

The contemporary constructor

The contemporary constructor walks down the hallway of a hotel. Countless rooms pass him. In one a person can be found writing an atheist book, in the following someone on their knees begging for faith and strength; in a third a chemist investigating a body's properties; in a fourth the envisioning of an idealistic metaphysical and in a fifth, the demonstration of the impossibility of metaphysics. All share the same hallway. The contemporary constructor must pass through it if he wishes to have a feasible way of entering his own room.

The contemporary constructor understands the world as a collection of particular facts in perpetual motion, not a puzzle whose pieces will rebuild a whole when pieced to one another. He describes it as mosaic without adhesive, with free, multiple loose pieces that are valuable both independent and in relation to other, forming different changing associations and connections.

The contemporary constructor abandons certainty and objectivity as the goal of thought, he sets himself inside an heterogeneous and unstable context and does it with certain optimism, understanding that instability and heterogeneity aren't cumbersome accidents, but beautiful creative material, the genuine object of contemporary imagination.

The contemporary constructor dedicates most of his time to linking his private ambitions to public needs.

The contemporary constructor lives the city, the common place for those who don't have anything in common.

The contemporary constructor constantly broadens his social network. He knows that if he meets only locals he will stay stuck with the lexicon with which he was educated. Therefore, he tries to acquire knowledge of builders, techniques and unknown surroundings.

The contemporary constructor employs his need to produce as a perfect excuse to study. A studio is a place to study.

The contemporary constructor always converses with history. Without memory, his innovations turn to mere novelty. History grants his growth direction. But because his memory is never perfect, each memory results as an image composed of or degraded from a previous situation or moment. This way, each memory always results as a new one, a partial and different construction from its origin, and, as such, with potential for self-growth.

The contemporary constructor knows that almost every object can some day become occasionally important; he understands the advantage of possessing a general reserve of extra realities or ideas that would be real in merely possibles situations. The contemporary constructor stores those extra realities in his memory and fills his consultation books with the surplus. When one of those extra realities turns pragmatically relevant for some of his emergencies, it comes out of its cold conservation to act in the world, and his belief in it becomes active.

The contemporary constructor holds a way of thinking that doesn't establish itself as a negation of other conceptions; he crosses them in a singular way, adopts them to build a particular conversation, until lighting new lexicons whose validity doesn't rest in its truth but in its verisimilitude, in its ability to create in others the effect of truth through experience.

The contemporary constructor fabricates new words and constantly expands his lexicon. He maintains that new circumstances require a new way of thinking, which in turn requires new forms of expression. His way of expressing himself generates new circumstances.

The contemporary constructor has the ability to formulate his ideas without the need to impose anyone in particular; his arguments should be as ignorable as they would be interesting.

The contemporary constructor stands on the shoulders of others. He reaches farther piggybacked on the triumphs of those preceding him, and the views are much better.

The contemporary constructor imitates often. He comes as close to the original as he can because he knows that he'll never reach it entirely, and that the difference would be candidly noticeable. He reminds us how underestimated, discredited and fructiferous imitation results as technique.

The contemporary constructor maintains a parasitic relationship with its precursors. But because he is conscious of the fact that he will only be able to bring to light a small part of himself, he confides in the benevolence of all those strangers that encounter him in the future.

The contemporary constructor converts theories into instruments for support and not into responses to enigmas. He doesn't recline on them, he moves forward, and on some occasions, reconstruct nature with their help. The contemporary constructor gives all of our theories flexibility; he revitalizes them and puts each of them to work.

The contemporary constructor doesn't want to have a defined position, but he knows how to get strength from his theoretic weakness. Because his posture is lax, it's difficult to attack him, but because one doesn't know exactly what he maintains, it's also impossible to stand by his flag. The contemporary constructor proposes just one way of taking things (perhaps an insistence in the concrete), so it's not easy for him to become what he fights against.

*This description is produced from texts, arguments and rests of other contemporary builders.

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