



ART

EDUCATION

CONFLICTS AND CONNECTIONS

Editors: Raphael Vella, Ângela Saldanha, Maja Maksimovic, John Johnston





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Maja Maksimovic, John Johnston

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Raphael Vella, Ângela Saldanha,
Maja Maksimovic, John Johnston

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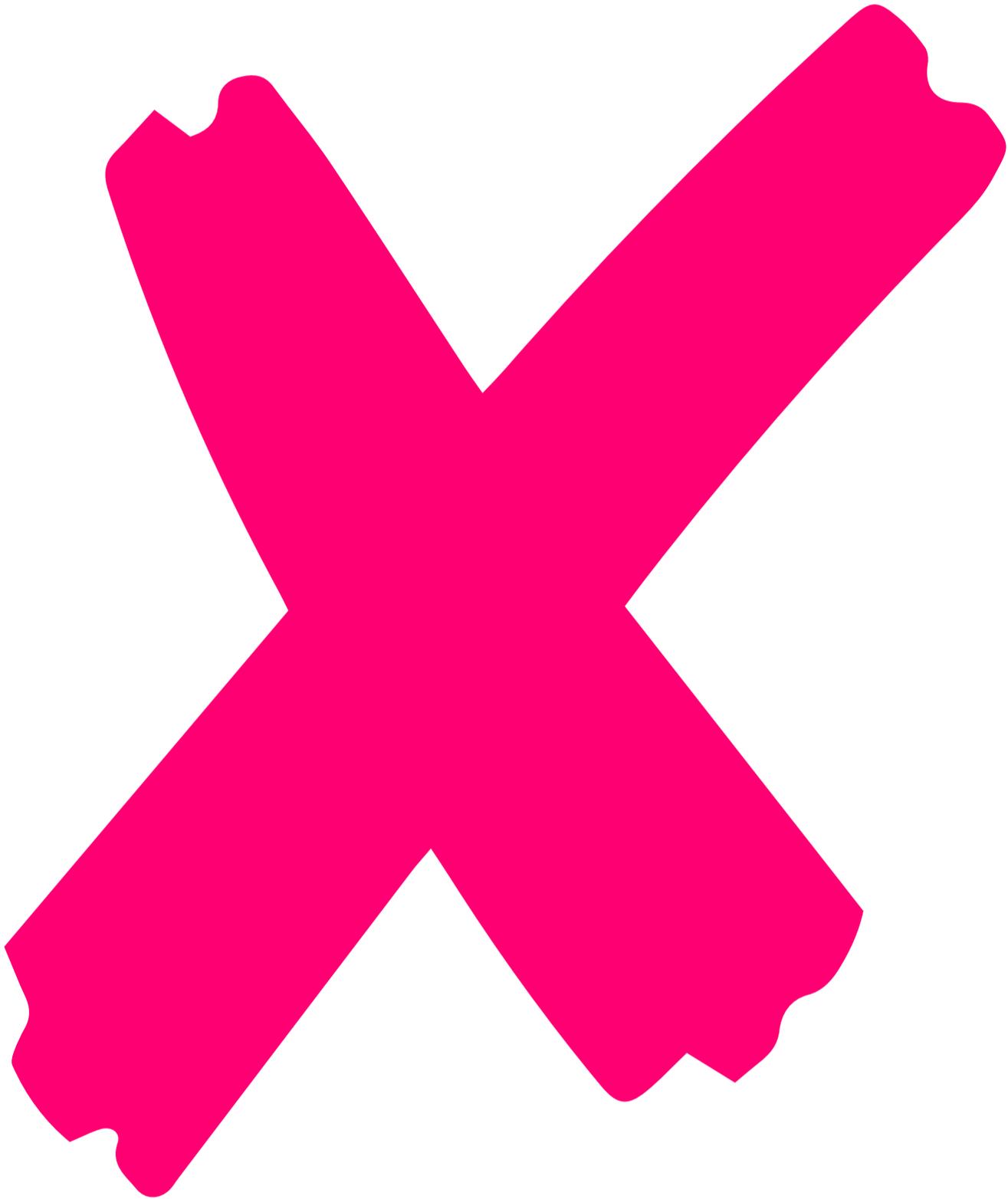
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Preface

Art Education: Conflicts and Connections

Raphael Vella & John Johnston

When we first read the title of this seminar we were intrigued to see how artist educators would respond to such a provocative theme. As you will read in this publication the responses were varied and cross-referenced the theme with conflicts in education, culture and indeed in the arts and of itself which was manifest in the conflict between the intrinsic value of art and what some have termed the 'motivated functions of art' – art which sets out with a conscious purpose to influence thought and enable actions and change.

In the following paragraphs we explore the connectivity between Art education as a method of conflict transformation – of peace building in the field of political, social and ethnic conflict.

