

ADOLF LOOS

his interior linings



Final Project

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SUMMARY

Adolf Loos, was a Viennese architect of the late nineteenth and early twentieth century, revolutionized the architecture of his time, would create a change and the basis for a new architecture.

In this work we have studied his treatment of color, understanding color as materials, in three of his villas, based on his own elaboration of his doctoral thesis at the University of Valencia. The choice comes after having carried out a study and having made a synoptic picture going through all his works, reaching the conclusion of analyzing these three villas in particular. We choose one of his initial and one of his final works to compare if his style was always linear and faithful to his ideologies. The Villa Karma constitutes the archetype of Loos' philosophy. Many of the techniques that the Loosian language continually proposes are staged here. The Villa Muller is one of his last projects, Loos brings out many Loosian characteristics already manifested in some of his earlier residential works.

Villa Karma (1903 - 1906)

Villa Moller (1927 - 1928)

Villa Müller (1929 - 1933)

The analysis has been carried out by extracting the necessary written and graphic documentation to be able to configure it in chromatic cards of each one of the villas, from which the conclusions have been obtained. It was observed that the color and material is consistent with the space and its function. Loos advocated an honest architecture without superfluous and useless ornamentation and the use of noble materials. He replaced and overcame ornament by means of the intrinsic nature of each noble material.

(...)Colors can be used together in a room in exactly the same way, as long as they are as pure as the colors of a meadow of flowers. (Loos, 1929).

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1. INTRODUCTION

1.1 Objectives

Even today, in the XXI century, we can still find the influence that continues to exert on today's architecture the work of the masters who once defended the Modern Movement, the buildings that represented it and the principles that supported it. This makes any study on this subject exciting, without being the object of the Modern Movement, in itself.

From the beginning of the 19th century, the concept of cladding to ennoble and protect the construction can no longer do without the new instance of the truth of structures and materials, and this involves a reflection on the nature of the relationship between cladding and construction. The idea of cladding oscillates between the extremes of masking and revealing the construction. In the transition between the nineteenth and twentieth centuries, it became a central point of reflection on cladding in international architectural culture.

In this research we will be based on the figure of one of the promoters of modern architecture, Adolf Loos (1870-1933), controversial Viennese architect, so “the concrete object of our intentions” is the figure of this architect. We will focus on three of his villas to analyze the application he made of color in them and find out the conception he had of color in architecture. To do this, we will study his writings, projects and documents published on the subject, in this way “the object where the attention is concentrated” is on the color used in the architecture of these villas.

Architecture creates spaces with a function, these spaces are structured and wrapped in materials that give them shape. These materials may or may not be coated by others, in any case, the material always has color, even so, we have the power to change it. The criteria for the use of color in architecture are variable. Here I will study with what criteria Adolf Loos applies color in his villas. In this way, and because each work belongs to a period of his life, we will analyze the evolution of color through his residential work.

1. INTRODUCTION

1.2 Methodology

1.2.1 Justification of the method of analysis

The work of Adolf Loos is taken as an element of study, specifically, his residential or domestic architecture, isolated single-family houses. Some of them are reforms of already existing constructions, although his intervention in the interior spaces is absolute and representative. The selected villas are the following:

Villa Karma (1903 - 1906)

Villa Moller (1928 - 1929)

Villa Müller (1929 - 1930).

The method of analysis used in this research included the following tasks:

First, an exhaustive search for graphic and written documentation, the following documentary sources have been consulted,

Libraries

Archive collections

Available graphic documentation of the selected works

Afterwards, a standard form was developed, which made it possible to extract the information and present it graphically. Each room of the Villa has been studied at the level of color, both the material and the paints used, extracting a statistical approximation indicating and identifying the materialization of that color.

Once this analysis is done, we begin to have results for each of the villas and with respect to four key concepts in the thinking of Adolf Loos, color-space, color-function, color-ornament and exterior color-interior color.

Thus arriving at an answer to our initial question of how Adolf Loos applies colors in these villas. The results and conclusions will be conceptual.

1. INTRODUCTION

1.2 Methodology

1.2.2 Description of the worksheets

The worksheet is organized as follows:

- Identification of the Villa with an exterior image of the main façade.
- Location.
- Orientation.
- Year of construction.
- Development of the floors of the villa.
- Images, obtained from published documentation of each room.

With this material, the distribution plan is arranged where the points of view of each image are indicated, highlighting the material and color that make up the visualized space. The function of that space is indicated on the floor plan. The images are grouped by room.

Once we have the first analysis, we extract the chromatic map of each floor, in squares and grouping them on the cover of the card, distinguishing them by material and paint. A small legend specifies the type of material.

Obtaining a card for each plant studied. Since Loos differentiates the functions by plant, we will have obtained a first impression of the chromatic spectrum that prevails in each of them.

From these cards, the color of each room on the floor, walls and ceiling is described and analyzed, detailing whether the color is typical of the material or whether it is a paint coating. And within the materials we will distinguish those used by the architect in each room. In this way we obtain an overall view of the range of colors used and the materials most commonly used.

1. INTRODUCTION

1.2 Methodology

1.2.4 Historiographic synoptic table

1897	1898	1899	1900	1901	1902	1903	1904	1905	1906	1907	1908	1909	1910	1911
Design of the clothing store men's clothing store Goldman & Salatsch.	Project for a 4,000-seat theater theater, Vienna, Design of a tomb.	Café Museum, Hugo's apartment Habersfeld Apartment of Eugen Eugen Stoessler. Sketches of interiors. Project for a commemorative church of the jubilee of the Kaiser Franz Joseph.	The Turnowsky's Turnowsky. Theater sketch. Reconstruction of the facade of a building, Brno. Decoration of the rooms of the Frauenklub. Otto Stoessler's Stoessler. Apartment of Hugo Hugo Steiner.	Floor by Leopold Langer.	Floor by Alfred Sobotka.	Ferdinand Reiner's apartment Leopold Langer's exchange house. Dwelling of Adolf Loos. Apartment of Gustav Rosenberg. Apartment of Jakob Jakob Langer. Reitler apartment, Clothilde Brill apartment. Michael Leiss Floor. Villa Karma, Clarens, Suiza.	Wagner. house Floor of Georg Weiss... Bench in Mariahilferstrasse. Mariahilferstrasse. Steiner store. Apartment by Elsa Gall. Apartment of Emmanuel Emmanuel Aufricht.	Hedwig's House Kanner. Alfred Kraus's Kraus. Apartment of Josef Josef Wertheimer. Carl Reininghaus Reininghaus. Apartment of Hermann Hermann Schwarzwald. Apartment of Ludwig Ludwig Schweiger.	Groser floor. Piringinger's Piringinger. Türkel Flat. Office of Friedmann's office. Pavilion of exhibition hall of the Siemens Siemens. Floor of Friedmann.	Store of S.Steiner. Sketches of a building with tower. Project for the Ministry of War. Floor W. Hirsch, Pilsen. Apartment R. Kraus. Floor P. Khuner.	Kärntner Bar. Arthur's apartment Friedmann, Mähren. Apartment of R. Fischl. Sketches for the Museum Technical. Otto Beck's Beck Knize tailor shop.	Project of a hotel hotel; Project of a neighborhood of houses with terraces. Sketches for redevelopment of Karlsplatz. Looshaus. Julius Bellak's Bellak. Vienna.	Steiner House, Vienna, Austria. Project of department store department store. Alexandria, Alexandria, Egypt. Renovation of the house Epstein. Floor of Armin Horowitz. Renovation of house L. Goldman, Vienna.	Renovation of the Stoessler villa, Vienna, Austria.

1912	1913	1914	1915	1916	1917	1918	1919	1920	1921	1922	1923	1924	1925	1926	1927
BookstoreManz.	Stein's apartment.	Remodeling Zentralspark- asse, Vienna.	Schoolgymnasium School Schwarzwald Vienna.	Renovation of the Villa Mandl, Vienna.	Project of the monument to Franz Joseph, Vienna, Austria.	Canteens of the sugar factory Alt-Brünnner Zuckerfabrik.	Villa renovation Strasser, Vienna.	Kitchen community kit- chen of the Lainzer- Siedlung.	Houses in the Lainz colony, (urbanization and project)	Renovations: villa Reitler; of the Arbeiter- bank; of the Merkurbank.	Project 20 garden chalets. Nice.	Knize store, Berlin.	Exhibition Palace Project, Tientsin, China.	Staging of an opera for Arnold Schönberg, Paris, France.	Knize Store, Paris, France.
Valentin Rosen- feld. Rosenfeld.	Project refurbishment AngloÖsterrei- chische Bank.	Paul Mayer's Mayer, Vienna.	Renovation of the Duschnitz villa, Vienna, Austria.	Sugar refinery Rohrbach, Czech Republic.	Project for a Museum of the city of Vienna	Adaptation and renovation of the palace Krasicyl, Przemysl.	Tomb of P. Altenberg, Vienna, Austria.	Design for reno- vation National Bank, Vienna.	Vienna, Austria.	Apartment H. Kallberg; House Steiner.	Project Sport Hotel, Paris.	Villa Flesch project, Seine-et-Marne.	Office building project, Paris.	House of Tristan Tzara, Paris, France.	Project House of Josephine Baker, Paris, France.
Project of chalets in the mountains.	Apartment J. Halban.	hop of the tailor's shop G. Hentschel, Vienna, Austria.					Façade of Hugo & Alfred Spitz's jewelry shop, Vienna.	Villa project Konstandt, Olo- muc, Czech Rep.	Project of the mausoleum of Max Dvorák, Vienna, Austria.	Project: villa Stross and buil- ding . Villa J.Rufer.	Project villa Ver- dier, Le Lavandou. Hotel project, Paris	Project Otto Haas-Hof, Vienna	Decorations von Bauer dining room, Brno.	Project of an apartment by Adolf Loos, Paris, France.	Casa Moller, Vienna, Austria.
P.R. Urbana, s/ city.	Horner House, Vienna.	Emil Löwenbach's Löwenbach, Vienna, Austria.				Country house project for Leo Sapieha.			Project of the Bronner villa, Vienna, Austria.	Design building.	Project municipal buil- ding, Mexico City	Pavilion project exhibition pavilion, Paris.			
Gustav Scheu Scheu, Vienna.	Project house of the guard house of the sc. Schwarzwald.					Director's villa sugar refinery, Rohrbach.				Project by Siedlung Südost, Vienna.	Hall. Fashion show P.C. Leschka& C.	Design of the Count Sangusko South Africa			
	Project Grand Hotel. Hotel.									Design of the Haberfeld, Gas- tein.	Housing unit Vienna Project Grand Hotel Babylon.				
	Schwarzwald Sc. Schwarzwald, Semmering.									Chicago Tribune column project	Spanner House, Gumpoldskirchen.				

1928	1929	1930	1931	1932	1933
Hans Brummel House, Pilsen.	Piso Josef Vogl, Pilsen.	Apartment von Bauer, Brno.	Victor Siedlung Bábí. I design his tomb,	Klein country house project, Marienbad Ger-	The last house, Prague, Czech Republic.
Renovation of commercial house Zelenka, Vienna.	Reforma villa Kapsa, Praga.	Warehouse renovation project.	Pilot floors of the Werkbund.	many	
	Piso Hirsch, Pilsen.	Proysalon ball-room	Single-family house Schnabl, Automobile Club, Vienna.		
	Piso Eisner, Pilsen.	Pilsen.		Villa project	
	Piso L. Brummel Pilsen.	Single house project, Paris.		Fleischner, Haifa. Playgrounds.	
	Entrada de la industria textil Albert Matzner, Viena, Austria.	Khuner house guard house, Kreuzberg.		Hotel project, Juan les Pins.	
	Casa P Khuner, Kreuzberg.	Willy Kraus apartment, Pilsen.		House renovation project Jordan, Brno.	
	Villa Müller, Prague, Czech Republic.	Decoration of the Esplanade clinic of Dr. Teichner, Pilsen.		renovation, Karlsbad.	
		Teichner, Pilsen.		Dining room of Exp. Inter de Ambiens, Cologne.	
				Building project for miniviv.	

2. FORMAL ANALYSIS OF THE VILLAS

2. FORMAL ANALYSIS OF THE VILLAS

VILLA KARMA (1903 - 1906)

The villa Karma is located at Rué du Lac, 352, overlooking Lake Geneva in Clarens, Canton Vaud, near Montreux, Switzerland; it is the first free-standing building considered to have been built by Loos, although it is not a new construction. Despite this, this house can be considered one of the most important early works given that Loos was 33 years old.



This villa is not only recognizable as a work of Loos, but also constitutes the archetype of his philosophy. Many of the techniques that the Loosian language continually proposes are staged here. The project approach is very clear. With the elimination of the great sloping roof of the old Maladaire house, the pre-existing nucleus remains within the new envelope that encompasses it on three sides, giving an almost square floor plan that, when developed in height, originates an almost cubic composition.

Image 1.
Aerial view of the Villa Karma by the Léman Lake in Clarens (Switzerland).
Image obtained from: Googlemaps.



Image 2.
Main façade Villa . Villa
Karma.
Image obtained from:
<https://ofhouses.com/post/147030160856/325-adolf-loos-villa-karma-montreux>



Image 3.
Rear façade Villa
Karma. Image obtained from:
<https://ofhouses.com/post/147030160856/325-adolf-loos-villa-karma-montreux>

We observe how the facade most exposed to the public is blind, however the rest of the fronts facing the private, one could say, have another language of dialogue with the outside.

After crossing a beautiful lakeside park, we find the access to the house through the east façade. At the top of the stone staircase and along it, four Doric columns protrude, crowned by a simple architrave that stands out from the solid background of the wall.

On the smooth leaves of the entrance door are engraved in bronze the esoteric signs of Yin and Yang, an eloquent reference to oriental philosophy.

At the back of the house, in the garden with various slopes overlooking the lake, there are several open spaces with large windows and arcades for various uses, as well as a circular gazebo.

In January 1903, Theodor Beer, professor of psychiatry at the Medical Faculty of Vienna, commissioned him to renovate and extend a country house. Previously, the local architect Hugo Ehrlich had made a preliminary plan for a 3.50 m extension of the house on each of its three sides and the addition of a storey. It is in Heinrich Kulka's monograph on Adolf Loos that the news of the completion of the work by Hugo Ehrlich is recorded. Loos adopted this global volumetry, but reconfiguring the entire exterior modulation of the facade.



Image 4.
Main façade Villa
Villa Karma.
Image obtained from:
<https://ofhouses.com/post/147030160856/325-adolf-loos-villa-karma-montreux>

In December 1903 he traveled for the first time to the place where the works were being carried out. At the end of 1906, Loos resigned from the direction of the works, it is not known if it was because of certain disagreements with the owner or because of personal issues that he was suffering at that time, the house was still under construction, so he could not take charge of the second floor. These discrepancies may have been due to the simple and austere appearance of the building. In fact, the town planning inspection commission considered that the façade of the house was an attack on the beauty of the lake and did not fit in with the language of the area.

Architect Hugo Ehrlich was in charge of finishing the rest of the house and the landscaping. The delicate application of the various materials and the characteristic properties of each one already shows the innovative architecture of Loos. With the exception of the smooth-plastered main facade with four Doric columns, all the richness of the house lies in the interior.

“The house should say nothing to the outside; all its richness should be manifested on the inside.” (“Vernacular Art”, 1914)

Despite the substantial unity of the work, there is a clear difference between exterior and interior. The external envelope, projected as a function of complicity with the surrounding nature, and the interior envelope, coherent with the intimate spectacle of the theatrical architecture of the living space. Loos interprets history and achieves an authentic simplification through a process of ornamental cancellation on the root of modern reasoning.

