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“Interactive Atlas of Habitability”: Learning on the Reconfiguration of Places

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Abstract: The concept of “ATLAS”, based on the innovative methods from Aby Warburg’s ‘Atlas Mnemosyne’, can be expressed as a heuristic-creative methodology demonstrating incessant labor to rebuild the world by finding meanings outside of habitual classifications. These results produce new types of knowledge and alternative models that call attention to unnoticed aspects of the world and approach the subconscious aspects of our perceptions. We are building an Innovative Education Project financed by the Universidad Politécnica de Madrid as a pilot project of the ‘Interactive Atlas of Urban Habitability’ investigative project involving the university community. Our goal is to investigate new methods within the process of designing architectural projects that are related to innovative configurations of living and sharing life in space and time. In our field of action we are considering the use of enhanced reality from the technology that sustains and generates a virtual space, makes it habitable, and creates a place that can be imagined, narrated, remembered and rewritten, thus broadening the students’ perception of living space. We want to generate new meanings by incorporating the variables of action and narration of lived and shared spaces into the static method of a vision of objective and abstract space. We are aiming to develop diverse strategies that amplify the data used in the architectural project, that modify how it is both managed and interpreted, and that will further facilitate the interaction between citizens. This communication will be created by reconfiguring places with the use of technology and social networks. These developing strategies will also introduce new forms of exploring and experiencing the city as a positive encounter between physical and virtual spaces.

Keywords: Architecture, Project, Networks, Place, Dwell, Coexist

Change of Landscape

The constant sharing of our awareness through the invention of new information and communication technologies has produced radical changes in our daily lives. Every civilization and new technological discovery warrants a further review and creates favorable atmospheres for even newer discoveries. In order to describe and understand the world, humans are using whichever tools are at their disposal. This strict correspondence has always moved the world and the tools we are using today seem to generate an atmosphere of generic innovation. This can be a radical change to one’s perceptions. With a quickly growing popularity, access to the ICT is becoming more common to an individual’s daily routine and supposes an emerging and unprecedented revolution.

It has been five decades since this dizzying cultural commotion began. The international critical evaluation could not react quickly enough in structuring the effects of the current convulsions with a reasonable interpretation. Immersed in this unorganized reality, we are still conscious of an advanced culture’s depth and its symptomatic meaning. Additionally, we cannot ignore several aberrant approaches of a pseudo-creator and delusional fraction, links to an evasive area of cultural reality. In these terms, we can address architectural and urban scenarios and the images and communications installed within them. These scenarios are separate from the anthropological view of habitation and coexistence in the larger cities where the majority of the world’s population lives today.

In the new anthropic landscape formed by these emerging technologies as detailed by Marshall McLuhan (1964), the instruments of our surroundings are also extensions of our sensory activity. This new, extended tool expands, excesses, and subverts the options for the architect in his usual designing activities. It can strengthen the skills and create an ultrasonic vehicle for his working capacity. Due to the mind's extension, this re-adaptation can also be applied to other products, planning and building.

The space of time between action and reaction for machines during the previous industrial era was slow as compared to that in the new electronic era. In this new period, action and reaction seem almost simultaneous, an abolition of time and space. This developing scientific revolution should lead to a completely different panorama of organization or social landscape and even deeper mutations: on living systems, ways of thinking, psychology, and science and pedagogy. Mutations could also be found in the project's activities and its results and consequences; they are a new vehicle, a new instrument and a new dimension.

The consequences of such changes may be the transformation of the creator panorama, of attitudes, and of solutions. These solutions should have the complete conviction of perfectionism and be the apotheosis of the statistics, contingency, and the indeterminacy. We experience the conception of a decentralized architecture that is sensitive and alert with the ability to react and respond to all types of stimulus almost as a living, conscious, metabolic organism (Fullando, 1968). The chaining of this technology to the traditional-humanistic modules is virtually impossible. Currently, however, we have several indications and open roads to research for finding possible ways to optimize the use of technology for the knowledge toward both the coexistence and intervention within the habitable environment.

Sensitive Perception of the Place and the New Technologies

ICT's and the social networks based on them are powerful vehicles for changing the perception of the environment because they allow a sharing of diverse points of views. The descriptions of countless events, the snapshots of subjective configurations of changing environments, and the new uses, relationships and meetings within the networks are produced in an invertebrate way. This incredible amount of data constitutes a working knowledge of the surroundings and could supplement and enrich the known geospatial information. The information is also susceptible to use about sensitive urban transformation.

These networks allow for the presence and participation of citizens in common and casual events. In fact, the self-organized entity can promote urban actions. These actions enhance sensitivities of the place and provide new paradigms of ownership, occupancy and construction of public space. New urban answers are emerging according to the economies of austerity by the principles of ecology and sustainability. They are more viable and suited to crisis situations not only for being oriented to economics and unemployment, but also for responding to the crisis of human values.

