



THE LEARNING VILLAGE



BUILDING CONNECTIONS, EMPOWERING CHANGE

PHILIP IDLE



LEARNING OBJECTIVES

- UNDERSTANDING THE POWER OF EMPATHY



- MODELING AN INSPIRING AND RESPONSIBLE PROCESS

- DEVELOPING CREATIVE IDEAS WITHIN A CULTURAL AND SUSTAINABLE CONTEXT

- SUPPORTING AND FOSTERING ENVIRONMENTS FOR LEARNING



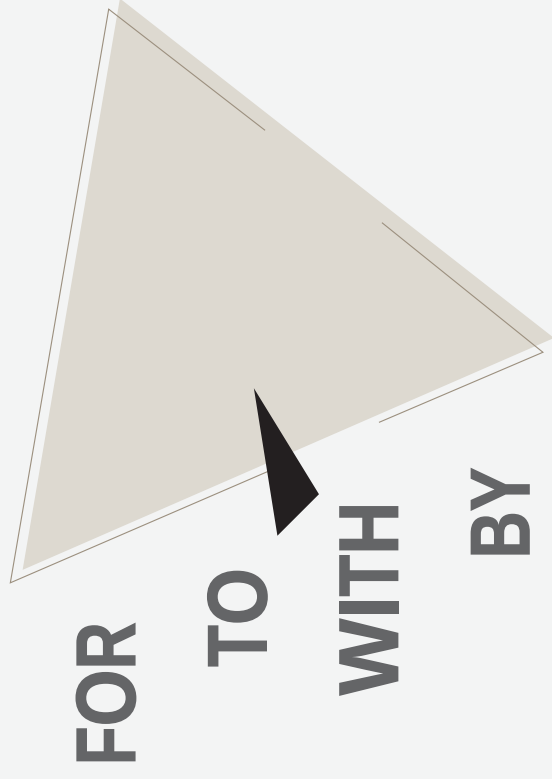
‘Education is the most
powerful weapon to bring
change in the world’

Nelson Mandela

‘SCHOOLS AS SANCTUARIES OF HOPE’

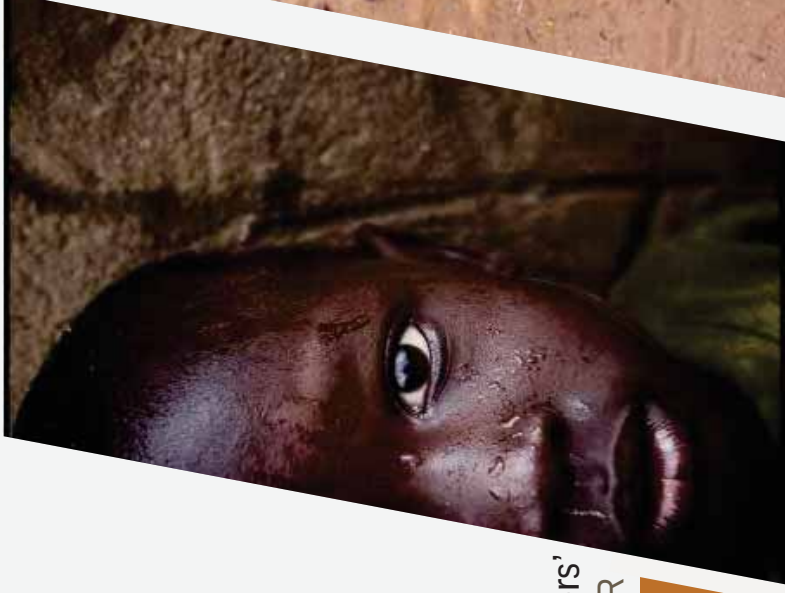


ECONOMIC . POLITICAL
ENVIRONMENTAL . NATURAL



‘The Problem Solvers’
CHARLES LEADBEATER

PARTNERSHIPS



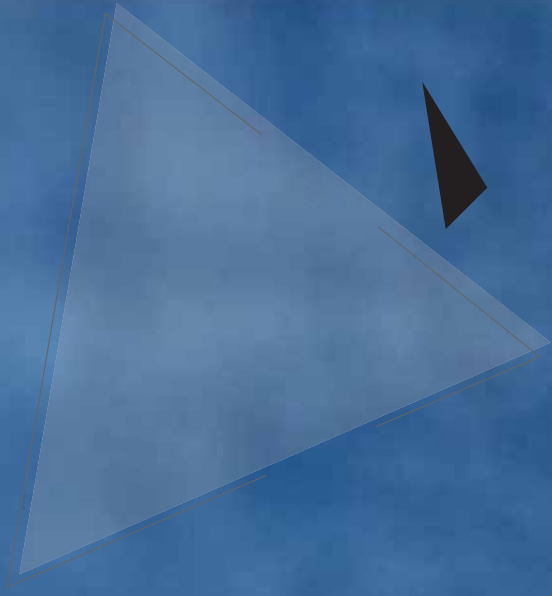


PARTNERSHIPS

‘...care about what happens in the world
...empathize with other people
...create new solutions’

