Helena Mattsson

"A Home Is Not a House" – Ascetic Swedish Naturism Meets Luxurious American Modernism

In 1960, Swedish furniture designer Bruno Mathsson built a summer house for himself and his wife Karin at Frösakull, Tylösand. The house is an experiment and was also dubbed the "House of Tomorrow". It was used by the family until Karin died in 1999. The couple had no children, and as the house was not left to any other relatives, it has remained uninhabited and virtually untouched since then. All the furniture and fittings are still in their original places and only the most pressing repairs have been carried out. International and Swedish architects have praised the house and highlighted its innovative architecture. For example, Martin Friedman wrote in *Design Quarterly* in 1965:

> Constructed over sand dunes and tucked into a forest of dwarf pines, it is undoubtedly one of the most remarkable buildings in modern Sweden.[1]

Beyond the architectural scene, however, the house has been received more coolly, as Jan-Olof Nilsson wrote in a local daily paper about visiting "this classic" after attending a course in Swedish architecture in 2004:

> And suddenly we're standing in front of... a shed.[2]

The architect Thomas Sandell and his colleagues Ulf Sandberg and Joakim Übel, who bought the house in 2000, thereby ensuring its future existence, intended to use Frösakull as a holiday home for their employees, but no one showed any particular interest. The house was subsequently put up for sale again. Sandell, however, had already initiated a process to have the building listed, which meant that it could not be demolished while awaiting the decision, and definitely not if it was eventually listed.

Catalogue Firma Karl Mathsson
Värnamo, Sweden, 1962

1
Martin Friedman
"Notes on Swedish Design"
Design Quarterly
no. 65 (1966): 25

2
Jan-Olof Nilsson
"Bruno Mathssons spis"
Hallands Nyheter
18 November, 2004

3
"Ingen vill köpa formgivarens hus"
Göteborgs-Posten
7 November, 2004

4
For a detailed account of Bruno Mathsson's work, see, for instance, Ingrid Böhn-Juhlander, *Bruno Mathsson* (Lund: Bokförlaget Signum, 1992) or Lisa Hogdal (ed.), *Bruno Mathsson* (Malmö: Bokförlaget Arena, 2006).

Mobile kitchen, Bruno Mathsson
© Mikael Olsson, 2003

He also hoped that the new owner would not merely be interested in the plot of land, which would be very valuable on the market. Things were looking bleak; nobody seemed to want the house. To the estate agents it was a shed, to the owners a burden, and to most potential buyers it was something to be torn down. If Frösakull was not considered a real house, perhaps it would qualify as precious art? The owners decided to put the house up for auction as art at Stockholm Auction House. Bruno Broberg, still officially the real estate agent, made a statement to the media:

> This is a derelict building, a shed, and now they're planning to sell it as a work of art. That's just bullshit.[3]

In November 2004, Frösakull was advertised as "House" among several lots of Danish 1960s furniture. This was the first time in Swedish history that a building was classified as a work of art. The real estate agent, however, was right; nobody made a bid above the opening price and the house was returned to the commercial real estate market. It was eventually appraised at zero kronor and was sold in 2006, with all the original fittings and inventory at the price of the land, to a Swedish woman and her American husband, who is an architect.

Interactive Architecture

Bruno Mathsson did not begin to study architecture until the mid-1940s, after 20 years of designing furniture, and in the 1950s he was a designer and self-taught builder of homes and exhibition buildings.[4] His works reveal him as an original designer working in a style influenced by his personal lifestyle ideology: fitness and naturism. The summer house in Frösakull is his most distinct building, where exclusive post-war modernism meets rugged outdoor living verging on asceticism. In Mathsson's summer house life is lived outdoors, in harmony with nature, the climate and the light. This is a house that has very concretely transcended many of the material and functional boundaries of architecture. The climate and light change throughout the day, the kitchen has no stationary location in the house, but is spread out and mobile, the ceiling is transparent and lets in the sunlight. The windows cannot be opened

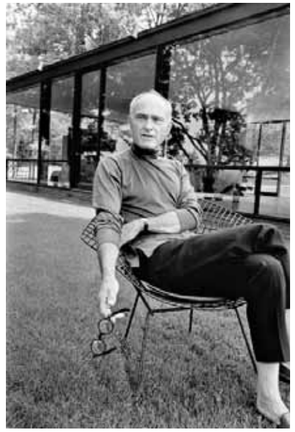
but have an open passage between the inside and outside. The walls are on rails and can be opened and closed to change the layout.

