

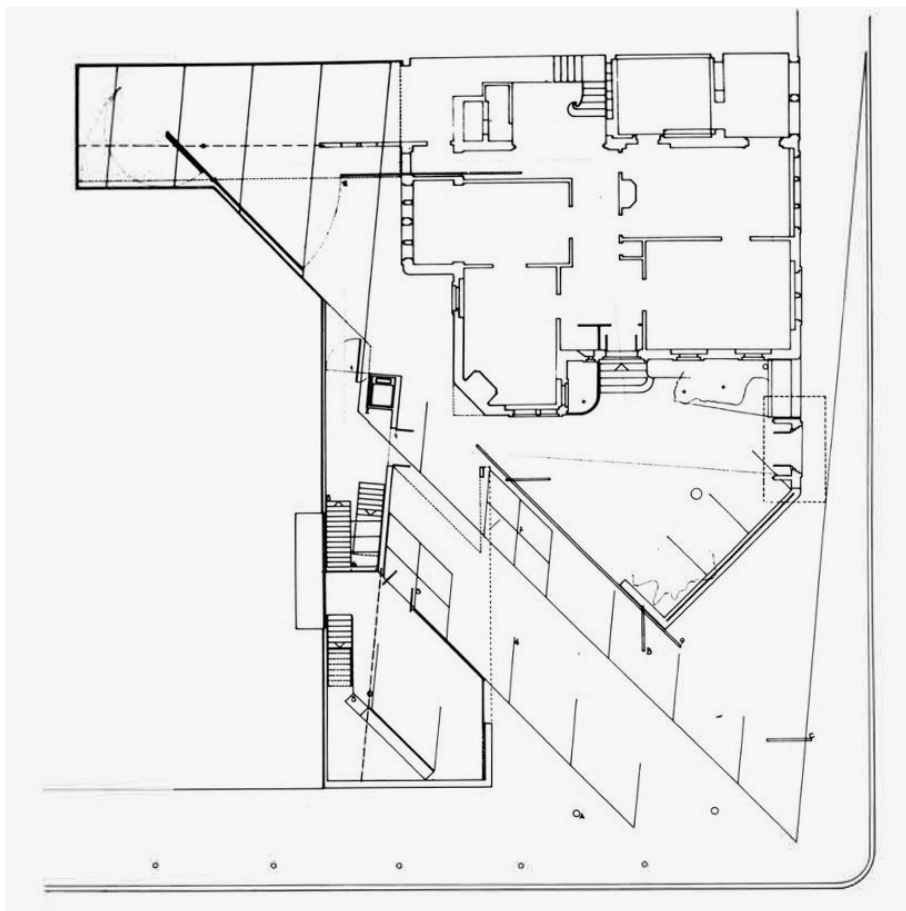
Annex

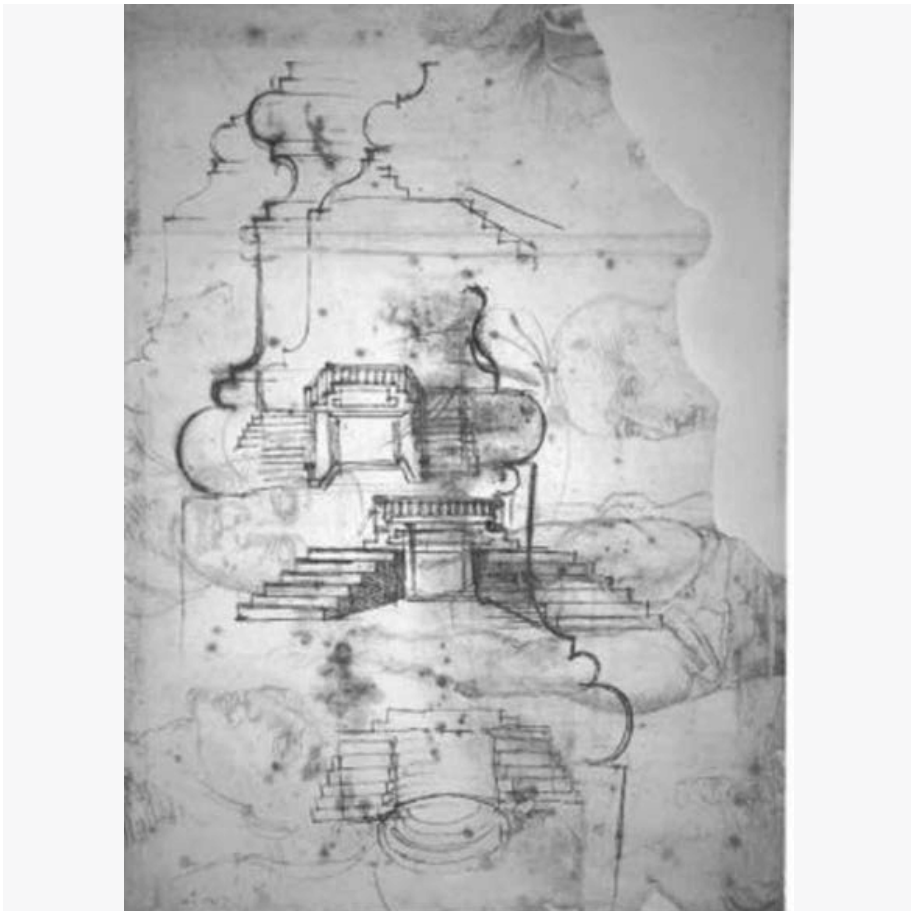
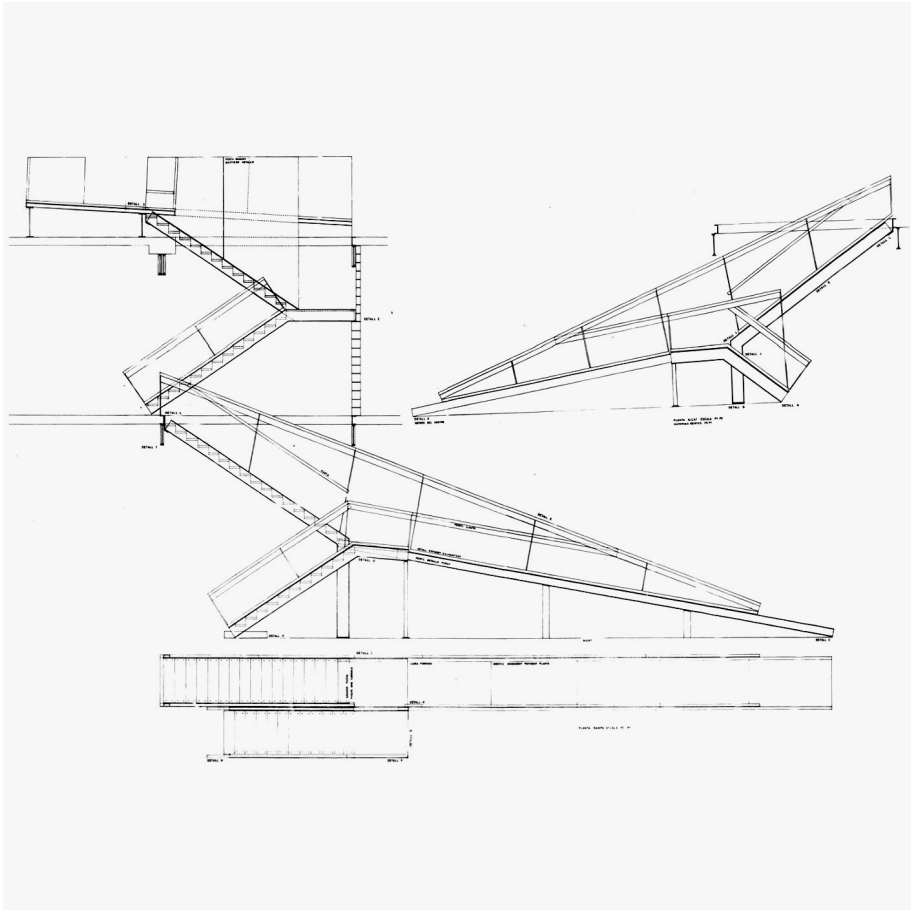
Metaphors

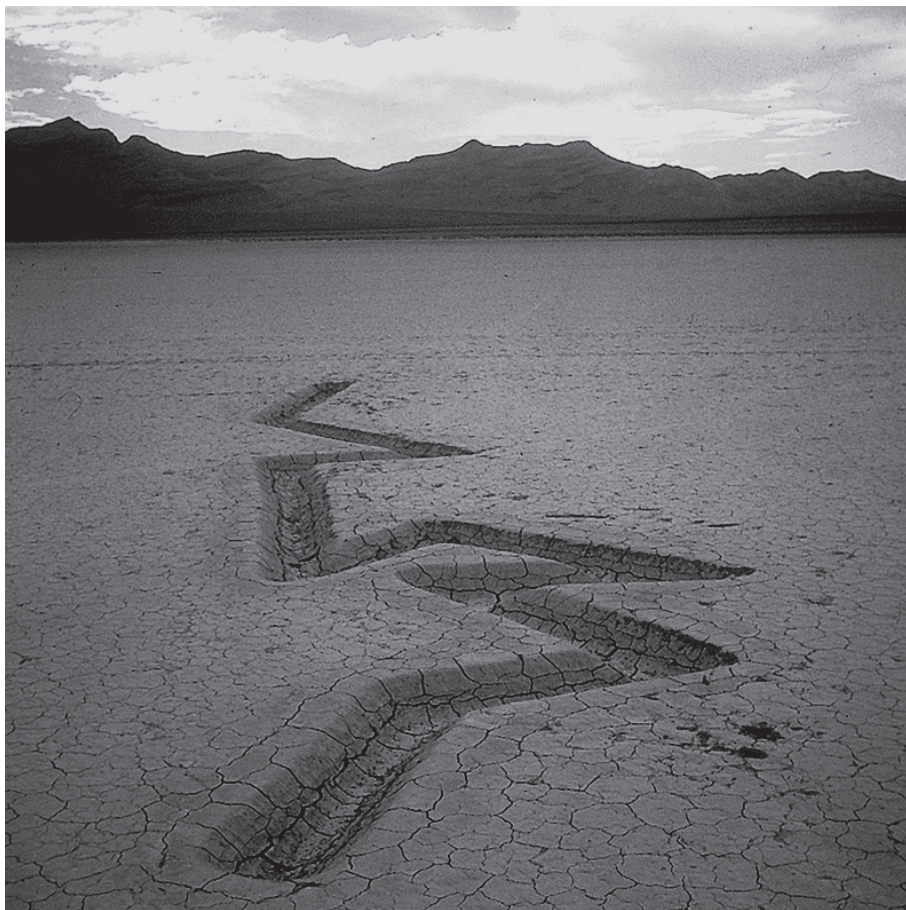
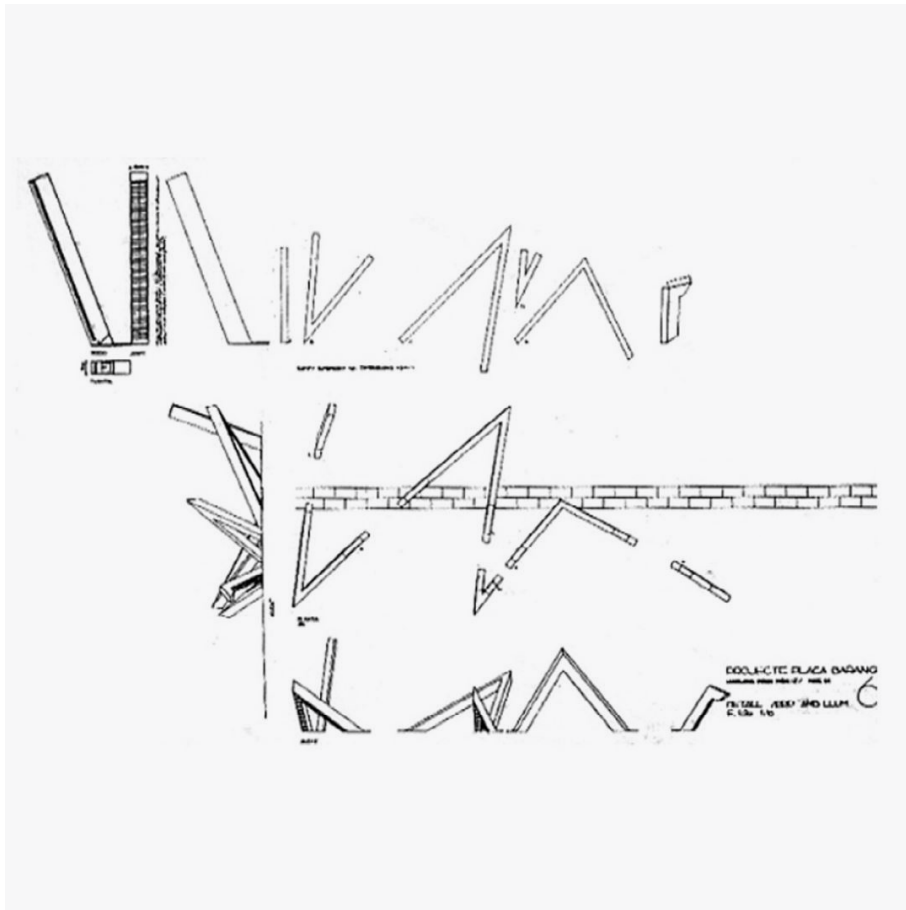
'Mighty queer — Injuns
think the North Wind
is a ghost horse that
lives in the clouds.'

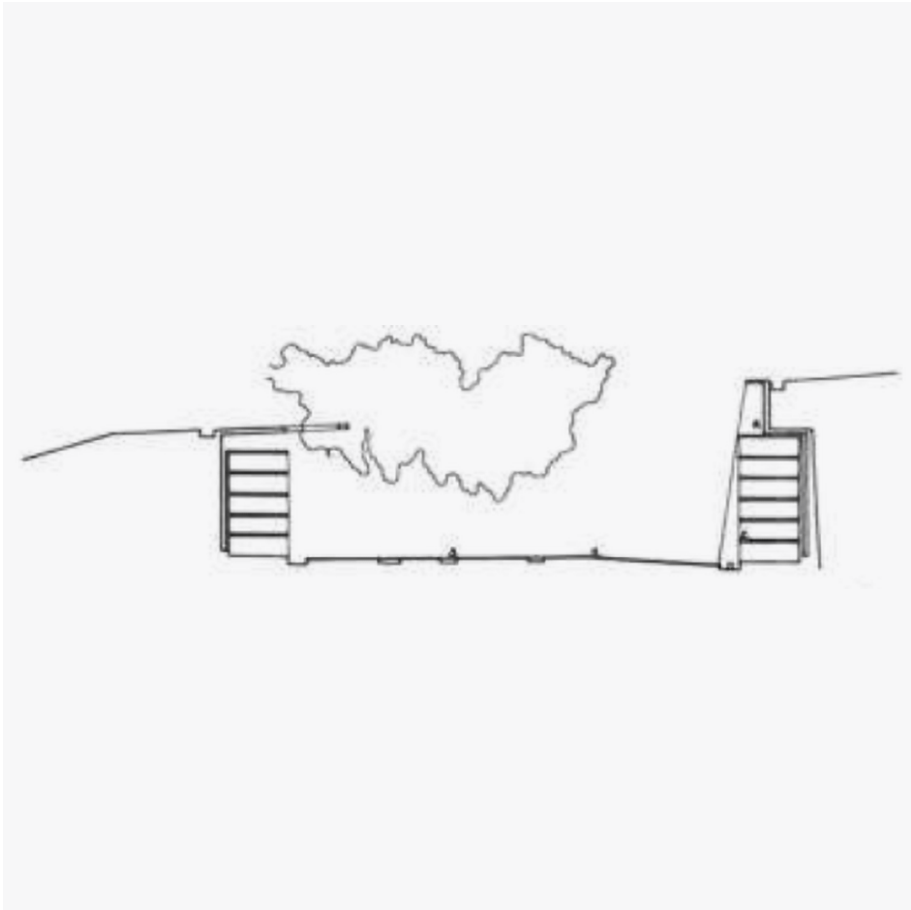


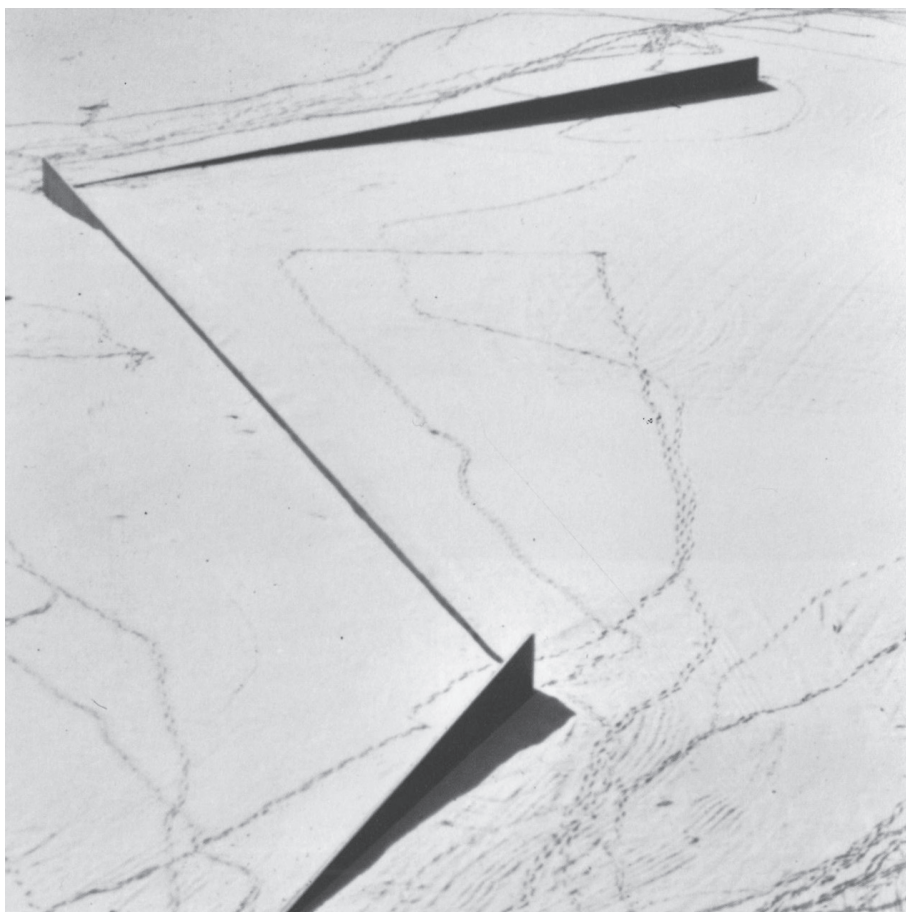
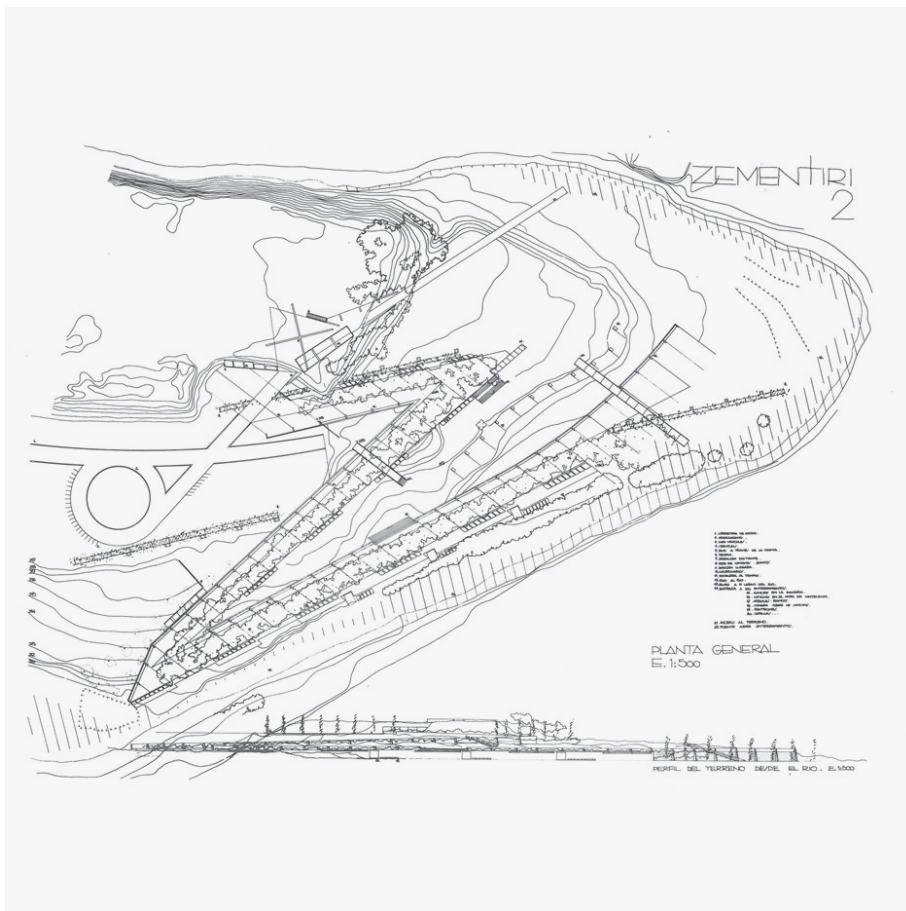
Miralles/Pinós
Enric Miralles
EMBT Miralles Tagliabue

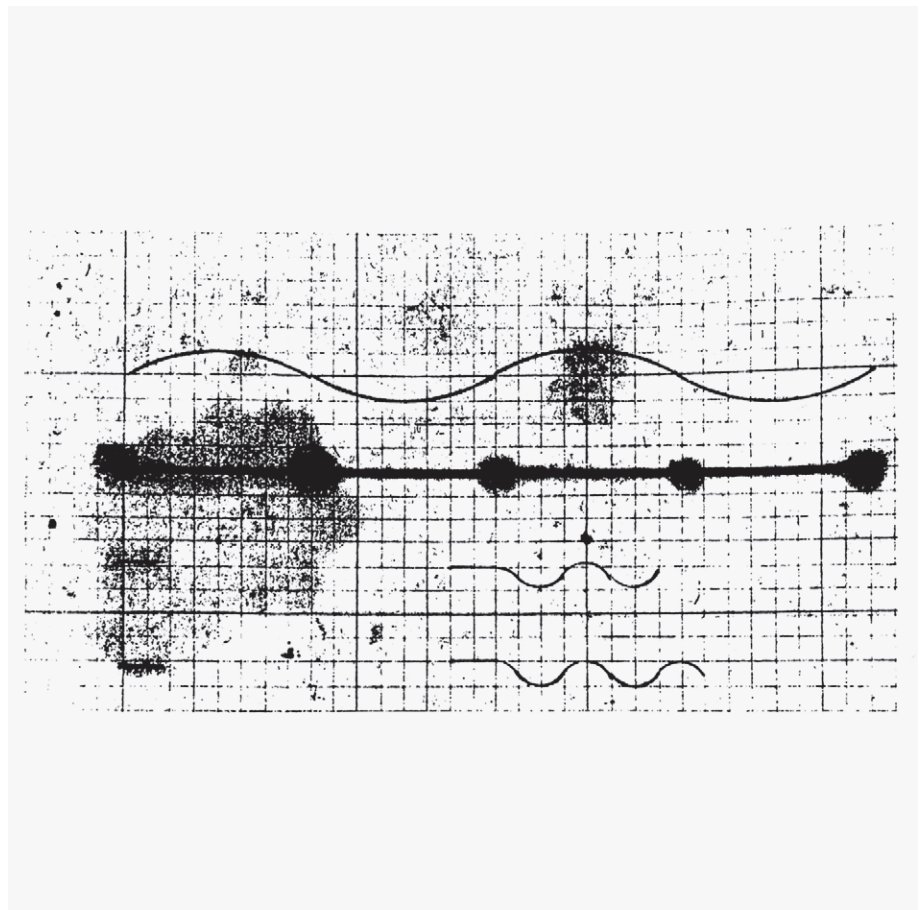


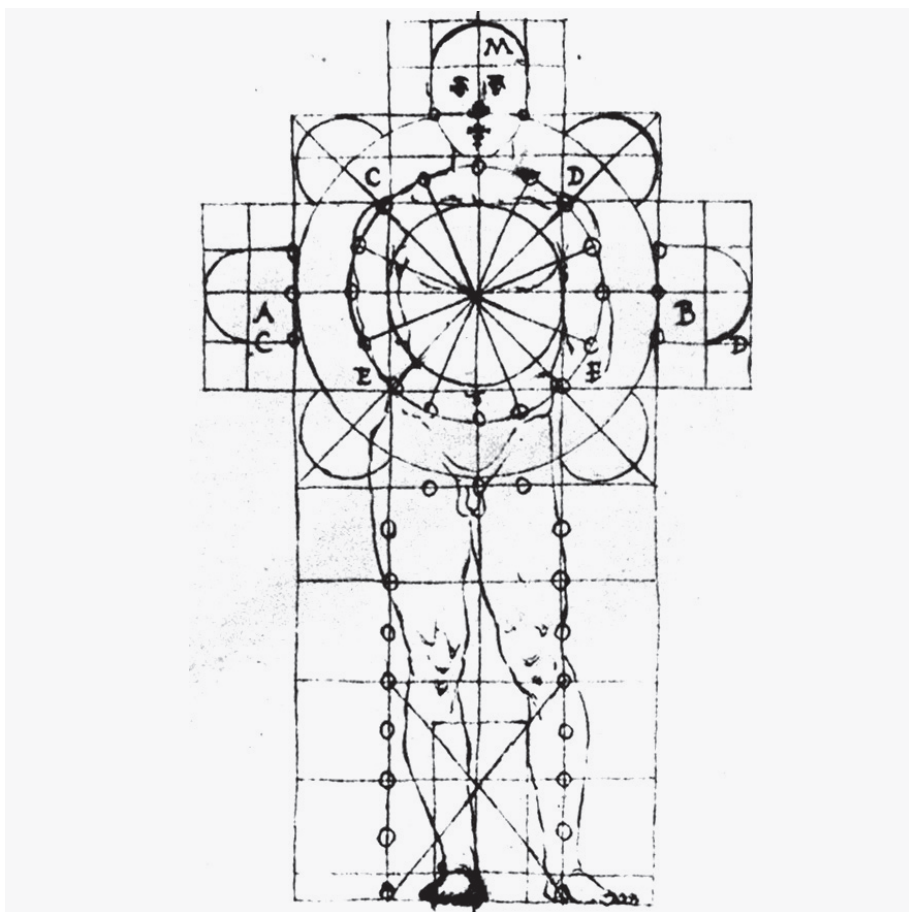
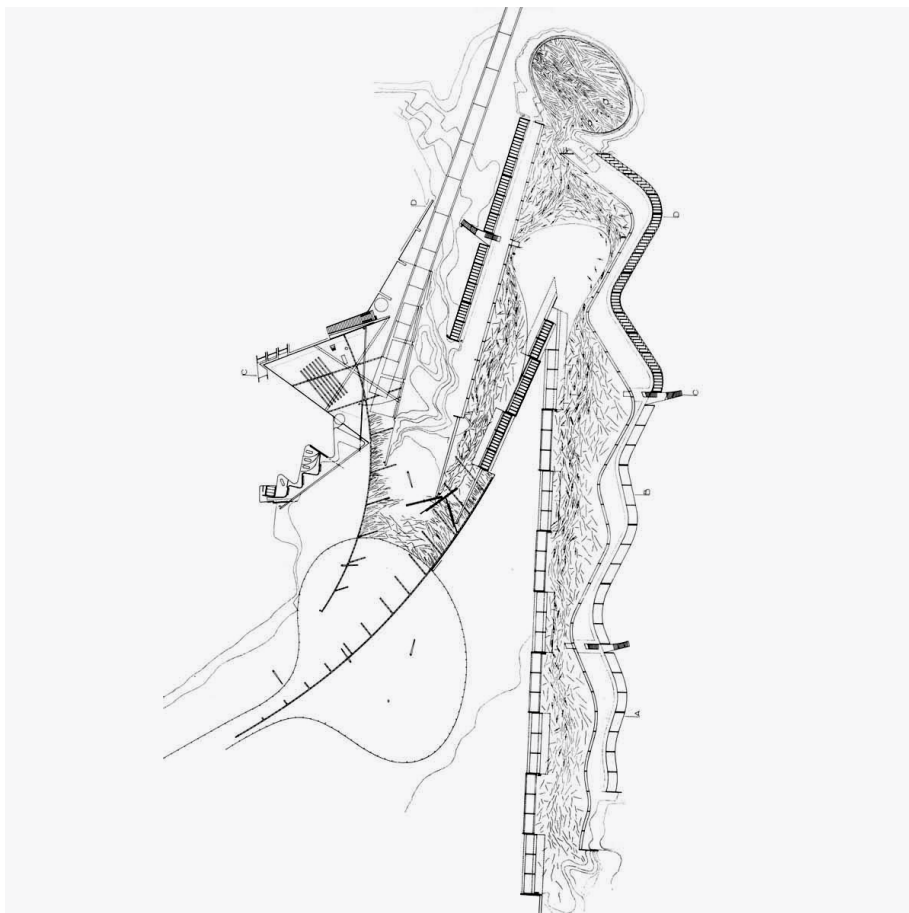




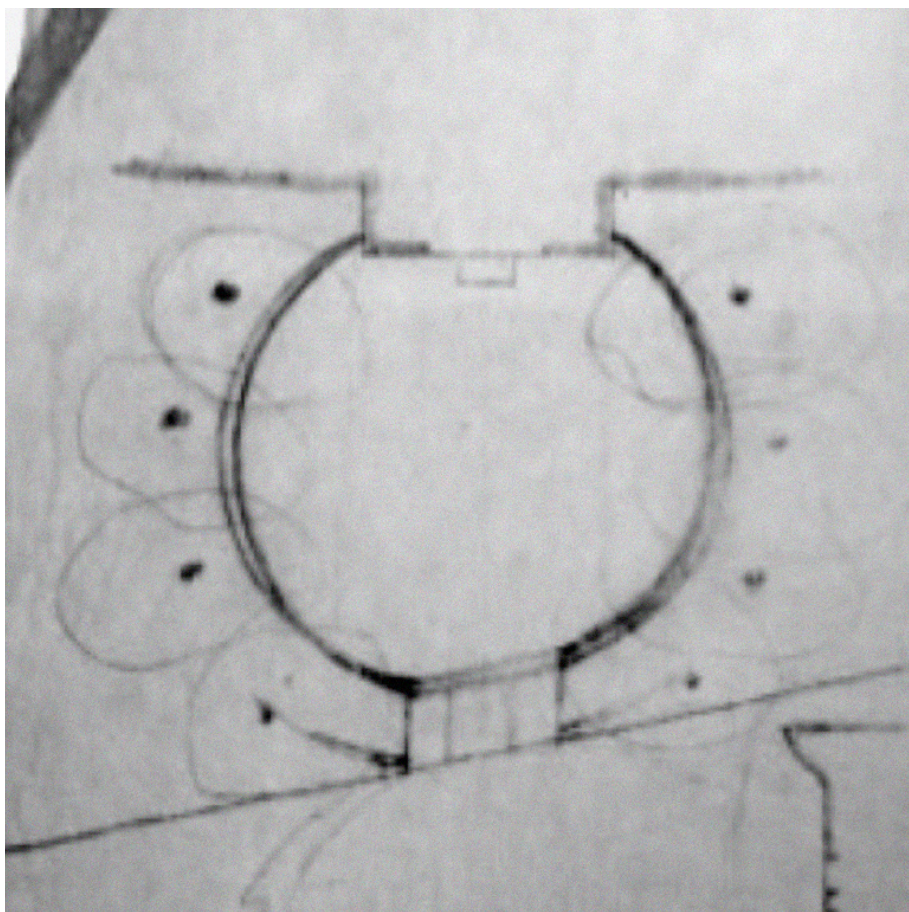
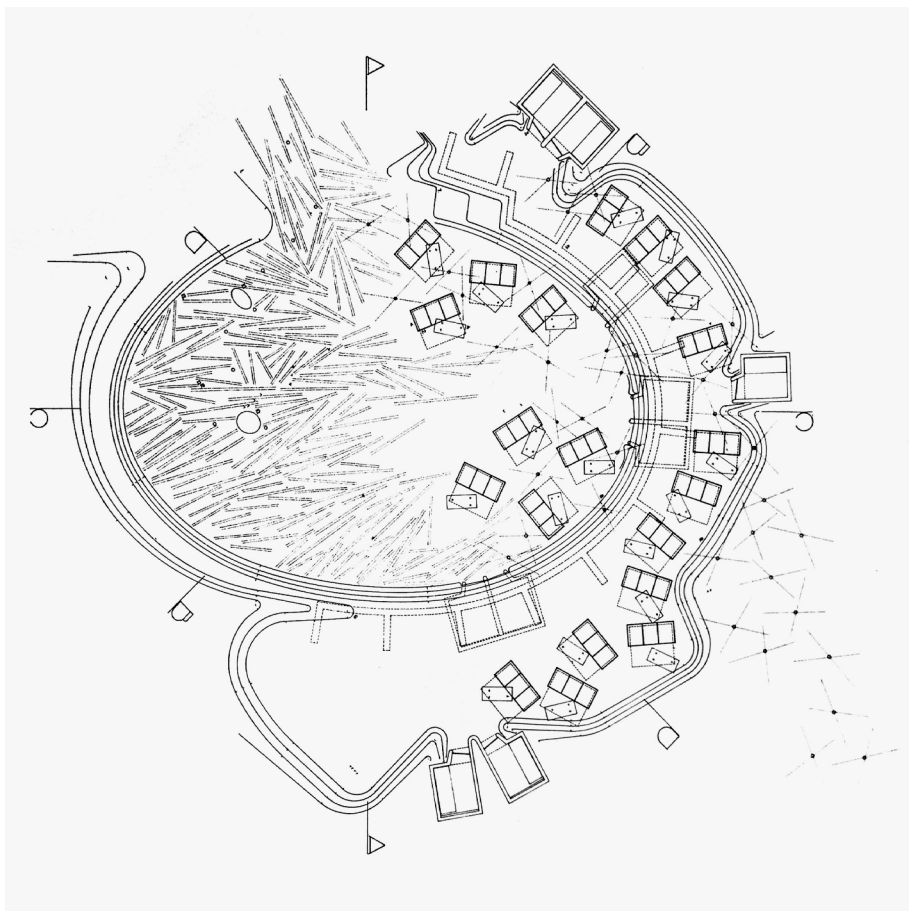


