

TEMPORARY EXHIBITION

# Adolf Loos Private Spaces

**Museu del Disseny de Barcelona**

**From 14 December 2017 to 25 February 2018**

**Museu del Disseny de Barcelona (Sala A)**



**Press Dossier**  
December 2017

Museu del Disseny  
de Barcelona



**Ajuntament  
de Barcelona**

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A co-production by:



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# 1 Presentation

*“Adolf Loos. Who freed humanity of useless works”.*

With this epitaph, written by Loos himself, the architect summed up his goal and the object of his work over a life dedicated to promoting an architecture that was useful and wholly at the service of the user. But what is Adolf Loos doing in the Museu del Disseny de Barcelona (Barcelona Design Museum)? In a museum devoted to the object, the everyday, useful object, the object for life, like the furniture that the architect surrounded himself with, and to a meditation on its value, which may be functional, symbolic, ornamental or several things at once, Loos's thoughts make complete sense, particularly now that we are immersed in discussing the relationship between craft, design, art, tradition, innovation and so on. Accordingly, presenting an exhibition devoted to the new concept of the “private space” in which cladding and “useful” furniture play a central role, is something we find satisfying, and we feel that this is an opportunity to explore the life and work of a leading figure in modernity, a figure that, even today, arouses debate and whose work suggests new interpretations.

Loos is the architect of private spaces, the creator of intimate, comfortable ambiances and simple, plain, bare nihilistic exteriors, eschewing false appearances. Loos was a philosopher of intimate, personal life, a designer capable of building a lifestyle, a place where those that lived there could find themselves. This explains the importance that he attached to the materials used to clad his interiors, which he considered to be his real decoration. Always opposed to imitation, that is, anything false, and reviving what was good in tradition while replacing superfluous ornamentation with the quality of his materials.

In fact, there are many parallels between Barcelona and Vienna at the turn of the twentieth century: the impulse towards regeneration and modernity in the cultural sphere, and the rise of the new middle-classes, attractive for intellectual and artistic content aimed at regenerating culture and building a new world. Architecture and design were one of the routes to achieving this goal. In fact, both cities had launched in-depth urban redevelopment schemes: the Cerdà Plan in Barcelona; and, in Vienna, the organisation of the Ringstrasse, the city's sociocultural showcase.

The Museu del Disseny de Barcelona presents the most complete exhibition that has been devoted to Loos to date. The show features 218 pieces, mainly items of furniture either designed or selected by Loos for his interiors between 1899 and 1931. Some of these pieces are from the UK, reflecting his admiration for English furniture, which he considered superbly resolved to fulfil their function.

The good fortune of being able to include period photographs also contributed to our understanding of the interiors and helped us to identify the furniture so as to look for it and even, in certain cases, to reconstruct pieces almost completely in order to recreate the atmosphere of the private space and illustrate the ideas that Loos defended and converted into reality. As a result, the exhibition provides a real opportunity to discover, at first hand, a large and highly representative selection of the furniture that Loos used in order to turn interiors into personalised private spaces to delight their inhabitants. In fact, as we were saying, this is the exhibition that, to date, has presented the most items of furniture fundamentally designed or used by Loos in his projects. This is thanks to the special cooperation of Julius Hummel, art dealer, collector and expert in the work of Loos, and the work of the exhibition curator, Pilar Parcerisas.

The exhibition is a co-production by the Museu del Disseny de Barcelona and "la Caixa" Foundation. The works are on loan from nine collections: The Albertina Museum (Vienna), the Wien Museum, the Architekturmuseum der Technischen Universität (Munich), the Julius Hummel Collection (Vienna), the Markus Kristan Collection (Vienna), the Ernst Poil Collection (Vienna), J. & L. Lobmeyr (Vienna), CCCB (Barcelona) and a private collection in the UK.

As a museum devoted to the arts of the object and design, the exceptional figure of Loos interests us as a bridge, precisely, between the craft tradition that he so greatly appreciated and the first modern design, and as a useful pretext to illustrate the key role that objects play in creating atmosphere in domestic interiors: furniture, lamps, carpets and, even more, the fireplace, all contribute to everyday comfort in the home.

