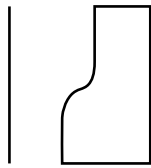


Sensors booklet  
The House of Photography  
Amanda H. J. Solberg





## Introduction

Art has always been a source of inspiration for architecture. Photography as an art of the 20th and 21st Century is no exception. What is there in photography that can inspire architecture?

This diploma project creates a venue for appreciating photography as an art, and a way to present the art in the different stages from the photographers capture to the exposure for the visitor. The project divides the world of photography in two programs, the photographer's and the visitor's space.

Just like photographs can be seen in positives and negatives, the spaces needed for the photographers capture are made visible in the visitors rooms for exposure, through the negative of its shape, giving them a close visual relationship, and uniting them. The infinity curve, a desired shape when taking indoor photography, provides the union for the two programs.

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



# Thesis

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 have tried to answer these questions throughout 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 photography be exhibited?

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



## Approach

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 have found inspiration and knowledge to create this project. 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 has therefore aimed to design a common place for these photographers, where they can create, edit and display their work.

Display can require quite different spaces. Variations in light qualities, the need to control the light at all times, room sizes and shapes, permanent and flexible systems for hanging. I have tried to take these factors into consideration, creating a general, flexible and controlled space for the display of photography.

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

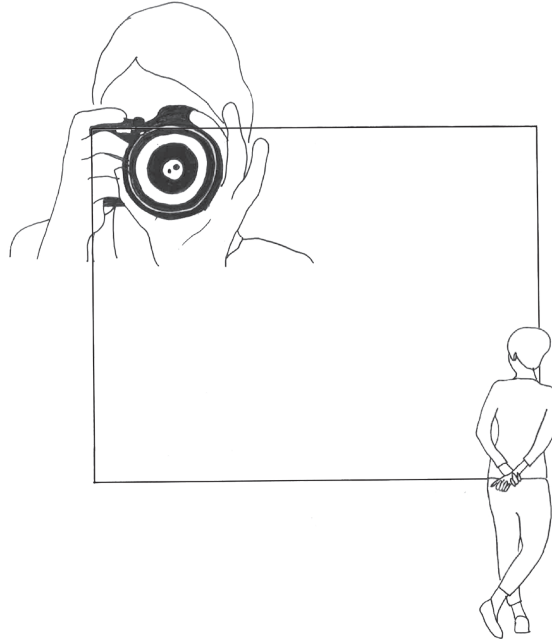
## Program

The project program addresses 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.

I have therefore created 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.





## 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

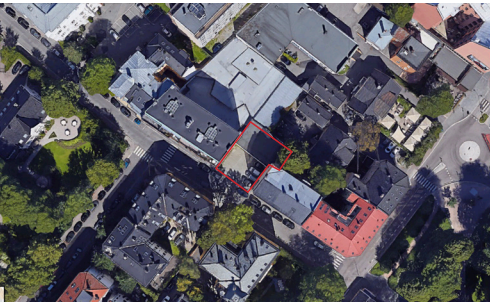
## Site



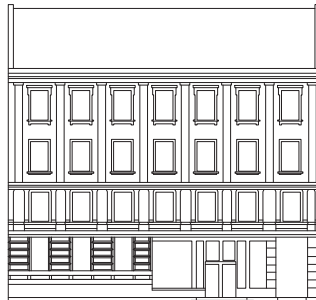
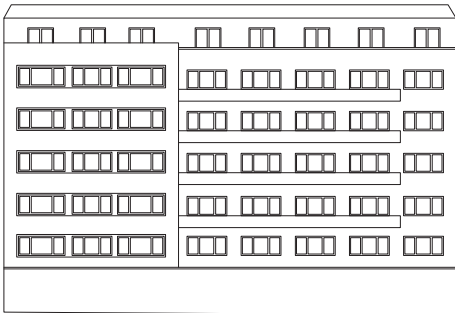
The project will be located in the centre of Oslo, Norway, on the west side of the city centre. The address of the site is Uranienborgveien 5, which is an almost empty site in a slightly fragmented block. The block is directly behind The Royal Castle and its large garden. This area already consists of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

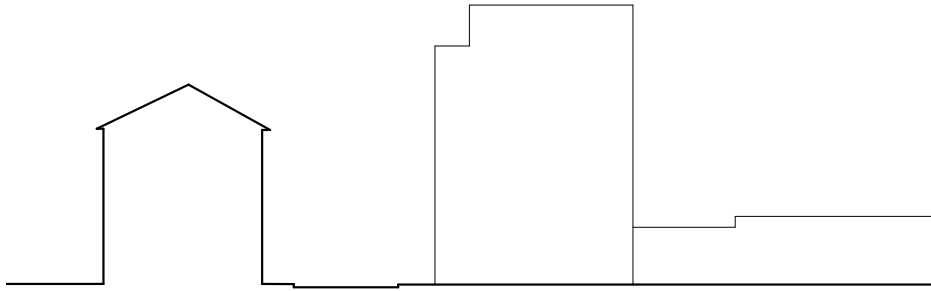


1. The House of Photography / Fotografihuset
2. The Architects' House / Arkitektenes hus
3. The House of Literature / Litteraturhuset
4. The Artists' House / Kunstnernes hus



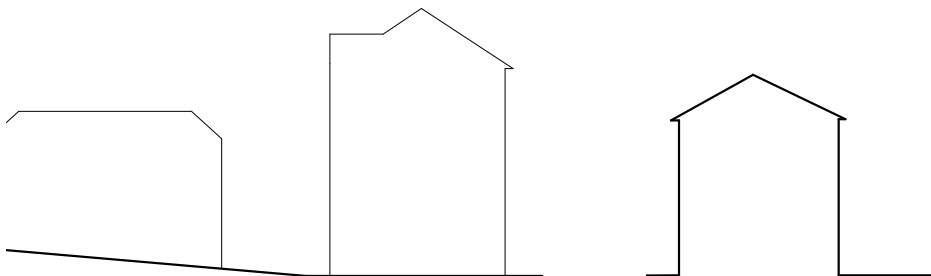
The site is an infill site with a gable wall on each side belonging to the neighbouring buildings. The building to the right is a four story building, with a facade of about 15.5 meters and a ridge height of about 19.5 meters. The building to the left is a five story building with a sixth floor drawn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





MARTHE EMILIE STRAMRUD



SARA ANGELICA SPILLING



STUDIO DAG ALVENG



WLODEK WITEK



STIAN SCHIOLDBERG

## Studying the photographer

By talking with the different photographers, I gained more knowledge and information about what a photo studio should be and what is necessary for it to be a success. In conclusion, I have learnt that photographers have very different working methods, but can agree on some things when it comes to the indoor photo studios.

One of the things that caught my attention was the interest for photo studios with natural lighting. Most of all, the repeated wish for a large north-angled photo studio. I wish to take this very specific and crucial discovery with me into the project.

