

PHOTOGRAPHY MUSEUM FOR MEDIA

A THESIS

Submitted in partial fulfillment of the requirements for the award of
Bachelor of Architecture degree

By

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SCHOOL OF BUILDING AND ENVIRONMENT

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INSTITUTE OF SCIENCE AND TECHNOLOGY
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BONAFIDE CERTIFICATE

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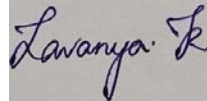
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THESIS SYNOPSIS

Photography is the art of capturing an image and recording them as their memories. This study develops a photography museum for the people to know about how photography has been used for media. In the current world, everyday people get more influenced through media and they capture every moment within one second and post in media and it gets trend in media. Here the people were engaged in capturing the moment at the present situation, but they got lag with the knowledge of the invention of photography. In the current trend, Photography is one of the new media forms that changes perception and changes the structure of society. It is leading the digital revolution in media today, especially with the advent of digital photography. Images play an important role in mass media. An image makes or breaks an advertising campaign as well. The thesis is about Photography Museum for Media to curate the exhibit about photography and make people aware of current trends in past and present.

It is about the design of the museum concerning the photography gallery and camera display so people can be able to learn something about photography from past to present. Creating a museum for media by using geometry concept through spatial configuration, form evolution, and kind of geometry. Making the museum with easy wayfinding for people to access with geometry concept.

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CHAPTER 1

INTRODUCTION

1.1 INTRODUCTION

The word photography developed from the Greek word Photo – light, Graphy – representation using light or drawing the meaning is drawing with light.

1.1.1 *What is Photography?*

Photography is the art and of creating durable images by recording light, either it can be done electronically utilizing an image sensor or chemically through a light-sensitive material such as photographic film. It is the art of capturing light with a camera, by digital sensor or film to create an image. It is employed with many fields of science, manufacturing, art, film production, recreational purposes, hobby uses, etc.

1.1.2 *How does Photography Works?*

- A lens is used to focus the light reflected or emitted from objects into a real image on the light-sensitive surface inside a camera during a time exposure. With an electronic image sensor that produces an electric charge at each pixel, which is electronically processed and it gets stored in a digital image file for digital purposes.
- The result will come with photographic emulsion is an invisible latent image, which is chemically developed into a visible image either positive or negative depending upon photographic material and the method of processing.
- A negative image on the film is to create the positive image on the paper base such as print, by using contact printing or enlarger.

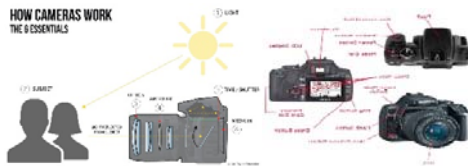


Fig 1.1 Work of Camera



Fig 1.2 Recording of an image on the camera

1.1.3 History of Photography

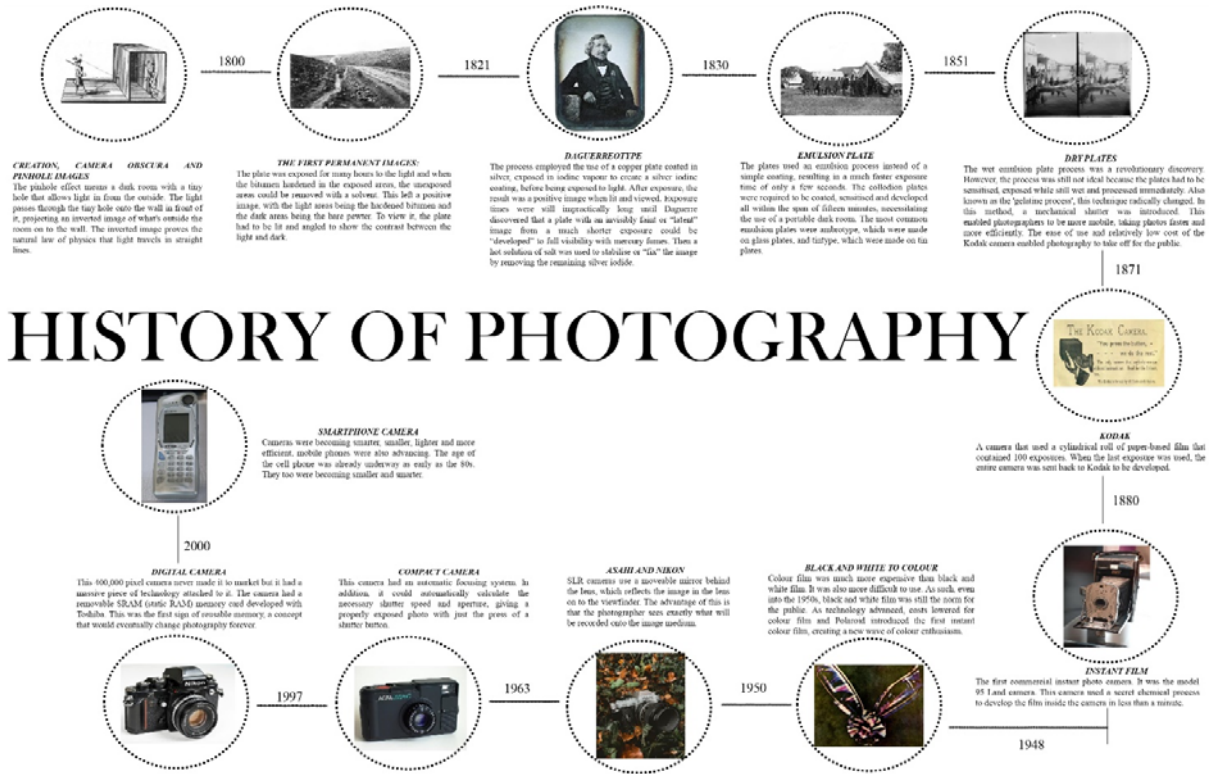


Fig 1.3 History of Photography

1.1.4 Techniques in Photography

Photographic techniques and media are used in the process of capturing images for photography. These include the camera; dual photography; full-spectrum, ultraviolet and infrared media, light field photography, and other imaging techniques.

1.1.4.1 Camera:

The camera is the image-forming device, and a photographic plate, photographic film, or a silicon electronic image sensor is the capture medium. The respective

recording medium can be the plate or film itself, or a digital magnetic or electronic memory.

1.1.4.2 *Stereoscopic:*

Photographs, both monochrome and color, can be captured and displayed through two side-by-side images that emulate human stereoscopic vision. Stereoscopic photography was the first that captured figures in motion, "3-D" photography, an accurate term is a stereoscopy.

1.1.4.3 *Dual photography:*

It consists of photographing a scene from both sides of a photographic device at once (e.g. camera for back-to-back dual photography, or two networked cameras for portal-plane dual photography). The dual photo apparatus can be used to simultaneously capture both the subject and the photographer, or both sides of a geographical place at once, thus adding a supplementary narrative layer to that of a single image.

1.1.4.4 *Full-spectrum, ultraviolet, and infrared:*

Ultraviolet and infrared films have been available for many decades and employed in a variety of photographic avenues since the 1960s. New technological trends in digital photography have opened a new direction in full spectrum photography, where careful filtering choices across the ultraviolet, visible, and infrared lead to new artistic visions.

1.1.4.5 *Light Field:*

Digital methods of image capture and display processing have enabled the new technology of "light field photography" (also known as synthetic aperture photography). This process allows focusing at various depths of field to be selected *after* the photograph has been captured.

1.1.4.6 *Others:*

Besides the camera, other methods of forming images with light are available. For instance, a photocopy or xerography machine forms permanent images but uses the transfer of static electrical charges rather than a photographic medium, hence the term electrophotography. Photograms are images produced by the shadows of

objects cast on photographic paper, without the use of a camera. Objects can also be placed directly on the glass of an image scanner to produce digital pictures.



Fig 1.4 Angles such as Vertical, horizontal, or as Pictured here diagonal.

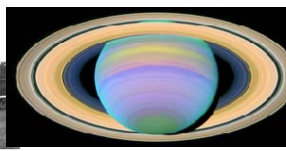


Fig 1.6 Ultraviolet Photography



Fig 1.7 Xeroxography

1.1.5 Types of Photography

1.1.5.1 Amateur:

Amateur photographers take photos for personal use, as a hobby or out of interest, rather than as a business or job. The amateur work can be comparable to that of many professionals. Amateurs can fill a gap in subjects or topics that might not otherwise be photographed if they are not commercially useful. Amateur photography grew during the late 19th century due to the popularization of the hand-held camera.

1.1.5.2 Commercial:

Commercial photography is probably defined as any photography for which the photographer is paid for images rather than works of art. In this light, money could be paid for the subject of the photograph or the photograph itself. Wholesale, retail, and professional uses of photography would fall under this category. The commercial photography will include.

1.1.5.3 Art:

The aesthetics of photography is a matter that continues to be discussed regularly, especially in artistic circles. Many artists argued that photography was the mechanical reproduction of an image. If photography is authentically art, then photography in the context of art would need redefinition, such as determining the composition of a photograph makes it beautiful to the viewer. It began with the earliest images such as written with light.

1.1.5.4 Photojournalism:

Photojournalism is a particular form of photography (the collecting, editing, and presenting of news material for publication or broadcast) that employs images to tell a news story. It is now usually understood to refer only to still images, but in some cases, the term also refers to video used in broadcast journalism. Photojournalism is distinguished from other close branches of photography (e.g., documentary photography, social documentary photography, street photography, or celebrity photography) telling the story in journalistic terms. Photojournalists create pictures that contribute to the news media and help common.



Fig 1.8 Types of Photography

1.1.6 **Fundamentals of Camera**

1.1.6.1 *Shutter speed:*

The amount of time your camera sensor is exposed to the outside world while taking a picture.

1.1.6.2. *Aperture:*

Represents a “pupil” in your lens that can open and close to let in different amounts of light.

1.1.6.3. *ISO:*

Technically a bit more complex behind the scenes, but similar to the sensitivity of film for taking pictures in different lighting conditions. Also similar to brightening or darkening a photo in post-processing.



Fig 1.9 Shutter Speed



Fig 1.10 Aperture



Fig 1.11 ISO

1.1.7 **Photography and Architecture**

1.1.7.1 *Architectural Photography:*

- Architectural photography is primarily an instrument of communication between the architect and his audience – an audience with the capacity and desire to understand and appreciate, but lacking the opportunity to experience the work in question first hand. The camera ideally is the vehicle for this journey, yet the ideal is never quite achieved, for a variety of reasons.
- The history of photography has a lot to do with architecture, particularly when shutter speeds were slow, it was buildings that stood still for a long duration of exposures and came out as an image thus letting photographers experiment with their techniques. Now, while photographing the building the photographer often gets into the dilemma, whether to add an essence using components like composition, perspective, or other techniques to produce a compelling and beautiful photograph or to show the scene as it is for authenticity or realism.
- Architecture Photography is commonly described as the form of photography that uses buildings and other structures as subjects.

1.1.7.2 *Relationship between architecture and photography*

- The relationship between architecture and photography has been throughout these years and proof for the same can be seen with population and selling of modern architecture in the 1920s which has a result of an eminent and progressive group of architectural photographers by the use of non-conventional perspectives, lighting and other techniques which helps create a new trend in modern architecture.
- Photographs convey a three-dimensional experience of architectural space through a two-dimensional medium, with the careful attention of viewpoint and lighting conditions, as well as time, color, form, and texture.

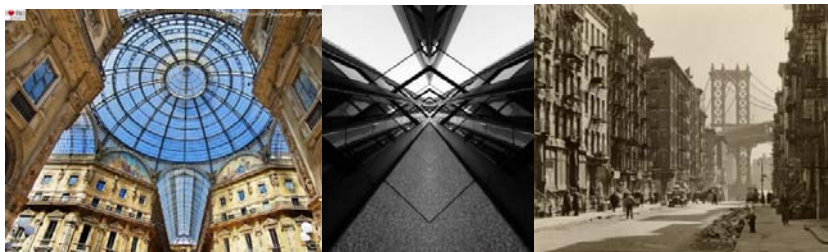


Fig 1.12 Perspective Photography Fig 1.13 Symmetry Photography Fig 1.14 Symmetry Photography



Fig 1.15 Light Photography

Fig 1.16 Shadow Photography

Fig 1.17 Reflective Photography

1.1.7.3 Purpose of Photography in architecture:

Photography as a picture language is the newest version of the oldest form of graphic communication. Unlike the spoken or written word, it is a form of communication that can be internationally understood. This gives a photograph added meaning – and a photographer added responsibility. The essential purpose of photography is communication. Few people take pictures solely to please themselves. Most individuals take pictures as they want them to be seen by others. Pictures are a photographer's means of expression and a writer's means are words. And as a writer must choose a major field of work- journalism, creative writing, biography, advertising, etc., so a photographer must choose a specific field, each field having a specific purpose.

1.1.8 Types of Architectural Photography

1. Exterior Photography
2. Interior Photography

1.1.8.1 Exterior Photography

- Exterior architectural photography usually takes advantage of available light by the day, or at night it uses ambient light from adjacent street lights, landscape lights, exterior building lights, moonlight, and twilight present in the sky in all but the darkest situations.
- The landscaping surrounding a building is important to the overall composition of a photograph, and even necessary to communicate the aesthetic harmony of a building with its environment. The photographer will often include flowers, trees, fountains, or statues in the foreground of a

composition, taking advantage of their ability to help lead the eye into the composition and to its main subject was the building.

- Aerial photography is trending as it shows different and unique perspectives of the structure being pictured. This can include getting level with the structure, showing boundaries, revealing the location in a geographical viewpoint, and context to the scenery.



Fig 1.18 Exterior Photography

Fig 1.19 Exterior Photography

Fig 1.20 Landscape Exterior Photography

1.1.8.2 Interior Photography

- Interior architectural photography is performed with ambient light transmitted through windows and skylights, as well as interior lighting fixtures.
- Architectural photographers use supplemental lighting to improve the illumination within a building. Either electronic flash "strobos" or incandescent "hot lights" are used. A feature of architectural photography is the principal subjects always remain stationary. It is possible to use editing to achieve a balanced lighting scheme, even in the absence of additional lighting.



Fig 1.21 Aerial Photography

Fig 1.22 Interior Photography

Fig 1.23 Interior Photography

1.1.9 Photography in Media

- Mass communication is a means for diversified media technology to reach a large audience. The technologies may vary, in that some are transmitted

electronically, some are through print, through digital media, and some through public speaking.

- Photography is one of the new media forms that changes perception and changes the structure of society. It is leading the digital revolution in media today, especially with the advent of digital photography.
- Images play an important role in mass media. Today's generation relies on pictures both to understand a message and to send a message across. When we read a newspaper, for example, we look at the pictures first before reading the text, if at all. Some people just look at the pictures and read the headlines and captions, and move on to the next news story. When browsing a magazine, the images for an article lead us to understand what the article is all about.
- An image makes or breaks an advertising campaign as well. If the image chosen is bad, the advertisement is doomed.

1.1.9.1 Advertising

It's used for communicating in the market and is usually used to promote and persuade people to buy their product. Its sole purpose is to make the audience feel like they need the product. Funny, touching, and unusual adverts usually stand out from the rest because they make you feel the need to find out more about them.

1.1.9.2 Photojournalism

Photojournalism is like journalism the difference is that in photojournalism is that they have to take pictures to create a story. If there is no photo then there is no story or job. The photos are printed in magazines and newspapers if the photo doesn't go with the story then there will be many consequences. This photography doesn't need creativity but just good timing.