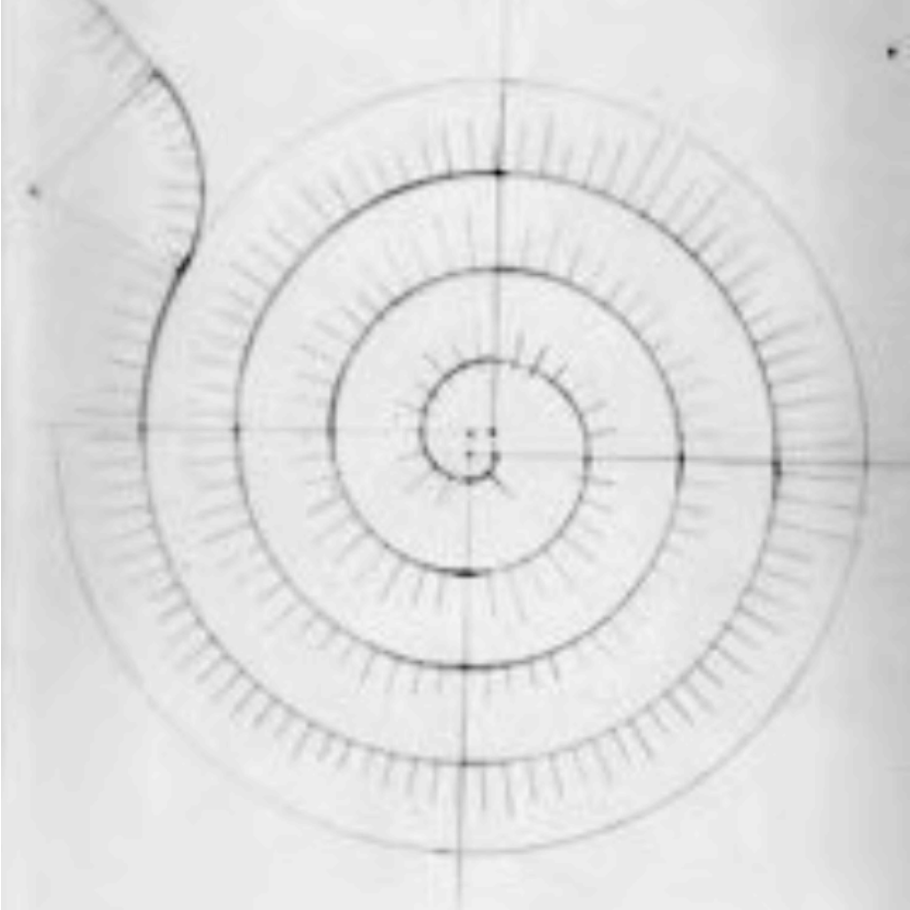


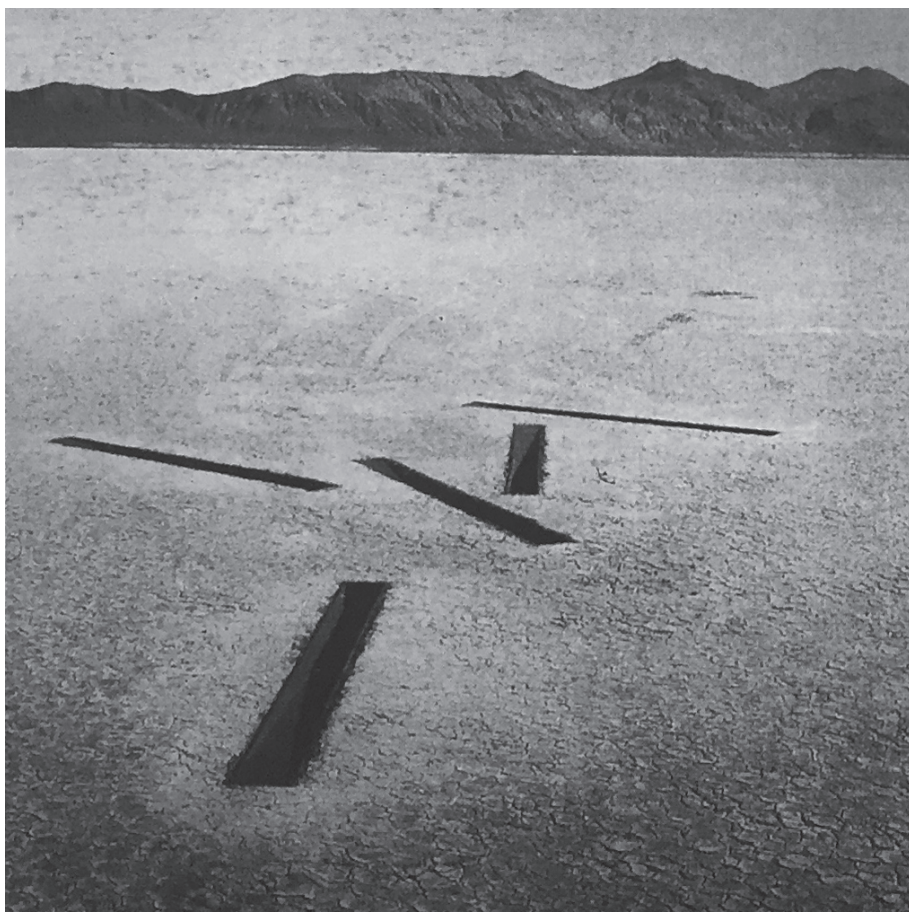




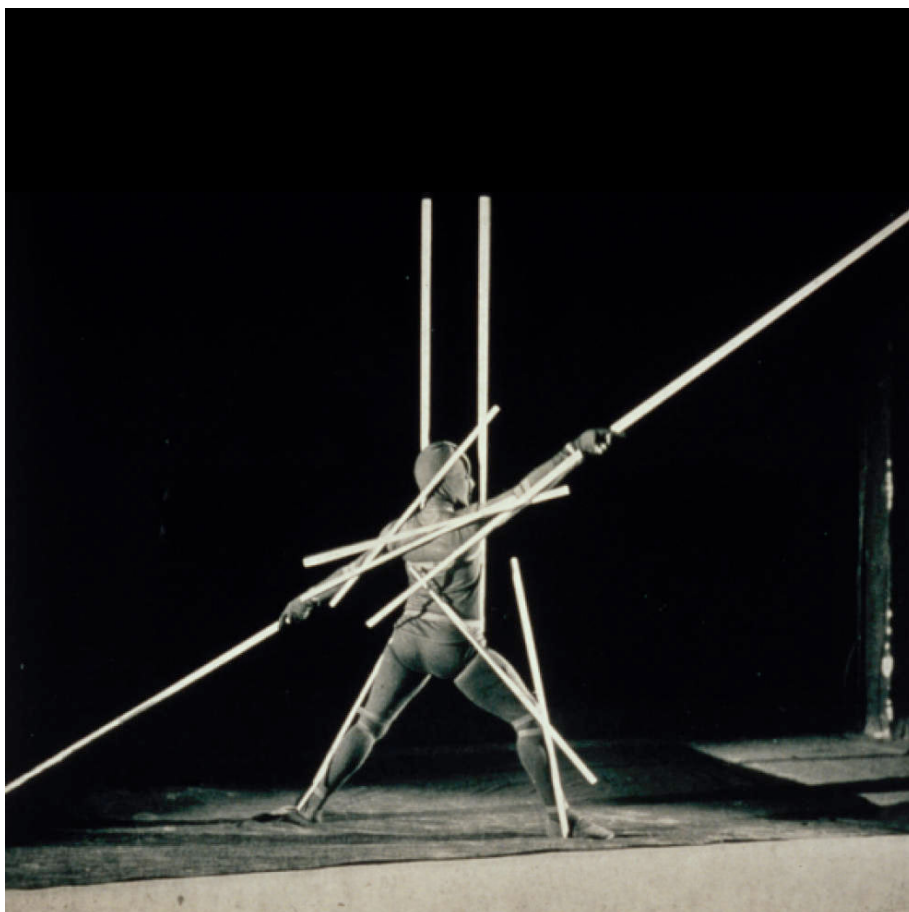


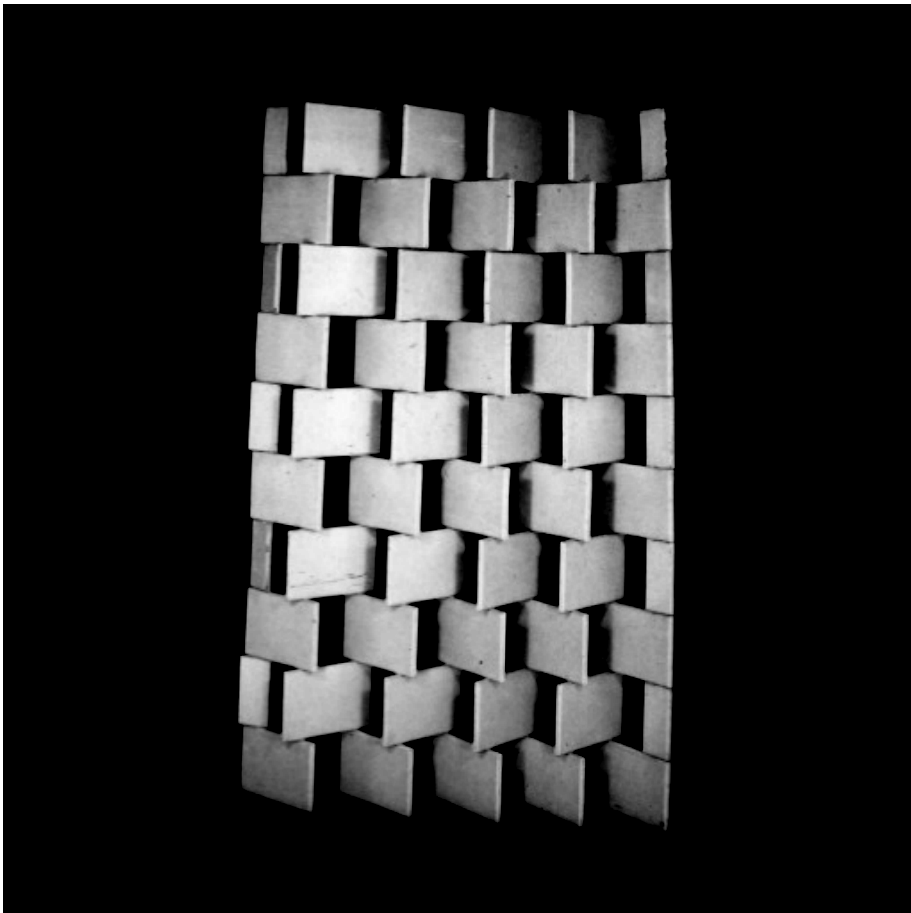
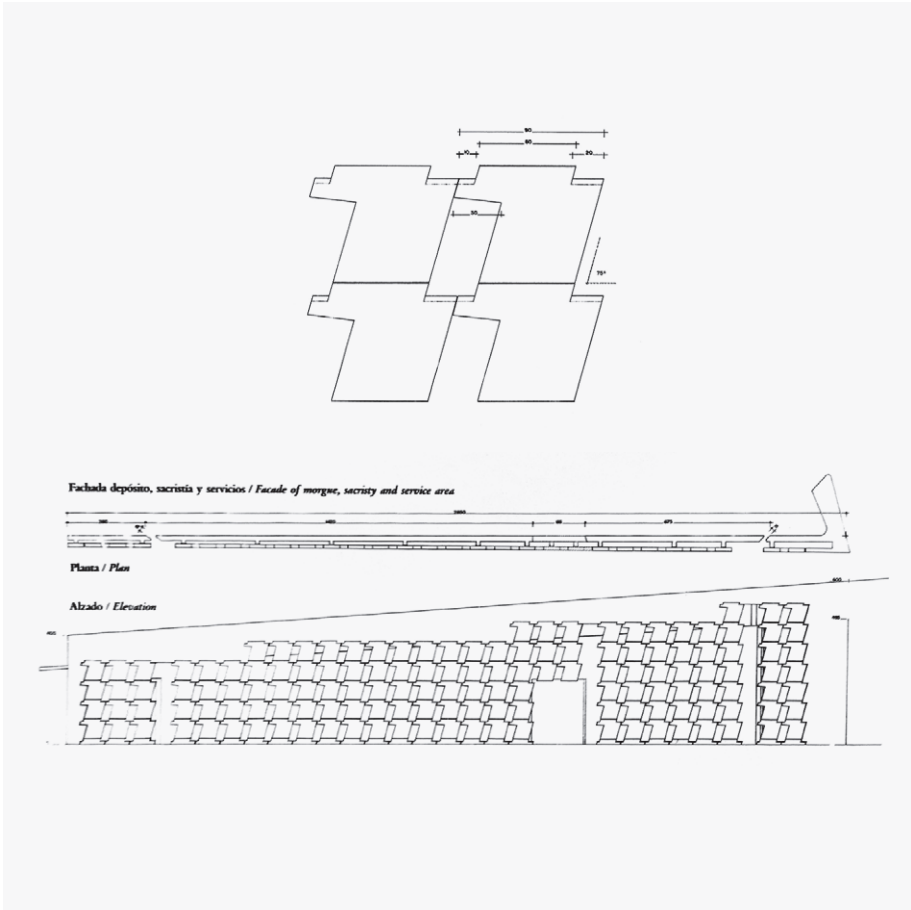


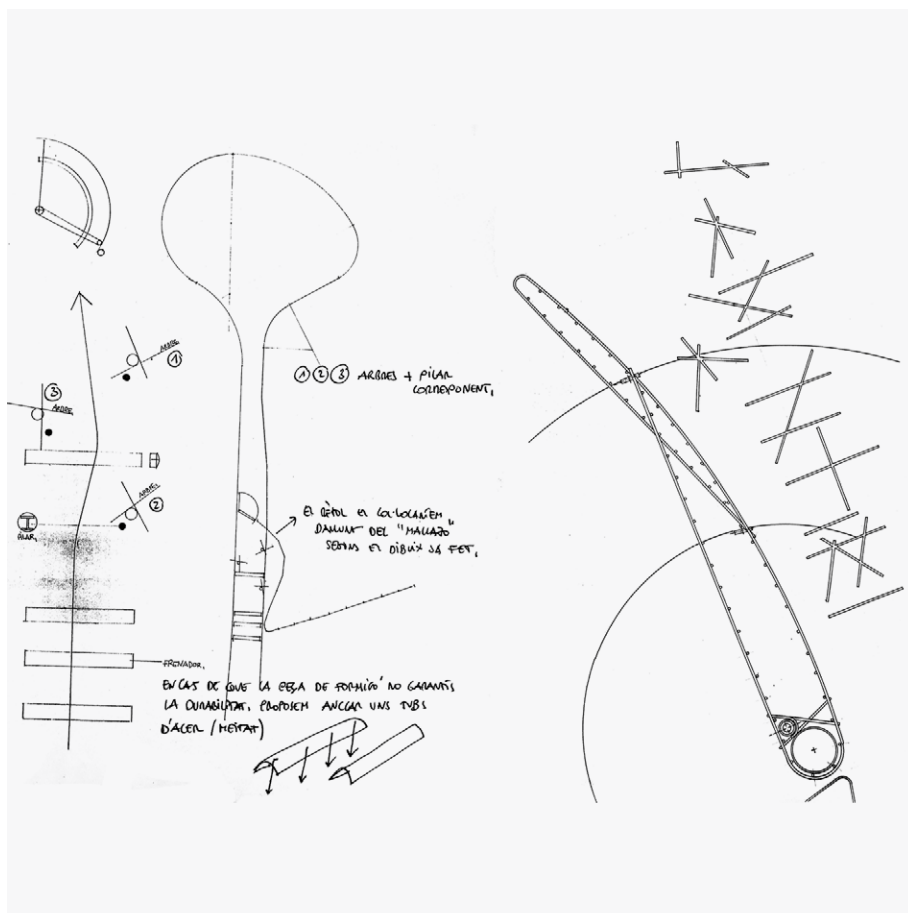


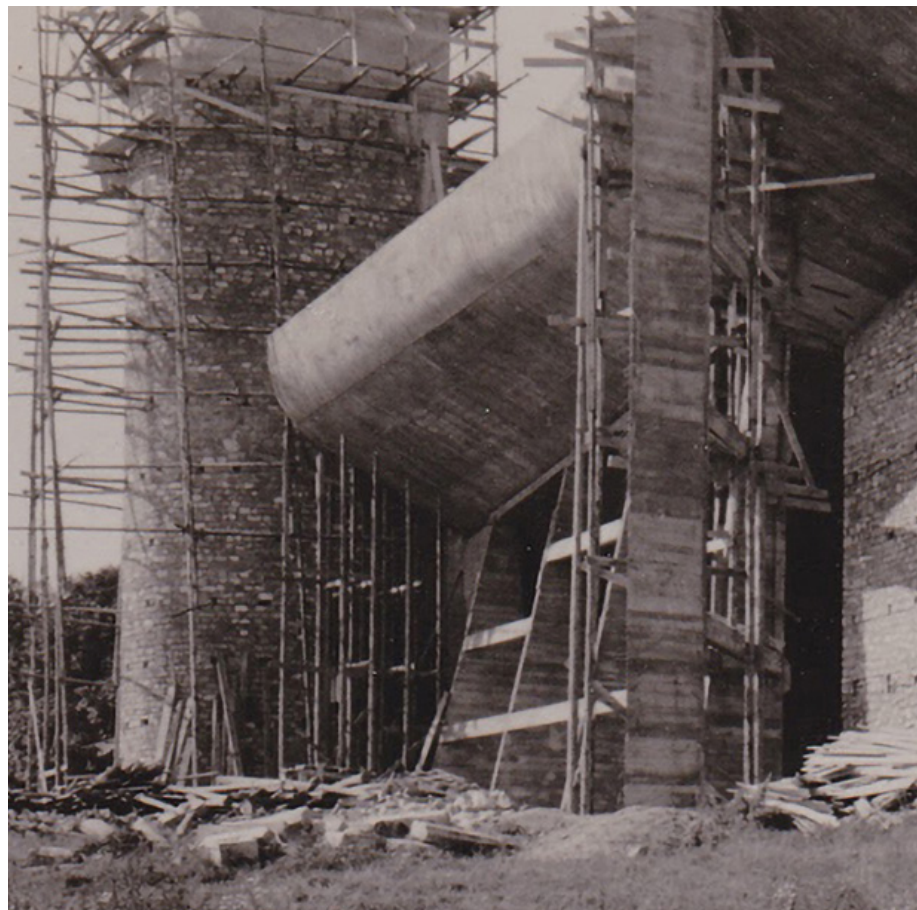
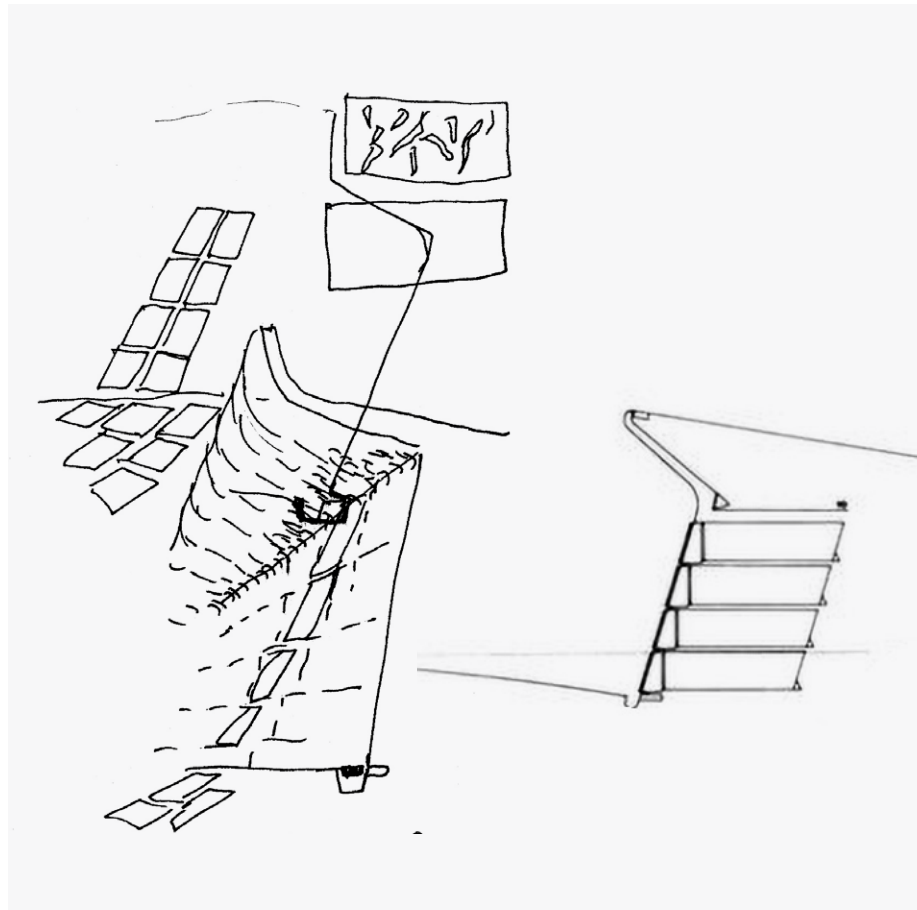


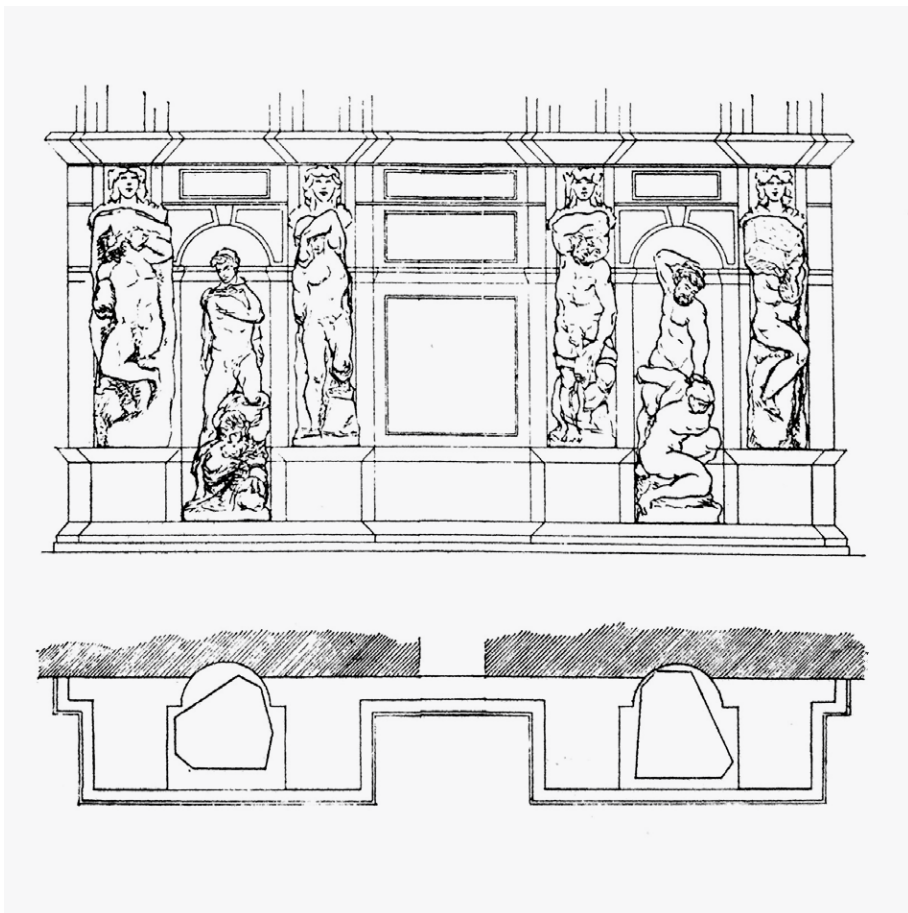
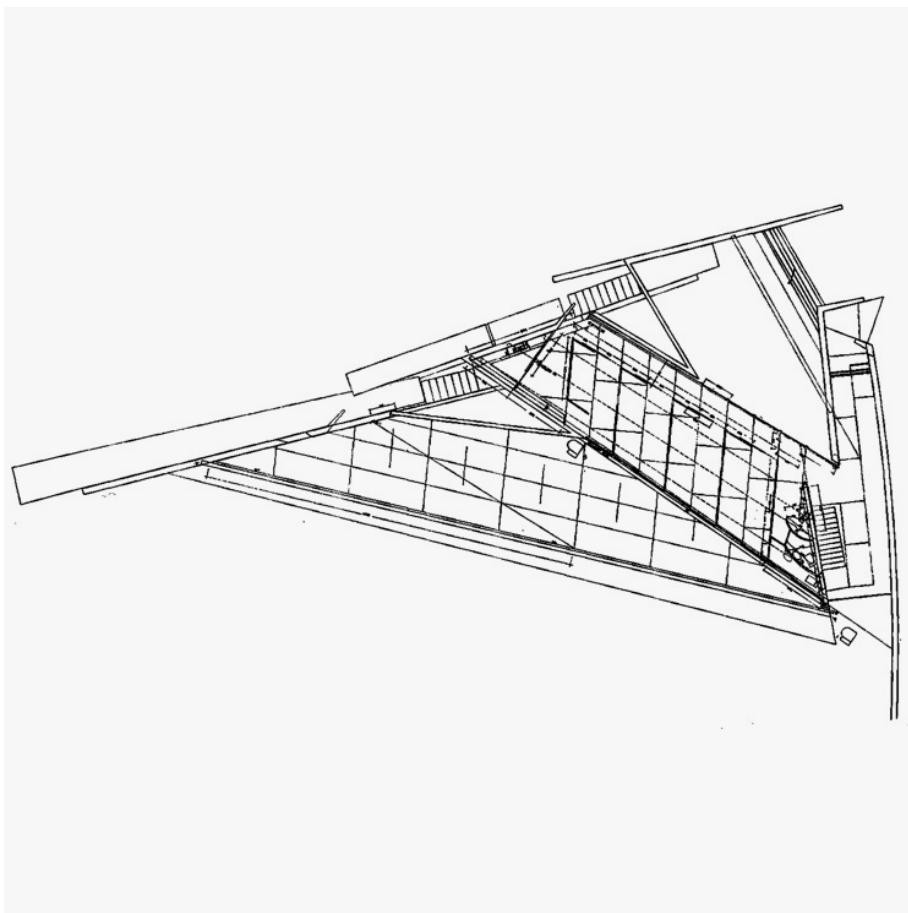


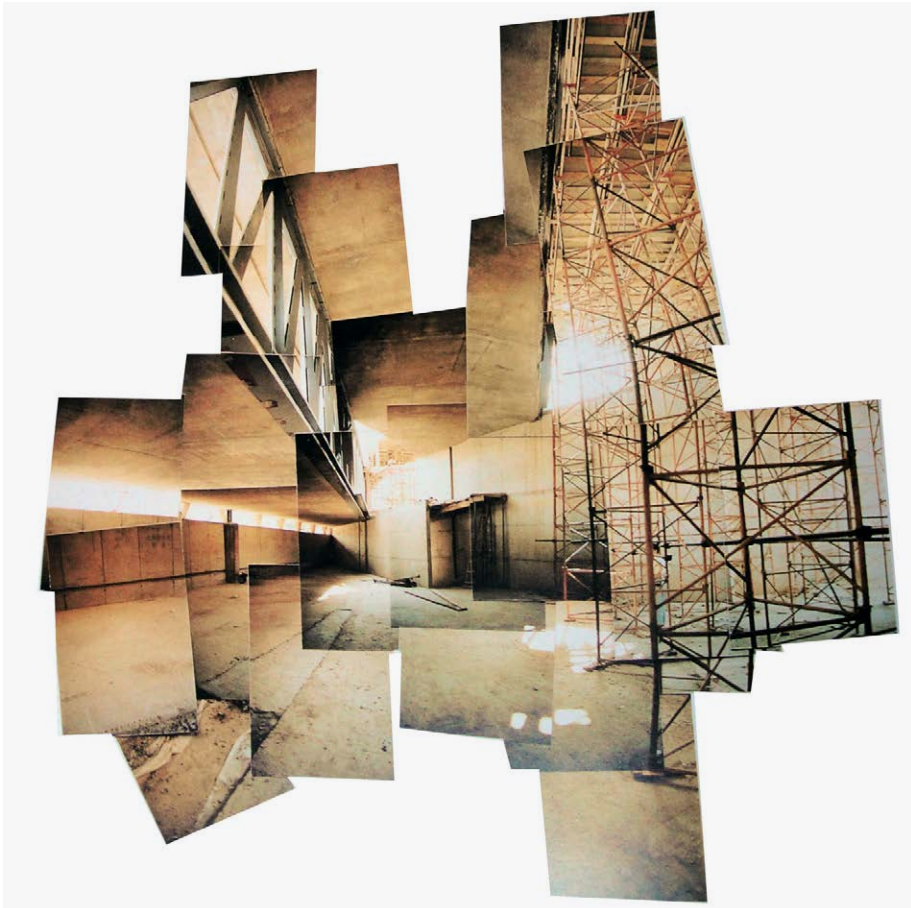


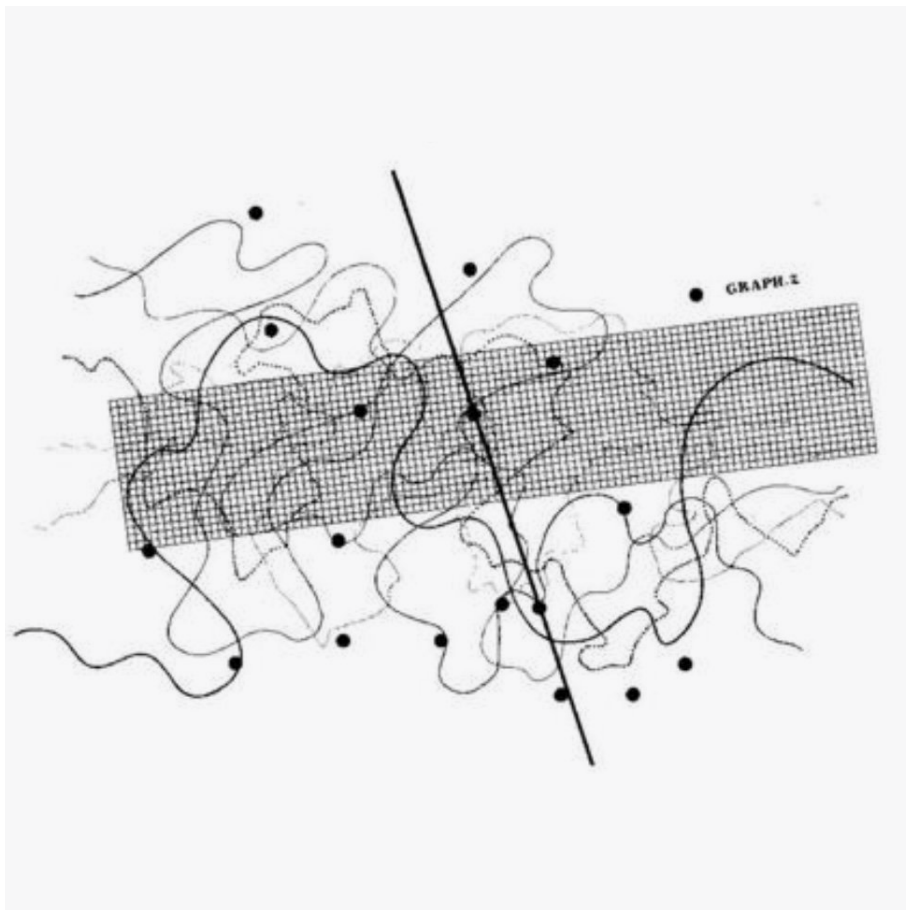
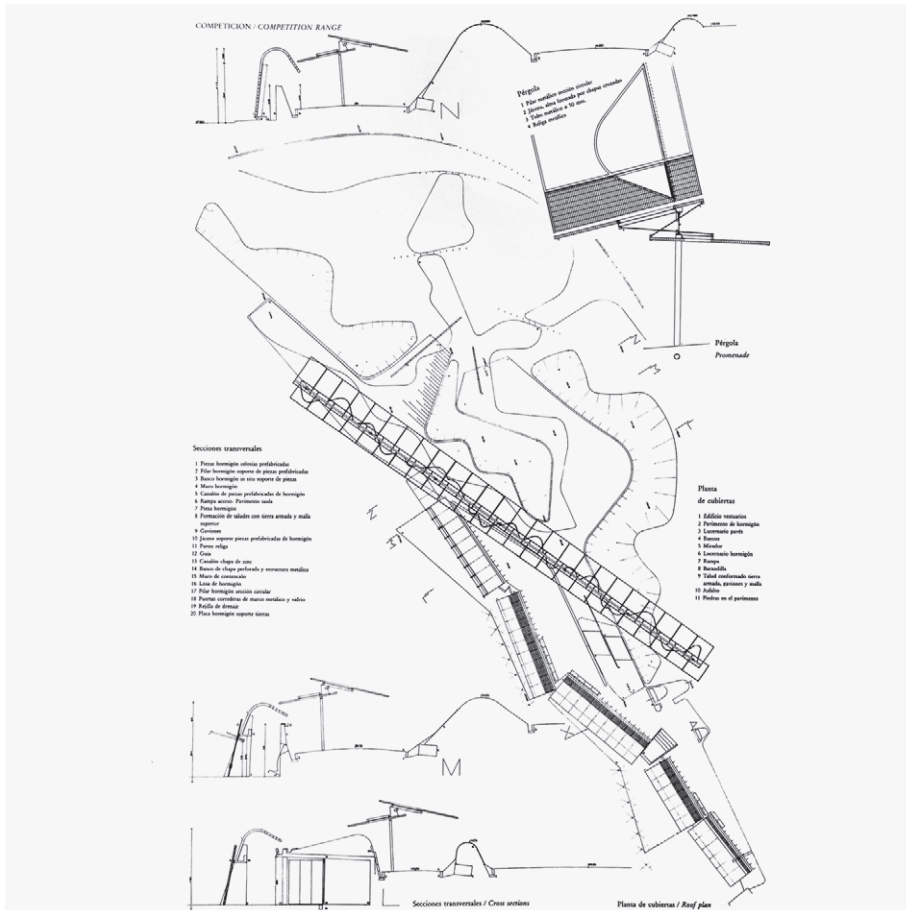


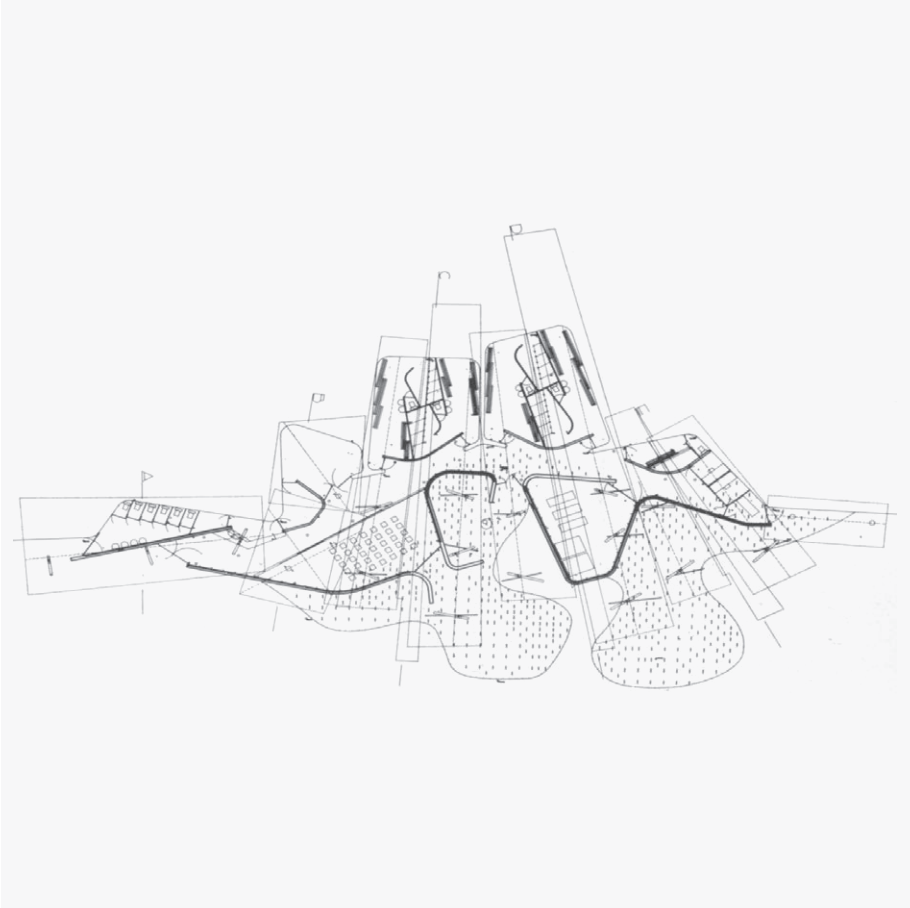






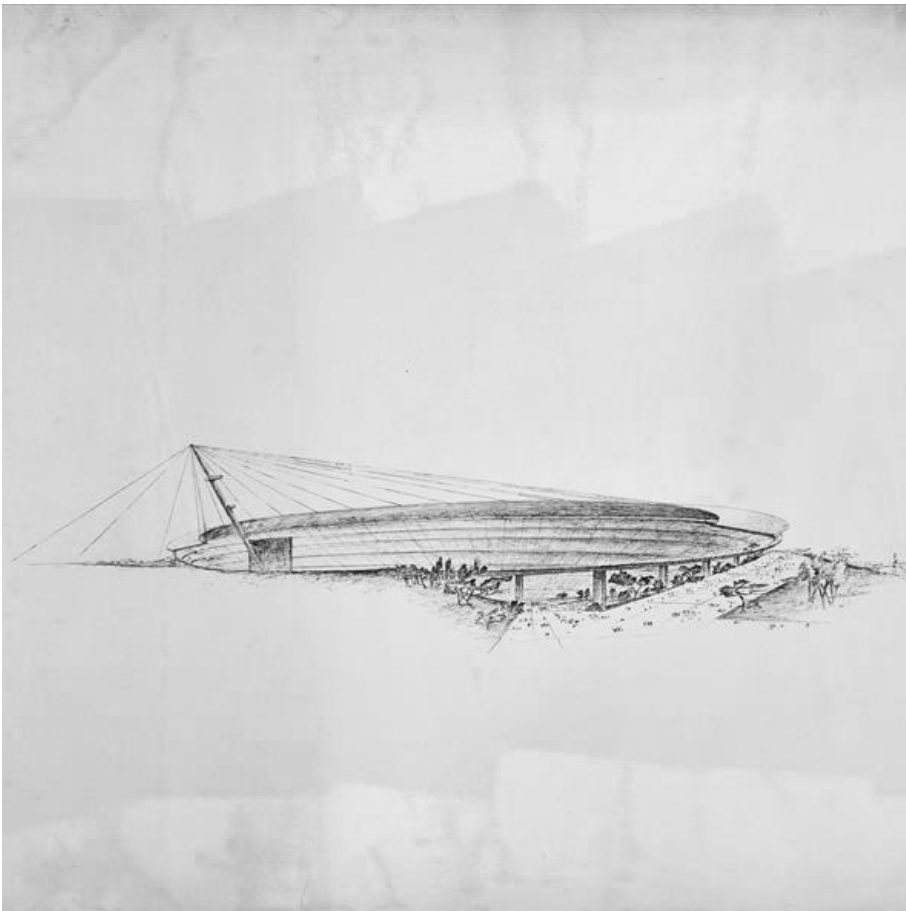
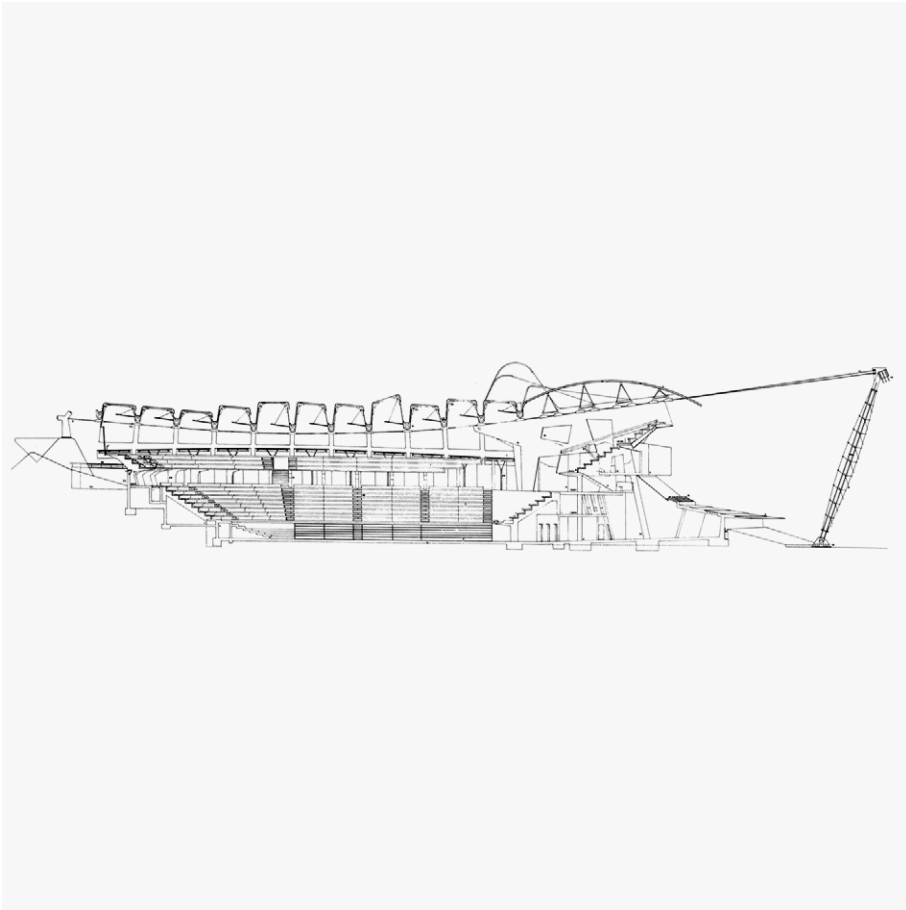


