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Sober Opulence

Marble in the Architecture of Adolf Loos*

"Our temples are no longer painted blue, red, green, and white, like the Parthenon. No, we have learned to appreciate the beauty of bare stone."[1] This statement was made by the Austrian architect Adolf Loos (1870–1933) after practicing for just over ten years. In his work, he seems to have repeatedly given preference to one specific stone—marble—as can be concluded from the manifold ways in which he put this material to use. In many of Loos's interiors, marble surfaces, together with grained wood, smooth plaster, polished metal, and luminous mirrors, contribute to an atmosphere of exquisite elegance and captivating expressiveness. By contrast, the architect used semi-precious stones only occasionally on the exteriors of buildings.[2]

In this context, it is worth highlighting that Loos began his career as an interior decorator. By 1897, he had designed luxurious business premises, followed by lavish interiors for well-to-do Viennese clients.[3] The expertise he acquired in the process culminated for the first time in the interior design of the Villa Karma (1904–1906), situated directly on Lake Geneva near Montreux (Fig. 1). This project is the first of a selection of the architect's works that shall be discussed in this essay with regard to the use of marble.

Atmospheres

The Villa Karma is one of Loos's first larger commissions, as well as the interior in which he was able to showcase the aesthetic qualities of marble in the subtlest of ways. It was commissioned by the Viennese physiologist and naturalist Theodor Beer (1866–1919). A local architect had already drawn up plans for the addition of loggias on three sides of the building and a new upper floor. Thus, Loos intervened in the proposed modifications to an existing country house. In principle, Loos adopted the same approach, but altered the entire composition of the façade. The consequences of these changes will not be discussed in detail. Yet it should be mentioned that the appearance of the building is dominated by regularly positioned apertures cut directly into the smooth, white-rendered walls, without the framing and ornamentation that were customary during this period. This basic design and the severe rhythm of the building would have been unusually plain at the time.[4]

By contrast, the interior design of the house is decidedly opulent. This was one of Loos's artistic principles, which he had noted in 1914: "From the outside,

1 Adolf Loos, Villa Karma, 1904–1906, Clarens, near Montreux

let the house be restrained. Inside, let it reveal all its richness."[5] Accordingly, at Villa Karma the oval vestibule is lined largely with marble (Fig. 2): black and white slabs alternate on the floor; all the walls are covered with red, heavily veined stone. The gold-ground mosaic on the arched ceiling further enhances the luxurious atmosphere. The inhabitants and their guests thus enter a house that evokes an almost festive mood. The atmospheric effect of interiors was indeed one of Loos's main objectives. For every space, he would create a specific ambience, and on occasion he did this for individual areas of a room. He explained how to go about this:

> First, the architect feels the effect that he intends to engender, and then sees the spaces he wishes to create in his mind's eye. The effect he wishes to exert on the viewer, be it […] piety, as in a church; respect for the authority of the state, as in a government building; […] a sense of home, as in a house; conviviality, as in a tavern—this effect is evoked by materials and forms.[6]

Thus, when developing building projects the Austrian architect began by considering the atmosphere, an effect that essentially emanates from the surfaces of the elements that characterize the space.[7]

At the Villa Karma, the special, atmospheric quality of the reception rooms is closely associated with the ever-changing nuances of the marble. In the entrance hall, the pale stone on the floor contrasts with the deep brown of the wooden wall paneling and the ceiling beams. The shimmering marble brightens this introverted room at the center of the house, lending it a restrained elegance. A fire alcove set into the longitudinal wall presents a contrast: beneath the stairs to the upper floor, it forms a dark 'microcosm' within a wooden surround, reminding us of the primeval association between dwelling and hearth.

In the adjoining dining room, which overlooks the lake through a loggia, Loos used the almost-white marble on the walls together with black and white slabs on the floor (Fig. 3). The bronze cladding on the ceiling creates an unusual contrast. The floors of the music room, the master bedroom, and the loggias that encircle

the house are also clad in marble; for these spaces, a beige stone was chosen. This created a basic color that could be modulated according to the colors of the surrounding materials. In the library installed in the east gallery, for example, the beige of the floor blends with the warm wooden tones of the coffered ceiling and the bookcases, as well with the golden-yellow textiles used for the window curtains, the windows, and the seat furniture.

However, Loos envisaged what is arguably the most extravagant use of this noble stone for a room that is outside the house's reception areas. The spacious master bathroom is generously clad with slabs of black marble streaked with pale veins (Fig. 4). The choice of this variety of marble does not merely stem from the architect's desire to use an especially fine stone. Loos is working also with the optical effect created by dark, polished surfaces. These are slightly reflective and make

2 Adolf Loos, Villa Karma, vestibule, 1904–1906, Clarens, near Montreux

3 Adolf Loos, Villa Karma, dining room, 1904–1906, Clarens, near Montreux

the long and narrow bathroom appear larger. This optical illusion is enhanced further by the stone's pale, highly animated markings: these seem to hang like a net in front of a deep-black background without material boundaries. The use of this marble thus seems to dissolve—and hence improve—the shape of this awkwardly proportioned space.

The architect also handled the bathroom's great length by structuring it as two spaces on different levels. The steps between these are flanked by four fluted marble columns, which for their part express the fact that this room was intended for a particularly discerning master of the house.[8] At the same time, Loos's appreciation of classical Antiquity is also apparent. Columns played a central role in representational architecture of this period and have been employed as ennobling elements ever since. With the house's elementary façade, he had indeed struck a new path and, for this reason, he is rightly seen as a protagonist of modern architecture, who broke with tradition. However, his oeuvre remains attached to certain historical architectural elements and forms that had never fallen from use. He considered marble columns, first and foremost, a contemporary element with a long history, and not the expression of an attitude based on recourse to a specific historic architectural tradition. Furthermore, Loos deployed marble columns on two levels in the context of a decidedly original succession of spaces. Although this spatial solution is due to the compensation of levels between the extension and the existing building, it was highly unusual for a bathroom of the period—and it remains so in our own time, in

which ambitious architects consciously experiment with spatial configurations.

