


URBAN DÉRIVE AS PEDAGOGY IN ART CLASSROOMS

DERIVA URBANA COMO PEDAGOGÍA EN AULAS DE ARTE

Noelia Paz Fernández

University of A Coruña  <https://orcid.org/0000-0002-5822-3704>

Abstract

The practice of *dérive*, despite being conceptually born mainly from situationism, has in a broader spectrum been carried out throughout history. As it is the act of walking and wandering to discover, it is also an action inherent to the human being. In the educational context, it offers the opportunity of an immersion methodology in both physical and conceptual spaces, serving as a catalyst to generate processes, multi-textual artistic practices or reflections on the elements that make up these spaces. It is a way of thinking about the city and also of being a part of it.

In this article we analyze the experience of urban *dérive* carried out at the Pablo Picasso Art and Design College with one of the groups of students, who undertook a study away from the educational centre to promote collective and individual processes about the knowledge of the local urban environment.

Key words

Dérive; classroom; city; alternative pedagogies; artistic practice.

Resumen

La práctica de la deriva urbana, aunque conceptualmente nace principalmente del situacionismo, en un espectro ampliado se ha llevado a cabo a lo largo de toda la historia, pues es el acto de caminar y deambular para descubrir, es una acción inherente al ser humano. En el contexto educativo, ofrece la oportunidad de una metodología de inmersión en los espacios tanto físicos como conceptuales, sirviendo de catalizador para generar procesos, prácticas artísticas multitextuales o reflexiones en torno a los elementos que configuran dichos espacios. Es una forma de pensar la ciudad y también de ser partícipe de ella.

En el presente artículo analizamos la experiencia de deriva urbana llevada a cabo en la EASD Pablo Picasso con uno de los grupos de alumnado, suponiendo una salida del centro educativo y propiciando procesos colectivos e individuales acerca del conocimiento del entorno urbano local.

Palabras clave

Deriva urbana; aula; ciudad; pedagogías alternativas; práctica artística.



Image 1. Collage based on the photographs taken during the urban *dérive* with Pablo Picasso Art and Design College's students (A Coruña). Source: self made.

[...] *Dérive* is presented as a technique of uninterrupted passage through diverse environments. The concept of *dérive* is inextricably linked to the recognition of effects of a psychogeographic nature, and to the affirmation of a playful-constructive behavior, which opposes it in all respects to the classical notions of travel and walking. One or more people who are left a *dérive* renounce for a more or less long time their motives for moving or acting normal in their relationships, jobs and entertainment, to let themselves be carried away by the demands of the land and the encounters that they correspond to him. (Debord, 1958, p. 50)

1. INTRODUCTION

This article focuses on the hypothesis of urban *dérive* as a pedagogical resource in artistic teaching, proposing an area of intention to think about the city, offering a way of interaction with the urban environment, by going beyond the walls of the classroom, and approaching the process of making the city form the education as an active field that participates in the dialogues about society and the contemporary city in the public sphere.

According to Francesco Careri (2002), walking as an aesthetic practice originates from the natural need to move through the territory in order to find food and vital information for survival. But once these primary demands were met, walking became a symbolic action that made it possible for man to inhabit the world. The author takes the concept of nomadic transhumance as an model for any journey, going back to the past with the reality of the Paleolithic and with the symbolic meanings that were transferred by Egyptian culture through *ka*, the symbol of eternal erring. “[...] Today we could build a history of walking as a form of urban intervention, containing the symbolic meanings from that primitive creative act: wander along the pathway, as architecture of the landscape, understanding by ‘landscape’ the act of symbolic transformation, and not only physical, of anthropic space” (Careri, 2002, p. 20).

We take the act of walking from the perspective of the situationist *dérive*, contemplating the characteristics highlighted by Careri as a playful and nomadic city, a collective city that is not only oriented towards the determination and exploration of the hidden and unconscious areas of the it, but also encompass research based on the concept of “psychogeography”. That is, the study of the effects that the geographical environment forms on the emotions and behavior of people or as Careri puts it, “the psychic effects that the urban context produces in individuals” (Careri, 2002, p. 92). The adventure of exploring the environment in an unorganized manner can become a critical tool and an aesthetic practice that encourages the discovery of hidden, unoccupied and forgotten areas of the city, giving them a name and new signification (Carbonell, 2015, p.38). With this act, the possibility of getting lost in the city arises as a way of exposing oneself to the surprise factor of encountering the unforeseen and unpredictable. This walk tests the sensitivity, increase the diversity of perceptual dimensions stimulated by what is found, is recreational and can enrich the person’s subjectivation process.

This text exposes, firstly, the intention and need to address an alternative pedagogical approach to the institutional one, based on a broad context of linking the urban space as an area of interaction with the immediate social and physical environment, inspiration and stimulation of learning, action and educational and artistic intervention. Here the practice of urban *dérive* becomes a process in itself, to address the experience and encounter with the public space outside the formal educational center, and, at the same time, it also becomes a tool of education and artistic practice, not only, in relation to the movement in the place, but linked to give rise and to develop proposals for creative expression. This is

how we consider the conceptualization of the city as a pedagogy necessary and inherent to the urban environment and we below address different types of ideal spaces that can host liberated practice in which the discovery of areas is encouraged.

