

Abstract

Adolf Loos establishes introverted spatial strategies in the houses he designs at the beginning of the 20th century. He makes spatial interventions to direct the gaze inwards against the window element. Furthermore, he introduces the Raumplan, which creates a loop of interwoven spaces with different heights on different levels. The Raumplan offers rich viewing and movement experiences in which the occupant can either be the object of the gaze or the viewer in motion. This article aims to discuss the impact of Loos' introverted spatial strategies in his houses, which have now been converted into museums, on the basis of the museum visits to the Villa Müller and the Villa Winternitz in July 2023. The methodology of the article is based on the spatial narrative of the personal museum walkthrough of the author. Regarding this, the sequence of photographic images and the technical drawings of the buildings are used to convey the comparative analysis of the movement and gaze patterns within Villa Müller and Villa Winternitz. As a result, this article argues that the rich spatiality that Loos defined for a domestic interior in the previous century is reflected in the museum experience today.

Keywords: Raumplan, Window, Gaze, Motion, Museum Walkthrough

The Spatial Experience of Loosian Raumplan via the Museum Walkthrough of Villa Müller and Villa Winternitz

Villa Müller ve Villa Winternitz Müze Yürüyüşü
Aracılığıyla Loos'un Raumplan Konseptinin Mekânsal
Deneyimi Üzerine

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Genişletilmiş Özet

Adolf Loos 20. Yüzyılın başlarında tasarladığı evlerinde içe dönük mekân stratejileri belirlemiştir. Ev mekânını kendi içinde yaşayan bir sistem olarak benimsemiş ve tasarım kararlarında ikâmet etme pratiklerini de bu yönde etkileyecek uygulamalarda bulunmuştur. Loos içe dönük mekân algısını güçlendirmek adına dışarı ile iletişimi sağlaması beklenen pencere elemanına karşı bakışı içeri döndürmeye yönlendirecek müdahalelerde bulunmuştur. Örneğin, pencereler buzlu camdır; perde ile örtülmüştür, küçük dikdörtgen öğütlere bölünmüştür ya da göz hizasının üstüne konumlanmıştır (Colomina, 1990). Loos'a göre pencere yalnızca bir ışık kaynağıdır. Pencereye müdahalesi ile bakışı içeriye döndürmeyi planlayan Loos zengin bir iç mekân kurgusu önermektedir. Raumplan anlayışı ile iç içe geçmiş mekânlar döngüsü kurgulayarak iç mekânda zengin ve dinamik bir bakış ve hareket deneyimi sunmuştur. Colomina Loos'un iç mekân örgütlenişinde teatral bir tavır bulur ve zengin bakış örüntüsünde izleyici ve izlenen olma dualitesi üzerinde durur. Bu metin, Loos'un günümüzde müzeye dönüşmüş olan evlerindeki içe dönük mekân organizasyonu stratejilerinin müze mekânı deneyimi üzerine etkisini, Temmuz 2023'te Villa Müller ve Villa Winternitz'e yapılan müze ziyaretleri üzerinden tartışmayı amaçlamaktadır. Metodoloji, yazarın müze yürüyüşü deneyiminin mekânsal anlatısına dayanmaktadır. Villa Müller ve Villa Winternitz hareket ve bakış örüntülerinin karşılaştırmalı analizini aktarmak üzere fotoğraf sekansları ve teknik çizimlerden yararlanılmıştır. Raumplan kurgusu müze mekânında eş zamanlı-çoklu hareket ve karşılaşma olasılıkları ile zengin bakış deneyimleri sağlama potansiyeline sahiptir. Raumplan kurgusu gereği farklı kotlarda farklı yüksekliklere sahip mekânsal birimlerin bir aradığı sayesinde bireysel deneyim refüjleri oluşmaktadır. Pencere elemanına karşı içe dönük tutum ise müze mekânında atmosfer yaratmayı sağlayabilir. Villa Müller bir kültürel miras yapısı olarak korunmaktadır ve müze ziyaretleri zorunlu olarak rehber eşliğinde, küçük gruplar halinde ve belirlenmiş rotayı takip ederek yapılabilir. Metinde, zorunlu rehberli tur rotası üzerinde durak ve hareket noktaları belirtilmiş ve müze deneyimi bu strüktüre rota üzerinden aktarılmıştır. Rehberli tur, yapının ana giriş kotunda yapının bahçesinde başlayıp, eğimli topografyayı geçerek yapı içine garaj giriş kotundan almaktadır. Belirlenen rota sebebiyle müze ziyareti, yapının bodrum katında dar, basık, karanlık koridorlar ve küçük merdivenlerde grup halinde ilerleyerek başlamıştır. Zemin katta yer alan çift hacimli geniş yaşam alanına ulaşana dek müzede hareket ve bakış deneyimi benzer şekilde devam etmiştir. Loos'un Raumplan kurgusunun ortaya koyduğu girişi ve çok katmanlı görüş ve hareket örüntülerinin fark edildiği ilk alan çift hacimli yaşam alanı olmuştur çünkü ilk kez bu alanda farklı yüksekliklerde yer alan yemek alanı ve kadınlar odası gibi nişler görüş alanına girmiştir. Görme-görülme dualitesi ve görüş örüntüleri hiyerarşisi üzerine bu mekân zengin deneyimler sunar ancak turun strüktürü gereği tüm ziyaretçiler aynı anda aynı mekânda bulunmak durumundadır. Farklı kotlarda görsel etkileşim ve hareket senaryolarını deneyimlemek mümkün olmamıştır. Villa Winternitz müze ziyareti ise iç mekânda çok katmanlı bakış ve hareket örüntüsünü bireysel olarak deneyimleme olanağı sağlamaktadır. Villa Winternitz, Villa Müller tamamlandıktan hemen sonra tasarlanmaya başlamış ve Loos'un son yapısı olmuştur. Bu yapı II. Dünya Savaşı sırasında zarar görmüş ve orijinal hali korunamamıştır. Villa Winternitz restorasyon sürecinin ardından 2017 yılında halkın kullanımına açılmış ve müze ziyaretlerine ek olarak tiyatro gösterileri, atölyeler, konferanslar gibi pek çok etkinliğe ev sahipliği yapmaktadır. Yapının iç mekân kurgusu Villa Müller'e oldukça benzemektedir ve bu sebeple bakış ve hareket örüntüsü de çoğunlukla örtüşmektedir. Villa Winternitz, Villa Müller'in eğimli topografyasının aksine, düz ve yeşil bir arazide konumlanmaktadır. Yapı ziyaretinde izlenen rota, görüş ve hareket örüntüleri planlar üzerinde işaretlenmiş ve fotoğraf sekanslarıyla aktarılmıştır. Yapının ana girişi cephenin merkezinden ötelenmiş ve gizlenmiştir. Giriş deneyimi karanlık, dar ve basık bir pasaj olarak tanımlanabilir. Giriş pasajının sonu iki ayrı kota bağlanan iki küçük merdivene ulaşmaktadır; yarım kot alta inen merdiven bodrum kata, yarım kot üste çıkan merdiven ise yaşam alanına ulaşmaktadır. Giriş mekânında da görüldüğü gibi; Raumplan kurgusu dar pasajlar, merdivenler, duvar açıklıkları ve küçük kapılarla birbirine akan farklı kotlarda mekânlar ortaya koymaktadır. Giriş pasajının ardından yarım kot aşağıda yer alan bodrum kata inilmiş ve buradaki mekânlar ziyaret edildikten sonra ana merdiven ile yemek alanı ve kütüphane kotuna ulaşılmıştır. Bu kot; yarım kot aşağıda yer alan yaşam alanı ile karmaşık bakış örüntü senaryoları ortaya koymaktadır. Görüş hiyerarşisinde yaşam alanında yer alan ziyaretçiler bakışın öznisi konumundadır. Yemek alanı ve kütüphane nişlerinde yer alan ziyaretçiler için ise içe-dönük deneyim refüj alanları oluşmaktadır. Buradaki ziyaretçiler tüm bakış örüntülerinden soyutlanarak deneyim sığınaklarına çekilebilir ya da sahnedeki -yaşam alanındaki- gösteriyi izleyebilirler. Loos'un iç mekân kurgusu, farklı kotlarda odalar ve onları saran merdivenler, "duran ve devinen" (Kleinman and Duzer 1994, 37) ziyaretçi hareketlerini doğurur. Sonuç olarak, Adolf Loos 20. Yüzyılın başında tasarladığı evlerde mekân kurgusunu içe dönük hale getirecek birtakım stratejiler belirlemiştir. Ayrıca, Raumplan konseptiyle iç mekân kurgusunu zenginleştirmiştir. Bu makale, Loos'un domestik mekân organizasyonunda belirlediği stratejilerin günümüz müze deneyimi üzerinde de girişi ve zengin bakış ve hareket örüntüleri ortaya koyduğunu iddia etmektedir.

