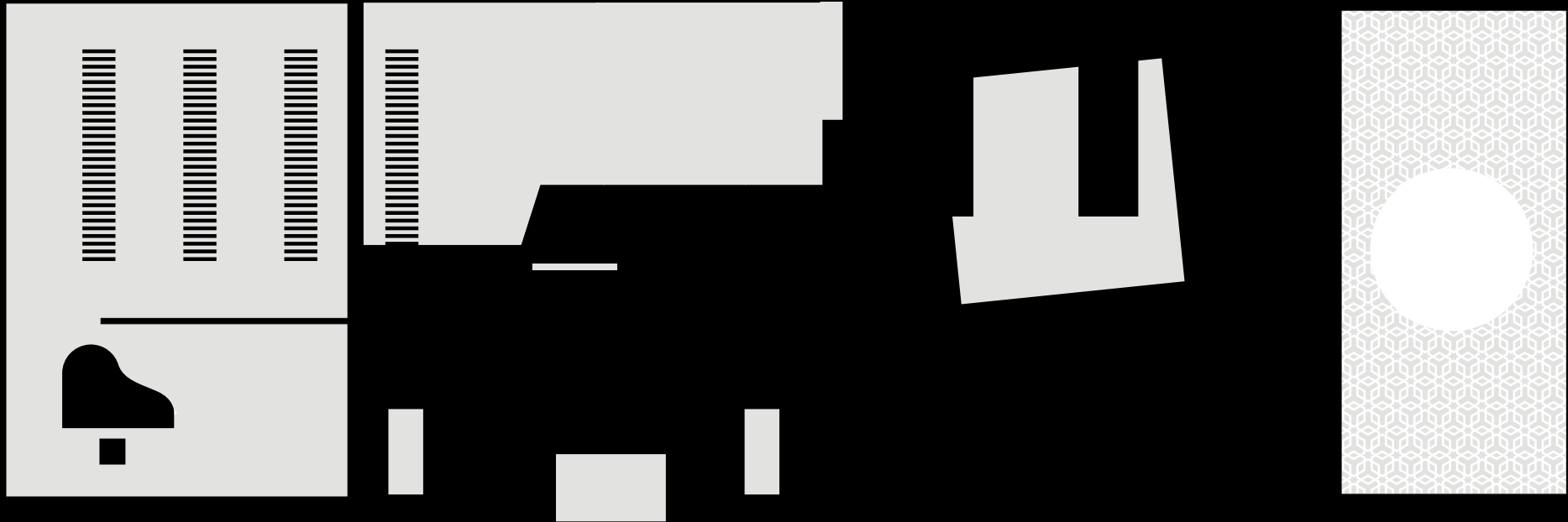


Vision for Odense Music Library  
van Gogh#6: Public Service  
April ©2004

# ODENSE **MUSIC**LIBRARY



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## § 1. THE OBJECTIVE OF THE PUBLIC LIBRARIES IS TO PROMOTE ENLIGHTENMENT, EDUCATION AND CULTURAL ACTIVITY ...

THE FRONT OF THE LIBRARIANS DESK (BLACK LACQUER WITH "GRAMOPHONE GROOVES")

### BETWEEN OEUVRE AND MEDIATION

The aim of the project is to create a vision of the modern music library in 2005-2015. One of the objectives of the project, and part of the Music Library's Vision, is to achieve a depth of knowledge in the mediation that has an all-round purpose. All-round purpose is here taken to mean "Bildung" in the sense of self-edification and awareness of cultural history. The Vision for Odense Music Library has come into being in a collaboration between Odense Music Library and the art group van Gogh. The Vision chooses as its concrete starting point the Music Library (housing the largest music collection for public use in Scandinavia) which is centrally placed in Odense (third largest city in Denmark) next to the Kunsthallen Brandts Klædefabrik (exhibition space for modern art), the cultural forum of the city. In the autumn of 2003 the van Gogh art group was approached by Charlotte C.

Pedersen, director of Odense Music Library, who invited us to rethink and relaunch the Music Library with a view to creating a comprehensive and progressive proposal for a music library. The present digitisation of the collections also poses some urgent questions to the immediate future: How will the role of the physical music library be affected when the user can download the music which previously had to be picked up physically? The suggested solution is developed with a keen eye to the existing building, and the objective has been that all elements are future-orientated as well as immediately realisable. The project consists of three principal elements: 1. Relaunching and modernisation of the physical music library. 2. Mediation of music on the net. 3. Coherence between the physical music library and mediation on the net.

## VAN GOGH#6: PUBLIC SERVICE

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### § 5. The public libraries are available to everyone ....

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The van Gogh art group acts in the borderland between art and mediation and in principle regards all its works as oeuvres. With an approach like this the intonation is on working in terms of completeness, and on seeking and creating significance beyond that which is immediately expected. The van Gogh conception of public service is that society's cultural institutions should provide a possible take-off for the transcendence of one's own (self-)understanding: the realisation that the world is, and can be, something that moves beyond one's own experience. There are indeed other contexts, other perceptions, other sorrows, joys and experiences that can enhance one's life and grant it perspective.

The Music Library has a stake in the music of all time and with that in eternity. This is apparent in the Library's ideal of exceptional breadth and depth in the collection of music and its cultural history. Fundamentally, nothing is alien to a music library; nothing is without interest or beyond curiosity. Music is cultural history. Music is appropriated as sensation and depends on the ability to listen. In its ideal and as a public space the Library reflects a natural place for the transcendence of personal limits or habits in the meeting between citizen and art in the form of music.

In the van Gogh staging of the meeting with music we use four intonations. They are Sensualism, Bildung, Curiosity and Dialogue. Music is to listen to oneself and to the world.



## FIRST INTONATION: **SENSUALISM**

Music is an artistic and sensual experience that touches the feelings and affects the body. The Music Library must have a high degree of aesthetic quality and convey this in its mediation of the world of music. There must be space for listening, for abandoning oneself to the experience and for the passionate interest in music.

**AUDIO**THEQUE

**SOUND**STUDIO

**PAUSE**

← HALL

**LISTENING**ATTIC

LIBRARIAN

**LISTENING**BOX →

# ODENSE **MUSIC**LIBRARY

## COMPOSITION: CREATING A MUSICAL WORK

A composition is a collocation of tone, sound and intonation which when experienced as a collective sequence, turns into rhythms and music.

The foundation for the development of the new Music Library is the idea of perceiving the Music Library as a composition. The Music Library's composition is experienced across the library's physical, virtual and graphic framework and forms the basis of the principles for interior design, webdesign, logo, signs, lightening etc.

The composition concept is also the awareness that everything is experienced in relation to something else and forms part of a greater whole. In this way all elements are charged with impact – which in the meeting with the user will strengthen and tune up his attention.

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The logo acts as a first movement rather than a complete work. Therefore there is no image parameter as the logo's interplay with the surroundings is the essential thing.

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AUDIOTHEQUE

## THE AESTHETIC INSTITUTION

In the meeting with the user, the interior design of the Music Library must stir his/her attention and guide it towards the musical experience. The principles for the interior design are therefore inspired by the different levels of music, rhythmic variants and changing intensity.

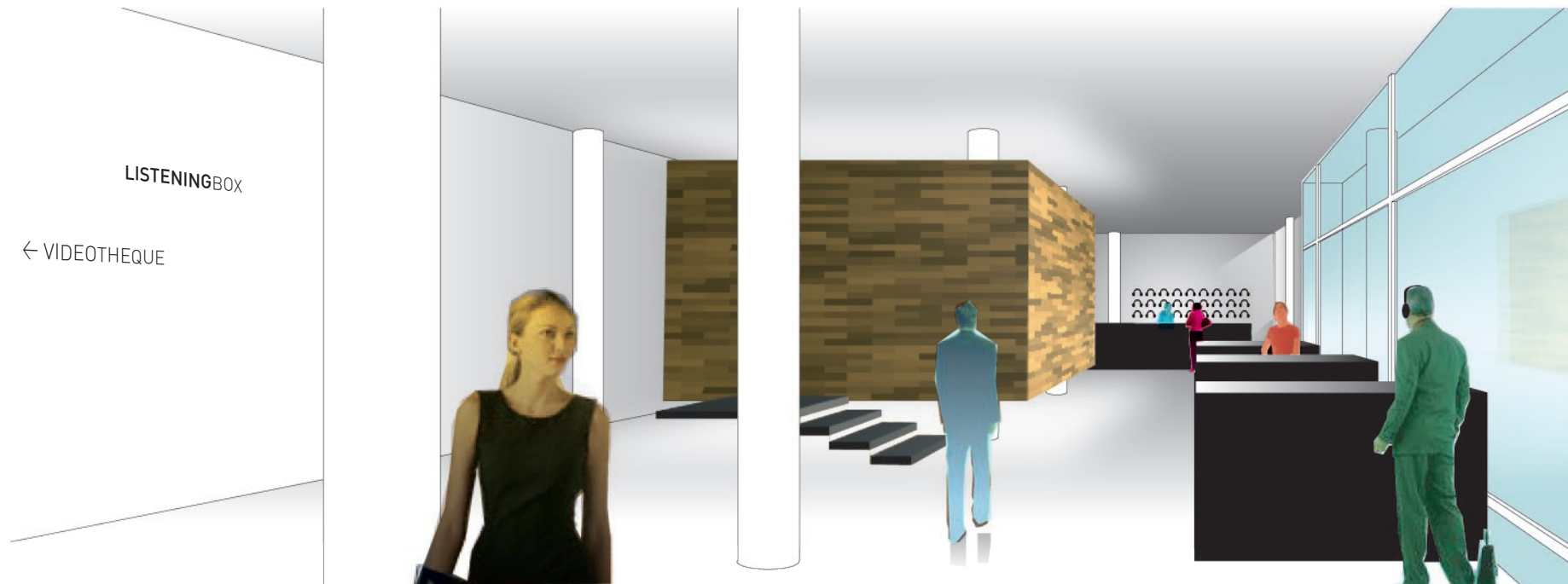
The serene forms and pure surfaces, in black, white and grey tones, meet their contrast in the softening, fluctuating light and in the encounter with objects of other materials (wood, glass, lacquer and textile). Repetitions and variations of forms, pauses and phrasings create variations in rhythm and aesthetic, musical sequences in the interior design that help to define individual areas in relation to each other.

