LATENT REALITIES

UNCOVERING THE UNSEEN AT THE VERY TOP OF DENMARK

AN ARCHITECTURAL THESIS PROPOSAL BY JEFFREY SCOTT SANDLER

LATENT REALITIES:
Uncovering the Unseen at the Very Top of Denmark

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It should be known before reading the contents of this thesis that no endeavor is completed alone. I have more people to thank than I have room and feel fortunate to have such a wonderful support network of passionate and caring people in my life.

First, I would like to thank my family for modeling hard work and supporting me in areas foreign to any of you.

I would also like to thank my colleagues and friends for creating a positive atmosphere, providing feedback, assisting me at crucial points in this project, and for sharing many experiences in Seattle and abroad.

I thank my thesis committee, Elizabeth and Dan, for generously giving your time, engaging me in rich dialog, and pushing me throughout this process.

And last, I would like to thank Emily. You support and help me to continue practicing my passion more than I could ever ask.

The difficulty in relating architecture to place lies in the necessity to respond comprehensively to place in spite of the fact that the nature of place is never completely apparent to the observer. There exist certain qualities just outside of human perception. These qualities are obscured from being understood because of our relationship to—and the complexity of—the physical world. Through the abstraction of mapping and other modes of representation these qualities can be revealed. Moreover, an understanding of these qualities provides opportunities to respond more comprehensively to place in an architectural work. I call these *latent qualities of place*.

la•tent

/ˈlātnt/ *adjective* (of a quality or state) existing but not developed or manifest; hidden; concealed.

(The following is a response to a short trip spent in the northernmost place in Denmark, Skagen.)

…In that Empire, the Art of Cartography attained such Perfection that the map of a single Province occupied the entirety of a City, and the map of the Empire, the entirety of a Province. In time, those Unconscionable Maps no longer satisfied, and the Cartographers Guilds struck a Map of the Empire whose size was that of the Empire, and which coincided point for point with it. The following Generations, who were not so fond of the Study of Cartography as their Forebears had been, saw that vast Map was Useless, and not without some Pitilessness was it, that they delivered it up to the Inclemencies of Sun and Winters. In the Deserts of the West, still today, there are Tattered Ruins of that Map, inhabited by Animals and Beggars; in all the Land there is no other Relic of the Disciplines of Geography.[A]

—Suarez Miranda,Viajes de varones prudentes, Libro IV,Cap. XLV, Lerida, 1658

Site today is a multiplicitous and complex affair, comprising a potentially boundless field of phenomena, some palpable and some imaginary.[B]

1. Introduction

The Past and Present

Over 10,000 years ago, the most recent ice thaw receded north of present-day Denmark. Subsequently, sea levels rose and the compacted ground rebounded in the absence of the crushing forces exerted by the thick freeze layer. At the northern tip of Denmark, the Kattegat and Skagerrak Seas collided, forming a precarious open-water connection between the Baltic and North Seas. The result was the Skagen Spit.

Presently, the Skagen Spit supplies holidaying Scandinavians with a quaint landscape to spend the summer. The twenty-ninth week of the year has become synonymous with weeklong trips to Skagen for the wealthy Danes from Copenhagen. This retreat to the tip of Denmark began in the late 19th century when a group of Scandinavian painters developed an artist colony based in the town of Skagen where they could take advantage of the long summer days and expansive landscape as subjects for their canvases. The Skagen Painters, as they were known, popularized the area.

The Painters were drawn knowingly or unknowingly to the natural phenomena and results of natural phenomena in the area. Some of these phenomena are commonly mentioned and visited by tourists; however, none are commonly understood. The more apparent phenomena include the collision of the Skagerrak and Kattegat Seas, the existence of drifting

Two buildings in the dunes
Jeff Sandler

sand dunes, and long summer days. The less legible phenomena occurring at Skagen Spit include the larger land dynamics of the entire spit and the interrelations between these various latent and apparent elements. Some architectural interventions and local institutions hint at the unseen and powerful forces at play in the area, but none allow visitors an enhanced experience of this strange landscape.

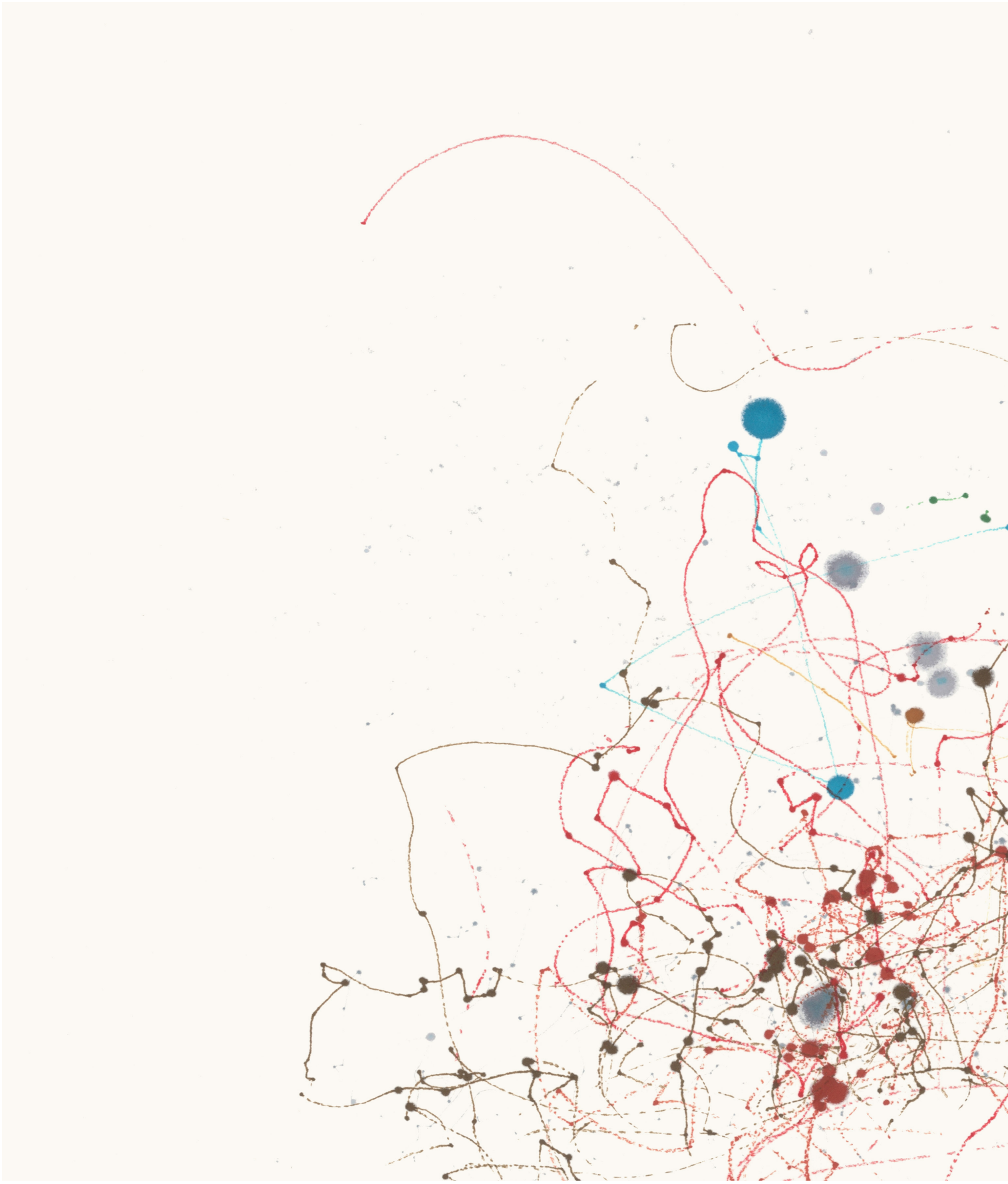
Drawing, mapping, and reading representations of the site phenomena enrich the architecture project proposed in this thesis. Augmenting the traditional way in which architects work to include substantial mapping and drawing exercises uncovers latent qualities of place and trends over time that this thesis responds to and incorporates into the design proposal. Examining the artwork of Skagen calls attention to important features and phenomena. Mapping and mapping operations provide an opportunity to look beyond the initial readings of context and discover latent qualities of place. This thesis looks at how architects engage with site. It attempts to reveal otherwise hidden qualities and manifest the findings in architectural form on the Skagen Spit.

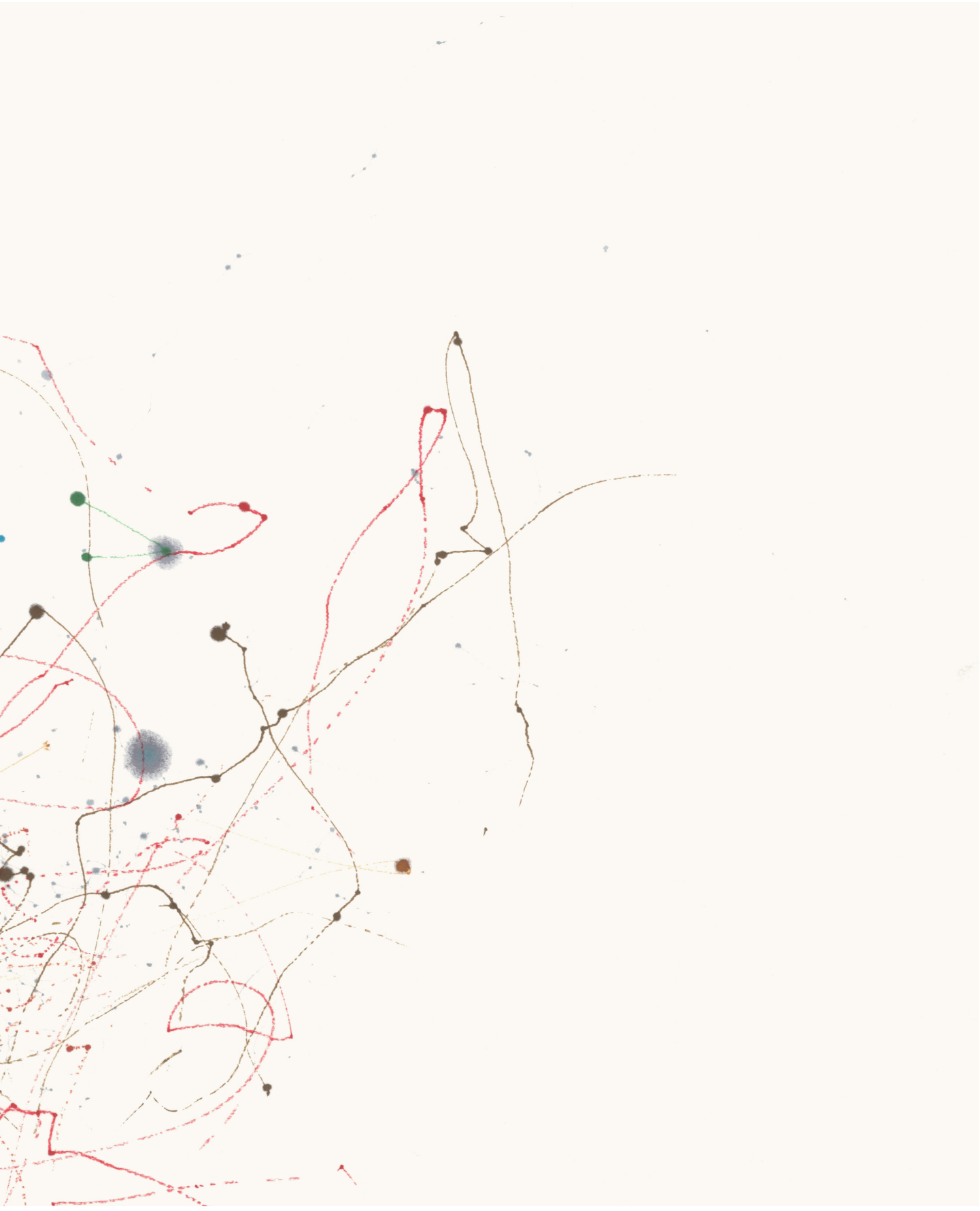
what already exists is more than just the physical attributes of terrain (topography, rivers, roads, buildings), but includes also the various hidden forces that underlie the workings of a given place. These include the natural processes, such as wind and sun; historical events and local stories; economic and legislative conditions; even political interests, regulatory mechanisms and programmatic structures.[C]

2. Theoretical Framework

Latent Qualities of Place

While some elements of site are apparent upon initial inspection, some are not. There exist qualities of a place beyond what is seen and otherwise commonly understood. These qualities are not readily legible for a number of reasons. Issues obscuring one's understanding of certain qualities of site include vantage point, quantity of information, and indirect relationships. These qualities may be less visible than other more obvious features; however, they are no less important to understanding a given place. In fact, these qualities can have a great impact on the interaction between people and place. Unseen dynamics, interrelationships, and intrinsic human connection to place can reside just outside of perception. Obscured, yet crucial to a complete understanding, these factors are latent qualities of place.



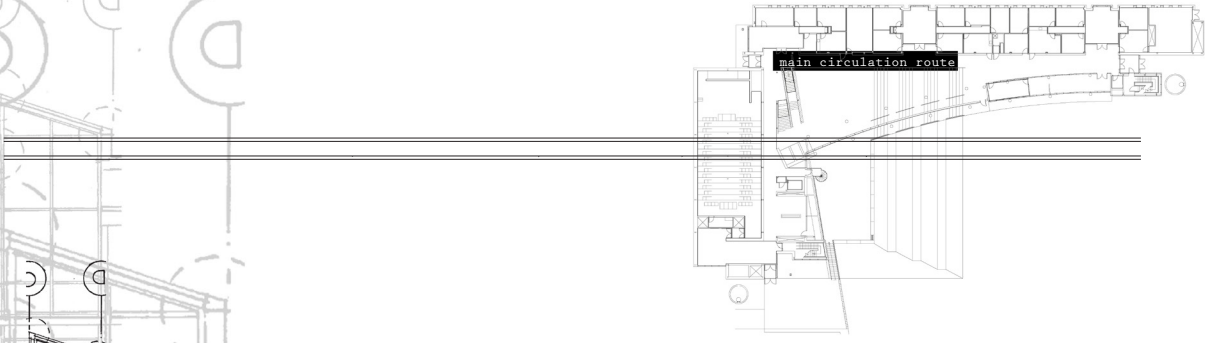


Temple Buell Hall Spatial Activity Registration
Jeff Sandler, marker on watercolor paper (22" x 34").

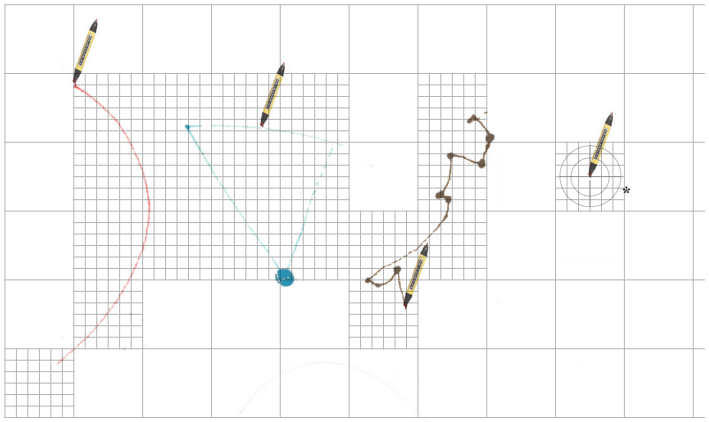
Uncovering Latent Qualities of Place

It is possible to use certain exercises to gain an understanding of latent qualities that reside outside of the reach of human perception. Namely, one can engage mapping and drawing activities across a range of scales and topics, focusing on a given place, to uncover that which is hidden. Consider Plato's concept of *anamnesis* as parallel.[1] Framed simply, *anamnesis* posits that all knowledge already exists and it is only by discovery that knowledge is realized. In the case of latent qualities of place, they too are available for realization; however, like knowledge, require discovery or uncovering.

Finding means to uncover less tangible aspects of a place involves addressing the question of why such aspects are less tangible than others. As stated previously, issues obscuring these qualities include vantage point, quantity of information, and indirect relationships. Mapping combats these issues allowing for a more complete understanding of place.



smooth constant curve *quick straight motion* *jagged movements* *freezetime.*



*saturation point

bleed over time. the ink reaches a ___in. radius circle in ___min.
at this point, the bleed stops spreading.

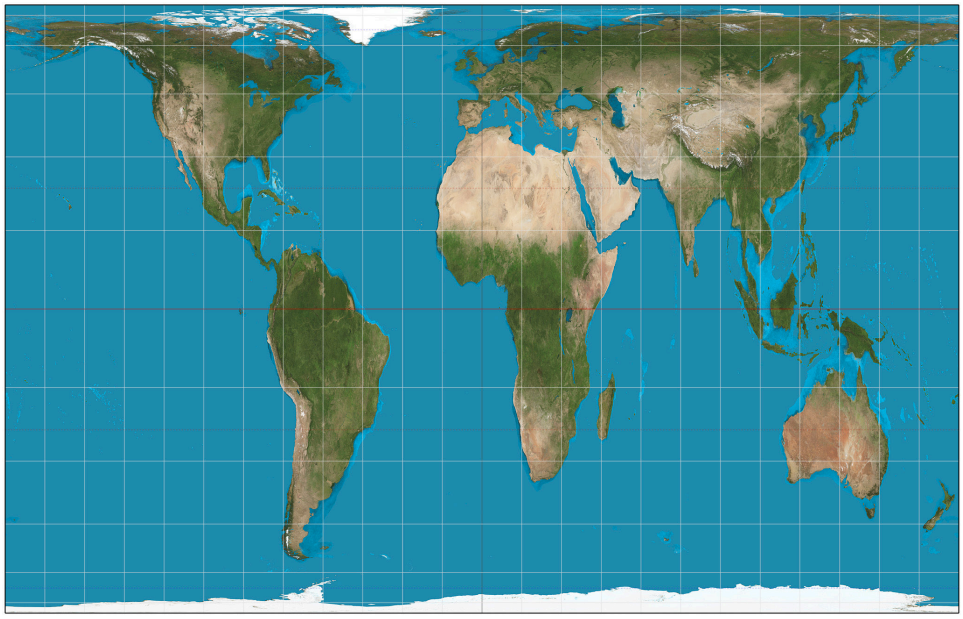
a steady stroke pulls the pen across the page. soft curves indicate the change in trajectory as well as the angle at which the force was applied. a confident mark shows no pause or change in course.

sustained interference moved the pen from standing still. intervals in different directions make fairly straight lines with pauses in between. these marks display a period of motion and stability.

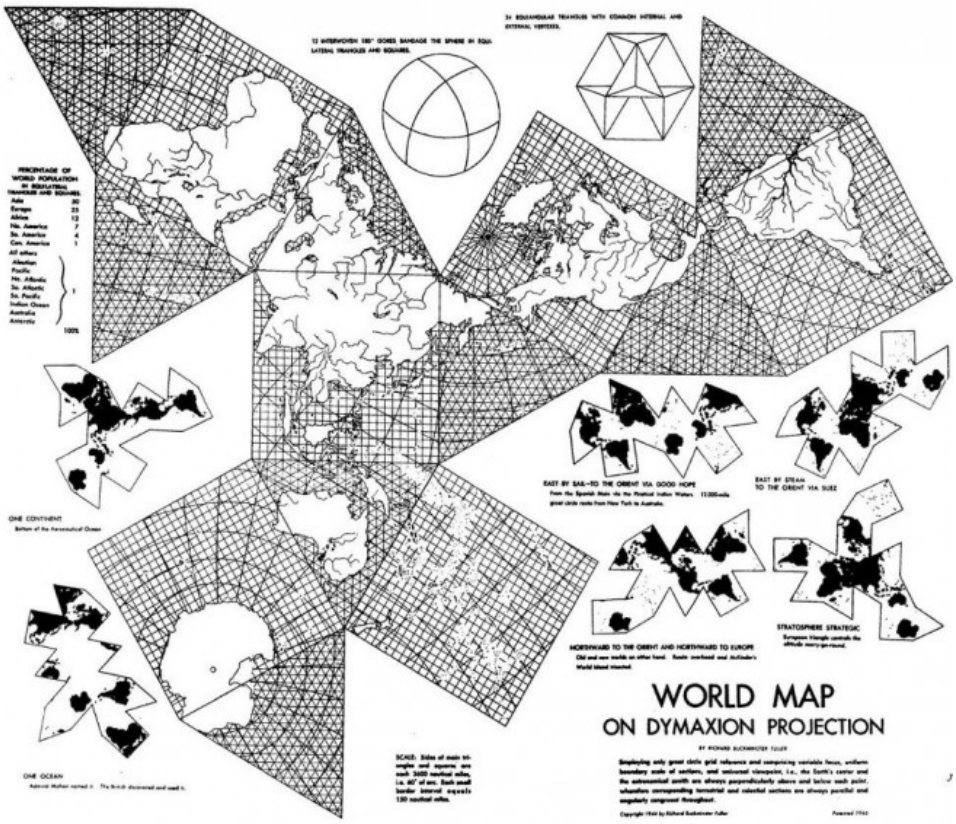
fast taps create ticks between moments in refrain. angles go every which way in non-linear progression. the angles vary and transition from obtuse, to right, to acute. marks like this show unrationalized motion.

the pen sits still until the spot is saturated with pigment. dye radiates out, fading as it goes. the larger the mark, the longer the time sitting still. these marks denote the passage of time.

Mercator Projection
Source.



Gall-Peters Projection
Source.



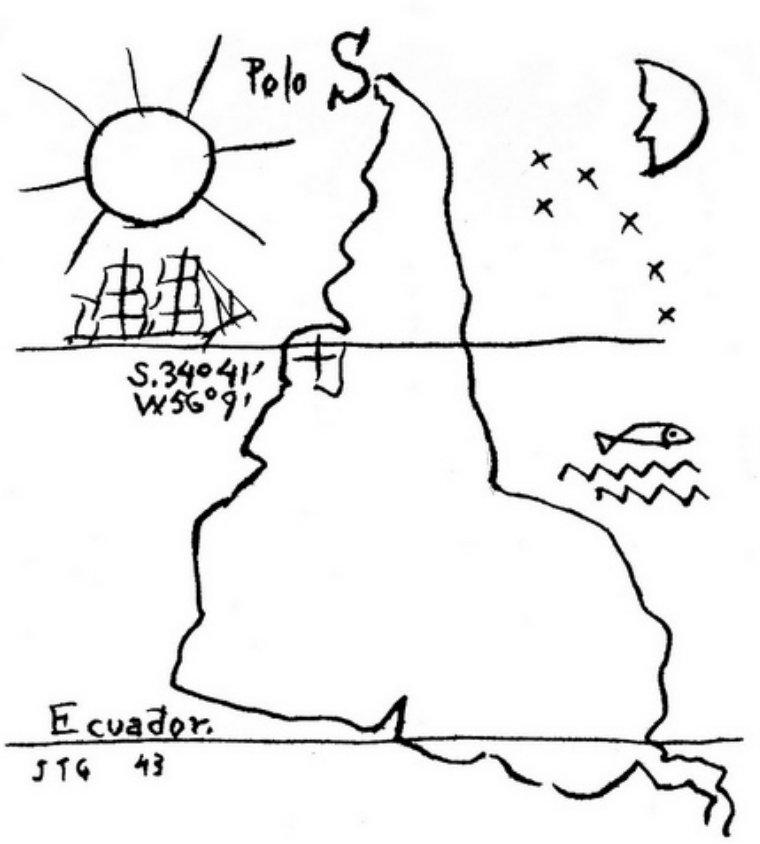
Dymaxion Map with various focal points
R. Buckminster Fuller

Mapping

Mapping gains the ability to uncover latent qualities of place through a strength found in any map, from the most conventional to the most unorthodox, abstraction. Maps are a representation and thereby an abstraction of the physical world. Three of the most powerful agents of abstraction in maps are projection[2], data omission[3], and layering [4]. Respectively, these three agents of abstraction overcome the issues of vantage point, excessive information, and indirect relationships in regard to latent qualities of place.