Because of this, the house achieves that singular force given also by that typological that interacts with the surrounding nature, such as the vegetation of the plot, Lake Geneva and the landscape of the mountain range Dent du Midi. It is worth quoting what Loos himself wrote about it:

“... I had been given the honorable task of building in Montreux, on the pleasant shore of Lake Geneva.... There were many stones in that place and since the old inhabitants of the place had built all their houses with these stones, I also wanted to make it like this.... Otherwise, I had no bad intentions. That is why my surprise was indescribable when I was summoned by the inspection commission and they asked me how I, a foreigner, dared to commit such an outrage against the beauty of Lake Geneva. The house was too simple.

Where had I left the ornamentation? My timid retort that, in good weather, the lake was also plain and unadorned, and yet many people found it acceptable, was totally ineffective. I received a notice that the construction of such a building was forbidden because of its simplicity and consequent ugliness.

I went home happy and satisfied... Who, of all the architects on earth, has ever obtained written confirmation from an inspection committee that he is an artist? In my case everyone had to believe it, including myself. Because I was banned, banned by a commission, like Frank Wedeking or Arnold Schönberg. Or rather, as Arnold Schönberg would be if the commission could read the thoughts contained in his notes” (My First House, 1910).

Austerity is the source of the hostility that Loos’s architecture encounters in the cultural context of the time. The opposition and aversion already declared in the Vienna of the Secession will be reiterated with energy due to the construction of the building of the Michaelerplatz (1909-1911), so it is not fortuitous, that until seven years after returning to Vienna from his trip to America, he did not get the first commission as an architect. And it is significant that his first client was an intellectual like Theodor Beer, a man of singular personality. Beer, then 37 years old, was a professor at the Faculty of Medicine in Vienna, had a vast cultural background and had written, in addition to essays on psychology, essays on art and philosophy. His progressive mentality led him to be attracted by the unconventional architecture of Adolf Loos, as evidenced by the letter Theodor Beer wrote to the architect after their first contacts in 1903: “... I attach little importance to what I am told and much to my experience ... I will first have to see if my taste coincides with yours. And also to disprove his reputation for intolerance and for not finishing his work...” (Adolf Loos, B. Gravagnuolo, p.107).

It is always difficult to establish to what extent a client influences the final result of a work, and even more so in a case like this one, in which the client explicitly declares his intention to collaborate in the project:

“... I hope that you will joyfully and lovingly dispose yourself to this unusual unitary work, and that I will be able to provide with my collaboration something especially valid.”

The villa is an example of his “cladding theory”, according to which the constructive elements of the house are clad through the architecture. The use of material properties, such as surface and color, for example, must be considered in relation to the cultural historical context; it is not the ornament, but the material that defines the surface of the architecture.

The interior of the villa is an exhibition of Loos’s skill in the use of noble materials such as marble in an academic and bare of ornamentation.

Walking through the interior of the house we find another dimension of space, in the interior crossed the threshold, within the space that surrounds the oval double-height foyer. The change of language is violent and can be perceived instantly.

The foyer has an oval opening in the ceiling into which the second floor overhangs. The marble floor has a checkerboard pattern. On both the first floor and the second floor there are many spaces that demonstrate Loos’ aesthetic sensibility. For example, the dining room and the porch over the lake that communicates directly with it.

Each room is marked by the specific qualities of the material used. It is only through the materials that Loos’ architecture can say everything that can be “said”. The intensity of the natural light is, in turn, a sign of the greater or lesser degree of intimacy of the room, even manifested in the artificial lighting, since the private rooms, intended for reflection, enjoy indirect light.

The basement floor is used as a service area with access to the first floor office area. The first floor can be broken down into four sectors: the service area formed by the corridor and the checkroom; the library on the outer perimeter of the square floor, facing the street; the dining room and the porch that closes the other two sides of the square towards the lake; and, finally, the two central, private rooms, the smoking room and the reading room.

There is an axis in the house, the passage that leads from the entrance to the back porch, as the beams also emphasize. The beams and the beams form a two-tone color scheme marked by the contrast between the white plaster and the dark wood. On one side of the entrance hall is the checkroom with a toilet.

The closet is decorated with dark wood in rectangular shapes in the doors that run along the entire wall on the left side, the quality of the built-in closet, without ornaments, is delegated to the beauty of the wood and the elegant geometric grid of the wall-window at the back makes one think of a quote from Adolf Loos regarding Japanese vocabulary.

False beams cross the ceiling horizontally and with a white marble floor. From this hall starts the staircase that leads to the second floor. And a door leads to the office area, with a staircase from the basement, kitchen and a dumbwaiter. The office communicates with the dining room, giving service to the dining room. From the service and office area there is access to a terrace.

The passage or corridor separates two environments that are the core of the day area, on the first floor, the dining room and the living room. The dining room is distinguished by the dominance of marble, the noble material that covers not only the black and white checkered floor but also the curved walls towards the doors. Curvilinear forms are very rare in Loosian interiors and are used here to mark the full thickness of the wide pre-existing walls. The ceiling covered with metal plates is striking.

Here Loos also uses light fixtures and the checkerboard pattern on the floor, as he did in the entrance atrium. The architect integrated the furniture as part of the architectural structure, noticeable in the shelves built into the back wall of this dining room.



Image 5.
Hall and wardrobe area. Villa
Karma.
Image obtained from:
<https://i.pinimg.com/originals/b0/e2/e2/b0e2e2bb-ce0c7dc6b9d60bae9dc3205b.jpg>

On the opposite side of the dining room, the living room with fireplace from whose windows overlooks the landscape and connected to the same porch that overlooks the dining room. Returning to the foyer, on the left hand side we pass to the smoking room with fireplace, this communicates with the library, also lined with marble and mahogany overlooking Lake Geneva.

The smoking room achieves the highest degree of intimacy with the delicate harmony of chromatic tones ranging from the soft blue of the walls to the faded tones of the majolica of the fireplace and the warm colors of the carpets; the indirect light filters through stained glass, blending with the light of the fireplace and candles.

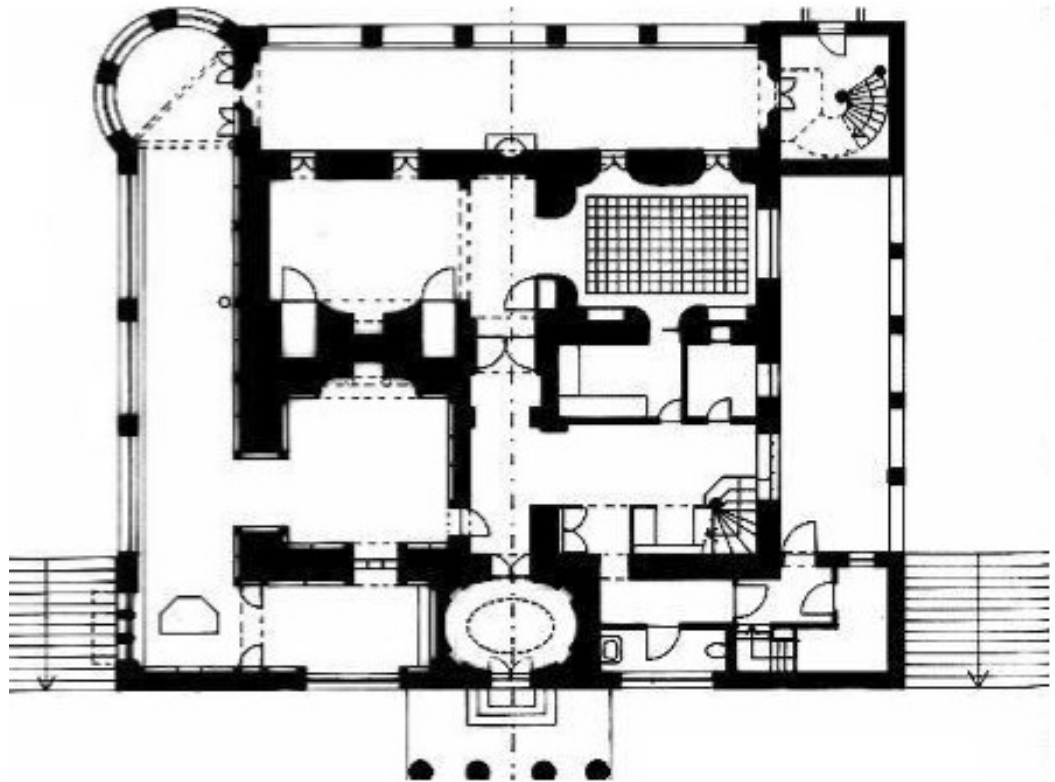


Image 6.
Ground floor. Villa Karma.
Image obtained from:
<https://plansofarchitecture.tumblr.com/post/99787367349/adolf-loos-villa-karma-1903-1906-montreux>

The most modern atmosphere of the first floor is found in the library room. Here the grid pattern that dominates the entire house is repeated, whether on the ceiling, walls or floors. The library of Villa Karma has a simple but at the same time expensive decoration, complementing the perception of elegance characteristic of the architect. The grid pattern that dominates the entire house is repeated here, whether on the ceiling, walls or floors.

The yellow marble flooring of Persian carpets. The walls with black marble bookcase with mahogany shelves; mirrors between the windows to the front walls.

The ceiling is covered with mahogany panels or coffers. The library has a desk or office area, where the blue of the horizontal covering of the desk stands out, and in the circular floor plan it forms a lookout to the lake, from there you can access the portico mentioned above.

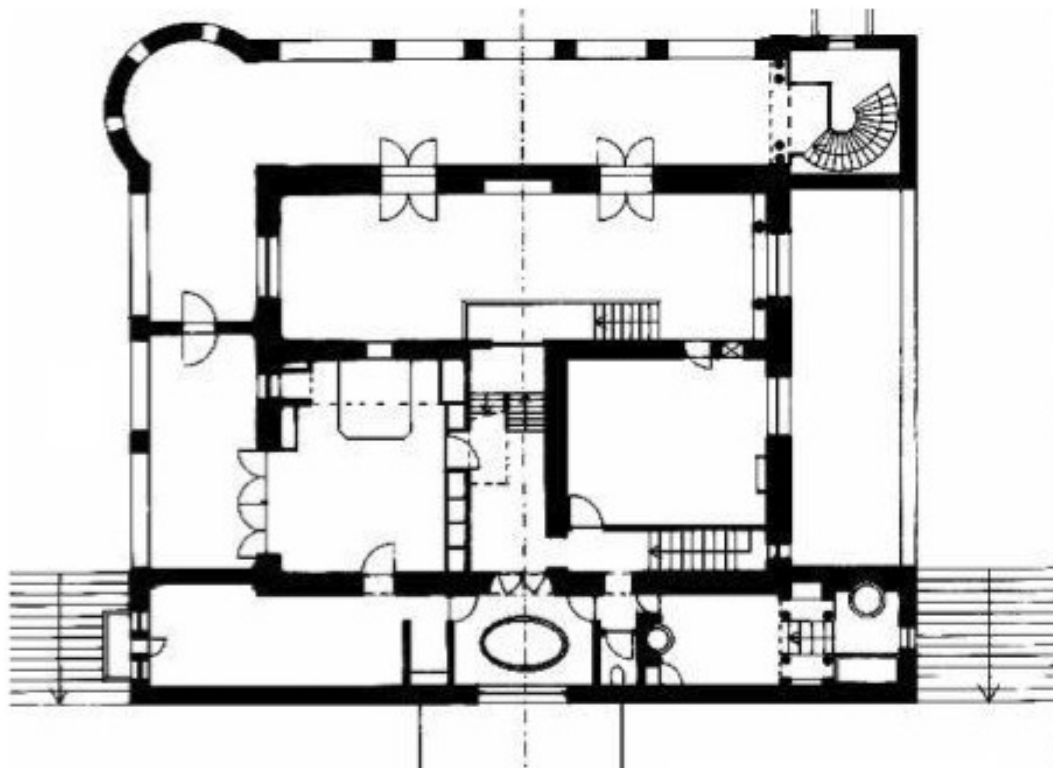


Image 7.
Second floor Villa Karma.
Image obtained from:
<https://plansofarchitecture.tumblr.com/post/99787367349/adolf-loos-villa-karma-1903-1906-montreux>

As you walk through the room, different atmospheres follow one after the other: rest, where the large and enveloping divan in the round room invites you to relax; research and study in the longitudinal part with a wall equipped with simple mahogany shelves cut by strips of marbled marble that correspond to the mirrors facing them, rhythmically interrupted by the large glass windows; writing, where the corner equipped with a desk is reserved for this purpose.

The difficult relationship between social space and intimate space is again presented in the same way on the second floor. All of it is the bridge between the daytime area on the first floor and the nighttime guest and service area on the second floor, a floor in which Loos no longer intervened. This is primarily intended for a large music room. The dominant material is wood, adopted for the walls and the coffered ceiling, which seemed to project its pattern on the parquet floor.

A narrow staircase leads to the master bedroom, which is located in the interior, thus satisfying Beer's desire for a "secret access". This room has no direct openings to the outside and receives indirect external light only through a narrow window covered by a curtain, connected to a living room with a fireplace that overlooks the outside.

On this floor you can enjoy the zenithal view of the entrance hall below, a wooden railing surrounds this open space, with the oval outline covered with golden mosaic and a small pavement, probably to accurately form the oval of the opening, as it is born of this, yellowish color, according to the gold of the mosaic.

One of the most striking rooms in this project is the master bathroom in which classicism appears through the black marble veined in white, the bronze doors and the marble columns. It is not only the use of materials that attracts attention, but also its enormous size. And as Vera Behalova reminds us in her article *Die Villa Karma von Adolf Loos* in the publication "Alte und moderne Kunst" no. 113 of 1970: "the body with all its physical demands was for Beer, as for the ancients, something not to be ashamed of and to be cared for".

The bathroom here takes on a pagan value and elegance. The two bathtubs recessed in the floor and surrounded by columns are reached by descending four steps, while on a higher level there is an adjoining space for gymnastics, equipped with a fireplace and illuminated from above. The Roman references are evident.

Actually, in all the rooms on these floors, there is an atmosphere of distinction and intellectuality, the same that was breathed in the socio-cultural circles of the time.

The second floor also contains private rooms, some of them with terraces, a dressing room, guest and service bedrooms and a bathroom. Since Loos did not work on this floor, we will only show its layout. Finally, Loos took care of the outdoor facilities, a tennis house and the villa's wall. But, as already mentioned, it was not he who carried out the work. There is something about this work of his youth that makes it one of his most fascinating architectures.