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The CD-furniture (for storage and browsing through) and drawer elements of the Audioteque float at different levels around an exposure wall. The majestic simple forms give an impression of calm and clarity, and contribute to demonstrating the impressive size of the collection. This adds object-character to the collection, while the floating and weightless aspect indicates the spherical nature of music. The lightening accentuates the curved ceiling and turns it into an all-encompassing vault above books and music. CD-furniture and bookshelves have integrated light so that the collection is illuminated from within and gives you the feeling of moving around in a treasure chamber. The lightening and the black/white surroundings make the exposed music collection and the people in the rooms appear like brilliantly coloured elements.

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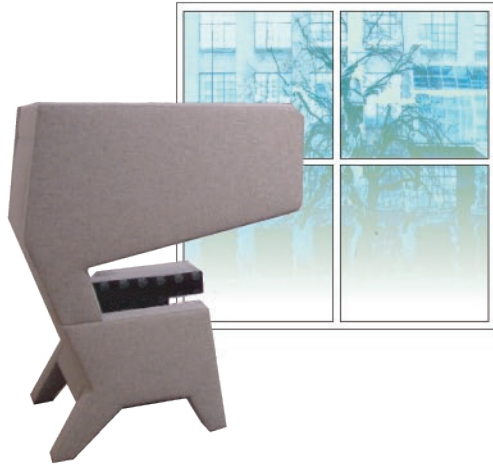


THE FOYER WITH LISTENINGBOX (FOR SOCIAL LISTENING)

## THE MUSICAL EXPERIENCE: LISTENING

The essential thing in a library with books is reading, explicit in the reading room, whereas it is natural to perceive listening as the central element in a music library. We are operating with four forms of listening which each also reflects a social dynamic. **Personal listening**, where the person can become immersed in the work. [In Listening chairs and via the Player on the website]. **Easy listening**, where listening is a secondary activity while being occupied with something else. [At the library computers (the search stations) and via mobile headphones]. **Social listening**, where a small group can listen, discuss and exchange views. [In the Listening Box and in webfora]. **Joint listening**, where an audience together listen to a concert, a lecture etc. [In the Hall and at 'live' events on the website].

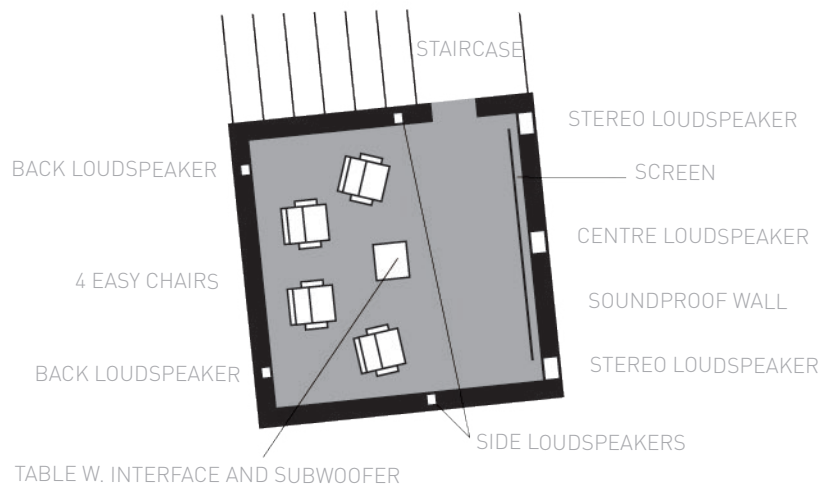
The Listening Box is an object that in its actual design and placement in the body of the building reflects or points to the resources and the imagination inherent in the content of the library. A floating object, centrally placed in the Foyer, visible through the window from the square. An object which in its immediate strangeness and enigma attracts attention – during the Library's opening hours as well as after closing time where light pulsates above and beneath the box adding to the impression of weightlessness. The Listening Box is covered with staggered panellings that provide reference to the acoustic regulation known from concert halls and sound studios. The interior constitutes an exclusive sound-absorbed listening room with surround sound system. Here it is possible to play loud music, to discuss while listening, and to get a visual dimension to listening via a projector.



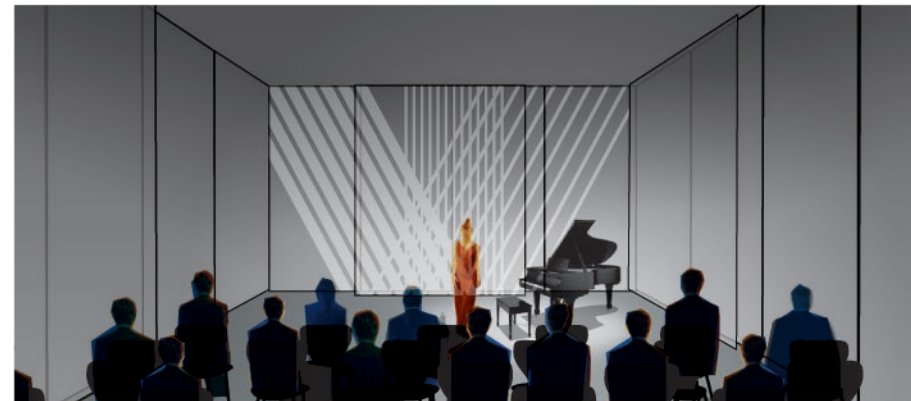
**The Listening attic** makes it possible to be introverted and anti-social in the sense that you get the chance to concentrate individually on the listening.



**The wireless headphones** can be borrowed at the desk. Play lists are activated from the Library's computers.



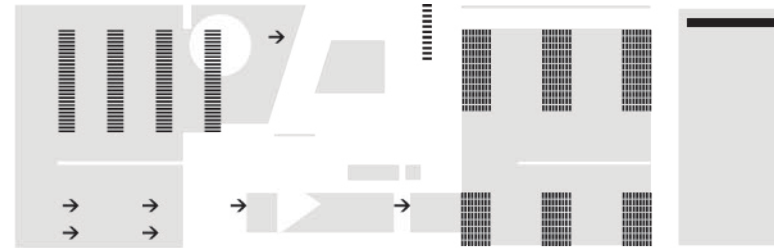
**The Listening Box** creates a space for a group to listen, watch films and discuss at the same time.



**The Hall** is available for concerts (both acoustic and amplified), lectures and exhibitions. Movable wall panels of textiles, lighting and projectors make a visual transformation of the appearance of the Hall possible.



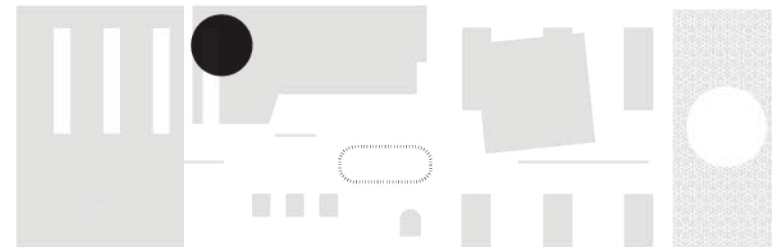
ENTRY 1: SENSUALISM  
[EVENTS, CALENDAR, EXHIBITIONS]



ENTRY 2: BILDUNG  
THE COLLECTION AND KNOWLEDGE ABOUT MUSIC



ENTRY 3: CURIOSITY  
EXPOSURE OF MUSIC. PLAY LISTS



ENTRY 4: DIALOGUE  
[CONTACT TO LIBRARIAN. USER PAGES]

## INTERPLAY WITH THE VIRTUAL LIBRARY

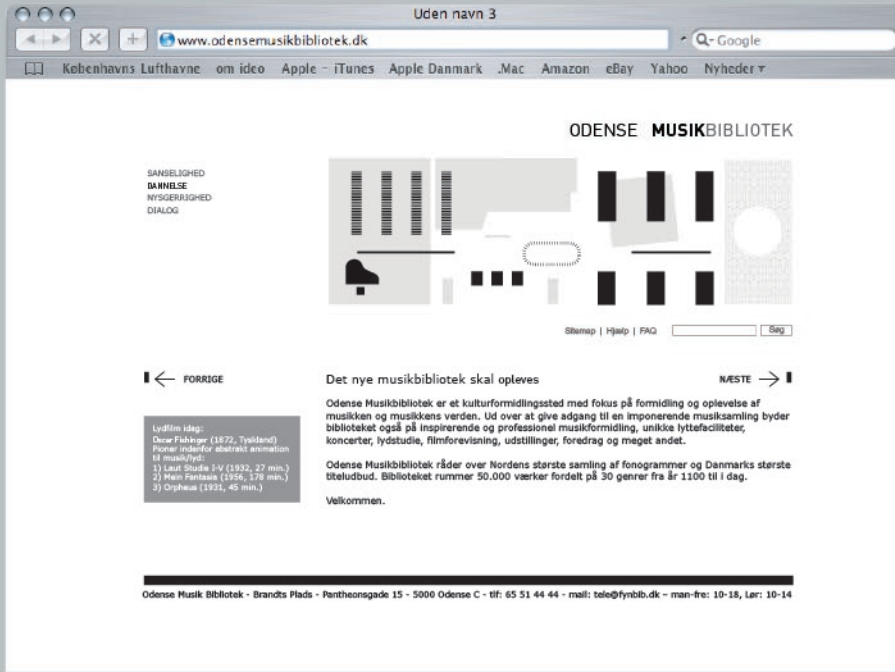
The time-related and variable dimension which the digital medium has in common with music, is used to create a composition on the website. The user's navigation around the site creates a pulsating course of visual changes. This happens in a dialogue with the content of the pages and the facilities of the site, but also reflects and points to facilities in the physical library.

The interplay between the physical and the virtual library happens at an aesthetic level as well as a level of navigation and mediational.

---

The website is built around a communication element. The communication element is a dynamic, graphical abstraction over elements in both the construction of the virtual library, the interior design of the physical library, the zone division (floor-plans / ground-plans) of the library's facilities and symbolic elements. This mingling of the library's virtual and physical appearance creates a total experience of the library, whether it happens on the net or on the spot.

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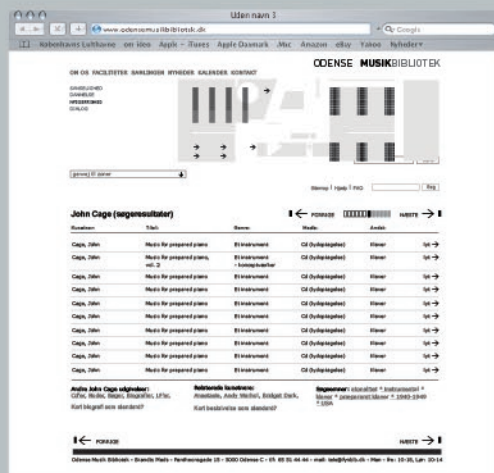


The frontpage of the website acts as a portal to 4 sub-frontpages, named after the four intonations: Sensualism, Bildung, Curiosity and Dialogue. Basically these sub-frontpages give access to the entire content, but with accentuations in relation to the user's choice of intonation.

