

**KVORNING DESIGN**  
**KOMMUNIKATION**



# CONCEPT DEVELOPMENT

IDEA AND BRAINSTORM · VISUALIZATION · FUNDRAISING  
BUDGET AND PROJECT MANAGEMENT · LOBBYING · COMMUNICATION AND PR

# EXHIBITION DESIGN

PERMANENT, TEMPORARY AND TRAVELLING EXHIBITIONS · HANDS-ON · INTERACTION  
EXHIBITION SYSTEMS · SHOWCASES · DISPLAYS · SHOWROOMS · OUTDOOR · LOGISTICS

# GRAPHIC DESIGN

VISUAL IDENTITY · LOGOS · POSTERS · CATALOGUES · PACKAGING · WEB  
PAMPHLETS · BOOKS · ILLUSTRATION · MOVING GRAPHICS · SIGNAGE · CD/DVD

# INTERIOR DESIGN

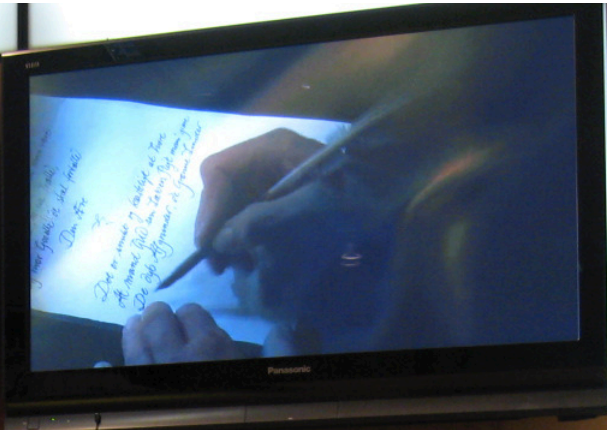
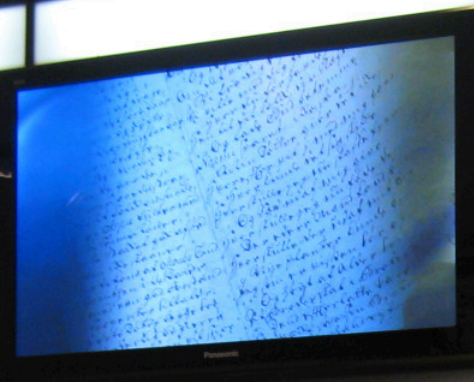
FURNITURE · SHOPS · SHOWROOMS · LOUNGES  
VISITOR CENTERS · RENOVATING · TRANSFORMATION · ARCHITECTURE

# EXHIBITION SYSTEMS

[WWW.BUGSYSTEMS.COM](http://WWW.BUGSYSTEMS.COM): BUG, BIG BUG, WALL BUG AND BUGSY  
OUTPOST · SITE · SPACE · WAVE · SCREENY



Petter Dass Museum, Norway: Permanent exhibition



**WISDOM NOT KNOWING DOGS**  
 An old Norse proverb: "It is not wisdom to know more than one's own dog."  
 - The Bible  
 - The teachings of Martin Luther  
 - The teachings of the Baroque  
 - The teachings of the Orthodox Church  
 - The teachings of the Catholic Church  
 - The teachings of the Protestant Reformation  
 - The teachings of the Enlightenment



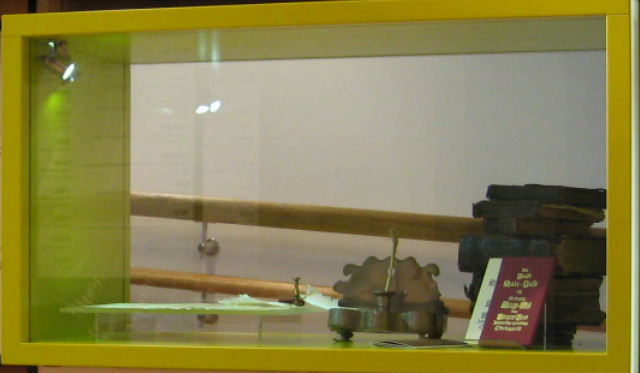
## DIKTERPRESTEN

I vår tid tenker vi helst på litteratur som opplevelse og underholdning. I Petter Dass' verden rådde det helt andre forestillinger. Diktningen skulle være nyttig. Dikteren var en lærer som skulle formidle et budskap.

Som prest er Petter Dass preget av sin tids kristendom, den ortodokse botsfroheden. Som dikter tilhører han barokken. Som dikterprest forener han ortodoksens teologiske orden med barokkens poetiske kunstferdighet. Mye av barokkens diktning var preget av et overfløst språk med retoriske effekter. Petter Dass makter å balansere sine virkemidler og skape en enklehet i uttrykket. Dette har utvilsomt bidratt til at hans dikt fortsatt leses mens mye annen barokklitteratur har druknet i sine egne overvådige virkemidler.

**"JEG DIKTER EY SANGER FOR EGEN PROFIT"**  
 Petter Dass skriver dikt og sanger for alle anledninger. Men først og fremst skriver han for å erindre unge og voksne til en dyb forståelse av Guds ord og budskaper og til Guds nåde.

**"I DO NOT WRITE SONGS FOR TO PROFIT"**  
 Petter Dass writes poems and songs for all occasions. But mostly he writes in order to guide youths and adults to a deep understanding and respect for the creation of God and the words of the Bible.

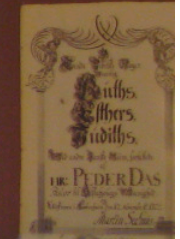


## THE POET PREACHER

Nowadays we think of literature mostly as entertainment and pastime. In Petter Dass' world the prevailing attitude was quite another. Poetry must be useful. The poet was a teacher who was there to convey a message.

As a preacher Petter Dass was a member of the Christianity of his time, the orthodox repentant piety. As a poet he belongs to the Baroque. As poet preacher he combines the theological order of orthodoxy with the poetic ingenuity of the Baroque. Much of Baroque poetry was marked by a ponderous style with rhetoric effects. Petter Dass is able to balance his effects and create simplicity of expression. This has undoubtedly contributed to his poems still being read, while the literature of many of his contemporaries have drowned in their own over-the-top effects.

**FRA FJÆRPENN OG AVSKRIF**  
 Petter Dass fikk utgitt bare én av sine "Dens norske Digt" i 1683. Et stort antall avskrifter, og fra 1711 utgave av hans samlede verker.



**LES EFTERENNA OG VÅR VÅR**





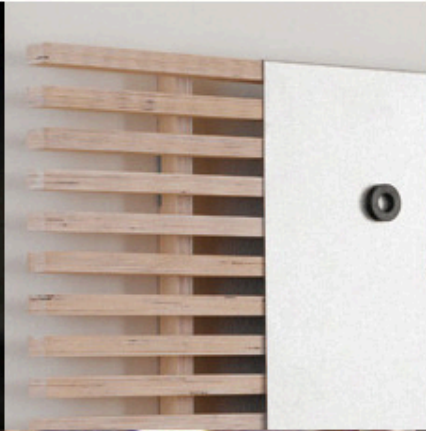
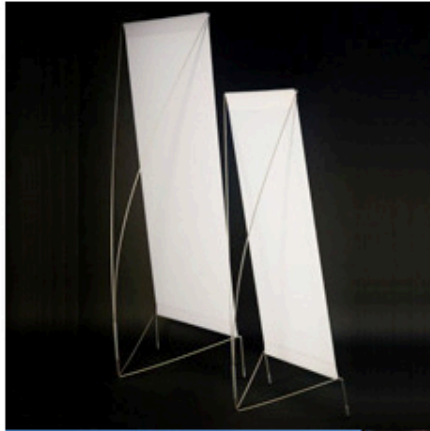


 PETTER DASS-MUSEET



MÖCHTEN SIE IN STILLER, MALERISCHER  
LANDSCHAFT ZUR RUHE KOMMEN?  
INTERESSANTER KULTURGESCHICHTE,  
SCHÄFTIGEN, ALTE UND NEUE ARCHITEKTUR  
ERLEBEN ODER DAS KULINARISCHES  
BOT VON HELGELAND KOSTENLOS  
- BESUCHEN