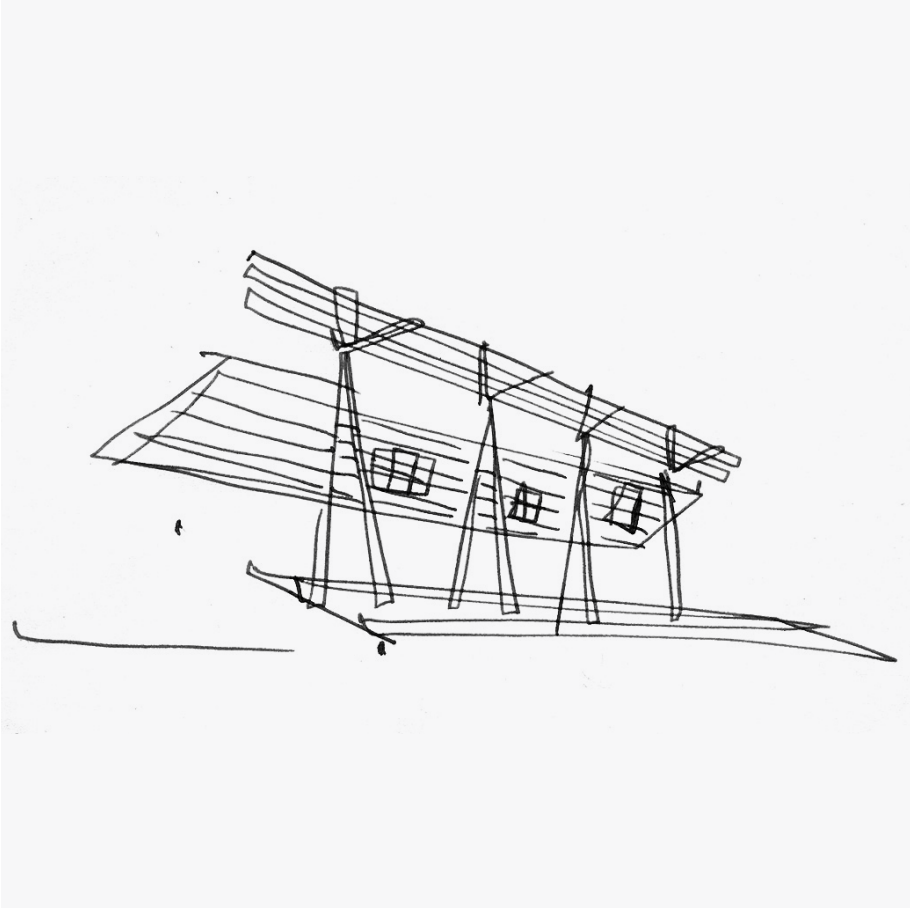




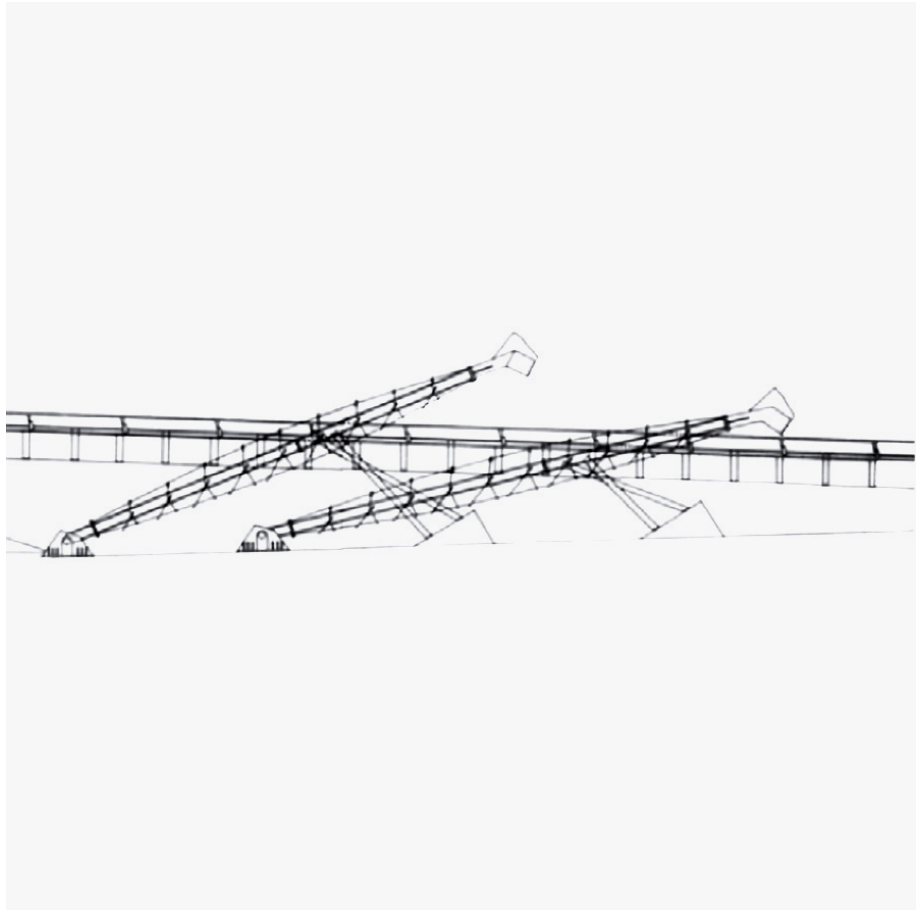


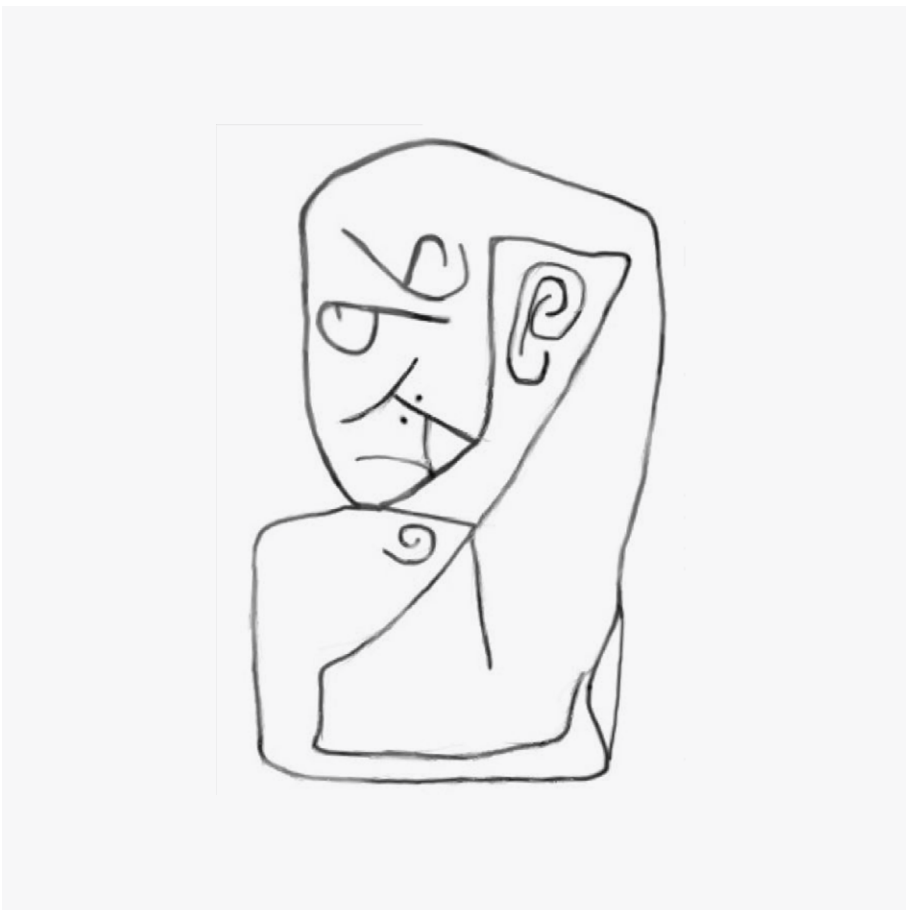
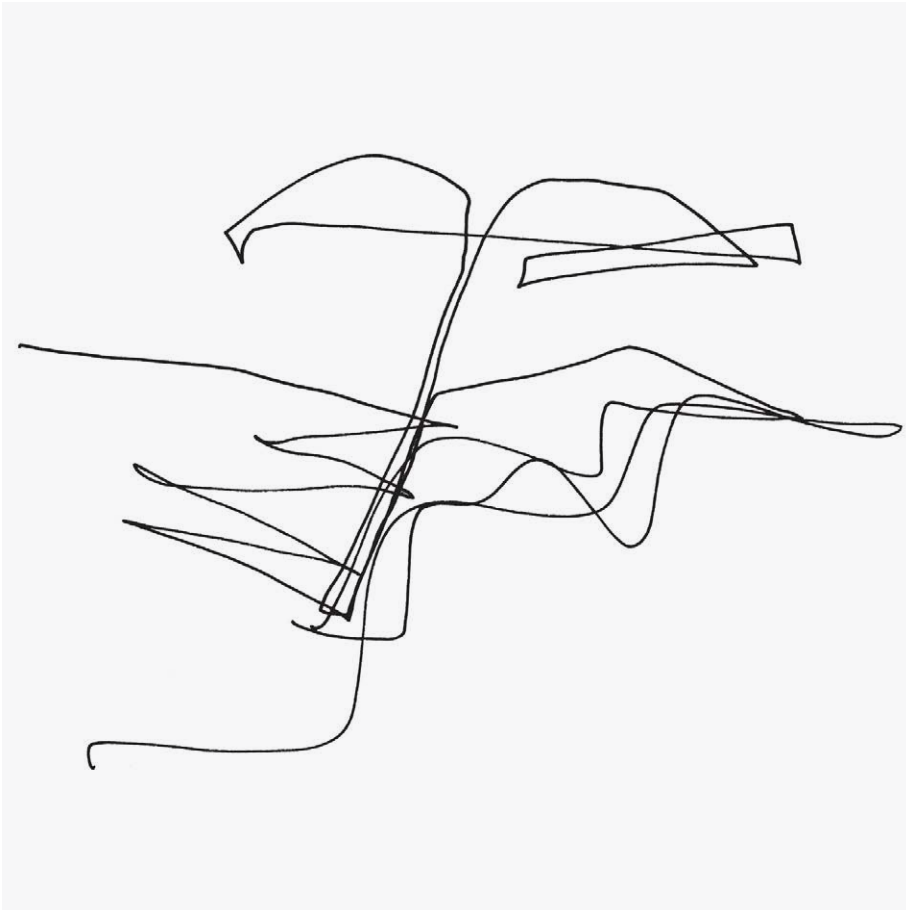


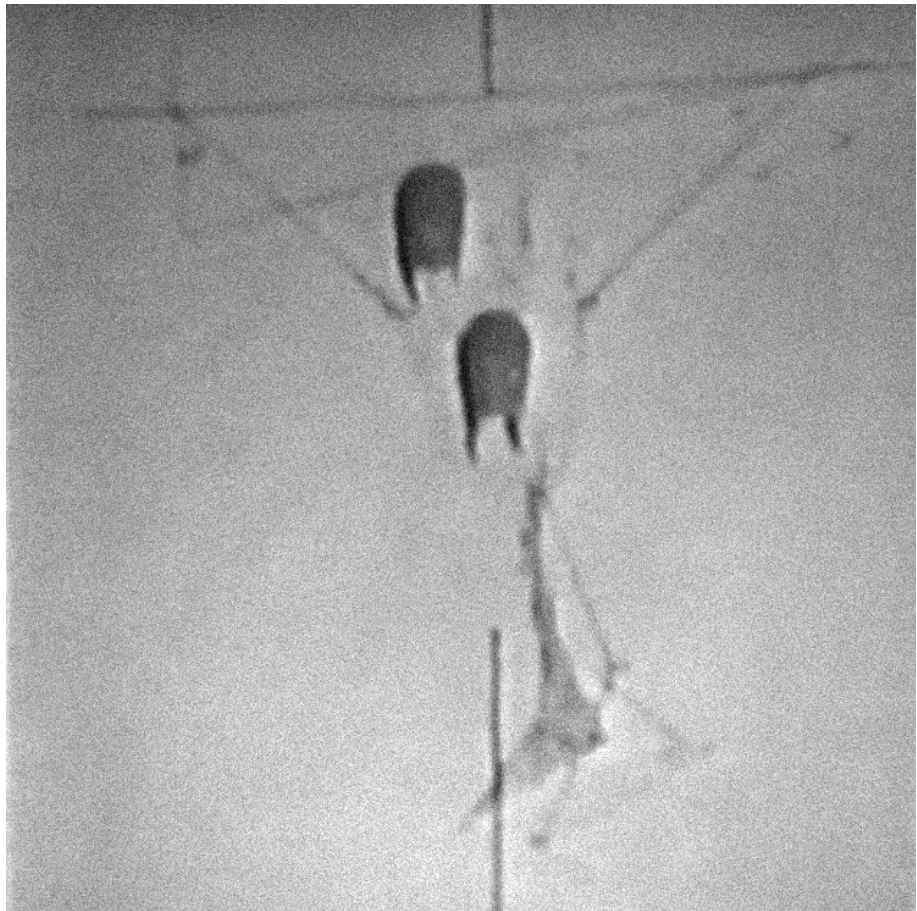
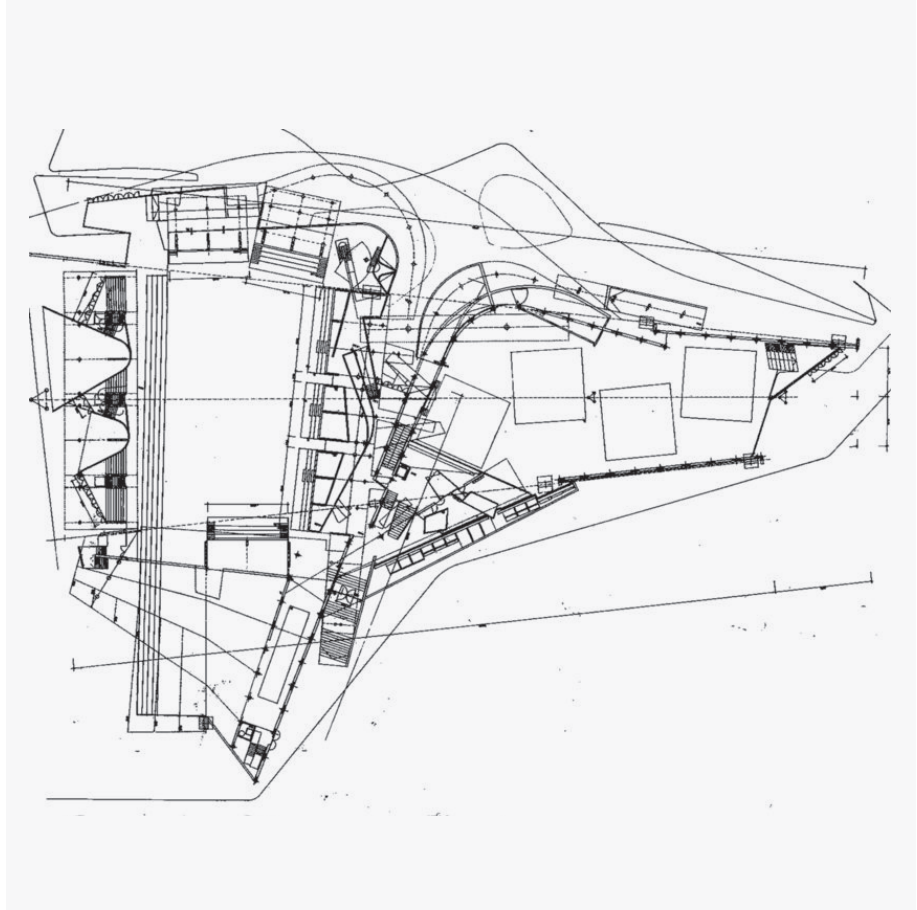


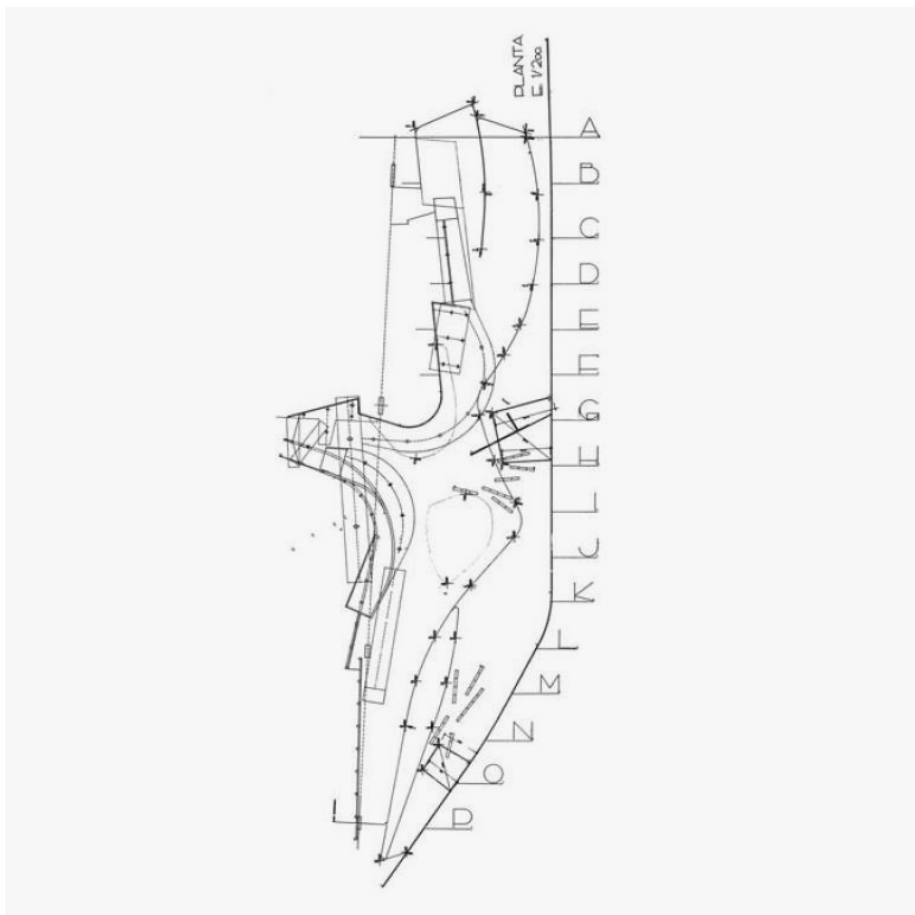


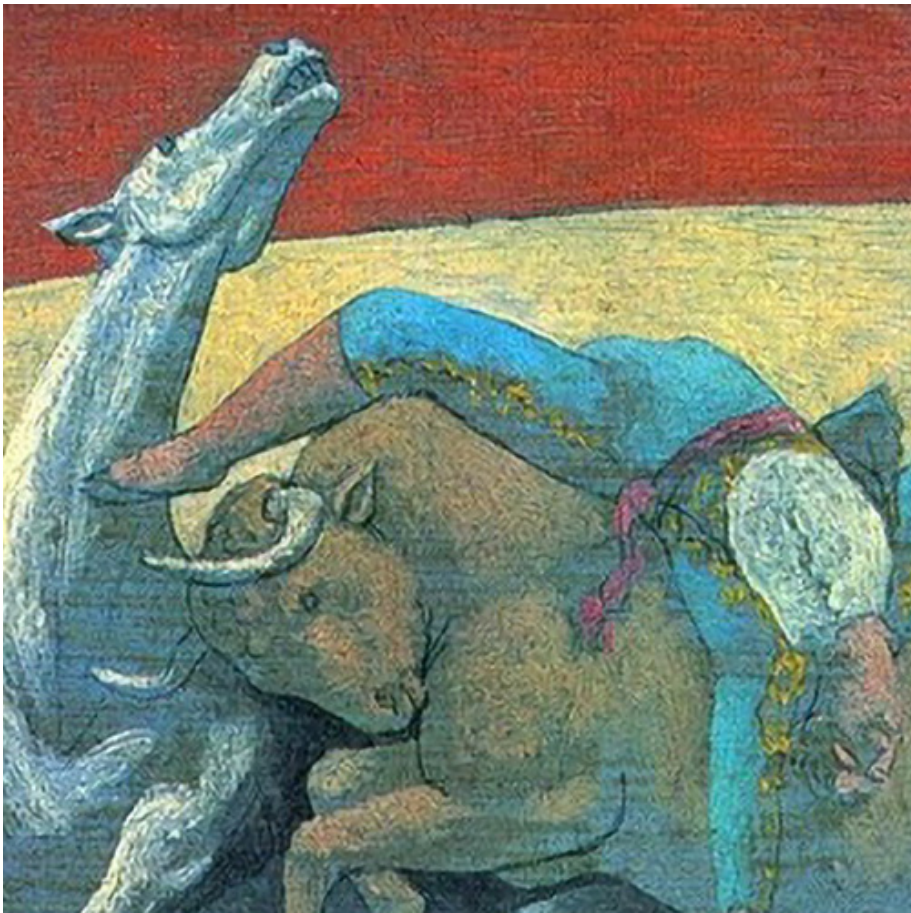
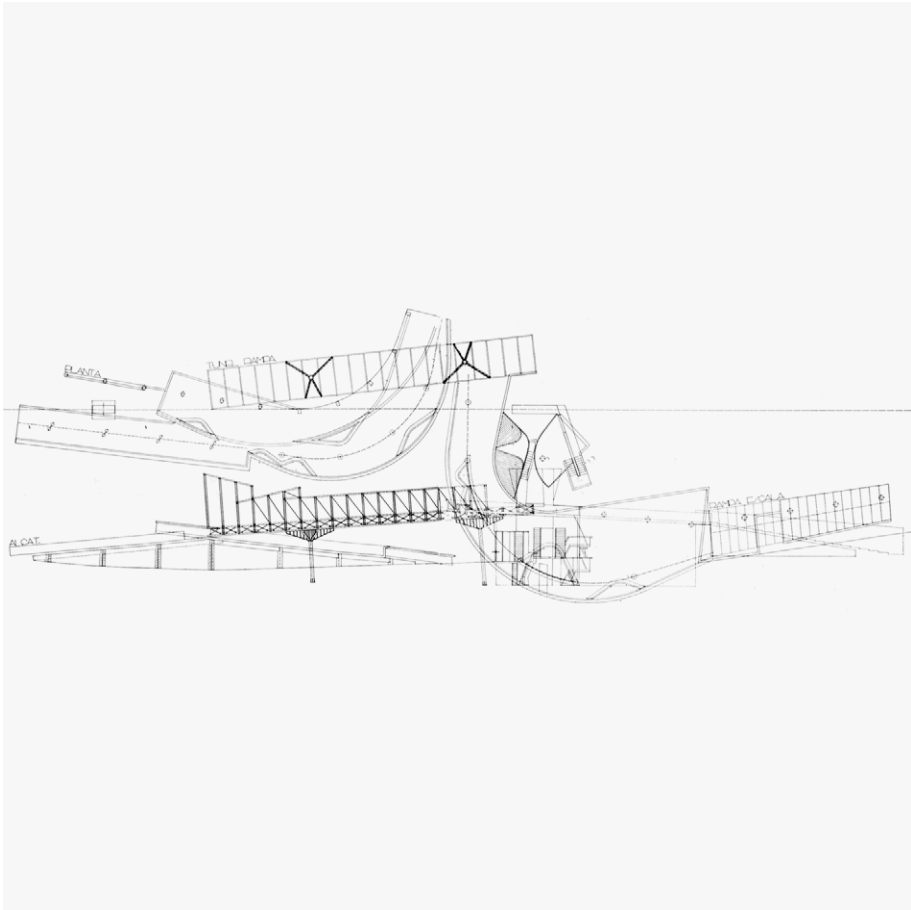


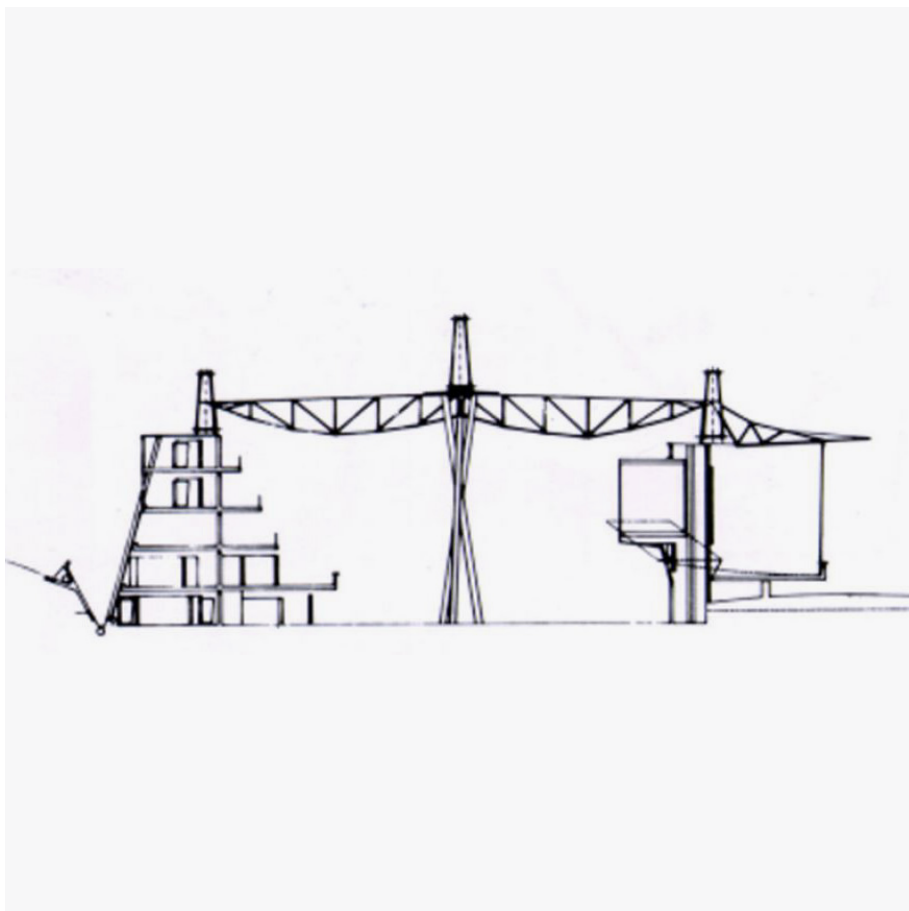


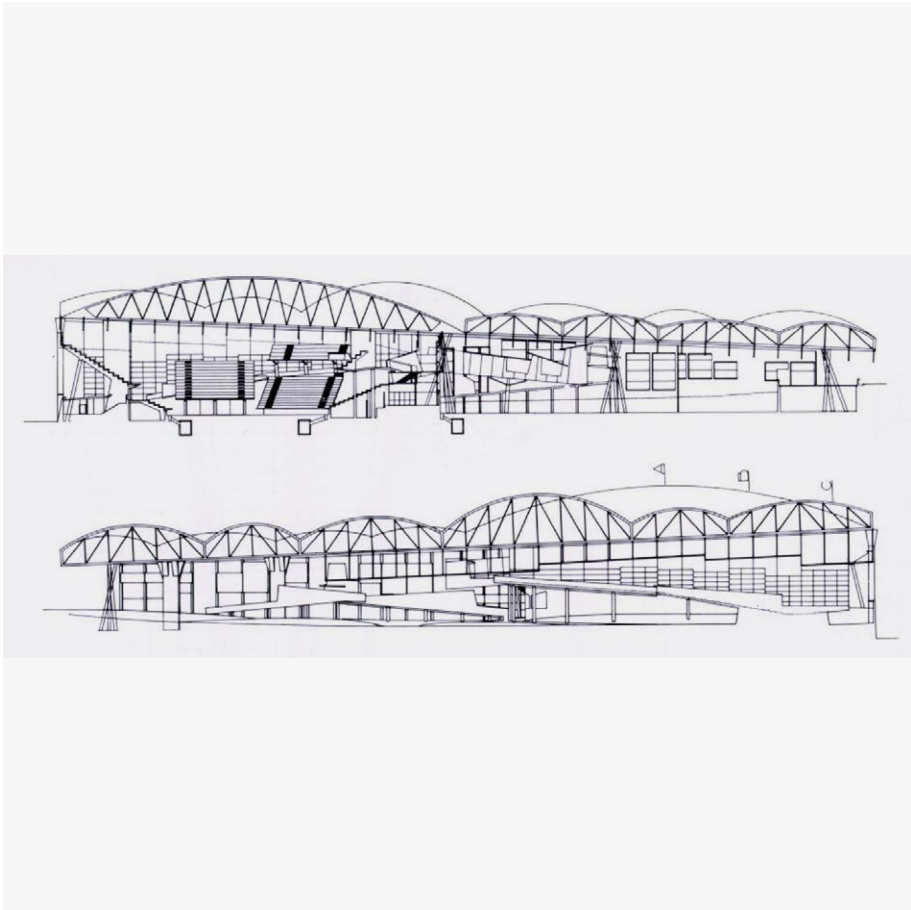


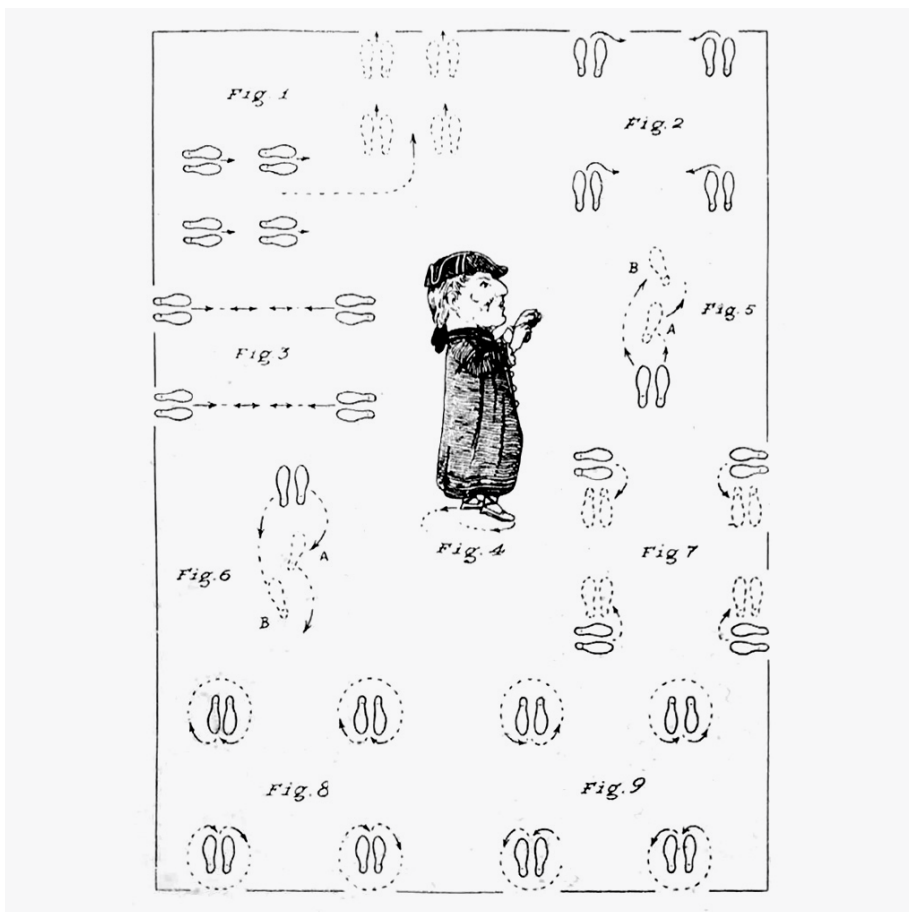
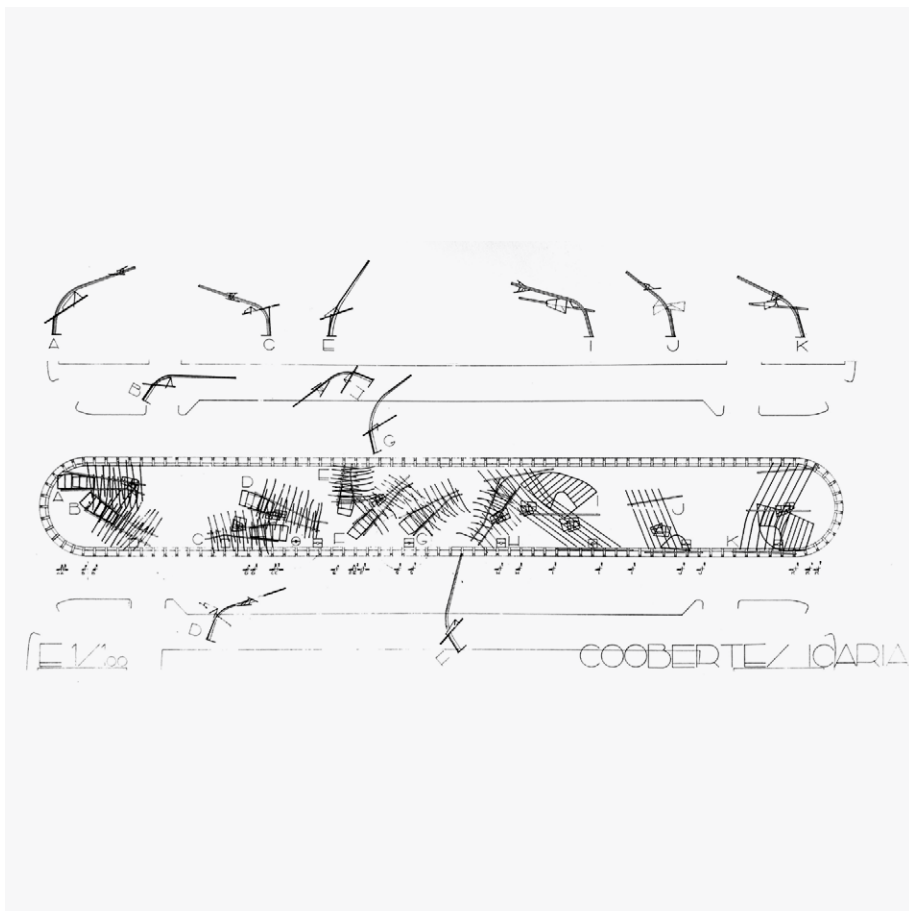


