

MUSEUM

OF CENSORSHIP & FREEDOM OF SPEECH

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MUSEUM

OF CENSORSHIP & FREEDOM OF SPEECH

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Museum of Censorship and
Freedom of Speech

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Master Thesis Project Report on the
design of the Museum of Censorship
and Freedom of Speech

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ABSTRACT

ENGLISH

The master thesis project outlines an architectural response to the peculiar nature of censorship and freedom of speech. These two terms, which are growing to be more and more present in the daily socio- and political agenda and press, are the main topics in the Museum of Censorship and Freedom of Speech. It is the ambition of the museum to challenge the users own individual stance on censorship and freedom of speech, as mechanism of society, and to educate on the importance and sociological influence these two terms has and have had.

DANISH

Dette afgangprojekt består af et arkitektonisk respons, på dualiteten mellem censur og ytringsfrihed. Disse to terme, hvis indflydelse samt fylde i den daglige politiske- og sociologiske debat, er udgangspunktet for et nyt museum, Museet for Censur & Ytringsfrihed. Det er museets ambition at udfordre den besøgendes egen holdning til censur og ytringsfrihed, som begge er mekanismer i samfundet, der har spillet, og spiller en væsentlig rolle i nutidens Danmark.

MOTIVATION

“ I keep hearing this infamous one-liner: “**Architecture is about increasing the quality of life**”. Which is a good ambition. But I think it’s is being executed in a very literal and narrow fashion. I will carefully in a childish manor, select an example: Is turning an Incinerator-plant into a skiing-slope, in order to increase awareness of global warming, really problem-solving? **Is this utilizing the problem-solving element of architecture to its maximum capacity?** In a sense I would claim, that every problem can become the focus point of a design process. And what problems designers involve themselves with, are also a mix of opportunity and momentum.

I am of the opinion, that one of the most significant societal problems today in our world, is the notion that **‘because we are different, we are not going to like each other’**. In its many variations, in present and past time: Racism, Xenophobia, anti-Semitism, Islamophobia, Fundamentalism, etc. throughout time, we’ve seen many examples of cultures colliding: **Scientific and Religious, West Germany and East Germany, Scotland and England, Sunni and Shia, American and Iraqi, American and Syrian, American and Afghani, Roman Empire and the World, Left Wing and Right Wing** etc. Of course in the aforementioned examples, there are many reasons as to why conflict occurs. And I do not like hypothesizing an *ultimate solution*, to eliminate all culture-related problems. But I do think that one thing, which might help the world progress, in peaceful co-existence, is to increase **a common tolerance and a common understanding of different cultural values**. And to understand, our history of our cultures colliding.

I think that a common tolerance, can come from a realization, that besides from the fact that you are a part of a culture, you are also a part of the world. And understanding, can come out of knowledge of other cultures. And to metaphorically, ‘hit the nail on the head’, I think the most crucial subject to discuss, among cultures in unity, is how we communicate, and what we communicate to each other. **In theory, if we beyond human decency and humility, are aware of what we ought to say, and not say, and there is a common understanding, and simultaneously a tolerance of what people say and should not be saying, then I think we are closer to peaceful co-existence**”

Mike Dugenio Hansen

STUD.MSCH.ARCH

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PROLOGUE

Museums are an important part of a society, because of its ability, through artistry, to communicate and question anything from perceptions of beauty, morals, ethics, social values etc.

In the past years, the topic of Freedom of Speech has gained tremendous popularity, sparked by the controversy followed by the Muhammedtegningerne (the muhammed cartoons) “incident”.

In the art world the concept of freedom of speech is also strongly present. In short, art is about expressing something. And it is one of its fundamental attributes to have the freedom to express whatever it desires. And likewise with freedom of speech, it questions what you can say, and what you should say?

What binds these two together, is a museum. The Museum of Censorship and Freedom of Speech. This report illuminates the research and process behind the conceptualization of this museum.

READING GUIDE

terms of communication and perspective

FORM

This report is divided into several chapters, namely: *Introduction*, *Analysis*, *Room Programme*, *Design Development*, *Presentation* and finally *Appendix*. The report tries to imitate as much as possible, the chronological order of the actual design process. However in *Design Development*, this is a little problematic, which will be explained further later. Each chapter is initiated with a short introduction, setting the prerequisites, and is finalized with a conclusion.

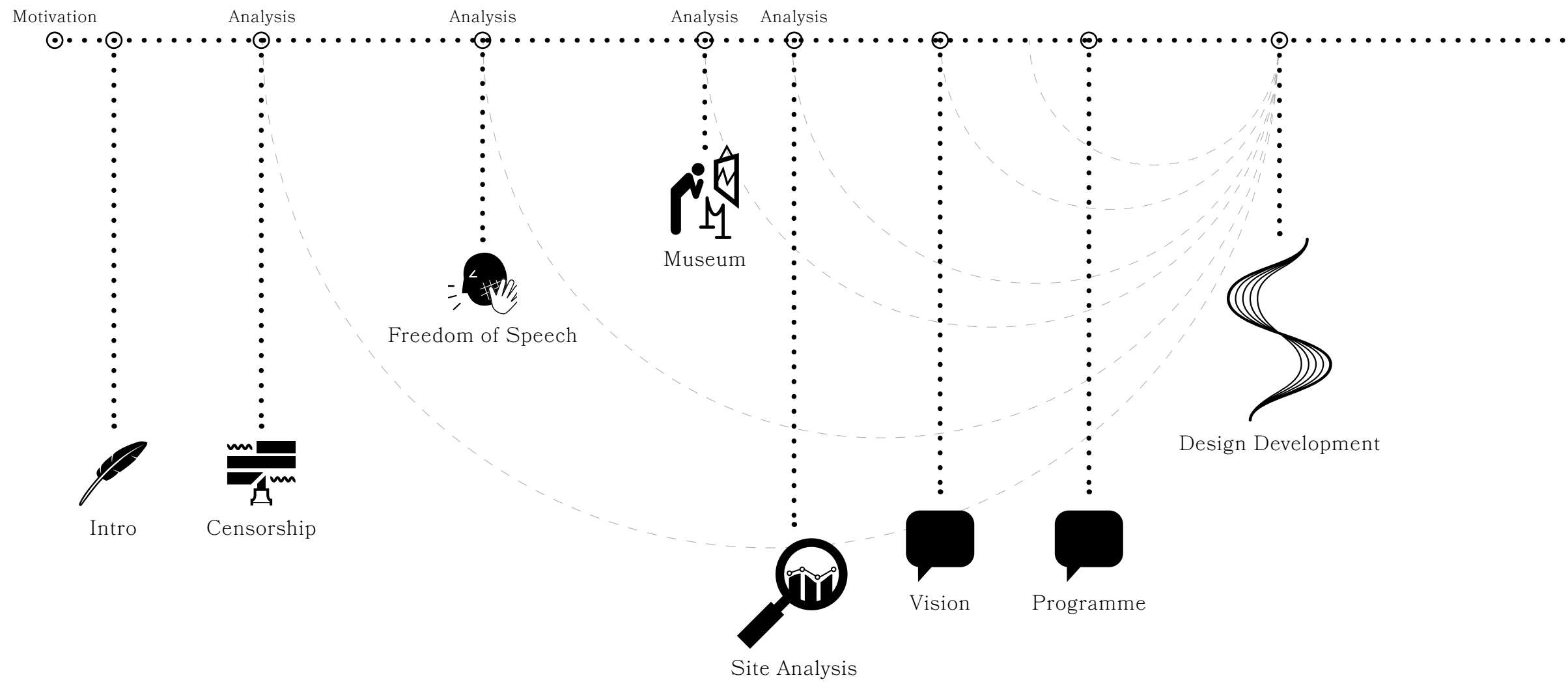
LANGUAGE

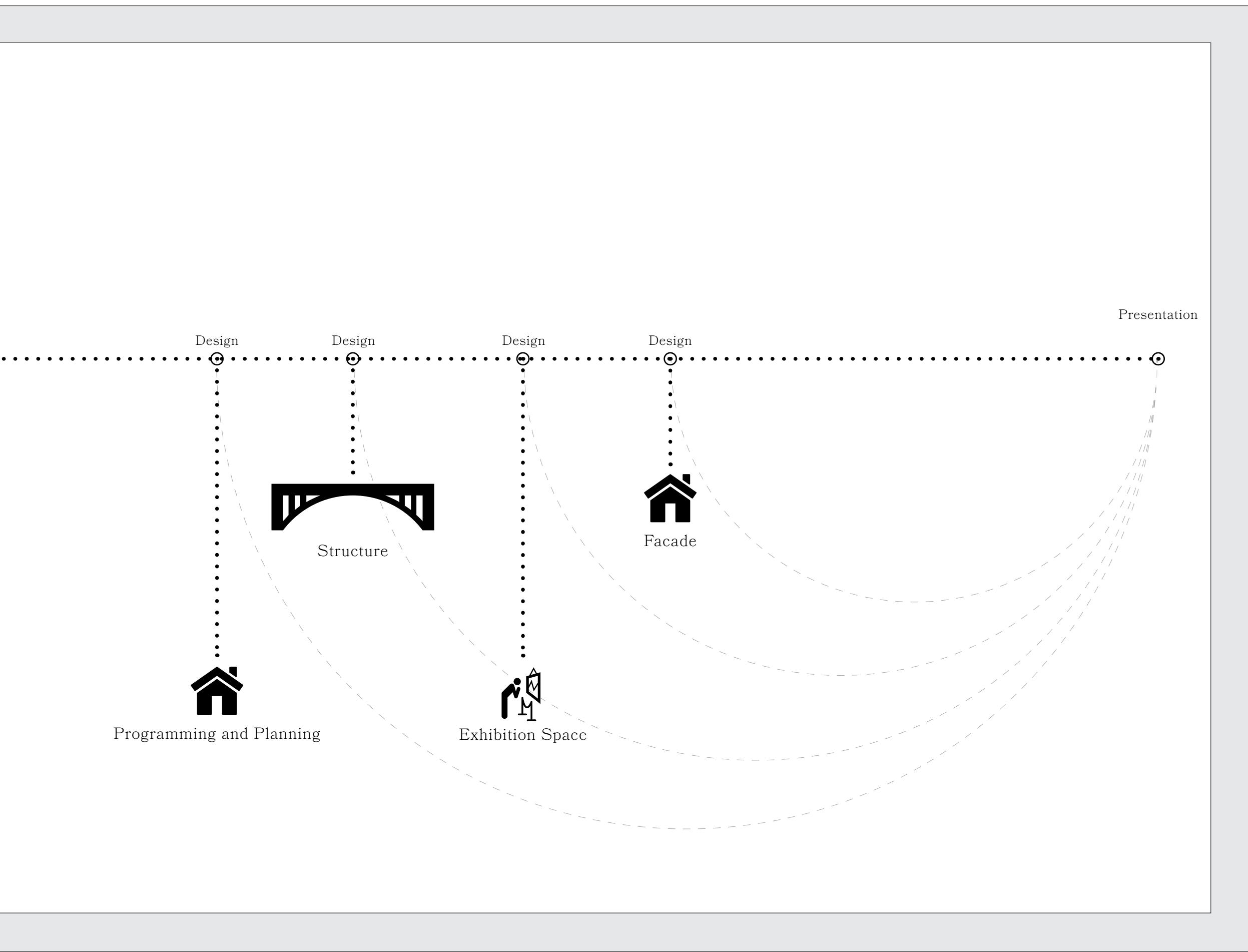
The language of this report, differs from what might normally be considered an academic articulation. The report in all its chapters, balances between *objective writing*, and *subjective writing*. This is to acknowledge, that the substance that is being presented, also undergoes a reflective process by **me**. For example, in the chapter on **Freedom of Speech**, there will be an objective presentation on the term, but likewise I will also reflect upon its meaning to *me*, and it's relevance to *me* in an architectural and design context. In the actual formulation, the greatest of effort has been made to clearly distinct between the two. References are included in the text, both in the formulation, and in the end of a particular sentence, a label indicating the reference will have the form equivalent to that of the Harvard referencing system ie. (Hansen, 2016). In the References (p. 184) list of this report, it is possible to explore further the exact information on a particular reference.

DISCLAIMER

Due to the nature of this report, dealing with sensitive subjects. I think it is important to declare that Aalborg University does not necessarily condone the opinions and/or imagery used in this report. And from my perspective, I do not include opinions or imagery with the intentions to provoke or hurt – but to cast light on a problem, and to understand the nature of the problem in question.

PROJECT ANATOMY





PROJECT COMPASS

DIRECTION, FIELDS OF INTEREST, WIDTH

Any architectural project will have a degree of connectivity to other fields of interest. But for this project, there is a need for a clear distinction and focus of which fields of interest are not only relevant, but necessary to give the problem the appropriate amount of substance.

SOCIOLOGY

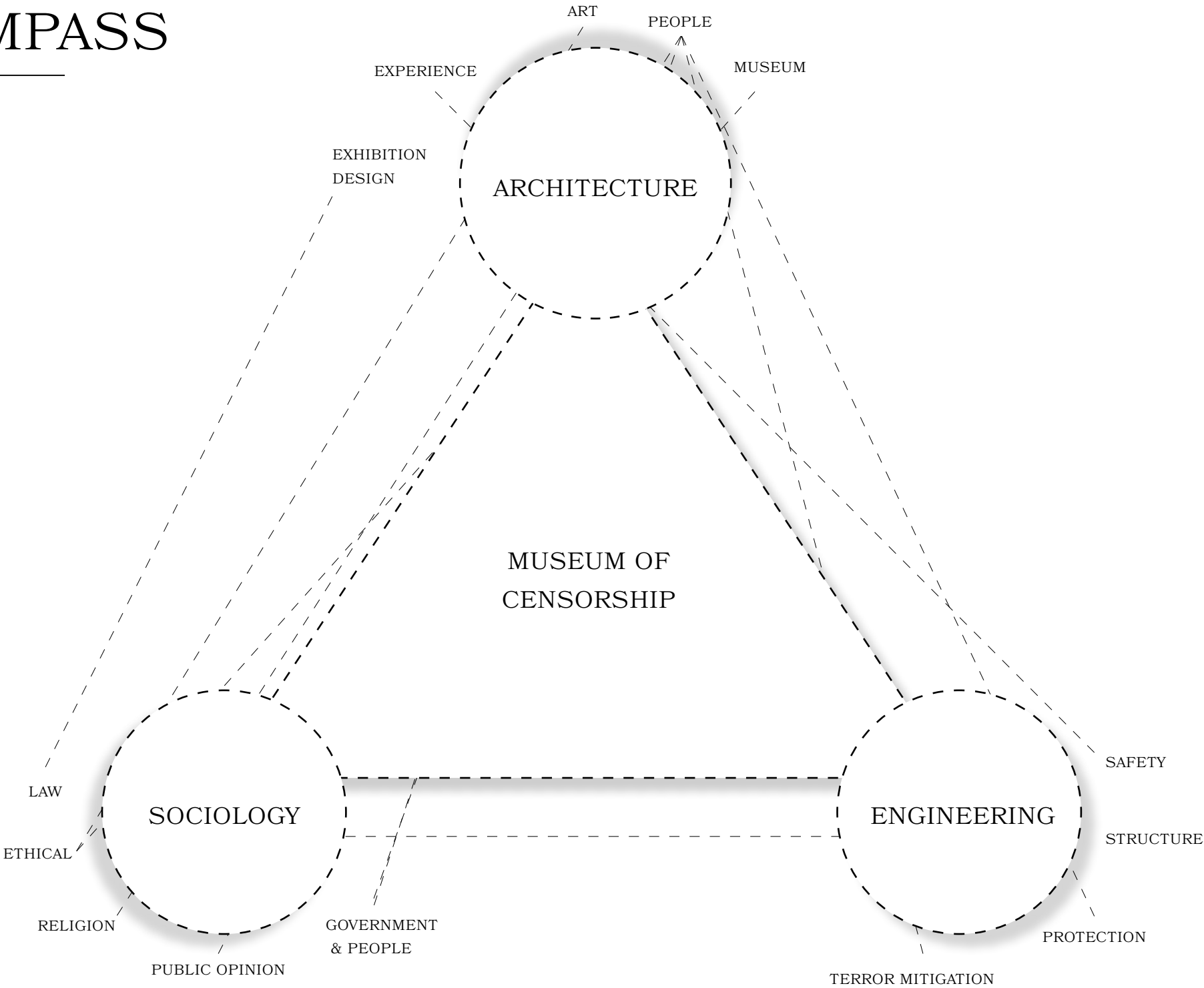
“How is society influenced by freedom of speech/censorship?”

ARCHITECTURE

“How can a museum, *teach* the historical influence, and importance of freedom of speech and censorship in the future?”

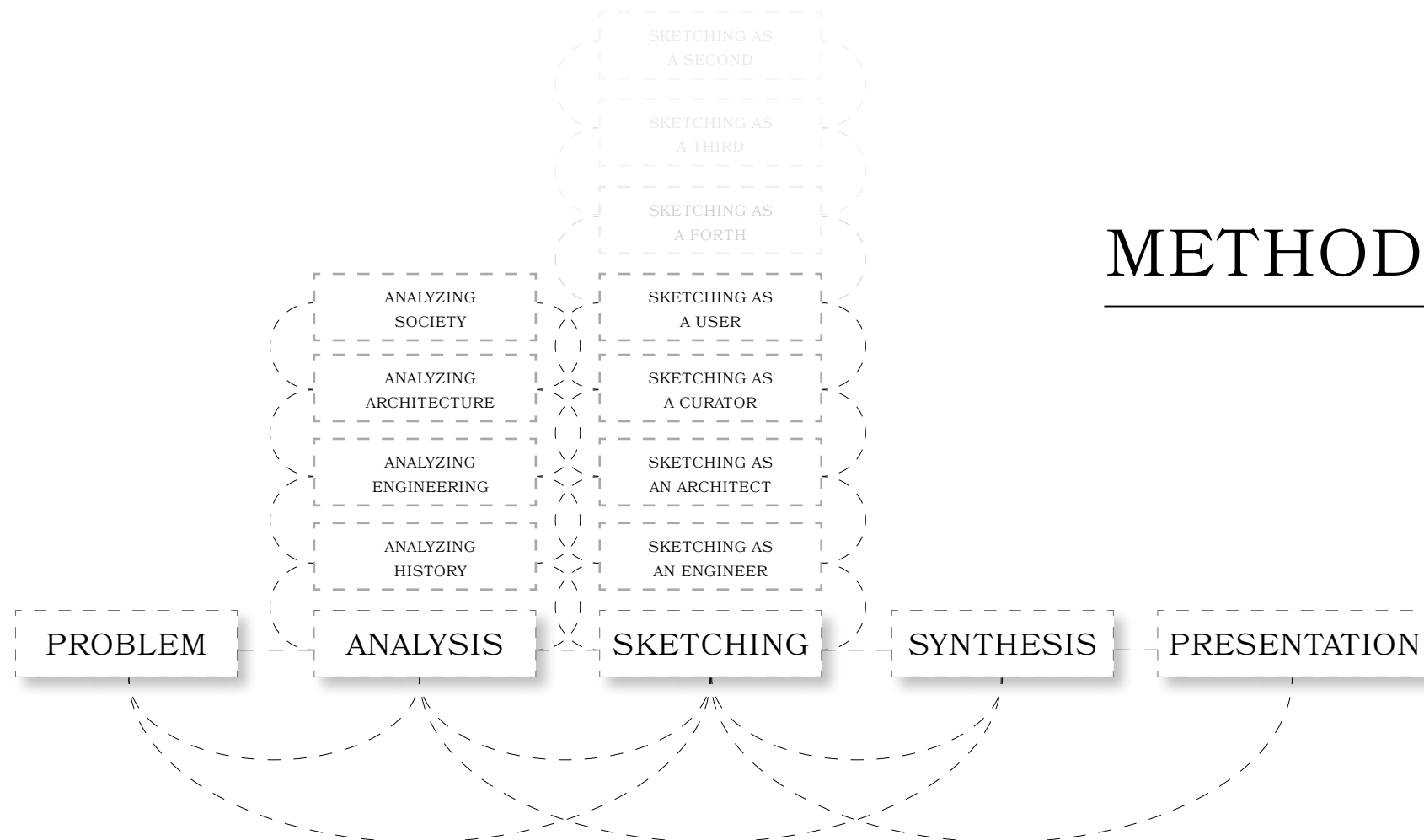
ENGINEERING

“How can does architecture react to the notion of terror-mitigation? And how is this implemented?”





METHODOLOGY



At Aalborg University, one of the most prevalent methodologies to control the design process of architecture, is the *Integrated Design Process (IDP)*. This process authored by **Mary-Ann Knudstrup**, describes a design process, wherein the designer investigates the design, from both an aesthetical and technical point of view. In a simplified manner, one could say it is both the perspective of the architecture, and the engineer that in unity, creates a holistic design (Knudstrup, 2004).

Through five phases: **Problem, Analysis, Sketching, Synthesis, Presentation**. And in an iterative loop order, the design and project grows by redefining itself by the data it keeps investigating. This method is to be adapted and applied in this project.

In Tectonic Culture, the notion of tectonic design, has since its origin and throughout its evolution, always ascertained a particular focus on structure (however its definition) and structure's relation to other elements of architecture.

And the notion that the structure in architecture, is an integral part of the sensory experience of architecture, and not merely means to keep the building stable, but means to create an enhanced spatial experience through structure's presence. This focus on structure, will also be present in this project.

In Sir **Ove Arup's** *Philosophy of Design*, Arup describes an ABC in Building Design, saying that in order to design, one must adjust into different roles. **A** being the artist, finding an aesthetic that works, and inspire admiration through experience. **B** being the

builder, understanding construction, materials, gravity, space and the physical reality, and **C** being the Caretaker, taking care of people, their needs, their wishes and understand their use (Arup, 2012).

What I like about this idea, is how the designer also has to try and emulate different persons. *A mild schizophrenia*. As a designer, you have to be both an architect, and an engineer, but you also have to be every person who uses the building. How is the **curator** going to use the exhibition spaces? How is the **visitor** going to find the emergency exit? Or the toilet? How is the **restaurant-chief** going to work in his kitchen? How is **someone in a wheelchair** moving around in this building? Etc. This idea of a 'multi-mindset', is something this project will strive for.

The tools in order to create this project is of, and will be used in a great variety. The analysis phase will focus primarily on literature and theory studies, creating supplementary diagrams to convey, interpret, or illustrate different topics. The site will be investigated through mappings of different elements of the site, through photography, and other investigative measures.

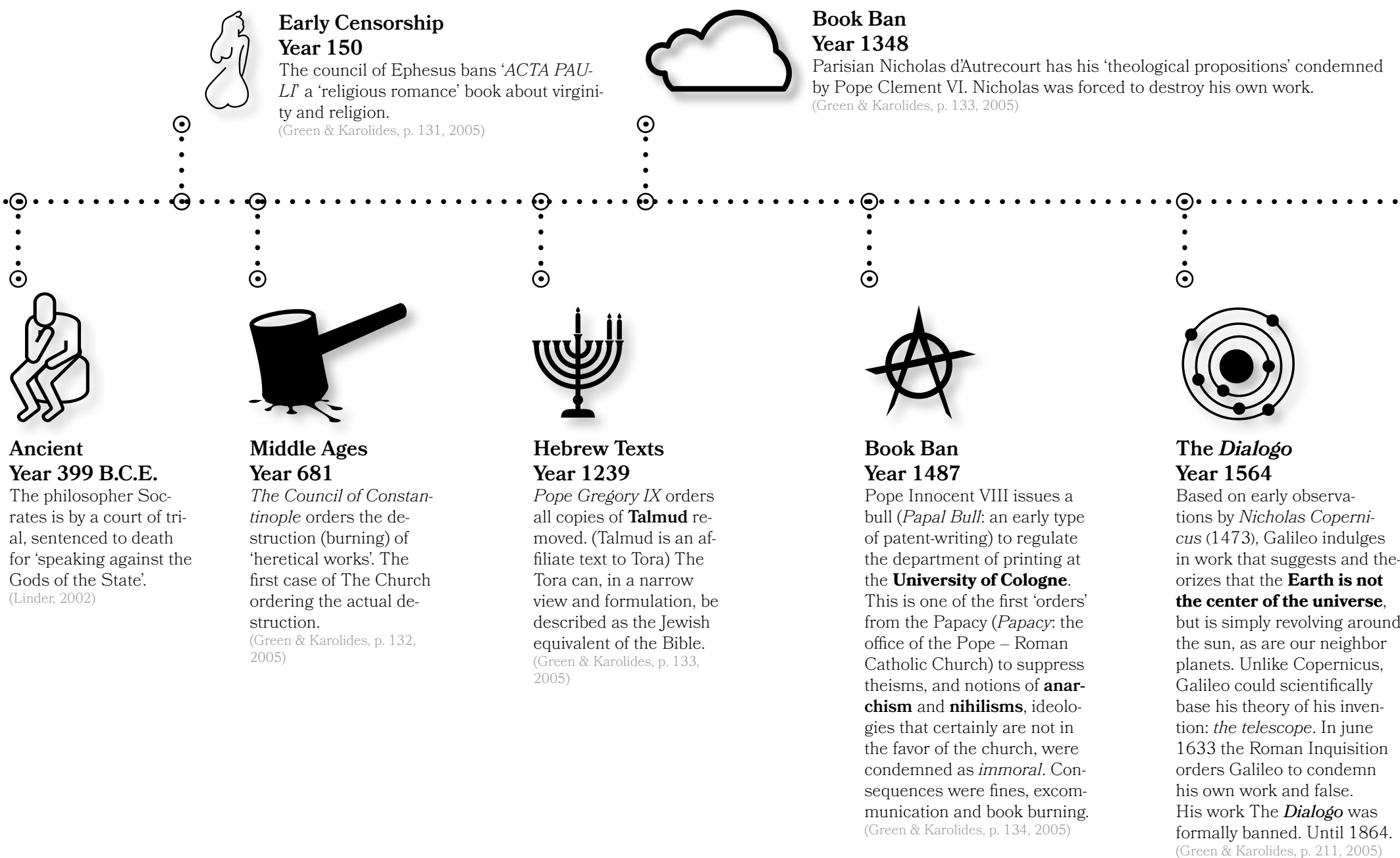
The design phase will include a various number of studies, view, volume plan and programming studies. Simulations of daylight, shadows, structure, wind, rain etc. Sketching, diagrams, 3D-modelling, model-making, will help inform the design. And the later stages, the project will be presented through text, architectural drawings and diagrams, visualizations to convey atmospheres and so forth.



1

ANALYSIS I - FREEDOM OF SPEECH & CENSORSHIP

In order to create a solid foundation for the project. The analysis phase is initiated with an exploration of two core concepts for the project: **Freedom of Speech** and **Censorship**. These two phenomenon will be the central focal point of the museum – therefor the exploration of them will also help to inform and inspire to how these concepts should be manifested architecturally. The main investigation is to create an understanding, of how these two are related to eachother.



BRIEF HISTORY OF CENSORSHIP

The goal with this diagram is to give an insightful overview of how Censorship and Freedom of Speech has influenced critical points in our history, and how it effects the entire world. Censorship and Freedom of Speech has a massive influence and effect, so only certain focus points are selected here, and there are unarguably a vast amount of other examples in addition, that are not being shown here, but just as crucial.

*The timeline is not in scale.



**“Cogito ergo sum -
I think therefor I am”
Year 1637**

René Descartes, acclaimed founder of modern philosophy, and with his works *Discours de la méthode* (1637), *Méditations philosophiques* (1641), *Principia philosophia* (1644) and *Traité des passions de l'âme* (1649) has had a vast influence on **cognitive thinking and philosophy**. With the rumor of being pro-Galileo. Both the Church in 1772 and the communist government of the USSR in 1926 condemned his works. (Green & Karolides, p. 172, 2005)



**Bauhaus
Year 1933**

Walter Gropius founded the Bauhaus, an architectural movement focused on a particular modern aesthetic. Visited by the Nazi police Gestapo on April 11th 1933, and shut down on the basis that it was **“a breeding place of cultural Bolshevism”**. The Nazis didn't not share the same appreciation for The Bauhaus aesthetic, claiming that it was an architecture only fit for factory buildings, and that flat roofs were oriental, and oriental meant Jewish. The Nazi Party tried to enforce, that only architects fond of the Neo-Classical style where allowed to practice or teach. . (Green & Karolides, p. 64, 2005)



**Book Burning
Year 1933**

On May 10th 1933, german students march onto the square in front of the University of Berlin, and ignite a bonfire of books, approximately **20.000 books**. The reason being that the books *“act subversively on our future or strike at the root of German thought, the German home and the driving force of our people.”* (Green & Karolides, p. 90, 2005)



**Democratic People's
Republic of Korea (DPRK)
Year 1948**

North Korea is one of the most controlled countries in the world when it comes to freedom of speech and press. Nearly all political, social, economic, and academic groups and activities are under firm surveillance. **The Korean Workers' Party** (KWP) control all of the media in the country. Where most press is revolving the continued propaganda framing South Korea and the U.S. as enemies, and glorifying personalities like Kim Jong Il, and the North Korean army and country. All writers must be members of the Union of Writers and Artists, which currently holds **350 members**. (For perspective the population of North Korea is approximately 24 million (Adlakha & West, 1997)). (Green & Karolides, p. 421, 2005).



**The Satanic Verses
Year 1988**

On September 26th 1988, The Satanic Verses by Salman Rushdie were published in England. Focusing on the foundation of Islam, the book grew a reputation of being offensive to the Muslim community. **The book was later banned in India, Pakistan, Saudi Arabia, Somalia, Egypt, Sudan, Malaysia, Indonesia, Qatar and South Africa.** (Green & Karolides, p. 515, 2005)

SELECTED CASES OF FREE OF SPEECHS INFLUENCE ON DANISH HISTORY

It is undeniable, that the Freedom of Speech has always had a presence in history, globally as well as in Denmark. In this timeline, certain milestones within the history of Freedom of Press, in a Danish context is presented, to give an impression of its influence and origin.

*The timeline is not in scale.



1683
Danske lov
Protecting God

As a point of departure, and a display of the status of freedom of expression in the 1600th century. A segment from Danish Law from 1683:

- ” Whom is proved, to have burdened God, or blasphemed his holy name, word, and communion. Ought to have their tongue, living, cut out of their mouth, thereafter hit on the head, and further more the tongue should be put on a stick for public display ”
- ” Hvem som overbeviises at have lastet Gud, eller bespottet hans hellige Navn, Ord og Sacramenter, hannem skal Tungen levendes af hans Mund udskæres, dernæst hans Hoved afslaaes, og tilligemed Tungen sættes paa en Stage ”

Translated from Danish to English by author.

(Bärens, 1797) (secondhand source)



1770
Johann Friedrich Struensee
For good and for bad

In the early dawn of the age of Freedom of Press, Johann Friedrich Struensee, a politician and royal doctor of the time. In a short period Struensee implemented complete Freedom of Speech and Press, which set the milestone for Denmark to be one of the first countries in the world to declare this.

However, it was heavily rumored that Johann Friedrich Struensee, also was the ‘lover’ of Queen Caroline Mathilde. Struensee would now suffer a serious backlash, as anonymous publications, who slandered both him and the royal family, would flood the public realm. On the 7th of October 1771. The freedom was withdrawn. And publications would have to clearly state the name of the author, in order to be publicized.

Total freedom survived for a year and a month.

(Bricka, p. 501-515, 1905)



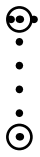
1799
Freedom of Press Regulation
Protecting the King

In 1799, Crown Prince Frederik the 7th inaugurates the Freedom of Press Regulation (Trykkerifrihedsordningen af 1799), which exemplifies to which extent the Law, The Royal Family, can be criticized. Which is none. The following is from the first paragraph of it:

- ” §1: Who, through the means of publications or writings, implies or advices to changing, in the law, or form of government, or oppression towards The King, or his recommendations - ought to have life discontinued. ”
- ” §1: Hvo, som befindes, i noget ved Trykken udgivet Skrift, at tilskynde eller raade enten til Forandring i den, ved Fædrelandets Grundlov bestemte, Regjeringsform, eller til Opstand imod Kongen, eller til at imodsætte sig Kongens Befalinger bør have sit Liv forbrudt. ”

Translated from Danish to English by author.

(AU, 2015) (secondhand source)



1848
Kong Frederik 7.
A global freedom

The birth of 'The Young Democracy' is initiated by Kong Frederik 7th whom inaugurates the first Constitutional Act of Denmark (Grundloven), in which the §77 implements Freedom of Speech, under the condition that you might be subjected to the court of law. (Sleiborg, 2016)

”

§77: Any person shall be at liberty to publish his ideas in print, in writing, and in speech, subject to his being held responsible in a court of law. Censorship and other preventive measures shall never again be introduced.

The constitutional Act of Denmark

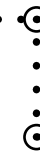
”



1940
Nazi-germany
Press against Occupation

In 1940 during the occupation of Denmark by Nazi Germany. The Danish was restricted to not publish any information about military positions in Denmark, or anti-German propaganda. The illegal publishing, and distribution of publications becomes an integral part of the assimilation of the rebellion against the Occupation.

(AU, 2015)



Pornography
Year 1969

The Danish parliament abolished all laws relating to printing obscenity. Liberating Pornography in Denmark, resulting in a drop of approximately **50%** of pornography in circulation.

(Green & Karolides, p. 169, 2005)



FREEDOM OF SPEECH

Within the last decade, the expression *Freedom of Speech* has gained an increase in popularity in the public consciousness. A series of caricature drawing of Muhammed, in the Danish newspaper Jyllands-Posten back in 2005. The most infamous cartoon is the one by Kurt Westergaard, depicting a male Middle

Eastern figure, with the sigil of The Prophet Muhammad on a turban, which is also a bomb. Thereby in a symbolic gesture, literally drawing a connection between the bomb, which is a symbol for terrorism/destruction, and The Prophet Muhammed. Thereby implying there is a connection between Islam (The Prophet Muhammed being the central

figure of Islam) and terrorism. What is most interesting with this happening, is how the 'artwork' can be put in juxtaposition with our current definitions of *Freedom of Speech* and our legal definition of *blasphemy*. Because it exemplifies perfectly, how the dilemma occurs both in public opinion, but also from a legal point of view.

The First Amendment

” Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances. ”

First Amendment to the United States Constitution

The Universal Declaration of Human Rights

” **Article 18**
Everyone has the right to freedom of thought, conscience and religion; this right includes freedom to change his religion or belief, and freedom, either alone or in community with others and in public or private, to manifest his religion or belief in teaching, practice, worship and observance. ”

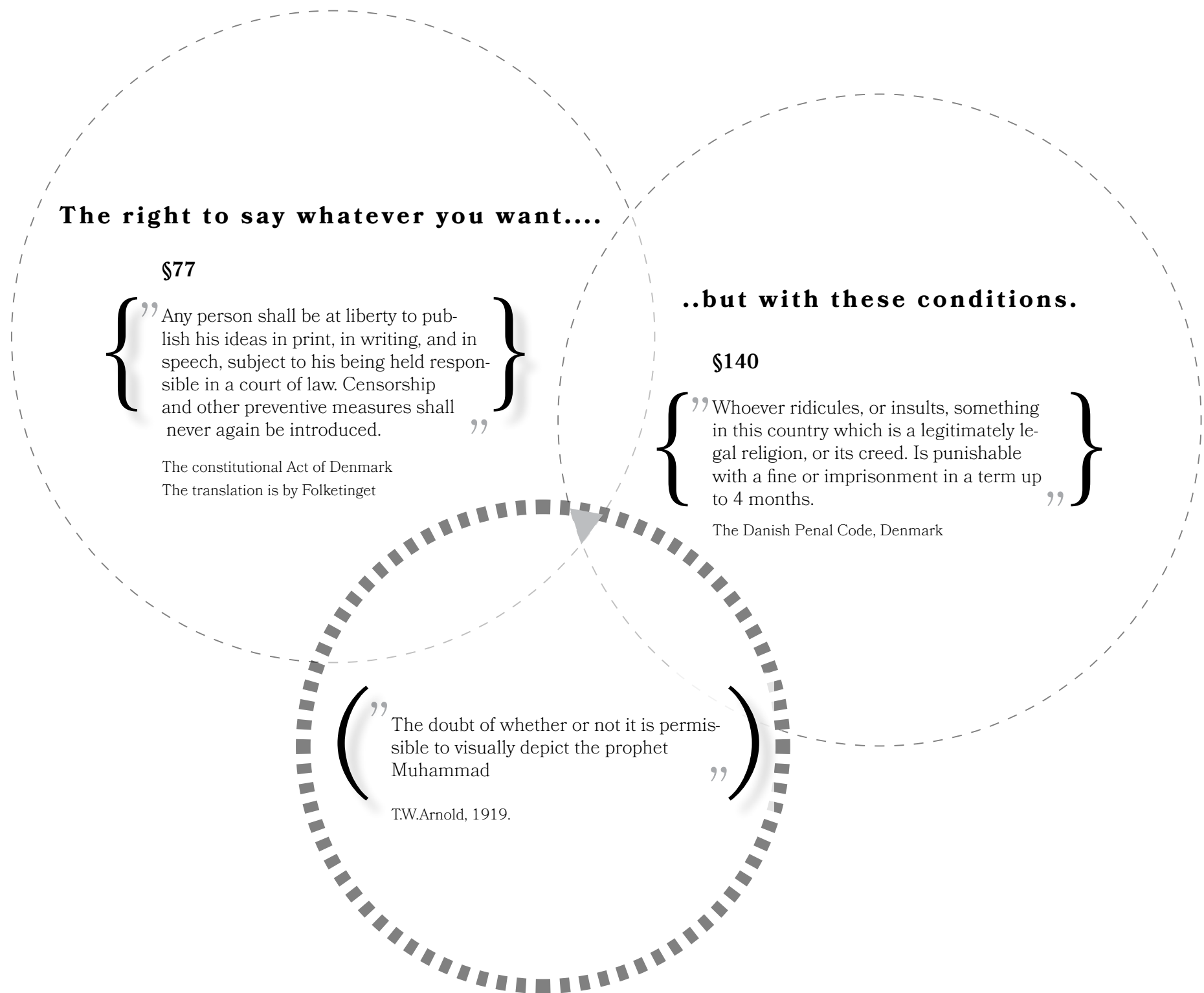
The Universal Declaration of Human Rights by United Nations, 2008-2009.

Freedom of Speech

” The right to express any opinions in public. This right became part of American law under the First Amendment. If the opinions expressed are false or damage a person's reputation, however, that person can take legal action under US law. In Britain, people are free to express most opinions, but it is against the law to express some ideas, e.g. ideas that aim to cause racial hatred. ”

Oxford Advanced Learner's English Dictionary 2015

An appropriate approach to try to understand this *Conundrum*, is to create a **definition dissection**. In a Danish context (The constitutional Act of Denmark), and an American context (The first Amendment). There exists a fundamental right, legally, to be able to express



oneself freely. But with the condition that we are not to ridicule or insult ‘somebody’.

This predicament, together with a very loose and relative definition of whether or not creating depictions of the prophet Muhammad is ‘permissible’ or not.

This threesome of directions that are rela-

tively contradictory to each other, creates this **grey-area** where uncertainty and doubt has the perfect conditions to exist.

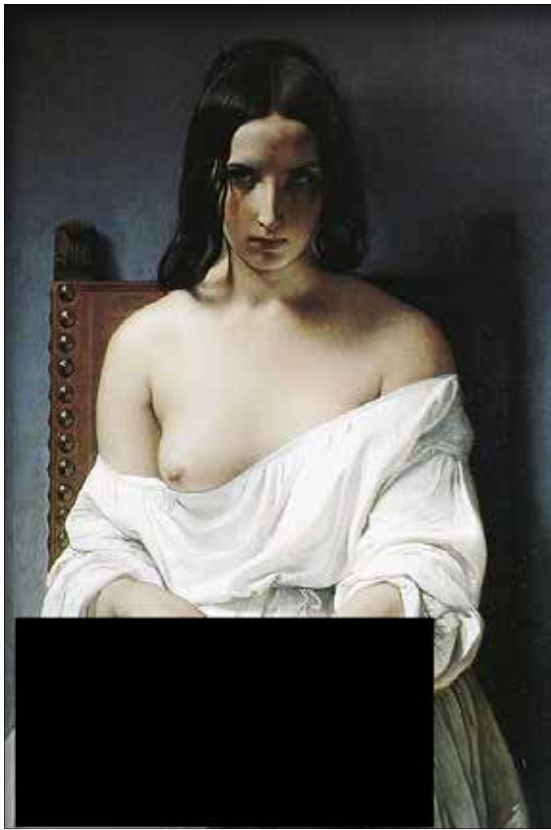
As Klaus and Mikael Rothstein writes, “The muhammed-cartoons started as a crisis, but ended as a case of principle”. (Rothstein, 2015). If one would obtain a perspective

of pure objectivity, and regard the Muhammad-cartoons as a work of art, one cannot deny its ability to question how we as a society can live, together when we have contradictory elements in both your global governing system of law, together with our personal world views and beliefs. What adds more confusion into the mix, is that the blas-

phemy paragraph **§140** protects any religion. And **§77** protects ‘Any person’. But it is still relative whether or not, any particular religion allows depictions of their ‘main protagonists’ in their religion.



ORIGINAL



BOOK AND CROSS CENSORED

suggested religious book and symbol removed, thereby is the connection between obscene behavior and religion removed.



NUDITY REMOVED

despite the partial censorship, the nudity is still on a 'suggestive' state.



BARESKIN REMOVED

no presence of obscene behavior nor religious symbolism to protect the religion.

CENSORSHIP

Censorship is defined by the Oxford Advanced Learner's English Dictionary as "The suppression or prohibition of any parts of books, films, news, etc. that are considered obscene, politically unacceptable, or a threat to security." (Oxford, 2015). Authors Jonathan Green and Nicholas Karolides argue that the origin of all types of cen-

sorship (governmental, cultural, and private) is one single entity – fear. (Green & Karolides, 2005). The first usage of the concept of censorship was motivated by purely political reason. **The Roman Catholic Church** is regarded as the first cultural censor, in order to maintain their position in terms of power, in Europe until the Reformation. (Green & Karolides, 2005)

The interesting dynamic of Censorship is

the premise that 'what you don't know, can't hurt you'. And that the idea in censorship that you find the part that you don't like, you censor that, and leave the rest – and now everything will be okay. For example: "I hate Danish People". This is offensive. I censor the bad part. "I Danish People". Or what? What is the meaning now? And who determines which parts are to be censored, and still remain the integrity of the meaning of the sentence.

Consider the nearby illustration. We have **Francesco Hayz's 'The Meditation'** from 1851. The elements in the art work are clear; nudity, woman, the holy book, A Christian Cross. You can derive through observation that the offensiveness of this image occurs, in the connectivity between Christian Religion and Female Nudity. The dilemma now occurs, which of the parts does one censor? The obstacle in this situation, is that the

CENSORSHIP

” The suppression or prohibition of any parts of books, films, news, etc. that are considered obscene, politically unacceptable, or a threat to security.
Example; ‘the regulation imposes censorship on all media’ ”

Oxford Advanced Learner’s English Dictionary
2015

OBSCENE

” (Of the portrayal or description of sexual matters) offensive or disgusting by accepted standards of morality and decency ”

Oxford Advanced Learner’s English Dictionary
2015

There is no definition of **Politically Unacceptable** in the Oxford Advanced Learner’s English Dictionary. But there is a definition for Political Correctness. By inverting the definition of Political Correctness, (perhaps) there is a good foundation for **Political Incorrectness**.

POLITICAL CORRECTNESS

” The avoidance of forms of expression or action that are perceived to exclude, marginalize, or insult groups of people who are socially disadvantaged or discriminated against.
Example; ‘women like him for his civil rights stand and political correctness’ ”

Oxford Advanced Learner’s English Dictionary
2015

POLITICAL INCORRECTNESS

” The avoidance of forms of expression or action that are perceived to exclude, marginalize, or insult groups of people who are socially disadvantaged or discriminated against.
Example; not applicable. ”

Mike Dugenio Hansen
2015

church is a representative of morality, and in that relation – nudity in this context is seen as sinful. There is no question, that the integrity of the art work has been compromised, and the question remains, is the censorship working effectively? – Or is total censorship the only option? – The problem with the partial censorship, is that it is still suggestive. The black censorship block changes the interpretation from “there is a boob” to “Maybe there is a boob, but you cannot see it” this

change is not really significant.

A closer observation into the more modern definitions of censorship. The diagram above.

We see how censorship is implemented as a measure to block obscene and politically unacceptable material. And that obscene is connected to the term ‘accepted standards of morality and decency’. This is a kind of thought experiment. If one concludes that

the woman’s breasts in “The Meditation” ought to be censored. In correlation with the definition of Political Correctness. One might hypothesize that the censorship of the woman, is a marginalization/discrimination against the woman, as it conflicts with her freedom to dress as she wants.

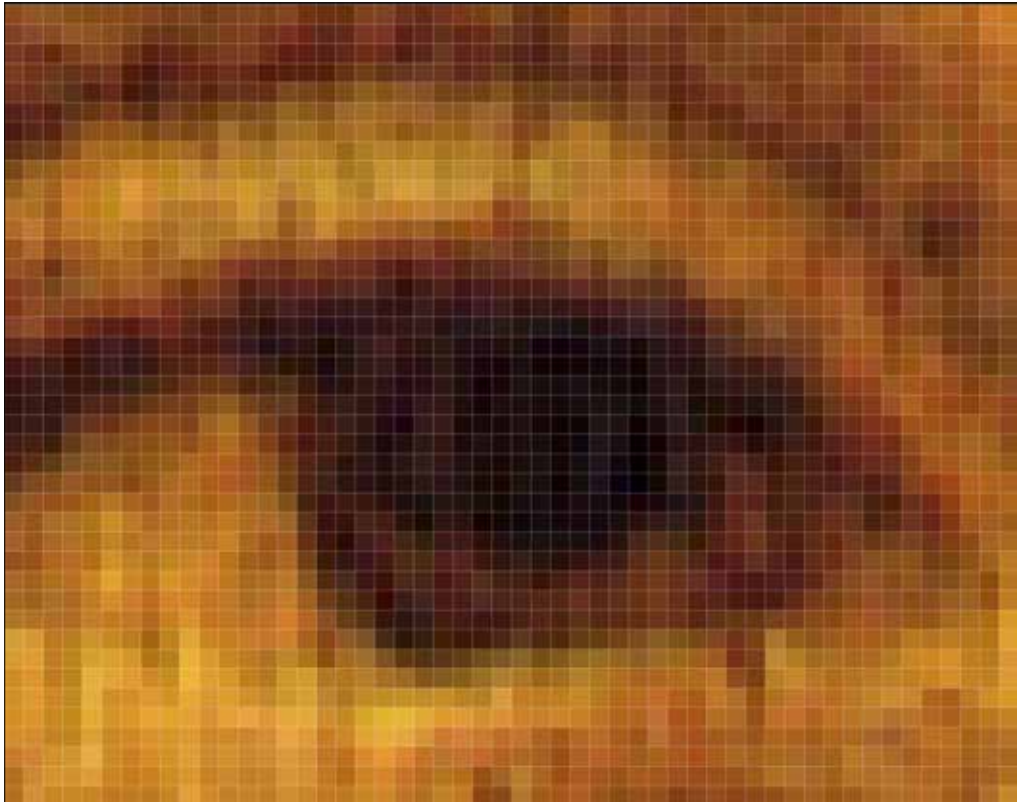
And the fact that the female nipple is censored in a much greater extent than the male nipple, can through some very strict

rationalization been seen a discriminating. Therefore the censorship of her nipples, ought to be censored/removed – because it’s politically incorrect to censor female nipples exclusively.

This is merely an example, to show the conundrum of the definitions of freedom of speech and censorship, but also how they interact as social and linguistic devices.



When a piece of art..



*.. in its definition, can be
described as ..*

(x , y)	(R , G , B)
(0 , 1)	(235 , 78 , 23)
(1 , 2)	(24 , 23 , 243)
(2 , 3)	(167 , 251 , 32)
(3 , 4)	(146 , 13 , 42)
(4 , 5)	(127 , 78 , 12)
(5 , 7)	(12 , 89 , 53)
(6 , 4)	(232 , 54 , 18)
(7 , 3)	(14 , 253 , 21)
(8 , 2)	(234 , 35 , 98)
(9 , 6)	(186 , 138 , 184)
(10 , 7)	(32 , 98 , 233)
(11 , 4)	(86 , 189 , 231)
(12 , 4)	(35 , 74 , 120)
(13 , 2)	(35 , 48 , 75)
(14 , 9)	(91 , 0 , 64)
(15 , 12)	(187 , 32 , 76)

*..a series of X , Y and
RGB values*

How can censorship be an instrument of objectivity?

-

*Is it not purely through a reasoning of subjectivity that it can
be implemented? Perhaps this is the reason as to why censor-
ship and freedom of speech is so hard to govern through law.*



LA MAJA VESTIDE - THE CLOTHED MAJA
1798-1800
Goya, Francisco



LA MAJA DESNUDA - THE NUDE MAJA
1798-1800
Goya, Francisco

*Or should it be an obligation for the artist, to create parallel versions
of his work. One for the public, and one for the gallery?*



CENSORSHIP & ART

Freedom of Speech is not only the antithesis of Censorship, but also a means to combat each other. There are numerous examples out in the world where the confrontation between Freedom of Speech and Censorship is met. Wikileaks exposing government censored classified material (Politiken, 2015). Dan Park's controversial race-focused art (Politiken, 2015). The book burning of Jew-

ish and leftist material by the Nazi Party during the world wars (Green & Karolides, 2005). Breastfeeding in public (Politiken, 2012). Etcetera.

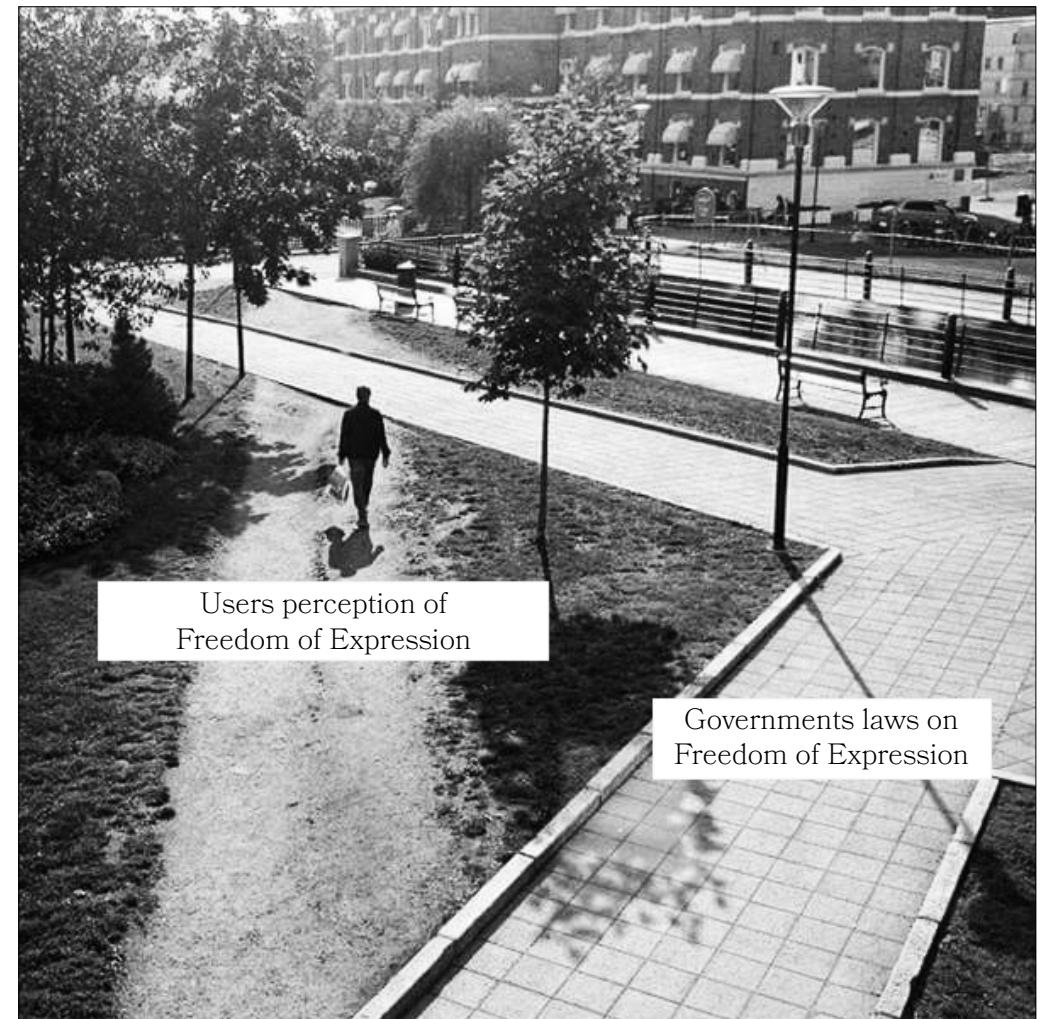
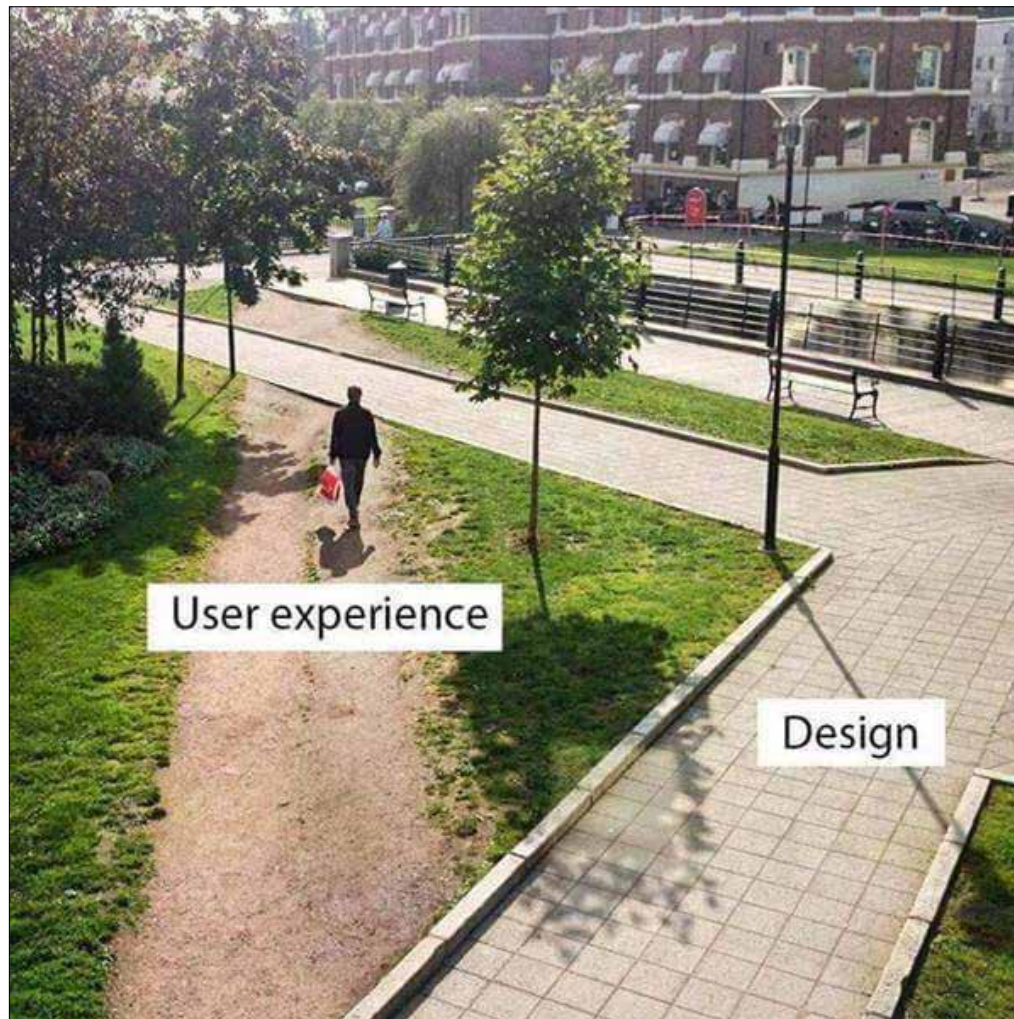
But one of the more prominent rivalries are between Chinese artist Ai Wei Wei, and the Chinese Government (The People's Republic of China). The Chinese government has a notorious reputation on its ability to control freedom of speech and press. (Chu. Lau.

Moriah, 2009)

But the relationship between Ai Wei Wei and the Chinese Government shows how an artist, can criticize his government's ability to allow freedom of speech, through his own right to express himself freely. Through a medium of art, to create awareness and generate opinions about his subject.