Rosenborg Castle, Temporary Exhibition



Rosenborg Castle, LED lighting project















hellig og hvid

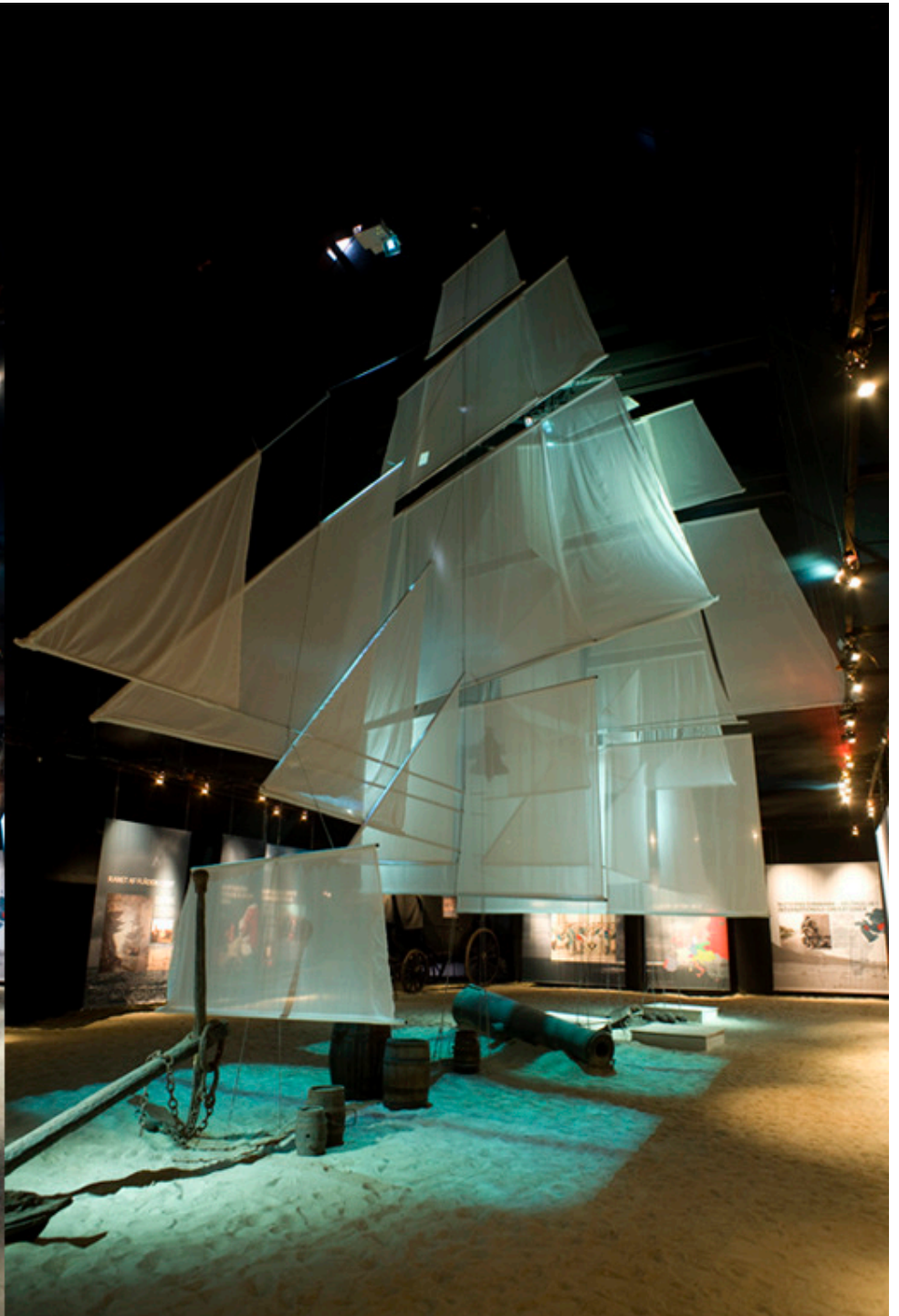






Fashion Show, Copenhagen













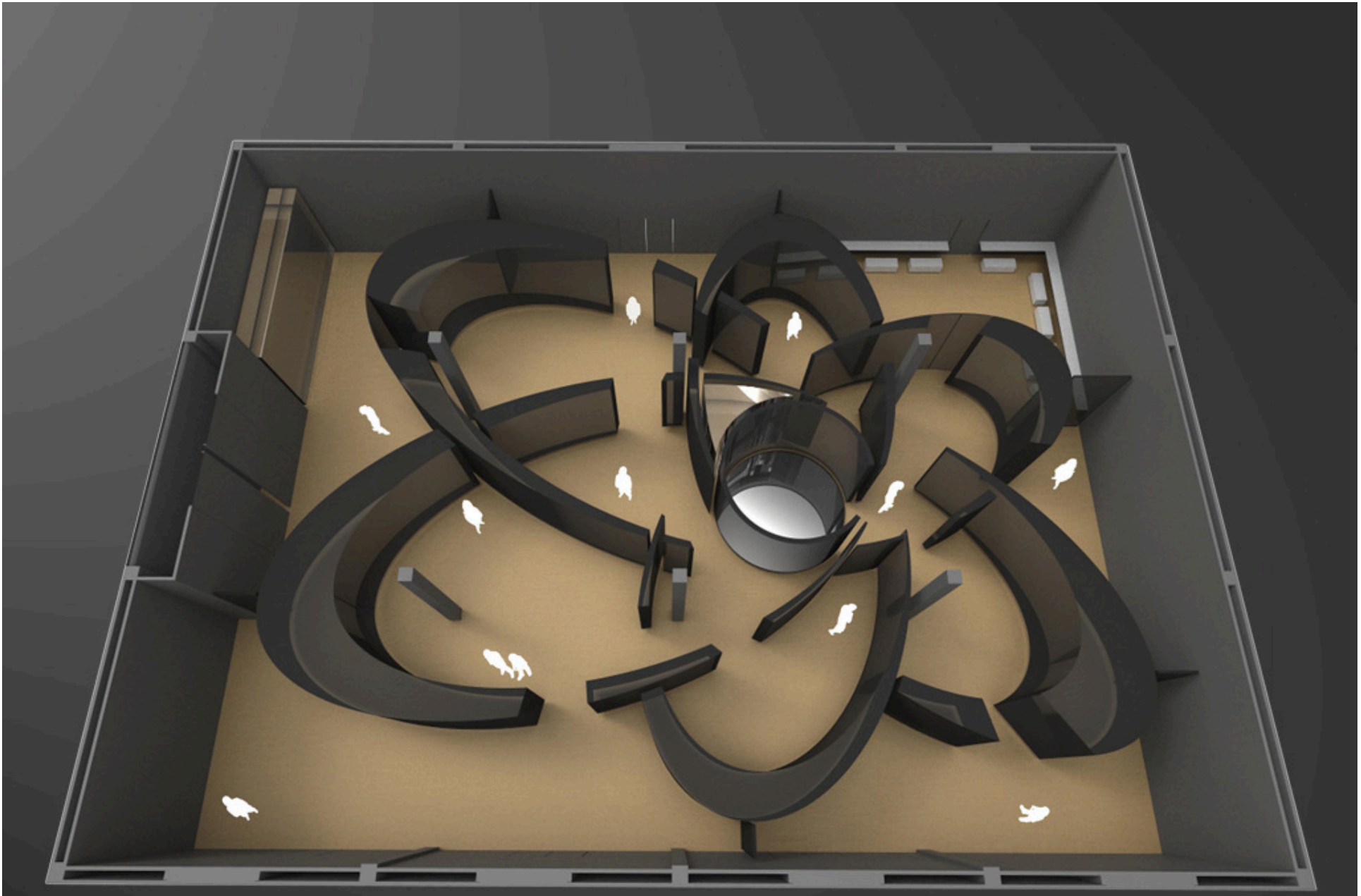
Disney Shop Copenhagen



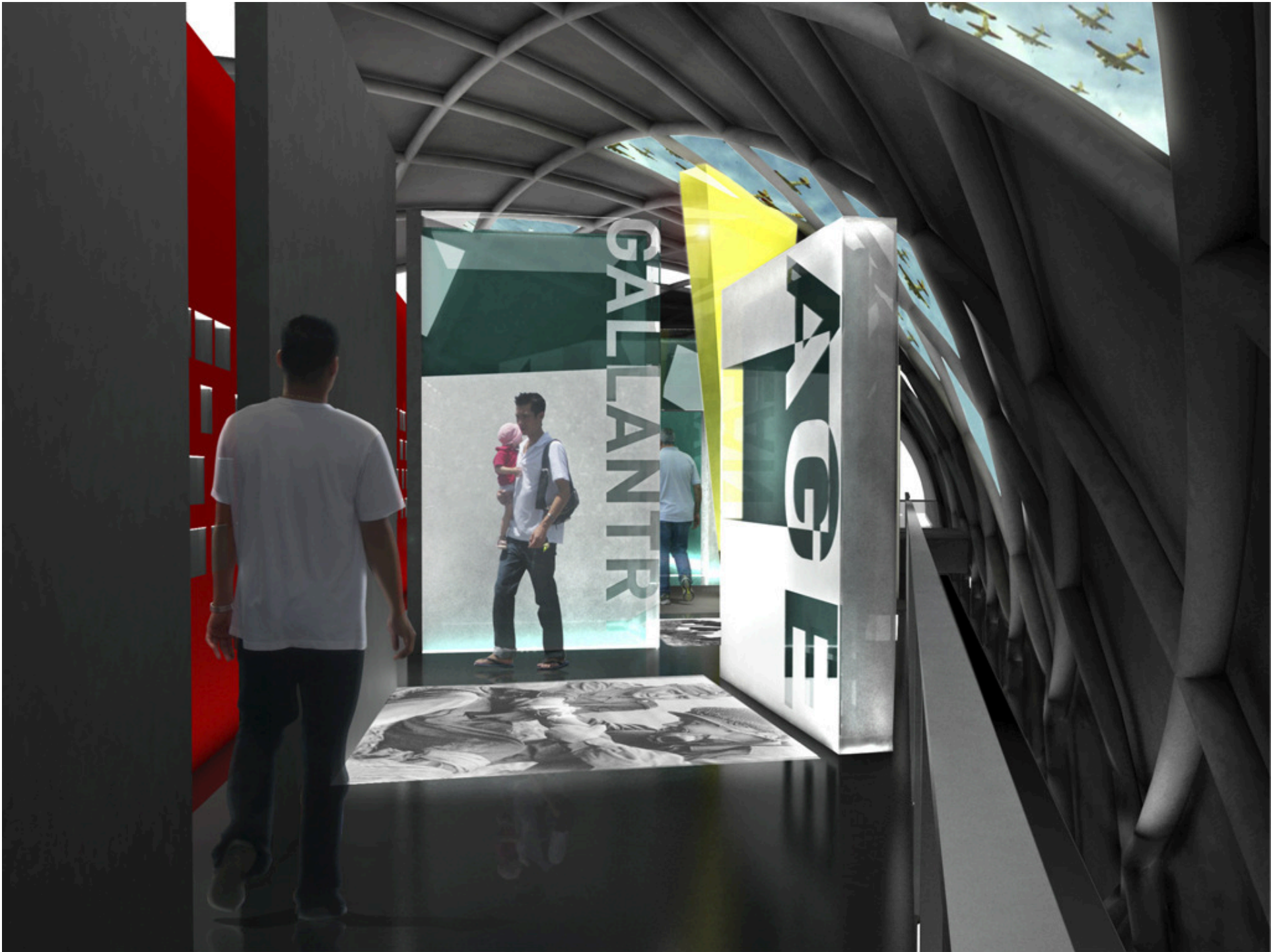








Dunkers Kulturhus



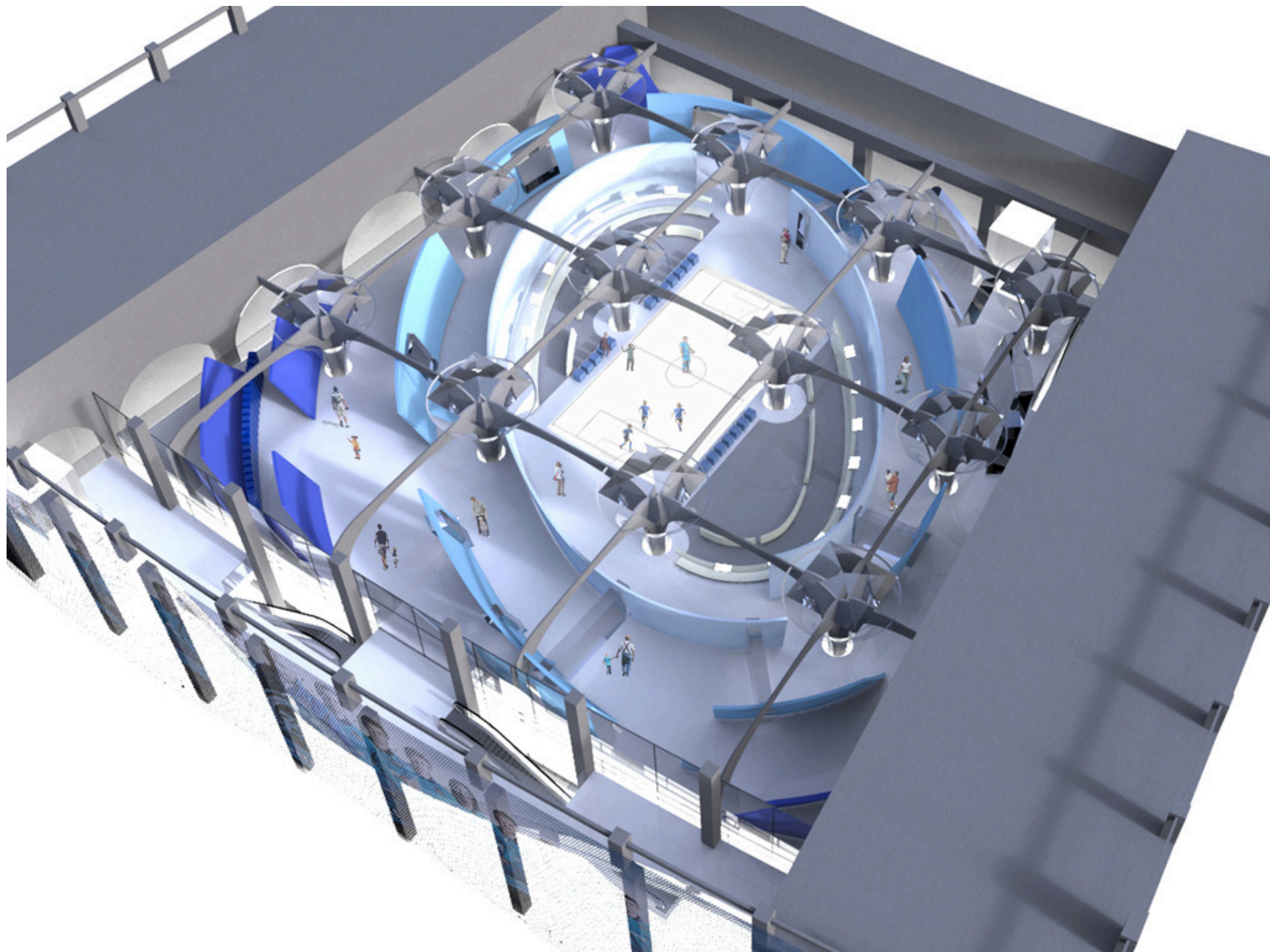






















# INDUSTRIEN PÅ FYN 1780-IDAG

## INDUSTRY ON FUNEN 1780- TODAY

Curiositas dicitur esse animi, cum  
meditatur adspiciendo aliquid, et ab  
adspiciendo nihil movetur. Curiositas  
autem dicitur esse animi, cum  
adspiciendo nihil movetur. Curiositas  
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adspiciendo nihil movetur.

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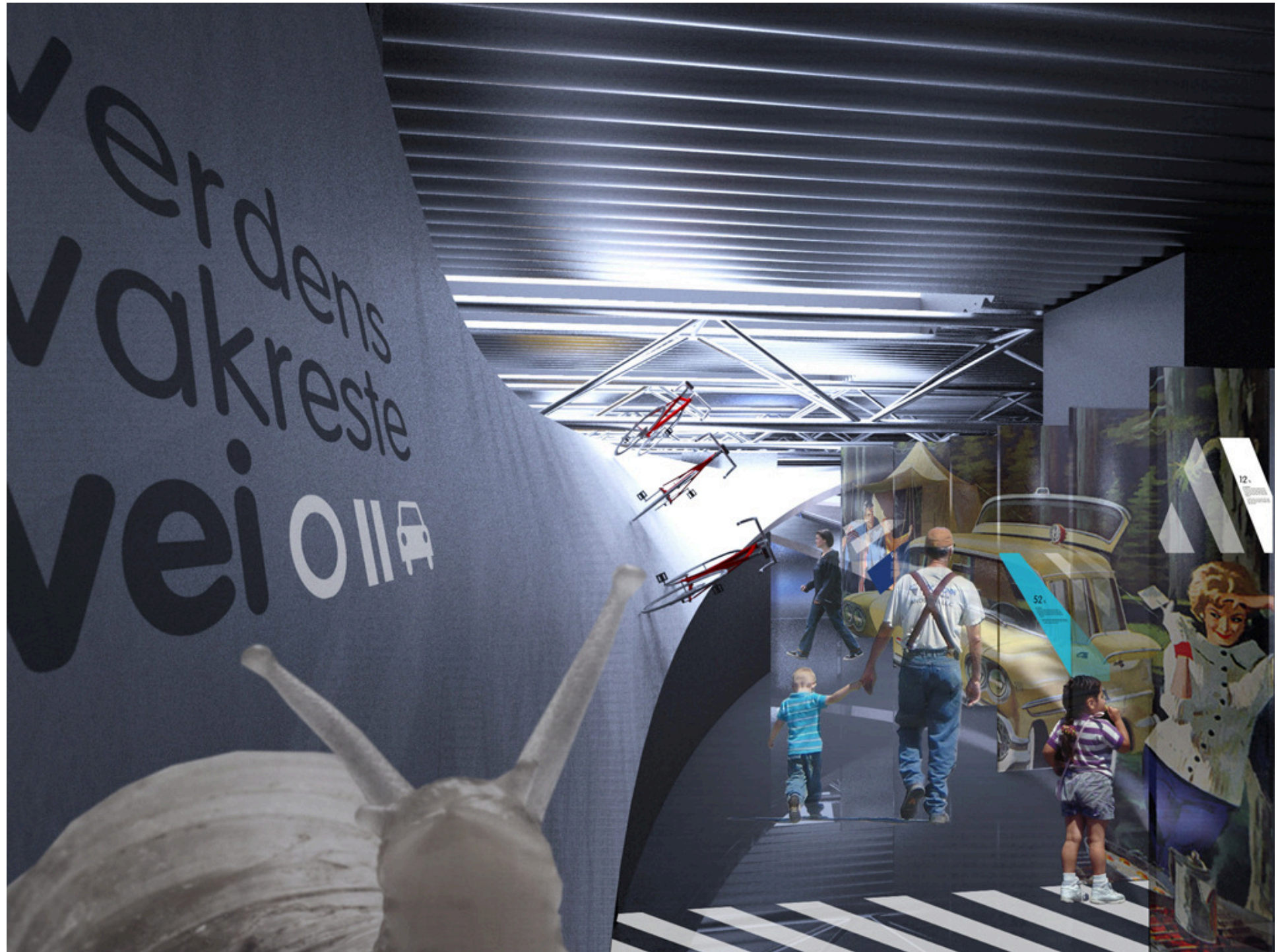


