

VÆKSTHUSET



Title:

Væksthuset

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Thesis pages:

139

Appendix pages:

24

Architectural drawing folder pages:

5

Abstract

This thesis explores how architecture can serve as a medium for creating a meaningful meeting place that integrates into historical, cultural, and physical surroundings. It focuses on enhancing the buildings on Hasserisgade 10 as a people's house that is open and inviting, offering space for growth layer institutions to benefit from one another. The vision is to create a building that complements the existing structures on Hasserisgade, forming Væksthuset—a place where people meet, get inspired, and engage with culture and art. In conclusion, the architectural approach uses transparency and contrast, integrating with the context while manifesting a distinct identity that creates spaces that both accommodate Det Hem'lige Teater and serve as a meeting place for all institutions on the site, as well as a space for everyone in the combined cultural house —Væksthuset. By opening towards future developments in the city, the building becomes a dynamic cultural centre, with growth and collaboration in music, visual arts, and performance art. The building is designed with the intention that the architecture should represent growth and people, making it visible to all North Jutland, while also interacting with the existing buildings, not attempting to compete with them—allowing the architectural gesture to both integrate and distinguish itself within the context.

Acknowledgement

We would like to express our sincere gratitude to our supervisors Tenna Doktor Olsen Tvedebrink and Kai Kanafani, for their valuable guidance, support, and encouragement throughout the development of this thesis.

In addition, we owe a special thanks to Micheal Marino (manager at Huset I Hasserisgade) and Pia Bredow (manager at Det Hem'lige Teater) for great communication, supplying material benefitting this thesis and a guided tour of the grounds at Hasserisgade 10 and at the existing premises of Det Hem'lige Teater.

Reading guide

This report will present the thesis project – Væksthuset. A design proposal for the future cultural meeting place for creativity and growth in Aalborg. The report begins with an introduction where the reader will be introduced to our motivation for choosing the project, the project framework, essential themes, and methods. Afterwards, selected case studies that have inspired the process leading to the final design, will be shown. The reader will then gain insights into the conditions on and around the project site, and especially our interpretation thereof, through analytical maps, surveys, collages, and pictures.

As a summary of the case studies, project framework, and analyses, the Design Compass will convey the key takeaways. The vision, concept, and room programme will be presented to lead into the following section – the presentation. The final design proposal for Væksthuset will be presented through plans, sections, diagrams, and visualisations. Additionally, to this report, the reader will find an architectural drawing folder in size A3, here selected presentation material will be found in closer scale.

After the presentation, the design process that led to the final proposal will be presented. Here, a mix of selected sketches, calculations, and studies will provide insight into the iterative and integrated process that has taken place over the past several months. Finally, a conclusion and reflection will tie up the report, summarising what Væksthuset can and does achieve, and a reflection on relevant aspects of the project.

Enjoy!

...first, a small "dictionary"

<i>Hasserisgade 10:</i>	Is the geographic place of the project site. A plot of land owned by Aalborg Municipality. Also used to refer to the existing buildings on the site.
<i>Growth layer:</i>	Refers to up-and-coming emerging artists, who work semi-professionally in and with a specific art direction, in this project - music, visual art or performance art.
<i>Væksthuset:</i>	The name of the new culture house, where selected cultural institutions are merged into one coherent entity.
<i>Meeting place:</i>	Typology referring to what Væksthuset aims to be –a meeting place for gathering, creativity and cultural activities
<i>Huset i Hasserisgade:</i>	A self-owned cultural institution in Aalborg – placed in the premises of Hasserisgade 10. Working with the cultural growth layer in North Jutland and offers activities and spaces for the citizen of Aalborg.
<i>KORMA:</i>	A competence centre for rhythmic music in Aalborg, working with emerging musicians, providing production, guidance, and rehearsal space. Located in Huset's premises.
<i>KunsthalNORD:</i>	An art hall currently located in Nordkraft. In the future it might be transformed into a competency centre for visual arts offering workshops, sparring and exhibition for emerging artists, that advantageously could be placed at Hasserisgade 10.
<i>Det Hem'lige Teater:</i>	A self-owned institution in Aalborg, working with amateur theatre and emerging talents. They can advantageously be a part of the future Væksthuset in Hasserisgade 10 as a competency centre for performance art.

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Motivation

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A sustainable approach

INTRODUCTION

Motivation

This master thesis marks the culmination of five years of study in Architecture and Design at Aalborg University, reflecting both professional education and personal growth within the field. The report outlines the project's journey from its initial scope to a proposed design.

As a background motivation for this master thesis, is a drive rooted in merging our passion for designing with addressing contemporary challenges - both regarding the meeting of sustainability, human-centric design, and contextual positioning, surrounding both the physical environment and cultural settings. In creating the framework and scope for this project, we considered the question, 'what do we wish to dedicate our time to?' This introspection clarified our motivations and position, guiding the choice of project.

We operate with an integrated approach, acknowledging that architecture is never understood in isolation. Instead, we actively engage with diverse perspectives, angles, expertise, and topics to enrich our understanding – both from a technical, functional, aesthetical and phenomenological point of view. This semester, we've explored the following themes that spark our curiosity as we strive to understand and create architecture, its effects, and its potential impact on its surroundings:

- *Designing in an existing context. Contextual relevance and infusing our design with a sense of history and culture, creating spaces that resonate with their surroundings.*
- *Designing for people to meet. An exploration of human experience by creating spaces that deeply connect with the occupants and encourage a harmonious relationship between architecture and people, through a typology allowing to be a meeting place.*
- *Explore how to build sustainable. In the current time of climate crisis, wherein the construction industry plays a significant role in contributing to environmental challenges, the correlation between sustainability and the construction industry is vital — a reality that we, as aspiring architectural-engineers, cannot overlook. Hence, our emphasis on environmental consciousness and sustainability.*

In selecting Hasserisgade 10 as our project site, it enables us to touch upon mentioned themes, and the typology of a meeting place and a cultural centre for the growth layer in Aalborg and North Jutland. The site processes rich narratives and nuances, allowing us to investigate the relationship between people and architecture, new and old structures in combination with a sustainable approach, being the culmination of our journey at Aalborg University.





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ill. 2: Event, Photo: Huset i Hasserisgade

ill. 3: Event, Photo: Huset i Hasserisgade

Introduction

Architecture lies not only in the creation of new spaces but also in its ability to engage with and enhance existing context. This thesis explores how architecture can serve as a medium for creating a meaningful meeting place that integrate into the historical, cultural and physical surroundings. The project aims, among other, to respect and enrich the narratives of the existing environment.

In response to budget reductions and ongoing discussions within Aalborg Municipality and cultural institutions in Aalborg, it has been discussed to merge several cultural institutions into a unified cross-cultural house, including Kunsthall NORD, Det Hem'lige Teater, Korma, and Huset i Hasserisgade. The vision is to unite these institutions, each with its unique identity and history, within the premises of the culture house Huset i Hasserisgade located at Hasserisgade 10 in Aalborg.

The aim is to establish the framework for a new communal cultural centre, creating a collaborative and vibrant environment for developmental opportunities within the cultural growth layer in North Jutland. The establishment of a competencies centre for rhythmic music, performance art, and visual art will emphasize the vision of growth and development. The discussion has outlined a vision for the future institution, referred to as "Væksthuset". (Marino, 2024)

This thesis will examine how architectural design can facilitate the merge of these institutions, incorporating the functions of Det Hem'lige Teater, ensuring that the new structure not only accommodates but also celebrates their diverse identities - ultimately aiming to design a proposal for a building that is nuanced, site-specific, and resonant with the community it serves, while also prioritizing sustainability. A key focus will be on incorporating sustainable approaches and considering life cycle assessment, LCA, to minimize the environmental impact. By exploring sustainable materials, and ensure longevity, the design will strive to create a model of environmental responsibility.

Through this exploration, this thesis seeks to demonstrate that thoughtful architectural intervention can create dynamic meeting places that honour and enhance their existing contexts, contributing to the development of a rich and sustainable urban fabric.

Scope

This master thesis aims to enhance the cultural meeting place in Aalborg. The project seeks to propose a building that contribute to merge the different cultural institutions while still preserving the unique identities of each institution. At the same time, it aims to establish a common identity for the future Væksthus.

Væksthuset aims to support emerging artists and talents, the growth layer, encouraging collaboration among institutions, artists and other stakeholders and ensure individual immersion, to assist the flourishing of the cultural scene in North Jutland.

- New structure:** Væksthuset seeks to serve as a cultural meeting place in Aalborg that establishes a synergy between the different cultural institutions shaping one common identity. Additionally, a meeting place for everyone to use, both artists in the growth layer and people interested in participating, visiting or observing different activities.
- Meeting place:** The thesis will provide a design proposal for an approximately 700 square meter extension to the existing buildings at Hasserisgade 10. With a focus on environmental sustainability and how new structures meets with the old, Væksthuset will be shaped.



ill. 4: Aalborg, North Jutland, Denmark
ill. 5: Project site. Hasserisgade 10. Aalborg

4



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ill. 6: Masterplan of future Sygehus Nord area

... future context

This project designs within the site's future context, as it is under development. It concerns the Sygehus Nord site, which will be transformed from a hospital into residential and urban spaces. Illustration 6 shows the master plan for the area, where transformed, new, and historic buildings will create a new district in Aalborg.

For this project, the pathways for pedestrians and cyclists are particularly important – a new passage leading under the railway, "*Saxogade Passage*," and a bridge crossing over the railway, "*Gåsepige Bridge*," which lands at Hasserisgade 10. These connections, are expected to increase accessibility to and from the site, thereby enhancing the flow of people on the site.

Additionally, the development plan shows a distinct green corridor, "*The People's Park*" which, with its green character, provides a breather in the city. This project can beneficially work with flow and green connections to create coherence with the future context and become part of the city.

Problem

How can a building in the future context be designed that emphasizes the place as a meeting point, laying the foundation for a cohesive and inclusive Væksthus for the growth layer and citizens of Aalborg?

and... *How can the design unite four cultural institutions on the same project site, ensuring coherence across different fields while also providing space for immersion, collaboration, and performance?*

and... *How does one construct a new building in an era where the best approach might be not to build? And can this project serve as an example on how sustainability can be integrated in the design process and proposals and inspire others?*

Manifesto!

A meeting place! Let it be a meeting place for people alone or together, to immerse or perform, to learn or to share. A meeting place with room to breathe. A place for life, for everyday and events. Let it be a state of mind and a physical place to be.

Embrace the narratives! Places and contexts embody information, stories, and knowledge in themselves. Understanding these unique narratives is essential for enhancing and designing for its past, present, and future. Let the design be able to tell stories through the historical context and the future interactions and use.

Let it be the people's house! Embrace an open, democratic approach. The design proposal must be adaptable for its users. Advocate for shared ownership and collaboration, empowering people to shape the space into a true meeting place for all.

A centre for the growth layer! The meeting place should stand as more than a mere venue: a pulsating centre for cultural enthusiast and active artists in the growth layer of North Jutland. It should be a dynamic meeting place for diverse activities, individual development and artistic expression, welcoming all residents of North Jutland.

Attention for detail and history! Design with respect for history and details, as it is within these elements, stories reside. Values are embedded in existing structures and narratives, and we seek to preserve them. By designing what is missing with a respect to the existing structures we aim to enhance the qualities on site.

Methodologies

The Integrated Design Process.

This thesis spans across architecture and engineering, emphasizing the essence of The Integrated Design Process, which integrates both disciplines. This framework includes five phases: problem identification, analysis, sketching, synthesis, and presentation. (Knudstrup, 2014). The design process outlines an iterative process that the thesis undergoes to develop and achieve a holistic design proposal.

The first phase sets the foundation of the thesis, where themes, history and context are explored in order to define a focus and problem for the framework of the project. During the analysis phase the context, existing built structures, and users are explored to map out solutions, architectural concepts, and validate possibilities and qualities for the sketching phase. Criteria and a thorough understanding of the project's relevant aspects set the basis for the sketching phase, where various questions are explored through analogue, digital, and physical tools. The synthesis phase combines the previous phases and integrates parts into a nuanced design proposal, addressing the building's LCA footprint and architectural qualities. The presentation phase ensures the conveyance of the project's important aspects and qualities. Overall, the framework ensures an integrative process and a well-informed design proposal. (Knudstrup, 2014)

Architectures transformation - Five Methods

Architect Nicolai Bo Andersen has developed five individual methods for studying the physical characteristics, architectural history, and perceived qualities of existing structures. In this project the design is integrated within a context with a rich history, identity, and culture. These methods serve as valuable tools in guiding the approach to this task, aiding in a more informed and comprehensive design process. The methods are usable for creating an architectural intervention in various contexts, whether it be within a building, urban environment or landscape. Its intension is to ensure an involvement of tactility, historical traces and the experiential character of the space for the architecture to be nuanced, site-specific and present. (Harlang, Mortensen and Jørgensen, 2015) This aligns with our intentions – methods that support our respect for narratives and their continuity in an architectural intervention. *How do we create a building that integrates with its surroundings?*

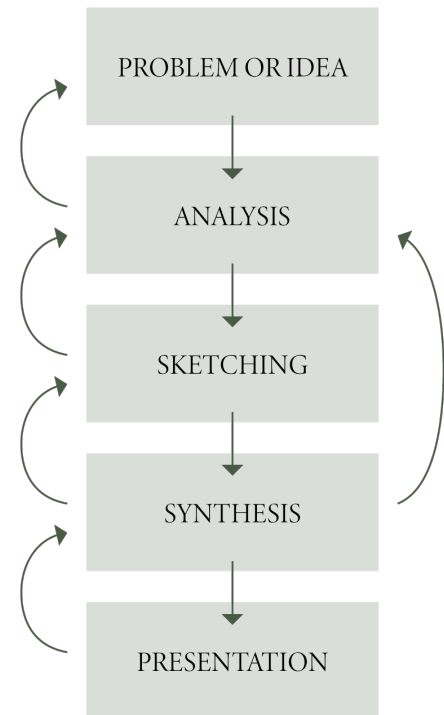
Technical, historical and phenomenon bound

This method covers a principal that can be used at registration, analysing and valuation of existing structures from technical, historical and phenomenon bound perspectives. These three perspectives are intertwined and present throughout all phases of a project. In all project phases, the aim is to intellectually and emotionally understand the building. While it makes sense to examine the three perspectives individually for process clarity, they should not stand alone. They can be examined separately and still influence one another – only in their integration into an architectural whole can provide a nuanced understanding. (Harlang, Mortensen and Jørgensen, 2015). For example, sketching enables addressing multiple questions simultaneously. These three perspectives will be used when analysing and understanding the existing context and buildings, as well as to design the architectural intervention on the site.

Landscape – Still life – Portrait

This method involves spanning the work across a range of scales. It primarily describes an approach that enables the registration and analysis of existing buildings, not only to occur within the same intermediate scale. A building is experienced differently depending on the distance from which

The Integrated Design Process.



ill. 7: Integrated Design Process

The basis for transformation in architecture is that there is something preexisting, either physically or culturally, that one can relate to.

(Harlang, Mortensen and Jørgensen, 2015)

"The houses look the way they do, not in spite of, but because of what was already there."

(Translated by author) (Harlang, Mortensen and Jørgensen, 2015)



ill. 8: Landscape, Huset i hasserisgade



ill. 9: Still life, Huset i hasserisgade



ill. 10: Portrait, Huset i hasserisgade

it is perceived. It helps to observe and understand architectural interventions in a big, urban context, in a building context and in close detail level. (Harlang, Mortensen and Jørgensen, 2015). It's a method that allows the project to evolve in close connection with its context while also considering a close, bodily, and human scale. This aligns with ensuring that this project contain these relationships. The site serves as a contextual anchor and communal space – a place where people feel comfortable.

Skin – Meat – Bone

Skin – Meat – Bone describes the tectonic relation between the facade, spaces and the construction of a building. Plan, section, and facade are roughly an illustration of the fields the method operates in. The method can also be used to activate the aspect of the lifespan of the building's components, by being aware of these in the phases of registration, analysis, sketching, and design. (Harlang, Mortensen and Jørgensen, 2015). In this way, the perspectives can be used to develop temporal and meaningful aspects in a sustainable perspective.

Look – Throw – Project

Look - Throw - Project differs from the other methods as it describes a design process. It suggests dividing the process into three main phases: Initial registration, analysis, and valuation phase, followed by a sketching phase and a projecting phase. (Harlang, Mortensen and Jørgensen, 2015)

The first phase, look, registers and values the existing situation, that in this thesis case is the existing context and the existing buildings on our project site. The context and the buildings are explored from a technical understanding, historical context and phenomenon bound properties. Value assessment is intended to identify preservation values and establish the basis for further work and interventions in the context. In the second phase the method suggests temporarily setting aside the previous phase and concentrating on proposals that synthesize technical, historical and phenomenon-based intensions into a concept. These solutions should be tested, further developed and rejected. The third phase develops, concretize and clarify the project as a whole, distributed into different scales. This method is comparable to the integrated design process, as it entails phases through an architect's design process, suggesting mutual influences across the phases. (Harlang, Mortensen and Jørgensen, 2015)

Subtract - Reconstruct - Repair - Transform – Add

The aim of this method is to achieve a new architectural entirety that can contribute to the continuation and development of a vibrant building culture. It spans a range of transformation disciplines. In the first part, architectural intervention involves removing material, while reconstruction involves reinstating something that was there before. In the middle, it's about repairing something and reformation entails changing something existing, while addition involves building new structure. Whether it is in an existing building, urban, or landscape context. (Harlang, Mortensen and Jørgensen, 2015)

The intention with these five methods is to extend the project into a field of work where the parts interact in a unified whole. (Harlang, Mortensen and Jørgensen, 2015). Through these methods, we get some approaches to tackle this particular task and to navigate the process while ensuring considering relevant perspectives. We design within a context that carries a valuable narrative, which the project will respect and emphasize. These methods assist us in making sure the design is site-specific, honours existing elements, adds what the place lack, and enhances its current strengths.



ill. 11: Student Village (2017), Pihlmann architects in collaboration with Office Kim Lenschow. Photographer: Hampus Berndtson.

A sustainable approach

Architecture can be seen as a material practice, where different resources extracted from nature are assembled within a construction system to create a building ensuring both physical and spiritual frameworks for human expression (Andersen, N. B. and Julebæk, V., 2023). But, as global warming intensifies and several planetary boundaries are exceeding their safe operating space (Reduction Roadmap, 2022), questions arise: *What is the future of architecture and the built environment? And what is our role as architect-engineers?*

Throughout history, architects have consistently aspired to make the world a better place for people to live and thrive. In their aim of a designing for a brighter future, different architects throughout history embraced a vision, as expressed by the French-Swiss architect Le Corbusier: *"Architecture is the starting point for anyone who wants to take humanity towards a better future"* (MCH, 2019). The objectives of architecture have undergone transformative shifts, shaped by varying cultural and historical contexts. Consequently, both the role of architects and the nature of architecture itself have evolved.

Looking back

In the pursuit of creating a better future new and large structures have been built necklacing or overseeing potential consequences, which has, over time, come at the expense of the climate, the Earth's well-being and amount of resources left. In May 2022, the total atmospheric CO₂ concentration reached 421 ppm, the highest concentration in more than a thousand years (Reduction Roadmap, 2022), as a result on how the built industry since the industrialization has been characterized by new materials, larger scale and effectivization.

The concept of *Planetary Boundaries* serves as a tool for assessing Earth's well-being. This framework identifies nine distinct planetary systems, each with its corresponding boundary, defining a *safe operating space* within which humanity can develop. This safe operating space represents a state where Earth's ecological systems are in balance – the Earth's sustainable carbon budget. If these boundaries are exceeded, the environmental conditions on Earth enter a *"zone of uncertainty"*, signifying a risk of environmental changes and an imbalance in the levels of CO₂. (Reduction Roadmap, 2022).

In a world characterized by limited materials and resources, numerous Planetary Boundaries are surpassing their designated safe operating space. Today six out of nine Planetary Boundaries are overshoot as illustrated in 12.

This emphasizes underscores the urgent need to reassess our architectural practices. Particularly noteworthy is the building industry, which, accounting for 37% of global emissions, emerges as a significant contributor to the world's carbon footprint. (Reduction Roadmap, 2022)

"If we continue with "business-as-usual" there is an increased risk of it having catastrophic consequences for climate and ecosystems, with a planetary collapse as the ultimate consequence. As a building industry, we must act now to ensure the transition towards sustainable construction is in an absolute sense." (Reduction Roadmap, 2022, p. 40)

Reduction Roadmap is a comprehensive tool crafted for the building industry to convert the climate changes and Planetary Boundaries into specific reduction targets in Denmark. They claim, that to build within the Paris Agreement from 2015 accepting a 1,5 C scenario for global warming, the building industry in Denmark must reduce emissions by 96%, assuming we build at the same rate as today. (Reduction Roadmap, 2022)

Comparing targets from Reduction Roadmap with the building regulations and voluntary building class in Denmark, indicates there is a gap that needs to be addressed in order to reach the safe operating space and the Paris Agreement. The graph 13, illustrates and compare different initiatives of reducing the carbon emissions.

The planet's current conditions require the industry to build and approach architecture in a more sustainable way. Sustainability is a broad term used as describing the objectives of having a positive impact or non on both natural and social environment.

In 1987 the Brundtland Commission Report stated that a sustainable development is a *"(...) development that meets the needs of the present without compromising the ability of future generations to meet their own needs"* (UN, 1987, p. 11). This contains that to endure environmental sustainability in the construction industry involves taking actions to operate within the safe operational space. Likewise, it is stated in *"Om Bygningskultures Transformation"*:

"With the concept of sustainability, one can say that attention has shifted from the building as an object, confined in time and space, to being a question of ensuring maximum value for present and future generations." (Translated by author) (Harlang, C, 2015, p. 32)

It is no longer just about the architecture itself as an object. It entails the role and contribution the architecture comes with. Nicolai Bo Andersen claims in his paper *"Sustainable Transformation"*, that *"Sustainability can (...) be assumed to include resource-saving strategies relating to technical durability, programmatic usability and narrative value"* (Andersen, N. B., 2015, p. 7). Through an integrated design where different parameters both technical, functional, and aesthetical, shape one another the architecture achieves a higher degree of sustainability and meaningfulness. (2023)

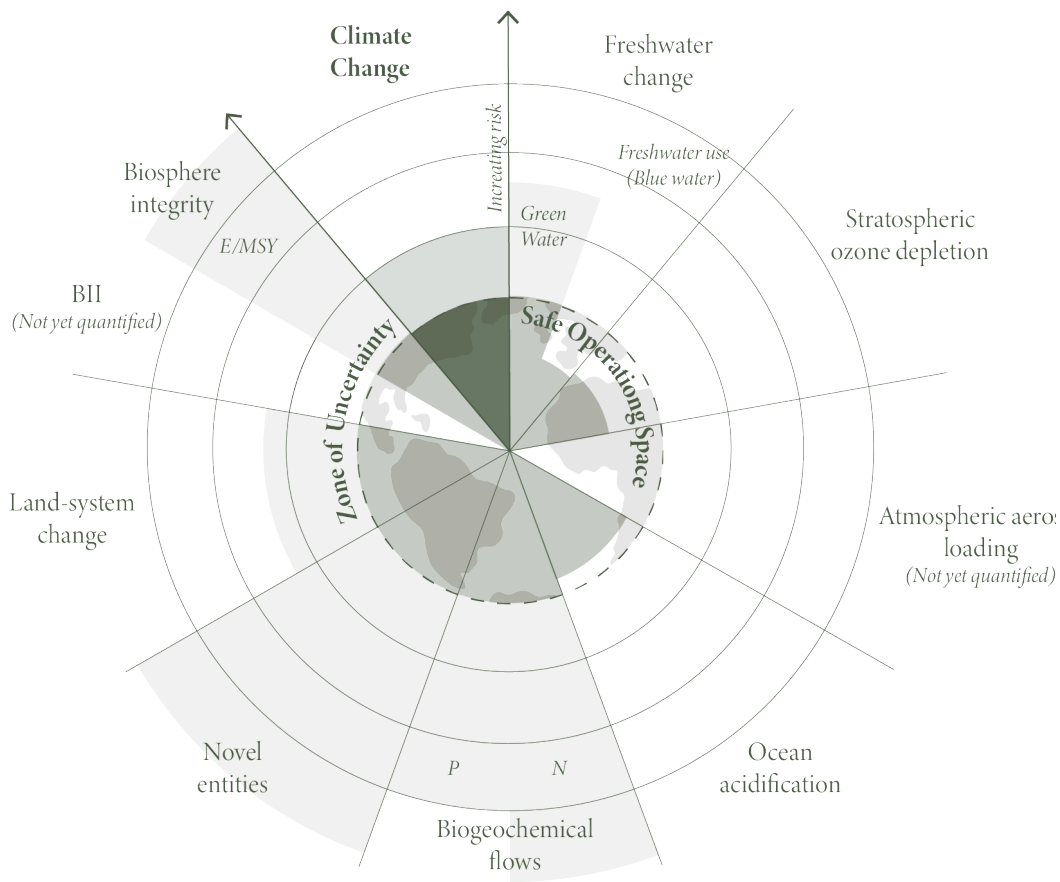
Planetary Boundaries

ill. 12: The diagram illustrates the Planetary Boundaries. The safe operating space indicates where human activities and Earth's well-being are in balance. The Zone of Uncertainty refers to when the Earth's climate budget is exceeded, leading to an increased risk. Currently, six out of nine systems have surpassed their safe operating space.

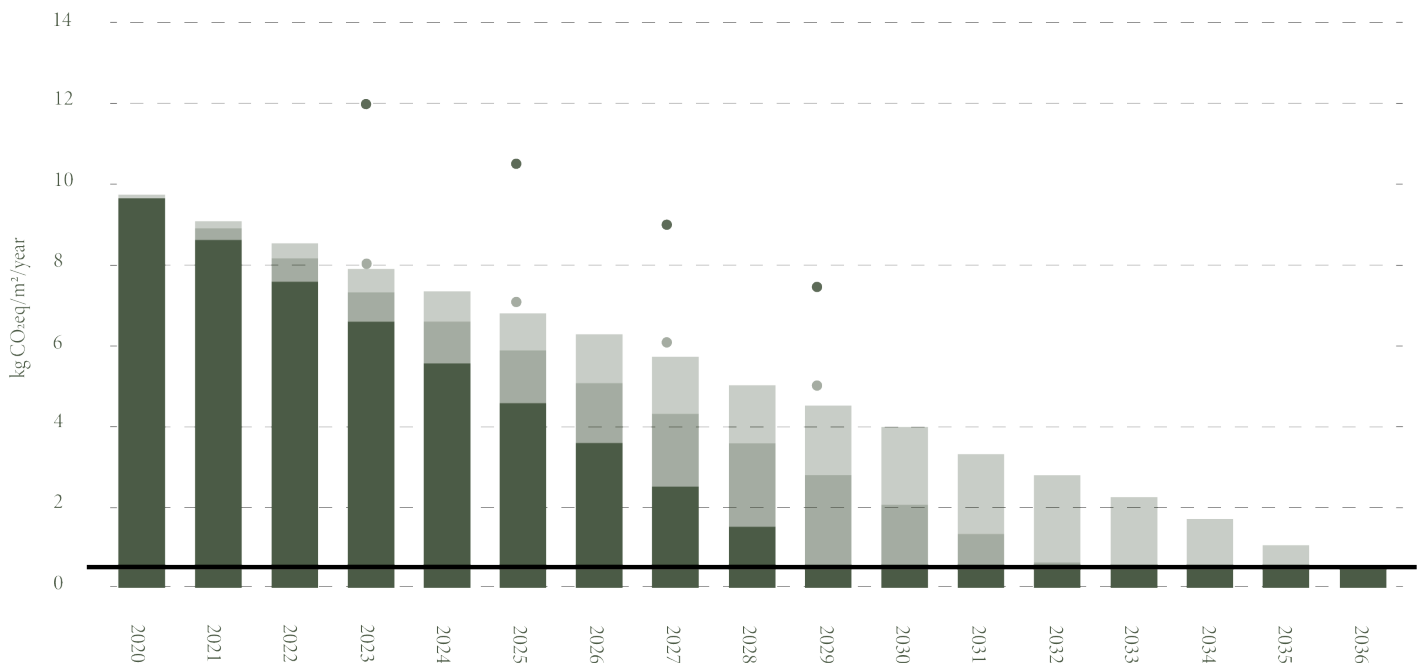
Forward

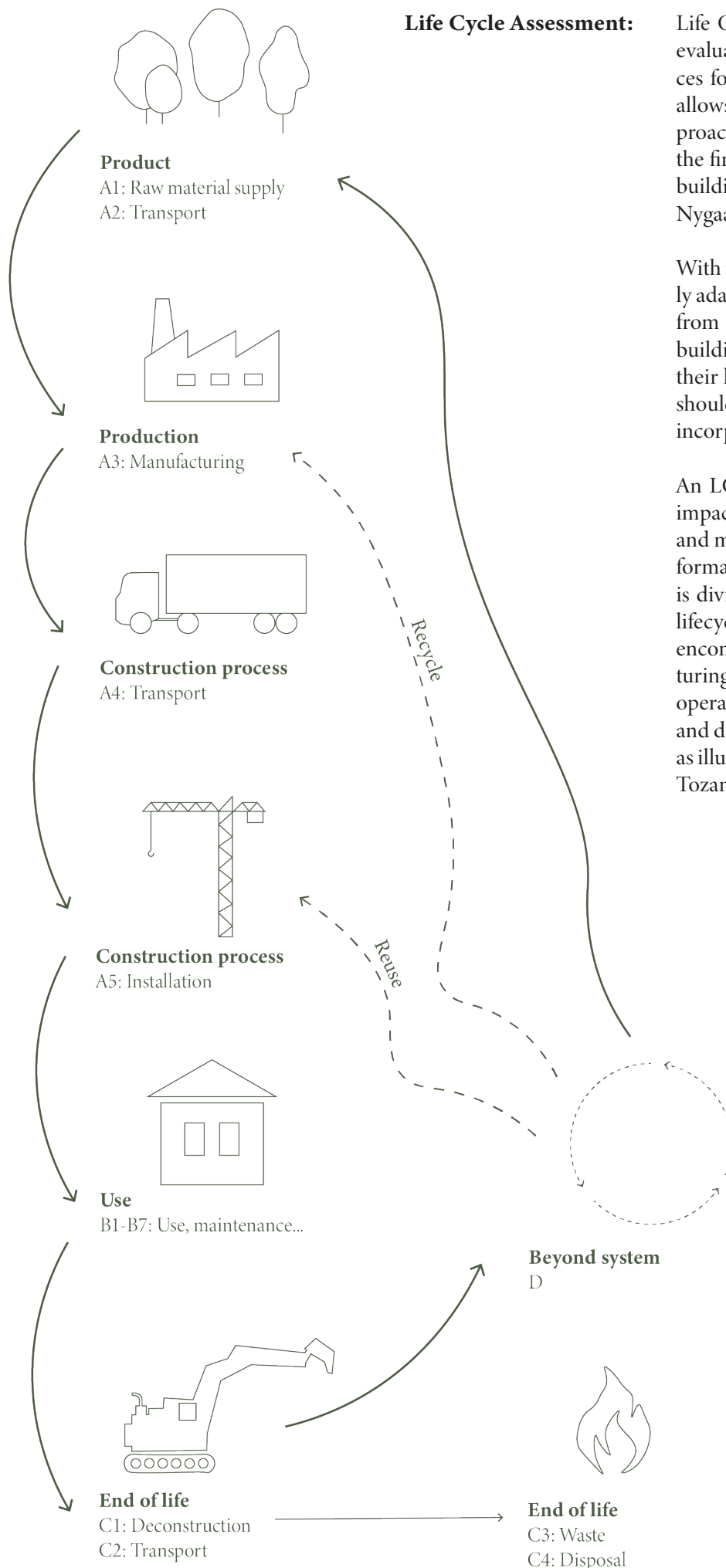
ill. 13: The graph illustrates the reduction curve for future carbon limits in new Danish housing, in accordance with Danish building regulations and voluntary building classifications. Additionally, it highlights the Safe Operating Space and various reduction targets aimed at achieving the goals set in the Paris Agreement

- Below boundary (safe)
- In zone of uncertainty (increasing risk)



- Safe Operating Space
- 83% likelihood
- 67% likelihood
- 50% likelihood
- DK building regulations
- Voluntary CO₂ class





Life Cycle Assessment, LCA, is a method used to evaluate environmental impact and use of resources for products, services, and buildings. The tool allows to evaluate a building from a sustainable approach and moving the focus from only looking at the final building to include the whole lifetime of a building. (Birgisdóttir, Harpa and Rasmussen, Freja Nygaard, 2015)

With the implementation of LCA the industry slowly adapts a more sustainable approach transitioning from considering and optimizing the lifespan of building components and products to examining their life cycle. Materials and building components should be reusable, either as whole components or incorporated into the production of new products.

An LCA allow one to compare the environmental impacts of entire buildings, and smaller components and materials in order to optimize the building performance from a sustainable point of view. An LCA is divided into lifecycle phases and corresponding lifecycle modules. The building's lifecycle phases encompass raw material extraction and manufacturing of materials, transportation, construction, operation, maintenance, as well as waste treatment and disposal of materials at the end of their lifespan, as illustrated on illustration 14. (Garnow, Agnes and Tozan, Buket and others, 2023)

ill. 14: Life Cycle Assessment diagram.

Sustainability manifesto!

When the best solution is maybe not to build anything, this thesis seeks to give an example and explore, how we should build with care for both humans and the planet. An example on, both how to implement sustainability and LCA in the design process, the approach and the final design proposal. To reach these goals and to be able to evaluate different design solutions this sustainability manifesto is a way to state the approach and standpoint of this master thesis. In that way an overall approach on sustainability combined with actively using relevant tools and studies will be used as a way to develop a design proposal with a, hopefully, minor impact on the climate.

- | | |
|-----------------------------|---|
| CARE for the future! | Take action. The planet needs the built industry to act now! Be an example on how to design and build new structures for the planet to thrive. Achieve the 83% likelihood for 2024 presented by Reduction Roadmap (ill. 13) |
| CARE for humans! | Design for the humans. Create a space for people to meet, thrive and interact. Longevity and sense of place is key for the design to endure for future generations. |
| CARE for materials! | Build intelligently. Utilize each material's unique qualities both technical properties and longevity, and spatial, tactile, and atmospheric qualities. |
| CARE for nature! | Use resources wisely. Incorporate the necessary materials to design meaningful architectural spaces – no more, no less. Let the spatial experience be the guiding principle. |
| CARE for the past! | Build in harmony with the surroundings. Design to enhance the quality of the existing space, respecting its history and character – design what is missing. |
| CARE for details! | Tell a story. Let the implementation of reused materials and a respect of the existing sense of place give life and detail to the new building. |
| CARE for a next! | Reuse. Let materials and buildings have more than one life. Design a building, that can be used in generations for different purposes. Implement materials, that can be easily disassembled or reused for a new purpose. |

A theatre

Student Village

People's House

CASE STUDIES

A theatre

David Brownlow Theatre:

Jonathan Tuckey Design Studio is the architect behind the David Brownlow Theatre for a school in Newtown, United Kingdom (Parkes, J. 2021). Here, the focus is on the connection to the surrounding Victorian buildings and how a building intended for a specific function can contribute to the life of the area, the urban environment, and give something back to the local community.

The building appears as a closed box, reflecting its function - a black box for theatre and performances. Despite its closed nature, the building does not appear unwelcoming, as the facade composition works with rhythms and lines that reference the context (Tucket Design Studio, n. d.). Furthermore, the focus on transitions and activation of outdoor spaces ensures invitations to engage with the building. Upon arrival to the theatre, you are greeted by an open wooden structure framing the main entrance and creating a public urban space. Then, you continue through the main entrance, which is open and transparent, before being enclosed by the black box in the closed part of the building.

Around the building, the relationship between indoor and outdoor spaces has been explored, where the integration of an amphitheatre and seating areas extends the theatre into the surrounding landscape (HIC Architectura, 2022).

Through contrasts, transitions, and materiality, Jonathan Tuckey Design creates an inviting and inclusive theatre, despite its closed facades, which creates coherence with its context, urban spaces, and a functional theatre.

Varde Theatre and Music House:

Leth & Gori architects won the competition for a new theatre and music house in Varde, Denmark. They succeeded in creating a vibrant universe with great spatial qualities - "A house that can withstand being used. A house for everyday use. A house for celebration." (Leth&Gori. 2022).

In the building's spatial programming, they work with how the design can reflect its function - a theatre and music machine, yet filled with surprises, transformations, and narratives. By turning the theatre inside out, so that backstage functions and atmosphere bring life and identity to the entire building and the urban spaces, a creative, lively, and honest world is created both indoors and outdoors. (Leth&Gori. 2022)

Central to the building is the enclosed black box theatre hall, which, outside performances, serves as a link between the house's functions. Along the facades, the smaller rehearsal rooms, backstage facilities, and café are located. This way, the outdoor spaces are activated, and through visual connections and interactions, one understands from the outside what the building holds. Similarly, the large openings in the facade create a seamless transition between indoor and outdoor; an inviting design, and opportunities.

Even though the David Brownlow Theatre and Varde Theatre and Music House differ in both size and expression, they both demonstrate how a theatre can be designed to ensure a lively environment around the building, maintaining functional qualities, and atmosphere.

Architect: Jonathan Tuckey Design

Location: Newtown, United Kingdom

Year: 2020

Project type: New construction in old context

Typology: School theatre

Size: 320 m²



ill. 15: Outside David Brownlow Theatre. Integrated benches, facade composition.

Architect: Leth & Gori

Location: Varde, Denmark

Year: 2022

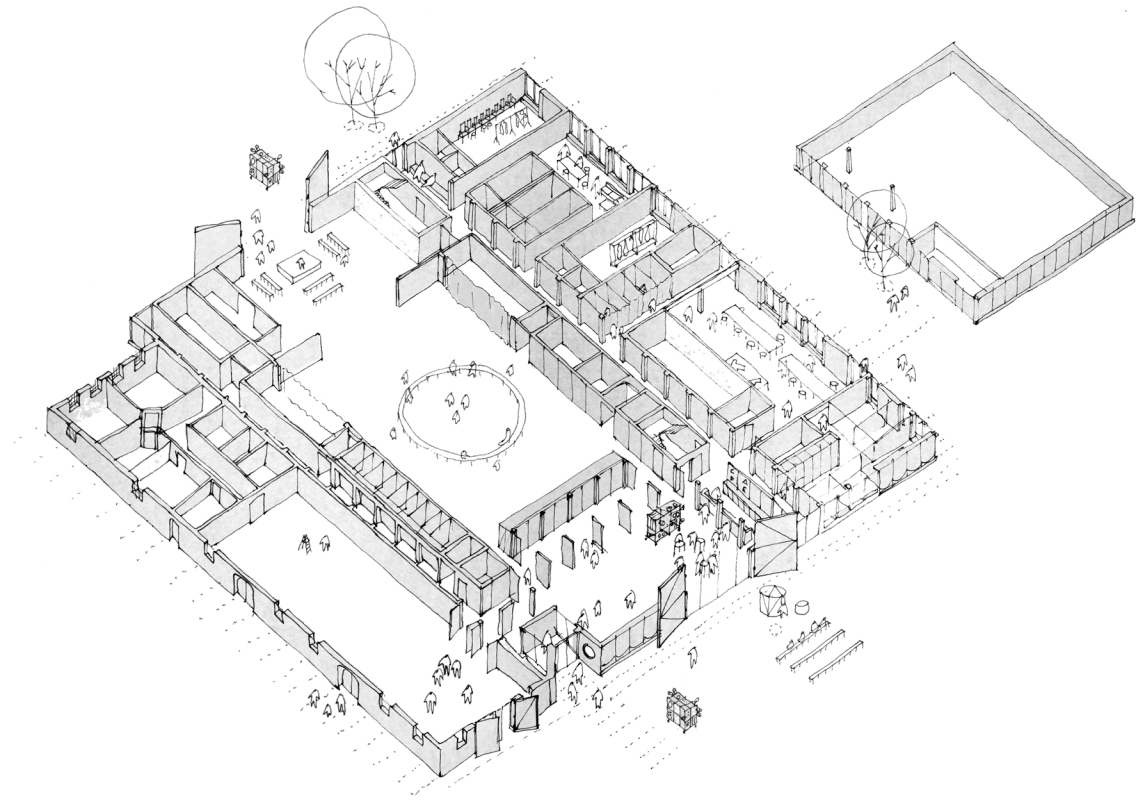
Project type: Transformation and extension

Typology: Theatre and Music House

Size: 2450 m²



ill. 16: Varde Theatre and Music House in the evening, visualization. Illustration how the facade lights up the area and invite people in.



ill. 17: Axonometry of the ground floor of Varde Theatre and Music House



ill. 18: Picture of David Brownlow Theatre, Main entrance. Transitions.



“Student Village connects new with old and rural with urban in a progressive contribution to a diverse cultural heritage. Thus, Søgaarden is revitalised within a changing context, and together with the extensions it makes Student Village a contemporary space with a tradition-bound consciousness.”

(Pihlmann Architects, n. d.)

Student Village

Student Village by Pihlmann Architects and Kim Lenschow is a transformation and extension project, where a four-winged half-timbered farm, Søgaarden, is converted into a new student village outside of Aarhus. Pihlmann and Lenschow work to preserve and value the characteristics possessed by Søgaarden, a typical Danish half-timbered farm from the 17th century, and build upon them (Pihlmann Architects, n. d.).

The original details and character of Søgaarden are maintained, and around it, seven new buildings have been constructed, interpreting the existing buildings, and drawing references to them in terms of both form, materiality, and placement (Pihlmann Architects, n. d.). Through the placement of the new buildings, a small village inspired by traditional Danish clustered villages is created, with smaller intimate passages, outdoor spaces, and squares (Arkitektur i Træ, n. d.).

The new buildings mimic vertical rhythms and lines from Søgaarden's half-timbering building, as well as horizontal lines in the form of foundations, overhangs, and roofs to establish a connection to the old buildings. Through a keen awareness that significant continuations of features can create coherence between new and old and ensure that despite a 400-year difference in construction, it is possible to create cohesion, meaning, and atmosphere.

Student Village is an example of how one, in a contemporary context, can build with respect for cultural heritage, existing potentials, and their characteristics. It demonstrates how new and old can meet in a subtle and thoughtful manner, reflecting traditions and culture, while also addressing current trends in terms of materiality, sustainability, and typology.

Architect: Pihlmann Architects and Kim Lenschow

Location: Aarhus, Denmark

Year: 2017

Project type: Transformation and extension

Typology: Student apartments

ill. 19: Intimate passages between the new and old buildings, aligned in the building's placement. . Student Village (2017), Pihlmann architects in collaboration with Office Kim Lenschow. Potographer: Hampus Berndtson.

ill. 20: Passages between the new buildings, reflecting the characteristics of a typical Danish half-timbered farm. Student Village (2017), Pihlmann architects in collaboration with Office Kim Lenschow. Potographer: Hampus Berndtson.

ill. 21: Picture illustrating how the new buildings mimic vertical and horizontal lines and rhythms. Student Village (2017), Pihlmann architects in collaboration with Office Kim Lenschow. Potographer: Hampus Berndtson.

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Folkehuset Absalon

Situated in Copenhagen's lively neighbourhood, Vesterbro, the transformed Lutheran church was opened in 2015 to the public as Folkehuset Absalon - the People's House Absalon. Many see it as a community hub or event space, while others simply enjoy it as a meeting point for locals and visitors alike. Daily open from 7:30 AM to midnight, it aims to be an extension of your living space during the day. (Absalon, n.d.)

The house accommodates all age groups, where neighbours meet, friends party, and families play board games - young and old alike. The old church has been spatially reprogrammed to offer a wide range of activities such as dance, coffee, table tennis, and music, games, films, lectures, and so on.

The house has different zones with their own distinct characteristics, all united under one common identity. In the 'Hall', people hang out in each other's company, in the 'Club', shoes come off and people move around or stay in a more intimate setting, while in the 'Tower Room', one immerses themselves, gets creative, and learns (Absalon, n.d.).

Absalon functions because people come for people. There is an awareness of others' presence, and abundant opportunities to integrate visits into one's routine. There is space for differences and an embrace of noise—whether it is the sound of table football, a baby's cry, conversations, laughter, or children playing.

Based on the activities and atmosphere of the People's House Absalon, it highlights the importance of simply being or doing everyday things in the company of others.



In a journal addressing the links between well-being and a highly preferred urban environment, users experience is described as:

"Simple co-presence in the shared context is considered the most valuable experience by the daytime users."

(Shen, 2024)

Principles from Folkehuset Absalon

Opportunities to tune in and out of engagement with the surroundings at one's own pace.
(Shen, 2024)

A combination of opening hours, and interior material settings that appeals to wider generations.

To conduct everyday tasks in attendance with others.

The architecture and programming should accommodate various zones and activities

23



24



ill. 22: Young people celebrating at an event outside of Absalon.

ill. 23: Absalon's ground floor hall is transformed to a dodgeball event

ill. 24: All ages enjoy each other's company - playing and being together in the Hall.

Structures

Culture

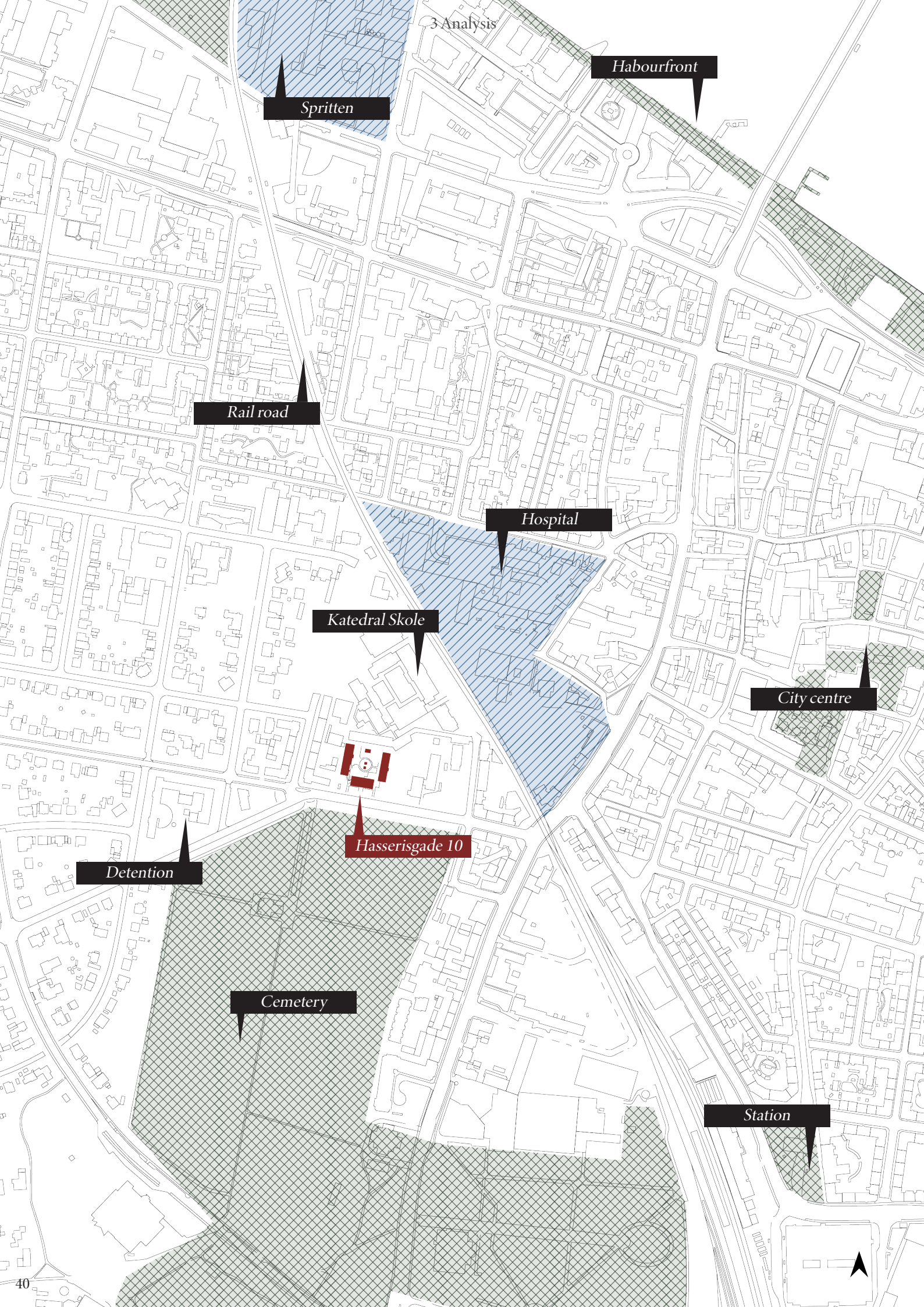
Users

Arrival

Existing buildings

Sence of the place

ANALYSIS



3 Analysis

Habourfront

Spritzen

Rail road

Hospital

Katedral Skole

City centre

Detention

Cemetery

Station

Hasserrisgade 10

ill. 25: 1:5000, illustrating relevant areas and functions in the nearby context, which affect the flow and offerings around the project site.

 Recreational areas
 Developing areas

Context

When examining the functions surrounding the project site, it is clear that businesses and commercial areas dominate the city centre, while villas and larger green recreational areas are present around the centre. This classification illustrates how Hasserisgade 10 is situated in the outer part of Aalborg City Centre, at the border between an area characterized by residences, green spaces, and open areas, and the more densely populated and urban centre.

A closer examination of the functions around Hasserisgade 10 reveals a variety of purposes. With a high school, green spaces, apartments, and villas in the neighbourhood, the site attracts a diverse range of users throughout the day, contributing to a lively atmosphere and diverse user groups. In the future, the redevelopment of the current hospital plot, Sygehus Nord, will add more functions, people, and flow in the area.

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ill. 26: Main hospital building from 1962, which is going to be preserved and transformed in the future.

ill. 27: The cemetery opposite Hasserisgade 10. Also used for green shortcuts and strolls.

ill. 28: Aalborg Cathedral Skole, High School, main building from 1889

ill. 29: 1:8000, A nolla inspired map visualize the different building typologies and structures in Aalborg, indicating different historical layers in the development of the city.



Built structures

The built structures in Aalborg and around the project site, Hasserisgade 10, illustrate the various historical layers and phases that Aalborg has undergone. Furthermore, the hierarchy of the city, with a clear centre in the old, dense town of Aalborg, separated by the railroad and other modern infrastructures.

To the west of the centre in Vestbyen, there are workers' dwellings in karré structures, while to the south-west of the centre villas arise, and on the harbourfront new developments line as the old industrial heritage are being transformed or demolished.

