klimatskih promjena, prijetnje svjetskom okolišu, ekspanzije virtualnih stvarnosti i nadmoći ekonomskih interesa, pomanjkanje svijesti o okolišu postaje vrlo vidljivo, a neophodnost udruženog djelovanja i uvođenja novih koncepata u obrazovanju očita.

S prihvaćanjem programa Arhitektura i djeca na Svjetskom kongresu u Pekingu 1999. godine, arhitektonska struka prihvatila je odgovornost za temu koja se najneposrednije odnosi na društvo kao cjelinu. S jedne strane ona je u suglasju sa samoodređenjem struke, dok s druge strane prelazi dnevnu praksu arhitekata i urbanista. Organizirajući se na međunarodnoj razini, 'pod jednim krovom', struka je dobila na snazi razmjenom iskustava, formuliranjem Smjernica, demonstriranjem solidarnosti unutar različitosti i međusobnom potporom pojavljivanjem na međunarodnoj sceni.

Smjernice UIA kazuju da 'Arhitektura ima vjerojatno najveći neposredan i neizbježan utjecaj na naše svakodnevicu. Možemo ignorirati slike, skulpture, kazalište, glazbu, književnost, no ne možemo zaobići arhitekturu. Izgrađeni okoliš – građevine, sela, naselja, gradovi i krajolici – pružaju okvir za sve ljudske aktivnosti i interakcije. Okoliš oblikuju ljudi, a ljude okoliš'.

Kako bi omogućili društvima shvaćanje principa i procesa kojima se oblikuje (izgrađeni) okoliš, program UIA čvrsto promiče interdisciplinarnu suradnju među nastavnicima, drugim strukama i donositeljima odluka u kulturnim i političkim poljima. Konceptima koji su razvijaju, ili koji već postoje, promiče se a) obučavanje nastavnika, b) programi u školama koji pokazuju kako se u okviru tradicionalnog kurikulumu može adresirati kritičko razmišljanje, odgovorno građanstvo, kulturna pismenost, društvena relevantnost i održivi okoliš putem tema vezanih za izgrađeni okoliš

Potencijali su enormni. Djelomično ću citirati UIA Smjernice – teme vezane za izgrađeni okoliš predstavljaju izvrstan pokretač obrazovanja i motiviranja učenika za široki raspon tema i pružaju izvanredne mogućnosti za uspostavljanje suradnje među nastavnicima različitih disciplina. Arhitektura se služi znanjima povijesti, geografije, sociologije, psihologije, prirodoslovlja, matematike, semantike, umjetnosti, književnosti, glazbe i

In this book you can find an excellent presentation of the involved organisations and some of their results.

In our times of climate change and threats to the worldwide environment, the expansion of virtual realities and a predominance of economical interests, the deficits of environmental consciousness became highly visible and the necessity of joint action and new concepts in education became obvious.

With the adoption of UIA's Architecture and Children program at the World Congress in Beijing in 1999, the architectural profession took on the responsibility for a topic that is most directly related to society as a whole. On the one hand this is concordant with the self-concept of the profession. On the other hand it goes beyond the daily practice of architects and urban planners. By organising themselves internationally, under a common umbrella, the profession gained strength by exchanging experiences, formulating the 'Guidelines', demonstrating solidarity in diversity and supporting each other through international appearances.

The UIA Guideline states: 'Architecture probably has the most direct and unavoidable impact on our everyday lives. We can ignore painting, sculpture, theatre, music, literature; we cannot escape architecture. The built environment – our buildings, villages, towns, cities and landscapes – provides the framework for all human activity and interaction. We give it form and it forms us.'

In order to enable societies to understand the principles and processes that shape our (built) environment the UIA program strongly promotes interdisciplinary cooperation among teachers, other professionals and cultural and political decision makers. Concepts have developed or the existing ones promote a) training of teachers, b) programs in schools that demonstrate how critical thinking, responsible citizenship, cultural literacy, social relevance and environmental sustainability can be addressed through issues of the built environment within traditional curricula.

The potentials are enormous. I partly quote the UIA Guidelines – the built environment topics make excellent vehicles for educating and motivating students in a wide range of subjects and present excellent possibilities for collaboration among teachers from different disciplines. Architecture uses the knowledge

tehnologije i zapravo podržava i stimulira te discipline. Arhitektonsko stvaralaštvo uključuje vještine dokumentiranja, organizacije, analize, kritičkog razmišljanja, komunikacije, timskog rada, imaginacije, donošenja odluka i senzibiliteta za dizajn. Arhitektonsko razmišljanje je integralno, vizualno i nelinearno. Rad na projektima vezanim za arhitekturu pridonose razvitku generičkih vještina poput komunikacije, rješavanja problema i istraživanja što učenici koriste u drugim područjima svojih studija.

Uzimajući u obzir da UIA ima više od 100 zemalja članica različitih kultura, tradicija, političkih i društveno-ekonomskih uvjeta, trebali bismo zapamtiti da predrasude o arhitekturi, kao ona da je arhitektura elitistički dizajn, i dalje postoje. Program Arhitektura i djeca postigao je već mnogo. Djeca su svakako najvažnije 'sredstvo' kojim se možemo poslužiti kako bismo poboljšali budući okoliš na održivi način. Cilj je omogućiti djeci, kao budućim odraslima – građanima, donositeljima odluka, i klijentima, participaciju u stvaranju humanog, zdravog, lijepog i održivog okoliša i poštovanje različitih kulturnih identiteta.

Ova publikacije vrlo je važan doprinos te bih zahvalila našim hrvatskim kolegama i kolegicama kao i Međunarodnoj uniji arhitekata što su je učinile ostvarivom. Napokon, evidentno je da ovaj 'projekt' zahtijevao (osim puno posla) i puno zabave, radosti i duha, i nadam se da će vam pružiti inspiraciju i užitak čitanja.

of history, geography, sociology, psychology, science, mathematics, semantics, literature, art, music and technology, and in turn supports and stimulates these disciplines. The creation of a building involves the skills of documentation, organisation, analysis, critical thinking, communication, teamwork, imagination, decision making and design sensibility. Architectural thinking is integral, visual and non-linear. Work on architecture-based projects contributes to the development of generic skills such as communication, problem solving and research, which students use in other areas of their studies.

Taking into account that the UIA has more than 100 member-countries of different cultures, traditions and political and socio-economic conditions, we should remember that prejudices about 'Architecture', such as it being elitist design, still exist. The Architecture and Children programme has achieved much already. Children are definitely the most important 'resource' which we can use to improve our future environment in a sustainable manner. The aim is to enable them, as future adults – citizens, decision makers and clients, to participate in the creation of a humane, healthy, beautiful, and sustainable environment and respect different cultural identities.

The present publication is a very important contribution and I would like to thank our Croatian colleagues and UIA for making it possible. After all it is evident that this 'project' involved (besides a lot of work), a lot of fun and joy and spirit, and I hope you will find inspiration and enjoy the reading.

› Radionica Odnos oblika i okoliša

UVOD

› Workshop Relationship of form and environment

INTRODUCTION



PROGRAM ARHITEKTURA I DJECA

ARCHITECTURE AND CHILDREN PROGRAMME



ARCHITECTURE&CHILDREN
UIA Built Environment Education Network

Naša djeca grade budućnost – Službeni program Arhitektura i djeca

Arhitektura i izgrađeni okoliš – građevine, sela, naselja, gradovi i krajolici – pružaju okvir za sve ljudske aktivnosti i interakcije. Izgrađeni okoliš oblikuje ljudi, a ljudi okoliš. On utječe na naše misli, duh, tijelo, načine na koje se krećemo od mjesta do mjesta i ljude koje srećemo. Uključuje kolektivno, društveno i kritičko djelovanje. Putem simboličnih, značajnih, javnih i privatnih struktura izgrađeni okoliš konkretnim oblicima reprezentira vrijednosti zajednice.

Arhitektonsko stvaralaštvo je vježba imaginacije koja se oslanja na čovječanstvo, kulturu, baštinu, povijest, okoliš i kritiku postojećeg. Promjena predstavlja izazov. No, kvalitetna arhitektura i izgrađeni okoliš, stvoreni u iskrenom dijalogu sa zajednicom, doprinose skladnosti društva u kojem su građani osnaženi, a baština i kreativnost pomireni.

Buduću kvalitetu našeg okoliša odredit će djeca sadašnjice. Njihove sposobnosti donošenja pravih odluka ovisit će o znanju, vještinama i sposobnostima koje zadobiju tijekom svojeg školovanja. Dom, škola, kvart i zajednica prenose im poruku o njihovom mjestu u svijetu. Okoliš pruža kontekst, životni prostor koji djeluje na fizičku i psihološku kvalitetu života, i u kojemu djeca počinju odrastati i dobivati ulogu građana.

Obrazovanje o izgrađenom okolišu pomaže djeci i mladima u razumijevanju arhitektonskog projektiranja i procesa kojim se oblikuje okolina kako bi se kao odrasli građani mogli djelotvorno uključiti u stvaranje kvalitetne humane, održive arhitekture koja poštuje svoj kontekst.

Za pružanje ove vrste obrazovanja važno je partnerstvo između arhitekata i nastavnika u suradnji sa školama, roditeljima, vladajućim tijelima odgovornim za obrazovanje i samim vladama. Smjericama za obrazovanje o izgrađenom okolišu i svojom mrežom, Radni program Arhitektura i djeca Međunarodne unije arhitekata usredotočuje se svojim aktivnostima na podršku ovog zadatka.

Our Children Will Build the Future – UIA Architecture & Children Work Programme

Architecture and the built environment – our buildings, villages, towns, cities and landscapes – provide the framework for all human activity and interaction. We give it form and it forms us. It affects mind, spirit, body, the ways we move from place to place and the people that we meet. It involves collective, social and critical action. Through symbolic, significant, public and private structures and spaces it represents the values of a community in concrete form.

The creation of architecture is an exercise of the imagination which draws on humanity, culture, heritage, history, environment and a critique of what exists. Change presents a challenge. But good architecture and a good environment, produced in a genuine dialogue with the community, contribute to a more harmonious society where citizens feel empowered and where heritage and creativity are reconciled.

The future quality of our environment will be determined by the children of today. Their ability to make sound, informed decisions will depend on the knowledge, skills and abilities they gain in the course of their education. Home, school, neighbourhood and community send them a message about their place in the world. For good or ill, the environment provides the context, the 'cadre de vie' which so affects the physical and psychological quality of their lives, and in which they start to grow into their future roles as citizens.

Built Environment Education will help children and young people to understand architectural design and the process by which the environment is shaped so that, as adult citizens, they will be able to participate effectively in the creation of high quality architecture that is humane, sustainable and respectful of its context.

Providing this education is a matter of partnership between architects and teachers in collaboration with schools, parents, education authorities and governments. Through its Built Environment Education Guidelines and its Network the UIA Architecture & Children Work Programme focuses its activity on supporting them in this task.

Internetske stranice u sklopu Mreže za obrazovanje o izgrađenom okolišu imaju za cilj pružiti arhitektima i nastavnicima materijale, alate i sredstva oblikovana kako bi djeci i mladima omogućila:

- Senzornu svijest o prostoru – javnog/privatnog, unutarnjeg/vanjskog – u kojemu se kreću i žive
- Svijest o ulogama, pravima i odgovornostima u procesu stvaranja izgrađenog okoliša
- Uvažavanje svoje arhitektonske baštine i suvremene arhitekture
- Razumijevanje odnosa između izgrađenog i prirodnog okoliša i poveznica između održivog razvoja i kvalitete života
- Vokabular koji im je potreban za razmatranje kvaliteta zgrada, mjesta i načina na koji su vezani za život zajednice
- Iskustvo analitičkih metoda i rješavanja problema vezanih za projektiranje
- Sposobnost timskog rada, promatranja, identifikacije problema i pronalaženje kreativnih rješenja
- Mogućnost eksperimentiranja s tehnikama, oblicima i materijalima
- Sposobnost razvijanja senzibiliteta i imaginacije, ukusa i kritičkog prosuđivanja
- Otkriće arhitekture kao kreativnog intelektualnog zadatka istraživanja i projektiranja koje se oslanja na čovječanstvo, kulturu, baštinu, prirodu i društvo.

Međunarodna unija arhitekata podupire osnovni princip prema kojem se sve aktivnosti programa Arhitektura i djeca provode etično i s poštivanjem kulturnih identiteta zajednice u kojoj djeca žive.

Arhitekti i nastavnici koji organiziraju ili sudjeluju u aktivnostima programa Arhitektura i djeca moraju poduzeti napore kako bi osigurali da se principi Konvencije o pravima djeteta Ujedinjenih narova i svi zakoni, regulative i smjernice za zaštitu i sigurnost djece u svako doba poštuju.

The websites within the UIA Built Environment Education Network aim to provide architects and teachers with ideas, materials, tools and resources designed to give children and young people:

- Sensory awareness of the spaces – public/private, interior/exterior – that they move and live in
- Awareness of roles, rights and responsibilities in the creation of the built environment
- An appreciation of their architectural heritage and of contemporary architecture
- An understanding of the relationship between the built and natural environment and of the link between sustainable development and quality of life
- The vocabulary they need to discuss the qualities of buildings and places and how they relate to the life of community
- Experience of the analytical and problem-solving methods of the design process
- The capacity to work in a team, to observe, to identify problems and find creative solutions
- The opportunity to experiment with techniques, forms and materials
- The capacity to exercise sensitivity and imagination, taste and critical judgment
- The discovery that architecture is a creative intellectual task of research and design that draws on humanity, culture, heritage, nature and society.

The UIA upholds the fundamental principle that all Architecture & Children activities be conducted in an ethical manner and with respect for the cultural identity of the community within which the children live.

Architects and teachers organizing or working within the context of Architecture & Children activities must also take steps to ensure that the principles of the UN Convention on the Rights of the Child and all laws, codes and guidelines for the protection and safety of children are followed at all times.

Smjernice za obrazovanje o izgrađenom okolišu

Radni program Arhitektura i djeca Međunarodne unije arhitekata,
2. izdanje (lipanj 2008)

Predgovor

'Primarna zadaća arhitekata, kao profesionalaca je briga o zajednicama kojima služe'

Ovo su početne riječi predgovora Sporazuma o preporučenim međunarodnim profesionalnim standardima arhitektonske prakse Međunarodne unije arhitekata. Arhitekti poštuju standarde struke, integritet i kompetencije, a društvu donose jedinstvene vještine i sposobnosti koje su ključne za održivi razvoj izgrađenog okoliša i dobrobit za njihova društva i kulture. Primarni cilj pravila i etike arhitekata je zaštita javnosti, briga o slabijima i općenito društvena dobrobit, kao i unapređenje interesa arhitektonske struke.

Osim njihova osobnog i interesa klijenata, do arhitekata se uvijek traži 'obazrivost u promišljanju utjecaja njihovih aktivnosti na društvo i okoliš'.

Jednako tako, smjernice sporazuma koje je UIA donijela o ulozi organizacija i udruženja koje predstavljaju arhitekture stavljaju interese potrošača i javnosti na ispred interesa svojih članova. Od arhitekata se traži da na sve moguće načine promiču arhitektonsku i urbanističku kvalitetu, da potiču arhitekture na doprinos razvitku arhitektonske kulture i znanja. Arhitektonska udruženja bi trebala promicati svijest o arhitekturi i 'omogućavati stjecanje arhitektonskog znanja uz pomoć kompetentnih vladajućih struktura kao i uz pomoć javnosti i drugih profesionalaca kako bi se osnažile njihove sposobnost vrednovanja arhitekture'.

U tom kontekstu program 'Arhitektura i djeca' razvio je ovo drugo izdanje Smjernica za obrazovanje o izgrađenom okolišu koje su zamišljene kao pomoć arhitektima i njihovim udruženjima, koja u partnerstvu s drugima, doprinose razumijevanju i spoznavanju arhitekture od strane posebne skupine javnosti: mladih ljudi koji će biti budući građani.

Built Environment Education Guidelines

2nd edition (June 2008), UIA Architecture & Children Work Programme

Preamble

'As professionals, architects have a primary duty of care to the communities they serve.'

These are the very first words in the preamble to the UIA Accord on Recommended International Standards of Professionalism in Architectural Practice. Architects are dedicated to standards of professionalism, integrity and competence and they bring to society unique skills and aptitudes essential to the sustainable development of the built environment and the welfare of their societies and cultures. Their rules of ethics have as their primary object the protection of the public, caring for the less powerful and the general social welfare, as well as the advancement of the interests of the architectural profession.

In addition their personal interests and the interests of their clients, architects are asked to always 'thoughtfully consider the social and environmental impact of their professional activities.'

Similarly, the UIA Accord Guidelines on the role of organisations and associations that represent architects place consumer and public interest ahead of that of their architect members. They are asked to promote architectural and urban quality by any means, and to encourage architects to contribute to the development of architectural culture and knowledge as well as of the society they serve. Architectural associations should promote awareness of architecture, and 'facilitate the acquisition of architectural knowledge by competent authorities, as well as by the public and other professionals, to enhance their ability to assess architecture.'

It is this context that the UIA Architecture & Children Work Programme has developed this 2nd edition of the UIA Built Environment Education Guidelines, which are designed to help architects and their associations, in partnership with others, to contribute to the architectural knowledge of one particular section of that public: young people who will be citizens of the future.

Uvod

'Arhitektura je volja jedne epohe iskazana u prostoru.'
Mies van der Rohe, arhitekt

'Želim da moja djeca razumiju svijet, ne samo zbog toga što je svijet fascinant, a ljudski um znatiželjan. Želim da ga razumiju kako bi u njemu pronašli svoje mjesto čineći ga boljim.'
Howard Gardner, psiholog i pedagog

Od svih umjetnosti arhitektura vjerojatno ima najveći neposredan i neizbježan utjecaj na naše svakodnevnicu. Možemo ignorirati slike, skulpture, kazalište, glazbu, književnost, no ne možemo zaobići arhitekturu. Izgrađeni okoliš – građevine, sela, naselja, gradovi i krajolici – pružaju okvir za sve ljudske aktivnosti i interakcije. Okoliš oblikuju ljudi, a ljude okoliš. Buduću kvalitetu našeg okoliša odredit će djeca sadašnjice. Njihove sposobnosti donošenja pravih odluka ovisit će o znanju, vještinama i sposobnostima koje zadobiju tijekom svojeg školovanja.

Arhitektura je političko umijeće. Od svakog pojedinca traži da zauzme stav jer je ona stvarno umijeće kao što je i umijeće imaginacije. Ona utječe na naše misli, duh, tijelo, načine na koje se krećemo od mjesta do mjesta i ljude koje srećemo. Uključuje kolektivno, društveno i kritičko djelovanje. Putem simboličnih, značajnih, javnih i privatnih struktura arhitektura konkretnim oblicima reprezentira vrijednosti zajednice.

Stvaranje arhitektura je vježbanje imaginacije. Počinje s projektiranjem, razvojem koncepta koji se temelji na projektnom sažetku ali koje se također oslanja na čovječanstvo, kulturu, baštinu, povijest, okoliš i kritiku postojećeg. Promjena predstavlja izazov. No, kvalitetna arhitektura i okoliš, stvoreni u iskrenom dijalogu sa zajednicom, smanjuju osjećaj nepripadnosti i doprinose skladnosti društva u kojem su građani osnaženi, a baština i kreativnost pomireni.

Dom, škola, kvart i zajednica prenose im poruku o njihovom mjestu u svijetu. Oni su kontekst, životni prostor koji uvelike djeluje na fizičku i psihološku kvalitetu života, i u kojemu djeca počinju odrastati i dobivati ulogu građana. Ukoliko djeca uspiju naučiti jezik i razumjeti koncepte i referentne točke arhitekture, baštine i okoliša, moći će razumjeti razloge zbog kojih postoje građevine, njihove funkcije, oblici, materijali i značenja, te će tako moći obratiti pažnju na uzbuđenja i osjećaje koje bude oblici, volumeni materijali, boja i svjetlost.

Introduction

'Architecture is the will of an epoch translated into space.'
Mies van der Rohe, Architect

'I want my children to understand the world, but not just because the world is fascinating and the human mind is curious. I want them to understand it so that they will be positioned to make it a better place.'
Howard Gardner, Psychologist and Educator

Of all the arts, architecture probably has the most direct and unavoidable impact on our everyday lives. We can ignore painting, sculpture, theatre, music, literature; we cannot escape architecture. The built environment – our buildings, villages, towns, cities and landscapes – provides the framework for all human activity and interaction. We give it form and it forms us. And the future quality of that environment will be determined by the children of today. Their ability to make sound decisions will depend on the knowledge, skills and abilities they gain in the course of their education.

Architecture is a political art. It asks each individual to take a position, because it is a real art as well as an art of the imagination. It affects mind, spirit, body, the ways we move from place to place and the people that we meet. It involves collective, social, often critical, action. Through symbolic, significant, public and private structures and spaces it represents the values of a community in concrete form.

The creation of architecture is an exercise of the imagination. It begins with design, the development of a concept based on the brief of the project but drawing also on humanity, culture, heritage, history, and a critique of what exists. Change presents a challenge. But good architecture and a good environment, produced in a genuine dialogue with the community it serves, can reduce feelings of disconnection and contribute to a more harmonious society where citizens feel empowered and where heritage and creativity are reconciled.

Home, school and neighbourhood send a message to children about their place in the world. For good or ill, they provide the context, the 'cadre de vie' which so affects the physical and psychological quality of their lives, and in which they start to grow into their future roles as citizens. If they can acquire a language and an understanding of the concepts and reference points of architecture, heritage and environment, they will understand

Ne samo da će ovakav pristup obogatiti njihov osobni razvoj i unijeti radost osobnog otkrića, već će im također omogućiti shvaćanje posljedica arhitektonskih odabira po svakodnevni život. Analiziranje izgrađenog okoliša omogućava mladim ljudima da se orijentiraju u prostoru, ponovno prisvoje svoj okoliš te shvate kako će za kratko vrijeme oni biti ti s pravom i odgovornostima aktivnih građana za preuzimanje inicijative u stvaranju održive budućnosti.

Stoga podupiremo uključivanje arhitekture u obrazovanje djece i mladih. To ne podrazumijeva uvođenje nove i zasebne discipline, već oblikovanje određenih maštovitih, integralnih i obrazovnih inicijativa koja im pojašnjavaju arhitekturu. Trebali bi poticati identifikaciju, znatiželju, poštivanje, prisnost i želju za participacijom u kompleksnim i čudesnom procesu koji rezultira gradnjom kuća, gradova, regija i to arhitekturom koja nije ezoterična i laka nego koja pruža održivi kontekst življenja, stvorena naporima čovječanstva.

Smjernice za obrazovanje o izgrađenom okolišu proizašle su iz programa Arhitektura i djeca kako bi omogućile arhitektima, nastavnicima i drugim stručnjacima udruživanje strukovnog znanja i vještina u programima koji su oblikovani kako bi pomogli djeci razvoj njihovog kritičkog stava o izgrađenom okolišu i procesima koji određuju njegov oblik i kvalitetu.

Smjernice su po svojim obilježjima generičke jer svaka regija ima drukčije obrazovne, kulturne i društveno-ekonomske zahtjeve koji se moraju ispuniti ako se želi provesti uspješna integracija obrazovanja o izgrađenom okolišu s općim obrazovanjem naše djece. Kao što je slučaj sa svim smjernicama UIA, i ove uvažavaju suverenitet svakog člana Unije, i omogućuje fleksibilnost u odnosu na lokalne uvjete, regionalne izričaje i kulturne identitete.

Arhitektonsko obrazovanje za mlade ljude bi trebalo biti sastavnim dijelom arhitektonske politike svake nove vlade, a strukovna tijela arhitekata svake zemlje trebali bi pokušati osigurati da se to i dogodi. Čak i gdje ne postoje takve politike, članovi Sekcije mogu sa svojim vještinama i lokalnim iskustvom uvelike podržati svoje vlastite članove i stvoriti veze i mreže koje bi djelovale prema razvoju programa, materijala, resursa i konstruktivnog partnerstva.

the reasons for buildings, their functions, forms, materials and meanings and become more alert to the sensations induced by forms, volumes, materials, colour and light.

Not only will this enrich their personal development and bring the joy of personal discovery, but also give them a grasp of the consequences of architectural choices for our everyday lives. Analysis of the built environment allows young people to orient themselves in space, to re-appropriate their environment, understanding that in a short time it will be they who will have the right and the responsibility as active citizens to take initiatives to create a sustainable future.

That is why we advocate the inclusion of architecture in the education of our children and young people. It is not a matter of introducing a new and separate discipline, but of developing a set of imaginative, integral and educational initiatives which gives them a perspective on what architecture is about. It should include identification, curiosity, respect, familiarity, and a desire to participate in the complex and magical process that lead to the construction of houses, towns and regions with architecture that is not esoteric or facile but which provides a sustainable context for living, created through the effort made on behalf of mankind.

The ULA Architecture & Children Work Programme has produced the Built Environment Education Guidelines to enable architects, teachers and others to combine their professional knowledge and skills in programmes designed to help children develop such a critical appreciation of the built environment and of the processes that determine its form and its quality.

The guidelines are generic in nature, because every region has different educational, cultural and socio-economic demands which must be addressed if built environment education is to be successfully integrated into the education of our children. As is the case with all ULA Guidelines, these recognise the sovereignty of each ULA Member Section, and allow flexibility for local conditions, regional expression and cultural identity.

Architectural education for young people should be an element of any new government policies on architecture and professional bodies of architects in each country should try to ensure that this is so. Even where no such policy exists, Member Sections, with their skills and their local knowledge, can do a great deal to support their own members and form links and networks that lead to the development of programmes, materials, resources and constructive partnerships.

Zadaće programa

Jednostavno rečeno, neposredni zadaci programa obrazovanja o izgrađenom okolišu može sadržavati mladim ljudima omogućiti:

- Senzornu svijest o prostoru – javnog/privatnog, unutarnjeg/vanjskog – u kojemu se kreću i žive
- Svijest o ulogama, pravima i odgovornostima u procesu stvaranja izgrađenog okoliša
- Uvažavanje svoje arhitektonske baštine i suvremene arhitekture
- Razumijevanje odnosa između izgrađenog i prirodnog okoliša i poveznica između održivog razvoja i kvalitete života
- Vokabular koji im je potreban za razmatranje kvaliteta zgrada, mjesta i načina na koji su vezani za život zajednice
- Iskustvo analitičkih metoda i rješavanja problema vezanih za projektiranje
- Sposobnost timskog rada, promatranja, identifikacije problema i pronalaženje kreativnih rješenja
- Mogućnost eksperimentiranja s tehnikama, oblicima i materijalima
- Sposobnost razvijanja senzibiliteta i imaginacije, ukusa i kritičkog prosuđivanja
- Otkriće arhitekture kao kreativnog intelektualnog zadatka istraživanja i projektiranja koje se oslanja na čovječanstvo, kulturu, baštinu, prirodu i društvo.

Arhitektura, obrazovanje i škola

Naše 'obrazovanje o okolišu' počinje u trenutku rođenja. Svoje prve prostorne i društvene doživljaje zadobivamo u krugu roditelja i obitelji, u privatnim kućama, školama, trgovinama, parkovima, kvartovima. Učimo vidjeti, čuti, razumjeti i komunicirati. Kroz igru stječemo iskustva o prirodi i izgrađenom okolišu. Učimo se kretati u ovom svijetu. Kontakti koje stvaramo u kvartu, školi, s prijateljima, i sve više elektroničkim medijima proširuje to iskustvo.

Škole imaju središnju ulogu u obrazovanju o okolišu. Prenose akumulirana znanja i iskustva mnoštva generacija, koncentriranih, usustavljenih i organiziranih prema školskim predmetima. Škole prenose pravila življenja u netaknutom, održivom okolišu demonstrirajući njegove kvalitete, proturječnosti i konflikte. Učenici će usvojiti standardne vrijednosti koje će im omogućiti prosuđivanje sa sve većim stupnjem neovisnosti te razvijanje svojih

Programme Objectives

In simple terms the immediate objectives of a built environment education programme may include the following provisions to young people:

- Sensory awareness of the spaces – public/private, interior/exterior – that they move and live in
- Awareness of roles, rights and responsibilities in the creation of the built environment
- An appreciation of their architectural heritage and of contemporary architecture
- An understanding of the relationship between the built and natural environment and of the link between sustainable development and quality of life
- The vocabulary they need to discuss the qualities of buildings and places and how they relate to the life of community.
- Experience of the analytical and problem-solving methods of the design process
- The capacity to work in a team, to observe, to identify problems and find creative solutions
- The opportunity to experiment with techniques, forms and materials
- The capacity to exercise sensitivity and imagination, taste and critical judgment
- The discovery that architecture is a creative intellectual task of research and design that draws on humanity, culture, heritage, nature and society.

Architecture, Education and School

Our 'environmental education' begins at the moment of birth. We get our first spatial and social impressions in the circle of parents and family, in our houses, schools, shops, parks, neighbourhoods. We learn to see, to hear, to feel, to understand and to communicate. By playing we gather experience about nature and the built environment. We learn to move in this world. Contacts made in the neighbourhood, school, with friends and, increasingly, electronic media, widen this experience.

Schools play a central role in environmental education. They convey the accumulated knowledge and experiences of many generations in a concentrated, systematic fashion. They can transmit the rules

vlastitih aktivnosti vezanih za oblikovanje okoliša. Tako bi injekcija obrazovanja o izgrađenom okolišu u osnovni školski kurikulum imala dugoročni utjecaj na društveno razumijevanje kvalitetne arhitekture i okoliša.

Zbog svoje širine arhitektura predstavlja beskrajne obrazovne mogućnosti za učenike svih uzrasta, od najmlađih to onih koji upravo ulaze u svijet odraslih.

Arhitektura se služi znanjima povijesti, geografije, sociologije, psihologije, prirodnih znanosti, matematike, semantike, umjetnosti, književnosti, glazbe i tehnologije i zapravo podržava i stimulira te discipline. Arhitektonsko stvaralaštvo uključuje vještine dokumentiranja, organizacije, analize, kritičkog razmišljanja, komunikacije, timskog rada, imaginacije, donošenja odluka i senzibiliteta za dizajn. Arhitektonsko razmišljanje je integralno, vizualno i nelinearno. Rad na projektima vezanim za arhitekturu pridonose razvitku generičkih vještina poput komunikacije, rješavanja problema i istraživanja što učenici koriste u drugim područjima svojih studija.

Teme vezane za izgrađeni okoliš mogu poslužiti kao izvrstan pokretač obrazovanja i motiviranja učenika za široki raspon tema i pružaju izvanredne mogućnosti za uspostavljanje suradnje među nastavnicima različitih disciplina. Kritičko razmišljanje, senzibilitet, svijest o prostoru, odgovorno građanstvo, kulturna pismenost, društvena relevantnost i održivi okoliš mogu se adresirati putem tema vezanih za izgrađeni okoliš kako bi se podučavali novi i tradicionalni školski predmeti.

U idealnom slučaju bi arhitektonska edukacija za djecu trebala biti dijelom središnjeg, standardnog edukacijskog sustava, a arhitektonska udruženja bi trebala surađivati s lokalnim i nacionalnim vlastima kako bi se to i ostvarilo. Pojedine države imaju vrlo razvijene programe, čak i škole, specijalizirane za podučavanje djece o arhitekturi. No, većina ih nema. Podučavanje o okolišu uglavnom provode nastavnici općih, obveznih škola koje djeca pohađaju svakodnevno. Participacijom arhitekata u školskim projektima mogu se intenzivirati iskustva učenika, no često arhitektima nije omogućena neposredna participacija. Stoga, postoje druge dvije nužnosti: kvalitetno obučeni nastavnici za pitanja obrazovanja o okolišu i prisutnost prigodnih obrazovnih materijala kojima bi se služili.

U narednim poglavljima Smjernica nude se kratki savjeti o programima Arhitekti u školama, obučavanju nastavnika i resursima.

for living in an intact, sustainable environment by demonstrating its qualities, contradictions and conflicts. Students gain standard values which enable them to make judgements with increasing independence and to develop their own activities in shaping their environment. So the injection of built environment education into the mainstream school curriculum, if it can be achieved, will have long term effects on society's understanding of good architecture and good environment.

Because of its scope, architecture presents endless possibilities for learning experiences for students of all ages, from the very youngest to those who are about to enter the adult world.

Architecture uses the knowledge of history, geography, sociology, psychology, science, mathematics, semantics, literature, painting, sculpture, music and technology, and in turn supports and stimulates these disciplines. The creation of a building involves the skills of documentation, organisation, analysis, critical thinking, communication, imagination, decision making and design sensibility. Architectural thinking is integral, visual and non-linear. Work on architecture –based projects contributes to the development of generic skills such as communication, problem solving and research, which students use in other areas of their studies.

Built environment topics can serve as excellent vehicles for educating and motivating students in a wide range of subjects and they present exciting possibilities for collaboration among teachers from different disciplines. Critical thinking, sensibility, spatial awareness, imagination, responsible citizenship, cultural literacy, social relevance and environmental sustainability can all be addressed by using topics about the built environment to teach new and traditional school subjects.

Ideally, architectural education for children should be part of the central, common, educational system and architectural associations should work with the local and national authorities to achieve this. Some countries are fortunate in having highly developed programmes, and even schools, that specialise in teaching children about architecture. But most do not. Environmental teaching is generally provided by teachers in ordinary schools which children attend every day. The participation of architects in school-based projects offers the most intense experiences for students, but it is often not possible for architects to be directly involved in this way. So, two other things are necessary: teachers who are well-trained in built environment education and suitable resources for them to use.

In the following sections these guidelines offer some brief advice on Architects in Schools programmes, teacher training, and resources.

Partnerstvo

Mnogi se nastavnici ne osjećaju kompetentnim podučavati učenike o arhitekturi, niti im je jednostavno shvatiti koncepte prostora, volumena, funkcije i značenja koji su od velike važnosti za kvalitetu izgrađenog okoliša. S druge strane, arhitekti moraju shvatiti obrazovne zadaće nastavnika i prepreke s kojima se susreću u svojem radu kao što je ograničeno vrijeme i financiranje te administrativne procedure. Pokretanje originalnih ili eksperimentalnih projekata, događanja ili materijala trebalo bi uključivati nastavnike, umjetnike te djelatnike drugih struka. Također je moguća potreba zadovoljavanja ili prilagođavanja društvenim, političkim, obrazovnim ili kulturnim zahtjevima vlasti, zajednice ili roditelja.

Zajednički rad nije uvijek jednostavan ili može zahtijevati dugotrajnu predanost svih sudionika procesa. No, arhitekti svakodnevno rade u interdisciplinarnim timovima što ih čini vještim u pomirenju različitih uvjeta klijenata, projektnog sažetka, raznih programa, sustava i budžeta. Ako je partnerstvo uspješno, stvorit će se visoko kvalitetni programi koje će rado prihvatiti škole i nastavnici i prenijeti svojim učenicima jasno određenje arhitekture.

U najranijim stadijima bilo kojeg projekta, vrijedi ostvariti veze s osobama koje su uključene u provedbu obrazovanja djeci svih dobnih skupina. To mogu biti pojedini nastavnici, ravnatelji škola, školski odbori, nacionalna ili lokalna tijela za obrazovanje, agencije za razvoj kurikuluma, udruženja nastavnika i predstavnici roditelja. Druge institucije poput umjetničkih odbora, knjižnica, muzeja i arhitektonskih udruženja mogu imati ulogu u obrazovnom sustavu.

Važno je saznati:

- tko posjeduje vještine i interes za suradnju u pokretanju programa?
- tko ima moć odlučivanja/odobrenja o tome što se djecu podučava?
- tko može pridonijeti financiranju programa ili troškova njihove upotrebe u školama?
- tko može promicati upotrebu programa nakon što je završen?

Tada bi trebalo biti moguće odabrati partnere za suradnju, i odlučiti o strategiji razvitka i širenje programa.

Partnership

Many teachers feel ill-equipped to teach students about architecture, and it is not easy for them to grasp the concepts of space, form, function and meaning that are so important for the quality of the built environment. Architects, in turn, must come to understand the educational objectives of teachers and the constraints of time, funding and administrative procedures related to their work. Developing original or experimental projects, events or materials, should involve teachers, artists and other professionals. There may be also social, political, educational or cultural agendas of government, community and parents to be accommodated.

Working together will not always be easy, and may require sustained commitment on all sides. But architects work every day in interdisciplinary teams and are skilled in reconciling the requirements of clients, briefs, programmes, systems and budgets. If a partnership is successful it will generate programmes of high quality that are welcomed by schools and teachers and transmit to their students a vivid sense of what architecture is all about.

At the earliest stage of any project it is worth establishing links with the people who are involved in the delivery of education to children of all age groups. These may include individual teachers, school principals, school management boards, national or local education authorities, curriculum development agencies, teachers' associations and parents' representative bodies. Other agencies, such as arts councils, libraries, architectural associations and museums may also play a role in the educational system.

The important things to discover are:

- who has the interest and the skills to collaborate in developing programmes?
- who has the power to make decisions/grant approval on what is taught to children?
- who may contribute to funding the development of programmes or to the costs of using them in schools?
- who is in a position to promote the use of a programme when it is completed?

It should then be possible to select partners for collaboration, and decide on a strategy for the development and dissemination of a programme.

Program 'Arhitekti u školama'

Program 'Arhitekti u školi' pretpostavlja udruženje stručnih vještina i znanja arhitekata i nastavnika u interaktivnim školskim vježbama te pruža mladim ljudima participativna, maštovita i obrazovna iskustva.

U programu može sudjelovati tim arhitekata i nekoliko škola, jedan arhitekt i nekoliko škola, ili u najjednostavnijem obliku, individualna suradnja jednog arhitekta i jednog nastavnika.

Upravljanje i financiranje

Organizacija upravljanja i financiranja ovisit će o okolnostima.

U slučajevima gdje je program dio državnog obrazovnog sustava odgovornost za administrativni ustroj, financiranje nastavnika i arhitekata i pokrivanje troškova materijala i aktivnosti programa snosit će državna tijela koja se bave pitanjima obrazovanja.

Ukoliko je program izvannastavna inicijativa, i posebno ako je u nju uključeno nekoliko škola, tada će postojati potreba za povjerenstvom, ili možda koordinatorom koji će organizirati program, vršiti selekciju među školama i arhitektima, pronalaziti resurse i financije, uspostavljati poveznice između arhitekata i škola koje sudjeluju u programu.

Odabir arhitekata

Kriteriji za sudjelovanje arhitekata podrazumijevaju:

- interes za obrazovanje
- sposobnost slušanja
- sposobnost uspostavljanja odnosa s mladim ljudima
- sposobnost komuniciranja s nastavnicima, roditeljima i administracijskim osobljem
- razvijene organizacijske sposobnosti
- energičnost, entuzijazam i maštovitost

Praktično arhitektonsko iskustvo može biti prednost, ali nije neophodno. Postupak odabira treba se pomno voditi odrednicama ili zakonskim regulativama o zaštiti djece koje su važeće za regiju u kojoj se program izvodi te se posebno trebaju poštivati međunarodni standardi Konvencije o pravima djeteta Ujedinjenih naroda.

Idealno bi bilo kada bi arhitekti bili prethodno obučeni za ovu ulogu, no, svakako bi trebali biti temeljito brifirani te ostvariti dijalog s nastavnicima prije pokretanja projekta.

Architects in Schools Programmes

'Architects in Schools' programmes, where architects and teachers combine their professional knowledge and skills in interactive, school-based exercises, provide engaging, imaginative and deeply educational experiences to young people.

A programme can involve a team of architects and several schools, one architect appointed to work with several schools or, at its simplest form, an individual initiative by one teacher and one architect working together.

Management and Funding

Arrangements for management and funding will depend on the circumstances.

Where the programme is part of the official education system the administrative arrangements, payment of teachers and architects, and the costs of materials and programme activities will be the responsibility of the educational authorities.

If it is an extra-curricular initiative, and particularly if there are to be several schools involved, there will be a need for a committee, or perhaps a co-ordinator, to organize the programme, select among the participating schools and architects, seek resources and funds, and establish the relationship between architects and schools in the programme.

Selection of Architects

The criteria for participating architects should include:

- interest in education
- ability to listen
- ability to relate to young people
- ability to communicate with teachers, parents and administrators
- strong organizational skills
- energy, enthusiasm and imagination
- Experience as a practicing architect may be desirable but is not essential.

In every case the selection process should carefully follow any laws or procedures for child protection that apply in the region concerned and should particularly observe the international standards set by the UN Convention on the Rights of the Child.

Ideally architects should receive some training in preparation for this role, but at the very least they should receive a thorough briefing and the opportunity for dialogue between architects and teachers before the launch of the project.

Planiranje programa

Zajedničkim radom nastavnika i arhitekata se može najbolje odrediti priroda programa. Treba uzeti u obzir obrazovne ciljeve i složiti se oko najefikasnijih načina korištenja vještina i znanja arhitekata. Kao i u svakoj drugoj situaciji, arhitekti bi trebali zauzeti objektivni stav pri davanju stručnih savjeta.

Programi mogu biti dugi i kratki, integrirani u standardni kurikulum ili biti u obliku ne-rutinskih intervencija. Mogu se provoditi unutar jednog školskog predmeta ili se protezati kroz nekoliko disciplina unutar kurikulumu. Bez obzira na strukturu trebali bi biti privlačni, interaktivni i uzbudljivi učenicima. Gdje god je to moguće trebali bi biti planirani na čina na postanu kontinuirani dio školskog sustava, ne samo jednokratni događaj koji nije održiv.

Postoje mnogi modeli školskih projekata za obrazovanje izgrađenom okolišu. Neki od njih se mogu naći preko UIA BEE mreže na www.uiabee.riai.ie.

Bez obzira na predloženi program, planiranje mora biti temeljito i cjelovito. To ne znači da ne smije biti fleksibilno, te tako ugroziti kreativnost, već da svaki korak treba biti pomno promišljen i prihvaćen od strane nastavnika, arhitekata, školske uprave i drugih aktera čija je podrška potrebna kako bi se osiguralo glatko i uspješno provođenje projekta. Moraju se potvrditi i praktična pitanja poput budžeta, organizacije vremena, komunikacije među sudionicima, zdravstvena i sigurnosna pitanja.

