

Meta Furlan¹
University of Ljubljana, Slovenia

The Importance of Public Pedagogy for Learning in Public Open Spaces in the Time of Covid-19

Abstract: Public open space has been severely affected by Covid-19, which has had a significant impact on how public open space is used, learned, enjoyed, and perceived over the past two years. In this article, we use a variety of studies to analyse how the pandemic has affected the use and perception of public open space. We find that people's attitudes towards public open spaces changed during the pandemic towards a more positive appreciation and awareness of their importance for mental and physical health, community building and belonging to the city. In this context, we introduce the concept of public pedagogy, which helps us to think about the connection between the city, its inhabitants and learning. Through an analysis of the pedagogy of the unknowable, we show how different events, performances, installations, architecture, and space itself are important in opening transitional spaces that enable learning, identity development, and entering into relationships with others. Here we analyse the role of the public educator in public open space. We argue that the role of the public educator is to foster publicness and open spaces where freedom is possible.

Key words: public open space, public pedagogy, pedagogy of unknowable, public educator, learning.

Introduction

In November 2021, the Climate Change Conference was held in Glasgow, attended by more than 120 heads of state and government, delegates, climate activists and journalists from more than 200 countries. The aim of the conference was to take action and make commitments to curb climate change. The threat of global warming, pollution, fossil fuel use, etc. also crystallised during the Covid-19 pandemic, when the air in some countries became much cleaner and air

¹ Meta Furlan is a Research Assistant at the Department of Educational Sciences, Faculty of Arts, University of Ljubljana, Slovenia (meta.furlan@ff.uni-lj.si).

pollution was reduced by closing the economy and reducing air, freight and car traffic. Covid-19 was, I might say, a kind of realisation of the need for climate change. However, the pandemic has not only brought to the fore the urgency of action on climate change, but more importantly, a political and public health crisis in which the challenges of sustainable development, social justice and coexistence have come to the fore.

Among other things, the pandemic has shown the importance of public spaces for action, encounter and learning. The emergence of a new virus, which spread very quickly, led to various measures that brought public life, education and the economy to a brief standstill, creating insecurity, fear and subsequently frustration and resistance in society. In terms of public space, the pandemic had a profound impact on meeting, acting and learning and posed a challenge. The closure of public open spaces and the restriction of movement and access to certain public open spaces limited opportunities to learn, act and meet in these spaces. The prohibition on gathering outside the common household made interaction with others, social contact, and community action in public open spaces virtually impossible. Public open space, which was supposed to be democratic, open for use by all social groups and community life (Lipton, 2002), suddenly became a closed and exclusive space without the possibility of community action. By restricting the use of public space and distancing as key strategies to reduce SARS-CoV-2 transmission, people have lost public open spaces as places to meet, act and learn.

In this article, we analyse various findings on the impact of Covid-19 on public open space and highlight the importance of public open space for action, encounter, and learning in the context of public pedagogy. From this perspective, we analyse a) how Covid-19 has influenced the use of public open space, b) how public pedagogy can help us think about public open space, and c) the role of the public educator in promoting learning in these spaces. Our findings suggest that a) residents have come to value public open spaces more and have adapted them to their needs, leading to new activities and use practices, b) public open spaces provide a place for a pedagogy of the unknowable, and c) the role of the public educator is an interruption that enables transitional spaces and acts as a test of publicness.

Impact of Covid-19 on the Use of Public Open Spaces

The Gehl Institute conducted a study on the use and life in public spaces in Denmark during the lockdown in March — April 2020. They observed public spaces in the Danish capital (Copenhagen) and three other major cities (Horsens,

Svendborg and Helsingør) and conducted 60 interviews with residents of these cities about the use of public open spaces. It should be noted that the Gehl Institute had already developed a digital platform, *Public Life*, which allows for efficient monitoring of public life and public spaces, so the researchers were able to compare the data collected during the closure with the data before the Covid-19 virus emerged. Using the data collected, the researchers (Public space & public life during Covid 19, 2020) found that activity in public open spaces downtown had decreased, especially in commercial streets, and that telecommuting and distance learning had significantly reduced the flow of people. There has been a significant increase in the use of public open spaces where residents can exercise, play, and recreate. In this context, researchers observed that residents were inventive in their use of public open spaces, adapting them to their needs even if they were not primarily intended for those activities — new activities and forms of urban public life emerged, especially in city centres. Some public open spaces have become even more popular than before Covid-19 — the time and duration of use has changed. Researchers found that people began to value public open spaces more and sought them out to meet their needs, and that more children and older people used public open spaces than before Covid-19.