Huset, Aalborg katedralskole, and the hospital, Sygehus nord, which were once located on the outskirts of Aalborg, are now part of the outer centre, in the intersection between high-dense building structures, and low building structures surrounded by gardens and trees



Old town

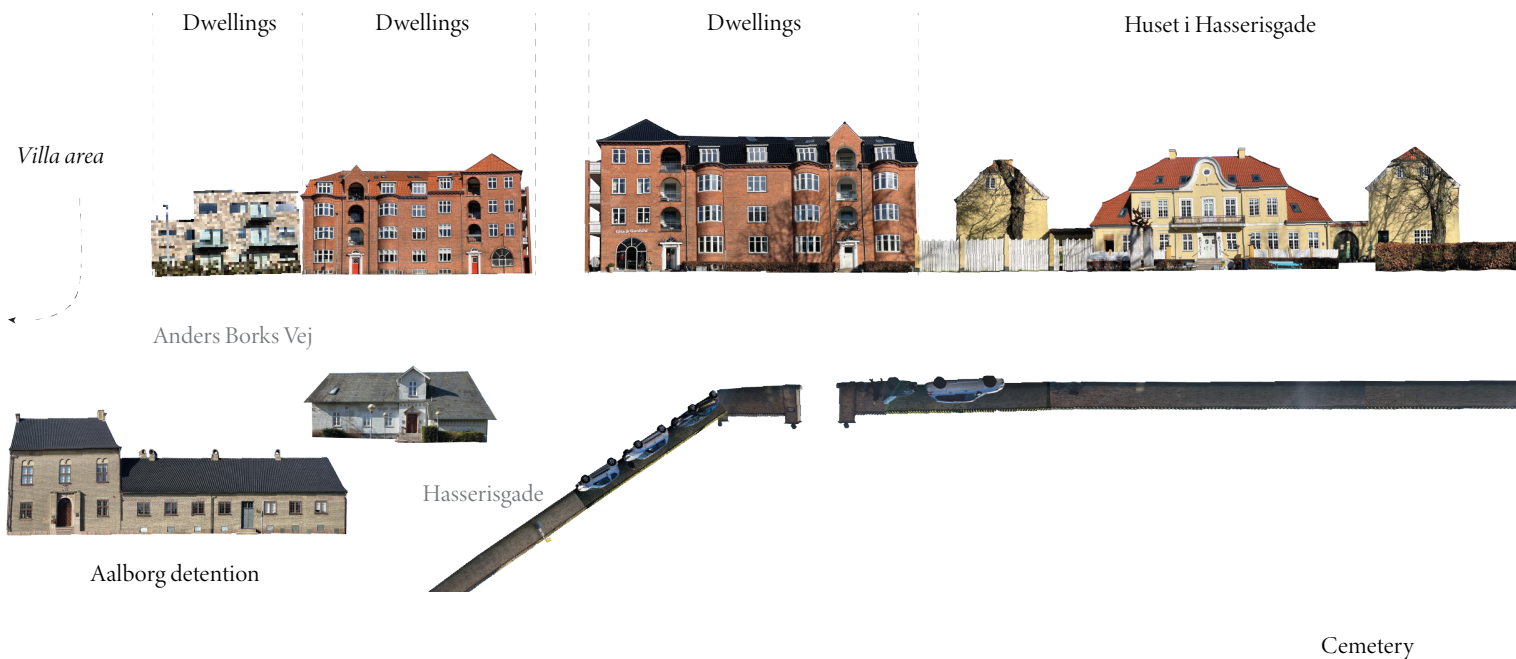


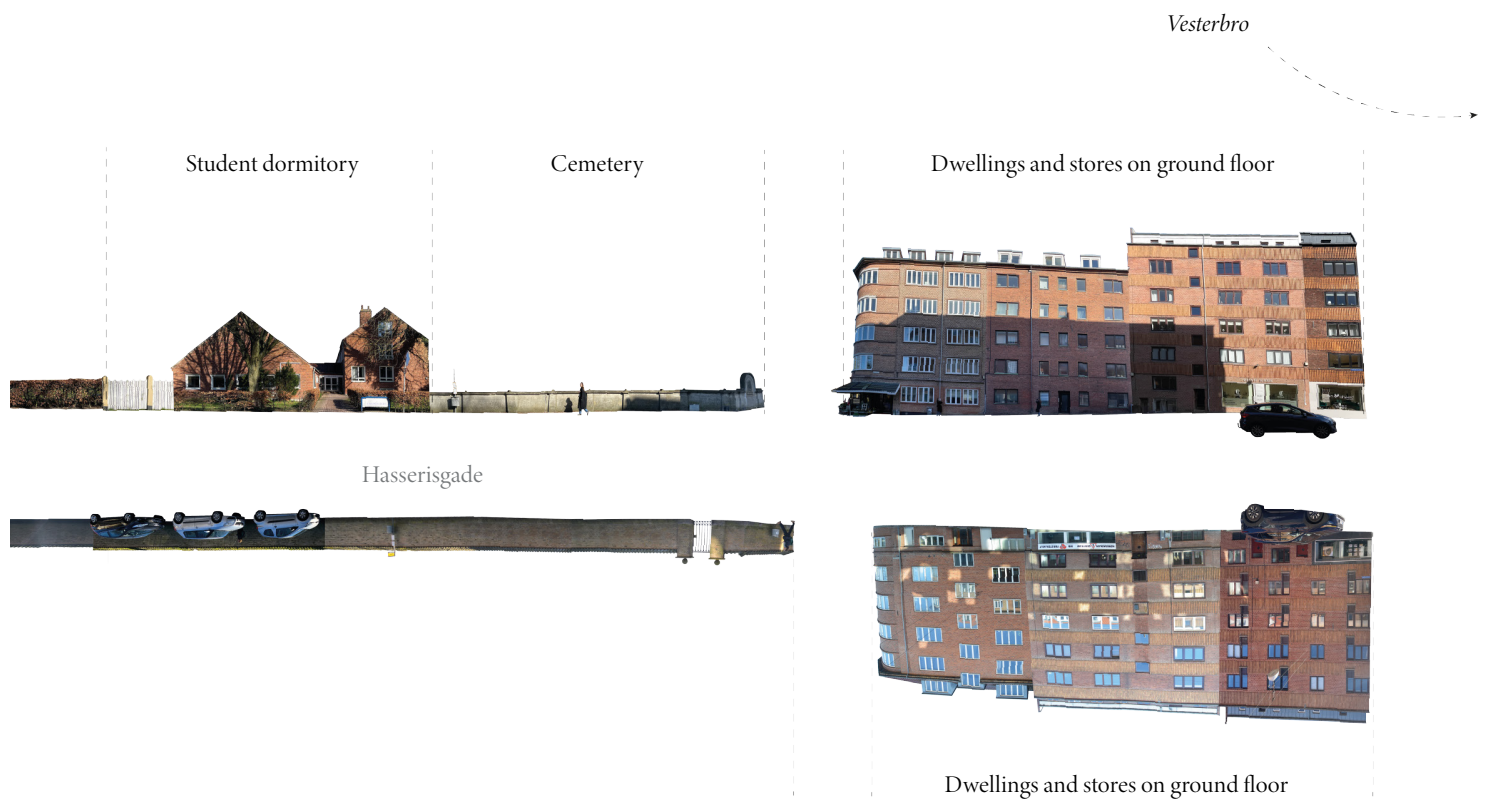
Harbourfront

Hasserisgade

A registration of the buildings on Hasserisgade, the project site's close context, clarifies its location in an architecturally diverse area. From Vesterbro (to the right) functionalistic apartment complexes can be seen, reflecting the building practices of the 1930s. Additionally, there are cemeteries, indicating that the area's position in relation to the city centre has changed over time. They also contribute to the perception of the street being greener and open despite its central location in the city. Neighbouring Hasserisgade 10 is both an older dormitory, 4th May Dormitory, with historical reference to the area's significance during World War II, and classic apartment structures. Towards Hasseris (to the left), the urban density thins out. Aalborg Arrest and especially the villas vary the cityscape seen from the street, where privet hedges, gardens, and single to two-family houses dominate the experience.

Thus, the close context is characterized by variation in typology, materiality, and function, supporting the previously mentioned position within the city.





ill. 30: The illustration maps the building facades along Hasserisgade, documenting the materiality and typology of the nearby context.

- Roads
- Pedestrian streets
- Rail road

ill. 31: 1:10000. Mapping relevant flow, lines and nodes.



Urban flow and nodes

The project site is situated between two nearby train stations, several bus stops, and central roads connecting Hasserisgade 10 from multiple directions, ensuring easy accessibility to and from the site. The presence of the railroad, linking the North of Jutland and Aalborg to the rest of the country, and Vesterbro, a major city artery with high traffic volume, may seem like a barrier, for pedestrians, between the city centre and the western part of Aalborg.

With forthcoming development plans for the hospital area, a bicycle bridge will be constructed to connect the two areas, crossing the railroad. This means a new significant role for the site at Hasserisgade 10 as a central traffic node in the city, distributing pedestrians and cyclists. This initiative will strengthen the importance of creating access points and utilizing the improved accessibility to the site, and let the bridge be a central invitation for the citizens to visit the site.

Utilizing the sites role as a future traffic node is beneficial and holds potential for our goal to enhance the site as a meeting place. Since a meeting place has diverse characteristics, the illustration highlights selected urban meeting places around the city, some of which arose from traffic nodes with bus stops, bike parking, and shops, while others stem from spaces for gathering, activities, and longer stays.

With future plans and existing accessibility to the site, the design proposal can beneficially utilize the increased flow and thereby take on a new role in the city. Additionally, this emphasizes the significance of having various openings and entrances, as users of Hasserisgade 10 arrive from multiple directions both presently and in the future.



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ill. 32: Budolfi Plads. A new central square serving as a meeting place in Aalborg, offering opportunities for short and extended stays with benches and cafes.

ill. 33: Aalborg Limfjordsbro. Bridge in the centre of Aalborg, connecting North Jutland.

ill. 34: Jomfruane Gade. Street in Aalborg known for its clubs and bars, serving as a social gathering point during the night-time.

ill. 35: Nytorv. A traffic hub in the city centre with bus stops, bike parking, shopping streets, and shops, creating a central meeting place in Aalborg.

Fine culture...



ill. 36: Musikkens Hus



ill. 37: Aalborg Theatre



ill. 38: Kunsten Museum



ill. 39: Utzon Center



ill. 40: Nordkraft



ill. 41: Studenterhuset



ill. 42: 1000Fryd



ill. 43: Det Hem'lige Teater



ill. 44: Huset i Hasserisgade

... the growth layer

Culture scene in Aalborg

The cultural scene in Aalborg encompasses diverse cultural offerings distributed evenly throughout the city centre. To comprehend the distinctions among various institutions and clarify the foundation of this project, these offerings can be simplified into two categories: "Fine culture" and "the growth layer".

Fine culture refers to art forms that require prior comprehensive knowledge, time, and the capacity for immersion (Den Store Danske, 2021). In the Aalborg context, this category includes institutions such as Kunsten Museum of Modern Art, Musikkens Hus, and Aalborg Theatre. These institutions maintain a clear division between the roles of professional artists and the audience, with performers/creators and ticketholders forming two distinct groups.

The growth layer can be defined as a group of people who are on the rise and contribute to new developments in a field (Midtjysk Kulturakademi, n.d.). Aalborg's institutions in this category include for instance Huset i Hasserisgade, Det Hem'lige Teater, and Korma. Michael Marino, the daily manager of Huset i Hasserisgade, explains that the growth layer involves "working with new trends, working with things that grow from the bottom up, and you could say, the growth layer is not a static entity" (Marino, 2024) (Translated by author). Marino emphasize its dynamic nature, highlighting variations across diverse artistic disciplines, geographical locations, and historical contexts. These institutions share a minor distinction between the roles of different users, focuses on supporting emerging talent, and foster co creation. They serve as platforms for immersion, development, and exchange, and on the same time performances, exhibitions, and collaborative creations.

"This should be a project that people can see themselves in because it is the people's house. (...) Our finest task, I think, in this project, is also to say that we must create a house where, even though it is based on the development of the growth layer culture, it should be a place where the ordinary resident of Aalborg with an artistic or cultural interest can also see themselves."

(Marino, 2024) (Translated by author)

When this project engages with the growth layer, it should be reflected in the final design, both in the interior and exterior. With the impending integration of cultural institutions and the development of new access points, there is potential for Hasserisgade 10 to become a cultural hub for both the growth layer in North Jutland and the residents of Aalborg. In contrast to fine culture, this place should accommodate the growth layer and be a place where everyone feels motivated to express themselves artistically - it should be the people's house.



...who are the different institutions?

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ill. 46: INDRE RUM, Exhibition opening. Photographer: Lasse Fischer

ill. 47: Picture of Nordkraft from the outside, where Kunsthall NORD is located.

ill. 48: Jan S. Hansen / Installation. Picture: Kunsthall NORD

ill. 49: Aviaaja Ezekiasen, Seven Subjects, installations view

Kunsthall NORD

Kunsthall NORD is a centre for contemporary art, located in Nordkraft, a transformed cogeneration plant in Aalborg. They describe their mission as: *“To exhibit and convey experimental contemporary Danish visual art with a focus on high quality and with a special commitment to the regional art scene and the North Jutlands growth layer.”* (Kunsthallnord, 2023) (Translated by author) The growth layer refers to the scene where artists flourish. Kunsthall NORD is a municipal art institution, and due to ongoing debates concerning the cultural scene and economic challenges in Aalborg, its future is set to change.

With the redevelopment of the old factory, Aalborg Spritfabrik, a new art hall will be established. The aim is to incorporate the more professional exhibition aspects of Kunsthall NORD into this new institution. Additionally, there is a vision to establish a new Competencies Center for Visual Art as a part of future merge and development of Hasserisgade 10 (Marino, 2024).

In this project, Kunsthall NORD, as it exists today, will not be integrated into Væksthuset. However, certain functions, combined with enhanced teaching and workshop facilities, will be integrated. This is to ensure spaces for the growth layer to assemble, share, immerse themselves, and exhibit their work.



ill. 50: Picture of entrance to Det Hem'lige Teater with collage of actors performing at Det Hem'lige Teater.

Det Hem'lige Teater

A group of young actors established *Det Hem'lige Teater* in the late 1980s. After several years where nobody knew them, reflected in its name, the theatre transformed into a day-high-school and relocated to an old gymnasium at the closed Kjellerupsgade Skole in Aalborg, its current premises. Since 1998, it has operated as a self-owned institution with funding from Aalborg Municipality. (Det Hem'lige Teater, n. d.)

Over the years, the theatre has served as a platform for emerging talents in performance art, primarily aimed to young adults. It functions as a gathering place for the regular users and amateur theatre groups from Aalborg and the rest of Denmark, who also make use of the facilities and stages. The theatre focuses on developing young actors and is not a traditional theatre. Performances are sometimes off-stage or outdoors using the city, providing an opportunity to engage closely with the audience and, at times, even participate. (Enjoy Nordjylland, n.d.)

Their most important principle has always been: *“That everyone who has the time and the desire, can participate”* (Det Hem'lige Teater, n. d.) (Translated by author)

Due to budget cuts in Aalborg Municipality, there have been discussions about closing the theatre. This prompted an outcry from former and current users of the place, who shared their personal stories with Det Hem'lige Teater on Facebook under the hashtag *#savethesecrettheater* (Translated by author).

“In my opinion, Det Hem'lige Teater is a place where opportunities happen, where you meet wonderful people and a place where you can cultivate your passion (...) ... a place that embraces all people, where you can be yourself, do what you love, and create a network to share your passion with!”

(Nielsen, S. M., 2023) (Translated by author)

“There are so many young people struggling today, suffering from stress, anxiety, and depression. But I know that the theatre has been and is a huge help for so many - for example, believing in oneself, achieving a sense of community, and becoming more aware of oneself and one's own limits. The theatre is also a place where there is laughter - and yes, where all emotions are allowed. So why close such a place?”

(Rosengren, P., 2023) (Translated by author)

“For most of my life, I've struggled with anxiety and depression. (...) Here [Det Hem'lige Teater], I have my social network, something to be a part of, something to succeed with, something to live for. Believe me, the time before Det Hem'lige Teater has not been easy - but now I can see the light, the future, the community - don't take it away from me. SAVE THE SECRET THEATER. It's more than money - IT'S LIFE”

(Paucksch, K. R., 2023) (Translated by author)

For many, it is more than just a theatre - it is like a second home, where they are met with care, curiosity, and love. Many express that the place has formed the basis for who they are today, their relationships, education, and skills, whether they work with performing arts today or something entirely different. Det Hem'lige Teater has been and is an important and unique platform and stepping stone for Aalborg's emerging talents and creative souls.



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ill. 51: Picture of the interior at KORMA. This is the central room functioning as entrance, meeting room, gathering space and office.

ill. 52: Picture of a studio at KORMA, Photographer: Kevin Gruetzner - <https://kevingruetzner.de/> - JAZZ9TUS "Fresh From The Press Composer's Camp"

KORMA

KORMA stands for *Competence Centre for Rhythmic Music Aalborg*. They describe their mission as creating optimal conditions for the music environment and the growth layer of musicians in Aalborg. Through initiatives such as projects, networking, seminars, camps, and collaboration with regional and international partners, they aim to support the music scene within the municipality and across North Jutland. (korma, n.d.)

Korma is a municipal unit under the Health and Culture Administration of Aalborg Municipality. Søren Kristensen, the daily leader of KORMA, outlines in an interview some of the initiatives that contribute to KORMA's success:

“The fundamental idea is (...) that you have the production facilities and know-how gathered in one place. (...) That's where KORMA stands out compared to many other places, that you have some production facilities located quite central, where there is also know-how, where people come for knowledge, and by gathering it, you create a dynamic where people come and go - it becomes a bit like a train station.” (Kristensen, S., 2024) (Translated by author)

He continues:

“(...) people meeting people, that has been an important part here. (...) So you want to have an environment, especially in a provincial town, where those who are here, especially artists, feel that they can mirror themselves in others, and meet like-minded individuals (...) Making it a real meeting place.”

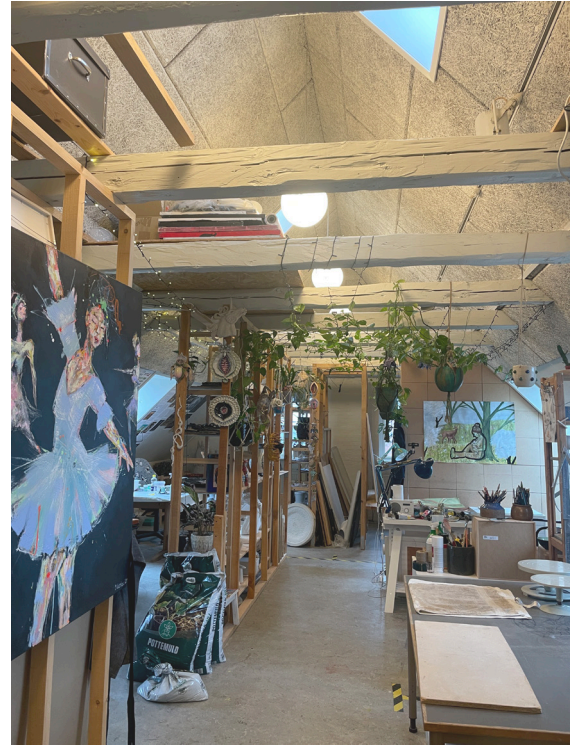
(Kristensen, S., 2024) (Translated by author)

KORMA is already located at Hasserisgade 10 and closely collaborates with Huset i Hasserisgade. In this partnership, they aim to lift the local music scene, providing opportunities for development, skill enhancement, and identity creation. Furthermore, the collaboration aims to establish a community for the people from KORMA and Huset i Hasserisgade, which this project seeks to further develop and strengthen with the integration of the two additional institutions.

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ill. 53: Picture from the café

ill. 54: Picture of the art studios

ill. 55: Picture from an outdoor concert in the courtyard

Huset i Hasserisgade

Huset i Hasserisgade is a culture house and self-owned institution located at Hasserisgade 10. Huset collaborates with Aalborg Municipality, as well as a framework agreement with the Danish Arts Foundations under The Agency for Culture and Palaces. It was founded in 1978 and has been a cultural meeting point for emerging artists and interested throughout the years. (Huset, 2024)

Today, Huset facilitates a broad range of creative activities and cultural meeting points such as: Café, creative workshops, meeting rooms, city gardens, music rehearsal rooms, indoor and outdoor stages etc.

Huset's vision is to establish a creative, cultural hub and cultural meeting place for Aalborg and North Jutland's growth layer. To create stages and spaces for art and cultural niches, welcoming new tendencies, while framing and facilitating interactions between artists and the audiences. Furthermore, they envision to ensure a platform for participation and active involvement in the creative process, allowing art enthusiasts in Aalborg access to create and perform, and thereby reinforcing the overall well-being for the users. (Huset, n.d.)

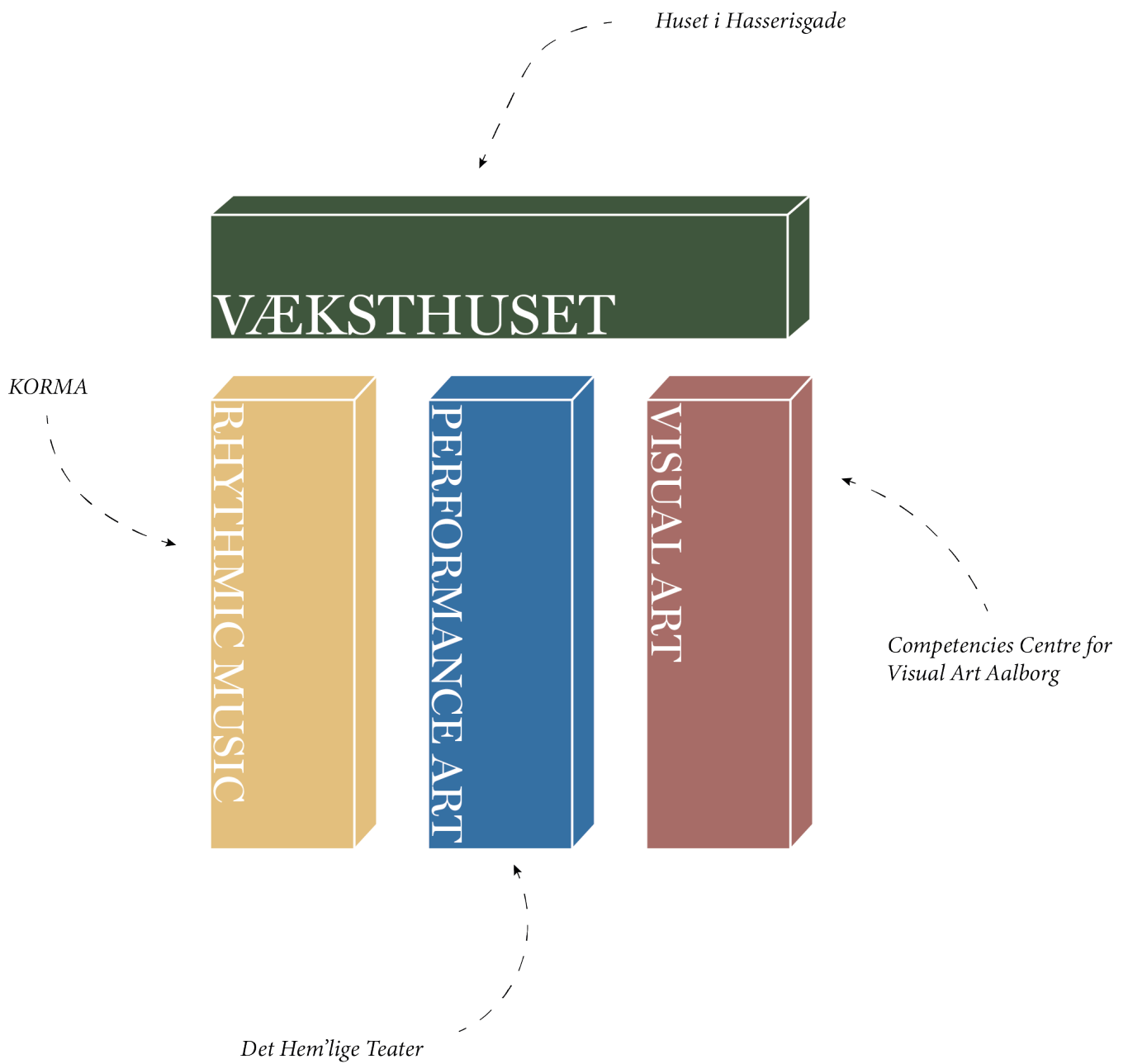
Future structure

The buildings and extension at Hasserisgade 10 are envisioned to serve as a hub for cultural activities, bringing together various cultural institutions under one roof in the future. Hasserisgade 10 is intended to foster the growth layer in North Jutland, with a specific emphasis on music, performance art, and visual arts (Huset, 2024). The design proposal must, therefore, support emerging artists and talents, ensuring that the art scene in North Jutland flourishes through active collaborations among institutions, practitioners, authorities, and other stakeholders.

Since the overall structure of the future merger of the institutions is still being discussed politically, this project will take a standpoint from the following structure when developing the design proposal of Væksthuset:

In this project, Væksthuset will be the designation for the new united cultural institution for the growth layer in North Jutland. It will encompass an overall administrative section with various cultural offerings (Huset in Hasserisgade), and in addition, three main pillars: Rhythmic Music (KORMA), Performance Art (Det Hem'lige Teater), and Visual Art (KunsthallNORD / Competencies Center for Visual Art Aalborg) (ill. 56).

This way, the future Væksthus will work towards establishing spaces for the practice of various art disciplines and a shared sense of belonging, encouraging social and professional interactions among artists and visitors. This approach aims to foster inspiration, development, and knowledge-sharing, as well as establish a meaningful cultural community and meeting place in Aalborg.



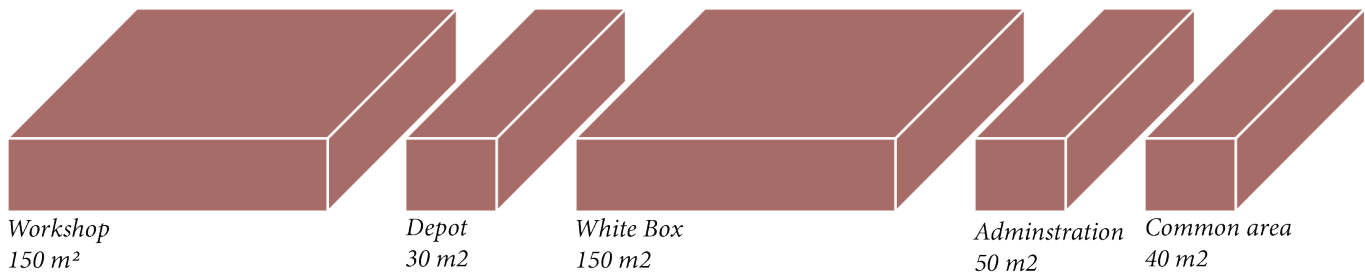
ill. 56: The illustrations visualize how Væksthuset becomes the overarching institution, from which three cultural pillars will emerge.

...what do they need?

Through interviews with the daily managers of respectively Det Hem'lige Teater, Pia Bredow, and Huset i Hasserisgade, Michael Marino, current floor plans and materials provided inspiration for identifying the following needs and requirements. (Appendix 1 and 3).

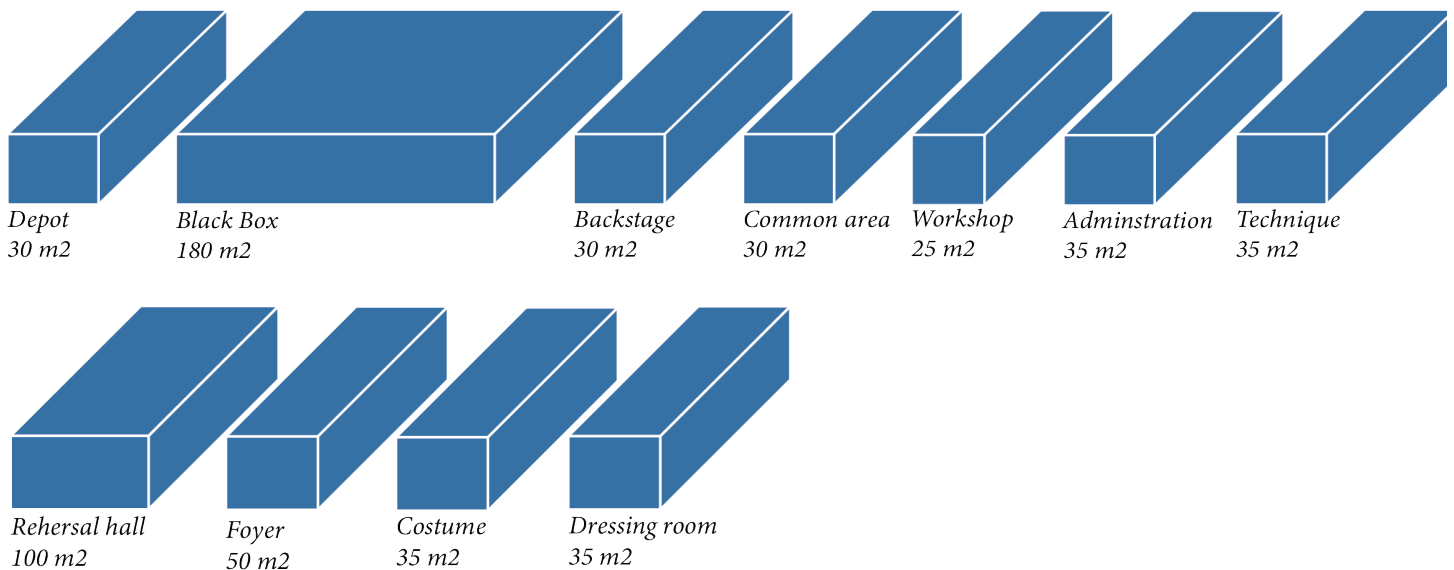
Visual art:

For the upcoming competence centre for visual arts, two central facilities are important- namely a "White Box" to serve as an exhibition space. Here, particular emphasis is placed on light, clean surfaces, and accessibility. Additionally, a workshop and an area where various artists can immerse themselves, receive instruction, and create.



Performance art:

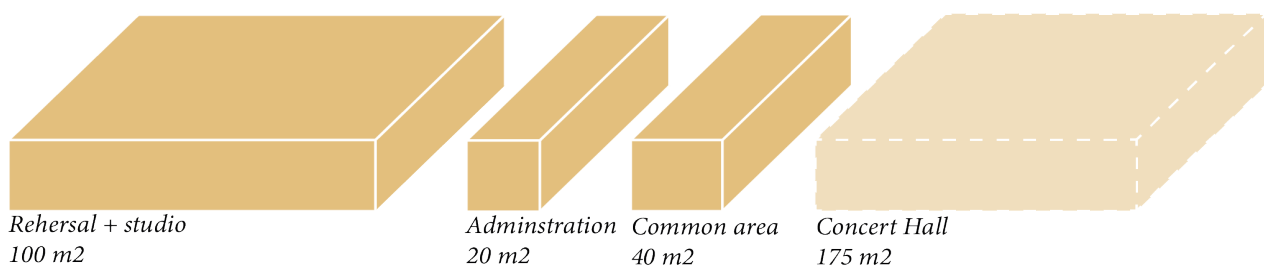
Central to performance art is the establishment of a "Black Box" for staging theatrical pieces. This requires careful design in terms of functionality - double height room, black-out capabilities, technical requirements, and accessibility for both audiences and performers. Additionally, there is a need for backstage facilities and at the same time a foyer. Here, the programming, circulation and internal layout are significant.



ill. 57: The illustration shows the functions and number of square meters of Væksthuset - distributed among the three pillars. Some requires a new building, and some can be placed within the existing buildings.

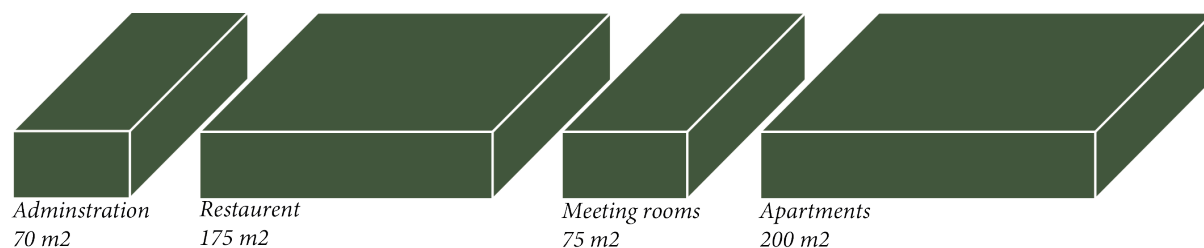
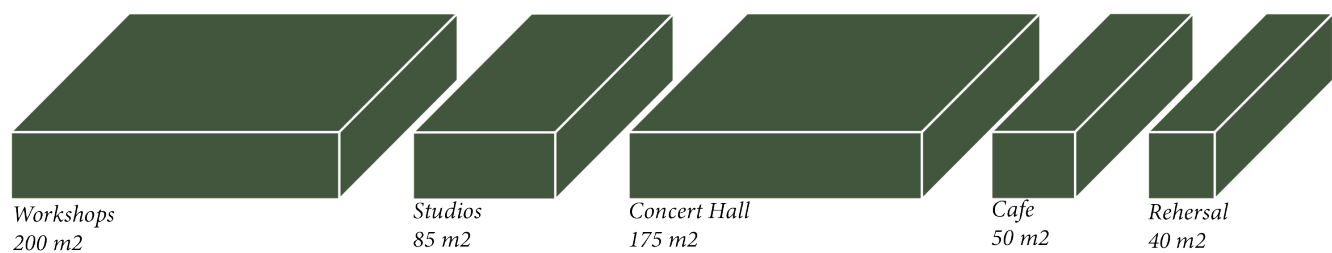
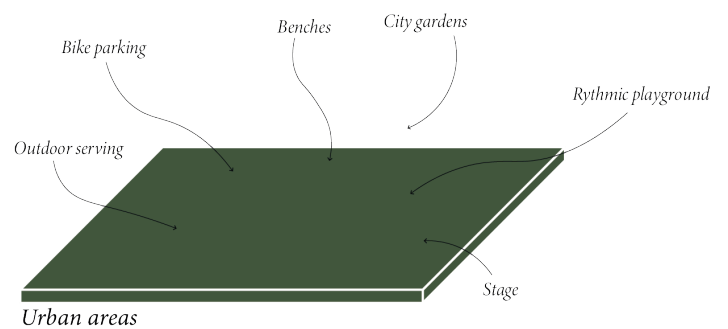
Rhythmic music:

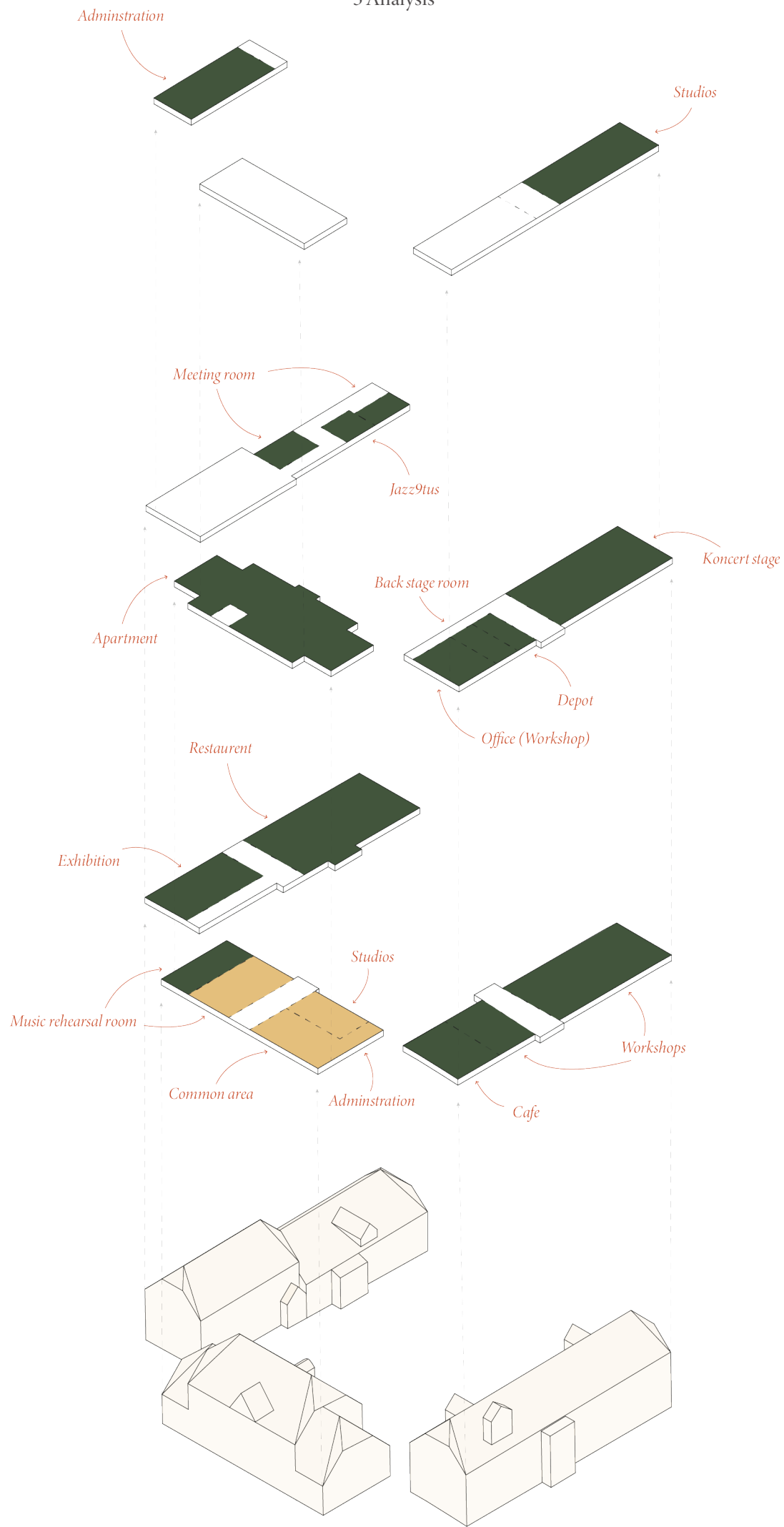
As Korma is already present at Hasserisgade 10, the illustration shows what they already have and are satisfied with. They make use of Huset's concert hall, which is shown in the illustration.



Væksthuset:

The illustration depicts the functions that is and will be a part of Huset i Hasserisgade. All functions will together form Væksthuset, the overall cultural meeting place. In the programming, emphasis will be placed on creating coherence between the four art fields with the aim to create a nited cultural meeting place.





Current functions

The isometric illustration depicts the three existing buildings at Hasserisgade 10 and their functions. Building 1 fronts Hasserisgade, while buildings 2 and 3 are positioned to the west and east. This illustration maps the current on-site functions that will transition into the future Væksthus.

On the ground floor of building 1, KORMA is situated, housing all its functions. This strategic placement facilitates easy access to functions and encourages interaction across the site.

Huset i Hasserisgade's functions are spread throughout the entire site, with administration strategically located on the upper floor to preserve ground floor space for functions that benefit from interactions and easy accessibility. Additionally, a café is strategically positioned to attract pedestrians and encourage use of the urban spaces.

Most of the available square meters, for programming future functions, are found on the 2nd floors of buildings 1 and 3, totaling around 350 square meters. As there are plans for two additional institutions, reprogramming, sharing, and adding new square meters to the site will be necessary to accommodate this vision. As Huset i Hasserisgade currently has a "White Cube" for exhibitions, it is assumed that the competence centre for visual arts can be accommodated in the vacant square metres in the existing buildings. This means that it is now the competence centre for performing arts that lacks space – they also require a Black Box, which cannot easily be provided in the existing buildings, and therefore they are primarily designed for in this project.



ill. 58: Isometric drawing of the current functions at Huset i Hasserisgade's buildings.

Arrival

Arriving from Vesterbro

Stepping out of the bus...

What a lovely green airy area...

Traffic, green area hiding behind the wall -



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Clear path to the café with outdoor service



Cosy! Maybe a coffee in the sun?

When arriving at Hasserisgade 10 by foot, one is met with seemingly closed entrances that do not immediately convey a sense of culture and creativity. The architecture of the buildings does not immediately reveal their function, despite their clear variation in architectural style, which contrasts with the surrounding buildings. For extraneous unfamiliar with the purpose of the buildings, it can feel exclusionary. Building 1, with its facade facing Hasserisgade, gives the impression of being the main building, but the entrance is not used as a main entrance, as the functions are evenly distributed among all three buildings.

Today, the southeast corner with a café extended to the outdoor area, is where one feels most invited to interact. With upcoming development plans and the planned bridge on the horizon, there is a particular need from the northeast corner to open up the area and signal to the context that this is a cultural meeting place. A place where artists, creative souls, and the citizens of Aalborg can feel welcome to explore.

60

ill. 59: Arriving from Southeast
ill. 60: Arriving at Huset i Hasserisgade

Arriving from Hasseris

Traffic, high buildings, direction towards Vesterbro

61



Oh, what is that building?

Yellow buildings appear, heavy traffic noise

What is that building?

62



Closed doors, old building, a port, maybe I can enter?

Can I enter here?

63



ill. 61: Arriving from Hasseris, southwest
ill. 62: Getting closer at Hasserisgade 10
ill. 63: Arriving at Huset i Hasserisgade

Oh, it looks cosy.
What is it?

66



Back side of a building? What is it?

65



Just a parking lot, nothing else... how uninspiring...

64

A shout cut to Hasse-
risgade!



Arriving from Aalborg Katedralskole

Exploring what's behind the high school

ill. 64: Arriving from northeast

ill. 65: Entering the parking lot

ill. 66: Arriving at Huset i Hasserisgade



ÅLBORG KOMMUNE

Huset over time

68



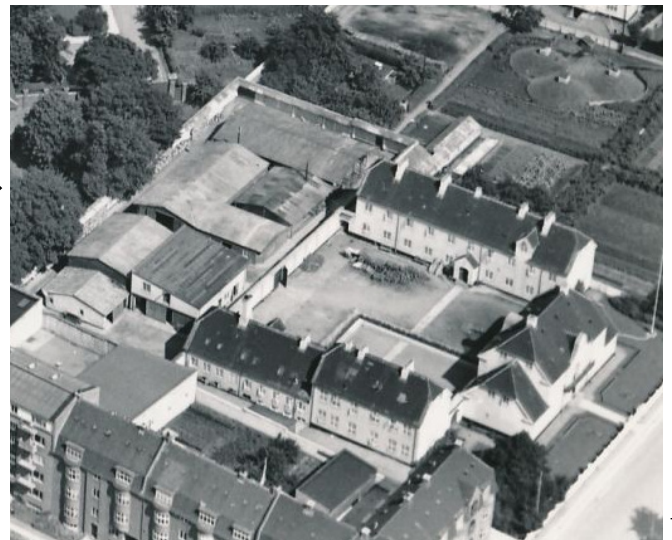
Since 1912 the significant yellow three-winged building has served various function, each with a common thread: housing people. Whether as a poorhouse, labour camp, youth centre, or cultural hub, the building has been a cornerstone of community life, evolving alongside the city's history.

69



Huset i Hasserisgade was originally built and opened in 1912 as a poor-house. (Renoverprisen, n.d.)

70



Over the years, the buildings on Hasserisgade served various purposes. From 1933 to 1960 it served as a labour institution. (Renoverprisen, n.d.)

71

In 1973 the buildings ended their social role as a welfare home. Afterwards, the buildings became an activity centre for young people until 1976 when it was designated as a grassroots centre – or a centre for the growth layer. (Hormann, 2012)



72



Since 1978, the Huset i Hasserisgade has functioned as an activity and cultural centre with its own café, studio, exhibition spaces, and performance venues, attracting many visitors each year. (Reno-verprisen, n.d.)

Today, Huset is working on strengthening the growth layer in North Jutland and opening up the culture house for everyone to feel welcome.

73



ill. 68: Elevations of Hasserisgade 10 from 1911

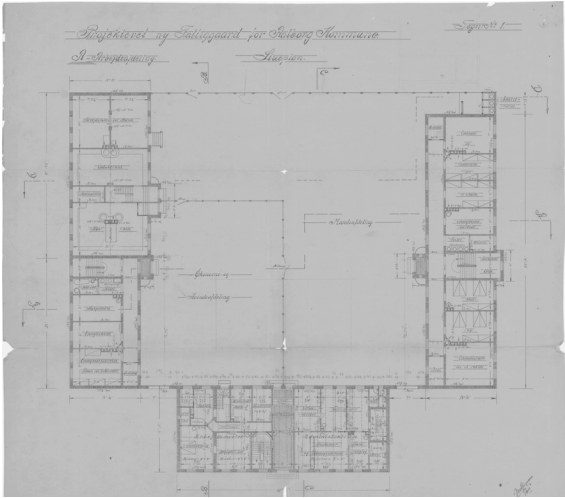
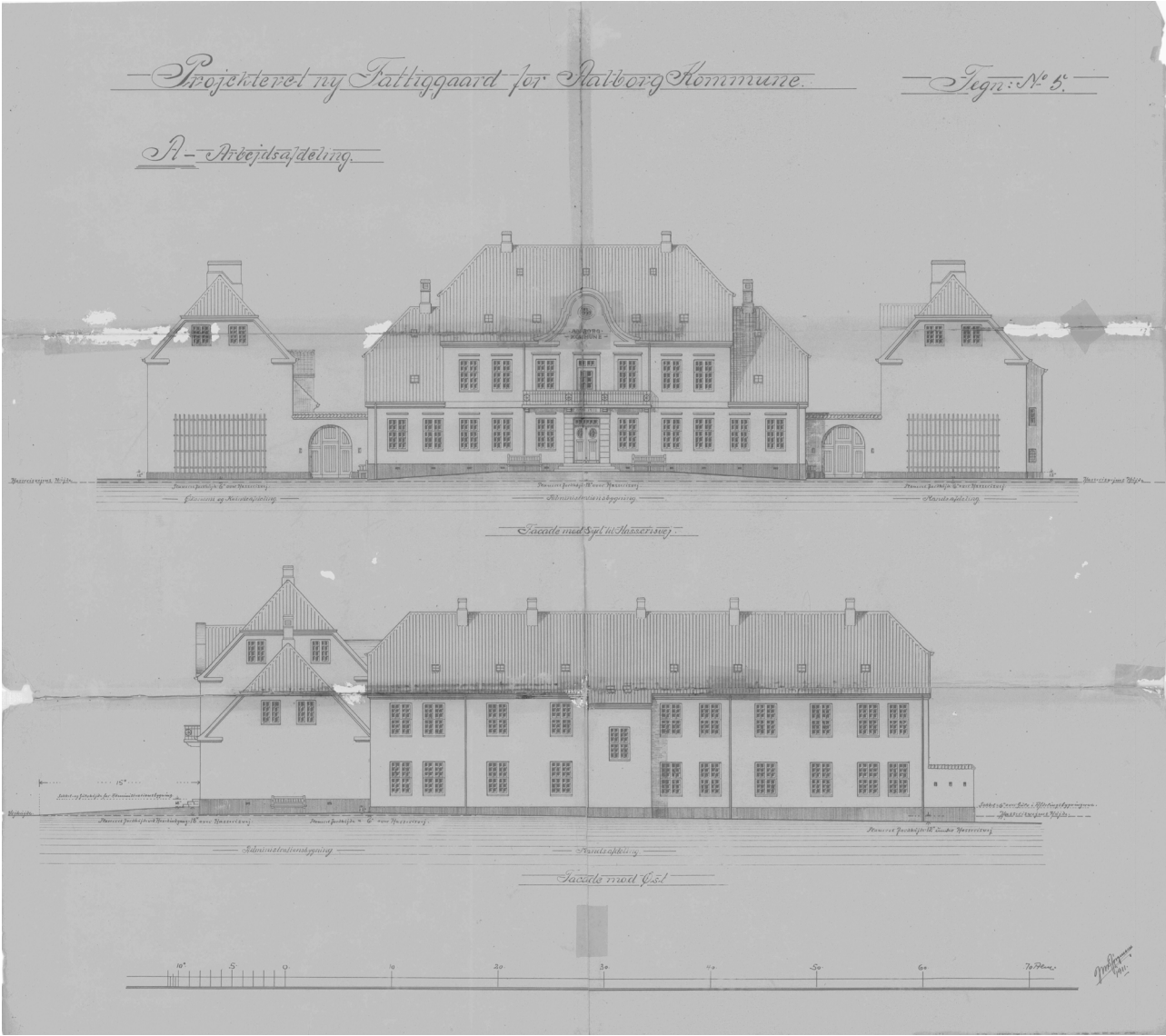
ill. 69: 1920-1930 seen from Hasserisgade

ill. 70: Aerial photo, 1949-1950

ill. 71: Young people protesting for the youth Center in Hasserisgade 10.

ill. 72: Participants in Huset's birthday party, June 1985

ill. 73: Huset today, arrival from east on Hasserisgade.



Buildings on site

Huset i Hasserisgade consists of three buildings: a main house and two side buildings. The buildings were designed in 1911 for Aalborg Municipality and spans approximately 2400 square meters.

Based on observation, the buildings possess a distinct character, characterized by their significant composition of yellow facades and red brick roof. The original facade drawings clearly reflect how the buildings align with the trends of the time, where historicism and national romanticism define the lines, roof structures, and facade details, while industrialization enables the use of concrete decks (Kjær, Thygesen, and Gelfer-Jørgensen, 2023).

A clear hierarchical division is evident among the buildings, both in their placement – with the main building facing Hasserisgade – and in the composition of the main building's facade and roof. This creates a clear orientation. The building facing Hasserisgade features more ornaments and details, such as the arched canopy positioned in the centre of the facade. Additionally, there is a hierarchical division in the programming of the buildings, with the Hasserisgade-facing structure housing administrative functions, while the wings accommodated residents of the poorhouse.

The building's structural system features concrete slabs extending into masonry in the facade, wall discs and wall panels in the gables providing clear stability with their closed expression. The roof is a half-hipped red tiled roof only extending halfway down the gable. Despite numerous windows in all facades, the buildings project a sense of enclosure, establishing a distinct boundary between indoors and outdoors. The climate envelope, featuring the large, tiled roofs and thick yellow walls, gives the impression of a solid massiveness – One get a feeling that the buildings never intend to move. The roof is punctuated by dormers, creating rhythm within the building's overall exterior expression.

The floor plan also reveals a certain enclosed quality, with straight corridors along the facades leading towards the courtyard. These corridors serve as distribution pathways to the buildings' many rooms, each suited to their original functions as bedrooms, living rooms, workspaces, and storage areas.

The buildings appear static and immovable. Upon arrival and in the composition of the buildings, they appear collectively enclosed, making it difficult to read what is happening inside. This made sense in relation to the original purpose of the buildings - but can be a challenge regarding their current and future function as a potential 'Peopleshouse'.

Throughout several renovations, the composition of the facade and the concept of the plans follows more or less the same principles as the original drawings, offering different rooms for different use and details uncovering the buildings clear traces of use throughout its history.

ill. 74: Original elevations of building 1 and 3. Top: Facade south, building 1. Visualizing ornamentations, level of details and how this building were the main entrance. Bottom: Facade east, building 3. Visualizing the hierarchy in the buildings, functionality, simple in its expression.

ill. 75: Original floor plan, ground floor. Illustration the flow inside the building along the facades to the courtyard and the hierarchy between people.