Na kraju izvješća treba se napisati izvještaj koji opisuje aktivnosti i ishode, a treba sadržavati i evaluaciju programa koju provode nastavnici i sami učenici.

Razmjena iskustva

Izložbe, publikacije ili seminari gdje učenici i/ili nastavnici prezentiraju svoj rad i objašnjavaju probleme i dostignuća bi se trebali što šire moguće promovirati kako bi se pokazale pogodnosti programa ostatku škole, roditeljima ili široj zajednici.

Ovime se također stvara dragocjena mogućnost upoznavanja o ciljevima i rezultatima programa potencijalnim sponzorima ili vlastima, poput raznih odjela za obrazovanje, koji su voljni omogućiti sredstva.

Potencijal elektroničkih medija i interneta bi se u potpunosti trebao iskoristiti. Međutim, važno je prije toga dobiti pristanak roditelja učenika koji sudjeluju.

Planning the Programme

The nature of the programme is best decided by teachers and architects jointly. They should consider the educational objectives and agree on the most effective ways to use the skill and knowledge of the architect. The architect should, as in any other professional situation, provide objective expert advice.

Programmes may be of long or short duration; integrated with the normal curriculum or non-routine interventions. They may be set within the context of one school subject or involve several disciplines in a cross-curricular exercise. Whatever the structure, they should be designed to be attractive, engaging and exciting for the students. Wherever possible they should be planned in such a way that they can become a continuing element in the school system, not just a once-off event that cannot be sustained over time.

There are many models for built environment education projects in schools. Some of these can be discovered through the UIA BEE Network at www.uiabee.riai.ie/.

Whatever programme is proposed the planning must be thorough and complete. This does not mean that it should be inflexible, or risk crushing creativity, but that all of the steps should be thoughtfully considered and agreed by teachers, architects, school management and any others whose support is necessary to ensure that the project runs smoothly and successfully. Practical matters such as budget, timetable, lines of communication, health and safety issues and insurance must all be confirmed.

At the end of a programme report describing its activities and outcomes should be prepared. It should include evaluation of the programmes carried out by the teachers and students themselves.

Sharing Experience

Exhibitions, publications or seminars, where students and/or teachers present their work and explain the problems and achievements, should be promoted as widely as possible so as to share the benefits with the rest of the school, the parents and the broader community.

This also creates a valuable opportunity to introduce the objectives and results of the programme to potential sponsors or authorities willing to provide funds, such as education departments.

The potential of electronic media and the World Wide Web should be fully exploited. However, it is essential to ensure that the consent of the children's parents is obtained before this is done.

Povremena potpora arhitektonske prakse

Čak i ako ne postoji strukturirani programa 'Arhitekti u školama', povremeni doprinosi arhitekata iz prakse može biti od velike pomoći nastavnicima koji vode arhitektonski projekt. Na primjer, arhitekt može:

- Održati predavanje o arhitektonskoj praksi, o uobičajenoj djelatnosti arhitekta, o arhitekturi, projektiranju građevina, tipovima građevina, arhitektonskim nacrtima, ili bilo kojoj drugoj temi koja je relevantna za projekt.
- Predstaviti povijest jednog projekta koji je realizirao arhitekt ili njegov/njezin studio.
- Biti vodič na lokalitetu tijekom posjeta jednoj njegovoj/njezinoj građevini.
- Pružiti savjete nastavniku koji provodi arhitektonski projekt.
- Pružiti kritički pogled na projekt tijekom njegova nastanka, ili procjenu na kraju provedbe.
- Biti vodič u obilasku grada.

Occasional Support from Architects in Practice

Even where a structured 'Architects in Schools' programme is not in place the occasional contribution of a practicing architect can be of great assistance to the teacher who is running an architectural project. For example, an architect might:

- Give a talk about architectural practice, what an architect usually does, about architecture, designing buildings, building types, architectural drawings, or any other topic relevant to the teacher's programme.
- Present the history of a project done by his/her office.
- Act as a guide on a site visit to one of their own buildings
- Act as an adviser to a teacher running an architectural programme
- Act as a critic during a design or study project or as an assessor at the end of it. Allow groups of students to visit his/her office.
- Act as a guide on 'promenade urbaine'

Obučavanje nastavnika

Budući da imaju ključnu ulogu u pripremi djece za njihov budući život u društvu kao odgovorni i sposobni građani, škole su dužne pružiti djeci znanja o procesima kojima se stvara ili transformira izgrađeni okoliš te tako utječe na kvalitetu naših života. To zahtjeva predanost nastavnika koje se u upuštaju u kompleksnost arhitekture. Međutim, mnogi od njih se ne osjećaju sposobni za obavljanje tog zadatka.

Tijekom obuke nastavnici trebaju razviti kritički stav o problemima prostora u kojim obitavamo i shvatiti koncepte prostora, volumena, funkcije i značenja koji su važni za kvalitetu izgrađenog okoliša. Trebali bi biti sposobni spajati teme iz arhitekture i izgrađenog okoliša s tradicionalnim elementima kurikuluma kako bi mogli prenijeti osnovne informacije o izgrađenom okolišu na dosljedan i maštovit način.

Arhitektonska udruženja bi trebala pokušati ostvariti veze s državnim tijelima za obrazovanje i organizacijama za obučavanje, te ponuditi svoju podršku pronalaženju odgovarajućih strategija za obuku. Uspjeh u uvođenju arhitektonskih tema u nastavničku obuku može se najbolje postići profesionalnom suradnjom između nastavnika i arhitekata, te može uključivati rasprave i sporazume s mnogobrojnim partnerima: lokalnom vlasti, sveučilištima, akademijama, organizacijama koje se bave obukom nastavnika te udruženjima nastavnika.

Struktura obuke

Postoje različiti oblici nastavničke obuke. Općenito je slučaj da je regionalna ili državna vlast ima odgovornost, ponekad je ona prenijeta na privatne obrazovne institucije. Osnovnoškolski i srednjoškolski nastavnici dobivaju različitu obuku i kvalifikacije u različitim vrstama ustanova. Ravnoteža između formalnog akademskog obrazovanja i obuke u razredu varira. Početna obuka i kontinuirano obrazovanje nastavnika mogu također provoditi različite institucije.

Prvi korak bilo koje inicijative koja za cilj ima obuku nastavnika je saznati:

- Kako je nastavnička obuka organizirana u zemlji/regiji
- Strukturu i sadržaj programa nastavničke obuke na svakoj razini
- Koji ljudi ili agencije imaju ovlasti mijenjanja programa

Teacher Training

Because they play such a critical role in preparing children to take their place in society as responsible and capable adults, schools have a duty to provide them with knowledge about the processes which create or transform the built environment and so affect the quality of our lives. This requires committed teachers who can engage with the complexity of architecture. However, many of them feel ill-equipped for the task.

During the training they need to develop a critical view of the problems of the spaces we inhabit and some understanding of the concepts of space, form, function and meaning that are so important for the quality of the built environment. They should be able to combine the themes of architecture and the environment with the traditional elements of the curriculum so that they can transmit essential facts about the built environment in a coherent and imaginative form.

Architectural associations should endeavour to establish a relationship with the educational authorities and with training organisations, and offer their support in the development of suitable training strategies. A successful addition of architectural topics to teacher training is best achieved by professional collaboration between teachers and architects, and may involve discussion and agreements with many partners: state or local governments, universities, academies, organisations responsible for teacher training, and teachers' associations.

Training Structures

The structure of teacher training varies. It is generally the case that state or regional governments hold the responsibility; sometimes it is entrusted to private educational institutions. Primary and secondary teachers may get different training and qualifications in different kinds of institutions. The balance between formal academic education and training in the classroom varies. The initial formation and the continuing education of teachers may also be delivered by different institutions.

So, in any initiative which aims to have impact on teacher training, the first step is to discover:

- How teacher training is organised in the country / region
- The structure and content of the teacher training programmes at each level
- What kind of people or agencies have the power to make changes in these programmes

Programi obuke

Mnogi programi obuke već imaju neki sadržaj vezan za arhitekturu i izgrađeni okoliš koji zadovoljava obrazovne zahtjeve osnovnoškolskih i srednjoškolskih kurikuluma. Kod obuke nastavnika prevladavaju teme koje se odnose na lijepe umjetnosti, umjetničke tehnike, povijest umjetnosti i povijest arhitektonskih stilova. Obuka za predmete kao što su tehnologija, obrt, te civilno ili ekološko obrazovanje ponekad uključuje arhitektonske i srodne teme no naglasak može biti više na tehničkim i znanstvenim pitanjima. U interesu širokog pristupa razumijevanju izgrađenog okoliša trebalo bi izbjegavati obje ove jednostrane tendencije.

Sadržaj

Tečaj obuke nastavnika o arhitekturi bi trebao sadržavati:

- Osnovni koncept arhitekture
- Pregled povijesti arhitekture
- Pregled uloga i odgovornosti svih aktera u razvoju izgrađenog okoliša
- Pristup suvremenoj arhitektonskoj problematici
- Prirodu projektiranja
- Arhitektonski vokabular
- Razvijanje osjećaja za vrijednosti prostora putem senzornog iskustva.

Strateške intervencije

Mnogi programi obuke već imaju popunjen kurikulum stoga dodavanje novih tema može biti ograničeno. Povremena revizija školskog kurikuluma može biti dobra prilika za stvaranje utjecaja na sadržaj programa obuke. Na taj se način arhitektonska problematika može u potpunosti integrirati u obuku mladih nastavnika ili u kontinuirano obrazovanje već iskusnih nastavnika koji će koristiti novi kurikulum.

Trebalo bi cijeniti iskustva onih koji vrše obuku. Već korištene metode u obučavanju nastavnika u drugim predmetima mogu se efikasno adaptirati za arhitektonske teme. Često su korisni interdisciplinarni projekti ili kontinuirano obrazovanje putem predmeta 'Arhitektura i okoliš' koji ujedinjuje nastavnike iz različitih područja. Na taj način nastavnici, a kasnije i učenici, uče o izgrađenom okolišu kroz različite perspektive koje im omogućavaju bolje razumijevanje i uvažavanje. Na taj se način također može doprinijeti novim metodama podučavanja temeljenog na multidisciplinarnosti i integraciji predmeta.

Training Programmes

Many training programmes already have some architectural or environmental content to satisfy educational requirement of primary and secondary school curricula. In teacher training predominant are mainly art topics, which include those related to the fine arts, artistic techniques, art history and the history of architectural styles. Training for subjects such as Technology, Crafts, and Civic or Environmental Education sometimes includes architectural or related topics but may emphasise more technical and scientific issues. In the interest of a broader approach to understanding our built environment both of these one-sided tendencies should be avoided.

Content

Teacher training courses about architecture should include:

- basic conceptual framework for architecture
- overview of the history of architecture
- overview of the roles and responsibilities of all of the actors in the development of the built environment
- approach to current architectural issues
- nature of the design process
- architectural vocabulary
- development of the feeling for the values of space through sensory experiences.

Strategic Interventions

Most training programmes already have very full curricula and the opportunities for adding new themes may be limited. Periodic revision of school curricula may present a good opportunity for influencing the content of training programmes. In this way architectural issues may be fully integrated into the formation of young teachers or the continuing education of experienced teachers who will be teaching the new curriculum.

The experience of the teacher-trainers should be valued. Methods already used in training teachers in other subjects may be effectively adapted for architectural topics. Interdisciplinary projects or continuing education courses in 'Architecture and the Environment', involving teachers who teach different subjects, are often valuable. In this way teachers, and afterwards their pupils, learn about the built environment from various points of view, so gaining a richer appreciation. This may also support new methods of subject-integrated and cross-curricular teaching.

Intervencije mogu biti kratke, usmjerene i intenzivne. Istinskog učenje je emocionalno, ne samo intelektualno iskustvo. To vrijedi kako za nastavnike tako i za učenike. Angažiranje emocija i imaginacije nastavnika bit će najefikasnije jer će tada željeti prenijeti svoja iskustva učenicima. Tada će se i zapamtiti. Dobri primjeri, deskriptivni materijali i praktične, ostvarive i maštovite vježbe mogu doprinijeti ovoj zadaći.

Resursi

Mnogi nastavnici nisu upoznati s arhitektonskim konceptima i terminologijom, a mali je broj arhitekata obučeni za podučavanje mladih ljudi. I nastavnici i arhitekti mogu dobiti pomoć dobrim resursima oblikovanim za podučavanje – printani materijali, film, baze podataka, paketi s materijalima, igre, internetske stranice i mreže. Korisni mogu biti planovi nastavnih lekcija, radni listovi, sugerirane teme, savjeti o istraživanju, crtanju i izradi modela prilagođenih djeci.

Kontekst

Izrada obrazovnih materijala zahtjeva napore i financije te je stoga važno razumjeti kontekst. Ako nastavnici ili školska uprava nisu uvjereni da su materijali dovoljno obrazovno kvalitetni i praktični za implementaciju, neće koristiti te resurse.

Uzmite u obzir:

- Zadaće nacionalnih/federalnih/regionalnih/lokalnih politika obrazovanja
- Strukturu administracije i financiranja obrazovnog sustava
- Strukturu i sadržaj postojećeg školskog kurikulumu
- Društvenu/ekonomsku/kulturnu pozadinu nastavnika i djece
- Postojeći zahtjevi i pritisci na obrazovni sustav.

Sve nabrojano će uvelike varirati u cijelom svijetu, no pomažu u određivanju opće strategije. Na detaljnijoj razini, za koje dobne skupine bi se trebali izrađivati obrazovni materijali? Koje su akademske i praktične sposobnosti učenika? Koliko je vremena na raspolaganju? Hoće li biti strukturirani prema kratkim, intenzivnim blokovima učenja ili kontinuiranom multidisciplinarnom programu koji traje cijelu školsku godinu? Koju je problematiku iz domene arhitekture i izgrađenog okoliša potrebno najviše adresirati u pojedinoj zajednici?

Interventions can be short, focused and intense. Real learning is an emotional not just an intellectual experience. This is as true for teachers as for their pupils. Something that engages the emotions and imagination of teachers will be most effective, because then they will want to convey the excitement of their own experience to their students. Then it will be remembered. Good examples, descriptive materials and practical, achievable and imaginative exercises will support this objective.

Resources

Most teachers are unfamiliar with the concepts and terminology of architecture; and few architects have been trained to teach young people. Both are helped by having access to good resources designed for the purpose – printed materials, film, databases, toolkits, games, websites and networks. Lesson plans, worksheets, suggestions for topics, advice on surveying, drawing and model-making adapted for children, can all be useful. It is best if architects and teachers develop these together. Architectural association should help promote partnerships of this kind.

Context

Developing resources demands effort and funding, so it is important to understand the context. If they do not convince teachers or the school authorities that they are educationally valuable, and practical to implement, resources will not be used.

Consider the:

- Objectives of the National/Federal/Regional/Local education policies
- Administrative and funding structures of the education system
- Structure and content of the existing school curriculum
- Social/economic/cultural background of teachers and children
- Existing pressures and demands on the education system.

These vary greatly around the world and will help determine what general strategy to adopt. Then, at a more detailed level, for what age groups should materials be designed? What are the students' academic and practical abilities? How much time is available? Is it to be structured in short intense blocks of learning or a continuing programme spread out across the school

Mnoge škole i zajednice već imaju dostupne neke materijale. Ono što je dostupno bi se trebalo objaviti u početnim stadijima procesa; nema smisla replicirati materijale koji su već izrađeni.

Strategija poučavanja

Arhitektura i izgrađeni okoliš mogu se adaptirati za široki raspon aktivnosti u učionici, bilo kao dio sata posvećenog njima ili kao dodatni materijal u poučavanju drugih predmeta. Ako se oblikuju materijali za integrativan sat tada valja vidjeti gdje se kurikulumu adresira izgrađeni okoliš te nadograditi prema tome. Arhitekti će kao dio tima moći vidjeti poveznice između arhitekture i ostalih školskih predmeta koje možda nastavnicima neće biti vidljive.

Korištenje svih osjetila u procesu učenja je dobro za svaki predmet, no posebno za razumijevanje arhitekture i okoliša. Većinu učenika motiviraju aktivnosti koji im omogućuju slobodu stvaranja ili sudjelovanja u 'stvarnim' iskustvima kao što su posjeti gradilištu, promatranje arhitektonskih crteža i susret s arhitektima ili građevinarima. Neki bolje uče kroz aktivnosti temeljenim na igri; drugi uživaju u izazovu ili strogo intelektualnim vježbama. Postoje različiti modeli višestrukih inteligencija: verbalno-lingvistička, logično-matematička, muzička, tjelesno-kinestetička, prostorna, inter- i intra- personalna, prirodnjačka, moralistička i egzistencijalna. No, trebalo bi se težiti materijalima koji su pozitivni, privlačni, maštoviti i uključuju sve inteligencije.

Važno je započeti s poznatim. Učenici će najbolje shvatiti i cijeliti predmetni sadržaj ako se on poveže s njihovim iskustvima. Primjerice, mogu puno lakše razumjeti koncept plana, elevacije i presjeka kada im se omogući prilika da proučavaju njima poznato mjesto. Njihovi domovi, školski prostori, lokalni kvartovi su vrijedni resursi.

Format

Resursi u obliku savjeta, materijala, edukativnih alata mogu biti u pisanom digitalnom ili fizičkom formatu. Njihova prikladnost ovisit će o financiranju, opsegu programa, prirodni vježbe i dostupnim objektima i uslugama. Svaki resurs će bez obzira na format biti tim popularniji ukoliko je dobro strukturiran i indeksiran tako da se nastavnici i arhitekti mogu jednostavno snalaziti i adaptirati njegove sadržaje obrazovnom sustavu unutar kojega djeluju.

year? What are the architectural and environmental issues that need to be addressed most in the particular community?

Many schools and communities will already have access to some resources. What is available should be established early in the process; there is no point in replicating the work already done.

Teaching Strategy

Architecture and the built environment lend themselves to a very wide range of classroom activities, either as part of dedicated sessions or as vehicles for teaching other subjects. If the resource is designed for integration, first see where the built environment is already addressed in the curriculum and build on that. Then look for opportunities where architectural topics can be used as the vehicle for activities in other subjects. The architects in the team will be able to see connections between architecture and other school subjects that may not be apparent to the teachers.

The use of all of the senses in learning is good practice for any subject, but particularly for understanding architecture and the environment. Most students are motivated by activities that allow them freedom to design or to be involved in 'real' world experiences such as visiting a building site, looking at design and construction drawings and meeting an architect or a builder. Some learn best from playful activities; others enjoy the challenge of rigorous intellectual exercise. There are differing models for the concept of 'multiple intelligences': Verbal-Linguistic, Logical-Mathematical, Musical, Bodily-Kinaesthetic, Spatial, Inter- and Intra-personal, Naturalist, Moralistic and Existential. But resources that are positive, attractive, imaginative, and involve all the intelligences should be the objective.

It is important to start with what is familiar. Students will understand and appreciate the subject matter best when it can be related to their own experiences. For example, they can grasp the concept of plan, elevation and section more easily when given the opportunity to study a familiar place. Their homes, the school and its grounds, the local neighbourhood, are all valuable resources to be exploited.

Format

Resources in the form of advice, materials, tools, and teaching kits may be in written, electronic or physical format. Which is most suitable depends on funding, the scale of the programme, the nature of the exercise and the facilities available. Whatever

Kvalitetna prezentacija je prioritetna. To ne znači da je neophodna uporaba skupog vizualnog materijala procesa, no svaka ilustracija treba biti dobro osmišljena, informativna i uzbudljiva. Važno je zapamtiti da arhitektonski projekti uvijek pružaju široki raspon mogućnosti za recikliranje materijala.

Autorska prava

Ljudi uključeni u obrazovanje djece o arhitekturi uglavnom rado dijele svoja iskustva i znanja, no u pripremi novih resursa moraju se uzeti u obzir intelektualna i ostala autorska prava. Koncepti i materijali koje kreiraju drugi se ne mogu koristiti bez dozvole. Ako se na njih referira u novim materijalima, potrebno je uvijek uključiti popis ljudi i organizacija koje si ih osmislile.

the format, any resource will be more popular if it is well-structured and well-indexed, so that teachers and architects can easily find their way round it and adapt its contents to the educational system in which they work.

Good quality presentation is a priority. This does not mean the use of costly images or processes is necessary, but that illustrations are well-considered, informative and exciting. Remember also that architectural projects always provide a wide range of opportunities for using re-cycled materials.

Copyright

People involved in the enterprise of teaching children about architecture tend to be generous in sharing their knowledge and experience, but in preparing new resources one must respect the intellectual property rights of others. Concepts or materials created by others cannot be used without their consent. If they are being referred to in new materials, always identify and list the people or organisations that developed them.

Teme

Arhitektonska teorija i praksa obuhvaća široki raspon tema koje same po sebi mogu biti fokus studija ili mogu biti integrirane u postojeće programe obrazovanja djece i mladih. Namjera tabela koje slijede je pružanje pomoći arhitektima u objašnjavanju potencijalnih arhitektonskih tema i interdisciplinarnih projekata kako bi se obogatio školski kurikulum.

Konceptualni okvir za arhitekturu

Neki koncepti su vječni; neki su posebno relevantni za 21. stoljeće. No, u svakom se slučaju moraju u obzir uzeti regionalne i lokale karakteristike uvjetovane krajobrazom, klimom, poviješću i društvom.

| | |
|----------------------|--|
| Arhitektura i okoliš | odnos između prirodnog i izgrađenog okoliša; značenje gradskog i izvangradskog prostora, održivost, ekološki otisak. |
|----------------------|--|

| | |
|------------------------|--|
| Arhitektura i povijest | kontinuitet i promjena u strukturi i formi građevina i naselja; povijesne građevine kao svjedoci svojega razdoblja, razvoj različitih tipova građevina |
|------------------------|--|

| | |
|-----------------------|---|
| Arhitektura i društvo | kultura konstruiranja; utjecaj gospodarstva, političkog sustava, tehnologije i društvenih okolnosti na arhitekturu; |
|-----------------------|---|

| | |
|------------------------|--|
| Arhitektura i funkcija | funkcionalni uvjeti aktivnosti koje posjeduje građevina; namjena i doživljaj arhitekture; implikacije za tip građevine |
|------------------------|--|

| | |
|--------------------------|--|
| Arhitektura i stanovanje | stanovanje kao osnovna potreba; različiti oblici stanovanja, prostorno–društvene kvalitete; promjena načina života |
|--------------------------|--|

| | |
|----------------------------|--|
| Arhitektura i konstrukcija | građenje kao preduvjet arhitekture; opći principi konstrukcija; tradicionalne i moderne konstrukcije i tehnike |
|----------------------------|--|

Topics

The theory and practice of architecture encompass a very wide range of topics that can themselves be the focus of study or can be integrated into the mainstream education for children and young people. The tables that follow are intended to help architects explain to others the potential of architectural topics for interdisciplinary projects and to enrich the school curriculum.

Conceptual Framework for Architecture

Some concepts are timeless; some have particular relevance in the 21st century. But in every case the regional and local characteristics caused by landscape, climate, history, culture and society must be taken into account.

| | |
|------------------------------|--|
| Architecture and Environment | relation between the natural landscape and the built environment; meaning of town and countryside, sustainability, ecological footprint. |
|------------------------------|--|

| | |
|--------------------------|--|
| Architecture and History | continuity and change in the structure and form of buildings and settlements; historic buildings as evidence of their period; development of different building types. |
|--------------------------|--|

| | |
|--------------------------|--|
| Architecture and Society | the culture of construction; the influence of the economy, political system, technology and social conditions on architecture; |
|--------------------------|--|

| | |
|---------------------------|---|
| Architecture and Function | functional requirements of activities housed in a building; use and experience of architecture; implications for building type; |
|---------------------------|---|

| | |
|--------------------------|---|
| Architecture and Housing | housing as a basic need; various forms of housing; social–spatial qualities; changing ways of life. |
|--------------------------|---|

| | |
|----------------------------|---|
| Architecture and Structure | construction as a precondition of architecture; general principles of structure; traditional and modern building structures and techniques. |
|----------------------------|---|

| | | | |
|-----------------------------|--|---------------------------------|---|
| Arhitektura i tehnologija | matematika, prirodne znanost, materijali i tehnologija | Architecture and Technology | Mathematics, natural sciences, materials and technology |
| Arhitektura i estetika | idealna funkcija arhitekture; estetika; percepcija i oblik građevina; forme i značenja | Architecture and Aesthetics | the ideal function of architecture; aesthetics; perception and shape of buildings; forms and meanings |
| Arhitektura i projektiranje | zadaca projektiranja; upotreba planova, crteža i maketa; sudionici u projektiranju | Architecture and Design process | the task of architectural design; purpose of plans, drawings and models; parties involved in the design process |

Polje djelovanja arhitekta

Glavne zadace arhitekta uglavnom su:

Pružanje profesionalnih usluga vezanih za urbanizam i projektiranje, konstruiranje, nadogradnju, restauraciju ili preinake jedne ili više građevina. Usluge su planiranje i određivanje namjene površina, urbanističko projektiranje, izrada studija, projekata, maketa, crteža, specifikacija i tehničke dokumentacije, koordinacija tehničke dokumentacije drugih, ekonomija građenja, sastavljanje ugovora, nadgledanje gradnje i upravljanje projektima.

Srodne discipline u kojima djeluju arhitekti :

urbanizam, projektiranje konstrukcija, uređenje interijera i krajobrazna arhitektura

U procesu projektiranja arhitekti rade s timom stručnjaka specijaliziranih u polju:

tehničkog inženjerstva, konstrukcijskoj inženjerstva, statike, mjerenja, obrade građevnog materijala, toplinskih, ventilacijskih i sanitarnih instalacija, električne i elektronske opreme, solarnih instalacija i dr.

Architect 's Area of Practice

The central tasks of the architect usually involve:

the provision of professional services in connection to town planning and design, construction, enlargement, restoration, or alteration of a building or group of buildings. These services include planning and land-use planning, urban design, provision of preliminary studies, designs, models, drawings and specifications and technical documentation, coordination of technical documentation prepared by others, construction economics, contract administration, monitoring of construction and project management.

Related disciplines in which many architects play a role include: Town Planning, Structural Design, Interior Design and Landscape Architecture

As part of the design process the architect works in a team with specialists in many areas including:

Technical Engineering, Structural Engineering, Statics, Dimensioning, Building Materials Processing, Heating, Ventilation and Sanitary Installations, Electric and Electronic Equipment, Solar Installations, etc.

Trenutna problematika

Trenutna arhitektonska pitanja utječu na ono što se danas gradi i što je u središtu pažnje mnogih arhitektonskih i javnih rasprava. Zajednička su mnogim zemljama, no ovdje je posebno važno usredotočiti se na pitanja koja su relevantna, pravodobna i prigodna za pojedine regije i lokalitete.

| | |
|---------------------------------|---|
| Arhitektura i urbanizam | važnost urbanističkog projektiranja, organizacije urbanog prostora, očuvanje krajobraznog prostora, naselje kao oblikovana forma |
| Baština i modernost | vrijednost arhitektonske baštine; odnos prema novim namjenama i modernoj arhitekturi; kriteriji za objektivnu raspravu i vrednovanje starih i novih arhitektonskih oblika |
| Kvaliteta oblikovanja i gradnje | industrijska proizvodnja i 'genus loci', pojedinačno oblikovanje i prefabricirane kuće; kvaliteta dobre arhitekture |
| Moderni oblici i materijali | značenje materijala: čelika, stakla, betona, drveta, kamena, cigle; tradicionalni moderni procesi; nova obilježja materijala |
| Ekonomija i ekologija | trošak gradnje i održivost; upotreba obnovljivih prirodnih resursa; strukturalno održavanje (vrijednost postojećih građevina) |
| Društveni faktori/ potrebe | adekvatna zaštita za sve (Habitat II); individualne i društvene potrebe; univerzalna dostupnost; javnost, zajednica, privatnost |
| Participacija / angažman | montažne kuće (kao ekonomska neophodnost ili samo-realizacija); uključivanje u planiranje osobnog i javnog okoliša |

Current Issues

These contemporary architectural issues exert influence on what gets built today and are the focus of much architectural and public debate. They are common to many countries, but here it is particularly important to focus on issues that are relevant, timely and appropriate for the specific region or locality.

| | |
|-------------------------------|--|
| Architecture and Urban Design | importance of urban design; organisation of urban space; preservation of landscape space; settlement as designed form |
| Heritage and Modernity | value of architectural heritage; relationship to new use and to modern architecture; criteria for objective debate and evaluation of old and new architectural forms |
| Construction & Design Quality | industrialised production and 'genus loci'; individual design and prefabricated houses; qualities of good architecture |
| Modern Forms and Materials | meanings of the materials : steel, glass, concrete, wood, stone, brick; traditional or modern processes; new characteristics of materials |
| Economy and Ecology | building costs and sustainability; use of renewable natural resources; structural maintenance (value of the existing building stock) |
| Social Factors / Needs | adequate shelter for all (Habitat II); individual and social needs; universal access; public, community and privacy |
| Participation / Involvement | self-build housing (as economic necessity or self-realisation); involvement in planning personal and public environment |

Školski predmeti

Raspon školskih predmeta kojima arhitektura može pridonijeti je velik i potonja lista ne uključuje sve predmete.

Matematika; fizika; kemija; biologija; studiji okoliša; povijest; geografija; društveni, politički, civilni i ekološki studiji, klasični studiji, studiji religije, psihologija, zdravlje i sigurnost, estetika, umjetnost i dizajn, fotografija, jezici, književnost, glazba, obrti, tehnologija, tehničko crtanje, studiji konstruiranja, računarstvo, studiji medija, poslovni studiji.

Arhitektonski vokabular

Kada arhitekti međusobno razgovaraju koriste se specijaliziranim vokabularom koji nije lako razumljiv laicima. U suradnji s nastavnicima, arhitekti moraju nastojati komunicirati ja jasan i opće razumljiv način. Nastavnicima je potreban ovaj 'svakodnevni' vokabular kako bi prenijeli arhitektonske koncepte svojim učenicima. Upravo ovdje treba započeti dijalog između arhitekta i nastavnika..

Tlocrt, presjek, elevacija; zaklon; upotreba; ravan; prostor, svjetlo, boja, dimenzije; fasada; materijali; konstruktivni sustavi; tipovi građevina; razvoj i projektne ideje; autohtona i formalna arhitektura; građevinske regulative; planiranje lokaliteta; naselja; urbano projektiranje; ulice, trgovi i javni prostori; osi i vizure; urbani i ruralni krajobraz; zajednice i promjena; zakoni o planiranju; konzervacija i inovacija.

School Subjects

The range of school subjects to which architecture can contribute is wide and the list below is not exhaustive.

Mathematics; Physics; Chemistry; Biology; Environmental Studies; History; Geography; Social, Political, Civic and Environmental Studies; Classical Studies; Religious Studies; Psychology; Health & Safety; Aesthetics; Art and Design; Photography; Languages; Literature; Music; Crafts; Technology; Technical Drawing; Construction Studies; Computer Studies; Media Studies; Business Studies.

Architectural Vocabulary

When architects talk among themselves they use a specialised vocabulary that is not easily understood by non-architects. In collaborating with teachers architects must strive to communicate in a clear and generally understandable way. The teachers themselves will need this 'everyday' vocabulary to communicate architectural concepts to their pupils. This is where discussion between architects and teachers should start.

Plan, section and elevation; Shelter; Use; Plane; Space; Light; Colour; Scale; Facade; Materials; Structural systems; Building types; Evolution of design ideas; Vernacular and formal architecture; Building regulations; Site design; Settlements; Urban design; Streets, squares and public spaces; Axis and vista; Urban and rural landscape; Communities and change; Planning laws; Conservation and innovation.

POČECI I CILJ PROGRAMA
ARHITEKTURA I DJECA U HRVATSKOJ

Helena Knifić Schaps

THE BEGINNINGS AND THE AIM
OF ARCHITECTURE AND CHILDREN
PROGRAMME IN CROATIA

Helena Knifić Schaps

Popularizacija i edukacija iz osnovnih pojmova kulture prostora i arhitekture u dječjoj populaciji nalazi se na listi prioriteta Hrvatske komore arhitekata od njena osnutka, a osobito od 2004. g. Pravi okvir za djelovanje dao je tek program Međunarodnog udruženja arhitekata (UIA) pod nazivom 'Arhitektura i djeca', njegovo provođenje i iskustva u velikom broju zemalja Europe, Azije, Amerike i Australije.

Hrvatski početak dogodio se na seminaru Radne grupe 'Arhitektura i djeca' UIA, pod vodstvom arhitekata Eve Struzyinske i Hannesa Hubricha, u travnju 2007. g. u Weimaru. Hrvatsku komoru arhitekata zastupala je prof. dr. sc. Sanja Filep, ovl.arh., aktivno se uključivši u rad. Od toga trenutka počinje istraživanje mogućnosti rada u hrvatskim uvjetima, kako dobrih skupina djece i tema, tako i institucionalne povezanosti s nadležnim tijelima i ustanovama.

Prve su radionice s djecom Osnovne škole 'Izidor Kršnjavi' u Zagrebu provedene već u svibnju 2007.g., a osmislile i vodile su ih arhitektice Sanja Filep i Aneta Mudronja Pletenac. Poslije im se s radionicom u 'Tunelu osjeta' (tunel Grič u Zagrebu) priključila i arhitektica Neda Cilinger. Sve je popraćeno profesionalnim filmskim materijalima autorice Irene Ščurić, koji su premijerno prikazani u listopadu iste godine na II. kongresu hrvatskih arhitekata u Opatiji, a potom još iste godine na Danima Orisa u Zagrebu. Prve filmske materijale za radionice radio je Ivan Petričec, tada apsolutni arhitekture. Prezentiranje filmova na sastanku Radne grupe 'Arhitektura i djeca' u Parizu donijelo je Hrvatskoj veliko priznanje: za predstojeći XXIII. svjetski kongres arhitekata u Torinu (srpanj–kolovoz 2008.) napraviti integralni film sastavljen od nacionalnih priloga, kojim će se program promovirati u svijetu.

Hrvatska komora arhitekata provela je popularizaciju hrvatskog programa, u koji su se, uz Zagreb, više ili manje aktivno uključili arhitekti i nastavnici iz Dubrovnika i Splita, a u planu su bili Otočac i neki drugi gradovi. Komora je uvrstila u svoj Plan rada za 2008.god. provođenje programa u nekoliko gradova Hrvatske, sudjelovanje na sastancima Radne grupe UIA i organizaciju svjetskog simpozija.

Prepoznavši značenje koordinacije s pedagoškom strukom i njegove institucionalne primjene, u studenom 2007. program je prezentiran Željimiru Janiću, državnom tajniku u Ministarstvu znanosti, obrazovanja i športa. Uz punu podršku, državni je tajnik uputio Komoru na pripremu za donošenje nacionalnoga obrazovnog kurikulumu, u kojemu, ako se usvoji, program

Ever since it was founded, and especially since 2004, the priority list of the Croatian Chamber of Architects has included popularization and education of the basic terms in the spatial and architectural culture among children. However, a proper framework for activities was established by the Architecture and Children Programme, launched by the International Union of Architects (UIA) and its implementation in a number of countries in Europe, Asia, America and Australia.

Croatia joined the programme in April 2007, at the seminar of the UIA's Children and Architecture Working Group held in Weimar and headed by architects Eva Struzyinska and Hannes Hubrich. The Croatian Chamber of Architects was represented by Dr. Sanja Filep, a licensed architect, who actively engaged in the activities. Since that moment, efforts have been made to explore possibilities of the programme implementation in Croatia in relation to age groups of children, topics and institutional connections with the authorized state bodies.

First workshops were organized in May 2007 with pupils of the Izidor Kršnjavi Elementary School in Zagreb and they were conceptually developed and conducted by architects Sanja Filep and Aneta Mudronja Pletenac. A subsequent workshop was organized and run by architect Neda Cilinger in the Tunnel of Sensations (Grič Tunnel in Zagreb). The workshops were video-recorded and made into short films by Irena Ščurić. They premiered in Opatija in 2007 at the Second Symposium of Croatian Architects and showed once again at the Oris Days in Zagreb the same year. The first recordings of the workshops were made by Ivan Petričec who was at that time completing his studies in architecture. Presentation of the films at the meeting of the Architecture and Children Working Group in Paris won Croatia great recognition and the task of creating an integral film, composed of contributions from different countries and of presenting it at the 23rd World Congress of Architecture in Turin, Italy (July – August 2008) with which the programme was promoted to the entire world.

The Croatian Chamber of Architects invested efforts in the popularization of the Croatian programme which attracted architects and school teachers from Zagreb, Dubrovnik and Split, potentially Otočac and some other towns. Implementation of the programme, participation in the meetings of UIA's Working Group and organisation of an international symposium was included in the 2008 Work Plan of the chamber.

Due to the importance given to the coordination with the

‘Arhitektura i djeca’ može naći svoju punu primjenu. Nacionalni obrazovni kurikulum obuhvaća obvezni predškolski i školski program, dakle od vrtića do završetka srednje škole.

Daljnji se kontakti odvijaju intenzivno od travnja 2008.god. s državnim tajnicom Dijanom Vican, uz njezinu veliku podršku, kao i njena radnog tima. Pozdravljene su osnovne teze iz programa ULA da se djeca, budući ljudi koji odlučuju, od najranije dobi senzibiliziraju na kvalitetan izgrađeni i prirodni okoliš kako bi razvili osjećaj identifikacije i pripadnosti, osjećaj za oblikovanje i materijal, razumijevanje za baštinu i održivi razvoj.

Od tehničkih pitanja nametnula su se osobito neka:

- Što se od nastavnika i djece očekuje?
- Predstavlja li uvođenje programa dodatnu obvezu u ionako pretrpanu satnicu?
- Kako arhitekti vide svoju ulogu u provođenju programa?
- Hoće li arhitekti raditi s djecom i imaju li za to pedagoška znanja i sposobnosti?

Odgovor daje sam program ULA i iskustva zemalja u kojima se provodi:

- Od djece se ne očekuje da jednoga dana postanu arhitekti;
- Kroz igru i zabavu (najmlađe) te konkretne zadatke (starije uzraste) educirat će ih se o osnovama kulture prostora, izgrađenog i prirodnog okoliša;
- Senzibilizacijom kroz znanja i iskustva podizati će se svijest o pripadnosti, svojini, identifikaciji;
- Odrasli će učiti od djece, kako smo to već iskusili s ekologijom;
- Sve se uklapa u redovnu ili fakultativnu nastavu postojećih područja i predmeta: društveno, humanističko, prirodoslovno, tehničko-tehnologijsko i umjetničko područje;
- Arhitekt će, zajedno s pedagogima, napraviti smjernice za rad pomoću udžbenika, skripata, prilagođenih dobnoj skupini, kojima će se služiti odgojitelji, učitelji, nastavnici i profesori;
- Arhitekti neće raditi s djecom, s njima će raditi njihovi odgojitelji, učitelji, nastavnici i profesori.

Posebnu ozbiljnost zastupanju ideje o implementaciji programa Arhitektura i djeca u nacionalni obrazovni kurikulum dalo je uključivanje Arhitektonskog fakulteta Sveučilišta u Zagrebu, s dekanom prof. dr. sc. Lenkom Pleštinom na čelu. Zajedničko djelovanje Hrvatske komore arhitekata i Arhitektonskog

educational profession and the awareness of its institutional changes, the programme was presented in November 2007 to Želimir Janić, a state secretary of the Croatian Ministry of Science, Education and Sport. Having expressed his full support to the programme, the state secretary advised the chamber to work on the preparation of the national curriculum which, if accepted, would contain the Architecture and Children Programme. The national curriculum comprises compulsory pre-school and school education, in other words, kindergartens, elementary and secondary schools.

Since April 2008 additional contacts have been established with Dijana Vica, a state secretary, who expressed her strong support and highly regarded the main premises of ULA's programme to raise awareness of children, the future decision makers, about the built and natural environment from their earliest age in order to develop the sense of identification and belonging, design and materials, understanding of heritage and sustainable development.

Among operational issues the following questions were most prominent:

- What is expected from teachers and children?
- Will the introduction of the programme additionally burden the already over-demanding syllabus?
- How do architects see their role in the implementation of the programme?
- Will architects work with the children and do they have educational knowledge and skills for that?

The answer is provided by the very ULA programme and the experiences of the countries which have implemented it:

- Children are not expected to become architects one day;
- Children will be educated about the basics of spatial culture, built and natural environment through play and entertainment (the youngest children) and specific assignments (older children);
- Acquiring knowledge and experience will bring awareness about belonging, ownership and identification;
- Grown ups will learn from the children, as has been proven to be the case with ecology;
- Everything is integrated in the compulsory or elective subjects in the fields of humanities, social sciences, natural and technical sciences and arts;

fakulteta jamstvo je za stručnost izrade nacionalnog programa i pripadajućih udžbenika.

Kod predstavljanja nacrt Nacionalnoga okvirnog kurikulumu za predškolski odgoj i opće obvezno obrazovanje u osnovnoj i srednjoj školi u prosincu 2008.god., Hrvatska komora arhitekata i Arhitektonski fakultet uključili su se svojim dopunama i primjedbama, a nastavlja se aktivnim radom u Radnoj skupini za izradu nacionalnoga okvirnog kurikulumu MZOŠ-a.

A da ne bismo mislili kako 'otkrivamo toplu vodu', valja napomenuti da i u Hrvatskoj, kao i u mnogim drugim zemljama, postoji mnogo pojedinačnih iskustava i znanja o ovoj temi. Pedagoški kadar to radi konstantno, no ne i sustavno, te bez stručne pomoći arhitekata. Cilj je stvoriti mrežu za edukaciju koja će sva ta znanja i iskustva skupiti i provoditi kao zaokruženi program s bezbroj varijacija. Za varijacije će se posve sigurno pobrinuti djeca, budući donositelji odluka, kao nepresušno vrelo ideja, inspiracije i pozitivne energije, koju samo treba osloboditi.

Nadam se da će Hrvatska komora arhitekata ostvariti ovaj značajni cilj u korist očuvanja baštine i boljitka života u izgrađenom i prirodnom okolišu.

- Architects will work in cooperation with educators in order to create guidelines for working with textbooks and collection of printed lectures adapted to a specific age group which will be used by kindergarten educators and elementary and secondary school teachers.
- Children will receive education and training by their educators and teachers, not architects.

