



Building is not a static object but a moving project, and that even once it is has been built, it ages, it is transformed by its users, modified by all of what hap-pens inside and outside, and that it will pass or be renovated, adulterated and transformed beyond recognition

Bruno Latour



Dismantling the city Ramparts

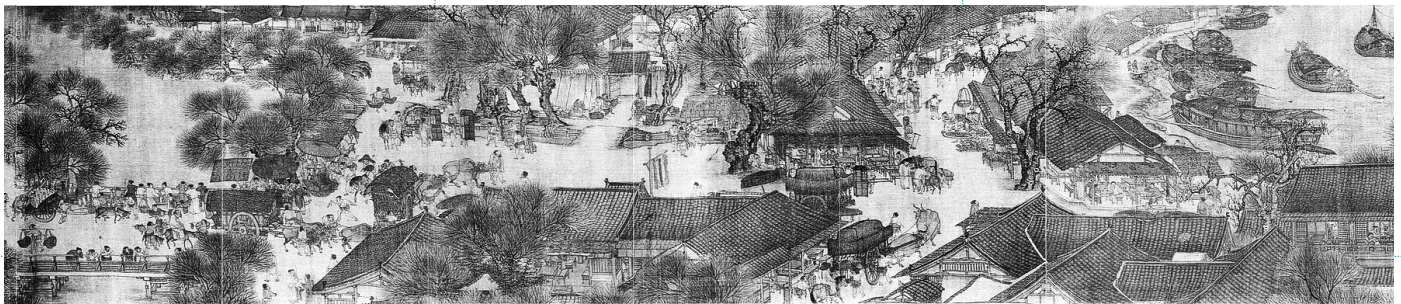
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Ancient Chinese Scrolls

These paintings were a representation of the city in the midst of narrative, time and change due a completely different attitude towards time in China. The Emperor would unroll the scroll to control the temporal duration of the city and its events would unfold in this process.

INTRODUCTION

Time and the city







The purpose of this volume is to explore the role of time and temporality in the project 'Curating an Egalitarian Territory'. The project asserts, with reference to Bruno Latour, that the state of architecture and its operation in the city is never static and is constantly in the midst of change, development, destruction and reappropriation. This document will outline the ways in which this dimension of the city and architecture has both developed a contextual analysis of history and is used as a design tool to inform and structure the project. The scale in this framing hence ranges from the city at large to individual buildings and interventions. The attitude of looking to the past and the city's behaviour over time to develop a stance towards future proposal is embraced and becomes instrumental to the project. Methods of notation, representation and curation all become techniques developed in order to explore the possibilities of describing architecture 'in flight'.

CHAPTER //1







Unravelling Copenhagen

NOTATING CHANGE [KEY]




TYPE

-  New property
-  Change in condition
-  Refurbish / Rebuild
-  Demolish / end
-  Change location
-  New Identity

SYMBOL

-  Beginings
-  New iteration
-  Construction phase
-  Current iteration
-  Change in status
-  Behavioural shift

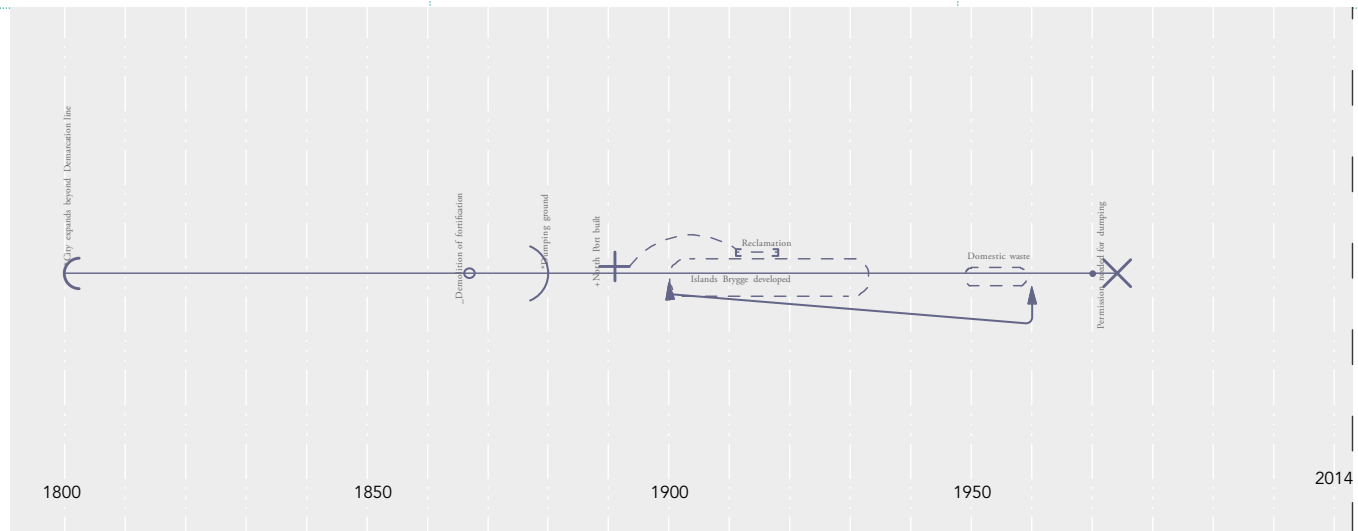
The history of the city is delaminated by framing certain elements such as buildings or districts with a notation system. The events that have contributed to each element's status through time are drawn using a timeline, with coded notation to assign certain behaviours or procedures to each time stand of the city. An example of how the history of a city element is translated into a coded drawing is made using the history of reclaimed land in the city in modern times. As it is clear that some events overlap and have certain durations, the 'drawing' of these events help establish them as a set of incremental procedures. By using symbols and annotation, a shorthand of describing events can draw parrallels between different city elements.

-  New Event
-  End of iteration
-  Identity lost

Havneparken [a waterpark] is built upon former dumping grounds for the city



EXAMPLE - RECLAIMED WASTELAND

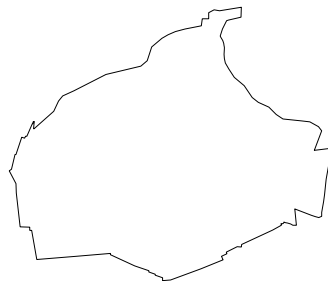


1800 ~ The city began to expand due to the removal of the line of demarcation - allowing building to occur outside the city ramparts.
 1867 ~ The city Ramparts and Fortifications began to be demolished.
 - 1880 ~ Old ramparts used as dumping ground
 1891 ~ North Port developed, more land gradually developed between 1911-1918
 1900-1960 ~ Waste dumped continually on banks
 1900-1933 ~ Islands Brygge (now a waterpark) developed
 1930-1940 ~ Amager Island expanded
 1970 ~ Permission required for waste disposal
 1974 ~ Area finally closed for waste disposal, ground developed

Coded Timeline for reclaimed wasteland in Copenhagen

MUNICIPALITY

*Frederiksberg
Christiania*



Frederiksberg Municipality



The Free Town Christiania

The idea of Municipality in the city is rife with political and administrative tension as there are examples of how territories have emerged in a non-hierarchical society - self imposed or otherwise. Frederiksberg is an example of a municipality that although is not visually distinct from the rest of city, is technically not a municipality that is in Copenhagen, being an enclave that is surrounded by the city. This distinction between identity in politics and identity in experience becomes an interesting way of interpreting territory in the city. Christiania is part of Copenhagen that was claimed by certain citizens as a free town, with its own political rule and even financial system. Its self governing nature, introduces the territorial aspect of the city in a more aggressive fashion, and initiates a discussion on hierarchy in Copenhagen.