Patched cracks are clearly visible in the facades, adding a narrative and character to the expression.

Signs and old indentations from what once was remain as remnants.

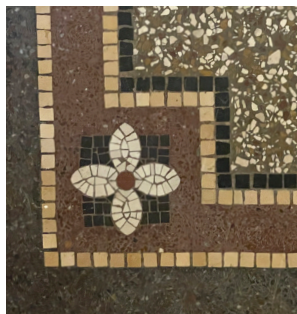
Old masonry partition walls are plastered, leaving behind and accentuating notches and cracks.



Arches leading to the poorhouse dormitories are preserved in the current concert hall.



Old masonry openings are covered but emphasized.



Many original details and ornamentation can be found in various places. Here, the floor in the main building's entrance is seen.



The urban space is clearly inhabited and embodies an identity resonating with the buildings on the site. Walls are painted, herb gardens are planted, and spaces are utilized.



Design criteria

Vision

Concept

Function diagram

Room program

DESIGN DELIMITATION

Design criteria

Openness and flow integration

Open the corner towards the Highschool, Katedralskolen, and the new urban area at the old Sygehus Nord site, to enhance flow and making the site inviting and clearly accessible.

Utilize urban nodes to create meeting points where the design visually and atmospherically draws people into the spaces on the site and the surrounding buildings.

The surrounding spaces

The courtyard should feel intimate yet remain inviting to the public. The area, along the new bicycle bridge, should be lively with traffic and intersections, featuring physical paths and spontaneous, informal meetings.

Align with existing structures

Follow the existing horizontal and vertical lines of the current buildings, to establish cohesion and a clear sense of belonging in the context of the site.

Visual identity and expression

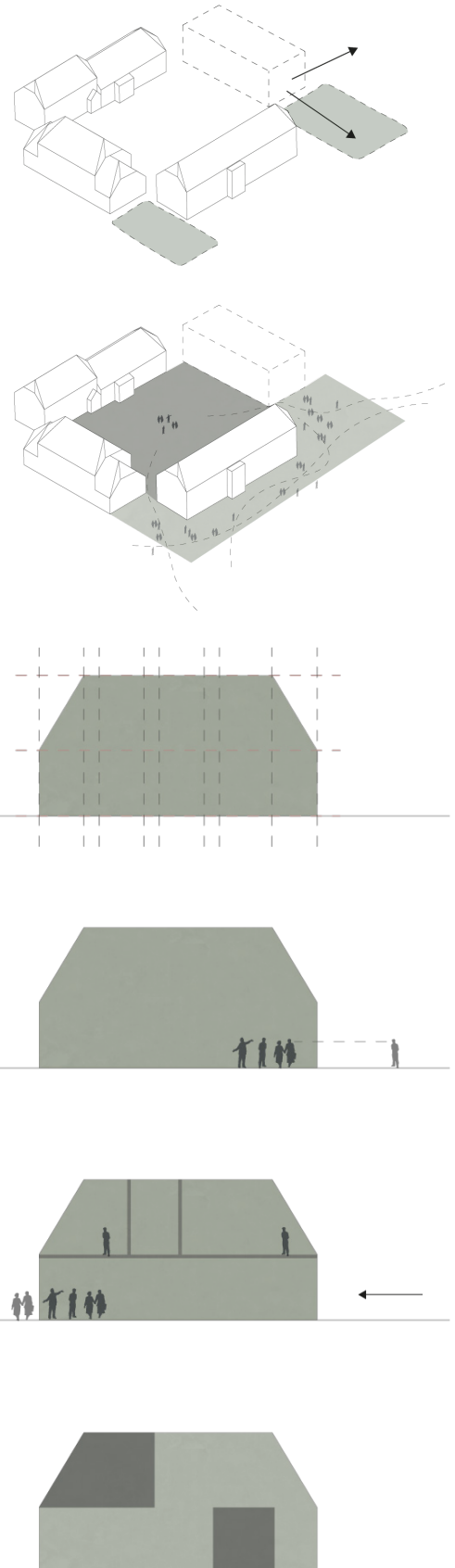
The design should clearly convey that it is a place for growth, Væksthuset, with an inviting and open aesthetic. Use materials to facilitate visual connections.

Design spaces for functionality and collaboration

The building should be designed and organized to include spaces for immersion, creation, and togetherness. Create areas and functions that facilitate collaboration among all institutions, enabling mutual benefit.

Material contrast

Use contrasting materials to highlight the atmosphere of open and closed spaces and to distinguish between spaces for immersion and spaces for sharing and meeting.



ill. 78: Illustration of design criteria

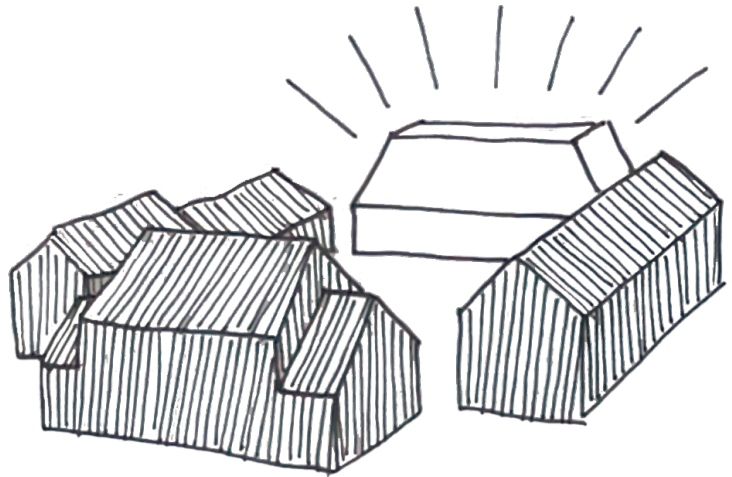


ill. 79: People gathering in the courtyard for a summer concert, Huset i Hasserisgade

Vision

The vision for this project is to design a new building that complements the three existing structures on Hasserisgade, forming the Væksthuset – A place where people meet, get inspired and engage with and cultivate culture and art. This Peoples House aims to attract culture enthusiasts from across North Jutland and provide a platform for growth for emerging artists. It should strengthen the synergy between cultural and artistic institutions and platforms, developing a vibrant community of creativity and collaboration.

It should be a place where individuals can immerse themselves in their passions and interests, whether alone or in the company of others. It should be a place for reflection, shared experiences, and simple enjoyment.



Concept

Through architectural references to the existing buildings in the design a new building, harmony and coherence are ensured, reinforcing the expression of a new, unified Væksthuset. To enhance the visual identity of Væksthuset, the design focuses on adding what is missing — qualities such as openness, inviting in, and integrates with its context. This approach ensures that the building stands out as a landmark, illuminating, inspiring, and projecting cultural glimpses into its surroundings through visual connections and transparency, signalling that this is cultural meeting place.

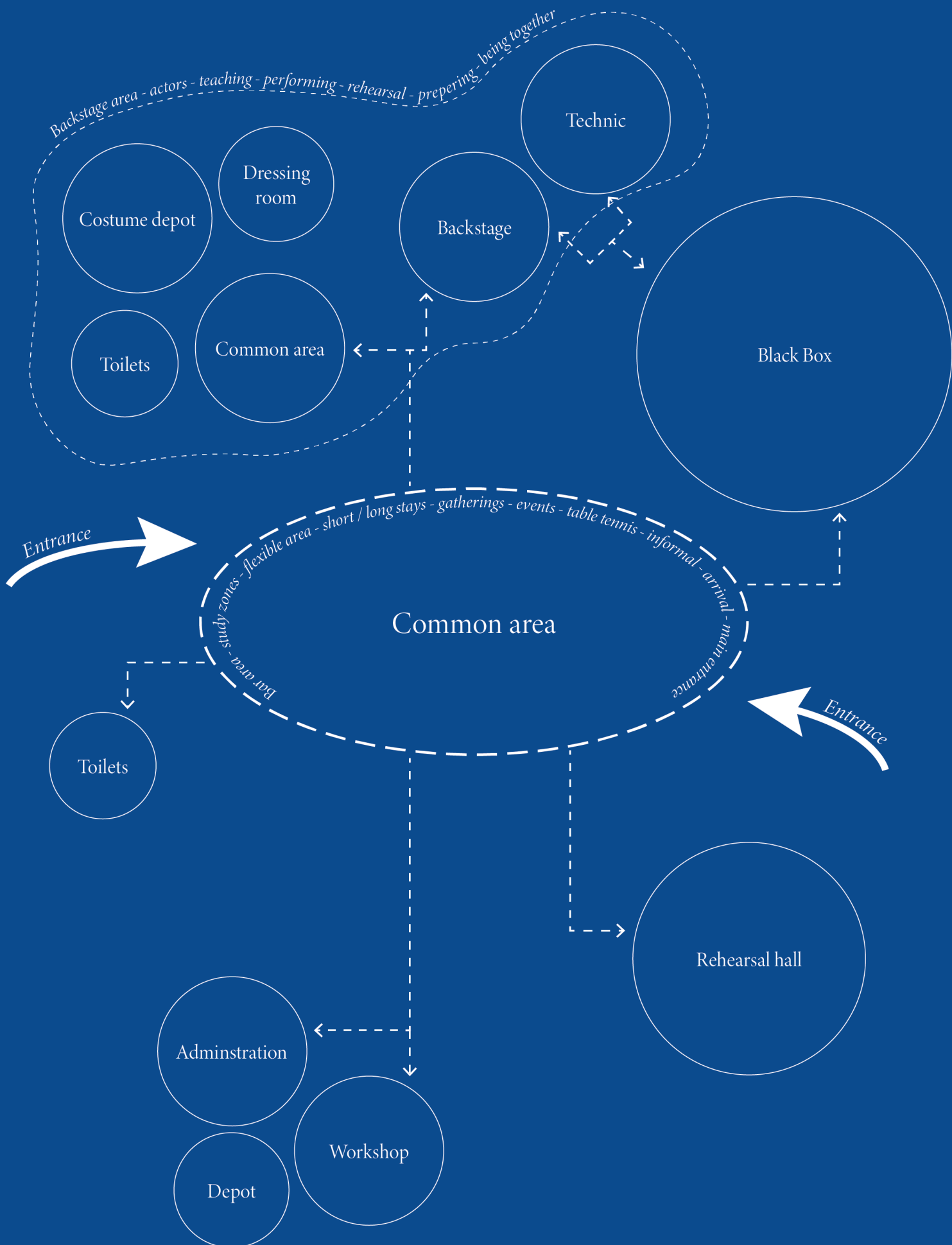
Through active and inclusive facades, Væksthuset infuses the area with culture, creativity, and life. Strategic interventions that extend into the urban spaces ensure clear invitations and easy accessibility for a wide audience and various functions.

Væksthuset becomes a cultural meeting place in the area, linking to the city, inspiring audiences and ensuring a place to be.

ill. 80: Concept drawing

ill. 81: Function diagram

Function diagram



Room program

Functions	m ²	Daylight	Floor	Visual connection to urban areas	Physical connection to functions
Black Box	180	No	Ground or 1st floor	No	Technic, backstage, foyer
Backstage	30	Yes	-	Yes	Black Box, dressing room, toilets
Technic (incl. depot)	35	No	Ground or 1st floor	No	Black Box
Dressing room	35	Yes	1st or 2nd floor	-	Backstage, costume depot
Costume depot	35	No	-	No	Dressing room
Rehearsal hall	80	Yes	Ground or 1st floor	Yes	-
Foyer	50	Yes	Ground floor	Yes	Black Box, toilets, outdoor area
Depot	30	No	-	No	-
Common area	30	Yes	-	Yes	-
Administration	35	Yes	-	Yes	-
Workshop	25	Yes	Ground floor	Yes	Depot, outdoor area
Toilets	-	No	Ground or 1st floor	No	-

	Number of people	Atmosphere	Open/closed	Public/private	Note
	110	Dark, closed, immersion, safe, creativity	Closed	Semi-public	Double height room required
	20	Safe, homely, calm, creative	In between	Semi-private	Must be accessible from a more private entrance and exit.
	2	Practical	Closed	Private	
	10	Creative, calm, immersion, inspiring	In between	Private	
	2	Practical, functional	In between	Private	
	20	Creative, active, immersion, movement	Open	Semi-public	
	100	Inviting, open, creative	Open	Public	
	2	Functional	Closed	Private	
	20	Safe, homely, calm, inspiring, inclusive	Open	Semi-private	
	2	Immersion, calm, light	Open	Semi-private	
	2	Functional, creative	Open	Semi-private	
	-	Functions	Closed	Private	Includes: 5 toilets and one handicap toilets for the public to access. Two accessible from backstage area (including one bath)

PRESENTATION



Reberbansgade

People's park

Sygehus Nord

High School

Bridge

Vesterbro

Væksthuset

Hasserisgade

Cemetery



Situationplan

Væksthuset stands as a vibrant and cultural meeting place seamlessly integrated into the future landscape. In the vision, Væksthuset not only aligns with but enriches the forthcoming development plans for the area, acting as a vital link to the city. By extending and enhancing pedestrian and cyclist pathways, Væksthuset not only enhance connectivity but also create an inviting space for all. The design prioritizes the integration of the urban space and cycle bridge, making them central elements that gesture exploration and engagement, in transforming the space into a dynamic cultural destination that welcomes all.

Masterplan

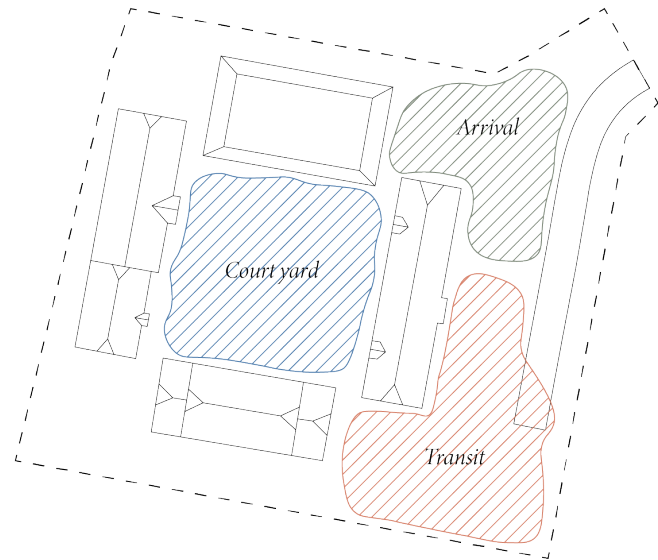
In the masterplan, the new building emerges as a dynamic addition, seamlessly joining the existing structures as the fourth wing. Its strategic placement respects and enhances the surrounding context, creating harmony among all structures. Væksthuset assertively opens towards previously overlooked spaces, signaling a vibrant cultural meeting place for all. Through thoughtful urban design, Væksthuset offers diverse experiences, tempos, and functions, all aimed at strengthening unity and connection, where every corner invites you to explore, connect, and thrive.

ill. 83: Masterplan, 1:800. For scale 1:400 see Architectural Drawing Folder, p. 1



Urban zones:

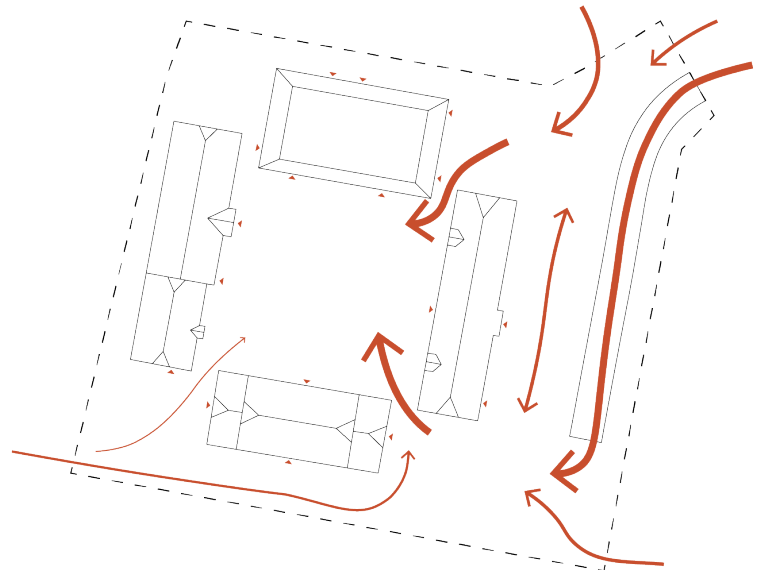
Each urban space contributes with its own atmosphere and properties to the overall experience of Væksthuset. "Arrival," marked in green, is characterized by an open, inviting, and inclusive layout - Giving a glimpse of what Væksthuset offers. "Transit," marked in red, is characterized by movement, tempo and being vibrant, offering short stays and informal meetings. Shaped by Væksthuset's four wings is the "Courtyard," marked in blue, where a more intimate, immersive, and culturally urban space sets the stage for longer stays, activities, and events, framed by the buildings buzzing with culture and creativity.



ill. 84: Urban zones

Urban flow:

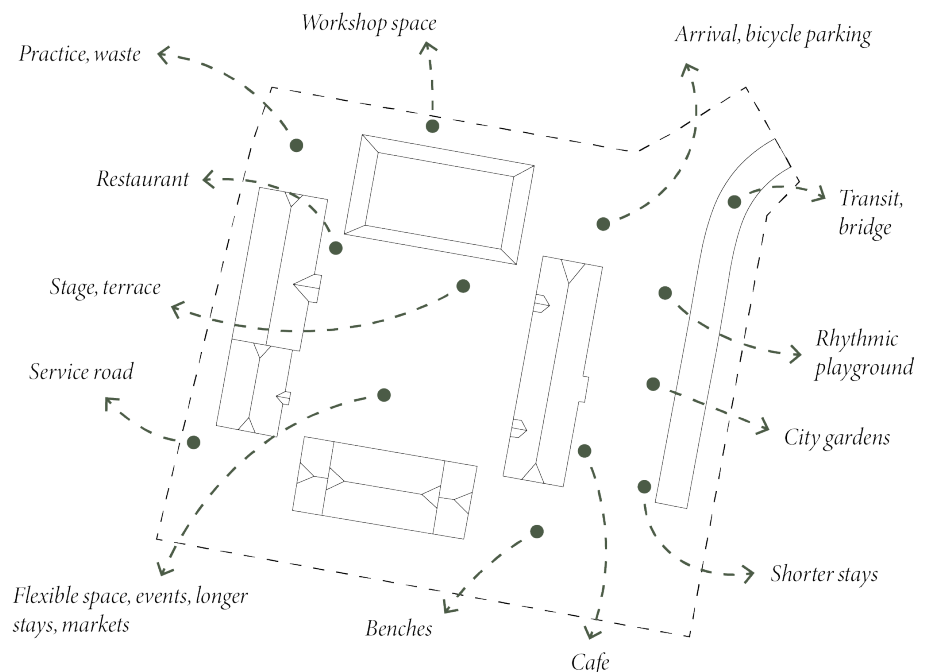
Diagram 85 visualizes the intended flow of the site and furthermore, the available entrances to the buildings. With the future connections crossing the railroad from the Sygehus Nord area, it is envisaged that a major flow will come from the northeast. Therefore, Væksthuset is especially opened up in this direction, which previously was closed and not inviting. To utilize the increased flow and make Væksthuset a meeting place, it reaches out into the area and welcomes its future users.



ill. 85: Urban flow

Urban functions:

The final diagram, 86, illustrates the functions within the urban areas. Væksthuset provides a variety of functions that relate to its identity as a meeting place for everyone. Some functions are retained from the layout of Huset i Hasserisgade, while others are added. By incorporating various activities into the urban landscape, Væksthuset is envisioned to be used by different people at different times of the day.

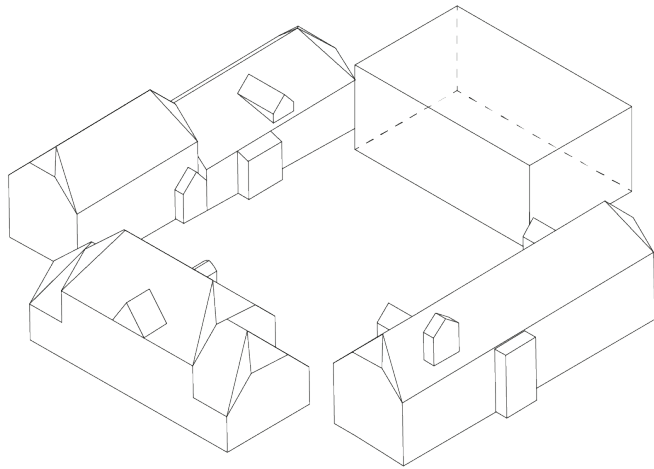


ill. 86: Urban functions

Architectural concept

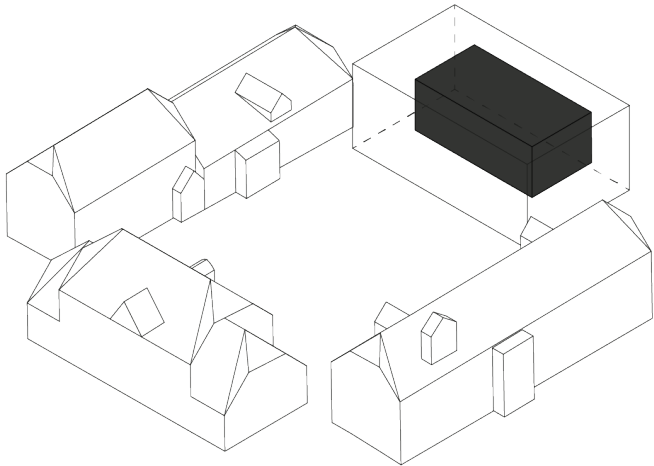
1

Placing a fourth wing to the existing buildings.



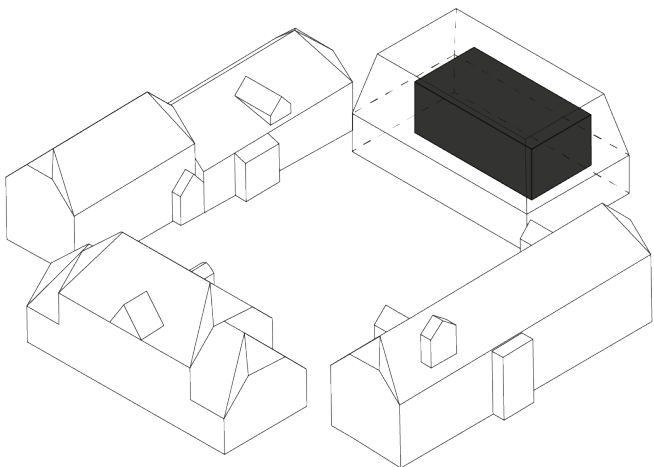
2

Placing a Black Box within the volume.
Enhancing the openness with the contrast
of the Black Box.



3

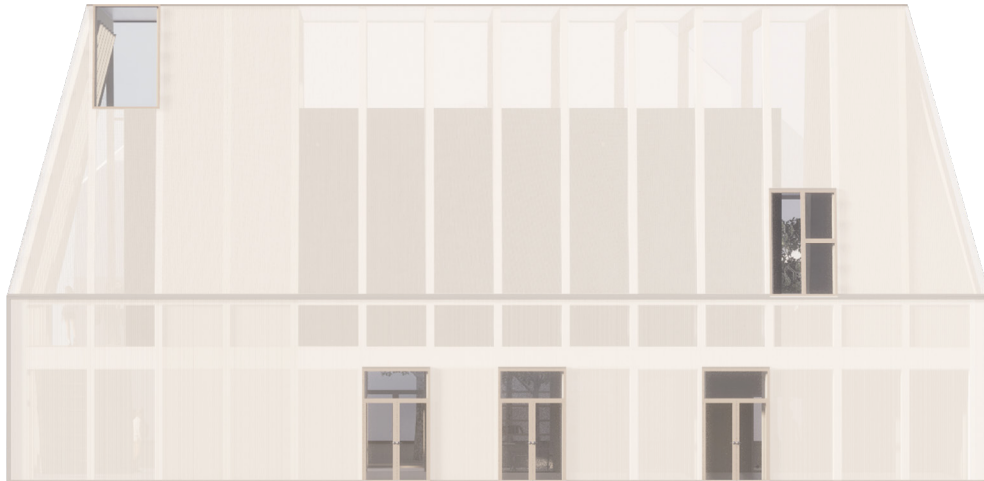
Letting the shell learn from and reflect the
existing buildings to ensure coherence and
relations to its surroundings, creating a cohesive
and united whole.



ill. 87: Architectural concept



ill. 88: Visualization. Arriving from the bridge.



ill. 89: Facade visualization - North, 1:200



ill. 90: Facade visualization - South, 1:200



ill. 91: Facade visualization - East, 1:200

Facades

In the façade design, emphasis is placed on transparency and clarity. This is achieved through polycarbonate, which allows silhouettes and light to shine through the façade, and glass, which provides direct views in and out, creating visual connections between the inside and outside.

The transparent façade ensures that Væksthuset is eye-catching, making passers-by aware that here is a place they can interact with. The presence of Væksthuset is noticeable from a distance, where it appears as an illuminating gem in the city, and as one approaches closer, the activities within the building become visible.

In contrast to the light and transparent façade, the black box stands out as a sharp, graphic silhouette inside the building. It contributes to the building's identity by reflecting the function within.

The transparent membrane connects the interior with the exterior in such a way that one senses the immediate surroundings, allowing one to perceive life, movements, impressions, and contrasts from outside to inside.



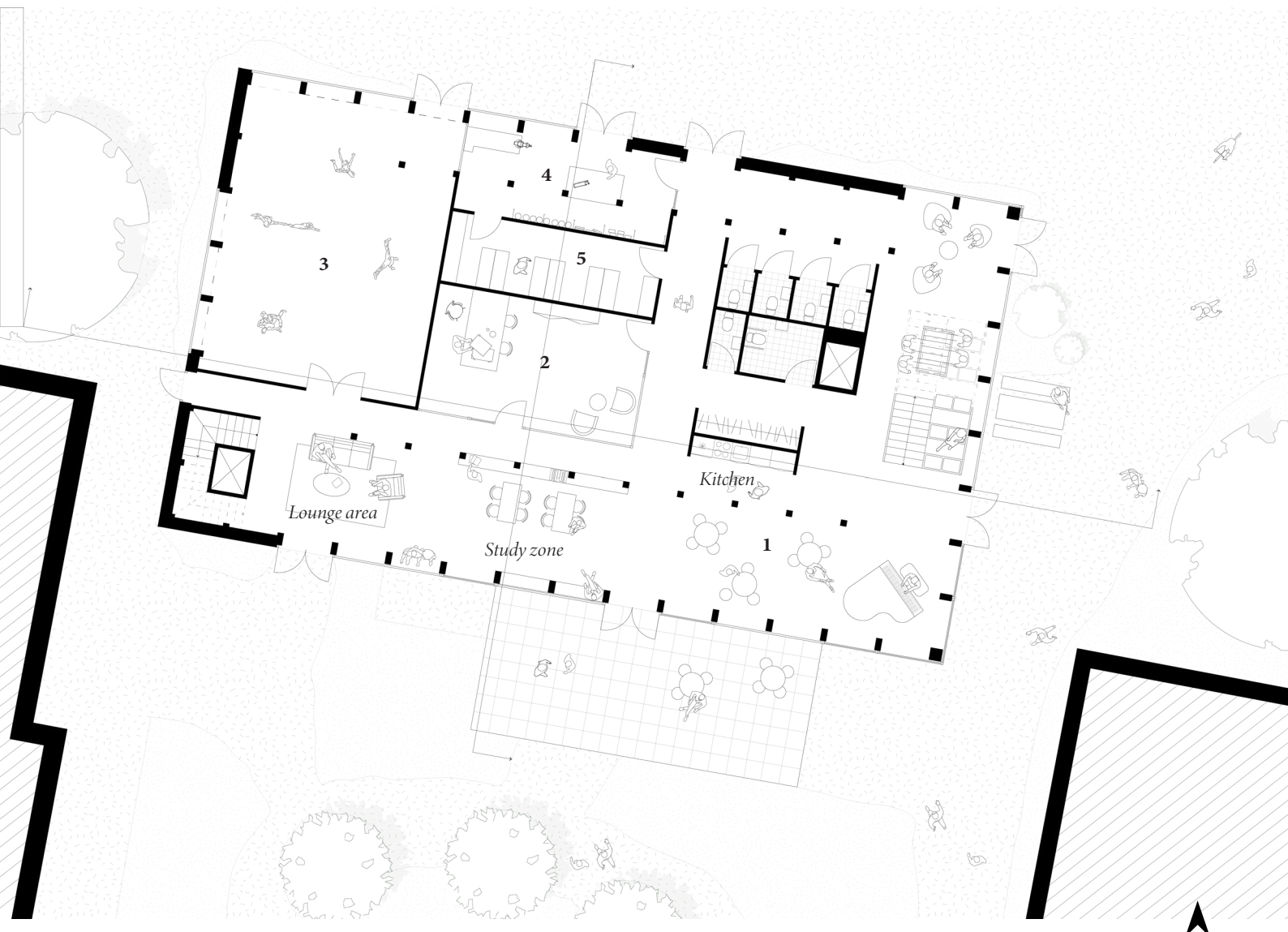
ill. 92: Facade visualization - West, 1:200

Ground floor

The plan reflects openness, inclusion, and a sense of community. The ground floor features a communal area for all visitors and users of Væksthuset. It is a place where people can meet, interact, and inspire each other—a place to be. At the same time, it accommodates a wide range of activities and possibilities. From the communal area, there are smooth transitions between inside and outside, allowing activities to extend into the courtyard.

In addition to the communal area, there is a rehearsal hall, as well as administration and workshop spaces. These are strategically placed to ensure activity throughout the day, thereby contributing to the atmosphere and vibrancy of the building.

1	Common area	200 m ²
2	Administration	30 m ²
3	Rehearsal hall	75 m ²
4	Workshop	23 m ²
5	Storage	16 m ²



ill. 93: Ground floor, 1:200. For scale 1:100 see Architectural Drawing Folder, p. 2

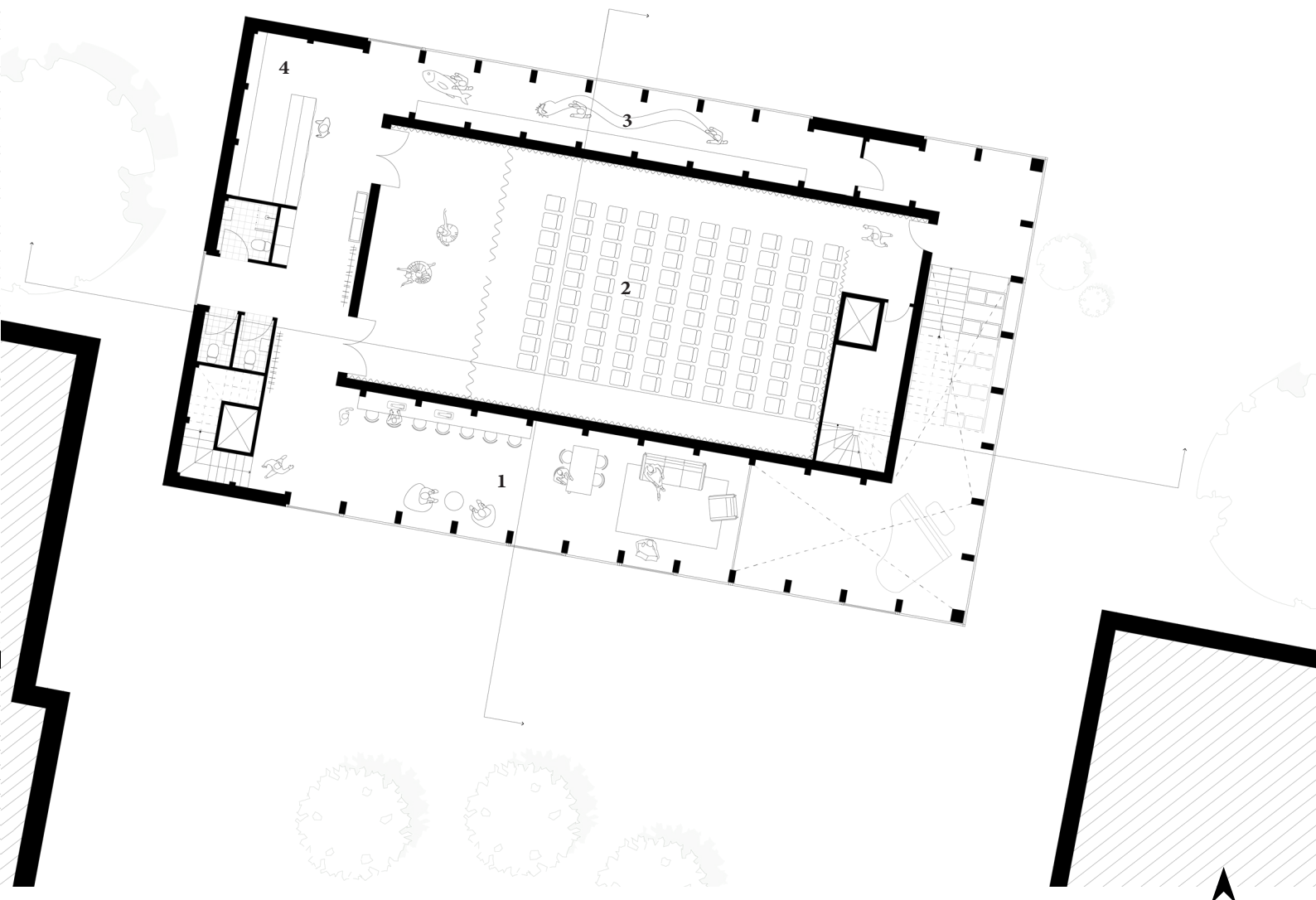
1 st floor

Moving up the wide staircase in the communal area, one arrives at a small landing before entering the Black Box.

Around the Black Box, along the transparent façade, backstage facilities are placed. By turning the theatre inside out, allowing backstage activities and life to flow into the building and through the façade to the near context, a lively, authentic, and creative environment is created, where both Væksthuset's users and visitors will feel inspired and included. The backstage area along the south-facing façade includes spaces for meeting, taking breaks, applying makeup, and making costumes, with views to the courtyard and ground floor.

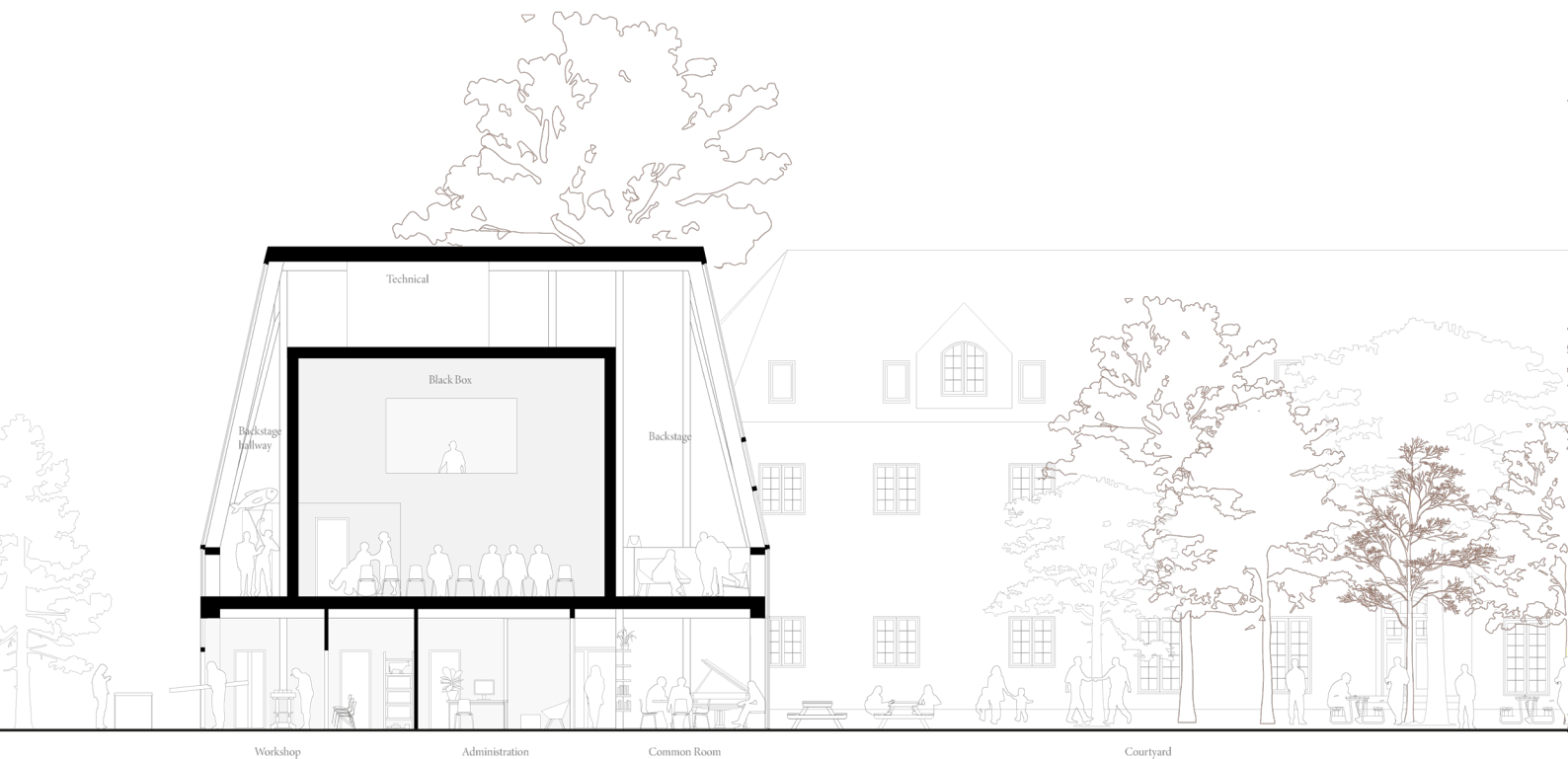
Along the north-facing façade, a walkway with costume storage, which, through the transparent façade, provides a glimpse into the activities within the building, as actors in costume move around or colourful costumes are transported.

1	<i>Backstage</i>	65 m ²
2	<i>Black Box</i>	160 m ²
3	<i>Costume storage</i>	26 m ²
4	<i>Storage</i>	23 m ²



Cross section

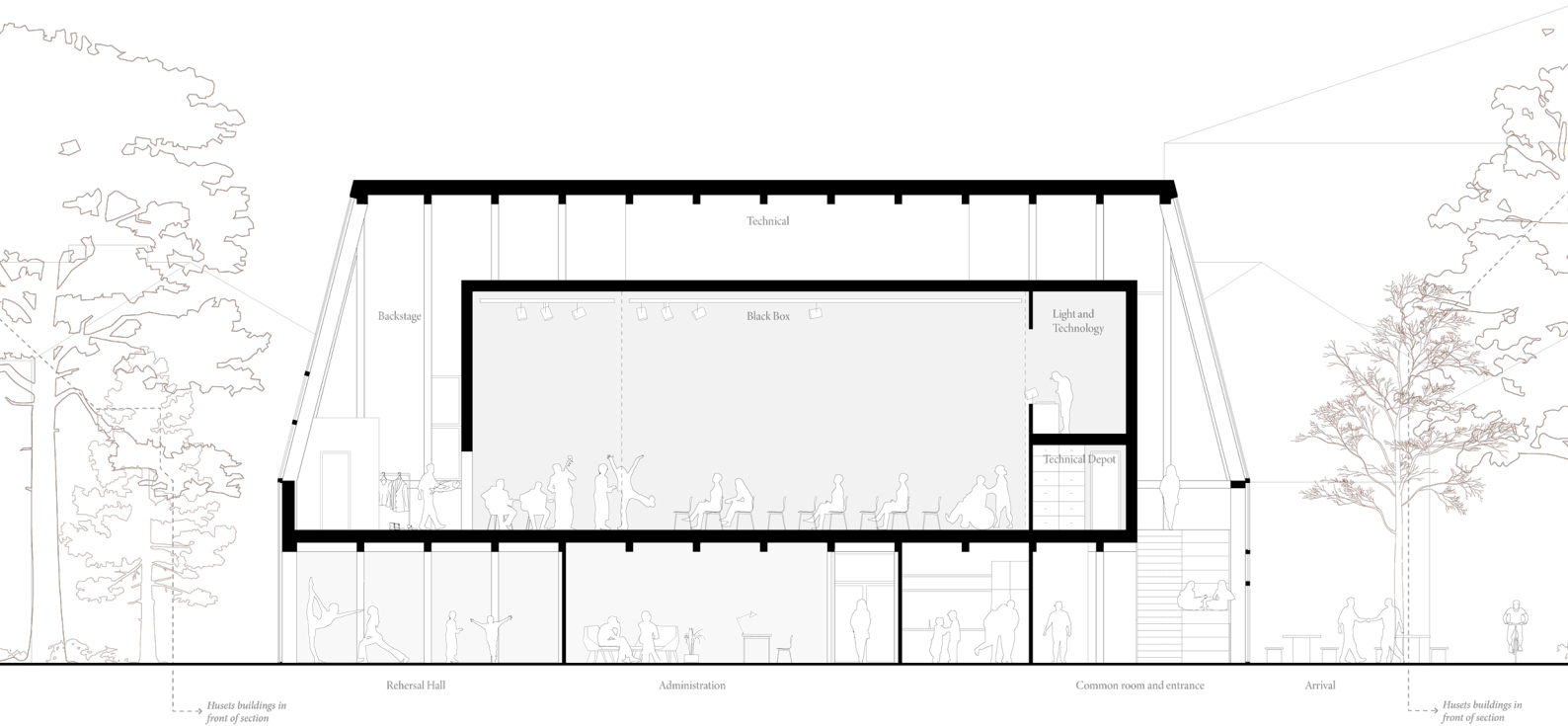
With the open active facade, the relationship between indoor and outdoor areas are enhanced visually and physically. There are opportunities to open up and extend the workshop area to the north outside, as well as exits to the south that extend the common area into the courtyard, merging the two spaces together. Additionally, a visual connection is created between the first floor and the courtyard, allowing one to sense activity across the levels. The top of the building follows the existing structures, creating a cohesive frame for the courtyard.



ill. 95: Cross section, 1:200. For scale 1:100 see Architectural Drawing Folder, p. 4

Longitudinal section

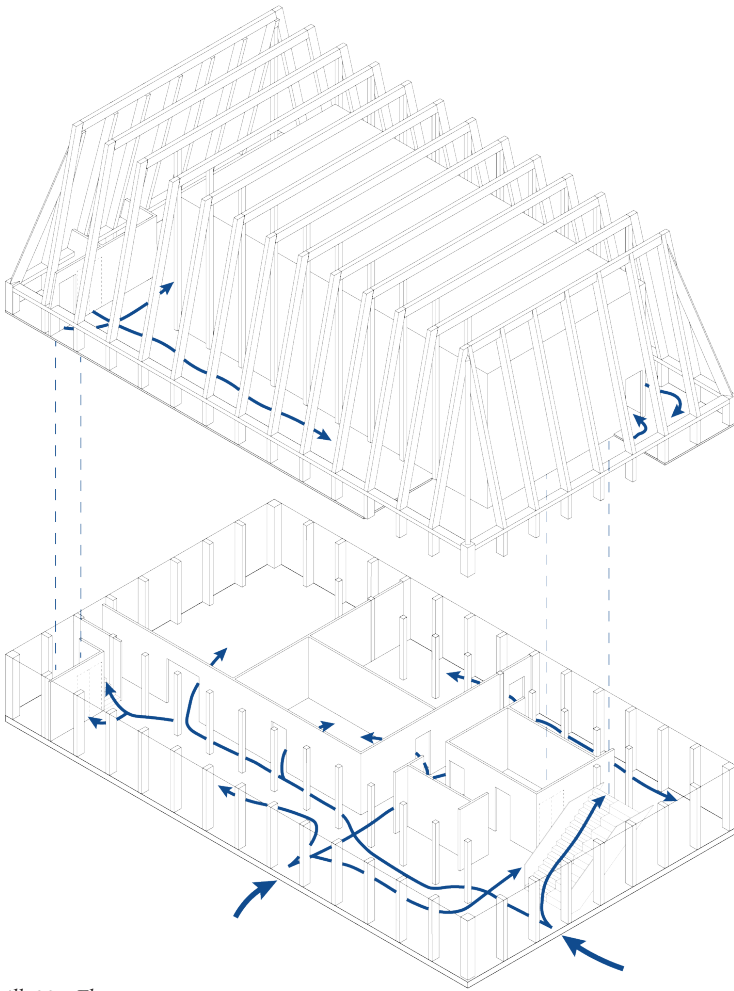
Upon entering the building, you are greeted by the staircase that leads up to the black box and offers a place to pause. The large, enclosed black box, elevated above the structure, is immediately noticeable, sparking curiosity. On the ground floor there is a view down the common area, that extends into the courtyard. The open spaces make the entire building buzz with life.



ill. 96: Longitudinal section, 1:200. For scale 1:100 see Architectural Drawing Folder, p. 5



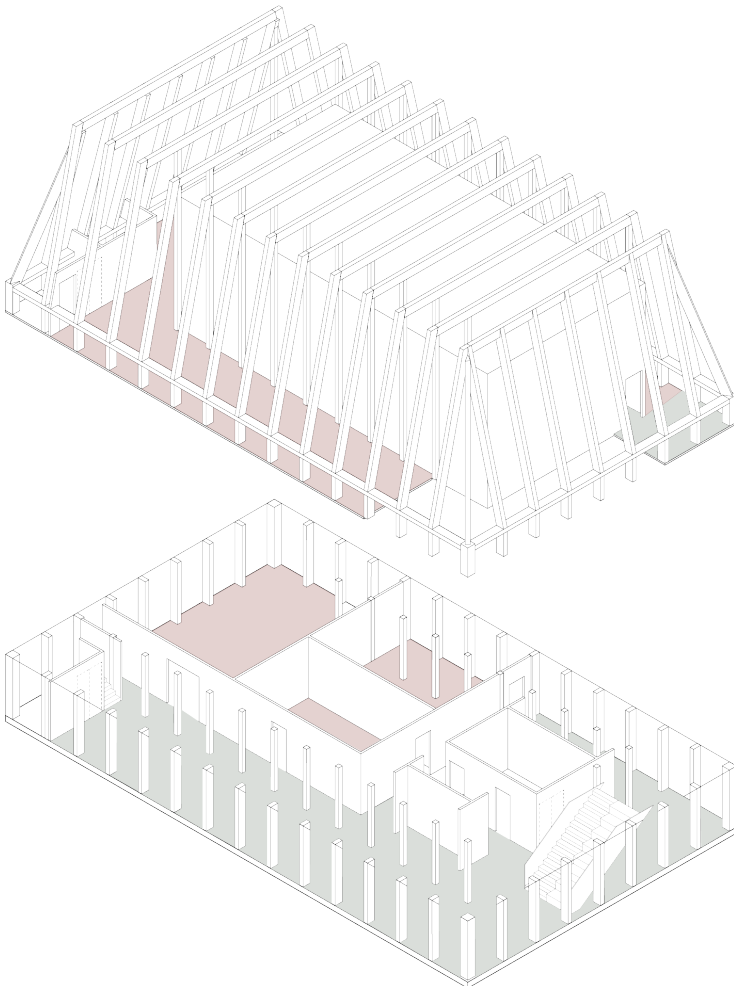
ill. 97: Visualization from backstage area.



ill. 98: Flow

Flow:

The building features two stair and lift cores, one in each corner, with one core serving the public/audience and the other serving the regular users/actors. This ensures a clear separation between the front stage and backstage areas during performances and an easy access between floors throughout the building. Furthermore, the flow is mainly placed along the facades to create active facades and interactions.



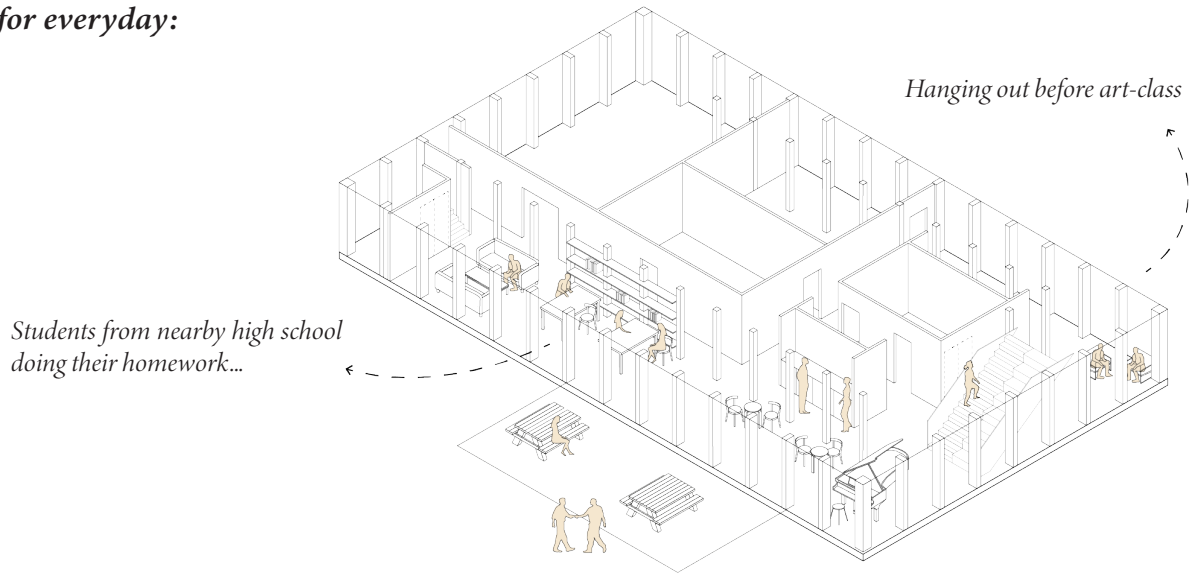
ill. 99: Zones

Zones:

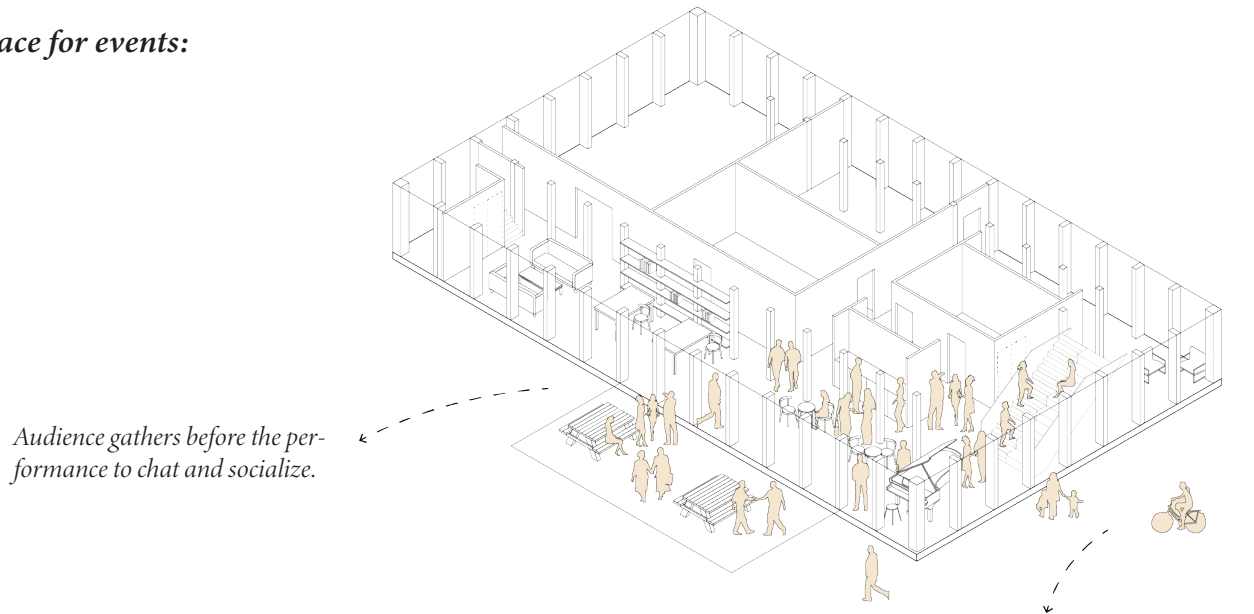
The layout of the building distinguishes between areas intended for performance art practitioners and common areas. The diagram illustrates the functions required for performance art in red and the public/communal areas in green. The communal area is designed for everyone to use and meet, serving as a place to ensure coherence throughout the building and its artistic pillars.

