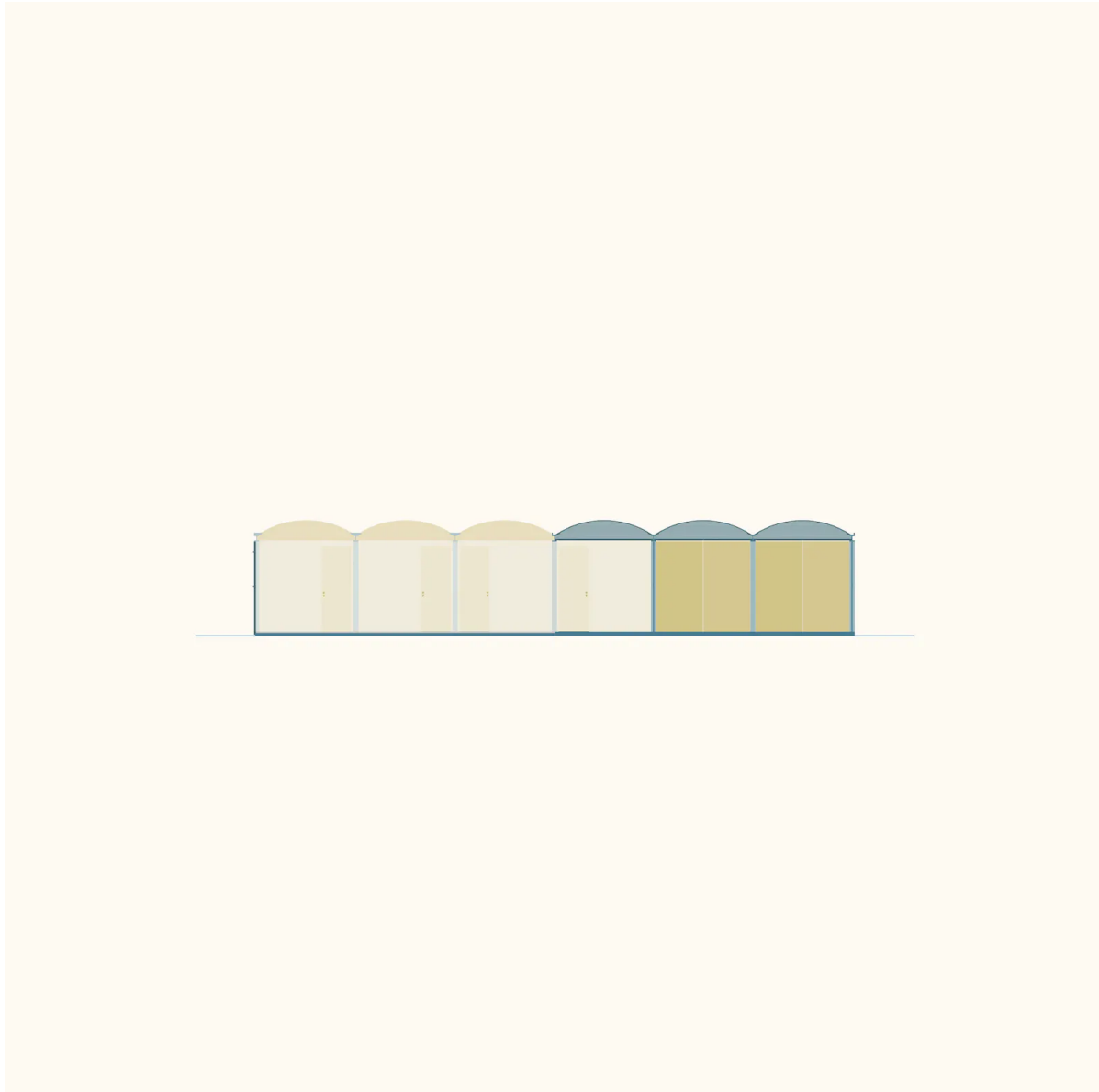


家は何のためにあるのだろうWHAT IS A HO



にある、ブルーノ・マット Mikael Olsson: Around 2000, I got access to Bruno Mathsson's
きました。到着して中に入 in Frösakull, which he designed in 1960. I arrived, entered and re:

オリジナルの家具やオブジェが置いてありました。家は劣化したプラスチックの屋根は、黄味でもなお、その優美で自然

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

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、固く凍っています。3

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

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。そして中庭では、ほんを歪め、輪郭を柔らかくし

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。

had been untouched for years. It was full of original furniture and including cutlery and Mathsson's personal belongings. Parts of it degraded; fungus grew on walls, the fibre reinforced plastic roof yellowish. Despite nature starting to reclaim the house, its elegant naturalness remained.

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 house and initiate a photographic project about it. To finish that I needed to stay there longer, I needed to explore how the building was changing and what effect it was having on me.

I got the keys, and for many years, I went there whenever I wanted, really using the house during this time. I was there by myself and other people. It was a place of artistic exploration. During the summer I stayed there for longer periods. In the winter or spring, it got very cold; very 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 middle of May.

