

Marble Cladding in the Interiors of Adolf Loos

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ABSTRACT

Adolf Loos (1870-1933) was a journalist, critic, architect and interior designer. Today, students of architecture learn their first lessons on modernism from his white, smooth facades without ornaments. Loos's rejection of the artificial ornament, his harsh criticism of historicist architecture, reviews of the Secession decoration and the Gesamtkunstwerk, his essay Ornament and Crime and the development of the spatial plan known as Raumplan, are most often analyzed and cited in the context of Adolf Loos's contribution and his place in the theory and history of architecture. However, it is equally interesting to discuss Loos's perception and use of materials. His facades are deprived of ornaments, and buildings, shaped like simple compositions, are mostly of white cubic volumes. However, his interiors - whether in adapted and renovated venues or in new buildings - fascinate with a wide range of luxurious materials used to maximize their intrinsic, textural and colorful features. Adolf Loos's approach to using material and his understanding of the "truth to materials" principle expressed in his texts and projects, had, in addition to other aspects of his work, influenced the development of modern 20th century architecture.

Keywords: Stone, interior, cladding, material, design.

Inside and Outside: "Splitting of the Wall"

*"To address the interior is to address the splitting of the wall."*¹

Colomina Beatriz

When a scaffold was removed from the House of Michaelerplatz in Vienna in 1911, revealing its facade, the citizens were taken aback, and the city authorities faced a problem. When in sight of the "house without eyebrows", which, as a challenge, emerged across the Imperial residence of the Hofburg with its smooth facades without decorative ornaments, the Emperor would allegedly pull the curtains not to see its hideously bare walls.² Later called Looshouse in honor of the architect, this building is one of the most well-known and most analyzed buildings designed by Adolf Loos: in its design Loos had already, in his early stages, clearly expressed a number of the principles he applied in his later work. The facade of

the building Loos designed for his earlier clients³, a tailor company Goldman & Salatsch, whose store is located on the ground floor, is completely devoid of historicist ornament. The entrance pillars and facade of the ground floor are covered in Cipollino marble, while pure white surfaces with simple openings and no ornaments dominate the floors above. The interior, however, suggests a different approach to surfaces, characteristic of Loos' later work and theoretical discourse. The contrast between the inside and outside shows the dual nature of the wall and of a unique architectural structure: both volume and space, as mask and frame. Pure and clear square blocks of his buildings, framed by white and smooth surfaces, do nothing to hint at the rich interiors in which both vertical and horizontal surfaces carry expressive textures and the color of the materials used - most commonly, different in each respective room.

- 1. Beatriz Colomina: Intimacy and Spectacle: the Interiors of Adolf Loos, AA File, No. 20, 1990, p. 13.
- 2. Edward Rothstein, Herbert Muschamp, Martin Marty: Visions of Utopia, Oxford University Press, 2003, pp. 32,33
- 3. In 1898, Loos designed the interior of the Goldman & Salatsch store in Graben Street. Panayotis Tournikiotis: Adolf Loos, Princeton Architectural Press, 1994, p. 17.



Figure 1: The Goldmann and Salatsch Department Store, Michaelerplatz, Vienna

"The house does not have to tell anything to the exterior; instead, all its richness must be manifest in the interior"⁴ – claims Loos. As the suit of a modern man, a simple black coat he wears "outside", does not say much of its owner, so the facade of his house should not reflect more than its function. The abundance of marble, onyx and wooden cladding fully reveals its luxurious and unique patterns in the interior of the house "where the urban inhabitant is free to remove the social mask and be himself. The exterior (...) must be as inconspicuous as the well-tailored black frock coat – preferably cashmere, classically styled, and with black, not brass, buttons."⁵ Although this distinct difference in the treatment of the facade can be understood as the treatment of an interior and an exterior that reflects the character of the inner and outer space: exterior – public, and interior – private, it has wider connotations. It does not only apply to setting the barrier between the

outside, as in the perception of what is outside the home, and inside, in the sense of what is inside of it. It refers to the concept of the spatial boundary that determines a specific place and function: "(...) the split wall is not limited to the enclosure that separates the inside from the outside. The schism quite logically runs through all the walls. Surfaces belong not to their particular wall section, but to the spaces they face. This contrast between the two faces of Loos's walls was preconditioned by the Semperian model."⁶ This is evident in interiors – both the adapted apartments and the villas that Loos designed in their entirety. Reflection on the enclosure, considers Loos, precedes the reflection on the construction; in 1898, Loos writes about the meaning and significance of the envelope in the text "The Principle of Cladding"⁷ : "The architect's general task is to provide a warm and livable space. Carpets are warm and livable.