Frederiksberg



1400

1450

1500

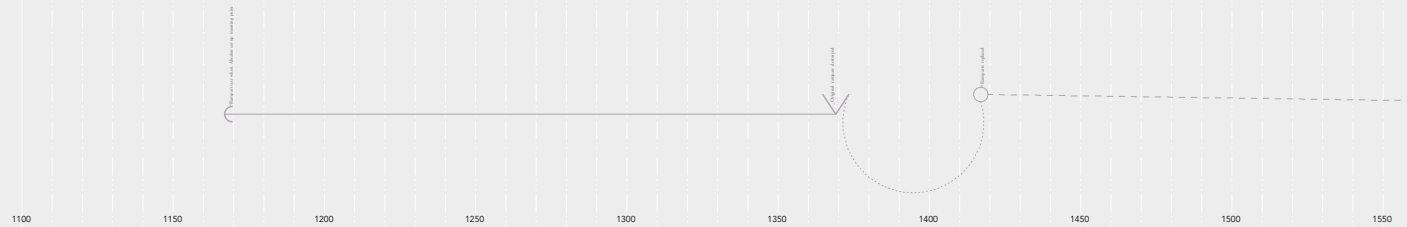
1550

CITY RAMPARTS

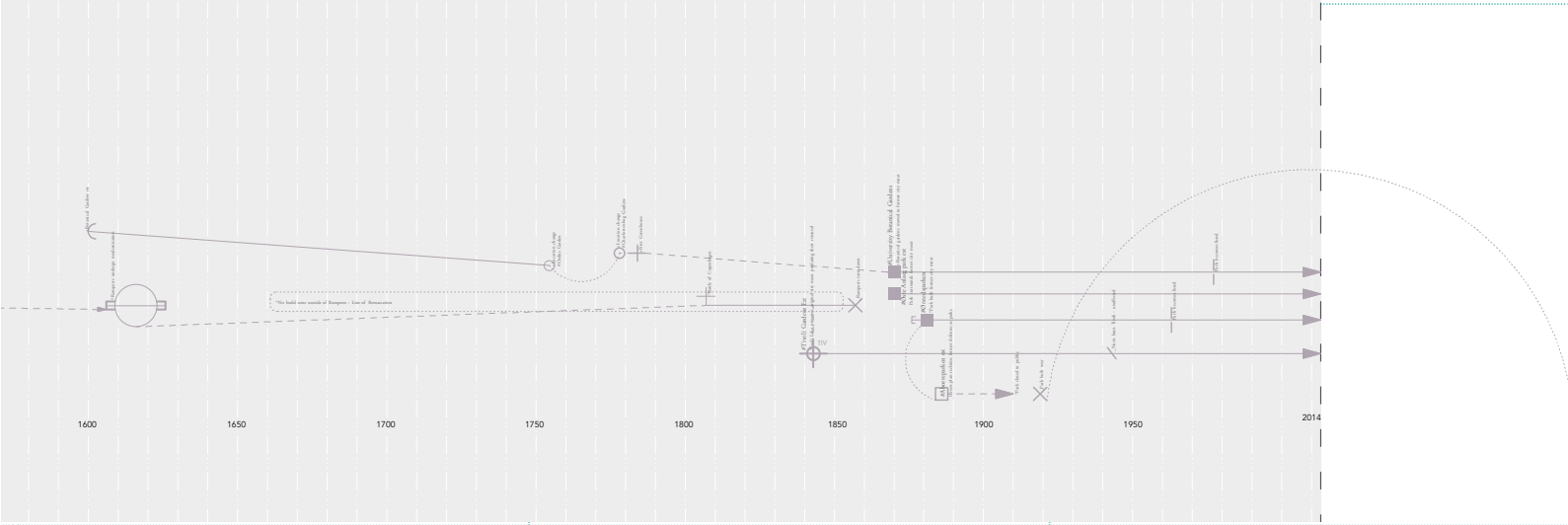
Fortifications and Moat



The Ramparts that survived today



The city of Copenhagen had previously been surrounded by a walled fortification, and ramparts which governed the city moats and the four respective gates into the city. These fortifications thus contained the city scope, making it extremely dense, before the line of demarcation was removed and building was allowed to take place outside these walls. The ramparts were then demolished and gates dismantled, but remnants of them still exist today, as we are reminded of the former extent of the city.



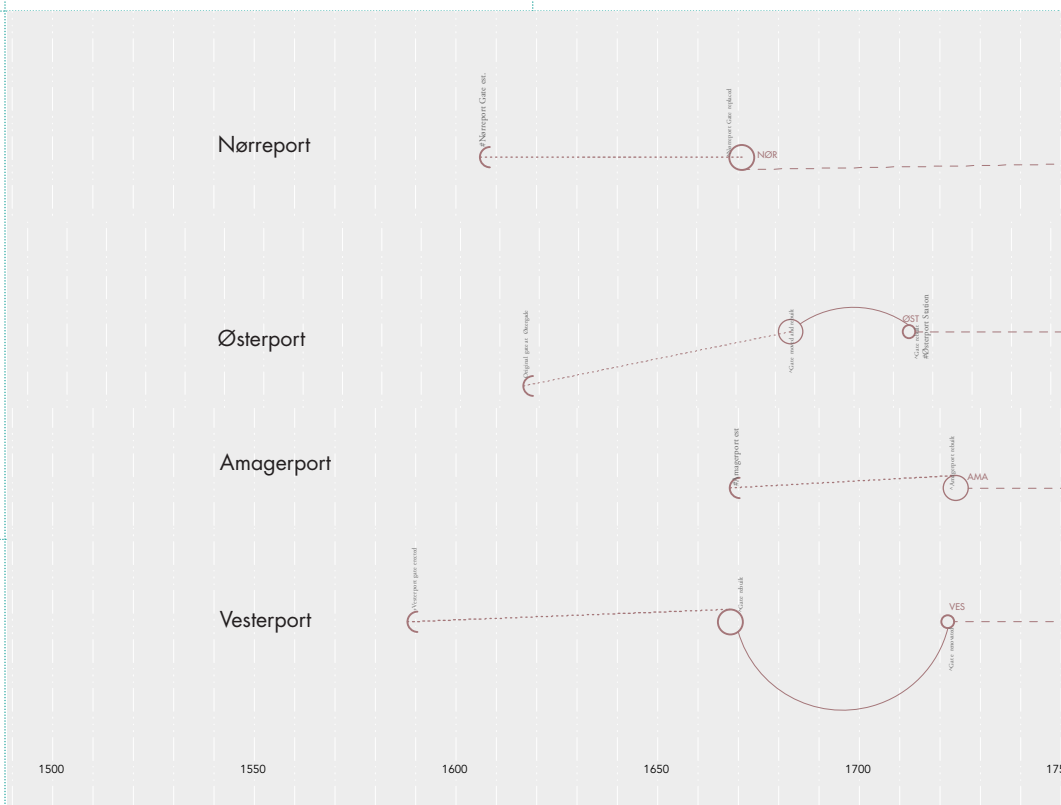
CITY GATES

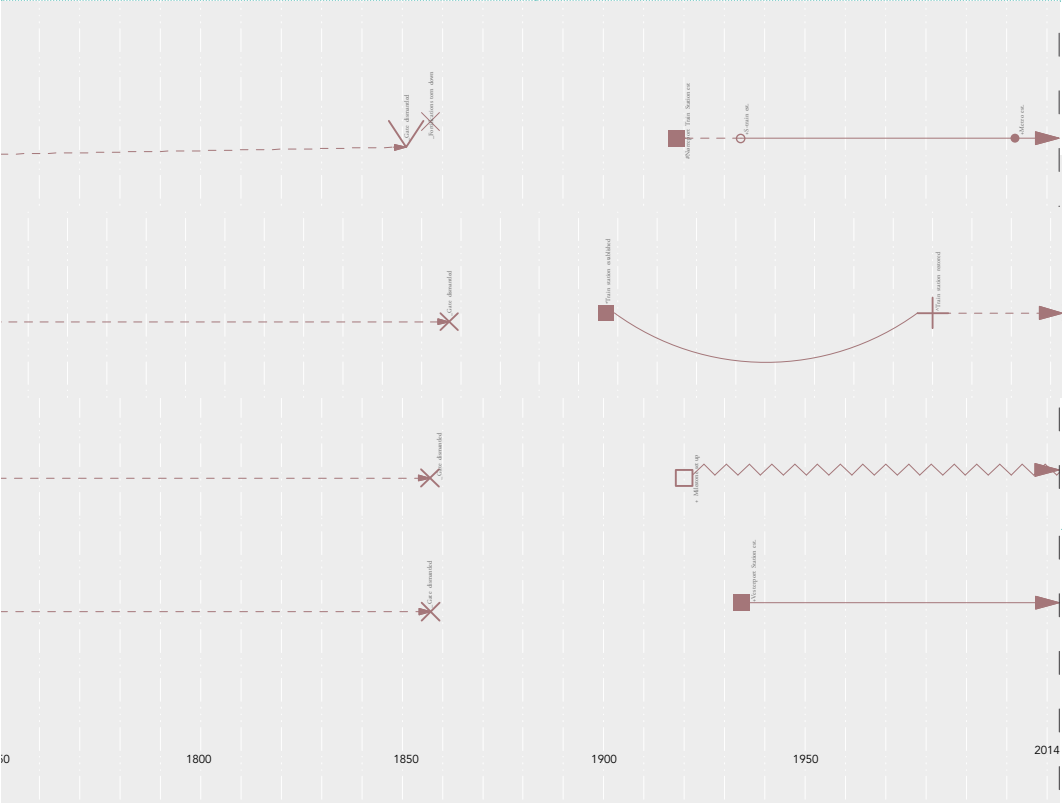
From Østerport to Vesterport



Østerport in its time

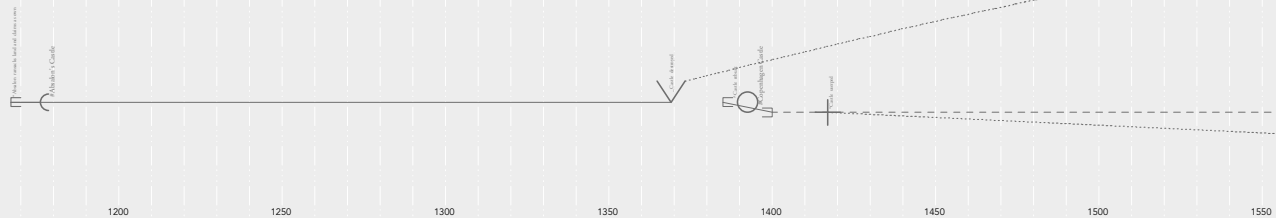
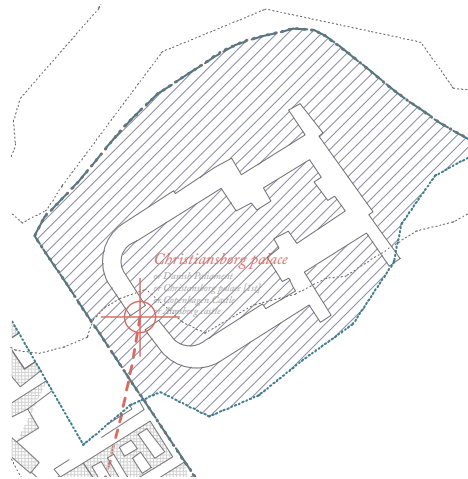
The Original ramparts to the city were surrounded by a moat and entrance to the city was granted by four gates that controlled movement in and out. These Gates were all fortified and represented a distinct area or character, but were all dismantled in 1857 when the line of demarcation was reeved and their status as the city border control was made redundant. The location of each former gate however still exists today as the site of a major train station.





