The children's weaving in the appropriation of the space of CEU Butantã[1]

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ABSTRACT. This article aims to analyze how children belonging to CEU Butantan (Unified Educational Center Professor Elizabeth Gaspar Tunala), located in the district of Butantan, in the city of São Paulo, appropriate this space by weaving the construction of their learning process. This is a section of research developed by the members of the Group of Studies and Research in Social Pedagogy (GEPESP), entitled -Dealing with new spaces: children and adolescents in the appropriation of the architectural complex of CEU Butantan (São Paulo), carried out throughout of the years 2019-2020, by Universidade Presbiteriana Mackenzie in its Postgraduate program in Art Education and History of Culture in partnership with Universities Siegen and Alanus, both from Germany. Initially, the concept of space is presented, seeking an approximation with the Historical-Cultural approach. Following, three episodes experienced by children who inhabit the CEU Butantan are exposed, to elucidate the discussion.

Keywords: Learning Process. Appropriation of the CEU Butantan Space. Children.

Introduction

The aim of this article is to analyze how children belonging to CEU Butantan (Unified Educational Center Professor Elizabeth Gaspar Tunala), located in the District of Butantan, in the city of São Paulo, appropriate this space in the weaving process of learning.

It refers to an excerpt of a research developed by the members of the Group of Studies and Research in Social Pedagogy (GEPESP), entitled - Dealing with new spaces: children and adolescents in the appropriation of the architectural complex of CEU Butantan (São Paulo), carried out throughout the years 2019-2020, by

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1. This article is a product of the project "Dealing with new spaces: children and adolescents in the appropriation of the architectural   complex of the CEU Butantan (São Paulo, Brazil)", financed by Mack research. Linked to the Research Groups in Social Pedagogy and Studies in History of Culture, Societies, and Media, of the Graduate Program in Education, Art, and History of Culture, of Mackenzie Presbyterian University, in partnership with the Universities of Siegen and Alanus, Germany, and the Municipal Secretariat of Education of São Paulo. It also counts on the collaboration of researchers from other national and international universities.

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Universidade Presbiteriana Mackenzie in its Postgraduate program in Art Education and History of Culture, in partnership with Universities Siegen and Alanus, both from Germany.

To this end, the concept of space is initially presented, seeking an approximation with the Historical-Cultural approach of which Vygotsky is one of the main representatives. Following, some experiences of the children that inhabit the CEU Butantan space are exposed to elucidate the discussion.

1. The appropriation of the CEU Butantan space: seeking a possible approximation with the Historical-Cultural approach

The imminence of the Historical-Cultural approach with the appropriation of space in this text occurs in the aspect in which the existences are spatially located. In this sense, space is attributed the privileged place to explain productions and social processes (Carlos, 2015; Velásquez Ramírez, 2013 apud Pinheiro, Silva, 2018). This position is important, because Vygotsky, in his theory, does not use the term space as a physical location, but means. For Vygotsky, the environment is a source of person. Environment, person and object, language, learning and experiences to promote the development of humanization (Vinha; Welcman, 2010).

For Pinheiro and Silva (2018), the definition of space appropriation has enabled the understanding of the relationship between the subject's constitution and the spaces he experiences: simultaneously, while the subject's identification with the space occurs, this subject undergoes a change and change it. Such an occurrence occurs in a dynamic process of interrelation over time.

This idea is based on the Historical-Cultural approach, which understands human beings and their humanity as products of history, built by men themselves during their existence (Mello, 2007). It is clear that "[...] man is not just a product of his environment, he is also an active agent in the process of creating this environment" (Luria, 2014, p. 25). Thus, throughout human existence and development, in the process of creating and developing culture, man produced his driving sphere, "a set of gestures suitable for the use of objects and instruments - and with the driving sphere, he also created the intellectual functions involved in this process" (Mello, 2007, p. 86).

Mello (2007) explains that, through the process of creating culture - objects, values, habits and customs, language, logic, science, man built his humanity, that is, he formed human qualities.

