

Cristina:

As you are walking us through the process of creating a aesthetical experience for children, I think that's what you are pointing us to or creating an atelier. It seems to me that you are inviting us to consider how important is the work even previous to being with children, but that work that happens among adults and the ability that adults have to, um, ask particular questions, which are questions that are, uh, if I listened to you correctly, eh, not any kind of questions but very generative questions. What I will call, pedagogical but also aesthetical questions at the same time. Um, and so I-I think that it is in-interesting because as you're saying, not often we think about how important is to create uh aesthetical pedagogical experiences for children that are intimately related first and foremost to how we adults will propose something. Right? Is that, am I following you correctly?

Lorenzo:

Uh, absolutely. Um, uh, I wanted, yeah, to introduce this topic was maybe something that not often, uh, it's easy to be found on, on books. Um, and, um, it's more related to my, uh, experience, uh, as a pedagogist in Reggio Emilia context. So, what usually happens is that we try to define together with the teachers, very precise research questions and and these questions are the same ones that we're going to engage children's, ah children with. Uh, and so usually for each context we try to develop a four or five precise, uh, research questions, uh, and then when children enter the space, um, usually what we try to do is to allow them to explore this space for a certain time freely, umm. And then ask for their impressions. So when they enter in the room, we usually observe them and document their reaction eh to the way we predisposed ah the space in that particular day, eh, to see if their reactions a correspond to what we, uh, actually eh prepared.

Lorenzo:

So what we thought it would have been. And so this is also an opportunity to change the space, uh, and, and try to see what the reactions are. And based on that, the days after we re, uh, configure the space accordingly to what our observations have been. And so, um, then after, uh, the children freely, uh, observe, uh, and enter a space, we then usually try to, uh, ask them what was their reactions, uh, what, uh, and and what did they feel and how they liked the space and and, uh, how, what they would like to do. And then after our first, um, yeah, cycle of, of, um, dialogues, we usually try to propose them, uh, our research questions. So this is at least my experience as pedagoga, um, we try to involve them with simple, uh, uh, research questions. 'Cause they're, they're of course, uh, like, uh, five years old or four years old, so they're, they're not like adults of course, but a research question can be, um, simple, but at the same time, uh, deep.

Lorenzo:

and, and I think what is relevant, they can create connections with, uh, various, uh, elements and experiences. And, and so, um, this is um surely something important. And usually we try as well as adults, the, to experience the space, uh, before, um, the children actually come to this space. So we try to experience it and see if the research questions are actually working. And, um, then during the activity, uh, of course there are conversations and the documentation, the sense is relevant cause, uh, we usually try to see uh what are their reactions and how the work is going on. And basically in a constructivist uh way there is, there isn't usually an explicit goal. Uh, though we try to, uh, ask the children what they would like to do with that specific material and which kind of experience they would like to have with it. And this is of course sometimes eh, complicated because

Lorenzo:

there are unexpected, uh, answers. And, uh, this is though I think a great opportunity for them because most time uh in schools we design an entire activity. And, um, instead, uh why these important? Please could call it, uh, designing 'Imetenere', Imetenere means like during the process. So what we've designed at the beginning sometimes I'm becomes something very different, um, during the actual, uh, activity. And, and then we try to find ways, um, you know, to connect what we thought the activity would have been the experience would have been with what exactly the uh, happened. Umm. Then a very relevant part I think is, um, when the time children spend in a specific a space. So the part of the day is over. Uh, we usually try to talk all together and have a brief discussion about what happened and, um, what were the answers we found, uh, to the specific research um questions. Uh, of course, um, these goes for, um, preschool in particular, because of course if uh we're talking about a toddler-infant centers, then it becomes a very different, and then proposing these pedagogies becomes a more, uh, delicate matter.

Lorenzo:

Right? Because, um, and like screen time is very delicate when we talk about infant-toddler centers. So it's usually a, also the documentation process is very different then when it, when it's about, uh, infant-toddler, uh, centers the documentations. It's not only about, uh, the research processes that uh children start to develop, but it's mostly about uh the sense of community that, uh, toddler-infant centers, uh, offers to children. So very often then the, the documentation process becomes, um, more about how that specific space that we designed helps, uh, children to interact with each other. Right? So it becomes more about like collaboration. Uh, and then it becomes mostly about communication, how communication happens bodily and how the interaction among different groups of children and the space, uh, what it becomes and how it can develop. And so then the research questions of course, are most mostly for adults of course.

Lorenzo:

Right. Ah, but then it's still relevant, ah even in eh infant-toddler centers to develop these questions just for us. And and so that we can observe the reactions the children have in a particular space. Uh, even if they're very, uh, young. Uh, but then the digital aspect, it's, it's very different because, um, then it's mostly about eh, perception. So maybe a web cam with the video projection. So no, like this where there's no screen time, but just a the curiosity to observe objects for from a different point of view um this is I think. Umm. Yes, something uh, important. And also the, um, evaluation piece then changes a because like then in in an atelier, usually the evaluation part, we could say like the documentation as a an evaluation process. It is mostly, uh, for us as at least this is how I perceive it. And how I try to leave it with my colleagues. Um, the a documentation piece becomes an occasion for us to, uh, see what has happened. But then the good documentation is not just a general, um, recording of what has happened during that a specific period of time. Because w-we always strive to find a specific aspect that we want to document. So in a.