

The Movement Meter for Lernacken

Originally published as 'Movement Meter for Lernacken', *Olafur Eliasson: Movement Meter for Lernacken* (n.p., 2002), pp. 32–36.

In my work on Lernacken, I have taken two basic ideas as my starting point: the countryside that one drives through in a car and a landscape area where one moves around, probably on foot. This implies two fundamental conditions for movement in the area and hence also for the visual experiences of the travellers.

The motorist moves through Lernacken at high speed and with a gliding movement determined by the vehicle. This is a case of a predetermined system of routes where only large-scale phenomena or those that may be read quickly make themselves felt. The pedestrian, on the other hand, may choose freely from a great number of options within a large pedestrian system, just as his or her speed is both much slower and more varied.

The movements, visual angles, and perspectives will thus differ fundamentally for the pedestrian and the motorist, and I have therefore chosen to work on a project relating to, and drawing on, both forms of experience: the rapid, gliding, and directed drive-through-the-bridge-area, and the slow, abrupt, and much more individual moving-through-the-park-estate.

If one could highlight the visitor's experience of his or her own presence in the countryside space, whether as a motorist or as a pedestrian, then the various movements would gain an extra quality, and a full experience of the area might occur.

I have chosen to make use of various light sources, the effects of which depend on the viewer's movements, position, direction of looking, and the rhythm of day and night and the seasons.

At a specific position in the Lernacken area, I have placed a device which one might call a movement meter. *The movement meter for Lernacken* is a pavilion constructed out of six metal grid sheets with built-in sections of coloured glass and metal mirrors, respectively, at various angles. To the pedestrian in the landscape, the pavilion will function as a light source, appearing as a particular and transient phenomenon depending on where the viewer is located and moving around in the landscape. The light source is generated by mirrors reflecting sunrays that are emitted through the glass sections as colour beams in the hilly terrain. Only from clearly defined positions can the light be perceived by passers-by; and, in relation to the surrounding landscape, I must take into account the many different transports of vision which *The movement meter for Lernacken* works with and challenges.

The countryside around Lernacken is primarily visited by pedestrians during the day, for which reason I have specifically worked with sunlight for *The movement meter*. In the evening, the park is shrouded in darkness, and the visitors to the area are mostly motorists from the Øresund Bridge. Close to the pavilion, facing the bridge and the water, I have therefore chosen to situate a tower which in principle echoes the pavilion, but which in this case uses electric light to address the bridge motorists. There, it will work as a reference point within the quickly passing and shimmering surroundings visible from the bridge.

The area surrounding Lernacken turns out to be a very ambiguous space, where a whole range of qualities and significations are interwoven, and

where the conditions for individual experiences depend on the many shifting ways of positioning the individuals: in relation to distance, angle, and movement, as well as in relation to reflections and mirrorings.

Movements are registered through seeing, and the view is registered through movements. Thus, the visitor's experience of his or her own presence in the landscape space is enhanced.