On the other hand, researchers (Honey-Roses et al., 2020) have found that the pandemic affected perceptions of the massiveness of public open spaces and behaviour in them. They argue that while public open spaces can still be places for socialising and gathering, spontaneous behaviour, socialising with strangers, and informality are more difficult to realise there. Moreover, public open spaces are an important socialisation factor for young people. They use them to form and express their identities and lifestyles and to socialise (Worpole & Knox, 2007). It is therefore appropriate to ask how the experience of enclosure of public space and the restriction of movement and socialisation in public open spaces affects children and young people's experience of attachment to particular public open spaces that are important to them. Honey-Roses et al. (2020) suggest that they may be less attached to these places following a pandemic and may have become accustomed to online isolation (p. 13).

The pandemic has also raised the issue of exclusion from public open spaces, as some social groups such as migrants, the homeless and the elderly have been more excluded from these spaces. Even before the crisis, researchers had warned of the dangers of gated neighbourhoods (Atkinson & Flint, 2004) and *prickly* or *slippery* spaces (Flusty, as cited in Robbins, 2008) excluding certain social groups from public open space. During the Covid-19 crisis existing inequalities were exacerbated (Kluth, 2020). Van Eck et al. (2020) conducted a study of markets in the Netherlands as public open space during a coronavirus outbreak. They found

that the closure of markets and the stringent measures taken when they reopened had a significant impact on the perception and social dynamics of markets. As market-goers were no longer allowed to linger in the open space of the market, but could only shop functionally, the market became peaceful and orderly. They noted that the market lost its status as social infrastructure and became a *sanitised* (Smith, as cited in van Eck et al., 2020) or *prickly* (Flutsy, as cited in Robbins, 2008) public space that was difficult to occupy or adapt to alternative uses that were not economically motivated. Measures to reduce Covid-19 transmission reduced the self-evidence of physical interactions at markets and altered market-goers' experiences of community and belonging.

Measures taken against Covid-19 also had a significant impact on restricting social movements. Bans on gathering in public places have made protests impossible in many places and have deprived citizens of opportunities to engage in social movements, which are important spaces for citizens' learning, education, and development in democracy, participation, and citizenship (Evans & Kuran-towicz, 2018; Kump, 2012).

The pandemic has therefore had a significant impact on our attitudes towards public open spaces. Restrictions introduced to prevent the spread of the virus have affected the quality of life and highlighted the importance of public open spaces for people's mental health and sociability. The introduction of physical distance and the restriction of social contact outside the shared household have reduced social interaction in public spaces and increased social isolation and exclusion. Weaker social groups were more affected by this. Public open spaces have emerged as an important asset in the urban crisis, important for sport, recreation and play, supporting alternative forms of mobility and enabling many, especially the poor, to survive (UN-Habitat key message on Covid-19 and public space, 2020).

The Gehl Institute repeated its study of the use and life in public open spaces after the opening of the country, as the researchers were interested in how the use of these spaces would change compared to the use during the closure of the country. They observed public open spaces in the same four cities (Copenhagen, Horsens, Svendborg, and Helsingør) in May, June, and July 2020, and conducted observations, interviews with residents, and discussions with municipal representatives in the four cities. The researchers (Public space, public life, and Covid 19, 2020) observed, among other things, that children and older people continued to use public open spaces more after the reopening than before the closure and that people were more willing to talk to each other (socialising), as well as more likely to make contact with random passers-by (strangers) or that this contact was more pleasant. The experience of closure made people aware of

the importance of public open spaces for wellbeing, socialising and engaging in a range of activities that were not abandoned even after the site reopened. It is particularly interesting to note that people have adapted public spaces to suit their own needs and that new activities have emerged in these spaces that will continue after the site reopens. So, at this point we should stress the importance of the space being able to be used in a variety of ways, that it has not been designed for a single purpose, but that it can be used by different social groups who can adapt and use it according to their needs and abilities.

