

# Specul-actions: Preparatory Workshop in Strategic Actions Related to Project

*Especulaciones: taller propedéutico de acciones estratégicas vinculadas al proyectar*

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## Biography

Atxu Amann y Alcocer PhD architect by the school of architecture of the polytechnic university in madrid and european urbanist by the local government center of studies. member of the architecture office “temperaturas extremas” since 1987, has developed an extense activity in architectural projects that have been recognized with awards and prizes and have been difunded in national and international magazines, congresses and exhibitions. in 2012, one of their works has got the award from the spanish government.

Gonzalo Pardo Díaz received his Master’s and Bachelor’s degree at the school of architecture of the polytechnic university in madrid (ETSAM) where he graduated with honors in 2007. He has been proffesor of Design Studio since 2005 at the ETSAM. He has received 9 scholarships for research and teaching (Spain Ministry, ATHENS, Erasmus, UPM,...). He currently to the Hypermedia Research Group ans is developing his PhD at the ETSAM in the Department of Projects with a PIF-UPM scholarship.

## Abstract

The term Speculation refers to those open and specific actions that are developed without any reasonable basics. The objectives of the “Workshop for experimental actions linked to design: Specul-actions” deal with learning,

teaching and innovative pedagogy without being part of any particular field. The subject aims to get students involved in processes that foster knowledgeable attitudes, together with transversal and interdisciplinary methods both flexible and experiencing the pedagogic system. By means of strategically designed short actions, students are expected to develop their capacities of becoming free by destroying the collective imaginary, having already questioned daily basics through de-familiarization exercises. Furthermore, they will be able to develop their reading skills, describing and renaming reality in order to transform it into poetic material for a contemporary project.

## Keywords

Action, project, pedagogy.

## Resumen

*El término “especulación” hace referencia a la acción abierta y específica que se desarrolla sin fundamento lógico. Los objetivos de “Especulaciones: taller propedéutico de acciones estratégicas vinculadas al proyectar” están ligados a la pedagogía del aprendizaje, de la enseñanza y de la innovación, no perteneciendo a ningún campo de conocimiento específico. La asignatura pretende la implicación de los alumnos en procesos que fomenten actitudes de conocimiento transversal e interdisciplinar dentro de un sistema pedagógico flexible basado en la experiencia. Acciones cortas estratégicamente diseñadas facilitan que los estudiantes desarrollen sus talentos y dirijan sus capacidades hacia la libertad, mediante la destrucción del imaginario colectivo cuestionando los fundamentos cotidianos a través de la práctica del extrañamiento. De este modo, los alumnos serán capaces de leer, describir y renombrar la realidad, transformándola en materia poética para el proyecto contemporáneo.*

## Palabras clave

Acción, proyecto, pedagogía.

# Specul-actions: Preparatory Workshop in Strategic Actions Related to Project

## Part one: from outside

The setting in motion of each person is what generates the educational process, because as Innerarity says, *knowledge is something that is produced actively through action* (Innerarity 2011). The action is the significant factor that relates the individual self with the social being, and according to Hannah Arendt, *where the political sphere arises from* (Arendt 1958). Perhaps we deal with politics before with technical skills, in a pedagogy that involves the removal of the external factors that prevent each of us to become what we really are, facing obsolete, authoritarian, hierarchical, bureaucratic and capitalism systems.

As the School of Ulm (1953-1968) that had to lift up a morally destroyed society, by mean of a pedagogy that connected creative activities with daily life and society, after the Nazism and the Second World War, in the current architectural sphere, coinciding with the reconsideration of the traditional paradigms of modernity fueled by the crisis, there has been a widening of eyes that has caused a shift “toward the strategic” project where architecture becomes a system of thought and positioning facing a reality: *what we do is done in the real field and carried out in the social sphere* (Argan 1983, 24)

Opposite to the world of authentic specialization, society demands us to interconnect specialized worlds, making us into true generalists in a complex sphere, attempting to connect the multiplicity of specialized knowledge.

