

THE FOUNDATIONS OF THE HOME

*KVAE & BARK, MIKAEL OLSSON
SVENSKA HEMMETS STUDIER
ANDREAS NOBEL & JOAKIM ZICKERT
PERIPHERAL WORKS, PERNILLA
WÅHLIN NORÉN, JOHAN JÖNSSON
SVENSKA INSTITUTET FÖR STANDARDER (SIS)*

CURATED BY MIKAEL ANDERSSON & ERIK TÖRNKVIST

THE FOUNDATIONS OF THE HOME

What is a home, beyond concrete space, beyond architecture, beyond the imagery of home ads?

The Foundations of Home explores what constitutes a home in its most basic elements: material, sensual and conceptual. It is an exhibition that looks beyond architecture to reveal the fundamental and timeless characteristics of the home - its foundations. The eight foundations around which the exhibition is designed - memory, space, hearth, tradition, care, the shell of the home, the measure of the home, food - have been taken apart, reinterpreted, reworked and redesigned in different materials and media, with a more or less direct connection to architecture, to space, to the home. There is, of course, no overall claim. Perhaps there are as many perceptions of the home as there are homes?

Among the exhibition contributions are photographs, furniture and clay house elements. Carpentry, a smoke-house, spatial installations and standardization drawings. Here, the home

appears both as a concrete place - a material manifestation of theories, stories, visions - and as an image, a metaphor, through which current issues of sustainability, authenticity and security are deepened and problematized. What happens when the caring mindset inherited in traditional craft practices is transferred to the level of architecture and urban planning, as Pernilla Wåhlin Norén indirectly suggests in her installation? Could architects and urban planners think more like artisans, tactile, physical, sensual and intimate? How would a kind of artisanal urban planning affect our living environments?

How is a home shaped, materially and metaphorically?

A home is shaped by rules and norms: aesthetic, social, legal and technical, just as Swedish Home Studies (SHS) shows in its research-based exhibition *The Last Room*. Language, memories, encounters, bodies and time are all important components in shaping, or not shaping, a home. As author Mara

Lee points out in an insightful essay on Per Olov Enquist's writing, home always has a negation: homelessness, not feeling at home, alienation, the unfamiliar.

Both the sense of home and the memory of home thus move between different, often shifting, poles. Such a movement can be seen in Mikael Olsson's *LWRNTZ 01 (Workers' housing, Karlshäll, Luleå, 1911-13, with T. Stubelius)*, a photograph that depicts a home - but a home that no longer exists, materially, in the topography. Olsson explores the tension between perception and representation, here in the form of traces of the architect Sigurd Lewerentz's workers' housing on the outskirts of Luleå. They are now gone, but for some they may still constitute a 'home', in the sense of a place to return to, at least in memory. This process of remembering is reminiscent of the "spatial consciousness" that, according to critic Mikael van Reis, plays a central role in Lars Norén's writing: where his childhood home - a hotel in Genarp, Skåne - is

constantly present in his “senses and memories.”

The fact that the home is both a metaphorical place and a concrete space is also evident in the important work Johan Jönsson is currently doing for Ukraine, in the development of construction methods to quickly build homes in the war-torn country using local natural resources.

What is the function of the home, from both a practical and political perspective?

Today, the home is a place where different interests meet and clash, a place where conflicts arise between people, technology and capital. With digitalisation and remote working, ownership of our homes - and perhaps even our thinking - has been partially taken over by tech giants and our employers. As the American art theorist and critic Jonathan Crary points out in his thought-provoking 2022 book of essays *Scorched Earth*, we are trapped in the ‘internet complex’, perhaps

even in our homes, affecting our sense of time, space and self.

But the home also has critical potential, as in Andreas Nobel and Joakim Zickert’s kitchen. It’s a kind of less-is-more commentary on today’s consumerism and affluent society, with references to both a traditional Japanese interior design tradition and the cooking culture of older times. Carpentry as resistance. This strategy is also activated in Peripheral Works’ reinterpretations of old furniture from Västerbotten - an ongoing project that takes its cue from Kenneth Frampton’s architectural-theoretical concept of critical regionalism, but which is here transferred to the field of furniture design in order to seek answers to the question: how can old furniture traditions be translated into our time without becoming frozen in a nostalgic idiom?

