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'Ornament is decadent' (Adolf Loos). Discuss.

To begin, it is necessary to qualify what is meant by 'decadent'. Contemporarily the term can be defined as something 'characterised by, or reflecting a state of moral or cultural decline'¹. This essay will look at ornament therefore as degenerative, by focusing on Loos's 1910² work '*Ornament and Crime*'. Principally, I will look at the treatment of people of non-western origin which can be represented in his design for the Josephine Baker³ house (1927), (Fig.1). By highlighting the importance of colonisation, criminal anthropology and ethnological research, which includes expeditions, in *Ornament and Crime* and drawing from other essays by Loos, I will acknowledge the influence of non-western phenomenon imported into Europe, which can be seen in the Baker design. Analysis will then follow on the impact these factors may have had on Loos and on popular culture in the circles in which he circulated in Vienna, Paris and America. I will then touch upon Loos's association of ornamentation with women and his racial stereotyping.

The prevailing sentiments towards indigenous cultures felt by the Austro-Hungarian Empire⁴, particularly in Austria and on the continent⁵ go some way to explaining factors that contributed to Loos's formulation of ideas in *Ornament and Crime*. Loos showed interest in the cultures of Germany, America and England in diverse, paradoxical⁶, and sometimes idealised ways.⁷

¹ Catherine Sloanes and Angus Stevenson (eds.), *The Concise Oxford English Dictionary*, Oxford University Press, 2004

² Christopher Long, 'The Origins and Context of Adolf Loos's "Ornament and Crime"', *Journal of the Society of Architectural Historians*, 68:2, 2009, 201-202

³ The black American showgirl who worked in Paris during the 1920s.

⁴ The Austro-Hungarian Empire between 1867 and 1914 included countries known currently as Austria, Hungary, Slovenia, Czech Republic, Slovakia, Croatia, Bosnia and Herzegovina, parts of Romania, Serbia, Italy, Montenegro, Ukraine and Poland. Also termed 'Habsburg Empire' or 'Habsburg Monarchy', from Anthony Alofsin, 'Introduction: Issues of Architecture, Language, and Identity', *When Buildings Speak: Architecture as Language in The Habsburg Empire and its Aftermath 1867-1933*, The University of Chicago Press, 2006, 2

⁵ Germany and France (centred on Paris)

⁶ Loos in various essays including '*The Other*' 1903 and '*A Review of Applied Arts I*' 1898 argues that 'the Germans' are uncivilised and that other nations such as America and England possess more culture. However, he contradicts this in '*In Praise of The*

Although Loos was living in Paris when he designed the house; the deep-rooted cultural pretext of a city like Vienna, where Loos lived for most of his life, is more important to understanding the design which can be analysed through his discourses. Although authors⁸ have already suggested important and credible influences on the ideas that Loos consistently presented in his lectures and essays, I have noticed that there appears to be a lack of commentary on contemporary Fin- de-Siècle views in Austria regarding non-western populations. With this in mind, I shall analyse the design of the Josephine Baker house from the angle of racial 'Othering' apparent in contemporary Europe and in *Ornament and Crime*. The 'Other' was a concept that Loos was particularly concerned with; not just in the Othering of non-western nationalities but also including Americans, Scots, Germans, English and Jewish cultures.⁹ His fixation with this notion is exemplified by the production of his own journal, '*Das Andere*' translated as 'The Other' in which he emphasised the importance of the three years he spent in America 1893 to 1896¹⁰ and criticised superfluous ornament, especially that of the Secessionists and of Austria which he declares lagging in cultural progress.¹¹

To fully understand the pretext from which Loos formed his ideas, it is important to be aware of relevant aspects of the architects' biography. Loos secured himself a respectable social grounding, having been a member of a bourgeois men's club for aspiring dandies and become a Lieutenant in the military reserve.¹² It is probable that his social aspirations contributed to his

