The background is a lush, painterly forest scene in shades of green and white. A person wearing a blue hat and a dark coat stands in the center of a path. Overlaid on this scene are several faint, stylized silhouettes of animals: a large bird-like creature on the left, a smaller bird in the upper right, a cat-like animal on the right, and a rabbit-like animal in the bottom left.

Hans Christian Andersen

HOUSE OF FAIRYTALES

DESIGN PROPOSAL BASED ON EXPERIENCEABLE ARCHITECTURAL SPACE

ZIHAN ZHAO



TAMPEREEN TEKNILLINEN YLIOPISTO
TAMPERE UNIVERSITY OF TECHNOLOGY

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Tampere University of Technology
School of Architecture

Zhao, Zihan

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of the Faculty of Business and Built Environment on
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[ABSTRACT]

Tampere University of Technology
Master's Degree Programme in Architecture

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Hans Christian Andersen HOUSE OF FAIRYTALES - Design Proposal Based On Experienceable Architectural Space

Master of Science Thesis, 73 pages

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Keywords: Experienceable architectural space, Experience, House of Fairytales, Hans Christian Andersen, Fairytales, Museum, Architecture, Design, Nature

This master's thesis is based on Hans Christian Andersen House of Fairytales Ideas Competition which was held in the winter 2013/2014 in Odense, Denmark. The purpose of the competition was to find a design for a new Hans Christian Andersen House of Fairytales with a fairytale garden which should be a must-see attraction of international standing, where both architecture and content are clearly rooted in the fairytales and the history of the site.

The competition has been used as practical framework of the thesis providing program and a defined site for examination. However, this thesis does not provide a competition entry, but rather shifts the focus on the design of experienceable architectural space.

The thesis consists of two main parts, background research related to the competition contents and the design proposal. Background research is divided into three chapters: background and introduction, site studies and the objective of the design, which give basic information about the author, the city and the site as well as analysis diagrams that demonstrating the previous studies. The design proposal is the main part of this thesis, aiming to test a solution for a building project which is in need of experienceable architectural space.



[ACKNOWLEDGMENT]

I would like to express my gratitude to my teacher and supervisor Professor Ilmari Lahdelma for his advice, guidance and commitment through the writing and design process of this master's thesis. Furthermore I would like to thank Minna Chudoba for her comments and suggestions in the master's thesis workshops that made my thesis going smoothly.

I would like to extend my sincerest thanks and appreciation to my family, especially my parents for their continuous support during my studies. Without your support I would not have made it this far. Warm thanks also go to my friends for those helpful discussions during my design process. Finally, a special appreciation goes to the man on my side Cristiano Sardinha for always supporting me and being there for me during the ups and downs of my thesis. Thanks for your endless support and the encouraging and loving words.

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01 BACKGROUND & INTRODUCTION

1.2.2 The Fairytales

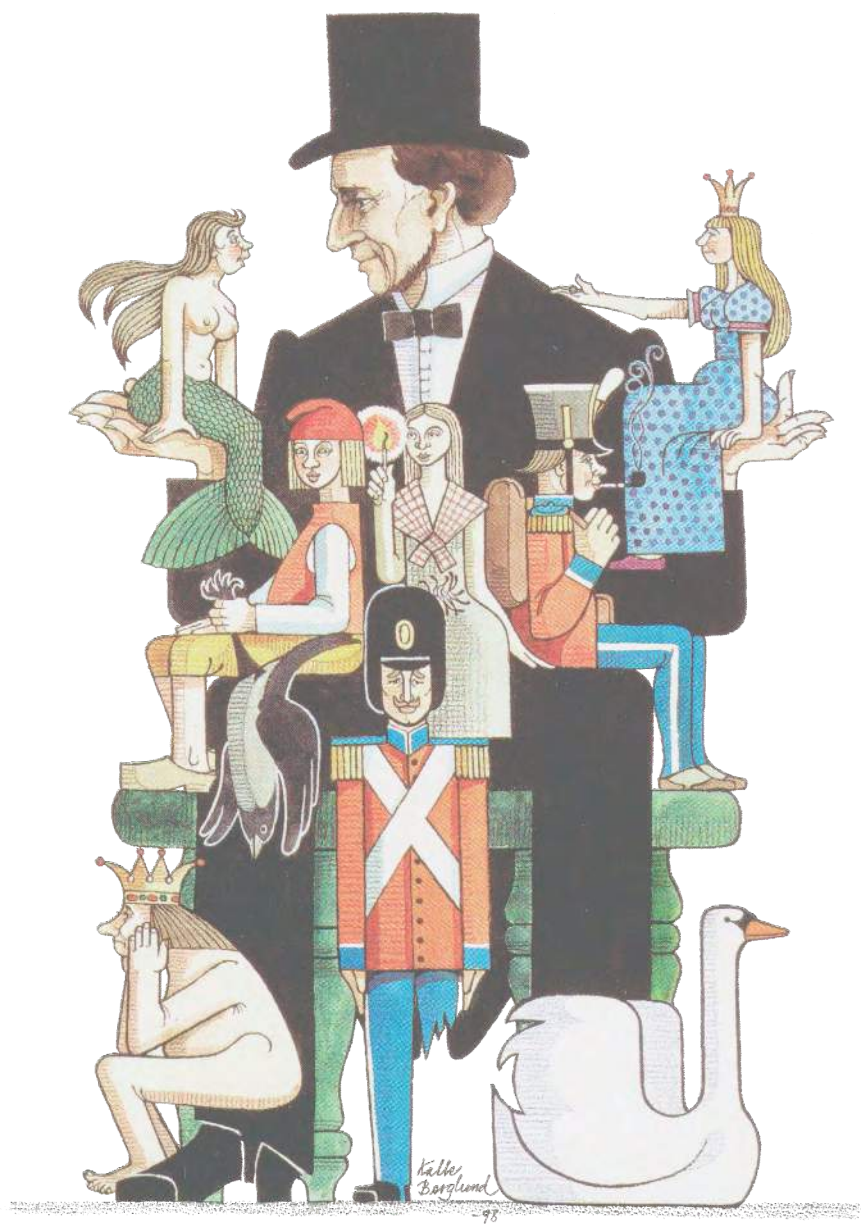


Figure 2. Hans Christian Andersen and his fairytales (Illustration by Kalle Berglund)

As background knowledge wrote in the competition brief, "Andersen's original intention was that the stories should be read to children, make sense to adults and invite reflection in older people. The tone of his language is therefore light and simple, while the content is philosophical, religious and rich in psychological knowledge of human nature. The style ranges from irony and satire to solemn melancholy." (Odense City Museums 2013. "Hans Christian Andersen HOUSE OF FAIRYTALES ideas competition / Competition brief." <<http://houseoffairytales.odense.dk/competition-brief/>>, p.19.)

Most of Andersen's stories have indeed stood the test of time. Some of his most famous fairy tales include "The Little Mermaid", "The Snow Queen", "The Ugly Duckling", "The Nightingale", "The Emperor's New Clothes" and many more.

The main characteristic behind Andersen's fairytales, is that the meaning doesn't role along the external beauty, the appearance, but instead it focus on exposing the minor virtues of the human behavior. According to him, the best artwork doesn't get grounded to the roots but instead, it ascends to the sky and beyond.

1.3 URBAN CONTEXT

1.3.1 About Odense

"Odense is the third-largest city in Denmark with 170,000 inhabitants. It is located on the River Odense about three kilometers south of Odense Fjord. Throughout history, Odense has been one of Denmark's leading cities. In 1805, the year in which Hans Christian Andersen was born, Odense had a population of about 6,000 people."

"During the spread of industrialization in the mid-nineteenth century, Odense grew in all directions beyond the boundaries of the medieval city. Odense did not copy the workingclass districts with large blocks of multi-storey buildings typical of Copenhagen and Aarhus, but opted for low townhouses, terraced houses and a few multi-storey blocks."



Figure 3. The location of Odense (source from Dansk Bygningsarv)

"Rapid urban development continued in the twentieth century, especially after the real breakthrough of road transport in the 1940s. In recent years, Odense has undergone a process of transition from manufacturing industry and production to more knowledge-intensive industries. This development has resulted in the relocation of a number of functions away from the city

1.3.2 The Childhood City

According to the background information told in the competition brief, "Andersen was born in a poor neighborhood where the population density was enormous: in the house where the writer was born, five families - about twenty people - lived under the same roof. Today the very same neighborhood is an attractive residential area visited by many tourists, but the small townhouses and narrow streets still give a very good impression of how this part of the city looked in the early nineteenth century."

"Odense was then the second-largest city in Denmark, but it still had strong medieval features and a strong folk culture. Old customs and public festivals were part of city life, and Andersen was a child of this folk culture: fairytales, myths and legends were passed on by word of mouth, and religion was evident in everyday life. The tower of St Canute's Church, the Gothic cathedral erected where the Viking king Canute the Saint was murdered in 1089, stood high above the city, and the River Odense meandered around it, marking the boundary between the secure city protected by the Christian shrine and the countryside where dark forces were free to roam. In folk culture, everything had a soul, and this was the perception of reality that Hans Christian Andersen grew up with."

"The writer spent his first fourteen years in Odense, and his childhood made a deep impression on his mind. Superstition and Christianity had a firm hold on the poor cobbler's son, but a number of dramatic events in Andersen's personal life also left a lasting mark on him: the French and Spanish troops that spent some time in the city, public punishment and executions, and the guild parties. A particularly momentous event was his father's premature death in 1816, which left mother and son in financial ruin. Hans Christian Andersen's mother worked as a washer woman and often brought

center, which has provided opportunities for transformation and densification."