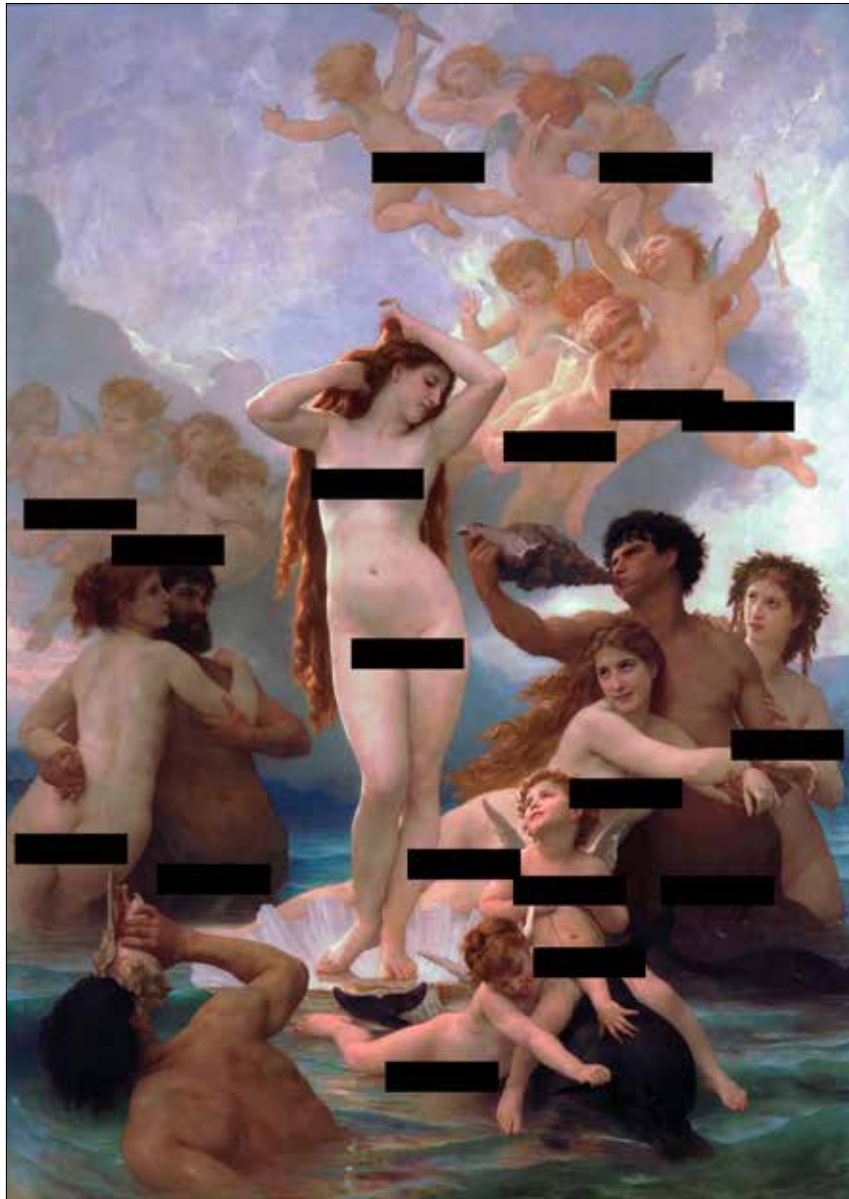
Although it is a quiet obscene gesture Ai Wei Wei is posing in the image. What Ai Wei Wei does is prompt the viewer to evaluate

their unquestioned deference to forms of establishments (Weiwei, 2011). Art has the capability to steer public opinion and consciousness onto a particular subject, and through that generate criticism and discussion, which are essential for improvement of anything. So freedom of speech is not minimized to the state of criticizing the current condition, but also has a degree of positivity in that it seeks to improve and evolve the topic at hand.



A popular internet image among the design community, that shows the discrepancy between what the designers design, and how users use the design. To show that there is a clear misunderstanding, in bad design, of how users will use it...

..But this can also be told in this context. There might develop a gap, between how the government think they can regulate their citizens expressions, and how and what the citizens actually express.



THE BIRTH OF VENUS
1879

Bouguereau, William-Adolphe
Partially modified by author

*An example of how censorship might be
applied, in a modern manner, to an older
painting.*



THE BIRTH OF VENUS
1879

Bouguereau, William-Adolphe



PRESIDENT BARACK OBAMA GREETING HILLARY CLINTON



PRESIDENT BARACK OBAMA **DOING SOMETHING** TO HILLARY CLINTON

CONSEQUENCE OF CENSORSHIP

The example with 'The Birth of Venus' shows how the integrity and composition of the artwork clearly is "disturbed", by implementing censorship on critical areas displaying the nude body. It's very simple. You apply censorship, you lose richness of the artwork. You don't and it doesn't.

But in the above example, there is a situation where the narrative of the image gets distorted into another narrative. What is shown

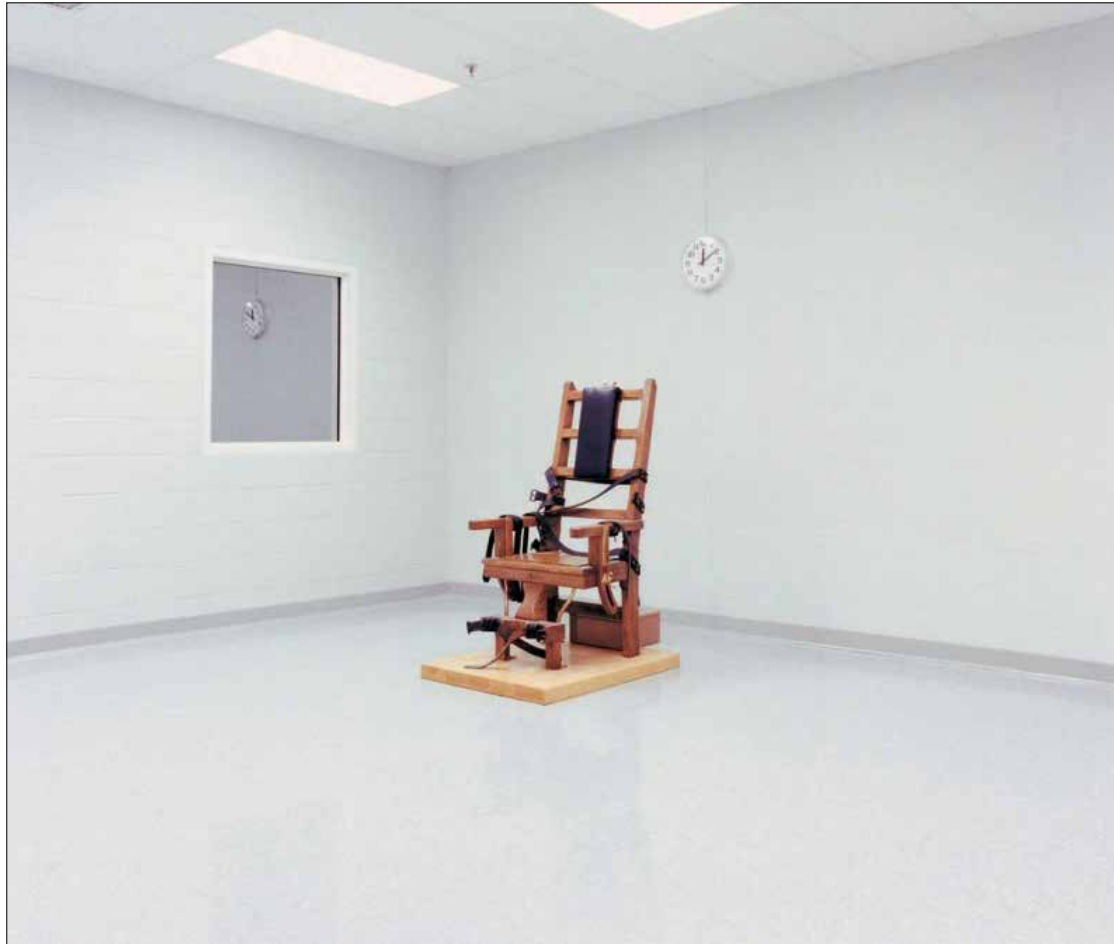
is that when the censorship block is implemented visually onto the image, it opens up for interpretation. If we do not know what happens behind the box of blur, then anything can happen behind the box of blur – perhaps the saying 'what you don't know, can't hurt you' is not always true in all cases. What is shown here, is that there is a positive element in not applying censorship. That honesty in the image has the ability to clarify, what is being expressed. Another example of the benefit of not applying censor-

ship can be told via Maggie Zellner's study into swearing. In our daily lives, we apply a degree of censorship on ourselves, for example if you are with your boss, you do not share intimate sexual experiences. If you are among children, you refrain from using curse words.

A study (Zellner, 2009) has shown that expressing swear words, like fuck or shit, actually increases pain tolerance and pain perception. "People withstood a moderately to strongly painful stimulus for significantly

longer if they repeated a swear word rather than a nonswear word" (Zellner, 2009).

This is basically also the premise of psychotherapy – you engage in dialog about your 'crisis', and as you talk about it, you learn to cope with it (Grohol, 2015). Metaphorically: expressing yourself has a healing effect – perhaps it can be hypothesized that creating a dialog about Censorship and Freedom of Expression, can have a healing effect on how society is dealing with it.



Excerpt from Sigmund Freud's *'Mass Psychology, And Other Writings'*
Reprint 2004.

” **What constitutes the special value of religious ideas?** We have spoken of hostility to culture, engendered by the pressure that a culture exerts, the libidinal renunciations that it demands. Imagining its bans lifted, a man is free to choose any woman he wishes as sexual object; he may without compunction strike his rivals for the woman dead or kill anyone else who stands in his way, and he may help himself to any of his neighbour's goods without asking permission. How splendid, what a string of satisfactions life would then have to offer! Before long, of course, the next problem emerges. Everyone else has precisely the same desires as myself and will give me no more quarter than I give him. **Basically, this means that only a single individual can derive unrestricted happiness from such a removal of cultural restrictions,** a tyrant, a dictator who has grabbed all the instruments of power for himself, and even he has every reason to hope that others will *respect at least one cultural ban: the one saying 'you shall not kill'.* ”

(Freud, 2004)
Please note. This is intentionally a direct copy. Not to be confused as plagiarism

CONCLUSION

CENSORSHIP AND FREEDOM OF SPEECH

The brief insight into **Censorship and Freedom of Speech**, shows how censorship has been used as an instrument, in order for the “supreme power”, or “ethical power” to maintain their position as powerful. The **paradox** of censorship is also shown, in how censorship can be used as a **tool of oppression** – like how the Nazi Movement burned Jewish book material, in order to marginalize the influence of Jewish literature. But also how Censorship is also applied in your penal code, as a **tool to protect** us from verbal abuse (*racism, blasphemy, bigotry*), in a sense to maintain a sober communication. This paradoxical ambiguity between **Censorship** and **Freedom of Speech**, is fundamentally, what makes it hard to grasp, ethically and from a legal point of view.

There is one thing that is quite evident, which is that in every culture, at any point of time, there is a group of taboos. A quick example could be that in Europe, it is okay to make fun of **The Prophet Muhammad**, but is it okay to make fun of **The Holocaust**? – The general tendency would be No.. The general understanding, as a society, of what we regard as “okay to talk about”, is an en-

tity, **a grey cloud** that constantly develops through time. And any situation **A** is almost **never the same as any situation B**.

But that does not mean that we should also be able to make fun of **The Holocaust** – No. Even though you can see in the **History of Censorship** that prohibiting certain things, actually in a sense slowed our progress. I would still argue, that we ought to maintain our ability to censor things. Another hypothesis could also be that perhaps sometimes it a sign of progress as a society that we are able to say, for example, **child pornography**, which is an extremity, is not allowed in an ethical society. Or sources of information on, for example, how to make a Molotov Cocktail Bomb, is probably a good thing to keep a secret, in order to sustain a safe society.

We cannot have total censorship, and we cannot have total freedom of speech. They have to co-exist, with the same ambition – to protect us from extremities, but still allow us to progress.



ANALYSIS 2

2

ANALYSIS II - MUSEUM

The beginning will introduce the term Tectonics, following a brief description of it, and then reflected upon.

The architectural typology of the project is The Museum, there for the second part of the analysis phase explores what the origin of the Museum is, and what the future might hold for the museum. Furthermore, there will be an exploration of what kind of space the Museum is, not in the physical sense, but in terms of the mental process of the visitor.

Lastly an exploration of four architectural works, in the form of case studies, namely of: Anne Holtrop's The Trail House, Peter Zumthor's 2011 Serpentine Pavilion, Rye Nishizawa and Rei Naito's Teshima Art Museum, and Mies Van der Rohe's Barcelona Pavilion.



TECTONICS

definition, critique, atmospheres

TECTONICS

The term *tectonic* in relation with architecture, has undergone a substantial transformation. Its definition has since its origin, been critiqued and developed by numerous theoreticians and philosophers. The point of departure is from **Karl Bötticher**'s '*Die Tektonik der Hellenen*' from 1843 where Bötticher divides the term into **Kernform** [eng: Core-form] which can be interpreted as **Function**. And **Kunstform** [eng: Art-form] which can be interpreted as '**Symbolism**' (Bötticher, 1852). Here one can sense a small echo from **Vitruvius**'s Trinity on Architectural Aesthetic.

Before this, **Marc-Antoine Laugier**, considered as one of the first modern architectural philosophers, in his literary work '*Essai sur l'architecture*' [Essay on Architecture] shared his idea **The Primitive Hut** on an elemental architecture, based on nature, focusing on three key elements: ¹ **De la Colonne** [The Column], ² **De l'Entablement** [The Entablature] and ³ **Du Fronton** [The Pediment]. (Laugier, 1753). With very specific instruction on how these different elements ought to be defined, in order to attain the most beautiful setup. For example: "*The Column must be round, because Nature does nothing square*" (Laugier, p.16, 1753).

Later, **Gottfried Semper**, in *The Four Elementals of Architecture*, reinterpreted it as consisting of four focus points: ¹ **Earthwork**, ² **Heart**, ³ **Framework/Roof**, ⁴ **Enclosing Membrane**. Where **Earthwork** can be interpreted as topography, **Heart** as the morality of the built, and **Framework** together with **Enclosing Membrane** as **The Tectonic**. (Semper, 1851)

CRITIQUE

The architectural theories of **Bötticher**, **Laugier**, **Semper**, and later **Heidegger**, **Frascari**, **Sekler**, and of course **Framp-ton**. Are in their sum a tremendous basis for an architectural aesthetic. However in a contemporary context, I would claim that these are rough simplifications of a much more complex situation. I also think that the notion of an '*Ultimate Recipe*' for architecture, is a utopian dream, that denies how relative and flexible architecture. On the opposite page, there is an image from the Venice Architecture Biennale. Which shows how the '*elements of modernity*' (air-conditioning, lightning etc.) have invaded the space. The key here is of is the process of integrating, which the **Methodology** section also briefly

talks about, but in relation to Tectonics. The correlation I find in the theories of tectonic architecture, is the notion of treating the separate elements of architecture as a whole. Whether you address the columns, or the earthwork, or the entablature, or the Heart etc. It is the the act of addressing more and more elements, into the architectural whole.

And architecture is also not merely a one-way-communication, there is a recipient present.

ATMOSPHERE

Peter Zumthor, in *Atmospheres*, sets up a framework of an architecture that is also focusing heavily, on the emotions evoked by the architecture, and inclusion of sensory experiences.

Zumthor addresses twelve subject (two appendixes), that compose an atmosphere: **Body of Architecture, Material Compatibility, Sound of a Space, Temperature of a Space, Surrounding Objects, Composure and Seduction, Levels of Intimacy, The Light of Things, Architecture as surroundings, Coherence, and The Beautiful Form**. (Zumthor, 2006). It is the atmo-

sphere, that the architecture emits, that has a high priority for Zumthor, the *Magic of the Real*.

Complexity, is a word that again reoccurs in my response to these theories. Likewise with the terms *Censorship* and *Freedom of Speech*, there is a 'relativity-ness' to them that both legitimizes and condemns them. I could not hypothesize that architecture is only about **Atmosphere**, or only about **Structure**. One could claim that it is about every single aspect of architecture, from the physicality, to the emotional, from personal to sociological. From birth to death. But this complexity is almost infite. I think the dilemma occurs in the fact that architecture is, what Zumthor calls "an applied art" (Zumthor, 2006).

And that good art, seldom can conform to a recipe, or tradition, in order to be of high quality, but is usually the breaking of the norm, that progresses art.

It is a mixture of the **quantifiable** (structure, construction), and the **qualitative** (atmosphere, emotion). But they are not a duality, they exist in unity. *Which in my mind ultimately is what gives birth to the complexity*.

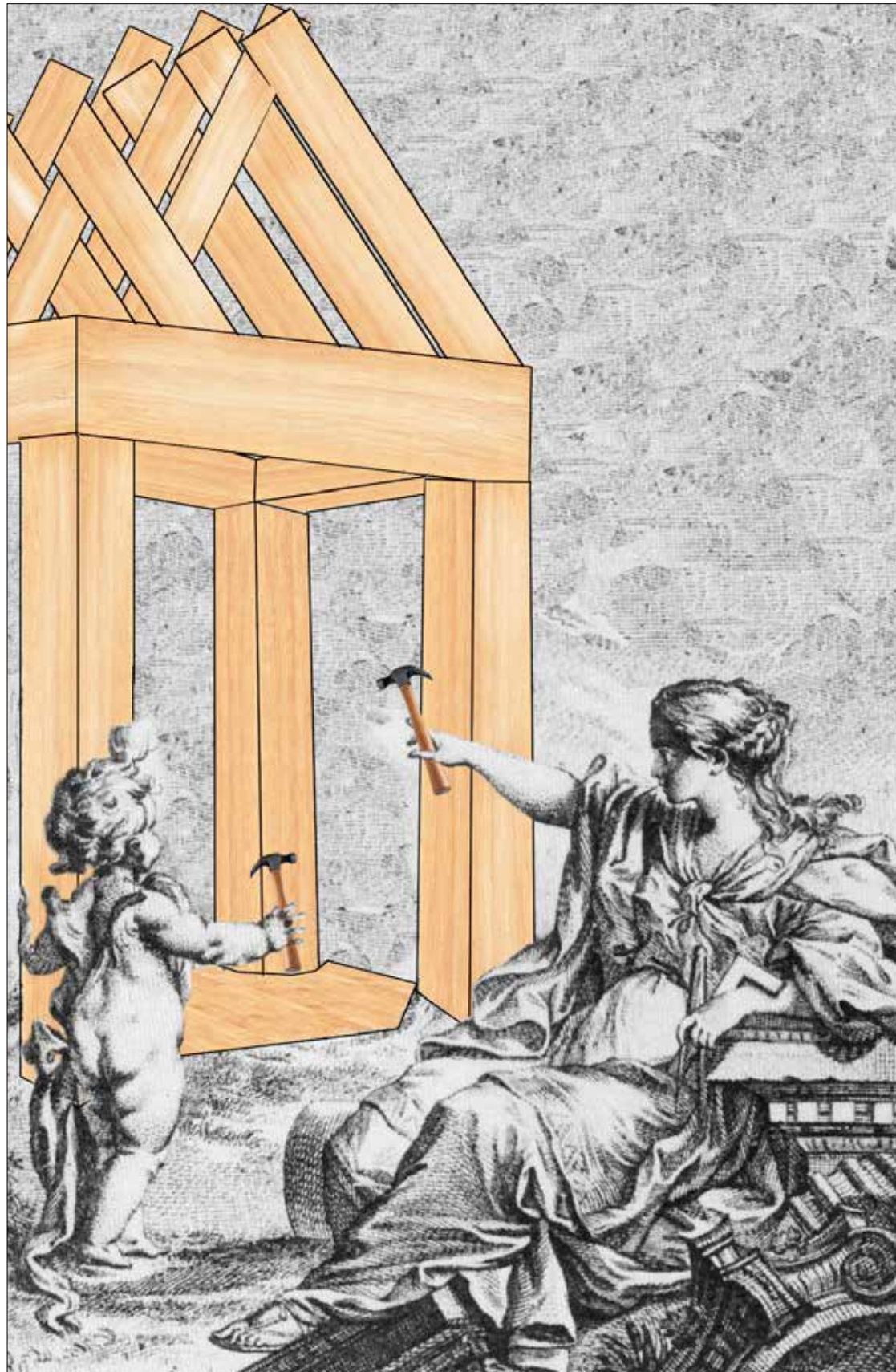
tectonic

Greek *tektonikós* pertaining to construction, equivalent to tekton- (stem of tēktōn) carpenter
Collins English Dictionary

atmosphere

a surrounding or pervading mood, environment, or influence

Collins English Dictionary



DISCREPANCY BETWEEN THEORETICAL IDEA AND REALITY

MUSEUM

history, future, object & space

PAST AND FUTURE

The use and influence of Museums has changed drastically since its conception. One of the earliest examples of museums, was that of **Ennigaldi-Nanna**, a young princess and daughter of King Nabonidus, of the Neo-Babylonian Empire, from circa 530 B.C.E. The motivation was an adoration for antiquity, thought by her father, that eventually become a gallery like setup, with ‘*museum-labels*’, describing the work at hand in different language. (Wilson, 2009)

Since, the museum as a function has grown widely popular, globally. The case of **Ennigaldi-Nanna**’s museum, shows the very traditional role of it. The role of where the collectables are collected, preserved, researched, and displayed for public viewing. But the very early museums were elitist, where only the educated were allowed, and the general public excluded (Arinze, 1999).

A point of irony occurs, where now in a more contemporary context, museums are very much involved in Education. Before *only for the educated*, now in order to *educate*. Critical for development for both a society, but also on an individual level, is of course education. One of the fundamental objectives for a museum, is to educate its visitors. *Museums also have the ability to*

use its surrounding culture, as a tool to improve self-consciousness, self-esteem and sense of citizenship of its visitors (Milano, 2013). But also to engage the visitor, into a spatial experience that will teach them about a certain topic, and induce a mentality of criticism, and reflectivity upon what they are experiencing.

In a report named ‘*Museums & Society 2034: Trends and potential futures.*’ **The American Association of Museums (AAM)** in conjunction with **Center for the Future of Museums**, conduct an evaluative study of occurring future trends, and how that *may* affect museums in the future. (AAM, 2008)

A summary of some selected topics concerning the future of museums are:

- **Population Growth**
- **Multi-ethnicity**
- **The Energy Revolution**
- **The Growth of Technology**

It is self-evident that the population is growing. One of the consequences of this for museums is that the projected size of different age groups change. **AAM** projects that the ‘senior’ and ‘elderly’ group will in-

crease, which means that the museum has to increase its appeal to a wider (older and younger) audience.

The notions of multi-ethnicity and multiculturalism will grow, as immigration and the population grows. The content of museums, are usually a product of the cultures of their communities. This means that the museum would have to appeal to an again ‘wider’ audience, in terms of their cultural background. This also poses the question of, how can a museum become a place for intercultural dialogue?

The imminent change of the global energy consumption, will focus attention on what are the museums operating costs, what is the cost of preservation? And in which ways are museums consuming energy on a global scale, throughout its entire lifecycle.

The influence of technology will have a massive influence museums ability to utilize technology, but also combat for example ideas like Digital Museums. The continued development and influence of technology and media, will create new experiences that the museum will have to adapt and utilize in order to remain time consistent and relevant. (AAM, 2008)

MUSEUM SPACE

In 1984, **Michel Foucault**, in his essay ‘*Of Other Spaces*’, denotes a museum as a *Heterotopian* space. *Heterotopia* is a term Foucault uses to describe spaces that have embedded layers of meaning. Where the sense of actual geographical location is lost. Examples could be when you are in a phone-conversation with somebody, or when you are looking at yourself in the mirror. Or when you are thinking about a dream. There is a discrepancy between mental and physical sense of place (Foucault, 1984).

Foucault expresses his wishes for a society with a wealth of heterotopian space, as a means to have an escape from repres-



YUKONOK, OKLAHOMA,
POLICE DEPT. HOLDING CELL

museum

The word museum has classical origins. In its Greek form, mouseion, it meant “*seat of the Muses*” and designated a philosophical institution or a **place of contemplation**. Use of the Latin derivation, museum, appears to have been restricted in Roman times mainly to places of philosophical discussion.

(Lewis, 2016)



THE GENERIC WHITE GALLERY

sion and authoritarianism (a slight reference to Stalinism). And states that **a society without heterotopian spaces, is a repressive society** (Foucault, 1984). Foucault describes museums as a 'Heterotopia of time', because of the manner in which museums take certain objects and isolate them in a style- and timeless space.

OBJECT AND SPACE

This is a quiet interesting notion, that the museum space has this element of *escapism*, and how museums can be used to put

one particular object in focus, and then create this experience for visitors. Museums create an environment, where anything can be subjected to public opinion/criticism/scrutiny. Another important element of museum- exhibition- and displaydesign is also the relationship between the architecture and the object. If one were to imagine a typical museum space: white, light, and a piece of art (sculpture) on a display mount. What are the relationship, between the expressive values of the art (sculpture), and the aesthetic and atmospheric setup of the architecture that encompasses it?

Exert from Brian O'Doherty's *Inside the White Cube, The Ideology of Gallery Space*, 1986

” A gallery is constructed along laws as rigorous as those for building a medieval church. The outside world must not come in, so windows are usually sealed off. Walls are painted white. The ceiling becomes the source of light. The wooden floor is polished so that you click along clinically, or carpeted so that you pad soundlessly, resting the feet while the eyes have at the wall. The art is free, as the saying used to go, 'to take on its own life.' The discreet desk may be the only piece of furniture. In this context a standing ashtray becomes almost a sacred object, just as the firehose in a modern museum looks not like a firehose but an esthetic conundrum. Modernism's transposition of perception from life to formal values is complete. This, of course, is one of modernism's fatal diseases. ”

(O'Doherty, 1986)

Please note. This is intentionally a direct copy. Not to be confused as plagiarism

MUSEUM

behaviour, perception, energy

HOW MUSEUMS ARE EXPLORED

In *'Analysis of Visitor Behaviour inside the Museum: An Empirical Study'* by **Alessandro Bollo and Luca Dal Pozzolo**, they investigate how visitors spend time in museums. Fundamentally it is a study exploring how much time and attention that visitors give. One of the first terms they introduce is the notion of **Hot and Cold Zones**, respectively areas where visitors spend a lot of time versus little to no time. (Bollo & Pozzolo, 2005)

In general it can be hard to point out exactly the reason, as to why visitors spend more time at a certain place. But general reasons for **cold areas** include: limited visibility/accessibility of the objects, crowding together of the showcases, long or demanding reading material. And on the contrary emergence in the environment, a particular lightning, or the focus on some emotionally involving objects.

An observation they made, was that in prominent architectural positions, like **cross-roads, junctions, intersections** etc. Visitors expect to find artwork or information that are consistent with the peculiarity (Bollo & Pozzolo, 2005). – In another sense, **when the architecture puts attention in a space, we expect something there to attract our attention**. The visitors also expect, that when

a seating arrangement is placed in a space, the direction the seating is facing, is something of importance. **Therefor the ability to direct attention, is an important resource in order to improve communication and experience.**

Looking at the flow of moment for the museum visitors, there is in the study expressed a particular importance to create a clear flow in the museum. When visitors move in museums, they have to maintain two orders of perception. ¹ **The Narrative of the Exhibition**, and ² **The Path through the Exhibition**, that will control the order in which you experience particular things in the exhibition.

And in order to create a fluid motion, these ought to be easily understand- and perceivable. (Bollo & Pozzolo, 2005)

Likewise with the architecture, the actual showcase or “box” in which an art object might be in, also creates a somewhat predictable pattern. Showcases that might contain ‘many’ art works, are sometimes prone to be ignored, due to the fact that they are being perceived ‘all in one’. And showcases that only show for example one particular item, tend to generate a lot of attention among viewers, as if it was very important. (Bollo & Pozzolo, 2005)

And finally, in a comparison setup between the actual time visitors used in a museum, set against their perceived time spent in the museum, show that 53% of the people did not assess the duration of their visit correctly (Bollo & Pozzolo, 2005). Of course total precision is not expected, but in some cases there was a considerable difference between the two measures of time. Bollo & Pozzolo argue that this might be due to the fact that it is a **‘tiring’** process – because the experience is both physically active, whilst there is a sensorial hyper stimulation (all dependent on the art of course).

MUSEUMS FATIGUE

Gareth Davey has authored an article on the phenomenon of *Museums Fatigue*. With research dating from as early the 1920s and 1930s show that museum visitor interest towards exhibits decrease as the visit progresses. (Davey, 2005) And furthermore a variety of observations have been made on the topic. That as a particular space increases the number of paintings presented, so did the visitor’s interest decrease. The generalized attention span of the visitor, is usually around **30 minutes** where the attention will peak, and beyond that the attention will decrease. The movement of the visitor also has

a tendency to progress from an initial slow movement, to a ‘cruising around’ being selective about what they look at, and skipping items of no interest (Davey, 2005). This signifies the importance of proper exhibition and display design. And that there is a connection, between the perceptions of the art work, and how it is presented, and not only what it is. The appropriate metaphor for this is that *we do judge books, by it covers*.

Davey generalizes his extensive referencing to other studies on Museums Fatigue, and summarizes them into four main observations:

- **Visitor interest decreases as visit progresses. Peak point is first 30 minutes.**

- **Visitor interest decreases within smaller areas.**

- **As visit progresses, visitor does relatively rapid rates of viewings, without rest, and increased selectivity towards end of exhibition.**

- **These patterns, are generally constant and predictable among many museums.** (Davey, 2005).

fatigue

Weariness or exhaustion from labor, exertion, or stress

Merriam Webster Dictionary, 2016



'FATIGUE' AS AN EMOTION - PORTRAYED BOTH IN THE ARTS AND MUSEUM VISITORS

Likewise Davey also provides, based on the studies that he include in his article series of initiatives, that will attract and prolong visitor attention:

- **Increase exhibit distinctiveness.** (size, contrasting background, line of sights, placements, coordinated flow, hotspots of visitor attention, maintain inertia, maintain right turn bias.

- **Reduce mental effort required to understand exhibits by considering how information is presented.**

- **Motivate visitors to engage with exhibits** by asking questions, correcting misconceptions, interesting content, mental imagery, handouts, etc.

- **Minimize distractions** such as sounds from 'competing' exhibitions.

- **Provide opportunities for visitors to take breaks.**

(Davey, 2005)

In a sense, exhibition and display design is the careful consideration of the attention of the visitor.

THE PRIMARY MATERIALS USED IN THE FOUR SELECTED CASESTUDIES

MARBLE (TOP LEFT), POPLAR (TOP RIGHT),
WHITE POLISHED CONCRETE (BOTTOM LEFT), ASPHALT + NET (BOTTOM RIGHT)



2

ANALYSIS II - CASESTUDIES

In order to understand the type of environment the Museum creates, four case studies of different types of architecture are carried out.

The case studies are not of Museums, but of what can only really be classified as *Pavilions*. The reasoning for this, is to find a platform of architecture, where there is a high focus on the spatial experience of the space, without any real function besides that of occupation and exploration. *For me* this is relevant in the sense that *I* think that museums ought to have a rich spatial experience, even without any particular objects to occupy the space. Therefor it is relevant to observe spaces that do not revolve their main attention to a specific object in the space, but the space itself.

The overall hypothesis that all these case studies try to understand, is **how the architectural body, light and object influence the space, and how it is related to a museum setting?**

The anatomy of the case studies are a short introduction to the case at hand, followed by reflection, similar to Peter Zumthor's 12 subjects presented in *Atmospheres* (Zumthor, 2006). But in varying degrees, since the pavilions deals with these subjects in different ways and priorities. And the concluding with a reflection of the particular case's ability to imitate an **Art Space**.



CASESTUDY

Architect: Anne Holtrop

Year: 2009

Type: Pavilion

Location: Almere (NL)

THE TRAIL HOUSE

Architect/Artist **Anne Holtrop** created this pavilion in connected with an exhibition called *Unknown Territory*. It is a temporary 1:1 model of a greater scheme. The pavilion's organic shape, which mimics the surrounding gravel paths around the nearby museum, work as the primary concept.

”I want to look freely - more or less without a plan - at material gestures and found forms and let them perform as architecture”

Anne Holtrop
(Holtrop, 2009)

The pavilion investigates of model for residential architecture. Where the ordinary rules of connectivity, comfort, visibility etc. are in jeopardy.

MOVEMENT

There is an incredible sense of movement in this architecture, and this feature is transferred directly to the users of this space. What these long poplar cladded pathways are inducing, is an inviting gesture. The long pathways, which ends are not being revealed immediately, invites exploration. Another incitement to promote movement, is also the abstractness of it. In terms of 'readability', the shape (*plan*), requires the user to fully move around it and see it from as many angles as possible, to get an entire impression of the pavilion. Image **'The Trail'**.

One could also ask, not only is movement

promoted, but what kind of movement? The narrow hallways, and the *'blind angle's'* occurring at every *'turn'* in the shape, make this not ideal for running, by that rationale, the building promotes a very slow movement.

VIEW

Momentary rectangular *'windows'* open up views to the surroundings, frame images of the context. These simultaneously provide the light into the spaces, and allows a degree of transparency, which also accentuates the entrance. The light is in its abundance, and captured by the surfaces of the poplar wood pavilion, creating a very soft gradient light, that moves along the surfac-

es, and the tone of the light becomes very warm, even in cloudy weather as on the image **'Passage of Light'**.

BODY

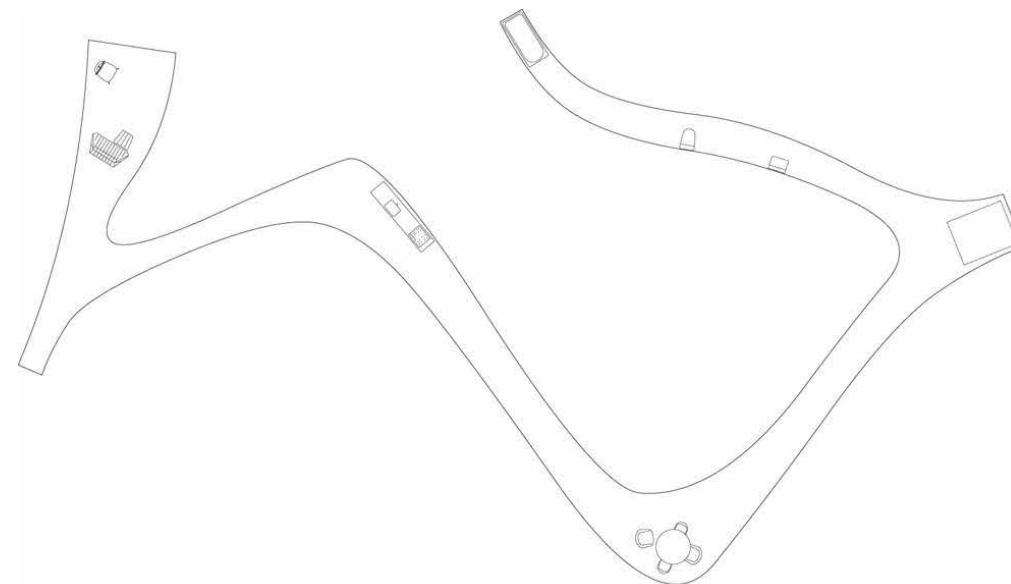
On the image **'Exterior Aesthetic'**, the body of architecture has a very anonymous character, there is no direct indication of entrance. No real separation of *'window'*, *'door'*, *'roof'*, *'floor'* etc. There is a kind of bias towards reading it all as one wall. The entire architecture, from that particular point of view, seems objectified, as an isolated element. But the *'depth'* of the body, has in a very modest expression, some indication of the organic. In other words, you might look at it as a square thing, but in the edge of the

body, you get reminded of its organic form.

The sporadic nature of the form of this architecture, allows it to be very diverse, when seen from different angles.

ART SPACE

In reference to the pavilion as an art space, there is a clear distinction between *'movement'* and *'observe'*, and they are balanced evenly along the entire path of the pavilion. **The Trail House** has by relative simple means, (*simple construction*), created a rich spatial experience, which offers a multitude of spatial dimensions, even though it derives from a simple concept.



PLAN BY ANNE HOLTROP

EXTERIOR AESTHETIC



WINDOW



PASSAGE OF LIGHT



THE TRAIL

CASESTUDY

Architect: Peter Zumthor Year: 2011

Type: Pavilion Location: London (UK)

SERPENTINE GALLERY PAVILION

For the **Serpentine Pavilion** in London for 2011, **Peter Zumthor** was invited by the curators of it, to create a pavilion. It is the first piece of architecture by Zumthor in the United Kingdom. The concept of the pavilion, is about creating focus point for nature. A central garden.

BODY

Approaching the pavilion from the outside, you are met with a black monotone box with a very uninviting and anonymous expression. The landscape and small holes in the façade, articulate the entrances. The position of the entrances also denies the possibility, to view directly into the center-space from the outside. The body is very simple, with a slight decline of the roof plane in order to make the roof visible from the inside, which is otherwise hidden from the outside. The incline of the roof, also transports rain-water unto the center of the pavilion directly to the flowers. The body has a great ability to isolate the garden, it is hardly context-related, but more center-related.

OBJECT

From the exterior, the pavilion as a whole really stands out as a foreign object. But as one enters the pavilion, the garden in the center really becomes the object in focus.

MOVEMENT

Entering the pavilion, there is first a narrow maze-like corridor, separating strongly the transition from outside to inside. It is al-

ways through a 'zig-zag'-movement that one enters and leaves the pavilion. And once you are inside the main space, you can never be in the center of the space, there is only a movement around the space. The sudden change is light, also create a bodily reaction, where ones eyes in a quick burst, have to respond to the sudden lack and abundance of light.

LIGHT

In a movement from outside the pavilion to inside the pavilion. There is a radical shift in the light that you experience. Upon entering, you enter a dark, artificially-lit corridor that accentuates a claustrophobic experience, but also by being dark, highlights the next set of entrance to the center-space. It is purely a transition space, with a drastic contrast in the light, to highlight the movement from in to out. Entering the main space, the

pavilion frames the skylight. In a similar language as to how **James Turrell** highlights skylights. The form of the pavilion, helps direct and centralize the light directly upon the focuspoint – which is nature.

VIEW

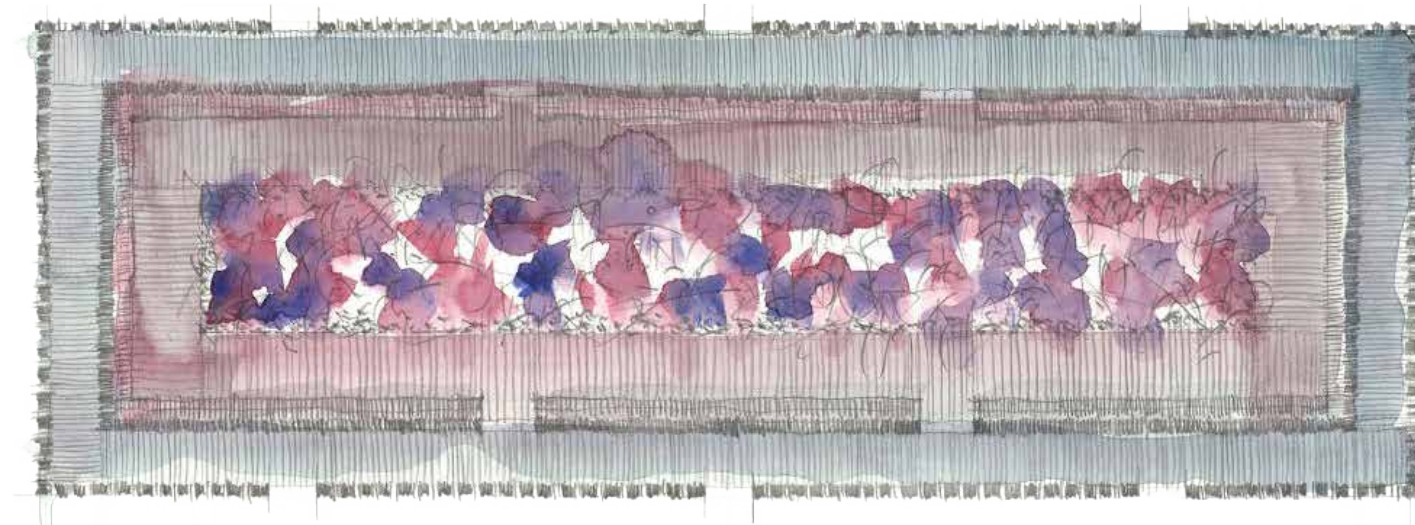
There is strong notion of view in this pavilion, since the core activity to do as a user, is to look at nature. In a sense the architecture creates the view of nature, but not in the traditional sense of 'framing' a view, but more of 'embracing' a view. With the indication of seating arrangements around the nature, the users are never prompted to step onto the nature, or to be in the center. The users are 'pushed' to the circumference of nature, and kept at a distance in order to look at it.

In a sense the architecture is a mechanism, for observing nature, and by independence

from context, it could possibly be located any other place.

ART SPACE

The pavilion has a great ability, to focus attention, to a particular thing (*nature*). By the geometry of the architecture, the articulation of the light, and by the placement of nature – in conjunction with being unable to perceive what is happening outside the pavilion. Creates a very introvert setup. And by pushing visitors out, it encourages a calm experience of viewing the nature. By excluding descriptions of the flowers put in the center, and all other kinds of information – it becomes an easy experience, that does not require the user to engage in reading long texts, or any kind of critical intensive thinking. It also has a strong reference to the **Ryōgen-in** Japanese zen gardens. It becomes a very contemplative space.



WATER COLORED PLAN BY PETER ZUMTHOR

GARDEN



ENTRANCE



TRANSITION



DETAIL



CASESTUDY

Architect: Ryue Nishizawa+Rei Naito Year: 2010

Type: Museum

Location: Teshima (JP)

TESHIMA ART MUSEUM

The Teshima Art museum, by **Ryue Nishizawa** and Japanese artist **Rei Naito**, was realized in 2010 for the **Setouchi International Art Festival**. It serves as a gallery space/experience space.

BODY

Upon first gaze, there is immediately a fascination of the body of this architecture. It seems more precise to label the body as a surface, rather than a form. The typical notions of 'wall', 'door', 'roof', 'floor' all fluidly sewn together in one, that creates a very elemental architecture. And the typical dichotomy of Structure and Cladding, are merged together in a single entity. The surface is a 25cm thick concrete shell, with reinforced steel. (Archdaily, 2011)

This merge, creates an architectural body that seems very minimal or reductive. The shells thickness also has a strong influence in its expression of weight. It adds, despite its enormous scale, and very light sensation, together with the polished white concrete, gives it a cloud-like characteristic. The body seems as one total fluid motion. There is a lack of scale. Except for the scale in the texture of the concrete, there are no real relatable indications of scale.

LIGHT

Furthermore, the light concrete helps the diffuse light to fill up the 'cave'. The pavil-



SITE PLAN BY RYUE NISHIZAWA + REI NAITO

ion has two distinct spherical openings that can be regarded as windows. The spherical shape frames the light, as seen on the image 'WINDOW', in the empty space without any objects, it transform the light into a sculpture, likewise the before mentioned case study of Zumthors pavilion. It highlights attention to the primary views to the outside, which is through the windows. Which besides the entrance-opening, is the only views to the outside.

SPACE

The scale and the light creates a very open space. There is visibility to every 'edge of the room', creating a very democratic space, where anyone can see anyone, no corners to hide – which produces a very safe space.

And because of its very homogenous material selection, every object that enters, whether it being art or humans, immediately stand out in contrast to the white world, and become sculptures themselves in the space.

MOVEMENT

With its openness, there is a big freedom of movement. There are no forced paths to follow, or places that you cannot be in. It is totally accessible. And through this freedom, there is only one path to follow – which is whatever path the visitor intuitively wants to explore. If you are a child, you are free to choose whatever tempo you desire, you can run, walk, climb or crawl. Or if you are an elderly, you can walk as slow as you want, you are not going to miss anything, because you

can see everything – so you know what you are moving towards. There is no mystery to be discovered.

ART SPACE

A noticeable quality of this space, is the freedom. There is also an interesting dynamic, that when you as a human, have entered the space. You are not only looking at the light or the art in the space, you are also looking at other humans looking at light. So a part of the total experience of the space, is also to observe how other humans interact. Which is ultimately the greatest asset of art – the way we react to it, emotionally and physically.

ARRIVING



WINDOW



FORM



INSPIRATION



CASESTUDY

Architect: *Mies van der Rohe* Year: 1929

Type: *Pavilion* Location: *Barcelona*

THE BARCELONA PAVILION

Mies van der Rohe's Barcelona Pavilion from 1929, has had a profound place in modern architectural history, as one of the landmarks of Modernism. The Barcelona Pavilion was intended as a symbol for a nation that now had the opportunity to reinvent itself (post World War One). (Unwin, 2015) Within one year, Mies Van der Rohe completed the project. But a few years after the completion, The National Socialist movement, led by Adolf Hitler, rejected Modernism, because 'only austere and monumental classicism was the expression of German identity'. In 1936 when the Nazis came to power, Mies van der Rohe moved to the United States.

MOVEMENT

Entering the pavilion is initiated by a series of stairs. Which marks the arrival. The movement in the Barcelona Pavilion is hard to generalize, which I believe is also one of the primary ideas behind it. The Pavilion has a very open composition of partition walls, and the transparent glass walls allows quick orientation and overview of the pavilion. But despite the openness, movement through the pavilion is a constant switch between narrow and open spaces. The two pools signify areas much more open – and with designated seating arrangements, the pools invite for a relaxed moment of observation. But in between the pools, are big marble walls, which squeezes the users closer together, in a gesture to get the users closer to the material, to appreciate its complexity.

VIEW

There is a strong presence of axiality in the Pavilion. Observing the plan of it (Plan Drawing by Mies van der Rohe), the right and left side of the pavilion, are fairly closed. Both pools being enclosed by travertine and marble walls. But the top and bottom part, are wide open connecting to the city (bottom), and the forest area (top). This is a testament, to the careful arrangement of the user's attention, by Mies van der Rohe. The statue in the top of the pool located in the right side of the plan drawing, is not intended to compete for attention with anything else. Therefore the user finds her in a more isolated arrangement. The views both manipulate the attention of the users, while integrating the pavilion into the context.

OBJECTS

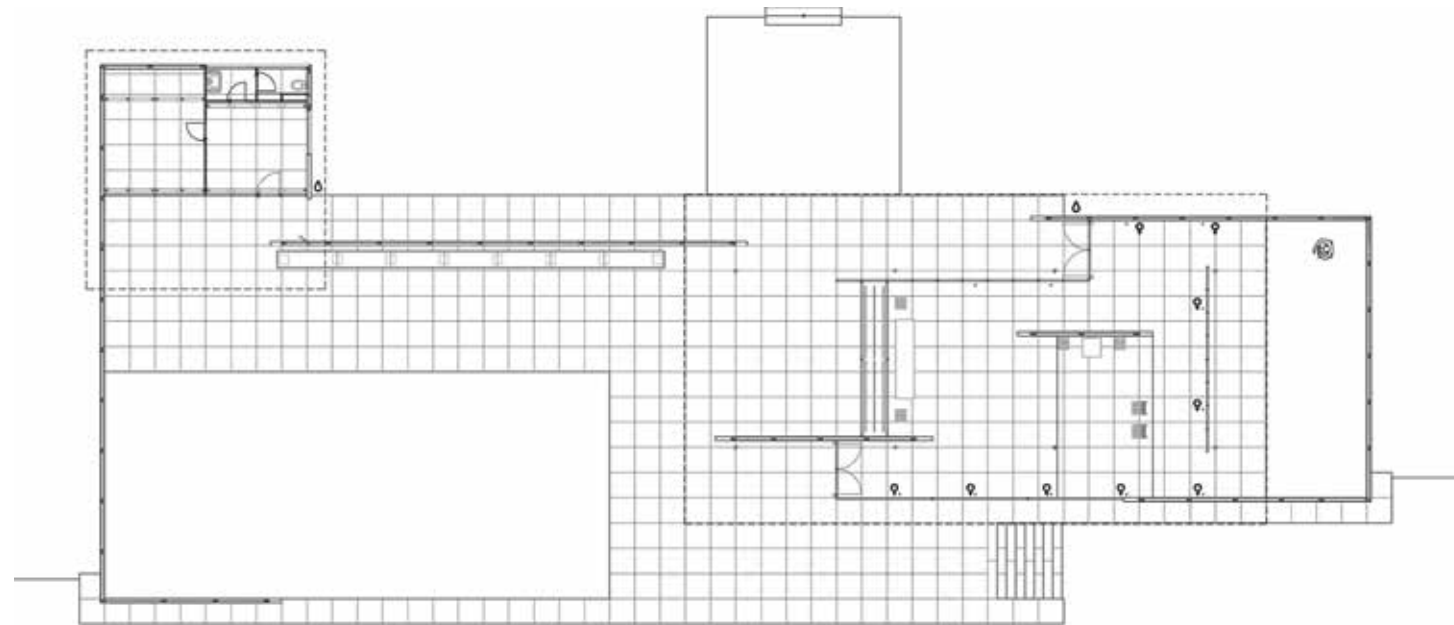
Plainly speaking the objects present in the pavilion are the statue and the furniture in the pavilion.

But if we are to bend the definition of 'object' a little, there is also an articulation of the surfaces in the pavilion, which then also become objects in the space. The marble walls, the pools and the columns, all become objects.

It is through the refinement of detail – the pebbles and travertine edge to the pool, the 'mirrored' veins in the marble, the helix column. All become objects that require a little more attention than what is usually required.

ART SPACE

A good observation from The Barcelona Pavilion is the maze-like plan. The maze, by definition, tries to distort your sense of orientation as much as possible, and through that forces you to move, in order to explore. This condition, creates a very rich experience, where whenever the user turns a new corner, a new experience of the space will emerge – and consequently. A new detail or art piece might present itself, which then acts as a conclusion to the user's exploration. This is in my opinion, a good mechanism to retain the attention of the user. By repeatedly presenting the user to new views, new explorations, new details – by their movement.



PLAN DRAWING BY MIES VAN DER ROHE

ENTRANCE



POOL AND SCULPTURE



PARTITION WALLS : GLASS



PARTITION WALLS : MARBLE



CONCLUSION

MUSEUM, CASE STUDIES

Through a literary study of **Tectonics and Atmosphere** in architecture, there is an acknowledgement that in order to produce atmosphere, there ought to be an activation of our senses. In what way and to which degrees, are of course up for debate, but in order to create an experience, they must find each their place respectfully.

The complexity interwoven between architectural spatial relations, coupled with the sensory palette of the users in the architecture is to be explored further.

We've come to the understanding, that the future museum, ought to embrace the evolving trends in our society. It's important that the museum has a very flexible nature. And that the exhibitions are reflecting on the reality that is being produced daily, and does not exclusive look at the past.

The museum should embrace 'nowness', both as a theme, but also in its architecture. As mentioned in the analysis, **Foucault** denotes museums as *Heterotopian space* (Foucault, 1984), his argument being that your sense of place is out of your physical place. This is a notion that the architecture also can contest, by promoting a sense

of place, keeping the visitor aware of his surroundings by activating his senses, and creating measures that will focus his attention. On the topic of attention, we have acquired knowledge about how **Museums Fatigue** works as a phenomenon, and what measures can be taken, in order to keep 'fight boredom'. These measures can also be used, not only to **prevent boredom**, but also to **create excitement**, by accentuating them architecturally.

The case studies provides us with a toolbox of how arrangements of movement, light, form etc. are working in relationship with each other. The knowledge acquired from the case studies, can be used further in the design development of exhibition spaces, to link the architectural setup with the desired user intentions.

For example, a similar setup to **Peter Zumthor's** Serpentine Pavilion can be set up in an exhibition context, to create a space that focuses on one particular area of the space, by using the same measures as the pavilion; isolating the surroundings, working a material palette that directs focus on the colorful, allow light to illuminate that which should be in attention and so forth.



DENMARK
Map of Denmark (partial)

3

ANALYSIS III - SITE

Following the progress of the project, the next subject to investigate is the site. The site analysis will consist of the following: *Choice of site* – Which will discuss the reasoning behind the choice of site and its potentials. In *Buildings and Places of Interest* – there will be, through simple registrations there will be an overview of the functions around the site, and a reflection upon how that will affect the site. *Past and Future* will take a brief look at the history of the site and Slotsholmen, and a look at the future of the site. In *Observations* there will be a closer look at the site, and the elements in and around it that compose the site, together with the conditions of the site.

CHOICE OF SITE

country, context, culture, decision

SLOTSHOLMEN

The choice of site was one of the first initial thoughts of this project. The process of actually choosing the site is quiet special, since that in the real world, architects/designers are often given sites (of their clients), to then design accordingly. But in this situation (Master Thesis, AAU), the choice is relatively free. This then opens up for the question, **which kind of site would be favorable for this project?** (*A project which I don't really know what is yet*) **And on what basis?** (*A mixture of subjective and objective observations*)

The first choice was on the country, Denmark. Denmark has a quiet high degree of personal freedom, and is quiet modern in its democracy and welfare-system. And Denmark also has a very notorious global position, when it comes to freedom of expres-

sion. By choosing a place in Denmark, I also have the ability to easily visit it, which I think is very important.

Next is the city of Copenhagen, which already has a big art scene, but nonetheless gives a potentially very big audience/amount of visitors. Which has a very diverse demographic. It is also a much visited tourist city. And apparently is also one of the happiest cities in the world, which perhaps is a good condition, for making a building with a provocative nature.

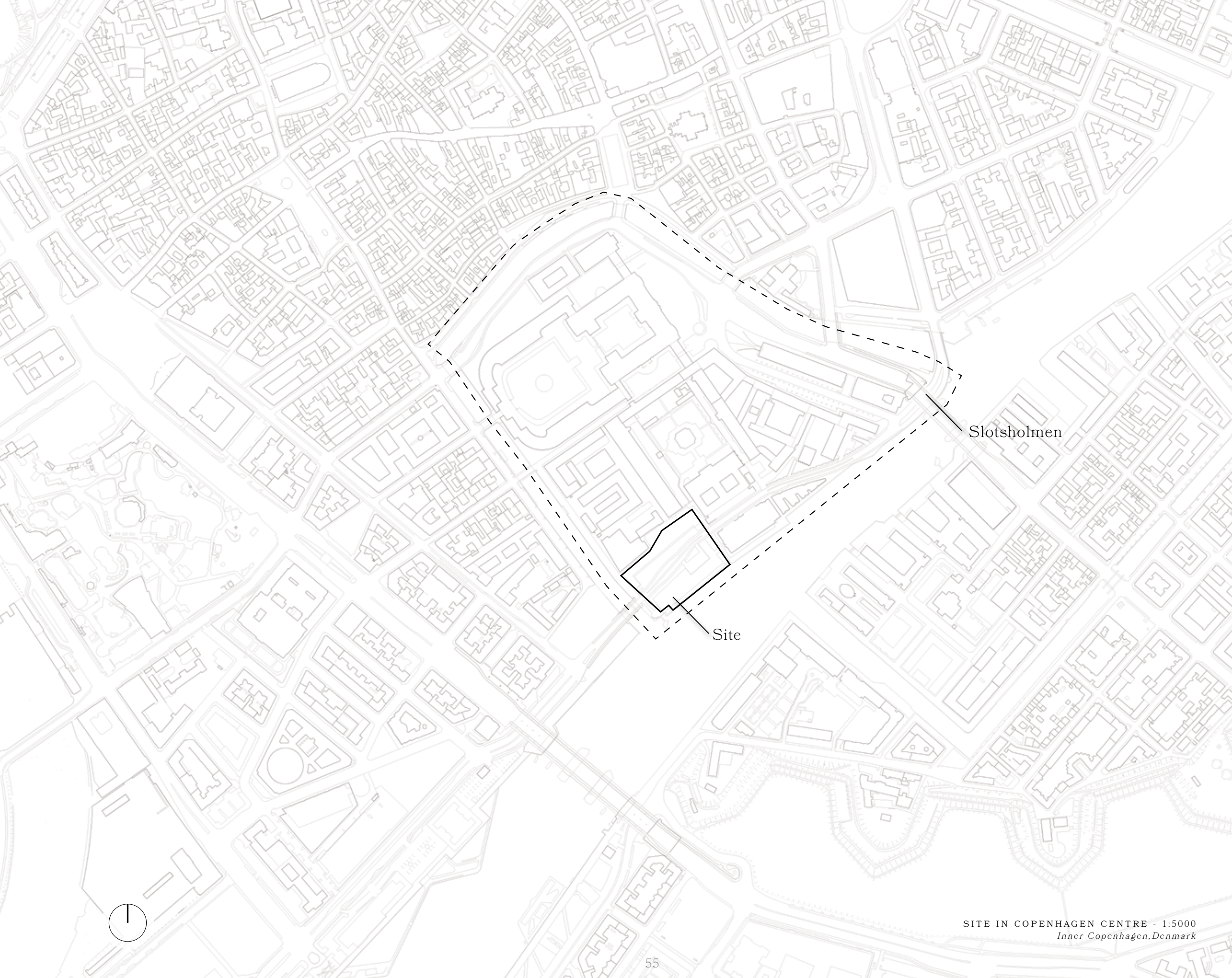
Next I knew I wanted to work with security. So I was looking for Islands in Copenhagen, as central as possible. **The Paper Island (Papirøen)** was also a candidate for a site at some point, but was dismissed since Slotsholmen was closer to the central city.

The site of the new **DAC (Danish Architecture Center)**, which is just besides my current site, was also a candidate. But if **DAC** is going to be build there, then why would I? Then I saw the site, the site that I am using, and started to rationalize it being the site.

The site is fairly close to the headquarters of the Copenhagen police force, which is significant in terms of security, because the building itself has an '*embedded surveillance*' factor. This also goes for the other buildings on the Slotsholmen site. Even though I have no source of information, I think it is fair to suggest that the buildings like **Folketinget** (The Danish Parliament), **The Ministry of Justice**, **The Ministry of Environment**, **The Ministry of Trade and Growth** and **The Ministry of Finance** all are under a kind of specialized surveillance by the Copenhagen

police force, PET (Politiets Efterretningstjeneste) or FET (Forsvarets Efterretningstjeneste) (the two main public government intelligence agencies in Denmark). Of course, there is little to none information on this, obviously not public, but I think it's fair to suggest. And this I saw as a positive potential, because if I were to make a provocative museum, it would be favorable to place it next to other high security buildings.

The proximity to Copenhagens Harbor, is a nice quality to work with, and gives the building a good potential "face" or "orientation". The close relation to the Royal Library (Den Sorte Diamant), is also a nice gesture, being close to "a place of information".



