

# Raumplan Versus Plan Libre Adolf Loos And Le Corbusier 1919 193

Adolf Loos Adolf Loos Adolf Loos, Theory and Works Ornament and Crime Adolf Loos Adolf Loos Adolf Loos Adolf Loos Adolf Loos Adolf Loos on Trial Ornament and Crime Adolf Loos Villa Muller Adolf Loos Raumplan Versus Plan Libre Adolf Loos Adolf Loos The Architecture of Red Vienna, 1919-1934 Adolf Loos August Sarnitz Kurt Lustenberger Benedetto Gravagnuolo Adolf Loos Kurt Lustenberger Panayotis Tournikiotis Roberto Schezen Benedetto Gravagnuolo Roberto Schezen Ludwig Münz Christopher Long Adolf Loos Alessandra Coppa Leslie Van Duzer Joseph Masheck Beatriz Colomina Lamia Doumato Ralf Bock Eve Blau Adolf Loos Adolf Loos Adolf Loos, Theory and Works Ornament and Crime Adolf Loos on Trial Ornament and Crime Adolf Loos Villa Muller Adolf Loos Raumplan Versus Plan Libre Adolf Loos Adolf Loos The Architecture of Red Vienna, 1919-1934 Adolf Loos August Sarnitz Kurt Lustenberger Benedetto Gravagnuolo Adolf Loos Kurt Lustenberger Panayotis Tournikiotis Roberto Schezen Benedetto Gravagnuolo Roberto Schezen Ludwig Münz Christopher Long Adolf Loos Alessandra Coppa Leslie Van Duzer Joseph Masheck Beatriz Colomina Lamia Doumato Ralf Bock Eve Blau

with his passion for smooth surfaces fine lines and spatial plans adolf loos was a prophet of 20th century architecture this essential introduction explores his rejection of ornamental forms and his radical pursuit of stark bold and beautiful design

revolutionary essays on design aesthetics and materialism from one of the great masters of modern architecture adolf loos the great viennese pioneer of modern architecture was a hater of the fake the fussy and the lavishly decorated and a lover of stripped down clean simplicity he was also a writer of effervescent caustic wit as shown in this selection of essays on all aspects of design and aesthetics from cities to glassware furniture to footwear architectural training to why the lack of ornament is a sign of intellectual power translated by shaun whiteside with an epilogue by joseph masheck

viennese architect adolf loos was one of the most important pioneers of the european modern movement born in 1870 he was an early opponent of the decorative trends of art nouveau believing instead that architecture devoid of ornament represented pure and lucid thought his rationalist design theories were put into practice in the karntner bar vienna 1907 steiner house vienna 1920 and villa muller prague 1930 surprisingly there is no other monograph on loos in english currently available adolf loos joins adalberto libera and albert kahn in princeton architectural press s historical monographs series and presents this great modernist s complete works through numerous illustrations

adolf loos not only was part of the first wave of modern architecture but also served as an important source of inspiration for all architects who followed he is emblematic of the turn of the century generation that was torn between the traditional culture of the nineteenth century and the innovative modernism of the twentieth loos s masterful astylistic architecture is captured in this volume by the esteemed photographer roberto schezen in over one hundred exceptional photographs starting with the refurbishment of his own apartment in 1903 twenty of loos s most significant buildings are beautifully displayed villa karma the kärntner bar the goldman salatsch

michaelerplatz building the zentralsparkasse bank and the steiner scheu moller and müller houses schezen s vivid color and luminous black and white photographs display each building in detail showing both the formal characteristics and the rich textures and materials loos most frequently used complementing this remarkable visual material is kenneth frampton s perceptive essay which places loos within the context of viennese intellectuals of the time his circle which included arnold schönberg ludwig wittgenstein and at the center karl kraus explored the essential nature of architecture and the other arts and sciences through linguistic structures frampton identifies the hallmarks that loos derived from these structures and with which he created his work the blank degree zero exterior with its luxurious interior his commentary on architecture s position between art and function plus subtle recollections of both the classic and the vernacular all these ploys were to subvert typical architectural expectations joseph rosa s accompanying descriptions comprehensively discuss each building from the circumstances surrounding the realization of the projects to the use of loos s architectural conventions