Thus, in the bathroom at the Villa Karma the special interior design enhances the effect of the precious stone. Moreover, Loos made skillful use of the division of the space, installing two bathtubs directly at the window on the lower level furthest from the door. Bathing in water and light was celebrated in accordance with the intense discussions on hygiene underway at the time. Cleanliness, light, air, and sunshine are central categories in the most advanced concepts for residential buildings of the period. By contrast, the elegant extravagance of the room was much less progressive, as private bathrooms were being designed in an increasingly sober, seemingly medical, style.[9]

Generosity and Boundaries

Loos does not use marble exclusively in the sheltered interiors of luxurious houses, but also, as has been noted, in boutiques and cafés. Mostly, he combines the stone with other materials to create complex environments.[10] Among these, there is one exemplary project that, in terms of the circumstances of its design, can be seen as a counterpart to the Villa Karma. The American Bar (1907–1908) in Vienna was built in the smallest of spaces: at 4.45 meters wide, it is a mere 6.15 meters deep (Fig. 5). The fact that this bar does not feel cramped—indeed, it even appears spacious—is essentially due to the interaction of marble, wood, and mirrors. To explain the resulting aesthetic effect, let us remember the bar's décor: with the exception of the foyer, the walls are paneled in dark, varnished mahogany to a height of two meters; banquette seats are installed along two wooden walls, while the third wall is occupied by the serving area.[11]

The dark, varnished mahogany is slightly reflective and thus has the effect of extending the perceived dimensions of the space, as observed in the master bathroom at the Villa Karma. Above the wooden surfaces—and hence above eye level—the apparent dissolution of the room's boundaries is further enhanced many times over: mirror panels mounted on the walls to the left and right of the entrance, as well as on the rear wall, end two meters above the floor. The reflective surfaces are thus at a height at which the bar's visitors will not see their own reflection, but only multiple reflections of the space: due to the continuous arrangement of the mirrors on three sides, the bar on the rear wall appears to be duplicated and infinitely extended on both sides.[12]

It is thanks to the interaction of reflective surfaces and structural elements in marble that the visual effect of spatial extension is fully achieved. The sidewalls are thus divided into three axes by dark-green marble pilasters that continue as marble beams on the ceiling. Within the entire visible space, this structure appears completely uniform. In reality, however, the pilasters and beams differ in width. Loos took into account the fact that, depending on their location, they are enlarged by the mirrored surfaces placed at different angles. This optical illusion hence blurs the distinction between the real space of the bar and the space reflected in the mirrors. Moreover, the illusion of a fluid space extending beyond its material boundaries is further reinforced by the coffered ceiling constructed from yellowish, dark-veined marble: its severe geometry introduces a sense of scale thanks to which the room's dimensions become legible. Anyone seated on the bar's banquettes could believe that they are in an infinitely wide space—a space that extends between regularly positioned pilasters and that appears to be divided into individual compartments edged in wood. Thus, at the American Bar, Loos has created a place that is at once spacious and enclosed.[13]

The fact that limited means and a simple concept can nonetheless achieve a visually opulent effect certainly bears witness to Loos's sense of economy. In view of the costly expanses of marble, mahogany, and mirror glass, this may not be immediately apparent. For the architect, the economic dimension lies in the durability of the materials employed. Indeed, the bar has remained largely in its original state after more than one hundred years of use. This is explained in part by the reputation of the architect, who was already a star in his own lifetime. Yet the interior has also proven to be easy to maintain, and has never gone out of fashion. For this type of interior decoration, which is strongly subject to prevailing tastes, this is by no means the norm.

4 Adolf Loos, Villa Karma, black bathroom, 1904–1906, Clarens, near Montreux

Loos's confident handling of the materials at his disposal is clearly apparent in the two examples just discussed. This confidence is not least the result of his considerable experience in working with such materials. His relationship with stone—and hence also with marble—possibly began in his early life. It is well known that his father worked as a sculptor and stonemason in the Moravian city of Brno. The Loos family's house was situated on the same property as the workshop and warehouse, so Loos practically grew up among stones:

> On the large production site that was the place of my childhood, there was probably every type of trade, with the exception of the clothing industry: sculptors, stonemasons, grinders, sign painters, house painters, varnishers, gilders, bricklayers, writers, cement casters and forgers worked there. I thus absorbed the spirit of all crafts as a child.[14]

This environment seems to have formed the basis of the architect's understanding of materials; perhaps it also encouraged his later choice of profession. His education, however, was anything but straightforward. The most important stages were his training as a master builder at the vocational schools in Reichenberg and Brno, an apprenticeship as a bricklayer, as well as three or four semesters during which he studied as a guest student at the Technical University in Dresden. There, Loos also came into contact with the buildings and writings of the architect Gottfried Semper (1803–1879), who had taught and built in the city.[15]