(Odense City Museums 2013. "Hans Christian Andersen HOUSE OF FAIRYTALES ideas competition / Competition brief." <<http://houseoffairytales.odense.dk/competition-brief/>>, p.28.)



Figure 4. The childhood city (source from the competition brief)

her son along to work, for example at Odense Palace where Andersen played with the children of other servants in the courtyard, and sometimes even with Prince Frits, later to become King Frederik VII. At that time the difference between poor and wealthy was enormous, but there was much greater contact between the social classes than there is today. Andersen also helped his grandmother at the Grey Friars' Hospital where he saw the shadowy side of life, as the hospital was also home to the mentally ill. In the hospital's spinning room, Andersen got to know the poor old women working there, and they entertained the boy by telling him old folktales and legends."

(Odense City Museums 2013. "Hans Christian Andersen HOUSE OF FAIRYTALES ideas competition / Competition brief." <<http://houseoffairytales.odense.dk/competition-brief/>>, p.35-36.)

1.3.3 A Coherent City Center

The competition brief pointed out that "urban planning is developing so fast in Odense that the city will look very different in ten years from now. The city will grow, and the goal is for Odense to become a center of knowledge, experience, growth and employment in South Denmark. The vision of a more coherent city center is a unique basis for development of a Hans Christian Andersen House of Fairytales with an adjacent garden."

"One of the major future changes will be in the city center where the transformation of the Thomas B Thriges Gade road will provide an enhanced setting for diverse urban life and attract more local residents and business people to the area. The realization of the project entitled 'From streetscape to cityscape' will reconnect the city center, which is currently bisected by the four-lane road, and new city districts and urban spaces will be created to form a setting for residential facilities, workplaces, trade and cultural activities. The 'From streetscape to cityscape' project will be realized by the City of Odense and Realdania in 2008-2020."

"Team Entasis, which was elected as the final winner of an international design competition for the street transformation in February 2012, is in charge of the street transformation. The project has now reached the planning stage and its actual realization is scheduled to begin in 2014."

"According to the project 'From streetscape to cityscape', the road will be closed to through traffic, and motorists will have to use other routes. An underground car park covering a large proportion of the area will be built. Between the new buildings, there will be a light rail system. Safe routes for pedestrians and cyclists will be established as well."

"Once the street transformation has been completed, the small and large squares, lanes and alleys will form a new coherent city center with new neighborhoods and new urban spaces."

(Odense City Museums 2013. "Hans Christian Andersen HOUSE OF FAIRYTALES ideas competition / Competition brief." <<http://houseoffairytales.odense.dk/competition-brief/>>, p.28-30.)

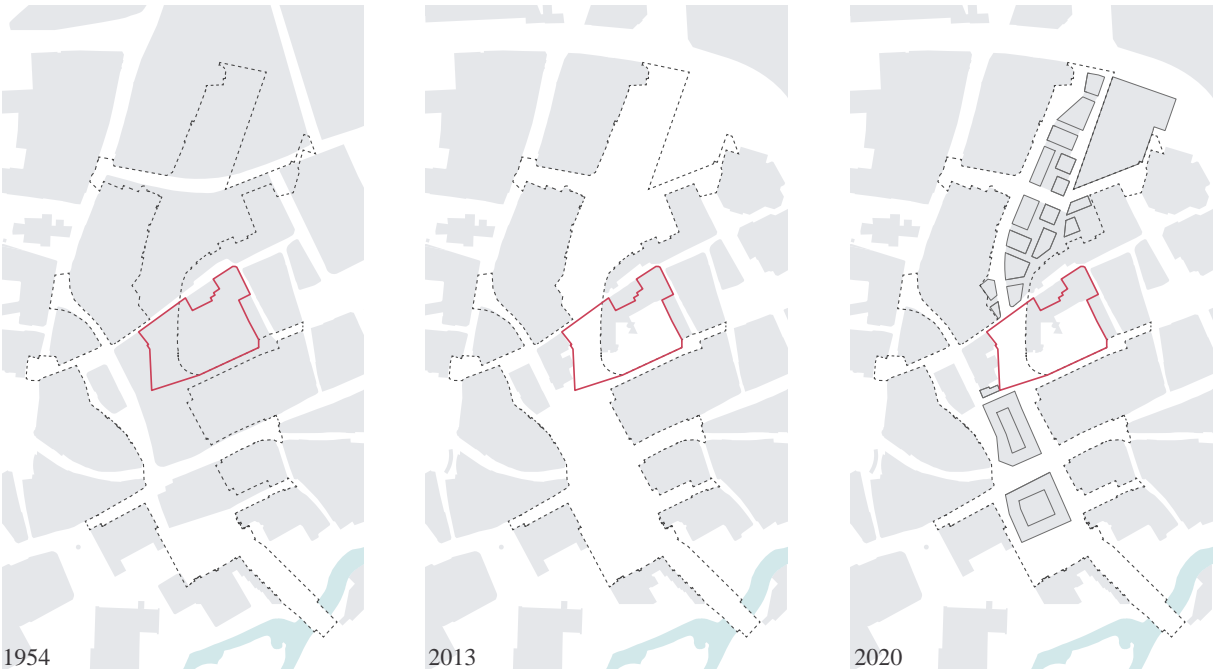


Figure 5. Built areas 1954, 2013 and 2020 (source from Entasis Architects)



Several of Odense's cultural attractions and important urban functions are located close to the competition site: Odense Railway Station **1**, the King's Garden **2**, the future Music and Theatre Hall **3**, Odense Concert Hall and the Carl Nielsen Museum **4**, the Møntergården City Museum **5**, Odense City Hall **6**, Odense Convent of Noble Maidens **7**, Odense Cathedral/St Canute's Church **8**, Odense River **9** and the Hans Christian Andersen Garden **10**.

Figure 6. Masterplan for the transformation of the Thomas B Thriges Gade road with attractions and urban functions in areas close to the competition site (source from Entasis Architects)

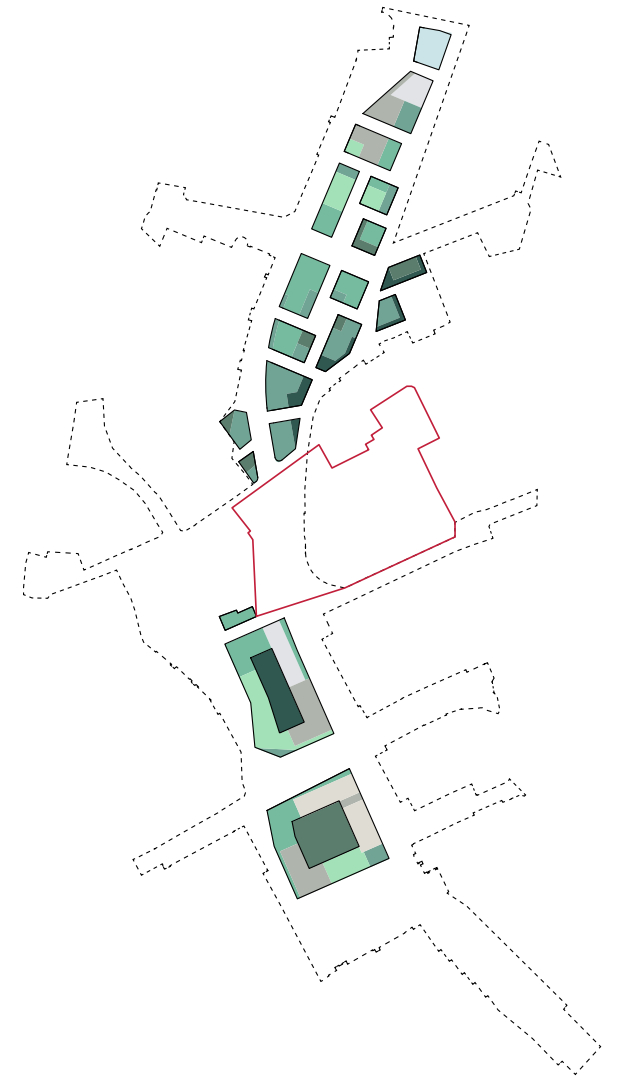


Figure 8. Height of the new neighbourhoods (source from Entasis Architects)

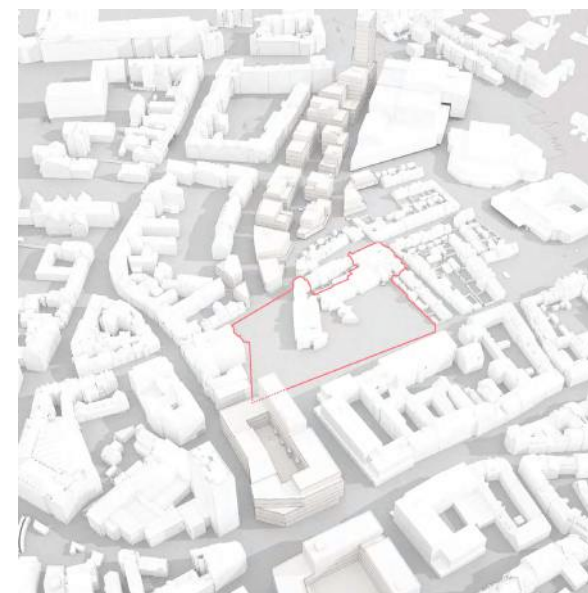


Figure 7. 3D presentation of the future city center around the competition site (source from Entasis Architects)

- competition site
- - - boundary for street transformation
- ground level only
- one storey
- two storeys
- three storeys
- four storeys
- five storeys
- six storeys
- seven storeys
- sixteen storeys



02 SITE STUDIES

2.1 THE SITE

As the competition brief has noted, "the competition site covers an area of about 8,900 m² and is delimited as shown on the map on page 14. The site comprises the buildings currently used by the Hans Christian Andersen Museum, the Tinderbox Cultural Centre for Children, the public Lotze's Garden and part of the current route of Thomas B Thriges Gade."

