

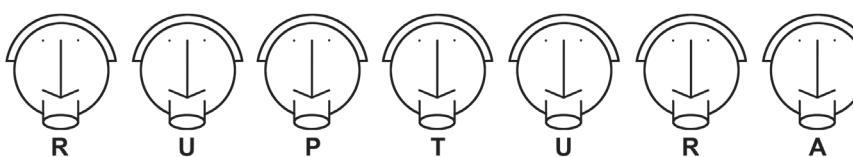
The main scene of RUPTURE* takes place around a set of puppets arranged on a table. Each puppet has a spare part in one of its hands. These parts were mass-produced by Cuban families in their homes for the purpose of repairing electrical appliances, as well as other objects. The majority of the domestic objects that exist in Cuba were made in China, Korea, and Spain, and imported from those countries by the government, or acquired in the free trade zones of Panama and Asia. Other spare parts in this archive can repair objects brought over more than two decades ago from the Soviet Union. Many of the electrical appliances present in Cuban homes are designed neither to withstand high temperatures, nor the intense use they undergo. The sale of spare parts on the official market is insufficient; for some devices, there are no spare parts. The vernacular production of spare parts challenges decades of monopolistic commercial practices by the Cuban state.

RUPTURE proposes repair and re-use, considering these tactics techno-political stances, as a critical look at the processes of the commercialization and fetishization of capitalist, industrial objects.

Anyone who arrives may take a puppet, insert his or her hand into it, and become an actor in the play. The main text is a list of questions that can be asked to the other participants, or the play's director. Each person may choose any question; it is not necessary to go in order. You can make up your own questions. Unless the chosen question requires it, you do not need to modulate your voice—but do so if you wish. On this print-out, you will find other texts that will help you should you desire to pose new questions. The music is by Juan Blanco.

The puppets were made with papier-mâché, cloth and string; they are fragile. Please be gentle with the puppets.

*RUPTURE is an archive of spare parts mediated by a puppet theater. The archive contains 80 parts distributed among 80 puppets. For this performance, I have selected 40 and created the same number of questions.



La escena principal de RUPTURA* ocurre alrededor de un conjunto de títeres dispuestos sobre una mesa. Cada títere tiene en una de sus manos una pieza de repuesto. Estas piezas fueron fabricadas en serie por familias cubanas, en sus hogares, para reparar electrodomésticos y otros objetos. La mayoría de los objetos de este tipo que existen en Cuba fueron fabricados en China, Corea y España, e importados por el gobierno desde estos países o adquiridos en Zonas Francas de Panamá y Asia. Otras piezas de repuesto en este archivo sirven para reparar objetos traídos hace más de dos décadas de la Unión Soviética. Muchos de los electrodomésticos presentes en los hogares cubanos no están diseñados para soportar altas temperaturas, ni el intenso uso que reciben. La venta de piezas de repuesto en el mercado oficial es insuficiente; para algunos artefactos no existe ningún reemplazo. La producción vernácula de piezas de repuesto desafía décadas de prácticas comerciales monopólicas del estado cubano.

RUPTURA propone a la reparación y el reuso, considerando estas tácticas como posicionamientos tecno-políticos, como una mirada crítica de los procesos de mercantilización y fetichización del objeto industrial capitalista.

Cada recién llegado puede tomar un títere, insertar su mano y devenir un actor de la obra. El texto principal es un listado de cuestiones que pueden ser hechas a otros participantes y al director de la obra. Cada cual puede escoger cualquier pregunta, no será necesario seguir un orden lineal. Usted puede elaborar sus propias interrogantes. Si no es una exigencia de la pregunta seleccionada no necesita modular su voz, pero hágalo si lo desea. En este impreso encontrarás otros textos que le ayudarán si desea plantearse nuevas cuestiones. La música empleada en esta obra es de Juan Blanco.

Los títeres fueron fabricados con papier mâché, tela y cuerda, son frágiles, por favor, sea gentil con el títere.

*RUPTURA es un archivo de piezas de repuesto mediado por un teatro de títeres. El archivo cuenta con 80 piezas distribuidas entre 80 títeres. Para esta presentación he seleccionado 40 y elaborado un igual número de preguntas.

WHO'S ASKING?

Ernesto Oroza, 2019
for Xiomara Palacios

"Tradition can be broken...but it takes hard work"
Leo Brouwer

"Anyone can design, even designers"
(paraphrasing Augusto Boal)

PUPPET (question 1):
We're talking about Rupture, here—about Repair as a transgressive act. But isn't repair an effort to conserve the original features and functions of an object?

PUPPET (question 2):
(Try asking this question as part of a chorus—team up with other participants)
Can a new mechanism be made out of the spare parts collected here?

PUPPET (question 3):
(Troubled, and with a serious tone, as if you were Hamlet)
Can you tell me what I have in my hand?

PUPPET (question 4):
(Suspicious, as if visiting a flea market—La Cuevita¹, for example)
Is this spare legit?

PUPPET (question 5):
Could you tell me what the "Didactics of the Black Market" are?

