

Throughout history there were several men that wanted to change the world, following their ideas and ideals. Not only in leading a country or even the world but also in architecture. Some of the biggest were Adolf Loos, Le Corbusier and Herman Bahr. They had [critics](#) to each other but also to the world. Peoples individual ideas were not so important, they didn't know. Listen to the architect. He knows.

Adolf Loos stated in his famous essay about architecture named

[“Ornament & Crime”](#):

Modern man does not use ornament.

It is natural for children and papuas to ornament, not modern man.

Ornament decreases the pleasures of life.

He preferred undecorated gingerbread “modern people would understand”.

Ornament is Crime.

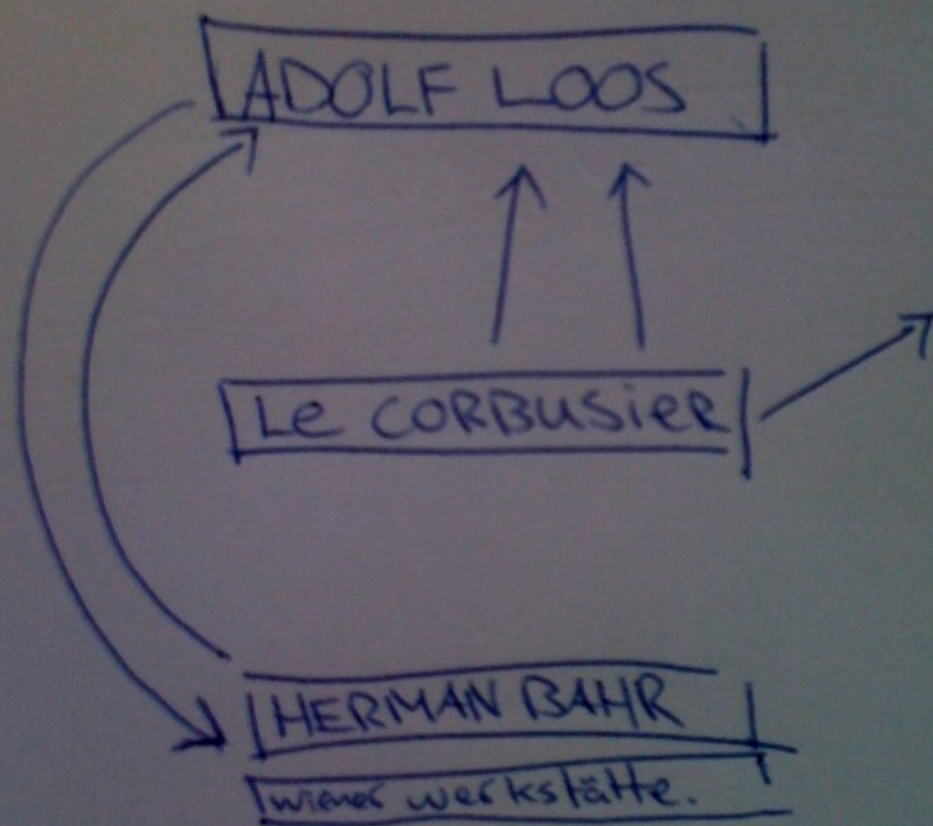
In highly productive nations producers of ornament are no longer justly paid and, although usually ornament increases the price, sometimes it is offered at half the price.

Eliminating ornament reduces working hours and increases wages. Compare the Chinese carver and the American laborer.

If there was no ornament at all men would only need to work four hours a day.

“As ornament is no longer organically related to our culture, it is also no longer the expression of our culture.” It does not relate to us. The modern producer of ornament is left behind. The ornamented products are found intolerable right away or over time.

The few today who are ill tyrannize the worker forcing him to execute ornament. The worker's time is wasted.



Le Corbusier to the world:

“They are all disagreeable as mosquitoes.”

Le Corbusier to Adolf Loos:

“A cultivated man does not look out of the window; his window is a ground glass; it is there only to let light in, not to let the gaze pass through.”

Adolf Loos to Le Corbusier:

“Not only are the windows either opaque or covered with sheer curtains, but the organisation of the spaces and the disposition of the built-in furniture seems to hinder the occupants with their back to it, facing the room.”

Le Corbusier to Adolf Loos:

“All the architecture of Loos can be explained as the envelope of a body”

“From Lina Loos’s bedroom to Josephine Baker’s swimmingpool. The interiors always contain *a warm bag in which to wrap oneself*.”

“It is an architecture of pleasure an architectre of the womb.”

Herman Bahr (Wiener Werkstatte) to Adolf Loos:

“Everything in a room must be like an instrument in an orchestra.”

“The architect is the conductor, the whole should produce a symphony. I let was liberaal voorbidden to move Andy object in a Hoffman – designer rooms-rood it’s prescribed place, as the swiss painter Ferdinand Hodler learned when on a visit to Vienna, he tried this and was so immediatly corrected sevant. Such dogmatism was satirized in Loos’s essay about a “Poor Richt Man” who is tyrannized by this architect.”

“The rich man calls in the architect to consult about any proposed change, however minor in his home, and quakes with fear when the architect glowers at the finish: The rich man looked at his embroidered slippers and breathed a sigh of relief. For this time he was entirely innocent. The slippers had been made after an original design by the architect himself. So he retorted, My dear architect?! Surely you haven’t forgotten? You designed the slippers yourself. Certainly I did! Thundered the architect. But I designed them for the bedroom. In this room you ruin the whole atmosphere with those two ghastly patches of color. Can’t you see?

Again this is not about an answer from me. But an eye-opener for you to see.
There were several famous “architects”, philosophers that tried to get the whole world do the same thing. Their ideas were different.

Nowadays we all have our ideas, our free minds.

To decide whatever we want.

Do we have to agree on one essay about architecture?