Scenario ...

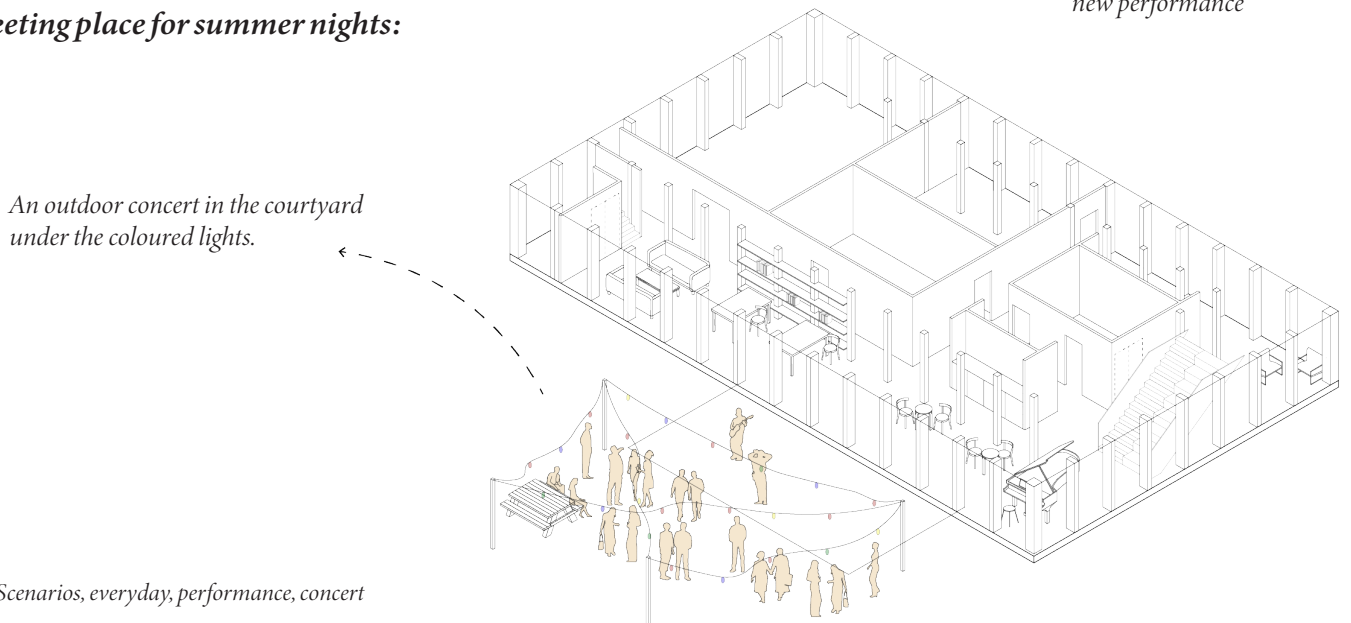
... a meeting place for everyday:



... a meeting place for events:

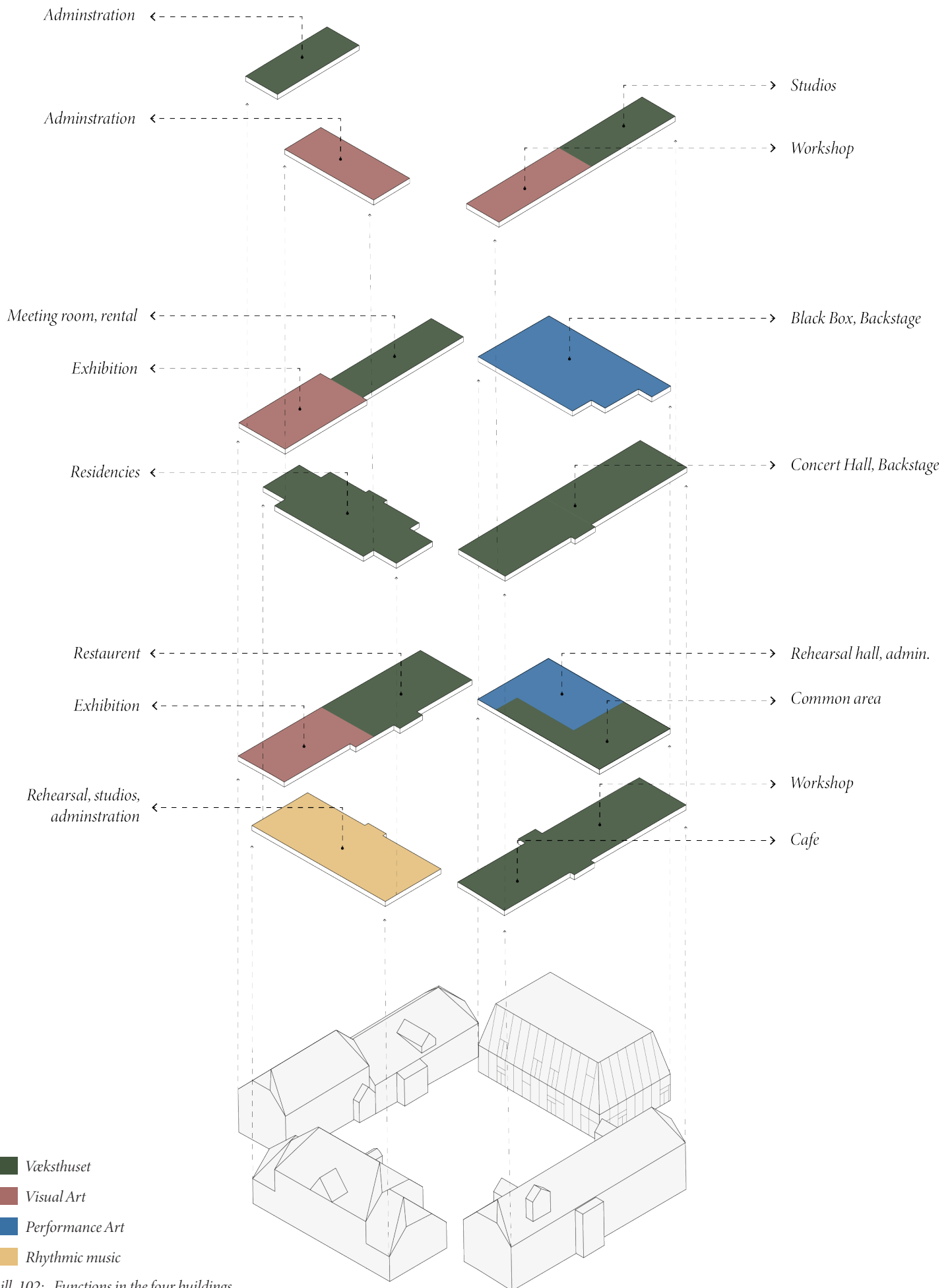


... a meeting place for summer nights:





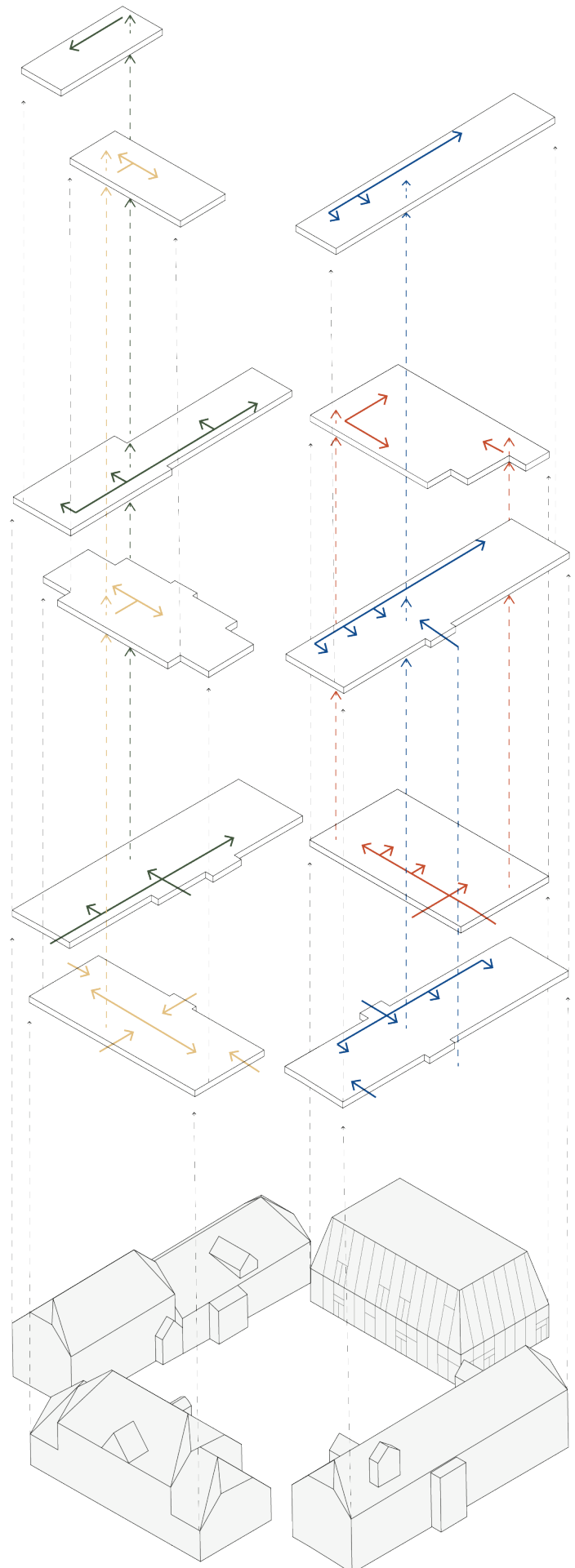
ill. 101: Visualization from the common area



ill. 102: Functions in the four buildings

Functions - Væksthuset:

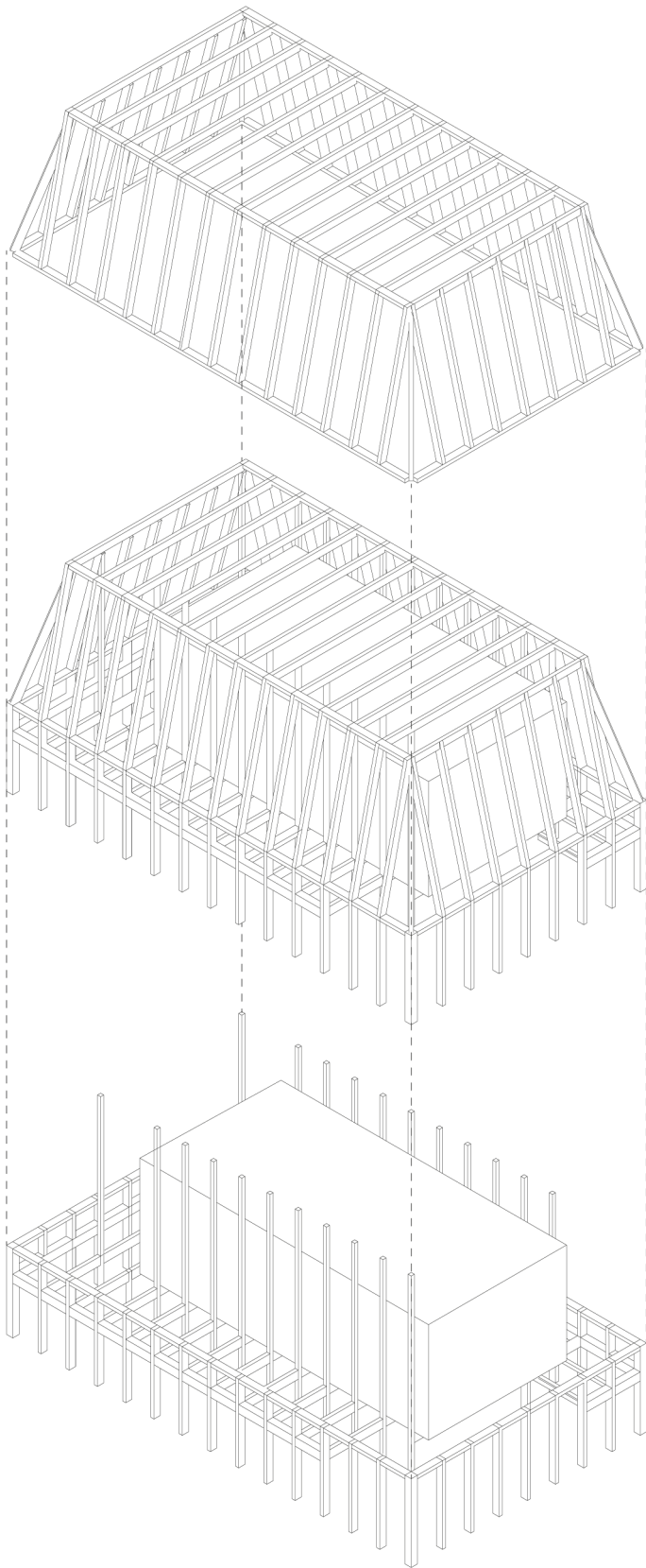
Væksthuset is a cultural centre with three primary art directions. Diagram X illustrates the distribution of the various functions associated with each discipline. It can be observed that the common facilities of Væksthuset are spread across all four buildings to ensure cohesion, community, and collaboration across disciplines. In the new building, the communal area is marked in green, as it serves as a unifying space for the entire Væksthus, despite the building's focus on theatrical functions.



Flow - Væksthuset:

The distribution of functions across all four buildings also influences the flow within the structures. Since their original construction, the existing buildings have been designed with corridors running along the façade facing the courtyard. To ensure interactions and informal meetings between the growth layer and users, this principle has been maintained in the new design. This approach creates visual connections, active facades, and vitality towards the courtyard. With various functions spread across all four buildings, users are encouraged to move around, meet new people, and encounter new experiences.

ill. 103: Flow in the four buildings



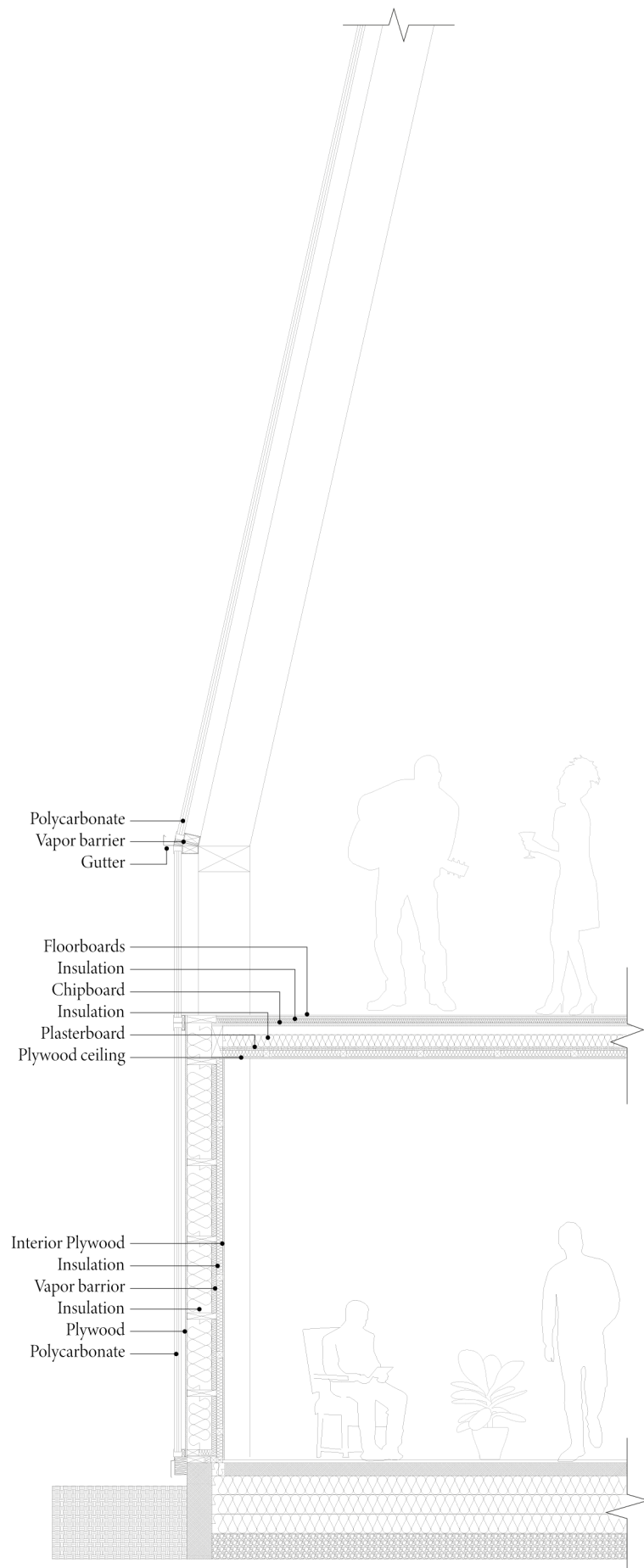
Structural principle

The structural concept of the new fourth building is based on a column and beam system strategically positioning load bearing columns to form zones and rooms on the open ground floor while framing the central black box on the first floor. Several interior columns are visible on the first floor and utilized for the construction of the black box, which spans between. These columns maintain continuity from the ground floor to the roof defining the spatial layout of the rooms below and emphasizing the presence of the black box above, as well as supporting the overall structural system. The drawing illustrates the principles of this structural system, including how the black box is supported by the intermediate floor joist, to give the impression that it rests on the structural system and can be smoothly pulled out like a drawer, or a box on the shelf

The roof system has four slopes on each side, with a flat roof section on top. To create an open interior space, the roof structure is composed of columns and beams with elements that align with the grid system spanning the width of the building.

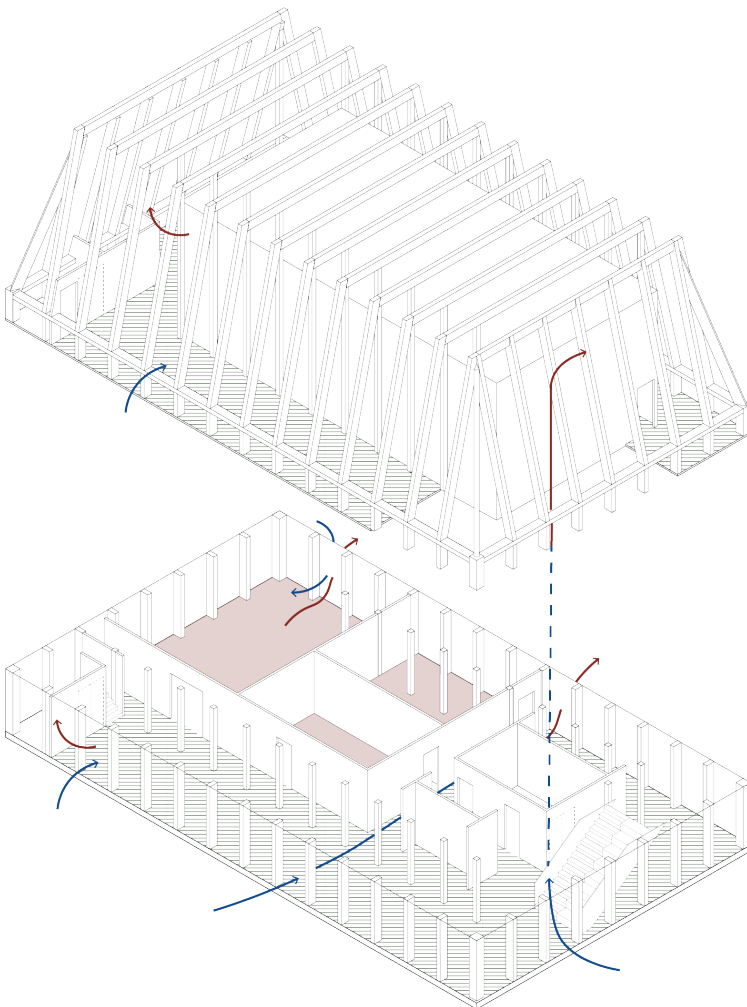
ill. 104: Principle of the structural system

Detail



ill. 105: Detail drawing, 1:50. External wall and roof facade.

Technical parametres



Climate and ventilation:

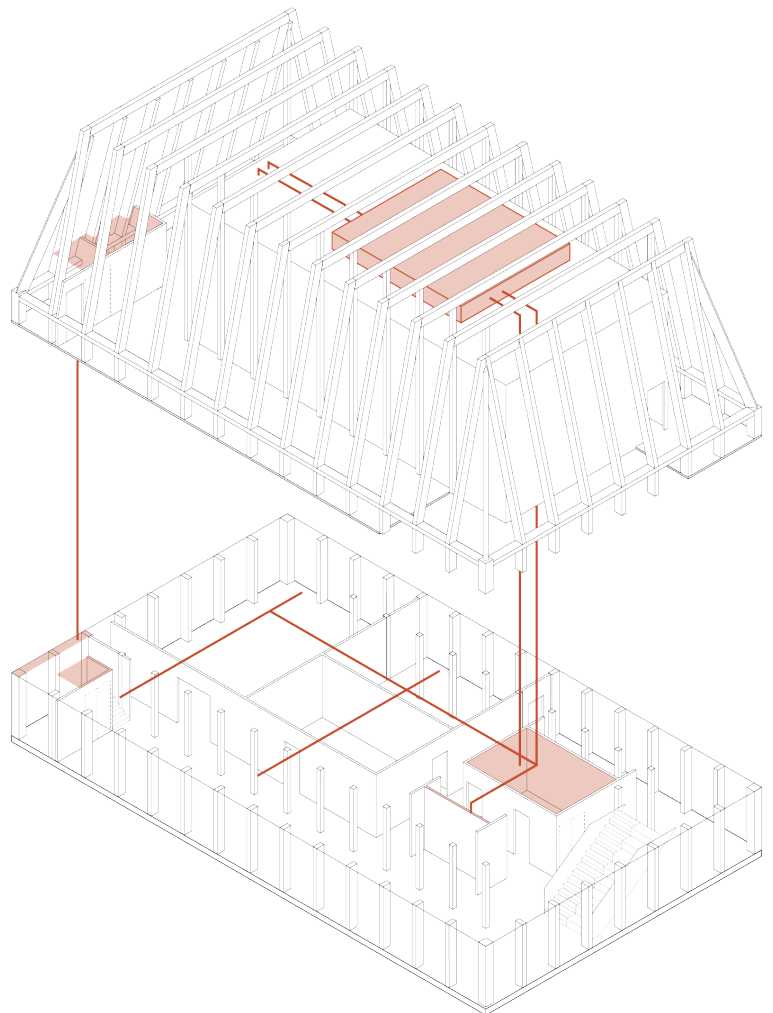
Due to the transparent facade consisting of polycarbonate and glass, it will impact the indoor climate in the adjacent rooms. Therefore, two variations of indoor climate zones are being implemented. The communal area and the large open backstage area will experience greater temperature changes – both in summer and winter. However, more enclosed spaces, such as administration and the Black Box, will have more controlled and stable temperatures.

Natural ventilation is ensured in the facades through both stack-, cross-, and single-sided ventilation. This way, users themselves will be able to influence the indoor climate in the building.

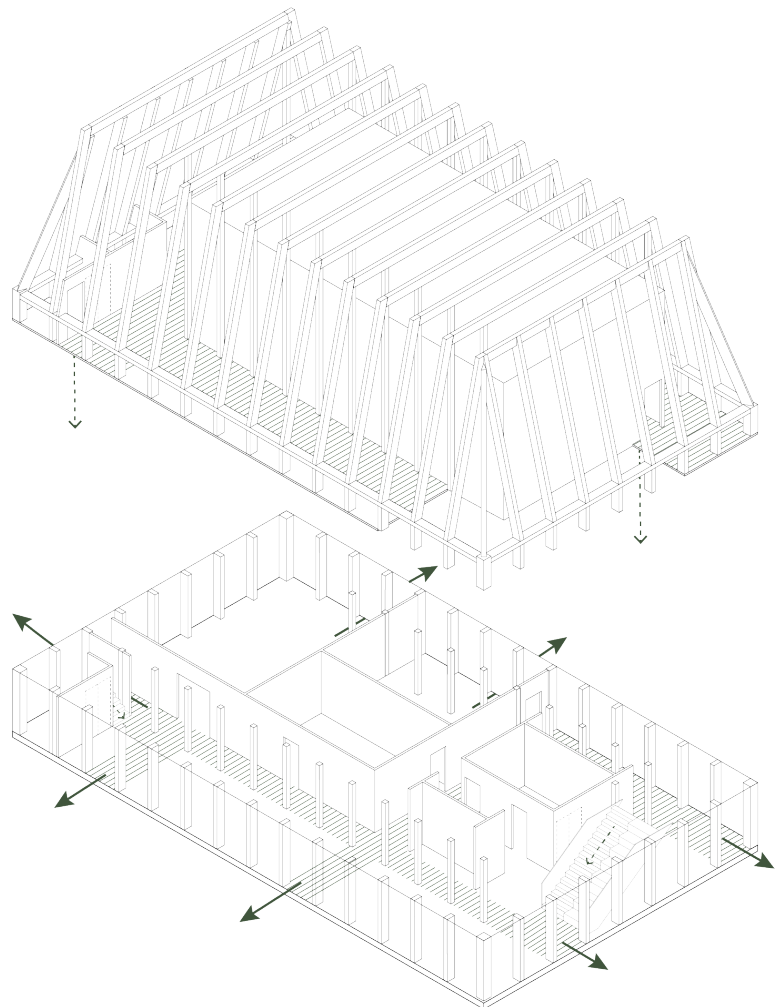
ill. 106: Climate zones, natural ventilation

Technical installations:

To maintain the open and transparent design, the technical installations are placed in cores on the ground floor, where there was a requirement for enclosed spaces. This ensures that as much area as possible remains open, and piping is centralized. The closed expression of the Black Box is also utilized to continue piping up to ventilation aggregation located at its top. To avoid disturbing the expression of the Black Box, the units are recessed towards the centre. Furthermore, the mechanical ventilation will be running through the intermediate floor supplying the spaces beneath. The technical installations can be accessed via a staircase in the technical room of the Black Box.



ill. 107: Technical installations



ill. 108: Fire

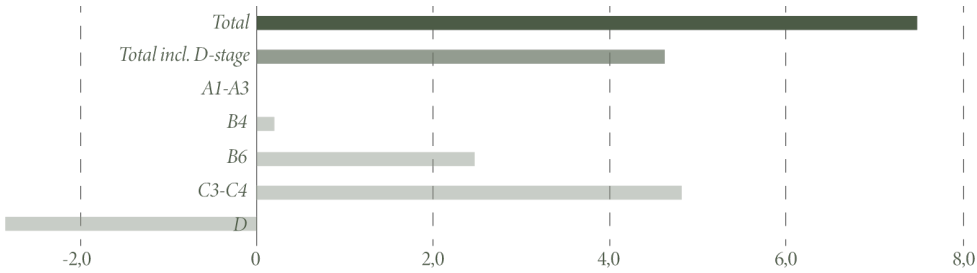
Fire escape:

This diagram illustrates the principle of fire escape routes in the building. By incorporating doors where glass panels were intended to be in the facade, easy access to exits from all rooms in case of fire is ensured. Additionally, there are unobstructed fire escape routes on the ground floor, as well as two staircases from the first floor to the ground floor, each located at opposite ends of the building.

LCA result

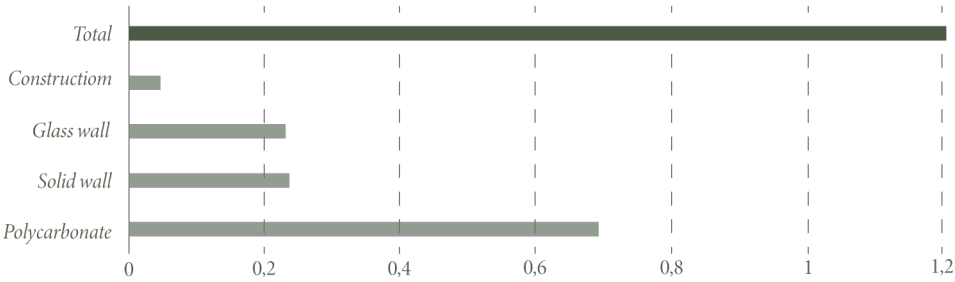
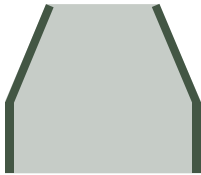
Total GWP:

730 m²



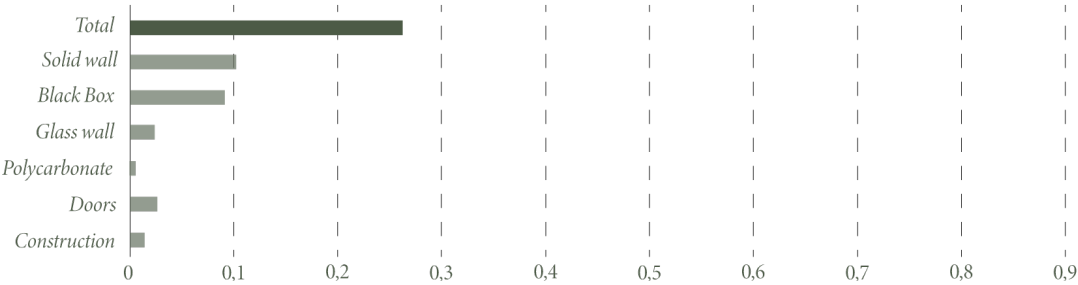
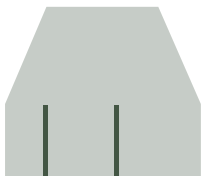
Exterior walls:

1525 m²



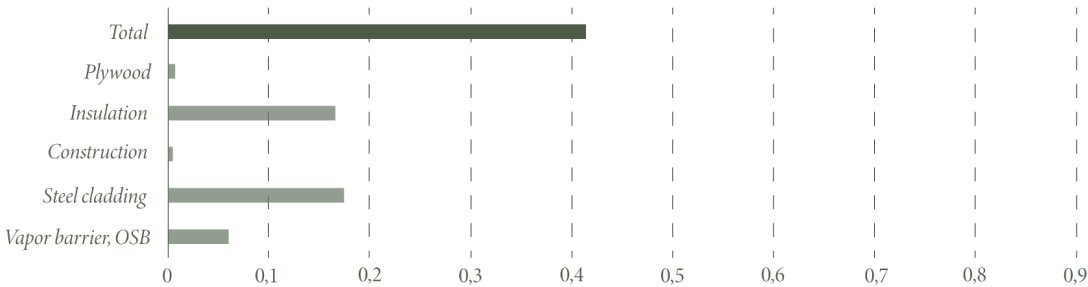
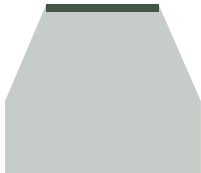
Interior walls:

720 m²



Roof

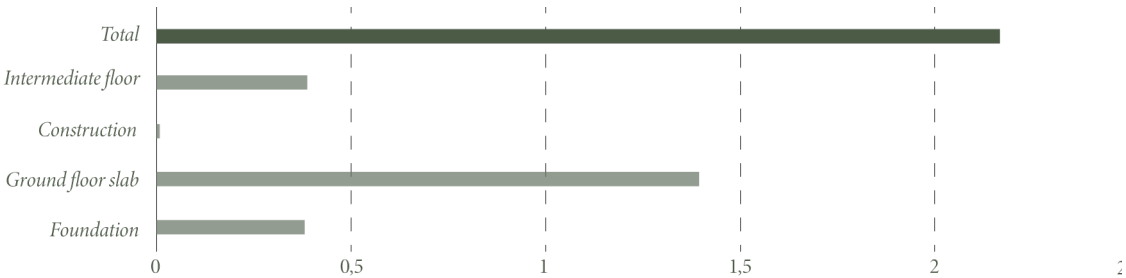
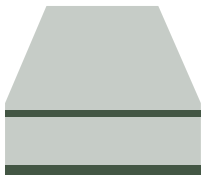
220 m²



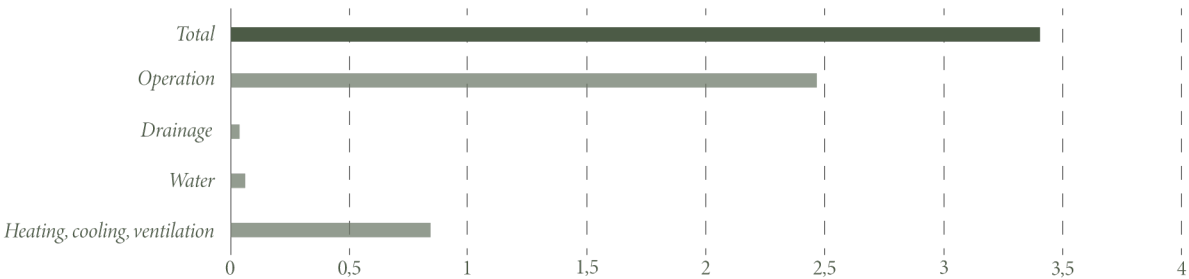
Floor, foundation:

Intermediate floor: 342 m²

Slab: 392 m²



Others:

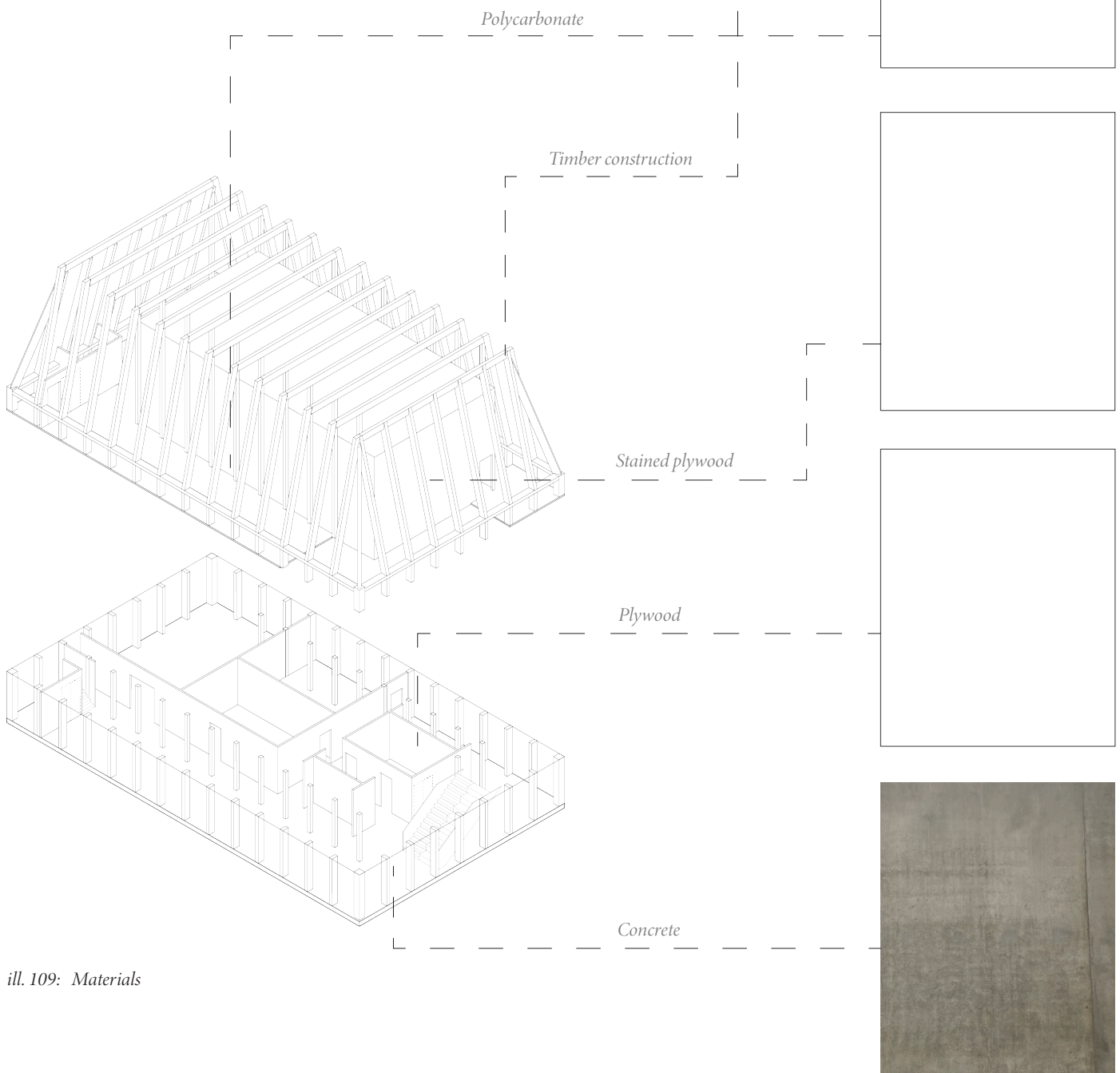


ill. 110: LCA results. Divided into construction parts, looking at the GWP.

The new Væksthus building has a carbon footprint of 7.48 kg CO₂-eq/m²/year, thus managing to stay below the limit for the voluntary sustainability class of 8 kg CO₂-eq/m²/year. Through its choice of materials, design, and particularly its processes, Væksthuset exemplifies how architecture and sustainability can be combined within the guidelines set by building regulations and government directives.

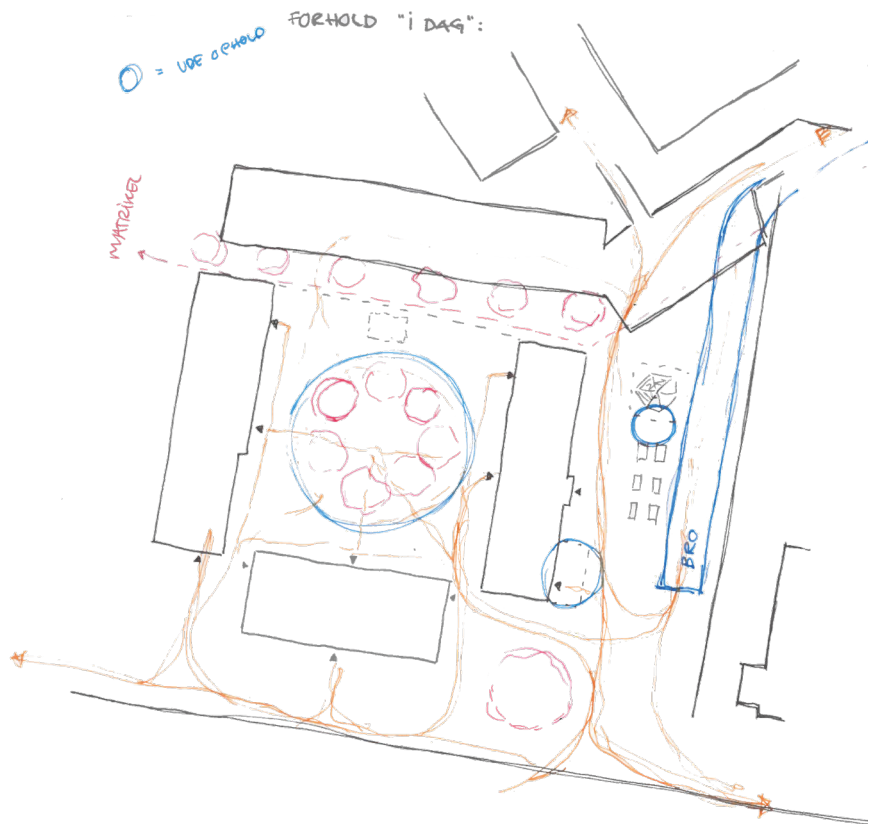
The results for the entire building, as well as individual construction components, are illustrated on the previous page. It is evident that the foundation has a significant climate impact. Additionally, the category of "Operations," in this Life Cycle Assessment, is based on a requirement for maximum allowable consumption according to Danish building regulations.

Diagram 109 illustrates which materials have been used and where they are applied.

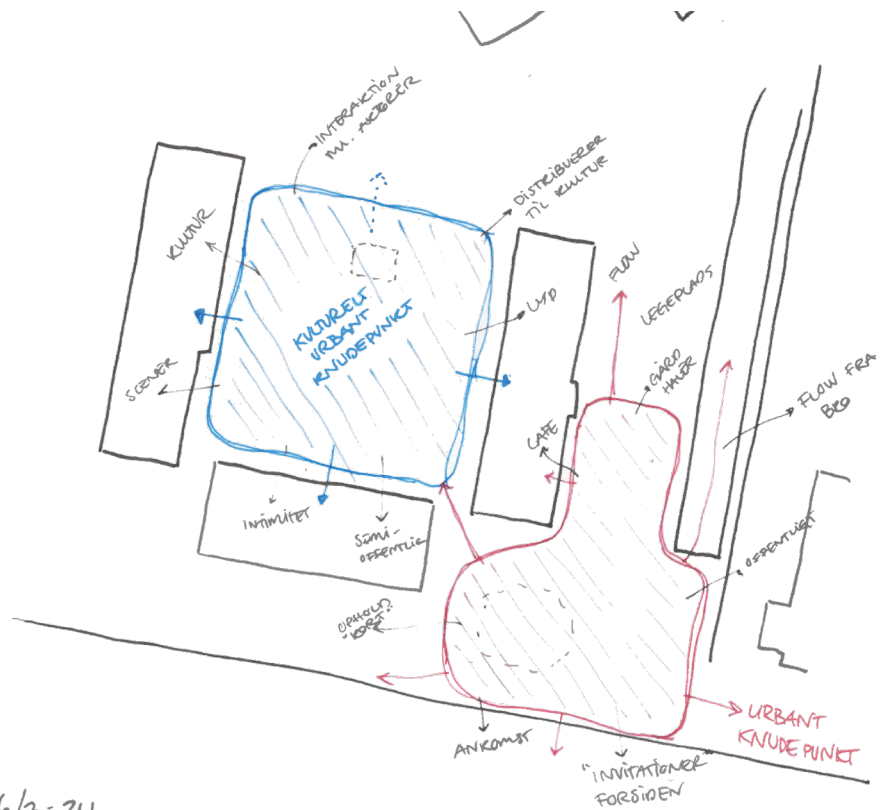


ill. 109: Materials

DESIGN PROCESS



ill. 112: Investigating existing conditions



6/3-24

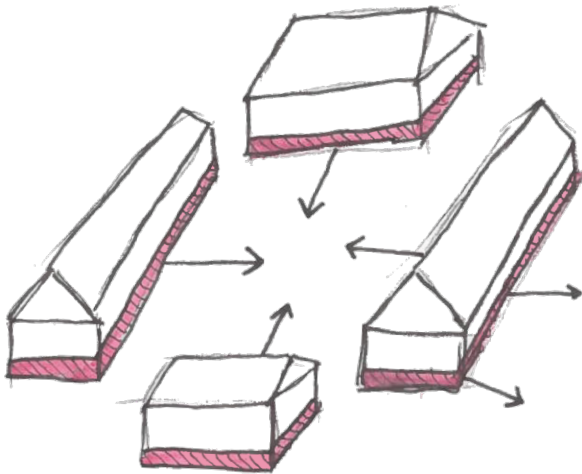
ill. 113: Urban zones

Volumes

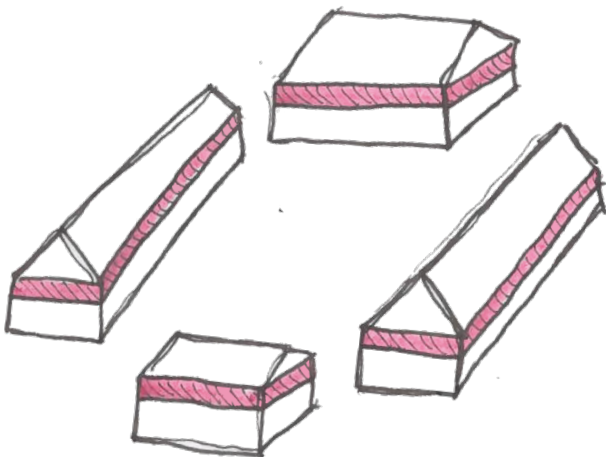
In an early volume study, the allocation of approximately 500 square meters on the site was explored. Should we build tall with a smaller footprint or low with a larger footprint?

Based on the model studies, a medium-height building of approximately 2-3 floors was further developed. In this way, the volume is perceived as part of the existing structures, creating a clear centre all four together. The building works with, and not against, the existing buildings and has the potential to position itself as a fourth wing. Additionally, the urban space between the buildings is strengthened, and a clear relationship between the buildings and the urban space is created.

Sketches were made of the idea of having outward-facing, active, and inclusive functions on the ground floor, which could contribute to the connection between the buildings, the urban space, and the experience of a strong meeting place. Meanwhile, private functions are placed higher up in the buildings to ensure spaces for immersion and concentration.



ill. 114: Active ground floor



ill. 115: Immersion in top floor



ill. 116: Medium-high

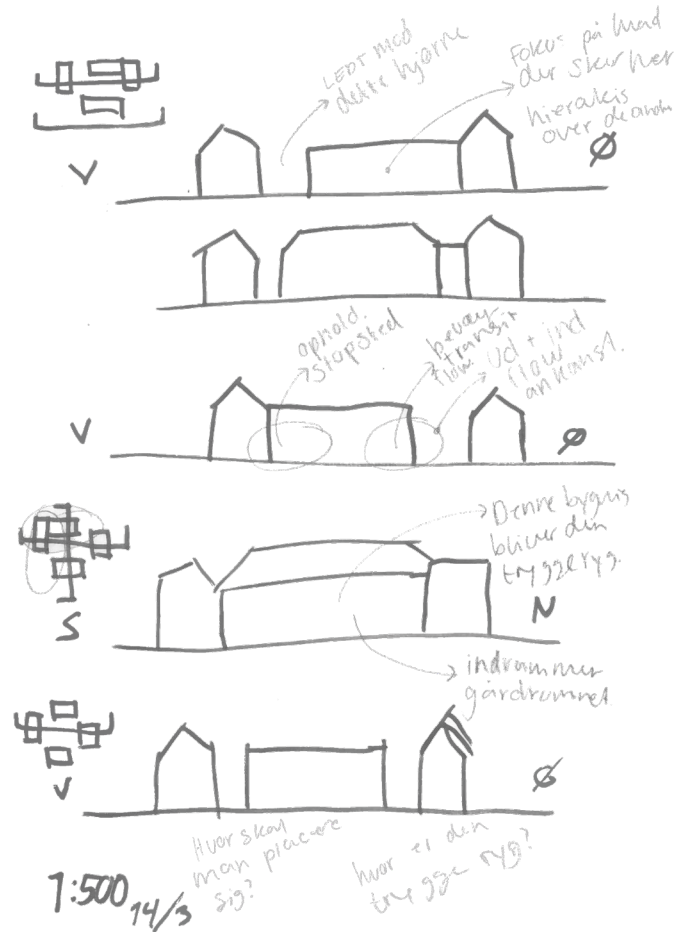


ill. 117: Low



ill. 118: High

It was considered whether the building should be freestanding or connected to the existing buildings. The study did not lead to a clear decision but raised new questions: What is achieved by building connected or freestanding? How are they perceived? How do one combine new and old structures? The need arose to investigate the topic from other angles – analyses of the existing buildings, flow around and on the site, as well as functional diagrams and programming studies.



ill. 119: Elevations of iterations



120



121



122



123

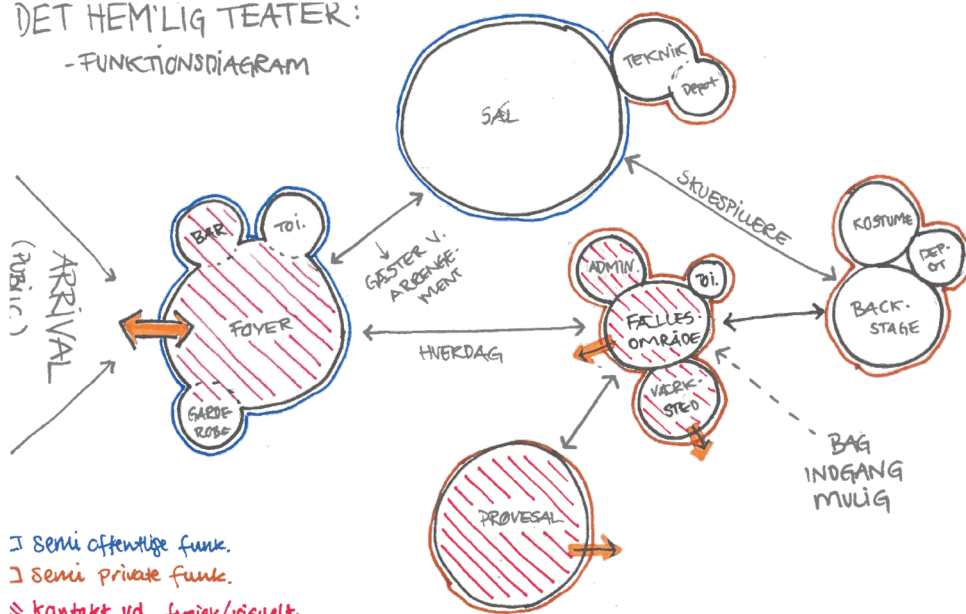
- ill. 120: Placed northwest. Building together with existing
 ill. 121: Closing the yard. Building together with existing
 ill. 122: Placed in between
 ill. 123: Divided in two

Programming

To understand the required functions and size, an interview with the daily manager at Det Hem'lige Teater provided insides for the process of programming the new building. Sketches explored spaces interconnections, identifying which rooms were open and closed, and which could contribute to the life on the ground floor and in the courtyard.

Some functions could contribute to an inviting first encounter with the place, such as the foyer and rehearsal hall. In contrast, a "Black Box," the term for the hall where performances are held, was wished to be completely enclosed and dark on the inside – a *potential concept*? Additionally, it should have a double-height ceiling and connections to both the audience and the actors.