Present' 1908 in which he praises 'Germanic culture' in comparison with Latin culture, with the metaphorical analogy of the latter symbolised by a cat and the former by a pig, advocating the superiority of the pig over the cat for want of cultural aspiration. All three essays from Adolf Loos, *Ornament and Crime: Selected Essays*, trans. Michael Mitchell, Ariadne Press, 1998

⁷ Janet Stewart, 'The Other: National cultural mythologies', *Fashioning Vienna: Adolf Loos's Cultural Criticism*, Routledge, London, New York, 2000, 46-47

⁸ Most notably and thoroughly: Christopher Long, 'The Origins and Context of Adolf Loos's "Ornament and Crime"', *Journal of the Society of Architectural Historians*, 68:2, 2009, 200-223., Janet Stewart, *Fashioning Vienna: Adolf Loos's Cultural Criticism*, Routledge, London, New York, 2000., Jimena Canales and Andrew Herscher (eds.), *Tattoos and Modern Architecture in the Work of Adolf Loos*, *Architectural History*, 48, 2005, 235-256

⁹ Janet Stewart, 'The Other: National cultural mythologies', *Fashioning Vienna: Adolf Loos's Cultural Criticism*, Routledge, London, New York, 2000, 44. Both western and non-western cultures are termed as such by Loos but he assigns certain categories to each depending on the 'progressiveness' of their customs.

¹⁰ Ludwig Münz and Gustav Künstler, 'Important Dates', *Adolf Loos: Pioneer of Modern Architecture*, Thames and Hudson, London, 1966, 25-27. Loos's most important formal influence from his visit to America was probably Louis Sullivan famous for his Wainwright (1981) building in St Louis, the Auditorium (1889) building in Chicago and Transportation (1893) building which was at the 1893 World Trade fair.

¹¹ *Ibid.* Started in 1903.

¹² Janet Stewart, 'Introduction', *Fashioning Vienna: Adolf Loos's Cultural Criticism*, Routledge, London, New York, 2000, 4

lifelong dialogue advocating the furthering and progression of Austrian culture. Firmly held beliefs such as these were strongly linked to the way in which persons of ethnic origin were treated by Europeans.

The Austro-Hungarian Empire was made up of a plethora of different nationalities and identities.¹³ As an amalgamation of so many different nationalities, it could not be transformed into a unified state.¹⁴ The Habsburg Monarchy could not maintain control and order over such a collage of ethnic and cultural backgrounds leading to great tension and a conflict to break out in 1848 in a wave of revolutions.¹⁵ In 1867 a Dual Monarchy ruled by one figurehead, Franz Josef I was formed in an attempt to resolve the warfare. However, whilst the demands of Hungarians and Austrians were met, other minorities were neglected which led to the gradual loss of German speaking dominance in the Empire's main cities of Prague, Budapest and Vienna. This was due to a large influx of mainly Czechs and Jews. Perhaps Loos felt his Germanised bourgeois identity was under threat¹⁶ in comparison with members of the aristocracy in other European countries such as France and Germany, and as a result this contributed to his desperate striving for Austro-Germanic cultural progression. As people of non-western origin were certainly not a feature on Loos's cultural scale, the confusion in the Austro-Hungarian Empire may indirectly have impacted on Loos and more generally Austrian's attitudes towards people of non-white ethnicities. As Katharina von Hammerstein point out;

'Within the Habsburg Empire the ethnically diverse society of the vibrant capital Vienna around 1900 inspired a lively and often controversial discourse surrounding construction of individual, ethnic and national identities through differentiation between Self and Other.'¹⁷

¹³ Anthony Alofsin, 'Introduction: Issues of Architecture, Language, and Identity', *When Buildings Speak: Architecture as Language in The Habsburg Empire and its Aftermath 1867-1933*, The University of Chicago Press, 2006, 2

¹⁴ *Ibid.*

¹⁵ *Ibid.*

¹⁶ German nationalism was prevalent in Fin- de-Siècle Austria and Hungary, which highlights the presence of widespread threat felt by nationalities within the Empire. 7. Ákos Moravánszky, 'Introduction', *'Competing Visions': Aesthetic Invention & Social Imagination in Central European Architecture 1867-1918*, The MIT Press, Cambridge, Massachusetts, London, 1998, 4

¹⁷ Katharina von Hammerstein, Afterword in *Ashantee* by Peter Altenberg, S.Fischer, Berlin, 1897, trans. by Katharina von Hammerstein, Ariadne Press, 2007, 102-103

It is Loos' views on racial 'Others' that is key to comprehending the potentially less understanding judgement of native cultures which I feel is projected throughout the Baker house.