PUPPET (question 6):
(Breaking the question up into syllables)
What purpose does this spare part serve in the object it repairs?

PUPPET (question 7):
Can this spare part be used to repair a device other than the one it was designed for?

PUPPET (question 8):
(As if you were an inspector for the Cuban state)
What is the origin of the raw material used in the manufacture of this spare part?

PUPPET (question 9):
(As if you were interested in buying)
How much are these spare parts?

PUPPET (question 10):
What is an object-document?

PUPPET (question 11):
What is a documentary object?

PUPPET (question 12):
What is an open object?

PUPPET (question 13):
Does repair give the repaired object new values?

PUPPET (question 14):
In preserving the object through repair, aren't we maintaining the exclusive forms and anti-repair efforts inscribed in it?

PUPPET (question 15):
What is an object of necessity?

PUPPET (question 16):
Why am I red?

PUPPET (question 17):
When and how is the technical knowledge contained in an object socialized?

PUPPET (question 18):
Can repair be a part of design in the future?

PUPPET (question 19):
What can be done if we can't repair an object anymore?

PUPPET (question 20):
Who was Armando Morales?

PUPPET (question 21):
Who is Félix Beltrán?

PUPPET (question 22):
Who was Juan Blanco?

PUPPET (question 23):
What technology is involved in the manufacture of this object?

PUPPET (question 24):
Who designed this spare part?

PUPPET (question 25):
What is a corrected design?

PUPPET (question 26):
What is prophylactic design?

PUPPET (question 27):
What can impede the repair of an object?

PUPPET (question 28):
(Showing what is in your hand)
Can I use this spare part to repair a fan?

PUPPET (question 29):
(Showing what is in your hand)
Can I use this spare part to repair a Moka pot?

PUPPET (question 30):
(Showing what is in your hand)
Can I use this device to repair a pressure cooker?

PUPPET (question 31):
(Showing what is in your hand)
Can I use this spare part to repair a blender?

PUPPET (question 32):
(Showing what is in your hand)
Can I use this spare part to repair a washer?

PUPPET (question 33):
Why repair when I can buy a new object?

PUPPET (question 34):
Does repair imply a new form of authorship?



¿QUIÉN PREGUNTA?

Ernesto Oroza, 2019
a Xiomara Palacios

"la tradición se rompe...pero cuesta trabajo"
Leo Brouwer

"todas las personas pueden diseñar, incluso los diseñadores"
(paraphrasing Augusto Boal)

TÍTERE (pregunta 1):
Aquí se habla de Ruptura, de Reparar como un acto transgresor, pero ¿no es la reparación un esfuerzo por conservar los rasgos y las prestaciones originales de los objetos?

TÍTERE (pregunta 2):
(Intente hacer esta pregunta en coro, reúñase con otros participantes)
¿Puede crearse una maquinaria nueva con las piezas de repuesto reunidas aquí?

TÍTERE (pregunta 3):
(Angustiado y con voz grave, como si usted fuera Hamlet)
¿Puede decirme qué tengo en mi mano?

TÍTERE (pregunta 4):
(Desconfiado como si visitara un mercado de pulgas, La Cuevita¹ por ejemplo)
¿Es esta pieza original?

TÍTERE (pregunta 5):
¿Puede decirme qué es la "Didáctica del mercado negro"?

TÍTERE (pregunta 6):
(Separando la pregunta en sílabas)
¿Que función cumple esta pieza de repuesto en el objeto que repara?

TÍTERE (pregunta 7):
¿Puede esta pieza de repuesto ser utilizada para reparar una maquinaria distinta a aquella para la cual fue diseñada?

TÍTERE (pregunta 8):
(Como si fuera un inspector del estado cubano)
¿De dónde proviene la materia prima empleada en la fabricación de esta pieza de repuesto?

TÍTERE (pregunta 9):
(Como si estuviera interesado en comprar)
¿Qué precio tienen estas piezas de repuesto?

TÍTERE (pregunta 10):
¿Qué es un objeto documento?

TÍTERE (pregunta 11):
¿Qué es un objeto documental?

TÍTERE (pregunta 12):
¿Qué es un objeto abierto?

TÍTERE (pregunta 13):
¿Añade la reparación nuevos valores al objeto reparado?



TÍTERE (pregunta 14):

¿Al preservar el objeto mediante la reparación no preservamos las formas excluyentes y esfuerzos anti-reparación inscritos en este?

TÍTERE (pregunta 15):
¿Qué es un objeto de la necesidad?

TÍTERE (pregunta 16):
¿Por qué soy rojo?

TÍTERE (pregunta 17):
¿Cuándo y cómo se socializan los conocimientos técnicos contenidos en un objeto?

TÍTERE (pregunta 18):
¿Puede la reparación formar parte del diseño en el futuro?

TÍTERE (pregunta 19):
¿Qué puede hacerse si no podemos reparar más un objeto?

TÍTERE (pregunta 20):
¿Quién fue Armando Morales?

TÍTERE (pregunta 21):
¿Quién es Félix Beltrán?