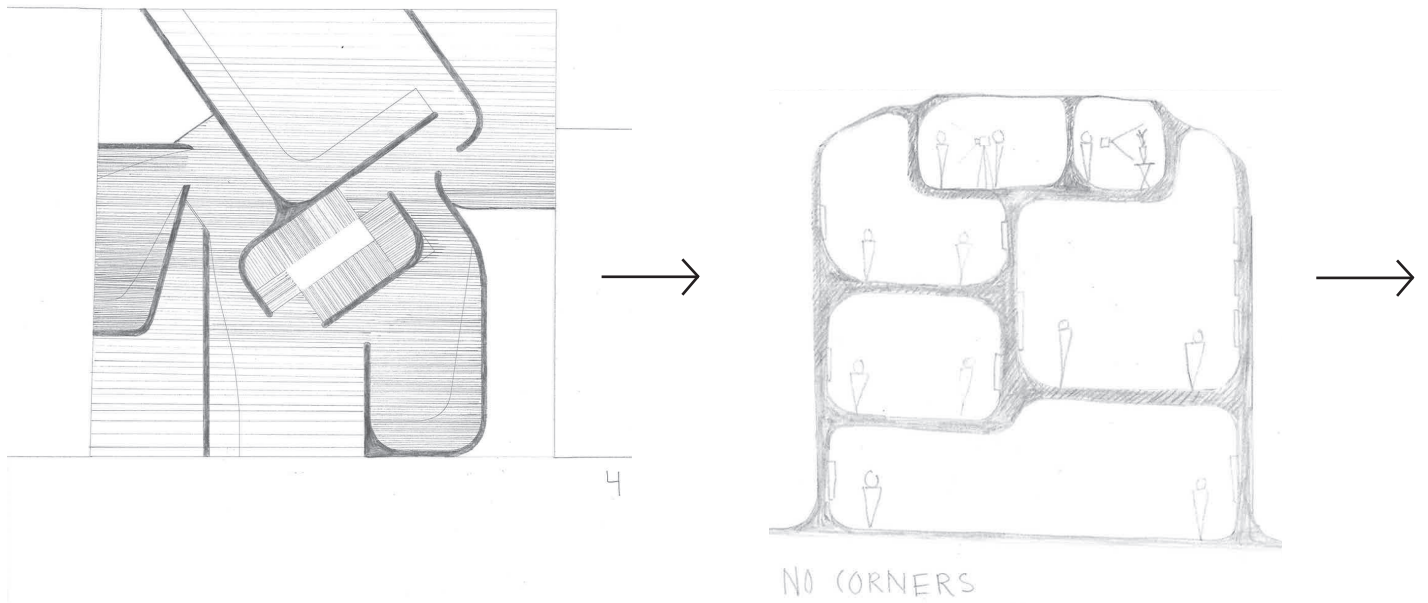
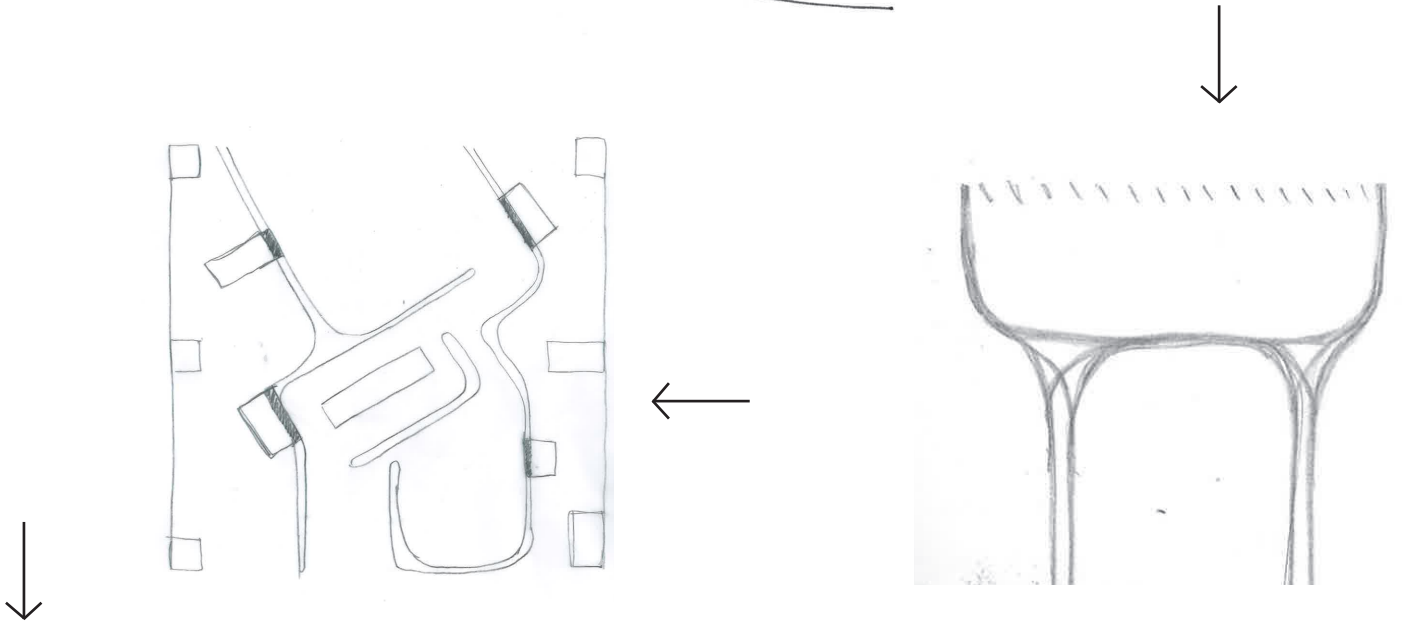
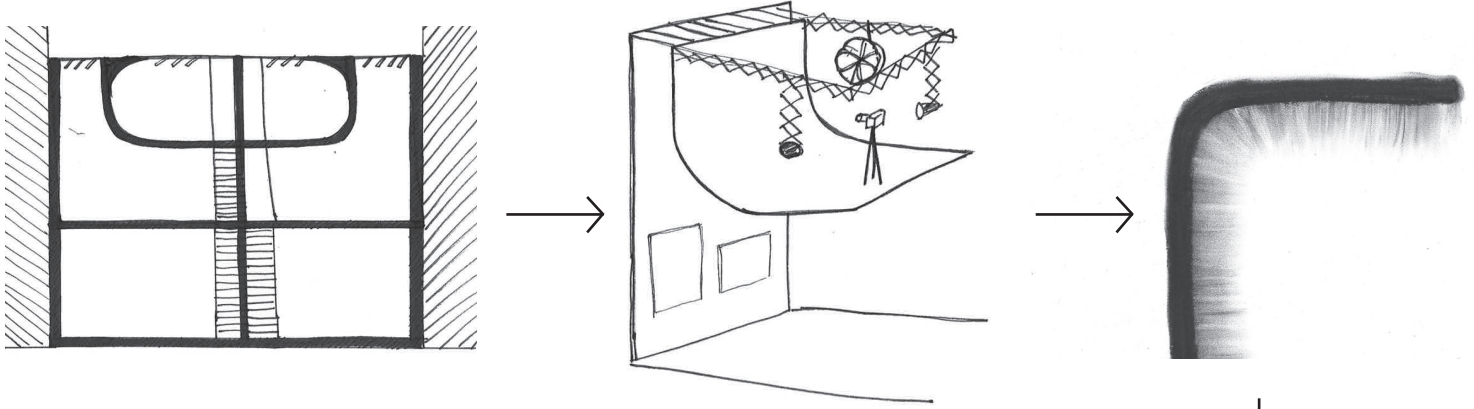
The topic of skylight is also very well spoken of by the different photographers, which is something that will be worked with further in the project.

The shape of the cove, the rounded off edges that is used in almost every photo studio, will be used both as a tool in the studios, but also as a symbol for the visitor to recognize. Seeing the back of this shape will inform them that what they are looking at is a place for the creation of photography, without them disturbing the work going on inside them.