In *Ornament and Crime* Loos argues that ornament and adornment of architecture and domestic commodities is primitive, uncultured and degenerative. In the very first paragraph he degrades New Guineans saying that at the age of two a child 'sees with the eyes of Papuan.'¹⁸ He includes tattooing as ornamental and as a sign of instinctive urges of uncivilised criminals and primitives, showing their compulsion to decorate. However, Loos asserts that he is content with these embellishments of 'uncivilised' folk because their perimeters for civilising themselves are innately inhibited;

'The Papuan covers his skin with tattoos, his boat, his oars, in short everything he can lay his hands on. He is no criminal. The modern person who tattoos himself is either a criminal or a degenerate.'¹⁹

Degrading ideology such as this suggests that non-western populations will never have the capacity to appreciate culture or become 'cultured'. This ideology was popularised by Darwin in his '*The Descent of Man and Selection in Relation to Sex*'²⁰. Darwin suggests that the innate parameters of each racial group inherently limits or furthers its progression of culture. Therefore, western culture was inherently 'progressive' and hence more superior, whilst other races were deemed less progressive and inferior. Darwin not only supports the condemning of non-western races as subordinate and 'primitive' but extrapolates physiognomic studies of races onto the clothing, art and architecture they produced, thereby transcending bodily ornamentation and applying the same ideology to cultural style and taste.²¹ Loos emulates exactly this line of thought when he connects ornamentation of the body in the form of tattoos with ornamentation of exterior phenomenon; 'The urge to decorate one's face and anything else within reach is the origin of the fine arts. It is the childish babble of painting.' He adopts this in *Ornament and Crime* and

¹⁸ Adolf Loos, 'Ornament and Crime' (1929), *Ornament and Crime: Selected Essays*, trans. Michael Mitchell, Ariadne Press, 1998, 167-175

¹⁹ *Ibid.*

²⁰ 1871

²¹ Charles Darwin, *The Descent of Man, and Selection in Relation to Sex*, London, 1871

transposes human developmental scale onto the evolutionary scale 'as proof of the cultural equivalence between children, women, primitives and criminals.'²² It is unclear if Loos himself actually read Darwin's text but he opens *Ornament and Crime* with the same principles as the German naturalist, biologist and philosopher Ernst Von Haeckel who promoted Darwin's theory of evolution.²³

The most pertinent discourses on the Josephine Baker house are detailed by Farès el – Dahdah²⁴ and Beatriz Colomina.²⁵ However, neither of these texts focuses on Josephine Baker's black origin as an influential factor in Loos' approach when he impulsively designed it. It seems an obvious line of enquiry, given the nature of Loos's writing. By the time Loos came to design the house for Baker in 1927 he had already established himself as a leading figure of modernist architecture and theorisation. It is significant to note that the design for the Josephine Baker house is the only example of an adorned or ornamented façade designed by Loos. Every single other design both previous to and after this are unembellished, white and minimalist.²⁶ This departure from his otherwise dogmatic employment of unadorned architecture might signify an awareness of Josephine Baker as Other, given her African origin and occupation as a *risqué* dancer in Paris. His prominent inclusion of black therefore is directly pointing to and emphasising her racial origin and denying her total assimilation to white European culture.

