

## The Paper House

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# Contents

Abstract	3		
Introduction	4		
Part I	Project statement	5	
Part II	Theatre and architecture: A place in between	6	
	Semiotics of theatre architecture	7	
Part III	Context	8	
	Historical context	8	
	Political context	11	
	Description of the site	13	
	Future	15	
	Why this building?	16	
Part IV	Stakeholders	18	
	The Royal Theatre's programme for children	19	
Part V	Cultural poverty; kids, theatre and mental health	21	
Part VI	Approach	22	
	Methods	22	
	UN Sustainable Development Goals	23	
Part VII	Project framing/Expected outcome	24	
	The Paper House on Paper Island	25	
Part VIII	References	26	
Part IX	Submission	30	
	Deliverables	30	
	Presentation strategy	31	
	Schedule	32	
Part X	Bibliography and list of illustrations	33	

## Abstract

The Paper House is an idea for the future of Kedelsmedjen at Trangravsvej 11, Paper Island in Copenhagen. This is a project that speculates on a future scenario for the last remaining historical building at the site. It is a project of transformation - we will take you through the process of making a previously industrial building, currently without a program, into a children's theatre. When we say 'theatre', we mean it in a broad sense of the word. The Paper House will be a place where children will try out their own skills of theatre making. It will host hands-on experiences of all kinds of theatre-related activities: movement, acting, voice, prop making, scenic painting and building, costume making etc. The children will be taken here as part of their school teaching, and/or in their free time and they will have the opportunity to show their work in public or semi-public plays. In this scenario, The Paper House is a satellite of The Royal Theatre's children strategy.

## Introduction

Humans have always felt the need to socialise and gather in groups, not only for reasons of survival, but also for the purpose of celebrating rituals, myths and hunting, which have been identified by theatrical anthropologists as the places of origin of theatre. (Faoro, 2020) Historically, theatre has been a big part of the social life of humanity, but in modern times it has decreased. Even though there are many new forms of entertainment and social interactions, theatre still didn't die. We believe this is because it is innate to mankind, and is in a way a primal instinct. What we see nowadays though, is that theatre is attended by certain groups of society, and is not at all that close to "the people" anymore. We want to challenge this and speculate on a future in which the place we create will inspire and attract larger and different groups of spectators.

The main user group we are addressing are children. By creating a theatre mainly for them, with an educational programme, we hope to teach kids in their smallest age about being together, being part of a group, arts, emotions, awareness of their own body in space, and much more. On weekdays, the theatre would host different workshops aimed at teaching children theatre making (acting and movement workshops, scenic painting and building, prop making...) and during weekends it would host open plays by the children or other events aimed at everyone, open to the public. In the warmer periods of the year it might include the exterior space as well, to make it as open as possible and use the full potential of the site.



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



## Part I

### Project statement

We will transform the old Kedelsmedjen at Christiansholm/The Paper Island into a house where theatre for kids takes place, through plays and workshops.

How can we work with a building where the intervention is created on the premise of the aesthetics of the building?

How can we use the potentials of paper as a material to investigate the project, both as a working tool and as the main motif of the project?

The aim of this project is to create a place that will host a series of activities for children aimed at learning through theatre and arts. A house for workshops, classes, courses, plays, that will be part of the regular/free time school teachings.

Starting from the premise that theatre and arts in general affect kids' well-being and social skills positively (Børns Vilkår, 2022), throughout the project we will speculate a future scenario for Kedelsmedjen at Paper Island, Copenhagen. We intend to work with the Royal Theatre, imagining a potential satellite of theirs, because we notice a gap in their current program for children, which we will introduce later on.

It is useful for children to attend theatre as spectators and actors because of a better perception of oneself and of the surrounding space, the development of empathy and the ability to reflect on the other and on the world.

Making children attend a theatre class or accompanying them to see theatre shows is very important for their growth, as well as fun. In fact, theatrical art stimulates the imagination of children, but also opens them up to diversity, develops their empathy and a better perception of their body in space. (Børns Vilkår, 2022)

The challenge of this project lies in working with a site that is currently being part of a big construction project, with the aim of creating as many as possible, exclusive and luxurious housing units, and activities connected to this housing (fine dining, public swimming pool, etc.). Zooming in, into the actual building we will use, the challenge of site specificity is revealed. The building will not be transformed into a black box, which poses some limitations to the realisation of performances - such as light that comes in through the many windows. This venue, though, unlike the other venues of The Royal Theatre, will be a place for workshops, and for creating informal performances and therefore does not need a conventional theatre black box.

## Part II

### Theatre and Architecture: A place in between



Teatro Olimpico, Vicenza, Italy  
© teatrootimpico.vicenza.it

*How often throughout history have theatre and architecture been intertwined? Whether in the production, articulation and programming of space, the structuring of events, or the performance of civic identities, the two are founded upon experiences of everyday life in the city. While theatre is world-building: enabling us to imagine, organise and construct social life, architecture plays a performative role in our lives: affecting our senses, directing our movements, containing and sheltering us. Indeed, they have sometimes seemed so closely related that it makes little sense to separate them.*

- Rufford, Juliet (2017), p.56

Juliet Rufford is a designer, educator and researcher whose work spans theatre and performance studies, architecture, scenography and the politics of space. We quote her text "Theatre and Architecture: A place in between" which has been one of the reference points of our theoretical research.