According to this author, Marx was the first to recognize the social and historical nature of the human being. For him, human beings take ownership of human qualities when he appropriates the objects of culture that have been historically and socially built. For Marx:

> all your relations with the world - seeing, hearing, smelling, savoring, thinking, observing, feeling, wishing, acting, loving - in short, all the organs of your individuality, like the organs that are directly communal, are, in its objective action (its action in relation to the object) the appropriation of that object, the appropriation of human reality (Marx, 1962, p.126).

Pinheiro and Silva (2018) seek the theoretical basis for space appropriation, based on Graumann's study (1976) on the Marxist origin of the concept of appropriation. Thus in this regard, Graumann (1976), proposed that Marx had an understanding that man develops in a social environment impregnated by creations built historically. This means that each generation that passed through a certain historical period, left its legacy built by work, which, in the author's conception, was the human exteriorization in the world and consisted of the potentializing element of social processes. In this way, the generations appropriated what they produced to dominate nature and satisfy their needs, adapting and changing it, according to the demands of society (Pinheiro; Silva, 2018).

For Marx, the appropriation of these objective marks left by each generation allowed future ones to develop human skills as they adjusted them to their capacities and aptitudes to use them. In this logic, he understands that human consciousness itself is the result of a historical-social process. (Pinheiro; Silva, 2018).

This thought is based on the conception of dialectical overcoming, given by Hegel, which is "simultaneously the negation of a certain reality, the preservation of something essential that exists in this denied reality and the elevation of it to a higher level" (Konder, 2008, p. 25). This overcoming means that the new ways of dealing with something carry elements of the previous one, which are subject to change. Take, for example, the way in which human beings relate to agriculture: it can be seen that the idea of depositing the seed in the soil and bringing water to it so that it develops and produces fruit has been preserved. However, this relationship has undergone several changes throughout history due to technological development.

Vygotsky, as a thinker of Marxist ideas, borrowing some of them, understands that human development was achieved through its relationship with social contexts, mediated by others and by social signs. He proposed that, even if man receives great biological influence, he is a social being, a historical and active subject who consciously builds himself as he acts on his reality and transforms it. For Vygotsky, "the subject is not made from the inside out. It is not a passive reflection of the environment, nor a spirit prior to you in contact with things and people. On the contrary, it is the result of a relationship" (Rivière, 1984, p. 36, our translation).

Thus, the author, when attributing to the environment a primordial role in human development, makes a great contribution to childhood education, because he proposes that, when approaching the environment, one starts from the perspective of the relationship established between child and environment, taking into consideration your age group. For Vygotsky, the child builds different relationships with the environment at each coming of age (Vinha; Welcman, 2010).

According to Vinha and Welcman (2010), in Vygotsky's theory, the elements that can determine the psychological development and the conscious personality of the child are those related to the experience. The term experience (in Russian perejivanie) has enormous meaning for Vygotsky,

> the experience is a unit in which, on the one hand, in an indivisible way, the environment, what is experienced is represented - the experience is always linked to what is located outside the person - and, on the other hand, it is represented as experiencing it , that is, all the particularities of the personality and all the particularities of the environment are presented in the environment (Vinha; Welcman, 2010, p. 4).

The experience, in the Historical-Cultural approach, supports the idea of an individual, in its entirety, which dialectically links external and internal aspects, establishing a relationship with the society to which it belongs.

In this way, the experience of a given situation in the environment, what the child lived, the knowledge he acquired in the process of doing something, giving it meaning and meaning, can determine its influence on his future development (Vinha; Welcman, 2010).

Thus, the Historical-Cultural approach includes a concept of a child who, from a young age, is able to explore spaces, objects, as well as to establish various interactions, between person and person, with objects and with space, and to formulate explanations about the world he experiences (Mello, 2007). This definition is harmonized with children, as a social actor, because it is born within a social context (Sarmento, 2013). And this is how it is endorsed by the National Curriculum Guidelines for Early Childhood Education as:

> a rightful historical individual subject who, in the interactions, relationships and everyday practices he experiences, builds his personal and collective identity, plays, imagines, fantasies, wishes, learns, observes, experiences, narrates, questions and builds meanings about nature and society, producing culture (Brazil, 2010, p. 12).