Vantage Point

Many hidden characteristics of place are obscured simply because they are not visible from the observer's vantage point. Maps remove the observer from the first-person view on the ground and provide a different view of the environment. In conventional maps, the common view is from above, similar to a plan view. From above, patterns and shapes that were otherwise unperceivable become visible. Moreover, maps distort how the places are seen due to the simple problem of projecting a spherical surface onto two-dimensional media. As seen by a comparison of the world map shown in Mercator projection and Gall-Peters projection, different areas are given more prominence and apparent size. Gall and Peters created their projection in response to the disproportionately small appearance of Africa



Inverted Map of South America
Joaquín Torres-Garcia

and South America on the standard Mercator project[5]. A simpler reframing can be seen in Joaquín Torres-Garcia's, *Inverted Map of South America*, where the artist abandons the convention of North-as-up in favor of a more appropriate portrayal for the Southern hemisphere.

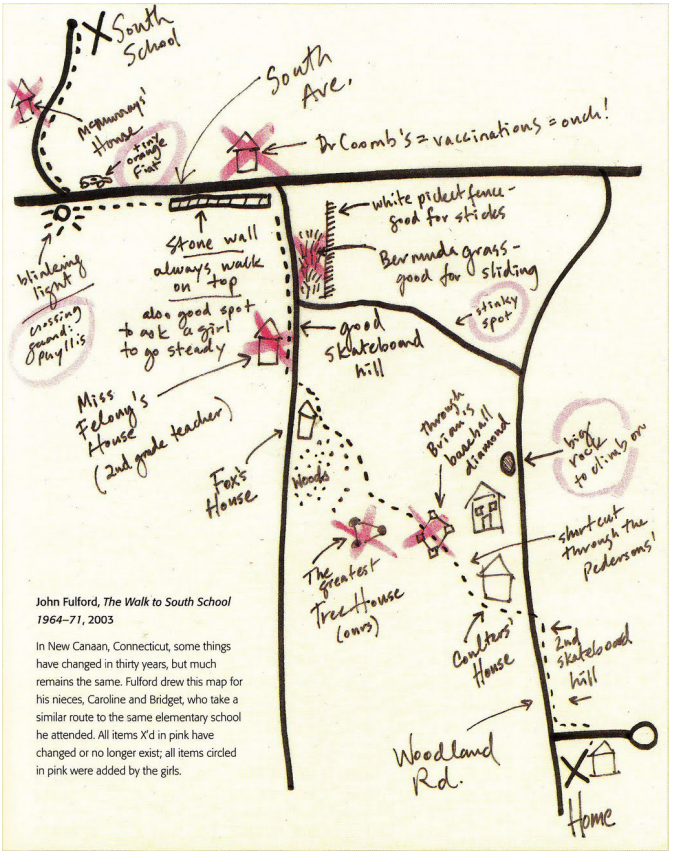
Another means of changing the vantage point through mapping is scale. The implementation of scale allows observers to view vast reaches of the world at one time.[6] Scale allows the observer not only to stand up high and look down on the land, but observe a much larger area than would otherwise be possible and also compare areas that are geographically far apart from one another. This compression presents the world in a compact way, possibly resulting in an information-dense image that becomes so laden with detail that it rivals the complexity of the real world and is rendered unhelpful, thus the necessity for another abstraction in mapping, data selection and omission.

And then came the grandest idea of all! We actually made a map of the country, on the scale of a mile to the mile!"

"Have you used it much?" I enquired.

"It has never been spread out, yet," said Mein Herr: "the farmers objected: they said it would cover the whole country, and shut out the sunlight! So we now use the country itself, as its own map, and I assure you it does nearly as well."

-- Lewis Carroll, Sylvie and Bruno Concluded (1893)

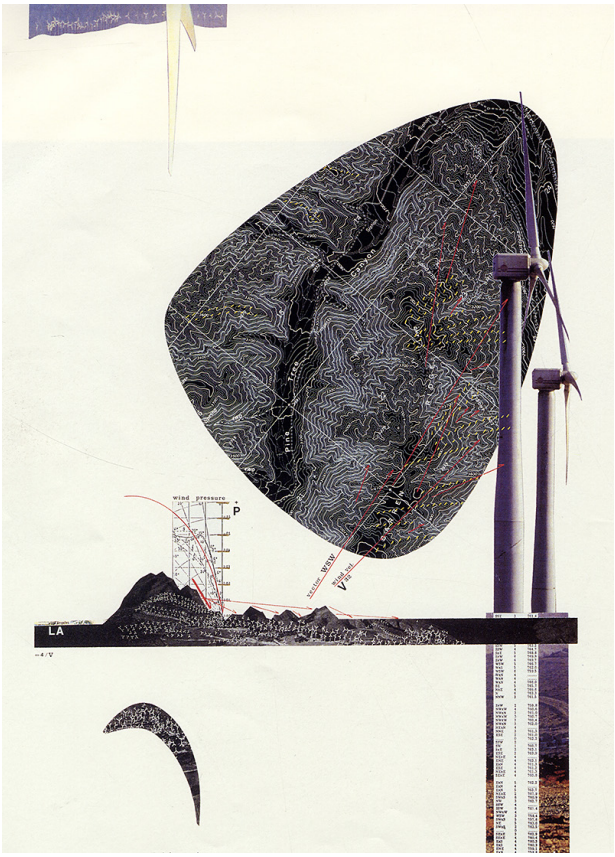


The Walk to South
John Fulford

Data Omission

Within a given place, the world is filled with myriad information, the stimuli at any one place being too great to be understood by an observer. Thus, the mind selectively takes in only bits of information from a given place. This can result in subtleties of place to be lost to overstimulation. Mapping goes through a similar process to our brain, save for the distinguishing factor of designer choice or bias. The mapmaker selects and omits different pieces of information about a place in order to tell a particular story. For this reason, a given place can be understood much more differently through a reading of its map rather than the real location. A demonstration of this simplification can be seen in John Fulford's, *The Walk to South School (2003)*.

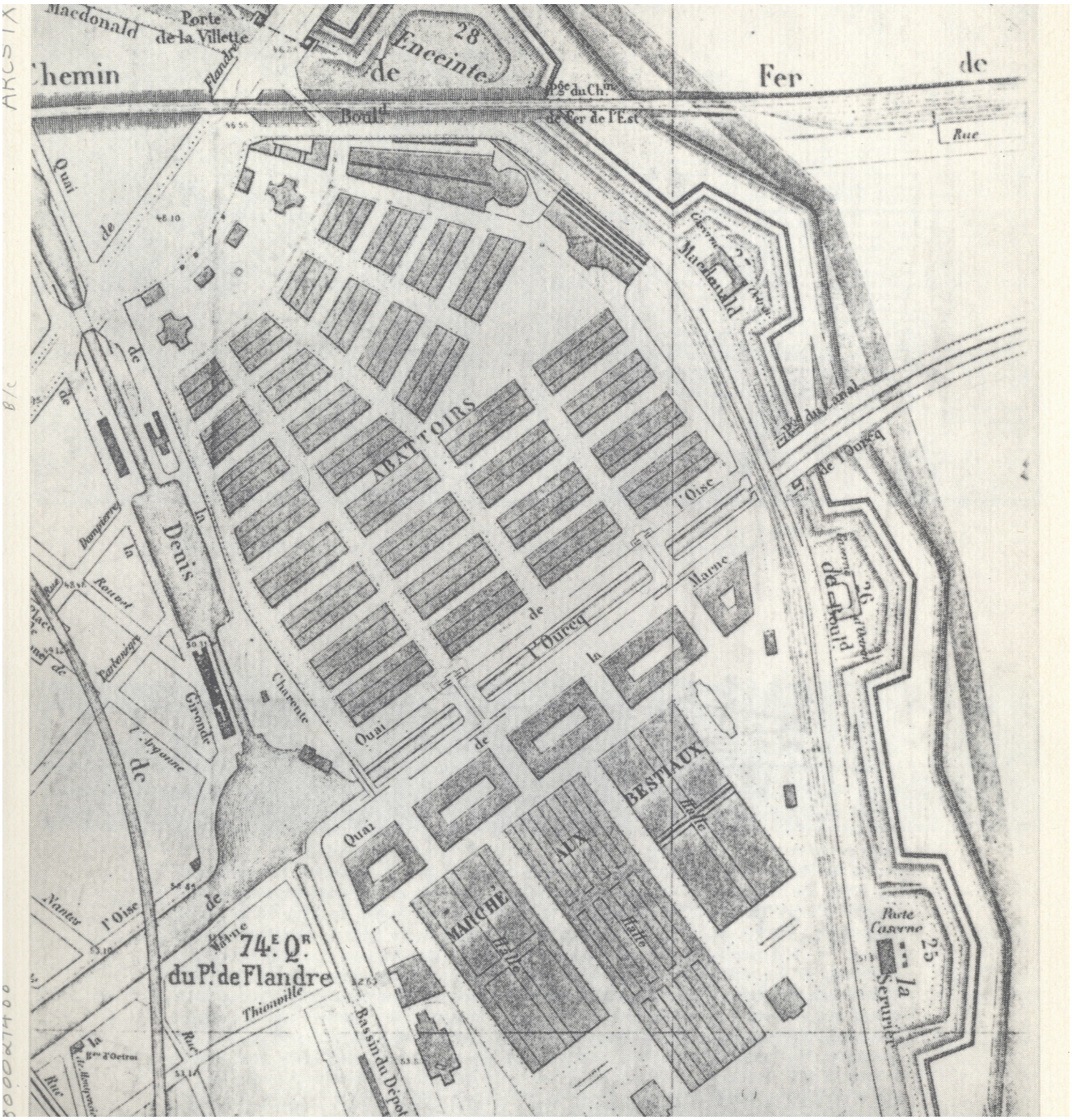
Fulford drew a map for his niece's walk to the same school he had attended as a child. The map omits streets other than the ones used to reach the school and only shows points of interest relevant to the curiosities of young child. In actuality, the map is describing a part of New Canaan, Connecticut that is full of cross streets, other buildings, and natural features; however, Fulford only chose to include information for his niece's walk to and from South School. Important information otherwise glossed over becomes visible through diminishing the noise of other elements in the surrounding environment.



Windmill Topography
James Corner

Layering

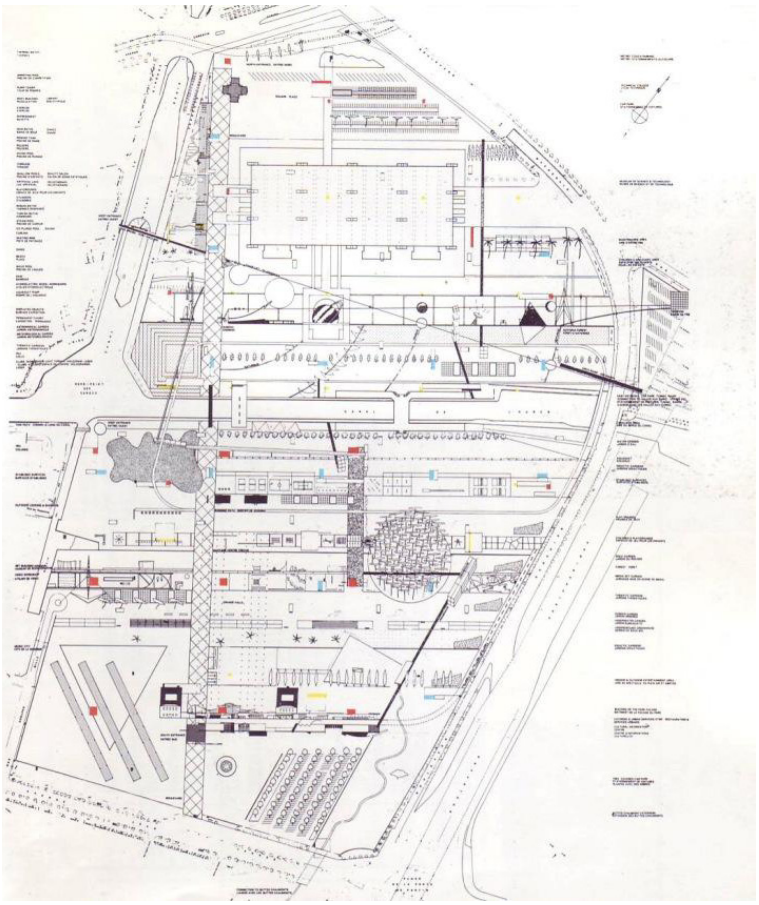
The culling of information when mapping also allows the remaining information to be more clearly read. Illustrating multiple features together, maps highlight the interrelationships between disparate parts. Correlations can be inferred that were not otherwise apparent. Part of what makes this possible is a simple but prevalent concept in mapping, layering.[7] Layering allows different data to be superimposed on one another. This superimposition can be performed with tangible characteristics of place and made to exhibit indirect relationships that were not understood by other methods of examining a place. Additionally, a superimposition can be performed between tangible characteristics and more phenomenological data,[8] for instance James Corner's, *Windmill Topography (1994)*. In this map, Corner superimposes an irregular shape, mimicking a wind-shadow and turbine gear,[9] to frame a USGS topographical map. The shape is not directly a part of the landscape that he is portraying. Rather, the shape is derived from an understanding of what happens in windmill fields of Southern California. The combination of this form and the topographical data indirectly highlights the relationship between this functional landscape and the principles that allow it to be productive. In this case, the power of maps is in their ability to provide a stage for very different types of information to be read at the same time.



Slaughterhouses at La Villette
1865

La Villette: A Stage for Mapping and Architecture

A competition to renovate an existing park on the outskirts of Paris in 1982 prompted three prominent architects to submit design proposals: all three employed mapping as a design aid in their process. The architects included in this discussion of the Parc de la Villette competition include Rem Koolhaas/OMA, Bernard Tschumi, and Peter Eisenman in collaboration with Jacques Derrida. In examining the three proposals, one sees shared benefits and difficulties between the three attempts to design through mapping.

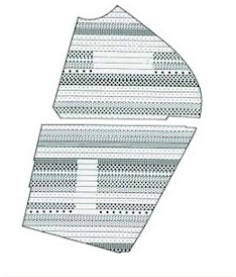


La Villette Master Plan
Rem Koolhaas

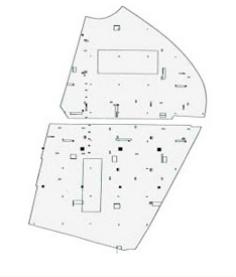
Rem Koolhaas/OMA

In his proposal for the Parc de la Villette, Koolhaas focuses his efforts on facilitating what he calls *programmatic indeterminacy*.[10] He argues that as the future of the park is unknown, the best solution is to generate a framework for the area that could assume various roles. For this reason, Koolhaas develops a strategy for how programmatically differentiated spaces interact. To accommodate different aspects of the park, he devises a series of four elements that he then overlays to form the final proposal for the Parc de la Villette. These elements are bands, a point grid, circulation, and a miscellaneous layer for elements that do not conform to the former three.

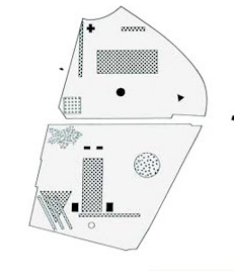
The bands of Koolhaas' proposal are immediately apparent upon first looking at his plan for la Villette. The programmatic bands run East-West (in relation to the drawings' orientation) over the entire park site. They subdivide the site into thin strips that set up a relationship between the differently programmed spaces that Koolhaas desires. Because the divisions are so narrow, they avoid large pockets or clusters of any one program. The bands instead favor shared boundaries and maximized interaction[11] between programmatic areas. It should be noted that while the orientation of the bands coincides with the orientation of existing



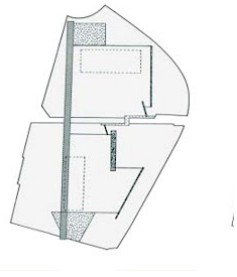
System of Bands
Rem Koolhaas/OMA



Confetti
Rem Koolhaas/OMA



Larger Program Elements
Rem Koolhaas/OMA



System of Circulation
Rem Koolhaas/OMA

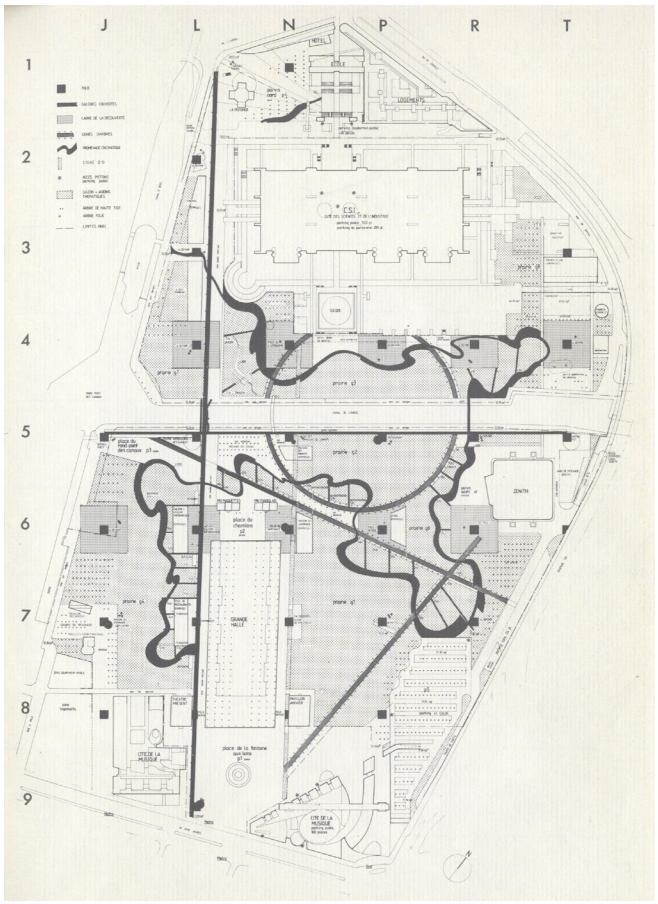
buildings on site, the bands are an imposed system with little relationship to site context.

The second of Koolhaas' elements is a point grid, which he also refers to as *confetti*. The *confetti* is a system by which Koolhaas distributes services and small programmatic elements across the park. Like with the bands, Koolhaas is concerned with programmatic relationships with the confetti and imposes this system onto the site with little regard for context or historical connection. He creates rules for nodes related to area and adjacency. The proposal for the park stipulates a logic[12] where Koolhaas places similarly programmed nodes on varying programmatic bands. This rule increases the amount of program combinations and relationships between the point programs and band programs.

Some functions at the park require spaces that are neither bands nor points. To allow for these functions that reside outside of the initial two systems imposed on the site, Koolhaas introduces a third, less defined layer. This layer consists of larger garden spaces and derives its form from extrapolated lines and other elements of the scheme.

Circulation and access act as a fourth element, connecting the other systems. Two major elements define the circulation for the park, the *Boulevard*[13] and the *Promenade*.[14] The boulevard runs North-South and intersects all programmatic bands perpendicularly. Koolhaas locates it with proximity to the existing buildings on site to form a major axis. Conversely, the promenade meanders through the site in a curvilinear fashion and flanks to larger gardens and features not conforming to the bands or confetti.

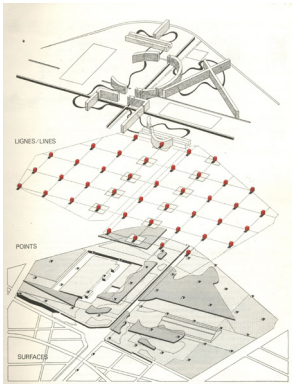
The proposal for the Parc de la Villette by OMA/Rem Koolhaas consists of a series of formal systems applied to the site in an effort to organize program for maximal interaction and flexibility for future uses. Koolhaas employs mapping in this proposal only to define interventions, not to read information from the site. The success in his design lies in the overlap of functions and expected rich user experience from the resulting varied interaction between these functions; however, the proposal remains largely a planning exercise and lacks development in the third dimension, or height. Koolhaas' proposal is successful in organizing later development but not actually manifesting architecture on the site.



Plan for La Villette
Bernard Tschumi

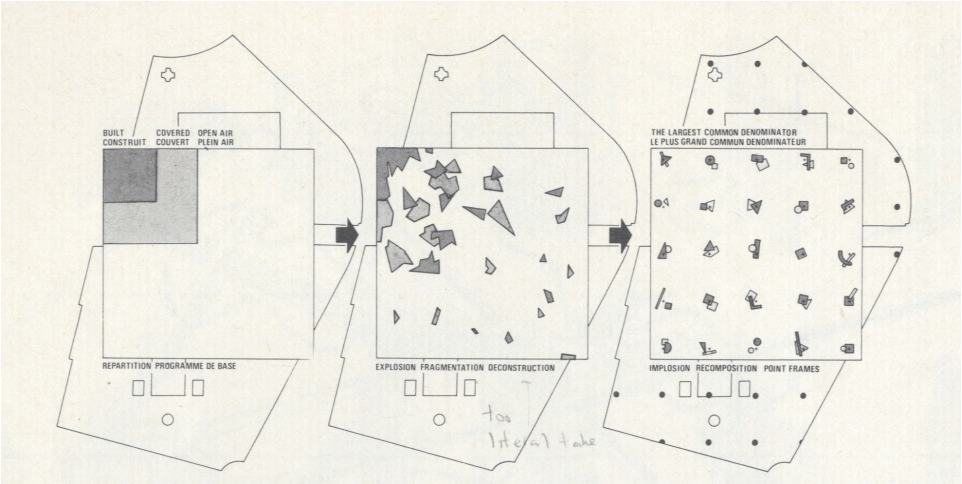
Bernard Tschumi

The eventual winner of the Parc de la Villette competition, Bernard Tschumi, employs similar tactics in his proposal with added features allowing him to create an architecture in line with the project's map-heavy origins. Tschumi concerns himself with the ideas of superimposition,[15] architectural combination,[16] and something he calls the cinematic landscape[17] in his proposal. He develops these three concepts through a series of four systems on the site: points, lines, surfaces, and frames or sequences.