Slotsholmen

Site



SITE IN COPENHAGEN CENTRE - 1:5000
Inner Copenhagen, Denmark





AERIAL VIEW OF SLOTHOMEN AND SITE
Copenhagen

Image courtesy of Google



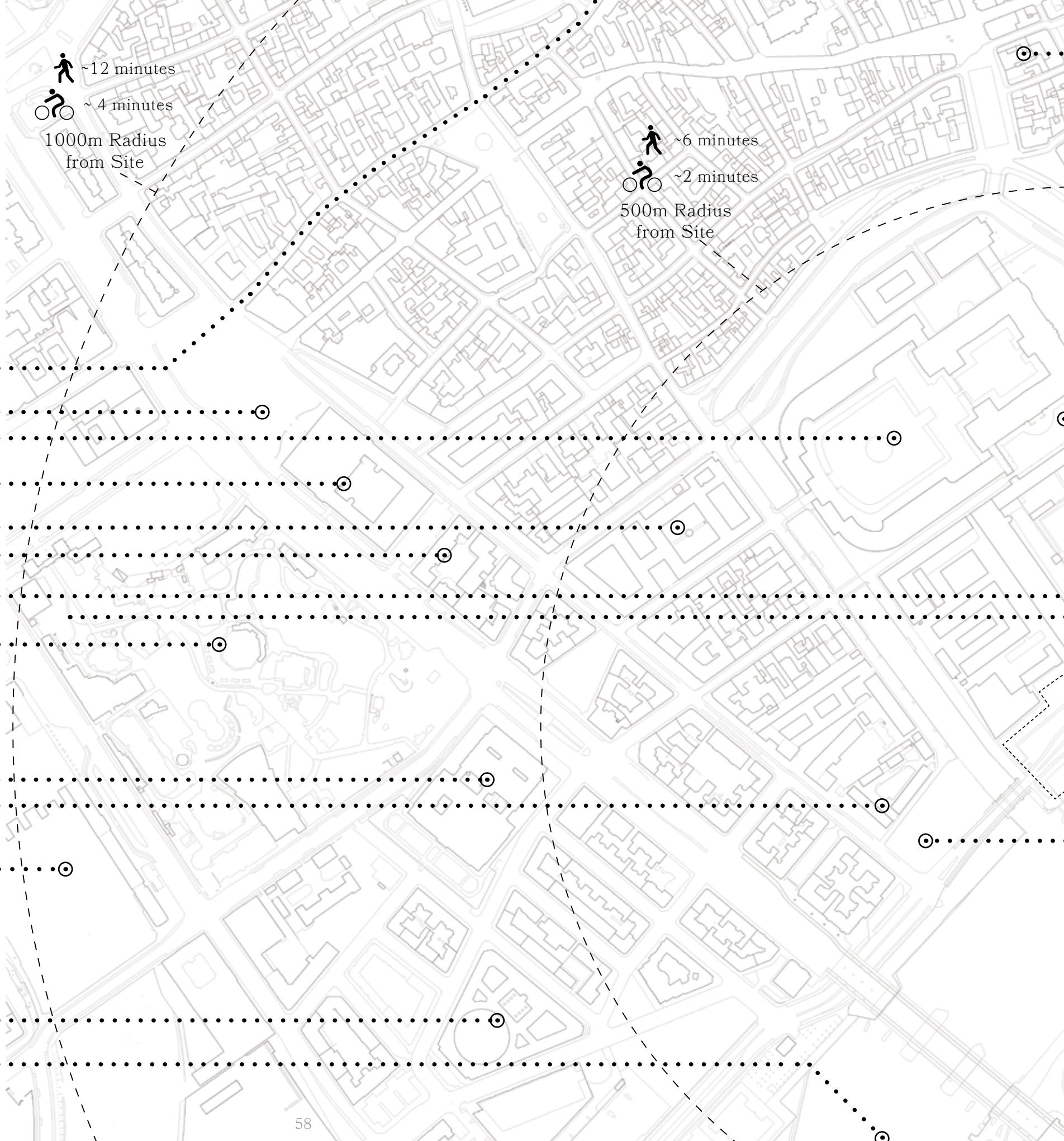
THE ISLAND

This Aerial view offers a look at Slots Holmen, and its 8 bridges connecting to the rest of Copenhagen. Notice the transition of materials, from the copper/zinc clad roofs of the north, transitioning towards south with red tile and brick buildings, and moving towards the Royal Danish Library

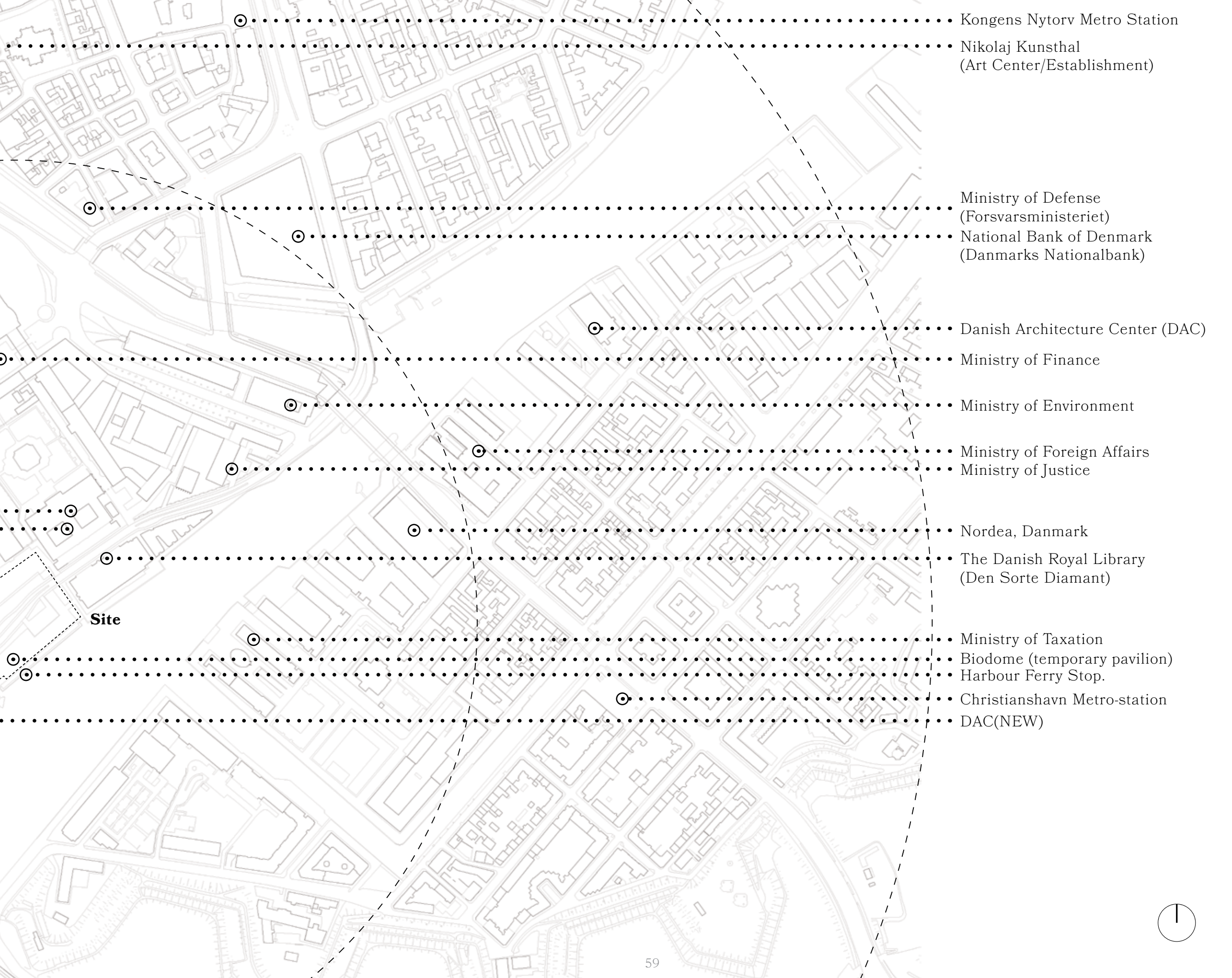
Latitude: +55.67 (55°40'12"N)
Longitude: +12.58 (12°34'48"E)

URBAN INTEREST

This is an overview of the high profile places and building placed in the surrounding area of the site. The selected places and building, are selected on the basis of their potential interest to museum, for example other cultural institutions, areas that generate a lot of human activity, places that attract tourists, places that offer ‘embedded security’. It is also intended by give an impression of what kind of functions it is that the citizens of this city, are using in this part of the city.



- Main Shopping Street (Strøget)
- Town Hall Square (Rådhuspladsen)
- The National Parliament of Denmark (Folketinget)
- Copenhagen Town Hall (Rådhus)
- The National Museum
- Copenhagen Central Fire Station
- The Jewish Museum
- Tøjhusmuseet - The National Museum
- Tivoli
- Ny Carlsberg Glyptotek
- Danish Design Center
- Copenhagen Central Train Station
- Copenhagen Police Headquarters
- Copenhagen Harbour Bath



- Kongens Nytorv Metro Station
- Nikolaj Kunsthal
(Art Center/Establishment)
- Ministry of Defense
(Forsvarsministeriet)
- National Bank of Denmark
(Danmarks Nationalbank)
- Danish Architecture Center (DAC)
- Ministry of Finance
- Ministry of Environment
- Ministry of Foreign Affairs
- Ministry of Justice
- Nordea, Denmark
- The Danish Royal Library
(Den Sorte Diamant)
- Ministry of Taxation
- Biodome (temporary pavilion)
- Harbour Ferry Stop.
- Christianshavn Metro-station
- DAC(NEW)

Site



HISTORY & FUTURE

selected happening in the past and future of the site

1167



PIERRE OF ABSALON
Public Domain

1167

Danish arch bishop Absalon inaugurates a new castle on Slotsholmen. The first activity of a high profile building being placed on the Island. The castle consisted of churches, bakeries, bath houses etc.
(Bramsen & Fogtdal, 1996)

~1400



COPENHAGEN CASTLE
1698

Lithography by Carl Otto

~1400

Around year 1400, the Copenhagen Castle is erect under the command of Erik af Pommern 1417. From this point of, the Slotsholmen is now primarily used for residence of the royals, and as *main* building of the government.
(Bramsen & Fogtdal, 1996)

1898-1906

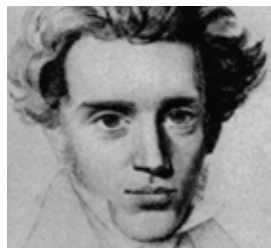


FOLKETINGET
Photography by Anders Hviid

1898-1906

Since its first construction in 1745, the Christiansborg building, the Danish parliament building, had experienced two severe fires. This is why the current Christiansborg building is now the third version. It was drawn by Thorvald Jørgensen.
(Bramsen & Fogtdal, 1996)

1999



1999 - Søren Kirkegaard

The site is named Søren Kirkegaard's Square, in connection with the inauguration of the Royal Danish Library

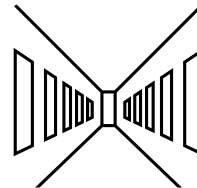
1999



1999

Det Kongelige Bibliotek, The Danish Royal Library by Schmidt Hammer Lassen is inaugurated.

2004

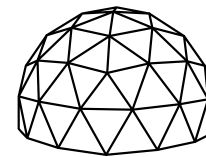


2004

Jødisk Museum / Liebeskind

In Christian the 4th old gallery house, The Danish Jewish Museum is opened, with an refurbishment of Daniel Libeskind. It is a part of the Royal Library.

2013



2013

Dome of Vision

The Dome of Vision, or Biodome is constructed at the site, as a part of a temporary/contemporary pavilion installation experiment. Acting as a multi-functional place, which and an 1:1 model of an investigation into indoor climate-conditions. (DOV, 2016)

2017



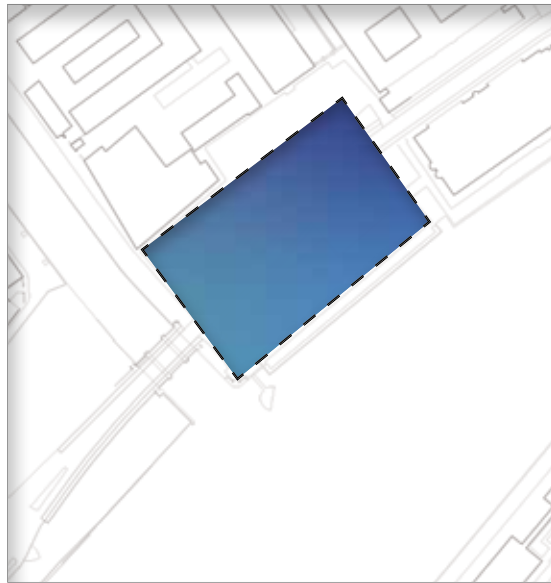
2017

Danish Design and Danish Architecture Center

On the opposite side of Frederiksholm Canal, the new Danish Architecture Center, and Danish Design Center will be located. In a new building by OMA.

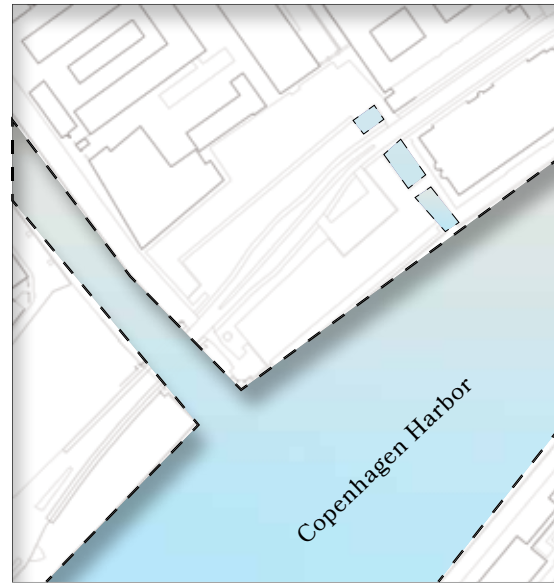
OBSERVATIONS


object, areas and space



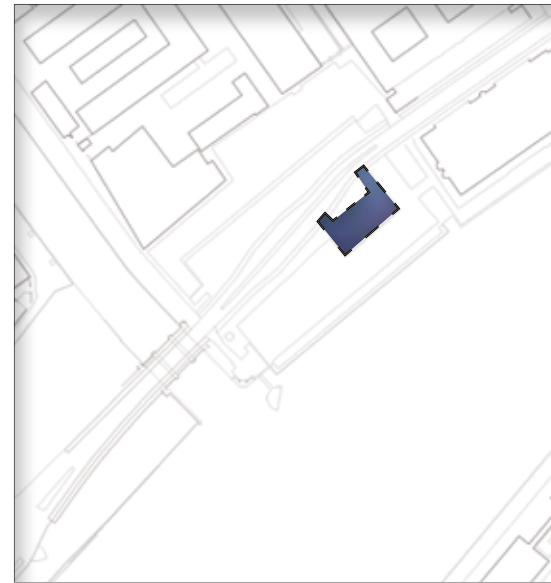
Area

The general site area is 11000m².
The exact limits of the building area
is not restricted.



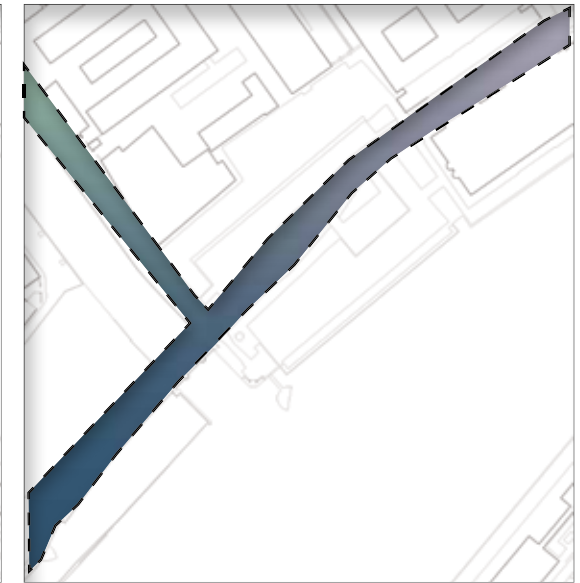
 *Water*

The south-west and east boundary of
the site have direct relation to water.



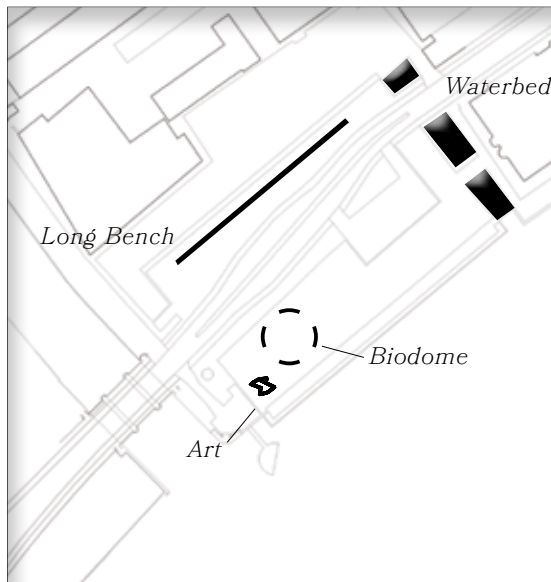
Parking

A small area on the site is reserved
for Handicap Parking (7 spots) and
idle-area for Taxis.



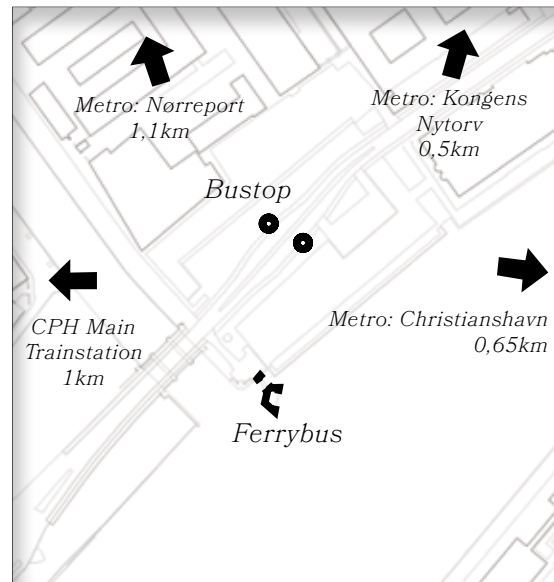
 *Traffic*

A heavily trafficked road pierces
through the site.



 *Sculpture*

The site is occupied by
different types of *objects*.



 *Transport*

Within very close proximity, a variety
of transportation types are available.



 *Walking*

The site has a very large area that is
acesible for walking.

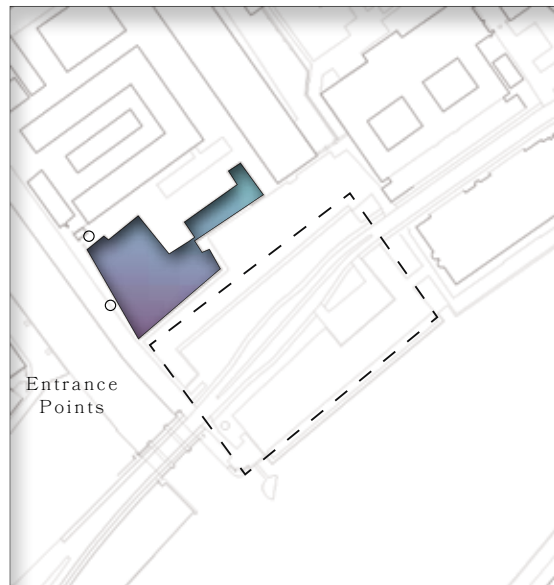


 *Bicycle*

The popular paths for
bicycling on site.

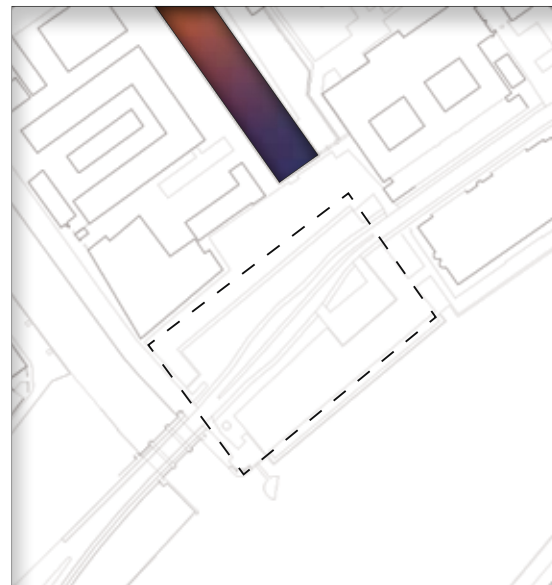
CONDITIONS

physicalities of the site



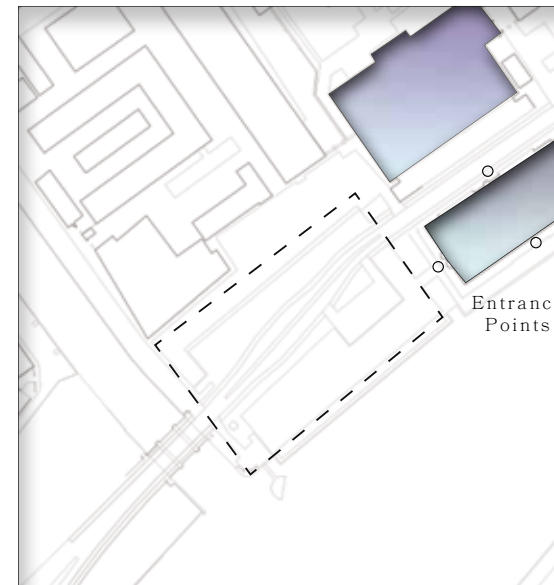
Christian IV's Brewery (heritage)

A museum for classical sculptures is located North West of the site.



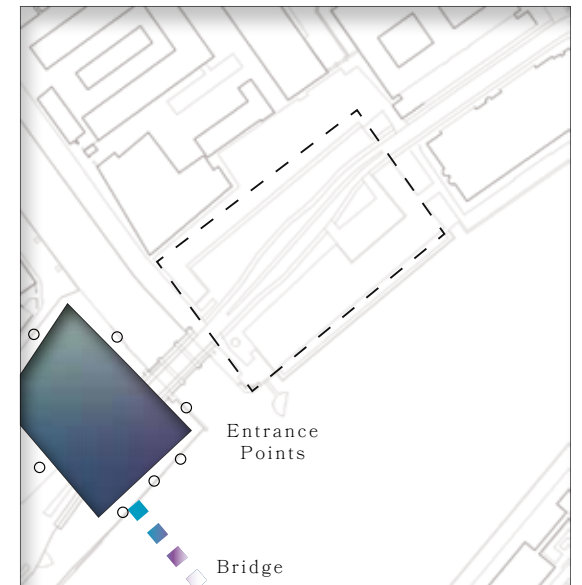
Clothing House Museum

A museum of the history of clothing (with particular interest in war uniforms) is located North of the site.



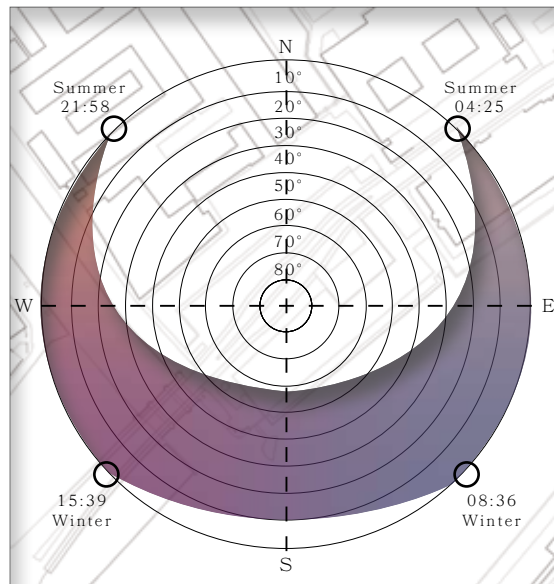
The Danish Royal Library

A cultural center of literature, lectures, exhibitions, concerts, readings etc.



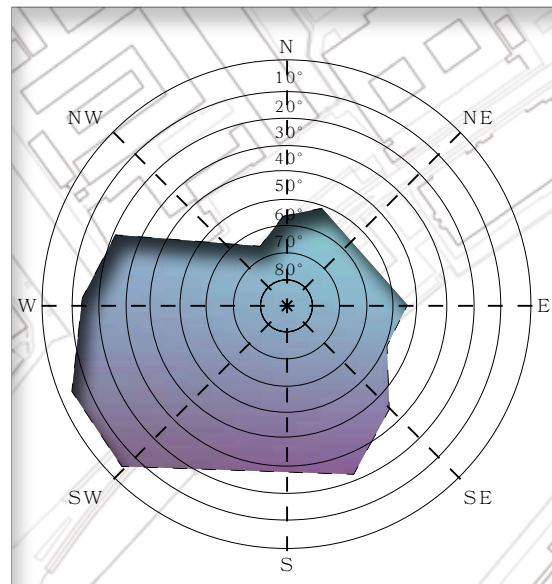
2017: BLOX

A new building, BLOX, that will combine the old Danish Architecture Center together with new apartments, restaurant etc.



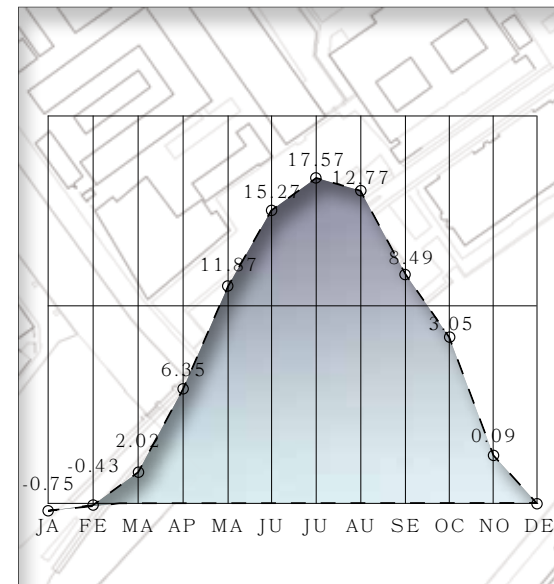
Sun: June and December Solstice Duration
(Gaisma, 2016)

The site is very open towards the sun from its south side.



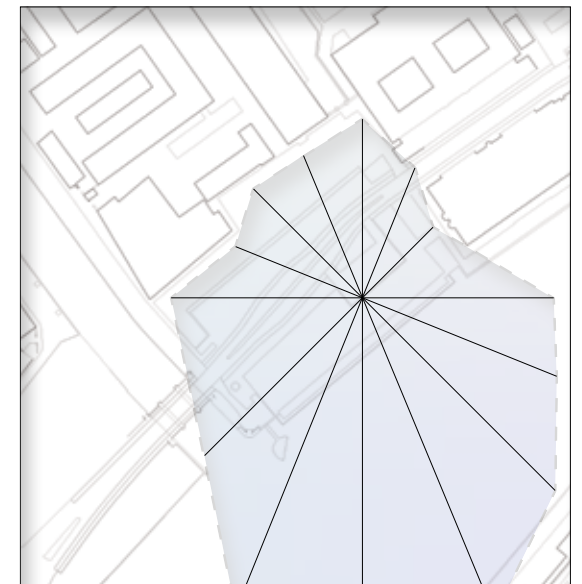
Dominant Wind Direction (%) (year)
(Gaisma, 2016)

The prevailing wind direction for Copenhagen. New DAC building might lessen the strength of SW winds.



Mean Temperature °C Denmark
(Gaisma, 2016)

The early mean outdoor temperature in Denmark.



Visibility

The site offers a lot of unobstructed visibility towards the South and South East direction.





ARCHITECTURE

buildings in the vicinity of the site



THE BLACK DIAMOND

The Black Diamond has a very **dominant presence** on the site. The black and glossy surfaces are lining directly up towards the buildable area of the site. And its presence is not only present in its vicinity, but from further down the Copenhagen harbor, and from a great distance, you can still see it because of its scale and color. But despite its **brutal** presence, the building shows a lot of refinement, when one passes through it via the flow of traffic. Two huge glass facades, connecting to each other via the flying corridors can be experienced. There is a dichotomy of black versus white, and closed versus open. As a reference to the diamond, the building is also one of the few, if not the only, that doesn't have vertically straight façade lines, which contributes to the unique-ness.



CHRISTIAN IV'S BREWERY

The former Brewery and now turned Museum, Christian IV's brewery has a very traditional presence on the site. Towards the site it shows an almost full masonry façade, only punctured by a few windows, and certainly possesses a degree of monumentality due to its scale. The patterns in the brick façade show how the windows have been replaced by new ones, by the arches above the windows. Being an older building that has found a new function, the building hardly shows, by its architecture or by signs, that it is a museum.



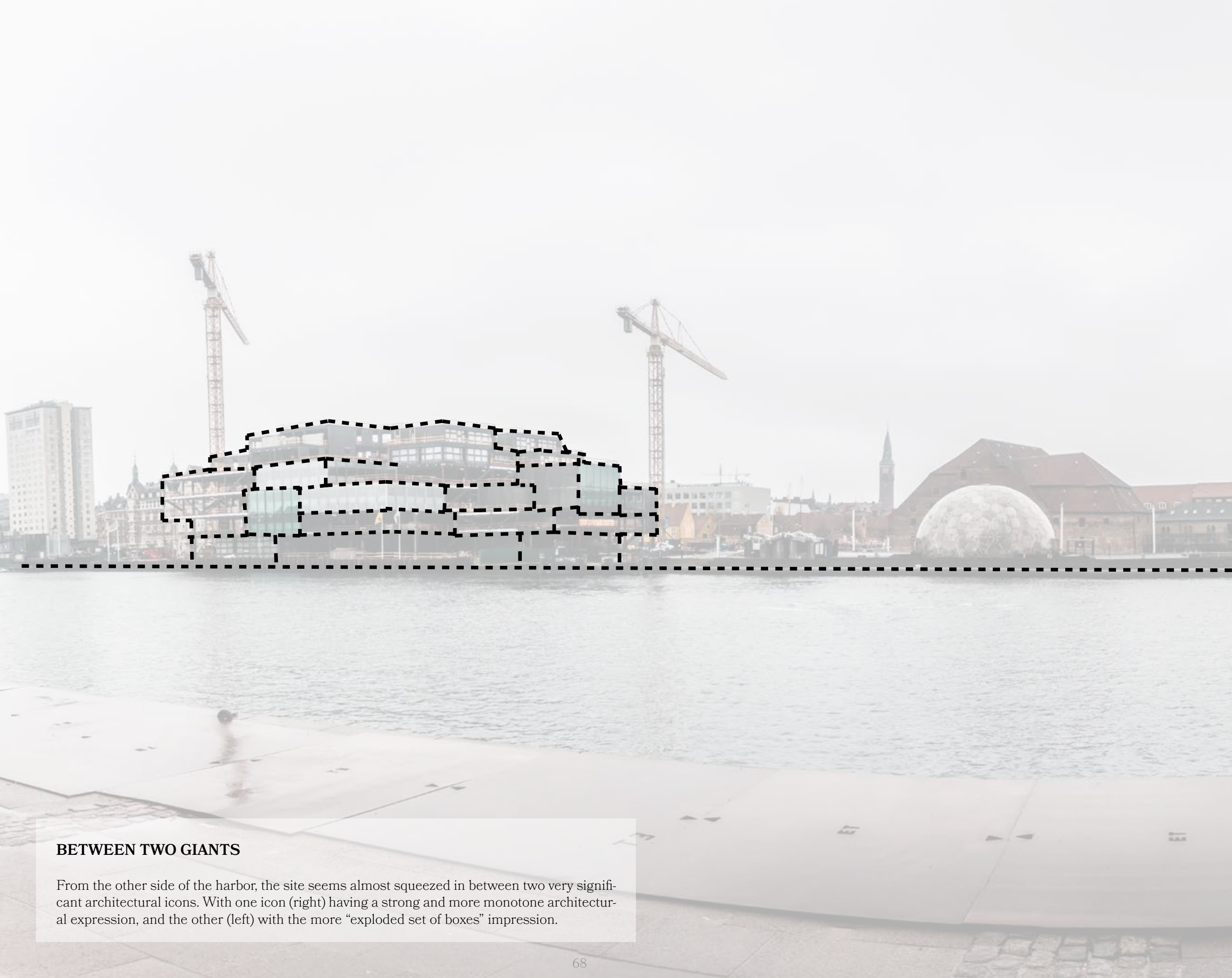
COPENHAGEN HARBOR

In the southern direction from the site, the Copenhagen Harbor is present. On the adjacent side of the harbor, is older mason building whom are now being used as business/offices buildings. The harbor offers an incredible view, and is ideal for a moment on contemplation. Harbor Ferries pass through this harbor.



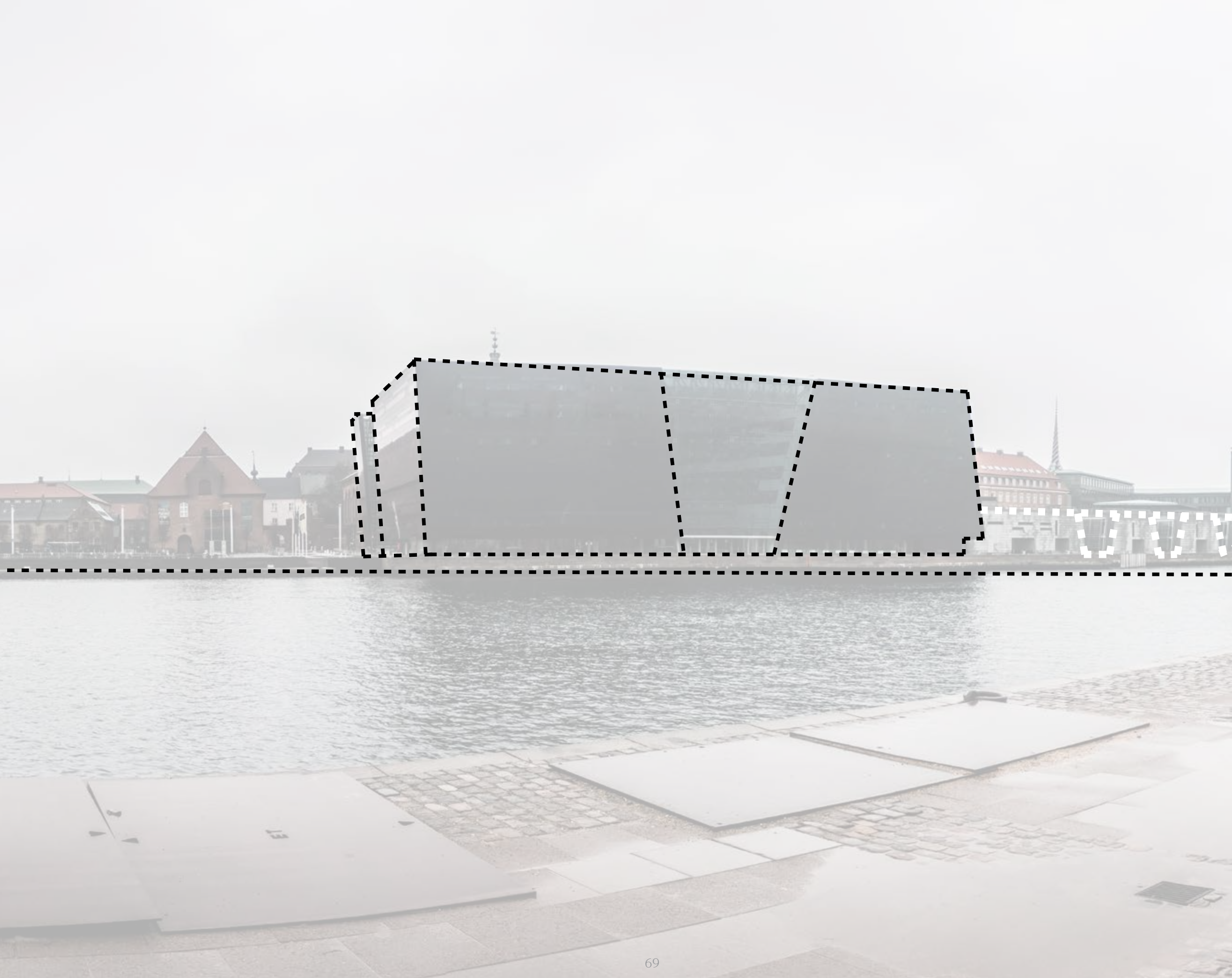
BLOX

The BLOX building will host the new Danish Architecture Center, and is planned to be completed in 2017. The typology is in relation to the other neighboring building, is bit more complex. It can be read as a series a stack of horizontal boxes, with white and green glass panels, in a structure of steel and concrete. The BLOX building will most likely act as a magnet for human activity, with a particular interest in design and architecture, and will also be the closest residential area to the site, since there will be penthouses in the top of the building.



BETWEEN TWO GIANTS

From the other side of the harbor, the site seems almost squeezed in between two very significant architectural icons. With one icon (right) having a strong and more monotone architectural expression, and the other (left) with the more “exploded set of boxes” impression.



TEXTURE

the materiality in and around the site



THE DARK GRANITE TILE



THE OLD RED BRICK



WOOD



WOOD AND VEGETATION(?)



**WATER BED AND RAILING AT
THE ROYAL LIBRARY**



PEBBLES



WATER



BLOX (2017)



PAVEMENT



WOOD AND STEEL (BENCH)



COBBLED WALKWAY



GRANITE (DRAINAGE)

THE MINISTRY OF JUSTICE (LEFT),
THE OLD BØRSEN (SPIRAL TOWER),
AND CHRISTIANSBORG (PARLIAMENT)

Position: 55°40'28.9"N 12°35'08.7"E



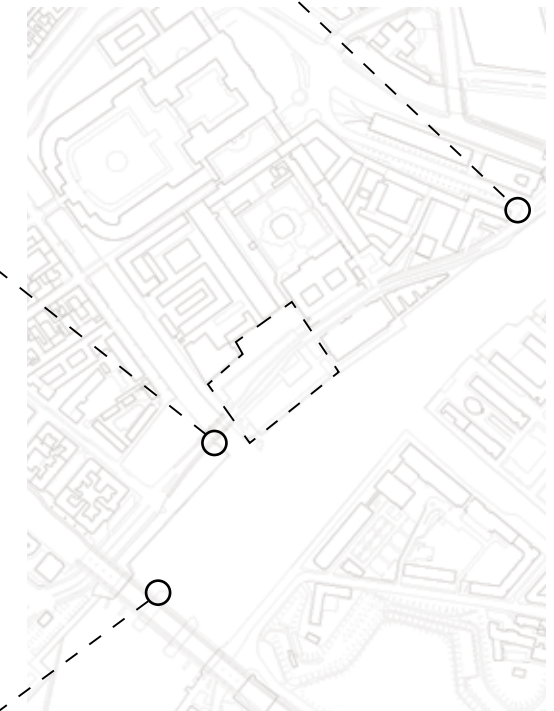
THE NEW FACACE
PANELS OF THE NEW DAC CENTER.

Position: 55°40'20.7"N 12°34'48.0"E



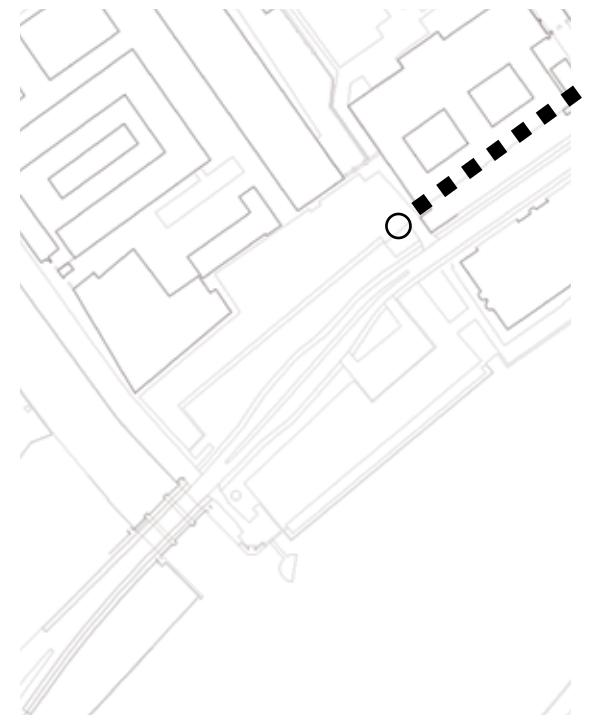
THE LANGELANDS BRIDGE

Position: 55°40'13.8"N 12°34'42.1"E



THE COLOR OF OXIDATED COPPER

An observation on materials: The green colored glass facade panels of the new DAC center, are most likely inspired by the presense of the Oxidated Copper rooftops of the public build-ings around Slotsholmen.



CLASH OF MATERIALS

The backside of the Danish Royal Library against the back of the Danish Jewish Museum.

Position: [55°40'24.8"N 12°34'53.9"E](#)

OBJECTS OF THE SITE

distinct observations

A CONTRASTIVE ENVIRONMENT

In an isolated view at the lampposts at the site. The newest lamppost (left), a minimalistic *colorless* expression. And the older lamppost (right), a heavily ornamented expression, a combination of steel, glass and and oxidized copper. No more than approximately 6 meters apart.



NEW MINIMALIST



OLD EXPRESSIONIST

Position: 55°40'21.7"N 12°34'48.0"E

A MEASURE OF PROTECTION

At the south facing entrance to garden of the Royal Library, there is a moveable bollard, set to prevent unauthorized vehicles to enter the premises. A contrast between the red extrados brick arch and wall, and the automated steel cylinder, among the big granite pavement.



THE BLOCKING BOLLARD

Position: 55°40'25.4"N
12°34'52.9"E



BIODOME

Currently on the site, is the Biodome. A temporary pavilion set to investigate indoor climate and building techniques of temporary structure. Functioning as a recreational space, the biodome has an ability to attract human activity. The pavilion is not set on a “permanent foundation” and can be moved. The exact future of this pavilion is unknown, intentionally ment as a temporary installation, has now turned, due to the popularity of it, into a more “permanent-temporary” pavilion.



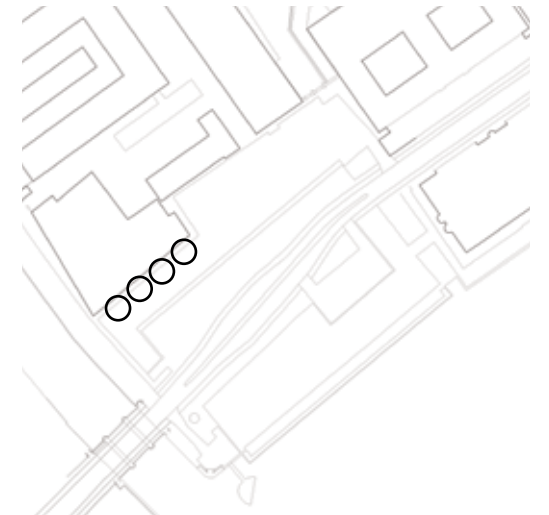
ART SCULPTURE

Currently on the site, is this art sculpture. It's origin is not exactly specified, but it was erected in connection with the inaguration of the Søren Kirkegaards Square.



FENCED PLAYGROUND

In the northern part of the site, there is a fenced in playground, which in the time periode from 08:00 to 17:00 is reserved by the Children and Youth Administration of Copenhagen Municipality. This is a strange mix of *Play* and *Prison*, and seems very poorly maintained and hardly used.



CLASSIC SCULPTURE

At the south facing wall of Christian IV's brewery building, a line of classical black statues, form a 'barrier' up against the building.



CONCLUSION

SITE ANALYSIS

The most peculiar condition of the site, is the balanced of being surrounded by the two neighboring buildings: The Black Diamond and the BLOX building. These two buildings already possess a strong presence in the site both in a spatial but also functional dimension. The present functionality of these two buildings, ought to be respected in a manner which still holds them to fully function.

The site currently has a very minimal practical usage, being a parking lot for the Black Diamond. And this functionality has to be able to continue. Likewise with the current traffic opportunity that it now presents.

In terms of materiality, the site is surrounded by a very diverse and strong mix. The Black Diamond presents itself as a big black granite block, and it is assumed that this is in order to lionize the presence of the building. The BLOX building, as a series of stacked boxes, has some references to the copper clad roofing tradition of the nearby buildings, despite this it does leave a very modernist impression.

There is a strong potential, that the building to be designed on the site, can feed of the neighboring buildings ability to attract human activity. But also in terms of cooperation between the BLOX building, which most likely will function as a “Architecture House” showing exhibitions, hosting debates etc. And the Black Diamond which holds an incredible amount of “data/knowledge”. It is very likely that a Museum type building, which is ought to be designed on the site.

The Biodome current holds the site, but the future of this “temporary” pavilion (almost permanent pavilion) is very unclear. The scenario that is most likely to happen, is that it will move towards the BLOX building, it work in conjunction with it. Functioning as an outdoor experimental architecture pavilion which is then relatable to BLOX.



INITIAL VISION

PROJECT DIRECTION, FOCUS

A fundamental property of a vision, is its abstractness. There is an imaginative nature to a vision, it holds things together, but still allow for some empty space to be filled. The accumulated information from the analysis, helps inform and direct the architectural intentions. This form helps clarify how to evolve the project, and with what priorities.

The Analysis 1st part, on **Censorship and Freedom of Speech**, informs about the main exhibition themes; the history, usage, misuse, the law, the culture, dilemmas and paradoxes revolving censorship and freedom of speech. This is the **substance** of the architecture.

The Analysis 2nd part, on **Tectonics, Museums, and the case studies**, informs us about how we should design exhibition space, to have an embracing architecture, rich of spatial experiences in order to combat museums fatigue, and to accommodate the future of museums. This is the **format** of the architecture.

The Analysis 3rd part, on **site analysis and understanding**, informs us on how the format of the architecture has to accommodate the site, in order to integrate the building into its context. There are the **conditions** of the architecture.

In summary, the ambition is to merge the substance, format and conditions.

I want the historical and future sociological influence of Censorship and Freedom of Speech to be expressed in a Museum, in which the exhibition design creates a significant experience for the visitor. With an architecture, which is integrated into the site in a respectful manner



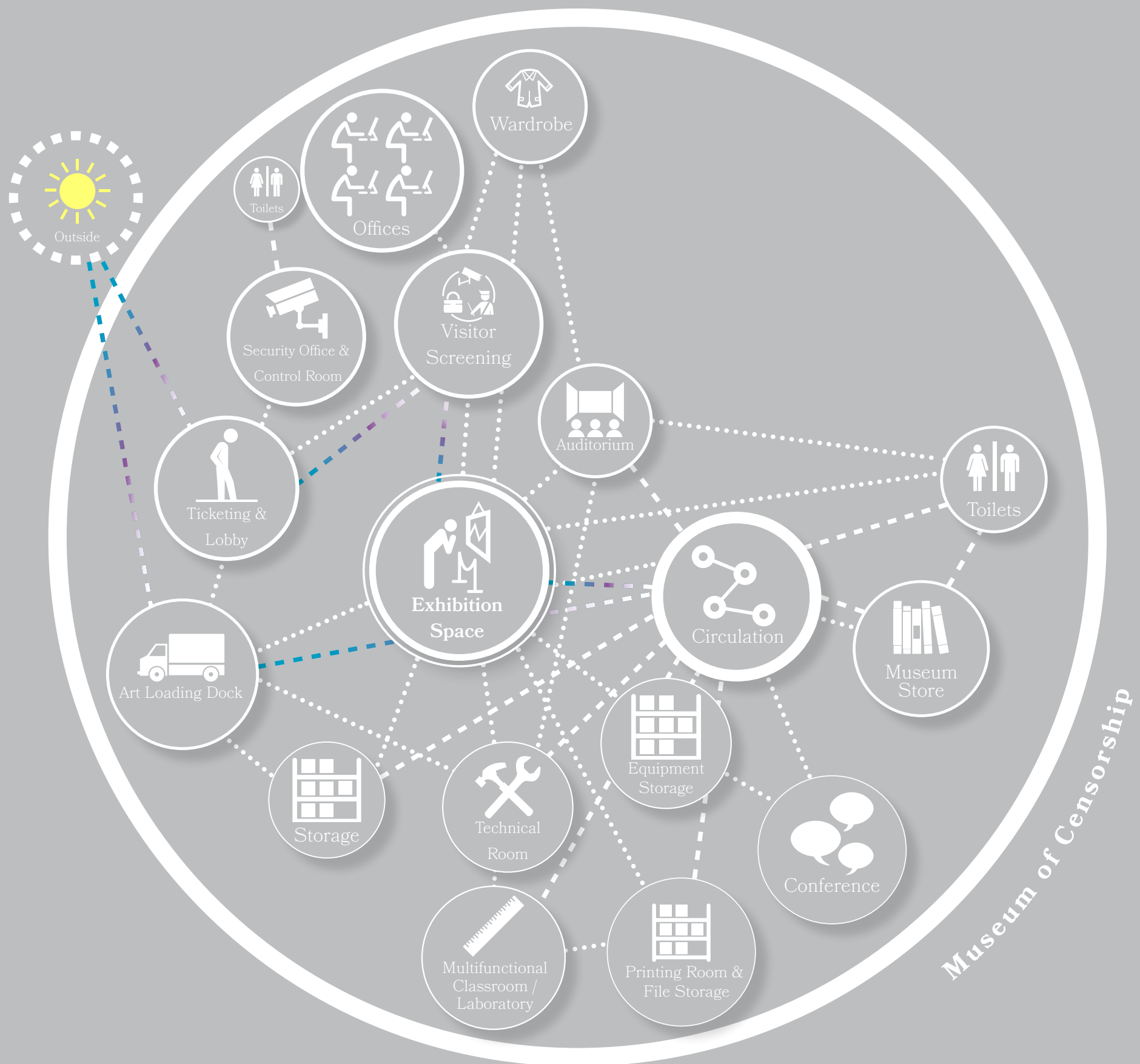
3

PROGRAMME

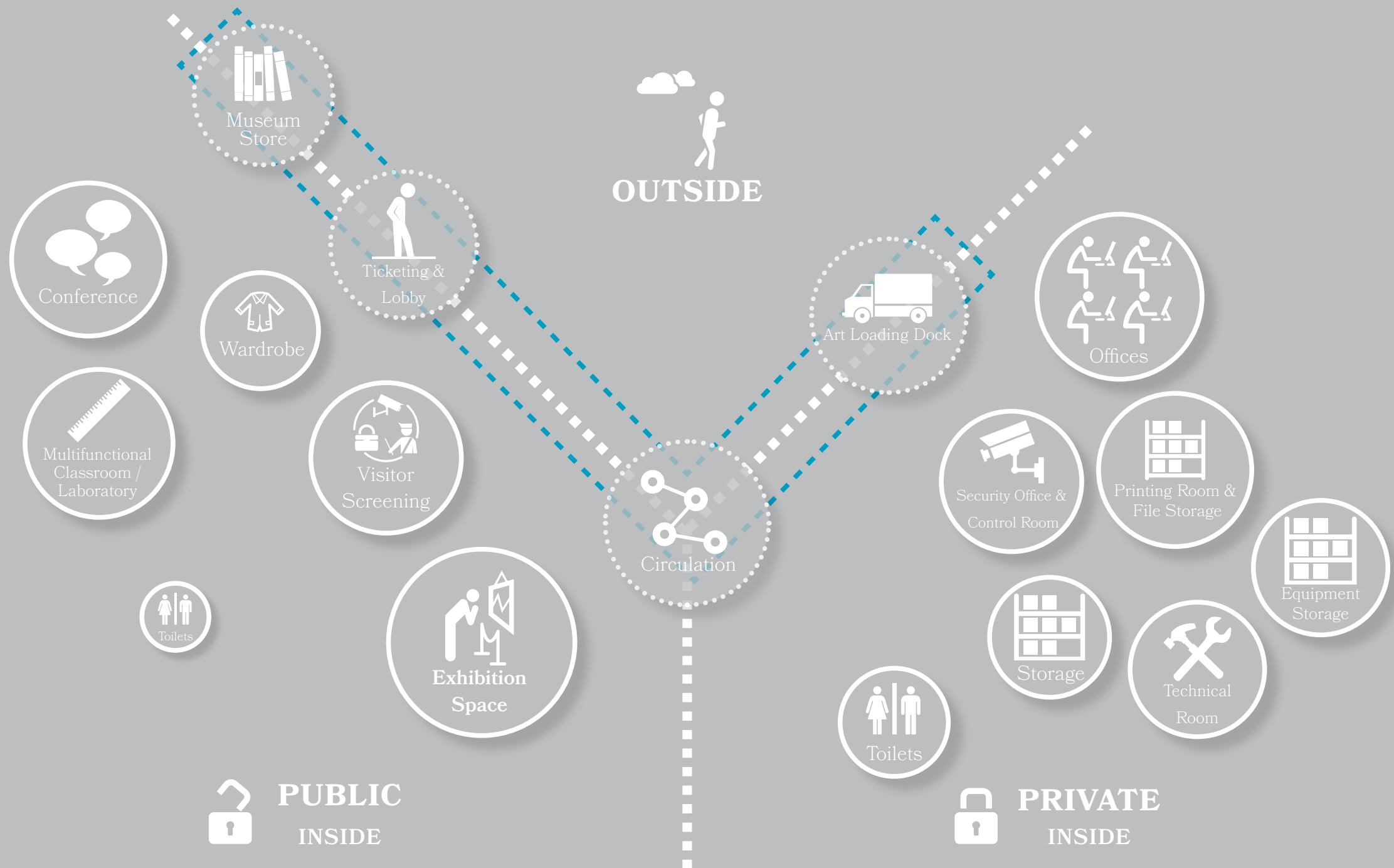
In this section the focus is on the programme of the proposed building. As for all buildings, there is a great variety of different spaces that are necessary in order to accommodate the daily life of a building. And each of the spaces, have their own functional and aesthetical requirements, in order to work as a space.

The objective of the Room Programme is to give an overview, over the different spaces both in a quantifiable and qualitative perspective. And there next to tell, what the relationships between the individual spaces? And what are the conditions of the spaces, in terms of being private or public? Lighting? Connectivity? Operating hours and so forth.

CONNECTIVITY



ACCESSIBILITY



ACCESSIBILITY

The separation from Public and Private Areas in the museum are crucial. Firstly for the visitor experience, the museum ought to promote the idea, that the visitor is free to explore the museum, without having to be concerned of 'breaching' into Private Area,

but also to keep the experience of the art spaces, consistent as in the same rhythm. Secondly from a security point of view, the integrity of the museum relies heavily on its ability to control and secure the spaces the visitors occupy. A visitor with possible bad intentions, breaching into restricted area could have very negative consequences

for the safety and integrity of the museum. Besides showing art, the museum also preserves, repairs, and safeguards art. Art that might be of high economic value, or high historical value (or both) – and the ability to safely preserve the status of the art, is crucial. But in opposition to this strong separation of Public and Private, the building also

have to preserve 'an welcoming gesture', and not turn this wish to separate Public and Private into an aggravating experience for the visitor. And in order for the museum to function, there is also a need to connect outwards, and not only inwards. Metaphorically speaking it would have to be a prison that seems like an open dessert.

ACTIVITY

06:00AM



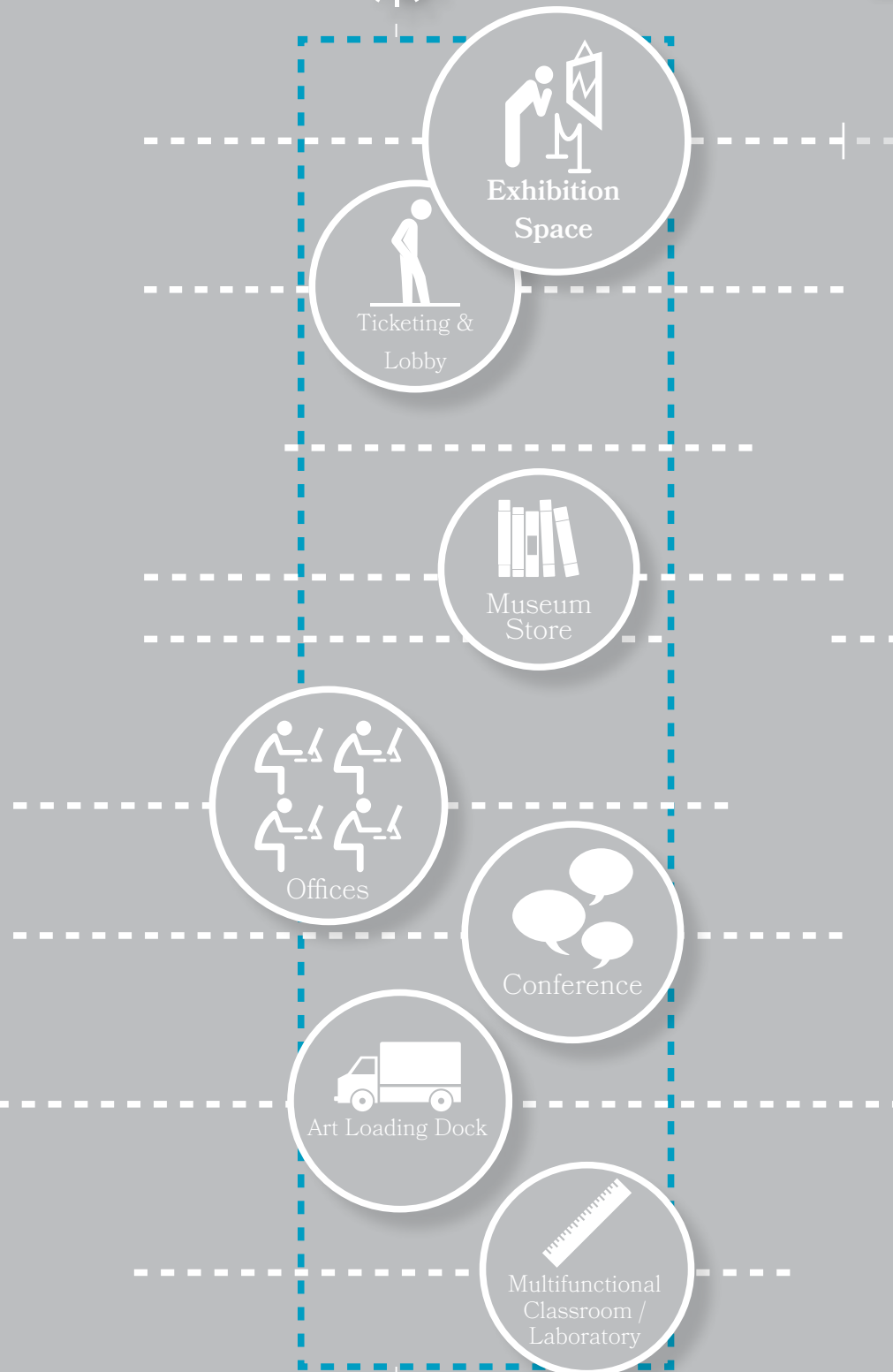
12:00 PM



09:00PM



00:00AM



special exhibitons/ performances

special lectures / performances

OPERATING

By displaying the time periods of high activity at the individual functions, it is clear that the patter of activity, shows a high peak around mid-day, and a low peak around the around the evening and night. With potential activity in the evening. The exponential growth of activity coming around 10:00 AM, tell that the building has to be able to receive 'a sudden high rush of activity'.

