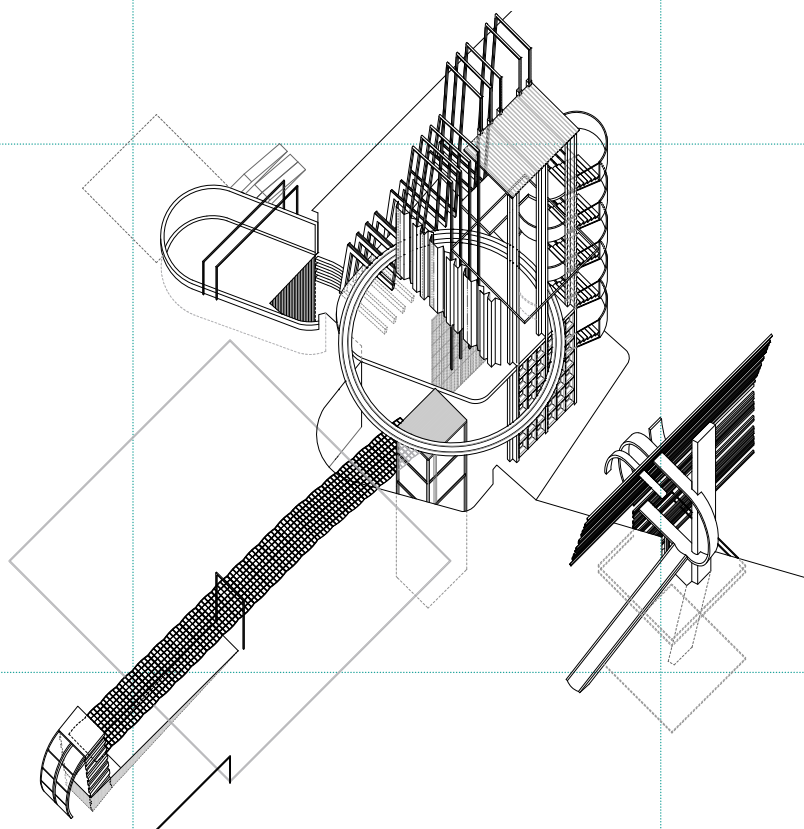


The rhetoric of the minor composition, of which the figures are, among others, addition, transformation, substitution, displacement, inversion...makes up the theoretical and practical apparatus of the urban project

Antoine Grumbach



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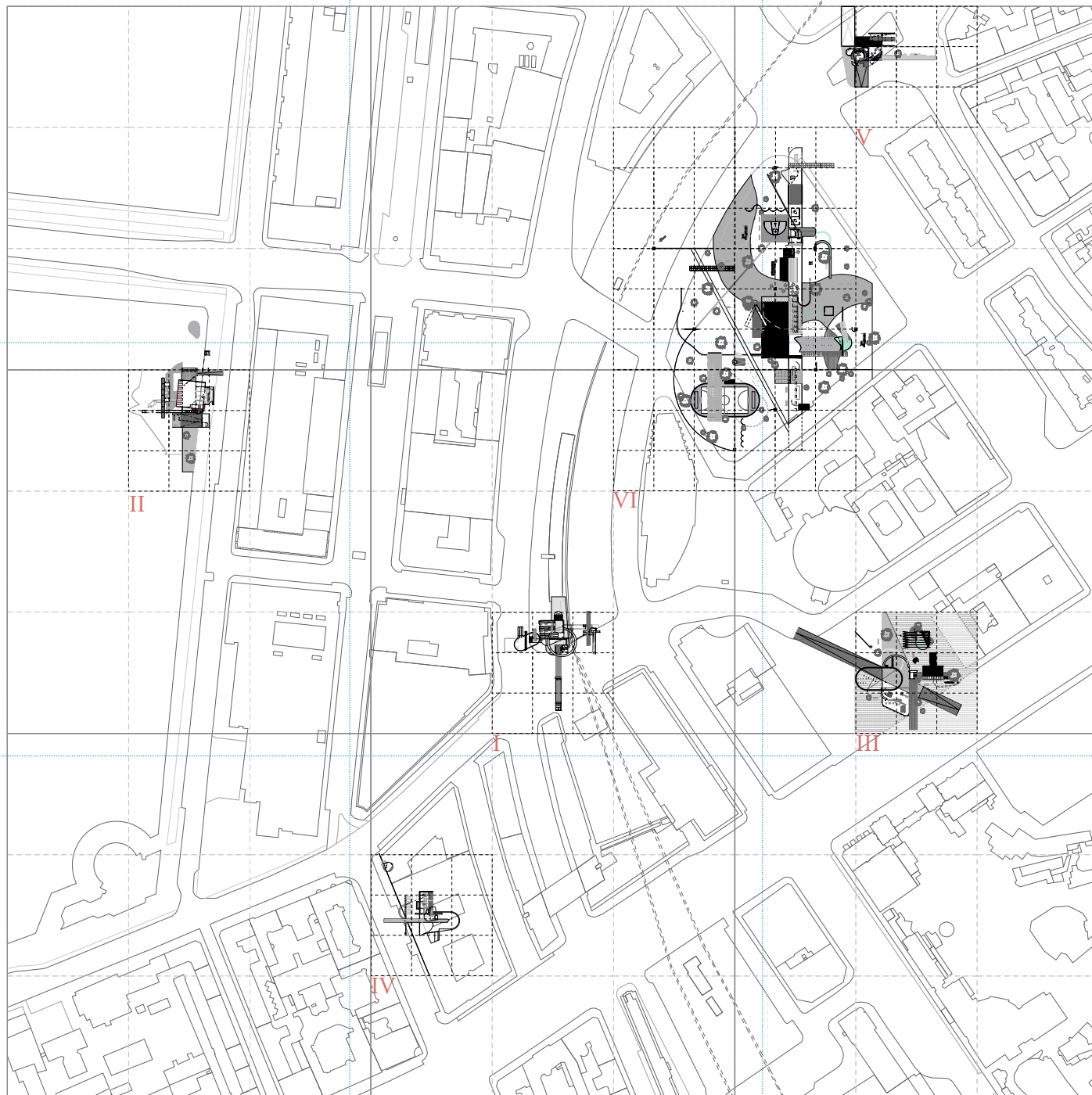


OMA - The Rotterdam Summation

INTRODUCTION

Catalogue of Architectural Intervention

The purpose of this volume is to outline the catalogue of architectural interventions that are proposed for the enclave outlined in 'A Glossary' as a means of indexing both the design and the impact each intervention will have on the enclave. The structure of this catalogue will thus give an insight into the contextual backdrop into each of the programs outlined and how they contribute to an infrastructure in the new municipality. The architectural make up of each building will then be presented, providing an axonometric, sectional elevation and plan for each intervention.



Six architectural interventions are proposed, informing an infrastructural role in the enclave:

- I ~ Enclave Gate
- II ~ Banknote Print works
- III ~ Bicycle centre
- IV ~ Postal centre
- V ~ Observatory
- VI ~ Urban park

The alignment of these proposals is dictated by a relationship between the existing landscape and the superimposition of the nine square grid. This dialogue between physical context and abstract Cartesian organisation forms tensions between conflicting grains of old and new fabric. The architecture mediates between these conflicting grains, and its alignment with the superimposed grid. Each proposal deals with a certain 'conversation' with the existing city fabric, either referencing past uses or working on particular terrain. This is done as a reflection of the city's history as a flux of change, and proposes to extend this flux into the new Egalitarian Territory.

INTERVENTION // I

The Enclave Gate

TOUCHSTONE

Residual plays

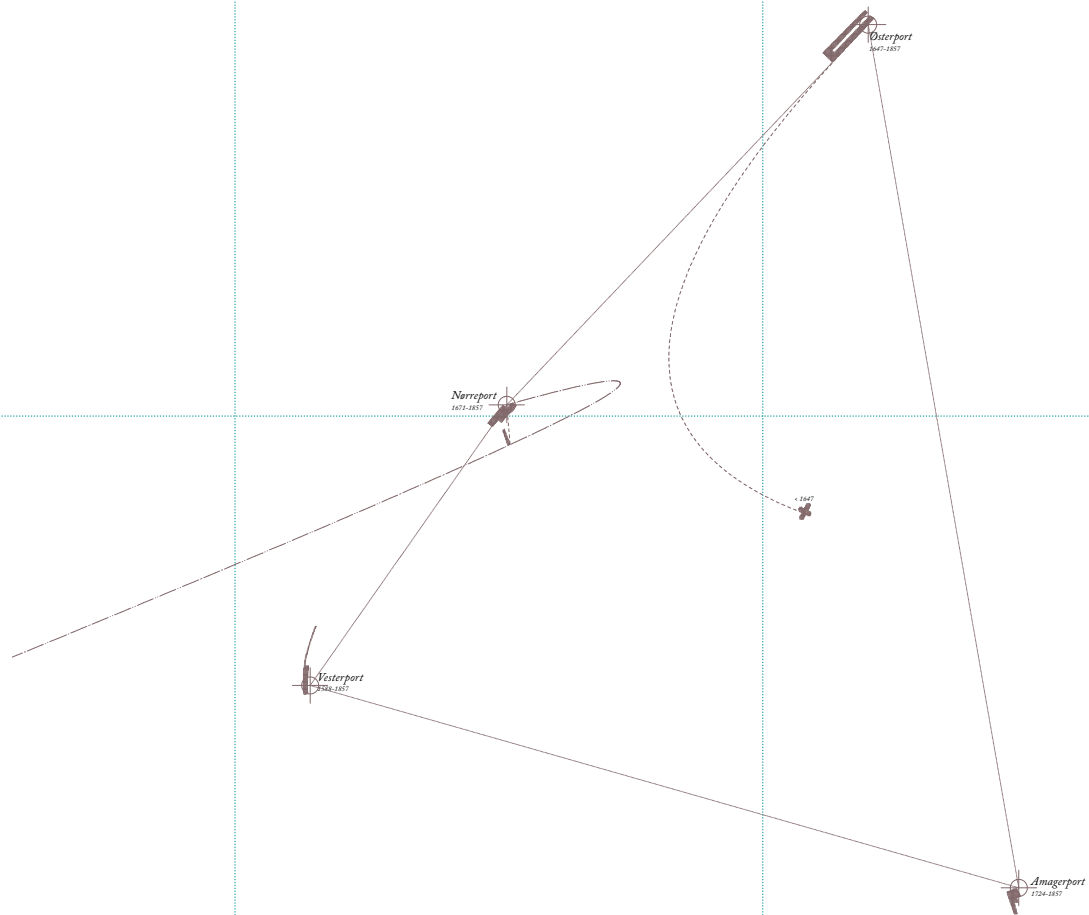
CITY CONVERSATION

Reinstate former gate at same location

The initial move in the formation of the enclave is the revival of Vesterport city gate, which was originally a gate into the city, as the original (smaller) city was surrounded by a moat and ramparts, making the only entrance into the city from four distinct gates. When the ramparts were destroyed due to their loss in function, the gate became obsolete and was dismantled (1857). The current site houses a train station also named Vesterport and the area has little to no trace of having once been the very border to the city. A new gate is reintroduced in the same location as the old one, whilst maintaining the site's current use as a train station.

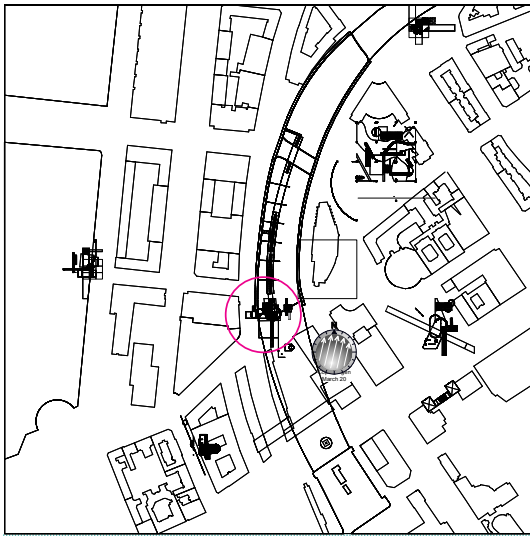


The original Vesterport Gate



The City Gates that used to determine entry into Copenhagen

This superimposed site reflects multiple histories at once, compressing the timeline attitude of the city as a whole, as functions and locations are reappropriated over time. The Gate is however no longer functioning as an entrance to the city, as such borders have long since been blurred. The Gate is instead that of the defined enclave, being the first material manifestation of the architectural code that the enclave inhabits and the 'entrance' to its defined territory. Due to its significance within the city, the Gate can be read as an interpretation and attitude to the city on the whole. The Gate marks the first of a series of architectural events that incrementally build up the enclaves identity.