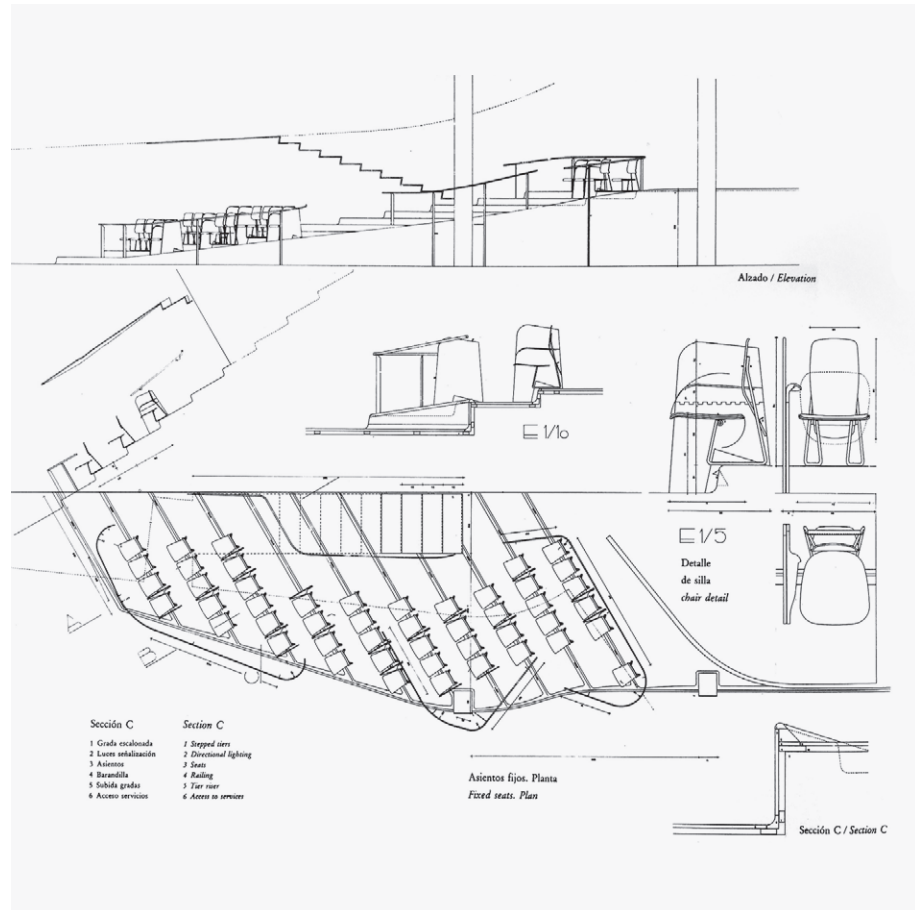


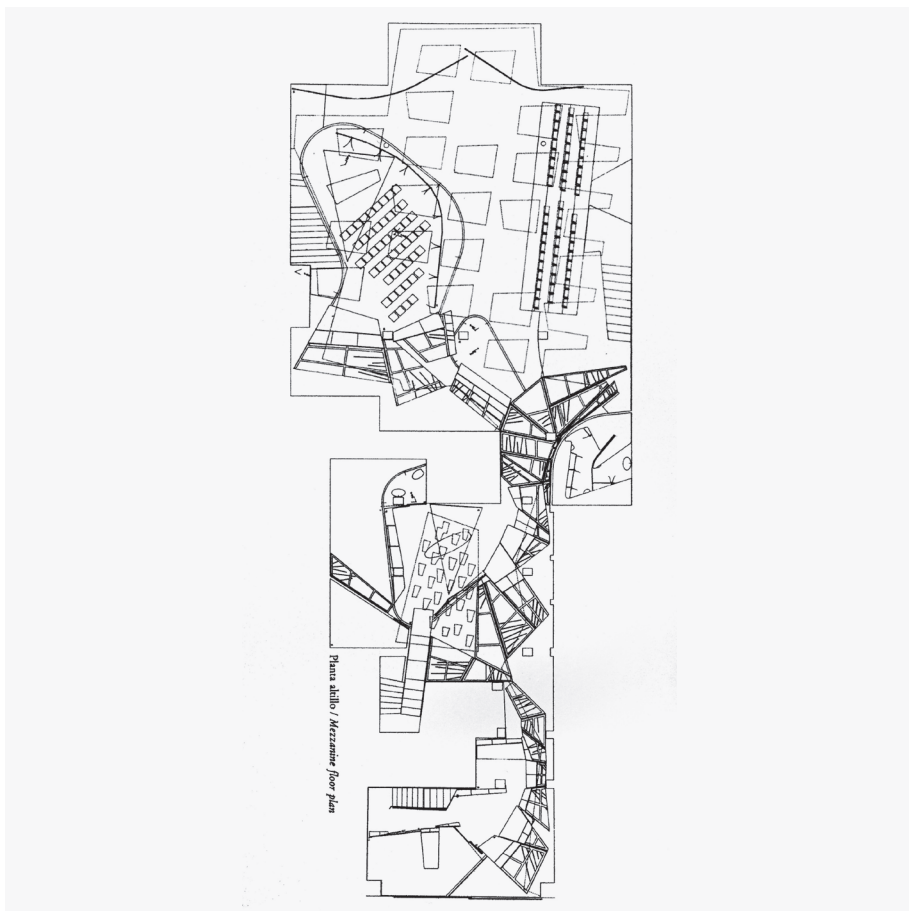


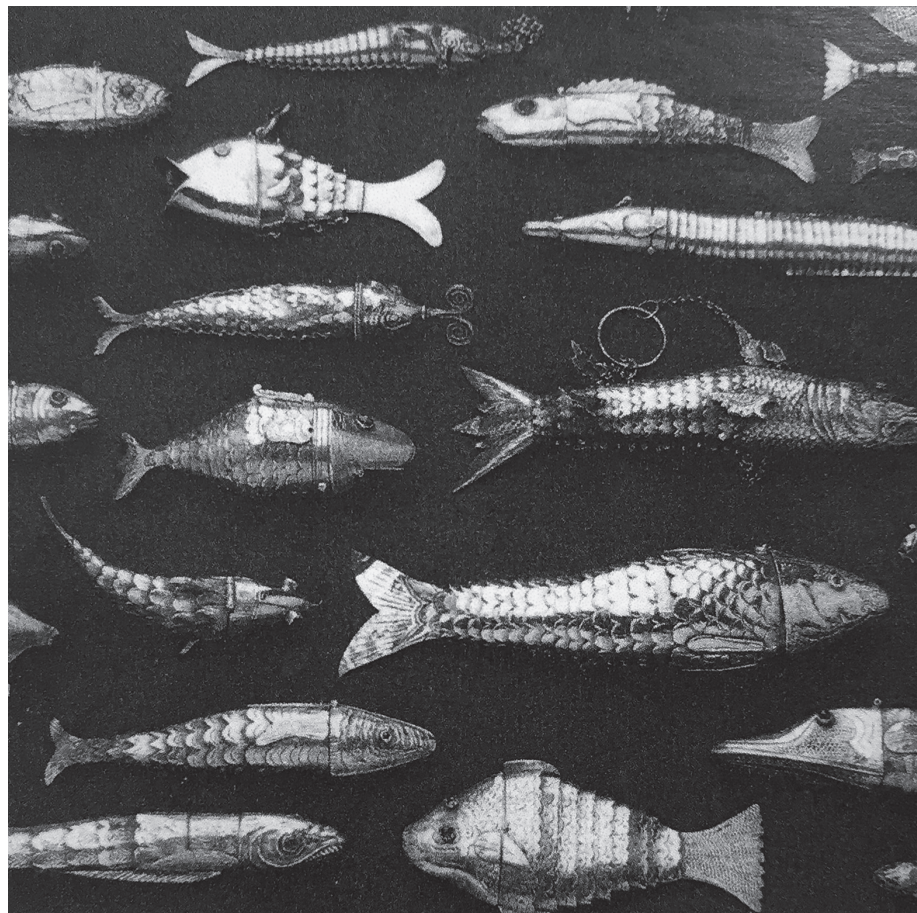
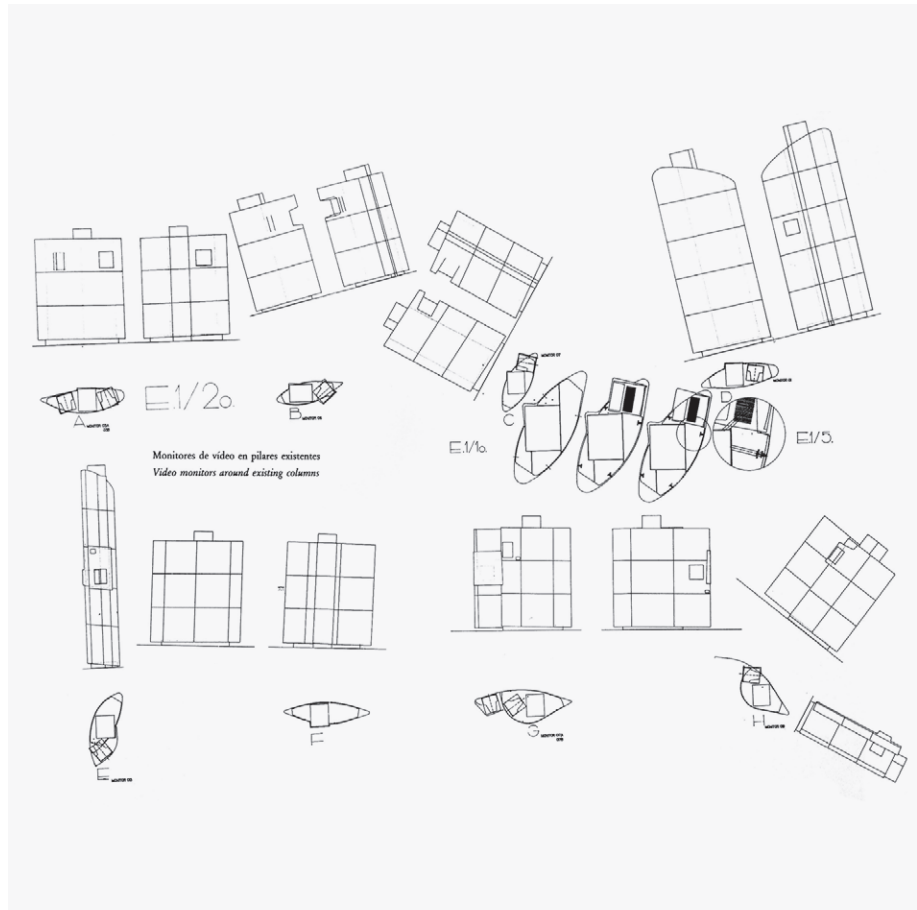


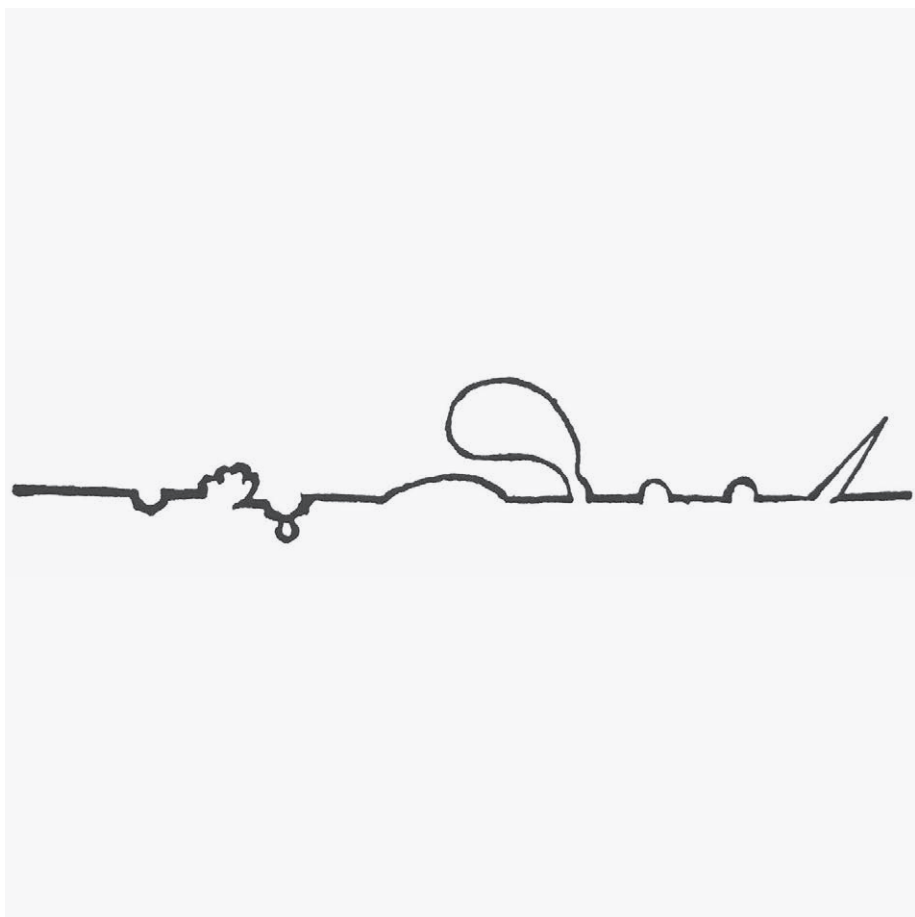
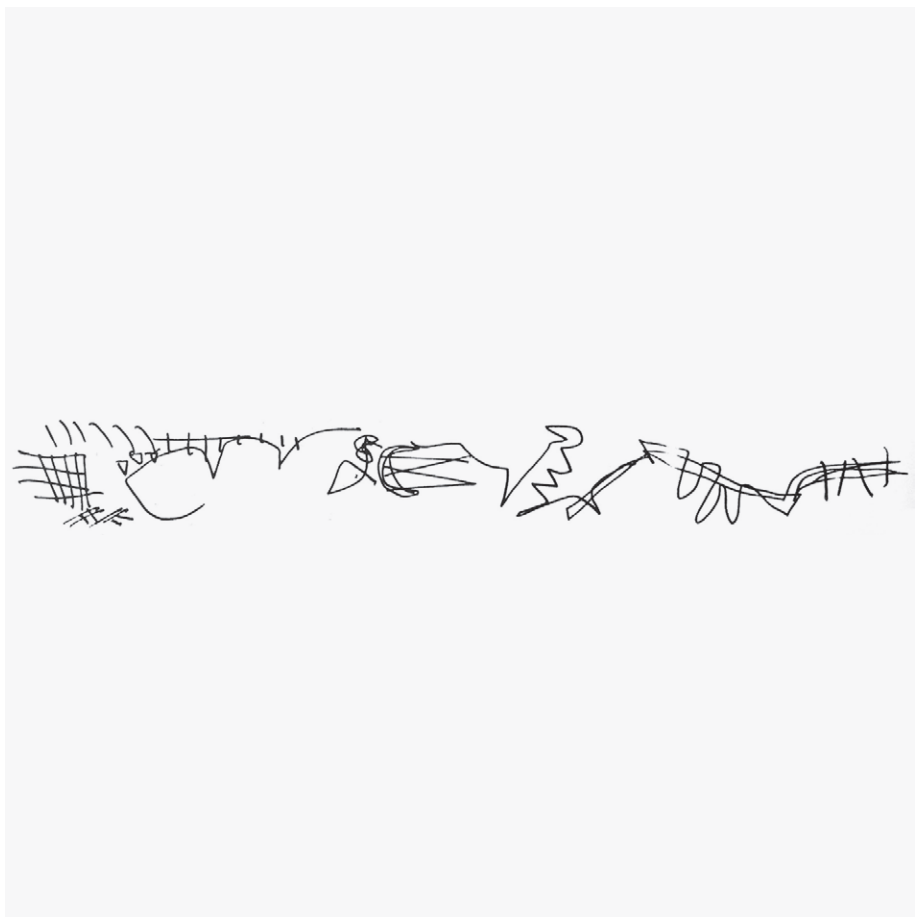




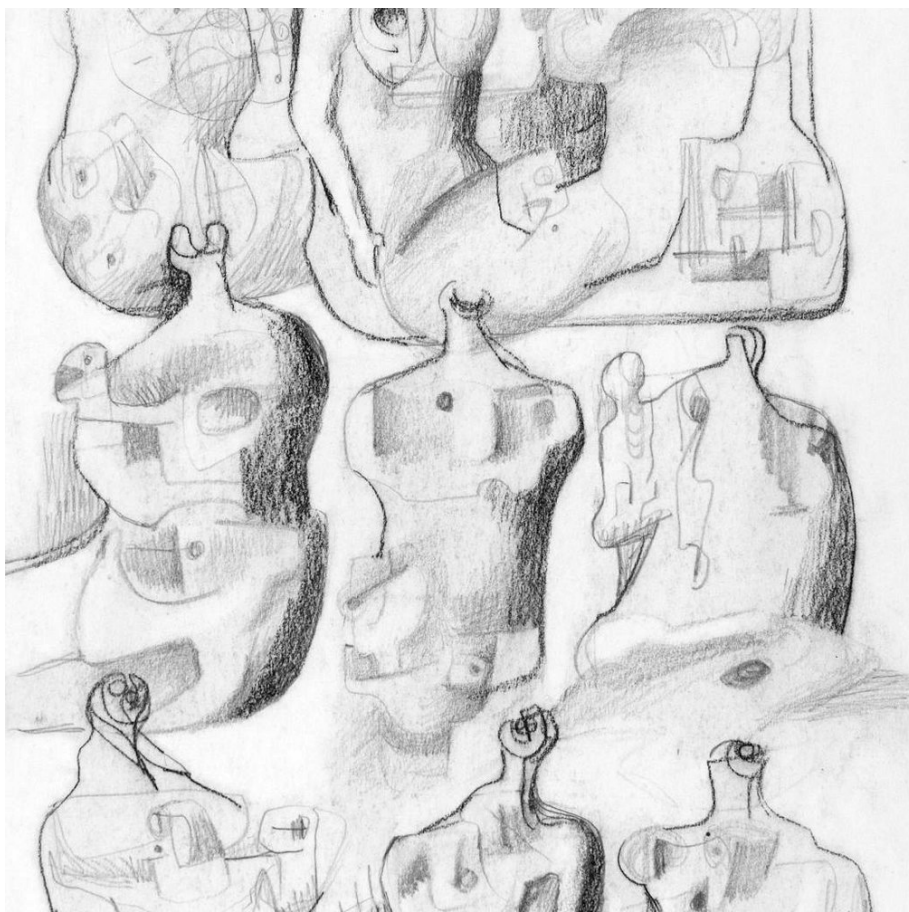
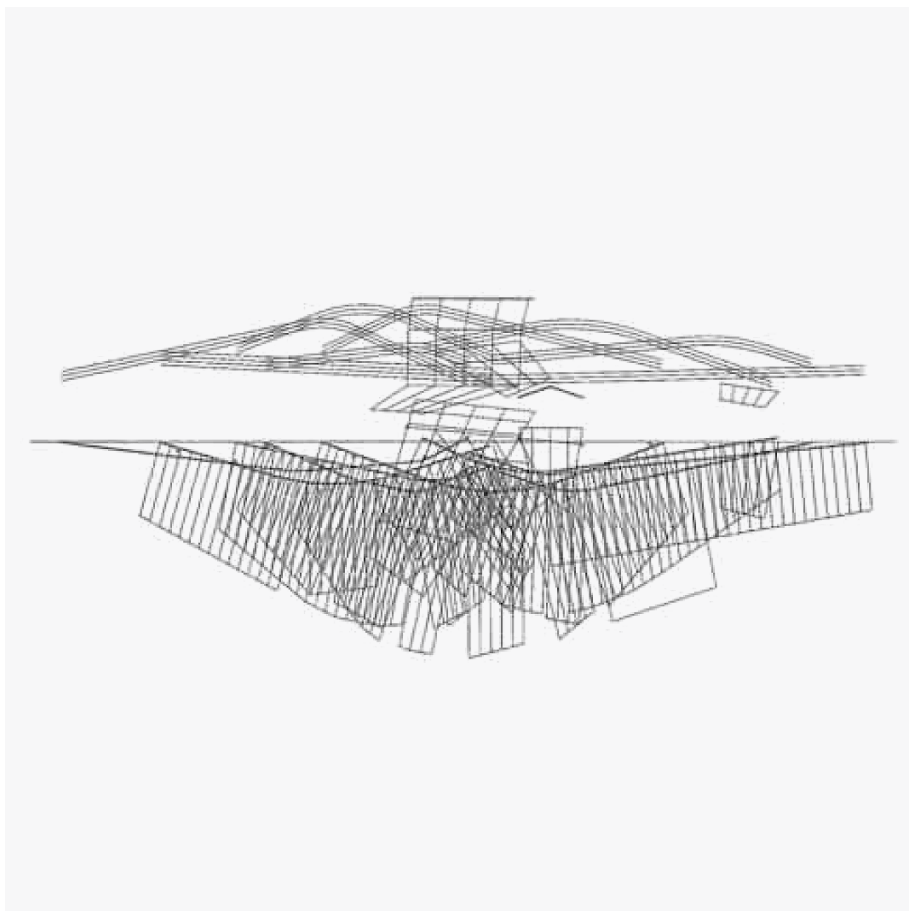


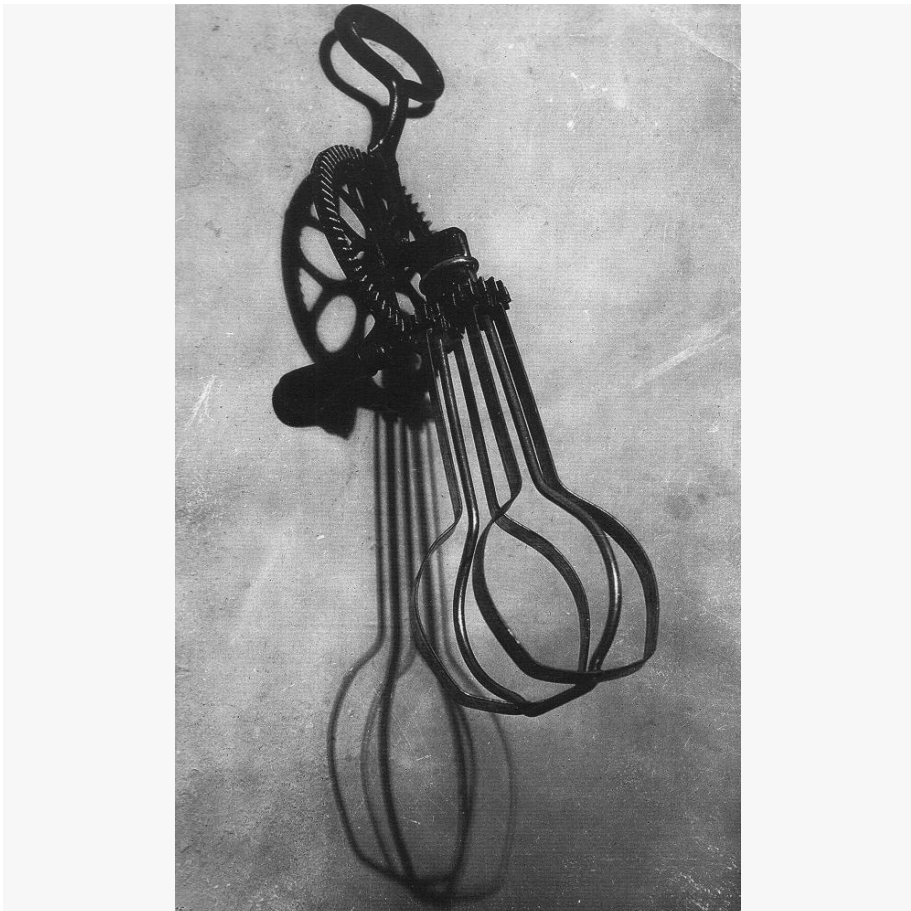
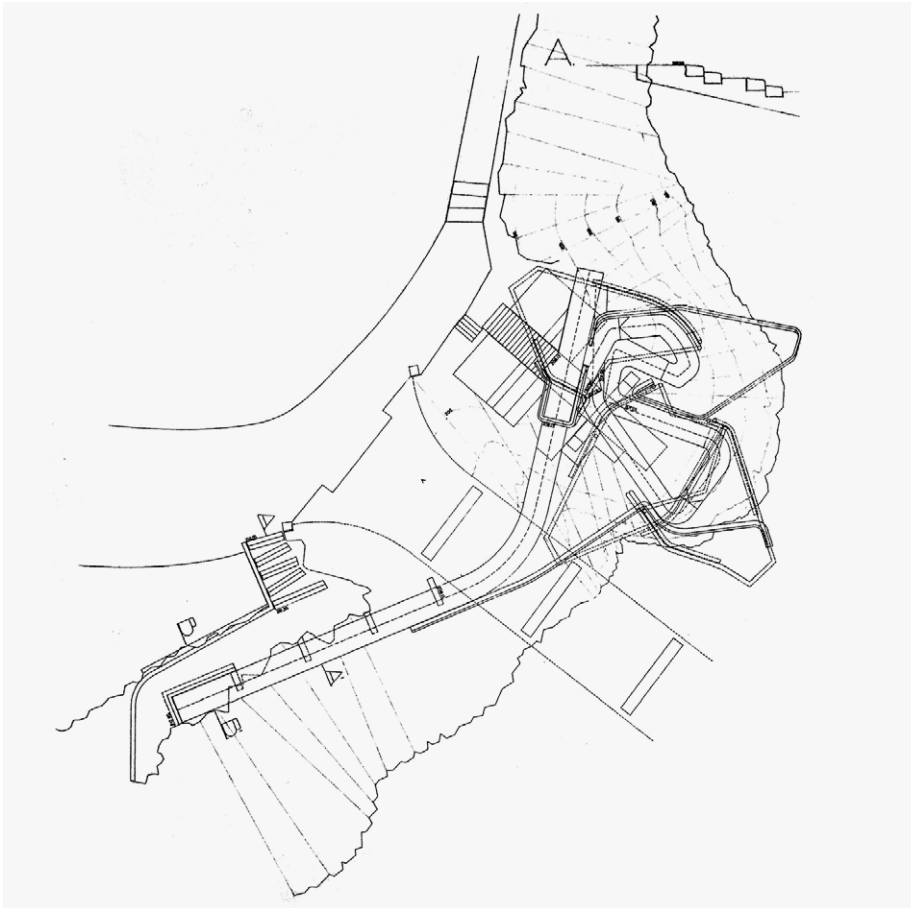


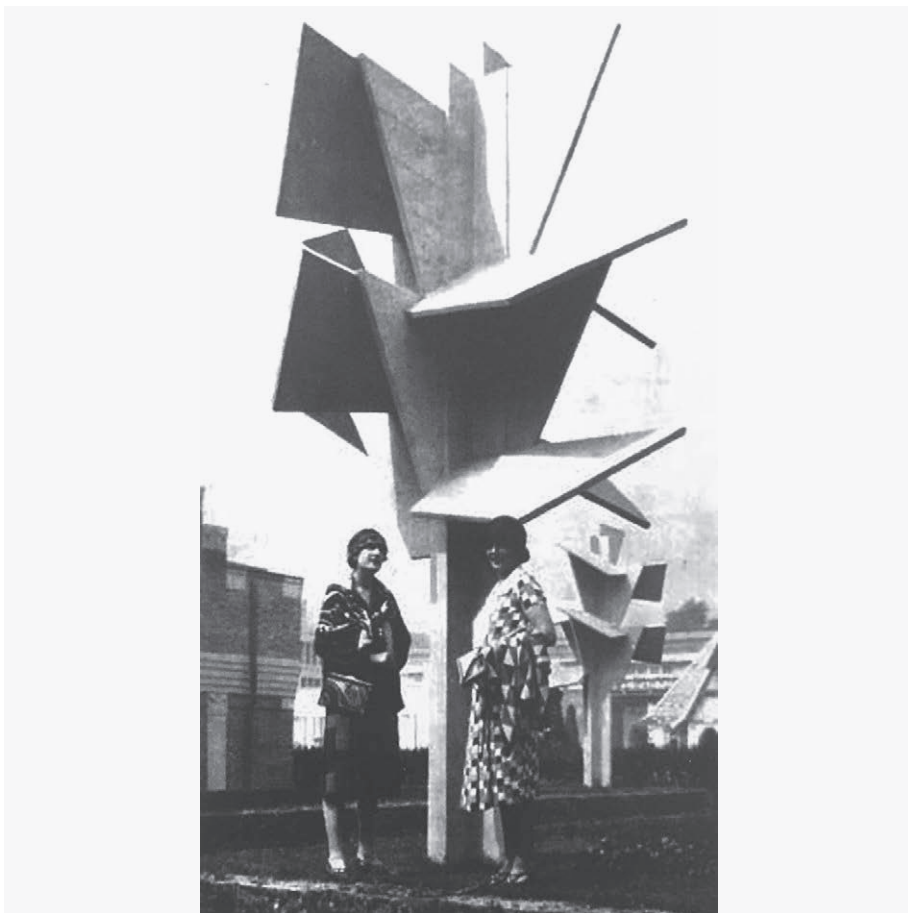


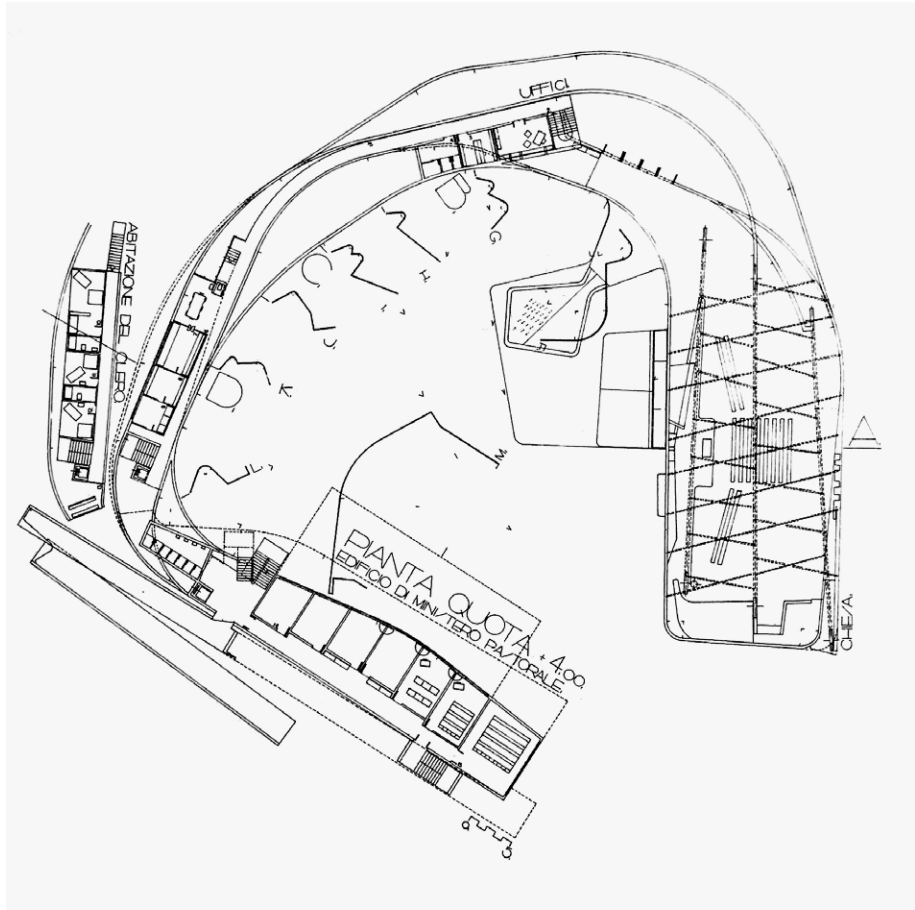


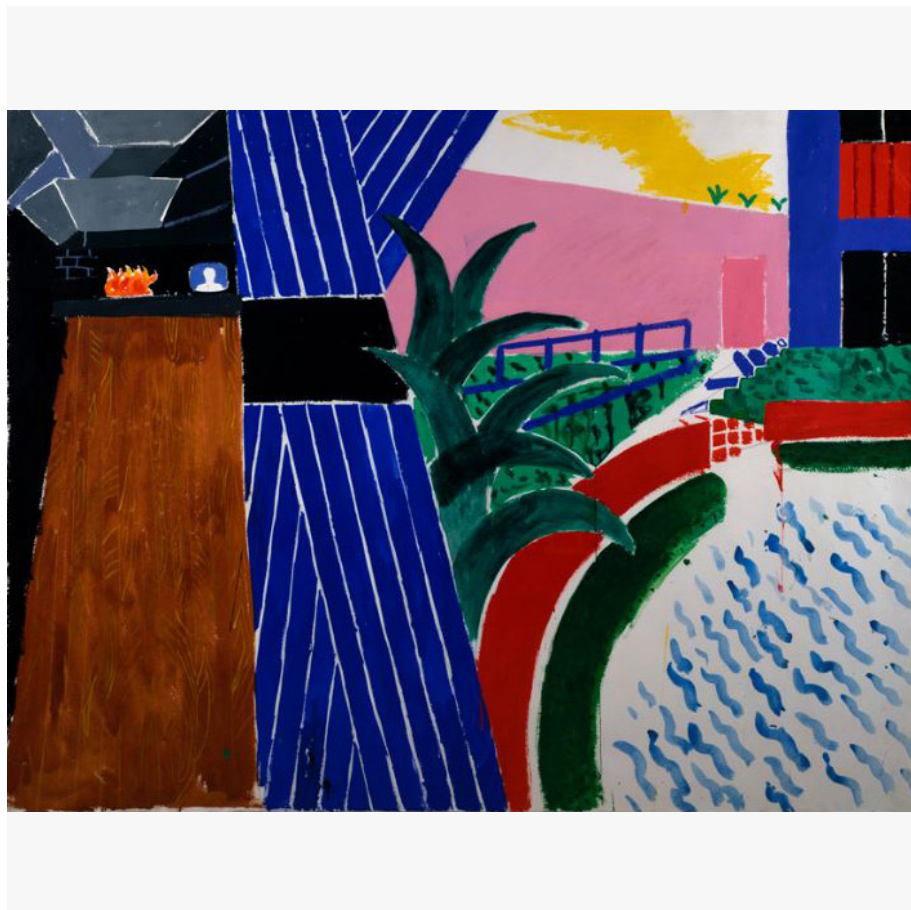
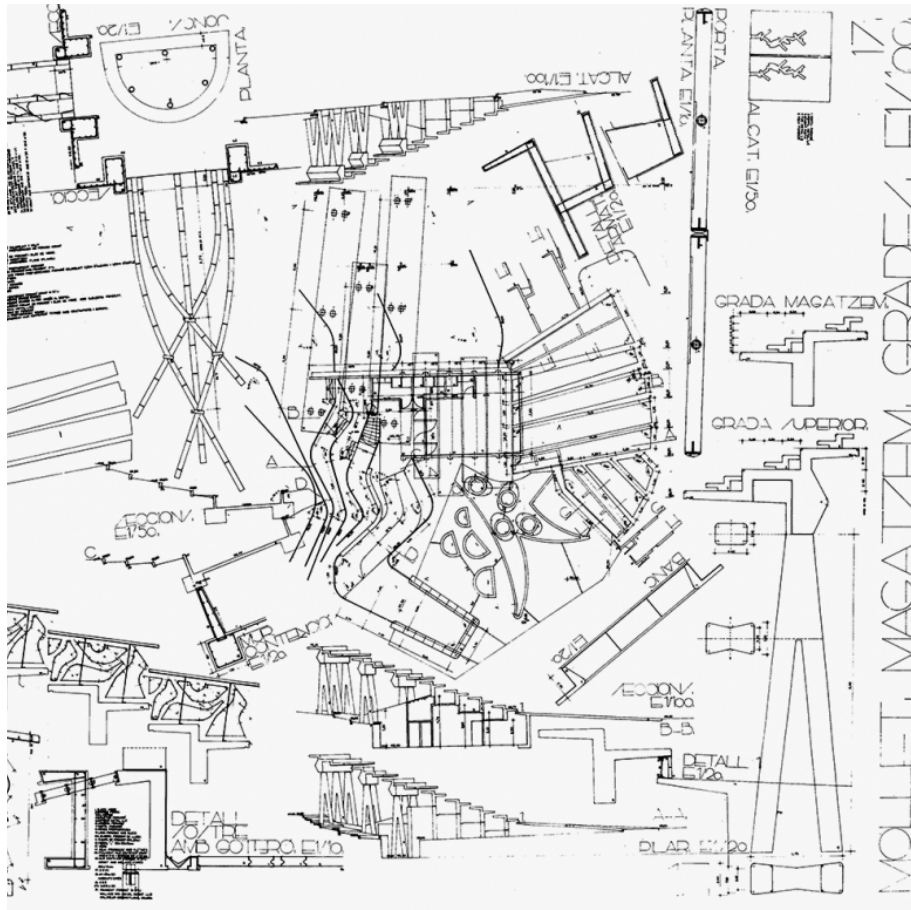