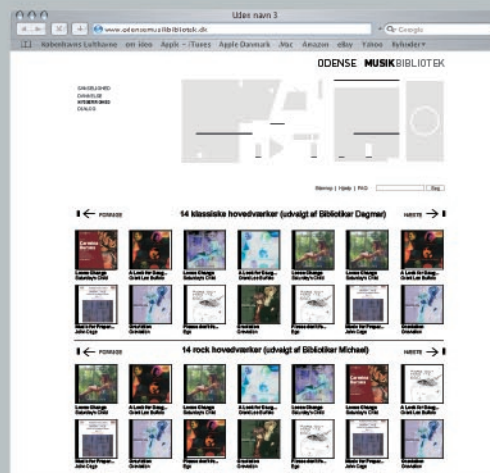


WEBSITE FRONTPAGE

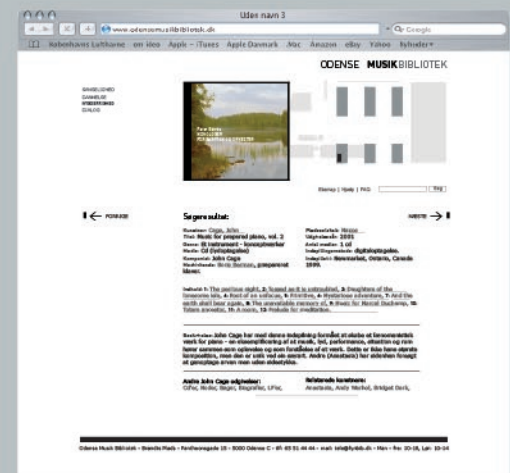
ACTIVITIES



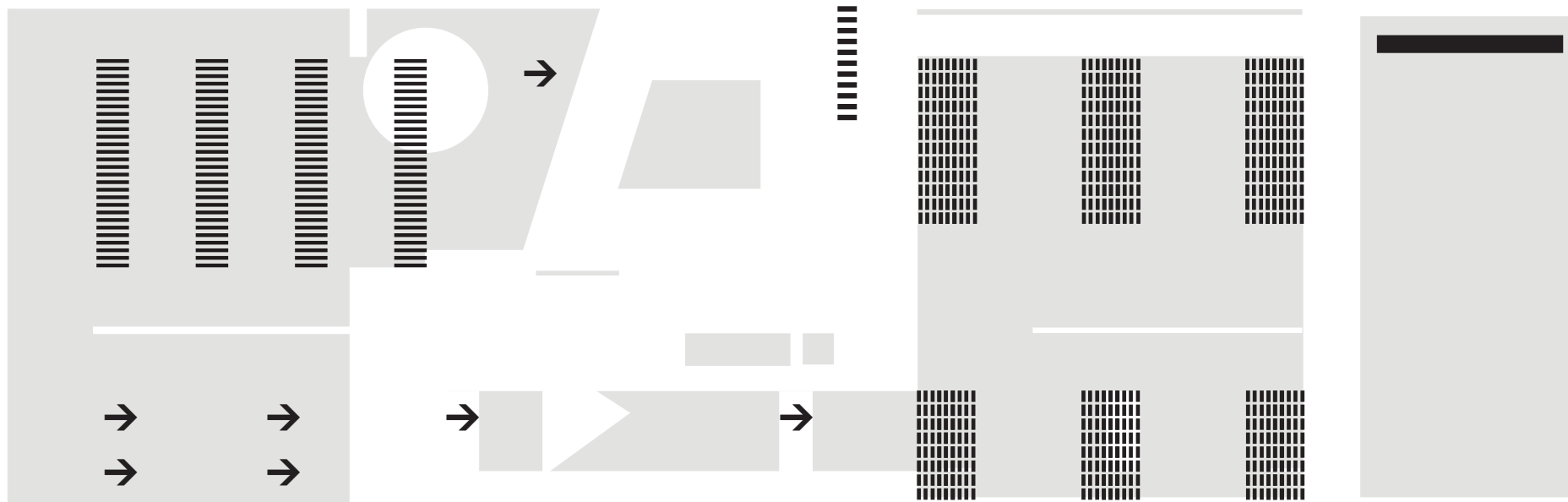
SEARCH RESULT



EXPOSURE

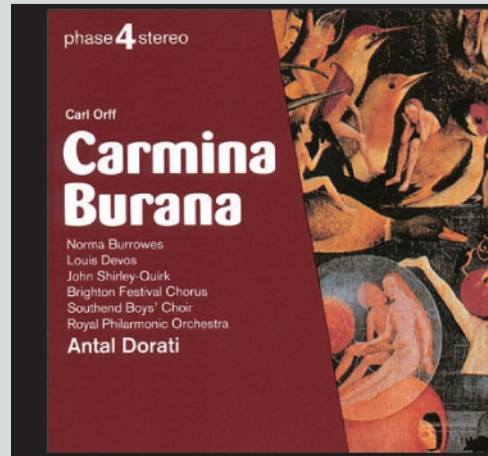


WORK DISPLAY



## SECOND INTONATION: **BILDUNG**

The Music Library is a culture-bearing institution and must be conscious of this role. It must help the individual see his choices in a greater musical and culture-historical context. The Music Library must be able to identify and mediate principal oeuvres. It has to emphasise contexts and involve itself in the discussion of quality and via its activities create accessibility and truly enriching experiences.



**GERMANY 1936**

TITLE: CARMINA BURANA  
COMPOSER: CARL ORFF  
GENRE: CHORUS



**GERMANY 1936**

OLYMPIC GAMES IN BERLIN





CROSS-AESTHETIC MEDIATION WALL BY THE AUDIOTEQUE

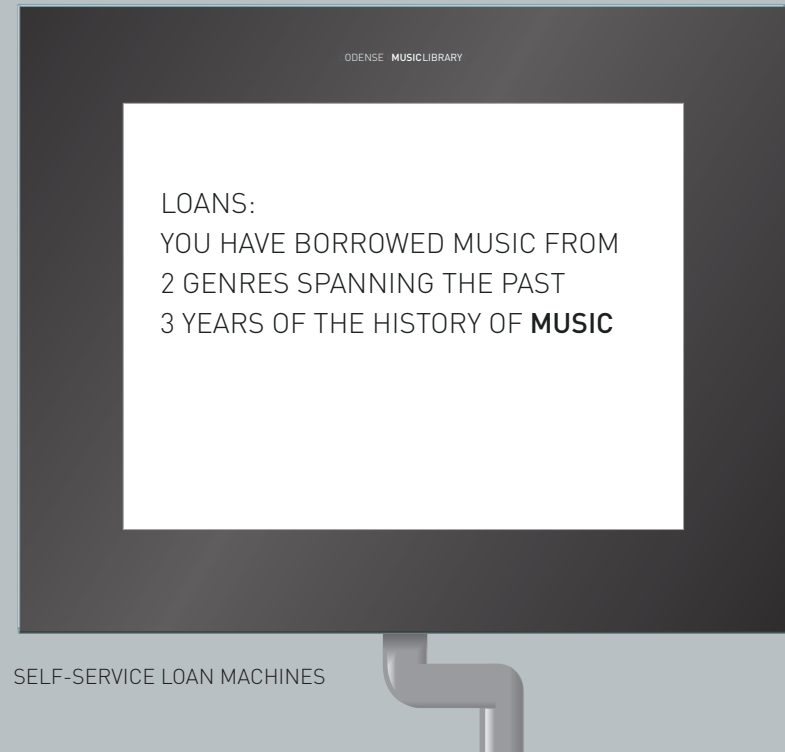
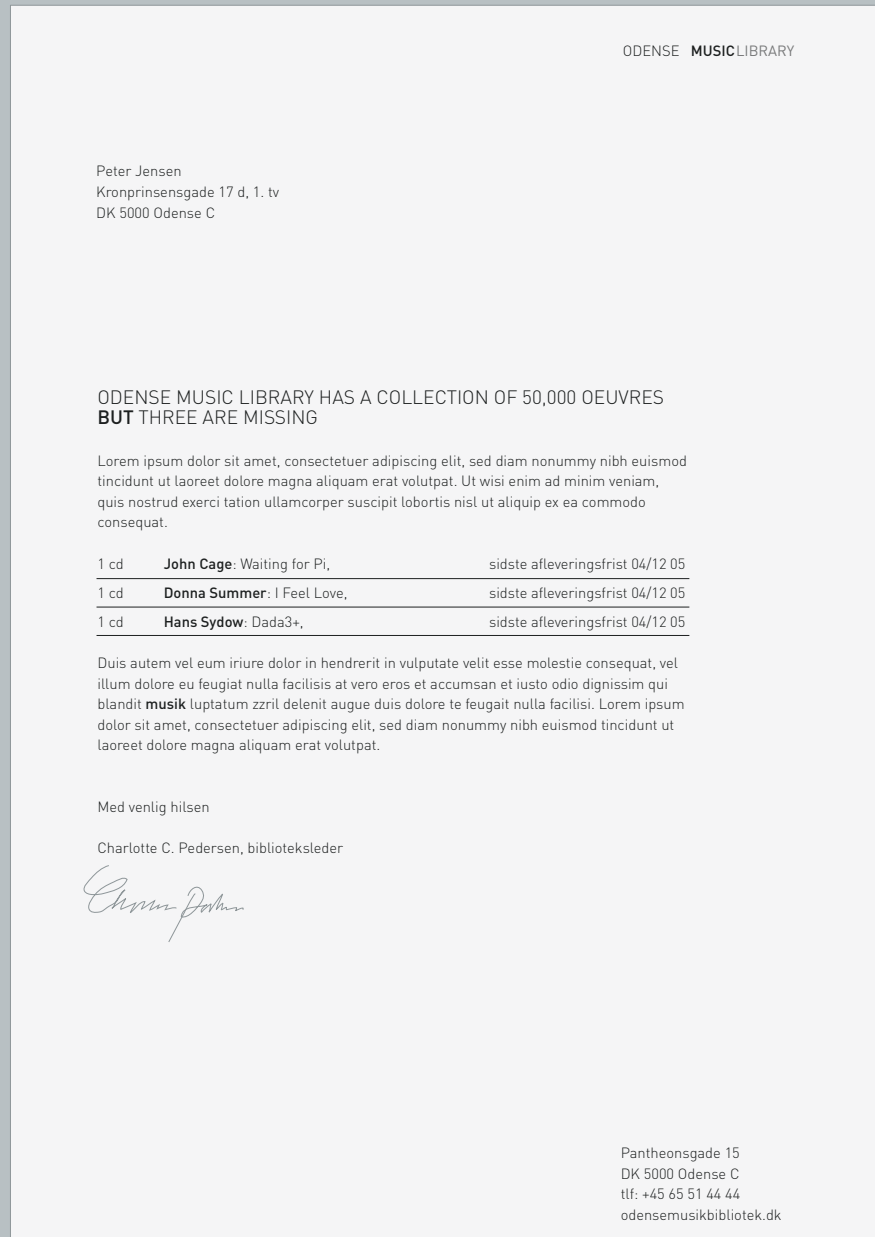
## CROSS-AESTHETIC MEDIATION

'Bildung' is the knowledge that present circumstances are – after all – transitory. That the present is different from the past, that it is the story of change and transformation: Even the present might embody new opportunities, other constellations. One approach that the new Music Library adopts in order to stress this point is the principle of cross-aesthetic mediation.