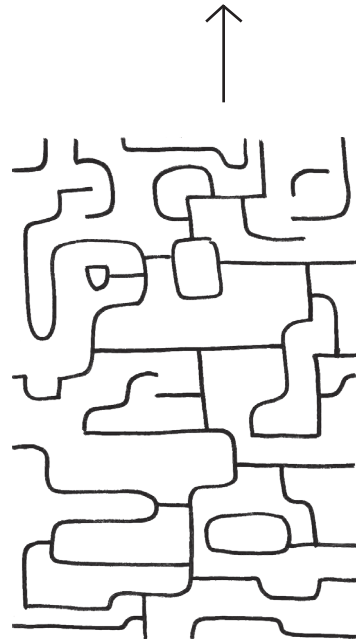
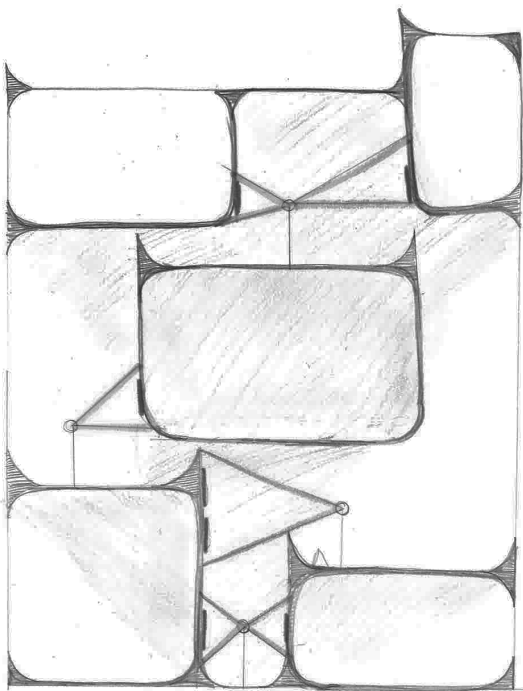
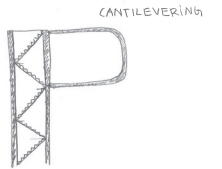
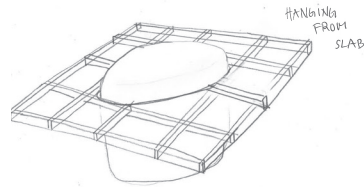
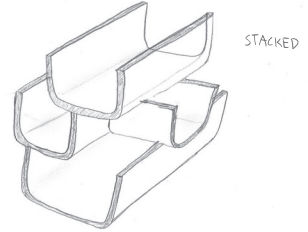
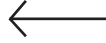
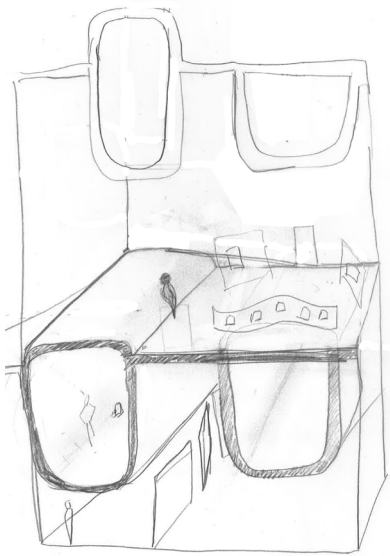
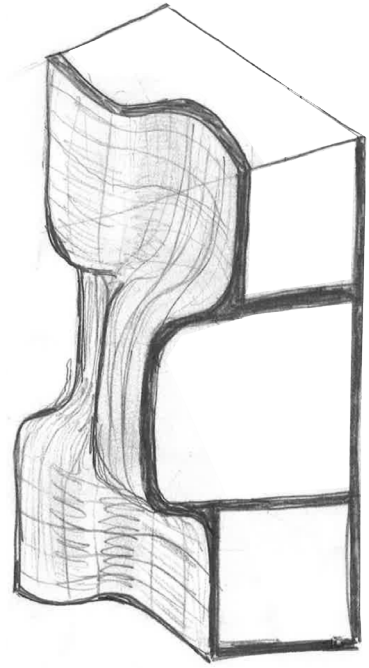
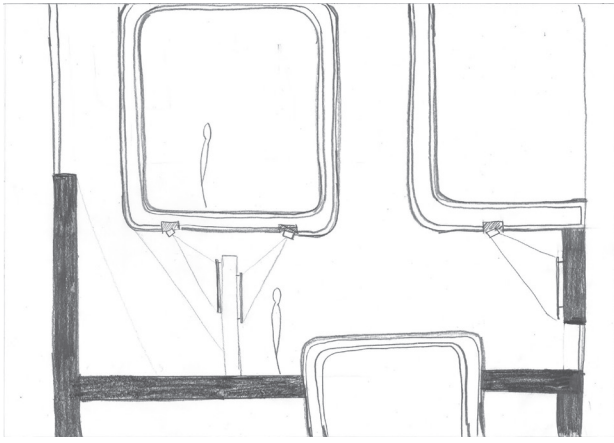
Studios of total light isolation can be very useful for those who wish to only use artificial lighting. These can be combined with some adjustable solutions for light openings.

Rooms angled to the east-south-west side of the building are not preferred and can be more difficult to use for some photographers, although some actually prefer them,

The process







# The house of photography for the photographer

The spaces for the photographers require a certain level of privacy and flexibility. Every photographers works with their own ways, methods and equipment, therefore demanding spaces that are able to adapt these. Variations in light qualities, sizes and shape is taken into consideration when creating these spaces.

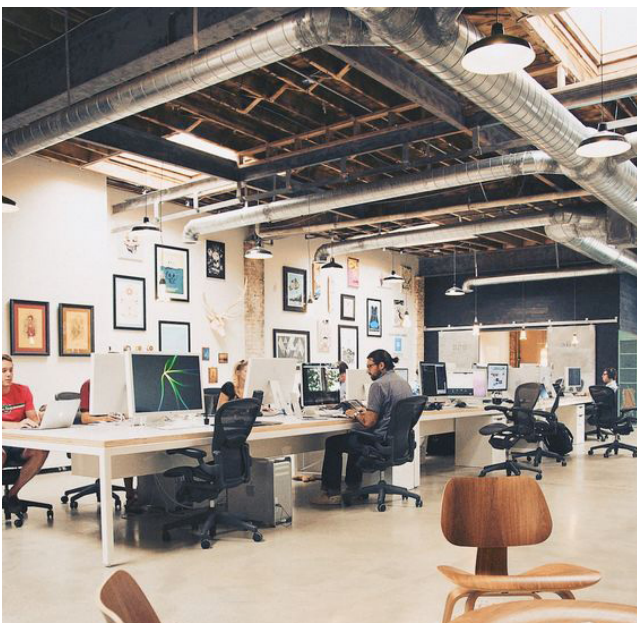
Photo studios



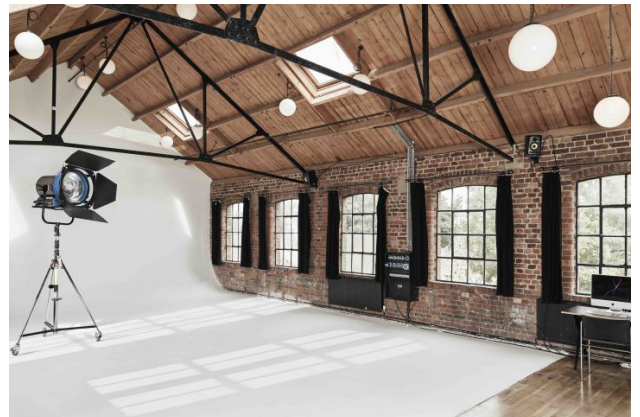
÷  
Analogue workshops - darkroom



Digital workshops



No natural light - artificial lighting



Natural lighting - direct sunlight



Natural lighting - overcast / to the north

Photo studio without windows to the facade. The di use skylight provided with natural lighting gives a good start for an arti cially lit photo- shoot.



Photo studio facing the south-west. The open facade gives the studio the possibility to use direct sunlight, with creates harder shadows.



Photo studio facing directly north gives the studio the advantage of always having a steady natural light during the day, never having to tackle the hard shadows of the direct sun the ceiling gives a ltrated natural light, which is preferred in this kind of studio.

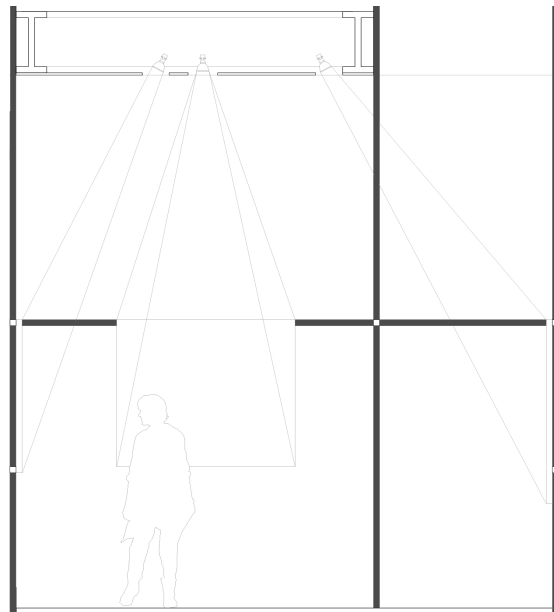
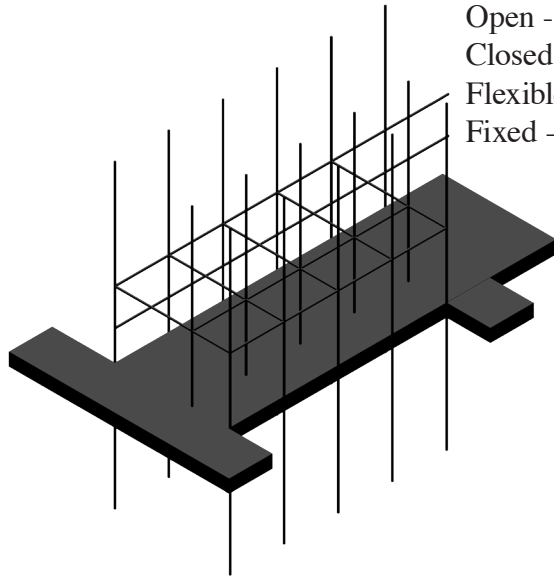


## The house of photography for the visitor

The spaces for the visitor are dominated by the desire to control light and a flexibility in displaying the photography.

