The House of Fairytales and the Landscape of Child

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
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, Perfomative, Telling.

The Landscape of child is the Gateway to that Universe.

What is an ANT in any case?
Actant Network Theory
is certainly not just a Thing!
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-Humans, 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 Non Humans 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
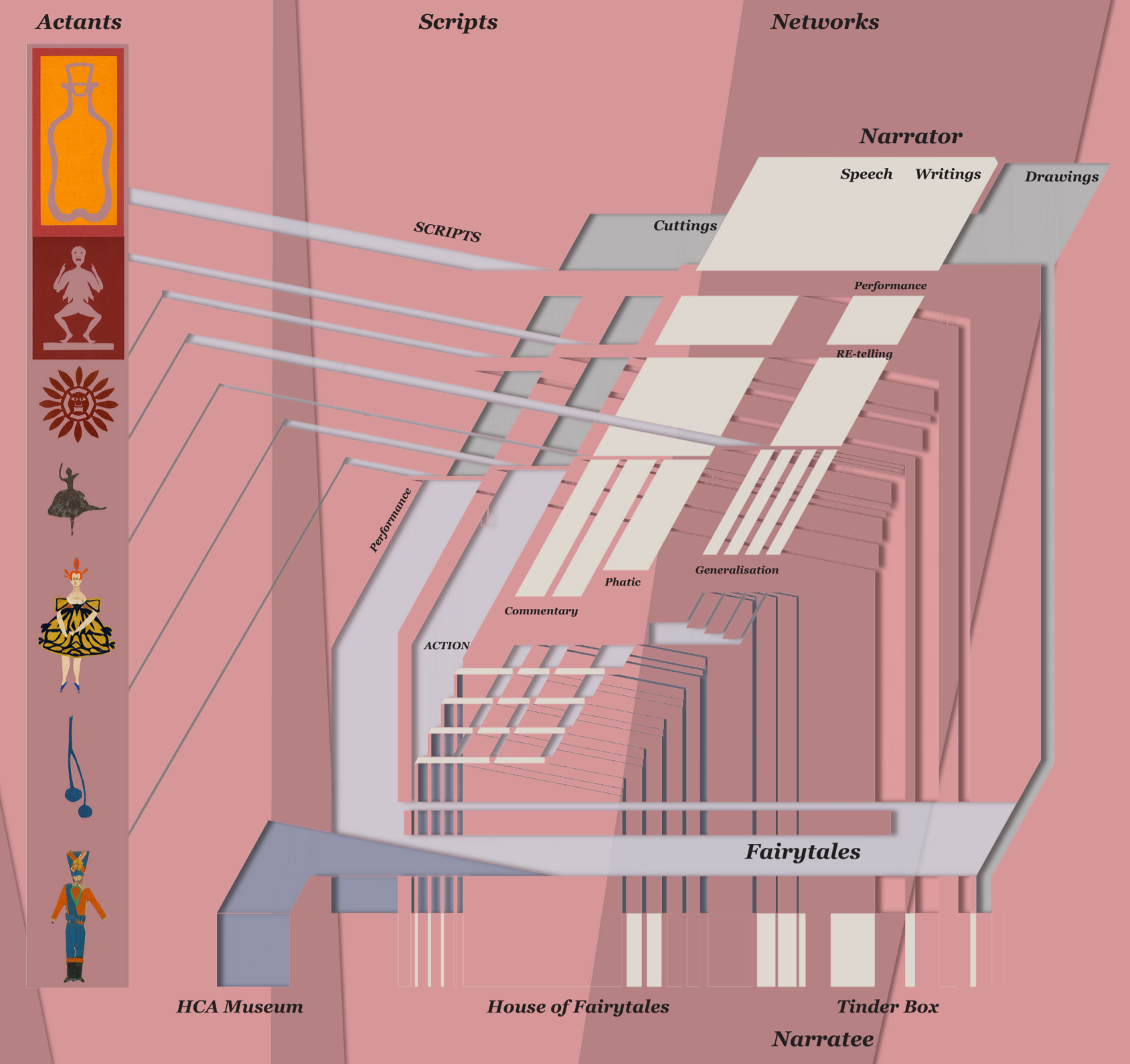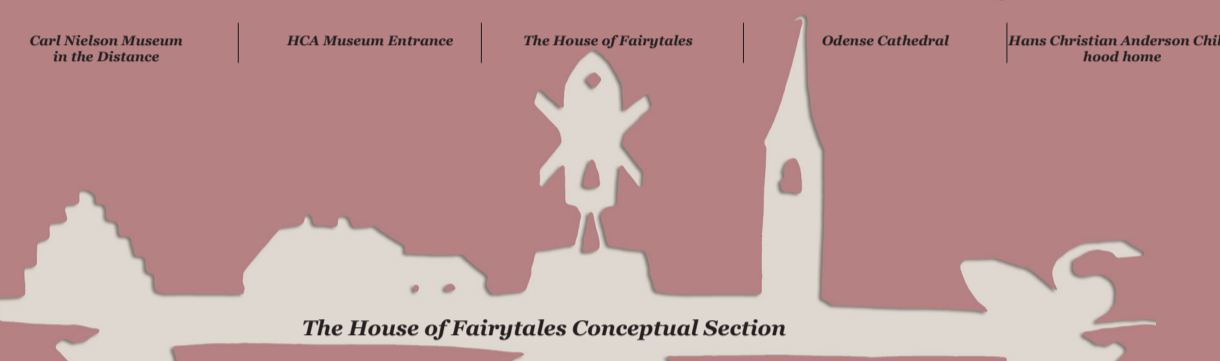

