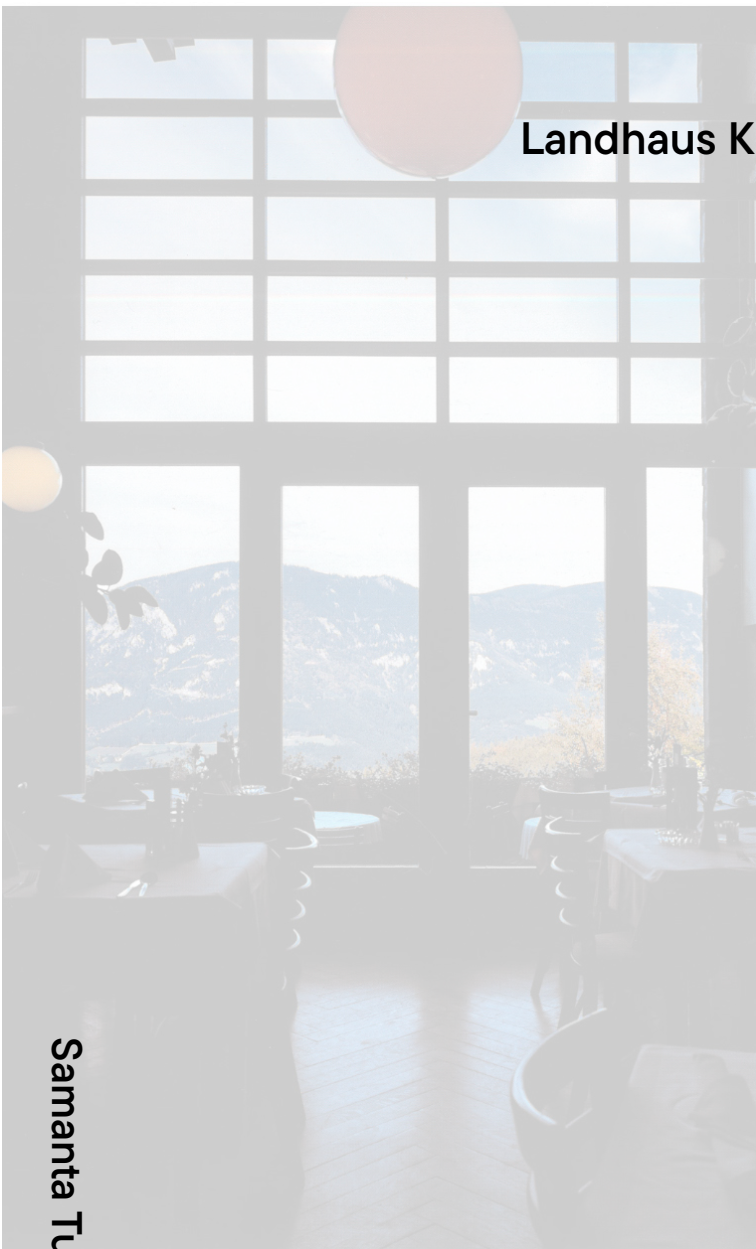


Landhaus Khuner

Samanta Turovska



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Reimagining Rural Space: A. Loos's and H. Kulka's Landhaus Khuner

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Abstract

Situated in the mountainous landscape of Lower Austria, Landhaus Khuner (1929–1930), designed by Adolf Loos and Heinrich Kulka, offers a compelling synthesis of modernist spatial concepts and vernacular Alpine traditions. Originally conceived as a seasonal retreat for the Khuner family, the house embodies Loos's theory of contextual architecture, where his urban Raumplan - an approach to volumetric spatial planning - finds new expression within a rural topography. Through detailed architectural analysis, redrawing, and historical contextualisation, this thesis examines how the house negotiates the tension between modernist abstraction and regional identity. Landhaus Khuner shows this confrontation in its interior. A rather hidden front door in the eastern facade leads to a cramped entrance, followed by a larger vestibule. From there, a turning staircase brings the visitor to the first floor, where a double-height galleried space opens to a large glass facade, with a spectacular view of the mountains. Landhaus Khuner shows how modernism can adapt rather than override when sustainability, regional specificity, and architectural identity become more important.

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Introduction

Landhaus Khuner, designed by Adolf Loos and Heinrich Kulka and completed in 1929 and 1930 in Payerbach, Lower Austria, is an impressive example of the fusion of modernist and rural vernacular traditions in architecture. Built for the Khuner family as a mountain getaway, the house epitomises Loos's view of contextual architecture – a technique that strikes a mix between modernist spatial planning and the material and formal elements of the Alpine setting. Originally designed for urban settings, Loos's Raumplan – a concept organising interior spaces in volumetric rather than planar terms – finds new expression in this rural location. Particularly in connection to ecological and culturally sensitive rural architecture, this adaptation begs important issues about the link between modernist architectural theory and regional identity. This research explores the spatial, material, and contextual elements of Loos's Raumplan approach and how they manifest in the rural surroundings of Landhaus Khuner.

The study aims to place Landhaus Khuner in more general conversations on modernism's interaction with vernacular architecture by contrasting the house's spatial arrangement with traditional rural layouts, analysing its use of local materials, and evaluating its architectural legacy in contemporary rural design. An increasingly prominent idea in contemporary architectural discourse is the possibility that modernist design processes may creatively reinterpret regional identities rather than eradicate them, as argued for by Landhaus Khuner.

This study uses an approach that focusses on architectural analysis by redrawing and reinterpreting available material to take a close look at the spatial features and adaptations to its surroundings of Landhaus Khuner. When trying to understand Loos's spatial logic, floor plans, sections, and views are extremely beneficial especially when looking at how to him Raumplan differs from typical country types.

Grounded in both historical and theoretical sources, this research draws on critical evaluations of Loos's work and original architectural material. Important sources include monographs by Gravagnuolo (1995) and Bock (2007), which address the Raumplan concept, as well as more specialised studies like Kristan (2004) and Falser (2005), which place Landhaus Khuner in its geographical and stylistic setting.

Through interacting with these works, this research questions: How much Raumplan either responds to or subverts rural architectural traditions? Landhaus Khuner negotiates between modernist spatial ideas and vernacular materiality in what way? And from Loos's method for modern rural architecture, what lessons may be learned? The study's investigations are meant to add to larger discussions about how to combine modernity with regional character in building design.