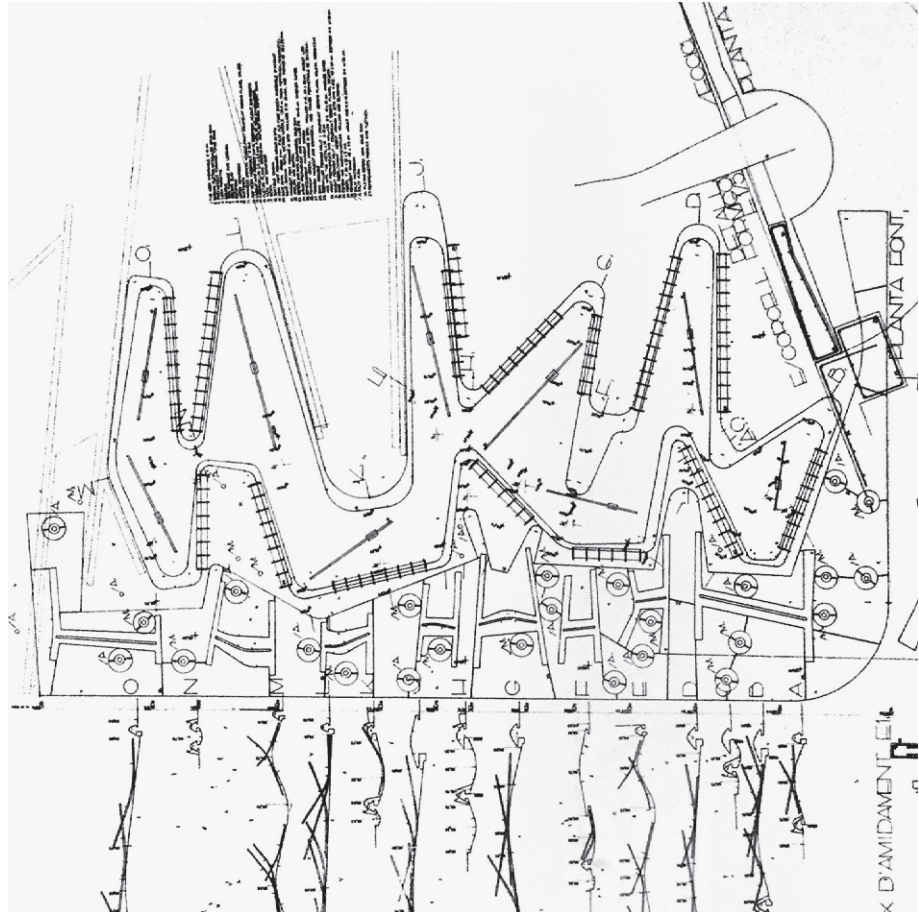


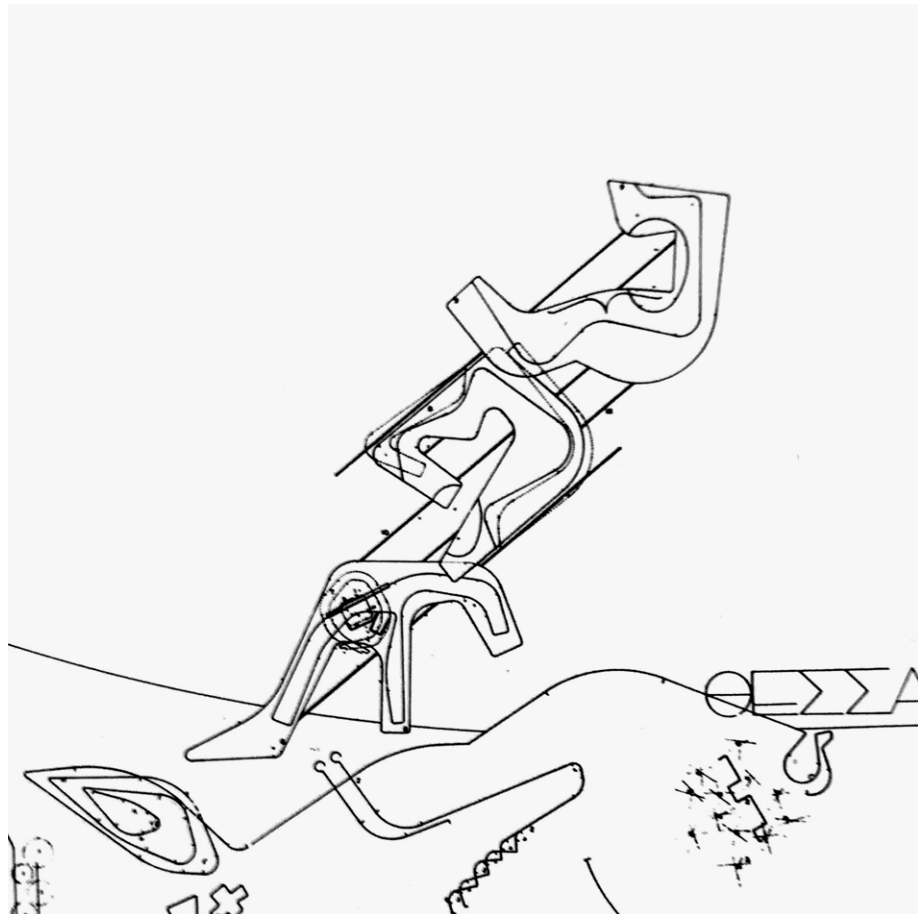


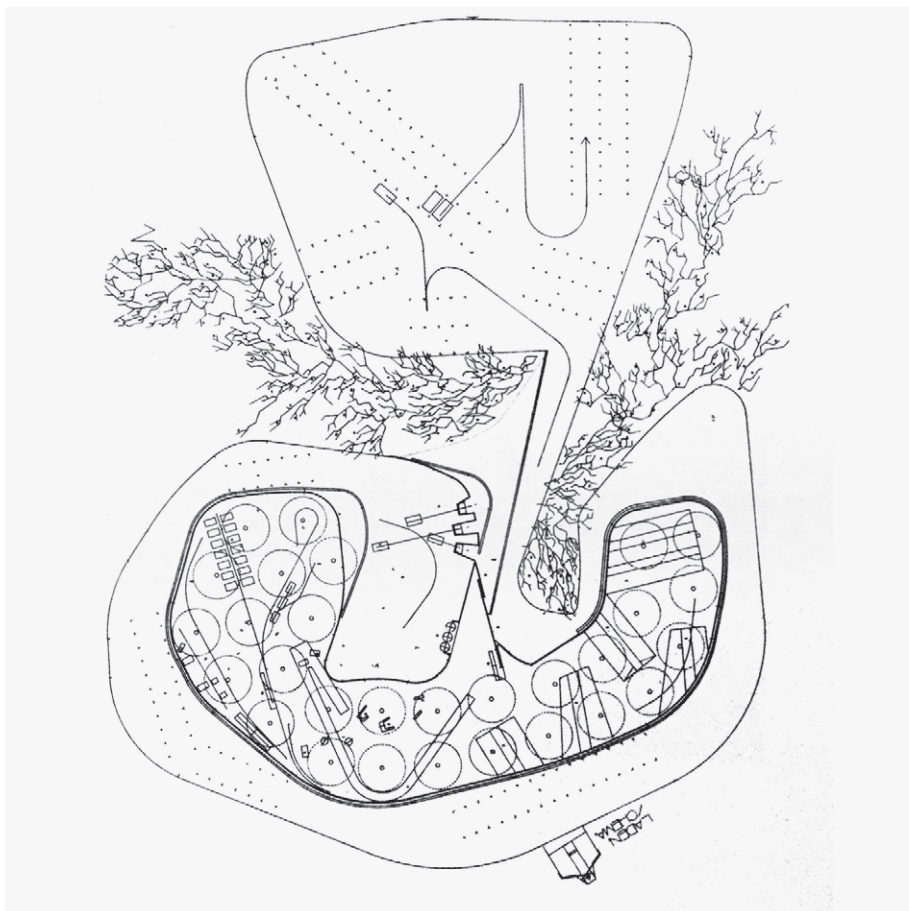


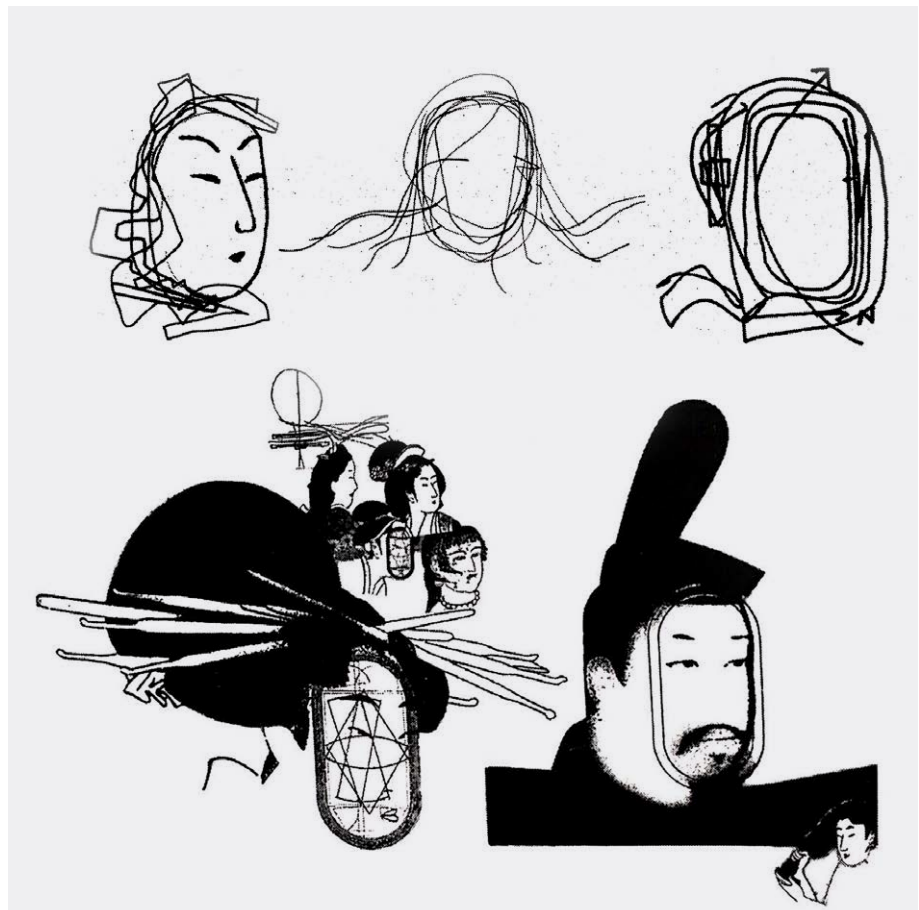
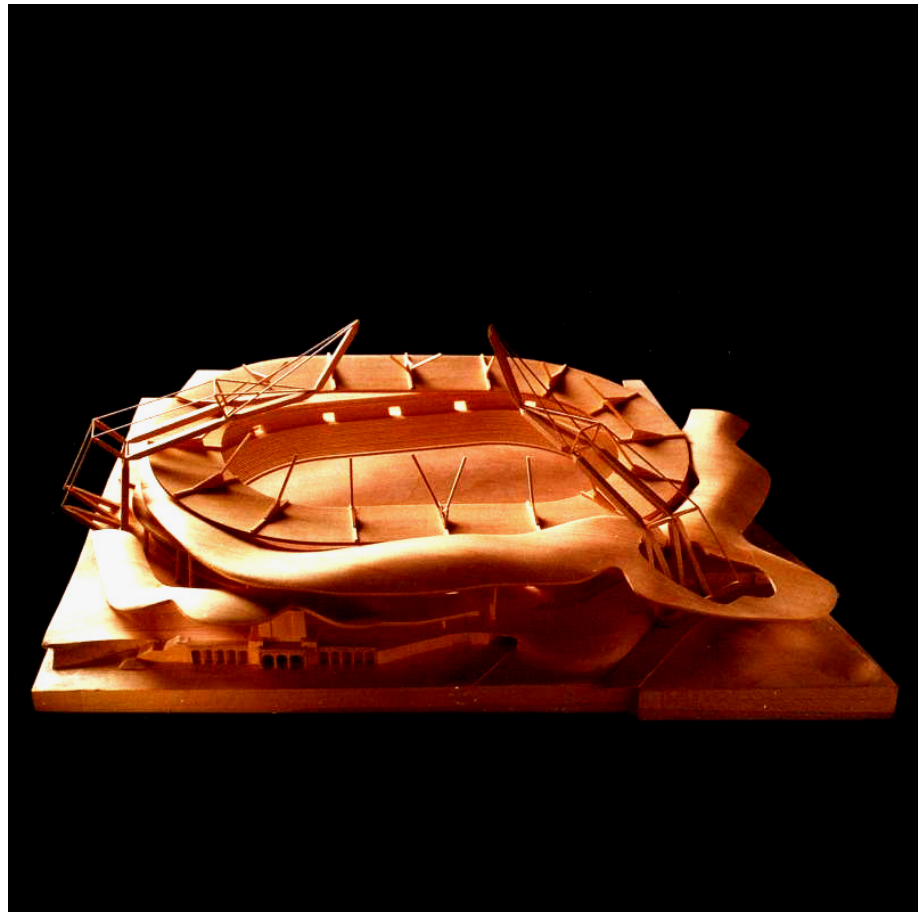


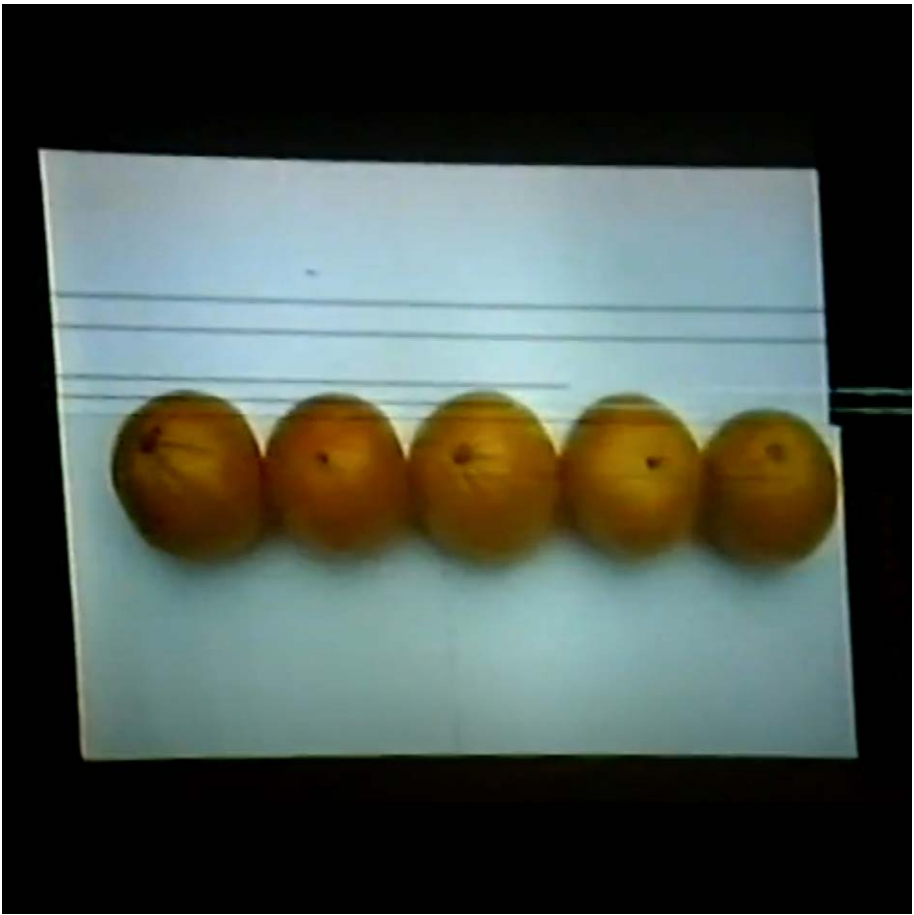
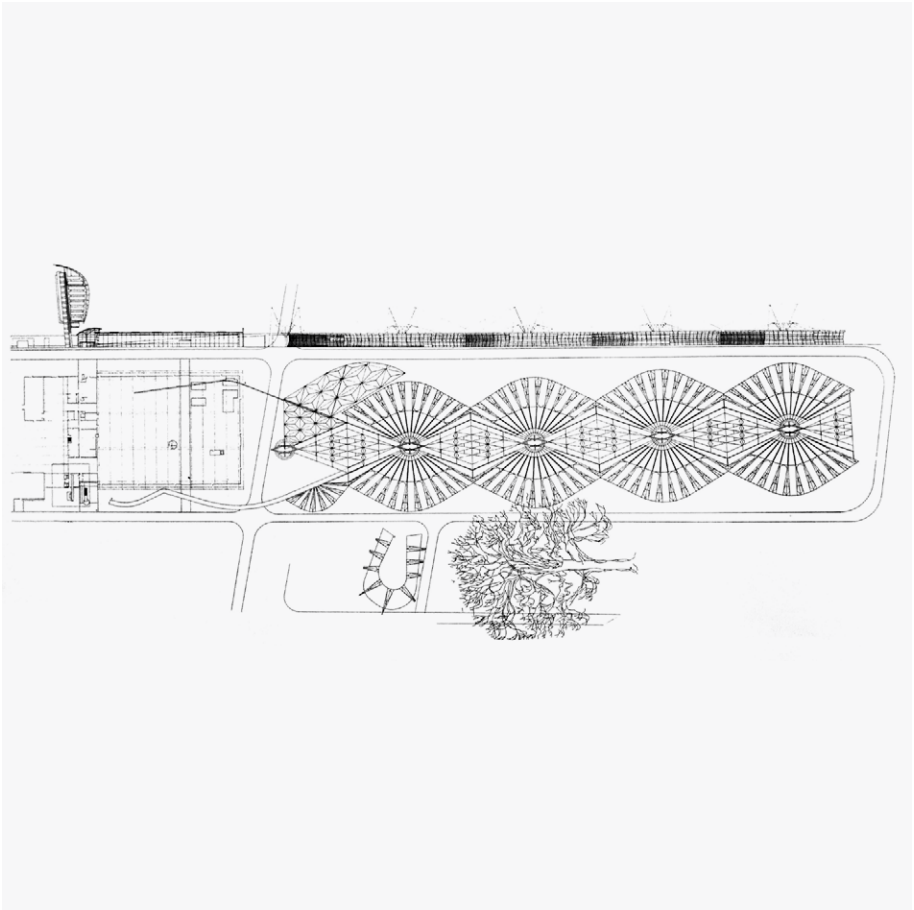


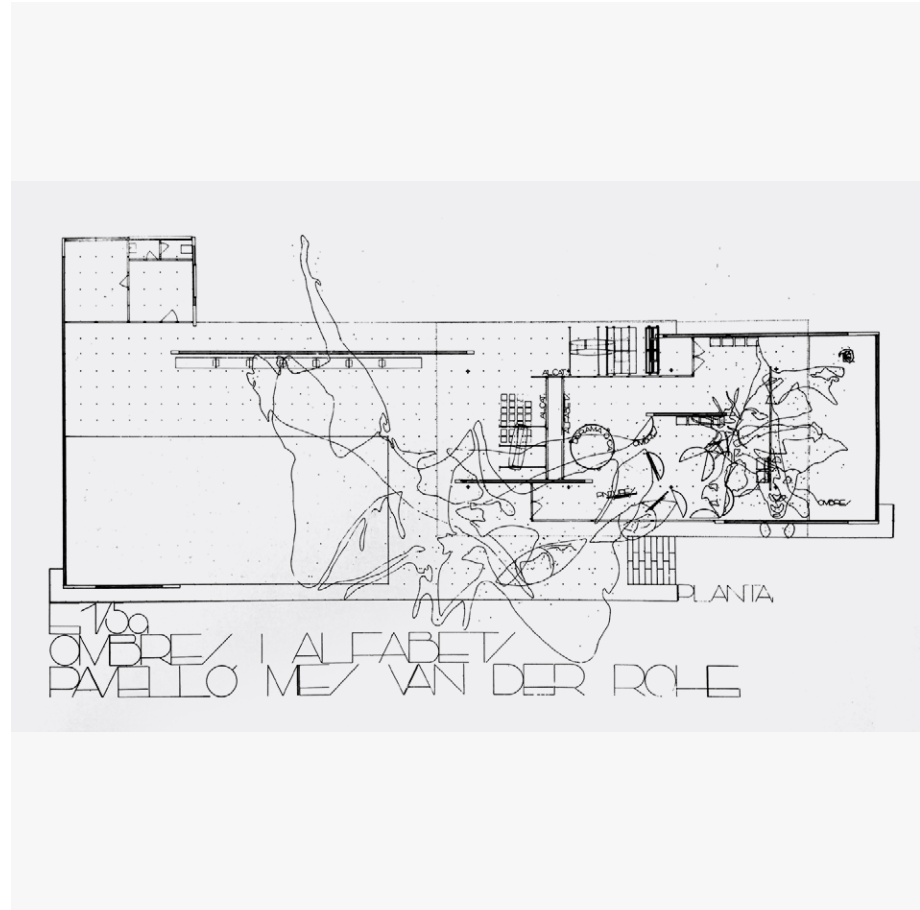


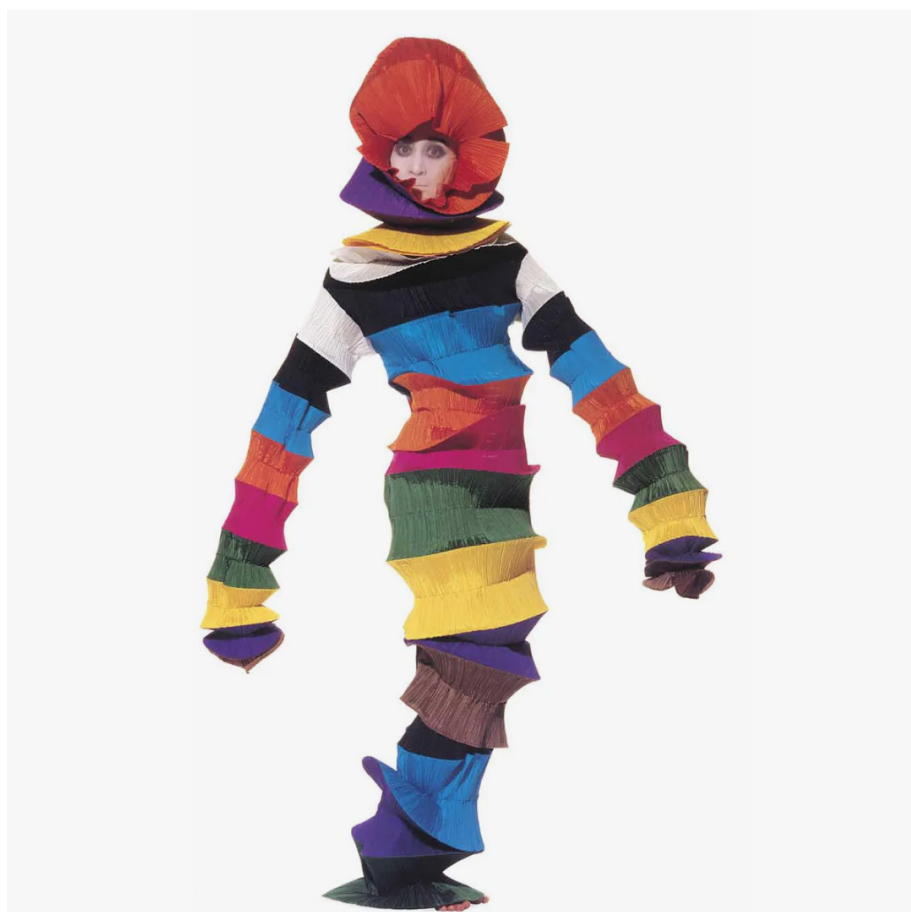


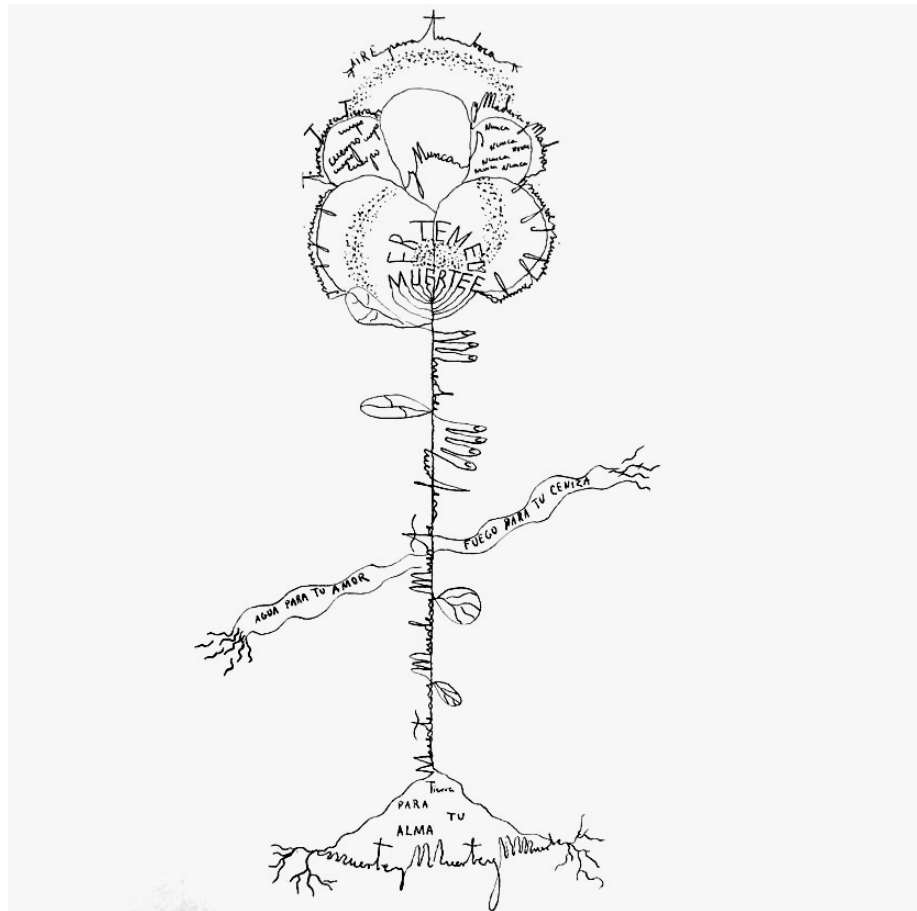
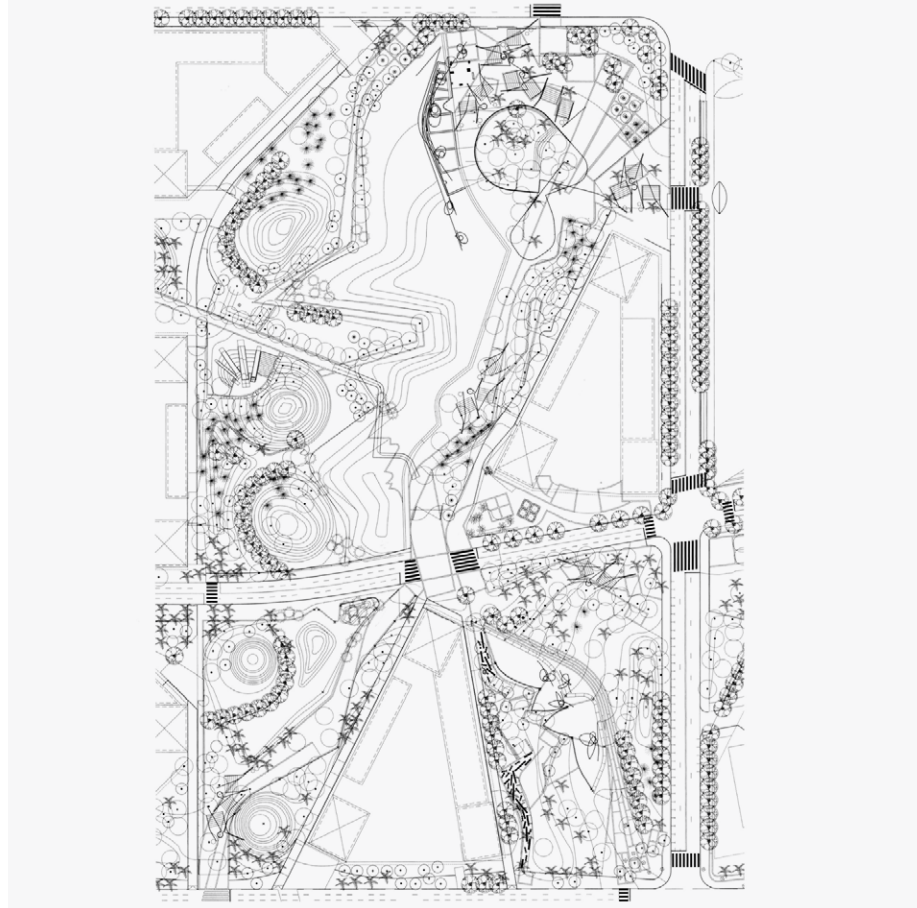