TÍTERE (pregunta 22):
¿Quién fue Juan Blanco?

TÍTERE (pregunta 23):
¿Qué tecnología está implicada en la fabricación de este objeto?

TÍTERE (pregunta 24):
¿Quién diseñó esta pieza de repuesto?

TÍTERE (pregunta 25):
¿Qué es un diseño corregido?

TÍTERE (pregunta 26):
¿Qué es diseño profiláctico?

TÍTERE (pregunta 27):
¿Qué puede impedir la reparación de un objeto?

TÍTERE (pregunta 28):
(Mostrando lo que tiene en la mano)
¿Puedo usar esta pieza de repuesto para reparar un ventilador?

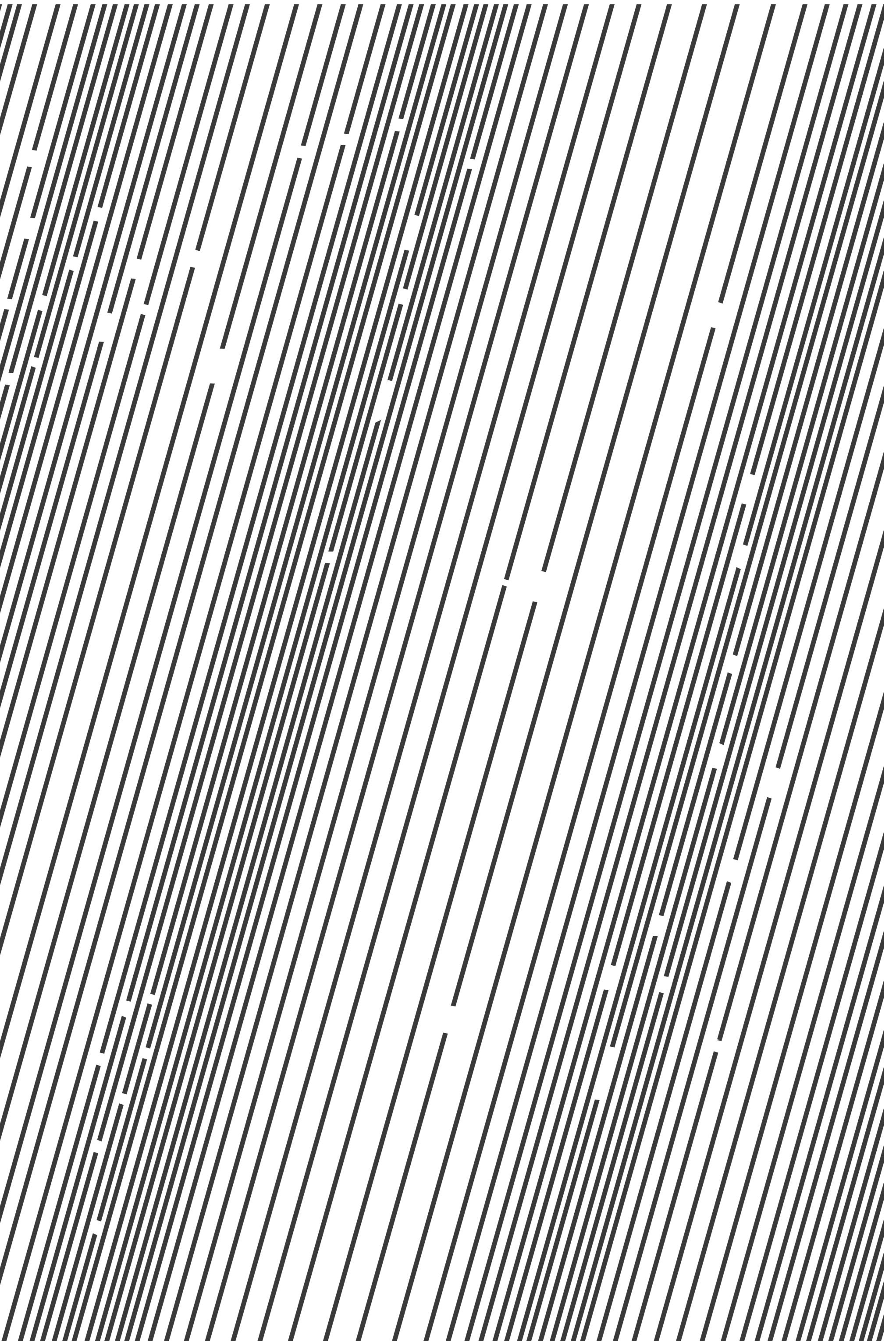
TÍTERE (pregunta 29):
(Mostrando lo que tiene en la mano)
¿Puedo usar esta pieza de repuesto para reparar una cafetera Moca?

TÍTERE (pregunta 30):
(Mostrando lo que tiene en la mano)
¿Puedo usar este elemento para reparar una olla de presión?