To address the triangulation of city, space and art, arts-based educational research - Arts Based Education Research - presents a methodology close to transdisciplinary, or even extra disciplinary (Holmes, 2007), which are typical of those investigations that accompany both the artistic activity of an educational nature as well as the aesthetic quality of the research process and artistic production. The practice of drifting requires methodologies that contemplate inquiry, sensitive observation, learning based on the perception of stimuli from space and the expression of those key aspects of each experience, adopting a variety of textual formats: sound, written narratives, drawings, collage, maps, cartographies; ultimately, providing mappings of the empirical experience that originated in “walking as an aesthetic practice” (Careri, 2002) and that open a process of creation. The concept of “psycho geography” also intervenes here (Debord, 1958).

Under these theoretical premises, an urban *dérive* experience was carried out with students from the Pablo Picasso Art and Design College of A Coruña (Spain). It was the first time this was done as a group exercise, and, therefore, it adopts an introductory character. Nevertheless, it generated a process of active involvement of the students, giving rise to reflections that reflect a sensitive interaction and aesthetic and personal appreciation of the nearby urban environment. In this text we describe the practice carried out and some of its results.



Image 2. Collage based on the photographs taken during the urban *dérive* with Pablo Picasso Art and Design College's students (A Coruña). Source: self made.

2. URBAN DÉRIVE AS PEDAGOGY IN ART CLASSROOMS

The use of urban *dérive* as an educational tool in the classroom can point towards the transgression of knowledge learnt through previously activities to allow an interdisciplinarity in which environmental, social, architectural, climatic aspects, etcetera, can converge through active experimentation of the large amount of stimuli, helping, therefore, to rise up an artistic learning from critical thinking. The act of sharing those same experiences with other members of the group, brings out oppositions during the sharing of perspectives, as well as coincidences in subjective perception, among other observations. This dialogue reveals the aesthetic material, emotional and cognitive capable of generating artistic materialisations and practices depending on its setting context. Amieva (2014) interconnected the concepts of art, pedagogy and *dérive* as vertices of the same triangle to configure the bases of *dérive* as an educational methodology, stating that:

The intention of working on the situationist *dérive* as a pedagogical tool is to develop learning not so much about art but through it. Encourage the development of imagination and therefore considerably freer thinking than in other educational areas, the activation of reflection and critical questioning, as well as the sense of collaboration in group dynamics (Amieva, 2014, p. 232).

When we are investigating the educational context, we are interested in exploring the pedagogical aspects of the urban experience to introduce it into the curricular context of formal education, in which it can have a place and be put into practice as action.

2.1 The city's curriculum

Paul Duncum (2011), researcher in the American context, brings us models of community-based arts education, in which the location of the pedagogy of art teaching moves from the classroom to the street. It is a commitment to a "critical, place-based art education", arguing that the isolation of the school from the local economic and human communities diminishes the public and democratic responsibilities of the educational institution, but that, nevertheless, the character of schools is transformed when communities and the locality become the focus of education (Graham, 2009 in Duncum, 2011, p. 353).

In the Spanish context, Jaume Martínez Bonafé (2010) delves into the question of the city as a curriculum, making participants reflect on diverse fields of knowledge, such as sociology, environmental psychology, anthropology and cultural studies, as well as certain brushstrokes of urbanism and art theory. What we suggest as the city's curriculum throughout this paper, is in permanent dispute with what is offered by the public schools (Martínez Bonafé, 2010, p.535). The plurality of the city makes it a complex space in with many layers, such as the structural dimension of urban planning (mobility, housing, parks...), labor and commercial activity, intimacy, social interaction, the political dimension overlap, identity, social behavior and cultural values, traffic, recreation and leisure and urban art, etc. And all these layers are constantly intertwining and transforming, at different rates and speeds. Each city is organized under a cultural precept, designed, oriented and encouraged to govern operating standards, stipulated by political powers, private companies, technocratic experts, designers with a certain bias and historical currents of thought; so that a present order is achieved. However, spontaneous and unpredictable social discourses and practices emerge organically, which are part of civic life and largely determine the urban experience. The school curriculum, for its part, has not allowed this last active pedagogical aspect of the city to permeate in an active way, except for cultural mediation programs, such as the perspective of the educating city, having hindered communication between it and formal education.



Image 3. Cartographic photomontages. Enric Miralles Foundation - Pati Nuñez Agency – Postgraduate Program in Urban Regeneration.

From a cross-sectional approach, Amparo Alonso Sanz (2018) highlights the importance of gender studies, gender urbanism and the intersectional perspective to address the critical approach that the encounter with the urban environment may suggest in the field of artistic education. The author refers to Basset (2004), who highlights that the *dérive* is also characterized “by a critical attitude regarding the hegemonic reach of modernity. And this is where we consider the hegemony of the patriarchy and its effects on the city, which are aspects that also require a thorough review” (Alonso-Sanz, 2020, p. 365).

When it comes to carrying out experiences of encounter with urban space, we could ask ourselves what types of spaces would be likely to host urban *dérive* practices and city exploration that could be proposed in educational contexts of artistic teaching? Foucault (1999) conceptually generates a drawer in which to appreciate the existence of unfinished spaces, in order to signify evident social functions, but which simultaneously hide and offer a versatility of possibilities through use and meaning. We observe that the term “counter spaces” arises, to accommodate those spaces that, without being originally designed to offer a multipurpose use, produce an opening to the imaginative appropriation of them, generating a space for utopia, whilst at the same time proving the functionality for which they were originally intended.