Cross-aesthetic mediation consists of exposed juxtapositions between a musical oeuvre and a picture from the same time and place as the creation of the work. The different downbeats in the collection are shown with cover and a descriptive text. The exposure is secured in the overview of the

placement of each genre in the collection, so that the inquisitive user will be able to find the actual work. The picture can for example be a historical event, a work of art or a place. In this way it is indicated that each work is created in a context and in a time period. Pictures and information can be collected from a database, based on cross-institutional cooperation.

The cross-aesthetical mediation is exposed as wall projection in the physical library and on the website, where information can also be linked to concrete searches. The cross-aesthetical approach is moreover the basis for some of the articles that the librarians write for the website.





ODENSE **MUSIC**LIBRARY

**LIBRARIAN**

Dagmar Holdensen

**SPECIALIST AREAS**

Orchestral music  
Opera  
Vocal music

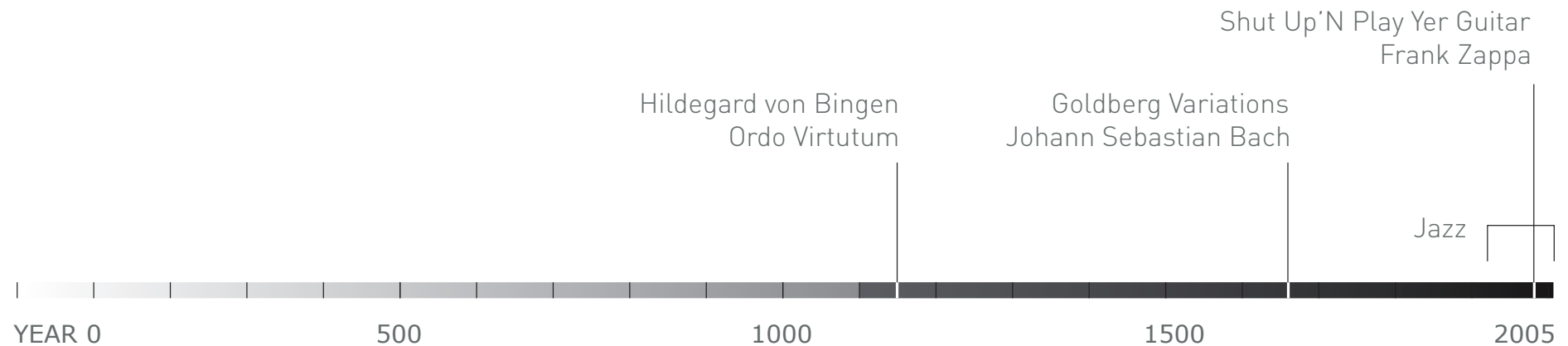
## THE MEETING WITH THE LIBRARIAN

As opposed to commercial music advisers, where sale must be an important aspect, the librarian's advice is entirely founded on the desire to encourage enlightenment, education and cultural activity. This difference makes the librarian's guidance trustworthy and relevant to the users.

The librarian in the new Music Library is subjective, speaks her mind and is conscious of her position as the mediator of culture and its inherent history of ideas. The librarian assists the user and helps to expand and enhance the user's awareness and experience in terms of music and music-related knowledge.

Through her commitment to her specialist area, the librarian is an expert on exactly these particular areas of the world of music, while at the same time having a basic knowledge of the rest of musical history.

Through the highlighting of the librarians' specialist areas (name badges, music profile on the net, personal play lists) the librarian becomes visible as a personal resource, and the user recognises the face of her adviser. Apart from this, the librarians' attitudes to and opinions on music form an important part of the mediation of music (articles, defining major works, play lists etc.).



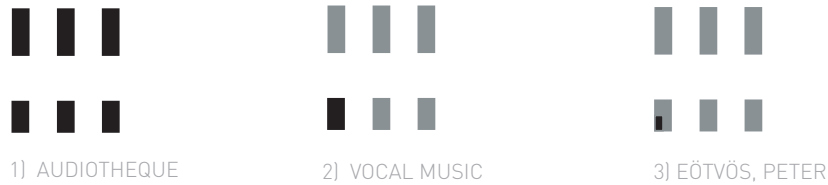
## CONTEXTUAL ENTRY TO THE MUSIC

The virtual library offers particularly rich possibilities of dynamic presentation of the collections. They can be organised and conceived in diverse ways, for example chronologically, according to genre or alphabetically. Moreover, other presentations can be created on the basis of statistics and loans. In this way the individual work is re-contextualised, and new curious lines are drawn in the history of music.

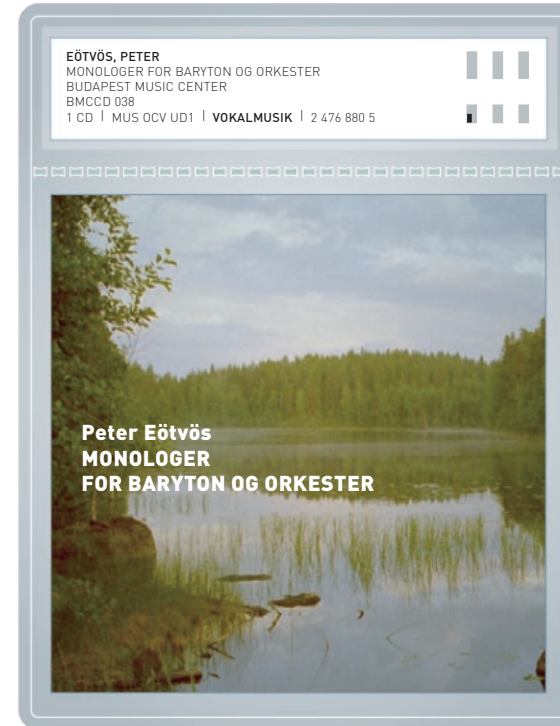
Whether the user very purposefully is searching for a particular piece of music or wishes to use the search to be inspired and to discover unknown works, the wealth of search criteria and perspectivating visualisations shed fresh light upon the works, familiar as well as unknown and potentially reveal and inspire to new contexts and new listening experiences.

Examples of alternative location principles:

1. Works listed according to number of interpretations
2. Works with the same producer
3. Number of loaned playing hours distributed on periods
4. Works that most frequently produce reminders
5. Works most often disappeared
6. Unheard works – works never lent



THE COLLECTIONS



4) CD-COVER

## VISUAL SEARCH: FROM WEBSITE TO CD

The primary search for a specific work is done via the virtual library's search tools, even when you are in fact standing in the physical library. In the new Music Library the virtual library is connected to the physical via the graphic communication element. Here the AUDIOTHEQUE is represented in a graphic formation recognisable from the ground-plan of the physical placing. When the user has found the title she wants, the physical position of the work in the library is indicated visually. The graphics are repeated on the CD-cover, so you know where it belongs when it has to be replaced later.

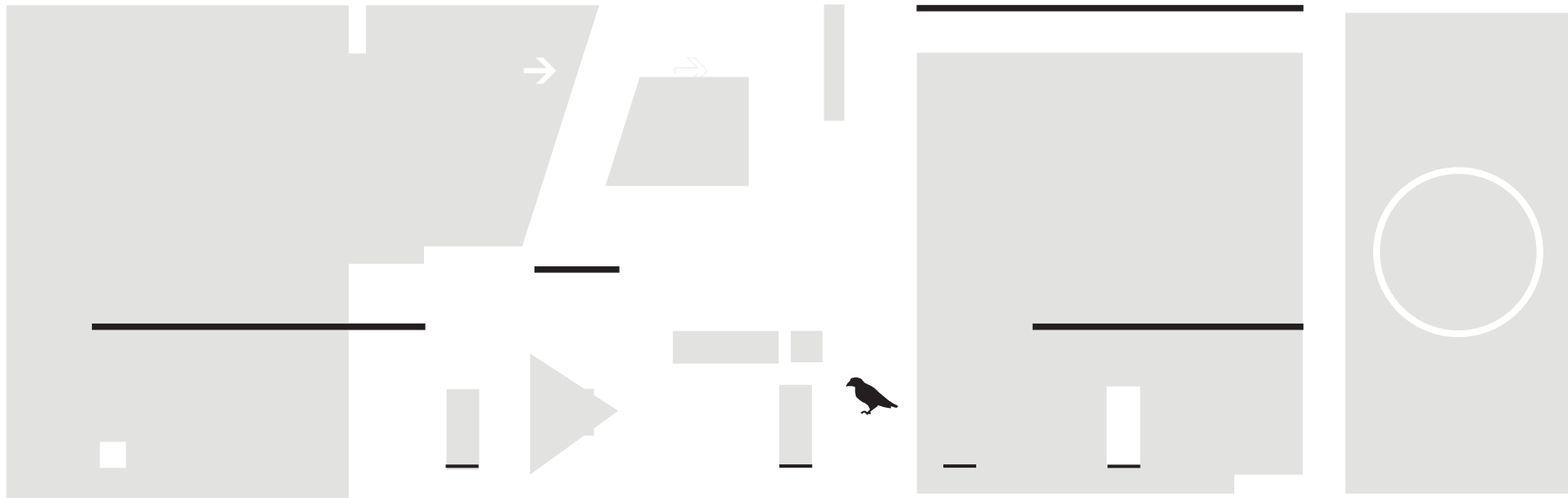
This visual navigation is perceived more intuitively and to some extent releases the user from the text-based navigation.

