



Predavanje 5/1

# Becka Secesija: Wagner, Olbrich, Hoffmann





Josef Maria Olbrich, Secession Building, Vienna, 1897-1898.

**Secession: Gustav Klimt, Josef Olbrich, Josef Hoffmann and Koloman Moser (1897)  
Otto Wagner (1899)**

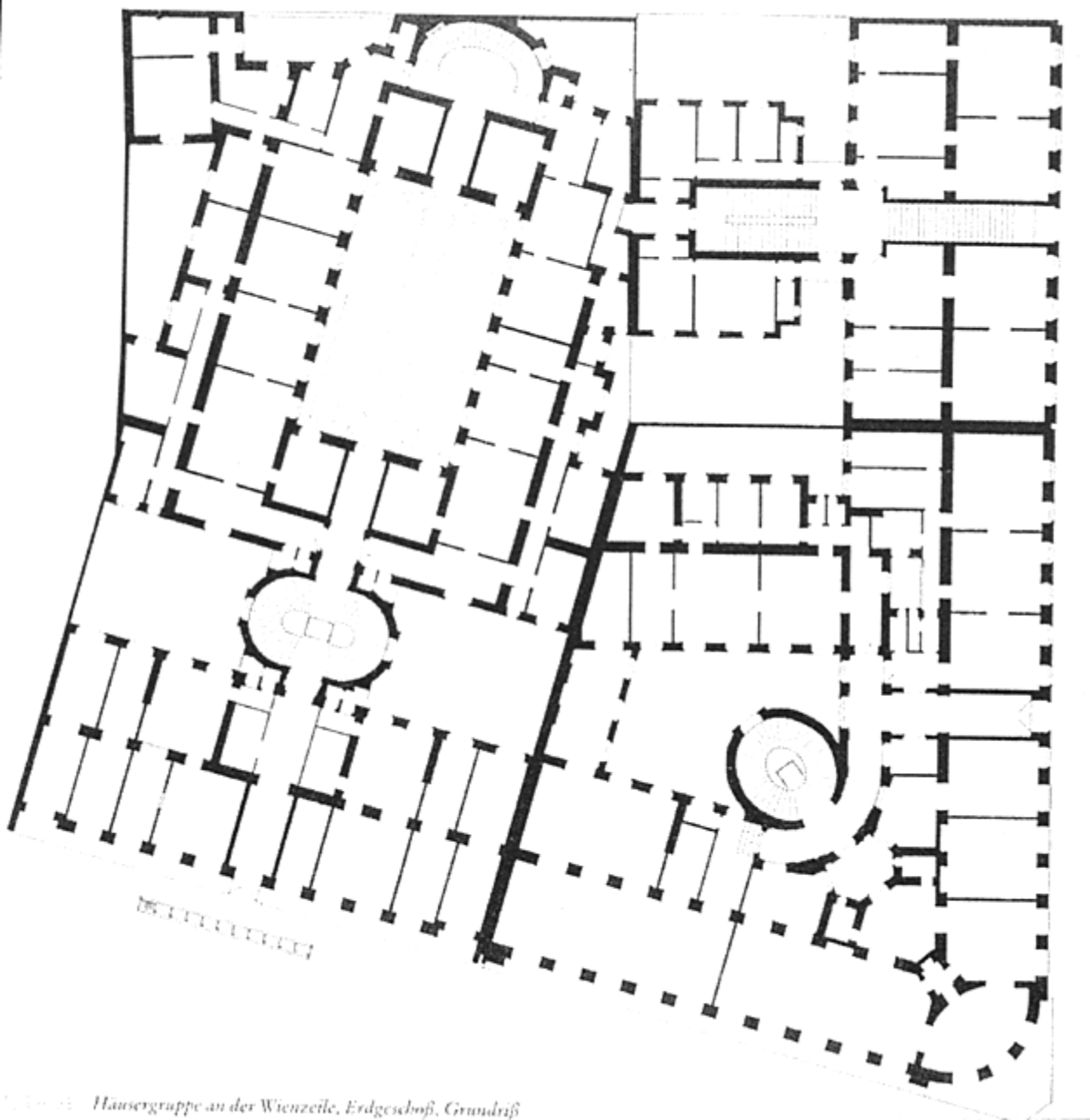


DER ZEIT IHRE KUNST  
DER KUNST IHRE FREIHEIT

VER SACRUM

**Ver sacrum** – sveti izvor

Josef Maria Olbrich, Secession Building, Vienna, 1897-1898.



(1841 –1918)

**1898 *Moderne Achitectur***

Otto Wagner, Apartment Houses, Linke Wienzeile 38-40, Plan of complex 1898-99.  
VIENNA, Vienna, Austria.



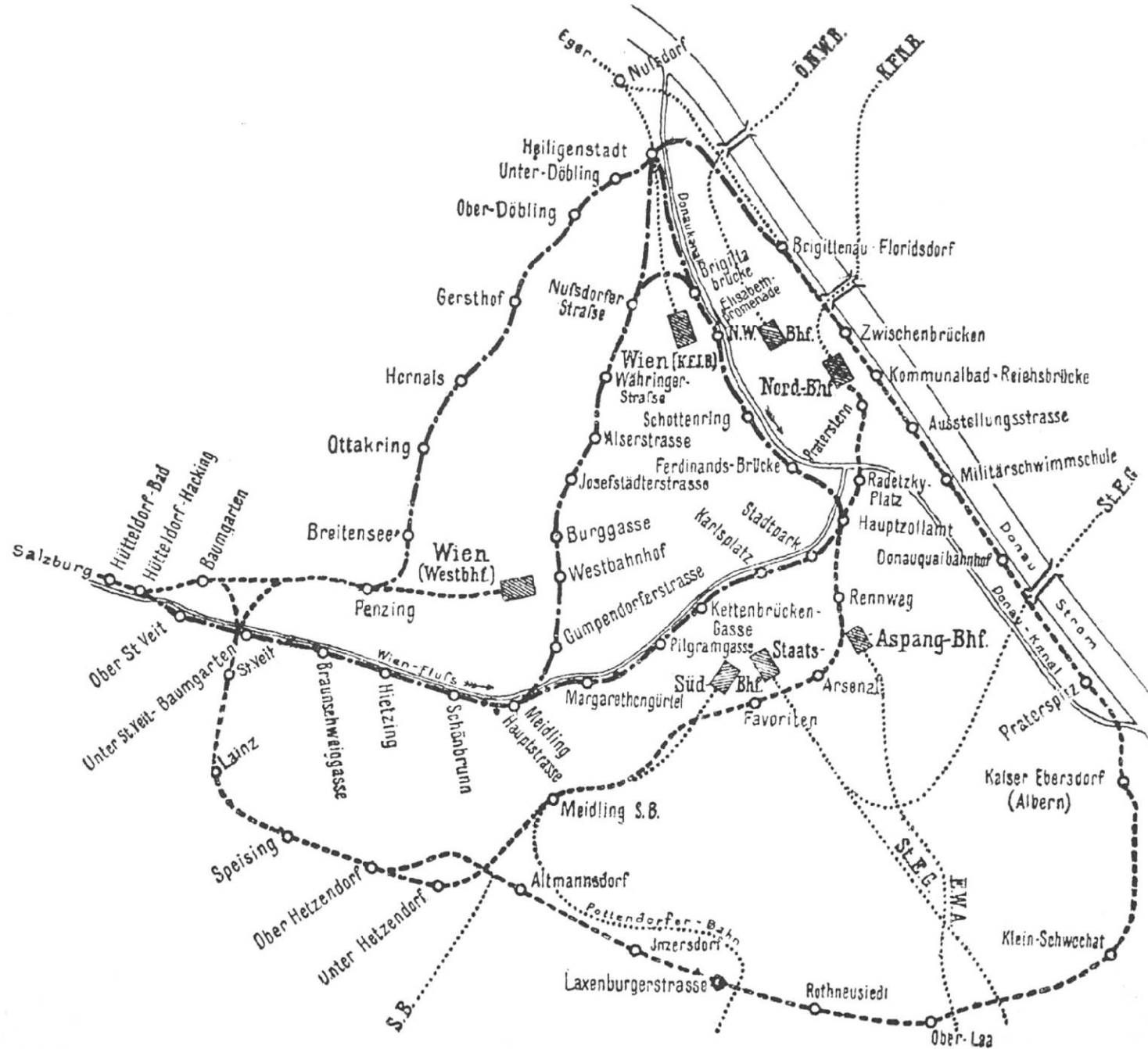
Otto Wagner, Apartment Houses, Linke Wienzeile 38 (front) - 40 (back), 1898-9