"Odense city center is bisected into an eastern and a western part by the Thomas B Thriges Gade road. The competition site is located in the eastern end of the city center, but comprises part of the area currently occupied by the road."

"In terms of the area's historical identity, key elements are the little house at the corner of Hans Jensens Stræde and Bangs Boder, which is the birthplace of Andersen, and Lotze's Garden, which dates back to the sixteenth century."

(Odense City Museums 2013. "Hans Christian Andersen HOUSE OF FAIRYTALES ideas competition / Competition brief." <<http://houseoffairytales.odense.dk/competition-brief/>>, p.38.)



The four-lane Thomas B Thriges Gade road **1** will be transformed into a high-density, diverse city district in the coming years, and new buildings will reconnect the two sides of Odense City Center. The Tinderbox Cultural Centre for Children **2**, Lotze's Garden **3** and the Hans Christian Andersen Museum **4** from which the blue tower of the Memorial Hall **5** protrudes above the red roofs can be seen at the centre of the photo. Behind Lotze's Garden and the museum are low buildings with the red tiled roofs that are characteristic of the eastern part of the city center **6**.

Figure 9. The competition site seen towards the east from the roof of the eleven-storey office building at Fisketorvet (source from the competition brief)



Figure 10. (photo by Zihan Zhao)



Figure 11. (photo by Zihan Zhao)



Figure 12. (photo by Zihan Zhao)



Figure 13. (photo by Zihan Zhao)



Figure 16. Aerial view of the current situation (source from Bing Map)



Figure 14. (photo by Zihan Zhao)



Figure 15. (photo by Zihan Zhao)

According to the assignment of the competition, "four of the existing buildings at the competition site must be preserved and included in the concept for the new House of Fairytales and the garden. All four buildings are located in the north-eastern corner of the competition site: the birthplace of Hans Christian Andersen, the Memorial Hall, a townhouse in Hans Jensens Stræde and a townhouse in Bangs Boder. The museum uses these buildings for exhibitions about Hans Christian Andersen's life and personality."

"The architecture of the Hans Christian Andersen Museum clearly shows that the building has been extended several times and that the styles of different periods have been used in the design."

"Today, visitors access the museum through the main entrance in Lotze's Garden. They enter the garden through a gateway in Hans Jensens Stræde, from where a path takes them to the garden past the entrance to the Tinderbox Cultural Centre for Children, or they can enter the garden at its south-western or south-eastern corner and follow gravel paths to the main entrance. The museum and the cultural center are housed in two different buildings, and there is currently no connection between the two facilities."

Hans Christian Andersen's birthplace①

"The low, yellow half-timbered building at the corner of Hans Jensens Stræde and the north-south stretch of Bangs Boder was built in 1799. With its characteristic cutoff corners, the building marks a shift in the street outline made up of Ramsherred and Hans Jensens Stræde, and it is immediately visible from a distance, especially to people arriving from the east along Ramsherred. The corner building is now iconic and has significant badge value as regards tourists' perception of authenticity and feeling of having been 'on location'. The building is listed and all modifications must be approved by the Danish Agency for Culture. The writer's birthplace should be given a prominent role in connection with the establishment of the House of Fairytales, which should involve an increased focus on the authenticity of the building and the location."

The Memorial Hall②

"In 1930, the 125th anniversary of the writer's birth, the Hans Christian Andersen Memorial Hall was officially opened. The building had been donated by the local industrial tycoon Thomas B Thrige and was designed by the architect Niels Jacobsen. It comprised an entrance hall and a colonnaded hall towards Hans Jensens Stræde, a central domed hall (the actual memorial hall) with frescoes by the painter Hans

Stevns and a room to the east towards Bangs Boder. The Memorial Hall, its walls, frescoes, dome and roof must be preserved as they currently are."

Townhouses in Hans Jensens Stræde and Bangs Boder③

"The two townhouses in Hans Jensens Stræde and Bangs Boder are former front houses and some of the original buildings in the area. Their exteriors still clearly show they are part of the rows of small buildings along the two narrow streets, but on the inside there is no spatial distinction between them and the rest of the museum, so they are difficult to identify. The exteriors of both townhouses must be preserved, but some modification may be permitted provided it respects the general coherence of the building stock in the two streets."

Other museum buildings④

"Unlike the four buildings described above, the other museum buildings are not subject to any constraints in terms of meeting the requirements set out in the competition brief. These buildings may be demolished, modified or replaced by new buildings."

(Odense City Museums 2013. "Hans Christian Andersen HOUSE OF FAIRYTALES ideas competition / Competition brief." <<http://houseoffairytales.odense.dk/competition-brief/>>, p.41-43.)



Figure 17. Andersen's birthplace (photo by Zihan Zhao)



Figure 18. Interior space of the memorial hall (photo by Zihan Zhao)



Figure 19. Townhouses (photo by Zihan Zhao)



Figure 20. Townhouses (photo by Zihan Zhao)

Arrival at the House of Fairytales

"The surroundings of the House of Fairytales must support and enhance the experience of stepping into the Hans Christian Andersen fairytale world. After completion of the 'From streetscape to cityscape' project, road users in the area will mainly be pedestrians and cyclists."

Lotze's Garden

"Lotze's Garden plays an important role as the setting for arrival at the House of Fairytales. The garden has been a public urban space since 1954 when it was taken over by the City of Odense. At that time, there were buildings on all sides of the garden, which was thus a courtyard in a large block of buildings. It was accessed along alleys and through gateways from the surrounding streets. With its multitude of plants, green lawns and basins with water, it formed a sharp contrast to the dense city around it."

"Some of the elements of the historical apothecary's garden still live on in contemporary versions, for example the many plants and the water feature in the form of a reflective pool in front of the museum buildings. The terrain in the garden slopes upwards towards the south from the reflective pool to Bangs Boder, where the boundary between the garden and the street is only marked by some low plants."

"Today the garden itself covers an area of about 3,600 m². However, it should be even greener than it is now, and the garden should be an integral part of the entire experience of visiting the House of Fairytales and its surroundings."

(Odense City Museums 2013. "Hans Christian Andersen HOUSE OF FAIRYTALES ideas competition / Competition brief." <<http://houseoffairytales.odense.dk/competition-brief/>>, p.43.)



Figure 21. Passage (photo by Zihan Zhao)



Figure 22. Cafe (photo by Zihan Zhao)



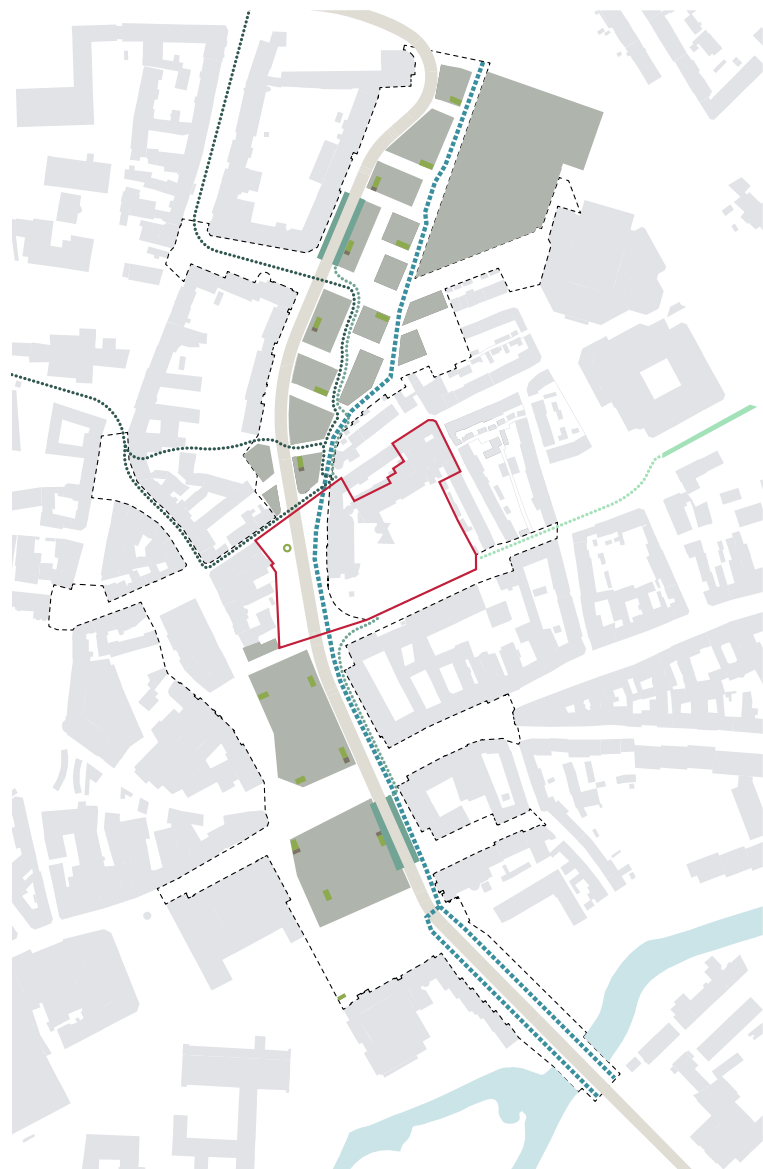
Figure 23. The Tinderbox Cultural Centre (source from the competition brief)



Figure 24. Lotze's Garden (source from the competition brief)

