



Arkitektur- og designhøgskolen i Oslo
The Oslo School of Architecture and Design

DIPLOMA PROGRAM FALL 2017

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Institute: FTH

Main supervisor: Beate Marie Hølmebakk

Second supervisor: Lars Danielsen Holen

Title of project: The House of Photography

THE DIPLOMA PROGRAM

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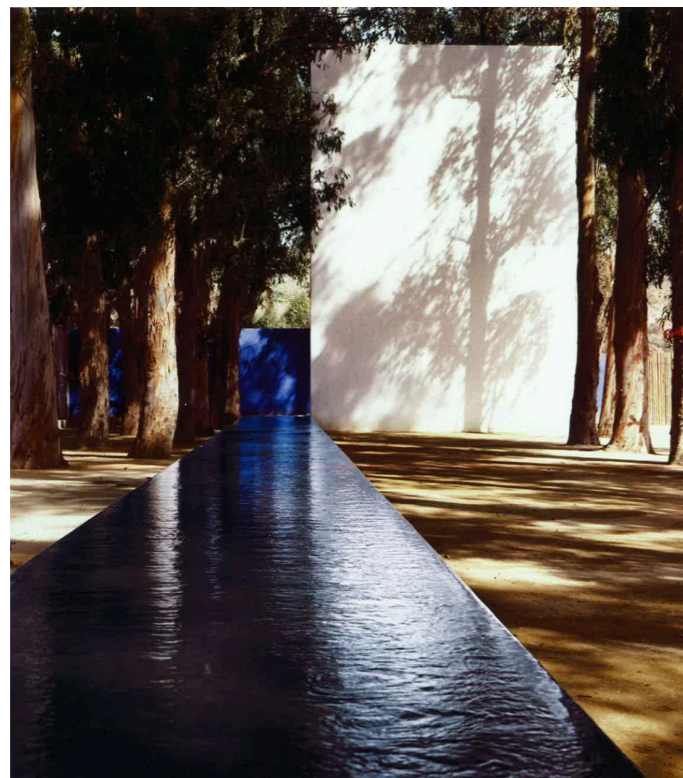
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WITNESS OF THE WORK'S CONTEXT REFERENCES



Photographer: Dag Alving
This is MOST Important
New York, USA, 2003



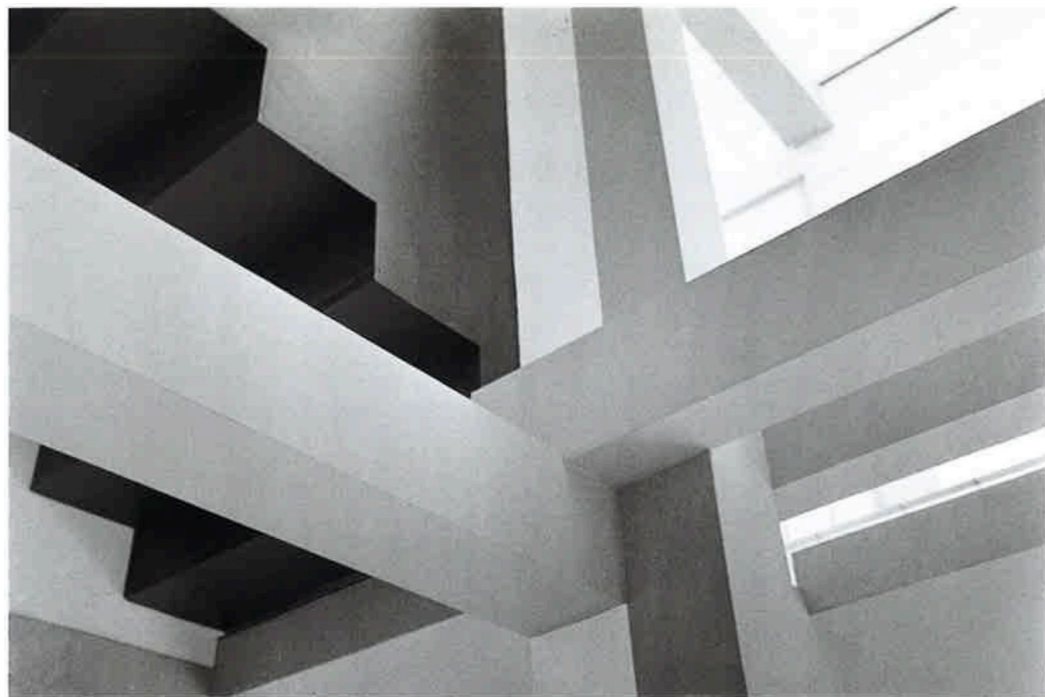
Photographer: Armando Salas Portugal
Architect: Luis Barragán
El Bebedro Fountain, Las Arboledas, Mexico City, 1960s