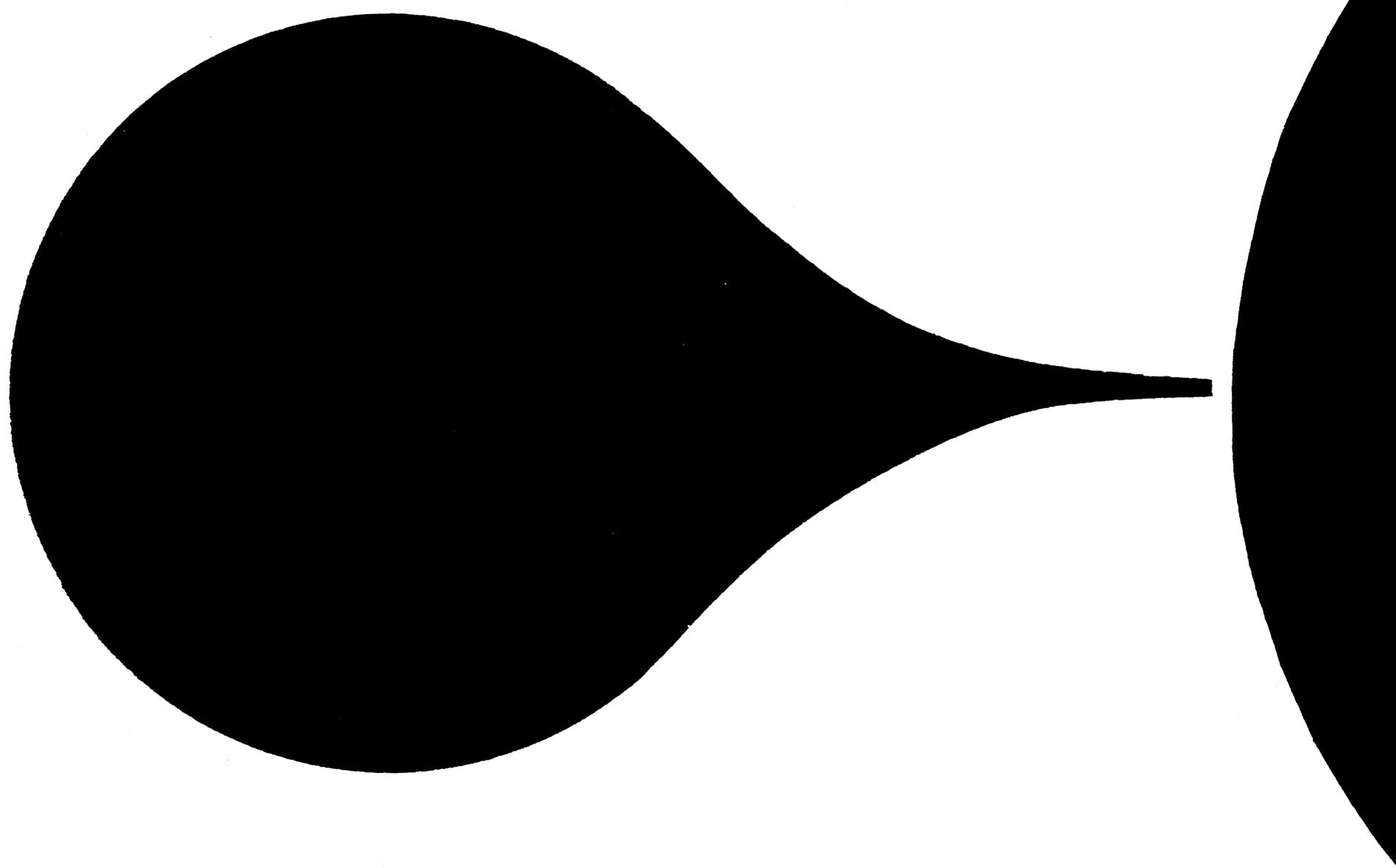
TÍTERE (pregunta 31):
(Mostrando lo que tiene en la mano)
¿Puedo usar esta pieza de repuesto para reparar una batidora?