DET HEM'LIG TEATER: - FUNKTIONSDIAGRAM



ill. 125: Function diagram process, placing all functions in the same building, exploring their connection

VISUEL KONTAKT DAGSLYS - MØRKE

Dagslys:

- > Kontor
- > fællesrum
- > værksted

Mørke:

- > Provesal
- > Sal

Hvad åbner op til brugere?

- åbne funktioner
- nysgerrighed.



ill. 124: Function diagram process, exploring which functions could be placed within the existing buildings and which in the new

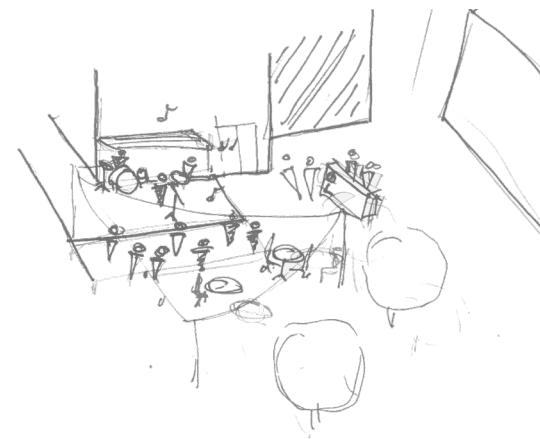
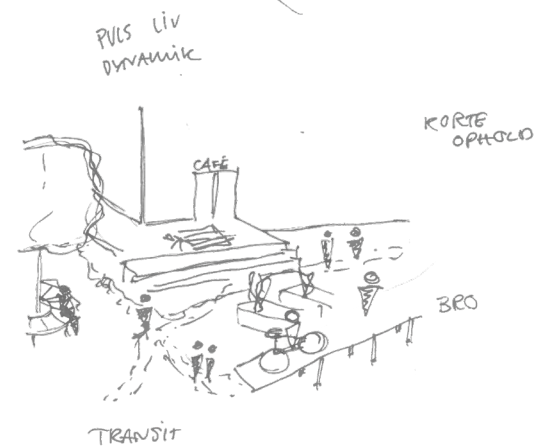
Meeting place

What exactly is a meeting place? That was the question we asked ourselves. The project aimed to become a meeting place both for the growth layer and for the city. *But what is a meeting place? What defines it? And for who?*

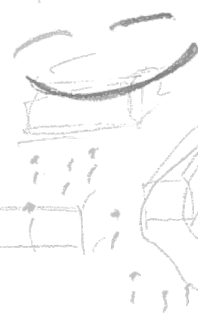
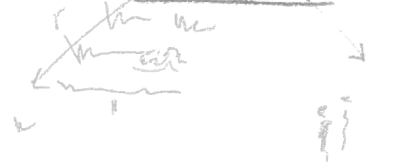
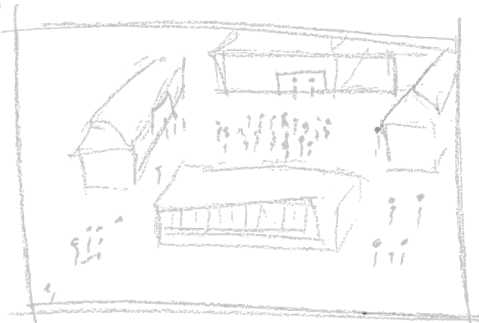
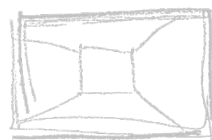
Through brainstorming sessions where the above questions were addressed, a concluding sketch diagram was developed to guide the future process towards a clearer definition of what a meeting place means for this project.

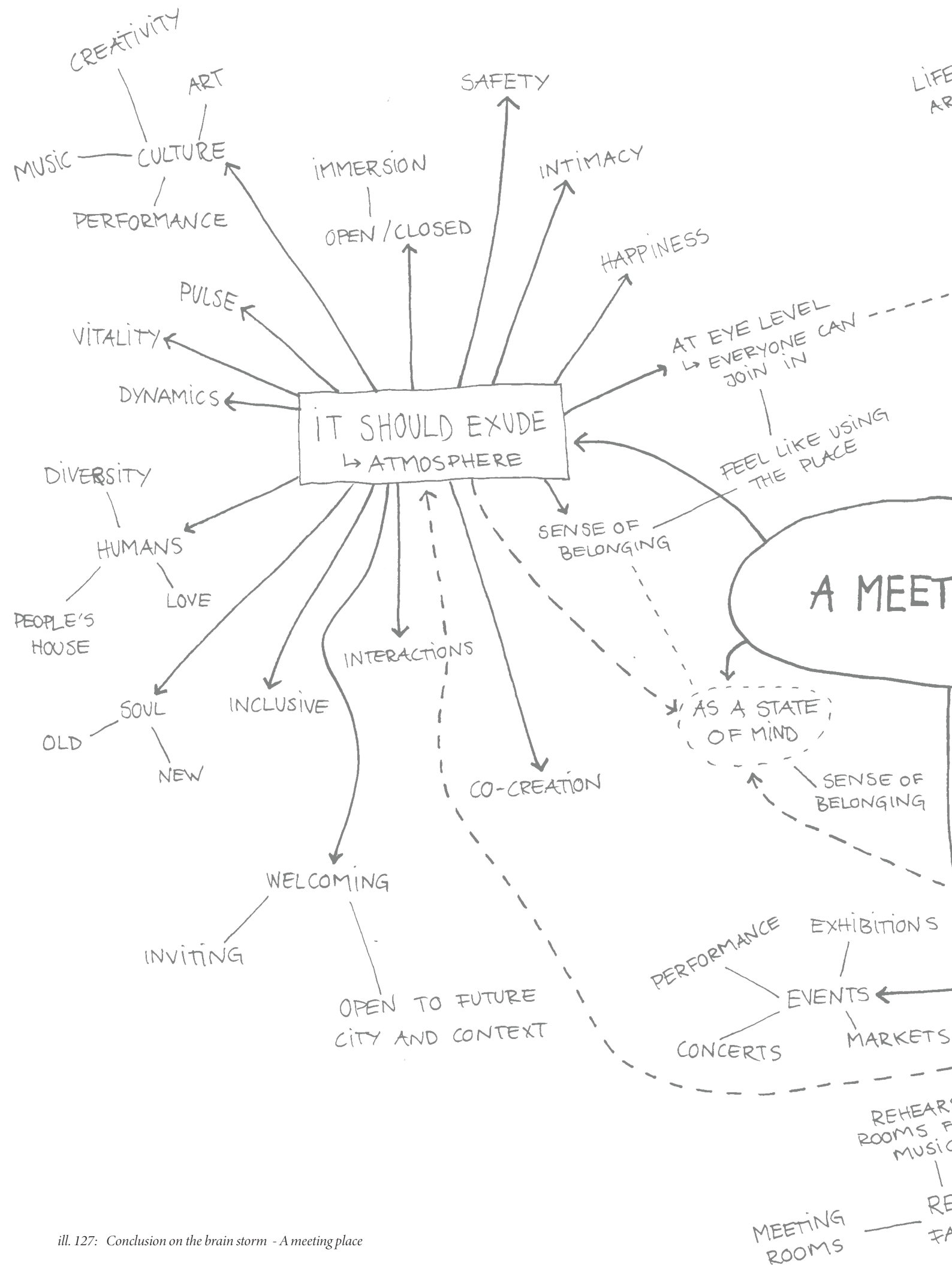
The brainstorming is divided into three main headings – *what do people meet about? what should it exude? And a meeting place for who?* Through these headings, we gained a more defined understanding of what the place should be able to do, who it is for, and what the desired atmosphere should be like.

Furthermore, it entailed the meeting place being both a state of mind and a physical place to be – a sense of belonging somewhere and being physically present in inviting, inclusive, and comfortable surroundings.



Sjæl. → Det er allerede indtaget
→ fælles skæbne
→ udvikling





ill. 127: Conclusion on the brain storm - A meeting place

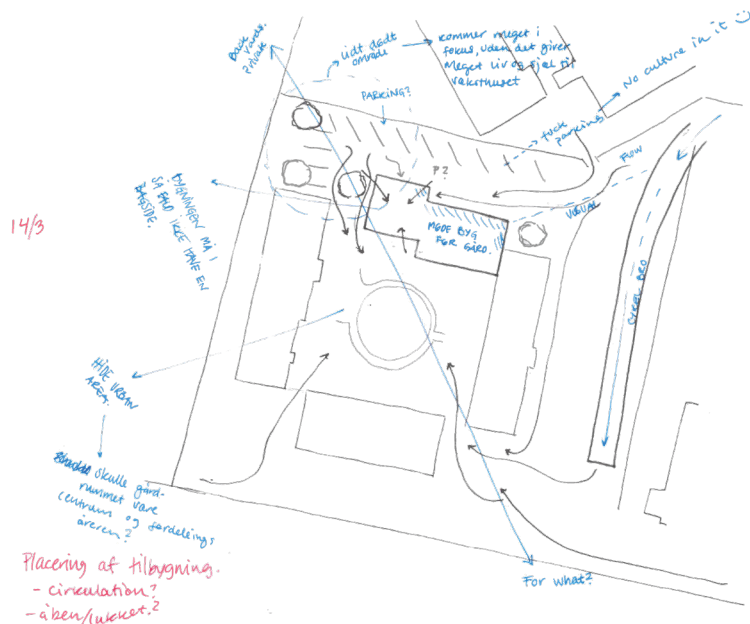
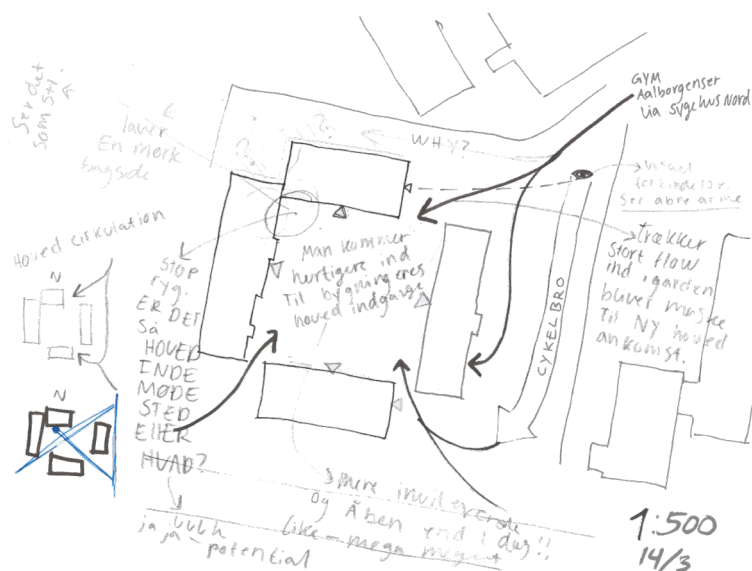


Placement

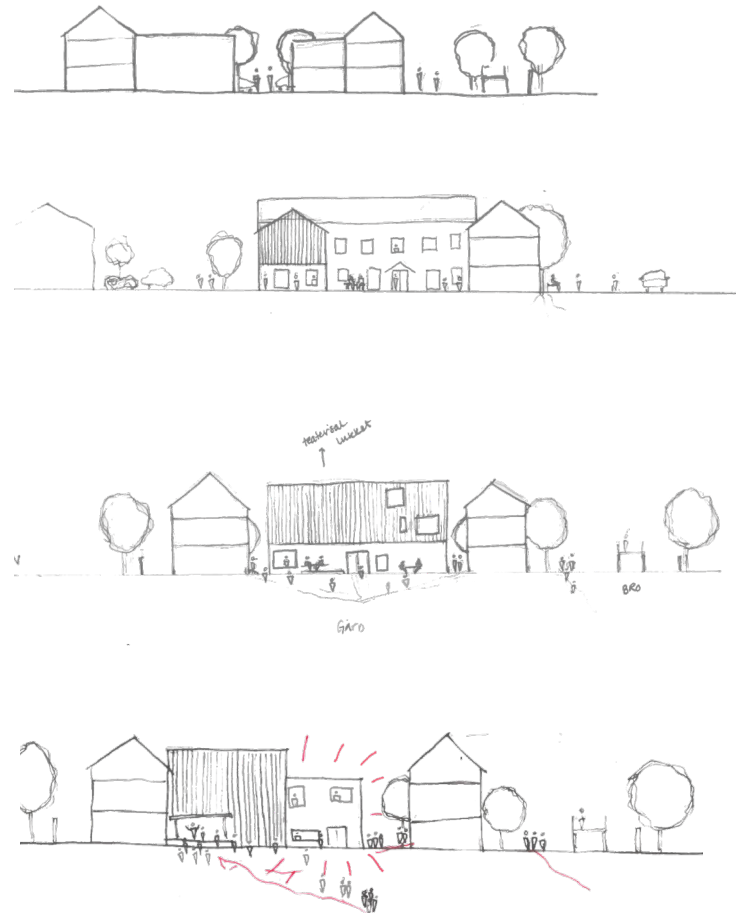
Plans, sections, and perspectives were used to enlighten iterations from various angles and understand the spaces created around and between the buildings.

By placing the building to mimic the old main building to the south, a hierarchically balanced expression between the buildings is achieved. An opening and new gable facade to the northeast allow for inviting flow, making the building itself an invitation through glimpses of what the new building and the four buildings together can offer.

With this hierarchical expression, the question arose of how the building can open up, signal to the city that this is a cultural centre, and welcome everyone inside. Here, transparency and the contrasts of open/closed became key descriptive terms for subsequent material studies.



ill. 129: Plans, placing the volums to northwest and northeast

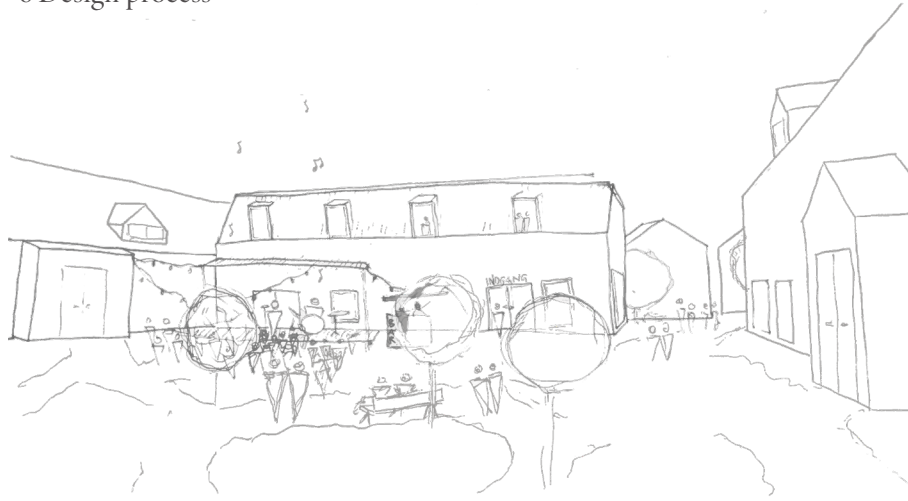


ill. 128: Elevations of different iterations

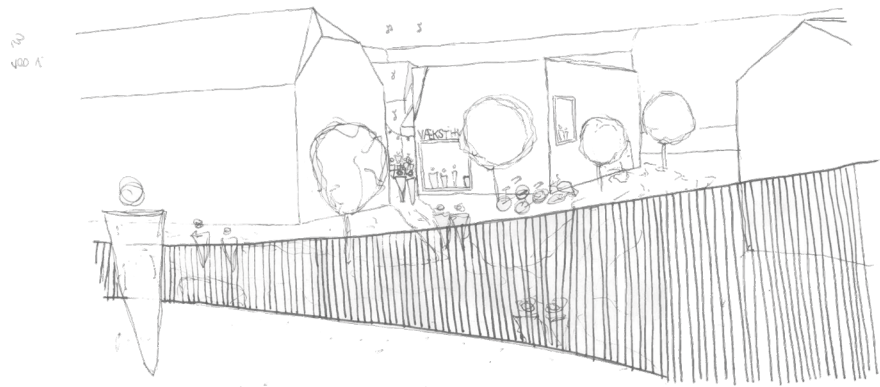


ill. 130: Perspectives, exploring life around the building

131



132

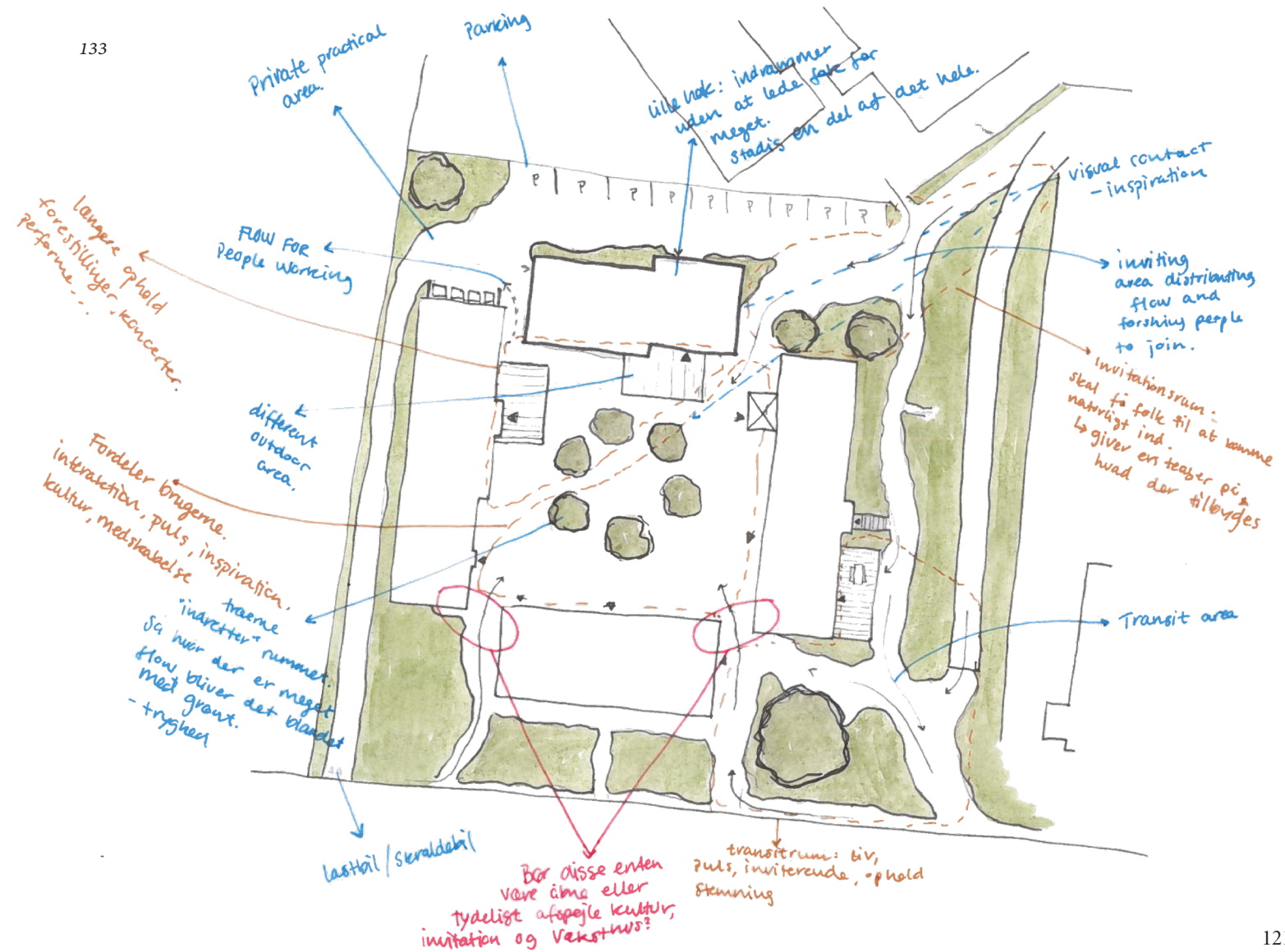


ill. 131: Perspective, arriving from southeast

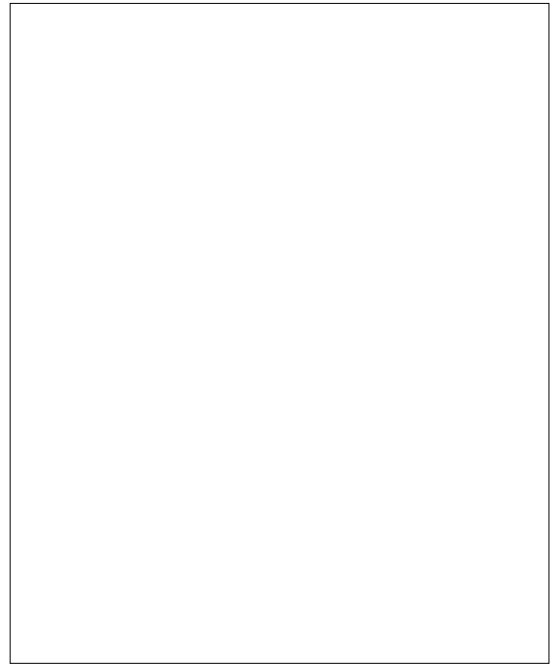
ill. 132: Perspective, arriving from the bridge, northeast corner

ill. 133: Building placed as the forth wing, in the middle of building 2 and 3.

133



134



Materials

A material study was conducted to examine various open and closed materials in relation to their climate impact and their ability to create a connection to the existing buildings, as well as openness and invitations to the surroundings.

Through LCA and mood boards, iterations were made on which materials and how a transparent facade could be achieved. Additionally, how a connection can be created through materials and shape to the existing buildings was explored – case studies were conducted to understand how to align with existing buildings. It became clear that despite a contrast in materials, references to existing buildings can be drawn through shapes, lines, and rhythms, creating a unity between new and old.

Elevations of the existing buildings were made to further investigate the specific rhythms, niches, lines and details that could be adapted to the design inspired by Student Village by Pihlmann Architects (ref p. X, case study).

The materials in the LCA were examined to compare their climate impact, providing an understanding of the environmental footprint of different materials – as a material library of selected materials. With these considerations in mind, further work on facades and materials could be undertaken. This knowledge helped identify which materials potentially have high emissions and what compromises might need to be made.

135



136



ill. 134: English National Ballet - Howells Architects

ill. 135: Werkraum bregenzwald - Peter Zumthor. Glass facade, concrete cores

ill. 136: Das Glashauss - Sigurd Larsen Architects

Polycarbonate

Total GWP: 7,5181E-04 kg CO₂-eq/m²/year

GWP with D-stage: 2,0413E-04 kg CO₂-eq/m²/year

Qualities: Transparency, light

Comment: Incl. wood for installation.

138

Coniferous wood

Total GWP: 4,7211E-04 kg CO₂-eq/m²/year

GWP with D-stage: 1,6499E-04 kg CO₂-eq/m²/year

Qualities: Natural material, patina, texture

Comment: Incl. wood for installation and wind barrier.

139

Aluminium panels

Total GWP: 3,5592E-03 kg CO₂-eq/m²/year

GWP with D-stage: 1,0127E-03 kg CO₂-eq/m²/year

Qualities: Treatable, light, adaptable, structure,

Comment: Incl. aluminium for installation and wind barrier.

140

Glass

Total GWP: 6,5001E-03 kg CO₂-eq/m²/year

GWP with D-stage: 5,1755E-03 kg CO₂-eq/m²/year

Qualities: Transparency, natural ventilation/openings, treatable

Comment: Incl. wood/aluminium window frame and 3-layer glass

141

ill. 138: English National Ballet - Howells Architects

ill. 139: Student Village (2017), Pihlmann architects in collaboration with Office Kim Lenschow. Photographer: Hampus Berndtson.

ill. 140: Steve Larkin Architects - Photographer: Shantanu Starick

ill. 141: Kunsthaus bregenz - Peter zumthor

ill. 142: David Brownlow Theatre - Tuckey Design Studio

ill. 143: House for Mother - Förstberg Ling

ill. 144: Bricks

Fiber cement

Total GWP: 3,4045E-04 kg CO₂-eq/m²/year

GWP with D-stage: 3,0954E-04 kg CO₂-eq/m²/year

Qualities: Treatable, light, adaptable

Comment: Incl. wood for installation and wind barrier.



142

Zink panels

Total GWP: 5,8262E-04 kg CO₂-eq/m²/year

GWP with D-stage: -2,3645E-04 kg CO₂-eq/m²/year

Qualities: Treatable, light, adaptable, structure

Comment: Incl. wood for installation and wind barrier.



143

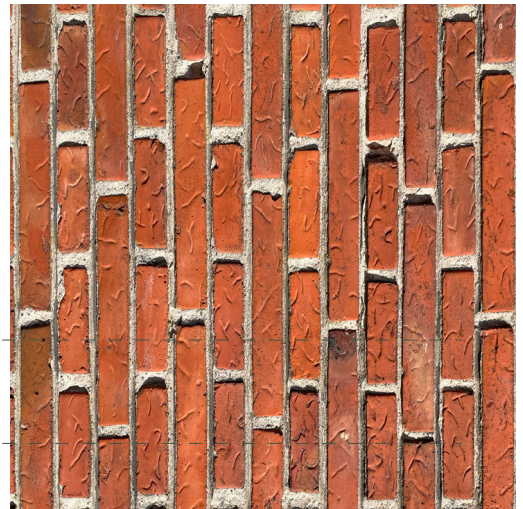
Bricks

Total GWP: 2,2920E-03 kg CO₂-eq/m²/year

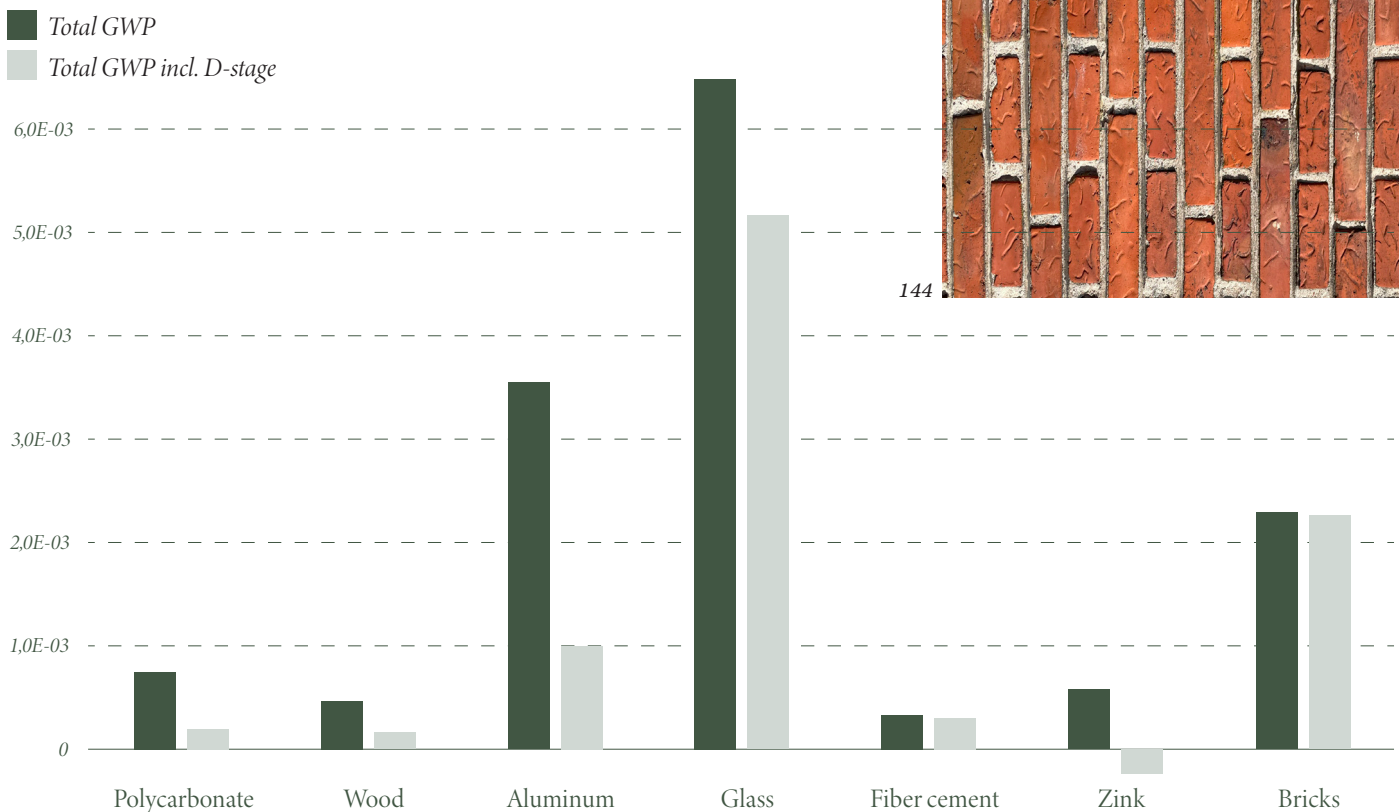
GWP with D-stage: 2,2796E-03 kg CO₂-eq/m²/year

Qualities: Heavy, traditional, referents to context

Comment: Incl. mortar



144



ill. 145: LCA material study, Total GWP

Concept development

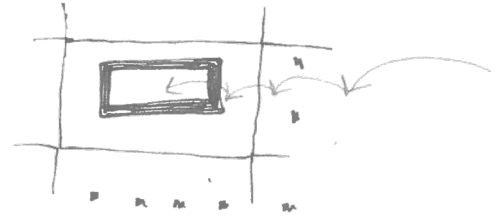
Two parameters were at this point essential in the design development leading to a concept developing session. The need for an open, inviting and transparent building, that reaches out in the context letting people know, that here is a cultural meeting place for everyone to join. In contrast, the functionally need for a closed black box for the theatre performances.

This session therefore investigated the concept of the design through physical models, sketches and words.

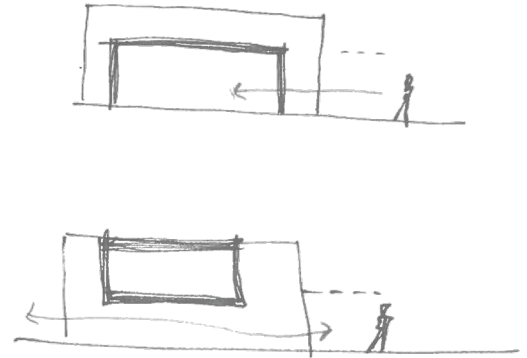
To investigate some of the conceptual design iterations even further, an LCA study highlighted the potential climate effects of different facade combinations.



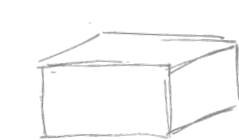
Plan.



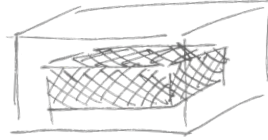
Snit



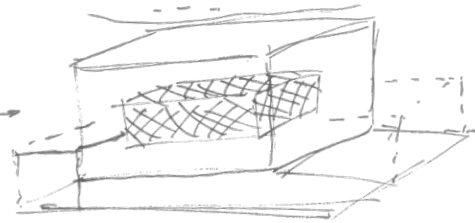
Arkitektonisk greb.



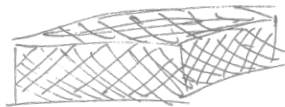
TILBYG



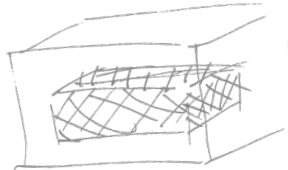
Black box



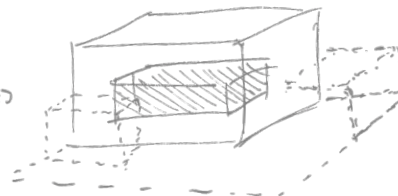
Rækker ud.



black box



trans. skal.

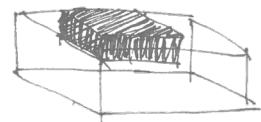
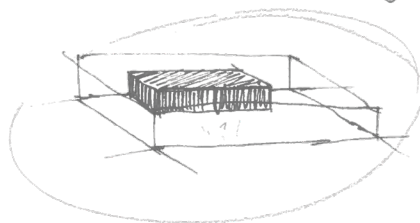
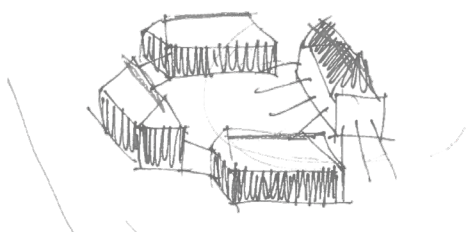


Naget rækker ud.

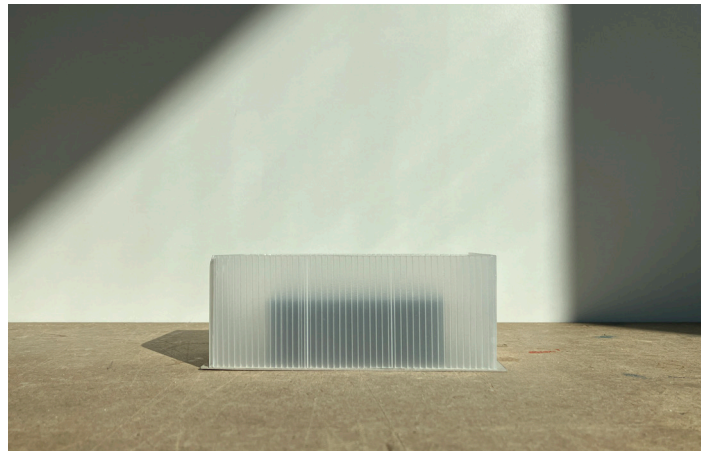
Give det
det mangler....

Arkitektonisk
hovedgreb

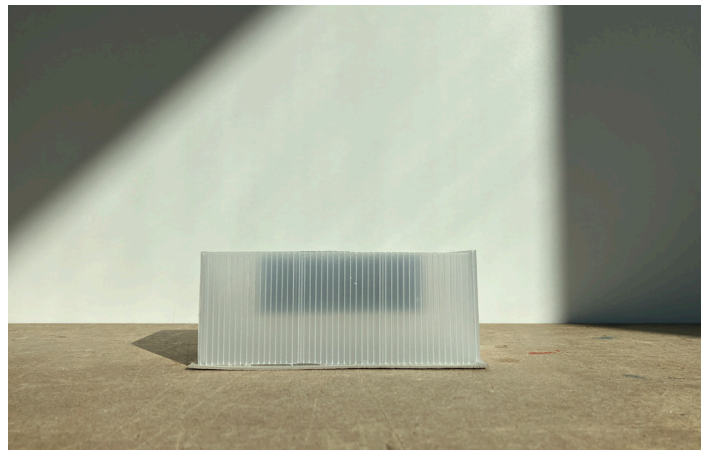
Kontakt



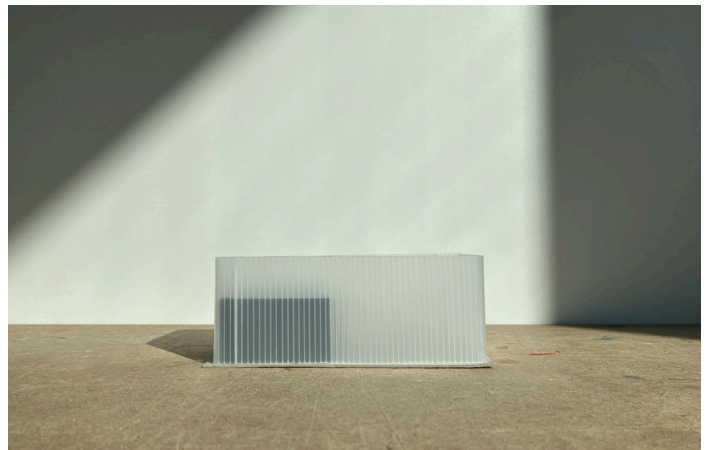
148



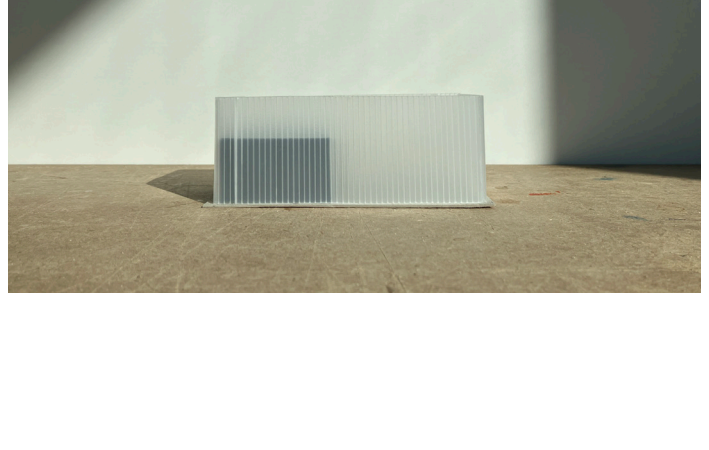
149



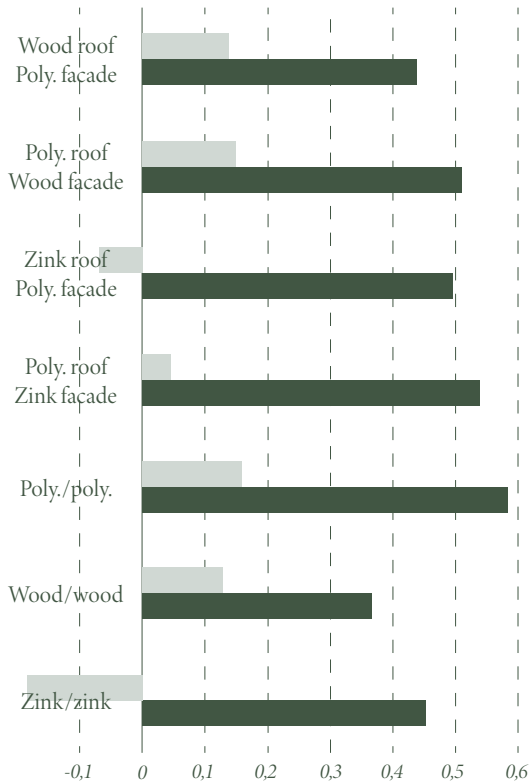
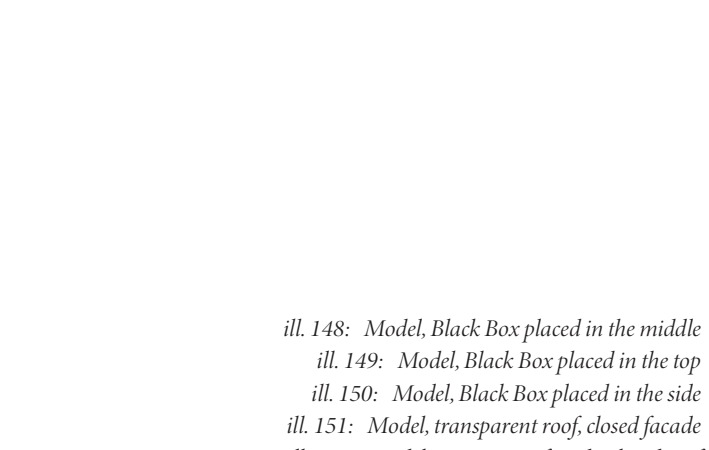
150



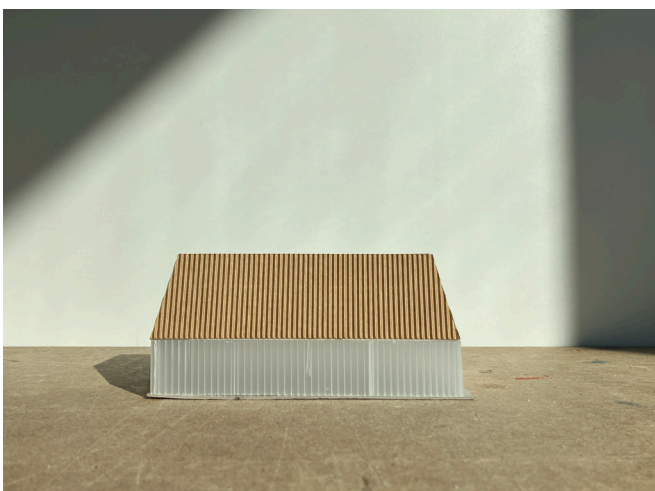
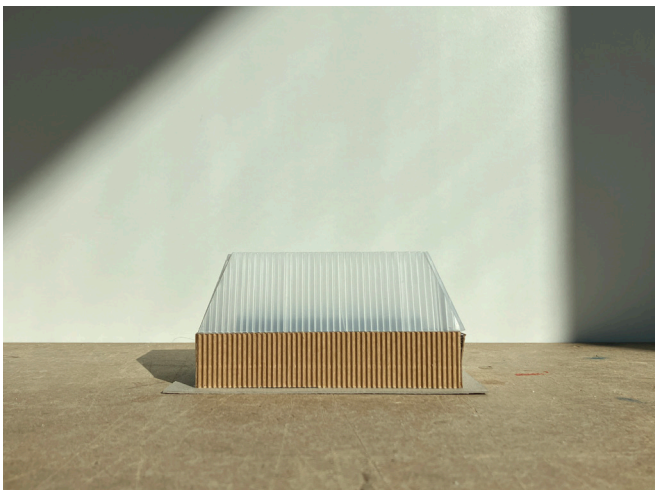
151



152



ill. 147: LCA study, materials roof/facade combination



- ill. 148: Model, Black Box placed in the middle
 ill. 149: Model, Black Box placed in the top
 ill. 150: Model, Black Box placed in the side
 ill. 151: Model, transparent roof, closed facade
 ill. 152: Model, transparent facade, closed roof

Roof

Drawing inspiration from the heights, rhythms, and lines of the existing buildings, various iterations were created digitally and in physical models.

To create cohesion with the existing buildings and present them as a unified institution, particular attention was given to roof heights and floor separations. These elements contributed to varying expressions and diversity.

From a human perspective, the iterations where the roof began at a height of four meters appeared more at eye level, less bulky, and large compared to the others. This achieved a more human scale, which was highly prioritized in creating a 'Væksthus' and meeting place for everyone. Therefore, it was decided to proceed with a roof design that starts where the roof of the northwest building begins and matches the height of the remaining buildings.

With a design containing a large roof surface, there were the opportunity to make the roof crucial to the concept, lighting up and inviting people into a building designed at eye level and directed towards the new city area to the northeast.

153



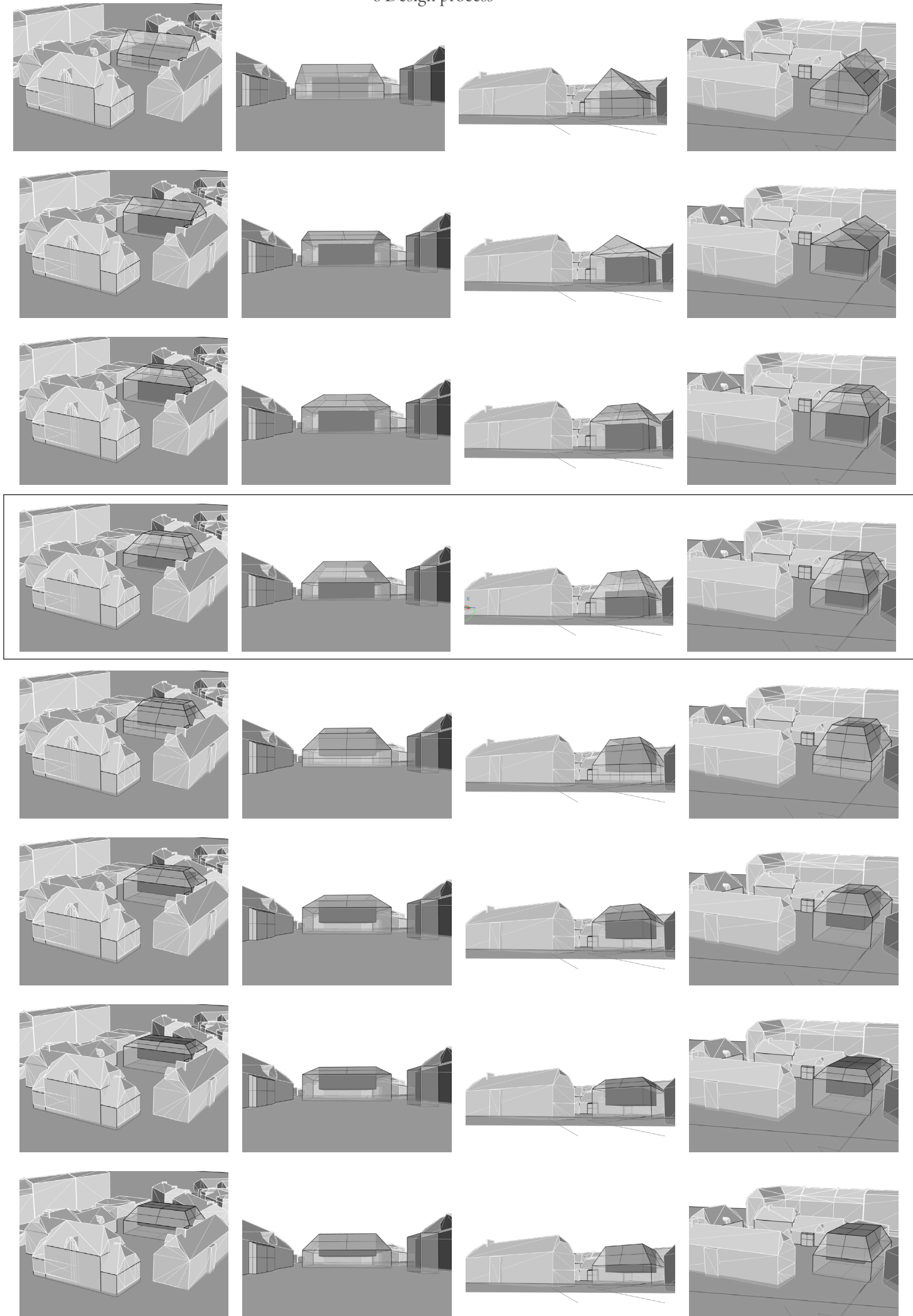
154



ill. 153: Pictures from model study, exploring roofs

ill. 154: Pictures from model study, exploring roofs

6 Design process



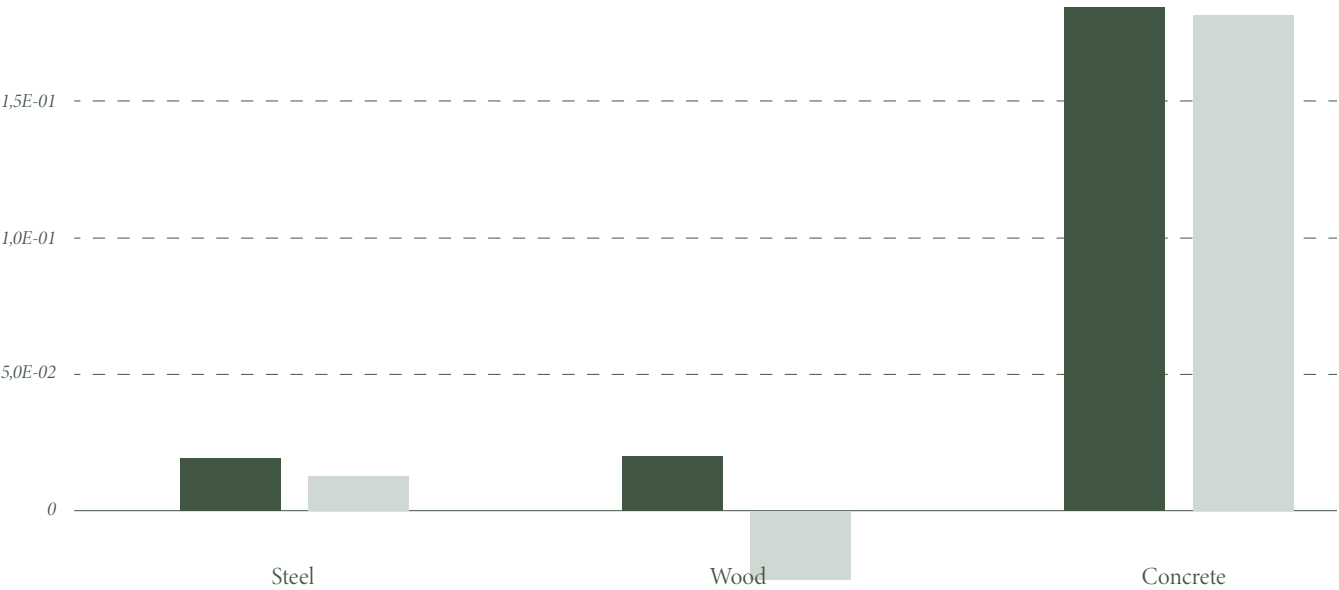
ill. 155: Roof study in Rhino, 8 iterations from 4 different views

Construction

In the development of the construction principles for the building, initial LCA studies were conducted, examining the difference between heavy and light constructions in terms of their climate impact and potential for reuse, in combination with architectural qualities.

It became clear that, from an LCA perspective, wood performed the best, being an organic material. Similarly, the architectural qualities of a wood construction were considered superior to the others, as it aligned with the desired light and open expression for the building's design.

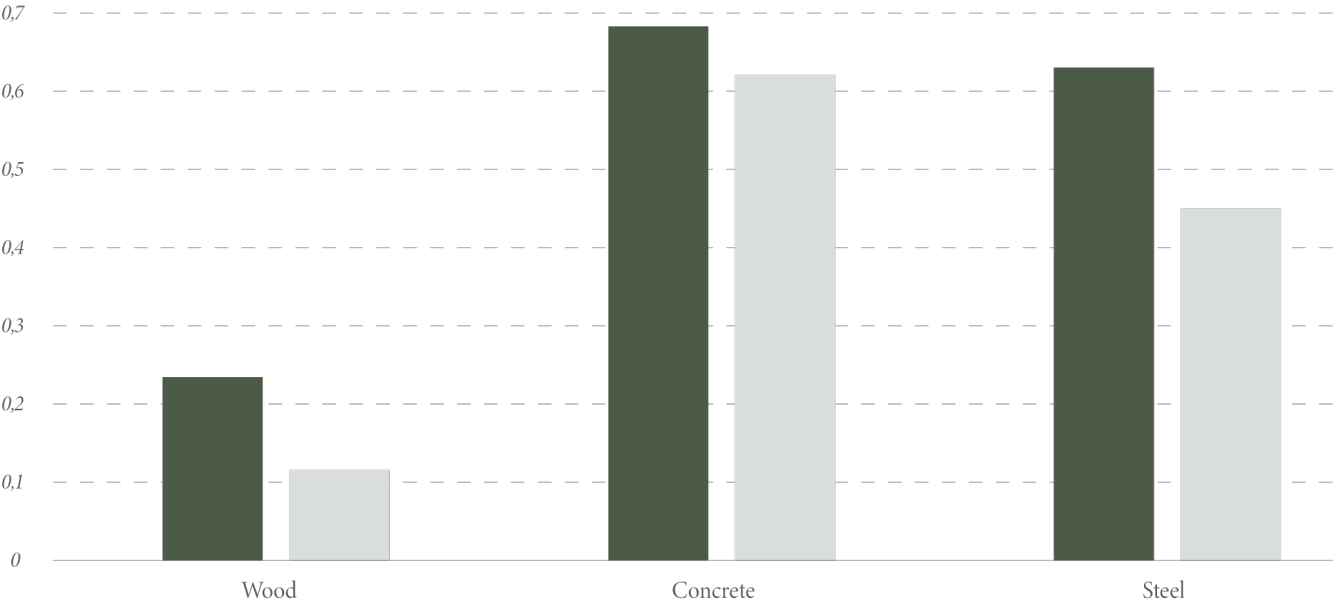
Steel, wood or concrete:
This study compares standard wall constructions in LCA to investigate how steel, wood, and concrete perform as the load-bearing structure in an exterior wall. Insulation, vapor barriers, cladding, etc., are not included.