Based on the findings of various studies (Honey-Roses et al., 2020; Public space & public life during Covid 19, 2020; Public space, public life, and Covid 19, 2020; Van Eck et al., 2020), we conclude that a) a mix of different programmes, services, green spaces and their accessibility is key to resilient city centres and cities should provide access to public open spaces, which in turn should enable different types of activities; b) public open spaces have been identified as an important asset for the mental and physical health of residents and essential for the economic resilience of city centres; c) they are an important space for building communities and belonging to the city and a socialising factor. It is therefore important to consider the resilience of public open spaces to make them crisis-proof, adaptable, multifunctional and flexible. Furthermore, it is important that cities not only invest in public open spaces in city centres, but also ensure that they are evenly distributed — including on the periphery of cities and in other neighbourhoods. It is important that residents have access to public open spaces and that they are close to them. They are important not only for health or social interaction, but also for sharing and learning common values, behaviours, social cohesion (cf. Public space, public life, and Covid 19, 2020; Van Eck et al., 2020; UN-Habitat key message on Covid-19 and public space, 2020). In our view, the pandemic has highlighted the importance of public open spaces as a necessary and crucial part of the social fabric. It is important to pay attention not only to the design, planning and layout of public open spaces, but also to the opportunities and possibilities they provide for people to learn, act and meet.

Promoting the Pedagogy of the Unknowable in Public Open Spaces within the Framework of Public Pedagogy

The term public pedagogy first appeared in 1894 when authors used it to describe a form of pedagogical discourse in the service of the public good. In the late 19th and early 20th centuries, the term public pedagogy was used by authors to present a multidimensional understanding of learning and education and their function

in a democratic society, drawing on the idea of public education associated with the development of an ideological socio-political nation in people's lives. They locate public pedagogy in the act of public speaking itself, and the public refers not to the physical arena of education but to the idealised outcome of educational activity — the creation of a public sphere aligned in terms of values and collective identity (Sandlin et al., 2011b).

The concept of public pedagogy flourished in the 1990s when it was introduced to the broader educational research community through the work of Carmen Luke and other feminist writers and popularised through the work of Henry Giroux in the late 1990s (Sandlin et al., 2011a). Giroux (2004) was a key author in the development and dissemination of the concept of public pedagogy. In his earlier work, public pedagogy is a means of critical analysis and intervention in popular culture and media. He drew on cultural studies, which offered many educational researchers a way to critically examine the spaces of public and popular culture, particularly in terms of how these spaces reproduce and challenge common human and oppressive narratives of reality. The terrain for exploring public pedagogy in relation to popular culture was Gramsci's (1971, p. 350) idea that "every relation of hegemony is educational". Giroux's focus on the hegemonic aspects of popular culture has been expanded by some scholars (e.g., Guy, 2004; Sandlin & Milam, 2008; Tisdell, 2008; Wright, 2007) to explore the critical and counter-hegemonic possibilities of popular culture, with an emphasis on using popular culture as a potential arena for social justice, cultural critique, and reassessing the possibilities of democratic life. Over time, the concept of public pedagogy has evolved beyond popular culture as researchers have begun to use it to explore other arenas in which public pedagogy can take place (Sandlin et al., 2010, pp. 2–3). Thus, public pedagogy has taken on various definitions and meanings as the concept has evolved, with researchers most often emphasising its feminist, critical, cultural, performative, and activist dimensions (Sandlin et al., 2011b).

Public pedagogy thus occurs in popular culture (e.g., television, film, music, the Internet, magazines, shopping malls), informal educational institutions and public spaces (e.g., monuments, zoos, museums), dominant discourses (e.g., capitalism, neoliberalism), and public intellectualism and social activism (e.g., social movements) (Sandlin et al., 2010).

