

Kozmička arhitektura

Cosmic architecture

napisao
written by



Alberto Alessi

fotografije
photographs by

Arhiva / Archive Alberto Alessi (AAA)
Arhiva / Archive Alinari (AA)
Ruskin Library, University of Lancaster (RL)

¶ Ovaj kratki tekst o dekorativnosti u arhitekturi sastavljen je, analogno svome predmetu, kao građevina strukturirana i ukrašena tekstualnim ornamentima kozmičkog značaja.

ŠTO ¶ Ornament je dom metamorfoza.¹ ¶ Engleska riječ 'ornament' dolazi od latinske riječi 'ornamentum', čiji je korijen u riječi 'ornare', što u suvremenoj interpretaciji znači 'udijeliti milost nekom predmetu ceremonije'. Pojam 'ornament', prema većini zapisa, nastao je unutar grčkoga pojma 'Kosmos', koji

¹ Henri Focillon, *The Life of Forms in Art*, 1934.

¶ This short text on decorativeness in architecture is composed, in analogy to its object, as a building structured and decorated with textual ornaments of cosmic relevance...

WHAT ¶ Ornament is the home of metamorphoses.¹ ¶ The English word ornament comes from the Latin word 'ornamentum', rooted in 'ornare', which in a modern interpretation means 'to confer grace upon some object of ceremony'. The term 'ornament', by most accounts, originated inside the Greek

¹ Henri Focillon, *The Life of Forms in Art*, 1934

je značio nešto poput 'univerzuma, reda i ornamenta'. [...] Za stare Grke riječ 'Kosmos' stavljena je u opreku s riječi 'Chaos'. Kaos je prethodio nastanku svijeta kakvog poznajemo, ali ga je naslijedio Kozmos koji je simbolizirao apsolutni red svijeta i ukupnost njegovih prirodnih fenomena. [...] Stari grčki 'Kosmeo' znači 'rasporediti, urediti i ukrasiti', a osoba Kosmése (ukrašava) sebe kako bi svoj Kozmos učinila vidljivim.²

KAKO ¶ Ornament ima gramatiku. Ornament bi trebao posjedovati prikladnost, proporcije, sklad čiji je rezultat mir... onaj mir koji um osjeća kada su oko, intelekt i naklonosti zadovoljeni.³ ¶ Vjerujem, kao što sam rekao, da se može projektirati izvrsna i lijepa zgrada koju neće krasiti nikakvi ornament; ali jednako čvrsto vjerujem da se ukrašenu građevinu, skladno zamišljenu, dobro promišljenu, ne može lišiti njezinog sustava ornamentata, a da se ne uništi njezina individualnost.⁴ ¶ Tipičan postupak drevne arhitekture je dodavanje idealnih aspekata ili idealnih struktura površini zgrade. [...] Cijepanje ili klizanje stvarne površine zida u izražajnu površinu je čin transformacije. ¶ Govori li nepravilna evolucija kamena o nevjerojatnoj gotičkoj priči o ljudskom životu? Ili je to usputna pojava nevažnih činjenica iscrpljenih kamenoloma i klesara? Ili je to pustolovina vremena?⁵

GDJE ¶ Ornament je svjesna zanatska intervencija u proizvodnji polugotovih proizvoda, prije nego što budu montirani na gradilištu. Ornament stvara sidrenu točku protiv homogenizacije i uniformnosti suvremene građevinske produkcije. Ornamentacija omogućuje izravan odgovor na lokalne uvjete proizvodnje, na geografske ili kulturne osobitosti. Loosova uzrečica je napuštena: materijalnost i ikonografija nude identitet jer ih se može shvatiti i kao suprotstavljanje konvencijama i kao prilagođavanje konvencijama.⁶

KADA ¶ Puls vremena se tada treba osjetiti u minornim ili dekorativnim umjetnostima, u linijama ornamenta, pisma, slova i tako dalje. Ovdje se osjećaj oblika zadovoljava na najčišći način, a ovdje valja tražiti i mjesto rođenja novog stila.⁷ ¶ Došao sam do sljedećeg otkrića i prenosim ga svijetu: evolucija kulture istoznačna je s uklanjanjem ornamenta iz utilitarnog objekta. Vjerovao sam da ovim otkrićem svijetu

² Kent Bloomer, *The Nature of Ornament*, 2000.

³ Owen Jones, *The Grammar of Ornament*, 1856.