The arts and conflict have a long history reaching as far back to the first cave drawings which represented the struggles between early humans and the environment they inhabited. The genre has evolved from paintings on walls to canvas, as witnessed in what many would see as the master work of art and war, Pablo Picasso's *Guernica* (1937). Picasso's iconic painting represents an artistic response to conflict and as such it is often used in education to illustrate the power of art to translate the brutality of war into an aesthetic form.

Art of this nature – be it theatre, visual art or music, are representations and reflections on what has been. They are used to trigger conversations and promote learning around the issues embedded in the works. In that sense they act as pedagogical instruments that bridge the intrinsic qualities of art with the motivated functions as noted above.

In more recent years, many artists have embraced the role of the socially engaged practitioner. While the connection between art and the social is laced with challenging issues such as authorship, morality and ethics – when it comes to making social practice in divided and contested societies these issues are significantly magnified. Many of these points were addressed in the Malta seminar and tensions emerged between what some see as the exploitation of art to be 'used' as a tool for social change, thereby touching on the instrumentalization agenda while others questioned the relevance of art education if it is not addressing the urgencies of our time.

In our view there is no place for a neutral position in art education – it is intrinsically political. The outsider looking in on what has been (such as the Picasso masterpiece) is no longer relevant. The social movements such as the Occupy, the protesters of the Arab Spring or more recently, the Black Life Matters campaign are the frontline responders to these events. These acts borne out in images, videos, words, music and theatre project outward from within the very source of the conflict.

Whereas the outsider may feel angry about a given event and make a painting or play from the comfort of their studio or theatre, the social practitioner is compelled to work in a relational manner and as such be present in the world in both physical and intellectual form. They are in the crowd. Taking a critical pedagogical perspective Henry Giroux calls these artists 'public intellectuals.' Their role is not to join in the protest per se but to operate between the spaces of activism and art, promoting critical thought through public pedagogies that disrupt patterns of behaviour that reinforce inequality. They do not report or comment on conflict; their aim is to affect change through multiple forms of arts, including the basic principle of being present. In this sense these relational artists are pedagogical activists who understand the ethical implications of every step they take in the public domain- from dialogues to performance. This work is not easy and it can often lead to great dangers. A good example would be theatre maker and educator Juliano Mer-Khamis, founder of the Freedom Theatre in the West Bank city of Jenin. Juliano was assassinated in April 2011 for the act of merging Palestinian youth with Israeli youth through the act of art-making. He was simply bringing humans together to disrupt a normal line of flight that separates Arab from Jew. Nicolas Bourriaud states; 'Their (*social practitioners*) works involve creations of methods of social exchange, interactivity with the viewer within the aesthetic experience being offered to him/her, and the various communication processes they use, in their tangible dimension as tools serving to link individuals and bring human groups together' (Bourriaud 1998, p.43).

In uncertain and fearful times –such as the current Corona moment that occupies all our minds - ruptures and divisions on the grounds of culture and ethnicity may lead to the marginalisation of minority groups and the manifestation of old nationalistic identity blocks. Arts education and culture can play a major role in creating and perpetuating such difference but peace researcher and activist, Jean Paul Lederach, talks of the processes of art making

as akin to that of peace building. He talks of a 'moral imagination' as being the 'soul of peace-building'.

Lederach describes that the "moral imagination" has the capacity to recognize turning points and possibilities in order to venture down unknown paths and create what does not yet exist. In reference to peace building, the moral imagination is the capacity to imagine and generate constructive processes that are rooted in the day-to-day challenges of violence and yet transcend these destructive patterns. In Lederach's view, the moments of possibility that pave the way for constructive change processes do not emerge through the rote application of a set of techniques or strategies, but rather arise out of something that approximates an artistic process.¹

The moral imagination asks the arts and education to take a leap of faith and to trust the possibility of change. The Malta seminar highlighted the complexities and disagreements of what art can offer in a broad variety of contested contexts addressed. From schools to universities and teacher education to refugee camps in Lesbos. There were no easy answers and many questions remained unresolved. However, in Malta, we found a starting point that recognised that unlike any other subject in education, art offers disruptions to normative patterns of flight and in doing so opens multiple entrance and exit points that converge on one principle: to educate and enable imaginations that transcend conflict and connect cultures and societies across our deeply unequal world.