Corsaro (2002) contributes to the idea of a child as a social being, by proposing that "[...] children start life as social beings inserted in a social network already defined and, through the development of communication and language in interaction, with others, build their social worlds" (Corsaro, 2002, p. 114). With this thought, Corsaro (2002) opens the dialogue for the understanding that the socialization of children does not occur in a linear way, but through a reproductive process. Such understanding means that, in the search for the interiorization of the culture of the adult world, they do not act individually but in the collective. Thus,

they become part of the adult culture, producing it creatively and building what, as seen, the author names culture of children's peers.

Child peer cultures are „[...] a stable set of activities or routines, artifacts, values and concerns that children produce and share in interaction with others" (Corsaro, 2003; Corsaro and Eder, 1990 apud Corsaro, 2011, p. 128). The cultures of children's pairs allow children to carry out an interpretive reproduction process of the adult world, when they give meaning to the reality that surrounds them, formulate hypotheses, deal with the rules of the adult world imposed on them, appropriately appropriate themes of adult life and transform them to build their own children's cultures, and also by creating resistance to the adult world (Corsaro, 2002, 2011).

The interpretative reproduction in this work appears in the make-believe game of the children, who, even very small, make the sparks of this creative and imaginative play emerge. This is because, since babies, they are nurtured by a space that generates opportunities (Fortunati, 2009) that contain the source of development, as well as by competent teachers who not only perceive but also interpret their voices and establish relationships with them.

Pretending to play in the perspective of Corsaro (2002) refers to collaborative activities in which children relate real life experiences. And, according to Mello, (2007) make-believe allows the child, when putting himself in the other's place (in the case of the adult), to aim his behavior to perform actions above his age makes the child exercise and learn to control your will and conduct. Pretending promotes the expansion of knowledge, organization and reorganization of the child's thinking; it also provides reading and understanding of the world around you.

2. Knowing the place mentioned: the context of CEU Butantan

The Unified Educational Center Professor Elizabeth Gaspar Tunala (CEU Butantan)[5] is an educational complex formed by the following educational units: CEI CEU Butantan, EMEI CEU Butantan, EJA (Youth and Adult Education), EMEF CEU Butantan, ETEC of São Paulo (currently with Administration and Human Resources courses, each of which has thirty vacancies in the evening).

Belonging to an architectural project conceived by the team of architects from the Department of Buildings of the Municipality of São Paulo, EDIF, in the years 2001 to 2004, under the management of Mayor Marta Suplicy, CEU Butantan is part of the proposal to build Educational Centers (CEUS).

It is an ambitious and valuable project that seeks to contemplate popular education, through Culture and Sports hubs in the most vulnerable areas of the city of São Paulo. CEUS, in general, have a multi-sports court, theater, playground, swimming pool, library, telecentre and spaces for workshops, workshops and meetings, all accessible to the community throughout the week, offering a diversified program for all ages and also the use of leisure equipment, technology and sports practices.

CEU Butantan, located at 1700, Engenheiro Heitor Eiras Garcia, Ave. has an extension of 19,078 m², of which 13,246 m² is built area.

The built area has the following structure: the largest block, in the shape of an orthogonal grid, comprises the classrooms, cafeteria, library, computers, bakery laboratory, exhibition area and social area; the smallest volume, the elevated disk of the soil, is the nursery; and the third volume, a five-story cobblestone, brings together the theater, the covered court and the music room. And it also has a park, skate rink, swimming pools with sizes suitable for children and adults, sports courts, dance and multipurpose exercise room, music studio, art and sewing studios, a chess club room, a park outside, a school bakery, in addition to the Carlos Zara Theater (with 450 seats), the Jornalista Roberto Marinho Library and the Telecentre (a multipurpose public space) and SP Cine.

