

The Paper House

Thesis project by
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MA Spatial Design

Abstract

The Paper House is a speculative future scenario for Kedelsmedjen, the last remaining historical building on Paper Island in Copenhagen. In this scenario, we see it become a **children's theatre and stagecraft school**. It would host hands-on **workshops of scenography, acting, movement and a public stage** for children to show their work in a public or semi-public setting. The Paper House is imagined as a **satellite of The Royal Theatre's** children strategy. The children would be able to use the house as part of their school teachings and/or in their free time. The project takes its starting points in the existing lack of children's theatres of this kind and in the shift happening to the program and character of Paper Island.



Balten, Pieter (1570): *A Performance of the Farce 'Een Cluyte van Plaeyerwater' (A Clod from Plaeyerwater) at a Flemish Kermi*

Contents

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Theatre for kids
Paper Island
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8. Final proposal



(...) Children's theatre is much more than just entertainment. Art and culture help the children to understand the society and the world they are part of. At the same time, the performances get the imagination going, and they let the little ones dream big and live out their own little adventure.

- Det Kongelige Teater, Børneteater - her kan du tage de mindste med (2022)



Evidence-based social skills activities for children and teens (with teaching tips)

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These social skills activities can help kids forge positive relationships — and better understand what other people are feeling and thinking.

How can we help children develop social competence — the ability to read emotions, cooperate, make friends, and negotiate conflicts? Kids learn when we act as [good role models](#), and they benefit we [create environments that reward self-control](#). But there is nothing quite like *practice*. To develop and grow, kids need *first-hand experience* with turn-taking, self-regulation, teamwork, and perspective-taking.

16 Activities to Stimulate Emotional Development in Children

18 Jan 2022 by Tiffany Sauber Millacci, Ph.D. 
Scientifically reviewed by Gabriella Lancia, Ph.D. 

3 Best activities for school-aged kids

1. Role-play

Understanding emotions, emotional reactions, and situations is the most critical element of successful interactions with others (Solikhah, Fasikhah, & Amalia, 2019). Role-play can benefit students by demonstrating appropriate emotional responses and allowing them to practice in a safe environment.

Divide children into groups and assign each group a scenario (e.g., “Your friend stole an electronic device from the store. What would you do?”). Have students act out the scenario and discuss the outcomes. Focus on students’ emotions they may feel if they were actually in that particular situation. Take this activity a step further and plan ways to manage the difficult emotions.

14. Classic charades for older kids and teens

We’ve already mentioned “Emotion Charades” for young children. The traditional or classic version of the game is also an excellent activity for honing social skills among older kids.

Consider why. In the traditional game, a player draws a slip of paper from a container and silently reads what is written there — a phrase that describes a situation (like “walking the dog”) or that names a famous book, film, song, or television show. Then, through pantomime, the player tries to convey this phrase to his or her unknowing team-mates.

What gestures are most likely to communicate the crucial information? To perform an effective pantomime, you need to be good at perspective-taking, or imagining what viewers need to see in order to guess the answer. You also have to stay focused on the rules, and *refrain from talking*.

3. Music-making and rhythm games for young children

Young children are often inclined to help other people. How can we encourage this impulse? Research suggests that joint singing and music-making are effective social skills activities for fostering cooperative, supportive behavior.



Emotion Charades” for young children

In this game, one player acts out a certain emotion, and the other players must guess which feeling is being portrayed. In effect, it’s simple version of charades for the very young.

Is it helpful? At the very least, it’s a way to motivate young children to think about and discuss different emotions. And the game has been included (along with several other social skills activities) in a preschool program developed by researchers at the University of Wisconsin-Madison.

In a small experimental study, the program, called the “Kindness Curriculum,” was linked with successful outcomes: Compared with kids in a control group, graduates of the “Kindness Curriculum” experienced greater improvements in teacher-rated social competence (Flook et al 2015).

5. Group games of dramatic, pretend play

To get along with others, kids need to be able to calm themselves down when something upsetting happens. They need to learn to keep their cool. And one promising way for kids to hone these skills is to engage in dramatic make-believe with others.

11. Cooperative construction

Another form of play that promotes cooperation is team construction. When kids create something together with [blocks](#), they must communicate, negotiate, and coordinate. Do such social skills activities make a difference?

It makes sense intuitively, and there is scientific evidence that a specialized program of cooperative construction therapy — called “LEGO®-based therapy” — can help kids who need extra support to develop their social communication skills (Owens et al 2008).

7. Drills that help kids read facial expressions

People who are good at interpreting facial expressions can better anticipate what others will do. They are also more “prosocial,” or helpful towards others.

8. Checker stack: A game for keeping up a two-way conversation

Some kids, including those with autism spectrum disorders, have difficulty maintaining a conversation with peers. Dr. Susan Williams White has developed a number of social skills activities to help them, including *Checker Stack*, a game that requires kids to take turns and stay on topic.

To play this two-player game, you need only a set of stackable tokens — like checkers or poker chips — and an adult or peer group to help judge the relevance of each player’s contributions.

The game begins when Player One sets down a token and says something to initiate a conversation. Next, Player Two responds with an appropriate utterance, and places another checker on top of the first one.

The players keep taking turns to advance the conversation. How long can they sustain it? How tall can their stack become? When a player says something irrelevant or off-topic, the conversational flow is broken and the game is over (White 2011).

13. Story-based discussions about emotion

Here’s a social skills activity you can try just about anywhere: Read a story with emotional content, and have kids talk about it afterwards.

Why did the main character get angry? What kinds of things make you get angry? What do you do to cool off? When kids participate in group conversations about emotion, they reflect on their own experiences, and learn about individual differences in the way people react to the world. And that understanding may help kids develop their “mind-reading” abilities.

In one study, 7-year-old school children met twice a week to discuss an emotion featured in a brief story. Sometimes their teachers encouraged them to talk about recognizing the signs of a given emotion. In other sessions, the kids discussed what causes emotions, or shared ideas about how to handle negative emotions (“When I feel sad, I play video games,” or “I feel better when my mother hugs me”).

After two months, participants outperformed peers in a control group, showing significant improvements in their understanding of emotion. They also scored higher on tests of empathy and “theory of mind” — the ability to reason about other people’s thoughts and beliefs (Ornaghi et al 2014).

A shift happening in the program and character of Paper Island

industrial site off limits to the public -> the fourth-most visited public attraction in Copenhagen -> teardown and new project kickoff -> new urban idistrict with housing, hotel, food hall (commercial activities)



Public activity on Paper Island in 2014 © berlingske.dk



Byggeskolen BIBIANA at Papirøen (until 2022) © BIBIANA, Kedelsmedjen, Papirøen



“In the coming years, PAPIRØEN will go on another journey, when the island is developed into a new urban district with innovative architecture, a water culture center, international **hotel, food hall, housing** and unique **cultural** offerings.” - papirooen.dk

“Paper Island is an example of how Copenhagen is transforming **from an industrial city to a place for people.**” - Cobe

Definitioner fra [Oxford Languages](#) · [Learn more](#)

public

/ˈpʌblɪk/

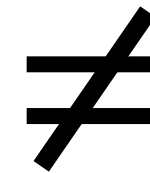
adjective

1. of or concerning the people as a whole.
"public concern"

Lignende: popular general common communal collective shared



Byggeskolen BIBIANA at Papirøen (until 2022) © BIBIANA, Kedelsmedjen, Papirøen



Definitioner fra [Oxford Languages](#) · [Learn more](#)

commercial

/kəˈmɜːʃl/

Se definitioner i:

All Commerce Broadcasting Chemistry

adjective

1. concerned with or engaged in commerce.
"a commercial agreement"

Lignende: trade trading business private enterprise mercantile merchant

2. making or intended to make a profit.
"commercial products"

Lignende: profit-oriented money-oriented commercialized materialistic



render by Cobe of the future Paper Island

How can we revitalize Kedelsmedjen by creating in it a space for teaching children stagecraft, with a starting point in the building's location, the interior tectonics and its history?

Linking the island's historical name with one of the most versatile and sustainable materials - paper, we will investigate how it can work as a driver in the process and the leitmotif of the project.

Our aim is to keep the program of this building public and create space for a meaningful and socially productive activity - for the children, their parents and visitors from outside.

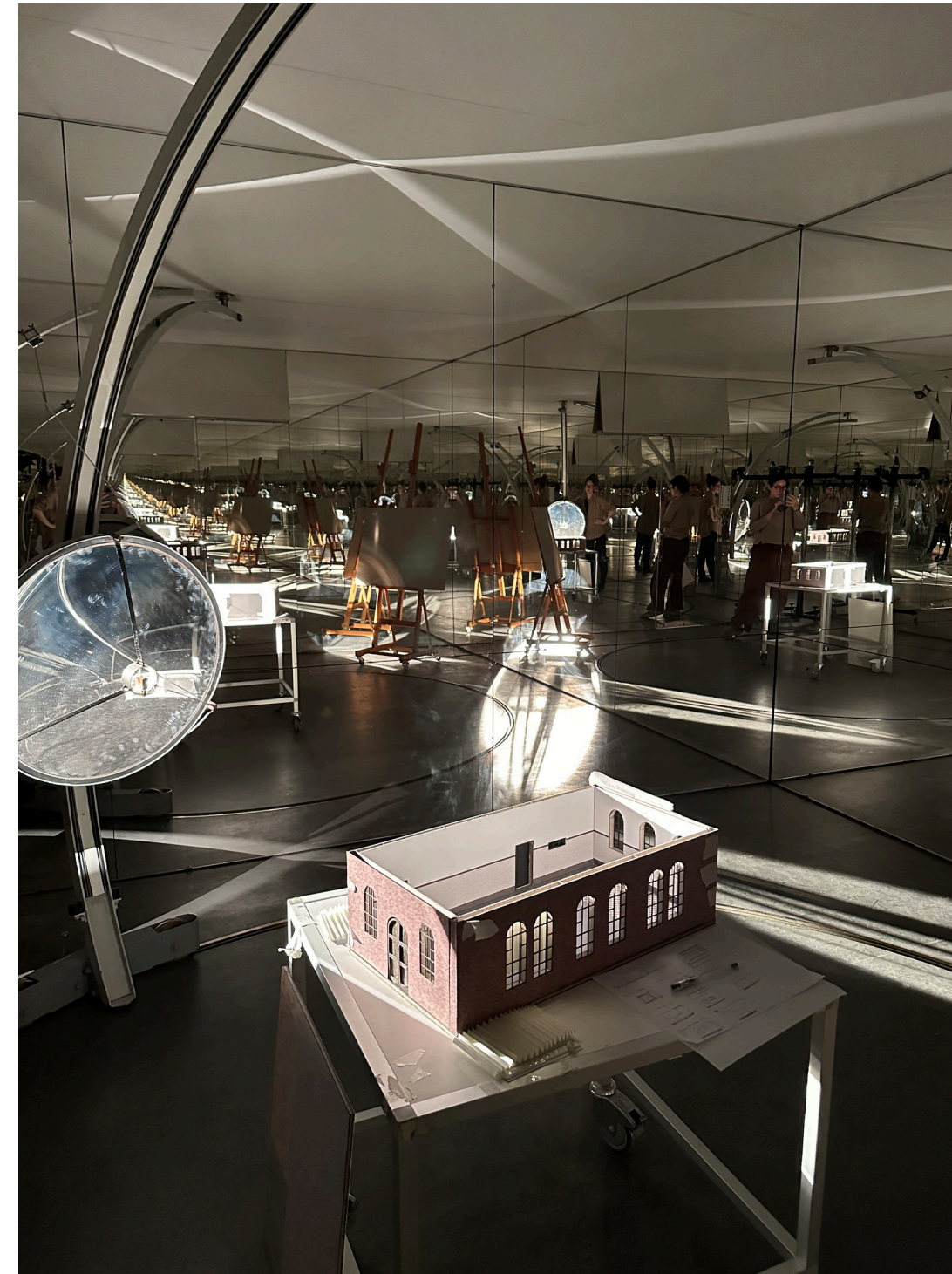


Theatre on the Fly by Assemble Studio, an experimental temporary venue (2012)



Ingmar Bergman, *Fanny och Alexander* (1982)

Interdisciplinary collaboration between a set designer and architect brought the two paths to a meeting point - a relatively big architectural model (1:25) that became one of the main working tools of the project.



Set model by Ralph Koltai for Shakespeare's *As You Like It*, V&A 1967



Set design model by Anna Viebrock

4. Introduction to site



Rolls of paper being loaded onto ships at Paper Island © Københavns Museum



Papirøen as a construction site, © Cobe



the background drawings is a map made by Cobe, and the red building is our intervention - a collage of the building which was missing on the original drawing.



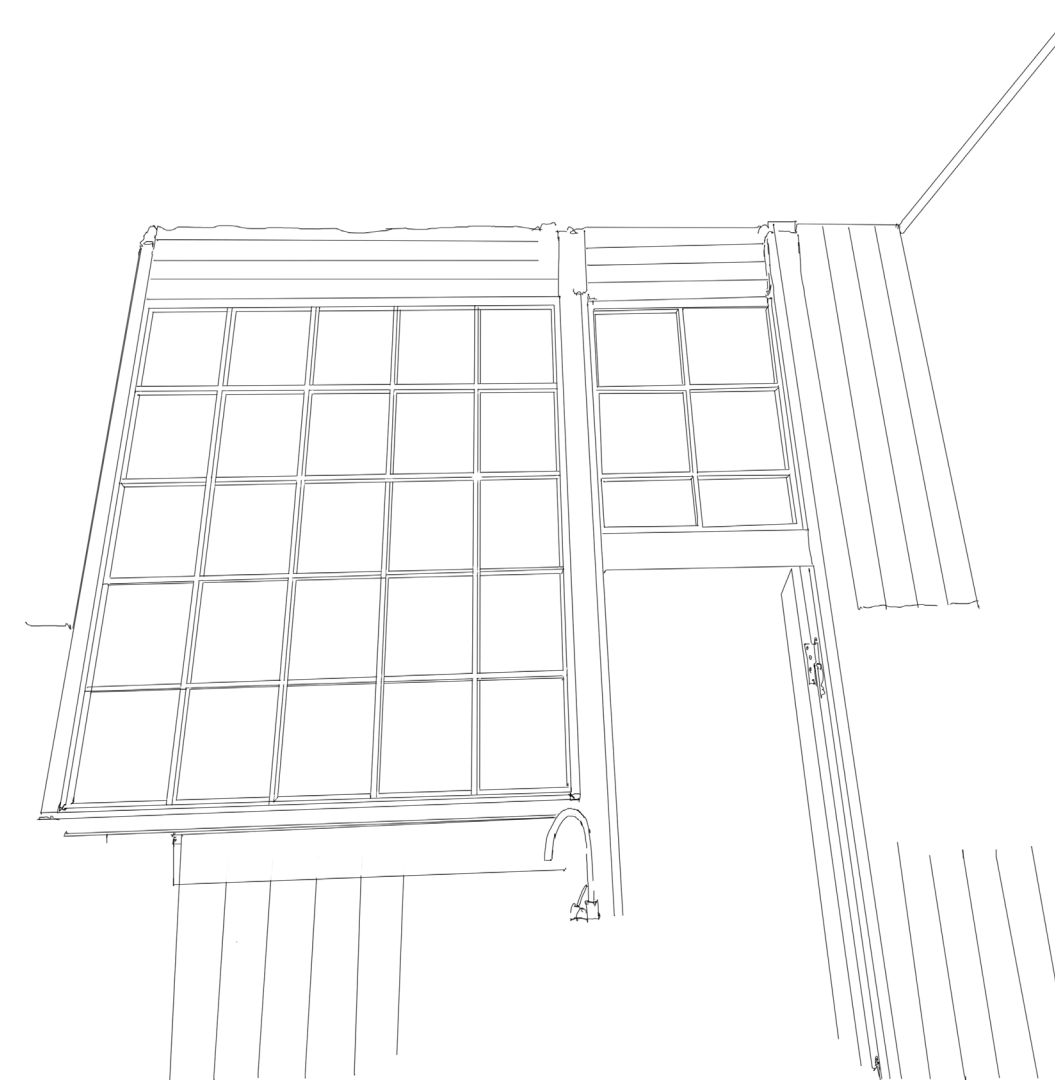
Kedelsmedjen, Transgravsvej 11 © kbh billeder.dk