JA TILL LIVET  
NEJ TILL OPRUSTNING  
FROERER FOR FRED

Hvis  
krigen  
kommer

Sabotage i Odense





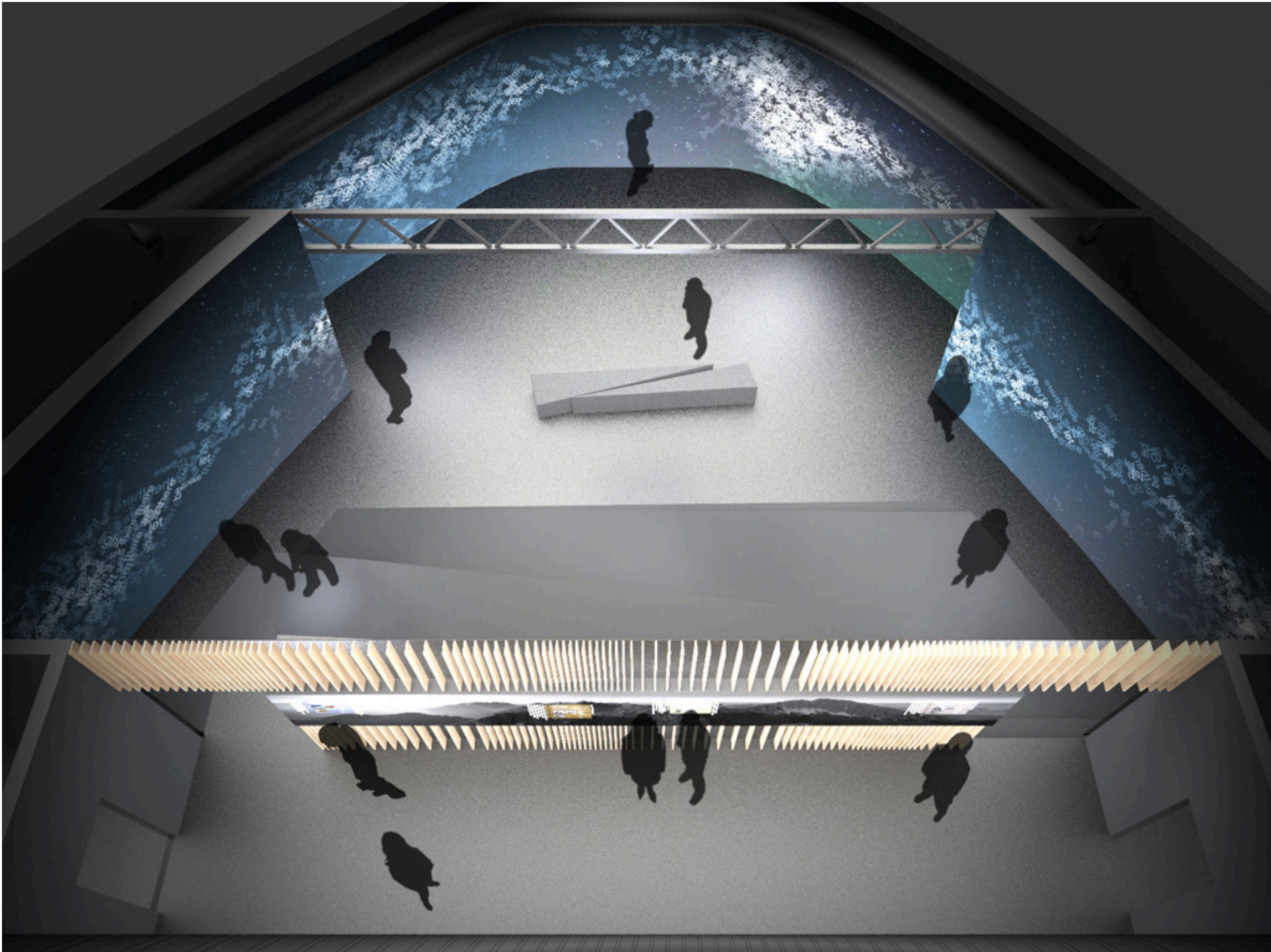
verdens  
vakreste  
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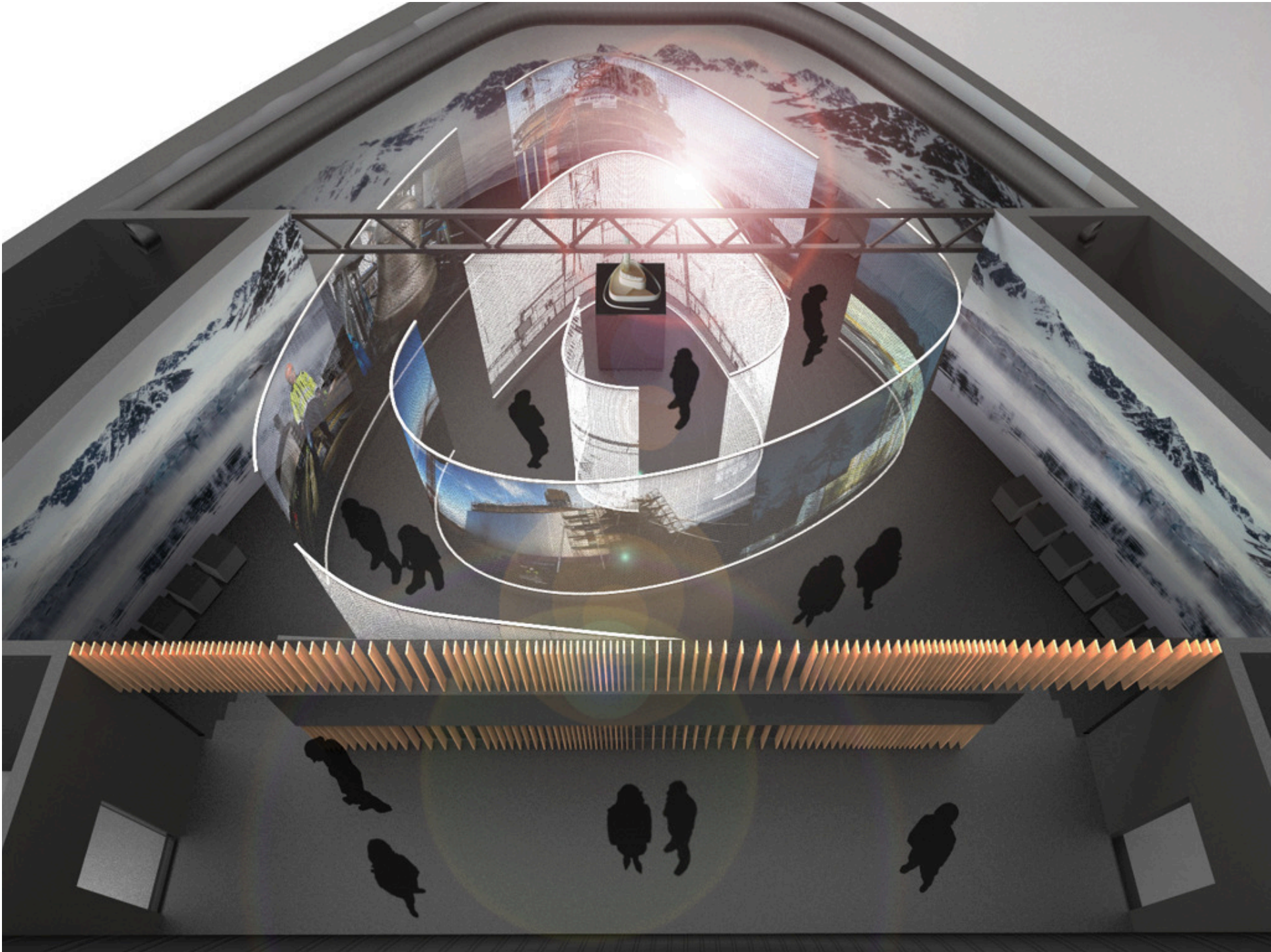


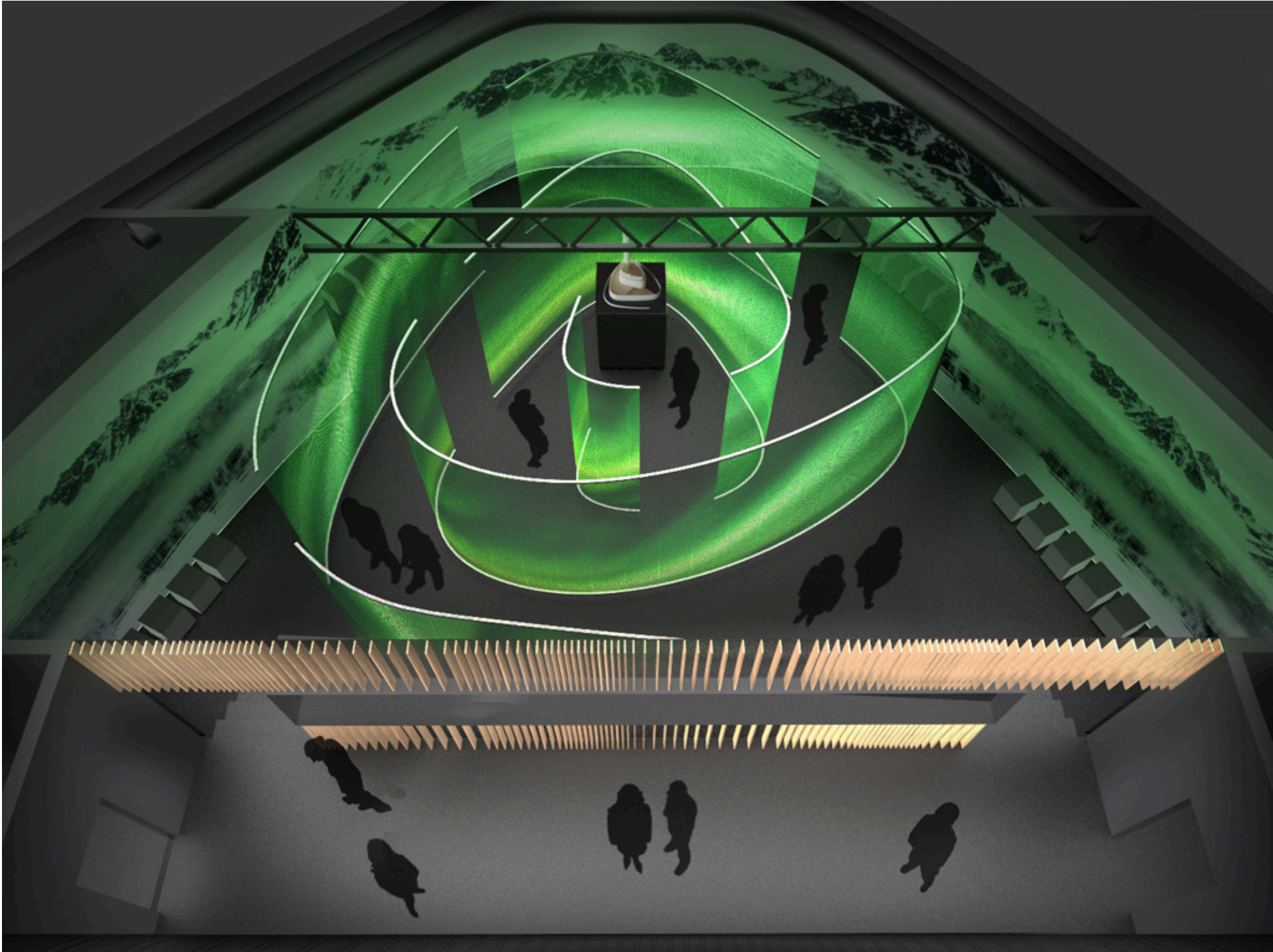
12.