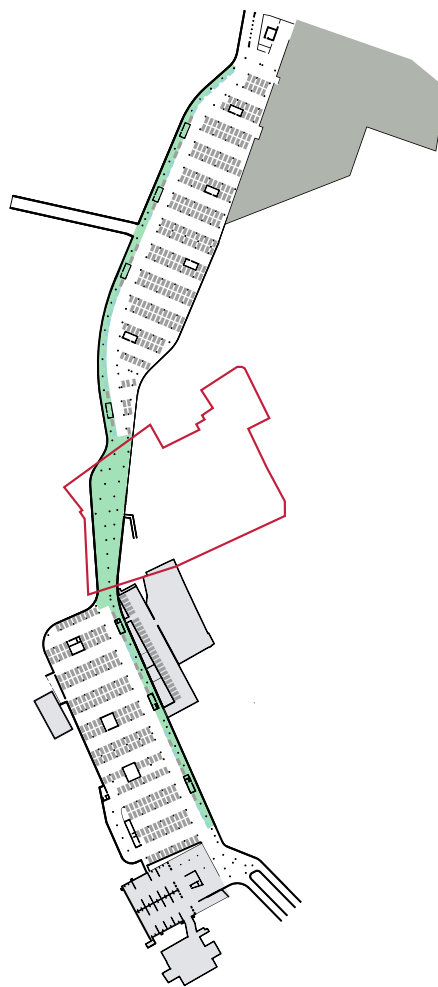


Figure 25. Lotze's Garden (source from the competition brief)



- ▬ competition site
- - - boundary for street transformation
- parking for tourist coaches
- light rail station
- lift from underground car park
- stairs from underground car park
- ⋯ pedestrians from tourist coaches
- ⋯ pedestrians from Odense station
- ⋯ pedestrians from light rail station
- ⋯ cycling route

Figure 26. Traffic connection in the new city district (source from Entasis Architect)



- ▬ competition site
- underground pedestrian flow
- existing basements
- planned underground car park

Figure 27. The underground car park (source from Entasis Architects)



Figure 28. Pedestrian flow (source from Entasis Architects)

2.2 CURRENT SITUATION

2.2.1 Current Facilities and Areas

Listed in the competition brief, the Hans Christian Andersen Museum together with the Tinderbox Cultural Centre for Children currently occupies a total floor area of 3,708 m². The built area is 2,070 m².

Hans Christian Andersen Museum		Tinderbox Cultural Center for Children	
Built area	1,320 m ²	Built area	750 m ²
Total gross floor area	2,076 m ²	Total gross floor area	1,632 m ²
Total net floor area	1,581 m ²	Total net floor area	1,362 m ²
(of which 397 m ² in basement)		(of which 395 m ² in basement)	
Facilities (net)		Facilities (net)	
- Exhibition and presentation	883 m ²	- Exhibition and presentation	572 m ²
(of which 103 m ² in basement)		(of which 102 m ² in basement)	
- Visitor facilities		- Reception and circulation areas	142 m ²
- Reception and circulation areas	237 m ²	(of which 102 m ² in basement)	
(of which 37 m ² in basement)		- Café	152 m ²
- Shop	81 m ²	- Shop	91 m ²
- Other visitor facilities	127 m ²	- Other visitor facilities	88 m ²
(of which 65 m ² in basement)		(of which 69 m ² in basement)	
- Administration facilities	46 m ²	- Administration facilities	99 m ²
(of which 192 m ² in basement)		(of which 6 m ² in basement)	
- Technical rooms and storage	207 m ²	- Technical rooms and storage	219 m ²
		(All in basement)	

(Odense City Museums 2013. "Hans Christian Andersen HOUSE OF FAIRYTALES ideas competition / Competition brief." <<http://houseoffairytales.odense.dk/competition-brief/>>, p.16.)

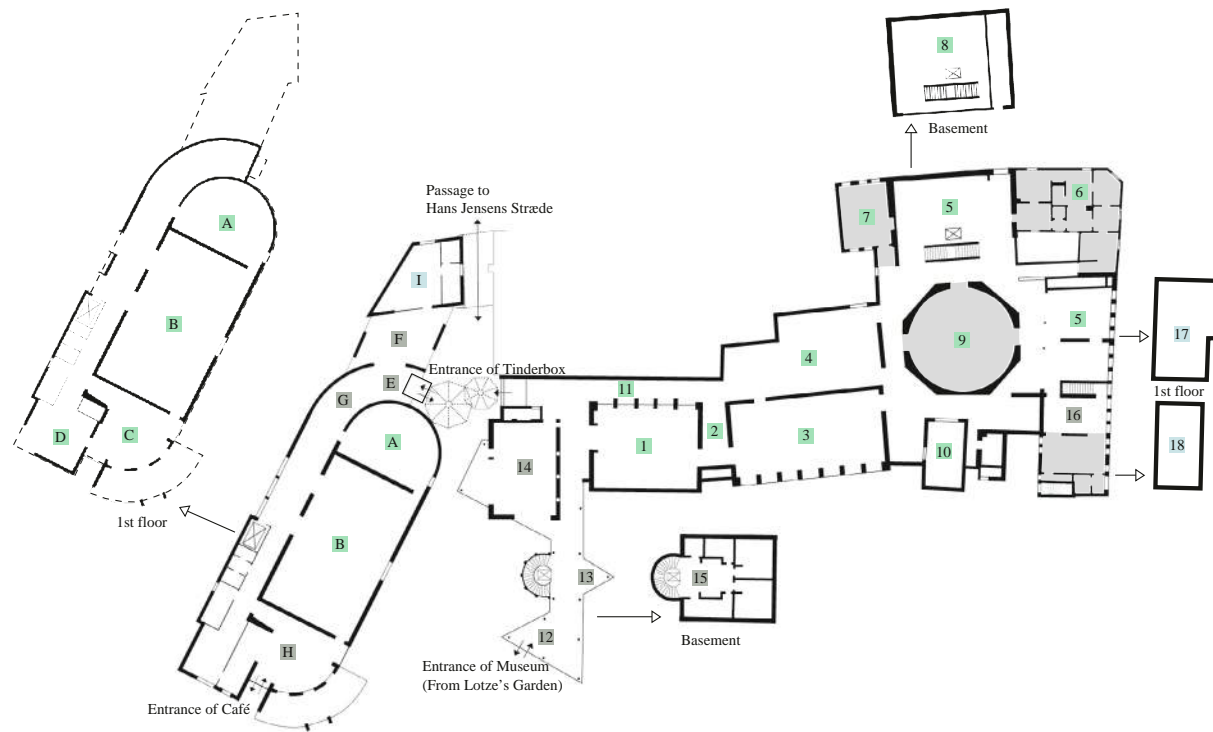


Figure 29. Current facilities in the Hans Christian Andersen Museum and the Tinderbox Cultural Centre for Children (source from Dansk Bygningsarv)

2.2.2 Critics of Current Situation

Although the contents of the exhibition and presentation of Hans Christian Andersen's life and work are interesting and comprehensive, the experience of the presentation flow doesn't show much feeling about fairytales, while more like in a rational and uninteresting way. Moreover, the ordinary appearance of the building itself couldn't catch much attention from visitors and the garden is not attractive enough to be enjoyed as a place related to the atmosphere of fairytales. One of the most appealed flaws of the Christian Andersen Museum, is the disconnection of the link between people and a enchanted, fantasy like world. The hopes and expectations of the worldwide visitors get broken due to the lacking of figuratively representation of fairytales.

The space known as the Tinderbox Cultural Center, has the problem of targeting only youth generation and is literally apart from the main part of the museum. Consequently, the experience of visiting is cut off by the separation of the functional organization, especially for adult visitors.

Currently, even though the Hans Christian Andersen Museum and the Tinderbox Cultural Centre are not impressive enough to be landmarks in the city of Odense, the spirit and memory of the great author still attracts large tourists to his childhood place every year. In this way, a new House of Fairytales with an imposing garden covering most of the surround area , will attract people into this wonder world of fairytales, besides it also determines Odense as a landmark, as the place to remember and honor Andersen's works and life.



Figure 30. "The Age" exhibition (photo by Zihan Zhao)



Figure 31. Gallery passage (photo by Zihan Zhao)



Figure 32. "The Work" exhibition (photo by Zihan Zhao)



Figure 33. The connection between museum and birthplace (photo by Zihan Zhao)



Figure 34. The studio in the Tinderbox (photo by Zihan Zhao)



Figure 35. The storytelling room (photo by Zihan Zhao)



Figure 38. The MagicWardrobe (photo by Zihan Zhao)



Figure 37. (photo by Zihan Zhao)



Figure 36. The experience room with cosplay clothes and props (photo by Zihan Zhao)