Especially strong support to the idea of the implementation of the Architecture and Children Programme into the curriculum was given by the Faculty of Architecture, Zagreb University, and its dean Prof. Lenka Pleština. Joint work of the Croatian Chamber of Architects and the Faculty of Architecture guarantees that the creation of the national programme and the pertaining textbook will be based on professional expertise.

During the presentation of the proposed National Curriculum Framework for Pre-School Education and General Compulsory and Secondary Education in December 2008, the Croatian Chamber of Architects and the Faculty of Architecture engaged in the discussion by making comments and suggesting amendments. Their involvement has been actively continued through participation in the Working Group for the development of the National Curriculum Framework at the Croatian Ministry of Science, Education and Sport.

However, in order to show that we are aware we have not invented the wheel, we should mention that many other countries apart from Croatia gained various individual experiences and knowledge about this topic. Educational staff does that permanently, but rather unsystematically and without professional help of architects. The goal is to create an educational network which will collect all that knowledge and experiences and carry out a fully developed programme with numerous variations. These variations will most certainly be created by children, the future decision makers and an eternal source of ideas, inspiration and positive energy that waits to be released.

I hope the Croatian Chamber of Architects will reach this significant goal for the purpose of heritage protection and a better life in the built and natural environment.

PROGRAM SIMPOZIJA

SYMPOSIUM PROGRAMME

Subota | 25. travnja 2009.
Arhitektonski fakultet, Kačićeva 26, Zagreb
Početak 10.00 h

10.00 – 10.15

Službeno otvaranje | predsjednica Hrvatske komore arhitekata – Helena Knifić Schaps, ovl.arh | dekan Arhitektonskog fakulteta – prof.dr.sc.Lenko Pleština | predstavnik MZOŠ | predstavnik UIA

10.15 – 10.45

Ewa Struzynska, predsjednica sekcije 'Arhitektura i djeca', UIA
Uvod – općenito o programu 'Arhitektura i djeca' i njegovom provođenju u Francuskoj

10.45 – 11.15

Barbara Feller, Zaklada za arhitekturu (Beč, Austrija)
'Obrazovanje o izgrađenom okolišu za mlade ljude u Austriji'

10.15 – 11.30

Solange Espoille (Barcelona, Španjolska)
'Istraživanje gradova – iskustva arhitektonskog obrazovanja u Španjolskoj'

11.50 – 12.10

Takeshi Inaba, Japanski institut za arhitekturu (Tokyo, Japan)
'Obrazovanje o izgrađenom okolišu u svijetu'

12.10 – 12.30

Prof. dr. sc. Sanja Filep, Aneta Mudronja Pletenac, Hrvatska komora arhitekata (Zagreb, Hrvatska)
'Strategija provođenja programa 'Arhitektura i djeca' u Hrvatskoj i prikaz metode', DVD film

12.30 – 12.50

Franka Meštrović, glazbeni dramaturg, HRT, (Zagreb, Hrvatska)
'Improvizacija kao kreativni izraz djeteta u početnoj nastavi klavira u sklopu Funkcionalne muzičke pedagogije'

13.30 – 14.00

Prof. dr. sc. Hannes Hubrich, arhitekt (Weimar, Njemačka)
'Obučavanje nastavnika za arhitektonsko obrazovanje'

PROGRAM SIMPOZIJA

Saturday 25th April 2009
Faculty of Architecture, Kačićeva 26, Zagreb
Start at 10.00 h

10.00 – 10.15

Official opening | President of Croatian Chamber of Architects – Helena Knifić Schaps, lic.arch | the Dean of Faculty of Architecture – Prof. Lenko Pleština | MEPPC representative | UIA representative

10.15 – 10.45

Ewa Struzynska, president of UIA 'Architecture and Children' section
Introduction – Generally about 'Architecture and Children' Programme and its implementation in France

10.45 – 11.15

Barbara Feller, Architekturstiftung (Vienna, Austria)
'Built Environment Education for Young People in Austria'

10.15 – 11.30

Solange Espoille (Barcelona, Spain)
'Exploring Our Cities – Experiences of Architectural Education in Spain'

11.50 – 12.10

Takeshi Inaba, Architectural Institute of Japan (Tokyo, Japan)
'Built Environment Education Around the World'

12.10 – 12.30

Sanja Filep, PhD, Assoc. Prof., Aneta Mudronja Pletenac, Croatian Chamber of Architects (Zagreb, Croatia)
'Implementation Strategy of the 'Architecture and Children' Programme in Croatia and Method Presentation', DVD film

12.30 – 12.50

Franka Meštrović, musical dramatist, Croatian Radio Television (Zagreb, Croatia)
'Improvisation in Music as Part of Functional Musical Pedagogy'

13.30 – 14.00

Prof. Hannes Hubrich (Weimar, Germany)
'Architecture Teacher Training'

SYMPOSIUM PROGRAMME

14.00 – 14.15

Zrinka Marović, pedagog, Miranda Veljačić, arhitekt,
Platforma 9,81 (Split, Hrvatska)
'Gradimo grad'

14.15 – 14.40

Tezcan Karakus Candan (Ankara, Turska)
'Iskustva i strategija provođenja programa
'Arhitektura i djeca''

14.40 – 15.00

Doc. dr. sc. Edita Slunjski, pedagog,
Filozofski fakultet Sveučilišta u Zagrebu (Zagreb, Hrvatska)
'Dijete rane dobi i prostorno–materijalno okruženje vrtića'

15.20 – 15.40

Inga M. Abaeva i Nona S. Aznavuryan, arhitektice,
(Moskva, Rusija)
'Dječja umjetnička škola START'

15.40 – 16.00

Mr.sc. Jozo Serdarević, prof.,
Gimnazija Dubrovnik, (Dubrovnik, Hrvatska)
Gimnazija Dubrovnik

16.00 – 16.30

Laurent Tardieu, Arc en reve (Bordeaux, Francuska)
'Je li moguće podučavati arhitektura?'

16.50 – 18.30

Završna diskusija, pitanja – moderator Sanja Filep –
predstavnik Hrvatske pri UIA 'Arhitektura i djeca'

18.30

Završetak

14.00 – 14.15

Zrinka Marović, pedagogue, Miranda Veljačić, architect,
Platforma 9,8 (Split, Croatia)
'Building a City'

14.15 – 14.40

Tezcan Karakus Candan (Ankara, Turkey)
'Experience and Implementation of Strategy of the 'Architecture
and Children' Programme'

14.40 – 15.00

Edita Slunjski, PhD, Assist. Prof., pedagogue,
Faculty of Humanities and Social Sciences (Zagreb, Croatia)
'Children of an Early Age and the Spatio–Physical Environment
of Kindergartens'

15.20 – 15.40

Inga M. Abaeva, and Nona S. Aznavuryan, architects
(Moscow, Russia)
'Children Art School START'

15.40 – 16.00

Jozo Serdarević, MA, (Dubrovnik, Croatia)
'Grammar School Dubrovnik'

16.00 – 16.30

Laurent Tardieu, Arc en reve (Bordeaux, France)
'Is it Possible to Teach Architecture?'

16.50 – 18.30

Final discussion, questions – moderator Sanja Filep – Croatian
representative in UIA 'Architecture and Children'

18.30

Closing of the Conference

› Sudionici simpozija

› Participants of the symposium



IZLAGANJA SA SIMPOZIJA

SYMPOSIUM PROCEEDINGS



Program Arhitektura i djeca – Arhitektura i djeca u Francuskoj

Ewa Struzynska, (Pariz, Francuska)

'Arhitektura je volja jedne epohe prenesena u prostor.'
Mies van der Rohe

Vjerojatno svi možemo prepoznati ovaj citat kao temeljnu istinu, no on pretpostavlja vrstu slijepe, neosobne sile prije nego ukupnog učinka djelovanja pojedinaca, organizacija i zajednica. Za stvaranje arhitekture se vežu politička, društvena, ekonomska, estetska, etička i ekološka pitanja. Ono uključuje stvarne ljude i stvarne odluke.

Procjenjuje se da će 2025 godine više od 75% svjetske populacije živjeti u gradovima. Program za stanovanje Ujedinjenih Naroda (United Nations Habitat Programme) je najavio da će 2023 god. 2,4 milijarde ljudi živjeti u sirotinjskim četvrtima, što znači da će se dogoditi 2,4 bilijarde iseljenja. Moramo adresirati klimatske promjene i probleme zagađenja te implementirati održive razvojne programe.

Kako bismo mogli odgovoriti na ove izazove, važan prioritet nam mora biti učiniti djecu današnjice spremnim i odgovornim stanovnicima sutrašnjice. Putem korištenja problematike arhitekture i izgrađenog okoliša u školama, djeca će se naučiti kritičkom razmišljanju, kulturnoj pismenosti, društvenoj relevantnosti i održivosti okoliša. Usvojit će vještine potrebne za buduću aktivnu ulogu u participativnoj demokraciji. Budućnost našeg izgrađenog okoliša odredit će djeca sadašnjice koja će biti budući klijenti, potrošači, građani i oni koji odlučuju.

Pred nama, odraslima, je misija i odgovornost pružanja našoj djeci sredstva i sposobnosti za preuzimanje gradskih sredina kako bi postala aktivni građani i pojedinci, sposobni zajednički kreirati novu urbanu kulturu. Njihove sposobnosti donošenja kvalitetnih odluka ovisit će o znanju i vještinama koje su razvili kao rezultat obrazovanja.

Mnogo je načina na koje se može pristupiti arhitekturi, a edukacija o arhitekturi pruža mogućnosti različitim skupinama učenika u različitim situacijama. Omogućavanje ovakve edukacije je pitanje partnerstva između arhitekata i nastavnika u zajedništvu sa školama, partnerima, uredima za obrazovanje i vladama.

Architecture and Children Programme – Architecture and Children in France

Ewa Struzynska (Paris, France)

'Architecture is the will of an epoch translated into space'
Mies van der Rohe

We would all probably reorganize this quotation as a statement of a fundamental truth, but it suggests some kind of blind, impersonal force rather than the cumulative effect of the actions of individuals, organizations or communities. The making of architecture involves political, social, technical, economic, aesthetic, ethical and ecological questions. It involves real people and real choices.

It is estimated that in 2025 more than 75% of the world population will live in cities. The United Nations Habitat programme has announced that in 2023, 2.4 billion people will live in slums, which means 2.4 billion shutouts. We have to address the changing climate and pollution problems, and implement sustainable development programmes.

In order to meet these challenges, there is a high priority to prepare the children of today to be the responsible citizens of tomorrow. Through using architectural and built environment issues in schools, they will learn critical thinking, cultural literacy, social relevance and environmental sustainability. They will acquire the skills they need to take an active role in participative democracy. The future of our built environment will be determined by the children of today, who will be the clients, consumers, citizens and decision-makers of tomorrow.

As adults, we have a mission and responsibility to give our children the means and the skills to appropriate their urban environment so they can be active citizens, and individuals able to re-invent a new urban culture together. Their ability to make sound, informed decisions will depend on knowledge, skills and abilities developed as result of their education.

Architecture can be approached in many ways, and architectural education offers possibilities to different kinds of learners in different situations. Providing this education is a matter of Partnership between Architects and Teachers in collaboration with schools, partners, education authorities and governments.



Repères
pédagogiques
en architecture

Pour le jeune public

Ministère de la Culture et de la Communication
Ministère de l'Éducation nationale

Za kvalitetnu osnovnu edukaciju o izgrađenom okolišu potrebno je da mladi ljudi:

- Otkriju da je arhitektura djelovanje mentalnog konstruiranja, kompozicije, istraživanja, imaginacije kojoj je potreban ljudski aspekt, kultura, naslijeđe, društvo i priroda.
- Postanu svjesni prostora u kojima se kreću i žive
- Shvate i koriste vokabular potreban za razgovor o arhitekturi, gradu, društvu, okolišu
- Uče o suvremenoj arhitekturi i svojoj arhitektonskoj baštini
- Razumiju uloge, prava i odgovornosti vezane za oblikovanje urbanih sredina
- Razviju osjetilni pristup koji omogućuje korištenje osjećaja i mašte, i eksperimentiranje s oblicima, materijalima, bojama, teksturama, tehnikama i svjetlom
- Upotrebljavaju ukus i kritičko razmišljanje
- Shvate da je arhitektura pruža zabavu u radu i igri

Za uspješno postavljanje temelja arhitektonskoj kulturi, potrebni su popratna sprega nastojanja i djelovanja:

- Kultiviranje podrške vladajućih struktura
- Ostvarivanje suradnje između ministarstava (u Francuskoj, na primjer, Ministarstva Obrazovanja i Kulture) kako bi se implementirale preporuke i smjernice u skladu sa školskim programima, predmetima i kulturnim politikama. Potrebno je arhitekturu shvatiti ne kao zasebnu disciplinu već ju integrirati u sve discipline u okviru kurikuluma za osnovne i srednje škole
- Promicati i stimulirati suradnju i koordinaciju između sudionika u procesu (arhitekata, nastavnika, ravnatelja škola...)
- Pružiti arhitektonsko obrazovanje i usavršavanje nastavnom osoblju
- Obrazovati arhitektae za rad s mladoim i starijom djecom

For the good quality of basic Build Environment Education, children and young people need to:

- To discover that architecture is a work of mental construction, composition, research, imagination that requires the human aspect, culture, patrimony, society and nature.
- To become aware of the spaces within which they move and live.
- To understand and practice the vocabulary needed to discuss architecture, the city, the society and the environment.
- To learn about contemporary architecture and their architectural heritage.
- To understand the roles, the rights and the responsibilities linked to designing urban environment.
- Have a sensitive approach, one that lets one use feelings and imagination and experiment with shapes, materials, colours, textures, techniques, and light
- To exercise taste and critical discrimination.
- To realise that architecture is fun to work and play with!

To succeed in laying the foundations of an architecture culture it takes a concomitant conjunction of efforts and actions:

- Foster the will and support of governments
- Establish cooperation between Ministries (for example, Ministries of Education and Culture in France) in order to implement recommendations and directives in accordance with schools programmes, school subjects, cultural politics. To see architecture not as a separate discipline but integrated into all disciplines in primary and secondary school curriculum.
- Promote and encourage cooperation and coordination between actors (architects, teachers, school principals...)
- Train and educate teachers about architecture
- Teach architects to work with children and young people

◀ Pedagoški priručnik za arhitektonsko obrazovanje mladih, Francusko ministarstvo kulture i Ministarstvo obrazovanja, dokument objavljen u studenom 2007. god.

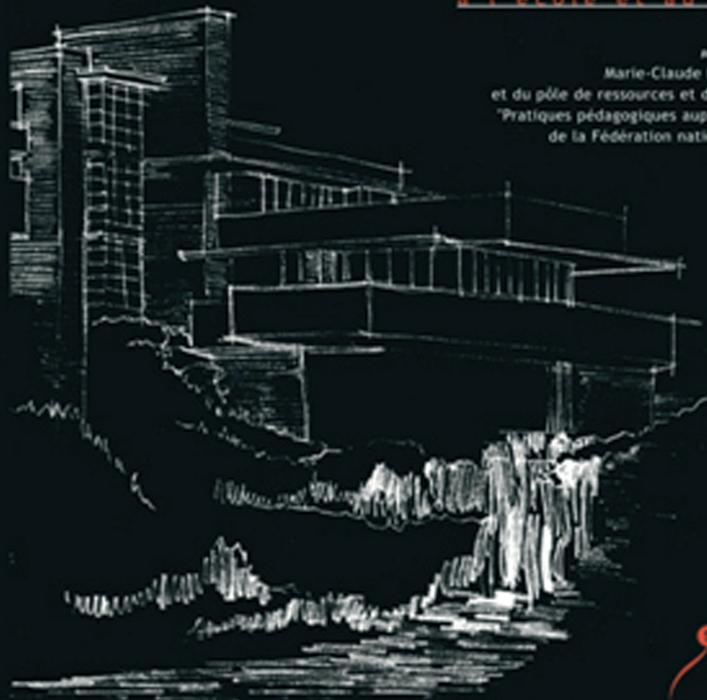
◀ 'Pedagogical Reference Guide in architecture education for young public', French Ministry of Culture and the Ministry of Education, document published in 11/2007

50 ACTIVITÉS POUR DÉCOUVRIR l'architecture et l'urbanisme avec les CAUE



à l'école et au collège

sous la direction de
Marie-Claude Derouet-Besson
et du pôle de ressources et de compétences
"Pratiques pédagogiques auprès des jeunes"
de la Fédération nationale des CAUE



Arhitektura i djeca u Francuskoj

Postojeće vladine mjere i programi:

- Sat s Umjetničkim i kulturnim projektom (PAC) od 06/2001: osnovne i srednje škole, unutar programa i u trajanju jednog školskog sata; jednogodišnji program s vanjskim suradnicima iz kulture
- Plan otkrića (2002) interdisciplinarni u srednjim školama, individualno ili grupno
- Architecture au collège (arhitektura u srednjoj školi): na zadanu temu, suradnja između učenika i arhitekata; voditelji arhitekti i nastavnici s pedagoškim ciljem

Neke od organizacija koje promoviraju arhitekturu mladoj publici:

- Mreža Umjetničkih i povijesnih gradova i teritorija: www.vpah.culture.fr
- Vijeće za arhitekturu, urbanizam i okoliš (CAUE): www.fncaue.asso.fr
- Kuće arhitekture: www.ma-lereseau.org
- Cité de l'architecture et du patrimoine: www.citechaillot.fr
- Muzeji: Centre George Pompidou, Louvre, Musée de la Ville de St Quentin en Yvelines, La Maison des Banlieues d'Athis Mons, le Musée Carnavalet...
- Udruženja: Pixel13, Robins des Villes, BazarUrbain, la Parole errante, Exyzt, etc.
- Arc en rêve: www.arcenreve.com

◀ 50 aktivnosti kojima se otkriva arhitektura i urbanizam u školi

Architecture & Children in France

The existing government measures and programmes:

- Class with Artistic and Cultural Project (PAC) since 06/2001: primary school, secondary school and lyceum; within the class programme and during one class period; 1 year term with external cultural contributors;
- Discovery itinerary (2002) interdisciplinary in secondary school, individual or group course
- Architecture au collège (architecture in secondary school): on a theme, collaboration between students and architects; run by an architect and teachers with a pedagogical aim.

Some architectural broadcasting structures oriented towards the young public:

- The network of Cities and Territories of Art and History: www.vpah.culture.fr
- The Councils on Architecture, Urbanism & Environment (CAUE): www.fncaue.asso.fr
- The Houses of Architecture: www.ma-lereseau.org
- Cité de l'architecture et du patrimoine: www.citechaillot.fr
- Museums: Centre George Pompidou, le Louvre, le Musée de la Ville de St Quentin en Yvelines, La Maison des Banlieues d'Athis Mons, le Musée Carnavalet...
- Associations: Pixel13, Robins des Villes, BazarUrbain, la Parole errante, Exyzt, etc.
- Arc en rêve: www.arcenreve.com

◀ '50 activities to discover architecture and urbanism in school', published in December 2007



Pedagoške smjernice za arhitektonsko obrazovanje mladih

Prvi dio:

Od senzornog pristupa do arhitektonskog i urbanističkog znanja

1 Senzorni pristup

- 1.1. Doživljaj arhitektonskog prostora
 - Osjetila, doživljene emocije
 - Mnogostruke osjetilne informacije dobivene putem vida, sluha, dodira...
 - Varijacije kretanja u prostoru
- 1.2. Od vida do percepcije
 - Volumetrija i vanjski volumeni
 - Unutarnji prostor
 - Organizacija na lokalitetu
- 1.3. Od percepcije do ekspresije

2 Elementi za razumijevanja arhitekture

- 2.1. Građevina, njezini dijelovi, obilježja arhitektonskog prostora
 - Eksterijer
 - Interijer
 - Svjetlost
 - Prozori
 - Zidovi, podovi, stropovi
- 2.2. Tehnike i materijali
- 2.3. Funkcionalnost, namjene, tipologija
- 2.4. Kontekst vremena i prostora, arhitektura kao izraz društvenog života
- 2.5. Oblici reprezentacije arhitekture
- 2.6. Proces stvaranja, rad arhitekta

Drugi dio:

Poziv na propitivanje arhitekture i grada u školi :
primjeri razvijanja svijesti u školi.

Pedagogical Reference Guide in architecture education for young public

First Part:

From the sensory approach to the architectural and urban knowledge

1 Sensory approach

- 1.1. Experiencing architectural space
 - sensations, experienced emotions
 - multiplicity of sensorial facts given through sight, hearing, touch,...
- 1.2. From sight to perception
 - volumetry and exterior forms
 - interior space
 - arrangement on a site
- 1.3. From perception to expression

2 Elements of knowledge for understanding architecture

- 2.1. Building, its components, characteristics of the architectural space
 - exterior
 - interior
 - light
 - windows,
 - walls, floors, ceilings
- 2.2. Techniques and materials
- 2.3. Functionalities, uses, typology
- 2.4. In the context of space and time, architecture as expression of social life
- 2.5. Some modes of architectural representation
- 2.6. The process of creation, architect's work

Second part:

An invitation to approach architecture and the city in school:
some examples of awareness in school.

à l'école
des cabanes



SUJETS **jean michel place**

Vijeće za arhitekturu, urbanizam i okoliš
Conseils d'architecture, d'urbanisme et de l'environnement (CAUE)

- Utemeljen zakonom o arhitekturi 1977. g.
- Poslanje institucije je javno poslanje: osvijestiti ljude o arhitekturi, urbanizmu i okolišu
- prisutno u 80 od 116 odjela
- bave se obrazovanjem mladih do 25. godine starosti 50 aktivnosti kojima se otkriva arhitektura i urbanizam u školama: objavljeno u prosincu 2007. g.

The Councils of architecture, urbanism and environment
Conseils d'architecture, d'urbanisme et de l'environnement (CAUE)

- Created by a law on architecture in 1977
- Their mission is a public mission: to raise awareness of people about architecture, urbanism and environment
- Present in 80 out of 116 departments
- They educate people under 25 years of age 50 Activities to discover architecture and urbanism in school: published in December 2007

◀ Kućice, izgradite vlastitu avanturu!
Voditelj projekta: Ministarstvo obrazovanja
Uz pomoć: Institut Français d'Architecture and SCEREN
Cilj: približiti arhitekturu osnovnoškolskoj djeci
Projekt: izgradnja kućice na prostoru škole s multidisciplinarnim timom

◀ Huts, build your adventure!
Project headed by: Ministry of Education
With the help of: Institut Français d'Architecture and SCEREN
Objective: Familiarizing elementary school children with architecture
The project: Constructing a hut on the school premises with a multidisciplinary team



Obrazovanje o izgrađenom okolišu za mlade ljude u Austriji

Barbara Feller (Beč, Austrija)

Austrijsku situaciju karakterizira:

- Samostalni razvoj
- Različitost aktivnosti širom zemlje
- Kvalitetna suradnja među timovima
- Napori osnivanja zajedničke platforme

Prepoznaju se dva različita fleksibilno definirana pristupa:

- Arhitektonsko posredovanje izvan škole
- Arhitektonsko posredovanje u školi ili neposrednom školskom kontekstu

Većina ih se provodi u kućama arhitekture koje postoje u svakoj austrijskoj regiji. Uglavnom su prilagođene tematskim događajima (najčešće izložbama) kao i tematskim programima odabranih tema. Neke od inicijativa su:

- Arbeitskreis Architektur Technik + Schule, Salzburg
- Architektur_Spiel_Raum_Kärnten, Koruška
- aut. architektur und tirol, Tirol
- Architekturzentrum Wien, Beč
- vai Vorarlberger Architektur Institut, Vorarlberg
- Was schafft Raum?, Beč
- Štajerska komora arhitekata

Važno je znati da se austrijski zakonski propisi vezani za školsko donose i provode na razini cijele države i da su kurikulumi važeći za sve austrijske škole. Arhitektura i izgrađeni okoliš dio su kurikuluma, no često se ne poučavaju budući da se nastavnici ne osjećaju sigurnim u svoje znanje na tom području. Stoga je važno aktivno sudjelovati u pružanju obrazovanja i vještina nastavnicima. Već se stanovito kraće vrijeme aktivnosti za obrazovanje nastavnika izvode na arhitektonskim fakultetima, posebno u Beču.

Što se tiče kulturne edukacije u školama u Austriji je aktivan KulturKontakt (osnovalo ga je Savezno ministarstvo obrazovanja, umjetnosti i kulture) koji se već trideset godina bavi kulturnom edukacijom. Proveo je godišnje više od 2500 takozvanih diskusijskih dijaloga u austrijskim školama u kojima je sudjelovalo

Built Environment Education for Young People in Austria

Barbara Feller (Vienna, Austria)

The Austrian situation is characterised by:

- Grass-root development
- Different activities all over the country
- Good cooperation between the teams
- Efforts for the implementation of a common platform

Two different approaches can be distinguished, with floating borders:

- Architecture mediation outside of school
- Architecture mediation in school or in the immediate school context

Most of them take place in the houses of architecture, existing in every federal province. They are mostly tailor-made to correspond in topic to certain events (mostly exhibitions), as well as to thematic programs related to chosen fields. Some Initiatives include:

- Arbeitskreis Architektur Technik + Schule, Salzburg
- Architektur_Spiel_Raum_Kärnten, Carinthia
- aut. architektur und tirol, Tyrol
- Architekturzentrum Wien, Vienna
- vai Vorarlberger Architektur Institut, Vorarlberg
- Was schafft Raum?, Vienna
- Styrian Chamber of Architects

It is important to know that school legislation in Austria is at the federal level and curricula are valid for the whole country. Architecture and the built environment are part of the curricula, but often they aren't taught, as the teachers feel not sovereign in this field. So it is important to be actively involved in education of teachers and their further training. For a short time some educational activities for teachers have been carried out by architectural universities, especially in Vienna.

Regarding cultural education in schools KulturKontakt Austria (founded by the Federal Ministry for Education, the Arts and Culture) has been active in that field for 30 years. It has carried out more than 2500 of the so called 'dialogue events' yearly in



oko 120000 učenika. KulturKontakt Austrija sufinancira honorare umjetnika koji osmišljavaju i provode kreativne radionice i školske projekte različitih umjetničkih usmjerenja.

Široko raširena aktivnost koja u Austriji traje 10 godina je niz projekata pod nazivom 'RaumGestalten':

- suradnja između KulturKontakta Austrija, Austrijske arhitektonske fondacije, Komore arhitekata, inženjera konzultanata te Austrijskog instituta za izgradnju školskih i sportskih objekata
- sve vrste škola i razine školskog programa
- intenzivna suradnja između nastavnika, učenika i stručnjaka
- različite metode i pristupi

Druga raširena aktivnost u Austriji je bienalna manifestacija Architekturtage, Stvaranje arhitekture – shvaćena u punom smislu izgrađenog i oblikovanog okoliša – dostupna širokoj publici, ona omogućuje ljudima doživljaj njegovih raznih aspekata:

- Više od 100 događanja u sklopu programa
- Skoro 300 otvorenih ateljea
- Preko 600 građevina
- Više od 40 aktivnosti za djecu i mlade osobe

Opci zadaci svih aktivnosti su:

- Pomoći ljudima da vide, da se verbalno izraze i steknu sposobnosti odlučivanja
- Pripremiti građane za prihvaćanje odgovornosti za procese planiranja i stvaranja okoliša i demonstriranja njegova neposrednog utjecaja na sve nas
- Zadobivanje sposobnosti percipiranja arhitekture u njezinim različitostima, za razliku o nekritičnog prihvaćanja unaprijed definiranih estetskih koncepata
- Stvaranje osnovnog zanimanja za okoliš, umjesto stvaranja radova 'malih arhitekata'

Austrian schools with the participation of about 120000 pupils. KulturKontakt Austria provides co-financing for the fees of artists who conceive and carry out creative workshops and school projects in different art categories.

An Austrian widespread activity, lasting for 10 years, is the Project series called 'RaumGestalten':

- Co-operation between KulturKontakt Austria, Architekturstiftung Österreich (Austrian Architectural Foundation), Chamber of Architects and consulting engineers and Austrian Institute for the Construction of School and Sports Premises
- All school types and levels
- Intensive co-operation between teachers, pupils and experts
- Different methods and approaches

Another Austrian widespread activity is the biannual Architekturtage, Making Architecture – understood in a broad sense of the built and designed environment – accessible to the wide public and enabling people to easily experience its various aspects:

- More than 1000 events within the program
- Almost 300 open studios
- Over 600 buildings
- More than 40 activities for children and young people

All activities have as their general objectives:

- Helping people to see, discuss issues and become capable decision for decision making.
- Preparing citizens to assume their responsibility in the process of planning and creation of environment and demonstrating its direct impact on all of us.
- Acquiring the ability to perceive architecture in its diversity as opposed to uncritically accepting predefined aesthetic concepts.
- Producing a basic interest in the environment, instead of the output of 'little architects'.

◀ Projekt "archipap" (papirna arhitektura) koju je osmislio team_em (Martin Ertl, Franz Henzl), 2001

◀ Project 'archipapp' developed by team_em (Martin Ertl, Franz Henzl), 2001



Buduće teme i središta interesa:

- Bolja međusobna povezanost raznih inicijativa
- Internetska stranica www.architekturvermittlung.at
- Vrednovanje postojećih projekata
- Obrazovanje i usavršavanje nastavnika
- Stvaranje i poboljšanje nastavnih materijala
- Daljnje usavršavanje posrednika izgrađenog okoliša

Izjave djece:

- ‘arhitektura je više od građenja kuća’
- ‘arhitektura nije jednostavno samo to, ona obuhvaća ne-pregledne različitosti’
- ‘arhitektura je nešto što utječe na sve nas’
- ‘arhitektura je zabavna’

Future focuses and topics:

- Better Interrelation of different initiatives
- Website www.architekturvermittlung.at
- Evaluation of the existing projects
- Teacher education and teacher training
- Development of teaching material
- Further training for built environment mediators

Children’s statements:

- ‘architecture means more than just building houses’
- ‘architecture is not a simple thing, it rather covers an infinite variety’
- ‘architecture is something that affects us all’
- ‘architecture is fun’

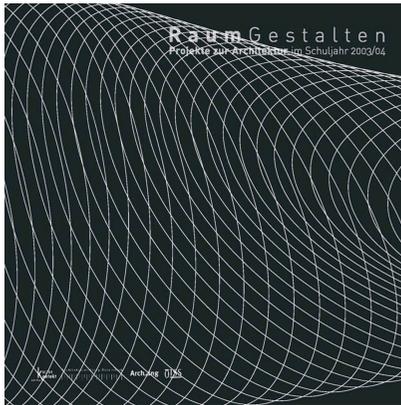
◀ Projekt: Lichträume (Svetlosne sobe)

Bundesbildungsanstalt für Kindergartenpädagogik (Škola za odgajateljce predškolske djece), Klagenfurt, koruški nastavnici: Vera Radinger–Sapelza und Kerstin Grolp,
Stručna osoba: Christine Aldrian–Schneebacher
RaumGestalten 2006/07

◀ Project: Lichträume (Lightrooms)

Bundesbildungsanstalt für Kindergartenpädagogik (Training school for kindergarten teachers), Klagenfurt, Carinthia Teachers: Vera Radinger–Sapelza und Kerstin Grolp,
Expert: Christine Aldrian–Schneebacher
RaumGestalten 2006/07





- Serija projekata, RaumGestalten
- Beč, dvorište Museums Quarter: Antje Lehn, Renate Stuefer, Alexandra Graupner, Franziska Abgottspon

- Project series, RaumGestalten
- Vienna, Courtyard Museums Quarter: Antje Lehn, Renate Stuefer, Alexandra Graupner, Franziska Abgottspon



Istraživanje gradova – iskustva arhitektonskog obrazovanja u Španjolskoj

Solange Espoille (Barcelona, Španjolska)

‘Naši gradovi’ je naziv radionice koja je nastala u suradnji organizacije Arquikids iz Barcelone (Španjolska) i Arhitektura u obrazovanju iz Philadelphije (SAD). Radionica se temelji na neposrednom iskustvu izgrađenog okoliša. Cilj radionice je učenje novog načina promatranja izgrađenog okoliša.

U ovom slučaju poučavanje se ne svodi na instrukciju. Ono se ne temelji na prijenosu informacija i objašnjenja. Ono je vezano za UČENJE ČINJENJEM čime se potiče participacija učenika. Ono što čini ovaj pristup učenju i poučavanju zanimljivim je činjenica da se zasniva na iskustvu.

Program

1. Učenje o drugima

Učenje o zemlji, povijesti, geografiji, običajima i kulturi drugih. Razvijanje vještina poput rada s planovima i komunikacije.

2. Oblikovanje grada

Otkrivanje i razumijevanje arhitektonskog projektiranja. Aktivnosti vezane za projektiranje uključuju eksperimentiranje. Donosimo odluke o planiranju grada na temelju potreba zajednice. Stvaramo urbane mreže koje se sastoje od primarnim i sekundarnim ulicama.

3. Izgradnja grada

Poticanje suradničkog rada na projektu. Odlučujemo o tipu građevine koju ćemo sagraditi (rezidencijalna, komercijalna, institucionalna namjena...)

4. Kvart

Učenje promatranja i uvažavanja izgrađenog okoliša. Kvart odražava vrijednosti i potrebe svojih stanovnika. Priča priče iz povijesti tog mjesta. Istražujući kuće, ulice, parkove, trgovine, školu, djeca uče i shvaćaju lokalno područje.

Ishodi

Najdragocjeniji ishod projekta nije ono što se u konačnici stvori, već ono što se nauči. A to je novi način promatranja izgrađenog okoliša.

Exploring Our Cities – Experiences of Architectural Education in Spain

Solange Espoille (Barcelona, Spain)

‘Our Cities’ is a workshop conceived and conducted in a joint cooperation between Arquikids, Barcelona, Spain and Architecture in Education, Philadelphia. The workshop is based on direct experience with the built environment. The aim of the workshop is to learn a new way of looking at the built environment.

In this case teaching is not instruction. It is not about providing information and explanation. It is ‘about LEARNING BY DOING and this motivates students to get involved. What makes it so much fun to learn, and teach, is that it is experiential.

Programme

1. Learning about each other

Learn about other people’s country, history, geography, customs, and culture. Develop skills such as map work and communication.

2. Designing a city

Discover and understand urban design. Activities related to urban design include experiment. We make planning decisions based on community need. We make a street grid with principal and secondary streets.

3. Building a city

Promote a cooperative project. We decide on the type of building we can construct (residential, commercial, institutional, etc).

4. Neighbourhood

Learn to examine and appreciate the built environment. A neighbourhood reflects the values and needs of its people. It tells the history of that place. Exploring the homes, streets, parks, stores, school they learn about and understand the local area.

Outcomes

The most value outcome of the project is not what has been specifically created. It is what has been learnt. It is a new way of looking at the built environment.



ARQUIKIDS

Što?

Arquikids je organizacija koja oblikuje obrazovne programe i aktivnosti vezane za arhitekturu i izgrađeni okoliš koje su namijenjene djeci i mladima

Kako?

Radionice/instalacije/izleti/interaktivne aktivnosti/posjeti.
Stvaramo situacije koja će djeci pružiti da sami dožive i eksperimentiraju s arhitekturom

Zašto?

Zamisao nije u tome da se djeca 'igraju arhitekta' nego da im se omoguće različita zadovoljstva i mogućnosti koja im može pružiti arhitektura, stvaranje, i grad

Filozofija: 'Učenje činjenjem'

Aktivnosti potiču djecu na:

- istraživanje/ otkrivanje/ izume / promatranja / znatiželju
- zaigrano učenje
- istraživanje svijeta i prirodno učenje
- zadovoljstvo
- zadovoljstvo kao uvjet zadovoljenju žudnji
- istraživanje
- otkrivanje oblika i volumena /praznih i punih prostora
- razmatranje
- samostalno doživljavanje
- osjetilno doživljavanje prostora
- hladno/ toplo/ opasno /svijetlo/ mračno
- nije bitno sve na početku objasniti; dovoljno je poticati znatiželju
- doživljaj boja i svjetla
- osjećaj prostora – moguće je razumjeti jedino putem tjelesnog kontakta s prostorom

Arhitektura se svodi na osjetila!

Vidjeti rukama ne samo očima. Djecu se potiče da koriste osjetila prilikom doživljavanja arhitekture

◀ Učenje o drugima

IZLAGANJA SA SIMPOZIJA

ARQUIKIDS

What?

Arquikids creates educational programs and activities for young people and children related to architecture and the built environment.

How?

Workshops/installations/trips/hands-on activities/visits.
We create situations that will make children experience and experiment with architecture all by themselves.

Why?

The idea is not to get children 'playing at being architects' but rather to offer them access to different delights and possibilities that architecture, designing and the city may offer to them.

Philosophy: 'Learn by doing'

- The activities drive children to:
- explore/ discover / invent/ observe / arouse curiosity
- playful learning
- children explore the world and learn naturally
- pleasure
- taking pleasure is one of the conditions to satisfy desire
- explore
- to discover forms/ full & empty spaces
- investigate
- to have your own experience
- sense the space
- cold / hot/ nice/ dangerous / light / dark
- it is not important to explain everything at the beginning, it is sufficient just to inspire curiosity
- experience colors & lights
- feel the space – the only way to understand it is to have body contact with the space

Architecture is all about sensing!

See with your hands not only with your eyes. Children are encouraged to use all their senses in experiencing architecture.

◀ Learning about each other

SYMPOSIUM PROCEEDINGS





- ^ Gradenje grada
- ◀ Planiranje grada

- ^ Building a City
- ◀ Designing a City



^ Istraživanje kvarta

^ Exploring neighbourhood



^ Uctavanje puta, bilježenje, skiciranje detalja

^ Mapping the route, making notes, drawing details



Obrazovanje o izgrađenom okolišu u svijetu

Takeshi Inaba, JIA, (Tokio, Japan)

Znate li koliko je Zagreb udaljen od Tokija? Vi ste ovdje, u Europi, a Japan je na dalekom istoku. Do njega biste mogli doći kad biste iz Zagreba krenuli prema istoku. Prošli biste Rusiju, nastavili dalje putovati prema azijskom kontinentu, preko Kine i Japanskog mora da bi konačno došli do središta Japana. Udaljenost između ta dva grada je oko 9000 km.

Iako Hrvati i Japanci imaju drukčije povijesti i govore drukčijim jezikom, oni se mogu razumjeti jer suvremeni stil života obju naroda uvelike ovisi o izgrađenom okolišu. Kao mješavina novih i starih građevina, sela, naselja, gradova i krajolika, izgrađeni okoliš pruža okvir za sva ljudska djelovanja i interakcije. Međusobno se oblikujemo. To znači da je obrazovanje o izgrađenom okolišu u obje zemlje, i gotovo u svim zemljama svijeta, postalo važnije nego ikada prije.

Suvremeni japanski način života je danas mješavina tradicionalnih i zapadnjačkih stilova. U mojoj kući postoji samo jedna tradicionalna prostorija za goste, i njezin je pod prekriven debelom pravokutnom slamnatom prostirkom, tatami. S uvođenjem zapadnjačkog životnog stila, činilo se da će upotreba tatamija potpuno nestati. Međutim, barem jedna prostorija s tatamijem se može danas naći kako u jednokatnicama tako i u stanovima ekstremno visokih modernim zgrada. Klizni paravani, shoji, se također često mogu naći u tradicionalnim prostorijama. Tanke drvene letvice mrežasto su prepletene i pravokutno uokvirene te prekrivene tankim bijelim papirom. Druga vrsta kliznih vrata, fusuma, je na obje strane prekrivene debelim papirom.

Dimenzije paravana shoi i fusuma su gotovo jednake dimenzijama tatamija, oko 1,8 m visine i 0,9 m širine. Broj tatamija se tradicionalno koristio kao mjera ne samo dimenzija japanskih soba već i cijele kuće. Taj tradicionalni japanski arhitektonski modul i mjerni sustav su i danas prisutni u vidu prikrivenog standarda prilikom gradnje kuće ili gotovo svih drugih vrsta građevina. U zidnom ormaru se nalazi futon, debeli madrac, jorgan i prekrivači. Noću se futon izvadi iz ormara i položi na tatami. Ujutro se preklopi na dva ili tri puta i spremi u ormar. To je način na koji Japanci stvaraju prostor u višenamjenskim prostorijama.

Moja obitelj obuhvaća tri generacije. Današnji japanski način života ne razlikuje se puno od nekog drugog stila života u Europi

Built Environment Education around the World

Takeshi Inaba, JIA, (Tokyo, Japan)

Do you now how far is from Zagreb to Tokyo? Here you are, in Europe, and Japan is in the Far East, and you would get there by heading east from Zagreb. You would go through Russia, continue to make your way by travelling towards the Asian continent, across China and the Sea of Japan, and finally you would reach the centre of Japan. The distance between these two cities is about 9000km.

Although Croatian and Japanese people have different histories and speak different languages it is possible to understand each other because the contemporary life styles of both peoples depend pretty much on the built environment. The built environment which is a mixture of old and new buildings, villages, towns, cities and landscapes provide the framework for all human activity and interaction. We give it form and it forms us. This means that built environment education for young generations of both countries, and of almost all countries in the world as well, has become more important than ever before.

The contemporary Japanese way of life is now a mixture of traditional and western styles. In my house, there is only one traditional room for guest to stay in, and its floor is covered with tatami, a thick rectangular straw mat.

With the westernization of the living style, it looked as if tatami was gradually going to fade away. However, at least one tatami room is included not only in one storied homes but also in apartments of ultra tall modern buildings. The sliding screens or shoji is also commonly seen in the traditional room. Strips of thin wood are latticed in a rectangular frame, which are covered with thin white paper. There is another kind of sliding door called fusuma whose both sides are covered with thick paper.

The size of shoji and fusuma is almost the same as that of tatami, about 1.8m in height and 0.9m in width. The number of tatami had been used as the standard measurement not only of the size of a Japanese-style room but also the size of a house. This traditional architectural module of Japan and this measuring system are still alive as a hidden standard when Japanese think about the size of a house, or even about almost all kind of building. The wall closet contains a futon, thick mattresses, quilt and bed covers. At night, you take out the futon from the closet and unfold them over the tatami, and sleep. In the morning, you fold the futon in half or in one third, and put it away in the closet. This is the way Japanese



ili Americi. No, ono što se nije promijenilo i što je ostalo tipično japansko su štapići za jelo i skidanje cipela pri ulasku u kuću. Mogućnosti na koje ukazuje moderna tehnologije omogućavaju jedinstvenost oblika, kombinaciju tradicije i tehnologije u svakom djeliću svijeta.