In addition to the gallery spaces, a few additional functions are needed. A reception, the visitors first meet, and a cafe/bar to sit down after a visit or to be used during events and openings.

- Open - four floors connected
- Closed - closed facade controlling the light
- Flexible - hanging the art
- Fixed - steel system



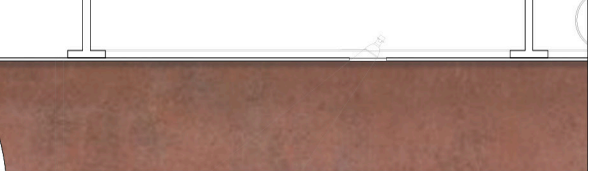
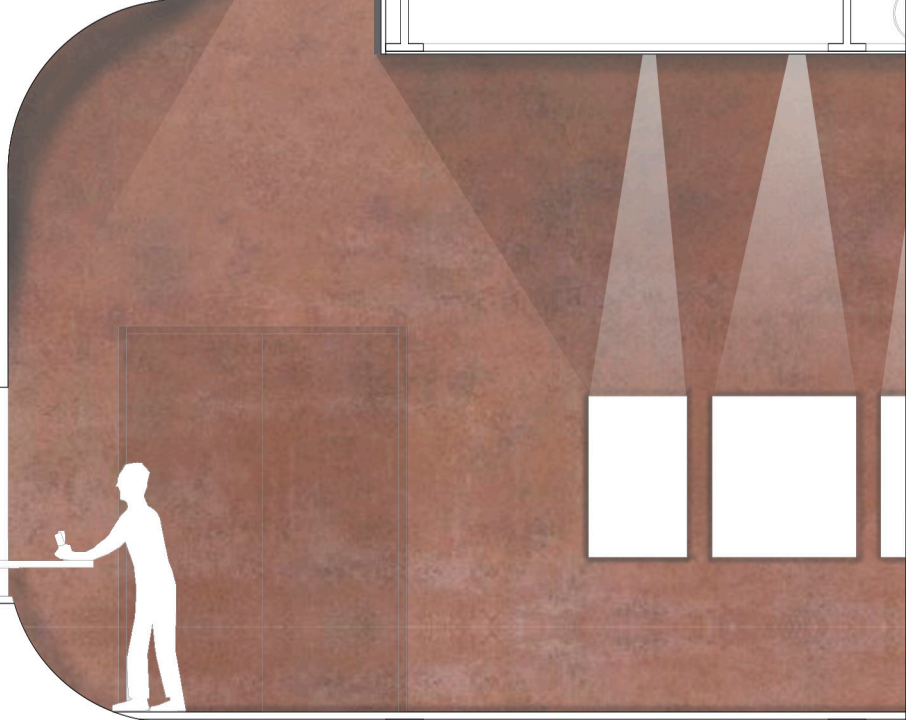
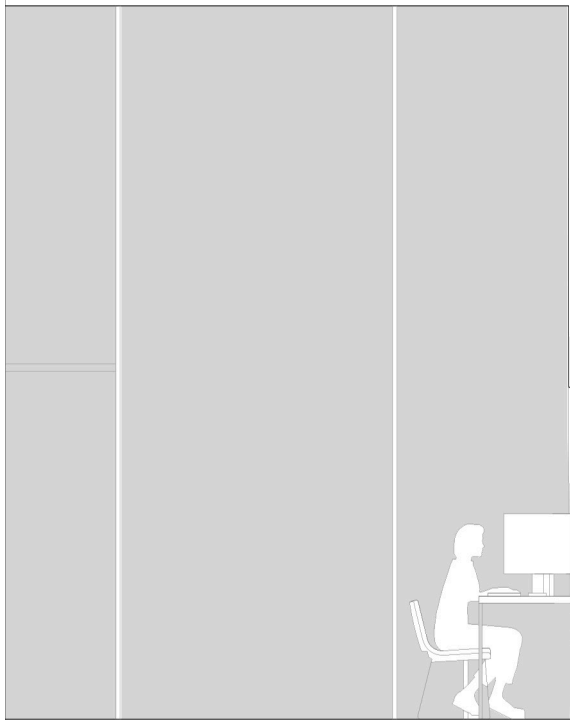
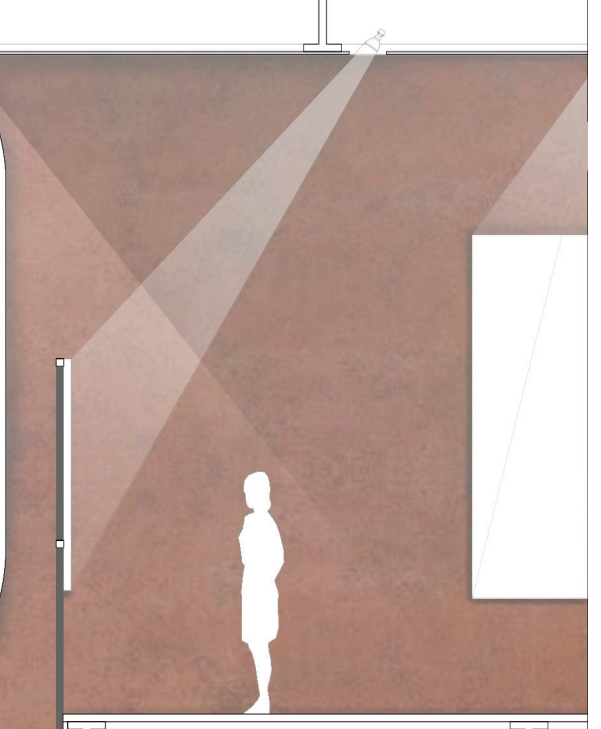
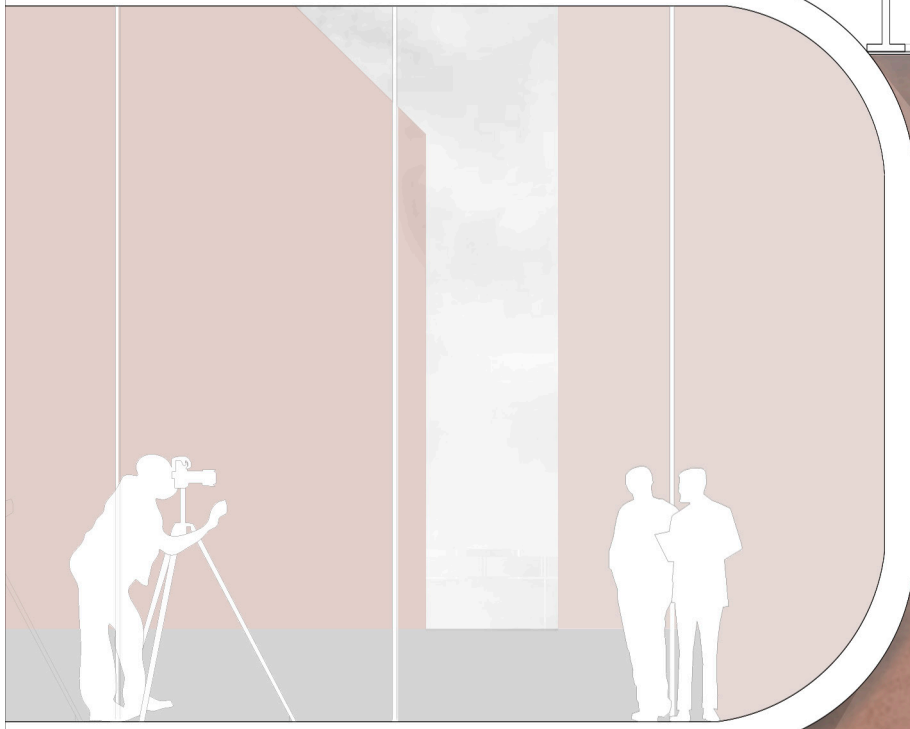
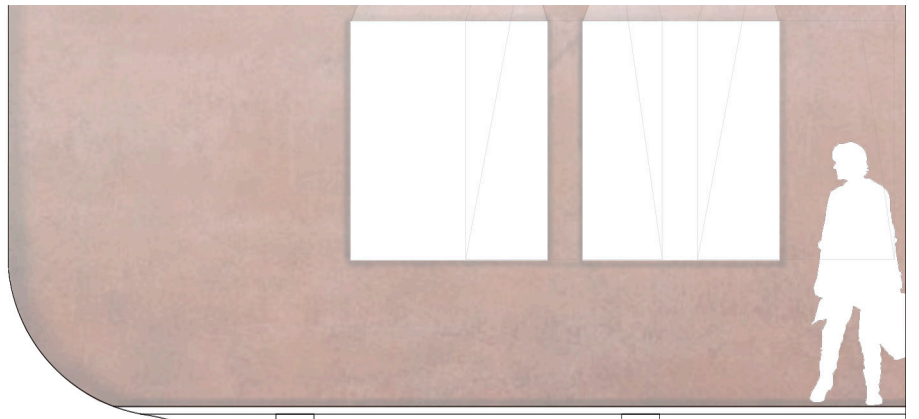
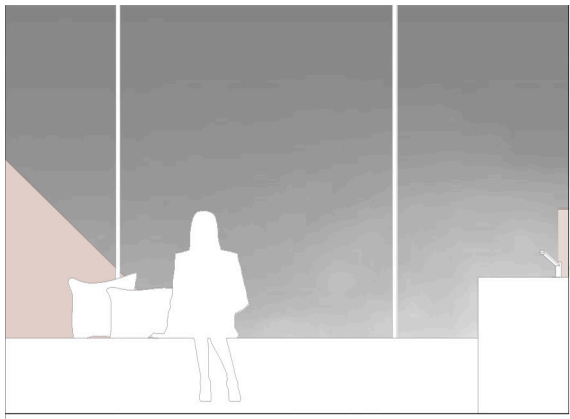
## Where they meet