‘The Problem Solvers’
CHARLES LEADBEATER

TANZANIA





6 PRINCIPLES

BUILDING CAPACITY

EMPOWERING ACCESS

SUSTAINING RELATIONSHIPS

LEARNING FOR LIVING

PRESERVING CULTURE

ADAPTING THE VERNACULAR



PROCESS DESIGN THINKING

EMPATHY . DEFINE . IDEATE . PROTOTYPE . TEST

SYMPATHY VS EMPATHY

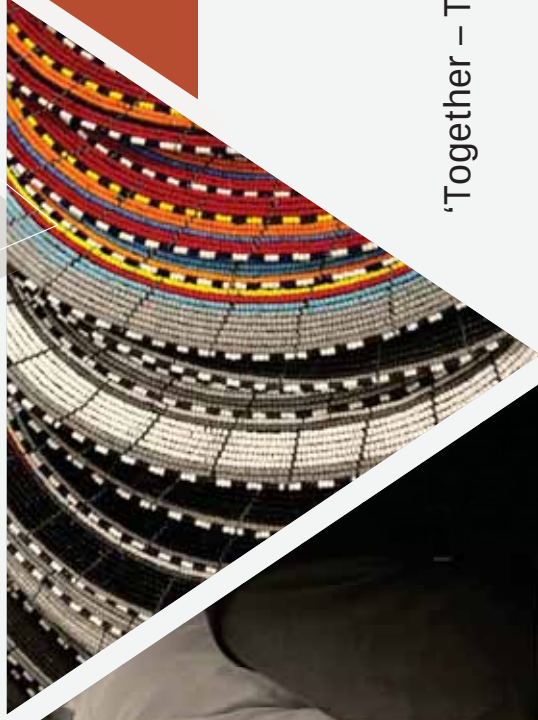
EMPATHY

'... THE LISTENER HAS TO GET
OUTSIDE HIM OR HERSELF.'

'Together – The Rituals, Pleasures and Politics of Cooperation'

RICHARD SENNETT

2012



EMPATHETIC LISTENING

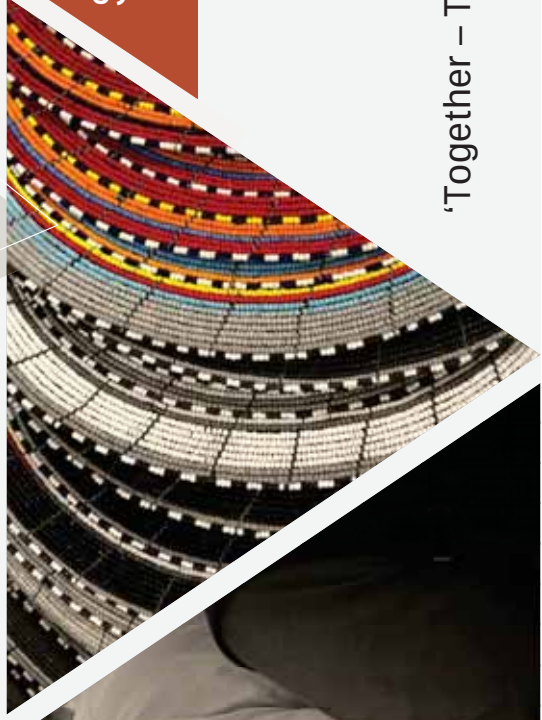
EMPATHY

‘...THE SPACE IN WHICH
STRANGERS DWELL WITH ONE
ANOTHER.’

‘Together – The Rituals, Pleasures and Politics of Cooperation’