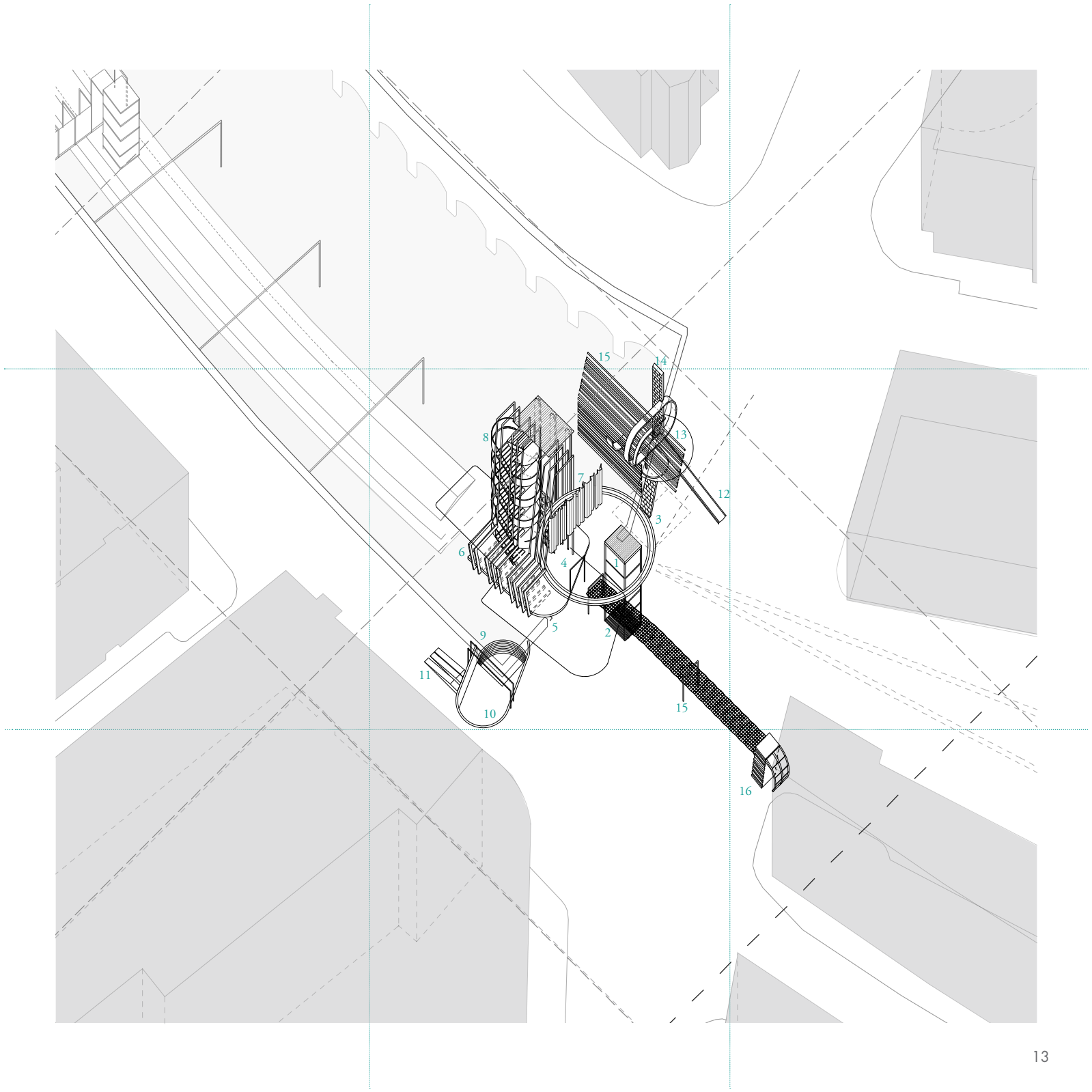


I_GATE

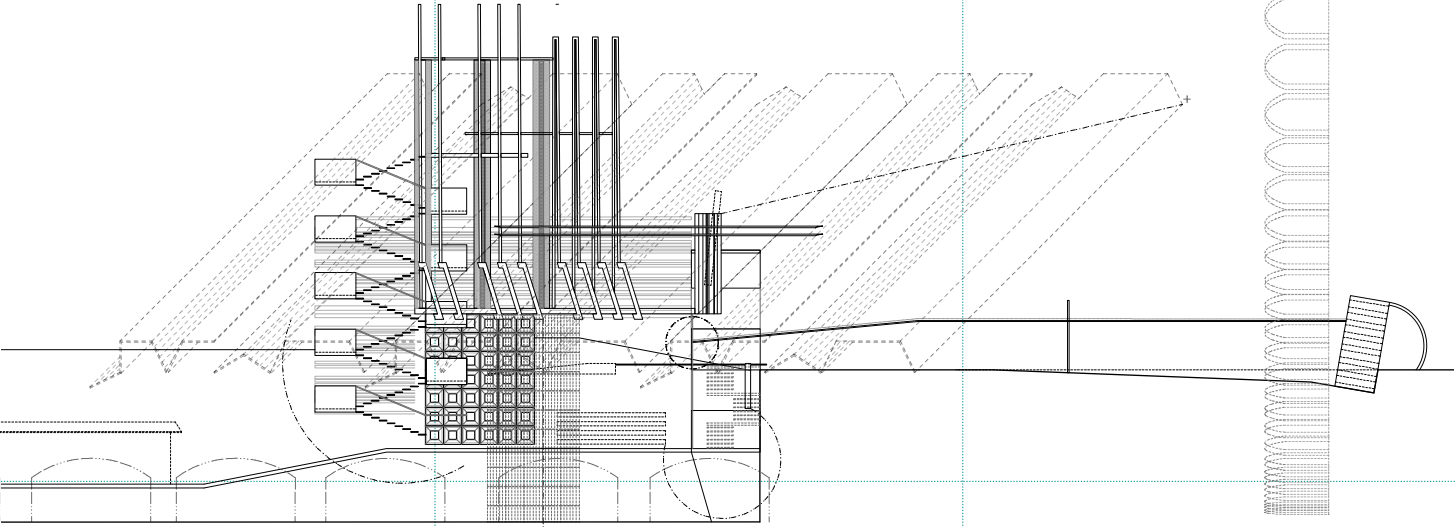
Enclave Beacon

- 1 ~ Entrance to Gate [stairwell]
- 2 ~ Lobby
- 3 ~ Gate Ring - centralising space
- 4 ~ Floating facade
- 5 ~ Station ticket hall
- 6 ~ Structural bracket + visual frame
- 7 ~ Window + Frame
- 8 ~ Main Stairwell to lookout
- 9 ~ Train station arrival
- 10 ~ Sunken booth - exit
- 11 ~ Ramp down
- 12 ~ Ramp up
- 13 ~ Station entrance
- 14 ~ Stairwell to Station departure
- 15 ~ Road Underpass
- 16 ~ Sunken seating

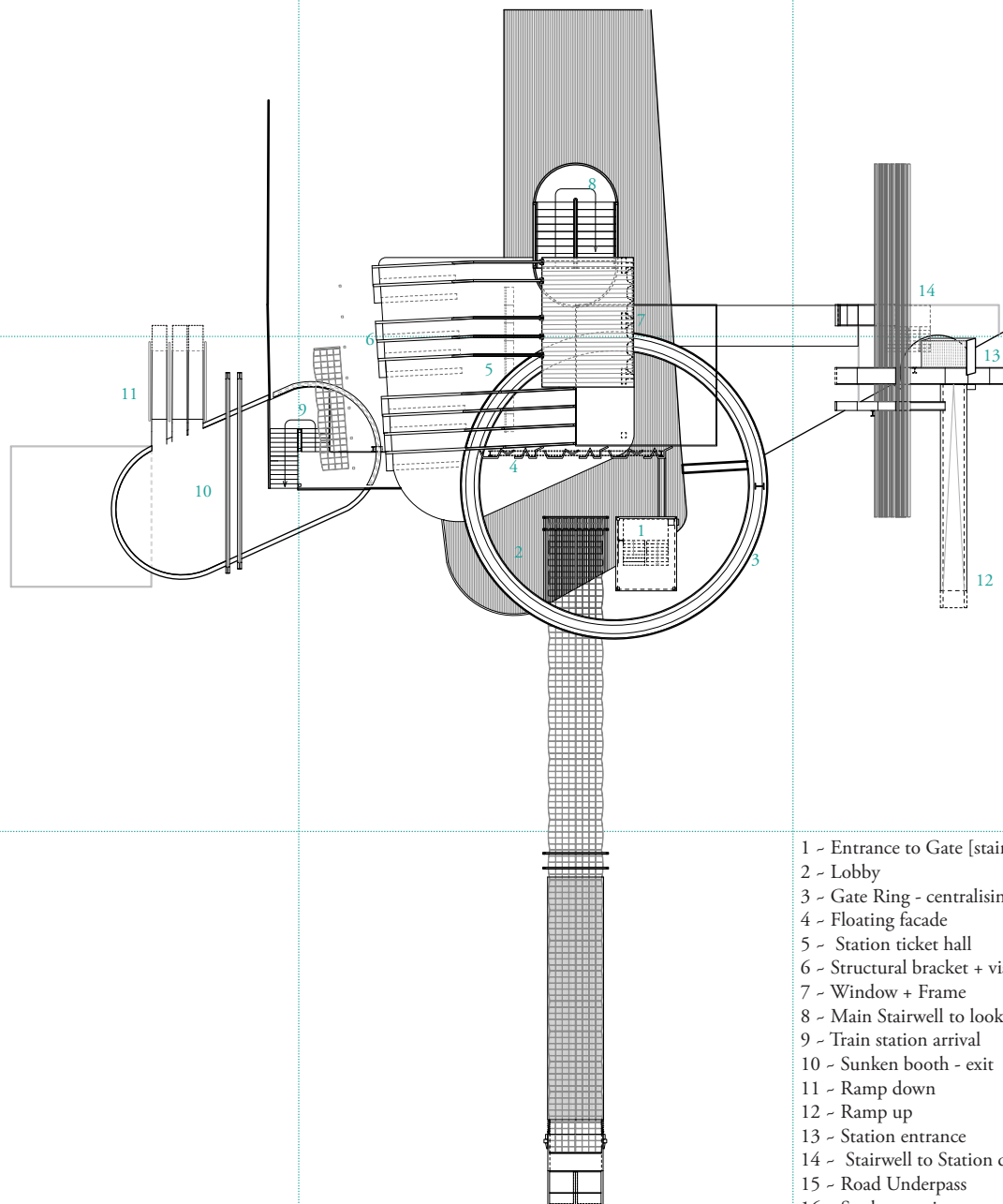
GATE : Axonometric



I_GATE
Enclave Beacon

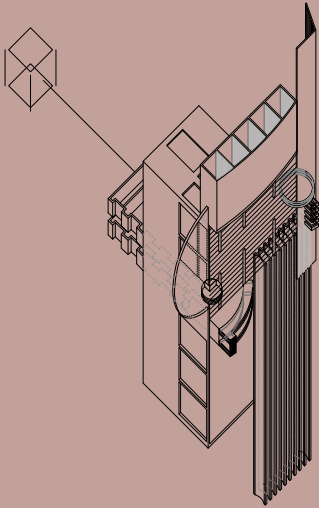


GATE: Sectional Elevation



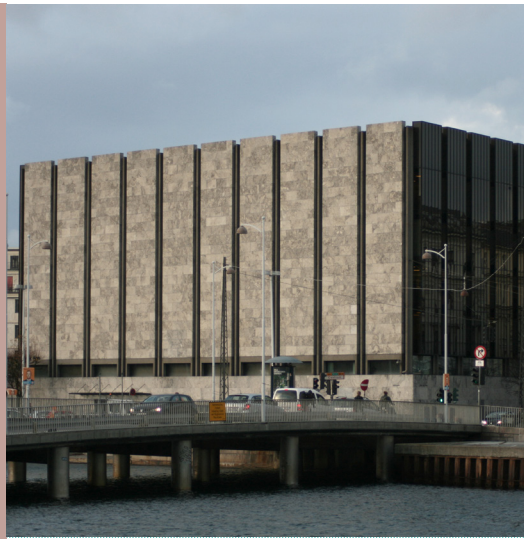
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- 16 - Sunken seating

GATE: Plan



INTERVENTION // II

The Banknote Printworks



The Danish National Bank (site of printworks) and current Danish Kroner

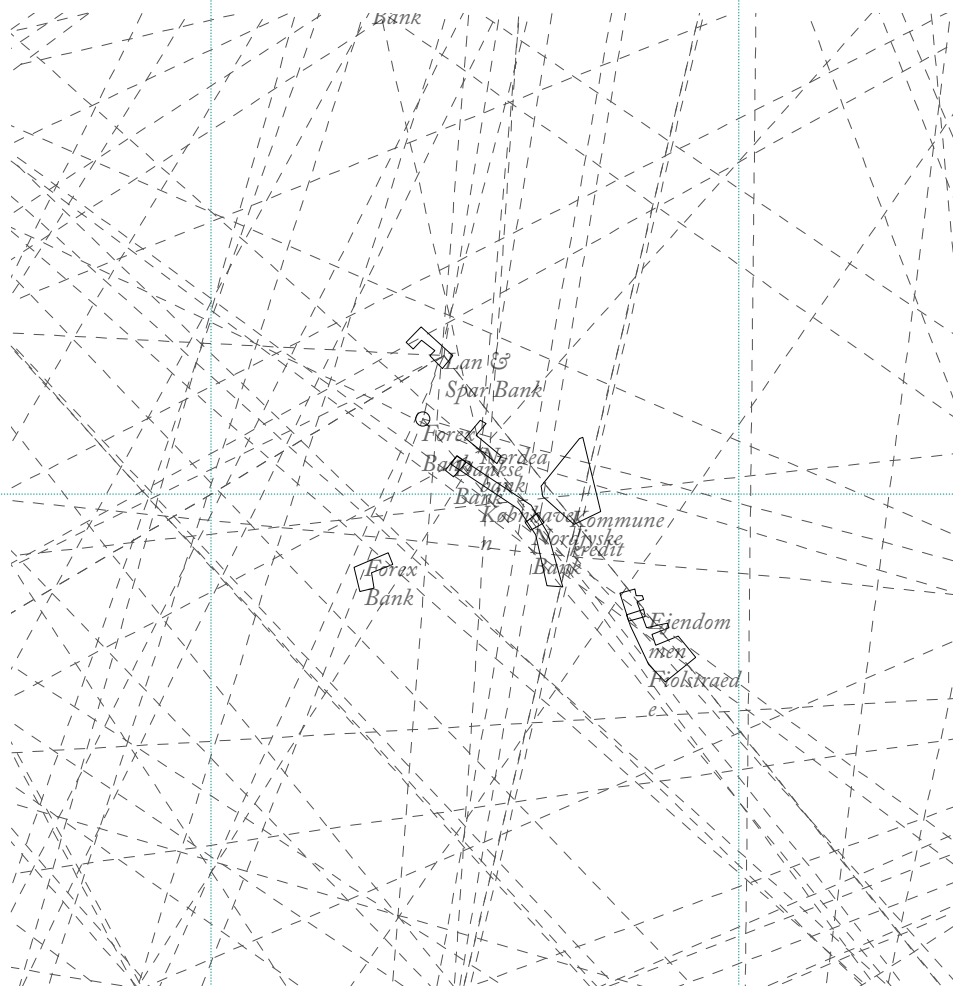
TOUCHSTONE

Cash Machine

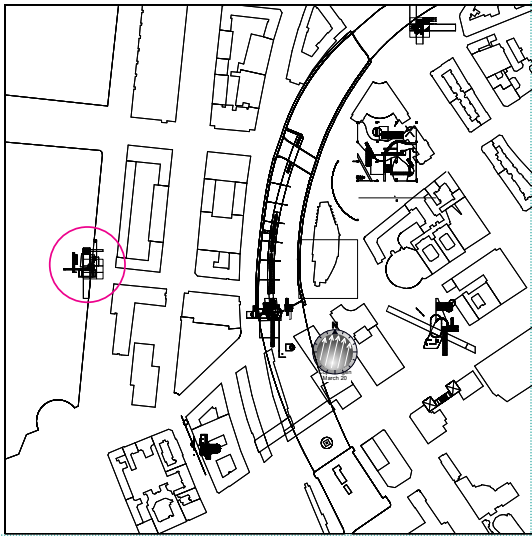
CITY CONVERSATION

Reclaiming new ground

The new Banknote printworks rehous the current printworks, which is situated in the Danish National Bank. The change in location is tied to the formation of the enclave as an identity as well as a financial and economic infrastructure. Christiania is an example of a district within Copenhagen that operates on its own currency 'Lon' and the rehousing of the banknote printworks does the same. The Building serves as a threshold between public iconography (explored often in the imagery in banknotes) and extensive privacy and secrecy. The building thus mainly remains closed to the public, as the printing of money raises security issues, making access limited. The facade timepiece however gives a public image of the printing process, from design, engraving to printing and storage, as the facade moves along through each process. The building is built on the banks of the Soerne lakes, using reclaimed ground to adjust and extend the shoreline, as a reference to the impermanence of ground condition in Copenhagen.