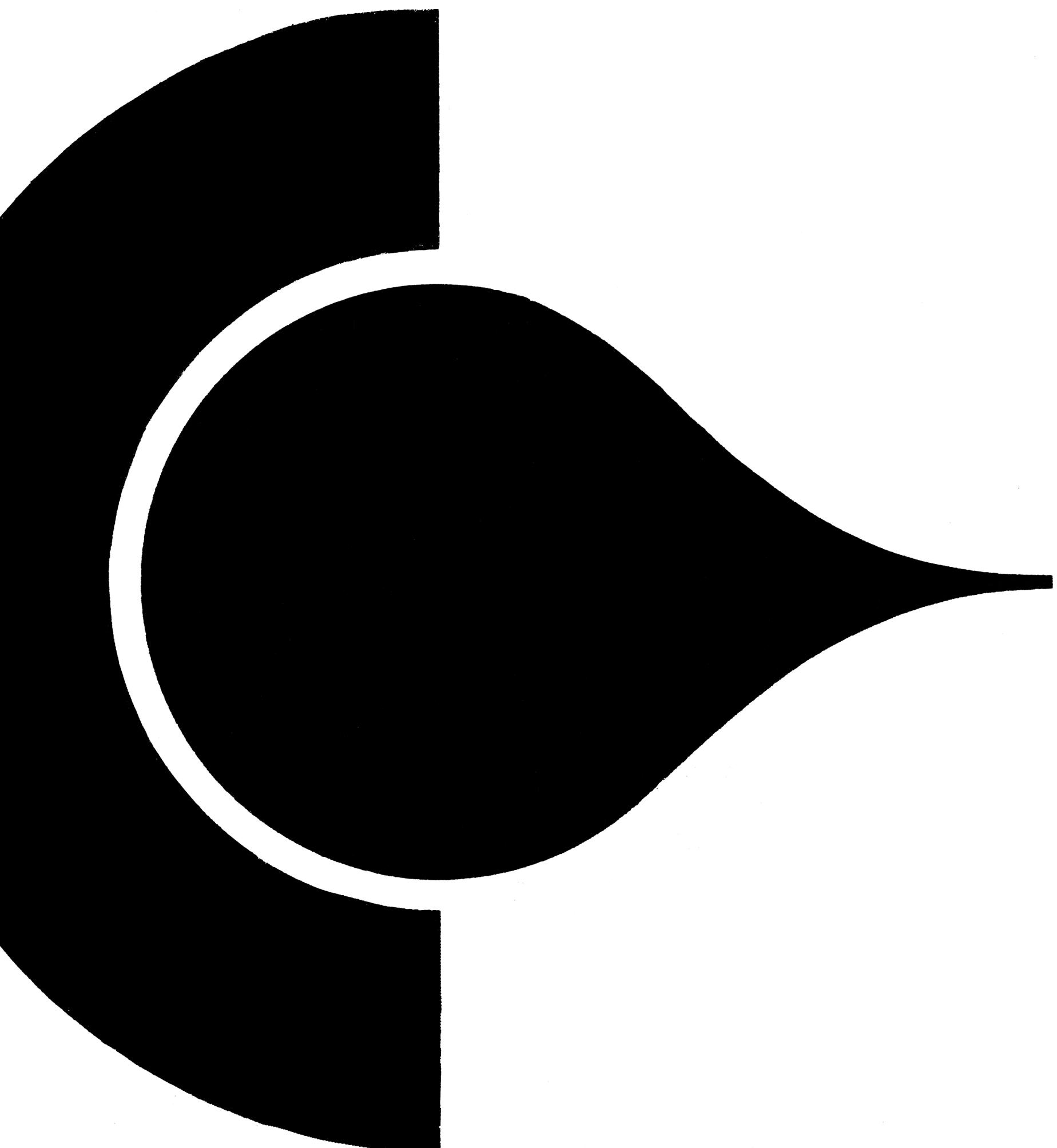


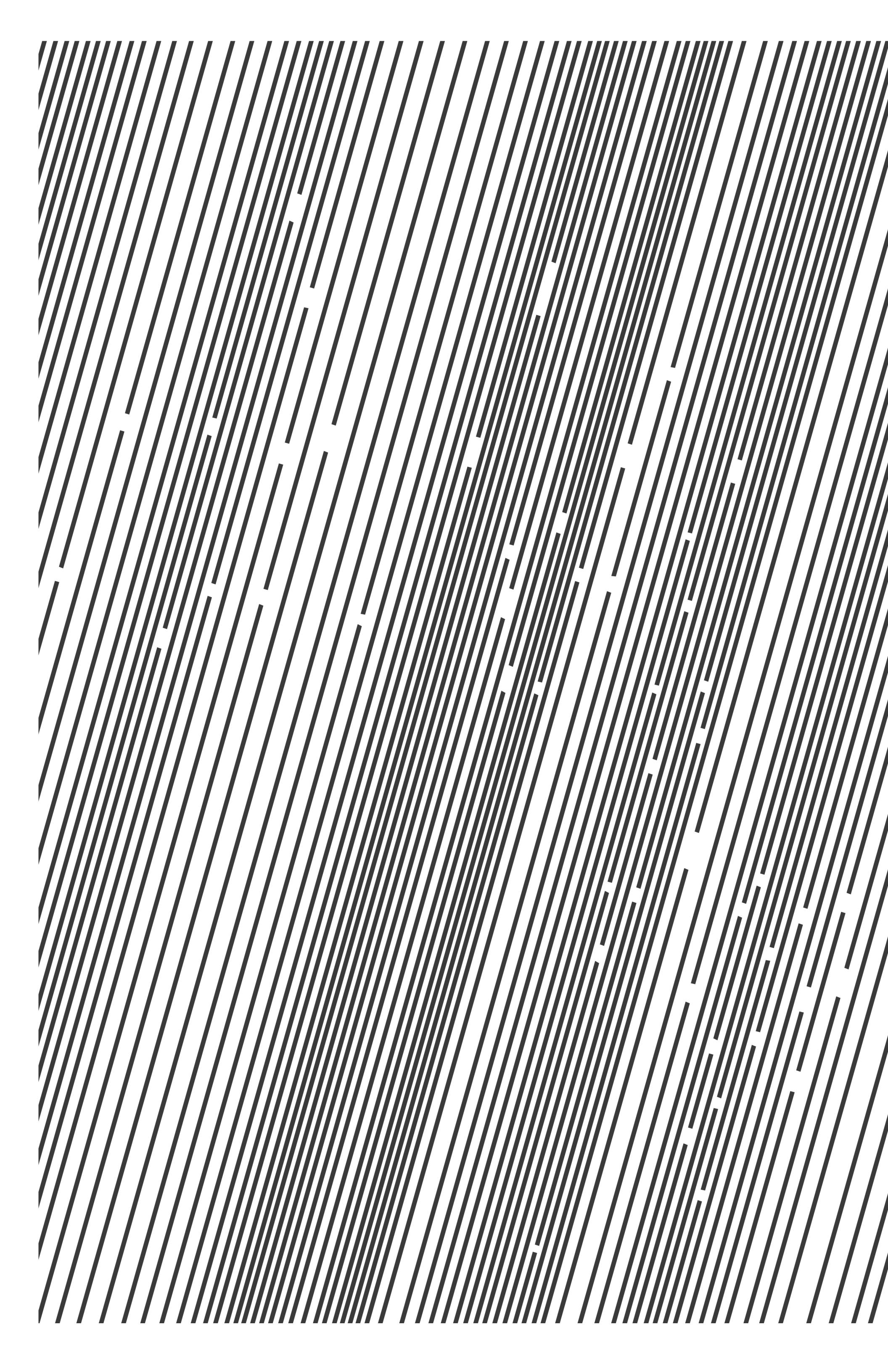
¹An informal market in San Miguel del Padrón (Havana) where spare parts, and other objects made by Cuban families to meet their basic needs, can be found