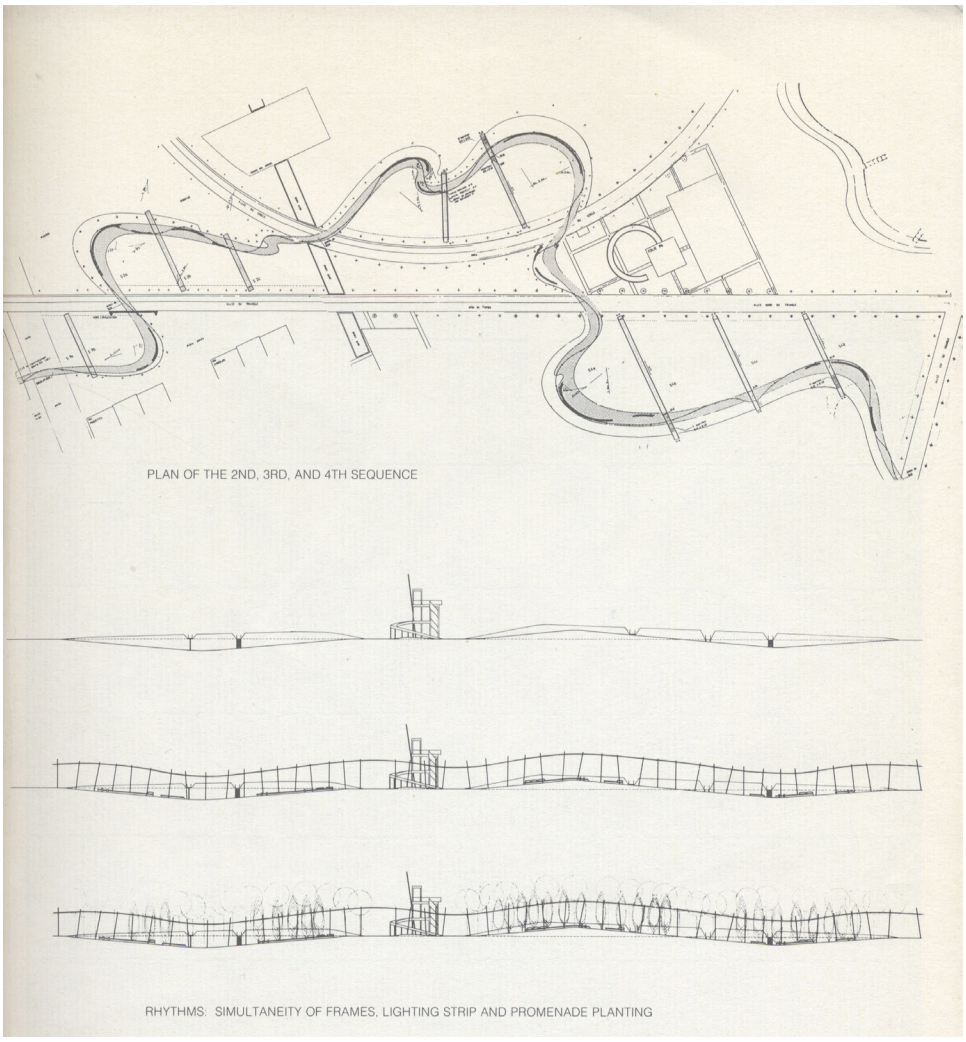


Systems Axonometric
Bernard Tschumi

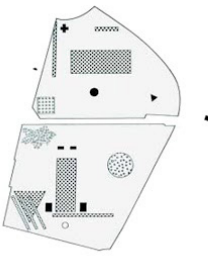
The first system, points, corresponds to objects.[18] The points are used to distribute fragmented program across the park. Each point corresponds to an activity and is then accompanied by a built intervention. Tschumi develops the built interventions to have recognizable unifying elements. The interventions, or *follies*, are all painted a bright red and share a structural vocabulary that is understood by visitors. Tschumi's intent with the system of points is to distribute program and interest across the site while creating something that will "establish territorial recognition."[19]



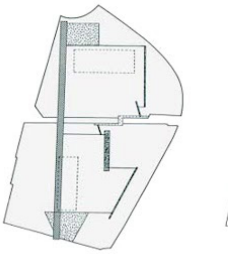
Program Fragments Dispersed
Bernard Tschumi



Illustrations of Cinegram
Bernard Tschumi



System of Lines
Bernard Tschumi

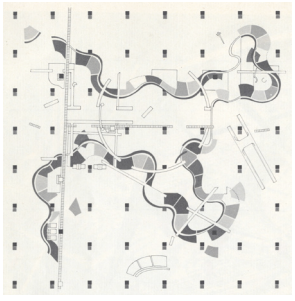


System of Surfaces
Bernard Tschumi

The second system, lines, corresponds to movement on the site.[20] Tschumi begins the system of lines by demarcating two major intersecting axes through that park that respond to the points of access and existing buildings with the park boundaries. These axes act as the main thoroughfares for visitors and deposit them at the major institutions within the park. To provide an alternative experience, Tschumi also develops a curvilinear pedestrian route that meanders through the park. This path acts as a foil to the major axes. Rather than a direct route, this path pushes further into the park's interior and allows its travellers to experience the point programs that do no lie along the main walking paths of the park. Tschumi also uses this path to demonstrate his concept of *cinegram*,[21] which will be discussed further.

The third system, surfaces, corresponds to large spaces.[22] This system accommodates activities in the park that require open, sometimes unprogrammed space. These larger spaces manifest largely out of necessity from the la Villette program, and while included as a system in the park, are not pertinent to this investigation beyond providing another layer in Tschumi's scheme.

In the final system imposed upon the park, Tschumi moves beyond strictly plan-oriented impositions. This is the system of frames and sequences.[23] In this system, Tschumi conceptualizes the users' experience through the site, considering the point of view of someone standing up. Along the curvilinear route established in the system of lines, Tschumi plans a series of specific experiences and various relationships between the path itself and overhead structure. He refers to this "precise set of architectonic, spatial, or programmatic transformations" as *cinegram*.[24]

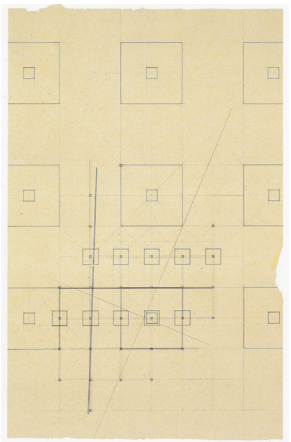


Cinematic Promenade Plan
Bernard Tschumi

In moving beyond plan-oriented operations, Tschumi more successfully begins to manifest an architecture from his mapping procedure than Koolhaas. He utilizes the vehicle of user experience and progression through the park to develop not only a strategy in the horizontal but also the vertical. This involvement of a separate conceptual element outside of mapping operations to facilitate the development of a three-dimensional architecture can also be seen in the proposal for the Parc de la Villette by Peter Eisenman in conjunction with Jacques Derrida.

La Villette Presentation Model
Peter Eisenman

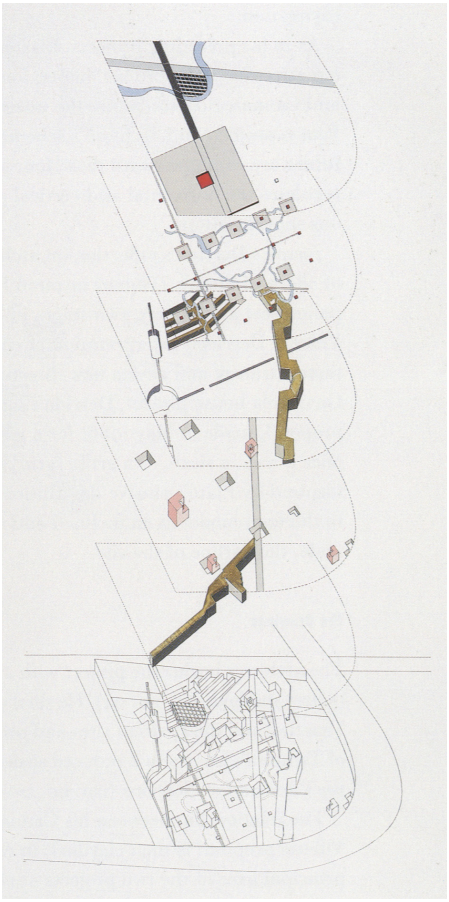
Peter Eisenman and Jacque Derrida



Cannaregio and La Villette Grids
Peter Eisenman

After having won the competition for la Villette, Bernard Tschumi and the *Commission de la Politique Artistique* invite Peter Eisenman to collaborate with the French philosopher Jacques Derrida on three sites within the park. Ultimately, the project is never carried out, but the drawings and correspondences demonstrate a way of working with site mapping where no information is beyond being distorted for the sake of making inferences and furthering the conceptualization of architecture on a given site.

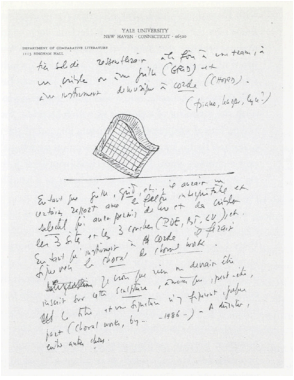
Eisenman rationalizes large conceptual leaps in his work on la Villette to allow him to create new formal relationships and discoveries about the site. He overlays drawings of the site at different times with drawings of another one of his projects over different times, *Cannaregio*, because both projects are ordered via a similar grid and share a similar history despite being far apart geographically. The moments in time that Eisenman incorporates into his design include la Villette before and after the presence of a slaughterhouse, Cannaregio before and after the presence of a slaughterhouse, and Tschumi's design for la Villette[25]. The result is a combination of grids at various sizes, outlines of historic fortification walls, a recreation of Tschumi's cinematic promenade at a smaller scale than the



La Villette Layers Axonometric
Peter Eisenman

original, and a separate element introduced through Derrida's examination of Plato's *Timeaus*. The result is a complex and complicated composition of groundwork and building extrusions.

The significance of Eisenman and Derrida's collaboration at la Villette can be seen in the use of site information and the resultant outcome of their design process. Like Koolhaas or Tschumi, Eisenman and Derrida manipulate the layers in their design to whatever degree necessary to achieve a desired outcome; however, unlike either of the other designers, Eisenman and Derrida draw from site information and historical reference to generate their layers. The layers of site information contain complex forms and relationships even before being manipulated and inserted into the composition. Eisenman and Derrida then take those layers and scale, rotate, and overlay them creating new relationships and hierarchies.[26] This inherent complexity causes the jumble of elements present in the final design. The final design aside, the ability of their translations of site information to bring about new perspectives of the site must be commended.



Derrida's Letter to Eisenman
Jacques Derrida

The Third Dimension and Phenomena in Mapping

Largely absent from the above examples of mapping-centered architectural process are three-dimensionality and any incorporation of site phenomena. Even when the third dimension is present in the schemes it is only achieved by the adoption of an outside system. In the case of Eisenman and Derrida, the third dimension is only addressed through extrusions of shapes superimposed on the site and through the presence of a three-dimensional screen added by Derrida, whose argument was some relevance to *Timeaus*. In the case of Tschumi, he incorporates the third-dimension more in fitting with the rest of his proposal. By conceptualizing the cinematic promenade through the user's progression through the site, Tschumi moves away from a plan-oriented system. The promenade incorporates overhead structure and develops a rhythm for someone walking its path. This strategy goes beyond simply creating in three dimensions and begins to manifest an architecture directly from Tschumi's mapping exercises; however, there are more integrated ways of working between mapping and architectural design. Aside from the issue of three dimensions, none of these processes engage with any natural phenomena present relationships on the site.

California State University Long Beach Study Model
Peter Eisenman

Manifesting Architecture from Latent Qualities

There can be a more integrated approach to creating architecture from mapping and drawing exercises. Maps can become more than just investigative tools. They can forecast outcomes, project futures, and allude to interventions yet to exist in reality or consciousness.

If present in the architectural process, mapping usually serves its purpose early in site analysis phases. As mentioned earlier, maps are effective at this stage because of their ability to reframe contexts and draw out relationships, essentially allowing designers a new understanding of the place in which they are working. But, maps can continue to be relevant in later stages.

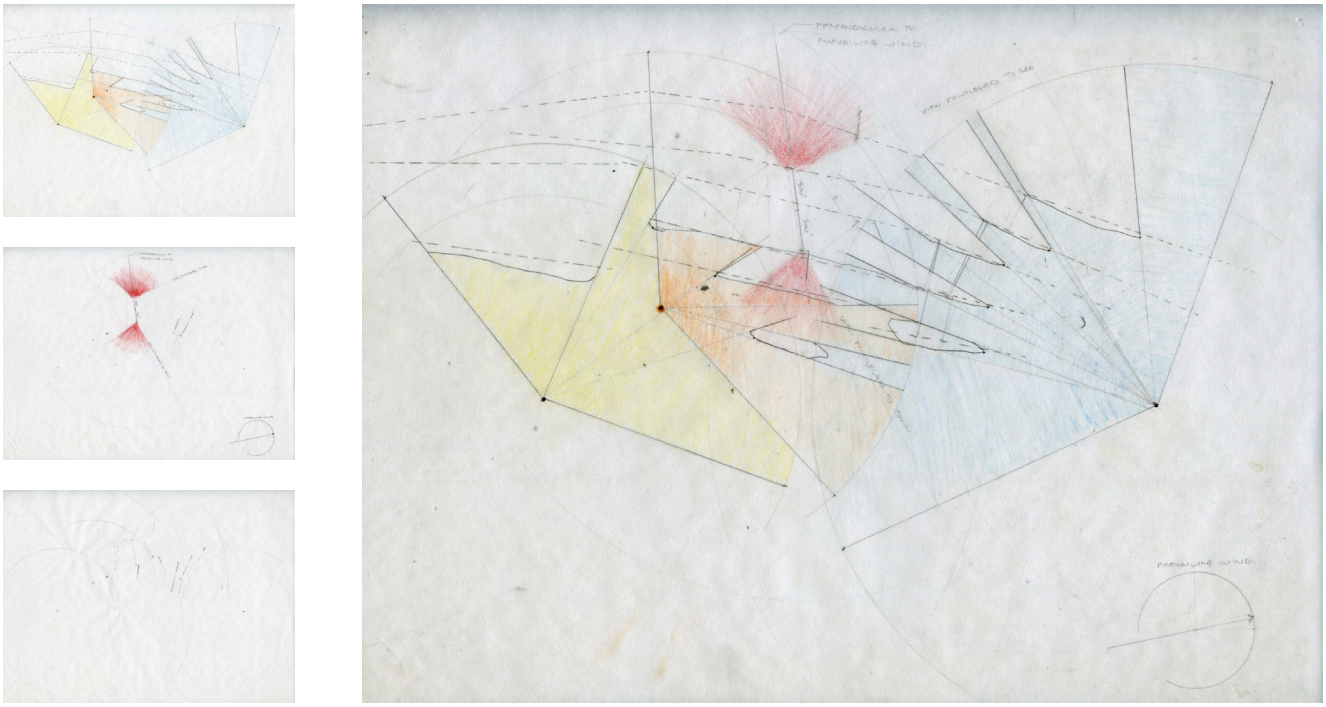
For the same reasons of reframing and relationship-finding, maps can be employed in the design phases of a project. Utilizing the same conceptual operations of changing vantage point, selectively including data, and layering, maps and architectural drawings can be combined. This combination furthers the influence of maps during the architectural process.

Scales of Work

Maps can be combined with architectural drawings at various scales and levels of detail. From massing and early conceptual design to spatial layout, to the design of individual architectural elements and details, layering mapped information can be used to drive design and composition. In conceptual design, for instance, overlaying maps that show buildings' relationships to one another in an area can allow the designers to configure their project's relationship with its surroundings in keeping with its context. There exist less direct inferences from combining maps and architectural drawings at other scales. In working with the construction assembly and detailing of a project, a map of vegetation patterns could be used to create a configuration for a rain screen. The difficulty in combining maps and architectural drawings, both visual media, is moving beyond form and the prominence of sight over the other senses.

More esoteric combinations of information can lead to design moves that are beyond form and beyond the visual. Maps are generally visual media and will normally lend themselves to visual or formal influences on a design; however, through mapping, designers are able to gain deeper understandings of a place and can impart this newfound knowledge into their work. The idiosyncrasies of a place can be subtle and fleeting and their incorporation into projects challenging, but by using maps as a conceptual framework this information and building information can be combined and evaluated. In a sense, mapping becomes a way of documenting human experience and reconstituting it in architectural work.

These aspects of a design include responses to light, sound, and other atmospheric phenomena. Maps illustrating a strong solar presence may inform designers to emphasize the impact of the sun throughout the day on a project, considering the thermal qualities of the sun's rays. In respect to sound, a map of noise levels or frequency of loud episodes may convince the designer to strategize about how noise from the outside is brought in or kept out of a project. Whatever the subject, incorporating maps into architectural design provides distinct opportunities for designers to respond to elements of site.



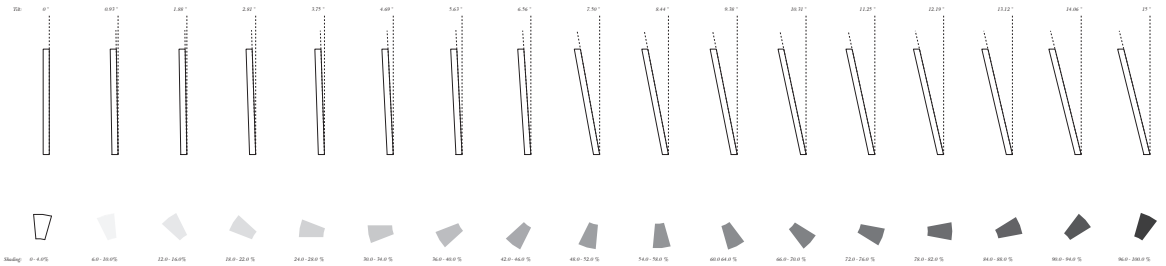
Siting Studies
Jeff Sandler

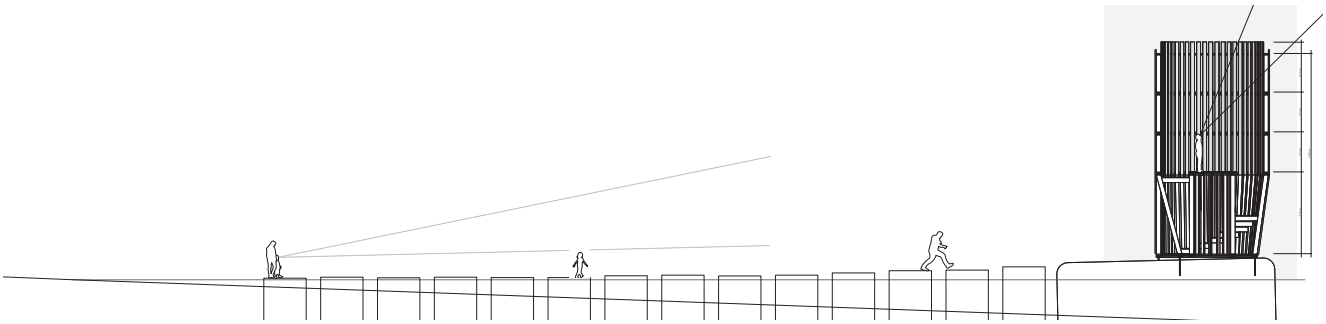
Probing the Idea

With a simple understanding of the latent qualities of a place, architects can engage with site on a deeper level. For instance, one can manifest a pavilion from the popular discussion of the blueness of the sky at Skagen. Near dusk, the uninterrupted horizon at Skagen blurs as the sky and sea turn a similar shade. The pavilion exhibited here creates a place where viewers can evaluate the color of the sky. The project strips away superfluous architectural elements in favor of a muted construction of conventional framing. This structure confines views to narrow vertical strips, opposed to the more common experience of the landscape in panorama. The columns of view provide visitors the ability to focus solely on the sea below and the sky above. The inside of the pavilion is painted in a spectrum of blue shades for comparison. To further reinforce the visitor's experience, a stair spirals around the center viewing platform creating an approach sequence to the platform where the visitor must experience the project in the round.

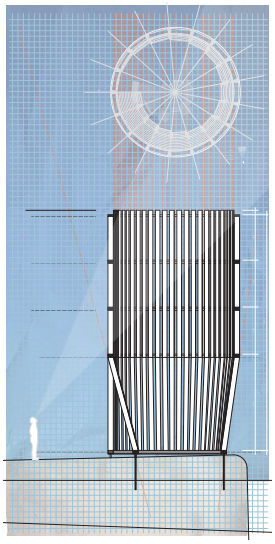
Framing Model

Cyanometer
Horace-Bénédict de Saussure





On its surface, this project is a manifestation of the often-remarked nature of the sky in a specific place; however, further investigation led to the development of a choreographed entry sequence for visitors and a shift in experience whereby visitors come to understand that the blueness of Skagen is not about the color of the sky. Instead, the phenomenon at dusk is the result of Skagen's geographically prominent location at the end of a thin strip of land that allows for expansive readings of the horizon and its disintegration before sunset.



Gradient Diagram
Site Section
Experiential Section

View over the Dunefields
Jeff Sandler

3. Site

Skagen exhibits certain qualities as a result of a long geological and physical history. These qualities became the subject for the Skagen Painters, who depicted the surroundings and inhabitants to the world and thereby popularized the place. The town melts away into small cottages that pock the rippled terrain. Within this unique landscape, inhabitants have long watched ships crash and used the wrecked vessels to build their homes, only to dismantle them and move as mountains of sand encroached upon them. To this day, people remain drawn to the constant reminders at Skagen of the sublime and powerful nature of our environment.

The Skagen Painters

Men of Skagen on a Summer Evening in Fair Weather
Martinus Rørbye (1847)

Skagen existed as a small fishing community long before the arrival of the Skagen Painters in the second half of the 19th century, but their work at Skagen popularized the area, making it the vacation destination it is today. Additionally, what compelled the Painters to settle in this remote area and stay is also what compels modern visitors to make the trip. These unique qualities of Skagen can be understood through examining the breadth of work from the Skagen Painters.

During the 19th century, artists across Europe began splitting from the academies from various ideological reasons and seeking out alternative associations and places to practice. This, coupled with the unprecedented urbanization and industrialization in cities, resulted in groups of artists retreating to rural areas and forming artist colonies. The relocation of artists from urban studios within the academies to rural settings is evident in the shift in subject matter, namely from staged interior scenes to landscape and daily life. This is what happened at Skagen.

Martinus Rørbye made Skagen a subject of his work on separate occasions. Rørbye became famous during the Golden Age of Danish Painting in the first half of the 19th century as a well-travelled painter of landscapes and architecture. He visited Skagen nearly fifty years prior

to the establishment of the artist colony, but brought artists along on his travels and known for first painting the strange and wonderful landscape at Skagen.