In Context: Payerbach

The Landhaus Khuner is to be an important case study of how modernist concepts of space can be effectively applied in a countryside environment. In contrast to modernism's tendency to reject vernacular and traditional architectural styles, Loos's work in Payerbach reveals a more nuanced balance between fresh ideas and time-honoured local traditions. He raises significant questions about how modernist spatial ideas align with traditional architecture by using Raumplan, originally created for city homes, in a rural Alpine setting. In the quest to redefine the essence of rural architecture amidst modern spatial arrangements, Loos took a bold stance that diverged from the approaches of many of his peers. He chose to either wholeheartedly embrace or merely mimic traditional forms, setting himself apart in the architectural landscape.¹

The site's accessibility was made possible by the historic Semmering railway, which opened in 1854, and road construction at Kreuzberg just before World War I. The increasing mobility of wealthy citizens during the interwar period influenced the choice of the somewhat secluded hillside location, with the gardener's house accommodating two automobiles.² (Figure 1)

The path leading from Payerbach to Landhaus Khuner presents a delightful journey, weaving through a tapestry of lush forests and expansive vistas. The trail gently slopes downward, shifting from shaded forest paths to wider gravel roads, marked by occasional signs guiding the way. The time it takes to get there can differ greatly, spanning from about 10 minutes by car to an hour and a half walking. Along this path, you can slowly move from a quiet country area to a more populated city area. You can use it for both leisurely walks and observing the scenery. (Figure 2 and 3)

- 3 Turovska, S. 2025. Volumetric indication of Landhaus Khuner and the surroundings.

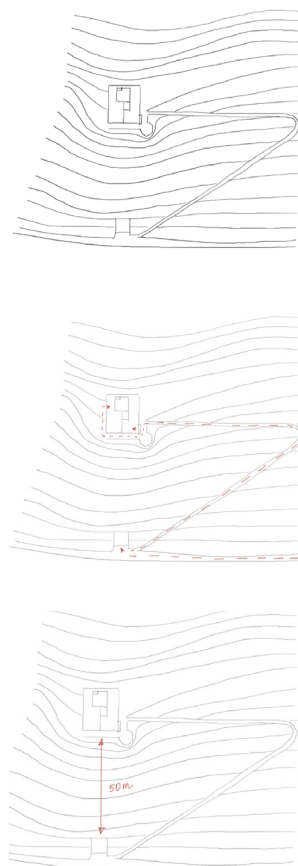
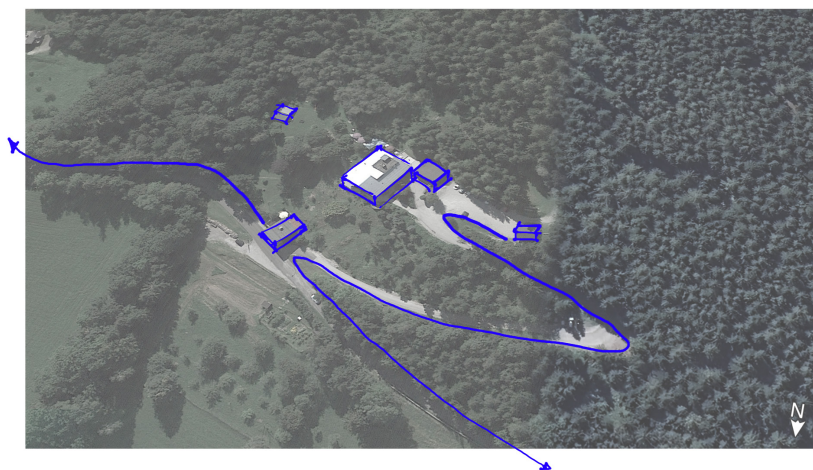


Figure 1.
Scheme of the site plan. Connection to the main road and the garage.
Turovska, S. 2025.



Figure 2.
Accessibility from the center of Payerbach to Landhaus Khuner.
Turovska, S. 2025.

¹ Gravagnuolo, B. 1995. 'Adolf Loos: Works and Projects'.

² Falser, M. S. 2005. 'Das Landhaus Khuner von Adolf Loos am Semmering/Niederösterreich (1929/30): Eine bau- und stilgeschichtliche Einordnung'.



Image 1.
Present view of hall with panoramic window.
Ruault, P. 2007.



Image 2.
The view of gentlemen's room with panoramic window.
Gerlach, M. 1930, photoshopped for Kristan's book.

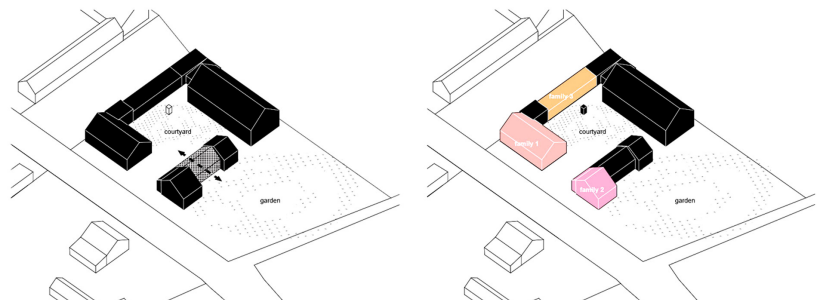
Landhaus Khuner's architectural uniqueness is set against the intriguing backdrop of Payerbach, Semmering's rural building heritage. Around the turn of the twentieth century, when the Semmering railway (1854) and better road links boosted mobility, this Alpine area became a popular resort for Vienna's upper middle class. This seasonal migration, or "Sommerfrische" as it is known, allowed for the emergence of several villa types that combined elements of rural culture with urban sophistication.³ As a result of this new wave of summer domesticity, architects came up with a wide range of versions of Alpine vernacular forms. These designs mixed a desire for simplicity in the country with the comforts of modern life.

Landhaus Khuner deviates from traditional rural architecture in its interaction with the environment. According to Schezen and Frampton, Loos skilfully incorporates the house into its surroundings by strategically placing windows and openings to frame views of the Alpine landscape.⁴ (Image 1 and 2)

The moment when Landhaus Khuner tests the bounds of vernacular architecture is a watershed moment in the evolution of rural modernism. Rather of attempting to replicate their shapes, Loos reinterprets traditional Alpine houses by drawing on their materiality, flexibility, and climatic responsiveness.

Loos highlighted the importance of spatial experience and the connection between the interior and exterior in Landhaus Khuner, setting it apart, for example, the centralised Vierseithof (eng. four-sided courtyard) typology that organise rural homes based on agricultural purposes.⁵ (Figure 4)

- 4 **Vierseithof - Coopdisco. 2022. 'Coopdisco'.**
<https://coopdisco.net/projects/vierseitenhof-brandenburg-neu/>



³ Kristan, M. 2004. 'Adolf Loos, Landhaus Khuner am Kreuzberg'.

⁴ Schezen, R., and K. Frampton. 1996. 'Adolf Loos: Architecture 1903-1932'.

⁵ Loos, A. 1982. 'Sämtliche Schriften: Band I'. Herold-Verlag.

More than just a winter vacation, the “Sommerfrische” tradition entwined relaxation, creative activity, and experimental architecture. During the summer, artists and intellectuals in rural Austria, especially in areas like Semmering and the Rax, would immerse themselves in nature, finding solace and inspiration there. (Image 3) As a result of this dynamic, unique summer architecture came into being, including sanatoria and villas that embodied a harmony between country simplicity and urban refinement via the use of local materials, vernacular shapes, and expansive windows that faced the outdoors.⁶

A compromise between global aspirations and local pride, these structures were more than just statements of taste; they were also representations of larger social and political identities. Summerfrische gave rise to an architectural language that focusses on site-specificity, natural integration, and a sense of escape.⁷ This language has left a long impact that can still be seen today. These early design principles are still used in preserved houses, remade health camps, and modern mountain architecture. This shows that this way of living in peace with nature has a lot of value today.