The complexities that are inherent in the relationship between social and political divisions and art education during these uncertain times are expanded upon in several of the articles in this collection. Lisbet Skregelid's article, for example, makes it clear that the disruptions caused by art making can also surprise the author or artist herself; this is how aesthetic transgression can initiate transformative pedagogies, by allowing unanticipated events to leak into everyday life and thus change human behaviour. She describes a process of "educational dissensus" inspired by the thought of Jacques Rancière, a process that is characterised by learners' confrontations with ethical dilemmas and disruptions that challenge preconceptions. What matters most about this dissensus, perhaps, is its ambiguity: this is not a strategy that is bound by clear targets but highlights the gap that is opened up beneath learners' feet every

¹ <http://www.beyondintractability.org/bksum/lederach-imagination> accessed June 2020

time teaching interrupts whatever they know and challenges current educational practices. Similar anxieties caused by polarising politics are discussed in an article on collaborative book making by Flavia Liberman, Viviane Santalucia Maximino and Marcia Machado de Moraes. Again, artistic strategies are seen as an act of resistance in this article. Working with a cultural collective called C3, professors teaching in an occupational therapy course at the Federal University of São Paulo in Brazil spark off an action that requires participants to build collective narratives together. In the climate of fear instigated by President Bolsonaro's policies, a pedagogy built on trust, dialogue and collaboration becomes an essential component in learners' experiences of struggle and solidarity.

Martha Chrisstopoulou also finds that collaborative pedagogies offer effective responses to the political and ethical challenges faced by educators in cultural contexts that are shifting rapidly due to demographic changes brought about by immigration. She finds that in-service training can contribute positively to teachers' cultural awareness of the needs of diverse student populations. During this training generalist and specialist primary school teachers collaborated by sharing information and resources, and by exploring together issues related to diversity and racial, ethnic and cultural identities. Looking into and also beyond the remit of multicultural education towards a broad perspective on citizenship and democracy in the 21st century, Allan Richards and Steve Willis suggest that the global unrest we are experiencing in these times reflects a widespread desire to transform the current world order, which is evidently not working for many people. What this new global democracy requires is an approach to education that respects the self and others and a collaborative environment that is rooted in spirituality and peace. Richards and Willis write that art education can prepare young learners for this new global order through current-event, conceptual art, and project-based learning pedagogy.

The famous Austrian artist and pedagogue Franz Čižek and his Viennese Juvenile Art Class are introduced as models of a free expression that can lead to a transformative and inclusive education in the article by Rolf Laven and Wilfried Swoboda. The uniqueness of this essay in this collection is its focus on the graphic novel, which contributes to a discussion and practical creative work on the themes of social inclusion, European identity, European citizenship and social cohesion. The project that Laven and Swoboda refer to includes nine institutions from six different countries and its goal is to sensitise different learners about social heterogeneity through the specific sequential and

narrative features of the graphic novel. Apart from the technical skills and skills of visualisation that are necessary in the creation of such work, Laven and Swoboda underline the value of such a project in developing a transcultural dialogue that connects learners and simultaneously raises awareness about cultural diversity. At the same time, individual learners become confident in representing their inner images in the context of a creative pedagogy inspired by Čížek.

In her essay, Maria de Fátima Lambert deals with artistic experimentation in the more open context of museums, engaging with different publics. She is drawn to the possible variances and connections between, on one hand, the kind of public that generally visits fine art institutions and, on the other hand, the public that prefers to visit exhibitions and museums of contemporary art. Through the ephemeral installation of sculptures, books and other artefacts in actual museum spaces, portrayed in this essay in a narrative symbolic voice, artists and works described by Maria de Fátima Lambert realise unexpected reactions amongst different members of the public, leading some of them to reconsider their connection with the language of contemporary artistic practices. Also working in the context of museum spaces, Myriam Ferreira-Fernández studies Spanish museum websites and their use of online content and social networks to reach out to publics, thus bridging the potential distance between certain sectors of society and culture. She looks into differences between onsite and online activities, especially 'edutainment' activities that are geared for children and young people. Her analysis of webpages shows that only a small percentage (1.3%) of museums in Spain offer online pedagogical tools and activities.

A number of articles deal with various aspects of the theme of identity. In her essay, Myriam Romero Sánchez is influenced by the relational ideas of Nicolas Bourriaud and also writes about collective artistic experimentation and identity. In a project called TEST THE FACE, she refers to the use of relational art as a pedagogical tool to test the knowledge and ideas of heterogeneous groups of people. Through workshops she conducted, she could understand the role that stereotypes play in identity representation and offer restorative pedagogies to work on stereotypical ideas with learners. More localised and concerned with traditional ornamentation is Dace Paeglite and Ilona Solanika's article, which studies the existence of a sense of belonging amongst diasporic communities of Latvians through collaborative artwork. They contextualise their study, describing how social issues leading to the migration of Latvians from their homeland has led to the possibility of a loss of connection with