The building operates both as a public bank which serves the municipality and as a vaulted printworks that routinely designs and prints new banknotes that are distributed throughout the enclave. This ties the building to its touchstone - the cash machine, as each cash machine is supplied with notes that have been stored in the building vault. This network of financial territory thus conflicts with the idea of distribution and equality, as the idea of branches and 'satellites' reinforce the extent and power of a single building.

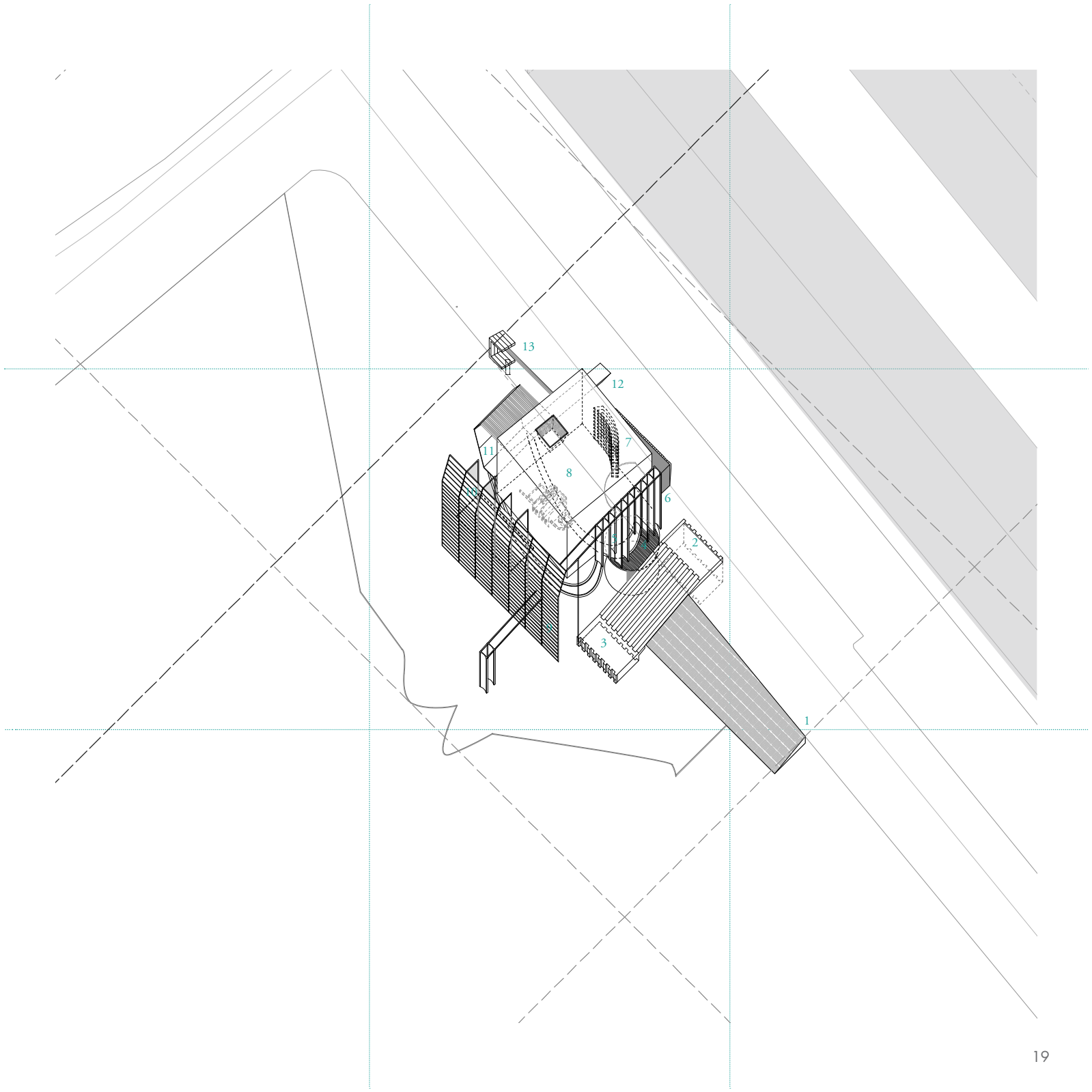


II_BANKNOTE PRINTWORKS

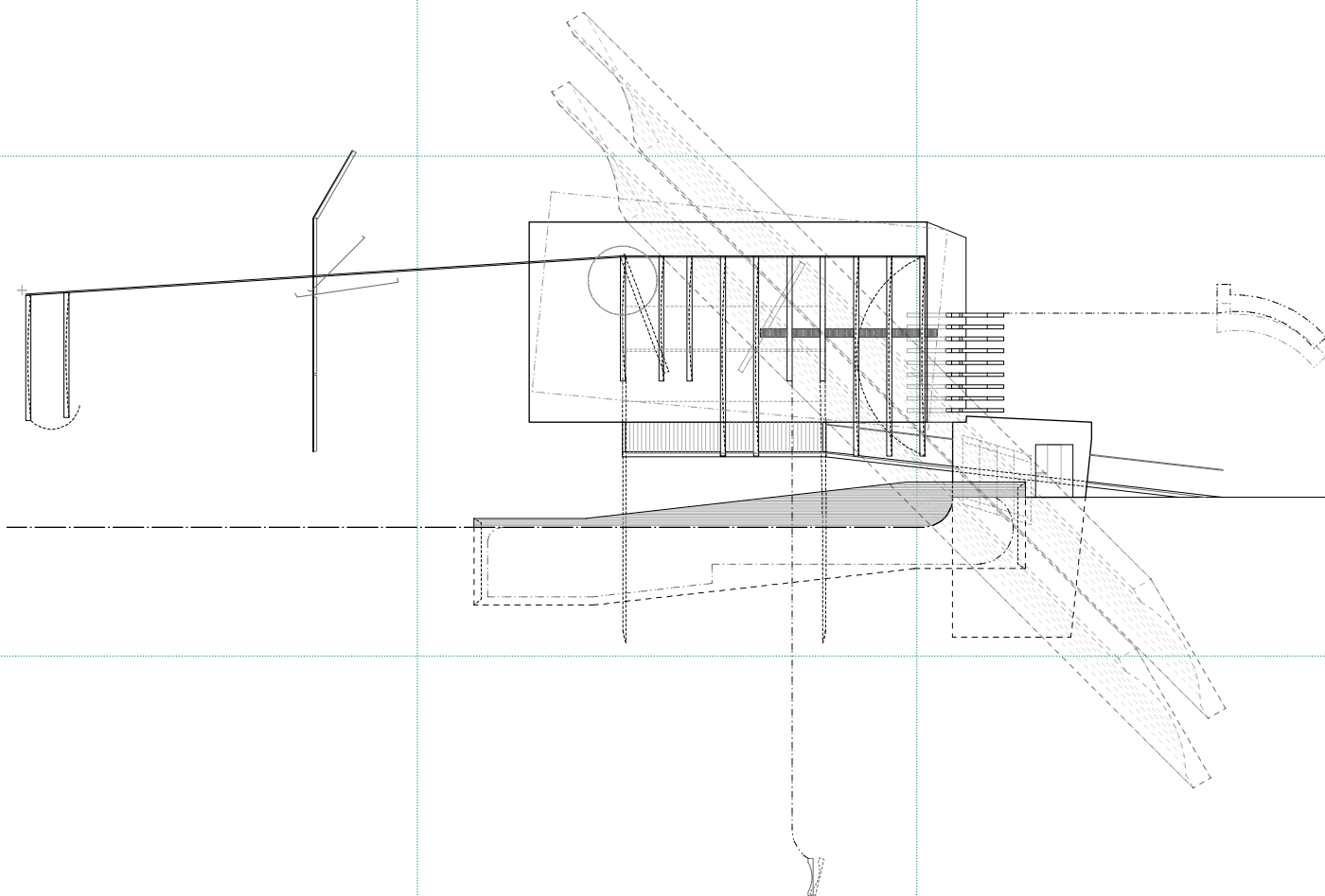
Financial redistribution

- 1 - Public Bankside shore
- 2 - Landscape seating
- 3 - Underground Banknote Vault
- 4 - Stairwell
- 5 - Floating facade timepiece
- 6 - Building entrance
- 7 - Public Bank Teller area
- 8 - Banknote Printworks
- 9 - Engraving Screen
- 10 - Engraving Studio
- 11 - Rear Entrance to warehouse
- 12 - Ramp up
- 13 - Public bank seating

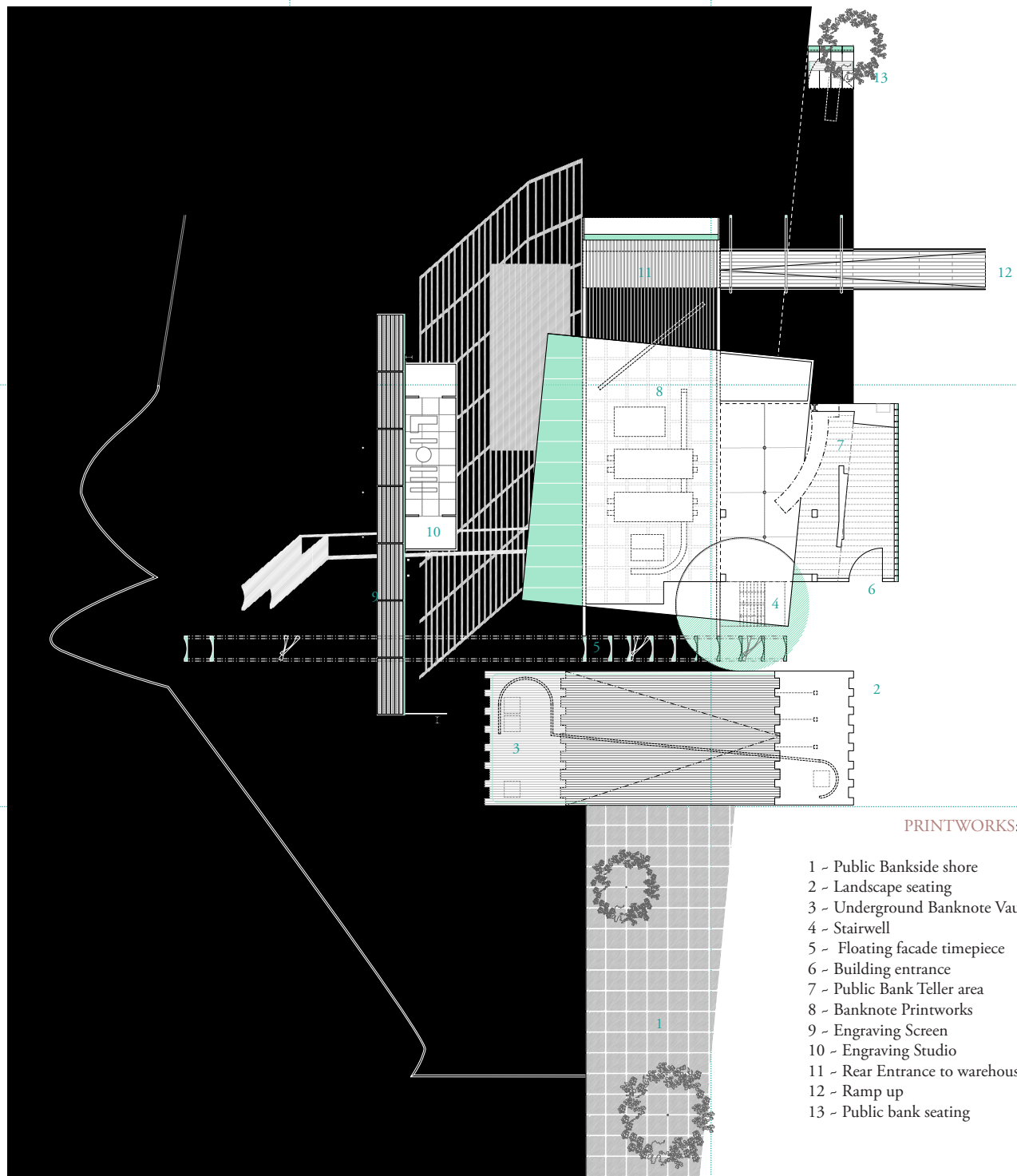
PRINTWORKS : *Axonometric*



II_BANKNOTE PRINTWORKS
Financial redistribution

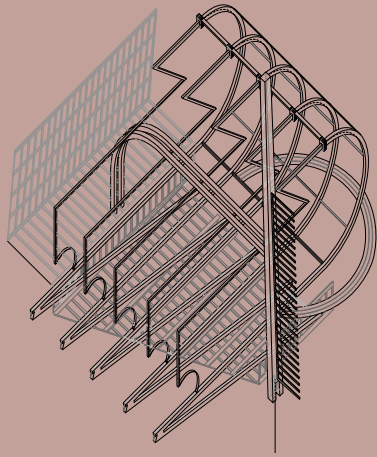


PRINTWORKS: *Sectional Elevation*



PRINTWORKS: *Plan*

- 1 ~ Public Bankside shore
- 2 ~ Landscape seating
- 3 ~ Underground Banknote Vault
- 4 ~ Stairwell
- 5 ~ Floating facade timepiece
- 6 ~ Building entrance
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- 8 ~ Banknote Printworks
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- 10 ~ Engraving Studio
- 11 ~ Rear Entrance to warehouse
- 12 ~ Ramp up
- 13 ~ Public bank seating