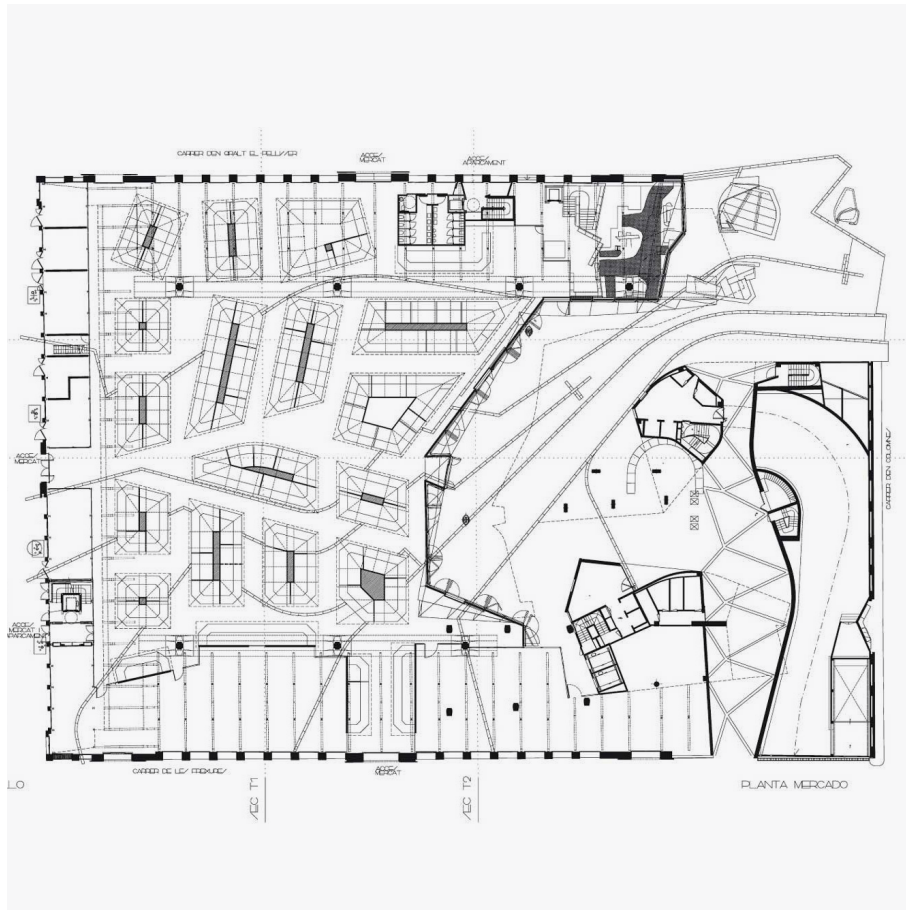


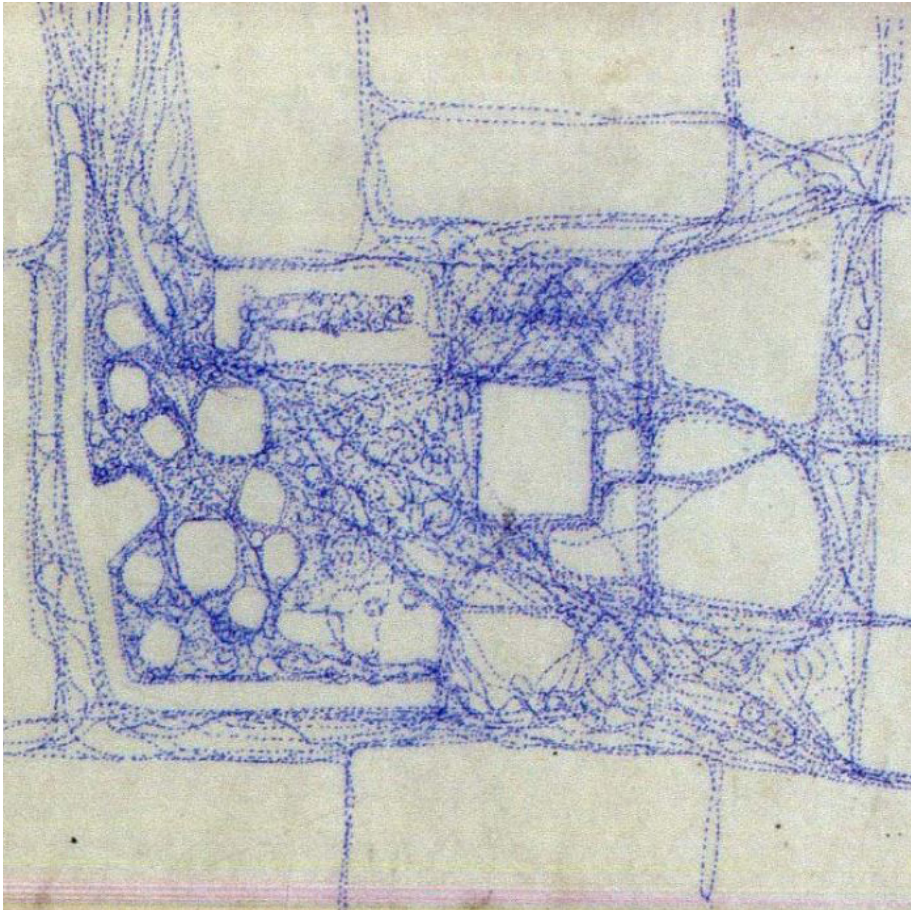


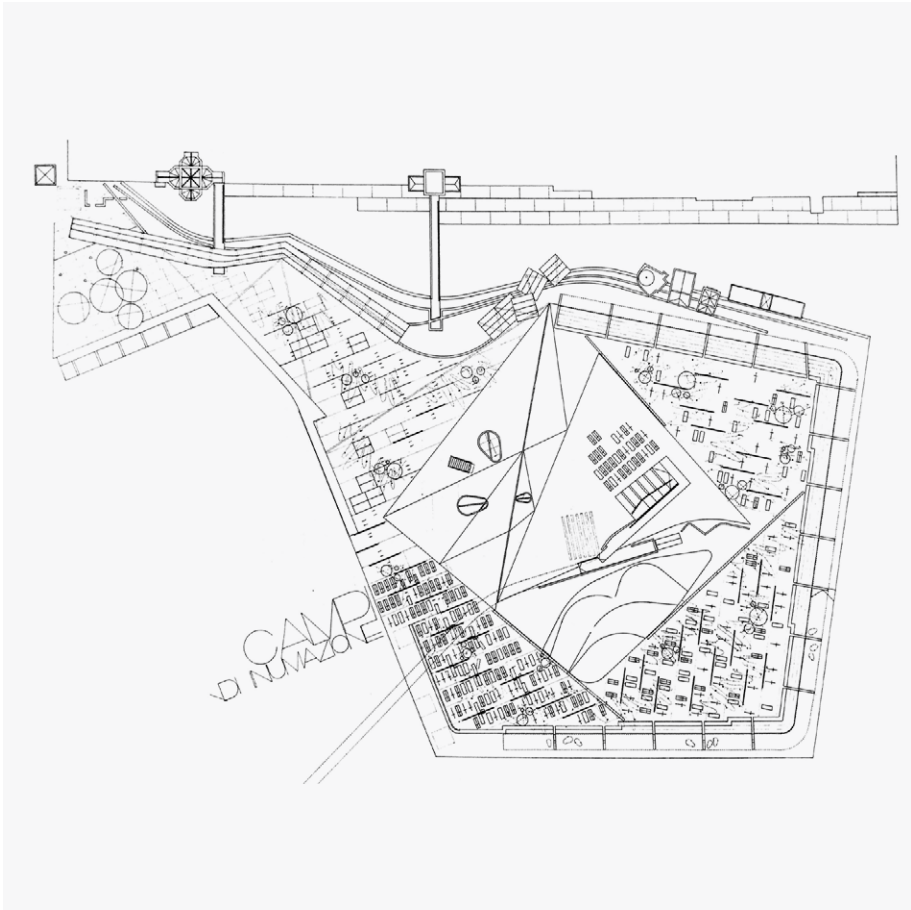




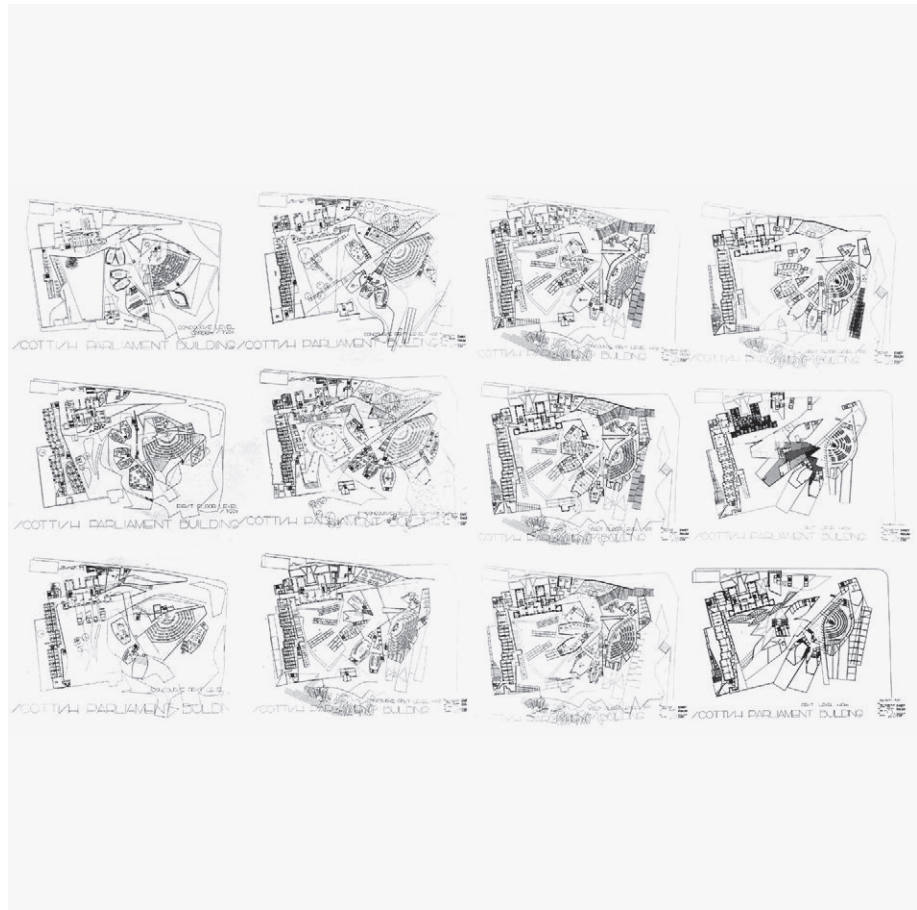


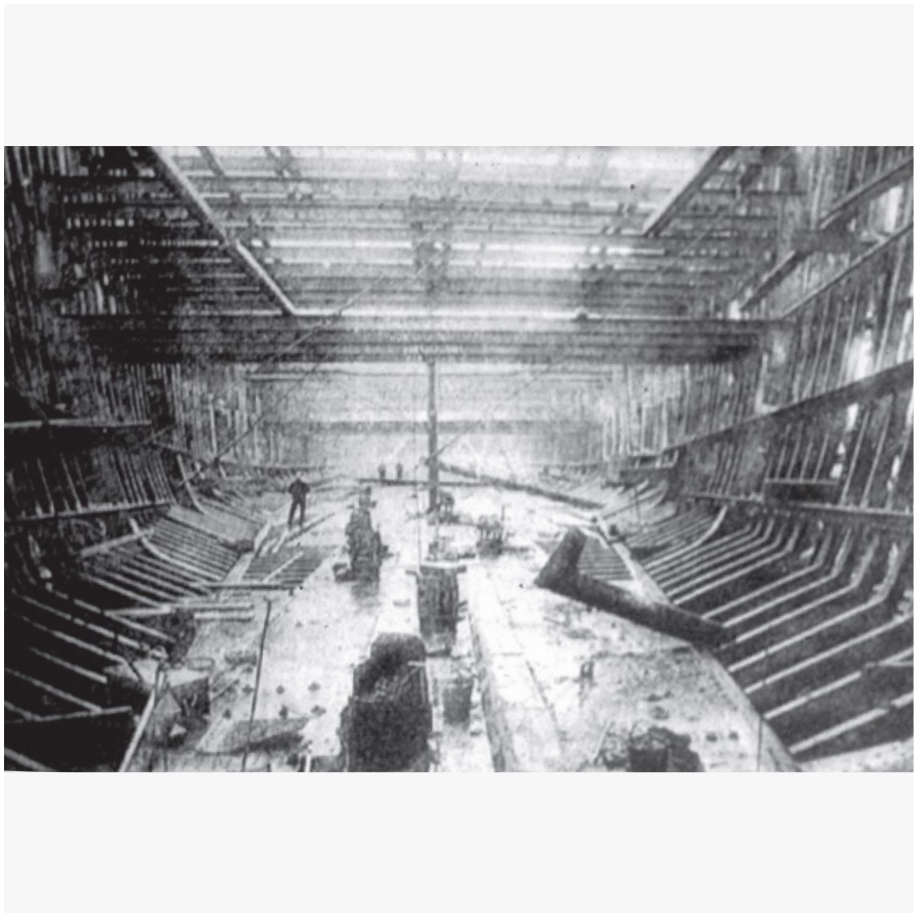
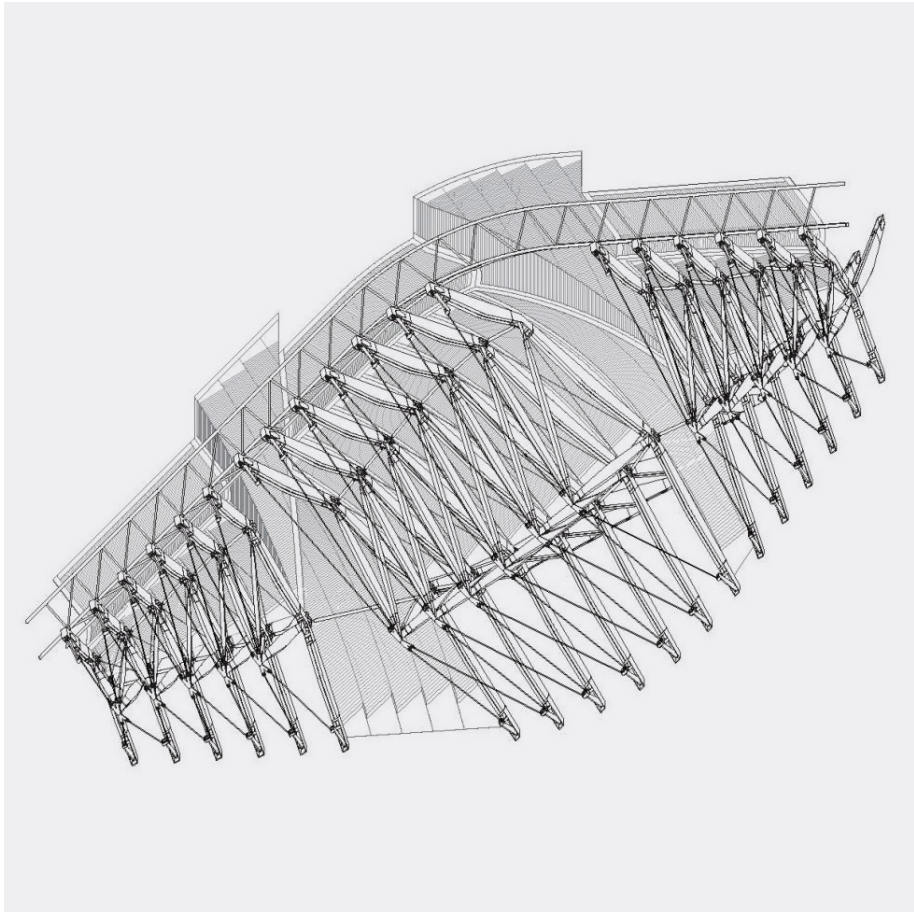


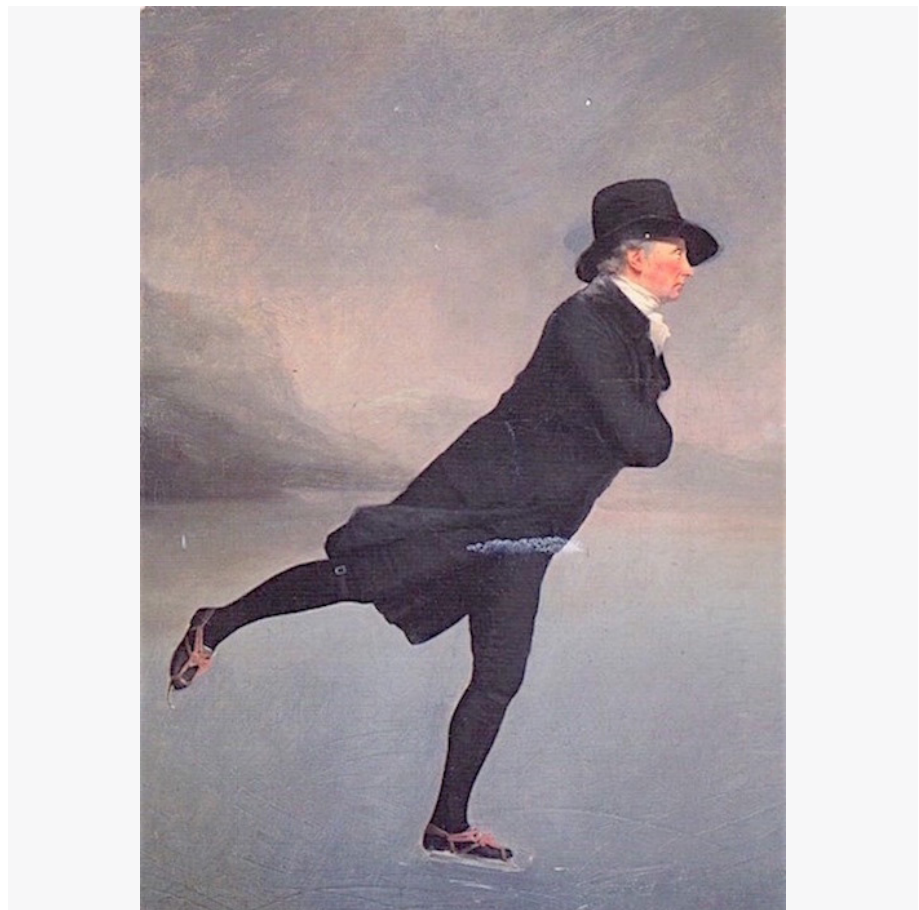
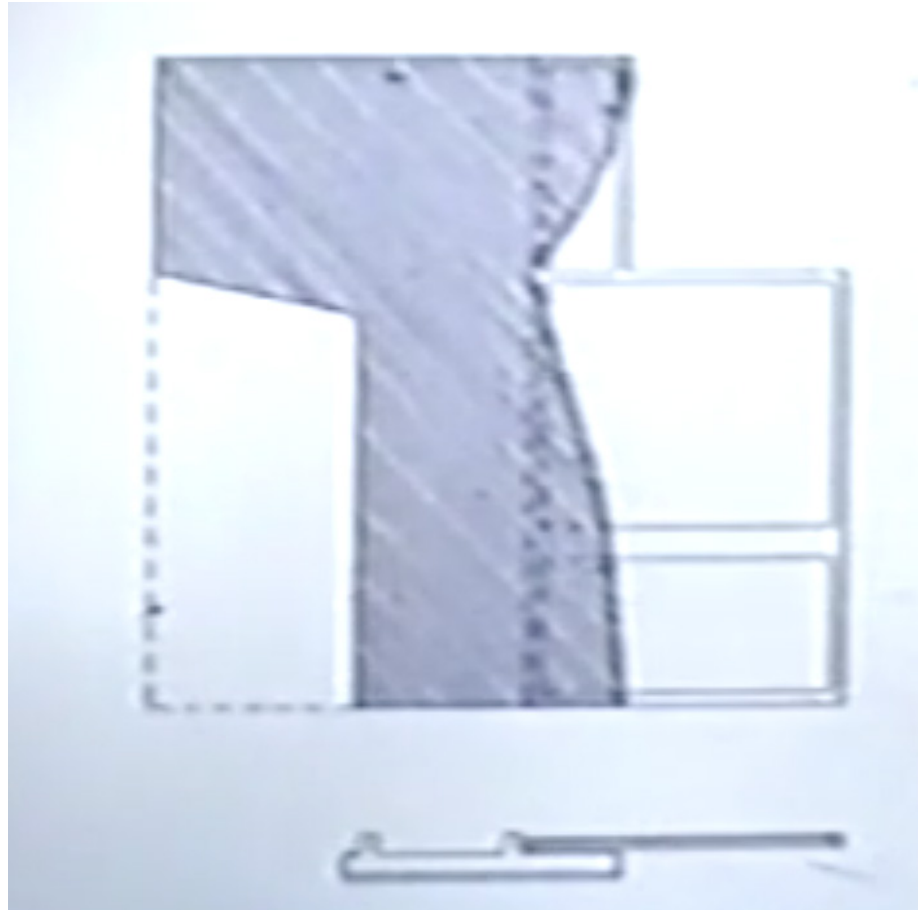


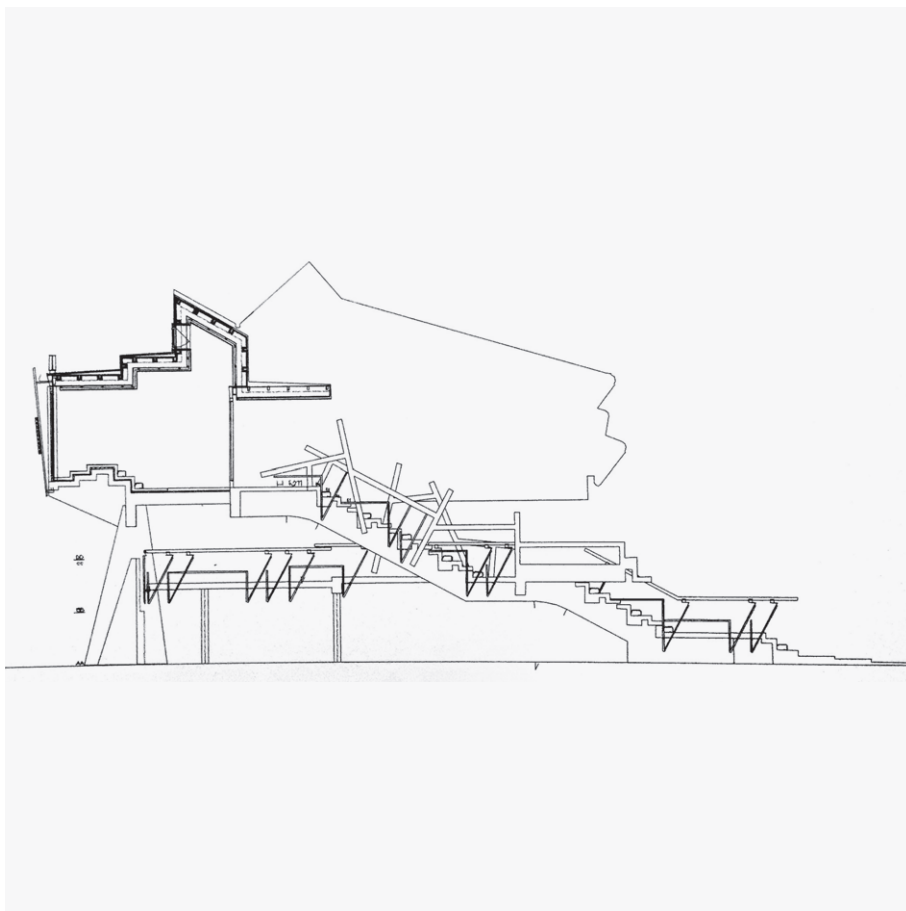


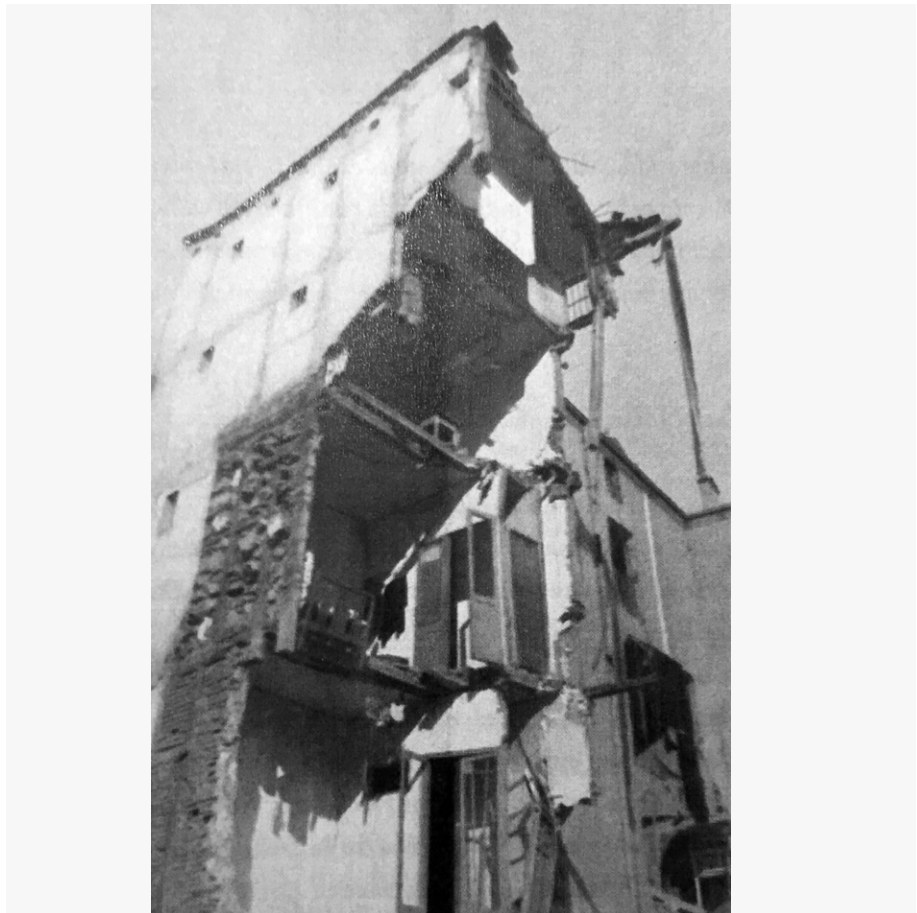
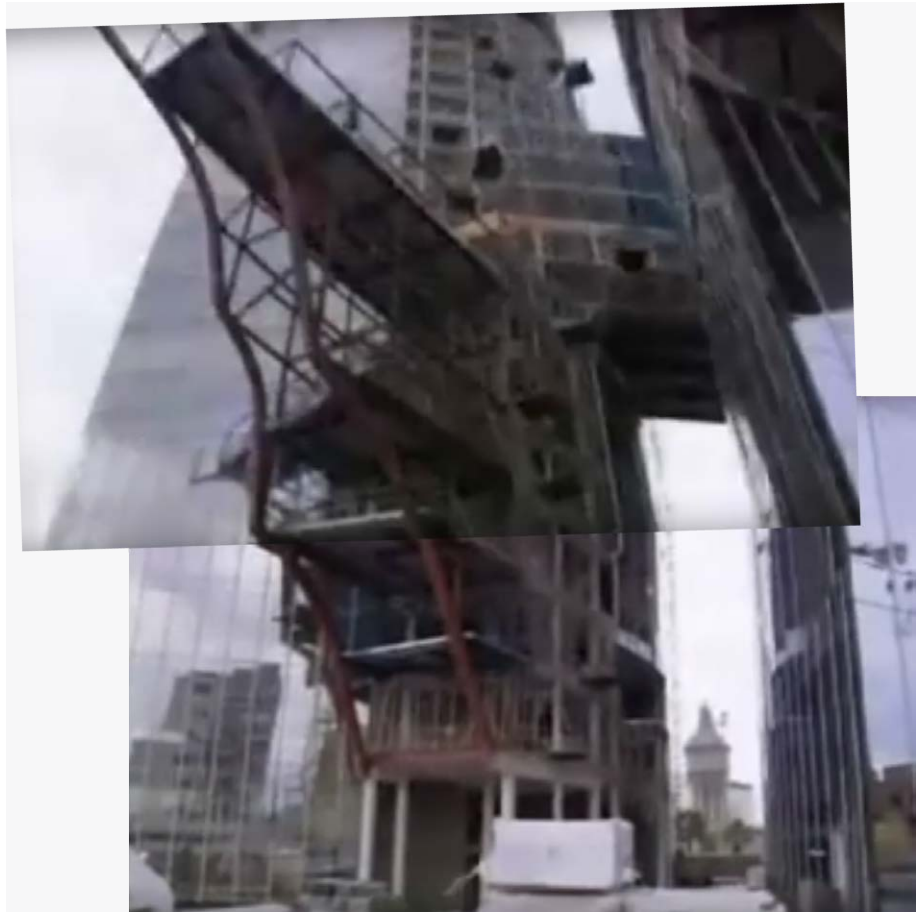




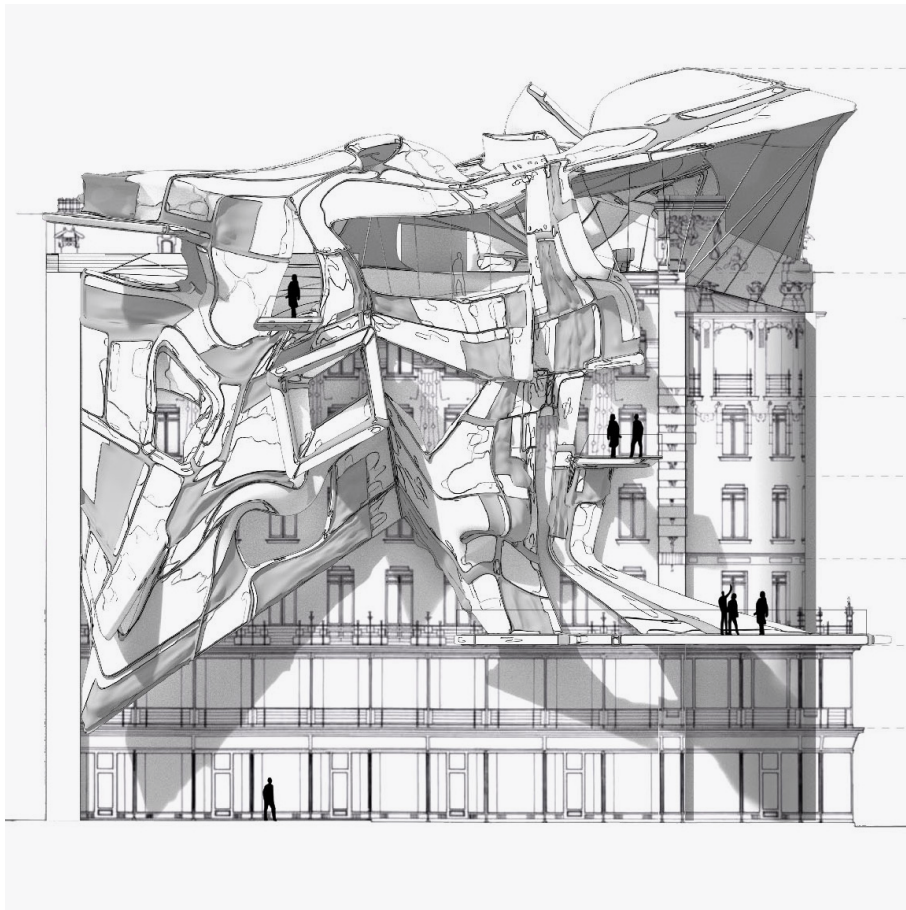


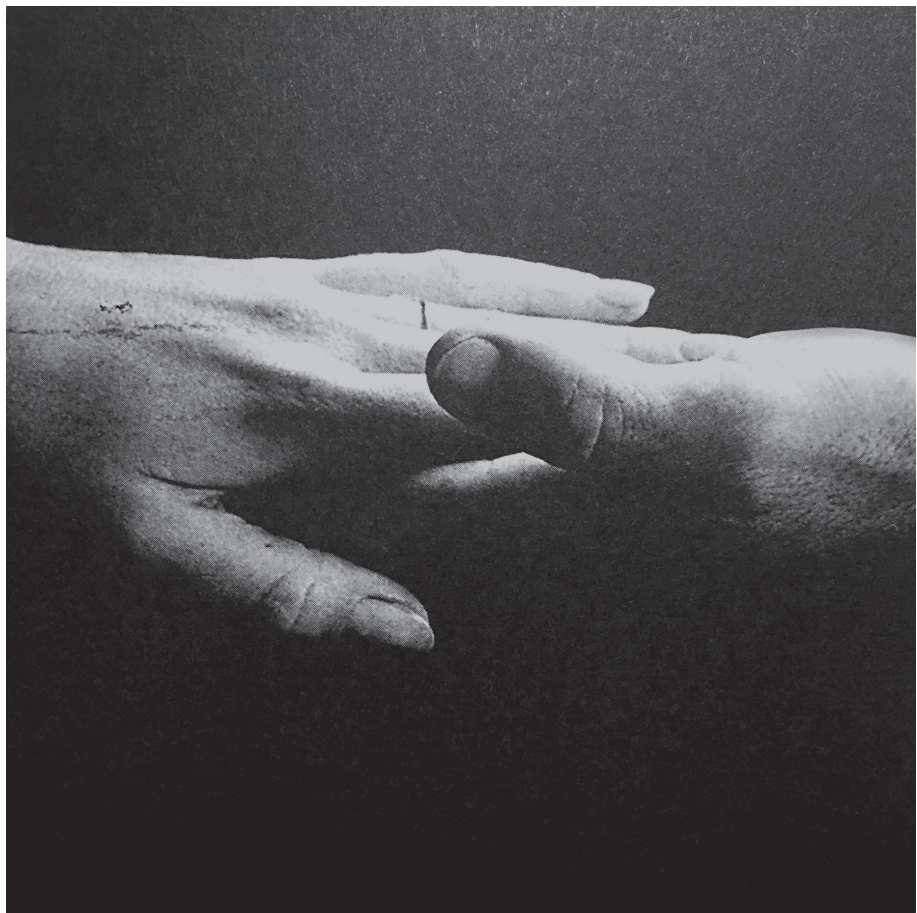
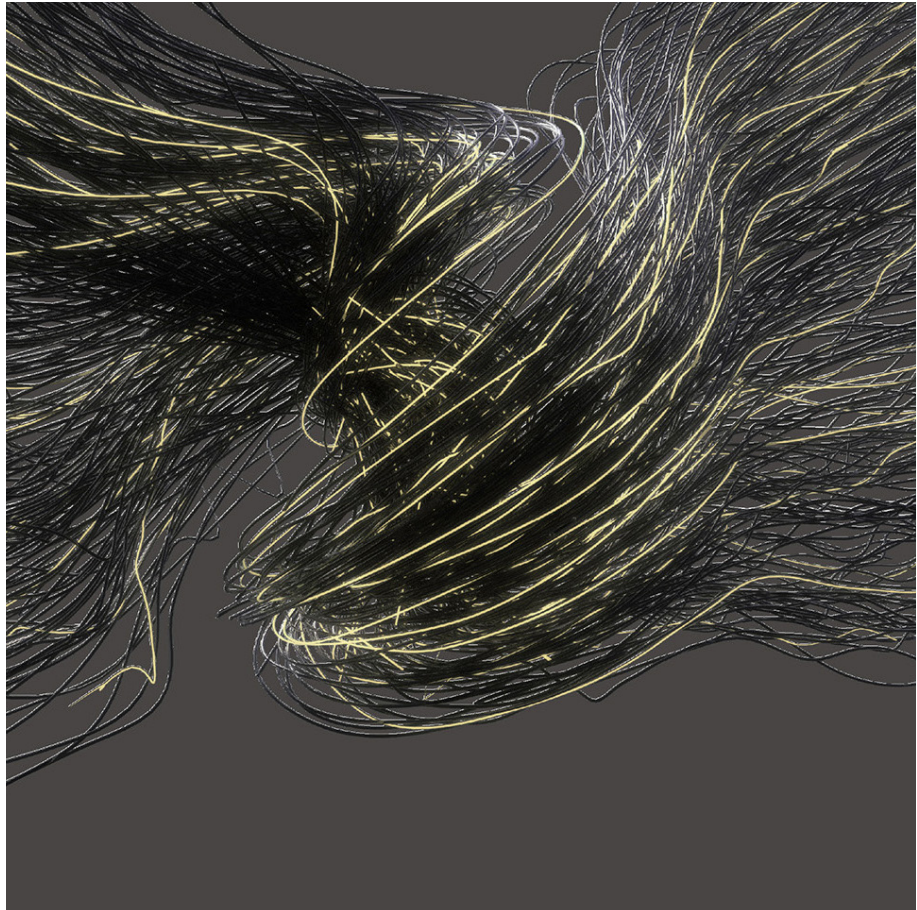


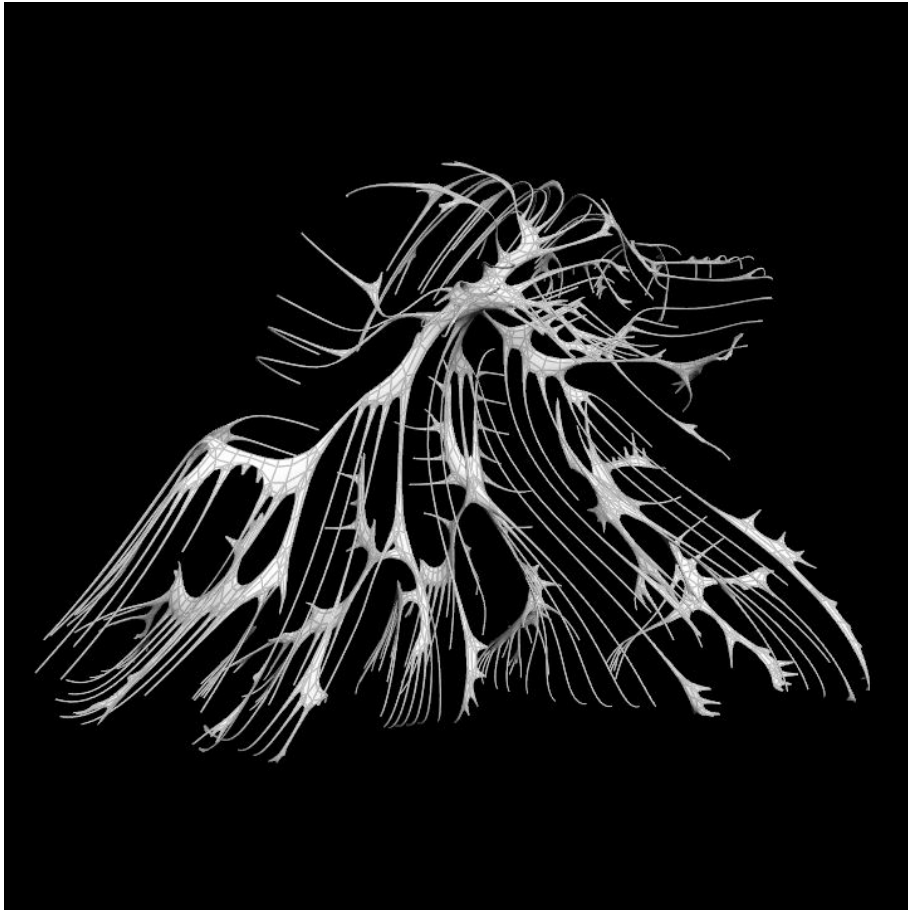


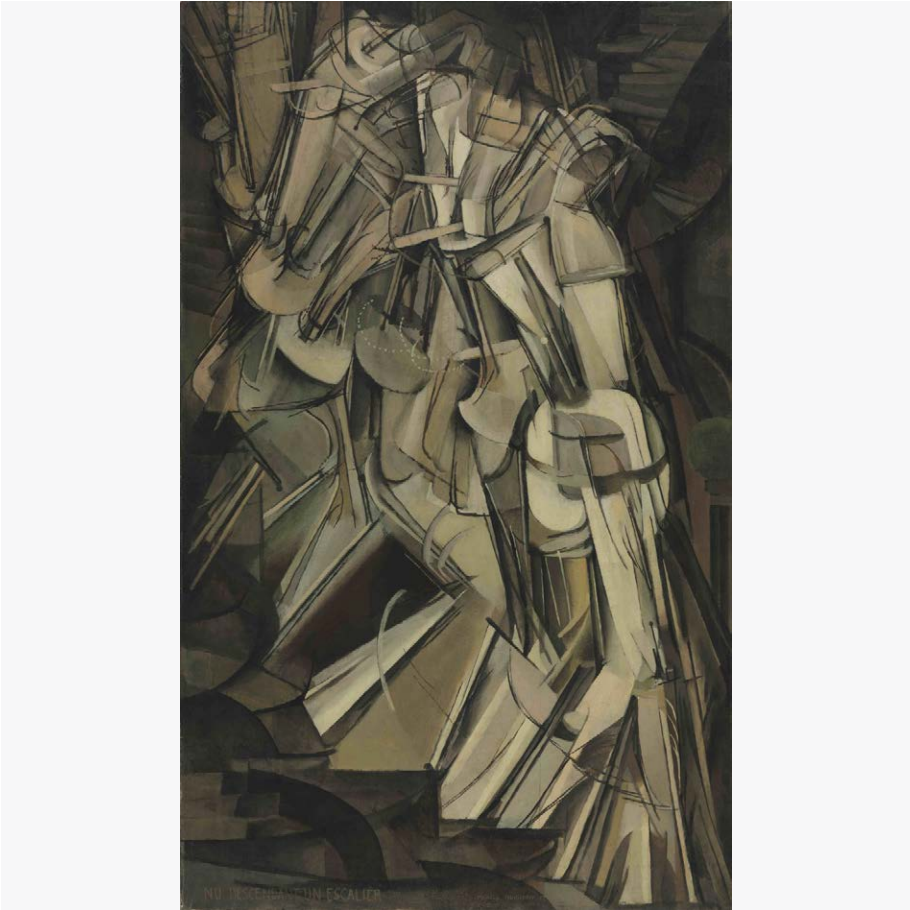


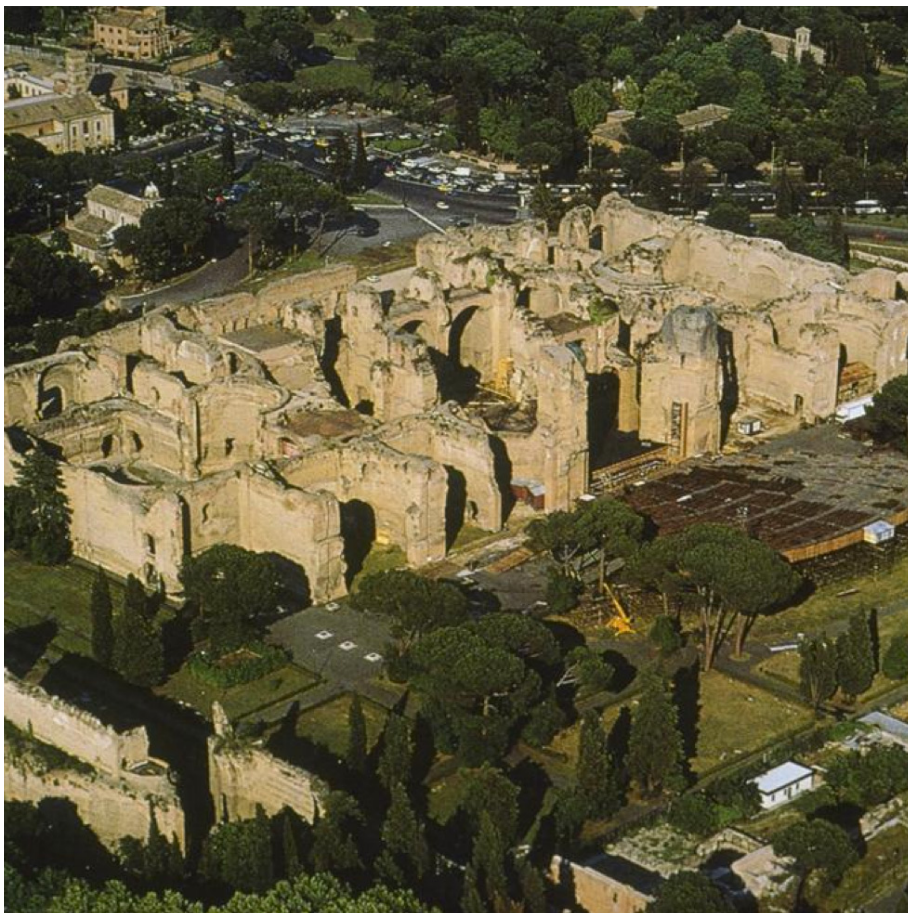
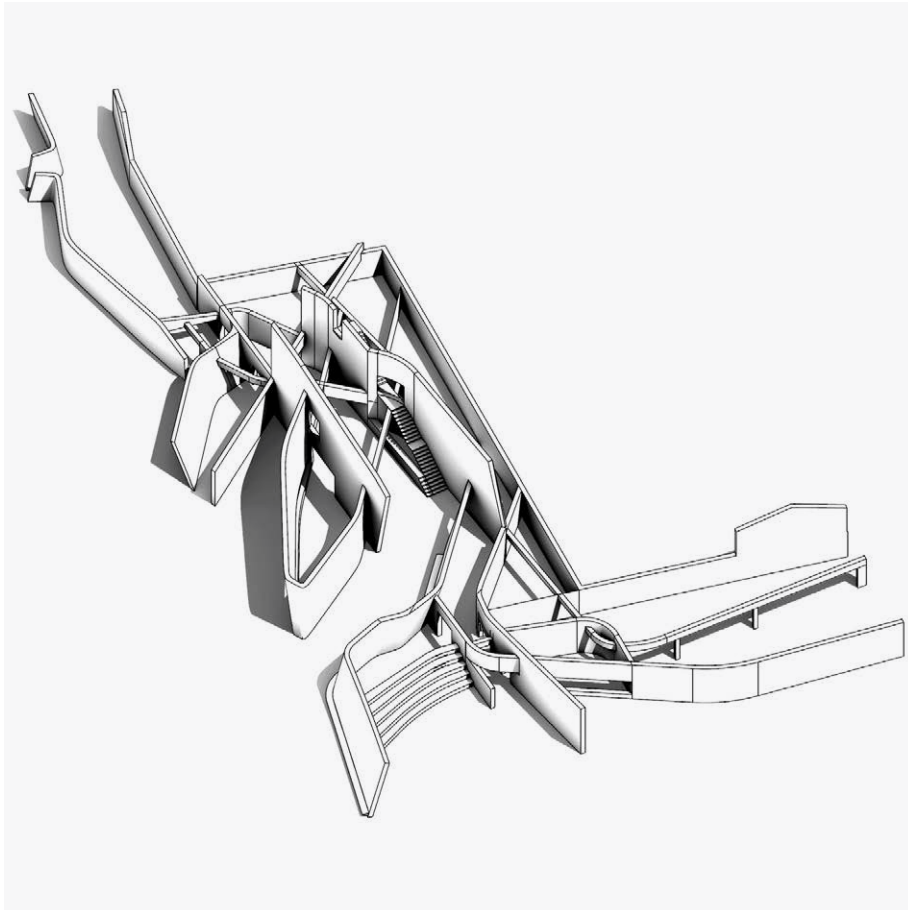
MORPHtopia