There will be a sudden burst in human activity, from visitors, traffic, deliveries (art) etc. And the 'smooth' administration of this activity, is crucial in order to make a functional building.

From a perspective of security, the high burst of human activity might produce lines at the reception/ticketing. It is always the ambition to minimize the lines in order to create a smooth and welcoming entrance for the visitor to the museum. But always because mid-large groups of people, are potential good points of attack for one who wants to do harm.

Another element of security, is also the difference between night and day. The monitoring of the people and the surrounding area of the building, because increasing harder at night. This creates a requirement for appropriate lighting at night, but also to be aware of how the functions work at night.

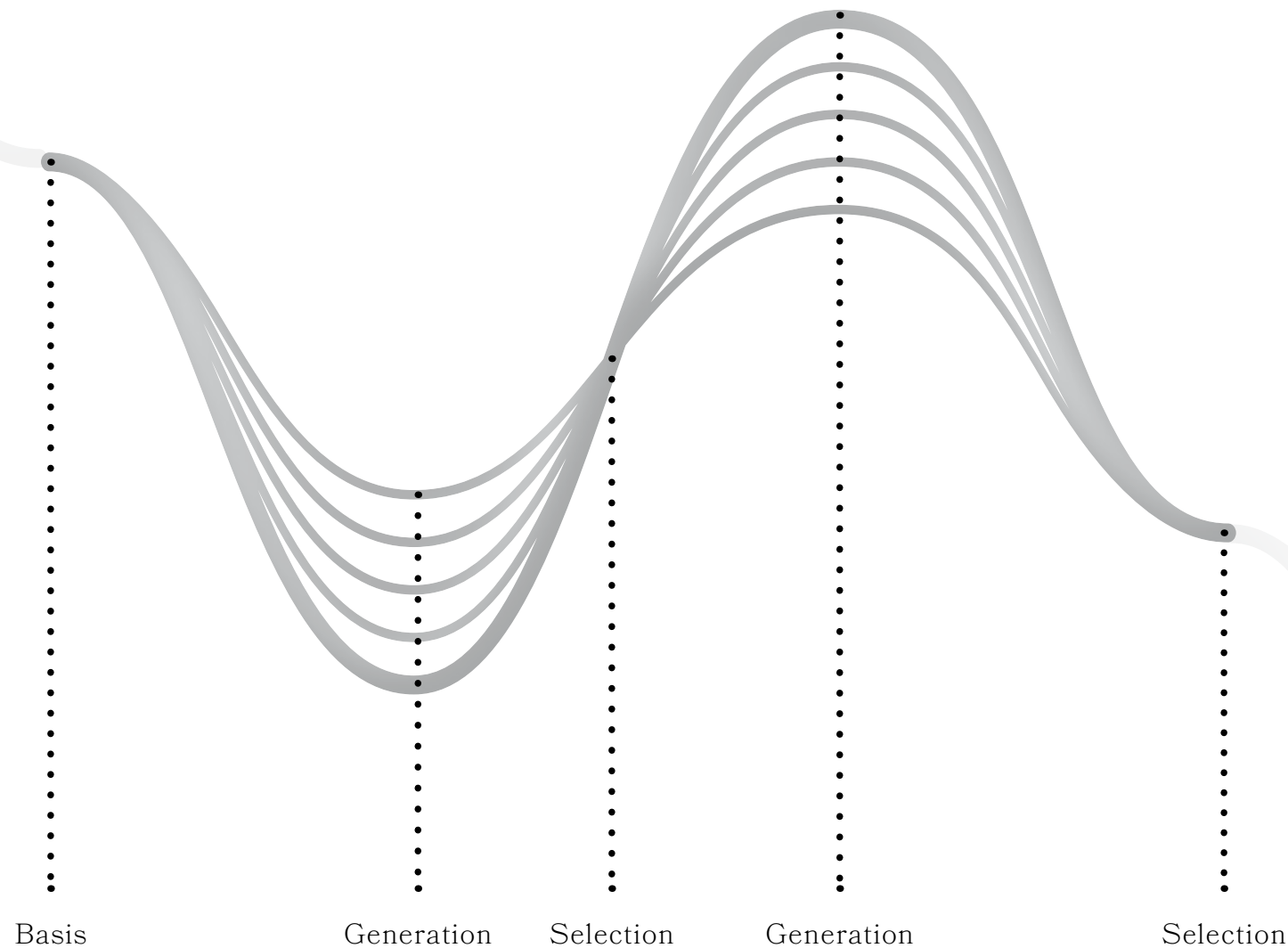


4

DESIGN DEVELOPMENT

This chapter will highlight the process of the design of the new building, it will give an overview and insight into which parameters have been treated, and also in more detail how the actual process is shaped during the design process.

PROCESS



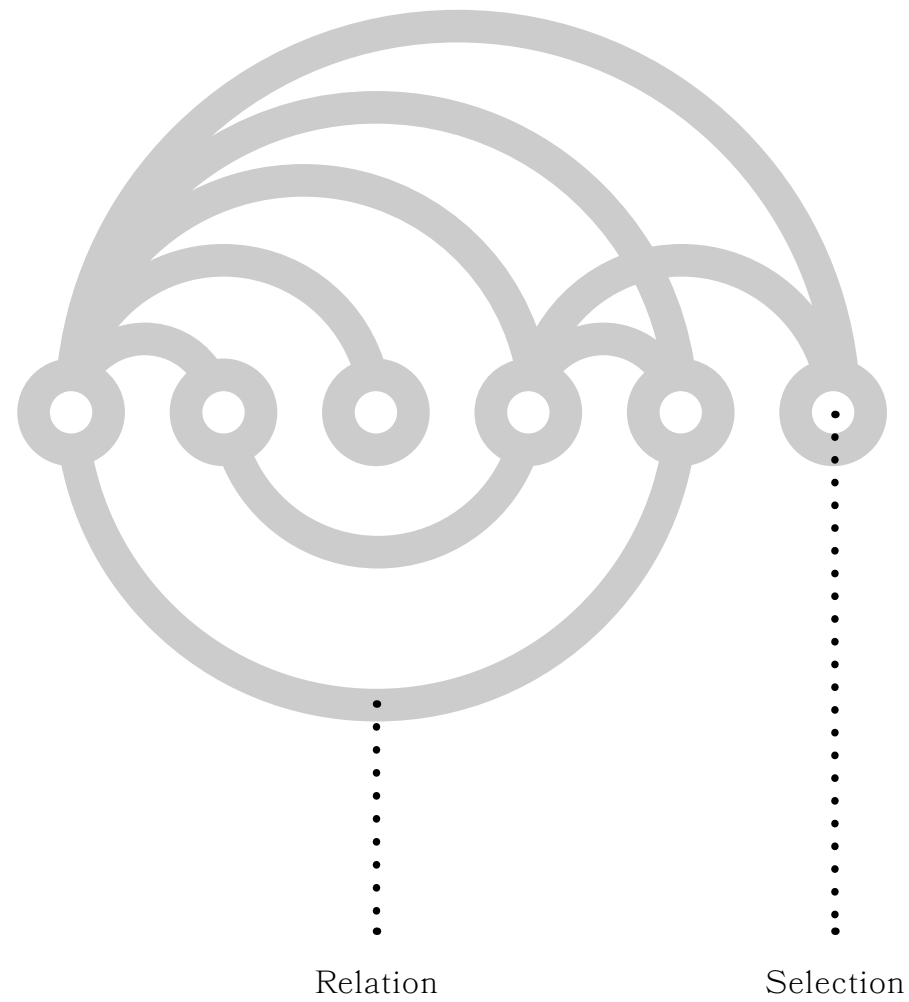
IDEA GENERATION

In conjunction with the integrated design process, the process has been heavily dominated by a very repetitive approach, but then as the process progresses. The point of departure is the Basis, this is a representation on the beforehand knowledge or con-

dition of the idea generation. At the absolute infant stage of the design process, the basis consisted of the data acquired the analysis of this report. The phase of Generation is then built upon the basis, which then generates ideas which are reactionary to this Basis. The direction of the Generation can also be steered by different kinds of motiva-

tions, or personal preferences etc. but the main idea is to generate as many reactions or design options as possible, to both re-understand the basis and to have a palette of different solutions. The selection is usually that which seems to spur the most drama, but this only because the most vital part of the selection is that it can be reversed at any

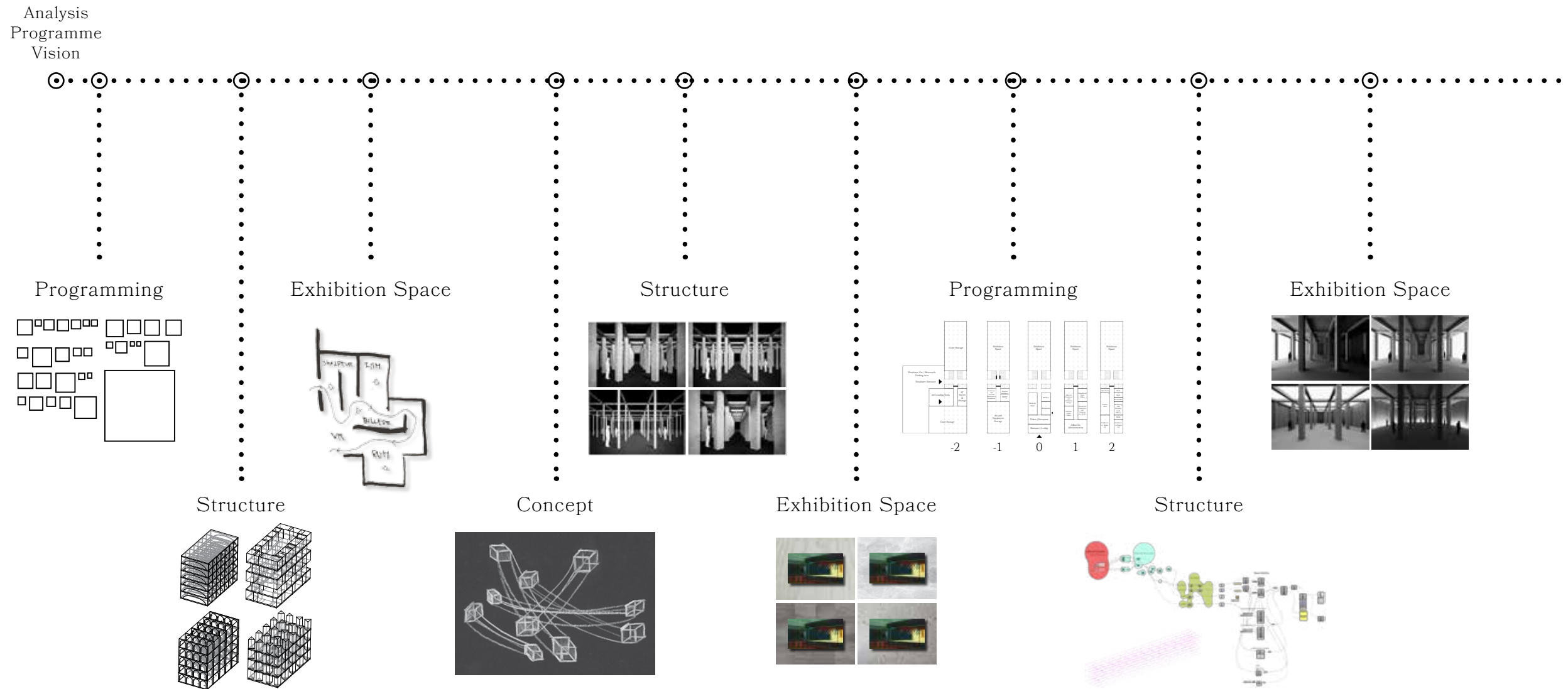
time, and that the reasoning behind the selection, can be various. It is hard to generalize a vague fragile thing as design process, because it has the capability to be logical, illogical, random, ordered, slow, fast etc. But this is despite this, the general tendency.



SELECTION

What is of upmost importance, is the relation of the selection in accordance with other selections. When the judging parameters for a particular selection, stems from its relation to other design selections, there is a growth in the overall coherency of the design.

TIMELINE



DESIGN DEVELOPMENT

It is important to firstly address the hardship of describing the design process. This is an academic report, which means that there is a necessity for a very coherent, clearly-understandable formulation of the process of design. But it is very typical, based on own

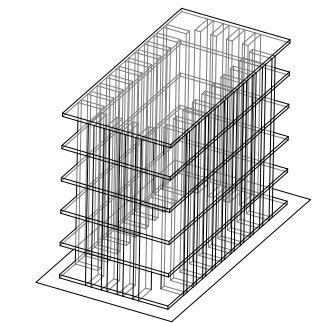
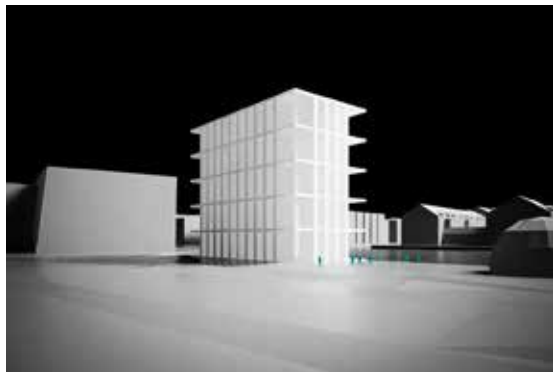
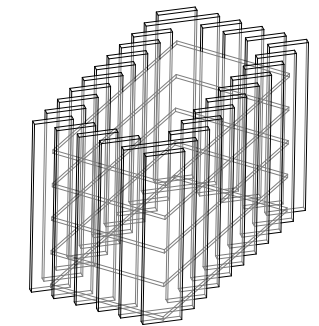
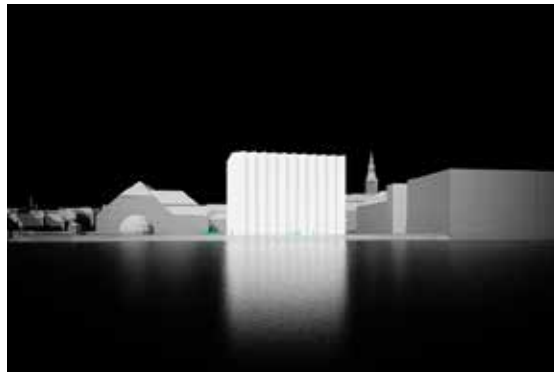
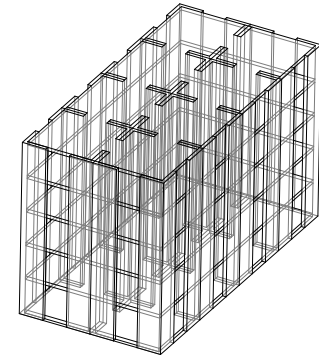
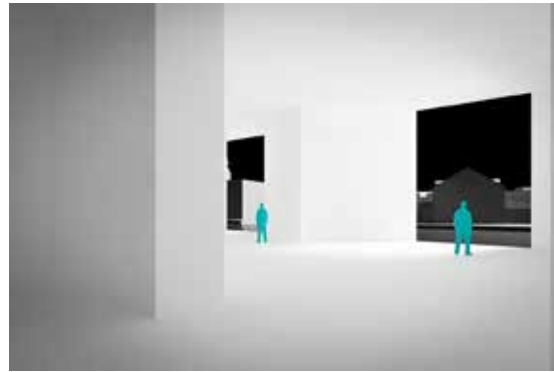
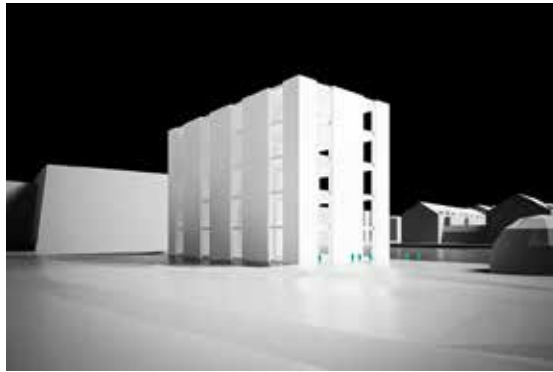
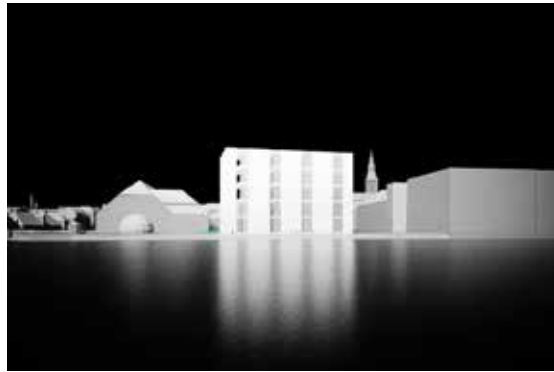
personal experience, that the design process is not always like this. An appropriate metaphor for this, might be a long mathematical equation, where not every variable is completely accounted for. The process has primarily been driven, as a series of investigations into different topics

or elements within the design of the building. The point of departure, as mentioned was the Analysis/Research, and Vision associated with the project, together the programme of the building. As with every design investigation, there has been various tools in use, and differ-

ent motivations and tangents have been explored, some get investigated more in depth, and some are treated in a more general approach. As the design process progresses, the initial programme turns into a plan, the structure turns from concept to materialization. A transgression from conceptualization to detail.

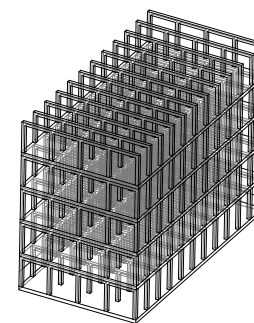
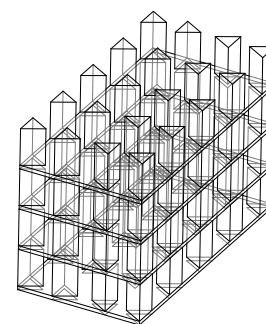
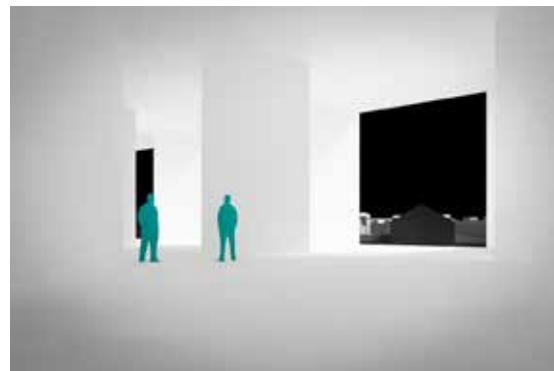
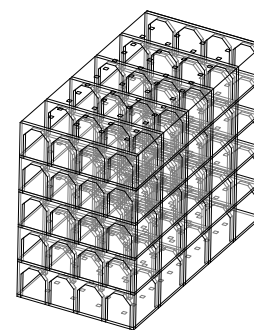
STRUCTURE I

investigation of possible structures



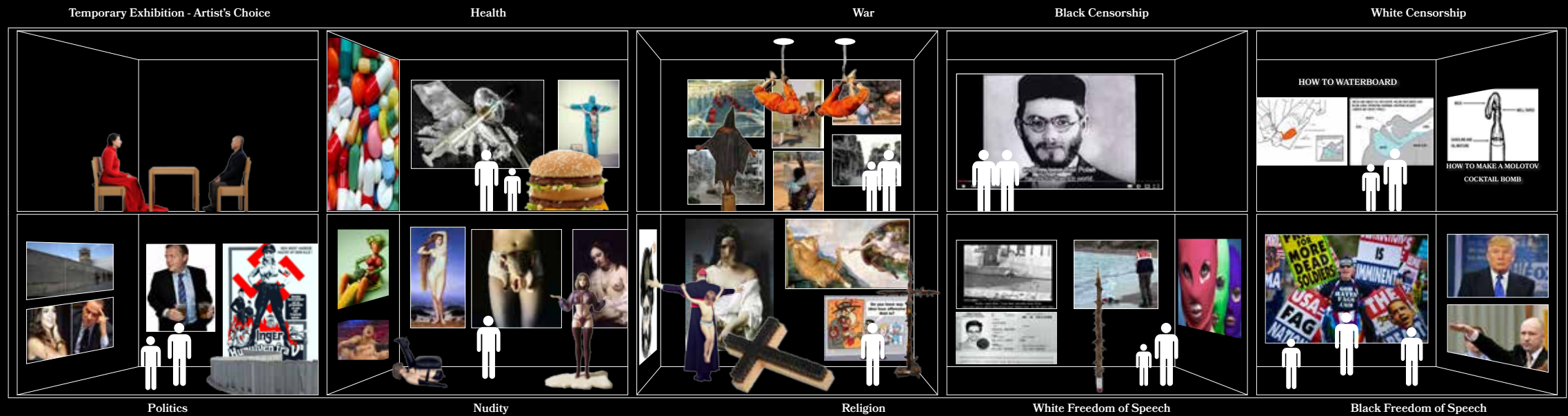
Objective

How does the site react of different types of mass? Which kind of structures can be generated, that would be terror-resistant? How does the concept react from different views of perception?: (1) From the adjacent harbor. (2) Arriving from the city. (3) From the inside. What different kinds of structures, consisting of floorslabs, columns, beams, cores can be generated? How does the mass react to The Black Diamond?



EXHIBITION SPACE I

the space of the exhibitions in relation to experience



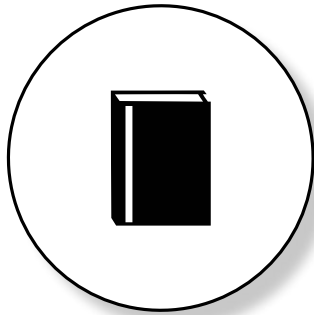
Sectional sketch of the different exhibition themes

Objective

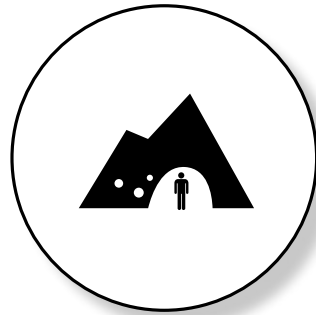
In a Museum of Censorship and Freedom of Speech, what topics ought to be addressed? What kind of experiences should the visitor have to stay engaged?

EXHIBITION SPACE II

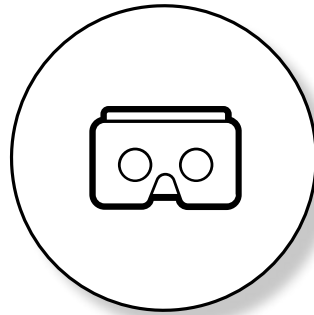
communication types and themes of the exhibitions



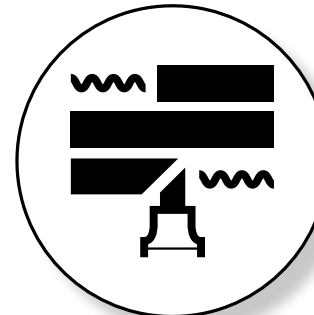
Reading / Book-reading



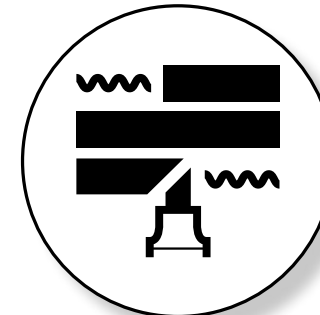
Spatial Experiences



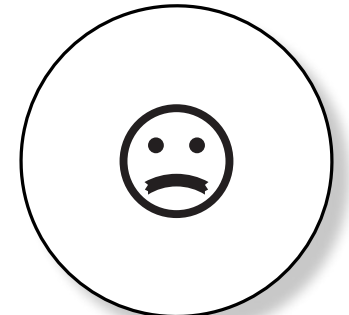
Virtual Reality Experiences



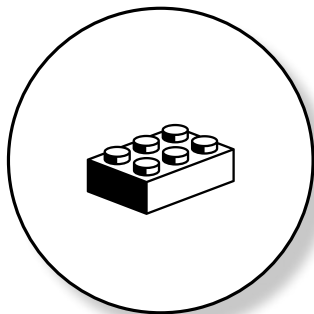
Black Censorship



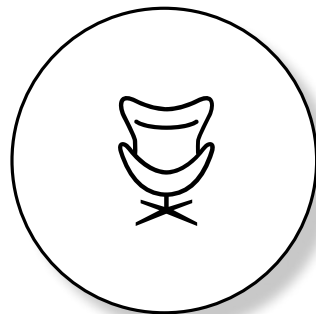
White Censorship



Black
Freedom of Speech



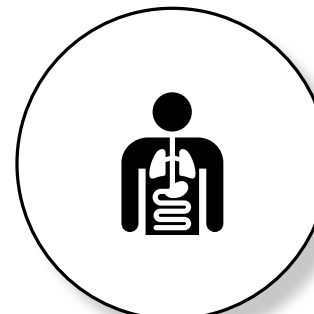
Making / Creating



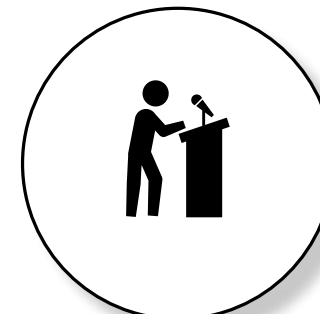
Relaxing / Reflecting



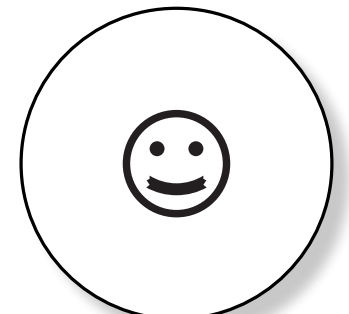
Sculpture / Objects



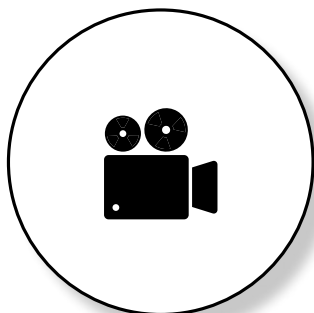
Health



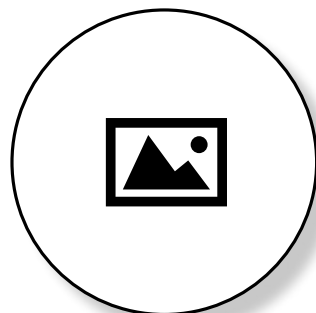
Politics



White
Freedom of Speech



Movies / Videos



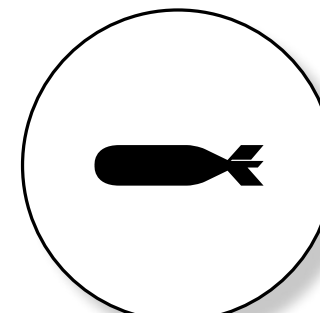
Images



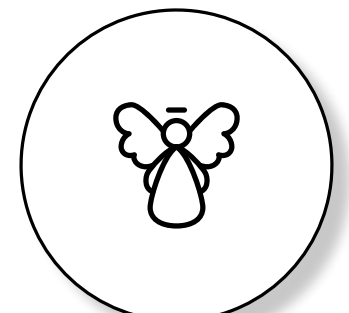
Discussions



Nudity



War



Religion

STRUCTURE II

the space of the structure and its influence



*0,6m thick columns with 2,8m in
between from center to center*



*0,4m thick columns with 2,8m in
between from center to center*

Objective

How does the thickness of the structure influence the space? How does different spans between the columns limit, or free up the visibility of the space? How is the scale of the columns in relation to a human scale?



*0,8m thick columns with 2,8m in
between from center to center*



*0,8m thick columns with 5,6m in
between from center to center*



*0,8m thick columns with 3,6m in
between from center to center*



*1,6m thick columns with 5m span in X direction, and
10m span in Y direction.*



*1,6m thick columns with 5m span in X direction, and
10m span in Y direction.*

EXHIBITION SPACE III

strategies for lighting the exhibition space

THE COLUMNS IN THE SPACE



BOUNDARY COLUMNS



A PATH DEFINED BY THE COLUMNS

Objective

Which kind of lighting strategies can be implemented? How does the space look when the columns are highlighted? The boundary of the space? The objects within the space? How can the lighting define a clear path?



THE OBJECTS IN THE SPACE

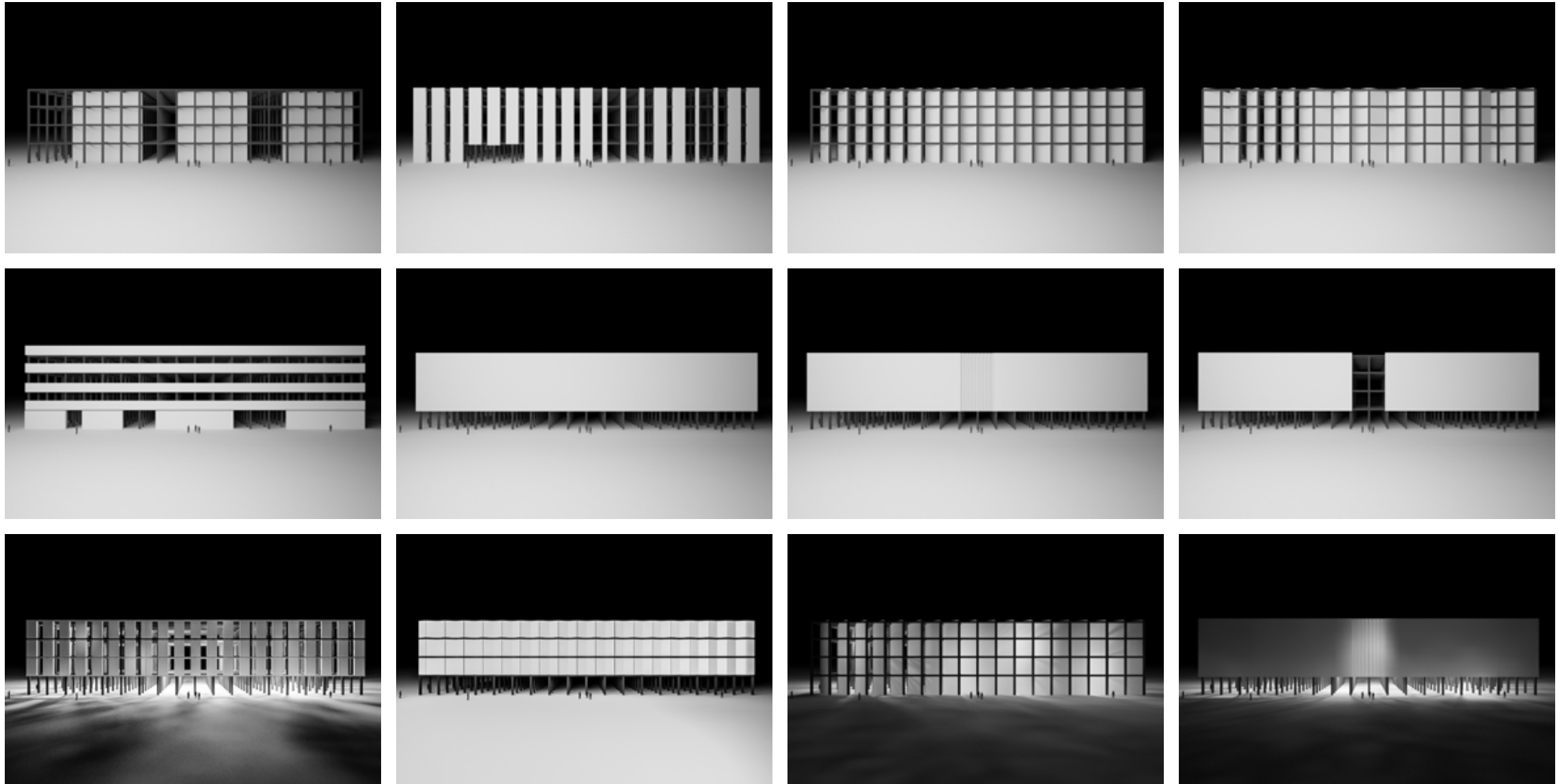
CERTAIN WALL SEGMENTS



THE EDGES OF THE STRUCTURE

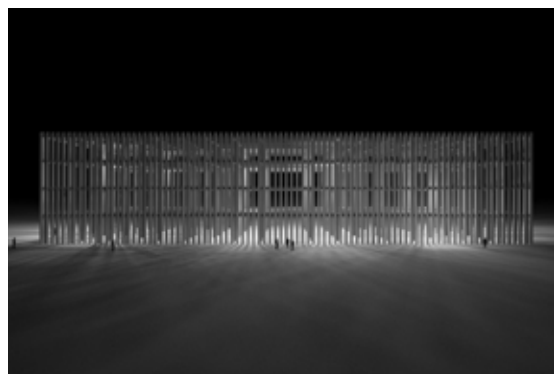
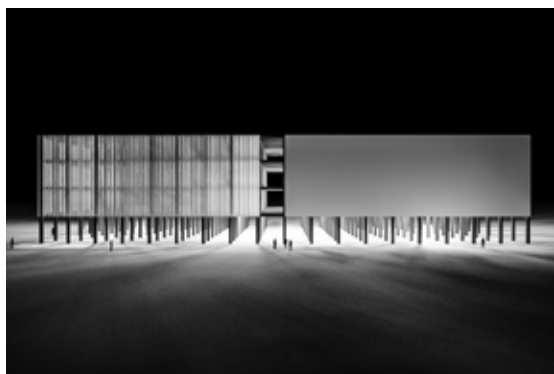
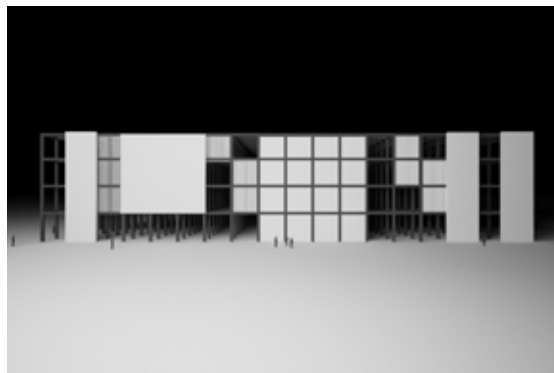
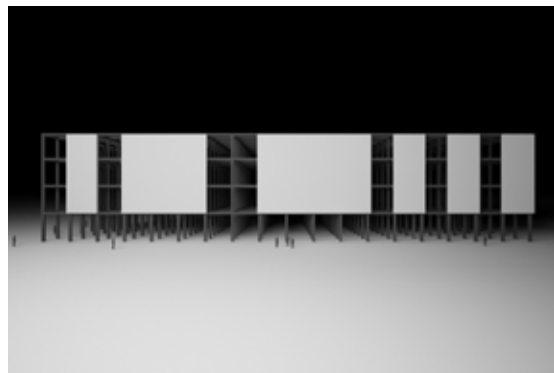
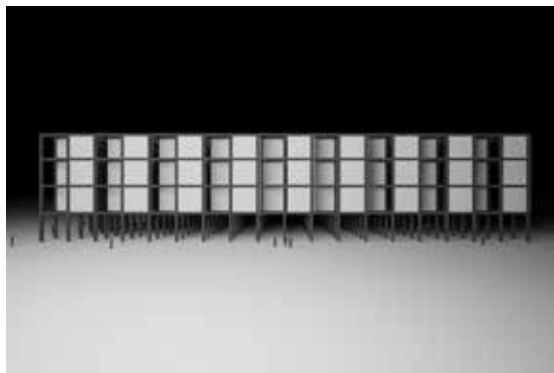
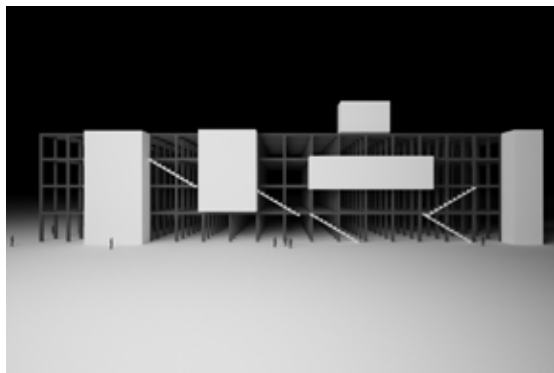
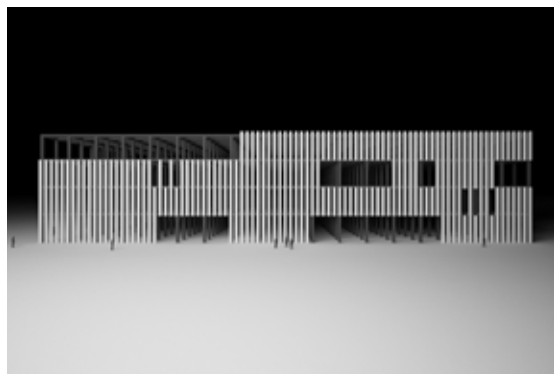
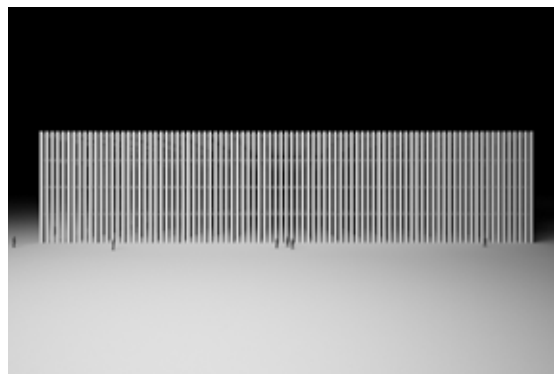
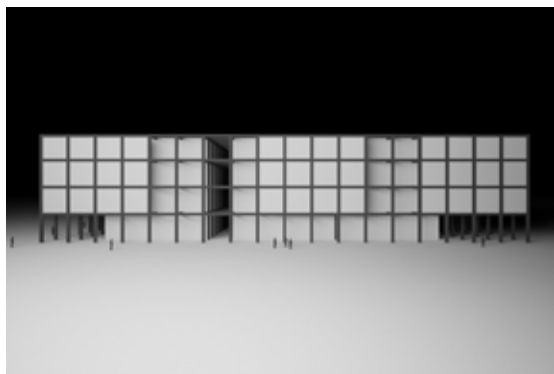
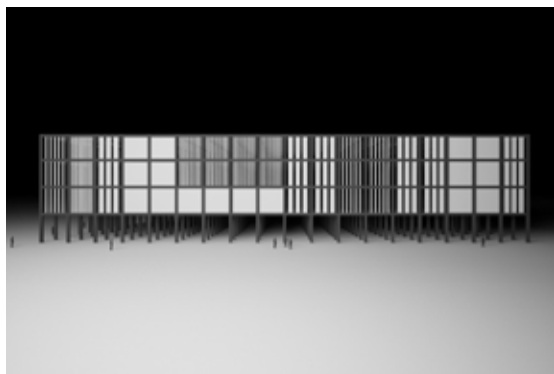
FACADE I

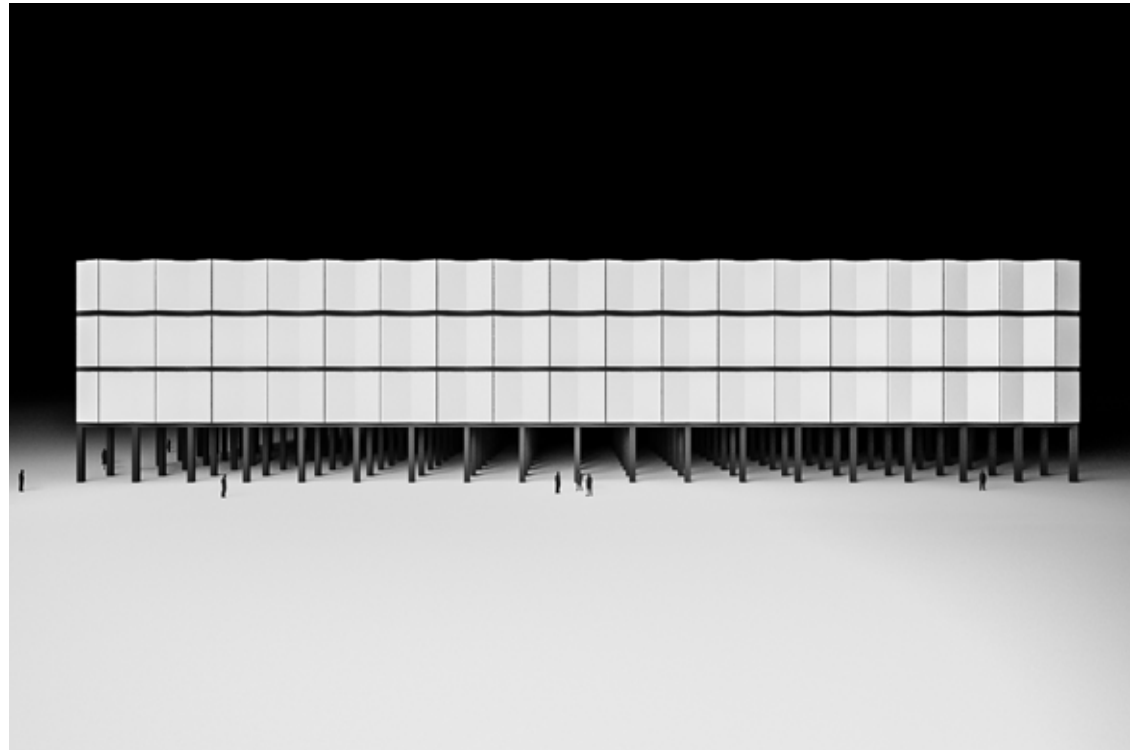
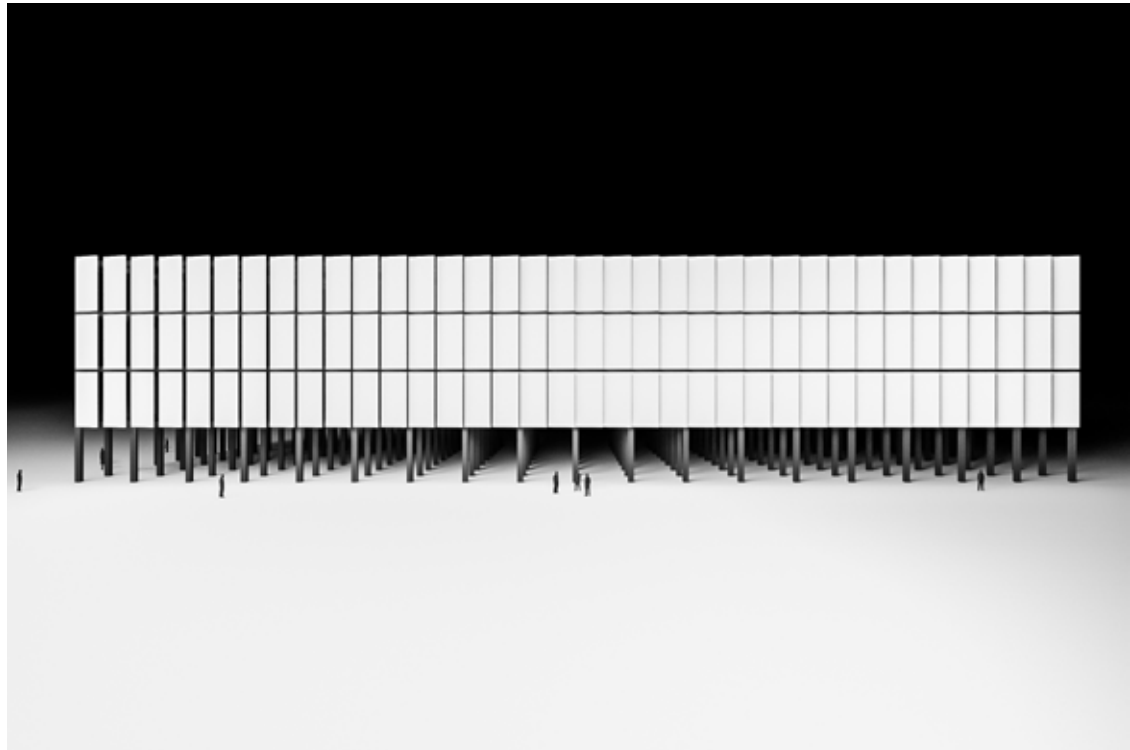
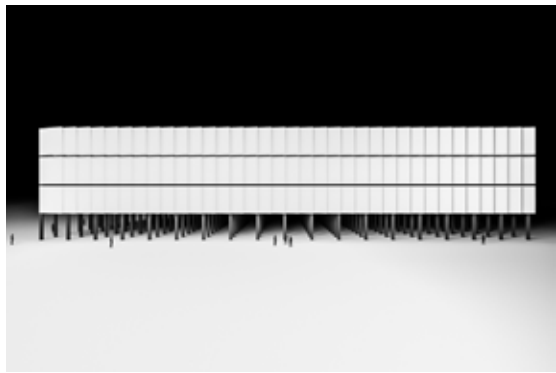
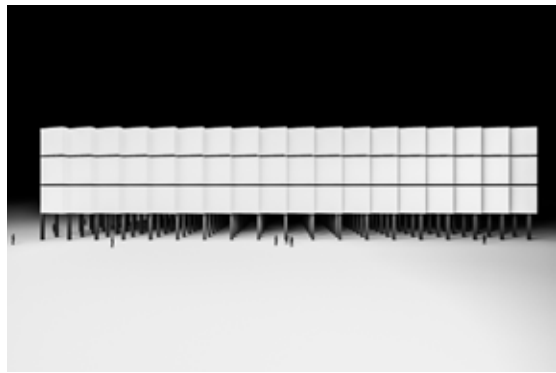
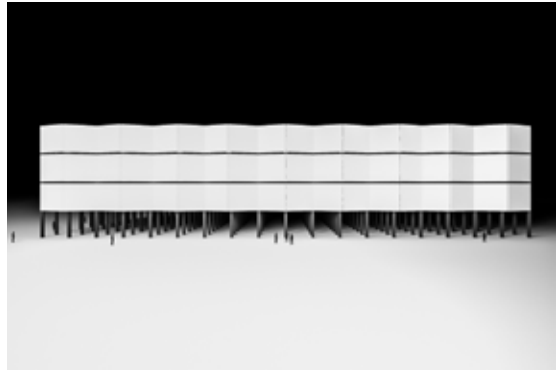
Elements that continue the pattern of the structure

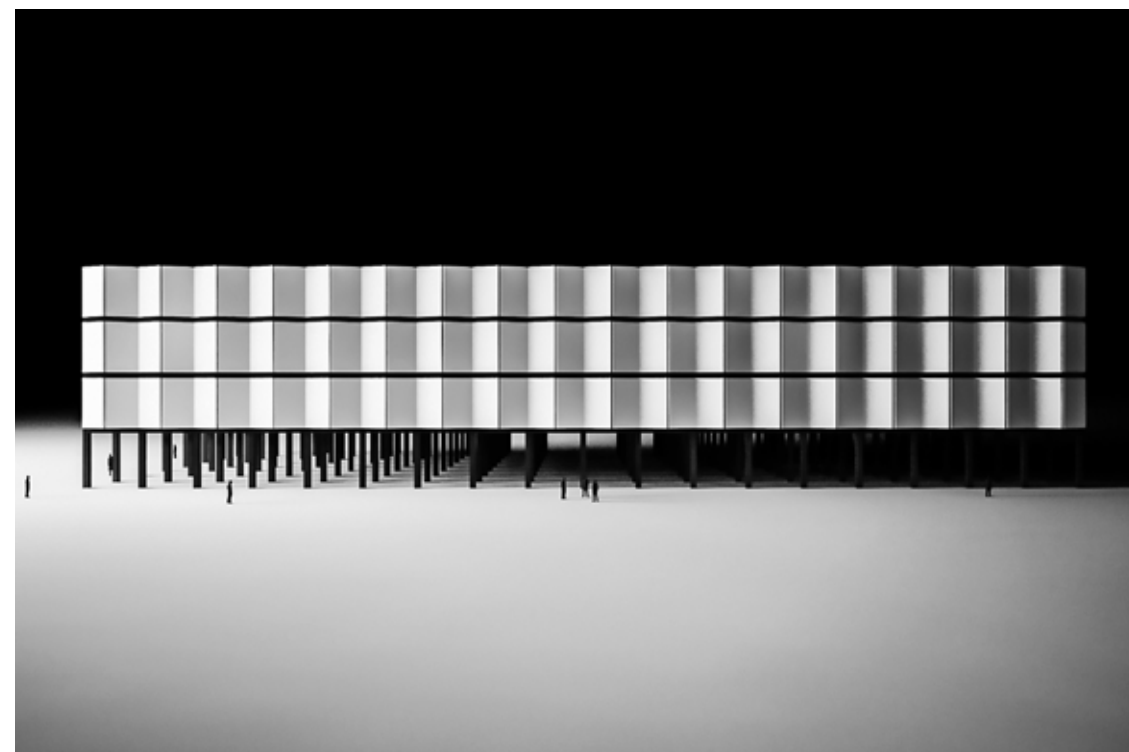
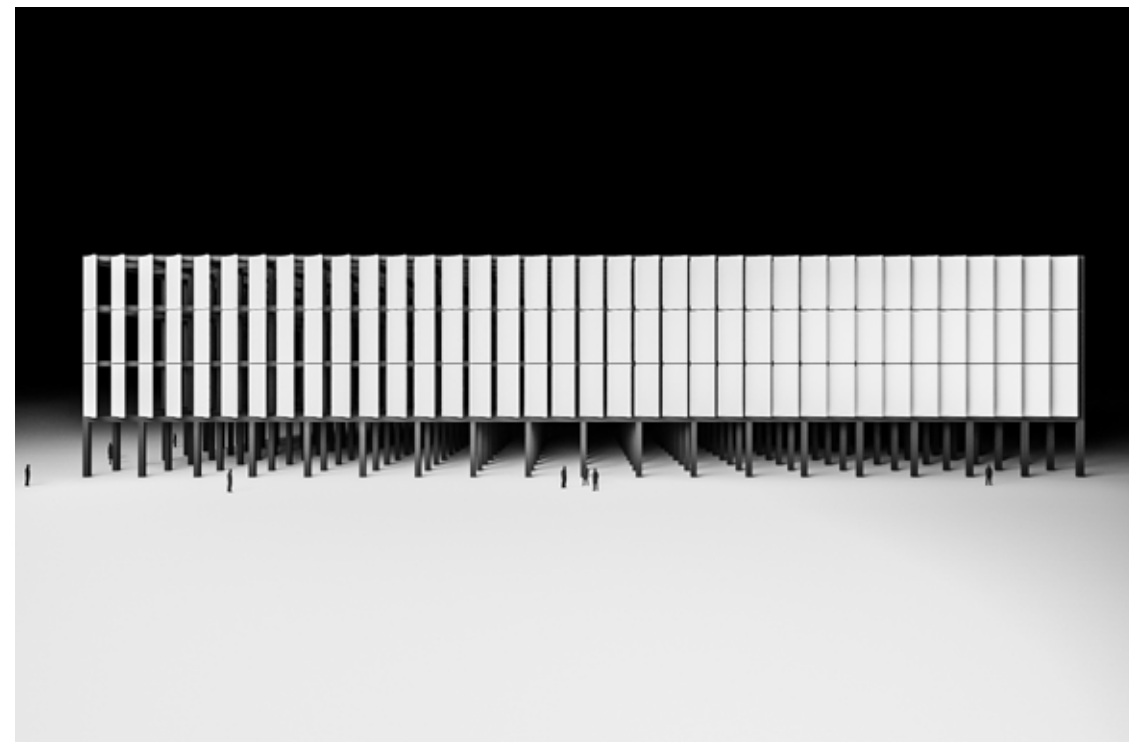
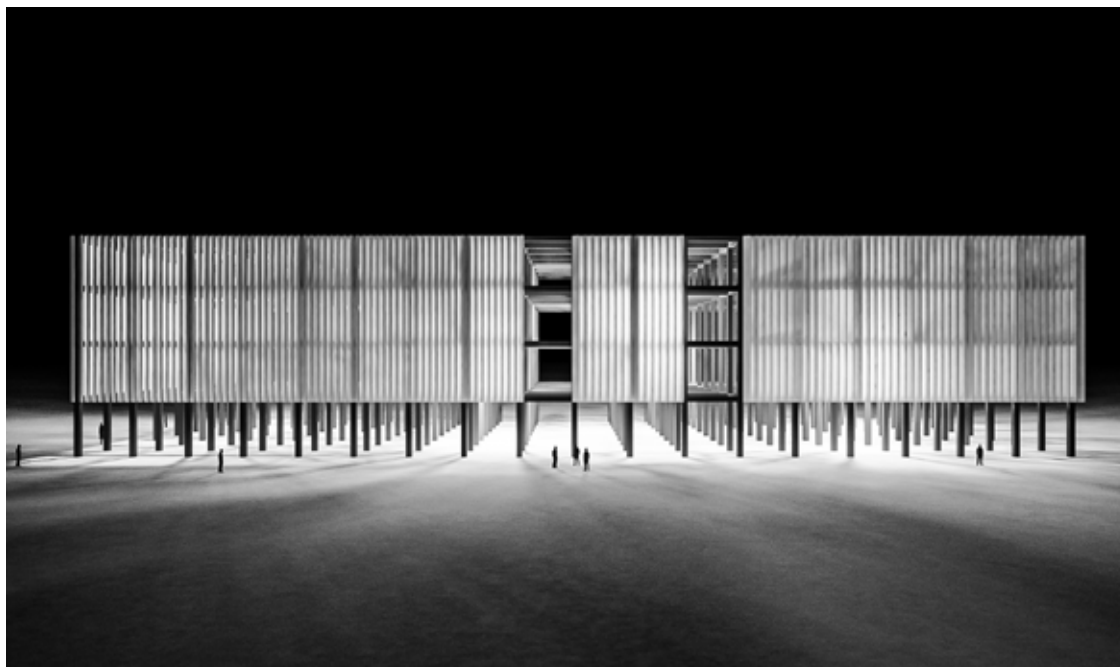


Objective

Working with the idea of applying mass to the structure: How can the facade highlight the structure of the building? Which functions need to be covered up by the facade - and how? How is different levels of transparency created? What is the balance between ie. horizontal elements in a very horizontal typology? How can a strong sense of depth be created in the facade? How does the facade influence the light of the building?