The Performance of Scripts

The Telling of Actants roles & obligations in a given Tale is made interesting by the Constructing of Stages for mediating Messages:

In the Wall through Living Performances
In the House through, Perfomative tales,
In the Landscape of child through the stadium designed plays
In the buildings through the curation of scripts, Actants and networks.

The Landscape of Child

The Walled garden forms the principle connecting device to which all buildings at the Upper Level Connect to while interacting and joining together at the lower level situated below the garden in a underground Exhibition and presentation 'BLACK BOX' facility.

This can in periodic times 'open up' into a 'Total Environment' of Stadium like performances through the use of the Moveable roof/ Garden embedded into the Landscape design

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Carl Nielsen Museum in the Miniature — HCA Museum Entrance — The House of Fairytales — Odense Cathedral — Hans Christian Andersens Child Sized Rooms

The House of Fairytales Conceptual Section
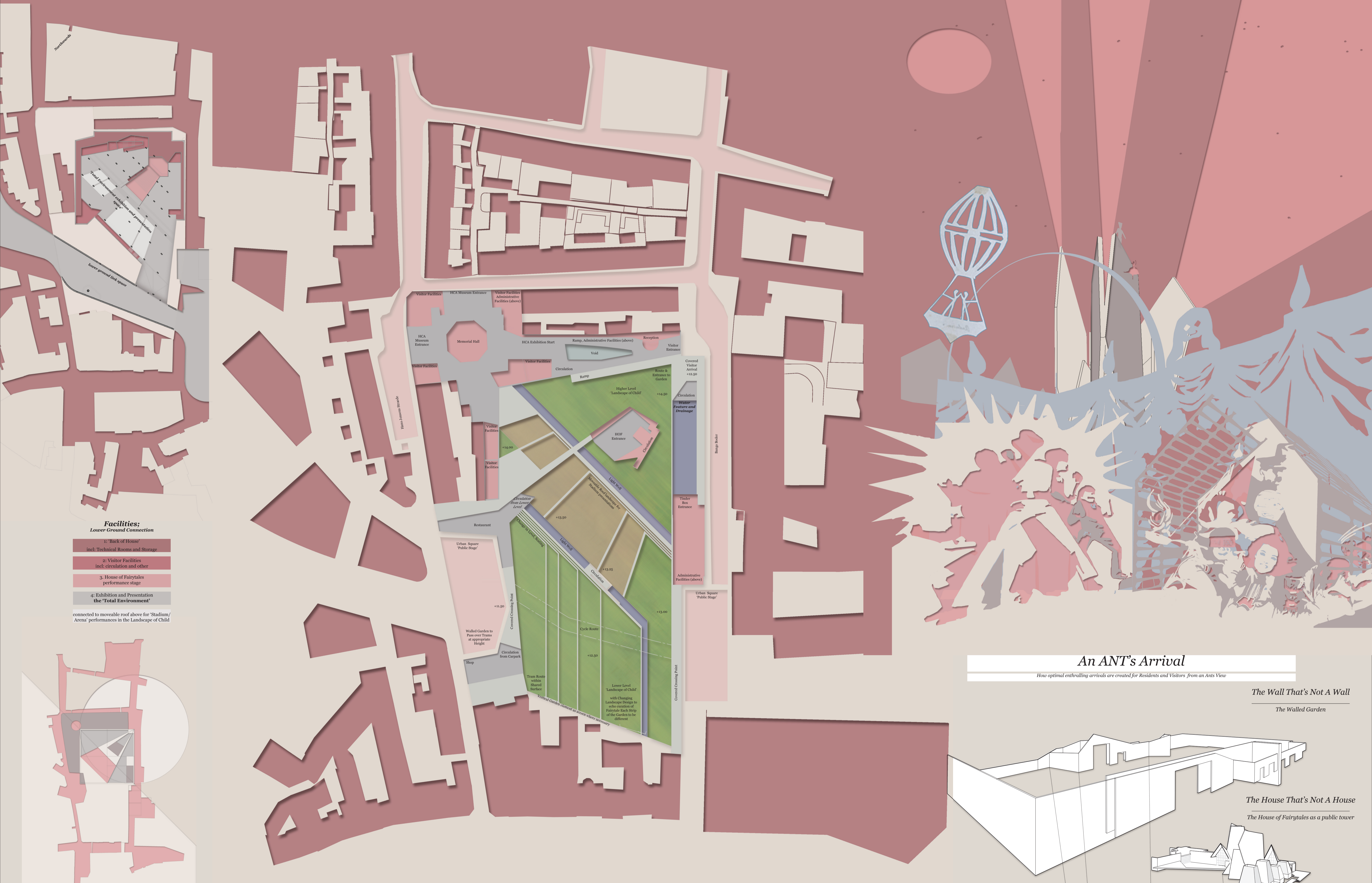