Throughout its existence, Frösakull has attracted attention and has been regarded by many as a "useless" house and even less viable as a home. What, then, defines a house, and what makes it a home? We tend to define and value architecture based on tectonics, materials and aesthetics. Modernism prioritized the visual aspect. The exterior, the facade that can be abstracted and becomes graspable at a distance, was more interesting than the interior elements of the architecture such as lighting, ventilation, and heating, that needed to be experienced rather than seen. Although this approach to architecture was questioned in the postwar era, and concepts such as a-formal architecture and anti-aesthetics were introduced, our taste is still largely governed by visual elements, while more invisible qualities remain obscure: How is the room organized? What potential is inherent in this architecture? What life-styles and situations are favored by an environment? Do not these immaterial qualities, the potential social forms that the environment enables, constitute the idea of both the home and the house?

In the late 1950s, architectural theorist Reyner Banham stated that architecture is a *service*, like the clothes that warm our bodies, the music that makes a dance floor, or a roof that shields us from the rain and wind. He defines architecture not as something material, but as a service that enables an activity, and claims that humans began to control their environment in two ways, which may be seen as the origins of archi-tecture. The first strategy was *avoidance*; by seeking the shelter of a cliff, a tree, a tent or a roof, humans could avoid disturbing climatic factors such as cold, wind, sun and so on. The second strategy, which has taken a back seat in architectural theory and practice, involves *interaction*. By interfering with the local meteorology, man created suitable environments. The campfire is a typical example of architecture as an "anti-house" where the environment is constructed using only non-material services (mainly light and heat). "A home is not a house," Banham wrote. He proceeded to speculate about an environment in which function has replaced aesthetics, an ultimate consequence of an

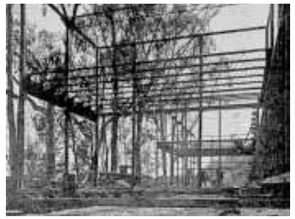
5
Reyner Banham, "A home is not a house", *Art in America*, (April 1965); *Design by Choice*, ed. Penny Sparke (New York: Rizzoli, 1981): 56–60

6
Ibid, 60



Philip Johnson
New Canaan, Connecticut, 1949
© Bruce Davidson/Magnum Photos, 1964

Case Study House
Pacific Palisades, Los Angeles, CA, 1945
Charles and Ray Eames
© Jay Connor/Arts&Architecture, dec 1949



American culture where the plumber is king and informality a virtue.[5] Bruno Mathsson's approach to architecture appears to have been closely related to what may be called an American architectural tradition, which might constitute a reference point for a study of his work. In this light, additional traditions of an entirely different origin are also revealed.

An American Architectural Tradition

In 1948, Bruno and Karin went to the USA at the invitation of Edgar Kaufmann Jr, the then head of the design department at MoMA in New York City, and met several of the most prominent American architects of the time, including Ray and Charles Eames, Philip Johnson and Frank Lloyd Wright. Bruno Mathsson was deeply impressed by the American way of building with large glass sections, under-floor heating and other highly developed services. After returning to Sweden, he showed a picture of Johnson's recently completed house in New Canaan to a journalist at the magazine *Form*, commenting:

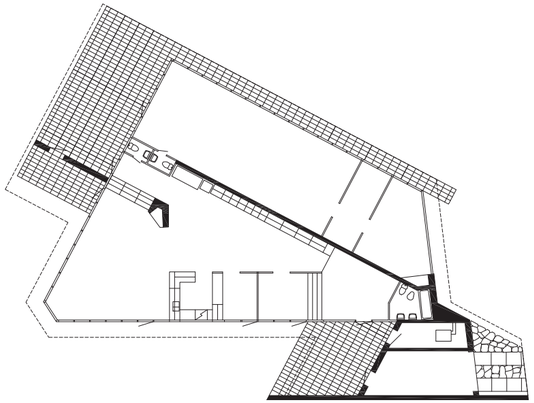
> We could live like this in Sweden too... we are hopelessly backward here in Sweden!

The house consists of two elements: a heated brick floor and an upright unit that is a bathroom on one side and an open fireplace on the other, which Banham considers an excellent example of the "anti-house":

> The "house" is little more than a service core set in an infinite space.[6]

Almost certainly influenced by *New Canaan* and *Case Study Houses*, a range of experimental budget homes designed and built between 1945 and 1966 on the US West Coast, Bruno Mathsson designed a series of glass houses, such as the villa in Kungsör from 1954. All these modern homes explored the potential of the plan as well as new building technology. The same elements, albeit with some variations, are used in all the houses: the concrete platform that rests directly on the ground, under-floor heating,

triple-glass walls, separate windows for ventilation and a simple floor plan in which the kitchen and living room are combined, and the bedrooms are usually in line along a hallway. This floor plan is also found in Frösakull: the bedrooms are lined up, but here the kitchen is not combined with the living room; it is instead dissolved and "spread out" over the communal areas of the house. These homes were cheap to build, thanks to their simple construction delivered in pre-fabricated sections, with no need for foundation work as the houses were built on a platform directly on the ground.



Kungsör, 1954, Bruno Mathsson
Scale 1:300
© Carl-Johan Viklund, 2009

Not only was Mathsson the first architect in Sweden to design and build glass houses on a large scale, he also patented and produced an insulating glass unit consisting of three glass panes with nitrogen in between called the "Bruno Pane" (he is even said to have been the first in the world to come up with this invention). An influential Swedish critic, Elias Cornell, wrote in the late-1960s:

> Not since the middle of the 19th century has anyone studied and developed the glass house as meticulously as Bruno Mathsson has done. (...) It is to the detriment of the country and its architects that Bruno Mathsson has not received more encouragement for his work to develop the art of building.[7]

Bruno Pane, Kosta, Sweden
© Mikael Olsson, 2002

7
Elias Cornell
"Bruno Mathsson och tiden"
Arkitektur no. 3, (1967): 110

8
Bruno Mathsson
Värnamo nyheter (4 february 1956)

House of the Future
Daily Mail Ideal Home Exhibition
London, 1956
Alison and Peter Smithson
© Design Archives, UK

Bruno Mathsson was an exploring builder, and the new potential of technology guided his efforts rather than tradition. During the war and postwar era, building regulations were rigid and it was difficult to obtain building permits. After less than a ten-year period, 1950–57, Mathsson ceased his activities in the field of architecture, with rare exceptions such as Frösakull, as the process of constantly applying for permits and exemptions for every innovation was too expensive.

After the Second World War, the attitude toward technology was dynamic and complex, which opened the door to architectonic fantasies. Both in the USA and in Europe numerous experimental housing projects were presented, demonstrating in various ways the potential of new technology. In the UK, for instance, there is Alison and Peter Smithson's *House of the Future*, and in the USA, the *Monsanto House*. Bruno Mathsson's *House of Tomorrow*, the experimental house he presented as an idea in 1956 in the newspaper *Värnamo nyheter*, belongs among them.