Otto Wagner,  
Majolicahouse, Linke  
Wienzeile 40, 1899.



Otto Wagner, Majolicahouse,  
Linke Wienzeile 40, 1899.



Otto Wagner, Stadtbahn, Vienna : Plan 1894-1901.  
 VIENNA, Vienna, Austria.





**VIENNA, Otto Wagner,  
Subway Stations: Stadtbahn at Karlsplatz, 1892-1901.**



**Joseph Maria Olbrich, Ernst Ludwig House, Darmstadt , Germany, 1901.**

**Peter Behrens, Paul Bürck, Rudolf Bosselt, Hans Christiansen, Ludwig Habich, Patriz Huber and Joseph Maria Olbrich.**



Joseph Maria Olbrich, Ernst Ludwig House, Darmstadt , Germany, 1901.



Joseph Maria Olbrich, Ernst Ludwig House, Darmstadt , Germany, 1901.

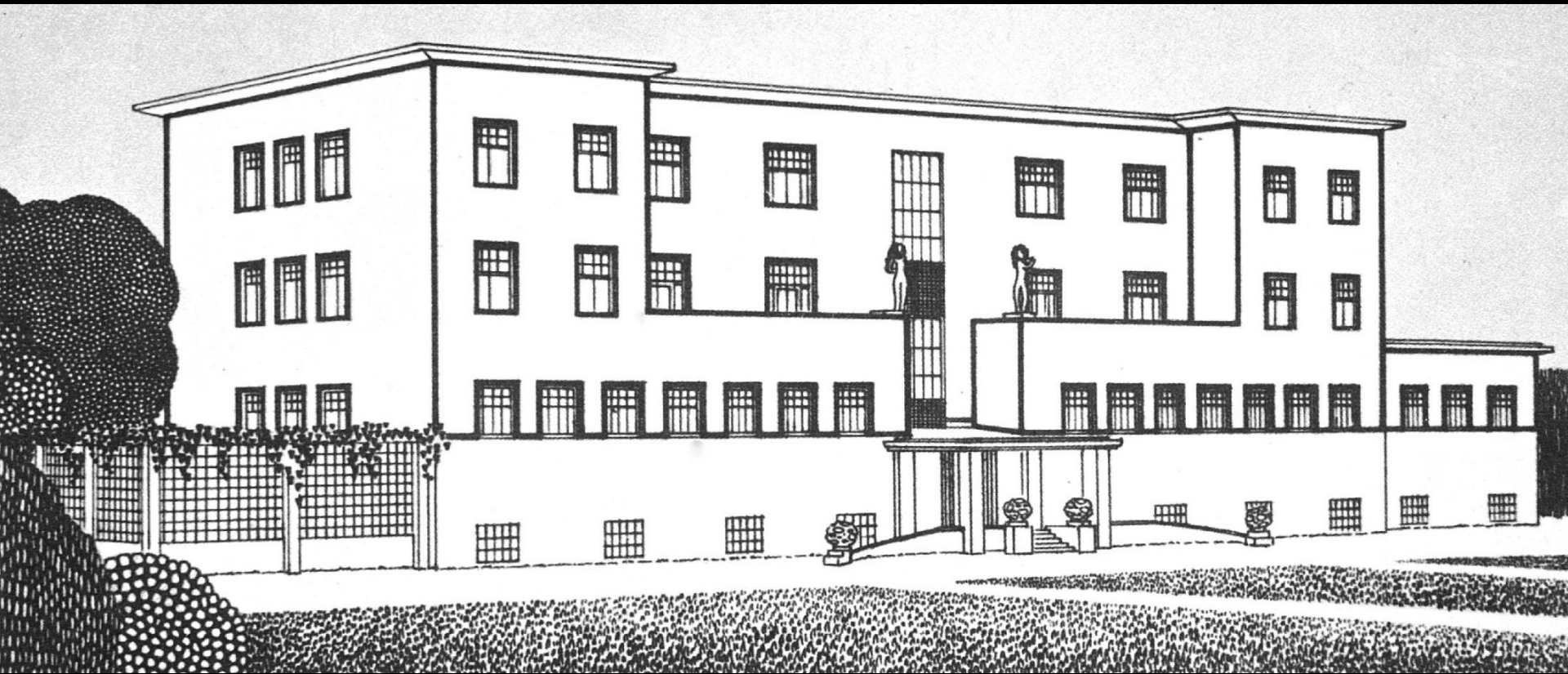
**1901 Colony first Exhibition, entitled “A Document of German Art”.**



Joseph Maria Olbrich, Mathildenhöhe, Wedding Tower and Exhibition Building, Darmstadt , Germany, 1905-08. c



Joseph Maria Olbrich, Mathildenhöhe, Wedding Tower and Exhibition Building, Darmstadt , Germany, 1905-08. c



Josef Hoffmann, Sanatorium, Purkersdorf, Vienna,  
Front elevation, 1904.