U zajednici u kojoj živim postoji igralište, ulica kvarta i moja kuća koju sam projektirao prije 30 godina. To je jedna tipična rezidencijalna zona koja se nalazi 30 km od središnjeg poslovnog dijela grada. Radnim danima, svako jutro hodam oko 5 minuta ulicom kvarta do trgovačke ulice gdje sjedam na autobus i vozim se oko 15 minuta do stanice prigradske željeznice. Neki preferiraju vožnju biciklom to stanice. Ako želite platiti skupu kartu, postoji i podzemni parking ispod stanice. Zgrada stanice je povezana s povišenim pješačkim trgom. Ova stanice nije samo užurbano prometno sjecište nego i čvor koji povezuje svaki dio unutar područja na kojem se prostire željeznica. Novac i kreditne kartice su uobičajeno sredstvo preživljavanja u sofisticiranim okolinama poput Tokija ili možda New Yorka. Danas, također, nitko ne može obilaziti grad bez mobilnog telefona.

No, molimo vas, koristite ga u uredu. Natpisi mole putnike da se suzdrže od korištenja mobilnih telefona u poslovne svrhe tijekom gužve u vlakovima. Mobilni telefoni ili informacijska tehnologija transformiraju izgrađeni okoliš u nezamisliva mjesta. Nekada je hodanje bilo moguće samo na za to izgrađenim putovima na zemlji. No, danas, kao što možete vidjeti na slici, ljudi hodaju i ispod i na zemlji. Različita oprema za kontrolu okoliša, poput sigurnosnih kamera, senzora i ostalog, neizbježni su u nastojanima da sve teče sigurno i glatko. Moramo, stoga, također biti vrlo svjesni potrebe projektiranja svakog aspekta izgrađenog okoliša oslobođenog barijera.

Grad Tokio je političko, ekonomsko i kulturno središte Japana. Njegova 400 godina duga povijest kao glavnog grada započela je u trenutku kada je šogun odlučio podignuti dvorac na ušću rijeke Sumida. Malo ribarsko naselje je ubrzo nakon toga pretvoreno u veliki grad oko dvorca koji je nastavio rasti do brojke od jedan milijun stanovnika krajem 19. st. Dogodilo se to u vrijeme kada je Japan otvorio svoja vrata industrijskoj revoluciji koja je stizala iz europskih zemalja.

Kako izgleda sustav prigradske željeznice središnjeg dijela Tokija? U središtu je Carska palača koja je nekad bila šogunski dvorac. Sljedeći krug ukazuje na petlju nadzemne željeznice. Također postoji i petlja podzemne željeznice. Gornji krug,

make space in a multi-purpose house.

My family is a Japanese family of three generations. The Japanese way of life today does not differ much from the style in Europe or America. Yet, chopsticks and taking one's shoes off inside the house remains unchanged and typically Japanese. The possibilities indicated by modern technology create a unique form, a combination of the tradition and technology in every part of the world.

In the community where I live, there are a playground, a neighbourhood street and my house which I designed 30 years ago. That is a typical residential zone located about 30km from the central business district of the city. On week days, every morning I walk this street for about 5 minutes to a shopping street where I take a bus and ride on it for about 15 minutes to a commuter train station. Some people prefer to use bicycles from their home to the station. If you want to pay an expensive fee, there is an underground parking around the station. The station building is connected with the elevated pedestrian plaza. This is not only an intensive transportation intersection point, but also a node which connects every part of the station district. Money and credit cards are the conventional survival tools in a sophisticated environment like the city of Tokyo, or maybe in New York. And today, nobody can go around the city without a cellular phone.

But, please do it in an office. Advertising asks passengers to refrain from using their cellular phone for business purposes during rush hour train rides. The cellular phone or information technology takes our built environment to places beyond calculation. There was a time when walking was possible on the paths laid out on the ground. But today as you see in the picture, people walk both under and above the ground. Various pieces of equipment of environmental control such as security camera, sensor and so forth are indispensable just to keep the whole thing running safely and smoothly. We also need to be very conscious about barrier free design for every aspect of our built environment.

The city of Tokyo is the political, economical and cultural centre of Japan. Its 400 year history as the capitol started when Shogun decided to build a castle at the mouth of the Sumida River. A small fisherman village was soon transformed itself into a large castle town, and kept growing up to be the city of one million citizens at the end of 19th century. It was at the time when Japan opened its door to industrial revolution from European countries.

How does the commuter train system of the central part of Tokyo look like? At the centre there is the Imperial Palace, which was the castle of Shoguns. Next circle indicates the ground train loop.

koji je nekada bio rub grada oko dvorca, dug je oko 35 km a vožnja traje oko jedan sat. Stanice prigradske željeznice su sela i naselja podjednako raspoređena po nekadašnjem posjedu šoguna. Predio željeznice je 500m radijusa. Sva ona pojedina sela i naselja tvore danas ogromni izgrađeni okoliš. Tokijsko metropolitansko područje je 100 km dugog radijusa, a u njemu živi deset milijuna ljudi.

Neki beskućnici vode nomadski život u izgrađenom okolišu. Lutaju u prašumi građevina i po pustinjama asfalta, a spavaju u svojim domovima ispod tokijske gradske vijećnice koju je projektirao svjetski poznati arhitekt Kenzo Tange. Vjerojatno se izuvaju kada ulaze u svoje domove.

Kaže se da riba ne može otkriti vodu, osim ako je udaljena od svojeg uobičajenog okoliša. Danas se djeca, pa i odrasli, trebaju odmaknuti od svojih uobičajenih okolina ili izgrađenih okoliša kako bi prestali biti nesvjesni utjecaja koje okoliš ima na njih i koje oni imaju na okoliš. To ne znači da bi trebali biti poslani u prašumu na neko vrijeme. Ljudi su sposobni otkriti i razumjeti stanje svojeg okoliša bez fizičkog odmaka. To mogu učiniti i putem obrazovanja o izgrađenom okolišu koji počinje u trenutku rođenja. No, uobičajeno je da nestaje iz naše svijesti.

Obrazovanje o Izgrađenom okolišu u školama ne samo da obogaćuje osoban razvoj nego je i neizbježan kao temelj otkrivanju živog svijeta i nakon doba djetinjstva. To je razlog zašto se zalažemo za uključivanje takve vrste obrazovanja djece u obrazovne programe osnovnih i srednjih škola u cijelom svijetu. Svaki narod prevodi termin izgrađeni okoliš na svoj jezik. Koriste se pri tome različitim slovima i pravopisima. No, ideja je sista. Davno prije, stanovnici Babilona, koji su govorili svi istim jezikom, željeli su sagraditi tako veliku kulu čiji bi vrh dodirivao nebesa. Vidjevši što ljudi čine, bog je načinio tako da su ljudi počeli govoriti različitim jezicima nakon čega su se raselili po cijelom svijetu.

Iako su prijevod termina izgrađeni okoliš različiti kod različitih naroda, značenje je ipak isto. Promicanje programa Arhitektura i Djeca Međunarodne unije arhitekata se tako čini kao obrnuta priča o kuli babilonskoj. No, u tom slučaju, ipak bismo mogli očekivati božjih ruku djelo kao pomoći u postizanju istog cilja. Napokon, kaže se da bog pomaže onima koji si sami pomažu.

There is also the underground loop. The upper circle is about 35km in length, that takes you for one hour circular ride, and that used to be the edge of the castle town. The stations of the commuter train network were villages and towns evenly spread over the land in the age of Shogun. The station districts are 500m in diameter. All those individual villages and towns coalesce into a huge built environment. The Tokyo metropolitan area is about 100km long in diameter and it accommodates ten million people.

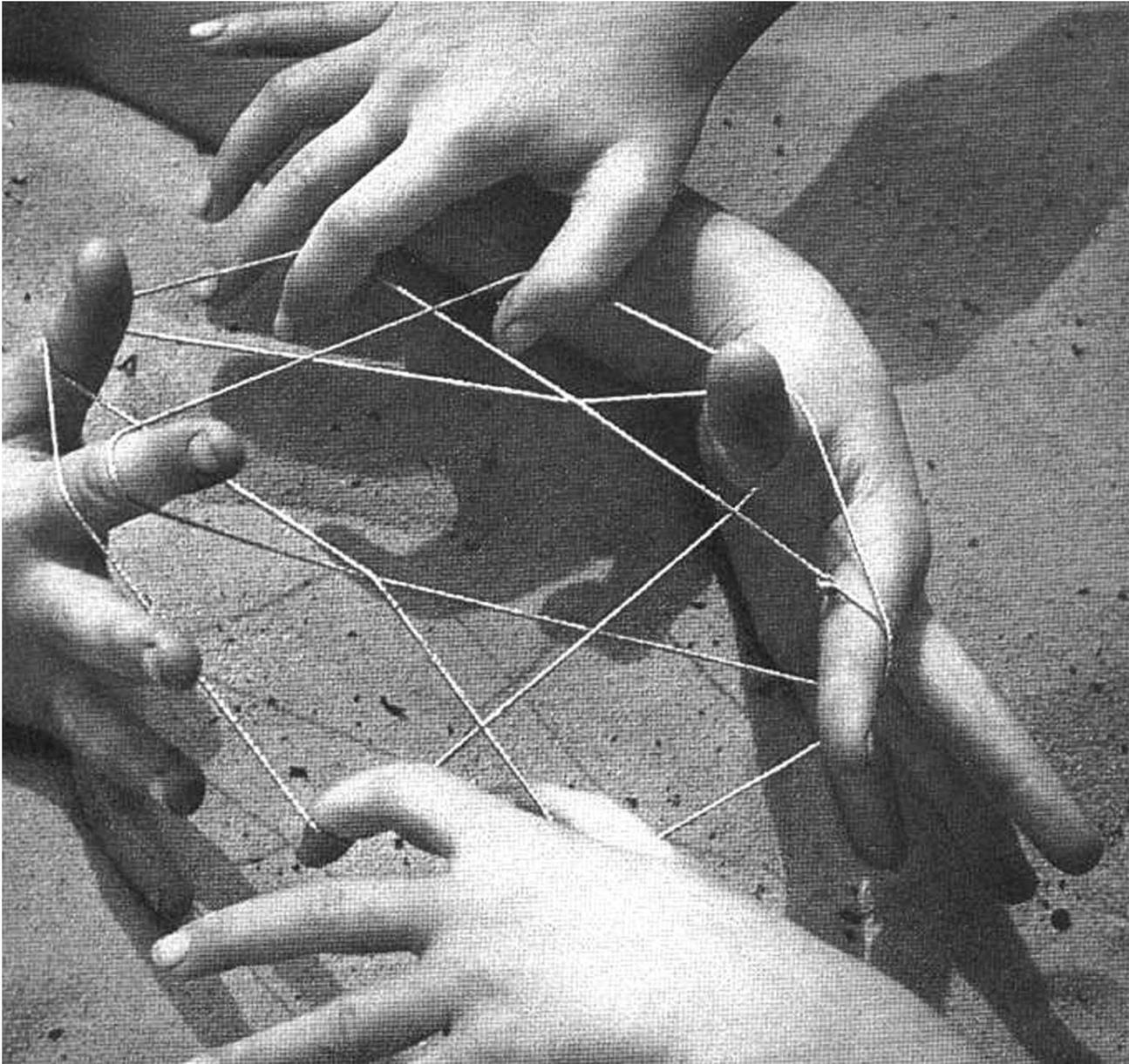
Some of the homeless tend to lead a nomadic existence in the built environment. They wander around in the jungle of buildings and the asphalt desert, and sleep in their home at the foot of the Tokyo city hall which was designed by Kenzo Tange a world-renowned architect. They probably take off their shoes inside the house.

It is said that a fish cannot discover water, except when it is removed from its customary environment. Children of today, even adults as well, need to be removed from their customary environment or built environment to avoid staying unaware of its effect on them and of their effect on it. This does not mean sending them to a wilderness for a while. The humans are able to discover and understand the state of their customary environment without removing themselves from it. This is what we call the built environment education, which begins at the moment of birth. Yet, it is habitually out of our awareness.

The built environment education in schools not only enriches our personal development, but it is indispensable as the basis for the post-childhood rediscovery of our living world. That is the reason why we advocate the inclusion of built environment education for children into the primary and secondary education system in the entire world. People of the world translate the term built environment into their own languages. They use deferent letters and spellings. Yet, the notion is the same. Long time ago, the people of Babel who spoke a single language decided that their city should have a tower so immense that it would have 'its top in the heavens.' Seeing what the people were doing God confused their languages and scattered the people all over the face of the earth.

Though the translation of the term built environment differs from each nation to another, it still means the same for everybody. The advocacy of UTA Architecture and Children Working Program seems as if a reverse story of the Tower of Babel. Nevertheless, we may anticipate the hands of God in helping us reach the same goal. Because it is said that God helps those who help themselves.





Strategija provođenja programa 'Arhitektura i djeca' u Hrvatskoj i prikaz metode

Sanja Filep, Aneta Mudronja Pletenac (Zagreb, Hrvatska)

Hrvatska komora arhitekata postala je redovna članica ULA sekcije, Arhitektura i djeca 2001. godine.

Strategija uvođenja programa u Hrvatskoj u predškolski, školski i srednjoškolski obrazovni sustav sadrži sljedeće korake:

1. Kontakt s Ministarstvom znanosti, obrazovanja i športa – prezentacija programa i njegove važnosti i nužnosti u segmentu obveznog obrazovanja, kako u predškolskoj fazi, tako i u osnovnoj i srednjoj školi;
2. Provođenje pilot–radionica – kroz koje se razrađuje njihova metoda i prepoznaju problemi;
3. Permanentna promocija programa kroz medije radi upoznavanja šire javnosti s programom i njegovom važnosti za društvo;
4. Detektiranje predškolskih i školskih ustanova u Hrvatskoj koje provode ovakav ili sličan program radi stvaranja baze podataka i umrežavanja pedagoga koji već imaju iskustva s programom;
5. Otvaranje novoga fakultativnog predmeta na Arhitektonskom fakultetu 'Arhitektura i djeca – metode edukacije'. Predmet će biti organiziran kao seminar, s praktičnim provođenjem radionica. Studenti Arhitektonskog fakulteta, zajedno sa studentima Filozofskog fakulteta, Odsjeka za pedagogiju, i studentima Učiteljskog fakulteta postaviti će metodološku jedinicu, u praksi u školi provesti radionicu i referirati rezultate uspješnosti u obliku filma ili Powerpointa. Na taj način dobit će se materijali za istraživački projekt, a istovremeno će se osposobiti i 'novi treneri' za educiranje učitelja koji će u praksi provoditi program u vrtićima i školama;
6. Povezivanje s nekoliko fakulteta u Hrvatskoj i inozemstvu, s ciljem dobivanja znanstvenog projekta koji bi stalno razrađivao metode edukacije navedenog programa, u skladu s novim pedagoškim spoznajama.

Implementation Strategy of the Architecture and Children Programme in Croatia and Method Presentation

Sanja Filep, Aneta Mudronja Pletenac (Zagreb, Croatia)

The Croatian Chamber of Architects became a full member of ULA's Architecture and Children Programme in 2011. The strategy for the programme's implementation in Croatian pre-school, elementary and secondary education contains the following steps:

1. Contacts with the Ministry of Science, Education and Sport – presentation of the programme and its significance and necessity at all levels of compulsory education
2. Organization of pilot workshops serving for the development and elaboration of methods and detection of possible problems
3. Permanent promotion of the programme in the media as a way of introducing the programme and its social significance to the wider public
4. Identification of kindergartens, elementary and secondary schools in Croatia which implement this or a similar programme for the purposes of a database or networks of educators experienced in such a programme
5. Creation of a new elective course called Architecture and Children – Educational Methods at the Faculty of Architecture, Zagreb University. The course is envisaged as a seminar with practical workshops. Students of the Faculty of Architecture, together with students from the Pedagogy Department at the Faculty of Humanities and Social Sciences in Zagreb and students from the Faculty of Teacher Education in Zagreb will decide on a methodological approach, conduct a workshop in schools and present the results in the form of a film or PowerPoint presentation. This will provide materials for research projects and qualifications necessary to train educators and school teachers who will implement the programme in kindergartens and schools
6. Establishing cooperation with several higher education institutions in Croatia and abroad in order to conduct scientific projects which could enable further elaboration of the programme's education methods in accordance with new pedagogical insights.

O načinu provođenja radionica:

1. Izbor teme i priprema metode provođenja te postava edukativnih ciljeva radionice;
2. Provođenje radionice s učiteljima, dokumentiranje – film, fotografije;
3. Intervju djece radi provjere usvojenog znanja i razumijevanja sadržaja;
4. Podaci se analiziraju radi poboljšanja; preispituje se i prilagođava suvremenim pedagoškim metodama.

Plan radionica – Okvirni program

(pojmovi za razradu prilagođeni za svaku pojedinu dobnu skupinu od 6 do 18 god.):

1. Percepcija – arhitektura kao doživljaj svim čulima
2. Arhitektura kao jezik – potraga za pravilnostima i elementima arhitektonskog jezika
3. Elementi arhitektonskog jezika – gramatika (točka, linija, ploha, volumen = stup, greda, ploča, oplošje ...)
4. Elementi arhitektonskog jezika – semantika ('Alisa s onu stranu ogledala')
5. Arhitektura kao kultura prostora – ovisnost o kontekstu i naslijeđu
6. Međuovisnost materijala i forme te njihova refleksija na osobni doživljaj
7. Osnove likovnog jezika u razumijevanju arhitektonskog djela – linija i ploha, primjeri iz suvremene arhitekture
8. Osnove likovnog jezika u razumijevanju arhitektonskog djela – volumen, primjeri iz kiparstva i njihovo prevođenje i uspoređivanje s arhitekturom (realni primjeri)
9. Osnove likovnog jezika u razumijevanju arhitektonskog djela – ritam i kompozicija – primjeri iz glazbe i njihovo prevođenje i uspoređivanje s arhitekturom (realni primjeri)
10. Međuovisnost elemenata arhitekture i stila – razvoj povijesnih oblika
11. Međuovisnost elemenata arhitekture i stila – tektonika
12. Međuovisnost elemenata arhitekture i stila – stereotomija
13. Suvremena arhitektura
14. Lokalni tradicijski materijali i oblici
15. Lokalna povijest oblika u arhitekturi

Workshop implementation procedure:

1. Selection and definition of topics, methods and educational objectives of the workshop;
2. Implementation of the workshop with teachers, documentation – film, photographs;
3. Interviews with workshop participants (children) as an evaluation method of acquired knowledge and content comprehension
4. Processing of data for further improvement; analysis and adaptation of the workshop to contemporary pedagogical methods

Workshop plan – Preliminary programme (terminology aimed to be learnt is adapted to each specific age group ranging from 6 to 18 years):

1. Perception – experiencing architecture with all senses
2. Architecture as language – search for regularities and elements of architectural language
3. Elements of architectural language – grammar (point, line, plane, volume = column, beam, board, surface area...)
4. Elements of architectural language – semantics (Alice – Through the Looking Glass)
5. Architecture as spatial culture – dependence on contexts and heritage
6. Interdependence of materials and forms and their reflection on personal experience
7. Basic art terminology and understanding of an architectural work – line and plane, examples of contemporary architecture
8. Basic art terminology and understanding of an architectural work – volume, examples of sculpture and their translation into and comparison with architecture (real examples)
9. Basic art terminology and understanding of an architectural work – rhythm and composition – examples of music pieces and their translation into and comparison with architecture (real examples)
10. Interdependence of elements of architecture and style – development of historical forms
11. Interdependence of elements of architecture and style – tectonics
12. Interdependence of elements of architecture and style – stereotomy
13. Contemporary architecture
14. Local traditional materials and forms
15. History of local architectural forms



^ Radionica Odnos oblika i okoliša – Volumen u arhitekturi

^ Workshop Relationship between Forms and Environment – Volume in Architecture



Prva pilot–radionica

Percepcija 1. – međuovisnost materijala, osjećaja i forme

Naziv radionice: 'Arhitektura kao doživljaj svim čulima' –
'Međuovisnost materijala, osjećaja i forme'

OŠ Izidora Kršnjavoga, Zagreb, 1.b razred (6–7 god.)

Voditeljice radionice: Sanja Filep i Aneta Mudronja Pletenac

Učiteljice: Renata Šimunović i Borislava Šurdonja

Ciljevi radionice:

1. Upoznavanje s konceptom javnog i privatnog prostora
2. Prepoznavanje privatnog prostora
3. Boja i materijal kao generator oblika i raspoloženja
4. Svijest o potrebi za privatnim prostorom
5. Stvaranje susjedstva – zajednice
6. Tko je arhitekt i čime se on bavi
7. Alati u arhitekturi (crtež, maketa...)

First pilot workshop

Perception 1 – interdependence of materials, feelings and forms

Workshop title: Experiencing Architecture with all Senses –
Interdependence of Materials, Feelings and Forms

Izidor Kršnjavi Elementary School, Zagreb,
Class 1b, (6 – 7 year-olds)

Workshop conducted by: Sanja Filep and Aneta Mudronja Pletenac
School teachers: Renata Šimunović and Borislava Šurdonja

Workshop objectives:

1. Introduction to the concepts of public and private space
2. Identification of private space
3. Colour and material as generators of form and mood
4. Awareness of the need for private space
5. Creation of neighbourhood – community
6. What is an architect and what does he/she do
7. Architectural tools (drawings, models...)





Druga pilot–radionica

Percepcija 2. – međuovisnost materijala, osjećaja i forme
Naziv radionice: 'Arhitektura kao doživljaj svim čulima' –
Muzej osjeta : Tunel 'Grič'
OŠ Izidora Kršnjavoga, Zagreb, 3.e razred (9–10 god.)
Voditeljice radionice: Neda Cilinger, Sanja Filep i Aneta
Mudronja Pletenac
Učiteljice: Jasna Štimac i Ivana Šutak

Ciljevi radionice:

1. Osjećati, dodirivati, mirisati, čuti, vidjeti
2. Označiti prostor, prepoznati njegov potencijal koristeći ga za novi program
3. Razumijevanje koncepta javnog prostora – Urbanizam
4. Upotreba karte grada i snalaženje u prostoru
5. Osvještavanje emocija koje izaziva određeni prostor i izražavanje istih

Second pilot workshop

Perception 2 – interdependence of materials, feelings and forms
Workshop title: Experiencing Architecture with all Senses –
The Museum of Sensations: Grič Tunnel
Izidor Kršnjavi Elementary School, Zagreb,
Class 3e, (9 – 10 year-olds)
Workshop conducted by: Nada Cilinger, Sanja Filep
and Aneta Mudronja Pletenac
School teachers: Jasna Štimac i Ivana Šutak

Workshop objectives:

1. To experience feelings and the senses of touch, smell, hearing and sight
2. To select a space and recognize its potential for a new purpose
3. To understand the concept of public space
4. To use a city map and learn spatial orientation
5. To acquire awareness of and express feelings evoked by a specific space





Treća pilot-radionica

Osnove likovnog jezika u razumijevanju arhitektonskog djela – volumen, primjeri iz kiparstva, njihovo prevođenje i uspoređivanje s arhitekturom (realni primjeri)

Naziv radionice: 'Odnos oblika i okoliša – Volumen u arhitekturi'
OŠ Izidora Kršnjavoga, Zagreb, 1.b razred (6–7 god.)

Voditeljice radionice: Sanja Filep i Aneta Mudronja Pletenac

Učiteljice: Renata Šimunović i Borislava Šurdonja

Ciljevi radionice:

1. Usvajanje pojmova iz likovne analize kipova: kompozicija, hijerarhija smjera, statično /dinamično, horizontalno (vodoravno)/vertikalno(okomito), otvoreno/zatvoreno
2. Osvještavanje antropomorfности prostora
3. Arhitektura i pojam praznine prostora
4. Osvještavanje arhitekture kao osobnog oblika okoliša (oblikovanja praznine koja mora udomiti čovjeka)
Cit: 'U arhitekturu se može ući, a u kipove ne.'

Pedagoški ciljevi:

Cilj je bio kroz igru razjasniti pojmove okoliša i oblika kako bi ih djeca osvijestila i usvojila.

Opis radionice i metoda rada:

Radionica je održana na Arhitektonskom fakultetu Sveučilišta u Zagrebu. Odabrani su primjeri poznatih skulptura i izrađeni plakati istih koji su prezentirani djeci. Zadatak djeci bio je oponašati svojim tijelom slobodno odabran primjer. Istovremeno su analizirali prostorne fenomene koji su vezani za tijelo (oblik) u prostoru, kao što su: ravnoteža, pokret, statika, dinamika, zatvoreno, otvoreno, vertikalno, horizontalno... Broj usvojenih pojmova varirao je od djeteta do djeteta. Verbalizirali su gotovo sve pojmove na svoj način te crtežom iskazali u drugom dijelu radionice doživljeni oblik (skulpturu koju su odglumili vlastitim tijelom) i doživljaj prostora oko njega.

Završni dio radionice bio je pokušaj definiranja zadaće arhitekture. Kako su u prvom dijelu radionice osvijestili pojam okoliša i tijela u prostoru, pokušali smo im razjasniti arhitekturu kao vlastit okvir za tijelo u prostoru.

Vježba kojom se to postiglo izvela se tako što je jedan sudionik stao u odabrani oblik (skulpturu) ispred kappa-fix ploče preko koje smo iscrtali njegovu konturu. Izrezavši konturu i dobivši

Third pilot workshop

Basic art terminology in understanding architectural works – volume, examples of sculptures, their translation into and comparison with architecture (real examples)

Workshop title: Relationship between Forms and Environment–Volume in Architecture

Izidor Kršnjavi Elementary School, Zagreb,
Class 1b, (6 – 7 year-olds)

Workshop conducted by: Sanja Filep
and Aneta Mudronja Pletenac

School teachers: Renata Šimunović and Borislava Šurdonja

Workshop objectives:

1. Learning terminology used for analysis of sculpture: composition, hierarchy of directions, relationships: static / dynamic, horizontal/vertical, open/closed
2. Raising awareness of the anthropomorphic features of space
3. Architecture and the concept of empty space
4. Raising awareness of architecture as a personal form of environment (giving form to emptiness which has to provide home to a person)

Quote: Unlike sculpture, a work of architecture can be entered

Pedagogical objectives:

The objective was to raise awareness and facilitate learning of the concepts of environment and form through play

Description of the workshop and implementation methods

The workshop was conducted at the Faculty of Architecture, Zagreb University. Several pieces of sculpture were represented by posters which were shown to the workshop participants. The children had an assignment to mimic with their bodies the shape of the sculpture on the poster of their choice. At the same time they analysed spatial phenomena related to the body (form) in space such as: balance, movement, statics, dynamics, closed, open, vertical, horizontal... The number of acquired terms varied with each child. They verbalized the terms in their own way and in the second part of the workshop created drawings which reflected their view of a form (the sculpture they mimicked with their own body) and the space surrounding it

The final part of the workshop was an attempt at defining the mission of architecture. Since the first part of the workshop

prazninu u tom obliku s jedne strane i siluetu oblika s druge strane, objasnili smo im razliku između skulpture i arhitekture.

Na kraju smo cijeli odrađeni program zajednički složili u malu izložbu kako bi se mogla pogledati i, vjerujemo, komentirati od strane drugih kompetentnih stručnjaka.

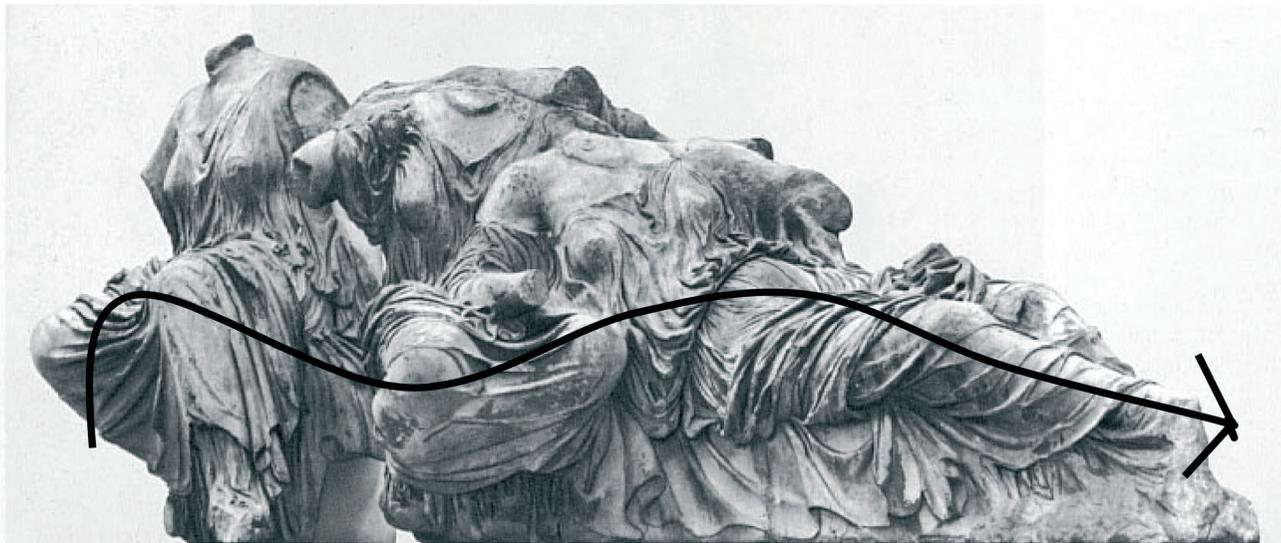
Cijela radionica također je dokumentirana filmom i fotografijama, kao i intervjuom djece nakon radionice, pa će slijediti ozbiljnija prezentacija i analiza postavljenih i postignutih pedagoških ciljeva u daljnjoj razradi projekta.

was dedicated to raising awareness of environment and body in space, at the end the workshop organizers wanted to explain architecture as a personal frame of the body in a space.

The exercise with which this aim was achieved included a participant who mimicked the posture of a sculpture with his own body while standing in front of a kapafix board onto which his contours were then drawn. Cutting out the drawing resulted with a hole in the board, on the one hand, and a silhouette of the participant's body on the other, which served as an illustration of the difference between architecture and sculpture.

The entire programme was in the end made into a small exhibition which could be seen and commented on by other experts in the field.

The entire workshop was also documented in film and photographs, as well as through interviews with the children after it was completed. The following step is to create a professional presentation containing analysis of the targeted and achieved pedagogical objectives.





Četvrta pilot-radionica

Radionica iz teme arhitekture kao kultura prostora – ovisnost o kontekstu

Naziv radionice: 'Grad = prostor+labirint iskustva'

OŠ Matije Gupca, Zagreb (10–14 god.)

Voditeljice radionice: Sanja Filep i Aneta Mudronja Pletenac

Nastavnica: Saša Martinović

Psihologinja : Natalia Dujić

Ciljevi radionice:

1. Istražiti uspostavu odnosa između, s jedne strane, čovjeka i prirode te, s druge strane, društva i pravila
2. Istražiti kako se problem stanovanja, odmora, rada, zabave isprepleće s društvenom potrebom organizacije grupe, njene zaštite i kontrole
3. Kontrastiranje tradicijske "neplanske" gradnje i "idealnih" gradova
4. Definiranje potreba grada kao megastrukture (praktične i duhovne)
5. Osvijestiti urbanizam kao vizualan izraz društvene potrebe za organizacijom i njegove povezanosti sa strategijama života određenog prostora i društva
6. Istražiti grad kao odnos punog i praznog (figura i pozadina)
7. Istražiti sadržaje grada i njegovu gustoću

Fourth pilot workshop

Workshop relating to the topic of architecture as spatial culture – dependence on the context

Workshop title: City = space+ experience labyrinth

Matija Gubec Elementary School, Zagreb, (10 – 14 year-olds)

Workshop conducted by: Sanja Filep and Aneta Mudronja Pletenac

School teacher: Saša Martinović

Psychologist: Natalia Dujić

Workshop objectives:

1. Exploring the relationship between people and environment on the one hand, and society and regulations on the other
2. Exploring how the issues of habitation, leisure, work and entertainment are intertwined with the social need for the organization, protection and control of groups
3. Contrasting traditional 'unplanned' building projects and 'ideal' towns
4. Defining needs of a city as a megastructure (practical and spiritual)
5. Raising awareness of urbanism as a visual expression of the social need for organization and its relationship with strategies of life in a certain space and society
6. Exploring the city as a relationship of fullness and emptiness (shapes and backgrounds)
7. Exploring facilities and population density of the city



Improvizacija kao kreativni izraz djeteta u početnoj nastavi klavira u sklopu Funkcionalne muzičke pedagogije

Franka Meštrović (Zagreb, Hrvatska)

Prije nego što se osvrnem na improvizaciju, dakle na jedan od pedagoških instrumenata Glazbenog učilišta Elly Bašić, htjela bih naglasiti neke od temeljnih krilatica Funkcionalne muzičke pedagogije (FMP) koju je kao originalnu autorsku koncepciju glazbenog odgoja i obrazovanja još 1929. godine zacrtala i poslije utemeljila istaknuta hrvatska pedagoginja, metodičarka i etnomuzikologinja, prof. Elly Bašić.

Ideje, stajališta, struktura i razrada FMP-a temelje se na osnovnom odnosu prema djetetu – odnosu povjerenja u njegove prirodne bio–psihološko–fiziološke datosti koje ono sa sobom nosi.

Višegodišnja istraživanja prof. Elly Bašić na područjima etnomuzikologije, glazbene pedagogije, dječje psihologije, kreativnosti i muzikoterapije dovela su je do spoznaja iz kojih su proizašle neke od temeljnih postavki FMP-a: 'Muzikalnost je osnovna dispozicija svakog prosječnog djeteta, sluh i muzikalnost nisu istoznačni pojmovi, svako je dijete kreativno – zašto to nije i svaki odrasli?' Slijedom ovih stajališta, u FMP-u nema selektiranja djece putem prijamnih ispita.

Poznata krilatica prof. Bašić 'Ne neko dijete, već svako dijete ima pravo na muzičku kulturu' također otvara vrata podizanju opće kulturne razine društva.

FMP ima jasno izgrađenu formalnu i sadržajnu strukturu koja po principu tzv. 'dvostrukog kolosijeka' omogućava razvoj svakog djeteta, bilo to razvijanje djetetove sposobnosti usmjerene ka glazbenom profesionalizmu, ili ono možda još važnije – razvoj djeteta kao kompleksnog bića kojeg će se kreativnost u budućnosti odražavati na svim područjima života.

Upravo jedan od pedagoških instrumenata pri posljednje spomenutom razvojnom putu djetetove ličnosti jest improvizacija kao kreativni čin.

U audiovizualnom uratku što slijedi vidjet ćemo koliko je snažna uloga djetetova emocionalnog doživljaja koji je direktna poveznica između nesvjesnog i svjesnog. Naime potičući emocionalnu povezanost sa sadržajem, kod koje je izrazito važan put od nesvjesnog k svjesnom, djetetu se omogućava njegov autentičan izraz kao kompleksnog bića koje ne razlama kreativnost i maštu na pojedine elemente, nego, dapače, živi

Improvisation in Music as Part of Functional Musical Pedagogy

Franka Meštrović (Zagreb, Croatia)

Before I begin my discussion on improvisation as one of pedagogical tools used in the Elly Bašić Music School, I would like to emphasize some of the fundamental tenets of the Functional Music Pedagogy (FMP) which was developed and then established in 1929 as an original concept of music education by Elly Bašić, an esteemed Croatian professional in the fields of pedagogy, methodology and ethnomusicology.

The ideas, premises, structure and framework of FMP are based on the fundamental relationship with the child – a relationship based on belief in the child's inherent biological, psychological and physiological characteristics.

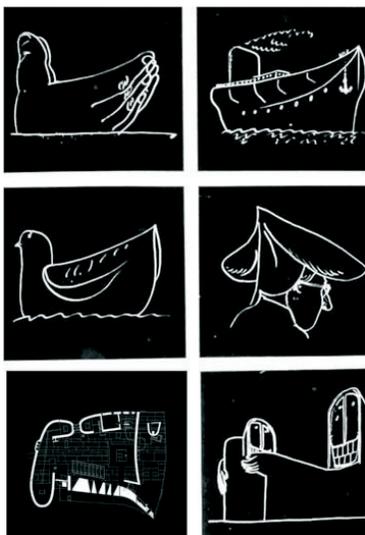
Prof. Bašić's longstanding research in ethnomusicology, music pedagogy, child psychology, creativity and music therapy led to insights which gave birth to some of the most essential tenets of FMP: 'Musicality if the essential talent of an average child, hearing and musicality are not synonymous, every child is creative – why isn't that the case with every adult?' Following these views FMP does not make selection of children through entrance exams.

The well known motto of Prof. Bašić 'Not some, but all children have the right to music culture' also provided opportunities for raising the general level of culture in society.

FMP is clearly structured both formally and content-wise according to the so called double track principle which enables the development of each child, regardless whether it is related to the child's music abilities or, what is even more important, to the development of the child as a complex human being whose creativity will be expressed in all spheres of his future life.

One of pedagogical tools in the latter development of the child's personality is improvisation as a creative act.

In the following audio-visual recording we will see how powerful is the role of the child's emotional experience which forms a direct link between the unconscious and the conscious. By stimulating emotional attachment to the content, which is an extremely important path from the unconscious to the conscious, the child should be provided his authentic expression as a human being which does not break creativity and imagination



^ Teme za improvizaciju

^ Improvisation themes

cjelinu koja ga okružuje i u kojoj je ono samo. Pa je tako djetetu posve prirodno da svoj emocionalni doživljaj arhitekture izrazi kroz glazbu, igru i mnoge načine na koje smo mi odrasli, nažalost, zaboravili.

Dakle improvizacija je spontan kreativni čin – odgojno sredstvo koje pristupa djetetu kao kompleksnom biću, ne samo kao muzičaru – poticaj izražavanja, njegovanje slobode duha, autentičnosti, jedinstvenosti individue.

Jedan je od ciljeva improvizacije očuvati dijete prilikom odrastanja, a ne obrnuto; naučiti ga kako oponašati odraslog čovjeka te da se poslije opet treba učiti kako je to biti spontan i prirodan, pa tako i jedinstven i pun samopouzdanja i povjerenja u svijet koji nas okružuje bez nametnutih strahova.

Mi najčešće slušamo dijete kao odrasli, misleći da ćemo ga tako uspjeti sveobuhvatnije percipirati. Improvizacija je jedan od jasno osmišljenih pedagoško–metodičkih instrumenata pomoću kojeg dijete može i nas naučiti kako da bolje čujemo, pa tako i razumijemo, te uz uzajamno povjerenje može nam dopustiti da nas odvede u svijet u kojem arhitektura postaje glazbom, glazba postaje arhitekturom, gdje se brišu granice odnosa koji nalažu odvojenost, tamo gdje je sve jedno, naime u svijet u kojem vlada univerzum.

into separate elements, but on the contrary, experience it integrally. It therefore, comes naturally to the child to express his emotional experience of architecture through music, play and in many other ways which have been forgotten by the grown ups.

Improvisation is thus a spontaneous, creative act – educational tool which considers the child as a complex being, not only as a musician – encouragement of expression, nourishment of free spirit, authenticity, and individual distinctiveness.

One of the aims of improvisation is to protect the child while growing up, and not the other way around; teach him or her how to imitate an adult and to teach him again how to be spontaneous and natural, and also unique and self-confident and trusting in the world around him without any imposed fears.

We most frequently listen to children as grown ups, thinking we could perceive them more comprehensively. Improvisation is one of decidedly devised pedagogical and methodological instruments with which the child can teach us how to hear better, and thereby understand better. In a mutually trusting relationship, we can be led by the child into the world where architecture becomes music and music becomes architecture, where boundaries dictating separation of relationships disappear and where ALL becomes one, in other words, into the world governed by the universal.



Obučavanje nastavnika za arhitektonsko obrazovanje – strategija Sveučilišta Bauhaus u Weimaru

Hannes Hubrich (Weimar, Njemačka)

Djeca i arhitektura

‘Dijete, budi arhitekt bolje budućnosti’ – tema Svjetskog dana arhitekture 2008. godine bila je posvećena Giancarlu Iusu, bivšem potpredsjedniku Međunarodne unije arhitekata koji je, nažalost, preminuo krajem prošlog Svjetskog kongresa Unije održanog u Torinu.

Interes za obrazovanje o arhitekturi i izgrađenom okolišu je neprestano raslo proteklih godina. Kao što znamo, buduća kvaliteta našeg svijeta uvelike ovisi o obrazovanju koja naša djeca mogu danas dobiti. Stoga im pokušavamo pružiti bolje razumijevanje izgrađenog okoliša kao i intelektualne i praktične vještine kako bi jednoga dana stvarali okoliš i svoje živote u njemu na kvalitetan način.

Djeca stječu obrazovanje o okolišu od trenutka svojega rođenja. Njihovi prvi prostorni i društveni doživljaju su u krugu roditelja i obitelji. Uče vidjeti, čuti, razumjeti i komunicirati. Svakodnevna iskustva unutar doma, u kvartu, s prijateljima, u vrtiću, u selu, naselju ili gradu obogaćuju njihova iskustva okoliša.

Učenje činjenjem je najvažniji dio ovog procesa. Ono održava interes djeteta, zabavno je i osposobljava njihove umove i vještine. Djeca već mnogo znaju o svijetu oko sebe. Dajte im samo komad čistog, bijelog papira, nešto kartona, komad drveta ili boje i tražite od njih da načine crtež, sliku ili skulpturu svoje okoline. Impresionirat će vas za svoje godine razinom iskustva i detaljnim poznavanjem i sjećanjem.

◀ Otkrivanje grada (Djeca iz vrtića Waldstadt Schöndorf i Škole fantazije) 2008

Teacher Training in Architecture Strategy at Bauhaus University in Weimar

Hannes Hubrich (Weimar, Germany)

Children and Architecture

‘Child, be the architect of a better future’ – the theme of the 2008 World Day of Architecture was dedicated to Giancarlo Ius, the former UIA Vice President (Region I), who unfortunately died at the end of the last UIA World Congress in Turin.