The website is constructed in such a way as to provide an intuitive access to the content via the intonations/main menu and a targeted access via search buttons. They are concomitant visually by way of the communication element. When you use the targeted access, the facilities of the house relevant to the search result, are at the same time visually accentuated.



"THE WRITING ON THE WALL", THE STAIRS BETWEEN GROUND FLOOR AND FIRST FLOOR

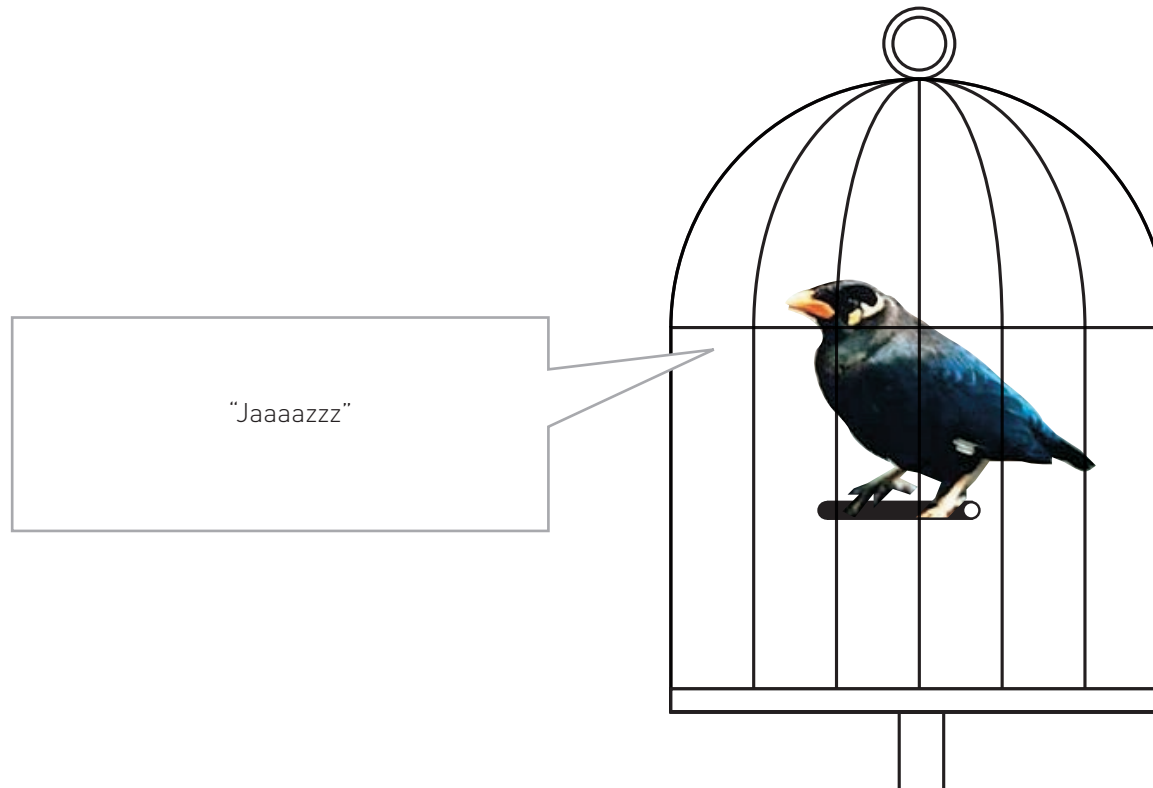




### THIRD INTONATION: **CURIOSITY**

The Music Library should always want to know more and want to experience something new. It must support and inspire the users' interest in the world of music. There must be space for cultivating the unarticulated, the feeling, the longing and the immediately fascinating. One must be encouraged to seek pathways and experiences other than the all too familiar ones and there must be something to wonder at.



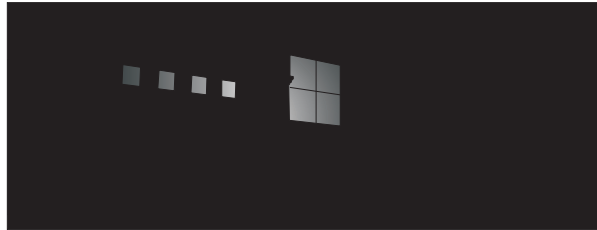


## MYNAH BIRD

The introduction of a mynah bird, and thereby an irregular source of musical expression, genre designations and fragments of tunes, is in relation to ordinary library business a direct and absolutely irrational element.

The quality of the mynah bird is to indicate play and energy. That a public institution with all its rational speed has taken the time to look after a talking bird, never mind teaching it to say "Jaaaazzz" in the voice of the late, inimitable and much loved Danish comedian Dirch Passer, is not only funny, but also deliciously liberating.

The mynah bird is strategically placed in relation to the librarian's desk, as the two together represent both extremes in terms of inspiration: One deliberate guidance, the other a spontaneous, absurd and suddenly interfering impulse. In that way the mynah bird – by its very presence – contains both the sensuous and the curious, even in the midst of an ordinary, prosaic day. It adds to the character of the Library and helps to keep it vibrant and alert.



LIGHT PULSE SEEN FROM THE OUTSIDE AT NIGHT



THE MOVEMENT OF THE PULSE ON THE WEBSITE

## THE PULSE OF THE **MUSIC** LIBRARY

The new Music Library has its own pulse, a continuous alternation. The pulse has no fixed reference, but associates to the rhythm and time-relatedness of the music. It finds its expression in the lightening, in sounds in the square in front of the library and on the website where graphic elements intone and then fade away. It pervades the library and all its elements. Thus the focus is moved around the library's possibilities, and new constellations form and dissolve.

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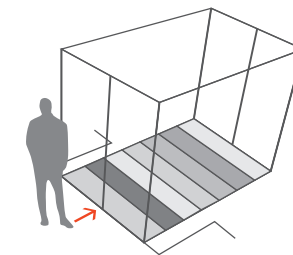
In the evening from the square outside the library one sees a pulsating light wander through the house, as an inner glow that activates the entire frontage of the building by alternately emphasising window sections and zones in the house. For the regular user it creates a reference to the communication element of the website and its manifold manifestations.

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FRONTAGE TOWARDS THE SQUARE AT BRANDTS KLÆDEFABRIK

ENTRANCE TO THE MUSIC LIBRARY



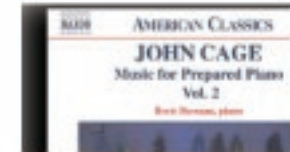
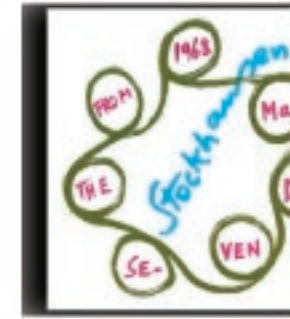
## ARRIVAL AT THE LIBRARY

A pulsating sound emanates at chosen spots in the square in front of the library. Via special spot loudspeakers that project sound in a focused beam, one is captured when moving across the square. The sound is only audible within areas a few metres in diameter, otherwise not at all.

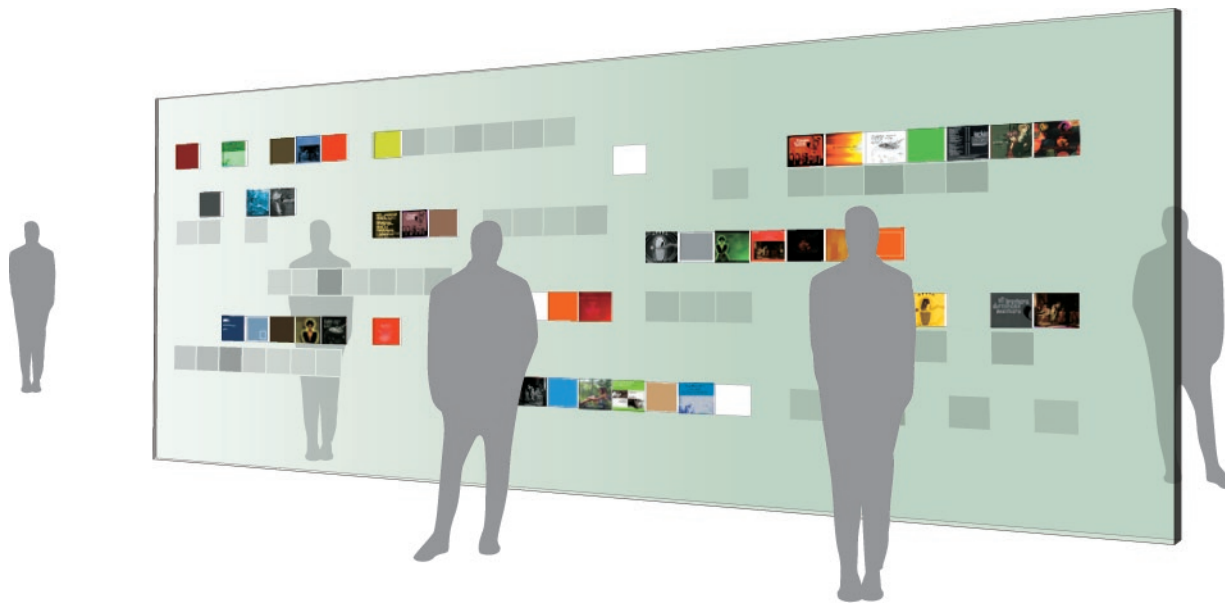
The rhythm and the intervals in the sound correspond with the light pulse by the Listening Box and periodically with exposure screens facing the square. The passer-by experiences a visual/audiotive connection between inside and outside. Pulse as energy and symbol of life.

In the Entrance one is embraced by a discreet experience of sound where the sound pulse from the square is intensified. The sound is directly linked to one's movement between the two doors of the Entrance by means of sensors.

The attention focuses on the sense of hearing, and a relation is created with the individual user. The Entrance has the effect of a cleansing ear-opener, an opening note that tells you that you are on the way into the listening domain. Odense Music Library is intoned as an instrument and a listening space. The sound composition which the user experiences, is perceived as the building's singular sound, and a dialogue with the identity of the building ensues.








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### EXPOSURE WALLS

Selected parts of the collection are displayed on semi-transparent, illuminated glass walls: news, obscure treasures, main oeuvres, recommendations or aversions. The floating formations of CDs help to make the room active and signal the diversity of the collection.