1.1.9.3 Documentary

The documentary shows exactly what and how our world is like in everyday life at any moment. It's similar to photojournalism but the only difference is that it doesn't have to capture newsworthy events. No matter what the picture is, whether it's

bleak, playful, angering, or astounding, they all have a significant purpose in history.



Fig 1.24 Advertising Photography



Fig 1.25 Photojournalism Photography



**Fig 1.26 Documentary
Photography**

1.1.10 **Museum**

1.1.10.1 *Definition of Museum*

According to the International Council of Museum, 'A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches communicates and exhibits the tangible and intangible heritage of humanity and its environment for education, study and enjoyment.

1.1.10.2 *History of Museum*

Museums have played an important role in societies around the world. They are cultural institutions in which people can come, learn, and enjoy art. Some museums have gained a reputation for their collection of art. An examination of the evolution of the museums from their early years leading up to the present will be used to reveal their impact on society and to explore how museums can and do play a role in cultural diplomacy, most notably through art exhibitions.

1.1.10.3 *Design aspects of the Museum*

1. The building's ambiance should be maintained inside as well as outside. Landscaping around the building should be developed in a way that complements the experience within the museum.
2. Aesthetic choices support and reflect the theme and tone of the exhibition.
3. Orientation, spatial organization, and traffic flow are appropriate to the goals of the exhibition.

4. The physical space (such as layout, lighting, flooring) is created in such a way that audience members of varying physical sizes and abilities can navigate and interact with the exhibition.
5. If required audio-visual footage, voice recordings, ambiance music, etc. may also be used for creating a complete experience. Other than following ASI guidelines for museum planning, the local building development control rules are also to be followed, and the museum comes under the institutional buildings category in DCR (Development Control Rules).

1.1.10.4 Types of Displays

1. Display Case: A display case is a cabinet with one or often more transparent glass (or plastic, normally acrylic for strength) sides and/or top, used to display objects for viewing. A display case may be freestanding on the floor, or built-in. Built-in displays may be mounted on the wall, may act as room partitions, or maybe hanging from the ceiling.

2. Cone of Vision: The cone of vision is the visual region displayed by a drawing that relates to a person's normal vision without his/her peripheral vision. In a nutshell, the cone of vision is the area of sight – or the angle of sight. For example, if a person wanted to see the entire art display, usually a cone of vision is 60 degrees is required, so a person would need to sit far enough back to achieve this degree of vision.

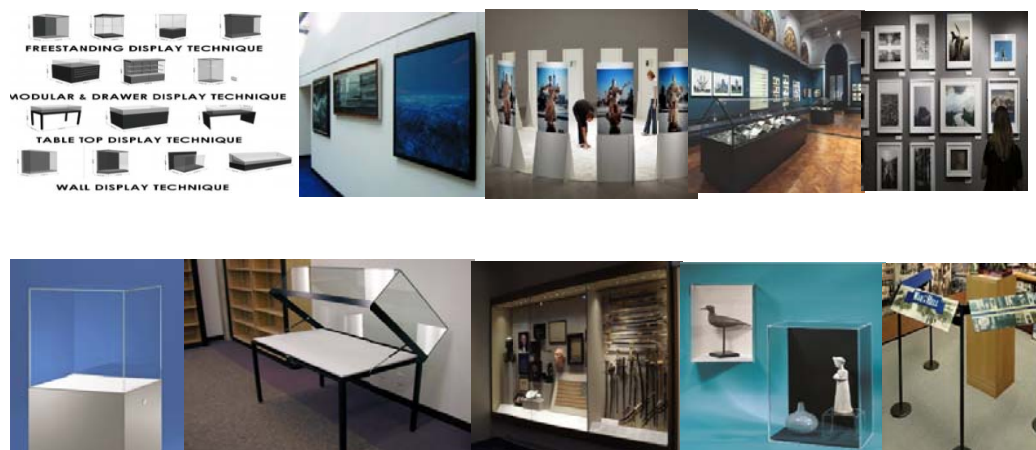


Fig 1.27 Types of Display Cases

1.1.10.5 Fundamentals of Museum

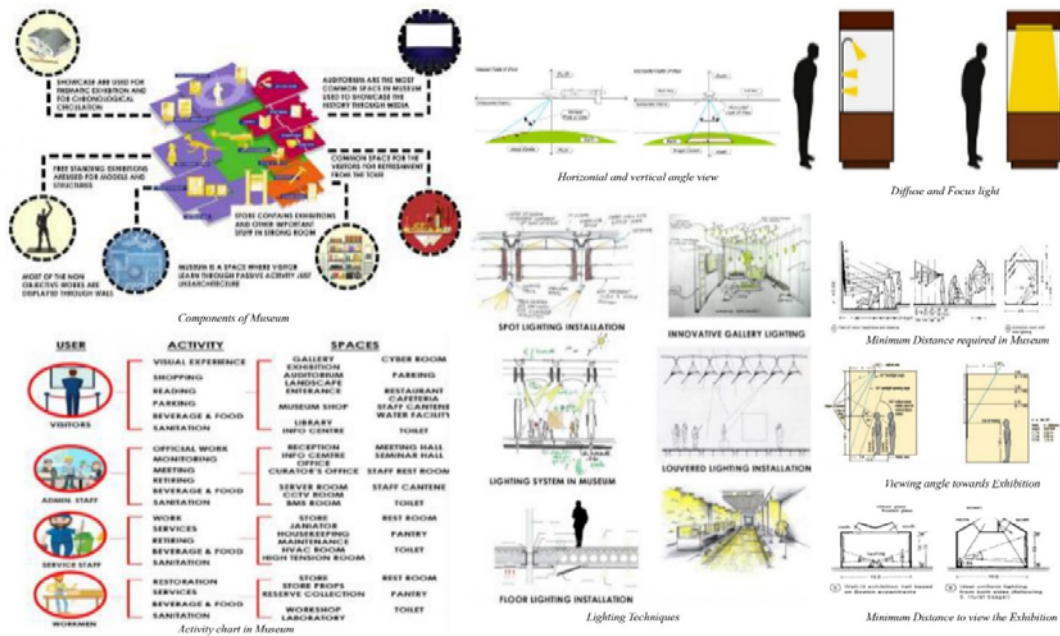


Fig 1.28 Fundamentals of Museum

1.2 Aim

The aim of the study is to design a photography museum for media to make people aware of current trends in past and present.

1.3 Objective

1. To comprehend the fundamentals of photography.
2. Curating the exhibits by showcasing the relation between past and present.

1.4 Methodology

- To study and understand the importance of photography museum.
- To comprehend the fundamentals of photography by literature study.
- To explore and analyze various photography museum case studies.
- To identify a suitable site for the photography museum.
- Formulating the design program and understanding the data standards.
- Development of design.

CHAPTER 2

LITERATURE STUDY

2.1 LIANZHOU MUSEUM OF PHOTOGRAPHY

- *Architect Name:* O Office Architects
- *Location:* Quingyuan, china
- *Area:* 3400 sq.m
- *Year of Establishment:* 2017
- *Type of Museum:* Photography Museum
- *Users:* General Public
- *No. of Floors:* 4 Floors
- *About The Museum:* Lianzhou, is a small city located in the northern mountain area of Guangdong, has witnessed the 13 consecutive years of the Lianzhou International Photography Festival, one of the most important photographic art events in China. Construction of the photography museum is considered as the generator of the old downtown's revitalization plan, and a tribute to the city's past. Lianzhou Museum of Photography was chosen to build in South Zhongshan Road, which local people cordially called "Old Street", a place full of local traditions and memories. The original site is an old candy warehouse that has been the main venue for the last 12 photo festivals.
- *Climatic Data:* Lianzhou has a subtropical climate and is affected by the monsoon. From October through March, it experiences the northeast monsoon and from April through September, it experiences the summer monsoon, mainly with a southwest wind.
- *Views:* Views from the museum will be nearby residences on all sides from the museum.
- *Landscape:* There was a small amount of landscape around the permanent exhibition hall.



Fig 2.1 View of Lianzhou Museum of Photography

2.1.1 Site and Its Surroundings

- *Approach:*

There is only one entrance to the museum from the site through corridor space.

- *Surrounding land use:*

The nearby surrounding of the site was residence on all the sides.

- *Entry:*

It has only one entry on the front side of the site.

- *Building Orientation:*

The building is oriented in NE, such a way with the sloped roof so that rooftop open-air theatre can take place.

- *Road:*

There is a primary road at the front of the site.

- *Landscape:*

There is no landscape in and around the site, but in interiors, there is a small amount of plantation of trees around the exhibition hall.

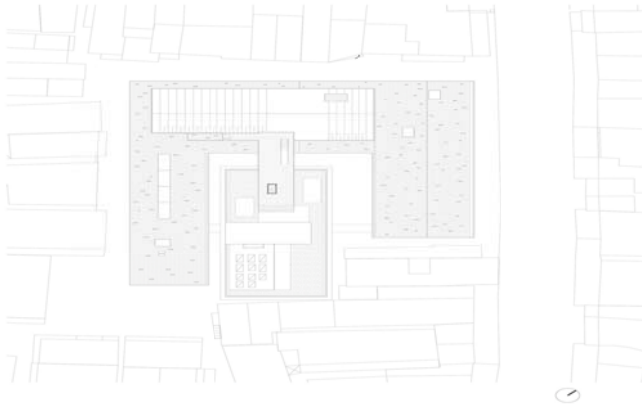


Fig 2.2 Site Plan

2.1.2 Building Composition

It is comprised of two interlocking buildings, one preserved existing 3-story concrete-frame building, and one U-shaped new building constructed on the spot of two demolished wooden structure buildings. A façade-roof canopy of the new building shapes the roof skyline of the museum, fully respecting the urban fabric of the old town. Below the successively folded slopes of the canopy area series of galleries, inter-linked by outdoor corridors, and staircases, with exhibitions and public events taking place under one roof. The preserved building and the new U-

shape extension create a rich vertical variation of the interior of the building. The U-shape gap garden in-between keeps a distance and necessary contrast between the two structures.



Fig 2.3 Structure of the building

2.1.3 **Concept**

- The design concept was in the urban context of old Lianzhou. The architect tries to break down the institutional and commemorative tradition of the museum into a three-dimensional exhibition tour that is co-existed with the old city's morphology. Fragmented sceneries of the old city and everyday life have been juxtaposed to the experience of a journey of the serious and abstract modern photographic art, but sometimes sarcastic contemporary photographic art.
- On top of the façade-roof canopy, an open-air theatre with a V-shape section sits right above the main exhibition hall, in connection with a steel terrace cantilevered from the preserved building's flatroof, forming the climax of the entire spatial tour of the museum.



Fig 2.4 Concept of the Museum

2.1.4 **Materials**

Almost all the local materials were used in the museum. The association of traditional material with contemporary design allowed the museum to fill the gap between old and contemporary Lianzhou.

- Flooring – West bank stone
- Facades – white iron (galvanized steel)
- Façade roof canopy – PVC corrugated tile



Fig 2.5 Materials used in the Museum

2.1.5 Lighting

The kind of light used was led lights. As it brings a hint of warmth beyond the neutral-color architectural background (a basic requirement for photographic presentation) and, with led lighting behind, provides a gentle soft light to the entire sheltered, and even indoor exhibition spaces.



Fig 2.6 Lighting used in the Museum

2.1.6 Construction Technique

- After the architects learned about Lianzhou's local architectural materials and construction methods, they proposed using many locally-produced materials that were unique to the area, including dark gravel, steel plate, light brick walls, and green tiles.
- The green tiles on the continuous roof of the new building are the only decorative touch, and the arrangement of the tiles produces a rich texture.
- These tiles are laid on old-style roofs, the new building's construction retained some of the gaps between the green tiles to allow for airflow between the interior courtyard and the outside, a unique construction method suited to the local climate.
- In addition to fully utilizing the width and height of the site to control direct sunlight, the architects employed many architectural techniques.
- Installing a split-grade climate control system for different functional spaces reduces the museum's energy consumption and guarantees flexibility in later use.



Fig 2.7 Dark Gravel and Steel Plates

Fig 2.8 Large brick walls and Columns

Fig 2.9 Green Tiles

Fig 2.10 Sloped Roof

2.1.7 Museum was used as a cultural space for local residents

- The museum, with its design mixed with local architectural elements, aims to become a cultural hub for international photography as well as an integral part of the Lianzhou resident's community.
- We are building a cultural space for Lianzhou residents, who will be the primary visitors to the museum.
- It was Supported by local municipalities, the construction of the museum is considered an important driver of the rejuvenation of Lianzhou's old city; it is also an important symbol and milestone in the city's development. The area around the museum looks like the Republican era in the early twentieth century.
- The association of traditional material with contemporary design allowed the museum to fill the gap between old and contemporary Lianzhou. This mountain town in the southern Chinese province of Guangdong is gradually becoming an urban public space for local events and culture.

2.1.8 Façade

- The exterior surface of the continuous façade-roof canopy is composed of gray shingles collected from demolished old houses in urban and rural areas nearby mixed with local dark schist called the West Bank stone, which is also used on the ground floor and the supporting walls of the basement level.
- A collection of wooden windows collected from the demolished warehouse building has been implanted into a canopy structure. Facades of newly constructed exhibition boxes feature traditional “white iron” (galvanized

steel) skin mixed with old grey brick wall segments, inter-connected with concrete corridor and staircases armed with black steel railing panels.

- The only non-local industrial product, delicately soft and translucent PVC corrugated tile is used on the inner surface of the thick and rustic façade-roof canopy.



Fig 2.11 Façade view of the museum

2.1.9 Inference

- The façade roof canopy acts as a skyline of the museum.
- The rooftop open-air theatre with cantilevered terrace.
- The lighting placed for the display of photography was LED but the placement of lighting was different in each room.
- The display of photography was on the wall but with different layouts.

2.2 MARUBI MUSEUM OF PHOTOGRAPHY

- *Architect Name:* Casanova and Hernandez Architect
- *Location:* Albania
- *Year Of Establishment:* 2016
- *Site Area:* 517 SQ.M
- *Built-Up Area:* 1138 SQ.M
- *Landscape Area:* 70 SQ.M
- *Type Of Museum:* Photography Museum
- *Users:* Public
- *No of floors:* 2 floors

- *About The Museum:* The design for the Marubi Museum developed by Casanova and Hernandez architects aims to promote a rich dialogue between tradition and modernity, between the past and the present. The tradition is underlined by restoring the historical building designed by the famous Albanian painter, sculptor, photographer and architect born in Shkodër, Kolë Idromeno, while preserving its spatial and structural qualities without any volume transformation or new interior partitions. Conceptually, Idromeno's building becomes an important “object” of the exhibition to be shown, contemplated and visited.
- *Climatic data:* Albania has a typically Mediterranean climate characterised by mild winters with abundant precipitation and hot, dry summers. The annual mean air temperature varies widely over the territory from 7°C over the highest zones up to 15°C in the coastal zone.
- *Approach:* There were two entry to the museum one is main entrance and secondary entrance.



Fig 2.12 View of the Museum

2.2.1 Site and Its Surroundings

- *Approach:*
There are two entrance to the museum one is main and secondary entrance.
- *Surrounding landuse:*
The nearby surrounding of the site was residence on all the sides.
- *Entry:*
It has two entry on the front side of the site.
- *Building Orientation:*
The building is oriented in NW, such a way light enters in to the building through north light and it reaches the façade so that it can filter the light into interior.

