

VILLA CLAËSON
JOSEF FRANK

J O S E F F R A N K

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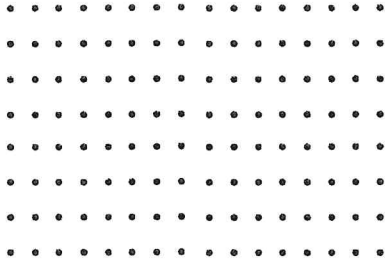
J O S E F F R A N K I S W E L L - K N O W N F O R
H I S C O M P L E X I N T E R P R E T A T I O N O F
M O D E R N I S M I N B O T H A R C H I T E C T U R E
A N D I N T E R I O R D E S I G N .

He studied architecture in
Konstgewerbeschule, in Wien
and started his career in
drawing craft-homes areas.
By 1925, he started his own
furniture firm, "Haus & Gar-
ten" with two other archi-
tects. He was a critical to
the modern standardization
of interior design and the
mass production of different
items within the field of
design. The focus of his work
in both architecture and in-
terior design is the concept

of a home, with a more ir-
dividual objective, descri-
bed with keywords as con-
fort, cozy and colorfulness.
In 1933 he fled to Sweden
because of the Anti-Semetic
Laws in Austria, and later
became chief designer for
Svensk Tenn in Stockholm.



PRINT DESIGNED BY
JOSEF FRANK



VILLA CLAËSON

FALSTERBO, 1927

THOUGHTS ABOUT ARCHITECTURE

In his architecture Frank was greatly occupied with spatial questions, his own buildings are a combination of modern dynamic space and an almost 19th century plan organization. In his text *Das Haus als Weg und Platz*, he describes how one should move through a building as through a city.

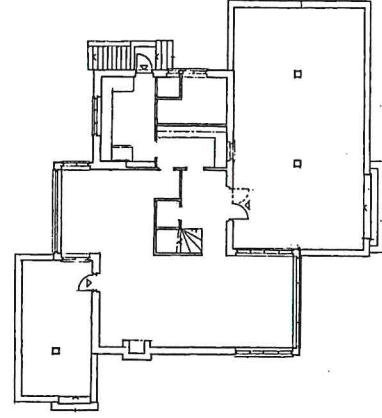
To some extent, Frank employs Adolf Loos' principle of the "Raumplan", which means that spaces have a partly open relationship to each other, are given varying ceiling heights, and are grouped on various levels which are then linked by stairs.

But Frank's buildings do not have the Loos' closed cubic exterior volume. Instead they are influenced by both the free grouping of spaces in the English house and the formal compositions of modern architects like Le Corbusier.

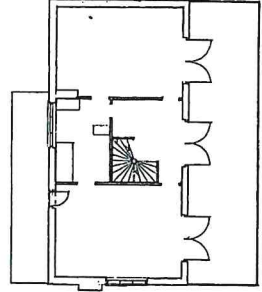
There is also a spatial-psychological aspect which differs from the mechanical objectivity and rational housing ideals of the 1920's.

Movement through space is seen as its own quality-creating factor, which in itself makes the space larger.

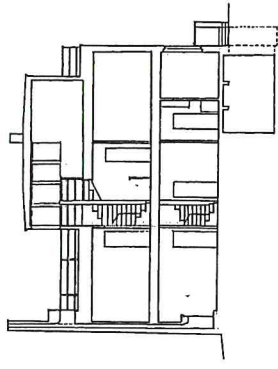
In Falsterbo Frank tests and develops these ideas parallel with his projects in Vienna, and in this house we can clearly see the connection with his ongoing work.



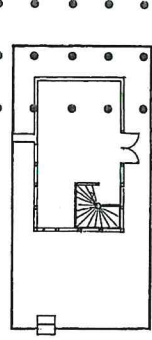
BOTTENPLANING



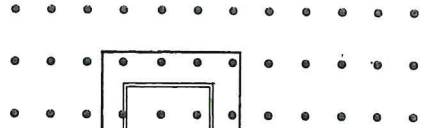
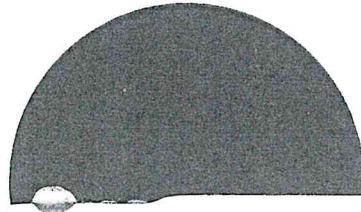
ÖPPREPLANING



SECTION



TAKTERRASS



The first in a series of Frank houses in Falsterbo was the Villa Claeson. The house sits like a stranded boat on the sand health, with views to the sea from the terraces and the lookout on the roof.

The house functions as a sort of staging in order to enjoy the landscape in a distanced manner, with its looks out on the roof and the various terraces. The exterior of the building is dominated by ship railings on the terraces, a clear influence from contemporary modern architecture.