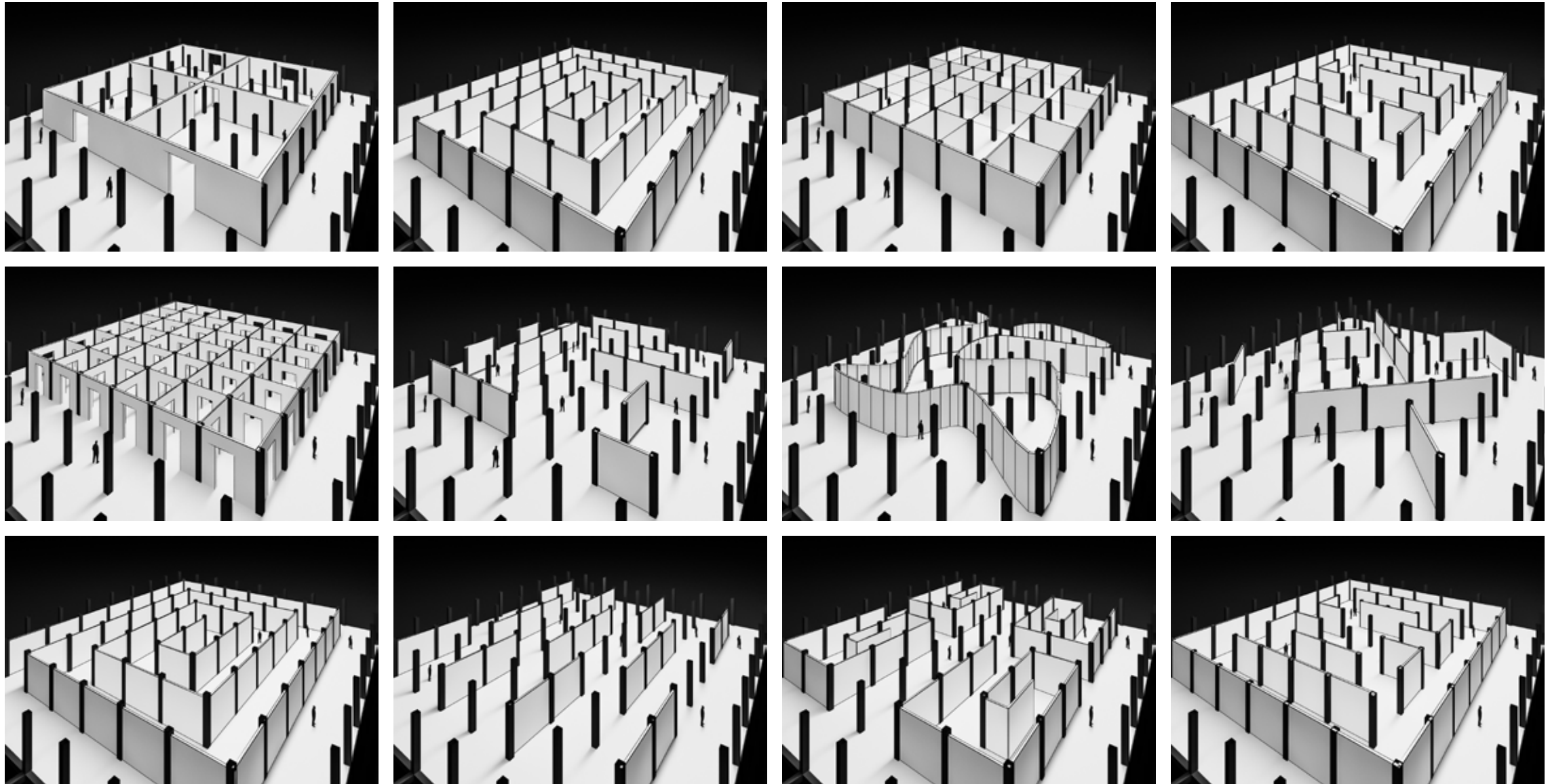






EXHIBITION SPACE V

exploration of different exhibition setups and flows of movement

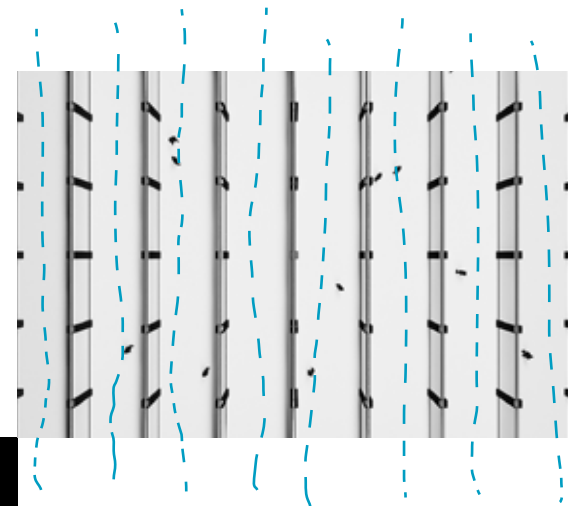
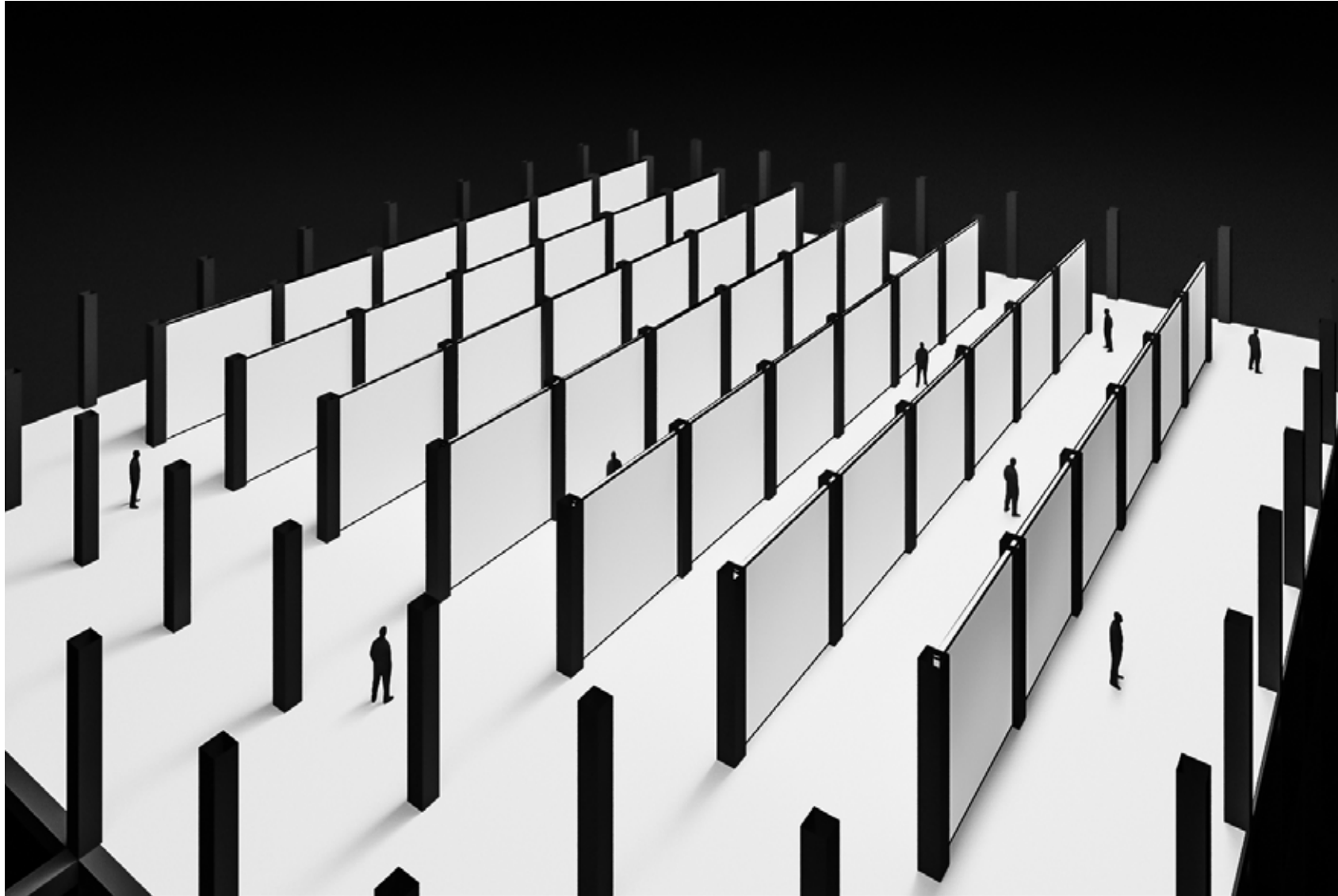


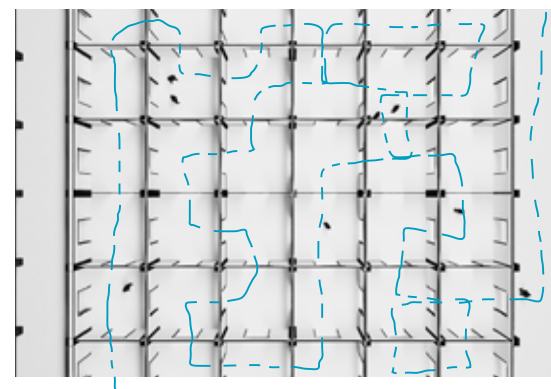
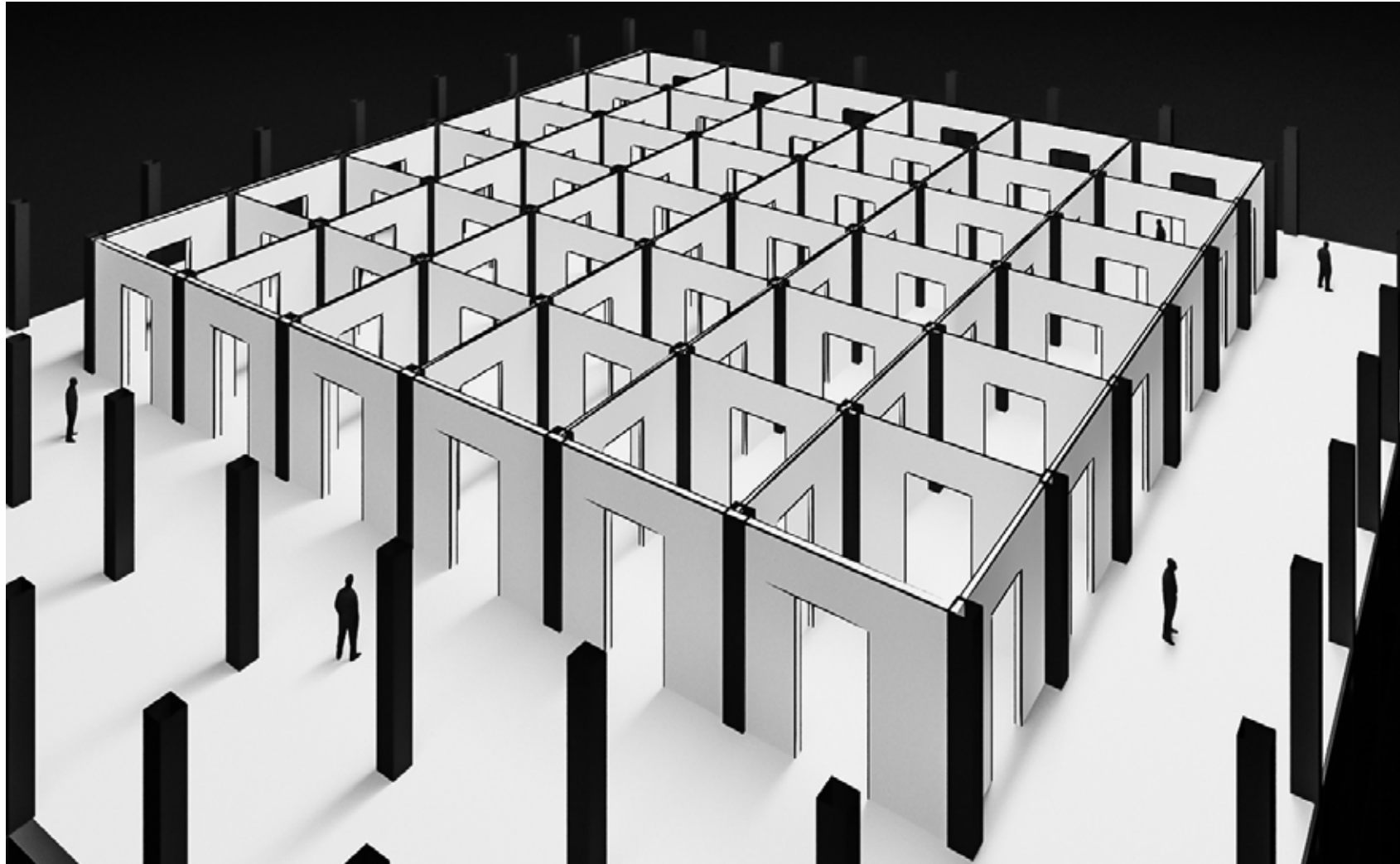
Objective

By creating partition walls between and besides the columns on the exhibition space, several different spatial composition can be created.

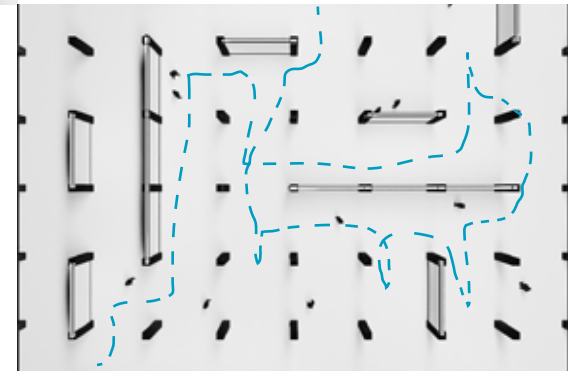
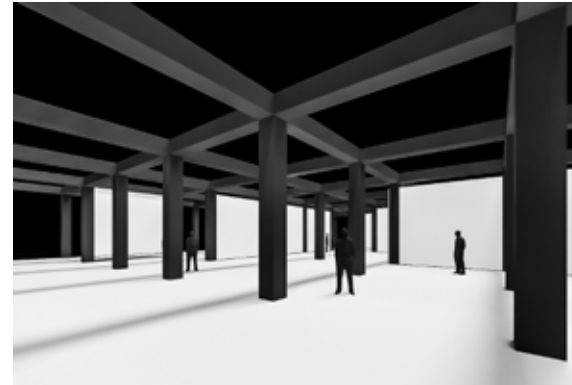
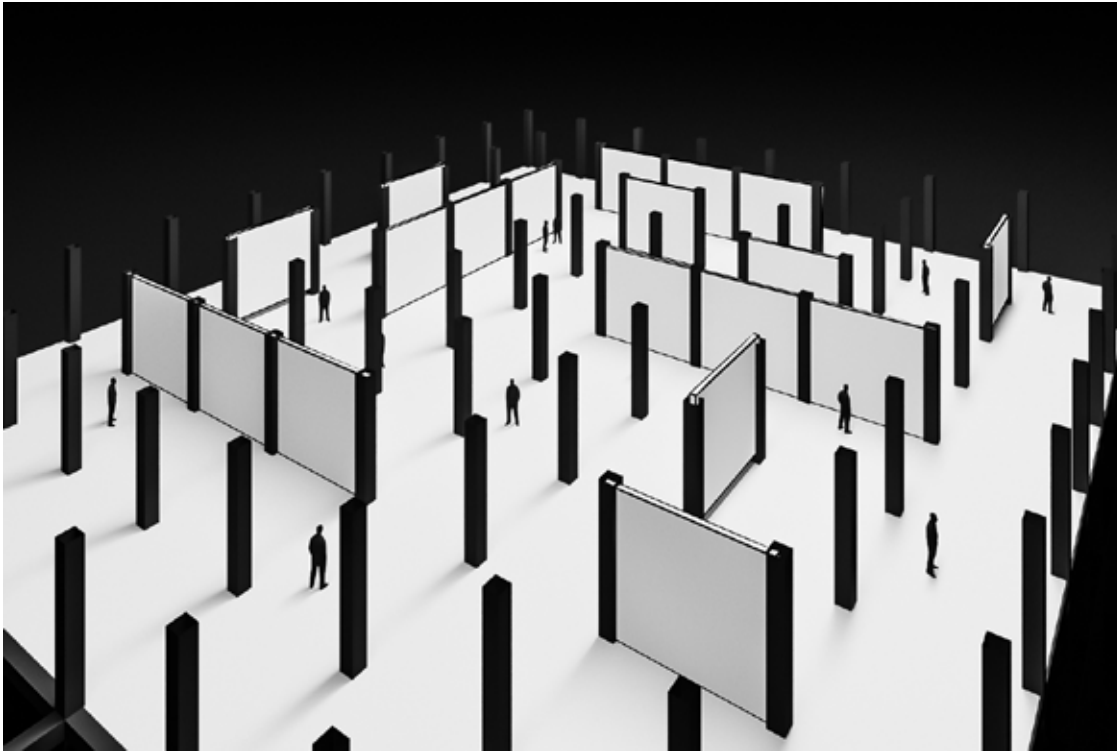
These ought to diversify the gallery experience, but also to adapt to the exhibition accordingly.

SIX LONG PATHS

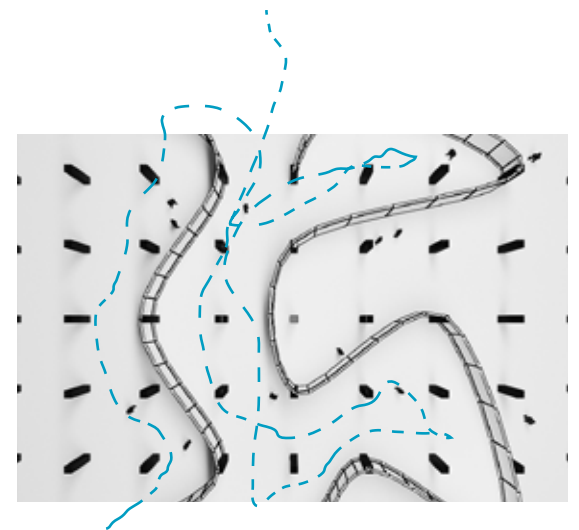
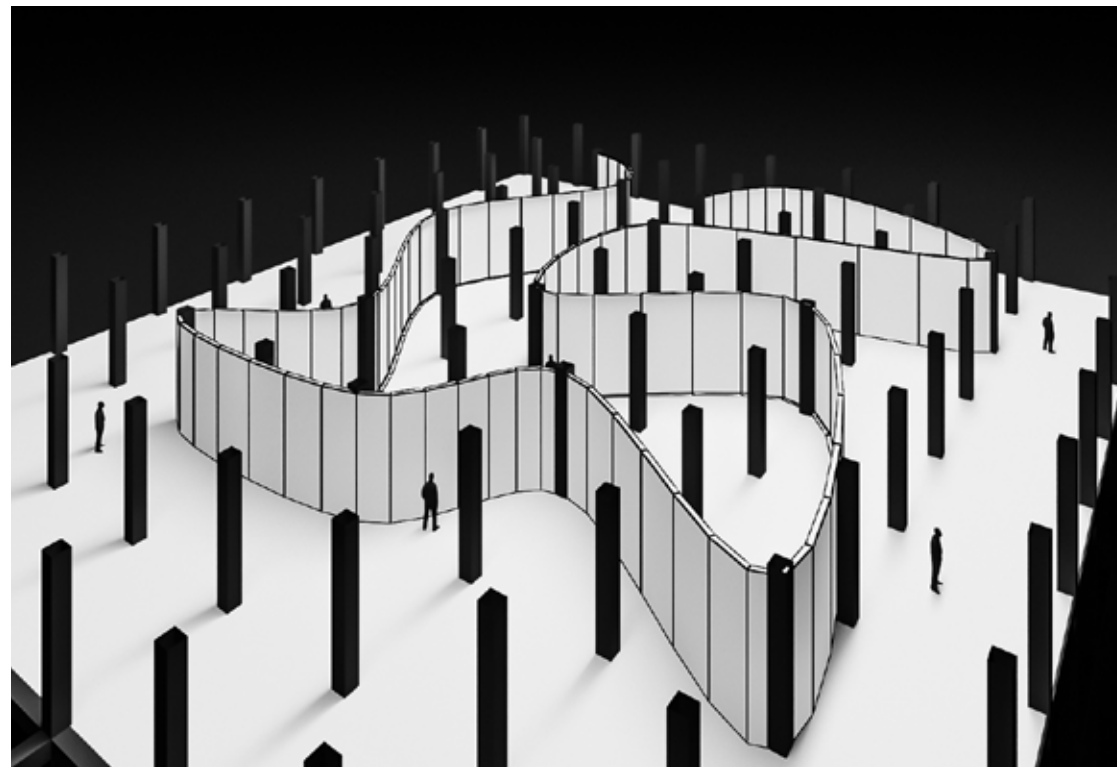




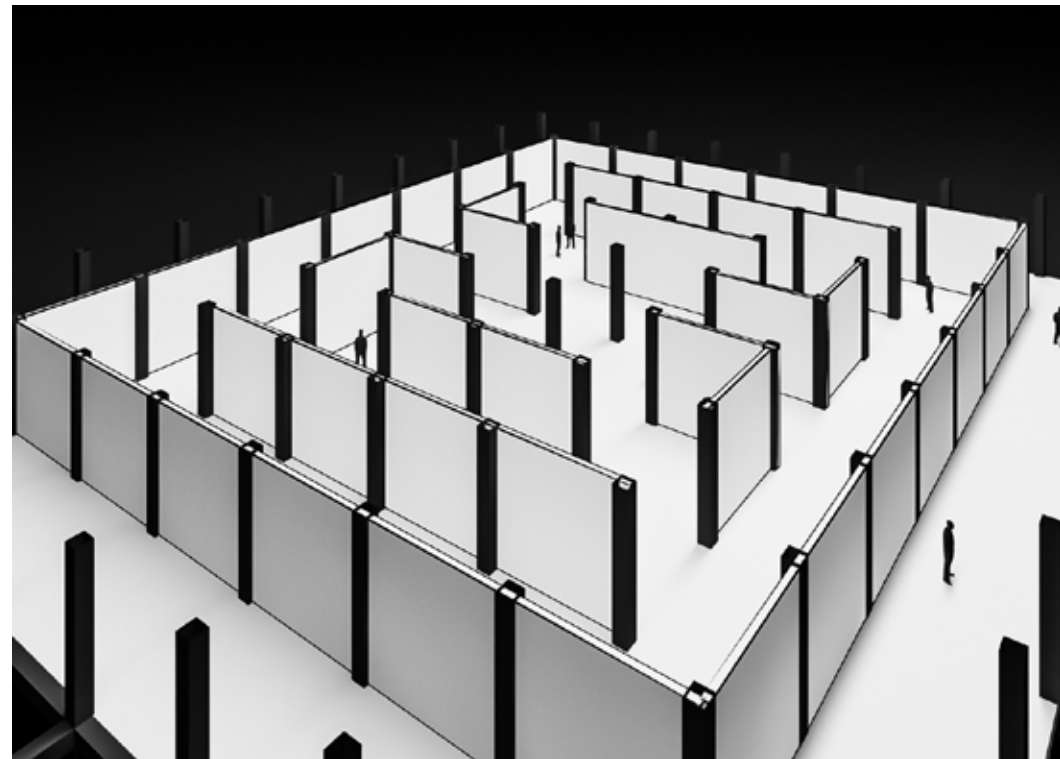
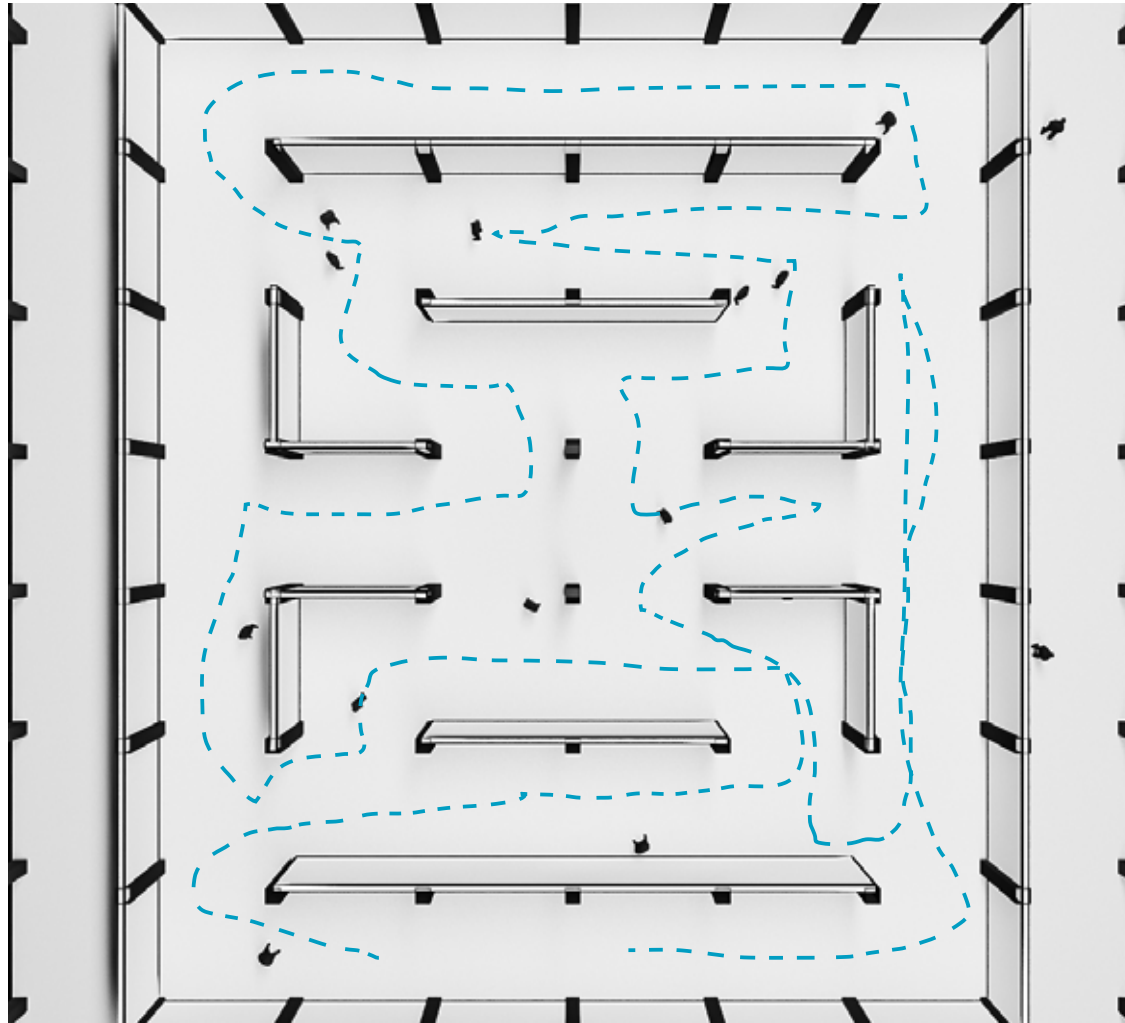
A COUPLE OF WALLS



LONG FLOWING WALL



TEMPLE



EXHIBITION SPACE VI

how does the height of the space influence it?



8.5M



8.0M



7.5M



7.0M



6.5M



6.0M



5.5M



5.0M



4.5M



4.0M



3.5M



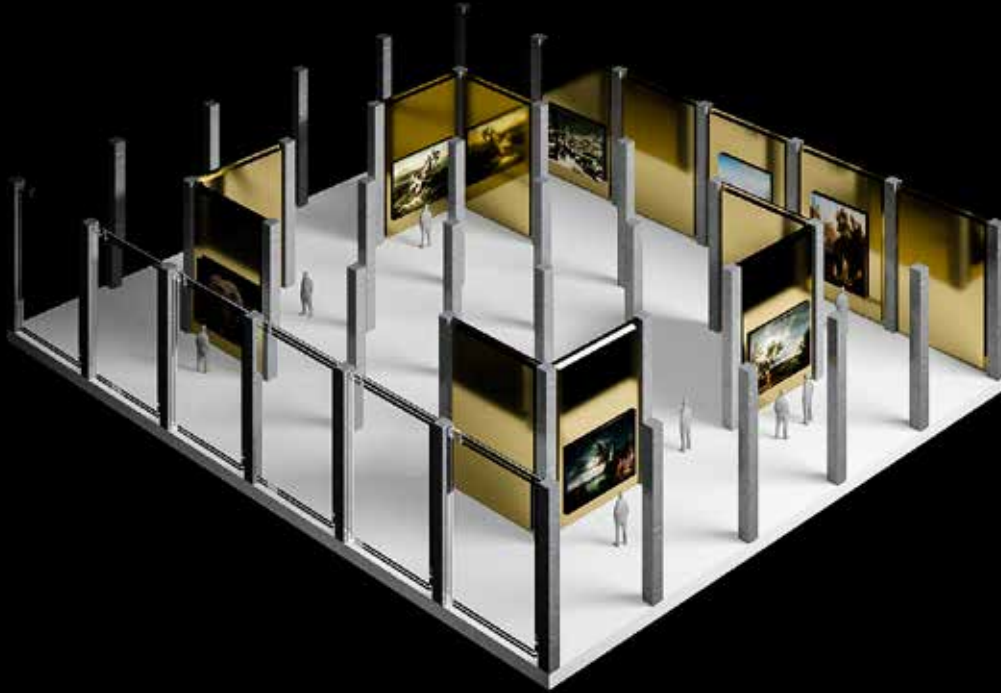
3.0M

Objective

How does the height of the exhibition spaces influence it?

EXHIBITION SPACE VIII

which kind of materiality suits the exhibition space?



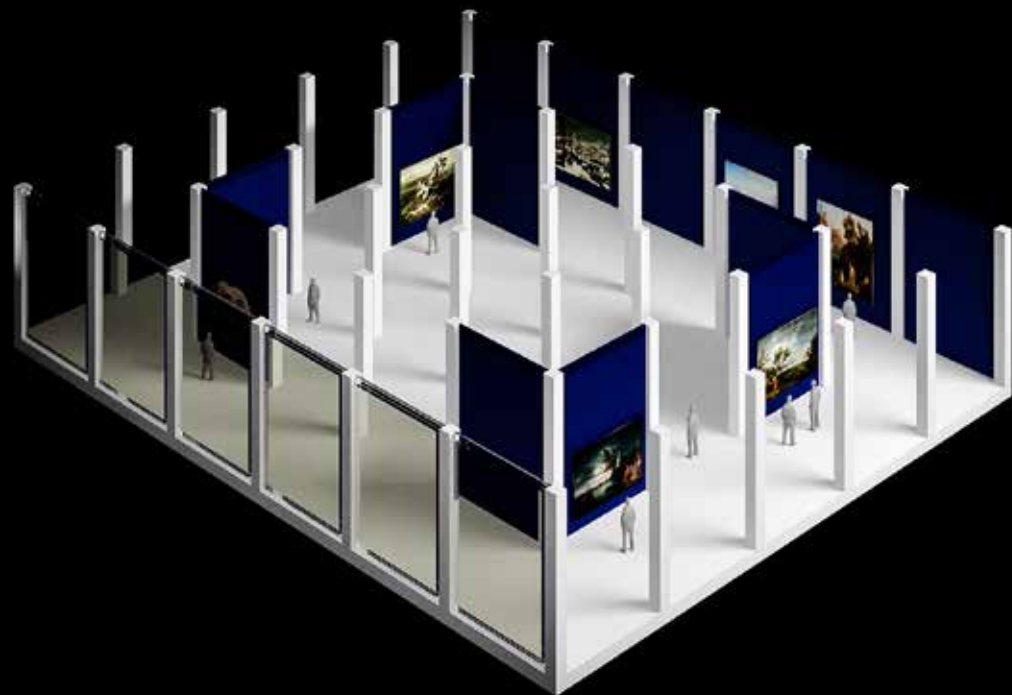
WHITE FLOOR
BRASS CLAD PARTITION WALLS
ROUGH GREY CONCRETE COLUMNS



MAPLE WOOD FLOOR
WHITE PARTITION WALLS
ROUGH GREY CONCRETE COLUMNS

Objective

What kind of materials could be implemented according to various exhibitions? What is relationship between the emotions of the materials against the emotions of the art in the space?



WHITE FLOOR
DEEP SEA BLUE CLOTH PARTITION WALLS
WHITE CONCRETE COLUMNS



WHITE FLOOR
BRUSHED STEEL PARTITION WALLS
WHITE COLUMNS



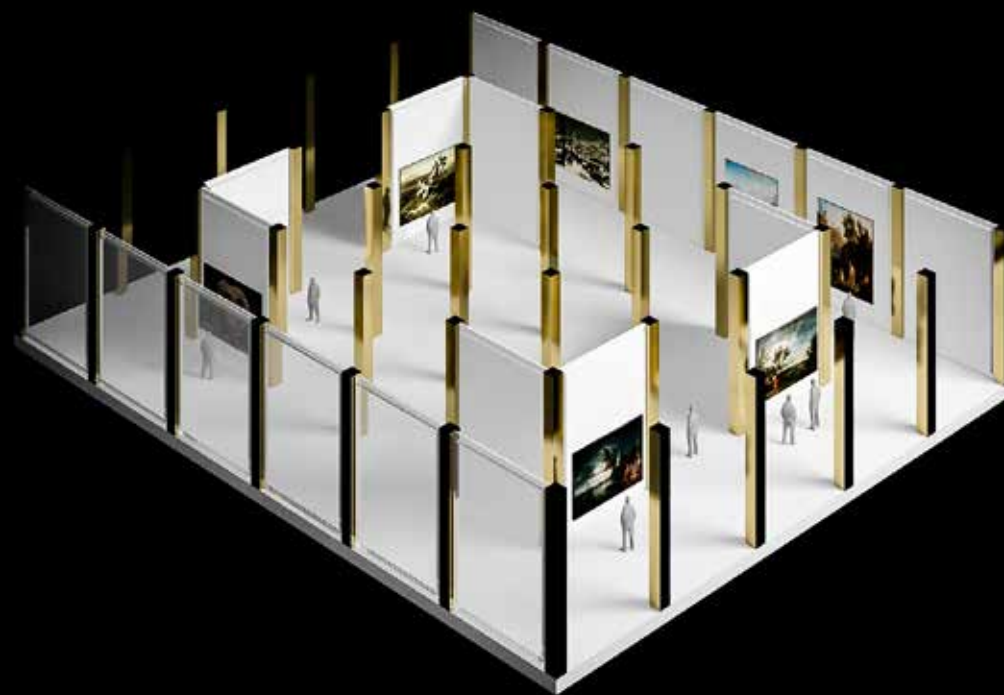
GREY CONCRETE FLOOR
MAPLE WOOD PARTITION WALLS
GREY CONCRETE COLUMNS



GREY OAK FLOOR
MAPLE WOOD PARTITION WALLS
GREY CONCRETE COLUMNS



WHITE FLOOR
WHITE PARTITION WALLS
GREY CONCRETE COLUMNS



WHITE FLOOR
WHITE PARTITION WALLS
BRASS CLAD CONCRETE COLUMNS



WHITE FLOOR
WHITE PARTITION WALLS
GREY CONCRETE COLUMNS



WHITE FLOOR
WHITE PARTITION WALLS
CHROME CLAD CONCRETE COLUMNS



ROUGH GREY CONCRETE FLOOR
WHITE PARTITION WALLS
GREY CONCRETE COLUMNS



GREY CONCRETE FLOOR
GREY PARTITION WALLS
GREY CONCRETE COLUMNS



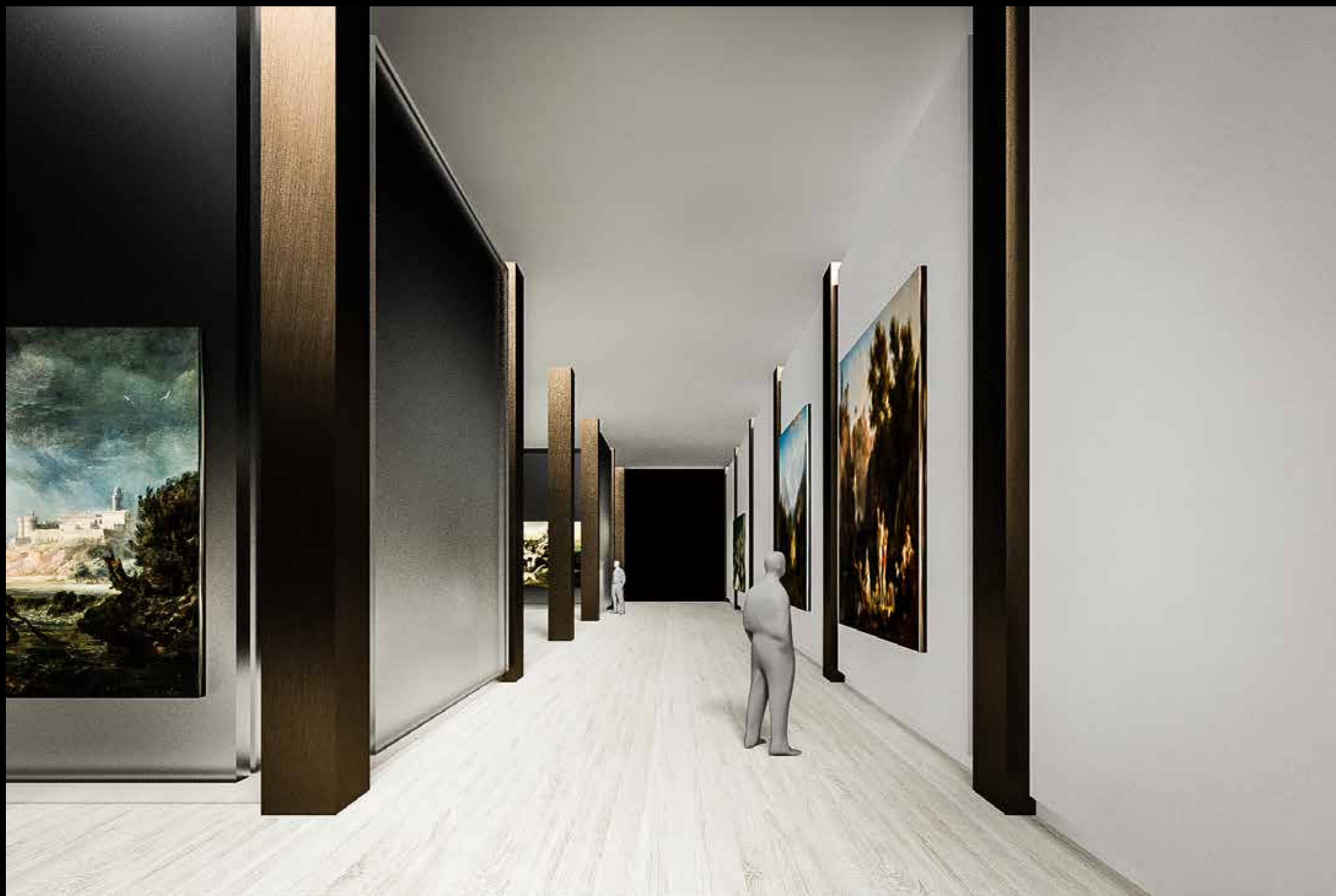
ROUGH GREY CONCRETE FLOOR
GREY PARTITION WALLS
WHITE CONCRETE COLUMNS



WHITE FLOOR
POLISHED COPPER CLAD PARTITION WALLS
ROUGH GREY CONCRETE COLUMNS



GREY ASH SONOMA OAK FLOOR
FROSTED GLASS PARTITION WALLS (INNER) / WHITE PLASTER PARTITION WALLS (OUTER)
BRASS CLAD CONCRETE COLUMNS



GREY ASH SONOMA OAK FLOOR
FROSTED GLASS PARTITION WALLS (INNER) / WHITE PLASTER PARTITION WALLS (OUTER)
BRASS CLAD CONCRETE COLUMNS

EXHIBITION SPACE IX

the design of passage-ways, lighting, barriers



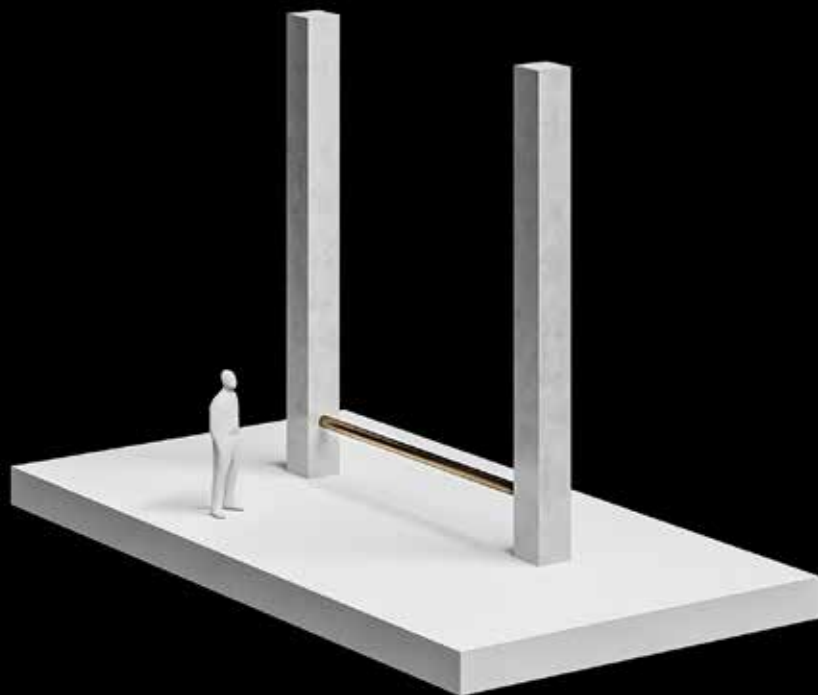
ARTWORK EMBEDDED TO THE WALL, WITH GLASS PROTECTION



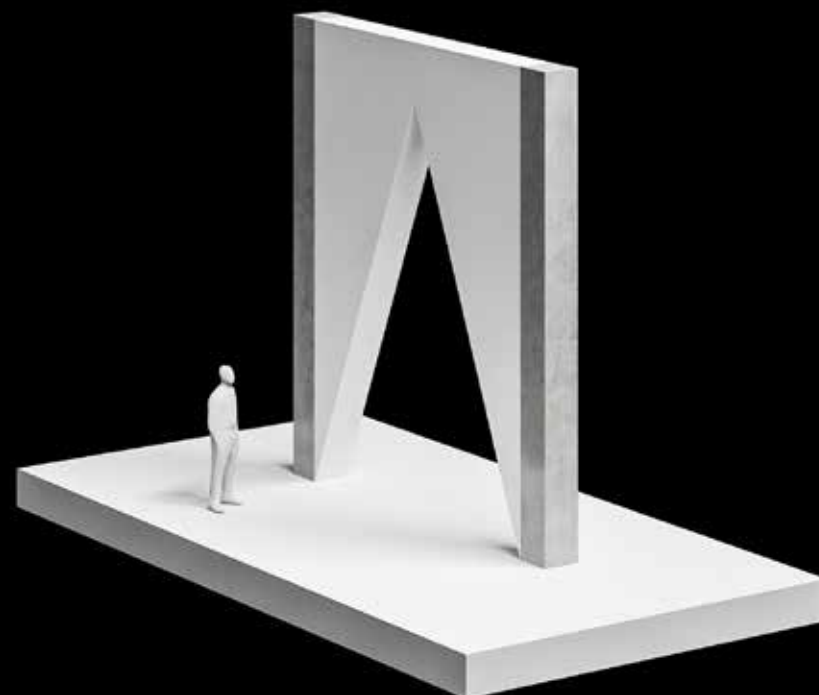
SAME WITH ILLUMINATION

Objective

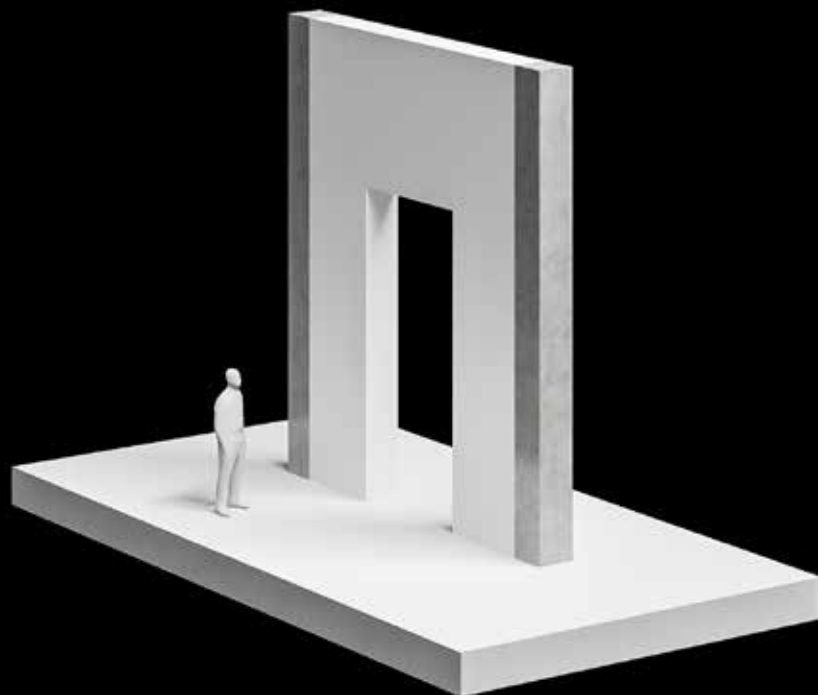
*In which ways, can the partition walls be designed, to articulate various us-
ages and functions? To illuminate art-work? To seperate space whilst keeping
visual contact? To symbolize passage-ways? To create particular lighting?*