*I am particularly interested in square as such,, and in the use of black and white as dominant colors, because these clear elements have never appeared in earlier styles.*



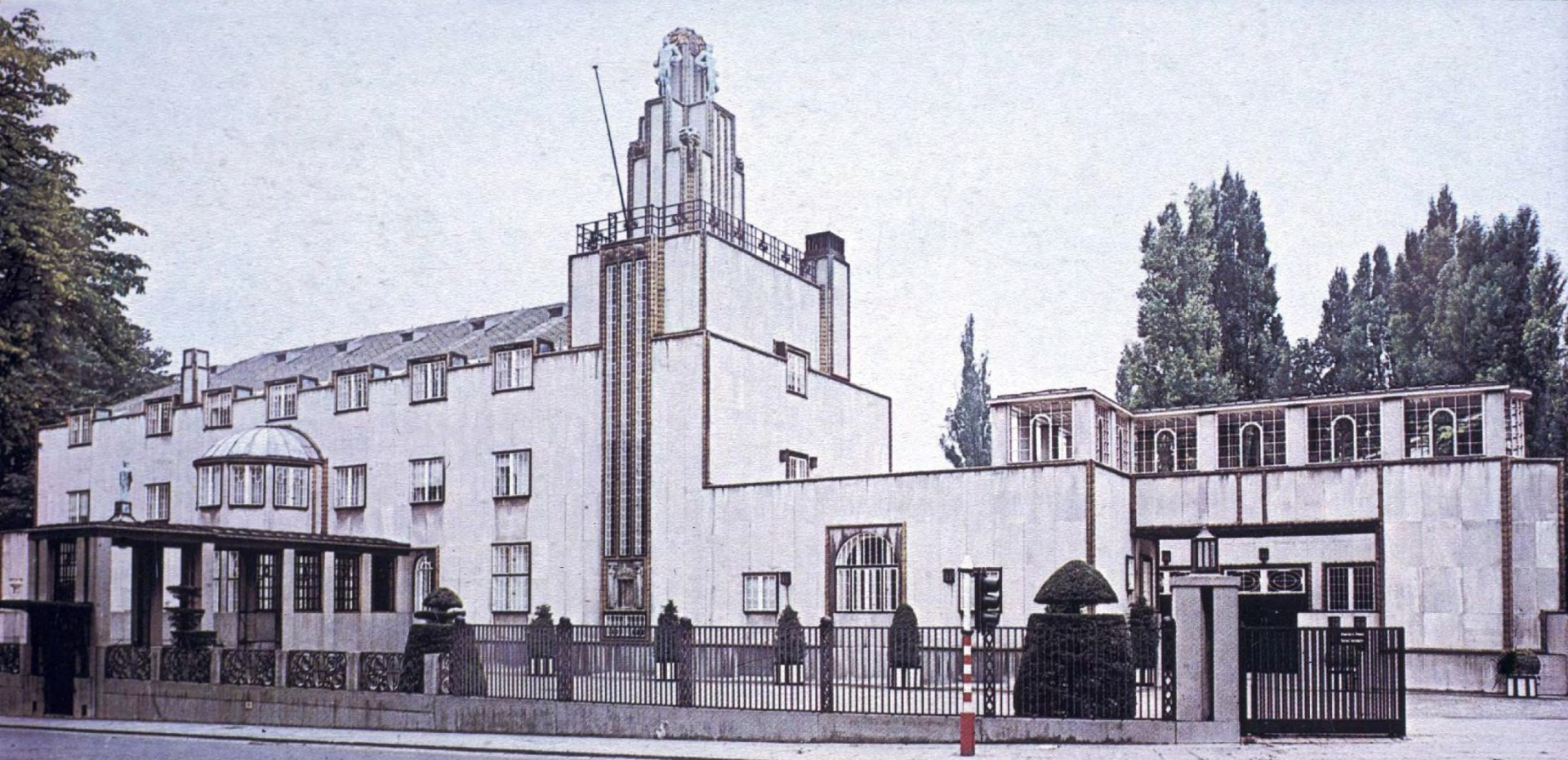
**Josef Hoffmann, Sanatorium, Purkersdorf, Vienna,  
Garden facade, 1904.**







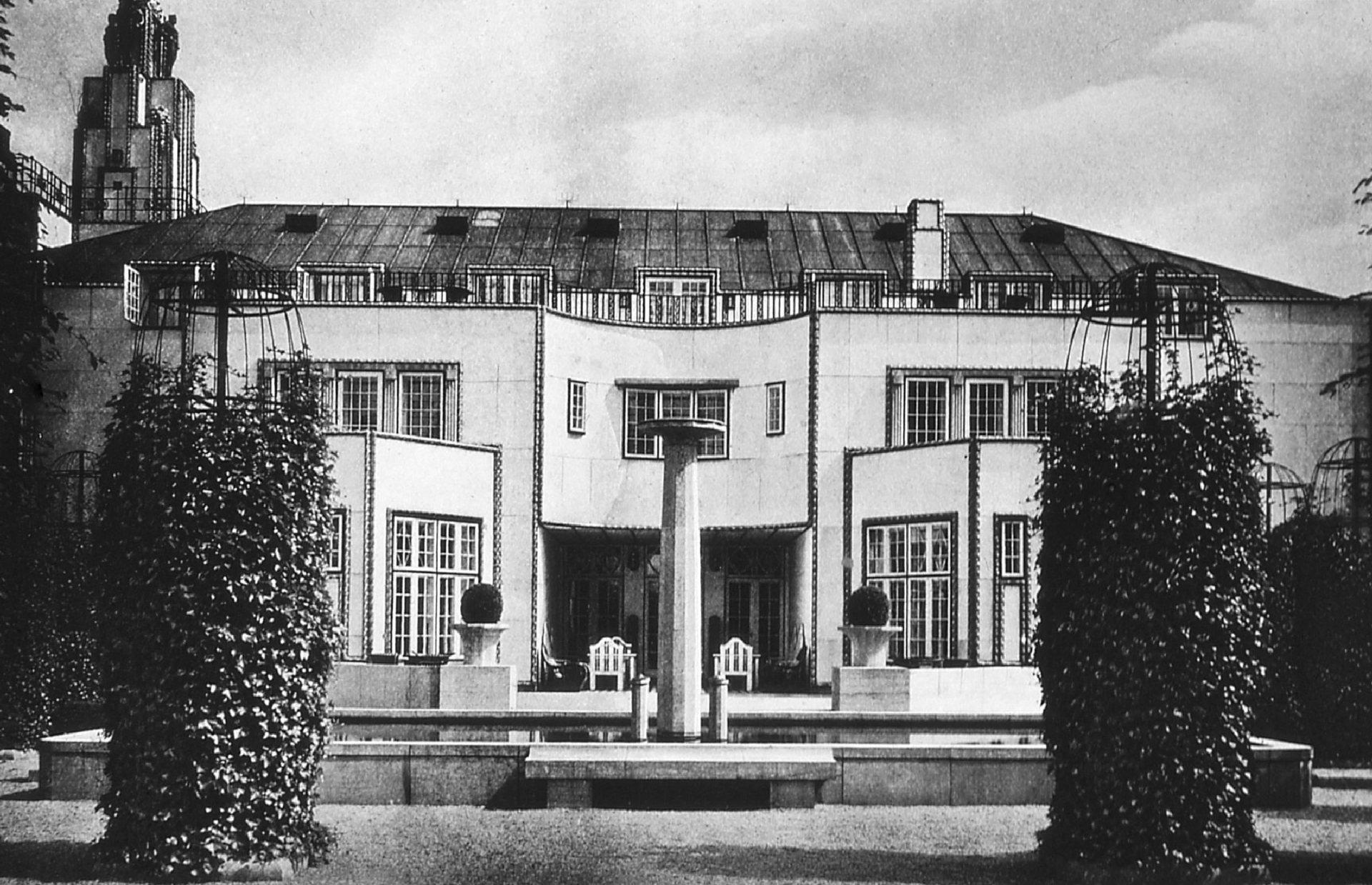
Josef Hoffmann, Sanatorium, Purkersdorf, Vienna, Front (left) and Garden entrances, 1904.



