



“...halted on the shady side of the street, observing the big window opposite her. Its shiny glass reflected the sunshine, and the heavy traffic partially blocked her view. But one thing she noticed. The curtains were drawn.”

*The Locked Room*, Maj Sjöwall and Per Wahlöö, 1972

In Sweden, their ideal system seemed to subtract some humanity in society, and their long winter to incubates interpersonal distances and keep themselves in a smaller circle, or worse, alone.

I project my view on the structure and mentality of Swedish society to a walled-up window, where a well-known crime novel by Sjöwall & Wahlöö, the forefathers of *Scandinavian noir* and communists, plays a key role.

#### DYSFUNCTIONAL ARCHITECTURAL ELEMENT

There is a walled-up window opposite of the art academy in Malmö in Sweden, suggesting its internal space but denying visual and physical access. Beside is a commemorating plate, stating that a popular series of crime novel *Martin Beck* was written there, including *Det slutna rummet* (English title: *The Locked Room*).

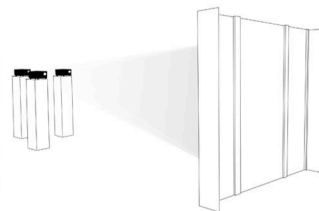
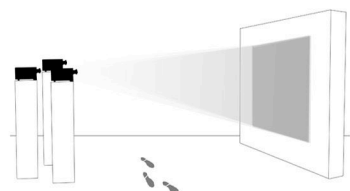
**COINCIDENCE OF CLOSED STORIES** Using crime and investigation as a mirror of society, Sjöwall & Wahlöö described and criticised the social environment and its shift from 1965 to 1975 through the *Martin Beck* series. *Det slutna rummet* depicted the closed atmosphere in the society then. In 1984 the owner renovated the entire structure to meet the building standards of that time. The window was walled up to make a room for storing garbage behind. 1990s was a history boom in Sweden. The regional newspaper placed the commemorative plate where the writers used to live and work, next to the sealed window.

**DECIPHER THE PALIMPEST** In the installation, the images of the window from three different periods are superimposed on a wall: an image I took in 2005 as a digital image, a documentation of the renovation from the building owner in 1984 as a 35mm slide, and a photo from Maj Sjöwall when the couple used to live there in 1976 as a 6x6 slide.

The composition of the installation makes the viewers to walk in front of the projectors and interrupt the projections, from the latest to the earlier. By the act of casting shadows in the layers of projected images, the audience starts to decipher the accumulated history inscribed on the façade.



(left page, top to bottom) in the shadows of the audience, the undermined layers of the images get revealed: drawings of the composition of the installation and an installation view (right page, chronologically) quote from the novel; image from 2005; image from 1984; image from 1976



#### *Det slutna rummet*

2007

installation (digital projector, 35mm slide projector, 6x6 slide projector, 3 podiums, temporary wall)  
Stockholm and Malmö, Sweden / collection of Malmö City Museum, Sweden