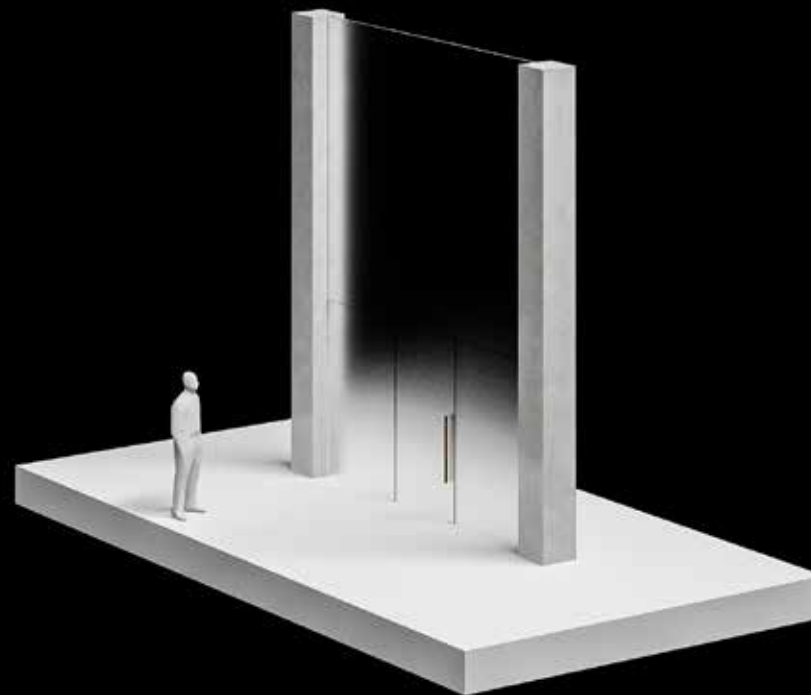
SIMPLE BRASS CYLINDRICAL RAILING



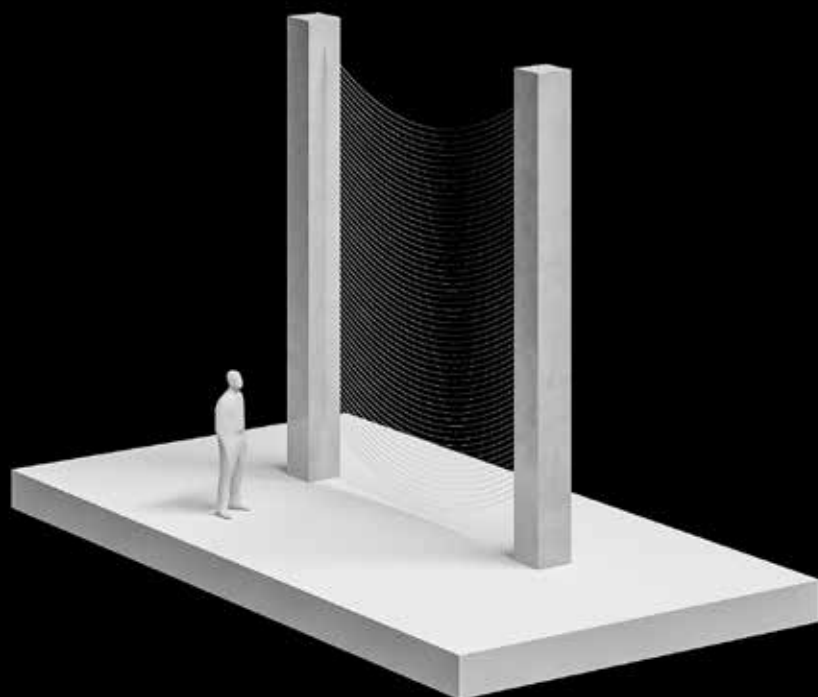
CUSTOM OPENINGS ACCORDING TO EXHIBITION



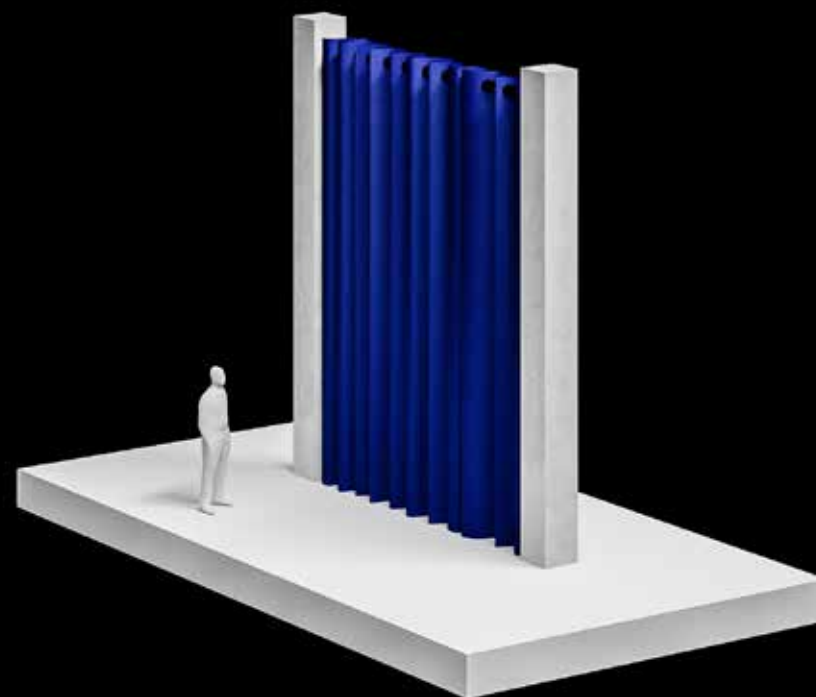
SIMPLE PASSAGE



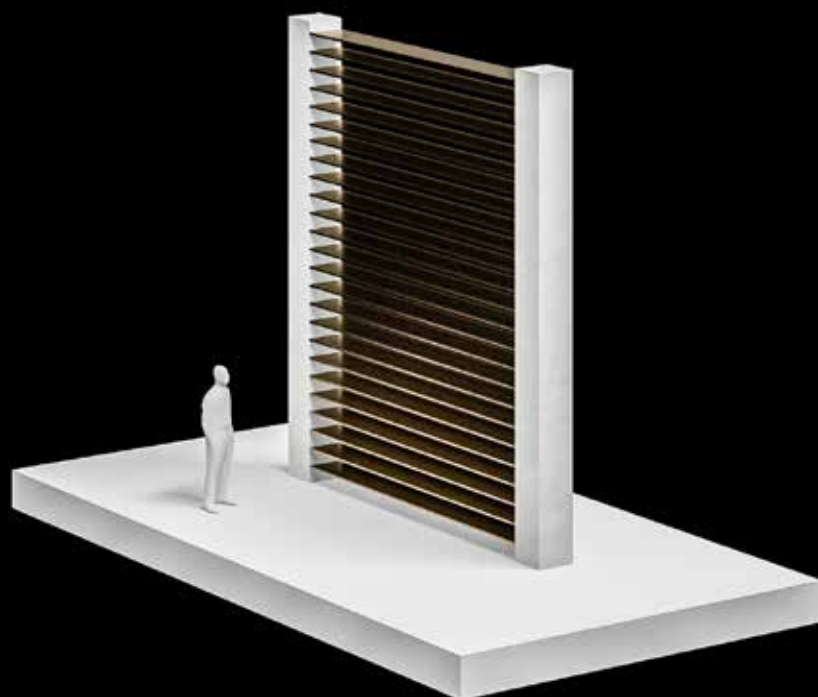
FROSTED GLASS AND DOOR SEPERATION



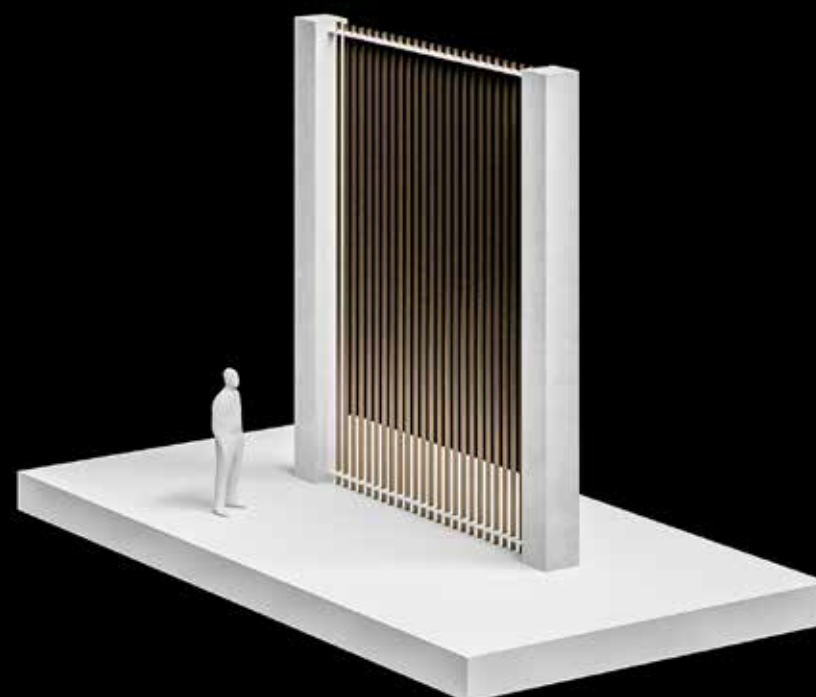
SIMPLE WIRE HANGING



SIMPLE CURTAIN



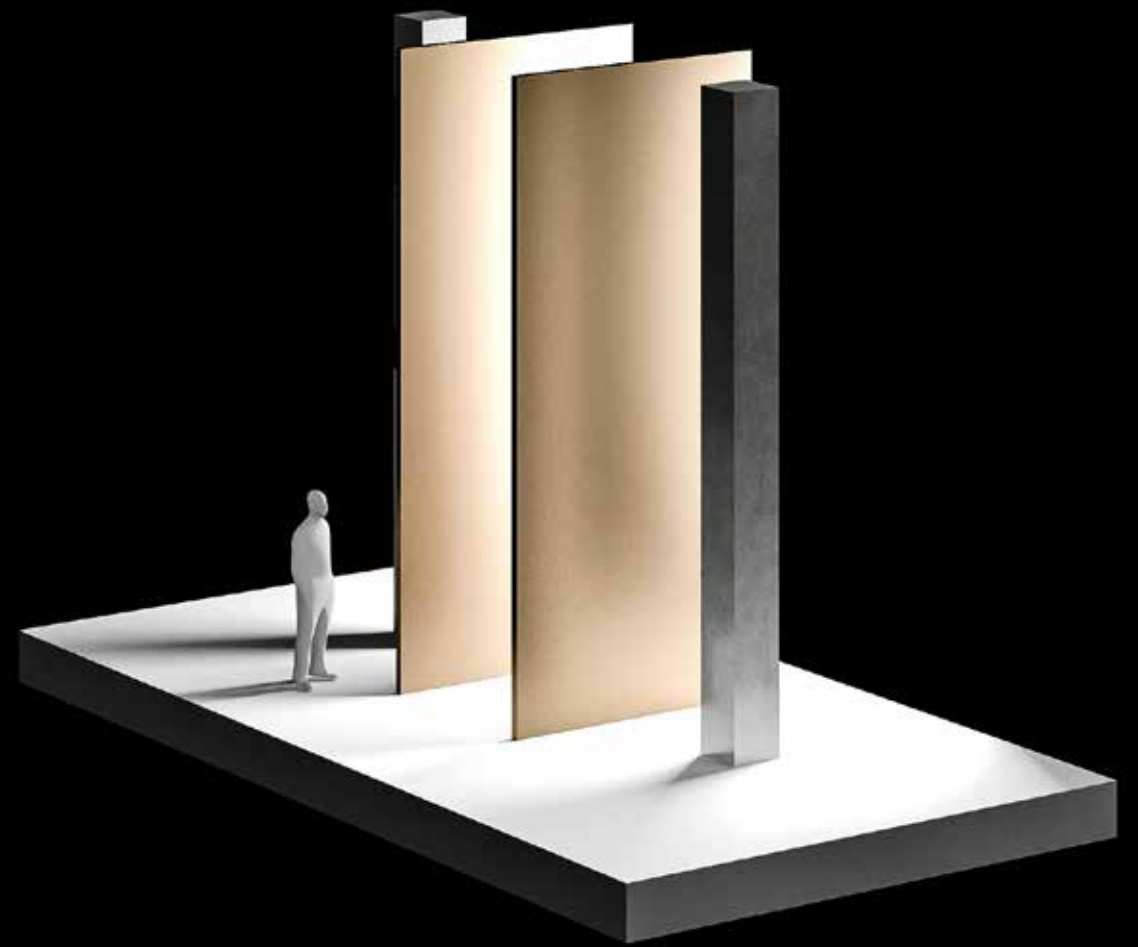
HORIZONTAL BRASS ELEMENTS



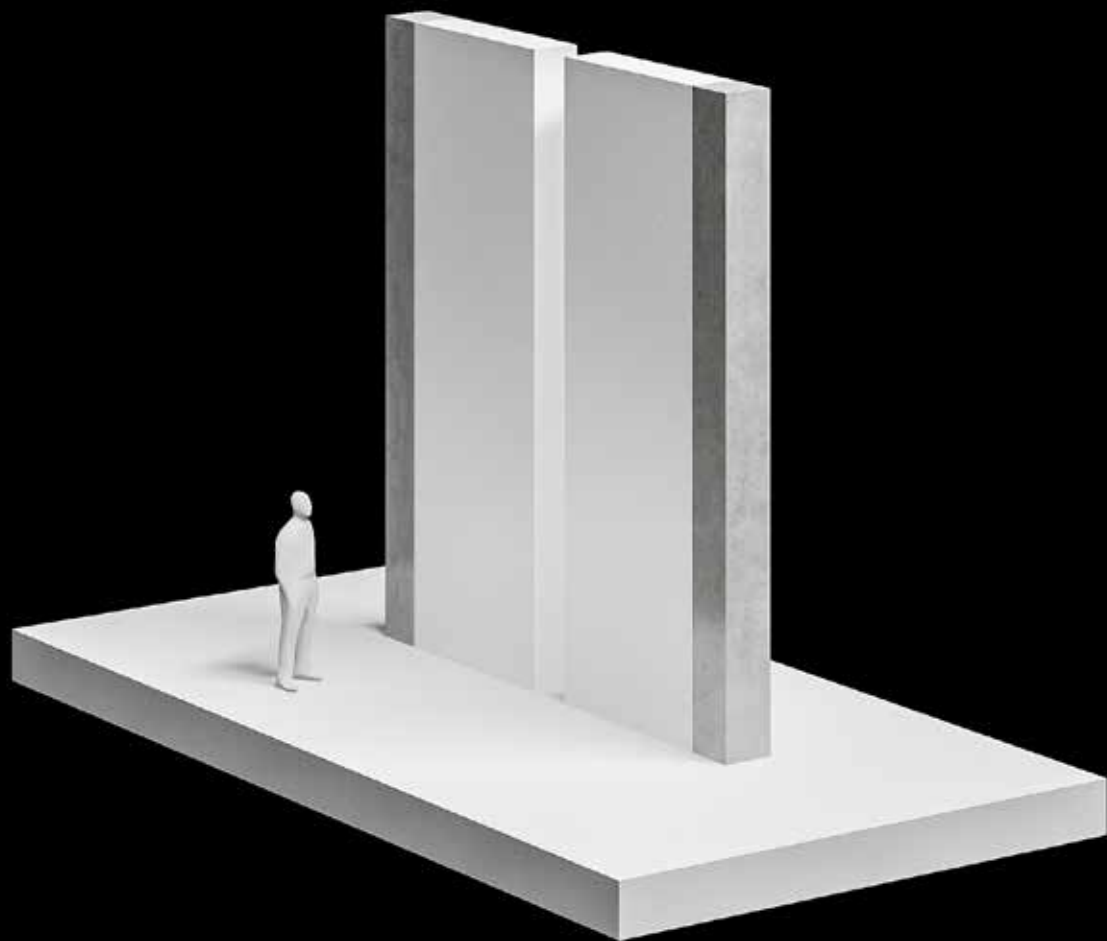
VERTICAL BRASS ELEMENTS



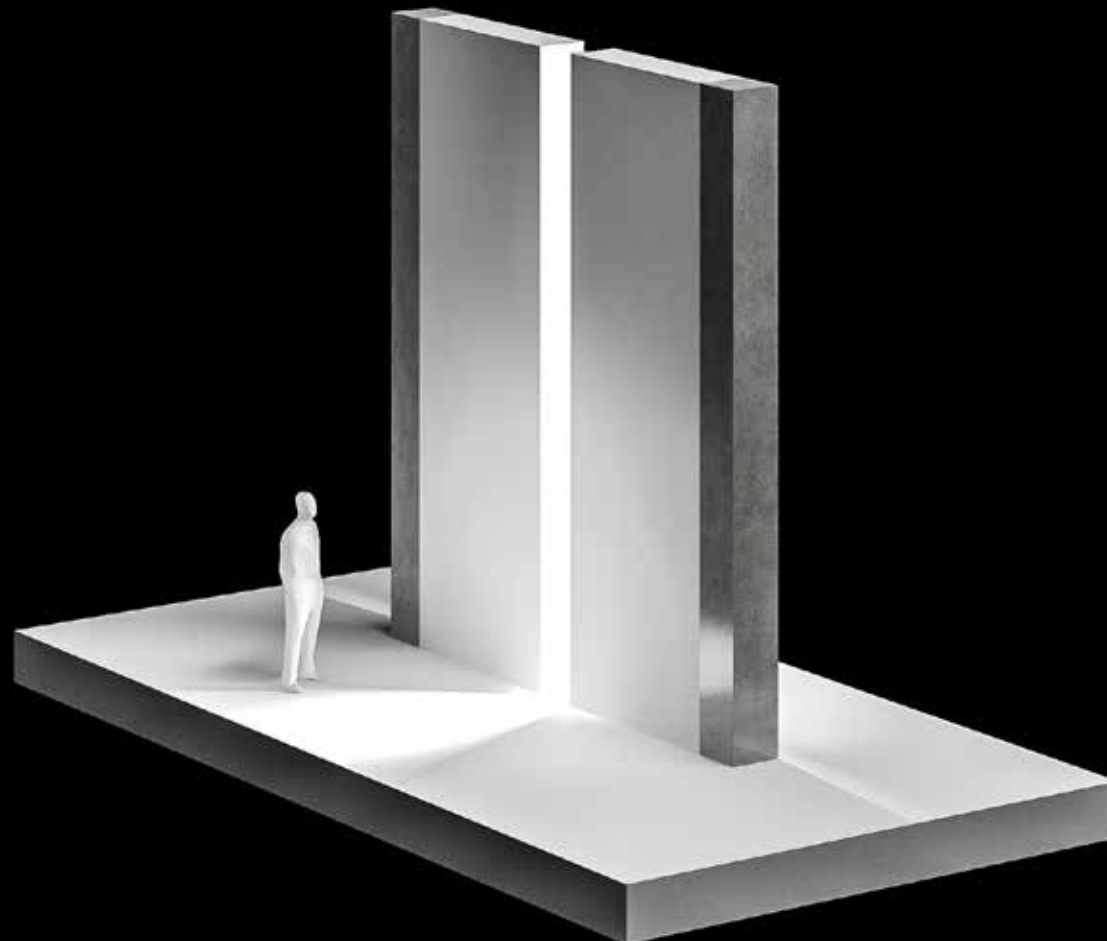
BRASS WALL ELEMENTS



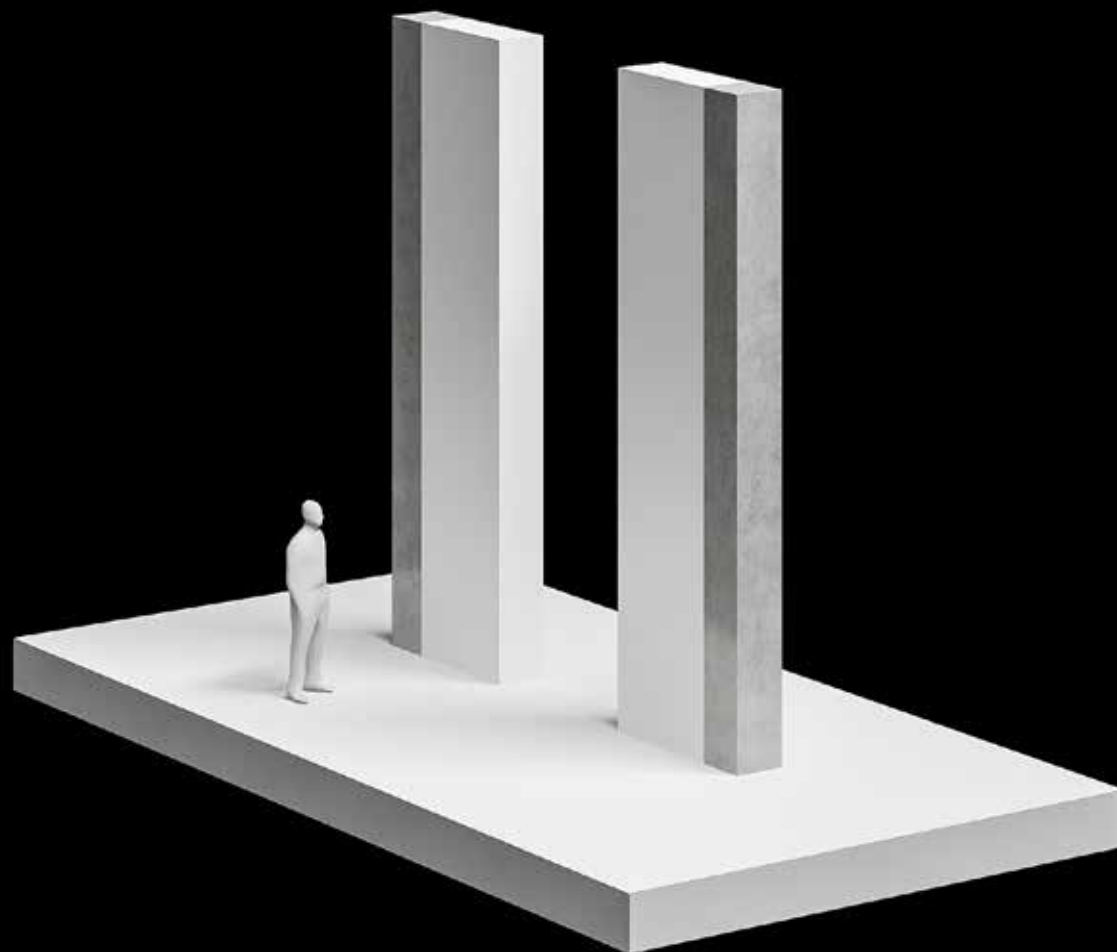
BRASS WALL ELEMENTS WITH ILLUMINATION



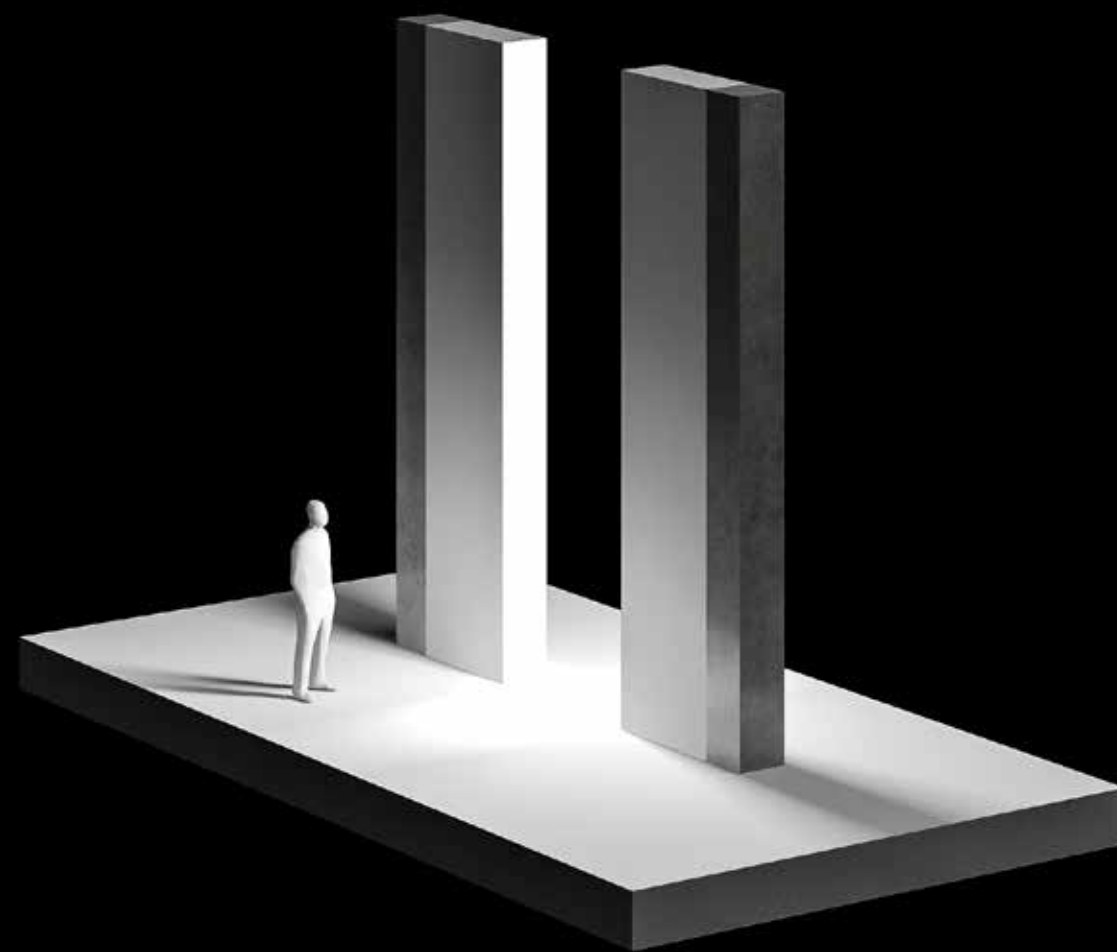
PASSABLE SLIT FOR MINIMAL INTERACTION BEYOND WALL



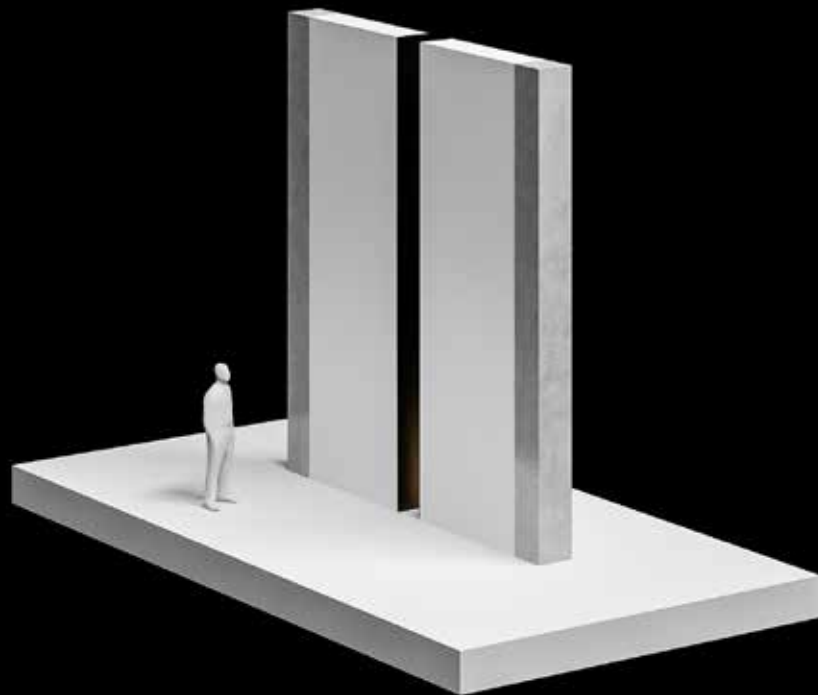
PASSABLE SLIT USED FOR ILLUMINATION



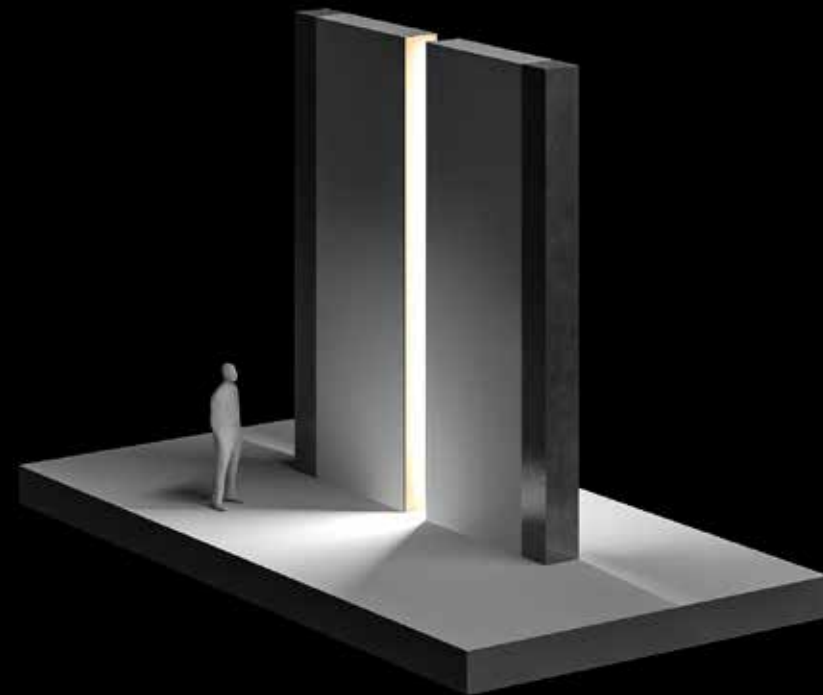
TALL VERTICAL PASSAGE



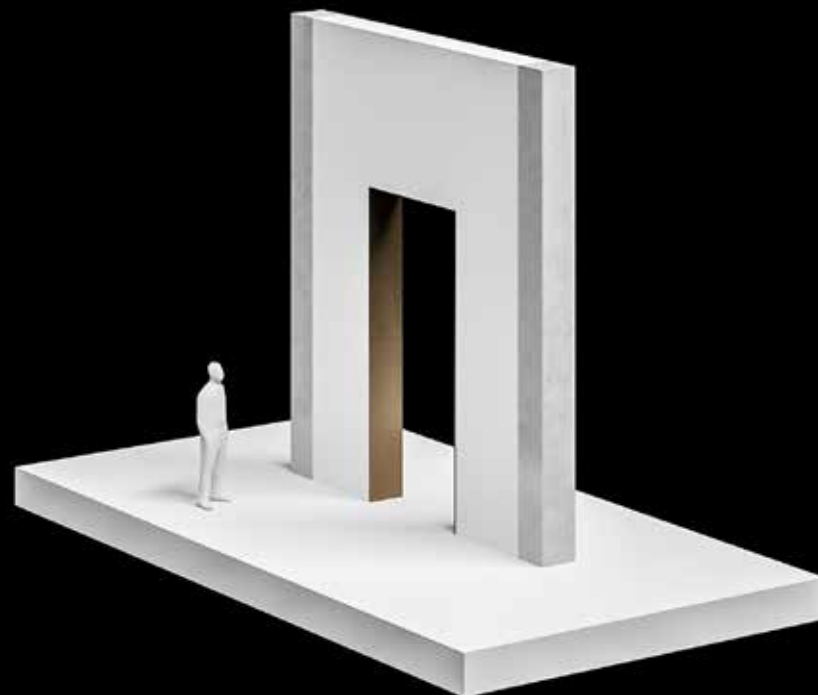
TALL VERTICAL PASSAGE ARTICULATED WITH ILLUMINATION



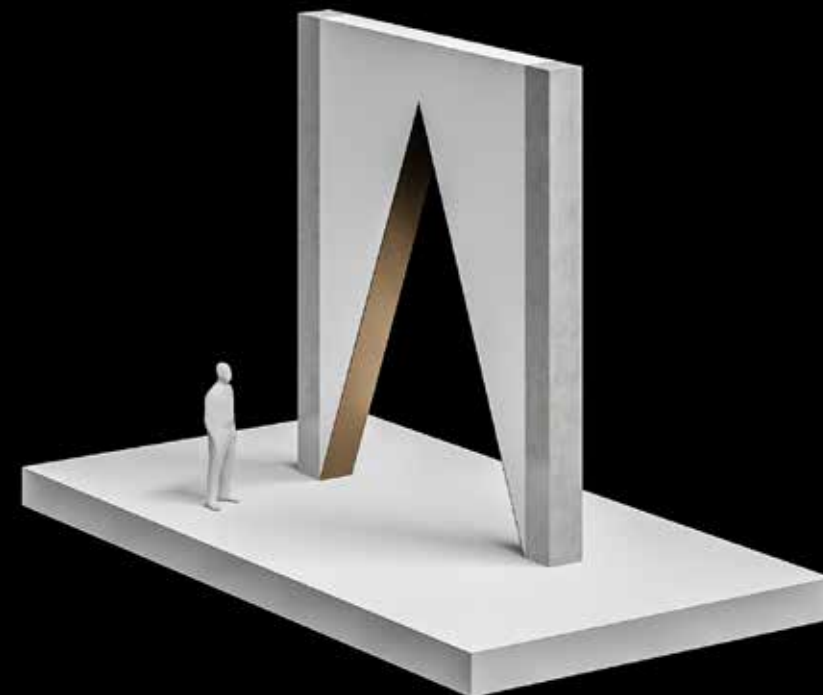
UN-PASSABLE SLIT ARTICULATED WITH BRASS



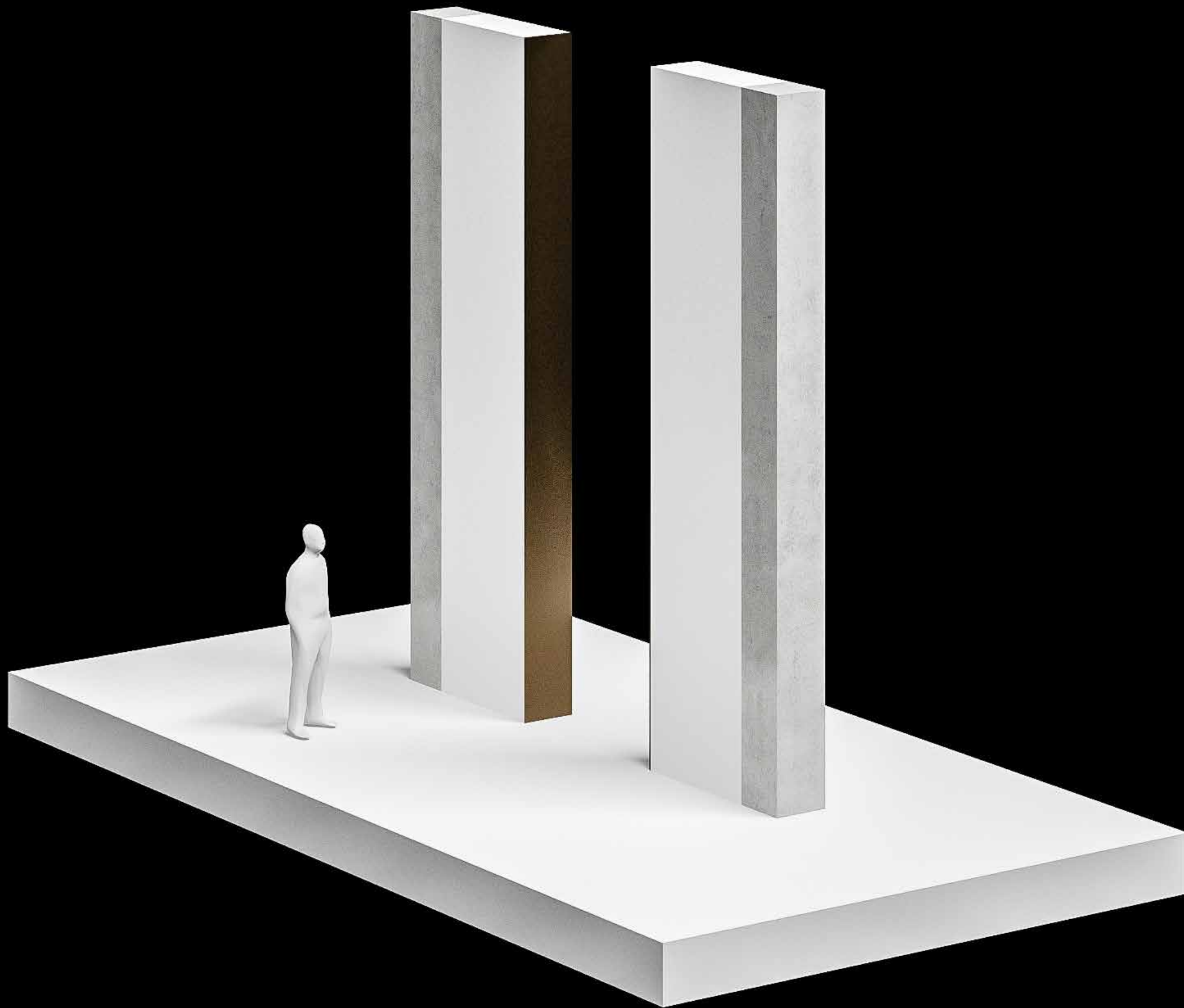
UN-PASSABLE SLIT ARTICULATED WITH BRASS, ILLUMINATED



PASSAGE ARTICULATED WITH BRASS MATERIAL

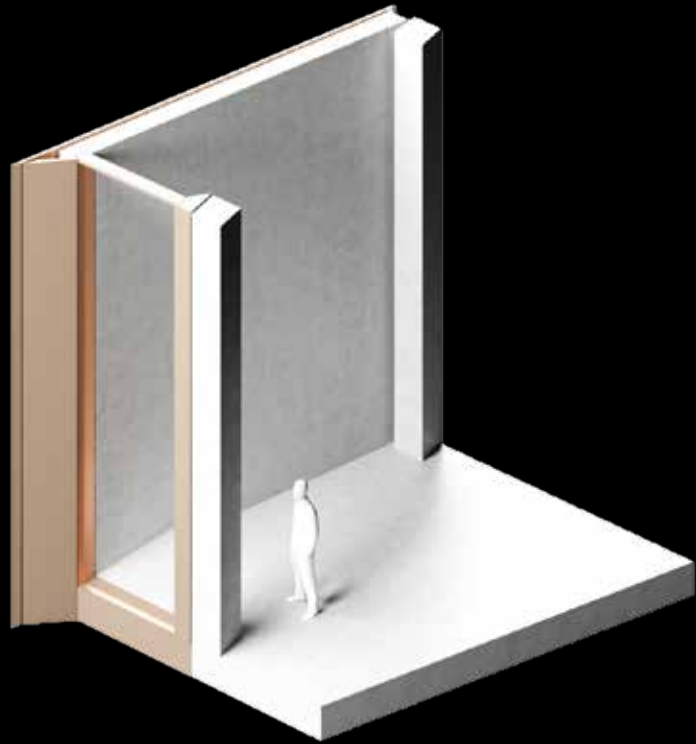


CURTOM OPENING ARTICULATED WITH BRASS MATERIAL



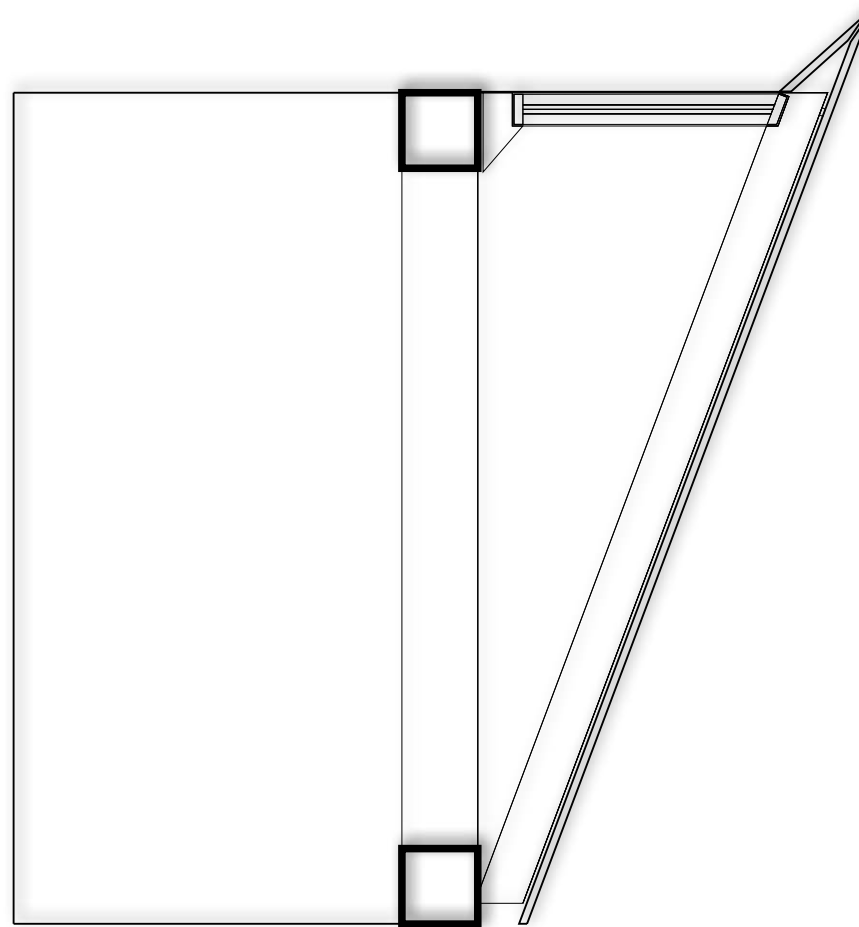
TALL VERTICAL PASSAGE OPENING WITH BRASS ARTICULATION

FACADE II



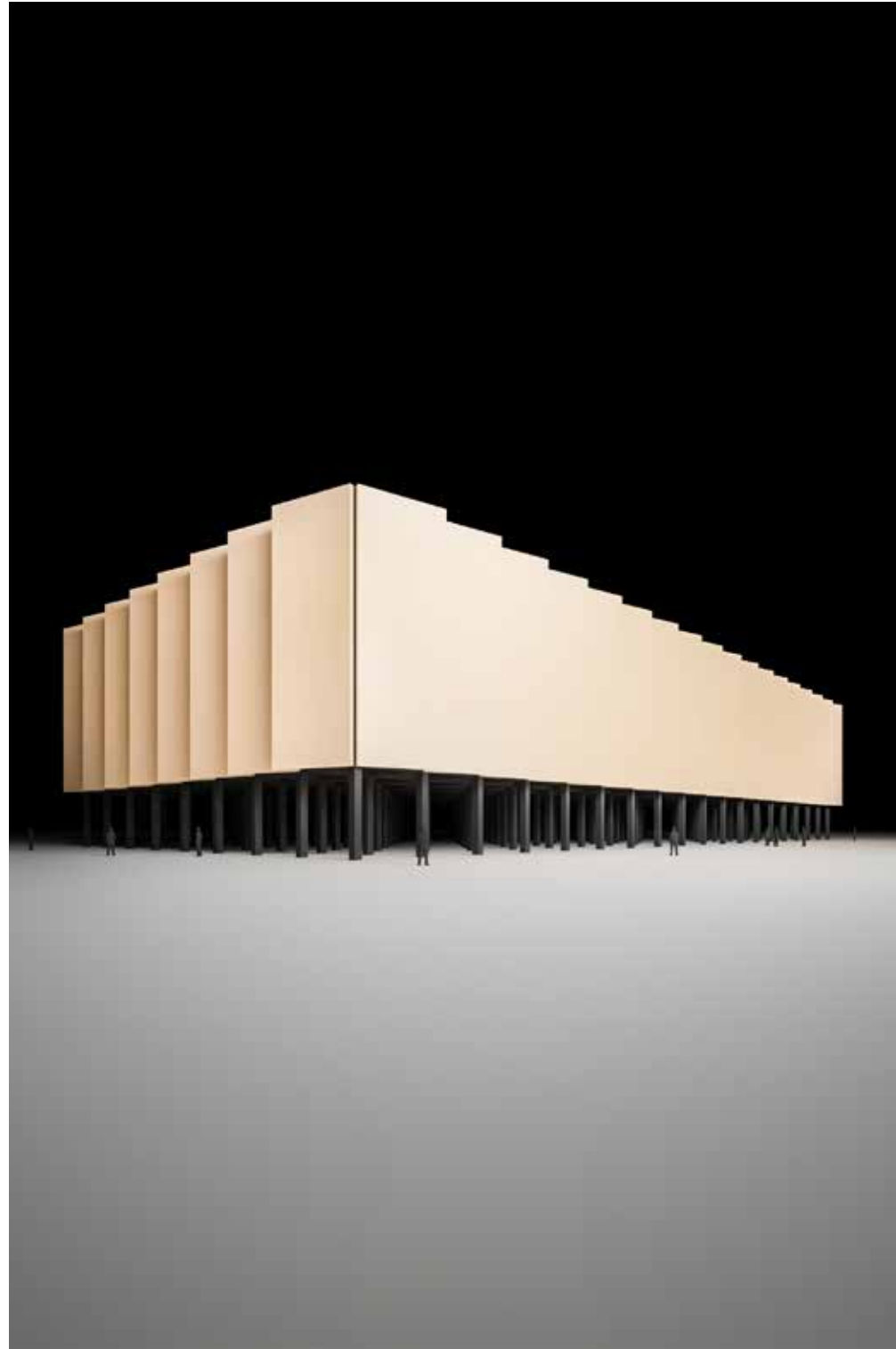
Objective

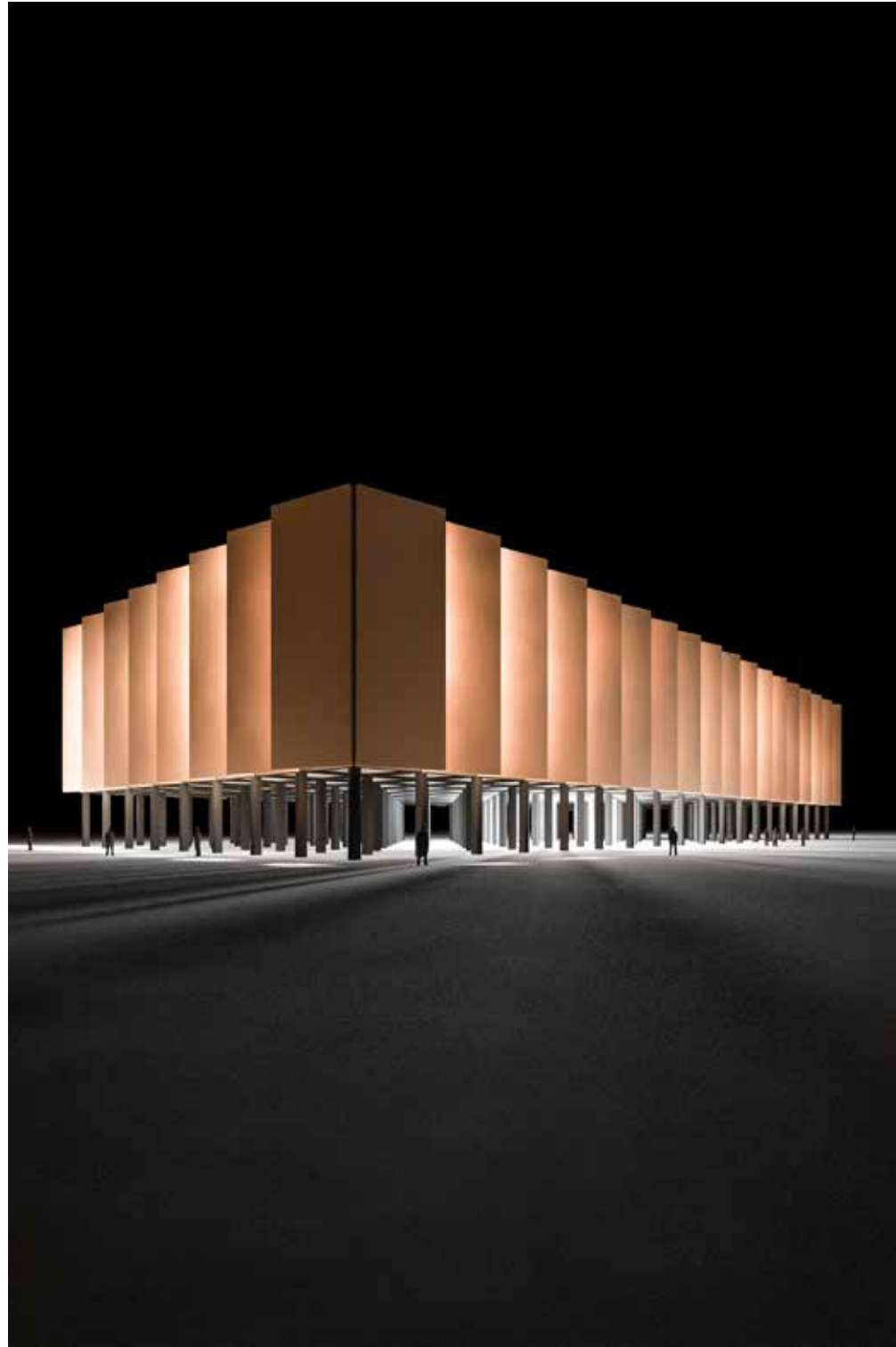
How is one facade element detailed? Where does the border of the window frame go? How do you perceive the facade and window from the inside?

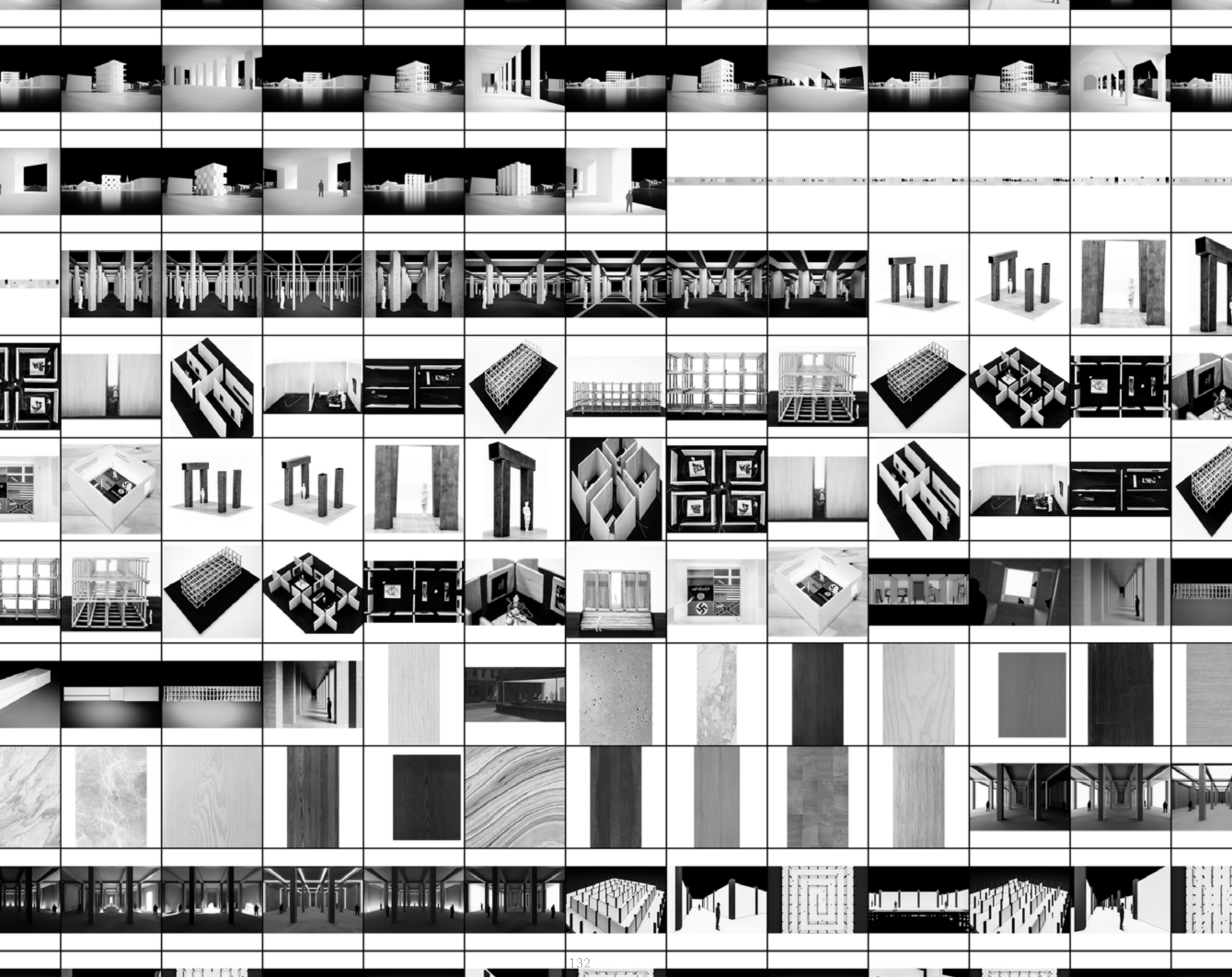


PRINCIPLE SKETCH
WINDOW

1:50







CONCLUSION

DESIGN DEVELOPMENT

In the exploration on the influence of the structure in the building, the structure has been chosen on the basis of its ability to create a structural system that is incredibly uniform – having the same length of spans and dimensions of beams and columns. This is a response to the understanding of a so-called blast-resistant structural system. Not claiming that the structure is immune to external blasts, but that the notion of it being ‘over-dimensioned’, creates a very viable structural system.

The structure’s influence on the building as a museum, creates a condition where the column is ever-present, as a constant reminder and indication of scale, and as a ‘foundation’ to the potential compositions of partition walls within the exhibition space.

Its presence works as a kind of mold, for the exhibitions to grow in.

Another interesting notion is also that in the architectural design of the building, the task was always to try and fit the other architectural elements within this grid of concrete – the stairs, elevators, the windows etc. And by that, the scale of the grid manages to echo into the other architectural elements.

In the selection of materials, the governing predicament has always been: “How does the emotions of the materials of the space interact with the potential art?” - Here a design direction has been chosen, to refrain from very colorful materials, and to possess a more subtle and down-toned material palette.

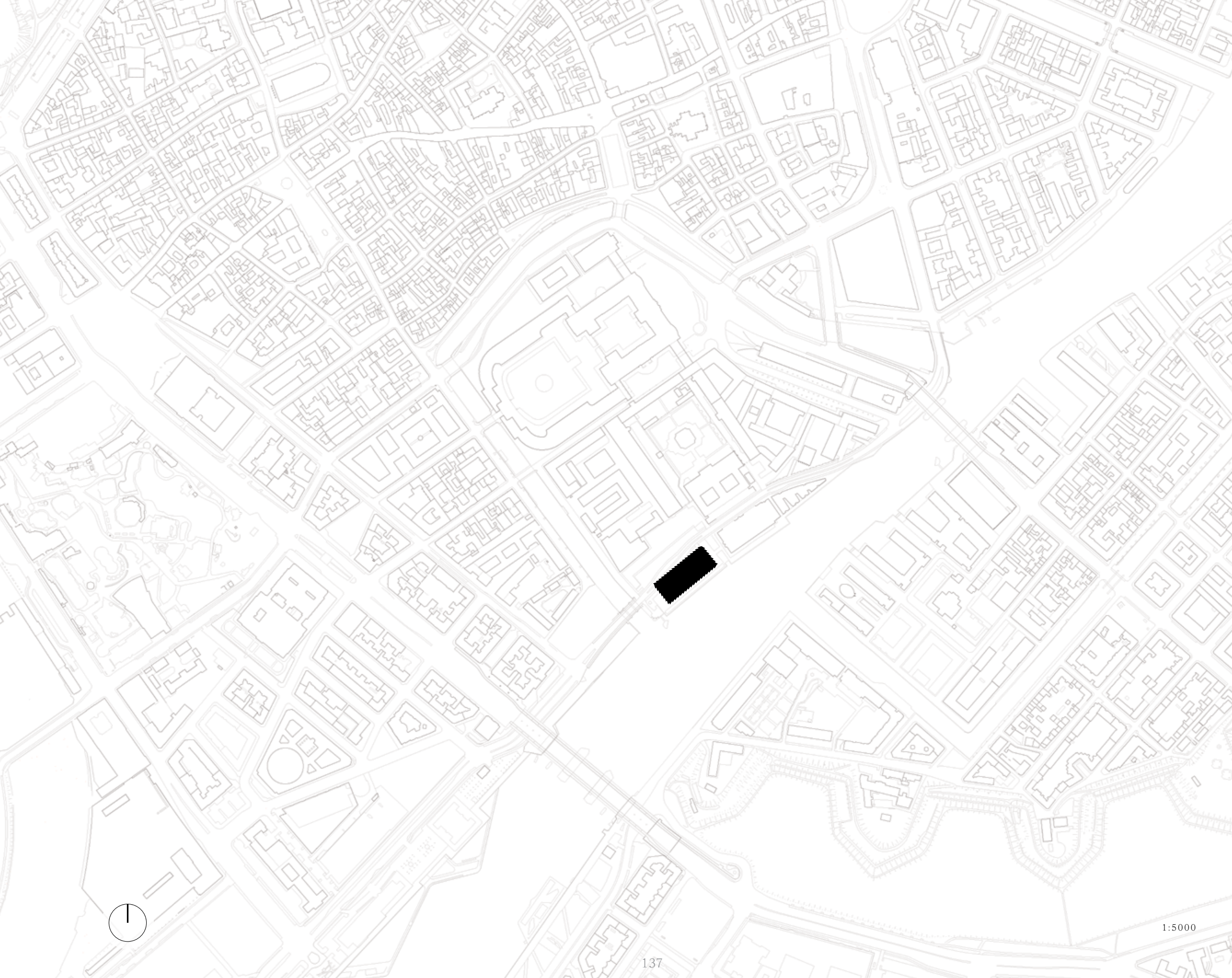


5

PRESENTATION

The final main chapter is the Presentation of the project. The structure of this chapter is initiated with an explanation of the spatial concept of the exhibition spaces. Then from a big scale showing the building from outside and gradually moving into the interiors of the building, with descriptions, drawings and visualizations.

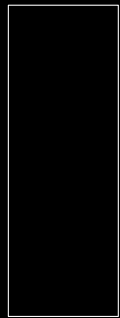




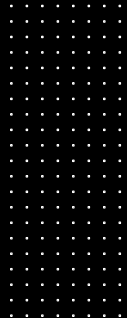
1:5000

PLAN

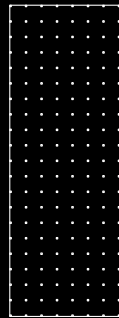
anatomy of the plan



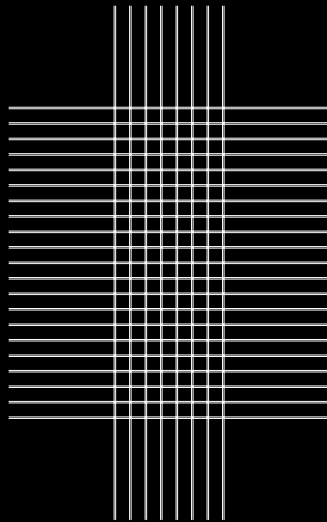
Site



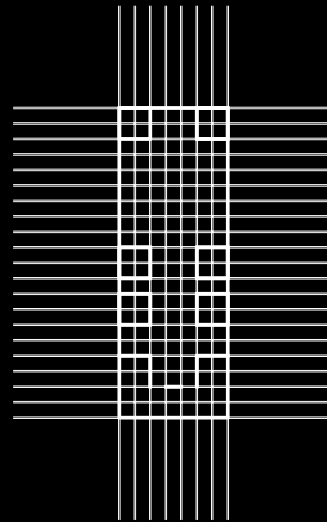
Columns



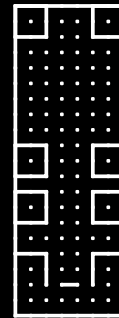
Together



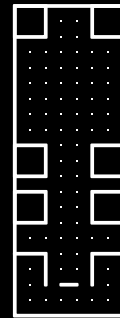
Possible Partition Walls



Partition Walls

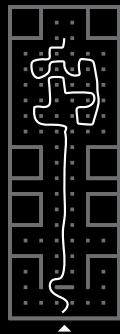


Walls and Columns

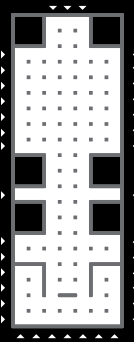


Structure

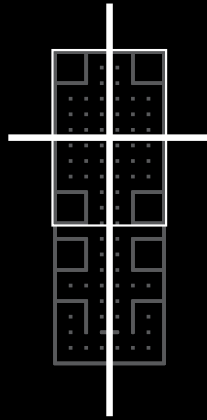
Explore
Passage
Arrival



Circulation to Use



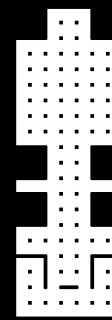
Light



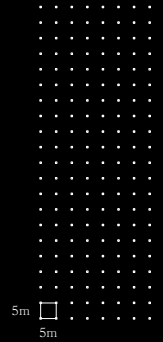
Symmetry



Mass

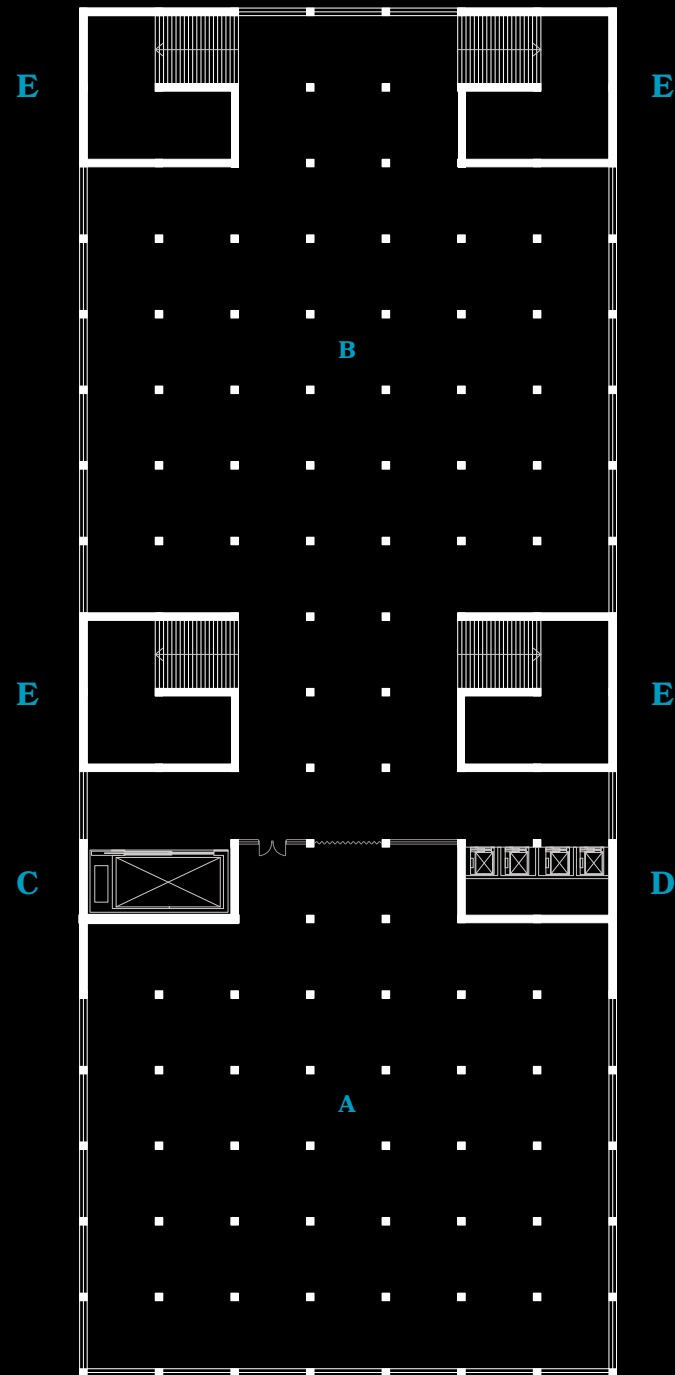


Void



Unit to Whole

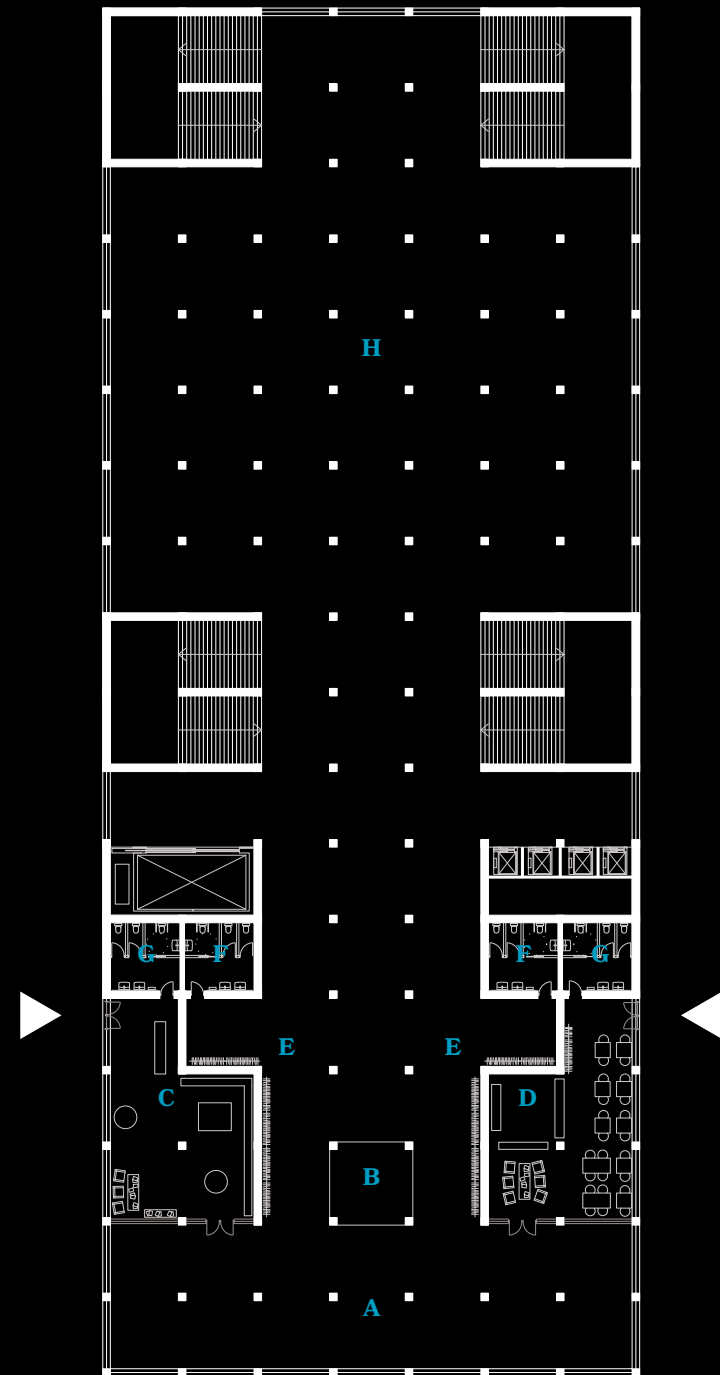
PLAN



-1

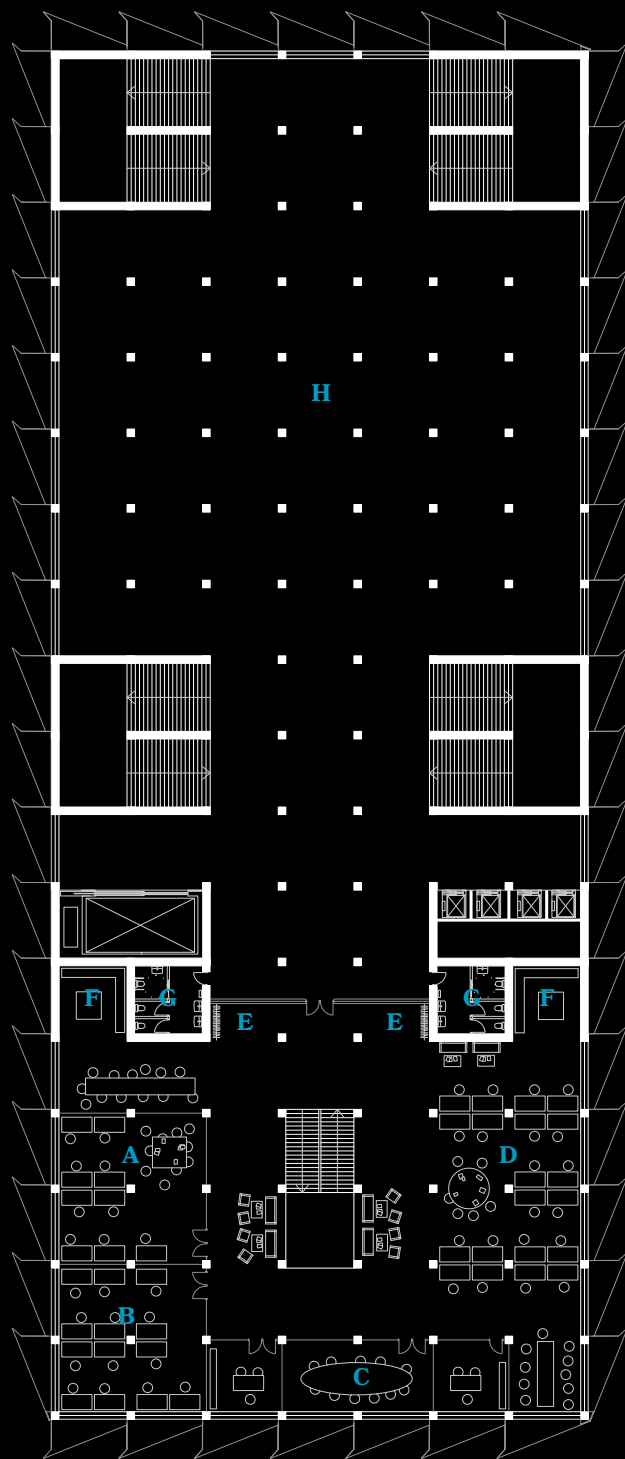
- A - STORAGE
- B - EXHIBITION
- C - FREIGHT ELEVATOR
- D - ELEVATOR
- E - STAIRS

5 10 15



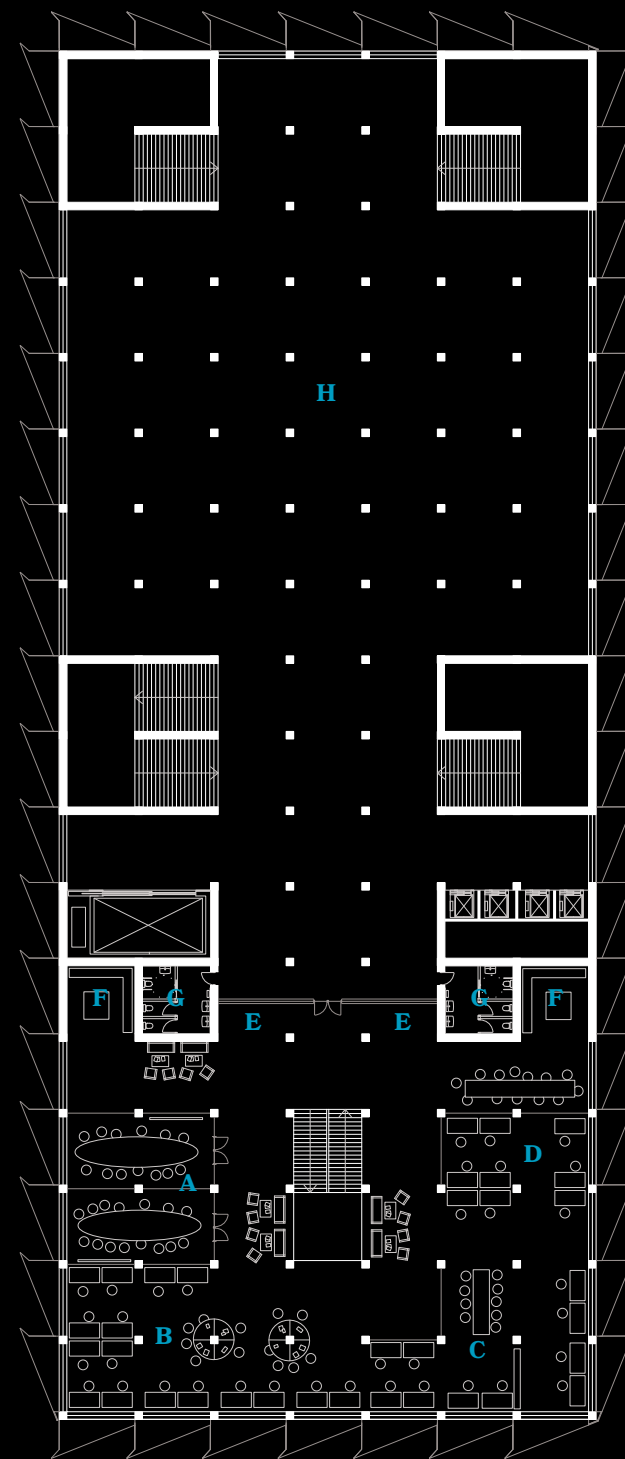
G

- A - ENTRANCE
- B - TICKET/RECEPTION
- C - BOOKSTORE
- D - CAFE
- E - WARDROBE
- F - RESTROOM(MUSEUM)
- G - RESTROOM(CAFE/BOOKSTORE)



1

- A - SHARED ART PREPARATION/CONSERVATION STUDIO
- B - MULTI FUNCTIONAL CLASS & EVENT ROOM
- C - OFFICE FOR CURATORIAL- & EXHIBITION DESIGN
- D - OFFICE FOR ADMINISTRATION
- E - WARDROBE
- F - KITCHENETTE
- G - RESTROOM(PUBLIC/EMPLOYEE)
- H - EXHIBITION



2

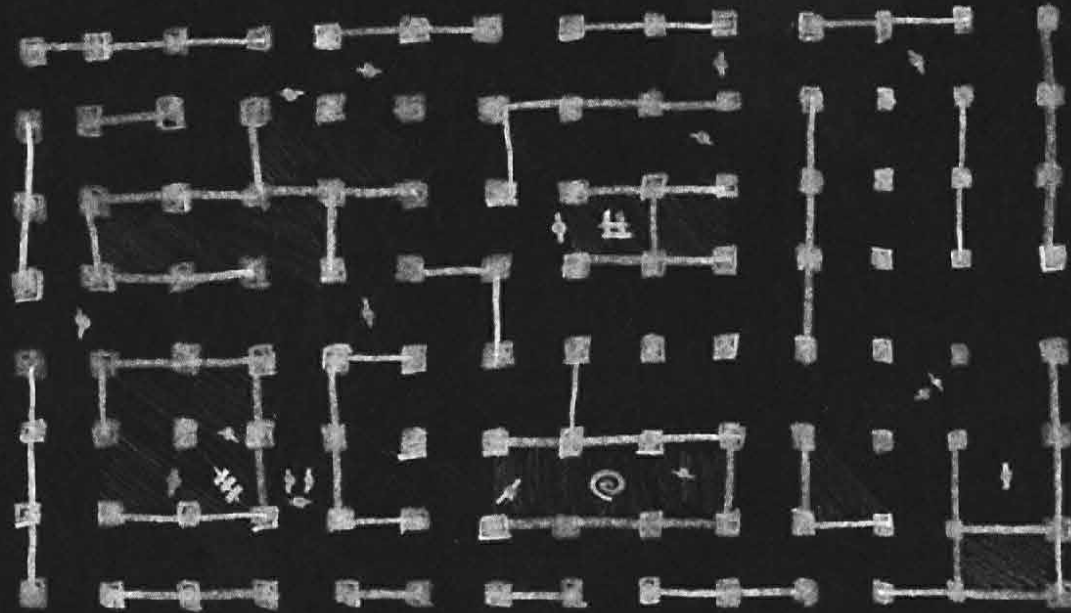
- A - CONFERENCE
- B - MARKETING & DEVELOPMENT OFFICES
- C - DEPARTMENT HEAD OFFICES
- D - TECHNICIAN OFFICE
- E - WARDROBE
- F - KITCHENETTE
- G - RESTROOM(PUBLIC/EMPLOYEE)
- H - EXHIBITION

1:500



SPATIAL CONCEPT

the concept of the space of the exhibition

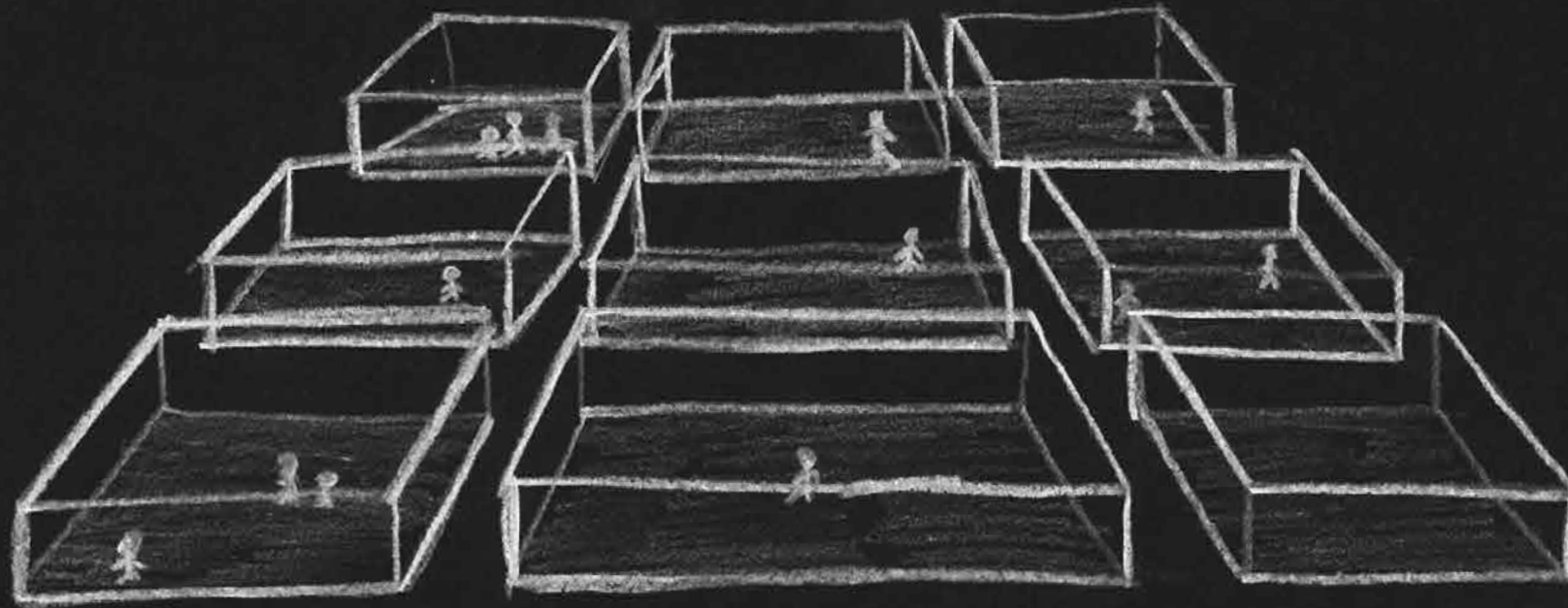


The Maze in its Purest

The concept derives from two reactions/intentions.