RICHARD SENNETT

2012



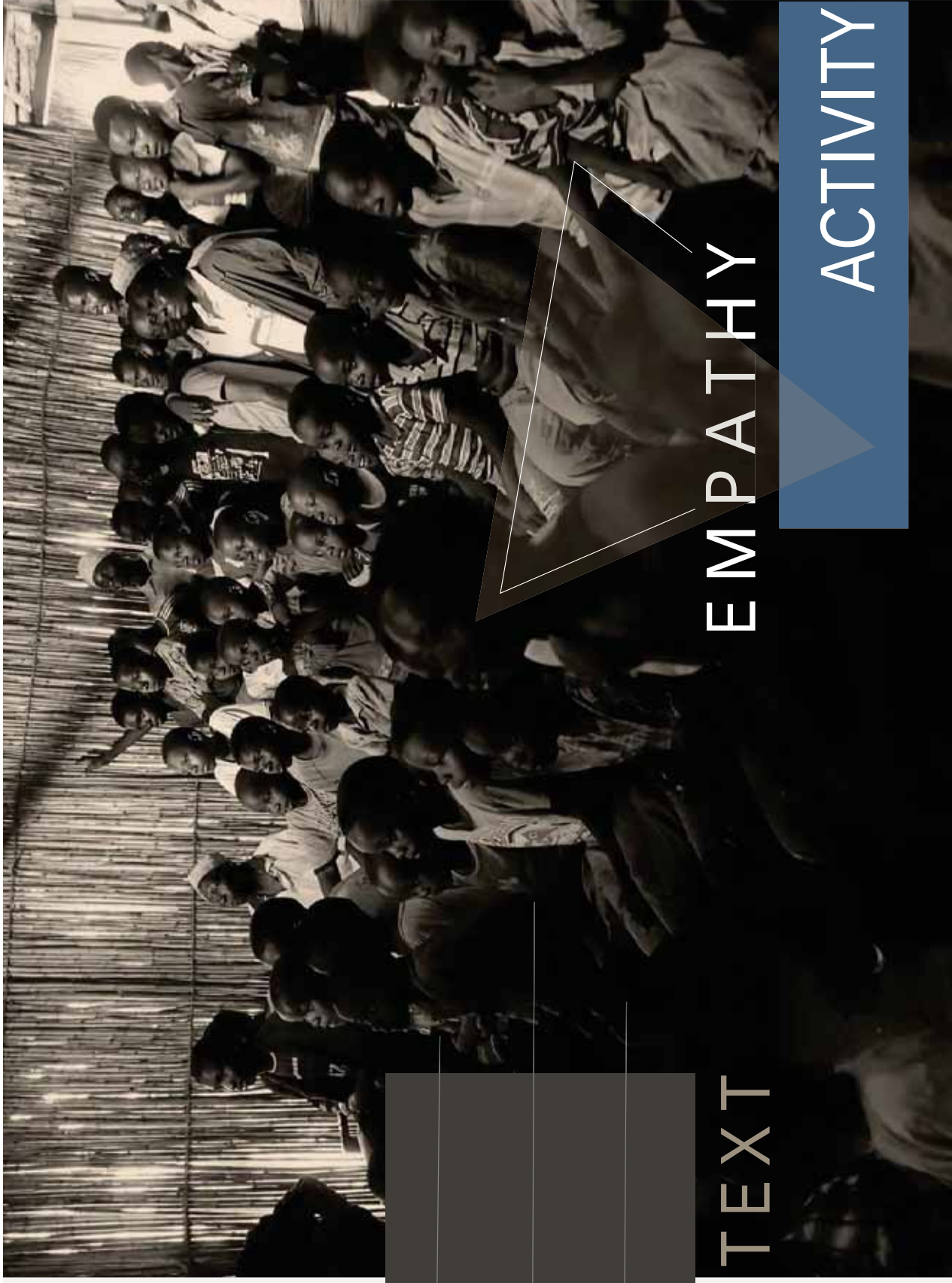
OBSERVE
LISTEN

CAPACITY
ACCESS
RELATIONSHIPS
LIVING
CULTURE
VERNACULAR

CONTEXT

EMPATHY

ACTIVITY



DEVELOPING A DEEP UNDERSTANDING

DEFINE

'...unpack and synthesize your
empathy findings into
compelling needs and insights,
and scope a specific and
meaningful challenge.'

d School
STANFORD UNIVERSITY

WHAT IS YOUR POINT OF VIEW?

DEFINE

‘...a good point of view is one
that...provides focus and frames
the problem.’

d School
STANFORD UNIVERSITY

ACTIVITY

DEFINE

What have you observed?

What are the important questions?

