

# A museum of Photography

## Photography

"Photography" means to write with light. The first part of the word, "Photo", which means light, implicates that nature on a poetic, magic, metaphysical and almost divine way places its own light, whilst the other part of the word, "graphy", means lettering/type, indicating a linguistic and cultural universe, that implies a relation to something scientific and mechanically. There is therefore already in the meaning of the word a contradiction between the photo as a representation of natural phenomena and the industrially produced photographic image.



## Sight, time, light, space

To design a museum for photography is to create the optimal conditions for seeing; to see not only the photography, but also to make the spectator aware of that which he sees and the conditions within which he is seeing. The spectator sees the space surrounding him, senses the light in the room and perceives the extent of the room.

Sight, time, light and the space have been the essential parameters in the work of creating a museum of photography. With these parameters, one can also describe photography – which is itself a combination of the act of the eye seeing – the freezing of a moment in time – the appropriation of a source of light and an abstract of the space that the lens is framing.

It has been the intention to create a building that illustrates this – an instrument that amplifies the phenomenological qualities of light. The museum is in view of these considerations shaped as a seeing-machine, a chamber of perception that in its physical presence unifies sight, time, light and the room in a continually transformative movement.

## The museum seen as a camera

The outside form of the museum reflects the surrounding whilst the inside of the building pursues another agenda.

Formally the museum is seen as a stack of rooms which have differing functions. The stacked rooms are constructed from in-situ white concrete. These rooms are enclosed by a facade constructed from different types of glass, varying from translucent to transparent glass. The space between the stacked rooms and the facade of glass has an important "function", I will describe below.

The museum consists of three parts:

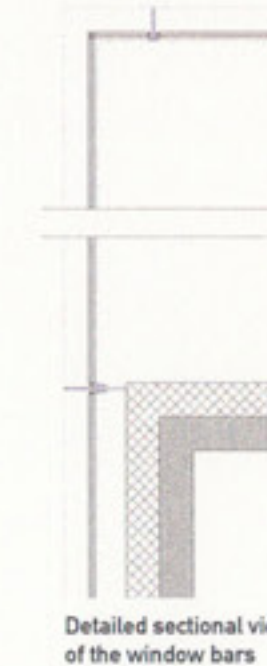
1. The wing, including administration and storage
2. The in-between-building, containing the lecture room and library
3. The main building, exhibition area/rooms

The camera is used as a metaphor to describe the parts of the building where the exhibition area is. The stacked room is the "chamber" of the camera whereas the facade of differing glass and the window bars can be seen as the lenses of the camera. The lenses allow different quantities and qualities of light into the exhibition area and the in-between space (between the "chamber" and the facade).

The "chamber" of the camera is thought as a re-thinking of the classical corridor at museums where one has the long perspective view through several rooms. The perspective view is maintained but the size and the extent of the room's changes as well as different light-conditions in the rooms. The perspective view therefore puts the spectator pondering on the position of the room in relation to the other rooms. The light-condition is different in each room as a result of the different size of apertures and positions of the opening within the. There are total dark rooms without daylight. It has been my intention to work with these very different "light-spaces".

The exhibition area has 40 different rooms – from 8 to 80 square meters. If necessary, it is possible to consolidate rooms and thereby create larger spaces. The different room sizes makes it possible for the spectator to have several experiences on what constitutes a room and thereby also create many different relations to photography as a medium.

## Overview of the 40 different sizes of exhibition rooms



## The lenses

The window bars can be seen as one layer of the lenses. The position of the window bars is a projection of the rooms behind, in this way the window bars becomes like a meta-layer – this layer both reveals and at the same time blurs the inside of the building. The window bars divide and filter the sunlight and thereby forms light-drawings on the "chamber" (see photos). Because of the fact that the long part of the window bars is on the outside of the facade, they will function as light-"collectors" and will under changing seasons catch the light and thereby exaggerate its changing qualities and its dissimilarity. (see drawing below and photos).

The glass in the facade is primarily translucent with transparent holes. The special quality of the translucent glass is that it can both absorb light and at the same time projects it. This phenomenon is mostly visible from the inside where the translucent glass in the direct sunlight will be as one luminous object/surface. Conversely the transparent glass will allow the sunlight through directly and it will form a defined light-drawing. As time goes by the sunlight will leave a mark of time in the "chamber", and one can thereby also see the chamber as light-sensitive paper, a kind of photo-film on which the sunlight develops its print.

## Light : Sun-light \_ sky light

When sunlight strikes the facade, it affects these layers and spaces in the building:

The outside of the facade : the sunlight will affect the glass in the facade.  
The inside of the facade : the luminous surface.  
The in-between-space : the transparent holes and the window bars shadow will be visible on the "chamber".  
The "chamber", the ever changing light-drawings – the light is drawing.  
The inside of the "chamber", the perspective view will change  
The room : the filtered light.

As mentioned above, it has been the intention to show the spectator that light is more than "just" light – it is multidimensional. By working with the facade as a three-dimensional size this has been made possible. The façade aims to dissect the many facets of the light.