The interest in Architecture and Built Environment Education was constantly growing in the last years. We know, the future quality of our world depends highly on the education that our children can get. Therefore we try to give them more understanding of the built environment as well as intellectual and practical skills to form one day this environment and their life in it in a good way.

Children get ‘environmental education’ from the moment of their birth. First spatial and social impressions they receive in the circle of their parents and families. They learn to see, hear, understand and communicate. Daily experience at home, in the neighbourhood, with friends, in the kindergarten, in villages, towns or cities enlarge their environmental experience.

Learning by playing is the most important part in this process. It maintains the children’s interest, creates fun and trains their mind and skills. And they know already much about the things around them. Give them a clear white sheet of paper, some cardboard, wood or colours and ask to make a drawing, painting or a model of their surroundings. They will impress you with the level of experience and the detailed knowledge and memory they have at their age.

◀ Discovering my City (Children of the Kindergarten Waldstadt Schöndorf and School of Fantasy) 2008

Obrazovanje o izgrađenom okolišu i škola

Rano osposobljavanje percipiranja kod djece može imati dugoročan utjecaj na njihove potrebe, stavove, interese i aktivnosti. Moramo stoga biti svjesni sve veće uloge vrtića i predškolskih programa.

Škole općenito imaju posebnu prednost u procesu permanentnog obrazovanja o okolišu. Škole pružaju opće znanje i iskustvo mnoštva generacija, koncentriranih, usustavljenih i organiziranih prema školskim predmetima. Škole prenose pravila življenja u netaknutom, održivom okolišu demonstrirajući njegove kvalitete, proturječnosti i konflikte. Škole pružaju najvažniji poticaj za savjesno ponašanje u okolišu. Stoga školski kurikulumi u mnogim zemljama uključuju teme vezane za arhitekturu i okolinu. U međuvremenu smo saznajemo za mnoge izvanredne programe, primjere, aktivnosti i događaje organizirane širom svijeta za djecu.

No, kurikulumi i projekti se razlikuju od zemlje do zemlje. Ponekad je pristup arhitekturi ili urbanim problemima beznačajan. Arhitekta se nikada ne pita za neki savjet. Nastavnici nemaju znanja o arhitekturi, osjećaju se nesposobnim za rad u tom području i radije se odlučuju za opće zadatke iz umjetnosti, povijesti umjetnosti ili dizajna.

S druge, pak, strane, u arhitekturi se koriste znanja povijesti, zemljopisa, sociologije, psihologije, matematike, semantike, književnosti, slikarstva, skulpture, glazbe ili tehnologije. Stoga su, kao što je gore rečeno, teme o izgrađenom okolišu izvrsna podloga za obrazovanje i motiviranje učenika za mnoge predmete i priprema za život.

Ovim se naglašava važnost interdisciplinarnih projekata koji spajaju arhitekturu s ostalim 'afirmiranim' predmetima.

Školsko obrazovanje danas mora prihvatiti ključnu važnost koju izgrađeni okoliš ima za cijeli naš život i sukladno tome mora uključiti arhitekturu u svoj kurikulum te prenijeti je u efikasne i zanimljive strategije poučavanja.

Built Environment Education and School

Early start in practicing children's perception can have a lasting influence on their needs, attitudes, interests and activities. So, we have to be aware of the increasing role of kindergartens and pre-schools.

School generally has a special advantage in the process of permanent environmental education. Schools offer general knowledge and the experience of many generations, concentrated, systematic and arranged according to subjects. Schools transmit rules for living in an intact, sustainable environment by demonstrating its qualities, contradictions and conflicts. Schools provide the most important impulse towards conscious environmental behaviour. Therefore school curricula in many countries contain more and more topics related to architecture and environment. Meanwhile we learn about excellent programmes, examples, activities and events for children all over the world.

But the curricula, exercises or projects differ in various countries. Sometimes the approach to architecture or urban issues is insignificant. Architects never get asked for any sort of advice. Teachers have no knowledge in architecture, feel incompetent in this field and prefer more general tasks in art, art history or design.

On the other hand architecture uses the knowledge of history, geography, sociology, psychology, mathematics, semantics, literature, painting, sculpture, music or technology. So, as demonstrated above, topics about the built environment make excellent vehicles for educating and motivating students in many subjects and prepare them for life.

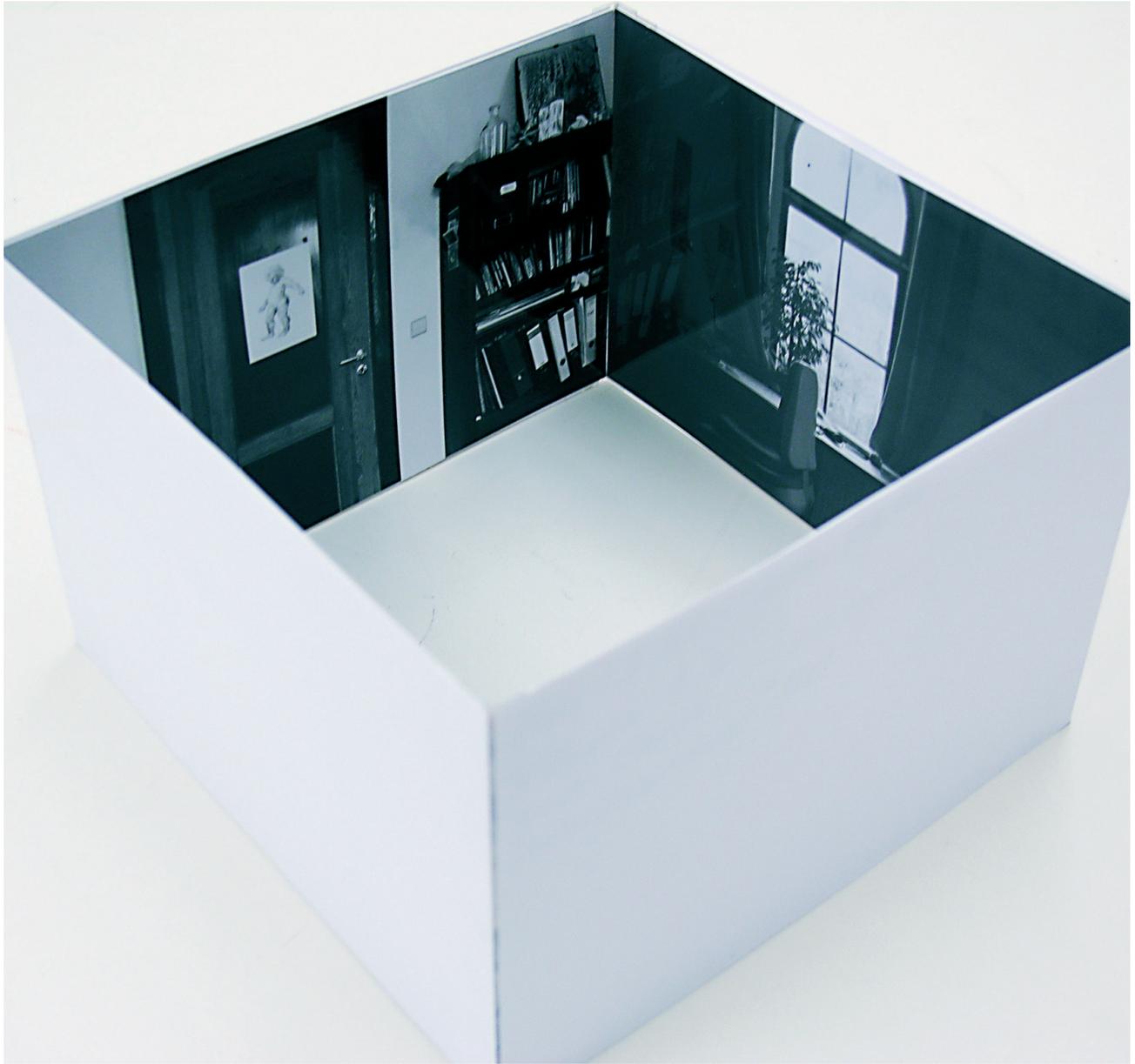
This underlines the importance of interdisciplinary projects, which combine architecture with other 'established' teaching subjects.

School education today has to accept the fundamental significance of the built environment for our entire life and has to include 'architecture' within its curriculum and translate it into effective and interesting teaching strategies.

► Iskustvo gradilišta (aktivnost Bavarske komore arhitekata)

► Experiencing a building site (Activity of the Bavarian Chamber of Architects)





Suradnja između arhitekata i nastavnika

Arhitekti često preuzmu inicijativu i provedu individualne aktivnosti ili godišnje projekte u školama, i to s impresivnim rezultatima.

Unatoč ovakvom entuzijazmu obrazovanje o izgrađenom okolišu u školama (naš cilj) također zahtjeva privrženost nastavnika koji su kvalitetno obučeni za uključivanje u kompleksnosti arhitekture. Potrebno je da razumiju koncepte prostora, forme, funkcije i značenja koji su vrlo važni za kvalitetu izgrađenog okoliša. Također je potrebno da imaju tematska znanja o suvremenim arhitektonskim kretanjima te kritičan pogled na probleme prostora modernog života. Trebali bi biti sposobni kombinirati tradicionalne oblike umjetničkog obrazovanja, kao što su slikarstvo, crtanje, kiparstvo ili povijest umjetnosti s novim temama iz područja arhitekture i okoliša.

Kako bi zadovoljite te zahtjeve, arhitekturi bi se trebala posvetiti veća pažnja tijekom obuke nastavnika. Stoga je Komora arhitekata njemačke pokrajine Tiringije sklopila sporazum 2002. god. o visokom obrazovanju o arhitekturi s Državnim institutom za visoko obrazovanje nastavnika.

Arhitektonsko obučavanje nastavnika umjetnosti na Sveučilištu Bauhaus u Weimaru

Kako bismo uveli koncepte obrazovanja o izgrađenom okolišu u inicijalnu obuku srednjoškolskih nastavnika tražili smo povoljne uvjete i pronašli ih na sveučilištu u Weimaru gdje se obučavaju kako studenti arhitekture tako i studenti umjetnosti nastavnog smjera. Integralni kolegij pod nazivom Arhitektura i škola uveden je 2001. god zajedničkim naporima Arhitektonskog fakulteta i Fakulteta za umjetnost i dizajn. Zajednički rad arhitekta i nastavnika umjetnosti osigurava arhitektonsko iskustvo temeljeno na pedagoškim principima.

Strateško razmatranje: od samog početka su bila određena dva principa:

1. kolegij nema za cilj postati osnovni ili povremeni arhitektonski studij za nastavnike
2. kolegij bi trebao sadržavati osnovne koncepte arhitekture, pregled važnih arhitektonskih komponenti i praktičnog rada te pristupati specifičnim problemima suvremene arhitekture

◀ Jednostavan model sobe

IZLAGANJA SA SIMPOZIJA

Co-operation between Architects and Teachers

Very often architects take on the initiative and support single activities or yearly projects in schools with impressive results.

In spite of this enthusiasm built environment education in schools (our objective) also requires commitment from teachers who are well equipped to engage with the complexity of architecture. They need to understand the concepts of space, form, function and meaning that are very important for the quality of the built environment. They should have topical knowledge on current architectural developments and a critical view of the problems of modern living spaces. They should also be able to combine the traditional forms of art education, such as painting and drawing, sculpture or art history with new themes of architecture and environment.

To meet these requirements, architecture should receive more attention during teacher training. Therefore the Chamber of Architects in Thuringia signed in 2002 a contract on further education in architecture with the State Institute of Further Education of Teachers.

Art Teacher Training in Architecture at Bauhaus–University Weimar

In order to introduce concepts of built environment education into the initial training of secondary school teachers we searched for favourable conditions and we found them in Weimar where training is given both students of architecture and students of art education. In 2001, an integral course called Architecture and School was established in collaboration with the Faculty of Architecture and the Faculty of Art and Design. Joint work of an architect and an art teacher ensures architectural experience grounded in pedagogy.

Strategic considerations: two principles were set from the beginning:

1. The course is not aimed to be basic or part-time architectural studies for teachers.
2. The course should contain a basic conceptual framework of architecture, an overview of the important components and working fields of architecture and an approach to specific problems of contemporary architecture.

◀ Easily made model of a room

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Danas taj program planiramo na fleksibilniji način. Kompleksnost arhitekture je prevelika. Cjelokupni program je gotovo nemoguć i s našeg stajališta nepotreban.

Promjena u strategiji se dogodila zbog još jedne činjenice. Kolegij je originalno bio namijenjen samo studentima nastavnog umjetničkog smjera no prepoznat je i prihvaćen puno šire te je uskoro postao interdisciplinarni seminar dostupan i studentima vizualne komunikacije, lijepih umjetnosti, produkt dizajna, medijskog dizajna i arhitekture.

Zašto je takav seminar s arhitektonskim radionicama pobudio toliki interes? Odgovor studenata je prilično jednostavan. Oni vole interdisciplinarne predmete koji se tiču stvarnog života – života u gradovima, selima, u privatnim domovima i obiljima, u studentskim grupama, tijekom praznika itd. Studenti vole koristiti svoja vlastita iskustva i učiti jedni od drugih, za razliku od pristupa na nekim specifičnim kolegijima poput sociologije, psihologije itd.

Studenti na sveučilištu, kao i djeca u školama, očigledno imaju potrebu za kulturnim pristupom svakodnevnom životu. Imaju potrebu za znanjem tradicionalnih vrijednosti, na primjer, njihovog obiteljskog života, ali i praktična znanja o modernim elementima i ophođenju u takvom životu. Neke od tema seminara i predavanja su stoga Uobičajen život?, Kako bi djeca željela živjeti? Kuhinjske tajne, Zajedno smo manje osamljeni, Život u prošlosti ili Kazalište dnevne sobe.

Seminarski projekti i rezultati

Studenti imaju slobodno pravo odabira seminarskih projekata u sklopu teme seminara. Postoji samo jedan uvjet – mora postojati odgovarajuća veza između teme i arhitektonskog ili urbanog prostora, arhitektonske strukture, funkcije ili forme, ili, pak, ljudskog ponašanja u izgrađenom okolišu. Seminarski projekti imaju za cilj pronalaženje ideja i raznih načina objašnjenja arhitekture djeci i amaterima te stvoriti aktivnost, potaknuti vlastitu kreativnost i interes za preuzimanje odgovornosti za kvalitetu izgrađenog okoliša.

Pod utjecajem rastućeg interdisciplinarnog timskog rada, rezultati seminara su dostigli izvanrednu kvalitetu te su demonstrirali široki raspon raznolikih ideja. Studenti su organizirali radionice u školama i vrtićima ili otkrivali urbane situacije s djecom. Producirali su dječje knjige, filmove, igre ili modele te ozbiljne analize dječjih crteža, soba, igrališta i ostalih prostora

Today we plan the teaching program to be more flexible. The complexity of the subject Architecture is too high. A complete program is nearly impossible and from our point of view not necessary.

The changed strategy was also caused by another fact: The courses originally intended only for students of art education, were widely recognized and approved and soon became interdisciplinary seminars also freely accessible to students of visual communication, fine arts, product design, media design and architecture as well.

Why did such a kind of seminars and workshops in architecture raise interest? Students' responses were quite simple. They appreciate interdisciplinary subjects related to real life – living in cities, villages, in their homes and families, in student groups, during holidays, etc. They like to use their own experiences and to learn from each other – in difference to special courses in Sociology, Psychology, etc.

Students at the university as well as children in schools obviously need more of a cultural approach to their daily life. They need knowledge about traditional values, for instance of their family life, and the practical input of modern elements and behaviour to that life. Themes of the seminars and lectures are therefore related to the things such as: Living as usual?, How do children like to live?, Kitchen secrets, Together we are less alone, Living in history or Living room theatre.

Seminar projects and results

Students can freely choose seminar projects within the course themes. There is only one condition – there should be correspondence between the subject and the architectural or urban space, architectural structure, function or form or people's behaviour in the built environment. Generally the seminar projects are aimed at finding ideas and various ways to explain architecture to children and non-professionals and to generate activity, their own creativity and an interest in taking on the responsibility for the quality of the built environment.

Influenced by the growing interdisciplinary teamwork the results of the seminars came to be of remarkable quality and they showed a great variety of ideas. The students organized workshops in schools and kindergarten or discovered urban situations with children. They produced children's books, video films, games or models and serious analyses of children's drawings,



^ Konferencija 'Crveno.Plavo.Žuto – Pristup Bauhausu', Weimar 8 – 9 svibnja 2009, scenska igra osnovne škole Mellingen, nastavnica: Ulrike Determann

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^ Symposium 'Red.Blue.Yellow. – An Approach to the Bauhaus', Weimar 8 – 9 May 2009, Scenic Play of the Primary School Mellingen, Teacher: Ulrike Determann

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u kojima djeca borave, žive i igraju se. Sve što su učinili bilo je temeljeno na doživljajima i sjećanjima iz vlastitog djetinjstva.

Zaključak

S jedne strane tu je obučavanje nastavnika o arhitekturi, dok je s druge strane poučavanje arhitekture kao studijskog kolegija sveučilišnim studentima arhitekture i studija vezanih za uređenje okoliša. Kulturni zahtjevi mogu biti različiti ovisno o poziciji. Bilo da su konzervativni ili otvoreni za nove ideje o umjetnosti i arhitekturi, nastavnici mogu imati dugoročan utjecaj na mišljenja školske djece. Ostvarivanje komunikacije između arhitekata, nastavnika i ostalih tijekom studija može im pomoći u iznalaženju zajedničkog jezika i dobrih argumenata za kvalitetu izgrađenog okoliša.

Međunarodne konferencije o izgrađenom okolišu koje smo organizirali na Sveučilištu Bauhaus u Weimaru 2004. god. (Život i puno više), 2007. god. (Doživljaj prostora) i 2009. god. (Crveno.Plavo.Žuto.Pristup Bauhausu) stvorile su korisnu platformu za razgovor o najboljim pristupima obrazovanju djece o arhitekturi i promjeni iskustava s arhitektima, nastavnicima, muzejskim pedagogima, studentima, političarima i drugim odgovornim tijelima.

Predavanje održano na konferenciji Hura arhitektura TU Zagreb, Arhitektonski fakultet, 25. travnja 2009.

children's rooms, playgrounds and other places where children live and play. And what they did was often based on the impressions and memory of their own childhood.

Conclusion

On the one hand, there is teacher training in architecture and on the other teaching architecture as a study subject for university students of architecture and of other environment–designing fields. Cultural requirements can have different views on that issue. Conservative or open to new ideas in art and architecture, teachers can influence opinions of school children for a long time. Establishing communication between architects, teachers and others during their studies may help them find a common language and good arguments in favour of the quality of the built environment.

The International conferences on built environment education we organized at the Bauhaus University in Weimar in 2004 (Living and much more), 2007 (Experiencing Spaces) and 2009 (Red.Blue.Yellow. Approaching the Bauhaus) form a useful platform for discussions about the best approaches to educating children about architecture and changing experiences with architects, teachers, museum pedagogues, students, politicians and other responsible authorities.

Lecture given at the Hurray Architecture Conference, TU Zagreb, Faculty of Architecture, 25 April 2009



Gradimo grad

Miranda Veljačić, Zrinka Marović (Split, Hrvatska)

Kako smo započeli?

U vrtiću (DV Kaštelet) provodi se od 2001. godine program obogaćen likovno-scenskim sadržajima, u sklopu kojeg se posebna pozornost posvećuje istraživanju prostora koji okružuje djecu (kulturna i prirodna baština), s brojnim posjetima značajnim lokalitetima.

Budući da program sadrži elemente arhitekture, zaključili smo da bi to bilo vrijedno uobličiti u cjelovitiji i sadržajni projekt kojim bismo kod djece predškolske dobi počeli razvijati svijest i odgovornost prema prostoru u kojem žive.

Istovremeno Platforma 9,81 – Institut za istraživanja u arhitekturi, s ARL Dubrovnik provodi niz radionica s djecom srednjoškolske dobi u Dubrovniku u sklopu projekta Urbanistička početnica. Osnovna tema tih radionica, kao i radionica s djecom predškolske dobi, jest učenje o prostoru kroz dječju percepciju, svođenje kompleksnih strukovnih tema na lako objašnjive teme.

Započinjemo suradnju i tijekom veljače, ožujka, travnja i svibnja 2009.g. nizom planiranih aktivnosti i radionica, kroz igru i istraživanje s djecom, proveli smo projekt 'Gradimo grad'.

Sudionici projekta jesu: 24 djece DV Kaštelet (u dobi od 3 do 7 godina), njihove odgojiteljice Ivana Kovačić i Ana Tarašić, pedagoginja Zrinka Marović i partneri–arhitekti Miranda Veljačić i Dinko Peračić (Platforma 9,81).

Što nam je bio cilj i koje su bile zadaće projekta?

Potrebno je naglasiti da su i cilj i zadaće dugoročno postavljeni te da će biti uporište za projekte koji slijede u narednim godinama.

< Igre građenja podnim i stolnim građevnim elementima: kocke, konstruktori i sl.

Building a City

Miranda Veljačić, Zrinka Marović (Split, Croatia)

How did we start?

Since 2001 the Kaštelet Kindergarten in Split has been implementing an educational programme enriched with art and performance activities within which special attention has been given to exploration of space in the city (cultural and natural heritage) with numerous visits to important heritage sites.

Since the programme consists of architectural topics, we reached a conclusion that it would be valuable to take turn the topic into a project whose aim would be to raise children's awareness and encourage their responsibility for the space in which they live.

At the same time in Dubrovnik, the 9.81 Platform – an Association for Architectural Research in cooperation with Lazareti Art Workshop has conducted a series of workshops with secondary school children in Dubrovnik as part of the Beginners Book in Urban Planning project. The main topic of these, as well as the workshops conducted with pre-school children, was learning about space through the eyes of children and translating complex professional concerns into easily comprehensible topics.

We started developing cooperation during February, March, April and May 2009 with a series of planned activities and workshops and carried out Building a City project through research and play with children.

Project participants were 24 children of the Kaštelet Kindergarten (3–7 year-olds), kindergarten educators Ivana Kovačić and Ana Tarašić, pedagogue Zrinka Marović and partner-architects Miranda Veljačić and Dinko Peračić (9.81 Platform).

What were the project aims and objectives?

It should be emphasized that the project has been defined with long term objectives and mission and that it will form the basis for future projects

< Construction games with constructive elements such as cubes, constructors and the like

Cilj projekta

Upoznati djecu s arhitekturom i prostorom općenito putem iskustvenog učenja (doživljaj, prorada i ekspresija doživljenog i viđenog), razvijajući kod predškolaca aktivan i pozitivan odnos prema okolišu (kako kulturnom, tako i prirodnom), te osvijestiti djeci značenje kulturnog identiteta i pripadnost zajednici u kojoj odrastaju kako bismo odgajali svjesne građane (svoje zemlje i svijeta) koji odgovorno kreiraju okoliš i participiraju u odlukama o njemu.

Zadaće projekta:

- Pomoću niza aktivnosti osvijestiti i njegovati kod djeteta pozitivan odnos prema okolini (odgovornost, kreiranje i čuvanje) te osjećaj za zaštitu prirodne i kulturne baštine;
- Razvijati svijest kod djece o potrebi, bogatstvu i ljepoti upoznavanja i suživota s pripadnicima svoje i drugih kultura živeći svakodnevno te vrijednosti u vrtiću;
- Upoznati djecu s činjenicom kako svakomu povijesnom razdoblju pripada određena arhitektura koja ga oslikava i putem koje se prezentira budućim naraštajima;
- Pružiti djeci iskustva promatranja gradnje, građenja, razumijevanja materijala, prostora i svjetla, te odnosa među njima;
- Poticati kreativnost i improviziranje djece pomoću različitih materijala, oblika i boja, izoštravajući im tako osjetila;
- Upoznati djecu s različitim arhitektonskim postignućima, dajući im mogućnost da pomoću svoje mašte kreiraju neka nova zdanja;
- Vježbati s djecom snalaženje u prostoru, ravnotežu, prostorne odnose;
- Poticati djecu na logičko zaključivanje, usvajanje osnovnih matematičkih pojmova i količinskih odnosa (veće–manje, više–niže, duže–kraće, teže–lakše; nizanje, pridruživanje, zbrajanje, oduzimanje);
- Razvijati i njegovati kod djeteta kulturu življenja putem osmišljavanja interijera i prigodnih aktivnosti.

Project Aim

Introducing architecture and space to children by way of sensory learning (experience, investigation and expression of the experienced and seen) and in doing so, developing in pre-school children active and positive attitudes towards environment (cultural and natural), raising awareness of the significance of cultural identity and community belonging in order for them to become conscious citizens (of their country and the world) who responsibly create and participate in decision about environment.

Project Objectives:

- Raise awareness and nurture in children positive attitudes towards environment (responsibility, creation, preservation) and positive feelings for the protection of natural and cultural heritage;
- Raise awareness in children of the need, richness and beauty of getting to know and live with members of their own and other cultures by daily living these values in the kindergarten;
- Introduce to children the fact that every historical period has a particular architecture which reflects it and by which the periods are presented to future generations;
- Provide children with experiences of construction, materials, space and light and their mutual relationships;
- Stimulate in children creativity and improvisation with the help of different materials, shapes, colours, and in that way sharpen their senses;
- Introduce to children with different architectural accomplishments and give them an opportunity to use their imagination and create new structures;
- Exercise with children space orientation, balance and spatial relationships
- Prompt logical thinking, learning of the basic mathematical terms and basic relationships of quantities (big–small, tall–short, long–short, heavy–light; lining, annexing, adding, subtracting);
- Develop and nurture in children the culture of living by design interiors and similar activities



^ Posjet arhitektima – tri paralelne aktivnosti – makete –
promatranje, uočavanje, prepoznavanje

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^ Visiting architects – three parallel activities – Scale Models –
observing, noticing, recognizing

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Teme:

- Istraži svoj vrtić i ulicu.
- Upoznajmo različite građevine i materijale.
- Upoznajmo arhitekta.
- Kako je nastao naš grad Split, kakav je danas i kakav bismo željeli da bude u budućnosti?

Poštujući osnovne didaktičke principe, pomoću različitih aktivnosti istražili smo i pobliže upoznali navedene teme. Sve aktivnosti s djecom snimane su i fotografirane. Slijedi prikaz aktivnosti putem kojih su djeca doživljavala prostor, izražavala se u (i o) njemu, istraživala i igrala se, a kroz sve to učila. Jer, kao što mi odrasli učimo nove spoznaje čitajući – predškolska djeca to rade kroz igru.

Aktivnosti:

- Aktivnost 1: igre građenja
- Aktivnost 2: razne motoričke i pokretne igre
- Aktivnost 3: imitativne igre
- Aktivnost 4: posjet arhitektima
 - Tri paralelne aktivnosti:
 - Makete – promatranje, uočavanje, prepoznavanje
 - Crtanje kuća – izrada makete prema dječjim crtežima
 - Gradimo grad, faza 1. – simbolika grada
- Aktivnost 5: posjet gradilištu /Dom mladih/
- Aktivnost 6: 'Naša ulica'
- Aktivnost 7: 'Naš grad iz mašte'
- Aktivnost 8: izrada albuma 'Upoznajemo različite građevine'
- Aktivnost 9: izrada makete 'Gradimo našu ulicu'
- Aktivnost 10: Gradimo grad, faza 2. – upoznavanje s elementima grada i crtanje plana grada
- Aktivnost 11: posjet Saloni
- Aktivnost 12: posjet Dioklecijanovoj palači
- Aktivnost 13: crtanje palače
- Aktivnost 14: gradnja katedrale sv. Dujma
- Aktivnost 15: 'Nima Splita do Splita'
- Aktivnost 16: 'Split kakav želimo u budućnosti'

Topics:

- Explore your kindergarten and street
- Learn about various buildings and materials
- Meet an architect
- What is the history of our city of Split, what is it like today and what do we want it to be like in the future?

Respecting the fundamental didactic principles we used different activities to explore and introduce the topics. All children activities were video recorded and photographed. The following list of activities show the ways in which the children experienced space, expressed themselves in (and about) it, explored and played while, at the same time engaged in learning, since play is for pre-school children a way of acquire knowledge, just as reading is for adults.

Activities:

- Activity 1: building games
- Activity 2: various games of movement, developing motor control abilities
- Activity 3: games of imitation
- Activity 4: visits to architects
 - Three parallel activities:
 - models – observation, perception, recognition
 - house drawing – building a model according to children's drawings
 - Building a City, phase 1 – symbolism of a city
- Activity 5: visit to the construction site /Dom mladih/
- Activity 6: 'Our street'
- Activity 7: 'Our imagined city'
- Activity 8: creation of the album entitled Learning about Different Buildings
- Activity 9: building a model 'Building Our Street'
- Activity 10: Building a city, phase 2 – learning about urban elements and drawing city maps
- Activity 11: visit to Salona
- Activity 12: visit to Diocletian's Palace
- Activity 13: drawing the palace
- Activity 14: building the Cathedral of St Domnius
- Activity 15: 'There's only one Split'
- Activity 16: 'The Split we want for the future'



Interdisciplinarni pristup, odnosno pomalo neobična sinergija stručnjaka različitih profila (arhitekata, odgojitelja, pedagoga), pokazao se poželjnim i obogaćujućim, a svakako na dobrobit djece, s namjerom daljnjih suradnji od strane ustanova i pojedina koji se bave kulturom prostora.

^ Crtanje kuća – izrada makete prema dječjim crtežima

An interdisciplinary approach made possible by professionals from different fields (architects, educators, pedagogues) proved to be desirable, enriching and by all means beneficial to children. Further collaboration was agreed upon by both institutions and individuals who deal with spatial culture.

^ House drawing – Scale models of the children's drawings



^ Izrada makete 'gradimo našu ulicu' (razni oblici likovnog izražavanja – ranije su djeca crtala ulicu, a sada je slažu od elemenata)

^ Activity: Making a model of a street (different forms of artistic expression – the children first draw a street and then build it from various elements)



^ Aktivnost crtanje palače (nakon posjete + rezbarenje zidina u siporeksu)
 Aktivnost gradnja katedrale sv. dujma (od kamena i gipsa; aktivnost se uklopila u
 naš tromjesečni plan i zadaće – uskoro obilježavamo dan Grada)

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^ Activity: Drawing the palace (after visit + carving the city walls in Siporex
 Activity: Building St Domnius' Cathedral (from stone and plaster – the activity
 was part of our quarterly plan - we are soon to celebrate the city's foundation)

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Dijete rane dobi i prostorno–materijalno okruženje vrtića

Edita Slunjski (Zagreb, Hrvatska)

Prostorno–materijalno okruženje vrtića odražava i promovira vrijednosti na kojima se temelji njegova cjelokupna odgojno–obrazovna praksa. U suvremenom vrtiću, ili onomu koji to nastoji postati, posebna se pozornost posvećuje poticanju suradnje i suradničkog učenja djece, njihovoj slobodi, odgovornosti, samostalnosti i neovisnosti, razvoju samopouzdanja i sličnom.

Prostorno–materijalno okruženje vrtića je svojevrsno zrcalo načina na koji odgojitelji percipiraju djecu, tj. pokazatelj razine na kojoj ih razumiju i uvažavaju. Pobornici nekih vrlo razvijenih i svjetski priznatih koncepcija, kao primjerice Reggio–koncepcije, prostor vrtića smatraju toliko važnim čimbenikom učenja i odgoja djeteta da ga nazivaju ‘trećim odgojiteljem’. Imamo li u vidu prirodu učenja djeteta – djeca rane dobi uče aktivno (istražujući, čineći) te surađujući s drugom djecom i odraslima – prostorno–materijalno okruženje vrtića uistinu predstavlja esencijalni izvor njihova učenja¹. Ukratko ćemo opisati osnovne značajke prostorno–materijalnog konteksta vrtića i njegovu povezanost s kvalitetom odgoja i učenja djece rane dobi.

Prostorna organizacija vrtića značajno određuje kvalitetu socijalnih interakcija djece međusobno, kao i djece s odgojiteljem. U tom smislu organizacija prostora vrtića trebala bi biti usmjerena promoviranju susreta, komunikacije i interakcija djece². Prostor svake odgojne skupine vrtića valjalo bi podijeliti na manje prostorne jedinice (tzv. centre aktivnosti) koje na indirektan način djecu ‘pozivaju’ na druženje u manjim skupinama i tako pridonose kvaliteti njihove komunikacije.

Svaka prostorna (pod)cjelina trebala bi sadržavati ponudu materijala za određenu vrstu aktivnosti i tako postati ‘centrom’ ili ‘kutićem’ aktivnosti djece. Kvalitetu aktivnosti djece u centrima aktivnosti uvelike određuje način na koji su u njemu materijali ponuđeni: trebali bi biti ponuđeni tako da ih ima dovoljno, da su djeci stalno dostupni i da su aktivnosti na koje materijali indirektno ‘pozivaju’ djeci jasni, da su za njih logični, zanimljivi i svrsishodni. Ako su ovi kriteriji zadovoljeni, djeci je pri ulasku u određeni prostor jasno što se tamo može raditi, čega se mogu igrati, i to bez mnogo uputa od strane odrasle osobe.

Dobra strukturiranost prostora, dostatna ponuda kvalitetnih

Children of an Early Age and the Spatio–Physical Environment of Kindergartens

Edita Slunjski (Zagreb, Croatia)

The spatial and physical environment of kindergartens reflects and promotes the values which form the basis of their entire educational practice. In modern kindergartens, or at least those which strive to become modern, special attention is paid to stimulating collaboration and cooperative learning among children and their freedom, responsibility, self–sufficiency, independence and development of self–confidence and the like.

The spatio–physical environment of kindergartens is a sort of mirror of the ways in which educators perceive children, or in other words, an indicator of the educators’ knowledge and respect of the children. Advocates of some of the most developed and world renowned concepts, such as the Reggio approach, consider the space of kindergarten to be to that degree important in child education that they call it a third teacher. If we take into consideration the nature of children learning process – children at an early age learn in an active way (by discovery and doing) and through cooperation with other children and adults – the spatio–physical environment of kindergartens truly presents an essential source of learning¹. The following text will provide a short description of the basic characteristics of the spatio–physical context of kindergartens and its relationship to the quality of education and learning of the children at an early age.

Spatial organisation of kindergartens significantly determines the quality of social interaction among children as well as between children and their educator. In that sense, the spatial organisation of kindergartens should be made so as to promote encounters, communication and interaction between children². The specific space of each kindergarten group ought to be divided into smaller spatial units (the so called, activity centres) which indirectly ‘invite’ children to associate with one another in smaller groups and consequently contribute to the quality of their mutual communication.

Each spatial (sub)unit should provide materials for a specific sort of activity and become thereby an activity ‘centre’ or ‘nook’. The quality of children activity in these activity centres are largely determined by the way the materials are presented: they should be plentiful, constantly accessible, logical, interesting and

materijala i sloboda izbora djece snažno određuju kvalitetu njihova iskustva i učenja te pridonose dobrom općem ozračju vrtića. Kriteriji 'dobre atmosfere' ili 'dobrog ozračja' vrtića mogu biti: istodobno odvijanje različitih aktivnosti djece (ne rade svi isto, nego svatko odabire ono što želi), zatim radno ozračje, tj. zaposlenost djece (svi imaju nekog posla koji im je zanimljiv), veseo žamor djece (razgovaraju, igraju se, raspravljaju), slobodno kretanje djece prostorom (aktivnosti nisu statične jer je malo djeci svojstveno kretanje), slobodan odabir sadržaja i druge djece s kojom će stupiti u aktivnost (ne moraju činiti samo ono što su za njih isplanirali odrasli) i slično.

Valja znati da velik broj djece u skupinama (to je čest slučaj) nije smetnja ovakvoj organizaciji prostora. Naprotiv, dobra organizacija prostora može ovaj problem itekako smanjiti i ublažiti. Veliki broj djece mnogo se lakše (samo)organizira u prostoru koji im u tome svojom pregrađenošću indirektno pomaže negoli u prostoru koji je nepodijeljena cjelina. Isto tako količina ponuđenih materijala ne smije biti obrnuto proporcionalna broju djece. Što je u skupini više djece, to i raznovrsnih materijala treba biti više.

Druženje i raznovrsne aktivnosti djece poželjno je organizirati i u zajedničkim prostorima vrtića (hodnicima, kupaonicama i dr.), s obzirom na to da interakcije djece različitih skupina (osobito različitih kronoloških dobi) sadržavaju izrazito visok potencijal učenja. Osim što promovira raznovrsnost socijalnih interakcija, praksa zajedničkoga korištenja određenih prostora vrtića vodi i racionalizaciji didaktičke opreme, pomagala i materijala za učenje. U tom slučaju prostor svake odgojne skupine ne treba biti opremljen jednakom opremom, tj. nuditi jednake sadržaje, nego upravo obratno od toga – omogućavati raznovrsnost slobodnog izbora djece s obzirom na njihove individualne i razvojne posebnosti, preferencije, različite stilove učenja i drugo.

Osim što potiče suradnju djece, korištenje zajedničkih prostora (hodnika, kupaonica i sličnog) pridonosi i većem povezivanju odgojitelja različitih skupina. U njima odgojitelji mogu zajednički podržavati aktivnosti djece (npr. projekte), ali ga i zajedno osmišljavati i obogaćivati materijalima.

Jedan od važnijih kriterija kvalitete prostornog okruženja vrtića jest razina ugone koju on pruža djeci. Prostorno okruženje vrtića trebalo bi biti ugodno i što više nalikovati obiteljskom jer djeca u njemu provode velik dio svoga djetinjstva. Cjelokupno

► Upoznavanje starog grada

purposeful and should understandably reflect the activities which they support. If these criteria are met, the children entering the space have a clear idea what can be done there, what games they can play, and all that without many instructions by an adult.

Well structured space, sufficient provision of good materials and freedom of choice strongly determine the quality of children experience and learning and contribute to a good atmosphere of the kindergarten. Criteria for a 'good atmosphere' or 'good ambiance' can include: facilitation of multiple simultaneous activities (children can involve in activities of their choice), work atmosphere, that is, degree of engagement (everybody can do something which interests them), children's cheerful murmur (talking, playing, discussing), free movement in space (since movement is inherent to young children) free choice of activities and peers and playmates (children do not have to do only the things planned for them by adults) and the like.

It should be stressed that a big number of children in kindergarten groups (which is often the case) does not hinder such a spatial organisation. On the contrary, a good organisation of space can indeed help in preventing or resolving this problem. A great number of children is more easily (self)organized in a space partitioned in a way as to indirectly help organisation than in a single, undivided space. The same amount of supporting material should not be inversely proportional to the number of children. As the number of children in a group grows, so should the diversity of materials.

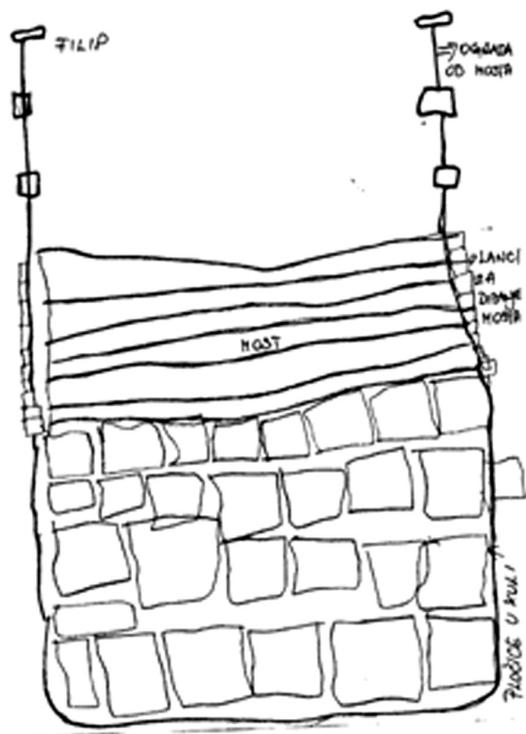
It is commendable to organize associative play and other activities for children in communal spaces of kindergartens (halls, bathrooms and the like) since interaction among children of various groups (especially different age groups) show an extremely big learning opportunity. In addition to stimulating various social interactions, the practice of communal use of certain kindergarten spaces leads also to the rationalisation of didactic tools and educational materials. In that case, the space of each group should not be equally equipped providing the same activities, but to the contrary, it should provide variety from which children to choose according to their individual development stage, abilities, preferences, learning styles etc.

In addition to encouraging cooperation among children, the use of communal spaces contributes to stronger connection between educators of different kindergarten groups. In those

► Exploring the old town



CRTEŽ DJEČAKA FILIPA (7g.) - POBRETNI MOST





vrtičko okruženje trebalo bi djetetu kontinuirano slati poruku dobrodošlice, a to se, među ostalim, može postići opremanjem vrtića 'po mjeri' obitelji, u kojoj svatko može pronaći mirno, udobno i sigurno mjesto za odmor, opuštanje, razonodu i druženje. U ostvarivanju takvoga obiteljskog ozračja uvelike mogu pomoći mekani i udobni ležajevi, naslonjači, fotelje i strunjače, zatim zavjese ugodnih boja, mekani jastuci i sago- vi, zelene biljke, lijepe (umjetničke) slike i sve drugo što bi se moglo poželjeti u dnevnom boravku vlastita stana.

Prostorno bi okruženje vrtića također trebalo omogućiti i zadovoljenje potrebe za privatnošću koju, baš kao i svaki odrastao čovjek, ima i svako dijete. Svako dijete ponekad ima potrebu za povremenim izdvajanjem od ostalih, tj. za kratkotrajno osamljivanje u svojoj 'privatnoj niši'. Naravno da je ta potreba, prije svega, izražena za vrijeme obavljanja nužde, stoga dječji zahodi svakako trebaju biti međusobno pregrađeni, a zidovi tog dijela kupaonice od ostatka prostora odijeljeni neprozirnom površinom. Priliku (dakako, dobrovoljnog) osamljivanja djeteta tijekom njegova dnevnog boravka u vrtiću moguće je osigurati različitim manjim kućicama, tj. 'skrivalicama', u kojima ono može boraviti samo ili s nekoliko druge djece.