INTERVENTION // III

The Bicycle Centre

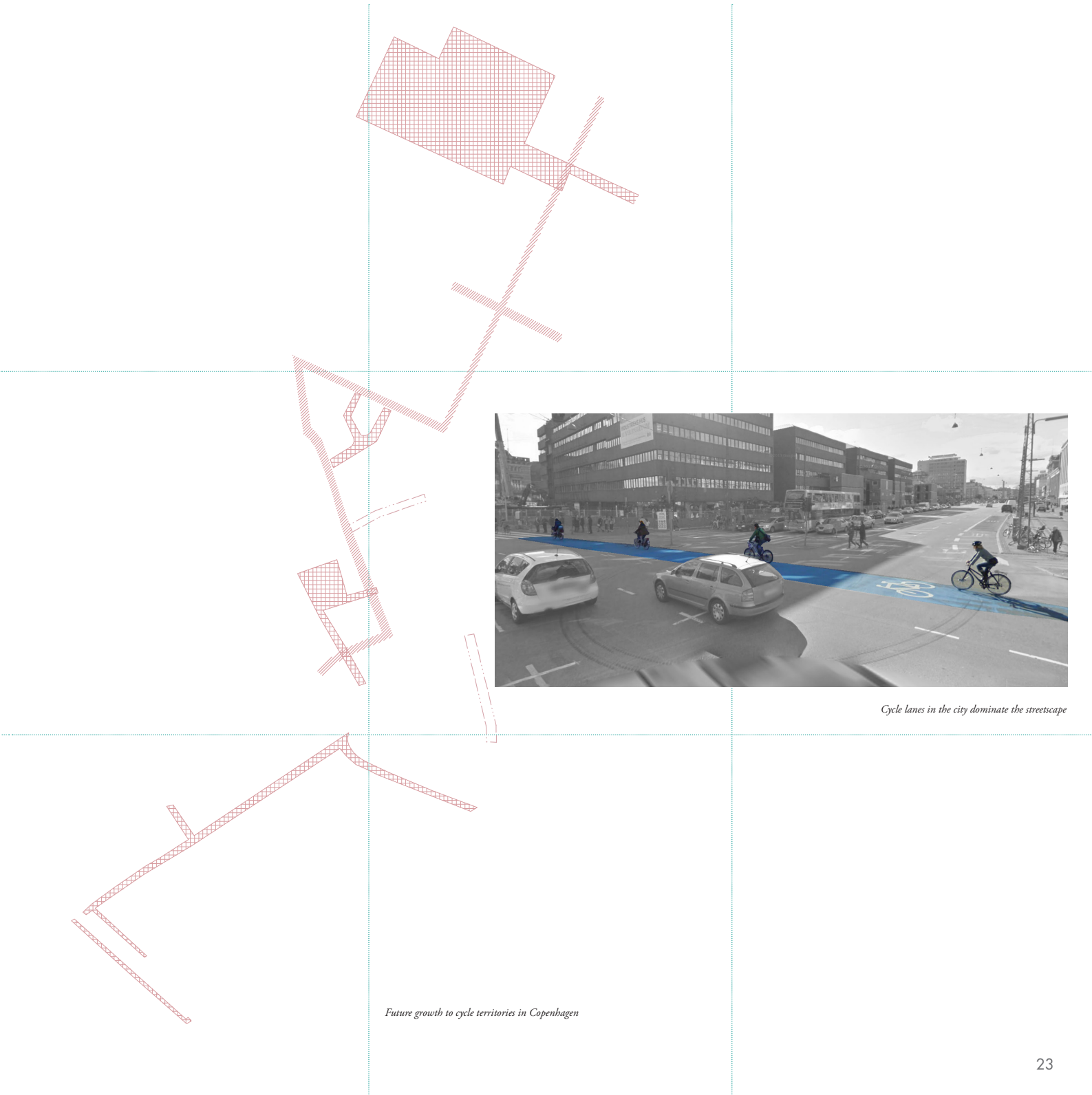
TOUCHSTONE

Bicycle Rack

CITY CONVERSATION

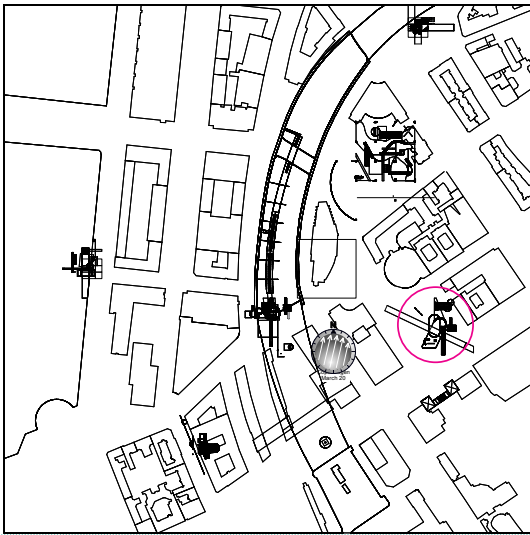
Building within void spaces

The Bicycle centre comprises of a repair workshop, bicycle store and public space with cafe. The territorial expansion of cycle friendly zones in Copenhagen includes sites within the enclave and these developments are welcomed into the future of the enclave, linking cycle networks from the surrounding city into the enclave itself. The introduction of a cycling centre however localises these developments, creating an exclusive hub for the cycling infrastructure of the new municipality - most notably through the bicycle racks that serve as a touchstone to the building. The centre works with a void space in the site, where a building was recently demolished, questioning how void spaces can become linking spaces and areas of exchange. The excavating of ground allows for the workshop to be underground, not to visually block significant surrounding buildings and affect the streetscape. The ground excavated then becomes used elsewhere in the enclave as reclaimed land.



Cycle lanes in the city dominate the streetscape

Future growth to cycle territories in Copenhagen

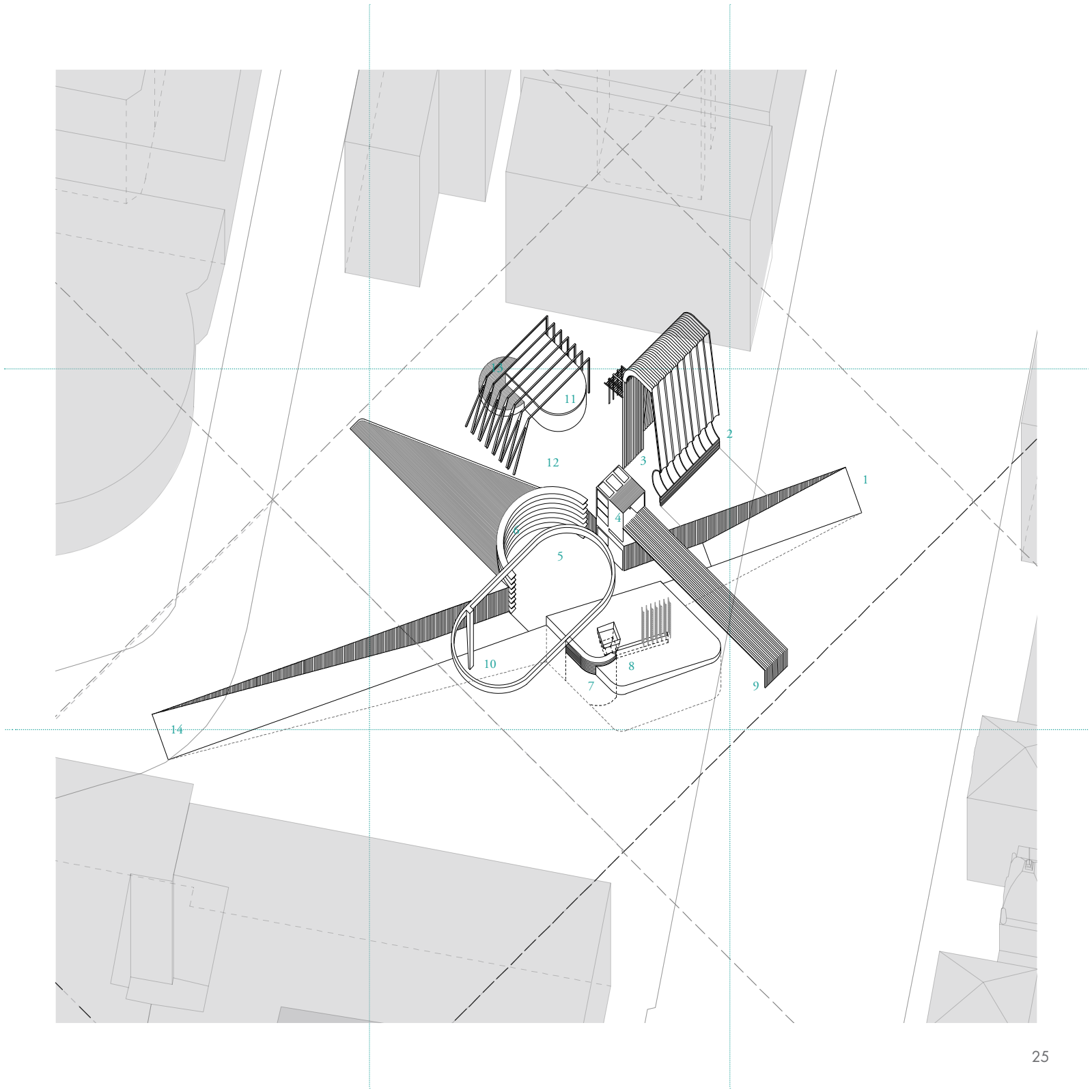


III_BICYCLE CENTRE

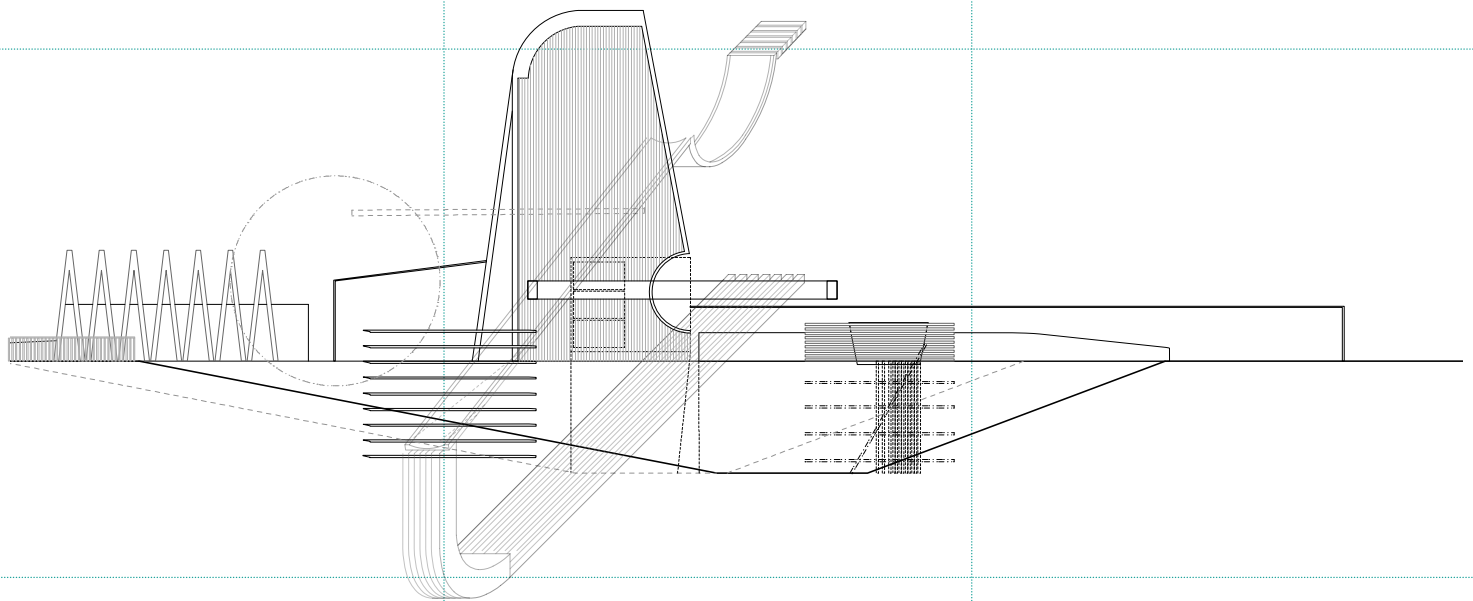
Workstation and Bicycle store

- 1 - Ramp down to workshop
- 2 - Bicycle rack
- 3 - Bicycle shop
- 4 - Bicycle elevator + stairwell
- 5 - Clearing
- 6 - Bicycle storage
- 7 - Bicycle workshop
- 8 - Surface landscaping
- 9 - Overhead framing
- 10 - Overhead lighting
- 11 - Public Cafe
- 12 - Outdoor cafe space
- 13 - Vertical Louvred arcade
- 14 - Ramp up from Workshop

