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Loos used the essay as a vehicle to explain his disdain of ornament in favour of smooth and previous surfaces, partly because the former, to him, caused objects and buildings to become unfashionable sooner, and therefore obsolete. This effort wasted in designing and creating superfluous ornament, that he saw as nothing short of a crime. The ideas embodied in this essay were forerunners to the modern movement, including practices that would eventually be at core of the Bauhaus in Weimar. Adriana Cobo * Adriana Cobo es arquitecta y actualmente trabaja como profesora de la escuela de arquitectura y construcción de la Universidad de Greenwich, en Londres. El texto es el Ornamento un Delito hace parte de su proyecto Panorama, una serie de textos, exhibiciones y talleres que explora las relaciones entre forma y proceso en contextos urbanos contemporáneos. La estrategia de la ostentadora a la narcotráfica para dotar de capas de camuflaje a los operarios a fuerza de almacenamiento y distribución de droga pasando por colas, barrios limpios, patios de mierda y otras actividades criminales, sigue siendo igualmente viva, aunque ha cambiado un poco de forma y nombre. Sus actividades se basan en los espacios que los carteles pueden tomar prestado de casas de éxito de los principales dueños de inmobiliarias y grandes empresas, construidas con los procesos de imitación y sofisticación. De forma que la ostentación que la narcotráfica impone en la superficie de las casas hace que sus factores vienen de los métodos y recursos de lo que es gente de éxito, que poseen anteojos de la droga asociados con una mirada criminalizadora de lo que es legal y mundano. Hablan de esto como del narcotráfico "camuflaje urbano", que hasta hoy es la estrategia de muchos carteles, y de las sucesivas y relaciones que han afectado al marco de la arquitectura californiana, a lo largo de los siglos.

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 Nordencheyt, 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 gnomic, 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, (..) 5ec8ef588b

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