Zigmunt Bauman has defined as “liquid modernity” these contemporary cultural conditions linked to communication structures between individual life policies and collective political actions (Bauman 2007). Architects must be now open to the chatter that exists outside our own field and alert

changes in a reality that always moves faster than our ability to understand and to control it, causing a rift between the academic world and the real world.

*How to prepare someone to do what has not been done?* (Mansilla 2005,156)  
Mansilla wondered.

Now that both standard formulations tools and procedures that have been learnt theoretically and practically, seem to no longer be valid, now that uncertainty appears and new instruments and protocols - if they exist - are not yet known, our schools are required to a social and intellectual advanced project in new processes, where the architect do not work alone but with other colleagues from other disciplines

However, we live a science fiction life in our Universities. Once the young philosopher has been murdered, nothing is problematic, wonder no longer exists and the World is accepted like it is. We are against rhetorical instruction: we do not want to learn the names of things, but to make questions to reach them, says Ignacio Sotelo and Savater adds, we want to learn to think about what we think (Savater 2003) ....and what we don't think about, I say.

Do we believe in teaching or in learning?. If educación nowadays, as Cedric Price (Price 2001, 39) says, *is not much more than a mental and behaviorist distorsion method to train individuals in order to access to the benefits of the economic and social existing models*, we prefer to talk about learning that has more to do with information, energy and change, as the terms that build society nowadays.

Being an architect today has many formats. The traditional architect who lives only for his work designing and building is currently coexisting with others who want to develop our ability to read and describe reality and transform it in poetic stuff for a contemporary project. *The master players in this game are the poets, our ancestors, who have made words we use* (Pardo 2004)

The consideration of the imaginary as battlefield in which social conflicts are fought, has been appreciated even by the tradition of Marxist studies on ideology. As Nietzsche (Lizcano 2006) said, *the reality, so each human group is actually consists of illusions who has forgotten that they are, by metaphors, with the repeated use and sharing have been reified and have come to taken by "the way things are."*

We label to reduce uncertainty. And so, in Foucault, *in this reality reconfigured as a differential binary division once the two parts are separated, it is easier to control each "other"*. Different elements are preferred to simplify, reduce complexity rather than study and promote it, legislating from the restriction. Administrators seem to consider only public space as a space problem and only act to empty it and prevent any problems, limiting any spontaneous activity and preventing its use as an area of opportunity for the community. Yes, today we live science fiction lives at University. The technology has been superimposed on a scenario existed for centuries, hiding a reality that is outweighed by the everyday. As the end of ignorance, it takes refuge in the safety that the proximity of things ensures. The suppression of "the usual" can be a powerful time in knowledge and it is possible through estrangement processes.

So, to name is to create. And so also, to get labels altered and relabel things or events, is to destroy a world and make another one. *By walking, one makes the road; and the things [they do], by giving them a name*, said Zhuang Zi. And later he added, *all things by force have their "are", and all things have their "can be"*.

The Imaginarium educates the look, a look that never looks directly things: the looking through imaginary settings in which the eye is fed. It is necessary to visualize all the hidden mechanisms for transmitting those contents whose purpose is to perpetuate a system of values inconsistent with dignity for all beings who inhabit this world.

**Specul-actions: preparatory workshop of strategic actions related to project** is a first course subject belonging to the new Architecture grade studies taking place in the ETSAM, Polytechnic University in Madrid.

Specul-actions, as that preliminary course in the Bauhaus, is a workshop that facing to the traditional teaching, searches *to get them the creative strength in the student at the same time that avoid any binding adscription to a particular stylistic movement* (Wick 1986, 68). It does not pretend to set up the students in a specific field, but to release them from the educative ballast that they bring with themselves, promoting his creative capacities with the action, beyond any practice objective.

We aim to get students involved in processes to foster attitudes of knowledge related to interdisciplinarity within a fully flexible, experimental teaching model that through short strategic actions, try to achieve :

- the ability to get free by destroying the collective imagination and questioning the daily fundamentals.
- the ability to reflect on the action and convey such reflection.
- the ability to develop theories argued by reflections on experiences understood.
- the ability to explain the processes of project as they are being designed and constructed through images and texts.
- the ability to systematize concepts and operations, isolating situations to allow communication.
- the ability to interpret products through an analysis based on a smart look that reveals procedures and establish conclusions.
- the ability to create, understand, read and translate various codes.
- the ability to understand and establish the relationship between architecture and the narrative, in any kind of expression.