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- 4. Adolf Loos: *Heimat Kunst* (1914), in *Trotzdem* (essays 1900-1930) (Innsbruck, 1931). According to: Colomina Beatriz, as cited above, p. 13.
 - 5. Harry Francis Mallgrave: *Modern Architectural Theory, a Historical Survey, 1673-1968*, Cambridge University Press, 2005, p. 218.

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- 6. Kent Kleinman, Leslie Van Duzer: *The Interior of the Glove: The Lining of Adolf Loos*, in: Trina Deines, ed.: *83rd ACSA Annual Meeting Proceedings*, CSA Annual Meeting, 1995, p. 358-363.
 - 7. Adolf Loos: *The Principle of Cladding*, in *Spoken into the Void: Collected Essays 1897-1900* [Cambridge, MA: MIT Press, 1982], originally published in *Neue Freie Presse*, September 4, 1898), p. 66.

He decides for this reason to spread out one carpet on the floor and to hang up four to form the four walls. But you cannot build a house out of carpets. Both the carpet on the floor and the tapestry on the wall require a structural frame to hold them in the correct place. To invent this frame is the architect's second task. That is the correct and logical path to be followed in architecture. It was in this sequence that mankind learned how to build. In the beginning it was cladding."

The concept of elemental shelter, the "house of curtains", for Loos, should stay present in architecture - to make a place, a man needs a skin, not beams and pillars. They are needed to hold the enclosure.

Material: Language of Forms

*"Matter must become divine again. Materials are utterly mysterious substances. We must feel a deep, respectful wonder that such things were created at all. And as for decorating fine materials, perfect in themselves, with ornamentation? Improving fine mahogany with purple stain? These are crimes."*⁸

Adolf Loos

Even in his early work, Loos clearly defines his attitudes on treating cladding material, refusing imitation and emphasizing its natural features: "Every material possesses its own language of forms, and none may lay claim for itself to the forms of another material".⁹ A deep understanding of the nature and properties of the material, and the tendency to follow their "language of form", should be considered in the wider context. The reflection on the ethical use of materials, and ethics

in general in the creation of an architectural work that corresponds to its time, is evident in Loos's other texts as well. Loos compares the return to the historical style which dominated in Vienna during the reconstruction and construction of structures around the Ringstrasse, with the construction of Potemkin's villages: "They were villages of canvas and pasteboard, villages intended to transform a visual desert into a flowering landscape for the eyes of her Imperial Majesty. (...) But the Potemkin city of which I wish to speak here is none other than our dear Vienna herself. (...) Whenever I stroll around the ring, it always seems to me as if a modern Potemkin had wanted to carry out his orders here, as if he had wanted to persuade somebody that in coming to Vienna he had been transported into a city of nothing but aristocrats."¹⁰ Loos harshly criticizes the historicist buildings, the structures built in the period that preceded: the facades of the "Renaissance" and "Baroque" palaces "have tendency" to be something different and "pretend" to be made of stone, or of stucco. However, their ornamental details, corbels, cartouches are "nailed-on poured cement".¹¹ Instead of decorative plastics and any kind of artificial ornaments, Loos covers the walls of his interiors with quality materials that have been crafted to perfection, but only to the extent to reveal their natural beauty. Subtle and discrete or powerful and expressive, abstract drawings, hidden in stone blocks and "drawn out" by cutting and polishing the surfaces, appear on the wall claddings and frames of openings, ceilings, floors. The material is allowed to speak, and it gives identity to the spaces to which they belong. The architect who has so harshly criticized imitation in "cladding that pretend to be something else" discovered discontinuities, layers, and large crystals hidden in the rock that appear on treated surfaces as lines, shapes, colors. The "cladding principle" stipulates that stucco can be used in all forms except in the stone and brickwork patterns; that wood can appear in all colors except the color of wood, and Loos demonstrates these principles in his designs with stone. Organic patterns on the walls and columns of his interiors belong exclusively to nature. Although, somewhat reasonably, in the context of his rejection of the ornament and decoration, the highly decorative features of marble and onyx linings may seem debatable, that is not the case. By refusing ornaments, Loos does not negate the properties of