Anahtar Kelimeler: Raumplan, Pencere, Bakış, Hareket, Müze Yürüyüşü



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INTRODUCTION

This article claims that the rich and intricate interior organization that Loos defined for a domestic interior in the 20th century correlates with the articulated patterns of gaze and movement of the contemporary use of Loos houses functioning as museums. To this end, a comparative analysis of the experience of a museum space for the Villa Müller and the Villa Winternitz is conducted based on the author's museum visits in July 2023. Regarding this, the museum *walkthrough* is specified as the methodology of the article, which stands for 'personal paths in the museum spaces' as a form of investigation. Ciolfi coins this concept and defines "the walkthrough method as a useful way of investigating human experience of place as it unfolds on the move" (2007, 5). This article builds on the spatial narrative of the museum walkthrough on the sequence of photographic images and technical drawings of these museums to examine the patterns of gaze and movement.

The scope of this article does not inquire into the museology as a discipline. Furthermore, it is not intended to provide an in-depth analysis of Adolf Loos and his iconic houses. Nor does it aim to provide a broad discussion of modernism and housing theory. There is already a wealth of literature dealing with Loos' iconic houses (Benevolo 1977; Gravagnuolo 1982; Risselada 1988; Colomina 1990; Schwarzer 1991; Kleinman and Duzer 1994; Masheck 2013; Günaslan 2018). It should be critically noted that, in contrast to the extensive literature on the Villa Müller, the sources for the Villa Winternitz have so far been sparse. This article has the potential to contribute to fill this gap with the help of a comparative analysis. In addition, the rich choreography and scenography in Loos' interiors are explored in this article from an alternative perspective, namely that of the museum walkthrough.

The structure of the article is as follows. First, the introverted spatial organization of Loos' houses is addressed briefly. Regarding this, Loos' radical stand against the window element to direct the

gaze inwards and the rich internal spatial organization –*Raumplan*– "the play of levels in space" (Gravagnuolo 1982, 201) are elaborated. The methodology of the article is then explained in order to interpret the impact of these introverted strategies on the experience of the museum space. Later, the Villa Müller and Villa Winternitz walkthrough experience is presented. Finally, the concluding remarks of the article are addressed.

ADOLF LOOS AND INTROVERTED SPACE OF DOMESTICITY

Adolf Loos is one of the most influential European architect and theorist whose revolutionary ideas mark pivotal moments in architectural history. He poses a radical departure from the prevailing principles of modernism. "The historiographic feature most attributed to Loos beyond his role in defining the Modern is his position as out-cast and revolutionary" (Schwarzer 1991, 17). Loos contributes to the modernist theory and criticism and becomes a pioneer of the 20th century modern architecture. His advocacy for functionality and practicality is evident in the spatial strategies of the early 20th century examples of his architecture. As a critical and provocative stand, Adolf Loos embarks on introverted spatial organizations in the houses he designs at the beginning of the 20th century. He assumes the space of domesticity to be a self-contained living system, which has a corresponding effect on the design strategies for the act of inhabiting (Benevolo 1977; Loos 1982; Gravagnuolo 1982; Risselada 1988; Colomina 1990; Schwarzer 1991; Kleinman and Duzer 1994; Loos 2016). He offers a "compact living [in] that internal contacts are maximized and external contacts are minimized" (Risselada 1988, 28). First and foremost, he insistently presents a dogmatic division between inside and outside, which creates a tension at the threshold between in and out of the living space, namely at the walls and openings. Loos tampers with the insecure margin between inside and outside by making daring interventions in the main role of the window in order to direct the gaze inwards (Colomina 1990). To reinforce the inward-looking perception of space,