Redesign of a linear gradient pattern created by Armando Morales (1976) and published in Revista Signos No. 20, Villa Clara, Cuba 1977.







PUPPET (question 35):
Is the production and sale of this spare part legal?

PUPPET (question 36):
Decades ago, maintenance and repair were aspects of—included in—use value. Why are they now considered to be tasks external to the practice of design?

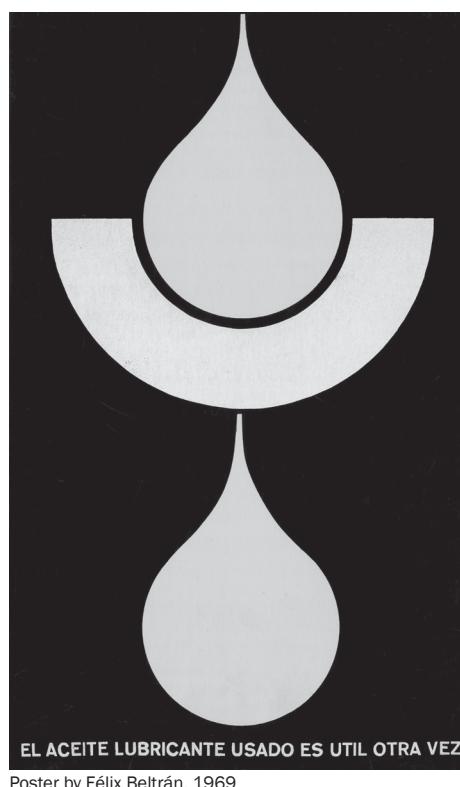
PUPPET (question 37):
Besides meeting a need, what other pressing matters does repair address?

PUPPET (question 38):
What is the object like that could be repaired with this spare part?

PUPPET (question 39):
What would a society that created repairable objects be like?

PUPPET (question 40):
What is Technological Disobedience?

(Translated by Yoan Moreno)



"Knowing is finding a solution." -José Martí

Repair as rupture. Breakage. Break it!

Repair breaks the cycle of consumption; it postpones the trashing of the object. When it can't be repaired, the object becomes a source of parts for the repair of other objects. In theory, the cycle could be broken forever. Breakage!

"No fixed structure corresponds to its defined use."
- Gilbert Simondon

Havana will become red. A red-rock paint covers everything. It is said that it protects objects and houses from oxidation and humidity. Eusebio Leal's beige,² the white lime of the Special Period, and the fuchsia-pink and turquoise of "Raulismo" disappear behind the arrival of the prophylactic red tsunami. The invasive presence of this color could be a collective response to the high index of corrosion on the island. The northern coastal zone of Cuba sits between the categories of C4 and CX on the index of corrosive aggression (ISO 9223)—the third highest in the world after the Persian Gulf and the Yucatan. In recent years, a version of rust-red paint was produced in the country; it was distributed at modest prices, and its use spread in the cities as a result. The rust-red paint—oil-based—is sold in re-used water bottles (500ml) by street vendors, at a price between 30 and 50 Cuban pesos (CUP). In *Rupture*, this color, re-named "prophylactic red" and "Taino red," was applied to the heads and hands of the puppets as a metaphor for, and index of, the process of geographical speciation.³

Factogram (object-document and documentary object)

"Rupture" is dedicated to exploring repair as a record of the present, as *Factography* (a concept of the Soviet writer Sergei Tretiakov). From this perspective, I am proposing that we think about spare parts as objective records, since they reproduce specific technological forms (documentary object). The materials used for production, by means of recycling, record the fluxes and furtive economies around the culture of trash on the island: the plastic from a trash can—its urban surrounding stolen from it—becomes raw material in the manufacture of blades for Korean fans. Vernacular repair in Cuba is *Factography*: it operates as a *technique of object fixation*; the spare part is a *precipitate* of the socialized labor processes.

