

[VOLUME II ~ BEHAVIOURAL INDEX]



*“building is not a static object but a **moving project**, and that even once it has been built, it ages, it is transformed by its users, modified by all of what happens inside and outside and that it will pass or be renovated, adulterated and transformed beyond recognition.”*

Bruno Latour ~ An Ant's view of Architecture



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RESIDUAL

adjective

remaining after the **greater part or quantity has gone**: the withdrawal of residual occupying forces.

- (of a quantity) left after other things have been subtracted: residual income after tax and mortgage payments.
- (of a physical state or property) remaining after the removal of or present in the **absence of a causative agent**: residual stenosis.
- (of an experimental or arithmetical error) not accounted for or eliminated.
- (of a soil or other deposit) formed in situ by weathering.

noun

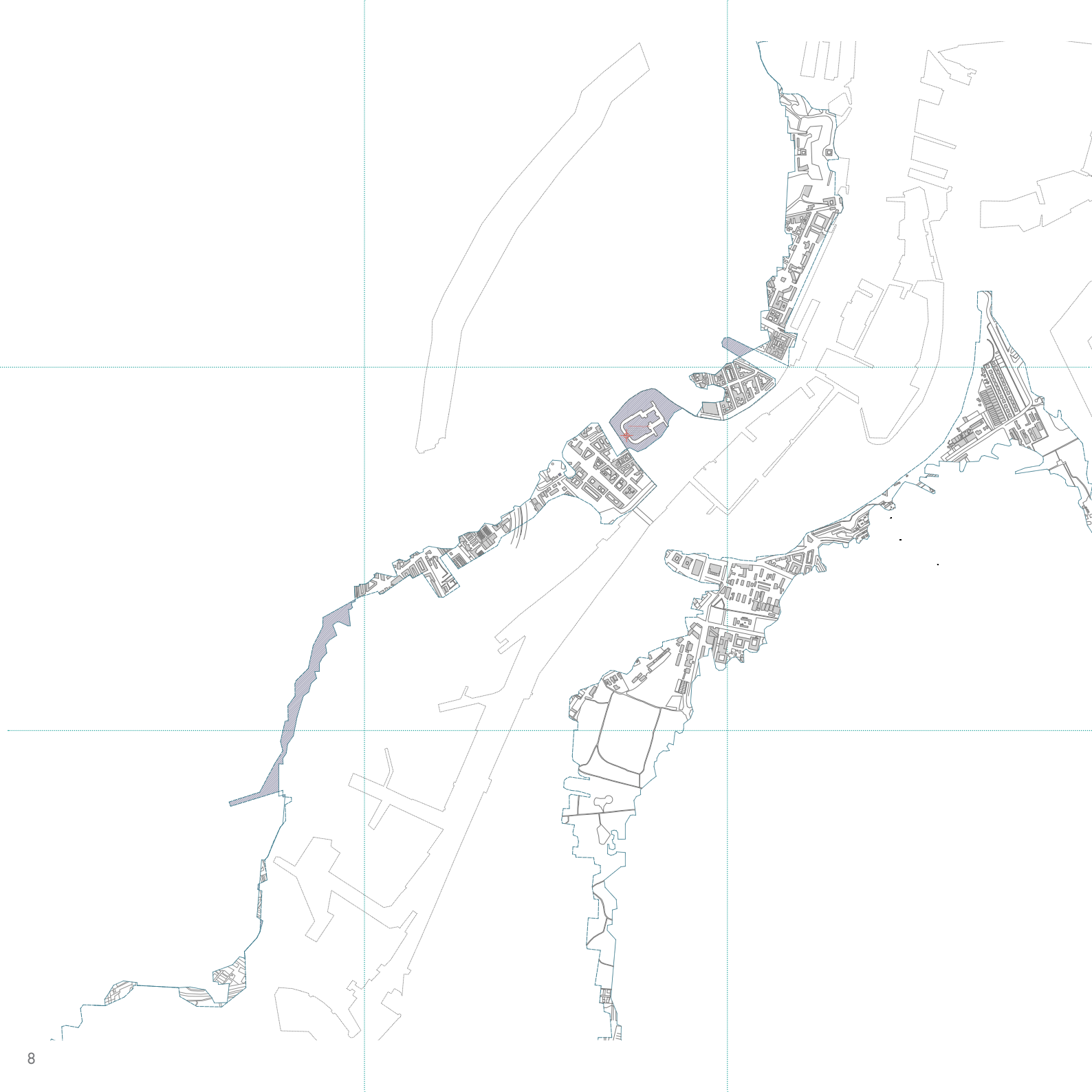
a quantity remaining after other things have been subtracted or allowed for.

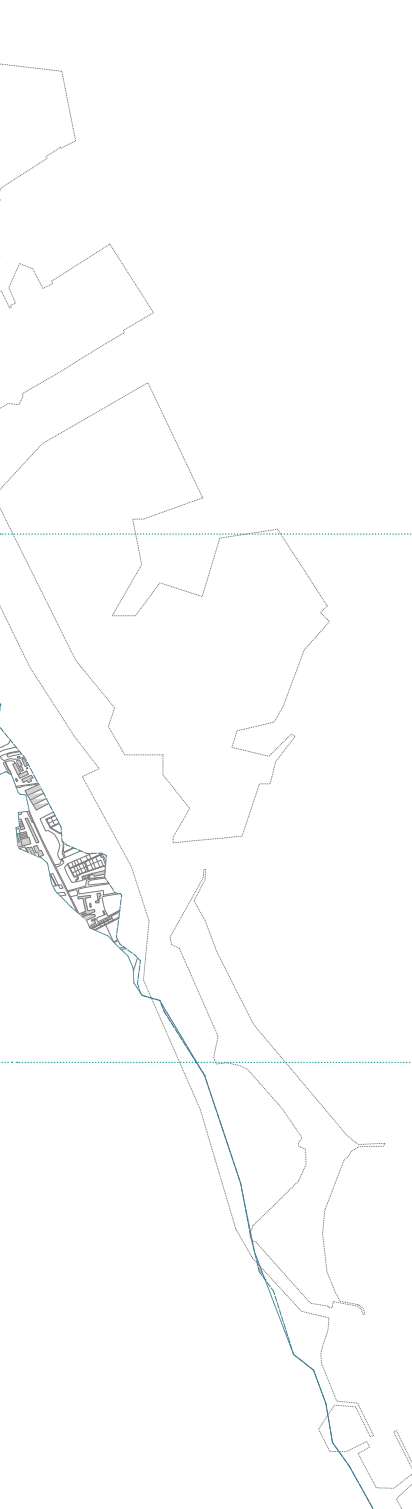
- a difference between a value measured in a scientific experiment and the theoretical or true value.
- a royalty paid to a performer, writer, etc., for a repeat of a play, television show, etc.
- Geology a portion of rocky or high ground **remaining after erosion**.
- the resale value of a new car or other item at a specified time after purchase, expressed as a percentage of its purchase price.

DERIVATIVES

residually adverb

The properties of the drawing “Curating an Egalitarian Territory” speak of a general language of a city that experiences continuous exchange and dislocation. The identity of the city and its territories is changing through time and the status of the built environment is continuously adjusting to social, political, geographical and technological development. From first hand experiences in the city, a collage of understanding of this phenomena can be gained by the identification of certain anchor points to various territories. The nature of these ‘anchors’ hark back to differing roles in a time when they were used for specific duties that have since been outdated, rendering them marginally obsolete. The status of these are therefore ‘residual’ as they have been left behind in the city despite fulfilling the end of their initial function and have to adopt another role as signifiers of the territory they inhabit. Often these buildings are industrial in nature and therefore have specific operative qualities, which reveals a lot about the city’s character. As they are operational, they have been reclassified as **“Residual Instruments”** as they are instrumental to the specific territories and industries to which they belong. The purpose of this document is to identify these instruments within the city and form a specific analysis on their behaviour. Each instrument has been allocated three descriptive ‘actions’ which specify the function and performance of the instrument in the initial instance. The building is then broken down into components, termed ‘characters’ and are analysed in terms of their behaviour both physically and programmatically. This document therefore intends to provide an ‘index of behaviour’ for the residual instruments, as a step towards understanding a collective pattern of behaviour and relations.





RECLAIM

verb [with obj.]

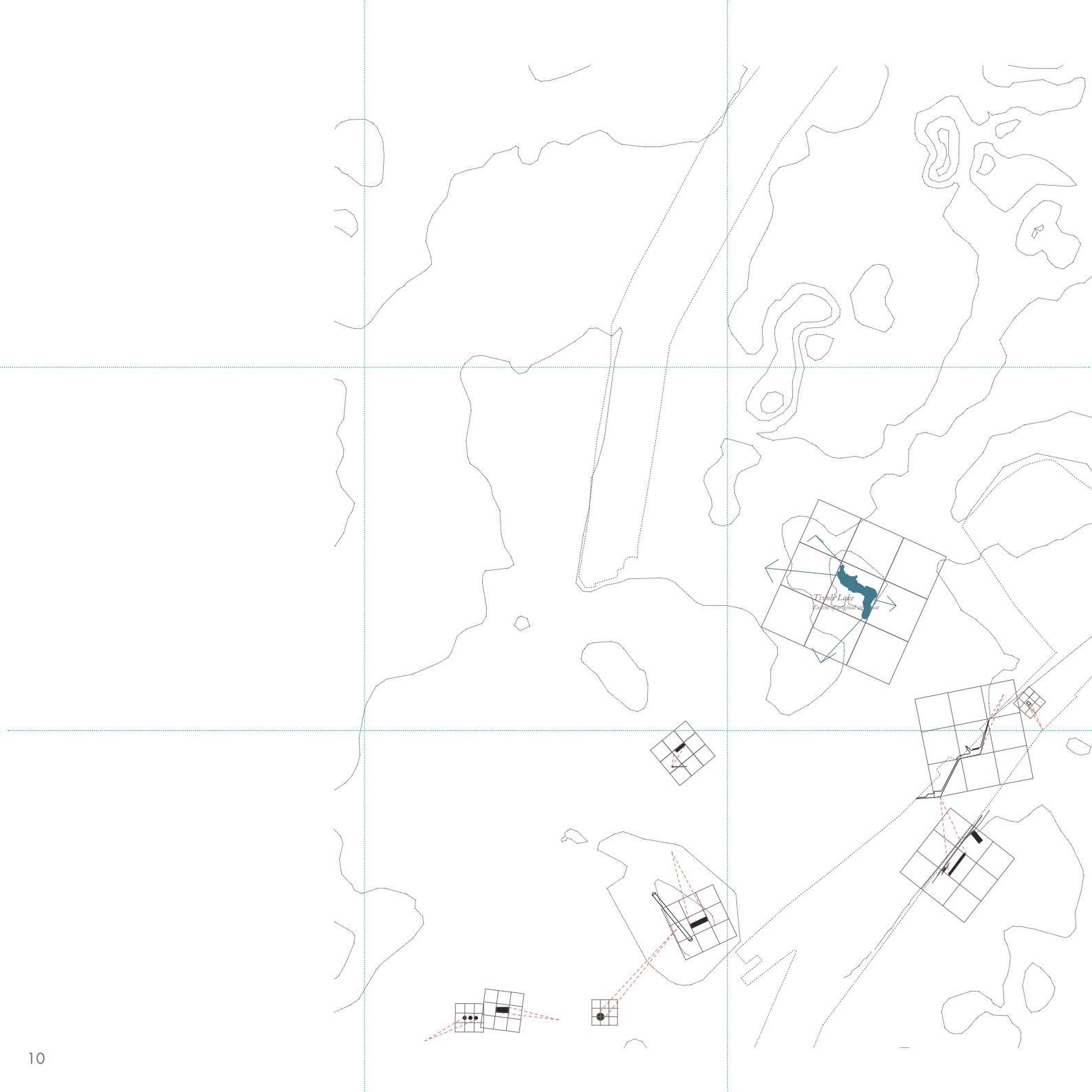
1 retrieve or recover (something **previously lost**, given, or paid); obtain the return of: he returned three years later to reclaim his title as director of advertising | when Dennis emerged I reclaimed my room.

