



*The House of Fairytales and the Landscape of Child*

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*Constructing Stages, Mediating Messages*



## *The House of Fairytales and the Landscape of Child*

*How the House of Fairy Tales Serves as a Gateway to the Universe of Hans Christian Andersen*

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*

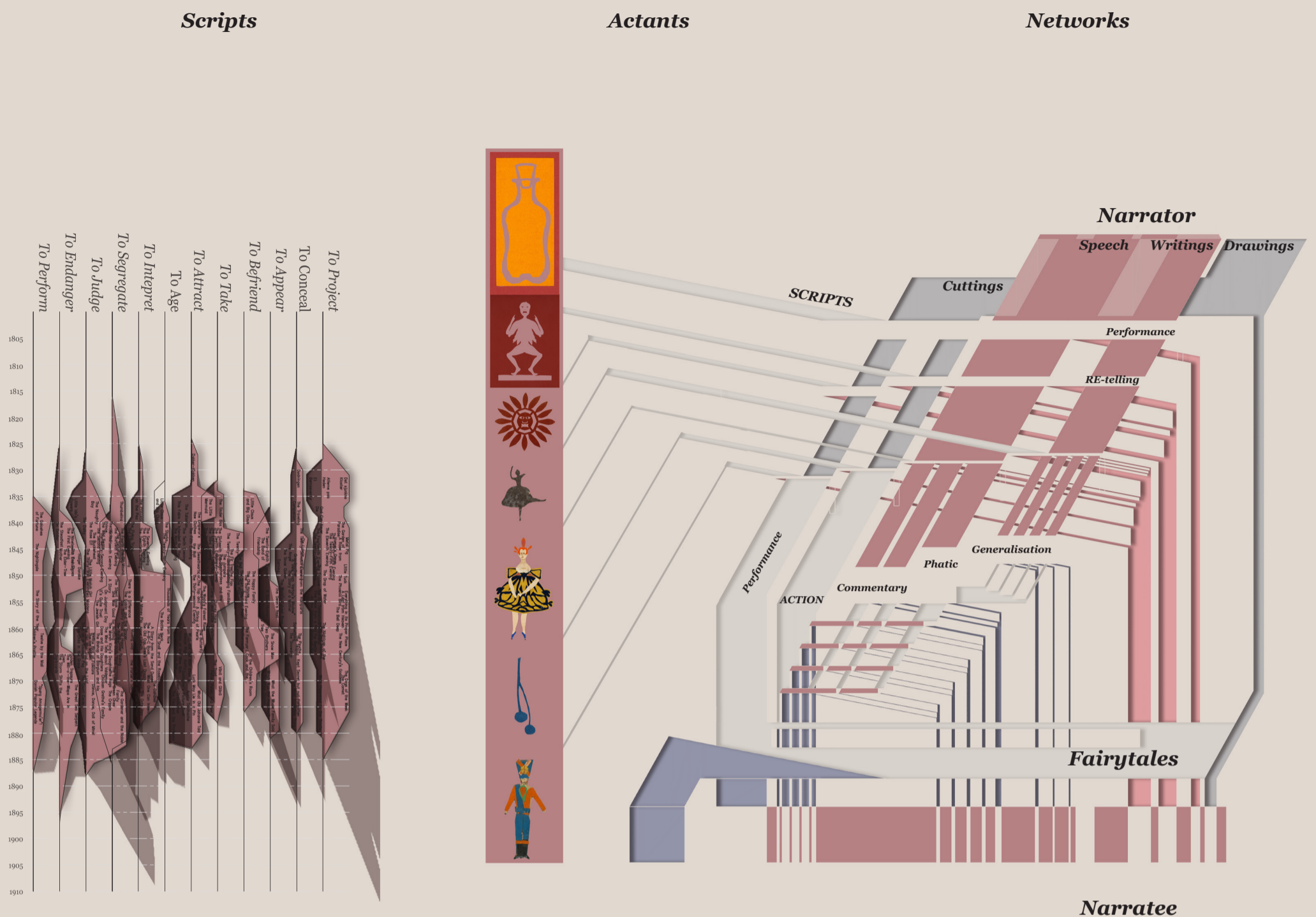
*Not, Children;* as in the many,  
*Not the Child;* as in the singular.  
but *Child* as in the universal.  
in perspective, and inquest  
in Awe and curiosity,  
in free thinking and wonder.