- *Road:*

There is a main road at the front of the site.

- *Landscape:*

There is no landscape in and around the site, but in interiors there is a green wall near the courtyard.



Fig 2.13 Site Plan

2.2.2. *Dialogue between Tradition and Modernity:*

A modern image associated to the new museographic program is achieved by installing five “functional boxes”, which are prefabricated and detached from the original building, working as pieces of furniture or sculptural elements. Tradition and modernity establish a dialogue in every corner of the building. At the exterior of the museum, a showcase element works as a landmark that indicates the museum entrance; in the interior of the building, the original windows and spatial qualities of the building dialogue with the exhibition boxes; and in the courtyard, the old building coexists with a new modern and sculptural back facade.

Tradition and modernity establish a dialogue in every corner of the building. At the exterior of the museum, a showcase element works as a landmark that indicates the museum entrance; in the interior of the building, the original windows and spatial qualities of the building dialogue with the exhibition boxes; and in the courtyard, the old building coexists with a new modern and sculptural volume.



Fig 2.14 Evolution of Museum

2.2.3. *Information and Education combined into a Multisensory Experience*

The exterior side of the functional boxes located on the first floor of the museum presents a chronological exhibition, which is intertwined with the thematic exhibition exhibited inside them. The chronological exhibition shows the life and achievements of the Marubi dynasty with texts, historical pictures, videos, and objects organized around the biography of the three members of the Marubi dynasty.

This information is put into context together with the history and culture of Albania and the city of Shkodër, thus acquiring an important didactic dimension. The thematic exhibition complements the chronological exhibition by stimulating a multisensory experience that makes the visitor interact with the space and with the devices of the three thematic rooms.

The chronological exhibition shows the life and achievements of the Marubi dynasty with texts, historical pictures, videos, and objects organized around the biography of the three members of the Marubi dynasty. This information is put into context together with the history and culture of Albania and the city of Shkodër, thus acquiring an important didactic dimension.

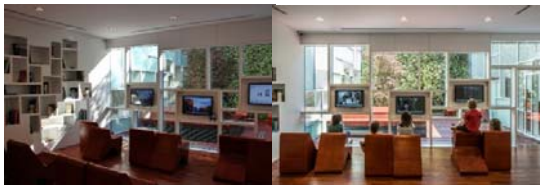


Fig 2.15 View of Video Lounge Room

2.2.4. Concept

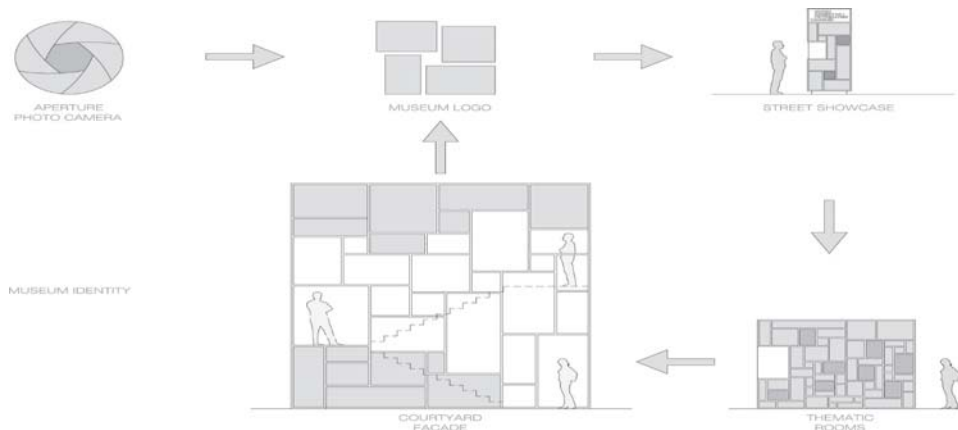


Fig 2.16 Concept of the Museum

2.2.5 Form Evolution

The museum is formed by two intertwined parts: a protected historical building facing the main pedestrian street of Shkodër, which has been restored to present temporary and permanent exhibitions, and a new wing built at the back of the plot that hosts administrative areas and the National Photo-archive. Both parts, old and new, are connected through a versatile series of linked spaces such as the library-video lounge, which are articulated around a transparent courtyard that provides natural light and visual connections inside the building.

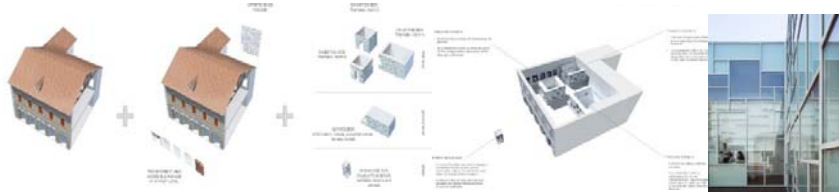


Fig 2.17 Evolution of the Museum

2.2.6 Floor Plans

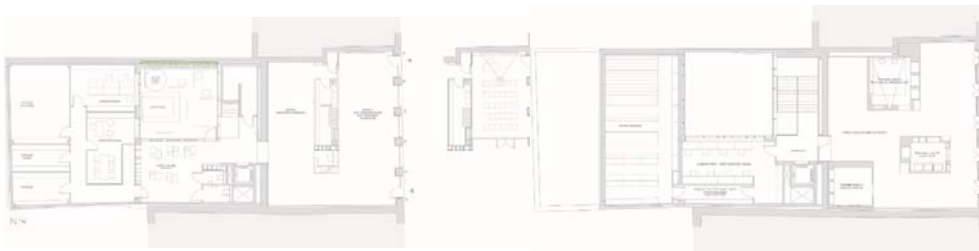


Fig 2.18 Ground Floor Plan Fig 2.19 First Floor Plan

2.2.7 Section



Fig 2.20 Section 1

Fig 2.21 Section 2

Fig 2.22 Section 3

2.2.8 Façade

The abstract pattern, which is always mixed with the photos and objects of the collection, becomes the symbol of the museum. It can be recognized at different scales and in several parts of the building such as in the logo of the museum, in the design of the street showcase, in the layout of the functional boxes inside the building, and even in the structure of the new artistic back facade that frames the views over the surroundings and filters the light within the building. It has its own specific identity by linking all spatial, structural, functional, graphic, and visual

aspects, helping visitors to identify building and collection with a complete, rich, and unique experience.

The abstract design of the facade is echoed in the pattern of pigeon-hole shelving and cabinetry inside the galleries, as well as five exhibition boxes.

The different qualities of reflections of the translucent glass depend on the season and the moment of the day.

Purpose of abstract pattern:

The abstract pattern, which is always mixed with the photos and objects of the collection, becomes the symbol of the museum. It can be recognized at different scales and in several parts of the building such as in the logo of the museum, in the design of the street showcase, in the layout of the functional boxes inside the building, and even in the structure of the new artistic back facade that frames the views over the surroundings and filters the light within the building.

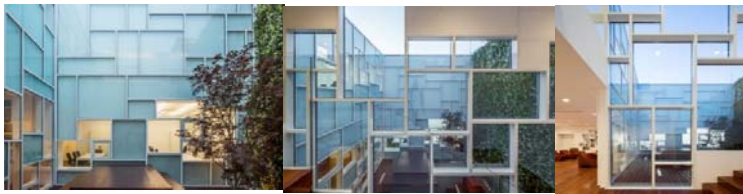


Fig 2.23 Façade View of the Museum

2.2.9 Materials

The historical building has been restored respecting its original exterior materials and using white marble on the floors. In contrast, the modern extension is characterized by the light and transparent curtain wall of the courtyard made with white aluminium frames.

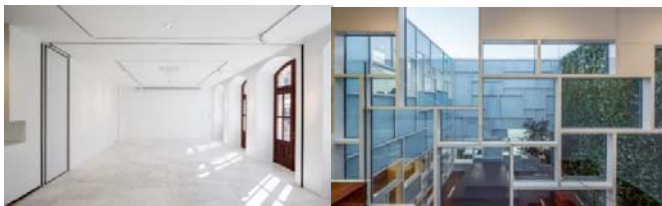


Fig 2.24 Materials used in the museum

2.2.10 Lighting

The lighting used in the museum was LED lights in the interiors.



Fig 2.25 Lighting used in the museum

2.2.11 Photography Display Arrangement

These exhibition boxes are used to display the work of three generations of Balkan photographers from the Marubi family, after which the museum is named. The panels act as frames for photographs, documents, and equipment from the archives of Kel, Pietro, and Gegë Marubi.

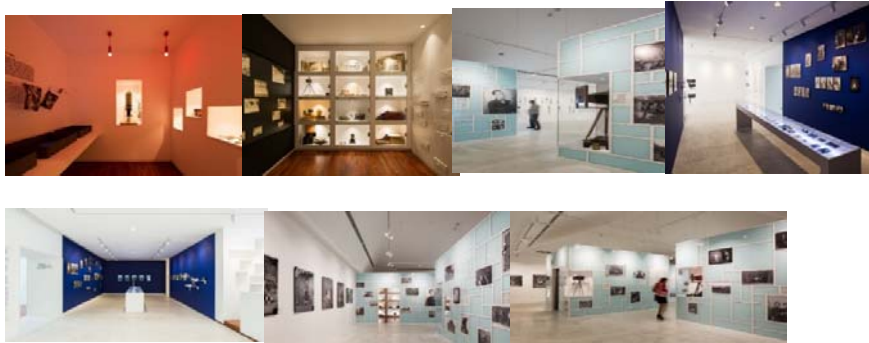


Fig 2.26 Photography display arrangement

2.2.12 Inference

- The spaces are well connected and the exhibition hall has been placed at the center so that the view from the courtyard and green wall was visible.
- As the photography was found in frames, the facades and the displays of the photography were achieved through an abstract pattern.
- The abstract pattern is related to the photo frames and then it was continued in the façade which also filters the light in the interior and the display areas
- The thematic rooms are introduced with three kinds of rooms as photo studio, darkroom, and photo archives room.
- The video lounge room was placed with a view to virtual windows through which courtyard space was visible.
- The seating arrangement was different in each room.
- The lighting used was LED was placed in a different system in each room.

2.3 CAMERA OBSCURA SEOUL ART AND PHOTOGRAPHIC MUSEUM

- *Architect Name:* MASK Architects
- *Location:* Seoul, Korea

- *Type Of Museum:* Art and Photographic museum
 - *Landscape Area:* 750 sq.m
 - *Built-up area:* 6658.92 sq.m
 - *Site Area:* 2500 sq.m
 - *Year Of Establishment:* 2019
 - *Climatic data:* The climate of Seoul features a humid continental climate with dry winter, called "Dwa" in the Köppen climate classification. Seoul is classed as having a temperate climate with four distinct seasons, but temperature differences between the hottest part of summer and the depths of winter are extreme.
 - *About the Museum:* The First Camera Obscura Photographic Art Museum», we can think about this installation in a simple and fun way: it is the museum itself, with its roof-top camera and pinholes in exhibition rooms, who are taking a picture of the present skyline of Seoul and showing it to the visitor.
- The main purpose of the project is to use the structure and shape of the building itself as a big camera. The camera obscura idea on the top of the building will project the wide sky that could be seen from the roof. It can also be used on the west and east surfaces of the building, which would allow the Camera to show Seoul's urban landscape across the gallery space.
- *No of floors:* 4 floors

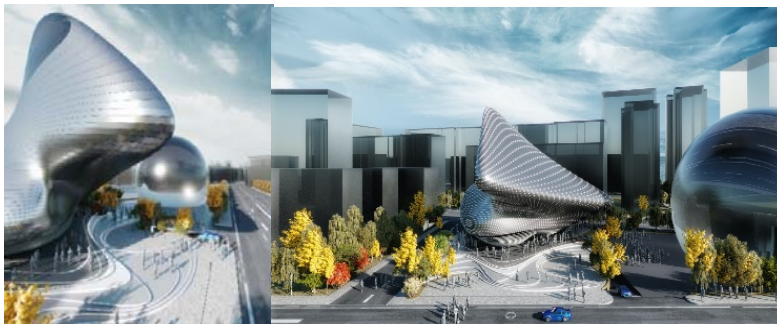


Fig 2.27 View of the museum

2.3.1 Site and its Surrounding

- *Approach:*

There are two main entrance ramps to the museum one is main and one more entrance ramp from the robotic museum and service road at all corners of the site.

- *Surrounding land use:*

The nearby surrounding of the site was a commercial office building.

- *Entry:*

It has four entries on the site.

- *Building Orientation:*

The building is oriented in such a way light enters at the top of the building and the camera obscura gets started working inside the building.

- *Road:*

There is a main road at the front of the site and a service road at all corners of the site.

- *Landscape:*

There is a landscape around the building to enhance the entrance of the building.

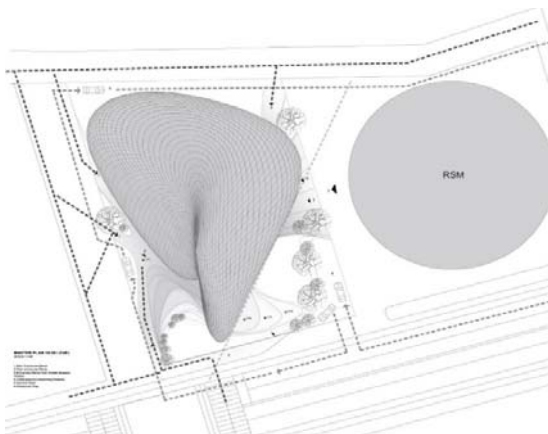


Fig 2.28 Site Plan

2.3.2 What is the purpose of Camera Obscura in the building?

- The main purpose of the project is to use the structure and shape of the building itself as a big camera.
- The camera obscura idea on the top of the building will project the wide sky that could be seen from the roof. It can also be used on the

west and east surfaces of the building, which would allow the Camera to show Seoul's urban landscape across the gallery space.

- Now, just by walking on the gallery space that is in the center of the building, visitors can experience in real-time lively scenes of the surrounding Seoul city.
- This kind of scientific device will give a wonderful experience for all kinds of local public, visiting a must for any tourist that happens to visit the city. Concerning the local and national visitors, this installation will expand the educational opportunities, cultural and economic growth for the residents of the Northeastern region.
- Moreover, local residents, professional and amateur photographers will have the chance to profit from the museum's collections and exhibitions. And all these cases, the ground floor space, in which the Camera Obscura would project the outside images, will be used for festivals, forums, and exhibitions that will further enhance the dynamic and lively nature of our installation.

2.3.3 Form Evolution and Concept

- "Photographic art museum design ' sets itself in contrast to the block-like structures that surround it in Seoul, Korea, at the same time, this cultural center takes inspiration from Taeyeon which is a traditional Korean martial art that makes use of fluid, rhythmic dance-like movements to strike or trip up an opponent. on the front side of the building, we can experience a cantilever movement through the south side that represents a kick of the human such as Taeyeon dance movements, which are fluid, organic, and strong in their emphasis.
- This in its front is a spectacular trapezoid in movement, different in every angle: an open forum that invites the public into its space. the overhanging structures on the front of the building double up as projecting roofs, guiding the visitor into the orientation area, ticket hall, cafe, and bookstore hall. The exposed steel structure appears like a huge sculpture with decoratively alternating light and shadow on the wide forecourt, each of the angles of the building provides a different perspective on a different angle so that visitors can share the exciting feeling the building communicates while they are surrounded by its

infrastructure. The overlapping, curved contours on the surface break out of the orthogonal urban grid pattern, attracting visitors magically.