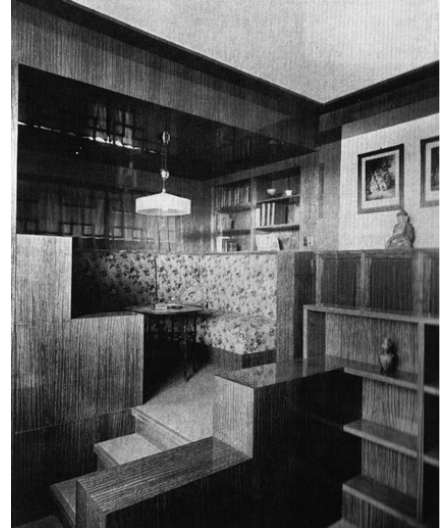


Figure 1. Left: *Werkbundsiedlung Wien - The Living Room and Mezzanine*
Right: *Villa Müller - The Raised Sitting Area*

Source: Left URL 1 and Right: URL 2

Figure 2. *Steiner House - The Dining Room*

Source: URL 3



the status of window as a medium of communication between inside and outside is somehow displaced by the notion of framing as a mere medium of light source (Loos 2016). Loos' sharp criticism of the window is reflected in his design strategies for this architectural element, such as attaching frosted glass panes, draping it with curtains, subdividing it into small rectangular patterns or positioning it above eye level. Loos' introverted spatial strategies in relation to the element of window is analyzed below for the selected iconic houses he designed, namely the Werkbundsiedlung Houses, the Villa Müller, and the Steiner House. For example, the seating furniture is placed in front of the window in the sitting area on the mezzanine floor in the Werkbundsiedlung Houses (Vienna 1930-1932) (Figure 1). Similarly, in the Villa Müller, the raised sitting area is separated from the living room and a sofa stands in front of the window, blocking access to it (Vienna 1930) (Figure 1). In both houses, the main view of the occupant, who sits with his back to the window, is directed towards the interior. The inward-facing positioning of these alcoves creates a comfortable shelter atmosphere. In the Steiner House (Vienna 1910) (Figure 2), the interior organization of the dining room is arranged in a way to hinder access to the window. Moreover, the window is posi-

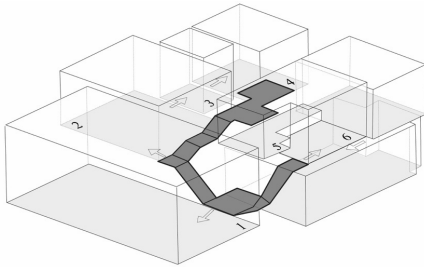
oned above the eye level and frosted glass is used to direct the view inwards. It is interesting that a mirror, which is almost the same size as the window, is placed just below the opaque window - this time at the eye level - and the view is reflected into the interior. In a sense, the mirror displaces the window and returns the gaze back into the interior (Colomina 1990, 10). To sum up, in all three of Loos' houses, the windows, which are supposed to communicate with the outside are only addressed as a source of light.



Now that the gaze is directed inwards by interfering with the window element, Loos designs a rich inner spatial organization with the help of the *Raumplan*. The realization of *Raumplan* concept, or "living plan" (Risselada 1988, 27), in the housing schemes, becomes a catalyst

for Loos' habitation concerns and living activities in the domestic interior. The Raumplan's emphasis on a compact living configuration differs from "the traditional town house, which is oriented towards the street" (Risselada 1988, 28). That is, the Raumplan calls for an inward-looking rich spatiality of a compound interior. It is critical to note that "Loos himself never accorded the Raumplan a theoretical treatment in a dedicated essay. Indeed Loos never actually employed the term" (Kleinman and Duzer 1994, 23). However, the Loosian Raumplan is basically a complex spatial organization based on the sequence of spaces on different levels or the assembly of volumes (Figure 3). The following quote from Loos unfolds the idea behind Raumplan:

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 (Loos, *Shorthand record of a conversation in Pilsen*, 1930).



The Raumplan is basically "the complex fit of spaces of different heights, contained within rigid stereometric shells" (Gravagnuolo 1982, 22). Figure 3 shows the composition and spatial organization of different alcoves adjacent to the flow of circulation. It aims to design continuous and interconnected spaces, differentiating the height of the ceiling in relation to the different function, symbolic meaning or "the psycho-functional diversity" (Gravagnuolo 1982, 202). It is basically a strategy of surveillance and enables the visual connectivity of different areas.

Gravagnuolo underlines the impact of Raumplan on the visual experience of the interior space as "the unpredictability of optical illusions and visual trickery that is typical of interiors of Loos' houses" (Gravagnuolo 1982, 18). The Raumplan offers unexpected and manifold views into adjacent rooms on different levels. Regarding this, Colomina finds a theatrical quality that has been described as "voyeuristic" in the interior organization of the Loos' houses (Colomina 1994). She claims that the occupant overlooking to the interior is 'screened by the back-lighting', which turns him/herself into 'a spectator in a theatre box' (Colomina 1990, 5). Similarly, Risselada states that "stairs on the living level have open access to the living rooms... These recesses and open stairs have a theatrical effect, highlighting the difference between 'audience' and 'actor'" (Risselada 1988, 29). Interestingly, "From 1890 to 1893 he [Loos] studied at the Dresden Polytechnic, where an echo still survived of the teaching of Gottfried Semper. Semper was an architect and theoretician to whose thought Loos would acknowledge not a few cultural debts" (Gravagnuolo 1982, 28). That is, the 19th century German architect and theorist, Semper, may have triggered Loos' attitude towards the tectonics and theatricality of space. Semper puts forward his discourse on the relationship between tectonics and theatricality in his seminal book *The Four Elements of Architecture and Other Writings* (Mallgrave 1983; Herrmann 1984). He associates architecture with the art of dance and music.¹ Gevork Hartoonian interprets Semper's discourse on tectonics and theatricality of space as follows: "For him, architecture is an active part of an ensemble similar to the primitive sense of communal gathering for dance and choreography" (Hartoonian 2006, 46). That is, while Semper develops his discourse on the tectonics and theatricality of space, the concept of "play"² has a critical importance. Therefore, the theatricality that emerges in Loos' works on the tectonics of space can also be evaluated from the perspective of his relationship with Semper.³ Regarding this, the concepts

Figure 3. Raumplan Diagram (Alcoves adjacent to the Circulation)
Source: 3D* URL 2 Redrawn by the Author

