

Villa Muller Work Adolf Loos

Adolf Loos held that a building should have a soberly discreet exterior, reserving all its riches for its interior. Given that, any real appreciation of the spatial complexity of the work of one of the most misunderstood architects of the twentieth century requires engagement with his interiors, which this book does, brilliantly. In marked contrast to his contemporaries in the Vienna Secession, who designed their spaces down to the smallest detail, Loos presented himself as a "professor of interior

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design," perfectly willing to adapt to the habits and tastes of his clients, inviting them to embrace their own tastelessness rather than defer to the discernment of an "aesthete" architect. Together with the future occupant, he designed welcoming interiors whose warmth came from the effective use of quality materials and the creation of a flowing continuity articulated by the furnishings. What Loos created thereby was not merely architecture, but a new culture of living.

APPENDIX: Essays by Oskar Strnad, Heinrich Kulka, and Josef Frank -- NOTES -- BIBLIOGRAPHY -- INDEX -- A -- B -- C -- D -- E -- F -- G -- H

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Lively "snapshot vignettes featuring Adolf Loos between 1929-1933 reveal the personality that helped shape modern architecture in Vienna and Czechoslovakia." Colonial Modern focuses on the dual topics of the relationship between the post-war aesthetic regime of modernism and the project of modernization in architecture and urban planning, as well as on the highly charged intertwining of both in the context of colonialism and decolonization. Colonial Modern is based on the exhibition In the Desert of Modernity: Colonial Planning

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and After, which traced these connected histories of modern architecture and urban planning in colonial northern Africa and Europe, and was first exhibited in 2008 at the House of World Cultures in Berlin, Germany. The book reflects contemporary research into architectural modernism and colonialism, and utilizes the thesis of "negotiated modernism" to initiate new debates on conceptions of modernism&mdashand, inevitably, postmodernism&mdashin an interdisciplinary context. Colonial Modern is split into four distinct chapters of academic discourse: "On

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Colonial Modernity”, “The Colonial Urban Laboratory”, “Travelling Notions, Approaches and Models”, and “Dialogues Souterrain”. Seminal and significant texts, such as Paul Rabinow's “Fordism and Colonialism”, Marc Crinson's “The Colonial Modern and the Smithsons”, and Sven Olov Wallenstein's “Biopolitics, Architecture and Colonialism” are included, alongside essays by the book's editors, and selected interviews with related researchers and artists in the field. Through the contributions from academics and specialists in the field, as well as the rich illustrations, Colonial Modern: Aesthetics

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**of the Past Rebellions for the Future provides an insightful discourse on the subject of modernity in architecture and the effect of colonialism.
House Shumiatcher**

**Colonial Modern
Architect, Cultural Critic,
Dandy
On Architecture
Spatial Productions of Gender
in Modern Architecture**

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

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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. At the intersection between art, design and social history, The Inventors of Tradition is a subjective study of the history of the Scottish textiles industry since the 1930s. It

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brings together samples of world-class design, the archive material of individuals and companies, and documentation in the form of film and interviews. In response to this material the artist Lucy McKenzie and designer Beca Lipscombe, from Atelier, have produced a series of new works including clothing, furniture and accessories in collaborative partnership with Caerlee Mills, Begg Scotland, Hawick Cashmere, Laura Lees, Jannette Murray, Mackintosh, Muehlbauer and Steven Purvis. This book features an introduction by Atelier (Beca Lipscombe, Lucy McKenzie) and Panel (Catriona Duffy, Lucy McEachan), and texts

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by Lucy McKenzie, Mairi MacKenzie, Nicholas Oddy, Jonathan Murray and Linda Watson.