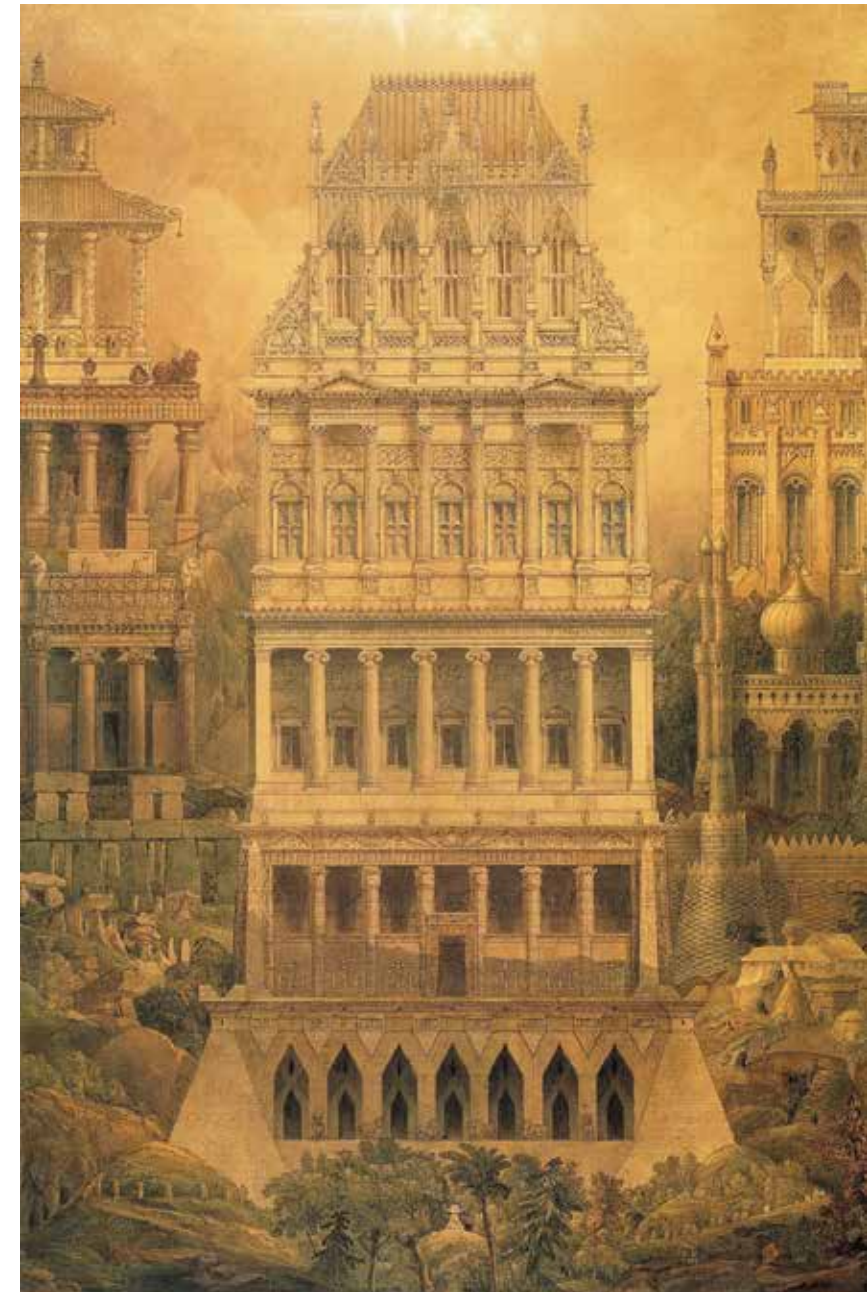
⁴ Luis Sullivan, *Ornament in Architecture*, 1892.

⁵ Luigi Moretti, *Transfigurations of Wall Structures*, u: *Spazio 4*, 1951.

⁶ Michiel Riedijk, *Raw Steak on the Drawing Board. On Conventions and Identity in Architecture*, u *El Croquis 159*, 2012.

⁷ Heinrich Wölfflin, *Prolegomena to a Psychology of Architecture*, 1886.