national and cultural symbols and ornaments. In a practical, collaborative project conducted in different countries with children and adults, Paeglite and Solanika used a cooperation model that resulted in a renewal of Latvian symbols. The initial stages of an artwork were started in Latvia and then continued in another country with an established Latvian community. Amparo Alonso-Sanz and Ricard Ramon's essay revolves around shared spaces and cartographies rather than traditional cultural symbols. They write about the value of bringing persons with different identities together through artistic activities in initial teacher programmes. They see this as an educational aptitude particularly amongst educators, who work in 'communities' and need to engage with social issues with learners. Through a practice of cartography inspired by the Situationists, especially Guy Debord's writing on 'drifting', they focus on shared activities and knowledge gained through interior spaces and environments that are explored and redefined in a dialogic process involving many participants. Sandra González Álvarez's article and project called 'The City of Tomorrow', on the other hand, is conducted in external spaces. The author refers to an educational workshop that raises awareness amongst learners about their city and its heritage, architecture and urban developments. She studies the transmission of a sense of fear through urban spaces that confine children in places designed by and for adults. Inspired by the writings of Henri Lefebvre as well as Debord's work on the city, she takes into account the notion of public space as a common space of learning that gives children the opportunity to voice their ideas about their urban environment. During five-day workshops with children and adolescents, she explores the city as an 'unfamiliar' site of reinvention and imagination.

Supported by defamiliarising art activities, people occupy the spaces and environments in which learning takes place, establishing relationships with others and laying the foundations for a world in which peace is not synonymous with consensus but with the appreciation of creative moments characterised by dialogue, disagreement and negotiation of meanings.

Education, art and architecture with children at risk of exclusion

Sandra González Álvarez
PØStarquitectos, Spain

Abstract: How can we recover the identity of the city?... how can we do so that our heritage is not lost? ... how could the city be that place of meeting and exchange again?... how to return to make the city our place?... these are the issues that lead us to create the project of "A Vila do Mañá". This project has been developed mainly through different workshops in the City Councils of Galicia and the last workshop took the leap from Europe to America, specifically to São Paulo, in Brazil. The project was carried out by the PØStarquitectos team, financed from the different councils and Deputation of A Coruña, receives the support of the ETSAC (Higher Technical School of Architecture, University of A Coruña), COAG (Official College of Architects of Galicia), and APATRIGAL (Association for Defense of the Galician Cultural Heritage).

"The City of Tomorrow /A Vila do Mañá" is an innovative educational workshop whose goal is to make children and adolescents aware of the city in which they live through tangible and intangible heritage, architecture, urbanism, landscape and social development.

In our way to create a feeling of belonging we use different games as a tool so the kids can associate public spaces of a representative area of their city with happy memories. The children play, have fun, and discover unknown aspects of their town/city, by learning and playing.

The workshops have been carried out with groups of approximately 150 children, aged between 3 and 15 years old, who for the duration of 5 days transform the town/city they inhabit in a game board, using different spaces, buildings, materials and approaches in what we call "warfare urbanism".

In those 5 days heritage space, architectural or landscape places of interest are studied, recovered, lived and what is more fundamental, they are enjoyed, generating a feeling of identity. At the end of the workshops the city in which they live has changed for these children, it is their city, their spaces.

Introduction

"At one time we were afraid of the forest. It was the forest of the wolf, the ogre, the darkness. It was the place where we could lose ourselves. When our grandparents told us stories, the forest was our enemies favourite place. [...] At one time, we felt safe between the houses, in the city, with our neighbours.[...] But in a few decades, everything has changed. [...] The forest has become beautiful, luminous, the goal of dreams and desires. The city, on the other hand, has become dirty, grey, monstrous. [...] In recent decades, and especially in the last fifty years, the city, born as a place of meeting and exchange, has discovered the commercial value of space and has altered all the concepts of balance, well-being and community, fulfilling just profits and interest. It has been sold, prostituted. [...] The city is now like the forest of our stories". (Tonucci 1997)

"The City of Tomorrow /A Vila do Mañá" is an educational and outreach project, whose goal is to promote children and young people's awareness of all scales of the common: tangible and intangible heritage, architecture, urban planning and landscape through game. A new vision of the city is obtained from the architectural discipline, which is what the inhabitants of tomorrow will give us. We believe that it is necessary that childhood is actively present in the processes of construction of the common space (square, neighbourhood, city ...). For this, it is essential that they discover and know the value of their environment; at the same time, it is necessary to provide them with tools to develop their creativity, from art and architecture. The objective is to provoke in them the awakening of a new look on the spaces in which they develop their life and discover, from the architectural discipline, a new vision of the city, a vision that will bring us who will be the inhabitants of tomorrow.

To work with children and to understand and transform their environment, we rely on art and architecture strategies. Our transformation tools will be the POINT, LINE and THE PLANE (based on Kandinsky); which we will add the THREE-DIMENSIONAL ELEMENT, rethinking the "gifts" of the Froebel learning process. The children will tell us what their city is like, through a large golden frame, like the artist Lorraine O'Grady did. They will work with the human scale and its relationship with the city, based on the experiences of Yves Klein. Their perception of the closest environment will be modified, using the phenomenon of "defamiliarization" of Viktor Shklovski.