03 THE OBJECTIVE

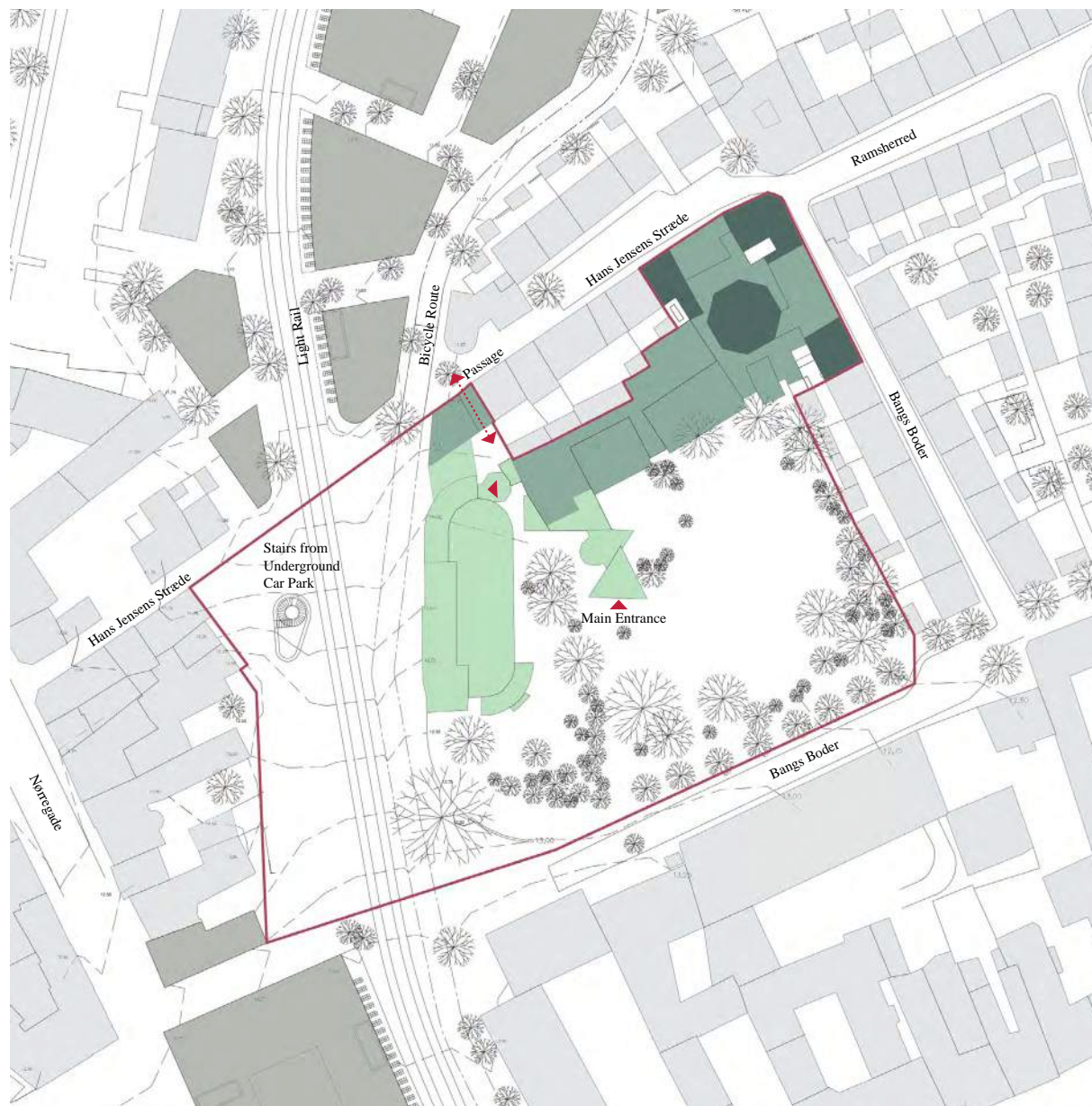


Figure 39. (source originally from Dansk Bygningsarkiv, modified by Zihan Zhao)

"The competition site covers an area of around 8,900 m². The site comprises the existing buildings occupied by the Hans Christian Andersen Museum and the Tinderbox Cultural Center for Children, as well as the public urban space Lotze's Garden and part of the current route of the Thomas B Thriges Gade road."

According to the requirements set out in the competition, "four of the museum buildings must be preserved. Other museum buildings may be demolished, converted or replaced by new buildings."

"one or more underground levels and possibly also a direct connection between the underground transfer tunnel (eastern boundary) and the House of Fairytales can be suggested in the proposal. The actual extent of the planned underground car parks and particularly the western delimitation of the transfer tunnel must be respected. An exit from the underground car park into Lotze's Garden is planned and the location of the exit can be determined in the design."

competition site

future buildings

existing buildings

buildings to be removed

Buildings to be preserved:



townhouse



townhouse



birthplace



memorial hall

"The route and the extent of the light rail system have already been determined, whereas the exact location of the cycle path on the competition site has not yet been fixed and may be determined in the proposal."

(Odense City Museums 2013. "Hans Christian Andersen HOUSE OF FAIRYTALES ideas competition / Competition brief." <<http://houseoffairytales.odense.dk/competition-brief/>>, p.18.)

[Assignment set out in the competition]

House of Fairytales facilities

"The total floor area of the future House of Fairytales is expected to be between 4,500 m² and 6,000 m². The floor areas of the museum buildings and facilities that are preserved must be included in the total floor area of the facilities proposed. The total annual number of visitors is estimated at 180,000-210,000."

The main facilities of the House of Fairytales are expected to be:

- Exhibition and presentation areas
- Visitor facilities:
 - Reception and circulation areas
 - Café (accessible without ticket)
 - Shop (accessible without ticket)
 - Other visitor facilities, including cloakroom and toilets
- Administration facilities: offices, workshop, technical rooms and storage room
- Technical rooms and storage

According to the competition brief, "the objective of the design for a new House of Fairytales in Odense is to obtain proposals for an overall intermediary and architectural concept that can serve as a source of inspiration and a basis for further development of the place."

"The new House of Fairytales has to unite, continue and rethink the experiences currently offered at the museum and the cultural centre and also add a new layer so that the fairytales become the gateway to the Andersen universe. Thus, a unique interplay between existing buildings, new buildings and public urban spaces could create a very special place and a new spatial and experiential whole for both visitors and local residents."

(Odense City Museums 2013. "Hans Christian Andersen HOUSE OF FAIRYTALES ideas competition / Competition brief." <<http://houseoffairytales.odense.dk/competition-brief/>>, p.16. p.5)



04 ARCHITECTURE DESIGN

If not mentioned otherwise, all drawings and diagrams in this chapter are the original works of Zihan Zhao.

[Experienceable Architectural Space]

We see trees outside of the window and leaves on the ground, feeling seasons change. We walk along the park trails, smelling flowers and hearing birds singing. We stroll around the old lanes, recalling childhood laughter under the yellow street light. These are all scenes and places experiences in our life. We receive information and get memories from them.

Experience is usually not spontaneous but induced. The ways of design, like unique spatial patterns, beautiful landscape and charming light color, may enhance the appeal and the occurrence and continuation of experience. Due to the design of experienceable spaces, architecture turns into enjoyment and participation.

Modern architecture follows the process of multi-angled development with the high technology. However, no matter what direction it orients, it could go never beyond the real meaning itself. It goes without doubt that only something alive and creative can exist for a long time, so does architecture. The “experience” of architecture space plays the major role in realizing the soul of it. It is not only important how a floor, stair, wall, room or façade look, but also how they feel when one touches them with his or her finger tips, how they smell, how they resonate and sound, how they interact with nature elements like light, wind, earth and plants, and what kind of associations, mental images, expectations and memories they evoke. Experienceable architectural space always revolves around the relationship between the human body and its environment, and the way the individual subject experiences very specific situations.

Important factors in experienceable architectural space design:

- Scale and proportion
- Rhythm in architecture
- Nature elements (light, wind, earth, water, plants etc.)
- Material
- Special needs and themes

To design.....



A New HOUSE OF FAIRYTALES in Odense city center

[Concept]



Concept image drawn by Zihan Zhao

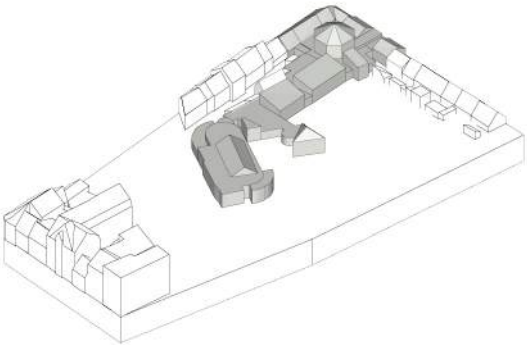
The world of fairytales is halfway between reality and fantasy. Words that describe this world can be freely interpreted. Tales are read by adults and children in a completely different manner. This is particularly true for the works of Andersen, simple or complex, depending on reader’s own understanding.

Fairytales tell of a changing, hidden and magical world composed of thousands of episodes. This richness in terms of flexibility, complexity and fragmentation is the starting point from which the concept of this project springs. The main inspiration comes from the fairytale landscape where nature and fantasy are the main characters. Standing inside the fairytale world, tons of interesting corners are waiting for you to explore. You might get lost, then find a secret rose garden. You don’t know what kind of things are going to surprise you at the end of another path. Wandering in the space like that, imaginations come together and create your unique perception of a fairytale world.

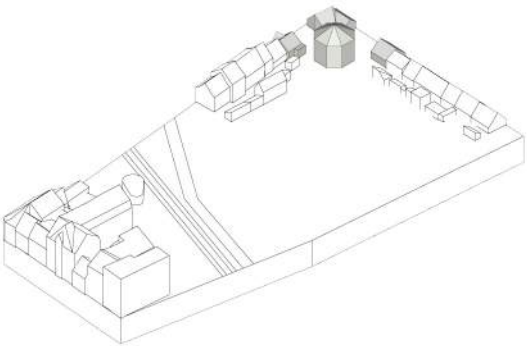
The project considers the interior and the exterior as a whole, a fluid landscape that moves horizontally and vertically, integrated with the architecture. The whole area is a continuous park that spreads over several levels, which shows a unique interplay between existing buildings, new buildings and public urban spaces.

The building volume resembles rocks that grew from the ground, aiming to be blended in with the terrain and vegetation. Consequently it creates the impression that it is the result of natural growth. The façades of the building will change with time because of the growth of vegetation, which makes it become part of the nature fantasy. Thus the House of Fairytales will serve as a very special place and a new spatial and experiential whole for both visitors and local residents.

