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Mikael Olsson: Sodrakull Frosakull



Synopsis

This book explores the heritage of Bruno Mathsson, one of Swedish modernism's leading designers, through two of his architectural works. In Fr  sakull - a house that Mathsson both designed and lived in - Mikael Olsson invaded, colonised and interacted with the remains of the house. In S  drakull, on the other hand - a second house that Mathsson designed and lived in - Olsson acted like a Peeping Tom, sneaking around the exterior of the house with his camera. This unethical method of trespassing a private space reveals something even more unethical, namely the fact that nobody, not even the Bruno Mathsson firm, took care of his property after his death. Fr  sakull was later sold, fixtures, furniture and other possessions included, while S  drakull was refurbished and turned into a glossy and artificial space.     In S  drakull Fr  sakull Mikael Olsson has created a phenomenological interplay between presence and absence, inner meaning and outer representation, turning the very notion of the human gaze inside out. and Mikael Olsson's photographs of two houses by Swedish designer and architect Bruno Mathsson: the summer house at Fr  sakull built in 1960 and the house at S  drakull built in 1964 and 1965. Over the last decade Olsson has repeatedly visited, studied, photographed and intermittently occupied these two Mathsson houses that were abandoned and in disrepair. Olsson's project contends with the legacy of Mathsson's work in Sweden and internationally, while operating on the relationship among architecture, photography and preservation. The project explores the condition of these houses that meet their first act of preservation through photography, while questioning what may be neglected or erased through subsequent repair and reoccupation. Olsson's fastidious attention to the houses' design and to the residue of their occupation delivers an archeology of both Swedish modernist domesticity and Mathsson's own inhabitation. The houses display a characteristic obsession with air, sun and oxygen, and performed for Mathsson as setting for his interests in naturism, fitness and nudism. In this sense the photographs provide a condensation of modernist biologically oriented preoccupations, for which the houses are an extreme Swedish concentrate..

Book Information

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Customer Reviews

[...]There is a certain kind of architectural experience, one of frustrated tourism. You make an awkward journey to an out-of-the-way building and then find yourself peering over a wall, furtively opening a rusty gate or waiting for someone to come in so you can tailgate them into a hall. It is the exact opposite of the architectural monograph experience in which every image is composed and perfected - the result of prolonged exposure and full access. This monograph by the photographer Mikael Olsson is extraordinary, because it inhabits the former experience. The paradox makes for a curious and arresting book. Swedish furniture designer Bruno Mathsson (1907-1988) built himself two houses in the early sixties: SÄddrakull, a Miesian, California-inflected glass and timber box, built in 1964-65; and Frälsakull, a sparse summer house built in 1960. Like a proto-Gehry, Mathsson built Frälsakull using materials that were available: corrugated metal, plastic sheets, plywood, spindly timbers and old curtains. The designer grew old and died, the house deteriorated, and when his widow died in 1999 it was left empty. A year later architect Thomas Sandell (of Sandell Sandberg) bought the house as a retreat for his staff. None of them, according to Helena Mathsson's essay in the book, "showed any particular interest". It was sold again, this time after Sandell had initiated a move to have it listed. It went at auction in 2006, sold not as a building but as part of a furniture sale. The photos here are not so much a documentation - though they are that as well - but more an exploration of decay and the awkward relationship of modernism with imperfection. Mathsson had been hugely influenced by Philip Johnson and the Case Study Houses and he brought that version of American modernism, - itself so heavily influenced by northern and central Europe via Mies van der Rohe, Neutra and Schindler - back to Sweden, where he designed glass houses and this extraordinarily modest little structure for himself. The first photos of the more solid, if still ethereal, SÄddrakull main residence offer mere glimpses of the structure, snatched, voyeuristic snippets of building between trees, ajar doors and partially-drawn hangings. Like Thomas Ruff's photos of Mies van der Rohe's buildings, they distort and question perfection through movement and blur. It is an odd kind of voyeurism that targets the structure rather than its

occupants. Who spies on a building? Well, we do, of course. The other photos, of the Fr  sakull summer house, are more invasive, interfering with the remains - there is something slightly creepy about the documentation of the decaying house of a dead man. There are moments when, in Olsson's increasingly mesmeric photos, you see glimpses of a Miesian perfection. But mostly the images convey neglect; the forest spreading into the interior as the dim northern light just about manages to penetrate the algae-encrusted plastic sheeting. Thomas Demand has made us look carefully at the perfection of the photographed architectural interior: it is the smoothness of the surfaces and the dryness of the cardboard that lets you into the secret. In Olsson's photos it is quite the opposite - the structural simplicity is made complex by the oddly beautiful staining, the artful distribution of leaves on the ground and the glimpses of a grey sky that give the lie to the architecture's sunny modernist sensibility. This book tells you more about the qualities of a building, about space, time, texture, modernity and mortality than a million words or a dozen meticulously made monographs. S  drakull Fr  sakull, Mikael Olsson, texts by Beatriz Colomina, Hans Irrek and Helena Mathsson, Steidl, Edwin Heathcote/ ICONEYE.COM

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