A mammoth history of interior design and the way it shapes our lives, in 20 iconic interiors Our homes are an expression of how we want to live; they shape our everyday routines and fundamentally affect our well-being. Interior design for the home sustains a giant global industry and feeds an entire branch of the media. However, the question of dwelling, or how to live, is found increasingly to be lacking in serious discourse. This book sets out to review the interior design of our homes. It

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discusses 20 iconic residential interiors from the present back to the 1920s, by architects, artists and designers such as Assemble, Cecil Beaton, Lina Bo Bardi, Arno Brandlhuber, Elsie de Wolfe, Elii, Josef Frank, Andrew Geller, IKEA, Finn Juhl, Michael Graves, Kisho Kurokawa, Adolf Loos, Claude Parent, Bernard Rudofsky, Margarete Schütte-Lihotzky, Alison and Peter Smithson, Jacques Tati, Mies van der Rohe and Andy Warhol. Including historic and recent photographs, drawings and plans, the book explores these case studies as key moments in the history of the modern interior. Penny Sparke provides a concise

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history of the discipline of interior design, Alice Rawsthorn investigates the role of gender, and Mark Taylor discusses the discourse on interior design in the 21st century. Adam Stech offers insights into the use of colour in residential interiors and Matteo Pirola offers a detailed and richly illustrated chronology of significant events in the history of interior design. In a portfolio of photographs selected exclusively for this book, Jasper Morrison explores what makes a good interior. In addition to interviews with contemporary interior design practitioners, experts in the fields of the sociology of living and psychology provide further insight.

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This book is a valuable resource for anyone interested in interior design. Lively, snapshot-like vignettes form an intimate, literary portrait of the infamously eccentric and influential modern architect Adolf Loos, born 150 years ago.

*100 Years, 20 Visionary Interiors
Essays from the Sawyer Seminar
Adolf Loos, 1870-1933*

works and projects

Architecture Language Critique

From Superstudio to Natalini

Architetti

This pocket-sized yet comprehensive guidebook to modern architecture in Prague shows its development from the Art Nouveau and beginnings of

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the Modern Style at the turn of the 20th century, the unique Cubist buildings from the years before World War I, the "National Style" of the newly established Czechoslovak Republic, the functionalist avant-garde of the inter-war period, the most remarkable examples of post-World War II buildings, and the revival of architectural production after 1989. 200 pages cover 220 buildings spanning the period 1900 to 1997. Each entry contains a descriptive text, period photographs, and selected entries are provided with plans. An indispensable companion for discovering the vast architectural heritage of the Czech capital. As sites of documentary preservation rooted in various

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national and social contexts, artifacts of culture, and places of uncovering, archives provide tangible evidence of memory for individuals, communities, and states, as well as defining memory institutionally within prevailing political systems and cultural norms. By assigning the prerogatives of record keeper to the archivist, whose acquisition policies, finding aids, and various institutionalized predilections mediate between scholarship and information, archives produce knowledge, legitimize political systems, and construct identities. Far from being mere repositories of data, archives actually embody the fragments of culture that endure as signifiers of who we are, and why. The essays in

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Archives, Documentation, and Institutions of Social Memory conceive of archives not simply as historical repositories but as a complex of structures, processes, and epistemologies situated at a critical point of the intersection between scholarship, cultural practices, politics, and technologies.

This revised and updated edition looks anew at the respective merits of two giants of modern architecture. As well as featuring writings by the architects themselves, the book illustrates the evolution of the work of Loos and Le Corbusier, with detailed reference to their domestic projects, ranging from the Strasser House (1919) to the Last House (1932), and from Maison

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Domino (1915) to Villa Savoye (1932).

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

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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,

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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. From the Hardcover

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edition.