- redeem (someone) **from a state of vice**; reform: societies for reclaiming beggars and prostitutes.
- archaic tame or civilize (an animal or person).

2 bring (waste land or land formerly under water) **under cultivation**: little money is available to reclaim and cultivate the desert | (as adj. reclaimed) : reclaimed land.

- recover (material) for reuse; recycle: a sufficient weight of plastic could easily be reclaimed.

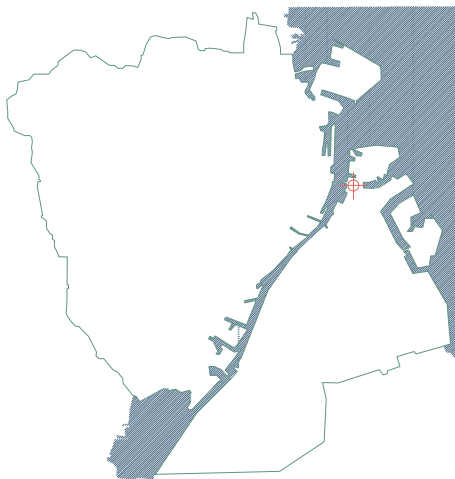
The intent of looking at these 'Residual Instruments' draws parallels with the notion of reclaimed land, on which most of Copenhagen is built on. Reclaimed land has been described as "The process of reconvertng disturbed land to its former or other productive uses." It can therefore be seen as relevant to interchange the notion of 'disturbed land' to 'disturbed building', in specific the residual instruments and understand a different conception of what 'reclaimed land' could entail. Could architectural behaviours and form be recontextualised to 'its former and other productive uses'? The purpose of this document is therefore understand what underlying characteristics exist within these instruments that could later prove catalyst to the extension of the artificiality of the unsure ground and territory of the city within the egalitarian nine square grid.



MAP OF INSTRUMENTS

The position and nine square grid of each residue



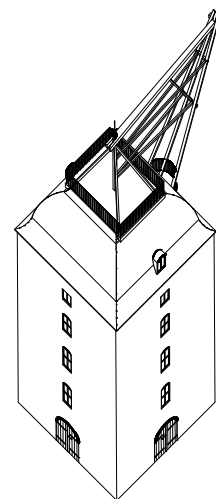


ACTIONS

Lift

Pull

Place



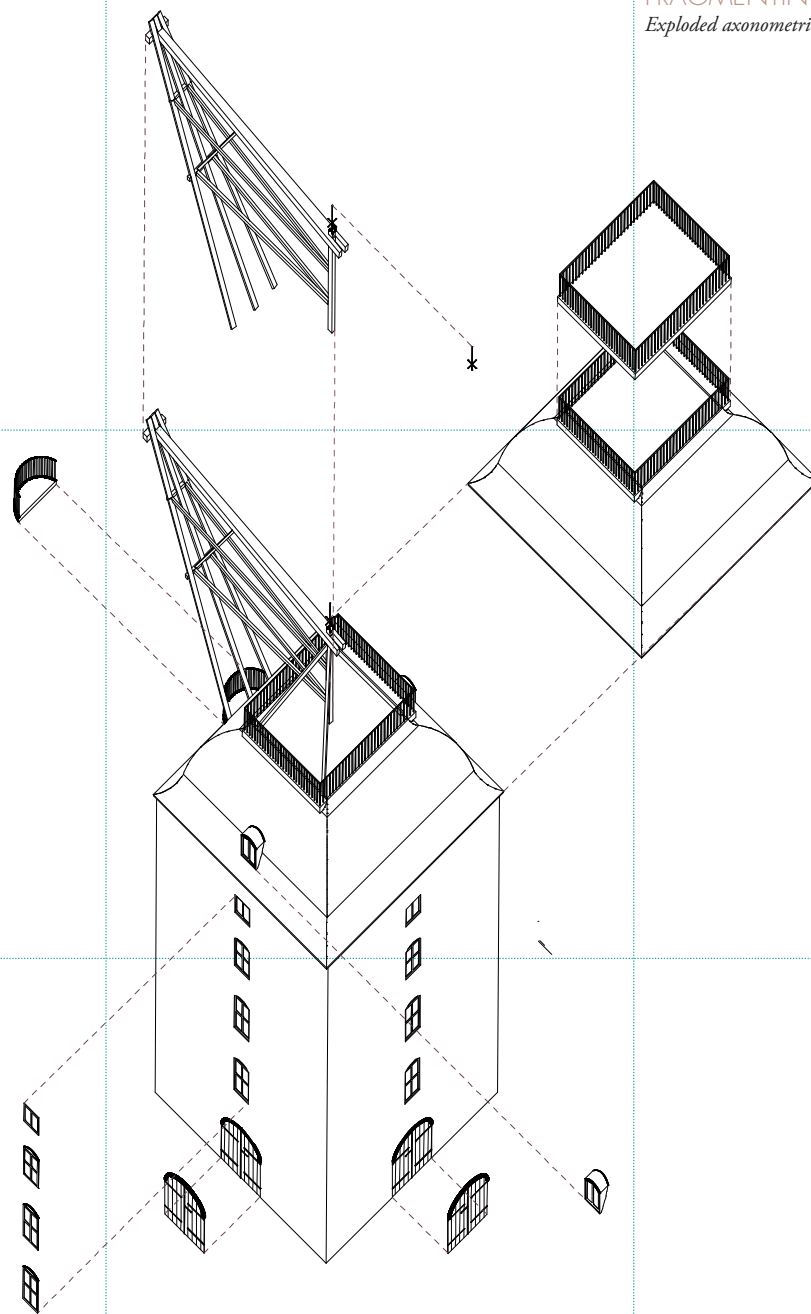
INSTRUMENT I

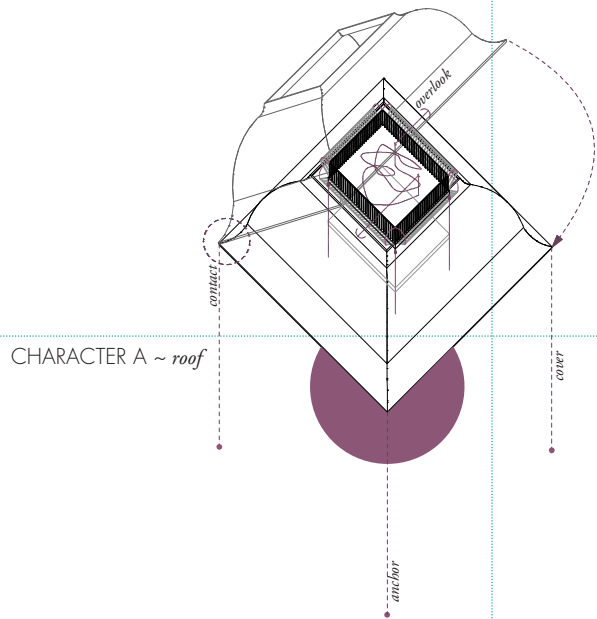
Mastekranen

[Masting crane]

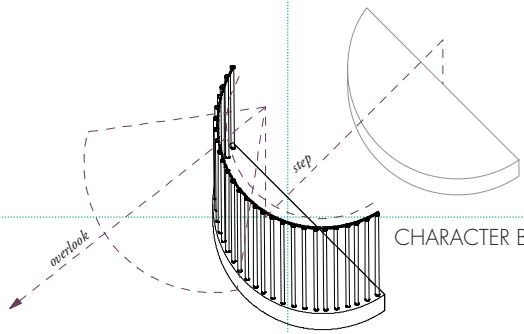
Instrument [I] is an 18th century masting crane that is situated by the docks in the old industrial area of the Royal Naval shipyard. Masting cranes are stationary cranes that were used to lift heavy and long shipping masts and position them into place. The system is a sheer and was needed as masts for ships became larger, but became obsolete as technology allowed for lighter weight masts to be deployed. Furthermore, the area in which the crane was situated (Nyholm) was no longer used for shipping activities in 1918, and the shipyard moved to Frederiksholm. Despite losing its primary function within the city, the building remains as a landmark of Copenhagen and example of a masting sheer crane. The architecture was designed to 'shield' the crane and the proportion of the windows decrease as they go up each storey to make the building appear taller and more dominant on the harbour.