An ANT's View of Attraction
How the atmosphere of intimacy welcomes visitors and creates a must see international attraction of a new landmark in Odense

An ANT's Interest in the Spatial
How the Communication Concept translates into an overall spatial concept for the House of Fairy Tales

An ANT's View of Fairytales
How a New Approach to Communication can provide an appealing coherence between work, Life and Personality, to all

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Actants — **Scripts** — **Networks**

Narrator
Speech Writings Drawings

Fairytales

HCA Museum — House of Fairytales — Tinder Box
Narratee

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

Contextual Geometric Unity
with establishment of coherent street routes

Contextual Visual Unity
with establishment of coherent Vistas and Landmarks

An ANT's Arrival
How optimal enthralling arrivals are created for Residents and Visitors from an Ants View

The Wall That's Not A Wall
The Walled Garden

The House That's Not A House
The House of Fairytales as a public tower

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 Interest in the Spatial
How the Communication Concept translates into an overall spatial concept for the House of Fairy Tales

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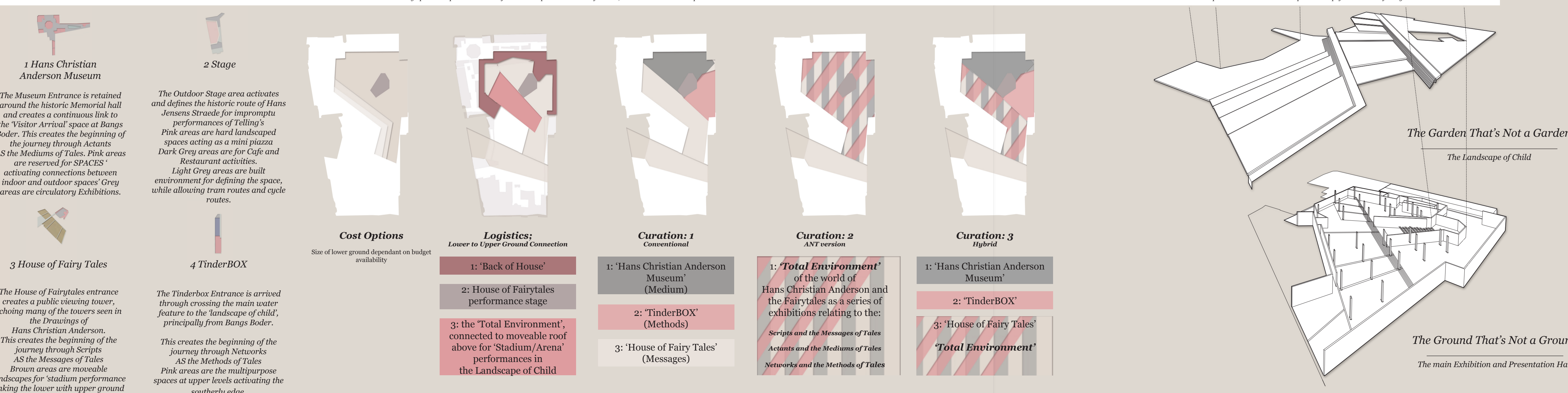
1 Hans Christian Anderson Museum

The Museum Entrance is retained around the historic Memorial hall and creates a continuous link to the 'Visitor Arrival' space at Bangs Boder. This creates the beginning of the journey through Scripts AS the Messages 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 Telling's.
Pink areas are hard landscaped spaces acting as a mini piazza
Dark Grey areas are for Cafe and Restaurant activities.
Light Grey areas are built environment for defining that 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 Networks AS the Methods 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 multipurpose spaces at upper levels activating the southerly edge.

Cost Options
Size of lower ground dependant on budget availability

Logistics;	Curation: 1	Curation: 2	Curation: 3
Lower to Upper Ground Connection	Conventional	ANT version	Hybrid

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

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

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

1: 'Hans Christian Anderson Museum'
2: 'TinderBOX'
3: 'House of Fairy Tales'
'Total Environment'

An ANT's Interest in the Spatial
How the Communication Concept translates into an overall spatial concept for the House of Fairy Tales

The Garden That's Not a Garden
The Landscape of Child

The Ground That's Not a Ground
The main Exhibition and Presentation Hall