To repair is like coming to love again.

To repair is to reexamine the object and its industrial culture from an artisanal perspective.

2. Historian at the forefront of restoration works in Old Havana.
3. Speciation is the product of microevolutionary processes that create divergence, thanks to local adaptation and geographical differentiation

TÍTERE (pregunta 32):
(Mostrando lo que tiene en la mano)
¿Puedo usar esta pieza de repuesto para reparar una lavadora?

TÍTERE (pregunta 33):
¿Por qué reparar si puedo comprar un objeto nuevo?

TÍTERE (pregunta 34):
¿Implica la reparación una forma nueva de autoría?

TÍTERE (pregunta 35):
¿Es legal la producción y comercialización de esta pieza de repuesto?

TÍTERE (pregunta 36):
Décadas atrás el mantenimiento y la repa-

ración eran aspectos englobados por el valor de uso, ¿por qué se les considera hoy tareas ajenas a la práctica del diseño?

TÍTERE (pregunta 37):
Además de resolver una necesidad ¿qué otras urgencias atiende la reparación?

TÍTERE (pregunta 38):
¿Cómo es el objeto que puede ser reparado con esta pieza de repuesto?

TÍTERE (pregunta 39):
¿Cómo sería una sociedad que crea objetos que pueden ser reparados?

TÍTERE (pregunta 40):
¿Qué es Desobediencia tecnológica?

"Conocer es resolver" – José Martí

Reparación como Ruptura. Rompimiento. ¡Rómpela!

La reparación rompe el ciclo de consumo, pospone el desecho del objeto. Cuando no puede repararse, el objeto deviene un surtidor de partes para reparar otros objetos. En teoría el ciclo puede romperse infinitamente. Rompimiento!

"Ninguna estructura fija corresponde a ningún uso definido." - Gilbert Simondon.

La Habana será roja. Una pintura almagre cubre todo. Dicen que protege los objetos y las casas de la oxidación y la humedad. El beige de Eusebio Leal², el blanco cal del Período Especial y el rosa fucsia y azul turquesa del "raulismo" desaparecen bajo el arribo del tsunami rojo profiláctico. La presencia invasiva de este color pudiera ser una respuesta colectiva al alto índice de corrosión en la isla. La zona costera norte de Cuba se encuentra entre la categorías C4 y CX del índice de agresividad corrosiva (ISO 9223), siendo la tercera más elevada del mundo después del Golfo Pérsico y Yucatán. En años recientes, una versión de pintura óxido rojo fue producida en el país, se distribuyó a precios módicos, por lo que su uso se expandió por las ciudades. El óxido rojo-base aceite- se comercializa en botellas de agua reusadas (500ml) por vendedores callejeros, a un precio de entre 30 y 50 pesos cubanos (CUP). En *Ruptura* este color, renombrado como "rojo profiláctico" y "rojo taíno", se aplicó a la cabeza y manos de los títeres como metáfora, e índice, de un proceso de especiación geográfica³.

Factograma (objeto documento y objeto documental)

"Ruptura" aborda la reparación como un registro del presente, como una *Factografía* (concepto del escritor soviético Sergei Tretiakov). Desde esta perspectiva propone pensar las piezas de repuesto como registros objetivos, porque reproducen formas tecnológicas específicas (objeto documental). Las materias empleadas en la producción, por medio del reciclaje, registran los flujos y economías furtivas alrededor de la cultura del desecho en la isla: el plástico de un cesto de basura, robado del entorno urbano, deviene materia prima en la fabricación de aspas para ventiladores coreanos. La Reparación vernácula en Cuba es *Factografía*: opera como una *técnica de fijación objetiva*; la pieza de repuesto es un *precipitado* de procesos laborales socializados.

Reparar es como volver a amar

Reparar es reexaminar el objeto industrial y su cultura desde una perspectiva artesanal.

2 Historiador al frente de los trabajos de restauración de la Habana Vieja.

3 La especiación es producto de procesos microevolutivos que producen divergencia gracias a la adaptación local y la diferenciación geográfica.

Cirkus Toccata 1984
Contrapunto Espacial No 3 1969
Interludio con Máquinas 1963
Ensamble VI 1963
Estructuras 1963
La Partida Viviente 1967

TRANSPARENT OBJECT

Special Period in Times of Peace was how the Cuban government termed the country's crisis in 1990. The Soviet demise brought bilateral trade to a halt, resulting in a deep economic crisis on the island. Cuba's international isolation and domestic shortages were made more acute by the longstanding U.S. embargo.