Another formative experience was Loos's three-year stay in the United States (1893–1896), where he visited the World's Columbian Exposition (1893) and saw the stone-clad buildings that were literally growing to the sky in cities like Chicago and New York. Other sojourns included Philadelphia and St. Louis, where he might have seen the Wainwright Building (1890–1891), which had recently been built by Henry Louis Sullivan (1856–1924). From the 1880s, Sullivan, his partner Dankmar Adler (1844–1900), and other architects of the so-called Chicago School built prestigious office buildings with terracotta-, brick-, or stone-faced exteriors. For their time, these were of simple—and at times austere—design, which is why their appearance is determined essentially by the colors of the materials used.[16] Sullivan had also expressed himself in publications such as *Ornament in Architecture* (1892), in which he postulated a temporary absence of ornament in order to enable architects to improve their handling of unadorned forms.[17] It has not yet been proven whether Loos read this text, or those of John Wellborn Root (1850–1891), on the topic of ornamentation.[18] However, the abandonment of applied decoration was to become one of the architect's central concerns, particularly the "discreet exterior of the house"[19] as exemplified by the design of the façade of the Villa Karma. It is also known that during Loos's sojourn in the United States he not only worked on building sites. From the end of 1894, he also spent time as a draughtsman for a master builder in New York. Thus, he was probably himself acquainted with the material and conceptual terms of hybrid building techniques—new at the time—with which steel and concrete support structures were faced with slabs of stone.[20]

The return to Europe initially took Loos to England and an intensive exploration of the British way of life, in which, as he perceived it, good taste and understatement played a major role. The architect certainly did not remain unaware of the significance of good craftsmanship and the careful use of materials propagated by the Arts and Crafts movement, even though he was critical of other aspects of this school of thought. Besides architecture and craftsmanship, Loos was highly impressed by the exquisite and deliberately simple apparel of the 'English gentleman.'[21] From then on, he was to act out his lifelong Anglophilia in tailored suits, even when he lacked the money to do so.[22]

Based on such experiences, beginning in 1886, Loos sought to establish himself as an architect in Vienna. At the same time, or even earlier, he began to write lectures and essays.[23] These were published in newspapers such as *Die Zeit*, *Wiener Tagblatt*, and *Neue Freie Presse*. The author made himself familiar to a wider audience with trenchant opinions on architecture, furniture, music, clothing, and a cultivated lifestyle. Due to their theoretical and literary quality, Loos's texts certainly must be considered as an autonomous body of work,

5 Adolf Loos, American Bar (also known as the Kärntner Bar), 1907–1908, Vienna

6 Adolf Loos, Remodeling of Villa Strasser, dining room, 1918, Vienna

which contains reflections on themes that extend far beyond building. At the same time, there is a correlation between these writings and the architect's realized oeuvre, and both are extremely revealing for the analysis of his projects. Loos made only few explicit references to the theme of marble discussed in this essay. By contrast, he wrote in more detail about the role of stone and, with regular insistence, about how the material should be handled.

In practice, Loos was selective when it came to materials, and employed a consciously restricted range. He preferred stone, wood, polished metal, glass, mirrors, and smooth, pale plaster for walls and ceilings. On a case-by-case basis—and taking his clients' wishes into account—he would combine these materials in ever-new, harmonious configurations. The results were astonishingly varied. "And yet every room looks different," Loos is said to have remarked, "they are infinitely diverse."[24]

Marble and Ornament—Marbling as Ornament?

With regard to this "diversity," marble was an ideally suited stone. It is available in a wide range of colors and patterns, and it often contains typical sinuous lines and blotches that are imitated or emulated also in 'marbling.'[25] Loos consciously integrated the varying colors and patterns of marble into his design concepts by giving precedence to the expressiveness of the material as a decisive aesthetic component. In 1983, Adolf Opel wrote in the postscript to a volume containing rediscovered writings of the architect that "the wondrous

patterns of various types of stone and varieties of marble conjured up by cutting the stone [were Loos's] secret ornament."[26] Brent C. Brolin uses a comparable term when he speaks of "ornament in disguise."[27] The veins on stones are indeed comparable with certain types of ornament, and can certainly be considered in terms of their decorative effect. In interiors such as the dining room of the Strasser house (1918–1919), Loos created stone-faced walls that can be interpreted as an abstract-patterned 'wallpaper' or wall covering (Fig. 6). Historians such as James Trilling therefore discuss the "abstract ornament" employed by the architect.[28] Whether expressions such as "secret," "disguised," or "abstract ornament" really get to the core of the matter requires a more thorough discussion, since the question of ornament is central to Loos's written and constructed oeuvre. Above all, it should be noted that Loos insisted vehemently on the soberness of buildings and on fine craftsmanship, but recommended these only in a certain context—for the educated, open-minded urban dweller of around 1900, someone who "stands at the height of culture."[29]

The preference for soberness and elaborate craft was due not only to Loos's experiences in the United States and, especially, in England. It also has a German-speaking frame of reference. In the latter environment, closer to home, the historicist discussion of style and the associated question of the appropriate handling of architectural decoration had been pivotal for some time, but it had taken on a more critical tone at the turn of the century.[30] The fact that the development of new decorative forms was promoted intensively by protagonists of the Viennese Art Nouveau style known as the Secession was not insignificant for Loos's abandonment of ornament. He had initially been close to the movement, but soon quarreled with leading Secessionists, henceforth approaching their works with sharp-tongued criticism.

Yet Loos's practical attitude towards ornamental architectural forms is not without subtlety. In interiors, for example, he used friezes with figurative and geometrical patterns. The dining rooms at the Duschnitz and Strasser houses (1915–1916, 1918) are just two examples (Figs. 6, 7).[31] On the one hand, he deploys such friezes for their design vocabulary, which is simple and striking. On the other hand, he drew firmly on the figurative and geometric forms found in antique friezes that had been passed down through the centuries. Such elements remained timelessly contemporary for the Viennese architect, because they had proven their worth over centuries of use and continued to exist beyond what was fashionable.

