

POSTULATE I COSMOGONY

Chronological order that led this project, and which defines the discourse between humans and their surrounding looks like this:

cosmos-city-human/thought

All three can be said to be complicated entities, as well as ontological beings; however, contrary to cosmos, which represents infinite space, and a human, who represents infinite complexity, city remains the only one that can be sensibly cognizable, and as such will be used as modus operandi of heuristic game of cognition.

It should be noted that city is not viewed as existence of separate, specific representations, but as a sub-existence of abstract thoughts. In this context, city becomes a miniature symbol of cosmos and a colossal representation of a human. In order to reduce this hypothetical cosmos to the level of a city representation, we had to articulate the ideogram of cosmos as a manifestation of conceptual idea. Since the composition of this idea is of irregular shape, archaic formulas and urban mythologems that are still evident in the area of architectural contemplation had to be used. Dodecahedron, as one of the most suggestive symbolical representations of cosmos, found its place in the phenomenology of cosmos and remained, as such, deeply rooted in history. In order to restore the glory of dodecahedron, but also move it to the context of modern thought, we decomposed/deconstructed its formal shape and left it for the human logical/pre-logical (observational) apparatus, led by the innate human need to put things back into their initial (harmonic) order, to compose it back to its original shape. These tendencies towards unfinished, suggestive sculptural forms have always driven the need for upgrading, developing and reworking, which is needed for understanding anything, including the understanding of cosmos/city. However, although there is awareness about the magnitude of cosmos, there is no awareness about the effort and the persistence of cosmos which has been working for 13.8 billions of years to create what we today call a conscious being. This is why we decided to represent the concept of Cosmic Calendar via the only medium that is big enough to express it and explain it – via architectural work. We did this through 12 ideograms which represent time distance between the Big Bang and the modern man, and the changes that marked the stages of this long journey. We hope this constellation of various cosmic morphemes to send a moral and ethical message, but also to demonstrate strong analogy between the maturation of cosmos, city, and a human.