Art has always been a source of influence for architecture, working with artists or inspired by the art. Photography, as a 20th and 21st century art form can do the same thing. What is in photography that can inspire the creation of spaces and architecture?

A photographer can only relate to existing objects and spaces. The result, a photograph, always depicts something real. An architect draws something that does not exist, but has the potential to be, architecture is therefore fantasy until becoming reality.

The program of this diploma is to be functioning as a centre for photography reaching out to the public, simultaneously providing a working environment for professional photographers and an arena of display of photographs. A place to appreciate photography as an art form, and be offered at its different stages to an audience of photographers and visitors.

Through this diploma I wish to bring the art of architecture and the art of photography together, creating architecture for photography.



Photographer: Judith Turner
Architect: Peter Eisenman
Frank Residence,
Cornwall, Connecticut, 1976



Photographer: Tom sandberg
Untitled, 2006

What is architecture for photography?

This diploma seeks to find the essence of this question. What is there in the art and profession of photography that can inspire and guide me to create the ultimate spaces for photography. Something that can help create a place to appreciate photography as an art form, and offer it to an audience of photographers and visitors. Finding this essence can help define that these spaces are.

I hope to be able to answer these questions through my diploma:

What elements in photography can be used as a symbol and give a direct association to the art form?

How can the creation of a physical environment contribute to the creation of photography?

How can and should photograpy be exhibited?

How can architecture devide, yet unite the different stages of photography?



Photographer: Simon Johnsen
Young European Wildlife Photographer of the Year, 2017



Photographer: Mathieu Pernot
Mantes-la-Joile, France, 2001

PHOTOGRAPHY

Photography is an art of observation. It can have very little to do with the things you see, and everything to do with the way you see them. It is about taking the right picture, at the right time and the right place, capturing that one specific moment. Being able to save a memory, a feeling, a light, an expression, a situation, a contrast, a specific placement of an object or a scale. It can preserve something that used to be, that belongs to the past, that can not be known without a photographic documentation. Translating three dimensions into two.

A photograph can seek to be the direct reflection of the reality or a manipulation of it. Telling them apart has become next to impossible, but maybe it isn't whether the image is real or not that matters.

There is a large variety of photographers, differing in how they work and where they work. There is portrait photography, fashion photography, nature photography, time lapse photography, architecture photography, landscape photography, street photography, advertisement photography, aerial photography, sports photography, candid photography, documentary photography and many more genres.

This diploma will seek to create a place where photography can be enjoyed at its different stages. A place to communicate and promote an interest in photography and making photographs. Combining the spaces for the creation of photography and the display of photography.



Nicéphore Niepce
«View from the Window at Le Gras»,
1826



Abelardo Motell
Camera Obscura: Courtyard Building,
Lacock Abbey, England, March 16, 2003

THE HISTORY OF PHOTOGRAPHY

Photography is the result of two separate discoveries. The camera obscura and the revelation that some substances are visibly altered by the exposure to light. Bringing these two phenomena together, was done by Thomas Wedgwood around the 1800, though unsuccessful. Nicéphore Niepce succeeded in 1826, although several days of exposure was required, creating the first photo ever taken, called «View from the Window at Le Gras». Niepce instantly creating a connection between the two disciplines of architecture and photography from the very beginning.

Louis Daguerre developed the daguerreotype process, a unique, unduplicable, laterally reversed monochrome picture on a metal plate, requiring only minutes of exposure and introducing it commercially, making the year of 1839 the birth year of practical photography.

Another system was created simultaneously by the inventor William Henry Fox Talbot, named the calotype, which created an image on paper that was also monochromatic and tonally as well as laterally reversed - a negative. It is Talbot's system that created the basis for developments in photography before the advent of digital images.