DANISH PARLIAMENT

Christiansborg Palace



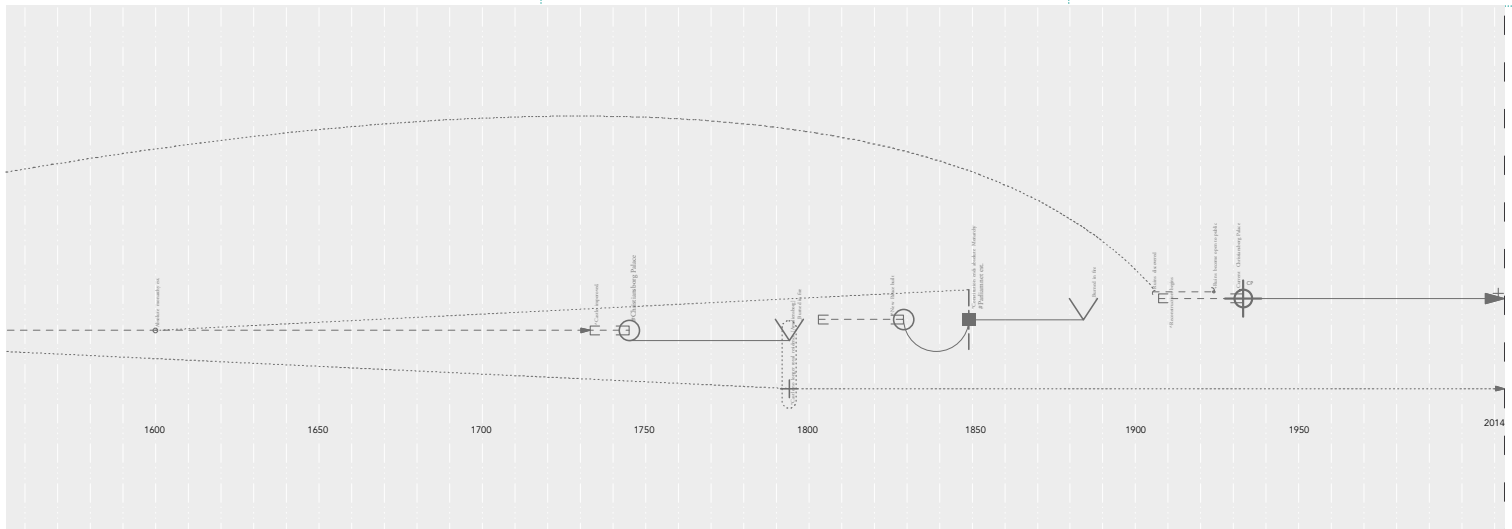
The “Slotsholmen” Isle - also called the Castle Island - where five Castles and Palaces have been built on the same spot since 1167. The 2 km long canal surrounds the Island and is connected to the mainland by 8 bridges. The current Danish Parliament is based on this island and has gone through a long history of change, development, destruction and changing use. The rich history of this constant site yet changing building is mapped here.



COPENHAGEN CASTLE [1369 -1730]



CHRISTIANSBORG PALACE II [1794 -1884]
first Danish Parliament



SOCIAL INFRASTRUCTURE

Housing + Cycling



A Housing Commune [FKFB]



Cycle lanes in the City

The changing status of social infrastructure in Copenhagen and Denmark as a whole is important to understand in terms of mapping the extent of egalitarian values to the way Danish people live. The communitarian lifestyle has a physical impact on the urban fabric of the city, taking shape of communes and bicycle lanes, and thus impact the growth of the city. The change of these elements are therefore mapped and social indicators that are informed by and inform other city elements and operations.



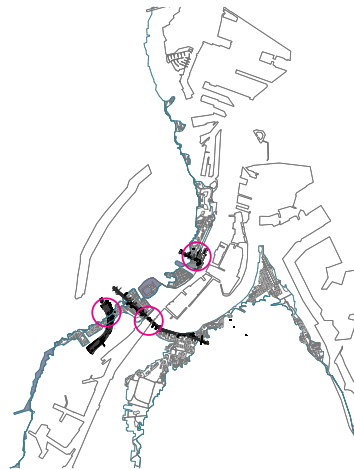
BREACHING LAND

Bridge, Station, Dock



An Old photograph of the Kvaethusbroen Dock

Three city elements that helped define a breaching of reclaimed land - that is, from 'true ground' to recal-aimed ground - are here identified as 'bridge', 'station' and 'dock'. The relative historical backdrops are here mapped as way of unlocking parts of ground condition within the city.