Being both a gallery and a photo studio, a clear separation for spaces is necessary for each program to function. The photographer has a great impact on and controls the visitors spaces, both producing and displaying the art under the same roof. The visitor on the other hand does not have access to the photographer's spaces in the same way. I therefore wished to create a connection between the two programs, primarily experienced by the visitor, providing an insight to the photographers spaces without interrupting their work. The shape of the infinity curve, creates this connection, separating and uniting the programs.

Every floor is divided into the two programs, separated by a vertical white concrete wall containing the shapes of the infinity curves. From one perspective, the photographer's, the wall transforms into these curves as a positive profile, optimizing the photographer's space in their studios. From the other perspective, the visitors, it shows the shape as its negative. Each side has their own vertical communication, giving them the possibility to move around the building uninterrupted.

The photographer's spaces are formed by the need of being an in-situ concrete structure, giving it the character needed for producing photography. The slabs, walls and stairs are also made in concrete, connecting the spaces in a common impression.

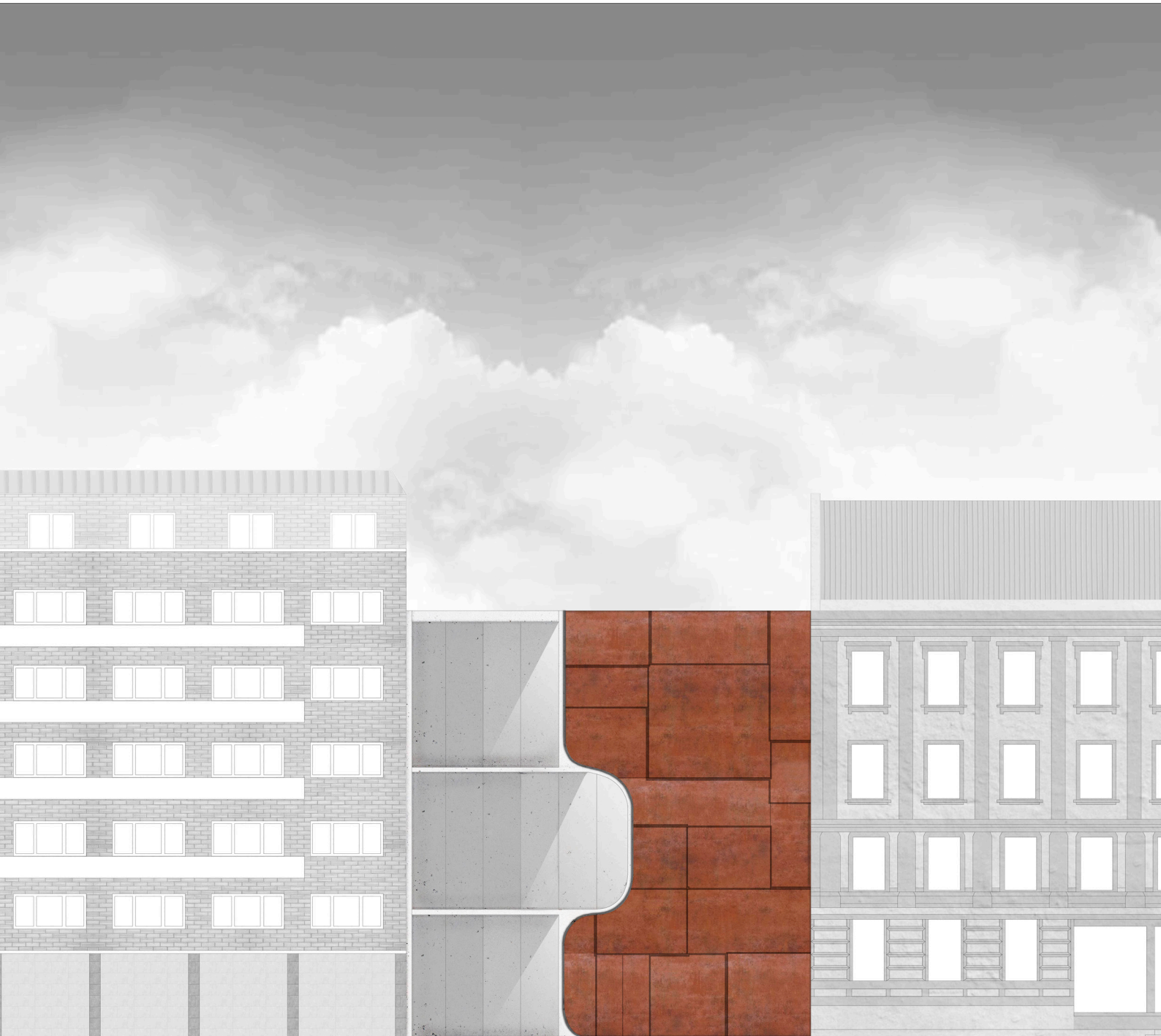
The visitor's side is formed by the need of a flexible system for exposing and lighting the photographs, in a system made by steel joists. The floors are floating above each other pulling back from the curving wall. The light travels down the wall from the skylights of the top through all floors, landing in the basement.