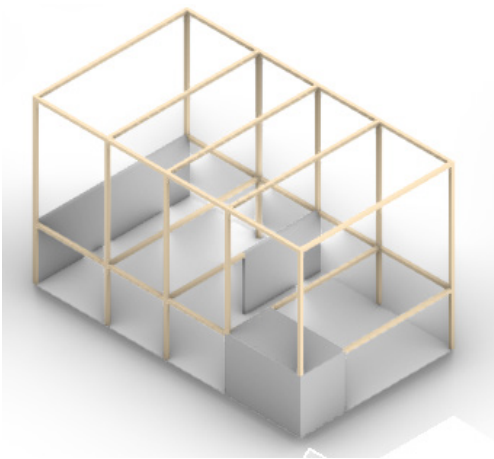
ill. 156: LCA study, construction

Total GWP
Total GWP incl. D-stage

Steel, wood or concrete:
This study compares the different constructions illustrated on next page.



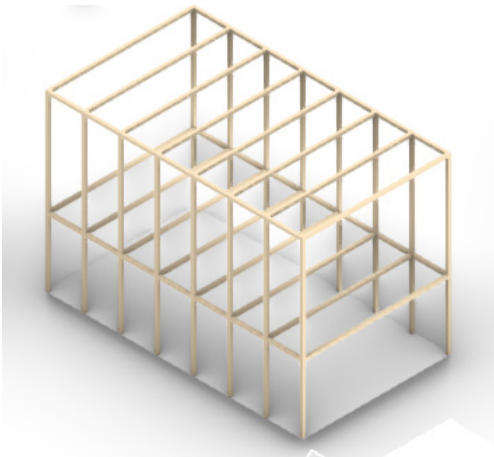
ill. 157: LCA study, construction



ill. 158: Wood + concrete

Wood columns and beams + concrete slabs:

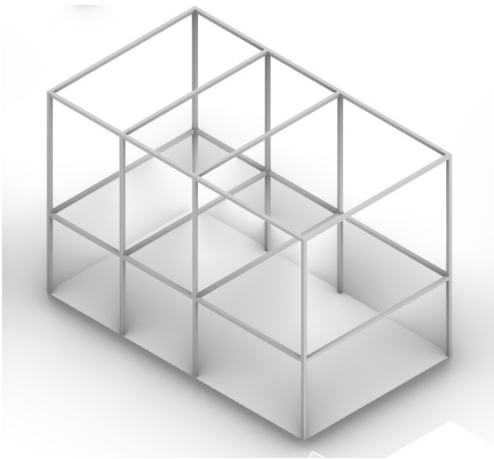
The closed concrete walls highlight the openness of the ground floor and create intriguing contrasts that form a progression where one alternates between moving around closed corners and open spaces within the building. They invite a progression where the closed wall slabs accentuate the open spaces.



ill. 159: Wood

Wood columns and beams:

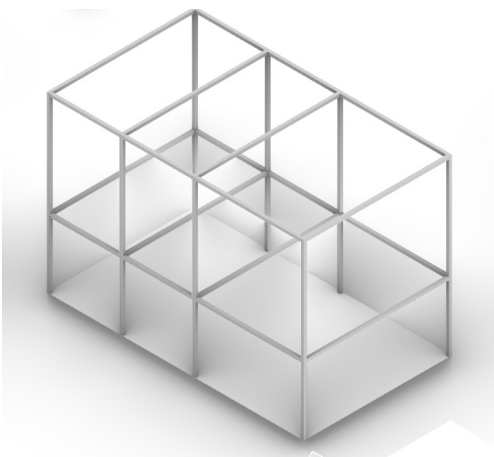
The light construction emphasizes the openness on the ground floor. It creates a contrast to the heavy and closed nature of the blackbox. The grit structure shapes the rooms below, both the open and the closed ones, and follows a rhythmic structure that organizes windows and materials. The construction adds warmth and an airy feeling to the inner spatial experiences. While the blackbox may seem closed and heavy, the ground floor exudes a sense of lightness.



ill. 160: Concrete

Concrete columns and beams:

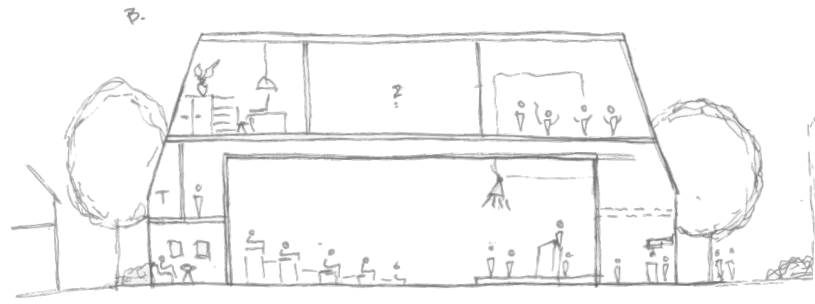
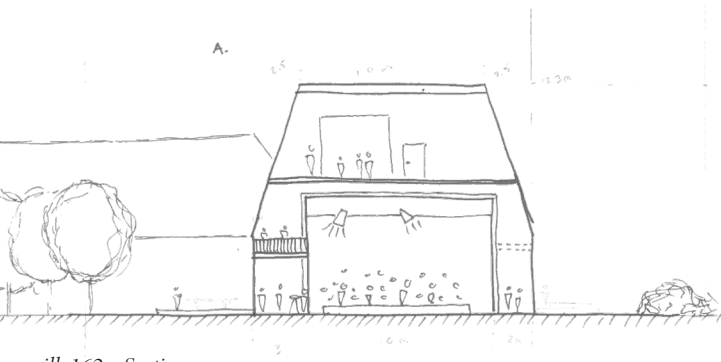
Greater distance between columns can be achieved. The blackboxen appears to float, but remains firmly grounded, giving an impression of solidity. It creates an open space, yet with a distinct mass and weight above the ground floor. The blackboxen appears closed and heavy with an emphasized immobility. It doesn't move.



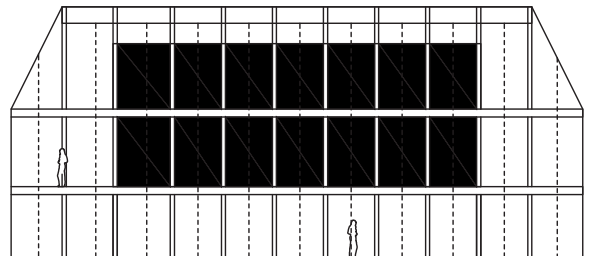
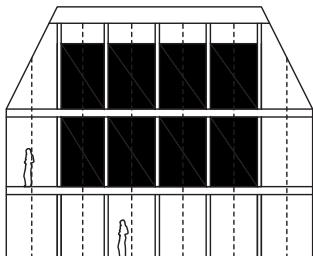
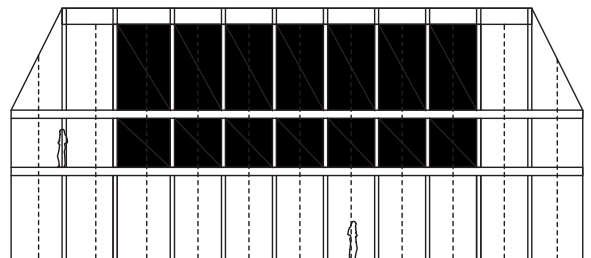
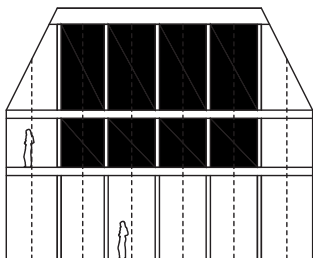
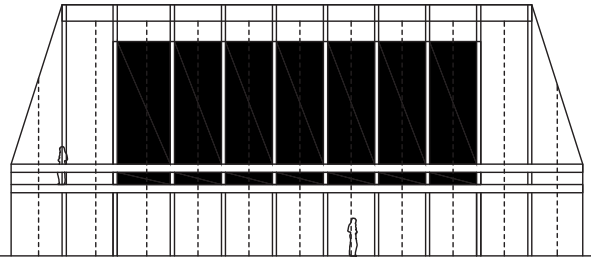
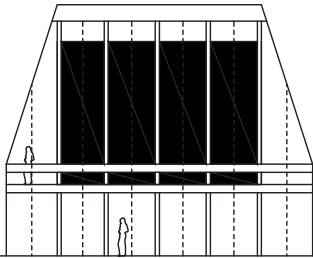
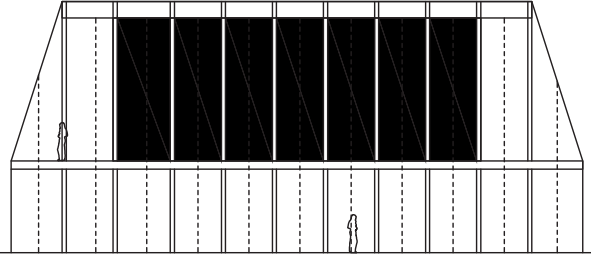
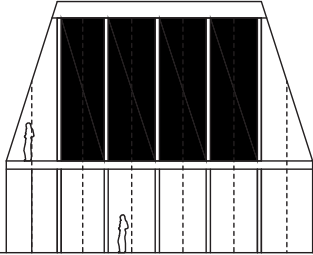
ill. 161: Steel

Steel columns and beams:

Greater distance between columns can be achieved. Steel columns appear thinner than the concrete solution, yet they possess a solidity that renders them immovable. They can convey an elegant expression and highlight vertical lines, offering an industrial and refined aesthetic. The ground floor feels open, with the columns linearly and simply dividing the space into rooms.



ill. 162: Sections

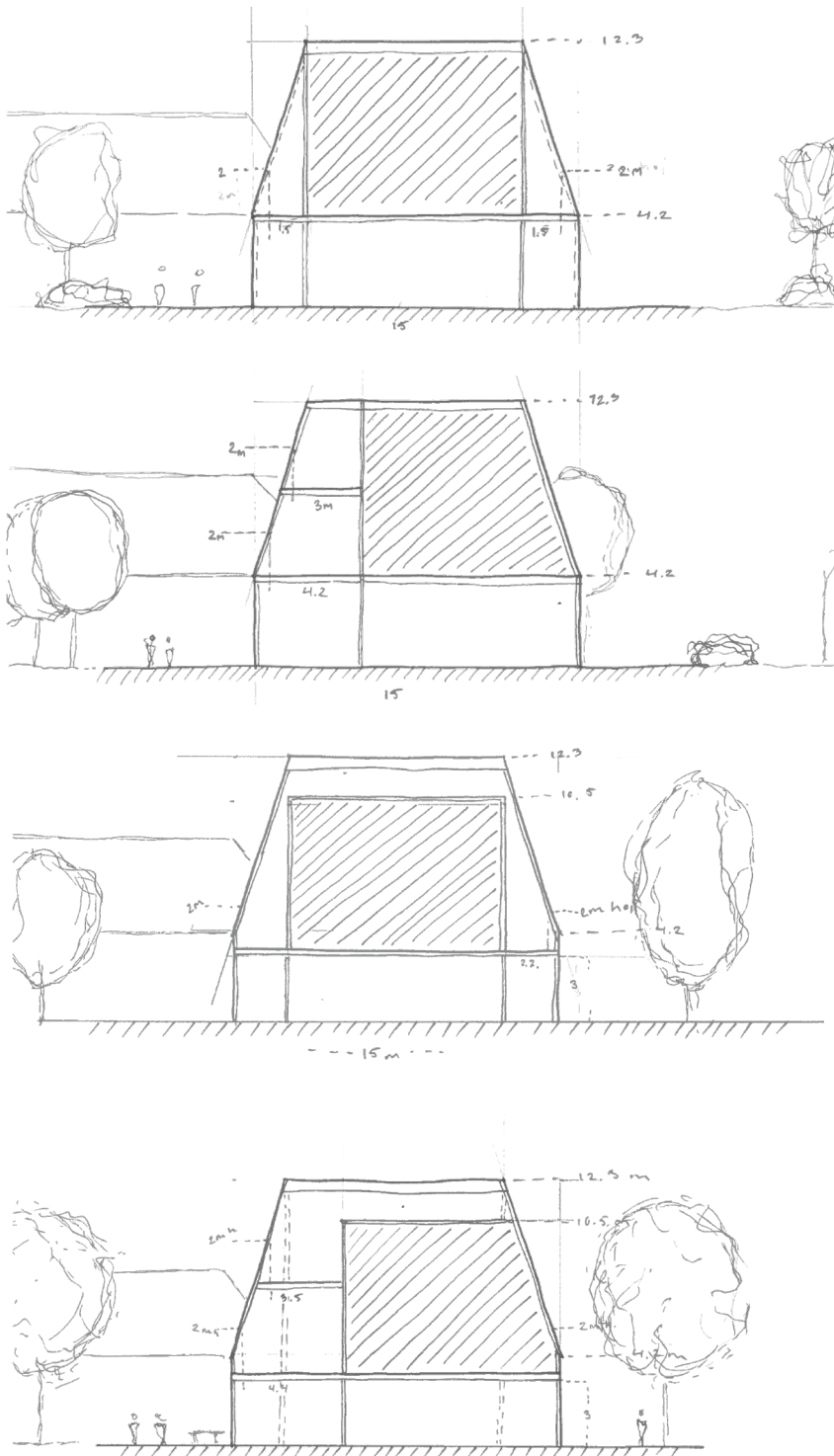


ill. 163: Iterations on floor heights and roof slope

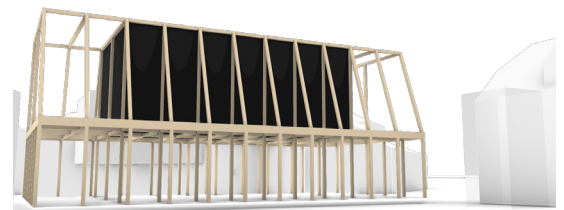
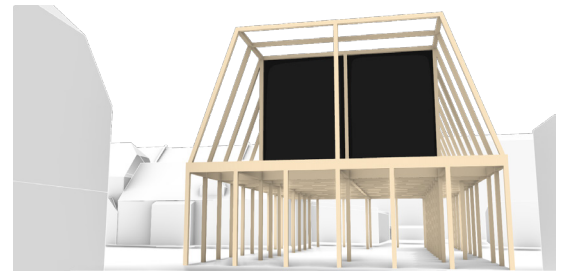
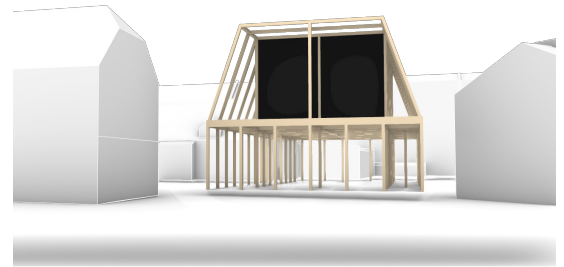
To explore and shape the construction principle from different parameters, sections and plans were also developed in connection with placing the black box. Its placement was crucial for the overall concept and expression, as well as for the positioning of columns, their number, and their dimension.

The design was further developed with the black box placed on the first floor, allowing the ground floor to be kept open for inviting and open functions. The concept of a transparent shell with an almost floating black inner box was prioritized.

To strengthen this expression from both the exterior and in section, it was decided that the black box should be placed so that its corners were not "cut off." This way, it could maintain its sharp, hard, and graphic silhouette when viewed from the outside. Additionally, spaces were created along the facades to bring life, ensure visual connections between the inside and outside, and extend the atmosphere into the nearby context.



ill. 164: Placement of the black box-iterations



ill. 165: Construction around black box

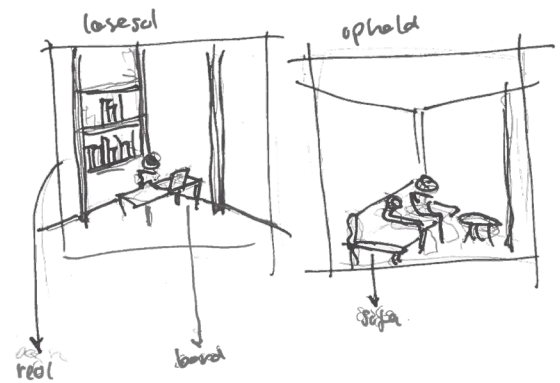
It was explored whether it made a difference if the black box was supported by the construction of the entire building or if it should have its own independent structure. The difference in GWP (Global Warming Potential) was not significant, but the expression with the black box having an independent structure was found to be illogical due to columns placed next to each other. Therefore, a unified construction principle was further developed with an expression of the black box being pushed into the construction.

People's House

To create a meeting place for both outsiders and the users of Væksthuset, this phase focused particularly on the ground floor and its programming. *How should this building ensure a sense of community among diverse cultural groups? How can the layout accommodate various events and types of activities? And how do we ensure that the building is utilised throughout the day?*

The theatre needs a foyer, but when there are no performances, the building should not appear empty and closed. By examining different case studies for inspiration and brainstorming about various niches, zones, and activities, we further iterated on the ground floor design.

With the vision of creating a house for the people who use it, different scenarios emerged, allowing various users to utilise the space for different purposes throughout the day. By making the ground floor flexible and enabling people to interact with its functions and layout, the design development started to resemble a community hub—a meeting place where people can thrive.



IKKE FOYER MEN...

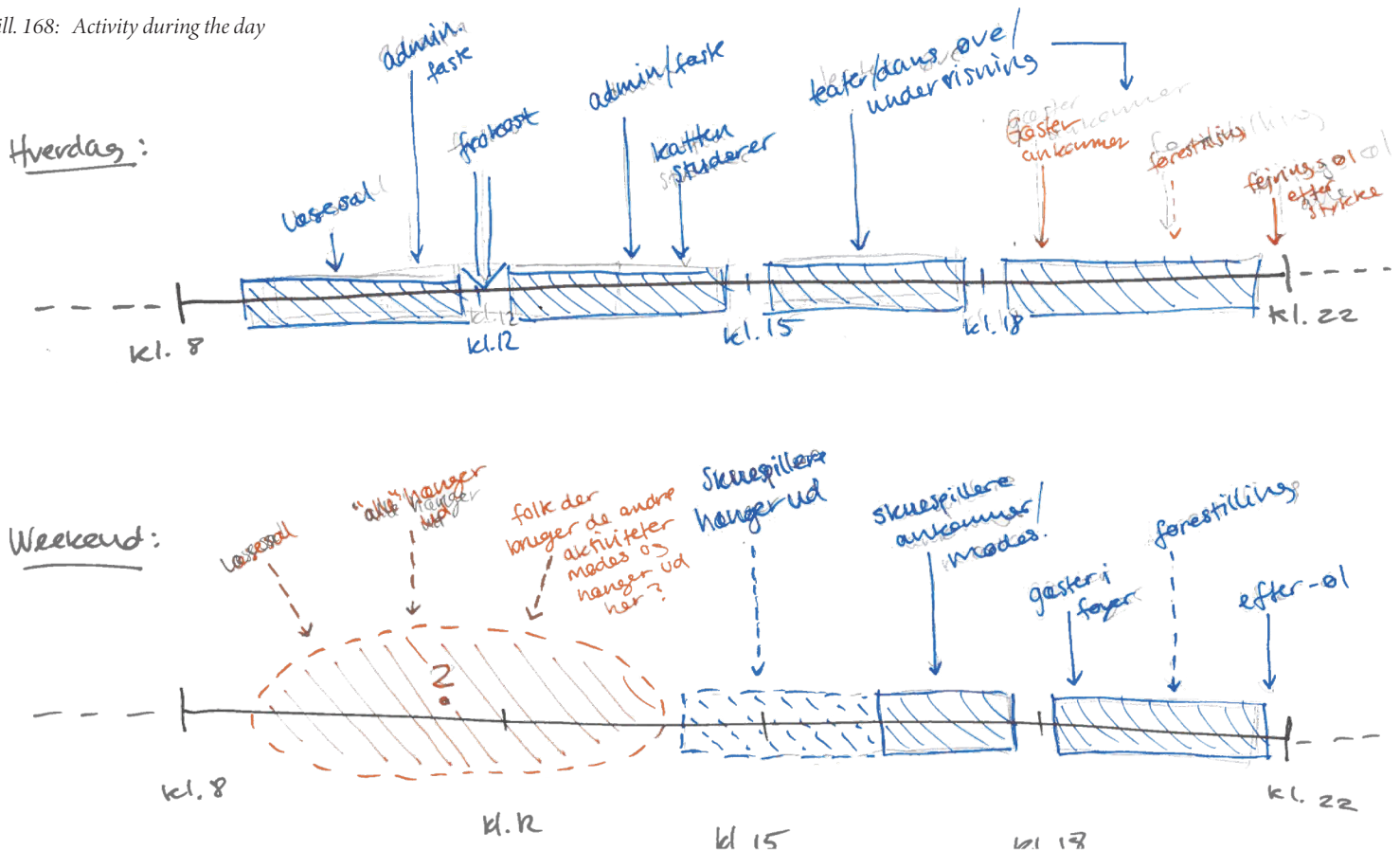
FOLKETS HUS
→ EGERSKAB
→ INVITERENDE
→ MØDESTED
→ VÆRESTED

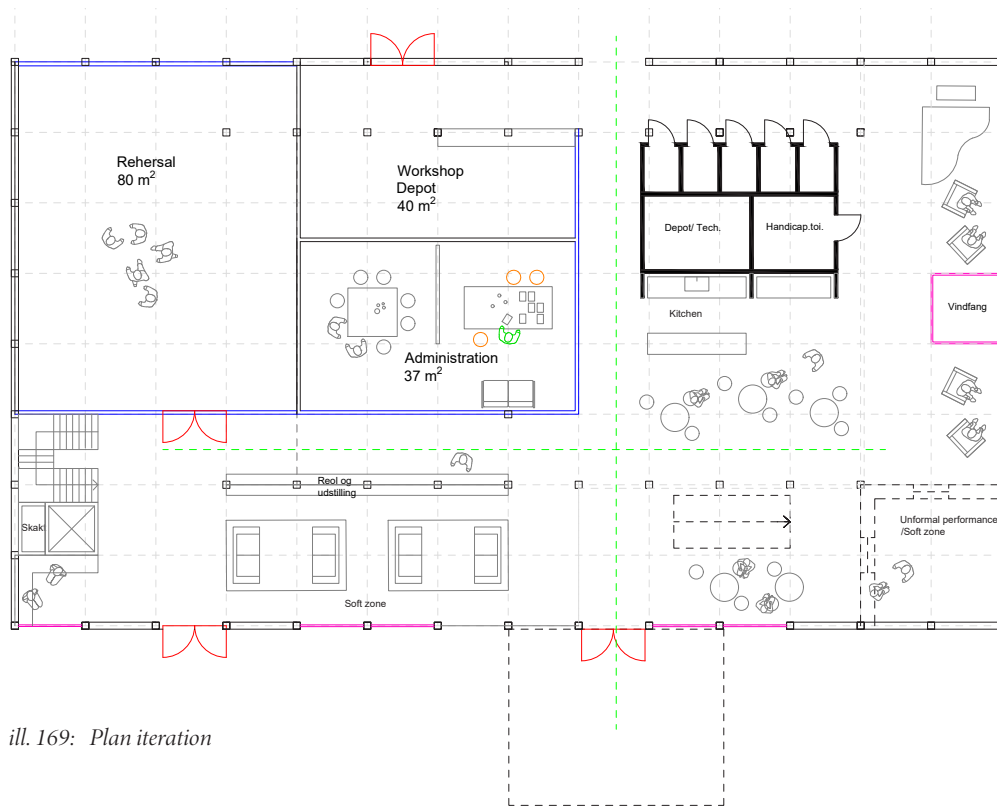
HVAD SKAL FÅ FOLK
TIL AT FØLE DET ER
DERES?

ill. 166: Extract from brainstorm, People's House

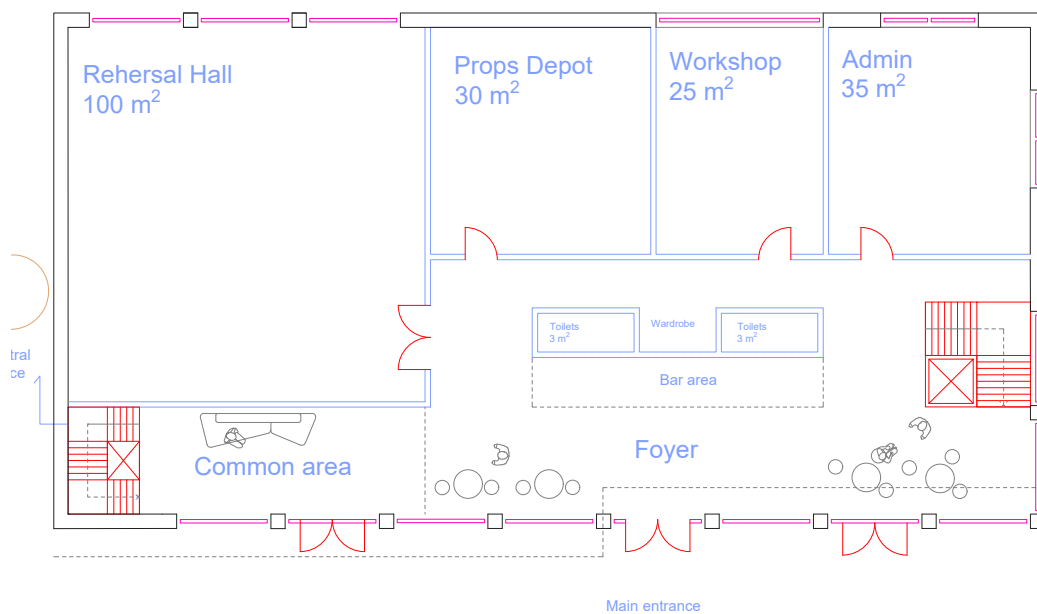
ill. 167: Sketching scenarios

ill. 168: Activity during the day

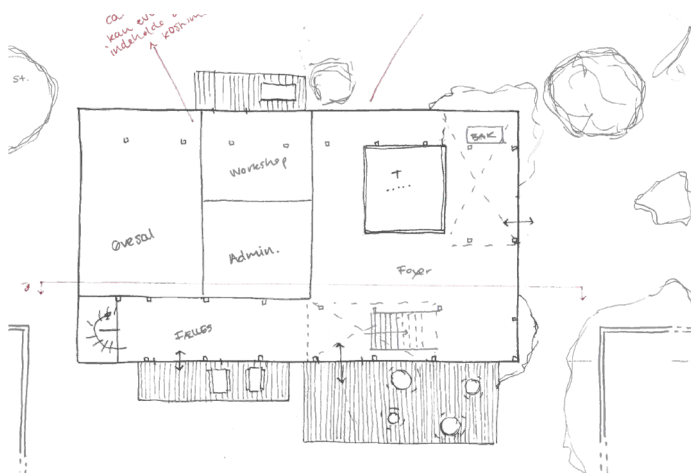




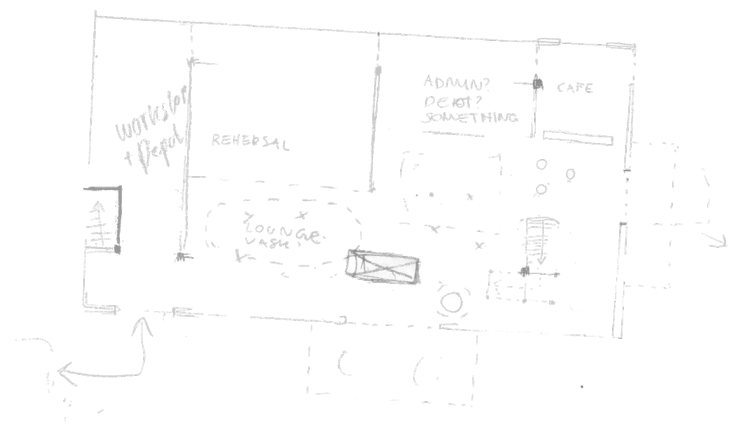
ill. 169: Plan iteration



ill. 170: Plan iteration



ill. 171: Plan iteration



ill. 172: Plan iteration

Black Box materials

As part of creating the final expression of the black box, work was done on its exterior cladding. With the constructive principle of columns that embrace the black box and visually highlight its presence as an independent entity within the structure, the right material was needed to support this expression.

Both materials with acoustic, soft and hard, tactile qualities were considered. The materials were evaluated based on their environmental impact as well as their atmospheric and architectural qualities.

Despite the acoustic benefits that were expected to enhance the acoustics in the large communal areas, it was decided to proceed with stained plywood for the cladding of the black box. This material's hard yet tactile and warm expression, along with its LCA performance, created the desired look and allowed the box to stand as a sharp, hard, and graphic silhouette. Additionally, continuity in materials was achieved, as it matches the supporting timber structure and the untreated plywood on the remaining interior walls.

ill. 173: Black paint on gypsum

ill. 174: Black stained plywood

ill. 175: Clay/hemp board

ill. 176: Black clay plaster texture

Black paint on gypsum

Total GWP: 1,31E-01 kg CO₂-eq/m²/year

GWP with D-stage: 3,04E-02 kg CO₂-eq/m²/year

Qualities: Black, hard look, homogeneous expression, simple, underpins the concept of the black box as being pushed into the construction.

Comment: Has the possibility to personalize the walls (with pictures/furniture), allow the material to be the same all over the black box.

Black stained plywood

Total GWP: 9,61E-02 kg CO₂-eq/m²/year

GWP with D-stage: -6,83E-02 kg CO₂-eq/m²/year

Qualities: Tactility, black, soft, play in expression, may change over time, biobased material, reference to the construction material. Underpins the concept of the black box as being pushed into the construction.

Comment: Has the possibility to personalize the walls, allow the material to be the same all over the black box. Maintenance, as it might lighten over time. There will be visible lines, where the panels meet.



Clay/hemp board with clay plaster

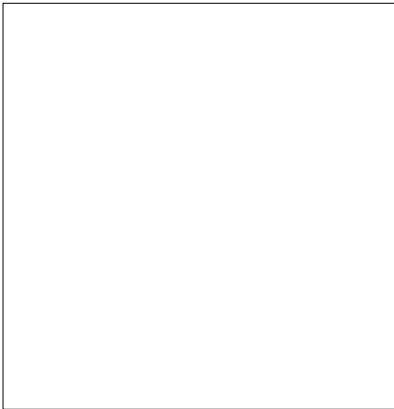
Total GWP: 7,58E-02 kg CO₂-eq/m²/year

GWP with D-stage: -2,58E-02 kg CO₂-eq/m²/year

Qualities: Black, hard look, tactility, biobased materials, moisture absorption, air quality, underpins the concept of the black box as being pushed into the construction.

Comment: Has the possibility to personalize the walls, allow the material to be the same all over the black box.

ill. 177: Wood wool - Trolldtekt
 ill. 178: Eelgrass - SØULD
 ill. 179: Acoustic panels - Kvadrat
 ill. 180: Acoustic panels - Alpha



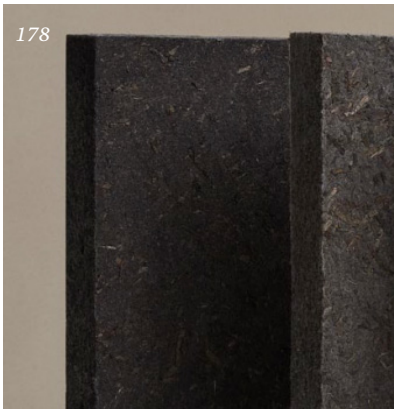
Wood wool acoustic panels - Trolldtekt

Total GWP: 1,61E-01 kg CO₂-eq/m²/year

GWP with D-stage: 4,74E-02 kg CO₂-eq/m²/year

Qualities: Black (painted), tactility, acoustic properties, biobased

Comment: Has the possibility to personalize the walls, allow the material to be the same all over the black box. But where there is furniture in front, it might not be optimal to have the material behind... Should the black box have more than one material then? There will be visible lines, where the panels meet.



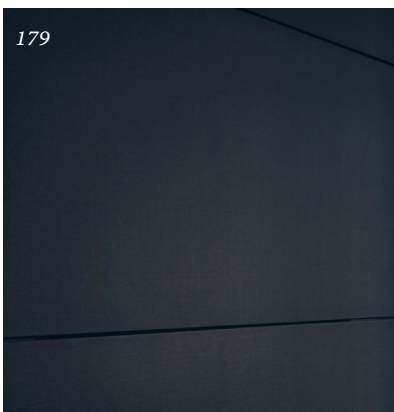
Eelgrass acoustic mats - SØULD

Total GWP: 1,59E-01 kg CO₂-eq/m²/year

GWP with D-stage: -2,57E-02 kg CO₂-eq/m²/year

Qualities: Black (painted with biobased material), tactility, acoustic properties, biobased, soft, fire resistant, flexible, insulation, contrast to the hard facade

Comment: Where there is furniture in front, it might not be optimal to have the material behind... Should the black box have more than one material then? There will be visible lines, where the panels meet.



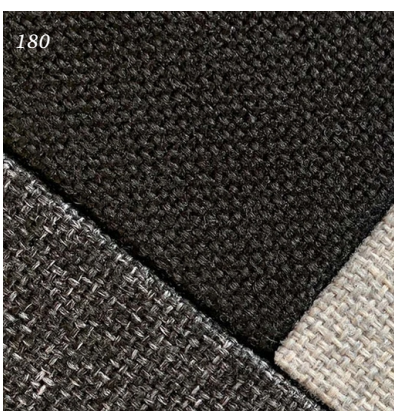
Textile acoustic panels - Kvadrat

Total GWP: 3,59E-01 kg CO₂-eq/m²/year

GWP with D-stage: 1,76E-01 kg CO₂-eq/m²/year

Qualities: Tactility, acoustic properties, black, soft, insulated, textile has a reference to theatre, the brand recycle materials, possibility for a homogeneous expression in the installation, contrast to the hard facade

Comment: Has not the possibility to personalize the walls. Where there is furniture in front, it might not be optimal to have the material behind... Should the black box have more than one material then?



Acoustic panels - Tyst

Total GWP: 1,88E-01 kg CO₂-eq/m²/year

GWP with D-stage: 8,46E-02 kg CO₂-eq/m²/year

Qualities: Tactility, acoustic properties, black, soft, insulated, textile has a reference to theatre, contrast to the hard facade

Comment: Has the possibility to personalize the walls. But where there is furniture in front, it might not be optimal to have the material behind... Should the black box have more than one material then? There will be visible lines, where the panels meet.

Façade cladding

In the continued work on detailing the façade, focus was placed on where the façade should be open and closed. Using three types of façade cladding—polycarbonate, glass, and a closed façade with polycarbonate cladding—various proposals were iterated.

It was a priority to keep the gable facing the future bicycle bridge open and transparent. This would allow the black box to shine through, and with the full ceiling height, it would support the design concept and contribute to an inviting form that draws the eye and reaches out.

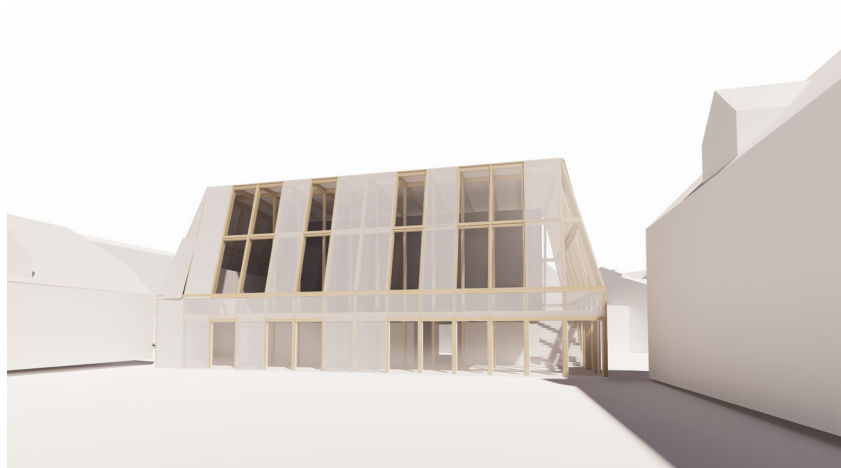
Additionally, the façade facing the courtyard was considered for partial or complete openness. This would enable the ground floor to serve as a seamless transition between indoors and outdoors, unifying the buildings.

Iteration 1:

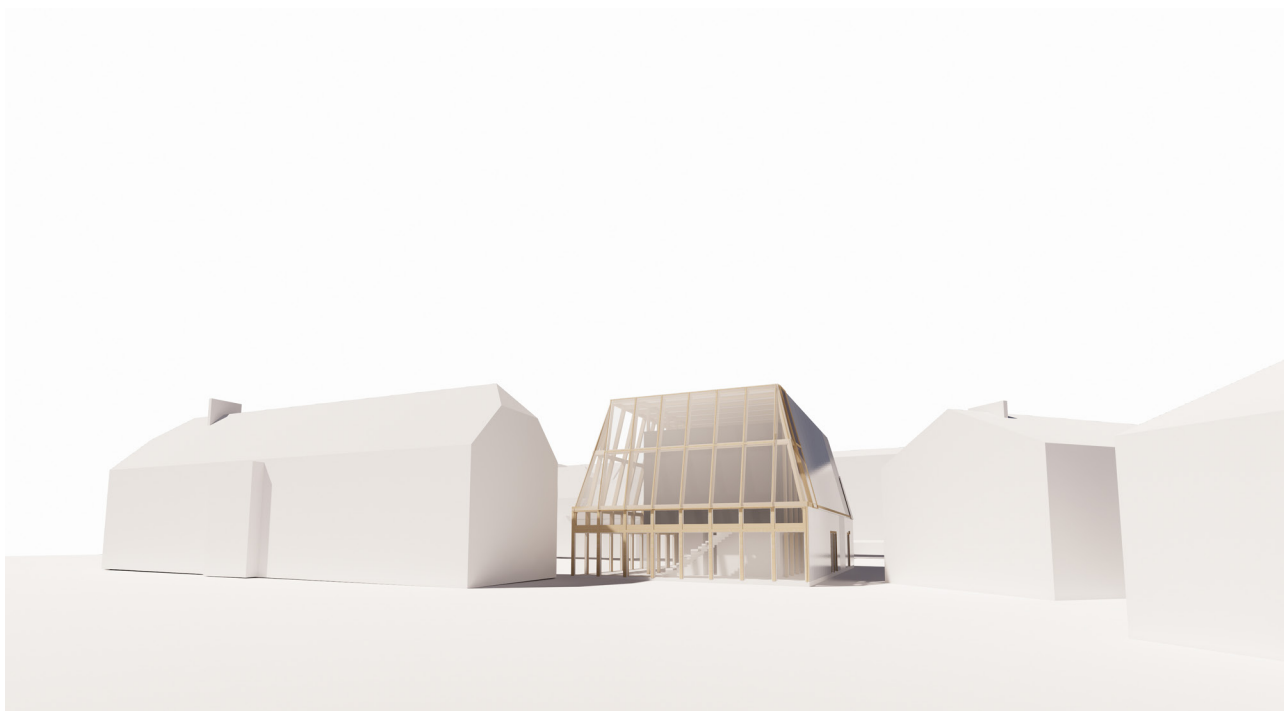
In this version, high transparency and the differences in the three materials are examined - like a patchwork in the façade.

The materials are arranged in large modules roughly according to where transparency and door openings are desired in the plan and section.

181



182



ill. 181: From courtyard
ill. 182: From the bridge

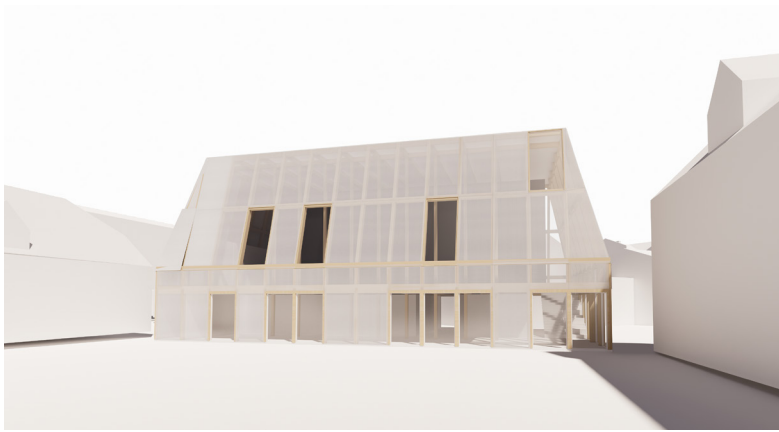
Iteration 2:

In this version, high partial transparency in the form of polycarbonate is examined.

Glass modules are reduced in number but positioned based on important views from inside to outside and vice versa.

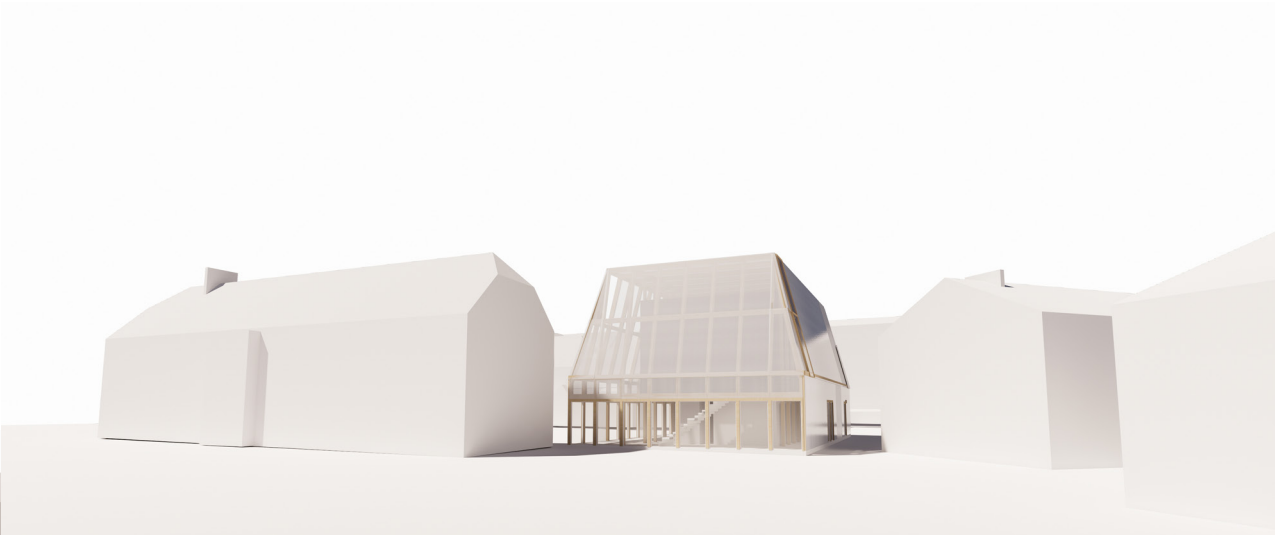
Still high transparency.

The material change in the east façade and east roof façade contrasts and can highlight the desire for an open ground floor.



184

184

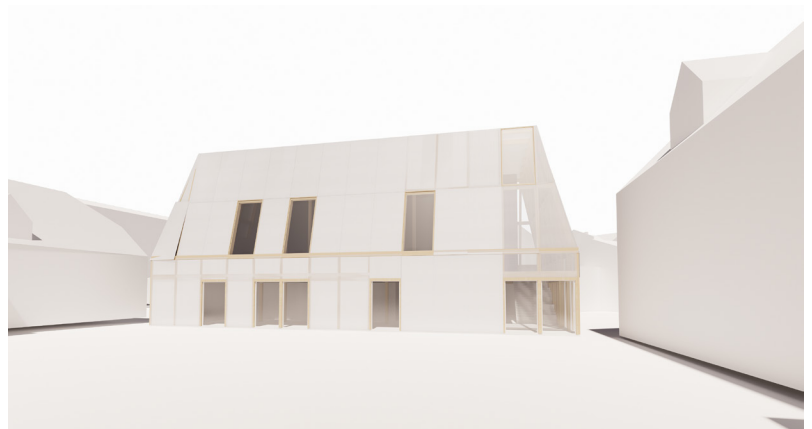


*ill. 183: From courtyard
ill. 184: From the bridge*

Iteration 3:

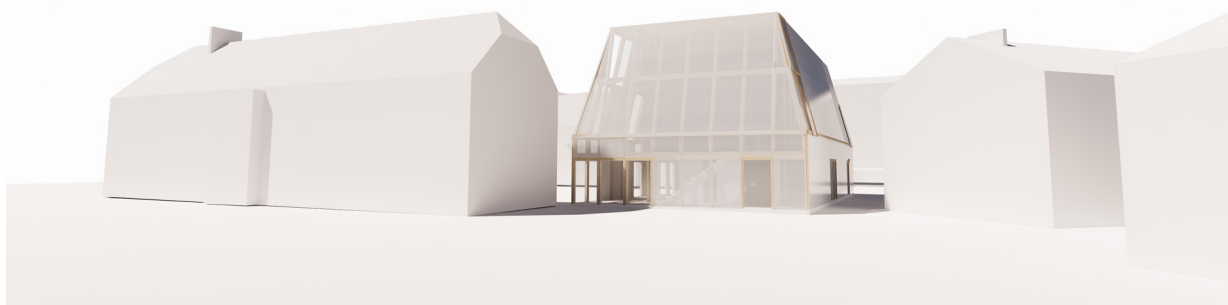
Very enclosed - polycarbonate sheets on a closed exterior wall.

Polycarbonate transparent towards the east.



185

186



*ill. 185: From courtyard
ill. 186: From the bridge*

Iteration 1:

<i>Material</i>	<i>U-value</i>	<i>Area</i>
<i>Polycarbonate</i>	<i>0,8 W/m²K</i>	<i>376 m²</i>
<i>Closed wall</i>	<i>0,2 W/m²K</i>	<i>293 m²</i>
<i>Glass</i>	<i>0,5 W/m²K</i>	<i>300 m²</i>

<i>Results</i>	<i>If the ventilation air has the same temperature as the outside air</i>	<i>If the ventilation air has a constant temperature equal to the daily average temperature of the outside air</i>	<i>If the ventilation air has a constant temperature of 18.5°C</i>
<i>Daily average temperature</i>	<i>23,1 °C</i>	<i>23,1 °C</i>	<i>21,4 °C</i>
<i>Temperature variation</i>	<i>8,4 °C</i>	<i>3,6 °C</i>	<i>3,6 °C</i>
<i>Maximum temperature</i>	<i>27,3 °C</i>	<i>24,9 °C</i>	<i>23,1 °C</i>

Iteration 2:

<i>Material</i>	<i>U-value</i>	<i>Area</i>
<i>Polycarbonate</i>	<i>0,8 W/m²K</i>	<i>548 m²</i>
<i>Closed wall</i>	<i>0,2 W/m²K</i>	<i>275 m²</i>
<i>Glass</i>	<i>0,5 W/m²K</i>	<i>165 m²</i>

<i>Results</i>	<i>If the ventilation air has the same temperature as the outside air</i>	<i>If the ventilation air has a constant temperature equal to the daily average temperature of the outside air</i>	<i>If the ventilation air has a constant temperature of 18.5°C</i>
<i>Daily average temperature</i>	<i>22,3 °C</i>	<i>22,3 °C</i>	<i>20,6 °C</i>
<i>Temperature variation</i>	<i>7,6 °C</i>	<i>2,8 °C</i>	<i>2,8 °C</i>
<i>Maximum temperature</i>	<i>26,1 °C</i>	<i>23,7°C</i>	<i>22 °C</i>

Iteration 3:

<i>Material</i>	<i>U-value</i>	<i>Area</i>
<i>Polycarbonate</i>	<i>0,8 W/m²K</i>	<i>278 m²</i>
<i>Closed wall</i>	<i>0,2 W/m²K</i>	<i>505 m²</i>
<i>Glass</i>	<i>0,5 W/m²K</i>	<i>113 m²</i>

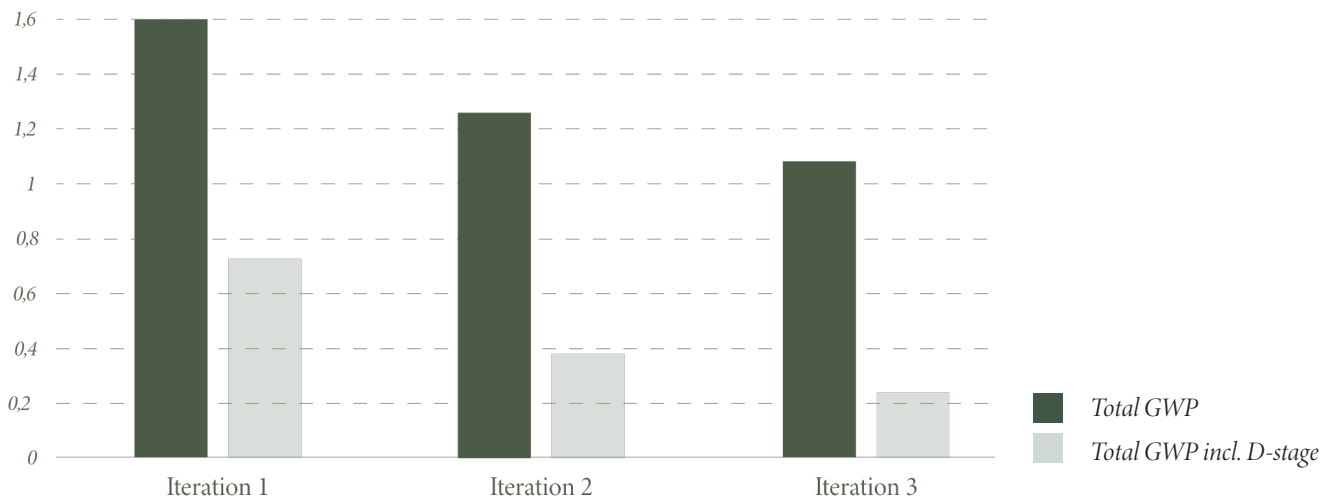
<i>Results</i>	<i>If the ventilation air has the same temperature as the outside air</i>	<i>If the ventilation air has a constant temperature equal to the daily average temperature of the outside air</i>	<i>If the ventilation air has a constant temperature of 18.5°C</i>
<i>Daily average temperature</i>	<i>22,1 °C</i>	<i>22,1 °C</i>	<i>20,4 °C</i>
<i>Temperature variation</i>	<i>7 °C</i>	<i>2,1 °C</i>	<i>2,1 °C</i>
<i>Maximum temperature</i>	<i>25,7 °C</i>	<i>23,2 °C</i>	<i>21,4 °C</i>

To specifically assess the indoor climate of these highly open façade iterations, simple manual calculations were conducted on the daily average temperatures within the building, as the large south-facing windows could lead to high temperatures in the summer. The calculations indicated that temperatures would exceed 22 degrees Celsius during the warmest summer months, but the variations among the three iterations were not significant. However, further calculations of indoor temperatures could have been beneficial for deeper exploration of the indoor climate and to see, how big the issues are.