Prostor vrtića trebao bi obilovati zrcalima postavljenim na različitim, zanimljivim mjestima. Ta se zrcala mogu nalaziti na različitim mjestima u prostoru, tako da dijete sebe može vidjeti u različitim situacijama, npr. kad se s prijateljima igra ili razgovara, kad nešto gradi, slika ili piše itd. Dobro je zrcala postaviti i u skrivenim kućicama, u kojima će dijete samo sebe (npr. različite izraze svoga lica, tj. svoj 'gestovni jezik') proučavati mnogo slobodnije nego ako to čini pred odraslim.

S obzirom na prirodu djetetova učenja, vrtičko bi prostorno-materijalno okruženje trebalo biti 'multisenzorično', tj. djecu poticati na istraživanje i angažiranje različitih senzoričnih modaliteta (istraživanje tekstura, mirisa, zvukova, tonova, melodija i sl.).

Naravno, postoje i mnogi drugi važni aspekti kvalitete prostorno-materijalnog konteksta vrtića, kojih bi detaljno opisanje nadilazilo zadane okvire ovoga rada. U svakom slučaju, u organiziranju i osmišljavanju prostora vrtića valja biti svjestan činjenice koju ističe Greenman⁴: 'Prostor koji nas okružuje utječe na to kako se osjećamo, kako razmišljamo i kako se ponašamo i zapravo dramatično utječe na kvalitetu našeg

⁴ Primjer materijala za angažiranje osjetila dodira

spaces the educators can support joint activities of children (ex. projects) but also work together in designing it and enriching it with new materials.

One of the most important qualitative criteria of the kindergarten environment is the level of comfort provided for the children. Kindergarten environment should be pleasant and predominantly similar to home environment since children spend in it a large part of their childhood. The entire kindergarten environment should continuously convey a welcoming messages to children, which can be done by equipping the kindergarten 'to measure' family, in which every child can find a peaceful, comfortable and secure place for rest, relaxation, entertainment and socialisation. Achieving such a family ambiance can be largely done by soft and comfortable beds, armchairs and mats, curtains of pleasant colours, soft cushions and carpets, green plants and nice paintings together with other things which one could wish to find in his or her home's living room.

Kindergarten environment should also meet the needs for privacy which every child³, just like every adult has. Each child sometimes has a need for temporary distance from the rest of children, for a short-term isolation in his or her 'private corner'. Naturally, this need is primarily expressed in the case of toilet use. Toilets should therefore be separated, and walls of that part of the bathroom divided from the rest of the space with a solid partition. The chance for child's isolation (naturally, voluntary one) during his or her time spent in the kindergarten can be made possible by various small houses or 'hiding places' in which the child can go alone or with only a few other children.

Kindergarten environment should be abundantly furnished with mirrors set in different, interesting places. The mirrors can be placed in various places so that children can see themselves in different situations, for example, when they play or talk to other children, when they build, draw or write something etc. It is advisable to place mirror in the hidden houses where children can observe themselves (ex. different facial expressions, or his 'gestural language') much freely than in front of adults.

Considering the nature of children learning styles, the spatial and physical environments of kindergartens should be multisensory. They should stimulate exploration of and engagement into various sensory modes (textures, scents, sounds, tones, melodies and the like).

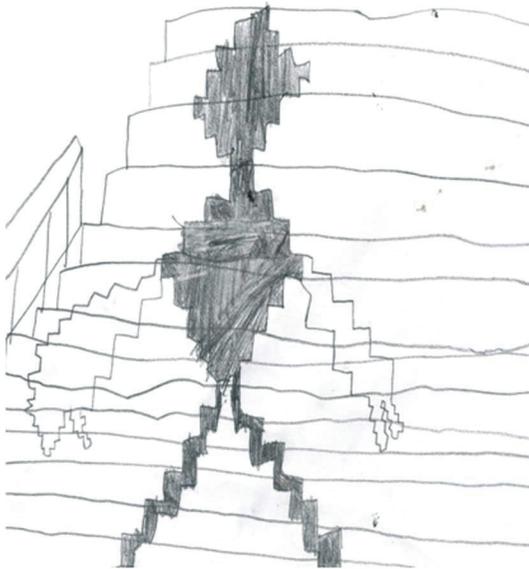
⁴ An example of material for engaging the sense of touch

života. Dapače, sve što radimo, prostorno okruženje nam može olakšati ili otežati.' Iz tog razloga kvalitetno prostorno–materijalno okruženje predstavlja nezaobilaznu pretpostavku kvalitete življenja, odgoja i učenja djece u vrtiću.

- 1 Cohen, L., Manion, L., Morrison, K. (1996.), *A Guide to Teaching Practice*. London, New York: Routledge.
- 2 Malaguzzi, L. (1998.), *History, Ideas, and Basic Philosophy – An Interview with Lella Gandini*. In: Edwards, C. P., Gandini, L., Forman, G. (eds.), *The Hundred Languages of Children– The Reggio Emilia Approach, Advanced Reflections*. London: Ablex Publishing Corporation, 49–97.
- 3 Fields, M.V, Boesser, C. (1998.), *Constructive Guidance and Discipline*. New Jersey, Columbus, Ohio: Merrill, Prentice Hall
- 4 Greenman, prema Gandini, L. (1998.), *Educational and Caring Spaces*. In: Edwards, C. P., Gandini, L., Forman, G. (eds.), *The Hundred Languages of Children – The Reggio Emilia Approach, Advanced Reflections*. London: Ablex Publishing Corporation, 161–178.

Naturally, there are many other important quality aspects of a spatio–physical context of kindergartens whose detailed description would exceed the parameters of this paper. In any case, spatial organisation and design of kindergartens should include, according Greenman⁴, awareness that '(an environment) conditions how we feel, think, and behave; and it dramatically affects the quality of our lives. The environment either works for or against us as we conduct our lives.' For that reason, a good spatio–physical environment presents an inevitable precondition for the quality of life and education of pre–school children.

- 1 Cohen, L., Manion, L., Morrison, K. (1996.), *A Guide to Teaching Practice*. London, New York: Routledge.
- 2 Malaguzzi, L. (1998.), *History, Ideas, and Basic Philosophy – An Interview with Lella Gandini*. In: Edwards, C. P., Gandini, L., Forman, G. (eds.), *The Hundred Languages of Children – The Reggio Emilia Approach, Advanced Reflections*. London: Ablex Publishing Corporation, 49–97.
- 3 Fields, M.V, Boesser, C. (1998.), *Constructive Guidance and Discipline*. New Jersey, Columbus, Ohio: Merrill, Prentice Hall
- 4 Greenman, after Gandini, L. (1998.), *Educational and Caring Spaces*. In: Edwards, C. P., Gandini, L., Forman, G. (eds.), *The Hundred Languages of Children – The Reggio Emilia Approach, Advanced Reflections*. London: Ablex Publishing Corporation, 161–178.





Dječja umjetnička škola 'START'

Inga M. Abaeva, Nona S. Aznavuryan (Moskva, Rusija)

Arhitektonski dječji studio u sklopu Unije arhitekata osnovali su 1989 entuzijasti Inga Abaeva i Olga Barmash. Godine 1993 studio je dobio status države Dječje umjetničke škole.

Što je 'Start'?

Simbol naše škole je Žirafa – Tatlinov Toranj, a predstavlja simbiozu prirode i arhitekture. Naslov škole – Start – ima nekoliko značenja:

START – studio (škola) umjetnosti (ART). To je inicijacija 360 djece u dobi od 5 do 17 godina u svijet tajni umjetnosti: lijepih umjetnosti, dizajna i arhitekture. Ovdje djeca uče osnove projekiranja, umjetničkog rada koji obuhvaća crtanje, modeliranje, upotrebu boja i računalnu grafiku.

START je početak nečijeg stvaralaštva, bez obzira na buduću profesiju.

START je humanizacija školskog obrazovanja, koncipiranje i provođenje integriranog predmeta arhitektonskog i umjetničkog stvaranja u školama. Predmet se temelji na umjetnosti i arhitekturi kao elementima integracije svih školskih predmeta

U osnovnim školama integrirali smo program u sljedeće predmete: Ruski jezik, strani jezici, matematika, povijest, biologija, tehnički odgoj, likovni

U srednjim školama integrirali smo program u sljedeće predmete: geometrija, tehničko crtanje, povijest, biologija, tehnički i likovni odgoj

START je sustav arhitektonskog obrazovanja, distribucija metoda i seminara koji olakšavaju poučavanje umjetničkim školama, školama općeg usmjerenja, ateljeima u Moskvi, gradovima u Rusiji i stranim zemljama. Više od 120 škola u Rusiji implementiralo je program START-a

Seminari su se održali u Naberezhnye Chelnyju (Tatarstan), u Sukhanovu – Kreativnoj kući Ruske unije arhitekata (Moskovska regija), i Republici Komi, u Tobolsku (Sibir), Yakutsku (Sibir), u jednom od vrtića u Toliattiu (industrijski centar Rusije), u jednoj moskovskoj školi. Velika izložba svih sudionika seminara je održana u središnjem izložbenom prostoru u Moskvi.

START je pridružen UNESCO-u te je bio sudionik u mnogim

Children's Art School 'START'

Inga M. Abaeva, Nona S. Aznavuryan (Moscow, Russia)

The Architectural Studio for Children associated with the Union of Architects was founded by enthusiasts Inga Abaeva and Olga Barmash in 1989. In 1993 the studio acquired the status of the state governed Children's Art School.

What is 'Start'?

The symbol of our school is Giraffe – Tatlin's Tower. It is an image of the unity of Nature and Architecture. The title of the school 'Start' has many meanings:

START – studio (a school) of ART. It is the initiation of 360 children from the age of 5 to 17 into many secrets of art: fine arts, design and architecture. Here the children learn the basics of architectural design and art that comprise drawing, modelling, colour use and computer graphics.

START – studio (a school) of ARCHITECTURAL CREATION ('Tvorchestvo'). Creation is a permanent search, an experiment, comprehension, generalization of mind. Creation is a realization of continuous pre-university education about architecture and design.

START is the beginning of one's creation, regardless of their future profession.

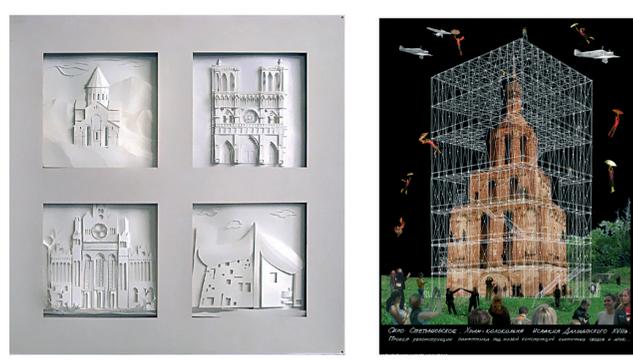
START is humanization of school education, production of integrated course in architectural and artistic creation in schools. The course is based on integration of school subjects through art and architecture.

In primary schools we integrated our programme into the Russian language, foreign languages, Mathematics, History, Biology, Technology and Painting.

In secondary schools we integrated our programme into Geometry, Drafting, History, Biology, Technology and Painting.

START is a system of architectural education, distribution of methods, seminars that facilitate teaching in art schools, schools of general education, studios in Moscow, cities in Russia, and foreign countries. More than 120 schools in Russia implement the 'Start' programme.

Seminars were held in Naberezhnye Chelny (Tatarstan), in Sukhanovo – the Creative House of the Russian Union of Architects (Moscow Region), in Komi Republic, in Tobolsk (Siberia),



- ◀ Integrirani arhitektonski predmet u školama
- ▶ Sudjelovanje u programima UNESCO-a

- ◀ Integrated course of Architecture at schools
- ▶ Participation in UNESCO programs

forumima u organizaciji UNESCO-a u Norveškoj (Bergen, Oslo), SAD-u (Boston), Hrvatskoj (Dubrovnik), Austriji (Graz), Švedskoj (Karlskrona), i Rusiji (Novgorod)

START aktivno sudjeluju u radu Radne Grupe programa Djeca i arhitektura Međunarodne unije arhitekata čiji je glavni cilj potaknuti djecu na participaciju u oblikovanju izgrađenog okoliša

- Dječje natjecanje u oblikovanju nasipa u gradu Novorossiysk na Crnom moru
- Transformacija urbane sredine
- Stvaranje malih arhitektonskih formi od snijega
- Transformacija postojećih montažnih kuća u Moskvi u građevine raznovidnih arhitektonskih stilova

Prošle je godine u okviru Međunarodnog arhitektonskog festivala 'Zodchestvo' škola Start proslavila svoj 25. rođendan. Mnoštvo se ljudi okupilo proslaviti taj događaj. U isto vrijeme Radna Grupa programa Djeca i arhitektura održala je sastanak u Moskvi. Obimna izložba dječjih kreativnih radova i školskih programa otvorena je u Središnjem umjetničkom domu u Moskvi.

Yakutsk (Siberia), in a kindergarten in Toliatti (the industrial centre of Russia), in a comprehensive school in Moscow. The joint exhibition of all the participants of the seminars was held at the central exhibition halls in Moscow.

START is associated with UNESCO and participant of many UNESCO forums held in Norway (Bergen, Oslo), USA (Boston), Croatia (Dubrovnik), Austria (Graz), Sweden (Karlskrona), and Russia (Novgorod).

START actively participates in the UIA Architecture and Children Working Group, the main aim of which is to make children participate in reforming the built environment.

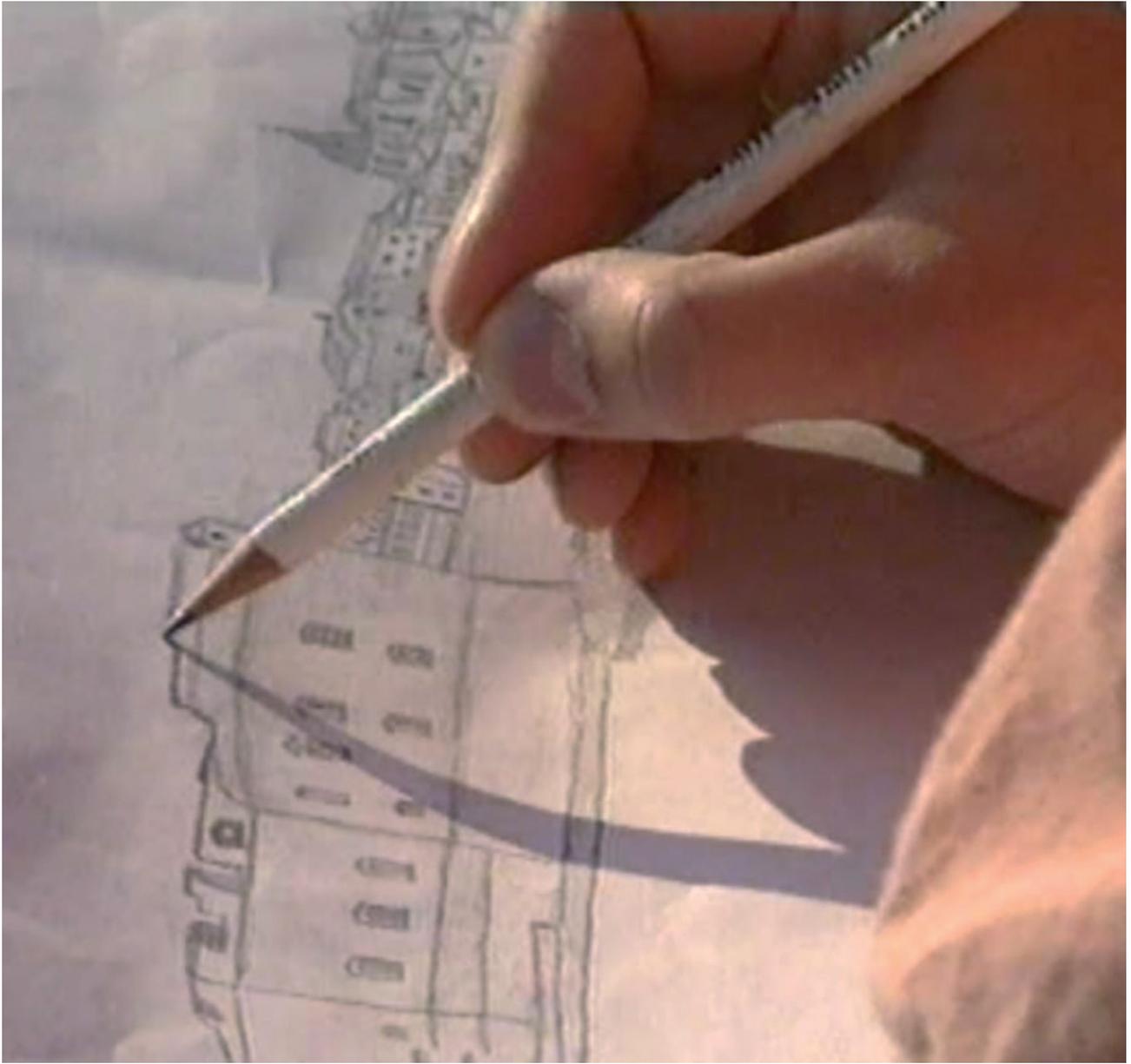
- Children's contest on reforming the Black Sea Embankment, city of Novorossiysk,
- Transformation of Urban Environment,
- Creation of small architectural forms out of snow,
- Transformation of the existing panel houses in Moscow into building of various architectural styles.

Last year in the framework of the International Architectural Festival 'Zodchestvo' 'Start-school' celebrated its 25th anniversary. A lot of people came to honour this artistic event. The UIA Architecture and Children Working Group held their meeting at that time in Moscow. A big exhibition of children's creative works and school programmes was opened at the Central Art House in Moscow.



- ^ Integrirani arhitektonski predmet u školama
- ∨ Obljetnička izložba START – 25

- ^ Integrated course of Architecture at schools
- ∨ Anniversary exhibition START – 25



Gimnazija Dubrovnik

Jozo Serdarević (Dubrovnik, Hrvatska)

Povodom pedesete obljetnice UNESCO-a i Međunarodne godine tolerancije Gimnazija Dubrovnik postala je 1994. godine članicom UNESCO-ovih ujedinjenih škola – Associated Schools project. Slijedeći poznatu izreku da 'samo onaj tko poznaje svoje naslijeđe može ga cijeniti i očuvati onako kako dolikuje', generacije su učenika u sklopu izvannastavnih aktivnosti ostvarile osobni doživljaj kulturnog naslijeđa Grada onako kako on to i zaslužuje. Zato ih treba obrazovati da bi kad odrastu razumjeli arhitektonsko oblikovanje i procese kojima se stvara prostor.

Rad na projektima okupljao je uvijek iznova velik broj učenika koji su mladenačkom lakoćom i s oduševljenjem odlazili na građevinu, proučavali zidove i portale, slike i skulpture, posjećivali arhivske i muzejske prostore, postavljali pitanja i slušali predavanja povjesničara umjetnosti, arhitekata, arheologa, kao i seminare u Firenci – o kulturnom krajoliku. Uspostavljena je suradnja s dubrovačkim muzejima, Društvom prijatelja dubrovačkih starina, Povijesnim arhivom, Zavodom za obnovu Dubrovnika, Konzervatorskim odjelom Dubrovnik, Međunarodnim središtem hrvatskih sveučilišta, Veleučilištem Dubrovnik, Društvom francusko-hrvatskog prijateljstva, Društvom 'Baština', humanitarnom organizacijom 'Deša' te s mnogim hrvatskim inozemnim školama i sveučilištima. Svaka je tema obrađena interdisciplinarno. Uz učenike surađivali su i vanjski suradnici i stručnjaci, koji su nesebično prenosili svoja iskustva i znanje. Radionica je tako postala nerazdvojni dio dubrovačke gimnazije koja, prema zaključku jednog učenika, '...čini život u njoj, u nekim njenim segmentima, lakšim i podnošljivim, pružajući vrlo često svojim okriljem zaštitu od suhoparnih i zamarajućih školskih programa i ofenzive nastave'.

Jedna je od tema Ston i Mali Ston – biseri hrvatske kulturno-povijesne baštine. To su utvrđeni gradovi nekadašnje Dubrovačke Republike, pouzdani čuvari srednjovjekovne solane i cjelokupnoga gospodarskog područja poluotoka Pelješca. Oni su po mnogočemu – u prvom redu po svojem monumentalnom gotičko-renesansnom fortifikacijskom uređenju (zidinama dvostruko prebačenim preko brda, ukupno dugim 5,5 km – najdužim sačuvanim u Europi, i ojačanim s 40–ak kula i 5 tvrđava), a možda još više po svojoj brižljivo planiranoj te precizno artikuliranoj i ostvarenoj urbanoj matrici (organizaciji gradskih

Dubrovnik Grammar School

Jozo Serdarević (Dubrovnik, Croatia)

In 1994, on the occasion of the 50th anniversary of UNESCO's International Year of Tolerance, the Grammar School in Dubrovnik became a member of UNESCO's Associated School Project. Following the well known saying that 'only those who know their heritage can value and protect it in a proper way' generations of pupils gained and expressed their personal experience of the city's cultural heritage by participating in extracurricular activities in the most deserving way. That is why children should be educated so that, once they grow up, they can understand architectural design and processes governing the creation of space.

The project activities included a great number of pupils whose youthful lightness and enthusiasm led them to sites of historic buildings so they could explore walls and portals, paintings and sculptures, archives and museums spaces, ask questions and listen to lectures given by art historians, architects, archaeologists, as well as attend seminar on cultural landscape in Florence. Collaboration has been established among numerous institutions such as the Dubrovnik Museums, Association of Friends of Dubrovnik Antiquities, Historical Archives, Conservation Department in Dubrovnik, International Centre of Croatian Universities, Polytechnic of Dubrovnik, French – Croatian Friendship Society, Heritage Association, Deša Humanitarian Organisation and many other Croatian and international schools and universities. Each topic was dealt with in an interdisciplinary way with experts and professional collaborators generously passing their experiences and knowledge to the pupils. Workshops therefore became an inseparable part of the grammar school which, according to a pupil '... made the life in it, and in some of its aspects, bearable and easier, often providing protection from dry and tiring school activities and belligerent lectures'.

One of the topics was Ston and Mali Ston (Little Ston) – pearls of the Croatian cultural and historic heritage. These fortified towns of the former Dubrovnik Republic were faithful protectors of the medieval salt producing areas and the entire economic region of the Pelješac peninsula. They represent in many ways an exceptional example of historic town planning in Croatia, and most certainly in a wider European context. They are primarily known by the monumental fortification built in the mixed Gothic and Renaissance styles (double walls, altogether 5.5 km

ulica insula, trgova, upravno–crkvenog i ostalih zajedničkih prostora..., cizeliranoj još davne 1334. godine, a nešto narušenoj u 19. st. i novijim vremenima) – osobit primjer u hrvatskoj povijesnoj gradogradnji, a zasigurno i u širem europskom prostoru. Danas je svijest o kulturno–baštinskoj važnosti malostonskog područja vjerojatno snažnija nego ikada prije: možda su tome razlog granatiranja u Domovinskom ratu 1991.–1993. g. i oštećenja za nedavnih potresa koji su dobro narušili njegovo sačuvano lice, a možda i svijest da je ta kulturna baština živi organizam koji daje smisao našoj sadašnjosti i istinski je zalag našoj budućnosti.

U tome smislu UNESCO–ova radionica u dubrovačkoj Gimnaziji svijetao je primjer interaktivnog odnosa i uključenosti mladih u promišljanje zaštite spomeničke baštine. Radionica ne samo da upućuje mlade u najveće vrijednosti, već ih i angažira da studijskim radom i primjerenim osmišljavanjem zahvaćene materije prenesu i drugima svoje iskustvo na istraživanju pojedinih baštinskih projekata. Panel–izložba (Ston i Mali Ston) – Biseri hrvatske kulturno–povijesne baštine, koja izdvajajući najvrjednije i najljepše detalje povijesnih gradskih slojeva vrlo precizno ponire u širok supstrat stonskoga i malostonskoga urbanog prostora i prigradskog okružja, tek je jedan od vrijednih projekata ove radionice.

Dubrovački ljetnikovci je projekt gdje su učenici mogli shvatiti odnos između izgrađenog i prirodnog okoliša te veze između održivog razvoja i kvalitete života. Tema je obrađena na sedamnaest panoa. Osim navedenih ljetnikovaca učenici su na preostalim panoima prikazali povijest graditeljstva, arhitekture, na području Dubrovnika. Interdisciplinarnom obradom, studijskim radom i primjerenim osmišljavanjem zahvaćene materije ovaj je projekt uspješno realiziran.

Panel–izložba "Dubrovački ljetnikovci" predstavlja najvrjednije i najljepše detalje gotičkih, renesansnih, manirističkih i baroknih stilskih oblika u arhitekturi. Učenici su dočarali izgubljene ljepote dubrovačke okolice u kojoj je jedna velika kultura ostavila mit o životu u prirodi, a padom Republike nestali su oni koji su to vjerovali. Danas su brojni ljetnikovci, stvoreni kao jedinstvo arhitekture vrtova i krajolika, napušteni i zaboravljeni. Stoga sve više jača svijest o potrebi sveobuhvatne njihove zaštite, kao i promicanju njihovih pojedinačnih i univerzalnih vrijednosti. Ova je radionica primjer uključenosti mladih u problem zaštite baštine koja je odredila njihov životni poziv.

Na području nedadašnje Dubrovačke Republike sagrađeni su tijekom prošlih stoljeća mnogi ljetnikovci. Najviše ih nastaje

long – the longest surviving wall in Europe and reinforced with about 40 towers and 5 fortresses). They are maybe even better known by their carefully planned and designed urban core (organisation of town streets, squares, administrative, sacral and communal spaces...) from 1334 which was somewhat corrupted in the 19th century and more recent times). Today, the awareness of the cultural importance of Mali Ston is probably higher than ever before. That might have been the result of the bombing attacks during the Croatian War for Independence in 1991–93 and the damage caused by earthquakes, or perhaps the awareness that the cultural heritage is a living organism which gives meaning to our present and the promise of a better future.

In that sense, UNESCO's workshop at the grammar school in Dubrovnik is a fine example of interactive relationships and involvement of young people in thinking about heritage protection. The aim of the workshop was not only to make pupils aware of the biggest values, but to engage them in studious work, both cognitive and creative, on the presented topics and issues so they can convey to other young people their experience on the exploration of certain heritage projects. One of important projects forming part of the workshop is a panel exhibition (Ston and Mali Ston) – Pearls of Croatian cultural and historical heritage which comprises a selection of the most valuable and beautiful details of historic urban layers and which carefully and thoroughly deals with the fundamental elements of the urban areas of Ston and Mali Ston and their surroundings.

Dubrovnik Villas is a project whose aim was to teach pupils relationships between the built and natural environment and links between sustainable development and the quality of life. This topic was explored and presented on seventeen panels, including also the panels on which the pupils presented the history of architecture in the Dubrovnik area. Interdisciplinarity, studious work and creativity made sure that the project was successfully carried out.

The Dubrovnik Villas exhibition presents the most valuable and delightful details of the Gothic, Renaissance, Mannerist and Baroque stylistic features in architecture. The pupils managed to evoke the lost beauty of the Dubrovnik area which holds the myth of life in nature, created by a great culture, which lost its believers after the fall of the Republic.

Many villas were built in the area spreading across the former Dubrovnik Republic in the course of previous centuries. The majority of them were created in the 15th and 16th centuries

u 15. i 16. stoljeću – kada je dubrovački teritorij bio konačno zaokružen, kada su vještom diplomatskom politikom bile osigurane njegove granice, kada je izvangradski prostor postao siguran i život u njemu spokojan.

Dominantnim položajem, arhitekturom i vrtovima ljetnikovci su se izdigli iznad puke gospodarske funkcije. Obrada zemlje, pa i osobni rad na njoj, dobivaju uzvišen moralni smisao, a stanovnici grada seoski prostor i život u njemu smatraju da su ispunjeni novim vrijednostima, nadasve idiličnima. Griješi tko misli da sretno živi u gradu. Neka dođe ovamo, ovo će mu mjesto pružiti prave užitke, pisalo je na Gradićevu lapadskom ljetnikovcu iz 15. st.

Gruž je bio prostrana, široka luka, unaokolo okićena mnogim plodnim vinogradima, veličanstvenim palačama i divnim vrtovima. Već je tada bilo izvan grada mnogo prekrasnih palača i kuća. Čini se kao da su sve izgrađene i podignute iz istog materijala, od istog graditelja i gotovo u isto vrijeme. Upravo su veličanstvene i doista bi priličile svakomu naprednom talijanskom gradu, osobito toskanskomu, i služile bi mu za ukras. (Filip de Diversis, 1440.)

when the Dubrovnik territory was finally defined, when the skilful diplomacy secured its borders and when the life outside the city walls became safe and peaceful.

With their dominant position in the landscape, and their architecture and gardens, the villas acquire the meaning that went beyond the mere economic one. Farming and work invested by the owners received a sublime moral significance, and the city dwellers consider villages and the life in them to be filled with new values, eminently idyllic. Wrong are those who think they have a happy life in cities. Let them come here; this place will provide them with true pleasures... were the words written on Gradić's 15th-century villa in Lapad.

Gruž was a large and wide sea port, surrounded with numerous vineyards, magnificent palaces and enchanting gardens. The space beyond the city walls already had many beautiful palaces and houses. It seems they were all built from the same material, by the same architect and in the same period. They are nothing but magnificent and they could belong to any progressive Italian city, especially in Tuscany where they could serve as its decoration (Filip de Diversis, 1440)

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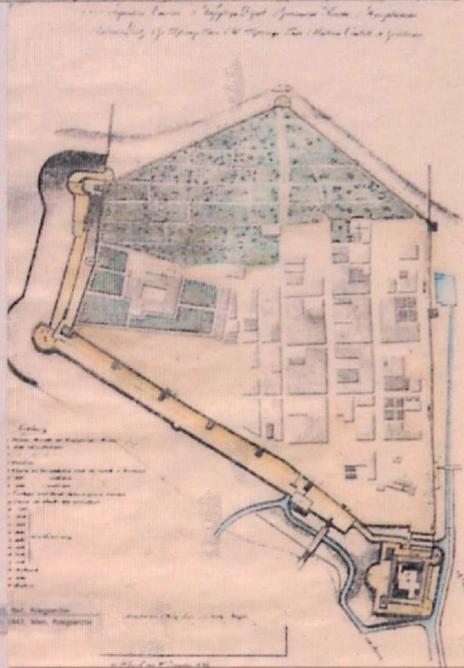


Now we make a preliminary field plan. One of the main streets is shown in red. The plan is drawn on a grid of 100 m squares. The grid is drawn on a scale of 1:1000. The grid is drawn on a scale of 1:1000. The grid is drawn on a scale of 1:1000.



Dubrovnik 1300. The street is shown in red.


During the 15th and 16th century many of the large blocks were surrounded with the sea-walled enclosure. The sea-walled enclosure was built to make a direct access to each house of the block. The enclosure was rather short and narrow, but straight. Sometimes they were built in a small courtyard. A small court is rectangular in form and it is covered with two orthogonal streets. There are no gardens in the city walls. The only place where the inhabitants could have their gardens within the city walls was in the street of the old, where the restricted buildings were seen.



Plan, 1945, Prof. Krieger
Plan, 1945, Prof. Krieger



Izložbe projekata UNESCO–ove radionice Gimnazije Dubrovnik

- Split, veljača 1995.
- Zagreb, lipanj 1995.
- Dubrovnik, prosinac 1996.
- Bergen, Norveška, lipanj 1995.
- Dubrovnik, palača Sponza, svibanj 1996.
- Zimbabwe, Viktorijini vodopadi, rujan 1996.
- Dubrovnik, predvorje kina Sloboda, 1996.
- Augsburg, Njemačka, studeni 1996.
- Dubrovnik, siječanj 1997.
- Dubrovnik, prosinac 1997.
- Stockholm, Švedska, travanj 1998.
- Dubrovnik, prosinac 1997.
- Osaka, Japan, studeni 1998.
- Dubrovnik, travanj 2000.
- Dubrovnik, lipanj 1999.
- Zavod za obnovu, Dubrovnik, rujan 2000.
- Dubrovnik, prosinac 2000.
- Knežev dvor, Dubrovnik, veljača 2001.
- Matica hrvatska, Ston, srpanj 2003.
- Dubrovnik, palača Sponza, veljača 2004.
- Okrugli stol hrvatskih ujedinjenih škola
- Muzej Mimara
- Umjetnička galerija Dubrovnik
- Prvi svjetski forum mladih
- Prvi europski forum mladih
- Prvi afrički forum mladih
- Dan gradova svjetske baštine
- Izložba Hrvatske paneuropske unije
- Izložbeni salon Matice hrvatske
- Crkva Domino
- UNESCO–ova konferencija Moć kulture
- Dubrovačka katedrala
- Drugi svjetski forum mladih
- Narodna knjižnica – dvorana od zrcala
- Međunarodno središte hrvatskih sveučilišta
- Dan gradova svjetske baštine
- Veleučilište Dubrovnik
- Zlatarstvo Dubrovnik
- Ston i Mali Ston
- 10 godina rada UNESCO–ove radionice

Exhibitions on the Projects of UNESCO's Workshop at the Dubrovnik Grammar School

- Split, February 1995
- Zagreb, June 1995
- Dubrovnik, December 1996
- Bergen, Norway, June 1995
- Dubrovnik, Sponza Palace, May 1996
- Zimbabwe, Victoria Falls, September 1996
- Dubrovnik, Sloboda Cinema Hall, 1996
- Augsburg, Germany, November 1996
- Dubrovnik, January 1997
- Dubrovnik, December 1997
- Stockholm, Sweden, April 1998
- Dubrovnik, December 1997
- Osaka, Japan, November 1998
- Dubrovnik, April 2000
- Dubrovnik, June 1999
- Institute for the Restoration of Dubrovnik, Dubrovnik, September 2000
- Dubrovnik, December 2000
- Rector's Palace, Dubrovnik, February 2001
- Matica hrvatska, Ston, July 2003
- Dubrovnik, Sponza Palace, February 2004
- Round table of Croatian Associated School Project
- Mimara Museum
- Museum of Modern Art Dubrovnik
- The First World Youth Forum
- The First European Youth Forum
- The First African Youth Forum
- Day of the World Heritage Cities
- Croatian Pan–European Union Exhibition
- Exhibition Salon of Matica hrvatska
- Domino Church
- UNESCO's Power of Culture Conference
- Dubrovnik Cathedral
- The Second World Youth Forum
- Public Library – Mirror Hall
- International Centre of Croatian Universities
- Day of the World Heritage Cities
- Polytechnic of Dubrovnik
- Dubrovnik Goldsmithery
- Ston and Mali Ston
- 10th Anniversary of UNESCO's Workshop



Je li moguće poučavati arhitekturu?

Laurence Tardieu (Bordeaux, Francuska)

Centar Arc En Rêve osnovali su 1981. godine dva arhitekta i dva socijalna radnika. Danas je to udruženje od 25 članova: arhitekata, grafičkih dizajnera, dizajnera namještaja... To je i kulturni projekt u području suvremene arhitekture, uređenja okoliša, inženjerstva i industrijskog dizajna. Izložbe i konferencije, radionice za djecu i tečajevi za odrasle, eksperimenti i pozivi na predlaganje ideja, publikacije i izleti neke su od mnogobrojnih aktivnosti centra Arc En Rêve.

Posebnost koju centar Arc En Rêve ima danas rezultat je iskustva skupljenog tijekom 28 godina. Ključno je prezentirati naš pedagoški pristup arhitekturi putem projekata u kojima koristimo naše osnovne koncepte. Nama je svaki dan novi eksperiment. Svakog dana možemo govoriti o iskustvu. Zamisao nam nije djecu staviti u ulogu arhitekata, već stvoriti mogućnosti za različita zadovoljstva koje im može pružiti arhitektura, dizajn i grad. Stoga govorimo o trenucima arhitekture.

Uvijek nastojimo mladim ljudima prenijeti nešto što će im pomoći ostvariti povezanost s arhitektonskim radionicama. Dolazimo pred njih s alatima koje smo osmisliti, s materijalima koji nam omogućuju razgovor o arhitekturi. Riječi same djece nam također mogu postati materijali za radionicu. DEMOKRACIJA.

Naš je cilj dobiti od djece njihove zamisli i razmišljanja, ne da bismo ih kopirali, nego da bismo djecu uključili u raspravu i kritičko razmišljanje i to putem kulturnog doprinosa. KULTURA.

Naš rad je poziv djeci na promatranje svijeta drukčijim očima. Živimo u svijetu koji je sačinjen od referenci, no formatiranih, prethodno osmišljenih ideja vrlo je malo. Cilj našeg rada je obogatiti te reference i navesti mlade ljude na promjenu pogleda i doživljavanja arhitekture. BUDUĆNOST.

Na koji način razgovarati s djecom o arhitekturi? Na koji način govoriti o arhitekturi koja se istovremeno tiče svih nas i profesionalaca i stručnjaka? Tiče se svih nas jer tvori naš okoliš. To je možda dobro ili loše, no u tolikoj je mjeri prisutna da se uglavnom zaboravlja i nitko ne brine o njoj. Kako od djece učiniti građane koji su informirani i koji kritički razmišljaju o izgrađenom okolišu u kojem žive?

Prvi puta kada sam ušao u učionicu impresionirao me je dječji interes za arhitekturu i urbanizam. Nekoliko puta sam

Is it Possible to Teach Architecture?

Laurence Tardieu (Bordeaux, France)

Arc En Rêve was established in 1981 by two architects and two social workers. Today it is an association of 25 people: architects, graphic designers, furniture designers... It is a cultural project in the fields of contemporary architecture, landscaping, engineering and industrial design. Exhibitions and conferences, workshops for children and courses for adults, experiments and call for ideas, publications and trips, are some among the many activities designed by Arc En Rêve.

The specificity of Arc En Rêve today is the experience accumulated during 28 years. It is essential to present our pedagogical approach to architecture through projects in which we use our basic concepts. For us, each day is a new experiment. Each day we can speak about experience. The idea is not to get children to 'play the role of architects', but rather to provide them with access to different delights and possibilities which architecture, design and city may offer them. That is why we talk about moments of architecture.

We always leave something to young people which help them establish a link with architectural workshops. We arrive with tools that we conceive, with materials which enable us to speak about architecture. The words of the children can also become the materials of our workshops. DEMOCRACY.

Our objective is to draw out ideas from children, not with the aim of imitating them, but rather to engage the children in the debate and criticism by means of cultural contribution. CULTURE.

Our work invites the children to see the world differently. We live in a world made of references but there are very few, formatted and preconceived ideas. The goal of our work is to enrich these references and to lead the young people to shift their glance, to get the taste of architecture. FUTURE.

How to speak about architecture with children? How to speak about architecture, which is at the same time a business of all and a business of specialists? It is a business of all since it constitutes our environment. It is perhaps good or bad, but it is to such an extent present that it gets generally forgotten and nobody feels concerned with it. How to lead the children to become citizens informed and critical about their built environment?



^ Radionica Kompleks kuća

^ Workshop Set of houses

u školama imao sličnu situaciju tako da sam odjednom postao svjestan nužnosti arhitektonske kulture u školama. I razmišljao sam o načinima na koje možemo djeci ostaviti lijepa sjećanja. Što možemo učiniti kako bismo im omogućili trenutak zadovoljstva te stoga ostavili traga na njima? Naš početni stav je da arhitektura ne zanima nikoga, a posebno tinejdžere. Kako, stoga, stvoriti poveznicu između njih i arhitekture? To je naš zadatak...

To je izazov kojeg moramo prihvatiti. Počeo sam razmišljati o drukčijem načinu promatranja arhitekture, drukčijem načinu poticanja i razvijanja arhitektonske kulture. Te bi moje želje mogla zadovoljiti jedna riječ: igra. Rješenje je u igri! Djeca se vole igrati. Igraju se svaki dan, satima, a zatim odrastu. Djeca uče, osjećaju svoju okolinu, igraju se s prostorom... Zato smo osmisliti materijale koji se temelje na igri: instalacije, radionice, edukacijske pakete, građevne elemente, interaktivne aktivnosti, izlete, posjete, susrete... Edukacijska radionica je prostor komunikacije među djecom ili tinejdžerima i arhitekture. Cilj je zavoljeti arhitekturu putem konkretnih iskustava. Otkriti arhitekturu igrom sa znakovima, oblicima, bojama. Razumjeti urbani razvoj šetnjom gradom, igranjem putem građenja...

Cilj radionica je dati gradu njegovo zaslužno mjesto u demokraciji, navesti djecu da promatraju i na drukčiji način vide izgrađeni okoliš u kojem žive... Ono što je zajedničko svim radionicama su dječja osjetila i mašta. Djeca dodiruju, promatraju, percipiraju, igraju se, istražuju, rukuju... nekad padnu ili se sakriju.

Kako bismo postigli istinsko učenje, dovoljno je smjestiti djecu u dovoljno bogat medij u kojem su spontano potaknuti uključiti se u aktivnosti koje im omogućuju učenje bez intervencije odraslih. Oni uče kako spoznavati svijet koji ih neposredno okružuje.

Kompleks kuća

Ova radionica za cilj ima rukovanje i igranje s prototipom kuće te pristupanje drukčijim konceptima grada, njegovom razvoju i upravljanju. Jednaka je važnost dana individualnoj i kolektivnoj igri. Radionica nije imala zamišljene standarde i mjere za otkrivanje arhitekture jer je prvenstveno bila vezana uz održivi razvoj.

The first time I came into a classroom, I was impressed by the kids' interest about architecture and urban planning. And I have been faced with the same situation several times in other schools. I suddenly became aware about the necessity of architectural culture in schools. And I was thinking how to leave good memories for children? What can we do to leave them a moment of pleasure, and leave thus a trace in their mind? The starting position is to think that architecture does not interest anybody, and especially teenagers. So, how to create a link between them and architecture? That is our work...

It is the challenge that we must take up. I started thinking about another way of seeing architecture, another way of advancing architectural culture. One word can solve these desires: playing. Playing is the solution! Children like to play, they play every day, for hours, and they grow up, they learn, they feel things around them, they play with space... That is why we created tools for them based on playing: installations, workshops, educational kits, building sites, hands-on activities, trips, visits, meetings... The educational workshop is a space for communication between kids, or teenagers, and architecture. The aim is to learn to love architecture through concrete experiences. To discover architecture by playing with signs, shapes, colours. To understand urban development by walking in the town, playing with building things ...