## Part two: from inside

Specul –actions was the name that FS gave to an educative proposal that AA commented him in a minute trip lift in the Technical Architecture School in Madrid. It arose in the chance generated by the New Plan 2010 in Architecture that opened an academic space-time where an experimental propedeutic workshop could be designed for some students that had just arrived from vomiting data in the National access exam to University.

*Short later, in spring, sharing some gin tonics with AR and GP, we developed a few significant keys for a new pedagogic interdepartamental experience, created by a group of affections, willing to spend generously enough energy in a subject that was far enough from daily academic ruties*

*The workshop Speculations was conceived as a group of fifteen week actions in a no linear sequence, that would be executed without any previous theoretical knowledge and whose variables would be different in each action belonging to a non accumulative learning system (Amann 2012).*

*During two weeks in August, different mails were sent from unknown places that arranged a set of speculative proposals, ready for the fall semester.*

*From September to Christmas, each Sunday evening, a poetic text was mailed to the students, thinking about some aspects about the action, neither explaining nor justifying it. Almost at the same time, mailed a zip with amazing images and videos from any nature, concerning the action from a personal point of view were sent. On Monday, the assessment about the specul\_action in which students would be involved for ten days, was communicated: just a named verb joined to an adjective that characterized the action were enough to introduce a short text that defined exactly the action and indicated the number of students, place and tools*

ACTION	YEAR	KEYWORDS	Nº	PLACE
WITHOUT GOALACTION	2012	TRIP GAME IMPROVISATION	ALL	CIUDAD REAL TABUJO DE CALATAYUD
BLINDED PRESENTACTION	2011	EMPATHY DARKNESS SPEECH CONFUSION	ALL	ETSAM ALIA MUNDO
BORING DOMESIACTION VS KNITTED TRASHACTION	2011	SEARCH TAKE REUSE ESTRANGEMENT	ALL	ETSAM ALIA MUNDO
U R B A N C A D A V R E X Q U I S I T A C I O N	2010	MADRID SINERGY URBAN SPACE	3	MADRID PUERTA DEL SOL
CHRISTMAS TREEACTION	2011	IMPROVISATION COMPETITION	4	ETSAM ALIA MUNDO
CHOREOGRAPHIC INSTRUCTION	2010 2011 2012	COMMUNICATION MUSIC MEMORY ATTENTION IMPROVISATION	3	ETSAM ALIA MUNDO
C O M P L E T E N E W Y E A R S E V A C T I O N	2011	DINNER TRADITION PARTY FAMILY EVENT	ALL	ETSAM ALIA MUNDO
C O U N T R Y I N T R O D U C T I O N	2011	RESEARCH PERFORMANCE COMPOSITION STAGE	1	MADRID FARMACIA DE LA PLAZA DE SAN JUAN ETSAM ALIA MUNDO
LASTMINUTEACTION I N C A M P I L L O	2012	LIE SURVIVAL GROUP	ALL	GUADALAJARA CAMPELLO DE PUEBLO
D A R K S O C C E R A C T I O N	2011	TEAM COMPETITION SKILL STRATEGY	ALL	ETSAM CAMPO DE FÚTBOL
E X P R E S S D E B A T A C T I O N	2011 2012	IMPROVISATION ARGUMENTATION	2	ETSAM ALIA MUNDO
S P O R T I V E D E C O N S T R U C T I O N	2010	GAME STRATEGY	1 ALL	ETSAM ESTRIBO
F I L M D E C O N T E X T U A L I Z A C I O N	2010 2011 2012	INTERPRETATION IMPERSONATION	3 ALL	MADRID EL CORTILLO DE LA PLAZA DE SAN JUAN ALIA MUNDO MÉDICO
DECONTEXTUALIZED STEALACTION	2011	IMAGINATION SURPRISE SECRET ASTONISHMENT	2	ETSAM ESTRIBO
CHRISTMAS DECORATION	2012	LIGHTS BODY SINERGY	ALL	MADRID PASEO DE LA VIGILANCIA 14
D I R T Y T R I C K A C T I O N	2011	AUTHORITY EQUALITY FEAR BEGINNER	2	ETSAM ALIA MUNDO
D O M E S T I C A C C O M P A N I M E N T A C T I O N	2011	IMAGINATION SOUND DOMESTICITY	3	ESPACIO DOMESTICO BARCELONA, BARCELONA
O C K H A M ' S R A Z O R D E S I G N A C T I O N	2012	DESIGN OPTIMIZATION ECONOMY ENERGY EMPATHY	3	MADRID ALVARES MESTERES
F O R Z E D E M P A T H I A C T I O N	2010	CITY DISCAPACITY	3	MADRID CENTRO
E X P R E S S F A L L I N L O V E A C T I O N	2012	LOVE ESPIONAGE DATE LIE	2	MADRID SANTO DOMINGO DE SIENNA
S H O K I N G W R I T E R P R E D U B A C T I O N	2011	CONFUSION CONCENTRATION INTERPRETATION DUBBING	3 ALL	ETSAM ALIA MUNDO
I N C O M P R E H E N S I B L E E X P L A N A C T I O N	2012	AUDIENCE UNDERSTANDING COMMUNICATION	1 2	ETSAM ALIA MUNDO
E V A L U A T I N G N A T I V I T Y S C E N E A C T I O N	2011	ABSURDITY CHRISTMAS EVALUATION	ALL	ETSAM ALIA MUNDO
QUESTIONNAIRE EVALUATION	2010	COURSE GRADING FRIENDSHIP JUSTICE	ALL	ETSAM ALIA MUNDO
F A K E C O M M U N I C A C T I O N	2011	PERSUASION DECEPTION EMPATHY	1	ETSAM ALIA MUNDO
H E T E R O T O P I C P E R S U A D A C T I O N	2011	BEYOND STRATEGY PERFORMANCE PROSTITUTION	2	MADRID SANTO DOMINGO DE SIENNA