We perceive theatre as a meeting point of history, anthropology and tectonics, the three core pillars of Spatial Design. On a historical note, originating from rituals, theatre is a phenomenon existing almost since humanity itself. From an anthropological perspective, on the other hand, it appears to exist and have existed in all societies in some form. This is a strong indication that some part of it, as Aristotle also suggested, is innate in humans - maybe the imitation, maybe the storytelling, or simply the being together and having a common experience. The tectonics of theatre spaces are something that has been through a lot of different stages, it has evolved and found many different and innovative forms. By being ephemeral and often made out of cheap materials pretending to be something else, its strongest point was always its being *evocative* instead of *literal*. The tectonic of theatre

buildings also indicates the link between theatre and its architecture, and as Juliet Rufford states:

*This closeness is especially evident in examples of theatre architecture from the ancient world. (...) And, in another coupling of architecture and performance, the Roman architect Vitruvius, in his De Architectura (c. 25BCE), provides insights into the inter-connection of choreography, chora ('space'), choros ('chorus' and also 'dancing floor') and cosmos in the Classical world view. Thus, both theatre and architecture can be seen as powerful embodiments of human affairs and as complementary artforms designed to articulate the place of people within a social and spiritual totality.*

- Rufford, Juliet (2017), p.56

Semiotics of theatre architecture

Continuing on this relevant question that Rufford cites, we will try to investigate potential answers by also looking at some of the theoretical material talking about the semiotics of theatre buildings. Our main reference for this is the book Places of Performance by Marvin Carlson. He investigates how the place, the physical structure of the theatre, the organization, decoration, location within (or outside) the city affect the experience of the performance for the audience.

*The way an audience experiences and interprets a play, we now recognize, is by no means governed solely by what happens on the stage. The entire theatre, its audience arrangements, its other public spaces, its physical appearance, even its location within a city, are all important elements of the process by which an audience makes meaning of its experience.*

- Carlson (1989), p.2

During our process we will look into how these elements can influence our design, considering that children might not read and understand architecture and space in the same way adults do.





## Context

Historical context  
Christiansholm (ø)

The artificial island of Christiansholm lies in the middle of Copenhagen Harbour and has for over 300 years provided important functions for the city: from shipyard to war hospital, cannon storage, cold storage and paper warehouse. Today, most Copenhageners remember the days of paper storage, which gave the island its current nickname: PAPIRØEN.



Captain Johan Georg Motzmann and his brother were granted permission to build an artificial jetty in the harbour in 1696. They created a new island out behind the town's ramparts, which was exposed in the harbour with water on all sides. They named it Motzmann's Square. They established a private shipyard here.

In 1714, they surrendered by Supreme Court decision due to debt. The navy took over the island and set it up as a temporary war hospital.

The navy bought the island in 1723 to store cannonballs, cannon racks (gun carriages) and gunpowder for equipping the Sea State's warships. In 1740 the island was extended along the eastern side with a new 70-metre-wide island called Arsenal Island. The construction was completed under Christian VI, and Motzmann's Square was renamed after the king.

A large company, J.P. Suhr & Son, took over the island from the Navy in 1866 and established a cinder and cork factory.

In 1878, Salt- og Kulkompagniet A/S Christiansholms Fabrikker moved to Christiansholm and set up the island as a cold store. The military installations were demolished and the island was converted to industry with warehouses, furnaces and workshops, as well as a boiler and engine house that produced steam engines for the large steamships.



The former industrial harbour in the center of Copenhagen © Københavns Museum



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



Public activity on Paper Island in 2014 © berlingske.dk

In 1939 the island was bought back by the Copenhagen Port Authority. From the mid-1900s, the Danish Press Joint Purchasing Association (DDPFF) was based on the island and built a hall to store paper for the Danish daily press. The paper on the island supplied the daily press in Copenhagen and the provincial towns of Zealand, Lolland-Falster, Møn and Bornholm. In 1959, 50,000 tonnes of paper were unloaded and stored each year, or around 100,000 rolls of newsprint. This gave the island its colloquial name of Papirøen.

Trans Dania docked for the last time on Monday 26 November 2012, and the last roll of paper was unloaded. The paper is now delivered directly from the production by truck from Sweden to Denmark, because it is a lot cheaper.

Over the next few years, there was time and space for experimentation with temporary activities and creative businesses. In 2014, the Copenhagen Street Food market opened and became a surprising success. Experimentarium moved in temporarily next door, and in 2016 the art centre Copenhagen Contemporary opened in the old halls. In a very short time, the experiments transformed the island from a closed industrial area into a popular destination for the city's citizens and visitors, with a very special and popular identity.

From 2019 the island was turned into a construction site. The island will be developed into a new urban district, which should be completed by 2024.

Political context. From culture to private property

Christiansholm is surrounded on its four sides by Dokøen (the Opera), Arsenaløen, Grønlandske Handels Plads and on the other side of the harbour by Havnegade, Skuespilhuset and Kvæsthusbroen. Centrally located in the Inner Harbour, the island is close to many of the city's major cultural and historical attractions.

For the last 150 years, the port of Copenhagen has been very much characterised by an industrial appearance, with cargo ships, cranes and transport for heavy industry dominating the waterfront.

Christiansholm is one of the areas that has not entered the 00's building boom, and until a few years ago still had the character of industry in the middle of the city. Now the island is a major construction site, due for completion in 2024. As is well known around the world, vacant land attracts investor interest for future development. Investors are primarily looking for high profits such as luxury apartments, expensive showrooms and restaurants for the high-income class. And this is precisely what investors and developers are interested in for Paper Island.

Right next to the Royal Opera House, the Royal Playhouse and Copenhagen's famous Nyhavn harbour district, Papirøen is located in the middle of the inner harbour and is situated on one of Copenhagen's most valuable sites (Cirelli & Cobe, 2016, p. 426). After being closed to the public for decades and after a five-year period from 2012 to 2017 where the island was open with a lot of cultural offerings. In this relatively short period of five years, Paper Island became a new urban district and later the fourth most visited public attraction in Copenhagen. A new cultural quarter that accelerated the growth of the area significantly.