The aim of those workshops is to give the city its rightful place in democracy, to bring children to see their built environment differently... All workshops share the senses and imagination of children. Kids touch, play, look, perceive, explore, manipulate... sometimes they slip, or hide...

To achieve true education, it is enough to place children in a sufficiently rich, nutritive medium, so that they are spontaneously driven there and engage in an activity that enables them to know it without any intervention of adults. They learn how to know the world, which immediately surrounds them...

Set of houses

This workshop was about playing with and handling the prototype of a house and an approach to different concepts of the city, its development and its management. The individual play was equal to collective play. We did not devise any measures of discovering architecture. It was a workshop related to sustainable development.

Sklonište – izgradite vlastitu avanturu!

Nacionalni projekt Francuskog instituta za arhitekturu proveden je u suradnji triju partnera: djecom, arhitektima Martine Arrivet i Jean Charles Zêbo, i centrom Arc En Rêve. Mi smo u sklopu projekta imali ulogu medijatora. Omogućili smo stvaranje sučelja između djece i arhitekata. Djeca su bili klijenti, a arhitekti su bili upravo to, arhitekti. Projektirali su sklonište slijedeći različite ideje djece. Dok su neki željeli iz skloništa gledati nebo, drugi su željeli postaviti izlazna vrata na krov skloništa, a neki, pak, imali zamisao o transparentnom skloništu. Kako bi sadržavalo sve te ideje, sklonište je zamišljeno kao jednostavni valjkasti volumen ravnog krova, a gradila su ga djeca. Ravni krov skloništa sadržavao je kružne otvore poput prozora kroz koje su djeca glavama mogla provirivati van. Budući da su valjkasta sjedala ispod svakog prozora bila podešena visini svakog djeteta, djeca su sjedeći na sjedalima bila iste visine. Sklonište je tako istovremeno naglašavalo različite karakteristike djece, kao i ukidalo razlike u njihovim visinama. Tri stotine i pedeset transparentnih plastičnih vrećica dano je djeci kako bi ih napunili različitim predmetima ili crtežima i postavili na sklonište.

Jardin d'architectures – 1. i 2. sezona

Jardin d'architectures (Vrt arhitekture) je novi način podizanja svijesti široke publike (svih uzrasta) o svim tipovima arhitekture. Pet različitih dizajnera ili arhitekata je pozvano da stvore 5 'arhitektonskih trenutaka'. Pet struktura (mjesto) s kojima komuniciramo o arhitekturi i u kojima arhitektura može biti predmetom konverzacije. Zamišljeno je da to budu strukture u kojima se može živjeti. Svaku će biti moguće prenamijeniti, jednostavno rastaviti i transportirati. Najveće dimenzije koje svaka struktura može imati su 5×5×5m, a projektanti će moći slobodno izraziti svoje osobne arhitektonske vizije. Želja nam je upoznati publiku s arhitektonskim oblicima koje će moći istražiti, promatrati i razumjeti, u njima živjeti i doživjeti ih, tako da im se pogled na arhitekturu promijeni i da im se da aktivna uloga u istraživanju svake strukture.

Jardin d'architectures također znači istraživanje odnosa između unutarnjeg i vanjskog prostora. Originalnost projekta leži u pristupu (građevine postavljene u javni prostor, omogućen doživljaj svima), bliskom suradničkom odnosu između stvaratelja struktura (dizajnera i arhitekata) te posredovanje koje nakon toga slijedi.

Cabin – build your own adventure!

A national project conducted by Institut Francis d'Architecture had three partners: children, architects Martine Arrivet and Jean Charles Zêbo, and Arc En Rêve. We played the role of a cultural mediator. We provided the interface between the children and the architects. The children were the clients. The architects were the architects. The architects designed a cabin following various ideas pupils. Some wanted to be able to look at the sky from it or to put an exit door on the roof. Others saw it as a transparent hut. In attempt to combine these ideas, the cabin was envisaged as a simple circular form and it was then made by the children. The top of the cabin contained an opening, like a small window, for each child who can protrude their head out of the windows. Since the seats below the windows were adjusted to the height of each child, the children were all equally high when sitting on these seats. The cabin therefore simultaneously abolishes the differences in children's height and demonstrates their various characteristics. Three hundred and fifty transparent plastic bags were given to the children to be filled with different objects or drawings and then placed on the cabin.

Jardin d'architectures season #01&02

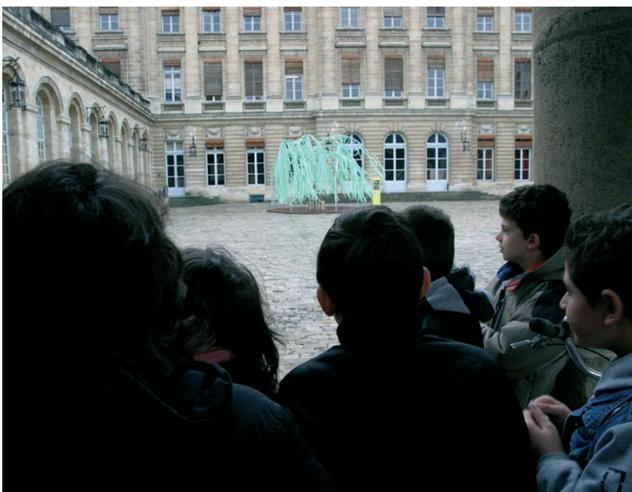
Jardin d'Architectures is a new tool aimed at raising awareness of the wider public (of all ages) about architecture of all types. Five different designers or architects have been invited to create 5 'architectural moments'. Five places which converse with us about architecture and in which architecture can be the subject of our conversation. The designs will be constructions in which one may live. Each will be convertible, easy to disassemble and transport. The maximum size of each structure will be 5×5×5m and the designers will be given freedom to express their personal vision of architecture. It is our desire to introduce to the public architectural forms which they can investigate, observe and understand, live in and experience them, so that the eyes with which they see architecture can be transformed and the public can be given an active role through exploration of each work.

Jardin d'Architectures is also a means of exploring the relationship between the interior and the exterior. The originality of the project lies in the approach adopted (construction in public spaces, experiences shared by all), close involvement of its creators (architects, designers), and the following mediation.



^ Radionica Sklonište –izgradite svoju osobnu avanturu!

^ Workshop Cabin – build your own adventure!



^ Radionica Jardin d'architectures, druga sezona – Dom tužne vrbe

^ Workshop Jardin d'architectures season 02 – Weeping willow-home

Zaključak

Radu je neophodno pružiti dugotrajnost. Napredak se kod učenika može uočiti tek nakon tri godine projektnog rada s njima. No, rad koji se zasniva na događanjima nije dostatan. Naš je zaključak da se u području kulturnog djelovanja sve mora iznova osmisliti i neprestano biti u potrazi za nečim drukčijim. Ključno je svakim projektom dobiti reakciju koja ostvaruje odnos s okolišem. To je arhitektura. U Francuskoj se, na primjer, arhitekturom u školama može baviti kroz održivi razvoj. To je od nedavno moguće. No, u budućnosti želimo to ojačati. Radeći s mladim ljudima različite dobi, zaključili smo da je zadovoljstvo jedan od uvjeta stvaranja želje koja je neophodna za kvalitetu arhitekture.

Ako mladi ljudi imaju ugodno sjećanje na susrete s arhitektima, možda će u budućnosti biti otvoreniji za područje arhitekture. Možda će više obratiti pažnju na izgrađeni okoliš.

Uz to, centar Arc en Rêve je razvio zanimljive materijale. Radionice koje predlažemo olakšavaju razgovor s malom djecom, kao i sa studentima. Razgovori koje potičemo su uvijek drukčiji, no materijali ostaju isti. Primjerice, od malih drvenih kuća napravljeni su materijali za građenje s ograničenim brojem elemenata te namijenjeni mladima. Broj elemenata može dostići i šest stotina ako je riječ o radionicama za studente tijekom kojih je moguće sudionike uključiti u dublje i kompleksnije promišljanje. Radionice uvijek započinjemo razgovorom sa sudionicama o onome što znaju, o njihovoj kulturi. Tada, korak po korak, dolazimo do arhitekture. Ne raspravljamo o njoj s pozicije znanstvenika, što je ključan pristup kojim se omogućava razumijevanje ove kompleksne teme. Za svaki projekt možemo pronaći drukčije rješenje. Mi smo arhitekti i kao takvi unutar fizičkog konteksta i posebnim sredstvima pružamo odgovore na zahtjeve naših korisnika. Je li to dio posla kojeg obavlja arhitekt?

Prilikom kreiranja radionice tijekom koje želimo s tinejdžerima razgovarati o arhitekturi jasno je da se služimo primjerima građevina koje imamo izložene u našoj galeriji. Pri tome se povodimo mišljenjem da se nepoznato može bolje shvatiti putem poznatog. Koji je ključni moment koji želimo postići tim radionicama i kako ćemo privući interes tinejdžera za obrazovanje o arhitekturi? Kao što mi u centru Arc en Rêve volimo reći, naša početna pozicija je da nitko nije zainteresiran za arhitekturu. Kako onda dovesti povezati ljude s arhitekturom? To je naš zadatak...Ponovo naglašavam da je to izazov koji moramo prihvatiti, kako bismo od ljudi učinili građane koji su informirani

Conclusion

It is necessary to provide work with longevity. We can see development happening with pupils after working for 3 years with them. To function on an event-driven mode is not enough. Our conclusion is that, in the field of cultural work, everything has to be invented and we always search for something different. It is essential to bring to each project a response which forms a relationship with its environment. That's architecture.

In France for example, architecture can be approached in school through sustainable development. It is a recent development. In the future, we wish to reinforce this approach. Working with young people of different age, we think that getting pleasure is one of the conditions to create desire, the requirement for architectural quality.

If young people have a pleasant memory of the meeting with architects, perhaps in the future they will be more open minded about this field. Perhaps they will pay more attention to their built environment.

Moreover, Arc en Rêve created interesting tools. The workshops we propose facilitate discussions with young children as well as students. Conversation we encourage is always different, but the tools remain the same. For example, small wooden houses are made into a building set for young people with a limited number of building parts. However, workshops for students, with which it is possible to engage in deeper and more complex thoughts, use six hundred of pieces. We always start the workshops by talking with pupils about what they know, about their culture. Then, step by step, we arrive at architecture. We do not discuss or deal with architecture from a scientific point of view. I think such an approach is what makes it possible to understand this complex subject. For each project, we can find a different solution. We are architects and we provide answers within a physical context and with special means on the request of our users. Is that a part of the work of an architect?

It is obvious that when we create a workshop in order to speak about architecture with teenagers, we use examples of buildings displayed in our gallery. In that we follow the principle of reaching better understanding of the unfamiliar through the familiar. What is the key point which should be reached during the workshops and how to attract interest of teenagers in architectural education? As we like to say in Arc en Reve, our starting position is to think that architecture does not interest anybody. So, how

o izgrađenom okolišu. Bez obzira hoće li to biti putem izložbi, radionica za djecu ili novim eksperimentima, naš je cilj potaknuti želju za arhitekturom, osnažiti kreativnost i promatrati svijet suvremenim očima.

to establish a link between people and architecture? That's our work...Once again, it is the challenge that we must take on, so that people can become citizens informed about the built environment. Whether it will be through our exhibitions, workshops for children or new experiments, our goal is to stimulate desire for architecture, to encourage creativity and to see the world through contemporary eyes.



^ Radionica Jardin d'architectures, 1. i 2. sezona – La chinoiserie

^ Workshop Jardin d'architectures season #01&02 – La chinoiserie



^ Radionica Sklonište – izgradite vlastitu avanturu!

^ Workshop Cabin – build your own adventure

ARHITEKTONSKE RADIONICE U
PROGRAMU SIMPOZIJA

ARCHITECTURAL WORKSHOPS WITHIN
THE SYMPOSIUM PROGRAMME



Arhitektonska radionica 'Grad'

Subota, 14. 03. 2009. od 11.00 do 13.00 sati
Voditeljice: Sanja Fillep, Saša Martinović i Aneta Mudronja Pletenac
Galerija Modolor Centra za kulturu Trešnjevka,
Park Stara Trešnjevka 1
Sudjelovala: djeca viših razreda OŠ Matija Gubec,
uz psihologinju Nataliju Dujić

U prostoru Galerije Modolor tijekom trajanja aktualne izložbe djeca su, uz vodstvo arhitekta Sanje Fillep i Anete Mudronja Pletenac, promišljala o pojmovima vezanim za grad, gustoću naseljenosti, naslijeđe i prostor, te gradila i stvarala kroz igru u prostoru.

City – Architectural Workshop

Saturday, 14 March 2009, 11 am – 1 pm
Workshop conducted by: Sanja Fillep, Saša Martinović
and Aneta Mudronja Pletenac
Modolor Gallery, Trešnjevka Cultural Centre, Park Stara Trešnjevka 1
Participants: children of the higher grades of the Matija Gubec
Elementary school, with psychologist Natalija Dujić

The workshop was conducted by architects Sanja Fillep and Aneta Mudronja Pletenac and was held in the Modolor Gallery. Children learnt terms related to city, population density, heritage and space, and they build and created things in the gallery space through play.





Arhitektonska radionica 'Muzej Osjeta'

Petak, 24. 04. 2009. od 17.00 do 19.00 sati

Voditeljica: Neda Cilinger

Tunel Grič, ulaz iz Mesničke ulice

Sudjelovala: djeca višega osnovnoškolskog uzrasta zagrebačkih škola

Cilj radionice: Osjećati, dodirivati, mirisati, čuti i vidjeti prostor. Označiti prostor, prepoznati njegov potencijal koristeći ga za novi program. Razumijevanje koncepta javnog prostora – Urbanizam. Upotreba karte grada i snalaženje u prostoru. Osveštavanje emocija koje izaziva određeni prostor i izražavanje istih.



ARHITEKTONSKE RADIONICE U PROGRAMU SIMPOZIJA

Museum of Sensations – Architectural Workshop

Friday, 24 April 2009, 5 pm – 7 pm

Workshop conducted by: Neda Cilinger

Grič Tunnel, entrance from Mesnička Street

Participants: children of higher grades of elementary schools in Zagreb

Workshop aim: to feel, touch, smell, hear and see space; to mark space, recognize its potential through its use in a new way; to understand the concept of public space – urbanism; to learn how to use a city map and orientation in space; to become conscious of the emotions evoked by a particular space and to express them.



ARCHITECTURAL WORKSHOPS WITHIN THE SYMPOSIUM PROGRAMME



Arhitektonska radionica 'Struktura i pokrov'

Petak, 24. 04. 2009. od 15.00 do 17.00 sati
Voditelj: Laurent Tardieu, Arc en Reve Centre, Bordeaux
Učiteljica: Jasna Štimac
Asistenti: Aneta Mudronja Pletenac, Goran Raspor
Cvjetni trg (Trg Petra Preradovića)
Sudjelovala: djeca IV. razreda OŠ Isidor Kršnjavi,
Zagreb – radionica na francuskom jeziku

Radionica nazvana 'Struktura i pokrov' govori o arhitekturi kao spremištu, fizičkom objektu, i o arhitekturi kao mjestu pojavljivanja određenog sadržaja. Cilj je ukazati na strukturu kao element arhitekture – rukujući krajnje jednostavnim materijalom, drvenim štapom. Radionica pokazuje kako se od individualnoga djelovanja dolazi do kolektivnog stvaranjem trodimenzionalne strukture. Ta struktura onda može biti prekrivena različitim materijalima (poput plastike, drva ili drugih materijala). Jedna od ideja radionice jest stimulirati odlazak iz zatvorenoga u vanjski prostor kako bi se što bolje upoznao grad u kojem djeca žive. Na taj način lakše je objasniti kako se mogu otkriti blaga arhitekture.



ARHITEKTONSKE RADIONICE U PROGRAMU SIMPOZIJA

Structure and Covering – Architectural Workshop

Friday, 24 April 2009, 3 pm – 5 pm
Workshop conducted by: Laurent Tardieu, Arc en Reve Centre, Bordeaux
Teacher: Jasna Štimac
Assistants: Aneta Mudronja Pletenac, Goran Raspor
Petar Preradović Square
Participants: 4th grade children, Isidor Kršnjavi Elementary School, Zagreb – workshop conducted in French

The Structure and Covering workshop deals with architecture as a container, a physical object and as a place of content realisation. The aim was to understand structure as an architectural element by handling the simplest material – a wooden stick. The workshop shows how to turn an individual activity into a collective one by creating a three-dimensional structure. The structure can be covered with different materials (such as plastic, wood or other materials). One of the ideas of the workshop is to stimulate going out into exterior spaces in order to become as familiar with the city as possible. In that way it is easier to explain how to discover architectural treasures.



ARCHITECTURAL WORKSHOPS WITHIN THE SYMPOSIUM PROGRAMME

IZLOŽBE U PROGRAMU SIMPOZIJA

Ljubomir Miščević

EXHIBITIONS WITHIN THE SYMPOSIUM PROGRAMME

Ljubomir Miščević



Izložba dječjih radova na temu arhitekture dio je pretprograma međunarodnog simpozija 'Hura arhitektura!'

17.03. – 04.04.2009.
Galerija Modulor Centra za kulturu Trešnjevka,
Park Stara Trešnjevka 1

Izložba predstavlja:

- 'Otvaramo prozore i vrata našega grada' – projekt Hrvatskog vijeća InSEA-e (Međunarodno društvo za obrazovanje putem umjetnosti). Voditeljica projekta: Mirjana Tomašević Dančević, predsjednica Hrv. vijeća INsEA-e;
- Radove nastale na arhitektonskoj dječjoj radionici 'Hura arhitektura!' koja je održana 14. ožujka 2009. u galeriji Modulor, također kao dio pretprograma simpozija (voditeljice: Sanja Filep i Aneta Mudronja Pletenac)

Sudionici: učenici od 5. do 8. razreda osnovnih škola iz Zagreba

- OŠ Silvija Strahimira Kranjčevića (voditeljica Tatjana Kovačić)
- OŠ Ivana Gundulića (voditelj Damir Aljinović)
- OŠ Antuna Gustava Matoša (voditeljica Ana Novoselec)
- OŠ Trnsko (voditeljica Milena Matijević Medvešek)
- OŠ Stenjevec (voditeljica Vladimira Bošnjak)

20.04. – 26.04.2009.
Aula Arhitektonskog fakulteta, Kačićeva 26

Izložba predstavlja:

- Izbor dječjih radova od strane prof. Ljubomira Miščevića (ispred Hrvatskoga društva vizualno–likovne kulture) i crteži s arhitektonske radionice. Sudjeluje: Likovna grupa OŠ Izidor Kršnjavi. Voditeljica: Nela Mihaljinec

Exhibitions of children's works on architecture is part of the Hurray Architecture Pre-conference Programme

17 March – 4 April 2009
Modulor Gallery, Cultural Centre Trešnjevka,
Park Stara Trešnjevka 1

The exhibition presents:

- Opening the windows and doors of our city – project of the Croatian Council of InSEA (Internation Society for Education through Art). Project head: Mirjana Tomašević Dančević, president of the Croatian Council of InSEA
- Works created at the Hurray Architecture workshop for children, held on 14 March 2009 in the Modulor Gallery as part of the pre-conference programme (workshop headed by Sanja Filep and Aneta Mudronja Pletenac)

Participants: 5th to 8th grades pupils of elementary schools in Zagreb

- Silvijske Strahimir Kranjčević Elementary School (headed by Tatjana Kovačić)
- Ivan Gundulić Elementary School (headed by Damir Aljinović)
- Antun Gustav Matoš Elementary School (headed by Ana Novoselec)
- Trnsko Elementary School (headed by Milena Matijević Medvešek)
- Stenjevec Elementary School (headed by Vladimira Bošnjak)

20 April – 26 April 2009
Entrance Hall of the Faculty of Architecture, 26 Kačićeva Street

The exhibition presents:

- Children's works selected by Ljubomir Miščević (on behalf of the Croatian Society for Arts and Visual Culture) and drawings from an architectural workshop. Participants: Art Group of the Izidor Kršnjavi Elementary School
Headed by: Nela Mihaljinec

Tri izložbe na Međunarodnom simpoziju UIA 'Hura arhitektura'

U sklopu Međunarodnog simpozija UIA 'Arhitektura i djeca' postavljene su tri izložbe na Arhitektonskom fakultetu Sveučilišta u Zagrebu. Izloženi radovi dječjega likovnog govora odabrani su iz fundusa Hrvatskoga društva vizualno–likovne kulture (HDLVK), Osnovne škole 'Izidor Kršnjavi' iz Zagreba i dječje Ljetne likovne radionice Motovun koja se odvija u sklopu Međunarodne ljetne škole arhitekture, Arhitektonskog fakulteta Sveučilišta u Zagrebu, u Studijskom centru u Motovunu.

Izložba Hrvatskoga društva vizualno–likovne kulture bila je postavljena u izložbenoj dvorani Arhitektonskog fakulteta, radovi učenika osnovne škole bili su postavljeni u ulaznom predvorju fakulteta, a izložba Ljetne radionice Motovun u Galeriji na trećem katu fakulteta.

Likovne radove djece i faktografske materijale o drugim održanim izložbama u Hrvatskoj i inozemstvu na temu arhitekture, kao i dokumente o osnivanju, kronologiji djelovanja InSEA–e i Hrvatskoga vijeća InSEA–e, odabrao je prof. Josip Roca, akademski grafičar, doajen likovne pedagogije u Hrvatskoj i utemeljitelj Hrvatskoga društva vizualno–likovne kulture, a izložba je bila postavljena u Izložbenoj dvorani Arhitektonskog fakulteta.

U odabiru prof. Nele Mihaljinec iz Osnovne škole 'Izidor Kršnjavi' koncipirana je izložba crteža, kolaža, modela detalja arhitektonske plastike i apstraktnih kompozicija s naslovom 'Od tlocrta do nacrta, pa i dalje...', uz suradnju prof. Jurane Linarić, a bila je postavljena u ulaznom predvorju Arhitektonskog fakulteta. Izložba radova Ljetne radionice Motovun 2008. prikazala je radove predškolske osnovnoškolske djece iz Motovuna i nekoliko djece iz inozemstva.

Sve tri izložbe u prostorima Arhitektonskog fakulteta postavio je autor ovoga prikaza. Sudionici su simpozija uvidom u ove tri sažete izložbe informativnog karaktera dobili sliku odnosno pregled presjeka različitih programa – od radova međunarodne selekcije izložaba HDLVK (III. internacionalna izložba dječjih crteža 'Arhitektura u dječjem likovnom izrazu', održana u Zagrebu 1968. godine pod pokroviteljstvom Svjetske organizacije za odgoj putem umjetnosti – UNESCO–a i InSEA–e; izložba 'Gradovi od kamena' održana u New Yorku 2002. i u Zagrebu 2003. na Arhitektonskom fakultetu; izložbe 'Kulturna baština i suvremena likovna edukacija' te 'Architecture – sculptures and

Three exhibitions at UIA's Hurray Architecture! International Symposium

Alongside paper presentations, the UIA's International Symposium on Architecture and Children included three exhibitions which were mounted at the Faculty of Architecture in Zagreb. The display contained a selection of children's art works from two institutions and an event, namely, the Croatian Society for Arts and Visual Culture (HDLVK), Izidor Kršnjavi Elementary School in Zagreb and the Motovun Summer Art Workshop as part of the International Summer School of Architecture organized by the Faculty of Architecture, Zagreb University and held in the Motovun Study Centre.

The exhibition of the Croatian Society for Arts and Visual Culture was mounted in the exhibition hall of the Faculty of Architecture, the works by elementary school children were displayed in the entrance hall of the faculty, and the exhibition of the Motovun Summer Art Workshop was put up on the third floor of the faculty.

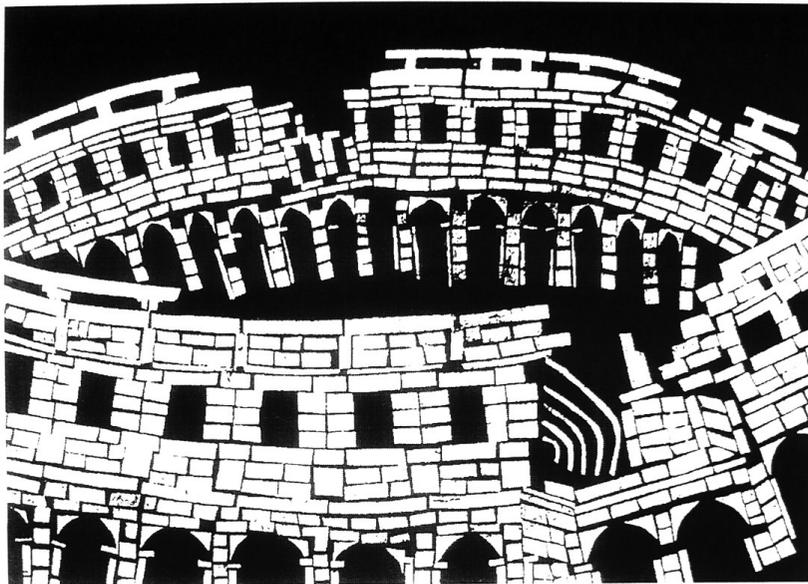
The children's art works and factual material about other exhibitions held in Croatia and abroad and dealing with architecture, as well as the documents on the foundation and the chronology of activities of InSEA and the Croatian Council of InSEA were all selected by Josip Roca, graduated sculptor, a doyen of art education in Croatia, and the founder of the Croatian Society for Arts and Visual Culture. The exhibition was mounted in the exhibition hall of the Faculty of Architecture in Zagreb.

Children's works selected by Nela Mihaljinec, a teacher of the Izidor Kršnjavi Elementary School comprised drawings, collages, models of details from architectural sculpture and abstract compositions under the title 'From the Ground Plan to Elevation and Beyond...' The exhibition was organized in cooperation with the teacher Jurana Linarić and was put up in the entrance hall of the Faculty of Architecture. The exhibition of works from the Motovun Summer Art Workshop held in 2008 contained works created by pre–school and elementary school children from Motovun and several children from abroad.

All three exhibitions in the building of the Faculty of Architecture were mounted by the author of this paper. With these informative exhibitions conference participants were offered an insight, that is, an overview of various programmes. They were numerous and include works from the internationally selected HDLVK exhibitions (the Third Exhibition of Children's Drawings

decorations of the Cathedral in Šibenik, Croatia', održane uz predavanje prof. J. Roce pod naslovom 'Cultural heritage and modern arts education' tijekom Svjetskoga kongresa InSEA-e u Viseu, Portugal, 2006. i dr.), do radova uobičajenih školskih programskih tema i slobodnih tema prigodnih za dodatnu edukaciju u Ljetnoj radionici, koja ima koncept istraživačko-analitičkog čitanja grada, arhitekture, njenih detalja, gradiva, prostornih interakcija, oblikovanja i odnosa prema zaštićenoj graditeljskoj i prirodnoj baštini.

Architecture in Children Artistic Expression, held in Zagreb in 1968 under the auspices of the International Society for Education through Art – UNESCO and InSEA; Stone Cities Exhibition held in New York (2002) and at the Faculty of Architecture in Zagreb (2003); exhibitions entitled Cultural Heritage and the Contemporary Art Education and Architecture – sculptures and decorations of the Cathedral in Šibenik, Croatia accompanied by J. Roca's lecture Cultural heritage and modern arts education given at the InSEA World Congress in Vise, Portugal in 2006; works related to the topics from school curriculum and free topics convenient for additional education at the Summer Workshop. The workshop is envisaged to contain investigative and analytical observation of cities, architecture, its details and materials, spatial interactions, design and attitudes towards protected architectural and natural heritage.



HRVATSKO DRUŠTVO VIZUALNO LIKOVNE KULTURE
DRUŠTVO JE ČLAN MEĐUNARODNOG DRUŠTVA ODGOJA I OBRAZOVANJA PUTEM UMIJENOSTI
InSEA

IZLOŽBA

"GRADOVI OD KAMENA"

NEW YORK 2002. - ZAGREB 2003.

ARHITEKTONSKI FAKULTET
KAČIĆEVA 26
ZAGREB

BUDUĆNOST PROGRAMA

Marina Pavković

THE FUTURE OF THE PROGRAMME

Marina Pavković



Budućnost programa 'Arhitektura i djeca' neupitna je. Dva ključna razloga za optimizam sadržana su u imenu:

- Arhitektura kao kreatorica i čuvarica kulture prostora;
- Djeca i njihov urođeni senzibilitet za očuvanje i razvoj kulture prostora.

Zajedno oblikuju vrijedne rezultate utemeljene na pozitivnim načelima struke i kreativnom naboju djeteta neopterećenog postojećim normama. Pritom okoliš zadržava svoja prirodna svojstva, a građevine funkcijom, smještajem i dimenzijama služe čovjeku. Stvara se prostor u kojem je lijepo i udobno živjeti.

Djeca su budući kreatori okoliša i spontano se nameće pitanje kako već ranije nije prepoznata potreba njihova ranog uključivanja u osnovno poznavanje arhitektonske materije. To više što već od predškolske dobi pokazuju sustavan interes za prostor i njegovo korištenje: virtualno grade kuće, parkiraju automobile, podižu banke i hotele, osmišljavaju igrališta i parkove.

Program 'Arhitektura i djeca' nudi rješenje spomenutog problema. Svojom primjenom u različitim zemljama i različitim kulturama pokazuje da postaje dragocjena metoda za obrazovanje djece – naših mandataru budućnosti. Metodologija se prilagođava različitim uzrastima, daje dugoročne koristi kako za aktualnu, tako i za generacije koje dolaze nakon nje. Iz pojedinca se izvlači ono najbolje – osjećaj za pravu mjeru. U ovome programu arhitektura je u rukama djeteta, koje stvara, poručuje, zahtijeva. Ona se igra, znatiželjna je i logična. Djeluje na sva čula, nastaje glazba isprovocirana bojom, oblikom, materijalom i sadržajem.

Osim u Zagrebu, gdje je znanosti i široj javnosti predstavljen kroz niz arhitektonskih radionica te putem organizacije i provedbe Međunarodnog simpozija 'Hura arhitektura', program će cijelu Hrvatsku pokriti mrežom sličnih događanja kako bi struci i javnosti približio svoje ciljeve i metode. Arhitekti su pritom neizostavna poluga koja će zajedno s nastavnicima osmisliti prikladnu metodologiju i praktično je primijeniti. Praksa će iznjedruti udžbenike i didaktičke instrumente kojima će se znanstveno potvrditi i, obrnuto, nastavni će materijal poticati praksu na terenu i mogućnost njene primjene u vrtićima i školama. Sljedeći važan korak jest uvođenje programa u Nastavni školski plan i program – Nacionalni okvirni kurikulum. Time će biti osiguran pristup najmlađih generacija kvalitetnom razumijevanju prostora u kojem odrastaju i na koji mogu djelovati.

The future of the Architecture and Children programme is certain. Two crucial reasons for this optimism are contained in the name:

- Architecture as a creator and protector of spatial culture
- Children and their inherent sensibility for the protection and development of spatial culture

Together they can produce valuable results based on positive tenets of the profession and creative potential of children unburdened with the existing norms. At the same time, environment maintains its natural characteristics and buildings serve people with their function, location and dimensions. It all leads to the creation of space which is beautiful and comfortable for living.

Children are the future creators of environment and it is a spontaneous reaction which brings the question of why the need to include children in the basic learning about architecture has not been recognized before. All the more so, because they show from their pre-school age a continuous interest in space and its use: they build virtual houses, park their cars, build banks and hotels, and create in their imagination playgrounds and parks.

The Architecture and Children Programme offers solution to this problem. Its implementation in different countries and cultures shows that it has become a valuable method for educating children – captains of our future. The methodology is adapted to various age groups and offers longstanding benefits for the current and the future generations. It draws out the best from an individual – the feeling of a true measure. This programme places in the hands of children architecture which creates, sends a message, and makes demands. It plays, it is curious and logical. It affects all senses; music is born from the colour, form, material and content.

In addition to Zagreb, where it was presented to the scientific and the wider public through a series of architectural workshops and by the Hurray Architecture International Conference, the programme will also be presented in entire Croatia through numerous events which will introduce the aims and methods of the programme to professionals and the public. Architects act in this programme as an inevitable force which will, in collaboration with teachers, create a suitable methodology and its practical application. The practical work will give birth to texts books and didactic materials that will gain a scientific dimension. On the other hand, this teaching material will encourage educational practice in kindergartens and schools.

The next important step is to include the programme into

Ministarstvo znanosti, obrazovanja i športa prepoznalo je značenje i kvalitetu programa, nastavna ga struka pozdravlja i preporučuje, postignut je preduvjet za njegovu implementaciju.

Posebno važan aspekt vezan je za ulogu Hrvatske kao regionalnog lidera, s obzirom na to da je naša zemlja prva u regiji prepoznala važnost programa, organizirala međunarodni simpozij na temu 'Arhitektura i djeca', okupila eminentan skup svjetskih stručnjaka i pokazala jasnu namjeru da program praktično postavi i nastavno 'ozakoni'.

Brand menadžment pozdravlja ovaj program zbog njegova jasnog identiteta i održivog obećanja. Pozitivna simbolika kojom se slavi radost arhitektonskog stvaranja utjelovljena je u nazivu održanoga simpozija – Hura arhitektura!

Hura za arhitekturu! Hura za djecu! Hura za kvalitetan prostor! I za sve koji to prepoznaju! Izvjesno je da nastavak slijedi. Budućnost programa je zajamčena.

the national curriculum. That will ensure an opportunity for the youngest generations to gain quality education about space in which they grow and in which they can act and work.

Since the programme has been recognized by the Croatian Ministry of Science, Education and Sport and supported and recommended by the educational profession the main precondition for its implementation has been satisfied.

Especially important aspect is related to the role of Croatia as a regional leader, since it is the first one in the region to have recognized the importance of the programme and organized the international conference on Architecture and Children which gathered eminent world experts. Croatia also showed a clear intention to implement the programme and make it a part of the national curriculum.

Brand management supports the programme because of its unambiguous identity and promise of sustainability. The positive symbolism which celebrates the joy of architectural creation has manifested in the title of the conference – Hurray Architecture!

Hurray for architecture! Hurray for children! Hurray for high quality space! And for all those who recognize it! A sequel most certainly follows. The future of the programme is secure.

BIOGRAFIJE SUDIONIKA

BIOGRAPHIES OF PARTICIPANTS

Ewa Struzynska (Pariz, Francuska)

Ewa Struzynska je arhitektica i radi kao dodirektorica programa Arhitektura i djeca pri Međunarodnom udruženju arhitekata (UIA) te u Međunarodnom savjetu francuskih arhitekata (CIAF). Ona je i direktor komisije Obrazovne i kulturne akcije UNSFA (Union Nationale des Syndicats Français des Architectes) te bivši aktivni član umjetničke komisije Ecole Alsacienne u Parizu (osnovnoškolski i srednjoškolski pilot program). Njezin posao uključuje promoviranje obrazovanja o arhitekturi, doprinos razvoju baze podataka i obrazovnih materijala, organiziranje seminara, događaja i radionica te sudjelovanje na konferencijama i razgovorima. 2009. godine, u Parizu, započine profesionalnu praksu pod imenom 'Posrednik između mlade publike i arhitekture' s GEPA-om (Groupe pour l'Education Permanente des Architectes). Pisala je članke u časopisima, a trenutno radi s djecom i učiteljima na godišnjem programu u školama. Ewa Struzynska ima i privatni ured u Parizu, u Francuskoj od 1981. godine. Diplomirala je arhitekturu na Ecole Nationale Supérieure des Beaux Arts u Parizu.



Barbara Feller (Zaklada za arhitekturu, Beč, Austrija)

Dr. Barbara Feller rođena je u Beču. Studira povijest, filozofiju, psihologiju i pedagogiju na Sveučilištu u Beču. Piše diplomu na temu 'Baupolitik in Wien im Austrofaschismus' na Institutu za suvremenu povijest, na Bečkom sveučilištu pod mentorstvom profesora Antona Staudingera (1991. g.), a doktorat na temu 'Die Adolf-Hitler-Schulen 'Pädagogische Provinz versus Ideologische Zuchtanstalt'', također pod mentorstvom profesora Antona



Ewa Struzynska (Paris, France)

Ewa Struzynska is an architect and she works actively as the Codirector of the International Union of Architects (UIA) Architecture & Children Work Programme, and at the International Council of French Architects (CIAF). She is also the Educational and Cultural Actions Commission Director of UNSFA (Union Nationale des Syndicats Français des Architectes), and a former active member of the Art Commission of the Ecole Alsacienne in Paris (a primary and secondary pilot program). Her job includes promoting architecture education, contributing to the development of database and teaching material, organising seminars, events and workshops and participating in conferences and colloquiums. She launched in 2009 a professional practice education in Paris under the name of Mediator of Architecture to Young Publics with the GEPA (Groupe pour l'Education Permanente des Architectes). She wrote articles for magazines and works currently with children and teachers on annual programs in schools. Ewa Struzynska has also had a private practice in Paris, France, since 1981. She graduated in architecture from Ecole Nationale Supérieure des Beaux Arts in Paris.

Barbara Feller (Architekturstiftung, Vienna, Austria)

Dr. Barbara Feller was born in Vienna. She studied history, philosophy, psychology and educational theory at Vienna University. Her thesis was on Baupolitik in Wien im Austrofaschismus at the Institute for Contemporary History of Vienna University under professor Anton Staudinger (1991). The dissertation on 'Die Adolf-Hitler-Schulen 'Pädagogische Provinz versus Ideologische Zuchtanstalt'' at the Institute for Contemporary History at Vienna

Staudinger 2001. g. Pohađa dvogodišnja sveučilišna predavanja 'Kommunikation im Museums – und Ausstellungswesen' na Landesakademie Krems/ Donja Austria (1992–1994). Od 1988. g. radi kao kulturalni znanstvenik; od 1996.g. generalni je direktor Architekturstiftung–a Österreich; od 2001. odgovorna je za 'arhitekturu' na KulturKontakt–u u Austriji; od 2005.g. predstavnik je Plattformen Architekturpolitik und Baukultur (platforma za arhitekturnu politiku i kulturu), zajedno s Volkerom Dienstom i Rolandom Gruberom. Njezin se rad većinom usredotočuje na teme: arhitektura, grad i život u 20.stoljeću i posredovanje arhitekture i kulture gradnje, posebno za mlade ljude. Zajedno s Mariom Welzig, kuratorica je izložbe 'Service Bauten Wien' pod pokroviteljstvom grada Beča, Künstlerhaus Beč, 2005/06. Kuratorica je izložbe , An der Klippe, Herwig Illmaier. Architekt (1957–2001), (u suradnji s Mariom Welzig), Haus der Architektur Graz/Styria, 2002/03; nadgleda muzejski projekt Kunsthaus, Graz i publikaciju o Kunsthaus–u, Graz (u suradnji s Dieterom Bognerom), 2000–2003; zajedno s Erichom Bernardom and Karlom Peyrer–Heimstättem kustosica je izložbe 'Amt Macht Stadt. Erich Leischner und das Wiener Stadtbauamt', Architektur Zentrum Beč, 1999; daje ideju i concept za 'drehsysteme' (za izložbu i pristupačnost tvornici za posjetitelje BMW Motoren–a (BMW strojeva) u Steyru (u suradnji s Dieterom Bognerom i Christianom Rappom), 1997/98. Od 1997. g. radi na implementaciji novog modela zaštitne zone za Beč, zajedno s Erichom Bernardom i Janom Taobrom; glavna je kuratorica polja austrijske arhitekture i izložbe likovnih umjetnosti 'Kunst und Diktatur' u Künstlerhaus, u Beču, 1993/94; predvodi projektni ured Donauefeld–Kagran ovlaštenog od grada Beča, 1992/93. Objavila je brojne radove o arhitekturi i gradu u 20.stoljeću.

University under professor Anton Staudinger (2001). Two–year University Course, Kommunikation im Museums – und Ausstellungswesen at the Landesakademie Krems/Lower Austria (1992–1994). Since 1988 she has worked as a cultural scientist and since 1996 as managing director of Architekturstiftung Österreich. Since 2001 she has been responsible for 'architecture' at KulturKontakt Austria. Since 2005 has worked at the Plattform Architekturpolitik und Baukultur (platform for architectural policies and architectural culture), together with Volker Dienst and Roland Gruber. Her work mainly focuses on themes such as architecture, the city and life in the 20th century, mediation of architecture and architectural culture, especially for young people. Selected projects: project series RaumGestalten – architecture and building culture for young people; curator of the exhibition Service Bauten Wien (together with Maria Welzig), commissioned by the City of Vienna, Künstlerhaus Vienna, 2005/06; curator of the exhibition An der Klippe. Herwig Illmaier, Architekt (1957–2001), (together with Maria Welzig), Haus der Architektur Graz/Styria, 2002/03; supervision of museum project Kunsthaus Graz and publication on Kunsthaus Graz (together with Dieter Bogner), 2000–2003; curator of the exhibition 'Amt Macht Stadt. Erich Leischner und das Wiener Stadtbauamt' (together with Erich Bernard and Karl Peyrer–Heimstätt), Architektur Zentrum Wien 1999; Concept and idea for 'drehsysteme' (for the exhibition and the accessibility of factory for visitors at BMW Motoren (BMW engines) in Steyr (together with Dieter Bogner and Christian Rapp), 1997/1998; work on the implementation of a new protection zone model for Vienna, together with Erich Bernard and Jan Taobr, since 1997; curator in charge of the section on Austrian architecture and fine arts for the exhibition 'Kunst und Diktatur' at the Künstlerhaus Vienna, 1993/1994; head of the project office Donauefeld–Kagran commissioned by the City of Vienna, 1992/1993. She published numerous works on architecture and the city in the 20th century.