After Rørbye, a younger generation of artists settled in Skagen more permanently. The group included notable Scandinavian painters from within and outside of the Royal Danish Academy of Fine Art in Copenhagen. Early and prominent figures of the Skagan Painters included Michael Ancher and Peder Severin (PS) Krøyer. Both artists were prolific in recreating scenes from the region and were domineering in the complex social dynamic between the group. The two were also married to the only female painters in the group, Anna Archer and Marie Krøyer Alfvén. Other important painters of the group included Laurits Tuxen, Viggo Johansen, Christian Krohg, and Carl Locher. Together, these painters captured the character of Skagen in paintings depicting the landscape and daily life of its inhabitants.

In addition to the painters, many writers and thinkers visited Skagen. Hans Jaeger, Norwegian philosopher; Hugo Alfvén, Swedish composer, and Holger Drachmann, Danish poet all frequented Skagen. Hans Christian Andersen even wrote a short story, "Tales of the Dunes," inspired by a trip to the area. All of this helped popularize Skagen.

With stories and vivid paintings describing the experience of Skagen, visitors were compelled see Skagen for themselves. Vacationers began to come to the area even while the painters were still active in Skagen. Part of the artists' legacy is the awareness visitors have of the about the natural phenomena at Skagen. People watch the sky blend into the sea near dusk as depicted in Krøyer's *Summer Evening on Skagen's South Beach (1893)* and stare out in amazement as the sun sets over the North Sea as seen in Tuxen's, *The North Sea in Stormy Weather After Sunset (1909)*. Another legacy of group can be found in the built environment of Skagen, in the form of museums.

Summer Evening on Skagen's South Beach
P.S. Krøyer (1893)

The North Sea in Stormy Weather After Sunset
Laurentis Tuxen (1909)

The Skagen Museum holds a collection of the work by the Skagen painters in the residential center of Skagen. The museum functions as a gallery to display the paintings as well as an educational center for children. The Skagen Museum is comprised of the main building, the studios of Michael Ancher and P.S. Krøyer, a garden house, the Anchers' house, and Krøyer's house. The Museum is currently in the process of beginning renovations and expansions by Danish architects, Friis and Moltke, and will encompass cosmetic repairs and the addition of a new gallery wing.

Plein Air

Krøyer Painting on Skagen's South Beach
P.S. Krøyer (1890s)

The Skagen Painters took advantage of long summer days and mild weather by painting their subjects on site, outside, as was becoming the trend with their contemporaries, the French Impressionists. Much of the work produced by the Painters was of outdoor scenes: fishermen at sea, garden parties, hunting outings, beach scenes; and given the summer conditions, they elected to set up easels on the beach or in the yard to paint. The result of this very direct action of painting outside was the vivid quality attributed to the work of the Skagen Painters.

Daylight

As the farthest North point in Denmark, Skagen receives up to twenty extra minutes of daylight compared to Copenhagen. The days of summer are long and the light dramatic. The sun casts long shadows across the Spit and projects a fiery orange onto faces and surfaces. The Painters at Skagen observed this. They captured it and are known for reproducing the glow of Skagen sun. An example of daylight in their work can be found in Michael Ancher's portrait of his wife, *Anna Ancher Returning from the Field (1902)*. The painting depicts Anna in a long dress and hat, carrying yellow flowers, surrounded by tall grass. The light color and varied texture of the main elements of the painting provide an opportunity for Ancher to show the quality of the light at Skagen. Anna's face is shaded from the sun by her hat aside from the right jawline and chin, highlighting the contrast between sunny and shades surfaces.

Another exemplary painting of the daylight at Skagen is Krøyer's, *Fishermen Hauling Nets (1883)*. In this piece, the wrinkled clothing, faces, and sand demonstrate the fiery evening light. The entire painting reflects orange and red hues, which is particularly apparent on the men's faces and light-colored clothing. The landscape and figures almost glow from the late sun. The men and deposits on the beach also cast long shadows that in some cases run off the canvas. Both the long shadows and orange glow give off the impression of the end of a summer day in Skagen.

Fishermen Hauling Nets
P.S. Krøyer (1883)

Anna Ancher Returning from the Field
Michael Archer (1902)

The Blue

Summer Evening on Skagen's South Beach
P.S. Krøyer (1893)

The Blue Hour, as it is called, occurs just before twilight. The phenomenon where the Eastern evening sky and the Kattegat Sea take on nearly the same hue of blue and visually dissolve into each other is something often mentioned of Skagen by visitors. The Skagen Painters often painted late evening scenes towards the East to capture this.

Krøyer exhibits the Blue Hour in his, *Summer evening on Skagen's South Beach (1893)*. The painting depicts women walking on the East coast of the Spit, showing the coastal dunes, beach, and water, which blends into the sky at a very soft horizon. He frames the perspective looking South, hinting to the time of day by illuminating surfaces facing West with an orange glow characteristic of sunset.

Fish Cutters in the Moonlit Night
Carl Locker (1888)

Carl Locher's, *Fish Cutters in the Moonlit Night (1888)*, also shows the merging blue Eastern sky and Kattegat Sea. Like Krøyer, Locher provides clues to the viewer that this paint is set in the evening; the evidence is the low moon. The painting shows two fishing boats off the East coast of Skagen around dusk with the sky and sea in the background.

The Sea

The North Sea in Stormy Weather After Sunset
(1909)

A Group of Boys in the Sun Glistened Water
P.S. Krøyer (1892)

In addition to the changing light at Skagen, the Painters also focused on the ever-present sea. Jutting out as a small peninsula, Skagen is surrounded by water on three sides and one cannot be much more than a few kilometers from the water at any point on the Spit. The group often painted vast seascapes and scenes of people in the water. Take for instance, *A Group of boys in the sun glistening water (1892)*, by Krøyer. The painting shows a sunny scene of young boys playing in the shallow water. The foreground is completely comprised of water, as is most of the background. The horizon is high in the painting only showing a small portion of sky. The water is calm and appears to be very shallow as far out as the farthest boy, leading the viewer to believe the scene is on the Kattegat Coast.

Contrasting the light, person filled work by Krøyer is a piece by Tuxen, *The North Sea in Stormy Weather After Sunset (1909)*. Here, Tuxen paints a scene of the dramatic sunset off the Skagerrak Coast. The only hint of human presence is a faint ship on the horizon. The work is otherwise dominated by a brilliant sky and sublime, violet set of waves. This is a very popular view in Skagen even today as large groups of people, who have gathered near Gammel Skagen will clap as the sun is eclipsed by the horizon on a clear summer evening.

The Painterly View of Place

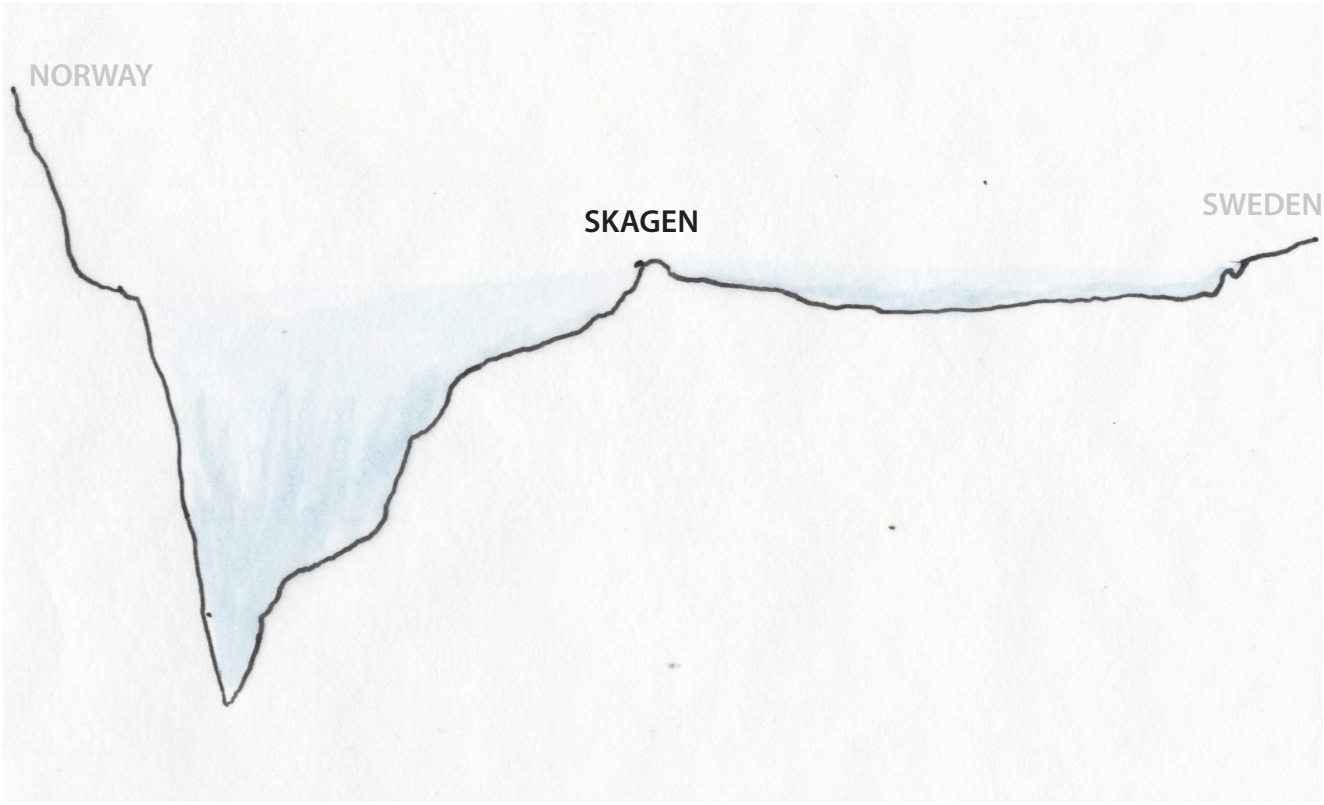
The presence and activity of the painters in Skagen produced a wealth of information and representations of the area. The painters acted as a kind of cultural weathervane that brought to the attention of a larger audience the interplay between people and natural phenomena on the Spit. The artists were particularly sensitive to the quality of light, the sea, and the people. Their legacy is the popularity that Skagen still possesses and the interest among its visitors of the blue and orange hues of the sky and the crashing waves of the Skagerrak with calmer Kattegat. What the Skagen Painters saw influenced them to stay and generations to return.

The Drowned Fisherman
Michael Ancher (1896)

The Results of History

The natural phenomena captured by Skagen Painters are the result of hidden forces below the sea. For this place to exist, sands had to be deposited along the north edge of Denmark over thousands of years. Vegetation stabilized newly formed land that continues to shift and extend. As a result, a seemingly permanent piece of land exists from which the Scandinavian sun can be enjoyed, and during sunsets a blue haze can be seen to the East while a fiery orange glow comes from the West. Human intervention on this fleeting geological feature has unbalanced its surface causing large piles of sand, unrivaled in Northern Europe, to sweep across the spit and engulf anything in their path. The natural phenomena at Skagen are testament to the unseen forces of nature and the interaction between humans and their environment.

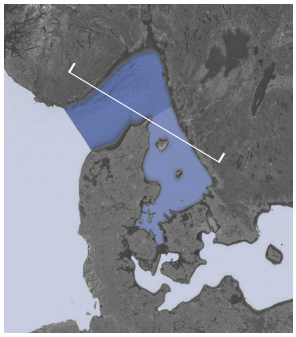
Gravel Path in the Dunefields
Jeff Sandler



Colliding Seas

Denmark separates the Baltic and North Seas as it juts out north from continental Europe. The result is two smaller seas that connect the two bodies of water. To the East of Denmark, between itself and Sweden is the Kattegat Sea. To the Northwest, between Denmark and Norway is the Skagerrak Sea. The boundary between these two seas connected to the larger North and Baltic Seas is the Skagen Spit and a line drawn out from this point to the Swedish coast. The shape and flow of these seas in combination with the winds produces a wave action where the two seas can literally be seen colliding with each other off the Grenen Point at the end of Skagen.

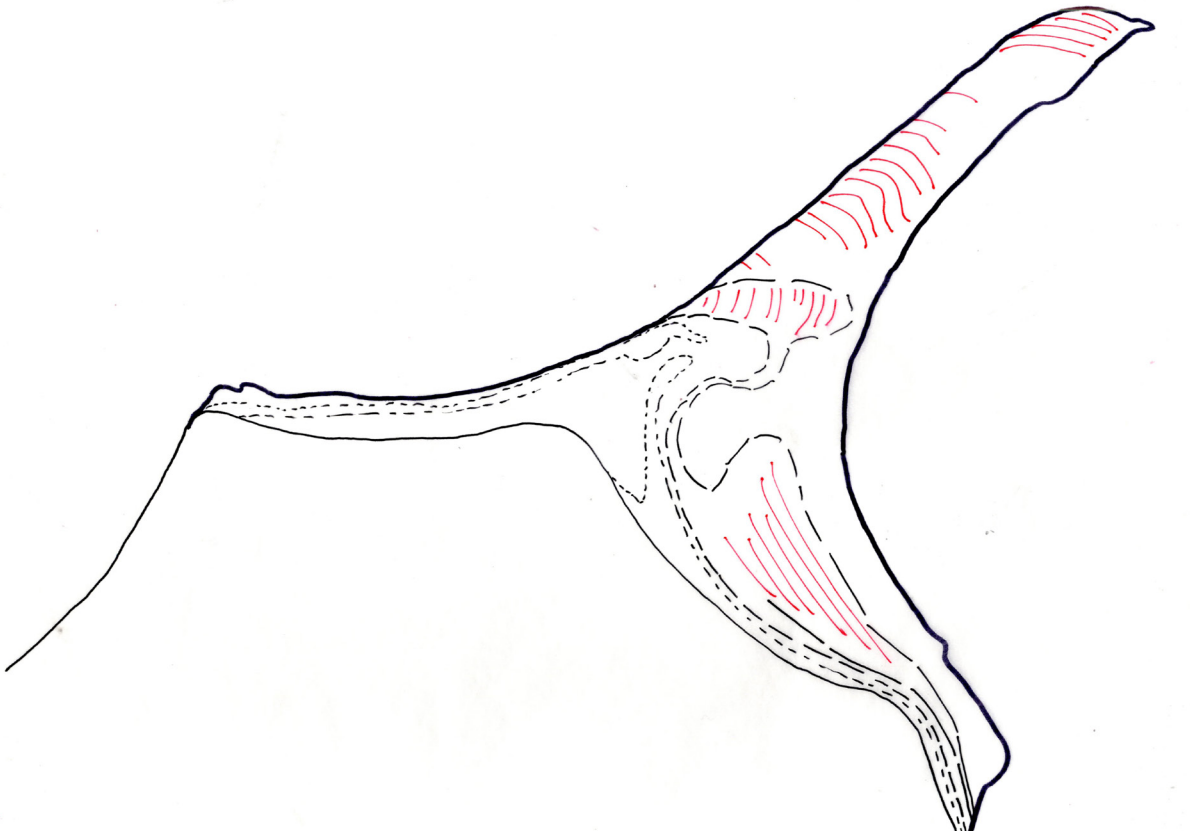
The collision between these two bodies of water caused the Skagen Spit system to form off the northernmost extent of Danish glacial till.[1] Interacting with the shores, both the Skagerrak and Kattegat seas pull sand along the West and East coasts respectively. At their meeting, the seas collide and the propagation of long-shore action is halted. This results in the deposition of coastal sands at this point, which over time has extended farther into the crook between Norway and Sweden.



Locator Map

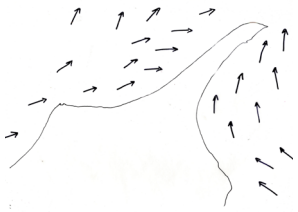
Sea Section through Skagen

Skagerrak and Kattegat Colliding at Skagen
(source unknown)

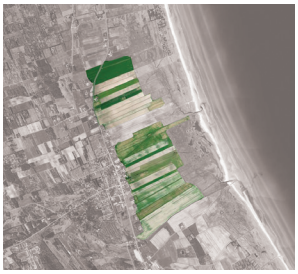


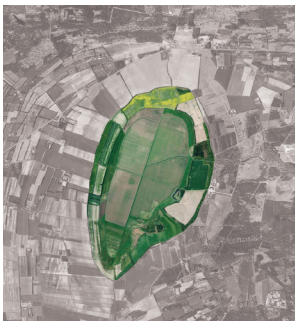
Geology

North of a line from the port town of Frederikshavn on the East to Hirtshal on the West, the land formed after the last ice age exhibits a varied landscape. Areas of the region share a similar sandy composition but in different configurations based on the deposition of sand in response to the geometry of the coast at various periods.[2] Directly after the last ice age, small pockets of sandy land formed at inlets in the Northern coast of Denmark's glacial till. Subsequently, extensions of land formed where sea conditions allowed and further protected regions of land to fill in calm waters. Nearly halfway through the regions geological history, a Pleistocene spit system formed on an East-West axis comprised of deposited glacial till and fluvial sands. This lesser spit provided a foundation for the narrow, North-South oriented Skagen Spit to begin forming and extending in successive bands of sandy land.



Geological Systems Map
Surface Currents Map

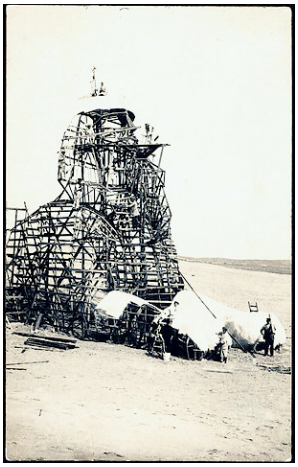




Ridgeland
Linear Farms
Lagoonal Farms

Evidence of this geological history is still visible both in land worked by civilization and areas with little or no anthropomorphic intervention. The farmland that occupies arable land on the spit is configured in response to the formation of the land. Along the East coast, plots are slender and oriented East-West along now obscured bands of land. In the center of the spit, a more curious configuration of farmland responds to an area occupied by an inland lagoon fed by a small inlet that remained unfilled by land until much later than surrounding areas. Beyond the town limits of Skagen, the point of the spit has East-West striations marking former northern shorelines that have been push farther to the north and west over time. The place where this movement is most apparent is at the pointed tip where the beach wraps from the Skagerrak to the Kattegat. With every violent winter season, the tip takes on a new trajectory and is noticeable just by walking on the beach.

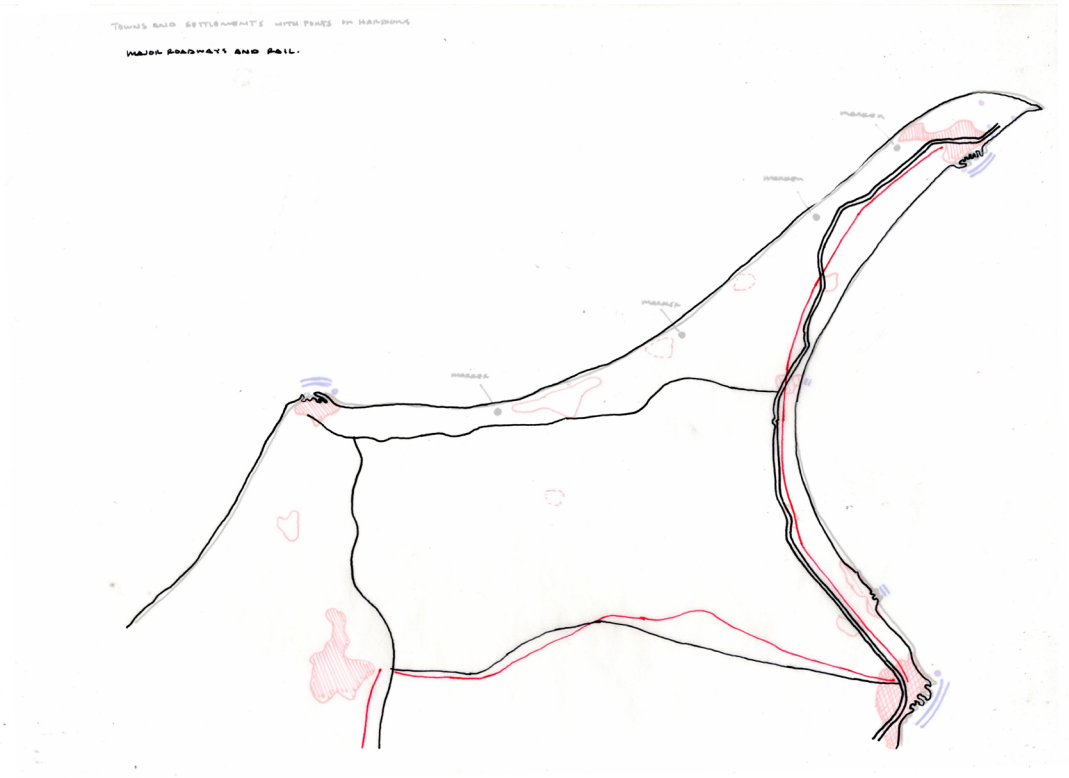
Dunes



Råbjerg Mile
Sphinx Structure
Sphinx in Sand Storm

Increased human activity and natural conditions in the Skagen region spurred what locals describe as "the great sand migration" starting in the 1500s. As a result of cutting down forests and harvesting vegetation, there was no longer a vast network of roots to bind the sandy ground together. Prevailing winds from the west began slowly pushing sand east and building dunes across the Spit, including the massive Råbjerg dune. These formations now dominate the otherwise flat landscape. Contrasting the rolling dune landscape is the flat farmland at the base the Spit; this is how the area would have looked before the sand migration began.

In the 600 years since the start of the sand migration, steep dunes have varied the land making for microtopographies where one can lose all visual connection to one's surroundings in a bowl, even forgetting the proximity to the sea. The experience of walking through the dunes is very different than the flat landscape that is characteristic of the majority of Denmark. Rather than a continuously understood path, the dunes make for surprise encounters and slowly revealed views of the surrounding area.