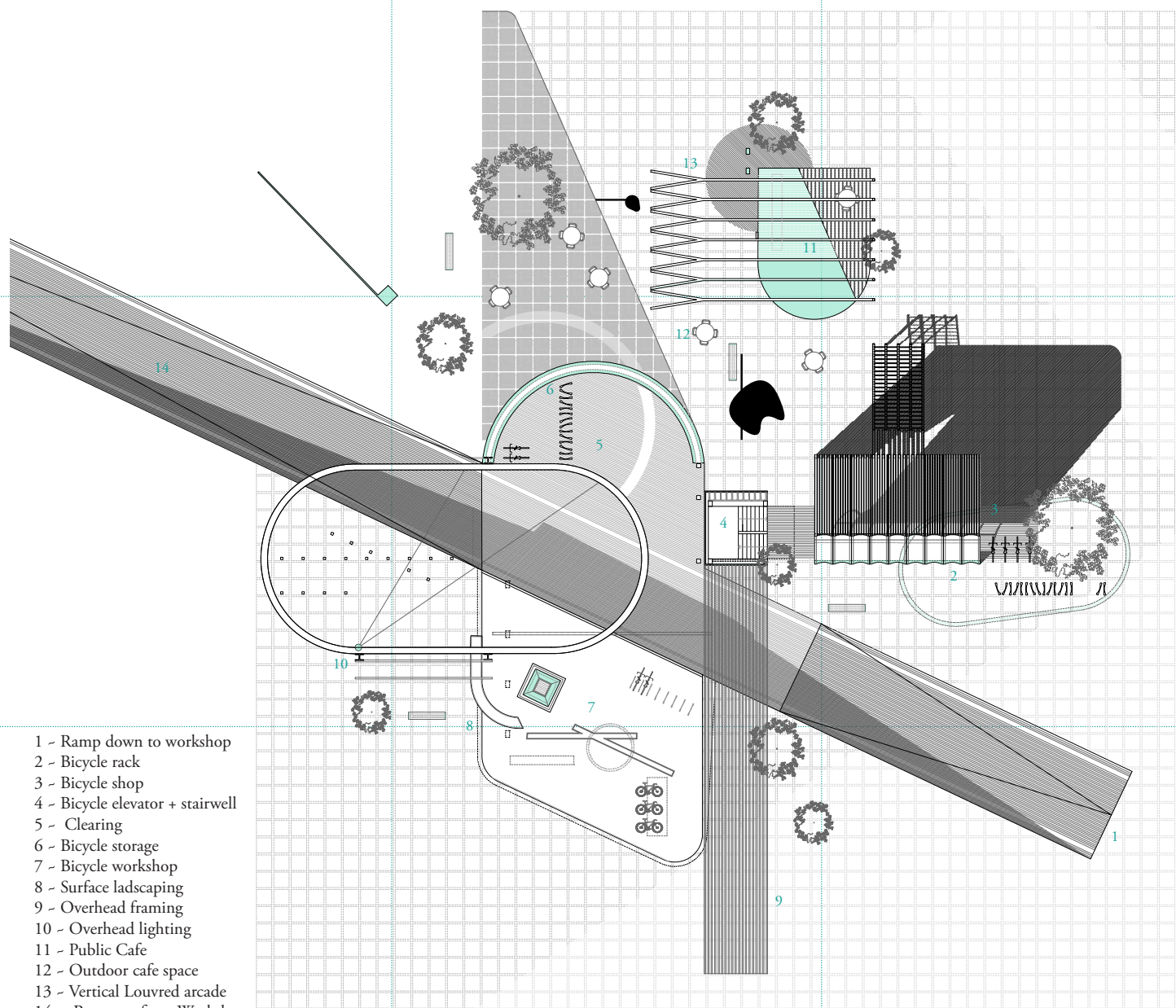
BICYCLE CENTRE : *Axonometric*



III_BICYCLE CENTRE
Workstation and Bicycle store

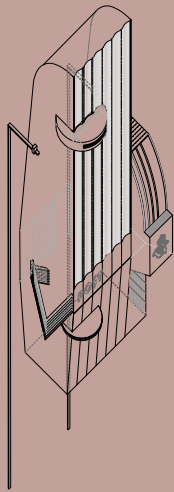


BICYCLE CENTRE : *Sectional Elevation*



- 1 - Ramp down to workshop
- 2 - Bicycle rack
- 3 - Bicycle shop
- 4 - Bicycle elevator + stairwell
- 5 - Clearing
- 6 - Bicycle storage
- 7 - Bicycle workshop
- 8 - Surface landscaping
- 9 - Overhead framing
- 10 - Overhead lighting
- 11 - Public Cafe
- 12 - Outdoor cafe space
- 13 - Vertical Louvred arcade
- 14 - Ramp up from Workshop

BICYCLE CENTRE: *Plan*



INTERVENTION // IV

The Postal Centre



Post office currently on site



Trommelsalen, the existing building

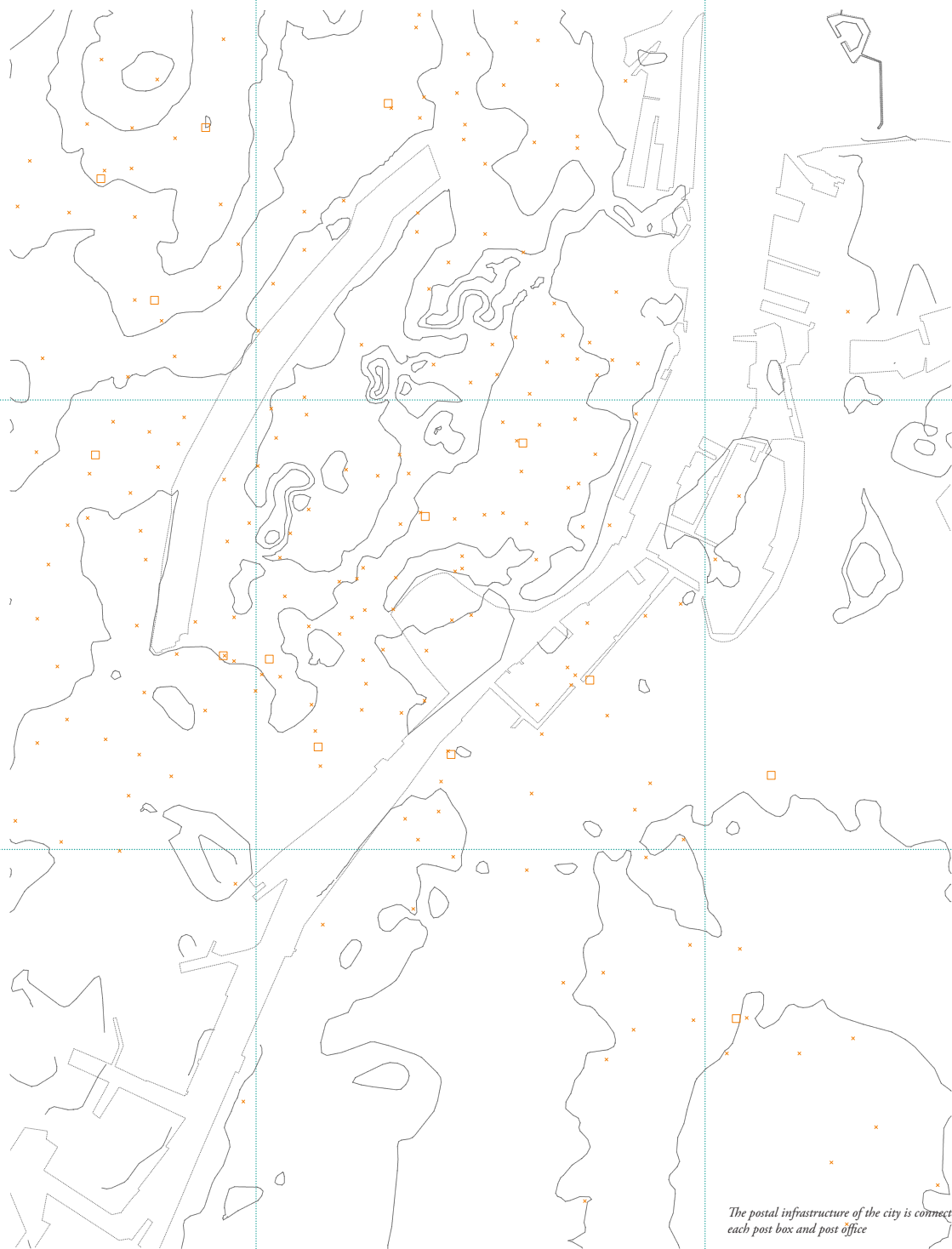
TOUCHSTONE

Post box

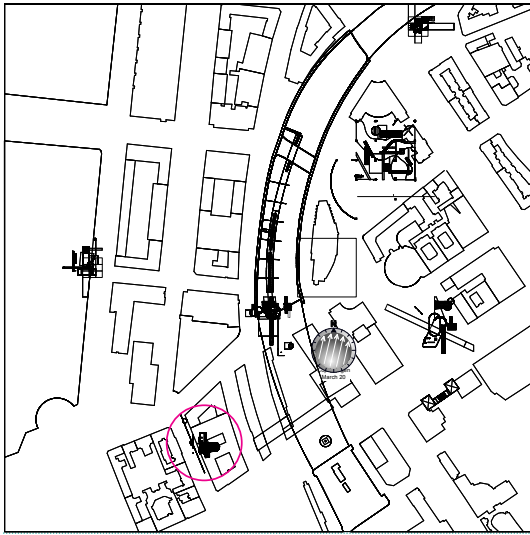
CITY CONVERSATION

Building within existing building

Communication and networking in the city often relies on the postal infrastructure and post offices are often a marker of a municipality and its identity. The idea of locality is represented by the post office and the connection to others both within the municipality and with the rest of the city is facilitated by postal collection, sorting and delivery. Thus the post box becomes a touchstone, as it as a street object is a way of interacting with the building without being there at all, as one depends on the other. The building occupies an existing building on Trommelsalen, which was the original location of the meat packing district - referencing the areas history with district and territory. The existing facade is however shifted from its current orientation to the alignment with the nine square grid, as a means of establishing the conversation with existing fabric. This creates a slippage in orientation, and emphasises the grid even further.



*The postal infrastructure of the city is connected by
each post box and post office*