52.









'THE PLAYGROUND'  
INTERPLAY OF PAST & PRESENT

IDEAL PRESENT. (MIA FUTURE)

OBJECTIVE PAST

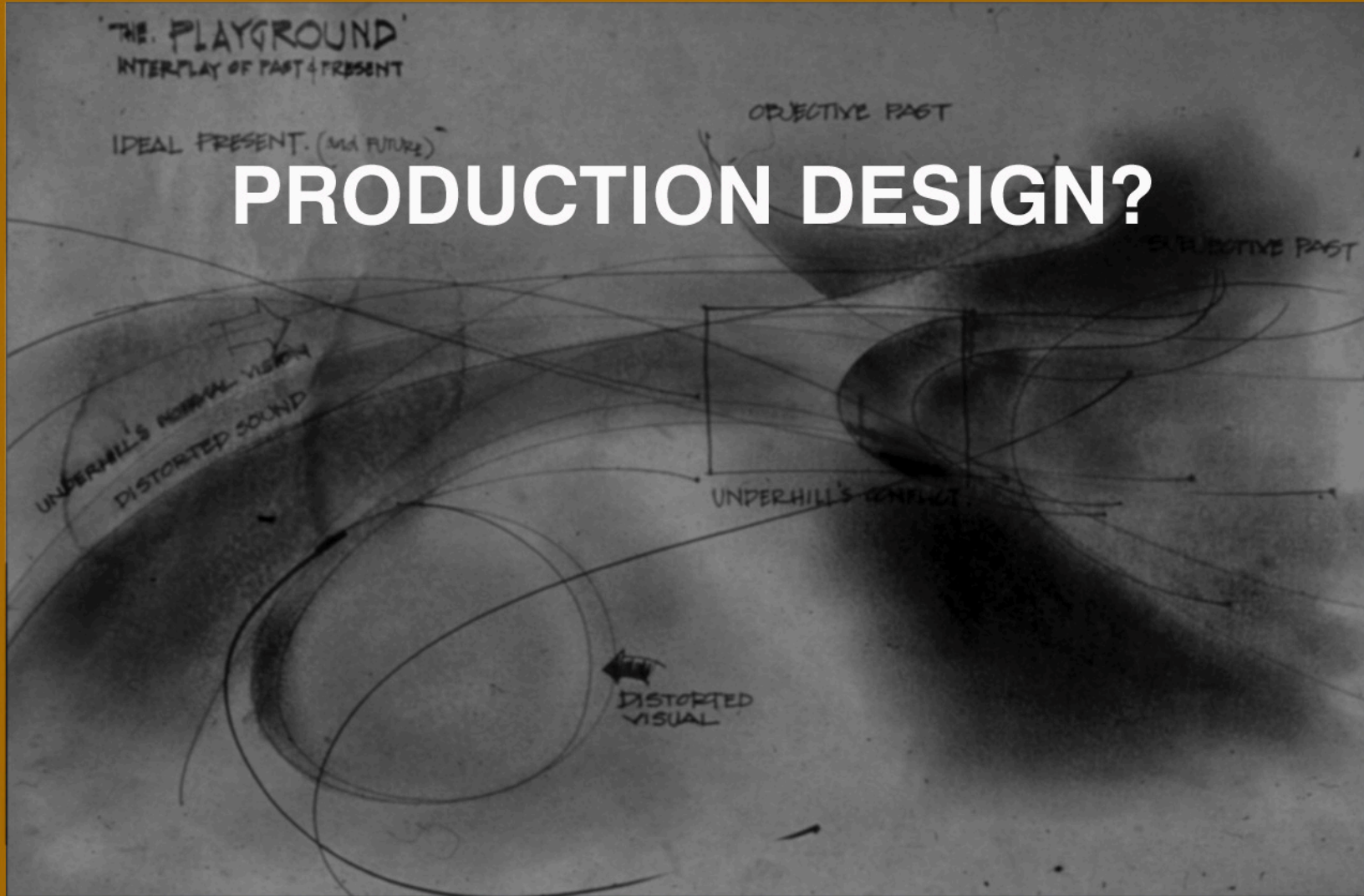
# PRODUCTION DESIGN?

EXCLUSIVE PAST

UNDERHILL'S NORMAL VISION  
DISTORTED SOUND

UNDERHILL'S CONFLICT

DISTORTED  
VISUAL





'THE PLAYGROUND'  
INTERPLAY OF PAST & PRESENT

IDEAL PRESENT. (MIA FUTURE)

OBJECTIVE PAST

# PRODUCTION DESIGN?

## STORY TELLING

UNDERHILL'S NORMAL VISION  
DISTORTED SOUND

UNDERHILL'S CONFLICT

DISTORTED  
VISUAL

EXCLUSIVE PAST

'THE PLAYGROUND'  
INTERPLAY OF PAST & PRESENT

IDEAL PRESENT. (MIA FUTURE)

OBJECTIVE PAST

# PRODUCTION DESIGN?

STORY TELLING

FILM / TV / MEDIA

UNDERHILL'S NORMAL VISION  
DISTORTED SOUND

UNDERHILL'S CONFLICT

DISTORTED  
VISUAL

EXCLUSIVE PAST

'THE PLAYGROUND'  
INTERPLAY OF PAST & PRESENT

IDEAL PRESENT. (MIA FUTURE)

OBJECTIVE PAST

# PRODUCTION DESIGN?

STORY TELLING

FILM / TV / MEDIA

THEATER

UNDERHILL'S NORMAL VISION  
DISTORTED SOUND

UNDERHILL'S CONFLICT

DISTORTED  
VISUAL

EXCLUSIVE PAST

'THE PLAYGROUND'  
INTERPLAY OF PAST & PRESENT

IDEAL PRESENT. (MIA FUTURE)

OBJECTIVE PAST

# PRODUCTION DESIGN?

STORY TELLING

FILM / TV / MEDIA

THEATER

EXHIBITION DESIGN

UNDERHILL'S NORMAL VISION  
DISTORTED SOUND

UNDERHILL'S CONFLICT

DISTORTED  
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INTERPLAY OF PAST & PRESENT

IDEAL PRESENT. (MA FUTURE)

OBJECTIVE PAST

# PRODUCTION DESIGN?

STORY TELLING

FILM / TV / MEDIA

THEATER

EXHIBITION DESIGN

INTERIOR DESIGN

UNDERHILL'S NORMAL VISION  
DISTORTED SOUND

UNDERHILL'S CONFLICT

DISTORTED  
VISUAL

'THE PLAYGROUND'  
INTERPLAY OF PAST & PRESENT

IDEAL PRESENT. (MA FUTURE)

OBJECTIVE PAST

EXCLUSIVE PAST

# PRODUCTION DESIGN?

STORY TELLING

FILM / TV / MEDIA

THEATER

EXHIBITION DESIGN

INTERIOR DESIGN

URBAN MEDIA SPACE?