Among all those places [heterotopias] that are distinguished from one another, there are those that are absolutely different; places that are opposed to all the others and that are somehow destined to erase, compensate, neutralize or purify them. These are, in a way, counter-spaces. Children are perfectly familiar with these counter-spaces, as these localized utopias they are: Of course, one of them is the bottom of the garden; [...] Or, on a Thursday afternoon, the parents’ bed (Foucault, 1999, p. 436).

Thus, the counter-spaces are placed as areas of the urban territory suitable to be intervened by artistic practice in the context of artistic teaching, mainly due to a predisposition to generate a type of extradisciplinary research, which is a term coined by Brian Holmes (2007, p.2) and in tune with urban *dérive* as a tool for inquiry and discovery, capable of being applied in almost any disciplinary field. Thus, offering an opening and expansion of the rigorous disciplinary limits that define each language and area of knowledge and that entail a constraint on intersubjective experimentation, characteristic of contemporary art. This same logic can be applied to artistic intervention in counter-spaces of the public environment for those practices framed in artistic education (and not).



Images 4 and 5. Photomontages by Marianne Brandt.

2.2 *Dérive* as a pedagogical practice in artistic teaching: methodology

Dérive as a resource for teaching and research is the subject of recent studies in the field of art education, as in the reflection made by Ramón and Alonso-Sanz (2019), noting that:

As a pedagogical option, a walk through the city, focused on the search, has the potential to improve the perception and awareness of problems that affect the population and must be approached from education. Possible study topics include issues such as: those related to gender, “surveillance, consumerism and safety in relation to men and women” (Bridger, 2013, p. 293); letters, typography, relationship with heritage (Huerta, 2010, 2014); popular culture, party and ethnography (Bandeira & Oliveira, 2017); and the development of educational competencies in formal education environments from a critical perspective and an aesthetic perspective (Ramon, 2013, 2015) (Ramón and Alonso-Sanz, 2019, p. 76).

These authors defend *dérive* as a method for inquiry, but also as a means of building knowledge and as an artistic exercise in itself.

The nature of the previous studies, as well as the extradisciplinary research pointed out by Holmes (2007), references and recalls, through its approach, the Arts-Based Education Research (ABER) approach insofar that aims to understand education through

concepts, techniques and practices based on the arts, contemplating the use of a wide variety of methodologies based on artistic creation to carry out own research/experience and/or communicate their understanding through genres as diverse as narrative, poetry, painting, sculpture, photography, illustration, theater, dance, music, performance. In other words, it supports a transdisciplinary approach that can meet other disciplines that are in the context treated.



Image 6. Dérive App. Technological tool of support for urban dérives.

Barone and Eisner (2006) point out that ABER is based on two inseparable criteria, the first being that it aims to confer intensity on human actions linked to artistic activity, but with an educational nature, and the second criterion that ABER is characterized by “The presence of aesthetic qualities or design elements that accompany both the research process and the artistic object elaborated during the research” (Barone; Eisner, 2006 in Mesías-Lema, 2012, p. 53). As the authors point out, if we combine these two criteria, we can affirm that ABER has by particularity a type of development in which the researcher uses procedures, techniques, documents, methodologies and artistic strategies to “bring out his own experience and interpret it within the context in which it develops” (Mesías-Lema, 2012, p. 53).

Genet (2016) carries out an in-depth exploration of the theoretical city-education-art triangulation and its practical application in the classroom, through strategies and methodologies taken from the creative process of plastic and visual arts. The author points out that it can be said that teaching the city is a work related to artistic disciplines with social purposes, since art offers ways of creative expression for the human relations in which the city is translated. Likewise, Genet supports part of his theoretical reflection on Huerta’s research (2015), since in this triangulation “[...] The city is our ally as a generous space to elaborate new discourses from art and education” (Huerta, 2015, in Genet, 2016, p. 50).

From the point of view of artistic teaching, deciphering aesthetic perspectives and revealing the beauty contained in its complex fabric in a sensitive way that brings us closer to the interweaving of different aspects of contemporary, society jumps like a spring (Genet, 2016, p. 50).



Image 7. Collage based on the photographs taken during the urban *dérive* with Pablo Picasso Art and Design College's students (A Coruña). Source: self made.

The culture of everyday life and the aesthetics generated by common environments also represent a field of action that we can turn into a laboratory of ideas. The urban environment is nourished by the actions of citizens, and teachers are part of that human framework (Huerta, 2015, p. 62).

Genet underlines the difficulty for students to cover the city as a whole due to its scale and content, with the majority of didactic experiences focusing on small spaces and ephemeral performances in them. Thus, in order to understand the city from a more global perspective, it is necessary to appropriate it through other means, such as the *Dérive* Theory, which we have already mentioned before, since it allows an aesthetic search for the unexpected. The author highlights, through the investigations of Martínez Bonafé (2010), that we can also observe the teaching of the city as a "critical literacy", since we can consider the city as a book, that is, "the city is a language producing complementary and antagonistic meanings at the same time, thus feeding the freedom and subjection of the subject, p. 527). This researcher focuses her thesis on the landing of visual strategies that serve as a basis for learning, selecting mainly educational instruments already associated with teaching the city, such as photography (visual narratives, series of photomontages), maps or collage.