In short, Landhaus Khuner captures a moment when modernist ideas about space and country traditions are carefully sewn together. Loos changes the idea of an Alpine house by using the logic of Raumplan to rethink custom instead of copying it. This is done within the cultural framework of the Sommerfrische and with the help of easier movement. Thus, the building is both a product of its time and a message about architecture that will never go out of style. Continuing from this background, the next chapter delves into the ways these concepts are reflected in the spatial nature of Landhaus Khuner, paying special attention to its interior design, its mobility, and its interaction with the surrounding environment.

- 3 Corinth, L. 1910. 'Der Hamburger Unternehmer Henry B. Simms in der Klobensteiner Sommerfrische' [Painting]. Hamburger Kunsthalle. <https://online-sammlung.hamburger-kunsthalle.de/de/objekt/HK-2766/terrasse-in-klobenstein-tirol>



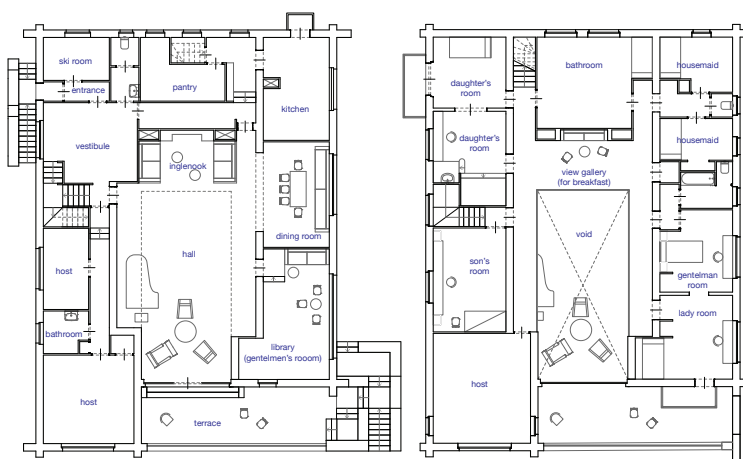
⁶ Faber, M., ed. 2016. 'Sommerfrische: Erholung – Kunst – Natur'. Brandstätter Verlag.

⁷ Moravánszky, Á. 1998. 'Competing Visions: Aesthetic Invention and Social Imagination in Central European Architecture, 1867–1918'. MIT Press.

Spatial Analysis

Landhaus Khuner measures 14 meters wide and 19.5 meters long, featuring two habitable floors and a cellar. All rooms on the ground and upper floors wrap U-shaped around a two-story hall with a gallery, which opens to the impressive surrounding mountain landscape. The interior organisation is highly sophisticated. The ground floor includes an entrance vestibule, ski room, guest quarters with two rooms and a bathroom, and service areas. The west side houses the kitchen with an adjacent dining area and a gentleman's study featuring an enormous tillable window installed at the owner's specific request. A dumbwaiter connects the kitchen to the maid's room above, with a practical serving hatch linking the kitchen to the dining area.⁸ (Figure 5)

5 Turovska, S. 2025. Ground Floor Plan and First Floor Plan. Source: Gravagnuolo, B. 1995. 'Adolf Loos: Works and Projects'.



Accessed via the hall gallery, the family's private apartments are located on the top story. The lady's room, complete with a balcony and sliding doors leading to the master bedroom and bathroom, is located in the northwest part of the house. The second floor is finished with guest rooms, the children's bedrooms (for Hans, Elsie, and Hilda), and the laundry area. A sun terrace with a rooftop escape structure that incorporates a shower is accessible from the attic, which also has a spacious bathroom, a playroom for the younger children and an additional guest room.⁹

With its refined material palette and well-planned layout, the home is a perfect example of how contemporary ideas can coexist with classic Alpine architecture. The tectonic expression of the building is supported by a greenish quarry stone foundation (Image 4 and 5), which integrates it with the mountainous terrain. On the other hand, the superstructure is made of dark-stained timber blocks, specifically blockhouse (German, "Blockbauweise"), which is a response to local building traditions. This method involves using logs, which are wooden beams stacked horizontally to form walls and connected by offsetting the corners.¹⁰ (Figures 6 and 7)



Image 4. Entrance sign of Landhaus Khuner. Turovska, S. 2025.



Image 5. Front side of Landhaus Khuner. Turovska, S. 2025.

⁸ Gravagnuolo, B., and C. H. Evans. 1982. 'Adolf Loos, Theory and Works'. New York: Rizzoli.

⁹ Fisker, A., M. F. Hvejsel, and H. M. Møller. 2015. 'The Khuner Haus by Adolf Loos - A Critical Study of Beauty and Desire'.

¹⁰ Schezen, R., and K. Frampton. 1996. 'Adolf Loos: Architecture 1903-1932'.

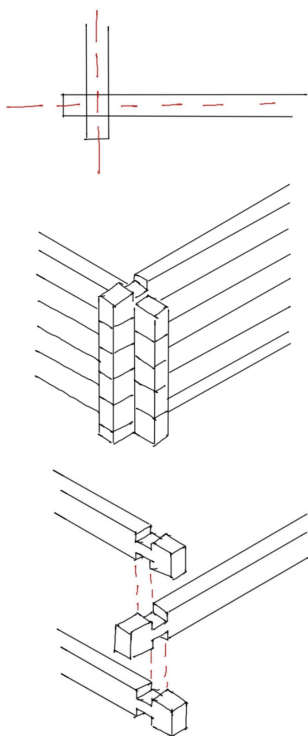


Figure 6.
Block construction scheme. Main source:
Expert knowledge | BAUKOBOX. n.d.
<https://baukobox.de/en/knowledge/1465-knitting-construction>
Turovska, S. 2025.

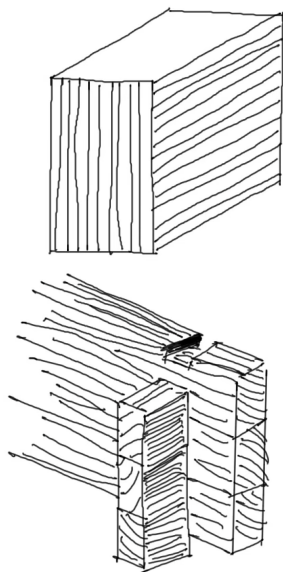


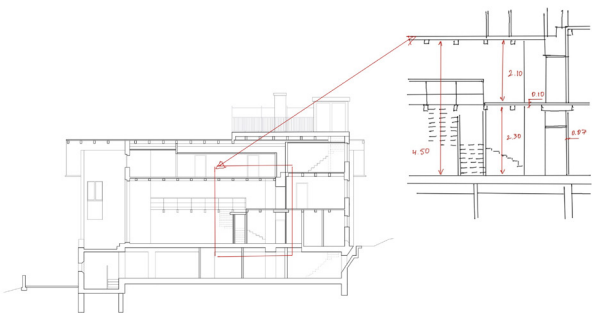
Figure 7.
Block construction scheme. The direction
of the hatch of wooden beams.
Turovska, S. 2025.