Between them, these different configurations have informal connotations, such as the occupancy of urban spaces with commercial activities, markets or shopping centers. Those activities with questionable legality have been absorbed by the state in its official organization system. In Spain, more than fifty groups have been established and are working under the names: *recetasurbanas.net*, *straddle3.net*, *caldodecultivo.com*, *estonoesunsolar.com*, among others. They have sprung from the legal vacuum and temporary assignment of empty sites with an optimistic architecture that changes the rules of the game. Informal appropriation of the urban voids and unused buildings for temporary purposes is already in motion. The *Wagenplatzs* in Berlin and the *Tabacalera's* self-ownership and management by different associations in their Madrid building are two examples of this allocation at work.

The Stalker¹ group organized the Games of Campo Boario in the heart of Rome through a playful approach without proposing an architectural or urban project, giving a proposal not in terms of shape, but through "a work of relational tissue." Essentially, they operate as artists to achieve different realities coexisting in the same space and communicating those realities to the public. The participants are asked to forget their daily problems and participate in the game as an artistic representation that discusses different situations. Through their intervention in Corviale, a slum area of Rome, Stalker discovered the necessity of transforming the imaginations of the people and have invented a neighborhood television that will show the reality of the area and, hopefully, change its perception.

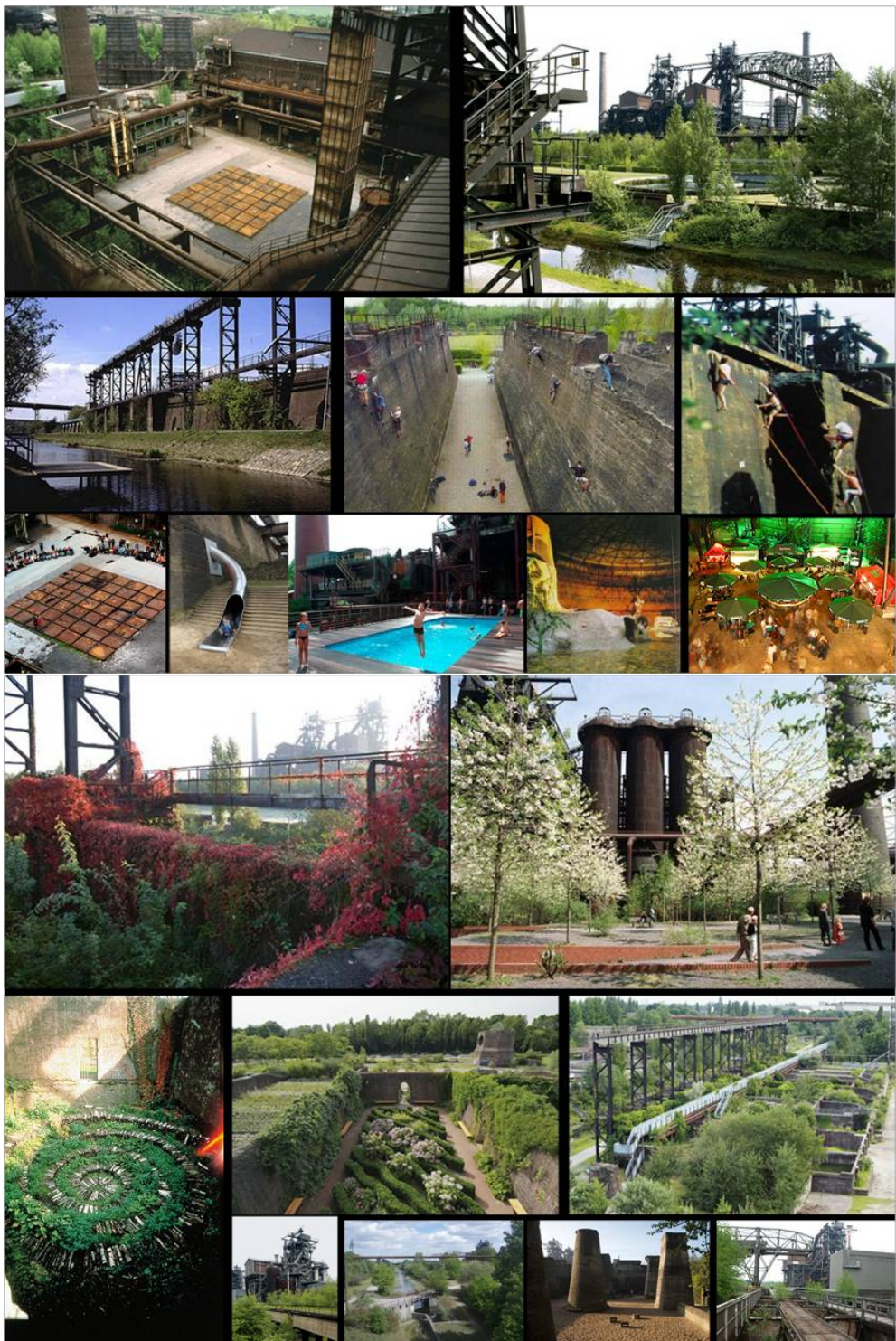
They have taken the same approach to architecture. Several well-known architects and urban artists are working with this mind-set of an urban-anthropic key, rather than the established form. From Gordon Matta-Clark to Anarquitectos and the architecture of Lacaton & Vassal, the attitudes of these architects can be recognized by its ethical and aesthetical criteria reflecting the desire to conceive natural responses, both positive and uninhibited. This includes attempts at a lower budget that realizes the project's strategic approaches to those common situations exceeding the traditional conceptions of the form and design. They provide actions of informality that are open to multiple interactions with the time, the environment and the users.