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, Perfomative, Telling.*

*The Landscape of child is the Gateway to that Universe.*

# The House of Fairytales and the Landscape of Child



## 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 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

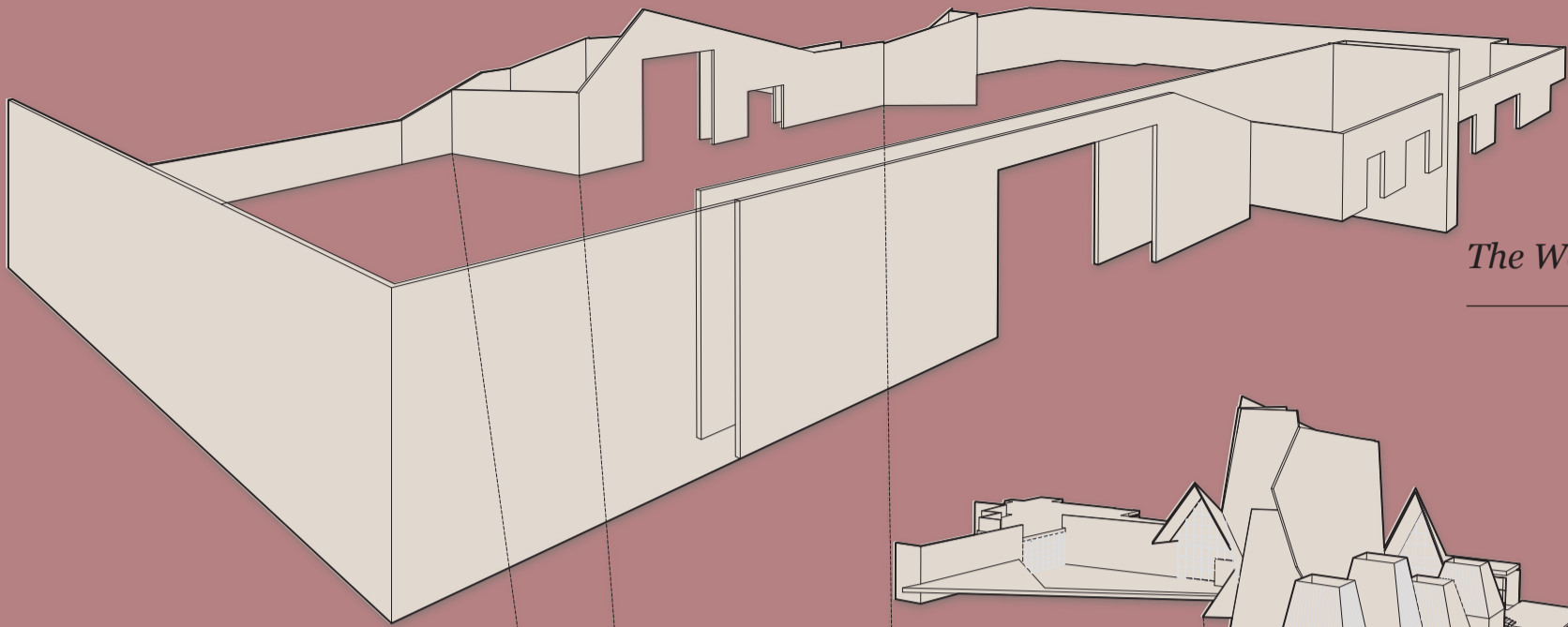
The Telling may be in the form of a Performance, in the speaking an Image, in the Drawing a Cutting , in the Making or a book, in the writing