It would be erroneous to suggest that society in Paris was wholly hostile towards native cultures when Loos arrived there in 1922. In comparison with other westernised cities, Paris was the most tolerant and accepting western centre of non-western, particularly black cultures in the 1920s.²⁷ Although the cultural climate was much more broad-minded in Paris, racial minorities were still

²² Jimena Canales and Andrew Herscher (eds.), *Tattoos and Modern Architecture in the Work of Adolf Loos*, *Architectural History*, 48, 2005, 242

²³ *Ibid.*

²⁴ Farès el – Dahdah and Stephen Atkinson, 'The Josephine Baker House: For Loos's Pleasure', *Assemblage*, 26, April 1995, 72-87

²⁵ Beatriz Colomina, 'Interior', *Privacy and Publicity: Modern Architecture As Mass Media*, MIT Press, Cambridge, Massachusetts, London, 1996, 232-281

²⁶ Except for a design of the Mexican parliament building that Loos designed in 1923, comments on this to follow.

²⁷ Petrine Archer-Straw, 'Introduction', *Negrophilia: Avant-garde Paris and Black Culture in the 1920s*, Thames and Hudson, 2000, 18-19

treated as the 'Other', albeit in an eroticised, fetishized manner.²⁸ Through the polychrome façade it could be said Loos was simultaneously projecting an assimilation of black and white cultures echoing Paris's negrophilic views and also separating western and non-western races through the contrasting stripes. This can be seen as conflicting. Speculation remains about whether Loos even met Josephine Baker. Dahdah states that it is possible because Loos frequented the bars in which she performed, but no conclusive proof exists.²⁹ Because of this, it can be assumed that whatever connection Loos had with Josephine Baker, it was probably distant; the type of acquaintance which could have fostered Loos to view her as Other. Because of Loos tendency to belittle non-western races, it is possible that, he was acutely aware of his own racial origin in comparison with Baker's, and therefore designed the striped black and white façade, thereby indicating their racial differences.

Criminal anthropology supported Darwin's research and may have been another influence for Loos' ideologies of ornament. Cesare Lombroso's '*L'uomo Delinquente*' was translated into German in 1887.³⁰ He argued for the biological connection between ornamentation and crime in the form of tattoos which was evidence of atavistic nature similar to that of primitive people. The marking of their bodies and walls he said was an obvious sign of evolutionary development. Like Darwin, he extrapolated markings on the criminal body as showing evidence of criminal 'culture'. Loos is likely to have been aware of Lombroso's theory because references to his work were found in the newspaper in which Loos was published; '*Neue Freie Presse*', in Karl Kraus' journal '*Die Fackel*' and in the Viennese architectural magazine '*Der Architekt*'. Moreover, Loos's personal correspondence reveals his interest in the work of Max Nordau. Nordau was a proponent of Lombroso's new art criticism based on criminal anthropology which involved tracing the markings of artists' paintings as a product of their instinctual motives.³¹

²⁸ *Ibid.*

²⁹ Farès el – Dahdah and Stephen Atkinson, 'The Josephine Baker House: For Loo's Pleasure', *Assemblage*, 26, April 1995, 75 Dahdah explains that Lina Loos's biography '*Adolf Loos Privat*' is unreliable.

³⁰ *Ibid.* 238-239

³¹ *Ibid.* 240-241

Furthermore, colonisation is central to understanding what catalysed ideology such as Darwin's and Lombroso's, and in turn Loos's. The condemnation of non-western races as eternally uncivilised and savage was used as a means to justify Europe's over-seas invasions.³² Loos's ideas towards non-western cultures may owe much to the fact that unlike other European countries, the Habsburg Empire did not have any colonies³³ but supported European colonisation, evident by the many scientific excursions undertaken by Austrian researchers. Due to the Empire's lack of colonies, it is possible that its people were less familiar with these external cultures, which potentially caused increased anxiety and ignorance towards them. As mentioned, Loos identified with and praised Germanic culture and this approval could have provoked him to take an interest in the German colonial expedition of Emil Nolde to Papua New Guinea^{34 35}.