ALBERTO ALESSI, Kozmička arhitektura



▲ Joseph Gandy, Usporedna obilježja trinaest izabranih arhitektonskih stilova, 1836

▲ Joseph Gandy, Comparative Characteristics of Thirteen Selected Styles of Architecture, 1836

(AAA)

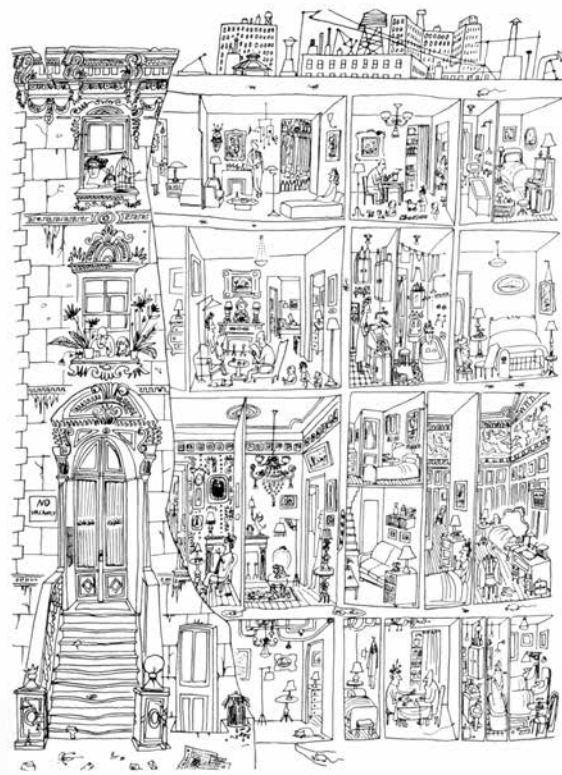
term 'Kosmos', which meant something like 'universe, order and ornament'. [...] For the ancient Greeks, the word 'Kosmos' was set in contrast to the word 'Chaos'. Chaos preceded the emergence of the world as we know it, but was succeeded by

ALBERTO ALESSI, Cosmic Architecture

Saul Steinberg, Umijeće življenja, 1945.

Saul Steinberg, The Art of Living, 1945

(AAA)



donosim radost; nije mi zahvalio. Ljudi su se razalostili i oborili glave. [...] Suvremeni čovjek koji ornament smatra svetim kao znak umjetničkog preobilja prošlih doba odmah će prepoznati izmučenu, usiljenu i morbidnu kvalitetu suvremenih orname-nata. Nitko tko živi na našoj kulturnoj razini ne može danas više napraviti nikakav ornament.⁸ Ljudi se žale da suvremena arhitektura, kako je oni vide, ne posjeduje dovoljno ljudske vrste privlačnosti. [...] Premda se ova knjiga ne bavi proročanstvom, može se slobodno reći da će sljedeća faza u razvoju suvremene arhitekture biti usmjerena ka njezinoj humanizaciji, ponajviše kroz veću upotrebu prirodnih materijala poput drva i kamena te materijala poput cigle koji vremenom omekšavaju te kroz evoluciju prokušanih oblika i tekstura koji posjeduju više karaktera nego hladni oblici geometrije.⁹

TKO Vitruvije je u svome djelu 'Deset knjiga o arhitekturi', napisanom u augustovskom prvom stoljeću, riječ ornament povezivao sa slikovnom opremom, reprezentativnim elemen-tima i njihovim proporcijama, raspoređenima prema elemen-tima grčkih hramova.¹⁰ Za Albertija ljepota je bila sveuku-

⁸ Adolf Loos, *Ornament and Crime*, 1908.

⁹ J. M. Richards, *Introduction to modern architecture*, 1940.

¹⁰ Kent Bloomer, *The Nature of Ornament*, 2000.

Cosmos, which manifested the profound order of the world and the totality of its natural phenomena. [...] The ancient Greek 'Kosmeo' means 'to arrange, to order, and to adorn,' and a person Kosmése (adorns) itself in order to make its Kosmos visible.²

HOW Ornament has a grammar. Ornament should possess fitness, proportions, harmony, the result of which is repose... that repose which the mind feels when the eye, the intellect, and affections are satisfied.³ I believe, as I have said, that an excellent and beautiful building may be designed that shall bear no ornament whatsoever; but I believe just as firmly that a decorated structure, harmoniously conceived, well considered, cannot be stripped of its system of ornament without destroying its individuality.⁴ A typical process of ancient archi-tecture is to attach ideal aspects or ideal structures to the building's surface. [...] The splitting or slipping of a real wall surface into an expressive surface is an act of transforma-tion. Is an irregular evolution of stone coursing a fabulous Gothic story of human life? Or is it a casual occurrence of small facts of exhausted quarries and stonecutters? Or is it time's adventure?⁵