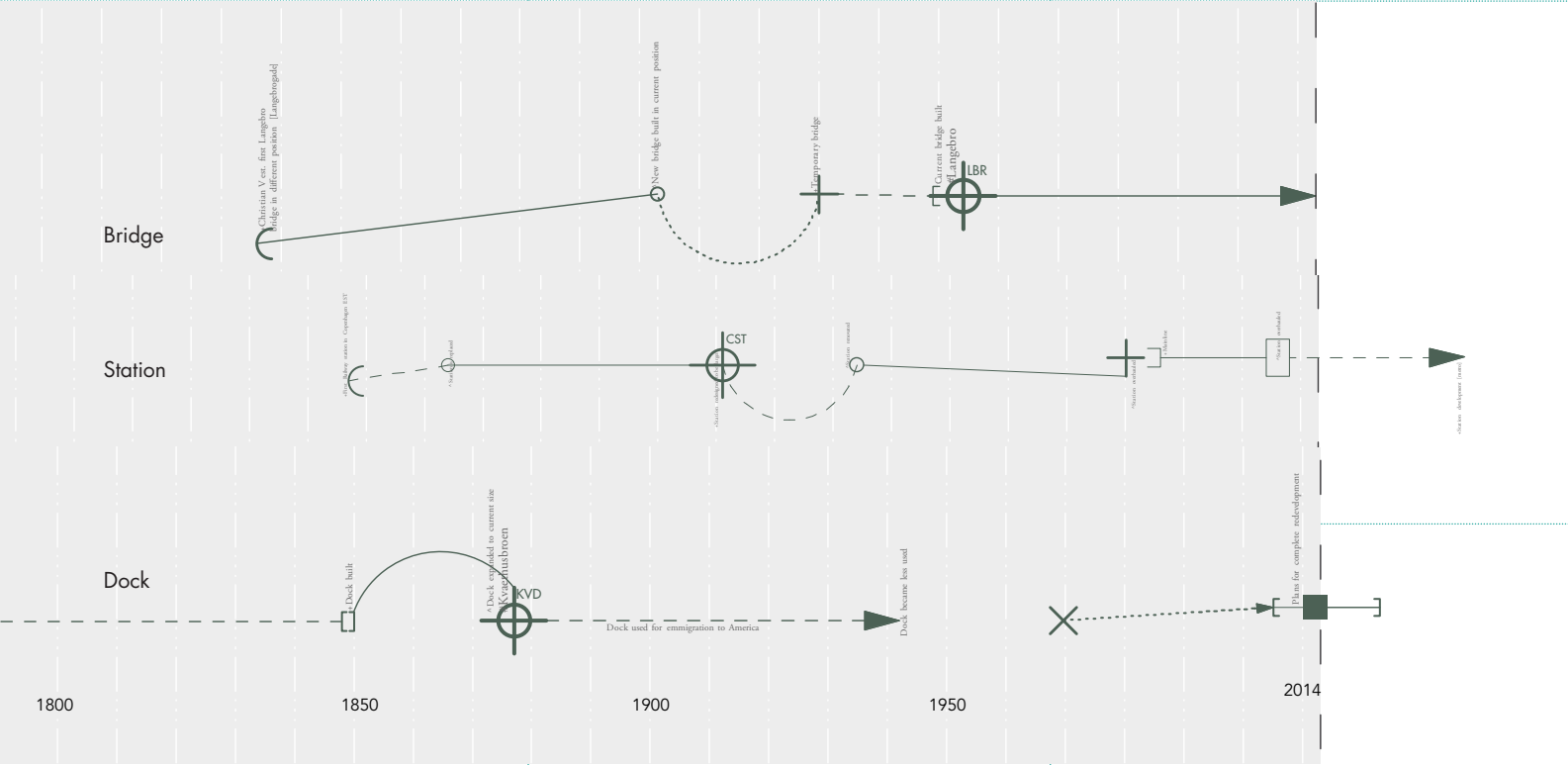
The three elements of land breachment

Kvaethus broen - Hospital for wounded men

1650

1700

1750



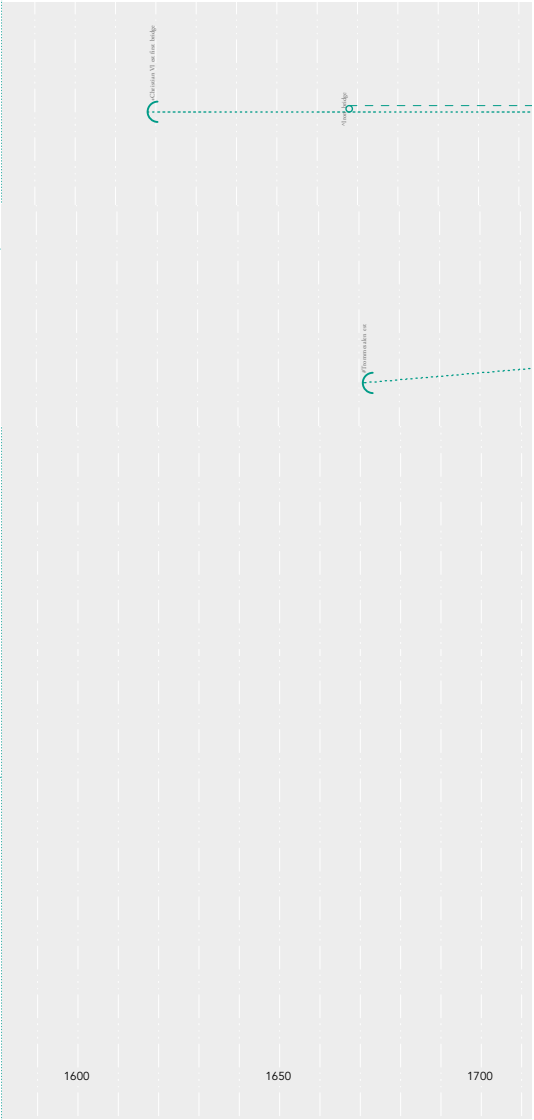
RESIDUAL INSTRUMENTS

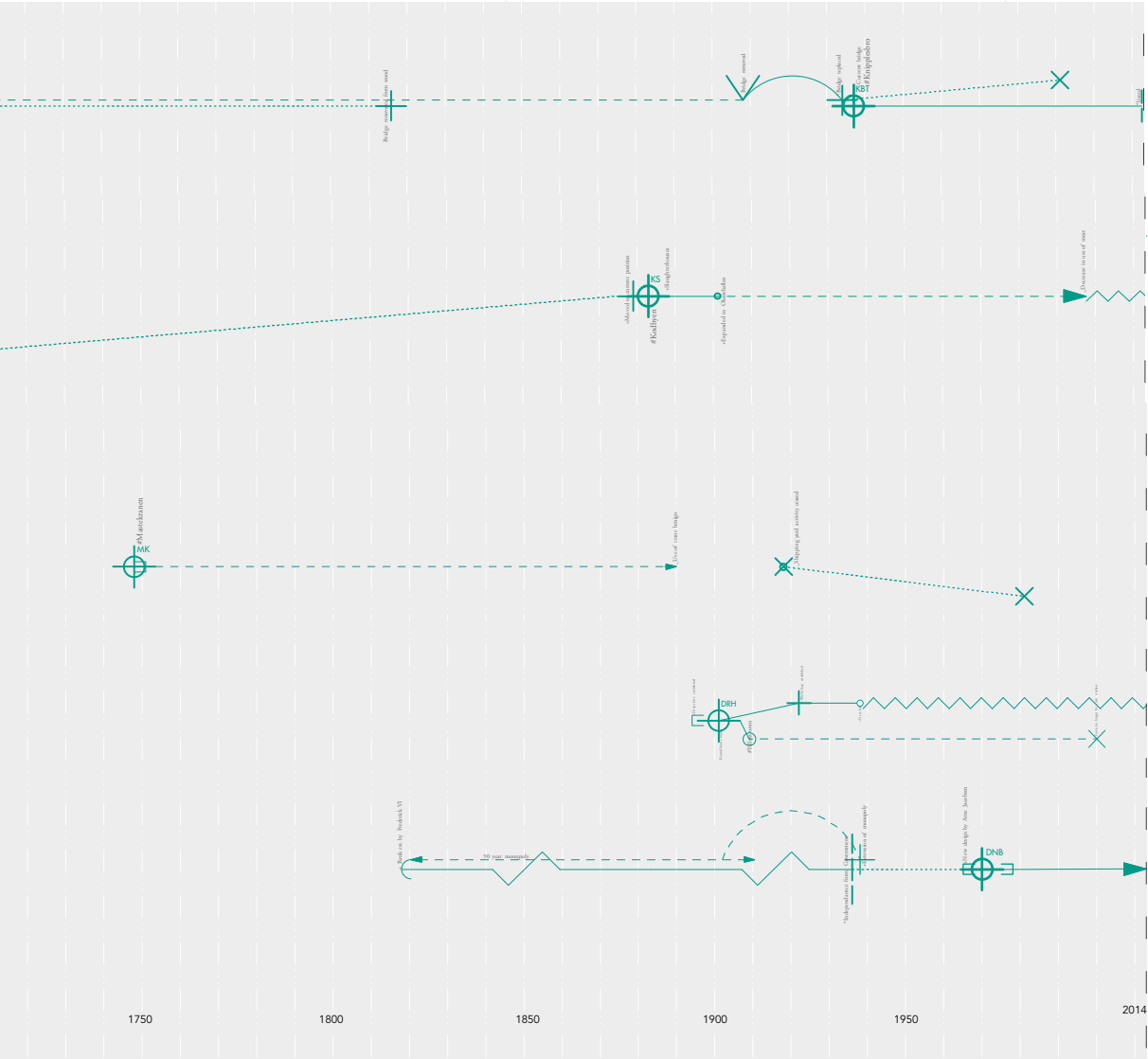
*Bank, Bridge, Turntable,
Slaughterhouse, Shipping crane*

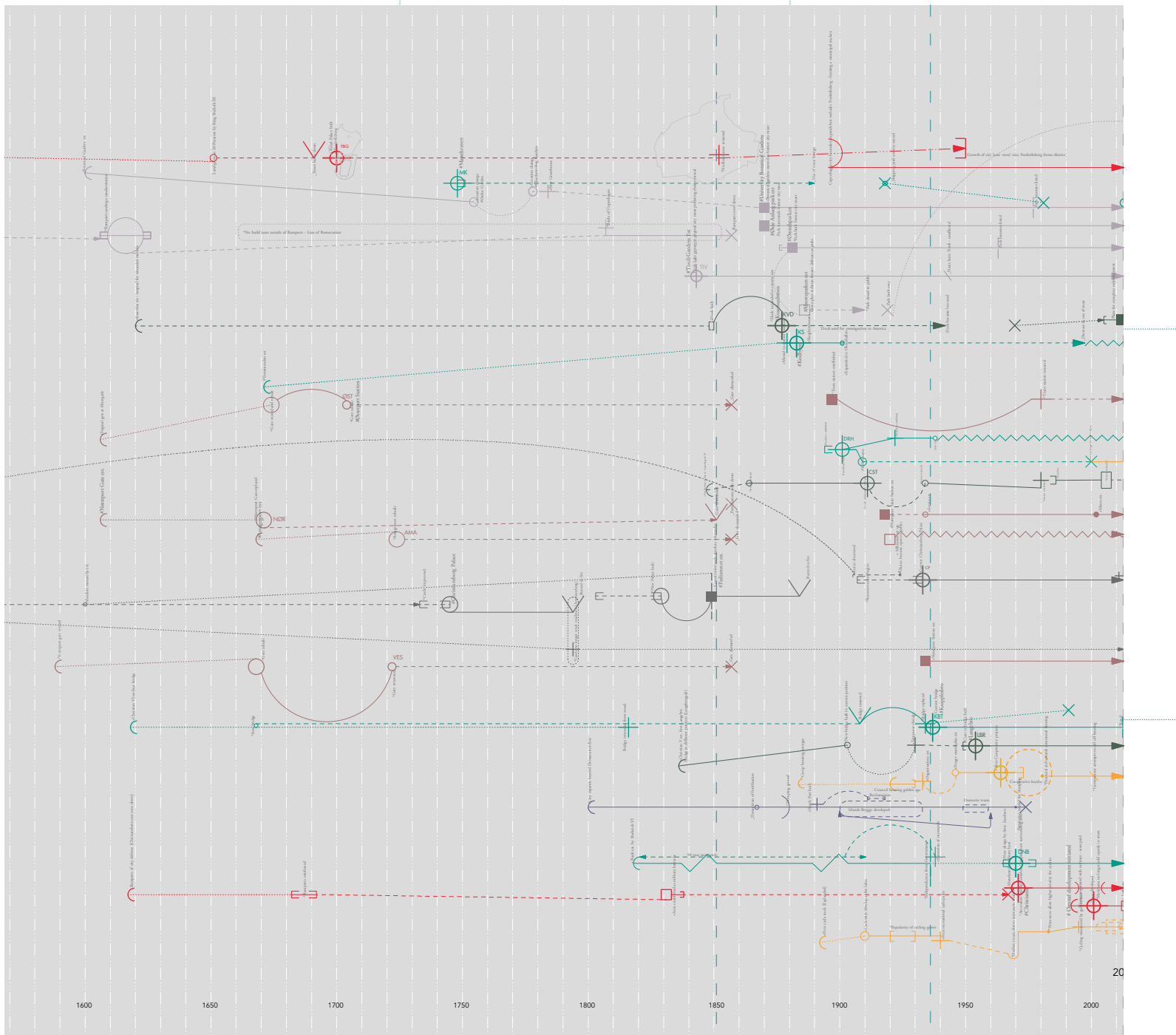
The intent of looking at these ‘Residual Instruments’ draws parallels with the notion of reclaimed land, on which most of copenhagen is built on. Thes ‘instruments’ are mostly buildings that exist today in the city that used to play an operative role in the city in a ‘Fordic’ sense, but due to changing times and technology, have since been rendered obsolete. As time is fundamental to the status of these buildings, a mapping of their history is particularly instrumental to assesing their status in the city. These elements are used as architectural touchstones in the project, as they become instrumental in the behavioural design, continuing their relative time strands into proposal.