The three iterations were also compared based on their LCA. Again, there were no significant differences in the results. However, it was noted that the more glass used, the higher the GWP, due to glass's high environmental impact.

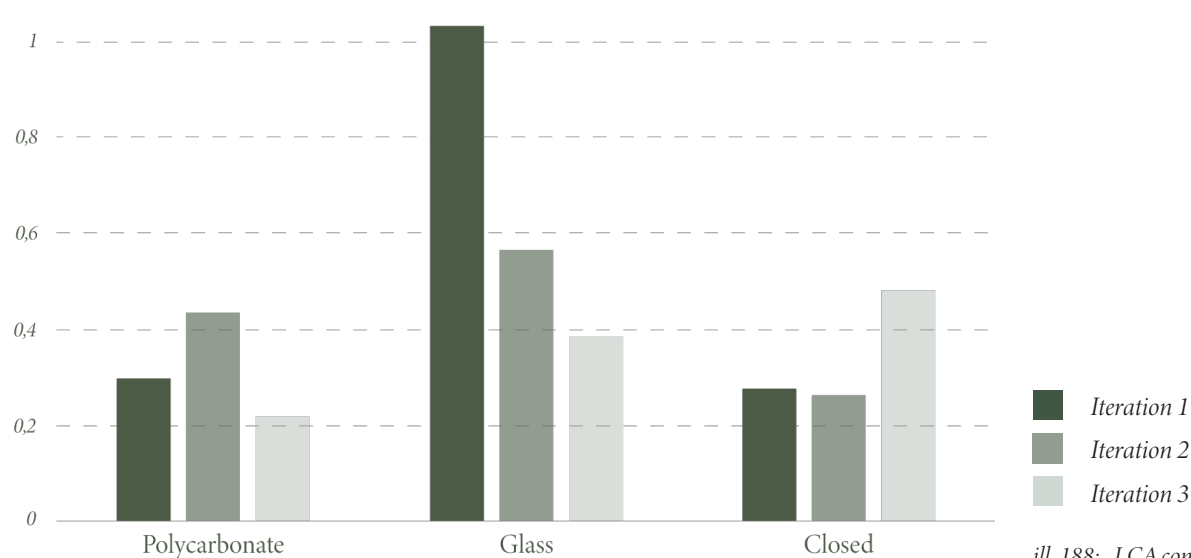
The study illustrated the relationship between façade cladding and both temperature and climate impact. With these studies in mind, the façade was ultimately detailed for the final design proposal, balancing necessary compromises—temperature, climate impact, openness/closedness, and architectural expression.

LCA, comparing the three iterations:



ill. 187: LCA comparison

LCA, investigating each material in each iteration:



ill. 188: LCA comparison

Conclusion

Reflection

Bibliography

Illustrations

EPILOGUE

Conclusion

With care for the place and its history, a building that forms a unified Væksthus for the citizens and culture enthusiasts of Aalborg has been designed. The functions, users, and architectural approach create communities, collaboration, and mutual inspiration across buildings, both indoors and outdoors, as well as among various interests within art and culture. This master thesis shows how transparency and contrast in an architectural concept can be the answer for opening up and exposing a culture house, giving the site on Hasserisgade 10, Aalborg, what it misses – enhancing the vision of a people's house.

The building is designed with the intention that the architecture should represent growth and people, making it visible to all of North Jutland, while also interacting with the existing buildings, not attempting to compete with them—allowing the architectural gesture to both integrate and distinguish itself within the context. By opening up towards the new district at the Sygehus Nord site and the future bicycle and pedestrian bridge, the building meets the city and manifests itself in the future context, where the narrative as a cultural centre continues and strengthens.

The building contains the functions of Det Hem'lige Teater, providing them with an environment where they can cultivate their performance art and maintain their identity and community. This occurs simultaneously with their functions contributing to an integrated Væksthus, where the black box both fits into the architectural concept and expression and the open common space enhances the framework for collaboration between the three pillars of growth layers. Spaces are created for immersion, collaboration, and showcasing/performing one's art form—a platform for individual as well as collective growth. In this way, a vibrant cultural and meeting place is created for all citizens and a strong foundation is established for the growth layer in North Jutland.

With the aesthetic expression, open façade and visible lightweight construction, the design proposal plays on the contrasting relationship between openness and enclosure. The contrast also exists between materials, the hardness of the polycarbonate against the smooth tactility of the wood. By following the lines of the existing structures composition, the site's narrative is strengthened. The building and site are united through an architectural composition that converses with the existing and an open and transparent facade that invites in. The building is easy to open up and create connections between indoors and outdoors, allowing users space to cultivate, and perhaps even more importantly, to let people meet and inspire each other.

The thesis originates from an interest in site-specific architecture and designing within an existing cultural and growth-oriented context. By conceptualizing an inviting and diverse architecture it can be illustrated that it is possible to preserve the site's identity—old and new. To accommodate and attempt to meet people's needs for it to become a true people's house—it is solved by giving the site what it lacks, the opportunity for the rich narrative to be told for a long time and evolve along the way.

By adding yet another layer to the existing context and history, the contrast between old and new stands as a testament of growth and change.

Reflection

How do you design a sustainable building? And how do you build new structures in a world where the best option is not to build at all?

These were some of the questions we explored in this thesis project. We aimed to investigate whether sustainable architecture necessarily means dull or boring design. Throughout our education, sustainability has been a major focus. With the awareness that some materials have a greater or lesser climate impact than others, we knew that alternatives must be found to secure the future of our planet.

Our enthusiasm for influencing building practices and demonstrating what the future of the construction industry should look like led to the creation of a sustainability manifesto. This manifesto was intended to guide the direction of the thesis and assist in decision-making during the design process by serving as design criteria.

But have we designed a sustainable building? - Yes and no.

According to our Life Cycle Assessment (LCA) calculations*, we comply with the voluntary sustainability class for new buildings in Denmark. However, in relation to meeting some of the established sustainability criteria, there are deficiencies.

During the process, it became clear that this thesis project is just as much about creating a place for the people and a place to meet. Understanding the existing site, identifying what is missing, and determining how we could contribute to the site's identity and future as a unifying Væksthus through architecture, led to compromises on both sides when weighed against sustainability.

A material like polycarbonate is a plastic material with a high climate impact. However, it has qualities that supported the architectural concept: a transparent material that could ensure that life, light, and culture was spread into the context, drawing attention to Væksthuset. Despite its climate impact, it adorns most of the facade in the final design proposal because we deemed that the value of the transparent expression outweighed its impact on the experience of the place and its relation to existing buildings. In contrast, wood was chosen as the primary structural material due to its very low climate impact.

In this way, choices were continually made based on studies and investigations throughout the process - considering human, architectural, and sustainable aspects. An integrated process ensured that the decisions made were informed by multiple perspectives and thus best met the project's vision within a sustainable framework.

In the theme of social sustainability, indoor climate plays a significant role in evaluating the wellbeing of a building's inhabitants. It would be ideal to focus on all aspects of sustainability and technical perspectives when placing a building

into the world. In the scope of this report, we have prioritized a sustainability aspect that concerns the climate footprint we leave behind. Indoor climate is a factor that should not be overlooked in the design of a new building. During the design process, different climate zones and a reduction of functions were explored to strengthen the arguments for a transparent facade in terms of indoor climate. Due to the awareness of the challenges that arise with a transparent facade, indoor climate and the needs of the spaces have been considered – but they have been deprioritized in favour of architectural qualities and LCA.

Perhaps the future of construction practices lies in the approach and awareness of the consequences of the choices made. When selecting a particular material or design, it has a consequence in terms of its climate impact, and these considerations should always be part of the design process. Materials are not an unlimited resource, so they should be used sparingly and for the right purposes. By incorporating LCA and material understanding along the way, we could make justified choices throughout the process, ensuring a well-considered and integrated design. In a project like this, it is also greatly about addressing human welfare and social sustainability - which is also a key aspect of sustainability. Is it perhaps acceptable for new constructions like these to have a higher climate impact because they contribute socially in terms of well-being, meetings, culture, and development?

The final design proposal could have looked different if it were solely about creating sustainable architecture with as low climate impact as possible - but social and architectural qualities also contributed to the final result.

In the process, we have been balancing between two different aspects and sometimes may have placed more emphasis on the architectural expression and the spatial experience than on making the right choices to lower the Global Warming Potential. As a result, this thesis simplifies the question to "How to design a Væksthus that is 'sustainable'?" rather than "How do we build new structures when the best solution is not to build?" Perhaps this approach lacks ambition in changing the way we approach architecture. However, it may represent a solid final thesis project, reflecting our interests and identities as future architect-engineers, aiming to integrate both worlds into a holistic design.

**Containing standards regarding operation and technical installations*

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Interviews

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APPENDIX

Appendix 1:

Interview med Michael Marino, Huset i Hasserisgade

Date: 12th February 2024

Interviewed by: Marie Simmelkjær Johannsen and Signe Stefansson Hiis

Huset det er jo et kulturhus kan man sige, som er en selvejende institution, som er beliggende her på den her matrikel Hasserisgade 10, som er ejet af Aalborg Kommune og bygningen har været det lige siden den blev bygget tilbage i 1911 og ibrugtaget i 1912. Den blev bygget som fattiggård. Det var det frem til midt sidst i 60'erne og så i 73 blev den så overleveret til repræsentanter fra byens ungdom til at være et aktivisthus, som så blev lukket ned omkring 76 og så åbnede det igen som, hvad kan man sige, et bredere funderet kulturhus i 78. Så selve den funktion og den struktur, virksomhedsstruktur, som er her nu, har faktisk eksisteret herinde siden 78 og funktionen som en kulturfacilitet har eksisteret siden 73.

Marie and Signe: Og altid været Kommune ejet?

Bygningen har altid været i kommunens eje, ja, men institutionen er selvejende. Det vil sige, at den selvejende institution Huset kan sådan set godt tages ud fra de her bygninger og så er det stadig den selvejende institution.

Marie and Signe: Så i forpagter bygningen, eller hvordan?

Vi har en brugsaftale på bygningen. Det vil sige, den er stillet gratis til rådighed til os.

Så er der sket det, at man har arbejdet med indenfor kommunens rammer, hvordan kan vi lave noget vækstlags- og kompetenceudvikling omkring den rytmiske musik, scene kunsten – repræsenteret ved teater og performance og billedkunsten og samtidskunsten, kan man sige er repræsenteret bredt i forhold til kunst. Og det har man så forhandlet sig frem til, at sidste år ved budgetforhandlingerne i Aalborg Kommune, der blev det så vedtaget at, man her på matriklen sammen med Huset, skulle lave det man der i forhandlingerne kaldte kulturens væksthus eller hvad kan man sige, et kraftcenter for kultur og vækstlags udvikling.

Det man sådan byggede det på, rent politisk var at man havde tidligere tilbage i 2019 vedtaget og få skabt et hedder KORMA, som er en forkortelse for kompetencecenter for rytmisk musik. Så det vil sige man havde allerede en enhed, som var blevet placeret her i bygningen, som arbejder med vækstlagsudvikling og talentudvikling og kompetenceudvikling for den rytmiske musik. Så har man så i de politiske forhandlinger taget Det Hem'lige Teater og KunsthalNORD og sagt de penge vi bruger på henholdsvis teater og henholdsvis kunsthal dem vil vi gerne bruge på at flytte ned i Hasserisgade 10 sammen med Huset til at skulle varetage funktioner omkring kompetencecenter og vækstlagsudvikling for scenekunst og kompetencecenter og vækstlagsudvikling for billedkunst.

I de strukturændringer er der nogle ting man ikke helt har vedtaget endnu. Man har vedtaget for eksempel, at man vil gerne videreføre noget af det som Det Hem'lige Teater kan. Det vil sige Det Hem'lige Teater er en selvejende institution, som ud-

over at arbejde med en eller anden form for talentudvikling også arbejder rigtig meget med, hvad kan man sige, sådan trivselsdagsordenen, kunstneriske fællesskaber og værdibaserede fællesskaber. Og der har man også ligesom sagt, politisk, at der kan Det Hem'lige Teater noget, der har de noget baggrund det vil vi gerne have med fordi vi ser trivselsdagsordenen sådan en vigtig del af kompetenceudviklingsprojektet.

KunsthalNORD, det er lidt anderledes, fordi KunsthalNORD kommer fra at være en kommunal institution. Så der har man simpelthen sagt; vi lukker KunsthalNORD som det er nu vi sælger den facilitet de er på nede i Nordkraft. Vi er i gang med at bygge en anden kunsthal et andet sted i byen, altså Kunsthal Spritten. Så det er ikke fordi vi fratager Aalborg en kunsthal men vi vil gerne bruge de midler vi i dag bruger på KunsthalNORD til at dykke dybere ned, altså få skabt et kompetencecenter, hvor vi ligesom kan løfte billedkunstens vækstlag.

Det man så har aftalt sig frem til nu og den måde det lander på det er, at man kommer til at lave det som en stor samlet institution med 4 søjler. Det vil sige, der kommer til at være en institution det er den vi kender som den selvejende institution Huset i dag, den skal, hvad kan man sige, omkalfatret sådan så det bliver en stor overordnet institution - men som kommer til at have 4 søjler og arbejde med. Det bliver så kulturforskningscenter, som vi kender det i dag med Huset og det bliver kompetencecenter for rytmisk musik, kompetencecenter for scenekunst og kompetencecenter for billedkunst.

Yes og jeg skal nok levere jer med adgang til de referater og sådan noget fra udvalgmøder og sådan noget, hvor de her ting står beskrevet, som vi har.

Så det er jo sådan set der, man er på vej hen og det kommer til at gå ret stærkt nu fordi den institution, som jeg så leder for lige nu, den skal jo laves helt om, fordi den skal lave det den gør nu - men den skal også være overordnede strukturel institution for de 3 andre opgaver. Så det man arbejder på nu, det er, at der skal laves nogle ting omkring den siddende bestyrelse, man skal have lavet nogle ting om, der skal ned-sættes ny bestyrelse, der skal laves nogle nye vedtægter, den nye bestyrelse skal lave en ny forretningsorden, og så skal den nye bestyrelse ansætte en overordnet leder til den her opgave, og så skal den nye overordnede leder for den samlede opgave ansætte, hvad der nu skal ansættes af personale, der skal til for at løfte den her opgave. Samtidig med det, så kan man sige, så er der jo hele anlægsdelen af det, som også skal gå ret stærkt. I hele det her projekt, kan man sige, som har et samlet driftsbudget på 10 millioner, som er når du lægger Huset, KORMA, KunsthalNORD, Det Hem'lige Teaters budgetter sammen så giver det cirka 10 millioner i alt. Så det er det der er det nye projekt.

Men der er også et anlægsbudget, som er de penge der ligesom er flyttet ind til at skulle bruges til at lave nogle nye anlæg herude. Der har man afsat 7 millioner og hvordan har man gjort det. Hvordan har man fundet frem til tallet 7 millioner? Der har man spurgt AK bygninger altså Aalborg Kommunens bygnings(??), kan vi få en overordnet vurdering af en kva-

dratmeterpris på en Black Box, altså så bare et sort simpelt rum.

Det er det der reelt set er fundet penge til. Det vil sige at det beløb det skal forhøjes væsentligt og det bliver jo så via fonde primært kan man sige. Huset som det er nu, har et tæt forløb med lokal- og anlægsfonden omkring projektet. Lokal- og anlægsfonden har også vist en interesse i at gå med ind i projektet på, hvad kan man sige, masterplan niveau altså og gå ind og være med til at lave, det plejer de ikke at lave, de plejer først at træde ind i processen når masterplan er på plads. Men er faktisk interesseret i måske at være med til at danne en visionsplan og masterplan for det her. Og så skal vi ud at have fat i nogle af de andre store fonde og nogle af de andre store byggefonde. Det kan være lidt udfordrende, fordi Realdania for eksempel, som ville være oplagt i den her henseende, de er rigtig meget repræsenteret andre steder i byen. De har bygget rigtig meget i Aalborg, de synes det er et megainteressant projekt, men de skal selvfølgelig også afveje, hvordan deres geografiske spredning ser ud. Det er noget at det vi skal ud afsøge.

Min holdning og der er det vigtigt at man lige skelner fordi som det er lige nu der er jeg leder for den institution der hedder Huset, som vi kender den i dag. På et tidspunkt i løbet af foråret her eller sommeren på et eller andet tidspunkt når vores vedtægter er blevet lavet om, så skal der opslås en overordnet stilling, så den person, der kommer til at sidde som overordnet leder på den samlede indsats bliver selvfølgelig også den person, der på en eller anden måde kommer til at drive hele det her projekt. Så alt hvad jeg siger nu generelt det er mig som leder i Huset. Jeg kan jo ikke sige, at det er mig, der kommer til at sidde deroppe i den rolle og det kan være, at der kommer en overordnet leder med nogle andre ambitioner for, hvordan det her projekt skal stykkes sammen. Så det er også meget vigtigt at vide, kan man sige, at når jeg siger noget, så er det ud fra min rolle som repræsentant for vores nuværende bestyrelse og som leder for den selvejende institution Huset. Det kan være de idéer bliver taget med op det kan også være der kommer nogle helt nye ideer, men det er sådan ligesom mit udgangspunkt.

Men min tanke om det her projekt, det er jo det her med, at når vi skal lave noget for vækstlaget, så skal vi også have en åben og demokratisk tilgang til, hvordan vi former sådan nogle projekter. Sådan et hus som det her, kan man sige, skal skydes på fra mange forskellige vinkler. For det første har man et budget at kigge på, hvor mange penge har du til at bygge for lige nu – vi har ikke ret mange. Vi skal tage nogle parametre i betragtning, som hedder bæredygtighed, fordi vi skal lade være med at svine verden til med vores byggerier. Så skal vi ind og kigge på, hvordan kan vi bygge smart og hvordan kan vi genbruge af de faciliteter vi har herude. Jeg ser det også som et vigtigt parameter, at vi skal ind og se på noget område-logistik både i forhold til at sige hvordan ligger lokalplanerne? Hvad er man ved at bygge herude? Hvad sker der interessante ting? Hvordan forankrer vi os i fremtidens lokalmiljø? Så skal vi ind og se på nogle parametre, der hedder, hvor meget vand kommer til at pøse ned fra himlen og hvor meget grundvand skal den her matrikel kunne æde i fremtiden og hvordan sørger vi bedst for at vi bygger noget som er fremtidssikret? Det er også et meget vigtigt parameter.

Og så er der et parameter, der hedder brugerdemokrati og brugerinvolvering. Vi skal til at bygge noget, hvor vi i videst muligt omfang skal have det etableret som et ejerskabsprojekt det her. Det skal ikke være en type institution, der bliver løftet ind af en ufo og så landet på havnefronten af et eller andet østrigsk

arkitektfirma. Det her skal være et projekt, som folk kan se sig selv i, fordi det er et folkets hus. Man kan sige Husets opgave det ben af de 4 søjler, som hedder Huset, som ligesom er kulturhuset og det sted der har et publikums- og en brugerdel - Vores fineste opgave synes jeg, ind i det her projekt, det er også at sige, vi skal have skabt et hus, hvor, selvom, det har basis i udviklingen af vækstlagskultur, så skal det være et sted hvor den almindelige aalborgenser med en kunstnerisk eller kulturel interesse også kan se sig selv. Så vi skal tænke meget i oplevelsesdesign. Vi skal tænke hvordan kommer du ind som gæst uden kunstneriske forudsætninger og føler dig inddraget og føler at du kan møde og opleve den vækstlagskunst, der bliver skabt. Så hele publikums-, udviklingsdelen synes jeg også fylder rigtig meget. Det synes jeg faktisk også fylder rigtig meget i hvordan man skaber projektet. Vi har en meget stor opgave i at sørge for at Det er involverende. Vi har en meget stor opgave i at sørge for at studerende eller vækstlagsmiljøer eller brugere eller alle mulige bliver hørt og set og forstået i det her projekt fordi det ligesom er det, der er kerne i et kulturhus - det er, at det er noget vi skaber sammen.

Så jeg synes også at den del af det skal være meget evident i det projekt, der så i sidste ende bliver skabt. Derfor har jeg det sådan, jeg kan godt tænke mig, at det projekt her har en masse bud på, hvordan det kunne være, en masse ideer til, hvordan det kunne være og en masse offentlighed omkring den proces, der kommer til at være sådan, at det bliver et tydeligt og tilgængeligt projekt for folk i byen.

Marie and Signe: Når du siger vækstlag, hvad mener du så? Altså hvad omfatter det?

Ja, Det er et godt spørgsmål. Hvis man skal tage det helt ned, så kan man sige, at omkring for 52 år siden, der åbnede det første kulturhus i Danmark, Huset i Magstræde over i København. Der kaldte man det et græsrodshus og så kom der flere kulturhuse til. Så på et tidspunkt, så sagde man, at de arbejdede med undergrund. I dag bruger man betegnelsen vægtslag. Det, som jeg ser det som, det er faktisk, at det her hus kan give os det et kulturhus altid, har kunne gøre - arbejde med nye tendenser, arbejde med ting der vokser nede fra og op, og så kan man sige, vækstlag er ikke en statisk størrelse. Vækstlag vil være forskellige når du snakker med forskellige kunstneriske retninger. Det vil også være forskelligt, når du snakker geografi, når du snakker tidspunkter i historien. Men når jeg kigger på det nu, så tænker jeg vækstlag indenfor den rytmiske musik – det er folk, der arbejder semi-professionelt med musik. Det siger jeg i forhold til musik, fordi der er en musiklovgivning, hvor der er stablet nogle ting op omkring musik, der gør, at hvis du tager ud og spiller en koncert på et spillested, så får du en honorering som musiker. Det vil sige, selvom du ikke per defold er professionel musiker, så har du faktisk et professionelt virke. Og det er der, hvor man kan sige, vi har arbejdet med kompetenceudvikling gennem KORMA, med den rytmiske musik i nogle år - og det er nok der, den definition ligger. Det er nogen der arbejde semi-professionelt. Det vil sige, det er nogen, der ikke har det som en 100% levevej, men det er nogen der tager ud og spiller nogle koncerter og tjener nogle penge, producerer og skaber.

Omkring billedkunst, der er det noget helt andet, kan man sige. Fordi betegnelsen for vækstlag, i dont know, det kan være alle mulige ting. Honorering af kunstnere indenfor billedkunst er også helt anderledes. Du har også to forskellige dele af billedkunsten eller samtdiskunsten, den skabende kunst generelt, at du har den statsfinansierede og den kommercielle. Så i princippet kan du godt være en vækstlags

kunstner, der så pludselig går ud og sælger et værk på et galleri til 2 millioner – og så er du måske ikke vækstlagskunstner mere. Du kan også være en kunstner på 50 år, som har arbejdet med kunst de sidste 30 år og stadig er afhængig af, fordi de ting du laver, der ikke ligger et salgs potentiale for eksempel, at du løbende skal have arbejdslegater, at du løbende skal have tilskud fra puljer i fonde til at lave din kunst. Der man kan sige, at vækstlags begrebet også lige pludselig kan være mange ting. Men der hvor vi ligesom tuner lidt ind, det er de ting, der måske ligger under det niveau. Hvor man kan sige, hvad skal vi definere det i forhold til her i byen. Der har du sådan noget som Art and Technology uddannelsen, du har sådan noget som BGK, Billedkunstlig grunduddannelse. Og der kan man sige, vækstlaget er måske, et eller andet sted, med og imellem de to enheder. Det bliver også meget muddret, for noget kunst skal have sådan en akademisk blåstempling. Der er rigtig mange kunstnere, der tager udgangspunkt i, at du faktisk først er professionel kunstner når du er akademiuddannet. Der kan man sige, at der sætter den geografiske forudsætning lige pludselig ind. For vi har ikke et kunstakademi i Nordjylland, så kan du aldrig blive professionel kunstner i Nordjylland? Det er også en af de ting vi skal forholde os til.

Det samme omkring teater, hvor man kan sige, i teater er nok en af de ting du i vækstlaget, stadig bruger den der lidt mere gammel betegnelse - amatørteater. Og det er jo lidt mål på det samme perspektiv, du er først professionel skuespiller, når du er uddannet fra en af statens teaterskoler. Og der tænker jeg også vi skal ind og stille spørgsmålstegn, og sige, jamen er vi det? Er det sådan det hænger sammen? Eller kan man egentlig godt arbejde med scenekunst på en måde sådan at det faktisk får en eller anden kommerciel værdi. Det kan være sådan noget med, at nu har vi en teatergruppe, som skal til at låne sig ind i vores koncertsal. De arbejder med Murder mysteries og med escape rooms, som jo også har en eller anden form for scenekunst vinkel i sig, men det er jo noget de tager ud og tjener penge på at lave. Så det er også noget, hvor vi skal ind og kan man sige, den der geografiske forskel i forhold til, skal du rejse til Odense eller Århus eller København for at blive professionel? Eller kan du professionalisere dig inden for scenekunsten?

Det var sådan en lang forklaring, hvordan definerer man vækstlag, fordi det er en kæmpestor del af projektet faktisk. Hvornår definerer vi vækstlaget?

Og det aller vigtigste, synes jeg, det er også det her, det er noget af det, hvor jeg også tænker meget i det visuelle projekt og i det samlede, i hvad kan man sige, i bygningsmassen. En af de vigtigste funktioner, det er at skabe en tilgængelighed på kryds og tværs af de forskellige kunstneriske retninger. Fordi, der hvor vi lære allermest, det er udenfor vores ekkokammer. Det er også, det der sådan hele tiden har været vores fokus omkring Mutation Week, at man ligesom siger, vi er nødt til at sætte nogle forskelligheder sammen og nogle forskellige fagligheder, fordi det er der, vi lærer allermest. Det er også der hvor folk, der arbejder med det scenekunstneriske vækstlag de pludselig kommer til at gøre sig nogle erkendelser om, hvad man kan sammen med musik eller sammen med billedkunst. Og der kommer til at være nogle fagligheder, der krydser klinger i forhold til, hvordan arbejder man med kommercialisering og med aflønning og professionalisering og alle de her ting. Så det er også en af de ting, jeg tænker er rigtig vigtig. At man har, i de her platforme, der kommer til at være herude, nogle tanker med sig omkring cross-over.

Marie and Signe: okay, så i har ligesom en samlet hat - Vækst-

huset, og så med de 4 søjler derunder – i en samlet identitet?

Jeg tænker, det kan komme til at se udefra, hvordan får man folk til at forstå sådan et projekt her. Det gør man nok ikke. Det man kommer til, det er at sige, at det er Huset. Huset bliver den samlende identitet og så har den de her 4 forskellige opgaver. Men det, som jeg tror man skal tænke meget i, det er den fortælling man får, ved at besøge Huset, det bliver, hvad er Huset gearet til at kunne for eksempel. Altså det her med at sige, sådan når man står i gården nu kontra når du lige pludselig står i en gård med 4 forskellige fløje, som ligesom har en samlende funktion for 3 forskellige kunstretninger i et kulturhus, hvad oplever du så, når du står der. Så, jeg tror i forhold til, når man tænker den almindelige borgers forudsætning for at forstå projektet, så skal projektet nok bare være, at Huset bliver meget bedre og kan meget mere, og der sker meget mere og oplevelsen bliver meget større ved at besøge stedet.

Så vil der så være nogen miljødefinitioner. De rytmiske vækstlag har defineret sig indenfor den her ramme, der hedder KORMA. Scenekunstlige vækstlag, gætter jeg på, på en eller anden måde vil identificere sig videre indenfor den ramme der hedder Det Hem'lige Teater. De billedkunstneriske vækstlag kommer til at skabe en eller anden ny form for definition, som nok ikke bliver Kunsthall NORD eller kunsthall, men med en eller anden rammesætning omkring, hvad de laver.

For så lige at træde ind i noget af det, der har vi jo så også faktisk i slutningen af sidste år, mens hele det her projekt kørte, sørget for at oprette et nyt virksomhedsgrundlag for Huset, altså for institutionen Huset. Det vil sige, der ligger faktisk på vores hjemmeside en virksomhedsplan, som er opdateret og beskriver rigtig meget noget af det vi har lavet op til det her, men også selv vores mission og vision, med udgangspunkt i det her projekt.

En af de ting vi har beskrevet der, har vi lavet lidt en pop-løsning, der hedder de tre s'er. Det er at definere Huset ud fra; studiet, scenerne og salonerne. Det skal forstås på den måde, at studierne, det er at man skaber rum til at kunstnerne kan fordybe sig, scener handler om, at man skaber de scener de tre forskellige kunstretninger skal bruge – koncertsal til musik, en Black Box til teater og en white cube til billedkunst, det er scenerne. Salonerne det er udtrykket for de steder, hvor alle kan gå ind og møde kunsten, det kan være sådan noget som vores kreative værksted, at vi har øvelokale til rådighed til rytmisk musik, som alle kan booke sig ind i, det kan være sådan noget med at kunstnere laver workshops i nogen af de her faciliteter, hvor folk kan tilmelde sig en workshop. Så det er de tre ben, vi prøver på også at sætte ind i det og sige, hvordan laver vi et sted, hvor man kan fordybe sig som kunstner, men kan få publikumsoplevelsen, men man kan også gå ind som medskaber eller som deltager.

Marie and Signe: de brugere, der er her, hvem bruger Huset?

Jeg sidder lige nu og er ved at skrive årsrapport, jeg har de helt dugfriske 2023 tal.

Læser op: Besøgs og aktivitetstal

27:00 – snakker om tal:

I 2023 havde vi 36.932 besøgende, som er en stigning på 16,5%

713 samlede arrangementer og events, stigning på 6%

(...)

Markeder, udstillinger, værksteder - 14.020 besøgstal

Besøgende i cafe = spisende gæster

(...)

Øvrig aktivitet: Foredrag, generel lokalebrug, boende kunstnere...

56 faste daglige brugere af Huset's faciliteter i forbindelse med vækstlags- og talentudvikling, kultur entreprenørskab, byhaver mm. Det vil sige, folk der har en fast tilknytning til en stol her i huset eller en plads.

(...)

Forudsætninger for tal...

(...)

Hvis de talte anderledes, ville de nok have det dobbelte antal besøgende....

Marie and Signe: Hvad med aldersgruppen?

Hvis man snakker kulturhus generelt, populært sagt er en kulturinstitution en der følger dig fra vugge til grav. Mange oplever vi har deres (...)

Finder spørgeskema: Hvor gamle var folk, da de besøgte Huset første gang?

De er meget varierende. (...). Men man kan sige, vores brugere, vores aktive brugere, dem vi ligesom begynder at arrangerer med, det begynder ved skolealderen, hvor vi har nogle skolerelaterede aktiviteter. Vi er med i et samarbejde, der hedder Skolernes Aktive Sommer, hvor skoleelever fra og med 4 klasse, kan komme og lave nogle aktiviteter. Men det kan man sige, er et segment, dem har vi ikke sådanne aktiviteter for i et bredt spekter.

Så jeg tror, hvis man skal snakke om en kernebruger, så hedder det nok fra 16/17 år og så frem til 35 g så et kæmpe dyk frem til folk de bliver 50. Det er jo simpelthen børnefamilier, der lige ryger ud af ligningen, det tror jeg alle kulturinstitutioner oplever.

Men vi er bredt funderet over det hele og vi segmenterer ikke efter en bestemt alder. Vi siger ikke, når vi skal lave et eller andet arrangement, hvad er det for en aldersgruppe vi vil have med? Vi segmenterer lidt mere efter, for eksempel kunstneriske præferencer eller kulturelle præferencer. Prøver at specificerer nogle andre parametre, når vi laver sådan nogle ting. Og så laver vi selvfølgelig nogle ting en gang i mellem, hvor vi prøver at gribe ind i, kan vi booste et segment eller kan vi booste et tilhørsforhold i forhold til, vi kan se, der mangler den her aldersgruppe, så hvad gør vi der? Sådan noget som, ude på østsiden har vi fjernet alt den bevoksning, der var derude og så fået åbnet cafe og byhaver. Det var noget vi gjorde lige præcis for at sige, vi har et gymnasium ved siden af, vi ligger i en del af byen, hvor du har ikke noget bycentrum. Hvordan kan vi få de her parametre til at hænge sammen? Og så lavede vi sådan en hurtig quick undersøgelse hos eleverne på katedralskolen, ved I hvad der inde i den her bygning her? Næ (...)

Så lavede vi det her projekt, vi skal simpelthen have lavet det til deres gangsti. Det har også vist sig, at den cafe vi lavede dernede, har været den direkte gate-way til gymnasiet, det er blevet deres frokoststed og deres hæng-ud sted.

(...)

For os har det også handlet om at ændre definitionen fra at været et kulturhus, der ligger i udkanten af byen, til at være et kulturhus der er centrum for noget. Det er sådan de to oplevelser. Vi kan aldrig blive centrum i Aalborg, for der ligger vi, hvor vi gør, men vi kan være centrum for noget i Aalborg, som gør, at folk for en central oplevelse af hvor vi er placeret.

Der kan man sige, det oplever vi jo så mere og mere. Noget af det vi tog med i det her, åbningen af byhaven - Sennepshaven, som den egentlig hed i helt gamle dage, det er at vi fik anlagt de her byhaver, som gjorde at mange, som bor i Vestbyen og på Vesterbro lige pludselig fik et tilhørsforhold, fordi de havde et havelod dernede. Lidt senere i processen lavede vi en musisk legeplads, som gjorde at mange børnehaver og dagplejer og forskellige i området også begyndte at søge herved, for pludselig var der også en legeplads.

(...)

Nu er det gået sådan, at man er begyndt at planlægge at, i kender godt byudviklingen af hele området her omkring Reberbansgade.

(Viser udviklings-masterplan Sygehus Nord)

Der kommer en broforbindelse, som kommer til at gå fra Gåsepigen og så lande, stort set faktisk i den have. Så det har jo også noget at sige, at man rent faktisk har fået ændret den der opfattelse af, at det er et lille aflukket område til at man faktisk har fået skabt et knudepunkt og et byrum. Hvor man rent faktisk tænker den tanke, at der skal rent faktisk lande en bro der.

Marie and Signe: Har I været inde over med broens landing?

Ja, jeg har mentalt forberedt mig på det siden 2009, da jeg startede med at arbejde herude, hvor jeg sagde "hvis man nu bare lavede en bro". Men vi sidder med ved den planlægningsface der har været nu op til lokalplan, der skal godkendes. Det er jo et projekt, hvor man kan sige, at man laver det jo fordi man stort set får det foræret. Bane Danmark skal (...)

Katedralskolen der, 4. maj kollegiet der og os der og så nogen af de beboelsesejendomme i området, vi har været inddraget i den her proces, som har endt med at være rigtig positiv, fyldt med nogen gode snakke. Så går jeg og har en personlig vendetta om at prøve at få broen omdøbt til, i planlægningen går broen under Gåsepigebroen, det har ingen historisk attachment til noget som helst.

(Snakker om Gåsepigen)

Jeg har foreslået at broen skal hedde Morten Nielsens Bro. Fordi (...)

Forfatter, krigen, digtsamling, tykke, sidde på bæk, begravet på assistenten, fra Aalborg, gået på Katedralskolen, modstandsbevægelse. - Oversat kulturpersonlighed i følge Marino

Min tanke det var jo så faktisk, sagde jeg til dem, herude er der sådan et stort gammelt træ, jeg synes der skulle være en

bænk rundt om det træ. Så skulle der sidde en statue af Morten Nielsen og kigge over på hans egen gravsten, men hvor gymnasieeleverne kunne gå over og sætte sig sammen med den her statue. (...) Åbning mellem generationer. Man tager historien med ind i nutiden.

Digt, der bliver kendt som Tykke, pensum for mange gym.

Snakker om:

- Morten Nielsen
- Broen
- Kan broen udnyttes (fx under, til markeder, atelierer)
- Rundvisning starter

Guided tour starts here, starting in building number 2:

Så heroppe er administration og grunden til at den er rykket helt herop og ikkebor nede i stueetagen, det er med den her tanke om at sige, at vi vil gerne have, at det første man møder, når man træder ind i bygningen det er kulturelle faciliteter og ikke administration.

Så har vi så bygget de her kontorer ud af nogle af de gamle vinduer og nogen af de gamle bærende strøer fra da KORMA skulle laves. Der skulle der bygges rum i rum, for ligesom at kunne sikre lydisolering, så det er de helt oprindelige strøer fra bygningen, der bliver brugt. Og døre nede fra den etage, jeg også har sat ind her. Så det er jo også noget af det, vi prøver at tage med, det her med at sige hvordan kan vi genbruge og regenerér, for også at bevarer noget af stedet ånd.

Appendix 2:

Interview med Søren Kristensen, KORMA

Date: 12th February 2024

Interviewed by: Marie Simmelkjær Johannsen and Signe Stefansson Hiis

Møder Søren Kristensen ved KORMA, på rundvisning med Michael Marino i Huset i Hasserisgade.

Marino:

Man kan sige, at i bund og grund, så kan alle jo komme at spise, så det er det der med, at omkring caféer, der skal man være meget præcis i sin tale, hvorfor og hvordan man har dem, fordi ellers får man besked på ... (støj fra bil)

I forhold til bevaringsværdighed, da vi lavede elevatoren, der blev der jo så også lavet niveaufrie ramper. Og for ligesom at lave et eller andet omkring dem, der ikke bare var som man tit ser, niveaufrie ramper med stålgelænder, så tog vi faktisk udgangspunkt i, at tidligere, der den her hegns-profil, som er sådan den oprindelige profil herude fra, den har været her, hvor der er bøgehæk nu. Så vi valgte at genopføre den rundt om den niveaufrie adgang, sådan at, når vi lavede noget nyt, altså noget tilgængelighedsforbedrende, så gjorde vi samtidig det, at vi trådte med ind af de oprindelige arkitektoniske elementer tilbage.

Ja, og så det ikke bare bliver sådan et add-on af praktik, altså at den så kan være med til at give noget karakter.

Ja. Den tjener et æstetisk formål lige så meget.

(Går ind til KORMA)

Hej. Det er Søren. Søren han er dagligleder og koordinator, af det der hedder Korma. Og ja, Korma, som jo er kompetencecenter for rytmisk musik.

Og som er de her lokaler, der ligger her, plus nogle af de lokaler, som vi også lige kommer ind forbi og se, men som er nogle af dem, der jo så er under genopførsel på grund af vand og svamp.

Men deres afsluttende projekt på arkitektur og design, det har de valgt at skulle være at designe (Søren) Svampe [griner].

Eller væksthus. Så jeg er lige ved at give den helt store tur, hele vejen rundt.

Men der kan man sige, at ja, som jeg også lige fortalte tidligere, at Korma, det er jo sådan blevet en lidt prototype-model på, at man siger, jamen der har man lavet en satsning på sådan et kompetencecenter, som fungerer rigtig godt.

Det samler musikere, og det er med til at lave nogle aktiviteter, kan man sige. Både centralt her, men også decentralt i hele byen, og i hele landet for den sags skyld også, hvor musikere fra Aalborg får mulighed for at udvikle sig.

Søren:

Og sådan, hvad skal man sige, bare lige sådan hele grundide-

en, som jeg ved, der er mange, som der er blevet mærke i at være interesseret i, også sådan i forhold til indretning. Altså så har du produktionsfaciliteter og, hvad skal man sige, sådan knowhow samlet et sted, altså lige ved siden af hinanden.

Så den der sådan, hvad hedder det, hvor tit og ofte, så har man sådan et, så har du et kontor et sted i, eventuelt et kontorfællesskab, så kan man komme og få rådgivning der. Og så har du produktionskapaciteten ude i et industriområde, fordi de larmer, det støjer og sådan noget.

Men her, der har man ligesom valgt at insistere på, at det skal hænge sammen, fordi det er så lille et miljø. Og det var ligesom en af pointene, det var ligesom at skabe et miljø, som er tilgængeligt.

Og det, hvad hedder det, så har man lydisoleret sig ud af det, kan man sige. Og det er sådan, det er en af de ting, som, ja, altså jeg ved ikke, hvor meget man har tænkt over det, men man har nok bare tænkt, man skal have nogle øvelokaler, men det var faktisk sådan, når man sidder og efterrationaliserer på det, så er det sådan, det er der, hvor det skiller sig lidt ud i forhold til mange andre steder, at du har faktisk nogle produktionsfaciliteter, som ligger ret centralt, hvor der også er know-how, altså, hvor mennesker kommer for viden, og det, du samler det, det gør også bare, du skaber en dynamik, altså, at du har et, hvor der er folk, der kommer og går, og det bliver sådan lidt en banegård.

Og så lige den der lille bitte ting, som også er, at det her er jo kommet igennem reception, altså sådan set, ikke, hvor der sidder den person, altså det er kun mig, der er ansat, jeg er her i 10 timen om ugen også, men du går igennem, altså du møder mennesker, lige snart du går ind ad døren. Og det er jo derfor, du tager et sted.

Ellers så sidder du bare hjemme og skaber noget. Så det der med, når man vil ud og skabe noget sammen og møde andre mennesker, så skal du også have mulighed for at møde andre mennesker, så kan det ikke hjælpe at indgangen er derovre (peger i modsatte retning), og jeg sidder i bagerste hjørne, men at jeg faktisk, kan holder øje, eller ikke sådan holder øje, men i hvert fald, at man ser hinanden på en eller anden måde.

Og det er også er en af de ting, der er gået op for os, måske er det igen lidt en tilfældighed, altså, det var nok mest lagpraktisk i forhold til nogle handicap og ramper og alt muligt andet, hvordan man lige designede, og hvordan huset så ud allerede i forvejen. Men det er faktisk sådan noget, der er kommet brugerne til gode.

Og selvfølgelig skaber det noget andet med, du har et meget støjende, altså, i forhold til, hvor jeg sidder, så bliver jeg forstyrret hele tiden, når der kommer nogen ind, men det er også en del af, altså, for mig, der er det også en del af min arbejdsopgave, det er sådan set at facilitere dem, der kommer ind, og, og møder dem.

Og man, hvad hedder det, men man er også nødt til at spare, der er for eksempel ikke råd til en receptionist, eller nogen,

der siger velkommen, eller sådan noget, men det er ligesom sådan en integreret del af det.

Fordi, synes jeg, tit når man kan komme ind i et kulturhus, hvor man bare kommer ind, og så ligesom sådan.

Hvor skal man gå ind?

Ja, det er sådan, ja, lige præcis, så er der nogle skilte, så kan man gå den ene eller den anden vej, men det der med at du møder mennesker – mennesker der møder mennesker, det har været en vigtig del hernede i hvert fald.

Marino:

Og man kan sige, det der er med Korma, altså, Korma har været en rigtig stor succes, både i forhold til, at det blev etableret, det blev etableret, så det gik i gang, stort set sammen med Corona, hvilket betød, at der var jo sådan lige pludselig megamange etableringsprojekter at gå i gang med. Da Korma var blevet etableret, ikke? Så var der lige pludselig et hav af rytmisk musik rundt i byen, der ikke kunne komme ud at spille.

Så Korma landede jo bare sådan megagodt midt i et miljø, der havde brug for det, som kunne blive løftet, ikke?

Og man har sådan politisk, det er faktisk en af de ting, vi så efterfølgende har kæmpet lidt med, det er, at man har politisk stirret sig enormt blind på, hvor stor en succes Korma har været i forhold til den rytmiske musik, at man har sagt i forhold til teater og i forhold til billedkunst, vi skal bare gøre ligesom Korma.

Og hvor vi blev nødt til at gå ind og sige, ja, men det kan I nok ikke, for scenekunst er noget andet, og billedkunst er noget andet, og det er nogle andre forudsætninger, og det er nogle andre kunstnere.

Men man har sådan virkelig, altså politisk har man virkelig taget tanken om, at det Korma kan til sig, at det skaber succes, og det skaber vækst i vækstlaget, ikke?

Søren:

Altså du vil gerne have et miljø, altså specielt i en provinsby, du vil gerne have, at dem, der er der, de ligesom føler, altså specielt kunstnere, at de føler, at de kan spejle sig i andre, altså de kan møde andre ligesindede på en eller anden måde, ikke?

Og derfor er det også helt vildt vigtigt, når vi skaber de der faciliteter, at du, hvad hedder det, ja, at det reelt er mødestedet, hvor der er... *Og sparring og...* Ja, lige præcis, altså hvor du har det der, men det er ikke, altså, hvad skal man sige, ellers så skal man passe på med, altså skal man passe på med at skille andet, det er for meget, fordi miljøerne de er forskellige, og de har forskellige behov, det her, det var behov, altså, vi fandt, der var her, inden for den rytmiske musikscene, behovet inden for scenekunsten eller inden for billedkunsten, det må være noget, det er måske noget helt andet.

Marino:

Og det er det samme, vi snakkede om, da vi sad deroppe, ikke, det der med, ja, og en ting er forudsætningerne for kunstformen, en anden ting er også de geografiske forudsætninger. Der er så mange forudsætninger, man faktisk kan have det svært ved at anskueliggøre, før, før man går i gang med at etablere det.

Søren:

Ja, og rytmiske musikere, de vil gerne, altså, de vil gerne ar-

bejde sammen, altså, de vil gerne have fællesskab, altså, det er jo sådan, der spiller man sammen, det er sådan en tradition, det kommer sådan af jam og alt muligt andet, ikke, altså, man spiller sammen, man er inspireret af hinanden, og typisk billedkunstnere, der er ikke den der tradition på samme måde for at samarbejde omkring et værk, eller omkring en kreativ produktion. Der kan det måske være mere sådan en know-how-udveksling, eller et eller andet eller en fælles udstilling.

Altså, det er sådan nogle andre behov, altså, det er sådan principperne lige der, der er lidt anderledes, ikke, altså, der er måske nogle helt andre behov, der er måske et behov for en udstillingsfaciliteter, eller sådan noget andet, hvor man ligesom kan vise noget over for publikum, og det havde vi for eksempel ikke behov for, fordi der var allerede spillesteder i byen, så det var også heller ikke sådan, det er slet ikke lavet til det her, at man kan, altså, man skal præsentere noget, så på den måde, så er det jo, ja, så er det meget forskelligt, og det er i hvert fald vigtigt, tror jeg, gør sig bevidst om, hvad er det, altså, hvad er behovet her, altså, i forhold til den her.

Marino:

Og det praktiske og det smarte, det er jo det der med, at når der så er et spillested her, som vi jo går op og ser før i, så er der jo mange af de musikere, der er i Korma, for eksempel skal de lave en produktionsøver, altså, jo op til en koncert i en sceneopsætning, som man ikke kan gøre hernede, så kan de jo gå op og bruge salen, ikke? Og så er det det der med, kan man sige, så er der lige pludselig nogle praktiske foranstaltninger, som gør, at de der sammenkoblinger mellem de der forskellige ting, der ellers ville være siloer, de begynder sådan at bryde op, ik?

Fordi musikerne her, de bliver også brugere af caféen, og de bliver også brugere af salen, og de begynder lige pludselig at blive en del af et større fællesskab.

Søren:

Det er det, der er interessant ved den der væksthustanke, det er, hvordan får man løst det her, hvordan får man de her små miljøer, ligesom, hvordan får man samlet dem i ét miljø, hvor er mødestedet, altså, hvor er det den der, er det fællesspisning, eller at man drikker kaffe, eller hvor man bare sidder, hvor man også, altså fællesrummet, man arbejder i.

Marino:

Eller er det at vi laver mutation-week en gang om måneden?

Søren:

Ja, det er jo også en opgave på en eller anden måde, at man har rammerne til det, altså, og facilitere de rammerne. Jeg synes jo, at gården er jo helt vildt oplagt. Den skriger jo på, at der er sådan et mødested.

Og det er sådan en, hvordan skaber man så de optimale rum der? Altså, hvor alle ligesom kan identificere sig, og så kan de gå tilbage i hver deres.

Du har det der, du har det der fællesskab, hvor folk, det er det der virkelig er behov for. Det skal man også være klar over, at når du skal skabe en meget kreativ miljø i en provins, jamen, så er du også nødt til, at samle alle de kreative kræfter, der er. Og du er også nødt til at have noget publikum, altså, du er nødt til at have noget volumen med ind, så du er nødt til at have nogle mennesker ind.

For eksempel, følelsen af, at det ikke bare er tordeskjoldsoldater, der sidder der. Det kan godt være at det er de samme ti mennesker, som sidder der og bruger faciliteterne. Tror der er 25 fast hernede, men der er nogle få, der ligesom er sådan drivkraften i det. Men de har behov for, de har behov for, at der er flere, for ellers så ville det sådan set bare være sådan et lille lukket økosystem.

Ja, lige præcis, hvor det ikke rigtigt, der ville ikke være den der fornyelse, der ville ikke være den der dynamik, og det er sådan hele tiden sådan en balancegang. Vi laver for eksempel nu her med rummene.

Førhen, der var de sådan åbne, så alle ligesom kunne booke sig ind i de fire rum, vi havde. Vi havde bare en Google-kalender, og så kunne man ligesom bare booke sig ind, alt efter hvilke behov, og hvor lille rummet var, hvor stor, og de kan noget forskelligt.

Men nu bliver det sådan, at de to rum, der er under ombygning, eller når de bliver åbnet op igen, så bliver det mere med nogle faste, fordi der simpelthen er opstået, det behov.

Det bliver lidt for dynamisk nu. Så nogle gange bliver det lidt for meget kollektivt med alt, hvad siger du, med alle de goder og begrænsninger, det har. Så nu prøver vi ligesom det af. Vi prøver hele tiden på at omstille os på, altså have nogle rammer, der kan omstilles på, hvem der er. Så det tror jeg også, det er vigtigt på en eller anden måde.

Må jeg gerne tage nogle billeder?

Ja, selvfølgelig.

Rundvisning fortsættes...

Appendix 3:

Interview med Pia Bredow, Det Hem'lige Teater

Date: 11th March 2024

Interviewed by: Marie Simmelkjær Johannsen and Signe Stefansson Hiis

Den matrikel vi bor på er ejet af kommunen. Indtil for nogle få år siden, der ejede AOF og FOF det der ovre (*peger på den gamle skolen*), som de jo så havde købt af kommunen engang i starten af 00'erne eller sådan noget, fordi AOF og FOF kørte derudaf med aften skoler og såvidere. Det gør de så ikke længere, så de vil sælge den. Dengang de oprindeligt købte den, var der en tilbagekøb skausul med kommunen, så kommunen køber det tilbage. Nu ejer de hele matriklen. I mellemtiden er der sket meget i den del af byen her, så lige pludselig er det nogle meget dyre kvadratmeter.

Problemet er, at du kan ikke sælge det og bygge til, fordi bebyggelsesgraden på grunden er overstødet allerede nu, du må ikke lave så meget som et cykelskur – vi har undersøgt det.