The world's first colour photograph was taken in 1861 by Thomas Sutton, but a hundred years would pass before professional and amateur photographers made the transition from black and white, to colour film.

Since the year of 1839, almost everything has been photographed, or so it seems. 3.5 billion photographs has been taken in the world. 10 percent of these photographs, meaning 350 million, has been taken within the last year. Photography has become an absolute in today's society, being available to us at all times now that it has been integrated into our phones.

Today, photographs are mostly watched on phones, computers, billboards or digital walls. It has lost its physical and chemical support and along with that the specialized tools and skills for handling those materials have gone as well. This is why, when we create photography as a form of artwork or as a professional product, we seek it with somewhat of a quality, theme, story or in a larger context. These forms of photography can be captured and displayed in specific environments such as studios, workshops and galleries.



Photographer: John Havinden
Architect: Dacid Pleydell-Bouverie
Lawn Road Flats, London, 1934



Photographer: Francis Rowland Yerbury
Architect: Hans and Oskar Gerson/ Fritz Höger
Spinkenhof, Hamburg, 1929

PHOTOGRAPHY AND ARCHITECTURE

While architecture has been one of the main subjects of photography, photography has served architecture as a valuable tool of representation. Architects have long understood the power of photography as a tool for their work.

Le Corbusier said that “architecture is the masterly, correct and magnificent play of masses brought together in light”. The architectural photographer Eric de Maré described photography as “building with light”, underlining the close and symbiotic relationship that has existed between the two disciplines since the invention of photography.

Considering the long exposure time of the first cameras, architecture was the perfect object. The camera was thought to be objective rather than subjective. Even before its invention, camera obscura was used as a guide to paint and draw buildings hundreds of years before modern photography.

In the beginning of the 20th century with the Modern Architecture movement, photography achieved a great role, becoming its principal means of representation and communication. Modern architects were revolutionary not only in their architectural conceptions, but also in the way of communicating them, being from that period onwards that photography was used significantly as a form of expression and dissemination of architecture. The architects fully exploited the medium of photography to document, promote and publicize their new and bold forms. Many architects used extreme angles, sweeping views and people-less scenes to record and highlight their futuristic visions. Imaginations can be stirred by photographing existing

architecture. Discoveries about a building can be made through photography. Light can be captured as it changes with time. Perception can change when photographs are taken from unexpected angles.

One might say that photography and architecture are opposites. Photography is time and architecture is space. Photography is flat and architecture is volume. Photography is quick and architecture is slow. Photography is endlessly reproducible, and in the digital age, increasingly malleable and architecture is singular, made to last and planted resolutely to the earth.

But the two disciplines also have some fundamental similarities. Just as a photograph can be taken to serve the architecture, architecture can be made for the photograph. Both architecture and photography both deal with the manipulation of light and space. Taking a photograph and creating architecture are essentially about creating and capturing a certain space with a certain light, considering the size, content and organization of the space. Displaying textures, how it feels or how it looks like it feels. The composition, contrasts, balance, movement, emphasis, unity and repetition of elements.

Architecture simultaneously operates to construct photography's identity as a practice. Just like photographs, every building can be understood as a device for selectively revealing and obscuring views. Although changing with the day, weather and year. Architecture is not simply represented in images, but as a mechanism for producing images. It is by itself a lens through which to see the world.



Cove, London
Photographer: Shootfactory



Photographer: Robert Polidori
Architect: Renzo Piano
Kimbell Art Museum
Fort Worth, TX 76107, United States

The focus and method in the diploma process will be to create an architecture inspired by the physical needs of spaces, directly translating the qualities and characteristics of spaces needed for photography at its different stages.

Through the study of photographers, photo studios, working methods and equipment I will seek the inspiration and knowledge needed. With this research I hope to find an essence of architecture for photography. Through room sizes, shapes, light conditions and needs of equipment, and of course the variety in wants and needs from the different photographers.

How photographers work varies a great deal. Some work exclusively with a certain method, a field of interest or a certain subject, others work with a wide range of projects adapting from one to the next. This diploma will aim to design a common place for these photographers, where they can create, edit and display their work.