FRAGMENTING THE INSTRUMENT
Exploded axonometric, identifying the performative characters

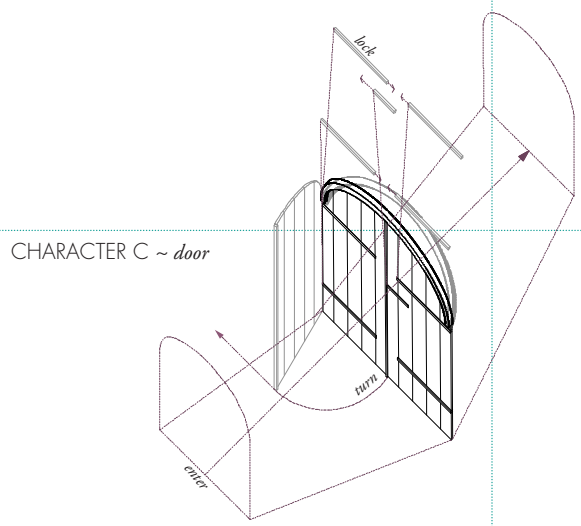




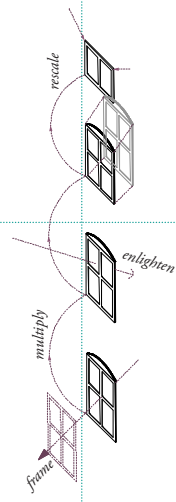
CHARACTER A ~ roof



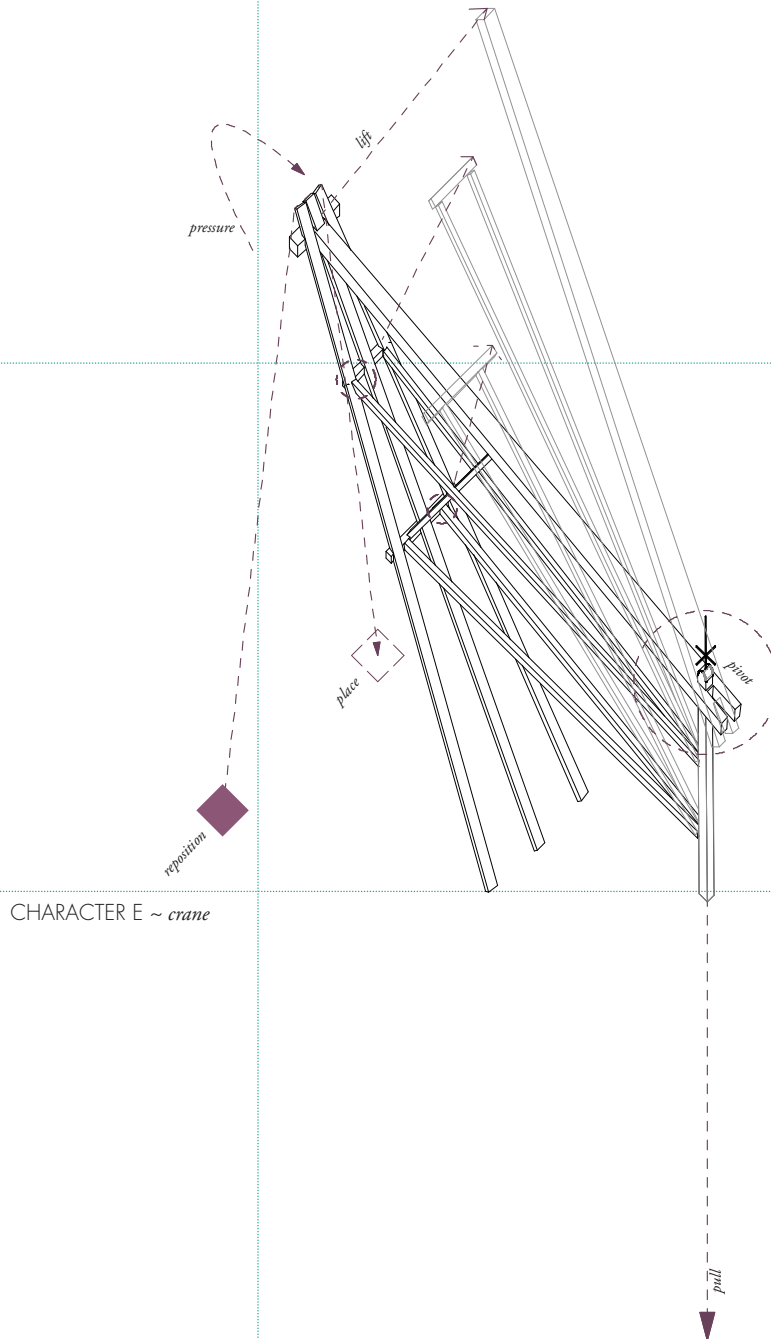
CHARACTER B ~ balcony



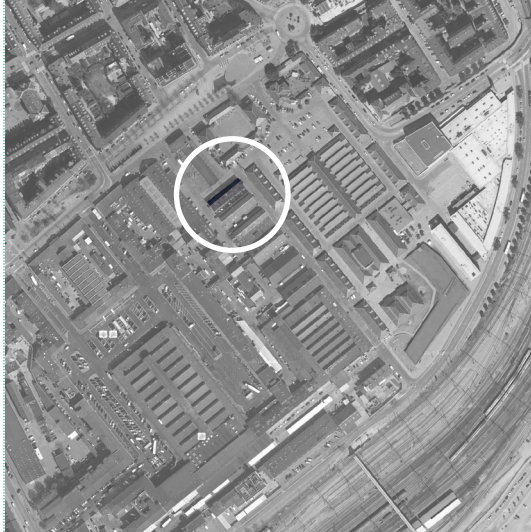
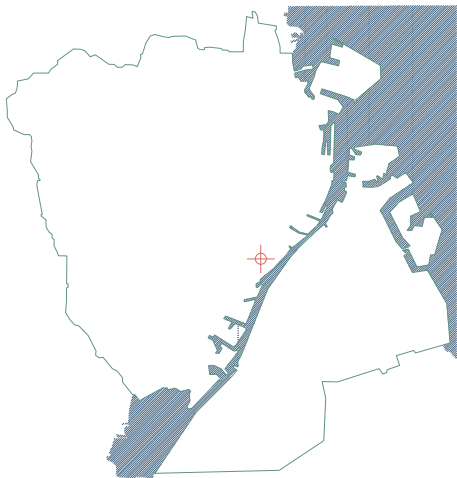
CHARACTER C ~ door



CHARACTER D ~ window



CHARACTER E ~ crane

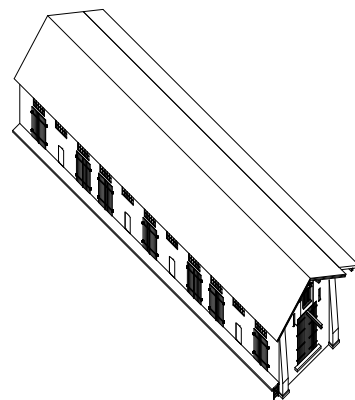


ACTIONS

Stable

Cut

Pack



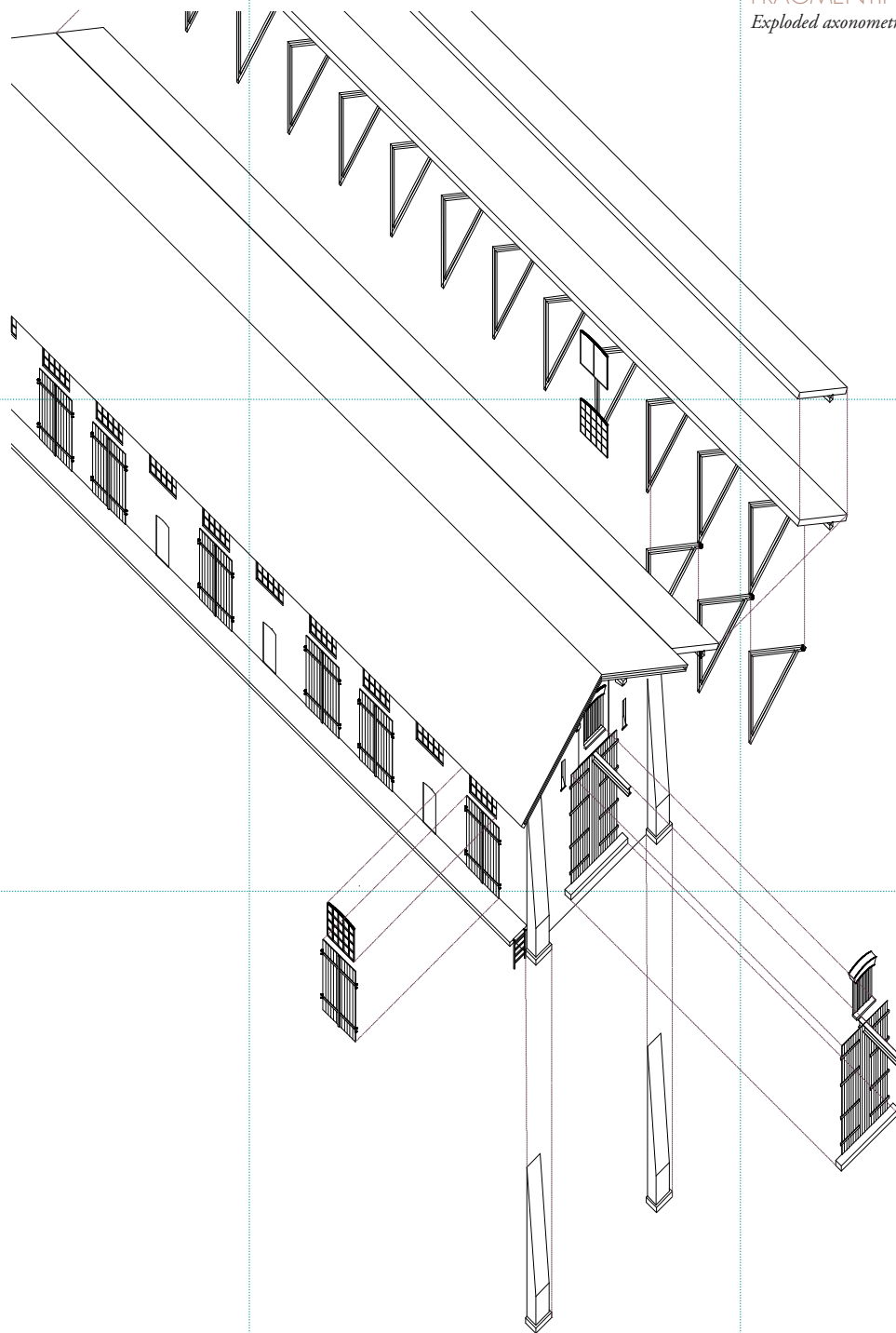
INSTRUMENT II

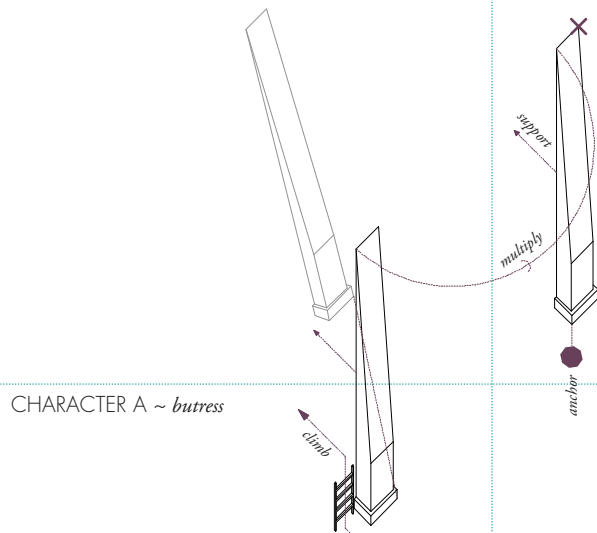
Kødbyen Slakteri

[Meat district slaughterhouse]

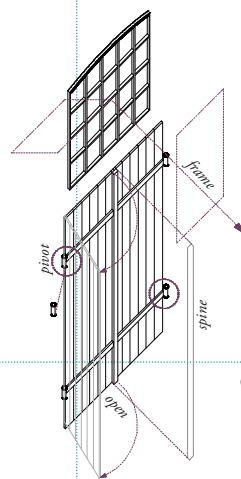
Instrument [II] is a former slaughterhouse within Kødbyen, also known as the meat packing district. The meat packing district was once home to a number of warehouses that were a stabling place for cattle for slaughter. These make up the 'brown' area of the district, the others labelled 'white' and 'grey' due to the colour of the buildings. The district itself was originally relocated from Trommesalen in 1671 and has experienced a contemporary shift in use today. The warehouses are now used for cafes, art studios and exhibition spaces as well as other creative industries. The specificity in these warehouse typologies reference a specific industrial era and emphasise the shift in area use and priority. It also acts as an anchor point for the specific territory of the meat packing district, becoming a visual and linguistic symbol of the area's characteristics.

