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| Loos, Adolf (1870-1933) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Born in Brno, Moravia, Austria-Hungary, now Czech Republic, Adolf Loos was a critic, architect and designer famous for his vehement rejection of ornament. Educated in Dresden, Germany, he lived in the United States from 1893 to 1896 and developed a lifelong admiration for the American way of life. In 1896, he moved to Vienna, where he practiced for the longest period of his life. Loos’ main contribution to modernism was, however, in the realm of theory and writing. In a 1908 essay entitled ‘Ornament and Crime’ he claimed that ‘*the evolution of culture is synonymous with the removal of ornament from objects of daily use*’ (Loos 167) Although his functional, rectilinear boxes such as Steiner House (1910) were met with little enthusiasm at the time, Loos’s buildings appear to anticipate the International Style of the 1920s as well as Le Corbusier’s (1887-1965) architectural purism. The stark exteriors of Loos’s work contrast with their sumptuous interiors, clad in rich woods or marble. |
| Born in Brno, Moravia, Austria-Hungary, now Czech Republic, Adolf Loos was a critic, architect and designer famous for his vehement rejection of ornament. Educated in Dresden, Germany, he lived in the United States from 1893 to 1896 and developed a lifelong admiration for the American way of life. In 1896, he moved to Vienna, where he practiced for the longest period of his life. Loos’ main contribution to modernism was, however, in the realm of theory and writing. In a 1908 essay entitled ‘Ornament and Crime’ he claimed that ‘*the evolution of culture is synonymous with the removal of ornament from objects of daily use*’ (Loos 167) Although his functional, rectilinear boxes such as Steiner House (1910) were met with little enthusiasm at the time, Loos’s buildings appear to anticipate the International Style of the 1920s as well as Le Corbusier’s (1887-1965) architectural purism. The stark exteriors of Loos’s work contrast with their sumptuous interiors, clad in rich woods or marble. Loos’s Raumplan or spatial development conceived of rooms as a progression of interlocking spaces differing in room height. Loos acted as chief architect of Vienna’s Housing Department from 1922 to 1924. He then moved to Paris, where he built a house for the Dada writer Tristan Tzara (1896-1963) in 1926-27 before returning to Vienna in 1927. A friend of the critic and journalist Karl Kraus (1874-1936) and philosopher Ludwig Wittgenstein (1889-1951), Loos supported Expressionist painter Oskar Kokoschka (1886-1980) and composer Arnold Schönberg (1874-1951). List of works Loos, A. (1998) *Ornament and Crime. Selected Essays*, ed. Adolf Opel, trans. Michael Mitchell. Riverside: Ariadne Press. (2010) *Gesammelte Schriften*, ed. Adolf Opel. Vienna: Braumüller Lesethek. Built works 1899: Museum Café, Vienna  1907: Kaertner Bar, Vienna  1910: Steiner House, Vienna  1910-11: House at Michaelerplatz (‘Looshaus’), Vienna  1912: Scheu House, Vienna  1926-27: Tristan Tzara House, Paris  1928: Moller House, Vienna  1930: Mueller House, Prague |
| Further reading:  (Bock)  (Schezen, Frampton and Rosa) |