In the field of research based on transformations (of the ways of functioning as teachers and students, the involvement with the environment and the use of concepts and objects), the *revulsive* that we know as *Artography* offers us a very encouraging panorama, since it allows altering and modifying a series of elements that until recently seemed untouchable. Students and teachers establish a balance of meanings that promotes the appropriation of spaces and concepts with interventions and facilities that amusement, attraction and help to rethink our ties and experiences, allowing to walk through the empty spaces that are normally despised by other methodologies of inquiry (Huerta, 2018, p. 98).



Images 8 and 9. From the series "New Babylon" by Constant Nieuwenhuys, as a plan for utopian cities (1959). // "Labyrinth of stairs" by Constant Nieuwenhuys (1967) in the context of Guy Debord's Theory of the Dérive.

Likewise, Alonso-Sanz (2020) makes the discursive contemporaneity of the subject, a practical, theoretical and personal experience bet both from her position as artist, researcher and teacher, emphasizing the versatility of cartography as a tool to give expression to psychogeography and extend it to a multiplicity of applications in the classroom: from the use of geolocations of experiential practices and consequent use of ICT, to the manifestation of various artistic techniques such as the "auditory recording of sounds, drawing pictures, taking of photographs or videos and, annotation of narratives" (Alonso-Sanz, 2020, p. 380). The author reflects, after having implemented this practice in drawing teachers' training classrooms, that the use of cartography has become widespread as a methodology and strategy personally adopted by students not only in questions of reflection on the city, but also in broader areas of the relationship "between place and thought associated with space" (Alonso-Sanz, 2020, p. 383).

2.3 The dérive in the classroom: an educational research based on the arts at EASD Pablo Picasso (A Coruña)

This research began in the context of Projects for Gilt and Artistic Polychromy Studies, taught at the Pablo Picasso Art and Design College in the Spanish city of A Coruña.

In order to introduce concepts of public art theory, propose applications and techniques of gilding outdoors and bring students closer to public space as a field of artistic practice, and as a first contact for students not close to the urban environment as a field of action, we consider it appropriate to propose an exit from the center through the Monte Alto neighborhood (adjacent to the school facilities), thus supporting the script of the first session on a visit to artistic works of an architectural and / or sculptural nature, but with the main intention to make an introduction to dérive practice.

The activity was presented as a group urban dérive, which put into experiential practice the concept of psychogeography about which the situationists wrote about in the 60s. Throughout the tour, the maieutic aspect was activated through questioning the students with questions aimed at scanning the landscape, discovering the configuration, ordering and behavior of the urban environment, giving free rein to recognize and disseminate external stimuli, internal mechanisms associated with them, preconceptions, as well as emotional ties with objects, materials or forms. Although, ideally this practice should not be guided. The introduction to the practice required notes that it define a framework for approaching the action and a note on the purpose to contextualize the activity.