FRAGMENTING THE INSTRUMENT
Exploded axonometric, identifying the performative characters

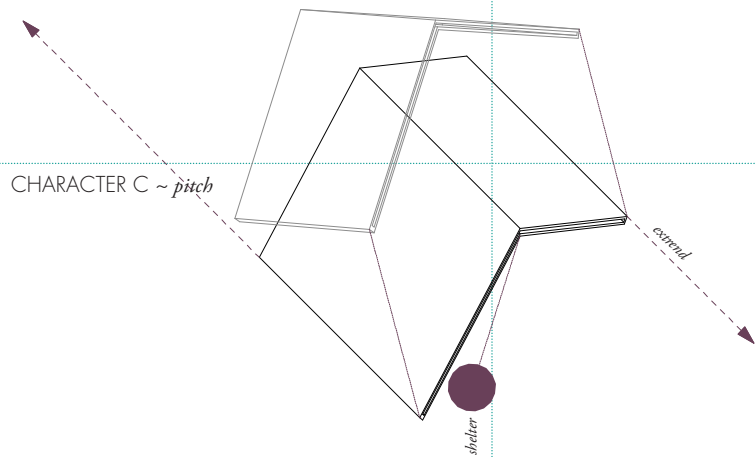




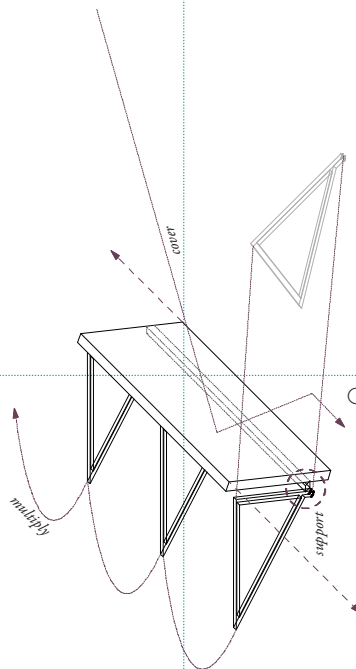
CHARACTER A ~ butress



CHARACTER B ~ opening

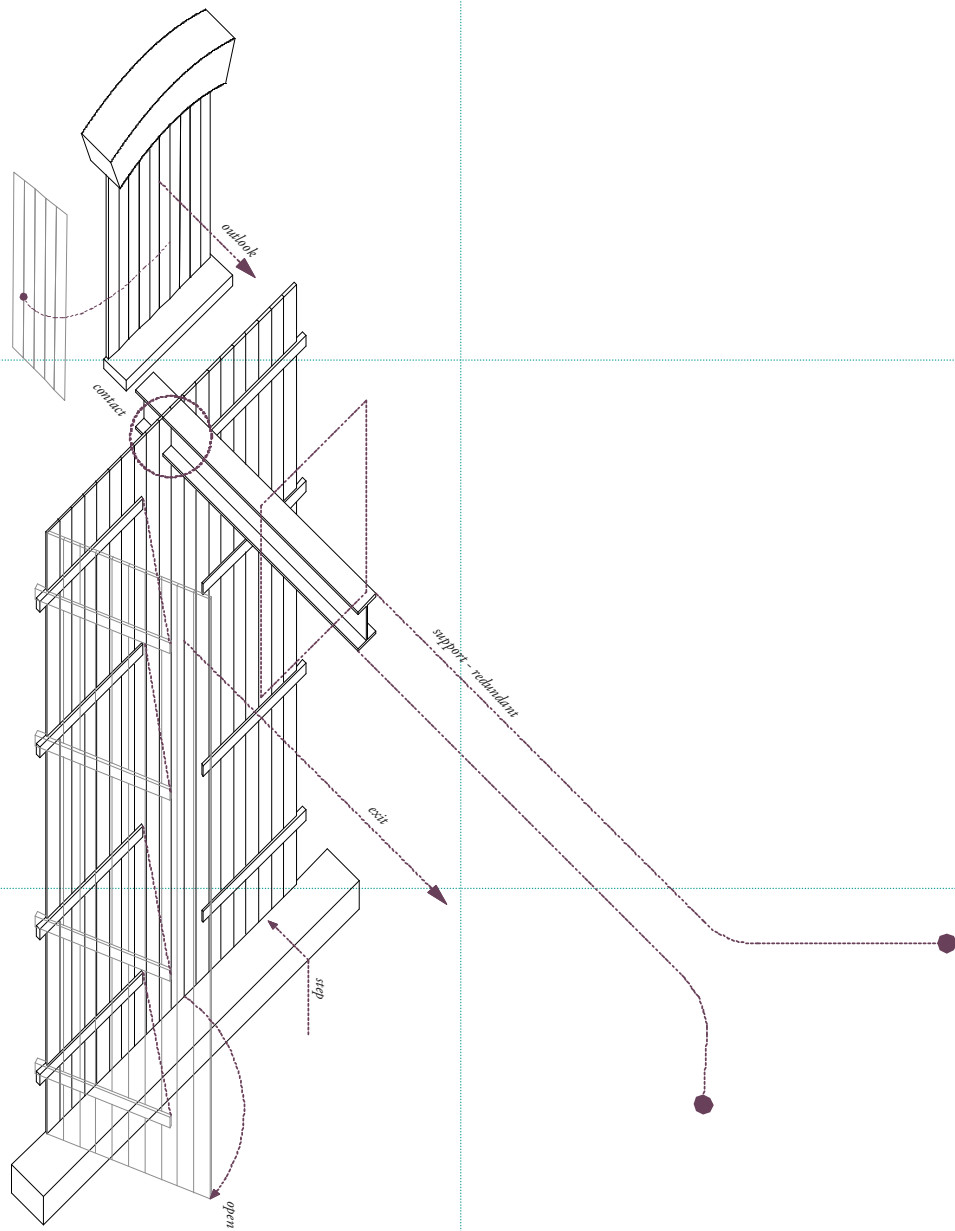


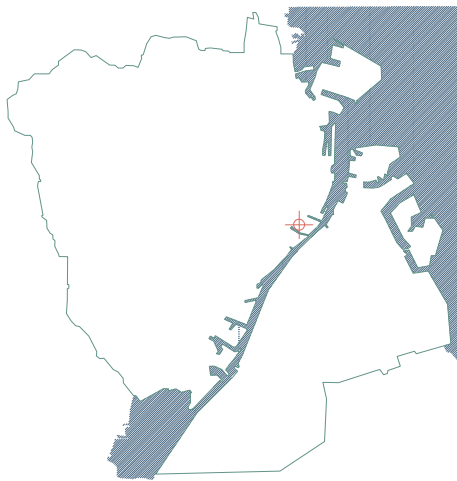
CHARACTER C ~ pitch



CHARACTER D ~ frame

CHARACTER E ~ *entrance*



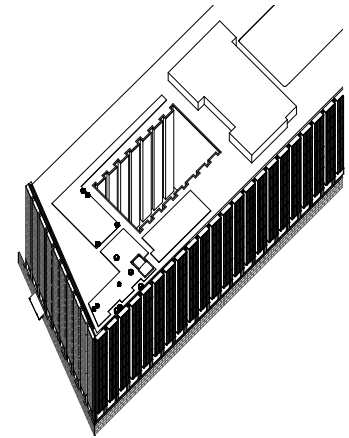


ACTIONS

Print

Control

Distribute

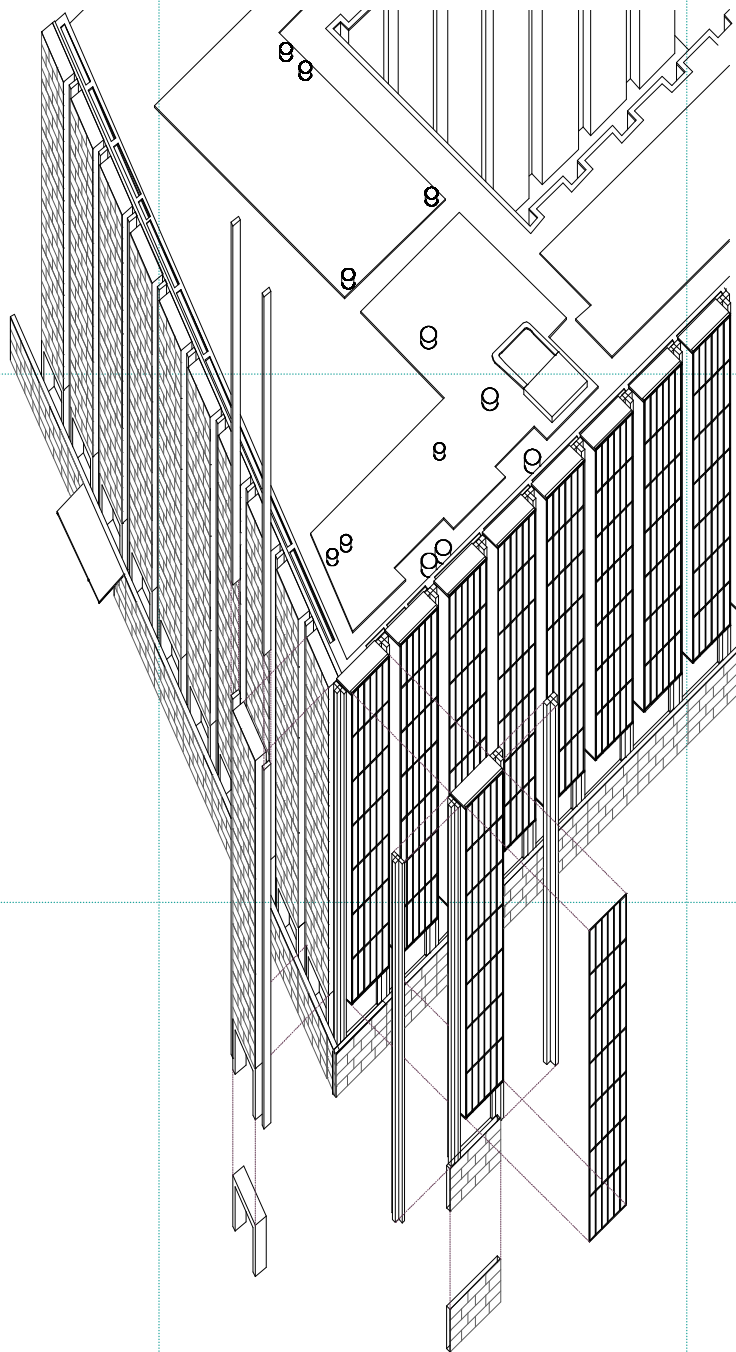


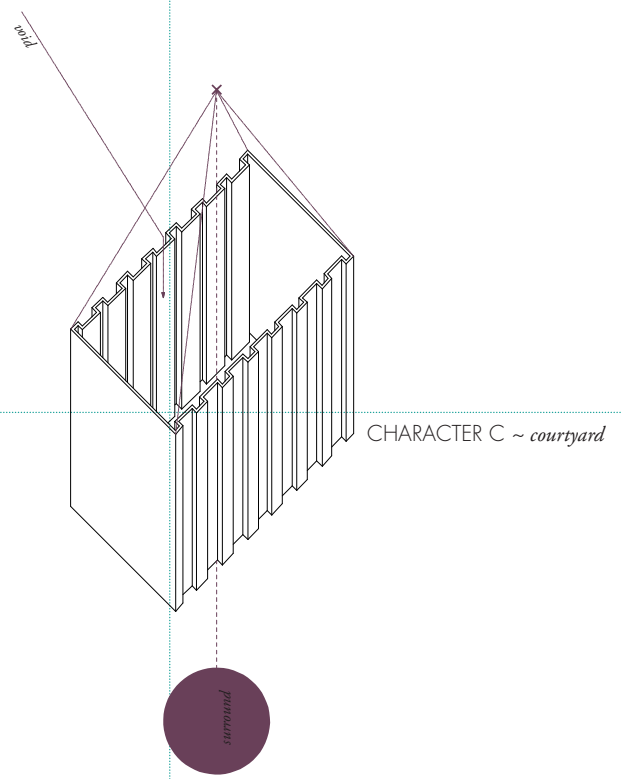
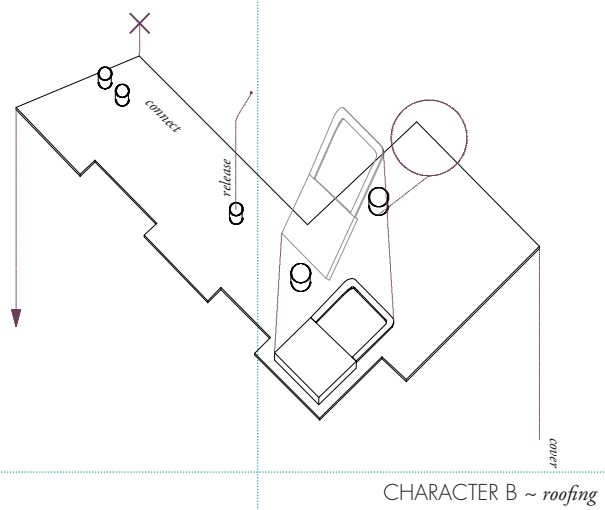
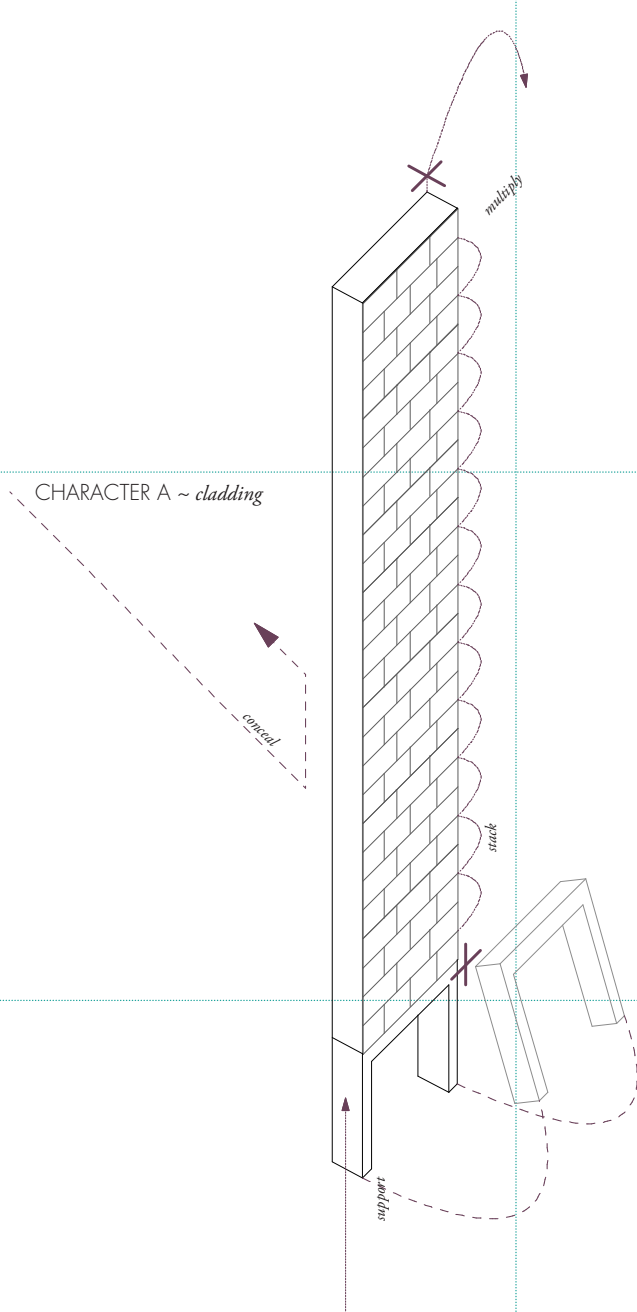
INSTRUMENT III

Danmarks Nationalbank

Instrument [III] is the Nationalbank situated opposite the Christiansborg palace and Børsen. The Danish National Bank, designed by Arne Jacobsen, is