¹¹ Kristan, M. 2004. 'Adolf Loos,
Landhaus Khuner am Kreuzberg'.
¹² Zednicek, W. 2004. 'Adolf Loos:
Pläne und Schriften'.

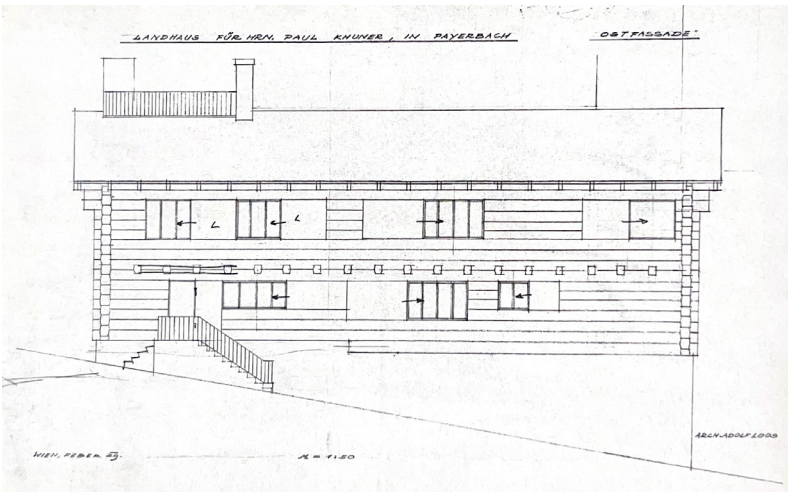
The architectural composition revolves around a dramatic double-height central hall, a spatial innovation inspired by English and American precedents. This volume functions as the building's heart, measuring 12 meters deep and 6.50 meters wide, with a gallery level positioned 2.30 meters above the main floor. (Figure 8) The sophisticated interior treatment features a deliberate contrast between dark oak structural elements and crisp white walls and ceilings, creating a refined atmosphere that balances rusticity with modernity. ¹¹

The design is filled with technological improvements, and the modern window systems with double-glazing choices and clever sliding shutters are a prime example. For added safety on lower floors, these shutters have a Fries core and Eternit panels with metal reinforcing. ¹² (Image 6, Figure 9 and 10)

8 Turovska, S. 2025. Cross-section - Height indication.



9 Zednicek, W. 2004. Landhaus Paul Khuner Ostfassade; Rotpause.



- 10 Turovska, S. 2025. Scheme of window shutter's system.

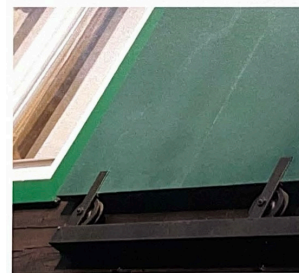
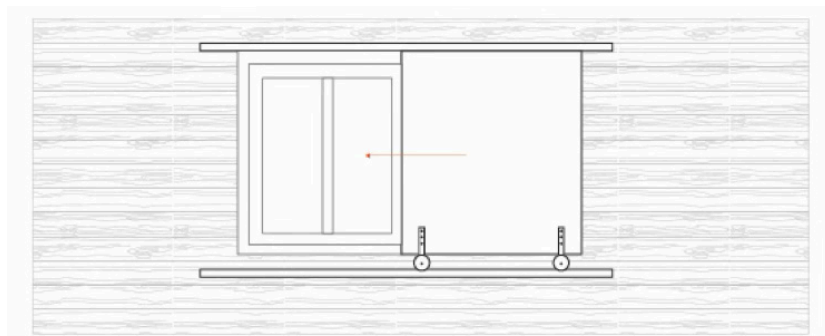


Image 6.
Adolf Loos – Landhaus Khuner am
Kreuzberg.
Kristan, M. 2004.

The layout of the interior space showcases Loos's commitment to straightforward functionality, incorporating carefully planned level changes that create a sense of order among the various areas. Custom floor treatments are designed to meet unique program requirements, showcasing Kehlheimer stone plates on terraces and steinholz, a stone-wood composite, in utility areas. The ground floor has a large stone fireplace that acts as a meeting spot and gives the room a sense of stability by feeling like it is connected to the outside world. Utilising custom-made built-in furniture and storage options throughout the house shows a further comprehension of how daily life works.¹³(Image 7)

At Landhaus Khuner, the railing system lines up with the bottom beams, making the design organised and rhythmic. (Figure 11) From the base, vertical posts stick out and hold up a horizontal railing and a fine mesh infill that keeps you safe without blocking your view. Aligning the top beams with the bottom beams draws attention to the structure's modularity and stability while keeping a clean and consistent architectural expression. ¹⁴ (Image 8)

- 7 Zednicek, W. 2004. Landhaus Khuner, Kaminplatz, Schieferstein aus dem Gelände.



¹³ Kristan, M. 2004. 'Adolf Loos, Landhaus Khuner am Kreuzberg'.

¹⁴ Fisker, A., M. F. Hvejsel, and H. M. Møller. 2015. 'The Khuner Haus by Adolf Loos - A Critical Study of Beauty and Desire'.



Image 8.
Landhaus Khuner, Halle mit der Galerie.
Zednicek, W. 2004. Adolf Loos: Pläne und
Schriften.

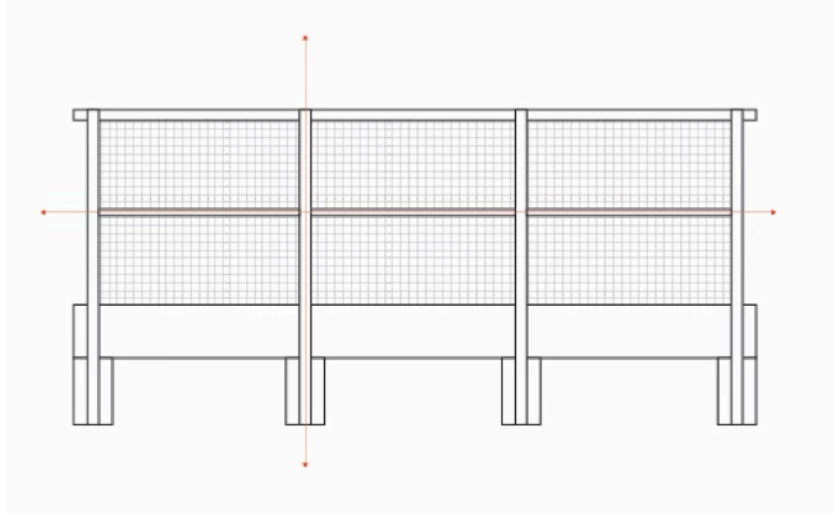


Image 9.
Seat in front of the terrace in the hall.
Gerlach, M. 1930.