We should like to close these lines with words written by Loos in 1910 that form an excellent summary of the sense of this exhibition: "The house has to please everyone, contrary to the work of art, which does not. The work is a private matter for the artist. The house is not". In other words, art is one thing, architecture and design quite another.

**Pilar Vélez**

Director of the Museu del Disseny de Barcelona

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## 1.1 Introduction

Adolf Loos produced a response, through architecture and design, to the ethical and aesthetic crisis that affected *fin-de-siècle* Vienna society. The historicist, ornamental façades on the Ringstrasse, promoted by the decadent Habsburg monarchy, became the skin that separated the theatrical sphere of public life from the degenerate reality of private life. On his return from the United States, Loos introduced Anglo-American culture through his articles in the press and the magazine *Das Andere* (1903), in which he questioned customs and the use of everyday objects.

Loos rebelled against his Secession and Wiener Werkstätte contemporaries, who sought to turn life into art, taking abstract elements from nature as their models. He took the Vienna of Otto Wagner and the Secession as the starting-point to radicalise his anti-ornamental stance, which he defended in his famous lecture *Ornament and Crime* (1908).

The designer and architect took a critical look at bourgeois interior spaces, full of decorative but useless objects, and set himself the task of creating places that would protect the individual's privacy from the outside as a way of reconciling the split between the individual being and the social being. Employing his *Raumplan* method, he created continuous vertical spaces establishing different heights according to use, while his employment of *enfilade* established the continuity of the space horizontally. According to Loos, the façade was the masculine face of architecture, the interior, its feminine side.

A journey through the interiors of private houses and commercial spaces designed by Adolf Loos, illustrated by photographs from the period and the furniture that has been identified as such, takes us from the Café Museum (1899) to Villa Müller (1930-1931). The features on this journey include both the furniture that he designed personally and existing models that he chose to use for their comfort and functionality. According to Loos, the architect is concerned with the building, the craftsman with the furniture. He never used less functional "modern" furnishings. An admirer of English furniture, he favoured the Chippendale style, Hepplewhite, Hampton & Sons' New Shaped Easy Chair, and wickerwork chairs. He used Liberty chairs, Biedermeier armchairs and Chesterfield sofas, Turkish-influenced tables, Egyptian stools and oriental rugs. Various ensembles of furniture demonstrate his eclectic taste and postmodern gaze.

The exhibition illustrates all these aspects of Loos' work through drawings, plans, photographs, models and furniture. While the show highlights, above all, his interiors, it also closes with a section devoted to exteriors, minimalist façades and unrealised projects, including the Chicago Tribune Column (1922), a black granite skyscraper in the shape of a Doric column that became a key reference for postmodern architecture.

**Pilar Parcerisas**  
Curator of the exhibition

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## 1.2 The Exhibition in Facts and Figures

