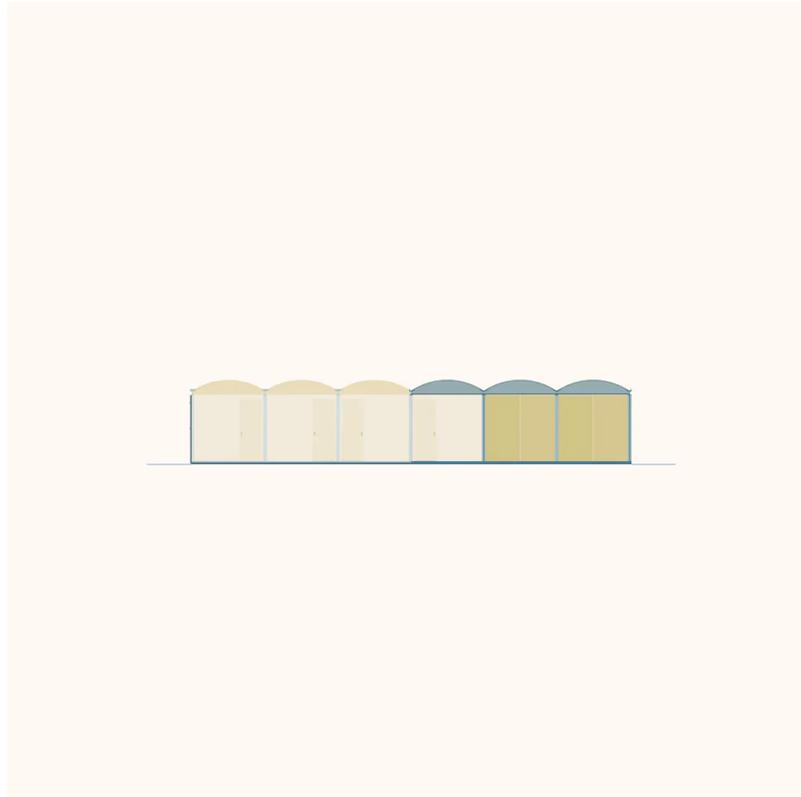


家は何のためにあるのだろう WHAT IS A HOUSE FOR 住宅所为何



にある、ブルーノ・マツト
できました。到着して中に
た。オリジナルの家具やオ
残っていました。家は劣化
プラスチックの屋根は、黄
めてもなお、その優美で自

Mikael Olsson: Around 2000, I got access to Bruno Mathsson's summer house in Frösakull, which he designed in 1960. I arrived, entered and realised that it had been untouched for years. It was full of original furniture and objects, including cutlery and Mathsson's personal belongings. Parts of the house were degraded; fungus grew on walls, the fibre reinforced plastic roof had become yellowish. Despite nature starting to reclaim the house, its elegance and naturalness remained.

米卡尔-奥尔森：2000年左
是他在1960年设计的。我来
里充满了当初的的家具和物
化了；墙壁上长出了真菌，
开始回收这所住宅，但它的

の感覚は何なのか、居ても
プロジェクトを始めても良い
えるには、ここにもっと長
か、それに何が私を惹きつ

Initially, I felt a mix of attraction and repulsion. I couldn't stop thinking about what this feeling meant. I decided to ask the owners if I could have the keys to the house and initiate a photographic project about it. To finish the work, I felt that I needed to stay there longer, I needed to explore how the building was changing and what effect it was having on me.

起初，我感觉到一种吸引力和
决定问问业主，我是否可以
完成这项工作，我觉得我需
的，它对我有什么影响。

こへ行くことができまし
た。私は、一人でいること
これは、芸術的探求のための
冬や春は、とても寒かった
私の写真のイメージから
が、固く凍っています。3

I got the keys, and for many years, I went there whenever I wanted. Nobody was really using the house during this time. I was there by myself and did not invite other people. It was a place of artistic exploration. During the summer I went there for longer periods. In the winter or spring, it got very cold; when it was cold outside, it was even colder inside. You can sense this in some of my images. Inside, there were buckets of water, frozen solid, even in the beginning of May.

我拿到了钥匙，许多年来，
这所住宅。我独自在那儿，
那里的时间更长。在冬天或
的一些图片中感受到这一点。

寸大のテストなのです。動
料理ができますよ。それ
家の中から外を観察する
できます。

The house is a full-scale test of Mathsson's ideas on how to dwell. Movable walls, a stove on wheels. You could actually cook both inside and outside. And Mathsson himself sometimes even slept outside. When looking out from the house during the daytime, you see nature either through glass or corrugated plastic walls.