The practical, economic, architectural and ideological aspects of the home are finally brought together in KVAE & BARK’s spatial installation where

home and nature are interwoven in a series of staged tableaux: the long table as a concrete gathering place and metaphor, a pantry where life and art meet in raw materials and preservation techniques, partitions that form smaller spatialities and can function as drying racks, storage devices or perhaps display cases. The contribution is both an archive and an action, a place for things and events, just like the home in its most everyday form.

As summer turns to fall, KVAE & BARK will transform the installation into a more intimate space, further exploring the mutability and foundations of the home.

MIKAEL ANDERSSON & ERIK TÖRNKVIST

Mikael Andersson is a PhD student in museology at Umeå University, critic and editor.

Erik Törnkvist is an architect specializing in restoration, transformation and theory.

FLOOR 4

[memory]

ROOM A

Mikael Olsson

LWRNTZ 01
(Worker's housing,
Karlshäll, Luleå, 1911-13,
with T. Stubelius)
silver gelatin print
147x117 cm
2021

Literary scholar Birgitta Holm writes in one of her books about the creative function of memory. According to Holm, memories evoked by the madeleine cake in Marcel Proust's suite of novels are "creation itself, that which is to create art." The critic Peter Cornell writes something similar: "Everyday material things harbor coagulated memories that can suddenly dissolve in the consciousness of anyone who happens to pass by."

LWRNTZ 03
(Resurrection Chapel,
Woodland Cemetery,
Stockholm, 1915-25)
silver gelatin print
80x60 cm
2017

What memories does Mikael Olsson's *LWRNTZ 01 (Workers' housing, Karlshäll, Luleå, 1911-1913, with T. Stubelius)*, in which traces of a residential area in Luleå are hidden? The photograph, together with *LWRNTZ 03 (Resurrection Chapel, Woodland Cemetery, Stockholm, 1915-25)* and *LWRNTZ 04 (Resurrection Chapel, Woodland Cemetery, Stockholm, 1915-25)*, is part of an ongoing project based on the work of the architect Sigurd Lewerentz. Olsson has long since freed himself from the dogmas of photography - he does not document architecture. He creates images in relation to architecture, based on architecture, with architecture as his interlocutor. Olsson does not try to represent Sigurd Lewerentz's architecture (or Bruno Mathsson's, with whom he began a dialog in the 2010 book *Södrakull Frösakull*, or Herzog & de Meuron and Ai Weiwei's Serpentine Pavilion, the subject of *on / auf* from 2019).

LWRNTZ 04
(Resurrection Chapel,
Woodland Cemetery,
Stockholm, 1915-25)
silver gelatin print
147x117 cm
2017

Memory, history, place. As Olsson himself has put it, his photographs explore the recreation of history and the presence of history in the present. In the words of the Hungarian writer Péter Nádas, what is at the center of his work is "the tension between the faculties of perception and the conventions of perception, between the reality of observation and the reality of seeing, between the concrete and the abstract." Somewhere in there we also find home, in the borderland between the concrete and the abstract.

Mikael Olsson (b. 1969) is an artist based in Stockholm. He is represented by Galerie Nordenhake.

[room]

ROOM A Housing regulations, standards and design manuals have determined the design of homes in Sweden since the 1940s. Initially, an attempt was made to define a set of rooms that would form the backbone of a good dwelling: entrance, kitchen, living room, bedroom, bathroom and balcony. The Swedish National Board of Housing, Building and Planning's current building regulations are intended to be less detailed so as not to hinder technological development. However, the result has proved to be somewhat contradictory: while detailed room requirements have disappeared, technical requirements around accessibility and energy performance are being cemented. Previous requirements on dimensions, sizes and shapes have been replaced by functional requirements, with drawings focusing on furniture and fittings, beds, seating areas or kitchen counters, completely disconnected from their spatial context. Space as a separate entity has dissolved and become abstract.