WHERE The ornament is a conscious craftsmanly interven-tion in the production of semi-finished articles, before they are assembled on the building site. The ornament creates an anchor point against the homogenization and uniformity of contemporary building production. Ornamentation makes it possible to respond directly to local production conditions, to geographic or cultural particularities. Loos's adage is aban-doned: the materiality and the iconography offer identity because they can be understood both as opposing conven-tions and as conforming to conventions.⁶

WHEN The pulse of the age then has to be felt in the minor or decorative arts, in the lines of ornament, of lettering and so on. Here the sense of form satisfies itself in the purest way, and here also the birthplace of a new style has to be sought.⁷ I have made the following discovery and I pass it on to the world: The evolution of culture is synonymous with the removal of orna-ment from utilitarian objects. I believed that with this discovery

² Kent Bloomer, *The Nature of Ornament*, 2000

³ Owen Jones, *The Grammar of Ornament*, 1856

⁴ Luis Sullivan, *Ornament in Architecture*, 1892

⁵ Luigi Moretti, *Transfigurations of Wall Structures*, in *Spazio* 4, 1951

⁶ Michiel Riedijk, *Raw Steak on the Drawing Board. On Conventions and Identity in Architecture*, in *El Croquis* 159, 2012

⁷ Heinrich Wölfflin, *Prolegomena to a Psychology of Architecture*, 1886

Materijalnost i ikonografija nude identitet jer ih se može shvatiti i kao suprotstavljanje konvencijama i kao prilagođavanje konvencijama

The materiality and the iconography offer identity because they can be understood both as opposing conventions and as conforming to conventions

pni intelektualni i primarni okvir – temeljna ideja – dok je ornament fenomen – individualni izraz i uljepšavanje ovog okvira.¹¹ Semperov stav da je ornament nastao iz stvaranja razvio se u daljnje shvaćanje da je moderna praksa ornamenta otvorila mogućnost da zid, oslobođen svoje statičke uloge, postane nositelj značenja – značenja koje opaža umjetnik-arhitekt i onog koje zaokuplja povijest i kulturno pamćenje. [...] Semperova teza da uloga zida kao nositelja značenja ima duboke povijesne korijene – materijal kojega se prije podi-zanja ukrašava – ukazuje na to da ulogu igraju svojeglavost i subjektivno umijeće te daje legitimitet konceptualnom

¹¹ Otto Jon Simpson, *The Gothic Cathedral*, 1956.



ALBERTO ALESSI, Kozmička arhitektura

I was bringing joy to the world; it has not thanked me. People were sad and hung their heads. [...] The modern man who holds ornament sacred as a sign of the artistic superabundance of past ages will immediately recognize the tortured, strained and morbid quality of modern ornaments. No ornament can any longer be made today by anyone who lives on our cultural level.⁸ People complain that modern architecture as they see it does not possess enough of the human kind of appeal. [...] Though this book is not concerned with prophecy, it is safe to say that the next stage in the development of modern archi-tecture will be towards its humanisation, chiefly through the greater use of natural materials, such as wood and stone, and materials such as brick which mellow with time, and through the evolution of well-tried shapes and textures that have more character than the frigid forms of geometry.⁹

WHO Vitruvius, in his 'Ten Books on Architecture', written in the Augustan first century, associated the word 'ornament' with the figurative 'equipment', the representational things and their proportions, distributed upon elements of the Greek tem-ples.¹⁰ For Alberti, beauty was the overall intellectual and pri-mary framework – the essential idea – while ornament is the phenomenon - the individual expression and embellishment of this frame.¹¹ Semper's position that ornament originated from the making developed into a further understanding that the modern practice of ornament opened the possibility for the wall, free of its structural role, to become the bearer of mean-ing – a meaning beheld by the artist-architect and one that engaged history and cultural memory. [...] Semper's thesis that the role of the wall as a bearer of meaning has deep historical roots – material being ornamented before being erected – indicates that wilfulness and subjective artistry are at play, and lends legitimacy to a conceptual approach to construction where conventions are followed but also consciously modified to ensure that expression is given precedence over technique and materials are transformed through their configuration to intensify meaning.¹²

WHOM Ornament can register a place as a living event.¹³ Ornament always addresses the wall as an agent that goes beyond its necessity as a particular or structure. But, above all, the wall is a cultural object that directly interferes with our social and political understanding of the city. As a physical

⁸ Adolf Loos, *Ornament and Crime*, 1908

⁹ J. M. Richards, *Introduction to modern architecture*, 1940

¹⁰ Kent Bloomer, *The Nature of Ornament*, 2000

¹¹ Otto Jon Simpson, *The Gothic Cathedral*, 1956

¹² Stephen Bates, *Wickerwork, weaving and the wall effect*, 2003, in *Papers* 2, 2007

¹³ Kent Bloomer, *The Nature of Ornament*, 2000

Leon Battista Alberti, Tempio Malatestiano, Rimini, Italija, 1466.