In 2015, it was decided to hold a competition for the development of the island, and the first step towards the future of Paper Island. Here, Cobe won the project with a proposal based on keeping the ground floor as public and adding the future city on top.

Here, there is no doubt that temporary use has acted as a catalyst for the renewal of urban culture, social inclusion and economic growth. In the new master plan, the intentions are to maintain elements of the old plan, but despite maintaining the idea of having public life on the ground floor and adding the future city on top of it, there is still a significant shift from being a cultural space to private property with accessible shops. The openness and raw materiality of the new halls is clearly inspired by the former industrial halls and has a relationship with the former paper island.





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.

It is the responsibility of planning authorities and urban developers to get the best use of the site. But already now we can see how money is taking precedence over accessibility, the developers are already proposing to build more housing than planned and scrapping some of the public features. Thus there is also much talk of integrating fine dining and design shops and galleries, these features despite being public only cater to people with many resources.

*The question of what happens to our cultural buildings and rituals when urban districts and landmarks are prized more as real estate than as neighborhoods, and theatre is seen neither as art nor social practice but as a creative industry is one that is troubling scholars of architecture, geography, and theatre and performance studies.*  
- Rufford (2017), p.57

Descriptions of site  
Tranegravsvej 11

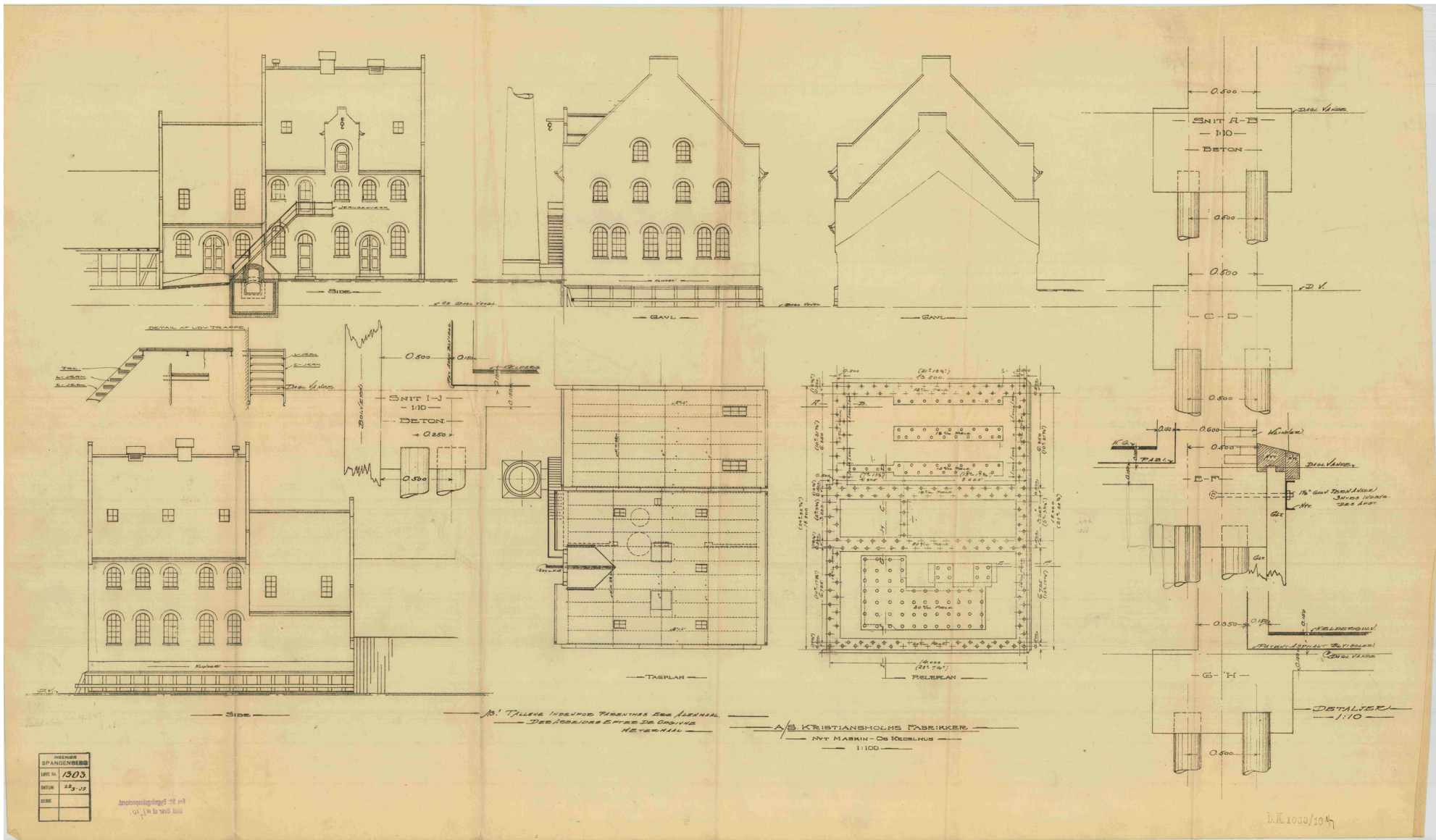
In 1909 Salt- og Kulkompagniet A/S (architect unknown) built the Boiler and Equipment Building (Kedelsmedjen), which produced steam engines for the large steamships. It is the only leftover still on the island today, 11 Tranegravsvej. The house is designated as having a high conservation value. It is built in red brick with a pitched roof in natural slate, a front gable and round-arched windows with small glazing bars.