Approach

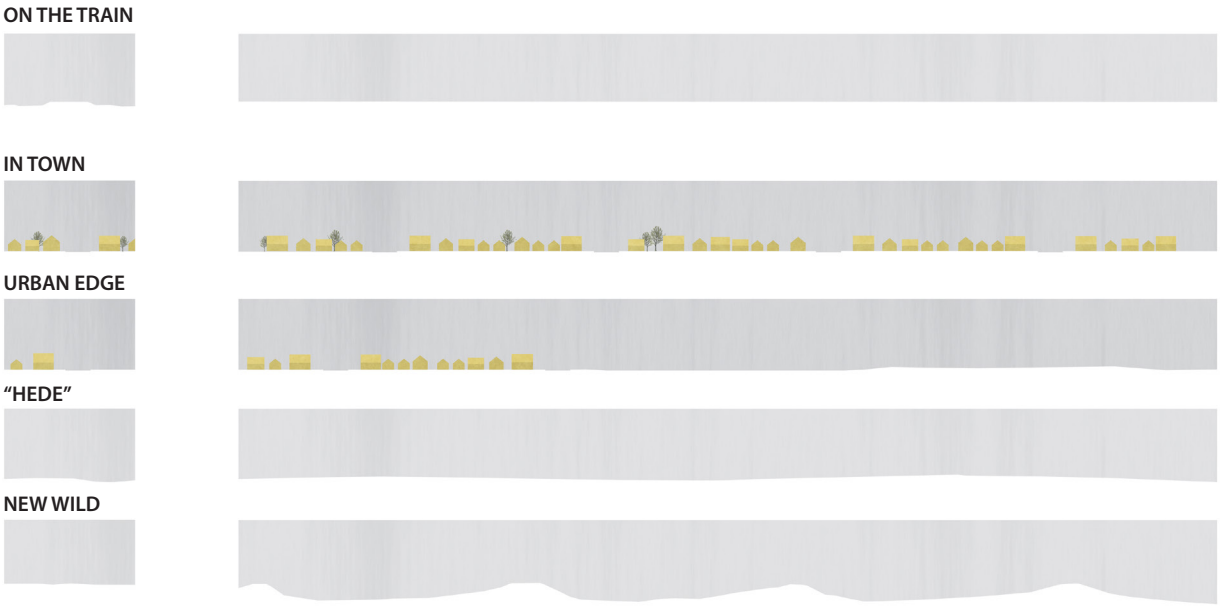
Located on the point of the spit, traveling to Skagen is most understood as an approach sequence. Visitors are beckoned out to the end of the spit, to Grenen Point, to watch the seas collide. They take trains from Copenhagen and Aarhus, passing by the rest of the Danish countryside to experience the stories told over the years through murmurs and the canvases of the Painters.

Settlements and Transit Routes of Skagen Spit

The Mail Coach
Carl Locher (1885)

Beyond Frederikshavn and Hirtshal at the spits base, there are no major towns other than Skagen. The Skagen Painters traveled in postal coaches along compacted tidal sand to reach the town as the land is made difficult to traverse because of abrupt dunes and unsteady land formations. Even today, the only main road and rail track follow a small traversable corridor, along which small settlements have developed. In effect, this controlled approach creates a specific approach sequence when visiting Skagen.

Along the way up to the top of Denmark travelers experience a sequence of changing sectional quality. The boundary between the pre-ice age glacial till and the beginning of the spit blurs under the typical, flat farmland of the Danish countryside. This landscape is marked by expansive, flat meadows, groves of scrubby pines, and neatly manicured



Experiential Sections

farms. Between Frederikshavn and Skagen the traveler is limited to this visual experience on the singular route up the spit.

The first experiential shift occurs when arriving into town. The landscape that was largely unmarked by buildings is replaced with a sea of orange, plastered brick buildings with tile roofs arranged closely along curving streets. This style of building is traditional to Denmark and dominates the building stock of Skagen. Both the port settlement on the East coast and old town on the West coast are almost entirely made up of these uniformly treated buildings. The experience here is urban. Streets are narrow. Buildings are close to each other. Yards are minimal and modest. The traveler's view is contained in a closer range than while in the countryside.

Traveling past the town, the experience shifts as abruptly as before. After experiencing the tight and defined spaces of town, the traveler finds that the built environment drops off and the views once again open up across the town ring road. This brushland is flat, populated by large shrubs, and dominated by sky. In this brushland, or *hede*, the traveler can see town, sea, and nature. Views are expansive and long, only obstructed by vegetation in the immediate surroundings.

ON THE TRAIN

Experiential Section:
On the Train

IN TOWN

Experiential Section: In Town

URBAN EDGE

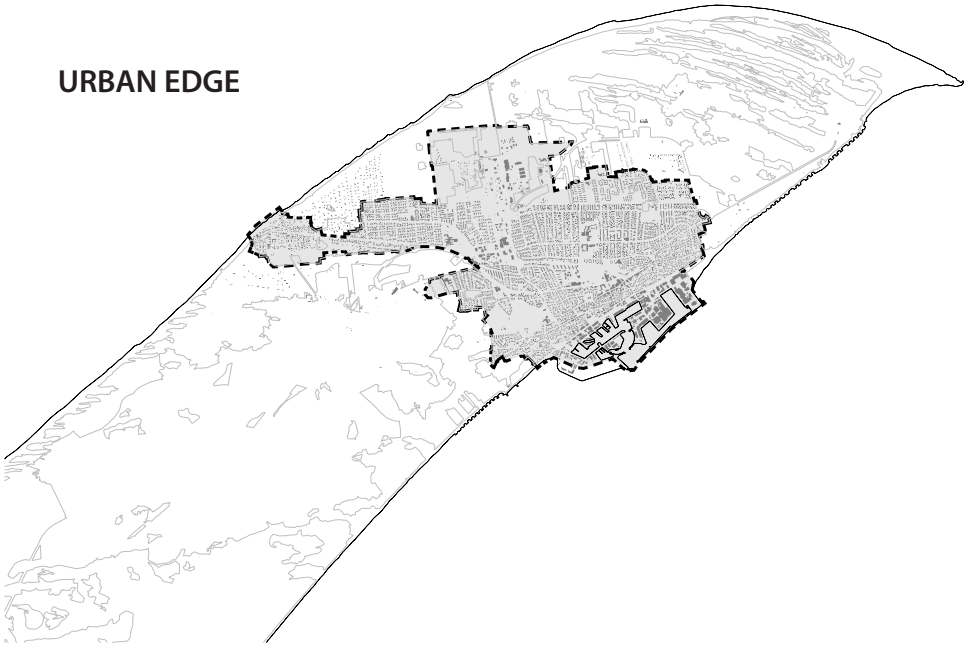
Experiential Section:
Urban Edge

HEDE

Experiential Section: Brushland

New Wild at Dusk
Jeff Sandler

Map of New Wild
Gravel Path in the Dunefields



Map of Urban Edge
Barn at the Edge of Town

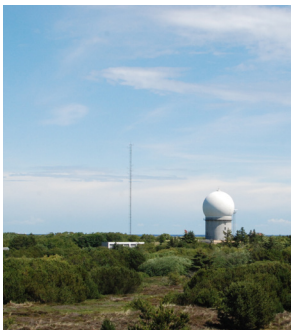
Moving closer still to the point where the seas collide and the land moves with the seasons the ground surface begins to undulate. The traveler is now among the successive ridges of young land most recently formed in the propagation of the Skagen Spit. Swells of sandy land stand six meters tall in a rhythmic progression Northward. The experience of this *New Wild* is very different than that of the flats common to the Danish countryside. Visual connection to the surroundings is completely lost and then found again as the traveler crests each ridge before falling back down into the following valley. This is the final landscape before slipping between dunes and finding oneself on the Northern beach at Grenen Point.

Footpaths in the New Wild
Jeff Sandler

The New Wild hints at the latent qualities at play in the area. It is a sensitive landscape acting as registration of both time and activity. The vegetation, as well as the surface condition, responds to the changing seasons with greenery springing up from a soft bed of sand in summer and dormant vegetation whipping in the winter wind over hardened, frozen sand in the winter. The paths taken by visitors over time manifest in breaks in the vegetation. Here, both the ground and plantlife respond to human interaction. Trampled grass gives way to uncovered sand, which in turn erodes under the footsteps of people wandering through. This sensitivity is due to the young nature of this land. The ground has not been beat down over time, nor have the larger stabilizing plants taken hold. The ridges have not been taken down, nor have the troughs been filled. The New Wild still exhibits marks of its making while delicately succumbing to outside forces and human interaction.

Four Seasons in the New Wild

Interventions beyond the Urban Edge



Interventions

Gammel Skagen Seamarker
Weather Station
Skagen Bunker Museum
Skagen Odde Nature Center

Few buildings exist out in this strange terrain. The loose nature of the sand and difficult access from town have preserved a largely unbuilt realm in the New Wild. Interventions that have been built relate deeply to the land and the latent qualities of this place, whether intentionally or not. Series of different interventions each tell a different story. Lighthouses, spanning a long history, mark places of prominence for where the coast edge existed at different times. Abstract seamarkers correspond with underwater obstacles in the rough waters off the West coast. The Nazis built bunkers down into the ground at this access point to the Baltic. A NATO weather station sits along a small access road to the Skagerrak beach and just to its West stands a nature center. These interventions relate to hidden and visible qualities of the area, speaking to its physical place in the world, what lies beneath the water, and what lies beyond our perception.

The seamark on Kikkerbakken ("Lookout Hill") is part of a numerous family, which races along the Jutland West Coast. Both separate and as a row of guard posts, the seamarks are a proud site. They are essential, standing as navigation points from older times, warning ships of the dangerous reefs. At Gammel Skagen, the ocean has drowned so many seamen in the currents of a watery grave.

--Excerpt from Plaque at Gammel Skagen Seamarker (trans: C. Dahl)

Skagen Vippefyr
reconstruction: 1628

The White Lighthouse
1757

Country Summerhouse
1950s

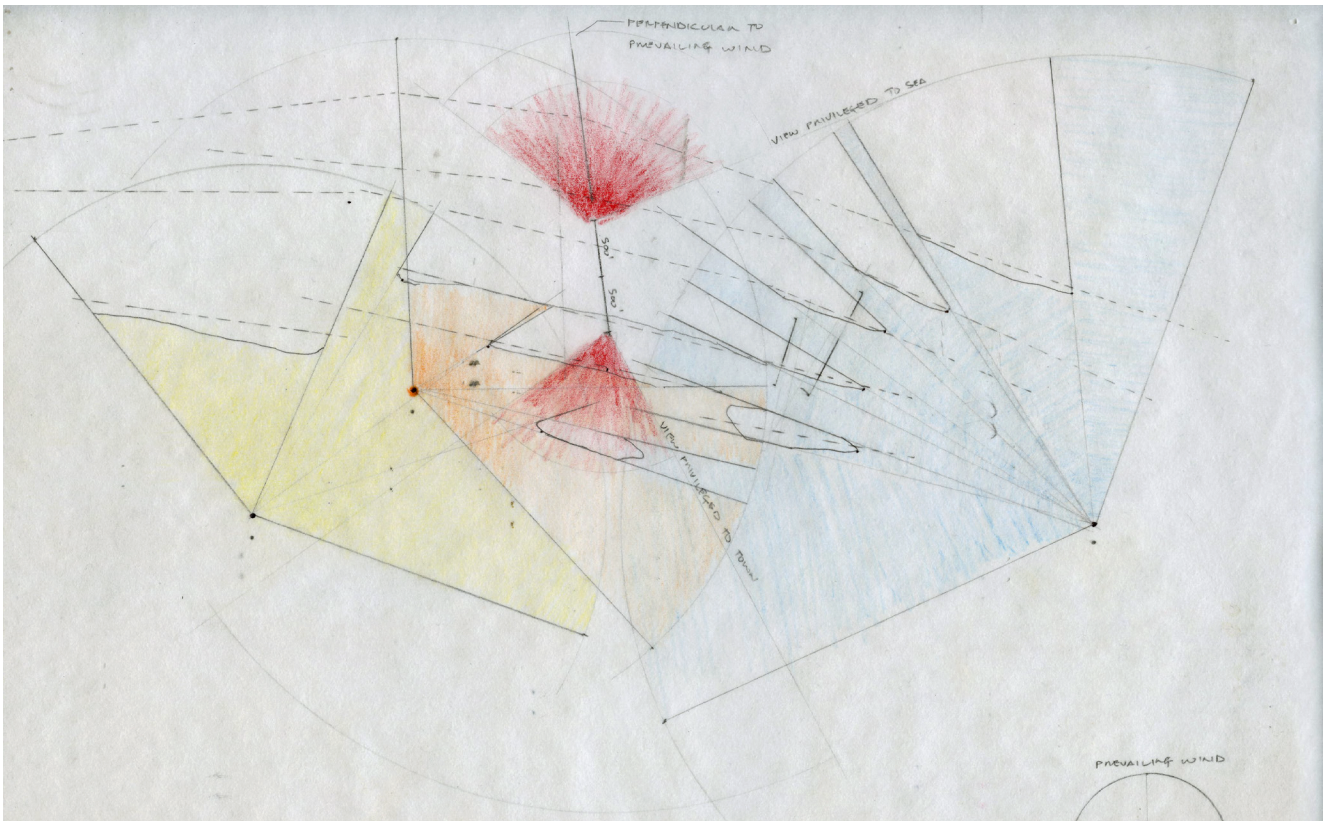
The Gray Lighthouse
1858

Skagen Vest Lighthouse
1956

Submerged Bunker
1940s

Nature Center, Weather Station, and Bunker Museum with their Viewsheds

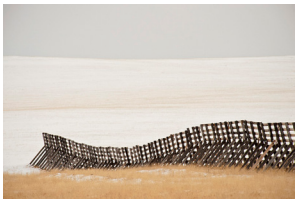

1 MILE

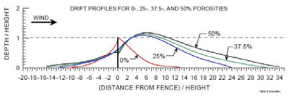

PERPENDICULAR TO
PREVAILING WIND
VIEW PRIVILEGED TO SEA
SEA
SEA
VIEW PRIVILEGED TO TOWN
PREVAILING WIND

"Through rendering visible multiple and sometimes disparate field conditions, mapping allows for an understanding of terrain as only the surface expression of a complex and dynamic imbroglio of social and natural processes. In visualizing these interrelationships and interactions, mapping itself participates in any future unfolding"[E]

5. Design Proposal

Space, Time, Matter



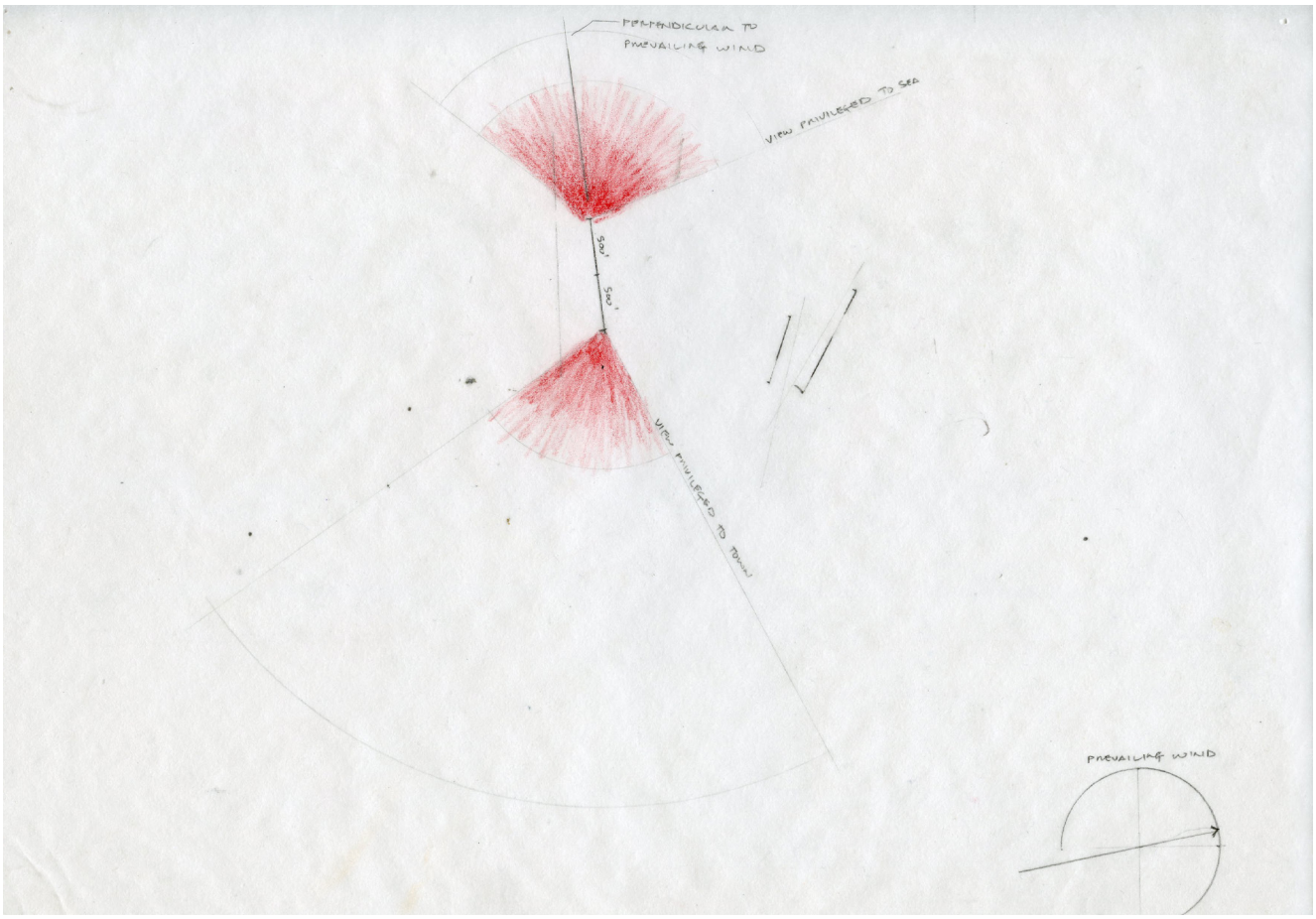


Highway Snowfence
Snowfence Dynamics

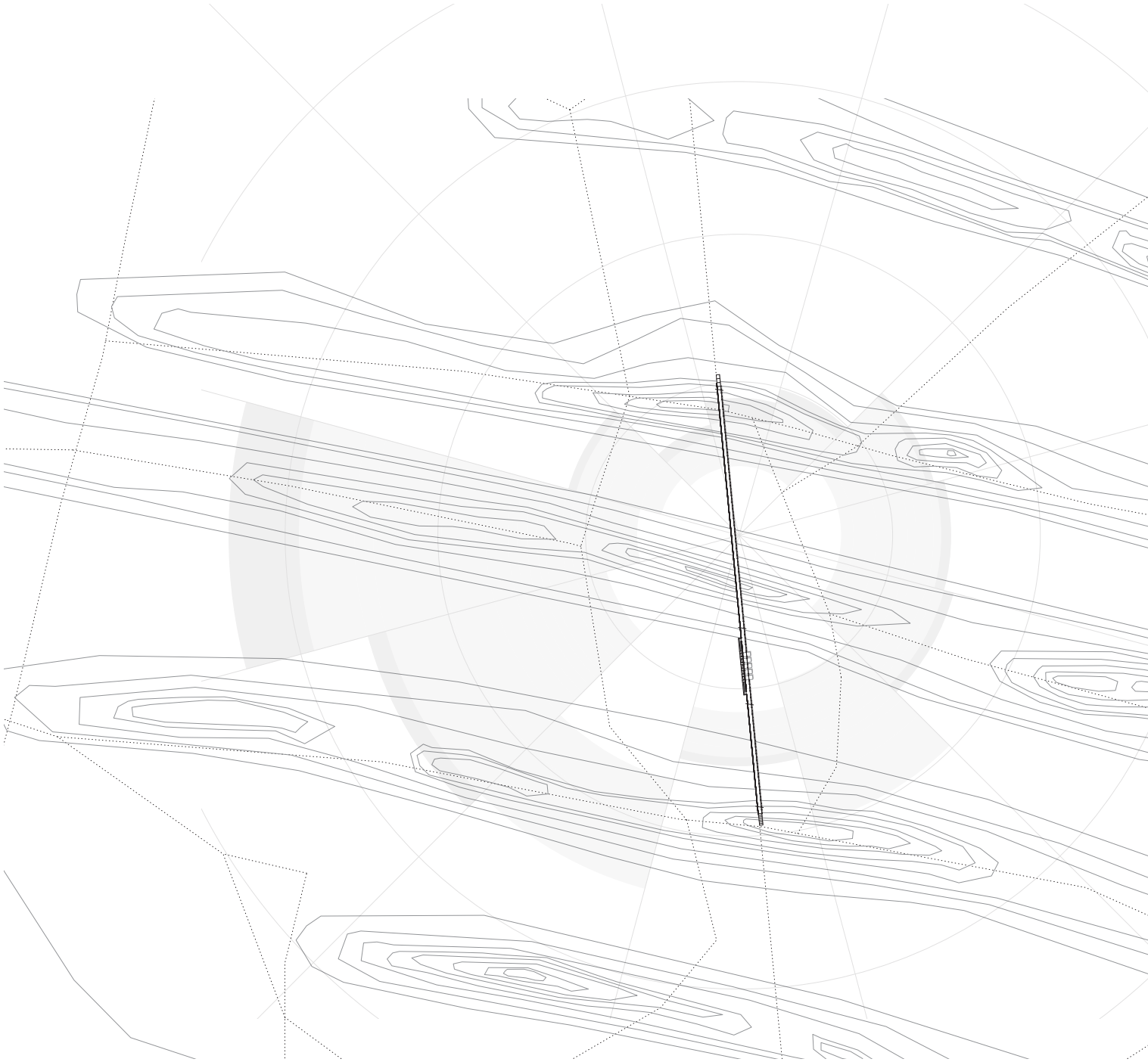
Within the furled landscape of the New Wild, there is an area obscured from the other interventions. Here sits a curious new intervention like the others but also something very much of its own. Outside of the viewshed of the bunker museum, weather station, and nature center, a windscreen stretches across the ridges, topped with a walkway skimming the highpoints and rooted into the land by a heavy brick element. It is in constant dialog with its surroundings via space, time, and matter. Over time, it becomes unclear where the architecture ends and the landscape begins because, in actuality, they are one in the same. Like a snow fence, the screen convinces blowing sand to create large dunes bridging between the ridges. The intervention tells a story of the forces at play, the historical ripple caused by forces from the sea and the changing landscape caused by the prevailing winds. The intervention draws on the latent qualities of place and heightens visitors' experience of these intangible natures, not making anything new but facilitating the manifestation of what was less apparent.