What Loos rejects, then, is the historicists' recourse to older styles. By contrast, he had expert knowledge of historic architecture, which he held in high esteem. Ultimately, he was not concerned with creating a radically new, puristic design vocabulary as would be developed by the next generation of architects. Artists like Le Corbusier and the architects of the De Stijl or Bauhaus interpreted Loos's demand for unembellished architecture in their own way: in spaces determined by homogeneous, seemingly abstract surfaces, the preferred materials being steel, glass, and concrete. For these architects, marble held far too many associations with traditions and conventions from which they wished to dissociate themselves. Ludwig Mies van der Rohe is one of the exceptions, with his stone walls and floors in the German Pavilion (1929) in Barcelona or the Villa Tugendhat (1928–1930) in Brno. Considering the most progressive contemporary architecture in his "Ornament und Erziehung" (Ornament and Education) of 1928, Loos noted:

> Twenty-six years ago, I asserted that ornament would disappear from utilitarian objects with the development of humanity, a development that is perpetually advancing and is as natural as the disappearance of vowels in the final syllables of colloquial language. *However, I never meant what the purists have taken ad absurdum—that ornament should be systematically and consistently abolished*. Only where it has disappeared through time and necessity should it not be reinstalled.[32]

The last sentence of the quotation, which describes ornament as something that is "installed," takes us back to the question of whether patterns on the stone surfaces of Adolf Loos's projects should be considered as ornament. Inasmuch as marbling is inherent to a stone, it would be possible to speak of the 'natural' or 'organic' ornamental dimension of certain materials—this would also apply to the mahogany used so extensively by the architect. In his essay titled "Hands Off!" (1917), Loos indeed wrote of the "sport of *nature* [*Naturspiel*] of a

7 Adolf Loos, Remodeling of Villa Duschnitz, music room, 1915–1916, Vienna

marble panel."[33] It is also revealing that he qualified the "sport of nature" as "strange" (*seltsam*): this adjective can be understood in the sense of not quite comprehensible, meaning that the phenomenon is to a certain extent inherently opaque. The word sport (*Spiel*), on the other hand, refers to a process, an activity, one in which coincidence contributes and which can happen without a conscious purpose.[34] This type of formal genesis unmistakably contrasts with the ornamentation in Loos's friezes, which were designed and executed by craftsmen according to clear, repetitive rules. For this reason, the category of ornament—however it is labeled—is perhaps not an appropriate way to describe the markings of a slab of marble.

Playing with Pattern

Within the semantics of the word *Spiel*, another aspect of meaning is relevant. The term describes an approach that brings lightness to something that requires seriousness. Apart from all the perceptive observations and intelligent polemics in Loos's texts, the aspect of playfulness is just as present as in his buildings. Indeed, it has a special place in the patterns on the stone surfaces. An example are the columns flanking the entrance to Goldman & Salatsch gentlemen's outfitters in the House of Michaelerplatz (1909–1911) (see Rosenberg Fig. 1). They consist of a greenish-gray *cipollino* marble selected personally by the architect at a quarry in Euboea.[35] The smooth, massive columns are sculpted in such a way that the characteristic, slightly wavy banding runs lengthwise and can be read as a symbolic reference to the fluted columns of Antiquity. At the Goldman & Salatsch shop, these vertical, concave indentations of antique columns seem as if they are moving, and have partially 'melted' into forms reminiscent of stripes. The architect seems to be playing a witty, intelligent game with the ancient structural element by replacing an originally added ornament with the veins inherent to the building material. Nevertheless, he does not break with the Antiquity that he so cherished: the columns of the House of Michaelerplatz are shaped faithfully according to the Doric order, and refer to specific ancient models such as the Temple of Faustina in Rome (141 CE), the pillared portico which was constructed from *cipollino* marble.

Regarding the creative status of marbling, Loos's comments on the expression "strange sport of nature" (*seltsames Naturspiel*) are also relevant: "Remember that noble materials and good work do not merely offset a lack of ornamentation, but are vastly more exquisite and superior to it."[36] For this reason, he likewise stated that nothing needed to be added to outstanding materials:

> Yes, they exclude ornamentation, for even the most degenerate man will shy away from embellishing a noble wooden surface with inlay [or] engrave the sport of nature in a marble panel. […] Past ages did not know the esteem in which we hold materials. It was therefore easy to adorn them—and without any pangs of conscience. We have exchanged the ornamentation of earlier epochs for something more splendid. *Noble materials are God's miracles*.[37]

Loos presents ornamentation as an artificial addition here. This addition also has economic dimensions: firstly, it is added by means of a work process that implies extra costs. What is more, decorative intervention can diminish the durability of the material and reduce its longevity, since ornamentation is dependent on prevailing tastes. "Changing ornamentation results in the