Så planen er, få nogen til at købe det der ovre (*skolen*), som er bevaringsværdigt, de må ikke rive det ned, og lav det om til lejligheder eller kontorer eller hvad Aalborg nu står og har brug for. Og så til gengæld riv det her ned (DHT lokaler), fordi det er ikke bevaringsværdigt – og i øvrigt i relativt dårlig stand.

Der skal puttes rigtig mange penge i indenfor en kort årrække, altså taget er ved at helt færdigt og er jævnlige utæt..., det er ikke specielt godt isoleret, den anden del dernede (*sal b*) synker ift den her del. Der er nogle helt basale problemer.

Det havde Marino også hørt, og så var det vi begyndte at snakke om at flytte ud på huset. Det der så sker, det er at i sommer kommer det der spareforslag om at de simpelthen vil lukke os, sammen med Kunsthall NORD og springeren derude. Det fik vi så afværget. Men til gengæld går byrådet ind og siger, hele den plan om at flytte DHT derud og lave et stort vækstlag-center, den er faktisk skide god, og det skal være nu – så vi skal være ude 31/12 i år.

Nu vil de simpelthen sælge det her (*lokalerne*). Og vi kommer så ud til ingenting, vi ved ikke noget som helst om, hvad der i det hele taget kommer med herfra. Om det bare er, hvad der nu i øvrigt er i overskud, når vi har lukket boksen, eller om det bliver vores aktiviteter eller personale – vi ved ingenting i øjeblikket i den her proces.

Den er lidt forceret – sådan lidt, politisk sparet, skal vi ikke sige det på den måde, meget diplomatisk udtryk.

Der er kommet et nyt kommissorium ud. Hvis i går ind på Aalborg Kommunes hjemmeside, under politik, under referater fra sundhed og kultur, ligger der et kommissorium på 8 sider, hvor der står lidt om, hvad planen er.

Det giver det politiske grundlag for planen – den bliver vedtaget på mødet på onsdag, regner vi med.

Løbende har vi gang i en diskussion om, hvad fanden skal der ske. Det har vores bestyrelse i aller højeste grad også.

Mary: Det vi rigtig godt kunne tænke os (...) behovskrav, identitet, funktioner.

Signe: Ja, hvis man leger til at alt det i har nu mere eller mindre bliver flyttet til Huset.

Ja, så er der pladmangel, der er ikke plads til at flytte DHT 1:1.

Marino mokede en eller anden tegning, som kunne give lidt mening. Men hvor den ender henne, for det er uden alle mulige regler og hvad man skal og ikke skal? Og så er det spørgsmålet om man overhovedet må, for der er parkeringspladser, nogle gamle træer, kloak, der var sågar nogen der snakkede om flagremuse... og hvor meget plads kan man få?

Signe: Hvad tænker I om hele den ide om at rykke sammen?

Den er jo skide god. Det var også derfor jeg stod på, da Michael kom og siger, hvæ' skal vi ikke prøve og snakke. For der vidste jeg, at vi levede på lånt tid her. Jeg synes det var en mega fed ide. Så jeg har været med til at køre processen sammen med Michael og vores bestyrelse, lokal- og anlægsskuffen har også været til møde med dem. Så jeg synes det er en pissegod ide. Jeg kan se, at man kan få, et mega fantastisk miljø derude. Det er bare lige nu, at processen er ret mudret. Og det kan være det bliver pissegodt om fem år, ik.

Det er lidt for uigennemskueligt, hvad er det vi vil, hvad er det de (*kommunen*) vil?

For der bliver snakket meget vækstlag – og hvad er vækstlag? Og vækstlag for musikken, er ikke det samme som vækstlag for teater eller for billedkunst, fordi det er tre kunstarter, der fungerer på vidt forskellige præmisser.

Billedkunstnere, de vil egentlig helst bare stå i fred og male – siger jeg lidt uden at vide ret meget om det. Musikere, de skal ud og spille. Skuespillere, de skal ind på en skole, som er umulig at komme ind på. Musikere kan gå ud og få jobs også selvom de ikke er specielt uddannede og udgivet plader – de kan lave kopibands og tjene kassen til halbal. Skuespillere får aldrig nogensinde arbejde, undtagen de har været på en elevskole. Det er de færreste autodidakte skuespillere, der har en levevej i Danmark. Så det er fuldstændig vidt forskellige præmisser.

Signe: Hvordan vil du definere vækstlag inden for scene-kunst?

Det afhænger fuldstændig af i hvilken kontekst.

Signe: Hvad med her hos jer? Hvis det skulle være et væksthus for scenekunst (...) hvilke brugere eller...?

Den måde teateret har været drevet på i mange år, grundlaget for et desideret teater væksthus i Aalborg er simpelthen for lille. Der er ikke tilstrækkelig mange unge mennesker der vil en teaterkarriere på trods, til at du kan drive et hus udelukkende med det. Hvis du ser TGK, altså så mange er der heller

ikke, der søger eller går videre. Man bruger det egentligt mere som en fritidsaktivitet. Så du skal tænke et vækstlagscenter som noget bredere, når det kommer til teater. At du ligesom skal sige, vi har dilitanterne her nede i bunden (*se tegning*), det er dem, der mødes i et forsamlingshus og laver en dilitant komedie en gang om året og alle har det sjovt – og det er ligesom det.

Så har du et amatørvekstlag. Jeg har siddet i mange år i Dansk Amatørteater og scenekunst, det var foor amatører, der var ambitiøse, ville udvikle sig, men de havde aldrig nogen ambition om at leve af det.

Og så har du vækstlaget heroppe, som er dem der går målrettet efter en karriere.

Der er vi nødt til at ligge et eller andet sted, hvor vi får amatørerne med, for ellers er der ikke nok. For man kan også sige, når man går ud, henvender dig til unge mennesker, så er der nogen der tænker, hvad er det for noget teater, det kunne egentlig være super sjovt – uden i ævrigt at være ambitiøs. Så finder de ud af, at de skal være lys-designere, for de er fandme gode til det. Du er nødt til, at hive bredden ind, for at finde eliten. For der er ikke andre steder i Aalborg, hvor bredden kan være.

Altså vi står allerede med et problem. Aalborg Uni. Shakespear, som de har spillet de sidste, jeg ved ikke hvor man ge år, 25-30 år har spillet deres årlige forestilling hernede – hvor skal de være henne næste år?

Musik Kalibre (?) som har spillet her de sidste 10-15 år, hvor skal de være henne næste år? De er amatører.

Og man må acceptere, at du simpelthen ikke har et vækstlag i Aalborg, der er stort nok til, at det giver mening. Du kan ikke lave flere foerestillinger om året med de samme håndfuld mennesker som du bare vil. Du er nødt til at supplere op. Og mange gange er folk skide gode selvom de ikke vil have en professionel karriere.

Og så er der noget andet. Vi sender jo også noget ud – nu skal vi optræde på ordkraft, lave noget til børnekarneval, vi laver udendørsforestillinger, som folk kommer på. Vi bidrager ligesom også til kulturlivet. Og kulturlivet i form af publikum er jo pisse ligeglade med, om dem der står på scenen, vil være skuespillere eller ej, bare de gør det godt. Så der er flere ting i det.

Mary: Dem der er her (...) hobby eller??

Blanding. Meget en blanding. Og det har det altid været og det svinger utrolig meget. I nogen perioder har der måske været 20, der søgte ind (*på skolen*) og jeg tror vi er nede på under 5 i øjeblikket.

Der er 1000 der søger ind og kun 2+ pladser. Det er mega svært.

Og problemet er, du kan ikke uddanne dig andre steder end på en elevskole.

Du vil under alle omstændigheder, hvis du er ambitiøs med teater, søge mod nogen af de andre byer eller udenlands. Der er nogen stykker herfra, der blandt andet har været i england og tage en uddannelse. Det er ikke oplagt at have en kunstnerisk karriere i Aalborg.

Det skal være sådan et på trods. Og der er stort set ikke nogen autodidakte skuespillere. Der er en enkelt, jeg kan komme i tanke om Martin S., som laver Slotsteateret, men har har også nået pensionist alderen.

Han har været med dengang, det var sådan noget kollektivt ledet teater, jomfruane teateret i 70'erne.

Signe: Hvor mange er i fast?

Mig og så Michelle, som er scenemester, som er den der sørger for at der er noget scenografi til forestillingerne, at huset fungere rent praktisk, for det er et gammelt hus, det er ved at falde fra hinanden, der er altid et eller andet, der skal repere-res, alt det der med publikumssikkerhed og opbygning. Så er der en flexjob teknik, der laver lys til forestillingerne. Og så har vi sådan lidt rengøring, en der kommer 4 timer om ugen også i flexjob, der rydder op på kostumeloftet osv. Og en anden der sidder og laver lidt facebook, instagram osv.

Og alle skuespillerne er ulønnet og så ansætter vi instruktør og korregrafer til hver forestilling – projektansat.

Fx vi slutter af med at lave en stor teaterkoncert, hvor der er ansat en instruktør, en koregraf, en vocal coach...

Mary: Hvis det skulle gå, som i gerne vil, vil i så alle sammen gerne ned på huset?

Ja.

Signe: og så er der teatertrupper udefra, som lejer sig ind?

Ja, altså fredagaften havde vi dans på tværs, som er nogle dansere, som er udsprunget af et danseprojekt, som vi havde hernede. Så det er jo bare fantastisk, når de gør det. Og vi har fået gang i et dansemiljø ved at lave nogen forestillinger, som vi fik noget tilskud til, de drøner rundt, vildt aktive. Så er der som sagt AAU shakespear, Musical libre (...) og så er der alle de løse (...) så kommer der et skadinavisk teaterskole og spiller en gæsteforestilling her i juni. En anden også, som er nede fra Møn, som er på turne. Teater V, som er et professionelt turne-teater, kommer jævnligt forbi. Dunkel-folket holder deres jubilærums forestilling her. Der er en danser, der kommer.

Så når vi ikke selv laver noget, så er der folk udefra. Jeg har en booking kalender, der stort set er proppet fra september til et godt stykke inde i juni.

- Aktivsommer kommer bagefter

- Drags ifm. Pride

- Snakker om ferie, hvornår?

- Heller ikke mange faste ansatte...

Der er drøn på hele tiden. Og det skal der også være. Vi skal ikke have sådan et hus til at står tomt.

Signe: Der er vel heller ikke så mange teaterscener i Aalborg?

Der er ikke nogen. (*Signe: AAT er noget andet*). Ja det er noget helt andet, det er en landsdelsscene og så er der teater Nordkraft, som er et, er det, egensteater eller et storby teater, det kan jeg ikke huske. Der er ikke nogen af dem, der har ledige kapacitet. TGK, som egentlig hører hjemme på Teater Nordkraft, har indimellem lånt prøvelokaler her, hvor vi lige havde et hul, og så kunne vi lige sådan flytte rundt, så alle kunne være der.

(...)

Så det er også derfor det er et problem, når vi lukker og slukker. Hele det miljø, både dans og teater får et problem.

Altså vi kan gøre det fordi, en af vores spidskompetenser har altid været at komme ud og spille teater alle mulige sjove steder. Og det vil de fortsat kunne. Men igen, det afhænger af, hvad profilen den bliver. Fordi vi er et producerende teater, vi gør ikke så meget i undervisning og workshops. Så hvis du vil have undervisning, må du gå på TGK. Vi laver teaterforestillinger, det er den pædagogiske metode, sådan har det altid været. Men det er jo ikke sikkert, at den profil bliver fastholdt derude.

Signe: snakker om KORMA og kompetencecenter (...).

Og det vil ændre profilen meget, så holder vi op med at være et producerende teater. Men hvordan vil du lave et kompetencecenter for teater, fordi som skuespiller er det sådan set, det du skal, det er ind på en skole. Så skal du til at tænke i en helt anden bane og så understøtte nogle små grupper. Dem er der også nogen af, men de har ikke nogen spillested nu...

Appendix 4:

Collection of permissions for use of images

KunsthalNORD:

Monday, May 13, 2024 at 11:09:03 Central European Summer Time	
Emne: SV: Brug af billeder, AAU	
Dato: mandag den 8. april 2024 kl. 10.49:51 Centraleuropæisk sommertid	
Fra: Cathrine Gamst på vegne af Kunsthal Nord	
Til: Signe Stefansson Hlis	
Hej Signe,	
Det lyder som et spændende projekt. 😊	
I er velkomne til at bruge de nævnte billeder – brug dog gerne den samme billedtekst+akkreditering som på hjemmesiden.	
Venlig hilsen Cathrine Gamst Leder Tlf. +45 31 99 41 26	
Fra: Signe Stefansson Hlis <shlis19@student.aau.dk>	
Sendt: 8. april 2024 09:47	
Til: Kunsthal Nord <KUNSTHALNORD@AALBORG.DK>	
Emne: Brug af billeder, AAU	
Hej KunsthalNORD	
Vi skriver i forbindelse med vores specialeprojekt på Aalborg Universitet, Arkitektur og Design, hvor vi vil komme med en designforslag til en tilbygning til Huset i Hassersgade i forbindelse med kommunens snak om at samle forskellige kulturinstitutioner i Aalborg...	
I den forbindelse har vi en side, hvor vi beskriver KunsthalNORD. Vi har fundet nogle flotte billeder på jeres hjemmeside, som vi er interesseret i at bruge, hvis vi må? (Da specialeopgaven bliver offentliggjort, skal vi have tilladelse til at benytte billeder, vi ikke selv har taget)	
Det drejer sig om følgende tre billeder:	
Billede nr. tre af dame der kigger på kunst på følgende link: https://www.kunsthalnord.dk/tidligere-udstillinger/17-05-2023-24-06-2023-indre-rum.aspx	
Billede nr. tre af væg/gang med hoveder på følgende link: https://www.kunsthalnord.dk/tidligere-udstillinger/1-5-28-8-2021-pas-partu.aspx	
Billede nr. et af glaskunst på følgende link: https://www.kunsthalnord.dk/tidligere-udstillinger/05-08-01-10-2022-kusanartuliat.aspx	
Så vores spørgsmål er, om vi må have lov til at bruge disse 3 billeder i vores opgave?	
Venlig hilsen Marie Simmelkjør og Signe Hlis Arkitektur og Design, AAU, 4. semester kandidat.	

Det Hem'lige Teater:

Monday, May 13, 2024 at 13:32:14 Central European Summer Time	
Emne: SV: Brug af billeder fra hjemmeside, AAU	
Dato: mandag den 13. maj 2024 kl. 13.17:46 Centraleuropæisk sommertid	
Fra: pia@hemli.dk	
Til: Signe Stefansson Hlis	
Vedhæftede filer: image001.png, image002.jpg, image003.png	
Det gør I selvfølgelig bare	
Pia Bredow Teaterleder Mobil +45 51521162 Mail pia@hemli.dk	
DET HEM'LIGE TEATER Kjellerupgade 20, 9000 Aalborg	
Fra: Signe Stefansson Hlis <shlis19@student.aau.dk>	
Sendt: 13. maj 2024 12:45	
Til: pia@hemli.dk	
Emne: Brug af billeder fra hjemmeside, AAU	
Hej Pia	
I forbindelse med vores speciale-opgave, har vi blandt andet en side, hvor vi beskriver Det Hem'lige Teater.	
Vi har fundet to billeder på jeres hjemmeside, som vi er interesseret i at bruge, hvis vi må? (Da specialeopgaven bliver offentliggjort, skal vi have tilladelse til at benytte billeder, vi ikke selv har taget)	
Det er følgende to:	
Billede 1: https://hemli.dk/den-forvandlede-brudgom-galleri/	
Billede 2: https://hemli.dk/moving-seasons-galleri/	
De bliver en del af en collage, som vist på skærmbillede:	

KORMA:

Til: Søren Burholt Kristensen <korma@aalborg.dk>
Cc: Signe Stefansson Hiis <shiis19@student.aau.dk>
Emne: Re: Forspørgelse ang. tilladelse til brug af billede

Kære Signe og Søren,

Tak for interessen:

Hvis du krediterer under billederne med følgende linier:

Foto: Kevin Gruetzner - <https://kevingruetzner.de/> - JAZZ9TUS "Fresh From The Press Composer's Camp"

Og evt. nævner et relevant sted at tilladelse til at benytte billederne er givet via Lukas Bysted fra JAZZ9TUS (lukas@jazz9tus.com),

Så er alt hvertfald clearet.

Den man. 8. apr. 2024 kl. 13.03 skrev Søren Burholt Kristensen <korma@aalborg.dk>:

Hej Lukas

Se nedenstående. Kan du hjælpe Signe med at give/få tilladelse

Venlig hilsen

Søren Burholt Kristensen
Tlf. 2520 7441

Fra: Signe Stefansson Hiis <shiis19@student.aau.dk>
Sendt: 8. april 2024 10:24
Til: Søren Burholt Kristensen <korma@aalborg.dk>
Emne: Forspørgelse ang. tilladelse til brug af billede

Hej Korma

Vi skriver i forbindelse med vores specialeprojekt på Aalborg Universitet, Arkitektur og Design, hvor vi vil komme med en designforslag til en tilbygning til Huset i Hasserisgade i forbindelse med kommunens snak om at samle forskellige kulturinstitutioner i Aalborg...

I den forbindelse har vi blandt andet en side, hvor vi beskriver KORMA. Vi har fundet et billede på jeres hjemmeside, som vi er interesseret i at bruge, hvis vi må? (Da specialeopgaven bliver offentliggjort, skal vi have tilladelse til at benytte billeder, vi ikke selv har taget)

Det drejer sig om følgende billede:

Billede nr. tre af øvelokale med "træ-akustik-panel" på følgende link:
<https://korma.dk/bibliotek/composer-s-camp-dag-4-uddrag-2023/>

Så vores spørgsmål er, om vi må have lov til at bruge disse 3 billeder i vores opgave?

Venlig hilsen

Marie Simmelkjær og Signe Hiis

Arkitektur og Design, AAU, 4. semester kandidat.

Billeder til speciale

HistorieAalborg <HISTORIEAALBORG@aalborg.dk>

ti 14-05-2024 10:46

Til: Marie Simmelkjær Johannsen <msjo19@student.aau.dk>;

3 vedhæftede filer (672 KB)

851-01B17259.jpg; 851-01B44007.jpg; 851-01B50190.jpg;

Kære begge,

Her er de ønskede fotos. Husk at kreditere, fotograf (også anførsel af ukendt) og Aalborg Stadsarkiv. Det lyder som et spændende speciale. Vil I ikke sende en link, når det er tilgængeligt på web ?

Venlig hilsen

Bente Jensen
arkivar

Aalborg Stadsarkiv
Sundhed og Kultur
Arkivstræde 1
9000 Aalborg
Tlf. 2520 4232

www.aalborg.dk
www.aalborgstadsarkiv.dk
<https://www.facebook.com/profile.php?id=100063863580567>
www.linkedin.com/company/aalborg-kommune/

Kommunen må efter reglerne i databeskyttelseslovgivningen kun kommunikere om fortrolige og følsomme oplysninger via sikker kommunikation. Hvis du giver os personoplysninger, bliver de registreret. Læs om dine rettigheder og hvordan vi behandler personoplysninger på www.aalborg.dk/gdpr

Pihlmann Architects:

Tuesday, May 14, 2024 at 16:13:13 Central European Summer Time

Emne: RE: Tilladelse til brug af billeder, AAU
Dato: tirsdag den 14. maj 2024 kl. 14.34.12 Centraleuropæisk sommertid
Fra: post@pihlmann.dk
Til: Signe Stefansson Hiis
Vedhæftede filer: image001.jpg, image002.jpg, image003.jpg, image004.jpg, image005.png

Kære Marie og Signe
Flotte billeder, dem burger I bare. Så længe I krediterer projektet / fotografen, er alt godt.
Studielandssbyen (2017), pihlmann architects i samarbejde med Office Kim Lenschow. Fotograf: Hampus Berndtson.

God fornøjelse med opgaven!

Bedste hilsner
Jakob

0045 5164 1666
post@pihlmann.dk
pihlmann architects
CVR 36553332
pihlmann.dk
[@pihlmann](https://www.pihlmann.dk)

From: Signe Stefansson Hiis <shiis19@student.aau.dk>
Sent: Tuesday, May 14, 2024 9:01 AM
To: post@pihlmann.dk
Subject: Tilladelse til brug af billeder, AAU

Hej Pihlmann Arkitekter

Vi er i gang med at skrive vores speciale på Arkitektur og Design-uddannelsen på Aalborg Universitet. Vi har i vores opgave et case-studie om jeres fine projekt Studielandssbyen udenfor Århus – da vi også arbejder med at ligge os i og bygge nyt i en eksisterende kontekst og kulturarv...

Da speciale-opgaven bliver offentlig tilgængelig, skal vi have tilladelse til at benytte billeder, der ikke er vores egne.

Derfor vil vi høre, om vi må bruge de 5 billeder, som er vedlagt i denne mail? (og findes på følgende link: <https://www.pihlmann.dk/student-village>)

Vh

Marie Johannsen og Signe Hiis
Aalborg Universitet, 4. semester master

Emne: Use of images - Aalborg University, Denmark
Dato: tirsdag den 14. maj 2024 kl. 13.50.53 Centraleuropæisk sommertid
Fra: Signe Stefansson Hiis
Til: studio@tuckeydesign.com
Vedhæftede filer: image001.jpg, image002.jpg

Hello Tuckey Design Studio

We are currently writing our master thesis for the Architecture and Design education at Aalborg University, Denmark.

In our project, we have a case study on your fine project, David Brownlow Theatre - as we also work with designing a theatre within an existing context and cultural heritage...

As the master thesis will be publicly accessible through the University, we need permission to use images that are not our own.

Therefore, we would like to question if we may use the 2 images (from your webpage) attached to this email?

Best regards,

Marie Johannsen and Signe Hiis
Aalborg University, Denmark, 4th semester master

Emne: Tuckey Design Studio
Dato: onsdag den 15. maj 2024 kl. 13.53.55 Centraleuropæisk sommertid
Fra: Tuckey Design Studio Media
Til: Signe Stefansson Hiis

Dear Signe,

Thanks for getting in contact with our studio.

You have permission to use our photography of the David Brownlow Theatre.

Best of luck with your studies.

Arran Sample
Head of PR & Illustrator

On behalf of Tuckey Design Studio

London
+44 (0)20 8960 1909
58 Milson Road, London W14 0LB, United Kingdom

Switzerland
+41 (0)41 887 14 06
Gothardstrasse 44, 6490 Andermatt, Switzerland
tuckeydesign.com | @tuckeydesignstudio

SV: Tilladelse til brug af scanninger, Huset i Hasserisgade, specialeopgave AAU

BookByg, BLF (Fællespostkasse) <MBX2BOOKBYG@aalborg.dk>
ti 14-05-2024 14:55
Til: Marie Simmelkjær Johannsen <msjo19@student.aau.dk>:

Hej Signe og Marie

Hvis dokumenterne ligger offentlig tilgængeligt på webblager, kan jeg ikke se en grund til at I ikke må bruge dem – så det gør I bare.

Held og lykke med jeres opgave.

Venlig hilsen
Michelle Sondrup Aagesen
Tlf. 9931 2052

Fra: Marie Simmelkjær Johannsen <msjo19@student.aau.dk>
Sendt: 14. maj 2024 11:49
Til: Byggeri, BLF (fællespostkasse) <byggeri@aalborg.dk>
Emne: Tilladelse til brug af scanninger, Huset i Hasserisgade, specialeopgave AAU

Hej,

Vi er to studerende fra Aalborg universitet, Arkitektur og Design, der gerne vil bruge nogle af jeres scanninger på Webblager.dk til vores kandidat speciale opgave, der bliver offentliggjort.

Det drejer sig om facade opstaltes og plantegninger af Huset i Hasserisgade 10, Aalborg.

Dokumenterne er fundet via jeres webblager og er fra 2011.

Erhverv/Administration
Adresse: Hasserisgade 10
Journal nr: C-02431

Link til pdf: <https://webblager.dk/file/rest/buildingproject/download/14841174>

Må vi bruge scanningerne af tegningerne på side 21-35, som billeder i vores rapport? (tegningerne er oprindelig fra 1911)

Venlig Hilsen
Signe Hiis og Marie Simmelkjær Johannsen

Tuckey Design Studio:

SV: Tilladelse til brug af billede, AAU

Dorthe Andersen <da@dnmh.dk>

ti 14-05-2024 11:56

Til:Marie Simmelkjær Johanssen <msjo19@student.aau.dk>;

Nej ikke umiddelbart når det kun er på Universitetet.

Med venlig hilsen

Fra: Marie Simmelkjær Johanssen <msjo19@student.aau.dk>

Sendt: 14. maj 2024 11:55

Til: Dorthe Andersen <da@dnmh.dk>

Emne: Sv: Tilladelse til brug af billede, AAU

Hej Dorthe,

Tak for svar. Da vores opgave er kandidat afgangsupgaven kommer den til at blive offentlig tilgængelig via Aalborg universitet. Tænker du da at det er for risikerende, da fotograf ikke kan findes :-)?

Venlig Hilsen

Signe Hiis og Marie Johanssen

Fra: Dorthe Andersen <da@dnmh.dk>

Sendt: 14. maj 2024 10:03:11

Til: Marie Simmelkjær Johanssen

Emne: Sv: Tilladelse til brug af billede, AAU

Hej Signe og Marie

Generelt vil vi altid give lov til at bruge enkelte billeder til studieopgaver. Jeg kan ikke se, hvem der har taget dette billede, og derfor risikerer jeg, at give lov til et billede, som vi ikke har rettighederne til. Jeg tænker dog ikke, det vil give de store problemer denne gang, da jeres opgave ikke kommer til at ligge offentlig, og kun bliver brugt til denne ene opgave.

14. 05. 2024 12.34

Mail – msjo19@student.aau.dk

Husk at krediteret billedet med "Venligst udlånt af Nordjyske".

God fornøjelse med opgaveskrivningen.

Bh/Dorthe

Med venlig hilsen



Dorthe Andersen
Redaktionsassistent

Tlf. direkte +4599353417
Mobil +4522491263
E-mail da@dnmh.dk

Det Nordjyske Mediehus, Østre Havnegade 63-65 DK-9000 Aalborg
Tlf. +4599353535, www.detnordjyskemediehus.dk

Fra: Marie Simmelkjær Johanssen <msjo19@student.aau.dk>

Sendt: 13. maj 2024 15:16

Til: Dorthe Andersen <da@dnmh.dk>

Emne: Tilladelse til brug af billede, AAU

Hej,

Vi er to studerende fra Arkitektur og Design, Aalborg universitet, der er ved at skrive vores speciale opgave.

Må vi kopiere billede nummer 3 i billedserien fra denne artikel?

Artikel link: <https://nordjyske.dk/nyheder/100-aa-aa-med-levende-mennesker/b48e3567-dd6a-449b-bb3b-a010f3d7cd81>

Billede link: [https://image.nordjyske.dk/users/nordjyske/images/53451030.jpg?crop=\[width\]=468&crop\[height\]=263&crop\[x\]=0&crop\[y\]=0&crop\[z\]=0&crop\[w\]=976&crop\[h\]=549&crop\[strip\]=true&crop\[quality\]=85&accessToken=aa8f055701665f8021822c76d589ecda7ef95ff3e0446683895e95f5f0ad7a](https://image.nordjyske.dk/users/nordjyske/images/53451030.jpg?crop=[width]=468&crop[height]=263&crop[x]=0&crop[y]=0&crop[z]=0&crop[w]=976&crop[h]=549&crop[strip]=true&crop[quality]=85&accessToken=aa8f055701665f8021822c76d589ecda7ef95ff3e0446683895e95f5f0ad7a)

(Unge mennesker i 70'erne protesterer mod Aalborgs borgmester Marius)

Vi ønsker at benytte det som en del af en grafisk tidslinje over Huset i Hasserisgade i Aalborg. Vores opgave er afgangsupgaven på kandidaten og vil derfor blive offentliggjort.

Venlig Hilsen

Signe Hiis og Marie Simmelkjær Johanssen

Alpha-Akustik:

Monday, May 27, 2024 at 22:39:28 Central European Summer Time

Emne:

Re: Tilladelse til brug af billede, AAU

Dato:

mandag den 27. maj 2024 kl. 08.45.16 Centraleuropæisk sommertid

Fra:

Marie Møller-Hansen

Til:

Signe Stefansson Hiis

Vedhæftede filer:

image001.png

Hej Marie og Signe. Tak fordi I spørger. I må gerne bruge det, men vi vil værdsætte, hvis I krediterer os som fotokilde :)

Mvh Marie Møller-Hansen, Marketing

Den man. 27. maj 2024 kl. 07.40 skrev Post Alpha Akustik <post@alpha-akustik.dk>:

Hej Marie

Jeg er lidt i tvivl om den skal omkring dit kontor 😊

Mvh Lonnie

Med venlig hilsen

ALPHA AKUSTIK
Rabalderstræde 7, [Lth](#)
4000 Roskilde

T: 70 26 14 12
E: Post@alpha-akustik.dk
W: alpha-akustik.dk

Tilmeld dig nyhedsbrevet [her](#). Eller [se her](#) hvor meget vi kan forbedre akustikken!

----- Forwarded message -----
Fra: **Signe Stefansson Hiis** <shiis19@student.aau.dk>
Date: søn. 26. maj 2024 kl. 13.01
Subject: Tilladelse til brug af billede, AAU
To: post@alpha-akustik.dk <post@alpha-akustik.dk>

Hej!

Vi er i gang med at skrive vores speciale på Arkitektur og Design-uddannelsen på Aalborg Universitet.
Vi har i vores opgave et "materiale-bibliotek", hvor vi blandt andet har hentet inspiration hos jer.

Da speciale-opgaven bliver offentlig tilgængelig gennem Aalborg Universitet, skal vi have tilladelse til at benytte billeder, der ikke er vores eget.

Derfor vil vi høre, om vi må bruge billedet, som er vedlagt i denne mail? (Fra jeres hjemmeside)

Vh

Marie Johannsen og Signe Hiis
Aalborg Universitet, 4. semester master

<https://www.alpha-akustik.dk/alpha-tyst>

Med venlig hilsen

Marie Møller-Hansen

Marketingchef samt event- og trivselskoordinator for ALPHA AKUSTIK
30 24 70 26 | marie@alpha-akustik.dk | Rabalderstræde 7, 1 th | 4000 Roskilde

Leth&Gori:

Vedhæftede filer: image001.jpg, image002.jpg, VTM_LETH&GORI_AXO_Stue_00.jpg

Hej Signe og Marie,

I må gerne benytte de to illustrationer. Husk at kreditere LETH & GORI.
Jeg har vedhæftet AXO'en i højere opløsning.
God vind med projektet.

Venlig Hilsen

Uffe Leth
partner
arkitekt maa
ul@lethgori.dk
[+45 2855 9328](tel:+4528559328)

LETH & GORI | STRANDGADE 27B 2.SAL | 1401 KØBENHAVN K
LETHGORI.DK | [JOIN MAILING LIST](#) | [FACEBOOK](#) | [LINKEDIN](#) | [INSTAGRAM](#)

Fra: Signe Stefansson Hiis <shiis19@student.aau.dk>
Sendt: 14. maj 2024 13:57
Til: Info [Leth & Gori] <info@lethgori.dk>
Emne: Forespørgsel til brug af billeder, AAU

Hej Leth & Gori

Vi er i gang med at skrive vores speciale på Arkitektur og Design-uddannelsen på Aalborg Universitet.

Vi har i vores opgave et case-studie om jeres fine projekt Varde Teater og Musikhus – da vi skal designe et teater i en eksisterende kontekst og kulturarv...

Da speciale-opgaven bliver offentlig tilgængelig gennem Aalborg Universitet, skal vi have tilladelse til at benytte billeder, der ikke er vores egne.

Derfor vil vi høre, om vi må bruge de 2 billeder, som er vedlagt i denne mail? (fra jeres hjemmeside)
(Hvis ja, er der måske mulighed for at få en aksonometrien af stueetagen i en højere opløsning?)

Aalborg Universitet, 4. semester master

The image block contains two visual elements. On the left is a detailed architectural floor plan or section drawing, showing various rooms, corridors, and structural elements with labels. On the right is a photograph of a modern building at night, illuminated from within, showing its facade and some surrounding greenery.

Reduction Roadman:

From: Signe Stefansson Hiis <shiis19@student.aau.dk>
Sent: Friday, May 17, 2024 1:24 PM
To: hello@reductionroadmap.dk <hello@reductionroadmap.dk>
Subject: Tilladelse til brug af grafer, AAU

Hej Reduction Roadmap

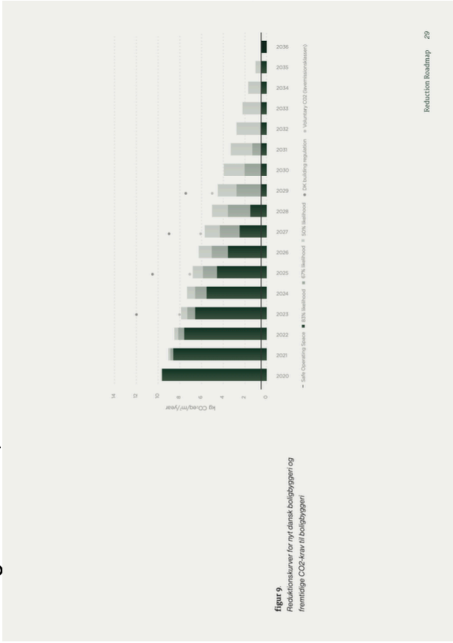
Vi er i gang med at skrive vores speciale på Arkitektur og Design-uddannelsen på Aalborg Universitet.
Vi har i vores opgave skriv om bæredygtighed i byggebranchen og benytter os blandt andet af jeres data.

Da speciale-opgaven bliver offentlig tilgængelig gennem Aalborg Universitet, skal vi have tilladelse til at benytte billeder/data, der ikke er vores eget.

Derfor vil vi høre, om vi må bruge de 2 grafer's data, som er vedlagt i denne mail? (Fundet i jeres "Reduction Roadmap: Preconditions and Methodologies"-pdf)

Vh

Marie Johannsen og Signe Hiis
Aalborg Universitet, 4. semester master



Friday, May 17, 2024 at 16:09:08 Central European Summer Time

Emne: Sv: Tilladelse til brug af grafer, AAU
Dato: fredag den 17. maj 2024 kl. 15:23:33 Centraleuropæisk sommertid
Fra: hello@reductionroadmap.dk
Til: Signe Stefansson Hiis
Vedhæftede filer: image001.png, image002.png

Hej Marie og Signe

I er velkomne til at bruge illustrationerne - med et lille opmærksomhedspunkt. Rapporten er fra 2022 og illustrerer derfor det daværende behov for reduktioner ud fra det daværende tilbageværende CO2-budget. Reduction Roadmap 2.0 viser den nyeste opdatering baseret på den nyeste klimavidenskab på området. Det kan findes i præsentationen i bunden af forsiden.

Det nyeste roadmap viser, at vi skal reducere klimapåvirkningen fra nybyggeri fra det nuværende gennemsnit på 9,5 kg CO2/m2/år til 0,3 mellem 2026 og 2030 for at have ≥50% sandsynlighed for at komme inden for Paris-aftalen og det sikre handlingsrum.

Hvor RR1 kun dækkede dansk boligbyggeri, dækker RR2 boligbyggeri, erhvervsbyggeri og institutionsbyggeri svarende til over 90 % af al nybyg i Danmark.

Mere om Reduction Roadmap 2.0:
<https://static1.squarespace.com/static/626f8e3c1862e66ba0d73162/t/6580425ad855b357e24f24f9/1702904411856/Baggrund+for+Reduction+Roadmap+og+op%C3%A6g+til+sk%C3%A6rpet+gr%C3%A6nsev%C3%A6rdi+for+bygningers+klimap%C3%A5virkning.pdf>

<https://static1.squarespace.com/static/626f8e3c1862e66ba0d73162/t/658171ea7b4d6d209754b654/1702982123409/Reduction+Roadmap+2.0+Q&Z6A.pdf>

God pinse og held og lykke med projektet.

De bedste hilsner / Best regards,

Martin Møller Vilhelmsen
Kommunikationsansvarlig / Communications Manager
+45 31 61 96 71 / mam@cebraarchitecture.dk

Reduction Roadmap / www.reductionroadmap.dk

From: Signe Stefansson Hiis <shiis19@student.aau.dk>
Sent: Friday, May 17, 2024 1:24 PM
To: hello@reductionroadmap.dk <hello@reductionroadmap.dk>
Subject: Tilladelse til brug af grafer, AAU

Hej Marie og Signe

Tak for interessen i vores Glashaus. I er meget velkommen til at bruge billedet. Held og lykke med opgaven. I også er meget velkommen til at sende jeres case study når den er færdig. Det ville være spændende at se.

Mit freundlichen Grüßen
Med ventlig hilsen

Sigurd

...

Prof. Sigurd Larsen

Sigurd Larsen Design & Architecture
Körtestraße 10
Hof 1, Eingang 5, EG
10967 Berlin

T: +49 (0)30 4214123-7
M: sl@sigurdlarsen.com
W: www.sigurdlarsen.com

Sigurd Larsen Design GmbH
HRB 254483B Berlin
Ust-ID-Nr: DE362082417

Von: Signe Stefansson Hiis <shiis19@student.aau.dk>
Gesendet: Montag, 20. Mai 2024 22:43
An: Sigurd Larsen <sl@sigurdlarsen.com>
Betreff: Use of images - Aalborg University, Denmark

Hello Sigurd Larsen

We are currently writing our master thesis for the Architecture and Design education at Aalborg University, Denmark.

In our project, we have a case study on your fine project, Das Glashaus.

As the master thesis will be publicly accessible through the University, we need permission to use images that are not our own.

Therefore, we would like to question if we may use the images (from your webpage) attached to this email?

Best regards,

Marie Johannsen and Signe Hiis
Aalborg University, Denmark, 4th semester master



16.05.2024 09:08

Mail – msjo19@student.aau.dk

Re: Tilladelse til brug af billeder, AAU, specialeopgave

[Folkehuset Absalon <info@absaloncph.dk>](mailto:info@absaloncph.dk)

on 15-05-2024 16:30

Til Marie Simmelkjær Johannsen <msjo19@student.aau.dk>;

Hej Signe og Marie

Tak fordi I spørger. Det er helt i orden. Pøj pøj med opgaven.

Kh Arendse / Absalon

Den tirs. 14. maj 2024 kl. 11:39 skrev Marie Simmelkjær Johannsen <msjo19@student.aau.dk>:

Hej,

Vi er to studerende fra Aalborg universitet, Arkitektur og Design, der er ved at skrive vores specialeopgave.

Må vi kopier 3 billeder fra jeres hjemmeside og bruge i vores opgave rapport? Rapporten vil blive offentliggjort.

Det drejer sig om disse tre billeder, fundet i jeres galleri på jeres hjemmeside:

Links:

https://absaloncph.dk/wp-content/uploads/2022/04/omabsalon_galleri14.jpg

https://absaloncph.dk/wp-content/uploads/2022/04/omabsalon_galleri16.jpg

https://absaloncph.dk/wp-content/uploads/2022/04/omabsalon_galleri1.jpg

Vi har tænkt os at bruge dem i forbindelse med et lille case studie om jeres folkehus - bla hvilke funktioner i huser og en kort profil om jeres sted. :-)

Sigurd Larsesn:

Huset i Hasserisgade:

Thursday, May 30, 2024 at 09:47:16 Central European Summer Time

Emne: Re: Tilladelse til brug af billeder
Dato: tirsdag den 21. maj 2024 kl. 22.14.02 Centraleuropæisk sommertid
Fra: Lukas Bysted
Til: Nikolaj Legaard
Cc: Michael Marino, Nanna Sophie De Rosche, Signe Stefansson Hiis
Vedhæftede filer: image002.jpg, image003.jpg, image004.jpg, image001.jpg, image005.jpg

Yes - det første er fra Mutation Week og er taget af Simon Bendix / @enkopte.

Held og lykke med opgaven, spændende.

Lukas Bysted
JAZZ9TUS & Open Jazz Jam
lukas@jazz9tus.com
+45 29896959



On Tue, 21 May 2024 at 20:47, Nikolaj Legaard <nikolaj@huset.dk> wrote:

Hej Marie

Det første med maling og performance skal krediteres til @enkopte (<https://www.instagram.com/enkopte/>)

De 4 andre har jeg taget...der kan i bare kreditere Huset i Hasserisgade :)

Nikolaj Legaard Mez
Produktionsansvarlig
Huset i Hasserisgade
Tlf:(+45) 25 16 19 62 // Nikolaj@Huset.dk



Den 21-05-2024 kl. 19:35 skrev Michael Marino:

Hej Signe og Marie :-)

Jeg har ikke helt overblik over billedernes ophav, så jeg har sat Nikolaj (som



1 of 5

3 of 5

jeg egentligt tror har taget 4 af dem), Nanna og Lukas CC, da de muligvis kan lede jer i retning af om nogle af billederne skal have fotograf krediteret.

Jeg glæder mig super meget til at se den færdige opgave. Tag endelig fat i mig, når den er klar til gennemsyn :-)

De bedste hilsner

Michael Falk Marino
Kulturhusleder - Huset i Hasserisgade
tlf. +4525161963 // mm@huset.dk



Den tirs. 21. maj 2024 kl. 18.23 skrev Signe Stefansson Hiis
<shiis19@student.aau.dk>:

Hej Michael,

Vi er snart ved at være ved vejs ende med vores speciale-projekt omkring Huset.

Da specialet bliver offentligt tilgængeligt gennem Aalborg Universitet, skal vi have tilladelse til brug af billeder, der ikke er vores egne.

Derfor vil vi høre, om vi må have lov at bruge de 5 billeder som er vedhæftet her i mailen? (de er fra Huset's facebook-side)

Vh

Marie og Signe,
AAU, Arkitektur og Design



2 of 5

4 of 5

Førstberg Ling

Sunday, May 26, 2024 at 12:20:43 Central European Summer Time

Emne:

Re: Use of images - Aalborg University, Denmark

Dato:

torsdag den 23. maj 2024 kl. 14.59.09 Centraleuropæisk sommertid

Fra:

Mikael Ling

Til:

Signe Stefansson Hiis

Vedhæftede filer:

image001.png

Hi Marie and Signe,

Not sure if you've received any reply from any of my colleagues (your email had ended up in my spamfolder).
You are welcome to use said image for the master thesis.

Good luck,
/Mikael

--
Mikael Ling
Arkitekt

F * * L
Førstberg Ling
mikael@forstbergling.com
0739794962

On Tue, May 21, 2024 at 10:07PM 'Signe Stefansson Hiis' via info <info@forstbergling.com> wrote:

Hello Førstberg Ling

We are currently writing our master thesis for the Architecture and Design education at Aalborg University, Denmark.

In our project, we have been inspired by your fine project, House for mother, and want to include a reference picture/case study of it.

As the master thesis will be publicly accessible through the University, we need permission to use images that are not our own.

Therefore, we would like to question if we may use the images (from your webpage) attached to this email?

1 of 2

2 of 2

Søuld:

Thursday, May 30, 2024 at 09:45:19 Central European Summer Time

Emne:

Re: Tilladelse til brug af billeder, AAU

Dato:

tirsdag den 28. maj 2024 kl. 10.08.47 Centraleuropæisk sommertid

Fra:

Søuld

Til:

Signe Stefansson Hiis

Vedhæftede filer:

image001.png

Hej Signe,

Tak for at spørge - det er bare helt ok, hvis i krediterer Søuld :)

De bedste hilsner / Kind regards

Kirsten Lynge
Co-founder & Head of sustainability

Phone: +45 93 805 810
Mobile: +45 22 436 826

Hermodsgade 24, st
2200 København N
Denmark

On Sun, 26 May 2024 at 12:56, Signe Stefansson Hiis <shiis19@student.aau.dk> wrote:

Hej!

Vi er i gang med at skrive vores speciale på Arkitektur og Design-uddannelsen på Aalborg Universitet, Danmark.
Vi har i vores opgave et "materiale-bibliotek", hvor vi blandt andet har hentet inspiration hos jer.

Da speciale-opgaven bliver offentlig tilgængelig gennem Aalborg Universitet, skal vi have tilladelse til at benytte billeder, der ikke er vores eget.

Derfor vil vi høre, om vi må bruge billedet, som er vedlagt i denne mail? (Fra jeres PDF om farvning af plader)

Vh

Marie Johannsen og Signe Hiis
Aalborg Universitet, 4. semester master

Best regards,

Marie Johannsen and Signe Hiis
Aalborg University, Denmark, 4th semester master

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You received this message because you are subscribed to the Google Groups "info" group.
To unsubscribe from this group and stop receiving emails from it, send an email to info+unsubscribe@forstbergling.com.
To view this discussion on the web visit <https://groups.google.com/a/forstbergling.com/d/msgid/info/A52C63CA-68F5-4DC6-BE44-A0E680BD5AF9%40student.aau.dk>.



--

De bedste hilsner / Kind regards

Kirsten Lynge
Co-founder & Head of sustainability

Phone: +45 93 805 810
Mobile: +45 22 436 826

Hermodsgade 24, st
2200 København N
Denmark



Steve Larkin Architects

Sunday, May 26, 2024 at 12:19:55 Central European Summer Time

Emne: Re: Use of images - Aalborg University, Denmark
Dato: onsdag den 22. maj 2024 kl. 09.43.15 Centraleuropæisk sommertid
Fra: steve larkin
Til: Signe Stefansson Hiis
Vedhæftede filer: image001.png

Marie Johannsen and Signe Hiis

Aalborg University, Denmark, 4th semester master

Dear Marie and Signe,

Yes, of course - no problem. Please credit the photographer Shantanu Starick.

Good luck with your project!

Best,

Steve

--
Dr Steve Larkin PhD MRIAI BArch
Principal, Steve Larkin Architects
Lecturer in Architecture, TU Dublin

T: +353 (0) 1 709 3019
M: +353 (0)87 980 7590

On Tue, May 21, 2024 at 9:02PM Signe Stefansson Hiis <shiis19@student.aau.dk> wrote:

Hello Steve Larkin Architects

We are currently writing our master thesis for the Architecture and Design education at Aalborg University, Denmark.

In our project, we have been inspired by your fine project, Extension and refurbishment to Ballyblake House, and want to include a reference picture/case study of it.

As the master thesis will be publicly accessible through the University, we need permission to use images that are not our own.

Therefore, we would like to question if we may use the images (from your webpage) attached to this email?

Best regards,

Havdens Hænder:

Sunday, May 26, 2024 at 12:47:25 Central European Summer Time

Emne: Re: Tilladelse til brug af billeder, AAU
Dato: tirsdag den 21. maj 2024 kl. 23.09.22 Centraleuropæisk sommertid
Fra: Havdens Hænder
Til: Signe Stefansson Hiis
Vedhæftede filer: image001.jpg

Selvfølgelig må I det 🌱

Sendt fra [Outlook til Android](#)

From: Signe Stefansson Hiis <shiis19@student.aau.dk>
Sent: Tuesday, May 21, 2024 11:08:07 PM
To: Havdens Hænder <info@havdens-h.dk>
Subject: Tilladelse til brug af billeder, AAU

Hej!

Vi er i gang med at skrive vores speciale på Arkitektur og Design-uddannelsen på Aalborg Universitet.

Vi har i vores opgave et "materiale-bibliotek", hvor vi blandt andet har hentet inspiration hos jer.

Da speciale-opgaven bliver offentlig tilgængelig gennem Aalborg Universitet, skal vi have tilladelse til at benytte billeder, der ikke er vores eget.

Derfor vil vi høre, om vi må bruge billedet, som er vedlagt i denne mail? (Fra jeres hjemmeside)

Vh

Marie Johannsen og Signe Hiis
Aalborg Universitet, 4. semester master

30.05.2024, 09.51

Mail – msjo19@student.aau.dk

Til: Marie Simmelkjær Johannsen <msjo19@student.aau.dk>; Trine Egeberg Henriksen <trine.henriksen@aalborg.dk>
Emne: SV: Tilladelse til brug af billeer, AAU

Hej Marie og Signe

Jeg sender jeres mail videre til min kollega i By og Land, som er med på den her mail.
Trine, vil du undersøge spørgsmålet fra Marie og Signe?

Venlig hilsen

Birgitte Bøgh
Kommunikationskonsulent
Tlf. 9931 1607 / 2520 1607

Fra: Marie Simmelkjær Johannsen <msjo19@student.aau.dk>
Sendt: 18. maj 2024 13:56
Til: Kommunikation <information@aalborg.dk>
Emne: Tilladelse til brug af billeer, AAU

Hej,

Vi er to studerende fra Arkitektur og Design, Aalborg universitet, der er ved at skrive vores speciale opgave.

Må vi kopiere 2 billeder fra den online pdf: *Udviklings- og helhedsplan*: Sygehus Nord og Gåsepigen?

Det drejer sig om helhedsplanen på side Side 45 og og diagrammet på side 47(gader, stier og passager for fodgængere.

Link: <https://aalborgkommune.viewer.dkplan.niras.dk/media/5158023/udviklings-og-helhedsplan-sygehus-nord-og-gaasepigen.pdf>

Vores projekt omhandler en tilbygning til Huset i hasserisgade 10, Aalborg og vi ønsker at benytte billederne for at vise den fremtidige nære kontekst.

Vores opgave er afgangsgaven på kandidaten og vil derfor blive offentliggjort.

Venlig Hilsen
Signe Hiis og Marie Simmelkjær Johannsen

30.05.2024, 09.51

Mail – msjo19@student.aau.dk

SV: Tilladelse til brug af billeer, AAUTrine Egeberg Henriksen
<trine.henriksen@aalborg.dk>

[Gudrun Schack Østergaard <Gudrun.Schack@aalborg.dk>](mailto:Gudrun.Schack@aalborg.dk)

ti 28-05-2024 12:13

Til:Marie Simmelkjær Johannsen <msjo19@student.aau.dk>;
Cc:Kommunikation <information@aalborg.dk>; Trine Egeberg Henriksen <trine.henriksen@aalborg.dk>;

Hej Marie og Signe

I må bruge dem, hvis I husker at skrive "Aalborg kommunes helhedsplan" ill. udarbejdet af SLA.

Venlig hilsen

Gudrun Schack Østergaard

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Kommunen må efter reglerne i databeskyttelseslovgivningen kun kommunikere om fortrolige og følsomme oplysninger via sikker kommunikation.
Hvis du giver os personoplysninger, bliver de registreret. Læs om dine rettigheder og hvordan vi behandler personoplysninger på www.aalborg.dk/gdpr

Fra: Trine Egeberg Henriksen <trine.henriksen@aalborg.dk>

Sendt: 28. maj 2024 12:04

Til: Gudrun Schack Østergaard <Gudrun.Schack@aalborg.dk>

Cc: Kommunikation <information@aalborg.dk>; Marie Simmelkjær Johannsen <msjo19@student.aau.dk>

Emne: SV: Tilladelse til brug af billeer, AAU

Hej Gudrun

Kig med på forespørgslen nedenfor – kan du svare på det?

Venlig hilsen

Trine Egeberg Henriksen
Leder af kommunikation
Tlf. 9931 2121 / 2520 2121

Fra: Kommunikation <information@aalborg.dk>

Sendt: 28. maj 2024 11:10

<https://mail.aau.dk/owa/#path=/mail>