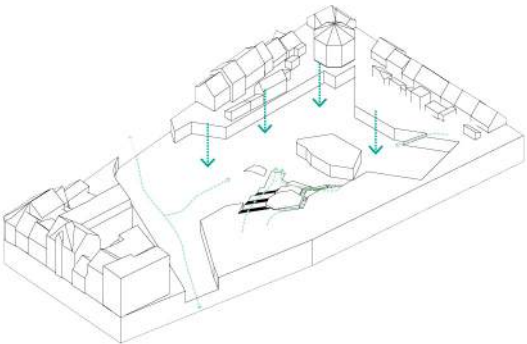
[Concept Development]



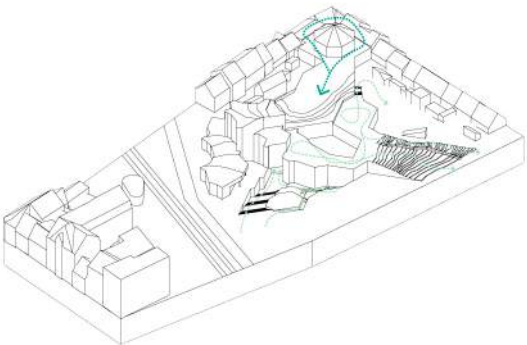
01. Current situation
 The existing museum buildings fail to fully cater to the great interest in the fairytales shared by visitors coming to the museum from all over the world.



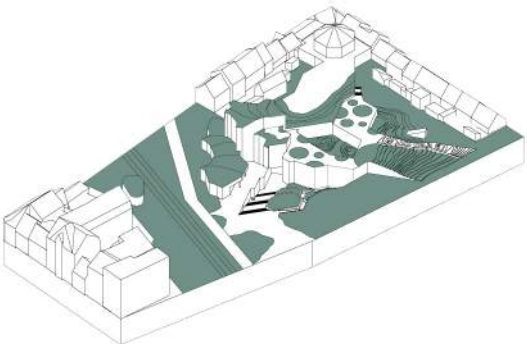
02. Street transformation and buildings to be preserved
 According to the urban planning, a light rail system, and safe routes for pedestrians and cyclists will be established. Four of the museum buildings must be preserved. Other museum buildings will be demolished and replaced by new buildings to meet the new requirements.



03. Underground touch
 An underground car park covering a large proportion of the area will be built due to the street transformation. Based on the concept, the architecture design starts with touching the underground world.



04. The new building volume
 The building volume resembles rocks that grew from the ground, aiming to be blended in with the terrain and vegetation. Consequently it creates the impression that it is the result of natural growth. Besides, different paths and visiting routes are provided due to the volume.



05. Landscape development
 Integration among architecture and the garden: a fluid landscape that moves horizontally and vertically.



Current Situation

Figure 9. (source from the competition brief)

[Figure-ground Map]



[Site Plan Development]



01. Existing trees on the site

Keeping the existing trees on the site is one of the main considerations at the beginning of the design process.



02. New building flow

Due to the respect of existing trees, main part of the new building flows through the spaces between tree groups.



03. Functional organization

Interplay between existing buildings, new buildings and public urban spaces.



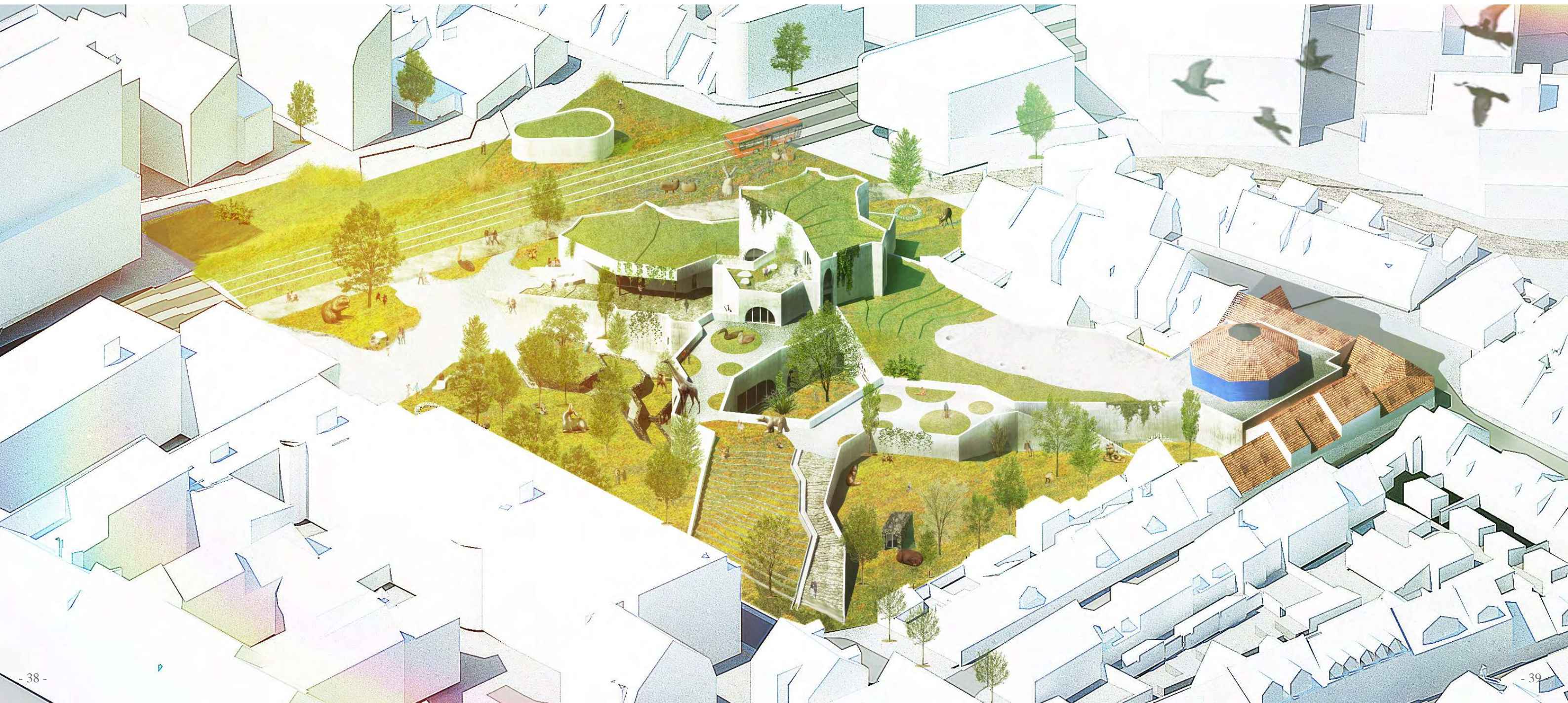
04. Access and circulation

The museum zone is accessed by car (directly from the car park level), by tram, by bicycle and by foot. Different paths and outdoor visiting routes are provided by the special volumes.



05. Landscape

The project considers the interior and the exterior as a whole, a fluid landscape that moves horizontally and vertically, integrated with the architecture. The whole area is a continuous park that spreads over several levels.