**Josef Hoffmann, Palais Stoclet, Bruxelles, 1905-1911.**



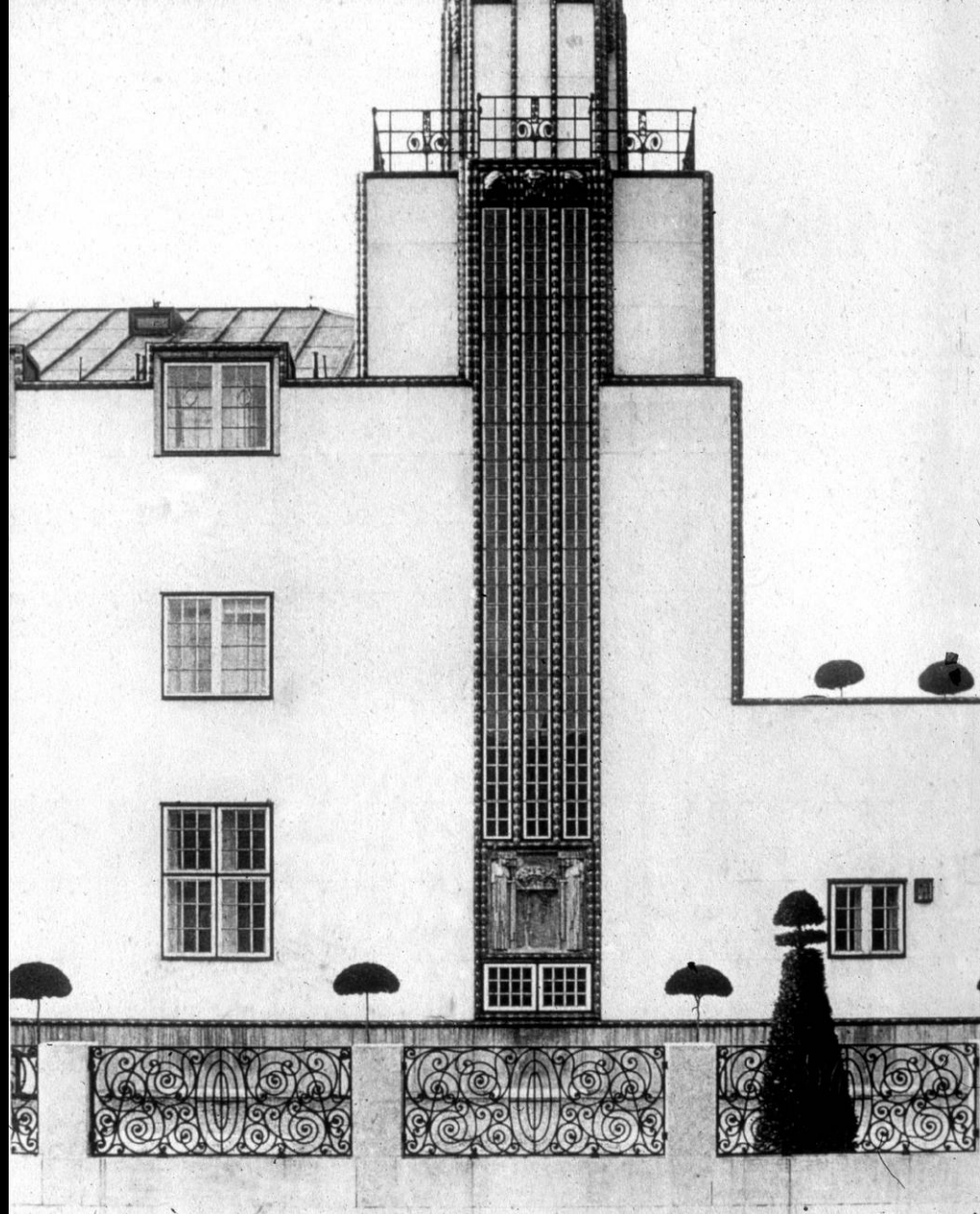
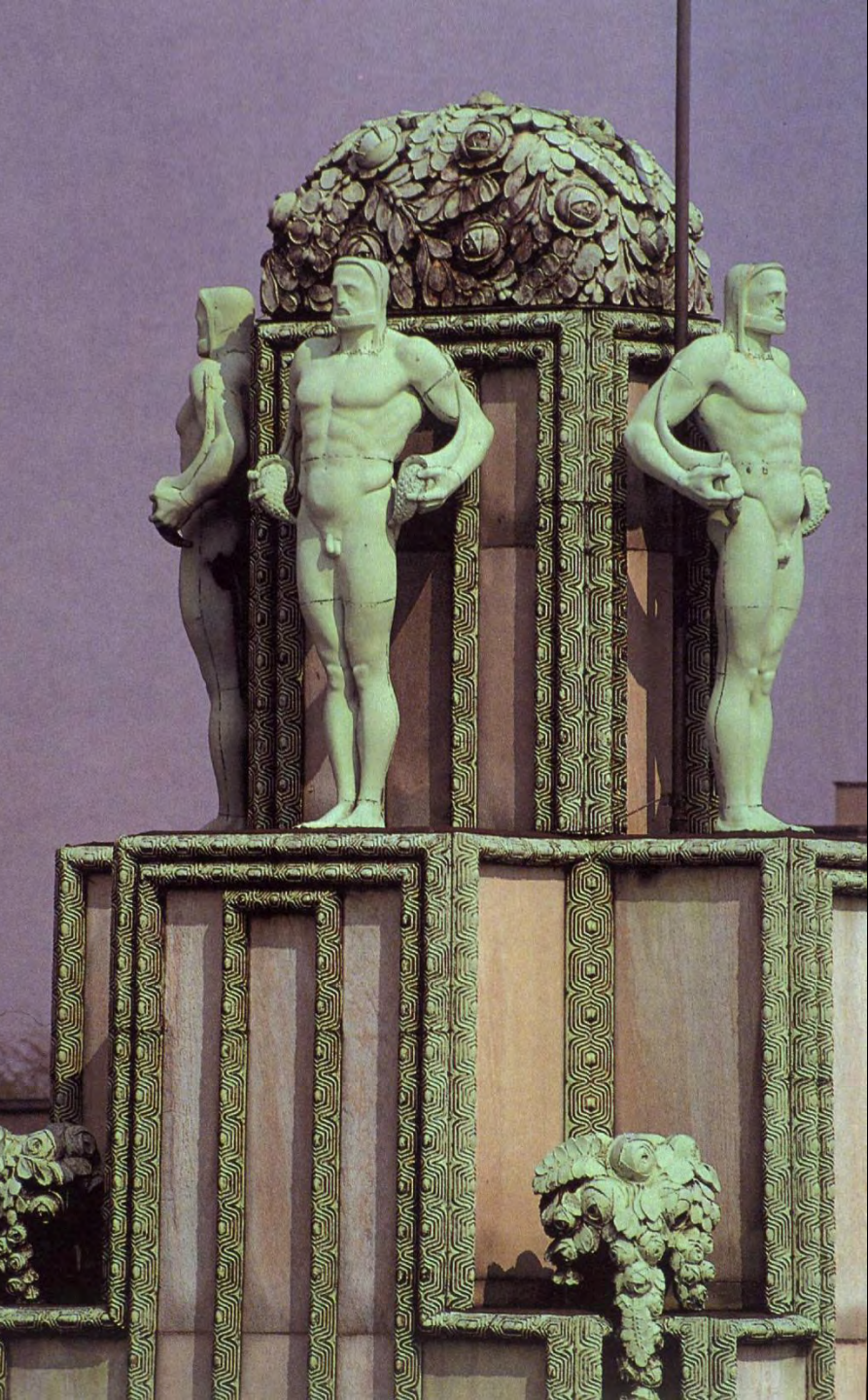
**Josef Hoffmann, Palais Stoclet, Bruxelles, 1905-1911.**