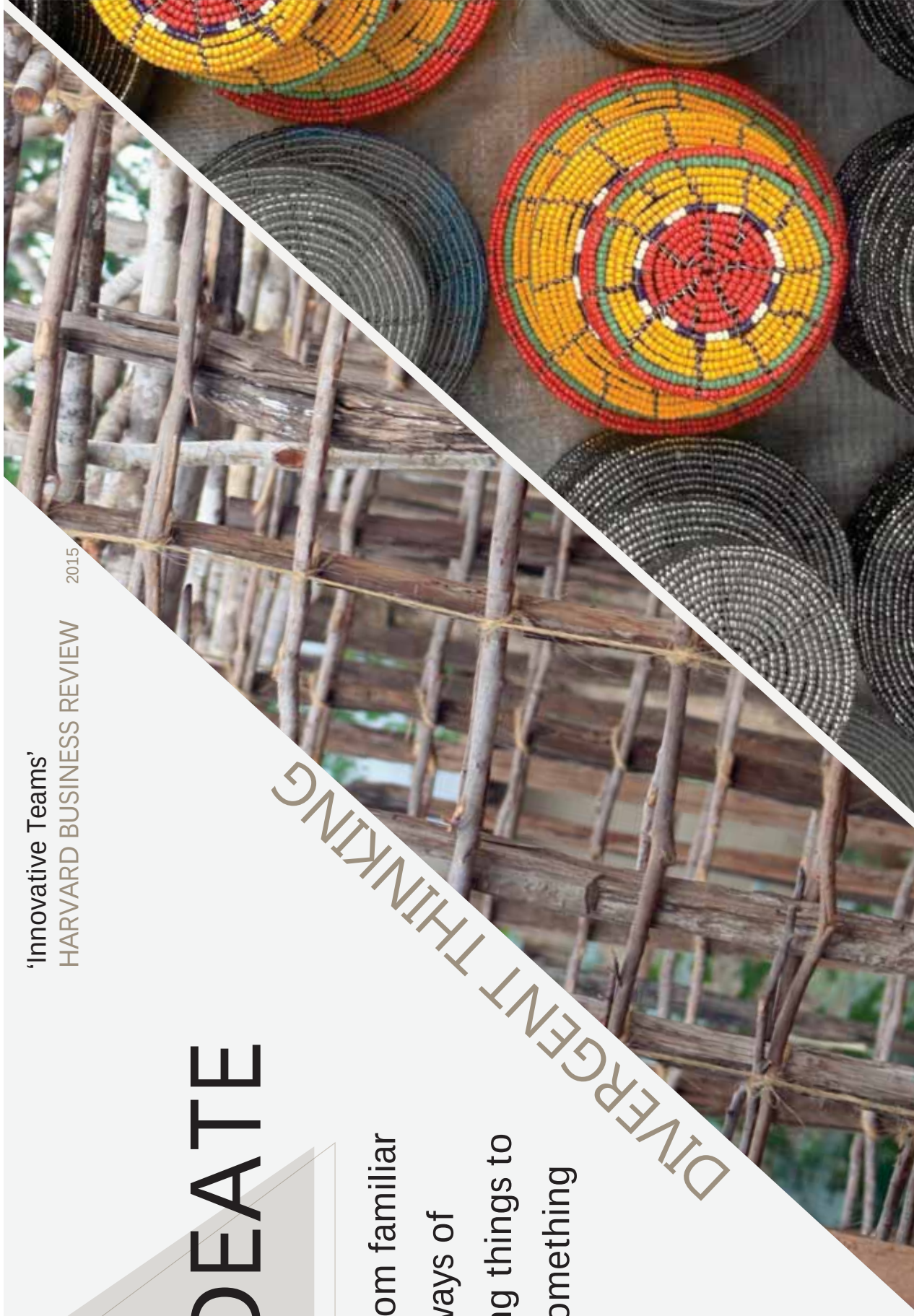
Establish a problem statement/s

‘How might we...?’

IDEATE

‘...break away from familiar
or established ways of
seeing and doing things to
come up with something
new and fresh.’

DIVERGENT THINKING



ACTIVITY

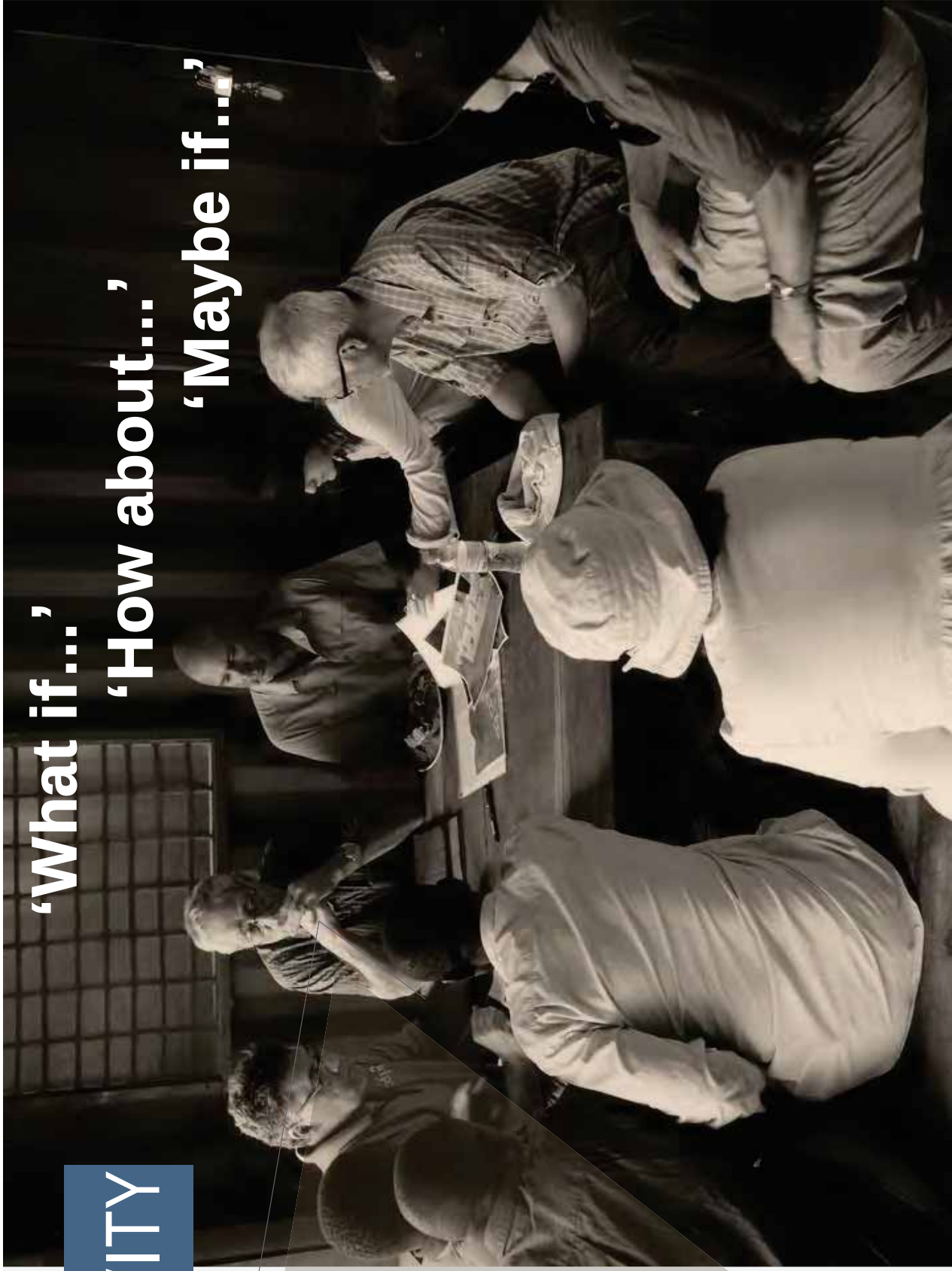
‘What if...’
‘How about...’
‘Maybe if...’