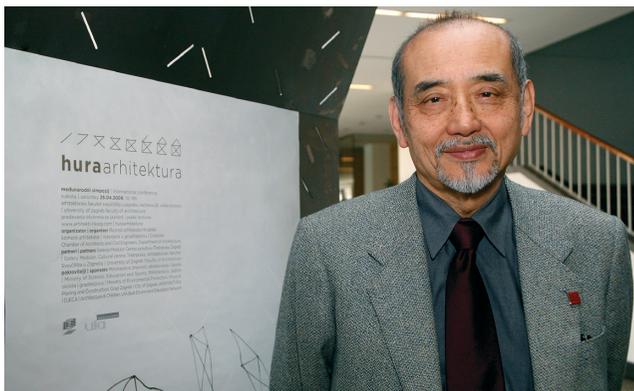
Solange Espoille (Barcelona, Španjolska)

Rođena je 17. svibnja 1973. godine. Obrazovanje: kolegij 'Cap of Project', u školi Sert, Društvo arhitekata Katalonije, Barcelona (2004.); Magisterij iz tehnologije računanja, izvedbe i nadziranja gradnje, Tenički fakultet u Kataloniji (2002–2003.); Post-diplomski studij iz upravljanja okolišem u velegradu, Sveučilište u Buenos Airesu u suradnji s Tehničkim sveučilištem u Milanu (1999–2000.); arhitekt, Arhitektonski fakultetu u Buenos Airesu, Argentina (1998.). Radno iskustvo u Barceloni: uredi (Moya Angeler Architecture s.l.p.u., 2009/2008., Puigverd Architecture s.l., 2007/2006., BGM Ured, 2005., Ured AUS ARQ ARQUITECTES, Vic, 2004/2003., Ured arhitekta XAVIERA PRATTA, 2002.); arhitektura škola (Osnovna škola Carles Buigas, 2009., Osnovna škola Milagros Consarnau, 2008.); arhitektura naselja (zgrada Townhouse Building, Sant Feliu de Codines, 2007., zgrada El Vendrell, Tarragona, 2007., naselje, kuće u redovima, Promotech Nadal, 2004., zgrada, Vic, 2003., obnova zgrade Vic, 2003.; komercijalna arhitektura Complex Les Oliveres, Trgovački centar, 2005.; gradsko planiranje (Portal de la Rambla, Casco Antiguo, Vic, 2004/03., prijedlog za Plazu Portal de la Rambla, Vic, 2004., volonterski projekt reparcelizacije, industrijska zona Cal Pinxo, Villanova del Valles, 2004. Vlastiti rad i projekti u Barceloni: višenamjensko predvorje, kuhinja, kupaonica, 2008. Komercijalni ured za aktivno internetsko savjetovanje, integralna obnova, dizajn namještaja, 2007. Assaig; Škola za glazbu i probe, Palma Mallorca, 2003.; Škola implantologije, Ortodontska klinika, Barcelona, 2002.; radno iskustvo u Buenos Airesu: Ured Marcela Lencija, 1999.; konstruiranje kompanije Andraeda Guterreza, 1998., konstruiranje kompanije Ormasa Argentine, 1998.; Vlastiti rad i projekti u Buenos Airesu: komercijalni prostori, Buenos Aires, 2001.; Bar i restoran, Buenos Aires, 2001.; Ured grafičkog dizajna, San Telmo, Buenos Aires, 2001.; opremanje prostora: Dječja knjižnica, 2001.; Pokretna knjižnica, 2001.; Knjižnica za sociologe, 2001.



Solange Espoille (Barcelona, Spain)

Date of birth: May 17th, 1973. Education: Course 'Cap of Project', Sert School, Association of Architects of Catalonia, Barcelona (2004.); Master in Technology of Calculus, Execution and Control in building, Polytechnic University of Catalonia (2002–2003.); Post-graduate study in Metropolitan Environment Managing, University of Buenos Aires in cooperation with the Polytechnic University of Milan (1999–2000.); Architect, University of Architecture, Buenos Aires, Argentina (1998.). Work experience in Barcelona: offices (Moya Angeler Architecture s.l.p.u., 2009/2008., Puigverd Architecture S.L., 2007/2006., BGM Office, 2005., Office of AUS ARQ ARQUITECTES, Vic, 2004/2003., Office of Architect XAVIER PRATTA, 2002.); school architecture (Elementary School Carles Buigas, 2009., Elementary School Milagros Consarnau, 2008.); residential architecture (Townhouse Building, Sant Feliu de Codines, 2007., Townhouse Building, El Vendrell, Tarragona, 2007., residential complex in rows, Promotech Nadal, 2004., Living Building, Vic, 2003., Refurbishment of Living Building, Vic, 2003.); commercial architecture (Complex Les Oliveres, Commercial Center, 2005.); town planning (Portal de la Rambla, Casco Antiguo, Vic, 2004/03., Proposal for Plaza Portal de la Rambla, Vic, 2004., Voluntary Reparcellation Project, Industrial Zone Cal Pinxo, Villanova del Valles, 2004.). Her own works and projects in Barcelona: Multi-purpose hall, kitchen, bathroom, 2008., Commercial Office Active Internet Consulting, Integral Refurbishment, Furniture Design, 2007., Assaig, Music and Rehearsal School, Palma Mallorca, 2003., Implantology School, Orthodont Clinic, Barcelona, 2002. Work experience in Buenos Aires: Office



Takeshi Inaba (Tokyo, Japan)

Arhitekt je i umirovljeni profesor arhitekture. Radno iskustvo stečeno u Japanu i u SAD-u. Obilno piše o uređima za arhitektonski dizajn te o obrazovanju o izgrađenom okolišu u školama za nastavnike. Stalna mu je preokupacija iznalaženje boljih načina u pomoći ljudima kako bi u sebi prepoznali potencijalne projektante izgrađenog okoliša. Trenutno obnaša funkciju izaslanika Japana UIA-e (Međunarodnog udruženja arhitekata) Radnog programa 'Arhitektura i djeca'.

Hannes Hubrich (Weimar, Njemačka)

Dr. Hannes Hubrich, arhitekt BDA-e, potpredsjednik je Komore arhitekata Tiringije. Rođen je i odrastao u Njemačkoj gdje polaže završne ispite i pripravničku praksu kao stolar i građevinski radnik, prije studija arhitekture u Weimaru. Na osnovu svog iskustva u stambenoj arhitekturi, javnim zgradama i obnovi povijesnih dijelova grada, radi istraživanje u tom polju te 1991.g. postaje članom novoosnovane 'Radne grupe za nastanjanje UIA Regije 1'. U suradnji s B. Wischnackom započinje 2001. g., interdisciplinarni kolegij 'Učenje o arhitekturi' za buduće predavače likovne kulture, dizajnere i studente vizualne komunikacije te arhitekta na Sveučilištu Bauhaus u Weimaru. Povrh predavanja on je odgovoran za inicijativu 'Arhitektura i škole' u okviru Komore arhitekata te je predsjedao Prvim i Drugim međunarodnim simpozijem o Učenju o arhitekturi i djeci u Weimaru 2004. i 2007. g. Hubrich je član grupe od 2000. godine, trenutno je jedan od direktora Radnog programa 'Arhitektura i djeca' UIA-e i izmjenični član Savjeta UIA-e.

of Marcelo Lenci, 1999., Construction Company Andrade Gutierrez, 1998., Construction Company Ormas Argentina, 1998. Own works and projects in Buenos Aires: Commercial premises, Buenos Aires, 2001., Bar and Restaurant, Buenos Aires, 2001., Graphic Design Office, San Telmo, Buenos Aires, 2001., furnishings (Children's Library, 2001., Mobile Library, 2001., Library for Sociologists, 2001.).

Takeshi Inaba (Tokyo, Japan)

Takeshi Inaba is an architect and retired professor of architecture with work experiences both in Japan and United States. He has written widely about design studio in architecture and built environment education in schools for educators. He is always thinking of better ways to help people recognize themselves as potential designers of built environment. He is currently serving as a Japanese delegate of UIA Work Programme Architecture & Children.



Hannes Hubrich (Weimar, Germany)

Dr. Hannes Hubrich, Architect BDA, is Vice-President of the Chamber of Architects of Thuringia. Born and grown up in Germany he had final exams and professional practice as carpenter and concrete worker before he studied Architecture in Weimar. Based on professional experience in housing, public buildings and rehabilitation of historic town quarters he made research work on this field and became in 1991 a member of the new founded UIA Region 1 Habitat Work Group. 2001 he started in collaboration with B. Wischnack an interdisciplinary



Inga M. Abaeva (Moskva, Rusija)

Ravnateljica je i predavačica u Umjetničkoj školi za djecu 'START'. Škola je član Udruženih Škola pod UNESCO-m. Godine 1962. diplomirala je na Institutu arhitekture u Moskvi. Započela je profesionalnim radom na Institutu dizajna Ministarstva zdravstva, potom na Moskovskom znanstveno-istraživačkom institutu za projektiranje zgrada za kulturu, odmor, sport i usluge javnog zdravstva. Godine 1983. dobitnica je nagrade Sovjetskog ministarskog savjeta. Abaeva je član Sindikata ruskih arhitekata i Sindikata ruskih dizajnera. Godine 1995. postaje autor školskog programa 'Start' te 'Integriranog kolegija likovnih umjetnosti za osnovne škole'. Autor je više od 20 članaka o problemu prefakultetskog obrazovanja. 1987. i 1989. godine dobitnica je nagrade Međunarodnog Bijenala 'Interach'- '87, '89. u Sofiji, Bugarska. Godine 1998. prima državnu nagradu za 'Stvaranje sustava koji razvija potencijal osobnog stvaralaštva kroz dizajn i arhitekturu'. Član je UIA-e radnog programa 'Arhitektura i djeca', sudjeluje na konferencijama i kongresima Međunarodne zajednice arhitekata u Berlinu (Njemačka), Istanbulu (Turska), Torinu (Italija), Parizu (Francuska). Član je Međunarodne akademije za arhitekturu, ogranak u Moskvi. Primila je status laureata na profesionalnom natjecanju 'Najbolji moskovski predavač 2003'. Godine 2007. prima diplomu Uprave grada Moskve.

course 'Transmitting Architecture' for art teacher students, designers, students of visual communication and architects at the Bauhaus-University Weimar. In addition to this teaching assignment he is responsible for the initiative 'Architecture and Schools' within the Chamber of Architects and was chair of the 1st and 2nd International Symposium on Transmitting Architecture to Children in Weimar 2004 and 2007. Being a member of the group since 2000, he is at present Co-Director of the UIA Work Programme Architecture & Children and Alternate member of the UIA Council.

Inga M. Abaeva (Moscow, Russia)

She is the Children Art School START headmistress and teacher. The school is a member of UNESCO Associated Schools. In 1962 she graduated from Moscow's Architectural Institute. She started her professional activity at the Design Institute of the Ministry of Health, then Moscow's Scientific Research Institute of Culture, Rest, Sport and Public Health Service Buildings Design. In 1983 she became a laureate of USSR Council of Ministers' prize. Inga Abaeva is a member of the Union of Architects and Union of Designers of Russia. In 1995 she became one of the authors of the Start School programme and integrated course of fine arts for basic schools. She authored more than 20 articles on problems of pre-university education. 1987, 1989 – the Laureate of International Biennales 'Interarch'-87, 89 (Sofia, Bulgaria); 1998 – the State prize 'For making a system, that develops personality creation potential by means of design and architecture'. She is a member of UIA WP 'Architecture and Children', the participant of International Union of Architects' conferences and Congresses in Berlin (Germany), Istanbul (Turkey), Turin (Italy), Paris (France). She is also a member of the International Academy of Architecture, Moscow Branch. She received the laureate status in professional competition 'The best teacher of Moscow 2003'. In 2007 she received a grant of the Prefect 'The best member of Culture in Central Administrative District of Moscow'. She also received the Moscow Government Diploma.



Nona S. Aznavuryan (Moskva, Rusija)

Zamjenica ravnateljice u Umjetničkoj školi za djecu 'Start' od 2001. Diplomirala arhitekturu na Institutu politehnike 'Karl Marks' u Yerevanu (Armenija). Projektirala je stambene i društvene zgrade u Yerevanu i Rusiji. 1991. g. Organizirala je i predvodila studio za dječju likovnu umjetnost 'Arhitektura i umjetnost' u Yerevanu. Profesor je arhitektonskog i umjetničkog projektiranja i crtanja od 1996.g. Autor je tekstova školskog programa, integriranog kolegija za srednje škole. Članica je Sindikata arhitekata Rusije. Organizirala je seminare, profesionalne kolegije za profesore i nastavnike likovnih umjetnosti u Moskvi. Član je Radnog programa UIA-e 'Arhitektura i djeca'. Sudjeluje na Radnom programu UIA-e i konferencijama u Parizu i Dublinu. Sudionica je na kongresima UIA-e u Berlinu, Istanbulu i Torinu. Članica je godišnjeg Međunarodnog festivala arhitekture 'Zodchestvo' u Moskvi (zlatna i srebrna medalja).

Laurent Tardieu (arc en rêve architecture center, Bordeaux, France)

Laurent Tardieu, arhitekt, diplomirao na Školi arhitekture u Toulousu, u lipnju 2002.g s pohvalama; osnivač je 'le bureau baroque'; bavi se arhitekturom, grafičkim dizajnom, fotografijom, industrijskim dizajnom; član je Playce, Međunarodnog društva arhitektonskog obrazovanja. Arhitekt, dizajner izložbe i pedagog. Jardin d'architecture, sezona 1. i 2., izložba u gradu, 4 mikro arhitekture koje su projektirali poznati arhitekti i dizajneri: Matali Crasset, arhitekti ateljea Provisoire, arhitekti Encorea Heureuxa, arhitekti Benedetta Tagliabuea EMBT-a; arhitektonске promenade o suvremenoj arhitekturi koje je organizirao

Nona S. Aznavuryan (Moscow, Russia)

She has been the Children Art School 'Start' deputy headmistress since 2001. She graduated from Karl Marks Polytechnic Institute in Yerevan (Armenia). She designed dwellings and social buildings in Yerevan and Russia. In 1991she organized and headed Children's Fine Art Studio 'Architecture and Art' in Yerevan. She has been a teacher of architectural artistic design and drafting since 1996. Aznavuryan authored tests for the school programme and integrated course for comprehensive schools. She is a member of the Union of Architects of Russia. She also organized seminars professional courses for art school teachers in Moscow. She acted as a member of the UIA WP 'Architecture and Children'. She participated in the UIA WP conferences in Paris and Dublin and at the UIA Congresses in Berlin, Istanbul and Torino. She is a member of the Annual International Architectural Festival 'Zodchestvo' in Moscow (Gold and silver medals).



Laurent Tardieu (arc en rêve architecture center, Bordeaux, France)

Laurent Tardieu, architect \ Graduated from the Toulouse Architecture School in June 2002 with honourable mention; founder architect of le bureau baroque \ architecture, graphic design, photography, industrial design; member of Playce \ an international association of architecture education. Architect, Exhibition Designer & Educator: jardin d'architecture, season #1 & season #2 an exhibition in the city of 4 micro architectures designed by famous architects or designer : Matali Crasset, L'Atelier Provisoire architects, Encore Heureux architects, Benedetta Tagliabue EMBT architects; architecture promenade's

grad Bordeaux. (300 djece, 2 događaja godišnje, koordinator 20 vodiča) ; grad, zgrada, učionica, sastanci arhitekata, predavanja, obilasci s vodičem za učenike kako bi otkrili suvremenu arhitekturu u Francuskoj (300 djece, 12 škola, 12 arhitekata, u 12 različitim gradovima). Arhitekt osnivač: izložba u knjižnici Mollat, studeni, 2008. siječanj 2009; mise en pli, prva nagrada na natjecanju dizajna namještaja agora Bordeaux s le bureau baroque, travanj 2008; kuća T, dizajn i projektiranje dodatka obiteljskoj kući u Bordeaux, listopad 2008; bench #01, odabrani projekt na natjecanju dizajna namještaja, koje organizira Conférence Artisanat Pyrénéen \ studeni 2004.

Inozemni projekti: Reykjavik/Island/ ožujak–travanj 2006 suradnja s Gunarom Rafnssonom, Tegra, rukovoditeljem i Danielom Magnussonom, dizajnerom namještaja; predavanja o suvremenoj arhitekturi i kulturalnom posredovanju u Helsinkiju (Zaklada Alvar Aalto, Playce); Stockholm (Centar za prostor i učenje), La Rochelle (društvo La Rochelle nordijske zemlje), u Torinu (Međunarodna zajednica arhitekata); Kuopio/ Finska, asistent programiranja, kulturni centar za savjetovanje informiranje mladih, rujn 2000. – travanj 2001. arhitektura; dizajniranje i projektiranje vikendice, projekt isa+ david, dovršen u srpnju 2002.; projektiranje i dizajniranje Instituta ljepote Philae, dovršeno u lipnju 2002; odabrani projekt na natjecanju za dizajn za farmaceutski ogranak Dolisos u svibnju 2002; arhitekt u kozmetičkom laboratoriju Pierre Fabre, kolovoz 2001 – kolovoz 2002.; arhitekt za arhitektonsku radionicu Prisma u srpnju 2001.; projektiranje interijera Allain Villaret, u rujnu 1999. ; arhitektonski studio Pettes–Sagnes, lipanj–rujan 1998.; asistent Jana Paula Gaulthiera za ljetnu kolekciju, Pariz, veljača 1995.

organised by the city of Bordeaux on contemporary architecture. (300 persons/2 events per year/coordinator of 20 guides); a city, a building, a classroom, an architect meetings, lectures, guided tours for pupils to discover contemporary architecture in France (300 children, 12 schools, 12 architects, in 12 different cities). Founder Architect: exhibition at Mollat Bookshop\November 2008 – January 2009; mise en pli, first price in the design furniture competition agora Bordeaux with le bureau baroque\April 2008; house T, design & construction of an extension for a family house in Bordeaux\October 2008; bench #01, selected project in the design furniture competition, organised by the Conférence Artisanat Pyrénéen\November 2004. Projects abroad: Reykjavik\Iceland\March – April 2006 work with Gunnar Rafnsson, Tegra, manager and Daniel Magnusson, furniture designer; lectures in Helsinki (Alvar Aalto Fondation, Playce), Stockholm (Centre for Place and Learning), La Rochelle (association La Rochelle Nordic Countries), in Torino (International Union of Architects), on contemporary architecture and cultural mediation; Kuopio \ Finland Programmation assistant, youth counselling and information cultural centre, September 2000 – April 2001 architecture; Design & construction of a week end cottage, Project isa + david, completed in July 2002; Design & construction of Philae's beauty Institute, completed in June 2002; selected project in the Design competition for Dolisos pharmacy branch in May 2002; architect in Pierre Fabre Cosmetics Laboratory\August 2001 – August 2002; Architecture workshop Prisme's architect\July – August 2001; Allain Villaret, Interior Architect\September 1999; Pettes – Sagnes architects studio\June – September 1998; Assistant for Jean Paul Gaulthier's summer collection, Paris\February 1995.



Sanja Filep (Zagreb, Hrvatska)

Sanja Filep rođena je u Zagrebu 1961. godine. Od 1980.–1987. studira na Arhitektonskom fakultetu u Zagrebu. 1999. doktorirala na Univerzitetu Stuttgart kod prof. Borisa Podrecca – s temom ‘Utjecaji austrijske i njemačke arhitekture između dva Svjetska rata na hrvatsku Modernu – detalj: Novakova ulica’. Od 2008. izvanredni profesor na Arhitektonskom fakultetu u Zagrebu. Nagradjeni projekti: stambeni objekti s podcentrom Pantovčak–Zelengaj, Zagreb – 1. nagrada (zajedno sa V. Mikić), 1987., Stambeno naselje na Kajzerici Zagreb – 1. nagrada (s V. Mikić), 1989., ‘Nova zagorska kuća’, otkup (s V. Mikić), 1995., Javni arhitektonski natječaj za stambenu poslovnu zgradu pos u Zadru, 2. Nagrada, 2001., Javni arhitektonski natječaj za stambenu zgradu u Zagrebu – Špansko, 1. Nagrada, 2001., javni arhitektonski natječaj za pos u Delnicama, 2. Nagrada, 2002., javni arhitektonski natječaj za pos u Ogulinu, 1. Nagrada, 2002., javni arhitektonsko urbanistički natječaj za stambeno naselje Solitudo, u Dubrovniku, 2. nagrada (s Jesenom Horvatom), 2004., javni arhitektonski natječaj za dječji vrtić Zvončić, Voltino, Zagreb, 3. nagrada, 2006., pozivni arhitektonski natječaj za tajno sklonište za žene, DUGA, Zagreb, (s I. Mladinom:) 2. Nagrada, 2006., javni arhitektonsko urbanistički natječaj, Sopnica, pos, otkup, 2007., Javni arhitektonski natječaj za crkvu u Španskom, otkup, 2008. Realizacije: Urbana vila Zelengaj, Zagreb (s V. Mikić), 1991/92., Obiteljska kuća Njavro, Podgaj, Zagreb, 1994/95., pos Špansko Zagreb, 2003., obiteljska kuća, Horvatovac, Zagreb, 2004. Od 2007. predstavnik je Hrvatske u UIA, Arhitektura i djeca.

Sanja Filep (Zagreb, Croatia)

Sanja Filep was born in Zagreb in 1961 she studied architecture from 1980 to 1987 at the Faculty of Architecture in Zagreb. In 1999 she wrote a dissertation at the University of Stuttgart under the professor Boris Podrecca on ‘Influence of Austrian and German Architecture on Croatian Modernism between the Two World Wars – the case study of Novakova Street’. Since 2008 she has been an associate professor at the Faculty of Architecture in Zagreb. Awarded projects: Residential building with underground centre Pantovčak–Zelengaj, Zagreb– 1st award (together with V. Mikić), 1987; Residential area at Kajzerica, Zagreb– 1st award (with V. Mikić), 1989; ‘The New Zagorje House’, (with V. Mikić), 1995; Public Architectural Competition for Residential Building in Zagreb pos in Zadar, 2nd prize, 2001; Public Architectural Competition for Residential Building in the Zagreb– area of Špansko, 1st prize, 2001; Public competition for pos in Delnice, 2nd prize, 2002; Public Architectural Competition for pos in Ogulin, 1st prize, 2002; Public Architectural and Urban Design Competition for the Residential Area Solitudo in Dubrovnik, 2nd prize (with Jasenko Horvat), 2004; Public Architectural Competition for the Zvončić Kindergarten, Voltino in Zagreb, 3rd prize, 2006; Initial Architectural Competition for Battered Wife Shelter, DUGA, Zagreb, (with I. Mladin) 2nd prize, 2006; Public Architectural and Urban Design Competition, Sopnica, pos, 2007; Public Architectural Competition for the church in the area of Špansko, f, 2008; Constructed projects: urban villa, Zelengaj, Zagreb (with V. Mikić), 1991/92; Njavro Family House, Podgaj, Zagreb, 1994/95; pos Špansko in Zagreb, 2003; family house in Horvatovac, Zagreb, 2004. Since 2007 she has been a representative of UIA in Croatia, ‘Architecture and Children’.

Aneta Mudronja Pletenac (Zagreb, Croatia)

Aneta Mudronja Pletenac was born in Doboje and finished elementary and secondary education in Teslić (B&H). She graduated from the Faculty of Architecture in Sarajevo (B&H) and Zagreb (Croatia) She deals with architecture and design as experiential spatial phenomenon both through practice (urban design, scenography, interior design) and theory (participating in civil society activities such as workshops, festivals, performance events, exhibitions). She participated in, and received awards at Croatian and international architectural and design competitions (individually or in cooperation with architects and architectural offices)

Aneta Mudronja Pletenac (Zagreb, Hrvatska)

Aneta Mudronja Pletenac rođena je u Doboju. Osnovnu i Srednju školu završila je u Tesliću. Studirala na Arhitektonskom fakultetu u Sarajevu i Zagrebu. Bavi se arhitekturom i dizajnom kao doživljajnim prostornim fenomenom kroz praksu (projektiranje i realizacije naselja, građevina, scenografija, interijera) i teorijom uključenom u rad civilnog društva (radionica, škola, festivala, performansa, izložbi).

Sudjelovala i nagrađivana na domaćim i međunarodnim arhitektonskim natjecanjima i natjecanjima za dizajn (samostalno ili u suradnji s brojnim arhitektima i arhitektonskim uredima kao suradnik ili koautor). Sudjelovala je u organizaciji i izlagala na brojnim institucionalnim i vaninstitucionalnim, domaćim i međunarodnim civilnim akcijama, simpozijima, festivalima, radionicama, izložbama, ljetnim školama i sl. Od 2007. aktivno sudjeluje u timu za provedbu programa Arhitektura i djeca, Međunarodne unije arhitekata (UIA) pri Hrvatskoj komori arhitekata na osmišljavanju i provođenju radionica. Od 2010. dio je organizacijskog odbora Sekcije za Arhitekturu i djecu u Društvu arhitekata Zagreb (DAZ).

Zajedno s Tomislavom Pletencem, Senkom Božić i Mariom Vrbančićem 2010. godine osniva samostalnu interdisciplinarnu umjetničku praksu "noTHING production" koja se bavi različitim umjetničkim praksama (film, književnost, izvedbene umjetnosti, video art) i razvijanjem teorijskog okvira njihove interpretacije.

Od 2011. godine vodi program OBLIKOVNICA u Laubi zajedno s Tomislavom Pletencem. Zadatak ovih radionica je omogućiti stvaranje interpretativnog prostora u kojem bi se djeci ponudio drugačiji pristup umjetničkom djelu kroz praktične radionice. Time bi na kraju polaznici razvili vlastiti konceptualni aparat koji bi im omogućio novi pogled na umjetnost danas.

Vlasnik je malog studija za izvedbene umjetnosti OBRAT gdje svoja znanja i vještine stečene tijekom dvadesetogodišnjeg rada u arhitekturi i dizajnu primjenjuje na raznovrsnim arhitektonskim i umjetničkim zadacima na tržištu.

She participated in numerous institutional and non-institutional, Croatian and international civil campaigns, conferences, festivals, workshops, exhibitions, summer schools and the like. Since 2007 she has been actively engaged in conceiving and conducting workshops as part of the team at the Croatian Chamber of Architects in charge of the realization of the Architecture and Children Programme of the International Union of Architects. Since 2010 she has been a member of the organization committee of the Architecture and Children Section of the Zagreb Society of Architects. Together with Tomislav Pletenac, Senka Božić and Mario Vrbančić she established in 2002 an independent, interdisciplinary art practice "noTHING production" which deals with various artistic genres (film, literature, performance arts, video art) and develops theoretical frameworks for their interpretation. Since 2011 she has run the OBLIKOVNICA workshops at the Lauba Museum in collaboration with Tomislav Pletenac. The objective of these workshops is to enable interpretation which could offer children different approaches to art works and help them develop a personal conceptual framework through which they can acquire a new view on contemporary art.

She owns a small studio for performance arts called OBRAT where she applies knowledge and skills developed a through twenty-year long work in architecture and design on various commercial architecture and art projects.



Franka Meštrović (Zagreb, Hrvatska)

Franka Meštrović rođena je 1978. godine u Zagrebu gdje je maturirala na Glazbenom učilištu 'Elly Bašić' i diplomirala klavir na Muzičkoj akademiji. Tijekom glazbenog školovanja imala je velik broj zapaženih javnih nastupa (u Hrvatskoj, Švicarskoj i Americi), te je sudjelovala na mnogim natjecanjima i osvajala prve nagrade (Natjecanje pijanista u organizaciji konzervatorija iz Sapura u Japanu i Glazbenih škola u Zagrebu, Međunarodno klavirsko natjecanje 'Dora Pejačević' u Zagrebu, Europsko natjecanje pijanista u Torinu, Hrvatsko natjecanje učenika glazbe u Varaždinu). Od godine 2003. radi kao profesor klavira na Glazbenom učilištu 'Elly Bašić', a od 2005. kao glazbeni dramaturg u Dramskom programu Hrvatskoga radija gdje je svojim predanim radom sudjelovala u osvajanju prvih nagrada na međunarodnim festivalima radio drame (Prix Marulić i Prix Italija). 2008. godine preuzima vođenje kreativnih glazbenih radionica 'Improvizacija na klaviru' pri Glazbenom učilištu 'Elly Bašić', te postaje članom predsjedništva Društva za promicanje funkcionalne muzičke pedagogije.

Franka Meštrović (Zagreb, Croatia)

Franka Meštrović was born in Zagreb in 1978 where she matriculated at the Elly Bašić Music School and graduated piano playing at the Music Academy. During her music studies she had numerous notable concerts in Croatia, Switzerland and USA. She has also participated in many competitions and received the 1st prize in the following competitions: Competition for Pianists under the organization of the Conservatory in Sapporo, Japan and Music Schools in Zagreb; Dora Pejačević International Competition for Piano in Zagreb, European Competition for Pianists in Torino, Croatian Competition for Music Students in Varaždin. Since 2003 she has worked as a professor of piano at the Elly Bašić Music School, and since 2005 she has been a music dramaturge for Drama programmes of the Croatian Radio. Due to her dedication, Franka Meštrović has participated and won the 1st prize at the International Festivals of Radio Drama (Prix Marulić and Prix Italy). In 2008 she started conducting creative workshops Piano Improvisations at the Elly Bašić Music School, and became a member of the presidency of the Association for Promotion of Functional Musical Education.



Miranda Veljačić (Split, Hrvatska)

Miranda Veljačić je 1976. godine rođena u Zagrebu. 1999. godine zajedno s Dinkom Peračićem i Markom Sančaninom osnovala Platformu 9,81; udruhu za istraživanja u arhitekturi čija je danas predsjednica. Od 2000. godine sudjeluje kao organizator ili sudionik u raznim aktivističkim, istraživačkim, natječajnim, arhitektonskim, urbanističkim i umjetničkim projektima; radionicama, konferencijama i predavanjima. 2002. godine diplomirala na Arhitektonskom fakultetu u Zagrebu. Od 2003. godine živi i radi u Splitu. 2006. godine postaje članica predsjedništva DAS-a i članica programskog vijeća za urbanu kulturu i kulturu mladih Multimedijalnog kulturnog centra u Splitu. Od 2007. do 2008. godine radila je kao urednica Orisa. Od 2009. godine član uredništva Čovjek i prostor.

Zrinka Marović (Split, Hrvatska)

Rođena 1972. godine u Splitu. 1995. godine diplomirala pedagogiju na Filozofskom fakultetu u Zagrebu, a 1997. godine bibliotekarstvo na Odsjeku za informacijske znanosti istog fakulteta. Od 1996. godine radi kao stručni suradnik – pedagog u Dječjem vrtiću Marjan, u Splitu. Područja stručnog interesa: odgoj i obrazovanje za ljudska prava, interkulturalizam, predškolski odgoj i obrazovanje. Sudjeluje kao organizator ili sudionik u raznim istraživačkim projektima i radionicama, predavanjima i stručno-znanstvenim skupovima iz navedenih područja. Njeni tekstovi su objavljeni u relevantnim pedagoškim publikacijama. 2009. završava Poslijediplomski znanstveni studij pedagogije, na Filozofskom fakultetu Sveučilišta u Zagrebu, smjer: Interkulturalna pedagogija; tema magistarskog rada: Osvješćavanje i samoosvješćavanje rodni stereotipa kod djece predškolske dobi. Član je Udruge stručnih suradnika u predškolskom odgoju Splitsko-dalmatinske županije i Hrvatskog pedagoškog društva (HPD).

Miranda Veljačić (Split, Croatia)

Miranda Veljačić was born in 1976 in Zagreb. In 1999, together with Dinko Peračić and Marko Sančin, she founded the 9,81Platform (an association for research in architecture), of which she is also the president. Since 2000 she has participated, as an organizer or a participant, in various activist, researching, contesting, architectural, urban, and art projects; workshops, conferences and lectures. In 2002 she graduated at the Faculty of Architecture in Zagreb. Since 2003 she has lived and worked in Split where she became a member of the presidency of DAS, and a member of programme committee for urban culture and the youth culture at Multimedia Centre in Split.

From 2007 to 2008 Veljačić worked as an editor of Oris. In 2009 she became a member of the editorial board of the Man and Space magazine.

Zrinka Marović (Split, Croatia)

Born in 1972 in Split. In 1995 she graduated at the Faculty of Humanities and Social Sciences in Zagreb with a degree in Education, and in 1997 obtained a degree in Library Science at the Department of Information Sciences of the same faculty. Since 1996 she has been working as a professional associate-educator in the Marjan Kindergarten in Split. Fields of interests: educational on about human rights, interculturalism, preschool education. She has participated, both as an organizer and a participant, in various projects and workshops, lectures and scientific conferences in the field. Her articles are published in relevant educational publications. In 2009 she completed a postgraduate study of Education at the Faculty of Humanities and Social Sciences in Zagreb, in the field of intercultural education studies with the thesis Awareness and Self-awareness of Gender Stereotypes in Pre-school Children. She is a member of the Society of Professional Associates in Pre-school Education in the County of Split-Dalmatia, and also a member of the Croatian Association of Educators (HPD).

Edita Slunjski (Zagreb, Hrvatska)

Rođena je 30. 5. 1966. Diplomirala je predškolski odgoj na Pedagoškoj akademiji u Čakovcu i pedagogiju na Filozofskom fakultetu u Zagrebu, nakon čega je nekoliko godina radila kao odgajateljica i pedagoginja u dječjim vrtićima. Na Filozofskom fakultetu u Zagrebu magistrirala je na temi 'Integrirani predškolski kurikulum' i doktorirala na temi 'Stvaranje organizacije koja uči i sukonstrukcija predškolskog kurikuluma'. Docentica je na Odsjeku za pedagogiju, Filozofskog fakulteta u Zagrebu, gdje predaje 'Kvalitativna istraživanja', 'Istraživanja u ranom odgoju' i 'Kurikulum ranog odgoja'. Objavila je 18 znanstvenih i 16 stručnih radova te 6 knjiga i priručnika. Kontinuirano unapređuje odgojno – obrazovnu praksu u nekoliko vrtića. Živi u Zagrebu.



Edita Slunjski (Zagreb, Croatia)

Born on 30 May 1966. She graduated preschool education at the Faculty of Teacher Education in Čakovec, and education at the Faculty of Humanities and Social Sciences in Zagreb. For several years she had worked as a pre-school teacher in kindergartens. Her MA thesis at Faculty of Humanities and Social Sciences in Zagreb dealt with Integrated Pre-school Curriculum, while her PhD dissertation was on Creating of an Organization Which Educates and Co-construction of Pre-school Curriculum. She is an assistant professor at the Department of Education of the Faculty of Humanities and Social Sciences in Zagreb, where she teaches on Qualitative Researches, Researches in Early Education and Curriculum for Early Education. Her publication numbers 18 scientific articles, and 16 expert papers, 6 books and reference books. She continually promotes educational practice in several kindergartens. She lives in Zagreb.



Jozo Serdarević (Dubrovnik, Hrvatska)

Profesor likovne umjetnosti u Gimnaziji u Dubrovniku. Rođen je u Dubrovniku 1947. godine. Poslije Gimnazije završio Pedagošku akademiju 1968. u Dubrovniku. Diplomirao 1977. godine na Filozofskom fakultetu u Zadru jugoslavensku književnost i povijest umjetnosti. Završio 1987. postdiplomski studij društveno-humanističkih znanosti s područja povijesti znanosti. Mr.sc. Jozo Serdarević voditelj je Unesco-ove radionice od 1994. godine. Svojim radom motivirao je velik broj mladeži Gimnazije Dubrovnik koja je u slobodno vrijeme radila na projektima očuvanja kulturne baštine čiji su radovi dobili priznanja kao što je Nagrada grada Dubrovnika 1997. za iznimna postignuća na Unesco-ovom međunarodnom projektu 'Mladi u promicanju i

Jozo Serdarević (Dubrovnik, Croatia)

Born in Dubrovnik in 1947, is an art teacher in Grammar School in Dubrovnik. After completing grammar school, he graduated from the Faculty of Teacher Education in Dubrovnik in 1968 and in 1977 graduated Yugoslavian Literature and Art History from the Faculty of Philosophy in Zadar. In 1987 he finished postgraduate studies in humanities and social sciences, the field of history of science. Serdarević has been the head of UNESCO workshops since 1994. With his dedicated work he motivates a great number of young people at the Grammar School in Dubrovnik who spend their free time working on projects on

očuvanju svjetske baštine'. Radovi su mu prezentirani u brojnim gradovima i zemljama od kojih su najznačajniji: muzej Mimara u Zagrebu, na prvom forumu mladih o svjetskoj baštini u Bergenu, Stocholmu i Japanu. Radionica je realizirala preko desetak projekata: Tvrđava Minčeta (1995/96), Ston i Mali Ston (1996/97), Franjevački samostan u Dubrovniku (1998/99), Plan grada s dubrovačkim grbovima (1999/00), Zlatarstvo u Dubrovniku (2000/01). itd. Svi su projekti obrađeni interdisciplinarno i prezentirani na pedesetak panoa. Pokrenuo je osnivanje školske galerije za koju su prikupljena 53 umjetnička djela. 1998. pokrenuo je školski list 'Info-đir' u kojem je odgovorni urednik. 1999. nagrađen je redom Danice Hrvatske s likom Stjepana Radića za zasluge na području prosvjete. Nagrađen je plaketom Dubrovačko-neretvanske županije 2001. za doprinos ugledu i promociji županije. Zajedno s dr. Antunom Karamanom izdao je priručnik za profesore Likovne umjetnosti za I. razred gimnazije.

cultural heritage conservation. Their work has been awarded with the Award of Dubrovnik in 1997 for exceptional achievement in the UNESCO project Young People's Participation in World Heritage Preservation and Promotion. His works have been presented in numerous cities and countries like Mimara Museum in Zagreb, Ist Youth Forum On World Heritage in Bergen, Stockholm and Japan. The workshop resulted in over ten projects which include: Minčeta Fort (1995/96), Ston and Mali Ston (1996/97), Franciscan Monastery in Dubrovnik (1998/99), Map of the City of Dubrovnik with Its Coats of Arms (1999/00), Goldsmiths in Dubrovnik (2000/01) etc. All the projects are approached in a interdisciplinary way and presented on some fifty panels. Serdarević has initiated the founding of school gallery which has, in its collection, 53 art pieces. In 1998 he launched the Info-đir school paper which he also edits. He was awarded the Order of Danica Hrvatska with the image of Stjepan Radić in 1999, for all his work and achievement in education. Also, he was awarded with the Plaque of the County of Dubrovnik-Neretva in 2001 for the promotion of and contribution to the reputation of the county. In cooperation with Antun Karaman, he published a reference book for art teachers for the 1st year of grammar school.

ORGANIZACIJSKI ODBOR

CONFERENCE ORGANIZING COMMITTEE



Organizacijski odbor međunarodnog
simpozija Hura arhitektura

Zagreb, 25. travnja 2009.
Velika dvorana Arhitektonskog fakulteta, Kačićeva 26

Helena Knifić Schaps, ovl.arh.
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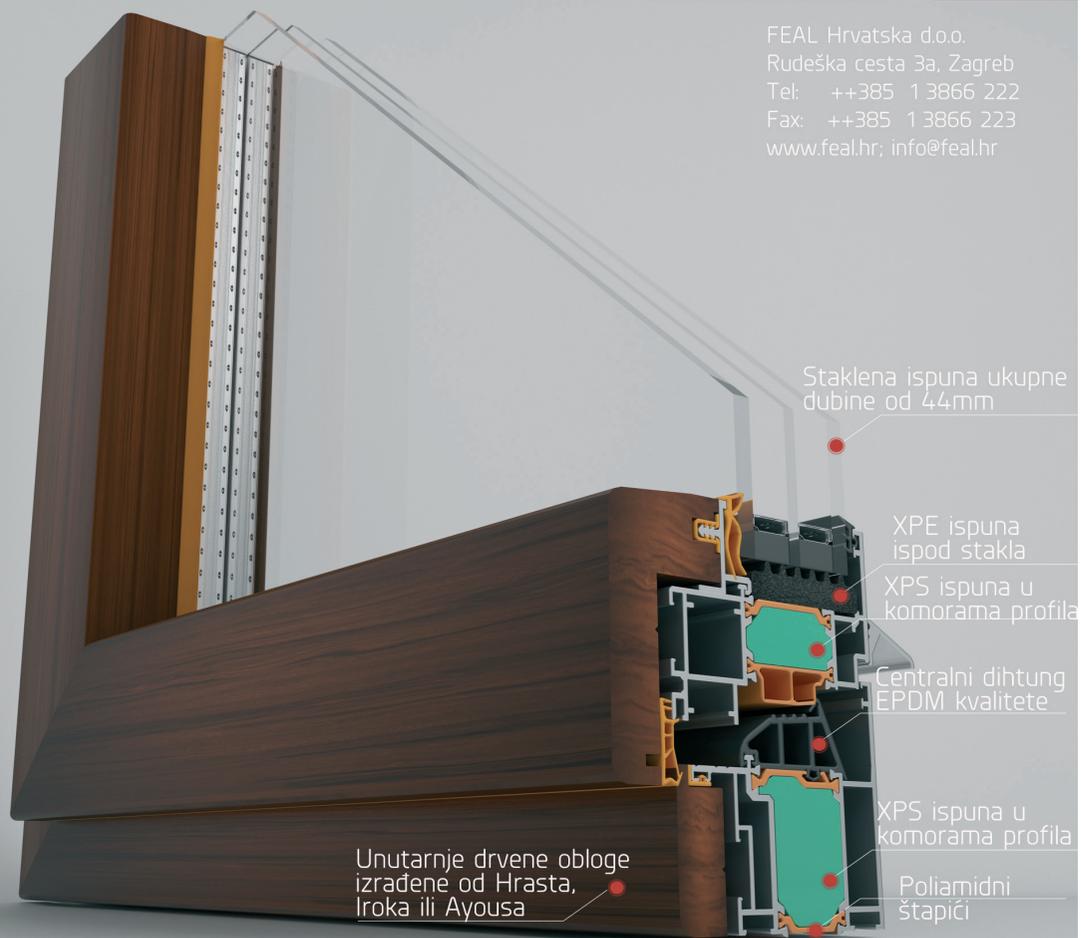
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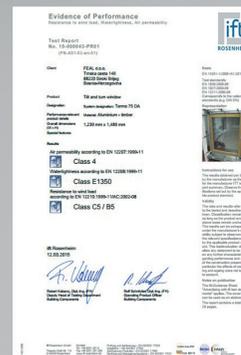
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