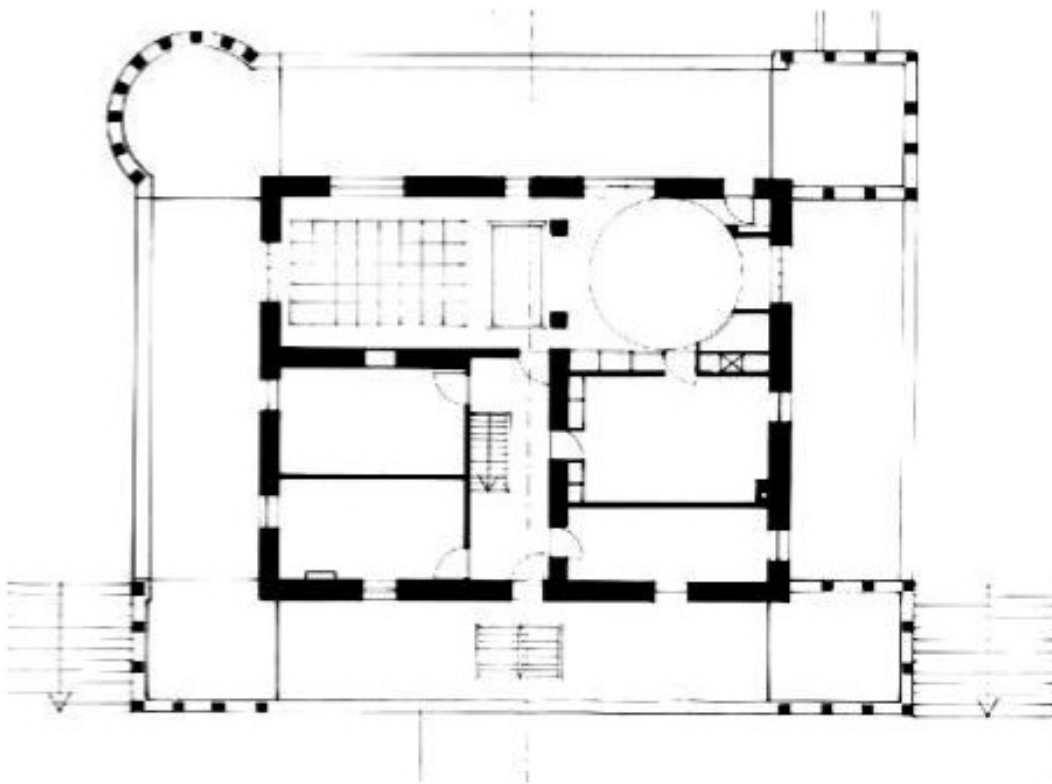
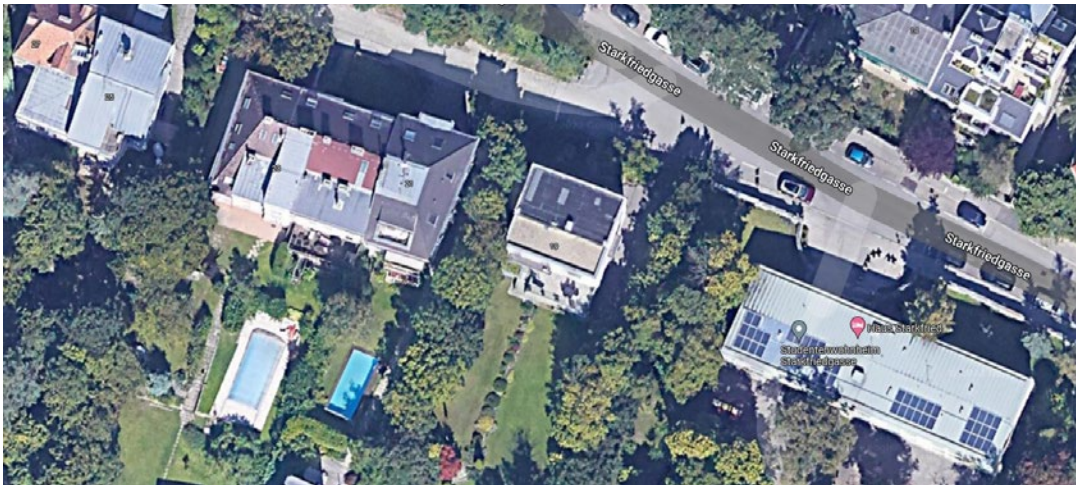


Image 8.
Second floor. Villa Karma.
Image obtained from:
<https://plansofarchitecture.tumblr.com/post/99787367349/adolf-loos-villa-karma-1903-1906-montreux>

2. FORMAL ANALYSIS OF THE VILLAS

VILLA MOLLER (1928 - 1929)

The Moller House, built between 1927 and 1928 for the textile industrialist Hans Moller, is located at Starkfriedgasse 19, 1180 Vienna, Austria.



Hans Moller commissioned Adolf Loos to design a new building in a residential area of Vienna.

This work, one of Loos' last projects, reveals many of the Loosian characteristics already evident in some of his earlier residential works.

In the Moller house, the façade to the street is symmetrically configured in terms of volumetry and spans. However, the façade to the garden is totally asymmetrical, both in terms of its configuration and windows, as well as in terms of the terraces overlooking the garden, which break the total volume of the building.

It also reflects the structural scheme of the perimeter load-bearing walls with a pillar, interior areas of central chimney.

It is interesting to note that in this project and for the first time, the sobriety of the stuccoed surfaces of the facades, totally free of any ornamentation, goes beyond the white wall, entering the interior, with the geometric simplicity that this entails in the interior architecture.

Image 9.
Aerial view of the Moller House, Vienna.
Image obtained from :
Googlemaps.



Image 10.
Main façade of Moller
House.
Image obtained from:
wordpress.com website

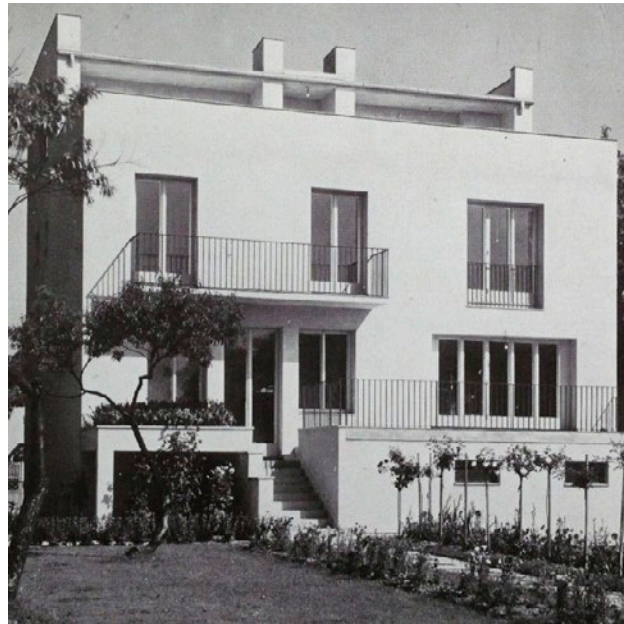


Image 11.
Rear façade. Moller House.
Image obtained from :
web wordpress.com

The spaces of social representation of the house are clad in hardwoods and marble, or in a combination of plaster and wood. The spatial configuration of the interior teaches us about the principles of the Loosian Raumplan.

Where the application of this concept is most evident is in the relationship between the rooms on the second floor and the main living area of the house. Although the entrance to the building is located in a central position on the ground floor, the interior circulations are not axial on the access floor, nor on the floor of social representation, the second floor. However, there is a rotational circulation on the private bedroom floor, second floor.

The entrance hall has a low ceiling and from its right corner starts a staircase that leads to an intermediate cloakroom area, continuing to the second floor. All the service quarters are located on the access floor on the left side, service areas, kitchen, garage, laundry and pantry.

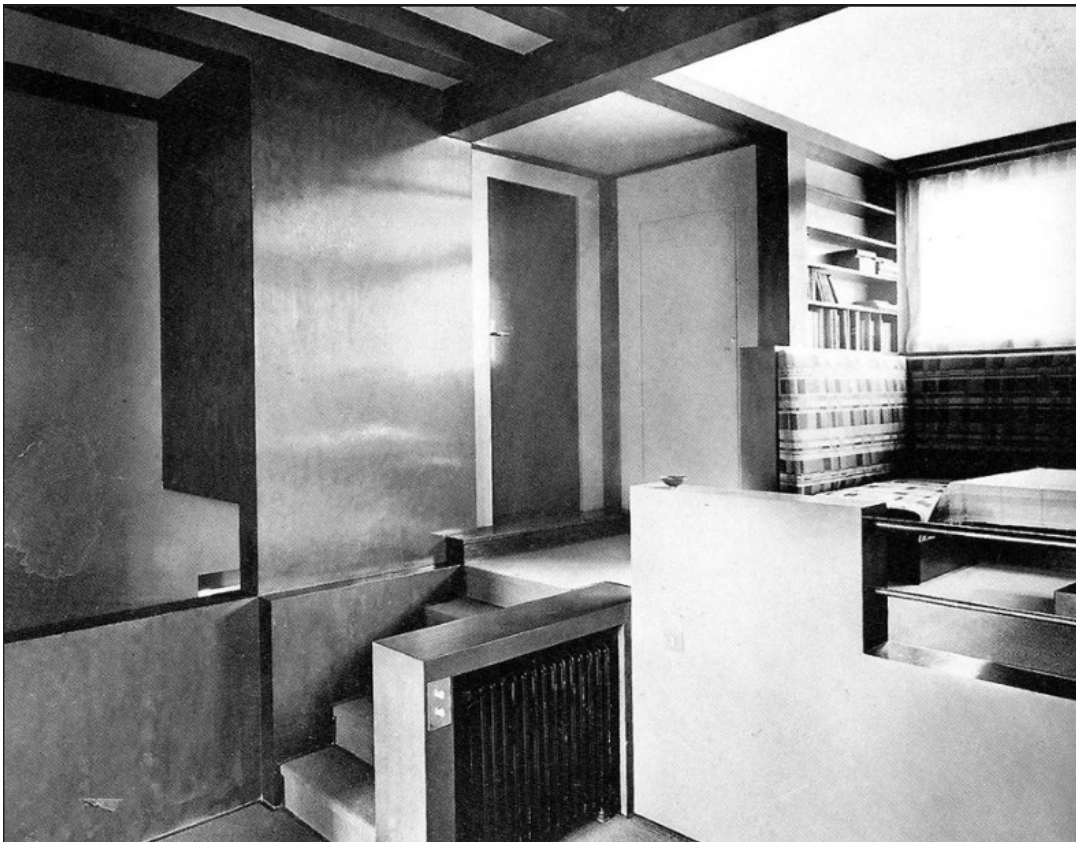


Image 12.
Interior view of the house
Moller. Raumplan living-
distributor area.
Image obtained from:
http://es.wikiarquitectura.com/index.php/Villa_Moller.

The hallway is a compressed, shallow space, a real transfer point that sends us in other directions. A few steps to the right lead to the first stop: a luminous checkroom. Continuing up the staircase that develops at right angles, the solemnity of the ascent is accentuated, revealed by the abstract play of volumes reduced to their geometric essence and the network of their reciprocal interrelations and introspections. At the top, the staircase leads to the living room, articulated on several levels. We have entered the heart of the house.

The most intimate and private environment is the living room-distributor, separated from the living room floor by five steps and encompassed in the white parallelepiped hanging outside. The greater height of the living room is 3.20 m, with respect to the living room-distributor that is 2.50 m. denotes the relatively more public character of the first environment. This confirms that the Raumplan is a spatial design method loaded with psychological values.

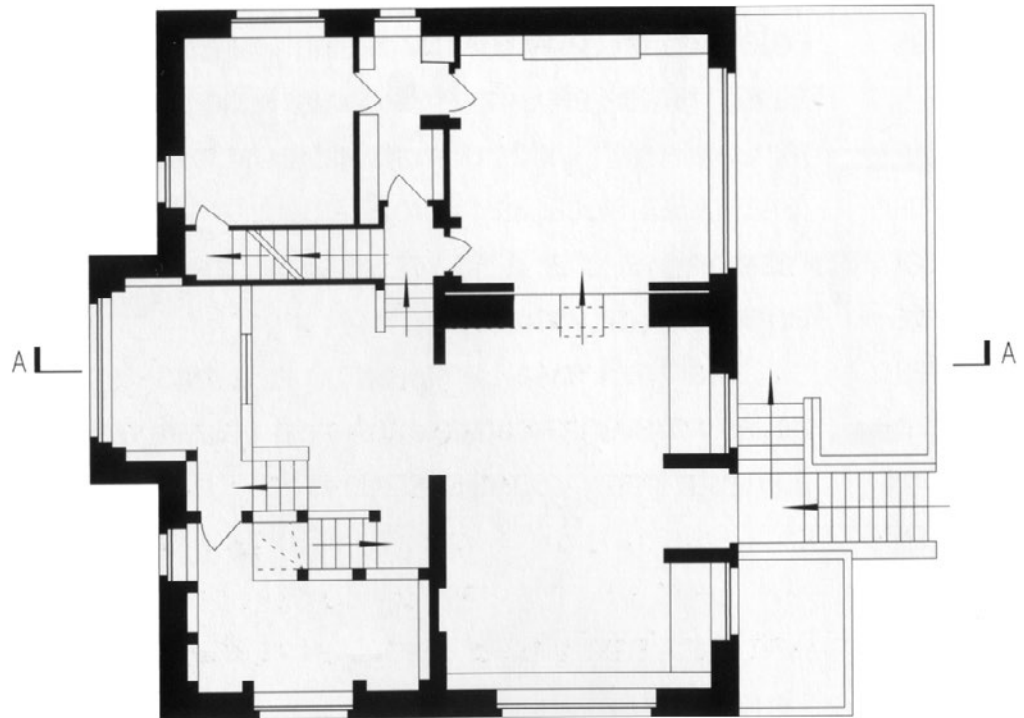


Image 13.
First Floor Moller
House.
Image obtained from:
[https://
es.wikiarquitectura.
com/edificio/
VillaMoller/](https://es.wikiarquitectura.com/edificio/VillaMoller/)

The second floor is characterized by the concatenation of spaces, each one intercommunicated with the others; it comprises a large living room, a music room, the dining room and the kitchen-office. The living room-distributor is conceived as a volumetric space, with a high ceiling height. This space, articulated on several levels, contains a more private environment, wrapped in the volume that overhangs the facade, which is accessed by a small flight of stairs. At the same level of this area is a small private library.

The spatial configuration of the interior teaches us about the principles of the Loosian Raumplan. Where the application of this concept is most evident is in the relationship between the rooms on the second floor and the main living area of the house. Although the entrance to the building is located in a central position on the ground floor, the interior circulations are not axial on the access floor, nor on the floor of social representation, the second floor. However, a rotational circulation is observed on the private bedroom floor, second floor.

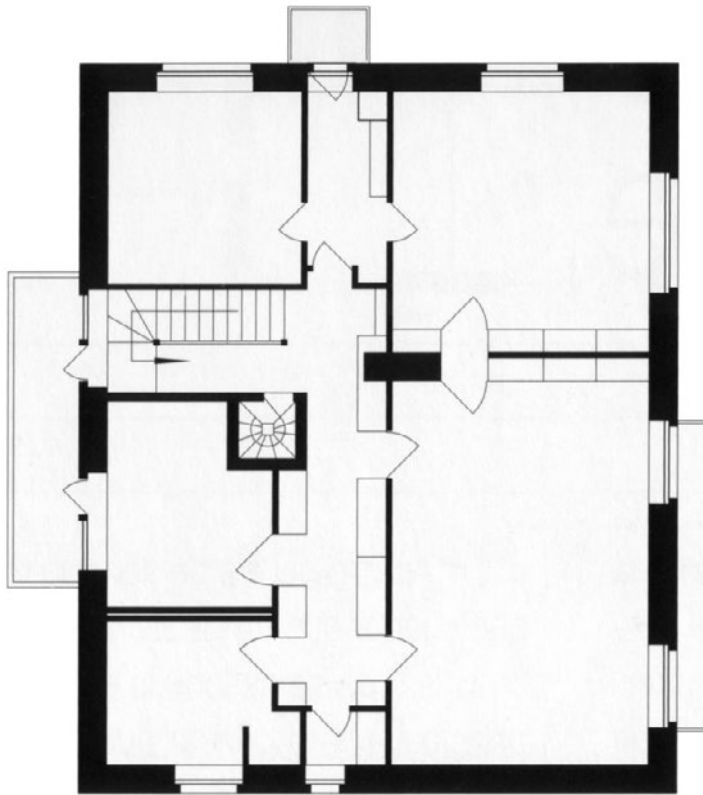


Image14.
Second floor Moller House.
Image obtained from:
[http://es.wikiarquitectura.com/index.php/VillaMoller.](http://es.wikiarquitectura.com/index.php/VillaMoller)

The music room and dining room are turned to the garden with a southeast orientation, occupying the entire back of the house. Both spaces are visually linked, although the music room is on the same level as the living room, while the kitchen-office and the dining room are on slightly higher levels and are accessible through the stairs located in the living room and in the part of the living-distributor.