Another ethnological expedition Loos might have been aware of was of the German ethnologist Augustin Krämer. He voyaged out to Samoa in 1902 where he made varying studies recording Samoan tribal tattoos (fig. 2).³⁶ This study is strikingly similar to the black and white polychrome stripes Loos used to decorate his design for Josephine Baker. Since Loos was interested in ethnology, it is possible that he was familiar with Krämer's 1902-3 research.³⁷ I do not think it is reasonable to suggest that Loos would have conspicuously mapped polychrome Samoan tattoo designs onto the façade for Baker's house, but nonetheless this stark comparison is intriguing given Baker's black African heritage. However, in conjunction with this cultural motif, it is relevant to mention the design Loos produced for the Mexican parliament building in 1923. Whilst it is not

³² Jill Lloyd, 'Turning Away from History; The *Jugendstil* Renewal', *German Expressionism, Primitivism and Modernity*, Yale University Press, New Haven & London, 1991, 3-12

³³ Katharina von Hammerstein, Afterword in *Ashantee* by Peter Altenberg, S.Fischer, Berlin, 1897, trans. by Katharina von Hammerstein, Ariadne Press, 2007, 102

³⁴The interest Austrians took in Germanic culture is supported by Janet Stewart's mentioning of a cultural study conducted by von Gerlach (1899) who concluded that Austria was far more interested in Germany than Germany was in Austria. Janet Stewart, 'The Other: National cultural mythologies', *Fashioning Vienna: Adolf Loos's Cultural Criticism*, Routledge, London, New York, 2000, 64

³⁵ Although this expedition was conducted after Loos's last recorded presentation of Ornament and Crime in 1913, in another of Loos's essays Ornament and Education (1924), not long before he produced the design for the Josephine Baker house, he still employs ideology relating to the subordination of non-western societies, '...but the genius of a Papuan, that is of a six-year old child, is of no use to humanity.'

³⁶ Sherwin Simmons, 'Ornament, Gender and Interiority in Viennese Expressionism', *Modernism/modernity*, 8:2, The John Hopkins University Press, April 2001, 263

³⁷ Augustin Krämer, *Die Samoa-Inseln*, vol. 2, Stuttgart: E. Schweizerbart, 1902-3, 70

polychrome, it shows his complete rejection of his modernist ideas in favour of pre-Columbian architecture, (fig. 3).³⁸ This explicitly shows proof of Loos's attribution of a lower, less-cultured form of design to what according to him was a second rate culture. The rejection of his modernist approach is explained by his assertion that 'every implement can tell something about the customs and character of a people'³⁹ and that within each culture, as determined by social Darwinism, Loos 'can accept the African's ornament, the Persian's, the Slovak peasant woman's, my shoemaker's, for it provides the high point of their existence, which they have no other means of achieving'.⁴⁰ Therefore, with the Josephine Baker façade in mind, perhaps the decorating of it with black and white stripes shows Loos's acceptance of the building's ornament because Baker's parameters of her existence, inhibited her from becoming 'cultured'.

It is almost certain that Loos would have known of Austrian explorers Andrea Reischek and Rudolf Pöch. Reischek furnished the *Naturhistorisches Museum* in Vienna with Maori art after his expedition to New Zealand⁴¹ in 1907. Pöch published the results of his explorations in New Guinea and disseminated the images of the tattooed Papuan in the Viennese press.⁴² From these publicly available sources, it is clear that Austrian interest in European territories was very prevalent.

Various World trade fairs, expositions and findings of other ethnological research presented different cultures and races to the bourgeoisie c.1900, prior to Loos writing *Ornament and Crime*. Whilst Loos was in America, he visited the 1893 Chicago World Fair which included ethnological 'villages' that were displayed as western colonial propaganda showing the inferiority of non-western cultures.⁴³ One reported exhibit was of scantily clad African Fon women from Dahomey.⁴⁴ It is my observation that these vivid depictions of non-western cultures are likely to have been

³⁸ Jimena Canales and Andrew Herscher (eds.), Tattoos and Modern Architecture in the Work of Adolf Loos, *Architectural History*, 48, 2005, 247-248

³⁹ Adolf Loos, 'Glas und Ton', *Neue Freie Presse*, 26 June 1898; citation from *Sämtliche Schriften*, 1, 55-61 (55)