We think about public pedagogy in public open spaces in the context of Ellsworth's pedagogy of the unknowable. Ellsworth (2005) invites us to experience public pedagogies not only in public spaces, but as public space, meaning that the latter is itself already a public pedagogy. For her, transitional or in-between spaces open up space and time between experience and our response to it — giving us space and time to move away from familiar ways of experiencing

the world around us and ourselves as citizens, city dwellers and consumers and creating a discontinuity (p. 57). For Ellsworth, interaction with public space, with architecture, with a work of art, with a theatre performance or an artistic intervention is crucial. The key is the conflict we experience when we come into contact with an intervention/installation/architecture/space, which evokes in us conflicting feelings, discomfort, hesitation, and which awakens in us questions, learning and searching. Architects, artists, street artists of all kinds create processional routes, communication channels, urban critiques, theatrical performances, provocative interactive encounters, spaces and urban landscapes in public spaces that challenge and encourage participants to go beyond learning through understanding, but to engage in attempts to invent new ways of seeing and knowing that ultimately transform knowledge, understanding, respect, memory, social relationships, experience and the future. These spaces and activities are experienced by the learner in motion, where they change, become and emerge — for knowledge is not created, defined and secured in advance, but emerges with the learner (pp. 1–2).

The learning process takes place not so much within the users, but between their internal world and the external world, hence Ellsworth (2005) introduces a spatial dimension to the learning process. This relates primarily to the dynamic between inside and outside, to the encounter with the space of the Other. This in-between space is the place where personal, social and cultural transformations take place — it is the only space around and between identities where they become open and relational. Learning is therefore always connected to the user's inner world and outer experience (p. 123). Transitional spaces allow us to cross an inner boundary — the boundary between the person we were but no longer are and the person we are yet to become. They are spaces of play, creativity and cultural production, and it is their transitivity that allows us to explore and experiment with the non-linear, three-dimensional space, body and sensations offered by public spaces, art and performance (p. 62). Furthermore, they are often areas of tension as they interrupt everyday practices and ask us to reconsider our feelings, our experiences and our understanding of ourselves and the world around us. Ellsworth calls this pedagogy a *pedagogy of the unknowable* because the outcome of learning is unknown. Learning, she argues, is always in motion, always in the making, and the outcome is not necessarily achieved, nor is it guaranteed. Architecture/space thus becomes education and pedagogy becomes architecture/space when together they create a fluid, shifting site of rotation that relates inside and outside, self and other, personal and social. Performance/art becomes education and pedagogy becomes theatre/performance/installation when together they have the potential to disrupt and change self and society. In the

hands of artists, architects and performers, public pedagogy becomes a dynamic that creates an experience, a way of understanding oneself, the world and the self in the world. It becomes a force that triggers an inner experience of the self so that the learner comes to know the *outer not me* — a future in the making (p. 38). The pedagogy of the unknowable conceives of learning as open and relational and acknowledges the unpredictability of the learning encounter. Its aim is not to achieve a fixed identity for the learner, but to enter into a relationship with others, history, culture and social issues in which the learner questions his or her own feelings, emotions, thoughts, desires and memories and encounters the discrepancy between self and others. Therefore, a pedagogy of the unknowable can create democratic spaces for learning where conflict is recognised as a legitimate way of dealing with plurality and diversity (Wildemeersch, 2012).

Public educators should promote critical, transformative learning through aesthetic and non-cognitive ways of being and knowing by encouraging exploration and avoidance of the ultimate right outcome of learning (Ellsworth, 2005). This type of transformative learning “challenges the assumption that reasons for action in the public sphere are based on linguistic claims about knowledge” (p. 29), because according to Ellsworth, learning and personal development do not take place in a rational and linear way, but in a multidimensional and diffuse way. The pedagogy of the unknowable embraces the transpersonal process of change at the meso level, as Lange (2019) distinguishes another approach to transformative learning. Practices in public open spaces that go beyond psychic mechanisms to include imagination, rhythm, and movement foster multidimensional learning that moves beyond the individual into the realm of the soul. They also encourage new ways of experiencing, feeling and sensing through which individuals re-experience themselves and the world around them — engaging with inanimate objects and environments to bring them to life, looking beyond themselves and entering the space between identities, between the inner and outer self, between the future and the past, to experience the three-dimensionality of space, body and feeling. In public open spaces, individuals encounter not only others, but also monuments, architecture, nature, animals, and the mythical. They can be a space of connection with the unreal, inanimate world, a space of contemplation, deepening and reflection, a space of personal growth and development.