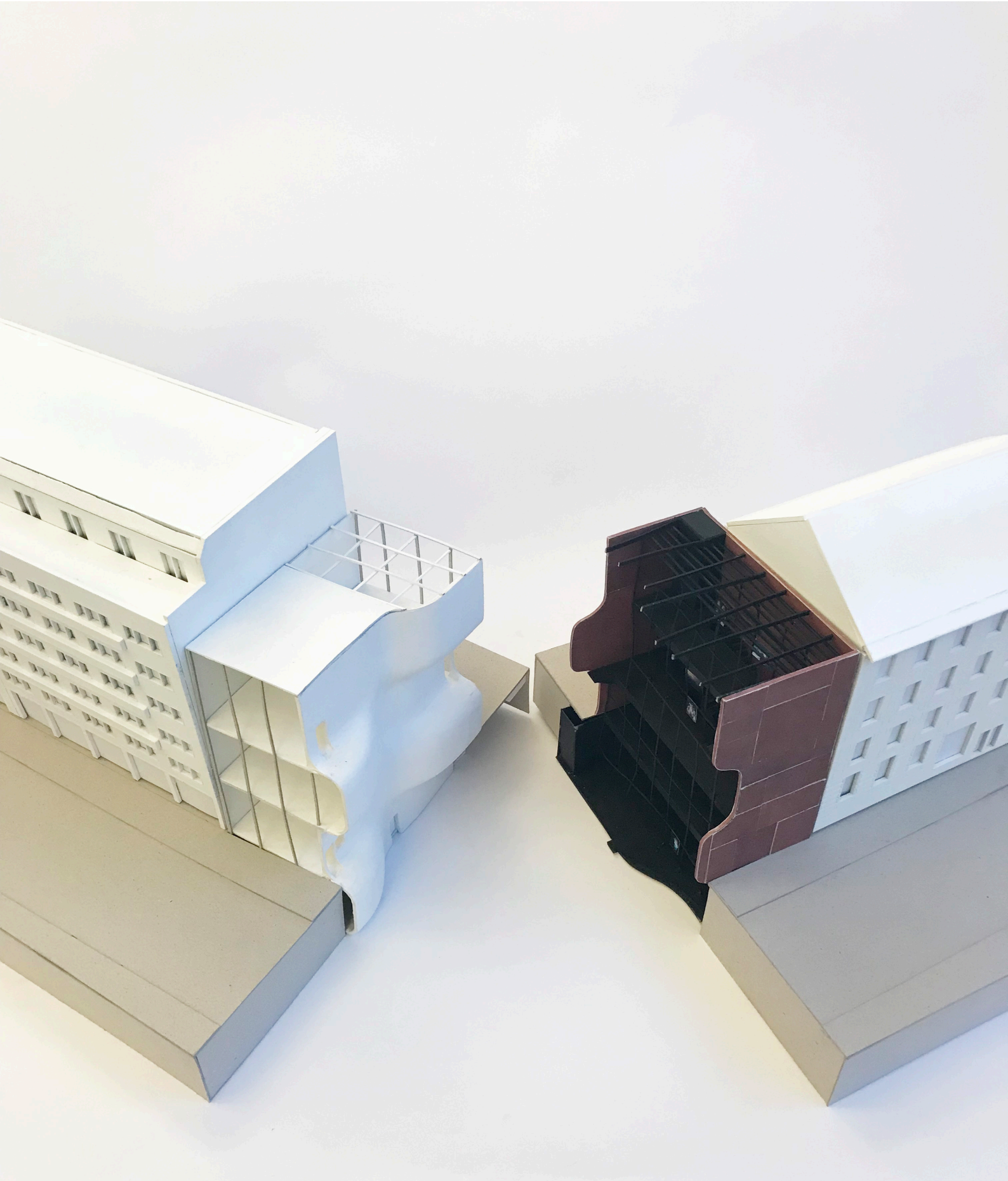


Situation model

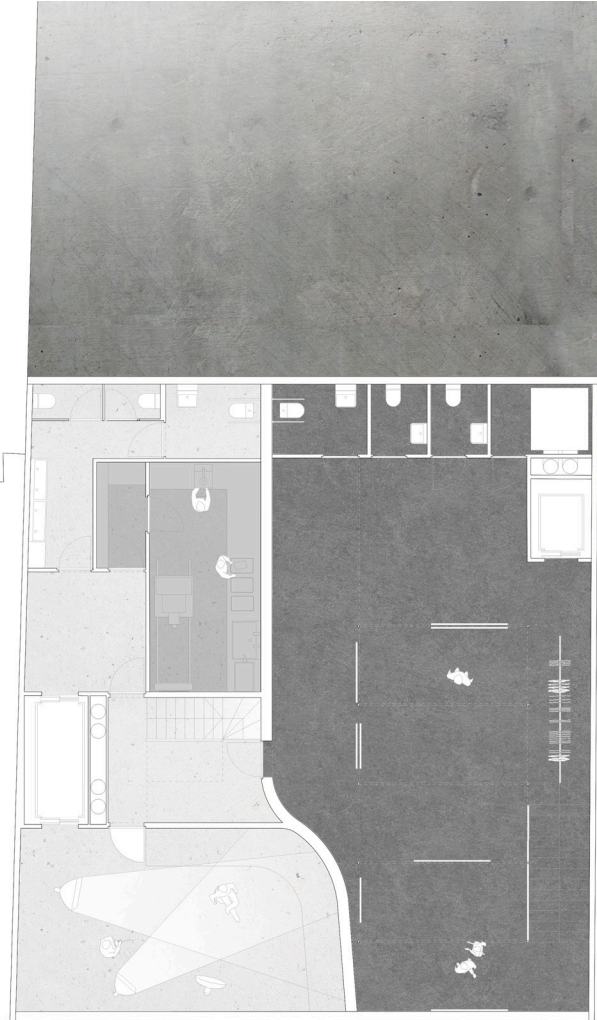




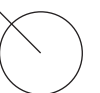
Street facade  
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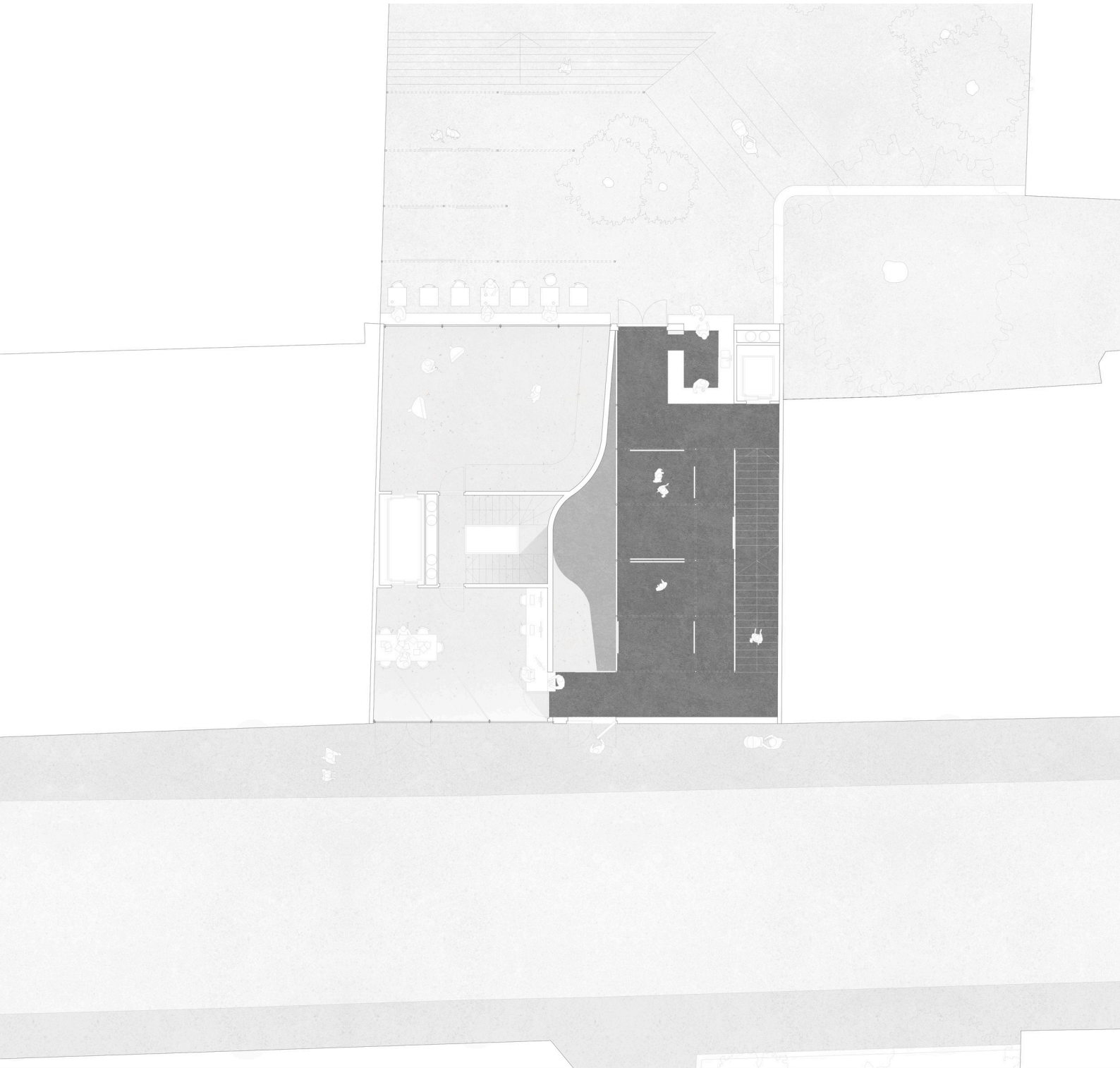




