

transcendental theories, it does give rise to questions and it forces readers to ask themselves: What is architecture nowadays? What is the architect's role? Who is the client? And most of all it leads the reader to ponder the authorship of architectural projects. No recognition is given to any particular figure or any one or various star architects, but several collectives are recognized to which others can be added, from all across the Iberian Peninsula and the world. It is written not only by architects but also by a sociologist, an art critic, and an artist. It helps us to comprehend, from a particular perspective, current concepts such as self-management, reuse, remixing, transience, and lawlessness. It is anchored in Santiago Cirugeda's initiative to create a subversive architecture, on the fringes of what is considered normal, and a way of designing and building a project that is not linear and has not just one purpose but rather several.

Why upset what we traditionally know as architecture? Because it is time to turn it around. Because just as a group of architects came together after the world wars during the first decades of the 20th century, and understood that architecture is not for only a few, in the 21st century architecture similarly cannot be produced and understood by only a few: it belongs to the collectivity. However, this collective, to this day, is neither homogenous nor sedentary, but rather it is made up of people from different backgrounds, interests, social classes, cultures, and constantly undergoing change, in tandem with the changes of a world governed by the saturation of information spawned by the mass communication media. That is why architecture cannot be the same as it was a few years ago, nor is it performed for the same group of people. And it is therefore also not feasible for it to have only one creator. The architecture shown in the book is not only created by "collectives" made up of architects but is instead open to the collectivity of people who interact with it and make it their own.

It is worth asking oneself whether the projects mentioned and displayed in the accompanying book can transcend experimentation and become spaces inhabited by people foreign to the realm of architecture or art and which can morph over time, alongside their context, or whether they can influence the way architecture is done today. These projects could become a link between the formal or planned and the spontaneous, even with their transient nature, and their creators could prove to be heralds of messages that reach people of all walks of life. These creators who, in turn, distance themselves from the figure of the architect who designs, manages, and therefore has total control over the project, and convert themselves into

activists, educators, counselors, and organizers of processes.

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ENTREVISTA / INTERVIEW

INTERVIEW:

PRODUCTORA

by Yazmin Crespo Claudio

ON DESIGN

Mark Wigley in an essay entitled "Still Effects" suggests that in a world predicated on movement and flows, the power of architecture may be its ability to give pause. Is architecture an instrument to create fixed moments of space?

Architecture creates instances and paths that generate sensations. On each project by PRODUCTORA we try to generate specific situations reflecting our interests and intentions. At the time of designing we start from basic designs and schemes to generate those instances and the sequence, order, or repetition of architectural elements lends form to our ideas.

ON THE CITY

Understanding the size of intervention in the architecture of the city is crucial.

How do you approach the issue of scale in your practice? For example, your project in Caracas, Venezuela.

In each project there is a specific scale and context that exists. The CAF Headquarters project in Caracas gives rise to situations regarding the relationship with public spaces, Cerro Ávila National Park, the neighboring corporations, the integration of public transportation, pedestrians, and finally the user, which grants us the unique opportunity to work on all levels, thereby generating spaces for use, meeting, and acknowledgment, all the while being very careful in integrating the small- and large-scale urban context.

ON THE PRACTICE

Architecture has multiple agendas: to teach, to research and to construct. How do you see the relationship between your practice and LIGA? How do they feed off of each other?

At LIGA we have a curatorial role in producing

each piece alongside our guest. By being curators of a space such as LIGA, we are obligated to inform ourselves and be attentive to what happens on the Latin American architectural scene. This enriches our vision with regard to both the medium as well as the architecture that is being produced in the region. As architects, we are interested in being well-informed in this regard. In terms of interaction with our guests, it is always enriching to work with our counterparts, get to know their way of thinking, their ideas, their way of tackling a topic, and their own way of solving a project with singular traits such as those which are presented every quarter at LIGA. It is an exciting undertaking for all of us.

ON THE FUTURE

Recent socio-economic transformations have placed architecture in a difficult yet stimulating position. Issues of economy as well as emerging technologies have transformed the institutional dynamics of architecture, conceptually, formally and functionally challenging the power of its traditional production.

Do you think the architecture to come re-defines design through making?

Times of crisis always serve as opportunities for redefinition—architecture is no exception. Learning to work with the economization of resources is essential during these times, as a Latin American office we have always been aware of the context we had to work in—low budgets compel us to be very objective when executing our ideas. Still, on the other hand, Latin America has the advantage that it still utilizes traditional, simple, and inexpensive construction methods. At PRODUCTORA we have always been aware of the context we had to work in—low budgets compel us to be very objective when executing our ideas. Still, on the other hand, Latin America has the advantage that it still utilizes traditional, simple, and inexpensive construction methods. At PRODUCTORA we always seek to transform this regional context into an advantage.

ON WHAT IS UNDER CONSTRUCTION

A number of competitions are currently under construction. They are a platform for small architecture firms and an instrument to get design and build projects. Students, professionals and professors can participate in competitions all over the world. Are you excited about what you see in the ARCHITECTURE of competitions? Was this the case of PRODUCTORA?

At PRODUCTORA we are always participating

in competitions. We have developed a certain dynamic and team that keeps us competing with different offices around the world. This work attitude requires us to have a fresh and active take on architecture, which keeps up our enthusiasm and energy as an architecture office.

Competitions are an incubator for developing new ideas, while they are also projects that we would find very hard to have access to as a young office. That is why we consider this part of the development of our way of thinking to be so essential.

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INFLEXIONES/ INFLECTIONS

DEPENDENT FILM, PENDING FILM.

Miguel Coyula

I believe that the utopia of a truly independent fiction film—as with any utopia—does not exist. It always depends on actors or favors at the least. Speaking in terms of industry, it is true that independent production has increased from a financial viewpoint, yet not always so from the viewpoint of content and form. Oftentimes independent film is conceived of as a vehicle for getting known in the industry and not as a genuine expression, without creative filters.

For me, film is salvation. A truly independent art is the only thing we can have absolute control over. It is an obsession. In my case, it is good that I am interested in art and not politics; otherwise I would probably be a dictator. The advantage of having full control over the means of production is enviable. Originality is also very difficult but it is not necessary either. What is important is to absorb so many influences so as for originality of a hybrid nature to be born.

Nowadays it is hard to find anything original. For example, minimalism has now come into fashion in Latin American art film: two long scenes, without any incidental music or any extreme image stylizations, a contemplative narrative tempo, which is something that was being done in European film 40 years ago. It is a fact that I definitely believe in the influences to form a language of hybridities to the furthest extent. But I do not believe in the hegemony of any certain fad, even though it may be art film. When I start to see “cutting-edge” films, I