- This is, to date the most complete exhibition devoted to the objects and furniture of Adolf Loos.
- There are **six sections**: Otto Wagner and the Secession; Crisis in the Domestic Space; Masculine and Feminine Spaces; Form and Function in Furniture; Interiors: Build, Inhabit, Use; and Tradition and Modernity. The facilities at the exhibition also include an educational area and the knowledge space in the Documentation Centre.
- The exhibition is formed by **120 items of furniture**, including more than 50 chairs, armchairs and stools, 13 lamps, 21 tables, desks and dressers, closets, bookcases, and smaller objects such as clocks, glasses, decanters, mirrors and hangers, among many others. All this is complemented, also, by documentary material: drawings and lithographs (53); photographs (24); books (11); manuscripts (1) and models of projects, some put into effect, others never brought to fruition.
- Loos' interiors are presented by large-format photographic reproductions that take the visitor into the spaces created by Loos.
- The exhibition was made possible thanks to the cooperation of nine lenders of works: The Julius Hummel Collection (Vienna), The Albertina Museum (Vienna), the Wien Museum, the Architekturmuseum der Technischen Universität (Munich), the Markus Kristan Collection (Vienna), the Ernst Poil Collection (Vienna), J. & L. Lobmeyr (Vienna), CCCB (Barcelona) and a private collection in the UK.
- The exhibition is a co-production by the Museu del Disseny de Barcelona and "la Caixa" Foundation.
- A **284-page catalogue** on the exhibition and the life and work of the architect will be available in three languages. The publication includes essays by eight authors: Beatriz Colomina, Markus Kristan, Christian Kühn, Juan José Lahuerta, Christopher Long, Eva B. Ottilinger, Pilar Parcerisas and Pilar Vélez.
- The facilities at the exhibition also include: an **educational area** for families with children, who are invited to recreate Loos' interior spaces; and the **Knowledge Space**, where visitors can learn more about the exhibition content and discourse by consulting the bibliography available there.
- The official opening of the show will take place on December 13 with an **inaugural lecture** by the curator, Pilar Parcerisas, while a **season of three lectures** by experts Josep Quetglas, Juan José Lahuerta and Andrés Alfaro Hofmann as part of activities parallel to the exhibition.

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## 2. The Vienna of 1900

To discover Adolf Loos is also to discover the historic period he lived in, and which influenced the formation of his vision. That period was *fin-de-siècle* Vienna, ruled by one of the most powerful and influential royal houses in Europe. This was a time of enormous transformation and complex social conditions, with workers migrating from the country to the city and the rise of the industrial bourgeoisie, whose values were based on money and property.

This was the dawn of a new age, one marked by “modern nerves” (“Nervositäten”), which saw the city enriched by electric light, the railway, the underground and modern communications. The major cities sought transformation, demolishing walls and expanding. Vienna did this, building the **Ringstrasse** (1858-1888), a showcase for the most iconic public buildings: the new Imperial Palace, the Parliament and the Imperial Opera and Theatre, among others. The façades of the Ringstrasse became a symbol of the malaise that affected the Viennese public space, a mask separating degenerate private life from the theatrical space of public life.

The counterpoint to this decadent, showy Vienna came from a young generation of artists, intellectuals, aesthetes and moralists, who attempted to respond, through art and culture, to a world that was sinking, as the security that the monarchy had represented in the past began to fade. Criticism of this bourgeois world found expression in the rebellion of psychoanalysis, in the new architecture and design, in the philosophy of language, in the twelve-tone technique, in the use of the word, in art: Sigmund Freud, Karl Kraus, Arnold Schönberg, Adolf Loos, Ludwig Wittgenstein, Oskar Kokoschka and so on.

### **An influence and a reference for Loos: Otto Wagner**

In architecture and town planning, Adolf Loos’ key reference in Vienna was Otto Wagner (1841-1918), who embodied the transition from historicism to the new architecture in the major cities, a turning-point between classicism and modernity, construction adapted to modern men and women and the new social and economic structures generated by industrialisation and capital. Wagner designed Vienna’s Metro stations (1894-1899).

After 1890, Wagner sought to resolve the question of what the architecture of modernity should be through “Nutz-Stil” – the style of what is useful. He insisted on consistency between essence and appearance, with all the consequences that this criterion implied between interior and exterior.

Although he collaborated with the Secession movement, Wagner ended up making the transition from classicism to modernity, freeing himself from naturalist ornamentation to embrace radically austere façades in the last apartment blocks that he built. He insisted on the union between the architect and the engineer, two offices that had become separated in the nineteenth century, when the former was relegated merely to the task of embellishing buildings. Wagner wanted to restore the architect once more to exercise complete control over the work and the originality of the construction.

### **The Secession and its critics**

After his visits to America and England between 1893 and 1896, Loos returned to a Vienna that was reacting against historicism through aestheticism, with a new project for artistic renewal. This was the Secession, founded in 1897 by Gustav Klimt, Joseph M. Olbrich, Josef Hoffman and Koloman Moser. They established a new world, based on fantasy, the artist's genius, free from historical roots, and making use of abstraction based on forms found in nature to create ornamentation. Art should invade life. To quote the phrase inscribed on the pediment of the white Secession Building crowned by a golden dome, designed by Joseph M. Olbrich: "To every age its art, to every art its freedom".