⁴⁰ Adolf Loos, 'Ornament and Education' (1924), *Ornament and Crime: Selected Essays*, trans. Michael Mitchell, Ariadne Press, 1998, 184-189

⁴¹ Christopher Long, 'The Origins and Context of Adolf Loos's "Ornament and Crime"', *Journal of the Society of Architectural Historians*, 68:2, 2009, 208

⁴² *Ibid.*

⁴³ Christopher Robert Reed, *All The World is Here! The Black Presence at White City*, Indiana University Press, 2000

⁴⁴ *Ibid.*

influential in the formation of his ideas of the modern and therefore the 'cultured'. These may have informed the polychrome façade and interior of the Baker house which reflect the polarisation of black and white colours.

Ethnological villages did not just appear in cities with colonies. The Vienna *Tiergarten* or Zoological Garden⁴⁵ was home to an exhibit of the *Ashanti* tribe from the former British colony known as Ghana. One of Loos's closest friends Peter Altenberg documented cultural encounters in his publication '*Ashantee*'⁴⁶. It presents revealing attitudes that the literati of Vienna may have held towards non-western cultures; Altenberg's insights on the Ashanti culture are well-meaning but riddled with stereotypical cultural and racial Othering.⁴⁷ In one of the scenes, Altenberg constructs a dialogue in which one of the Ashanti girls is complaining that they are made to wear revealing garments that would appear humiliating in their native country. This scene highlights again the consistent tendency for Europeans to eroticise other cultures. Furthermore, the accompanying gouaches by Wilhelm Gause show the Ashanti people as controlled, observed subjects, like animals in a zoo, whilst the bourgeois visitors are the controlling, observing on-lookers. I suggest that colonisation, racial 'Othering' and subordination were critical in the manifestation of the design for the Josephine Baker house.

The societal and cultural pretexts for Loos's design of the house meant he was predisposed to enact a position of authority and control over her, born from his conception of her as Other and therefore inferior. Although she was American, she was of black African origin, a woman⁴⁸ and an erotic dancer. From the sources explored I would suggest that from Loos's position she would have commanded absolutely no respect from him, save that of his desire for her. It is Loos's desire for her that Dahdah argues in his text. However, it is not just his desire for her that the house represents. The interior design of the house could be read as connoting Loos's desire to control and possess her due to the perceived erotic connotations of her race, 'The house is an

⁴⁵ Set up in the 1880s.

⁴⁶ Peter Altenberg, *Ashantee*, 1897, trans Katharina von Hammerstein, Ariadne Press, 2007

⁴⁷ Katharina von Hammerstein, Afterword, Peter Altenberg, *Ashantee*, 1897, Ariadne Press, 2007, 105

⁴⁸ Loos associated ornament with women, as he did with criminals, non-western races and children. Adolf Loos, 'Ornament and Education' (1924), *Ornament and Crime: Selected Essays*, trans. Michael Mitchell, Ariadne Press, 1998, 184-189

apparatus...through which one can somehow rub against, or trap, a dancer's exoticized body.⁴⁹ Inclusion of a double height swimming pool that has reflective mirror windows allows people within the house to see those swimming in a voyeuristic manner, (fig 4.) The windows frame the subject, the inhabitant, from the position of the observer, the guest or the intruder, (fig 5.)⁵⁰ Whoever the subject may be can be seen from various salons and from a hallway surrounding the pool. There is a disconnection between those who can be seen and those watching; a physical separation combined with a visual connection in the house design.⁵¹ This relationship between the viewer and the viewed would have been the same as the one that occurred when the bourgeoisie visited various ethnological exhibits, a rapport that may have resonated with Loos. Dahdah also highlights the design of a sensual winding staircase that is presents the occupant of the house to the visitor in a seductive manner (fig. 6), perhaps revealing her as in her raunchy shows.⁵² This theme of possessing and containing Baker throughout the house's architectural stylistic choices reflects European colonisation and the control of the non-western.