Interventions in the New Wild
Viewsheds and Siting

Siting Possibilities

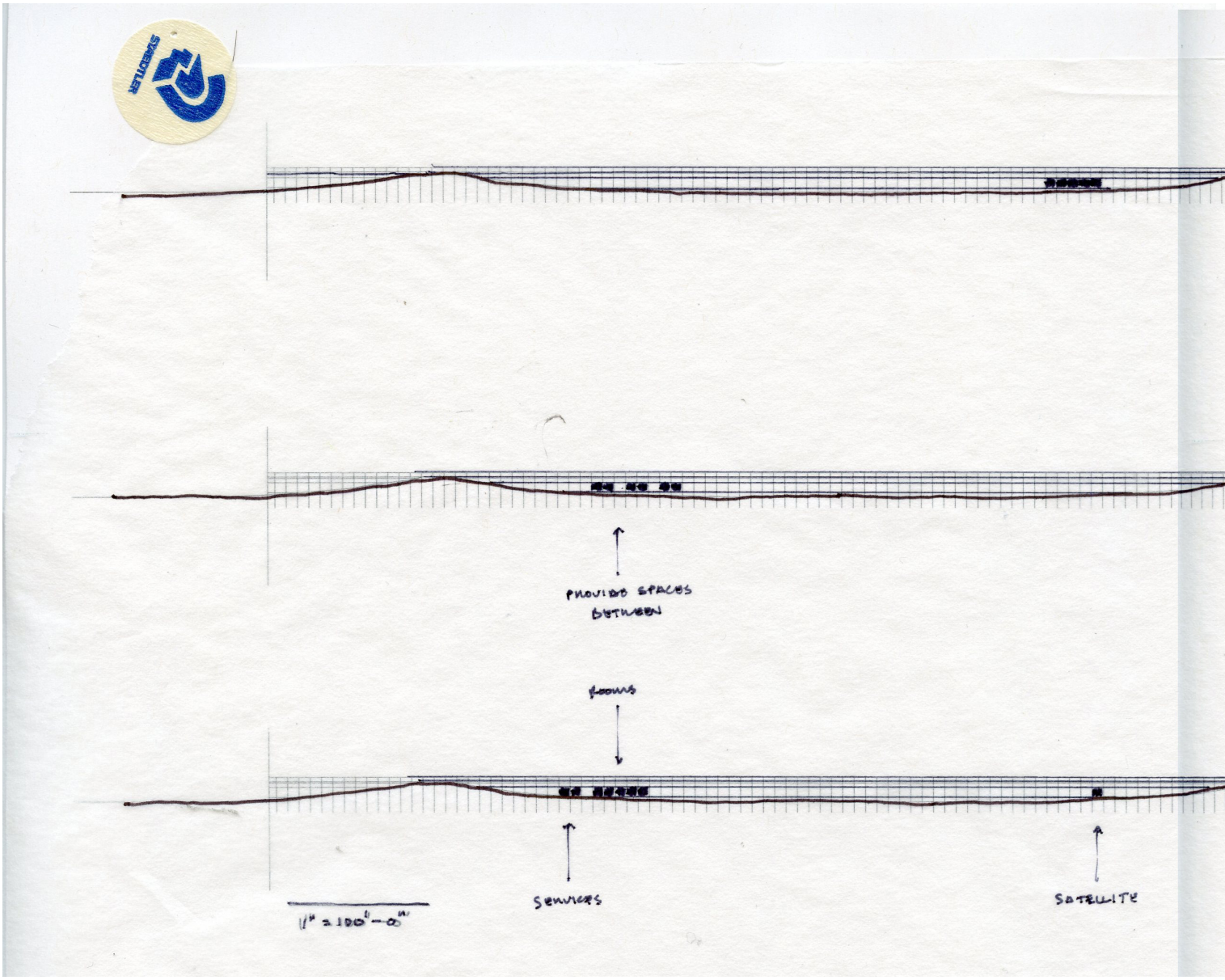


Visual Connections



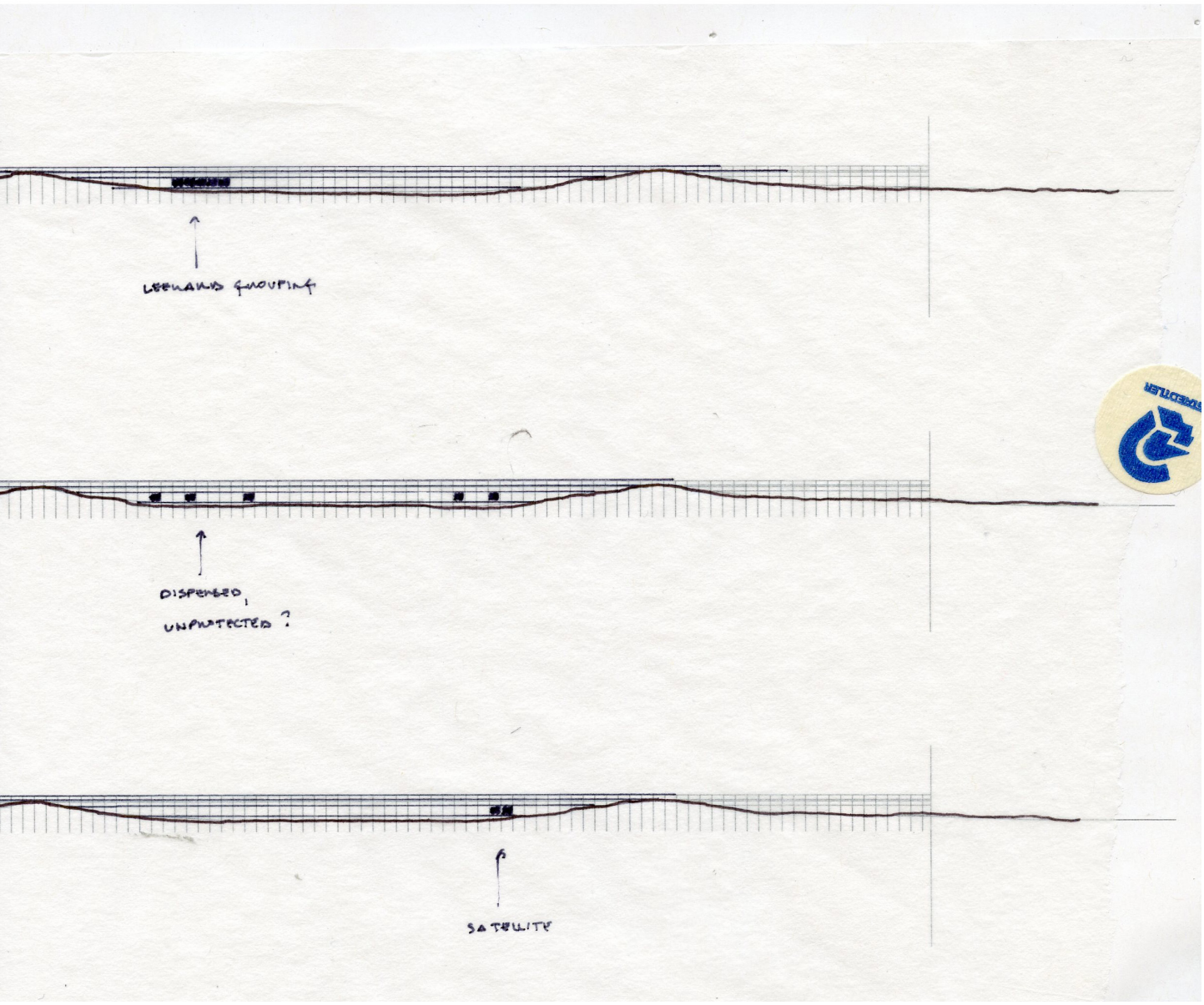
Site Plan with Windrose
Context Plan

turn the broad side to the wind
and lay across the ripples of the landscape,
looking out towards the sea and back to civilization.



the walkway forms a new horizon,

Process Site Sections
Site Section



contrasting the undulating ground surface

standing above the ridges, one can look out to the sea

View towards the Sea

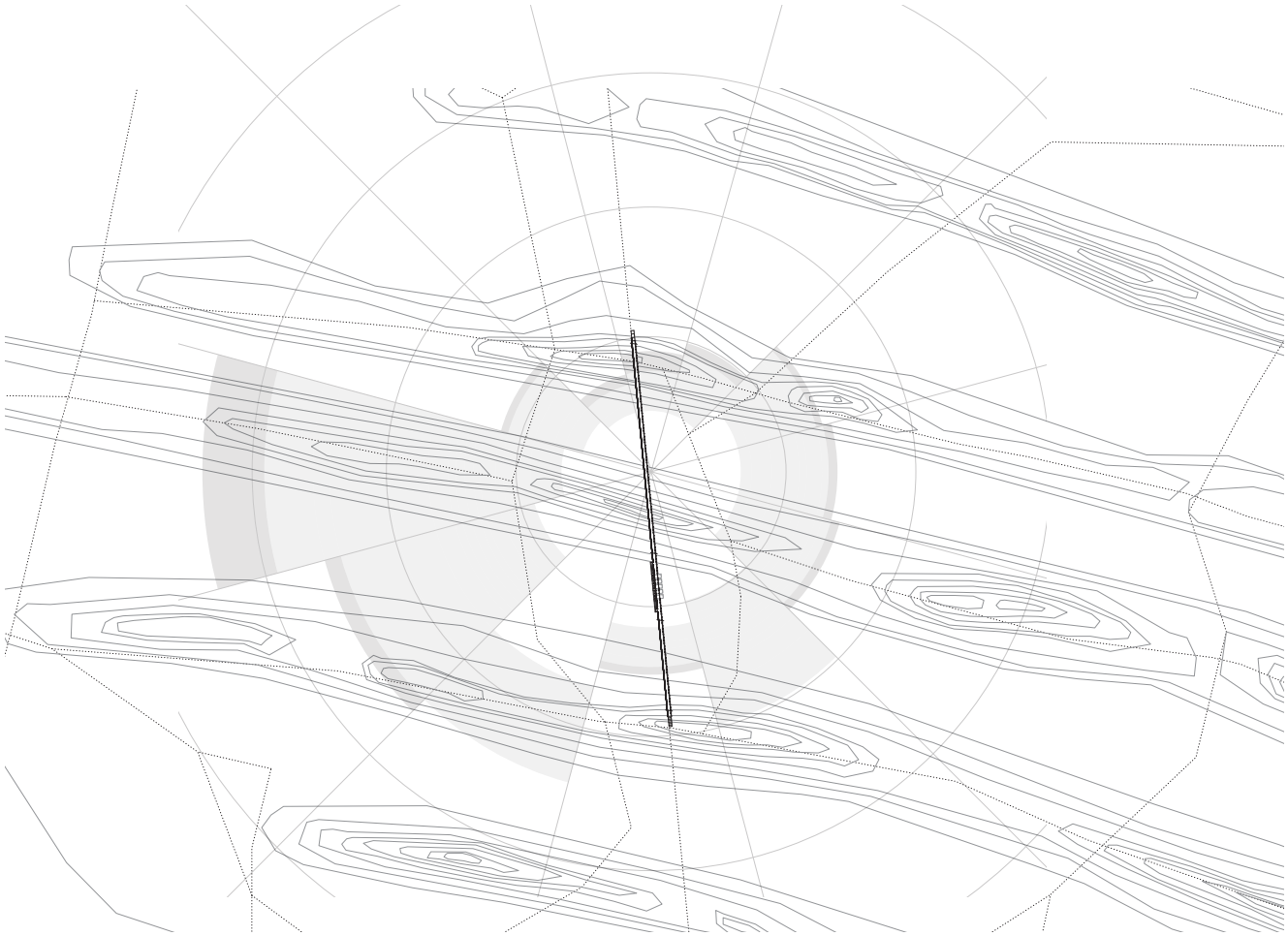
...and back to town.

View towards Town

slow architecture at the pace of geology,
building up and breaking down.

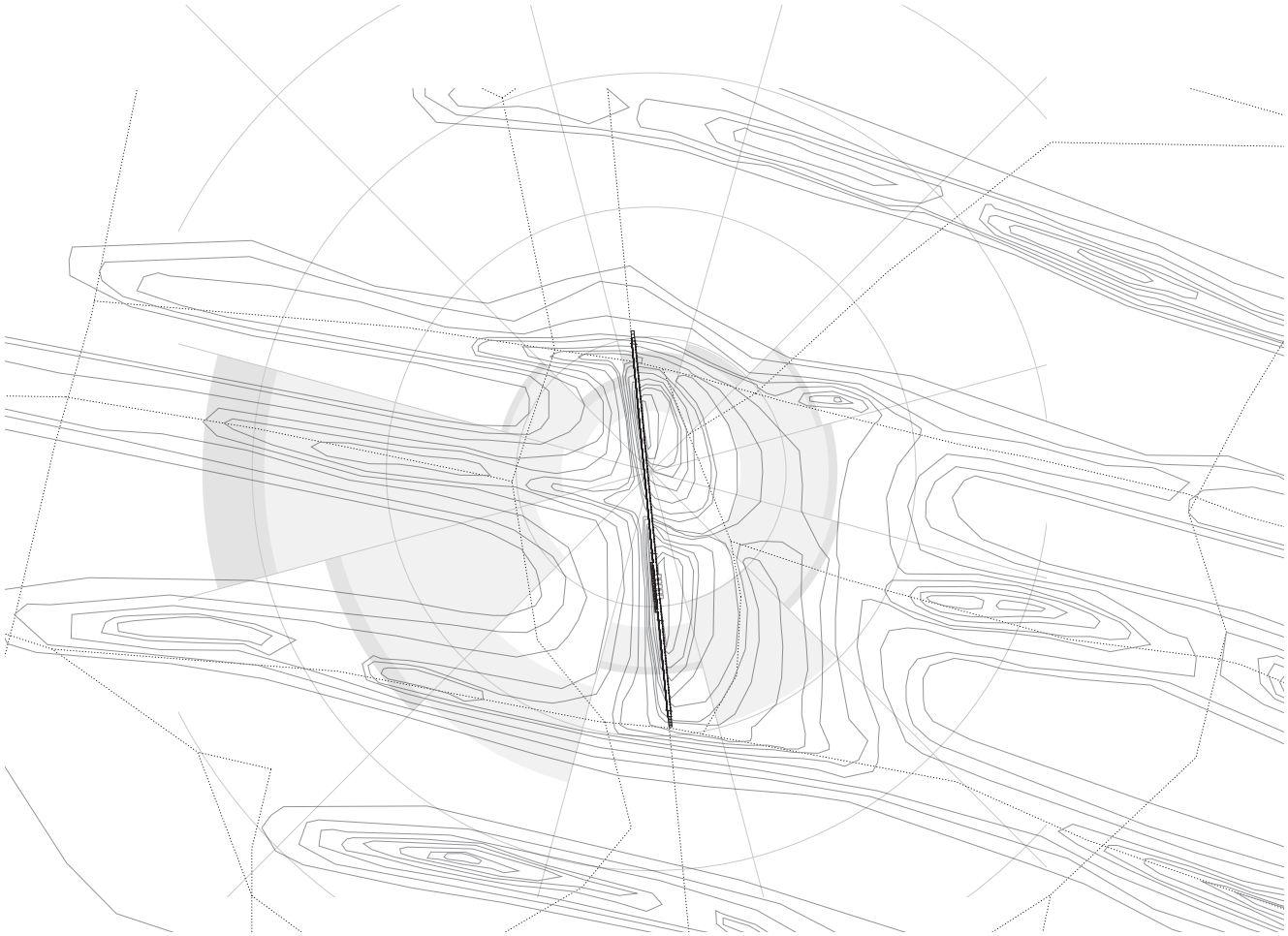
the windswept sand deposits on either side,
forming the land and projecting a future.