So far, all the workshops have been carried out in Galicia towns, giving results with surprises but at the same time expected. However, our last workshop took us from Europe to America, specifically to São Paulo, in Brazil, making "The City of Tomorrow /A Vila do Mañá" a project which is constantly evolving. While the workshops developed in European territory sought children to take the city, make it their city, invade it and therefore to OCCUPY it; in São

Paulo, we worked with the most vulnerable groups: the children who lived in an "OCUPAÇÃO" / occupation. We will explain the meaning of occupation of both buildings and land: it is the strategy used by social housing movements to denounce the lack of housing policy and claim the right to decent housing. In addition to political pressure, many of the occupations are consolidated, remaining in place, constantly looking for the reform of the building, making possible the definitive housing for the families that live there. The occupations are made up of working families, young students ... they pay light bills, water bills,... and the organized housing movements charge a monthly contribution value for such expenses and for the maintenance of the building, like a formal condominium. The children of the occupation "9 de Julho" are in constant risk of social exclusion and live a reality that is very different from those with whom we had previously worked, that is why "The City of Tomorrow /A Vila do Mañá" seeks in this situation not the OCCUPATION of the space and its appropriation, which is something that has already happened and is happening at all times in its environment, but the VISIBILISATION of this occupation, of the reality that these children live and in general is alien to even the closest neighbours of the street or the neighbourhood where the occupation is located. The workshop held with these children made their circumstances visible. The occupation act itself had an element of both modification and appropriation of a place, making this known through its city, through the media, and showcasing it so that the university, the political and social spheres, all showed interest in this situation.

Justification

In the times in which we live, where everything is a "click" away, where flying over Tokyo or New York is so easy, where I can visit the Parthenon from the screen... they have forgotten where they live, they pursued the capacity for wonder. The reality of today is that the natural connection between children and their habitat, the place where they grow and develop, the city or the village in which they live, is diluted, barely exists. We found children in their homes, watching TV, with their video games, playing in their fenced and guarded urbanisations, moving by car and discovering the city from their window, where the park or plaza has been replaced by the shopping centre. The city is a hostile medium for them, they have lost their freedom, which is limited to certain enclosures considered safe and controlled by adults. We are transmitting the message of fear that is currently being felt in society, and as a consequence, the place where they live, the town or the city, is not safe for them, making them value more a private space without history, rooting and identity, just a commercialised space with a defined use of entertainment, than the public spaces that their city can offer them in which the activities they can perform are only limited by their imagination and create a development in children in a

particular way in each city making them individual, unique and with the ability to value their homeland.



Fig. 1- Drawing of the McDonald's restaurant in response to the question: What is the most important thing in your city? Workshop: "A Vila do Mañá, Vilagarcía de Arousa"



Fig. 2- What would you frame in your city? Workshop: "A Vila do Mañá, Milladoiro".

Objective

In front of this image of the public space of today, "The City of Tomorrow / A Vila do Mañá" starts from understanding the city as an educational tool, not neutral, which we approach through the game. We recover some of the ideas proposed by the Dutch architect Aldo van Eyck (1918-1999), in which the child was given the opportunity to discover the city from his own movement, which has to be developed through his games which is his natural way to know the world. We are aware that, at the moment, this generates a conflict in the streets and squares, which we want to provoke, highlight and show from the workshops, even temporarily. What happens when the spaces of our cities are occupied by children playing? How do the children feel? How do adults react? How can the city be transformed? From this conflict, we want to transform the image of the city that children and adolescents have and, at the same time, make them visible in those spaces in the eyes of adults.

“To consider the city is to encounter ourselves. To encounter the city is to rediscover the child. If the child rediscovers the city, the city will rediscover the child – ourselves. LOOK SNOW! A miraculous trick of the skies – a fleeting correction. All at once the child is Lord of the City but the joy of gathering snow off paralyzed vehicles is short-lived. Provide something for the human child more permanent than snow – if perhaps less abundant. Another miracle.” (van Eyck 2008)

Another idea that defines our project of "The City of Tomorrow" arises from the right to the city, as argued by Henri Lefebvre (1901-1991), by which the people who live in it have the right to its enjoyment, transformation and that reflects their way of understanding life in community. From this point of view, how not to include the right of boys and girls to the city? Therefore, we consider the public space as a common space of learning and collective construction in which childhood must also have a place. We want to give voice to those who normally do not have it, children and adolescents, promoting their right to form their own judgement about the habitat in which they live and to be able to express it and make it manifest. We seek to stimulate a critical attitude to promote their development as an active citizenship, as they will be responsible for the city of the future. Forming, therefore, the foundations of a critical citizenship. We want to work in public spaces to transform them into common spaces. As the geographer and social theorist David Harvey (1935) affirms, it is necessary for the appropriation of urban public spaces by citizens through political action to convert them into common spaces. The squares and streets, the landscape with its elements, the furniture, the voids, ... are common goods that we seek for children to recognize as their own from different points of view: from history, its uses, its evolution and its transformations. Our main objective is that childhood and adolescence be actively present in the processes of construction of the common space, giving them the necessary tools to develop their creativity from art and architecture, in order to provoke in them the awakening of a new vision and generate identity links with the spaces in which they live. It is intended that they acquire a greater knowledge of the city in which they live; an appropriation of spaces that are vetoed daily; the movement of freedom in the squares; spatial empowerment along with other children favouring their coexistence; assessment of the place where they live through a new look at their habitat; making them responsible for the environment; knowing also the elements that make up the immaterial place and, above all, demonstrating their transformative capacity.