Img1. All specul-actions from 2010 to 2012



ACCIÓN	AÑO	KEYWORDS	Nº	ÁMBITO
ON LINE IMPACTATION	2010	AUDIENCIA MENTIRA INVENTO	2	LA RED
I W I S H BARCELONIZATION	2011	WORK PERFORMANCE WISH SIMULATION	ALL	BARCELONA ARCADE DE APROPO ALIA PRODUCTIONS BARCELONA (2011)
IMPROVISED LANDARTACTION	2010	PAISAJE SIN COBERTURA LAND ART NATURALEZA	ALL	SEGOVIA MONTAÑA ALBA DE ALBA
LATINA COVERAGE	2010	SEWING EXQUISITE CORPSE SYNERGY URBAN SPACE	ALL	MADRID PLAZA DE LA CIBOLA
L I V E CHESSACTION	2011	SYNERGY DISPROVATION PLAN COMMUNICATION COMPETITION	ALL	ETSAM ALIA MUNDO
EVENTUAL MAGNIFICATION	2012	SOFA LEONARD SANGRIA FIRMAS	+4	ETSAM MADRID
SPATIAL MANIPULATION	2011 2012	ENERGIA MOBILIARIO ESPACIO INTERIOR CAMBIO	1	MADRID ESPACIO URBANO
C O U P L E METAMORPHOSISACTION	2012	AMOR TRANSFORMACIÓN ACTO SEXUAL	1	ETSAM ALIA MUNDO
T R A S H MACRONARRACTION	2012	RELATO OBJETO CADÁVER EXQUISITO	ALL	LA RED ETSAM ALIA MUNDO
ADHESIVE NACHACTION	2012	SINERGIA UNIÓN COMPLICIDAD CELO	3	ETSAM ALIA MUNDO
N I G H T WORKSHOPACTION	2012	SEARCH EXPECTATION DISAPPOINTMENT COLLECTIVE	ALL	ETSAM MADRID
NOMOTORIZED ROLLACTION	2012	WHEEL SPEED CITY	ALL	MADRID RÍO GALL-8
F E I N G E D ORGASMACTION	2012	BIOMBO INTERPRETACIÓN SEMIDO VERGÜENZA	ALL	ETSAM ALIA MUNDO
ORTHODOX PERSUACTION	2012	ESCALERA ESPACIO PÚBLICO	2	
COLABORATIVE PLANTACTION	2012	ORADOR HUERTO CONSTANCIA ABASTECIMIENTO EQUIPO	4	ETSAM MADRID
IDENTITARY YPRESENTACTION	2010	EXTRANIAMIENTO DATOS IDENTIDAD REPRESENTACIÓN	1	ETSAM ALIA MUNDO
INFLATABLE PORCKNACTION	2012	INTESTINO PLÁSTICO DINERO COLECTIVO	ALL	ETSAM MADRID
OPERISTIC PRESENTACTION	2012	INVESTIGACIÓN AFINACIÓN ITALIANO LIBRETO	1	MADRID ESPACIO DEBILIDADES ETSAM ALIA MUNDO
MONITORED PUTREFACTION	2012	CONSTANCIA CULTIVO ROPA INTERIOR METAMORFOSIS INQUIRY	2	ESPACIO DOMESTICO MADRID LA REPRESENTACIÓN
POLITICAL MANIPULATION	2012	SEARCH IMAGINATION FORGERY BRAINSTORMING REUTILIZACIÓN BICICLETA DESIGNER	2	MADRID ESPACIO URBANO
ABSD REUSACTION	2012	TYPE SMARTPHONE MOVEMENT EXQUISITE CORPSE	ALL	ETSAM ALIA MUNDO