The building has housed various activities according to the island's use. The most recent activity that has taken place in the building before it became part of the construction site is Bibiana Denmark - The Children's Building School 360 degree on Papirøen. They invited primary school classes to follow the construction in all its phases to give students an insight into the effect and impact a major transformation of Copenhagen will have these years. The children's building school stopped operating in the building this year (2023).

We are still working on getting access to the inside of the building, at the moment in a challenging situation since it is part of the construction site.







archive drawings of Kedelsmedjen from Københavns Kommune Byggesagsarkiv

## Future

### Future for the area:

In 2024, a new district will open in Copenhagen with housing, a water culture centre, an international hotel, a food hall and cultural facilities. All surrounded by a new harbour promenade with recreational activities. The vision for the area is a new district with a rich and diverse urban life and with both green and blue urban spaces.

"The future urban district is a mix of the dense urban spaces of the mediaeval city and the raw environment of the port. In this way, the building fits in with the island's location between the mediaeval town, Frederiksstaden, Holmen and Christianshavn." papirøen.dk (2023)

### Future for the building:

According to the local plan the building must have a public function/character. It has not been decided what function yet, but the material suggests some business with a public approach.

However, the developer would like this to be changed to allow housing in the building, or some other form of private rental.



Visualisation of Paper Island © Cobe



Why this building?

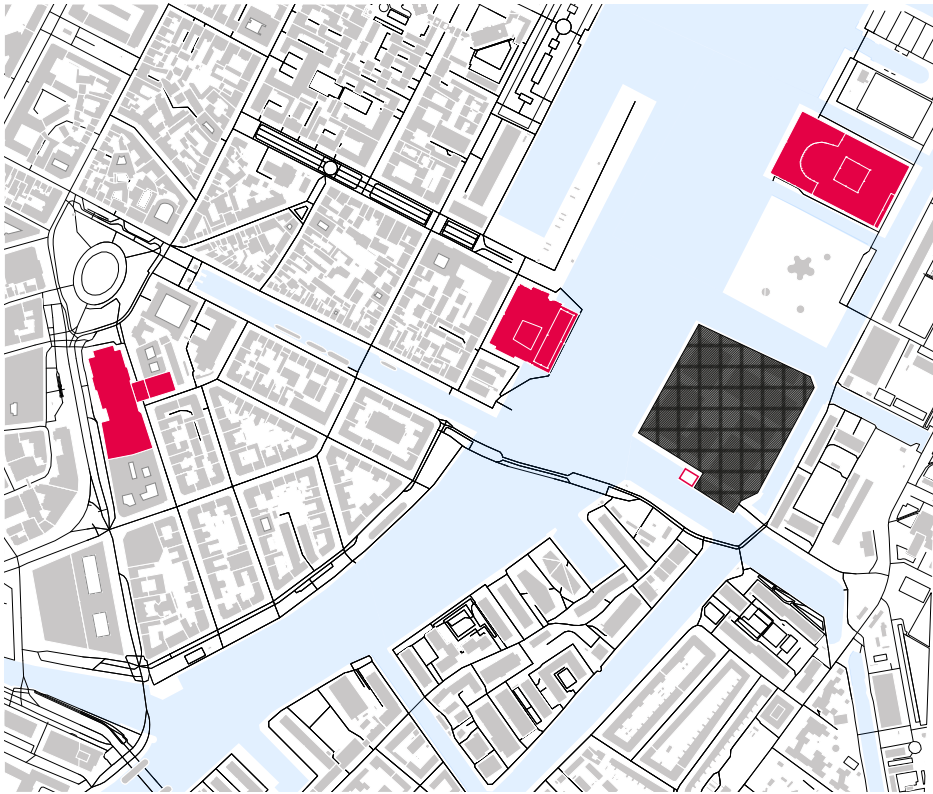
The Kedelmedjen is the only building left over from the old part of Paper Island, Christiansholm. The new area is a lot different from what it used to be. Before it was an industrial area with pop-ups, museums and a food hall. Now it will be turned into exclusive / expensive residents (with no residence obligation), food markets, events and fine dining. You could fear that the area will turn into a place with no character, where no people actually live and mostly it's airbnb, big companies and tourists who go there.

The building has earlier on been used by the Bibiana foundation for Børnenes Byggeskole, they invited kids in to talk about architecture and planning, but they stopped using the building this year.

We want to bring “real life” out there again, by creating this satellite for the royal theatre where school kids can go and learn, do workshops and in the end do their play on the stage. The house used to be for kids, and we want to preserve that.



Byggeskolen BIBIANA at Papirøen © BIBIANA, Papirøen



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

The building is very centrally located, close to the water and the inner city, and for the relevance of our project, close to the Opera, Skuespilhuset and the Old Stage. Here we imagine that school classes can be on a tour of eg. Opera and then go to the house to work on their impressions through workshops. We have presented this location to the Royal Theatre, explaining the history of the children's house, the new area and the connection with their houses, and they could certainly see great potential in placing our project there.



'Postyrium' is the Royal Theatre's mobile experience universe. It visits the whole country and gives children the opportunity to enter an adventurous world of drama, opera, ballet and music.  
© Camilla Winther, Det Kongelige Teater

## Stakeholders

We imagine that this project will work as a satellite for The Royal Theatre. We have been in dialogue from the early phase with Gunna Winterberg, Head of Partnerships and School at the Royal Theatre. Here we got an insight into the current situation at Royal Theatre, and their ideas and wishes for the future.

Today, the Royal Theatre consists of six stages. The Old Stage in the main building on Kongens Nytorv, the Main Stage, the Small Stage and the Middle Stage in Skuespilhuset, and the Opera on Holmen with both the Main Stage and the Takkelloftet.