Commercial networks fell apart. There was no fuel to maintain either a public transportation system or the electricity grid. All industry slowed down dra-

matically due to shortages in primary materials and a lack of access to international markets. Cubans saw their surroundings, from their domestic space to their urban environment, deteriorate at an accelerated pace.

The country's centralized economy imploded at its inner core: the home. The family became an autonomous economic unit. Workers, musicians, physicians, athletes—all had to confront the severe scarcity of resources with creativity and cooperation.

The transparent object is an early 20th century con-

cept formulated by Boris Arvatov, a Soviet theorist of productivism. In his critique to the object and the capitalist mode of production, he called for a *transparent object* that would not hide the traces of its production. In absence of a conducive economic context for the production of transparent socialist objects, Arvatov suggested the provisional transformation of capitalist objects, according to the new social demands.

From this perspective, many of the objects created in Cuba during the crisis can be considered trans-

parent objects. They are artifacts that render visible the social and collaborative relations among individuals, confronted with pressing needs and constrained by specific material, technological and intellectual resources. Objects apparently useless were torn apart for repair, reuse and recycling, and the technical knowledge thereby obtained was socialized among friends and neighbors. In many cases, reinvented objects were self-explanatory, and their technological process of production easily replicated.

- E.O., 2017

Repair as Rupture (notes)

There are places where people must repair their objects so much that they decide to leave them open, disassembled; their guts splayed out on tables, couches, floors. Cables remain exposed, electronic parts liberated, chassis unscrewed. Destruction, paradoxically, accelerates repair work. They take these shortcuts through junk piles to prevent the television from changing channels without warning—just when the *novela* is getting good—or, to make it change channels even when the selector is broken; for the radio to hold—without turning off—a handful of batteries strapped to it with tape, like to the body of a suicide-bomber about to go off. The stream of white, black, red, green, blue, yellow, brown, grey cables floods the table, bifurcates in order to flow between transistors, Bakelite buttons, thermostats, winding motors, pierced plastic housings, screws, antennas, magnets. If we pay attention we can recognize, almost everywhere, small printed letters and numbers, sometimes isolated, sometimes in sequences, as if there were a reader in the world for those signs and symbols. As the skein grows, the signs accumulate and seem to form words, sentences, and even paragraphs, regardless of their intelligibility. In any case, reading them wouldn't explain much. The parts of one object overlap with those of another, they interweave, entangle and become confused. It would be impossible to locate where the blender begins and the

iron ends, which switch turns on what machine, which nut catches the flagellum of what screw, which cracks let out what heat, which antennas catch what signals.

The landscape over the tables, the armchairs, the living room floor is no different than if we threw, all at once, all of our appliances from a balcony into the street. The force of gravity that would break them into fragments is no stronger than the force of need that, at home, disassembles them to maintain the rite of domestic life.

But perhaps this image can only offer an idea of the whole, sacrificing that which makes it most powerful: the fragment. Fragments that no longer belong to a totality. I am speaking to the idea that on those tables and those couches, in a sense upholstered in detritus, we would also find strange, alien bodies, come from other systems. Among the mechanical parts of a lamp we might find the screwed-in fragment of a deodorant container whose cap, when manipulated, turns on the bulb; the end of a melted toothbrush—amorphous, tumorous—covers a velocity regulator whose metal axis can't be caught and spun with our own fingers, but that we can now adjust thanks to that melted-plastic mold. I should be able to write a sentence just as hybrid, with words and letters come from elsewhere, but appearing without warning—fruits—or crossing through the cen-darkness-ter of another word. But if I have restricted this description to the living room, to a jumble on the table

and the couch, it has been done so as to not scare—with more exposed guts—the reader who, now trained, won't be bothered at imagining that the same thing occurs in the kitchen, in the rooms, in the yard, on the balcony. Parts jump from one area of the house to another. The circular grate designed to hide the blades of a fan now serves as a hanging potholder to a few ferns by the window; in the yard, a dog sleeps in the plastic housing of an old Japanese TV.

The slaughter described above undoubtedly points to a disinterest in wholes, a disaffection for the closed, exclusive thing. But at the same time, this disassembly appears to be the only possible way to meet certain needs, and to protect the permanence of certain rites that sustain the drama of human life. How could these people, otherwise, continue reading under the lamp light; or listen to the sweet voice coming daily from the radio, or from wherever, for there is nothing resembling a radio on the table anymore. Isn't digging through the chaos of the world the only way—and hasn't it been—to sustain our existence? "*The rite of architecture is performed in order to make real a space that before the rite was not*," wrote the Italian radical architect Ettore Sottsass.¹

- Ernesto Oroza, 2019 (Translated by Yoan Moreno)

1 Ettore Sottsass: *There Is a Planet*, exh. cat. (Milan: Electa, 2017), 105.

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