Josef Hoffmann, Palais Stoclet, Bruxelles, 1905-1911.c



**Josef Hoffmann, Palais Stoclet,  
Bruxelles, 1905-1911.c**



Josef Hoffmann, Palais Stoclet, Bruxelles, 1905-1911.c

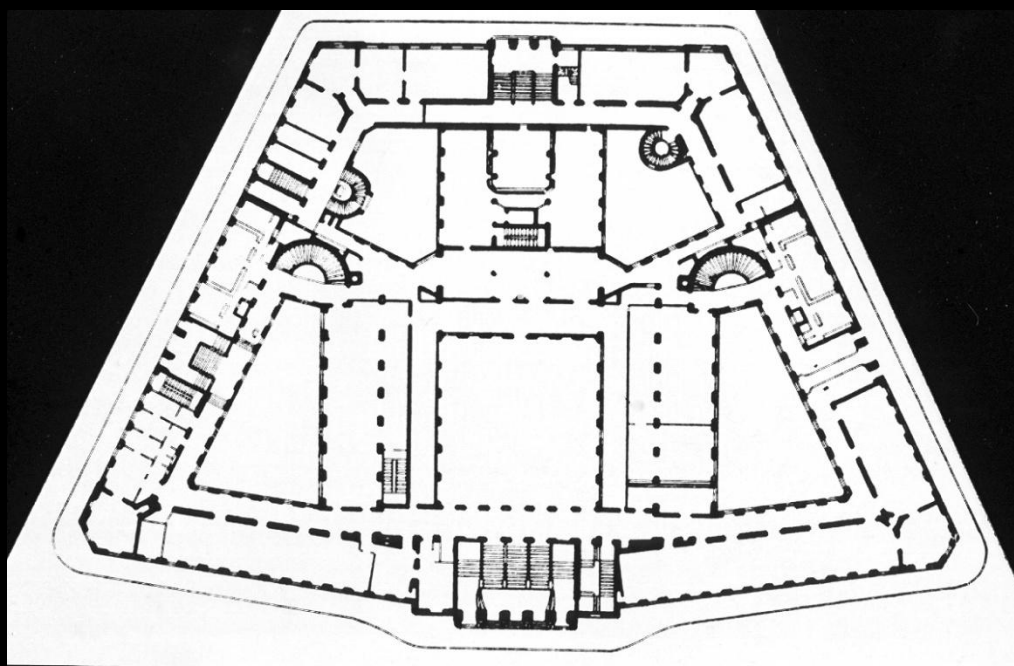


Josef Hoffmann, Stoclet House, Brussels: Interior, dining room, with mosaics by Gustav Klimt, 1905-11.





Gustav Klimt, Mosaic, Stoclet House, Brussels, 1905-1911.



Otto Wagner, Postal Savings Bank, VIENNA,  
1903 - 1912



Otto Wagner, Postal Savings Bank, VIENNA, 1903 - 1912



Otto Wagner, Postal Savings Bank, VIENNA,  
1903 - 1912





Otto Wagner, Postal Savings Bank, Vienna:  
Exterior, facade, detail: metal columns,  
1903-06; 1910-12.



**Otto Wagner, Postal Savings Bank, VIENNA, 1903 - 1912**



Predavanje 5/2 **Adolf Los** i **problem ornamenta**



# Adolf Loos koji je OSLOBODIO

coveka od NEPOTREBNOG RADA  
(1870-1933)



Ornament  
and  
Crime  
Selected Essays





Richard Wagner ,  
*Umetnost i revolucija*, 1849

**Gesamtkunstwerk:**  
Opera- predstava koja  
objedinjuje muziku,  
pozoriste i likovne  
umetnosti.

**Gesamtkunstwerk**  
(totalno umetničko delo:  
sinteza svih umetnosti)

**Ornament**  
(nadodat)  
vs.

**Ornamentika**  
(razotkriva unutrašnja naprezanja ili  
funkcionalni identitet forme /  
**VOLJA FORME / kunstwollen**)

Bloemenwerf chair, 1895.



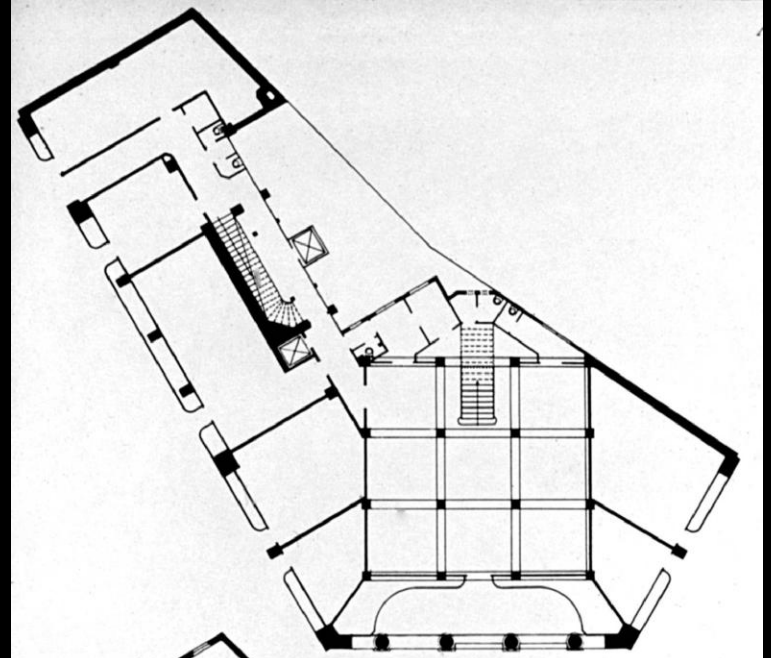
Henry van de Velde, Dress (in *Deutsche Kunst und Dekoration*, 1902), ca 1900.