Taking a look at the exterior of the building, other questions come to the fore regarding Loos's philosophy on modernist design and his assimilation of ornament to women and low culture. With the Baker house Loos disregards his assertion that 'the exterior of a house should resemble a dinner jacket, a male mask, as the unified self, protected by a seamless façade, is masculine...'⁵³ Loos may have disregarded his established modernist philosophy for this design in favour of the decorative polychrome stripes because of his assimilation of ornament with women, thus seeing it fitting to design the façade in this way. Interestingly, a photograph of Emilie Flöge and Gustav Klimt⁵⁴ shows Emilie wearing a similar striped motif garment to that of the Baker house. It is possible that Loos was aware of this Viennese design. This shows his association of ornament

⁴⁹ Farès el – Dahdah and Stephen Atkinson, 'The Josephine Baker House: For Loo's Pleasure', *Assemblage*, 26, April 1995, 75

⁵⁰*Ibid*, 78

⁵¹ Beatriz Colomina, 'Interior', *Privacy and Publicity: Modern Architecture As Mass Media*, MIT Press, Cambridge, Massachusetts, London, 1996, 255

⁵² Farès el – Dahdah and Stephen Atkinson, 'The Josephine Baker House: For Loo's Pleasure', *Assemblage*, 26, April 1995, 79

⁵³ Adolf Loos, 'Architecture' (1910), *Ornament and Crime: Selected Essays*, trans. Michael Mitchell, Ariadne Press, 1998

⁵⁴ c.1905

with femininity, thus employed on the dual-tone façade, which in Loos's opinion was appropriate for her gender.

To summarise, I think it is likely the design of the Josephine Baker house stemmed from the prevailing attitudes in Europe towards non-western cultures as erotic and less civilised which arose from the need to justify colonisation. Because of this, it is probable that Loos *unconsciously* designed the house according to his own prejudices detailed in *Ornament and Crime*, thus creating a house within the parameters of his own assimilation of ornament with women and the 'uncivilised' culture of non-western races. Developing the ideas that Dahdah presents, I believe deeper analysis renders it feasible that Loos *consciously* saw it fitting to design a house for a black woman of 'lower' moral status that would *necessarily* confine and control her because of the connotations of her gender and race, regardless of whether or not he 'desired' her.

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Illustrations

Fig. 1
 Design for a house for Josephine Baker
 1927
 Never built

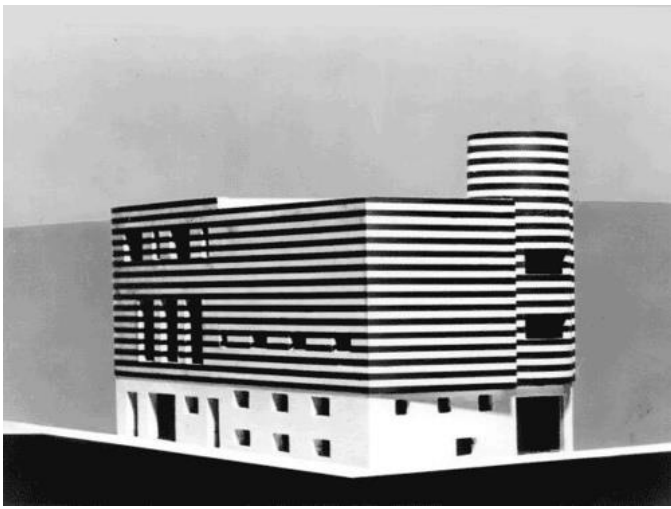


Fig. 2

Front and Back male Samoan tattoo patterns
Reproduced from Augustin Krämer, *Die Samoa-Inseln*
vol. 2, (Stuttgart: E. Schweizerbart, 1902-3), 70