Image 10.
View from the guest room on upper floor.
Gerlach, M. 1930.

11 Turovska, S. 2025. Scheme of interior railing system at the gallery.



Adolf Loos paid extraordinary attention to the design and positioning of windows in Landhaus Khuner, which was a marked departure from his approach in his urban designs, where windows were sometimes seen as secondary or even random components. In addition to being useful and beautiful, the windows in this house are a big part of how the rooms are organised.¹⁵

A continuous window stretches from wall to wall and from floor to ceiling, divided by a transom into upper and lower parts. (Image 9) The lower section includes three glass doors that open onto a terrace. The terrace is set slightly below the hall floor to ensure unobstructed views of the surrounding landscape. (Image 10) The deck is set slightly below the hall floor so that there are clear views of the scenery outside. It's well thought out design makes the space more social by adding places to meet like a piano corner, different types of seats, and a smooth flow to the dining nook.

Adolf Loos believed that buildings should be designed from the inside out, with usefulness, closeness, and material wealth being the most important things. The rooms of Landhaus Khuner show this theory. Loos thought that decoration should come easily from the quality and purpose of materials. For example, the carefully made brass device with ceramic handles (Image 11) in the bathroom is both practical and elegant. The sleeping nook (Image 12) also has this mix of beauty and simplicity. There is a deep blue built-in bed area that is framed to make a private, cosy space. The room is warmer and deeper due to built-in lighting and a golden rectangle-shaped hollow. This shows that Loos designed each area to be both psychologically and practically comfortable.

¹⁵ Bock, R., and A. Loos. 2007. 'Adolf Loos: Works and Projects'. 1st ed. Skira; Distributed in North America by Rizzoli International Publications.

Loos's signature use of colour, layers, and framed views make the stairs and hallway (Image 13) feel like a living space. The room is punctuated by bright green walls, dark wood trim, and a red radiator. A number of inner openings keep the flow of light between rooms. Not only are these holes, which are windows inside walls, nice to look at, but they also connect different areas of the house and let light and sightlines flow in strange ways. These pictures show that Loos's interiors don't follow strict rules of uniformity. Instead, they celebrate the way that function, volume, and mood all work together in complex ways.¹⁶

13 Zednicek, W. 2004. Landhaus Khuner, Vestibul.



To dive deeper into the fascinating story of Landhaus Khuner, we should take a closer look at how Loos used his innovative Raumplan. Thus, while the earlier parts showed us a home shaped by careful material choices and how it works for social gatherings, what really sets this house apart is the lively mix of spaces, levels, and how you move around in it, making it a unique three-dimensional creation.



Image 11.
Landhaus Khuner, Badezimmer.
Zednicek, W. 2004. Adolf Loos: Pläne und
Schriften.



Image 12.
Landhaus Khuner, Schlafzimmer.
Zednicek, W. 2004. Adolf Loos: Pläne und
Schriften.

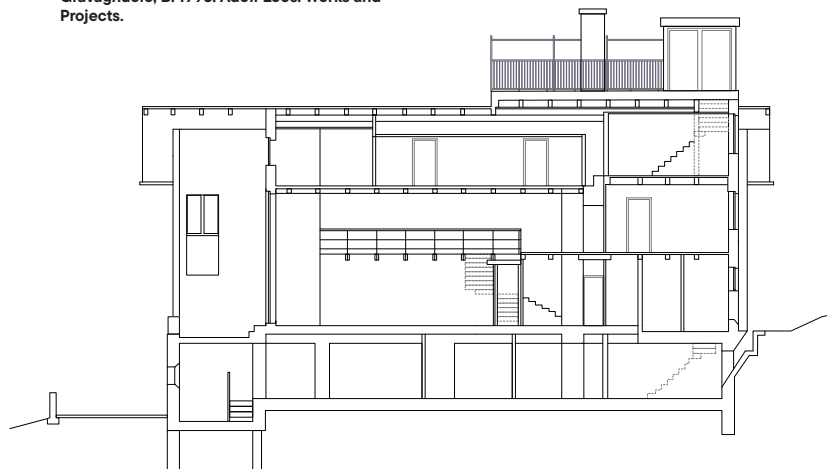
¹⁶ Kulka, H. 1931. 'Adolf Loos: Das Werk des Architekten'.

¹⁷ A+U Publishing. 2018. 'a+u 572. 2018:05. Adolf Loos Residence'.

Rural Raumplan

The Raumplan, a term that Adolf Loos came up with, is one of the interesting ideas in early modern architecture when it comes to how spaces are designed. Instead of sticking to the usual method of having flat, uniform floors, the Raumplan sees a building as a creative mix of connected shapes - where each area is crafted based on what it needs to do, how tall it is, and how important it feels in the overall space. In this system, rooms aren't just lined up horizontally on each floor. Instead, they're linked by a series of thoughtful level shifts, creating a lively and dynamic interior landscape. This transition becomes especially evident in the section drawing, where the spatial layout of Landhaus Khuner is explored in detail. (Figure 12)¹⁸

12 Turovska, S. 2025. Section. Source: Gravagnuolo, B. 1995. *Adolf Loos: Works and Projects*.



Consequently, the Raumplan was truly a key aspect of Loos's urban villas. It was all about fitting into those tight spaces and the formal city life. But when it comes to Landhaus Khuner, it shows a pretty interesting change in how it was used. This project marks Loos's first try at adapting the concept to a rural setting. The openness of the landscape and the casual nature of alpine domestic life opened up new ways to think about space. This place feels different from his city houses, which have those tight, stacked interiors. Here, the layout is more open and easygoing, blending practicality with a wonderful link to the outside surroundings. This rural take on the Raumplan shows how Loos stays true to his architectural ideas while also being in tune with the local setting and way of life.¹⁹

The material expression of the Landhaus Khuner also represents a significant departure from Loos's urban work. Instead of the plastered facades and concrete construction typical of his city projects, the alpine house features traditional blockhouse construction with dark-stained wood and a stone foundation that harmonises with its mountainous setting. (Image 14 and 15) This choice reflects Loos's deep understanding of the "Sommerfrische" tradition and his desire to create architecture that respected local building customs.²⁰

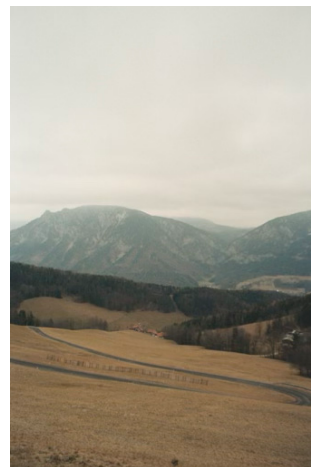


Image 14.
The view towards the mountains.
Turovska, S. 2025.



Image 15.
The view towards the mountains from the back of the house.
Turovska, S. 2025.

¹⁸ Loos, A., and A. D. Künste. 1983. 'Adolf Loos, 1870–1933: Raumplan, Wohnungsbau: Ausstellung der Akademie der Künste'.