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- 8. Adolf Loos: Regarding Economy, in Raumplan Versus Plan Libre: Adolf Loos [and] Le Corbusier, ed. Max Risselada, 010 Publishers, 2008, p. 174.
 - 9. Adolf Loos: "The Principle of Cladding," in Spoken into the Void: Collected Essays 1897–1900 [Cambridge, MA: MIT Press, 1982], originally published in Neue Freie Presse, September 4, 1898), p. 66.

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- 10. Adolf Loos: Potemkin City, in Spoken into the Void: Collected Essays 1897–1900 [Cambridge, MA: MIT Press, 1982], p. 95.
 - 11. Adolf Loos: Potemkin City, in Spoken into the Void: Collected Essays 1897–1900 [Cambridge, MA: MIT Press, 1982], p. 96.

the natural material, and his "cladding principles" require the material to be presented as what it is. Perhaps it is precisely the selection of the stone with a pattern that suggests the way the rock is made and emphasizes its inner structure and texture, and thus represents the strongest argument for the authenticity of the material.

Space, matter, light

"The sign of a truly felt architectural work is that in plan it lacks effect."¹²

Adolf Loos

The Kärntner Bar (American bar) in Vienna, built in 1907, is one of the obvious examples that Loos really did not "draw designs"¹³, as much as he articulated the space. Loos believes that the quality and character of space, created in the imagination of an architect, cannot be conveyed by two-dimensional drawings; the effect that the matter has on the observer, showered in different types of light, cannot be "described" by standard graphic presentation techniques. Indeed, the materials reveal their presence, not only visually, but also through the acoustics of space, through the haptic experience. The position of the light source, its quantity and color, the interaction of materials with each other produce different effects, which create the experience of architecture. And indeed, no drawing can credibly convey the optical illusion of the infinite depth of the space multiplied in mirrors set between marble pilasters, the light effect on thin onyx surfaces, or the atmosphere created by the "...interior, which depends on the colour and level of light transmitted through an onyx screen".¹⁴ Various materials are combined within limited space: columns and beams are made of dark Skyros marble, with mirrors set between them. The coffered ceiling is covered in light venous

marble, whose organic pattern is not expected within rectangular panels, defined by a strict orthogonal grid. The upper layers of shorter walls are covered in onyx cladding. On the chess-board patterned floor, the shades of dark and light marble fields intertwine. Natural colors, patterns and textures of the material used - marble, onyx, wood - in combination with frame-free mirrors, under the light, create the interior of a unique, authentic atmosphere. Loos points out that the perception of the space and its character depend on the form and the material: "There are architects who do things differently. Their imaginations create no spaces but sections of walls. That which is left over around the walls then forms the rooms. And for these rooms some kind of cladding is subsequently chosen, whatever seems fitting to the architect. The artist, the *architect*, first senses the effect he wishes to produce and then envisions the space he wishes to create. The effect he wishes to bring to bear on the beholder – be it fear or horror in a prison, reverence in a church, respect for the power of the state in a government bureau, piety in a tomb, a sense of homeyness in a dwelling, gaiety in a tavern – this effect is evoked by the material and the form."¹⁵

The world of comfort and warmth: "...this is what I call sitting"

"But Mr. Architect! Have you forgotten? You designed these slippers yourself!" "Certainly!" The architect thundered. But for the bedroom! With these impossible pieces of colour you are destroying the entire atmosphere. Don't you even realize it?"

Adolf Loos

- 12. Adolf Loos: "Architektur" (1910). According to : Colomina Beatriz: Endless Interior: Kiesler's Architecture as Psychoanalysis, in: August Sarnitz, Inge Scholz-Strasser, Eds.: Private Utopia: Cultural Setting of the Interior in the 19th and 20th Century, Walter de Gruyter, 2015, p. 139.
- 13. "I do not design plans, facades, sections, I design space. Actually there is neither a ground floor, an upper floor or a basement, there are merely interconnected spaces, vestibules, terraces..." Adolf Loos, according to: Fred Scott: A Short History of the Room, in: The Handbook of Interior Architecture and Design, Graeme Brooker and Lois Weinthal, Eds., Bloomsbury, 2013, p. 136.
- 14. David Dernie: New Stone Architecture, Laurence King, 2003, p. 22.