1. Semper categorizes architecture together with dance and music as "cosmic art", but not as "plastic art", which also includes painting and sculpture, as follows: "Architecture (now called tectonics) is no longer grouped with painting and sculpture as a plastic art, but with dance and music as a "cosmic art"-cosmic because their laws of spatial harmony are immediately form giving, decorative in the very manipulation of their basic elements. The instinct underlying tectonic creation is man's primordial urge to strike a beat, to string a necklace" (Semper [1851] 1989, 33). Kenneth Frampton, in his preface to the book "The Crisis of the Object: The Architecture of Theatricality, comments on Semper's association of the tectonics of architecture with the rhythmic character of music and dance as follows: "Semper argued that architecture was inherently closer to the rhythmically erotic discourses of music and dance than it was the representational arts of painting and sculpture" (Frampton 2006, xiii).
2. Mallgrave and Hermann comments on Semper's emphasis on play as follows: "Semper set up play as the basis of the aesthetic drive. Play is humanity's cosmogonic instinct" (Semper [1851] 1989, 35).
3. Moreover, Loos borrows the theoretical association between the concepts of clothing and cladding from Semper. (Gravagnuolo 1982; Herrmann 1984; Risselada 1988; Colomina 1990; Kleinman and Duzer 1994; Balık 2016)

of theatricality, performance, display, and gaze are often referred to for the interiors of Adolf Loos. “Loos explicitly uses the term ‘spectator’. If the architecture of interiors is the theater of habitation, all that is left to the architect is to direct the performance wisely” (Gravagnuolo 1982, 23). The Raumplan offers the occupant overlooking the interior kind of a *mise-en-scene*. The theatricality of the interior space has a dual character, “as if two plays were being performed on the same stage at the same time” (Kleinman and Duzer 1994, 25). As the Raumplan creates a sense of enclosure for the volumetric unit of the alcoves adjacent to the flow of circulation, the occupant can either be the object of the gaze as a stationary subject or become involved as a spectator in the continuous movement of the meandering flow of circulation. That is, the bodily presence in the house remains between the reciprocal experience of observing every movement in the interior and being the object of another’s gaze. “For the Raumplan houses not one, but two subjects, two competing conceptions of the inhabitant. One subject is stationary, the other subject moves” (Kleinman and Duzer 1994, 25). Tracing the journey of the gaze from the elevated, encapsulated alcoves to the living space or through the meandering flow of circulation can help to decode the dual patterns of viewing and movement of the spatial experience, namely the museum experience in the present case. All in all, the Loosian Raumplan offers an unusual and rich array of gaze and movement patterns, which are explained in more detail in the following sections based on the visits to Villa Müller and Villa Winternitz.

METHODOLOGY: SPATIAL NARRATIVE OF THE MUSEUM WALKTHROUGH

This article is in quest for a comparative analysis of the experience of a museum space for the Villa Müller and the Villa Winternitz. The patterns of gaze and movement in the museum space are analyzed based on the author’s visits to these museums in Prague in July 2023.⁴ The methodology of the article is based on the

spatial narrative of the author’s personal museum walkthrough. “Walkthroughs belong to the ethnographically-based family of methods [...] for studying the experience of people on the move within a particular physical space” (Ciolfi 2007, 1-2). Movement across the space, walking or pathfinding have increasingly been thematized in the literature and addressed as a method for spatial narratives (Bachelard 1964; Bollnow 1967; Carlsö, 1972; Melton 1972; Gibson 1979; De Certeau, 1984; Devine 1985; Thomson 1986; Tilley, 1994; Ingold 2004; Ciolfi 2007; Roppola 2012). The Villa Müller and the Villa Winternitz walkthroughs are each a one-day field research in-situ. Photographs, video recordings, field observations, field notes, and conversations with the docents are employed during the walkthrough. The spatial narrative of the collected data is mainly based on the sequence of photographic images and the technical drawings of the buildings. The main focus of the spatial narrative is on the unfolding of the movement and gaze patterns of Villa Müller and Villa Winternitz walkthroughs. “If perception is a function of movement, then what we perceive must, at least in part, depend on how we move” (Ingold 2004, 331). The dialogue with the physical environment of the museum space differs in the Villa Müller and the Villa Winternitz, which in turn affects the museum walkthrough experience. For the Villa Müller, the museum visit is based on a strictly structured guided museum tour for groups with reservations.⁵ (Figure 4) Furthermore, as most of the furniture and built-in equipments of the Villa Müller are in their original condition, the museum experience is, as expected, a careful, predetermined, and controlled process. In contrast, Villa Winternitz, which is an example of interwar architecture in the Czech Republic, is no longer in its original state. Unlike Villa Müller, Villa Winternitz can therefore be visited individually, apart from a series of events such as theatre performances, exhibitions and public lectures that take place there. A comparative analysis of the two cases is provided in the following section.

4. It was my first-time visit to both museums. I visited Villa Müller and Villa Winternitz in two days, respectively. As an architect, I already knew the plan organization of the buildings before the museum walkthrough.
5. Here is the reservation information on the official website: “Each tour group has a maximum of 8 people, reservations for larger groups must be arranged individually. Guided tours are offered in Czech and English; tours in other languages must be arranged individually. [...] Tours start precisely on the hour. Once a tour has begun, it is not possible to enter the building. Inside the building, photography or any other audio-visual recording is forbidden. Before the tour, it is necessary to store bags and purses in the locked cloakroom.”

Visit

Address:

Nad Hradním vodojemem 14/642
162 00 Praha 6 – Střešovice
[view the map](#)

Tel. – Ticket office: +420 224 312
012

E-mail: vila.muller@muzeumprahy.cz

Opening hours

January–March, November–December

Open: Tuesday, Thursday,
Saturday, Sunday
Tours begin at 10 am 12 noon, 2
pm, 4 pm.

April–October

Open: Tuesday, Thursday,
Saturday, Sunday
Tours begin at 9 am, 11 am, 1 pm,
3 pm, 5 pm.

Tickets

Holders of valid AMG, ICOM,
ICOMOS, Zváz muzeí na
Slovensku, Disability Card
identification cards have free
admission to tours. Tours require
reservations in advance at –
vila.muller@muzeumprahy.cz.