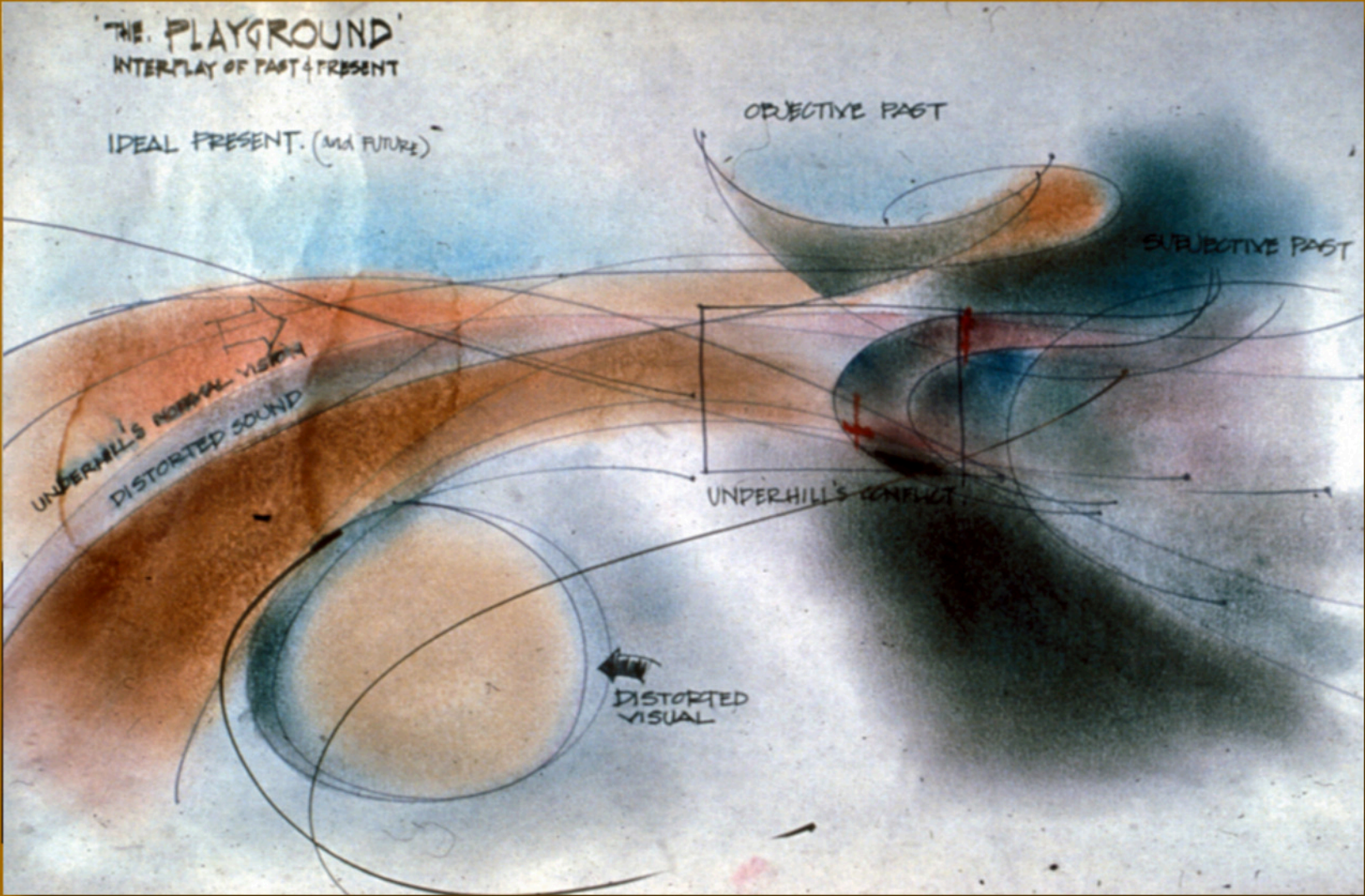
UNDERHILL'S NORMAL VISION  
DISTORTED SOUND

UNDERHILL'S CONFLICT

DISTORTED  
VISUAL

# PRÆVIS

PREVISUALIZATION



# PRÆVIS

PREVISUALIZATION





# PRÆVIS

PREVISUALIZATION

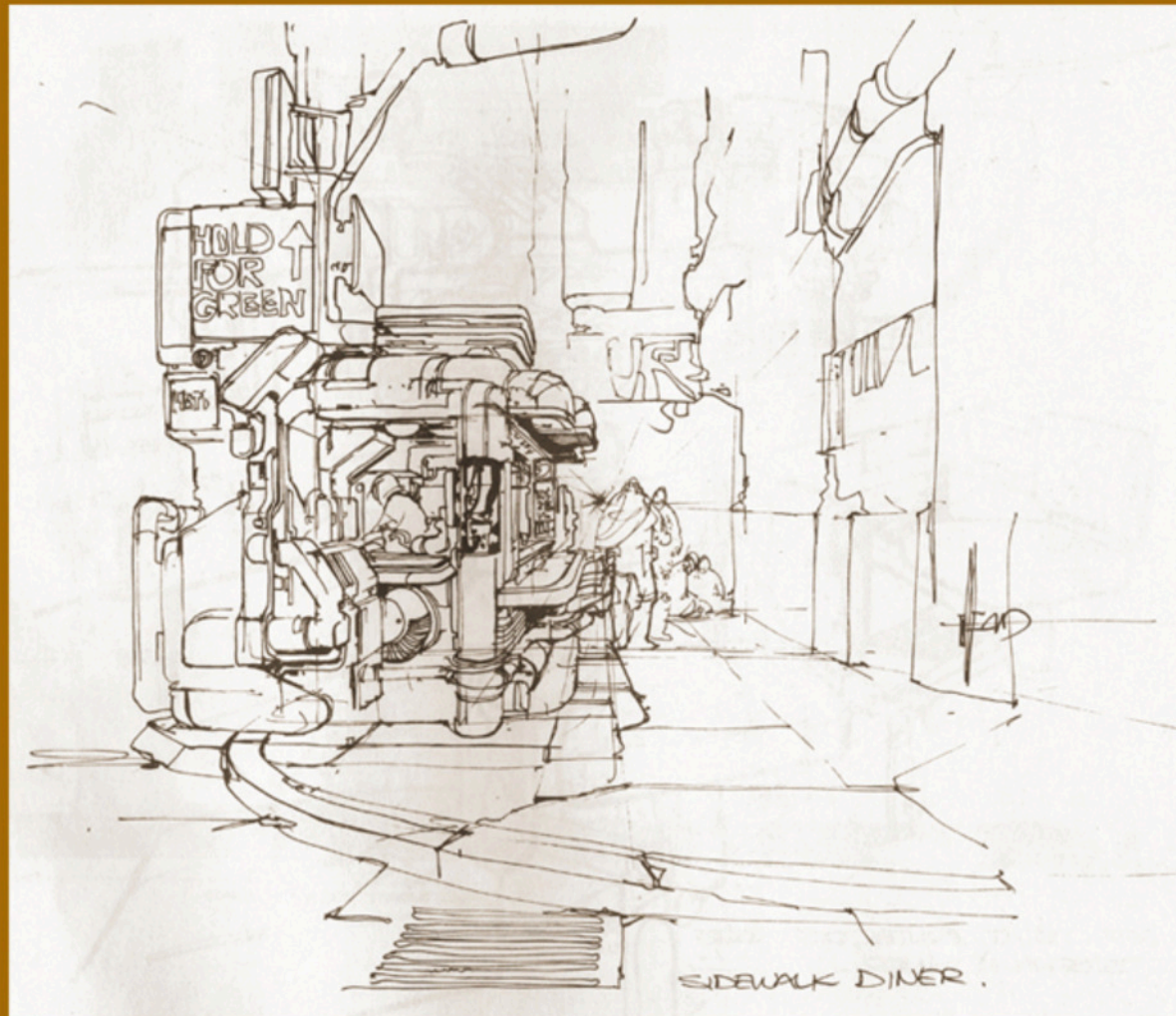


# PRÆVIS

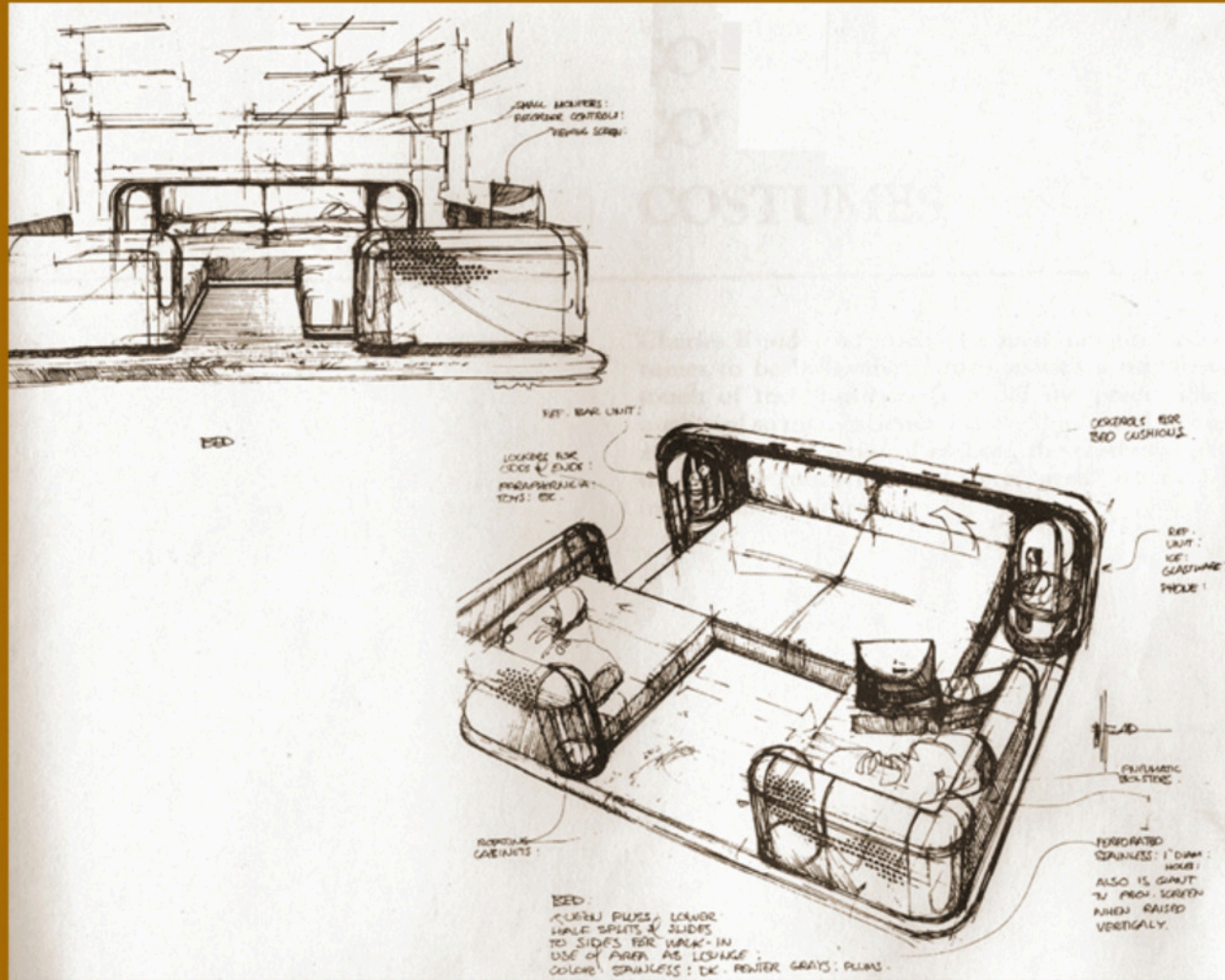
PREVISUALIZATION



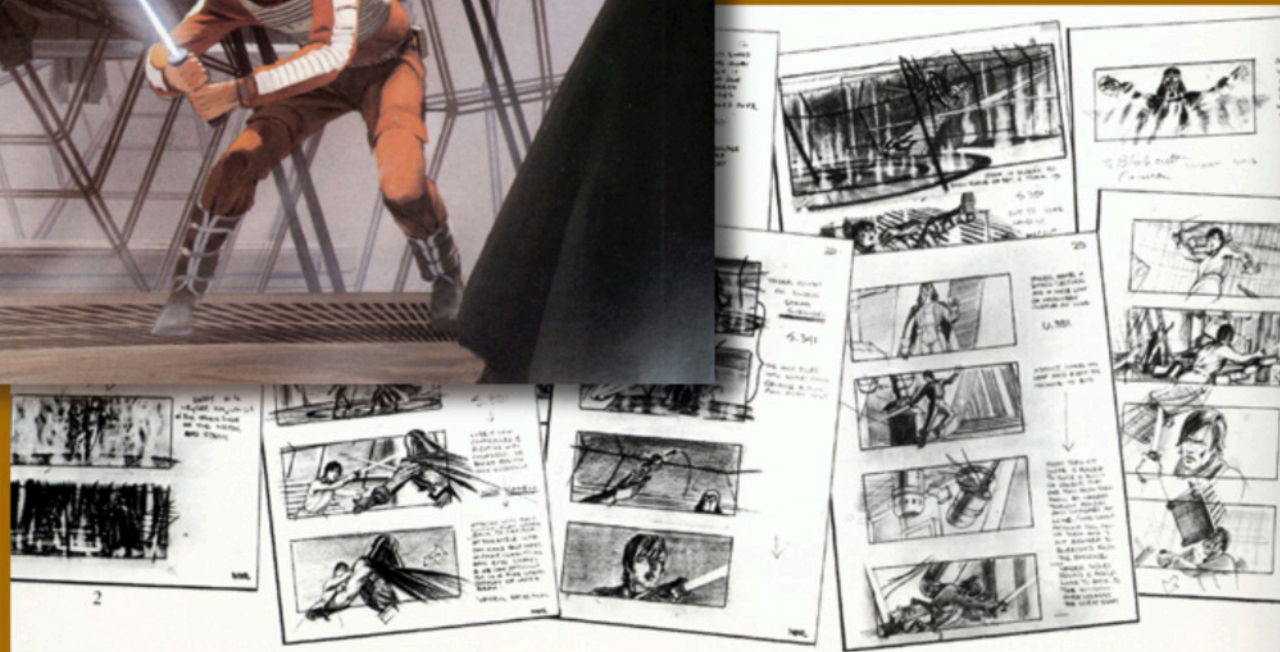
# BLADE RUNNER



# BLADE RUNNER



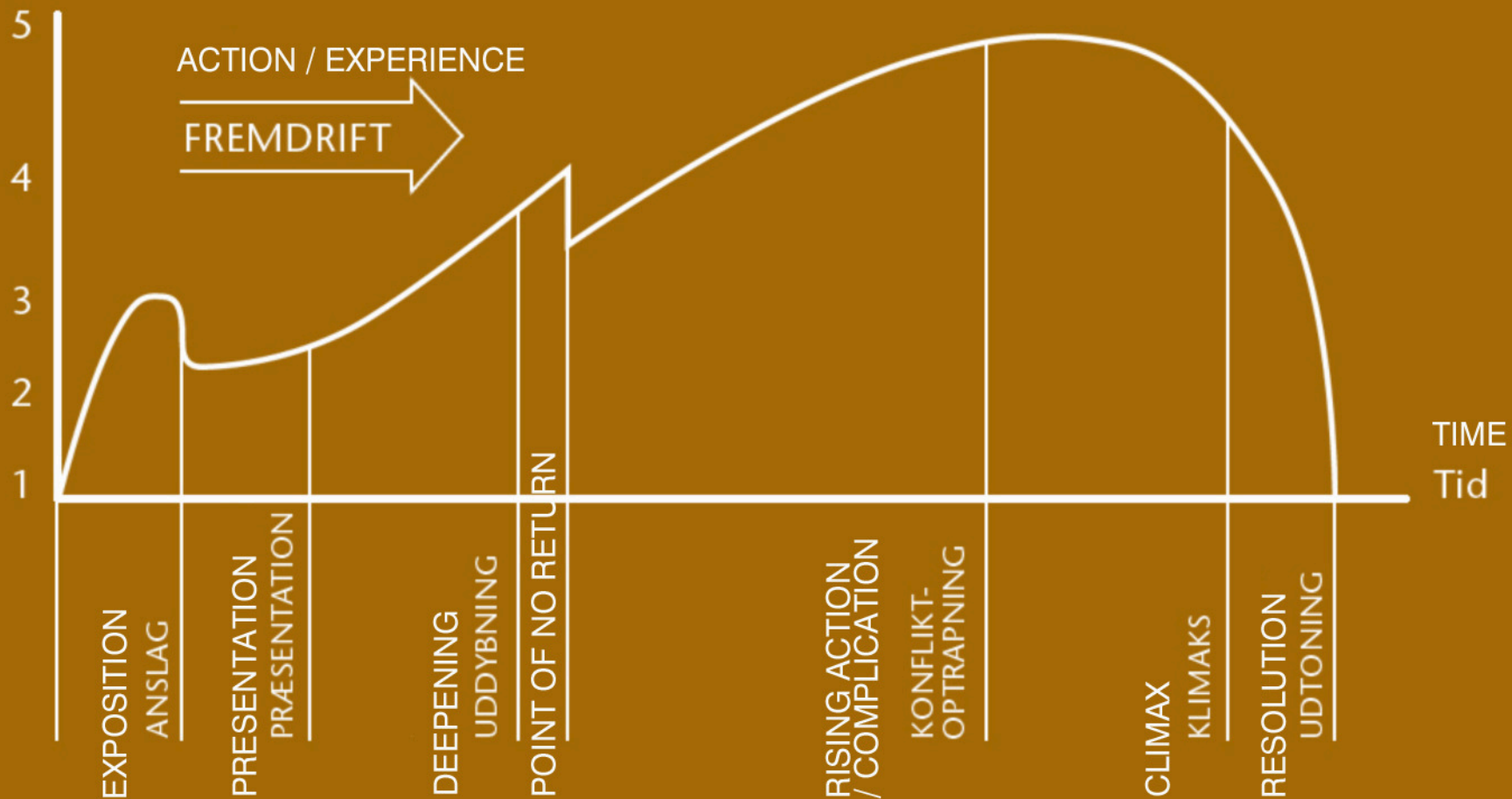
# STAR WARS



DRAMATIC CURVE

# SPÆNDINGSKURVEN

EXPRESSION  
Udtryksstyrke



# UDTRYKSFORMER

MEANS OF EXPRESSION

De fem grundlæggende udtryksformer for en produktionstilblivelse er:

THE FIVE BASIC MEANS OF EXPRESSION

FYSISKE OMGIVELSER (MILJØ)