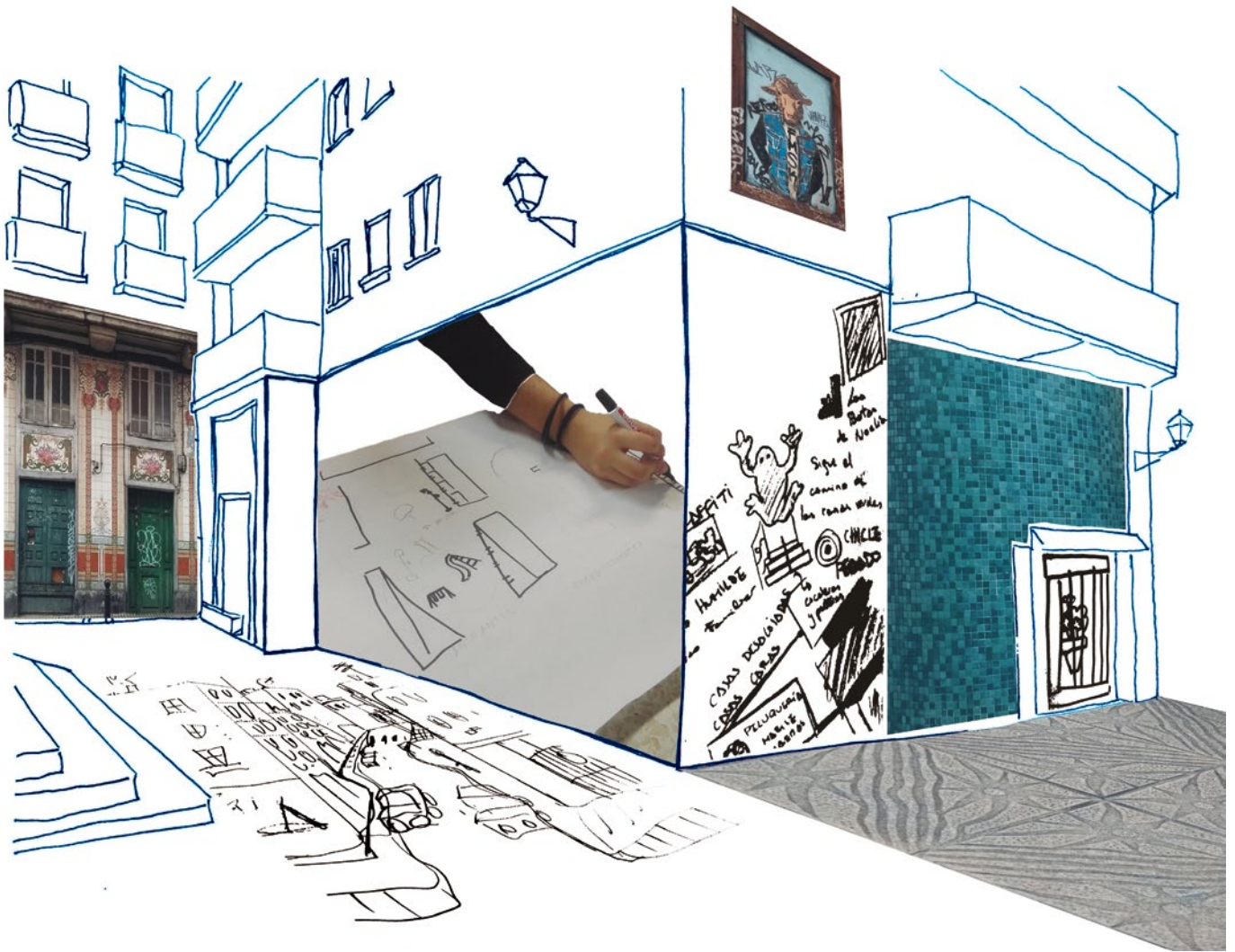


Image 10. Collage based on the photographs taken during the urban *dérive* with Pablo Picasso Art and Design College's students (A Coruña). Source: self made.

This practice of pedagogical *dérive* was proposed integrated into a didactic unit on art in public space, understanding that, to intervene in an urban place, it is necessary to know what factors play a role in that environment. Thus, every place specific question was raised to stimulate analysis and observation and thus be able to build knowledge linked to the territory. In this educational context of *dérive* initiation, it would not be possible to reduce maieutics to a single question, due to the breadth of the topic and the spectrum of shaping elements of the urban environment. These are some of the questions that were being asked: what elements structure the streets?; What's on the ground, horizontal plane?; What is in the vertical plane?; What do we find in the plane of the air?; Are there people around us?; What sounds are perceived?; Is it cold, hot, windy?; What elements have an artistic design? Or industrial design?; What elements could be intervened with an artistic proposal?; What happens if we look up?; What do we find?; What is in the balconies and windows?; In their quality of division of the intimate and the public, do they influence the aesthetics of the street?; What materials make up this square?; How has the grid of the streets and their orientations been designed?; What views are perceived from this perspective?; And from this other?; What catches up your attention in this alley?; What do we find?; What is in the balconies and windows?; In their quality of division of the intimate and the public, do they influence the appearance of the street?; What materials make up this square?; How has the grid of the streets and their addresses been designed?; What views are perceived from this perspective?; And from this other?; What catches your attention in this alley?; What happens if we look up?; What do we find?; What is in the balconies and windows?; In their quality of division of the intimate and the public, do they influence the appearance of the street?; What

materials make up this square?; How has the grid of the streets and their addresses been designed?; What views are perceived from this perspective?; And from this other?; What catches your attention in this alley?; etc.



Images 11. Photographs taken during the urban *dérive* and the elaboration of a psychogeography cartography with Pablo Picasso Art and Design College's students (A Coruña).

The beginning of the activity was characterized by an uncertainty on the part of the students about how to enter the environment, refining their perception of the surrounding stimuli to a greater extent than in their daily transit. Their expectations were ambiguous, and the objective was perceived as diffuse as we combined the basic experience of learning within the classroom walls with what could be understood more familiarly as an excursion or free walk. At first, it was proposed to adopt an aesthetic look at the objects of the landscape and the movement, flows and dynamics of space, observing which elements could be susceptible to being intervened or which could originate from artistic work or in what way they were intentionally arranged (or not). A note was made about the planes that make up the space; these being the vertical plane (walls, walls, etc.), the horizontal plane (pavement, floors, two-dimensional elements, etc.) and the air plane, suggesting a multidirectional and analytical observation of the place. They were encouraged to connect the arising thoughts, and the notes that they started taking, with stories or previous personal experiences within that same space or similar spaces of their imagination. In addition, they were invited to take graphic notes, through drawing, photography, writing or sound recording. The students began to delve into the proposals, commenting on increasingly their own details and giving freedom to individual analysis of the places; and small conversation groups began to emerge about elements that caught their attention and triggered new questions and ideas as we walked.

After an hour's journey, we returned to the classroom and it was proposed to make a psychogeographic map configured by those details that appeared during the outing, thus defining the territory from a sensitive and not (only) technical point of view. It was an exercise through which to let go; it was sudden and, in a way, dislocating for a part of the student body. However, we stretched out sheets of continuous paper and the whole group made inroads on the canvas, fed back by a collective conversation argued of

comments, questions, spatial designs, social dynamics, etc. of the places walked. Apart from a fresh collective incursion of the experience, a reversal of individual expressions was required and, to this end, a short field diary was proposed in which perceptions could be collected in free format. In this space of subjective personal reflection, we found the use of poetic narration, photography and drawing as triggers and formats of visual art expression of particular stimuli, in addition to possible proposals for intervention in urban space.