Public pedagogy often takes as its starting point the movements, events, developments, and conflicts in the society it perceives as learning spaces. Although the Covid-19 virus is very elusive as it is difficult to define in time and space, it has triggered many conflicts, movements and events in society that have shaken our habits, beliefs and established patterns of thought and behaviour. It has forced us to change our habits and find new ways of living in the world. This

is where the need for public pedagogy in public open spaces comes into play. In the era of coronavirus disease, these have become, on the one hand, the site of political struggles, demonstrations, the display of ideologies, distrust of medical professionals, fake news and conspiracy theories, but on the other hand, the site of solidarity, mutual aid and community building. If we understand events, movements and conflicts, and public open spaces themselves as a form of public pedagogy, then they can open up transitional spaces where transformative learning can take place, where there is space to rethink our own experiences, thinking and feeling, where we interrupt our everyday practises through the tensions of public open spaces and consider reconceptualising them. Covid-19 in public open spaces open up new procedural pathways and channels of communication through which it invites us to invent new ways of seeing, perceiving, feeling and thinking about ourselves, others and society. Covid-19 in public open spaces thus enables disruption by creating dissent that is the basis for learning and, as Biesta (2012) puts it, a test of publicness.

Bengtsson and Van Poeck (2021) examine the Corona crisis as a large-scale, unplanned, and unintended global experiment in public pedagogy. They find that the virus affects both our environment and the way we coordinate with our environment. The virus assembles a public without the virus or the public being fully aware of each other. Based on Masschelein's theory, they conceive of Covid-19 as something that speaks — it “can be seen to bring about a milieu, or it is environing in the sense that it bends and brings into being environments gathering assemblies (places), bending times, and shattering projected futures” (p. 285). They consider the virus as a hyperobject that participates in public pedagogy. Based on Morton's concept of the hyperobject (Morton, as cited in Bengtsson and Van Poeck, 2021), they define Covid-19 as a viscous hyperobject that cannot be avoided because it is too close and we are trapped inside it. They compare the coronavirus to Auge's (2011) concept of non-places that cannot be defined by identity, relations or history. These non-places do not allow for identification as they are empty and anonymous spaces. Similarly, Covid-19 creates neither a singular identity nor relations, but only solitude, and similitude. According to Bengtsson and Van Poeck (2021), the coronavirus shows that the public spaces were not really ours and that we who were in these public spaces were not alone. Furthermore, they define Covid-19 as non-local — as something that cannot be defined spatially or temporally, as an undulated time, since the virus has existed as a family of coronaviruses for millions of years and its current appearance in human history has a limited temporal impact. They also describe the coronavirus in terms of phasing, meaning that we pay less attention to the virus itself (e.g., under the microscope) than to the things the virus causes, and

finally they define the coronavirus in terms of interobjectivity, based on the concept of hyperobject, since we do not experience it directly, but only through other entities in a shared sensual space (p. 290). Covid-19 as a form of public pedagogy tells us that the environment itself is pedagogical, “where things are made present in the full realization that there is always more than which is/can be (directly) experienced, and that this requires a specific attentiveness characterized by openness and precariousness” (Bengtsson & Van Poeck, 2021, p. 290). Covid-19 thus shows us that hyperobjects participate in the process of shaping the environment and thus in the process of learning. Thus, the object of learning cannot be definitively determined, but depends on the space itself. Covid-19 allows us to specify what it means to learn by engaging with problematic situations. Public pedagogy in public spaces can conceive of the coronavirus as a space of learning, a space of creating fruitful educational environments that engage with Covid-19 as a problematic situation (p. 291). Learning in the context of Covid-19 as a form of public pedagogy becomes open, uncertain and indeterminate, it becomes a process that allows us, as Ellsworth (2005) puts it, to cross the internal boundary between the past and the future to become something we are not yet.

Interruption, Transitional Spaces, Publicness — the Tasks of a Public Educator

Public open space, with its various functions, but especially with its openness and opportunity to act and learn, is an important space for the study of public pedagogy and for the work of public educators. Public pedagogy in public open space becomes a space for action and learning that takes place outside institutional walls — in informal spaces, culture and architecture. It becomes a site of transitional spaces that allow one to enter the space of others, the space between the inner and outer self, it becomes a space of interruptions. The question, then, is who the public educator² is and what role he/she plays in the public open space.