FORMATION OF THE MASS & THE CIRCULATION MAP OF THE SITE

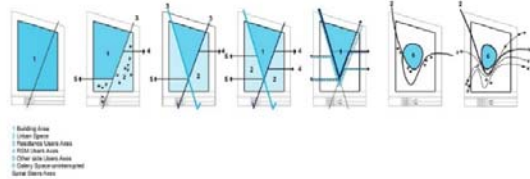


Fig 2.29 Concept of the museum

CAMERA ORBITAL IN BUILDING & THE DISCREET CHANGES ON THE EXTERIOR

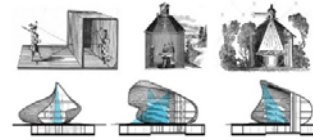


Fig 2.30 Evolution of the museum

2.3.4 Floor Plans



Fig 2.31 Ground Floor Plan

Fig 2.32 First Floor Plan

Fig 2.33 Second Floor Plan

Fig 2.34 Third Floor Plan

2.3.5 Sections

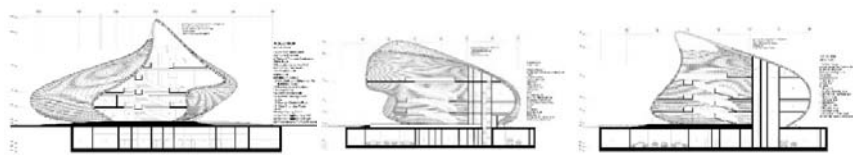


Fig 2.35 Section 1

Fig 2.36 Section 2

Fig 2.37 Section 3

2.3.6 Elevations

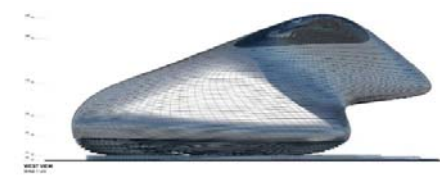


Fig 2.38 West Elevation



Fig 2.39 South Elevation



Fig 2.40 North Elevation



Fig 2.41 East Elevation

2.3.7 Façade

- The main structure of the Photographic Art Museum is a mix of reinforced concrete core (stairs, lifts, and Wc walls), steel space frame structures (mainframe), and composite beams and decks.
- The skin of the building is clad with rectangular silvery aluminium cladding panels with joint lighting elements for the exterior lightings of the building. The space frame is composed of a special steel tube-and-nodes that was devices to utilize a space frame as its main structural element; the cladding is a curtain wall system comprised of various specially fabricated panels.
- It was focused, for example, on easy-to-clean external cladding materials because of the heavy air pollution. Moreover, the cladding will be grey. The rectangular silvery aluminium cladding panel comes up and will be dirt-repellent. In general, all building systems are chosen to have high durability and a long lifetime, and low maintenance efforts. The floor's structure is steel slab, thus providing a great mixed structure, in which two different structural systems work together by combining its properties, in this case, the stiffness of the concrete and the versatility of the steel.



Fig 2.42 Façade view of the museum

2.3.8 Lighting Design

It develops a characteristic feeling of unison between fluid forms, daylight, and lighting at the Photographic Art Museum Design. Linear louvers follow the conceptual grid and filter the sunlight ensuring a soft light for the structural curves. Electrical lighting is concealed wherever possible. The black stairways create an intense contrast with their white luminous underside. Diffuse light flows through the building and builds a calm counterpoint to the dynamic lines and the black and white material contrast. Homogeneous basic illumination is ensured by dimmable fluorescent lamps fitted behind light-scattering translucent acrylic glass on either side of the entire length of the decorative ceiling design line. Aluminium louvers on

the ground floor serve as sunshades, regulated by the intelligent light management system in response to the position of the sun and the required lighting. The system also controls the light output of the Luminaires. This ensures a perfect mixture of natural and artificial light that can be adjusted according to the existing daylight conditions. The stairs and pathways hugging the walls or freely spanning the room are turned into carriers of light themselves. Their translucently shimmering undersides fitted with fluorescent lamps behind light-scattering foil and acrylic glass take on the appearance of boxes of light.



Fig 2.43 Lighting used in the museum

2.3.9 Inference

- In this museum, they have used the concept of camera obscura and they tried to achieve it in the interior as well as exterior.
- The installation in the museum was a simple and fun way with its roof-top camera and pinholes in exhibition rooms, who are taking a picture of the present skyline of Seoul and showing it to the visitor.
- At the top of the roof surface on the west side has a mirror was used to reflect the inverted image so it provides appears sky images on the middle of the gallery space on the event and educational programs.
- It was arranged by controlling with the computer. The interior of the cloud chamber has trees, clouds, and blue sky projected across the white cement walls on the exhibition area and gallery space which is at the center of the building.

2.4 MARRAKECH MUSEUM FOR PHOTOGRAPHY AND VISUAL ART

- *Architect Name:* David Chipperfield
- *Location:* Marrakech

- *Type Of Museum:* Photography museum
- *Built-up Area:* 6000 sq.m
- *Year Of Establishment:* 2019
- *Climatic data:* The prevailing climate in Marrakesh is known as a local steppe climate. This climate is considered according to the Köppen-Geiger climate classification. In Marrakesh, the average annual temperature is 18.5 °C or 65.2 °F. The rainfall here is around 288 mm,(11.3 inches per year).
- *About the Museum:* David Chipperfield Architects will showcase a permanent collection of lens-based art and photography from the nineteenth century to the present and host a program of contemporary art exhibitions.
- The Marrakech Museum for African Photography and Visual Art will house an extensive permanent collection of photography from the 19th century to the present day, as well as hosting contemporary exhibitions by photographers from Africa and around the globe. It is the world's largest free-standing museum dedicated to photography.
- It is designed to attract the nine million or so international visitors who flock to Morocco for its vibrant street culture, storied deserts, and growing art and design scene.
- *No of floors:* 4 floors
- *Visitors:* General public



Fig 2.44 View of the museum

2.4.1 Site and its Surroundings

Approach:

There is three main entrance to the museum.

Surrounding land use:

The nearby surrounding of the site was commercial and residential buildings around the museum.

Entry:

It has three entries on the site to enter the museum...

Building Orientation:

The building is oriented in such a way that light enters the courtyard and also the jali wall pattern filters the light into the interior.

Road:

There is a main road at the front side of the museum and there is a primary road at the backside of the museum.

Landscape:

There is a landscape around the building and also around the courtyard inside the museum.

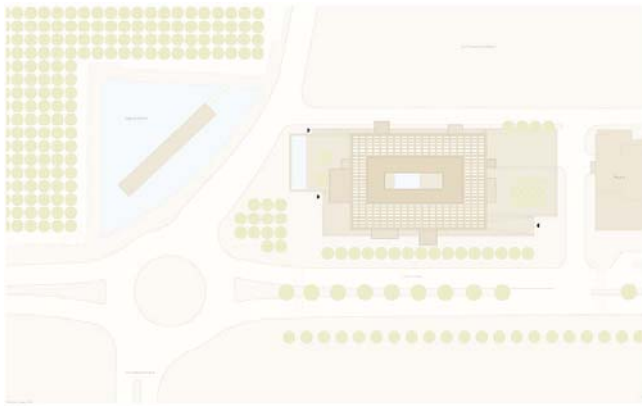


Fig 2.45 Site Plan

2.4.2 The Marrakech Museum for Photography and Visual Arts

The Marrakech Museum for Photography and Visual Arts will be built at the edge of the historic 12th Century Menara Gardens in Marrakech. The Gardens historically the link between the Atlas Mountains, life-giving water, and the old walled city is a fitting place to build a museum that will surely become the 21st-century link between the culturally diverse people of Morocco, her visitors, and the international world of art and culture.

Its location will serve as the heart of multi-point star drawing scholars, students, and visitors from around the world." Architectural plans show four levels housing galleries, a theatre, café, bookstore, and educational facilities while its African Art collection will focus on three subjects: Architecture/Design, Photojournalism, and Fashion/Culture.

2.4.3 Concepts of the Museum

- Not only restricted to photography, but the museum will also curate works related to architecture and design, as well as fashion and culture.
- “Through tightly disciplined acquisitions will build a collection that will allow diverse use both in its exhibition program and education,” writes the design team. “We will also retain the flexibility to exhibit a broad range of works of art across all media.”
- The museum hopes to “broaden the artistic experience across cultural boundaries to form greater understanding and tolerance.”
- A large atrium will form a centerpiece to the building with a rectangular pool of water on the ground floor. Varieties of desert plants in a garden will surround the atrium on the third floor.



Fig 2.46 Brick wall with jalli pattern



Fig 2.47 Moroccan style



Fig 2.48 Central courtyard with pool



Fig 2.49 Large Atrium

2.4.4 Floor Plans

Marrakech, located in the heart of Morocco, hosts a vast and diverse pool of some 9 million international visitors annually and is the home of both the Marrakech International Film Festival and the Marrakech Biennale.

The Marrakech Museum for Photography and Visual Arts will focus its collecting across 3 easily definable and broadly interpretive genres of photography and lens-based media both static and moving. (a) Architecture / Design (b) Photojournalism (c) Fashion / Culture. Through tightly disciplined acquisitions MMP will build a collection that will allow diverse use both in its exhibition program and education. We will also retain the flexibility to exhibit a broad range of works of art across all media.



Fig 2.50 Ground Floor Plan

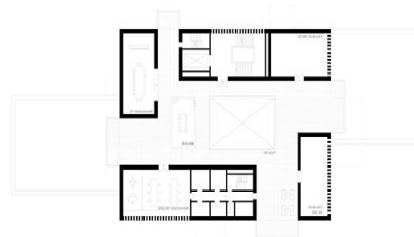


Fig 2.51 First Floor Plan

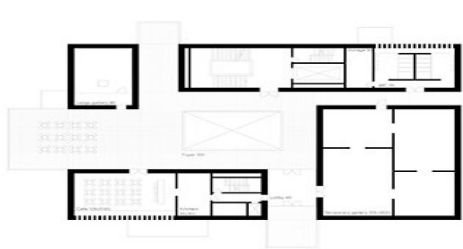


Fig 2.52 Second Floor Plan

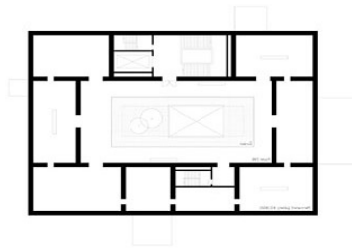


Fig 2.53 Third Floor Plan

2.4.5 Sections

The Marrakech Museum for Photography and Visual Arts will form a hub for education across many areas of museum sciences. Our goal is to take students from Morocco and the region, whose interests are in curatorial studies, connoisseurship, museum operations, development, etc. and teach them both within the confines of the museum, interaction within their local communities, and by sending them abroad to work at some of the worlds great institutions and universities the hands-on practice of museum science.

With a rich program of exhibitions, education, and cultural exchange the Museum will be the first such institution on the African Continent and will broaden the artistic experience across cultural boundaries to form greater understanding and tolerance.



Fig 2.54 Cross section

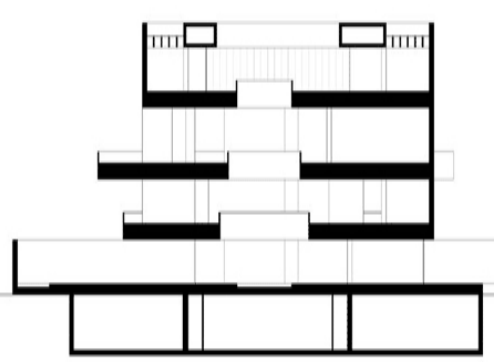


Fig 2.55 Long Section

2.4.6 Inference

- The museum was constructed with their context as to where practicing Moroccan architecture.
- This museum was used for the photography museum but also doing various activities such as cultural, exhibitions, and institutional it is a museum of the hub.

- It focuses on collecting across three easily definable and broadly interpretive genres of photography and lens-based media both static and moving.
- For lighting, they have been used the jali wall pattern in the façade on all sides to enter the interior. Inside the museum, the courtyard was placed with a rectangular pool, and on the third floor large atrium was placed.
- The museum was a place for learning, showcasing photography, and entertainment purposes. It has been created as a hub.

2.5 Xie Zilong Photography Museum

- *Architect Name:* WCY Regional Studio
- *Location:* Changsha Shi, China
- *Type Of Museum:* Photography museum
- *Site area:* 10621 Sq.m
- *Year Of Establishment:* 2017
- *Climatic data:* China experiences a tropical climate, with high temperatures and heavy rainfall particularly during the summer (May-September) while the mountainous regions of Southwestern China experience more moderate temperatures. Average temperature rises are strongest in the northern regions and weakest in the south.
- *About the Museum:* Xie Zilong Photography Museum is built on the banks of the Xiangjiang River and within the Yanghu Wetland Park in Changsha. The base is just in the visual corridor of the Wetland Park connecting the Xiangjiang River scenery belt. It is a cultural and artistic highland built by the government. The photography museum, the Xiangjiang new district planning exhibition hall, which we have completed before (2009), and Li Zijian Art Museum (2016) constitute the cultural living room of the citizens of Yang.
- *No of floors:* 4 floors



Fig 2.56 View of the museum

2.5.1 Site and Its Surroundings

Approach:

There is two main entrance to the museum.

Surrounding land use:

The nearby surrounding of the site was commercial and vacant land around the museum.

Entry:

It has two entries on the site to enter the museum.

Building Orientation:

The building is oriented in N, such a way that light enters the courtyard and also for the formation of light and shadow inside the museum.

Road:

There is a main road at the front side of the site and there is a primary road at the front side of the museum.

Landscape:

There is a landscape around the building and no landscape was placed inside the museum.

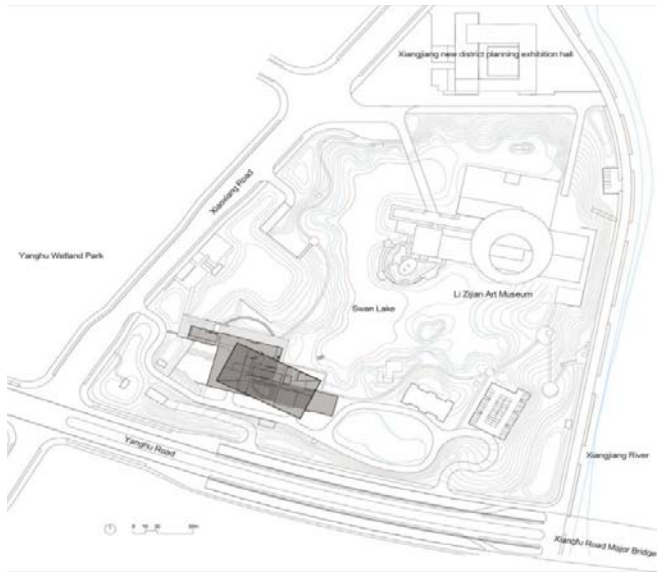


Fig 2.57 Site Plan

2.5.3 Functions in the Museum

2.5.3.1 Academic

Based on the collection of photography works, XPM systematically combs and studies the history of photography art development focusing on academic research and collection of photographs (image/video), and exploring the infinite possibilities of photography(image/video) .