The articulation of the interior surfaces of this apartment has a very Loosian character. The dining room, the music room and the small library are clad in hardwood paneling. The surfaces of the living room are articulated and differentiated from each other by bright colors that enhance the simplicity of the geometric outline of the various spaces in the room.

As already mentioned, on the second floor all the rooms, both bedrooms and bathrooms, surround the central part of the distribution. The top floor consists of a living area of guest bedroom, bathroom and a workshop, which occupies half a floor, the rest is terraced.

This house can be read as a manifestation of the Loosian philosophy, as a representative testimony of all the self-demanding standards. This is proven by the implacable aspect of its form, resulting from the integral application of the foundation that bathes the Loosian theory of the project.

The reading that we have made of the spatial and functional articulation of the house in its interior, and the one that exists between exterior and interior, and between the own faces of the exterior, reflect all these principles.

The “white wall” is the star of the street façade, perfectly rectangular, underlining with geometric purity its nature as a separation between the private and the public.

The symmetry is a renunciation and abstraction of any kind of ornamentation. The wall provides the conceptual grid that cages the entire composition: a compact, solid, full presence, perforated only by a few gaps in the rectangular windows and torn by the diagonal cuts that mark the entrance. It is the only element that stands out, in opposition to the static nature of the enclosure.

Adolf Loos said that the use creates the form of culture and objects, while others say that the innovative form can influence the form of culture.

2. FORMAL ANALYSIS OF THE VILLAS

VILLA MÜLLER (1929 - 1930)

La Villa se encuentra en la zona Střešovice, Praga 6, una de las zonas residenciales más exclusivas de la capital de la República Checa, al noroeste del centro, sobre un solar con pendiente y vistas al casco antiguo de la ciudad.



On the recommendation of architect Karel Lhota, who had worked on several projects with Adolf Loos, Mr. Müller and his wife Milada, commissioned the design of the villa to Loos. Mr. Müller was the owner of a pioneering construction company in the use of reinforced concrete Kapsa-Müller, so the house was to be an exponent of special relevance. Lhota helped in the realization of the project and in the elaboration of the spatial design, as manifested in a contract signed by the architects in which the collaboration between the two is specified in that work.

Image 15.
Aerial view of the Müller house, Vienna.
Image obtained from:
Googlemaps.

The Villa Müller is the definition of a modern house, according to Loos, at a time when wealthy, progressive industrialists were the source of modernist commissions. It is undoubtedly a perfect example of the revolution that his work represents.

In it we can see how he breaks with the classic vertical arrangement of the floors and creates rooms at various heights and unique spaces, linked by stairs or elevators and arranged around an imaginary axis.

As a reference, in this same year Le Corbusier completed the Villa Savoye in Paris and Mies van der Rohe the Tugendhat Mansion in Brno.

Villa Müller was built on a pentagonal plot with a total area of 1270 m², of which 555 m² are built and 715 m² are garden. The plot has a slope of 11 meters and has a north orientation. This sloping plot was a disadvantage when it came to erecting the building.



Image 16.
Exterior view of the Müller house, Vienna.
Image obtained from:
https://rjaviarsar.wordpress.com/2014/12/22/la-villa-muller-1928-1930_-_adolf-loos/

Mr. Müller had no hesitation in choosing one of the great architects of the time to design his own house. Loos applied his spatial conception, known as Raumplan, reaching with this villa its culmination.

The furnishing of the interiors, in many cases designed by the architect himself, was the manifestation of the surprising harmony between modern functionalism and classic English style.

Each room of the Villa Müller is not only differentiated by its volumetric form, but also by its treatment in the cladding, resulting in unique spaces. Given Loos' preoccupation with cladding issues, he established a meticulous control over the entire interior of the Villa Müller, taking care of its surface finish. The exterior architecture penetrates the entrance space.



Image 17.
Exterior view of the Müller
house, Vienna.
Image retrieved from:
[https://www.
visitczechrepublic.com/](https://www.visitczechrepublic.com/)

Entering the house through the semi-basement floor we find, on the left hand side, a reception room for visitors who are not interested in going any further. A narrow corridor leads to a hallway with cloakroom and toilet. Before, we left behind a door on the right, a staircase that would lead us to lower service areas and all the upper floors.

From the vestibule a narrow and short staircase in “L” leads us to a large space, being this change of scale a spectacle for the visitor. Without entering it, we find on the right hand side some steps that lead us to the dining room of smaller proportions and communicated to the large space of the living room by the perforated wall and covered with marble.

The dining room, connected to the office area and the kitchen complete the right side of the house on that floor. By the other steps we will go to the living room of the lady of the house that, in turn, has two heights, one for living and another for resting with a divan, communicating with the central part and distribution of the house, from where we find, down a few steps to the office library of Mr. Müller. All this occupies the left side of the house on that floor.

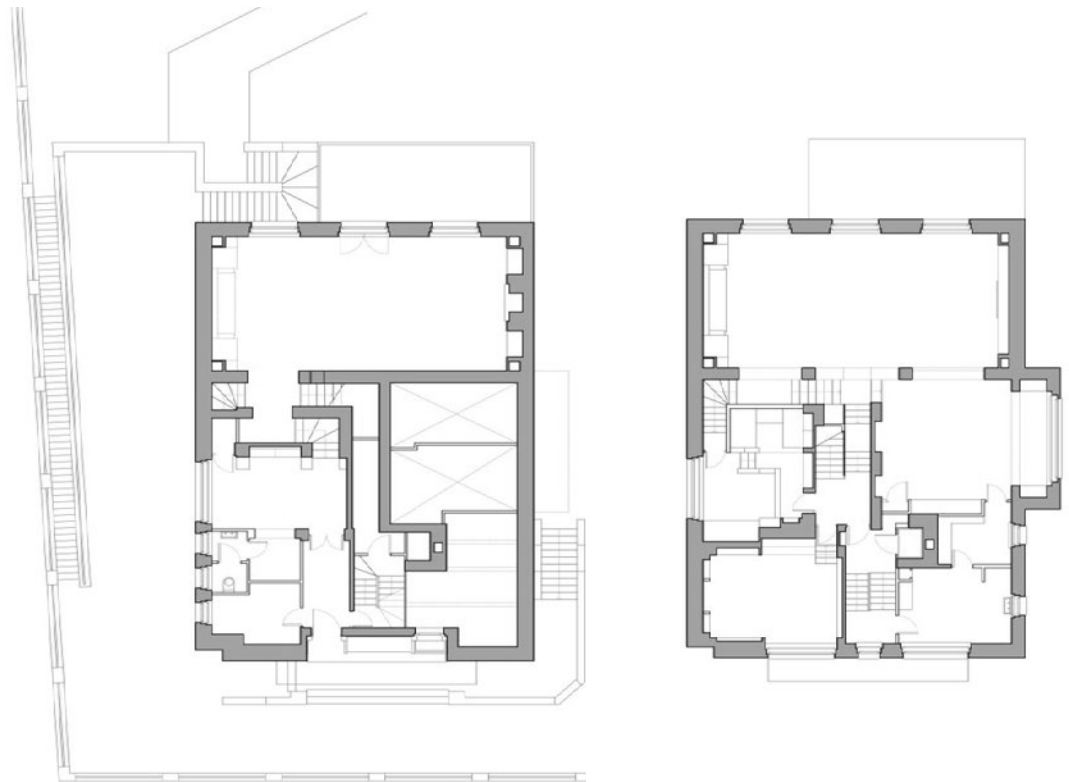


Image 18.
Semi-basement floor.
Access. Villa Müller.
Prague. Image obtained
from
<https://www.urbipedia.org/>

Image 19.
Upper floor Villa Müller.
Prague. Image obtained
from
<https://www.urbipedia.org/>

Returning to the great living room, we find the most representative space of the villa. In depth it occupies a third of the floor and its width the entirety. A wall covered with cipollino marble and perforated with large openings, separates this space from the rest of the floor, the opposite wall, the facade to the garden, has three openings. At one end of the rectangular floor, the fireplace area and at that level, in the wall, embedded two fish tanks that will emit a dim ambient light that together with the lighting of the fire of the fireplace will light up this space.

At the other end we find another conversation area with armchairs and a sofa embedded in a work element and covered with the same marble, up to half height.

Once we are on the upper floor, connected by a centered staircase, we observe that all the rooms revolve around this core of communication and distributor. The master bedroom with a small terrace, centered on the facade to the garden, on each side the respective dressing rooms, the lady's, on the right hand side, communicates with the children's playroom that has a small terrace, and this, in turn, with the children's bedroom. On the left side, together with Mr. Müller's dressing room, we find the bathroom that serves the master bedroom. And completing the distribution of the floor, the guest apartment, bathroom and the service staircase. Staircase that is taken to access the top floor of the roof.

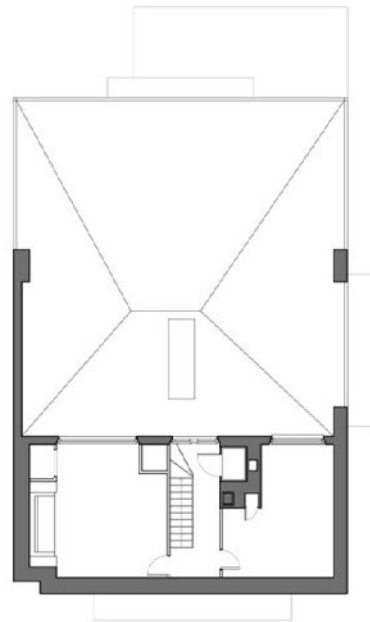
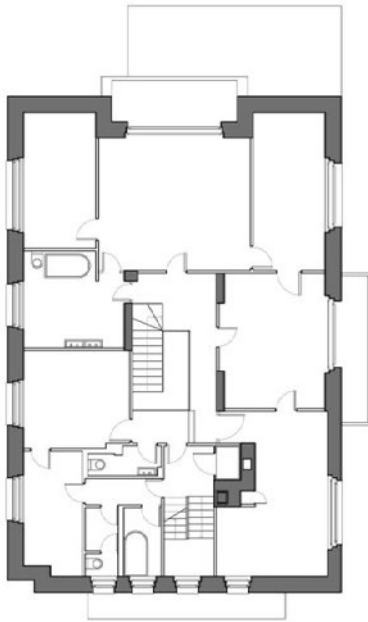


Image 20.
Second floor. Villa Müller.
Prague. Image obtained
from:
<https://www.urbipedia.org/>

Image 21.
Second floor. Villa Müller.
Prague. Image obtained
from:
<https://www.urbipedia.org/>

This floor consists of a darkroom for developing photographs, a hobby of Mr. Müller, and a summer dining room with direct access to the large terrace-terrace of the house.

In this, one of his last houses, Loos presents all his philosophy impregnated in this villa, the cladding, the ornamentation, the terracing and the raumplan in its maximum expression.

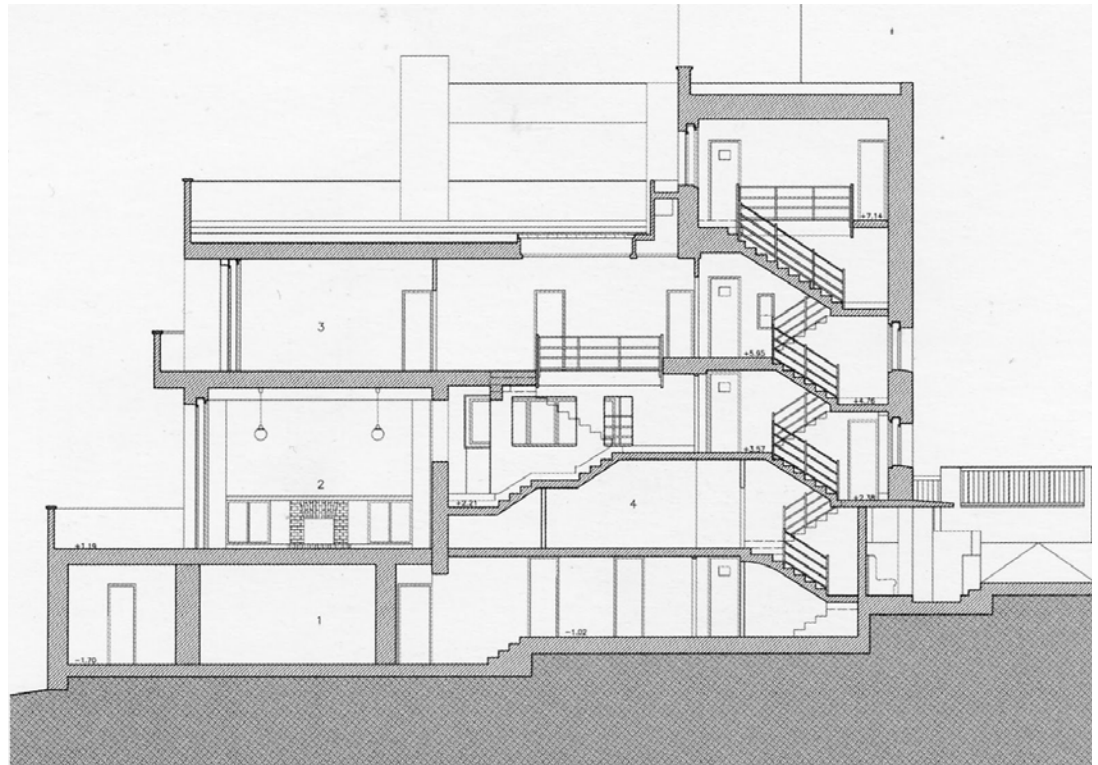
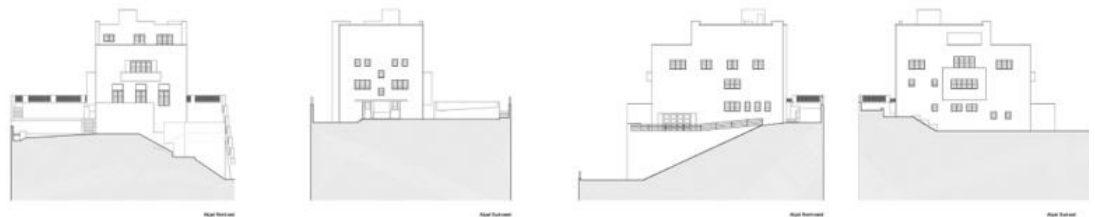


Image 22.
General section. Villa Müller.
Prague.