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

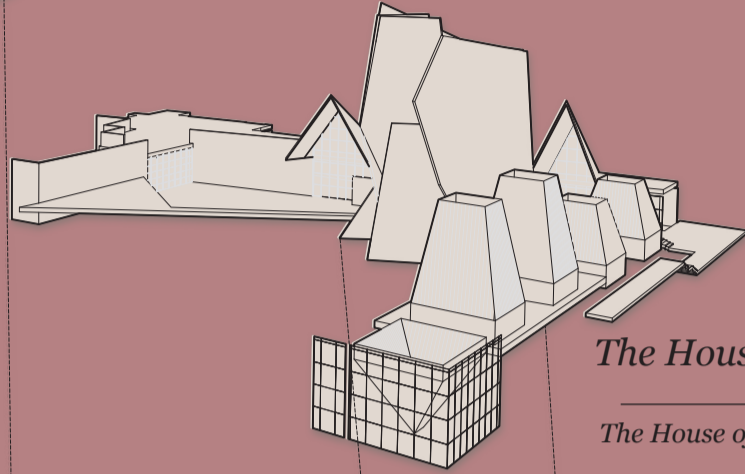
**Networks are the Methods of Tales**

# The House of Fairytales and the Landscape of Child



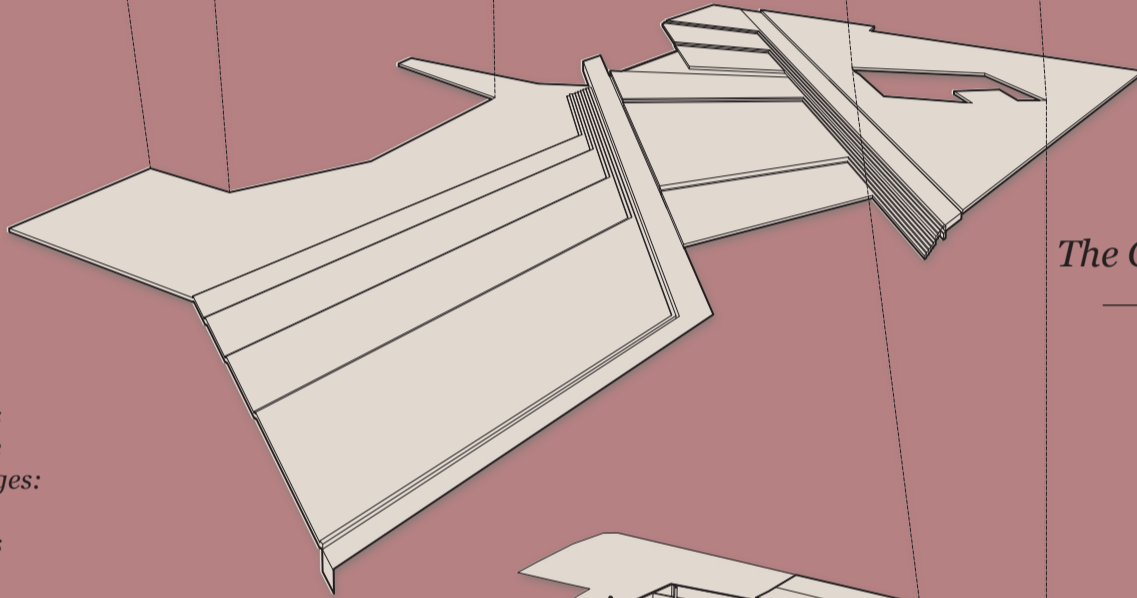
*The Wall That's Not A Wall*

*The Walled Garden*



*The House That's Not A House*

*The House of Fairytales as a public tower*



*The Garden That's Not a Garden*

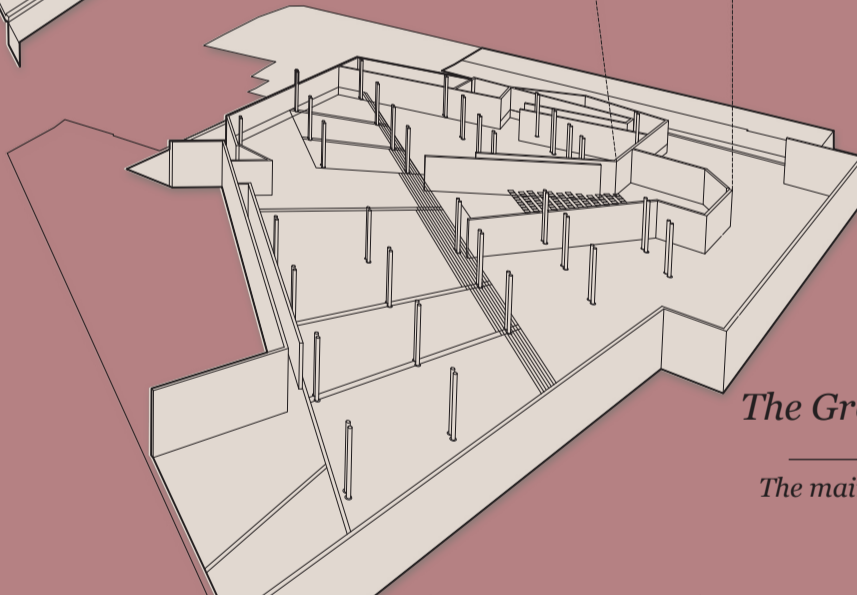
*The Landscape of Child*

## *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, Performative tales,  
In the Landscape of child through the stadium designed plays*

*In the buildings through the curation of scripts, actants and networks.*



*The Ground That's Not a Ground*

*The main Exhibition and Presentation Hall*

## *An ANT's Interest in the Spatial*

*How the Communication Concept translates into an overall spatial concept for the House of Fairy Tales*