Researching the variations of display methods,

through visiting and studying galleries and museums and interview a selection of different photographers, will give me information about the qualities needed for the spaces for display. Display can require quite different spaces. Variations in light qualities, room sizes and shapes, permanent and flexible walls for hanging.

My ambition is to include the creation and display of photography under the same roof. Although the spaces for creation may need more enclosed spaces and privacy, it should have a clear presence in the spaces for display. Separating, yet unifying the two.

Photography will be a central part through this whole diploma. In the creation of the architecture and in the presentation of the final architecture created. The final material of the project will be presented through photographs of models and collages of illustrations.



Photographer: Scott Frances
 Architect: Richard Meier & Partners
 Gagosian Gallery
 Beverly Hills, California, 1994 - 1995



Zone 5 Studios, Oslo
 Photographer: Zone 5 Studios

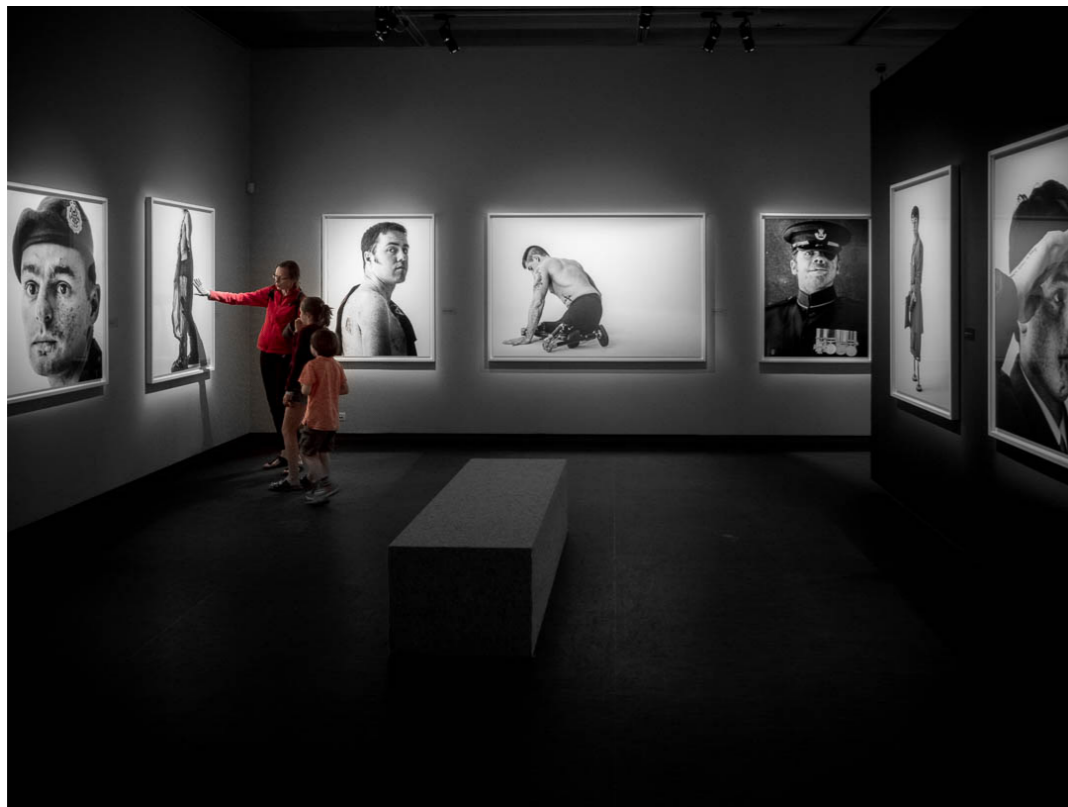
The project program will address the spatial quality of the relationship between the photographer and the visitor. It aims to create a project consisting of common and separate spaces for the two.

The diploma will create a photography house from two points of view. The photography house for the photographer and the photography house for the observer. Using similarities and parallels between architecture and photography, and inspire to the creation of architecture for photography.

I've created a room program to address the two separate elements and their desires in the project. The separate spaces will either have a physical, a visual or a symbolic contact with one another, creating recognition, communication and understanding of the other.



Dot studio, London
Photographer: Shootfactory



Fotografiska, Stockholm, 2016
Photographer: Marcus Puschmann

THE PHOTOGRAPHER

For the photographer, this is a place to meet other photographers, take photographs, work on their photographs, collaborate with other photographers, display their work and store their equipment and work.