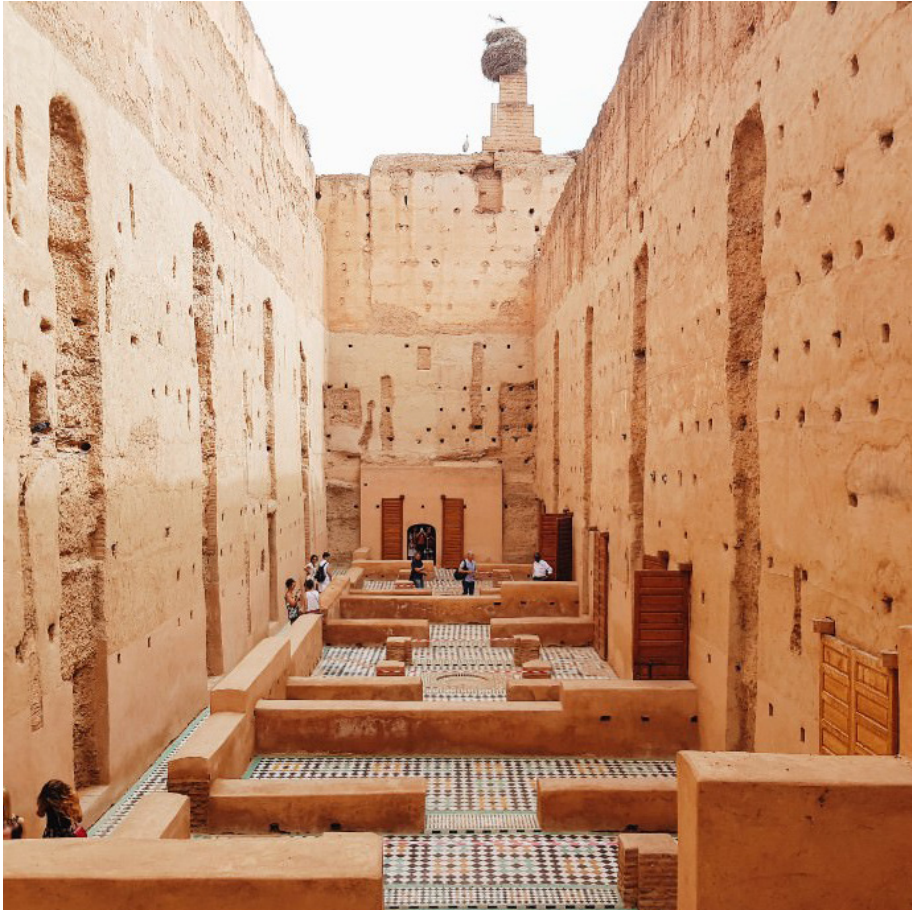




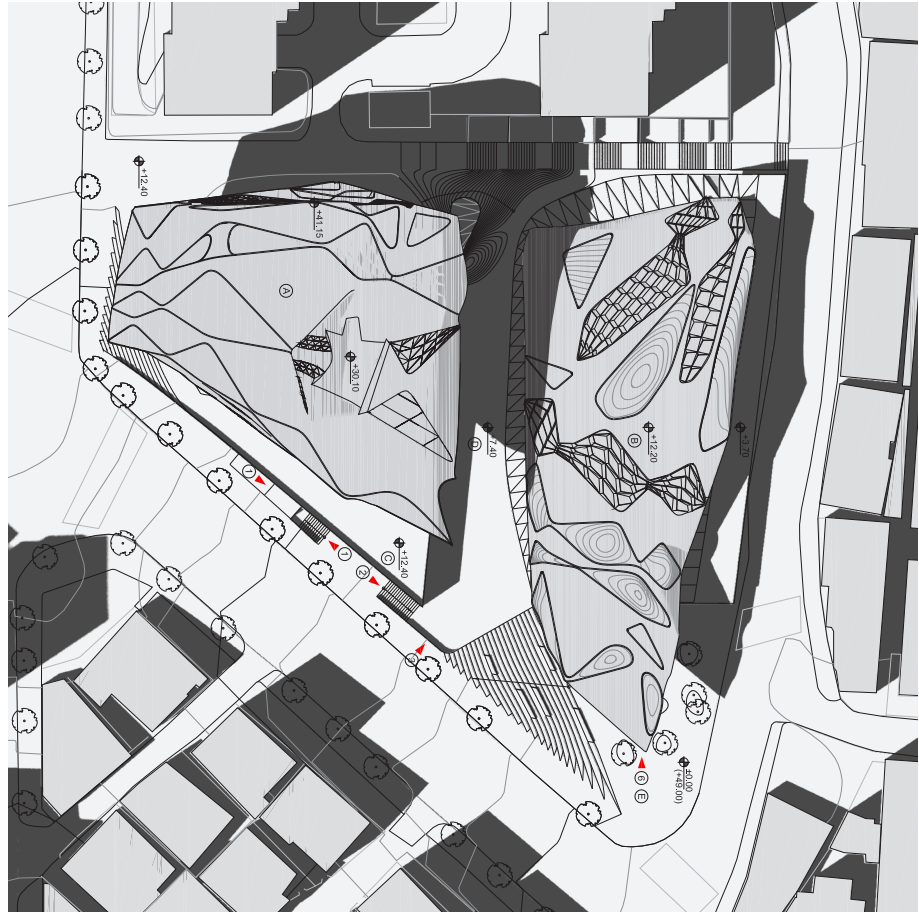




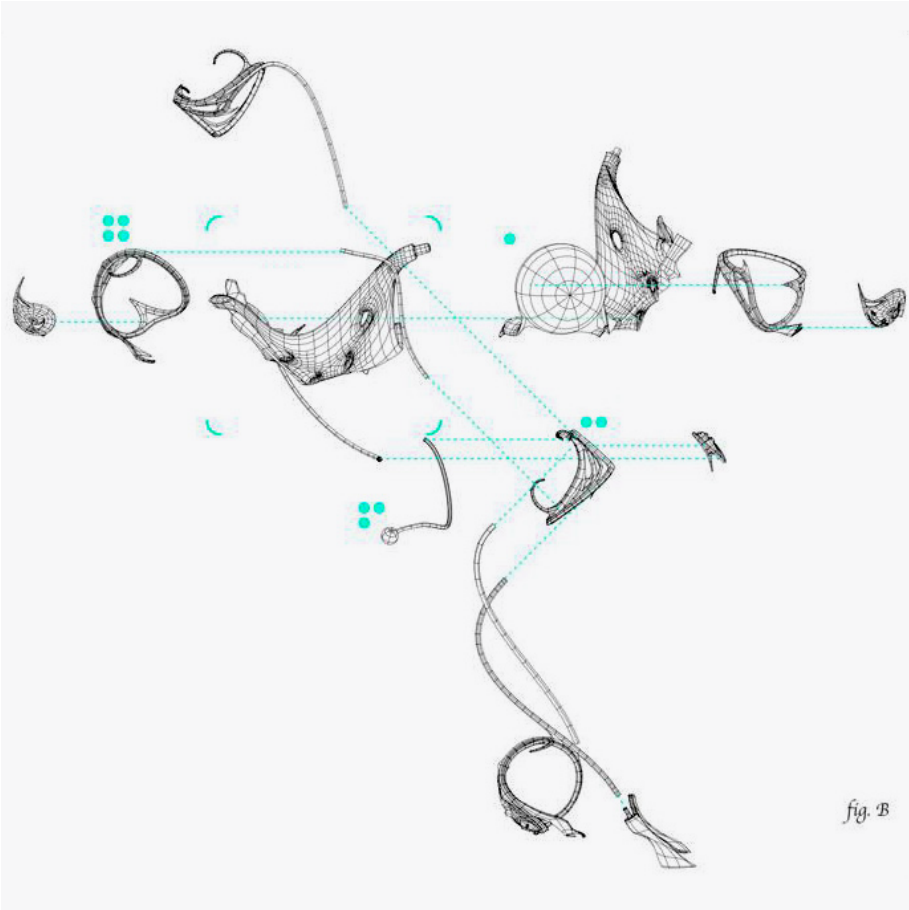


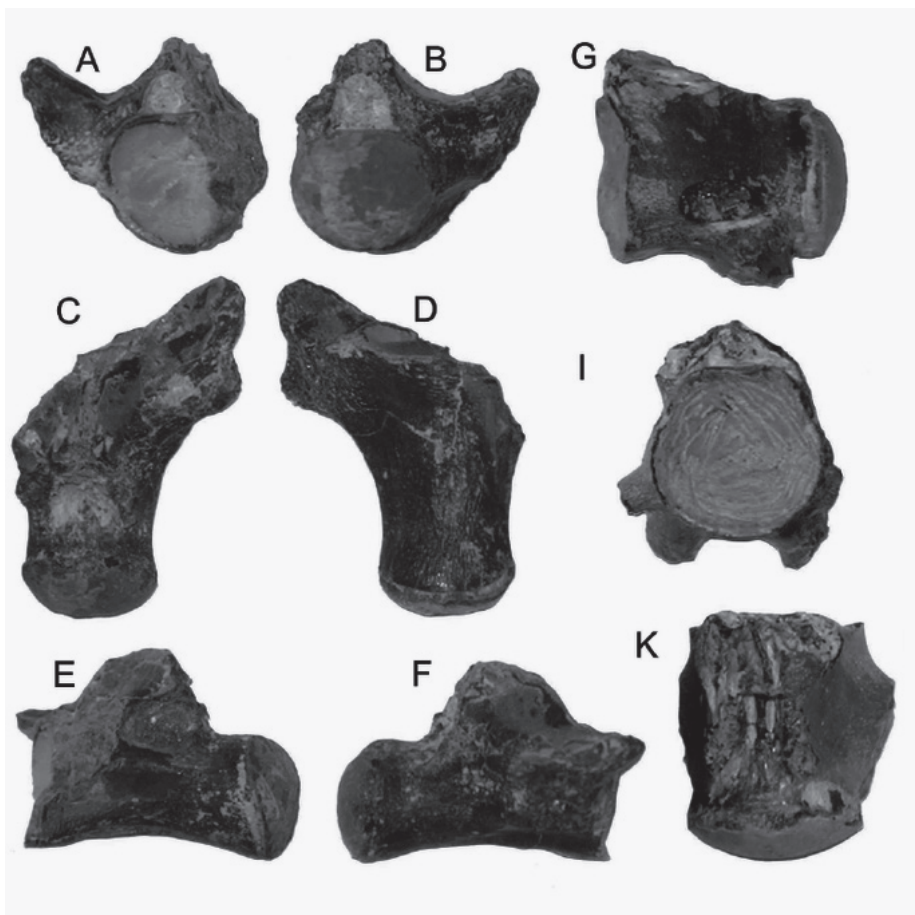


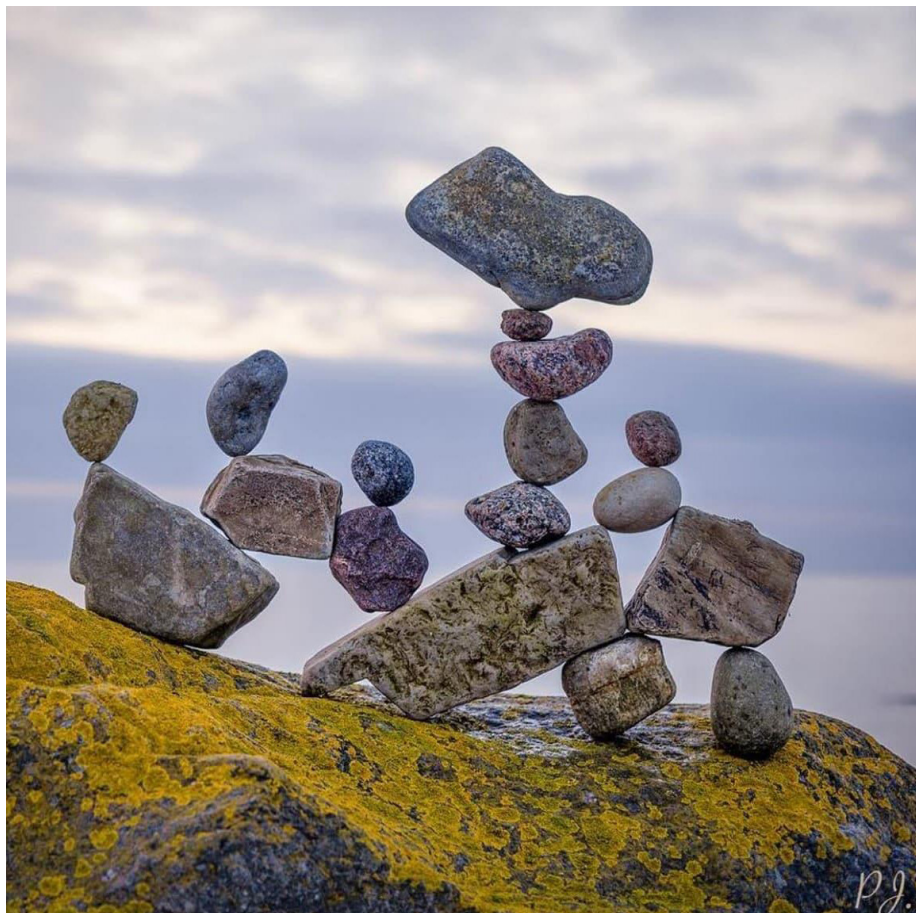
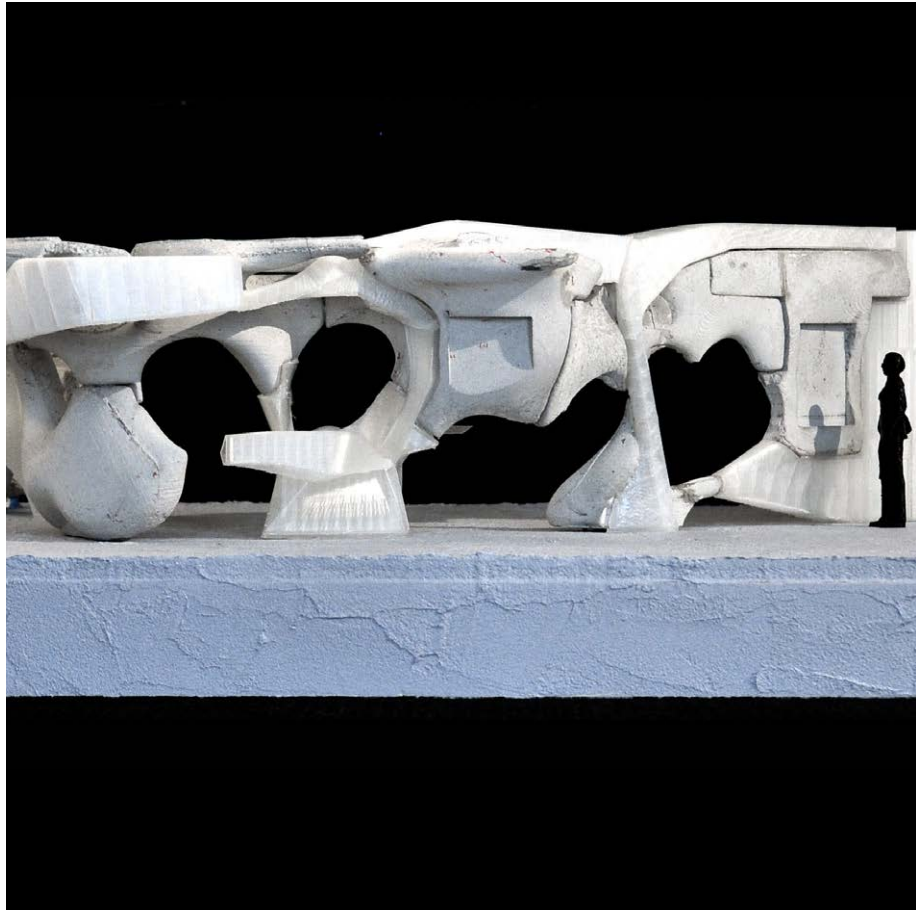


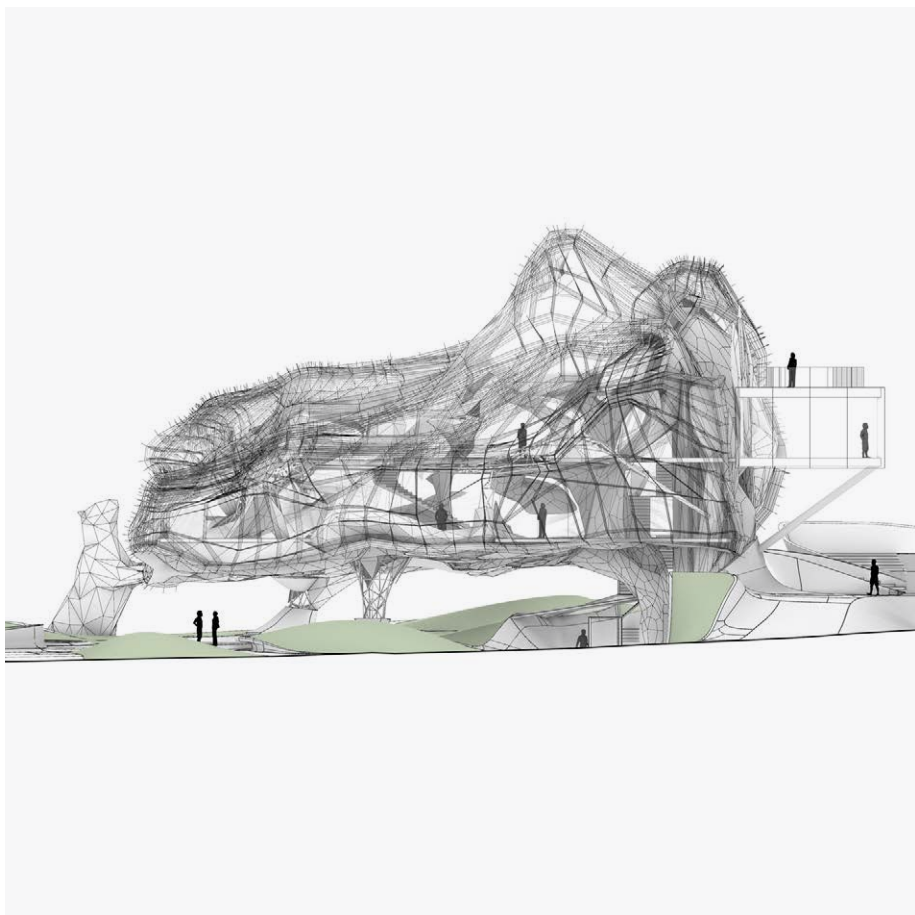




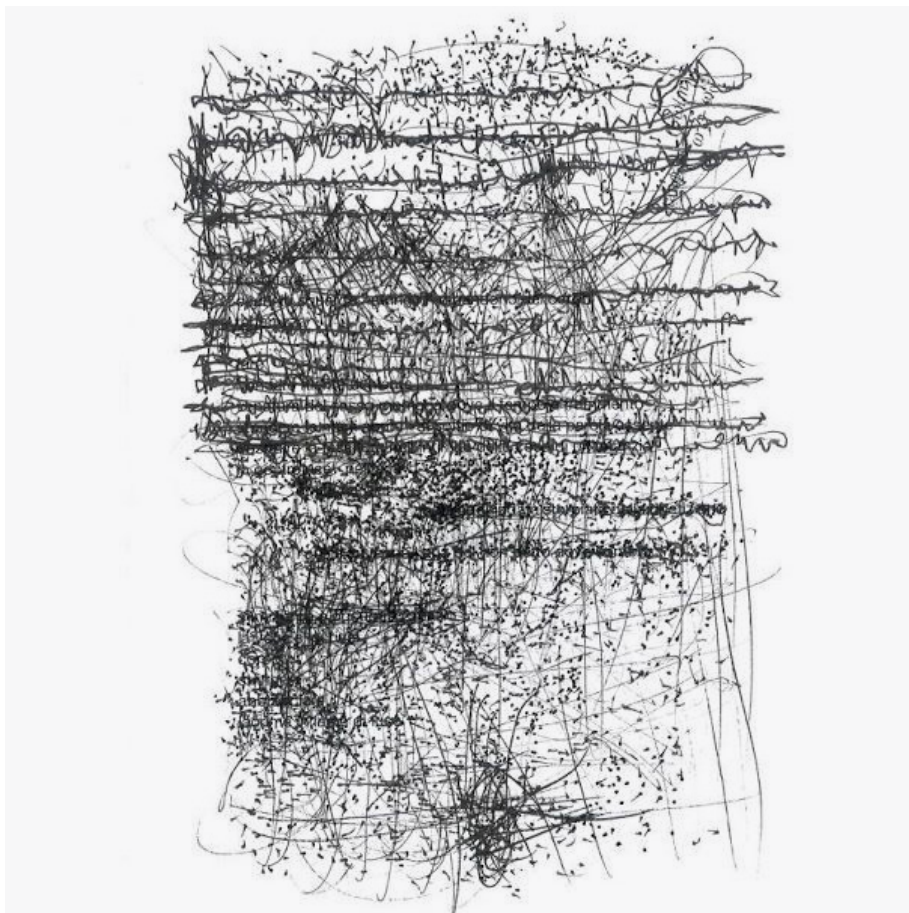
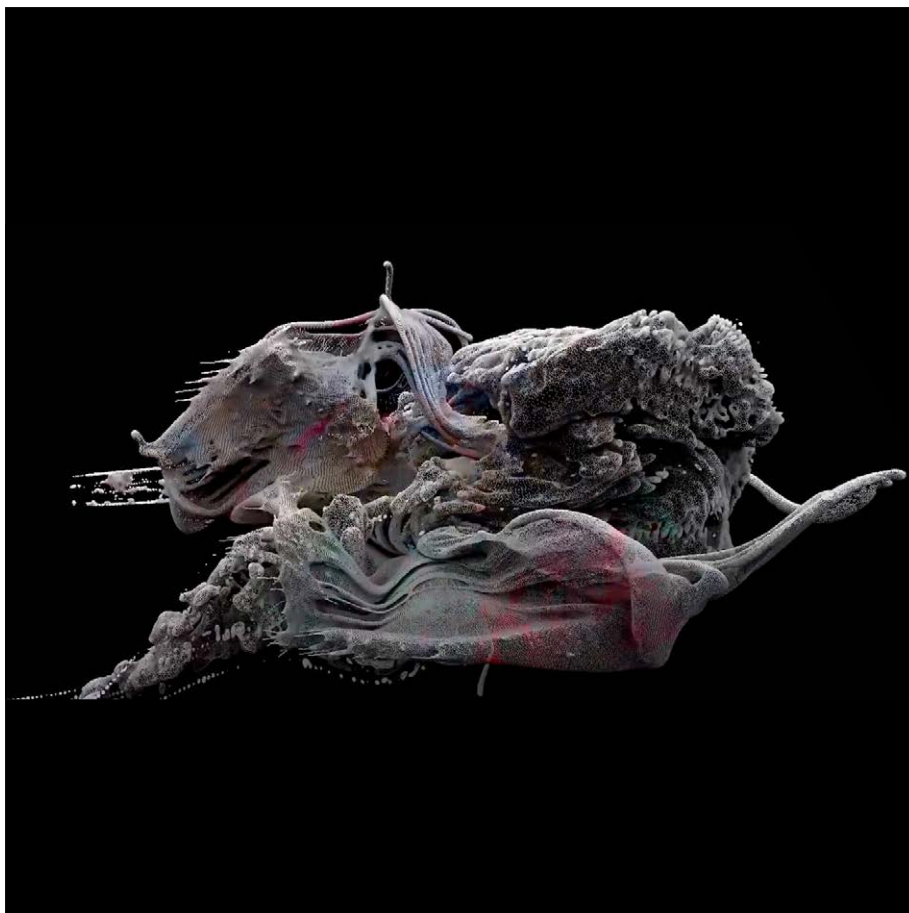




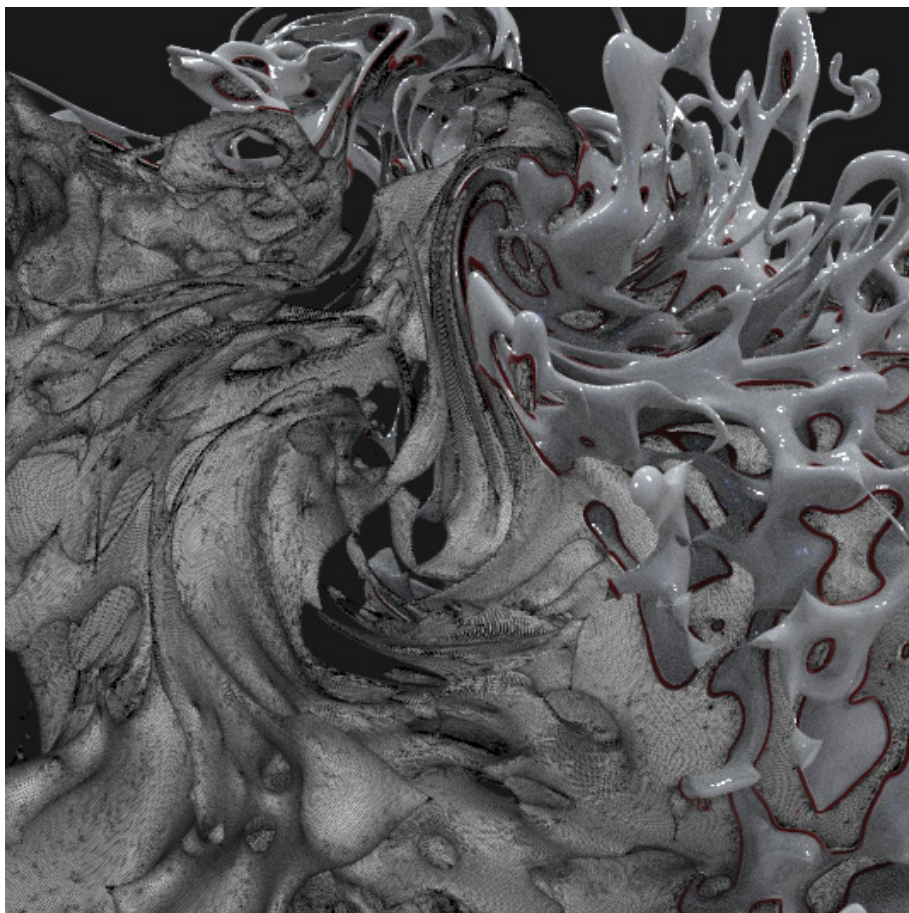




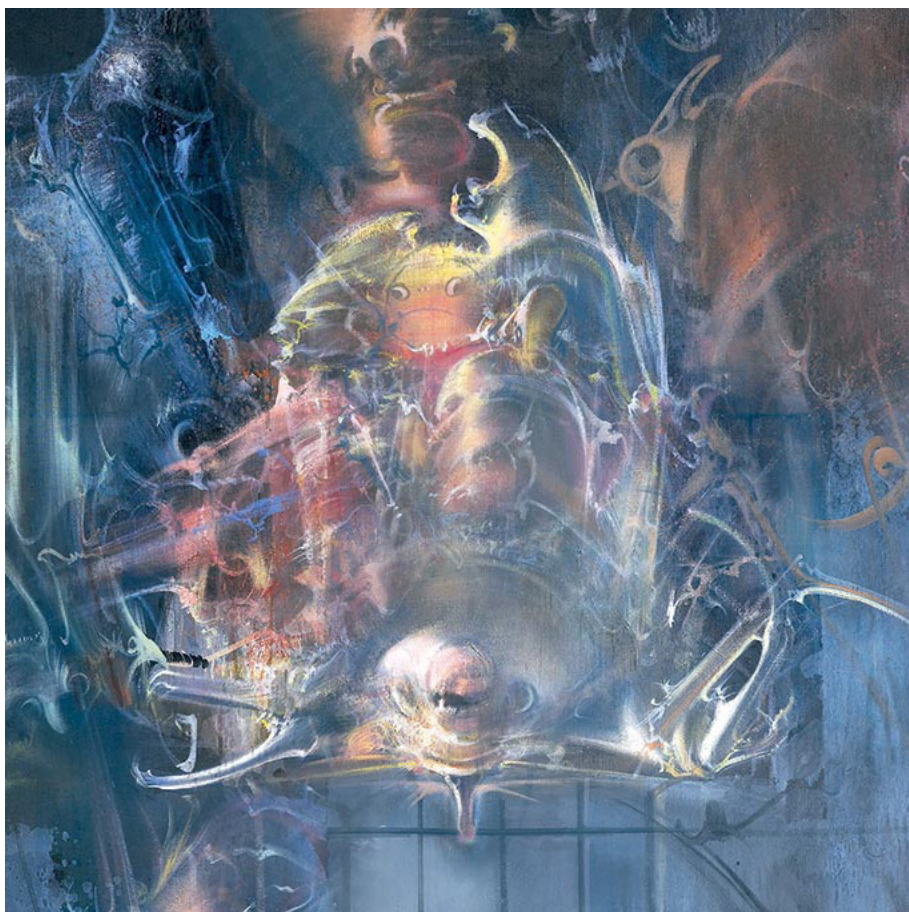






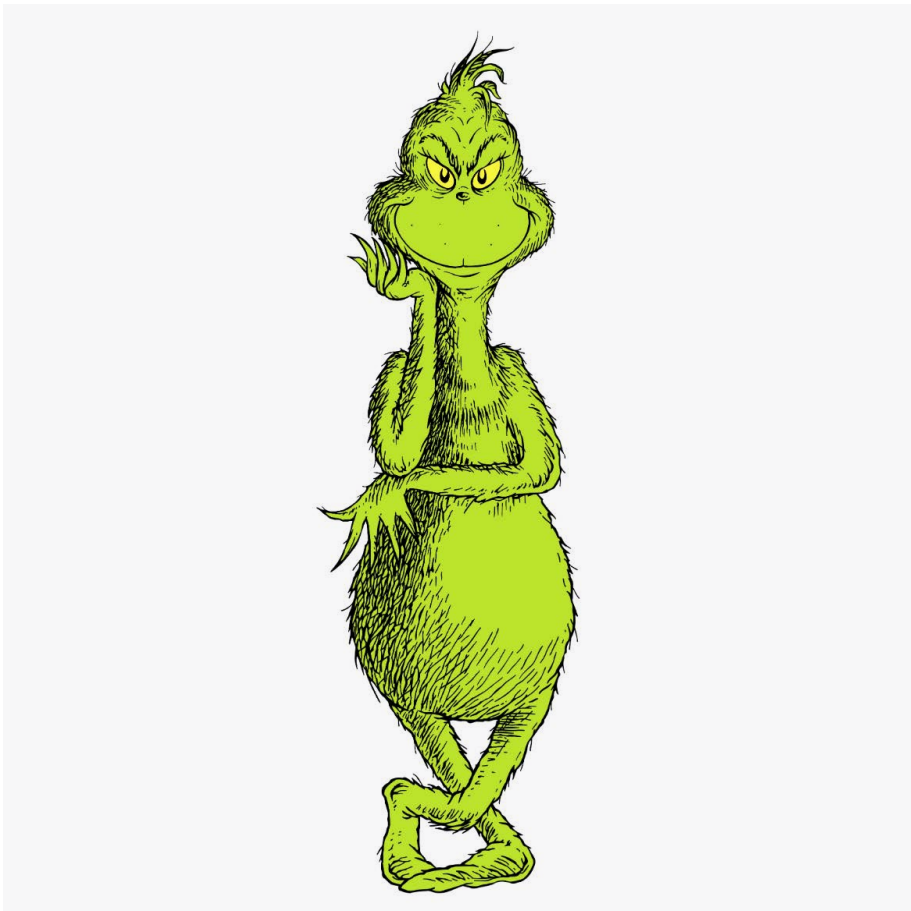
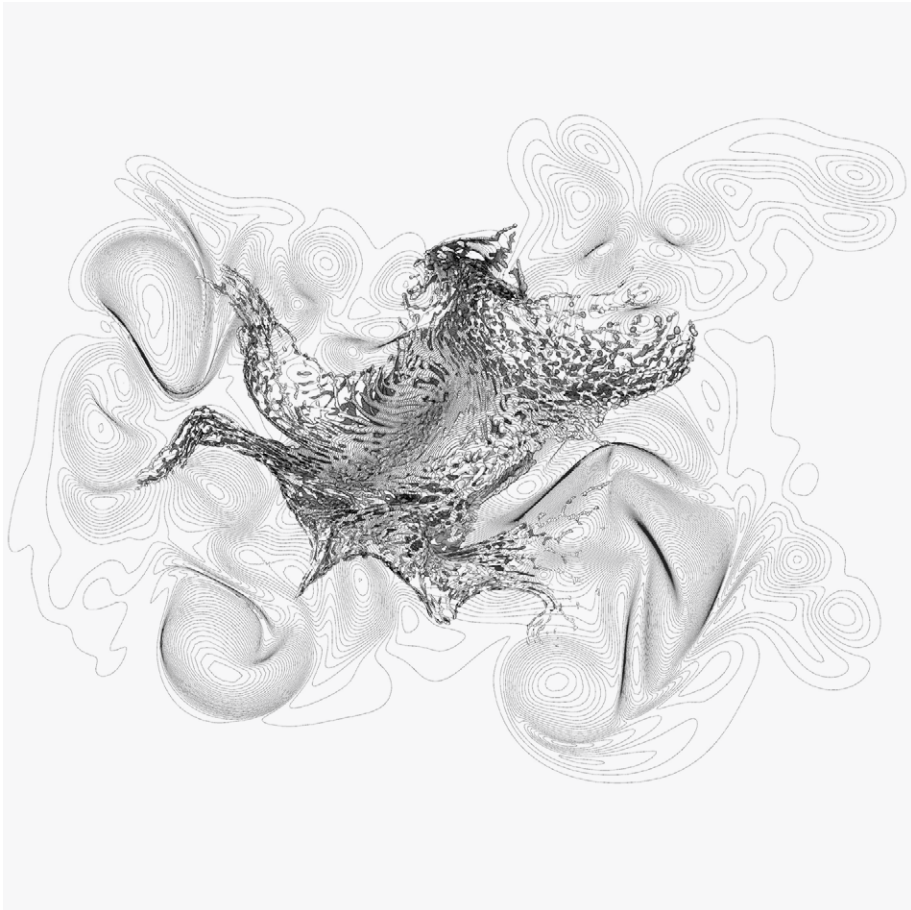