Swedish home studies

The last room

The architectural installation by Daniel Movilla Vega, Lluís J. Liñán, Anneli Zetterström and Oskar H. Germann explores the interplay between housing standards and actual everyday life - living and living - at the intersection of power, identity, and aesthetics. The group has designed the final living space according to prescribed norms and standards, in order to critically examine it: What kind of space is it, and what does it do?

By questioning the role of architecture in shaping societal narratives and norms, the installation can identify the resilience of current housing recommendations as well as the paradoxes inherited in the "Swedish home". The changing nature of Swedish housing regulations and standards shows that the development of a housing culture is as unstable as the fate of the rooms.

Swedish Home Studies, SHS, is an architectural and research group consisting of Daniel Movilla Vega (b. 1984), Lluís J. Liñán (b. 1986), Anneli Zetterström (b. 1984) and Oskar H. Germann (b. 1999).

[the hearth]

ROOM B
**Andreas Nobel
& Joakim Zickert**
**The house within
the house**

In 1851, architect Gottfried Semper defined the hearth as the fundamental element of architecture, the core around which the roof, walls and foundation are built. From the simple room of the primitive hearth, the kitchen has continuously evolved to become a representative room that is considered a reflection of the social and economic status of the resident. Today's kitchens are increasingly large and contain more and more technologically advanced equipment: the kitchen is now the single biggest expense in furnishing a home.

This trend is challenged in Andreas Nobel and Joakim Zickert's simply made kitchen - a solution that provides greater flexibility and mobility in the organization of the home while contributing to less material consumption, lower costs and lower energy consumption. It is a kitchen where social interaction takes center stage, where cooking and eating are more important than furnishings and appliances. In Nobel and Zickert's kitchen, food is prepared sitting on the floor and the meal is eaten around the unit, preferably lying on carpets, a reference to the meal culture of earlier historical eras - something they believe contributes to better meal ergonomics and a more concentrated social interaction.

Nobel and Zickert take an almost neo-Luddite approach to both furniture production and cooking. Nobel explains: "The fewer tools you have in the kitchen, the more well-prepared the food. The same applies to carpentry and furniture design. Tools make you helpless, they make you passive. Mixer sticks and power saws are aids. Knives and hand saws are tools. Tools activate you."

The kitchen is designed so simply that anyone with access to a little wood and a few carpentry tools can build their own version. As a guide, Nobel and Zickert have compiled a description that visitors to the Kunsthalle are welcome to take with them. Feel free to share the description: through the carpentry and use of this simple kitchen unit, a small movement can arise against the kitchen as a status manifestation - against the shit dreams, to use Nina Björk's term - and towards a more authentic, social and resource-conscious attitude to life.

Andreas Nobel (b. 1966) is a designer and professor of furniture design *Joakim Zickert* (b. 1993) is a designer and furniture maker. Both are active in Stockholm.

[tradition]

ROOM A In the 1960s, Per-Uno Ågren wrote a series of articles about old Västerbotten furniture in *Västerbottens-Kuriren*. It became so popular that the newspaper texts were compiled into a book, a "booklet", *Gamla möbler i Västerbotten* (1963). It describes a regional history of furniture in three categories: seating furniture, reclining furniture and tables. Some examples: the twelve-legged chair, the shoe chair, fixed wall benches, the canopy bed, the bench table, the folding table, all illustrated in drawings by Clara Salander.

Peripheral Works

In Progress

Old furniture in Västerbotten

The idea was that Ågren would make a sequel, but that never happened. Now, over half a century later, the book has at least been given an afterlife in the form of a kind of materialized PS of Peripheral Works. The architectural firm has rediscovered Ågrens book and the furniture heritage of Västerbotten. They have studied it, disassembled the basic components of the furniture, exposed the design language and made their own interpretations based on the models in the book. In this way, the furniture, which many will recognize from family farms and holiday homes, has been recoded in a contemporary context, and a tradition has been passed on. The result is a series of chairs that the architectural firm both designed and built, and which are shown here in dialog with their older references. The old furniture.