TWEET-TUBE WRITINGACTION	2012	COORDE LUNA DE MIEL ESPERA	ALL	MADRID MADRID MUSEO ETSAM ALIA MUNDO
TOURISTIC HONEYMOONACTION	2012	UNIÓN DESILUSIÓN ENCOUNTERS INTIMACY	ALL	ETSAM MADRID
UNKNOWN MMMACTION	2012	EXPERIENCE LIMITACIÓN NORMATIVA REGLAS	ALL	MADRID MADRID MUSEO
PARALIMPIC BEACHVOLLEYACTION	2012	EMPATIA COMMUNICATION COMMOTION EMOTION REMEMBER	1	ETSAM ALIA MUNDO

Learning is to travel and Specul\_actions is an autumn trip after summer holidays that points a “before” and an “after” in the speculactors’ lives. It is a passage to “the unknown” whose results are unpredictable.

The action by itself leads to think and breaks in time continuity to get situated in a present that promotes an action consisting in the selection of those relevant variables that support the stroke. Learning to live in the instant that enjoys its strength and its eternity, *staying in the present*, as Rosembaum said, *learning to live without certainties, in the learning of the risk* (Wiesen 1994, 74-75)

*Time changes into human time when it is articulated in a narration that reaches its full significance on blossoming into the condition for temporary existence* (Ricoeur 1995, 113). Specul\_actions as a learning experience sets up in time; first of all, in the learning of memory, the learning about the experienced life that barges in the beginning of each session looking unconsciously for solutions to face a jet lag situation without methods or protocols : *instead a guiding activity , human learning often gets you confused and adrift, making you think in a radical way* (Bárcena 2000, 9, 25)

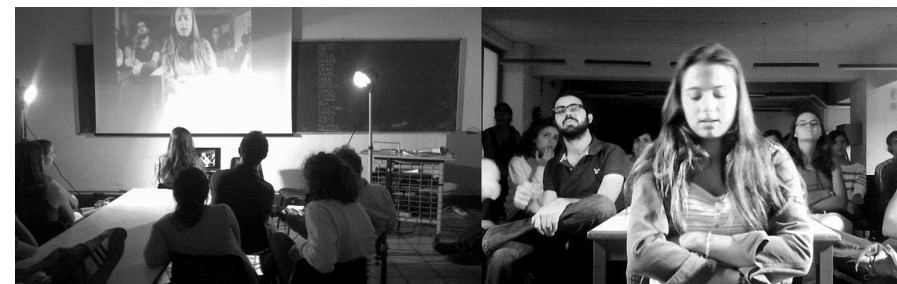
In this way, one learns at once that it is necessary to build significant knowledge to overcome each stage in the travel, by deforming and even ignoring what is old in order to protect what is new. The innovation in this experience rises in *paying attention* to each situation we are in, in order to discover the conditions that define it. It is so that the *learning of the relevance* is produced, as Bárcena names it.