Fig..3- Transforming the city.Workshop: "A Vila do Mañá, Ferrol".

Methodology

"The City of Tomorrow /A Vila do Mañá" workshops have a duration of five days, in which the city in which we work becomes our game board, in our experimentation laboratory.

The activities carried out in the workshops: "The City of Tomorrow /A Vila do Mañá", are structured through six fundamental concepts: PERCEPTION, SCALE, SPACE, CITY, LANDSCAPE and SUSTAINABILITY.

1.PERCEPTION:

The perception of the body itself, as well as the perception of the surrounding environment.

In the first place, we need to understand the children's vision of the city they inhabit. To do so, based on Guy Debord, we go out to the "drift" accompanied by a large golden frame, so that in our tour those elements of the city that are important to them will be framed, sometimes we get pleasant surprises and the fundamental element of his city are the people, in the majority of the occasions the protagonist elements are commercial surfaces.

The city spaces barely exist in their minds. Most of the framed spaces are private, their common spaces are now shops or restaurants. These false common spaces generate an artificial habitat of public space, but they can filter or select the population that participates in it. Therefore, these spaces are not inclusive or representative, they cannot accommodate a diverse community which detracts from their creative and especially cohesive capacity. Finally, these common spaces do not respond to real common needs, they are not flexible as public spaces that have the capacity to host various activities and that historically have had the ability to be modified.

Our strategy tries to reverse this situation, appropriating these places to make them common again, establishing vital links with them through experiences and interventions.



Fig. 4- What would you frame in your city? Workshop: "A Vila do Mañá, Rianxo".



Fig. 5- What would you frame in your city? Workshop: "A Vila do Mañá, São Paulo".

We try to provoke in children/adolescents a new vision of their environment. We rely for this experience on the concept of "defamiliarisation" [4], a literary concept developed by Viktor Shklovski. According to his theory, everyday life means that "the freshness in our perception of objects is lost", causing everything to be automated. Art presents objects from another perspective, gives them life and in their reflection in art. Using this concept, we have been able to turn a square into a great ocean, or even paint graffiti in the air.

Perception activity disrupts the common space that seems immutable. Stop being a foreign space, they build it and intervene in it. It begins to reflect them as individuals, but also as a whole. It does not act individually, the activity links them to the place, but also among them. They understand the creation of a space jointly: cooperation, need for agreements...



Fig. 6-Transforming the perception of the city.Workshop: "A Vila do Mañá,Vilagarcía de Arousa"



Fig. 7- Playing with perception.Workshop: " A Vila do Mañá,Vilagarcía de Arousa".



Fig. 8- Playing with perception. Workshop: "A Vila do Mañá, São Paulo".

2. SCALE

We present the concept of human scale relating it to the urban scale. From becoming aware of the dimensions of our own body, we can address other dimensions, such as the city and the territory. It is a perceptual route that we place between the hand, which represents the near, and the horizon, the most distant captured by our senses.



Fig. 9- Working with the scale. Workshop: "A Vila do Mañá, Bueu".

3. SPACE

We seek to work from the space of architecture and the city through experimentation with light, texture, colour, sound ... We appropriate space through this tool. The space is ours; we modify it, we decide it. The space is no longer simply the existing one, it reflects needs and desires...

4. CITY:

The urban is a common creation. A succession of common spaces. The common thing is, therefore, the germ of a city or town. Villages and cities, still created by individual needs and opposing forces, have been formed through the common, which has been the unifying and imbricating element of the individual elements.

"...The city is like a great house, and the house in its turn a small city..." (Alberti 1975)

Children become thinkers of the city for a few days, appropriate spaces, make them their own. They design and invent their own play spaces, modify the city, live it and enjoy it.



Fig. 10- Transforming the city with the point. Workshop: "A Vila do Mañá, Bueu".



Fig. 11- Transforming the city with the line. Workshop: "A Vila do Mañá, Milladoiro".



Fig. 12- Transforming the city with the plane. Workshop: "A Vila do Mañá, Sao Paulo".



Fig. 13- Transforming the city with the 3d element. Workshop: "A Vila do Mañá, Cambados".