Sand Accretion over Time



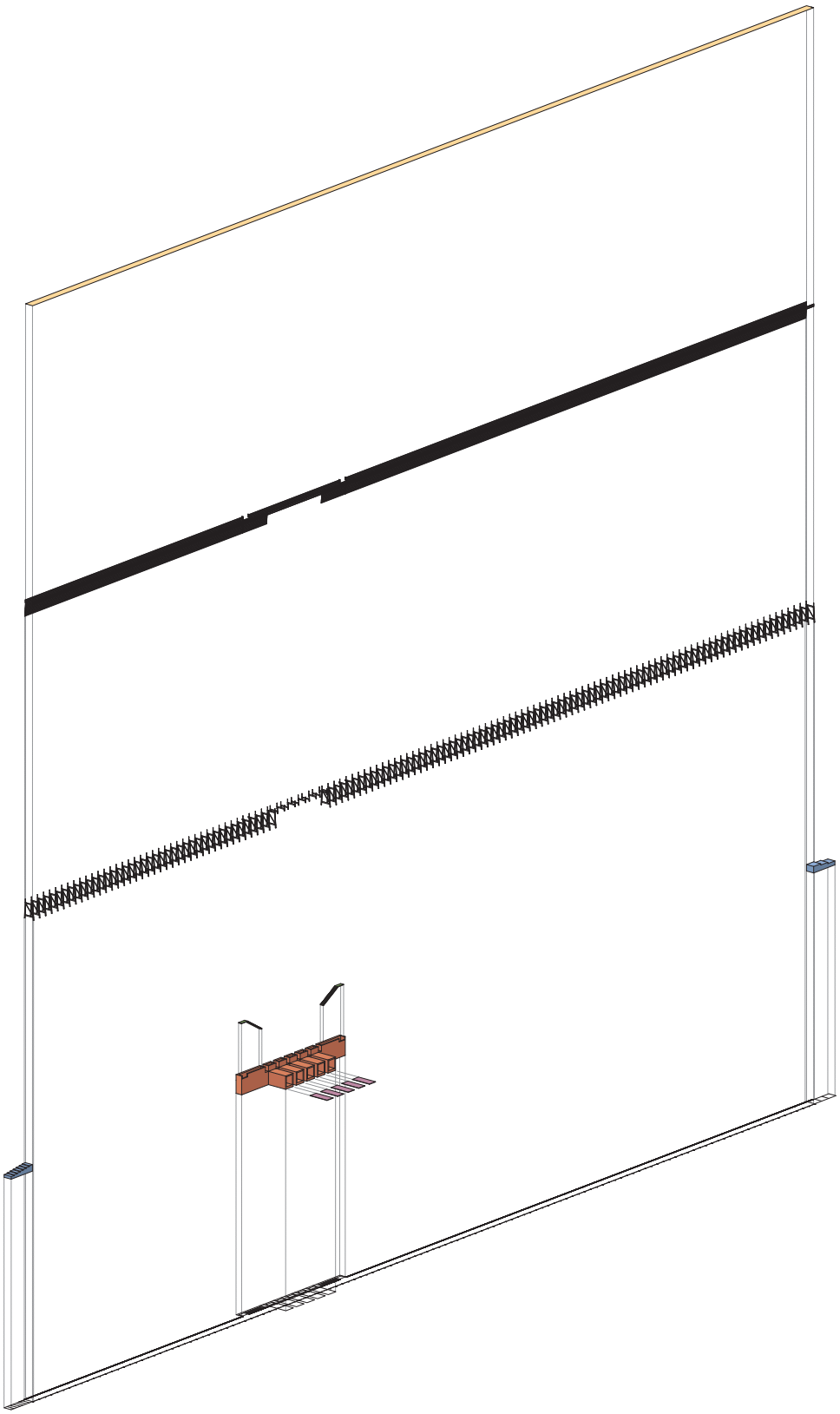
Current Topographic Condition

the presence of a new intervention interferes with the

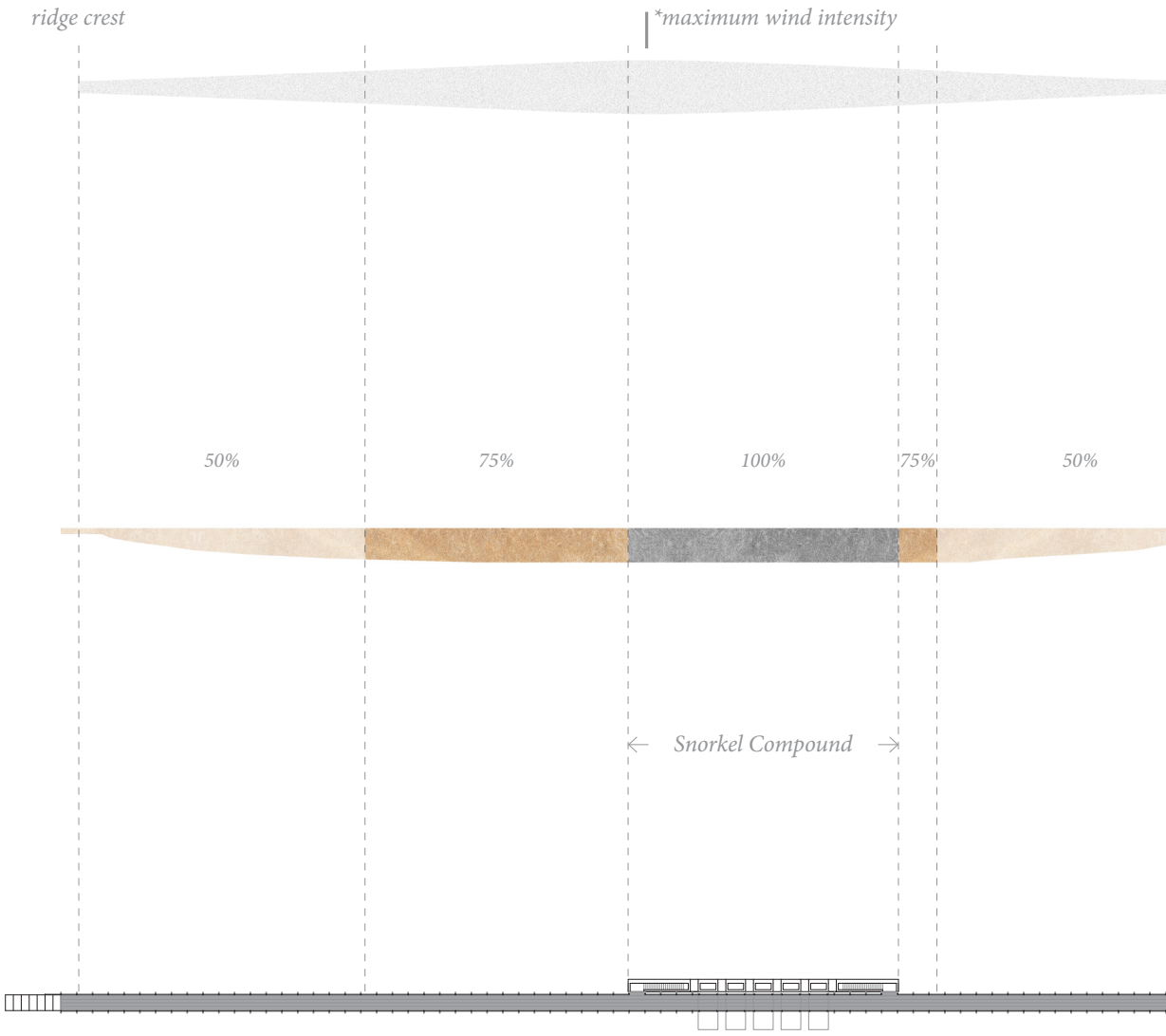


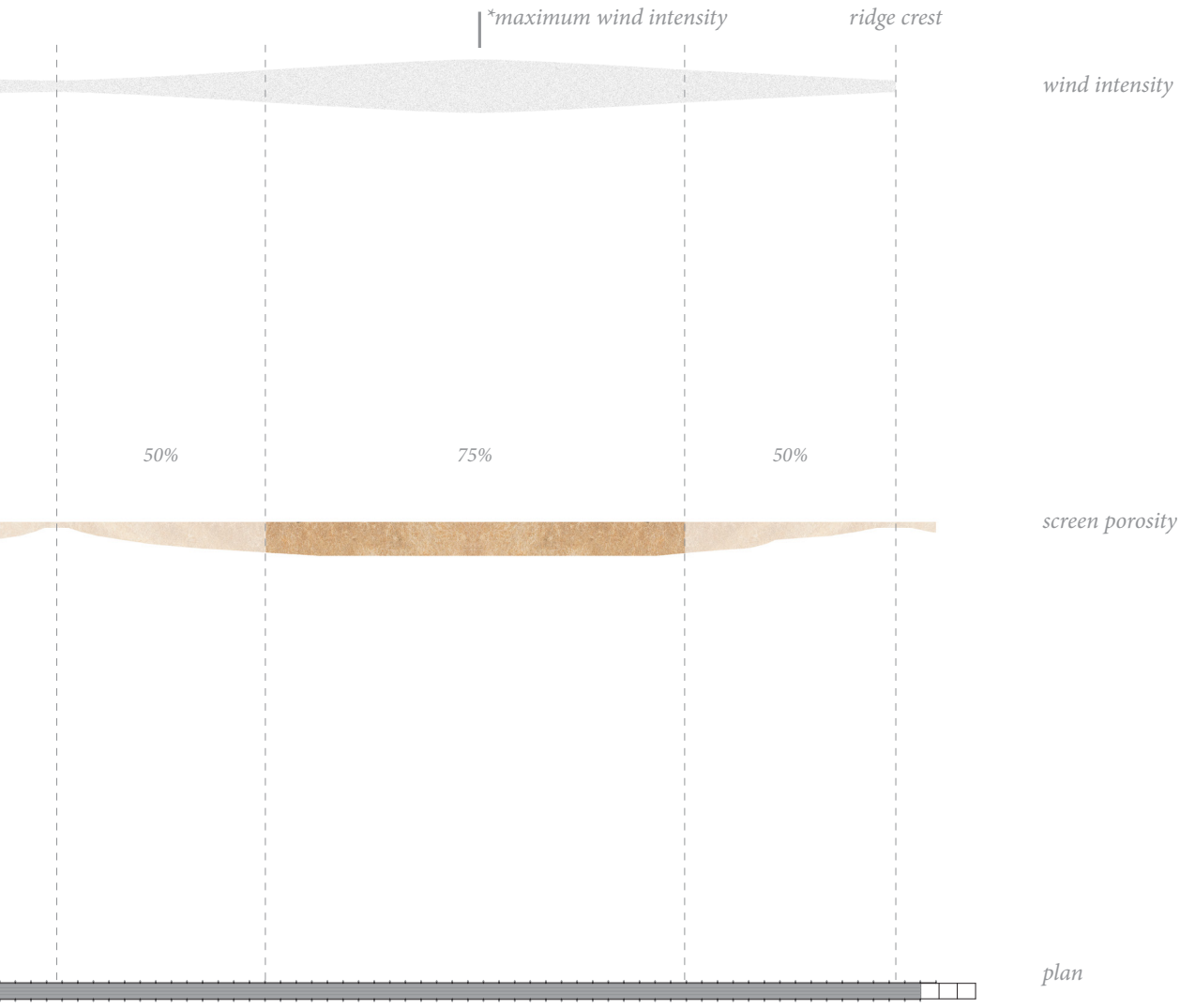
Future Topographic Condition

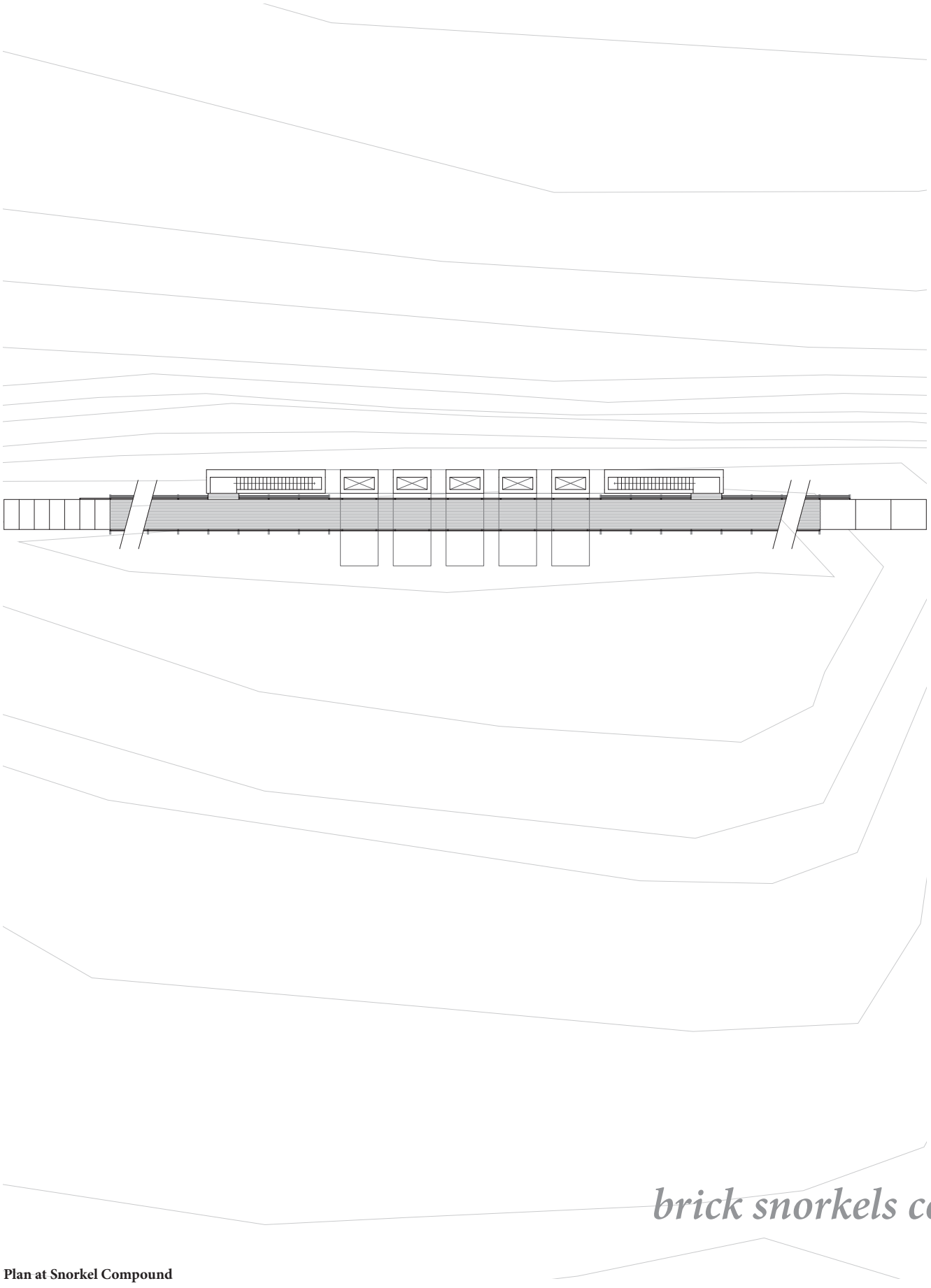
existing forces and creates a new reality on the land



Physical Model
Elements Exploded Axonometric

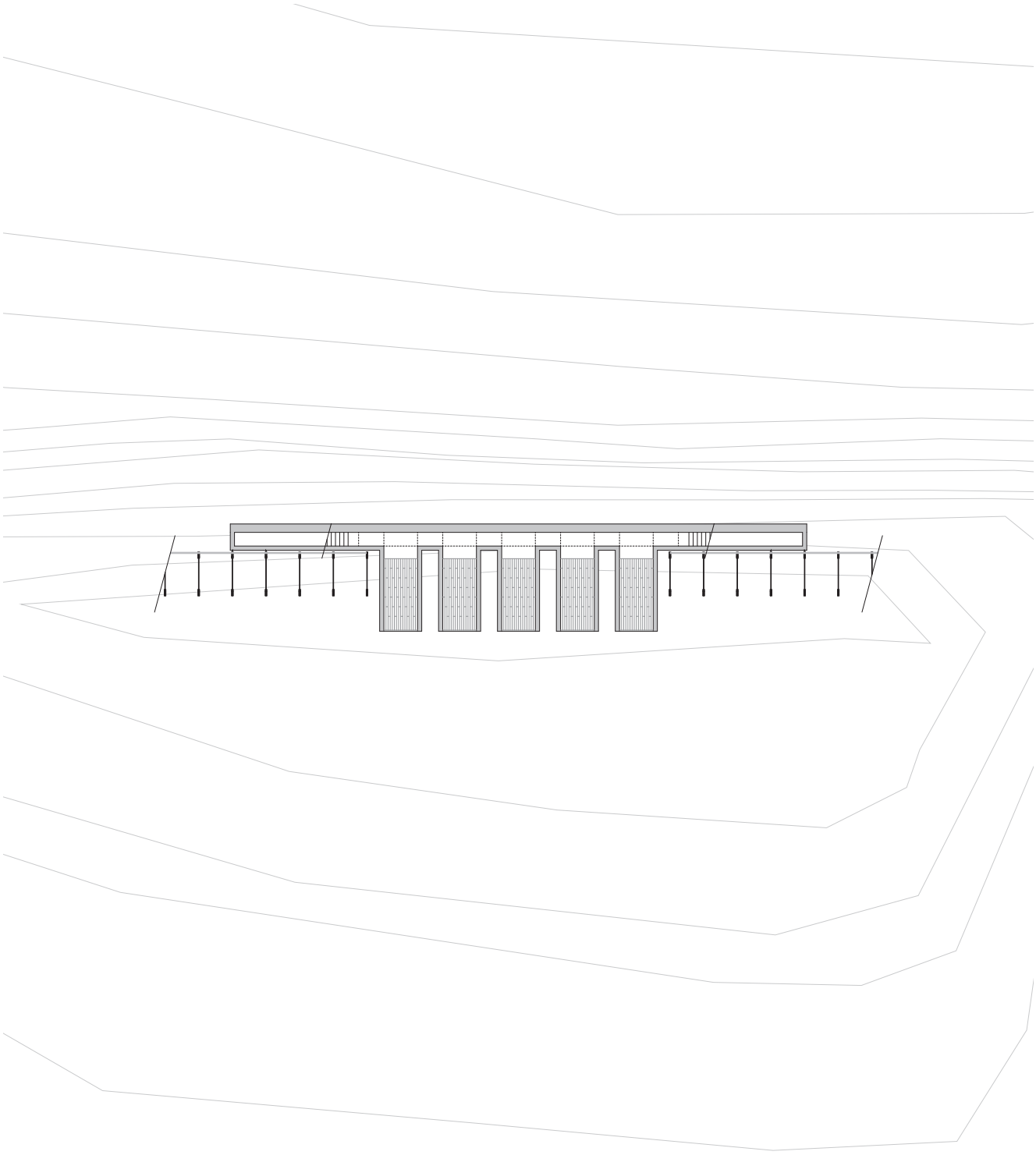

ridge crest
*maximum wind intensity
50%
75%
100%
75%
50%
Snorkel Compound


*maximum wind intensity
ridge crest
wind intensity
50%
75%
50%
screen porosity
plan



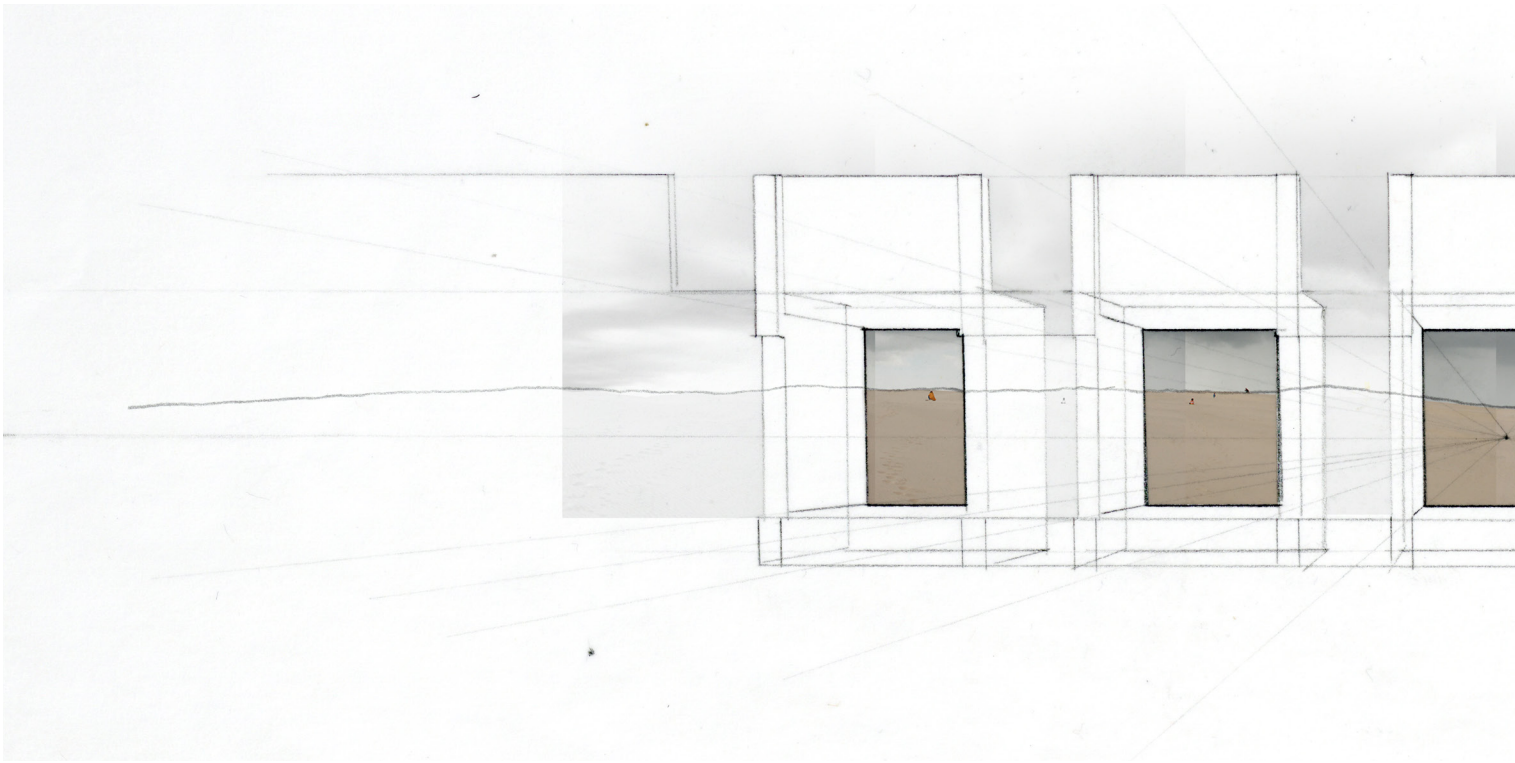
brick snorkels combine

Plan at Snorkel Compound



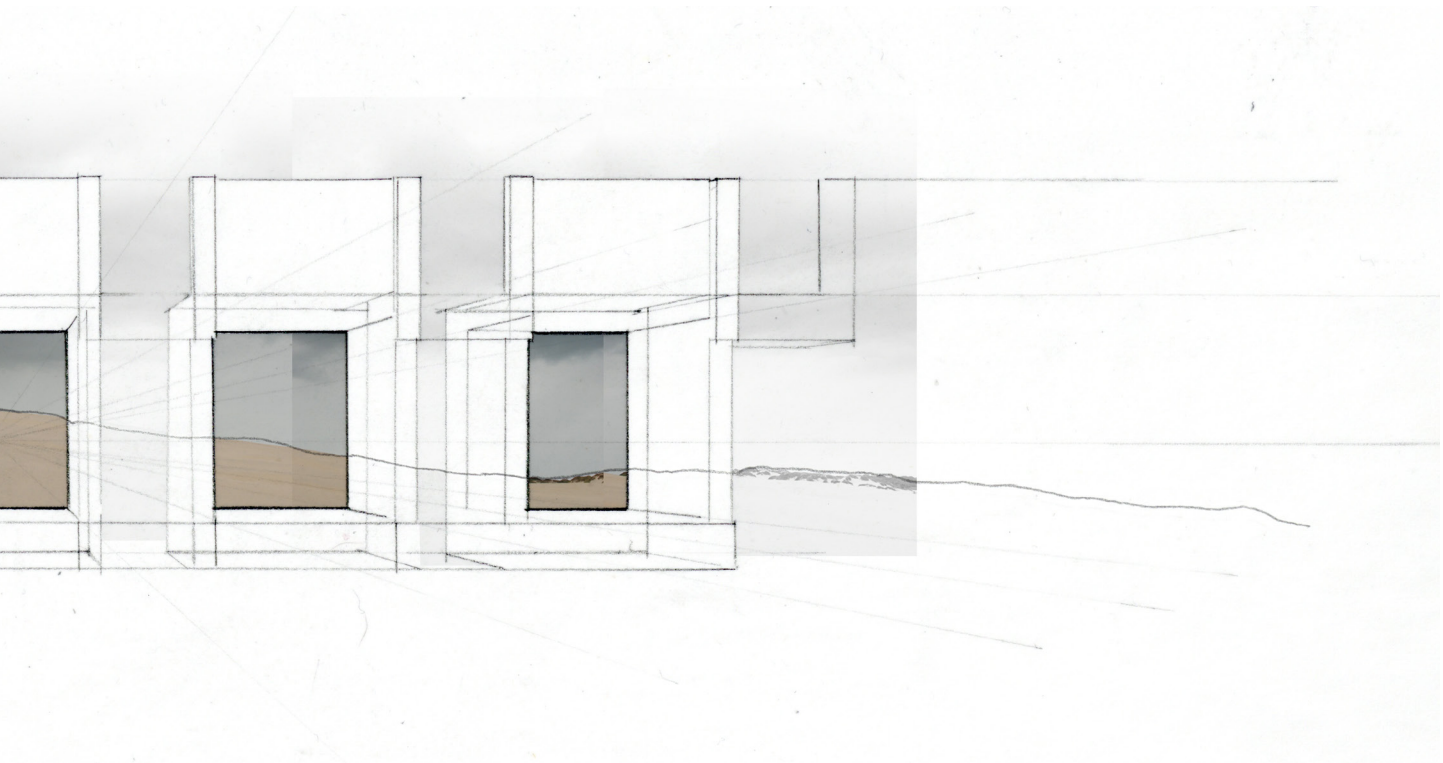
to form a stubborn compound with its back to the wind

Lower Plan at Snorkel Compound



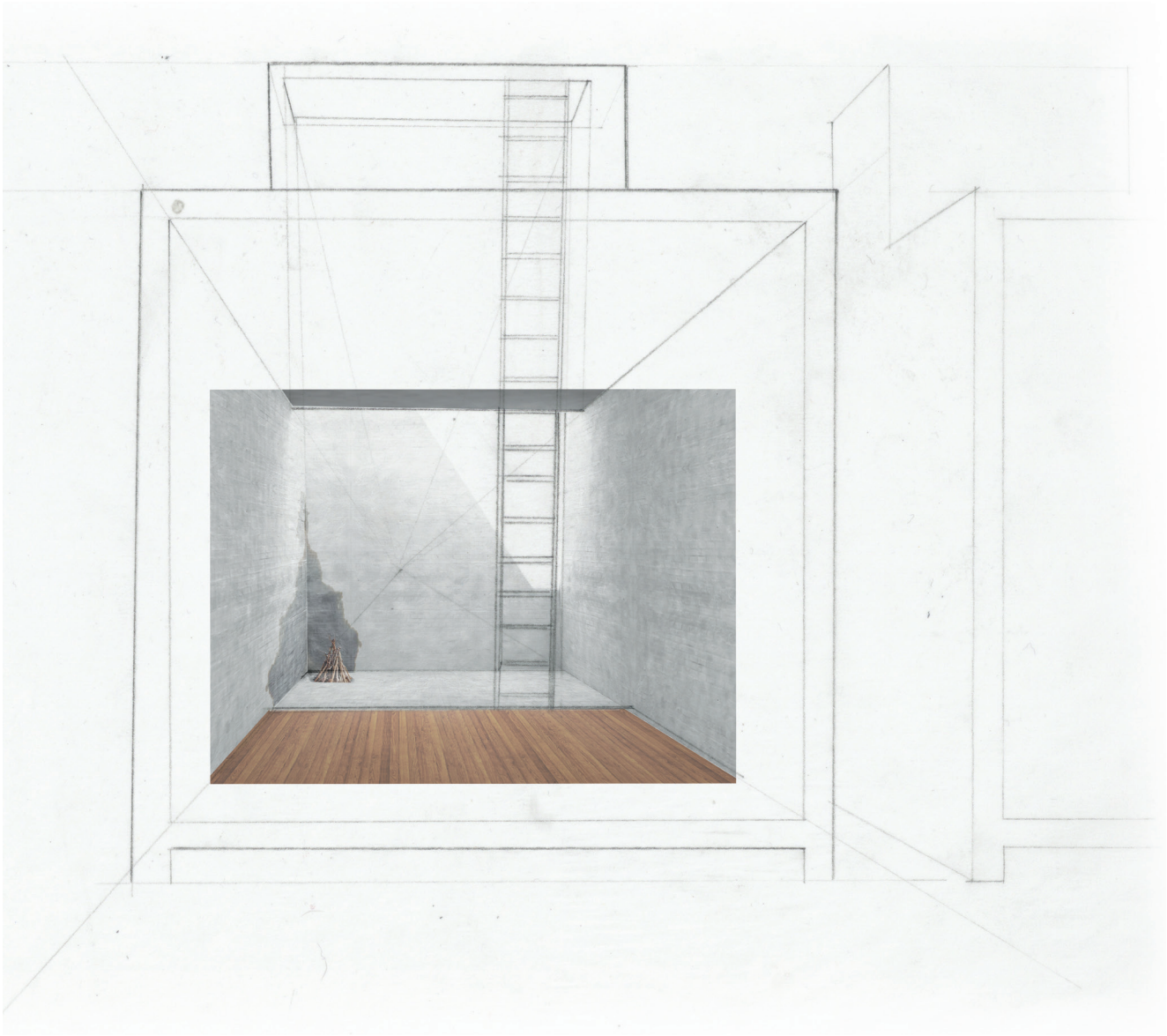
Landscape through Snorkels

the compound provides a new vantage of the

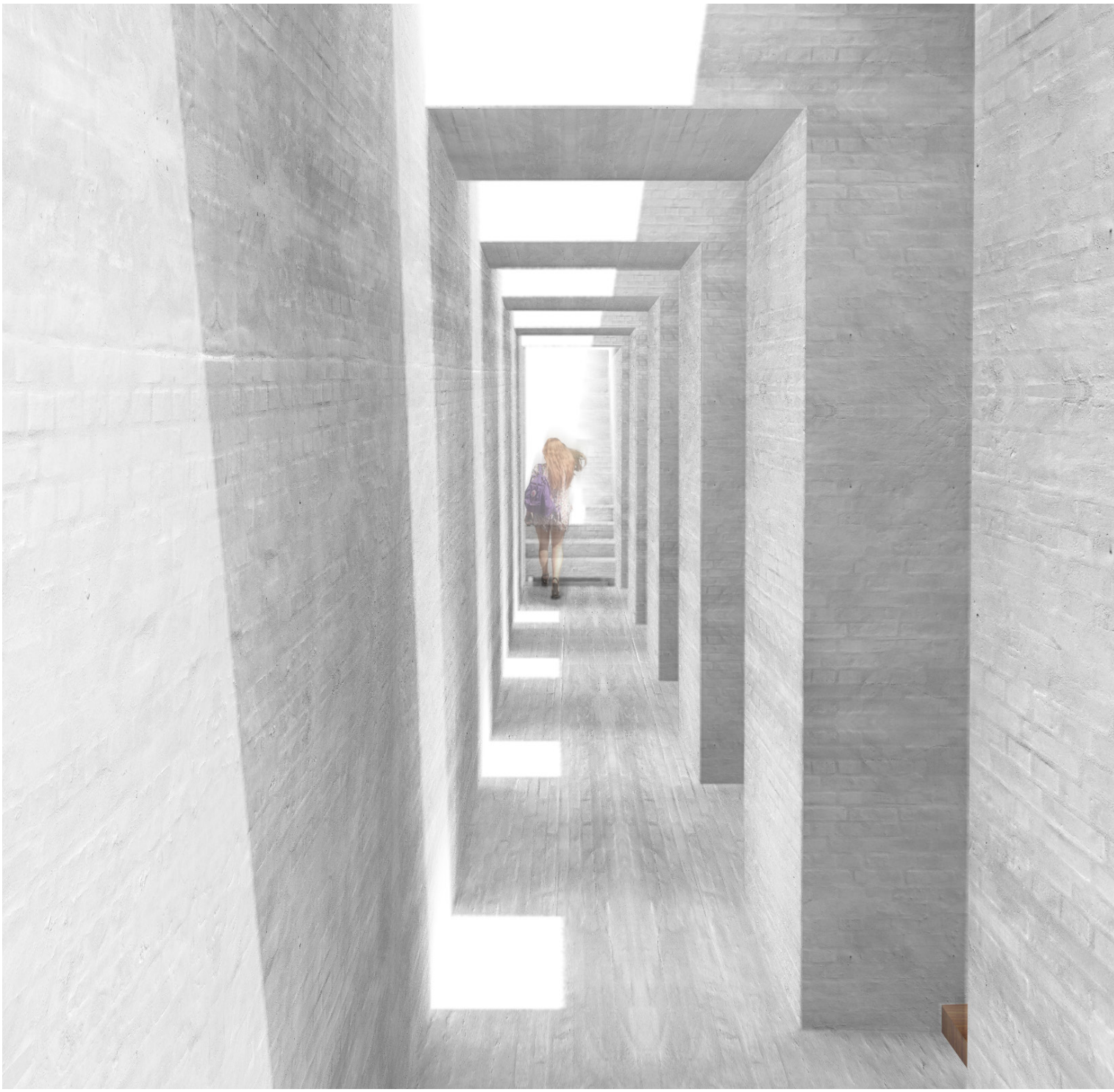


landscape

individual units shelter curious wanderers, inviting them in with marks of previous habitation



