

which possesses genuine biological characteristics. Also the forms of buildings and their technological implications in congruence to the environment have evolved very little. Therefore, what the architecture of the future for the Caribbean should ask is: how is cement or concrete able to be environmentally sensitized? What architectural morphology is ideal for the ecology of this particular region?

The architecture to come is intimately related to the level of sustainability to which we aspire. Making architecture and design respond to the environment and ecosystems is a necessity in order to avoid compromising the possibilities of future generations to tend to their own needs. Society, culture, and civilization are evolving in a direction that entails technology and sustainability. Dr. Armstrong argues that any sufficiently advanced civilization is indistinguishable from its nature. This premise does not imply that in the future architecture will be camouflaged or confused with organic forms in nature, but rather that the performance of the building will emulate the behavior of ecosystems. Building's future does not belong to buildings, but rather it belongs to "Living Architecture" and it transforms it into part of a Second Nature.

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THE FIBER OF TIME

Andrés Salas

The hybrid composition of the modern metropolis gives way to the convergence of elements that coexist in a state of dichotomy and contradiction. As part of this phenomenon, the concurrence of thousand-year-old artisan techniques with the continuous evolution of current technologies is manifested. This tendency is on display in various creative disciplines such as architecture and design. Its broad panorama allows for multiple possibilities for expression that form part of my creative exploration as a designer.

As part of my creative diversification, I produce works that integrate several disciplines into one same piece, such as furnishings, lighting, sculpture, and textile art. In these works, production processes and techniques separated by thousands of years of tradition are blended. In their execution, age-old methods and traditional materials coexist at play with high-tech modern materials such as metals and polymers. The techniques include traditional woodturning, the production of fiber through artisanal processes, high-tech welding, and cutting stainless steel and aluminum with laser and water-jet technologies. The possibilities within this expressive setting are wide-ranging and include several textile art methods.

Textile art is directly related to the development of

diverse civilizations throughout the history of humankind. The first display of fibers was the rope, achieved by way of the twisting of natural fibers. Textiles have been developed accordingly to satisfy humans' needs by being used to make blankets, fishing nets, transport bags, sleeping mats, and clothing to replace the use of hides. By satisfying first needs, diverse techniques were developed for their production and to improve their quality, functionality, and esthetics. Later on, textiles expanded in terms of their uses and their decorative qualities were promoted by associating them to the political and religious hierarchy. The invention of the loom allowed for the successive evolution of textiles and industrialized their artisanal process to facilitate their circulation.

Nowadays textile art is recognized as an age-old traditional expression alongside the currents of contemporary art whose ample plastic expression integrates multiple disciplines such as graphics, low relief, sculpture, and design. My relationship with fibers as a medium began at an early age as part of my fascination with sailing. By visualizing the various fibers as structural vectors, I understood their virtues and their multiple applications. The meshing of glass and carbon fibers to create the organic form of a vessel, the production of a wide array of textiles that make up the sails, and the use of the ropes that allow for control in the art of navigation. With this knowledge, my interest in the creative application of fibers, ropes, and diverse knot-tying techniques was born. (Fig. 1)

Knots consist of the joining of two individual fibers lacking structure that are combined by way of a reciprocal system, thereby acquiring structural integrity. Knot-tying achieves a multiplicative effect where the joining of fibers constitutes a product greater than the sum of each fiber in its original state. Upon being consolidated under this principle, they establish a fixed point where the effort to separate them is greater than the effort to compose them. Knot-tying techniques are quite varied and are related to their diverse uses and their cultures of origin. The systematic repetition of a certain technique can generate the creation of a continuous fabric constituting an integral surface. (Fig 2)

The creation of a surface through textile art techniques bears a metaphorical relation to the discipline resulting from the organizing of chaos. The systematic organization of fibers through methodical knot-tying techniques and patterns establish a metaphorical parallelism that alludes to social organization processes and the creation of the urban fabric. The combination of diverse elements organized through a coherent system generates the integral union to coexist in a state of symbiosis. (Fig. 3)