5. LANDSCAPE

Understand how people build the landscape and how the landscape builds us. How far does common space reach? Is it just the space built to be used collectively? Or are there common places outside that definition? Common landscapes exist, landscapes shared by their past, their history and their perception.

6. SUSTAINABILITY

We want to reflect on the way we relate to the planet. Become aware that what is sustainable is a balance between what allows us to develop our lives and what commits us to the survival of future generations. It is still another form of common good. Nature, the Earth. Understand these issues as a concern and collective problem, for this we will use the system of "seed bombs" of Masanobu Fukuoka.



Fig. 14- Transforming the city with natural elements. Workshop: "A Vila do Mañá, São Paulo".



Fig. 15- What is your city like? Workshop: "A Vila do Mañá, Bertamiráns".

Results

The workshop "The City of Tomorrow /A vila do Mañá" has worked so far with more than 2100 children aged between 3 and 15 years, has been carried out in 15 cities / towns of Galicia (of 14 different municipalities): Rianxo, Milladoiro, Bertamiráns, Verín, Mondoñedo, A Pobra do Caramiñal, Riveira, Bueu, Arteixo, Carballo, Vilagarcía de Arousa, Cambados, Ferrol, Malpica, Santiago de Compostela and has managed to cross the sea and reach São Paulo, Brazil and will continue to spread as it evolves. "The City of Tomorrow /A vila do Mañá " is a project in continuous development, but each workshop is a finished project. The results obtained so far are as follows:

Prior to the beginning of each workshop of "The City of Tomorrow /A vila do Mañá" and with the collaboration of students from ETSAC, the structure, urban planning and cultural heritage of each of the 16 Cities that we have worked in so far, this material has become "booklets" that have been used in our workshops and are currently being used in schools to transmit those valuable elements of their environment to new generations of children.

During the realisation of each workshop, the children have learned from the playful game, to know their own habitat, they have discovered their heritage, they have enjoyed it and they have appropriated it, they have reconstructed spaces expelling the vehicles and converting them into your game space. They have generated an identity with the space they inhabit. The impact of the project has gone beyond the young participants in the workshops, inspiring all citizens. The realization of interventions built by children, made the whole society participant, provoking an intergenerational dialogue that enriches the experience. On the other hand, the repercussion in the local media (television and written press) has allowed a greater disclosure, transmitting to society a deeper knowledge of their environment and a strong impulse in the revaluation of the same.

In some specific cases, the analysis and conclusions drawn from the "The City of Tomorrow /A vila do Mañá " workshops have even inspired specific urban actions.

With "The City of Tomorrow /A Vila do Mañá", the city in which they live is not an abstract idea or a series of small partial images; It begins to be understood as a much more complex and integral environment, which brings us closer to the notion of habitat: the space that transcends its physical location in a territory, in which we solve our needs by establishing relationships with other people and with the natural and constructed environment; implying processes that transform the city but in which we also are transformed as a person and our way to see and live our homeland. The habitat also implies the memory and the symbol of the community. In short, the habitat as a system of relationships

and processes that are generated between three elements: nature, society and the inhabitant.

The occupation of the space and its appropriation have been successful, the children perceive the spaces in which we work in a personal way now that they have looked at them, thought, experienced, built, modified, ... The space is again common for them, They have lived experiences that unite them directly with that place giving them a unique feeling of belonging to the point of wanting to protect that new space full of memories of which they now feel they are part.

Children play, have fun and discover elements of their town/city unknown so far. Through activities based on the game, the fundamental language of childhood. They learn by playing.

Architecture students learn from the little ones, break with regulated education forgetting the figures, norms and urban techniques, and learn to understand the needs of tomorrow's citizens through participation in "The City of Tomorrow /A Vila do Mañá" while They look for ways to synthesise concepts such as heritage, architecture, urban planning and landscape to transmit them to children.

Our activities are always directed with the same structure and involve similar activities although in some cases we must apply that "warfare urbanism" and improvise to be able to capture the attention of children and be able to connect better with them. However the difference in the development of these activities is impressive, they see how issues directly related to children such as parenting, the school they go to or the places they frequent, as well as issues that indirectly affect them more than we might imagine as political campaigns or social status directly affect in how these children from different cities (some near and others far away) develop the same activities in different ways and still achieve the same goal of knowing and become part of the city in which they live.