The new radical and alternative vision of the habitable space, as also suggested by De Certeau in 1999, directly confronts the space of the visual forms. It is the hierarchical space of the perspective that dominates the Renaissance view. This method involves an approach that penetrates the understanding of urban space in a different way than the self-determination of objects, a research into the multifaceted and chaotic consistency of urban life (Delgado, 2007). Facing a symbolic relationship with space, there is a sensory experience of space. It is this perception of tangible properties of the urban environment and the direct involvement of the body in the production of living spaces that forms the focus of our research. This will involve the development of different space configuration processes from the production and image management mechanisms. These are different from the fragmentations and identifications of the urban functional fragments as a social taxonomy. The urban space makes sense as a space of heterogeneity and social wealth. A positive value is given to the amorphous urban and variable tissues by potential unexpected and casual social relationships.

Over the years, that position has been influenced by the authors Baudelaire (1863), Walter Benjamin (1998), Georg Simmel (1903), Guy Debord (1957), Constant (1974), Henri Lefebvre (1978), Richard Sennett (1997), Paul Ricoeur (2000), Zygmunt Bauman (2007), Pascal Nicolas-Le Strat (2006), Manuel Delgado (2007), Antonio Negri (2010) and Michel de Certeau (1999). It is a view often associated with ambiguous figures of the *flâneur* or Baudelaire's player, with the urban walker of Benjamin's "portraits of cities" being elevated to the status of hero and guide in order to explain the contradictions of modernization. The Situationists (Debord, 1957; Constant, 1974) have incited a social revolution toward recovering the active inhabitant of the city where, far from remaining passive in a world of satisfaction and acceptance, everyone could create and recreate their imaginary lives. Constant (1974) invented the Babylonian nomadism and has molded the urban artist with the *fluxus*, *arte povera*, *land art* and other movements. It has reemerged within Duchamp's concept of the *ready-made*, or *l'objet trouvé*. This idea takes the manufactured object that is decontextualized from its common environment and gives it a new identity, thus placing the essence of the artistic act in the selection of the object instead of its creation and resulting visual image. This transgression of Duchamp to fight conventional art—an

¹ Their name is an attempt to find another way of making architecture, addressing transformations of space and interacting with these changes in a multiethnic, multicultural, rambling, chaotic city. They have investigated marginal aspects of residual spaces and non-places and have determined these are the best areas to explore to create, build, understand and change the city's future. ("Stalker and transurbancia" by Alessandro Nieddu. Interview with Francesco Careri and Romito Lorezo of Stalker Group)

idea shared by the Dadaists (Zurich, 1916)—aims to demolish the barriers between art and life, claiming that anyone could be an artist and anything could become a work of art. Art is not in the object but in the consciousness; it is found in the perception toward the piece. Artists such as Beuys, Kounnelis, Smitshon or the landscape architect Peter Latz, believe that the artist must act directly on the world and that the mediation system of art must be functional to that action, not vice versa. The artist and the work are same. The artist is involved with his own body on the work that is an action, a manifest, or a critical position to reality.



Landschaftspark-Duisburg-Nord was designed by landscape architect Peter Latz over the field of the Thyssen steel company. The plot reconciles a functionalism that implements various services with the creation of a cultural, recreational and social area covering more than 200 acres. Additionally, the plans will use vegetation for the preservation of industrial heritage and strategic naturalism. The existing facilities have been modified to be used in different and imaginative ways: the old furnace is now a menacing dragon with a mountain for climbing and the Möller deposits and gas-o-meter are used by a local diving club for sub-aquatic adventures.

The sensitive view of art is spread throughout the city and has created positive results in the degraded, abandoned, and residual areas, 'deregulated spaces', plots of undetermined significance or 'non-places' (Augé, 1995), and the terrain vague or active spaces, according to Sola Morales (2002). The practices and urban actions molded to the real needs of citizens are increasing. The predictions of planning the continuous regularities of official urbanism have combined—with a certain sense of tolerance—the deregulated spaces with those urban spaces that remain beyond the stock of regulation. With the megacities of the near-future, the sights of the progress will aid in the daily process of the urban space transformations.

With the radical shifts of perception, changes are produced in the sociologic and anthropologic methods that study and interpret the effected urban spaces. These changes will also influence the procedures involved in the transformation of urban space: architecture, urbanism, and urban art. The mutant factor data (mobility, everyday uses, activities, etc.) takes priority over the morphological and structural description of the permanent elements: representative public spaces, institutions, monuments, housing, infrastructure, etc. Those experiences found within the variety of urban life, individual trajectories beyond systematization, and different social relations have now become the center of attention (Lefebvre, 1978; Sennett, 1997; Delgado, 2007). Considering the nature of the gathered information, how can the data and variables be spatially expressed, organized, combined or transcribed?

