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Procedia - Social and Behavioral Sciences 202 (2015) 470 – 476

Procedia
Social and Behavioral Sciences

ASEAN-Turkey ASLI (Annual Serial Landmark International) Conference on Quality of Life 2014, ABRA International Conference on Quality of Life, AQoL2014, 26-28 December 2014, Istanbul, Turkey

Living Room in the Six Meters Wide Lane

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Abstract

This paper starts from rethinking the daily life of kids to the urbanism authority. In recent ten years, the school-walkway projects in Taipei have re-valued the exchanging price of the old apartments built in the 1960s. The turn-key is the spatial quality of the lane along the campus. People wonder how parking, dining, and walkway for kids in the lane shape the middle-class community in Taipei. There is a critical issue of making urban 'habitable' by capitalizing the rule of time and space. The matter of the living space reflects the critique of everyday life, especially the playtime to childhood. In the main part of the argument: how the walkway project starts the political intervention of neighborhood life. It is releasing the edge of the school to the urban function, remodelling the one way street to the community, and re-building the order of the lane space. I would like to re-test the planning of the school walkway to redevelop modern community by the corporation within Construction and Planning Agency and Ministry of the Interior, Ministry of Education, elementary schools and the neighbor communities in Taipei since 2003. In the other vision, the capitalism of kids' ground designs the geographic identity and social difference to the habitability of urbanism. By the side of the argument, I would like to response how the spatial relationship of production between the childhood and the neighborhoods. Representing the middle-class family living in Taipei through the transformation in-between two movies directed by Edward Yang: 'A Brighter Summer Day' (1991) and 'A One and A Two' (2000). In the movies, the broken urban experience grounds the social group of kids in the lane and to represent the class-struggle under the urbanism.

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Peer-review under responsibility of AMER (Association of Malaysian Environment-Behaviour Researchers) and cE-Bs (Centre for Environment-Behaviour Studies, Faculty of Architecture, Planning & Surveying, Universiti Teknologi MARA, Malaysia).

Keywords: Cultural identity; modernity; cinematic city; Taipei

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1. Introduction: The childhood as a production of the neighborhood

It reflected the environment of that era and would happen to anyone in any place. (Edward Yang, 1991). A Pakistani girls' education rights fighter and an Indian child rights activist win Nobel Peace Prize in this year. The committee's chairman said: "*Children must go to school and not be financially exploited.*" He especially made conclusion that "*In Conflict-ridden areas in particular, the violation of children leads to the continuation of violence from generation to generation.*" (*New York Times*, 2014/10/10) Today, the rights of children and the respect to young people are emphasized as a prerequisite for peaceful global development. Coincidentally, it reminds my consciousness of the childhood and the neighborhood in the developing urbanism.

1.1. *Childhood in a city*

To the discourse of 'Quality of Life' in the urban environment, I would like to start from the experience of a childhood in my city, Taipei. Sisters, brothers and I were living near a typical six meters wide road in Taipei city during the period of 1960s to 1990s. It's a crafters' street where my parents rent a small shop making and selling golden jewels. In 1970s, there was limited traffic in this kind of road but few were bicycle, motorcycle and rickshaw. Sometimes, farmers would bring fruit, bread and vegetable to this road to sell. Most children would play here and watch crafters working after school time. Most parents helped each other to take care of children around this neighborhood. At that moment, I used to spend a long time staying on the tile roof of my parents' store, in order to waiting for the elder children coming back from school. It's enjoyable for me to watch people's activities in this lane during those days. When I started walking to school alone, I knew more friends from different families' background. And soon, we grouped a children's social group to exchange new staff and living experience. The first rule made by parents to our group was that the elder one must protect the younger one. However, we would develop our social practice which was designing new games or discovering new playground in the neighborhood as a competition of the leadership. First, we took turns to be a leader who would lead us to walk around this neighborhood as a detecting group searching news after school time. Then, we would occupy one site as our playground to practice what everyone learned from schools and neighbors. Some children left the group for entering high school. Some younger children would join in. This kind of self-identity game kept going in a different place and different way. The memory of the childhood placed in somewhere of the neighborhood, even when children all left this home to go to senior high school or college. In the late 1980s, there were more and more high concrete buildings replaced the small brick houses. And soon, some of the tiny lanes became wider roads to satisfy the use of car traffic. To my generation, the urbanism broke the memory of our childhood around the neighborhood. In the other words, the environmental creativity to children had gone when people compliment the new image of urban development. Today, the question left to me is how to rethink the connection of the childhood to the neighborhood. Does it produce meaning or specific space?

1.2. *Kids' identity*

Learning to be independent of children's group is a sign that one are growing up to become one's self. There are two movies directed by Edward Yang: 'A Brighter Summer Day' (1991) and 'A One and A Two' (2000) criticizing this nature. In 'A Brighter Summer Day', the director Yang recalled a murder event that a high-school boy killed his girlfriend in 1961. In the period of 1950s to 1960s, the population was two times than today's density in Taipei city. Most families lost their relatives in the war and left their home in China. They followed the KMT government moving to Taiwan. Suddenly, there were a lot of communicational problems happened within local habitats and new ones. The environmental intention mixed the struggles of the cultural identity and the conflicts of living in a crowded city. The murder events by young high school students in 1960s shocked the public society. It left a reading question of kids' culture in the past and to today. What kind of message represented from it?

Director Yang treated the urban environment of Taipei City at that time as kids' small park party and a play of emotions and cultures. In this film, changing neighborhood was descriptive through kids' social activities. Following these young persons' life experiences in this movie, the struggles of losing and constructing self-identity were explored. Director Yang expressed the intentions of living in the city by the death of young life. It's not only to

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