Conclusions

"I confront the city with my body; my legs measure the length of the arcade and the width of the square; my gaze unconsciously projects my body onto the facade of the cathedral, where it roams over the mouldings and contours, sensing the size of recesses and projections; my body weight meets the mass of the cathedral door, and my hand grasps the door pull as I enter the dark void behind. I experience myself in the city, and the city exists through my embodied experience. The city and my body supplement and define each other. I dwell in the city and the city dwells in me". (Pallasmaa 2005)

Paraphrasing the Finnish architect Pallasmaa, inhabit the city and let the city inhabit me. It is an idea that we try to transmit to the children participating in the workshops through the different activities and actions. From the self, from

the being in the world, from the body, recognising the habitat that surrounds us with all our senses, understanding it, making it ours, and appropriating it with the ultimate goal of knowing that we can modify it for better or for worse. For this, our instrument has been the game, the natural way in which children learn and express themselves. The city as a great board that they discover from the action and from their own movements.

The perception of the city and the habitat of the children has changed after carrying out the "The City of Tomorrow /A Vila do Mañá" workshops, the urban space has become part of them, they have internalized it, they have made it their own. They have generated links with where they live. The perception of the city and the habitat for future has also changed, learning with the little ones has made us consider aspects of the city that we normally put aside in urban planning manuals.

Finally, we will reflect on this phrase by Aldo Van Eyck:

"A city, if it is really a city, has a very complex rhythm, based on many types of movement: human, mechanical and natural. The first is paradoxically suppressed, the second tyrannically emphasized, the third improperly expressed.

With wheels or without wheels, man is essentially a pedestrian. If you really want to be, if you will become it again, or if you no longer want to be, it is quite arbitrary. It is! The sidewalk refers to what it means ('side' + 'walk')! Meeting the needs of the pedestrian means meeting the needs of the child. A city that overlooks the presence of the child is a poor place. Its movements will be incomplete and oppressive. The child cannot rediscover the city unless the city rediscovers the child." (van Eyck 2008)

The common spaces seem doomed to disappear while existing urban dynamics are maintained. Planning works with large scales that forget about the human, that builds a city. Sometimes they are too rigid, deciding where the spaces should go, their design, their function ... all from top to bottom; Forgetting opinions and human situations, context, etc.

The use and preference of vehicles on the streets, the displacements that are increased ... turn people into drivers in front of pedestrians, anonymous entities that need to go from one point to another. The vehicles, although useful for some aspects, isolate us from the spaces that surround us avoiding our ability to meet, stop, observe, wander...

Our right to the city is nil. Public spaces are no longer representative of themselves, or sometimes tourists or visitors. The population no longer finds a reflection of their lives in their city, which is empty of references.

"The City of Tomorrow" in its history has worked with 2100 children aged between 3 and 15 years of different municipalities of Galicia and 30 students of the last courses of the ETSAC, throughout the development of the project we have observed two aspects of relevant importance:

1. When we started the workshop, the vision of children about their city is diffuse, disconnected "Fig. 15". The perception of the city and of the habitat in which the children live has changed after carrying out "the City of Tomorrow" workshops, the urban space has become a part of them, they have internalized it. They gained ownership. They have generated links with the place where they live.

2. The perception of the city and the habitat for future architects and for those who already are, has also been modified, learning by working with children, has made us consider on aspects of the city that we usually leave out of urban planning manuals. New questions arise: How can we recover the identity of the city? ... How could the city be that place of meeting and exchange again?... how can we feel safe again between the houses, in the city? ... how can we make the city our place? ... what can we do to stop the city from being something dirty, grey, monstrous?... which are what motivate us to continue evolving the workshops of "The City of Tomorrow /A Vila do Mañá".

The project of "The City of Tomorrow /A Vila do Mañá" was born as an idea, an idea that has grown over the years and step by step has been extended in workshops throughout Galicia and across the sea to Sao Paulo and at an informational level has managed to around the world through different presentations and exposition which have had a very high level of acceptance and recognition which will allow us to reach more and more places. With each workshop there is more that we manage to transmit and it is incredible how when we carry out a workshop again in the same city, more and more people want to participate and as what begins as an activity for children in some cases it even becomes a real project to improvement the city and make it a place where adults allow children to move away from those compressed boxes and let them live the common public spaces to create new experiences and have a true sense of belonging to the place. Without this, the unique identities of the inhabitants of each place will leave fading over time and we will all be the manufactured product of compartmentalized spaces with no roots.

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Author

Sandra González Álvarez

Graduated as architect from the Higher Technical School of Architecture of A Coruña. Currently a doctoral student in the Official Doctoral Program in Architecture and Urbanism of the University of A Coruña and the Mackenzie Presbyterian University of São Paulo, in 2017 she won the Santander Bank Research Grant.

She is the creator and director of the educational and outreach project "A Vila do Mañá, The City of Tomorrow" (www.aviladomaña.com)

Her projects: " A Vila Do Mañá", FAB LAB in A Coruña together with ARTEIXOworks were part of the exhibition contents of the Spanish Pavilion at the Venice Biennale 2018 (16. Mostra Internazionale dei Architettura)

Awarded in national and international contests and she made presentations in different conferences and seminars.

E-mail: sandra_gonzalez_alvarez@coag.es

