

FAQs

Explain the Raumplan with sketches.

Adolf Loos had been developing a way of thinking about space throughout his career and his particular approach, which has been termed 'Raumplan', or spatial planning.

The only great revolution in the field of architecture is the freeing of the ground plan in space. Before Immanuel Kant, humanity could not think in space.

Architects were compelled to make the toilet as high as the hall. Only by dividing everything in two could they obtain lower rooms. Only by dividing everything in two could they obtain lower rooms. As a man will one day succeed in playing chess on a three-dimensional board, so too other architects will solve the problem of the three dimensional plan" A Raumplan is a planning method based on discreet rooms and a dynamic section.

Places great emphasis on the scale of individual rooms and often requires steps into each room or cluster of rooms largely belongs to the architect .Adolf Loos and requires a high level of structural awareness.

Generally, it arises through the use of columns that allow the partitioning of space to follow logic other than that of the structural grid in the best demonstrations of free plan the columns play a spatial as well as structural role, defining subzones, passage zones, or used sculpturally to create a greater sense of depth in space.

Generally an open span is a plan which is left largely unplanned, as in typical office towers or single space homes. In the first (free plan) there are always rooms, even if they are not entirely closed off, while in the second (open plan) there is only the perimeter.

How did Adolf Loos prepare the Austrian architectural movement towards modernism?

As an architect, his influence is primarily limited to major works in what is now Austria and the Czech Republic, but as a writer he had a major impact on the development of 20th century architecture, producing a series of controversial essays that elaborated on his own architectural style by decrying ornament and a range of social ills. Adolf Loos's minimalist attitudes are reflected in the works of Le Corbusier, Mies van der Rohe, and many other modernists and led to a fundamental shift in the way architects perceived ornamentation.

Born in Brünn in the Austro-Hungarian Empire (now Brno, Czech Republic) in 1870, Loos studied at the Royal and Imperial State Technical College in Reichenberg (now Liberec) until he left school to serve in the army for two years. Following this, he attended the College of Technology in Dresden for three years and moved to the United States where he worked as a mason, a floor-layer, and a dish-washer. Eventually, Loos obtained a job working with architect Carl Mayreder before he establishing his own practice in 1897. After teaching for a period of time throughout Europe, he returned to practice in Vienna in 1928.

What contribution did Peter Behrens bestow on architecture? Explain his mentorship skills and generating a generation of architectural marvels.

Peter Behrens was a pioneer in everything he did and his ideas were spread around the world by his students, especially by Walter Gropius, Mies van der Rohe and Le Corbusier. The creation of the concept of corporate identity influenced other post WWII companies, for example Braun in Germany and McDonald's in the US. Peter Behrens also played a key role in developing German Modernism.

At the beginning of the century, he brought forth outstanding works in painting, architecture, graphic design and industrial design, which exerted a paramount influence in all these various fields, opening up uncharted territory for the generations to come. He is viewed as the founder of modern objective industrial architecture and modern industrial design.

He produced woodcuts, coloured illustrations, designs for book bindings and crafts objects entirely shaped by the Jugendstil formal language. In 1897 Behrens joined forces with Hermann Obrist, August Endell, Bruno Paul, Richard Riemerschmid and Bernhard Pankok to found the Vereinigte Werkstätten für Kunst und Handwerk in Munich to produce handmade utilitarian objects. In 1898 Peter Behrens collaborated on designing the Berlin journal "Pan" and produced his first furniture designs. In 1899 Peter Behrens was appointed by Grand Duke Ernst Ludwig of Hesse-Darmstadt to the Mathildenhöhe artists' colony the Grand Duke had just established in Darmstadt. There Behrens designed and built his first house, his own dwelling. Designed as a total work of art, "Haus Behrens" caused quite a stir; Behrens himself designed the architecture and the interior with all its appointments and furnishings down to the last detail.

In 1901-02 Peter Behrens taught at the Düsseldorf Kunstgewerbeschule. In 1903 he left Mathildenhöhe, serving until 1907 as the director of the Düsseldorf Kunstgewerbeschule. In 1906 Peter Behrens received his first commission from AEG (Allgemeine Elektrizitäts-Gesellschaft) to design advertizing material. Emil Rathenau hired Behrens as an artistic consultant to work on a wide range of projects. In 1908-09 Behrens designed the AEG Turbinenhalle in Berlin, a concrete, steel and glass factory building with an outspoken agenda. In addition to architecture (housing for working men and their families), Behrens also designed household electrical appliances, standardizing the forms of their components and thus making them interchangeable, which rationalized production. Further, he was in charge of designing sales rooms, catalogues, price lists, etc, thus using design for the first time to create a unified appearance as the sign of corporate identity. This collaboration lasted until 1914.