Looking forward to demystify the process of the project and its enigmatic creativity, Specul-actions does not participate with the idea of a *design based on intuition and the artist genius* (Wick 1986, 284), but with a teaching based in the interdisciplinarity and the connection between the academic life and the reality in order to train social makers, responsible enough to work in community (Fiedler 2006, 75).

Assuming our incapacity to come to the “real” in the existing world as a whole, we have to pay attention and build interpretations about some specific realities in order to understand them. As Morales says, *reality doesn't exist without a theory* (Morales 1999). Speculactors transform each experience in a happening, where they act as if they knew what to do and generate diverse theories as different points of view around the world, developing partial but active knowledge productions about the same event. The acceptance of all of them, let them get in a defamiliarization and scepticism process concerning the great theories in the past. *Everything told has been said by someone* (Maturana, Porksen 2004) as Maturana says and any knowledge dependant on anybody structure, places us in the singularity and plurality of all of us as a collective. In fact, agreeing Read when he states that *the purpose of education can only be to develop individual singularity, at the same time that conscience and reciprocity*, we admit that the basic condition for the speculation to happen is the plurality.

Specul-actions does not try to investigate or explain the world; it is a subject that, like the actions of the Situacionists, interact with different realities and far from preserving peace, causes concern while improves the world. In this sense, this teaching experience can become a game that happens with a ludical code in an amateur way, having a known beginning and an unpredictable end. *The games dismantle the time and contribute nothing to the world; just as experience, that maybe is worth a lot* (Casanueva 1995, 11).

**Specul-action #20\_COUNTRY INTRODUCTION.** The proposed action consists of recording and uploading to Youtube a cover song of country music singer Dave Dudley, 'Six Days On the Road'. Lyrics will be changed to comprehend relevant information obtained after six-day research about the assigned partner's life, environment, wishes and fears. A carefully-staged production an advantage.



Img2. Specul-action #30. FAKE COMMUNICATION (2011)

**Specul-action #32\_CHOREOGRAPHIC INSTRUCTACTION.** The proposed action consists of designing and dancing choreography. Speculactors will form groups of three and then will be numbered off: 1, 2, 3. Each student will perform a choreography in front of another one, who will observe it, write down the author's instructions and convey them to a third student. Student 1 must create a performance for Melody A to be executed by Student 3 after the instructions written down by Student 2. Student 3 must create a performance for Melody B to be executed by Student 2 after the instructions written down by Student 1. Student 2 must create a performance for Melody C to be executed by Student 1 after the instructions written down by Student 2.

Melody A is Say Fiesta from Fracois Viot

Melody B is Sunset from Pony Bravo

Melody C is 2046 Main Theme from Shigeru Umebayashi



Img3. Specul-action #32. CHOREOGRAPHIC INSTRUCTACTION (2010)

**Specul-action #05\_LATINA COVERACTION.** The proposed action consists of producing a textile to cover the vacant urban space previously occupied by La Latina swimming pool. On Thursday afternoon, all speculactors will join neighbors, friends, classmates and any passerby interested in the issue to sew the perimeters of clean but used sheets. Once finished, the resulting large fabric will be installed. Nobody will be in charge of the action.



Img4. Specul-action #05. LATINA COVERACTION (2010)

### Part three:

To become an speculactor requires a criticism look over each reality and suspects either of the paradigms, the authorities and the parents or the prejudices, the oversights and agreed absences. *The disappearance of prejudices*, as Arendt comments, *means we have not the answers any longer where we based on; furthermore we don't even realize that originally they were the answers to some questions* (Arendt 1996).