- 15. Adolf Loos: The Principle of Cladding, in Spoken into the Void: Collected Essays 1897–1900 [Cambridge, MA: MIT Press, 1982], p. 66–67. Originally published in Neue Freie Presse, September 4, 1898.
- 16. Adolf Loos: Poor Little Reach Man, in: August Sarnitz: Adolf Loos- 1870–1933- Architect, Cultural Critic, Dandy, Taschen, 2003, p. 20.

Interiors that Loos designed in apartment buildings in Pilsen in the 1930s – as well as a number of his other designs – reflect the key features of his attitude towards material. The unique paintings and colors of stone cladding on the walls, change with space they are built in, suggesting that the interior of each living space is a world of its own – intimate, closed and focused inward. That world, Loos believes, should create a comfortable and cozy atmosphere for those who inhabit it – for specific people whose lifestyle and habits are “allowed” to leave a mark in the places they live in. Each room, depending on its purpose, is decorated differently and with different materials, and, when furnishing the interior, Loos often incorporates the furniture of other designers. However, the “poor little reach man”¹⁷, who entrust an architect with interior design to the finest detail, is in doubt when he realizes that, in his “perfect” and “complete” home, he cannot find a place to put away the birthday gifts received from his children and wife. He becomes utterly disappointed when the architect, the creator of the complete space and everything it contains, asked for advice on what the home owner should do in such a situation, criticizes him for wearing the wrong slippers in the wrong room, and says that gifts should not be received because the home is complete, and there is no space in it for new things. The 1900 “Poor Little Reach Man” essay is an ironic review of the concept of “a total work of art”¹⁸ in which the architect leaves his personal mark on everything – from the color of walls to utensils; where the smallest objects for everyday use are artistically shaped and have their own, precisely defined places, as exhibits in the gallery. Ultimately, a man becomes subordinate to the space he lives in, that is, to the design applied: in such a world, he must follow the precisely-defined patterns of behavior and clothing, patterns designed to the smallest details elaborated by someone else. For Loos, however, clients are not just passive consumers of the completed space they are subordinate to. “The inhabitants of a house perceive it as an environment, not as an object (....) Loos’s interiors are experienced as a frame for action rather than as an object in a frame (....) The house should be a stage for the theatre of the family, a place where people are born and live and die. It is an environment, or stage, whereas a work of art

- 17. Poor Little Reach Man is the title of Adolf Loos’s essay from 1900
- 18. “Here Loos tells the story of a wealthy man who engaged an architect to design his entire house in the contemporary manner as a total work of art, a Gesamtkunstwerk.” Suzie Attiwill: Interiorizt, p. 116. In this essay Loos criticizes the approach of his contemporaries, architects, to such shaping of the interiors: „Josef Hoffmann’s determination to control every detail of the Palais Stoclet was, for example, strongly criticized by his fellow countryman, the architectural critic Adolf Loos.” Penny Sparke: The Modern Interior.,p. 53.

presents itself as an object to a detached viewer.”¹⁹, claims Colomina Beatriz. People who walk, wake up and talk in their apartments and houses are participants, not observers. They are actors on the stage where different scenes, scenes of everyday life, take place in each space. There is no room for *predictability* of typical ornament in such a scene; in such a scene every pattern of marble surface is unique and specific for each cut block, as are unique the people inhabiting the space between the walls. Allowing customers to give their living space individuality by hanging and rearranging pictures, choosing pieces of furniture and various details, Loos believes that the architect’s task is to provide comfort and articulate the space so that it produces a pleasant atmosphere, a sense of privacy, protection, warmth: “It is therefore the task of the architect to define exactly the sentiment. The room must evoke a warm feeling, the house must be pleasant to live in.”²⁰ In this micro-world, a direct and firm bond between a man and the surrounding material is established, based on the sensory perception which engages all the senses and not just the sight: “For photography renders insubstantial, whereas what I want in my rooms is for people to feel substance all round them, for it to act upon them, for them to know the enclosed space, to feel the fabric, the wood, above all to perceive it sensually, with sight and touch, for them to dare to sit comfortably, and feel the chair over a large area of their external bodily senses, and to say: this is what I call sitting!”²¹