The project combines theory and practice, furniture history, design theory, antiquarian survey work, carpentry. Among its roots are the Italian designer Enzo Mari's DIY furniture, Umeå's music and skateboard culture, and the craft interest among contemporary architects and designers. But above all, the Peripheral Works chairs can be seen as an ingenious transfer of Kenneth Frampton's architectural theoretical concept of critical regionalism to the world of furniture. By critically reinterpreting traditional building methods and elements in a contemporary context, both the universal streamlining of modernism and "nostalgic historicism" could be avoided, Frampton argued. This is exactly what Peripheral Works does in its exhibition contribution as well as in its practice at large: in the design of everything from graphic identity to space.

Peripheral Works is a Umeå-based architectural practice consisting of Samuel Grönlund (b. 1980), Erik Karlsson (b. 1988) and Martina Karlsson (b. 1994).

[care]

ROOM A

**Pernilla Wåhlin
Norén**

**The fabric that makes
the dwelling a home**

Pernilla Wåhlin Norén: The fabric that makes the dwelling a home

In Pernilla Wåhlin Norén's work, the weave is placed like a warm blanket over the home's places for rest and socializing in an embracing gesture. The multiple functions of the rag rug - as insulation against cold floors, comfort-creating furnishings and resource-conscious reuse of textiles - show that in weaving there is an inherent care for both the home environment and the material.

For millennia, weaving has been an everyday activity in the home, and the loom had a natural place in the homes of peasant communities. Women spinning or weaving is a common motif on vases from antiquity, and in ancient Greece weaving was one of the women's tasks in the home and family economy, *oikos*. Penelope's illusory weaving (with weaving during the day and mending at night) while waiting for the returning Odysseus can likewise be seen as *a form of care*, a cunning management of female power in a situation of limited freedom of action. For Penelope, needlework involved longing and care as well as emancipatory power.

Similarly, Wåhlin Norén's contribution encompasses several stories: about the power of needlework, the tradition of history and the care of the home and those who live there. As an urban architect, she also stages a thought-provoking link between the different levels of care, in the city and at home. In her own words: "Architecture is a consciously formulated place with an existential dimension, which is about what it means to be human in the world. Through care, a dwelling transitions from being a place to becoming a home. A made bed: a place that frames the night and soothes in the dark."

Pernilla Wåhlin Norén (b. 1982) is the city architect in Borlänge.

FLOOR 3

[the shell of the home]

ROOM A

Johan Jönsson

The three elements that Gottfried Semper believes enclose the hearth - roof, walls and foundation - form the shell of the home. A shell that protects us in both a concrete and metaphorical sense and is the prerequisite for us to feel safe and at home in a place.

Frugal construction

In Ukraine, more than 1.5 million homes have been destroyed or damaged since Russia's attack in February 2022. Millions of people have been left homeless and rebuilding homes is a priority. The situation in the country calls for rapid construction, resource-efficient use of materials and techniques suited to non-specialized labour, especially outside major cities. Therefore, simple and traditional construction methods are of particular interest.

Carpenter and clay construction specialist Johan Jönsson is part of a network of aid organizations, architects and construction specialists working to develop solutions for the rapid construction of housing and critical buildings such as schools and hospitals in Ukraine. A modernized form of wood and clay construction has proven to be an effective solution, with the construction of easily produced building elements based on locally available natural resources such as timber and clay soil. In his installation, Jönsson shows in a fundamental way how it works: when raw materials become form and earth becomes architecture.

Johan Jönsson (b. 1979) is a carpenter and clay building specialist.

ROOM B

**Mikael Andersson
& Erik Törnkvist**

**Fragments of the home:
a curatorial reference
library**

In the curators' reference library, the starting points and references to the exhibition *The Foundations of the Home* appear through a variety of texts, objects and representations. Sometimes there is a direct link to the exhibition contributions - almost as a kind of footnote - sometimes more indirect points of contact, but the content perhaps functions above all associatively: as springboards for the visitor's further thinking about what a home is, how it is formed and what function it has, today, in the future and in memory.