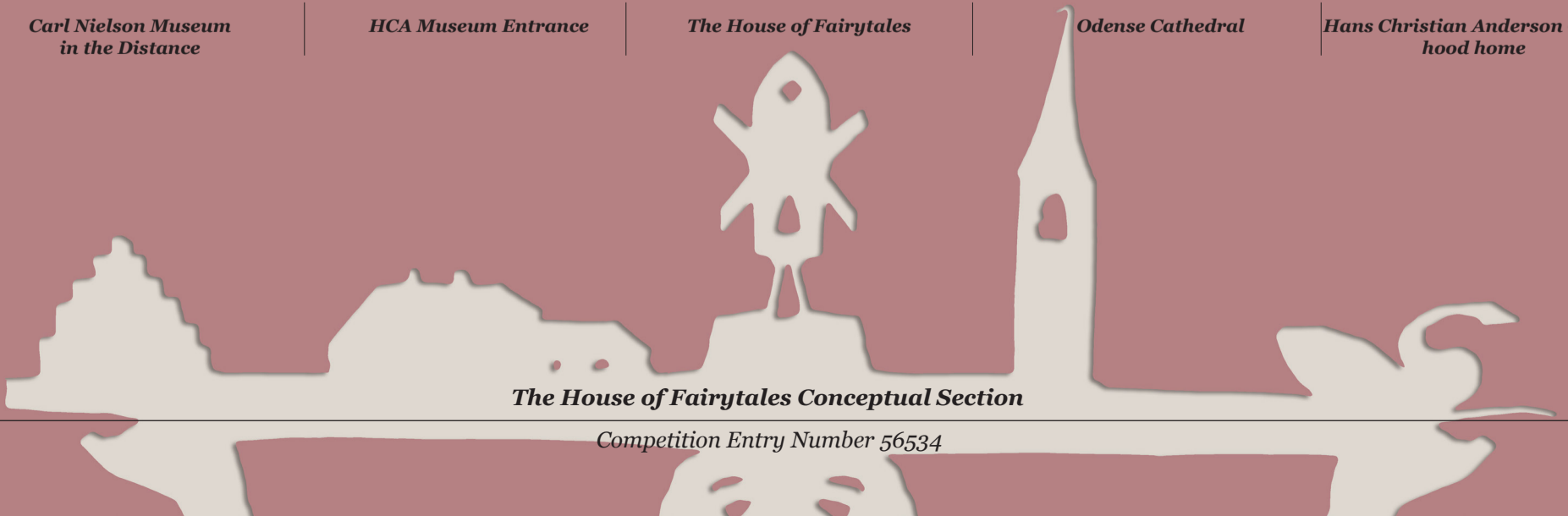
*Carl Nielson Museum  
in the Distance*

*HCA Museum Entrance*

*The House of Fairytales*

*Odense Cathedral*

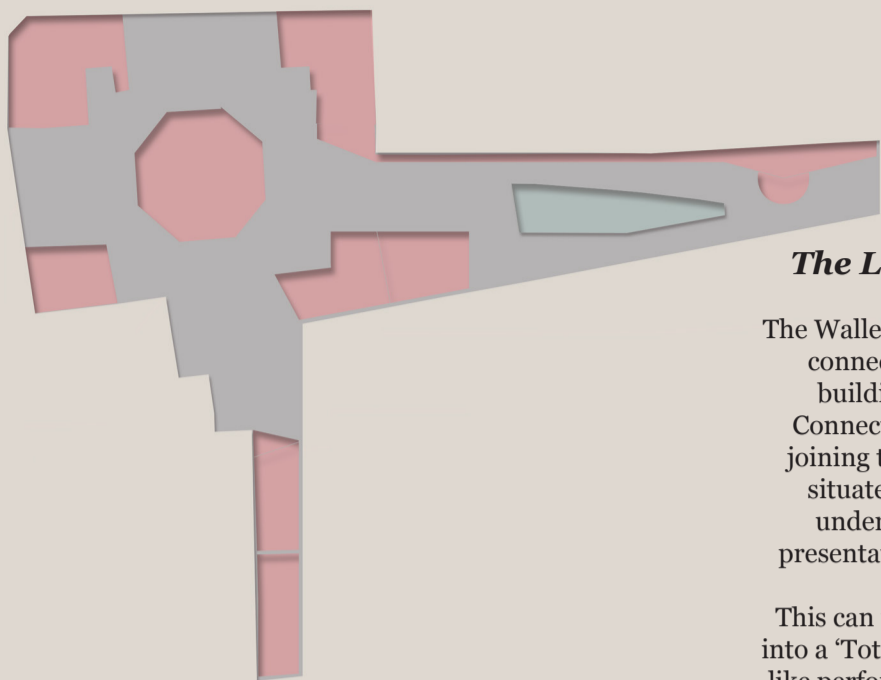
*Hans Christian Anderson Child-  
hood home*



*The House of Fairytales Conceptual Section*

*Competition Entry Number 56534*

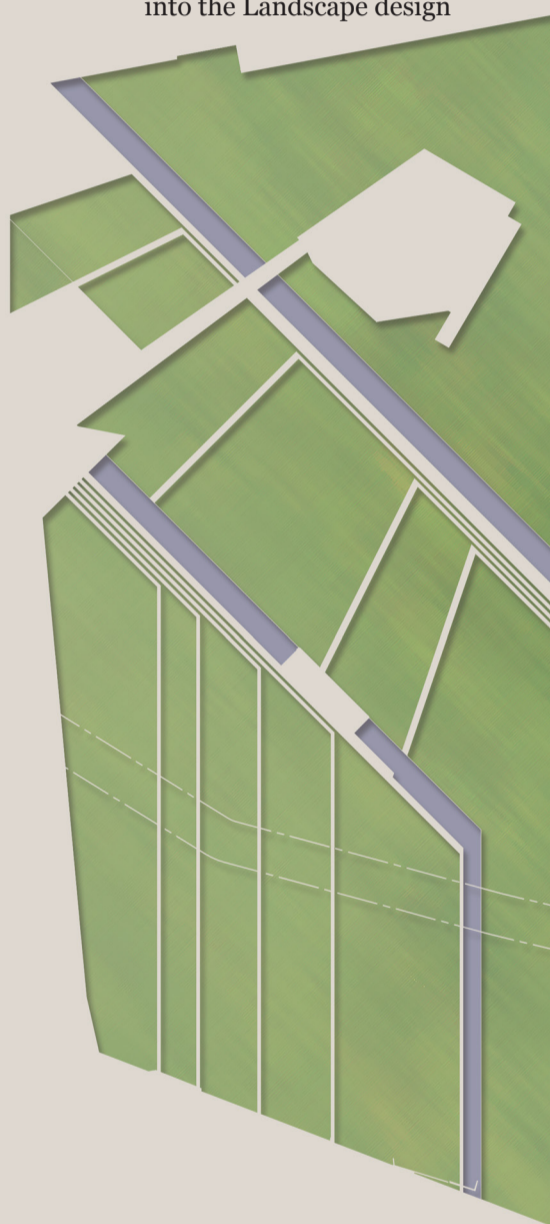
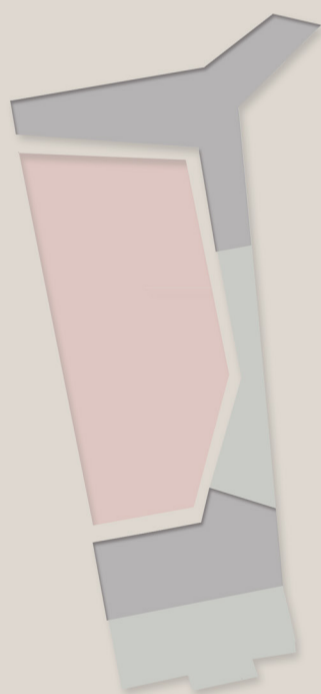
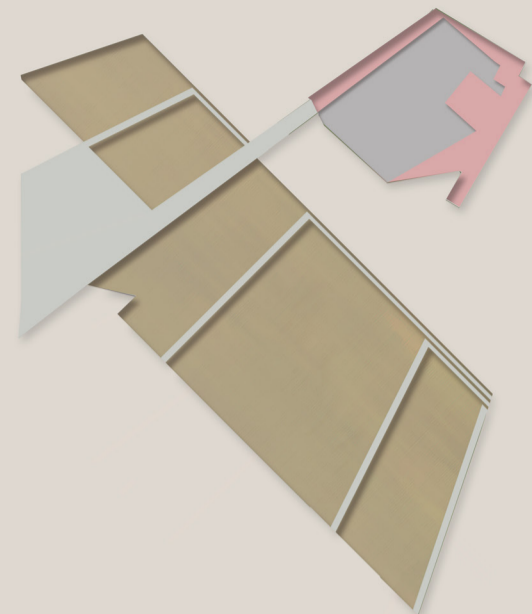
# The House of Fairytales and the Landscape of Child



## The Landscape of Child

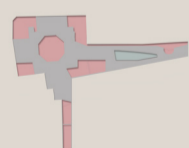
The Walled garden form the principle connecting device to which all buildings at the Upper Level Connect to while interacting and joining together at the lower level situated below the garden in a underground Exhibition and presentation 'BLACK BOX' facility.