Drawings in marble

*“Adolf Loos had shown me, if only a glimpse, a soul of marble.”*²²

John Hejduk

If we analyze, in Loos’s interiors, the “images” and “drawings” that appear on the marble surface after

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- 19. Beatriz Colomina: Intimacy and Spectacle: the Interiors of Adolf Loos, AA Files No. 20, 1990, pp. 9, 12. This paper does not include a discussion on the specific aspects of Loos’s interiors related to spatial analysis in which Colomina elaborates the concept of a theatre box, privacy and security, theatricality etc.
 - 20. Adolf Loos: Architektur, in: Adolf Loos: Trotzdem, 102–3. According to: Harry Francis Mallgrave: Modern Architectural Theory, a Historical Survey, 1673–1968, Cambridge University Press, 2005, p. 218.
 - 21. Adolf Loos: Regarding Economy, in Raumplan Versus Plan Libre: Adolf Loos [and] Le Corbusier, ed. Max Risselada, 010 Publishers, 2008, p. 175.
 - 22. Joh Hejduk, Veins of Marble, Foreword, in Leslie Van Duzer, Kent Kleinman: Villa Muller: A Work of Adolf Loos, Princeton Architectural Press, 1997, p. 14.

cutting and polishing the cladding panels and their arrangement on respective foundation, it can be seen that the panels are most often "book matched" ("quarter matched") and sometimes "side matched", while the "blend pattern" is used less frequently. The "book matching", typical of the stone cladding in Loos's interiors, does not appear only as a common system where two or four, inversely polished panels are placed one next to the other in the mirror symmetry pattern. Although such an arrangement is often used on continuous large surfaces, it is often found that inversely polished panels from the same block are separated, but arranged to frame a particular sequence or an object – a focal point. Thus, for example, they appear as lateral walls' cladding or pilasters that accentuate the central

element of the composition in the symmetrical balance. Curved, meandering lines of "drawings" on the stone cladding introduce a soft, smooth rhythm in spaces that are often defined by a relatively uniform repetition of straight-lined elements or even an orthogonal grid of a coffered ceiling, floor covering or in some other manner. Loos does not choose stone varieties with homogeneous, grainy structures, but those with inserted fragments of various sizes, or with interlayers, that appear on polished surfaces as shapes of rounded contours or as soft lines connected in dynamic, fluid patterns. The surface is covered in wavy lines on the surface of travertine panels; oval forms that are often repeated in the radial rhythm on onyx plates, and complex composite lines on venous marble panels.



Figure 2: The Apartment of Dr. Vogl, Pilsen

Pilsen interiors belong to Loos's later work, and were designed mainly during the 1920s and 1930s. Loos originally designed the apartment at 12 Klatovska Street in 1908, while the project from the 1920s, commissioned by the Vogl family, included its complete redesign. Although the most common stone used in Loos's interiors is marble, the walls of the dining rooms in 12 Klatovska Street apartments are covered in travertine, with mirrors placed between stone claddings in niches.

Although most of the interior is not original, after the renovation two rooms have been preserved: a

salon and a dining room with travertine cladding.²³ In the period from 1930 to 1931, Loos worked on the interior of the apartment in 10 Bendova Street, for Vilem and Gertruda Kraus. Here, he once again used Cipollino marble that is present in many of his buildings – namely, on the porch and the ground floors cladding of the Looshouse facade, in the interior of his most famous building, the Muller House and on the pillars and columns of the Knize store. In the Kraus family apartment, Cipollino is used

• 23. <http://www.adolfloosplzen.cz/projects-and-investors-in-pilsen/12-klatovska-street/>. Accessed on 20th January 2018

for pillar cladding in the living room connected with the dining room, and for cladding of the wall where the fireplace is located. Again, as in the Kärntner Bar and some other interiors, the polished stone is found in combination with facing mirrors creating the

impression of "infinite enfilade". This interior, as well as the previously mentioned one, has been recently renovated and reconstructed since, during and after World War II, it suffered various alterations and, in part, was destroyed.²⁴