**The Art of Architecture
Archives, Documentation, and
Institutions of Social Memory
A Work of Adolf Loos
The Companions to the History of
Architecture
Movement and Experience in
Viennese Modern Architecture
Ornament is Crime**

*WIDELY REGARDED AS ONE
OF THE MOST SIGNIFICANT
PROPHETS OF MODERN
ARCHITECTURE, ADOLF
LOOS (1870-1933) WAS A
STAR IN HIS OWN TIME,
KNOWN THROUGHOUT
VIENNA AS AN OUTSPOKEN,
AUDACIOUS DANDY AND
MORALIST WHO DEFIED THE
ESTABLISHMENT. HIS WORK*

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NOT ONLY REPRESENTED THE BEGINNING OF MODERNISM, WITH ITS STARK, UNORNAMENTED STYLE, BUT ALSO REVOLUTIONIZED ARCHITECTURE BY INTRODUCING THE CONCEPT OF "SPATIAL PLAN" ARCHITECTURE, WHICH ALLOWED FOR ECONOMIZING SPACE BY DESIGNATING ROOMS' SIZES AND HEIGHTS BASED ON THEIR PURPOSES. LOOS ALSO PUBLISHED NUMEROUS ESSAYS DURING HIS LIFETIME, THE MOST NOTABLE OF WHICH IS THE OFT-MISUNDERSTOOD

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*""ORNAMENT AND CRIME.""
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*

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by *Book News, Inc., Portland, OR*

The International Building Exhibition 1984/87 in Berlin constitutes one of the most remarkable examples to discuss "open architecture". Almost 10,000 dwellings were constructed or restored in the Kreuzberg districts adjacent to the Berlin Wall, inhabited about halfway by immigrants. The renowned author Esra Akcan, related in many ways to Turkey, Berlin and the USA, narrates the history and reverberations of this architectural-political event. This stunning book takes a rare glimpse into the

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intriguing and unique homes of some of the world's best-known architects. How do these architects design their own private domains? How do the changing needs of their families influence the structural integrity of the spaces? How do these individuals express their interior design flair in their own haven? The book starts by introducing the relationship between the architect and their professional work, by showing how that marries with their own private tastes, and how they interpret current trends and enable their own philosophies to transfer to

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their personal, private environments. Combining rich photography and spectacular imagery with insight into the private architectural world of these industry professionals, this book provides a rich source for those keen to delve into the design aesthetics, concepts and innovations of leaders in their very own field.

Portico

X-Ray Architecture

Modernist Architecture

Annual Report to Alumni

Madness and Modernity

A Private Portrait

An unprecedented homage to modernist architecture from the 1920s up to the present

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day Ornament Is Crime is a celebration and a thought-provoking reappraisal of modernist architecture. The book proposes that modernism need no longer be confined by traditional definitions, and can be seen in both the iconic works of the modernist canon by Le Corbusier, Mies van der Rohe, and Walter Gropius, as well as in the work of some of the best contemporary architects of the twenty-first century. This book is a visual manifesto and a celebration of the most important architectural movement in modern history.

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Now in its second edition: the trailblazing introduction and textbook on construction includes a new section on translucent materials and an article on the use of glass. 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

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tradition and utility, and not
revolution and the permanent
invention of formal design.

Villa Muller
A Work of Adolf
Loos
Princeton Architectural
Press

Villa Muller

Sexuality & Space

Make New History

Encyclopedia of Interior
Design

Mental Illness and the Visual
Arts in Vienna 1900

Around Paul Engelmann

*Revolutionary essays on
design, aesthetics and
materialism - from one of
the great masters of modern
architecture Adolf Loos, the*

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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 Unprecedented in its in-depth coverage, and with over 500 illustrations,

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photographs, and architectural drawings the multi-volume Companion to the History of Architecture offers an indispensable resource on architectural thought and practice ranging from the 15th century to the present day. AUTHORITATIVE: Brings together an international team of over one hundred eminent historians, academics and practising architects USER-FRIENDLY: Accessibly structured into volumes organized both chronologically and thematically, spanning the architecture of the Medieval, Renaissance, and Enlightenment periods,

