

CRITICAL LOOS: FUNCTION & ORNAMENT

Adolf LOOS (1870-1933)

Ornament: Critic / Writer / Journalist / Theorist

Das Andere, (magazine, The Other), 1903

* Essays (cf reading!)

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)

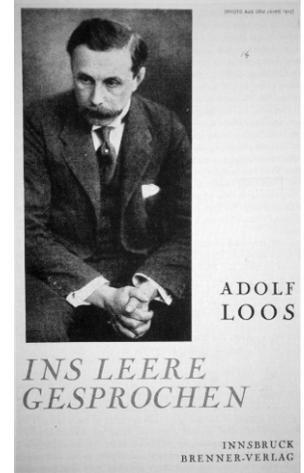
“Cultural Degeneracy” (1908)

“Architecture” (1910)

Tradition & Ornament

Museum Cafe (= Cafe Nihilism), Loos, Vienna, Austria, 1899

Own Apt., Loos, Vienna, 1903



Mask

* Goldman & Salatsch, Loos, Vienna, 1909-11

* Steiner House, Loos, Vienna, 1910

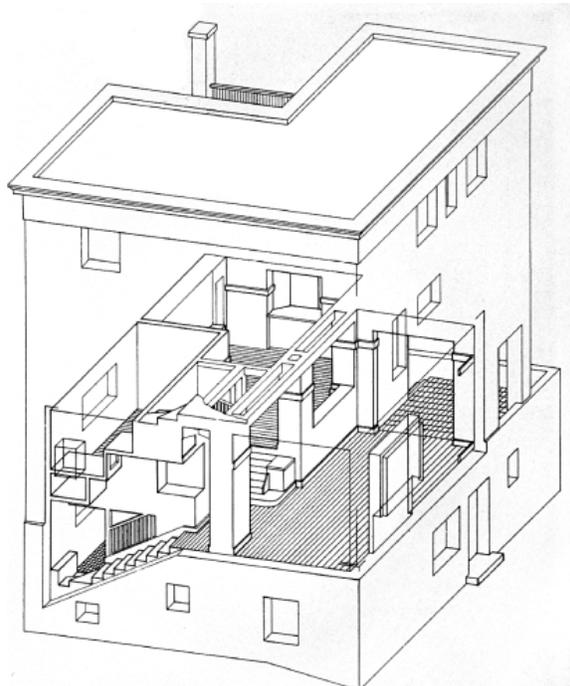
* Raumplan

Proj. for Lido House, Loos, Venice, 1923

Rufer House, Loos, Vienna, 1922

Moller House, Loos, Vienna, 1928

Müller house, Prague, Czechoslovakia, 1930



"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"