an independent and autonomous institution that governs the danish currency (kroner) and regulate credit in the city. In 1936 the National bank became independent of the government, despite being established by king Frederick VI in 1818. The status of the bank, in relation firstly to the branches of commercial banks throughout the city and to the independent currency of Christiania (Lon) highlights the building as an instrumental figure in Copenhagen's financial territory. The fact that all bank notes are printed in the building make it not only a site of governing and control of the currency but also the origin of each physical form of currency, giving it an industrial role in the city.

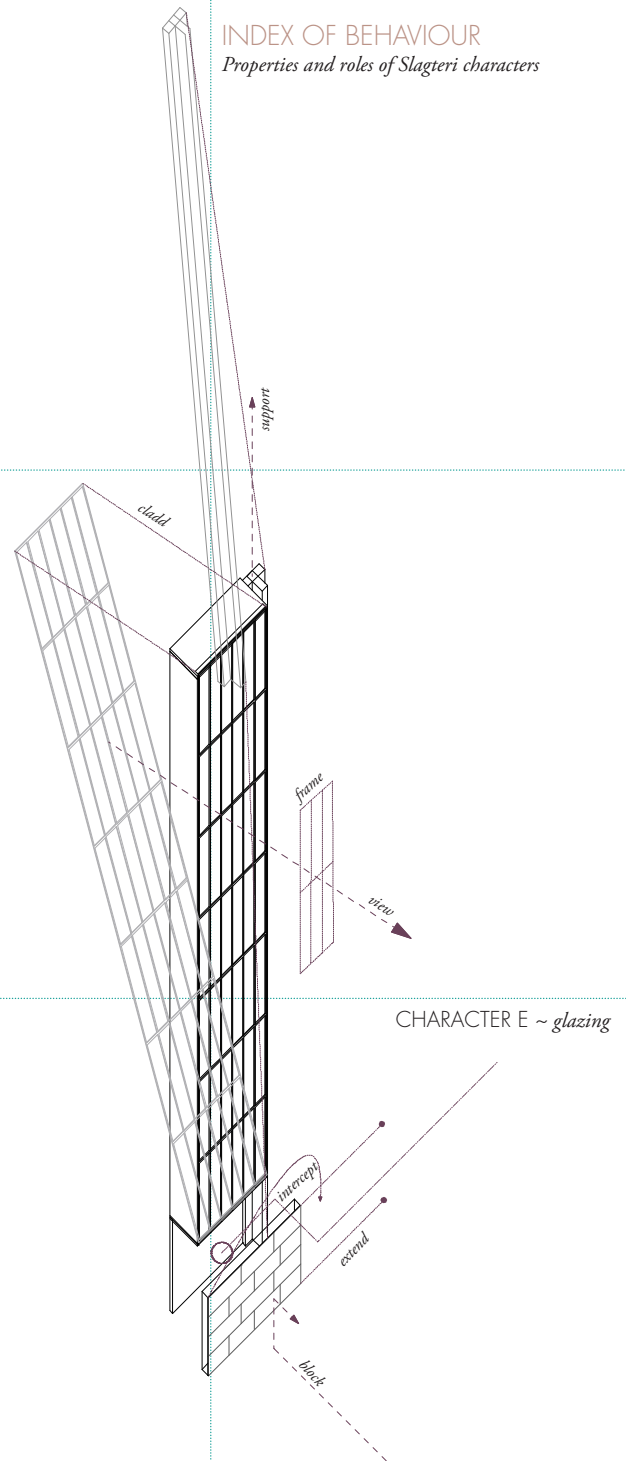
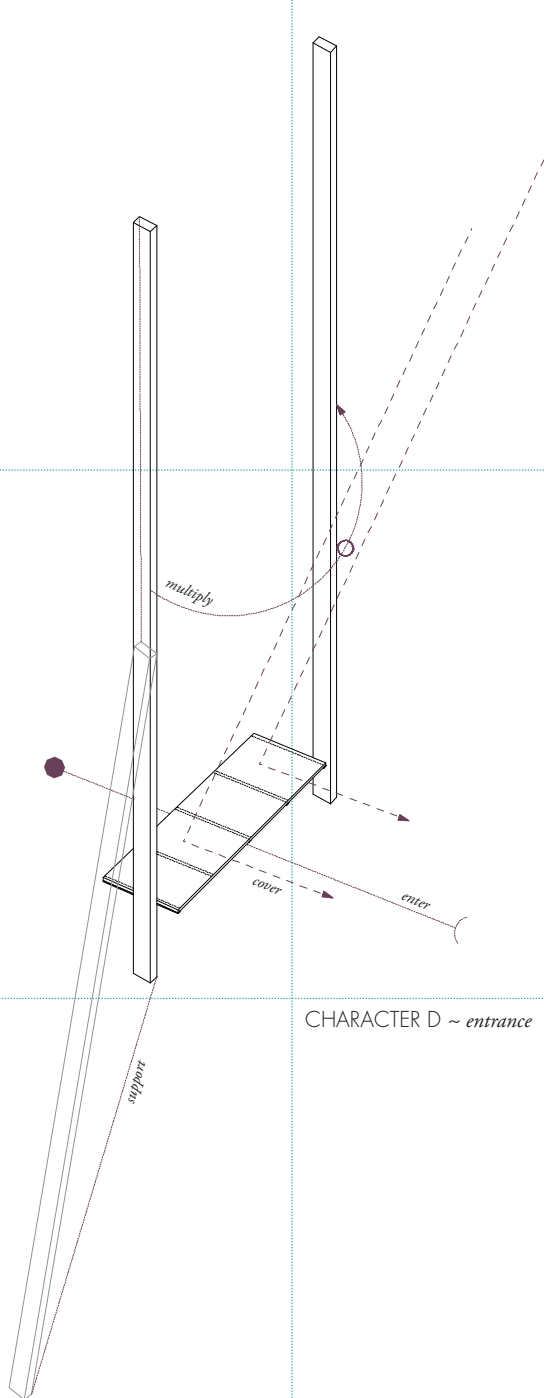
[Danish National Bank]