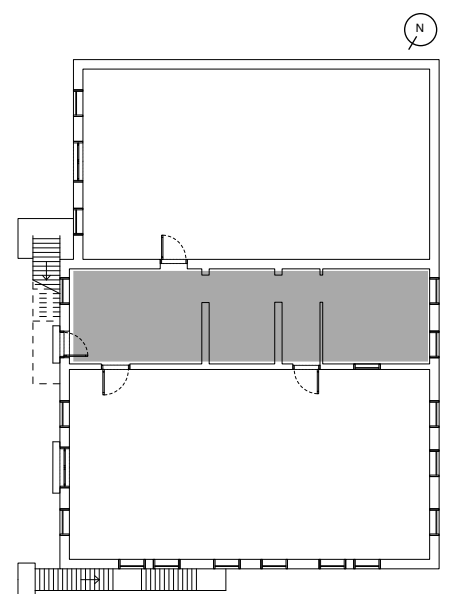
map of part of central Copenhagen showing (in red) on the left: The Old Stage, in the center the Playhouse, on the right the Opera and the Paper House in between the last two, own drawing

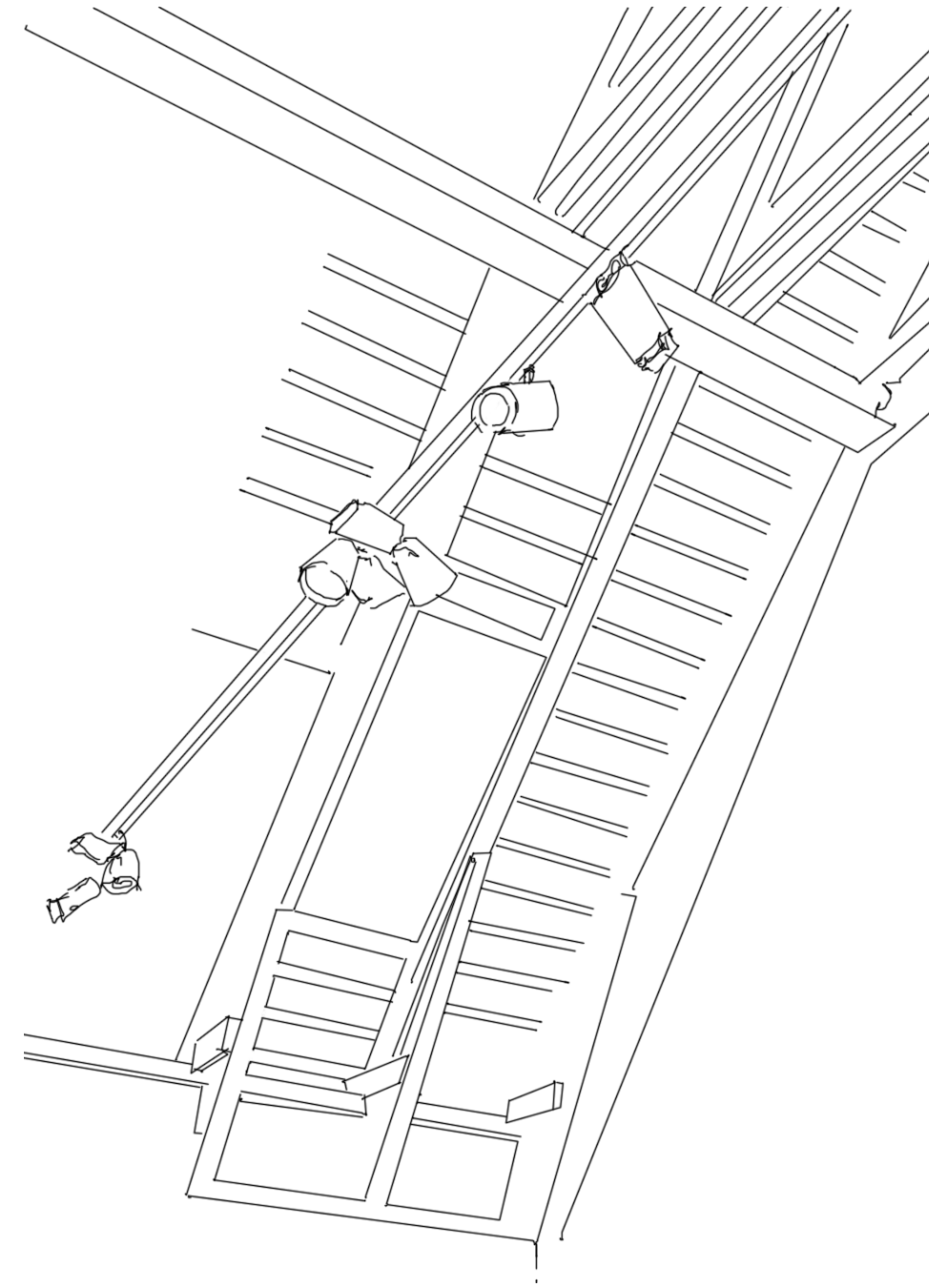


exterior

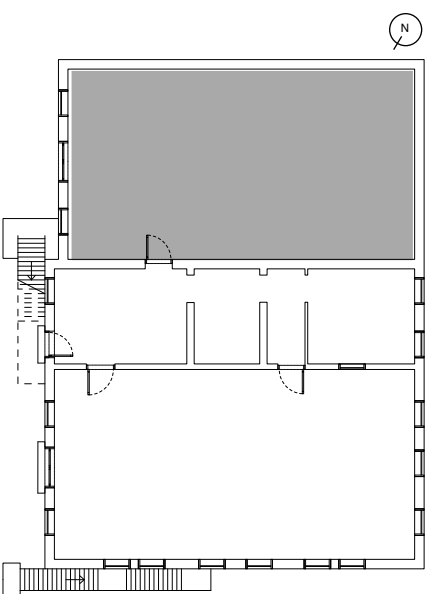


ground floor - entrance, corridor and old café



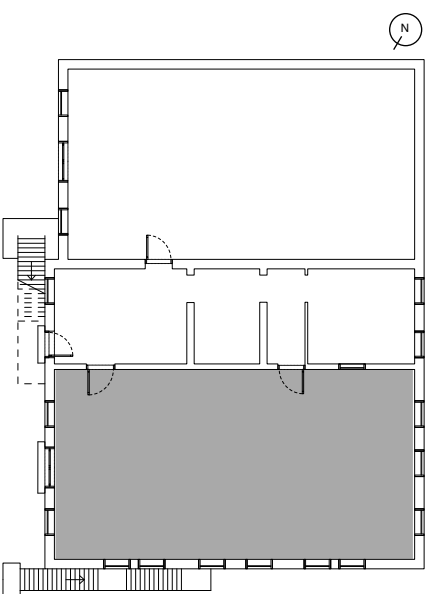


ground floor - SW



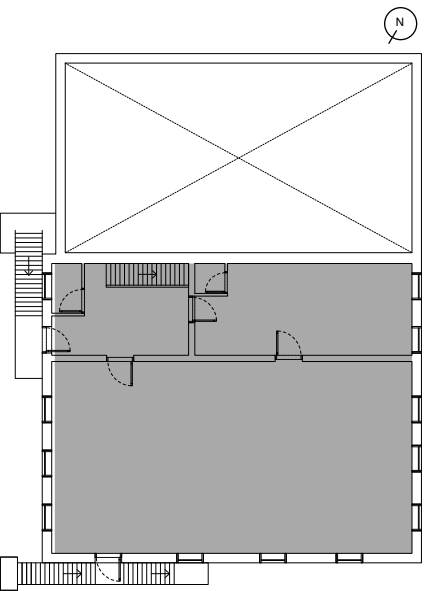
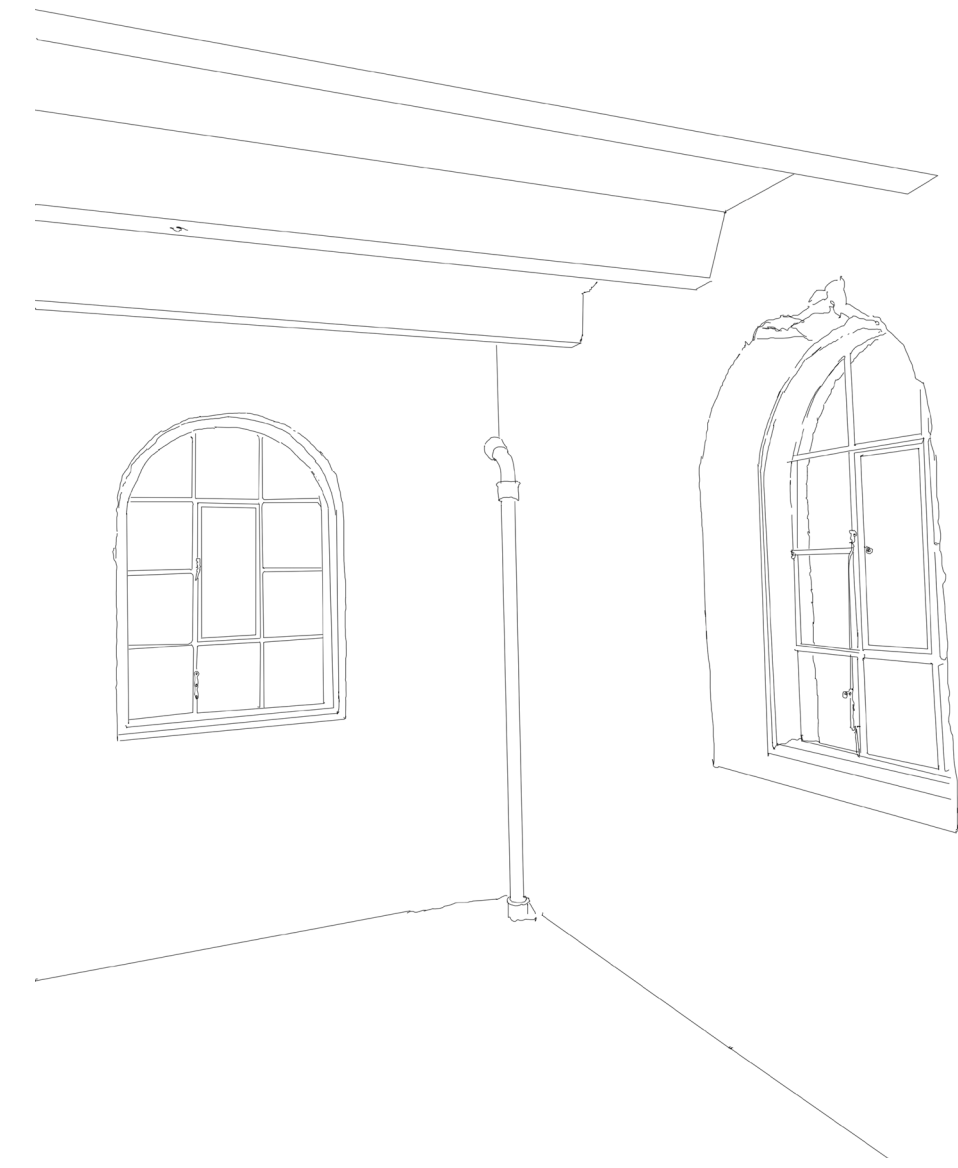


ground floor - NE



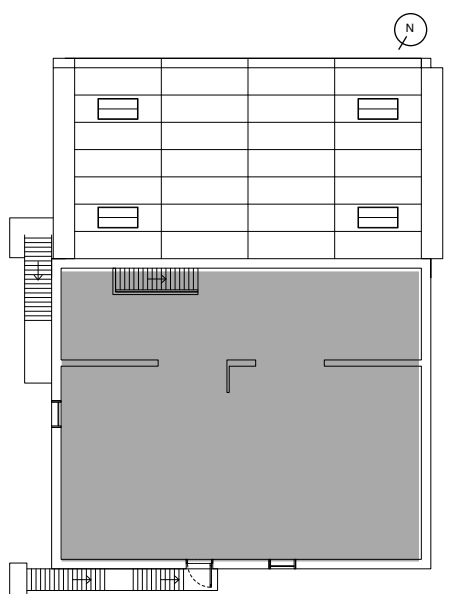


first floor





second floor



5. Stakeholders and strategy

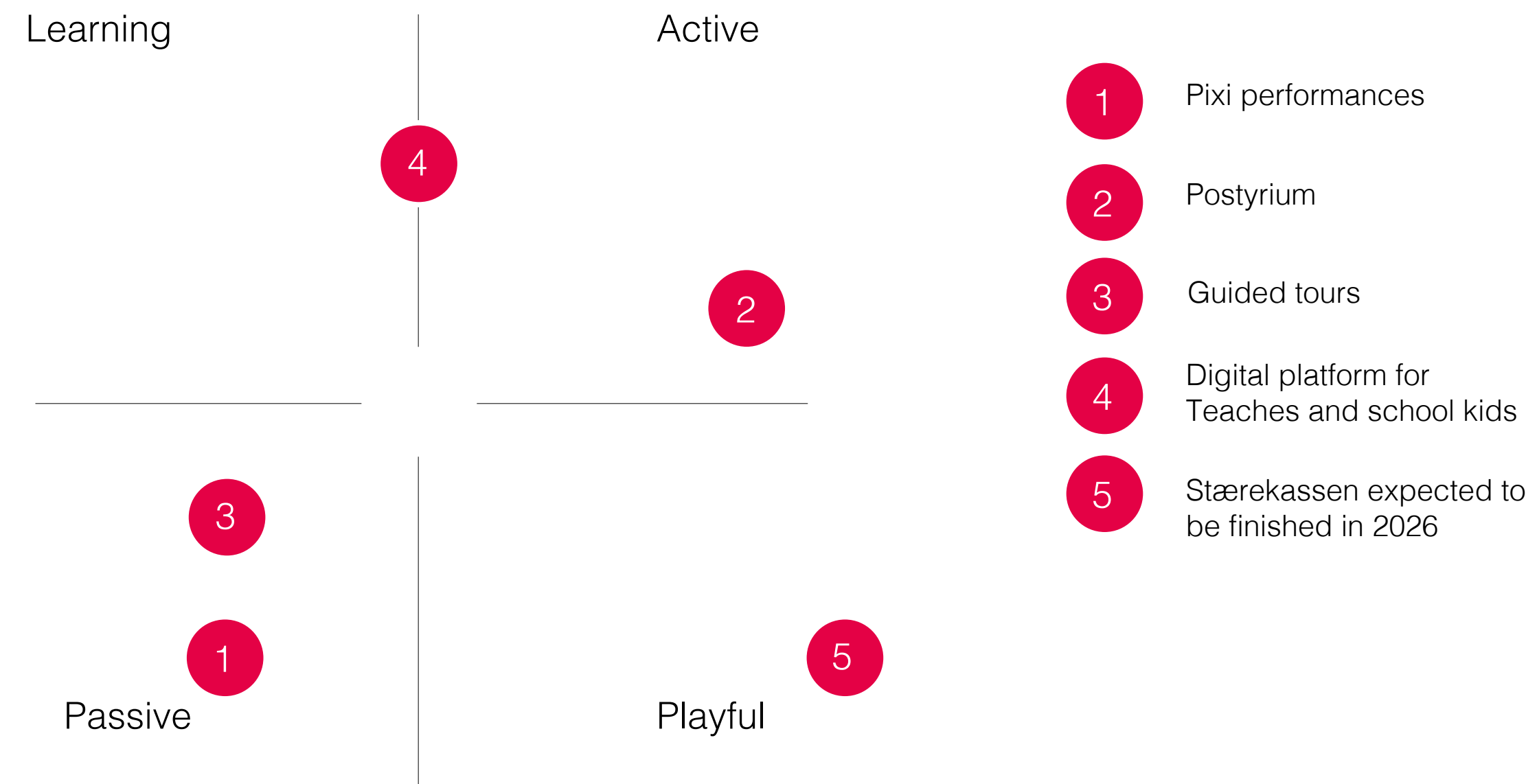


diagram with a base of how The Royal Theatre explains their current program (1-5)