这所住宅是对马特松对居住
炉。你实际上在室内和室外
向外看时，你可以通过玻璃

大自然成为一个事情发生的
况就相反了。对路过的人来
现了。它们在客厅里是清晰
廊。

作为一个摄影师，一个艺术

しが木々を揺らすのがわかる
が、通り過ぎる人々にとっ
シルエットが現れてきま
に。そして中庭では、ぼん
を歪め、輪郭を柔らかくし

Nature becomes a scene where things happen. You observe it and can see how the wind moves the trees. In the evening, the opposite is true. The house is a scene to the people passing by. Nature disappears into darkness and moving silhouettes emerge. They are sharp and explicit in the living room and blurred in the courtyard, because of how the plastic panels distort the shapes and soften the contours.

ってきました。画家が自分
、イメージメイキングの奥
導いてくれました。

As a photographer, an artist, I treated the house as a painter going to his studio. I went there to dive in and explore the depths and possibilities of image making. The questions that guided me were:

ののだろうか？写真とは何な

How can architecture be represented in a two-dimensional image? What is photography? I wanted to experiment.

WHAT WERE THE EXPERIMENTS ABOUT?

戻す前に、さまざまな
した。どういうわけか、誰
チェックするのではないかと
いるようにくつろげるよう
ほどに。マットソンのカト

In the beginning, I was quite cautious. I arranged different 'settings' and took fast Polaroid's, before putting everything back how it had been. Somehow, I thought that somebody would come back to see how it looked, to check what I was up to. But after a while I felt quite at home in the house and became more relaxed. I even started cooking there, using Mathsson's cutlery.

らかにしようと、繰り返
し、その先にあるものを見
み立て、写真を撮り、印刷

Over the years, I rearranged the space many times to uncover its hidden potential; to deconstruct and see beyond its obvious spatial organisation. I was just testing. Composing images, taking photographs, printing.

を取り払い、空間の新しい
「Södrakull Frösakull」には、い
は、ひとつのシリーズに
ています。平面図を見る
パティオを含んでも、せいぜ

The house became a testbed. I even took parts of the ceiling down to unfold new spatial possibilities. In my book *Södrakull Frösakull* several different rooms are present. These images are fused into a series which gives the impression of the house as a much larger space than it is. Looking at the floor plan, you realise that it's a small house – around 10 × 15 meters, including the external patio.

何なのか、何になり得るの
の視線をひきつけるイメー
、が実験できたのです。

For me the whole experience was a perfect opportunity to question the idea of what an image of architecture was, or what it could be. I was experimenting with how the building and its interior could help me create images that would attract the gaze of a viewer.

HOW DID YOUR OWN WORK EVOLVE DURING THE EXPERIMENTS AT FRÖSAKULL?

化したのでしょうか？

During the project I explored different ways of representation, of how to show and represent space. That's why I can now easily shift back and forth between commissions and my own artistic projects. It's about handling different kinds of representations and ideas – and now I know how to switch from a representation mode which harmonises with my client's, aesthetics preferences to the one that engages me personally.

さまざまな表現方法を探求す
と自分自身のアートワーク
さまざまな表現方法やアイデア
美的な好みと調和する表現
みのモードへと切り替える

My own work always deals with image, history and photography. When I do commissions, I am not an artist. But I use my artistic knowledge to strengthen the work of the client in the form of an image.

写真。コミッションワーク
ストとしての知識を活かし
トの作品を強化することで

At the start, I just went to the house and photographed. But after a while, I had to restart my mind to see what I actually saw. I like to use a 4 × 5 analogue camera and with this you work really slowly. Your mind slows down. You start thinking about what appears in front of the camera. You are concentrated. All this leads to observations that remain in your mind for years.

、しばらくたって、私が本
入れ替える必要を感じまし
そうすると作業が非常に
きます。カメラの前に、何

A common problem of perception is that it quickly becomes mindless and superficial. You need to discipline yourself to look outside the box. „You can't see