In the Villa Claeson Frank emphasizes movement through the house. On every floor it is possible to move in a circular manner between all the rooms, and the round stair runs up through the house to the lookout on the roof, the roof terraces, and the outdoor to the fireplace. The unusually wide terrace doors on the middle floor open the entire floor to the terrace.

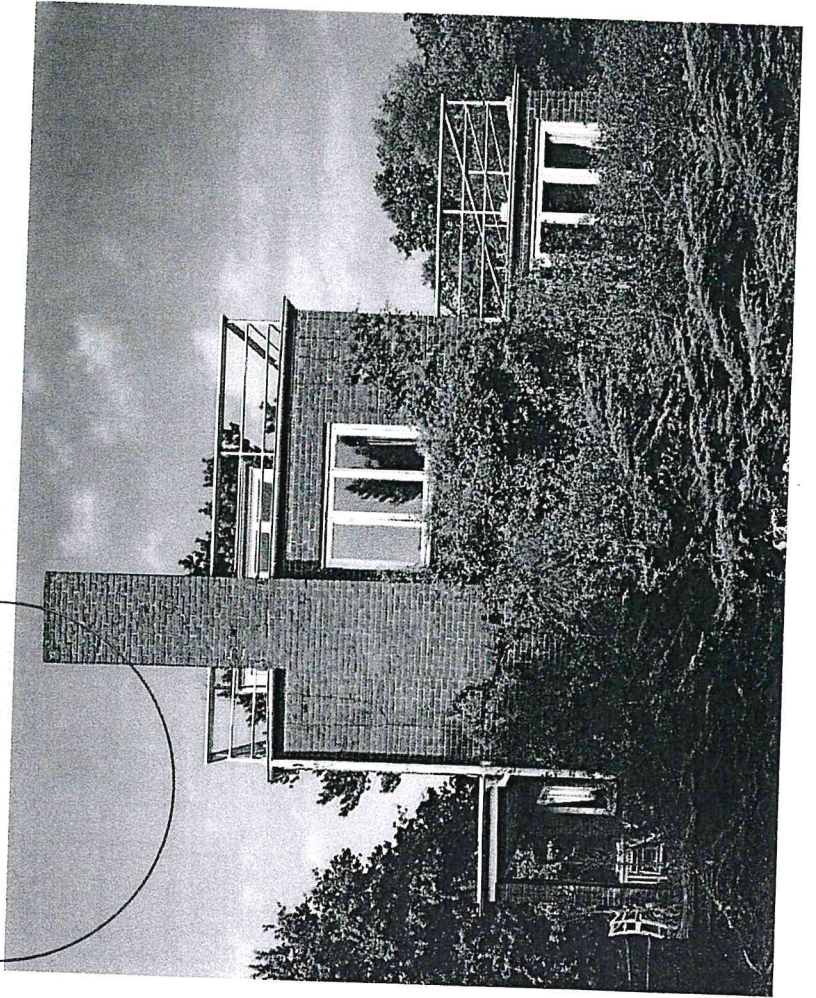
QUOTES BY JOSEF FRANK

“ [...] A WELL-ORDERED HOUSE IS TO BE LAID OUT AS A CITY WITH STREET AND ROADS, WHICH NECESSARILY LEAD TO SQUARES, THAT ARE DISCONNECTED FROM TRAFFIC, SO THAT ONE CAN REST IN THEM.

THE PROPER HANDLING OF THE ROUTE THROUGH A HOUSE REQUIRES A SENSITIVE JUDGEMENT, AND EVERY ARCHITECT CANNOT FOREVER START ANEW [...] ”

“ IT IS IMPERATIVE THAT THIS ROUTE IS SKETCHED WITHOUT CONSPICUOUS MEANS, AND WITHOUT DECORATIVE, BILLBOARD-LIKE MEANS, SO THAT IT NEVER OCCURS GO THE VISITOR THAT HE IS BEING DIRECTED. A WELL LAID-OUT HOUSE IS SIMILAR TO ONE OF THOSE ORD TONER, IN WHICH EVEN THE STRANGER KNOWS HIS WAY INSTANTLY [...] ”

“ [...] THE ROUTE THAT CONNECTS THESE INDIVIDUAL PLACES IN THE LIVING AREAS HAS TO BE DIVERSIFIED SO THAT ONE NEVER EXPERIENCES ITS LENGTH. IN THIS CASE VARIOUS KINDS OF LIGHTING CONDITIONS STEPS, AND OTHER THINGS ARE IMPORTANT AIDS. THE OPENING OF A DOOR INTO A ROOM IS FREQUENTLY OF GREAT (THOUGH OFTEN NEGLECTED) IMPORTANCE. [...] ”



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[...] THE FOCUS OF THE HOUSE IS THE SITTING AREA, ITS PIAZZA. EVERY LIVING ROOM MUST HAVE ITS CENTER, AROUND WHICH IT'S ORDERED, GIVING THE SPACE ITS CHARACTER.