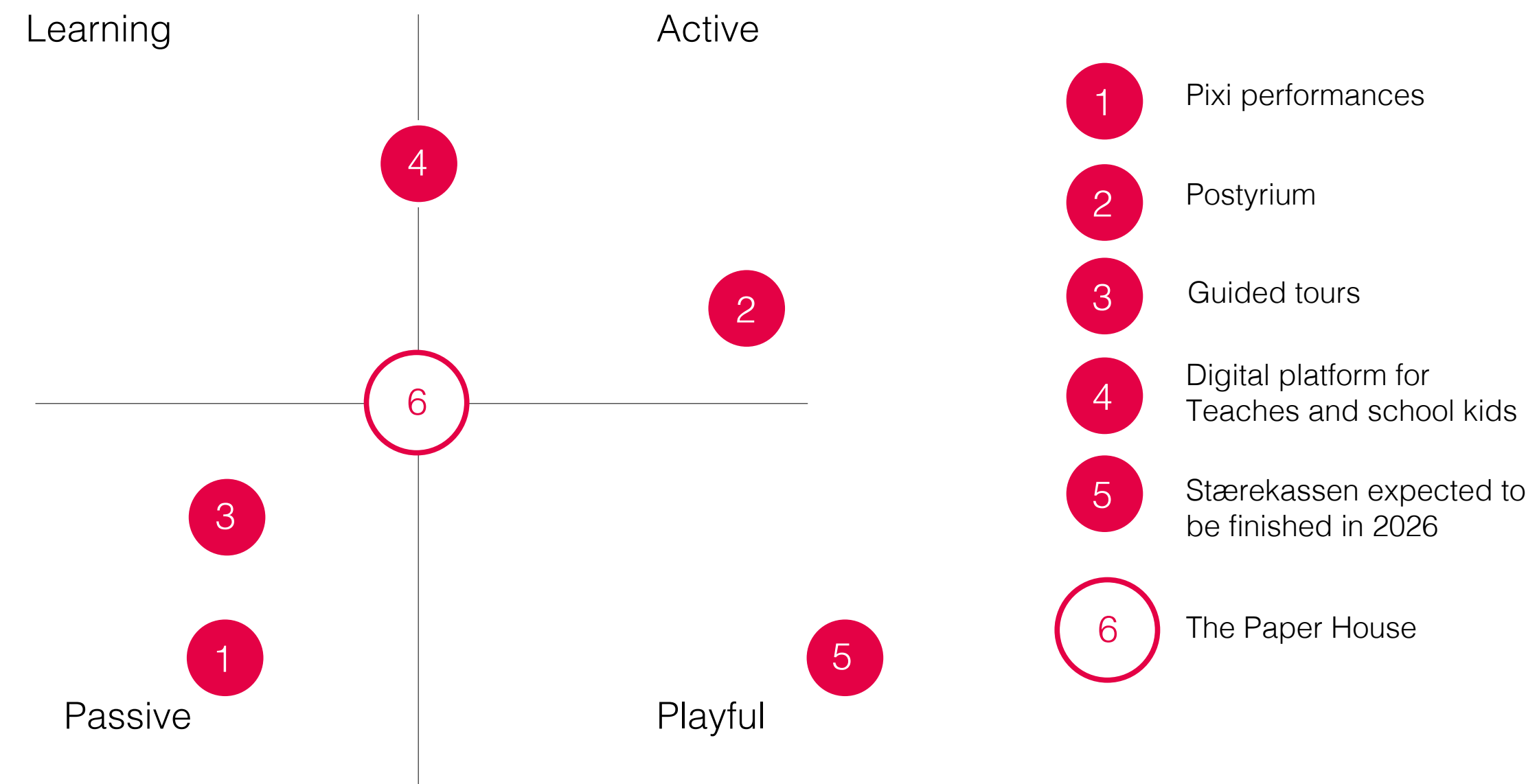
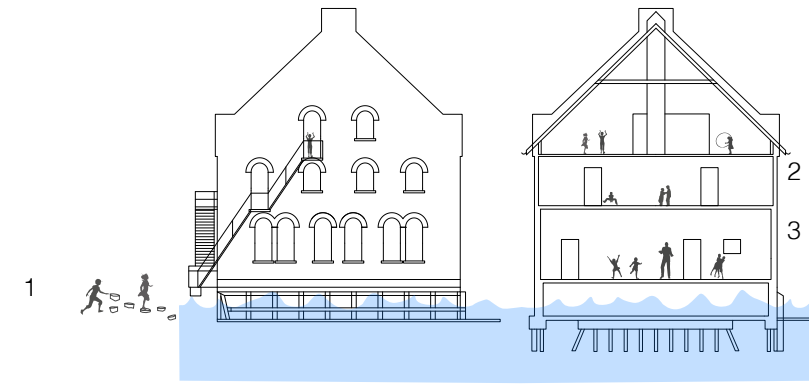


diagram with a base of how The Royal Theatre explains their current program (1-5) with our satellite "The Paper House" (6) positioned in the center of scheme

THE PAPER HOUSE



1 visualisation by Cobe for the area close to Kedelsmedjen

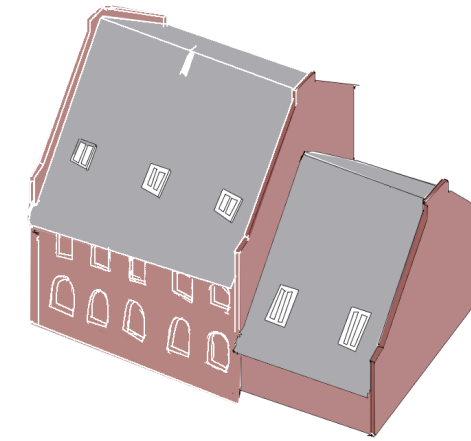


2 summer theatre camp © Teatro Franco Parenti

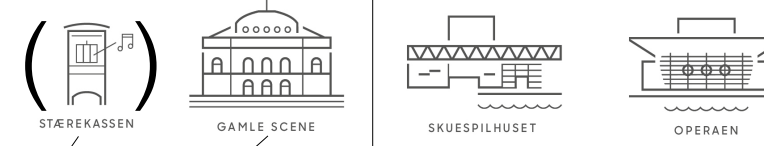


3 summer theatre camp © Teatro Franco Parenti

TRANGRAVSVEJ 11



THE PAPER HOUSE



CONTEXT - CHRISTIANSHOLM - INDRE BY



5

- 1 Christiansholm / Paper Island
- 2 Nyhavn
- 3 Christianshavn
- 4 The Opera
- 5 The Royal Academy

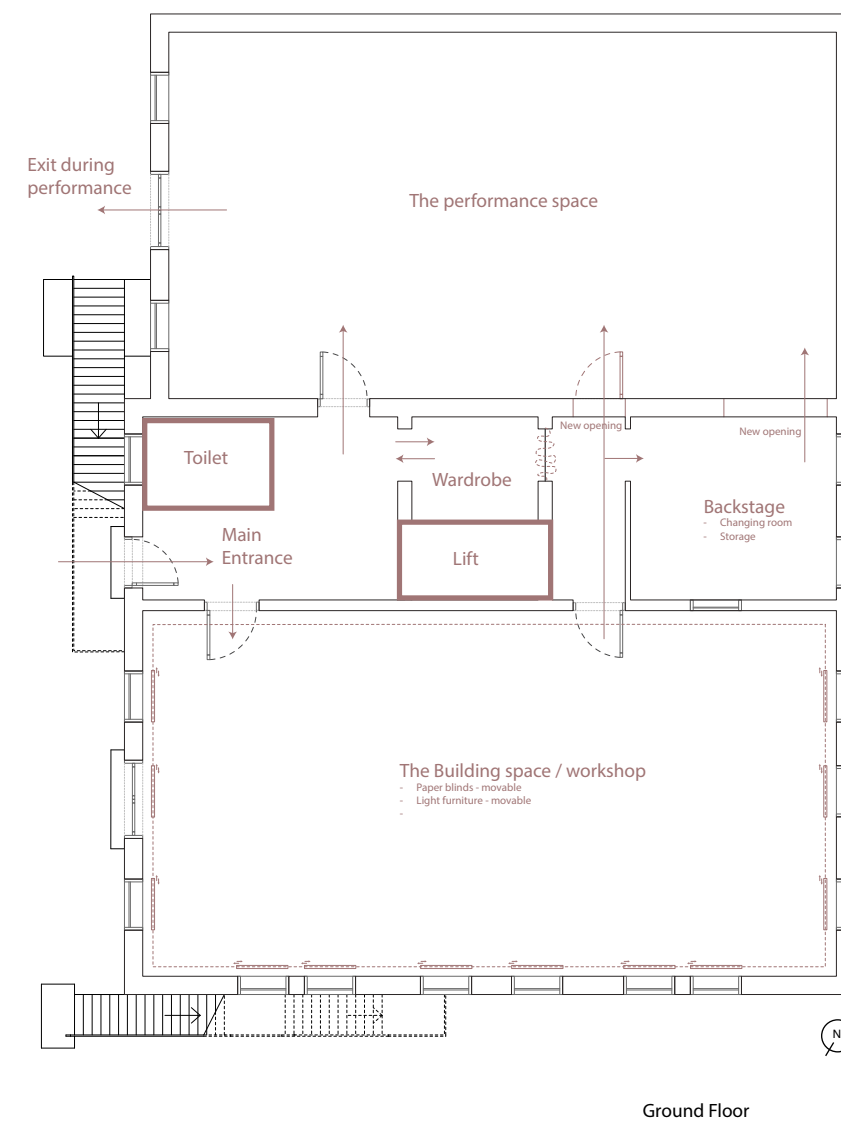
Teatro Franco Parenti in Milan as a reference of a prominent theatre having a very rich and successful programme for children, consisting of workshops, summer schools, camps, etc.



© Teatro Franco Parenti

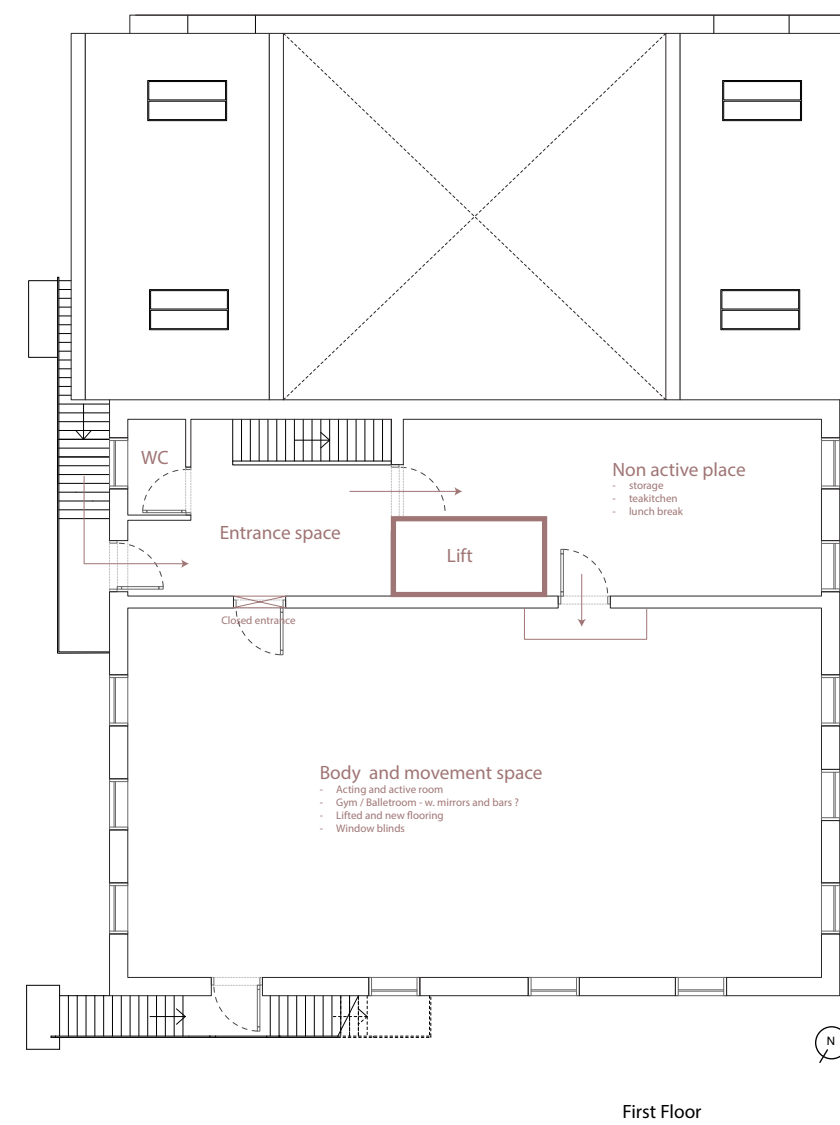
**6. *Imagination, body and voice* - Spatial
planning and situations**