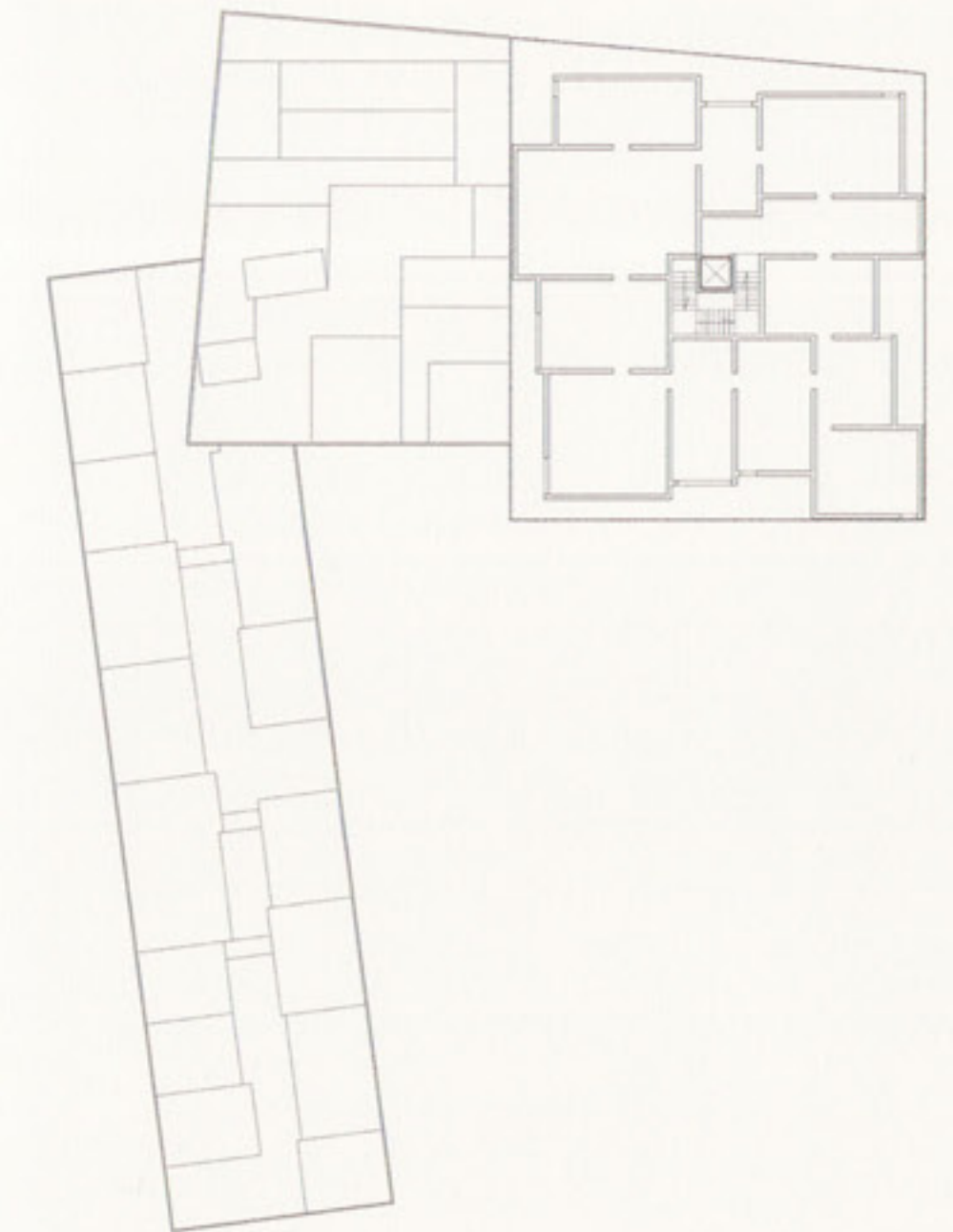
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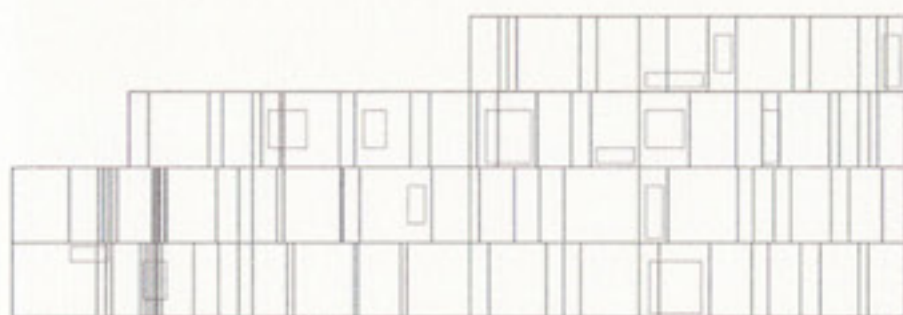
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PLAN\_LEVEL 2, SCALE 1:400, N



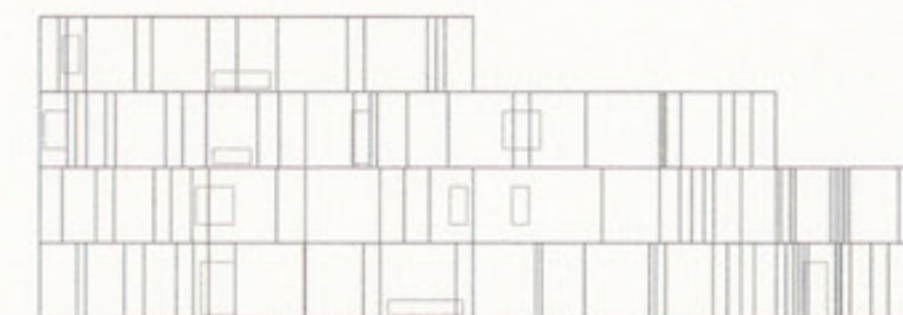
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THE SOUTH FACADE, SCALE 1:400



THE EAST FACADE, SCALE 1:400



THE NORTH FACADE, SCALE 1:400



THE WEST FACADE, SCALE 1:400