Each of the buildings is home to the various arts that make up the Royal Theatre. These are usually distributed as follows: the Royal Ballet is based on the Old Stage, the Opera houses the Royal Opera and the Royal Chapel, and the Playhouse is home to the Royal Playhouse. However, the arts regularly visit other houses during the season.



The Royal Theatre's programme for children

*(...) 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)

The Royal Theatre's current program for children has been given an official strategy in 2019, which became part of the main program of the Theatre. This was a big step for the children programme because from that moment on it didn't need external funding anymore. It is like that to this day. The current program consists of 4 different types of activities and one, currently in process, which is expected to start in 2026.

The first one is the Pixi performances, short pieces for primary school kids, mostly for private families and sometimes in collaboration with the schools of Copenhagen.

The second one is called Postyrium, it is travelling containers that tour around all of Denmark every year. This program is not meant to be educational, but pure fun and playful. Postyrium gives opportunities to kids all over Denmark, in all society layers. It is always open to the public and the number of visitors per year goes up to 20,000, with visitors from all social groups, refugees, people who usually don't even go to Copenhagen etc.

The third option for kids (mostly of Copenhagen) to experience the Theatre are guided tours, it can both be with schools and as private.

The fourth is a digital learning platform meant for teachers from Copenhagen schools to prepare lectures/workshops held at the school in collaboration with a professional figure that comes from the Theatre.

The future scenario, the fifth activity which is expected to start in 2026 is a new experience universe for kids in Stærekassen. This project, as told by Gunna, is meant as a place for kids to experience theatre, opera and ballet as ultimately fun, playful experiences, and discover the magic of this wonderful and mysterious building. Their aim is to be closer to places such as entertainment parks with Stærekassen. The idea is that children are able to play on the stage, and not that it is another venue for professional performances, and it should be accessible for everyone.

The main pillars of the Royal Theatre's program for children are art and inclusivity. As we could understand from our talk with Gunna, art is at the core of everything they do, and the most important element of it all. The aim of the performances they do for kids is not to teach them about something else (ex. becoming better at maths). As they state, and we completely support, it is very important for everyone to have art in their life and have access to it, no matter the age. Something that comes logically out of this premise is trying to break the boundary and work towards the Theatre as a place not only for privileged, white, often over-60 people.

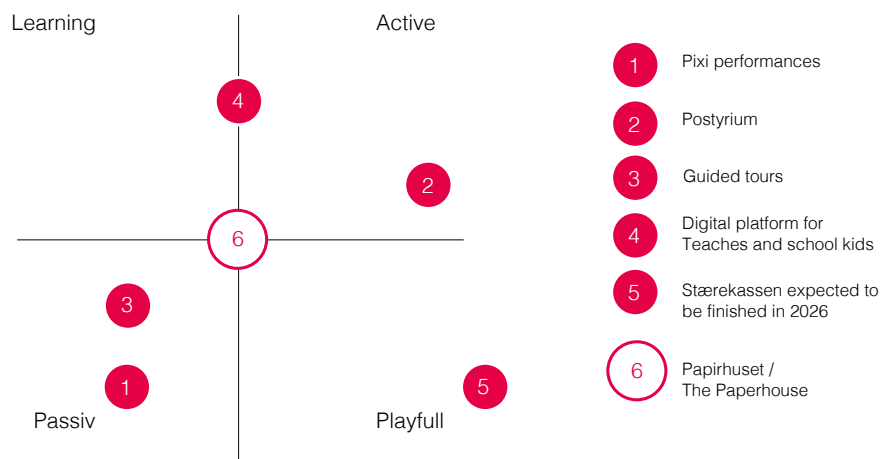


diagram with a base of how The Royal Theatre explains their current programme (1-5) with our satellite "The Paper House" (6) added into the scheme, own drawing

The other crucial part of it is inclusivity. This characteristic is especially important when working on the actual physical spaces for these activities, and therefore essential for our project. As Gunna told us, it is important to always keep in mind to create spaces that can accommodate all kids, especially the more sensitive ones, which would ideally have areas where to feel safe and at ease. Having different areas that can host the smallest kids and the bigger ones is as well something to keep in mind.

On this note, seeing the existing activities of the Theatre, and the tendencies and aims they have for the future, we see a space for creating a house that makes it possible to combine all their activities in one, but in an atypical surrounding, not the classical scene and black box as the other places. This place should be accessible to all children, where they will be brought to both during (or after) their school hours as school groups, and in their free time with their parents, friends or other institutions. A place where they can learn more about the process of theatre making, where through play and creativity they can discover the magic world of scenic painting, building, prop making, costumes, makeup, and all the other activities that make part of building new worlds.

From the economical point of view, we imagine this project being part of the official Children Strategy of The Royal Theatre, and, as mentioned before, funded directly by the Theatre. If extra funds were needed, it could be funded by the Municipality and/or private sponsors.



*Moominsummer Madness* by Tove Jansson

The novel's main theme is theatre, which is described as an irritating but ultimately rewarding process. Illustrations shows a floating theatre for the other creatures sailing around in the flooded Moominvalley.

## Cultural poverty; kids, theatre and mental health

Cultural poverty is a term used by researchers in this field that indicates a situation in which a child has no more than four cultural experiences in a year. Studies show that there has been an increase in the number of culture-poor children and young people, and the researchers see that this development runs parallel to the development of poverty among resource-poor groups. This is an important point of attention, as cultural activities can play a particularly decisive role for children and young people from less well-off families. (bornvilskar.dk: Ulighed i børns adgang til kunst og kultur)

Although research in this area is still limited, recent studies show that cultural and art activities are an important part of a child's life as they help develop children's understanding of the world around them. Besides that, it has been shown that these type of experiences can also strengthen children's emotional development and their social well-being. (bornvilskar.dk: Ulighed i børns adgang til kunst og kultur)

*For example, children and young people who actively participate in musical activities with others generally experience greater emotional well-being, better self-esteem and greater social cohesion with the other children. In short, music can give children the experience of being part of a community.*  
- Børns Vilkår, 2022

We strongly agree with this statement and believe that, likewise, engaging in theatre activities can have a wide range of benefits spanning from social skills to self-esteem and feeling of belonging to a group, contributing to general well being.