studie over de tsjechische architect 1870 1933 en zijn werk

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in early september 1928 viennese police arrested the famed architect adolf loos the charge was child molestation two young girls and eventually a third ages eight to ten alleged that loos had touched them inappropriately and compelled them to commit indecent acts while he was drawing nudes of them what followed was a very public affair that culminated in a sensational trial pitting loos and his supporters against his many detractors but the controversy was about more than loos guilt like almost everything in austria in the late 1920s those involved saw the events through powerful political and cultural lenses the arrest and subsequent trial not only set the forces of the right against those of the left but also the city s avant gardists against their conservative critics this volume documents the controversy christopher long is distinguished professor at university of texas austin school of architecture and the author of the looshaus yale 2012 and the new space yale 2016

isolated from the architectural climate of his day and at odds with the principles of the vienna secession austrian born adolf loos with his neo rationalist constructions and the reform of architectural language which opposed the ornament in favour of pure utility laid the very foundations for the modern movement and yet for loos the architect s trade was none other than a revival of the skills of both the craftsman and the mason supported by a profound sensitivity for chromatic and spatial aspects in

the belief that the rooms in a house stimulated states of mind in the person who inhabited them this was loos theory of raumstimmungen which he developed in his writings it is hardly surprising that his most famous project which remained an unrealised icon reposes the image of an immense black granite doric column presented in 1922 for the competition for the chicago tribune newspaper headquarters by transforming a column into a habitable building loos project broke away from the form of the skyscraper of modern american history and suggested the idea of architecture inspired by antiquity a new antiquity that would make way for an unstoppable tendency from the curved line to geometry from form to function and all based on the awareness that the true modern style must represent the end of all styles and the rebellion against ornament i e houses wearing a wig and bloomers

a collection of documentaries that explore the history and spirit of the olympic games the olympic spirit traces the history of the olympic games from their origin in ancient greece to their revival in 1896 under the stewardship of baron pierre de coubertin and subsequent growth greatest moments of the olympics contains a series of two minute vignettes that set out to capture the spirit of the olympic games finally olympic sports takes an in depth look at the history and evolution of individual olympic sports including sprinting middle distance running swimming diving and cycling and includes interviews with current olympic champions pieter van den hoogenband and michael phelps

widely regarded as one of the most significant prophets of modern architecture adolf loos was a celebrity in his own day his work was emblematic of the turn of the century generation that was torn between the traditional culture of the nineteenth century and the innovative modernism of the twentieth his essay ornament and crime equated superfluous ornament and decorative arts with tattooing in an attempt to tell modern europeans that they should know better but the negation of ornament was supposed to reveal not negate good style and an incorrigible ironist has been taken too literally in denying architecture as a fine art without normalizing his edgy radicality masheck argues that loos masterful astylistic architecture was an appreciation of tradition and utility and not as most architectural historians have argued a mere repudiation of the florid style of the vienna secession masheck reads loos as a witty ironic rhetorician who has all too often been taken at face value far from being the anti architect of the modern era masheck s loos is an unruly yet integrally canonical artist architect he believed in culture comfort intimacy and privacy and advocated the evolution of artful architecture this is a brilliantly written revisionist reading of a perennially popular architect

in this volume ralf bock reveals for the first time the sensuality of loos interior designs demonstrating that loos was not an architect of the white modern movement but rather fought against it as he saw the work of purism move in the opposite direction of what he had envisioned he believed in culture comfort intimacy and privacy he advocated the evolution of tradition and utility and not revolution and the permanent invention of formal design

encyclopedic in its coverage this seminal work focuses on the architecture of prague from the turn of the century to the end of the second world war a rich matrix within which to place the figures who created the powerful innovative spirits of modern czech architecture the book documents the architects structures and theoretical underpinnings that helped to shape prague s cultural heritage and present day artistic spirit

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