To describe and share their environment is already common practice for the connected individual, who is discovering in decentralized technologies a great tool for creating a better world. This is the significant change that ICT's are developing toward our relationships throughout the world. We are witnessing a spectacular development of ubiquitous computing that has brought a flourish of culture and ushered in the growing industry of geo-location, though still maintaining the importance of individual place. These connected locations are the key to understanding the upcoming society because it resolves the underlying conflicts between the global and local, between information and the body and establishes the foundations of a new urban relationship between city and citizen. Users are now amazed at the multiple areas of interest to which they are exposed, the ways to address them and the potential of producing and distributing information.

The network appears as a collective intelligence for the service of everyone and as a possible scenario for a new global awareness. The individual annotations on everyday life are unthinkable in maps monopolized by political or scientific powers, but, in places of free speech and thought, can add layers of meaning to scenes of living and coexistence. These open narratives promote developing dynamics and simultaneous conversations that grow through the network's enormous power of social construction. They can also be used as the educational tools of a citizen who learns to use his freedom to optimize, innovate and personalize his lifestyle. This is not to simply represent reality, but to build it and replace the closed works with the open process and move from a passive to an active agent.

Our research focuses on strategies to involve citizens in the project's processes and incorporate their subjective and shared experiences as data in the description of a site with other objective and geospatial information.



'Esta es una Plaza' is a lot temporarily ceded by the city of Madrid to a collective group helping the project create a public space in the Lavapiés area. It is an alternative place of entertainment, socialization, and the exchange and development of the social fabric. The area serves as a community center where people play sports, organize events, and share their time and skills. It is also an eco-friendly vegetable garden with nine productive terraces and another used for educational activities.



The Old Tobacco Factory of Madrid has been ceded to **Lavapiés** as a center to share the culture of the local people. Thanks to the cooperation and understanding of local authorities, this service is offered to the public free of charge. It is intended to create an open forum of ideas and collaborations and develop the center into a rehabilitated work of social art. The renovated building houses many different uses: workshops for teaching educational courses, a library, day care and senior centers, a bar, a cost-conscious dining room, a free clothing store, a skate park, exhibition spaces for theater and film events, and performing spaces for various types of artists. The different groups and do not own the space, but have a large game board with basic rules that has produced positive results.

Educational Strategies in Architecture Based on Information, Interaction and Expression Through ICT

Our research and experimental work is focused on teaching the architecture where we have noticed a need for innovation in its development. This focus does not come from similar educational experiences, but is based on a solid theoretical basis of contemporary urban analysis, a sociological point of view (Delgado, 2007; Baumann, 2007; Neri, 2010), an anthropological analysis (Augé, 1995) and believing the information can originate in the world of art (Perniola, 2002). Also noted is technology's impact on perception and the resulting transformation of different living spaces. In this regard, we are suggesting that educational innovation arises from changes occurring in society as its own discipline and not as an academically based educator's field.

The basic principle of the architecture is to properly order the configuration of the living space. We are considering augmenting the performance area with technological devices that support and create the virtual reality. With such innovations the space can also be imagined, narrated, remembered and rewritten to make a potential living area possible. To generate new meanings within the static view of the target space, we have combined the associated narratives and actionable variables of the living and shared spaces with those of the geometric and abstract spaces of architectural design.

We are appropriating the 'Atlas' concept from Aby Warburg's "Atlas Mnemosyne"² as a teaching method of creativity and innovation. It is a heuristic and creative method similar to an incessant work of rebuilding the world to find ways of non-usual classifications, new kinds of knowledge and alternatives models. These models open our eyes to unnoticed aspects of the world in our unconscious vision (Didi Huberman, 2010).

Opposite to the usual educational procedures, the new strategies of reconfiguration and re-signification would include fieldwork outside the classroom and close to the daily lives of people coexisting in those places. Practical learning is based on careful observation of the reality and interaction with citizens. It also involves a new focus on the data types and modalities of accessing the routinely handled information. It is necessary to complement the objectivity of the geographic data provided from the governments with the more subjective and dynamic information based on heterogeneous variables that reflect the daily life. All those factors—consciously or not—compose the quality of life concept and the housing fantasy of the areas inhabitants; they must be incorporated into the spatial reconfiguration of the project.

We are developing interactive strategies with the citizens and the incorporation of data and variables for the reconfiguration of studied places. The use of technology as a strategic resource makes it possible to create and receive information in a participation-based platform. These strategies developed through multimedia resources enable us to describe new ways to explore and experience the city as a playful encounter between the physical and virtual spaces. The interaction between the two spaces is not just limited to the placement of the data in a virtual layer, but also in proposing new means of generating and interpreting it. At the same time, the collected information is always contributing to alternative methods of moving and relating to the space. Therefore, the data types incorporated into the architectural designs are amplified and their management and interpretation modified by consistent interaction with the citizens. This is easily accomplished through the use of technological devices and social networks in the reconfiguration and redefinition of the places; it is necessary to create appropriate tools to promote the accessibility and participation of the audiences.