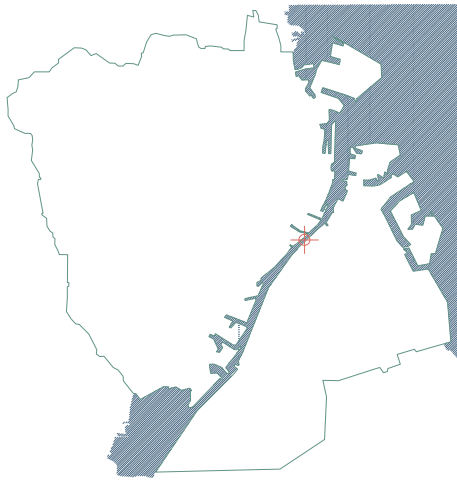




INDEX OF BEHAVIOUR

Properties and roles of Slagteri characters



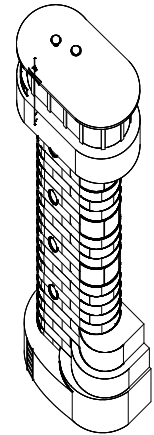


ACTIONS

Observe

Suspend

Balance



INSTRUMENT IV

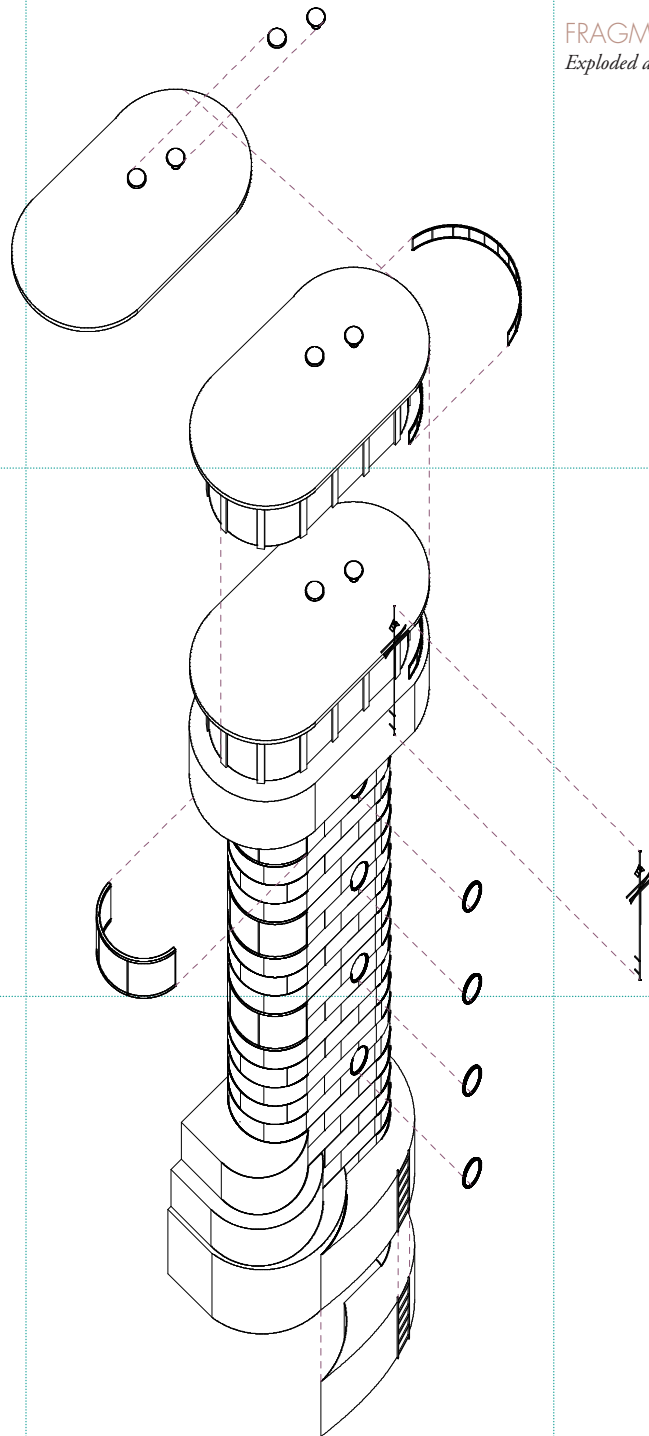
Knippelsbro Klapbro Tårn

Instrument [IV] is the bascule bridge control tower on Knippelsbro, a bridge that connects two historical parts of the city. A bascule bridge is one that becomes suspended, folding upwards to allow boats to pass by underneath, and is controlled by the tower. Knippelsbro is named after Hans Knip, who was the bridge caretaker in 1641 and controlled its use. The status of the bridge and its role in the city has therefore prominence both in terms as a means of breaching the city and land - water relationship but also in terms of the shift in technology that preceded and followed the control tower that still exists today. The operative nature of the tower defines its status as a residual instrument, as the prominence it may have once had has now faded and become marginally obsolete. The use of copper in its cladding draws parallels with other prominent and historical city buildings that also use it nearby.

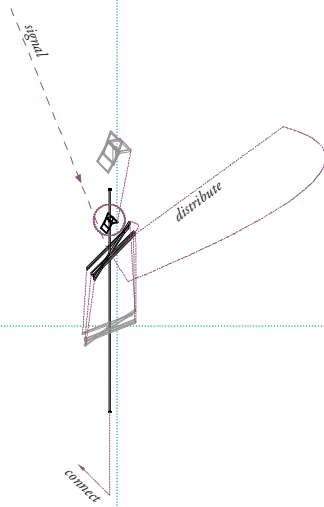
[Bascule Bridge Tower]

FRAGMENTING THE INSTRUMENT

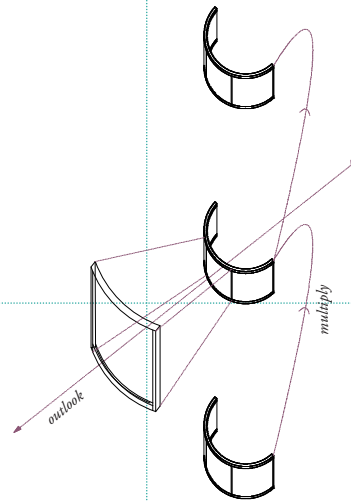
Exploded axonometric, identifying the performative characters