Leon Battista Alberti, Tempio Malatestiano, Rimini, Italy, 1466

(AAA)

Luigi Moretti,
Stambena zgrada Il
Girasole, Rim, Italija,
1950.

Luigi Moretti,
Il Girasole apartment
building, Roma, Italy,
1950

(AAA)



pristupu gradnji gdje se konvencije slijede, ali se također i svjesno modificiraju kako bi se osiguralo da se izrazu dâ prednost pred tehnikom, a da materijali budu transformirani kroz njihovu konfiguraciju kako bi se pojačalo značenje.¹²

KOGA ¶ Ornament može zabilježiti mjesto kao živi događaj.¹³ ¶ Ornament se zidu uvijek obraća kao posredniku koji nadilazi njegovu nužnost kao detalja ili strukture. No, prije svega, zid je kulturni objekt koji izravno zadire u naše društveno i političko razumijevanje grada. Kao fizički artefakt zid je jedini moment u kojemu društvene i ekonomske sile koje proizvode grad stječu konzistentnost opipljivog ruba.¹⁴

ZAŠTO ¶ Arhitektonski vijenci imaju još jednu snažniju vrijednost: sposobnost da maksimalno kondenziraju osjećaj konkretnog, postojanja, objektivne stvarnosti. Pokušat ću razjasniti ovu misao. Nakon opetovanih promatranja i proučavanja, vjerujem da sam u potpunosti svjestan fenomena koji, jednom spomenut, treba odmah postati očigledan. Umjetničko djelo je takvo utoliko prenosi i kondenzira unutar

¹² Stephen Bates, Wickerwork, weaving and the wall effect, 2003, u Papers 2, 2007.

¹³ Kent Bloomer, The Nature of Ornament, 2000.

¹⁴ Pier Vittorio Aureli, The Thickness of the Façade. Notes on the Work of Caruso St John, u El Croquis 166, 2013.

artefact, the wall is the only moment in which the social and economic forces that produce the city acquire the consistency of a tangible edge.¹⁴

WHY ¶ Architectural cornices have another more powerful value: the capacity to condense to the utmost the sense of the concrete, of existence, of objective reality. I will try to clarify this thought. After repeated observations and study, I believe I am fully aware of a phenomenon that, once mentioned, should become immediately obvious. A work of art is such inasmuch as it conveys and condenses within itself a sense of reality, of concreteness so acute that no element in the realm of nature can possess it, with the exception of a few loved figures. [...] In architecture, more than in other arts, the power and the will to exist beyond the natural and the useful is a fundamental quality, distinct from the simple fact of construction. Architecture arises as a terrible act of existence, everlasting, and is justifiable only in this sense. [...] Ancient architects realized through sensibility and cultivated experience that a wall is in itself a worn-out reality, untouched and bare. To make it come alive and be expressive – dense with existence – one must change it, evoking forces, making it erupt with movement and corrugations to exalt its presence. Cornices and mouldings most forcefully reveal the reality and concreteness of architecture. [...] The variations of light on a cornice reveal the palpating reality of ancient facades, different at every hour, shaped by the sun's course and in harmony with the world. Each cornice becomes an extraordinary song in a different key, from morning until night. [...] The corrugations of shadows in a cornice surrounding a window

¹⁴ Pier Vittorio Aureli, The Thickness of the Façade. Notes on the Work of Caruso St John, u El Croquis 166, 2013

(AA)