² The 'Atlas Mnemosyne' consists of the works of Aby Warburg between 1924 and 1929 and works as a methodological paradigm in the fields of creative processes and pedagogical creativity. The 'Atlas Mnemosyne' researches Warburg's 'movable panels' as they are constantly assembled, dismantled and remounted as he pretended to discover unknown and unusual aspects of a particular culture. This paradoxical masterpiece changed the way people understood images by asking radical new questions on both the comprehension of art and the understanding of the unconscious memory.

The creative work of the workshop participants will be found in the interpretation, classification and visualization of the captured data, whether it is invisible, ignored or unknown. This dynamically generated virtual layer can help us find reasons for the historical and social change and can reveal the differences that characterize the living space while also promoting a constructive criticism of the social space. Through visualizing the data and variables, landscapes can be generated in personal and radical views and built upon a linking a participants wishes to a destination, an aim, and an imagined reality.

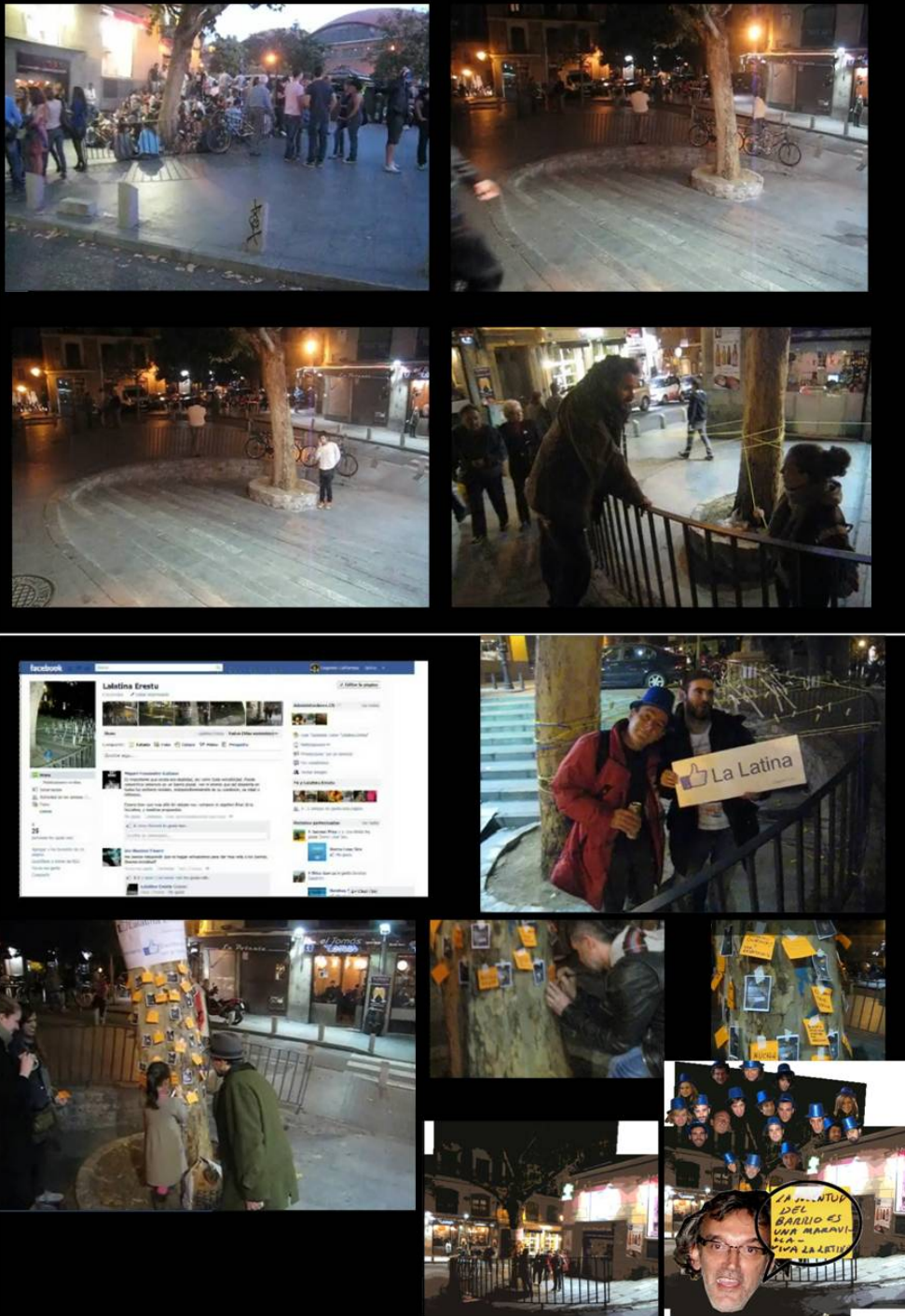
The innovative 'Atlas' teaching method in architecture includes new and different foundations: a renewed and complex view of project activity, a pedagogy that aims to improve the rising creativity, and sensibilities surrounding the living conditions. Ultimately, we seek to reorganize and redirect the real-life data captured in a project where the workshop participants can be managers and interpreters of the generated information. Ideally, they will use their own means for interaction and registration and formulate individual proposals for the transformation of the studied spaces.