IDEATE

DIVERGENT

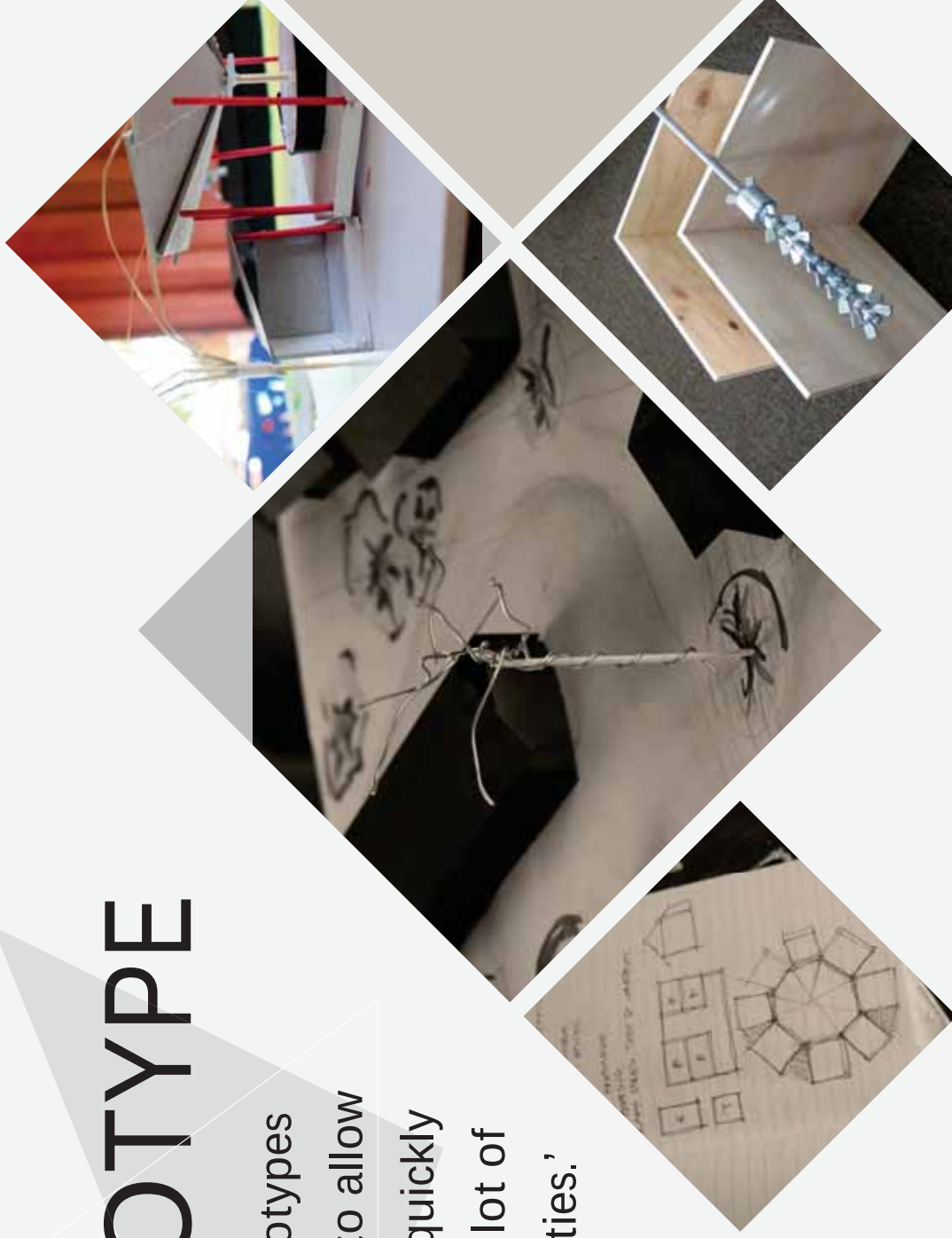


CONVERGENT



PROTOTYPE

'...keep your prototypes rough and rapid to allow yourself to learn quickly and investigate a lot of different possibilities.'



ACTIVITY



CREATE
MAKE
BUILD
WRITE

PROTOTYPE

A photograph of a man and a woman in a workshop or lab setting. The man, on the left, is wearing a dark cap and a dark shirt, looking up at a model airplane. The woman, on the right, is wearing a white lab coat and a white headband, holding the model airplane. The background is a wooden wall. A large, semi-transparent, light-colored triangle is overlaid on the image, pointing towards the top right. The word 'FEEDBACK' is written in white, uppercase letters inside this triangle.

FEEDBACK

'... TEST AS IF YOU KNOW
YOU'RE WRONG.'

TEST & REFINE

...expect the unexpected, insights that
will only be gleaned by going back into
your empathetic dialogue mode.

TEST

PRESENT...SHHH!

Feedback to the first group –
listen and note....