¹⁹ Risselada, M. 1988. 'Raumplan versus Plan Libre: Adolf Loos and Le Corbusier, 1919–1930'.

²⁰ Kristan, M. 2004. 'Adolf Loos, Landhaus Khuner am Kreuzberg'.

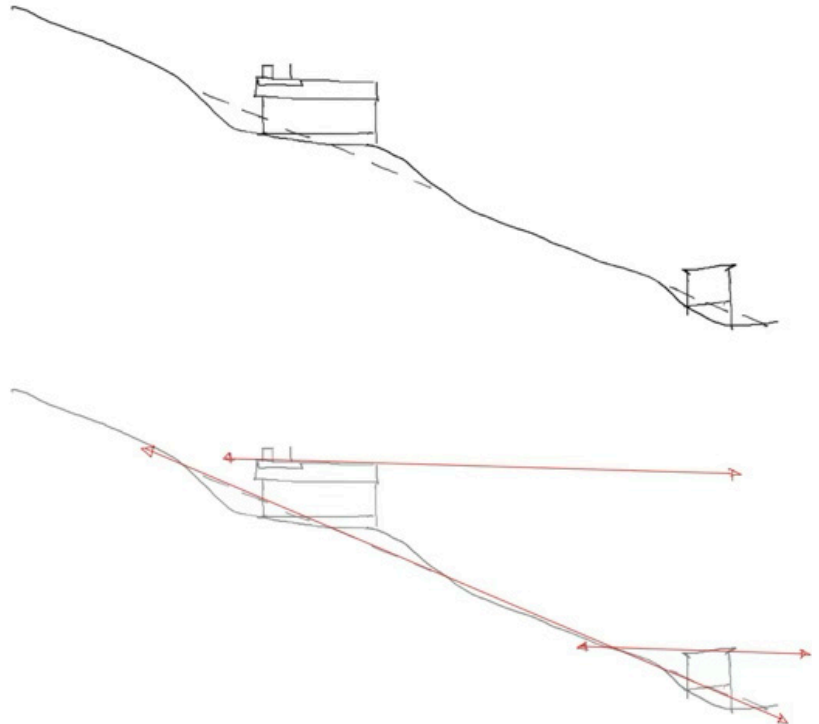


Image 16.
View from the southwest, oblique view.
Gerlach, M. 1930.

Loos uses stone from the area around the home for the foundation, which gives it a feeling of permanence and helps it blend in with its surroundings. Loos's larger architectural philosophy, which embraces material authenticity and opposes ornamentation for its own sake, is in line with this synthesis of modernist ideals with vernacular construction methods.²¹ In stark contrast to the revivalist trends in early 20th-century rural architecture, his method actively seeks to maintain historic forms while simultaneously incorporating modern adaptations.²²

The main roof is described as a flat-pitched saddle roof ("flaches Satteldach") with generous overhangs. (Image 16) It's specifically designed as a rafter roof ("Sparren-Dach") and is covered with zinc sheet metal. This design choice aligns with Loos's architectural philosophy regarding alpine construction, as expressed in his 1911 essay on "Heimatstil" where he states: "The roof should be flat in the mountains. Alpine houses have the flattest roof pitch because of the snow". Loos was particularly critical of contemporary alpine architecture that ignored practical considerations. He noted ironically that while alpine houses traditionally had the flattest roof pitches due to snow conditions, many "homeland-style" architects were building the steepest roofs, which created danger for residents after every snowfall. The gentle pitch of the Landhaus Khuner's roof thus represents both a practical response to environmental conditions and a philosophical stance against inappropriate architectural romanticism.²³ (Figure 13) The roof of Landhaus Khuner was modified by Loos to accommodate the requirements of the alpine environment, in contrast to the roofs of

13 Turovska, S. 2025. Setting of the house.



²¹ Loos, A., and J. Masheck. 2019. 'Ornament and Crime: Thoughts on Design and Materials'. Translated by S. Whiteside. Penguin Books.

²² Masheck, J. 2013. 'Adolf Loos: The Art of Architecture'.

²³ Kristan, M. 2004. 'Adolf Loos, Landhaus Khuner am Kreuzberg'.

his urban villas, which were often flat or visually reduced to emphasise geometric purity.

The Raumplan at Landhaus Khuner is expressed not only in grand gestures like the double-height central hall, but also in a series of subtle spatial shifts that enrich the everyday experience of the house. At Landhaus Khuner, the Raumplan unfolds in magnificent strokes, such as the soaring double-height central hall, yet it also reveals itself through a delicate dance of spatial nuances that elevate the daily life within the home. Throughout the interior, one can observe small level changes that tell a narrative of thoughtful design - like the delicate steps that guide you into the first floor gallery or the raised platform that cradles the bed in its niche. (Image 17) These elements reveal Loos's keen awareness of function, privacy, and the atmosphere he sought to create.²⁴

17 Gerlach, M. 1930. The nook and washbasin in the daughter's room. Source: ALBERTINA online - Datenbanksuche. (n.d.).



Image 18.
View from the library.
Gerlach, M. 1930.



Image 19.
View of the terrace.
Ruault, P. 2007.

A great example of this is the step up into the library. It not only defines the space but also makes the experience of the big, tiltable panoramic window even better, as it frames the stunning mountainous landscape. (Image 18) Thus, the terrace floor is intentionally a bit lower than the hall next to it. This way, one has those great views without any interruptions, and it creates a nice, easy transition between the indoor and outdoor spaces. (Image 19) The Raumplan relies on these controlled level adjustments to create a spatial story as one goes around the home, making every transition seem intentional and relevant.²⁵

This is a turning point in Loos's career, since Landhaus Khuner unites his urban ideas with rural sensibility, laying the groundwork for a future in which rural architecture is reimagined beyond conventional typologies.

²⁴ Gravagnuolo, B. 1995. 'Adolf Loos: Works and Projects'.

²⁵ Gravagnuolo, B., and C. H. Evans. 1982. 'Adolf Loos, Theory and Works'. New York: Rizzoli.