2.5.3.2 Collections

Collecting photography art treasures and discovering its classics.

The "Encourage Donation, Honor Collection, and Paid Acquisition" are specially used for the systematic collection of early image history materials, video artworks, and image artifacts. Mainly, the collection is rich in variety, including protein photos, glass negatives, stereo photos, card photos, silver salt paper base, gravure printing originals, etc., and XPM is currently the most collectible private image museum in China.

2.5.3.3 Exhibition

International standards, boutique exhibitions

XPM adopts the "Exhibition Invitation System" to invite high-quality photography artworks from both home and abroad countries to exhibit with professional

academic vision. At the same time, it supports excellent curators to hold high-quality exhibitions and provides a platform for the public to access high-quality photography art.

Exhibition Classification: XPM Collection Exhibition , Collection of Chinese Art Exhibition , International Exchange Exhibition, HuXiang Impression Exhibition.

2.5.3.4 Public Education

Leading cultural pioneers through photography art and bringing art into everyday life. XPM regularly invites famous domestic and foreign artists to hold public lectures, support outstanding curators, establish volunteer teams, and continue to carry out public education activities such as “photography art on the campus”, “photography art into the community”, “photography art into the enterprise”, and “photography art into the government agencies” to popularize the academic achievements of photography art; to enhance the public's artistic quality and enrich the public's spiritual and cultural life.

2.5.4 Concept

- Based on the idea of complying with the value cognition system of "autonomy" of architecture, through the continuous research and practice of regional typology, this project explores the "archetype" in architectural ontology, and finds out the "psychological schema" behind it. In addition, with the influence of Giorgio de Chirico's metaphysical painting, we were trying to find out the implicit logic behind the formal language-"type archetype-deep structure-psychological schemata" under the social prospect of pursuing splendour and representation. And will be integrated into the design of "Xie Zilong Photography Museum".
- The metaphysical painting of Chirico is the meditation of eternity, through the “light and shadow”, the picture diffuses mysterious spaciousness and profundity, profound sense of tranquillity. The design of the museum use the familiar objects in daily life to metaphorize and construct a maze of time stagnation, which guiding viewers to pay close attention to alienated strangeness. Directed at the huge cone tower in

the sky, the truncated streets suspended in mid-air, a fork in the road that leads nowhere, the cycle of reciprocation, and the mysterious ramp that staggered to look out.

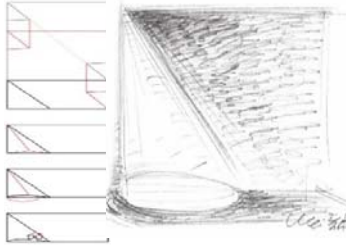


Fig 2.58 Triangle of light



Fig 2.59 Light and shadow used in the museum

Some of the elements appear in similar but in alienated forms, that all together create a strange feeling of time stagnation, eventually people got lost. The white warm fair-faced concrete wall makes the spatial structure of the building show the most essential neutral condition, highlighting the mystery of the material. The spatial depth gradually emerges through light and shadow, intertwined with the memory. The maze is an ambiguous metaphor that refers to the lost place as well as the fascinating and intoxicating place.

2.5.5 Floor Plans



Fig 2.60 Ground Floor Plan

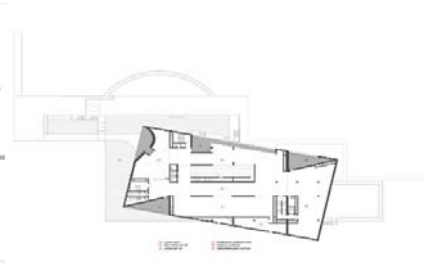


Fig 2.61 First Floor Plan

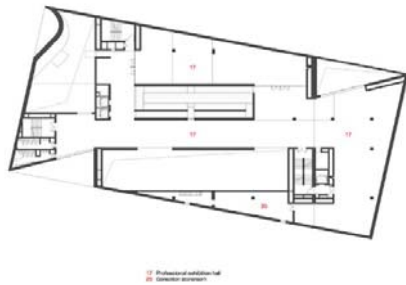


Fig 2.62 Second Floor Plan



Fig 2.63 Third Floor Plan

2.5.6 Section

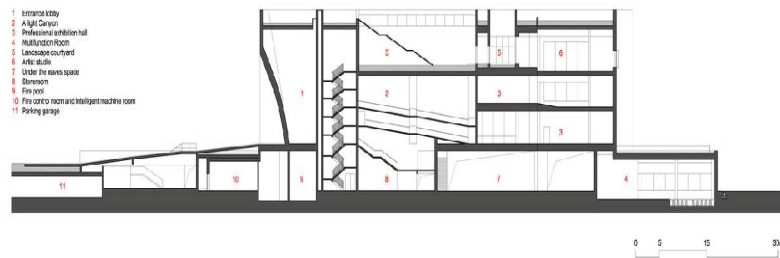


Fig 2.64 Sectional view of the museum

2.5.7 Elevation



Fig 2.65 West Elevation **Fig 2.66** South Elevation **Fig 2.67** North Elevation **Fig 2.68** East Elevation

2.5.8 Views of the Museum



Fig 2.69 Views of the museum

2.5.9 Inference

- The museum uses light and shadow throughout the museum interior and exterior.
- They have used the white color concrete as white represents empty to show the symbol of the art by thinking and choices of art has been used in the museum.
- The ramps have been used in the entrance platform for easy access of the visitors.
- The photography museum display has been mostly taken place as it has a cultural, exhibition, art, and studio club inside the museum.

2.6 COMPARATIVE STUDY OF CASE STUDY

Table 2.1 Comparative study of Case Study

Table 2.2 Comparative study of Case Study

[illegible]

Table 2.3 Comparative study of case study

3	Spatial Organization	 The spaces are organized in a linear organization.	 The spaces are organized in a linear organization.	 The spaces are arranged in cluster organization.	 The spaces are organized in a linear organization.	 The spaces are organized in a linear organization.
	Circulation of space	 The circulation was through the stairs, the two elevators, the sloping paths, or other vertical transportation methods to explore.	 The circulation was done through corridor and for first floor staircase was used.	 The circulation was done through corridor and through spiral staircase for different levels.	 The courtyard act as circulation hub for different spaces. For different levels stairs are used as a vertical circulation.	 The circulation was done through corridor and for first floor stairs were used.
	Connectivity of space	 The spaces are connected through corridor from one space to another in floor level. The connectivity through different levels uses the stairs and elevators.	 The spaces are connected through corridor from one space to another. For connecting to next level staircase was used.	 The dynamic stairs sculpture not only connects the exhibitions and education levels between the observation zone but also acts as a stage for the flow of movement through the 'vertical decorative element'.	 The spaces are connected around a courtyard and at each level openings were created for the linear way.	 The spaces are connected with courtyard space and the spaces are connected through corridor and for different levels staircase were used.
Structure and Elemental Assembly						
	Walls	The walls were made of light brick wall.	The wall were made up of brick wall.	The wall were made up of reinforced concrete.	The walls are made up of brick.	The walls are made up of white clear concrete.
	Roof	For roof, open air theatre was placed with green tiles.	The roof was made up of tiles.	The roof surface has a mirror was used to reflect the inverted image so it provides appears sky images on the middle of the gallery space on the event and educational programs.	The roof used was flat roof with courtyard space at center.	The roof used was flat roof.
COMPARATIVE STUDY						
PHOTOGRAPHY MUSEUM FOR MEDIA						
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Table 2.4 Comparative study of case study

4	Facade	 The facade roof canopy consists of grey shingles collected from old style houses. The windows are placed and that is also from old demolished houses. Facades of newly constructed exhibition has traditional 'white roof' (galvanized steel) thin metal with old grey brick wall segments, inter-connected with concrete corridors and staircases with black steel railing panel.	 The abstract design of the facade is echoed in the pattern of pigeon-hole shelving and cabinetry inside the galleries, as well as five exhibition boxes. The different qualities of reflections of the translucent glass depend on the season and the moment of the day. The facade is clad with the translucent glass panels.	 The facade is clad with rectangular of silver aluminum cladding panel with joint lighting elements for the exterior lighting of the building. The space frame is composed of a special steel tube-and-nodes that was devised to utilize a space frame as its main structural element, the cladding is a curtain wall system composed of various specially fabricated panels.	 The facade is in context with Moroccan architecture. Jali wall pattern for placed and at each level openings were created for the people to stand and view outside.	 The facade looks like a box shape with white concrete with one angular side and then small skylights are placed of front side.
	Structure	 It composed of two interlocking buildings, one preserved existing factory concrete-frame building and one U-shape new building constructed on the spot of two demolished wooden structure buildings. A facade roof canopy of the new building shapes the rooftop of the museum and it contrasts with the urban fabric of the city.	 At the entrance of the museum, a showcase element works as a landmark that indicates the museum entrance in the interior of the building, the original windows and spatial qualities of the building dialogue with the exhibition boxes and the courtyard, the old building consists with a new modern look. The abstract pattern, which is always mixed with the photos and objects of the collection, becomes the symbol of the museum.	 The main structure of the Photographic Art Museum is a mix of reinforced concrete core (stairs, lifts and WC walls), steel space frame structures (main frame) and composite beam arms and decks.	 The structure of the museum was built according to the Moroccan Architecture. The structure has been built with bricks. The museum was actually a home but in 2013 permanent museum was built in which have rich, full program of exhibitions, education, cultural exchange and outreach.	 The main body of the building is one-off cast of white fair-faced in-situ concrete, so matter the wall, ceiling, ground or outdoor square, platform, terrace that only use the same material of fair-faced concrete. This construction is transcendent. It is the whitest fair-faced concrete building.
	Materials and Construction Technique					
2	Materials	Wheat husk stone, PVC Corrugated tiles, Green tiles, White area (Galvanized steel)	white marble and white aluminum frames, wood	Reinforced concrete, aluminum frames, curtain panel	Brick	White in situ concrete
	Construction Technique	Fully utilizing the width and height of the site to control direct sunlight, the architects employed a number of architectural techniques in the interior enveloped and tilted construction to reduce day to sky energy consumption. Installing a split zone climate control system for different functional spaces reduces the museum's energy consumption and guarantees feasibility as long as the last on old-style roofs, the new building's construction retained some of the gaps between the green tiles to allow for air flow between the exterior enveloped and exterior.	It has retained the traditional building and then new building was constructed with the abstract pattern which focuses on aperture photographic camera which is used as screen showrooms, museum identity, functional boxes and courtyard facades.	The rectangular of silver aluminum cladding panel came up and will be the 'signature' to ground, all building systems are chosen to have high durability and long lifetime and low maintenance efforts. The floor structure is steel slab, thus providing a great added structure in which two different structural systems work together by combining its properties, in this case, the stiffness of the concrete and the versatility of the steel. The mirror is angled so that natural light reflects downwards into the tower, the light will pass through time lenses, bringing the focus into the gallery space. The boxes also protect the sky view so that it appears upside down on the gallery space.	It has been constructed with locally available bonded brick and it has been constructed with the context of Moroccan context.	It has been constructed with white in-situ concrete and also constructed in a way that light enters the building at everywhere.
	Photography Arrangement	The photography was arranged as a gallery wall	The photography was arranged in gallery wall and also as wall-toe display.	The photography are arranged in a gallery wall.	The photography are arranged in the gallery wall.	The photography was arranged in a gallery wall.
6	Inference	The facade roof canopy acts as a skyline of the museum. The roof top opens as terrace with variable-view terrace. The light placed for the display or photography was LED but placement of lighting was different in each zone. The display of photography was on wall but with different heights.	The spaces are well connected with each other and the exhibition hall has been placed at the corner so that the view from the courtyard and green wall was visible. As the photography views framed in frames, the facades and the display of the photography was visible through a slanted picture. The abstract pattern is related to the photo frames and this is via contained in the facade which also filters the light in interior and in the display areas.	In this museum they have used the concept of camera obscura and they tried to achieve it in interior as well as exterior. The installation in the museum was simple and run way with as roof-top camera and pinholes in exhibition rooms, also an taking a picture of the present skyline of Beirut and covering it to the top of the roof surface on the west side has a mirror was used to reflect the inverted image so it provides appears sky images on the middle of the gallery space on the event and educational programs.	The museum was constructed with their vision as white pre-cast Moroccan architecture. The museum was used for the photography museum but also doing various activities such as cultural, exhibitions, and educational. It is a museum of both. To become an evolving across time ready-to-demolish and heavily interpretative gears of photography and thus beyond most both static and moving.	The museum uses the light and shadows through out the museum both interior and exterior. They have used the white color concrete as white elements to show the contrast of the art by thinking and choices of art has been used in the museum. The ramps have been used in the entrance platform for easy access of the visitors.
COMPARATIVE STUDY						
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CHAPTER 3

DATA COLLECTION AND STANDARDS

3.1 Standards

Plate 3.1 Standards

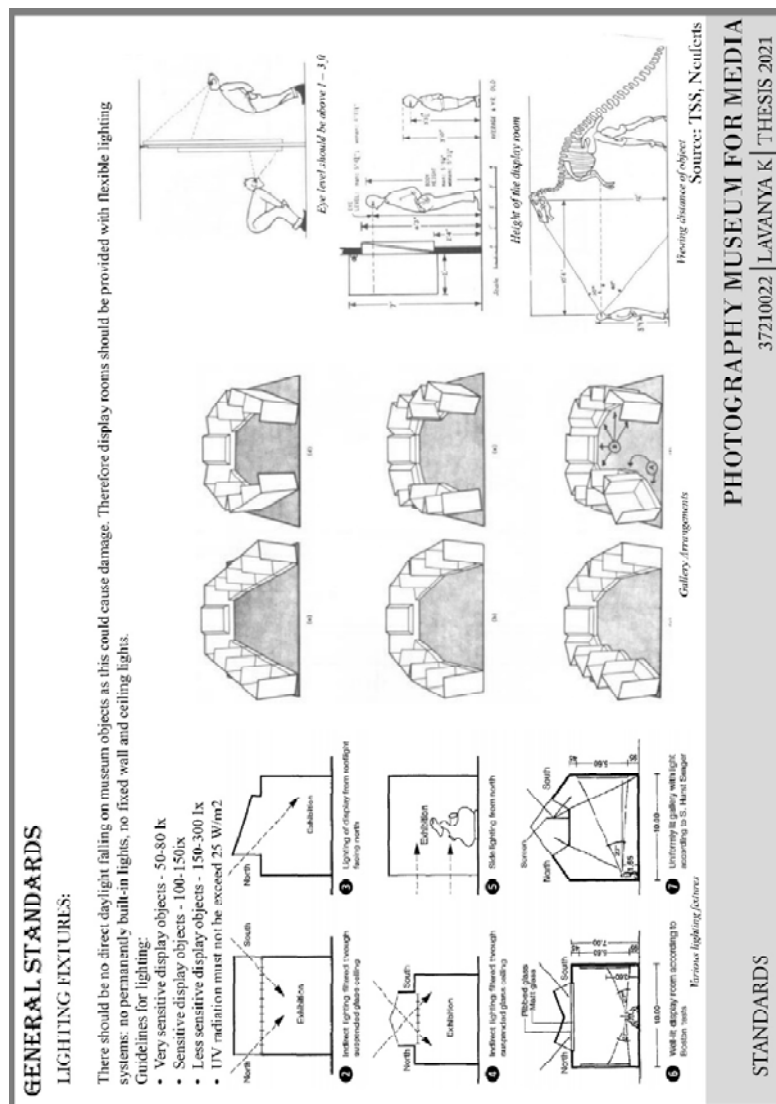


Plate 3.2 Standards

DISPLAY ROOMS:

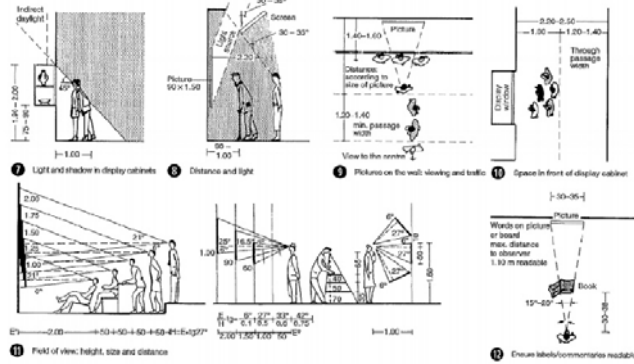
The factor in the layout of display rooms is the relationship between the collection and the way it is to be displayed (display concept). There are the following basic types of layout :

- **Open plan** : large and visually autonomous items on display, free circulation, function rooms in basement.
- **Core and satellite rooms** : main room for orientation in the museum or the exhibition, side rooms for autonomous displays (themes/collections)
- **Linear chaining** : linear sequences of rooms, controlled circulation, clear orientation, separate entrance and exit.
- **Labyrinth** : free circulation, guided route and direction are variable, entrance and exit can be separate.
- **Complex** : combined groups of rooms with typical features of ~7 0 - 0, complex organisation of collection and display concept.
- **Round tour (loop)** : similar to linear chaining- 0, controlled circulation leads back to entrance.