[Master Plan] 1:500

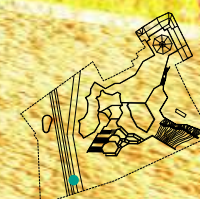
Site Area: 8,912 m²

Built Area: 2,915 m²

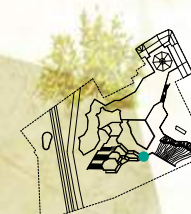
Total Gross Floor Area: 5,453 m²

Total Net Floor Area: 4,562 m²

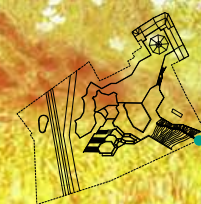




Entrance Garden



Ramp Journey to the Main Entrance

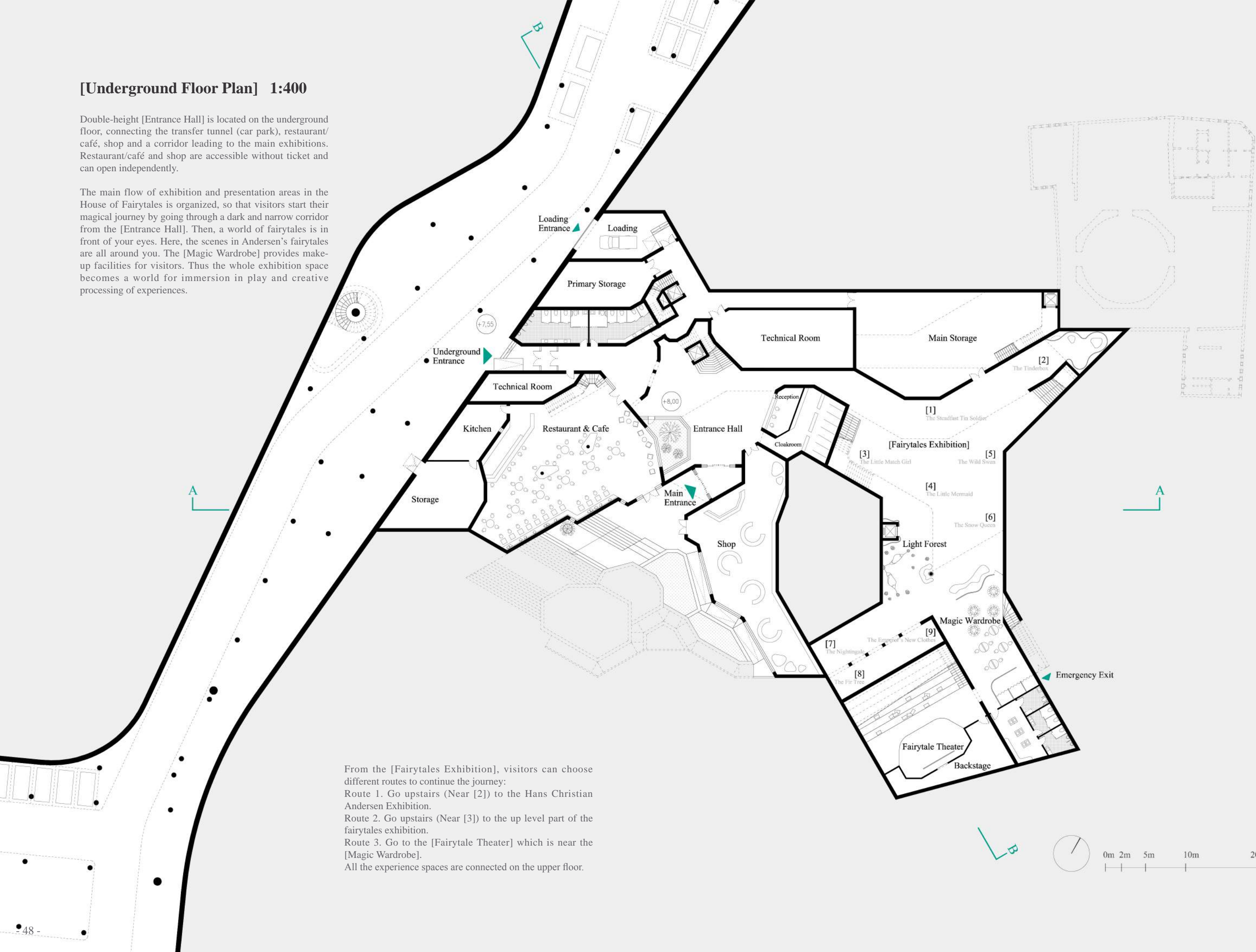


Fairytale Stairs to the Roof Garden

[Underground Floor Plan] 1:400

Double-height [Entrance Hall] is located on the underground floor, connecting the transfer tunnel (car park), restaurant/café, shop and a corridor leading to the main exhibitions. Restaurant/café and shop are accessible without ticket and can open independently.

The main flow of exhibition and presentation areas in the House of Fairytales is organized, so that visitors start their magical journey by going through a dark and narrow corridor from the [Entrance Hall]. Then, a world of fairytales is in front of your eyes. Here, the scenes in Andersen's fairytales are all around you. The [Magic Wardrobe] provides make-up facilities for visitors. Thus the whole exhibition space becomes a world for immersion in play and creative processing of experiences.



From the [Fairytales Exhibition], visitors can choose different routes to continue the journey:
Route 1. Go upstairs (Near [2]) to the Hans Christian Andersen Exhibition.
Route 2. Go upstairs (Near [3]) to the up level part of the fairytales exhibition.
Route 3. Go to the [Fairytale Theater] which is near the [Magic Wardrobe].
All the experience spaces are connected on the upper floor.

[Ground Floor Plan] 1:400

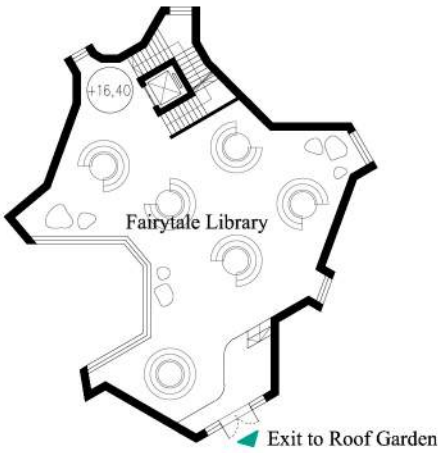
Going upstairs from the [Fairytale Exhibition], the journey goes to the exhibition and presentation areas of the great writer Hans Christian Andersen, which are located in the preserved existing museum buildings. Visitors first see an exhibition about [The Age] in which the writer lived. From there, visitors continue into [H.C.A Birthplace] where they will learn more about the family and the house in which the writer was born. Visitors are then guided into an exhibition about [The Life] of the writer. The [Memorial Hall] is centered by these exhibition spaces.

Visitors then proceed to exhibitions about Andersen's literary and artistic works, [The Art]. This space is connected with part of the fairytale exhibition and [Handcraft Studio], leading to a presentation of the writer himself, [The Man], through a [Gallery] passage.

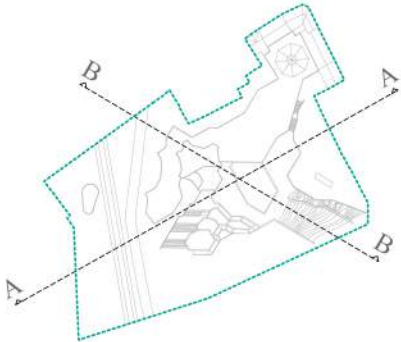
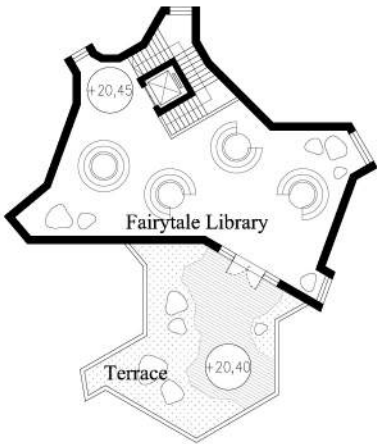
The administration facilities are located on the ground floor with a staff entrance to the north and access to other facilities.



[First Floor Plan] 1:400



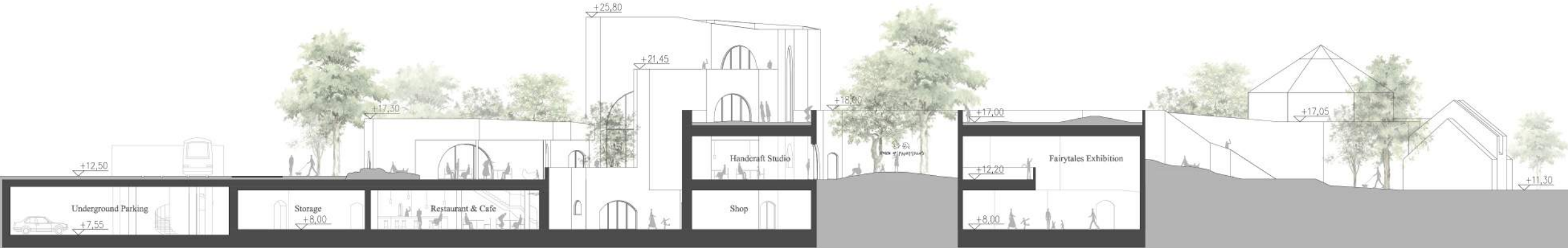
[Second Floor Plan] 1:400



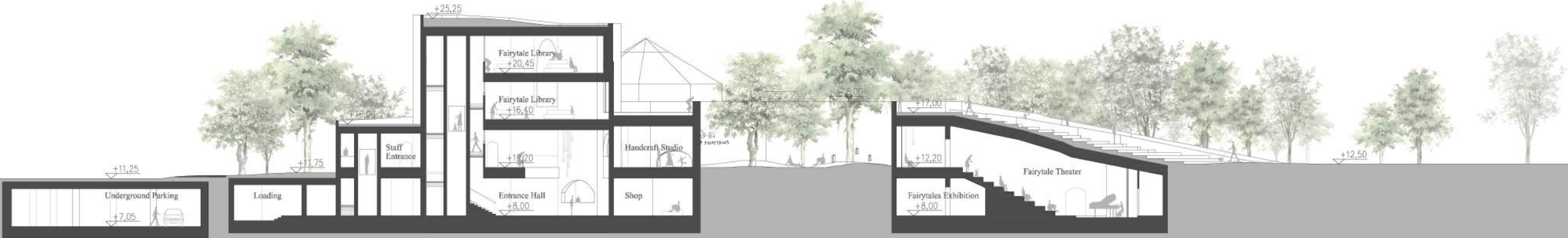
Located on the top floors of the central tower, Fairytale Library is not only an extension of Andersen's work exhibitions but also serves as a public cultural space for local citizens. It's connected to the main entrance by direct stairs and an elevator as part of the visiting flow. On the first floor, there is a second entrance to the Fairytale Library from the roof garden, allowing it to function separately from the main part of the museum.