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through to the 19th, 20th, and 21st centuries
INCLUSIVE: Spans a broad and global range of issues, from the impact of war and religion on city architecture; its relationship with the public; and architecture and the sciences; to examples such as materials and Tectonic expression; Beaux-arts and the Gothic; and contemporary issues, such as contemporary architecture's critical review of its cultural production, ecology, technological saturation, and ontological engagement with a world now largely urbanized CUTTING-EDGE: Reviews the most

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recent developments in the field, including theory and practice from the past ten years, along with likely future developments in the history of architecture

MULTI-FORMAT: Publishing simultaneously in print and online, providing an unparalleled reference work for students and scholars alike

Imagine a site fifteen minutes from the heart of downtown Vancouver, able to capture in one view: snow-covered mountains and an archipelago, a lighthouse and the downtown skyline, the vegetation of a moderate rainforest and ocean waters. Imagine the same view

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transgressing national borders to include an active volcano. This is the site where the story of House Shumiatcher unfolds. As the son of Morris Shumiatcher, founder of Smithbilt Hats in Calgary, Judah spent his summers in high school and college learning the art of the hatter. Like so many other North American cities during this period, Calgary was experiencing a postwar housing boom. Judah developed an interest in the delivery of inexpensive, well-designed houses and began to consider an alternate career as a building contractor. After all, work in that sector was

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abundant and the lifestyle appealing. A scheduled stop in New York City altered the course of his career. There, by chance, he encountered Frank Lloyd Wright, first in an interview on television, and then, having gotten up the courage to request a private meeting, briefly in person in a temporary building on the site of the new Guggenheim Museum. Judah took the knowledge and ambition he took from his meeting with Wright to continue a storied career in architecture in his home country of Canada. After 38 years in a house he built specifically for his family, they had to struggle with

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the difficult decision to sell the property as Vancouver rates were increasing by 200%, even though they knew a developer would tear it down. This book then serves as the lasting testament to a brilliant home designed by one of Canada's best unsung architects.

First published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Migration, Citizenship and the Urban Renewal of Berlin-Kreuzberg by IBA 1984/87

*Theory and Works
Materials, Processes,
Structures*

Aesthetics of the Past

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Rebellions for the Future

Architects' Homes

Constructing Architecture

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

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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

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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

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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.

"Founder of Superstudio and initiator of the so-called 'Radical Architecture' movement (one of the most important avant-garde movements of the sixties and seventies), Adolfo Natalini describes years of designed and constructed

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architectural projects through his preferred media: drawings and sketches shown in his Black notebooks (Quaderni Neri). This book contains many of his numerous designs and constructed projects, witness to almost fifty years of his career, collected in four new Notebooks. The first section describes the experiences shaping Natalini's education, including his studies and work at Superstudio and the 'Pistioia school'. The other chapters present his designs and completed projects, divided by geographic area and then in chronological

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order. The Italian, German and Dutch sketchbooks show the work he considers the best representations of his career, told through images, technical drawings and original sketches from his famed sketchbooks. Many excerpts from interviews with the Natalini are interspersed throughout, complementing and tying everything together. This significant book helps us understand a key player in Italian architecture, his career, how his ideas evolved, and how he sees and understands his work and designs."

Ten essays exploring mental illness and the visual arts

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in Vienna at the turn of the last century includes an examination of the relationship between mental illness and modernism and the painting and sculpture of mentally ill figures by such artists as Ka
Make New History, the companion publication to the 2017 Chicago Architecture Biennial, invites speculation on the status and importance of historical material to the field of architecture today. The book brings together an eminent collection of historians, curators and practitioners and features over a hundred artists and architects from the exhibition. The 2017

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Chicago Architecture Biennial focuses on the efforts of contemporary architects to align their work with versions of history. The act of looking to the past to inform the present has always been central to architecture. The biennial and hence the book present the chance to consider anew the role history plays in the field today and to try to rethink this collective project of architecture. Being the largest architecture and design exhibition in North America, the 2017 Chicago Architecture Biennial presents the altering global impact of innovation and

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creativity regarding design and architecture. Visitors are invited to explore the impact and influence of architecture today and how it can and will make new history in different places all around the world.