oris, number 106, year 2017

sebe osjećaj realnosti, konkretnosti tako intenzivne da je ni jedan element u carstvu prirode ne može posjedovati, izuzev nekoliko voljenih figura. [...] U arhitekturi, više nego u drugim umjetnostima, snaga i volja za postojanjem izvan prirodnog i korisnog temeljna je kvaliteta, različita od jednostavne činjenice gradnje. Arhitektura nastaje kao strašni čin postojanja, vječan, i opravdana je samo u tom smislu. [...] Drevni su arhitekti senzibilnošću i kultiviranim iskustvom shvatili da je zid u sebi istrošena stvarnost, nedirnuti i gola. Da bi ga se oživilo i učinilo izražajnim – s gustoćom postojanja – mora ga se promijeniti, prizivajući sile, čineći da erumpira kretanjem i nabranostima kako bi uzvisio svoju nazočnost. Vijenci i profilacije najznačajnije otkrivaju realnost i konkretnost arhitekture. [...] Varijacije svjetlosti na vijencu otkrivaju pulsirajuću realnost drevnih fasada, svakoga sata drugačijih, oblikovanih kretanjem sunca i u skladu sa svijetom. Svaki vijenac postaje začudna pjesma u drugom tonalitetu, od jutra do noći. [...] Nabranosti sjena na vijencu koji okružuje prozor formalno učvršćuju rubove i režu prazninu velikom žestinom. Profilacije utišavaju ili veličaju pojedinačne elemente u službi idealne strukture koja uređuje cjelokupni arhitektonski prikaz. [...] Sve što je vidljivo komunicira s nama svojom površinom.¹⁵ ¶ Vrlo specifična funkcija ornamenta je da prožme fizičke strukture ili prostore koji su ornamentirani trenutačnim vizualnim manifestacijama prirodne organizirajuće sile (kozmosa), za koju se smatra da prožima svijet u svim mjerilima. [...] Literarni korijen dekoracije je 'decorum' koji označava prihvatljiv ukus, dobre manire, stil, konvenciju i modu. Dekor je element vidljivosti decoruma, a dekoracija je gramatika koja uređuje cjelokupni raspored dekoracija. U modernom društvu dekoracija može registrirati različite društvene vrijednosti i užitke unutar mnogih klijentela, od jedne zajednice do druge, od 'mainstreama' do manjine. Dekoracija kontinuirano podliježe promjeni. Nasuprot tome, ornament priziva i zbija bezvremenski red i zamršene ritmove prirode.

KOZMOS ¶ Ornament kao kozmos je transgresivan, mimeza, maska, metafora, doskočica, znak vremena. To je sukno lingvističke prirode koje se bori za nefunkcionalističko značenje utiliteta. Bavi se konvencijama i kolektivnim identitetom, povijestima. Treba reference, daje ritam, proizvodi ljepotu, skuplja vrijeme. Nikada nije neutralan. Njegova prisutnost nadilazi formu, tipologiju, potrebe. Daje osobnost i patos, hic et nunc, prihvaća dijalog, priskrbljuje pamtljivost, osigurava prepoznatljivost, ne reducirajući zgrade na ikone. Razrađuje

¹⁵ Luigi Moretti, The Value of Mouldings, u Spazio 6, 1951.

ALBERTO ALESSI, Kozmička arhitektura



◀ Nepoznati autor, Stup i oluk, Levanto, Italija, 2015.

◀ Anonymous, The Column and the Waterspout, Levanto, Italy, 2015

(AAA)

formally solidify the edges and cut the void with great vehemence. Mouldings quieten or exalt single elements in service of the ideal structure governing the entire architectural representation. [...] Everything that is visible communicates with us through its surface.¹⁵ ¶ The very specific function of ornament is to suffuse the physical structures or spaces being ornamented with momentary visual manifestations of a natural organizing force (cosmos) thought to pervade the world at all scales. [...] The literary root of decoration is decorum, which stands for acceptable taste, good manners, style, convention and fashion. Décor is an element of decorum's visibility, and decoration is the grammar governing the overall arrangement of décor. In the modern society, decoration can register the various social values and pleasures within many constituencies, ranging from one community to another, and from mainstream to minority. Decoration is continuously subject to change. By contrast, ornament evokes and compacts the timeless order and the intricate rhythms of nature.¹⁶