Image obtained from
<https://www.urbipedia.org/>

Image 23.
Elevations. Villa Müller.
Prague. Image obtained
from:

<https://www.urbipedia.org/>



3. CHROMATIC CARDS OF THE VILLAS

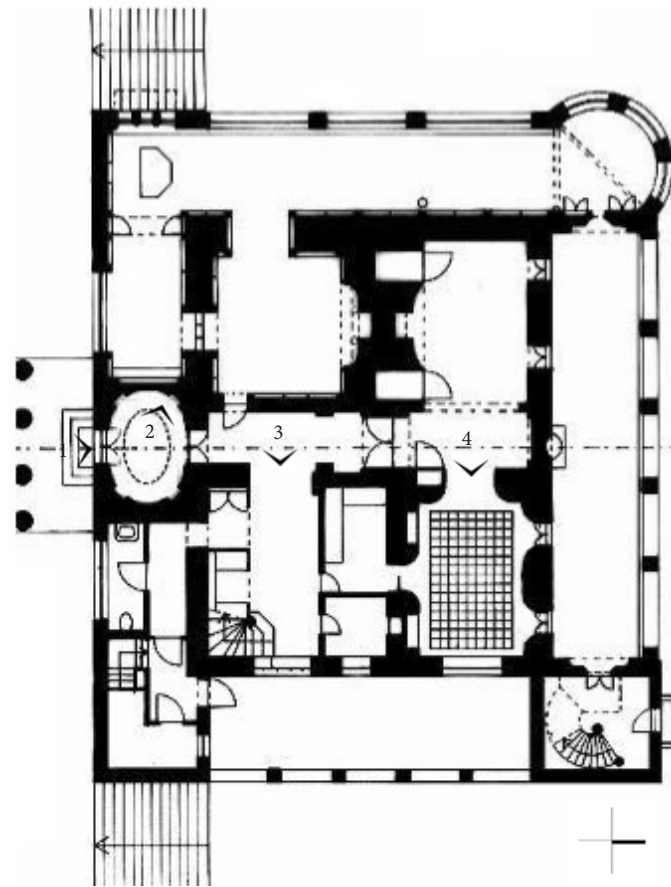
Viewpoint nº3



Viewpoint nº4



Viewpoint nº1



VILLA KARMA

Suiza (1903 - 1906)



- Mahogany panels
- Earthy yellow tiles
- Skyros Marble
- White paint
- White marble
- Golden mosaic
- Black marble
- Bronze sheets

VILLA KARMA

Suiza (1903 - 1906)



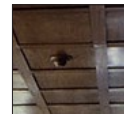
Viewpoint n°5



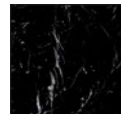
Viewpoint n°9



Viewpoint n°6



Mahogany coffered ceiling



Black marbel



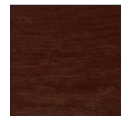
Yellow curtains



Blue worktop



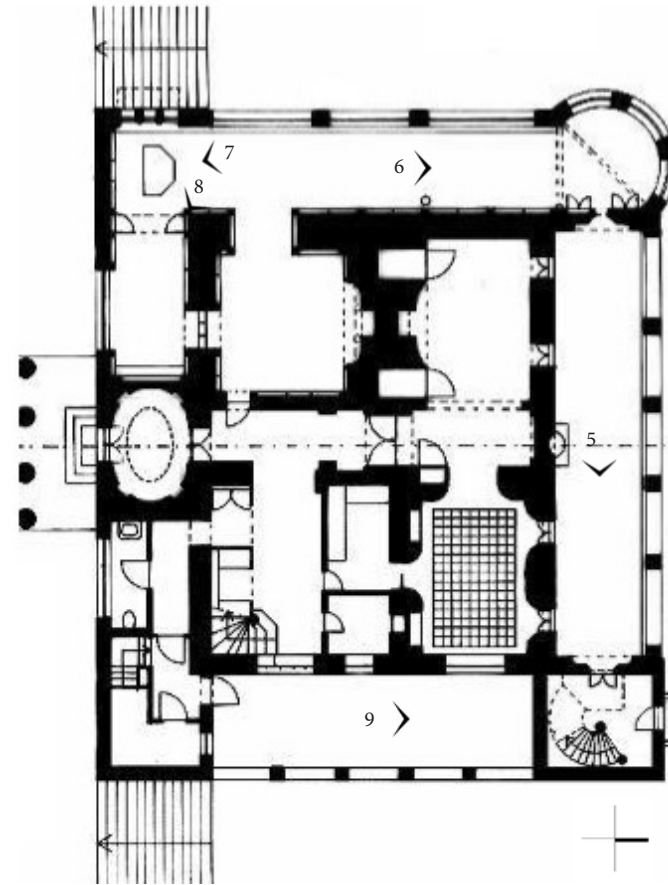
Persian rug



Alfombra persa



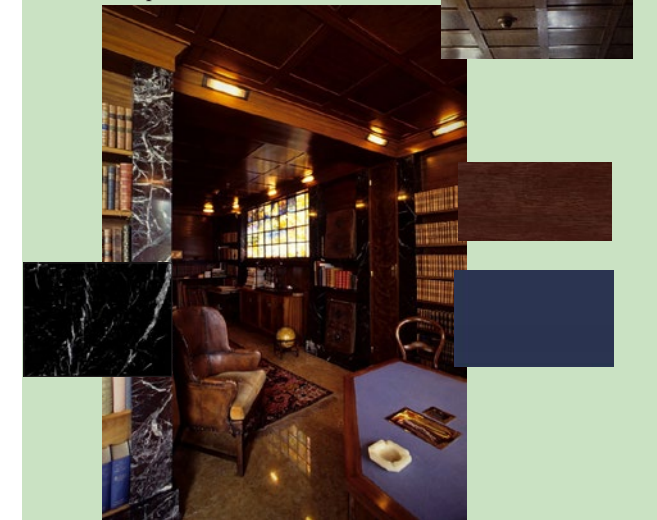
Yellow marble

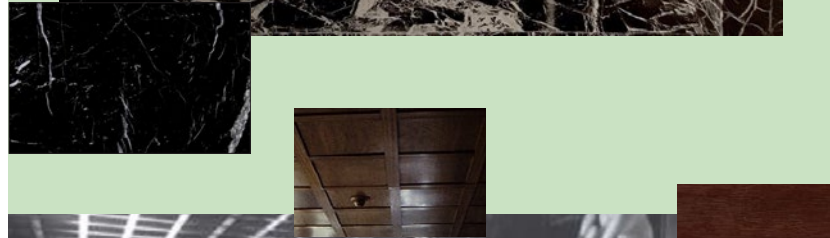
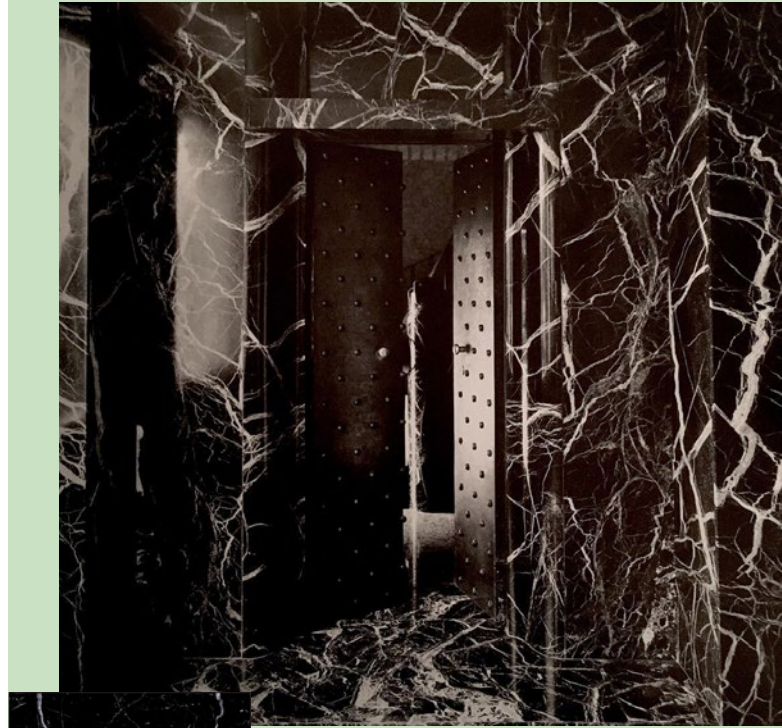
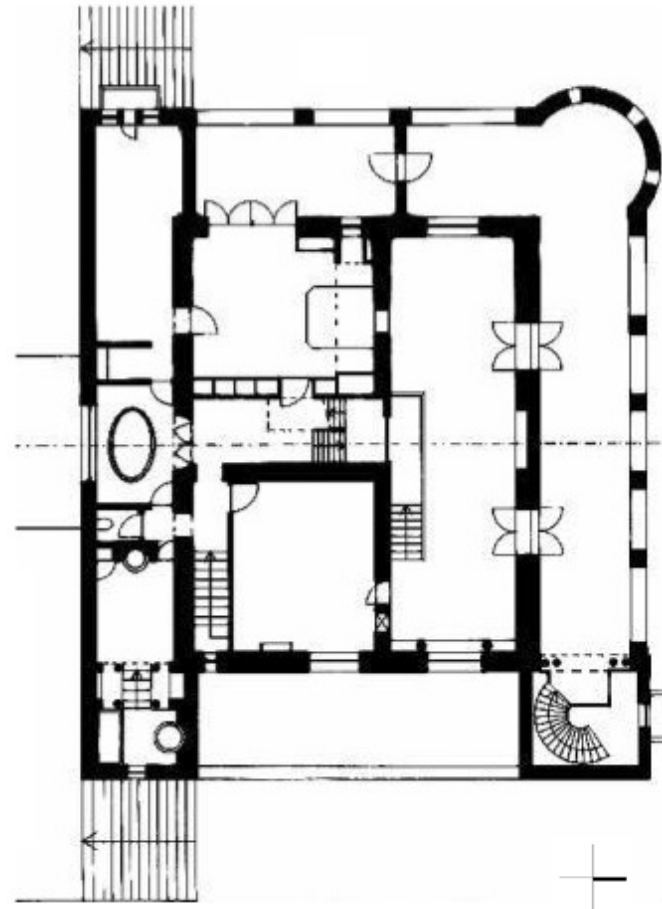


Viewpoint n°7



Viewpoint n°8





VILLA KARMA

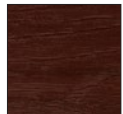
Suiza (1903 - 1906)



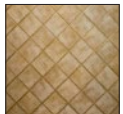
-  Mahogany coffered ceiling
-  Red curtain
-  Persian rug
-  White paint
-  White marble
-  Mahogany panels
-  Black marble

VILLA KARMA

Suiza (1903 - 1906)



Mahogany panels



Earthy yellow tiles



Skyros Marble



Golden mosaic



White marble



Black marble

Viewpoint n°1



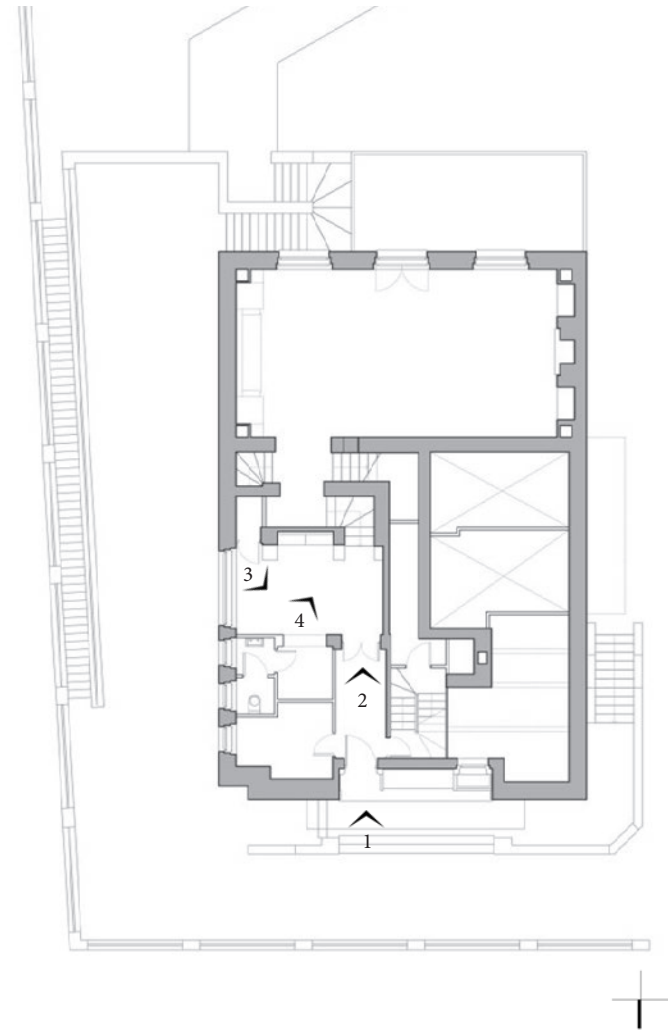
Viewpoint n°2



Viewpoint nº3



Viewpoint nº4



Viewpoint nº1



Viewpoint nº2



VILLA MÜLLER

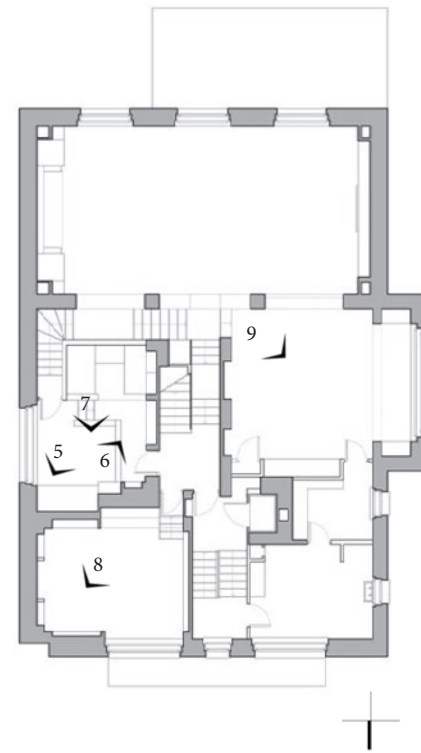
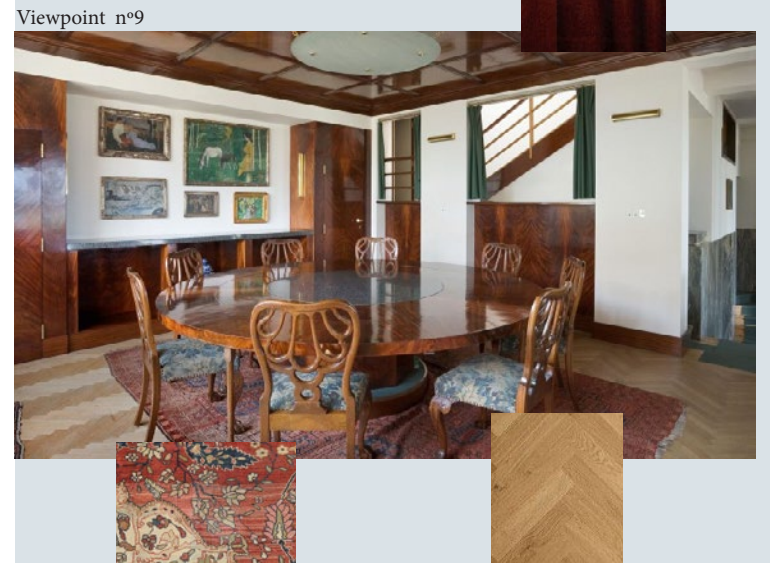
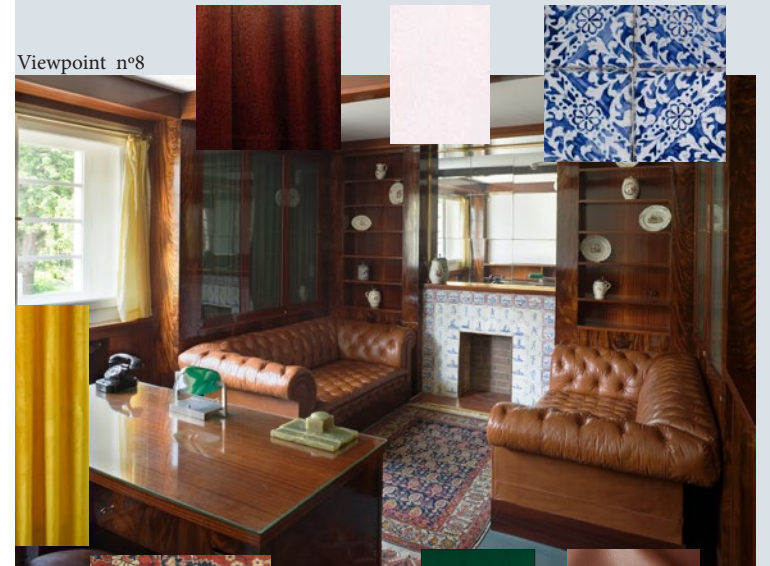
Praga (1929 - 1930)