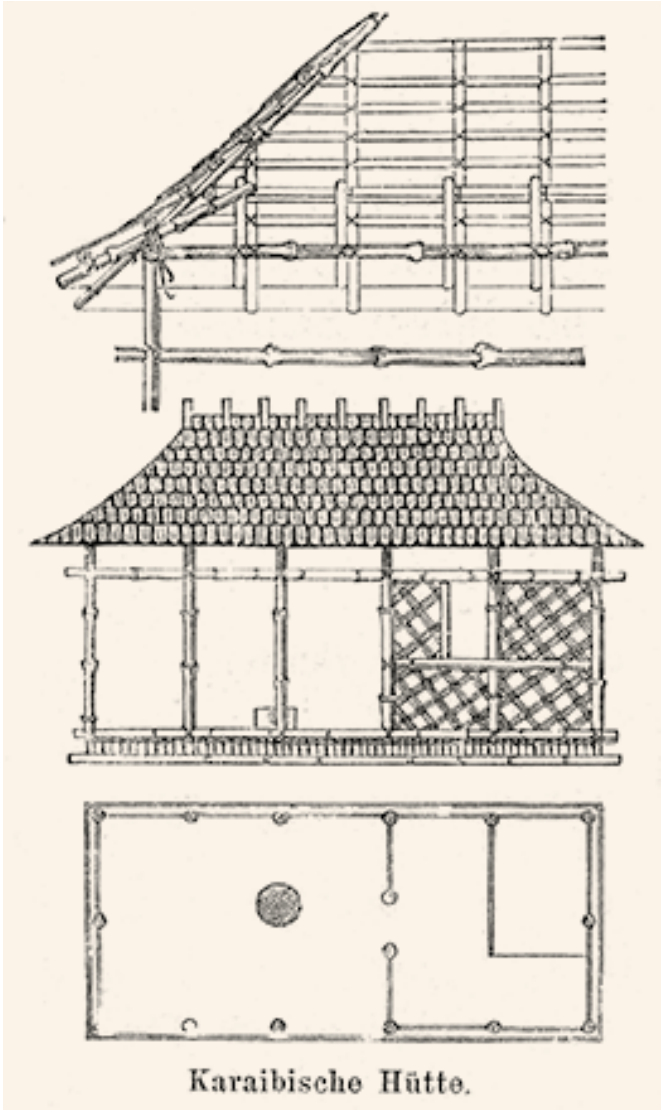
premature devaluation of the product. The worker's time and the material used are capital that is wasted."[38] For Loos, unadorned objects are therefore more enduring and more economical. With regard to marble, it has been pointed out in connection with the American Bar that it is extremely sustainable and low-maintenance. He builds on this durability and timelessness: "The existing predilection for ornament must be replaced by a delight in materials."[39]

The above observations make clear that, for Loos, marble is an exemplary material that not only surpasses the ornamentation of his time in terms of quality, but also in terms of aesthetics. This viewpoint, however, does not always take into account that "replacement" also creates an interdependence: the expressive dimension of the material takes on a function previously held by ornamentation.[40] Ultimately, the question arises as to whether we wish to place greater emphasis on the semantic *association* between ornament and expressive material, or rather on their structural *differences*. This question remains open, as it seems more convincing to point out the ambiguity in Loos's words. Ambivalence can be discerned also in other aspects of the architect's writing and his buildings. Indeed, such ambiguity contributes to their complexity and richness.

The Texture of Surfaces

To those who associate Loos's predilection for marble and other noble materials with a certain snobbery, he would have responded that to him, "all materials […] are equally valuable."[41] His own home is a prime example of how an appealing, subtle interior can be realized using more affordable building materials (Fig. 8).[42] Yet,

8 Adolf Loos, Adolf Loos's apartment, 1903, Vienna



9 "Caribbean hut from Trinidad," displayed at the Great Exhibition in London, in Semper 1860–1863, vol. 2, p. 276

skillful use and the highest level of craftsmanship are required, he argues, to showcase the qualities of stone, wood, or metal: "The goal that should be achieved, however, is to stylize what exists in nature, or, to express it better, to make it subservient to the material from which it should be formed."[43] In addition, it should be taken into account that not all building materials are "equally suitable for all purposes. The required stability and the necessary construction often demand materials that are not commensurate with the actual purpose of the building."[44] In Loos's buildings, constructive components such as load-bearing supports and dividing walls are usually executed in brick, steel, or concrete. These are in turn covered with materials such as marble, wood, and metal, or coated in smooth plaster and painted. In connection with these added surfaces, Loos himself refers to the "principle of clothing" or "cladding" (*Prinzip der Bekleidung*). This principle, which is derived from Semper's "theory of cladding" (*Bekleidungstheorie*) (Fig. 9),[45] is based, in Loos's opinion, on architecture's origins: Man "covering" himself.[46] Humans do this in an effort to protect their own body from the weather and shield it from danger. For this reason, as Loos believed, the "blanket […] is the oldest architectural detail. It originally consisted of animal skins or the products of textile art."[47] However, these 'fabrics' required a support structure: "One cannot build a house from carpets […]." Instead, "[they] require a constructive framework to keep them in the right position. To invent that framework is the architect's second task."[48] The first and most important task of the architect is the selection, fabrication, and fitting of the cladding, which is based on those "textiles" that were originally stretched over the "framework." This is not only because "clothing is older than construction,"[49] but also because it is central to the atmosphere of a building. In his projects, Loos always began the design process by specifying the atmosphere that he intended each room to have.[50]

Mask and Masking

For Loos, the materials used for cladding (*Bekleiden*)—both buildings and people—are significant for another reason, namely with regard to their semantic, educational function, which he called 'mask,' again in reference to Semper.[51] Akos Moravánszky has demonstrated that for Semper, the mask marks "the boundary between public and private spaces, and shapes the public spaces through its outer surface."[52] The mask is thus a means of transposing the particular into something universal that affects the whole of society. For Semper, masking and disguise are fundamental, especially in the arts, where objects cannot be shown directly, but have to be represented as designed "in order to have a social effect. The mask fulfills this role by not only concealing, but also representing what is concealed."[53]

Similar to Semper, Loos discusses the mask as something that simultaneously hides and reveals by representing the characteristics of the wearer in a typecast and standardized way to the outside world. Thus, the "tremendously strong individuality"[54] of modern man is not fully and immediately revealed; the ego is also not directly exposed in public. At the same time, educated urban dwellers, who are constantly subjected to ever-changing stimuli, need neutralizing masks: restrained, inconspicuous clothing, and unobtrusive, sober façades.[55]

If we look back at Loos's "cladded" buildings, his restricted palette of materials becomes more comprehensible. "It is always the same. Just as a tailcoat cannot look any different. The lining will of course be different, and the pockets may vary if necessary, but a tailcoat is a tailcoat. […] And yet every room looks completely different."[56] In practice, the singularity of each project is represented on the building's surfaces in a way that takes the particular as its point of departure, in order to transmit this to the general public. This happens especially on the façades of buildings, where Loos employs a much more restrained idiom in comparison to his interiors. However, the intensely luxuriant atmosphere of the living spaces should not belie the fact that floor coverings, ceiling trims, and wall paneling are also the mediating layer through which, on the one hand, the personality of the client is concealed and, on the other hand, this layer precisely represents what is concealed.