> First and foremost, I want to use the heat and energy from the sun. In this respect I have gone one step further by making the roof out of transparent corrugated and bent plastic, which resembles the waves on a lake. If desired, the house can be fitted with a sunscreen. The house will be heated by solar energy, so the warm air generated right under the plastic roof by the sunlight can be conducted down to the floor, where the heat will then rise up. Naturally, this needs to be supplemented with the existing electric under-floor heating.[8]

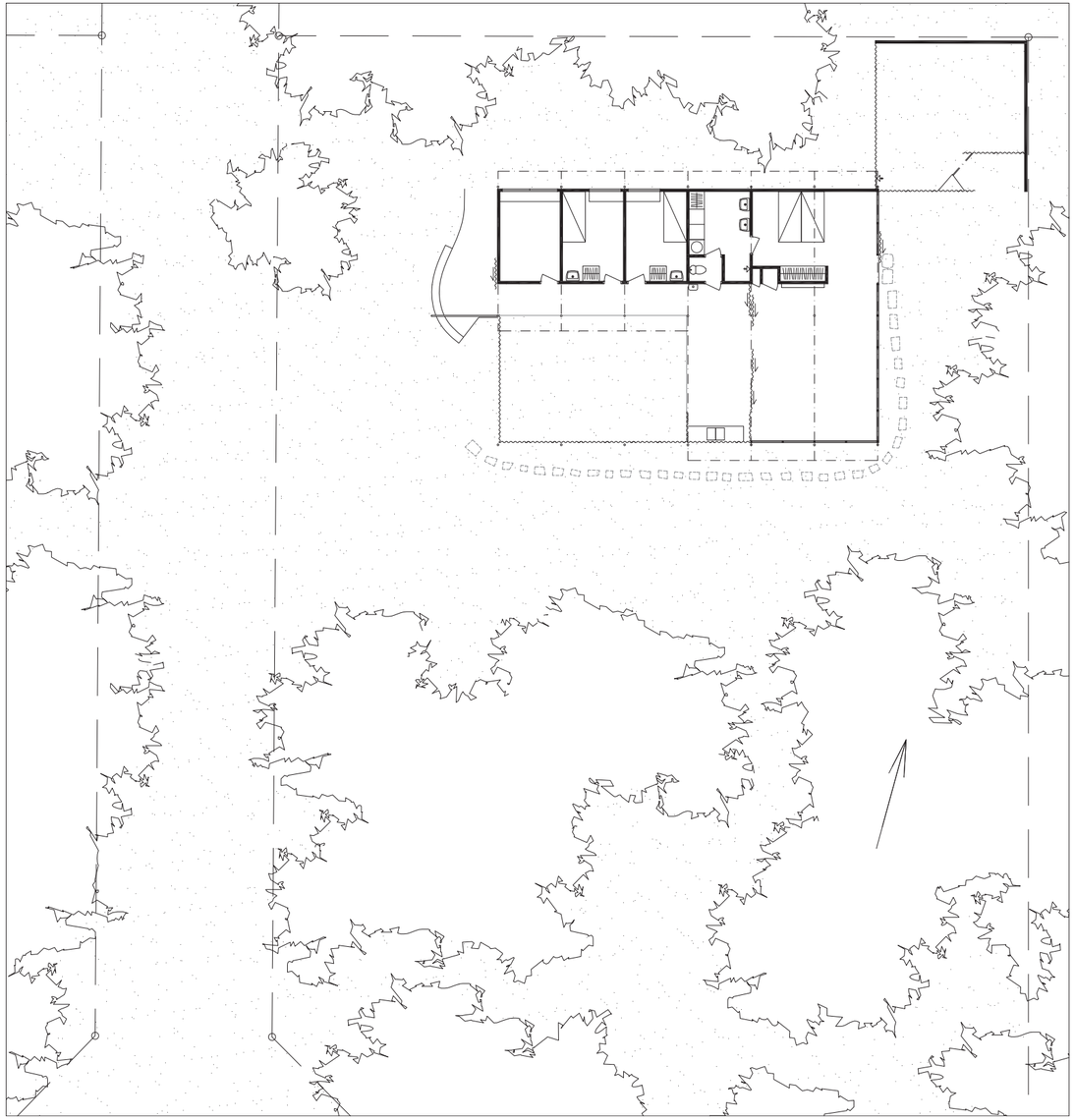
New technology, including the patented glass sections, the under-floor heating and the plastic materials, allowed the house to be divided according to individual requirements rather than to traditional functional divisions. The building thus has an appearance that sets it apart from a traditional family home.