The CD-covers displayed on the wall in the Audiotheque - or books by the Library - are chosen according to thematic, historical or genre contexts. It can also be personal recommendations by users, librarians or lecturers. There is a brief introduction that tells you about the reason for the selection.

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## EXPOSURE OF OEUVRES

Digital media increase accessibility to works from the whole world. Thereby the choice of what should be emphasised and mediated becomes the core of the Library's raison d'être. In the vision for the new Music Library there are clearly defined areas of exposure where librarians and users can single out works and state their reasons why. There are exposure walls, web exposure and screen exposure towards the square.

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### EXPOSURE IN THE VIRTUAL LIBRARY

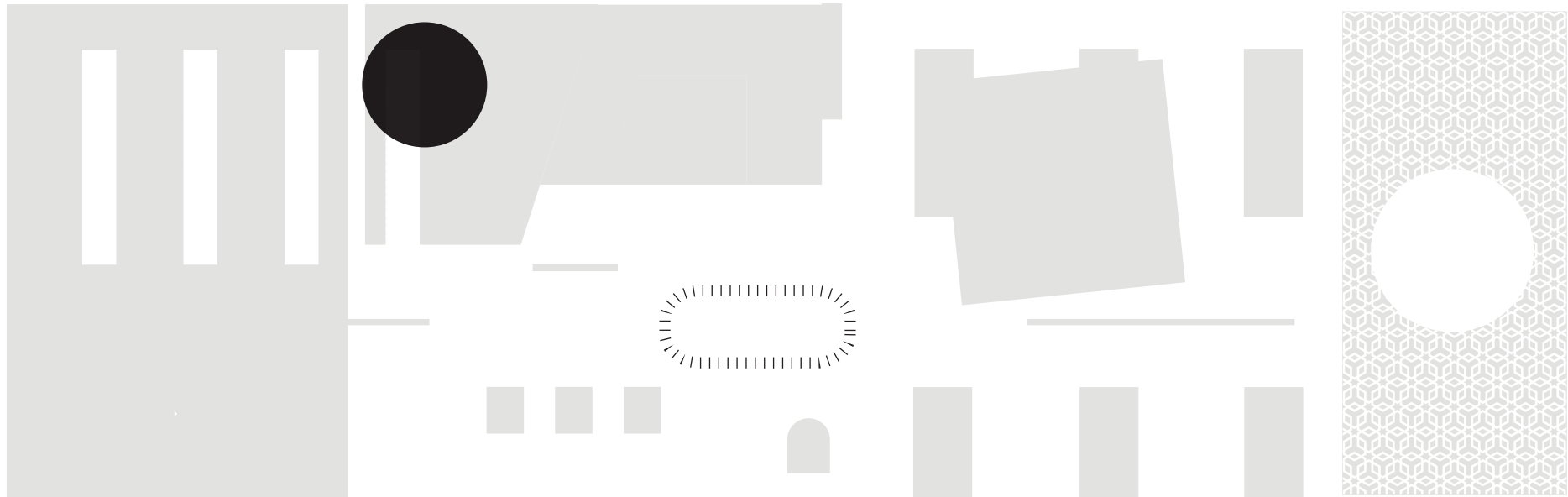
There are special pages for exposition on the website. Here the selected works can also be used as play lists for the webplayer, which is why there is

only a short distance from exposed cover to music example. The regular change of selection and the surprising entries help to keep curiosity at a high pitch. It is equally important to have "10 main works of Jazz" and "10 works never having been borrowed".

### DIGITAL WINDOW EXPOSURE

As a connecting link between the physical and the virtual library there are four large screens in the Foyer facing the square. Here selected works and the library's activities can be exposed – in changing sequences according to the 24-hour rhythm, opening hours and in resonance with the light pulse of the night.

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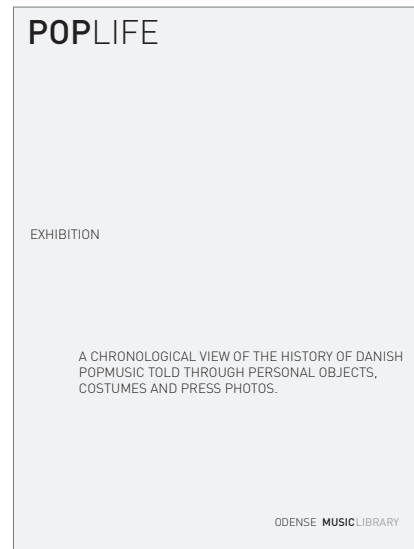
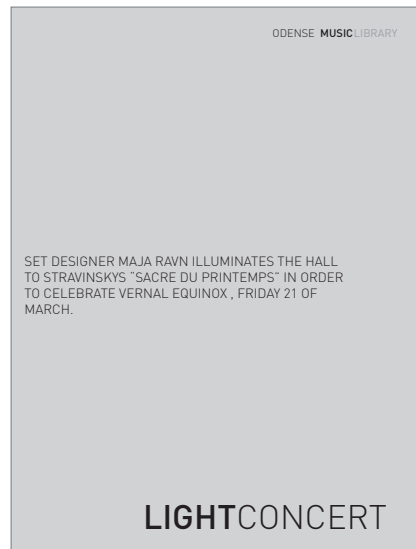


#### FOURTH INTONATION: **DIALOGUE**

The Music Library does not exist to preserve music, but to keep the experience of music alive, vibrant and of enhanced quality. It provides the frame for the meeting between people over music and must catalyse exchange of knowledge, perceptions and personal experiences. The Library is also a resource that underpins the performance of music. It must enter into a dialogue with the users' diverse entries to music, and it must create a connection between the listener, the musician and the expert.



EXHIBITION IN THE HALL



ANNOUNCEMENT OF THE LIBRARY'S EVENTS / POSTERS

## EVENTS AND EXHIBITIONS

Apart from the Library's own resources represented by librarians and materials, there is an obvious resource available in its users: The users possess a surplus knowledge which it is essential to activate. As a matter of course the Library draws on local assets such as the music conservatory, the symphony orchestra and the music milieu as a whole.

The Hall's comprehensive programme with concerts, lectures, thematic exhibitions, conferences, film concerts, productions from the in-house Sound Studio, contemporary and historical phonetical works of art, electronica concerts, web-transmitted events etc. create ample opportunities for involving the users. Furthermore, particularly knowledgeable and motivated users can give a lecture or arrange exhibitions. The website is likewise a natural place for background knowledge, user comments and current discussion fora. The activities of the Hall are documented in an archival part on the website.



SOUND STUDIO

## ACTIVE USERS

The Sound Studio is the Music Library's space for creation with sound. This is where the users, invited sound artists and musicians work, talk or hold workshops on the creative potential of expression with sound.

The Sound Studio is directly connected to the Hall. You can make sound recordings and fuse sound from the Sound Studio directly into the Hall. You can create works directly for the Hall, for the spot loudspeakers in the square or for webcast. The audio system of the Hall is extended to the rest of the Library, so that from the Studio you are able to create acoustic scenographies in the Library. The Sound Studio is also where one produces the sound design for thematic exhibitions.

## SEARCH STATIONS

On the first floor there are tables with multi-functional terminals with headphones. They act as workstations and are used for searching. A table lamp at each station creates a private space. Here one can search in the collection, work with books, notes, listen to online sound, use internet, word-processing, webmail, print out documents and written music, watch music videos or edit sound.



THE LOUNGE ON 1. FLOOR

## THE PAUSE

Silence is essential for the experience of the dynamics of music. In the same way, the Music Library's diverse offers must also find their contrast in the pause where impressions are digested and reflection may begin.

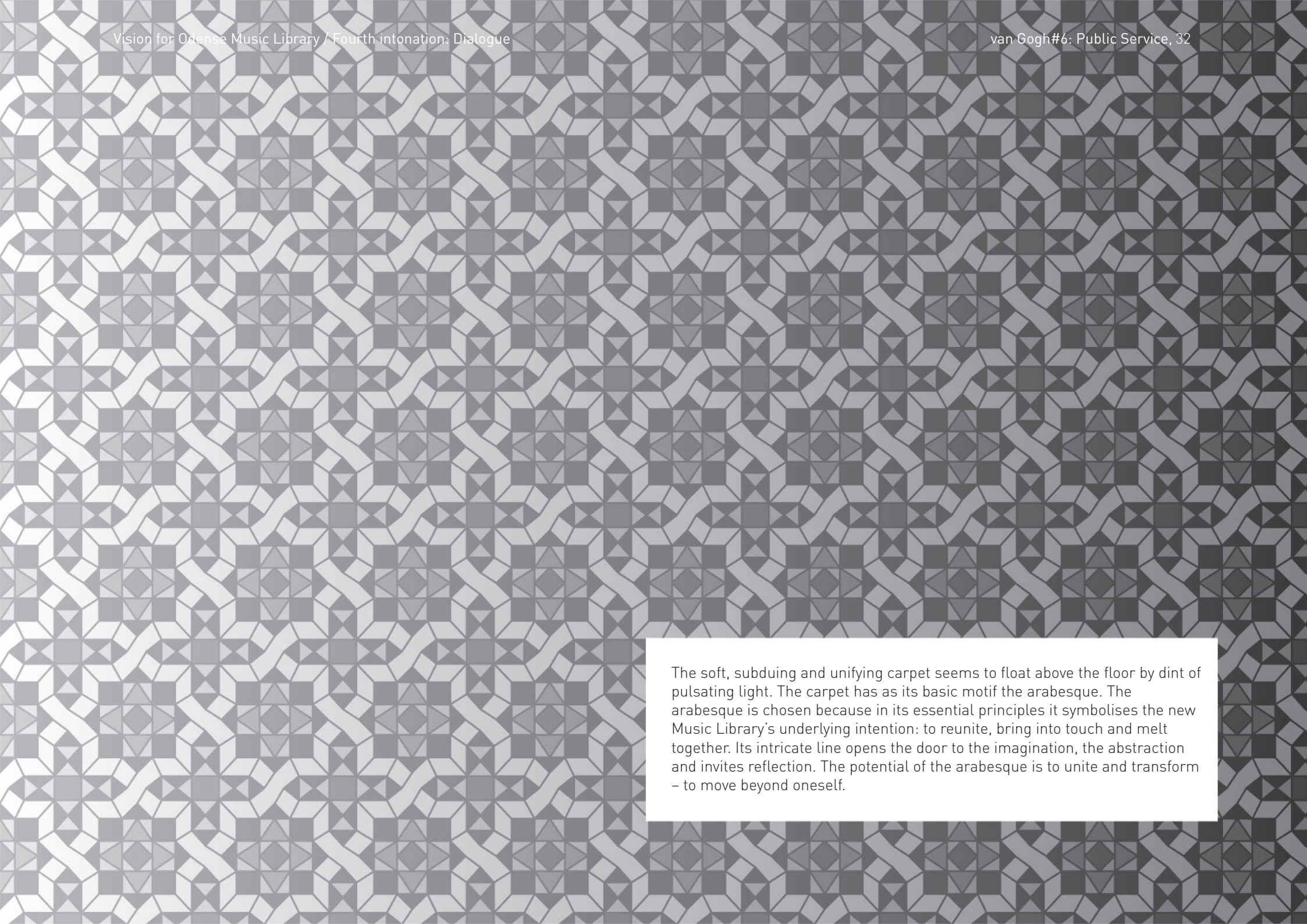
A library is always just a framework, whose true life is made up by its users. The Lounge is the essential pause that provides the calm to listen to each other and create the starting point for perception and participation.