## Approach



Architectural models by Caruso St John, H el ene Binet and Thomas Demand  
Photograph is by Kendall McCaugherty. Courtesy the Chicago Architecture Biennial

## Methods

One of the emphasis of the project is on the function of the building. Our aim is to keep it public as it was in its recent history, before the construction took place. The main user group are children, from age 4-12 (might be subject to a slight change), again keeping the building's last programme as similar as possible, and creating meaningful and valuable content.

This brings us to the next point of focus of the project, which is how to approach kids, and how to create meaningful content for them to engage with. By conducting interviews with the staff responsible for the children's programme at The Royal Theatre, we will gain detailed insight. By asking specific questions related to the project, such as: what kind of spaces are the most appropriate for this (size, space dividers, light, location,...), what kinds of activities are there already and is there space for a new one?, etc.

From a tectonic point of view, we are planning to address the existing aesthetics and functional characteristics of the site. An eventual example of this could be the exterior staircase winding around the building, or the location on the waterfront with a promenade and exterior seating. These observations could inform the design and direct the investigation.

Another point of focus throughout the project might be how paper can be used as the main material, both as a research tool, used for working models, but also informing the tectonics of the project. The latter will be investigated by approaching it either in a way to reconstruct the conventional tectonics of theatre spaces, or to cut completely away from them and create new ones.

## UN Sustainable Development Goals

This project is mainly focusing on three of the UN Sustainable Development Goals:

Both experiencing and creating theatre are associated with good health and well-being (Goal 3).

"Over the last 15 years, the field of arts, culture and health has shown a number of results suggesting that arts and culture can have healing effects on both physical and mental disorders. This is one of the driving forces behind the internationally growing field of Arts and Mental Health." Det Kongelige Teater (2022), Empowerment Drama: Psych

Play and learning often go hand in hand. And our vision is to create a house where these two elements go together, thereby contributing to a sustainable learning (Goal 4.7)

By using a listed and historic building, we bring new life to an old setting, extending the life of the building. (Goal 11.4)

Goal 3: Good health and well-being: Ensure healthy lives and promote well-being for all at all ages

Goal 4: Quality education: Ensure inclusive and equitable education and promote lifelong learning opportunities for all

Target 4.7: By 2030, ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development

Goal 11: Sustainable cities and communities: Make cities and human settlements inclusive, safe, resilient and sustainable

Target 11.4: Strengthen efforts to protect and safeguard the world's cultural and natural heritage





## Part VII

### Expected outcome/Project framing

We intend to create a space for kids where the art of theatre is in focus and is the driving element. We imagine a house for classes, play and workshops, a satellite of the Royal Theatre.

One of the main project foci is the tension that is created by the exposure that Kedelsmedjen has as a site - both because of its location and because of the many and big windows - and the intimacy that our programme is requiring. Kedelsmedjen is an industrial building whose location we already described, is very central and busy. In addition, the building has a quite spacious interior with large open-space rooms.

On the one hand, we need to work on this and preserve it while at the same time creating more intimate spaces that can provide areas for children to feel comfortable. Not all children thrive in large groups, so it is important that the rooms can be divided into smaller units and niches can be created for children to retreat to if the need arises.

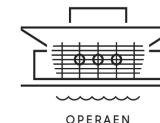
We imagine that the house will be a children's house with theatre as a theme. Both a place where you can create theatre, watch theatre and work with props and staging. In this way several activities can take place under one roof. The primary users will be children together with their schools/institutions, while the secondary users will be parents, friends and passers-by who are invited in to see what is going on.

The project may include - might change during the studies:

Main: A Stage / Scene  
Spaces for workshops and play  
Spectator seating / multifunctional furniture

Secondary: Toilets  
Wardrobe / storage

We will also research the use of paper as a material and paper models as a main tool, in order to investigate how the previous learnings about the semiotics of theatre spaces might be translated, or twisted completely.



## The Paper House on Paper Island

Since the house is located on Christiansholm, popularly called Paper Island, we would like to create a connection to the way theatre designers often build their models, where it's quite common to work with paper and/or cardboard models.

*The paper theatre is a small, but important piece of Danish culture. It also has a historical significance because for generations it has been many people's first encounter with the world of art. If you couldn't go to the theatre yourself, then the theatre came home to you. For 200 years, paper theatre has delighted, inspired, and enlightened the Danes.*

- This quote is from the Museum for Paper Art in Blokhus, North of Jutland

The Museum of Paper Art which we are referencing is located in the North of Jutland. They host a Paper Workshop for the visitors and their kids, with a very open setting and outcome of the children's activity. We, on the other hand, want to make the connection between learning and play, so what goes on in the workshop has a purpose. For example, what is created might be used as scenery in a play to be put together later, or perhaps the paper models are about learning about how we relate to each other. Paper theatre is for everyone and can bring children and adults together for a different analogue experience. Through paper theatre, you can access an analogue and tactile world where imagination, creativity and an appreciation of art can take root and flourish throughout life.

We intend to work both with the interior and the exterior as the scene setting. The building has a very characteristic staircase that winds around the outside, we see it both as the link between the floors but also as a possible stage for outdoor theatre. In the new building plan there will be a wide promenade with a lot of side seats, here we see a possible scenario as spectator seats. This might change during the process.