The textile work "NUDOS DESNUDOS" and the "LEVITANTIS" end tables make up a scene-like combined composition. In this relationship, a conversation is established between the white Flowers of the

hanging containers and the texture of the knots of the textile work on the wall. The "LEVANTIS" end tables consist of walnut wood with anodized aluminum tops with a glossy finish. The tops have a circular opening that allows for light to pass from the base to light the flower containers hanging above them. These containers are manufactured using the traditional woodturning technique on solid walnut wood and house glass containers for the flowers. The textile surface of the scene, "NUDOS DESNUDOS" consists of a diptych containing over 2800 linear feet of pearly nylon rope with over 2500 handmade knots using the age-old technique of macramé. The composition of the work is complemented by various glossy-finished, anodized aluminum fittings and a turned ring made of solid mahogany finished with a white-colored urethane lacquer. (Fig. 4-5)

The sculptural surface "Punto de encuentro" gives way to the convergence of the disciplines of sculpture and textile art. The composition at the center of the work gives it its title and consists of a gathering point made up of glossy, brushed, and polished stainless steel and anodized aluminum surfaces with a mirror finish. The 7-foot by 7-foot textile work measuring consists of a hand-woven surface achieved by applying knotting techniques to white pearly nylon rope. (Fig. 6)

The "MULTIDISCIPLINARY AUDIOVISUAL FURNITURE PIECE" suggests a sculptural scene by combining multiple disciplines such as sculpture, textile art, and furniture. The piece also serves as a room divider within the bedroom. The textile surface functions as an acoustic material to maximize the fidelity of the sound from the monitor coexisting with it in a state of symbiosis. This convergence of age-old textile artisan work with high audiovisual technology constitutes a temporal contrast in terms of the techniques used to make them.

The audiovisual furniture piece consists of various sculptural modules manufactured of wood by traditional woodworking with an automotive urethane finish. The textile surface is handmade with white nylon rope and has 1 mile of rope and over 3,700 knots. It measures 9 feet in width by 7 feet in height and is suspended from the ceiling with stainless steel tension cables. (Fig. 7)

The creation of these works promotes continuous research and experimentation with a great variety of materials and techniques that blend with my personal expression. This triggers a constant regeneration within this multidisciplinary creative direction. The realization of each work represents a challenge that is nurtured by experiences from previous works and the desire to experiment with new techniques and possibilities. Each work represents a journey in time that I set off on as a stowaway before a sea of thousands of feet of rope and finish as captain after a great odyssey through thousands of knots of navigation.

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INSUBORDINACIÓN AL ESPACIO PÚBLICO /

INSUBORDINATION TOWARDS THE PUBLIC SPACE

REVUELO, NOW

Javier Román

-to the volunteers

INTRODUCTION

The city is filled with unsigned rooftops. There are makeshift and precarious roofs, century-old and sturdy roofs, and they coexist alongside other roofs that have been planned and built according to laws and codes. This broad spectrum is not only typical of our present-day city, but rather also of its physical reality throughout time (past and future).

Although many cities display more of one type of roof than they do another, over the course of their history, all cities display reckonable variants among these: urban renewals, for example, are movements toward the eradication of that which is precarious and makeshift, while the proliferation of informal settlements, as a result of poverty, urban immigration, or for whatever the reason may be, are movements toward the opposite end of the spectrum.

The technocratization of the modern movement culminated in the invention—over the course of the past decades—of so-called "professional" architecture, and thereby created the distinction between structures planned and built according to certain laws and codes, and all the other roofs that give the city its form. But this evolution has never necessarily implied that "professional" architecture has the necessary traits for Architecture (with a capital A) to arise from "the free play of the imagination proposing a system of symbols that does not depend on mere economic and functional necessity."¹

Although architecture—good, bad, or indifferent—has existed and continues to exist across the spectrum, if we go by the Duchampian definition of the creative act (and what Art, with a capital A, is), we would have to await the user's verdict to know whether, indeed, a structure, signed or not as it may be, becomes Architecture.² Within this view, it is the user's complex relationship with the architectural object that would complete Architecture's act of building, the existence of which transcends the definitions, laws, and regulations that have governed it throughout time (and which have never ensured its success). This aspect is obvious, since if Architecture were to depend on a signature, several chapters of its history would have to be thrown into the flames,