Regular	400 Kč
Reduced - children and youth 7 - 26,99	250 Kč
Reduced - seniors 65+	250 Kč
School - group	130 Kč
Special - students of architecture and of art schools	180 Kč

Choose a tour date

February 2024

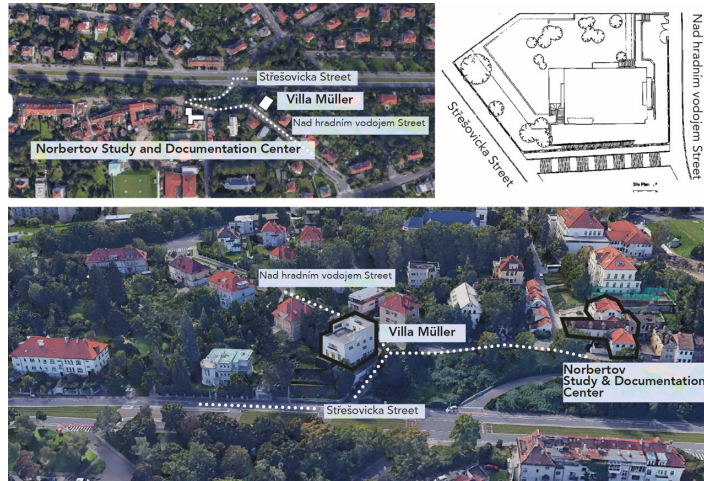


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MUSEUM WALKTHROUGH EXPERIENCE OF THE VILLA MÜLLER AND THE VILLA WINTERNITZ

Villa Müller

The Villa Müller is located in a residential area of Prague, on a plot between Střešovicka and Nad hradním vodojem streets (Figure 5). It is built on a sloping topography (11 metres to the North facade) overlooking the old city. “The site is surrounded on three sides by public space, only the east side bordering on private terrain, [...] yielding a closed garden” (Risselada 1988, 40). It was designed by Adolf Loos and Karel Lhota for the Müllers and built in 1930. In 1968, the Villa Müller was declared a cultural heritage site of Czechoslovakia. In 1995, the ownership of the villa was authorised by the City of Prague, and the professional administration of the property was entrusted to the City of Prague Museum. The restoration process then began in 1998. (Prague City Museum) Following the restoration process, the Villa Müller became an example of the historic house museums in Prague. Regarding this, “the interpretive approach [of the historic house museums] should capture the true characters of those who lived at the historic site” (Butcher-Youngmans 1993, 184). That is, the original condition of the Villa Müller allows visitors to interpret its former status as a private residence.

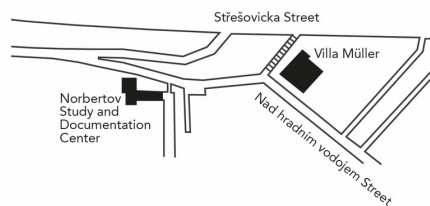


The spatial narrative of the Villa Müller walkthrough is based on my personal experience of the museum space in terms of gaze and movement patterns. The Villa Müller walkthrough, from the yard through various topographical levels to the interior, is more of an architectural promenade experience. However, as already emphasized, the museum visit for the Villa Müller is based on a strictly structured guided museum tour for groups with reservations. The guided tour took almost an hour on the predetermined route shown in Figure 7 and Figure 8. Following the predetermined route of the guided museum tour, there are four main stopping points where the guide gives explanations, namely the backyard, the cloakroom, the living room, and the terrace. Apart from these stopping points, the visitors

Figure 4. Villa Müller Guided Tour
Reservation Information
Source: URL 4

Figure 5. Villa Müller
Source: Google Earth Images
Edited by the Author Site Plan:
Kleianman and Duzer 1994,25

Figure 6. The Group of Visitors for the Villa Müller Guided Tour
Source: Author, July-2023



are not allowed to stop and observe the space but follow the guide as a group. Figure 6 shows the location of the Study and Documentation Center Norbertov, where the museum guide is waiting for the visitors. Moreover, the group of visitors on the tour I took part in in July 2023 in front of Villa Müller, which is within walking distance of the Norbertov Study and Documentation Centre, could be seen in the figure. Accessing to the villa from the city by public transportation is through the Střešovická Street. From the Střešovická Street at the lower level to the gathering point for museum visit at Nad hradičním vodojemem Street, one needs to climb around 11m height through the public staircase first (5 in Figure 7). The tour begins at Nad hradičním vodojemem, the highest part of the building plot.

Entering the property line of the villa and passing through the garden gate (the green gate in Figure 5), the main entrance of the Villa Müller is hidden from the view and the front door is shifted to the side of the facade (2 in Figure 7). The tour does not start at the main entrance, but the group goes down to the backyard on the lower level (3 in Figure 7). The guide gives a brief explanation in front of the now-green facade of the villa in the backyard, which serves as a vantage point for the gaze patterns (3 in Figure 7). “For maximum privacy the garden area was levelled and a retaining wall built on the side bordered by the road [Střešovická Street]” (Risselada 1988, 40). Later, as the group crosses the steeply sloping garden in single file through a narrow sloping passageway bordered by the retaining wall, Villa Müller is on the left-hand side of the view (4 in Figure 7).

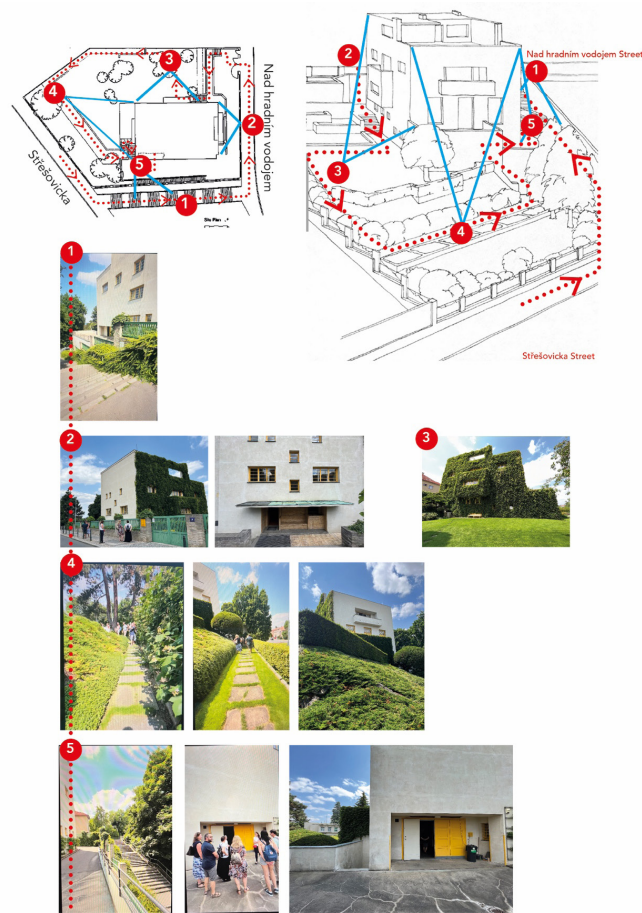
Climbing up another flight of stairs to the entrance on the basement level, the public staircase leading visitors from the main road is on the right (5 in Figure 7). So far, the walkthrough outside is a labyrinthine sequence of movements on different levels, which does not differ significantly from that in the indoor area.

