

Childhood educates space.

Editors: Jorge Raedo and Carlos Barberá.

"We never educate directly, but indirectly through the environment" (Dewey, 1998, p. 28).

When you join the words architecture¹ and childhood², imaginary worlds, new horizons, expectations, and further dimensions can all come alive. Illustrations of this include the following: childhood architecture evokes spaces such as playgrounds, schools, squares, parks, children's hospitals, etc. which are designed for children; children can learn about and understand architecture as an artistic language, or as Education of the Built Environment —encompassing social, biological, or technical perspectives, among others; moreover, urban transformations can meet the needs of children or young people —as their behaviours are more difficult to change than the physical environment; and, even the design of playful or pedagogical materials can be explored within the discipline of architecture.

The environment can be understood as an atmosphere made of air, light, sound, matter, events, experiences, legends, or stories. It refers to space and time lived in a present moment that is ignited by personal imagination. Environments are embedded with atmospheres created by the actions of all beings on Earth since the very beginnings. The language we use to communicate emanates from the coexistence of our joy and pain —and it activates the expression of the arts, rites, and sciences. Language is a jumble that softly or harshly shapes us. At the same time, we mould language with each of our gentle or brusque gestures, based on personal perspectives configured by our experiences. Childhood also shapes its environment and educates it, through its will, desire, enthusiasm, light and lust for life, with its natural imagination, approaching the world from the very height of its eyeline.

Aldo van Eyck (2021) suggests that child and artist imagination creates architecture. Where other people see fantasies stemming from dense cultural heritage, children and artists, through their perplexed gaze, remain faithful to their perceptions, and codify what they see according to their desires and experiences, based on their education and artistic work. "Society is a collective illusion where each individual harbors a solitary child within, for childhood does not participate in the deception" (Eyck, 2021, p.24). Their eye is detached from official history, flying —as bees do— across open and clear imaginary fields that elders interpret as fanciful.

The present call for papers, [i2] *Investigación e Innovación en Arquitectura y Territorio* invites authors to help us to reflect on childhood as a transformative agent that acts on the environment —our world— thanks to an architectural language dominated by children's imagination, that is, the inventiveness that underlies art. The articles can be theoretical or based on concrete spatial projects. They can be part of an ongoing academic research or

¹ In the word "architecture" I include the disciplines of design, landscape architecture, urbanism...

² The Convention on the Rights of the Child defines "childhood" as persons under the age of 18.

constitute a specific intellectual musing for the occasion. We will particularly value articles on how childhood contributes to constructing the world, both symbolically and physically, placing the child's —and artist's— imagination before the escapist fantasy of the culture it is part of.

We invite you to submit manuscripts on the heterogeneous approach to space, childhood and education within the scope of the [i2] *Investigación e Innovación en Arquitectura y Territorio* journal, and based on the contemporary direction of research. Subjects could include, among others, positive or conflictual encounters according to sensitivities and experiences, or based on abstractions that lead us to conceptions of the concrete, or according to different readings that everyone can decipher through artistic language.

We will attempt to establish a new collection of texts and writings in this domain. The studies can focus on artistic actions, facts or concrete and defined situations, or they can set out their own proposals or even narrations of experiences, in which the world is described through different childhood perspectives. Childhood is part of the nature of architecture. There is much to learn about the subject and many conceptions remain to be built on the links between childhood and architecture. We invite students, doctoral students, doctors, educators, architects, playwrights, filmmakers, and all who have worked in these rewarding fields to send their manuscripts and thus make new contributions to the world of research.

The main editor of this collection of articles is Jorge Raedo. To direct the issue, he draws inspiration from his experiences as an artist and art teacher for children, as well as by workshops, educational projects, writings and videos exhibited at the 10th Spanish Biennial of Architecture and Urbanism. Jorde Raedo participated in numerous films in this Biennial working with architects such as Jordi Parcerisas, Javier Revillo, Pedro Azara, Victoria Garriga, Bet Cantalops, Chechu Vázquez, Imma Jansana, Pilar Cos, Carme Fiol, El Globus Vermell, Alberto Campo Baeza, Andrés Jaque, Emilio Tuñón or Robert Brufau. The other editor of this collection is Carlos Barberá, director of the journal. We look forward to receiving your contributions.

Bibliography.

Dewey, J (1998) *Democracia y educación*. Madrid: Ediciones Morata.

Eyck, A. (2021) *El niño, la ciudad y el artista. Un ensayo sobre arquitectura. El reino de lo intermedio*. Barcelona: Fundación Arquia.