The photographer needs:

Digital and analogue workshops
Photo studios Administration / Office
Exhibition spaces
Meeting rooms
Storage
Rest-rooms

THE VISITOR

For the visitor, this is a place to observe and take part in the art of photography. Gaining a better understanding of how and where the work is created, being an outsider, enjoying openings and exhibitions.

The visitor needs:

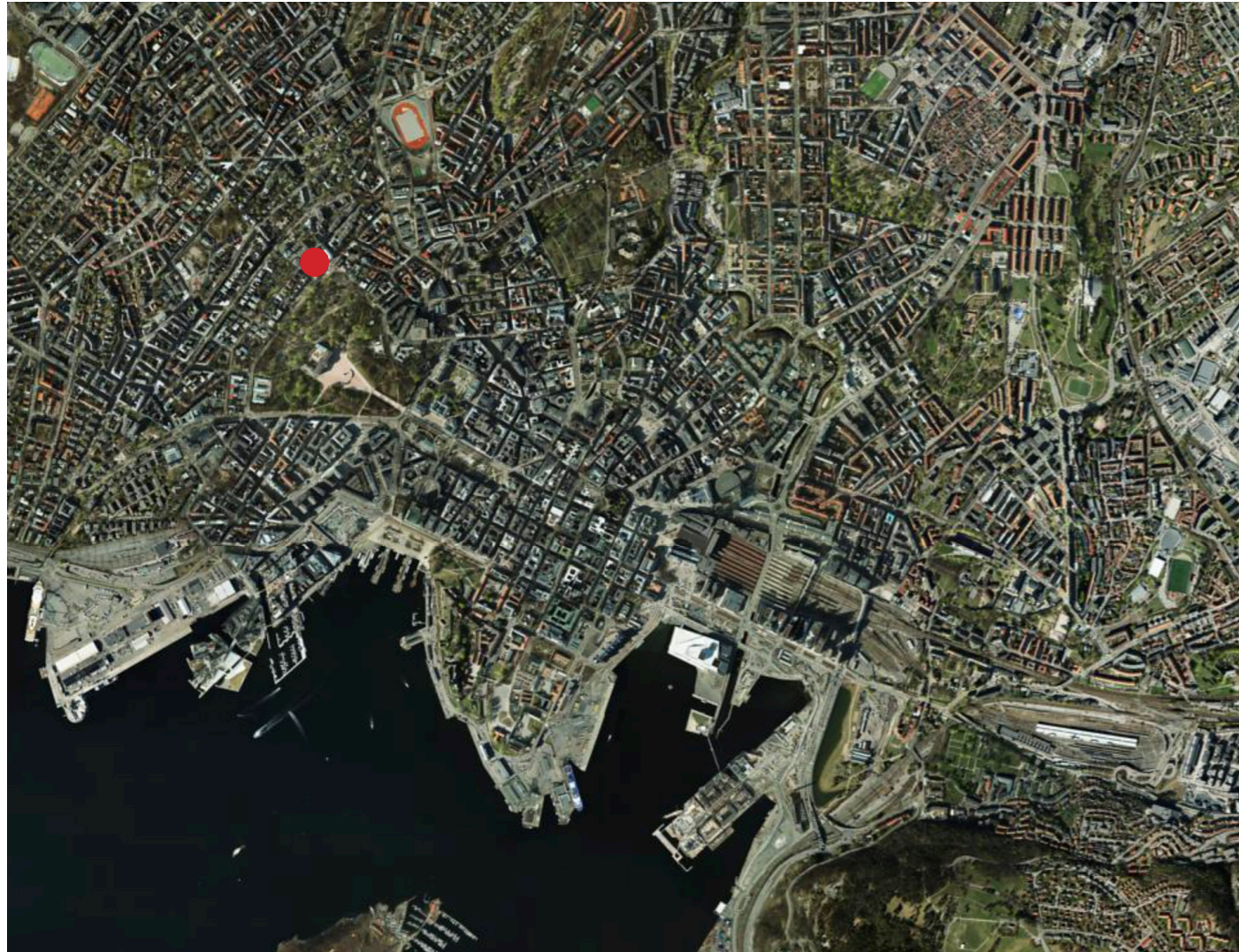
Exhibition spaces
Bookshop/shop
Cafe /Bar
Reception / Foyer
Restrooms