Inside the building we see the possibility to create different activities on different levels, based on the spaces we have indicated above. (see previous page).

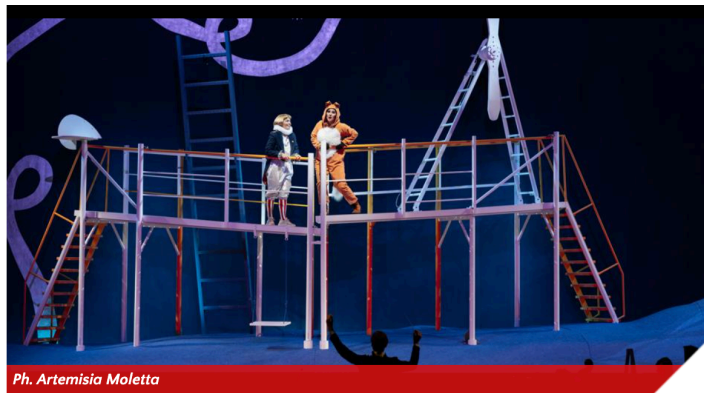
On Thursday the 23.02.2023 we have been invited by the Royal Theatre to participate in the Danish Model Theatre Association conference at The Old Stage. Here we hope to get some inspiration on how to work with paper models but also to see the big variety in model building.



References



Home – Stagione 2022-2023 – Giovani e promozioni – **IL PICCOLO PRINCIPE**



Ph. Artemisia Moletta

ACQUISTA IL BIGLIETTO

Il piccolo principe  
Realizza la tua stella

Dal 15 Ott

**Pierangelo Visconti**

Durata spettacolo

Libretto di Paolo

Nuova produzione

Prima esecuzione

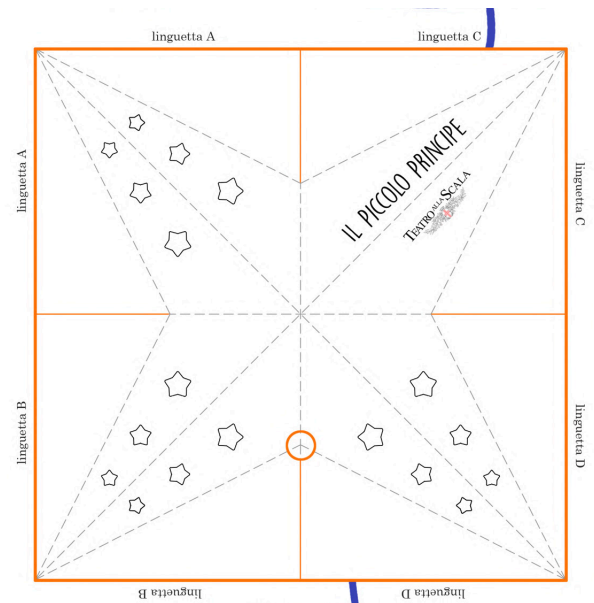
Commissione di

Orchestra, Solis

Direttore

Regia

Scenari e costumi



Teatro alla Scala has a programme designed for children, in the figures we are showing the production of The Little Prince and a small exercise to bring home - a star made out of paper that resembles the ones used in the show



Teatro Franco Parenti in Milan is an excellent example of a big theatre (one of the most famous in the city) that as part of its programme has a set of workshops and courses exclusively made for kids; they are organized in different age groups and different topics; to the right a picture of a summer camp consisting of multiple days of activities, such as learning about movement, acting, circus, scenography, writing, voice, rhythm, etc.

© Teatro Franco Parenti

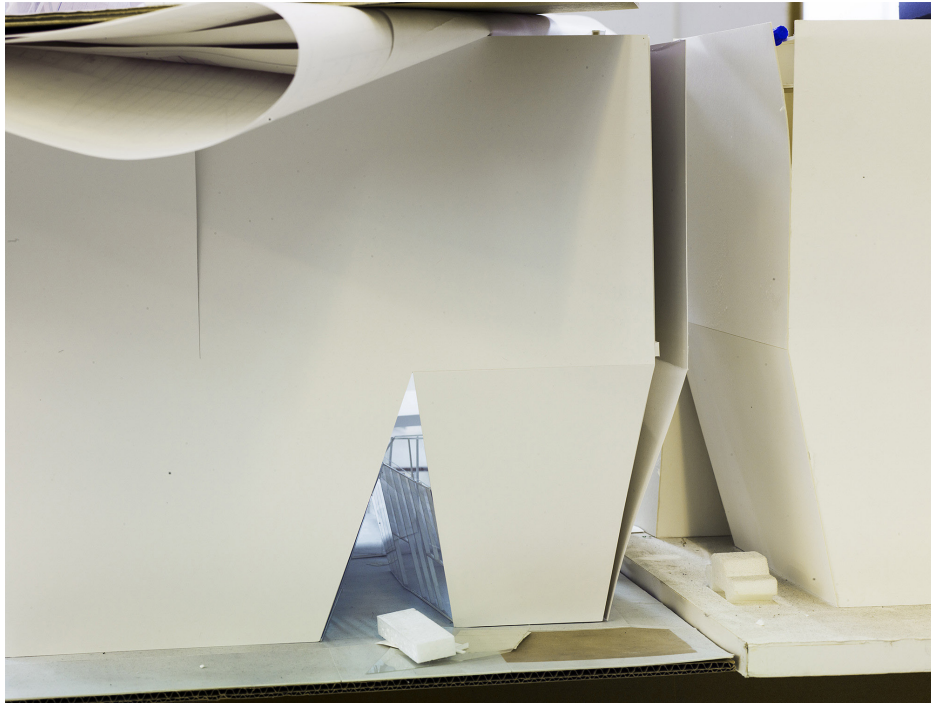


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Thomas Demand is a German artist.  
*Drawing on pre-existing images, he recreates life-size scenes, which he meticulously sculpts from paper and cardboard. He then photographs these models with a large format camera at "their peak of perfection". Afterwards, he destroys them, which he says, "... feels like some kind of liberation."*  
 kvadrat.dk  
 © Thomas Demand