Knipplesbro control tower







CHAPTER //2

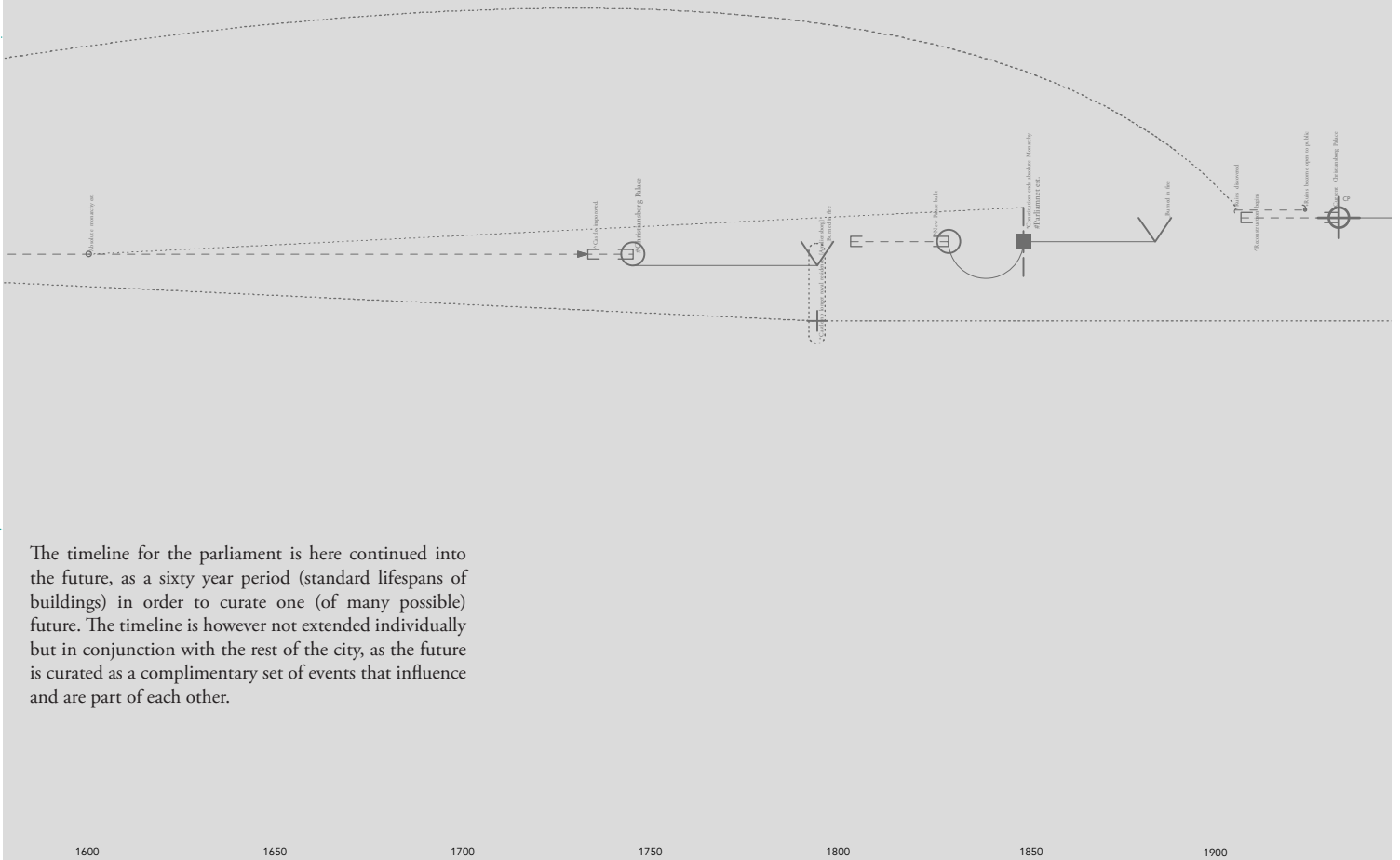
Projecting the timeline

We should finally be able to picture a building as a navigation through a controversial datascape: as an animated series of projects, successful and failing, as a changing and criss-crossing trajectory of unstable definitions and expertise, of recalcitrant materials and building technologies, of flip-flopping users' concerns and communities' appraisals

Bruno Latour

This chapter outlines how recognition of patterns and behaviour throughout history might become tools for projecting into the future, possible outcomes and events that could shape the city. The contemporary attitude of preservation likes to assume that keeping things fixed and frozen is a true reflection of the identity of the city and architecture. However, through the mapping of the city's history, it is clear that the main consistency of the city, from its creation, is its tendency change, destroy and redevelop. The project proposes for example, if the parliament has been rebuilt 5 times since its creation, who is to say that it wont be rebuilt a further 5 times in the future? The project therefore continues each of these time line strands as a curation of the city, and interweaves each strand into each other as a means of establishing direct connections in their futures.

CONTINUING THE TIMELINE

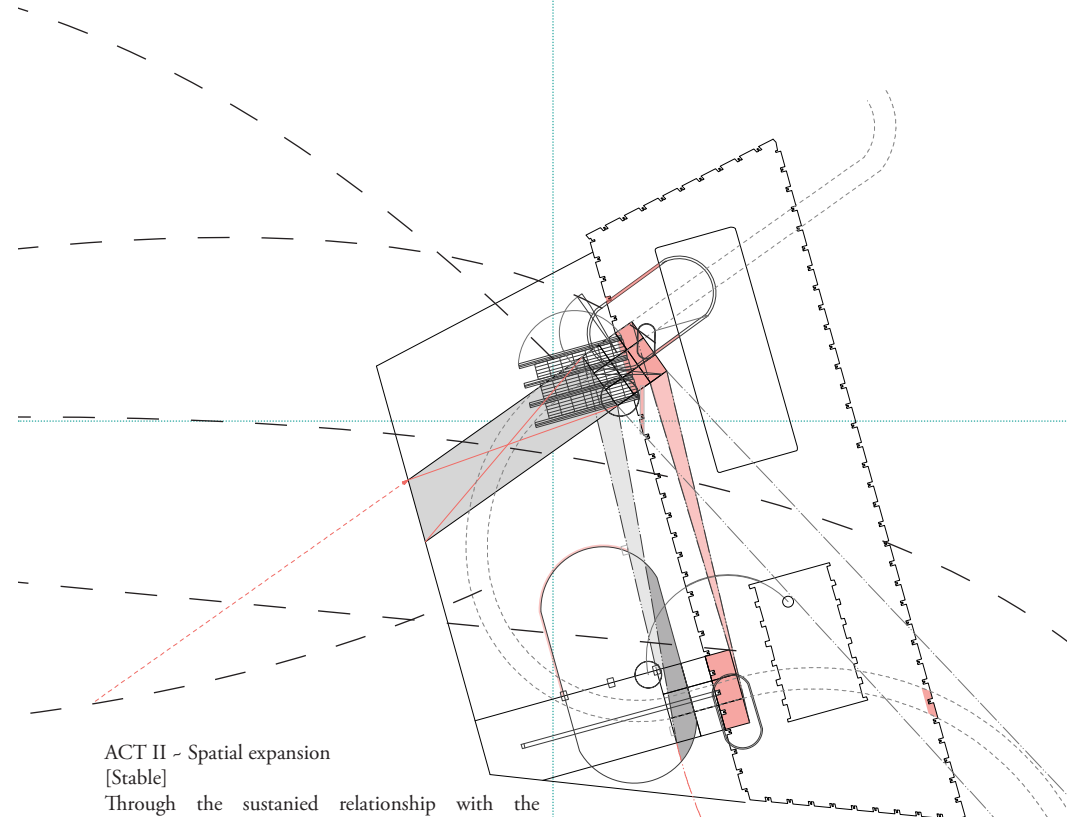


The timeline for the parliament is here continued into the future, as a sixty year period (standard lifespans of buildings) in order to curate one (of many possible) future. The timeline is however not extended individually but in conjunction with the rest of the city, as the future is curated as a complimentary set of events that influence and are part of each other.



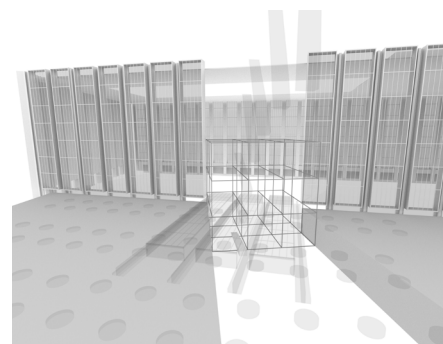
30





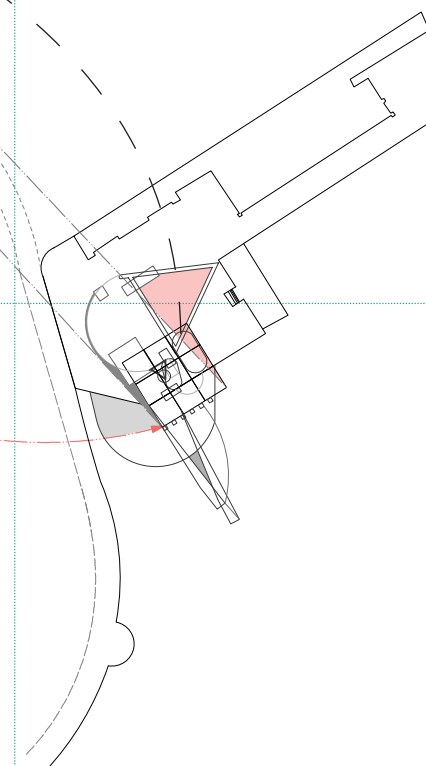
ACT II ~ Spatial expansion [Stable]

Through the sustained relationship with the government the occupation begins to swell in the National Bank and the territory occupied by the grid is progressing. The building now becomes a landscape of unbuilt and rebuilt signifiers.



ACT I ~ The collision of form [Load / Suspend]

As the national bank has become partially under control by the government, a 9 square grid is imposed on the fabric of the national bank, along the axis of the parliament. From there spatial arrangement moves through time and a process of demolition and renovation is incurred.

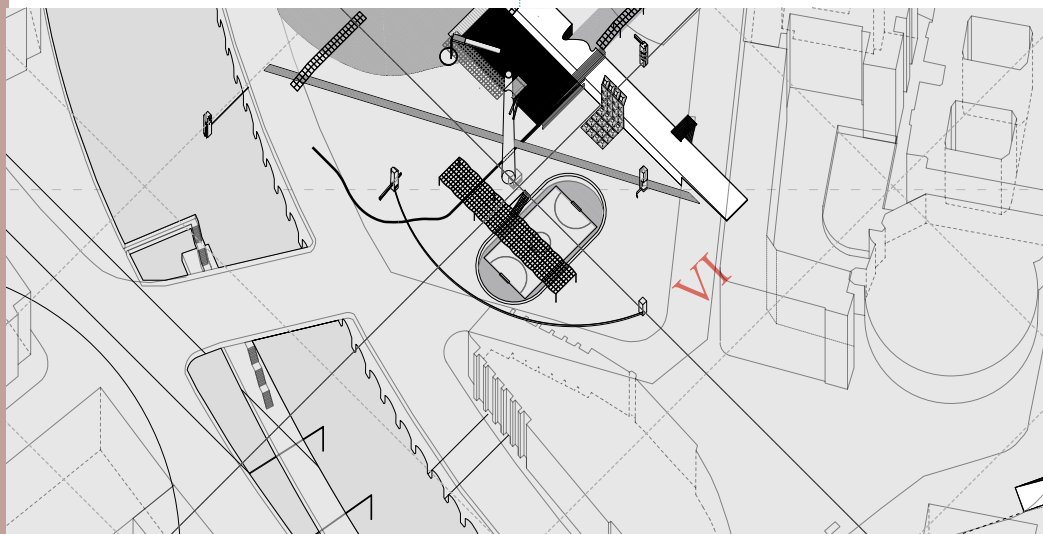


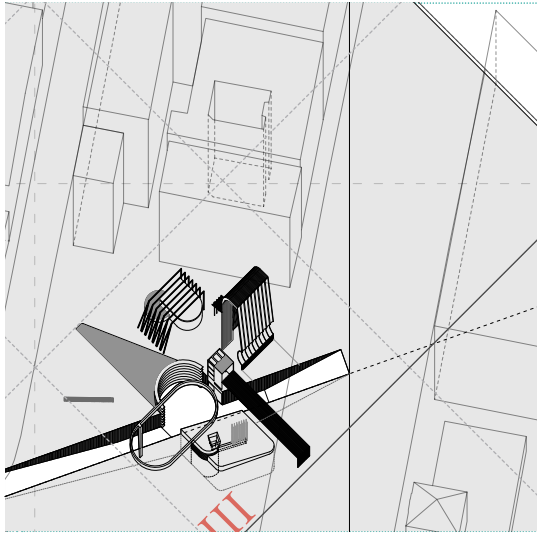
ACT III ~ Settle [Print / Observe]

The increased relationship with the bank furthers the redundancy of an independent National Bank. The building is therefore entirely taken over by public occupation and the only remaining function - the printing of Danish Kroner is dislocated in a new building built upon furthered reclaimed land.