3D: Runar Kolnes
 Photographer: CF-Wesenberg
 Source: fotografihuset.no

In Oslo, there exists a place to gather for almost every other art form but photography. Litteraturhuset (House of Literature), Kunstnerens hus (House of Artists), Arkitektenes hus (House of Architecture), Dansens hus (House of Dance) and Filmens hus (House of Film). During the research of this program, I found that there is in fact an ongoing project in making this happen, named Fotografihuset AS. This project will take inspiration from them, but not necessarily follow their program as they will in a larger sense be controlled by financial needs.

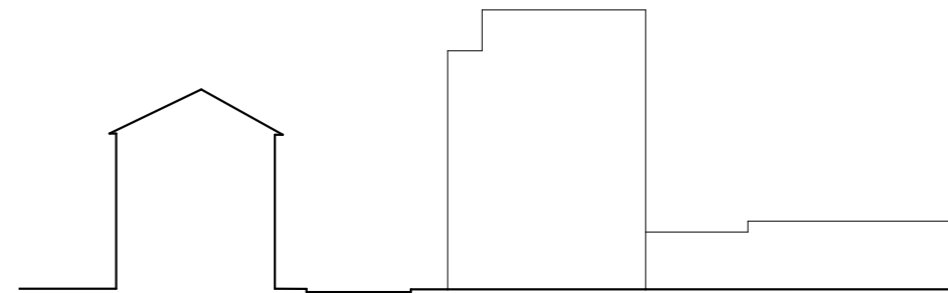
The existing program of Fotografihuset, made by Fotografihuset AS, has a larger focus on the financial solving of the project. Some of the program their proposal includes that I will exclude, or will reduce the importance of in my program is the following: A restaurant, gift shop, spaces to be rented out, a large administration and office space, an auditorium holding 400 people and residence for traveling artist.



The project will be located in the centre of Oslo, Norway, on the west side of the city centre. The address of the site is Uranienborgveien 5, which is an almost empty site in a slightly fragmented block. The block is directly behind The Royal Castle and its large garden. This area already consists of similar projects such as Litteraturhuset, Arkitektenes hus and Kunstnerens hus.

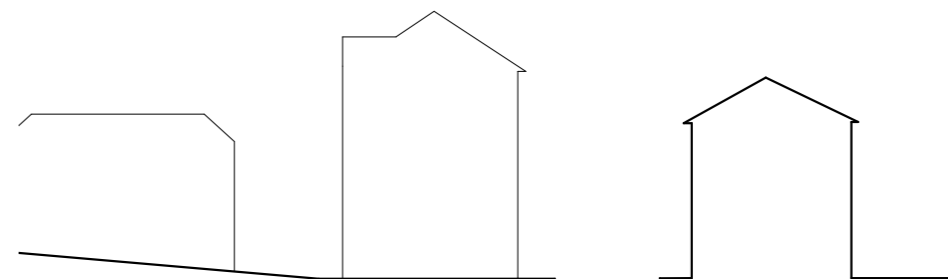
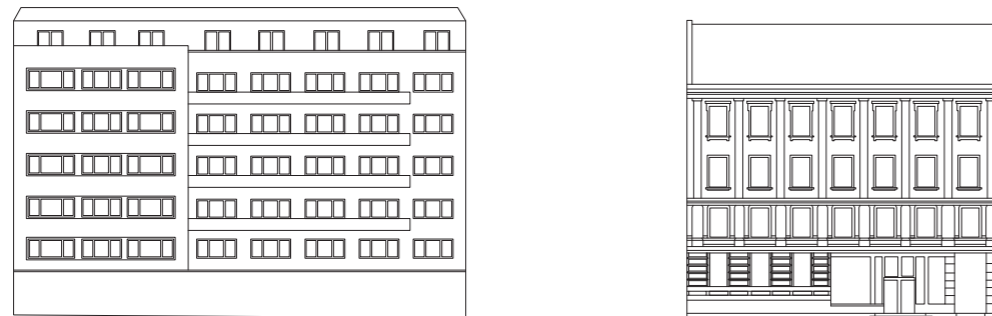


The site is an infill site with a gable wall on each side belonging to the neighbouring buildings. The building to the right is a four story building, with a facade of about 15.5 meters and a ridge height of about 19.5 meters. The building to the left is a five story building with a sixth floor drawn back from the facade. The street facade wall is about 17.5 meters and a total of about 20.5 meters to its highest point.