Beyond Landhaus Khuner

Landhaus Khuner's unique style is shown by the past of country building in Semmering. In the early 1900s, this Alpine place was a favourite vacation destination for Vienna's upper middle class due to the Semmering infrastructure and better road connections. This pattern, called Sommerfrische, led to the creation of house styles that mixed rustic tradition with urban extravagance. This new seasonal domesticity made builders want to combine a longing for simple life in the country with modern conveniences in Alpine-style buildings.²⁶

Major player Franz Schonthaler idealised the Alpine vernacular. His idealised, theatrical country environments – stylised reinterpretations of childhood memories created in peasant-house designs – were adopted by the leisure-seeking bourgeoisie. Often constructed to fit with hilly environment, these buildings combined Swiss Klebedächer, Tyrolean Unterland wood carvings, and Eastern Alpine blockhouse building methods into a hybrid architectural language. Initially, architectural expression sought visual harmony with nature.²⁷ (Image 20)

Mass tourism and functional requirements drove bigger hotels and utilitarian design, upsetting past aesthetic blending. This change turned Semmering from an exclusive, architecturally sophisticated getaway into a commercialised recreational spot. This change turned Semmering from an elite, architecturally rich retreat into a commercialised leisure destination.²⁸

The house's impact outlasted Loos's life. Helmut Wagner-Freynsheim's mountain houses in Kitzbühel (1931-35) show how Khuner's spatial and material techniques formed a post-Loosian rural modernism. (Image 21) Although Wagner was more often considered a contemporary and, at times, a competitor of Loos – pursuing his own architectural path within the modernist movement – his mountain houses nevertheless reflect a clear dialogue with the ideas expressed in Landhaus Khuner.²⁹

21 Helmut Wagner-Freynsheim, Haus Glentor, Kitzbühel, 1934-35 (archiNFORM, n.d.).



In today's world, where climate awareness and local identity are becoming more important, Landhaus Khuner sets a great example. It encourages architects to see rural areas not just as a getaway from modern life, but as a space for thoughtful growth and development.



Image 20.
Haus Tannen in Morsbach.
The fascination of farmhouses. n.d. <https://www.alfred-mueller.ch/en/forum/article/the-fascination-of-farmhouses>

²⁶ Falser, M. S. 2005. 'Das Landhaus Khuner von Adolf Loos am Semmering/ Niederösterreich (1929/30): Eine bau- und stilgeschichtliche Einordnung'.

²⁷ Buchinger, G. 2006. 'Alpenländische Baukunst: Zwischen Stil und Konstruktion'. Salzburg: Verlag Anton Pustet.

²⁸ Kristan, M. 2004. 'Adolf Loos, Landhaus Khuner am Kreuzberg'.

²⁹ Kristan, M. 2004. 'Adolf Loos, Landhaus Khuner am Kreuzberg'.

Conclusion

The Landhaus Khuner is a prime example of how modernist ideas can dance hand in hand with traditional rural architecture, all while keeping its unique flavour intact. In a far-flung corner of the Alps, Adolf Loos turned the tables on spatial structure by putting Raumplan into play. He really pulled out all the stops with some out-of-the-box floor plan ideas to put up a home that not only meets to its residents but also walks in harmony with nature. He paved the way for future designs that take historical contexts into account by showing that rural architecture can grow and change without losing its essence.

From a visual perspective, the home appears in tune with its natural surroundings, creating a seamless blend that feels just right. The building's commitment to Loos's philosophy of straightforward materials, along with its use of locally sourced stone and timber, shows it's got its heart in the right place when it comes to being environmentally friendly. Drawing on the local language, these features make sure the building can deal with the assaults in its mountainous surroundings and stand the test of time.

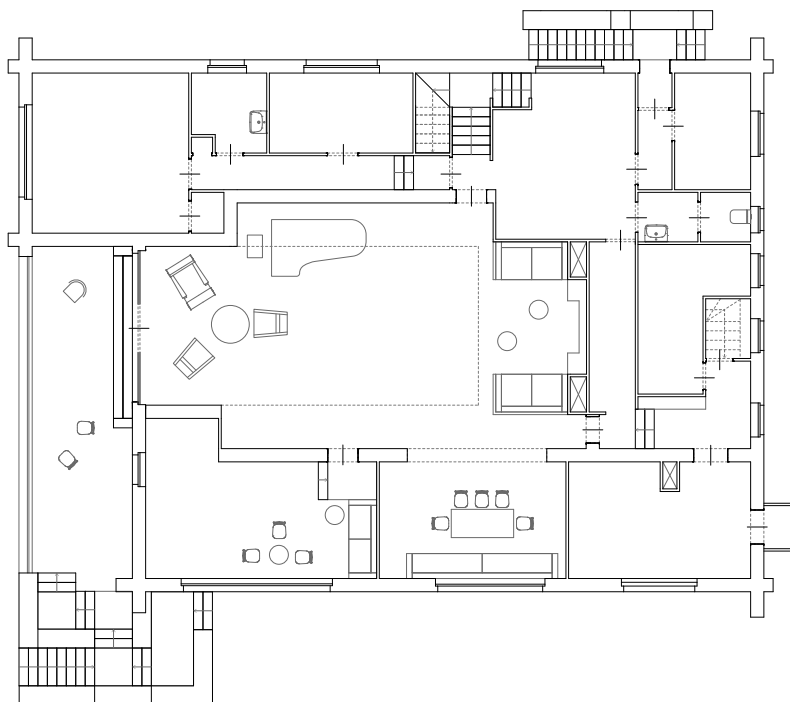
The Landhaus Khuner goes beyond just its physical spot; it shakes up the idea that rural architecture has to stay the same and cling to the past. Loos's approach offers a way to rethink traditional forms, respecting their heritage while blending in modern design elements. He believes that rural architecture should be flexible and adapt to new situations to stay relevant in today's world, rather than just grasping to the past. When it comes to Landhaus Khuner, it's clear that historic preservation and modern design can actually go hand in hand. Loos designed a modern home that really connects with the neighbourhood by thoughtfully thinking about the location, materials, and how the space feels. His work shows how modern architects can keep and rebuild rural styles while working alongside nature and history.

This thesis sees Landhaus Khuner as more than just an independent architectural project; it functions as a conceptual link. It links the past with the future, blends rural with modern, and balances aesthetics with practicality. In today's world, where architecture needs to balance tradition with new ideas and environmental needs, Loos's design still provides a useful guide. His choice not to romanticise or overlook the everyday language gives modern architects a way to respect the surroundings while imagining new and exciting spaces for the future.

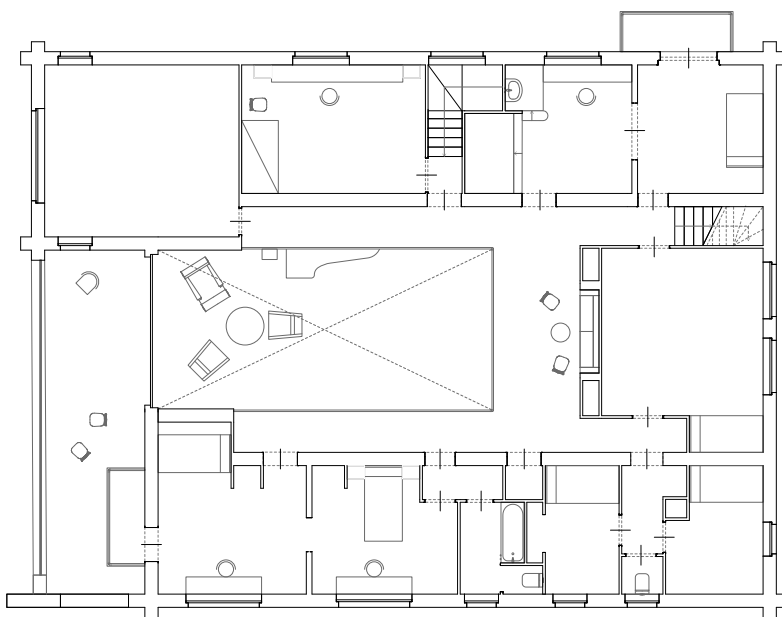
With that in mind, Landhaus Khuner is not just a country home; it's an important piece that reshapes what rural modernism can be, showing off smart design, thoughtful simplicity, and a keen awareness of its surroundings. In a time where climate awareness and local identity are becoming more important, Landhaus Khuner sets a great example. It encourages architects to see rural areas not just as a getaway from modern life, but as a space for thoughtful growth and development.