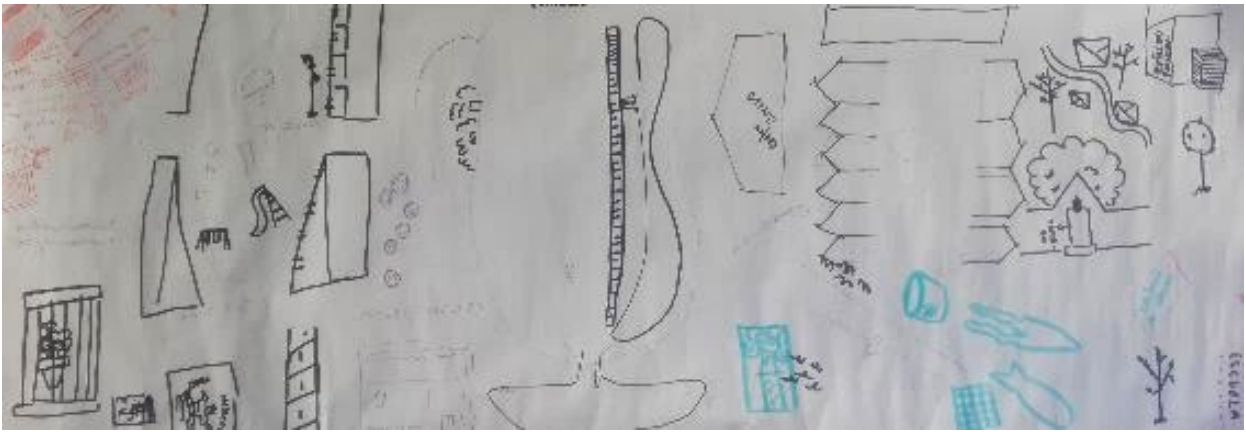
It is worth highlighting reflections on territorial organization, design perspectives sought, social groups according to neighborhood zones, flows depending on the time of the day, commercial activity on the streets, material compositions of the built elements, objects abandoned or intentionally placed by citizens, provision of the limit of the private and the public, the window as an entrance to privacy, the arrangement and care of gardening elements, the relationship of spaces with personal experiences and the transformation of places over time.



Image 12. Photography taken by a Pablo Picasso Art and Design College's student (A Coruña) during the urban dérive.

“During the tour, we observed different spaces, such as: streets, squares, buildings and the interaction of the people in the neighborhood. It was a walk of contrasts, accustomed to urban-centric life. This neighborhood reflects poverty and offers a lot of artistic culture at a popular level. There everything flowed differently, the atmosphere was calm, without traffic jams and congestion. The premises were small and modest, with large windows and signs to attract the attention of homeless people”

(EASD Pablo Picasso student, 2020)



Images 13. Fragments of the psychogeography cartography created by the Pablo Picasso Art and Design College's students (A Coruña) after the urban dérive.

“There are buildings. Many different classes and purposes, these buildings that are in the areas where others have lived. Many doors, of which some were walled up, were just as festive. Nature also invades these spaces, there are not just buildings, but in a planned way these are leaving space for the roadside trees to grow, and it looks like a military parade, all trees equal, of the same type in the same street, at the same distance, of the same size. Our other sites have other types of trees, ask me who will decide what kind of trees they have on each street, the same street that does not have any old trees, so that they do not have more than just leaves. Now there are plants that are growing in places where they shouldn’t, between the sidewalk tiles, on the facades of two buildings, below small roofs and in gutters. That makes me think that they are trying to recover what they one day were. And so we see the indoor plants, which are the plants of the people inside the structures that frame the street (buildings), and they are a curious case near the Adelaida street where a wall of plants enclosed along a window with an iron railing, which looking like this is like a prison, it looks like a performance or theatrical work, perhaps even an attempt at natural violence?”

(Pablo Picasso Art and Design College’s student, 2020)

“Before this activity, I would go out frequently to walk with a colleague and we would sit somewhere to procrastinate and watch people go by. I’d also pay attention to the hustle and bustle and how sprinkled with elements is the urban environment. All that relaxes me and I like it, since in my art I always try to recharge the design with more and more elements, making it similar (saving the distances) to what was done in the Baroque cathedrals, loading the facades and interiors with so many elements. For me, a city has the same load of elements: cars, signs, buildings, windows, squares, benches, streetlights ... and noise, people walking and talking, cars accelerating or traffic lights giving the signal that it is possible to cross, etc. This activity has helped me to focus on this idea and to see the city with different eyes”

(Pablo Picasso Art and Design College’s student, 2020)

3. FINAL REFLECTIONS: TOWARDS AN INTEGRATION OF DÉRIVE AS A PEDAGOGICAL PRACTICE IN THE FORMAT CURRICULUM

As the paper has showed, the implementation of *dérive* in the classroom could be inserted in a didactic program that is oriented with a variety of objectives, from the practice itself, the generation of knowledge, the observation of specific elements and the generation of a performance or work in situ or in motion, until its development as part of the foundation of a project, for example. In any case, as Amieva (2014, p. 235) it must be taken into account that “[...] by making pedagogical use of *dérive*, the traditional teacher/student relationships become more complex, since the pedagogue works more as a facilitator than as a teacher who teaches or transmits knowledge. [...] *Dérive* as a pedagogical tool would be quite close to the first etymological meaning of *educere* ‘to bring to light’ or to Socratic *maieutics*.