The size and height of the display and store rooms depend on the dimensions of the works and the extent of the collection, but the minimum height is 4 m clear.

Display concept	Spatial arrangement
oriented on display items	open plan → ①
systematically oriented	main and side rooms (core and satellites) → ②
thematically oriented	linear chaining → ③, round tour → ④
complex oriented	labyrinth → ⑤, complex → ⑥

Layout of Display Room



General standards of Display Room

Source: TSS, Neuferts

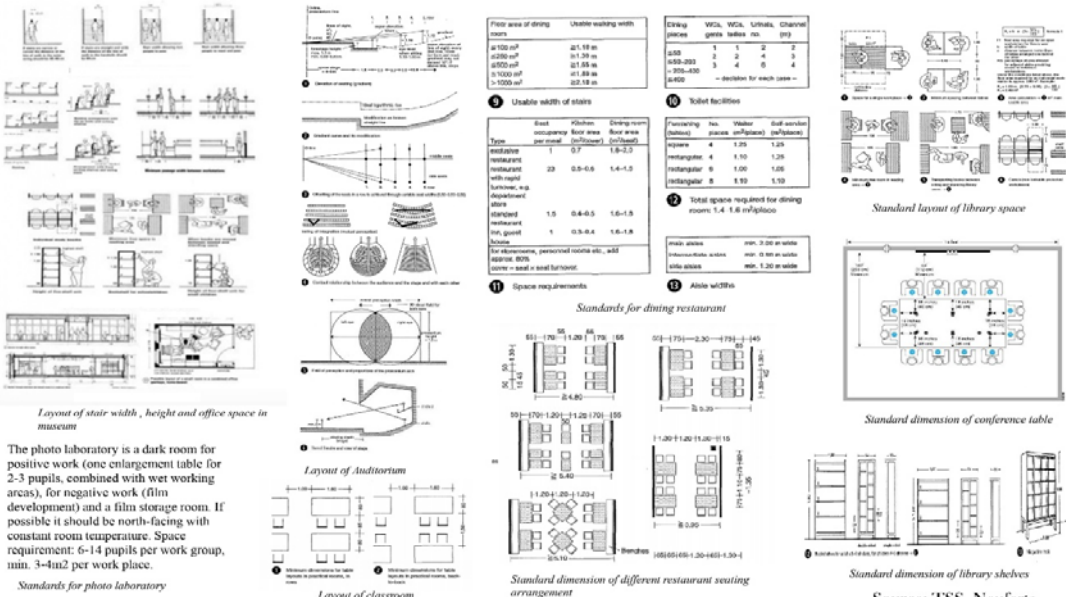
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STANDARDS

Plate 3.3 Standards

STANDARD DIMENSION AND LAYOUTS:



Source: TSS, Neuferts

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STANDARDS

CHAPTER 4

SITE STUDY AND ANALYSIS

Plate 4.1 Site Study

4.1 Site Study

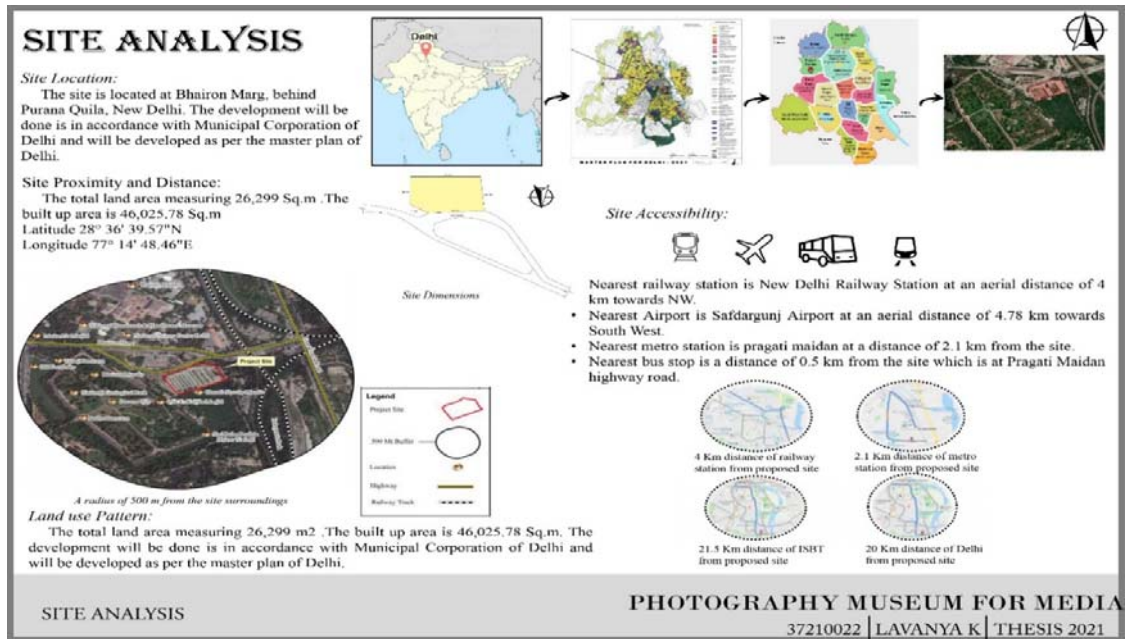
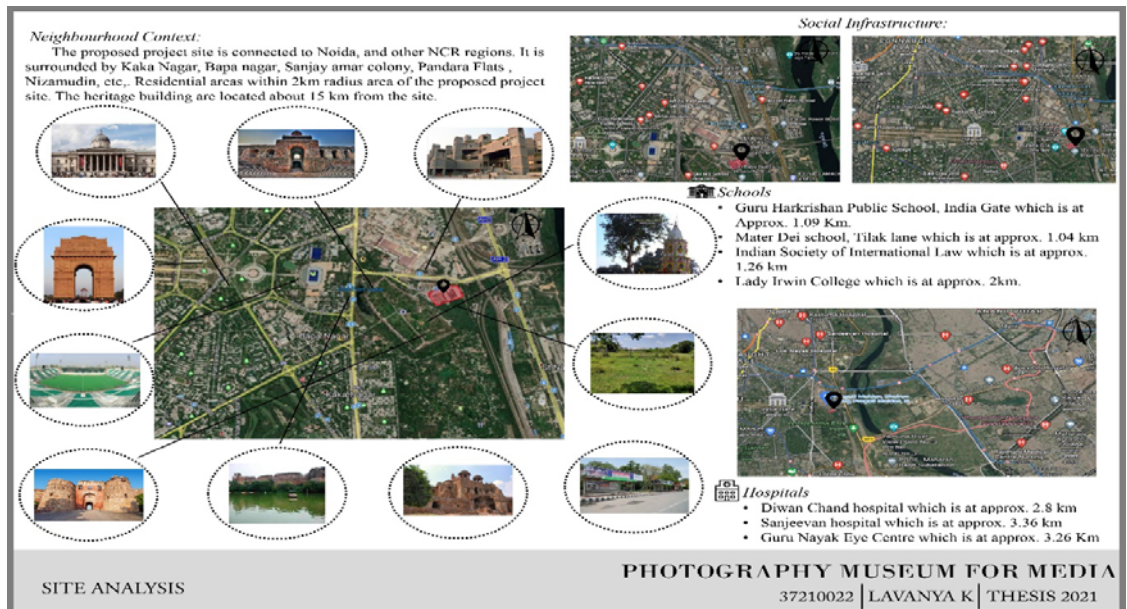


Plate 4.2 Site Study



4.3 Site Justification

Plate 4.3 Site Justification

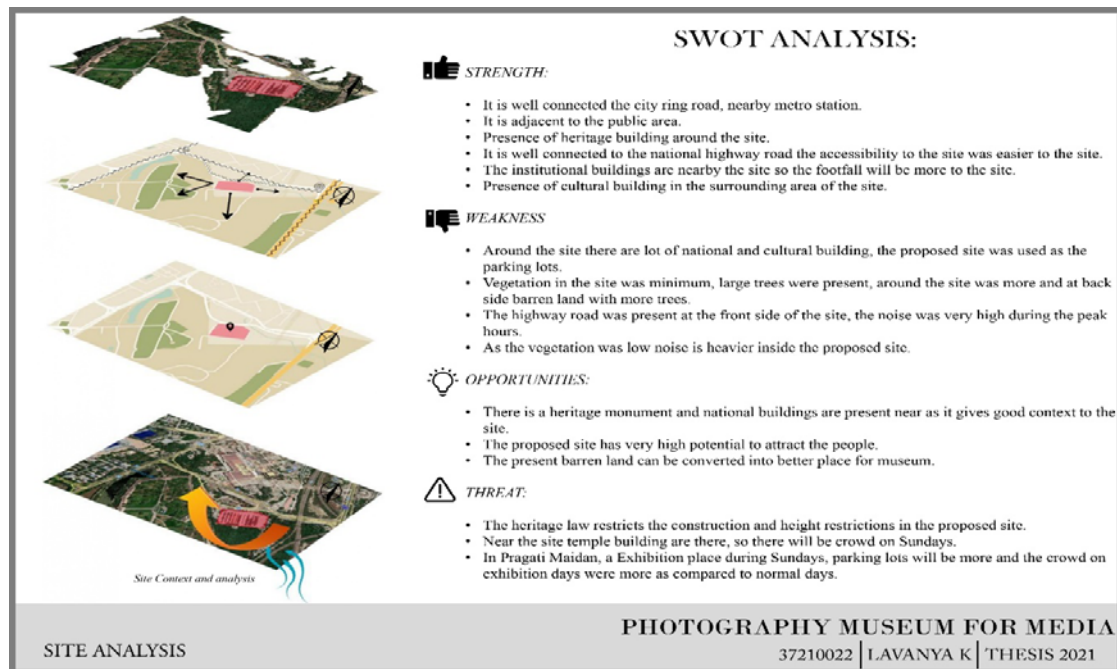
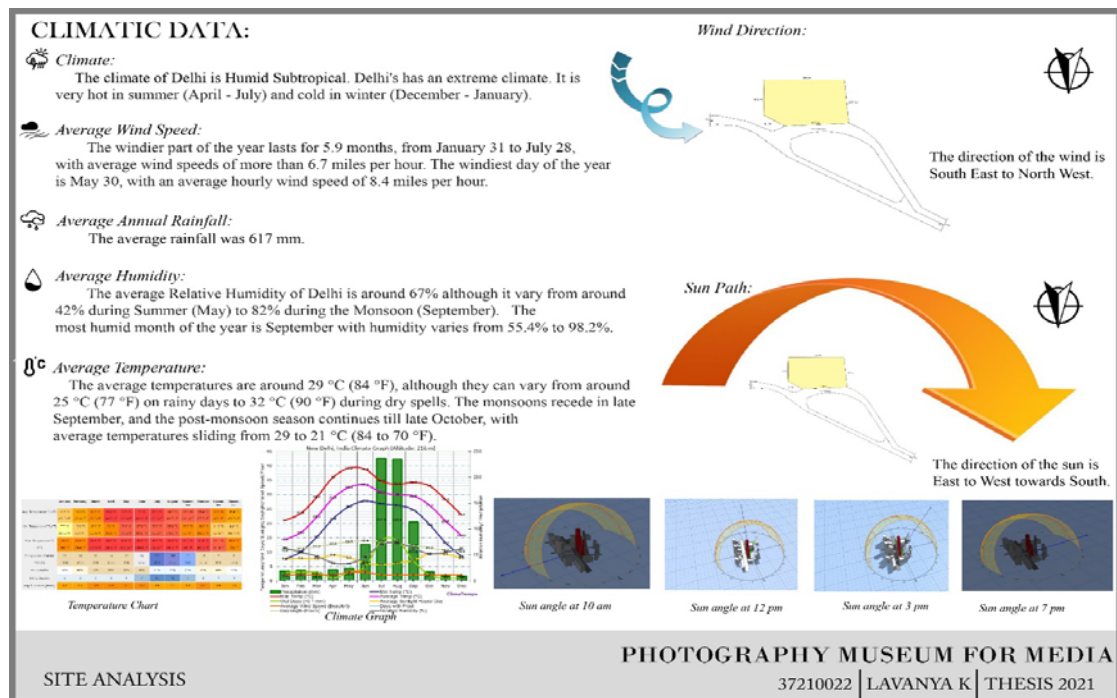