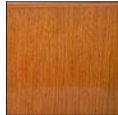
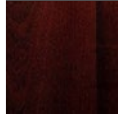
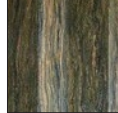
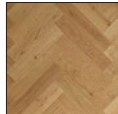

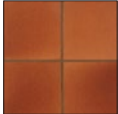








Mahogany wood	Red tile	Green carpet
Travertine marble	Papel pintado	Red paint
Glazed green tile	Alfombra persa	Blue paint
Glazed red tile	Tapiz floral	White paint

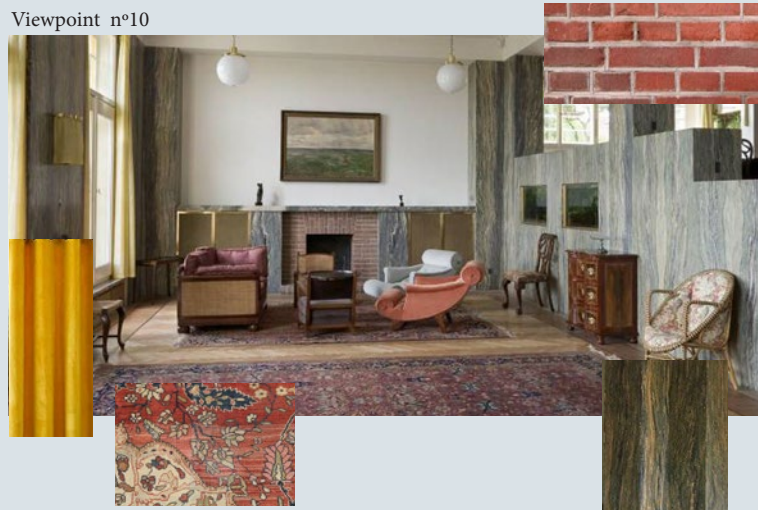
VILLA MÜLLER

Praga (1929 - 1930)



-  Lemon tree wood polished
-  Mahogany wood
-  Cipollino marble
-  Oak Park
-  Leather upholstery
-  Red tile
-  Persian rug
-  Floral tapestry
-  Green carpet
-  Yellow curtains
-  Tiles
-  White paint

Viewpoint n°10



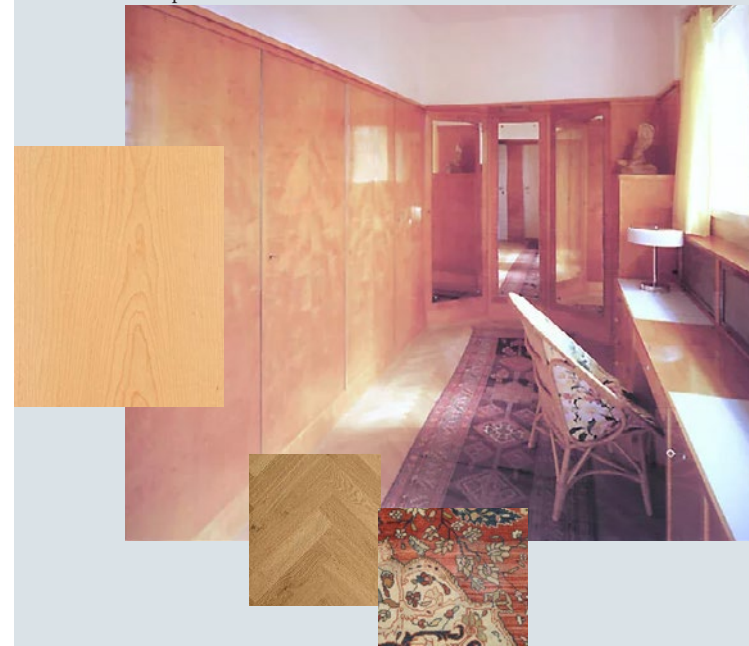
Viewpoint n°11



Viewpoint n°12

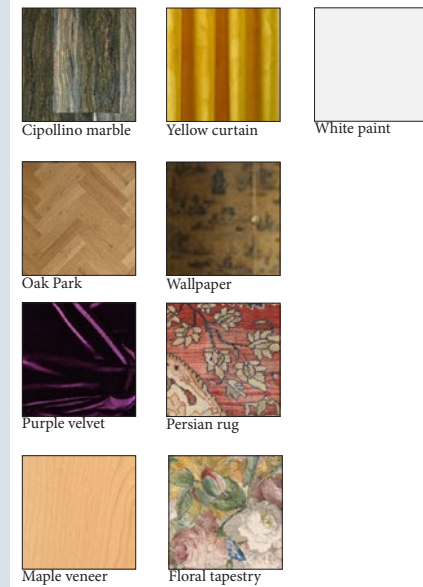


Viewpoint n°13



VILLA MÜLLER

Praga (1929 - 1930)



VILLA MOLLER

Vienna (1927 - 1928)



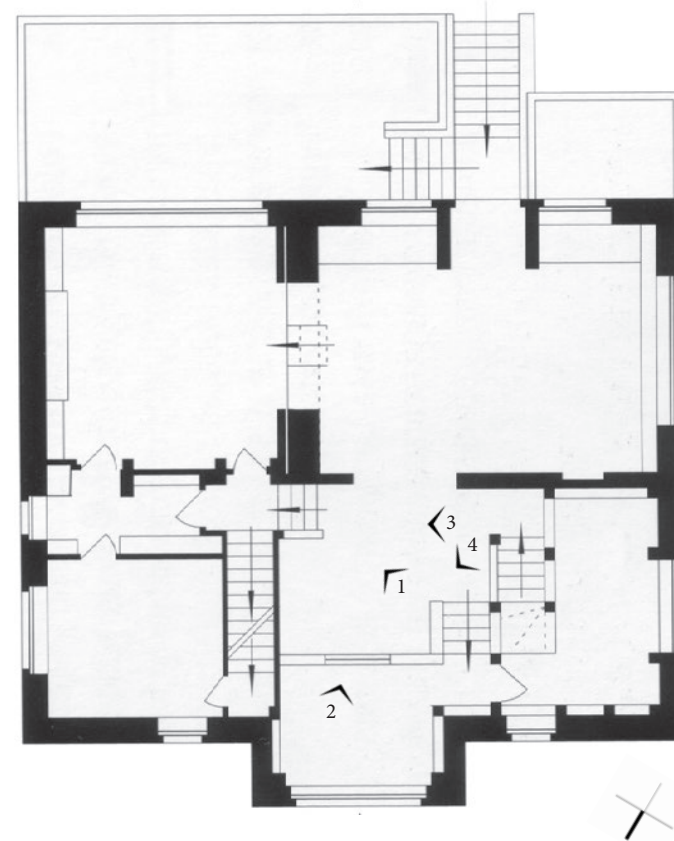
Viewpoint n°1



Viewpoint n°2



Viewpoint n°4



Viewpoint n°3



Viewpoint n°4



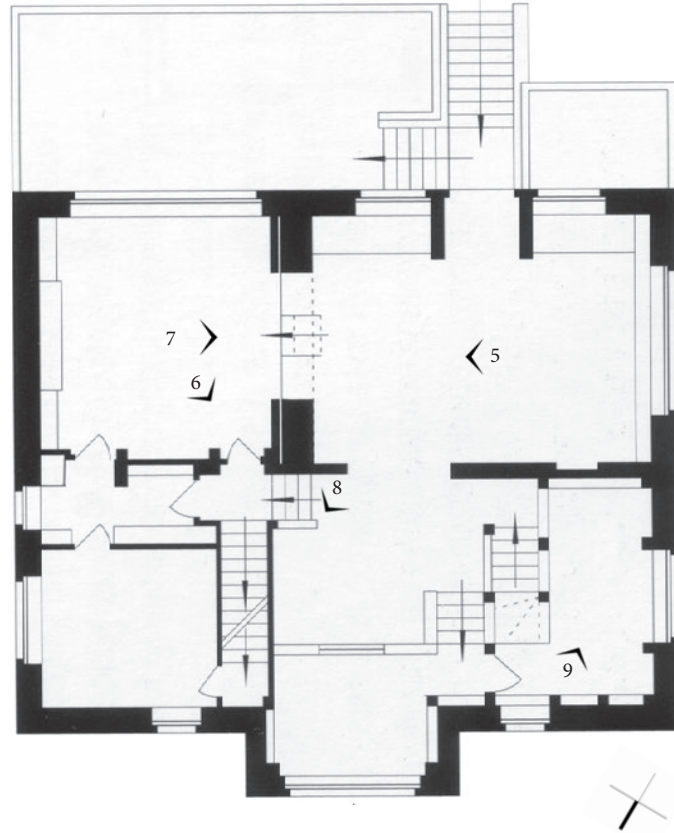
Viewpoint nº5



Viewpoint nº6



Viewpoint nº7



Viewpoint nº8










Viewpoint nº9



VILLA MOLLER

Viena (1927 - 1928)



-  Mármol cipollino
-  Leather upholstery
-  Persian rug
-  White paint
-  Mahogany panels
-  Mahogany wood
-  White curtain

4. CHROMATIC ANALYSIS OF THE VILLAS

4. CHROMATIC ANALYSIS OF THE VILLAS

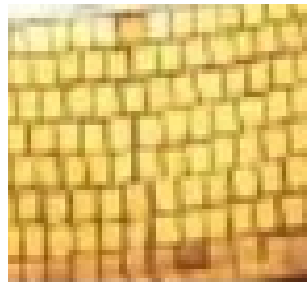
VILLA KARMA

Apart from the smooth plastered main façade with four Doric columns, all the chromatic richness of the house is found in the interior: abundant use of marble for floors and walls, wood for walls and ceilings, as well as copper sheets for the dining room ceiling. This richness is especially evident in the bathrooms, one in white marble and the other in black marble.

In the oval-shaped entrance hall, the marble pavement has a checkerboard pattern in black and white. The walls of the double-height foyer are of yellow-white and red Skyros marble.

The ceiling, soffit and wrought edge of the upper interior balcony are clad in gold-colored mosaic. And a translucent backlit glass backdrop. All this forms a unique and personal chromatic ensemble.

The oval-shaped pavement, regardless of psychological aspects, can be assimilated as a “welcome”, somehow forming a carpet woven with tiles of noble material.



Passing through this hall we enter the foyer with white marble flooring. The walls are made of dark oak panels. The ceiling is made of oak beams, the beams of plaster painted white. On one side of the entrance hall is the checkroom, a dark wood wardrobe with rectangular shaped doors that run along the entire wall on the left side. False beams cross the ceiling horizontally. From this room there is communication with a closet room that has a toilet and communicates with a service area.

This combination of colors given by noble materials such as marble and wood give the whole room an aura of sobriety.

The ceiling with false beams lined with dark oak wood, horizontal, with plastered beams and painted white, induce to follow the path to the end, where we find the staircase that will lead us to the upper floor. This staircase can be seen from a distance because, even though it is attached to the right wall of the room, its starting steps can be seen, which together with the window at the front form a very aesthetic whole.

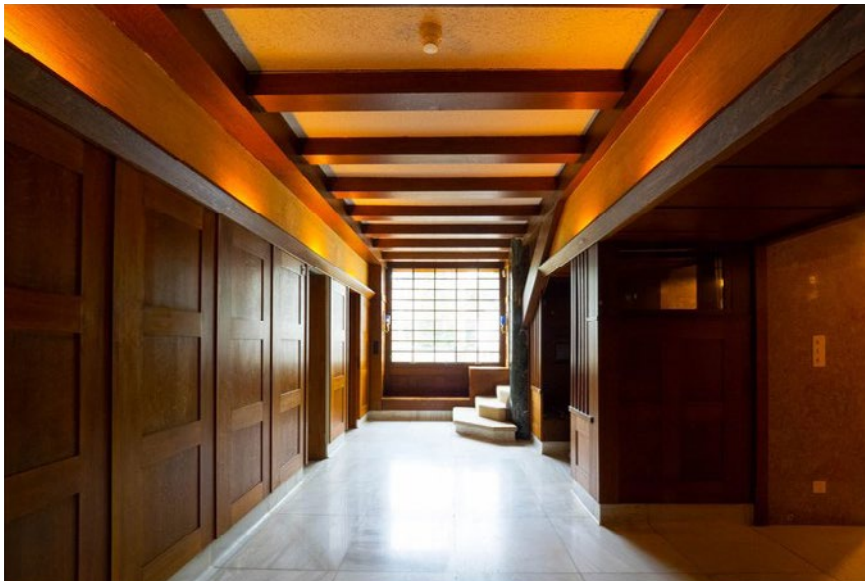


Image 24.
Interior view of the Villa
Karma foyer.
Image obtained from:
[https://twitter.com/
auublishing/
tus/1162801363040002048/
photo/3](https://twitter.com/auublishing/tus/1162801363040002048/photo/3)

As we have said, from this hall starts the staircase that communicates with the second floor. A marble column emphasizes the start of the staircase, one could find similarity with the column that divides the interior spaces of the music room and the podium in the Strasser villa, which we will study later, this type of columns we will see years later in the front of the Looshaus. What denotes in these interiors is that character of “outside”, as well as an invitation to access.

And a door leads to the office area, with a staircase from the basement, kitchen and a dumbwaiter. This room communicates with the dining room, giving service to it. In the dining room marble is used again, its black and white marble pavement, arranged as a chessboard. White marble walls, five-paned window with polychrome glass mosaic. Ceiling covered with metal panels. This communicates with a porch.



Image 25.
Interior view of the Villa
Karma foyer.
Image obtained from:
<https://twitter.com/auublishing/tus/1162801363040002048/photo/3>

In the dining room, Loos also used lighting fixtures. The Viennese architect arranged part of the integrated furniture, forming part of the architectural structure, visible in the shelves built into the back wall of this living-dining room and dividing wall with the office. From the service and office area there is access to a terrace.

Returning to the foyer, on the left hand side we pass to the living room with fireplace, this communicates with the library, this room also covered with marble and mahogany has views towards Lake Geneva. The library of the Villa Karma has a simple but, at the same time valuable decoration, complementing the perception of the characteristic elegance of the architect.

The grid pattern that dominates the entire house is repeated here, whether on the ceiling, walls or floors. The yellow marble flooring covered with Persian rugs, in keeping with the yellow of the curtain fabric. The walls with black marble bookcase with mahogany shelves; mirrors between the windows. The ceiling is covered with mahogany panels, emphasizing the longitudinality of the room, as the longitudinal slats overlap the transversal ones. The library has a desk or office area to the east, where it is observed that the desk itself has a blue countertop, and to the west, in the part of the circular plan forms a viewpoint to the lake, from there you can access the aforementioned portico.



Image 26.
Interior view of the dining
room. Villa Karma.
Image obtained from:
<https://twitter.com/aupublishing/tus/1162801363040002048/photo/3>

Image 27.
Interior view of the library.
Villa Karma.
Image retrieved from:
<http://intranet.pogmacva.com/es/obras/57757>

Connected to the library is the smoking room, where the walls are dominated by the colors of the ceramic tiles of the large fireplace. The walls up to the height of the door are covered with “straw” fabric wallpaper with wooden strips; recessed furniture in natural oak wood and mirrors. Above, the pale blue paint.

From the living room and dining room you can access the porch, this porch has at its end access to a spiral staircase, with another entrance to it from the outside.

We go up to the second floor from the staircase of the hall, on this floor you can see the entrance hall that is below, a wooden railing surrounds this open space, forming a balcony from the second floor.

On the left hand side we find the master bathroom, one of the most striking rooms in this project is the master bathroom in which classicism appears through the black marble veined in white, bronze doors and marble columns. Not only the use of the materials attracts attention, but also its enormous size, the only sense of decoration is that which emanates from the material itself. This refined use of marble as a wall covering contrasts with other spaces where, as in the library, it contains surfaces clad in marble and wood.