Imagination



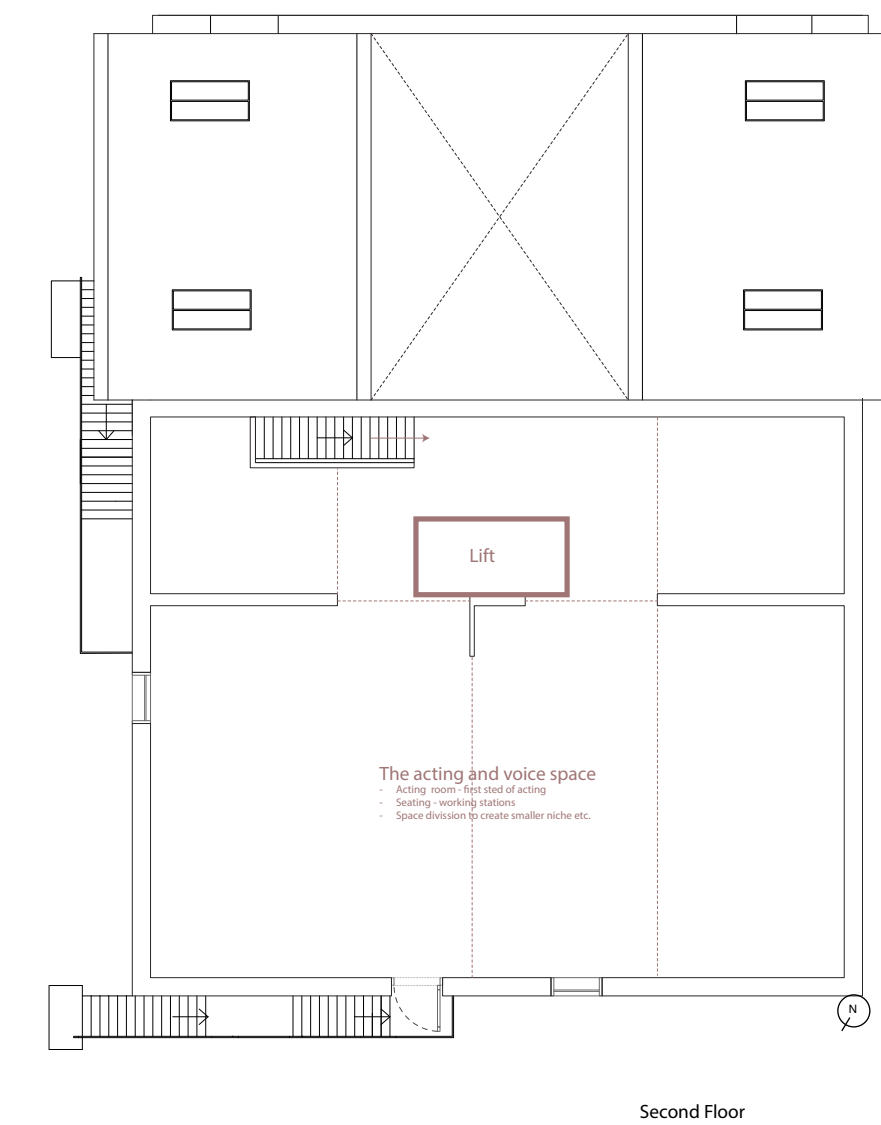
- main stage
- **workshop** in the NE - transport of set elements to the stage
- **openings** to facilitate transition

Body



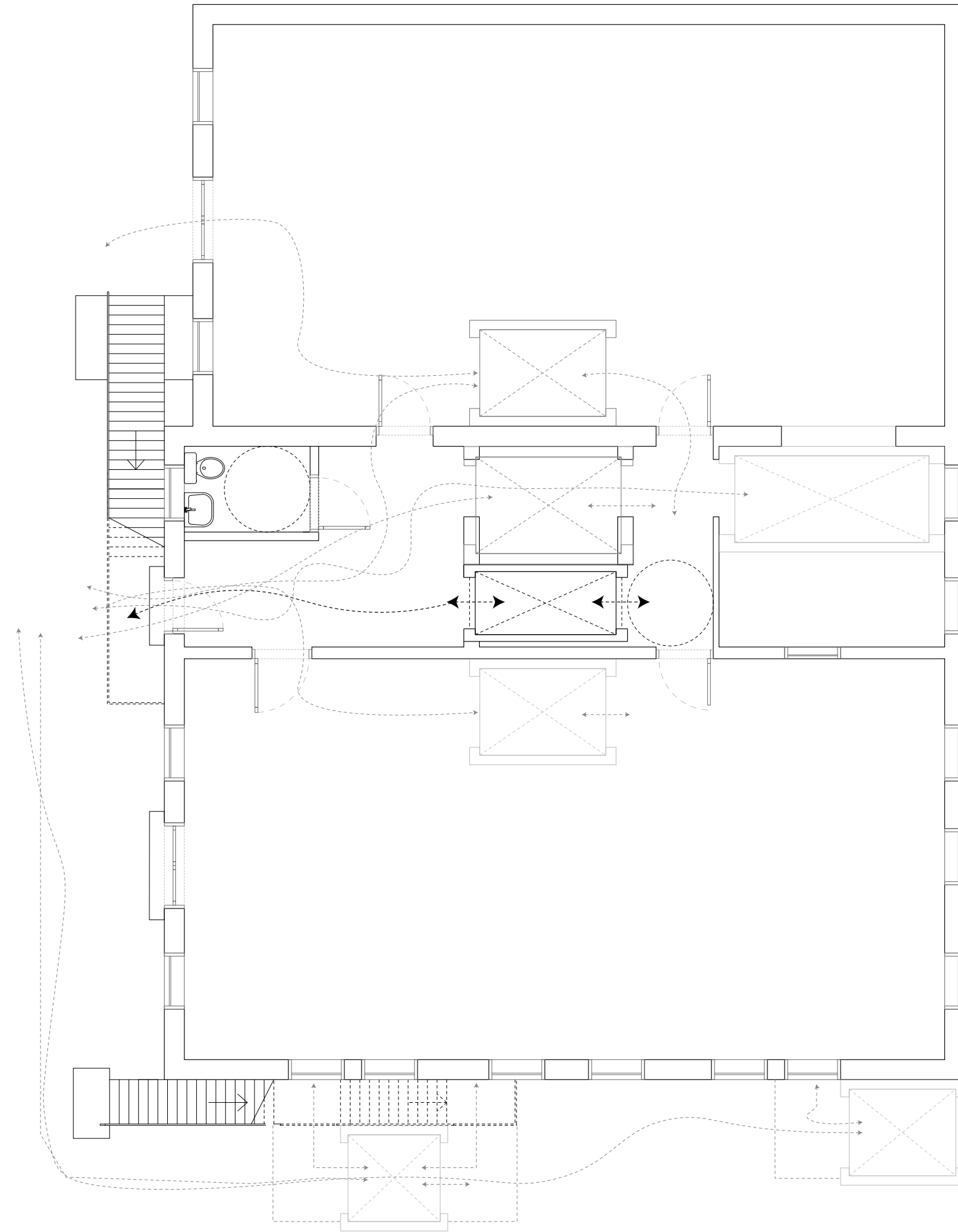
- room for **movement training**
- **new raised floor** to improve tactility (training in socks or barefoot)
- **kitchenette**

Voice



- **voice and acting room** - acoustic panels
- space dividers for smaller areas
- platform seating - improvised stage for rehearsals



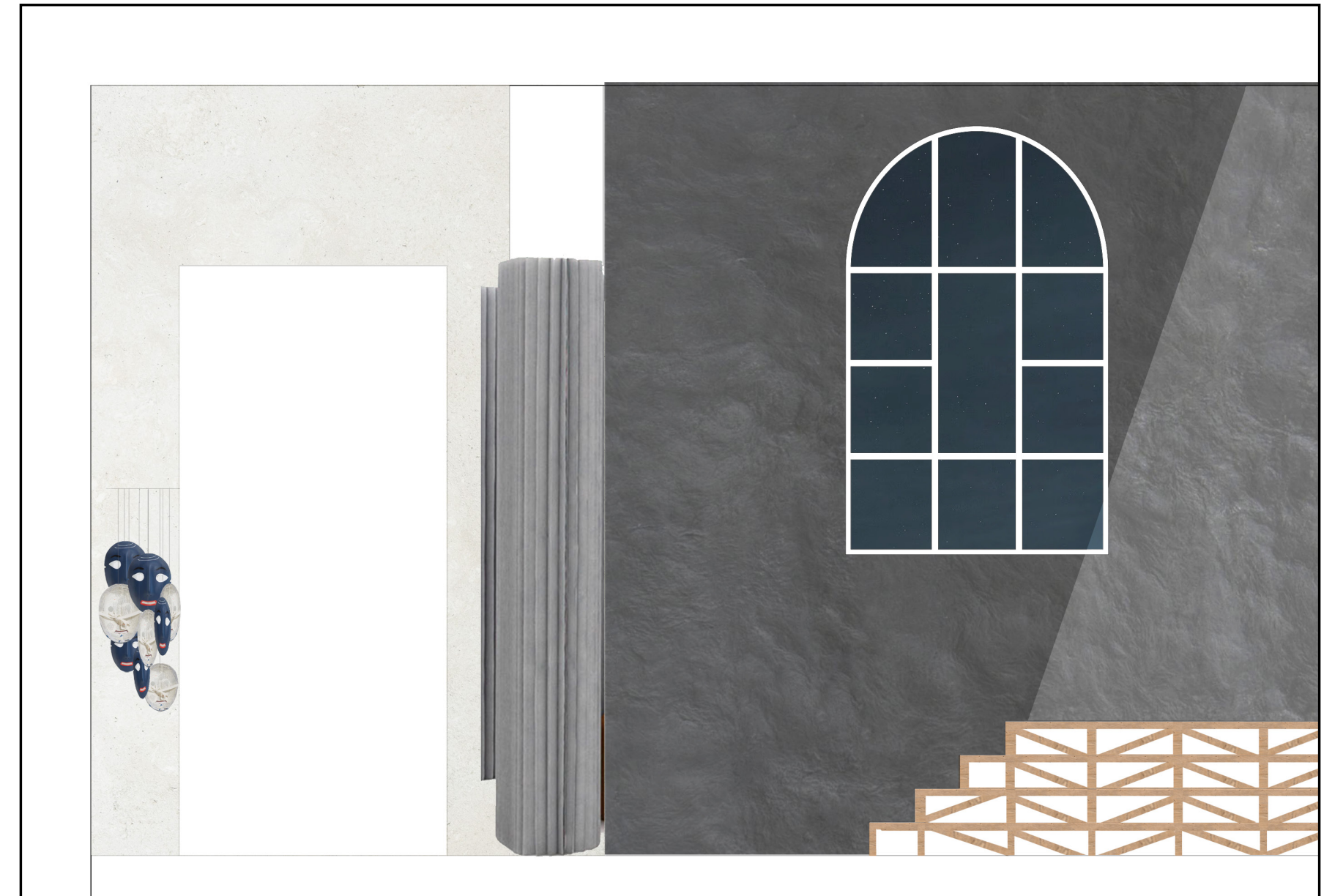


process of finding the optimal position for the lift, testing various paths and accessibility scenarios

Some of the earliest drawings were concept collages exploring one spatial experience, or situation, on each floor.
The moments we chose were: a working station in the workshop,
the transition between stage and backstage, ...



ground floor - workshop - filtering light
(Imagination)



ground floor - stage and backstage - wall cladding and coulisse,
partition wall
(Imagination)



first floor - room for body training and movement -
meeting between floor and feet
(Body)

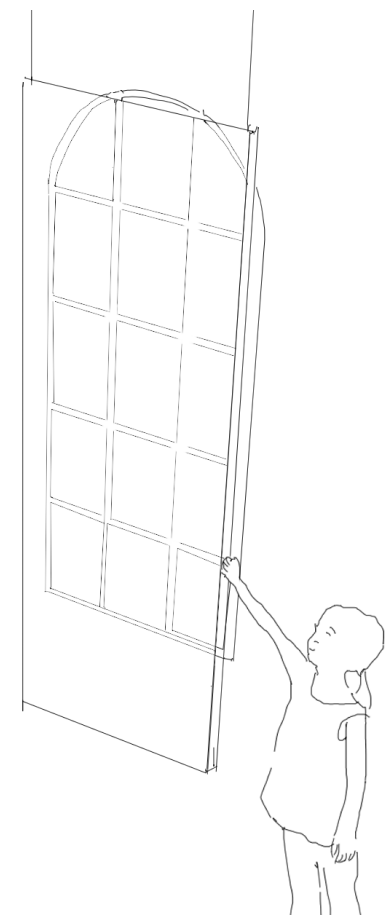
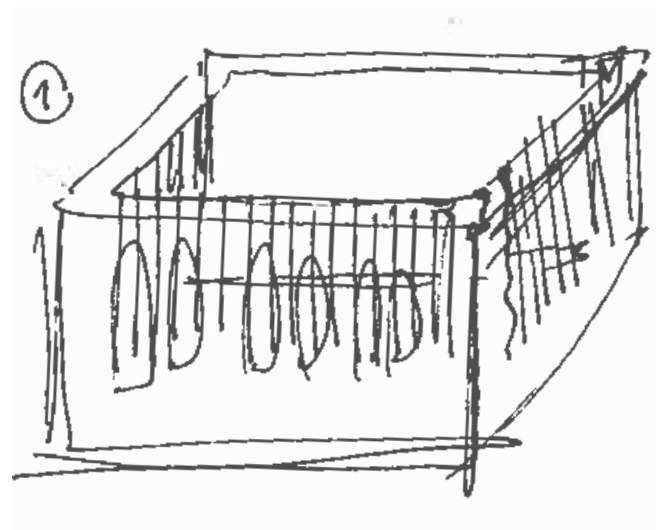
... the meeting between bare feet and a floor texture in the room for movement training, and a reading exercise in the voice room.