Henry van de Velde, Nietzsche Archive, Library 1903.

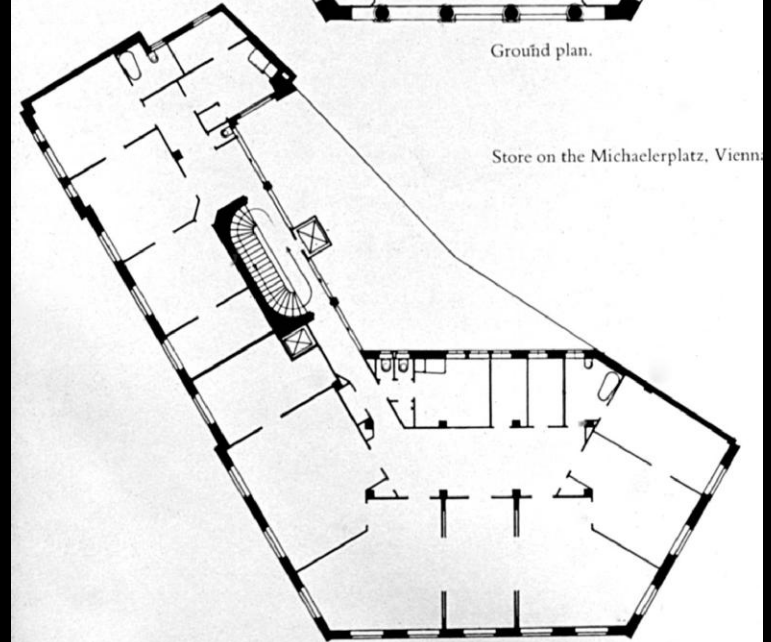
*Reci cu vam da ce doci vreme kad ce opremanje zatvorske celije od Profesora Van de Veldea biti smatrano za otezavanje kazne.*

Adolf Loos, 1931.



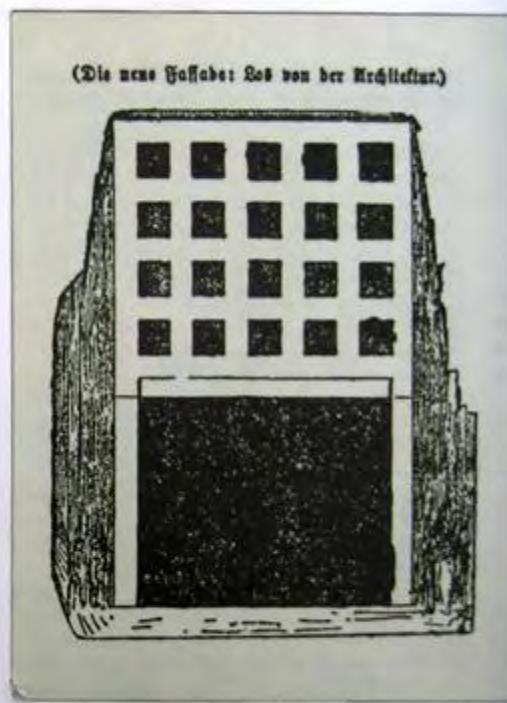
Ground plan.

Store on the Michaelerplatz, Vienna



Typical floor plan.

**Adolf Loos, Goldman & Salatsch Building,  
Vienna, Ground plan  
and typical floor plan 1909-11.**



Brinuci se zbog umetnostii, najmoderniji covek seta ulicom. Odjednom  
zastane u transu.  
Video je ono sto je trazio dugo.



Adolf Loos, Goldman & Salatsch Building, Vienna, 1909-11.

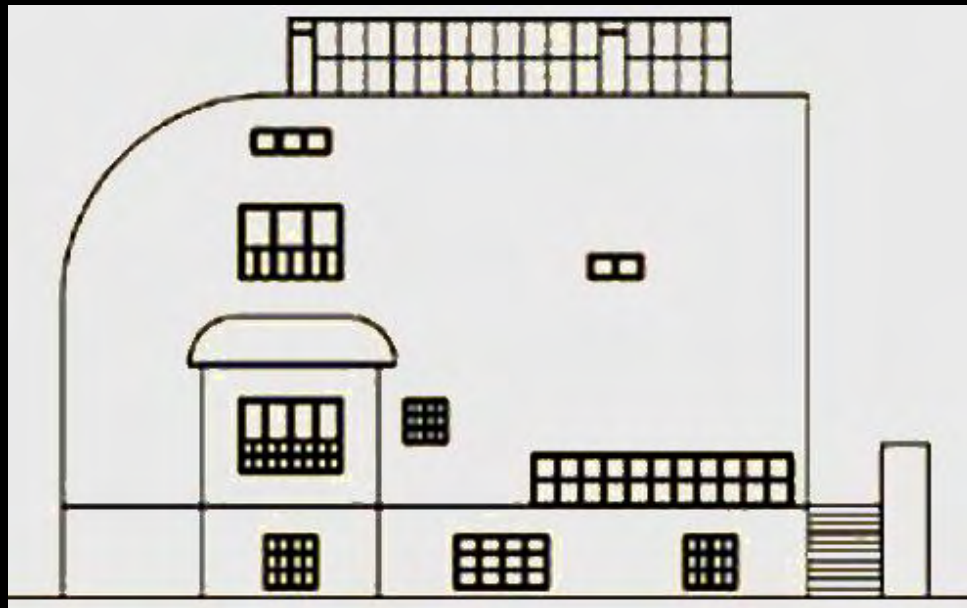


Adolf Loos, Goldman &  
Salatsch Building, Vienna  
Interior, mezzanine 1909-11.