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



## An ANT's Relation to Experience

How the Connections between the indoor and outdoor spaces create experience



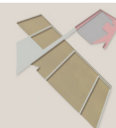
### 1 Hans Christian Anderson Museum

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 Cafe 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

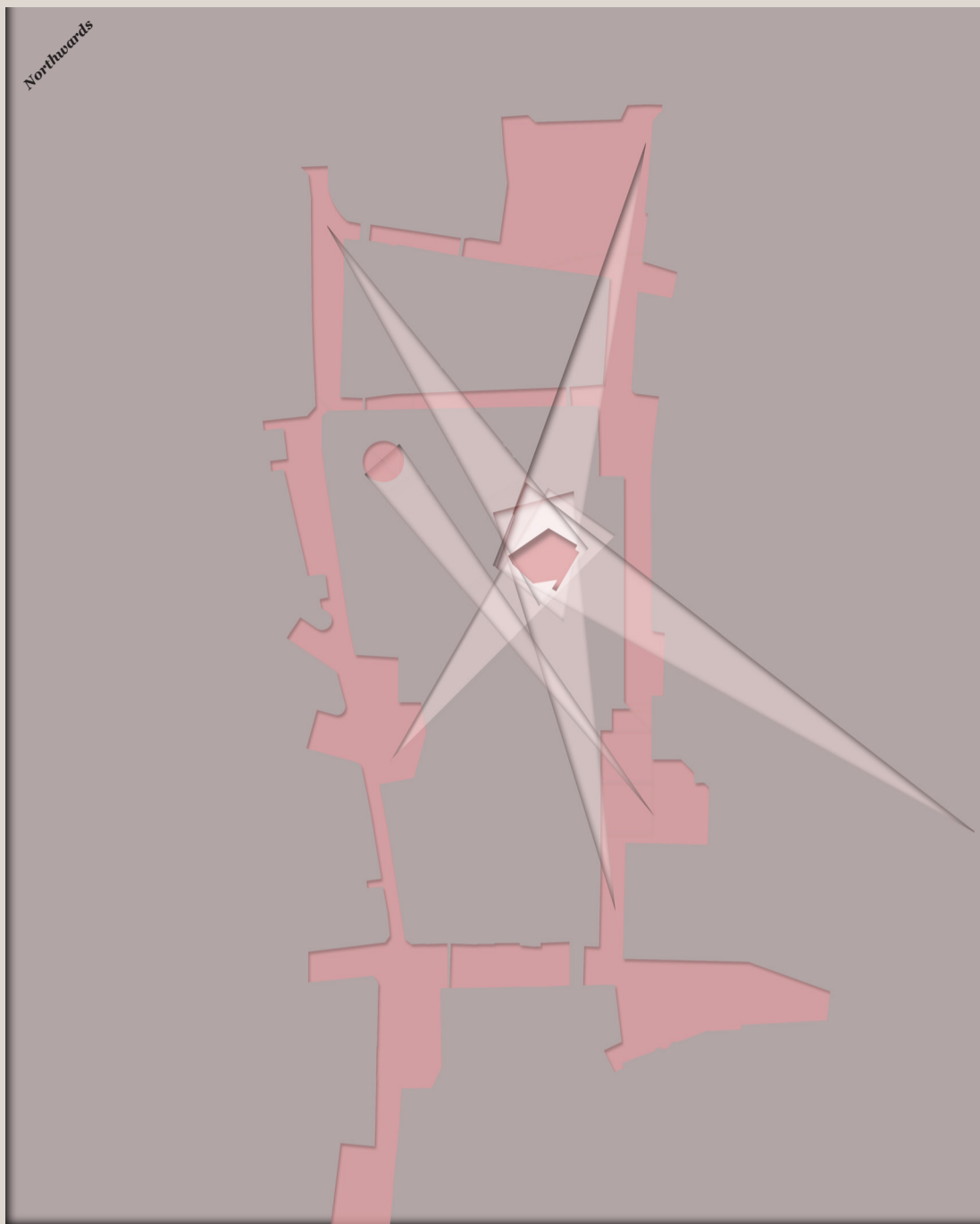
The House of Fairytales entrance creates a public viewing tower, echoing many of the towers seen in the Drawings of Hans Christian Anderson. This creates the beginning of the journey through Scripts **AS the Messages of Tales** Brown areas are moveable landscapes for 'stadium performance linking the lower with upper ground spaces.