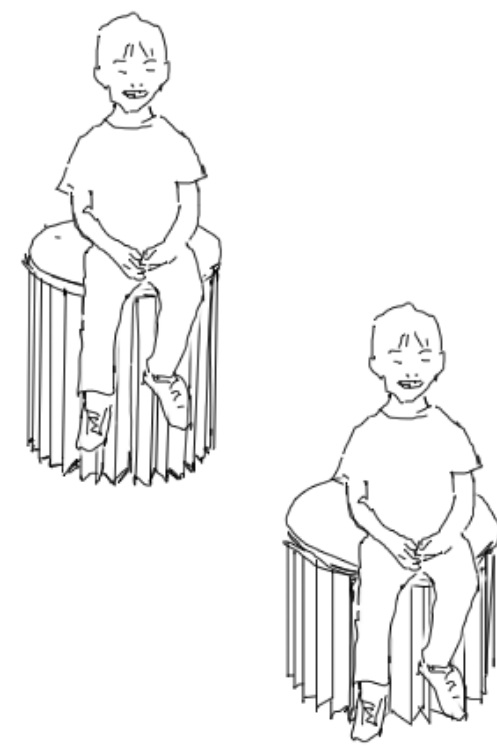
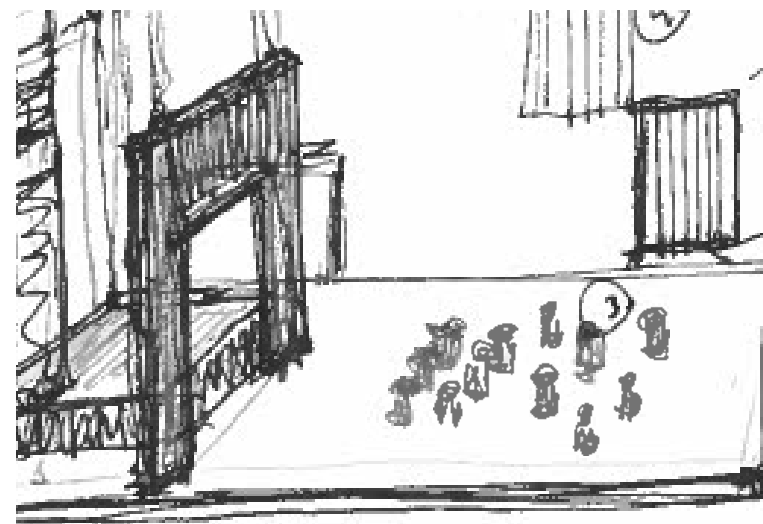
second floor - room for voice exercise, acting and rehearsal - acoustic panels
(Voice)

Those sketches of spatial situations gave us useful insight for individuating what the main spatial elements of our project were. Each of them contributed to the spatial experiences we imagined and facilitated the use of the space.

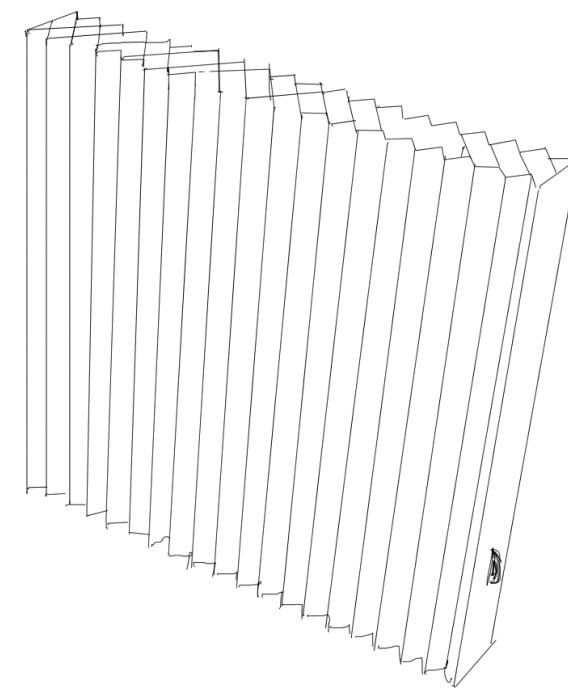
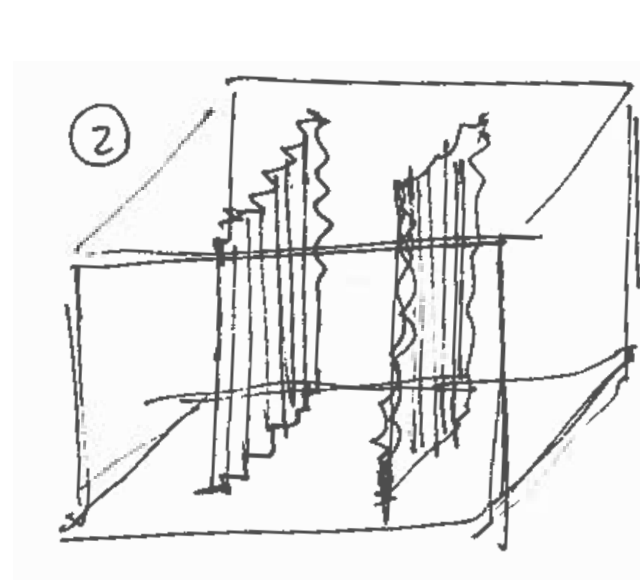
window blinds



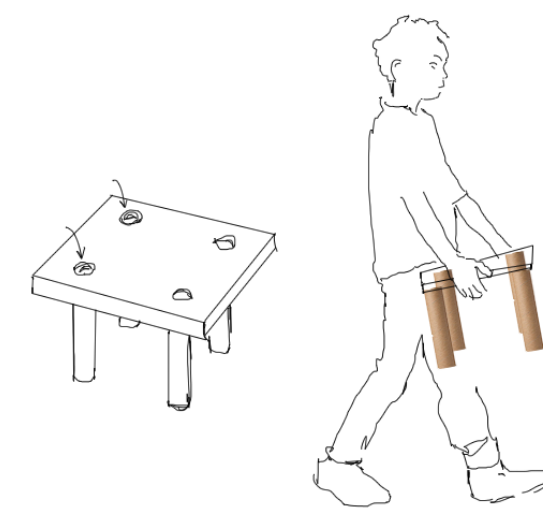
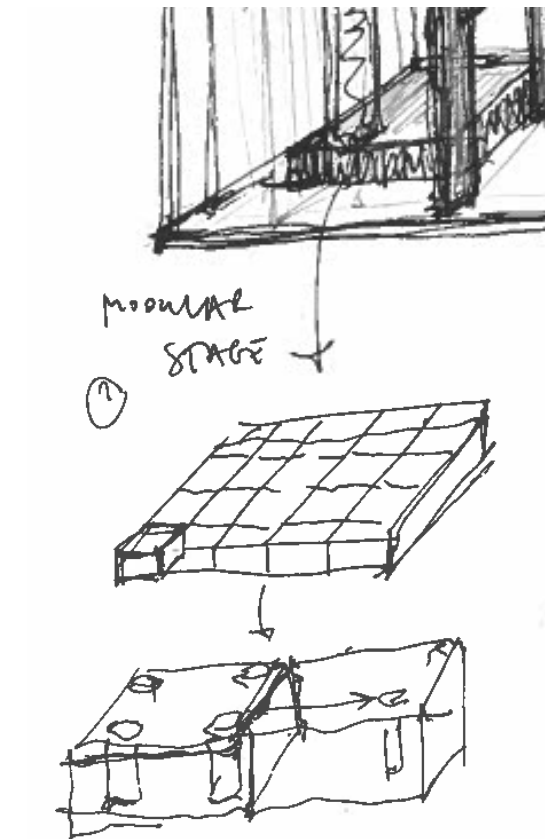
seating



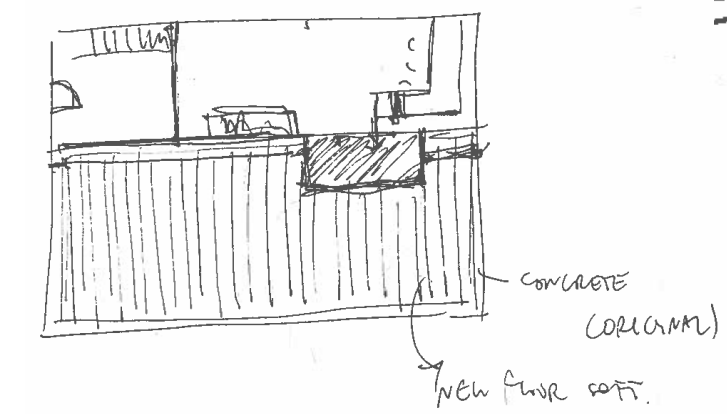
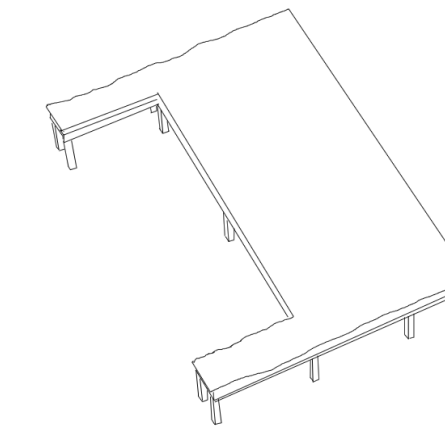
partition wall



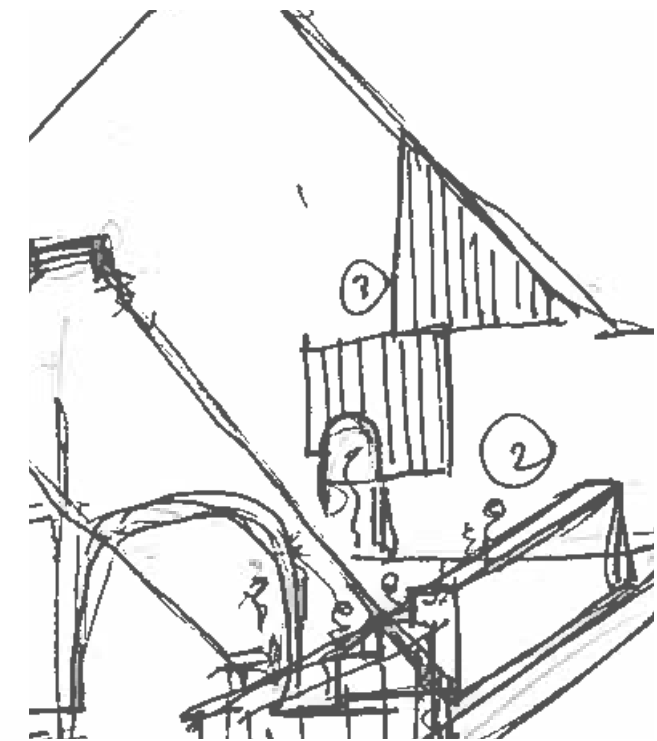
modular stage



floor panel



acoustic wall cladding



7. Paper

Paper as leitmotif

Paper stands for the **versatility and the infinite ways** of using it, the infinite directions **imagination** can go in.

We choose paper as our main material because of its **lightness**, because it is close to every one of us since our smallest age - it is the first thing we are given on our creative path.

We also choose paper because of its big potential to be **sustainable and reused** many times.

Our site's historical name is **Paper Island**, which gives it a symbolical side as well.

Paper represents the **illusionism** in theatre - the possibility to build and create realistic 3d looking worlds out of flat, paper surfaces.

We source our inspiration in the way set designers often build models out of paper, and in the way these set designs then get built – often out of cheap, paper-like materials, that for a while represent a whole new world but last little – until the next performance takes place.



© 2020 NANA.LAB Scenografie

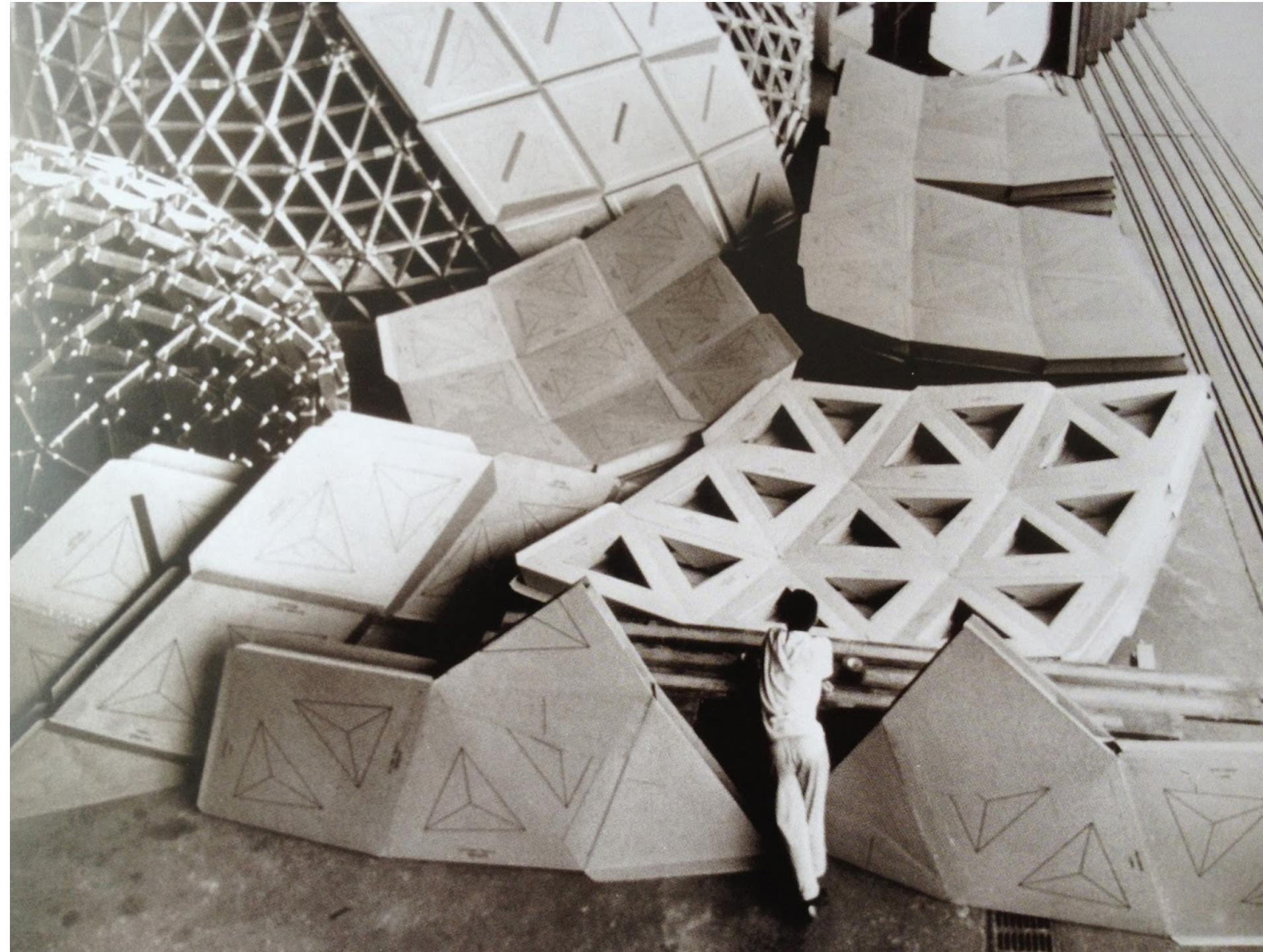


Philippe Chaperon (1823-1906)
Set design models for La Maschera ou nuits de Venise

Leitmotif is a term originating from opera, where it referred to a recurring melody that played along with a character or allusion to a theme whenever one or the other appeared on stage. Once more commonly spelled leitmotiv, it derives from the German words for "leading" (leit) and "motive" (Motif). Like motif, leitmotif sees its own expanded use to mean **"a recurring theme"**

- Merriam-Webster

Paper as a material - a way to develop form



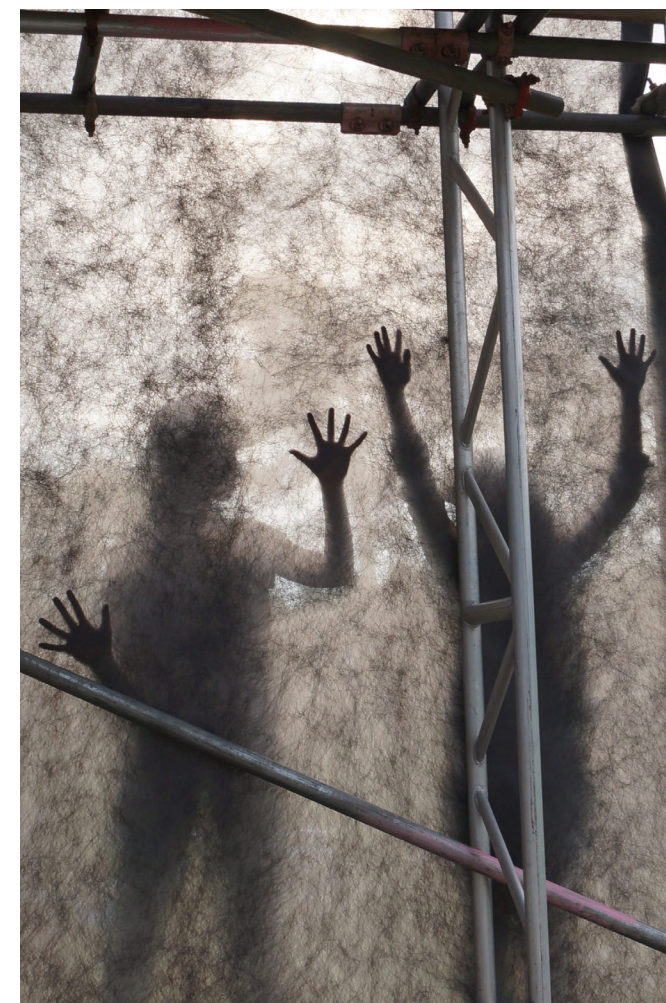
Buckminster Fuller, 1954 Triennale in Milan, a geodesic dome structure made of corrugated cardboard. In Montreal in 1957, built a construction featuring a geodesic division of space. A diameter of 9.5m and was constructed from only two different standard elements. Those elements, a total of about one hundred pieces, were made of flat cardboard boxes covered on the outside with an aluminium sheet.