We share the progresist pedagogy expressed by John Dewey about “*learning by doing*”, later adopted by The Bauhaus (1919-1933) and its american version The Black Mountain College (1933-1956). We agree to understand the World through the senses, feelings and intellect where creativity is the only priority in benefit of *the development of the independence and critical capacity* (Wick 1986, 102).

We can also smell the pedagogical spirit of specul-actions *in the Vchutemas* (1920-1930), and their constructivist learning theory based in an action

pedagogy formulated by Vygotski and Leóntiev who proposed to *give tools -generate Framework- to the students in order to make learning appear, but each person is the only one who can reconstructs its own internal experience* (Wick 1986, 215).

As Savater points, *as long as the rest of living beings were born as they will definitively be, as they will necessarily become, our human biology needs be confirmed in each action capable of producing knowledge*. However, information and knowledge are not the same, *and information can avoid knowledge* (Innerarity 2012).

It is so that without any academic support learning is producing by each speculactor in his/her loneliness inside the group, by mean of a pedagogy consisting in the elimination of all those external data and factors that prevent each one to become what s/he really is. Soriano is right when he says that *we are slaves what we have learnt about. Old ideas shut us up, shrouding our body and mind, avoiding our free movements* (Soriano, 2010)

Freedom is a fundamental concept in our pedagogic speech, not only regarding the search of lost spontaneity after eighteen years of training, but in the possibility to doubt and question teachers statements .

The term workshop, coined by Gottfried Semper against the pedagogy of the academies in 1851, and picked it up again by the Bauhaus makes reference to a productive learning model in the meaning that while something is being learnt, something is being done that are not only the individuals practices of the students but a collective project of a higher level in which the professors- simple activators- have an implication that goes beyond their personal lives.

Teachers guide speculations based on personal knowledge, theories and believes, that more or less consciously articulate and structure the teaching project. If our students provoke some escapes in the action and in the thinking level, only points the necessity either to review and even burst our statements or change the direction of the experience. We accept that



any proposal can be questioned and reconsidered by any speculator in a pedagogy based on dialogue, where there is no place either for defensive attitudes or difficult explanations and justifications because as Ranciere pointed, *to explain something to somebody, first of all means to show s/he is not able to understand it by her/himself* (Ranciere 2003).

As Heidegger (Heidegger 1971, 20) says, *teaching is even harder than learning* and although we don't claim to teach anything, sometimes in the workshop it seems as if nothing is learnt from teachers, if one thinks that learning means to get useful knowledge. Surely, we feel less confident about what we are doing than students, but we entrust blindly in the educative relation we set up; in the open space created between all of us in order to let the knowledge flow. We can't afford to think in educational systems as if nothing had happened in these last fifty years. Now, we retrieve the body to work with the mind together in each action, demanding "touch" in the affective relations in the group.

Finally We can say we haven't become conceited or protected by a gown of authority. We are aware to assist to an ethic event where we share the exile suffered by our students and assume the consequences of the Speculations that don't get any predetermined objective. Our actions accept the contingency in a complex, plural and fragmented world, an unforeseeable and unpredictable one, where the speculators - they and us - learn by chance, without certainties. And without any expectation about success or longings to compete, but with a great wish to survive with decency, *the learning of the risk* joins sometimes to the *learning of the instantaneous disappointment* that changes into raw material for their projective intelligence development.

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### Call for papers Hipo 3:

## Prácticas cronotópicas *Chronotopic Practices*

### Call for papers

HipoTesis en el tercer número de su Serie Numerada busca colaboraciones en forma de textos entre 3500 y 5000 palabras que definan teatros de acciones que impliquen una trayectoria de lugares espacio-temporales, planos secuencia arquitectónicos que describan tácticas espaciales desarrolladas desde una o varias escalas y ritmos determinados.