Appendices

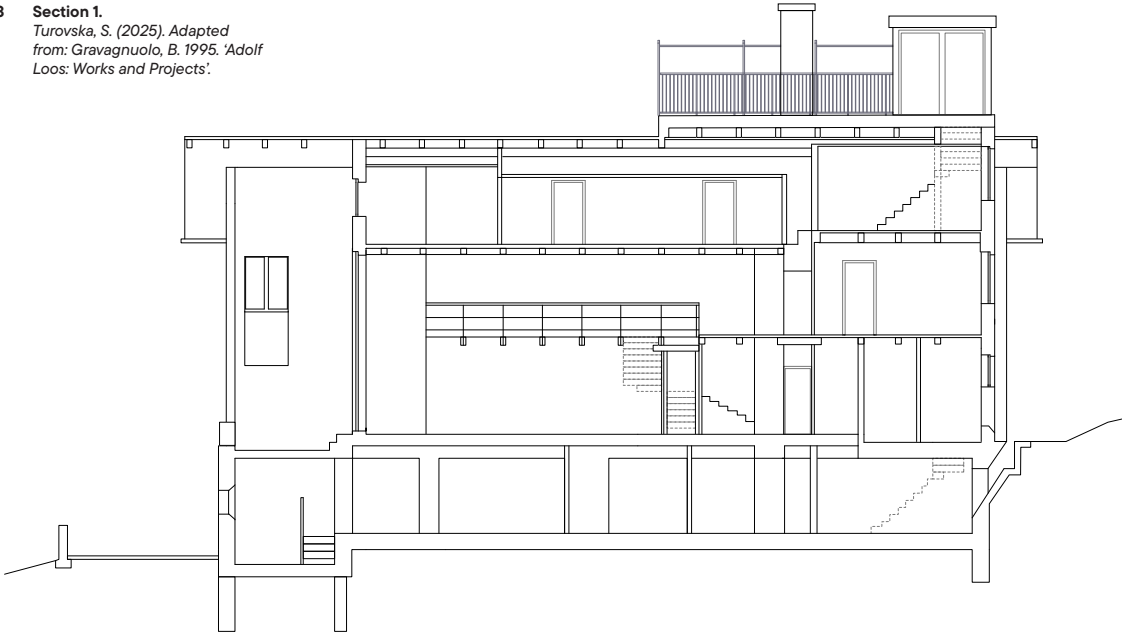
A.1 Groundfloor Plan.
 Turovska, S. (2025). Adapted
 from: Gravagnuolo, B. 1995. 'Adolf
 Loos: Works and Projects'.



A.2 First Floor Plan.
 Turovska, S. (2025). Adapted
 from: Gravagnuolo, B. 1995. 'Adolf
 Loos: Works and Projects'.



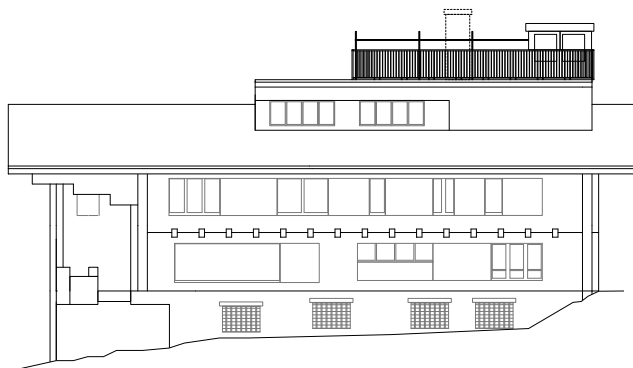
A.3 **Section 1.**
*Turovska, S. (2025). Adapted
from: Gravagnuolo, B. 1995. 'Adolf
Loos: Works and Projects'.*



A.4 **Section 2.**
*Turovska, S. (2025). Adapted
from: Gravagnuolo, B. 1995. 'Adolf
Loos: Works and Projects'.*



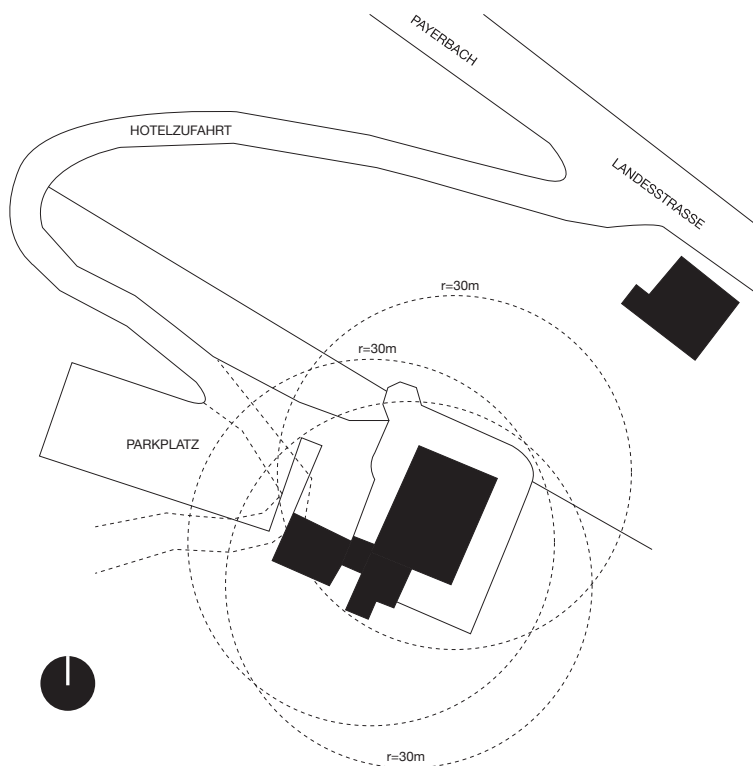
- A.5 East Elevation.**
 Turovska, S. (2025). Adapted
 from: Gravagnuolo, B. 1995. 'Adolf
 Loos: Works and Projects'.



- A.6 South Elevation.**
 Turovska, S. (2025). Adapted
 from: Gravagnuolo, B. 1995. 'Adolf
 Loos: Works and Projects'.



- A.7 Site Plan.**
 Turovska, S. (2025). Adapted
 from: Falser, M. S. 2005. 'Das
 Landhaus Khuner von Adolf Loos
 am Semmering/Niederösterreich
 (1929/30): Eine bau-und
 stilgeschichtliche Einordnung'.



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