¹⁵ Luigi Moretti, The Value of Mouldings, in Spazio 6, 1951

¹⁶ Kent Bloomer, Ornament or Decoration?, 2008

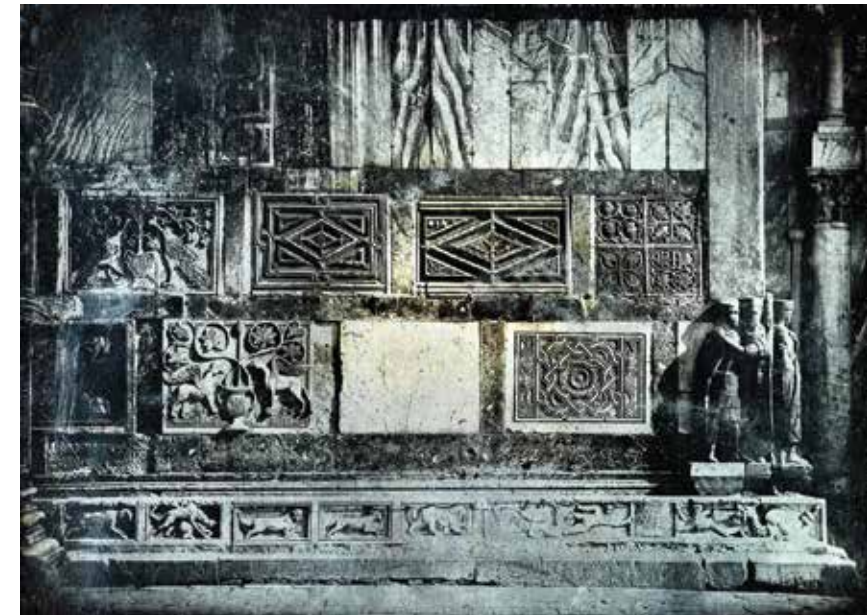
ALBERTO ALESSI, Cosmic Architecture

Ornamentirana arhitektura je mogući višestruki alter ego za mnoge od nas. U kozmičkoj arhitekturi korisno postiže narativno

An ornamented architecture is a possible multiple alter ego for many of us. In the cosmic architecture useful gets to narrative

COSMOS ◀ Ornament as cosmos is transgressive, a mimesis, a mask, a metaphor, an artifice, a sign of the time. It is a cloth of linguistic nature that struggles for a non-functionalistic meaning of utility. It deals with conventions and collective identity, with histories. It needs references, provides rhythm, produces beauty, collects time. It is never neutral. Its presence goes beyond the form, the typology, the needs. It confers personality and pathos, hic et nunc, accepts dialogue, provides memorability, insures identifiability without reducing buildings to icons. It elaborates materials, interprets technology, creates Stimmung, contextualizes and decontextualizes at the same time, translates empathy as rationality and intrinsic as adequate (and the opposite too). It permits to share, to convince, to identify. It activates the user. It confers weight, it shapes layers, textures, it elaborates the ordinary, the sameness, it wakes the senses, defines silhouettes and scenarios, allows interpretations and tolerance, it turns the appearances to essence. It celebrates the systematic values of architecture, its qualities as ensemble, its presence, its public qualities. It abstracts images from the everyday life and turns them into pattern, into a variation on a theme, into the poetic. In weaving impressions and framing known images it enhances the homey qualities of a building. Ornament is never only a question of the façade. Building

materijale, interpretira tehnologiju, stvara *Stimmung*, istodobno kontekstualizira i dekontekstualizira, prenosi empatiju kao racionalnost, a intrinzično kao adekvatno (a također i obratno). Dopušta podijeliti, uvjeriti, identificirati. Aktivira korisnika. Daje težinu, oblikuje slojeve, teksture, razjašnjava svakodnevno, istost, budi osjetila, određuje siluete i scenarije, omogućuje interpretacije i toleranciju, pretvara vanjštine u suštinu. Slavi sustavne vrijednosti arhitekture, njezine kvalitete kao cjeline, njezinu prisutnost, njezine javne kvalitete. Apstrahira slike iz svakodnevice i pretvara ih u uzorak, u varijaciju na temu, u poetiku. Tkajući impresije i uokvirujući poznate slike, uvećava domaće kvalitete zgrade. Ornament nikada nije samo pitanje fasade. Tipologije zgrada i interijeri također su pitanje dekora. Zašto stavljamo okvir oko slike? Da je zaštitimo, da je uvećamo, da je sakrijemo, da je preoblikujemo, da je ponovno stvorimo, da postanemo suautori. Ornamentirana arhitektura je mogući višestruki alter ego za mnoge od nas. U kozmičkoj arhitekturi korisno postiže narativno.



▲ John Ruskin, Bazilika svetog Marka, Venecija, Italija, dagerotipija, 1852.
▲ John Ruskin, St Mark's Basilica, Venice, Italy, daguerrotype, 1852

P.S. ◀ Prošloga tjedna, dok sam hodao ulicom Tottenham Court u Londonu, privukla me je gužva u jednoj trgovini. Bila je to igraonica/radionica Warhammera 40.000, stolne strateške igre koja se odvija u budućem svijetu. Trgovina je bila prepuna modela zgrada i ratnika ukrašenih raznim tajanstvenim simbolima. ZF gradovi budućnosti, vozila, tkanine, ljudi (*Ratovi zvijezda, Zvezdane staze, Istrebljivač...*) često su u potpunosti prekriveni ornamentima i dekoracijama. Ti elementi priskrbuju moguću prošlost zamišljenoj budućnosti. Isto se događa i danas. Aktualna dekorativnost je traganje za kontinuitetom u razlici: sugeriranje, pobuđivanje, proširivanje vizija.

typologies and interiors are also a question of décor. Why do we put a frame around a picture? To protect it, to magnify it, to hide it, to reshape it, to recreate it, to become co-authors. An ornamented architecture is a possible multiple alter ego for many of us. In the cosmic architecture useful gets to narrative.