Plate 4.4 Site Analysis



4.4 Site Analysis

Plate 4.5 Site Analysis

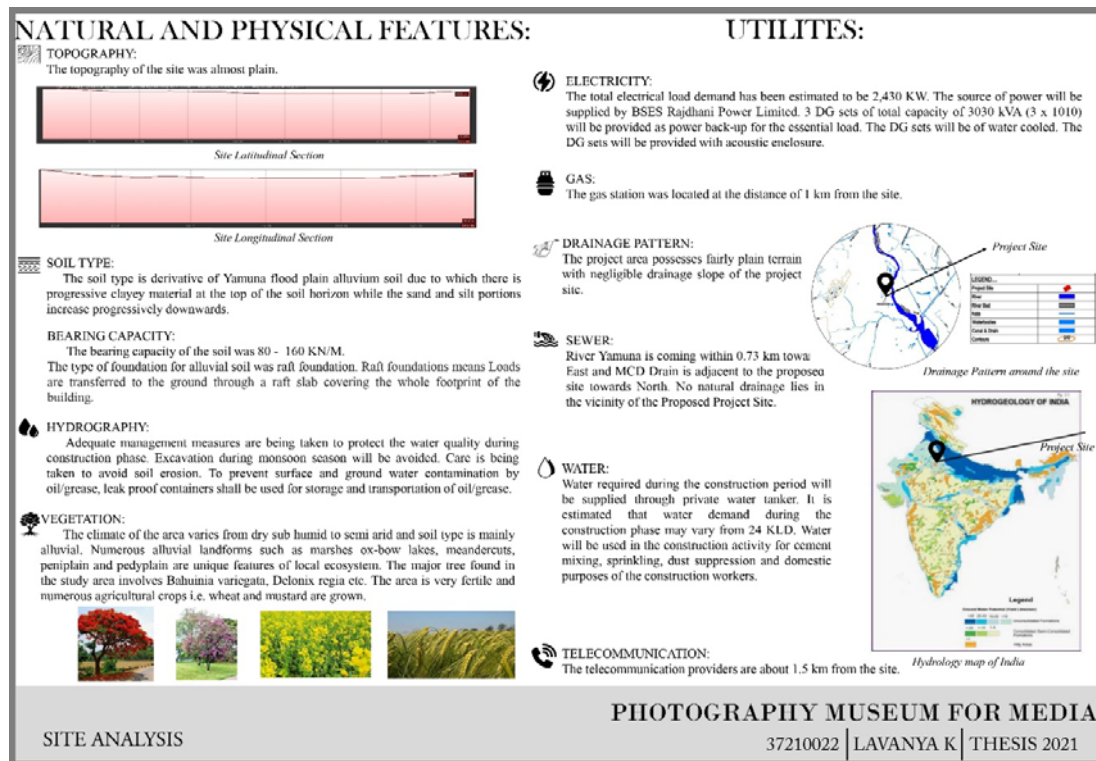
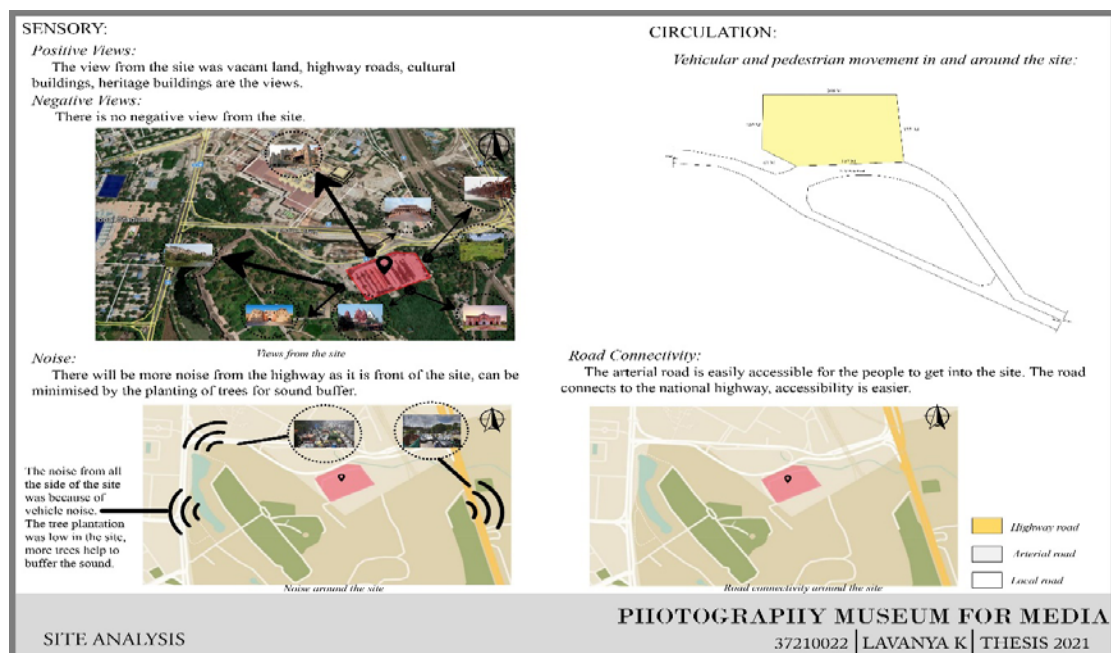


Plate 4.6 Site Analysis



CHAPTER 5

ARCHITECTURAL DESIGN

5.1 Spatial Requirements

Plate 5.1 Spatial Requirements

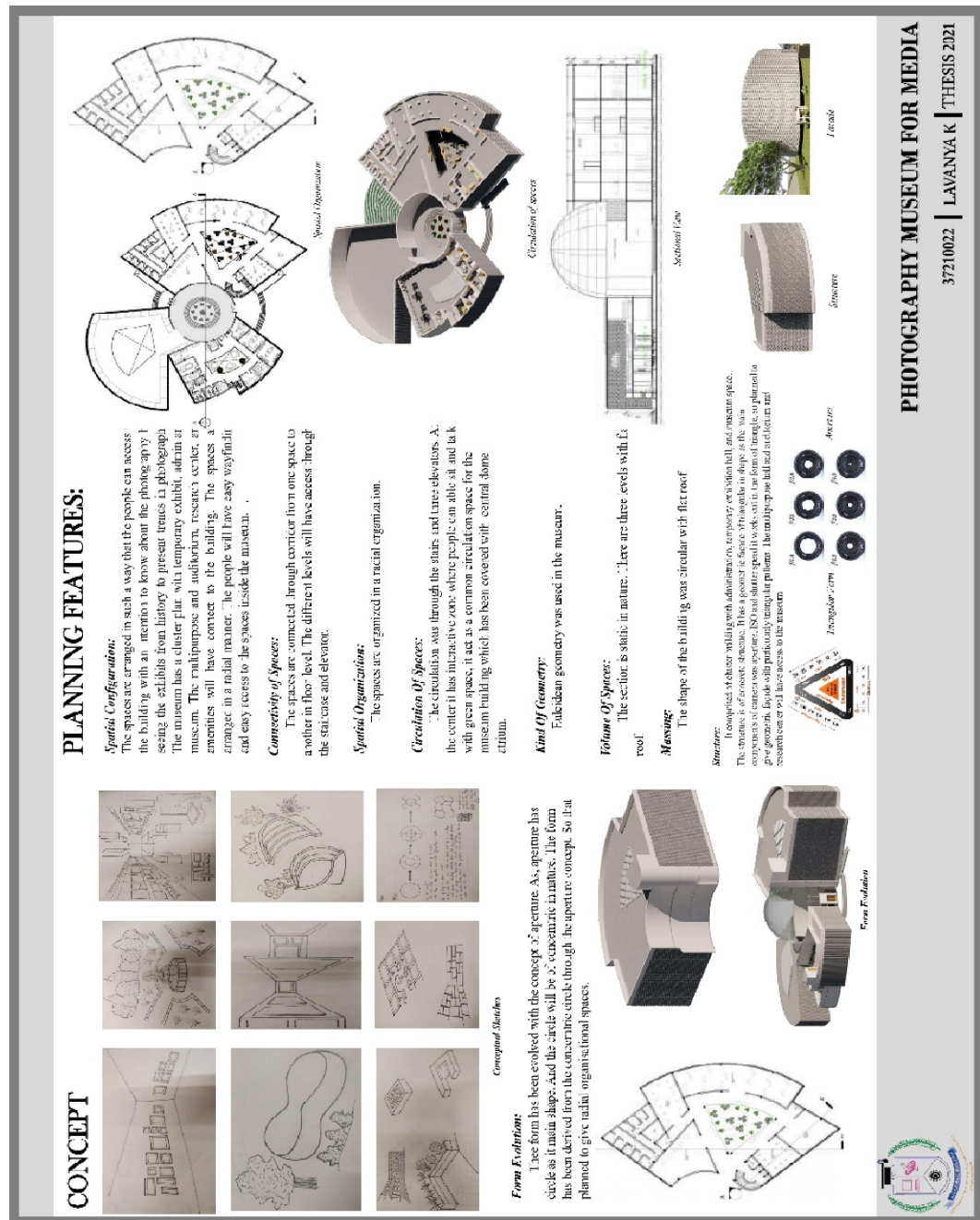
AREA STATEMENT			
Spaces	Area	No. of People	
ENTRANCE			
Entrance Lobby	150 sq.m	200 people	
Reception	30 sq.m		
Information help desk	25 sq.m		
Waiting Area	30 sq.m		
Ticket Counter	25 sq.m		
Security Check	25 sq.m		
Security Monitoring Room	30 sq.m		
ADMINISTRATION			
Director's Room	25 sq.m	50 people	
Waiting Room	20 sq.m		
Carator Room	40 sq.m		
Staff Room	30 sq.m		
Conference Room	25 sq.m		
File Record Room	20 sq.m		
CCTV Monitoring Room	20 sq.m		
Store Room	20 sq.m		
Common Toilet			
Male - 3 urinals, 2 WC, 3 Wash basin, 1 Physically challenged			
Female - 3 WC, 3 Wash basin, 1 Physically challenged			
EXHIBITION GALLERY SPACE			
History of camera gallery	800 sq.m	2500 people	
Techniques of camera gallery	250 sq.m		
Photography types gallery	200 sq.m		
Visual art gallery	200 sq.m		
Architectural photography gallery	250 sq.m		
Natural photography gallery	200 sq.m		
Digital and visual photography	250 sq.m		
Photographs to colour photography gallery	250 sq.m		
Video image room	800 sq.m		
Thematic room	500 sq.m		
Archivium	1500 sq.m	200 people	
Temporary exhibition hall	1000 sq.m		
Multi-purpose Hall	2000 sq.m		
WORKSHOP			
Photography Gallery	750 sq.m		
RESEARCH CENTER			
Studio A	100		
Studio B	90 sq.m		
Staff Room	45 sq.m		
Digital Photography Laboratory	90 sq.m		
Photography Technique Room	32 sq.m		
Change Room	15 sq.m		
Storage Room	12 sq.m		
Library and Photo Archive	250 sq.m		
Photo Digitization Room	50 sq.m		
Camera operation and maintenance	32 sq.m		
Digital Printing Room	43 sq.m		
Photography Preservation Room	35 sq.m		
Chemical and post processing	45 sq.m		
Conference room	25 Sq.m		
Common Toilet	20 sq.m		
Female - 10 WC, 10 Wash basin, 4 Physically Challenged			
Male - 10 Urinals, 5 WC, 4 Physically Challenged			
AMENITIES			
Restaurant	600 sq.m		
Sitting lounge	15 sq.m		
Reception	90 sq.m		
Kitchen	50 sq.m		
Pantry	30 sq.m		
Manager Office	200 sq.m		
Photography gallery shop	100 sq.m		
Café			
SPACES			
OPEN SPACES			
OAT	250 sq.m		
Open sitting lounge	150 sq.m		
PARKING			
On Site Parking			
SERVICES			
Transformer Yard	80 sq.m		
Chiller plant	200 sq.m		
Electric room	20 sq.m		
Pump room	70 sq.m		
DG room	100 sq.m		
AHU room	20 sq.m		
Store room	40 sq.m		
Site Area: 16,399 sq.m			
Open up area: 40,257.75 sq.m			
Vehicle General Public: 2600			
No. of Visitors: 2600 people			
Front Sidewalk: 15 sq.m			
Rear Sidewalk: 9 sq.m			
Side sidewalk: 9 sq.m			
Ground Coverage: 30%			
Permissible Height: 26 sq.m			
Maximum Height: 2.4 sq.m			
Parking Slot Height: 2.1 sq.m			
Maximum side width: 1 sq.m			
Road width: 18 sq.m			