Along with the likes of Karl Kraus, Arnold Schönberg, Ludwig Wittgenstein, Oskar Kokoschka, Adolf Loos rebelled against this elitist movement with its little regard for functionality. According to Loos, to apply ornamentation is to force the material to tell a lie, and he therefore favoured mass-produced industrial objects made for everyone to use. Loos distinguished art from craft, and appreciated the construction tradition that springs from the classics and the office ("an architect is a mason who has learned Latin"), rejecting any vision of the artist or the architect as a genius. He considered himself the servant of a user who should be able to build his life in privacy. Loos' dismissal of ornamentation contributed, through the principle of rationality, to the emergence of an ethics in construction, and an architecture designed to conserve privacy through the return to a logical order based on the use of the inhabitable space and objects and the quest for "truth".

### **A new concept: the interior space**

Acceptance of the new rules of industrial mass production and the separation of the workplace from the living space led to the emergence of the private home, in whose interior Loos would exercise his creative excellence. With Loos, the interior is transformed into something "conceptual", a place where construction, living and use converge. In fact, Heidegger noted that *bauen*, the ancient German word for "to build", originally meant to dwell, to remain, to reside. Accordingly, the architect needs only to provide guidance and ensure that this space exists.



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Loos removes useless objects from bourgeois interiors to present an empty space in which the furnishing establish the distribution and are closely linked to the function of the space: corner furniture to provide quiet, intimate nooks; embedded beds and closets; mirrors that amplify the space; interior windows that let light in and encourage look at the interior, rather than the exterior; tables and chairs that create ambiances around the fireplace, which formed the public space in the home. In short, Loos filled his interiors with a repertoire of functional furniture, either selecting from existing models or customising pieces himself.

Adolf Loos' greatest contribution was to create a new concept of the "interior", one that protects the individual in a comfortable space, breaking with the distribution of rooms to establish continuous, open spaces. These spaces may be organised vertically, using his Raumplan method, a system in which various heights are established according to use, or horizontally, in an enfilade of rooms aligned one after the other to create visual effects based on perspective in the form of a sequential corridor without doors that enables us to see from the first to the last space, all at the same time (Rufer House, 1922). Loos takes the empty cube as his starting-point to create a series of spaces at different heights according to the use made of them by their inhabitants, seeking a certain theatricality in which the "play" is acted out by those who live in the space. Accordingly, with Loos, the empty space is a permanently unfinished work.

"I do not draw plans, facades or sections... For me, the ground floor, first floor, do not exist... There are only interconnected continual spaces, rooms, halls, terraces... Each space needs a different height... These spaces are connected so that ascent and descent are not only unnoticeable, but at the same time functional".

The creation of this space enables the individual to develop their spirit (Geist) freely in the interior. At the same time, the space is adapted to criteria of rationality and economy of means, the beauty and value of materials, and to two important rules in the architecture of Adolf Loos: "The Law of Cladding" and "The Principle of Dressing". The interior is like a cover, a dress that shelters the individual and bridges the gap between the individual being and the social being. The cladding can be applied using soft materials, such as rugs, curtains, fabrics, tapestries and so on; hard materials such as marble, granite and the bricks that frame the fireplace; or semi-hard materials, like the elegant wood used to cover walls. Construction and cladding materials are the decoration, and nothing else need be added by way of ornamentation. This is architecture that seeks the "truth", and which starts from the interior to construct the exterior, a discreet envelope free from all opulence, often featuring unadorned, whitewashed façades in the Viennese tradition, as well as windows to provide light: "The house should be mute on the outside and reveal all of its riches on the interior", said Loos.