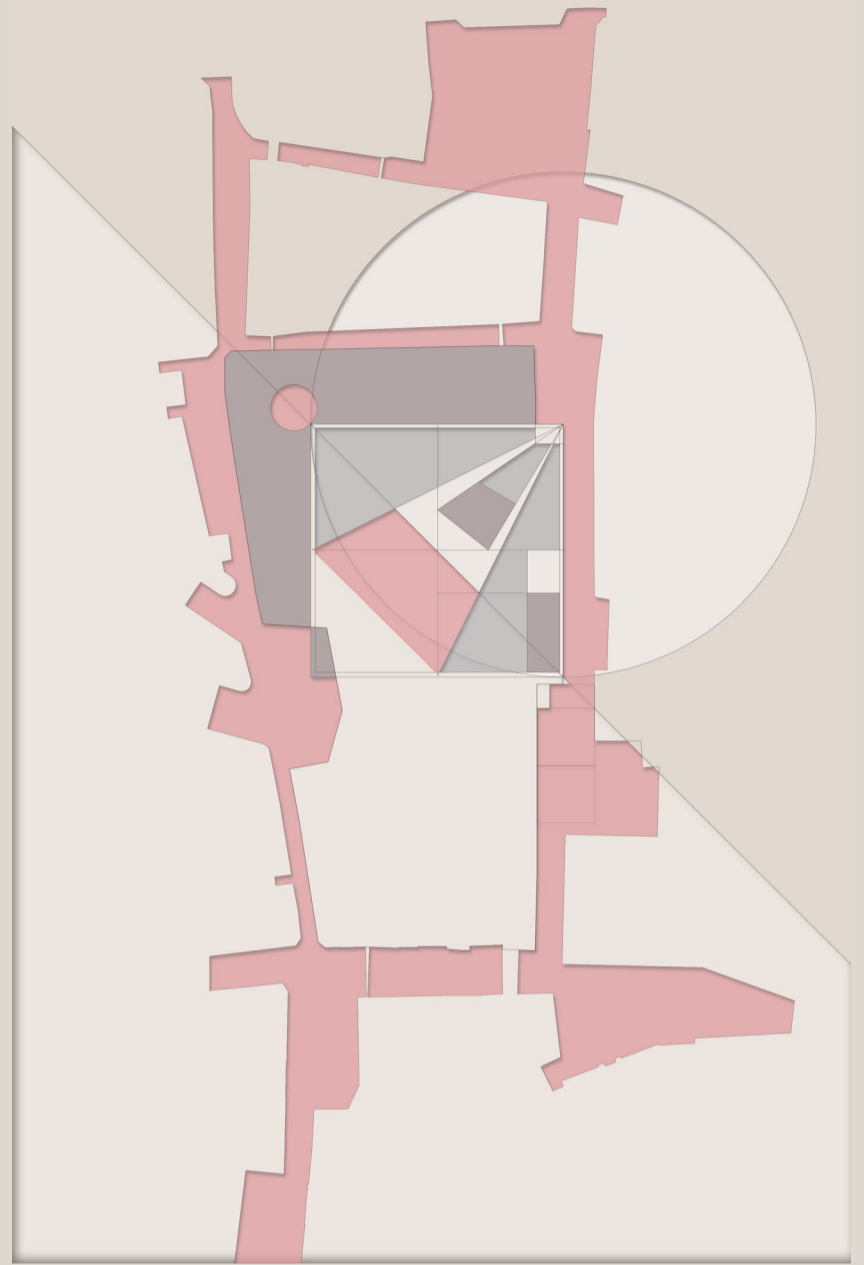
### 4 TinderBOX

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.

# The House of Fairytales and the Landscape of Child



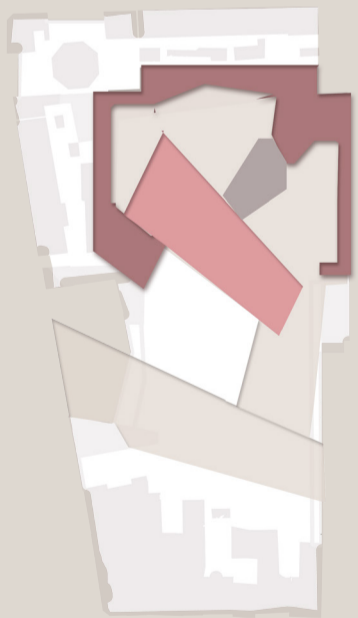
**Contextual Visual Unity**  
with establishment of coherent Vistas and Landmarks



