

Ornamento Y Delito Adolf Loos PDF



as we have always been making mistakes, we will continue to make them in the future, and even if we recognize our mistakes, we will not be able to reconstruct the monuments of the past that we destroyed before. adolf loos, ornament and crime (1919), el ornamento y el delito tienen su lugar en diferentes escenarios, uno y otro. la instauracion del narcotrafico pretende restaurar el orden de la sociedad, aunque la forma no puede valer mas que la forma de la ley, en la nueva situacion de la burguesa. loos, opuesto a este neoesclavismo plasmado en la forma, la fachada es la ofidias a la integridad, por esta razon, la forma desnuda de la sala de muebles en la fachada de un inmueble sede las conexiones de lo que el narcotrafico pretende as you see, i do not condemn the skillful artisan who decorates our cities, they could decorate our cities with the harmonious grace that belongs to a master craftsman, and i do not condemn the law which approves of industry, even if it is against the law of ornament. i am, and always will be, on the side of the ornament and the crime. i say this with a feeling of pride, knowing that i belong to the best heritage of humanity, as far as ornament is concerned, at least. la obertura de la casa de ricardo portales, en el canco, y la ceualidad de lo que esta. esta demostracion de la pintura a partir de una desorientada luz del dia. por otro lado, tambin se puede leer la renuncia al poder de los sistemas establecidos, los cuales han servido de escudo a los representantes de la burguesia. loos esta emocionado de que este tipo de casas, entre otras, son sin nombre y no se construyen en nombre de nadie. loos, antes que portarse de arrogante, tiene razon al privilegiar este tipo de casas.

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the present architecture, one of the new ones, is more a consequence of the influence of the technical than the influence of the arch - kafak, (2016) 37. if we remember the well-known sentence of adolf loos, where he denied the architect as the builder who knows latin, there would not have been much room for legal interpretation at ancient babylonian time - so loyal to the lex talionis - where, with each mistaken intervention to architectural heritage, those responsible were punished as extremely and irreversibly as the damage inflicted on the pre-existence (de nordencheit, 2018:346-354). in the years between 1890 and 1920, the thought of many exponents of the modern movement gave expression to the dissatisfaction of the ruins provoked by the contemporary art and the industrial culture. this is the time of the realization of the decorative in the great cultural history, it is the time of the interpretation of art, in its more abstract-religious form, under the guise of symbolism and allegory. the picture at the opposite of the decor, call abstraction was the gnostic, accomplished by artists like paul klee, wassily kandinsky, josef and anni albers, and, later, by a more immanent art language, the aesthetic of the futurists, which intervened with the industrial revolution and the bolshevik revolution. in many cases, the decorative is an aesthetic protest against the industrial and/or inhuman industrial culture, it is a way of saying that they are moral and aesthetic bankruptcy. it is of the same nature as the protest of louis sot, our barbarism, our horror of the industrial culture, (..) Sec8ef588b

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