At the end of his life he was satisfied with the results of his fight against the ornament. He had become the architect of what Karl Kraus called the "tabula rasa". And he made this clear by writing his own epitaph: "Adolf Loos. Freed humanity from useless works".

### 3. Exhibition sections

#### Section 1. Otto Wagner and the Secession

Otto Wagner launched the transition from historicism to modernity in Vienna. He championed the great modern city and the adaptation of architecture and town planning to modern men and women, people engaged in developing the economy. Wagner felt that form should be suited to function, and that we should create useful objects based on modern technologies and new building materials. The Secession artists created ornamentation adorned by abstract motifs inspired by nature, and sought to convert life into art. This philosophy is illustrated by works produced by members of the movement, such as Hoffmann's chairs, whose forms meet none of the criteria for usefulness that Adolf Loos defended in his conviction that furniture in the home and accessories should be adapted to the psyche of the "new man". Loos responded to this state of affairs by shaping his radical posture against ornamentation.

This section also contains furniture by other Secession artists, as well as photographs of works by Otto Wagner, a precursor of Loos, and several views of the Postsparkasse (Post Office Savings Bank, 1903-1906), located on the Ringstrasse. In designing this building, Wagner championed the union between the architect and the engineer, two offices that had become separated in the nineteenth century, leaving the former to attend merely to the task of embellishing buildings.

The content in this section is completed by other materials, such as books, posters and drawings that illustrate the historical context and the work of contemporaries of Loos, as well as a copy of *Das Andere* (1903), the magazine that the architect founded and which he used as a critical instrument, attacking the bourgeois lifestyle of the time and the useless ornamentation of everyday objects, and comparing western culture in the New World, England and America with that of Imperial Vienna.



Armchair, 1906  
Josef Hoffmann  
J Hummel Colection  
Photo: Gisela Erlacher



Portrait Adolf Loos, 1927  
Atelier Trude Fleischmann  
J Hummel Colection  
Photo: Gisela Erlacher

## Section 2. Crisis in the Domestic Space

Loos revolutionised Viennese architecture at around the turn of the twentieth century with his Café Museum, also known as the Café Nihilismus due to its rejection of the prevailing values of the time. In it, the architect created a light-filled building, eschewing all decoration and designing the chairs by adapting a Thonet model with elliptic curve that made them even lighter, and which are arranged around marble round tables separated sufficiently to create a rhythm in the interior of the café premises. These are places that create an ambiguity between the public and private space, rejecting the false bourgeois world to democratise meeting places.

For the Turnowsky House, Loos designed new pieces of white furniture with a minimalist air, as well as creating classically-inspired striated edgings and cornices, applied to wardrobes as well as to mirror frames, also featured in the exhibition.



Turnowsky House  
Adolf Loos  
The Albertina Museum, Vienna



Lamp from  
Turnowsky  
House, 1900  
Utilizada por  
Adolf Loos,  
J Hummel  
Collection  
Photo: Gisela  
Erlacher



Desk 1898/1899  
Adolf Loos  
J Hummel Collection  
Photo: Gisela Erlacher

### Section 3. Masculine and Feminine Spaces

In his design of interiors, Adolf Loos defends the privacy of the individual from the public sphere. In his view, the external façade is masculine, and responds to public morality, while the interior is feminine, protecting privacy and creating the stage for personal experience. This “gender separation” can also be seen in interior spaces: libraries, offices, fireplaces and so on, spaces that can be considered public, and which are isolated from domestic day-to-day coming and going, are masculine, while more intimate spaces, such as alcoves and bedrooms, devoted to sexuality and reproduction, are feminine. In fact, these are not only visual spaces, but also tactile, even haptic. This distinction is linked to the concept of “inframince”, and can be seen in the contrast between the cold quality of marble and the warmth of the carpet, the highly polished and the rough and rugged, plain fabric and shaggy textiles, and between chairs and armchairs with different upholstery – silk, leather, velvet and so on – and the singular qualities of different types of wood. Mirrors, which Loos frequently used in his interiors, also play a role in his exploration of this concept.