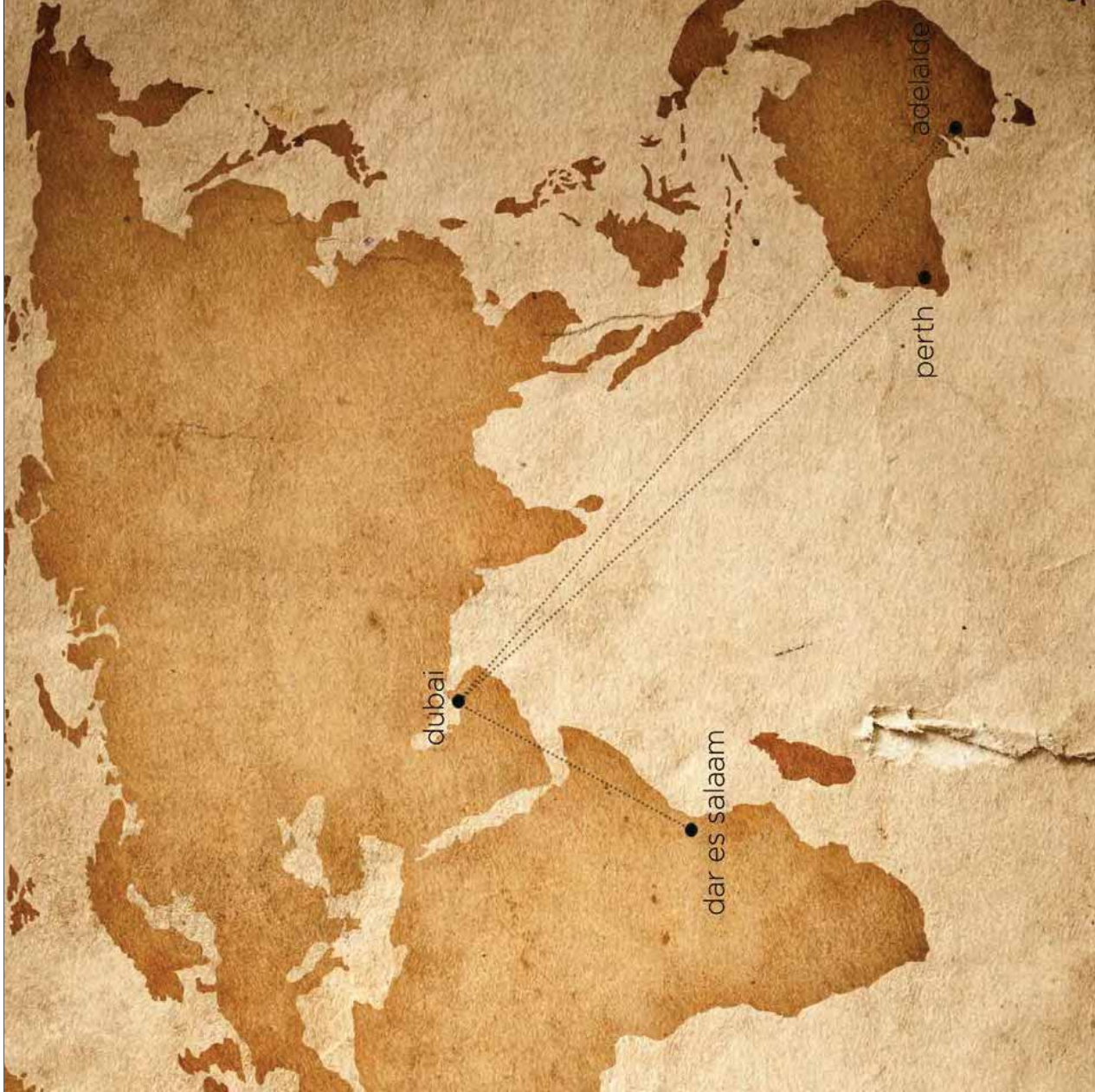
THEN

Reverse roles



MATIPWILI

A STORY OF HOPE





VILLAGE LIFE

DAY ONE

The project team established empathy with people in Matipwili on day one. Sharing in their daily activities, the team observed house building techniques, methods of cooking, small village businesses, while inquiring about the way the community could be improved.



EMPATHY

Empathy is the foundation of a human-centred design process. To empathize: we Observe, Engage and Immerse

The team met with the Village Council in accordance with tradition to make introductions and share the intent of the few days to be spent with them. They warmly welcomed the participation and time being offered to work with them on the program. In establishing this empathy, they willingly opened up their houses and businesses to the group and proudly shared their everyday activities. It was eye opening and informative to share with the villagers.



DEFINE

The **define** mode is when we unpack and synthesize our empathy findings into compelling needs and insights, and scope a specific and meaningful challenge. Two goals of the define mode are to develop a deep understanding of our users and the design space and, based on that understanding, to come up with an accountable problem statement, our point of view. Our point of view became the guiding statement that focused on the specific users, and the needs that we uncovered during the empathised mode.



The team, made up of both architects and teachers, observed and synthesized different things from the empathetic experiences.



DAY TWO

After an afternoon session on Day One of brainstorming questions to assist with formulating a brief, the project team returned to the village on Day Two with the questions. How might we empower community, harvest rainwater, provide business opportunities, promote sustainability, create a shared knowledge, keep families healthy, provide more space for schools and uphold our arts and traditional culture?