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5. The data for the characterization of CEU Butantan were extracted from the article being published: Children and the appropriation of public educational spaces, produced by researchers Monica Abud Perez de Cerqueira Luz and João Clemente de Souza Neto, members of the research group GEPESP.

The rest of the space corresponds to the green area that contains a lot of land, forest, water mines, streams, lakes and vegetable gardens.

The spaces that children appreciate most are the forest, the pool and the park. They also like the walks to-and-fro from these places, where they are inspired to build their narratives, have their experiences and constitute themselves as unique and whole subjects.

3. The construction of the methodological path and the collection of data to apprehend the children's weaving in the appropriation of the CEU Butantan space

This research is part of the qualitative studies in the perspective of Historical-Cultural theory. This is equivalent to saying that in order to understand how children re-signified the CEU Butantan space, it became necessary to know the culture that constituted it. At the same time, the research partners were considered to be social actors, holders of voices, possessing a life story with their own experiences.

This type of research enabled the researcher to take a new stance: that of leaving his position as a passive, contemplative observer to work in the construction of dialogical relationships with research partners, with the ethical commitment to respect their individualities, without losing connection with the collective and the context in which they were inserted.

Having made these important observations about the methodological bases of the research, the presentation of the data collection carried out as follows.

The data were collected over a period of six months. During this time, the researchers, divided into three teams - CEI, EMEI and Fundamental - articulated during the days of the week, between morning, afternoon, or the whole day, to accompany the group of children, adolescents and teachers in their journeys through CEU.

Through participant observation, following rounds of conversations with teachers, visits to classrooms and spaces where these subjects lived, records were made in each researcher's field diary. Some photographs were also taken to capture and materialize the scenes collected by the researchers' attentive gaze, photos that, at the same time, aid memory in the rescue and in the fidelity of the information.

From this collected material, some clippings were made, using the narratives of the children and the teachers, in situations in which they demonstrated the appropriation of the CEU Butantan space and built their experiences.

The children's narratives that follow on episodes 1 and 2 were provided by researcher Mônica Abud Perez, a member of this research group responsible for monitoring the study at the CEU Butantan day care center. The shared materials consisted of written notes from her field diary and photographs, taken in real time, while she was with the children in their interactions and appropriations of the spaces and materials of the CEU.

The narrative developed on episode 3, the dialogue with teacher Angelita from the Municipal School of Child Education (EMEI) at CEU Butantan, was the result of the writings in the field diary and the memory of researcher Márcia Tostes Costa da Silva. In this dialogue, the teacher related and emotionally relived her memories with her five-year-old children during the project about the ants.

Once the theoretical foundations have been made and the research site has been contextualized, the presentation of the children's fabric as they take ownership of the CEU Butantan space follows.

4 Children weaving the process of appropriation of the CEU Butantan space

> [...] walking through the spaces of Early Childhood Education, in other places where children present themselves, breaks with these spaces so accustomed and closed to the geographic discourse and allows us to find narratives such as: "it is the shadow of the tree that leaves feet see the stone" [field note, day care UFF, 2010]. Children unaccustomed spaces used by adults (Lopes, 2018, p. 129).

Lopes' (2018) thought explains the child's power to modify space, given his desire to adapt it, discover it and sculpt his marks on it. This idea of space that is altered by the action of the subject and that causes transformations in this subject that interacts with him establishes a relationship with Vygotsky's Historical-Cultural approach that we have been building in this text.

When the original CEU Butantan project is resumed, it is be notable that there are no bars and walls, because the initial idea was that the community around the CEU would live harmoniously and dialogically, in an exchange of knowledge and freedom, while enjoying the same places. However, due to the need to protect the children and adolescents who dwell there, in compliance with Law No. 8,069 of July 13, 1990, which provides for the Statute of Children and Adolescents, the protection of children and adolescents in their Article 18. "It is everyone's duty to ensure the dignity of the child and adolescent, making them safe from any inhuman, violent, terrifying, vexing or embarrassing treatment" (Brazil, 1990). In compliance with this law, there was a need to build walls and railings. However, the human being's ability to reinvent and transform the spaces in which he dwells allows one to think about the materialization of the thought of dialectical overcoming, given by Hegel, that is, it was necessary to deny some principles of the original proposal of the CEUS project. What was considered essential was maintained. The result was a readjustment of the initial proposal with adjustments and the creation of new elements to meet the demand of children, adolescents and adults who live day by day in this space (Konder, 2008).