“The garage entrance is set in a low recess” (Risselada 1988, 42). Therefore, the basement level entry leaves the visitors in a narrow, low, and dark corridor that connects two boiler rooms with red boiler accessories⁶ (5, 6, 7 in Figure 8). From the basement to the main entrance level is a small, narrow and dark staircase, which the guide again leads the group in a row. The next stop is the relatively spacious cloakroom, where for the first time visitors do not have to move in single file and have the opportunity to take a look inside (9 in Figure 8). At this stopping point, the guide gives a brief explanation of the instructions to be followed inside. At the corner of this room, a small opening with a modest staircase leads visitors into the double-height living room, which is generously open-plan, framing the view between the marble pillars (8, 9, 10 in Figure 8). Walking slowly through the narrow passageway towards the spacious living room, the gaze is strongly drawn there. Colomina depicts this sequence of movement as “any intruder ascending the stairs from the entrance (itself a rather dark passage) and entering the living room” (Colomina 1990, 5). The double-height, spacious living room is another stopping point of this tour where the group members gather around the guide for the next explanation (10 in Figure 8). This moment is critical to distinguish the impact of Raumplan for the gaze and movement patterns as it is the first time that different alcoves on different levels are clearly in view. Raumplan offers “the spatial interpenetration that brings linked spaces into close visual contact” (Gravagnuolo 1982, 2). However, as visitors are not allowed to stay in one place alone, but only in groups, it is not possible to gaze at others from another level. “In real life, for the most part, we do not perceive

6. Loos approaches the boiler room in the basement of the Villa Müller and the radiators inside the house not as something to hide but as a visible appearance. The red radiators attract the attention through the journey of the gaze.

things from a single vantage point, but rather by walking around them” (Ingold 2004, 331). Thus, the intricate gaze patterns offered by Raumplan could unfortunately not be fully experienced during Villa Müller walkthrough. “The salon [living room] is the dominant space. [...] The other rooms on the living level are oriented towards the salon” (Risselada 1988, 42). For example, the dining room upstairs is one of the alcoves in which Raumplan offers a stationary vantage point to follow the movement downstairs in the living room (11 in Figure 8). “The dining room where the subject seated at the granite table is divorced from the drama that surrounds him” (Kleinman and Duzer 1994, 29). That is, the occupant looking into the living room from the dining room alcove has the opportunity to survey the gaze patterns there and also to retreat to the shelter of this alcove. However, these rich gaze patterns are controlled over and homogenized by the tour instructions.

The vertical movement pattern progresses from the common rooms on the lower floors to the more private on the upper floors through the main staircase towards the south facade (12 in Figure 8). In addition to the main staircase, which leads continuously upwards from the basement, there are non-continuous and smaller steps that provide access to the various alcoves on different levels. In other words, “the trajectory of movement loses its singularity in the vicinity of the rooms” (Kleinman and Duzer 1994, 29). The group of visitors moves through the staircase in single file until they pass through one of the many small doors on this floor (11 in Figure 8). The tour begins in one room but ends in another, which opens onto a narrow hall. “The inside surfaces always differ from one room to the next, the choice of material, determining room’s mood or character, was important to Loos” (Risselada 1988, 29). The movement through the rooms is thus marked by the identity of the interior surfaces, from the colorful wallpaper and wall paints to the ceramic tiles and natural hardwood as gaze-attractors. “Loos understands the determinant role played



by the material properties of color, grain, luminosity, thickness... of the facing surfaces in the quality of any ambiance” (Gravagnuolo 1982, 23). Furthermore, the interior promenade crossing the low, narrow, dark corridors, small staircases, unexpected wall openings, and small doors (12 in Figure 8) leaves the protagonist either in a spacious volume or in the embedded alcoves.

The multiplicity and complexity of the circulation flow pattern paves the way for an interwoven gaze pattern. The occupant is either in the labyrinthine line of movement or has joined the interior. In this way, one can be both spectator and actor in the theatricality of the space. The last stopping point is the terrace, the only place where visitors are allowed to spend a short amount of time alone to enjoy the view (12 in Figure 8). On the roof, the terrace offers a panoramic view of Prague Cathedral.⁷

Figure 7. The Route to the Villa Müller

Source: [Edited by the Author]

Photos: Author, July-2023; 3D:

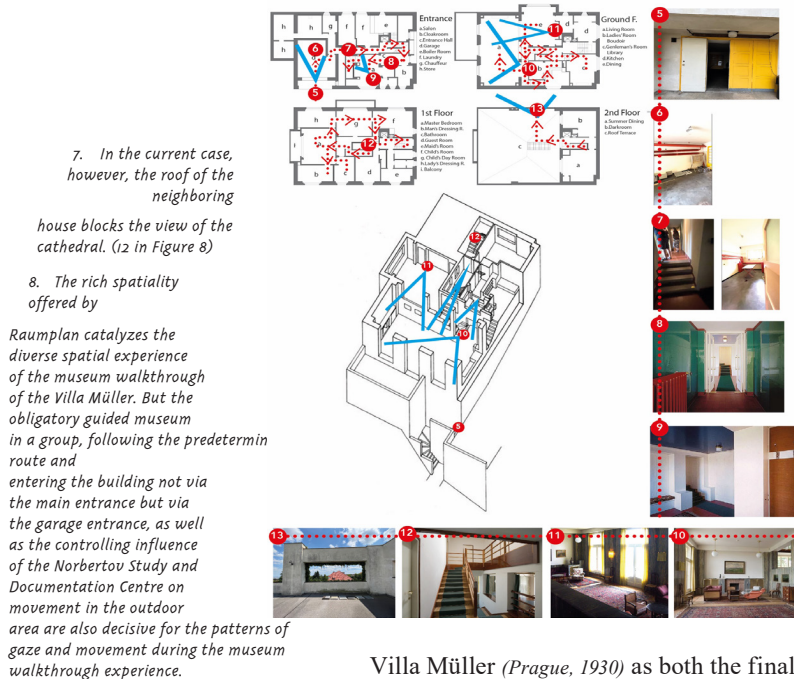
Prague City Museum; Site Plan:

Kleinman and Duzer 1994, 25

Figure 8. The Gaze and Movement Patterns for Villa Müller Interior

Source: Edited by the Author
Photos: Author, July-2023
and URL 7: 3D: del Campo
2022: Plan Drawing: URL 10

All in all, Loos determines introverted spatial strategies for the domestic space of the Villa Müller. In parallel, the museum space creates an atmosphere of introverted shelter for the visitor, who passes through narrow corridors, staircases, wall openings, and small doors through various rooms that flow into one another. Entering the Villa Müller from the backyard on a higher topographical level into the interior, one's gaze travels through different atmospheres, ranging from low-dark passages to spacious volumes. "There is widespread agreement on the status of



9. "In 1943, the whole family was transported to Auschwitz concentration camp. Josef Winternitz and his son were immediately murdered in the gas chamber. Jenny (the wife), together with their daughter, were ordered to work in a factory and survived the war until liberation." (According to the permanent exhibition on the second floor of the Villa Winternitz about the history of the Jewish Winternitz family in the multi-cultural Czechoslovakia in the interwar period.) Savas states that "[the] museums play a very active role in the accumulation of knowledge" (Savas 2010, 155). The Villa Winternitz Museum undertakes a didactic mission to convey the history of the building and the Winternitz family.