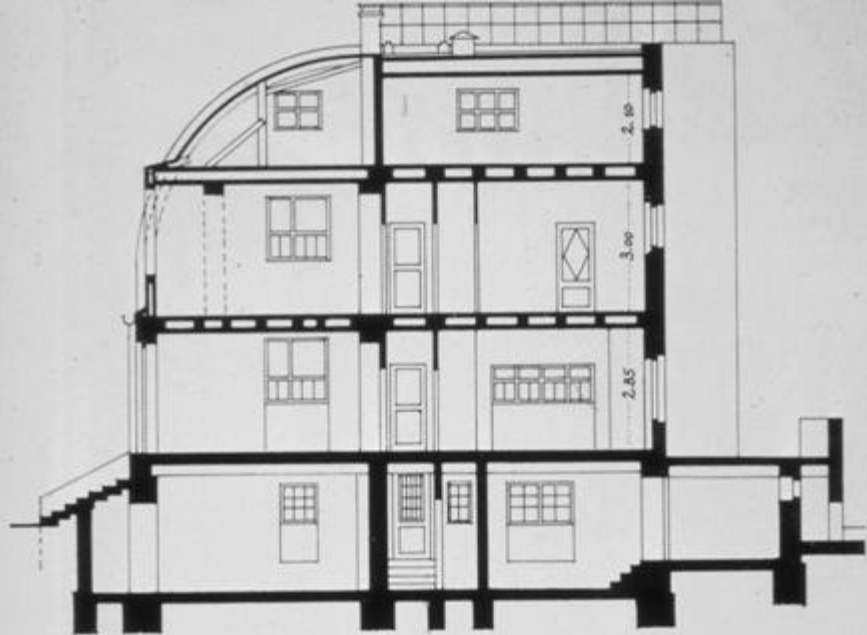




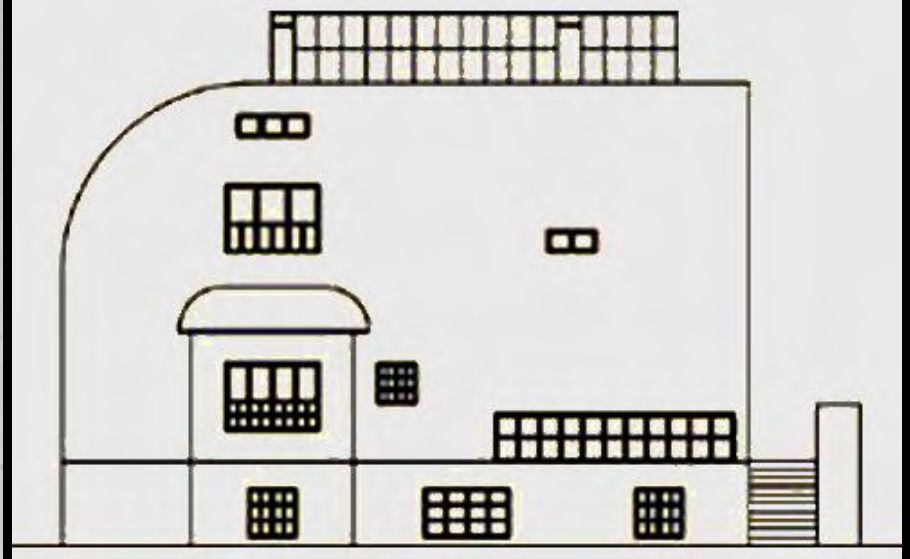
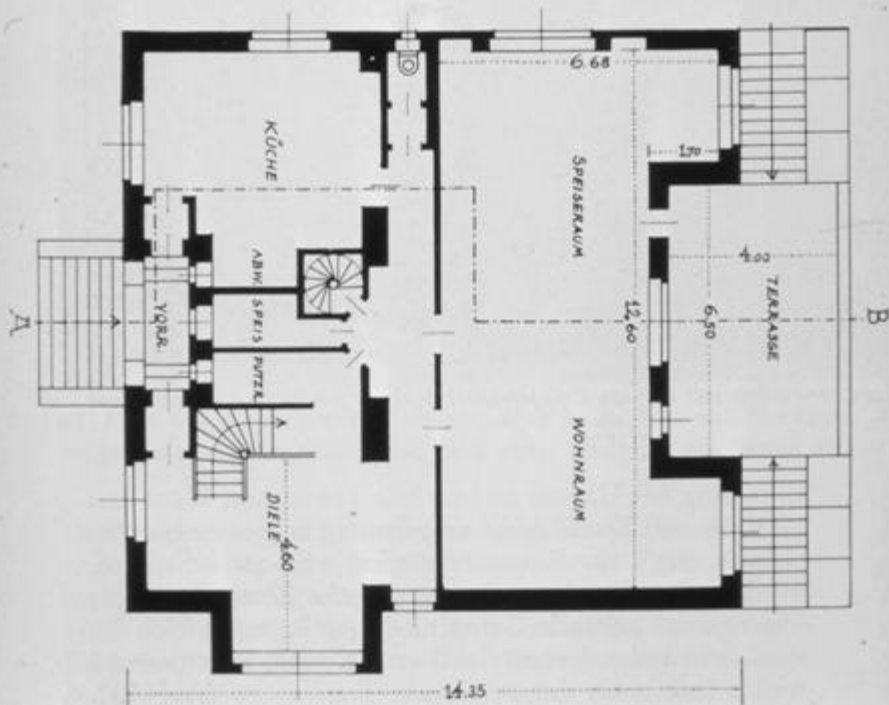
**Adolf Loos, Goldman & Salatsch Building, Vienna Interior, Stairway, 1909-11.**



Adolf Loos, Hugo and Lilly Steiner House, Vienna, 1910.



SCHNITT A-B



Adolf Loos, Hugo and Lilly Steiner House, Vienna, 1910.

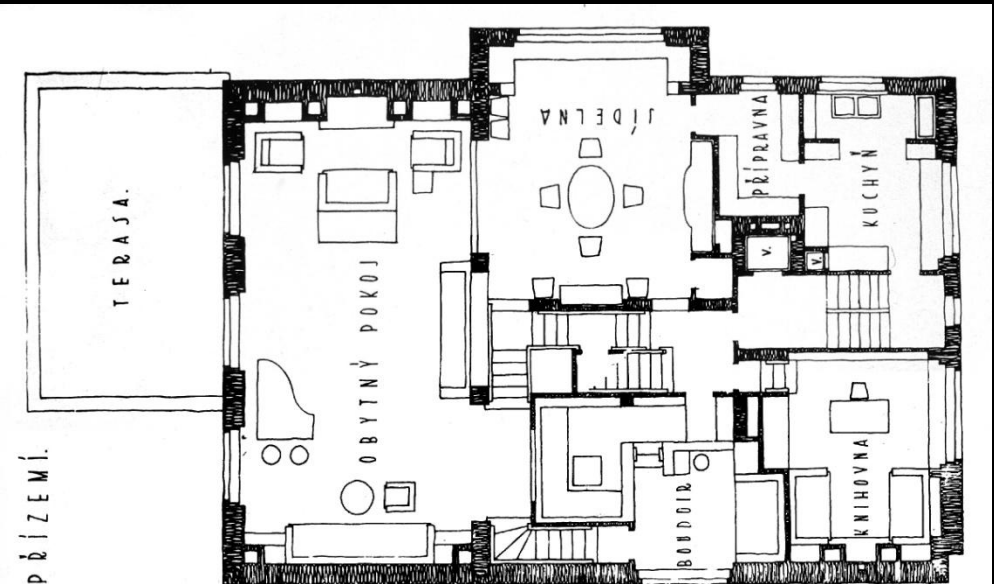




**Adolf Loos, Hugo and Lilly Steiner House, Vienna, 1910.**



Adolf Loos, Hugo and Lilly Steiner House, Vienna, 1910.



Adolf Loos, Frantisek and Milada Muller House, Prague, 1928-30.



**Adolf Loos, Frantisek and Milada Muller House, Prague, 1928-30.**





Adolf Loos, Frantisek and Milada Muller House, Prague, 1928-30.



