

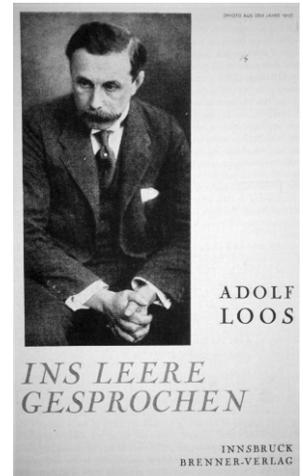
CRITICAL LOOS: FUNCTION & ORNAMENT

Adolf LOOS (1870-1933)

Ornament: Critic / Writer / Journalist / Theorist

Das Andere, (magazine, The Other), 1903

- * Essays (cf. reading report & discussion section)
 Collected as Spoken into the Void (1921, 1931, 1981);
Nonetheless (1931, 1962, 1982), including:
- * "Ornament & Crime" (1910)
 "The Principle of Cladding" (1898)
 "Poor Little Rich Man" (1900)
 "Plumbers" (1898)
 "Cultural Degeneracy" (1908)
 "Architecture" (1910)



Tradition & Ornament

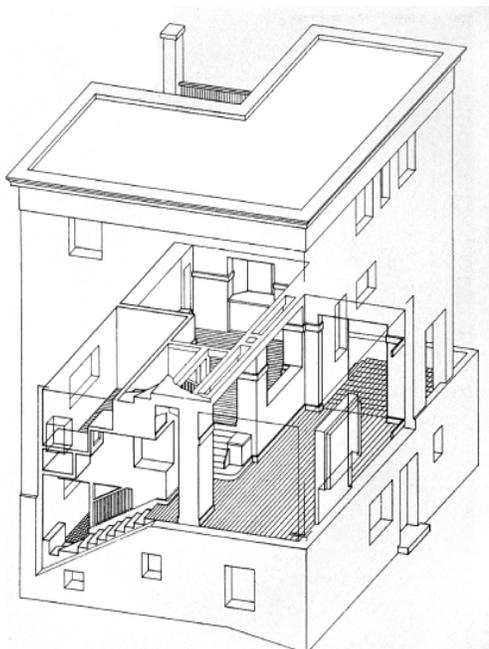
- Museum Cafe (= Cafe Nihilism), Loos, Vienna, Austria, 1899
- Own Apt., Loos, Vienna, 1903
- The role of "convention" in modern architecture

Mask - Public face/mask vs. interior freedom/comfort/conventions

- * Goldman & Salatsch Dept. Store, Loos, Vienna, 1909-11 (p.141)
- * Steiner House, Loos, Vienna, 1910 (p.70)
- * Raumplan = "Space Plan" (vs. Le Corbusier's "Free Plan")
 Proj. for Lido House, Loos, Venice, Italy, 1923
 Rufer House, Loos, Vienna, Austria, 1922
 Moller House, Loos, Vienna, 1928
 Müller house, Prague, Czechoslovakia, 1930



Discussion #2 on theoretical position of Loos, especially in comparison to the Arts&Crafts, Secession, the Werkbund, and the and the "Father Figures" Wagner and Berlage. How was Loos' theory on cladding different than Wagner's? How did it relate to ideas on ornament, and modern society? How do Loos' ideas on ornament also connect to economics, morality, class, technology, nationalism, modernity, etc.? What is his attitude about technology? Is he a Modernist?



"My architecture is not conceived in plans, but in spaces (cubes). I do not design floor plans, facades, sections. I design spaces. For me, there is no ground floor, first floor etc.... For me, there are only contiguous, continual spaces, rooms, anterooms, terraces etc. Storeys merge and spaces relate to each other. Every space requires a different height: the dining room is surely higher than the pantry, thus the ceilings are set at different levels. To join these spaces in such a way that the rise and fall are not only unobservable but also practical, in this I see what is for others the great secret, although it is for me a great matter of course. Coming back to your question, it is just this spatial interaction and spatial austerity that thus far I have best been able to realise in Dr Müller's house"