PAPER AS A CONSTRUCTION ELEMENT



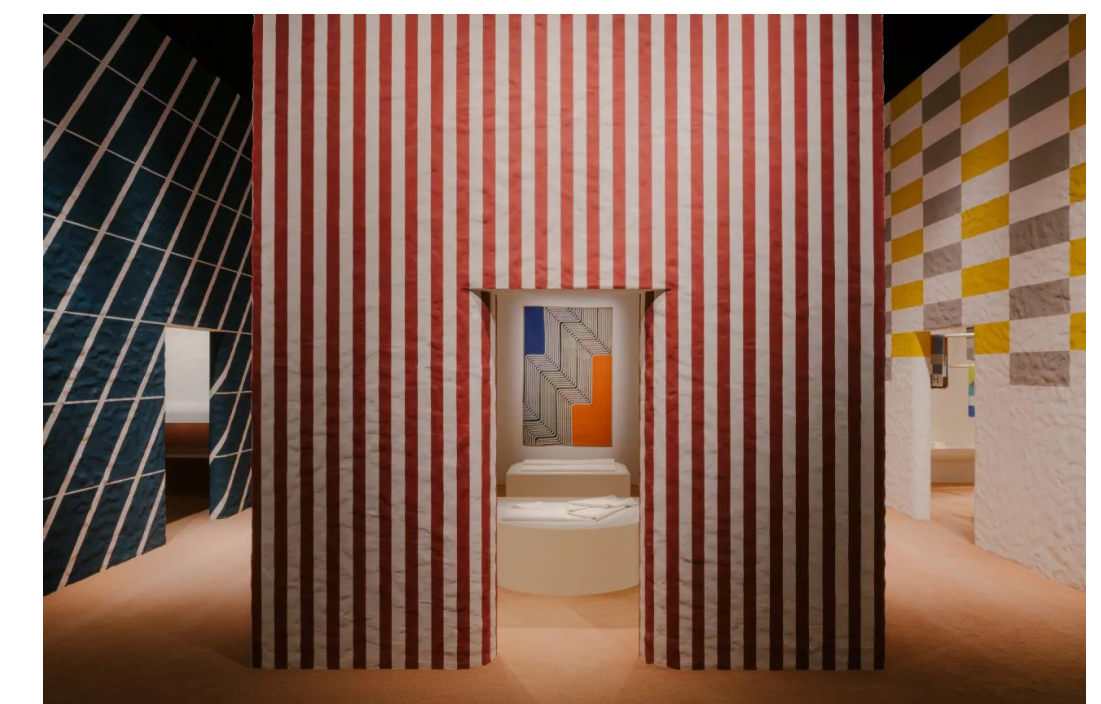
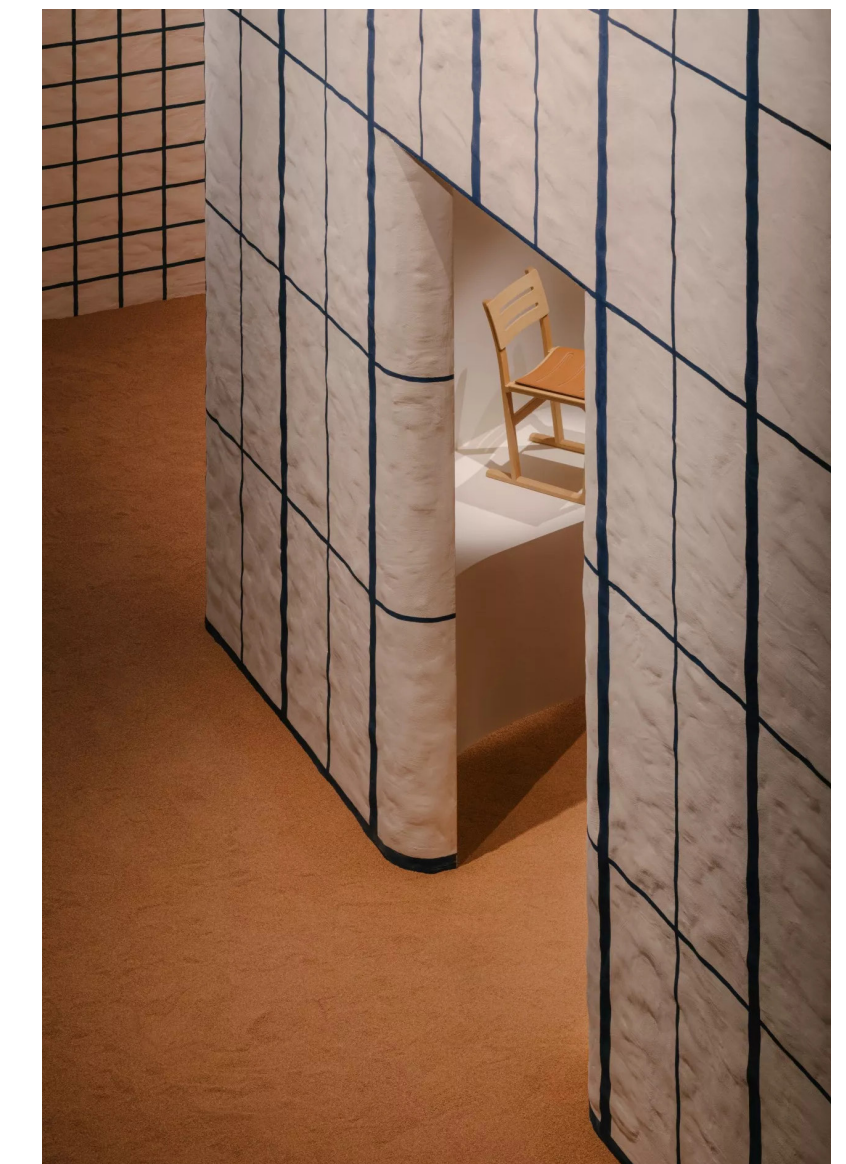
SHIGERU BAN / Paper House
This was the first project in which paper tubes were authorized for use as a structural basis in a permanent building.

PAPER AS A LIGHT FILTER



ASSEMBLE STUDIO, Theatre on The Fly

PAPER AS PARTITION WALL OR CLADDING

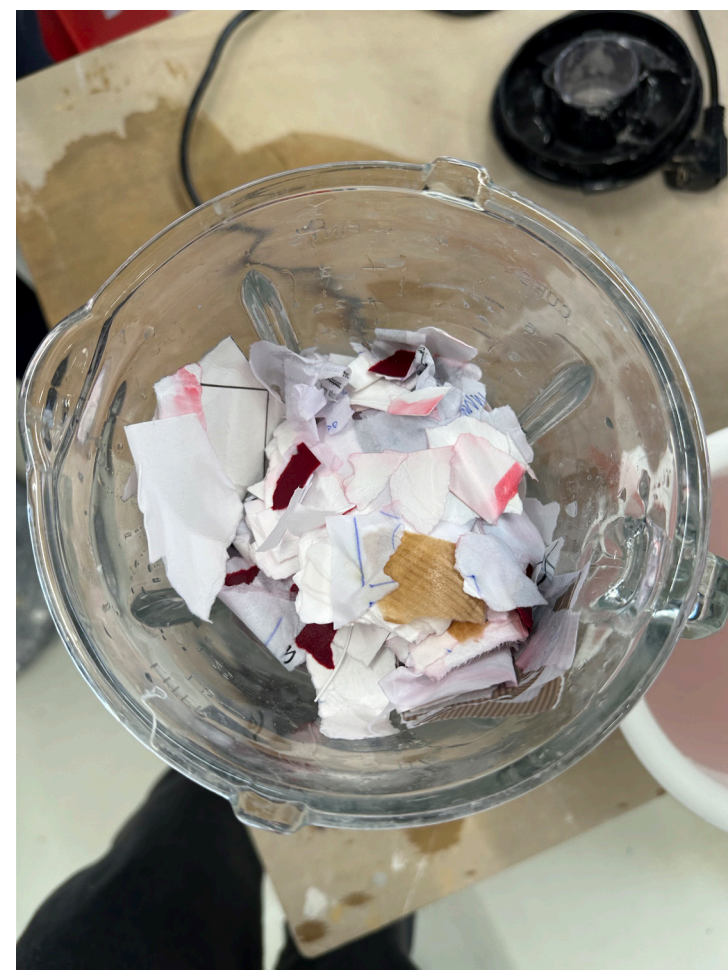


HERMÈS AT MILAN DESIGN WEEK
2021

Process of making paper



tearing the paper waste in pieces and soaking it in water



after 2 hours, blend the soaked paper with more water



transfer the pulp into a long container



add water so that the pulp is covered



extract a layer of pulp on a flat drain/net and place on a towel, drain as much water as possible out and let dry



the final result after it has been dried. the pink shade is due to some residues of red paper that was among the paper waste we used



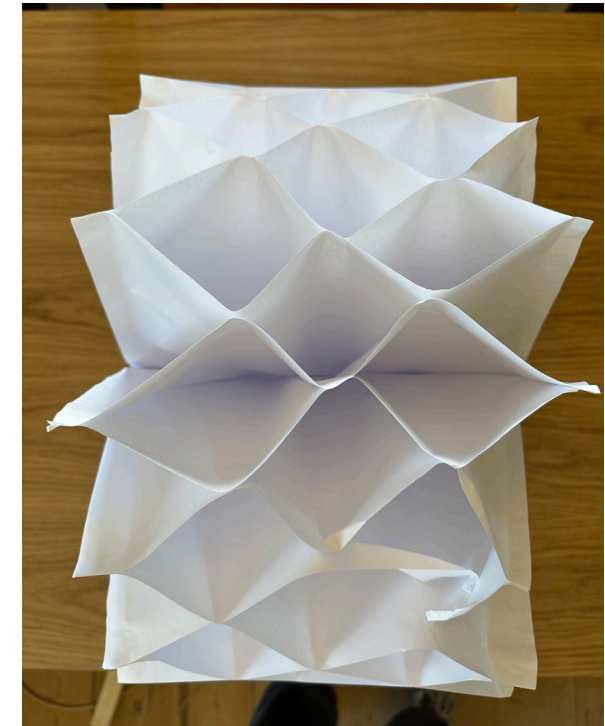
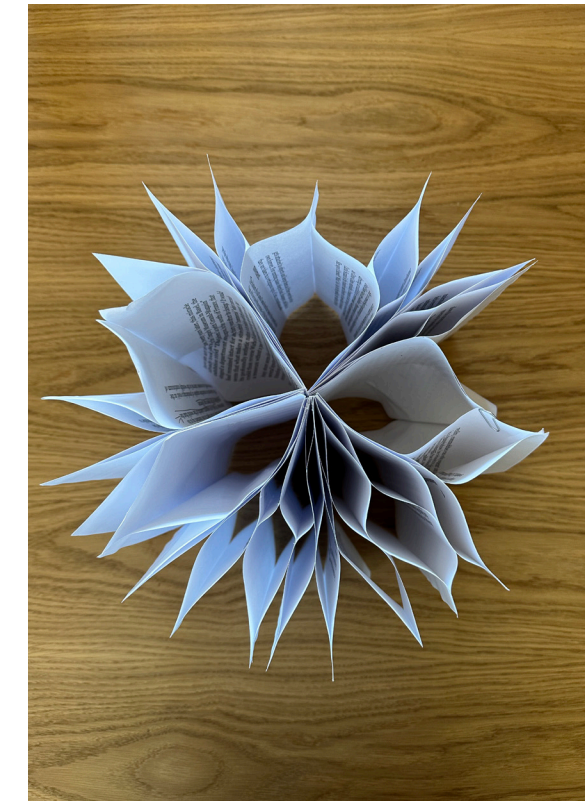
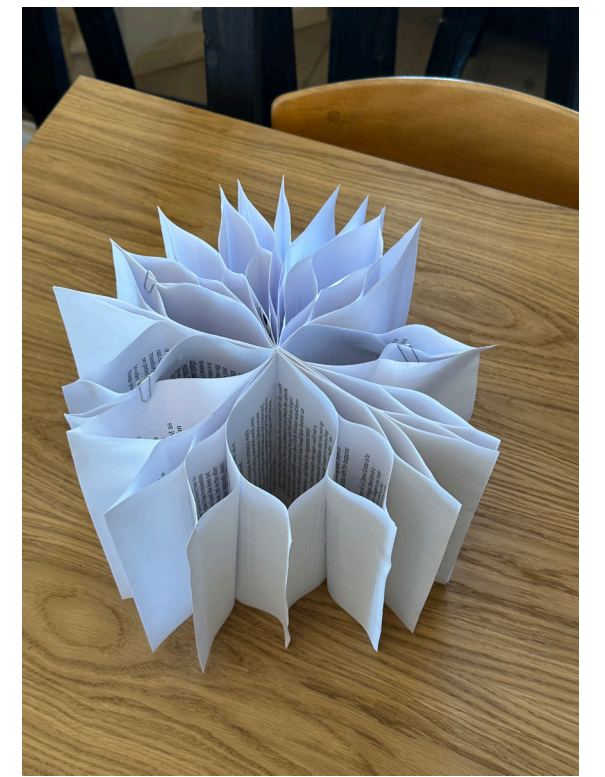
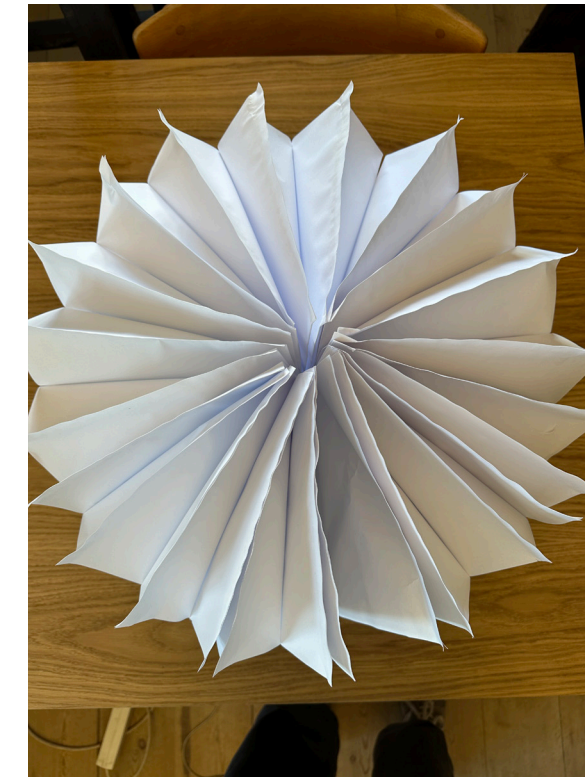
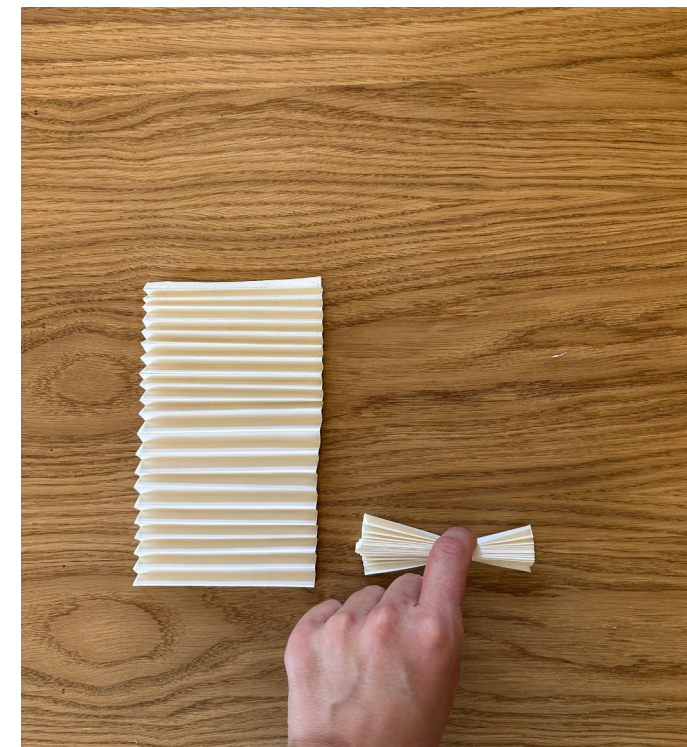
Molo studio, textile space dividers