PHYSICAL ENVIRONMENT

TID

TIME

BEVÆGELSE

MOVEMENT

LYS

LIGHT

LYD

SOUND

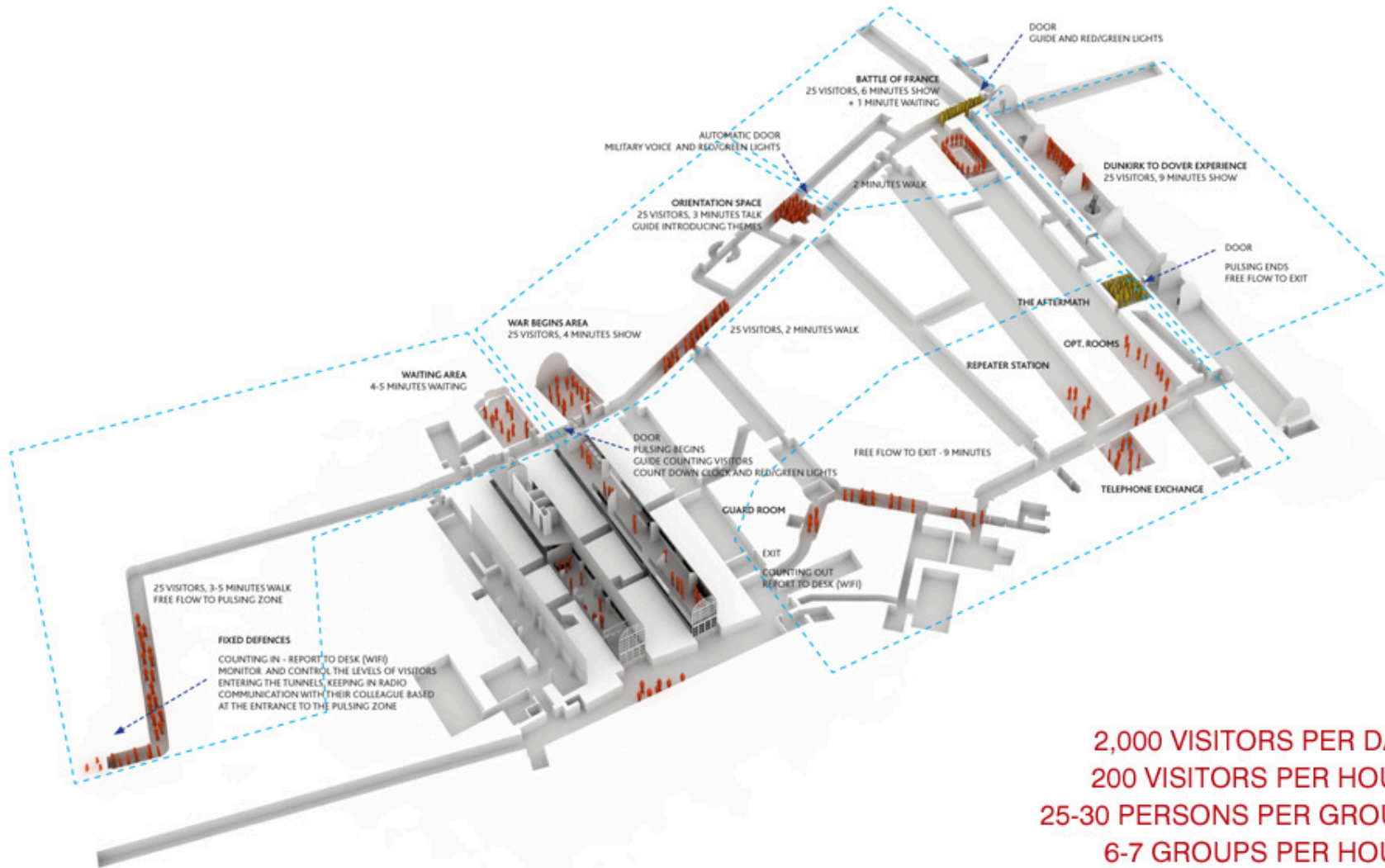




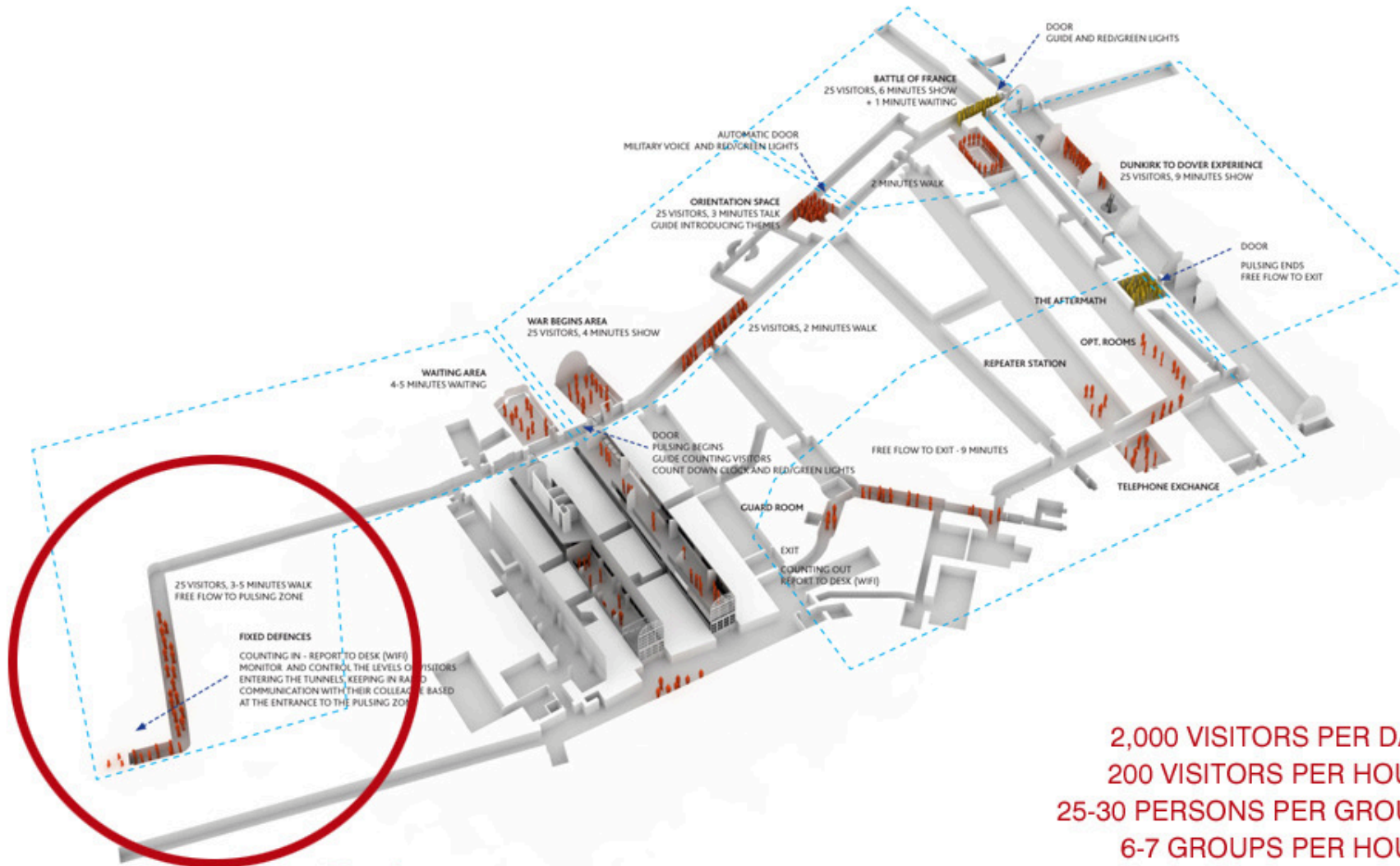
The Secret Wartime Tunnels, Dover Castle







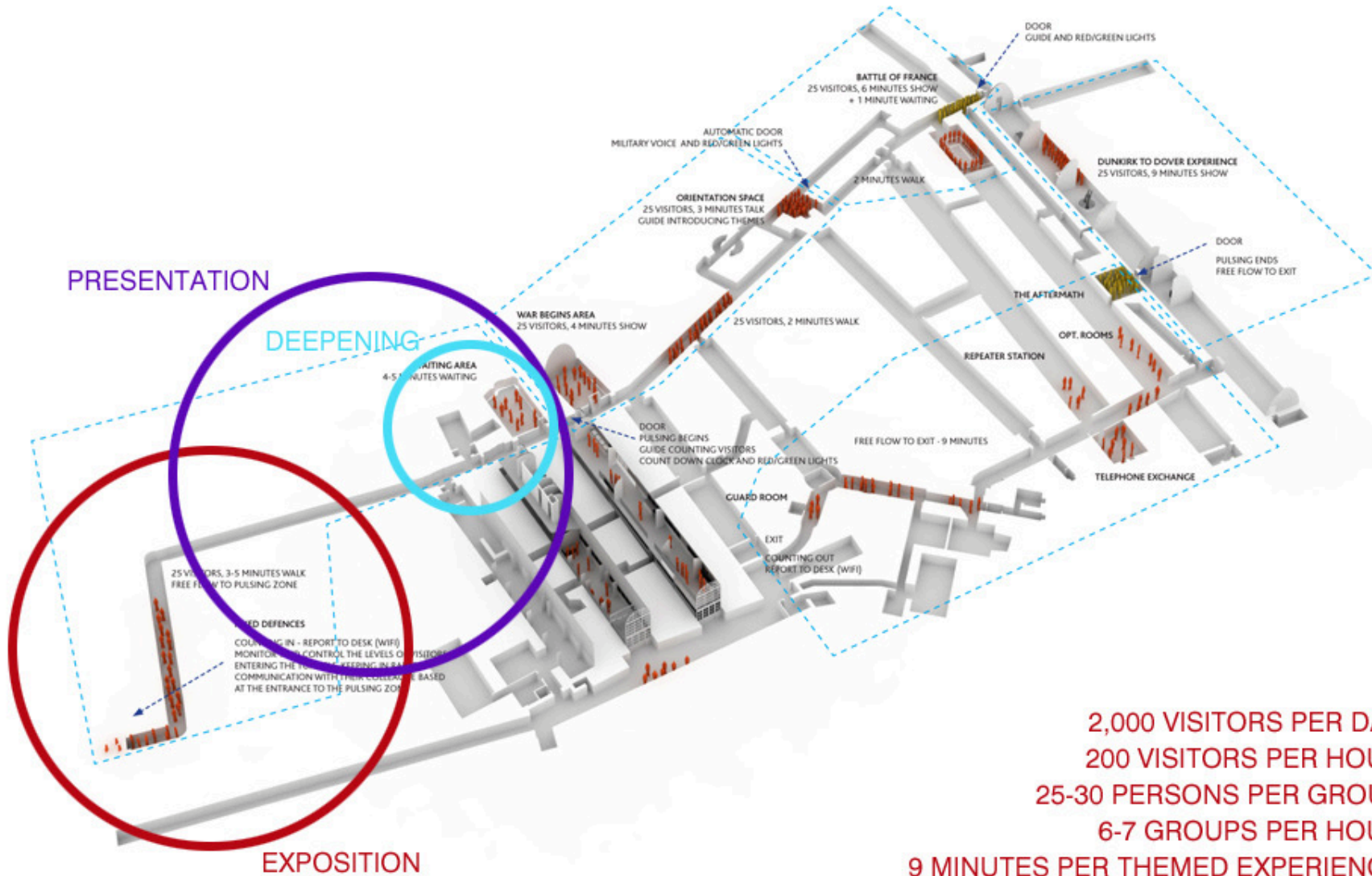
2,000 VISITORS PER DAY  
 200 VISITORS PER HOUR  
 25-30 PERSONS PER GROUP  
 6-7 GROUPS PER HOUR  
 9 MINUTES PER THEMED EXPERIENCE