CHAPTER //3

Projecting the timeline

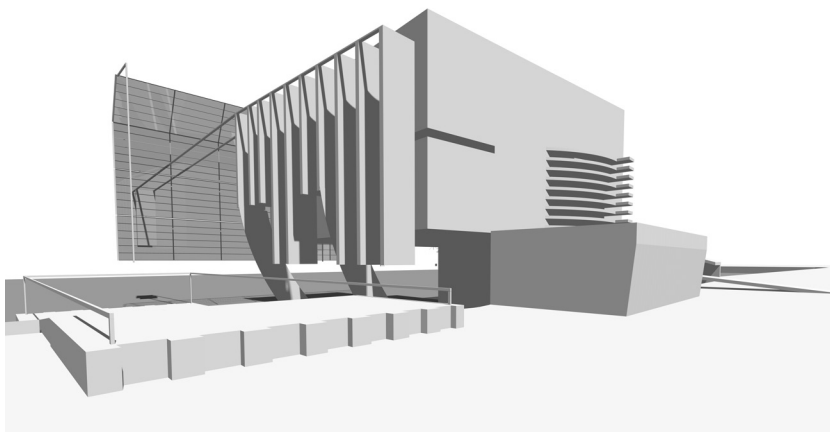




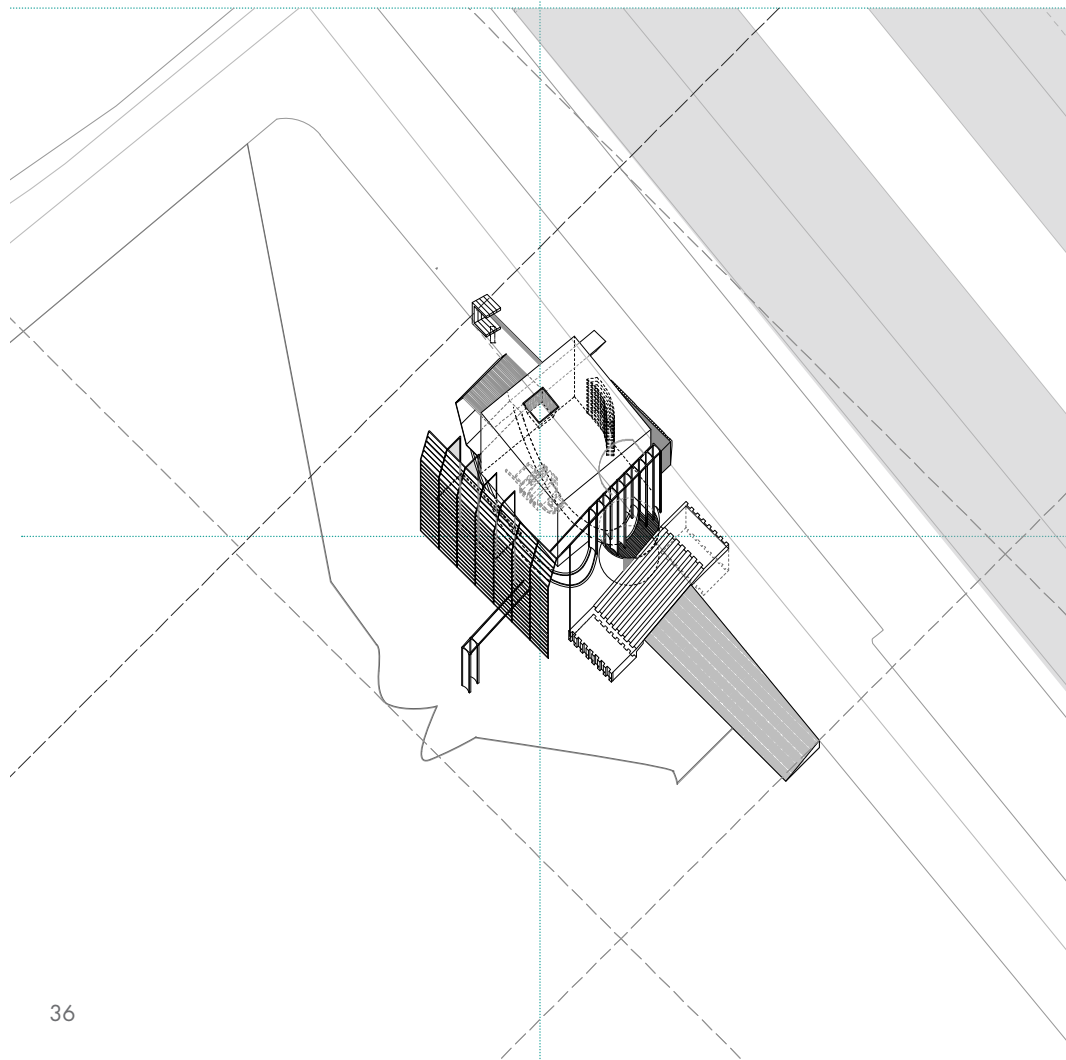
The temporal dimension of the project allows the proposed enclave to be read as a series of incremental transformations that gradually establishes its identity and architectural infrastructure. The role of representation becomes about facilitating such a view of the city and not as a static and finished set of objects that appeared instantaneously. Bruno Latour talks about this tension in architectural representation, asserting that architecture is a 'moving project' and that

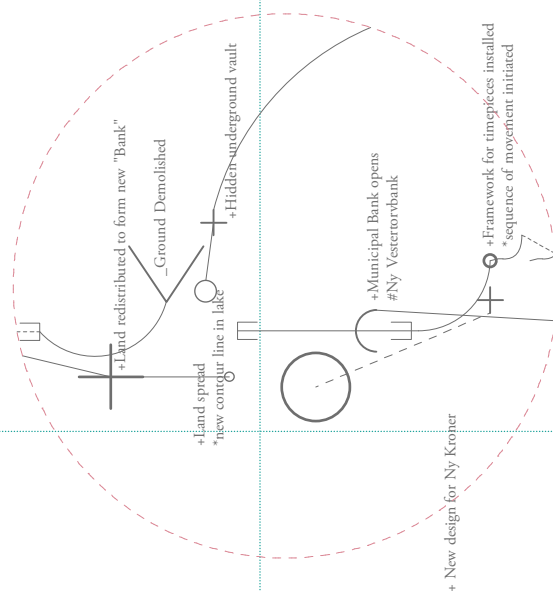
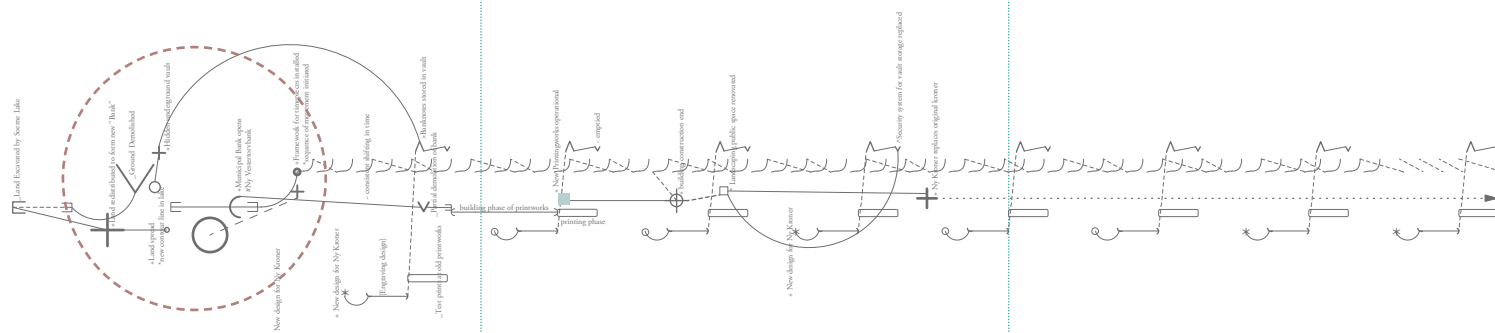
'Even once it has been built, it ages, it is transformed by its users, modified by all of what happens inside and outside, and that it will pass or be renovated, adulterated and transformed beyond recognition'.

This 'life' that Latour draws parallels to the 'flight of a gull' is thus an important element in Copenhagen's trajectory of destruction, relocation, reconstruction and redefinition. Using the properties of axonometry and other combined representational techniques, this aspect of the project will be emphasised.