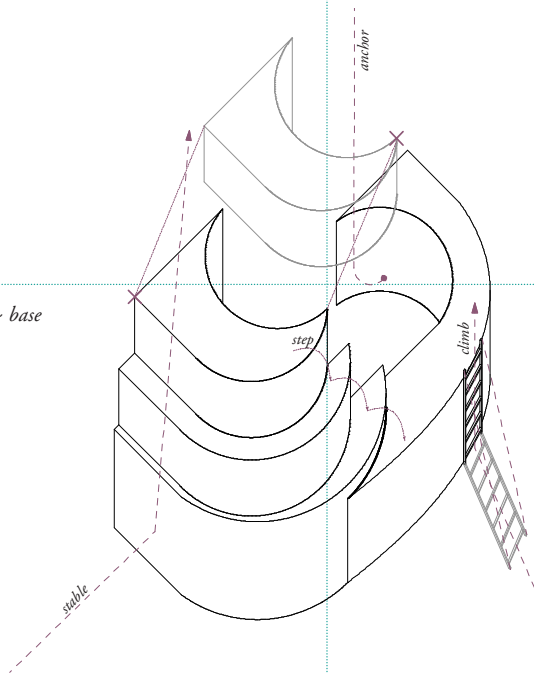
CHARACTER A ~ *aerial*



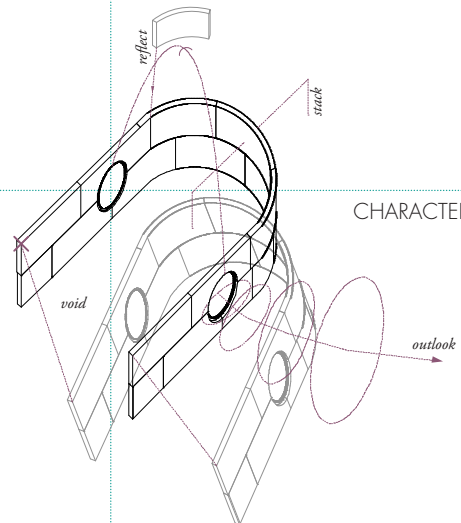
CHARACTER B ~ *windows*



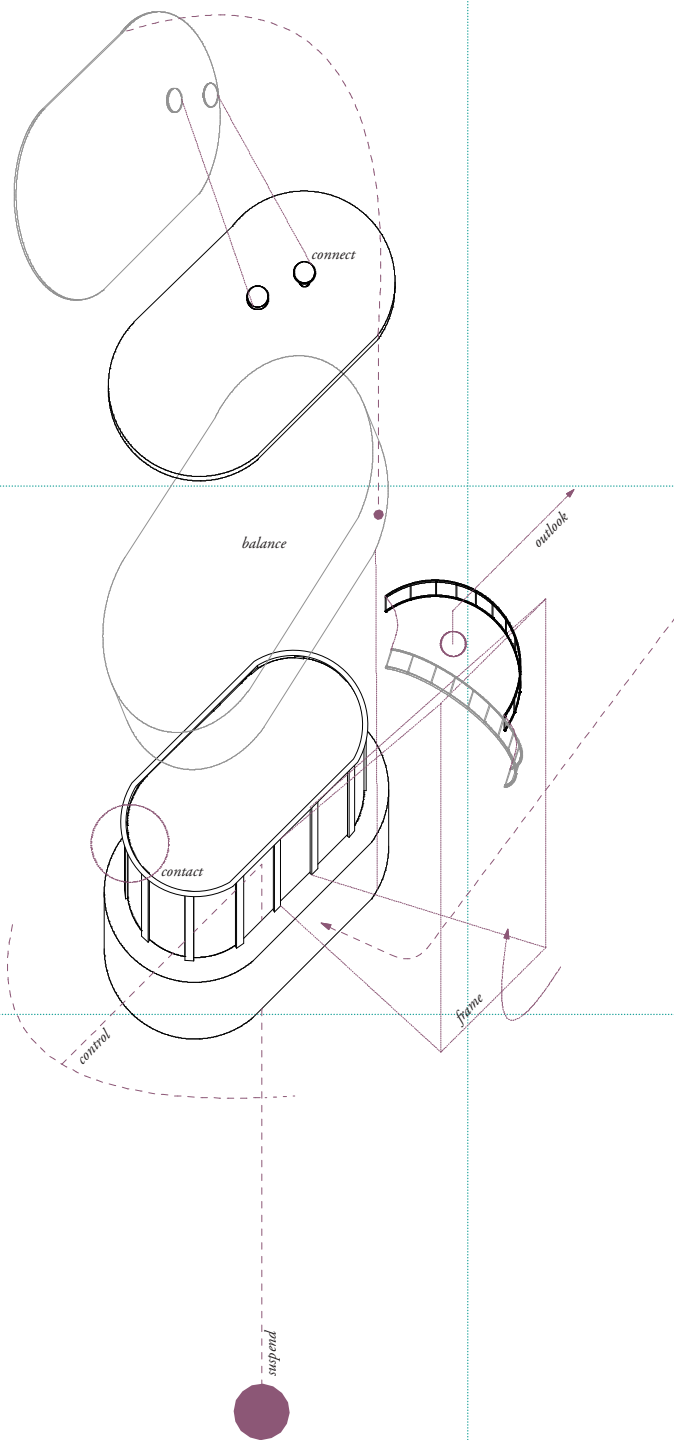
CHARACTER C ~ *base*



CHARACTER D ~ *cladding*



CHARACTER E ~ *control room*



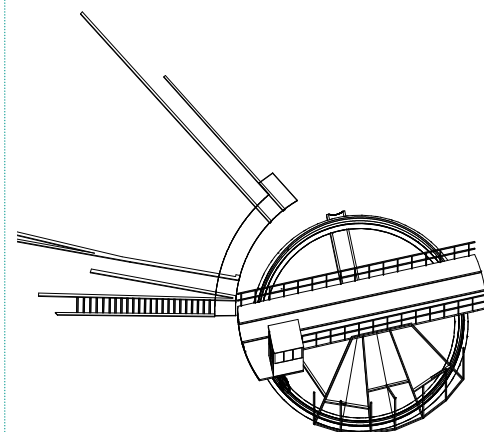


ACTIONS

Load

Turn

Reverse

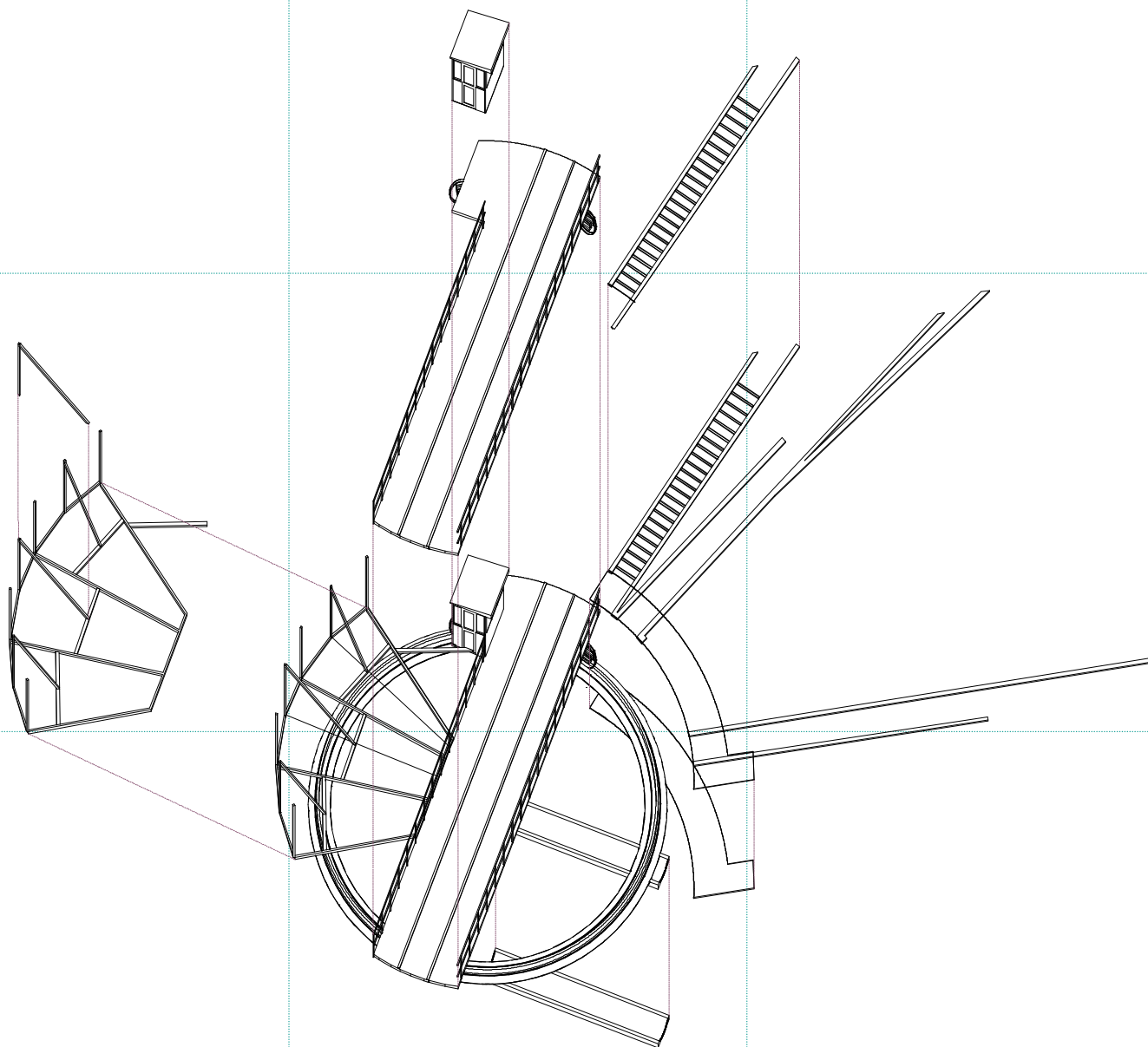


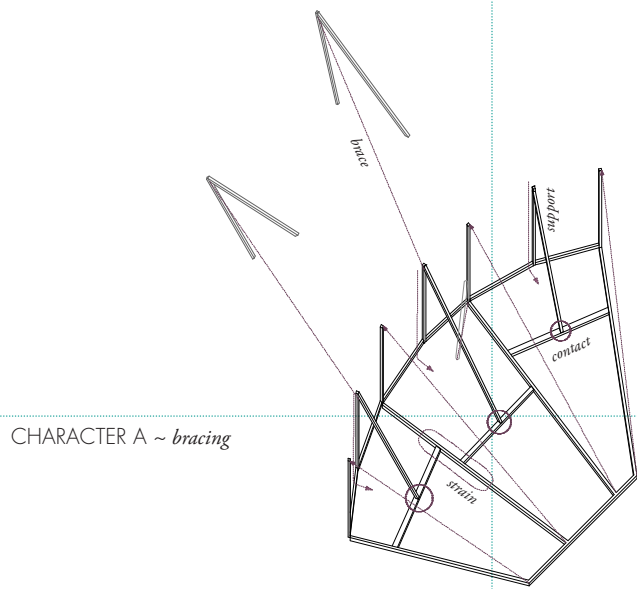
INSTRUMENT V

Drejeskive

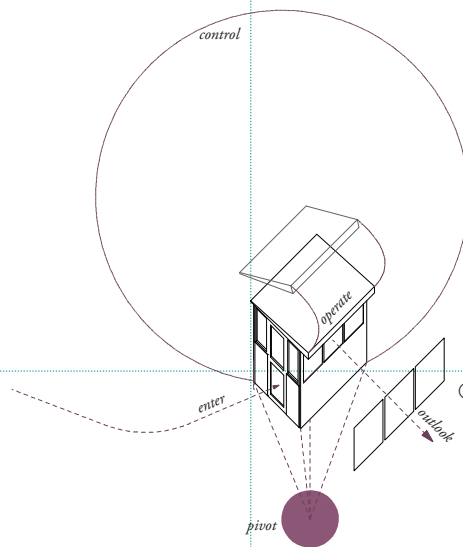
[Steam train turntable]

Instrument [V] is a steam train turntable that lies within landfill on a landscape of railway debris and maintenance. Built in 1901 near Kalvebod strand, the roundhouse became part of a locomotive workshop that was in charge of maintaining and repairing trains and coaches. The turntable's role was to change the direction of old steam trains who either did not have a reverse function or had one at reduced power. This reorientation device therefore lost its relevance in the advancement of technology when trains became able to change direction without the use of turntables. Therefore, along with most of the workshops of maintenance, the turntable faced reduced use and became more and more obsolete. The area in which it is located is facing contemporary redevelopment and construction of new metro stations.