This relationship between architecture and gender differences is illustrated by the contrast between an office desk and certain pieces of furniture featured in the exhibition, such as escritoirs, armchairs and bookcases, normally built from darker wood, in contrast to furniture for women’s environments, such as dressers, which are normally in lighter colours, or the sensual cladding of the bedroom of Lina, Loos’ first wife, which we can discover in a large photograph.



Friedman  
House  
The Albertina  
Museum,  
Vienna



Armchair, 1907  
Used by Adolf  
Loos /  
F.O.Schmidt  
J Hummel  
Collection,  
Vienna. Photo:  
Gisela Erlacher



Bedroom of Lina Loos  
The Albertina Museum, Vienna

## Section 4. Form and Function in Furniture

Loos created architecture to be used, and the objects that form part of these environments are also designed to be used in the present, without added aesthetic reasons, as we can see in the pieces in this section, some designed by Loos himself, others selected by him for his projects. When it comes to objects for everyday use, modern men and women should take advantage of existing good designs created by artisans. The architect, said Loos, should be concerned with the building, the craftsman with the "furniture". Loos never used "modern" furnishings nor models that were not useful. He preferred the style of a Chippendale or a Hepplewhite, the New Shaped Easy Chair by Hampton & Sons, and chairs made from wickerwork. He used Liberty chairs like those on view in this exhibition, as well as Biedermeier armchairs and Chesterfield sofas, Turkish-inspired tables, Egyptian stools and oriental rugs. Some of his furniture ensembles illustrate his eclectic approach, enriched by his postmodern vision.

The show also includes a model of the Steiner House (1910), which illustrates Loos' philosophy with its austere façade, the result of its interior, and windows which are not exactly such, but rather light-filled spaces that serve to illuminate the interiors.



Knize Shop,  
1910/1913  
The Albertina  
Museum,  
Vienna



Ceiling lamp  
1905-1913  
Adolf Loos  
Hummel  
Collection, Vienna.  
Photo: Gisela  
Erlacher



Wooden chair, 1899  
Adolf Loos,  
Hummel Collection, Vienna.  
Foto: Gisela Erlacher

## Section 5. Interiors: Build, Inhabit, User

Loos criticised the bourgeois lifestyle in the Vienna of his day, and compared western culture in the New World, England and America with that of stuffy Imperial Vienna. He returned architecture to its essential origins, where construction and habitation coincide, and attacked the ornamental uselessness of bourgeois everyday objects, instead championing simplicity and value of use. In the interior, the individual's "I am" can become reality. The interior shows architecture as a space for use, empty, theatrical and permanently unfinished, waiting to be filled with experiences. Loos plans his interiors to be comfortable, cladding them with hard materials like marble, but also with softer materials like fabrics and rugs, using pale tones – pastel pinks, blues and greens – to give them a feminine touch. The relationship between "architecture" and "tailoring" expands to embrace commercial establishments.

All this is illustrated by models of the Rufer House (1922) and the Müller House (1930), the design of both based on the idea of a cube, a concept that enables the distribution of masses and the establishment of an empty interior in which to create a space with different heights according to the uses assigned by the inhabitants. As a result, there is no ground floor, nor upper floor nor basement, as each zone has the height it needs, and the spaces are joined naturally, a fact reflected in the exterior with the greatest possible simplicity.



Café Capua  
The Albertina Museum, Vienna



House Müller  
The Albertina Museum, Vienna



Armchair from the Café  
Capua, 1913  
Adolf Loos  
Hummel Collection,  
Vienna.  
Photo: Gisela Erlacher



Table of Café Capua,  
1913  
Adolf Loos (attributed)  
J Hummel Collection,  
Vienna.  
Foto: Gisela Erlacher