COMMUNITY CONSULTATION

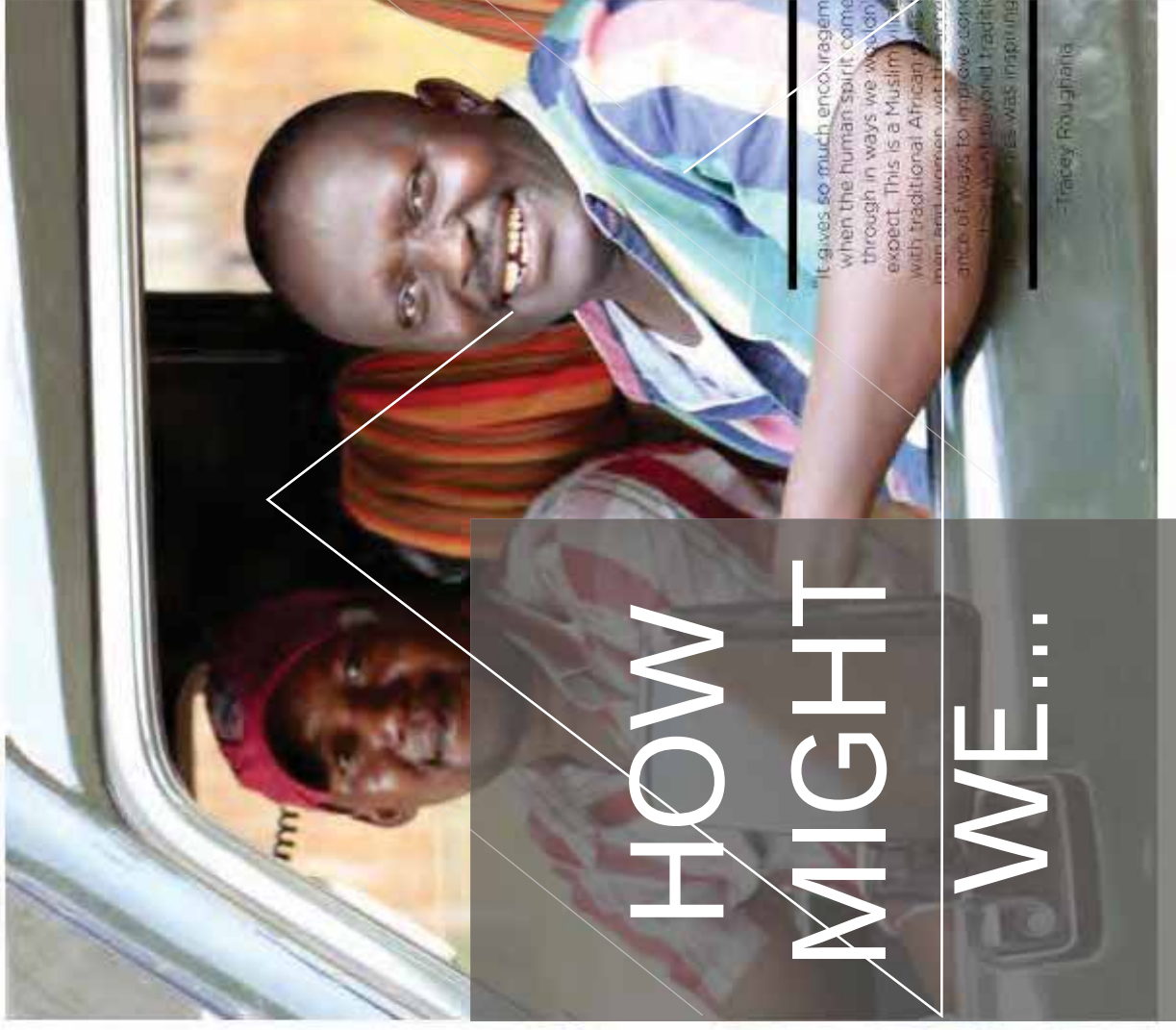
The Matipwili Village Council shared their own vision for new education facilities to encompass areas for trades instruction. Their belief in improving conditions for those children who didn't proceed with their schooling together with providing opportunities for adult learning was uplifting. As the second day evolved, the team identified a meeting of minds as they defined their first day observations and established a design brief to include mechanics, carpentry, joinery, tailoring/dress-making and weaving/mat making. A breakthrough moment came in discussions over improving the conditions for the women in the village by suggesting a laundry facility and community kitchen, which will also be used by the Primary School.



IDEATE

Ideate is the mode during the design process which we focus on idea generation. Mentally it represents a process of "going wide" in terms of concepts and outcomes - it is a mode of "filtering" rather than "focus". The goal of ideation is to explore a wide solution space - both a large quantity of ideas and a diversity among those ideas.

The team broke into 2 groups and visited specific areas of Matipwili to ensure any ideas proposed would accommodate trade requirements



HOW MIGHT WE....

"It gives so much encouragement when the human spirit comes through in ways we wouldn't expect. This is a Muslim village with traditional African values, men and women, yet the sense of hope and beyond traditional boundaries was inspiring."

-Tracey Roughall



MAKE & SHARE...

DAY THREE

Day three was a hive of activity as the team of architects and teachers went about the business of working up a prototype design with models being created of the site and the facility, discussions held in meetings on the siting of the new building and some of the teachers spending time with the children of the village in running some art, reading and sporting activities.



