THINKING UNIVERSALLY

The all-encompassing "everything" once again becomes essential. Understanding of the parts is given to us by the whole. It is a sort of synchrony that, through mixing and association, again enlightens a description, a phenomenon, a composition. Individualism has its price, and the construction of the person, as in Goethe's "elective affinities" may only be performed to the extent that the many pieces that compose it are able to be joined in oneness. "Just as social life is based on the participation of everyone in everyone and everything., it is important to establish a way of thinking that is congruent with a vaster whole and which engages in that way of thinking. In order for such, it is necessary for the order of knowledge not to be clouded by the concept, which strictly speaking is intangible, but rather by the allusion, the notion, the notation, the symbol that extends beyond the confines of the word, and favors becoming aware of the similarity."[7] **(Fig. 6)**

Yarauvi represents a thought, a reflection on universality through a growing form. Let us make a distinction between form and formula. The formula has above all certain answers that are already ready. Alternatively, the form is content to explain problems and provide "conditions of possibility" for giving an answer to those problems, case by case, and not abstractly. The form is full of doubts and becomes an undeniable force within the knowledge process. In the interplay of forms there is in effect this dual perspective of fiction and truth, a reciprocal interplay of eternal forces. They are left open to potentialities that may or may not come to pass. It is the form as essence. Universal thinking does not contain only the form, but rather all the forces and possibilities of the performance, display, and evolution of things. Yarauvi is so well thought-out that the day it ceases to grow will be the sad indicator that humans have ceased to understand one another.

RESEÑAS / BOOK REVIEWS

BOOK REVIEW:

PRODUCTORA. MEXICO CITY, MEXICO: EDITORIAL ARQUINE, 2012.

By: Yara Maite

Productora is the name of a studio created by a group of young architects, Argentine Abel Perles, Belgian Wonne Ickx, and Mexicans Carlos Bedoya and Víctor Jaime, who have recently published their first catalog of architectural projects and interventions. The name of the firm, likewise, both an adjective and feminine noun in Spanish, like those used by old factories or corporation, is antonomastically also the title of the catalog. A number, the number one, also appears on the cover, and upon having added up the dimensions of the volume, it encourages what we perceive, at a first glance, as the beginning of a series to come that Productora clearly aspires toward. Directly, the number indicates the diagram of the structural layout for the first project appearing in the publication. This portrayal on the cover is a gesture that accounts for the aim of the publication (to introduce and reveal a work), but it also demonstrates the impatience of this collective to transgress (in this case in a figurative and superficial manner) an image, the sharpness of the black cover that encloses the traditional notebook where students and professionals of the trade compile ideas.

Hence, as a continuation of the book cover, with no further introduction, the main content of the catalog appears, or rather the first of four parts, which includes the most photogenic proverbial images of the project as constructed or under construction, or the plan or rendering that best captures, according to the architects, the "essence" of the project. At first, the proposed approach is textual. Readers find themselves faced with images they must read or decipher, in which case, that "essence" has a multifaceted character, because that which is prominently portrayed is at times the artisanal or technological quality of the work, the programmatic suitability or singularity, the tension or distension with the landscape, or the vestigial yet regulatory and categorical presence of a grid.

That last image, which already appeared on the cover, is one of the recurring themes in a cross-reading of the catalog, to the point of cross-referencing proposals as far back as J.N.L. Durand, the French architect, who, were he to still be living, would regard Productora with mistrust. Durand was simplified production, conceived two-dimensionally, with a restricted point of view that was "prêt-à-porter," obedient to the material, efficient, and industrialized. Productora is introduced to us mostly as industrial dysfunction, not unlike a short-circuit, or the unexpected omission on a long production line. In both cases, the failure is foreseen or there is a realization of the limits of the square grid or the orthogonal structure: according to Durand, it is most recommendable to adhere to the grid, which is conceived of as a prophylaxis of absent or boundless creativity. At Productora, however, the exploration of these bounds or margins is the creative space, it is the additional resource. To a certain extent, Productora makes "mistakes" as seen in terms of the grid–so-

mething which is always human, yet not always profitable or voluntary.