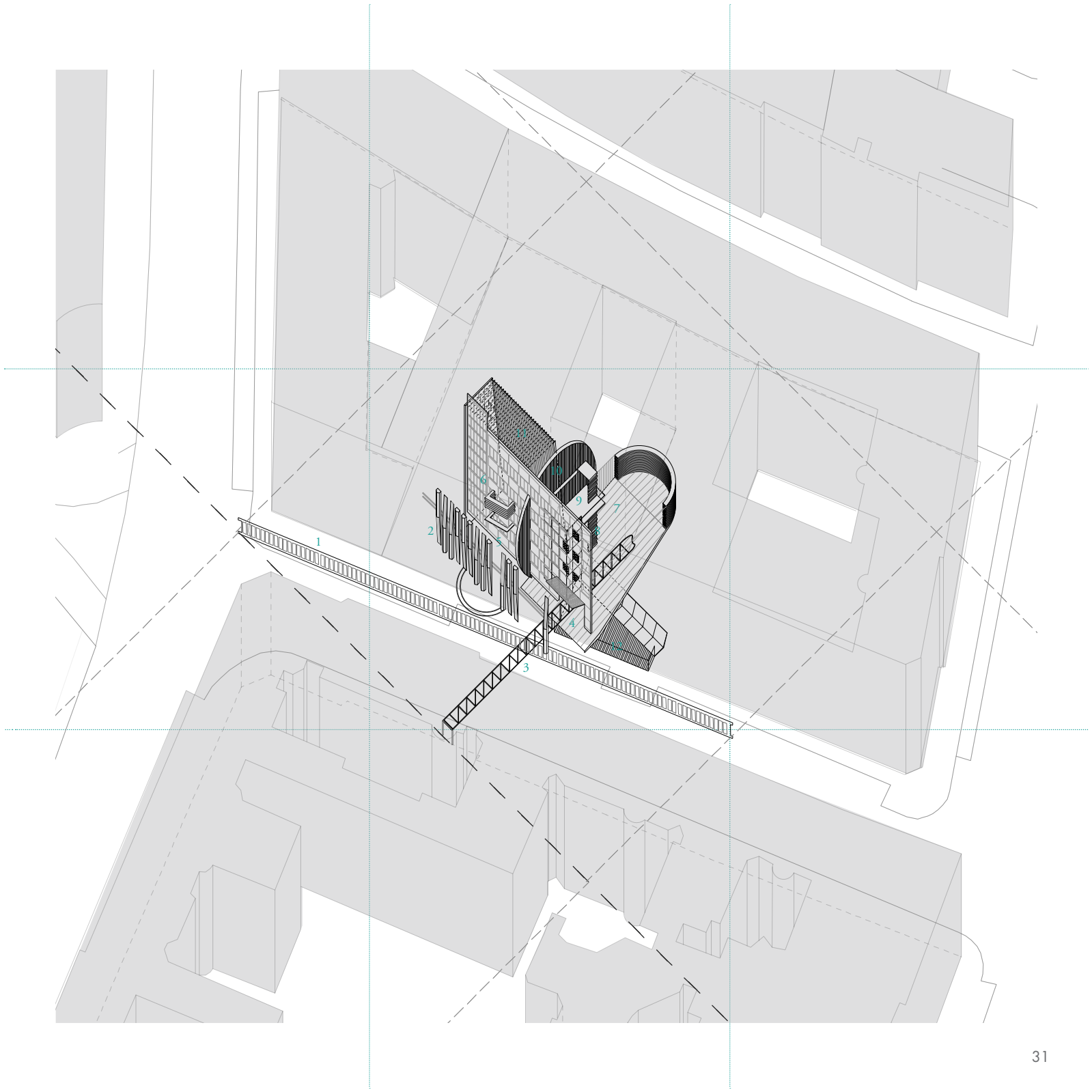


IV_POSTAL CENTRE

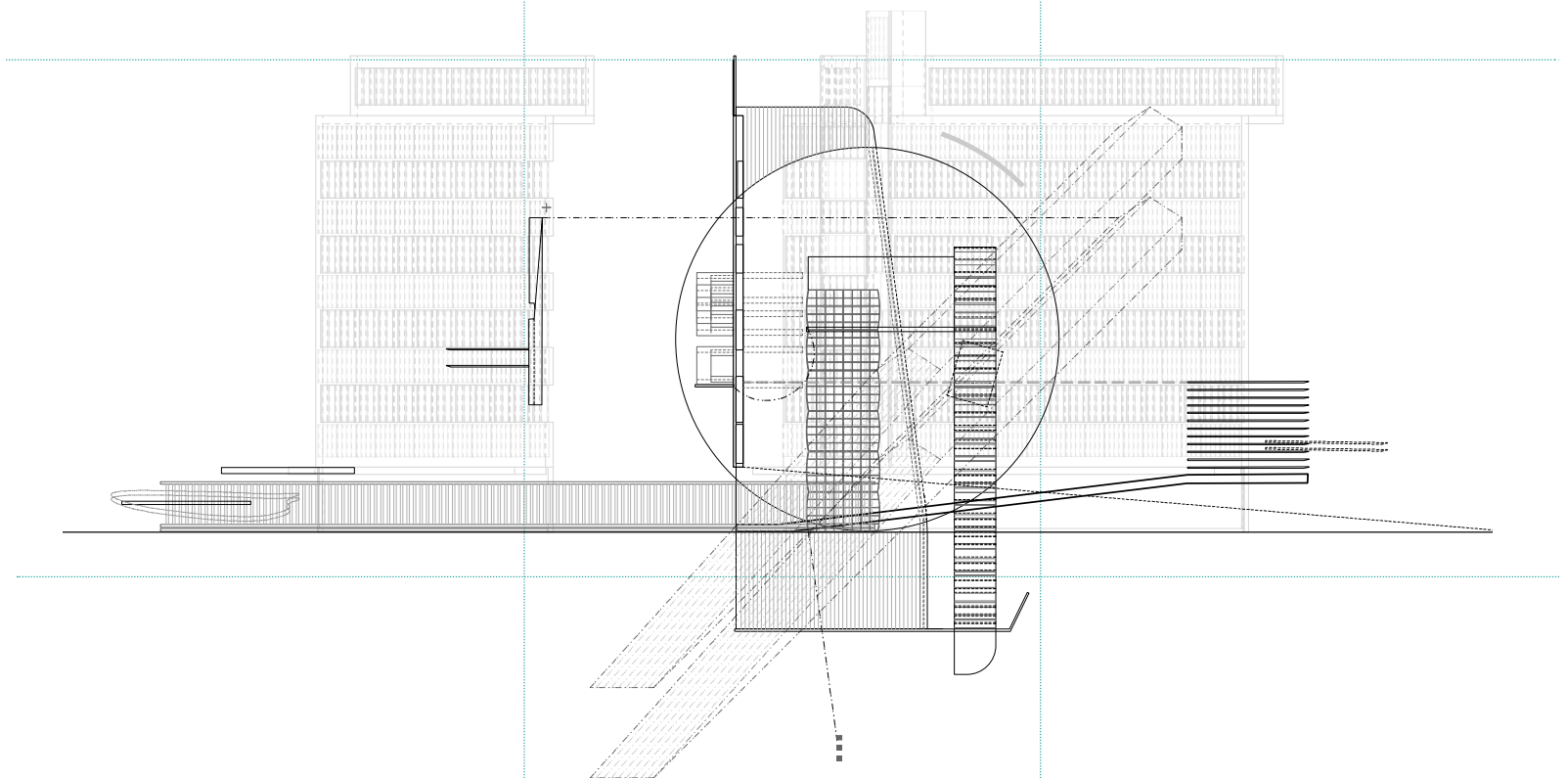
Post Office and Sorting

- 1 - Handrail to Post office
- 2 - Suspended Facade
- 3 - Overhead frame
- 4 - Entrance to sorting hall
- 5 - Entrance to public office
- 6 - Shifted building Facade
- 7 - Sorting hall
- 8 - Building Lift
- 9 - Admin office
- 10 - Vertical dividing disc
- 11 - Public office
- 12 - Underground storage + archives

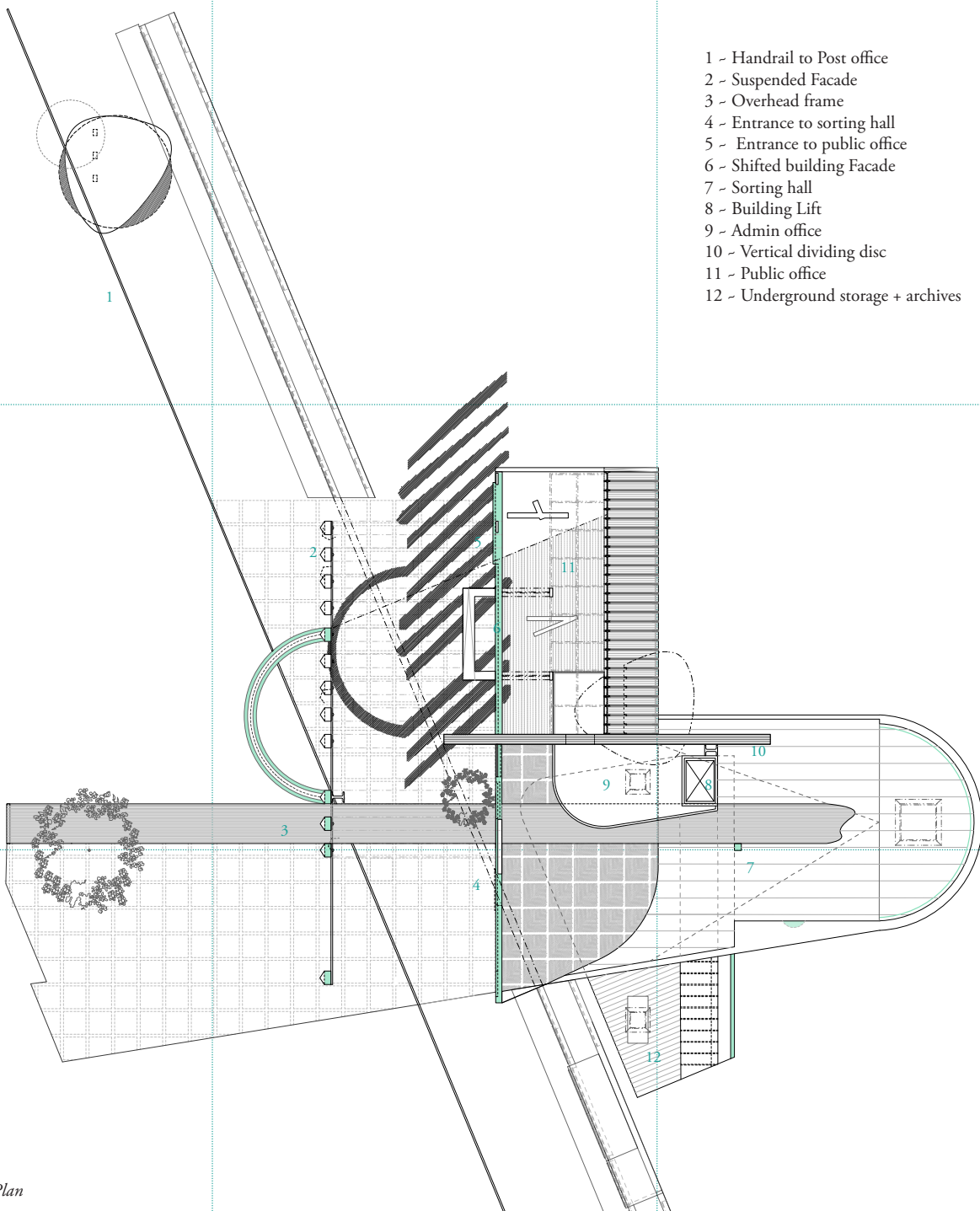
POSTAL CENTRE : *Axonometric*



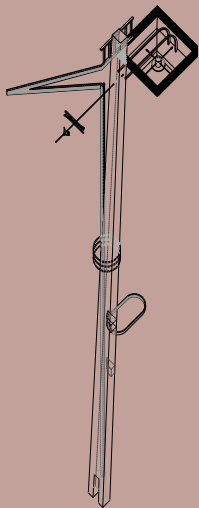
IV_POSTAL CENTRE
Post Office and Sorting



POSTAL CENTRE : *Sectional Elevation*



POSTAL CENTRE: *Plan*



INTERVENTION // V

The Observatory



Jarmers Tower, existing ruins of the city's fortifications

TOUCHSTONE

Lampshade

CITY CONVERSATION

Reappropriating the ruins

The introduction of an Observatory and municipal museum allows for the public to observe the enclave and experience its exclusivity in formal language and orientation from a removed point in distance. When one is within the city the alignment of the grid and the architectural vocabulary may become naturalised but when seen from above, the distinction between the enclave and the surrounding city becomes emphasised, affording a 'god's eye view' to the enclave. The Observatory is sited at the ruins of the torn down fortifications 'Jarmers tower', which exists as a preserved obsolete 'roundabout' in the way of traffic and urban life. This tentativity in its preservation is challenged, as the proposal raises the ruins to new heights, forming a platform from which the public can use as a viewpoint. This resatblishes the former 'height' of the ruins and re-engages with it as an operational piece of restored architecture, no longer obsolete and precious.

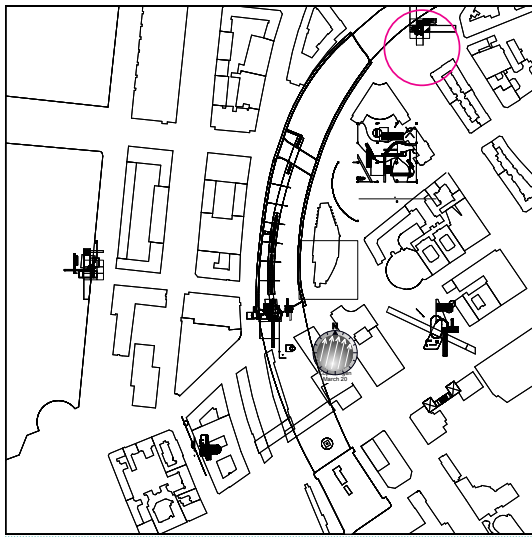


Church of our Saviour: spire



Rundetårn

Copenhagen is known for being a relatively low rise city, with very few tower blocks. This allows for certain buildings to stand out, as the city is regarded as a 'city of spires'. Copenhagen thus has a wide range of towers and inhabitable spires that are used to observe the city from height, taking in its iconic skyline. One of these is the Rundetårn, which is a building almost exclusively dedicated to the observation of the city, as it ramps up in a circle to the top roof where you can view the city. This tradition of watch towers in the city is thus continued in the ethos of the new observatory.

