

Transitions

Why transitions? Because, as in musical composition, we are modulating from one key to another. Our core theme remains constant and identifiable, but its colours and textures are evolving.

The change of name from EuroLogo to Constructionism already signaled the transition to come. Early in 2008, three members of the EuroLogo 2009 Program Committee gathered in London to begin planning the next conference. Richard Noss, Ivan Kalaš, and I met in Richard's office in the London Knowledge Lab. We were later joined by Celia Hoyles at what has turned out to be our traditional London dinner spot, the Chelsea Arts Club.

While we all appreciated the quality of the interactions in Bratislava and previous EuroLogo conferences, we knew the community that had supported these events needed to be expanded, and that we must involve more young people. We also wanted to broaden the range of disciplines represented to include kindred constructionist spirits in the arts, music, dance, the humanities and social sciences. We suddenly realized that what really held us together was not simply Logo -- or any the other Logo-like or Logo-inspired languages -- but rather the underlying ideas and philosophy.

We agreed to focus on these common roots, and to explore their ramifications for learning and thinking. We would hope to take stock, look for lessons learned, the better to move forward. And so, Constructionism 2010 was born.

We have made the transition towards a conference with not just other colours and textures, but a greater variety of them as well!

We have 15 wonderful plenary speakers, some 85 papers, 5 plenary session panels, a constructionist concert, 2 constructionist dance performances, many posters and 16 incredible workshops! The whole thing will be filmed by energetic, creative AUP young people.

If our community is to prosper and grow in influence, we must seek out new participants from our traditional constituencies as well as from new ones. We need more young faces and fresh ideas. One of the panels, chaired by Paolo Blickstein, will be devoted to the work and thought of many young constructionists: graduate students, recent graduates, young researchers and teachers.

Constructionism 2010 is also about computational tools and the communities that are using them. We have panels on Scratch, organized by Mitch Resnick and his colleagues, and NetLogo, put together by Uri Wilensky and his students. They will discuss the philosophy, impact and applications of these important constructionist environments. And on Friday we have 16 workshops that will offer hands-on experience with these languages and others. Plus workshops on robotics, dance, theatre and art.

But we also have participants whose constructionist work is less dependent on digital technologies, yet who use other tools to make sense of their worlds. I hope you will find their work in music, film, dance, painting and theatre to be stimulating and informative.

And so many participants! We will be tightly packed at the FIAP, the Musée d'Orsay where we will have our conference dinner, and at the American University of Paris where the workshops will take place. But I know the week will be exciting and will re-energize us all.

There is one person, however, who, because of his accident in Hanoi several years ago, is unable to join us. Yet Seymour Papert is here in spirit and we send him our very best wishes. To honour Seymour's vision, we will have a panel discussion, chaired by Uri Wilensky, titled *Mindstorms Over Time: His Student's Reflections on Seymour Papert's Contribution to*

Learning and Education Research, to discuss Seymour's influence on constructionism, on us, our work, our students and our own acts of construction.



Seymour Papert opens the London Knowledge Lab, October 2005

I would like to thank all of our speakers, the panel and workshop organizers, the poster writers and everyone who helped to make this event a success. I thank the paper reviewers, the Program Committee and all of my hard-working and supportive AUP friends, colleagues, student helpers, communication and film and web people. I am also grateful to the President of AUP, Celeste Schenk, who unhesitatingly agreed to host our gathering and has encouraged us throughout!

A note of special appreciation goes to my Co-Chair, Ivan Kalaš, for his friendship, insight, hard work and willingness to endure endless late-night consultations via Skype. Thanks, also, to Ivan's wonderful colleagues at Comenius University, who gave generously of their time and skills.

Constructionism 2010 has been three long years in the making. But judging by the number of participants and their enthusiasm for our expanded program, it appears that our transition is well underway. The constructionist approach is dynamic; it requires us to change and adapt as we go along. Transitions are inherent in the process.

We have come this far, let us keep up the momentum.

James Clayson