A special kind of masking can be found in the entrance to the House of Michaelerplatz, which leads to the apartments above the shop premises. On the walls of this narrow yet opulently clad space, slabs of Skyros marble are mounted to mirror one another (see Gamboni Fig. 14). Two slabs sawn from a block of stone are positioned consecutively beside each other like the pages of an open book. The join between the slabs becomes the symmetrical axis of the stone surfaces, each pair of which has almost identical markings.[57] Two such surfaces, which are embedded in a sidewall near the door to the staircase and form a pattern that can be interpreted figuratively, deserve particular attention (Fig. 10). What the pattern precisely represents cannot be determined conclusively, as the figuring is too ambivalent and vague. Dario Gamboni has demonstrated that the interpretation of such "potential images" depends largely on the observer's imagination.[58] In the context of this essay, the markings on the slabs, which resemble a head, shall first be interpreted as a mask. The 'mask' that appears on the 'mask' can be seen as a symbolic reference by the architect to the *Prinzip der Bekleidung* applied to this building. But Loos demonstrates not only his knowledge of the processing of materials, he also refers to historical examples. These include incrustations in the Pantheon (completed 125 CE) in Rome (see Rosenberg Fig. 7) or the mirrored stone surfaces in Byzantine churches such as San Vitale (521–547) in Ravenna, Hagia Sophia (532–537) in Istanbul (see Gamboni Fig. 3), or Hosios Loukas (tenth to eleventh century) near Distomo. Perhaps the architect equally encountered other examples in the years of the construction site on Michaelerplatz, for which he also traveled to North Africa in 1910.[59] In quarries there, he looked for the right marble for the building, and he would have seen mirrored stone slabs used in local

10 Adolf Loos, Goldman & Salatsch Building (Looshaus), detail of marble wall cladding at the Herrengasse entrance, 1909–1911, Vienna

mosques. Due to the general aniconism of Islam they were used frequently, a topic discussed by Mattia Guidetti in the present volume (see Guidetti Figs. 5, 6).[60]

Beyond the cultural and historical dimension and the meta-plane of the 'masked mask,' the figuring of the marble facing in the House of Michaelerplatz has been given a more specific interpretation. In his contribution to this volume, Dario Gamboni describes the marking in stone as a grimace, taking into account the fact that the whorls in the marbling are not entirely regular and are only near symmetrical. This makes the overall form appear slightly distorted, like a disfigured face or a deformed head.[61]

In the context of the entrance hall, this 'ugly' image acquires a special role. Near the door to the staircase, it is in a place where passersby slow their steps. It is those visitors who are not familiar with the premises and who look around inquiringly who might see a kind of Cerberus head in the grotesque face. This 'hellhound' is guarding a kind of 'beyond,' which although of this world, remains private, in the apartments at an exclusive address opposite Vienna's Hofburg. As a lover of Antiquity, Loos is perhaps also referring specifically to ancient mosaics representing guard dogs that were located at the entrances of houses. This *cave canem* is of course also present to assure the inhabitants of the Loos house that symbolically they are protected in their homes at all times, for even in the absence of the 'master,' the 'dog' remains at the gate. Entirely in keeping with the architect's ideas, this is an extremely economical and durable device: there is no need to feed the animal, nor is its barking a nuisance, and the postman remains unscathed.

Furthermore, Loos placed a large sheet of mirror glass, in which passersby can see themselves from head to toe, between the 'grimace-mask' and the door to the staircase. In the case of an architect who works 'to measure,' there seems to be another intention behind the configuration. The disfigured 'stone head' is approximately the same height as a man standing upright. It is thus different due to its scale and the fact that, as an inorganic image without depth, it is standing opposite an animate body within the same space. Beyond the immediate dynamic of the visual reference and the recognition of form, the marble 'markings' could also have a deictic function. Catching sight of themselves beside the disfigured stone head, should people be reminded that they too are wearing their own protective and yet levelling masks? Or rather, should passersby be exhorted to make use of their masks in order to be socially suitable when going from the privacy of an apartment to a public space?

* This essay has been translated from German by Tobey Alleyne-Gee.

1 Loos 1962, p. 305: "Unsere tempel sind nicht mehr wie der Parthenon blau, rot, grün und weiß angestrichen. Nein, wir haben gelernt, die schönheit des nackten steins zu empfinden"(Adolf Loos in "Architektur" [1910]).

2 Marble was used on façades primarily for elegant shops in city centers. See Lustenberger 1994, pp. 56–59, 64f., 68f.

3 See Rukschcio/Schachel 1982; Schezen 1996. The Viennese architect and Loos specialist Hermann Czech (1996, p. 125) writes: [D]er Umbau (spielt) in der Architektur von Adolf Loos eine konstitutive Rolle—weit über die Rolle von Fingerübungen eines Anfängers im Metier hinaus."

4 Dubesset 1984; Gubler 1985, pp. 214–229; Rukschcio/Schachel 1982, pp. 425–429; Schezen 1996, pp. 26–49; Lustenberger 1994, pp. 50–55.