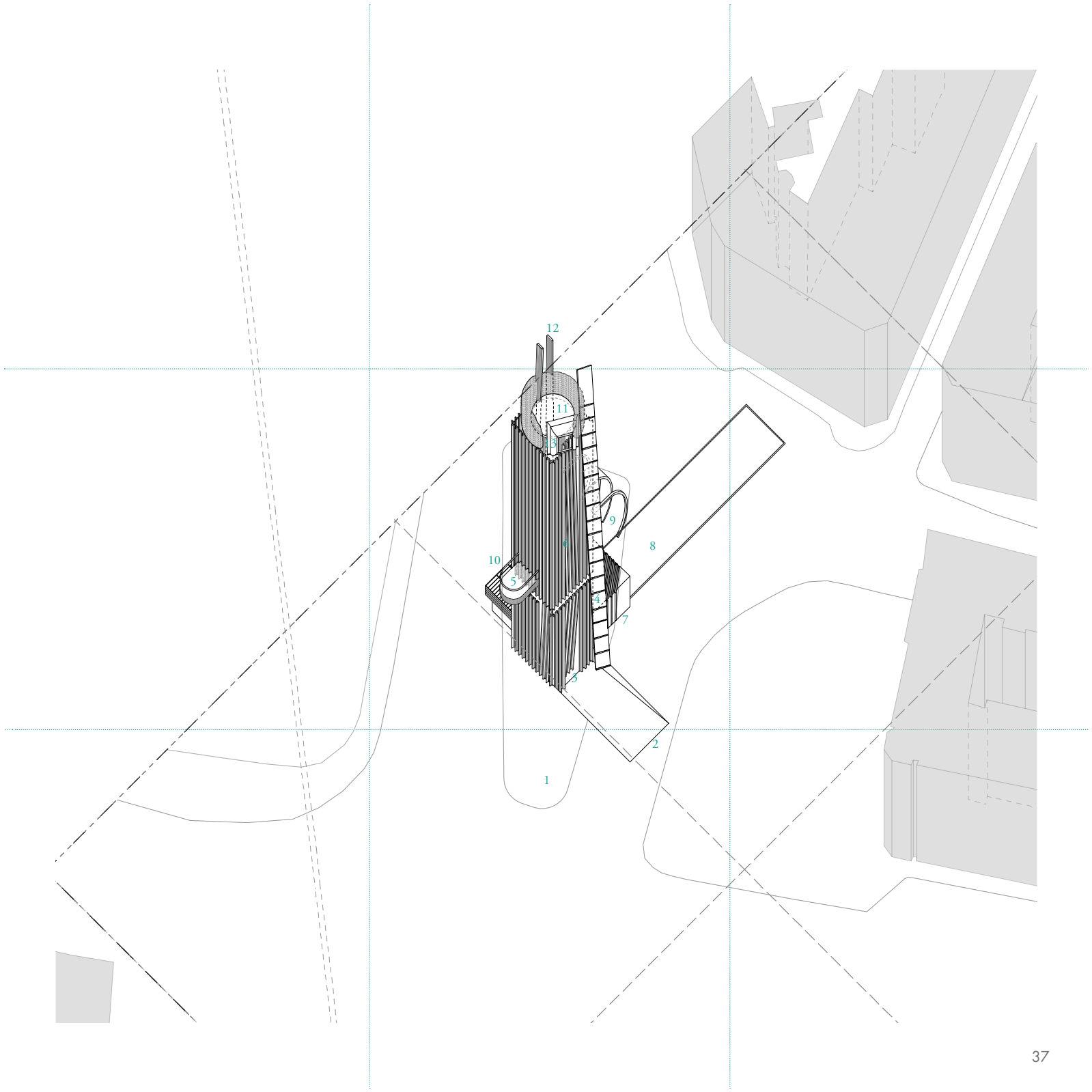


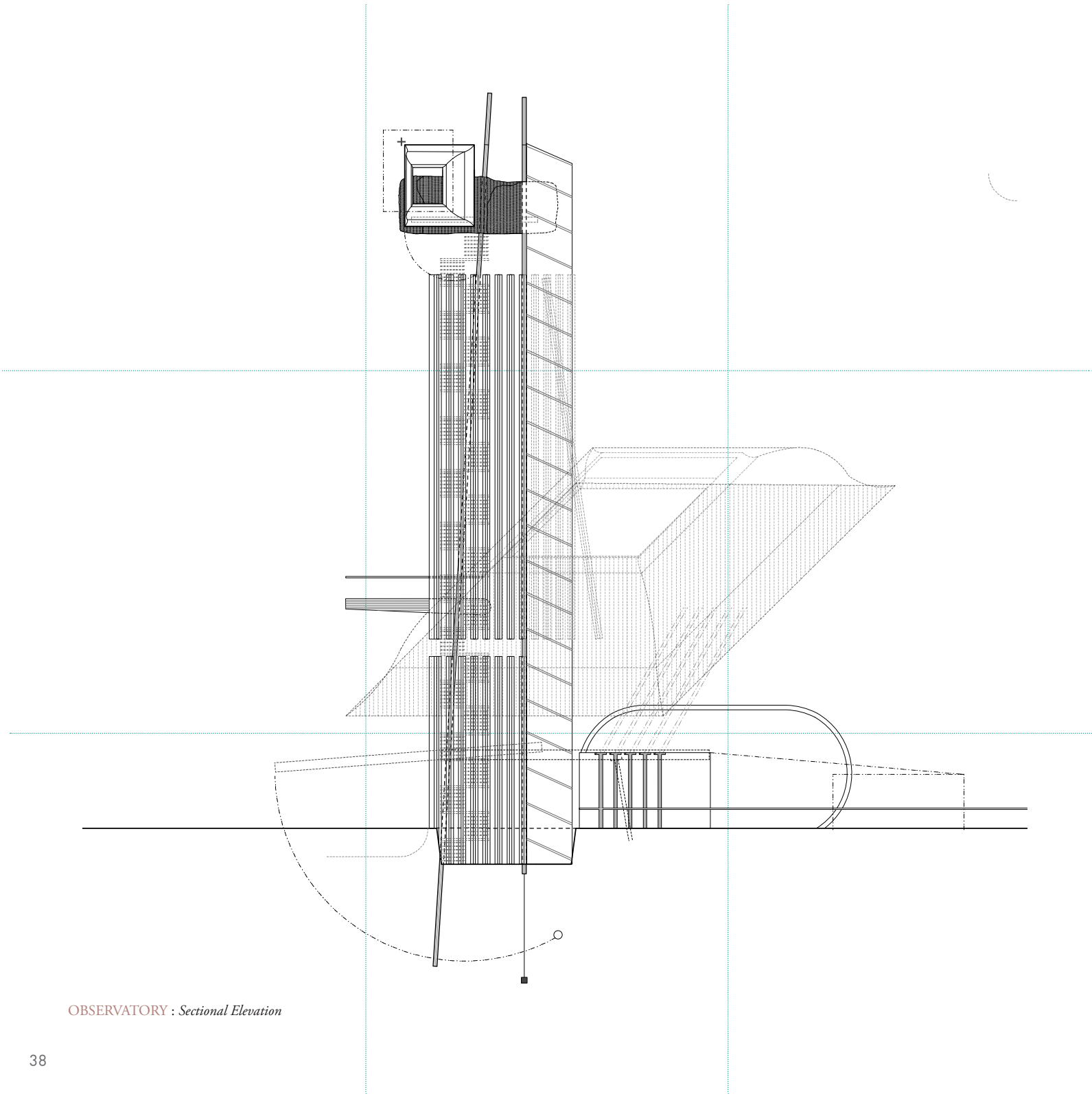
V_ENCLAVE OBSERVATORY

Museum and Watch tower

- 1 - Existing road island
- 2 - Excavated entrance
- 3 - Location of original ruin
- 4 - Leaning panel facade
- 5 - Balcony viewing platform
- 6 - Copper facade elements
- 7 - Entrance to Enclave Museum
- 8 - Observatory Garden
- 9 - Museum Arcade
- 10 - Municipal archives
- 11 - Viewer platform
- 12 - Structural beams
- 13 - Observatory
- 14 - Jarmers Taarn ruin elevated

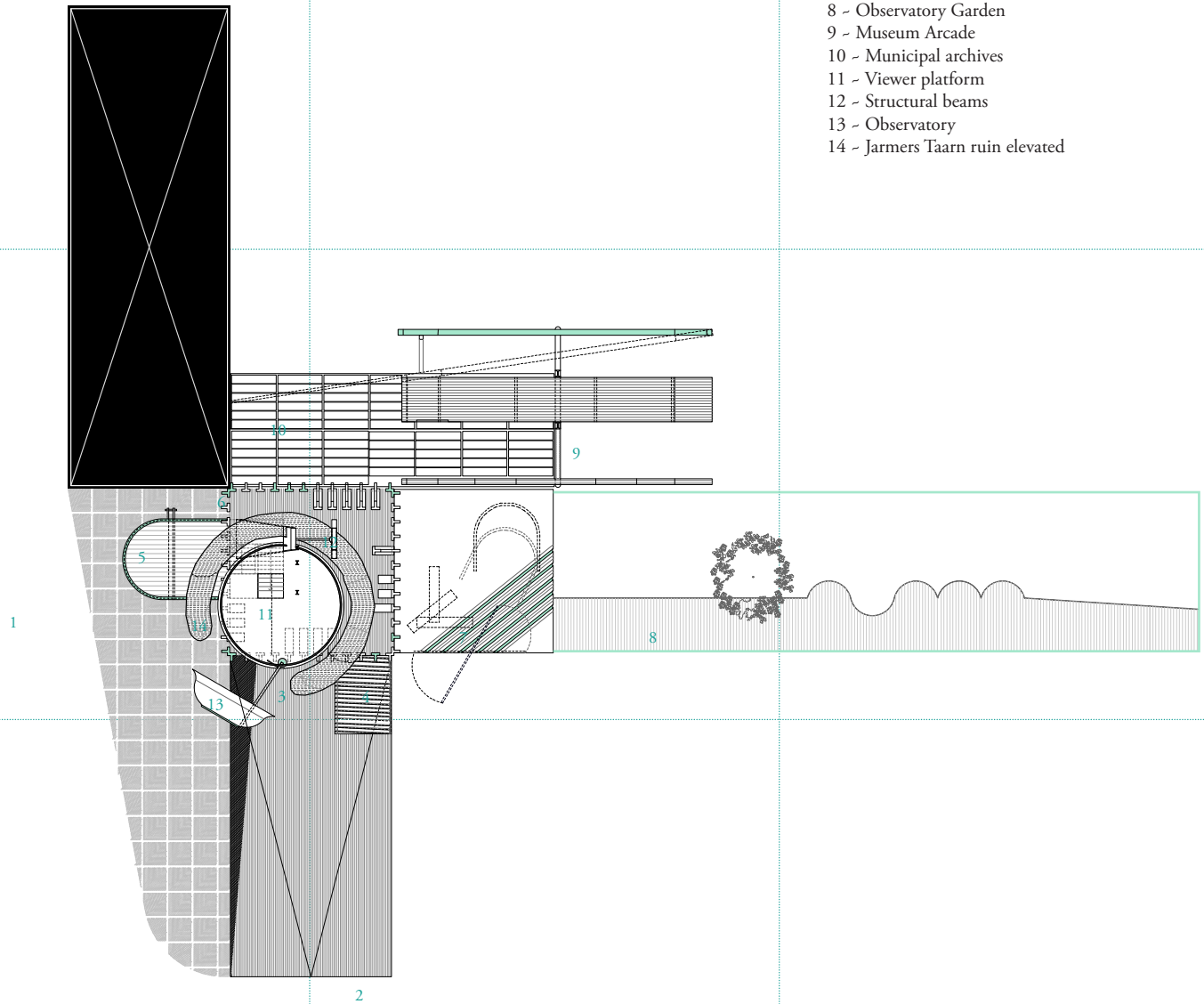
OBSERVATORY : *Axonometric*



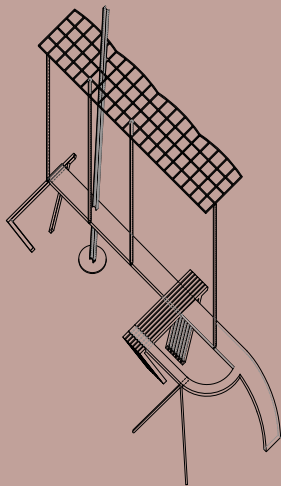


OBSERVATORY : *Sectional Elevation*

- 1 - Existing road island
- 2 - Excavated entrance
- 3 - Location of original ruin
- 4 - Leaning panel facade
- 5 - Balcony viewing platform
- 6 - Copper facade elements
- 7 - Entrance to Enclave Museum
- 8 - Observatory Garden
- 9 - Museum Arcade
- 10 - Municipal archives
- 11 - Viewer platform
- 12 - Structural beams
- 13 - Observatory
- 14 - Jarmers Taarn ruin elevated



OBSERVATORY: *Plan*



INTERVENTION // VI

The Urban Park



Aborreparken - former park at site

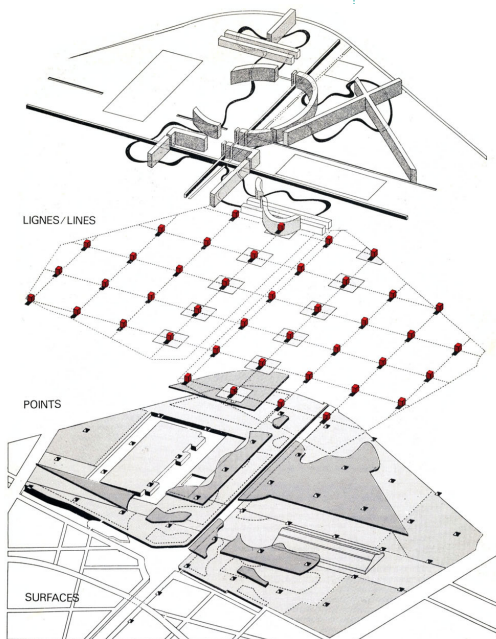
TOUCHSTONE

Bench

CITY CONVERSATION

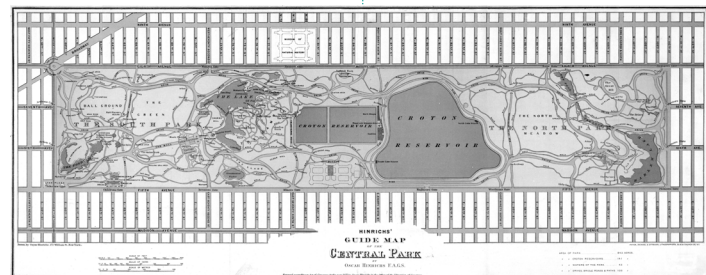
Arhaeological Retroaction

In the history of urban planning, the urban or municipal park has often been used as a test bed for the architectural logic of the city, such as central park and the emphasis on the strict grid. The introduction of a recreation ground has political significance too, as the creator of Tivoli gardens (a theme park whose entrance is within the enclave) convinced the Danish King that 'when people are amusing themselves they do not think about politics'. Thus the urban park is introduced as an architectural laboratory where principles of the nine square grid are played out, and its status as a place for recreation and communication is played out through diverse program. The site of the park is chosen due its archaeological position of being at the site of the former city moat, which was demolished and made into a short lived 'Aborreparken' as part of a green belt initiative. Currently the site holds scattered warehouses and remnants of industry, and these are demolished to reinstate the lost municipal gardens.