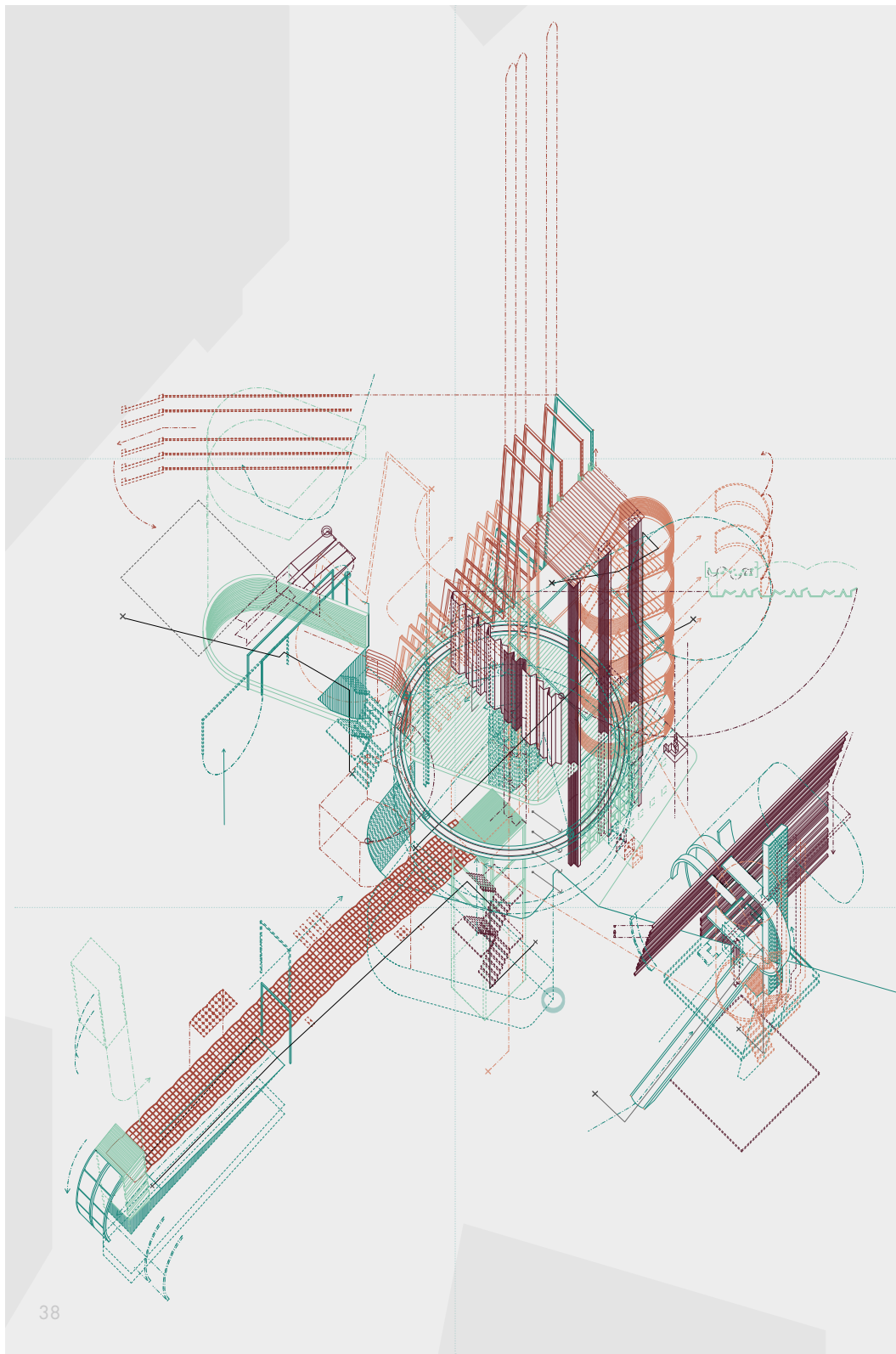


The Printing works in Perspective
The 'finality' of perspectival representation removes the
possibility of change any trace of time and sequence





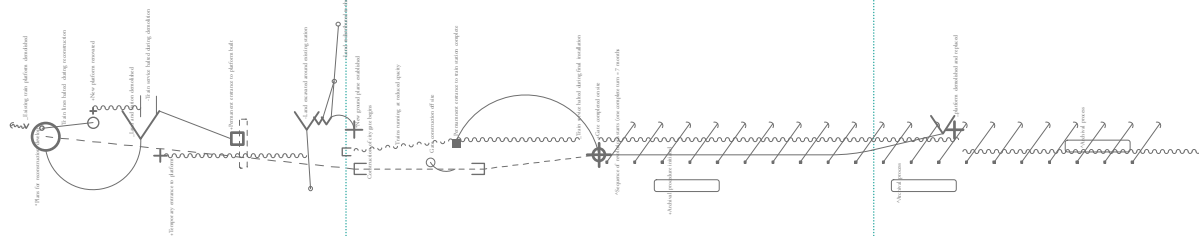
Henri Lefebvre asserts that the life of the city is dependant on its 'possibilities',³ suggesting 'the city will only be rethought and reconstructed on its current ruins when we have properly understood that the city is the deployment of time.'⁴ In order to define these sequences, coded timeline drawings are curated to specify the processes and events that incrementally establish the building's role in the enclave. These timelines elaborate on the sequential build up of the design through distinct phases of incompleteness, asserting that the design lives through the process of construction.



Copper reaction timescale

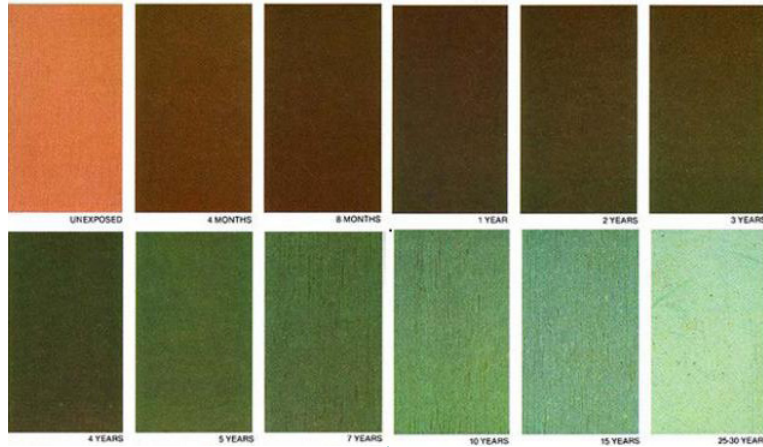
Unexposed
7 months
4 years
10 years
25 years

Enclave Gate axonometric, using colour as a register of time



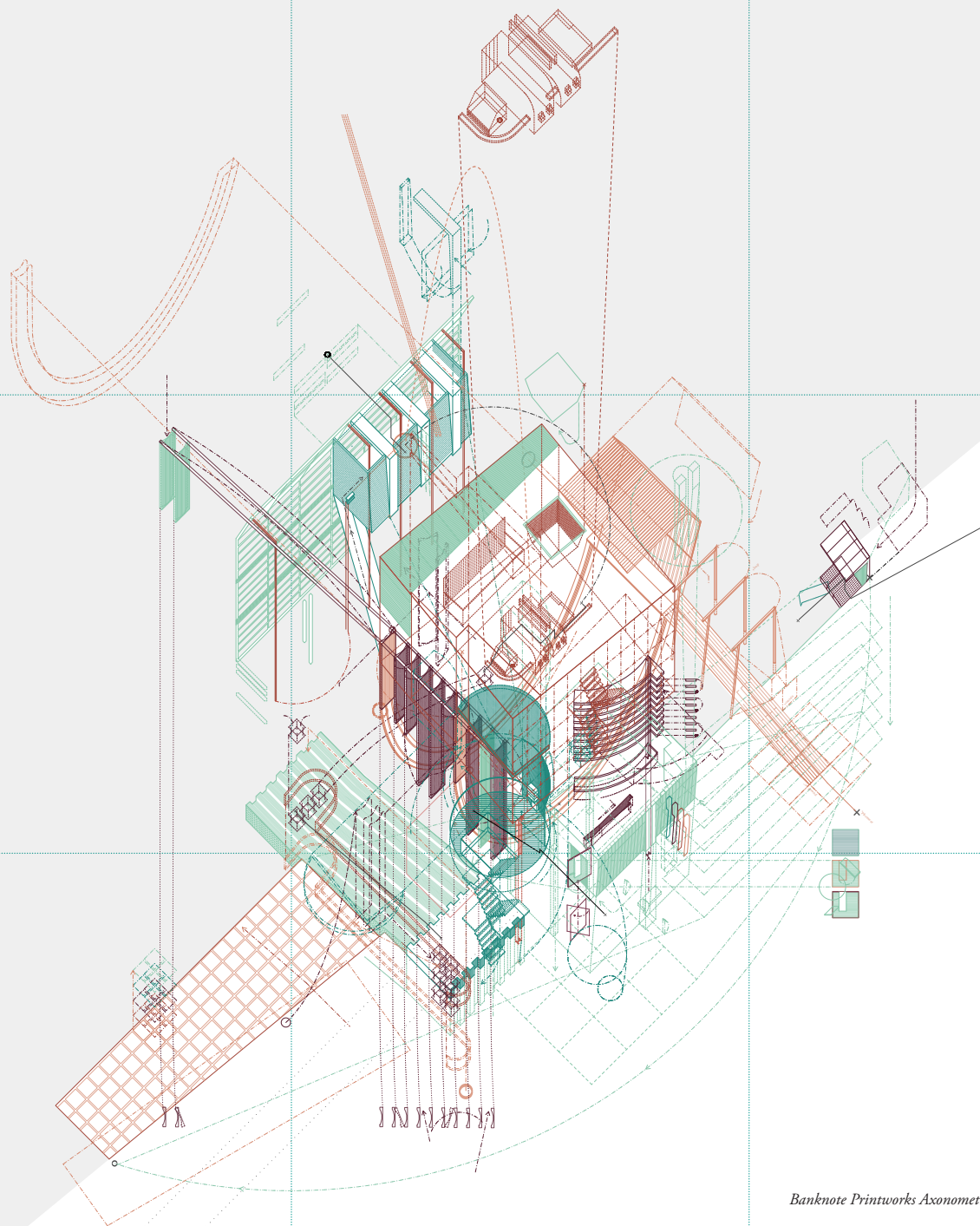
Timeline for Enclave Gate

CHANGES IN APPEARANCE DURING WEATHERING CYCLES:



Change in Copper colour

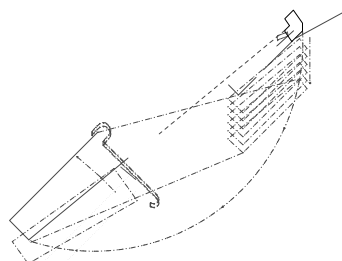
The use of axonometry to represent the incremental build up and transformation of each architectural proposal allows for aspects of timelessness to be subverted into showing precise time based gestures. It allows representation to simultaneously outline multiple stages in time within the same image. This is facilitated in the drawings by colour, reflecting the decay of copper over time from brown to green, as a material register of time. The colour is thus used to stage the incremental sequences of the building 'project' as an 'X-ray through time', reflecting an attitude of continuous change and development. All processes of the project are shown in simultaneity, alluding to a completeness of the building whilst asserting that it lies in flux.