When you enter CEU Butantan, it is noticeable that, even with its bars and walls, life pulsates intensely inside, irrigated by the capacity that the subjects who presentify this place, have to bring innovation and unbind it of the way thought by the adult. This idea was captured by the researchers in the episodes that follow.

Episode 1

Another scene of the children's daily life took place at the Daycare (Centro Educação Infantil - CEI), under the watchful eyes of researchers and their teachers, who were watching them closely, in an external space of the Daycare. The teachers enriched these children's various games, with objects and mediations that did not cause direct interference in their experience, unless they were invited to participate.

In the various experiments and games that the children performed, the researcher Mônica Abud Perez, one of the members of this research, made the following cut of the scene that follows:

_ Look! there is the 26-month-old child (A), who was inside the sand tank playing alone; calls another child who was out of the tank, closest to her, and says:

„- Come and eat, mommy already made your meal".

The child (B), 27 months old, immediately went to the sand tank, joined the child (A), took the bucket with sand inside and pretended that he was eating. The child (A) asked the child (B):

„- Did you like the noodles?"

Child (B) replied:

„- Look, I ate everything and are you going to give me ice cream now?"

The child (A) looked at the child (B), put his hand on his head and said:

„- Mom doesn't know how to make it, no".

Child (B) turned and said:

„- Now I'm mom, okay ... I'm going to make chocolate and strawberry ice cream".

These reports from the researcher Mônica's field diary present the importance of space in the constitution of children's humanity. It is identified, with this game of experimenting, the make-believe, that children, even very small, externalize their experiences of the memories of the relationship of mother and daughter.

Within their totality, as social beings, children use all their resources to read, interpret, transform and question the world. For that, they use a hundred languages (Malaguzzi, 1999), as the sign in this example "the child (A) looked at the child (B), put his hand on his head and said [...] - Mommy doesn't know how to make it, no". In this excerpt, it is worth highlighting the corporeity of the small child: he lives and experiences, in his body, all the sensations that are presented to him and, even before he expresses himself verbally, he already demonstrates through his body, through gestures, what is felt.

And what follows on the scene allows us to capture the beauty of the language used by these children, and reinforces Vygotsky's thought, when he gave language an invaluable value, by assigning him the role of organizer of development in the thought processes (Luria, 2014). And yet, because he considered it essential for the interiorization of historically constructed and culturally organized contents (Jobim and Souza, 2012). Vygotsky proposes that:

> [...] the specifically human capacity for language enables the child to provide auxiliary tools to solve difficult tasks, to overcome impulsive action, to plan a solution to a problem before execution and to control their own behavior. Signs and words constitute for children, first and foremost, a means of social contact with other people (Vygotsky, 2007, p. 17-18).

Another essential point that this scene presents is the opportunity for children to participate in interactions between subjects, subjects and space and subject and objects, interactions that enable them to transform space and simultaneously be transformed by it (Pinheiro; Silva, 2018). In this situation of multiple interactions, children, as social beings, take ownership of human qualities when they take ownership of the cultural objects that have been constructed historically and socially. This is made possible through the opportunity to act directly on the space thought and organized for them. By presentifying this place, children can exercise the seeing, hearing, smelling, thinking, observing, feeling, wishing, acting, loving ..., connecting with the space in which they are immersed (Marx, 1962).