In the Lounge you can relax, recharge your batteries or become deeply absorbed in a periodical. From the ear-shaped sofa you can gaze at the Library or strike up a conversation with fellow music lovers.

The central object in the Lounge is a modern interpretation of the chandelier as disco-ball – or vice versa. The stately and the frivolous as conspicuous orientation points for the entire floor.



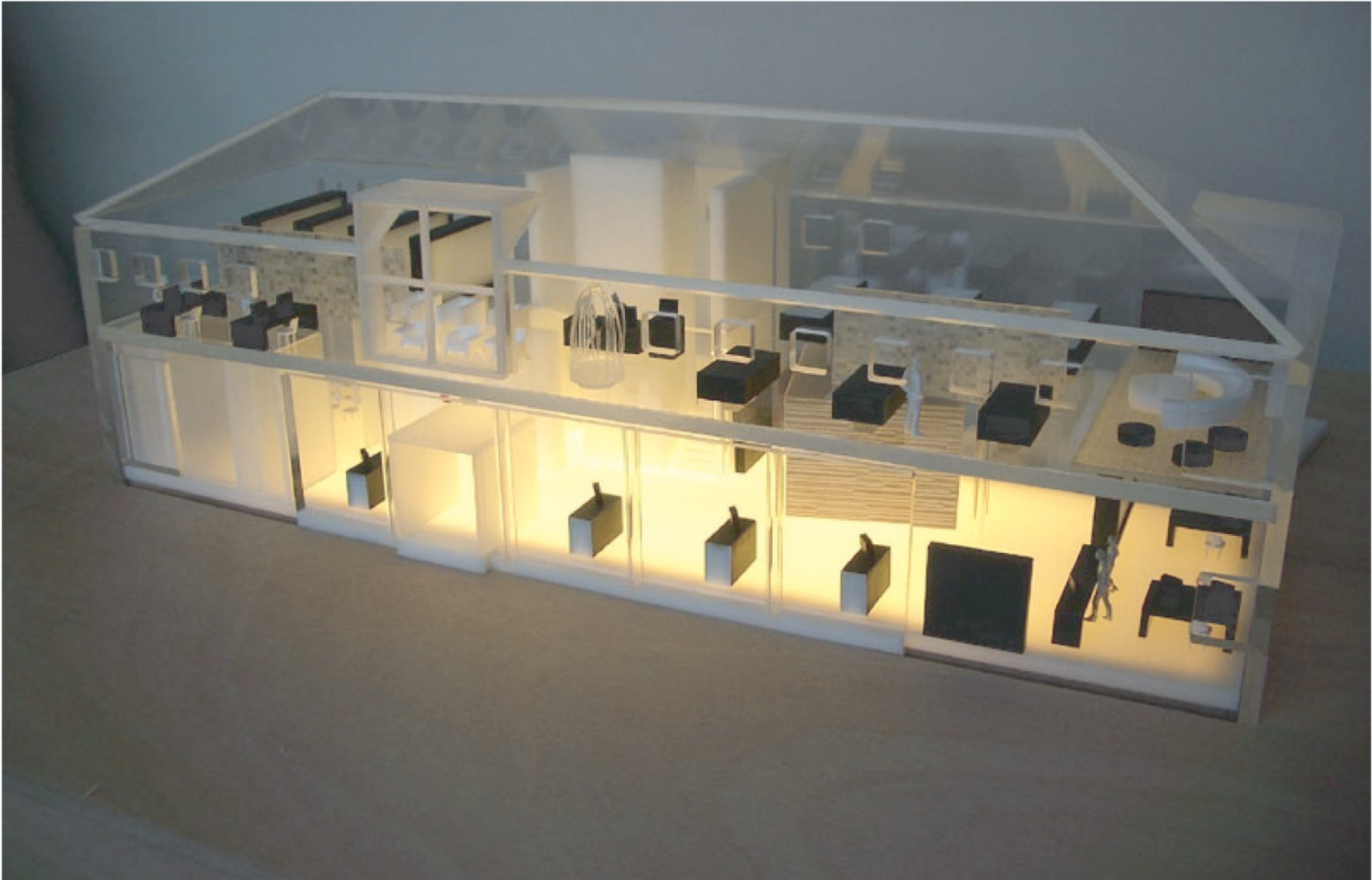




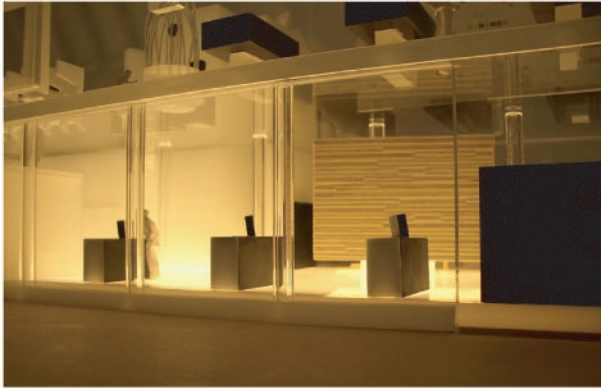
The soft, subduing and unifying carpet seems to float above the floor by dint of pulsating light. The carpet has as its basic motif the arabesque. The arabesque is chosen because in its essential principles it symbolises the new Music Library's underlying intention: to reunite, bring into touch and melt together. Its intricate line opens the door to the imagination, the abstraction and invites reflection. The potential of the arabesque is to unite and transform – to move beyond oneself.