The Summer House in Frösakull

The House of Tomorrow was partially materialized in the Frösakull summer house in 1960, four years after it was presented in *Värnamo Nyheter.* Like most of Mathsson's glass houses, Frösakull consists of a base platform measuring 10x15 metres, on which a structure of galvanized iron is erected. The walls are made of corrugated plastic, South American wood ("parapine") and glass which have been attached directly to the structure. The roof was made by flexing translucent opal-white acrylic plastic between the rafters to form six barrel-vaults that run across the structure enclosing the entire space except for the inner court. Under the transparent vaults and steel rafters, a ceiling of angled and mounted wood slats is suspended, sifting the light like venetian blinds. The house has two yards: an inner court enclosed with corrugated plastic and thus screened from view, and a sun patio that is not on the platform, but is enclosed with the same corrugated plastic thus incorporating it into the body of the building. The layout is very simple; the building consists of two parts: a closed part with north-facing wooden walls for the bedrooms and bathroom/toilet, and an open part with corrugated plastic walls and a roof covering half the space that makes up the living room and inner courtyard. The only different part is the little sun patio, added as an extension to one of the façades.

From the outside, the building looks like a plastic box. The entrance is on the west-facing short side, and consists of a sliding segment in the corrugated plastic façade facing the street. It opens onto the large inner courtyard paved with Fjärsås granite.[9] A path of marble slabs leads under the loggia to a corrugated plastic wall that slides aside to combine the courtyard and the living room into one open space. The largest bedroom in the closed part is in line with the living room, with an opening between the rooms that can be closed with a curtain. The façade of the closed part, which also forms the living room's only fixed wall, has a built-in fridge, a china cupboard and a wardrobe. The stove is on wheels and can be rolled anywhere. A sink and draining-board unit is just outside the living room in the courtyard, under the loggia. The house has evenly spaced electric sockets along the skirting boards, so electrical appliances

Frösakull, 1960, Bruno Mathsson
Scale 1:200



9
Part of the inner courtyard originally consisted of fine sand from Tylösand, but as the house has no thresholds and lets in a lot of air, the sand kept blowing into the house, which was subsequently exchanged for granite.

can easily be moved around. Technology is installed to serve social life and specific requirements as to flexibility. Frösakull differs from many of its antecedents, including Johnson's *New Canaan*, in that it does not have a service core. Technology and other services are instead spread throughout the plan, which also means that the kitchen can be dissolved and mobile. This potential for change and built-in variability makes the building appear to be a stage rather than a house divided according to functional purposes.

"Granit här också, marmor"
(Granite here as well, marble)
Bruno Mathsson's personal notes in the magazine *Veckojournalen* 25, 1961
© Mikael Olsson, 2003

The house lacks ordinary doors in strategic places where there would normally be clear boundaries between functions and degrees of privacy, such as between the courtyard, the living room and the bedrooms. Instead, whole sections of walls may be opened and closed, giving the house a dynamic layout. If the wall between the courtyard and living room is drawn, the courtyard has the appearance of an empty space in the body of the building, but when the wall is entirely open between the living room and courtyard a new layout emerges: a monumental open space along a long building. The glass wall of the bedroom may also be opened to incorporate the landscape behind the house, leading down to the sun patio which is for private naturism and allows residents to be nude in the sun without being seen. The patio has a sand floor and a shower. Closing the curtains between the living room and bedroom creates a private quarter: a bathroom – bedroom – sun patio for nude sunbathing.[10]

10
Tylösand is famous for its beach and is popular among sunbathers. Naturists have also frequented the area. The outdoor sports enthusiast Gösta Zadig was Bruno Mathsson's closest neighbor, having built a house there already in 1949 out of several building huts positioned around a central courtyard and a separate, screened patio for nude bathing. Mathsson did not call on Zadig until he had built his own house, but he was inspired by Zadig's patio and added one to his own house.
From a talk with Gösta Zadig, 27 July, 2006, Frösakull.