Lukasik (2010) sees the public educator as a person who explores public space by putting the pieces of the whole together and creating narratives and counter-narratives that attempt to explain the political and social components of a particular phenomenon. He believes that his job is to make his work come alive,

² A public educator is someone who is supposed to have a broad interdisciplinary knowledge and works for the publicness. This can be an andragogue, an educator, a sociologist, but also an artist, a performer, an architect. It is important that he/she is sensitive to the different practices that take place in the public open spaces, that his/her work does not dictate learning and one truth, but that he/she opens the public open spaces to different experiences, practices, installations that trigger learning, reflection and new forms of knowledge, and that he/she creates spaces of freedom.

to engage people with stories that invite dialogue and debate. The public educator should think about the public sphere and its relevance to everyday life, taking into account the context of power relations. In particular, the public educator's task is to "maintain a state of constant vigilance and constant readiness to avoid being led by half-truths or taken-for-granted ideas" (Said as cited in Lukasik, 2010, p. 88). According to Said, he is challenged to be aware of his position in a life that is not yet fully experienced, and at the same time he is also challenged to propose alternative ways of looking at the world. The work of the public educator is therefore an art, a creative enterprise — for art interprets, interrupts and transcends (Lukasik, 2010, pp. 90–91).

For Ellsworth (2005), public educators are artists, architects, musicians, etc. who initiate interventions in public spaces to engage with citizens and provide a disruption of existing thinking and trigger learning and action. In her view, public educators do not have the power to impart definitive knowledge to people and influence the development of a fixed identity, as both learning and identity are always emergent and evolving. The role of public educators is to create transitional spaces that allow individuals to explore, create, and experiment with their selves, emotions, feelings, bodies, etc. In this way, the individual in some way re-learns about themselves, the world around them, their insights and experiences. The public educator, therefore, through architecture, music, performance, theatre, spaces and installations, should only facilitate spaces where learning can take place, spaces that lead individuals into the in-between space where learning, self-reflection and transformation can take place. But, as Ellsworth points out, this is not necessarily the case or the task of the public educator is to bring the learner to an outcome or transformation at any cost.

Biesta (2012) sees the public educator as someone who opens up opportunities for collaboration through which free agency emerges. The role of the public educator, then, is not to teach or promote, but to interrupt (Biesta, 2006) — to create the dissensus. To stage the dissensus is to "introduce an incommensurable element (an event, an experience, an object) into a public space that can act as a test of the public quality of particular forms of togetherness and of the extent to which actual spaces and places make such forms of human togetherness possible" (Biesta, 2012, p. 693). The creation of dissensus, then, is meant to remind us of the public sphere as a precondition for human speech and action. In doing so, educators do not teach participants what to be, but hold open the possibilities of the space to become public so that freedom can emerge within them. The work of the educator in pedagogy for publicness (Biesta, 2014) is a) activist, in that it aims to create alternative ways of being and acting that give public space back its plurality, b) experimental, in that it aims to open up new ways of being and

acting in public space, and c) demonstrative, in that pedagogy for publicness is a form of demonstration rather than a curriculum to be taught and learned (p. 23). Pedagogy for is fully public, both in its orientation and in its implementation.

According to Jelenc Krašovec (2015, 2017), a public should be a person who has “broad interdisciplinary knowledge in critical educational theory, urban sociology, critical public sociology, critical educational gerontology, public geography, and sociology of space” (Jelenc Krašovec, 2015, p. 64). The public educator is supposed to be someone who speaks and listens, who acts, but at the same time writes about the importance of maintaining the public sphere and the plurality of public spheres and learning in public space. The public educator is first and foremost a facilitator or initiator of learning — he or she should enable and promote intergenerational, intercultural, interracial collaboration and learning, mutual learning between different social groups, autonomous and open learning (Hall, 2012; Jelenc Krašovec, 2015, 2017). Public open space should be a place of meeting and action for all population groups—its openness should make it open and inclusive for young and old, rich and poor, better and less educated. This is also one of the tasks of the public educator — to point out and work towards an open and inclusive public open space where all social groups are welcome, regardless of gender, age, race, religion, sexuality.