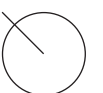


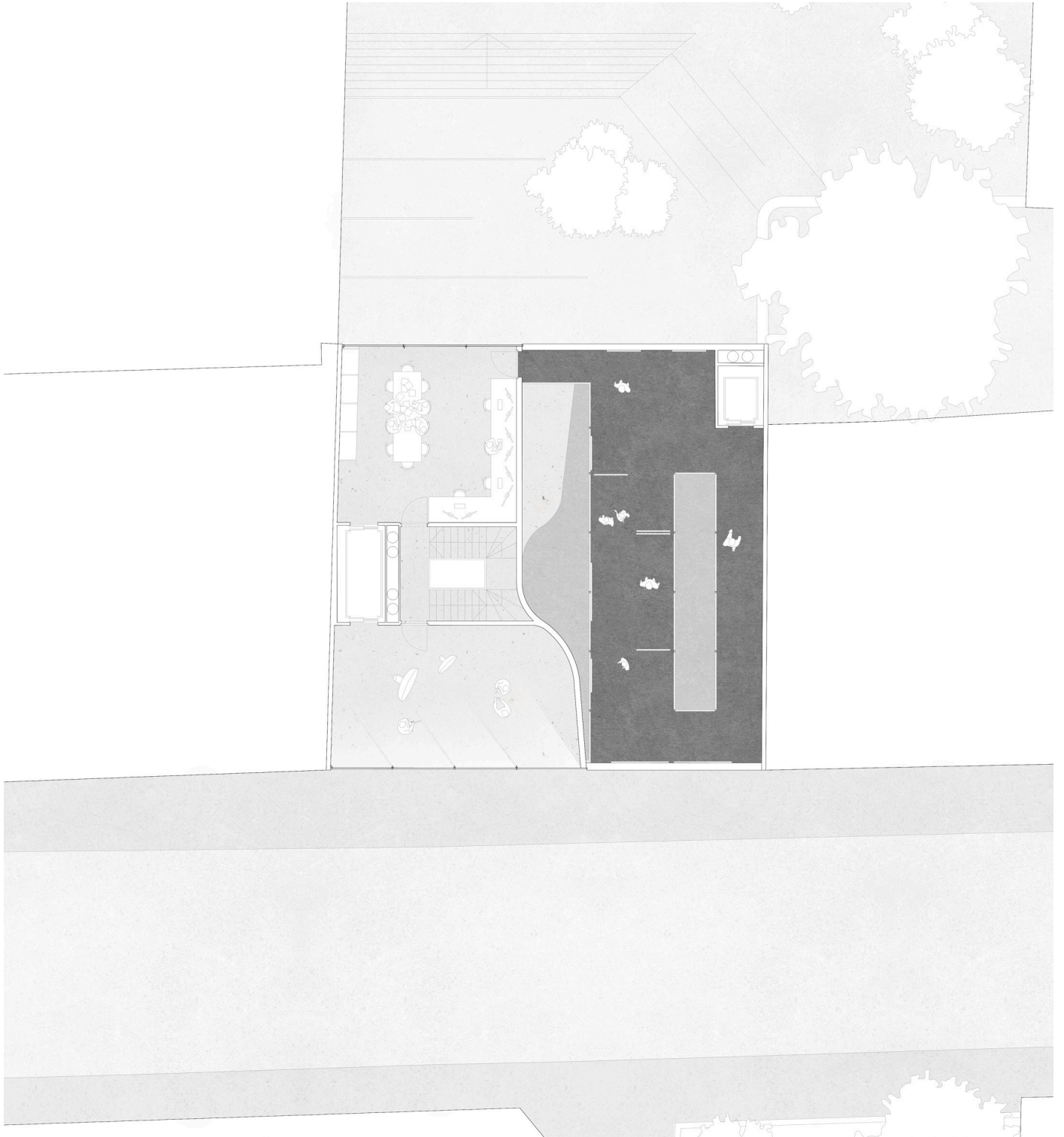
Plan of basement floor  
1:200



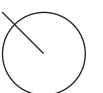


Plan of ground floor  
1:200



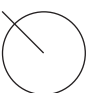


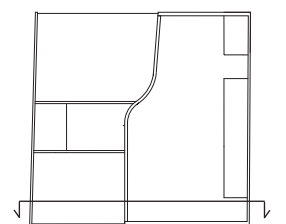
Plan of first floor  
1:200





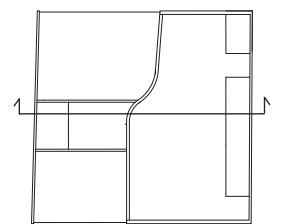
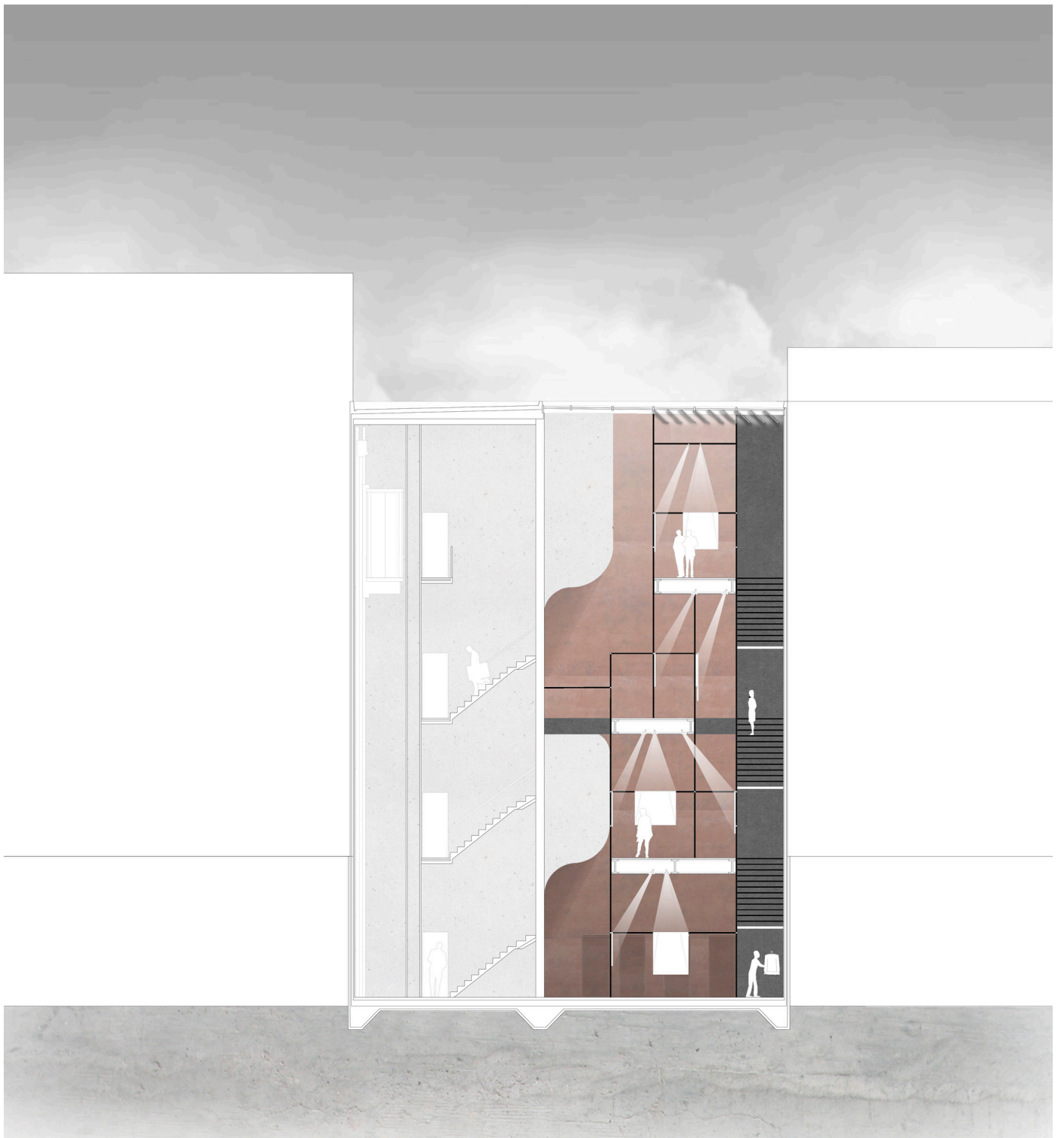
Plan of second floor  
1:200