(1)

The archetypical 'Open Floor Gallery' where a user enters the space, and within a few seconds perceives the entire space. I'd like a space, where the opposite is produced. Where you can be being withheld from experiencing the art, until you are close to it. Like in a movie, you experience it scene by scene, and not by suddenly seeing all the scenes simultaneously from a distance. You are being fed the art, slowly so that you are able to digest it 1 by 1.

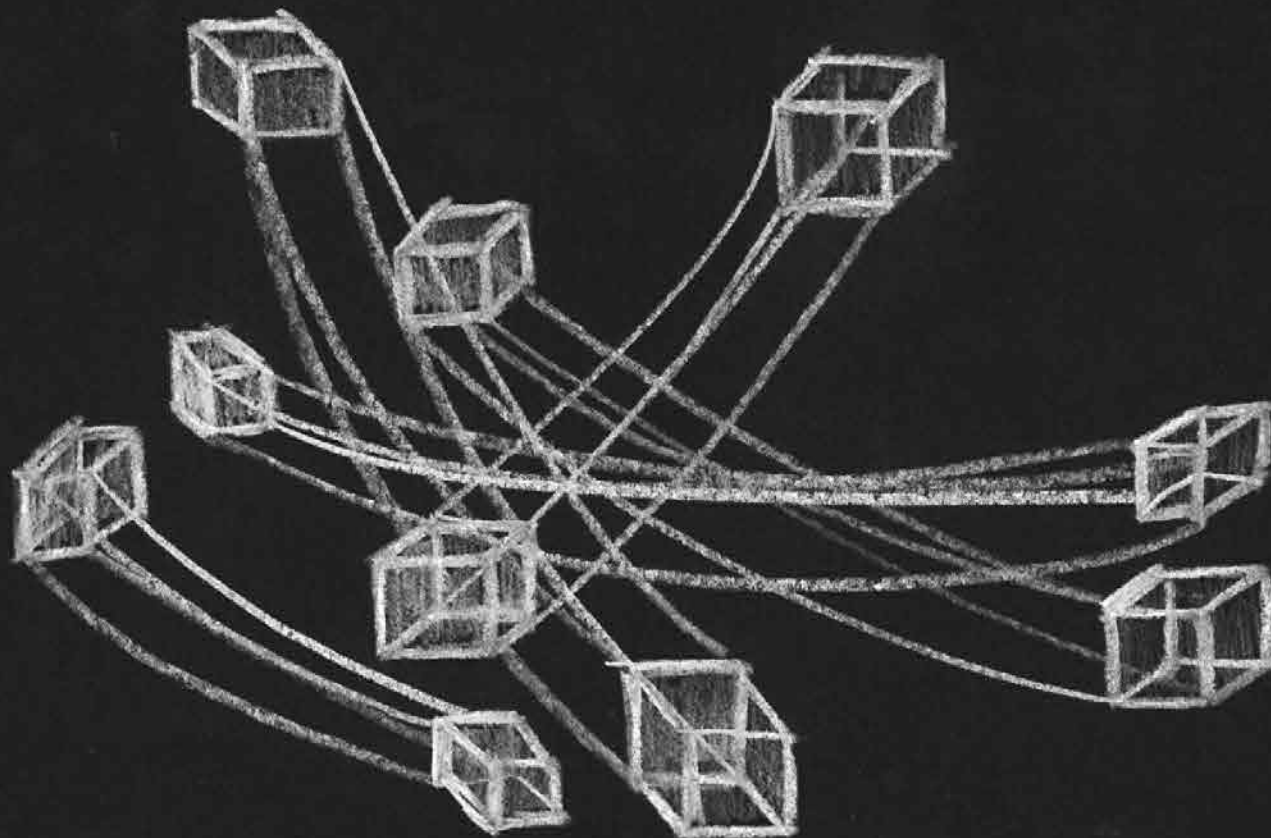


The Abstraction of The Maze

(2)

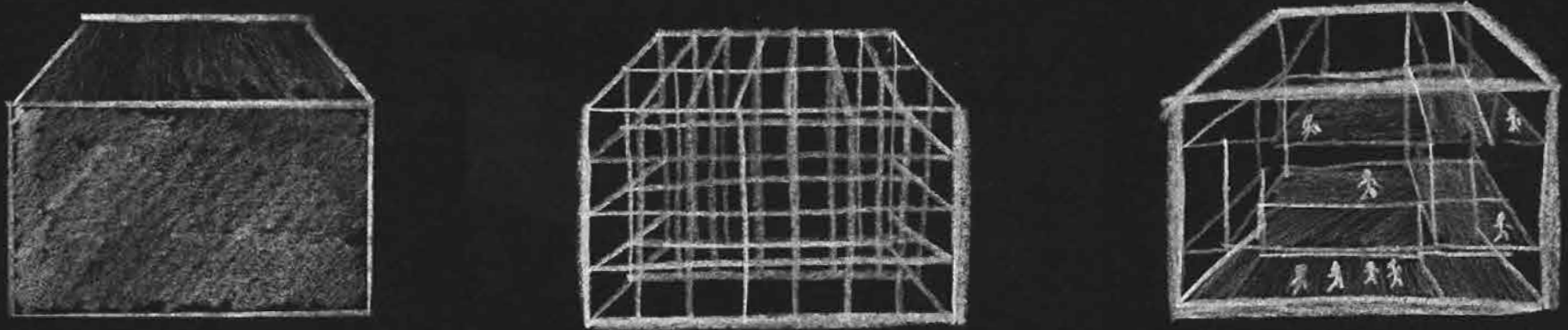
The maze has the incredible ability, to distort your sense of direction and location. But this is for practical reasons, not directly useful in a museum, because it might produce a very negative experience. But you can imitate a maze, by presenting the same space, over and over again. And by not making different spaces for different places, and by not make recognizable “landmarks” in the space. You might produce a reaction where the user to some extent, loses their sense of direction / location.

The reason I think this is interesting, refers back to the research of museum behavior, where we learn that users focus both on the narrative of the exhibition, and the path of their movement of the exhibition. And my hypothesis is, that if you restrain users from stop focusing too much on their movement, or on architectural “specialties” – then they might direct their focus on the art instead. It is a position, where the architecture takes a step back, and allows the art to take the attention of the user, in a humble way.



From Box to Box to Box to Box.

The idea is to generate a very static sequence of space. Where the feeling of moving around the space, feels like moving from a box, to a box, to a box, to a box. In that, there is a sense of a very fluid movement, where the exact order and sequence is not that important, but what is of upmost importance, is what the space contains.



The Maze

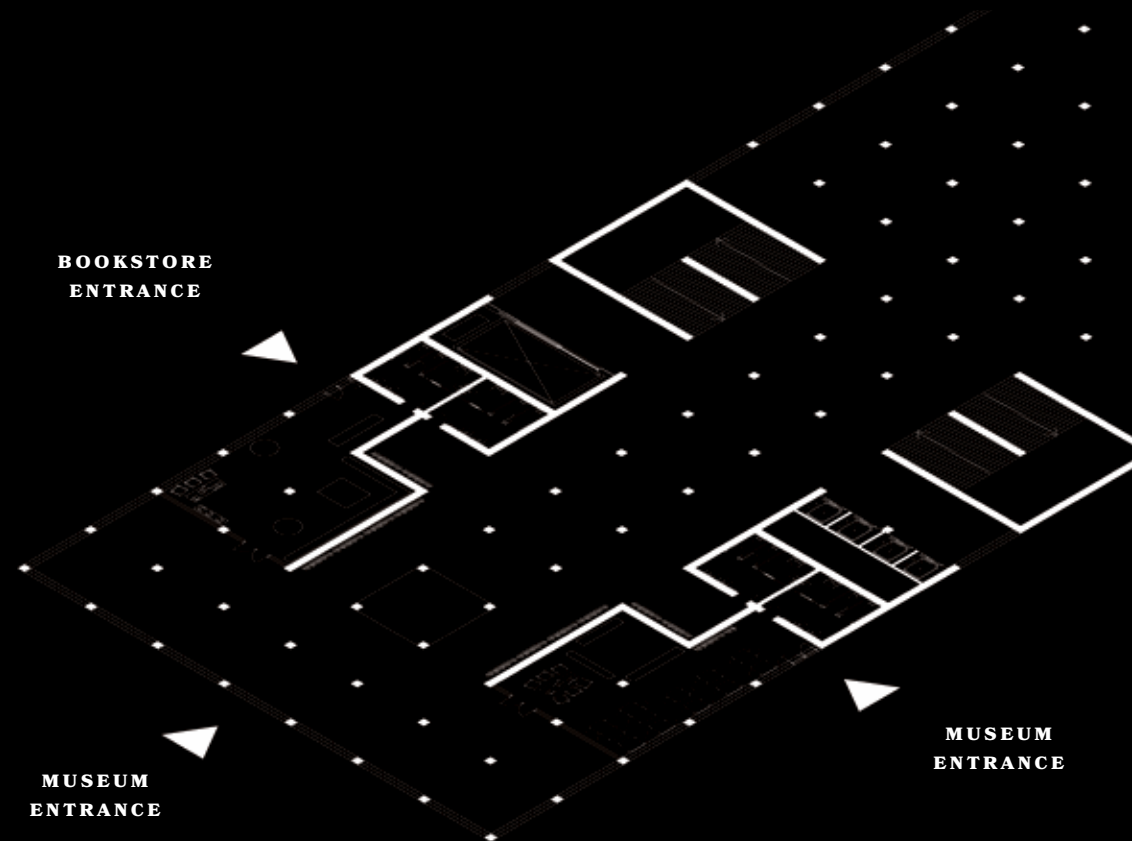
The concept derives from two reactions/intentions.

(1)

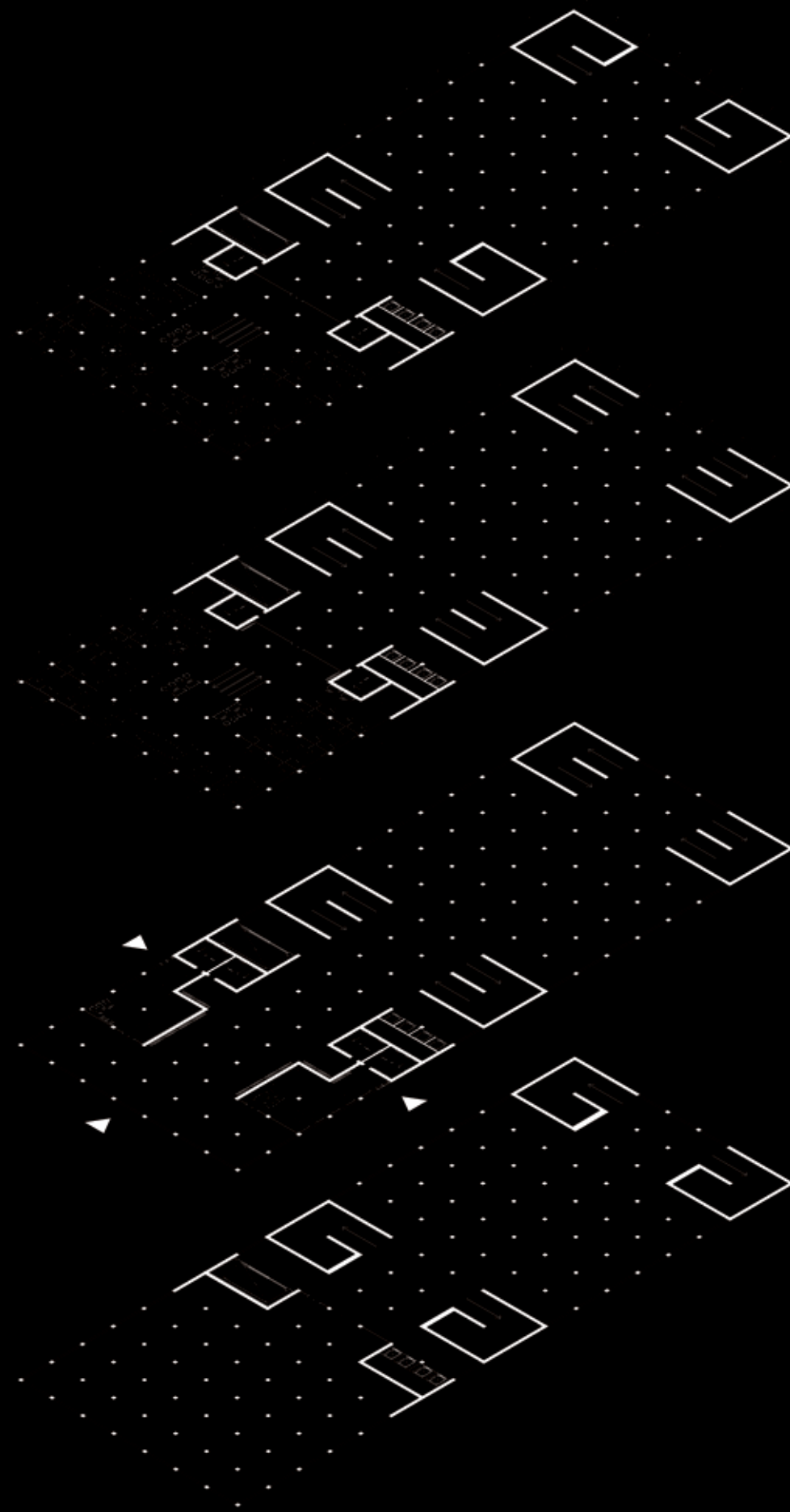
The archetypical 'Open Floor Gallery' where a user enters the space, and within a few seconds perceives the entire space. I'd like a space, where the opposite is produced. Where you are being withheld from experiencing the art, until you are close to it. Like in a movie, you experience it scene by scene, and not by suddenly seeing all the scenes simultaneously from a distance. You are being fed the art, slowly so that you are able to digest it 1 by 1.

ENTRANCE

location of entrances



The building offers 3 entrances, one main entrance for direct museum goers which is located in the south west end of the building, towards the new BLOX building. In the entrance lobby guests will find the reception for purchasing tickets, wardrobe for their clothes etc. There are two secondary entrance to the Bookstore and to the Museum Café, this is to allow these two to be open outside of the museums opening hours.



2ND

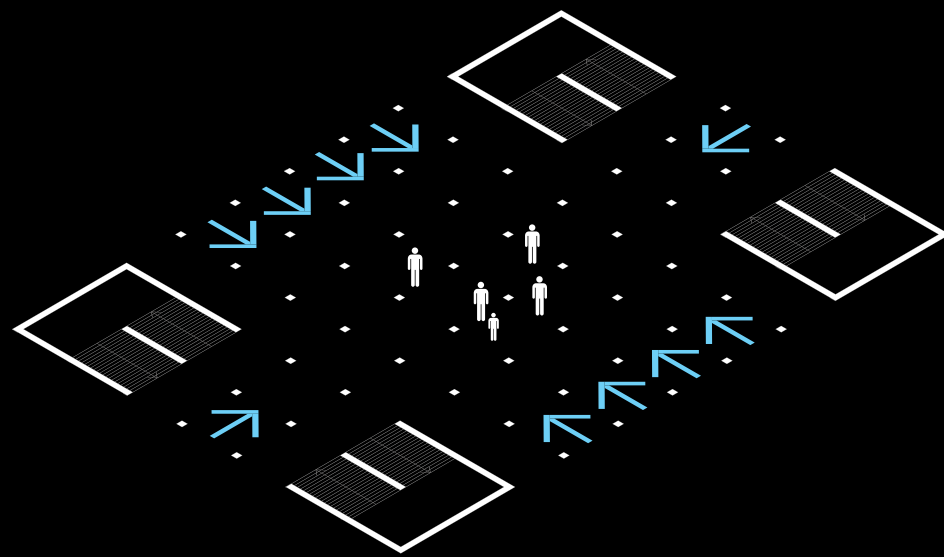
1st

GND

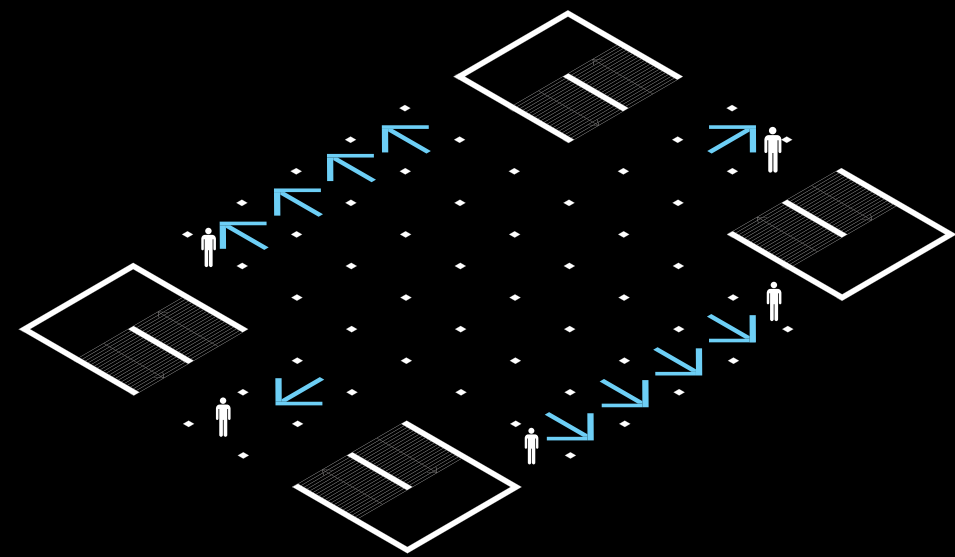
-1

EXHIBITION LAYOUT

movement in gallery space versus activity



ENGAGE / INTERACT / EXPLORE



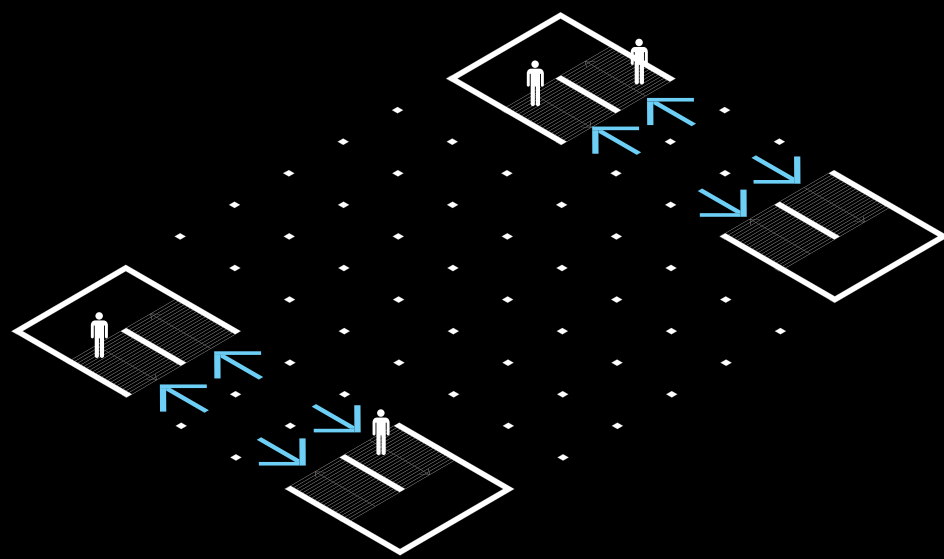
RELAX / REFLECT

The designated exhibition space follows a very simple anatomy. The main concept is, as mentioned before in the explanation of the Spatial Concept, that there are no real paths to follow except for the one that the art/exhibition might design. In order to engage with the art, users are to move inwards and move between the compositions of columns and partition walls and art. By taking an outward direction from the exhibition areas center, people can retreat

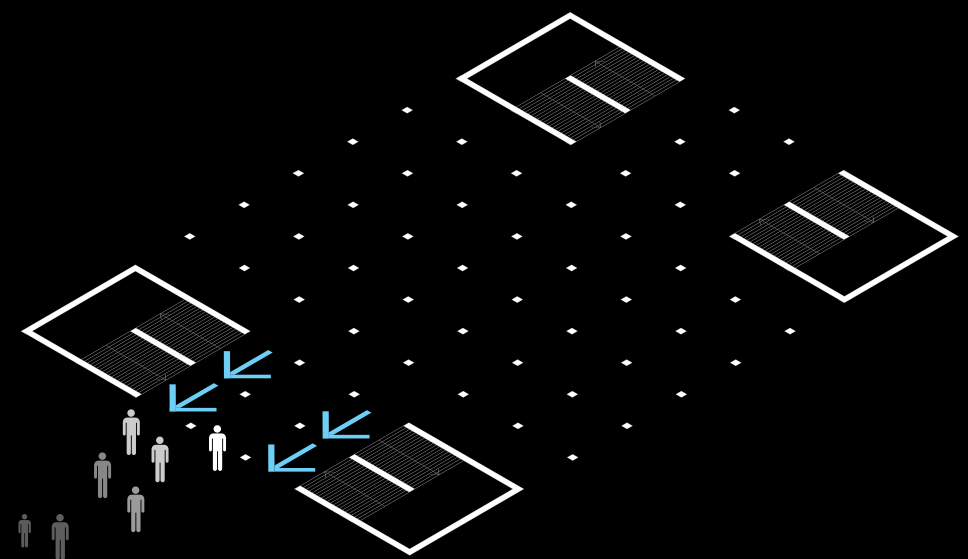
outwards to the perimeter, where a view to the outside and benches are located.

If a particular exhibition spans over multiple stories, users to progress by moving up/down the building via the stairs located in the perimeter.

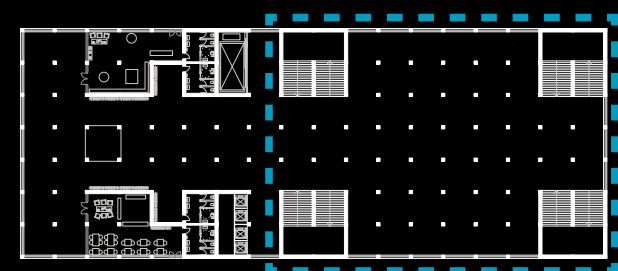
And to lastly disconnected from the exhibition area, visitors are to return to the same reception area of the building by moving towards it on the ground floor.



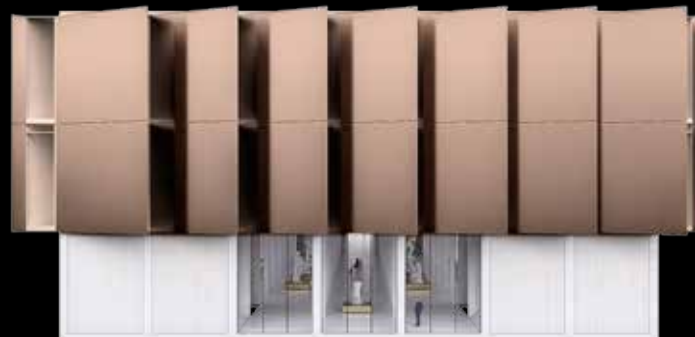
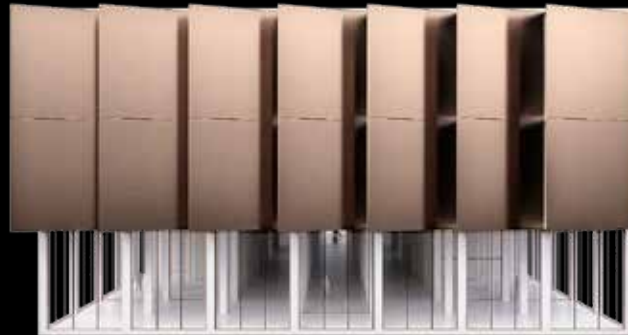
PROGRESS



ESCAPE / STOP

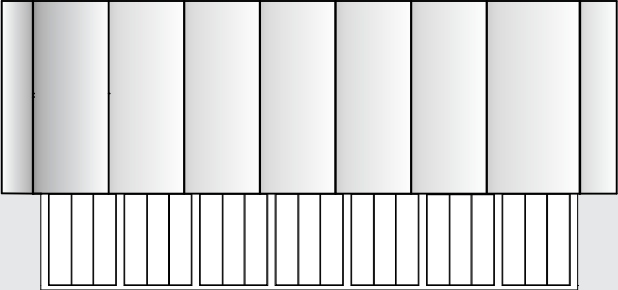


FACADE

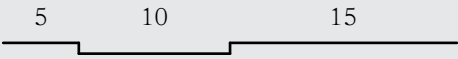
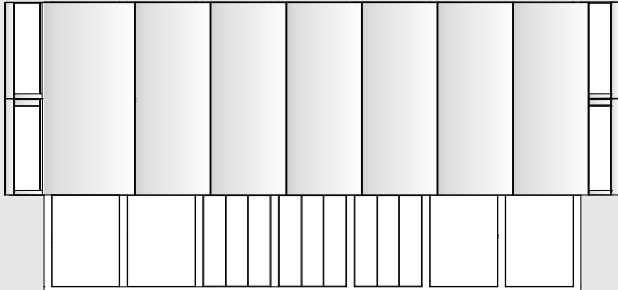


The geometry of the polished copper clad façade, creates a very diverse visual expression, changing its sense of depth and opening according to where it is perceived from. This condition is not present in the perspective-less facade drawings.

SOUTH WEST



NORTH EAST

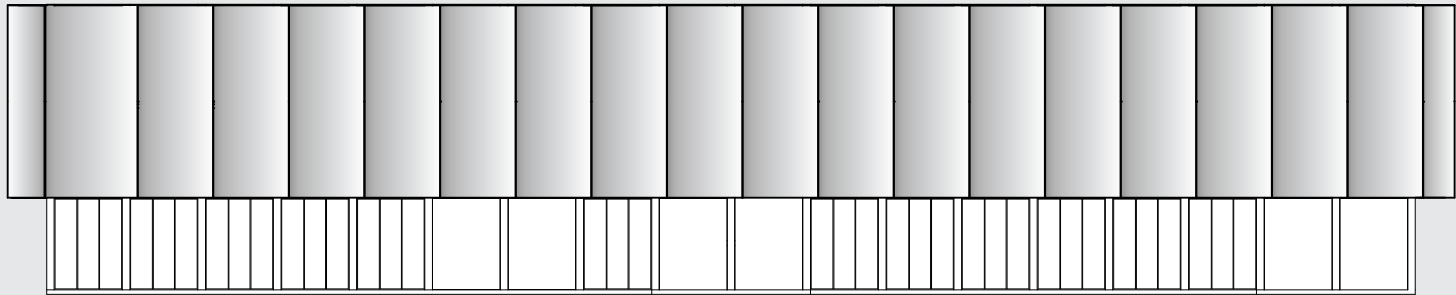


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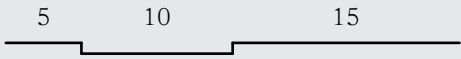
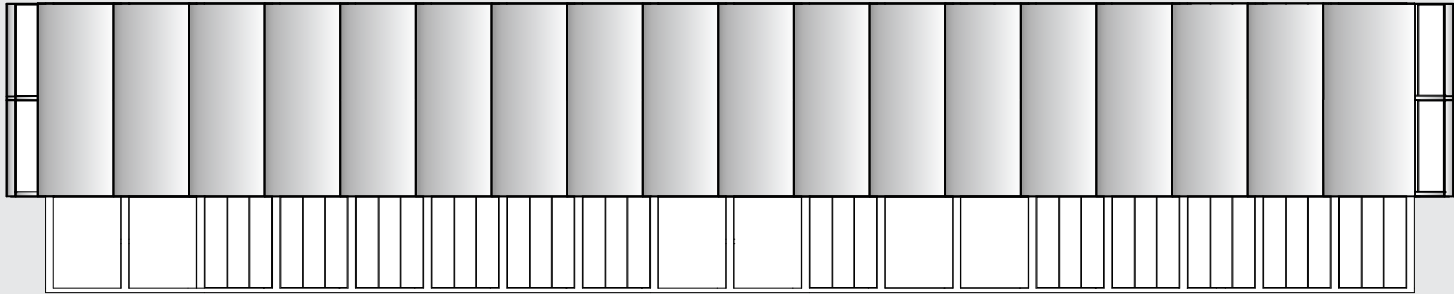
FACADE



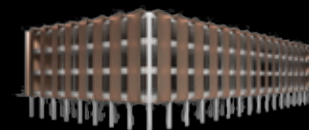
SOUTH EAST



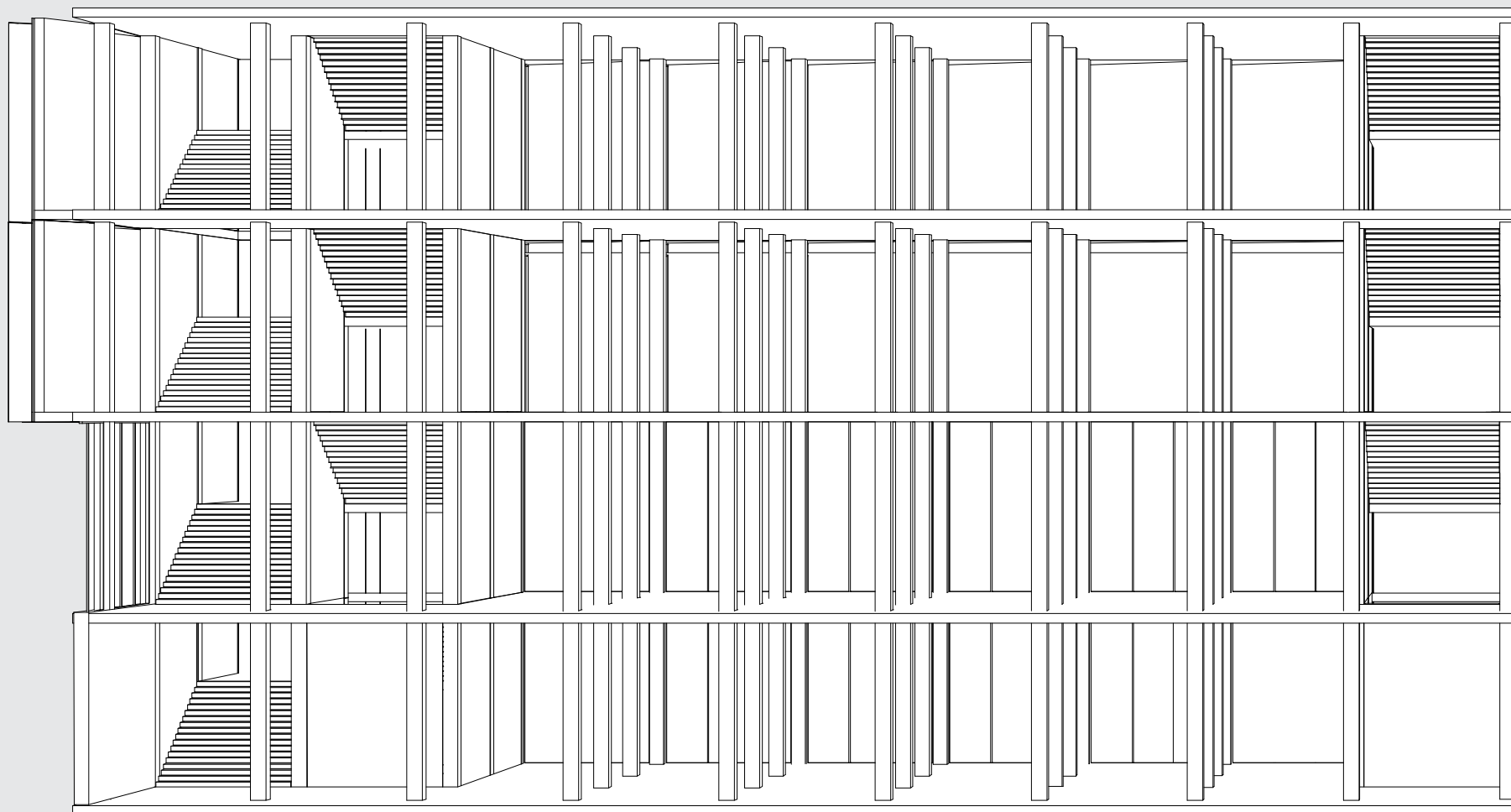
NORTH WEST

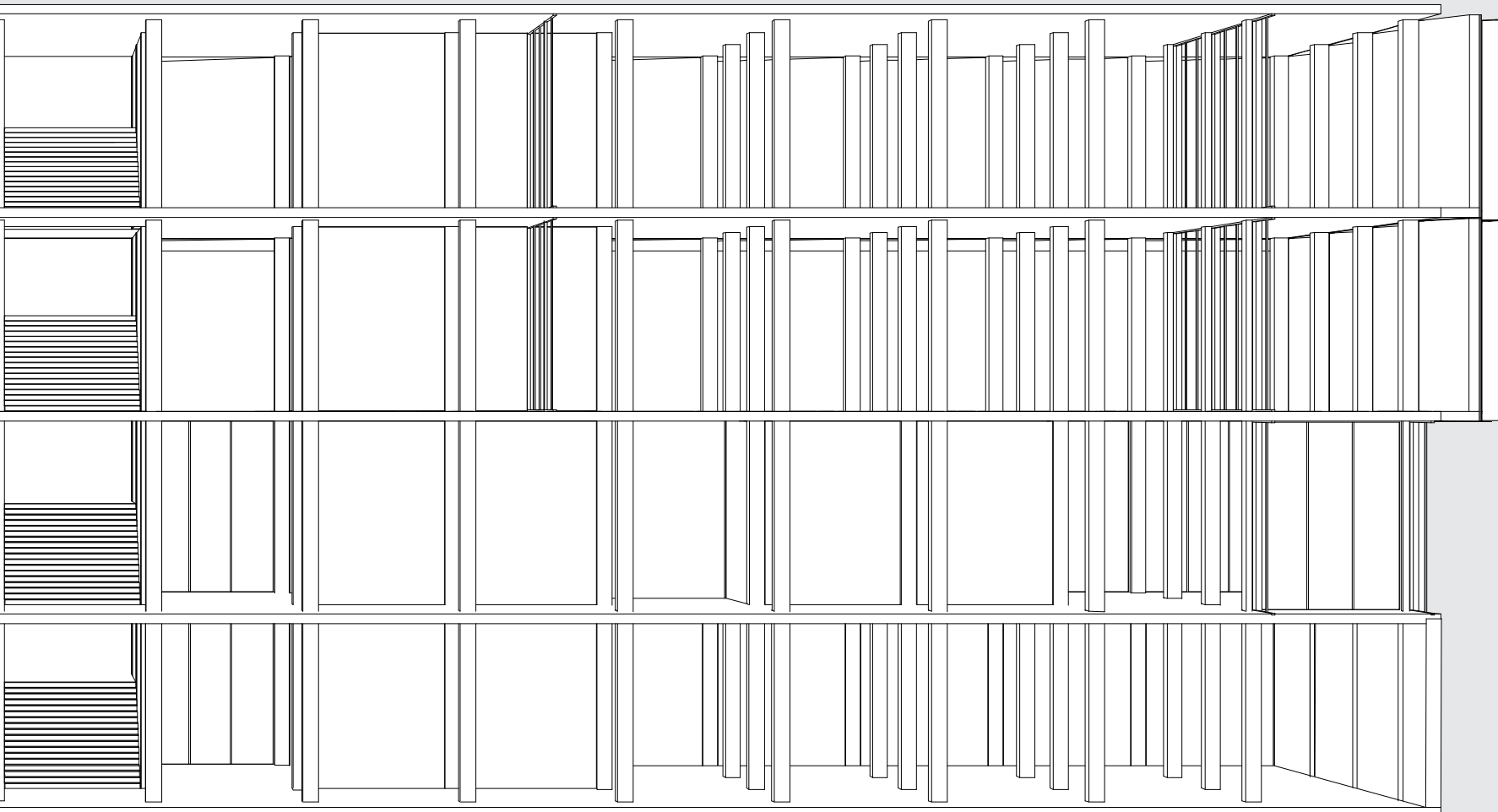


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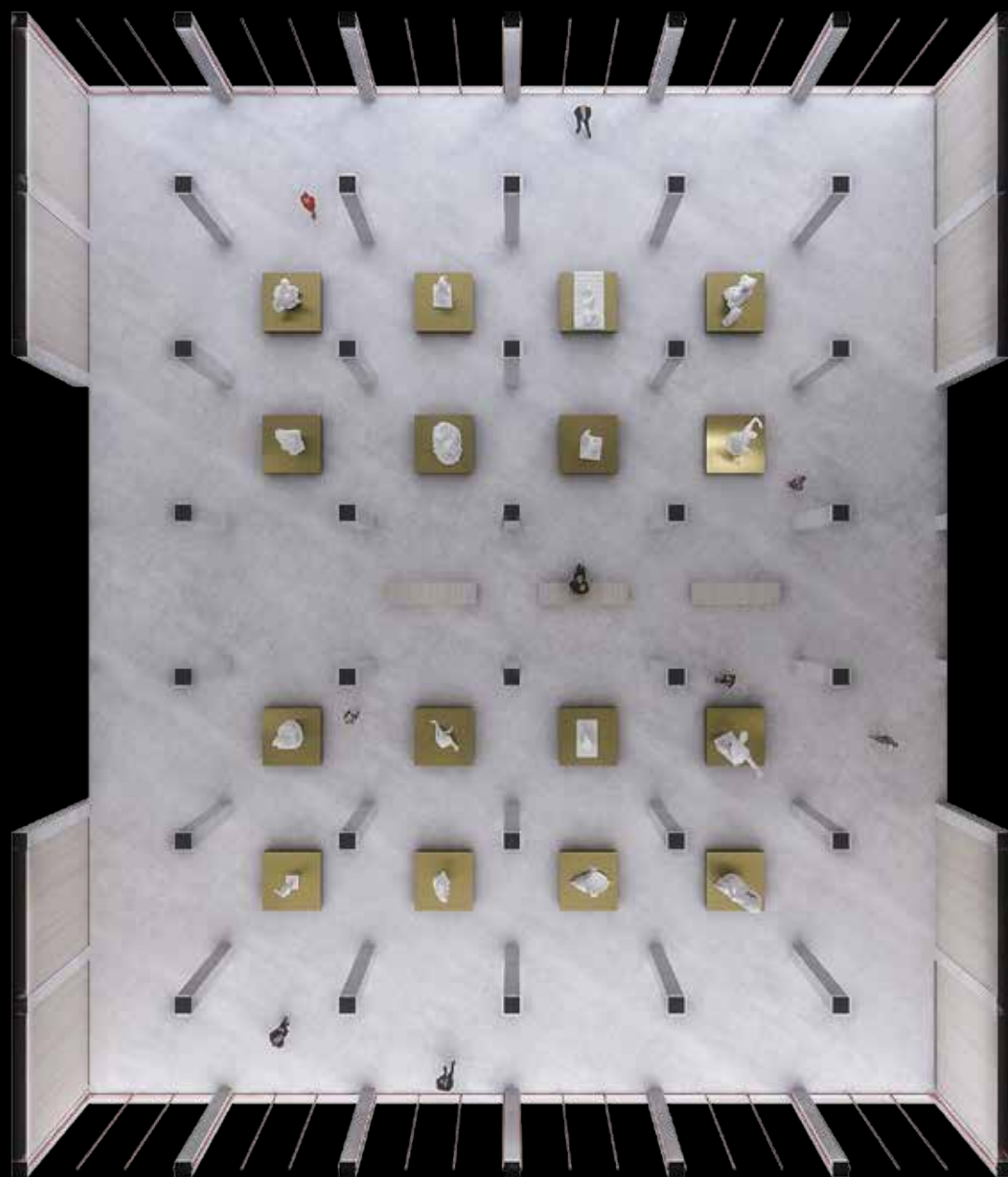


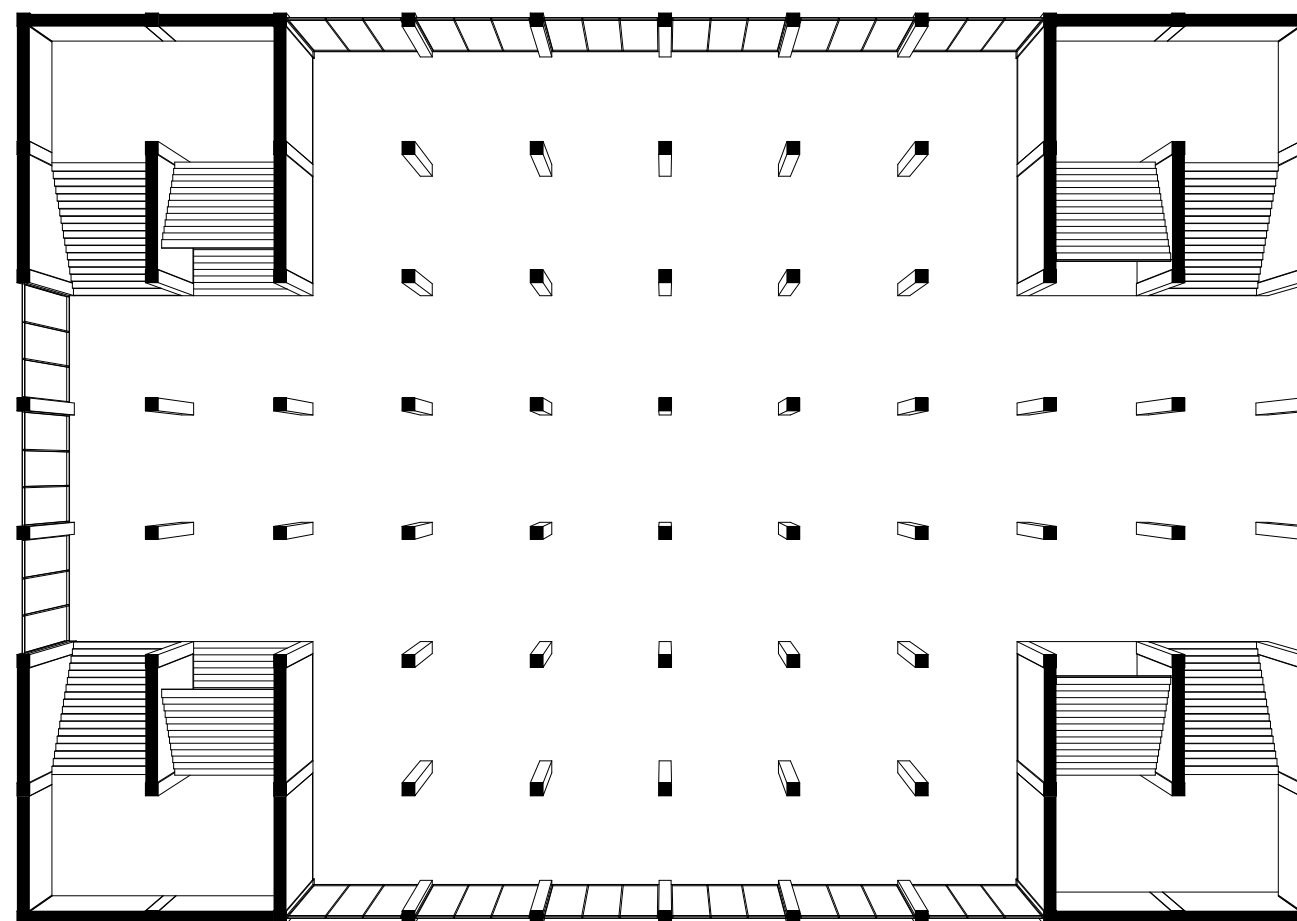






EXHIBITION LAYOUT

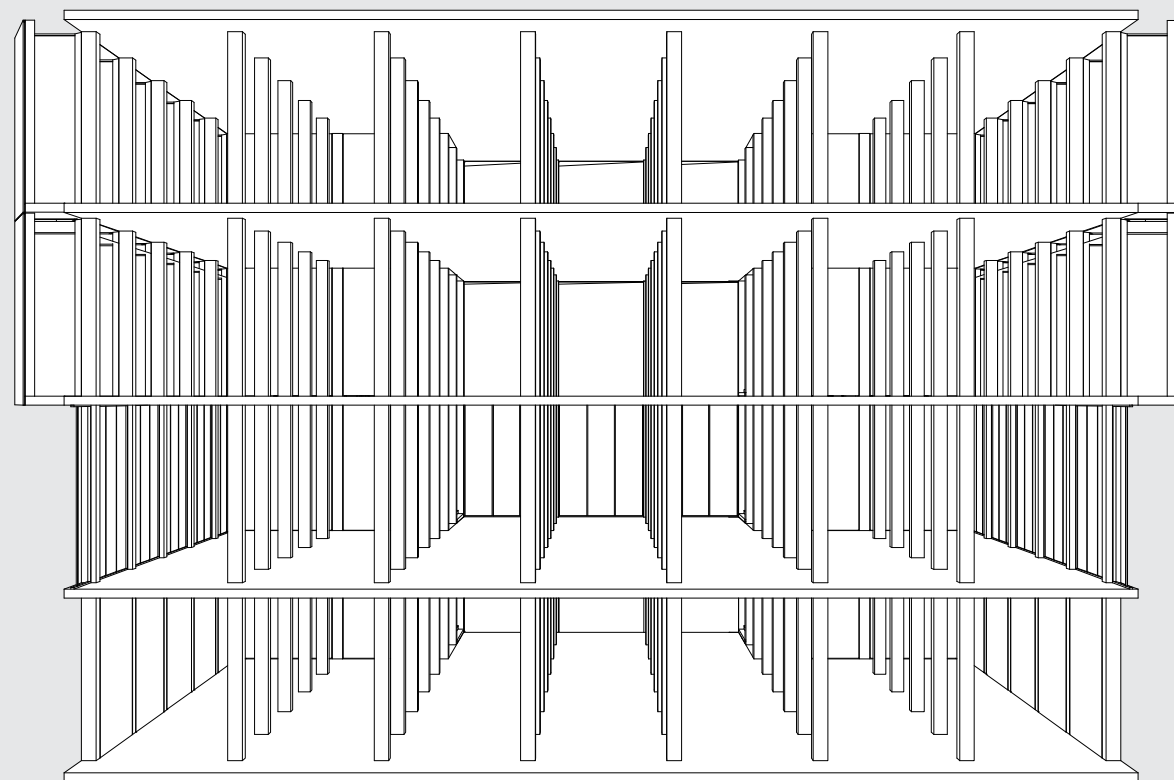




The Tabula rasa-ish format of the exhibition spaces.

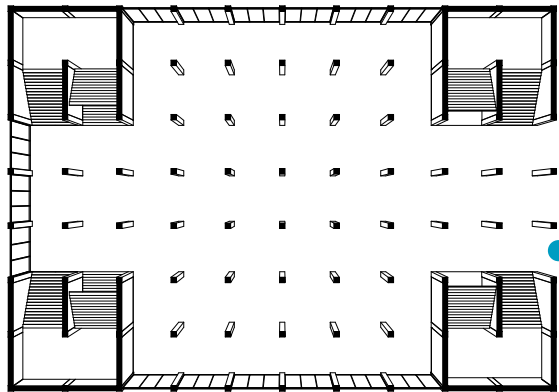


Despite its repetitive nature. The museum offers a basement level, which is devoid of natural light. A ground level that offers natural light. And two levels above where the dominant light source will be artificial, as the façade at these levels are more closed.



STAIRS

When entering the exhibition space, visitors are firstly introduced to stairs of the building. These big wide stairs offers mobility to the many users moving across the exhibition floors. Potentially the stair areas could also be utilized as exhibition areas, offering a minimum of 4 meters of free height, and plenty of space.