[home dimensions]

ROOM B **Swedish institute** **for standards** **(SIS)**

The non-profit organization Swedish Institute for Standards (SIS) has been developing guidelines and standards for a number of sectors of society, including construction, healthcare, consumer products and the environment, for more than a century. SIS is a member of the European Committee for Standardization (CEN) and the global cooperation ISO, and is Sweden's representative in the development of the ISO 9000 (for quality management) and ISO 14000 (for environmental management) standards.

SIS standards for housing regulate, among other things, functional and accessibility measurements, dimensions and proportions that characterize the planning and design of both apartments and houses; compliance with the standards is usually required for a municipality to grant a building permit. For example, with few exceptions, all bathrooms in Sweden are dimensioned according to the SIS standard, for private homes according to the minimum internal dimensions of 170x235 cm or 170x190 cm, with the placement of porcelain and shower according to the standard (45 cm between the inside of the wall to the center of the sink), etc. Similarly, the standard prescribes, based on the number of residents in the home, everything from the length of the kitchen counter and dining table to the number of wardrobes.

Today's market-driven housing construction often aims to fit as many rooms as possible into as few square meters as possible. The architect must therefore put together a puzzle with SIS dimensional modules and fit these pieces together as tightly as possible. The possibilities for varied design are therefore limited. At the same time, the standard guarantees that basic functions, dimensions and accessibility requirements are met. In addition, the standards have proved to be functional over time, not least to achieve generally more accessible plan dimensions. SIS standards, such as SS 914221: Building design - Dwellings - Internal dimensions from 2006, are a tool. A tool that has direct repercussions on the dimensions and proportions of the home: which of the bathroom types do you have in your home?

Extracts from standard SS-914221:2006 are reproduced with the due permission of the Swedish Institute for Standards (SIS).

[food]

KVAE & BARK **The veil between the nest and the forest**

KVAE & BARK's artistic practice is a melting pot: conceptual art and gastronomy, carpentry and traditional preservation techniques, a DIY mentality and a phenomenologically rooted understanding of place, relational and ecological practices. The artist duo can be said to represent a post-humanist school of thought, which questions the hegemony of humans in the world and where the boundaries between humans, animals, nature, technology, tools and objects are blurred. Donna Haraway, an American thinker usually associated with posthumanism, has popularized the concept of situated knowledge. This means, among other things, that the specific and concrete nature of each unique situation is emphasized, instead of universal explanatory models and abstract concepts. The situational nature of KVAE & BARK's work is characteristic, regardless of the place they activate.

The situation created here, "The veil between the nest and the forest", shows that the boundaries between home and nature can be understood as vague and contourless. In their art, KVAE & BARK use the home and its immediate surroundings as both material and source of inspiration. Picking berries, mushrooms, and wild herbs and plants is not only a way to get food for the day, but also a way to create a breeding ground for oneself, one's family and friends, literally and figuratively - a home.

The room installation that we enter forms the framework for a feast where nature's pantry - in this particular place, Boden - is to be celebrated, while illustrating the process behind both the artistic work and the dinner. The installation and its various parts are thus both ends and means, end product and process. After the summer, the artists will rework the installation into a more intimate space - a mental and material preparation for the challenges of winter and an artistic treatment of what it means to "follow the seasons". In front of Havremagasinet, the artists have placed a self-made smokehouse. It serves as a link between nature (Boden's surroundings and raw material landscape) and culture (the exhibition space and the installation), thereby reinforcing the transnational nature of the project.

The grant has been awarded with support from BKV (Billedkunstneres Vederlagsfond/Norwegian Visual Artists Fund) and Office for Contemporary Art Norway.

KVAE & BARK is a Norwegian artist duo consisting of Karoline Sætre (b. 1992) and Øyvind Novak Jenssen (b. 1988).

THINK ABOUT THE ENVIRONMENT:

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KVAE & BARK:s konstverk har tillkommit med stöd från
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