

# INTERDISCIPLINARY

[Consider arts practices, history of art, architecture, activism, and philosophy as inquiry provocations - bring these voices into the learning space.]

Ciudad Abierta (1971) or Open City situated on the northern shores of Viña del Mar in Chile is the backdrop for this tactic, Interdisciplinary. The Design and Architecture School of the Pontificia Universidad Católica de Valparaíso in Chile initiated a process of research and reflection on their own work, guided by the poetic word. These 'Poetic Acts', games, readings and performances were used by the community to generate ideas.

As the tactic, Materiality of Objects suggested, combining seemingly random ideas and objects together can lead to unexpected and serendipitous new ways of thinking.

Open City is a metaphor for this tactic, in this case a field for experimental architecture or, "An existential Laboratory, surrealistic, symbolic, hybrid, wilful." (Rodríguez, A.A. 2013.)

As in all the suggested tactics and the initial Crystalline Vignette (see Critical Art of Inquiry), bringing different disciplines, subjects areas and perspectives into critical inquiry is essential to the practice of an educator as a critical maker.



Arts practices in particular provide an alternative lens of provocation.

The Critical Engineering Manifesto by Oliver, J., Savičić, G & Vasiliev, D. (2011) published as part of the body of work on critical making by Garnet Hertz state that, "The Critical Engineer looks to the history of art, architecture, activism, philosophy and invention and finds exemplary works of Critical Strategies, ideas and agendas from these disciplines to (will) be adopted, re-purposed and deployed."

I propose a similar approach, adopting these voices and practices into the space of young learners and using them as a launching point for dialogue, positioning and construction of understanding. In the following examples I provide an insight into interdisciplinary practices which resonate with this research project and tactical approach.

Björk in her research with the works of Biophilia sought to fuse the fields of music, nature and science, providing new methodologies for creating and experiencing music. These visceral inquiries responded deeply with natural rhythms and elements, manifesting in new instrument inventions, ways of scoring and publishing music. These experiences expanded areas for learners to unfold happenings that are both powerful and subtly sensitive to the senses revealing new understandings,

Drawing on practice and artistic research of Annette Krauss (2008) in 'Hidden Curriculum', there is a resonance with both learner and teacher agency. Indeed the notion of looking for the 'invisible' curriculum is equally relevant to digital and maker cultures where a critical lens offers alternative ways of making curriculum through the methodology.

Relating to the project Krauss explains, "...focuses at these unidentified, unintended and unrecognised forms of knowledge, values and beliefs...showing creative ways of navigating institutional structures and subverting enforced

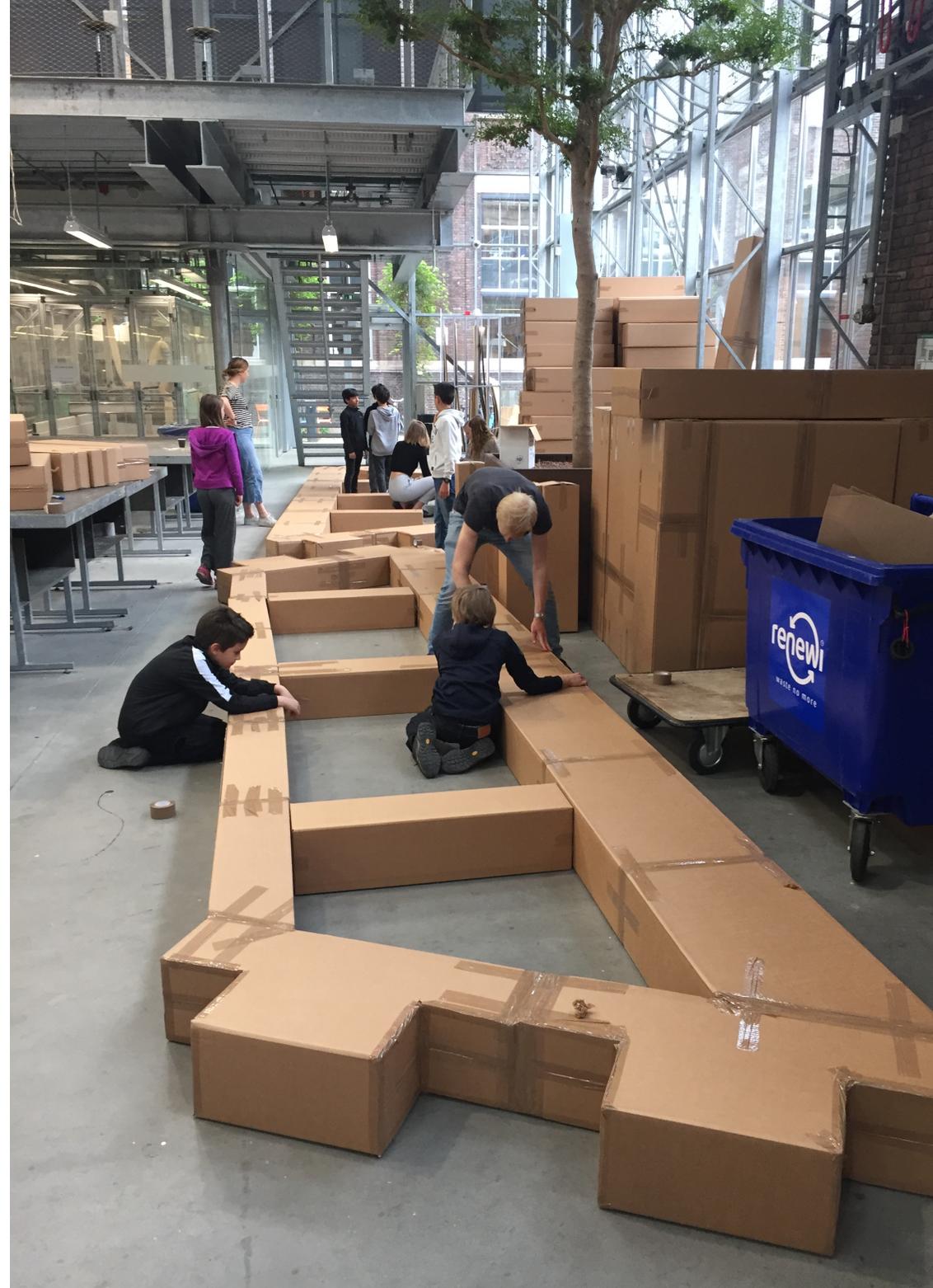


fig. 02.39 Participative Monumental Construction workshop TU Delft

cultural values and attitudes. It deals with the realm of communication within school, addressing all of its blind spots, hidden niches and mute practices..."

Olivier Grösstete is the creator of the social project 'The Participative Monumental Construction'. For this he designs large cardboard structures, which are assembled with only human power. In a recent installation, 'Building with Delft' (2019) in the city of Delft, a week of prior workshops constructed the required cardboard building blocks with diverse members of the community comprising of inhabitants, companies, organisations and educational institutions.

The social character of the project allows the residents, each with a different background, to come together during the workshop series. By making the components together, they contribute to the artwork which culminates in the building of the 'monumental structure'. The ephemeral building brings the energy of a community together.

The action itself was an expression of interdisciplinarity, conceived by students of Architecture from the Technical University Delft, imagined by the artist and built by residents of the city.

The nature of such work is evidence of convergence between digital and analogue, static and embodied learning. From a digital design to a physical structure. Situated in the embedded history of the location. Built by local community through embodied practice.