Fairytale Library Area (net): 302 m²

[Section A-A] 1:400



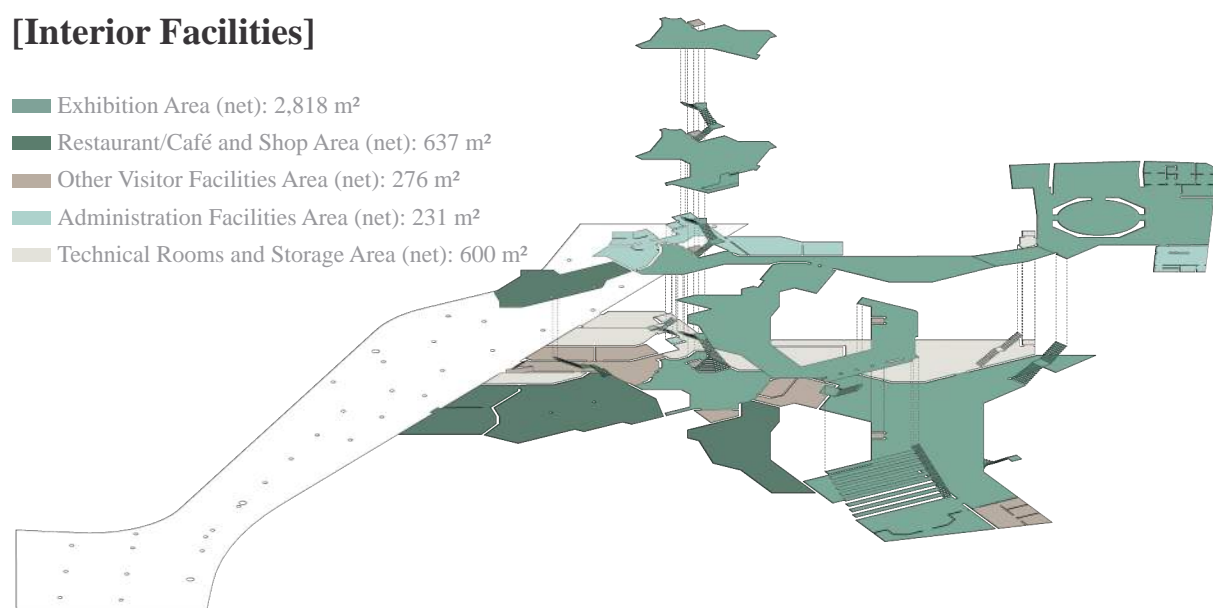
[Section B-B] 1:400





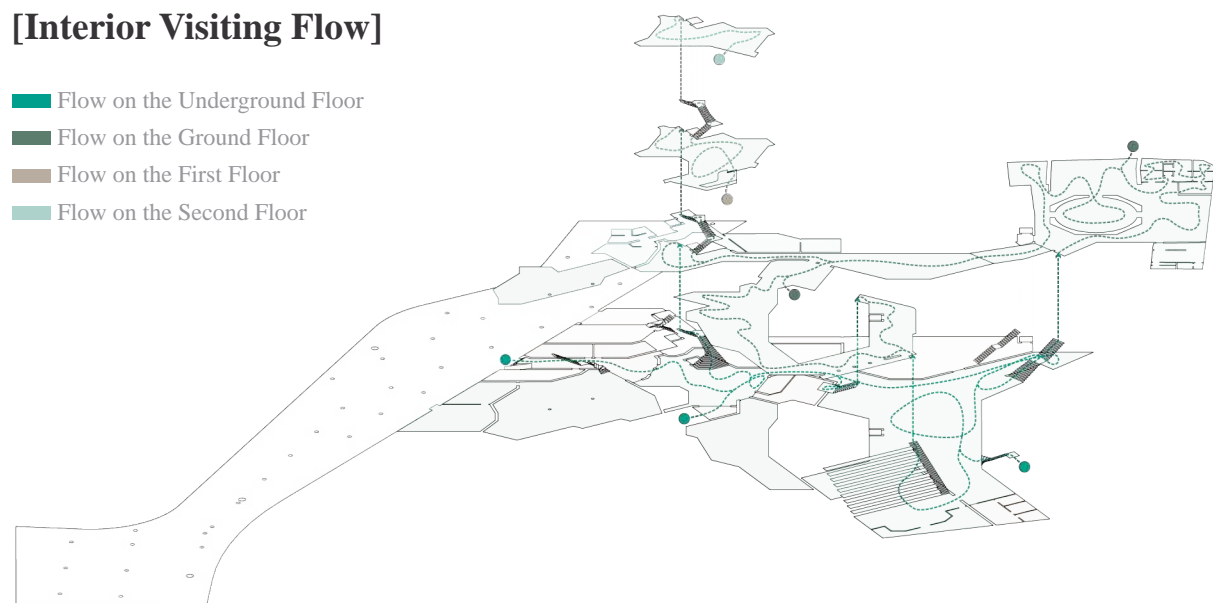
[Interior Facilities]

- Exhibition Area (net): 2,818 m²
- Restaurant/Café and Shop Area (net): 637 m²
- Other Visitor Facilities Area (net): 276 m²
- Administration Facilities Area (net): 231 m²
- Technical Rooms and Storage Area (net): 600 m²



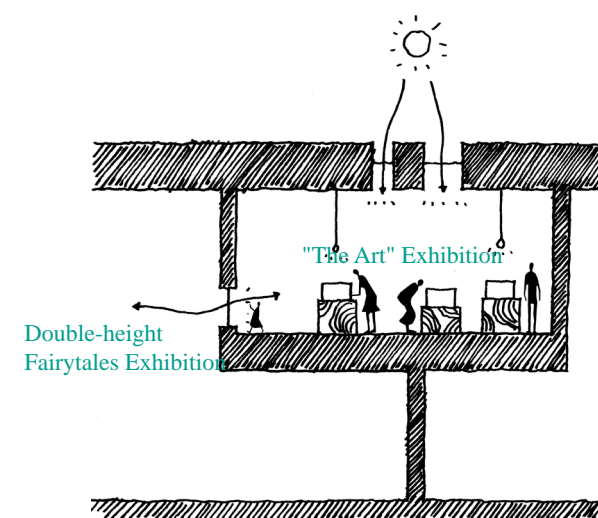
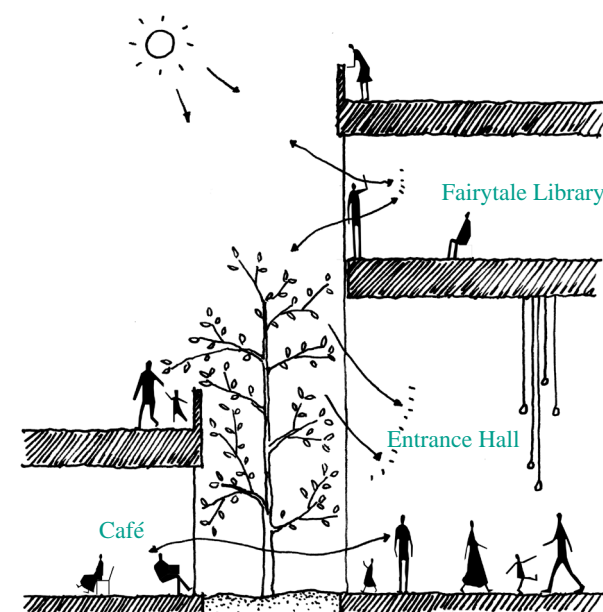
[Interior Visiting Flow]

- Flow on the Underground Floor
- Flow on the Ground Floor
- Flow on the First Floor
- Flow on the Second Floor



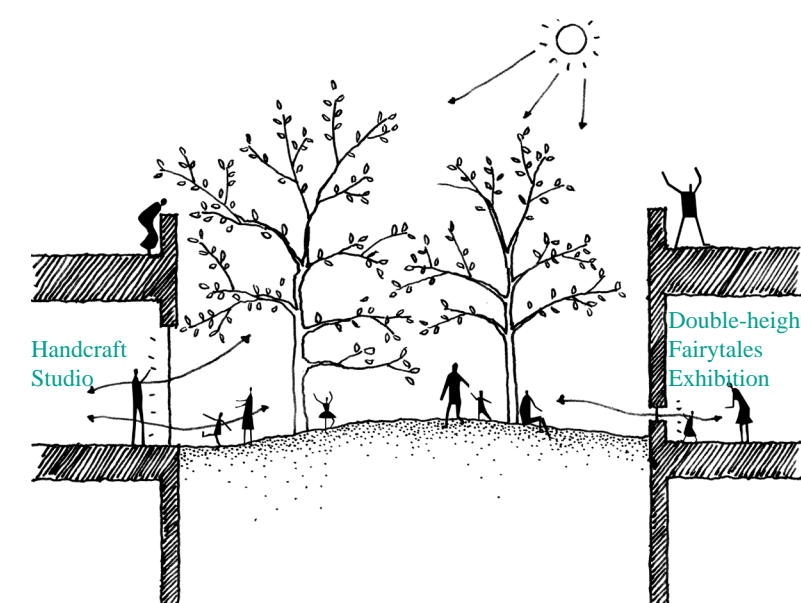
[Light Design in Experienceable Architectural Space]

The courtyard between café and entrance hall allows natural light to get into the interior spaces. It not only connects café and entrance hall by sight, but also serves as an outdoor exhibition for the beginning of the fairytale journey for visitors.



In the exhibition area of "The Art", natural light comes from above through narrow windows on the ceiling. There are also some openings on the wall to the double-height fairytale exhibition space. These windows are designed to be located on different height for children and adults, which create an interesting interplay between different exhibition spaces.

The main courtyard is a fairytale garden that provides outdoor exhibitions. The handcraft studio space that needs natural light has several big openings to the courtyard, while the interior fairytale exhibition space only has some tiny windows to it. The design aims to give different light treatments to spaces according to the function and experience atmosphere.





Main Entrance




"The Art" Exhibition

Resting Corridor Connecting Fairytale Exhibition, Fairytale Theater and Handcraft Studio





HOUSE OF FAIRYTALE
C. Andersen Museum





Fairytale Library



[South Elevation] 1:400



[West Elevation] 1:400



[East Elevation] 1:400



05 BIBLIOGRAPHY & REFERENCES

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[Sources of Images]

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Figure 2. Illustration by Kalle Berglund

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Figure 4. Source from Hans Christian Andersen HOUSE OF FAIRYTALES ideas competition brief

Figure 5. Source from Entasis Architects

Figure 6. Source from Entasis Architects

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Figure 9. Source from Hans Christian Andersen HOUSE OF FAIRYTALES ideas competition brief

Figure 16. Source from Bing Map

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Figure 27. Source from Entasis Architects

Figure 28. Source from Entasis Architects

Figure 29. Source from Dansk Bygningsarv

Figure 39. Source originally from Dansk Bygningsarv, modified by Zihan Zhao



*"To move, to breathe, to fly, to float,
To gain all while you give,
To roam the roads of lands remote,
To travel is to live."*

*— Hans Christian Andersen
The Fairy Tale of My Life: An Autobiography*