是为了潜入并探索图像制作的
像中得到体现？什么是摄影？
我想做实验。

实验的内容是什么？

在开始的时候，我是相当谨慎
后把所有东西放回原处。不
但一段时间后，我在这所住宅
饭，使用马特松的餐具。

多年来，我多次重新布置这个
织。我只是在测试。构思图

这所住宅成了一个试验台。我
在我的书《索德拉库尔客弗》
的房间。这些图像被融合成一
间。但看一下平面图，你会清
米。

对我来说，这段经历是一
我在试验建筑和他的内部如

你自己的作品在佛罗萨库

在这个项目中，我探索了不同
现在可以轻松地在委托项目和
的表现和想法——现在我知
与的模式。

我自己的工作总是涉及到图
用我的艺术知识，以图像的

一开始，我只是到房子里去打
我到底看到了什么。我喜欢
慢。你开始思考出现在镜头前
的脑海中停留多年。

洞察力的一个常见问题是，「
题。”你不能只见树木不见森
的感知。我经常告诉自己我要
现在那里一样。

你的书《索德拉库尔-弗

是的，在索德拉库尔的另一
人住在那里。它年久失修，

我猜每个人都知道发现一个
用你的眼睛穿透内部。我想
抽象的图像。

你认为被遗弃的夏季别墅

事情正在发生变化。我对摄影
旧，它也以一种极端和集中的
位重要的设计师。他的想法和
康、轻盈、空气和阳光非常

です。こういったことの本質だと思います。

的なものになってしまうことがあるのです。「木を見ていには、認識すらなくなるい間かせています。目の前

、二つの家で二つの撮影方

の日常生活の家です。私がいて中に入ることもできません、て撮影したのです。

、もう感覚は、誰しもが持ついた目が家の中へと浸透し、写真は、本の最初の方に載

た彼の家よりも、さらに深

全くノスタルジックなものルジアが感じられるかもし、社会に深く根差した考え、力のあるデザイナーでし、りとわかります。彼は、自、のに、非常に強い興味を

であるエドガー・カウフマン、ース・ファンデル・ローエ、っています。彼女は、マックオリジナル写真に映っているームズには、ロサンゼルス

家がずっとそこにあるわけ、もわかって存在するでしょう、消えてしまうもので、は、楽しいことなのだと思、ルのサマーハウスが好きな、げかけてくれるのです。そ、決まり切ったことなど、や、ってみようという気にさせ、魅了される。そういったこ、。

ングもありません。つまり、興味です。この家は、どこにも家は、あなたに簡単につい、ない。慰めてもくれない。普遍的なものだと思うので

、た。彼の作品や考えをより「コスタにある、彼のデザイン、慢してくれるオーナーや、

the forest for the trees". You've seen a tree so many times, that you eventually stop perceiving it. I often tell myself to restart – to allow my mind to perceive what is in front of it, as if it were there for the first time.

YOUR BOOK SÖDRAKULL FRÖSAKULL SHOWS TWO DIFFERENT HOUSES AND DIFFERENT WAYS OF APPROACHING THEM.

Yes, the other house, in Södrakull, was Mathsson's full time residence. When I first visited it, nobody lived there. It was in disrepair, and I didn't have access. I walked around and took Peeping Tom images.

I guess everybody recognises the feeling of finding an abandoned house and being interested in how it looks inside. You go close, and with your eyes you try to penetrate the interior. I wanted to translate this moment into photographs. Those pictures became the beginning of the book – the more abstract images.

DO YOU THINK THE ABANDONED SUMMER HOUSE PROVOKES A DEEPER FEELING OF SADNESS THAN THE ABANDONED RESIDENCE?

Things are changing. My idea of photography is not at all nostalgic. Even if Mathsson's house represents some kind of nostalgia, it also represents, in an extreme and concentrated way, ideas that are deeply rooted in the modern Swedish society. Mathsson was an important designer. He had ideas and preferences that clearly found expression in his projects. He was very interested in naturism, fitness, lightness, air, sun.

Mathsson went to the USA. He met Edgar Kaufmann, a curator at MoMA. He was introduced to the American architectural scene. He met Mies van der Rohe's client Mrs. Farnsworth. She even bought Mathsson's furniture, and it is his furniture that we see in the original photographs of the Farnsworth House. He visited Charles and Ray Eames during the construction of their house in Los Angeles.

When building with 1950's plastic elements, the house is not meant to be there forever. A stone house, on the other hand, can stand for centuries. A paper house has fragility in its DNA. It will disappear. To accept the condition of temporary existence is interesting, I think. It's very relaxing. I guess that it is what I like about the summer house in Frösakull. It forces you to question your idea of what a house is. In such a structure you start to act in a less conventional way. You don't do the obvious. Its undefined open character invites you to try things out. It creates the unexpected. That's what attracts me to it. I find it healthy and good for the mind.

The house doesn't have a center. There is no central heating; the definition of where the warmth begins and where it stops is diffuse. The house is somehow everywhere and nowhere. It's not a house that comforts you with easy associations and predictability. It is for these reasons, that I find the Frösakull house much more interesting and universal than sad or nostalgic.

I have visited nearly all of Mathsson's other houses, too. I went to see them because I believed that they would help me to understand his work and ideas better (and I also made a film on his row houses in the Swedish town of Kosta). Sometimes I met owners boasting about original chairs and wearing jackets from the fifties. Some people like being controlled by the past, by memories of better times or arbitrary sentiments. This surprises me.