The breakdown of the project's development process includes these ideas: multimedia records that describe the chosen places, those actions that cause reactions, participation, interaction, modification and amplification of the perceptive capacity within a specific environment, the implementation of direct data with that collected through our communication networks, the classification and assembling of the information to form new possibilities and the reconfiguration or redefinition of the chosen areas. We must also always be conscious that the process is open and may be continually modified.

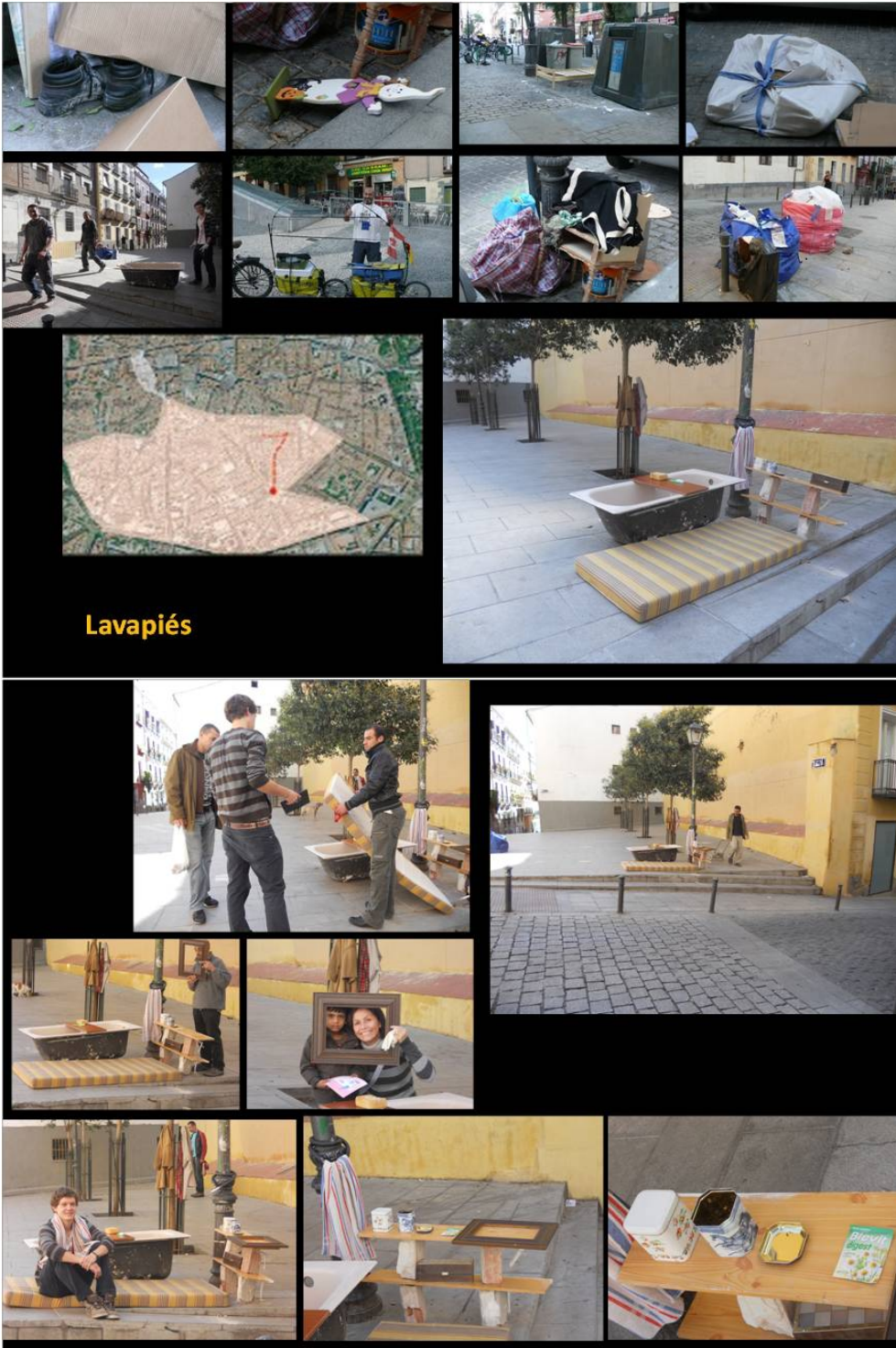
The projects are developing in very characteristic-specific areas of Madrid that have been chosen by the workshop participants as test areas; we have labeled them 'Urban Observatories'. These places make it possible to verify our evolving hypothesis and the processes that were included within the educational goals of the Project of Educational Innovation from the Polytechnic University of Madrid.

