



Loos Adolf

RC Schank



Loos Adolf:

Adolf Loos, Theory and Works Benedetto Gravagnuolo, 1982 Adolf Loos Roberto Schezen, Adolf Loos, Joseph Rosa, 1996

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 astyle 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 Karntner Bar, the Goldman, his commentary on architecture's position between art and function, plus subtle recollections of both the classic and the vernacular. All these plays 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. From the Hardcover edition.

Adolf Loos Panayotis Tournikiotis, 1994. 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.

Ornament and Crime Adolf Loos, 2019-05-30. 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.

Adolf Loos Joseph Masheck, 2013-03-21. 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's masterful astyle 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

Adolf Loos Panayotis Tournikiotis, 2002 Originally published in French 1991 Editions Macula Paris profiles the Viennese architect who was one of the most important pioneers of the European Modern Movement Born in 1870 Loos was an early opponent of the decorative trend 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 Annotation copyright by Book News Inc Portland OR

Adolf Loos August Sarnitz, 2016 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

Fashioning Vienna Janet Stewart, 2013-06-17 This book seeks through an examination of the form and content of his texts to extend our understanding of Adolf Loos and his role in the struggle to define the nature of modernity in Vienna at the turn of the nineteenth century It makes extensive use of primary sources including archive material and newspaper reports which serve to shed new light on the way in which Loos's writings are embedded in their socio cultural context Drawing on insights from German and Austrian studies sociology and cultural history this book offers a genuinely interdisciplinary approach to a figure who himself operated in an interdisciplinary fashion

Adolf Loos Alessandra Coppa, 2013 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 repropose 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

Adolf Loos Roberto Schezen, Kenneth Frampton, Joseph Rosa, 2009-06-16 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 astyle 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 Krntner Bar, the Goldman, 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. *Adolf Loos* Ludwig Münz, Gustav Künstler, 1966. *Adolf Loos*, 2018. **Adolf Loos** Benedetto Gravagnuolo, 1982. *Studie over de Tsjechische architect 1870-1933 en zijn werk*. **Adolf Loos** Kurt Lustenberger, Adolf Loos, 1994. **The Visual Dictionary of Interior Architecture and Design** Michael Coates, Graeme Brooker, Sally Stone, 2009-01-29. A guide to the many and varied terms used frequently within interior architecture and design. *Villa Muller* Leslie Van Duzer, Kent Kleinman, Adolf Loos, 1994. 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. *Adolf Loos* Ralf Bock, Adolf Loos, 2007. In this volume Ralf Bock reveals for the first time the sensuality of Loos's 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. *Adolf Loos* Wilma Youngert Bradbeer, 1961. Materials and Meaning in Architecture Nathaniel Coleman, 2020-02-20. Interweaving architecture philosophy and cultural history, *Materials and Meaning in Architecture* develops a rich and multi-dimensional exploration of materials and materiality in an age when architectural practice seems otherwise preoccupied with image and visual representation. Arguing that architecture is primarily experienced by the whole body rather than chiefly with the eyes, this broad-ranging study shows how the most engaging built works are as tactile as they are sensuous, communicating directly with the bodily senses, especially touch. It explores the theme of material imagination and the power of establishing place identity in an architect's work, to consider the enduring expressive possibilities of material use in architecture. The book's chapters can be dipped into; each individual chapter providing close readings of built works by selected modern masters: Scarpa, Zumthor, Williams, and Tsien; insights into key texts and theories: Ruskin, Loos, Bachelard; or short cultural histories of

materials wood brick concrete steel and glass And yet taken together the chapters build to a powerful book length argument about how meaning accrues to materials through time and about the need to reinsert the bodily experience of materiality into architectural design It is thus also in part a manifesto arguing for architecture to act as a bulwark against the tide of an increasingly depersonalised built environment With insights for a wide range of readers ranging from students through to researchers and professional designers Materials and Meaning in Architecture will cause theorists to rethink their assumptions and designers to see new potential for their projects

Adolf Loos: Works and Projects ,2020-11-10 The must have monograph on one of modern architecture s most influential figures long a rarity and now available in an expanded and updated edition Viennese architect Adolf Loos was influential among his fellow early modernists not only for his radical designs but for his controversial ideology and famously militant opposition to ornament Loos approached architecture from a primarily utilitarian perspective he believed that interiors should be designed according to function taking full advantage of the size and space of a building In this definitive monograph a true labor of love architect Ralf Bock seeks to reveal the sensuality of Loos interior designs focusing on his sincere belief in the evolution of tradition The book explores 30 existing projects from Loos oeuvre documented in 160 full color images by the celebrated French photographer Phillippe Ruault Along with materials from the Loos archive at the Albertina Museum Vienna these photographs and Bock s commentary provide a new interpretation of Loos work and encourage the reintroduction of his ideology into the contemporary architectural conversation Profiles of Loos original clients and interviews with people who currently inhabit his designs round out this unique publication Adolf Loos 1870 1933 was a radical figure in his time his critique of the Vienna Secession and advocacy for utilitarian design greatly influenced the less ornamental approaches to architecture among subsequent modernist designers He studied briefly at Dresden University of Technology and delivered his famous lecture Ornament and Crime at the Academic Association for Literature and Music in 1910 His most recognizable building is the multipurpose Looshaus at Michaelerplatz in Vienna characterized by the numerous window boxes on the building s facade

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