Snorkel Interior



Snorkel Compound Passageway

the passageway links
individual rooms in a
rhythm.

open, closed,
open, closed.

everchanging light conditions
track across a blank canvas.


the built structure and landscape are not separate entities
telling a story of forces, interactions, and time

but two parts of a whole architecture

"Reality, then, as in concepts such as 'landscape' or 'space', is not something external and 'given' for our apprehensions; rather it is constituted, or 'formed', through our participation with things: material objects, images, values, cultural codes, places, cognitive schemata, events and maps."[F]

6. Conclusion

A Part of Something

Connecting to an almost primal need for humans to explore and find what is beyond the horizon, people have traveled out to the Grenen Point at the end of Denmark since their first arrival in the area. The images and stories brought back to Copenhagen and beyond by the Skagen Painters proliferated interest in reaching this unique point where Denmark grows land each year out into the collision of the two vast seas surrounding the small country. The landscape and geographic configuration forces anyone who visits to follow a prescribed approach sequence, in a way priming the visitor for what they will see when they finally reach the point. This thesis introduced an intervention to heighten the visitor's awareness of the latent qualities that produced this unique situation and further prime the visitor for the experience of seeing the Skagerrak crash into the Kattegat.

Men of Skagen on a Summer Evening in Fair Weather
Martinus Rørbye (1847)

Dusk Overview Perspective

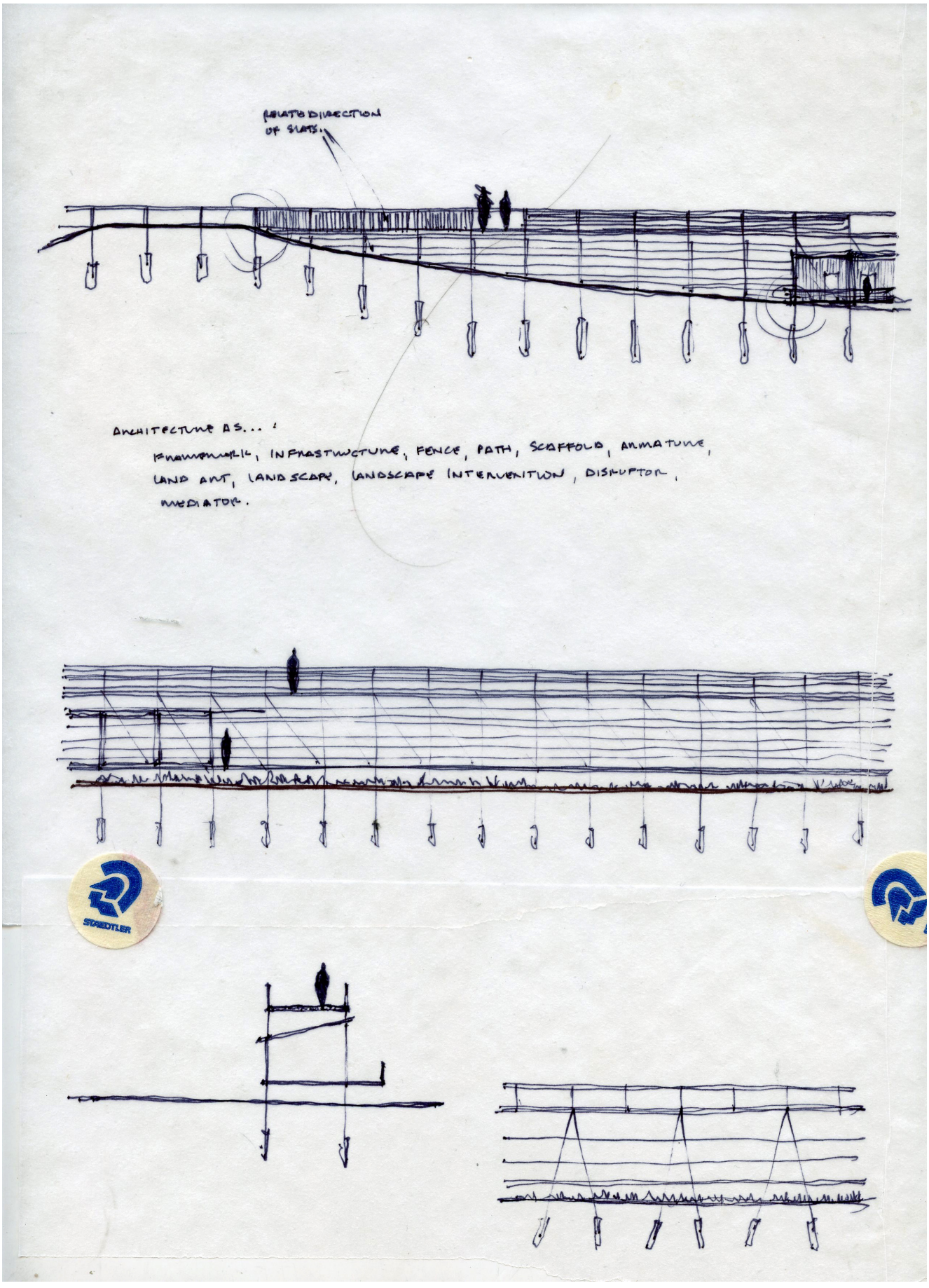
Ultimately, the proposal exists as the other interventions in the wild surrounding Skagen do, as a quiet artifact interacting with a dynamic landscape. Like the other interventions, the proposal tells part of the long story of how Skagen came to be and how it will progress into the future. Visitors have the opportunity to gain insight beyond the stories swept down from the North of this strange and wonderful place. In a more corporeal and experiential way than viewing the Painters' work, visitors are able to observe the interaction between an artifact and the landscape while simultaneously interacting with both the artifact and landscape themselves.

The proposal was intentionally designed to interact with the landscape over a long period of time, a sort of slow architecture where there is no division between the built form and the landscape. The design was never restricted to just the built form. Both elements affect each other and the result, or the changing result over time, is in fact the design. It was the hope that through siting the project away from the easy and common route to the point it would exist more for those who wander and appreciate the nuanced and curious nature of the interaction of natural forces. It was another hope that like the subtle glimpses of stories of the area, so to would the proposal find a quiet popularity through murmurs and whispers of a strange and wonderful feature in the larger landscape of Skagen.

Criticism

The critics of the project responded to the unconventional consideration for time and relationship to latent qualities exhibited in the proposal. There was mention of how the project evoked a desire to return every few years and at different times of year to the site to see how it had changed, both in terms of the landscape and also the deterioration of building elements. This interest in returning to see the slow change sparked a question of how the project registers change over time. One reviewer asked how the project registers shorter timescales than the 200-year timescale proposed for the landscape changes. In this regard, the project reacts to the diurnal cycle and sun path throughout the year with the skyward snorkels that allow the suns path to track against the interior of the snorkel compound. The project does not, however, address registering the accretion of sand or change in topography in shorter timescales; this proved difficult. Suggestions made by the panel included allowing different parts of the project to have different orientations. This would provide points to compare the effects of the interaction between built and natural through shorter timespans than the project life.

The other major point of criticism was the method of representation. As laid out in the theoretical framework, drawing that map site information and unseen aspects of site uncover the latent qualities of a place. This was the impetus for the project; however, in execution, the project was largely developed and represented with fairly conventional drawing methods. The drawings were created with intention but did not break from architectural conventions. This is a point that could have been furthered in the process of this project.

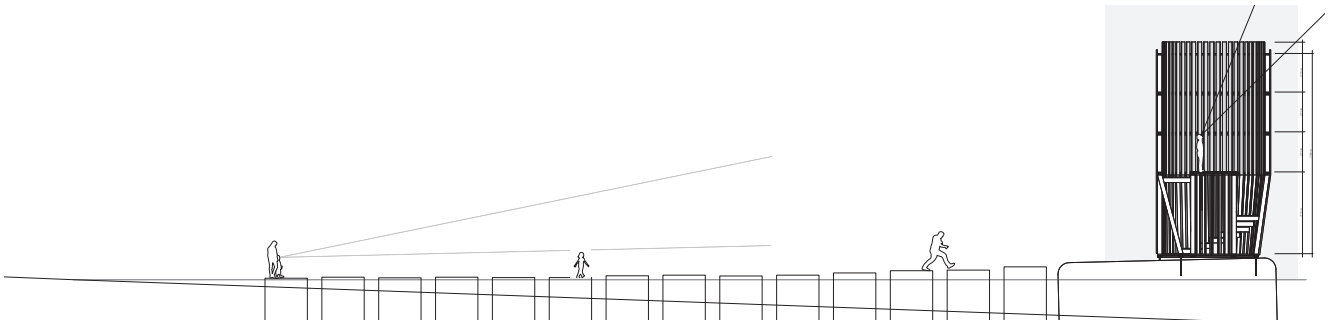

RELATE DIRECTION OF SLATS.
ARCHITECTURE AS... :
ENVIRONMENT, INFRASTRUCTURE, FENCE, PATH, SCAFFOLD, ARMATURE, LAND ART, LANDSCAPE, LANDSCAPE INTERVENTION, DISRUPTOR, MEDIATOR.
STAEDTLER

Process

In many ways, my process working through this project is analogous to deeply reading site for latent qualities; however, the latent qualities of this project are less related to place. They are more personal. Through drawing and reading, I uncovered many of my own interests and curiosities and infused them into the work. Emerging through this project are my deep interest in geology, human curiosity, and long timeframes. The choice to develop and explore through drawing is also the result of my interest of the relationship between representation and inquiry.

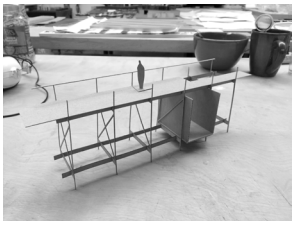
While within the confines of architectural conventions, drawing and making various types of drawings was a large part of the process. With precedents by James Corner, Bernard Tschumi, Rem Koolhaas, and Peter Eisenman, I began drawing maps and abstract drawings of the Skagen area. Through drawing, I was able to understand relationships and patterns in the site as well as test design ideas and configurations. Outside of authoring my own drawings, I was also able to learn about the site through the artwork of the Skagen Painters. Their work, in effect, acted as alternative

Elevation and Structural Sketch Drawings on Trace

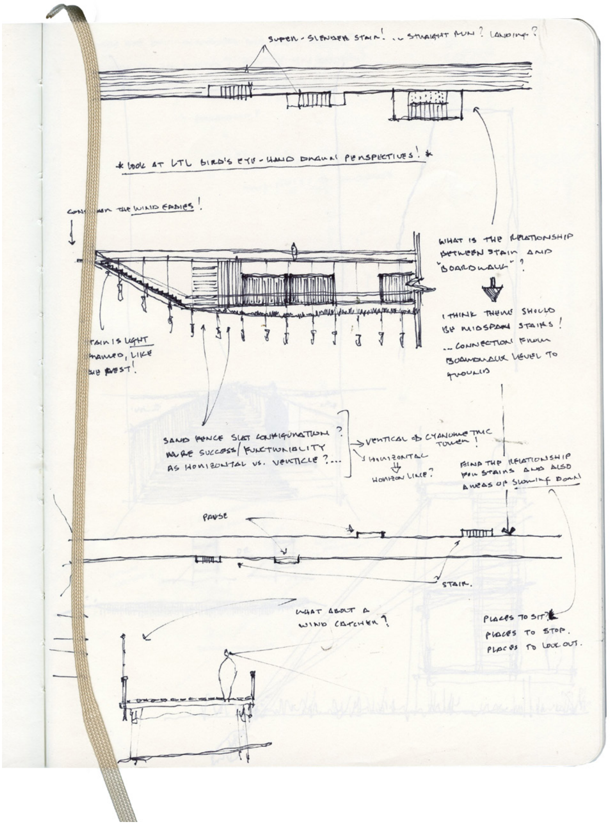


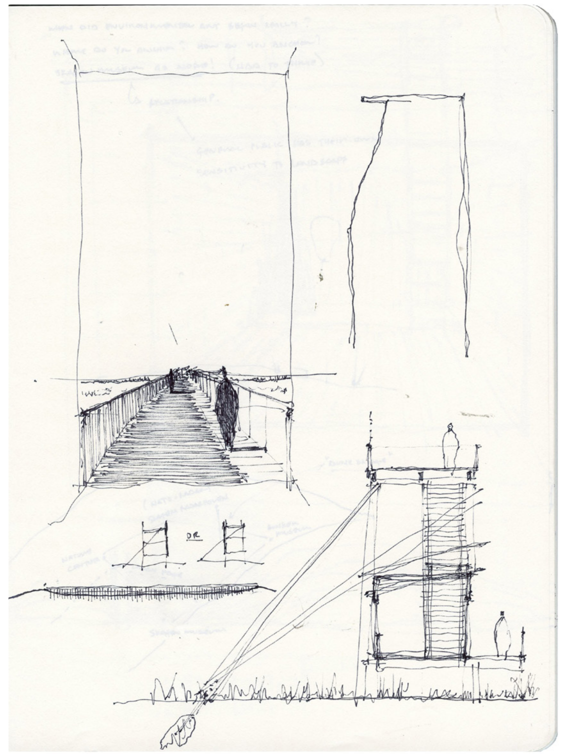
maps of the area. The paintings allowed me to distill down and reference the natural phenomena and atmospheric qualities of Skagen.

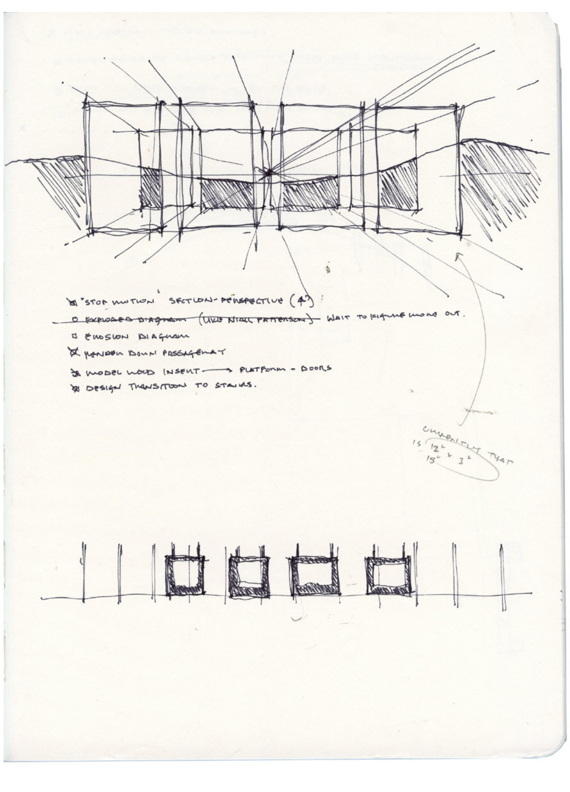
In the early stages of this project, I developed a small probe or test project. To engage the sky, which is known in Skagen for its brilliant blue color, I designed a small pavilion atop a submerged bunker East of the final design proposal. The pavilion was a manifestation of an early observational device, a *cyanometer*. Through this work I was able to react to the site conditions and develop an architecture that was of the place. In this work, I began to contrast the heavy follies outside of Skagen with a lightweight framing and to play with the bodily experience of space. Over the course of this project, I tested the ability of a simply framed structure to convey the poetics of a place and reference the process by which it was made. This was my first attempt at codifying the phenomena depicted by the painters in an architectural medium. In many ways this early exploration shows up in the final proposal: in the snorkels, the framework, and the general human scale. Similar to my discussion of slow architecture and long processes, this project continues to evolve even now.

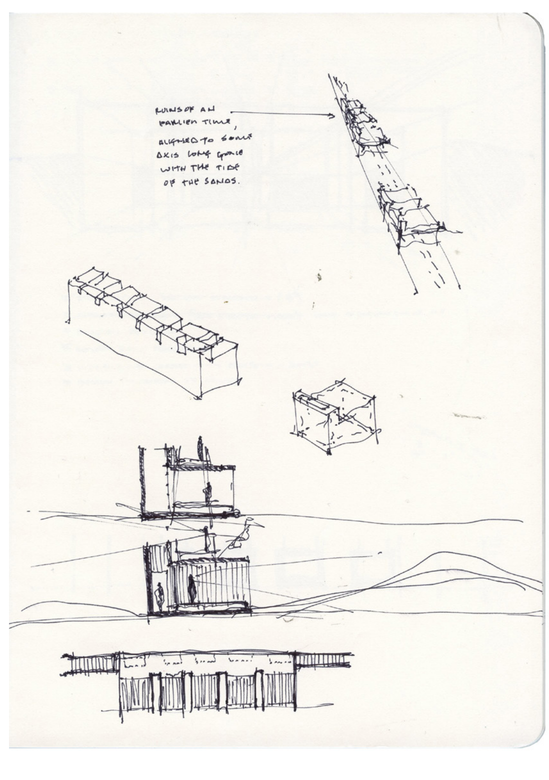


Cyanometric Site Section Study Model Series from Sketchbook


WHAT IS THE RELATIONSHIP BETWEEN STAIR AND BOARDWALK?
PAUSE
STAIR.
WHAT ABOUT A WIND CATCHER?
PLACES TO SIT?
PLACES TO STOP.
PLACES TO LOOK OUT.




DESIGN TRANSITION TO STAIRS.


RUINS OF AN EARLIER TIME,
ALIGNED TO SOME
AXIS LONG GONE
WITH THE TIDE
OF THE SANDS.

Endnotes

A Borges. *On Exactitude in Science*.
B Corner. *The Agency of Mapping: Speculation, Critique, and Intervention*. P. 224-225.
C *Ibid.* P. 214.
D Carol, Lewis.
E Corner. *The Agency of Mapping: Speculation, Critique, and Intervention*. P. 214.
F *Ibid.* P. 223.

1 Plato. *Phaedo.*
2 Corner. *The Agency of Mapping: Speculation, Critique, and Intervention*. P. 219.
3 *Ibid*. P 230.
4 *Ibid*. P 235.
5 Battersby & Kessler. P. 95.
6 Corner. *The Agency of Mapping: Speculation, Critique, and Intervention*. P. 215.
7 Corner. *The Agency of Mapping: Speculation, Critique, and Intervention*. P. 235.
8 Seamon. *Phenomenology, Place, Environment, and Architecture: A Review*. P. 6.
9 Corner. *The Agency of Mapping: Speculation, Critique, and Intervention*. P. 247.
10 Lucan & Koolhaas. *Oma-rem Koolhaas: Architecture, 1970-1990*. P. 86.
11 *Ibid*.
12 *Ibid*. P 87.
13 *Ibid*.
14 *Ibid*. P 88.
15 Tschumi. *Cinégramme folie : le Parc de La Villette, Paris nineteenth arrondissement*. P. *VI*.
16 *Ibid*.
17 *Ibid*. P 8.
18 *Ibid*. P 7.
19 *Ibid*.
20 *Ibid*. P 8.
21 *Ibid*. P *VI*.
22 *Ibid*. P 8.
23 *Ibid*.
24 *Ibid*. P *VI*.
25 Eisenman. *Cities of artificial excavation : the work of Peter Eisenman, 1978-1988*. P. 194.
26 *Ibid*. P 223.
27 Lübbren, Nina. Rural Artists' Colonies in Europe, 1870-1910. P. 2.
28 Monrad & Conisbee. The Golden Age of Danish Painting. P. 23.
29 Jacobs, Michael. The Good and Simple Life. Artist Colonies in Europe and America. P. 93.
30 Nielsen & Johannessen. "Spit-systems—an overlooked target in hydrocarbon exploration: the Holocene to Recent Skagen Odde, Denmark." P. 17.
31 *Ibid*. P 18.

Figures

	Skagerrak and Kattegat Colliding at Skagen.	(source unknown)
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	Linear Farms.	Google Earth
	Lagoonal Farms.	Google Earth
	Råbjerg Mile.	
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	Sphinx in Sand Storm (set for "Secrets of the Sphinx").	Sfinxens Hemmelighed, 1918.
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	Experiential Section: Hede	
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	Elevation and Structural Sketches.	
	Layered Map Information.	
	Cyanometric Tower Site Section.	
	Early Framing Model.	
	Selected Sketchbook Pages.	

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