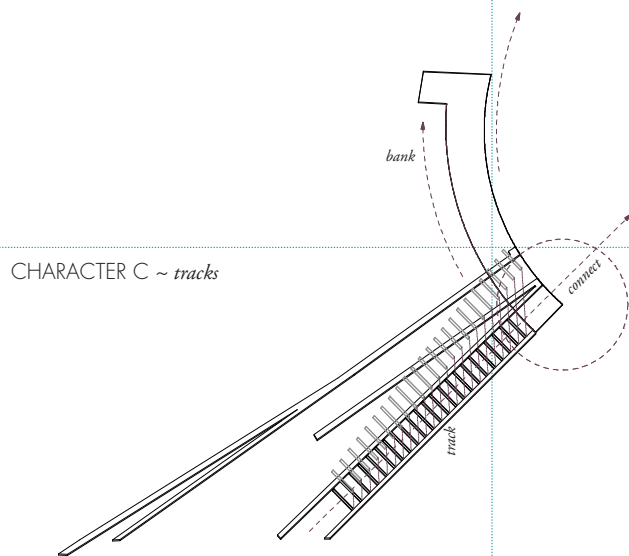




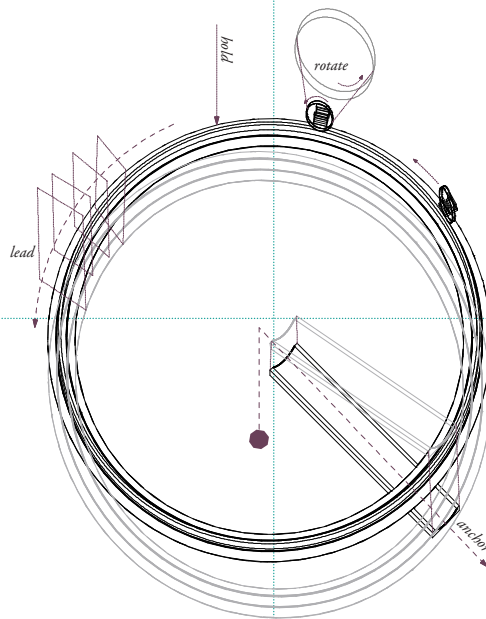
CHARACTER A ~ *bracing*



CHARACTER B ~ *controller*

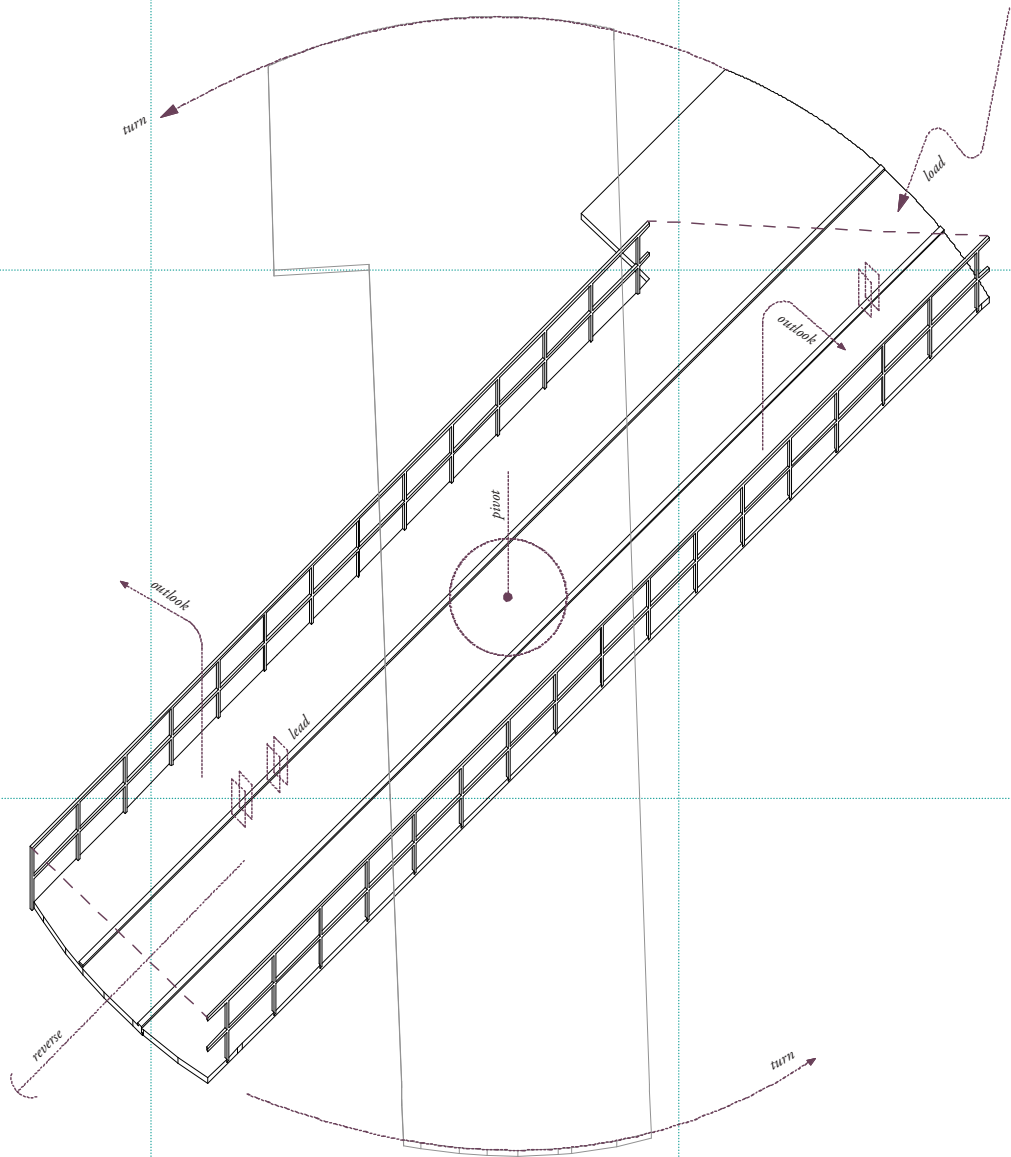


CHARACTER C ~ *tracks*



CHARACTER D ~ *ring*

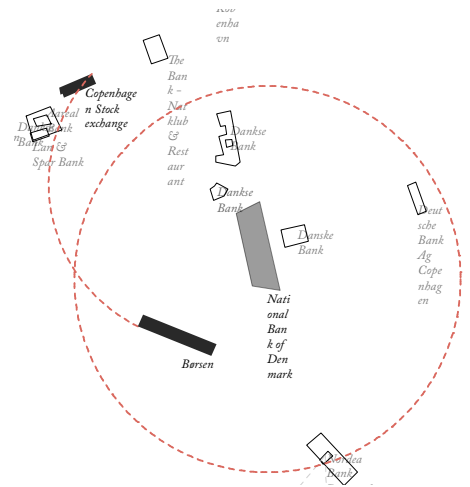
CHARACTER E ~ deck



APPENDIX

Unused Instruments

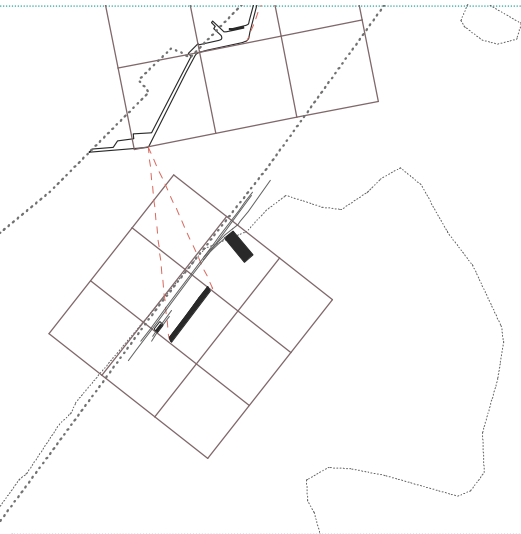
There are multiple instruments highlighted in the territory map (ten in total). However only five instruments were analysed behaviourally in this document, as these were considered to be the most fruitful in terms of illustrating a wider range of territorial characteristics. The five chosen were important as they defined specific behavioural questions of function and use, whilst the remainder of the instruments may have been less cohesive or prominent within their field. They are nonetheless outlined here in position and description (without extensive analysis) to outline the reasons why they were highlighted in the first place.



INSTRUMENT VI

Børsen

Børsen was the old stock exchange (its literal translation in danish) that had a prominent architectural and financial role in the city. It however has since changed location to a smaller and less prominent building and is now used mainly for office space and the hall is hired out for special occasions.



INSTRUMENT VII

Havneparken

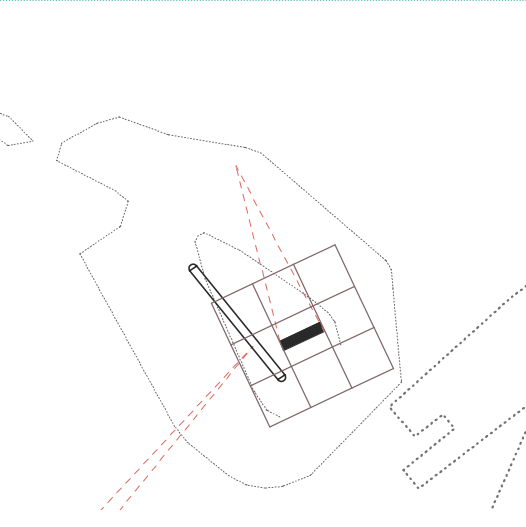
The havneparken is a public space that retains past industrial equipment, such as tram lines and steel structures and recontextualising them.



INSTRUMENT VIII

Tivoli lake

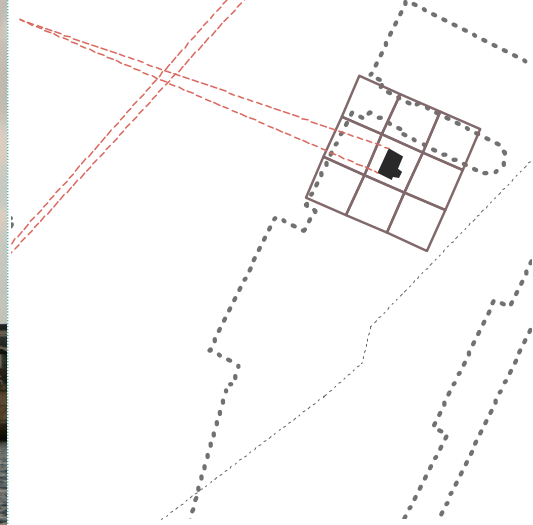
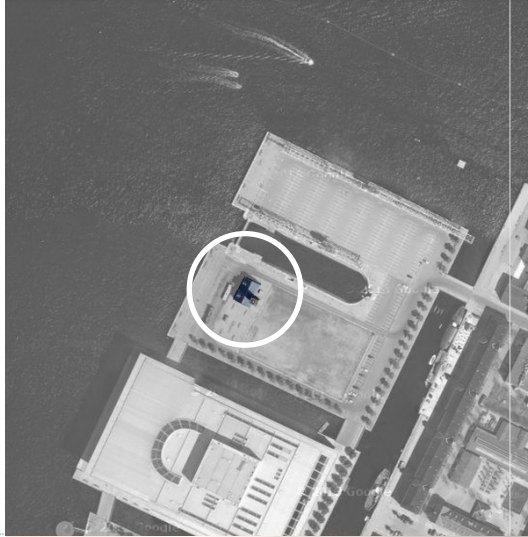
The lake in Tivoli is the last remnant of the original city moat, which has now been built on with reclaimed land. The Tivoli lake was spared as it was part of a plot turned into an amusement park and thus this origin of city extent survives.



INSTRUMENT IX

Railway track

Beyond Central station lies a landscape of old railway parts and tracks that have now become landfill sites with defunct machinery and power stations.



INSTRUMENT X

Pump house

This pumping station is situated right next to the opera house in Dokøen and is no longer used in an abandoned part of the dock. The building is protected by the English.