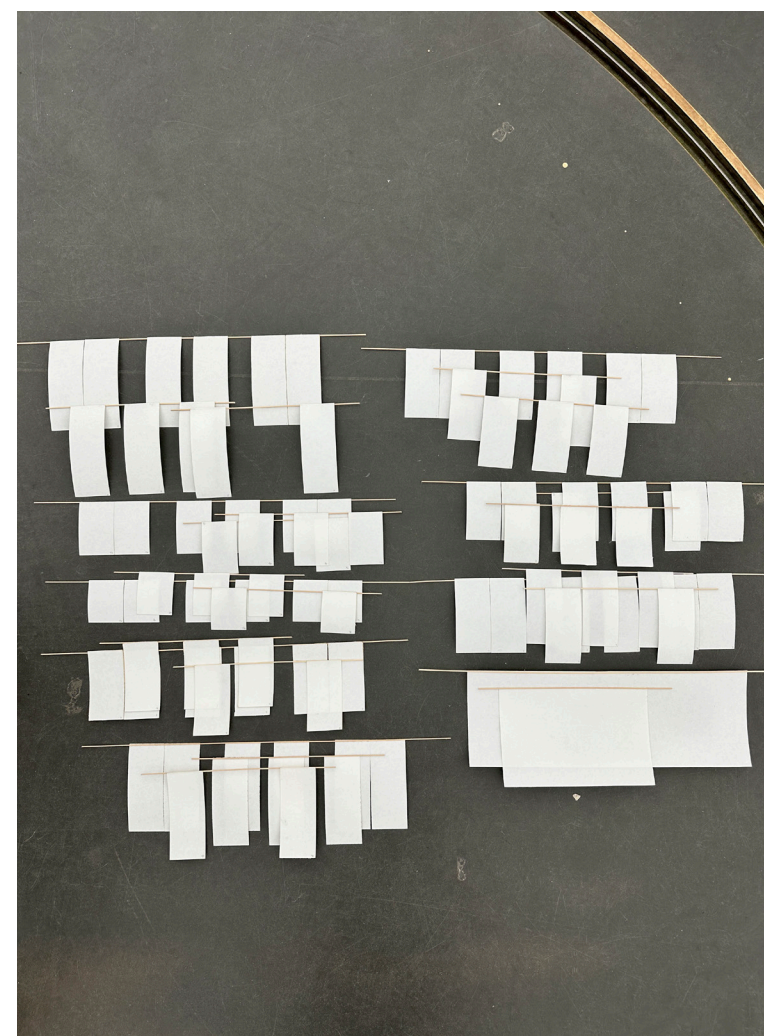
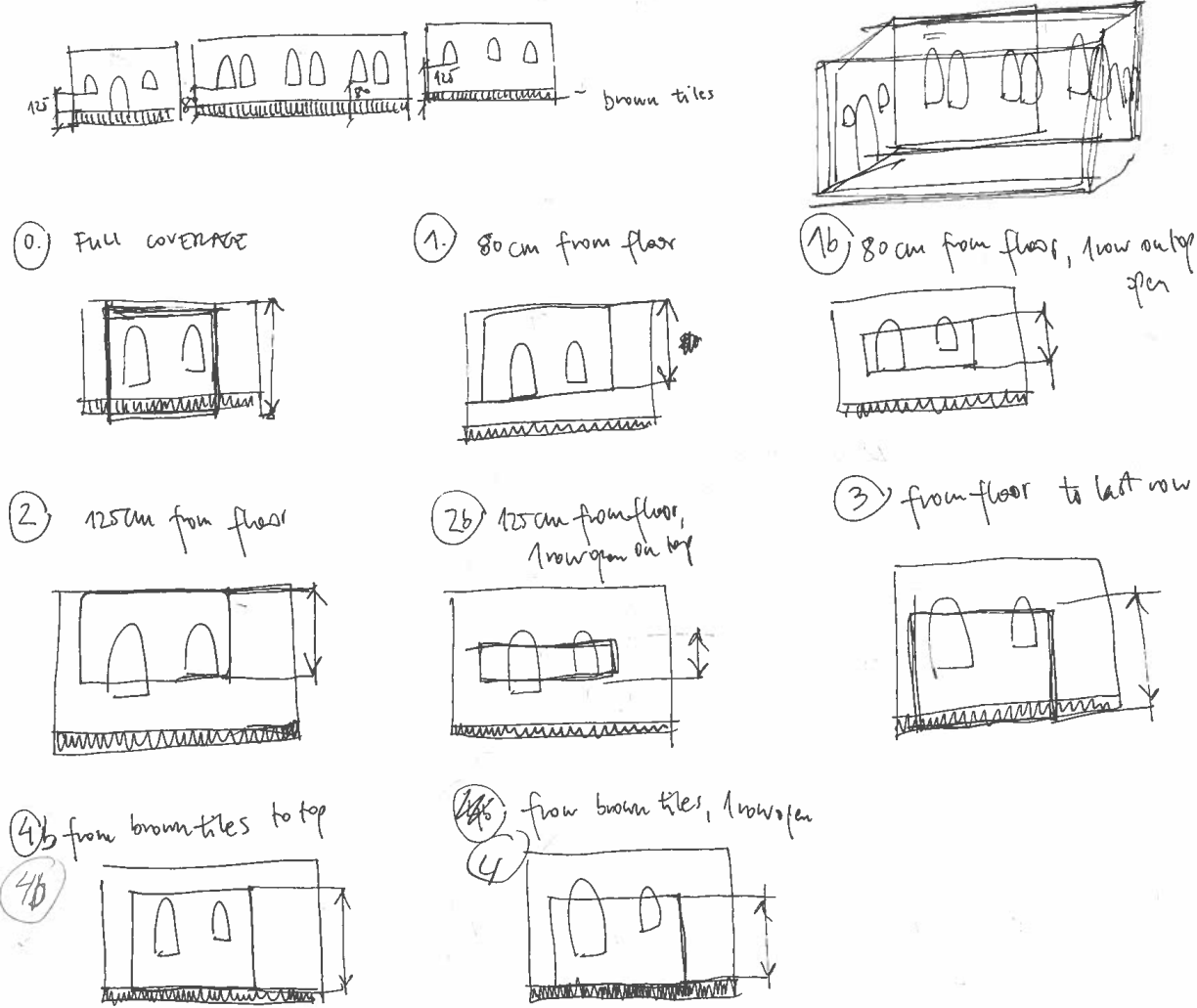
Le Klint wall lamp, 1950s



youtube tutorial, QiDaoYu



Window blinds - light study



LIGHT LAB 08/05/23

Natural 09 - 12 - 15 march

- 11 - video

Summer (June) all-day video

0 - march - 9 - 12 - 15

1 - 11 -

1b - 11 -

2 - 11 -

2b - 11 -

3 - 11 -

4b - 11 -

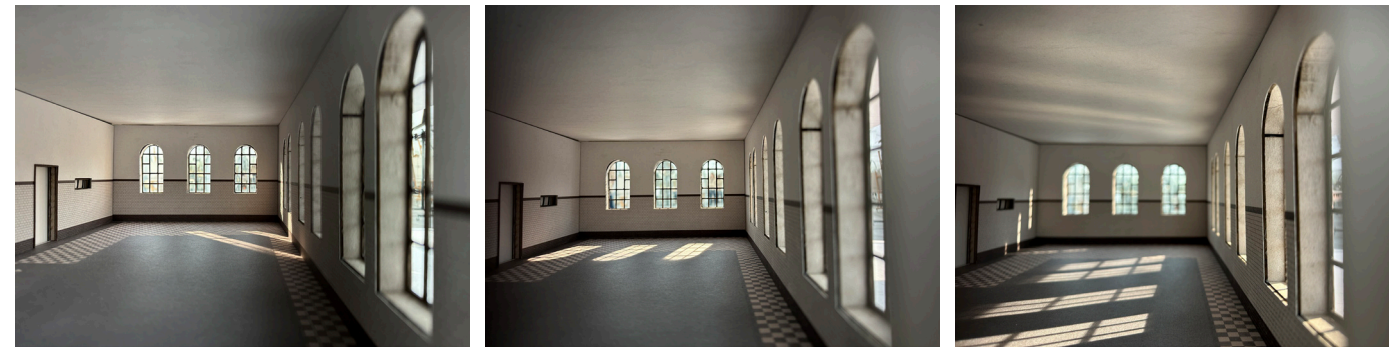
+ video march

+ video June

4 - march - 9 - 12 - 15

folded

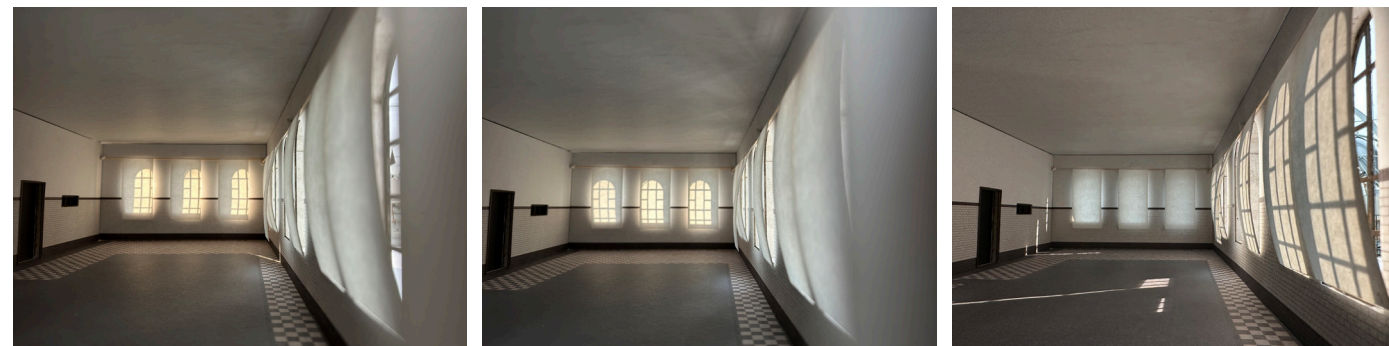
no blinds - March - 09h/12h/15h



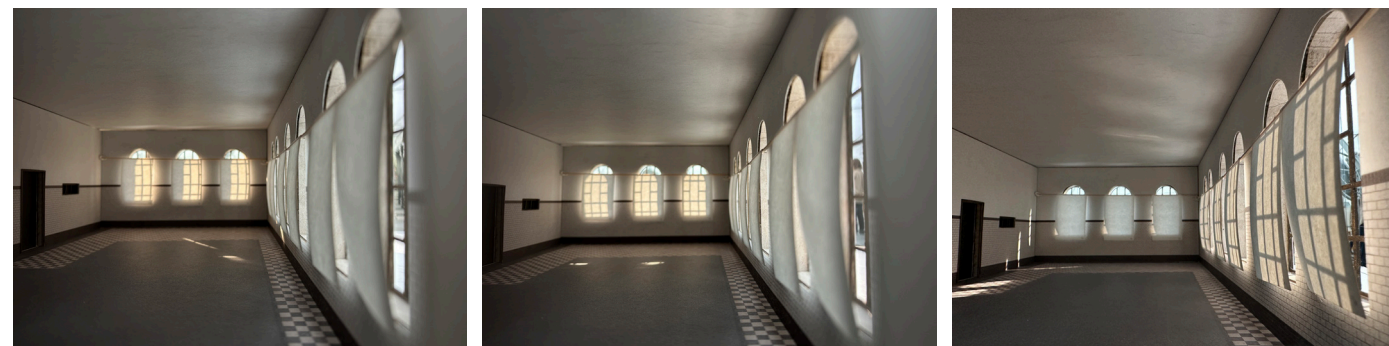
type 0 (full coverage) - March - 09h/12h/15h