**Contextual Geometric Unity**  
with establishment of coherent street routes

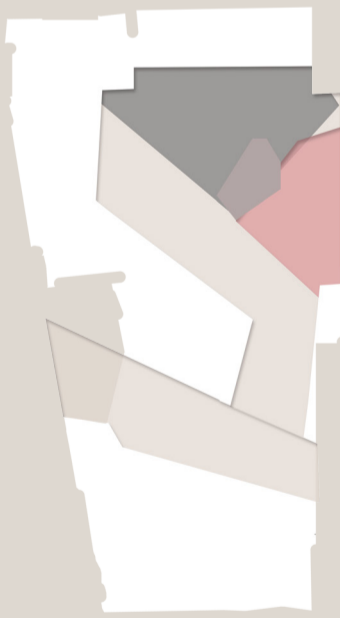
## An ANT's Mediation of the Visual

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



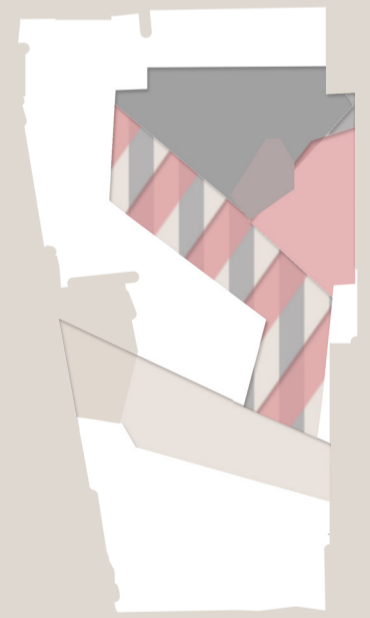
**Curation: 1**  
Conventional

- 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' **'Total Environment'**

# The House of Fairytales and the Landscape of Child



## 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

# The House of Fairytales and the Landscape of Child

Northwards



## 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'**

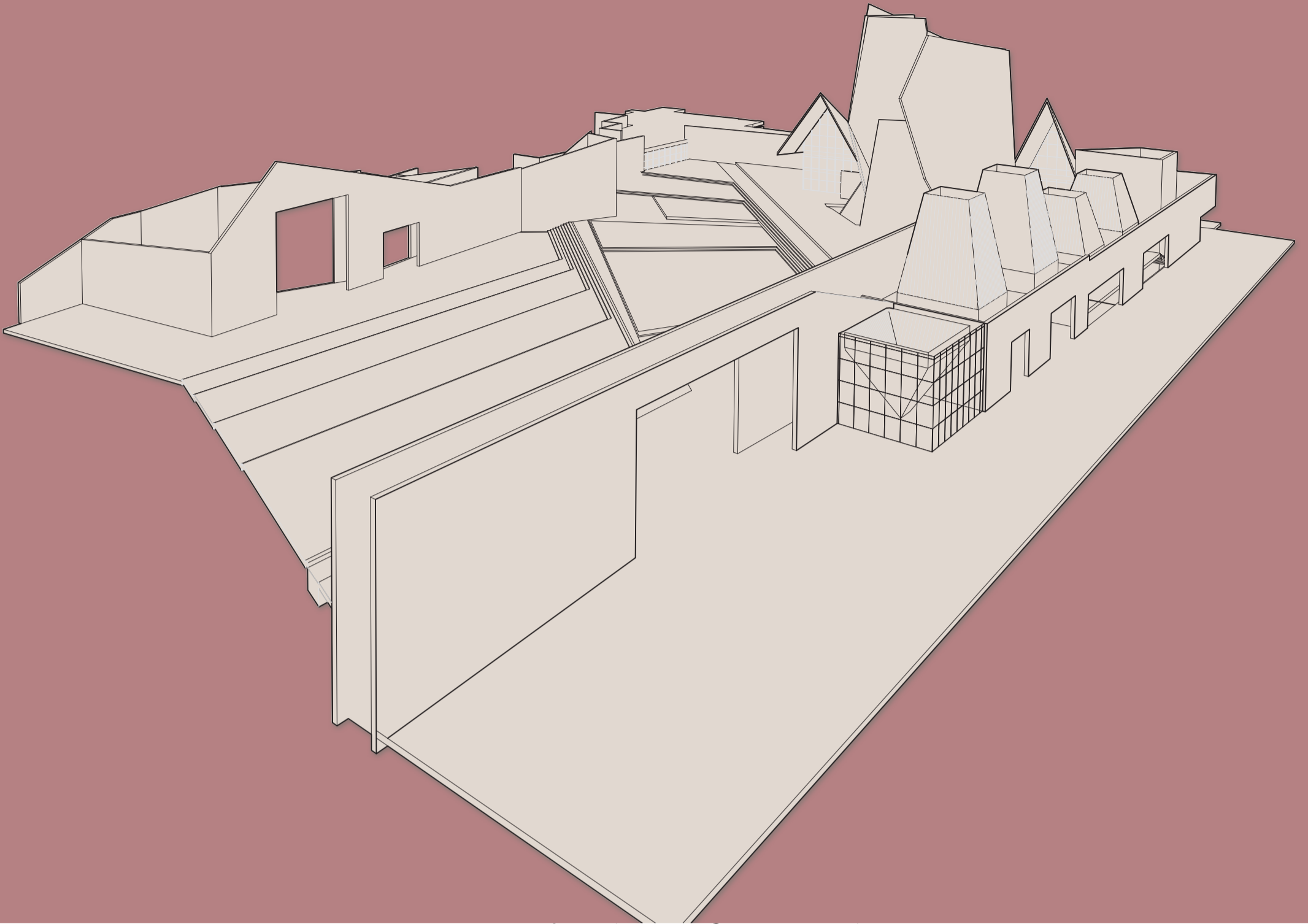
connected to moveable roof above for 'Stadium/  
Arena' performances in the Landscape of Child