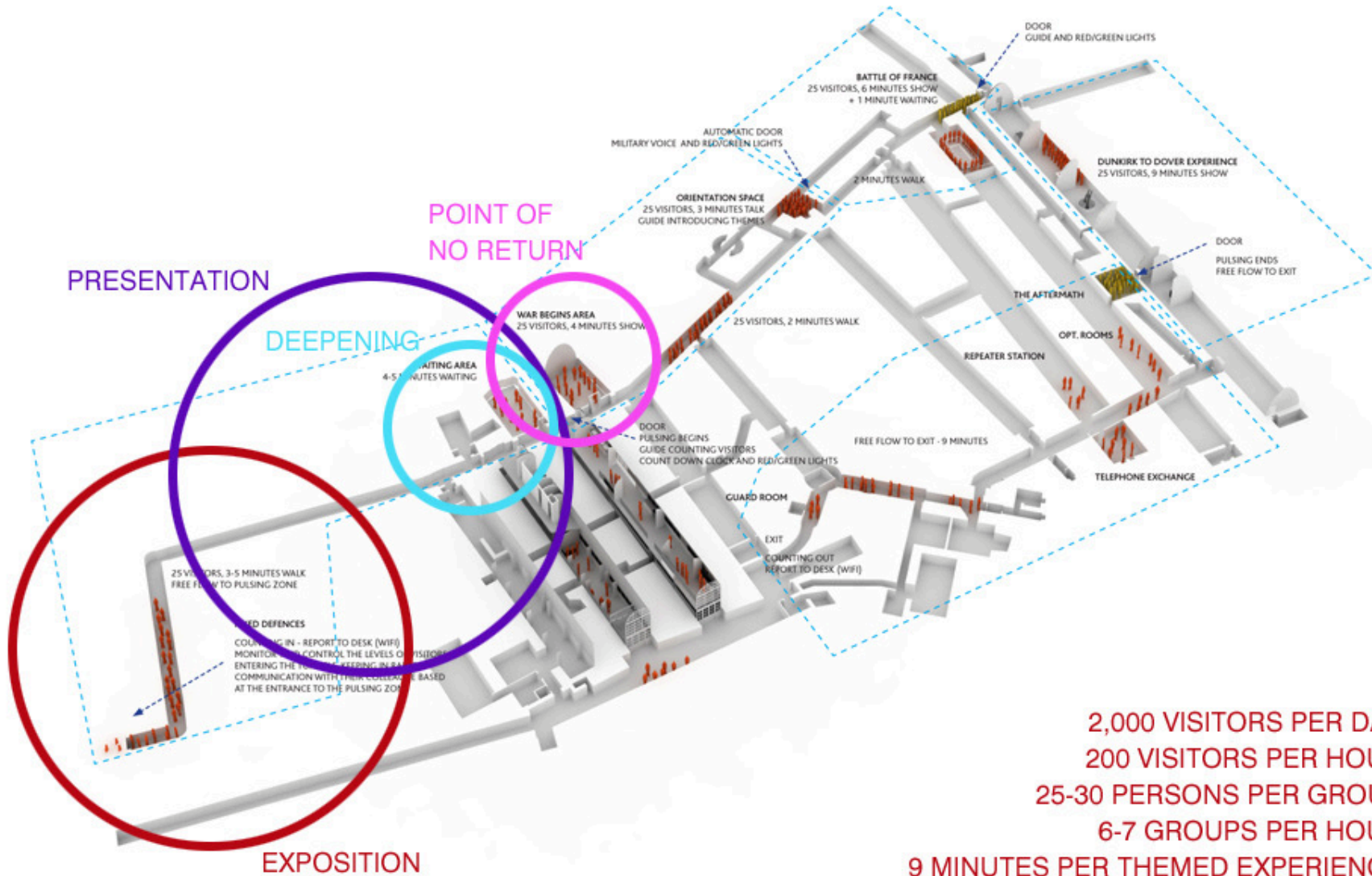
**EXPOSITION**

**2,000 VISITORS PER DAY  
 200 VISITORS PER HOUR  
 25-30 PERSONS PER GROUP  
 6-7 GROUPS PER HOUR  
 9 MINUTES PER THEMED EXPERIENCE**





2,000 VISITORS PER DAY  
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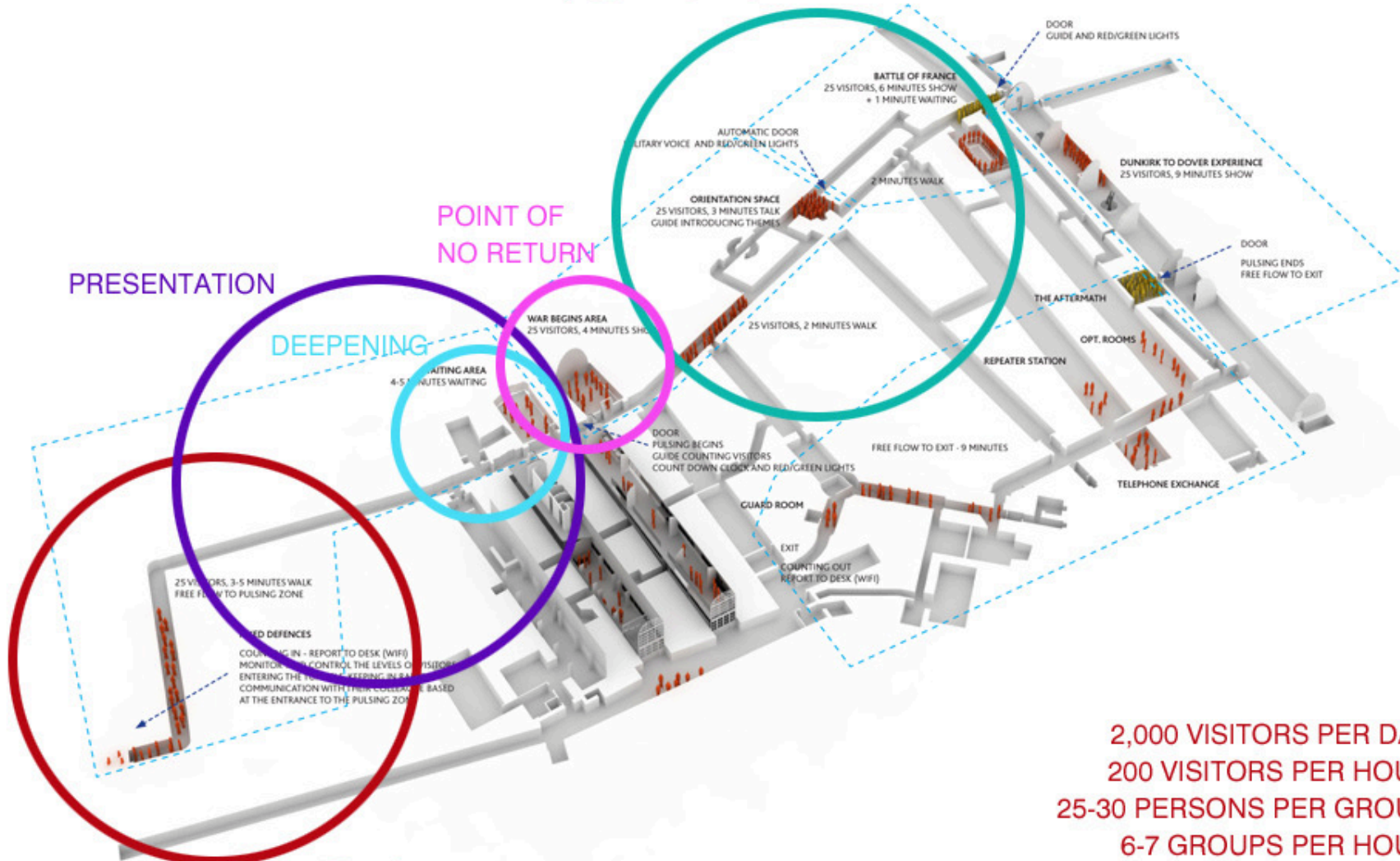
RISING ACTION  
/ COMPLICATION