Figure 3: The Apartment of the Kraus Family, Pilsen

The interior of the apartment of Helena and Hugo Semler in Klatovska Street in Pilsen, whose core, until recently, was relatively well preserved²⁵, is the result of several transformations, that is, renovations. Loos joined the adaptation in 1930, when Hugo Semler asked him to do the upgrade and redesign. The living area consists of a guest room with a dining room and a music room, which were designed by Loos's associate Norbert Krieger in the period from 1931 to 1932.²⁶ The music room is considered to be Loos's work, while the interior decoration of the other two rooms is done in line with his style. The walls of the music room are covered with light venous marble with the pattern of dark curved lines (the so-called Fantastico). The stone cladding does not cover the entire height of the room; the line where the stone and the white wall meet is covered with veneer, as is the line where the vertical and horizontal planes – the wall and the ceiling – connect. All vertical planes are covered with marble in a book-matched (quarter-matched) pattern. Thus, on the larger continuous walls, as well as on the smaller ones,

in the areas between the openings and the niches, the vertical surface becomes the carrier of abstract paintings, visually superior and almost isolated from the surrounding straight-lined elements. It softens the effect produced by noticeable axial symmetry, especially expressed in the sequence of three consecutive spaces in the enfilade configuration, with the central positioning of the fireplace, niches and mirrors.



Figure 4: Hugo Semler's Apartment, Pilsen

- 25. <http://www.adolfloosplzen.cz/projects-and-investors-in-pilsen/19-klatovska-street/>
- 26. <http://pam.plzne.cz/en/object/c1-289-helena-and-hugo-semler-s-apartment>

- 24. <http://www.adolfloosplzen.cz/projects-and-investors-in-pilsen/10-bendova-street/>



Figure 5: Hugo Semler's Apartment, Pilsen

Raumplan

*"...And since the cladding follows the same rules that govern the configuration of space, it is not surprising that, written onto the surfaces of the interior, is the story of the Raumplan."*²⁷

Kent Kleinman, Leslie Van Duzer

Raumplan, a spatial concept developed by Adolf Loos, implies organizing space by a vertical line, where units of different functions are placed at different levels and are often of different heights. Functional connectivity is achieved by short staircases, and the spaces are often visually connected through the openings, even when there is no direct physical connection between them. A particularly illustrative example of a developed disposition is Villa Muller, but the early stage of Raumplan development can be recognized as early as in 1918, in the Strasser House in Vienna, where Loos worked on adapting the existing space. Here one can recognize all the characteristic elements of Loos's interior - those specific of his earlier years and those of a later period. Each room is treated differently, with different materials of rich texture and color quality. The walls of the dining room are covered in onyx with yellowish and greenish veins cut off from the same block in a book-matched pattern, up to the frieze with a relief of figures.

The Muller House is the last urban villa Adolf Loos worked on and designed in 1930, at the end of his life.

• 27. Kent Kleinman, Leslie Van Duzer, as cited above, p. 359.

Kleinman and Van Duzer claim that it reflects Loos's views on cladding in interiors, following, at the same time, the logic of the Raumplan space composition: "And since the cladding follows the same rules that govern the configuration of space, it is not surprising that, written onto the surfaces of the interior, is the story of the Raumplan."²⁸ Cipollino marble, the favorite stone of Adolf Loos, is used in the living area. The material was not applied so as to clearly follow the logic of the frame and the filling, supported and bearing structures; it is used in different shapes, in different positions and on elements that do not have the same constructive or spatial - functional role: on pilasters, columns, the fireplace frame, partition wall..... Although it is, at certain places, visually clearly defined as cladding, marble, with its specific curved pattern, as in the Knize store and Kraus's apartment, on the pillars "cascades" from the ceiling to the floor. The surface is covered with stone at full height, and such volumes are perceived as unique sculptural compositions.²⁹ The expression of the constructive principle applied - emphasizing the frame, that is, the structure, with different treatment of the cladding on the constructive and architectural elements - is not the idea that guides the architect in creating the interior. "The material supersedes theoretical distinctions between structure and cladding. The creation of this interior, as in many of Loos's other interiors, is following a different logic: a logic of the material's poetic presence."³⁰

Conclusion

Numerous researchers have studied the work of Adolf Loos. His projects are still interpreted and valorized in many ways by many theorists discussing the spatial quality, meaning and design of his