## Part IX

### Submission



Exhibition by Caruso St John, Helene Binet and Thomas Demand  
Photograph is by Tom Harris. Courtesy the Chicago Architecture Biennial

### Deliverables

1:1000 / 1:1500  
Context

Site research  
Historical background  
Context maps  
Mapping  
Diagrams

1:50 / 1:20  
Space

Plan / Elevation / Section  
Axonometric  
Working model  
Sketches  
Perspective views / Visualisations

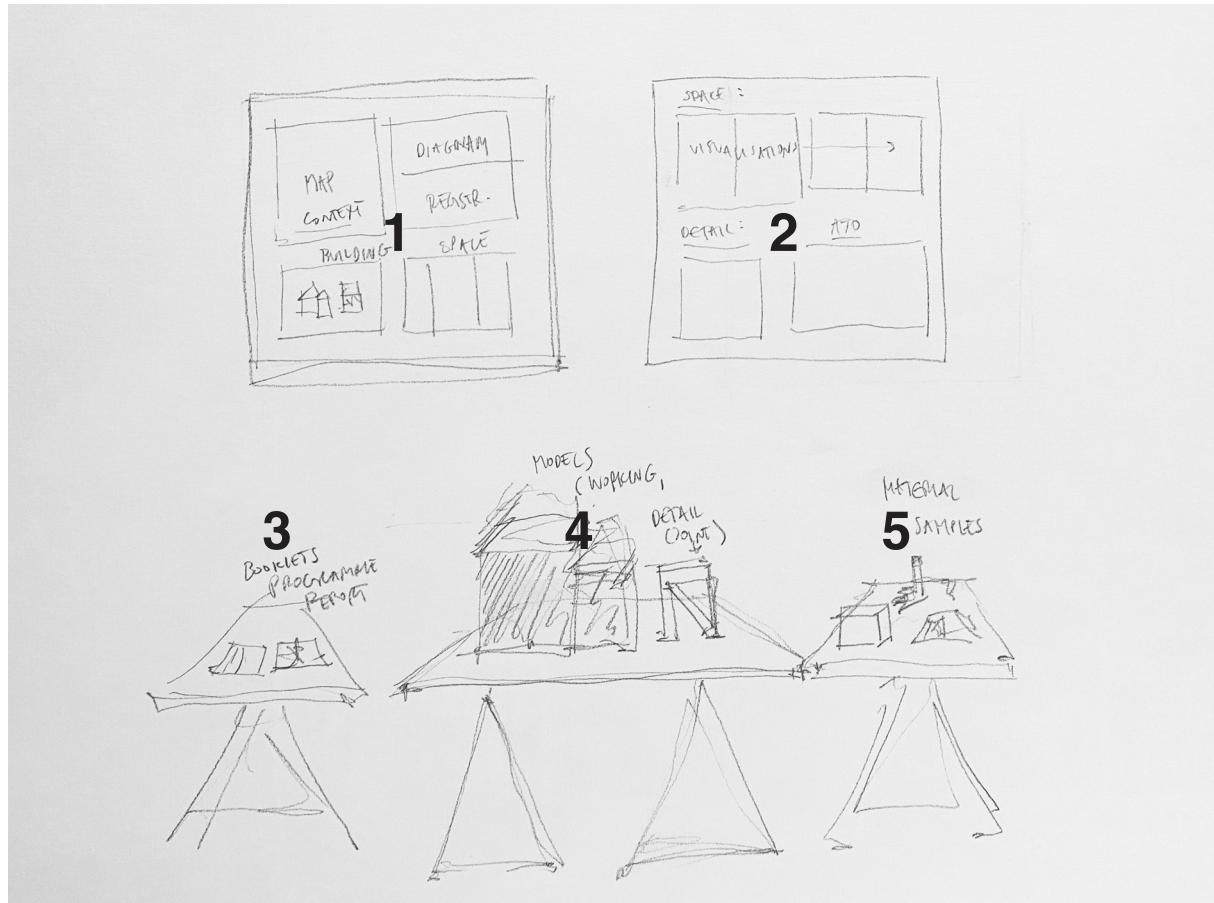
1:5 / 1:1  
Details

Material experimentals  
Detail model  
Samples

Supporting  
Documents  
Booklets

Programme  
Design report / documentation of process

## Presentation strategy



**1** Context 1:1000 / 1:1500 :

**2** Space 1:50 / 1:20

**3** Programme  
Booklets  
Design report

**4** Details 1:10 / 1:5

**5** Material samples 1:1

# Schedule

## Weeks

06 MTWTF 07 MTWTF 08 MTWTF 09 MTWTF 10 MTWTF 11 MTWTF 12 MTWTF 13 MTWTF 14 MTWTF 15 MTWTF 16 MTWTF 17 MTWTF 18 MTWTF 19 MTWTF 20 MTWTF 21 MTWTF

1:1000 / 1:1500

Context/Atlas:

Site research

Historical background

Context maps

Mapping

Diagrams



CRIT 01

CRIT 02

CRIT 03

1:50 / 1:20

Space:

Plan / Elevation / Section

Axonometri

Working model

Sketches

Perspective views

/ Visualisations



EXAME WEEK

1:5 / 1:1

Details:

Material experimentals

Detail model

Samples



Supporting documents

Program

Booklets

Design report / documentation of process





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