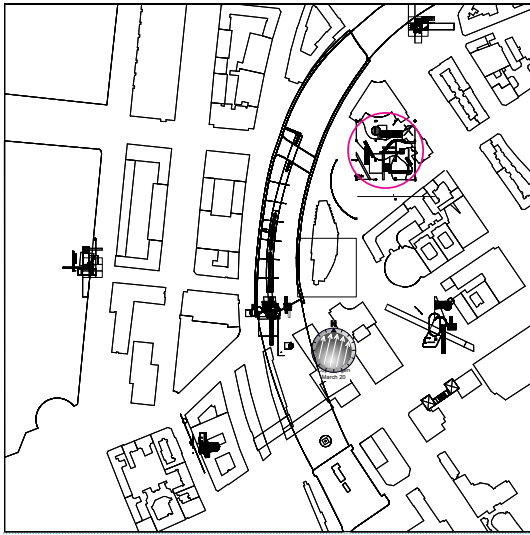


Parc de la Vilette - Bernard Tschumi

Park proposal by Dogma



Central Park - Manhattan

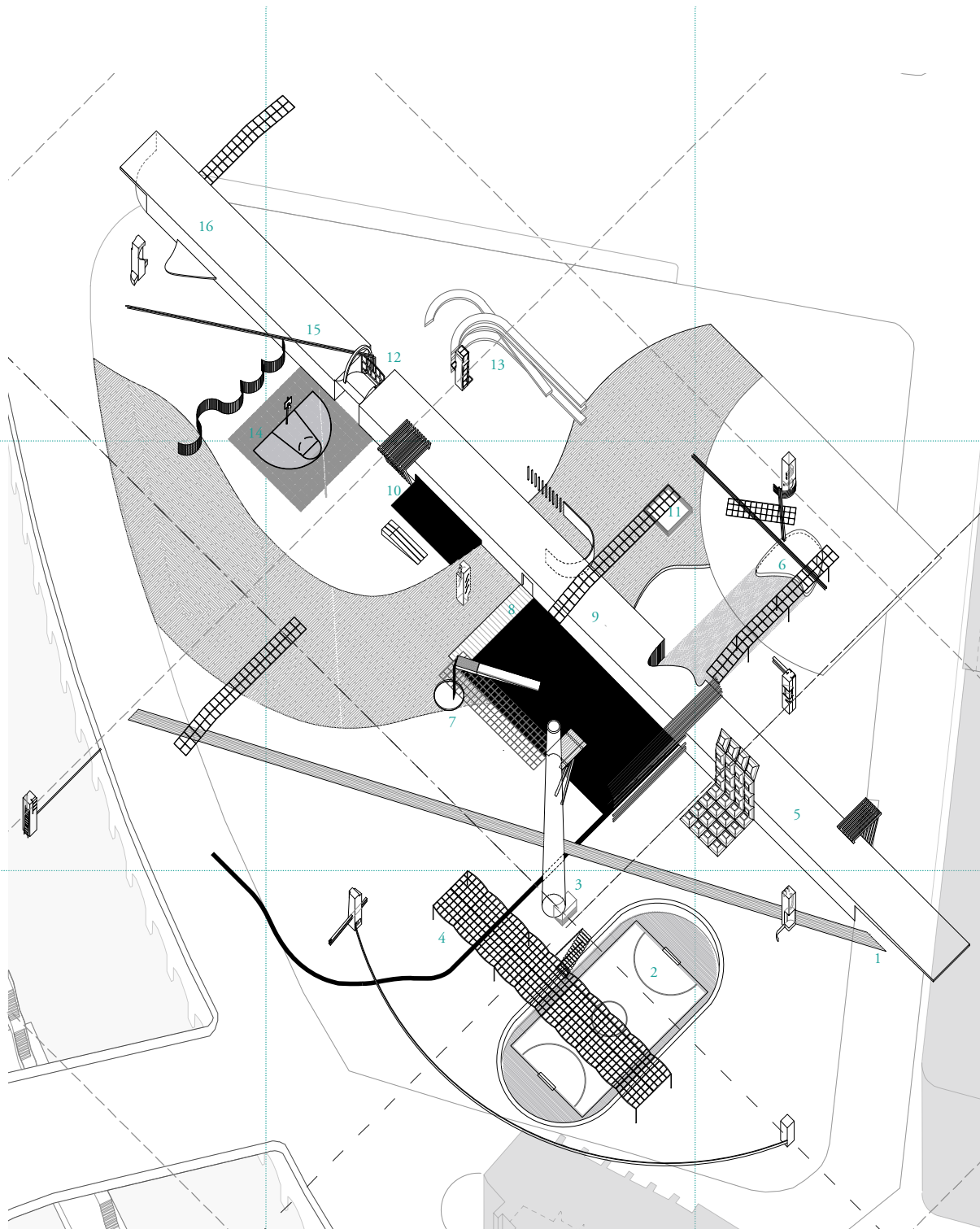


VI_URBAN PARK

Municipal Gardens and Recreation

- 1 - Park entrance and path
- 2 - Five a side football pitch
- 3 - Inhabitable chimney (modified existing)
- 4 - Overhead shaders
- 5 - Exhibition space
- 6 - Public seating area
- 7 - Diving board
- 8 - Swimming pool
- 9 - Changing rooms
- 10 - Pond
- 11 - Planter
- 12 - Drinking fountain
- 13 - Park benches
- 14 - Basketball hoop
- 15 - Music practice rooms
- 16 - Recital hall

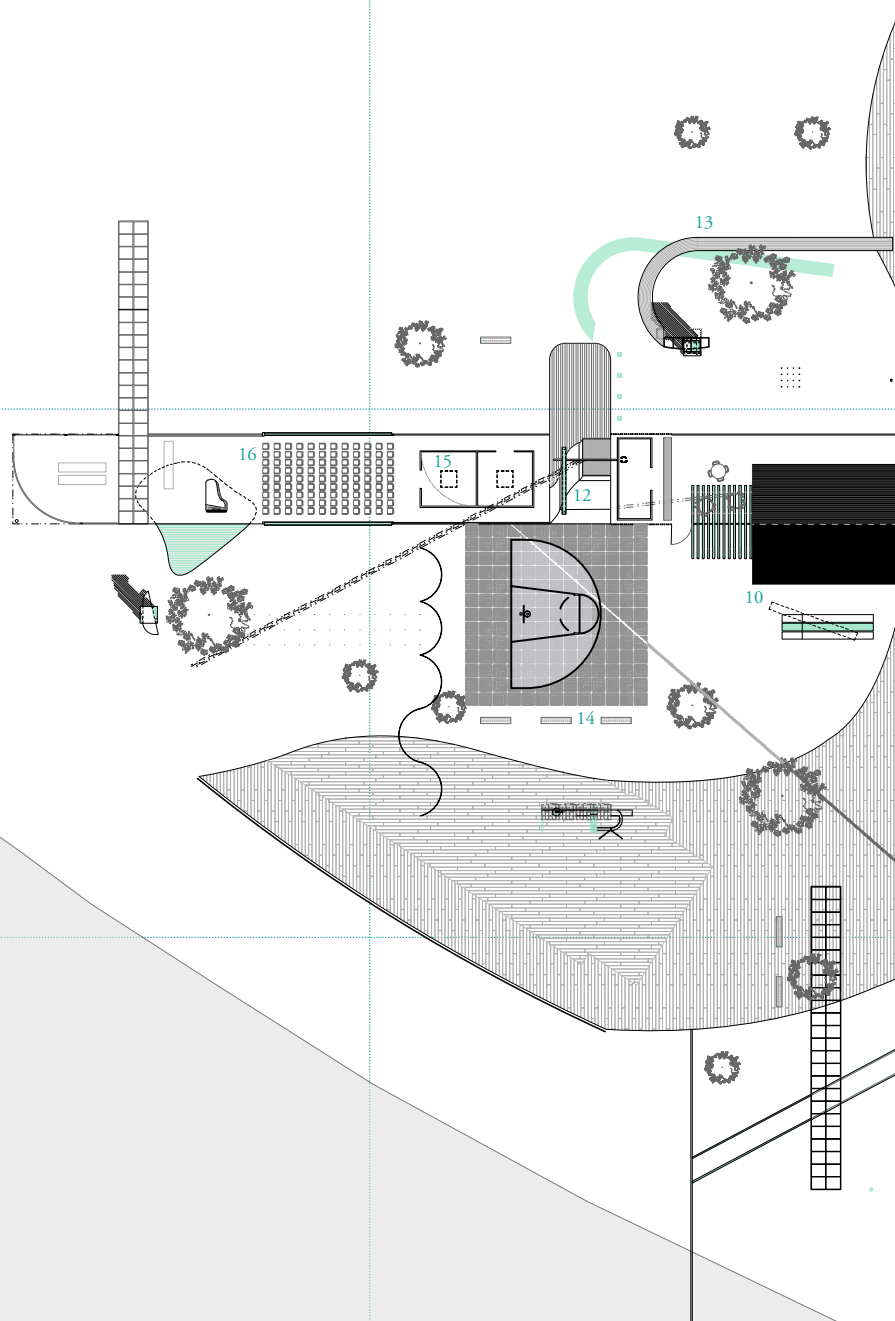
URBAN PARK : *Axonometric*

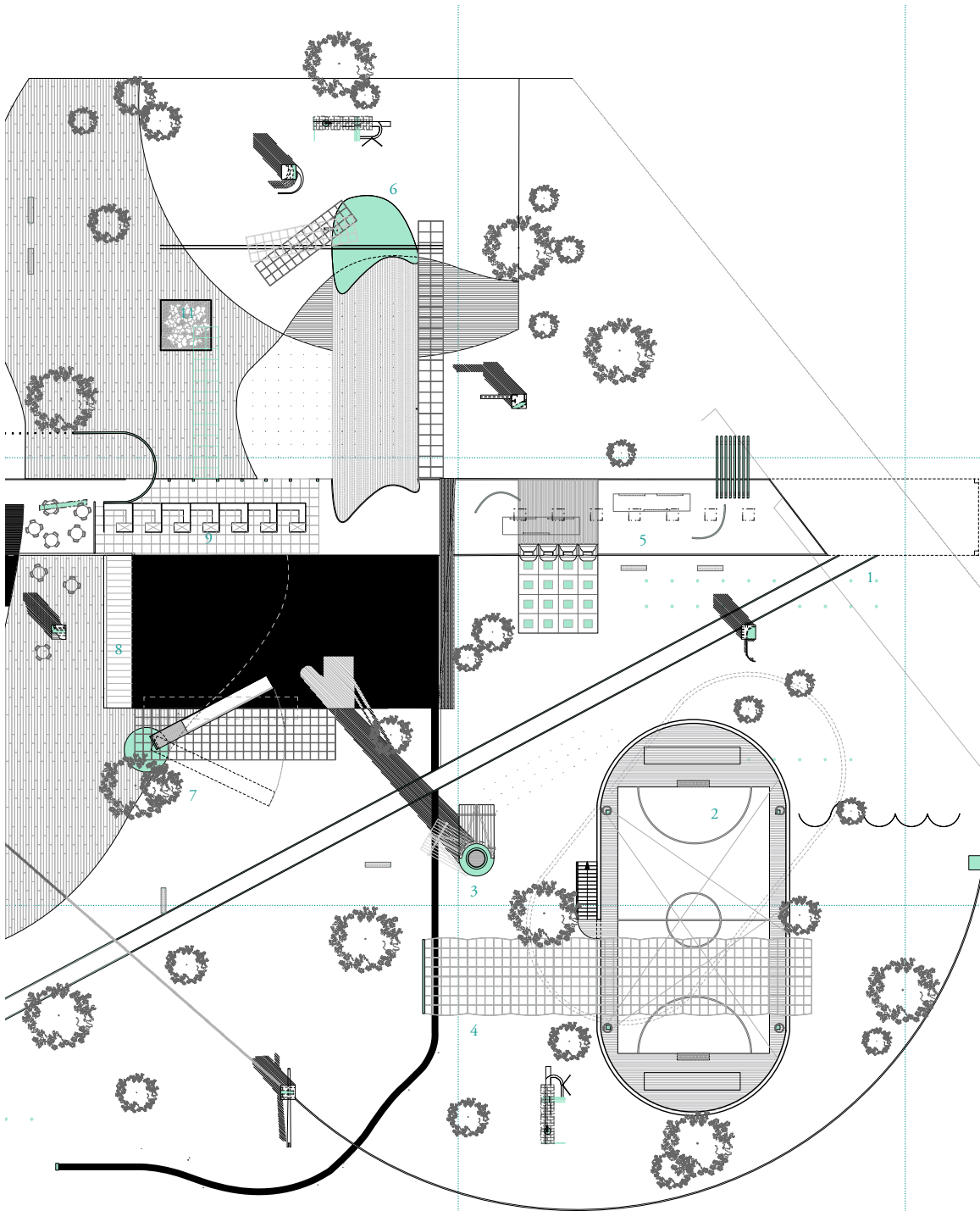


VI_URBAN PARK

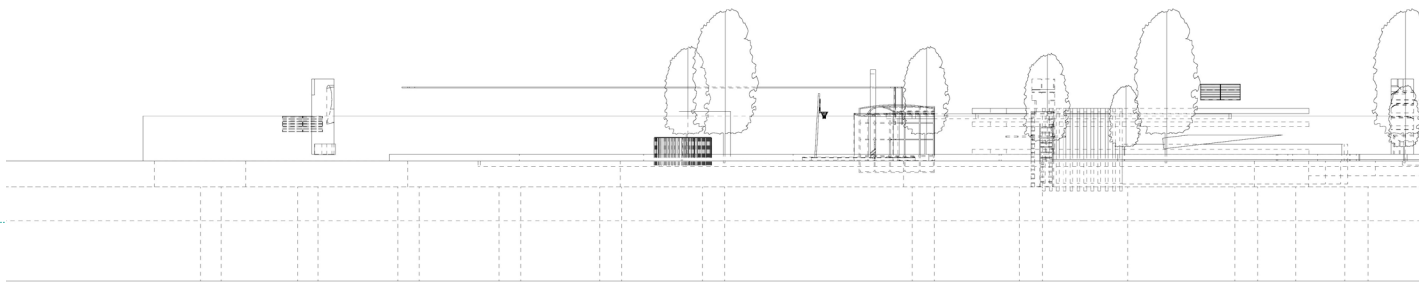
Municipal Gardens and Recreation

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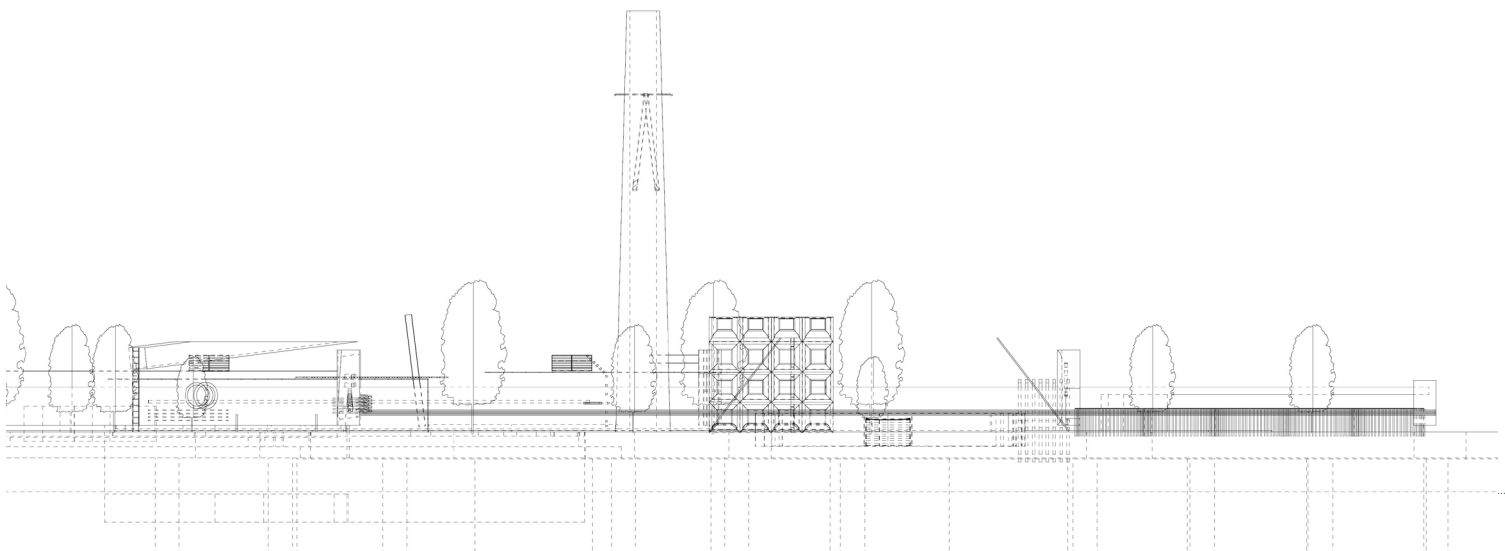
URBAN PARK: *Plan*



VI_URBAN PARK
Municipal Gardens and Recreation



URBAN PARK : *Sectional Elevation*



NY VESTERTORV MUNICIPALITY

Axonometric of city enclave

- I ~ Enclave Gate
- II ~ Banknote Print works
- III ~ Bicycle centre
- IV ~ Postal centre
- V ~ Observatory
- VI ~ Urban park