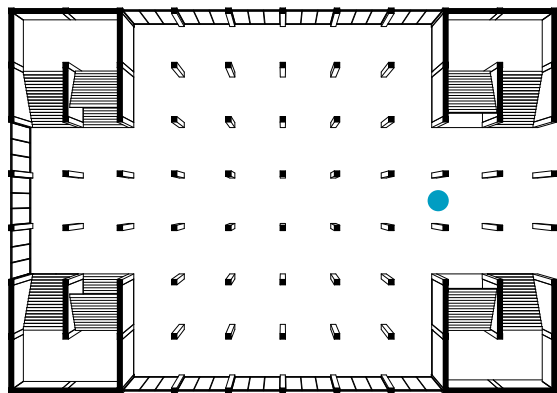




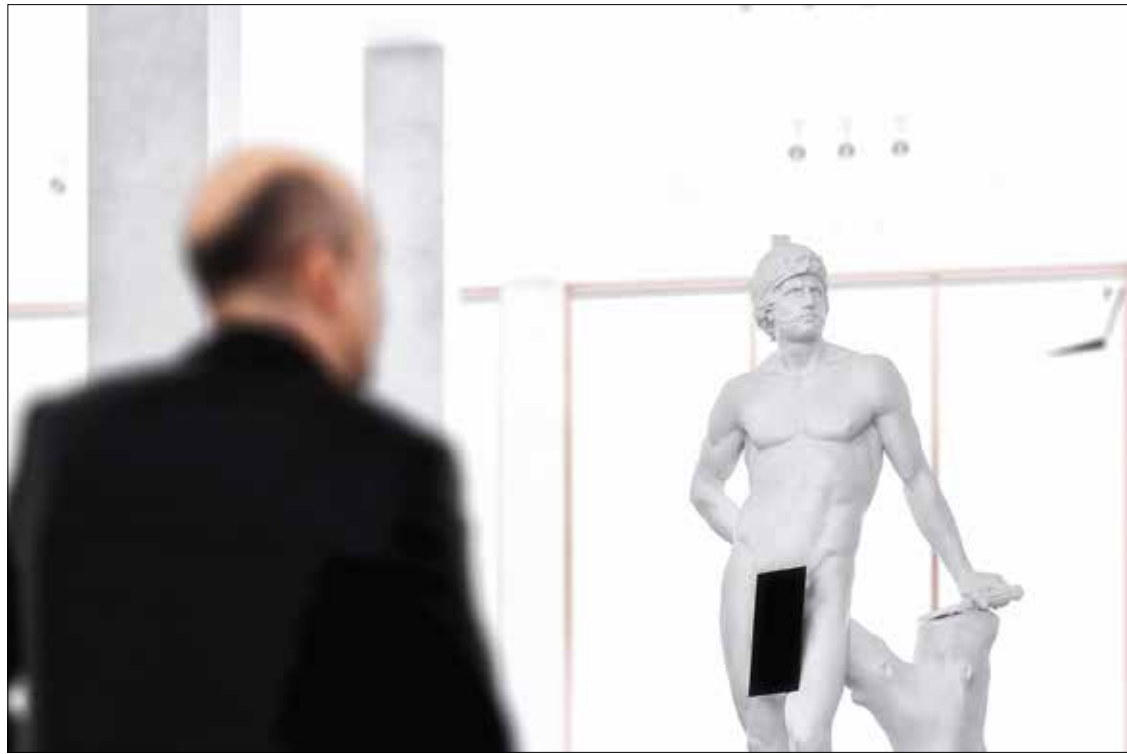
FIRST

The first exhibition space the visitors will encounter is the natural lit space, although it is common for artists to prefer artificial light, it does provide the opportunity for other artists, whom are not prone to this, to let the natural light engage with their art, and for the city outside of the museum to have a view of the inside of the building.

The materials of the space, and in general for the building, is polished concrete flooring, with far-faced concrete columns, in mild grey tones. And the lowered ceiling is a simple gypsum with stucco lustro finish.













SECOND

On the second floor, artificial lighting is mostly present. In this scenario a composition of 5 long walls have been set up. The initial orientation of the building has been lost, since the visual connection to the perimeter of the building, and to the stairs have been blocked.

But visitors will still be aware, that they can move towards the perimeter or the edges of the exhibition space to progress further.

The perimeter of the exhibition spaces on the first and second floors. Here a view of the outside is offered and an integrated resting place. And a clear shift from natural to artificial light.





Here a more maze like setup. The shadowgaps between the flooring/columns and the partition walls, are a testimony to the plug n' play/flexible nature of the exhibition space.

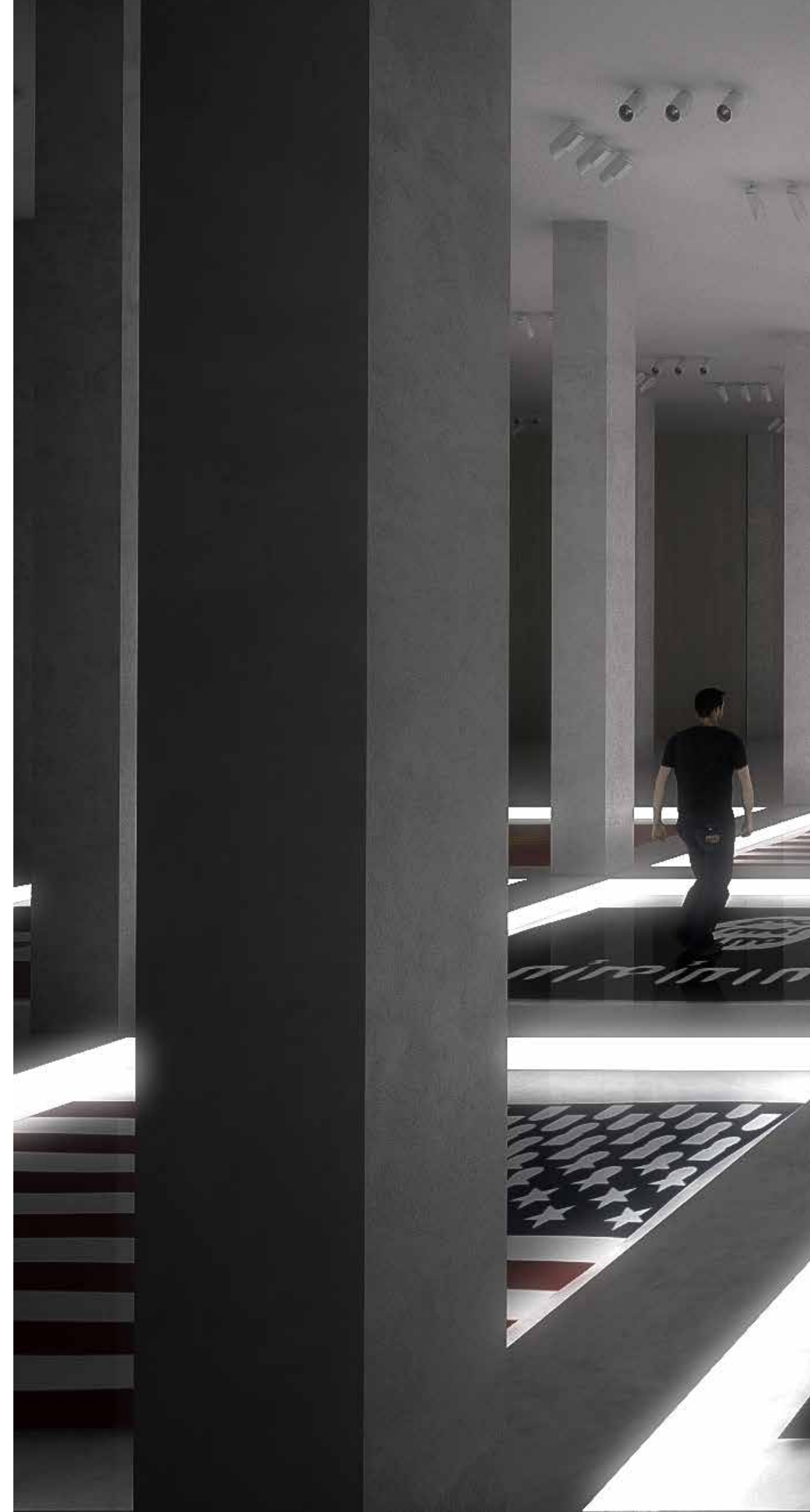




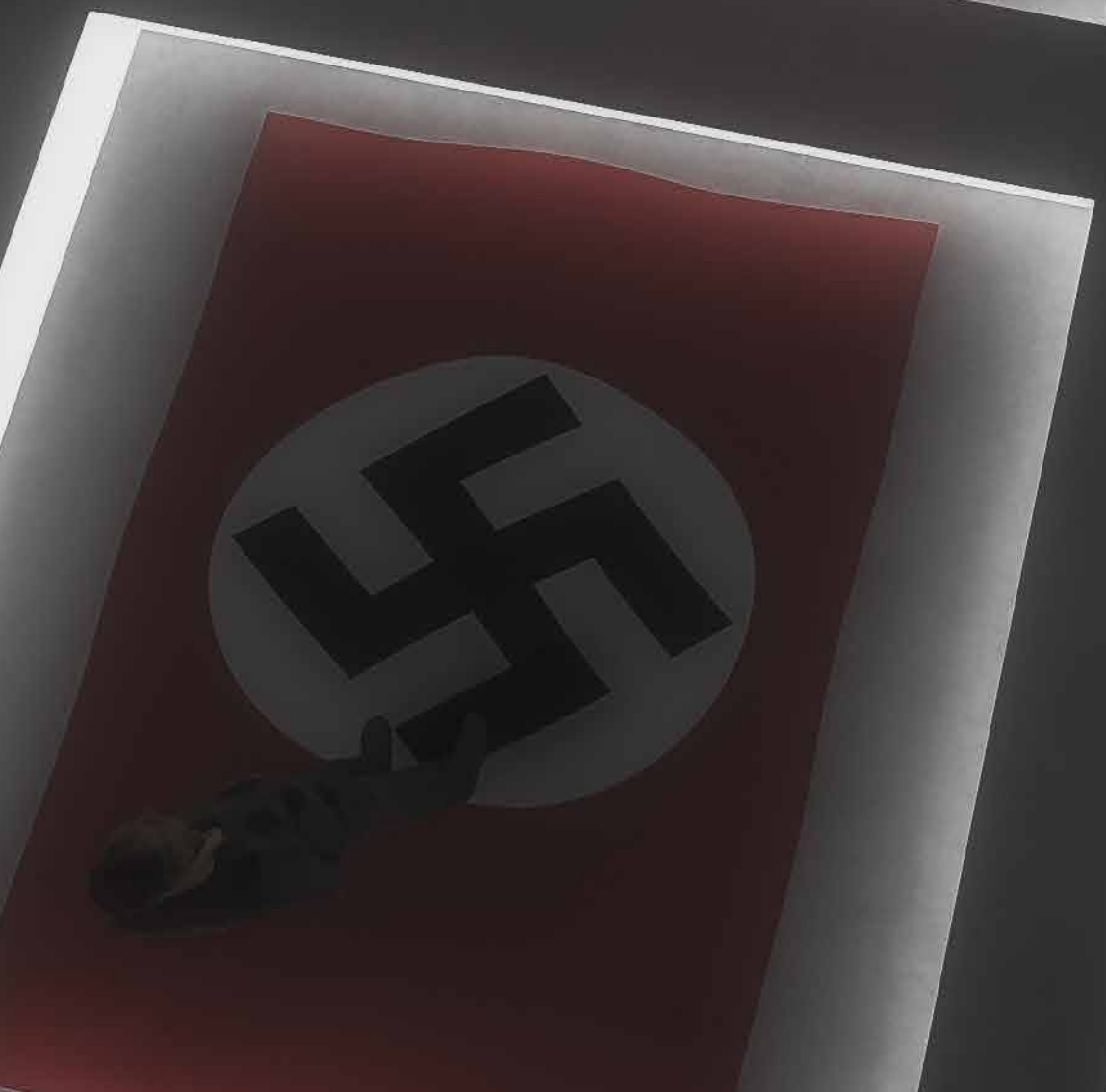
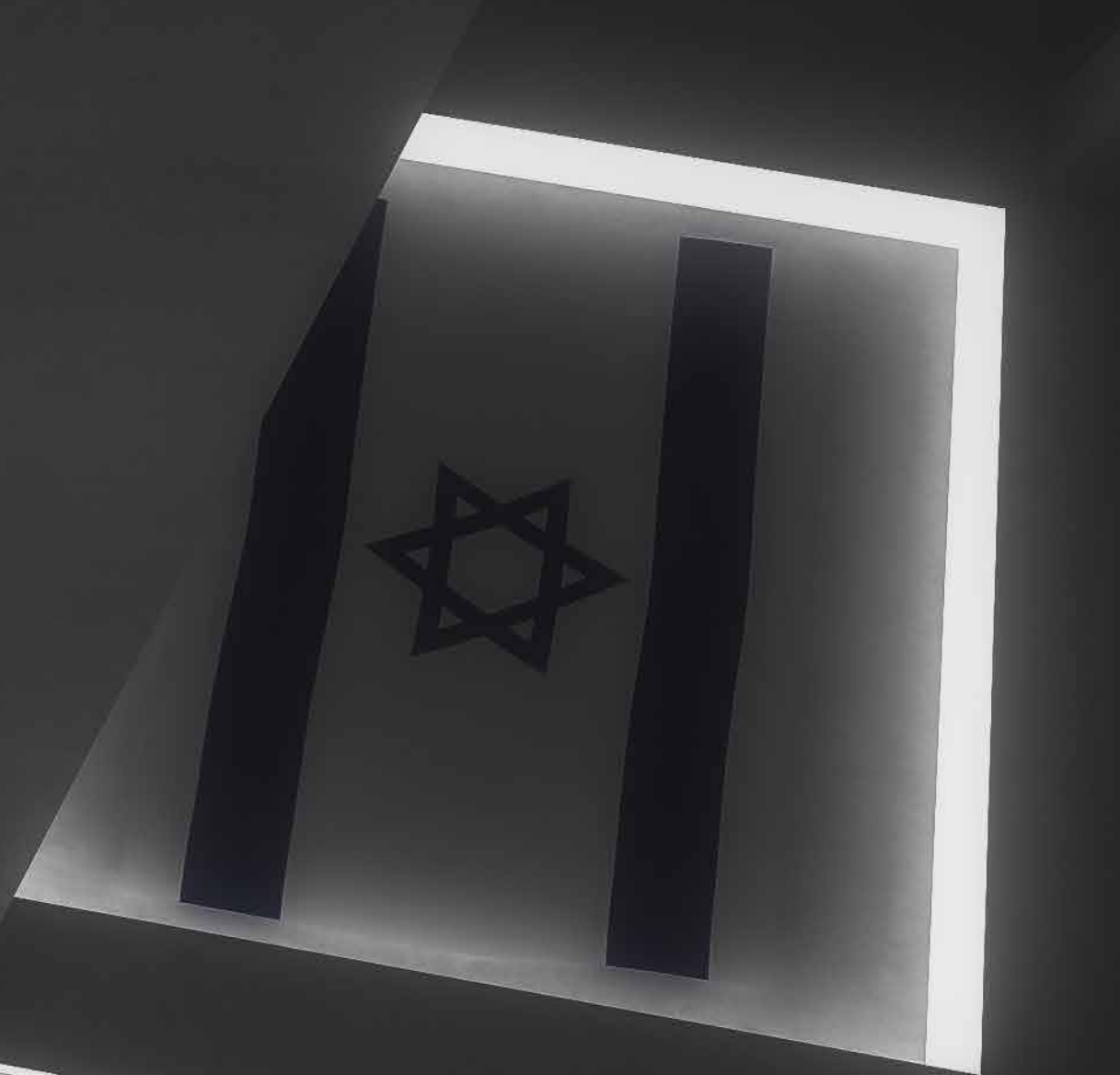
BASEMENT

The underground part of the exhibition area is where the design of the artificial lighting strategies has the greatest potential. It is likewise the most introvert space, being totally neglected of visual contact to the outside.

Is this exhibition area, 'The Flag Exhibition' is presented. The Flag Exhibition was one of the first ideas exploring what a museum about freedom of speech and censorship could tell. Various flags representing different ideologies and ideas a submerged beneath a glass panel, where the user is forced to step upon them, in order to fully see them. The exhibition discusses how the peculiar nature of how 'stepping on a flag' is an offensive action. This sparks an inner-dialogue on the user, on whether the person is opposed or inclined to step on a flag.









PALETTE OF MATERIALS



ASH WOOD

The greyish ash wood is the material most often used as partition walls of the building, which are not directly part of the exhibition. The partition walls of the exhibition ought to refrain from utilizing this material, as it works as a visual indicator of the location of the stairs and the rest of the museum building.

This material is also utilized in the employee-zone of the museum building.



CONCRETE

The far-faced concrete is used both as flooring material, and material of the concrete columns within the building. The material has a subtle texture, giving an ever-present sense of scale to the exhibition area, but is very toned out and grey, in order to let the colors of the artwork become more dominant. The material also possesses great durability and strength in relation to wear and tear of the floor, and the transport of heavy objects on it.



COPPER

The copper is treated in order to refrain from oxidation. It is present in the façade panels of the building, and the window frames. The copper is relateable to the historic usage of copper cladding on roof, which is very present in the area of the site. It brings a warmth, the same color tone and warmth that both the Frederik IV's bryghus and Tøjhusmuseet and The Jewish Museum's red brick façade.



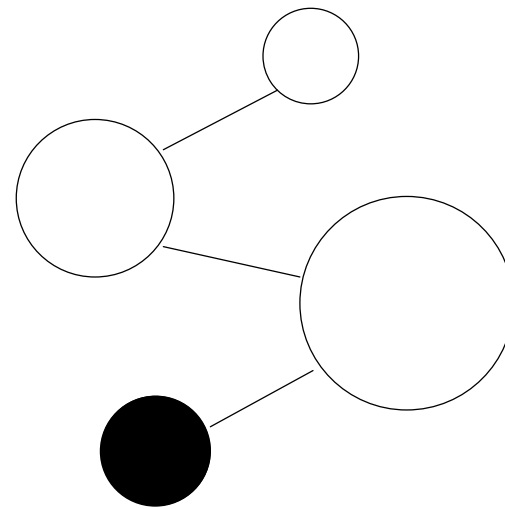
GYPSUM

The lowered ceiling which consists of gypsum, is treating with marble-powder technique and finish called Stucco Lustrato, this provides in conjunction with the concrete, a subtle finish and glossiness to the material. It has been the governing ideas of the material palette of the interior of the building, to present itself with a very subtle and almost colorless material palette, but still prone to a richness of reflectivity and texture.



7

EPILOGUE



CONCLUSION

The most profound inquiry that the museum poses is, how can architecture frame the almost apocalyptic dimensions of freedom of speech and censorship?

The museum, with its knowledge of the influence and importance of censorship and freedom of speech, is meant as a neutral ground, where this discussion can grow, and not as a “wild west” where anything can be told and shown.

The difference between these two is very fine and delicate, but it is up to the artist's discretion to explore this. As a metaphor, it is the architecture that defines the restaurant, but it is up to the artists to create the dishes. And it is the hypothesis of the author that this relationship, firstly has to be defined, in order to fully comprehend what the significance of a Museums of Censorship and Freedom of Speech could do to society.

Nevertheless, what the museum can provide to this relationship, is a highly flexible exhibition setup, with a governing art institution, in an urban and architectural context with a very high degree of safety. This focus on safety, is a direct response to the fact that artist that explore freedom of speech (Ai Wei Wei, Charlie Hebdo, Kurt Westergaard etc.) are pressured by institutions and groups whom are opposed to their views.

There is a crucial importance in noting, that the museum ought not to provide absolute answers, metaphorically it is more like a ruler, that shows both ends of scale, and by which users can use to relation to their own personal views and how a society ought to treat these mechanisms in society.

Regardless of museum's two main subject. The museum also proposes a more content focused spatial composition. If one were to

establish a comparison with this museum, and museums like Guggenheim New York, or Louisiana in Copenhagen, or Pompidou in Paris.

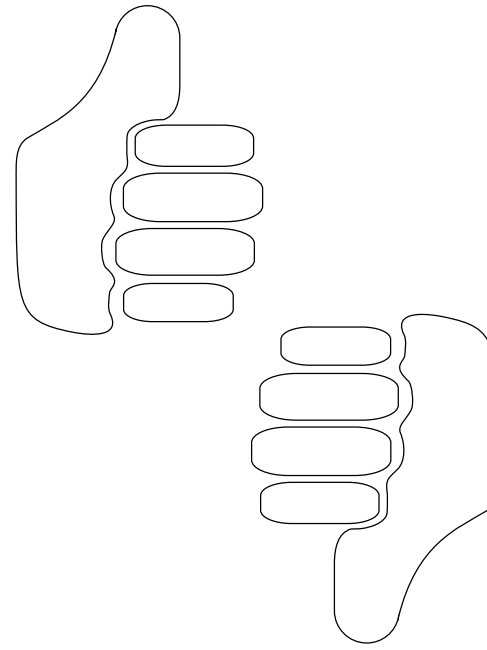
There is a clear trend, that the intention is also to make the building a piece of art and the movement around it a carefully orchestrated sequence of rich and diverse architectural experiences.

But this museum is very unlike this. There is a clear axality as you progress towards the exhibition area. There is a lot of uniformity in the architecture, and the system or path of experiencing this museum is very clear (presentation: exhibition layout).

The museum takes a stance, and puts the obligation of creating visual and spatial experiences onto the art. And maintains a more humble presence in the mixture be-

tween artistic experience and architectural experience. It is the hypothesis of the author, that this is the fundamental attribute that a good museum ought to create. An environment where the art is primary, and the architecture secondary.

The museum is also an extension of the idea that perhaps the focus of architecture, is not purely what the architecture is, but what the architecture can produce.



CRITIQUE

FREEDOM OF SPEECH

A common argument against this idea, is “why provoke?” Even though you have the freedom to express yourself, it doesn’t mean you have to express yourself. And this is true, although a counter-argument might be, “what is the value of provoking?” – Because during the course of history, ideas have always been challenged, from creationism to Marxism etc. Provocation has always had a present role in modernist art. The ability to challenge cultural ideas or power establishment are a natural component in the progression of human history.

What I find most striking is also that, to my knowledge there is not a museum today that emphasizes on censorship and/or freedom of speech. Yet there are so many artists, local as well as international, and critically-acclaimed artist whom work with subjects like taboo, censorship, freedom of speech, freedom etc.

Perhaps there is a need for a cultural institution, to start taking a political and societal approach towards that which is really hard to communicate? And whom can do it better than a museum/artist?

DESIGN

Urban: The art loading dock for trucks and couriers etc. are supposed to enter through an underground tunnel directly down in to the basement of the museum. This is to free as much traffic in the city level as possible. Furthermore an underground parking facility should be implemented into this for the car-driving employees of the museum. This has not been detailed.

Ventilation: In order to maintain a stable temperature in these exhibition spaces, there is a strong necessity for extensive ventilation.

There are currently to design options to explore further, one is a lowered ceiling wherein the ventilation ducts could be placed. Another option is a product called Holedeck (<http://holedeck.com/>) which is a waffle grid slab system, which implements ventilation and electrical wiring into the floor slab.

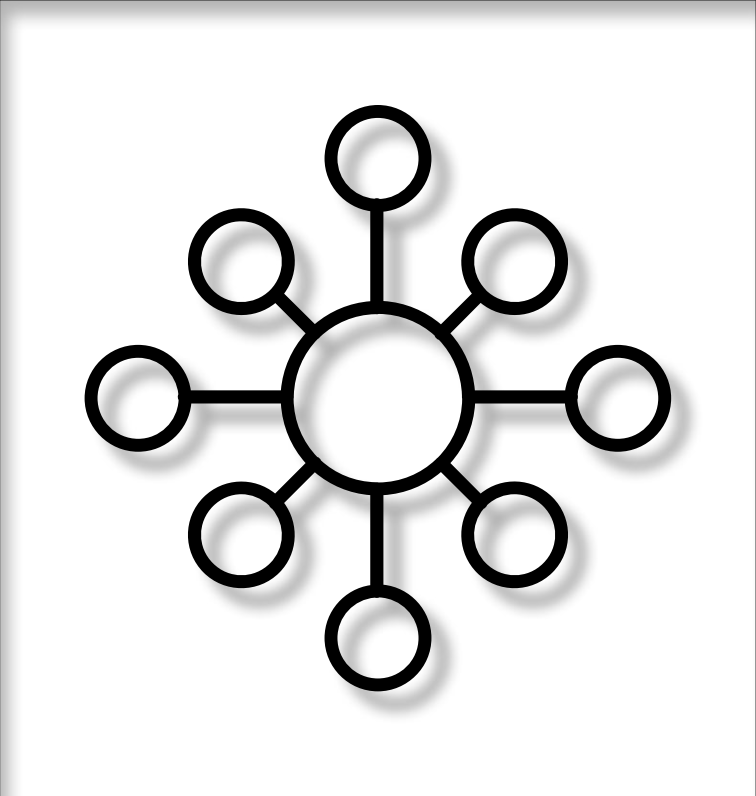
Façade: For the façade on the first and second floor. The copper-clad façade elements are present all the way around the building to create the hole for the window frame and to create diffuse light into the building. However, these panels are also present on parts of the façade which have no windows, but behind the stair and elevator shafts. It is the intention that behind these façade-flaps are not windows (obviously), but space for ventilation suction and exhaust, and water drainage systems. This has not been detailed further.

Lighting: The typical demand for museums is to minimize the amount of natural light, in order to preserve and protect the art work as much as possible. The current façade of the museum does not completely block of direct sunlight but allows a minimal amount in the early morning, and very late evening. If it is the ambition to completely block off direct natural lighting, a further detailing has to be implemented in the angle and amount of ‘openness’ the current façade holds, in order to acquire this. With further implementation of UV protective layering/coating of the glass.

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1	APPENDIX STRUCTURAL CAPABILITY
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APPENDIX: STRUCTURE

CRITERIA

The first thing to address is what criteria is there for the structure? The Danish Building regulation (BR) stipulates that the construction of a building, must be found “satisfactory” in regards to its functional, safety, durability and health regarding aspects. (4.1, Stk.1, BR 2016) and that building constructions should be dimensioned in order to withstand the normal occurring static and dynamic influences. (4.1, Stk.2, BR 2016)

Terrorism

The technical focus of this project is to implement terror mitigation measures to the structure of the building. Currently, the Danish Building Regulation does not address the topic of terror mitigation. Based on a literature study of DS/INF 146 – ‘Background and Principles Guidance 2003’ and ‘Primer for Design of Commercial Buildings to Mitigate Terrorist Attacks’ by FEMA. U.S. Department of Homeland Security, the following principle guidelines have been extract as a prerequisites for the structure.

DS/INF 146 EXTRACTS:

- Implementation of Seriel/Parallel Structural Systems
- Overdimensioning, beyond safety factors etc.
- An acceptable degree of collapse in case of loss of key structural elements
- Insitu Casting, for its structural capabilities in horizontal and vertical direction
- Safety and Quality Ensurance during Construction
- ‘Harmoni’ (uniformity) - A minimal variety in span lengths in the entire structural system, contributes to Robustness.
- Solidity
- Alternate Load Paths
- Appropriate Reinforcement of Structural Elements

Extracts DS/INF 146.

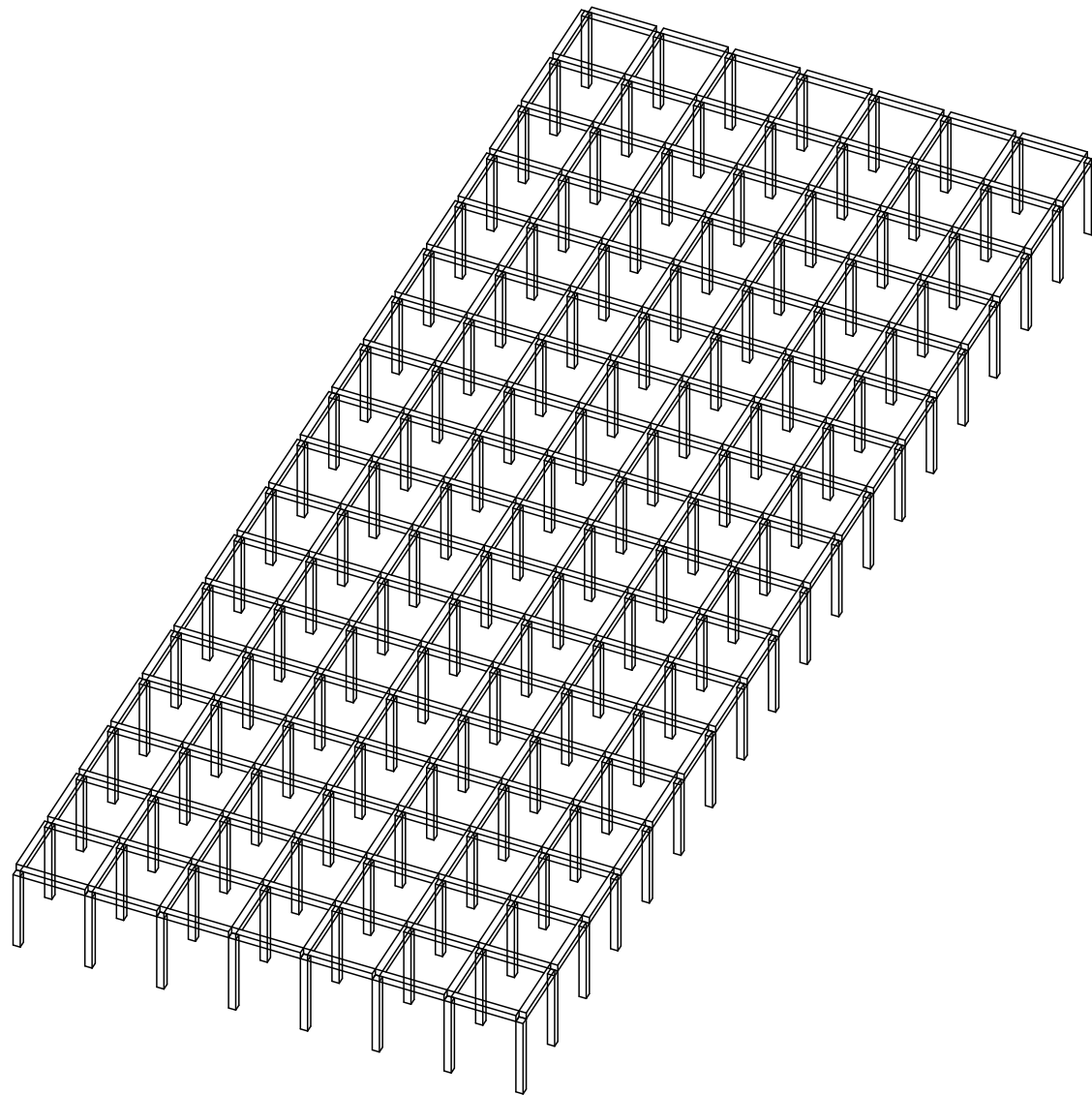
FEMA, PRIMER FOR DESIGN.. EXTRACTS:

- Of all the possible scenarios of attacks. The Car Bomb is the most important casestudy to consider. An External Explosion upon the facade and structure.
- Prevention of Structural Progressive Collapse.
- To have a balanced design, both physical and operational security measures need to be implemented in the facility. Architects and engineers can contribute to an effective physical security system, which augments and facilitates the operational security functions
- Site Design, can mitigate the possibility of attacks, which is equally as important as mitigating the attack.
- Building Form/Shape can accentuate and relieve explosions.
- The reflected pressure on the surface of a circular building is less intense than on a flat building.
- ..Simple geometries and minimal ornamentation (which may become flying debris during an explosion) are recommended.
- ..If ornamentation is used, it is preferable to use lightweight materials such as timber or plastic, which are less likely than brick, stone, or metal to become lethal projectiles in the event of an explosion.

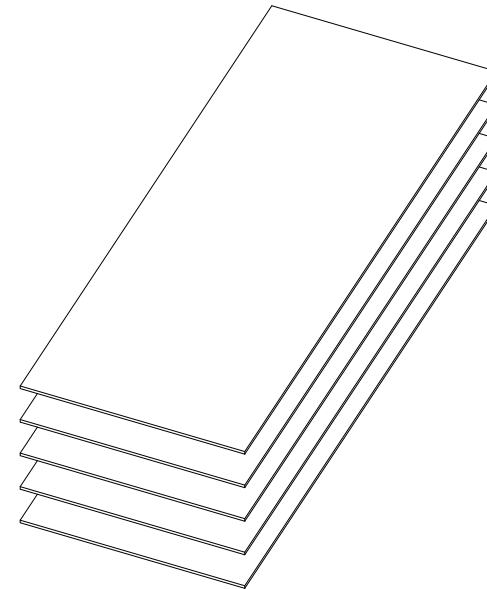
- Interior courtyards or atriums are other concepts for bringing light and a natural setting to the building without adding vulnerable openings to the exterior.
- Use an implicit design approach that incorporates measures to increase the overall robustness of the structure..
- Mass. Lightweight construction is unsuitable for providing air-blast resistance. For example, a building with steel deck (without concrete fill) roof construction will have little air-blast resistance.
- Shear Capacity. Primary members and/or their connections should ensure that flexural capacity is achieved prior to shear failure. Avoiding brittle shear failure significantly increases the structure's ability to absorb energy.
- In bearing-wall systems that rely primarily on interior cross-walls, interior longitudinal walls should be periodically spaced to enhance stability and to control the lateral progression of damage.

Extracts from FEMA U.S. Department of Homeland Security, Primer for Design of Commercial Buildings to Mitigate Terrorist Attacks. (FEMA, 2013)

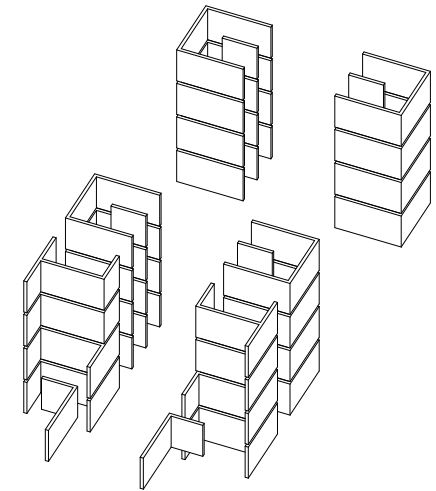
APPENDIX: STRUCTURE



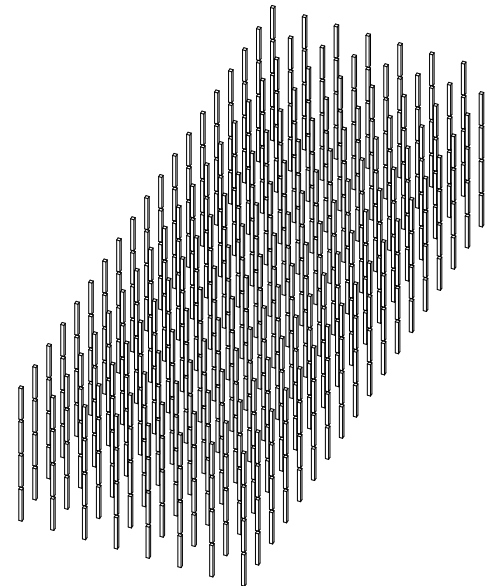
TWO WAY SLABS WITH BEAMS



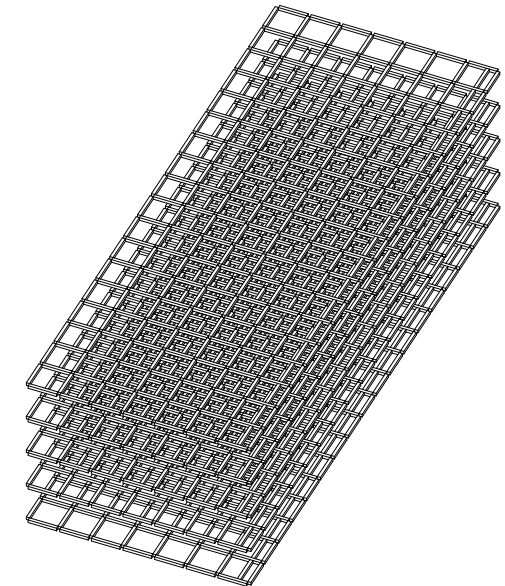
FLOOR SLABS



LOAD-BEARING WALLS



COLUMNS



BEAMS

DESCRIPTION

One Floor

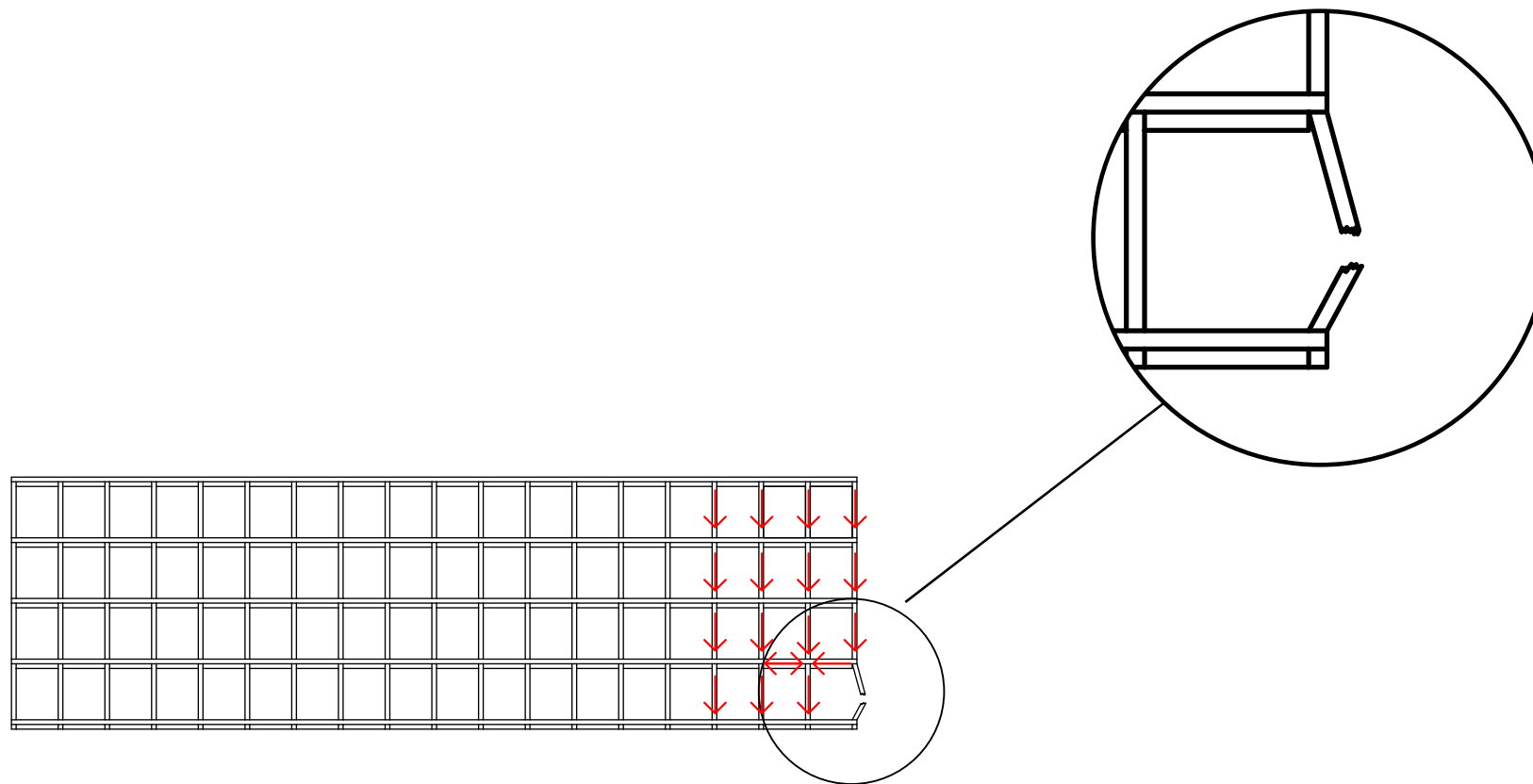
The structural setup is comprised of concrete beams and columns. A so-called Two-Way Slabs with Beams. It is effective for medium spans, and heavy loads. The interaction between column and beam, is favorable for resisting lateral loads. Also the beam and column connection, provide mo-

ment resistance which increases lateral stability (Ching, 2009). The beams will not be directly visible, since the building will utilize a lowered ceiling. And the mechanical systems will be placed between the slabs and lowered ceiling.

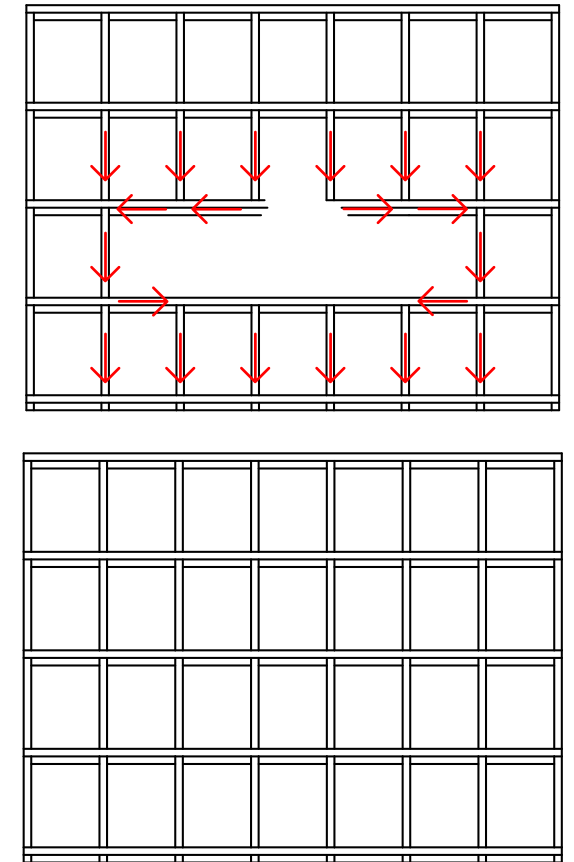
Entire System

The diagrams above are not detailed to the fullest extent. The floor slabs are not entirely solid, but have “cutouts” where the staircase, elevator core, mechanical systems penetrates it. This also applies for the diagram of the load-bearing walls. As a whole, the structural system is comprised of columns, beams, load-bearing walls and floor slabs.

What is not shown is the façade, which will add some structural strength, but will simultaneously also apply load to the perimeter of the structural system. The foundation pillars are not shown neither - because the site is placed near the harbor, the “wet soil” will require a very deep and sturdy foundation, which will also add a considerable amount of additional structural strength to the system.



WHEN STRUCTURAL ELEMENT FAILS, ALTERNATE LOADING PATHS ARE IN EFFECT



BY AVOIDING BIG SPANS, THE ALTERNATE LOADING PATHS ARE DIRECTLY CONNECTED TO THE POTENTIAL FAILING STRUCTURAL ELEMENT

Spacing, Spans, Redundancy

The diagrams above are not detailed to the fullest extent. The floor slabs are not entirely solid, but have “cutouts” where the staircase, elevator core, mechanical systems penetrate it. This also applies for the diagram of the load-bearing walls. As a whole, the structural system is comprised of columns, beams, load-bearing walls and floor slabs.

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APPENDIX: STRUCTURE

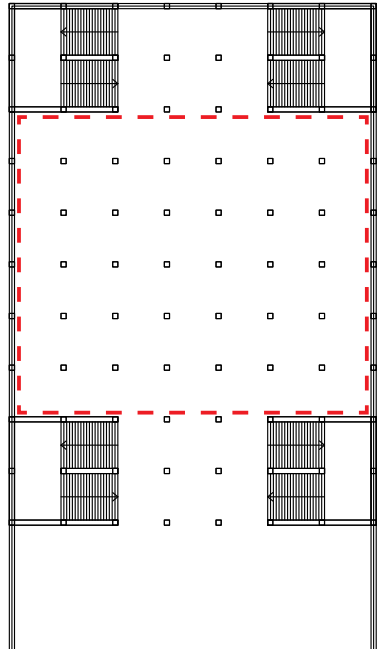
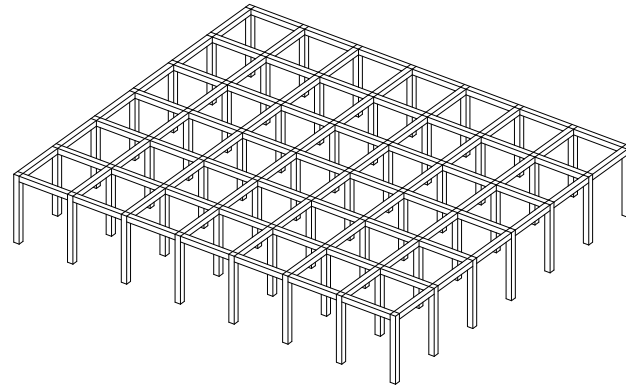
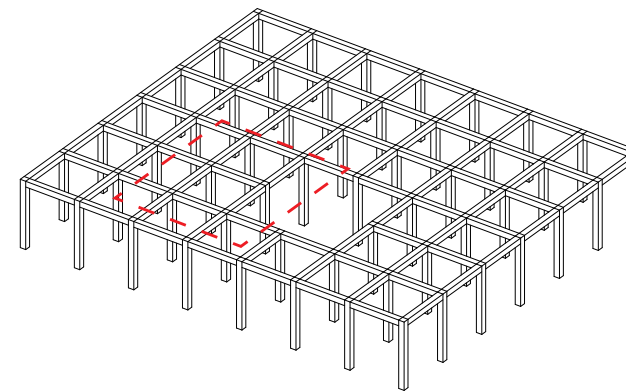


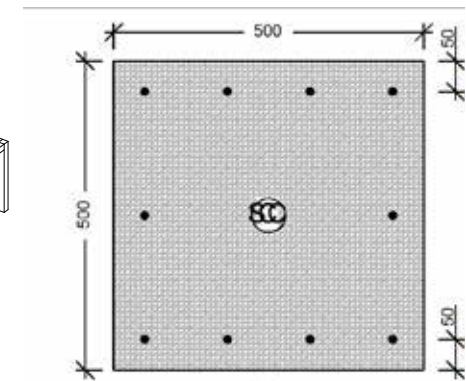
FIG.1 NORTHERN PART OF THE BUILDING, THE EXHIBITION GALLERY



BEFORE



AFTER



PLACEMENT OF REINFORCEMENT (MM)

STRUCTURAL FAILURE TEST

Ambition

The goal is to create a numerical analysis, of the current structural composition, where we can gain an understanding of the structural behaviour, pre- and post- structural failure.

Setup

At fig.1 the area of the test is marked red. The reason for choosing this area is that 1) it is the area that will be subjected to possibly the most live loads. 2) The center of the area is where there is the farthest distance to any loading bearing shear walls, and these will not be included in the testing setup.

Software

The test is conducted in SOFiSTiK 2016. With the EuroNorm EN 1992-1-1:2004 Concrete Structure as the Design Code.

FEM Model Setup

There are two scenarios. One that replicates the **Before** situation, and one **After**: where 1 column, and 4 beams are removed.

Model Anatomy:

The vertical columns are set as 6000mm tall. And the sectional dimensions are 500mm x 500mm. With the classification C50/60 (EN 1992) from (EN 1992) Standard Concrete. The columns are set as

elastic springs.

The horizontal beams are of the same concrete type, and with sectional dimensions of 500mm x 500mm.

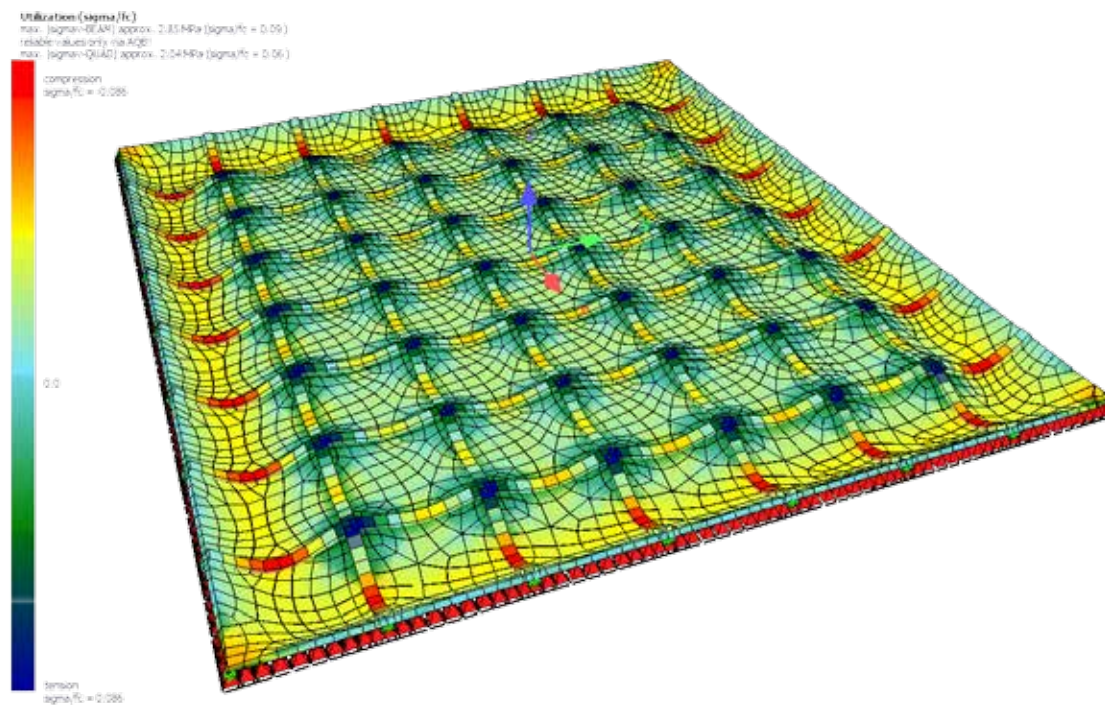
On top of the beams is a floor slab, which is 240mm thick, and is also set as with the classification C50/60 (EN 1992). The floor slab is set as with supports in the perimeter, to avoid the FEM model from collapsing down.

Both the beams and columns are reinforced, with B 500 B (EN 1992) steel, which have a diameter of 12mm. And is positioned in an offset of the outer sectional circumference, 50mm inwards.

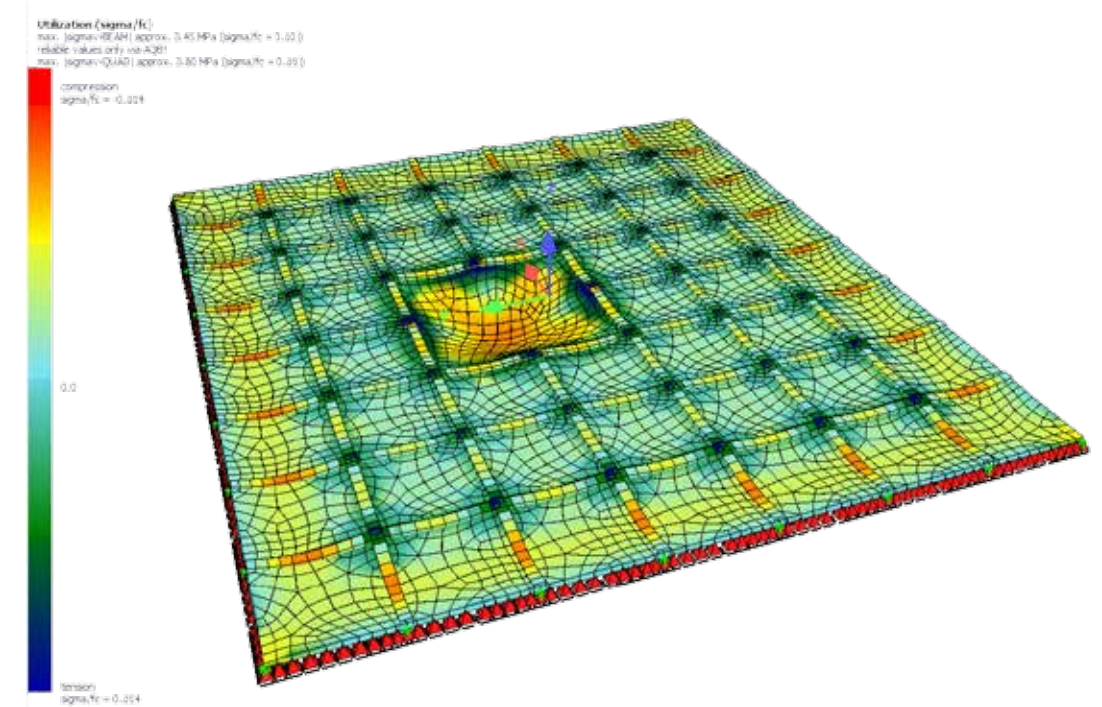
Loads:

There is set an automatic self-calculated self-load of 1 kN/m², and additionally a liveload of 5 kN/m² which is sourced from Teknisk Ståbi, 4.5 Nyttelast which corresponds to the class C3 - "Areas like... museums, exhibition spaces etc."

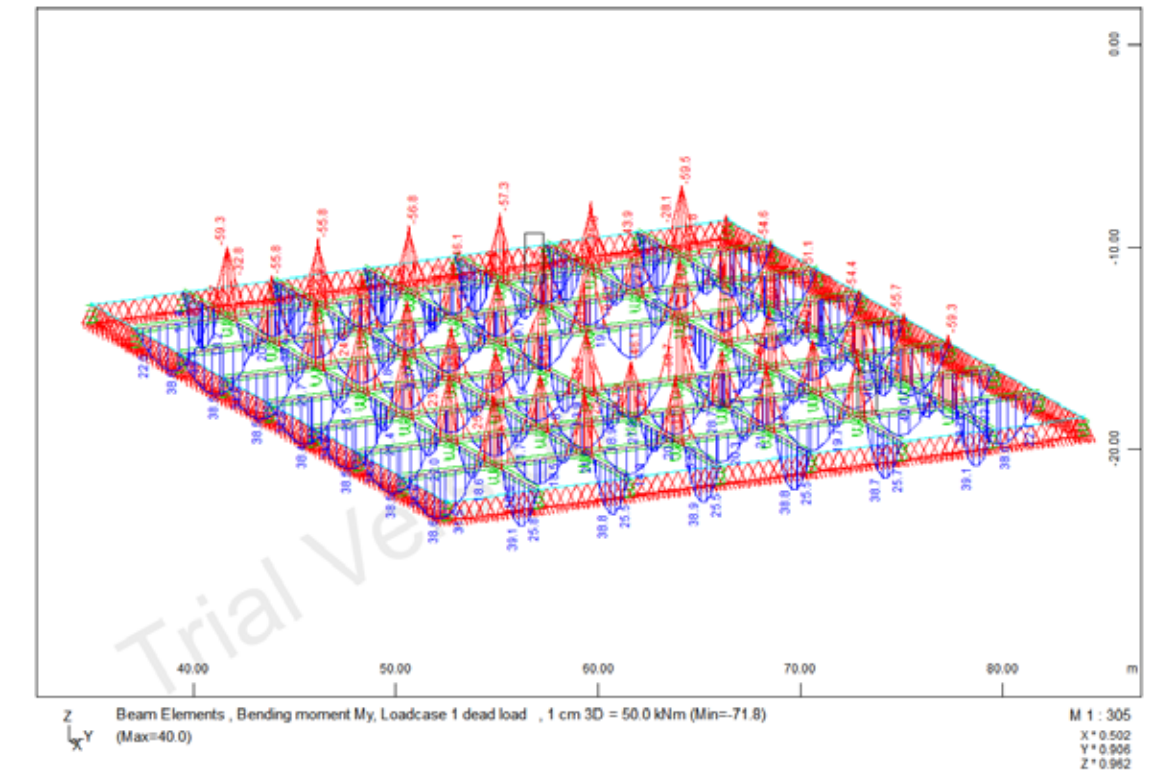
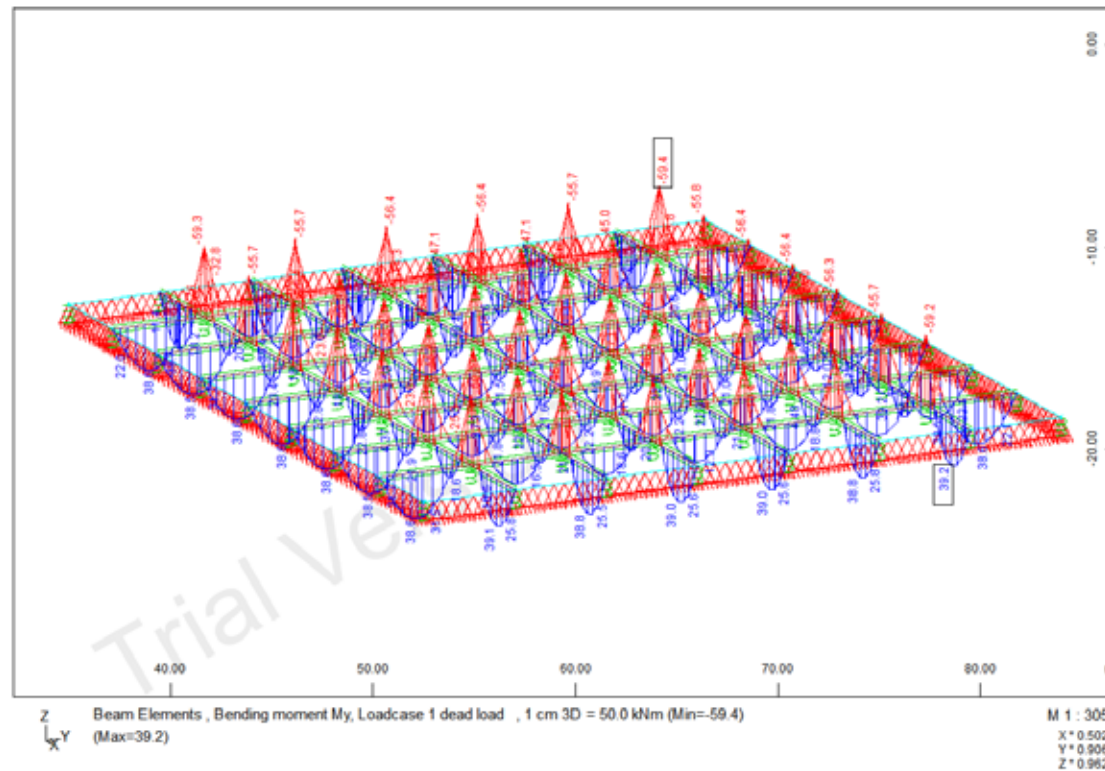
The floor slab is not visible on the diagrams above, but is included in the FEM model, and is half embedded into the horizontal beams, in accordance with a Two Way Beam and Slab system.



STRESS PATTERNS - BEFORE



STRESS PATTERNS - AFTER



Feedback

The visual feedback of the stress pattern (top two diagrams) is very exaggerated in these diagrams, they do not represent the actual occurring bending when subjected to loads, but shows merely the location of high and low stresses. It is more a confir-

mation of that the FEM model recognizes that the conditions are different, visually at least. Observing the Occurring Bending Moments in Beam Elements. There is a minimal difference. Before: 39.2 After: 40.0 So despite the lack of 1 column, and

4 beams, the floorslab show no great difference between the two condition. This primarily concludes two things: 1) The system is overdimensioned. 2) The system shows little to no change despite the removal of a structural element.