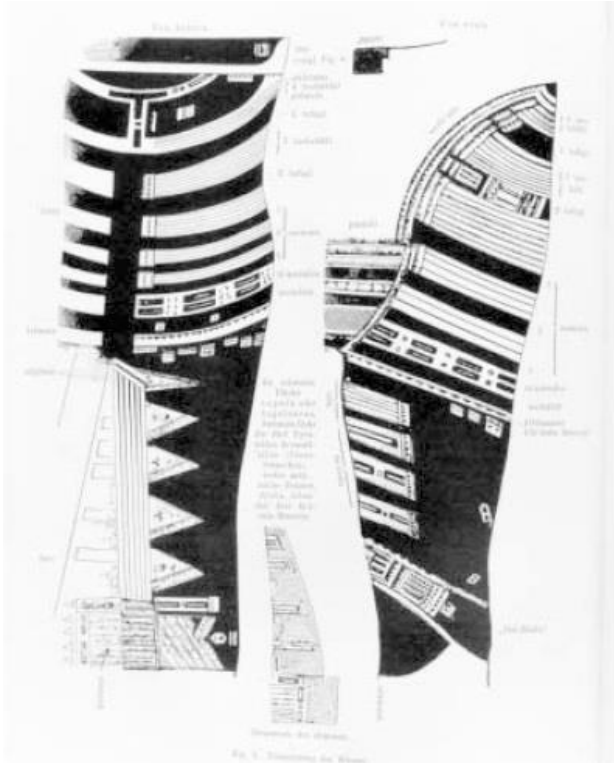


Fig. 3

Adolf Loos
Design for Mexican Parliament building
1923
(from Giovanni Denti and Silvia Peirone, *Adolf Loos, opera completa*, Rome, 1997, 204)

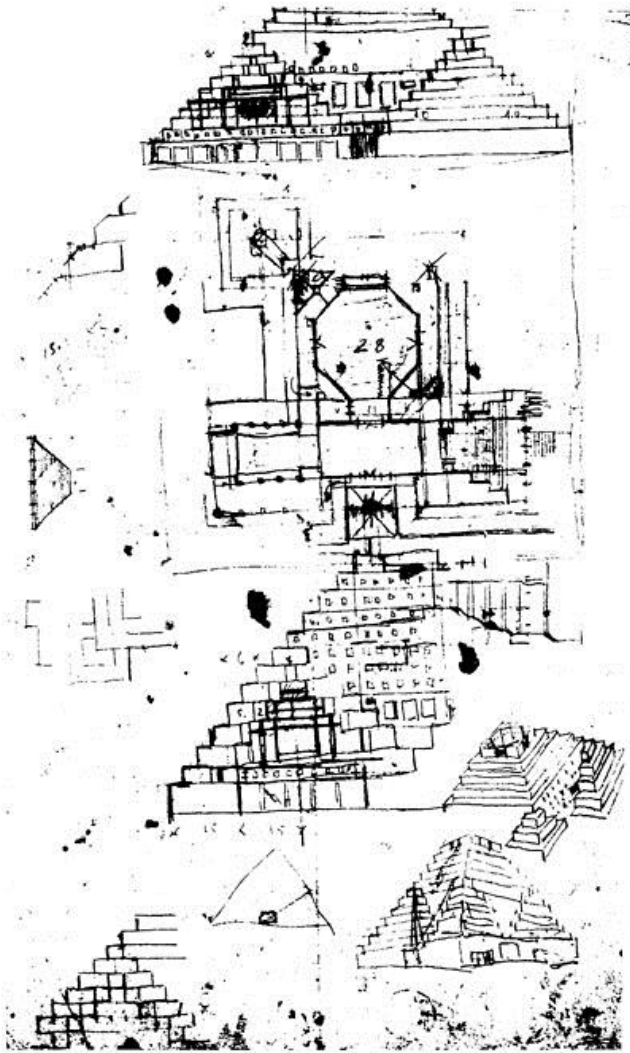


Fig. 4

Stephen Atkinson
Reconstruction of the Josephine Baker house
Pool with entrances from dining room and bedroom



Fig. 5

Stephen Atkinson
Reconstruction of the Josephine Baker house
Windows looking into the swimming pool from the hallway and salons



Fig. 6

Stephen Atkinson
Reconstruction of the Josephine Baker house
Entrance Hall with staircase