I try to exclude all sentimentality from my work. Even if the motif is sentimental, I don't want to herald this as a message. I think it's dangerous.

马特松去了美国。他遇到了建筑界。他遇到了密斯-凡-德在范斯沃斯宅的原始照片中、住宅的过程中，他拜访了他

当用1950年的塑料元素建造以矗立几个世纪。纸房子的目的，我认为。这是很放松的。你质疑你对住宅的想法。在明显的东西，它未定义的开放吸引我的地方。我发现它是

这所住宅没有一个中心。没有不知何故无处不在，也无处之宅。正是由于这些原因，我

我也几乎参观了马特松的所有理解他的作品和想法（我还到业主吹嘘他们原始的椅子，时代的回忆或任意的情绪控制

我试图在我的作品中排除所有信息来预示。我认为这很危险

而现在，住宅的出售切断

是的，这是件好事。如果我下。有一次，业主甚至问我

我拒绝了，因为如果我买了

你迷恋的是什么？

如何制作有趣的图像。

你现在正在研究哪些想法

对物体的感知和物体本身之在我的作品中，物体本身没有某种程度上是一种描述。你一种慰藉，但这是一种技术镜头，我阐明了我对感知和

它不关乎于材料，它不关乎表达它。一旦你作为一个建筑你作为一个记录者工作时，图像制作者工作时，它是事Nádas)在《奥夫》一书中、目所做的书。可以这么说，我

我将进一步探索这些主题——的项目中，我从2000年开始

2022年11月5日

ました。過去や、良かった
・ロールされるのが好きな人

AND NOW, DID THE SALE OF THE HOUSE CUT ALL POSSIBILITIES OF
GOING THERE?

いるのです。モチーフがセ
伝えるようなことはしたく

Yes, and it's a good thing. If I still had the keys, I would go there and take more pictures. At some point, I wanted to stop. At one point the owners even asked if I wanted to buy the house!

行けないのですよね？

I declined, because if I had bought it, I would have become its prisoner. I was so obsessed by it.

そこに行って、写真を撮っ
ーが私に、その家を買わな

WHAT WERE YOU OBSESSED ABOUT?

How to make interesting images.

ていたでしょう。本当にと

WHICH IDEAS ARE YOU WORKING WITH RIGHT NOW?

The difference between the perception of the object and the object itself.

か？

In my work, the object itself is less important than the perceptive experiments it allows. However, an image is always a description in some way. You can't get away from that. Using analogue film, photography is a relief of the world in front of you. But it's a technical reproduction. A camera is not a machine. It's an apparatus. Using different lenses, I articulate my ideas on perception and representation, regardless of the object.

対象が生み出す知覚的実験
であって、そこから逃れる
あなたの目の前に映る世界の
カメラはマシーンではない
う、私の知覚と表現に対す
係ありません。

It's not about the material, it's not about the object, it's not about the motif. It's about how you approach it, how you articulate it. Once you understand this as an architect or an artist it changes the way you look at things. When you work as a documentarist, it's about what's there. But when you work as an artist, or as an image maker, it's a combination of facts and imagination, as the author Péter Nádas notes in on | auf, the book I did on the Serpentine Gallery project by Herzog & de Meuron and Ai Weiwei. I, so to speak, borrow the buildings to create an "autonomous space".

はなく、どのようなアプ
いるいはアーティストとし
わると思います。ドキュメ
、あなたがアーティスト
ジョンとを組み合わせる事が
レイのサーペンタイン・
が、そのことを指摘してく
]」の創造なのだ。

I will explore these themes – perception, displacement, liminal spaces – further in a project on Sigurd Lewerentz, which I have been working on since 2000.

05.11.2022

していきたいですね。とり
は。かれこれ、2000年か

[Mikael Olsson](#)

Mikael Olsson is an artist and photographer, trained at the Department of Photography and Film at the University of Gothenburg 1993-96. His book projects include Södrakull Frösakull (Steidl, 2011), on | auf (Steidl, 2020), Olsson Mikael (Art and Theory, 2022), LWRNTZ [work in progress] (with Jan-Erik Lundström, Andersson Örn, 2022). He has had solo exhibitions at Hasselblad Center in Gothenburg (2009) and Columbia University in New York (2011). In 2018, Olsson and the architect Petra Gipp presented a work on Lewerentz in the main exhibition of the Venice Biennale of Architecture. Olsson has also acted in films such as Ruben Östlund's The Square, Luca Guadagnino's Suspiria and British artist and director Isaac Julien's Lessons of the Hour. He is represented by Galerie Nordenhake, Stockholm/Berlin/Mexico City.

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