

ADOLF LOOS

AUGUST SARNITZ



TASCHEN

Taschen
ADOLF LOOS (I) #BASICART

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BA

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L'innovativo e rivoluzionario pioniere del Modernismo

Vita e opere di un architetto, critico culturale e dandy

Ampiamente considerato uno dei più importanti maestri dell'architettura moderna, **Adolf Loos** (1870–1933) fu una celebrità del suo tempo, conosciuto in tutta Vienna come un dandy e moralista schietto e sfrontato che sfidava il potere costituito e ripudiava l'assai diffuso stile ornamentale della Secessione viennese. **La sua opera non rappresentò soltanto l'inizio del Modernismo**, caratterizzato da uno stile spoglio e privo di abbellimenti, **ma rivoluzionò anche il campo dell'architettura** introducendo il concetto di "pianificazione dello spazio" in base alla funzione degli ambienti. Loos pubblicò anche numerosi saggi in vita, il più noto dei quali è *Ornamento e delitto*, spesso oggetto di interpretazioni errate.

La collana:

Ciascun volume della collana Basic Architecture di TASCHEN comprende:

- un'introduzione alla vita e alle opere dell'architetto
- le opere principali in ordine cronologico
- informazioni su clienti, requisiti architettonici e problemi costruttivi con relative soluzioni
- un elenco di tutti i lavori selezionati e una mappa con l'ubicazione degli edifici più belli e famosi
- circa 120 illustrazioni (fotografie, schizzi, disegni e planimetrie)

L'autore:

August Sarnitz è architetto praticante e professore di storia e teoria dell'architettura presso l'Akademie der Künste di Vienna, in Austria. Tra le sue numerose pubblicazioni citiamo i libri su R.M. Schindler, Lois Welzenbacher, Ernst Lichtblau, E. A. Plischke e Adolf Loos.

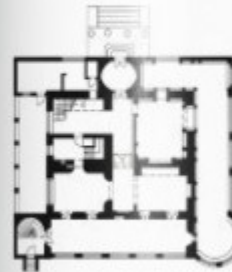
Il curatore:

Peter Gössel dirige un'agenzia che si occupa di design espositivo e museale. Con TASCHEN ha pubblicato monografie su Julius Shulman, R. M. Schindler, John Lautner e [Richard Neutra](#), oltre a svariati titoli della collana Basic Architecture.

#BasicArt



1903–1906 • Villa Karma Clarens near Montreux



Floor plan
Ground floor

In January 1903 Theodor Beer, Viennese Professor for Medicine and Physiology, trusted Adolf Loos with the renovation of his villa "La Maladaine" on Lake Geneva (St Léman). Loos made his first trip to the construction site in December 1903. The existing building (14.5 by 11.5 metres) was extended on three sides with a room zone approximately 3.5 metres wide. The height was increased by an additional storey as well. The construction work was interrupted many times and for a short time the Viennese architect Max Fabiani was entrusted with the planning. At the end of 1906, Loos stepped working on the Villa Karma because of differences of opinion with the owner. The architect Hugo Ehrlich handled final completion.

In spite of the changing circumstances, this house can be considered as one of the most important early works of Adolf Loos, who was 33 at the time. The subtle use of various materials with their characteristic qualities indicates his innovative architecture. In addition to the smooth plastered entry façade with four Doric pillars, the entire richness of the house unfolds in the interior: large-scale use of marble as floor covering as well as wall covering, and wood panelling for walls and ceilings as well as copper panels as ceiling cladding in the dining room. The bathrooms were particularly remarkable, one of white marble and the other of black.

The house is an excellent example of Loos' *Bekleidungslehre* (cladding theory), which the structural elements of a building are clad by the architecture. Surfaces, colours, and characteristics of the materials are viewed in terms of their cultural-historical relationship; not the ornament but rather the material defines the surface of the architecture. The contrast of the materials is brought out in the individual rooms with particular creativity. In the oval entry, white, black, and red marble surfaces continue with a gold mosaic on the ceiling; in the library, black-and-white veined marble contrasts with wood bookshelves; in the bathroom, black-and-white veined marble contrasts with the mahogany wood panels and white plastered ceiling; in the dining room, white marble wall cladding contrasts with a copper ceiling. This aesthetic concept is extended in later projects through a room height differentiation that Loos termed *Raumplan*.

Right:
View from the garden



Left:
The new library
With large panorama window looking onto
Lake Geneva.