Image 28.
Interior view of the lobby.
Villa Karma.
Image obtained from:
[https://insideinside.org/
project/villa-karma/](https://insideinside.org/project/villa-karma/)

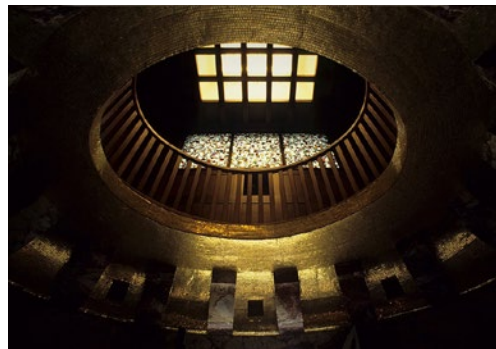
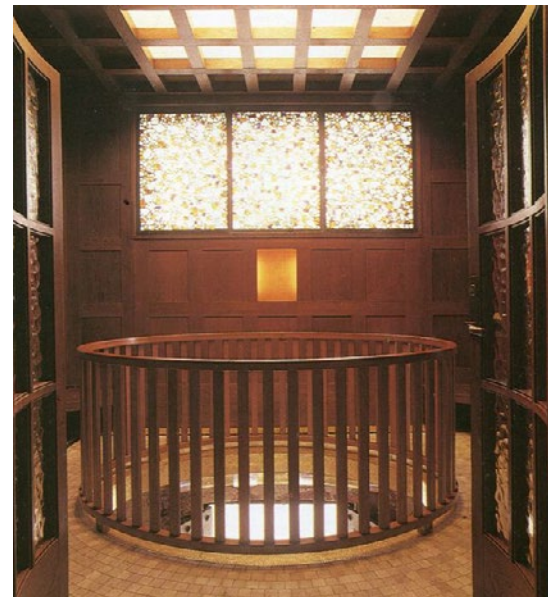


Image 29.
Interior view of the second
floor oval balcony... Villa
Karma.
Image obtained from:
[https://ar.pinterest.com/
pin/369154500687869902/](https://ar.pinterest.com/pin/369154500687869902/)



In other villas we will observe that it treats the bathrooms and toilets in a more austere way. Here the bathroom is treated with the grandeur offered by marble. The black color of the marble, combined with the wood of the doors offers a refined set to create an atmosphere of relaxation and worship of the body.

Continuing in the distributor, we find the private rooms, a cabinet or private room. The master bedroom is on the inside, thus satisfying Beer's desire for "secret access". This room has no direct openings to the outside and receives indirect external light only through a narrow window covered by a curtain, connected to a living room with a fireplace that overlooks the outside.

From the hall, up a few steps, the first flight of stairs leading to the second floor, and down a few steps we find a large music room, just above the living-dining room on the lower floor.

Although we do not distinguish the colors, we can differentiate materials, such as the light marble of the front of the fireplace, the coffered ceiling, wood on walls, Persian carpets and in the background the piano with a large window facing northwest.



Image 30.
Interior view of the second
floor oval balcony... Villa
Karma.
Image obtained from:
[https://ar.pinterest.com/
pin/369154500687869902/](https://ar.pinterest.com/pin/369154500687869902/)

Taking the second flight of stairs leads to the private quarters for both service and guests, with bathroom and terrace, on the second floor.

The use of material properties, such as surface and color, for example, must be considered in relation to the historical-cultural context; it is not the ornament, but the material that defines the surface of the architecture.

The contrast of materials is particularly enhanced by the design of the various rooms, for example in the oval entrance the white, black and red marble surfaces are set against the gold mosaic ceiling; in the library, black and white veined marble is combined with mahogany wood panels and white plastered ceilings; in the dining room, the white marble clad wall rises to a copper ceiling.

This villa is an exceptional example of his “Cladding Theory”. It is an exhibition of Adolf Loos’s skill in the use of noble materials, such as marble, in a purist manner and naked of ornamentation, at least, of the ornamentation we know as such. Both on the first floor and on the second floor there are spaces that demonstrate the aesthetic sensibility of Loos.

4. CHROMATIC ANALYSIS OF THE VILLAS

VILLA MOLLER

This house was built for the textile industrialist Hans Moller, in Vienna. The house is accessed from the first floor, leading to a hall that connects with three points, the most relevant, on the right hand side, and up a few steps we find the checkroom that has a toilet and a staircase with which we disembark on the next floor.

On the left hand side, we find the service area and pantry, it has an independent access from the outside, connected to the upper floor by a staircase; all this connected to the kitchen area, laundry and other services that are also accessed by the entrance hall with front access to the entrance. On this floor, the garage has independent access.

The staircase from the checkroom leads to the second floor, in a hall-reception room where, at a higher level, we find a living room connected to the library.



Image 31.
Interior view of the second
floor oval balcony. Villa
Karma.
Image obtained from:
[https://ar.pinterest.com/
pin/369154500687869902/](https://ar.pinterest.com/pin/369154500687869902/)

The walls are covered in wood with shelves made of the same wood, the furniture is made of wood and the upholstery is brown. The smooth ceiling, plastered and painted white on the beams, exposed beams lined with wood.

This hall-reception room has a parquet floor, smooth walls plastered and painted white, the openings have a continuous blue-gray pastel-colored trim, also as baseboards and in the upper area of the wall, where the joists are received.

The area covering the staircase below the ramp is clad in wood. The higher reading-lounge area has shelves on the sides, plastered and painted white, as well as white tiles, the furniture is upholstered in bright blue, the dividing elements of spaces are smooth plastered and painted white, the ceiling of the distribution room with exposed beams of light oak wood and the beams are plastered and painted white, the ceiling of the living-reading area is smooth plastered and painted white.

The stair railing, from stringer to ceiling with two uprights and horizontal rods, this design is repeated in a subtle way in the division between the hall-distributor and the elevated living-reading area.



Image 32.
Interior view of the second
floor oval balcony. Villa
Karma.
Image obtained from:
https://www.researchgate.net/figure/Figura-5-Adolf-Loos-villa-Moller-Viena-1928-fotografia-desde-el-acceso-al-segundo_fig3_318668977

From the living room-distributor, we also have the possibility of accessing the music room that communicates with the dining room by steps, which is also accessed from the living room-distributor saving that unevenness from the living-distributor.

The flooring of both the music room and the dining room is parquet with inlays, covered with Persian carpets, including the steps that connect the two rooms. The walls are completely covered with wood, including the doors. Wooden furniture and white and vermilion upholstery. The ceiling with smooth, plastered and painted white, dividing rooms with exposed beams lined with wood. Window with carpentry in grid, constant in many of his villas.



Image 33.
Interior view of the second floor oval balcony . Villa Karma.

Image obtained from:
https://pure.tue.nl/ws/portalfiles/portal/91920714/Chandranesan_villa_Moller_0978632.pdf



Image 34.
Interior view of the second floor oval balcony... Villa Karma.

Image obtained from:
https://pure.tue.nl/ws/portalfiles/portal/91920714/Chandranesan_villa_Moller_0978632.pdf

This room is dominated by the dark tones of the cladding panels that reach the ceiling and cover the beams, to which is added the polished ebony floor, you can appreciate the change of design that suffers the parquet, a matter well solved by the change of level, all this contributes to achieve a warm, cozy and conditioned atmosphere for listening to music.

Also here, part of the furniture is embedded in the walls, a characteristic that is repeated in the Loosian interiors, whether the cladding is wood or marble.



Image 35.
Interior view of the second
floor oval balcony . Villa
Karma.
Image obtained from:
[https://www.jstor.org/
stable/29543700](https://www.jstor.org/stable/29543700)

Image 36.
Interior view of the second
floor oval balcony... Villa
Karma.
Image obtained from:
[h t t p : / / w w .
harvarddesignmagazine.org/
issues/38/tuning-into-the-
void-the-aurality-of-adolf-
loos-architecture](http://www.harvarddesignmagazine.org/issues/38/tuning-into-the-void-the-aurality-of-adolf-loos-architecture)



From the dining room to the music room, the narrow passage from the music room to the dining room, to save the 70cm. height, reminiscent of Japanese, as well as the carpentry with fine grid.

The strong influences of Japanese culture are visible in the Loosian interior design for this and other houses of the Viennese architect. Originally, the only possibility to get from the music room to the dining room was to pull out a folding ladder well hidden in the base. This lack of a visible link provided an effect of astonishment to visitors, since the spaces were only visually interrelated. And on the other hand, the difficulty of accessing from the dining room to the music room, if the staircase remained hidden.

An element of great beauty is the opening closed by a sheet of glass that keeps the musical instruments.

The dining room, very bright thanks to the large doors and windows opening onto the terrace, is clad with plywood panels interrupted at the corners by projecting pillars covered with travertine. The sideboard, for example, is built into the wall and enclosed by sheets of glass. The only movable elements are the table and the Thonet chairs. The Thonet chair is a real ready-to-use element.

Loos had the idea that the design of a new dining chair was something superfluous that would produce a waste of time and money, indicating that the successor of the wooden armchair will be the Thonet chair, of which thirty-one years ago he claimed that it was the only modern chair. As a note, Le Corbusier also thought so and used it in his houses.

Another door leads to the kitchen-office with dumbwaiter and direct access to the dining room and the kitchen and service areas of the lower floor by a staircase. In the dining room and kitchen-office distributor starts a staircase to the upper floor.

This staircase, with two flights, leads to the second floor where we find a spiral staircase and a corridor with different rooms, bedrooms, a large bathroom and an office area with the dumbwaiter. Taking the spiral staircase we disembark on the second floor where we find the guest room with bathroom and dumbwaiter, another large room for workshop and access to the terrace that occupies half of the floor.

It should be noted that in this project, for the first time, the austerity of the stuccoed surfaces of the facades, completely devoid of any figurative ornamentation, is also transferred to the pure elementary geometry of the interior architecture. Nevertheless, as could not be otherwise in a Loosian interior, the representative spaces of the house are finished in fine woods and travertine stone, or in a combination of painted plaster and wood.

4. CHROMATIC ANALYSIS OF THE VILLAS

VILLA MÜLLER

The entrance is completely clad in soft yellow-brown travertine marble. The oak door with bronze pieces. Nearby is a stone bench set between two travertine marble cubes. Recurring element in the architecture of Loos. The cube on the right is hollow as a planter to place geraniums, which cover the opening that communicates with the coal cellar. The lighting through a cylindrical and translucent ceiling light was designed by Adolf Loos and made by the Prague firm Franta Anýž & spol.

The entrance is clad in travertine marble may have two intentions, to emphasize the access to the house with a noble material of a soft color so as not to lose the overall external image, and the intention to invite you to go inside indicating, in a way, the wealth that exists inside, this wealth is manifested both in the noble materials, as in the suggestive play of planes.

This villa is a product of the author of the writing Ornament and crime, yes the house was built naked of any ornament, a white facade but, again surprisingly, as in almost all his mansions, makes good use of color, both in exterior woodwork as yellow lines on a white plane, as in radiators, ceilings and floors, mahogany wood in the living room or lemongrass in the living room of the owner of the house and stone and ceramic Delft tiles in the master bedroom or green marble Cipollino in the living room. Thus, although the ornament is two-dimensional, it covers and adorns this austere dwelling in a very peculiar way.



Image 37.
Aerial view of the Moller house, Vienna.
Image obtained from:
<https://www.flickr.com/photos/roryrory/2444108481/>

Engineer Müller was looking for privacy and comfort for himself and his family, wife and daughter. He considered the need for 600 square meters for his new home, as he would need the services of a chauffeur, a nanny, a cook and three maids, as well as the ability to give parties. He entrusted all his needs to the Viennese architect, who did not disappoint him. With this challenge and challenge between the heights that Loos used, the raumplan effectively achieves the intimacy that Müller needed. In this view of the access, the entrance door is low, with a strong and dark yellow color. We know that Loos plays with heights, seeks theatricality and drama.

Through this low door he will introduce us into a relatively narrow corridor and from there he will lead us through the labyrinths of the recondite spaces of the mansion.



Image 38.
Aerial view of the Moller
house, Vienna.
Image obtained from:
[https://en.muzeumprahy.cz/
entrance/](https://en.muzeumprahy.cz/entrance/)

Through the door we find a corridor, notable for the polychromatic harmony of terracotta-red and deep green colors. The corridor can be considered narrow, yet the walls of the corridor are lined, over its entire height, with large opaque green glazed tiles. Red tiles cover the floor. These colors are offset by the deep red color used in the radiator.

On the sides of the entrance, doors with white lacquered woodwork. To the left of the entrance is the reception room, where visitors are received when it was not necessary for them to enter the intimate parts of the villa. The door on the right leads to the service areas of the house. Facing the access, there is a double glazed door, with glass handles, leading to the entrance hall. We appreciate the full chromatism of the hallway with this image.



Image 39.
View from the entrance of
the corridor that introduces
us into the house.
Image obtained from:
[https://www.edilia2000.it/
Adolf-Loos-a-Praga-Viag-
gio-reportage-n-6_5-2-8383.
html](https://www.edilia2000.it/Adolf-Loos-a-Praga-Viaggio-reportage-n-6_5-2-8383.html).

The foyer in shades of red, white and dark blue. A dark red oriental rug covers the terracotta tile floor and a linear green carpet runs along the stairway. Softwood paneling with a repeating motif of a regular square is lacquered white. The ceiling is dark blue, while the radiators are painted a deep red. The basic colors are complemented by the golden yellow silk curtains and the white shades of the ceiling lights, similar in shape to the lights in the hallway and entrance porch. In front of the entrance to the hall is a bench similar to the one on the porch, between two cubes, favorite element Loos, used on several occasions in their interiors. The matching bench with upholstered cushions.



In front of it a cloakroom area with a toilet. A toilet accessed from the checkroom, with white sanitary ware. Tiled floor. Mahogany details. Rough Japanese mats cover the walls of the spacious alcove. At the bottom of the shortest wall of the checkroom is an umbrella stand, above which a mirror covers the wall; on the opposite wall is the door to the facilities.



Image 40.
View of the vestibulePrague.
Image obtained from:
https://www.edilia2000.it/Adolf-Loos-a-Praga-Viaggiotage-n-6_5-2-8383.html

Image 41.
View of the vestibulePrague.
Image retrieved from:
https://www.edilia2000.it/Adolf-Loos-a-Praga-Viaggiotage-n-6_5-2-8383.html

From the foyer we access the living room through some steps. This room has no doors, it is the entrance to the social area of the house is through a small staircase, at right angles leading from the hallway to an opening. The staircase has the same coating as the hallway, linear green carpet. Before accessing this room, we find two staircases, one on the right, which leads to the dining room that has no doors, and another on the left, private, which immediately joins the lady's boudoir.

The living room occupies the largest area of the rooms of the house, its space is free and occupies the entire width of the mansion, in plan, a third of its surface. The living room is accessed through the opening in the large wall covered with Cipollino marble.

The two longitudinal walls of the living room are broken, the wall by communicating openings with the rest of the spaces of the house and the facade by the windows and the door to the terrace. All the windows of the living room are marked by Japanese details on the transoms, partly covered by the bright yellow silk curtains that appear throughout the villa with the exception of the master bedroom. These same details are found on the sides of the fireplace.

The floor is made of oak parquet covered with Persian carpets. The walls are covered with Cipollino de Sion marble, marble from the Rhone valley with greenish gray veining, half-height and the upper surface plastered and smooth painted white, yellow curtains on the windows, as mentioned above. And the smooth plastered ceiling, painted white.