To the south-east of the site, there is an ordinary street situation, with sidewalks on both sides of the street. The building across the street is a three story building with the height of about 11 meters at the facade and about 14.5 meters to the ridge height.

To the north-west of the site, there is a fragmented backyard, containing of a few lower wooden houses and parking spaces. There is a slight climb in the terrain in this direction of about two meters.



PROCESS

Pre diploma rapport
Sensors booklet
Process booklet
Sketchbooks

DRAWINGS

Site plan	1:200
Plans	1:100
Sections	1:100
Elevations	1:100

MODEL

Situation model	1:100
Model of project	1:50
Sketchmodels	
Models of interior	

ILLUSTRATIONS

Model photos
Illustrations

PROJECT DESCRIPTION

Text

Week 33	Work on Pre-diploma
Week 34	Deliver Pre-diploma report Choose site
Week 35	Collage architecture
Week 36	Site model 1:200
Week 37	Volume and program studies
Week 38	First pin up
Week 39	Research
Week 40	Research
Week 41	Conceptual studies
Week 42	Conceptual studies
Week 43	Second pin up
Week 44	Develop concept into project
Week 45	Develop concept into project
Week 46	Deadline for changes in program
Week 47	Third pin up
Week 48	Produce final material
Week 48	Produce final material
Week 50	Diploma submission
Week 51	Holiday
Week 52	Holiday
Week 1	Submit presentation/Mount project
Week 2	Reviews and assessment
Week 3	Diploma ceremony