In a climate where the concerns of the relationship of education with the environment have been ignored, to make public art participatory is, whether in a rural or urban environment, to propose a physical declaration of resilience and a different vision, a vindication of public space. These public art interventions offer a model towards the future, a prescriptive outlook, noted Duncum (2011, p. 353), and an affirmation of how people want to live with others and with themselves. *Dérive* is here in relation to public art, as it is about approaching urban reality from an artistic perspective, to recognize the territory and suggest the observation of stimuli capable of generating an intervention in the urban space or an artistic work later or to open a multitextual creation process. However, if considered from a path of social involvement instead of a direct critical interpellation, community art and art linked to the area are challenged by the instruments of global capitalism that simultaneously erode communities and degrade the environment.

Francesco Careri (2014) highlights that after establishing practices and a more in-depth understanding of *dérive*, he finds that it entails a sense of “indeterminate project”, as it is an instrument used to “build an direction”: a ‘playful-constructive situation’ (Debord) that ‘must materialize in the form of a dynamic labyrinth together with the Neo-Babylonian inhabitants’ (Constant)” (Careri, 2014, p. 211). This explanation connects with the procedural nature of many interventions in the public space, ephemeral interventions, performance, audiovisual projections and action practices, which underline the attention to the process, related in some way to those manifestations of culture closest to the celebration, the event or the ritual. A great variety of recent years’ artistic manifestations in the collective space come from these forms of incursion into the urban environment and are exploring the best ways for participation, interpellation, interaction and intervention, when creating practices with a sense of open process and being alive.

I would like to speak no longer of walking to lose oneself, but of walking to stumble upon the Other, of the decision to stop in order to build a space for encountering the diverse (Careri, 2014, p. 213).

It would also be possible to explore the playful dimension of the city conceived by the situationists, which connects with the concept of play so present in the fields of education, art and architecture, and its link with the human being deeply analyzed in the narration of *Homo ludens*, by the Dutch historian and theorist Johan Huizinga (1938). Trachana (2012). It pays special attention to this issue, stating that “[...] it is, therefore, the area of the creation of an urban playful spatial culture that would have to be implemented with a *paideia*, a true movement for change that penetrates all levels of education and the different areas of socialization” (Trachana, 2012, p. 426).

It is in the field of artographic research where we can find a place for artistic practices that explore new spaces of intention, both new three-dimensional physical and social environments; and it is in the city where we can find a comprehensive scenario in which the pedagogical aspect is not only found in the confines of the classroom, but

is intertwined with the occurrence of spontaneous, everyday urban life. Artistic practice finds a multitude of conditions to be carried out in these specific circumstances, but, at the same time, it discovers a new field of action from which to rescue knowledge, reflections and inspirations, which are not manifested in other contexts.



Image 14. From the series "Miraxes" by Vari Caramés.

“For me it goes beyond what is seen, the essence of places is given by a combination of stimuli perceived by all the senses. A rural park in summer when you hear the sound of birds and breathe such pure air, which combined with the warmth of the sun on your skin, it brings you to a state of peace. Sitting on a bench to listen to music on headphones to wait for the bus amid the bustle of a station where people run from one place to another, giving you the feeling that everything is going fast-motion around you, that time it happens too fast. Waking up from a nap in your bed on a summer day and having the blind and the sun come together to create shadows on the wall that you want to capture in an image because they are also art. While the definition of *dérive* may not encompass all of these things, I take it to my innerself and then I use it not just for drifting through spaces, but also through sensations and thoughts”

(Pablo Picasso Art and Design College's student, 2020)