PROTOTYPE + TEST

Prototypes are most successful when people (the design team, the user, and others) can experience and interact with them. What we learn from those interactions can help drive deeper empathy, as well as shape successful solutions.

Testing is the chance to refine solutions and make them better. The test mode is another iterative mode in which we place our low-resolution artifacts in the appropriate context of the user's life.

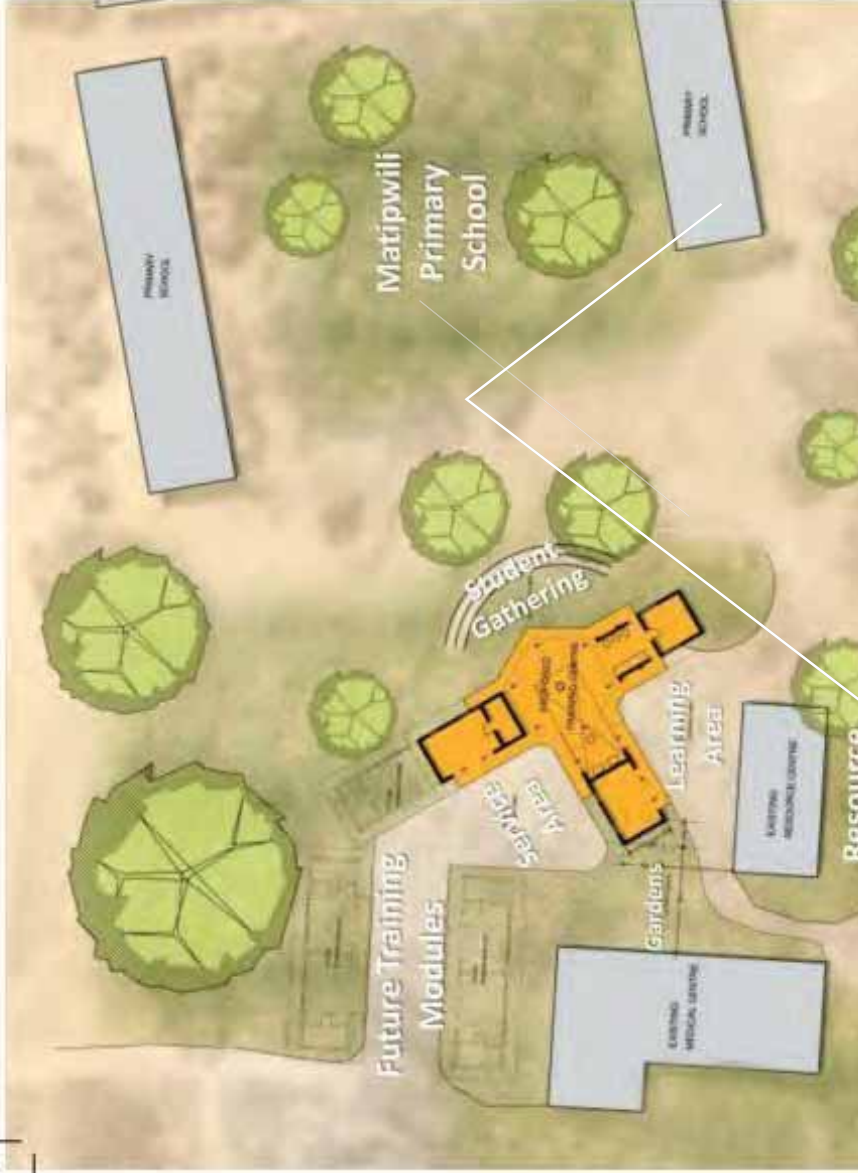


WORKSHOP

People creating together within a limited timeframe can produce amazing ideas and generate inspiring outcomes. Sharing the concept with the Village Council, helping them to articulate their vision with the whole village and inspiring all of us to work together in partnership will sustain this project.

There is genuine excitement about what has been achieved together and an ownership of the project engendered through a carefully thought out process of open collaboration. The testing mode is a dynamic process that continued back in Australia as the project team developed the design concept and liaised with the Village Council through the Barbours with feedback provided in response.

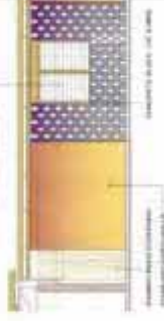




RESPONSE & SIMPLICITY

DESIGN CONCEPT

The final design incorporates areas for learning opportunities in trades for Matipwili. The construction uses techniques prevalent in the village including the use of timber framing, concrete block walls, concrete floors and stabilized earth.



SIMPLE GEOMETRY

The feature covered area has been designed with simple geometrical principles and to enable ease of construction. This structure will supply the below ground water tank, providing access from the community kitchen and laundry areas. Store rooms are incorporated into the training modules and the provision for additional buildings to be constructed over time is integrated into the site planning.



LOCAL COMMUNITY

The project has already led to qualified locals being sent off for professional development in training techniques for instructing trades. It will be an inclusive setting for the women of the village doing laundry together, assisting in the community kitchen and providing opportunities for mat making.





PARTNERSHIPS



CONSTRUCTION





JOURNEY CONTINUES

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- Raising awareness
- Student fundraising
- Education delivery
- ...next project?



THANKS

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