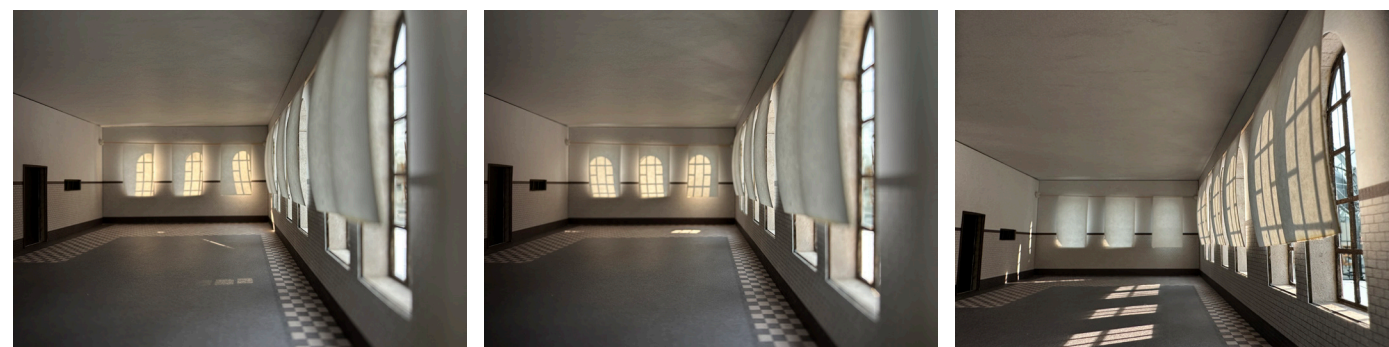
type 1 (80cm from the floor) - March - 09h/12h/15h



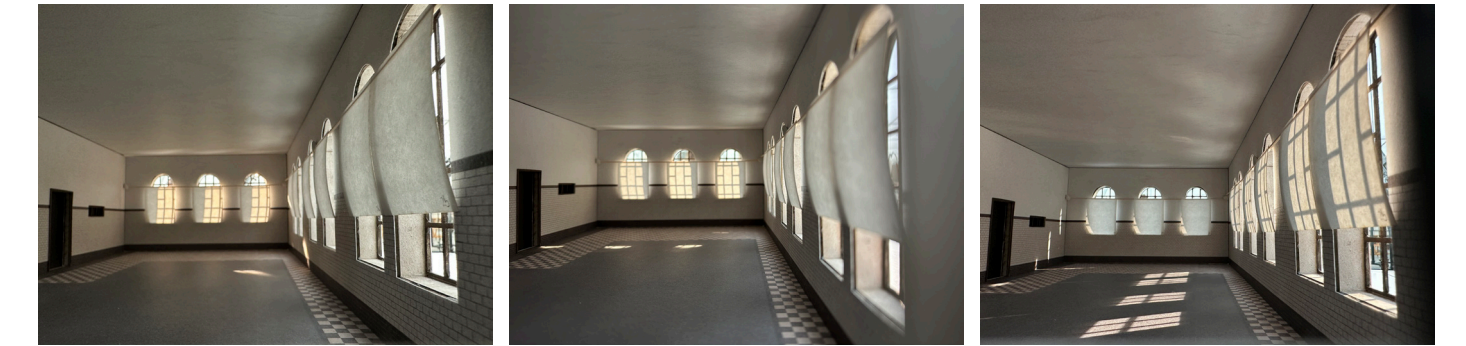
type 1b (80cm from the floor, 1 row on top open) - March - 09h/12h/15h



type 2 (125cm from the floor) - March - 09h/12h/15h



type 2b (125cm from the floor, 1 row on top open) - March - 09h/12h/15h



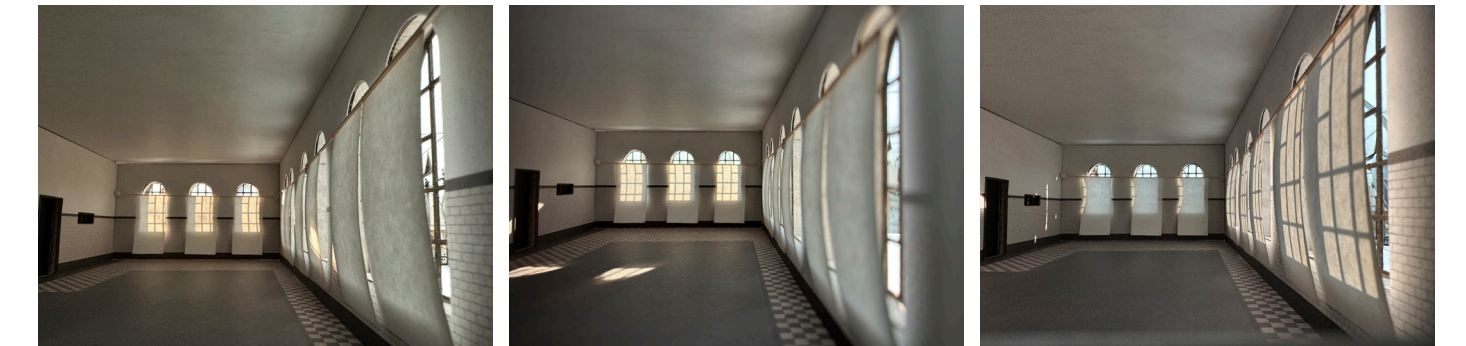
type 3 (from the floor, 1 row on top open) - March - 09h/12h/15h



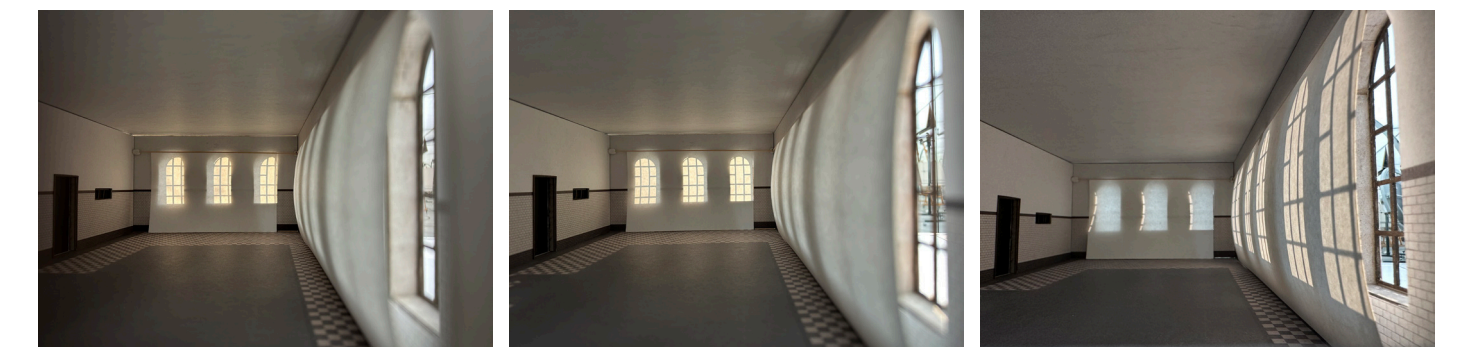
type 4b (from top until the row of brown tiles) - March - 09h/12h/15h



type 4 (from the row of brown tiles, 1 row on top open) - March - 09h/12h/15h

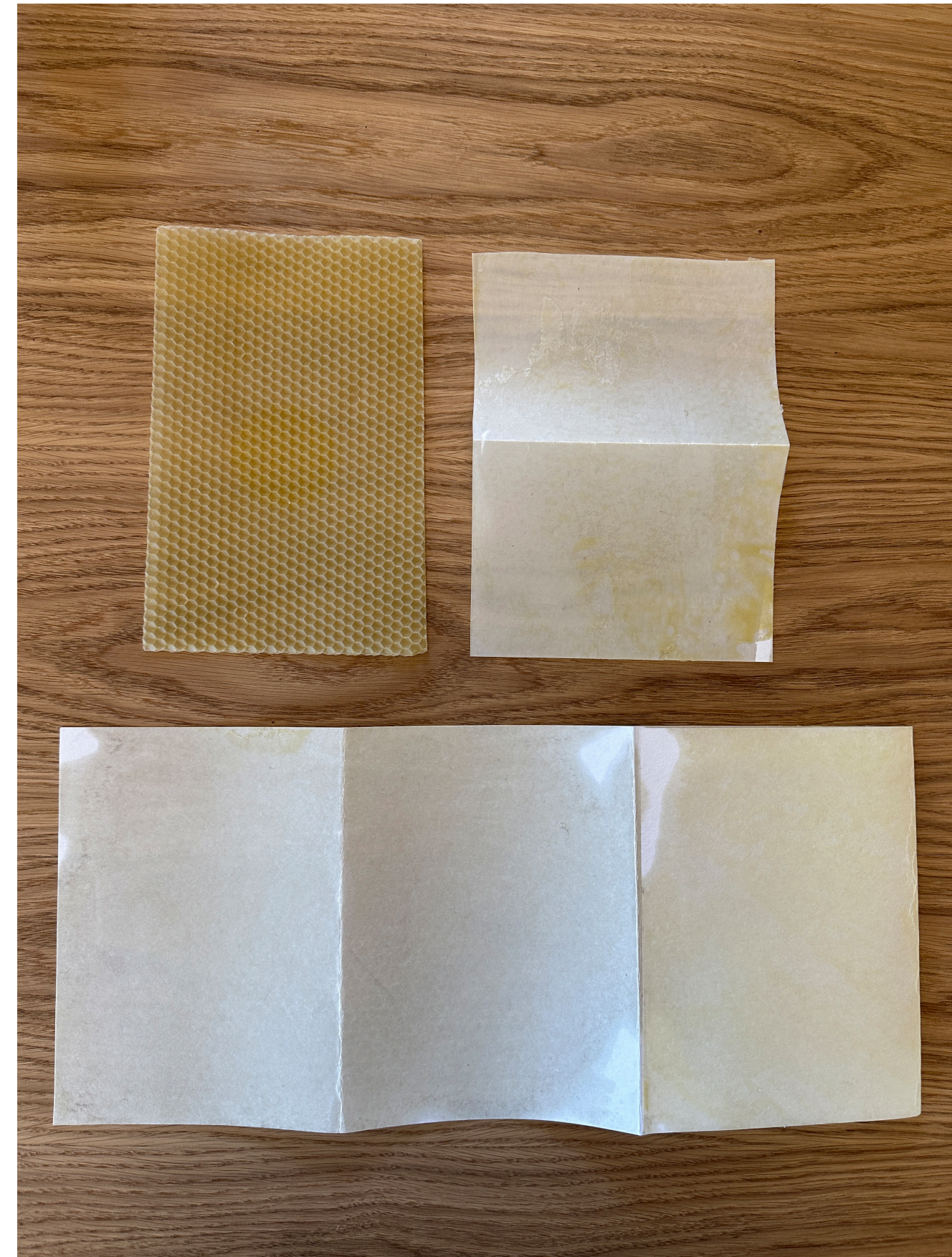


type 0/c (full coverage, one piece) - March - 09h/12h/15h





upper left: washable paper; upper right: Modelspan, a tissue paper usually used for airplane models;
lower left and right: Tyvek



a tryout of using beeswax to coat paper and make it washable

PAPER FACTOR

MADE WITH NON-TOXIC MATERIALS OF NEUTRAL PH

RESISTANT TO MOLDS, PARASITES, AND FUNGI

COLORS REMAIN STABLE OVER TIME

LIGHT, SOLID, AND DURABLE

EASY TO INSTALL WITH GLUE, SCREWS, OR HOOK

WATER-REPELLANT AND ANTI-STAIN

SOUND AND THERMAL INSULATION

EASY TO CLEAN AND MAINTAIN

SURFACE TREATMENTS FIRE REACTION (*)

(*) In the countries that allow it, pre-certified fire-resistant coatings are applied.
The Class 1 / Class A Fire-Resistance Certification and HACCP is pending for Paper Factor.
Treatments for applications in high-humidity areas, in contact with water, and for exterior use are currently being tested and finalized.





Inlay Flow #1



Ruts White (Round CX)



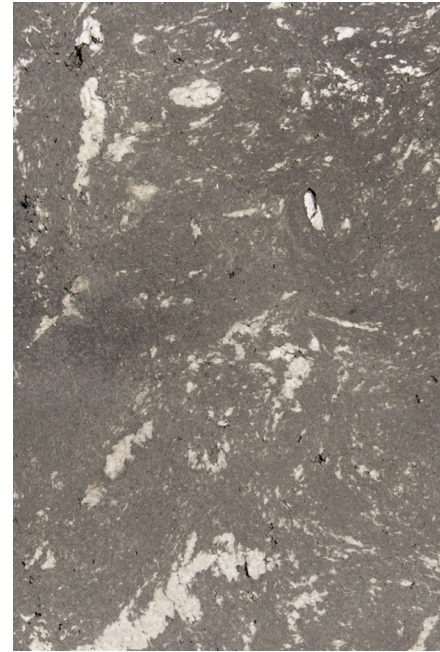
Piano Concrete



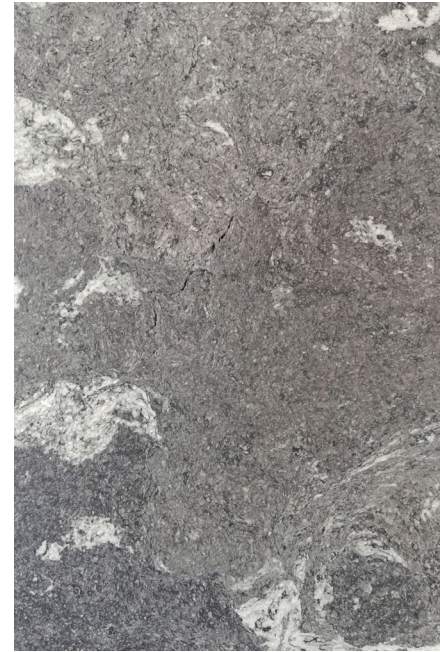
Piano Light Grey



Informale Light Grey



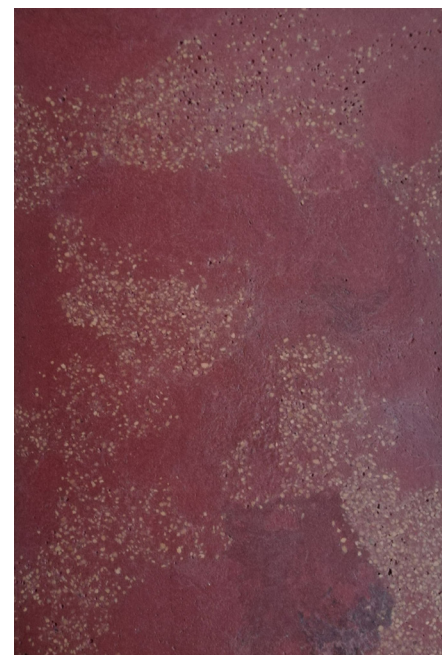
Inlay Tortora



Inlay Lunar



Ruts Olive Terrazzo



Veins Olive Terrazzo



Ruts Red



8. Proposal