4. REFERENCES

- Alonso-Sanz, A. (2020) Una profesora flâneuse en París. Cartografías en la formación inicial de docentes. *Arte, Individuo y Sociedad* 32(2), 363-386. https://esbrina.eu/docs/aprendo/simposi/G2a_1_Cartografias_de_una_profesora_Flaneuse_en_Paris.pdf
- Amieva Montañez, M. (2014). *La deriva situacionista como herramienta pedagógica*. [Tesis doctoral, Universitat Autònoma de Barcelona]. <https://www.tesisenred.net/handle/10803/285390>
- Barone, T. & Eisner, E. (2012). *Arts based research* [Investigación basada en el arte]. Sage.
- Bassett, K. (2004). Walking as an aesthetic practice and a critical tool: Some psychogeographic experiments. *Journal of Geography in Higher Education*, 28(3), 397-410.
- Brandt, M. (1930). *Sin título*. Fotomontaje, impresión. National Gallery of Art, Washington, Donación del Fondo Conmemorativo Pepita Milmore, R.K. Fundación de la Familia Mellon y Thomas Walther. <http://archpapers.com/marianne-brandt-and-the-bauhaus-photomontages/>
- Caramés, V. (2003). Serie *Miraxes*. <https://varicarames.com/miraxes-2003/>
- Carbonell Sebarroja, J. (2015). *Pedagogías del siglo XXI. Alternativas para la innovación educativa*. Octaedro Editorial.
- Careri, F. (2002). *Walkscapes: el andar como práctica estética*. Gustavo Gili.
- — — (2014). Walkscapes ten years after. *URBS. Revista de Estudios Urbanos y Ciencias Sociales*, 4(1), 207-213. <http://www2.ual.es/urbs/index.php/urbs/article/view/careri>
- Debord, G. (1958). Teoría de la Deriva. En *Internacional situacionista (I)*: La realización del arte (pp. 50-53). Literatura Gris, 1999.
- Dérive App <http://www.deriveapp.com>
- Duncum, P. (2011). Engaging Public Space: Art Education Pedagogies for Social Justice, Equity & Excellence [Involucrar el espacio público: pedagogías de la educación artística para la justicia social, la equidad y la excelencia]. *Education*, 44(3), 348-363, DOI: 10.1080/10665684.2011.590400. <http://dx.doi.org/10.1080/10665684.2011.590400>
- Foucault, M. (1999). Espacios diferentes. *Estética, ética y hermenéutica* (pp. 431-441). Paidós, 1967.
- Genet Verney, R. (2016). *Ciudad y educación en la formación del profesorado: Una investigación educativa basada en las artes visuales*. [Tesis de doctorado, Universidad de Granada]. <https://digibug.ugr.es/handle/10481/44551>
- Holmes, B. (2007). Investigaciones extradisciplinarias. Hacia una nueva crítica de las instituciones. *Multitudes*, (28). https://marceloexposito.net/pdf/trad_holmes_extradisciplinarias.pdf
- Huerta, R. (2015). La ciudad y sus docentes. *Miradas desde el arte y la educación*.
- — — (2016). La ciudad desde el activismo y la cultura visual: hacia una mirada urbana del colectivo docente. *Kult-ur*, 3(6), 29-60. <http://www.e-revistas.uji.es/index.php/kult-ur/article/view/1977>
- — — (2018) Patrimonios de la educación artística: generar territorios propios desde un currículum vibrante. En Queiroz, J. P. (Ed.), *Os riscos da arte: Formação e mediação* [Los riesgos del arte: Formación y mediación] (pp. 93-104). Universidade de Lisboa.

[https://www.academia.edu/38990424/Patrimonios de la Educaci%C3%B3n_Art%C3%ADstica_Generar_territorios_propios_desde_un_curr%C3%ADculum_vibrante](https://www.academia.edu/38990424/Patrimonios_de_la_Educaci%C3%B3n_Art%C3%ADstica_Generar_territorios_propios_desde_un_curr%C3%ADculum_vibrante)

Martínez Bonafé, J. (2010). La ciudad en el currículum y el currículum en la ciudad. En Gimeno, J. (Ed.) *Saberes e incertidumbres sobre el currículum* (pp. 527-546). Morata. <https://www.uv.es/bonafe/EI%20currículum%20en%20la%20ciudad.pdf>

Mesías-Lema, J. M. (2012). *Fotografía y educación de las artes visuales: el fotoactivismo educativo como estrategia docente en la formación del profesorado*. [Tesis de doctorado, Universidad de Granada]. <https://digibug.ugr.es/handle/10481/23310>

Miralles, E. (2005). Fotomontaje cartográfico. Agencia Pati Nuñez. Programa de Posgrado de Regeneración Urbana. Barcelona, España. <https://www.archdaily.com/769457/enric-miralles-foundation-to-offer-social-urban-regeneration-postgraduate-diploma>

Nieuwenhuys, C. (1959). *Ladderlabyrinth*. Museo Reina Sofía. Madrid, España. <https://stichtingconstant.nl/documentation/la-nueva-babilonia-la-ultima-utopia-europea>

Nieuwenhuys, C. (1959). Serie *New Babylon*. Gemeentemuseum Den Haag. La Haya, Países Bajos. <https://www.ensamblearquitectura.com/constant-and-the-situationists-new-babylon-or-the-cities-of-the-future/>

Ramon, R. & Alonso-Sanz, A. (2019). La deriva paralela pedagógica. Un hilo educativo invisible entre Porto y Paris a través de narrativas personales. *Revista Portuguesa de Educação* [Revista Portuguesa de Educación], 32 (2). http://www.scielo.mec.pt/scielo.php?pid=S0871-91872019000200006&script=sci_abstract&tIng=es

Trachana, A. (2012). Urbe Ludens: espacios para el juego en la ciudad. *Ciudad y Territorio*, XLVI (173), 423-444.

Noelia Paz Fernández (Alperíz, Lalín - Pontevedra), has studied Fine Arts in Valencia and Urban Design in Barcelona. She carries out her professional practice in the fields of Cultural Management (the last two years in Ottawa, Canada) and Arts Education, combining them with artistic production and research. She takes ground on social development through art, through Sculpture, Video and Aesthetics, finding that it is on public places, shared spaces, where it exists a imminent communication between art and society. Currently, she's doing an Urbanism PhD Program on Contemporary Rural Art.

noelia.pazfern@gmail.com