5 Loos 1962, p. 331: "Das haus sei von außen verschwiegen, im inneren offenbare es seinen ganzen reichtum."

6 Ibidem, p. 106: "Der architekt fühlt zuerst die wirkung, die er hervorzubringen gedenkt, und sieht dann mit seinem geistigen auge die räume, die er schaffen will. Die wirkung, die er auf den beschauer ausüben will, sei es nun […] gottesfurcht, wie bei der kirche; ehrfurcht vor der staatsgewalt, wie beim regierungspalast; […] heimgefühl, wie beim wohnhause; fröhlichkeit, wie in der trinkstube—diese wirkung wird hervorgerufen durch das material und durch die form" (from "Das Prinzip der Bekleidung," first published in 1898); see also Bock 2009, p. 32f.

7 On the subject of atmosphere, see, for example, Arburg/Rickenbacher 2012; Thomas 2010.

8 Columns can be observed in earlier, very lavish bathrooms such as the one installed for Joséphine de Beauharnais in about 1810 at the eponymous *hôtel particulier* in Paris.

9 See *inter alia* Moravánszky 2008, p. 73f.

10 Rukschcio/Schachel 1982, pp. 411–459; Lustenberger 1994, pp. 42–49.

11 Stauffer 2008.

12 Ibidem.

13 This mirror solution is associated with Loos's sojourn in the United States and the bars that the architect saw there. In his introduction to Schezen 1996 (p. 14), Kenneth Frampton writes: "The mirror 'clerestory' running around the three sides of the bar [is typically American]." See also Schezen 1996, pp. 50–55; Lustenberger 1994, p. 64; Rukschcio/Schachel 1982, pp. 456–459.

14 Adolf Loos, quoted in Kulka 1931, p. 11: "Auf dem großen Werkplatz, der die Stätte meiner Kindheit war, gab es wohl mit Ausnahme der Bekleidungsindustrie jegliches Handwerk: Bildhauer, Steinmetze, Schleifer, Schriftenmaler, Anstreicher, Lackierer, Vergolder, Maurer, Zementgießer, Schmiede arbeiteten dort. So habe ich als Kind schon den Geist aller Handwerke eingesogen."

15 Ruckschcio/Schachel 1982, pp. 11–21; Bock 2009, p. 13.

16 Architects whose names are associated with the Chicago School include Henry Hobson Richardson, Daniel Burnham, William Holabird, William LeBaron Jenney, Martin Roche, John Wellborn Root, and Solon S. Beman.

17 Sullivan 1955.

18 Root 1967. It is sometimes presumed that there are possible links between Loos's social ideas and the writings of the American sociologist Thorstein Veblen (Veblen 1899).