## OVERVIEWS

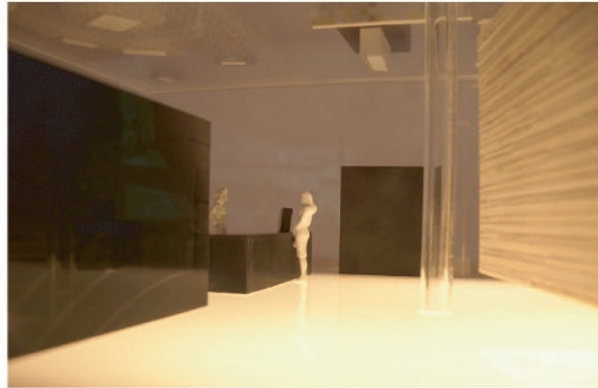




INTERIOR DESIGN, MODEL 1:50



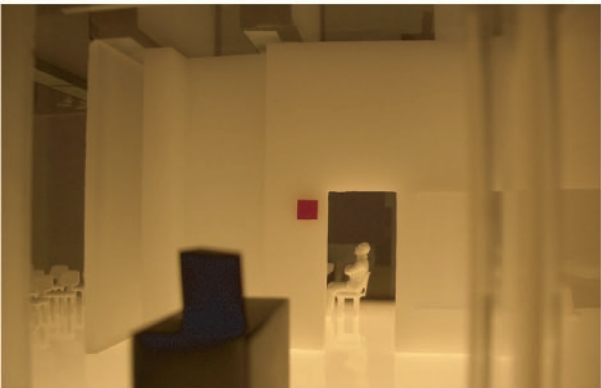
FRONTAGE SEEN FROM THE SQUARE



DESK AREA



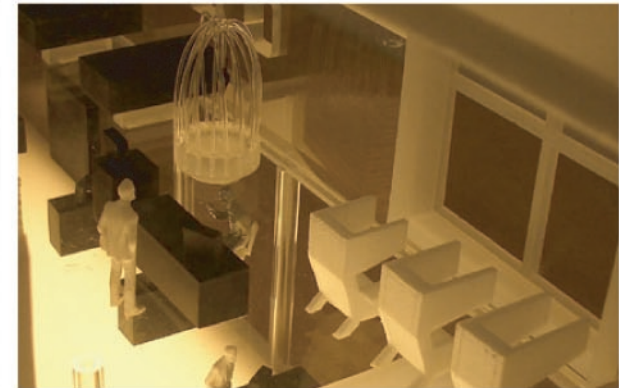
STAIRCASE SEEN FROM THE FOYER



HALL AND SOUND STUDIO SEEN FROM THE FOYER



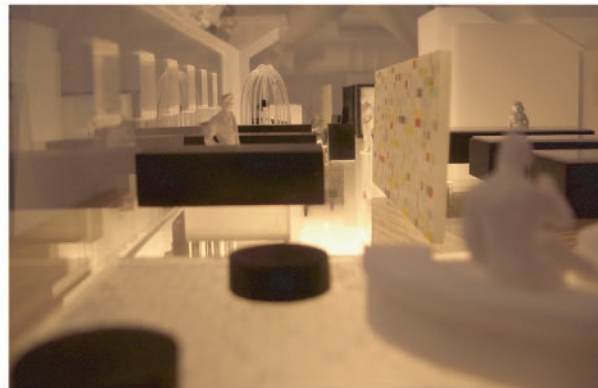
ENTRANCE TO LISTENING BOX



LISTENING CHAIRS AND LIBRARIAN



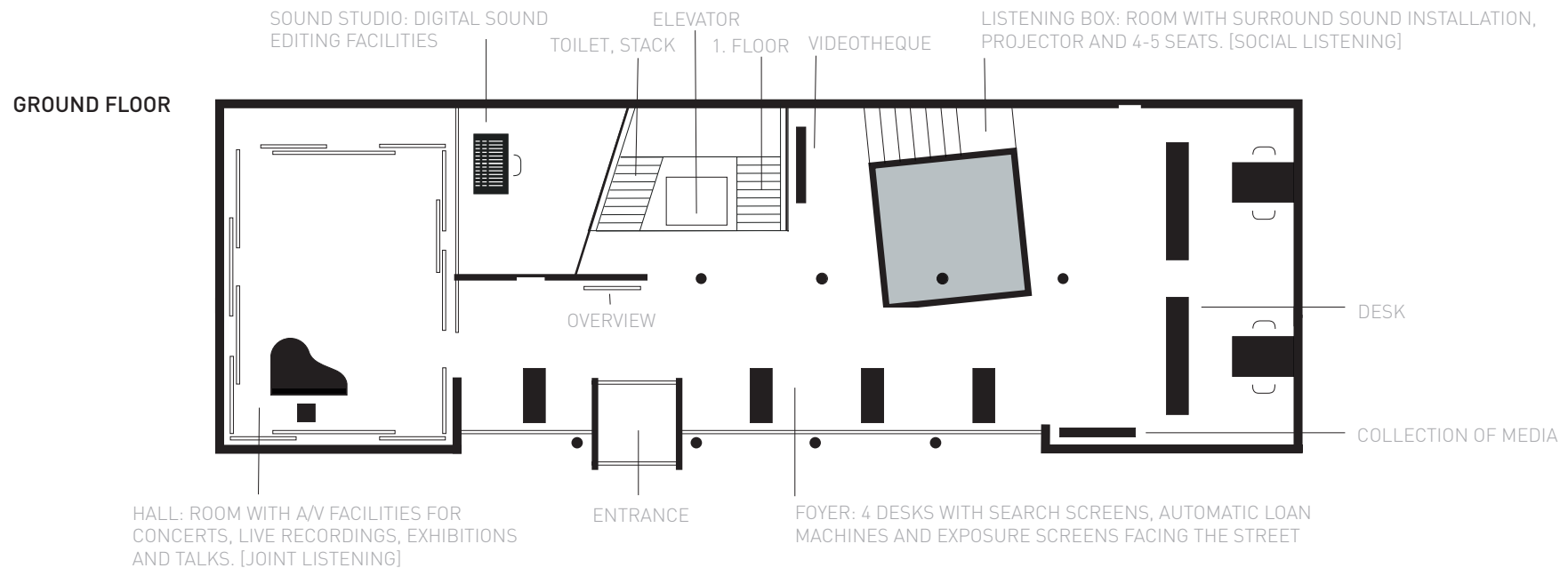
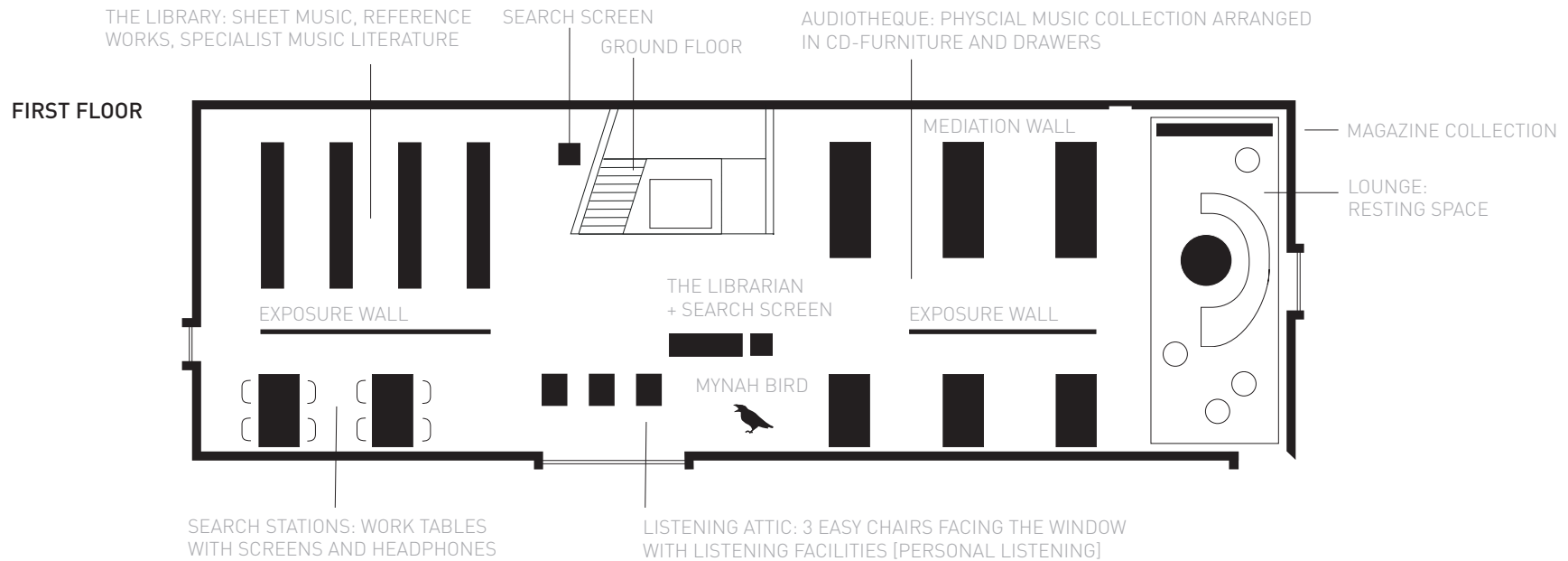
FIRST FLOOR SEEN FROM THE LIBRARY



FIRST FLOOR SEEN FROM THE LOUNGE



WORK STATIONS AND EXPOSURE WALL



## THE DIFFERENTIATED MUSIC LIBRARY

Where listening and listening facilities is the sensuous point of reference for the Music Library, seamless transitions is the ideal for the actual use of the Library. A user must straightaway be able to move from searching for music to listening. From listening to reading. From the physical to the virtual. From focus to the social. From the well-known to the unknown. The Music Library offers itself in a way that inspires the users to alternate between different behavioural types and motivations.

In the vision for the physical library this is done by working with clearly defined zones that each supports a certain access, and which through their presence act as an invitation to be explored.

### THE DIFFERENTIATED LIBRARY

The zones in the Music Library are developed on the notion of diversity, where the users arrive each with their own incentives. Taking this into account, the vision is created with reference to a number of user scenarios. Based on these scenarios it is attempted at all levels to sustain and optimise the breadth in the use of the Music Library.

User scenarios:

1. Purposeful behaviour: The user knows exactly what is wanted and comes solely to find and pick it up.
2. Search for inspiration: The user comes in order – if possible – to find something that fuels the interest. Possibly to ask the librarian and get assistance.
3. The Music Library as a place of study: The user comes to study and research, to listen, peruse and to write.
4. A social space: A place for meeting, talking and showing each other things: look/listen together. You come because of the extraordinary qualities of experience, tranquility and special atmosphere.
5. A frame for events: You come because of a special event, for example a concert, an exhibition or a talk.
6. Learning: Instruction in information search

### THE MUSIC LIBRARY IN THE PUBLIC SPACE

The Vision operates with the span of time 2005-2015. If by way of experiment you project the users' behavioural pattern 10 years, you can see possible changes in the prioritisation of what the Library must consider important as far as obliging the individual user is concerned. The most important change is digitisation of the music collection with subsequent downloading in the individual user's home, which means that potentially the net can become a valid alternative to the physical collections. The purposeful behaviour will to an ever greater extent change from the physical to the virtual library. The physical music library's role as stack and archive has become obsolete. Instead, mediation, musical experience and dialogue must come to the fore.

The Music Library must differentiate in relation to the visitors' motivation and needs by creating a space for listening, inspiration and mediation of knowledge and thereby a space that contains an intention of stretching even further.

The development of the Music Library corresponds to the development of the universal library where "Libraries" are for example renamed "Learning Resource Centres", and where libraries increasingly are seen as important democratic manifestations in the public space rather than actual collections of books.

In the same way, the legitimacy of the Music Library is not a question of an accessible collection. Instead, it must be a focal point in the dialogue about and experience of music and have the will to challenge each individual.



## PROJECT INFORMATION

The Vision for Odense Music Library was prepared during the period January-December 2004.

As a supplement to this document, an appendix is available which in detail describes and comments on all the elements shown, as well as containing further elements and reflections. The model in scale 1:50 gives a detailed impression of the physical properties of the interior.

### FUTURE OF THE PROJECT

The project as shown here, represents a vision expected to be realised over the next 2-3 years. In the spring of 2005 Odense Music Library expects to be able to launch some pilot projects, i.a. a lighting project that will make the house visible in the local environment.

Part of the Vision will be realised via re-adjustment of operational procedures and reorganisation of working methods and tasks. New forms of mediation and a change in work procedures in connection with the introduction of self-service loan machines are on the cards. Parallel with this, applications for funding are submitted to foundations and sponsors with a view to a complete realisation of "The new Music Library" in Odense.

Finally, the Vision constitutes an ideas catalogue that can be used as inspiration for other libraries in Denmark.

### PROJECT PARTICIPANTS

Odense Music Library: director Charlotte C. Pedersen, project assistant Nanna Stubholm Poulsen, and the staff at the Library.

The van Gogh art group: Steen Johannessen, Christian Leifelt, Simon Løvind and Michael Madsen.

### ABOUT ODENSE MUSIC LIBRARY

In 1991 Odense Music Library got its own premises, centrally placed in Odense city next to Brandts Klædefabrik. As one of only a few libraries in the world, Odense Music Library was already from the inauguration fitted up as a music library. The Music Library contains the largest collection of phonograms in the North and Denmark's largest number of titles.

### ABOUT THE VAN GOGH ART GROUP

The van Gogh is an art group that consists of people with different areas of interest and spheres of activity, primarily within media, art, design and culture. Common to all van Gogh's projects is a multidisciplinary approach, a conceptual examination of phenomena and a probing of the borderlands between art and communication. [www.soundart.dk](http://www.soundart.dk).

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### THANKS TO:

Steen Nepper Larsen, philosopher; Martin Sælan, architect; Morten Gehl, architect and modelbuilder; Jeppe Baandrup, art historian; Rita Leppiniemi, media artist; Lene Wissing, editor; Helle Dyhr, designer; Adalsteinn Stefansson, artist working with light; Clea Simonsen, graphic designer; Rasmus Fenham, furniture designer; Anders Jørgensen, architect; Maria S. Minard, designer; Mai-britt Amsler, graphic designer; Liv Løvetand, designer.

### THE PROJECT RECEIVES FINANCIAL SUPPORT FROM:

The Danish National Library Authority's Development pool for public and school libraries  
Odense County Library  
Danish Design School