### Contexto inmediato

Michel de Certeau ha descrito minuciosamente algunas acciones o prácticas cotidianas como estrategias capaces de inventar espacios, modos de hacer como mecanismos generadores de comprensiones espaciales inéditas. Practicar el espacio es por tanto una forma de generar nuevos programas asociados a acciones específicas. El espacio como cruce de movilidades o lugar practicado. Así, en el relato *Ghost Flat (A Modern Couple)*, Marie Darrieussecq describe la realidad de un espacio habitable mínimo a través de una serie de prácticas cotidianas. La trayectoria de situaciones expuesta induce a la comprensión del programa del apartamento fantasma, el cual permite transformaciones en los usos a partir de la variación por el habitante de la longitud de onda lumínica de los espacios que ocupa.

Por otra parte, la noción de límite –espacial pero también temporal– alude a una condición fronteriza que genera por sí misma una característica de negociación. El límite se convierte así en ámbito negociado desde los elementos que separa, ya sean estos espaciales o relativos a una sucesión en el tiempo.

Por último, una secuencia en el tiempo puede dar lugar igualmente a un recorrido espacial con un determinado ritmo, una cadencia arquitectónica. Así, la especificidad de un ritmo concreto implica una sucesión espacial pero también temporal. La arquitectura debe ofrecer un territorio de experimentación que permita una posibilidad de adaptabilidad –espacial y temporal– a los diferentes modos de hacer de sus habitantes. Una acción doméstica, cotidiana o no, recorre un espacio pero también lo construye.

Estas tres aproximaciones genéricas a la relación entre espacio y tiempo –la creación de programas desde la práctica, el límite como negociación espacio-temporal, y el ritmo como resultado de una sucesión específica de acontecimientos– deben ser exploradas desde la narración de la arquitectura y el proyecto, del mismo modo que la práctica literaria conecta el tiempo “cronos” con el espacio-lugar “*topos*” en la imaginación del lector. El *cronotopos* como expresión del carácter indisoluble entre el espacio-lugar y el tiempo.

### Palabras clave

espacio-tiempo, ritmos espaciales, cambios espaciales, secuencias de lugares, procesos de proyecto, procedimientos de proyecto, estrategias de proyectar, fases arquitectónicas, viajes espaciales, interrupciones espaciales, construcciones temporales, lugares temporales...

### Call for papers

*Collaborations in the form of texts between 3500 and 5000 words defining sceneries for actions involving a trajectory of spatial-temporary places, architectural sequence shots describing spatial tactics developed from one or various scales and certain rhythms.*

### **Immediate Context**

*Michel de Certeau has meticulously described some actions or conventional practices as strategies capable of inventing spaces, ways of doing things as mechanisms generating unprecedented spatial comprehension. Practicing space is therefore a way of generating new programs associated to specific actions. Space conceived as a mobility crossing or as a practiced place/location. Thus, in the tale Ghost Flat (A Modern Couple), Marie Darrieussecq describes the reality of a minimal living space through a series of everyday practices. The path exposed by the situations induces an understanding of the ghost apartment, which allows transformations in the uses, stemming from the variation in wavelength of the light in those spaces occupied by its inhabitants.*

*Besides, the notion of limit – spatially but also temporarily - implies a border condition that generates by itself a negotiation feature. The limit becomes a negotiation field for the elements it separates, whether they are spatial or related to a progression in time.*

*Finally, a sequence in time may also lead to a spatial trajectory with a certain rhythm, an architectural cadence. In this way, the particularity of a certain rhythm implies not only a spatial progression but also a temporal one. Architecture must display a territory for experimentation that allows a possibility to adapt –spatially and temporarily- to different ways of doing things by its inhabitants. A domestic action, periodic or not, travels through this space and also builds it.*

*These three generic perceptions of the relationship between space and time –the creation of programs from practise, the limit as a spatial-temporal negotiation, and rhythm as a result of a specific chain of events- must be explored from the account of architecture and project; in the same way that literary practise connects time “cronos” with space-*

*place/location “topos” in the reader’s imagination. Chronotopos as an expression of the indissoluble character occurring between space-place/location and time.*

### **Keywords**

*space-time, spatial rhythms, spatial changes, sequence of places/locations, project procedures, project strategies, architectural phases, spatial interruptions, temporal constructions, temporal places...*

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