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

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

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

のだろうか？写真とは何な

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

る。どうやって表現するの

How do I represent it? How do I express it?

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How do I represent it? How do I express it?

WHAT WERE THE EXPERIMENTS ABOUT?

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

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

The house became a testbed. I even took parts of the ceiling down to explore new spatial possibilities. In my book *Södrakull Frösakull* several images 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 that it’s a small house – around 10 × 15 meters, including the extension.

For me the whole experience was a perfect opportunity to question 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 attract the gaze of a viewer.

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

During the project I explored different ways of representation, of how to represent space. That’s why I can now easily shift back and forth between client commissions and my own artistic projects. It’s about handling different representations and ideas – and now I know how to switch from my own representation mode which harmonises with my client’s, aesthetic.

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
のモードへと切り替える

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

しばらくたって、私が本
入れ替える必要を感じまし
うすると作業が非常にゆっ
す。カメラの前に、何が現
こういったことの全て
思います。

的なものになってしまうこ
あるのです。「木を見てい
こは、認識すらなくなる
い聞かせています。目の前
です。

二つの家で二つの撮影方

の日常生活の家です。私
て中に入ることもできませ
て撮影したのです。

まう感覚は、誰しもちが
たの目が家の中へと浸透し
写真は、本の最初の方に載

preferences to the one that engages me personally.

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

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

A common problem of perception is that it quickly becomes mind superficial. You need to discipline yourself to look outside the box “see the forest for the trees”. You’ve seen a tree so many times, then eventually stop perceiving it. I often tell myself to restart – to allow 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 THE

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

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

DO YOU THINK THE ABANDONED SUMMER HOUSE PROVIDES A DEEPER FEELING OF SADNESS THAN THE ABANDONED

Things are changing. My idea of photography is not at all nostalgic

彼の家よりも、さらに深い
 全くノスタルジックなもの
 レ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
 じとわかります。彼は、自
 りに、非常に強い興味を

あるエドガー・カウフマン
 ス・ファンデル・ローエや
 ています。彼女は、マット
 ノジナル写真に映っている
 ムズには、ロサンゼルス

がずっとそこにあるわけ
 わたって存在するでしょう
 消えてしまうものです。そ
 しいことなのだと思いま
 ナマーハウスが好きなんだ
 けてくれるのです。そう
 まり切ったことなど、やら
 てみようという気にさせて
 了される。そういったこと

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

Mathsson's house represents some kind of nostalgia, it also repr
 extreme and concentrated way, ideas that are deeply rooted in th
 Swedish society. Mathsson was an important designer. He had i
 preferences that clearly found expression in his projects. He was
 interested in naturism, fitness, lightness, air, sun.

Mathsson went to the USA. He met Edgar Kaufmann, a curator a
 was introduced to the American architectural scene. He met Mi
 Rohe's client Mrs. Farnsworth. She even bought Mathsson's furn
 his furniture that we see in the original photographs of the Farns
 He visited Charles and Ray Eames during the construction of the
 Angeles.

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

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

I have visited nearly all of Mathsson's other houses, too. I went to
 because I believed that they would help me to understand his wo
 better (and I also made a film on his row houses in the Swedish t
 Sometimes I met owners boasting about original chairs and wea
 from the fifties. Some people like being controlled by the past, b
 better times or arbitrary sentiments. This surprises me.

た。彼の作品や考えをより
 コスタにある、彼のデザイ
 買してくれるオーナーや、
 した。過去や、良かった時
 ールされるのが好きな人も

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

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 a
 pictures. At some point, I wanted to stop. At one point the owner
 I wanted to buy the house!

いけないのですよね？

I declined, because if I had bought it, I would have become its pri
 obsessed by it.

そこに行って、写真を撮っ
 が私に、その家を買わな

WHAT WERE YOU OBSESSED ABOUT?

ていたでしょう。本当にと

How to make interesting images.

WHICH IDEAS ARE YOU WORKING WITH RIGHT NOW?

、？

The difference between the perception of the object and the obj

In my work, the object itself is less important than the perceptiv
 allows. However, an image is always a description in some way. \
 away from that. Using analogue film, photography is a relief of th
 of you. But it's a technical reproduction. A camera is not a machi
 apparatus. Using different lenses, I articulate my ideas on perce
 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
 、私の知覚と表現に対する

It's not about the material, it's not about the object, it's not about
 about how you approach it, how you articulate it. Once you unde
 an architect or an artist it changes the way you look at things. W
 as a documentarist, it's about what's there. But when you work a
 as an image maker, it's a combination of facts and imagination, a:

ありません。

はなく、どのようなアブ
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
ョンとを組み合わせる事が
エイのサーペンタイン・
入、そのことを指摘してくれ
の創造なのだ。

していきたいですね。とり
ま、かれこれ、2000年か

Péter Nádas notes in on | auf, the book I did on the Serpentine Garden by Herzog & de Meuron and Ai Weiwei. I, so to speak, borrow the create an “autonomous space”.

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

05.11.2022

Mikael Olsson

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

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