Villa Müller (Prague, 1930) as both the final and the most complete example of Adolf Loos's Raumplan" (Kleinman and Duzer 1994, 23). As expected, the visually rich and articulated interior organization, thanks to the Raumplan, is perceived throughout the architectural promenade experience.⁸

Villa Winternitz

Villa Winternitz is located in a low-density residential area of Prague, on a plot between Na Cihlářce and Na Provaznici streets (Figure 9). The villa was built by Adolf Loos and Karel Lhota in 1932, shortly after of the realization of the Villa

Müller, for Prague lawyer Josef Winternitz and his family. The Villa Winternitz is the last building by Adolf Loos to be completed within his lifetime. In 1941, during the World War II, the Winternitz family was forced to leave the house by the Nazi regime.⁹ During the war, "the city of Prague purchased the villa from the fund and used it as a nursery school – a function that persisted up until 1997" (Figure 11). In the meantime, a number of spatial interventions were carried out, such as closing off the openings between the dining room, library, and living room, and tearing down the partition walls between the rooms on the first floor (URL 6) (Figure 11). The descendants regained the house in 1997 and decided to restore the house to its original form. Since 2017, the villa is open to the public for a series of cultural and educational events. The villa hosts a varied program of exhibitions, open lectures, theatre performances, and concerts of classical and jazz music. That is, "all citizens have the opportunity to walk into a museum and appreciate the highest achievements of their culture" (Lilla 1985, 90) for the case of Villa Winternitz. Critically, in contrast to the abundance of literature on the Villa Müller, the sources for the Villa Winternitz used to be sparse. "The delay in the rediscovery [of the Villa Winternitz] was probably due to the difficulty of access to the original planning material that is kept in the private archives of the Winternitz family" (Gravagnuolo 1982, 211). In the current case, the Villa Winternitz displays a permanent exhibition that includes the construction process of the villa from the Winternitz family's personal archives (Figure 10).

The spatial narrative of the Villa Winternitz walkthrough is based on my personal experience of the museum space in terms of gaze and movement patterns. "At the heart of every visitor's preconceptions and expectations is her personal context-her personal reservoir of knowledge, attitudes, and experience" (Falk and Lynn 1992, 25). As an architect and researcher, I already had a background knowledge of the spatial organization of

Villa Winternitz, even though it was my first time visit.¹⁰ I had also already visited Villa Müller the day before, so my expe-

in Figure 13). “Acknowledging the status of the niche as a room as well as a corridor, a place and a passage” (Kleinman and Duzer



Figure 9. Villa Winternitz
Source: Google Earth Images Edited by the Author,
Site Plan: Photo by the Author from the Permanent Exhibition in the Villa Winternitz, July-2023

Figure 10. Villa Winternitz Construction Process and Documents
Source: Photo by the Author from the Permanent Exhibition in the Villa Winternitz, July-2023

Figure 11. Villa Winternitz as a Nursery School
Source: Photo by the Author from the Permanent Exhibition in the Villa Winternitz, July-2023

ctations of the Villa Winternitz walkthrough were quite similar. However, unlike the Villa Müller obligatory guided museum visit in a group, the Villa Winternitz offers the possibility of an individual visit. The Villa Winternitz walkthrough, from the flat-barely sloping garden to the interior, is more of an architectural promenade experience. Access to the villa from the city by public transport is via Na Provaznici Street and the garden gate to the building is located directly on Na Cihlářce Street (Figure 9). The entry experience to the museum is very similar to that of Villa Müller. The inconspicuous entrance is integrated into the left side of the façade (Figure 12). The small and low vestibule in a confined space houses a cloakroom, a toilet and a washroom (Figure 12). At this point, there are two options for moving around: either to the cellar on the lower floor or to the main room on the upper floor (Figure 12). Continue into the main space, “the two-storey-high living room [...] is the true pivot of composition around which the spaces of the interior are articulated” (Gravagnuolo 1982, 211). The living room opens onto the terrace¹¹ on the same level, or into the dining room and library alcoves on the upper floor (6,7

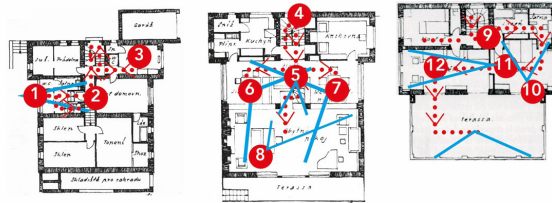
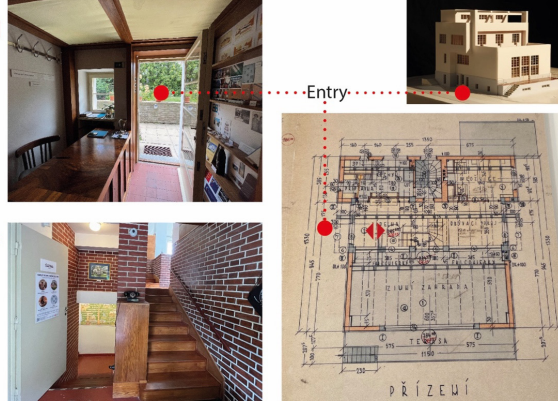


1994, 33) applies to the act of transition from the dining room to the library in the Villa Winternitz. That is, the segmented space organized by the Raumplan, offers alcoves for different occupants either to stay and gaze at others or to move and to

10. For the comments of the other visitors to Villa Winternitz, the following three cases could be examined. The first case is a detailed live stream tour of the Villa Winternitz by the architect Adam Gebrian in June 2020. (URL¹¹) The second case is an exhibition tour by David Vaughan, the curator of the ex-hibition “No Side No Dark”, which took place at Villa Winternitz in November 2014. (URL¹²) The third case is a travel note of a visitor from December 2017 (URL¹³).

