Hans Christian Andersen

HOUSE OF FAIRYTALES

DESIGN PROPOSAL BASED ON EXPERIENCEABLE ARCHITECTURAL SPACE

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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.
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
1.1 THE VISION

According to the competition brief, Odense City Museums plan to create a Hans Christian Andersen House of Fairytales with a surrounding garden that invites people into Andersen’s fairytale world and serves as a distinct landmark in the city of Odense. It is located at the spot where the great writer was born. The site has a unique authenticity which attracts people from all over the world come to experience the place and honor the great author.

“The vision behind the creation of a House of Fairytales with a fairytale garden is to devise an original concept that is clearly based on the fairytales and on the history and potential of the place in terms of spatial design and in terms of the presentation of information, both of which should be of current relevance just as the fairytales are. The new facility should be a tribute to the fairytales and invoke the universal messages and lessons about human nature. The staging of exhibits should offer visitors a complete experience where curiosity, imagination, experience and reflection go hand in hand and visitors are involved in the story. New technology and conventional presentation methods should be combined into a unique narrative framework. Visitors should be able to recognize the familiar fairytales, become acquainted with new ones and gain insights into their many layers of symbolism. In addition, the exhibits and displays should enable people to gain new knowledge of the poet and his life. Visitors to the building and garden should be able to explore a world that is constantly offering new layers and new details, the deeper they go—and they should leave the House of Fairytales feeling enriched by the experience.”

“Read all over the world and interpreted in the context of many different cultural backgrounds and traditions, Hans Christian Andersen’s fairytales are part of our world heritage. Both local residents and visitors from Denmark and abroad should feel welcome in the House of Fairytales no matter what their linguistic and cultural background is. Furthermore, all age groups should be able to benefit from a visit to the House of Fairytales and its garden.”

“The main focus of the presentations in the Hans Christian Andersen Museum is currently on the life and personality of the writer rather than on the fairytales, which is not in line with the expectations of international visitors, who want to immerse themselves in the world of the fairytales. In the Tinderbox Cultural Centre for Children, the fairytales are brought to life through imagination, play and artistic activities, but in a way that almost exclusively appeals to children and school groups. The new House of Fairytales and the adjacent garden should bring together the existing facilities in a new unified attraction based on new ways of combining the presentation of the fairytales, the writer and his life with a world of fantasy and play. In other words, it should be the gateway to the world of Hans Christian Andersen.”

“The new House of Fairytales and its garden should be seen as a strong element in the development of Odense city center and as an opportunity to create an attractive, appealing urban space that will benefit all local residents and other users of the city’s facilities. Since the 1960s, Odense city center has been bisected by the four-lane Thomas B. Thriges Gade road, but this road is due to be transformed and by 2020 the city center will be reunified by means of new buildings and a denser street infrastructure. The remodeling of Thomas B. Thriges Gade makes it possible to rethink Lotze’s Garden and turn it into the green heart of the diverse, vibrant city district in which it is located.”

“The House of Fairytales and its garden will be located in the historic city center of Odense and connected with the birthplace of Hans Christian Andersen. This location ensures strong historical roots and authenticity and requires the new design to have a distinct profile in the surrounding cityscape and clearly communicate to visitors that they are in the historic district of Odense, which is centered around Hans Christian Andersen’s birthplace and a fairytale garden.”

1.2 CULTURAL CONTEXT

1.2.1 The Man: Hans Christian Andersen

Hans Christian Andersen was born in Odense, Denmark, on April 2, 1805. He achieved worldwide fame for writing innovative and influential fairytales that appeal to people all over the world. His eternally pertinent stories are read by both children and adults.

As the competition brief has noted, “today Hans Christian Andersen is one of the authors in the world whose work has been translated into most languages. To date, the museum has recorded translations into about 160 different languages, and new ones are added all the time. His work is a living part of our common literary heritage, and the Hans Christian Andersen universe lives on in highly different communities and cultures, even in parts of the world that are very far away from his native country in the cold North. Hans Christian Andersen is one of the most interesting personalities in Danish cultural history. He was a creative man whose talents were not limited to writing—he was also productive in the fields of drama, music and visual art. Among his contemporaries, Andersen was radical and modern because of his comprehensive knowledge of the European art scene. His vivid imagination, sharp powers of observation, empathy and desire to experiment are not only expressed in his literary production and private notes, but also in drawings, paper cuttings, collages and picture books.” (Odense City Museums 2013. “Hans Christian Andersen HOUSE OF FAIRYTALES ideas competition / Competition brief.” <http://houseoffairytales.odense.dk/competition-brief/?p.26>.)

Andersen travelled a lot during his entire adult life. He saw this whole world as his stage. His stories and thoughts were always based on various backgrounds, as he wrote in a letter in 1837: ‘I belong to the world’.

“To travel is to live.” — Hans Christian Andersen

The Fairy Tale of My Life: An Autobiography
1.2.2 The Fairytales

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."

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."
“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 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.)

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 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.”


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 realisation 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 realised 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.”


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

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


The four-lane Thomas B Thriges Gade road 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, Lotze’s Garden and the Hans Christian Andersen Museum from which the blue tower of the Memorial Hall 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.

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 14. (photo by Zihan Zhao)

Figure 15. (photo by Zihan Zhao)

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

“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 Hall

“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 Boder

“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 buildings

“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.”

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.”

## 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.

<table>
<thead>
<tr>
<th>Facility/Center</th>
<th>Built Area</th>
<th>Total Gross Floor Area</th>
<th>Total Net Floor Area</th>
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<tbody>
<tr>
<td>Hans Christian Andersen Museum</td>
<td>1,320 m²</td>
<td>2,076 m²</td>
<td>1,581 m²</td>
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<td>(of which 397 m² in basement)</td>
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<tr>
<td>Tinderbox Cultural Centre for Children</td>
<td>750 m²</td>
<td>1,632 m²</td>
<td>1,362 m²</td>
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<tr>
<td>(of which 395 m² in basement)</td>
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### Facilities (net)

- Exhibition and presentation: 883 m² (of which 103 m² in basement)
- Visitor facilities:
  - Reception and circulation areas: 237 m² (of which 37 m² in basement)
  - Shop: 81 m²
- Other visitor facilities:
  - (of which 65 m² in basement): 127 m²
- Administration facilities: 46 m²
- Technical rooms and storage
  - (of which 192 m² in basement): 207 m²

- Exhibition and presentation: 572 m²
- Reception and circulation areas: 142 m² (of which 102 m² in basement)
- Café: 152 m²
- Shop: 91 m²
- Other visitor facilities:
  - (of which 69 m² in basement): 88 m²
- Administration facilities: 99 m² (of which 6 m² in basement)
- Technical rooms and storage: 219 m² (All in basement)

### 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.
03 THE OBJECTIVE
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."


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

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."

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."

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

[Concept]

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.

A New HOUSE OF FAIRYTALES in Odense city center
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.
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.

[Site Plan Development]
Fairytale Stairs to the Roof Garden
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.
Going upstairs from the Fairytales 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 fairytales 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.
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
[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 fairytales 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 fairytales 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.

[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
05 BIBLIOGRAPHY & REFERENCES
Books:


Website:


Sources of Images

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

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“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