### Cost Options

Size of lower ground dependant on budget  
availability

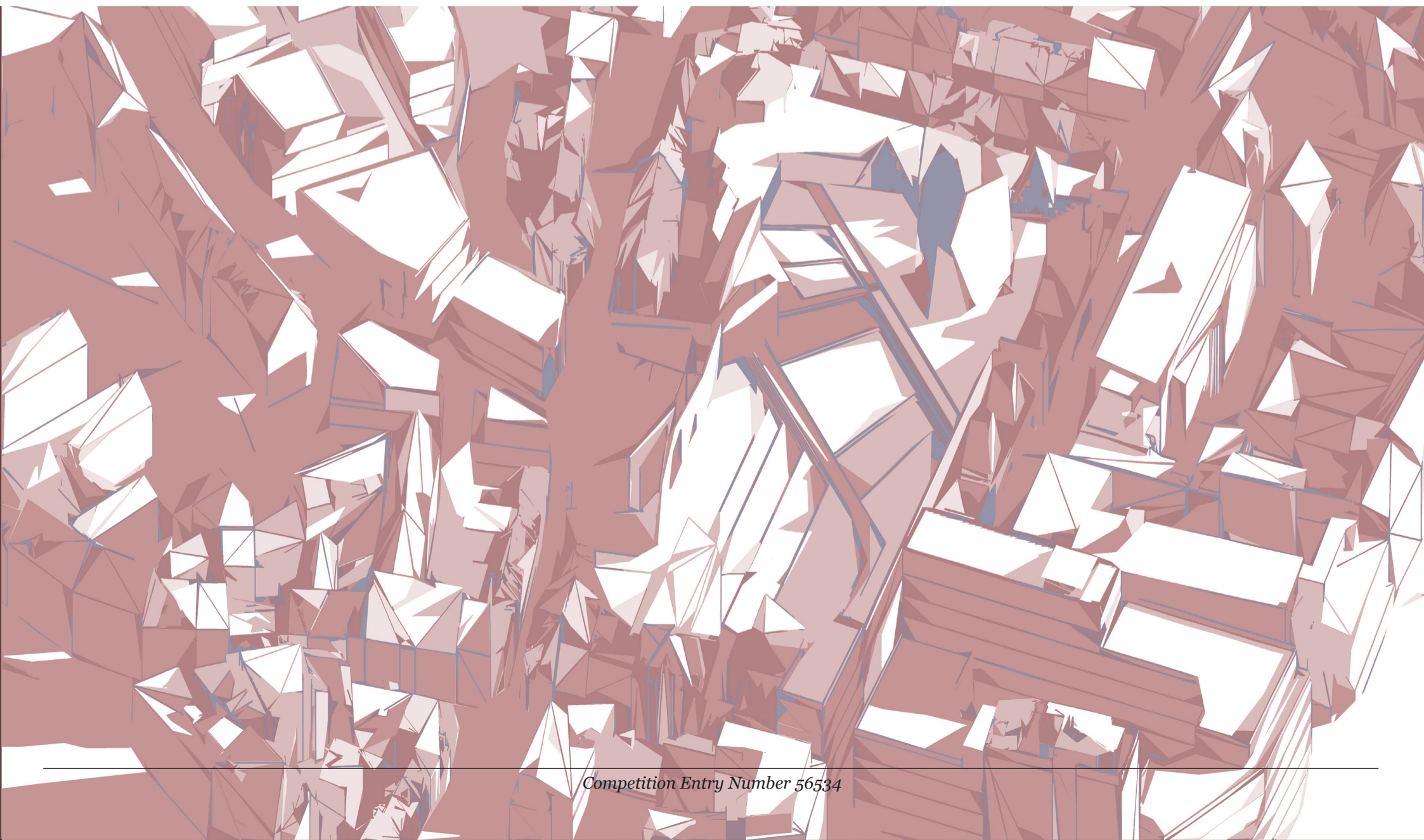


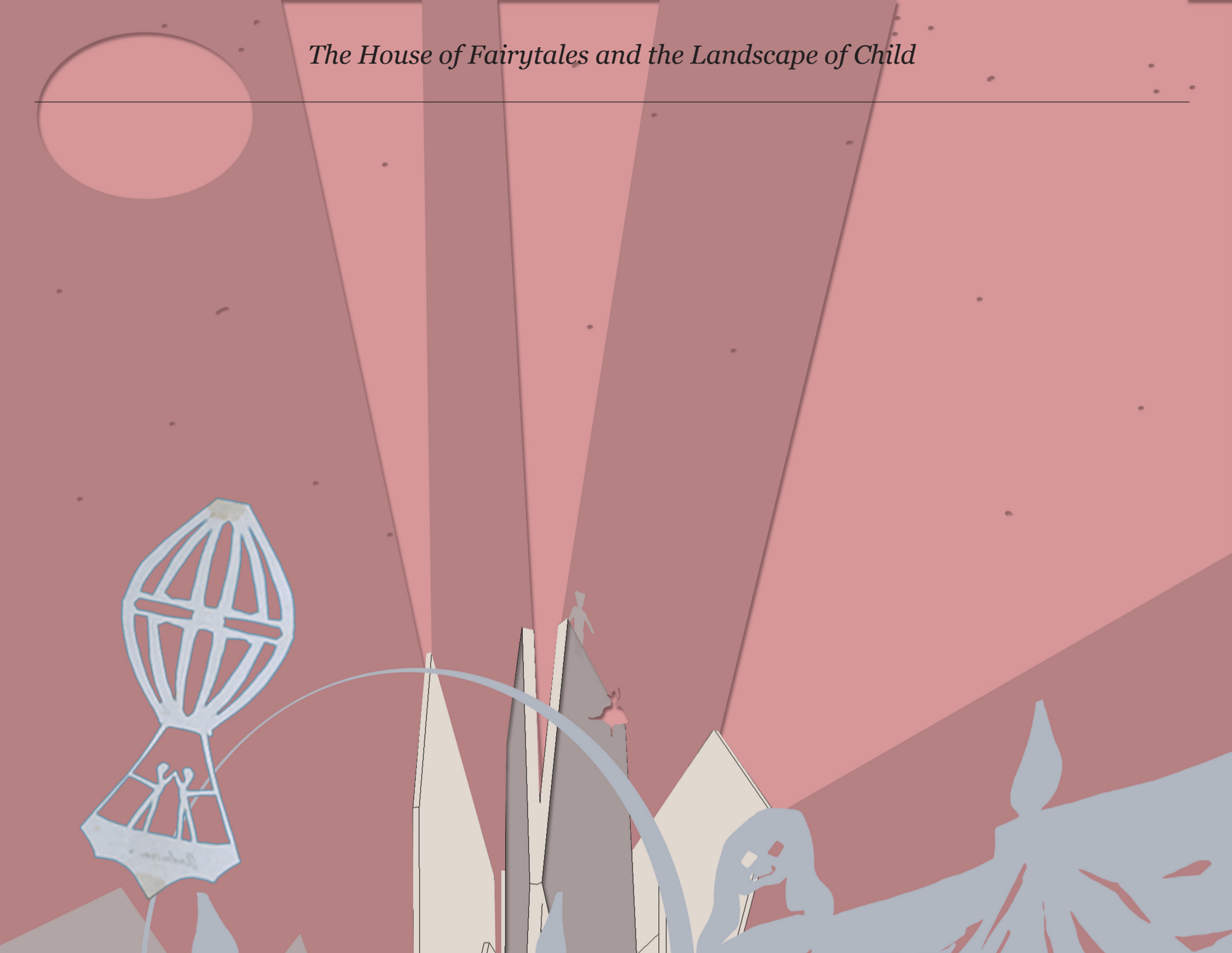




## *An ANT's View of Attraction*

*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 Ants View*