Image 42.
Interior view of the living
room. Prague.
Image obtained from:
[https://www.edilia2000.it/
Adolf-Loos-a-Praga-Viaggio-
reportage-n-6_5-2-8383.html](https://www.edilia2000.it/Adolf-Loos-a-Praga-Viaggio-reportage-n-6_5-2-8383.html)

To the left of the living room, as you enter, in the middle of the corner seating, is a large sofa covered in dark purple velvet, between two marble-covered cubes. This blends with the light tones of the floral decoration of the large, fully upholstered armchair. The wood color of the other furniture pieces complements the color scale. Five oriental rugs on the parquet floor.

The opposite wall, the fireplace has an earthy/red exposed brick front with white joints, standing out due to the proximity of the marble cladding. The bronze radiator caps are of a comparable color to the table in front of the fireplace.

The table has seating on both sides. A pair of low, fully upholstered chairs differ only in the color of their velvet, one is salmon pink and the other gray-green.

The center of the room has no central lighting, and is illuminated only by two support lamps on the pillars between the windows, and the shade of the yellow silk curtains. The corner seating with the purple sofa is illuminated by a ceramic table lamp with a parchment shade. The lighting in the area of the fireplace with caravista front, is provided by the light of the aquariums, embedded in the wall where you enter the room, on the right hand side of the fireplace, and the fire in the fireplace.



Image 43.
Interior view of the living
room. Prague.
Image obtained from:
[https://www.edilia2000.it/
Adolf-Loos-a-Praga-Viaggio-
reportage-n-6_5-2-8383.html](https://www.edilia2000.it/Adolf-Loos-a-Praga-Viaggio-reportage-n-6_5-2-8383.html)

Before entering the living room, we saw on the right hand side, some steps leading to the dining room whose oak parquet floor is covered with Persian carpets. The walls are covered with gloss varnished mahogany wood, yellow curtains on the windows and vermilion radiators. The mahogany coffered ceiling is varnished in a specular gloss, where part of the furniture is reflected.

The dining room, surprising for its lack of light and small dimensions and this impression is reinforced by the dark mahogany furniture and the coffered ceiling divided into dark squares, the white pillars and beams offer a counterbalance. The most interesting piece of furniture in this room is the round table on a central octagonal foot. The syenite table top is of a size suitable for six people, it has a diameter of 110 cm. The tabletop can be enlarged by adding one or two mahogany rings to give a diameter of 170 to 230 cm, creating enough space for 12 to 18 diners.

Loos used Chippendale chairs designed in England in the 18th century, which he considered unsurpassed. Only one chair was brought from England, the others being copies made in Prague by the firm of Gerstel, who also made the other furniture in the dining room.



Image 44.
View of the dining room.
Window to the exterior
and front with access
to the office. Prague.
Image obtained from:
<http://www.prague.eu/es/objeto/lugares/493/villa-mullermuseo-municipal-de-praga-mullerova-vila>

An important functional and aesthetic element of the dining room is its lighting. The brass lamp in the center, very appropriate for above the table, has four bulbs covered on the lower visible side by a round panel of frosted glass hanging from four brass chains. The dining room lighting is completed with hidden lights, placed on the walls.

The dining room has a large window to the outside, covered by yellow silk curtain, on either side of which there are two mirrored display cabinets. The frosted glass shelves are fixed on perforated metal supports, where flowers are placed. The mirrors optically expand the space. Three pieces of furniture of different sizes, perhaps designed by Loos, were part of the dining room.

The dining room has two open sides, one next to the main staircase leading to the upper floor, can be closed with curtains, while the second is linked to the living room space. Along the one solid wall are two mahogany cabinets, and two single-leaf doors. The cabinet on the left hides the access to the pantry-office, while on the right contains the crockery, some of which with the anagram MK, this came from the possessions of Milada Müllerová, née Krátká. Between the cabinets is a folding shelf with a syenite top.



Image 45.
View of the dining room,
open wall overlooking
the living room. Prague.
Image obtained from:
<https://www.interempresas.net/Iluminacion/Articulos/225857-Villa-Muller-la-iluminacion-un-elemento-arquitectonico-mas-de-la-casa.html>

The library with green carpet flooring covered with Persian rugs. With polished mahogany wood paneled walls with built-in bookshelves and furniture, windows with yellow curtains. And white painted ceiling with polished mahogany beams. The furniture, chairs with leather upholstery, fireplace lined with majolica delft pottery, originally from the Netherlands.

The floor of the room is at a lower level than the landing of the staircase, from which is reached by several steps, next to the entrance is a large desk, on the left side for sorting correspondence, Dr. Müller could throw letters through a narrow slot like a mailbox; on the other side of the table was a small door through which correspondence is collected.

Library cabinets are recessed in the side walls. Green silk curtains close their interior and with glazed doors, at the top. At the bottom of the shelves, behind double doors, armored safes concealed by two leather upholstered sofas. A fireplace with Dutch tile front is fixed to the wall, above the fireplace cornice a large mirror.



Image 46.
Interior view of the office-library, Villa Müller, Prague. Image retrieved from: <http://www.prague.eu/es/object/places/493/villa-muller-museum-municipal-museum-de-praga-mullerova-vila>.

On the shelves at the sides of the fireplace, Dr. Müller installed his ceramic collection. The floor is covered with a green carpet and an oriental rug is in front of the fireplace, between the armchairs. The library furniture is mahogany, as are the exposed beams; both the furniture and the beam were made by SBS Brno.

The lady's boudoir or sitting room can be reached from the hallway or directly from the living room via a private staircase. The room is divided horizontally into two levels, connected by a short flight of stairs.

The flooring is green carpet covered with a light wall-to-wall carpet, a Persian rug. The walls of polished lemonwood, with yellow curtains on windows. The ceiling is smooth plastered and painted white. Upstairs there are built-in bookshelves and a recess with a sofa and a round oriental coffee table with a loose brass top.

The sofa upholstery is original French, quilted, cretonne with a floral pattern. Above the sofa is a window overlooking the living room, which can be opened like a train by sliding it down, sash-style, from where you can hear conversations in the living room. The window overlooking the outside has a rather high sill, according to Loos, he said that it was not necessary for the lady of the house to see what was going on in the street, perhaps because of his intimate theory of separating the two spheres.

Fig. 47.
Upper part of Mrs. Müller's
room . Prague.
Image obtained from:
[https://www.edilia2000.it/
Adolf-Loos-a-Praga-Viaggio-
reportage-n-6_5-2-8383.html](https://www.edilia2000.it/Adolf-Loos-a-Praga-Viaggio-reportage-n-6_5-2-8383.html)

Image 48.
Interior view of Mrs.
Müller's living room, lower
area . Prague.
Image retrieved from:
[https://www.edilia2000.it/
Adolf-Loos-a-Praga-Viaggio-
reportage-n-6_5-2-8383.html](https://www.edilia2000.it/Adolf-Loos-a-Praga-Viaggio-reportage-n-6_5-2-8383.html)



At the far end of the sitting room is a sitting area complemented by a floor lamp with parchment shade, reached by several steps the two sections of the room are divided by an open bookcase. The sofa with flat, freestanding cushions. The cabinet has an egg-shaped wicker chair with floral upholstery without arms.

The furniture and vanity panels are made of lemonwood with a warm, golden color. Made to a design by Adolf Loos by the Prague firm Emil Gerstel. The entire floor of the cabinet is covered by a green carpet, covered at the bottom by an oriental rug. As a curiosity three prints with erotic themes hang on the lady's dressing table, these being from the collection of Dr. Müller. Two others were hung by Loos at the entrance of the room, above a low shelf; the other three were places in the lower part of the cabinet, above the sofa.

Loos installed a chandelier, from a block of rock crystal, in the low, open cabinet that serves as a passage from one area to another; it has transpired that it was his design.

Going up the main staircase we disembark on the next floor, in the distribution area with access to the master bedroom, the largest room on this floor, there is a direct access to the bathroom. The bedroom has a large window with a door to the terrace and four other doors leading to the hallway, the bathroom and the respective dressing rooms.



Imagen 49.
Vista del dormitorio principal. Salida a la terraza y acceso al vestidor del caballero. Villa Müller. Praga.
Imagen obtenida de:
<https://xn--ministeriode-diseo-uxb.com/actualidad/visita-a-villa-muller-la-joya-de-la-arquitectura-del-raumplan-donde-todos-querriamos-vivir/>

The walls of the room are covered with wallpaper of a coastal landscape with figures and boats. The same wallpaper covers the top of the bedside tables and the top of the round table. The curtains and bedspread were made using an identical pattern.

The furniture is of soft pear wood, the bed, nightstands and round table having an interesting structure with a double surface, the top of which is considerably smaller than the bottom, with the two chairs decorated with rhomboidal wood lattice pattern on their backs, placed in front of the bed. It is believed that Loos designed this furniture and that it may have been manufactured by SBS Brno, which made the furniture to other rooms in the mansion.

There is a lamp with a fabric shade on each of the bedside tables. The room also has a central low-intensity ceiling light, it is cylindrical, translucent glass set in a round brass tube.

It is likely that the bedroom contained a closet for bedroom clothes as in her Plzeň apartment the Müllers had a leather-upholstered closet intended for this purpose. The chest of drawers in a historicist style came from the Müllers that probably came to the villa as part of an inheritance after the death of Loos, like other furniture.



Image 50.
View of the master bedroom
with exit to the north-facing
terrace. Prague.
Image obtained from:
[https://www.pinterest.es/
pin/61080138675468687/](https://www.pinterest.es/pin/61080138675468687/)

From the master bedroom we can access the master's dressing room. Its furniture and the wood paneling on the walls were created by architect Jan Vaněk for SBS Brno. Adolf Loos liked to collaborate with this company, as their level of craftsmanship ensured that the fittings were perfectly suited to their function. Ene Vaněk was a specialist in the design and manufacture of storage spaces of all kinds.

The furniture and panels in the dressing room are made of oak wood, and the inside of the closet have a mahogany varnish. To create an interesting color and structure of the furniture surfaces, Vaněk uses oak veneers. To the left of the entrance are built-ins with sliding doors; they have shelves inside and chrome-plated metal pegs for storing shoes. To the right of the entrance along the wall is a hanging closet with chrome-plated metal hangers and English-type sliding shelves for clothing storage. Inside the door is a large mirror. The sofa table, desk under the window and a Windsor chair.

Opposite the door to the master's dressing room we find the lady's dressing room, can be reached from the bedroom and from the children's room. The maple veneer furniture was made by SBS Brno. The room is oblong, longer than wide, it seems to shine in the warm, golden color of the maple veneer.



Image 51.
View of the master bedroom.
Exit to the terrace and access
to the gentleman's dressing
room. Villa Müller. Prague.
Image obtained from:
[https://www.pinterest.es/
pin/41165784079836210/](https://www.pinterest.es/pin/41165784079836210/)

The shortest wall with three cabinets of unequal depth forming the end of three sides of the room. The cabinets have individual doors with large mirrors, which, no doubt, could take the role of a vanity mirror with movable side leaves. The original resolution at the end of the room has a paneled ceiling, the lights are built into the panels. The row of cabinets along the longitudinal wall stands out as a functional solution for clothing storage.

Here, as in the gentleman's dressing room, architect Vaněk uses practical English-type sliding shelves. In front of the window is a dressing table with its white glass top. The lower part has eight pegs on each side. The center part of the table can be raised, and has a mirror on its underside. On both sides of the dressing table are tall, wooden, angled cabinets. Opposite the door to the room, on the left side of the door to the children's room, there is a single open closet.

The chrome table lamp, cylindrical shape, whitish glass shade. Adolf Loos chose it from the catalog of the Prague firm Franta Anýž and spol, designed in 1928.

The dressing room has a parquet floor with an oriental carpet. The upholstered oval wicker chair.



Image 52.
View of the master bedroom
with exit to the north-
facing terrace. Prague.
Image obtained from:
[https://www.pinterest.es/
pin/538883911641140093/](https://www.pinterest.es/pin/538883911641140093/)

Continuing to the upper floor which can be reached only through the service staircase and elevator. The staircase has oak banisters and steps, covered with a green carpet runner. There are only two rooms on the top floor, the summer dining room and the darkroom. The remaining area is a large terrace, which covers more than two thirds of the building's floor plan.

The oriental character of the summer dining room is clearly emphasized by the colorful Japanese woodcuts by Sakino Hokusai and Gototai Kunisada, which were already in Dr. Müller's possession since he lived in Pilsen. Adolf Loos was inspired by the woodcuts to conceive the design of the entire room, which contains original Japanese lanterns, rugs and wicker furniture with Japanising tapestry motifs.

The woodblock prints hang from the original, three-ply wallpaper. The furniture shown is made of softwood lacquered in green and black, and was manufactured by SBS Brno, who also made the table, similar in shape to the one in the dining room.



Image 53.
View of the Japanese-style summer dining room. Villa Müller, Prague. Image obtained from <http://www.prague.eu/es/objeto/lugares/493/villa-muller-museo-municipal-depraga-mullerova-vila>

The sofa is upholstered in a horsehair fabric because it is a cool fabric in summer. Lamp with autumn flowers ornament. Japanese mats on the floor and upholstered wicker chairs.

The floor covered with red wine-colored braided straw rugs. And smooth plaster ceiling, painted white. Walls with wallpaper of Japanese vegetable fibers pressed silver strips on color.

5. CONCLUSIONS

The CONCLUSIONS obtained after this search focused on Loos' treatment of color in three of his villas are the following:

Loos establishes in his works a rupture between exterior-social and interior-private by means of a white wall. The facade to the public road is abstract, sober and white, a color that accentuates that sobriety; different are the facades to private landscaped enclosures, they are opened for exterior communication, always within privacy. The terrace for Loos is a sign of personal freedom as a connection with nature.

In a process of continuous evolution, one could arrive at the architecture of the modern movement, where the interior extends to the exterior, in a centrifugal manner. In the chromatic question the same thing happens, the color is applied to the exterior elements of the construction.

DIFFERENTIATES AND SEPARATES THE EXTERIOR FROM THE INTERIOR

2.- This rupture is encouraged to separate the observer from the daily life of its inhabitants; that is why the color and sumptuousness surprises us when we cross the threshold of the villas, their interior.

HIS ARCHITECTURE IS CENTRIPETAL

3.-The color is manifested by means of noble materials and painting, Loos flees from ornamentation as an added element, superfluous and useless. The floors, walls and ceilings, after being treated, remain flat. Using materials such as marble and wood.

HIS ORNAMENTATION IS THE NOBLE MATERIAL

4.- Loos recurrently uses textiles. Different fabrics for curtains, upholstery, carpets, rugs. The most characteristic is the Persian carpet, used in all his rooms. With all these fabrics he distributes color throughout the house, blues, greens, reds, whites, yellows. For the tapestries he uses flowered fabrics, purple velvets and English-style stripes.

ITS INTERIOR ARCHITECTURE IS EFFECTIVE-LABYRINTHIC.

5.-Raumplan is applied in the noble or social floor, spatially intercommunicated spaces at different levels. This system of treating the volumes gives him the option to apply his theatricality, leads the visitor through narrow corridors to direct them to a large space creating psychological effects, contributing to it the color.

DRESSES WITH PURE AND FLAT COLORS

6.-The noble material and the painting of pure and flat tones, without blurring or artifices, such as whites, yellows, blues, reds,... provided the desired color for the room.

IS AN ARCHITECT IN FAVOR OF COLOR

7.-The colors and materials are applied depending on the function of each space and at the same time, that space or volume is subordinated to the function to which it will be destined and to the effect he wants to provoke. So he interrelates all these concepts.

SPACE-FUNCTION-COLOR-CLADDING-EFFECT

8.-It is noted that the architecture of Adolf Loos undergoes a chronological evolution, it is observed that the initial contrasts between exterior and interior of his first villa of 1903 are attenuated, until arriving at one of his last works of 1930, where the contrast is minimal.

PRECURSOR OF THE ARCHITECTURE OF THE MOV. MODERN

9.-Adolf Loos was an architect of contrasts but of very few contradictions. He loved colors and he made it clear in his villas.

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