Functionalism and Outdoor Life

Professionally, Bruno Mathsson was influenced by the turbulent period in Swedish history in the 1920s and 1930s, during which the modern Swedish state was evolving. Major changes took place politically, economically and socially, and there were great innovations in architecture, art and design, which was strongly influenced by continental Europe. *The Social Democrats* came into power for the first time, and Prime Minister Per Albin Hansson formulated the idea of a Swedish welfare state: "The good home knows of no privileged or disantvantaged, no favourites and no foster children. No one looks down on anyone else." The minds that would populate the welfare state would be egalitarian and ethically aware and they would be shaped partly by new architecture and new commodities. Like many others, Bruno Mathsson saw the buildings, commodities and ideals of this new movement at the *Stockholm Exhibition* in 1930, which introduced architectural modernism in Sweden. The exhibition applauded the new technology and the growing consumer and media society with illuminated signs, advertising and film screenings, along with the emergence of an anti-consumerist body culture centered on hygiene and outdoor sports. This disparate dynamics of affirmation and restriction in relation to desire and consumption, and ultimately to architecture and commodities, has left a deep imprint on Swedish functionalism since the 1930s.

Another important movement evolved alongside the emergence of functionalism: the health and sports culture. The health and sports enthusiasts helped to build "public health" as part of the strategy for creating a new, healthy, egalitarian human being governed by needs rather than desires. Although the legal holiday entitlement was not introduced until 1938, the first parliamentary bill on legislated holidays was presented as early as 1917. One reason that it took so long to be introduced had to do with doubts about the workers' ability to utilize their free time constructively. Holidays must not become demoralizing "free time" used for, say, uncontrolled consumption. The Swedish Tourist Association's walks and hostels, and the exhibition *Free Time* which Gregor Paulsson helped to organize in 1936 in Ystad as the first of its kind, are examples of attempts to influence and fill leisure time with

structured activities. The same people were largely engaged both in the Ystad exhibition and in the debate about free time at the *Stockholm Exhibition*. Examples included Alva Myrdahl, Gotthard Johansson and Gustaf Näsström and others. Näsström wrote:

> They managed their assignments in the same spirit of building the new welfare state that had inspired the men and women involved in the *Stockholm Exhibition* in 1930.[11]

There was an ascetic and moralizing undertone to the health and sports movement, whose primary message was if not to convert people, then at least to educate them in how to live healthy lives and improve public health. This involved producing a new approach to the body, to objects relating to the body as well as to the environment.

In the late 1800s, when the tuberculosis bacteria had been identified, "evil" took on a material form and a scientific definition, but it was not visible to the naked eye, which gave rise to general, collective fear. Hygiene was not merely a program of the medical sciences and the state. It also generated popular notions of, and strategies for, fighting this evil. These "self-practices" were to have a great impact on many different fields.[12] Functionalism came to absorb these ideas and link them to a strategy for housing and urban planning. Apart from trying to block or prevent illnesses by means of barriers, ideas on how to exterminate disease also flourished. The sun was considered to be a "disinfecting oven", and both the health and sports movement and the modernists were sun-worshippers.

In the late 1920s, sunbathing, or naturism, grew into a popular movement thanks to groups of men who lived a collective outdoor life in nature, and in 1928, the brochure *Against the swimsuit culture* prescribed nude bathing as an ancient Swedish custom. Skin specialist Johan Almkvist was the figurehead of the Swedish naturists. He claimed that it was unhealthy to keep the body constantly covered by clothes:

> We should be naked as often as possible and only use clothes when necessary as protection.