The guidelines for the projects were developed by groups of participating students who generally focus on amplifying the experience of the city and its integration into their action proposals. Usually the journey and the narrative are revealed as the structure of the city experiences (Baudelaire, 1863; Benjamin, 1998). The tale is built, destroyed, and remade from mental images that contribute to the destruction of the conventional physiognomy of the city and consists of fragmented descriptions of selected aspects and individual lives. It is an intellectual recovery of the vital experience, similar to Walter Benjamin's idea of city "portraits."

Lalatina Ereštu



LaLatina Ereštu: A project in development in La Latina district of Madrid collects local oral histories through data given in a social network blog. This Internet platform is aimed at the construction of a collective memory and living space where users can upload stories and images and add them to common, local threads.



A study of Madrid's multi-ethnic **Lavapiés** district finds a high number of people supporting one another by sharing houses and recycling a variety of materials. This student group is staging a series of performances with objects they have found along the streets with the hopes of calling attention to those images that amplify the character of the neighborhood.



This project focused on a space within the historical **Madrid de los Austrias**, an area not listed on touristic itineraries. Footsteps are painted on the ground to create curiosity and invite interested people to play in pre-designated activities. This interaction can generate unusual—but welcome—situations of coexistence in the public spaces. These events are recorded and mounted in a particular fashion that displays the city as a mental map of the students and their music. A series of specifically chosen musical pieces act as a guide along the walks and creates a personal sound space that develops according to the time of the movements and the events in the urban space.

Walking through a neighborhood incorporates its present time and the “tours” form a narrative value surrounding the walker’s experience (Baudelaire, 1863; Benjamin, 1998). These strolls are an interactive performance exploring that area’s specific world of images and materials while also forming ideas on different ways to reuse them in new rebuilding projects. The collection of street furniture, debris and waste, and other abandoned materials can be transformed according to the expectations of the designers and their ideas of recycling. Even with this simple form of participation they are engaging in a critique of the surrounding everyday life.

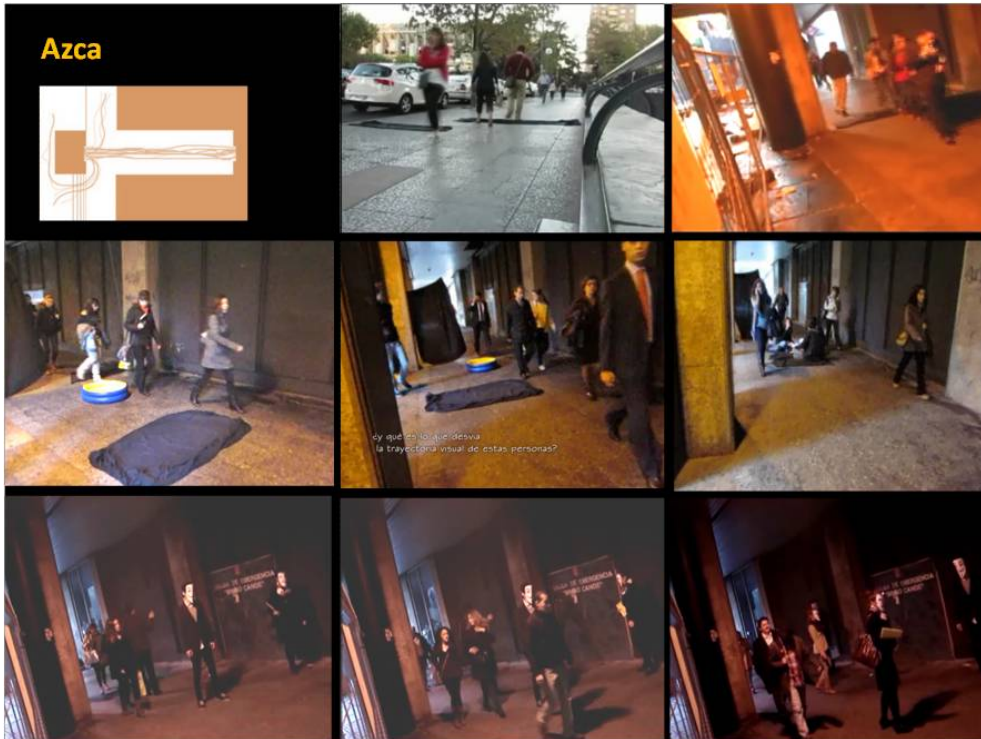
Walking is also a way of enunciating new perceptions and using the reality to create new narratives with unique and unusual meanings. It can give rise to meetings and situations that can change our directions and start conversations about further proposals towards even newer goals (Debord, 1957; Constant, 1974). In this sense, each journey is a vital journey. It is an action where the urban landscape appears changing and renewed in a movement created when different hidden and potential aspects of the place are revealed. Using technological devices in the processes of localization and configuration and realizing visual potential is useful in establishing a criticism or proposal of an alternative vision of the existing space already having structured uses, streets, and buildings (Lefebvre, 1978; De Certeau, 1999; Delgado, 2007). Using those mental maps based on the activities of the local students we can plot new routes beyond the common uses of the urban space and build new journeys.