**Adolf Loos, Frantisek and Milada Muller House, 1928-30.**



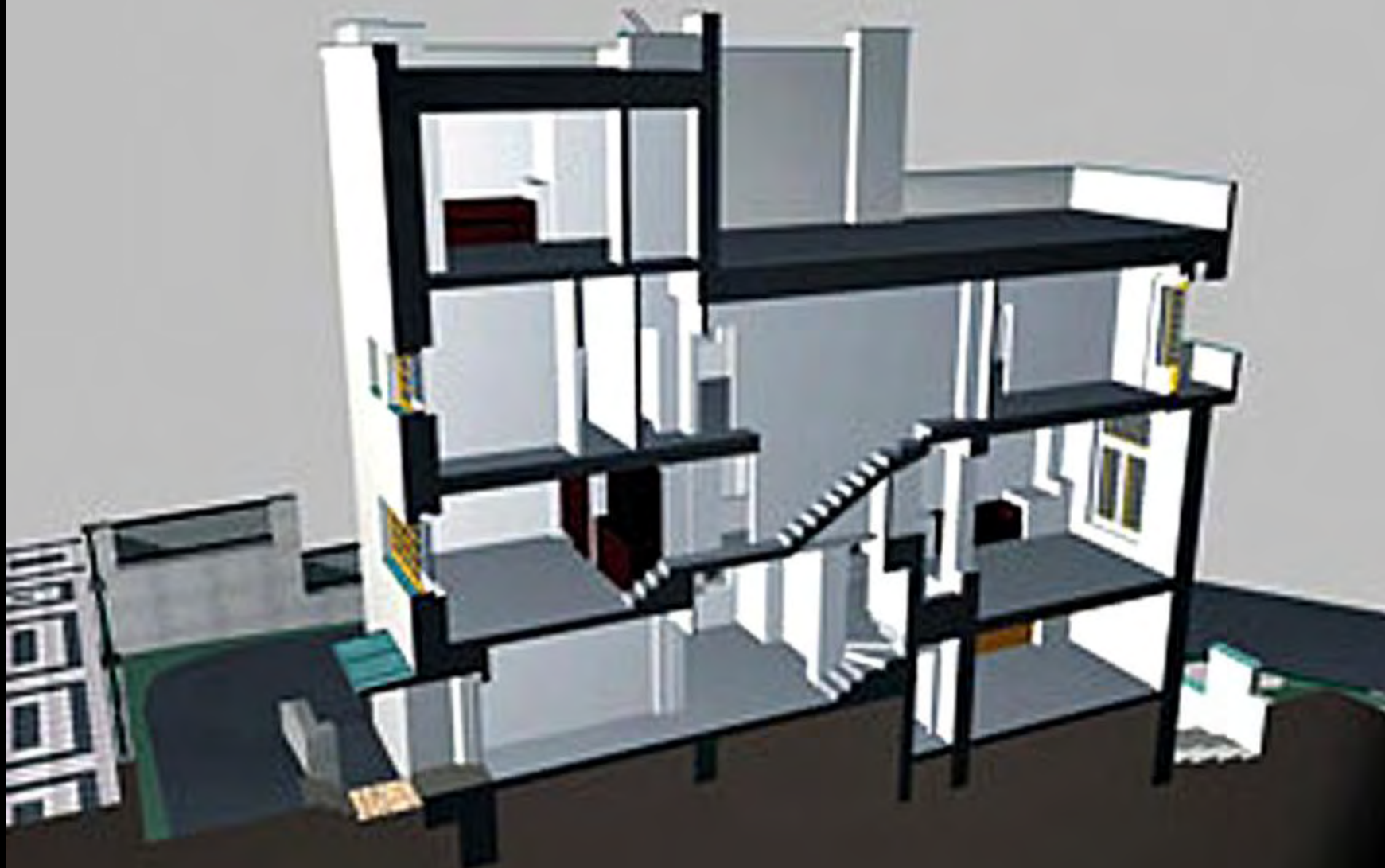
**Adolf Loos, Hugo and Lilly Steiner House, Vienna, Interior, dining room (photo 1997), 1910.**



**Raumplan** – prostorni plan  
**Raum** (Space)

*Moja arhitektura nije zamisljena u ravnima, nego u prostorima (kockama). Ja ne kreiram osnove, fasade i preseke.  
Ja kreiram prostore.*

Adolf Loos, Frantisek and Milada Muller House, Prague, Interior, living room (photo 1929), 1928-30.



**Raumplan** – prostorni plan

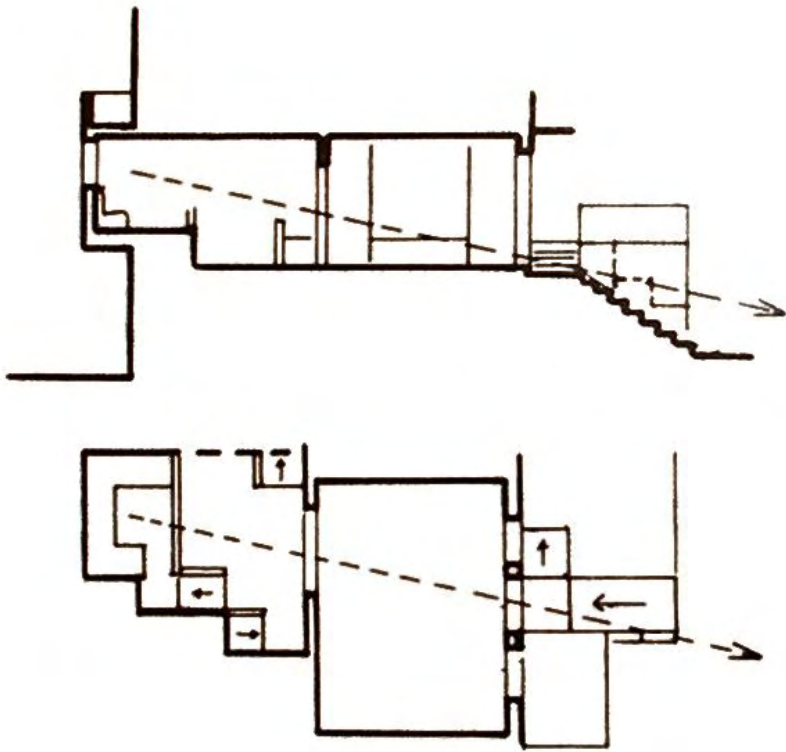
Adolf Loos, Frantisek and Milada Muller House, Prague, Interior, living room (photo 1929), 1928-30.



Adolf Loos, Frantisek and Milada Muller House, Prague Interior, living room, 1928-30.c



Adolf Loos, Frantisek and Milada Muller House, Prague Interior, Boudoir, Computer reconstruction, 1928-30.c



### Raumplan

Moller House, Vienna, 1927-28,  
Osnova i presek koji prikazuju uokvirene viste kroz  
prostor kuće.

Moller House, Vienna, 1927-28,  
Plan and section showing framed vistas through  
the house.