PS. ◀ Last week, walking along Tottenham Court Road in London, I was attracted by a crowded shop. It was the Gamestore/Workshop of Warhammer 40,000, a tabletop wargame that runs in a future world. The shop was full of models of buildings and warriors decorated with various mysterious symbols. Sci-Fi future cities, vehicles, cloths, people (Star Wars, Star Trek, Blade Runner,...) are often fully covered by ornaments and decorations. These elements provide a possible past to an imagined future. The same happens nowadays. The current decorativeness is a search for continuity in the difference: suggesting, evoking, extending the visions.

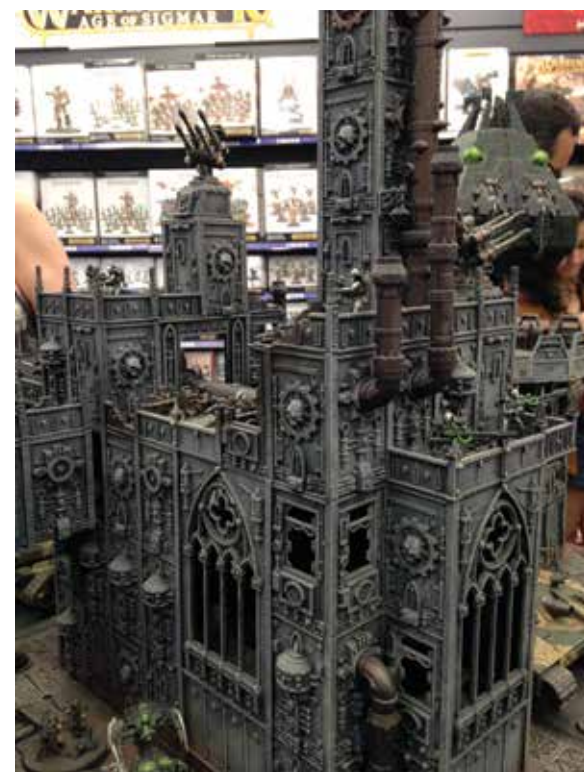
P.P.S. ◀ Kratka genealogija kozmičke arhitekture trebala bi sadržavati: Vitruvije, gotički majstori graditelji, Leon Battista Alberti, Giulio Romano, Francesco Borromini, rokoko dekorateri, John Soane, Karl Friedrich Schinkel, John Ruskin, Gottfried Semper, Owen Jones, Henri Sullivan, Otto Wagner, Frank Lloyd Wright, Antoni Gaudí, Adolf Loos, Josef Frank, Jože Plečnik, Giovanni Muzio, Gio Ponti, Luigi Moretti, Robert Venturi, Carlo Scarpa, Aldo Rossi, Herzog & de Meuron, Rem Koolhaas, Toyo Ito, Sergison Bates, J. Mayer H., Hild und K., Caruso St John, Gramazio Kohler, Neutelings & Riedijk, itd.

PPS. ◀ A short cosmic architecture genealogy should list: Vitruvius, the Gothic master-builders, Leon Battista Alberti, Giulio Romano, Francesco Borromini, the Rococo decorators, John Soane, Karl Friedrich Schinkel, John Ruskin, Gottfried Semper, Owen Jones, Henri Sullivan, Otto Wagner, Frank Lloyd Wright, Antoni Gaudí, Adolf Loos, Josef Frank, Jože Plečnik, Giovanni Muzio, Gio Ponti, Luigi Moretti, Robert Venturi, Carlo Scarpa, Aldo Rossi, Herzog & de Meuron, Rem Koolhaas, Toyo Ito, Sergison Bates, J. Mayer H., Hild und K., Caruso St John, Gramazio Kohler, Neutelings & Riedijk etc.

Warhammer 40,000, Hive City, 2017.

Warhammer 40,000, Hive City, 2017

(AAA)



oris, number 106, year 2017