The task of the public educator is thus twofold. First, it is to go beyond consciousness and rational dialogue to create spaces where more relational, affective and experimental actions emerge. These will foster spaces of practical freedom where each adult can already speak and participate with their own ideas and responses (Mikulec, 2019). Therefore, public educators should also call for a “*do-it-yourself*” revolution, which refers to creative practises and interventions aimed at improving public space without formal permission, with the goal of changing the world through its inhabitants (Holloway, 2010). The latter, then, is a call for everyone to embrace education and learning, so that learning and education take place at all levels of social life, in all our daily activities and in every pore of our existence (Jelenc Krašovec, 2017), because only in this way will we take learning and education to the streets. Secondly, it is his job to create the kind of events that allow for interruption, that create transitional spaces. The public educator, then, is not an academic, but someone whose intervention/installation/event intervenes in public space and creates access to the relationship of the inner and outer self to others. As Ellsworth (2005) points out, this need not even be a person, but can be the space itself, a monument, graffiti, an art installation. If public pedagogy is understood as public space, then it is a space of pedagogical influence, a space that allows for the suspension of time and space. In this way

it gives us the opportunity to experience other ways of being — to connect with ourselves and others in new ways.

Conclusion

Covid-19 has significantly changed our daily lives — it has forced us to change our behaviour in many areas as it has greatly affected our normal habits. It has forced us to learn to change our habits and find new ways of living. The pandemic has also had a profound effect on our behaviour in and perception of public open spaces. In many places, public open space has become a space of conflict, contradiction, exclusion and restriction, opening up an important and necessary space for learning, questioning, public dialogue and action. Therefore, it is important for adult educators to draw on theoretical and practical experimentation to reconceptualise adult learning in everyday life. At this point we can turn to the concept of public pedagogy, which allows us to think about the connection between the city, space, learning and education, and the exploration of learning in public open spaces. It gives us the opportunity to connect this learning with popular culture, street art, dominant discourses and social action. It is important to promote and sustain a public pedagogy in public spaces that raises questions, encourages discussion and action, and enables community building. Public open spaces can be seen as junctions where one person's life intermingles with another's, transforming both the space and the individual. In this respect, public pedagogy becomes even more complex, critical and reflexive as it encourages the expression of ideas in public, learning from observation and action, understanding architecture, urban landscapes, city squares and green spaces as learning tools to promote counter-hegemonic pedagogy and education, progressive activism and non-cognitive practises of learning and knowing. The latter is particularly important in light of the Covid-19 pandemic: the pandemic has raised many questions about learning and action in public spaces that will need to be rethought once public life reopens, and their impact on its use and perception assessed.

Public educators are challenged to develop non-representational and non-cognitive practises, installations and interruptions that stimulate the emergence of a public sphere, that open up new questions and enquiries, that conceive of learning and identity as always emerging and in motion, that open up transitional spaces. This means that it is time to take learning and education out of the ivory tower of formal institutions and into the public open spaces where people move every day. It is important that they open spaces where freedom is possible.

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Univerzitet u Ljubljani, Slovenija

Značaj javne pedagogije za učenje u javnim otvorenim prostorima u doba pandemije kovida 19

Apstrakt: Javni otvoreni prostor našao se na udaru pandemije kovida 19, koja je tokom protekle dve godine značajno uticala na način na koji se javni otvoreni prostor upotrebljava, kako se u njemu uči, provodi vreme i kako se on percipira. U ovom članku se oslanjamo na raznovrsne studije kako bismo analizirali način na koji je pandemija uticala na upotrebu i percepciju javnog otvorenog prostora. Utvrdili smo da se stav ljudi prema javnom otvorenom prostoru promenio tokom pandemije u pravcu pozitivnijeg vrednovanja i svesti o značaju takvih prostora za mentalno i fizičko zdravlje, formiranje zajednice i pripadnost gradu. U tom kontekstu, uvodimo koncept javne pedagogije, što nam pomaže u razmišljanju o spoju između grada, građana i učenja. Upustili smo se u analizu pedagogije nesaznatljivog s namerom da pokažemo kako raznoliki događaji, performansi, instalacije, arhitektura, kao i sam prostor, predstavljaju važne faktore u otvaranju tranzicionih prostora koji pospešuju učenje, razvoj identiteta i stupanje u međusobne odnose. U tom delu rada analiziramo ulogu javnog edukatora u javnom otvorenom prostoru. Zastupamo stav da se uloga javnog edukatora zasniva na tome da neguje javnost i otvorene prostore u kojima je dostižna sloboda.

Ključne reči: javni otvoreni prostor, javna pedagogija, pedagogija nesaznatljivog, javni edukator, učenje.

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