11
Gustaf Näsström
Fritidens morgonrodnad
Offprint from Ystads Fornminnesförenings skrift no. 21 (1976): 52
Näsström also points out that it was Gregor Paulsson who highlighted the concept of free time. In 1926, there were only two definitions of free time according to the Swedish Academy's dictionary: the time one is free from a periodic illness (especially fever) or the time when a student is not attending school.

12
Jan Olov Nilsson
"Man måste härda sig"
Möjligheternas landskap: nordiska kulturanalyser,
eds. Anders Linde-Laursen and Jan Olov Nilsson
(Köpenhamn/Stockholm: Nordiska ministerrådet, 1994)

13
Linda Stark
Interview with Inge Gullander chairman
of the Swedish Naturist Society
Hallandsposten (31 July 2006)

"Six months each year Are Waerland spends his nights in this open alcove."
Are Waerland, "Gammal vid 20, ung vid 60"
(Old at 20, young at 60), *Frisksport*, 1935

Being naked at home was part of the naturist lifestyle, and it was also important to emphasize that nudity in itself was not immoral, as were actions carried out by unsound people. Just as free time should be filled with content to prevent people from being tempted by uncontrolled desires, it was also important to have sensible things to do in the nude, such as gymnastics and other bodily exercises. Alcohol and tobacco were prohibited, of course, and the diet should be vegetarian and healthy. The naturist was, and still is, explicitly against consumerism, as expressed by the Swedish chairman of the *Swedish Naturist Society* in 2006:

> The concept of naturism has nothing to do with nudity. It is about subscribing to a lifestyle where one is opposed to all unnecessary consumption in order to live in harmony with nature. There are even naturists who use swimming costumes but who are more moderate in their consumption of other goods.[13]

Naturism and nudism may be seen as yet another strategy in a self-disciplinary practice in which individual desires are controlled in favor of more general needs.

Lifestyle Architecture

Bruno Mathsson came into contact with the fitness movement in the mid-1930s, when he read health guru Are Waerland's articles in the magazine *Frisksport* (Health and Sports) and ate roughage and raw vegetables. Sun and oxygen were as important to the health and sports advocates as light and air were to the functionalists. In addition, the transparency promoted by the modernists was expressed in very concrete spatial terms by health and sports advocates who transferred certain domestic functions, such as sleeping and cooking, from the interior to the exterior. Are Waerland advocated sleeping outdoors and had beds outside:

> I have estimated the gain in oxygen during one night to more than one-third of consumption indoors, since the depth of breathing itself stands in direct relation to the

freshness, coolness, purity (low dust content) and humidity of the air. The dry, dust-saturated indoor air is one of the main causes of respiratory disease.[14]

Following a visit to Waerland's home, Bruno Mathsson built an outdoor bed shaped in accordance with his body. It was a sort of metal tub on wheels, light enough to be moved indoors and outdoors, and it was covered by a body-shaped plastic hood with a zipper that could be heated with five liters of water in a demijohn.[15] The bed caused a stir when it was shown at the exhibition *Our Habitation* in 1941, and one critic in the magazine *Form* described it as:

> (...) a typical example, in its meticulous attention to detail, of this fitness furniture philosopher's eagerness to take his life philosophy and professional potential to their utmost consequences.[16]

Bruno Mathsson outdoor bed 1930s
Värnamo, Sweden
© Mikael Olsson, 2004

Among fitness enthusiasts not only the bedroom/bed "moved outdoors" to be "disinfected" with air and sunlight, the kitchen was also often built outdoors, and a plain fare was to be prepared in these simple

14
Are Waerland, *Frisksport* (1935): 35

15
Ingrid Böhn-Juhlander
Bruno Mathsson (Lund: Bokförlaget Signum, 1992): 107

16
Erik Wettergren
"Vår bostad 1941", *Form* (1941)

17
Are Waerland, *Frisksport* (1935): 35

18
Ibid

cooking facilities. Simplicity and anti-consumerism are a form of lifestyle that is often supported by scientific discoveries, as Are Waerland wrote:

> Civilized man has completely forgotten that the pleasure of eating lies not only in the choice and preparation of food, but above all in the body's ability to absorb nutrition, or in the natural, healthy need for 'tissue regeneration', which always stands in direct relation to the functionality of the respective organs. If this functionality is first-rate, then every meal is a feast – no matter how simple. And here simplicity is the fundament of life.[17]

Bruno Mathsson also designed an outdoor kitchen in the form of a tent-shaped shed on the lawn outside his mother's house. According to Agne Windmark, editor-in-chief of *Frisksport* (Health and Sports), Bruno Mathsson was a veritable "health architect" who converted the health program's plans into a new lifestyle, new commodities and new homes.

> When I have created for myself, according to Waerland's plans, perfect health, which I have set as my goal (...) I will start to redesign the interiors of Swedish homes. And not just the interiors but also the *houses* themselves. This diet and approach to life that the fitness movement presents to people calls for *a fundamentally new style* – with new, simple, *beautiful* utensils, not least.[18]

This tension between control and encouragement of human desires is already discernible in his very first design commissions, the chairs from the early 1930s. The chairs are functional and ascetic at the same time, while embodying a conscious marketing strategy, with, as he himself puts it, a "psychological price". The first chair Bruno Mathsson exhibited, an upholstered "baroque" chair, won him a scholarship and, later, a trip to the *Stockholm Exhibition*. Influenced by the functionalist architecture and furniture, he stripped the "baroque" chair of its fabric and padding, leaving only the wooden frame and girth straps. Presented like this, the chair was a typical functionalist product, but Mathsson also

claimed that this was not necessarily the end product, but merely a starting point for different variations. It could be covered with different fabrics and be made in different styles and price ranges; a modernist object to be dressed in the market status of mass produced commodities, like a 1920s Ford Model T with the potential for conversion into a 1950s Cadillac. In other words, it was a "type" that served as a frame for upholstering in precious "skins" in a wide range of prices and styles.

Frösakull is not a typical modernist house from the inter-war period, but rather a postwar expression of the increasing awareness of consumers as a heterogeneous group. By materially structuring a specific lifestyle – sunbathing and fitness – the building conveys an approach to architecture and the needs to be met. This may be interpreted as a direct response to new and improved production technology and commodity markets based on increasingly differentiated mass production. Both products and consumers were divided into smaller sub-categories between which the differences were decreasing. Frösakull also reveals a tension between elegant, sleek American mid-century modernism and brutal anti-aestheticism. It is a kind of merger between the desire-driven consumer product that flirts with our dreams, and the concrete, immediate, brutal object that appears only in its real setting. The large, illusory window sections and the undulating, transparent ceiling co-exist with recycled steel rafters, wooden slats nailed on slightly askew, and the most basic steel draining board. The building oozes pragmatism rather than aestheticism, which the builder underlines with his affirmation that Frösakull was not built according to the drawing board, but that a great deal was left to be solved by the builders. The design and the solutions are usually the simplest and cheapest possible, and they do not consistently adhere to predetermined notions of measurements, proportions or aesthetics.

The ambivalence that characterizes modernism: its embrace of a contemporary commercial culture and desire-driven consumption on the one hand, and a restraining moralistic relationship with goods and architecture based on needs on the other, is nakedly visible here. The recreational time to which Frösakull opens up, a life without work that

may be devoted to desires such as food, drink and socializing, is constrained by a restrictive moralistic lifestyle. The health and sports movement and naturism involve a practice of self-discipline, which combined with innovative architecture, both allows and prevents extravagant living. In this anti-house, postwar new technology and sober modernity meet the shifts in nature, the nude body and the dreams of the primordial state, naturalness and honesty inherent in outdoor life.

Bruno Mathsson's passport

Translation by Gabriella Berggren