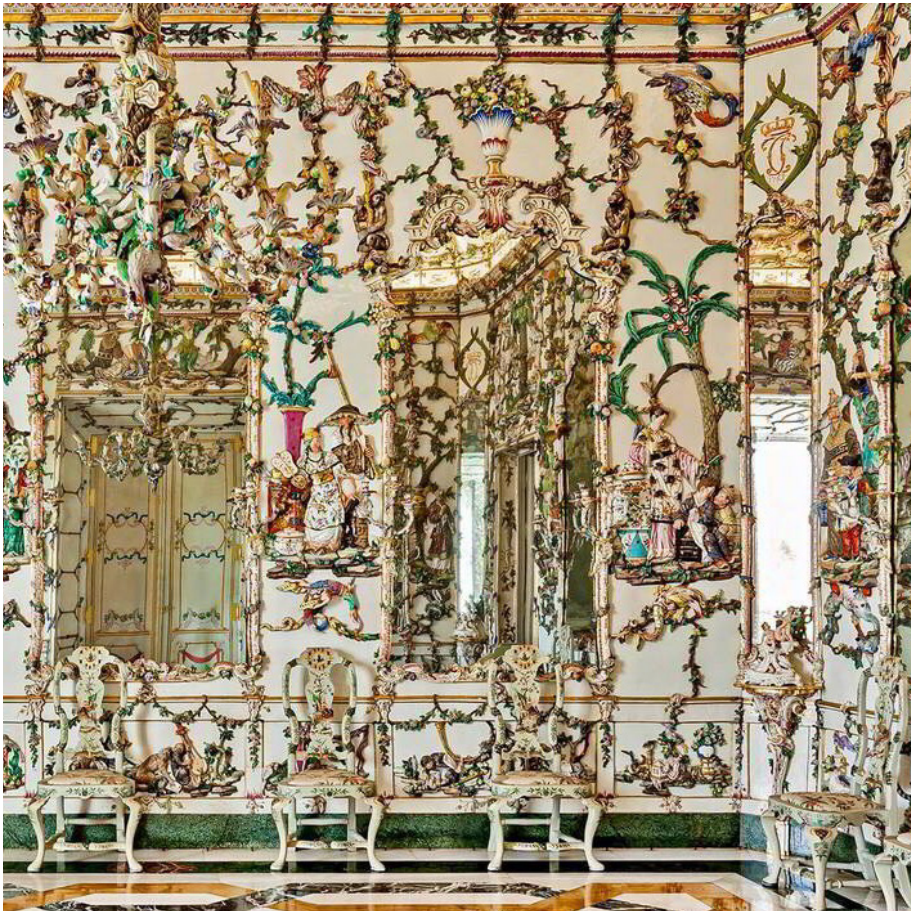
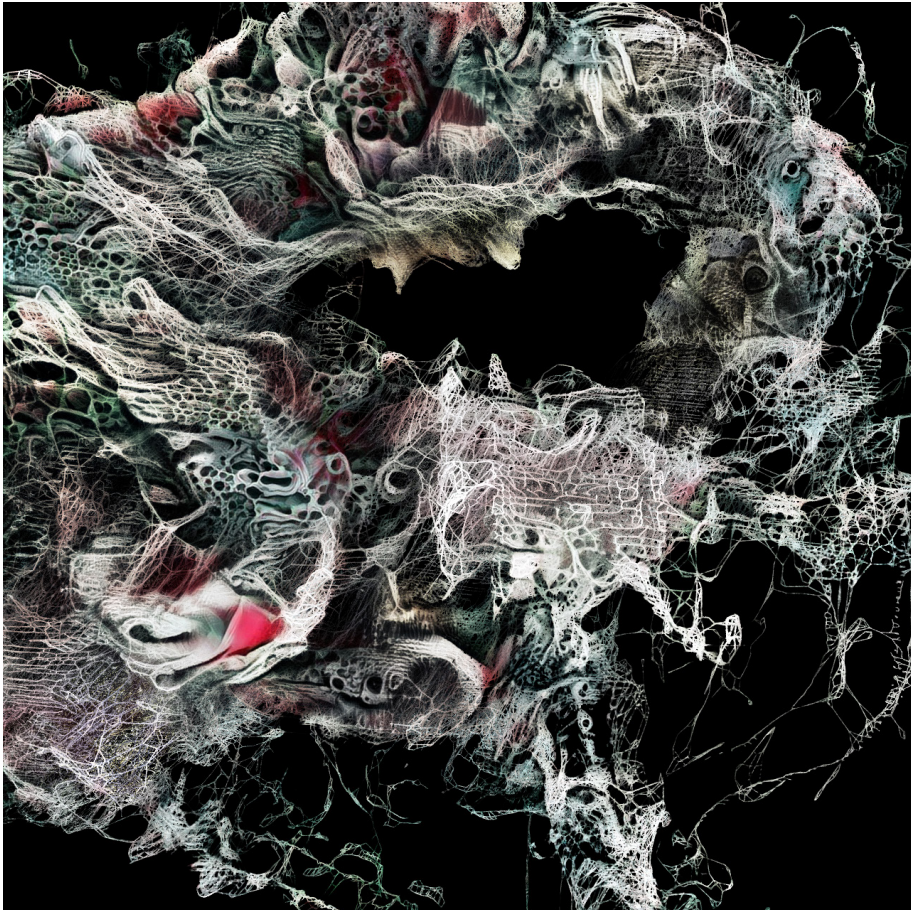


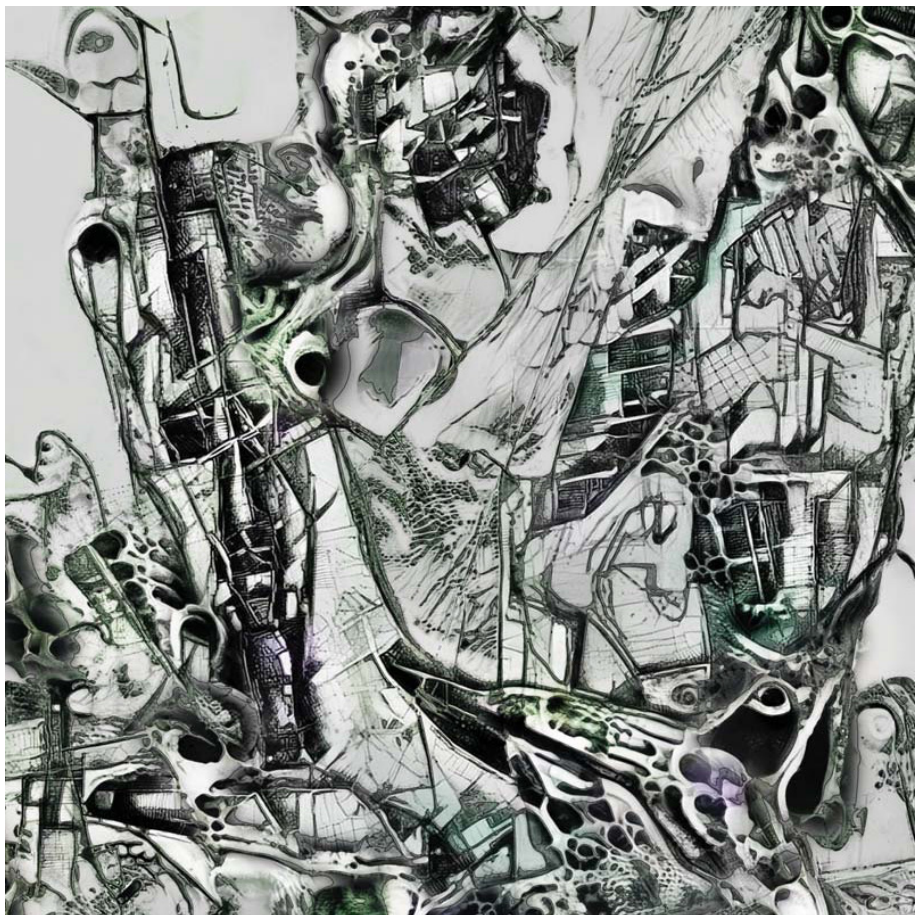


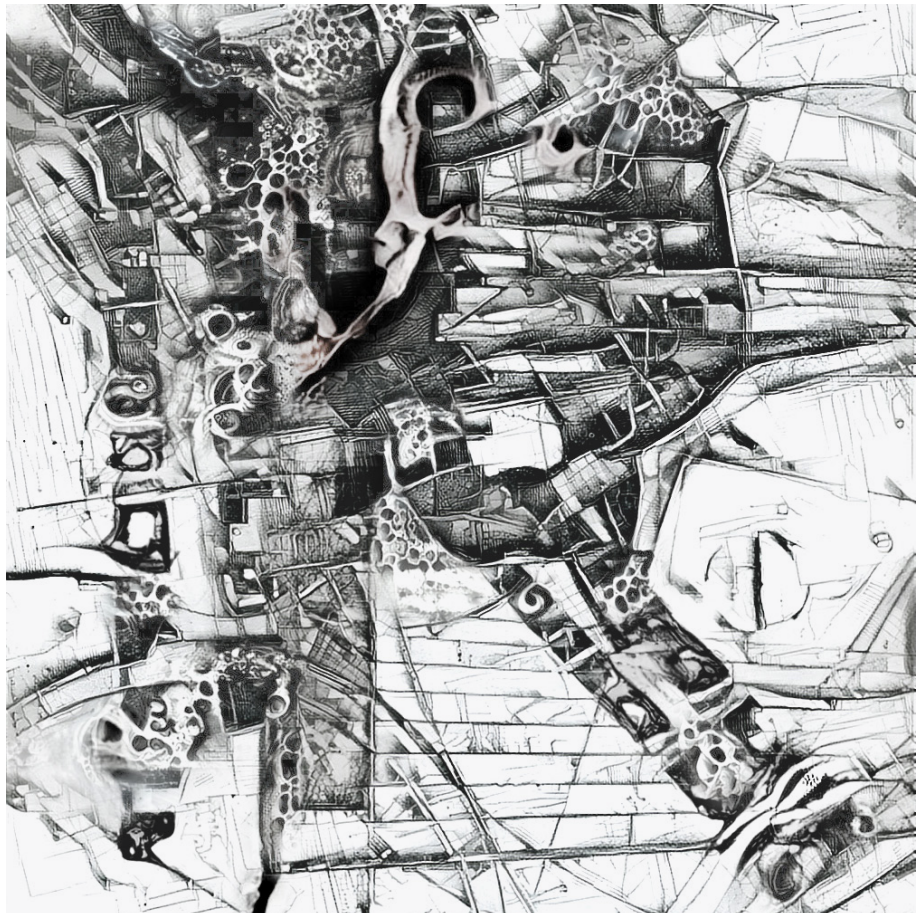
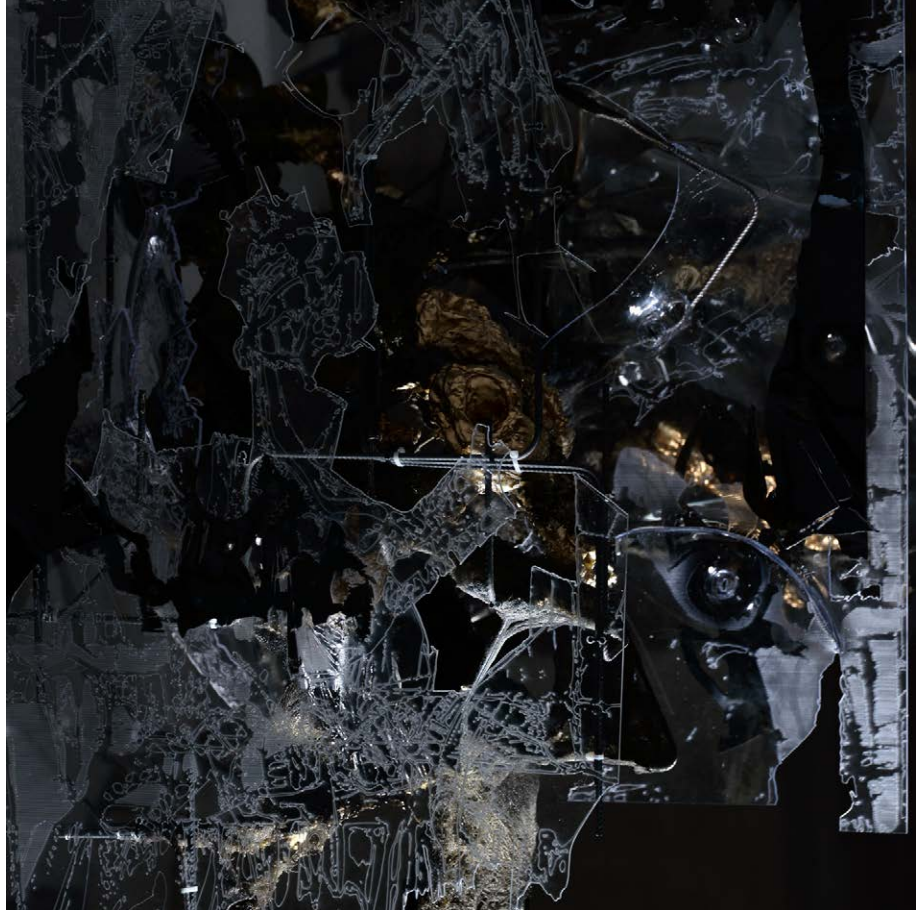












List of figures

- 2, 3** Victor Sjöström, *The Wind*, min. 9:22, 1928.
- 6** Top: Miralles/Pinós, *Refurbishment House Golferichs*, 1985.
Bottom: David Hockney, *Old Rinkrank*, 1969.
Source: Enric Miralles and Carme Pinós, *El Croquis Miralles/Pinos 1984-1987*, 30 (Madrid: El Croquis, 1987), 24–25.
- 7** Top: Miralles/Pinós, *Refurbishment of La Llauna Factory*, Barcelona, 1984-91.
Bottom: Michelangelo, *Casa Buonarroti 92A*, studies for the staircase of the Laurentian Library ricetto, aprox. 1524.
Source: Josep M. Rovira, ed., *Enric Miralles 1972-2000*, Colección Arquia/Temas 33 (Barcelona: Fundación Arquia, 2011), 90-91.
- 8** Top: Albert Viaplana, Helio Piñón, and Enric Miralles, *Barengé Square*, Granollers, 1982.
Bottom: Michael Heizer, *Rift*, Jean Dry Lake, 1968.
Source: Jose Manuel Mateo Vega, “Estrategias de Implantación en el Paisaje en Tres Obras de Enric Miralles” (Madrid, ETSAM, 2016), 120.
- 9** Top: Miralles/Pinós, *Cemetery Igualada*, competition design, 1985.
Bottom: Michael Heizer, *Double Negative*, Mormon Mesa, Nevada, 1969-70.
Source: Mateo Vega, “Estrategias de Implantación en el Paisaje en Tres Obras de Enric Miralles,” 122.
- 10** Top: Miralles/Pinós, *Cemetery Igualada*, competition design, 1985.
Bottom: Richard Serra, *Shift*, King City, 1972.
Source: Mateo Vega, “Estrategias de Implantación en el Paisaje en Tres Obras de Enric Miralles,” 118.
- 11** Top: Miralles/Pinós, *Cemetery Igualada*, final design, 1987-91.
Bottom: Thomas Jefferson, *Serpentine walls*, University of Virginia, 1820.
Source: Roviera, *Enric Miralles 1972-2000*, 52.
- 12** Top: Miralles/Pinós, *Cemetery Igualada*, final design, 1987-91.
Bottom: Francesco di Giorgio, *Trattato di architettura civile e militare*, III. Fig. 10, 1482.
Source: Enric Miralles, Emilio Tuñón, and Luis Moreno Mansilla, “Notes on an Informal Conversation,” in *Enric Miralles + Benedetta Tagliabue 1995-2000*, vol. 100+101 (Madrid: El Croquis, 2000), 12.
- 13** Top: Miralles/Pinós, *Cemetery Igualada*, chapel, final design, 1987-91.
Bottom: Miralles/Pinós, *Cemetery Igualada*, sketches during the construction process, 1987-90.
Source: Arturo Blanco Herrero, “Flujo Laminar. El Cementerio de Igualada y Los Procesos Elásticos En La Arquitectura de Enric Miralles y Carme Pinós” (Madrid, Universidad Politécnica de Madrid ETSAM, 2015), 176.
- 14** Top: Miralles/Pinós, *Cemetery Igualada*, vaults, 1987-91.
Bottom: Sigurd Lewerentz, *Tomb of the Belfrage family*, sketch of the entrance, Stockholm, 1916-21.
Source: Blanco Herrero, “Flujo Laminar,” 188.

- 15** Top: Miralles/Pinós, *Cemetery Igualada*, mound with spiral, 1987.
Bottom: Robert Smithson, *Spiral Jetty*, sketch, 1970.
Source: Blanco Herrero, “Flujo Laminar,” 70.
- 16** Top: Miralles/Pinós, *Cemetery in Igualada*, round courtyard, 1985-1991.
Bottom: Michael Heizer, *Matchdrop dispersal*, 1968.
Source: Rovira, Enric Miralles 1972-2000, 116.
- 17** Top: Miralles/Pinós, *Cemetery in Igualada*, chapel skylights, 1985-1991.
Bottom: Tombs in Manduria, Etruscan period, IV-III centuries BC.
Source: Rovira, *Enric Miralles 1972-2000*, 116-17.
- 18** Top: Miralles/Pinós, *Cemetery Igualada*, crosses, 1985-1991.
Bottom: Oskar Schlemmer, *Slat dancer*, 1927.
Source: Mateo Vega, “Estrategias de Implantación en el Paisaje en Tres Obras de Enric Miralles,” 123.
- 19** Top: Miralles/Pinós, *Cemetery Igualada*, sacristy, 1985-1991.
Bottom: Eileen Gray, *Block screen*, 1925.
Source: Mateo Vega, “Estrategias de Implantación en el Paisaje en Tres Obras de Enric Miralles,” 134.
- 20** Top: Miralles/Pinós, *Cemetery Igualada*, entrance door details, 1985-1991.
Bottom: Leonardo da Vinci, *The Last Supper*, Santa Maria delle Grazie, Milan, 1495-98.
Source: Carolina B. García Estevez, ed., *Enric Miralles 1955-2000*, DC Papers 17-18 (Barcelona: Departament de Composició Arquitectònica UPC, 2009), 99.
- 21** Top: Miralles/Pinós, *Cemetery Igualada*, sketch and detail of the niches, 1987.
Bottom: Le Corbusier, *Chapelle Notre Dame du Haut*, construction of the south façade, 1950.
Source: Salvador Gilabert Sanz, “Enric Miralles. El dibujo de la imaginación” (Valencia, Universitat Politècnica de Valencia, 2015), 4:10.
- 22** Top: Miralles/Pinós, *Social Center Hostalets*, 1986.
Bottom: Michelangelo, *Tomb of Julius II*, San Pietro in Vincoli, Roma, 1513-42.
Source: Rovira, *Enric Miralles 1972-2000*, 134-35.
- 23** Top: Miralles/Pinós, *Social Center Hostalets*, 1986.
Bottom: David Hockney, *Chair*, 1985.
Source: Gilabert Sanz, “Enric Miralles. El dibujo de la imaginación,” 7:5-7.
- 24** Top: Miralles/Pinós, *Olympic Archery Range*, competition area, 1989-91.
Bottom: John Cage, *Fontana Mix*, 1958.
Source: Rovira, Enric Miralles 1972-2000, 49.
- 25** Top: Miralles/Pinós, *Olympic Archery Range*, training area, 1989-91.
Bottom: Paul Klee, *Snake Paths*, 1934.
Source: Gilabert Sanz, “Enric Miralles. El dibujo de la imaginación,” 2:11.
- 26** Top: Miralles/Pinós, *Olympic Archery Range*, concrete pieces of the competition area, 1989-91.
Bottom: Nancy Holt, *Sun Tunnels*, 1976.
Source: Mateo Vega, “Estrategias de Implantación en el Paisaje en Tres Obras de

Enric Miralles,” 187.

- 27 Top: Miralles/Pinós, *Olympic Archery Range*, eaves of the training area, 1989-91.
Bottom: Frank Lloyd Wright, *Willits House*, Highland Park, Illinois, 1902.
Source: Carolina B. García Estevez, ed., *Enric Miralles 1955-2000*, DC Papers 17-18 (Barcelona: Departament de Composició Arquitectònica UPC, 2009), 147.
- 28 Top: Miralles/Pinós, *Sports Center Huesca*, 1988-94.
Bottom: Le Corbusier, *Stade de 100.000 places*, Paris, 1936.
Source: Rovira, Enric Miralles 1972-2000, 185.
- 29 Top: Enric Miralles, *Sports Center Huesca*, sketch of the titans, 1988-94.
Bottom: Paul Peter Rubens, *Sturz der Titanen*, 1637-38.
Source: Gilabert Sanz, “Enric Miralles. El dibujo de la imaginación,” 5:13.
- 30 Top: Enric Miralles, *Sports Center Huesca*, construction, 1992.
Bottom: Francisco de Goya, *The Colossus*, 1808-12.
Source: Gilabert Sanz, “Enric Miralles. El dibujo de la imaginación,” 5:14.
- 31 Top: Enric Miralles, *Sports Center Huesca*, resting masts, final design, 1993-94.
Bottom: Guilio Romano, *The Fall of the Giants*, Palazzo del Te, Mantua, 1526-28.
Source: Gilabert Sanz, “Enric Miralles. El dibujo de la imaginación,” 5:15.
- 32 Top: Miralles/Pinós, *Centre for rhythmic gymnastics*, Alicante, hand sketch, 1989-93.
Bottom: Paul Klee, *Angel*, 1939.
Source: Enric Miralles, *1989 - Enric Miralles - Ultimas Obras y Proyectos (Nov 1989)* (Lecture at ETSA Valencia, 1989), 1:22:45-1:34:31, <https://youtu.be/VEx8MXu2-TQ>
- 33 Top: Miralles/Pinós, *Centre for rhythmic gymnastics*, floor plan, 1989-93.
Bottom: Unknown artist, *Studies of the shroud saint*.
Source: Enric Miralles, *1989 - Enric Miralles - Ultimas Obras y Proyectos (Nov 1989)*.
- 34 Top: Miralles/Pinós, *Centre for rhythmic gymnastics*, north ramps, 1989-93.
Bottom: Michelangelo, *Pietà*, detail, 1498-1499.
Source: Enric Miralles, *1989 - Enric Miralles - Ultimas Obras y Proyectos (Nov 1989)*.
- 35 Top: Miralles/Pinós, *Centre for rhythmic gymnastics*, ramp details, 1989-93.
Bottom: Pablo Picasso, *Corrida*, 1934.
Source: Enric Miralles, *1992 - Expo “Miralles - Tusquets” Conferencia Huesca, Igualada, Inestable, Alicante, Seele*, 1992, min. 1:06:49, https://youtu.be/34_twpCzqtw.
- 36 Top: Miralles/Pinós, *Centre for rhythmic gymnastics*, cross section, 1989-93.
Bottom: Pablo Picasso, *Crucifixion*, 1932.
Source: Enric Miralles, *1989 - Enric Miralles - Ultimas Obras y Proyectos (Nov 1989)*.
- 37 Top: Miralles/Pinós, *Centre for rhythmic gymnastics*, long section and north elevation, 1989-93.
Bottom: Etienne-Jules Marey, Chronophotograph from *The Human Body in Action*, 1914.
Source: Enric Miralles, *1989 - Enric Miralles - Ultimas Obras y Proyectos (Nov*

1989).

- 38** Top: Miralles/Pinós, *Paseo Icaria Roffing*, Barcelona, 1990-92.
Bottom: Dance of an old midget at the Patum celebration in Berga.
Source: Eva Prats, "Sections Filled with Trees, People, Joy and Giant," in *Architectural Monographs*, nr. 40, (London: Academy Group LTD), 124-25.
- 39** Top: Enric Miralles, *Social Center "Círculo de lectores"*, Madrid, details of the seats, 1990.
Bottom: René Magritte, *Manet's Balcony*, 1950.
Source: García Estevez, *Enric Miralles 1955-2000*, 161.
- 40** Top: Enric Miralles, *Social Center "Círculo de lectores"*, Madrid, ceiling plan, 1990.
Bottom: Federico García Lorca, *Retrato de Salvador Dali*, 1927.
Source: Gilabert Sanz, "Enric Miralles. El dibujo de la imaginación," 1:13.
- 41** Top: Enric Miralles, *Social Center "Círculo de lectores"*, Madrid, details of the pillars, 1990.
Bottom: Postcard of fishes, Miralles' personal collection.
Source: Rovira, *Enric Miralles 1972-2000*, 334.
- 42** Top: Enric Miralles, sketch for an exhibition at the Harvard Graduate School of Design, 1993.
Bottom: Laurence Sterne, *Tristram Shandy*, Vol. VI, chap. 40, 1767.
Source: author's suggestion.
- 43** Top: Enric Miralles, *Ines-Table*, 1993.
Bottom: Antonello da Messina, *St Jerome in His Study*, 1474.
Source: Josep M. Rovira, "Enredar, Desenredar," in *Aprendizajes Del Arquitecto*, vol. 15, Arquia (Fundación Caja de Arquitectos, 2004), 33.
- 44** Top: Enric Miralles, *New Entrance to Takaoka Station*, 1991-93.
Bottom: Henry Moore, *Studies for Woman*, 1958.
Source: Isabel Zaragoza de Pedro, "Entre la Geometría y la Iconografía: Notas en los Márgenes a Documentos de Enric Miralles" (Barcelona, Universitat Politècnica de Catalunya, 2015), 78.
- 45** Top: Enric Miralles, *Meditation Pavilion in Unazuki*, 1991-93.
Bottom: Man Ray, *L'homme*, 1918.
Source: Zaragoza de Pedro, "Entre la Geometría y la Iconografía," 82.
- 46** Top: Enric Miralles, stair of the *Camy-Nestlé Bridge*, Villadecamps, 1991-94.
Bottom: Robert Mallet-Stevens, *Artificial Trees at the Exposition de les Arts Decoratifs*, Paris, 1925.
Source: author's suggestion (reference image also paired with Miralles/Pinós, *Pergolas in Parets*, 1985 in Rovira, *Enric Miralles 1972-2000*, 100-01).
- 47** Top: Enric Miralles, *Church and Parish Center*, floor plan, 1994.
Bottom: Enric Miralles, *Church and Parish Center*, collage, 1994.
Source: *El Croquis Enric Miralles 1990-1994*, 72 [II] (Madrid: El Croquis, 1995), 342-43.
- 48** Top: EMBT, *Parc dels Colors*, Mollet del Vallès, detail of the fountain, 1992-2002.
Bottom: David Hockney, *Terrace Hollywood Hills house with banana tree*, 1983.

- Source: Miralles, Tuñon, and Moreno Mansilla, "Notes on an Informal Conversation," 14.
- 49** Top: EMBT, *Parc dels Colors*, Mollet del Vallès, detail of the fountain, 1992-2002.
Bottom: David Hockney, *Plants, trees, fields and mountains*, Kweilin, China, 1981.
Source: Miralles, Tuñon, and Moreno Mansilla, "Notes on an Informal Conversation," 14.
- 50** Top: EMBT, *Parc dels Colors*, Mollet del Vallès, detail of the lettering wall, 1992-2002.
Bottom: Unknown artist, graffiti.
Source: *El Croquis Enric Miralles 1990-1994*, 371-72.
- 51** Top: EMBT, *Pier in Thessalonika*, 1997.
Bottom: Johannes Hevelius, *Taurus*, 1690.
Source: Gilabert Sanz, "Enric Miralles. El dibujo de la imaginación," 5:24-31.
- 52** Top: EMBT, *Car Showroom*, 1995.
Bottom: Fetal ultrasound.
Source: Javier Fernández Contreras, "La Planta Miralles: Representación y pensamiento en la Arquitectura de Enric Miralles" (Madrid, Universidad Politécnica de Madrid ETSAM, 2013), 57, <http://oa.upm.es/22386/>.
- 53** Top: EMBT, *Chemnitz Sports Stadium*, model, 1995.
Bottom: EMBT, *Chemnitz Sports Stadium*, collages, 1995.
Source: Miralles, Tuñon, and Moreno Mansilla, "Notes on an Informal Conversation," 12.
- 54** Top: Enric Miralles, *Seele Glass Factory*, Gersthoven, 1994.
Bottom: Oranges.
Source: Enric Miralles, 1992 - Expo "Miralles - Tusquets" Conferencia Huesca, Igualada, Inestable, Alicante, Seele - YouTube, 1992, 1:12:27, https://youtu.be/34_twpCzqtw.
- 55** Top: EMBT, *Shadows and Alphabets* at the Barcelona Pavilion, 1997.
Bottom: Mies van der Rohe, *The Barcelona Pavilion*, animal figures on the wall paneling, reconstruction 1986.
Source: Anaxtu Zabalbeascoa and Javier Rodríguez Marcos, eds., *Arquitecturas Del Tiempo, Miralles Tagliabue* (Barcelona: Gustavo Gili, 1999), 8.
- 56** Top: EMBT, *Royal Theatre*, columns, Copenhagen, 1996.
Bottom: Issey Miyake, spring/summer collection 1994.
Source: Gilabert Sanz, "Enric Miralles. El dibujo de la imaginación," 5:11.
- 57** Top: EMBT, *Diagonal del Mark Park*, Barcelona, 1997-2002.
Bottom: Federico García Lorca, *Rosa de la Muerte*, 1931.
Source: Gilabert Sanz, "Enric Miralles. El dibujo de la imaginación," 1:21-22.
- 58** Top: EMBT, *Santa Caterina Market*, Barcelona, 1997-2005.
Bottom: Willem Kalf, *Still Life with Chinese Bowl and Nautilus*, 1662.
Source: Josep M. Rovira, "Santa Caterina, Vida y Muerte de un Mercado," in *Aprendizajes Del Arquitecto*, vol. 15, Arquia (Fundación Caja de Arquitectos, 2004), 52-55.

- 59 Top: EMBT, *Santa Caterina Market*, Barcelona, 1997-2005.
Bottom: Henri Michaux, *Dessin Mescalinién*, clipped, 1959.
Source: Rovira, "Santa Caterina, Vida y Muerte de un Mercado," 63.
- 60 Top: EMBT, *Kolonihaven*, Copenhagen, 1996.
Bottom: Annual calendar.
Source: *El Croquis Enric Miralles + Benedetta Tagliabue 1995-2000*, 100-101 (Madrid: El Croquis, 2000), 120.
- 61 Top: EMBT, Extension of the Cemetery of San Michele in Isola, Venice, 1998.
Bottom: Max Bill, *Eck*, 1989.
Source: *El Croquis Enric Miralles + Benedetta Tagliabue 1995-2000*, 134.
- 62 Top: EMBT, *Scottish Parliament*, final design, 1998-2004.
Bottom: EMBT, *Scottish Parliament*, competition, 1998.
Source: *El Croquis Enric Miralles + Benedetta Tagliabue 1995-2000*, 142.
- 63 Top: EMBT, *Scottish Parliament*, design development, 1998-2000.
Bottom: Alberto Giacometti, *James Lord*, 1964.
Source: Gilabert Sanz, "Enric Miralles. El dibujo de la imaginación," 3:46-48.
- 64 Top: EMBT, *Scottish Parliament*, structure of the Meeting Hall, 1998-2004.
Bottom: Scottish shipbuilding.
Source: Gilabert Sanz, "Enric Miralles. El dibujo de la imaginación," 3:28.
- 65 Top: EMBT, *Scottish Parliament*, façade trigger panel, 1998-2004.
Bottom: Henri-Pierre Danloux, *The Reverend Robert Walker Skating on Duddingston Loch (The Skating Minister)*, 1795.
Source: Rovira, Enric Miralles 1972-2000, 357.
- 66 Top: EMBT, *Vigo University Campus*, section, 1999-2004.
Bottom: Traditional architecture of the Galician horreo.
Source: Rovira, Enric Miralles 1972-2000, 383.
- 67 Top: EMBT, *Gas Natural Torre Marenstrum*, construction, 1999-2007.
Bottom: Lladó Fotógrafo, Calle de la Ruda, Madrid, 1936. Archivo Rojo, 53153.
Source: García Estevez, *Enric Miralles 1955-2000*, 229.
- 70 Top: MORPHtopia, *LWZ 38 Rooftop Extension*, Vienna, 2017.
Bottom: Otto Wagner, *Musenhaus*, ornament detail, Vienna, 1898.
- 71 Top: MORPHtopia, *Humboldt World*, Humboldt Forum Berlin, 2017.
Bottom: Two hands, in Oswald Mathias Ungers, *Morphologie: City Metaphors* (1982; repr., Cologne: Walther König, 2011), 75.
- 72 Top: MORPHtopia, *Untitled study*, 2019.
Bottom: Alexander McQueen, *Irere*, beige silk, spring/summer 2003.
- 73 Top: MORPHtopia, *The Walking Concrete*, 2018.
Bottom: Marcel Duchamp, *Nude Descending a Staircase no 2*, 1912.
- 74 Top: MORPHtopia, *Cultural Center in Marchamalo*, Guadalajara, Spain, 2019.
Bottom: *Thermae of Caracalla*, Rome, AD 212-17.
- 75 Top: MORPHtopia, *Cultural Center in Marchamalo*, Guadalajara, Spain, 2019.
Bottom: *El Badii-Ksibat Nhass Palace*, Marrakesh, 1578-93.

- 76 Top: MORPHtopia, *Cultural Center in Marchamalo*, Guadalajara, Spain, 2019.
Bottom: Roofs of Marchamalo.
- 77 Top: MORPHtopia, *AECSC Art & Sports Center*, Seoul, 2018.
Bottom: Al Naslaa rock formation.
- 78 Top: MORPHtopia, drawing from the *Fusion – drawings* series, 2020.
Bottom: Thom Mayne with Mike Nesbit, *Composite I*, 2013.
- 79 Top: MORPHtopia, *Chamber #08*, mereological cartography, 2020.
Bottom: Xefirotarch / Hernán Díaz Alonso, *Still Flesh*, chunk, 2011.
- 80 Top: MORPHtopia, *Xeno-wall*, separated fragments, 2018.
Bottom: Michael J. Polcyn, et al., *Vertebrae of a mosasaur*, 2008.
- 81 Top: MORPHtopia, *Xeno-wall*, 2018.
Bottom: Rock balancing.
- 82 Top: MORPHtopia, *Oso y Madroño*, Madrid, 2019.
Bottom: Statue of a bear and a strawberry tree in Madrid.
- 83 Top: MORPHtopia, *Oso y Madroño*, Madrid, 2019.
Bottom: Christo and Jeanne-Claude, *Wrapped Trees*, Riehen, Switzerland, 1997-98.
- 84 Top: MORPHtopia, *Chamber #03*, 2019.
Bottom: Giuseppe Pellegrino, *Unknown title*, unknown date.
- 85 Top: MORPHtopia, *Chamber #03*, 2019.
Bottom: Hermann Rorschach, *Inkblots*, Card IV, 1921.
- 86 Top: MORPHtopia, *Untitled study*, 2019.
Bottom: Paola Idrontino, *Evanescent*, detail, 2016-2018.
- 87 Top: MORPHtopia, *Untitled study*, 2019.
Bottom: Paola Idrontino, *Silver*, detail, 2017.
- 88 Top: MORPHtopia, *Untitled study*, 2020.
Bottom: Dado, *H.N. Buffon*, 1981.
- 89 Top: MORPHtopia, *Chamber #06*, 2020.
Bottom: Zdzislaw Beksinski, *Untitled*, 1983.
- 90 Top: MORPHtopia, *Xeno-column*, study, 2021.
Bottom: Max Ernst, *The Eye of Silence*, crop out, 1943-44.
- 91 Top: MORPHtopia, *Chamber #04*, 2020.
Bottom: Dr. Seuss, *How the Grinch Stole Christmas!*, 1957.
- 92 Top: MORPHtopia, *Chamber #08*, 2020.
Bottom: Johannes Schultz, Carol Benesch, and Karel Liman, *Peleş Castle*, Romania, construction 1873-1914.
- 93 Top: MORPHtopia, *Chamber #07*, 2020.
Bottom: Giuseppe Gricci, *Porcelain Cabinet* in the Royal Palace of Aranjuez, Spain, 1759-65.
- 94 Top: MAEID + MORPHtopia, *Re-mediated Zone*, 2021.
Bottom: MORPHtopia, drawing from the *Fusion – drawings* series, 2020.

95 Top: MORPHtopia, *Fusion*, 2021.
Bottom: MORPHtopia, drawing from the *Fusion – drawings* series, 2020.