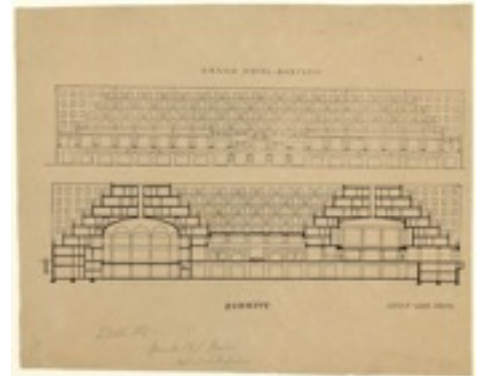
## Section 6. Tradition and Modernity

Adolf Loos defended the architect's trade and construction traditions, as he considered that it was not necessary to invent anything new: all we have to do is build according to tradition and use the best techniques from each era: "An architect is a mason who has learned Latin," he said. This is why he used Doric columns and pyramidal forms as bases for construction. In the eyes of postmodernity, Loos is a key point of reference thanks to his project for the Chicago Tribune Column, a building in the shape of a Doric column clad in black granite on a cubic pedestal that, when illuminated, resembles a lamp.

In this section, we can see sketches and models for projects never finally brought to fruition, such as the aforementioned Chicago Tribune Column and the house for the singer Josephine Baker (1927) in Paris, in which the empty interior space is a large swimming pool and the black and white marble of the outer cladding pays homage to the classical Florentine tradition.



Drawing del Chicago  
Tribune Column, 1922  
Adolf Loos  
The Albertina Museum,  
Vienna



Drawing of Grand Hotel Babylon, 1923  
The Albertina Museum, Vienna



Paper model of Josephine  
Baker house , 1925  
Adolf Loos  
CCCB, Barcelona

## 4. Parallel Activities

### Inaugural lecture - Auditorium

#### Wednesday, December 13, 6 pm

By Pilar Parcerisas, art historian and curator of the exhibition.

#### **Adolf Loos. Espacios Privados, For a new culture of living**

Admission free

Places limited

#### Lecture season

The exhibition is complemented by a programme of activities and lectures by experts focusing on the themes of architecture and the value of the object and helping to provide greater understanding of the life and work of Adolf Loos. The lectures will take place in rooms B and C (Sala B and Sala C) at the museum. Admission is free, but places are places limited.

#### Tuesday, January 16, 7 pm

Josep Quetglas

On Urns and Urinals

#### Tuesday, January 30, 7 pm

Juan José Lahuerta

Adolf Loos: Ornament, Crime and/or Architecture

#### Tuesday, January 16, 7 pm

Andrés Alfaro Hofmann

The View of a Collector of Everyday Objects: The Case of Adolf Loos

### Knowledge Space

The Knowledge Space is an activity and service within the space occupied by the *Adolf Loos – Private Spaces* show. Its purpose is to enable visitors to gain a more in-depth understanding of the content and discourse of the exhibition, encouraging them to read specialised books and magazines, catalogues from other exhibitions and other documents to this one.

The museum's Documentation Centre, a permanent reference and research facility specialising in the decorative arts and design, now installs a temporary area in the exhibition space. There, visitors can consult a selection of more than 200 documents from the Centre's resources, which will be renewed according to the interests of visitors and as new resources are acquired.

Open throughout the exhibition period, this space will provide an information and reference service at weekends, enabling visitors to access its online catalogue and to obtain the centre user card, which enables members to take out certain documents on loan.



## **Educational area**

This is a space devoted to families with children, where we invite them to recreate the interior spaces that Loos designed. Using an empty set model, participants can clad the walls, using magnetic pieces to add mirrors, baseboards and wooden panels. In this way, the set model is turned into a domestic interior, with a bedroom, a sitting-room or a dining-room according to the choice of the participant. Finally, users can complete their rooms by adding the most appropriate pieces of furniture.

## **Visits to the exhibition**

Guided tours for the general public

Saturdays, at 11.30 am

Visit included in the price of admission to the exhibition

No advance booking required

## **Group visits**

Guided tours for groups of adults and schoolchildren

Price per group: €60

From Tuesday to Friday

Advance registration is required at [reservesmuseudeldisseny@eicub.net](mailto:reservesmuseudeldisseny@eicub.net) or Tel. 9325668 01.