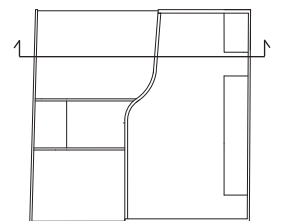


Section A - A  
1:200

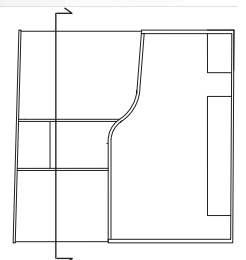




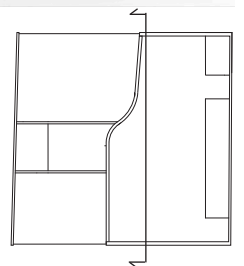
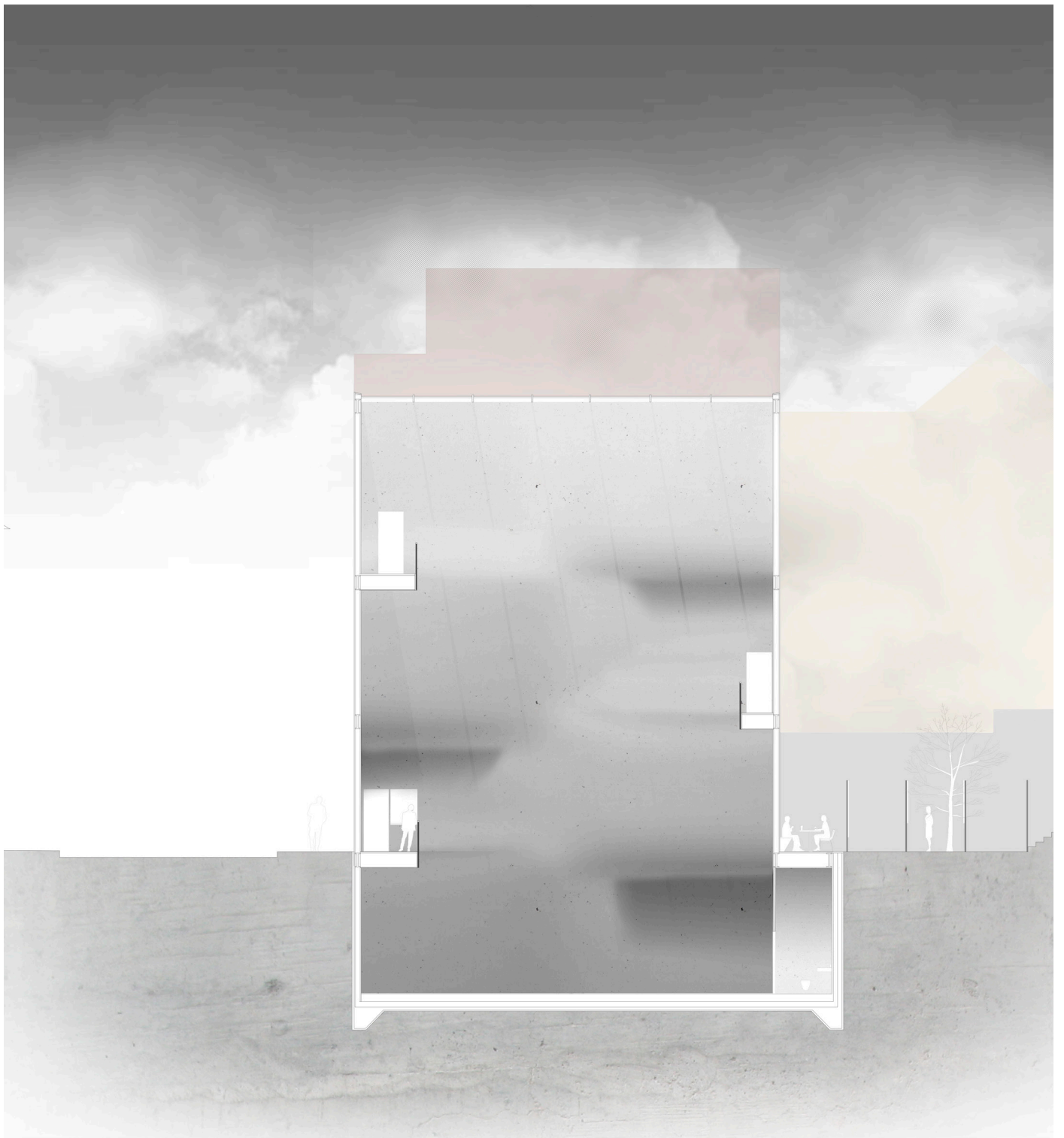
Section B - B  
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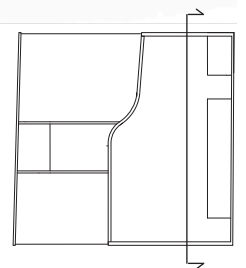
Section C - C  
1:200



Section D - D  
1:200



Section E - E  
1:200



Section F - F  
1:200

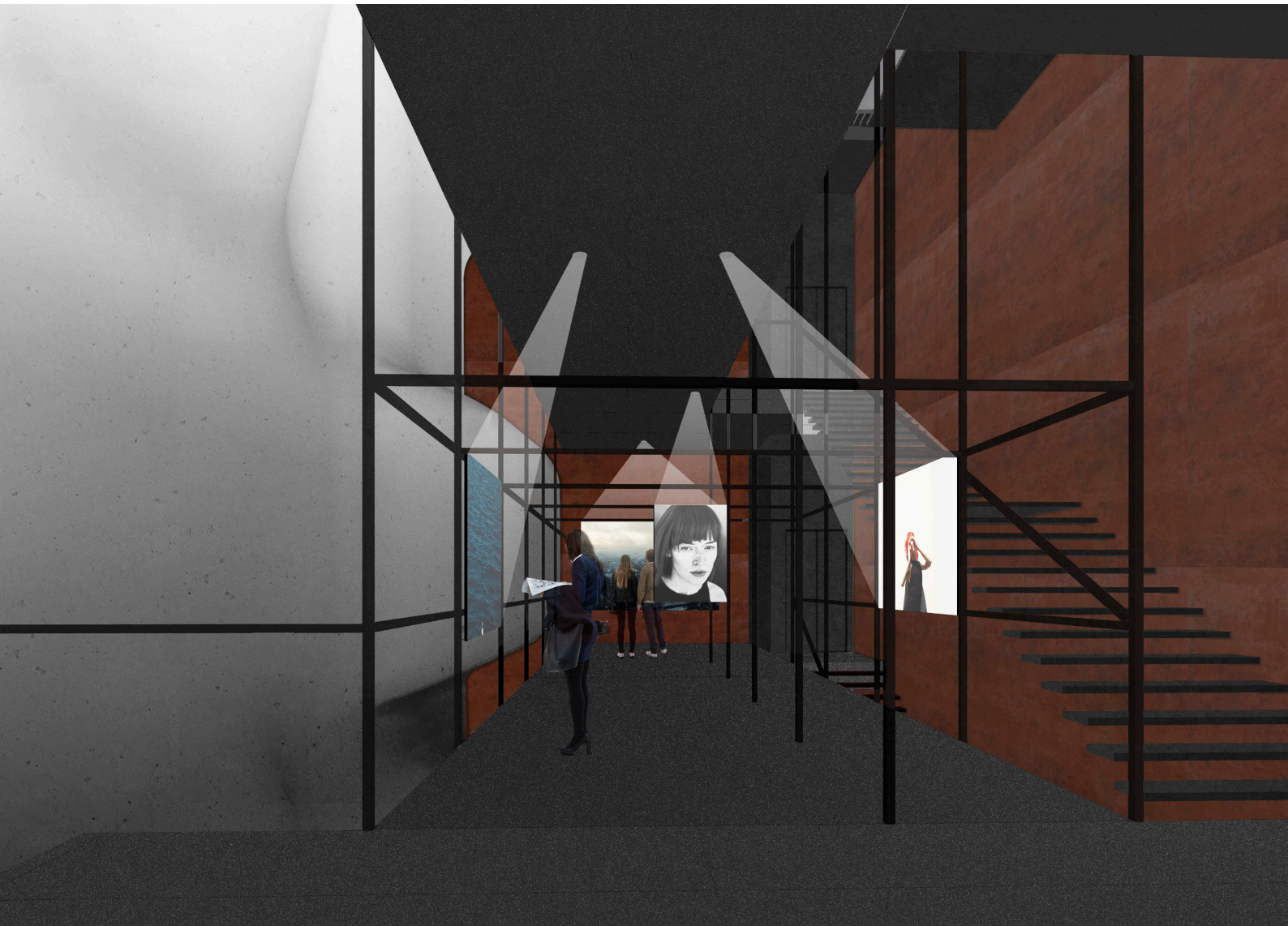


Illustration of gallery space



Illustration of photo studio