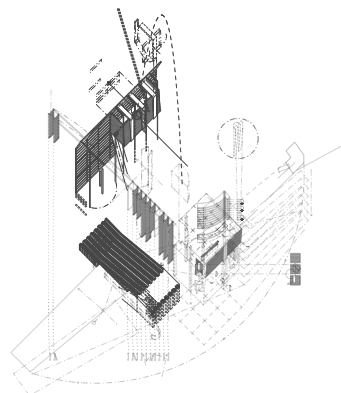
Banknote Printworks Axonometric

fig 3.4

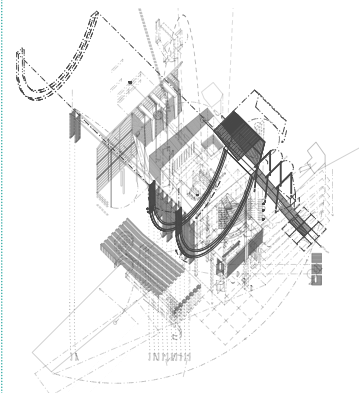
Each incremental stage of the transformation as individual moments



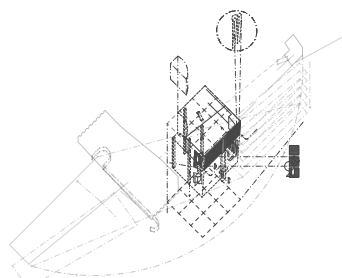
I - Land redistribution on shoreline



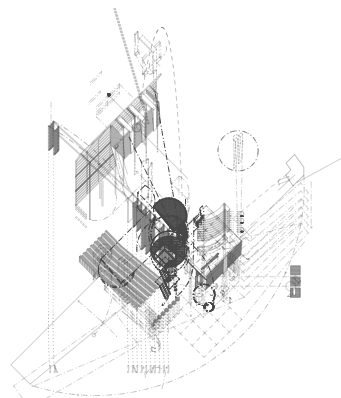
IV - Engraving studio and vault erected



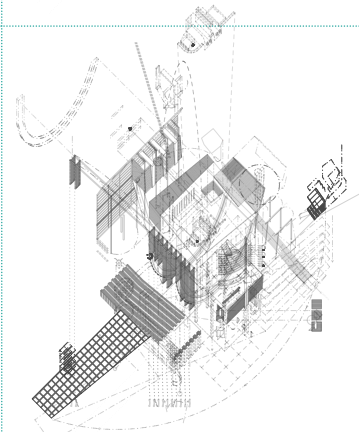
VII - Supports + Platform in place



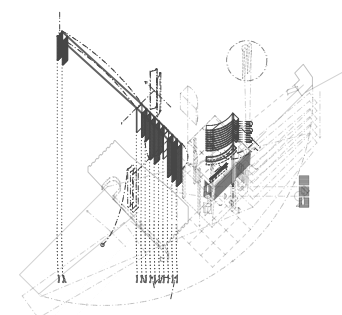
II - Municipal Bank built



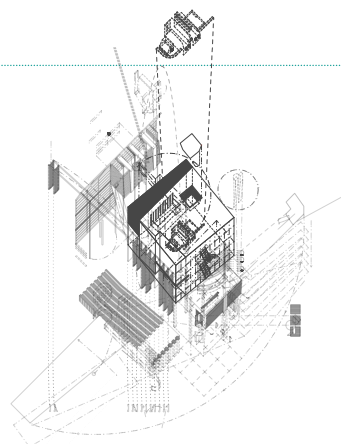
V - Building partially destroyed for new entrance



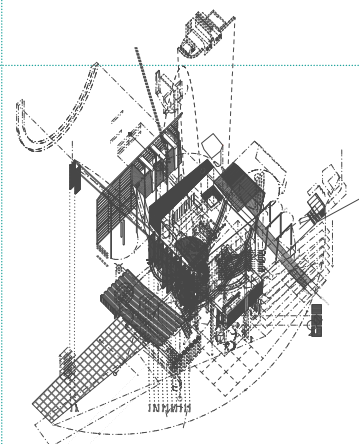
VIII - Landscaping



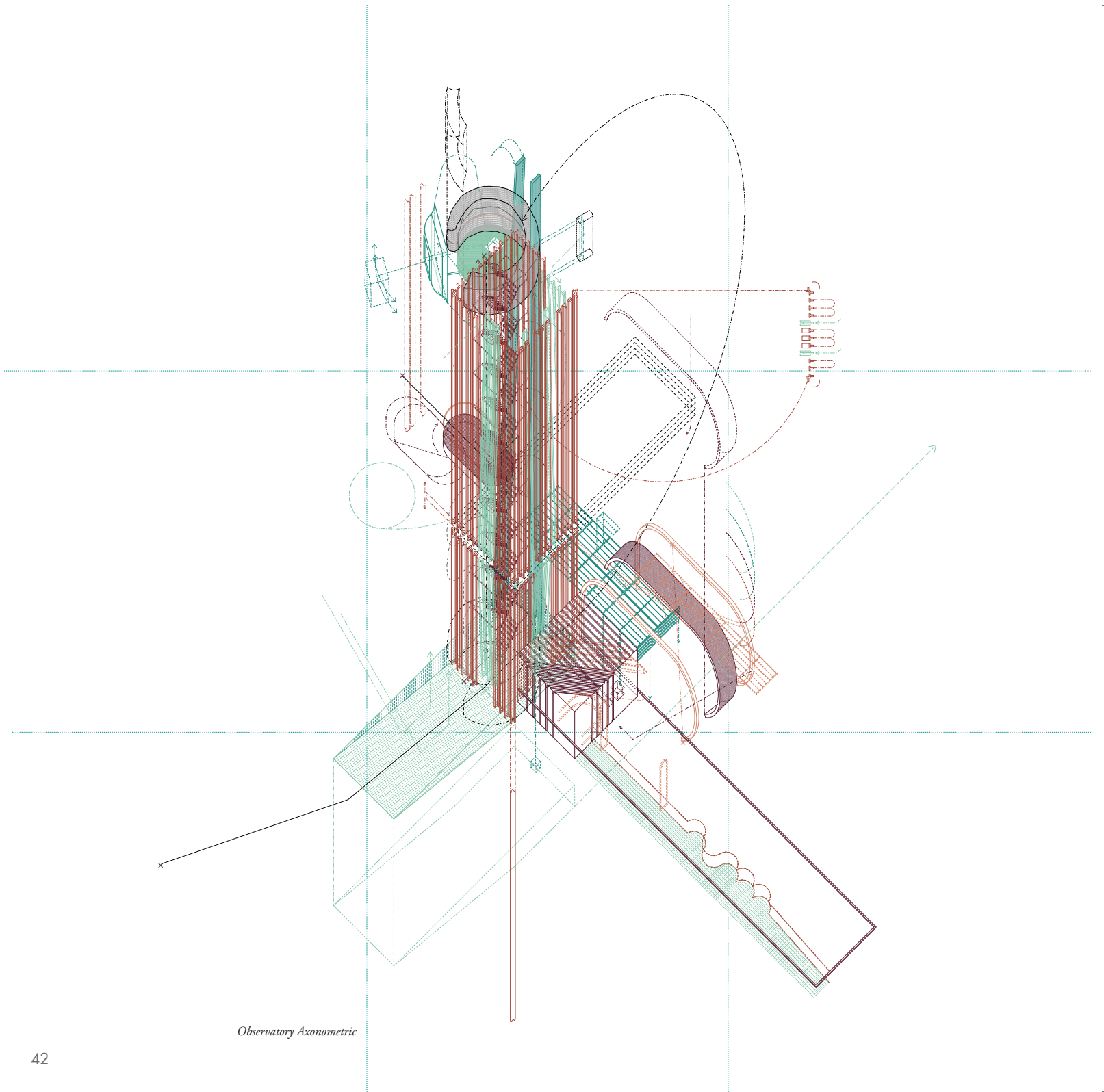
III - Timepiece framework installed



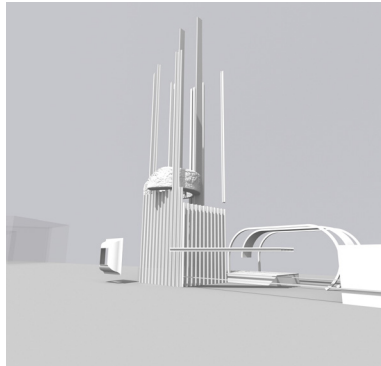
VI - Printworks hall installed



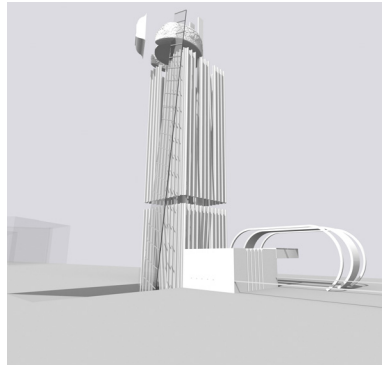
IX - Procedures simultaneous



Observatory Axonometric



Observation tower 'in flight'



Observation tower 'in completion'

The procedure of construction is demonstrated in the Observatory as ruins from the original city fort are raised up to its original height over time, forming a new observation tower in the process. As any individual perspective in this process will show the incompleteness of the design, the axonometric can show this process in multiple states in multiple times.