- 28. "The cladding reveals the full scope of Loos's position. The textile origins of the enclosure, the two-faced nature of the wall, the empathic aura of the interior, the charge of the partially obscured, the authority of technique: these are all concretized, in subtle relief, on the surface of the wall. And since the cladding follows the same rules that govern the configuration of space, it is not surprising that, written onto the surfaces of the interior, is the story of the Raumplan." Kent Kleinman, Leslie Van Duzer, Ibidem, p. 359.
- 29. Tozer points in his doctoral dissertation on sculptural character of walls and columns: "the absence of decorative surface elements, particularly at its junctions with the wall and floor, enables it to be read as a sculptural composition in the form of a continuous folding and stepping surface." William Richard Eric Tozer: A Theory of Making: Architecture and Art in the Practice of Adolf Loos, PhD Dissertation, University College London, 2011, p. 120.
- 30. Claire Zimmerman: Marble Craft and Ornament, in: 85th ACSA Annual Meeting Proceedings, Architecture: Material and Imagined; Volume Editor: Lawrence W. Speck, ACSA Annual Meeting 1997, p. 600.

interiors or buildings. However, this paper focuses on one aspect of his work. It was Loos's attitude to the material, what motivated this research. In that context, his deep respect for the material and striving to avoid an imitation should be highlighted. Loos introduces a diverse and rich range of materials to his interiors, believing that it is one of the essential tasks of the architect to create an atmosphere that matches the purpose of the interior space. The wall has two, often different, faces: the cladding is selected and treated according to the importance and function of each area. For example, in residential interiors, stone most frequently appears in the living space with a social character: in the dining room, in the salon, in the music room, while other materials appear in more private spaces. The manner in which the stone cladding is treated is the result of Loos's relationship to the material, of which he speaks in

various texts. Considering that the natural texture and chromatic qualities should not be "embellished" with ornaments or coatings that would mask the properties of the material and alter their identity, Loos selects the stone of a distinct pattern: varieties of marbles - most often Cipollino and Skyros, onyx or travertine. The abstract drawings, hidden in the rock, are "drawn" on the surface of the wall cladding by cutting and polishing the panels. However, although visually expressive, the stone, and the material in general, for Loos, has a more complex role and a wider meaning. It goes beyond the world of visual, determining the character of the inner space with all its properties. Indeed, in the interior that it covers, where the human senses are affected by various stimuli; in direct contact, the material is not only seen but also experienced within the unique experience of the interior space.

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3. Adolf Loos: Potemkin City, in *Spoken into the Void: Collected Essays 1897–1900* [Cambridge, MA: MIT Press, 1982], pp. 95–97. Originally published in *Ver Sacrum*, July, 1898
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Mermerna obloga u enterijerima Adolfa Loosa

SAŽETAK

Adolf Loos (1870-1933), bio je novinar i kritičar, arhitekt i dizajner interijera. Na njegovim bijelim, glatkim fasadama bez dekoracije, studenti arhitekture i danas uče svoje prve lekcije o pojavi modernizma. Odbacivanje artificijelnog ornamenta, oštra kritika arhitekture historicizma, osvrti na secesijsku dekoraciju i Gesamtkunstwerk, rukopis Ornament i zločin, te, razvoj prostorne dispozicije poznate kao Raumplan, najčešće su analizirani i spominjani u kontekstu doprinosa Adolfa Loosa i njegovog mjesta u teoriji i historiji arhitekture. Jednako je, međutim, zanimljivo rasvijetliti i način na koji Loos vidi i upotrebljava materijal. Njegove fasade lišene su ukrasa, a zgrade, oblikovane kao jednostavne kompozicije, najčešće bijelih kubičnih volumena. Međutim, enterijeri – bilo da se radi o adaptaciji i opremanju postojećih prostora ili o kompletnim projektima novih objekata, fasciniraju primjenom široke palete luksuznih materijala, znalački obrađenih i ugrađenih tako da u najvećoj mjeri oslobađaju svoje intrinzične, teksturalne i kolorističke kvalitete. Pristup Adolfa Loosa upotrebi i tretmanu materijala i shvaćanje načela „truth to materials“ koje iskazuje u svojim tekstovima i projektima, su, pored drugih značajnih aspekata njegovog rada, također uticali na razvoj moderne arhitekture XX stoljeća.

Ključne riječi: Kamen, enterijer, kamena obloga, materijal, design.

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