Portrait of an Eccentric
Genius

Adolf Loos

Architecture and Modern
Literature

The Inventors of Tradition

The New Space

Adolf Loos [and] Le
Corbusier

**Exploring the related
cultural forms of
architecture and literature
in the modern era**

A collection of

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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

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and cycling and includes interviews with current Olympic champions Pieter Van Den Hoogenband and Michael Phelps.

X-Ray Architecture explores the enormous impact of medical discourse and imaging technologies on the formation, representation and reception of twentieth-century architecture. It challenges the normal understanding of modern architecture by proposing that it was shaped by the dominant medical obsession of its time: tuberculosis and its primary diagnostic tool, the X-ray. Modern architecture and the X-ray were born around the same

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time and evolved in parallel. While the X-ray exposed the inside of the body to the public eye, the modern building unveiled its interior, dramatically inverting the relationship between private and public. Architects presented their buildings as a kind of medical instrument for protecting and enhancing the body and psyche. Beatriz Colomina traces the psychopathologies of twentieth-century architecture--from the trauma of tuberculosis to more recent disorders such as burn-out syndrome and ADHD--and the huge transformations of privacy

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and publicity instigated by diagnostic tools from X-Rays to MRIs and beyond. She suggests that if we want to talk about the state of architecture today, we should look to the dominant obsessions with illness and the latest techniques of imaging the body--and ask what effects they have on the way we conceive architecture. --Publisher's website.

Scholars have long stressed the problem of ornament and expression when considering Viennese modernism. By the first decade of the 20th century, however, the avant-garde had shifted its focus from the surface to the

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interior. Adolf Loos (1870–1933), together with Josef Frank (1885–1967) and Oskar Strnad (1879–1935), led this generation of architects to interpret modernism through culture and lifestyle. They were interested in the experience of architectural space: how it could be navigated, inhabited, and designed to reflect the modern way of life while also offering respite from it. *The New Space* traces the theoretical conversation about space carried out in the writings and built works of Loos, Frank, and Strnad over four decades. The three ultimately explored what Le

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Corbusier would later—independently—term the architectural promenade. Lavishly illustrated with new photography and architectural plans, this important book enhances our understanding of the development of modernism and of architectural theory and practice.

Raumplan Versus Plan Libre
Open Architecture

Architecture 1903–1932

Prague 20th Century

Architecture

Negotiating Domesticity

2017 Chicago Architecture

Biennial

Paul Engelmann was Adolf Loos's favorite pupil, private secretary to

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Karl Kraus and Ludwig Wittgenstein's most important interlocutor in the years between 1916 and 1928 as well as his partner in building the Stonborough House. Thus it was that the trenchant critique of modernity associated with Wittgenstein's Vienna originated around Paul Engelmann. The present volume of essays from an international symposium in Aarhus, Denmark in 1999 offers an interdisciplinary perspective on issues bearing upon architecture, language and cultural criticism as they relate to the life's work of Paul Engelmann.

"Both timely and well worth the time."-Thomas Keenan, Newsline.

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Prize Winner & Oculus
Bestseller.

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

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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.

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This is a brilliantly written revisionist reading of a perennially popular architect.

Argues that the fundamental goals of architecture remain valid despite constant changes in human activities, technologies, and styles.

"Four Sketchbooks"

Ornament and Crime

Home Stories

The Private Adolf Loos

A Philosopher Looks at Architecture

Private Spaces

Adolf Loos (1870-1933) is recognised today as one of the great masters of modern architecture. He did not leave a unified oeuvre but articles scattered through

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Work Adolf Loos

***journals and newspapers.
A series of essays to
challenge and stimulate,
examining the links between
gender, domesticity and
architecture from a number
of different perspectives and
disciplines.***