It is also noted, in the richness of the elements contained in this picture, the game of make-believe of these children. In it, they bring cultural elements such as noodles, perhaps a very common food in their homes. And the response of the child who ate everything, demonstrates that he has the perception that this attitude pleases the adult responsible for it. It is understood in this context of make-believe, that it is not a simple imitation of appropriation of the adult world, but of an appropriation in a creative way of certain information from that world and the construction of its culture of children's pairs (Corsaro, 2002).

In this game that emerged from the space that instigates, creates possibilities and contains the sources for learning and development (Vinha; Welcman, 2010), the child when he perceives himself in a situation which he was unable to cope with, at the moment when he was the ice cream is requested and, she says she doesn't know how to make it, she accepts the other's solution, through the exchange of roles. It is observed that the child who requests the ice cream demonstrates the mastery that, in the world of adults, when he shows an appropriate behavior, he is rewarded. Hence his genius in ordering the ice cream soon after saying that he ate all the food. This shows a competent, creative child, social actor, able to read the world and assign answers to them on their own and, at the same time, connected since their birth with the social environment (Mello, 2007; Corsaro, 2002, 2011; Sarmento, 2013).

Immediately after hearing from the child who played the role of mother, who did not know how to make ice cream, the other (little daughter) proposes the inversion of roles, stating that she knew how to make ice cream and two flavors: strawberry and chocolate. This situation experienced by these two children, makes it possible to resolve a conflict in a brilliant way and without the need for adult intervention. It also demonstrates the potential of space as a generator of learning and development.

Episode 2

In another fragment of the field diary of the researcher Mônica Abud Perez, now apprehended in the space called the daycare circle, a group of very young children played with the motorcycles. Some went slowly, looking at and calling the colleague behind them. Others more fearlessly walked quickly. At one point, a 26-month-old child (G) said:

"- Stop, you ran and you can't. Stop".

The other 32-month-old child (H) stopped, turned to the 26-month-old child (G) and said very quietly:

„- I was kidding, it's not really, no". „Look, my father says that in the real car he can't run, because it hits and hurts".

The 26-month-old child (G) spoke to the 32-month-old child (H):

„- So, let's play giving people rides and slowly".

Both started another game and spoke, as they drove their carts:

"- Who wants a ride? „

This powerful scene allows the understanding of these children seen in their entirety, connecting their internal skills with aspects of the external world. Such capacity, as previously discussed, is linked to the experience that guarantees the resources lived in a significant way by these children. The experience makes it possible to bring to the scene of make-believe playing, the elements of her memory about rules and behaviors, from the way of riding a motorcycle, of driving her as a driver, as well as the rules of traffic operation, applied and created by the adult world, even the game of giving a ride to friends (Corsaro, 2002; Mello, 2007).

However, what pops out happens when the child (G) tells the child (H) to stop, because he is running. We can imagine that it recalls the information that running in traffic is dangerous. And the most surprising thing is that the child answers (H) that he was joking, that is, in the game he can run. It is noted that in this make-believe play, the child (H) has the notion that the situation is not real. It then presents a behavior that would be above expectations for its age group (Mello, 2007).

However, what pops out happens when the child (G) tells the child (H) to stop, because he is running. We can imagine that it recalls the information that running in traffic is dangerous. And the most surprising thing is that the child answers (H) that he was playing, that is, in the game he can run. It is noted that in this make-believe play, the child (H) has the notion that the situation is not real. It then presents a behavior that would be above expectations for its age group (Mello, 2007).

The analysis of this scene also demonstrates the competence of both, to deal with the rules of the adult world, to carry out negotiations to understand and solve the problem in a creative way, reproducing and interpreting the culture of the world, while playing and reading the adult world, as competent subjects, even when it is evident in his speech (G) "- So, let's play giving people rides and slowly". The analysis of the speech of this child suggests that they are at different levels of development in play, while for the child (H) it was easy to do what they cannot do in real life; the child (G) maintains a behavior of dealing with the situation in a concrete way. However, they continue to play without any problem.