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Plate 5.2 Concepts



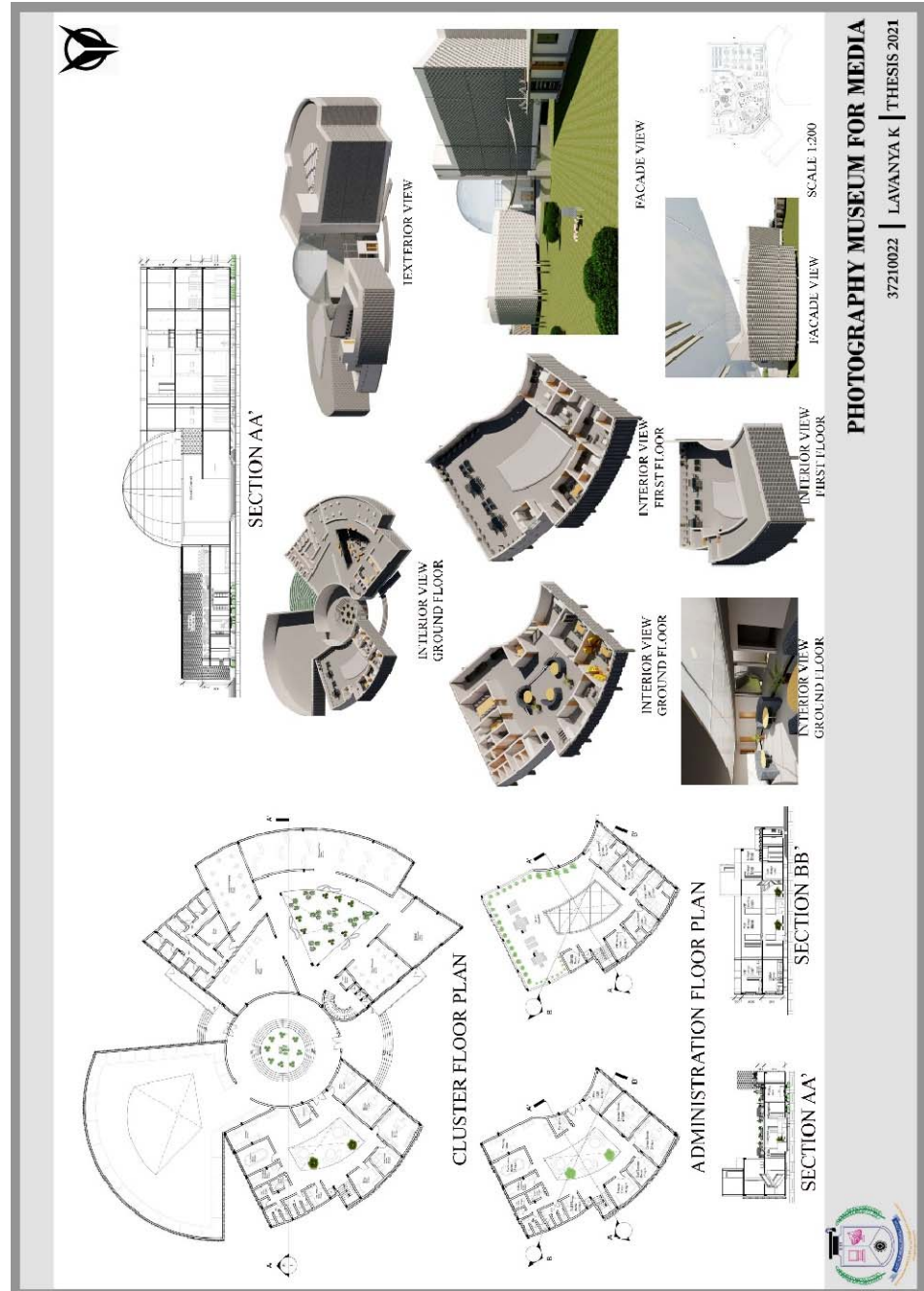
5.3 Site Plan

Plate 5.3 Site Plan



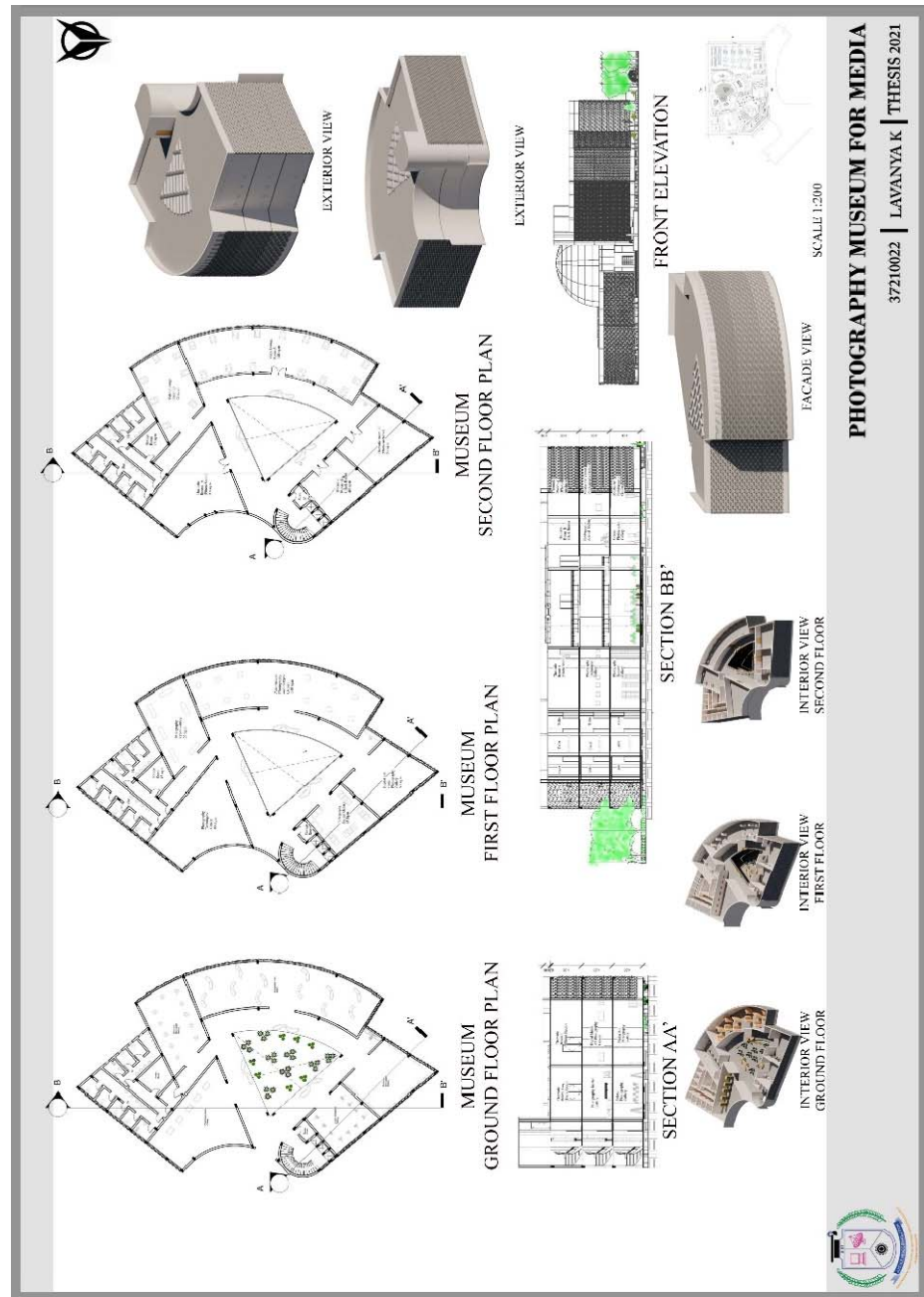
5.4 Cluster Floor Plan

Plate 5.4 Cluster Floor Plan



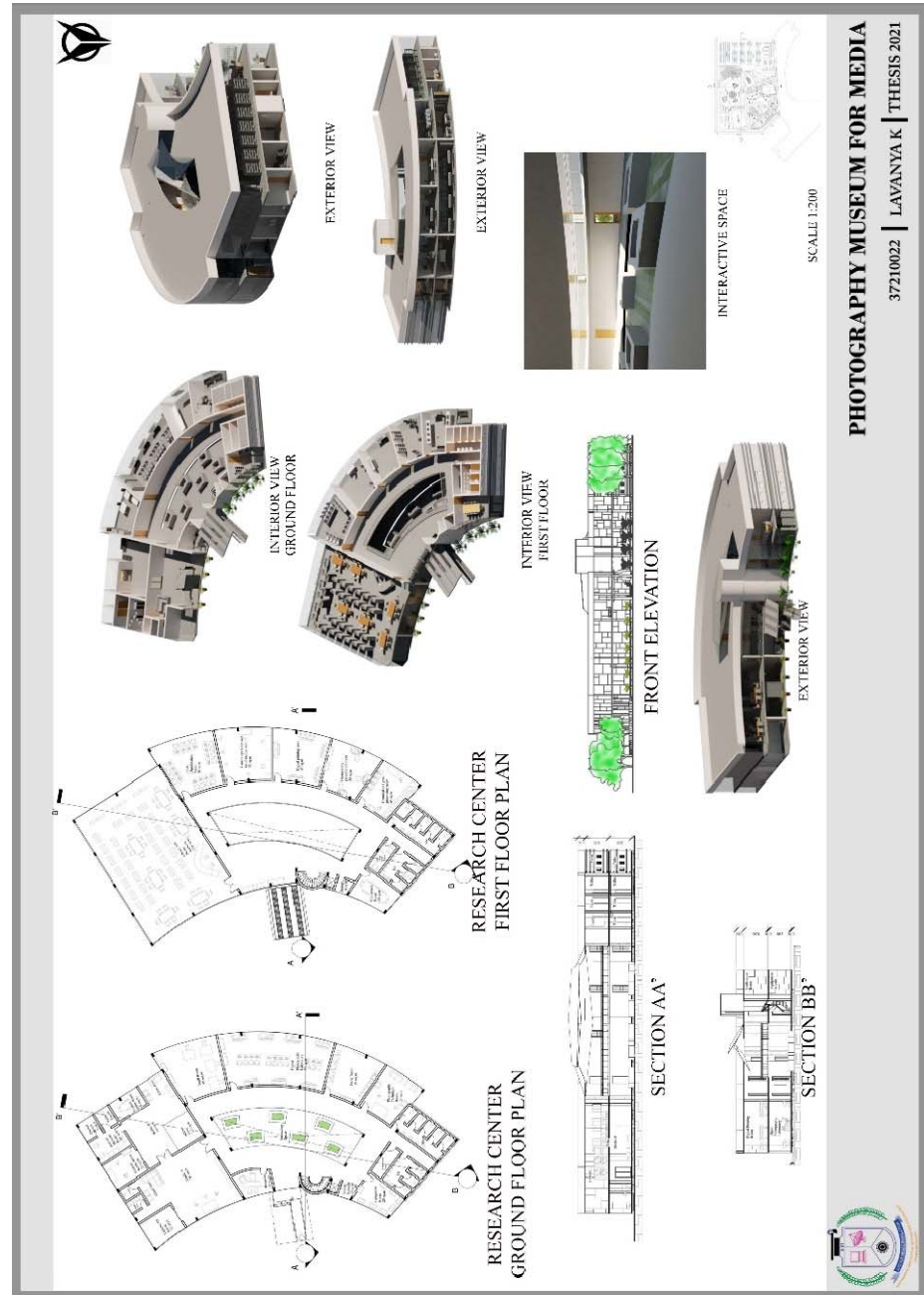
5.5 Museum Floor Plan

Plate 5.5 Museum Floor Plan



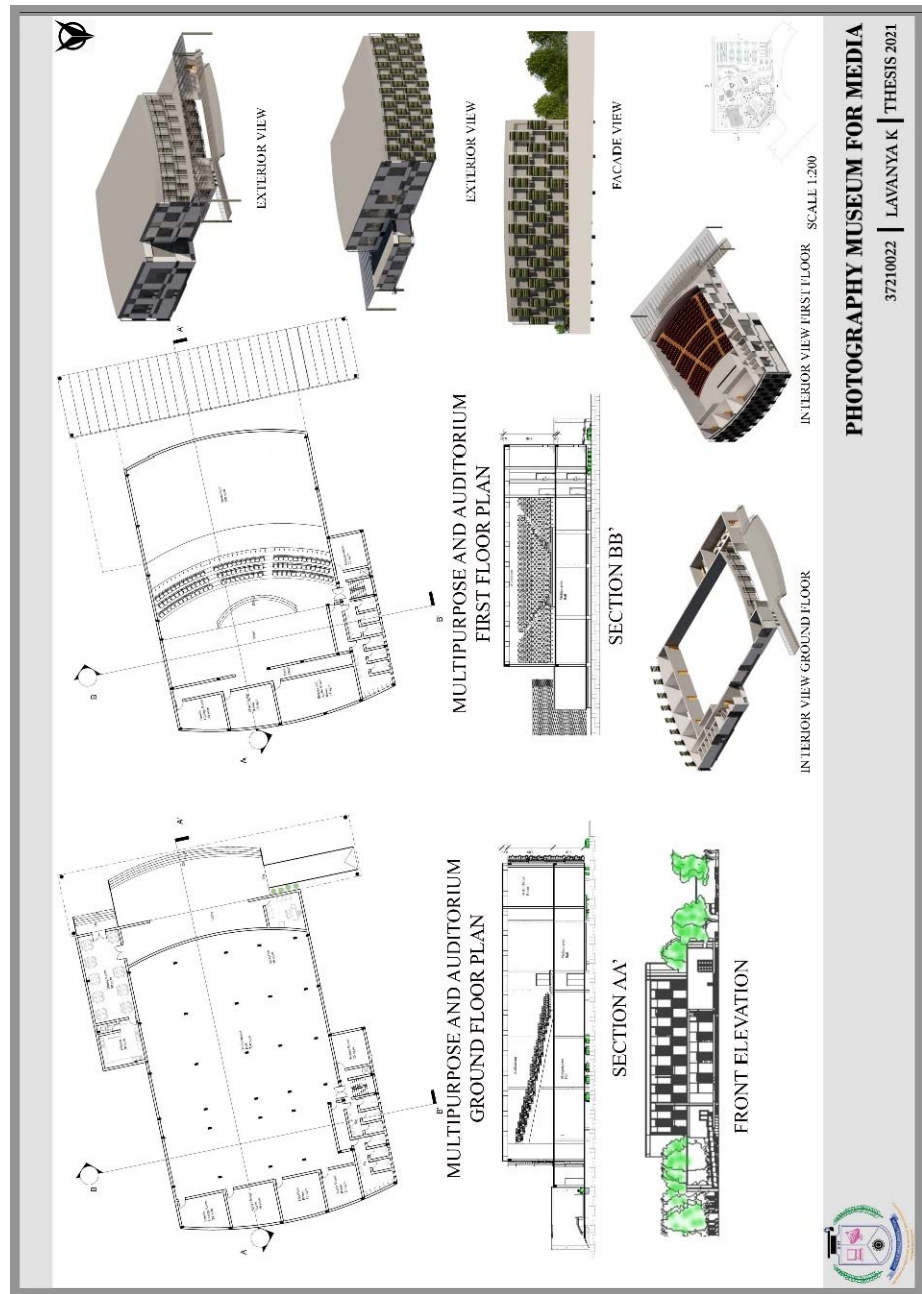
5.6 Research Center Floor Plan

Plate 5.6 Research Center Floor Plans



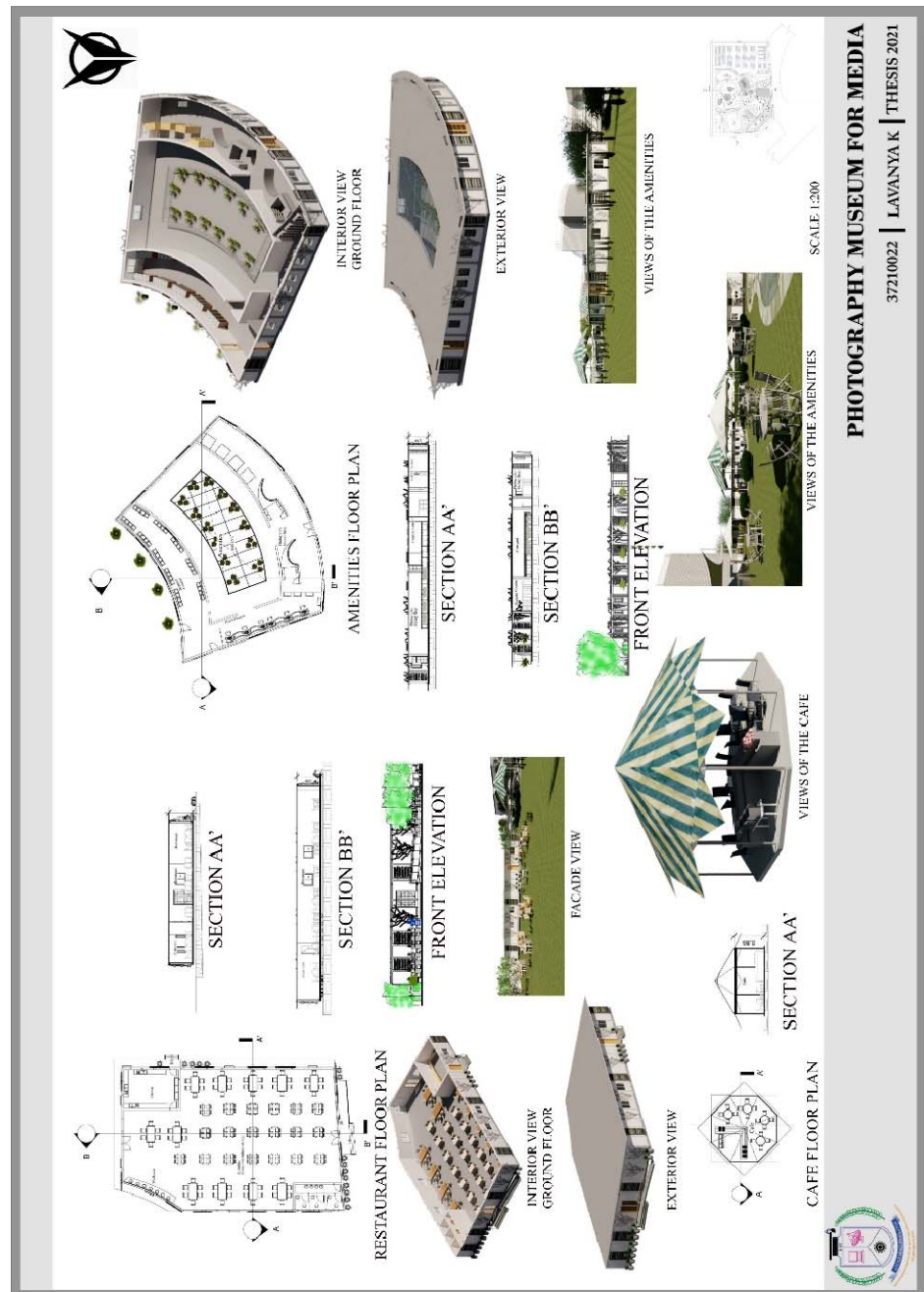
5.7 Multipurpose Hall and Auditorium Floor Plan

Plate 5.7 Multipurpose Hall Floor Plans



5.8 Amenities Floor Plan

Plate 5.8 Amenities Floor Plan



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