19 Loos 1962, p. 331: "[Das] verschwiegene äussere des hauses." Regarding Loos in the United States, see Ruckschcio/Schachel 1982, pp. 21–31; Schachel 1989, pp. 17–29; Sekler 1989, pp. 251–268.
20 Ruckschcio/Schachel 1982, pp. 29–31; Gravagnuolo 1982, pp. 29, 42–51; Schachel 1989, p. 29; Bock 2009, p. 14.
21 Ruckschcio/Schachel 1982, p. 32f.
22 Bock 2009, p. 34.
23 See Loos 1962; Loos 1983. References to earlier writings can be found in the essay "Mein Auftreten mit der Melba" ("My Performance with Melba," published 20 January 1900), in which Loos mentions that he was an "external reporter for the New York Standard-Bearer in 1895." See Loos 1962, p. 194; Ruckschcio/Schachel 1982, p. 28.
24 Loos in conversation with Ludwig Hevesi, quoted in Hevesi 1908, p. 285: "Und doch sieht jedes Zimmer ganz anders aus […]. Die Mannigfaltigkeit ist unendlich."
25 For a broader meaning of 'marbling,' which includes marble itself, see Raphael Rosenberg's contribution in this volume.
26 Adolf Opel in Loos 1983, p. 236: "[D]ie von der Natur vorgezeichneten und durch den Steinschnitt hervorgezauberten wundersamen Formmuster verschiedener Gesteinsarten und Marmorsorten bilden das 'geheime Ornament' von Adolf Loos."
27 Brolin 1985, p. 210.
28 Trilling 1994, p. 98f.
29 Loos 1962, p. 21: Jemand der "auf der höhe der kultur steht" (first published in 1898 in "Die Herrenmode" [Gentlemen's Fashion]). He states more precisely, on the same page: "Der mittelpunkt der abendländischen kultur ist gegenwärtig London." ("The current center of western culture is London"). The architect pursued this argument in detail in "Ornament und Verbrechen" ("Ornament and Crime"), a lecture he edited in various versions from 1908. See Loos 1962, pp. 276–288.
30 See Long 2009, p. 210f.
31 See Lustenberger 1994, p. 106f.
32 Loos 1962, p. 395: "Vor sechsundzwanzig jahren habe ich behauptet, dass mit der entwicklung der menschheit das ornament am gebrauchsgegenstande verschwinde, eine entwicklung, die unaufhörlich und konsequent fortschreitet und so natürlich ist wie der vokalschwund in den endsilben der umgangssprache. *Ich habe aber damit niemals gemeint, was die puristen ad absurdum getrieben haben, dass das ornament systematisch und konsequent abzuschaffen sei.* Nur da, wo es einmal zeitnotwendig verschwunden ist, kann man es nicht wieder anbringen." (Italics mine)
33 The expression "sport of nature" means in the literal sense a game played by nature, or a result of this. See Loos 1962, p. 346: "[*N*]*atur*spiel einer marmortafel." (Italics mine)
34 Loos is conceptually related to a long tradition of thought that categorized the phenomena of images on stones or plants as "lusus naturae." See Findlen 1990; Bredekamp 1993, pp. 63–76, especially pp. 66–76; Daston/Park 1998, pp. 255–300.
35 Loos 1983, p. 121.
36 In the essay titled "Hands Off!," Loos (1962, p. 346) states: "Man bedenke, dass edles material und gute arbeit fehlende ornamentik nicht etwa bloß aufwiegen, sondern dass sie ihr an köstlichkeit weit überlegen sind."
37 Ibidem: "Ja, sie schließen die ornamentik aus, denn selbst der verkommenste mensch wird sich heute scheuen, eine edle holzfläche mit intarsien zu verzieren [oder] das seltsame naturspiel einer marmortafel zu gravieren. […] Vergangene zeiten kannten die wertschätzung des materials, wie wir sie fühlen, nicht. Da konnte man leicht— und ohne gewissenbisse—ornamentieren. Wir haben für die ornamentik früherer perioden herrlicheres eingetauscht. *Das edle material ist gottes wunder.*" (Loos's italics)
38 Loos 1962, p. 283f.: "Der wechsel der ornamente hat eine frühzeitige entwertung des arbeitsproduktes zur folge. Die zeit des arbeiters, das verwertete material sind kapitalien, die verschwendet werden." Thus expressed in the essay "Ornament und Verbrechen" ("Ornament and Crime"). See also Schor 1987, pp. 50–54; Trilling 1994, p. 79f.
39 Loos 1983, p. 209: "Anstelle der bisherigen Vorliebe für das Ornament muss das Gefallen am Material treten."
40 Ibidem.
41 Loos 1962, p. 99: "[F]ür den künstler [sind] alle materialien […] gleich wertvoll" (in "Die Baumaterialien"); see also p. 105.
42 Ruckschcio/Schachel 1982, p. 430f.
43 Loos 1962, p. 141: "[D]er zweck, der erreicht werden soll, ist aber der, das in der natur vorhandene zu stilisieren, oder besser gesagt, dem material, aus dem es gebildet werden soll, dienstbar zu machen," from the article "Schulausstellung der Kunstgewerbeschule," first published in the weekly magazine *Die Zeit* on 30 October, 1897.
44 Ibidem, p. 105: "[F]ür alle […] zwecke gleich tauglich [sind]. Die erforderliche festigkeit, die notwendige konstruktion verlangen oft materialien, die mit dem eigentlichen zwecke des gebäudes nicht im einklang stehen" (in "Das Prinzip der Bekleidung").
45 Gottfried Semper presented and discussed the "theory of cladding," see Semper 1860–1863, vol. 1. Loos (1962, p. 109) makes explicit reference to it: "The principle of cladding [was] first expressed by Gottfried Semper." Many treatises have been written on Semper's reflections, as well as their connections with Loos's approach. Regarding Loos and the principle of cladding (or clothing), see *inter alia* Oechslin 1994; Stewart 2000, pp. 98–130; Stricker 2008.
46 Loos 1962, p. 105 ("Das Prinzip der Bekleidung").
47 Ibidem: "Die decke ist das älteste architekturdetail. Ursprünglich bestand sie aus fellen oder erzeugnissen der textilkunst." The German word "Decke" means not only "blanket", but also "cover" and "ceiling."
48 Ibidem: "[A]us teppichen kann man kein haus bauen," instead "erfordern [sie] ein konstruktives gerüst, das sie in der richtigen lage erhält. Dieses gerüst zu erfinden, ist erst die zweite aufgabe des architekten."
49 Ibidem: "[D]ie bekleidung [ist] älter als die konstruktion."
50 Ibidem, p. 106 ("Das Prinzip der Bekleidung"); see also Bock 2009, p. 32f.
51 In his own time, Semper formulated the theory of masking the most resolutely (Semper 1860–1863, vol. 1, p. 231f.). However, around 1900 the mask was also a popular motif in painting or on façades, and it was used by theorists and literary figures in Loos's cultural context, such as Friedrich Nietzsche, Georg Simmel, Sigmund Freud, Karl Kraus, and Robert Musil. See Colomina 1988, p. 64f. as well as Colomina 1994, pp. 23–31, 33–37, 104, 273, 333; Moravánszky 2008, pp. 62–78.
52 Moravánszky 2008, p. 64: "[D]ie Grenze zwischen öffentlichem und privatem Raum (markiert) und durch ihre Außenfläche den öffentlichen Raum gestaltet." See also Damisch 2000, p. 31f., Colomina 1988, p. 65f.
53 Moravánszky 2008, p. 64: "[U]m eine gesellschaftliche Wirkung zu entfalten. Die Maske erfüllt diese Rolle, indem sie nicht bloß verhüllt, sondern das Verhüllte repräsentiert."
54 Loos 1962, p. 288: "[U]ngeheuer starke individualität" (in "Ornament und Verbrechen").
55 Moravánszky 2008, p. 61.
56 Loos in Hevesi 1908, p. 285: "Es ist immer dasselbe. Wie ein frack nicht anders aussehen kann. Das futter natürlich wird anders sein und die taschen nach bedarf variiert, aber frack ist frack. […] Und doch sieht jedes zimmer ganz anders aus."
57 See also *inter alia* Rosenberg 2016, pp. 109–115, as well as Rosenberg's and Gamboni's essays in this volume; Klein 1976.
58 Gamboni 2002.
59 See Ruckschcio/Schachel 1982, p. 41.
60 See Mattia Giudetti's contribution to the present volume.
61 See Gamboni's essay in this volume.

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