In *el Callejón del Gato*, a popular nightspot in Madrid, a project on psycho-geography guides pedestrians along a ‘derive’ associated with Valle Inclán’s ‘experpento’ (referred to as *Bohemian lights*).

The areas resonate with references to literature, music, movies, and characters that can be loosely considered as tour guides and create even more unique maps. The sounds, smells, textures, colors, and events recorded over different times would be included in the project. Everything that affects the world of the senses is a creative and expressive material composing the psycho-geographical maps being developed according to the movements, time and the living experiences in the urban space (Debord, 1957; Delgado, 2007).

The projects similar to the psycho-geography propose new ways of living and frequenting the space and lead the pedestrian to new 'derives' (Debord, 1957). They explore un designated spaces and those areas that are created by moving from one place to another—such on the way from the subway to work—where we try to alter the paths, cause different reactions, and create new stories. Our teaching is based on the discursive, dialogical, and creative speech addressing a wide-range of themes.



Once a week, for several months, a group of students broke into area offices to surprise workers by wearing masks, playing jokes and games, or offering breakfast. When their project was finished, they wrote: "They [the workers] just want to go on their way, from the subway to their work. They are not talking to anyone, not looking at anyone. They are the autistic society. They don't want to know anything about the reality around them. We failed, unable to get into that fragment of society. None of our efforts attracted their attention. We were not able to rebuild our place with them because there *was* no place for them. Then we realized, in fact, that the place doesn't exist as a physical place, but the place is really all those people passing every day to work, those office workers who don't stop for anything, all those autistic people whose trajectories determine our place."

The interactive projects aim to give visibility to the affective and mnemonic states of the pedestrians with the projections of various tours, events, and life experiences. These are virtual images superimposed on vivid images and, again, involve new ways to experience the city in a playful meeting between the physical and virtual spaces.

The scenery of the pedagogies for these projects is never made of finished images as definitive forms. In fact, the images can be adjusted, similar to the boards in Aby Warburg's 'Atlas Mnemosyne' (Didi-Huberman, 2010) where element combinations are multiplied, remade and continuously transformed. Students materialize their intuitions by building mental images and may rise from the most basic of ideas. But, as the actions occur, they still find open variables regarding facts and memory and are able to humanize any abstraction. Students in the core of the pedagogical strategy are aware of their capacity to create highly subjective answers.

The registering methods are an integral part of the whole performing experience. The educational benefits go further than the life experiences because there is a 'meta-experience communication' that teaches the expressive potential of different media as they are being

learned. These activities are created in expressions through innovative art forms such as videos, performances, and poetry. To generate a critical meta-discourse regarding these actions, a creative-architectural view is needed that simulates the essential space-time transformation.

The use of the technological tools that are easier to use than traditional graphic techniques also aims at developing greater communication skills. These more spontaneous methods enable the formation of transversal skills that go beyond simple architectural training.

As a Conclusion

The projects are not definitive or conclusive. We avoid conversations offering concrete results, as they would be contrary to our on-going pedagogy. In our works we have chosen to promote discussion on certain principles, rather than show objective results obtained through a conclusive methodology. In the project-related workshops we have utilized different, never-before-used mechanisms that allow the discovery of fresh perspectives. The processes are open and, ultimately, inconclusive and are based on the idea that art education can be fueled by a frustration toward reality and everyday life, actions linked to art investigations, and to an anthropological analysis toward living.

We have learned that, although more restless, students feel more comfortable in those fields of academic dissidence that are often oppressive and hostile to new learners. The group of architects and academics who constitute the Educational Innovation Research create holes in the fabric of established university education. These gaps produce unexpected results and can alter the course of applicable events. They also initiate surprising consequences of possible implications in the future of our physical and virtual realities.

Our final goal is to encourage architecture students' to adopt critical attitudes toward daily realities and improve sensible perceptions against the abstract and technocratic processes. We also hope to develop their imaginations and civic consciousness concerning ideas about urban living and encourage the promotion of active methods based on collaborative learning. By recognizing the experimental nature of the processes we must also assess the potential for failure. This will allow the systematic efforts to obtain measurable results to spread to other publications, exhibitions and lectures.

Ultimately, we want to extend our goals beyond just the research into this field of study. We would like to focus on teaching methods that investigate and explore all possible pedagogical strategies. Specifically those that require student involvement in those activities fostering attitudes linked to transversal and interdisciplinary knowledge. Ideally, this occurs in a flexible teaching model that could provide foundations for other subjects in this career.

When discussing such project activities, Didi-Huberman (2008) does not believe in the idea of "metaphor of thought". The activities should not be based on doctrine or theory of intention and be allowed to become genuine philosophical tempo. Compared to a stabilized architecture and stabilizer-ideological values, the results would regenerate a new architectural area as a fluctuating, dynamic space of everyday life. In the end we would like to create the chance to develop creativity as a social goal of the public university.

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