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[...] THIS CENTER HAS TO BE CREATED IN ARCHITECTURAL TERMS. THE NUMEROUS MEANS FOR THIS ARE WINDOWS, NICHEs, COLUMNS ETC. IT ALSO THE ABSENCE OF THE FORMAL CENTER THAT REndERS THE RECTANGULAR ROOM SO UNINHABITABLE.

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[...] FOR EXAMPLE, I WOULD LIKE TO EMPHATIZE A VERY IMPORTANT ELEMENT IN THE ORGANIZATION OF THE HOUSE, THE STAIRCASE. IT MUST BE HANDELED IN SUCH A WAY THAT ONE MAY NEVER HAVE THE FEELING, BEFORE GETTING TO IT OR BEING ON IT, TO HAVE TO MAKE ONE'S WAYFORWARDS AND BACKWARDS; ONE SHOULD ALWAYS PROCEED.

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[...] THE RULES FOR THE GOOD HOUSE AS AN IDEAL DO NOT CHANGE IN PRINCIPLE AND HAVE ONLY TO BE LOOKED AT AFRESH. HOW DOES ONE ENTER A GARDEN? WHAT DOES THE ROUTE LOOK LIKE FROM THE GATEWAY? WHAT IS THE SHAPE OF AN ANTEROOM? HOW DOES ONE PASS THE CLOAKROOM FROM THE ANTEROOM TO REACH THE LIVING ROOM? HOW DOES THE SEATING AREA RELATE TO THE DOOR AND THE WINDOW? THERE ARE MANY QUESTIONS LIKE THESE WHICH NEED TO BE ANSWERED AND THE HOUSE CONSISTS OF THESE ELEMENTS.

THIS IS MODERN ARCHITECTURE [...]

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THE LIVING ROOM IS NOT A WORK OF ART [...] THE LIVING ROOM SHOULD, ON THE CONTRARY, PROVIDE A BACKGROUND AND A RECREATIONAL SPACE FOR ITS OCCUPANTS [...] IT MUST ALSO BE CAPABLE OF ABSORBING ALL THE OBJECTS THAT ITS OCCUPANTS WANTS TO HAVE IN THEIR SURROUNDINGS - WITHOUT LOSING IT'S OWN CHARACTER.

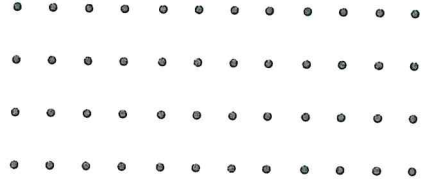
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[...] THE MODERN ROOMS IN WHICH WE LIVE HAVE WHITE WALLS; THIS OFFERS THE ONLY POSSIBILITY OF MAINTAINING THE FREEDOM TO INTRODUCE INTO THEM WHATEVER WE LIKE WITHOUT HAVING TO BOTHER ABOUT THE COLOR USED TO EMBELLISH THEM. [...]

NO NEUTRAL COLORS EXIST [...]

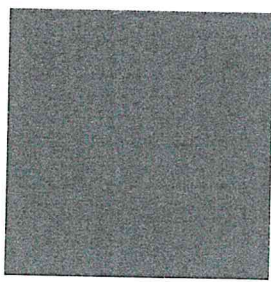
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AT HOME WE TEND TO SURROUND OURSELVES WITH HANDCRAFTED PRODUCTS, BECAUSE WE HAVE COME TO UNDERSTAND THAT SUCH ITEMS HAVE A MUCH GREATER CALMING EFFECT THAN THOSE CREATED BY THE MACHINE IN THAT THEY CONVEY THE CALMNESS WITH WHICH THE CRAFTSMAN'S ATTENTIVE HAND SLOWLY PRODUCED THEM.






“ THE SIZE OF THE ROOM CAN BE DE-
DUCED MOST EASITY FROM THE FLOOR,
WHICH WE WALK ON. EVERY ELEMENT IN
THE DIVIDED SURFACE IS IMMEDIATELY
PERCEIVED AS A UNIT AND MULTIPLIED
BY OUR CONSCIOUSNESS. FOR THIS REA-
SON, A MONOCHROME, UNDIVIDED FLOOR
FEELS UNSATISFACTORY[...] THIS IS
ALSO WHY WE FEEL COMFORTABLE IN A
ROOM WITH A RAFTER CEILING[.] ”



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“ A NATURAL COLOR NEVER SEEMS AS STRIKING AS ONE THAT HAS BEEN
CHOSEN DELIBERATELY BECAUSE WE PERCEIVE STONE AND TIMBER AS
GIVEN MATERIALS, AS NEUTRAL ELEMENTS, WE DON'T ONLY SEE THROUGH
OUR EYES. [...] ”



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