Groups with their own guide must also reserve a day and time.

## **Publication**

*Adolf Loos. Private Spaces*, containing essays by Beatriz Colomina, Markus Kristan, Christian Kühn, Juan José Lahuerta, Christopher Long, Eva B. Ottilinger, Pilar Parcerisas and Pilar Vélez

Three editions: Catalan, Spanish and English

Price: €28, on sale at the Museu del Disseny and at the museum website:

[museudeldisseny.barcelona.cat](http://museudeldisseny.barcelona.cat)

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## 5. Selection of Images for the Press

[Download images](#)

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Bedroom of Lina Loos  
The Albertina Museum, Vienna

Section 3



Office in the Friedman House  
The Albertina Museum, Vienna

**Section 3**



Ceiling lamp, 1905-1913

Adolf Loos  
Hummel Collection,  
Vienna.

Photo: Gisela Erlacher

Section 4



Table c1900  
Used by Adolf Loos / F.O.  
Schmidt  
Hummel Collection,  
Vienna.  
Photo: Gisela Erlacher



Ceiling lamp, 1907  
Adolf Loos  
Hummel Collection,  
Vienna.  
Photo: Gisela Erlacher

Section 4



**Interior, Café Kapua**  
The Albertina Museum, Vienna

Section 5



**Interior, Müller House**  
The Albertina Museum, Vienna

Section 5



Table, 1913  
Adolf Loos (attributed)  
Hummel Collection,  
Vienna.  
Photo: Gisela Erlacher

Section 5



Armchair, 1907  
Used by Adolf Loos / F.O.  
Schmidt  
Hummel Collection, Vienna.  
Photo: Gisela Erlacher

Section 5



Armchair from the Café  
Capua, 1913  
Adolf Loos  
Hummel Collection,  
Vienna.  
Photo: Gisela Erlacher

Section 5



Photograph of Adolf Loos  
with Peter Altenberg, 1930  
Trude Fleischmann  
Hummel Collection, Vienna.  
Photo: Gisela Erlacher

Section 5

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## 6. Useful information and contacts

### Museu del Disseny de Barcelona

Sala A  
Pl. de les Glòries Catalanes, 37-38  
08018 Barcelona  
[museudeldisseny.barcelona.cat](http://museudeldisseny.barcelona.cat)

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### Exhibition dates

Official opening: 13 December 2017  
Open to the public from 14 December 2017 to 25 February 2018

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### Times

Tuesday to Sunday, from 10 am to 8 pm  
Closed: Mondays except holidays, December 25 and January 1

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### Prices

Temporary exhibition Adolf Loos - Private Spaces.  
General admission: €4.40; reduced admission: €3

Combined admission, permanent and temporary exhibitions: General, €8; Reduced, €5.50

### Reduced admission

Targeta Rosa Reduïda / Unemployed people / Families / Carnet de família nombrosa / Carnet de família monoparental / Over 65s / 16-9 years / Museum Documentation Centre Card / Municipal Library Network card / Groups of more than 10 people / Barcelona Card Express / Bus Turístic (20% discount) / Club TR3SC (50% discount). Accreditation required.

### Admission free

Sunday afternoon/evening, from 3 to 8 pm, and the first Sunday of every month  
Open day: September 24 (La Mercè) / Under 16s / Targeta Rosa Gratuïta / Members of ICOM (International Council of Museums) / Members of the Association of Museologists of Catalonia / Professional tourist guides / Teachers of formal education / Persons with the metropolitan pass as carer for a disabled person / Journalists / Barcelona Card holders / Gaudir Més. Accreditation required.

All exhibition room information is in Catalan, Spanish and English.

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### Press Contact

Museu del Disseny Press Office – ArTv

Tatiana Viladomat

[tatiana@artv.es](mailto:tatiana@artv.es) - 645783134

[premsa.museudeldisseny@bcn.cat](mailto:premsa.museudeldisseny@bcn.cat)

<http://ajuntament.barcelona.cat/museudeldisseny/ca/premsa>



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