11. Unlike the Villa Winternitz, the Villa Müller does not have a terrace that opens onto the main spacious living room. Risselada states that “A terrace is not feasible here, and would in any case face North.” (Risselada 1988, 40)

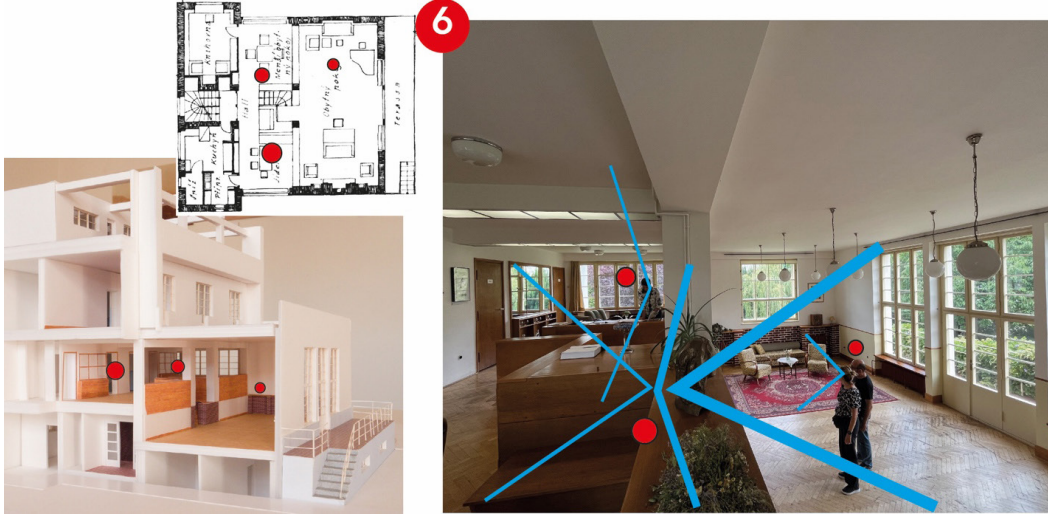
Figure 12. Villa Winternitz Entry
Source: By the Author;
Plan: Photo by the Author from the Permanent Exhibition in the Villa Winternitz
Figure 13. The Gaze and Movement Patterns for Villa Winternitz Interior
Source: [Edited by the Author]
Photos: Author, July-2023; Plan Drawings: Docomomo UK



12. Visiting the Villa Müller in a guided group requires all visitors to be in the same place at the same time and on the same level, which influences the experience of different scenarios of gaze relations.

be monitored (Figure 14). “The strategy of introspection and visual linkage of the rooms, giving rise to a visual continuum” (Gravagnuolo 1982, 211) could be experienced moving across the living room, dining room, and library articulation.

Figure 13 shows the route of the Villa Winternitz walkthrough, besides the gaze relations. As can be seen, the space flows into one another through the narrow corridors, passages, staircases, and small doors that result from the Raumplan. Complex visual relationships can be explored in the alcoves that are enveloped by the continuous circulation (5, 6, 7, 8 in Figure 13). Figure 14, for example, shows the three different positions of the visitors, one (*myself*) in the dining room, one in the library, and the couple in the living room as objects of gaze within the hierarchy of this particular scenario of gaze patterns. As already emphasised, the theatricality of Loos’ interiors offers the reciprocal experience of becoming the spectator or the object of the gaze. Although we are all in the same volume but on different levels, we have a opportunity to experience the museum space individually from different perspectives thanks to the Raumplan. “The networks of these moving, intersecting writings compose a manifold story that has neither author nor spectator, shaped out of fragments of trajectories and alterations of spaces” (De Certeau 1984, 93). That is, every protagonist in the museum space has the opportunity to nestle an alcove as refuge of experience and can be a part of a diverse spatial relationships.¹²



Similar to the Villa Müller, the main staircase leads to the upper floor, where the private areas for the individual family members are located (4,5 in Figure 13). There are three bedrooms on the first floor, all of which have access to the terrace (10, 11, 12 in Figure 13). Two rooms, with the exception of the master bedroom, host the occasional exhibitions (11, 12 in Figure 13). All rooms are still heated by the original, built-in radiators in red colour as the main gaze attracter. On the second floor there are two additional small rooms where the permanent exhibition is held. The permanent exhibition is about the history of the Jewish Winternitz family. Needless to say that the Villa Winternitz Museum welcomes the visitors in a way that reflects the everyday domestic life of the Winternitz family; it also demonstrates the rich gaze and movement patterns of Raumplan. When it comes to the occasional exhibition, in July 2023, for example, there was an exhibition entitled *The European Predecessors of Organic Architecture* (Figure 15). The occasional exhibition is housed in different rooms that open up to each other and to the terrace. The labyrinthine line of movement ends on the terrace, which offers a panoramic view. All in all, the flexibility for individual museum visits at the Villa Winternitz makes it easier to recognize the diversity and complexity of the circulation



flow pattern and gaze pattern.

CONCLUSION

In this article, the introversive strategies of inhabitation that Loos established at the beginning of the 20th century are observed and analyzed on the basis of the museum visits to the Villa Müller and the Villa Winternitz in July 2023. The methodology of the article is based on the spatial narrative of the personal museum walkthroughs. Regarding this,

Figure 14. Villa Winternitz Living Room-Dining Room-Library Gaze Patterns Hierarchy

Source: Model: (Edited by the Author), Photo: Author, July-2023

Figure 15. Villa Winternitz Occasional Exhibition

Source: Photo by the Author from the Occasional Exhibition in the Villa Winternitz, July-2023

the sequence of photographic images and the technical drawings of the buildings are used to convey the movement and gaze patterns of the museum walkthroughs. The walkthrough method has the potential to explore and reveal the rich spatiality embedded in Loosian Raumplan. That is, the spatial narrative of the museum walkthrough unfolds the intricate theatricality of Loos' interiors, organized by Raumplan that offers multiple patterns of gaze and movement. The different alcoves placed at varying horizontal levels and the complex circulation system allow for rich scenography and choreography for the protagonist exploring the museum space. The visually rich and articulated interior organization, thanks to the Raumplan, offers an architectural promenade experience. All in all, this article asserts that the complicated spatial relationships that Loos defined for a domestic interior in the previous century are reciprocated in the experience of the museum space today.

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