The way in which these children appropriate the space expresses the domain they have of their physical space: walking, climbing, taking care of themselves and the other. Thinking about space as a source of learning and development and as a generator of opportunity, supposes a conception of a child as a historical and social subject, whole, connected with the world, which is constituted by the diverse interactions he makes with objects, space and person; with this thought, space becomes the privileged place to explain children's productions and social processes (Carlos, 2015; Velásquez Ramírez, 2013 apud Pinheiro, Silva, 2018).

Episode 3

The situation to be exposed below is part of a section of the field diary of researcher Márcia Tostes, one of the members of this research group, collected through a conversation with teacher Angelita of EMEI (Municipal School of Early Childhood Education) of CEU Butantan.

Teacher Angelita, in her reference room[6] with five-year-old students, on that day, was taking a walk in the woods. The aim was to play and explore (collect natural objects or observe the area) in such a rich environment of natural and cultural elements. The children continued unaccustomed to the adults' used space (Lopes, 2018), cheerful, going up and down the steep terrain; they slipped on the grass, jumped to reach the trees, watched the vegetation, the tree trunks, the land and everything else that curiosity drove them to research.

Suddenly, one of them stopped, ducked towards the ground and started to follow a trail of ants carrying leaves and other things towards the anthill. Soon, others, captured by the contemplative and researching act that observed the ants, also started to follow her. The teacher, although attentive to the group, noticed the situation: she followed them closely. There was no interference at this time.

When they returned to the room, they continued talking about the ants. The teacher, realizing the enormous interest in the theme and, having seen a possibility to expand their experiences and knowledge, with the knowledge built by the cultural heritage of humanity, started the project on ants. The idea of expanding the children's experiences and knowledge, with scientific, cultural and artistic knowledge, built by humanity, is in perfect harmony with the fact that the human being develops in a medium full of historically constructed creations, and at the same time. to appropriate them, takes ownership of human qualities (Pinheiro; Silva, 2018).

Based on the interest, the hypotheses, the research and the knowledge that the children built together with the teacher, to unveil the theme about ants, the project expanded beyond the children's room of Professor Angelita. In her report to the researcher, the professor informed that other rooms were also involved with the research. The children used the forest as a laboratory to observe ants in real time, raise hypotheses, collect material, investigate. However, it was in the Library or in the reference room that they sought scientific knowledge in books, magazines or on the internet.

It is worth noting that the forest, the library and the children's reference room were spaces that, in Vygotsky's perspective, contained the sources for learning and human development (Vinha; Welcman, 2010). In it, children could interact with objects that enabled knowledge and also with adults who mediated them.

The project related to ants, enhanced by the possibility of children having a very rich green area at school and having access to this space, made it possible to build much learning, including respect for the environment and living beings.

Thus, when presenting these three episodes with children at different ages, it was noticed that the relationships they established when appropriating the spaces of CEU Butantan were governed by subjects who projected themselves in a whole, creative and competent way. They were children who wanted to challenge the world, each doing it based on their experiences, their internal resources, dialoguing with the external environment, supported by an adult who was deeply interested in nurturing their achievements.

5. Some considerations

The methodological choice of this research, through the Historical-Cultural approach, gave us the possibility of conceiving the child as a historical and cultural subject, connected with the context to which he belongs.

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6. In early childhood education the term reference room is used, instead of classroom, this ac   cording to Resolution No. 5, of December 17, 2009 (*) It sets the National Curricular Guidelines for Early Childhood Education in its art. 8th item VI, p. 3.

It became evident that the child who learned and developed in the CEU Butantan spaces in the weaving of his construction was a social actor, a whole being who interacted in a competent and intentional way with objects, with people and with space, at the same time as it appropriated these spaces.

It was noted that through playing make-believe and experiences, the child, using his unusual, creative and intelligent ability to reproduce and interpret the adult world, was able to cope with the reading and his re-signification through the creation of children's peers' culture.

It is worth highlighting that a space designed and built from the needs and interests of students, under the tutelage of a teacher, as a competent subject who supports their path, considering their specificities, has high chances of becoming a generating space for opportunities for the learning and development of the children who presentify it.

6. Acknowledgments

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