RELEVANT EXAMPLES OF SIMILAR WORK REFERENCE PROJECTS



FOTOGRAFISKA, STOCKHOLM

Stadsgårdshamnen 22, 116 45 Stockholm
AIX Arkitekter



INTERNATIONAL CENTRE OF PHOTOGRAPHY, NY

250 Bowery, New York, NY
Gwathmey Siegel & Associates Architects

RELEVANT EXAMPLES OF SIMILAR WORK REFERENCE PROJECTS



GAGOSIAN GALLERY

Beverly Hills, California
Richard Meier & Partners Architects



KIMBELL ART MUSEUM EXPANSION

3333 Camp Bowie Boulevard, Fort Worth, TX
76107, United States
Renzo Piano

LITTERATURHUSET, OSLO

Wergelandsveien 29, 0167 Oslo
Askim og Lannto Arkitekter

KUNSTNERNES HUS, OSLO

Wergelandsveien 17, 0167 Oslo
Architects Gudolf Blakstad og Herman Munthe-Kaas

LEWIS GLUCKSMAN GALLERY

University College, Cork, Ireland

NEWPORT STREET GALLERY

Newport St, Lambeth, London SE11 6AJ, UK
Caruso St. John





CITE DU CORPS HUMAIN, MONTPELLIER, FRANCE

Competition
Steven Holl Architects



TESHIMA ART MUSEUM, JAPAN

Teshima, Japan
Ryue Nishizawa



SHANGHAI COFCO CULTURAL AND HEALTH CENTER

Shanghai, China
Steven Holl



ENDLESS HOUSE

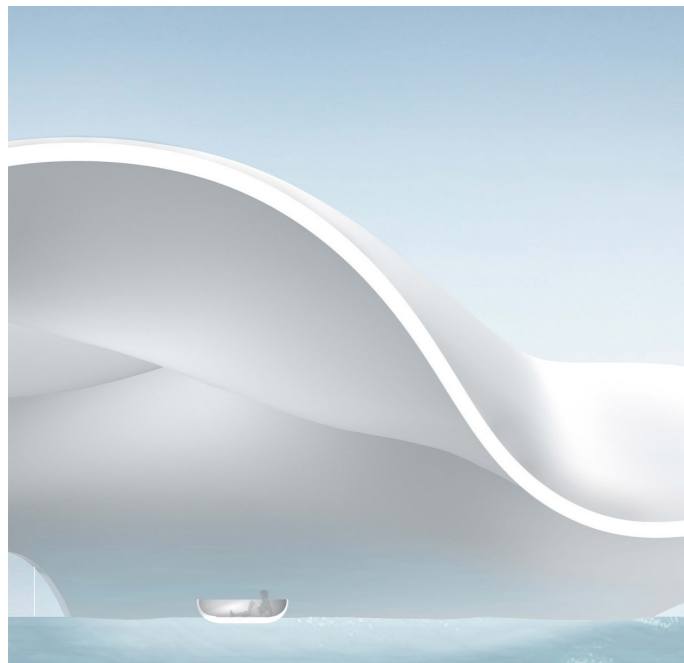
1950
Frederick Kiesler

HOUSE OF PEACE, COPENHAGEN

Competition, Copenhagen
Junya Ishigami and Svendborg Architects

TIANJIN ECO-CITY ECOLOGY AND PLANNING MUSEUMS

Concept proposal, Tianjin, China
Steven Holl



LITTERATURE

Herschdorfer N., Umstätter L., Foster N., Benton T., Blaser J., Boone V., Smet C., Rüegg A., Spechtenhauser K., *Le Corbusier and the Power of Photography*, 2013, Thames & Hudson, New York

Baldwin G., *Architecture in Photographs*, 2013, Getty Publications, Los Angeles

Sontag S., *On Photography*, 1977, Penguin Books, USA

Redstone E., *Shooting Space: Architecture in contemporary photography*, 2014, Phaidon Press, New York

Elwall R., *Building with light: The international history of architectural photography*, 2004, Merrell Publishers Limited, London

Burkhard B., Förg G., Gursky A., Höfer C., Ruff T., Sugimoto H., Wall J., *Architecture without shadow*, 2000, Edificiones Poligrafa, Barcelona

Flavik A., Jacobsen M., *Fotografihuset: Fotografiske øyeblikk setter varige spor*, 2016, Japan Photo, Oslo

John Hedgecoe, *Håndbok i fotografering*, 1979, Aschehoug, Oslo

CONVERSATIONS

Anne Lise Flavik, Fotografihuset AS, Oslo

Erling Johansen, Fotografihuset AS, Oslo

Terje Olsen, Fotografiens Hus, Oslo

Christine Tolpinrud, Fotografiens Hus, Oslo

Sara Angelica Spilling, Photographer

Anders Ødegaard Jensen, Photographer and assistant of Dag Alveng

Stian Schioldberg, Photographer

Wlodek Witek, Photographer and photo conservator

Marthe Emilie Stramrud, Photographer

WEB PAGES

https://www.ndsu.edu/fileadmin/mchrste/2011_ASR.pdf

<http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.634.2750&rep=rep1&type=pdf>

https://archnet.org/archive/message_277598

<http://davidcompany.com/architecture-as-photography-document-publicity-commentary/>

http://www.academia.edu/2952419/Photography_and_Architecture

<https://comum.rcaap.pt/bitstream/10400.26/10283/1/Shaping%20the%20vision.%20The%20photographic%20work%20of%20Aris%20Konstantinidis.pdf>

<https://comum.rcaap.pt/bitstream/10400.26/10127/1/Photography%20%26%20Modern%20Architecture.%20Book%20of%20Abstracts.pdf>

<http://www.hrc.utexas.edu/exhibitions/permanent/firstphotograph/>

<http://time.com/3635206/explore-the-relationship-between-photography-and-architecture/>

<http://fotografiska.eu/>

FILM / TV

Det abstrakte - Designkunst, Episode 7 Fotografi

Bruno Wollheim, *David Hockney : a bigger picture*, 2009

Changes in program

Thesis and approach

The thesis and approach of my diploma project has changed during the semester. It is about taking inspiration for the architecture directly from the process of creating photography, and making spaces for the photographers and the visitors, separated yet in contact with one another.

Program

The program, was before divided into three - The photographer, the photograph and the visitor. It is now changed to a dividing between the photographer and the visitor, and the room program is therefore adjusted to these.

Site

The site of the project has changed to Uranienborgveien 5, Oslo

Signature

A handwritten signature in blue ink, written over a horizontal dashed line. The signature is cursive and appears to read 'Beate Marie Hølmekvakk'.

Beate Marie Hølmekvakk