Another unavoidable presence in the catalog, somewhat tied to the former, is the allusion to early, orthodox, late, and openly ambiguous Modernity, the works that the Modern Movement celebrated, those which were not so much celebrated, those of pristine figures and insistent whites on whites, but also those of textures and materials which the likes of J. Hejduk, M. Abramovitz, E. Saarinen, etc. did not devote much effort into artificially reconverting. At Productora, however, the coexistence of elements from a diverse nature and morphology do not seem to be assumed as a contradiction. From the outset, the plurality of models and results is an integral part of the entire set of projects.

Already in the second part of the catalog is where the interpretation that two architects, Mauricio Pezo and Kersten Geers, offer of the work, as a subtext that guides us through the first interpretive phase. Pezo synthesizes the architects' work under the title Apologia diagonal ["Diagonal Defense"] because it focuses on two projects of considerable relevance, located in China, where there is display of that intention to radically change the expectations of the use of a grid or square. In both projects, the diagonal is a line that, equidistantly reproduced, organizes the space, whether as an inhabitable strip or as a dividing line. Pezo, who is a young architect himself, produces an intense description of the gesture of the diagonal line and although he attempts to present it as imposture by the architects against the surroundings, he is unable to successfully identify in the face of which condition from the distant context the apparent infraction occurs or its reasons. Likewise, Geers, with Engañando a la percepción: los objetos específicos de PRODUCTORA ["Deceiving Perception: The Specific Objects of PRODUCTORA"], points to another formalist reading in which the author highlights the indebtedness of the study of architects with the artistic and architectural experiments that proposed and introduced certain visual manipulations in the reception of the created object. Geers also does not provide the reasons why Productora cloaks honesty in artifice, appearing to avoid the possibility that the firm may constitute its own spectacular meaning, as a producer of images.

An inventory of all Productora's works makes up the third part, in which explanatory memoirs are added, along with complementary details and images of each one, as if proposing a second chance for the reader to judge or corroborate the content, after first impressions and the assistance of those authors. On that note, in addition to formal variety, typological and situational variety also garner attention, thereby reaffirming another dimension of the firm's success: Productora has produced very much and in many places. The fourth part is the epilogue, written again by an external agent, Miquel Adrià, who takes advantage of the opportunity to explain how Productora direct their works by synthesizing idea and function, constructing a work that seems to him to be timeless, universal, and "anti-scenographic" in a new supposed distance with regard to the image.

Productora is the name of the studio created by a group of young architects that proposes what we already recognize, by consisting of behaviors anchored in tradition and perfect images for consumption, an approach that does not necessarily have to entail mistakes. What is not included in the catalog is what we would expect, perhaps unfairly, perhaps not, from a young firm: a radical change, that proposes or endorses new forms of organization, criticism, construction, creation, projection, or cooperation.

RESEÑA DEL LIBRO:

[CON]TEXTOS: EL PARQUE MUÑOZ RIVERA Y EL TRIBUNAL SUPREMO DE PUERTO RICO

Por: José A. Pagán Rovira

A primera vista, el título y portada de '[Con] textos: El parque Muñoz Rivera y el Tribunal Supremo de Puerto Rico' parece ser un análisis archivístico de los proyectos mencionados de entrada. Una foto aérea abrazando portada, espinazo y dorso, tomada desde Miramar y el puente Dos Hermanos hasta la bahía de San Juan y San Felipe del Morro, nos delate la promesa de su autor Andrés Mignucci Giannoni para [Con]textos: el ofrecimiento de una narrativa inmersa, con especial foco en el rol de la arquitectura y urbanidad en la historia de la isleta. La narración se divide en tres partes: primeramente para la Isleta, la segunda para el parque, y la tercera y última para la cede del Tribunal.

La primeras páginas ubican al lector dentro del contexto pre-colonial y en progresión cronológica, Mignucci nos lleva a través de una historia familiar que recuerda actos de colonización, conflictos por controlar el territorio y la inevitable urbanización de la isleta. La narración se vierte hacia los eventos políticos que forjaron el quiebre entre España y Puerto Rico, eventos que suelen delegarse a los libros de historias, pero que enriquecen el trasfondo de los casos