The House of Fairytales and the Landscape of Child

Constructing Stages, Mediating Messages
What is a House of Fairytales in any case?
Certainly not just a House!
It is rather;

**The Telling of a Story in the Landscape of Child**

The *Telling* as a Performative piece through, words and & drawings, Cuttings and Performances,
in a landscape that -like the 'landscape of Man' but not the landscape of *Man* - allows all visitors
-irrespective of their linguistic and cultural background-
to discover the Universe of Hans Christian Andersen as though they rekindled
the spirit of *Child*.

*Child*

Not, *Children*; as in the many,
Not the *Child*; as in the singular.
but *Child* as in the universal.
in perspective, and inquest
in Awe and curiosity,
in free thinking and wonder.
This is the Universe of Hans Christian Andersen

A Landscape that *Houses* all these things in one
A House that is not a *House*
Walls that are not *Walls*
Buildings that are not *Buildings*
Fairytales that are not *Fairytales*
but *Living, Performative, Telling*.

*The Landscape of child is the Gateway to that Universe.*
An ANT’s View of Fairytales

How a New Approach to Communication can provide an appealing coherence between work, Life and Personality, to all

What is an ANT in any case?
Actant Network Theory is certainly not just a Theory!
It is rather;

the Performance of Scripts in the Telling of Actants roles and obligations in a given Tale

In order to understand that statement a translation it into common parlance is needed.

Scripts:
The roles and obligations upon ‘Actants’ (Human and Non-Humans) in their performance of a given task or tale. They are inscribed and embedded into a manifest ‘thing’.

Scripts are ‘Inscribed into things’ by what is done by Actants, - i.e., the act to be carried out, not just the content of the things.

A House that is not a House
Walls that are not Walls
Buildings that are not Buildings
Fairytales that are not Fairytales is truer than at first it seems they Can carry forward in their scripts the message of the tale. this is the message of the tale

Scripts are the Messages of Tales

Actants:
What critical sociologists call actors but for one crucial caveat; Actants can be either human or Non–Human, in the social scene or the staging of a fairytale.

Actants can either be;
‘that which accomplishes an act’ (or have Roles to adapt to) or ‘That which undergoes an act’ (or have Obligations to adopt to)

Where a sociologist might see Humans that accomplishes an act and Non-Humans that undergo an act

ANT views both as interchangeable Humans and NonHumans are treated equal, both are important.

Actants are the Mediums of Tales

Networks:
The output of those Actants in performing Scripts

They are the Telling of actants roles in a given tale in the performance of Scripts

The Telling may be in the form of a Performance, in the speaking an Image, in the drawing a Cutting, in the Making or a book, in the writing

A network might be, then as a ‘Process’, or a ‘Thing’ or both.
a Process in translating Actants and Scripts into tales through performance.
or a Thing as an artefact embedding the tales through meaning

Networks are the Methods of Tales
**An ANT’s Interest in the Spatial**

How the Communication Concept translates into an overall spatial concept for the House of Fairy Tales.
An ANT’s Relation to Experience

How the Connections between the indoor and outdoor spaces create experience

1 Hans Christian Anderson Museum

The Museum Entrance is retained around the historic the Memorial hall and creates a continuous link to the ‘Visitor Arrival’ space at Bangs Boder. This creates the beginning of the Journey through Actants AS the mediums of Tales.

Pink areas are reserved for SPACES activating connections between indoor and outdoor spaces.

Grey areas are circulatory Exhibitions.

2 Stage

The Outdoor Stage area activates and defines the historic route of Hans Jensens Straede for impromptu performances of Tellings.

Pink areas are hard landscaped spaces acting as a mini piazza.

Dark Grey areas are for Café and Restaurant activities.

Light Grey areas are built environment for defining the space, while allowing tram routes and cycle routes.

3 House of Fairy Tales

The House of Fairytales entrance creates a public viewing tower, echoing many of the towers seen in the drawings of Hans Christian Anderson. This creates the beginning of the journey through Scripts AS the Messages of Tales.

Brown areas are moveable landscapes for ‘stadium performance linking the lower with upper ground spaces.

4 TinderBOX

The Tinderbox Entrance is arrived through crossing the main water feature to the ‘landscape of child’, principally from Bangs Boder.

This creates the beginning of the journey through Networks AS the Methods of Tales.

Pink areas are the multi-purpose spaces at upper levels activating the Southerly edge.
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An ANT’s Mediation of the Visual

How optimum conditions of unity and natural coherence are created between the house of Fairytales and public urban space.

Logistics: Lower to Upper Ground Connection

1: ‘Back of House’
2: House of Fairytales performance stage
3: the ‘Total Environment’, connected to moveable roof above for ‘Stadium/Arena’ performances in the Landscape of Child

Curation: 1 Conventional

1: ‘Hans Christian Anderson Museum’ (Medium)
2: ‘TinderBOX’ (Methods)
3: ‘House of Fairy Tales’ (Messages)

Curation: 2 ANT version

1: ‘Total Environment’ of the world of Hans Christian Anderson and the Fairytales as a series of exhibitions relating to the:
- Scripts and the Messages of Tales
- Actants and the Mediums of Tales
- Networks and the Methods of Tales

Curation: 3 Hybrid

1: ‘Hans Christian Anderson Museum’
2: ‘TinderBOX’
3: ‘House of Fairy Tales’

Contextual Visual Unity with establishment of coherent Vistas and Landmarks

Contextual Geometric Unity with establishment of coherent street routes
An ANT's Network of the Masterplan

How the Architectural design provides optimal conditions for visitors experience and use of the site, the house and its landscape.
An ANT’s Network of the Masterplan

How the Architectural design provides optimal conditions for visitors experience and use of the site, the house and its landscape

Facilities:
Lower Ground Connection
1. ‘Back of House’
   incl: Technical Rooms and Storage
2. Visitor Facilities
   incl: circulation and other
3. House of Fairytales
   performance stage
4. Exhibition and Presentation
   the ‘Total Environment’

connected to moveable roof above for ‘Stadium/Arena’ performances in the Landscape of Child

Cost Options
Size of lower ground dependant on budget availability

Competition Entry Number 56534
The House of Fairytales and the Landscape of Child

An ANT’s View of Attraction

How the atmosphere of intimacy welcomes visitors and creates a must see international attraction of a new landmark in Odense
An ANT’s Arrival

How optimal enthralling arrivals are created for residents and visitors from an Ant’s View