PRESENTATION

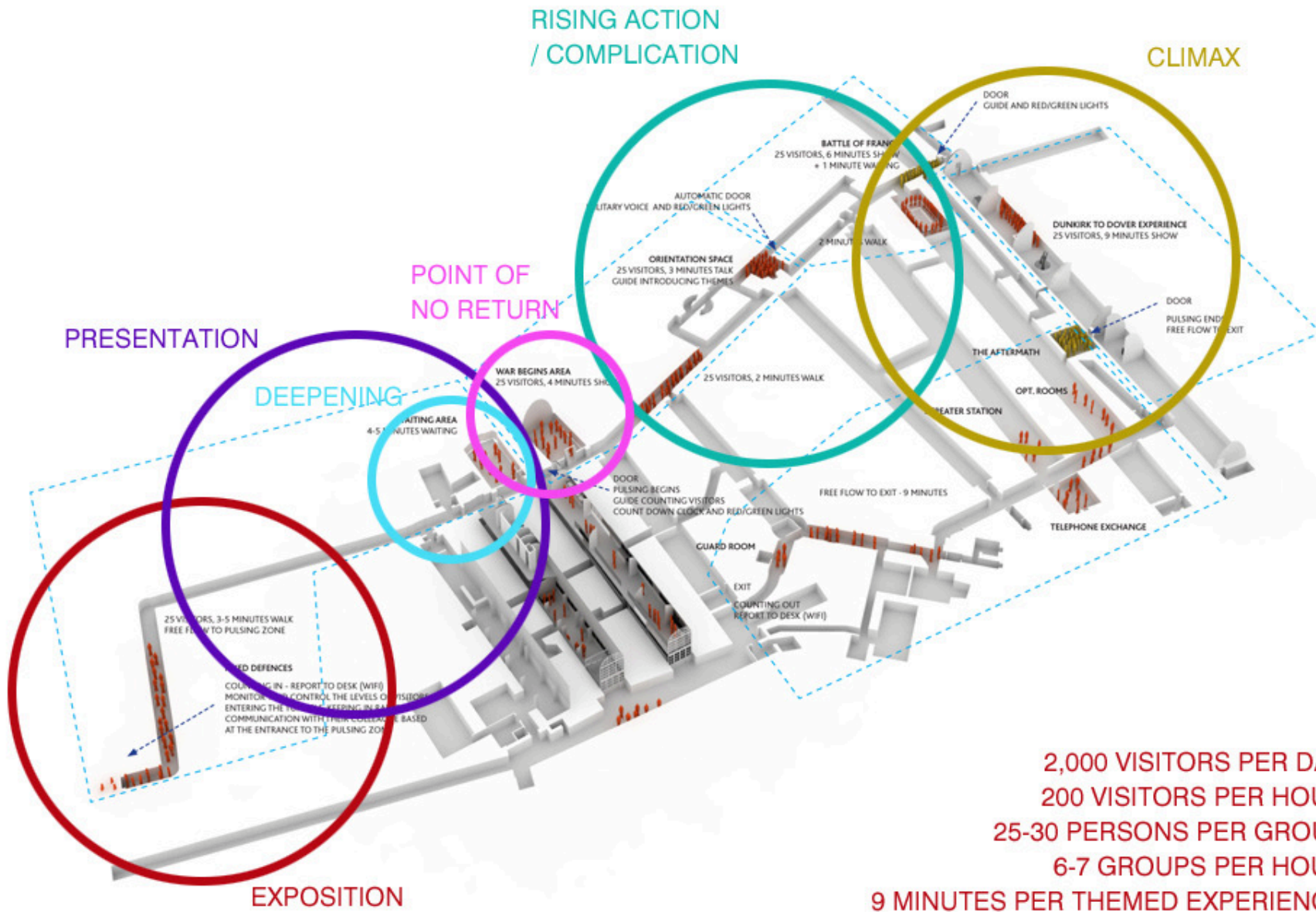
POINT OF  
NO RETURN

DEEPENING

EXPOSITION

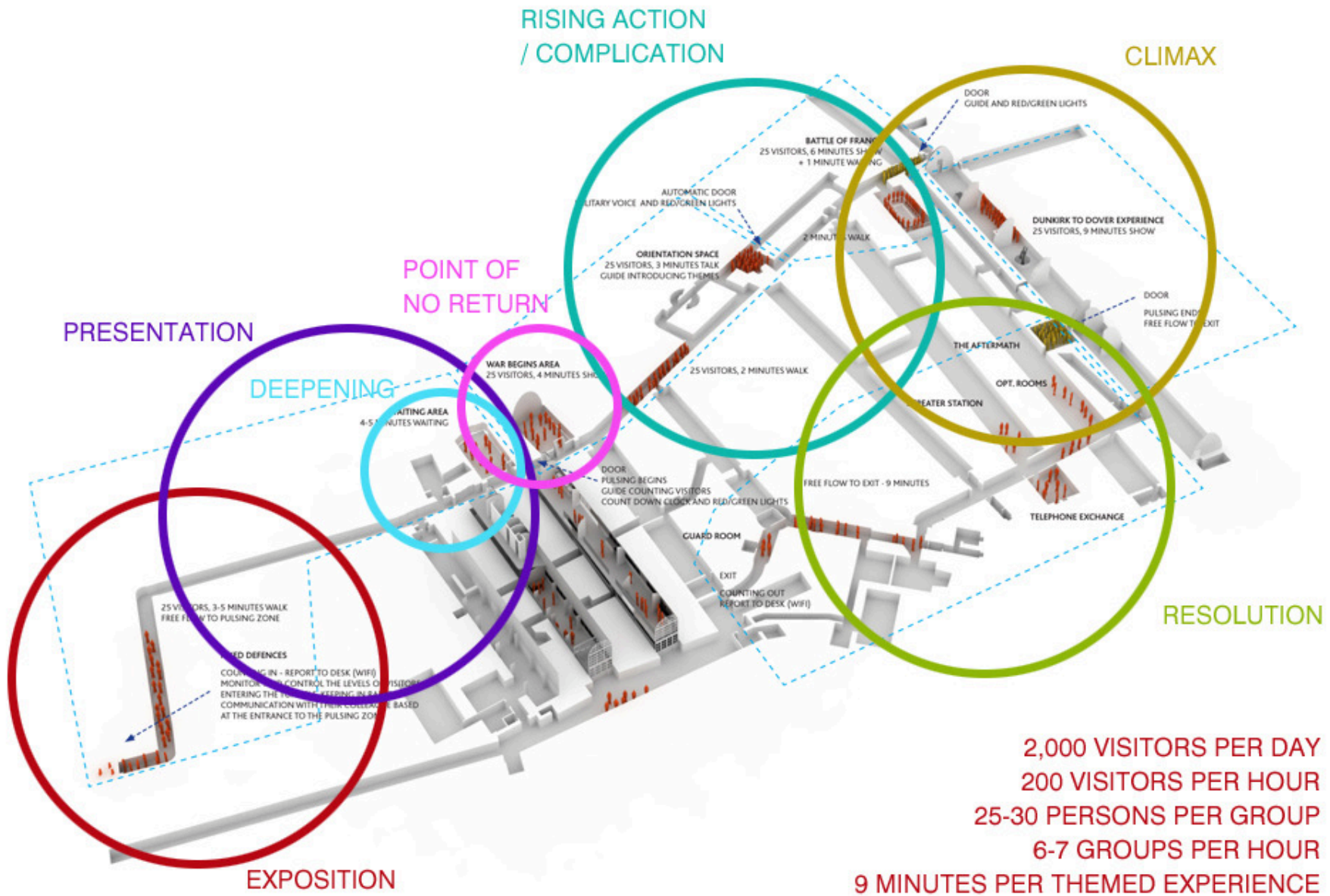


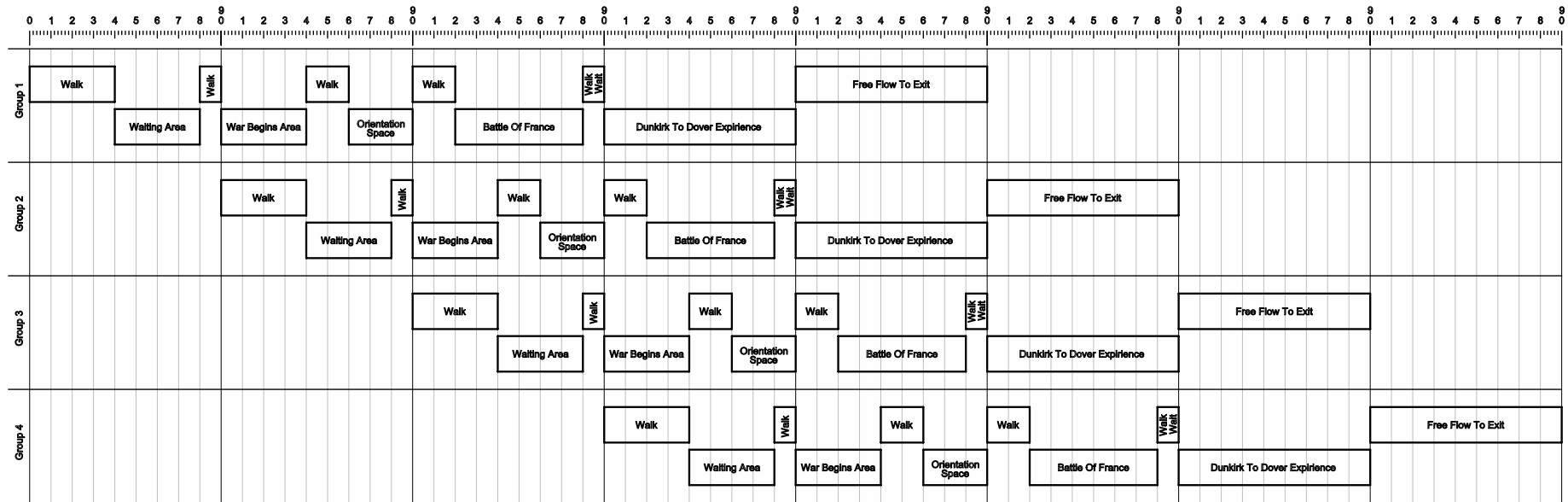
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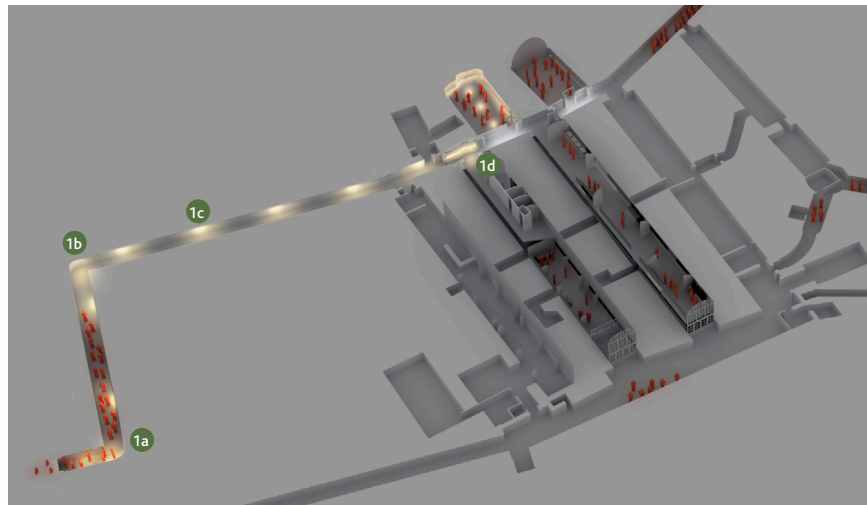


2,000 VISITORS PER DAY  
 200 VISITORS PER HOUR  
 25-30 PERSONS PER GROUP  
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 9 MINUTES PER THEMED EXPERIENCE









1a Ventilation shaft 1    1b Ventilation shaft 2    1c Bell-jar luminaires    1d Chalk wall & corrugated steel



1c Existing and replacement bell jar luminaires illuminate the vaulted corridors. Lamp type: A1

**EXPERIENCE ZONE 1:  
FIXED DEFENCES & THE NORTH COMMUNICATION GALLERY**

**Lighting:** The tunnels are lit by existing bell-jar luminaires supplemented by a few new ones. We propose that the original luminaires are cleaned and have a gasket added to them to prevent moisture from getting into the glass jar. Additional lighting in ventilation shafts draws attention to details along the way.

**Audio system:** Stand-alone mediaplayers feeding audio speakers are placed in the airshafts, playing back a soundscape of military instructions, prewar engineers, workers and the voices of military personnel, while communicating that the purpose of the tunnels have always been the same: War and defence. The three speaker systems in this area will be self contained and loop from power up. Each will consist of a soundstore with integral amplifier connected to a small box style loudspeaker. These systems will be stand alone and powered from DMX-controlled switch in WB1, and will shut down in the unlikely event of an emergency.



InOut Panel Player P-01



Impact 50 passive speaker

**Medioplayer:** 3 X InOut Panel Player P-01  
**Speakers:** 3 x Impact 50 passive speakers (Audio equipment are featured on p. 42)



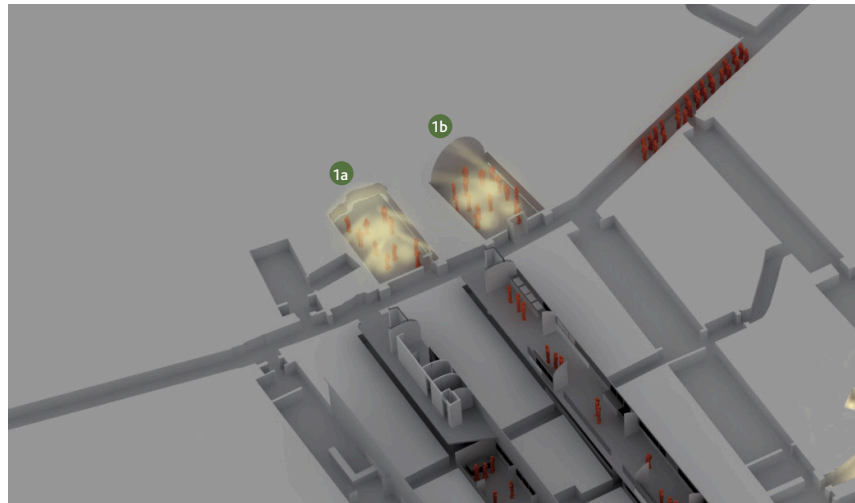
A1: Existing bell jar luminaire



A1: Replacement bell jar luminaire

**Control:** All lamps will be on continuously during opening hours, will be powered locally and connect to the following circuit: SHARED LIGHTING. Audio will be powered from DMX-controlled switch in WB1, and will shut down in the unlikely event of an emergency.

<b>KVORNINGDESIGN KOMMUNIKATION</b>	CLIENT: English Heritage										
	SUBJECT: Dover Secret Wartime Tunnels - AV Design PHASE: Scheme Design - Proposed										
MAGSTRÆDE 6 · DK-1204 COPENHAGEN K T +45 3392 1003 · F +45 3392 1075 WWW.KVORNING.COM · KVORNING@KVORNING.DK	<table border="1"> <tr> <th>PROJNO.</th> <th>SCALE</th> <th>PREPARED</th> <th>APPROVED</th> <th>DATE</th> </tr> <tr> <td>329.002</td> <td></td> <td></td> <td></td> <td>7/10-2010</td> </tr> </table>	PROJNO.	SCALE	PREPARED	APPROVED	DATE	329.002				7/10-2010
PROJNO.	SCALE	PREPARED	APPROVED	DATE							
329.002				7/10-2010							



1a War Begins (1) waiting area      1b War Begins (2) cinema



1a WB waiting area: Fixture O8: Coolie shade, Fixture N7: Philips Aureol BeamShaper, K4: Wallwasher

**EXPERIENCE ZONE 1:  
WAR BEGINS WAITING AREA**

**Lighting:** To achieve the 1939 atmosphere the main lighting will come from 4 coolie shades fixtures mounted in the ceiling. (Fixture O8) To avoid glare the bulb will be mounted with an antiglare shade. The bulb can be a LED retrofit bulb.

Posters on the wall will be carefully lit from above using wall washer fixtures with barndoors (Fixture K4). Props (benches, hall hangers with newspapers) will be slightly highlighted using narrow beam fixtures (Fixture N7).

The chalk wall will be lit to highlight its dramatic appearance - however, the fixtures for this has not been chosen at the time of writing, as even small adjustments to positions, beam angles and luminaire types will make all the difference to the complex surface. The chalk pit will be lit by two recycled Bulkhead lamps placed out of sight.

To control the visitor flow an indicator light unit will be mounted on the wall close to the door. The indicator light will contain a red and a green light fixture. The two light sources

will be a LED but dimmed and cloaked to look like a 1939 incandescent light source. A period count-down device will be placed over the door to help visitors keep track of the waiting time left.

**Audiosystem:** A stand-alone mediaplayer with two small speakers give the feel of the sound coming from a 1940's style radio set placed above the door. With the small speakers we can form the sound quality to match the very hard-shaped sound which one would hear in a period radio.

**Mediplayers, Speakers:** 2 x MM4XP (Audio equipment are featured on p. 42)

**Control:** All lamps double as house lights and connect to the SHARED LIGHTING circuit.

**Show Control system:** A local Audio player in the space will be controlled from the main control rack(s) 5,6,7. Lighting, indicator lamps and countdown device will also be controlled over DMX from these racks. Local push button panel to enable show status from operator.



Fixture O8: Coolie shade (re-used) retrofitted with LED-lamp



Fixture N7: Philips Aureol BeamShaper Low-Voltage Halogen Lightsource.

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	SUBJECT: Dover Secret Wartime Tunnels - AV Design PHASE: Scheme Design - Proposed			
PROJNO:	SCALE:	PREPARED:	APPROVED:	DATE:
329.002				7/10-2010



1a Afterm. 1b CA. Ops. 1c AA Ops. 1d Tel. Exch. 1e Rep. St. 1f Side tunnels 1g Guard



1b 1c Minor changes to the lighting in the Coastal Artillery Operations and Anti-Aircraft Operations make them even more authentic.



1c Anti-aircraft ops with graphic panel and video label

**EXPERIENCE ZONE 5:  
AFTERMATH (DOVER AS FRONTLINE)**

Lighting: As a contrast to the previous open space in Escape from Dunkirk the feeling in this room will be more confined. Very narrow beam fixtures (N7) light up the "print on steel pictures" that are set in a sequence, creating a horizon on the western, northern, and eastern walls. A large triptych of the

Germans at the Channel covering the south wall is lit from above with a wall-washer fixture. See graphic design for details.

All lighting fixtures will be mounted in a single unistrut assembly mounted at the ceiling apex, reducing montage in the brick mortar to just a few bolts.

**Audio system:** 2 x MM4XP speakers plus MINI subwoofer MM10-XP play back Churchill's "We shall fight on the beaches" speech.

**Control system:** The speaker systems in this area will be self contained and loop from power up. Each will consist of a soundstore connected to a subwoofer with integrated amplifier that splits the audio signal for the two stereo speakers. The system will be stand alone, locally powered and DMX-controlled from Rack no. 4, and will shut down in the unlikely event of an emergency.

Exhibition lighting double as house lights via the SHARED LIGHTING circuit.

The exact positions of outlets/spurs needed will be specified in the Detailed Design documents.

**COASTAL ARTILLERY OPS AND ANTI-AIRCRAFT OPS**

**Lighting:** Existing light fixtures in Coastal Artillery Operations will be swapped for halophosphor fluorescent lamps with a low quality colour rendering. A poor colour rendering make interiors look bleak, but more true to life from a historic perspective. We would propose to use the same source for the general lighting of the anti-aircraft operation room. Highlights are added by narrow-beam fixtures N7 to accentuate the functions of the dressed spaces.

**Panel PC's:** Two panel PC's with touchscreen for choosing languages will be playing a mute video label explaining the room's function. To be mounted at the barrier rail. Graphic

panels next to the screens will be lit by narrow-beam fixture N7.

**Audio system:** Stand-alone audioplayer (mounted behind panel PC) with 2 x MM4XP, 1 MM10-XP speakers. Soundscape: Busy voices, coordinates being plotted, telephones ringing, steps to and fro.

**Control system:** The speaker systems in this area will be self contained and loop from power up. Each will consist of a soundstore connected to a subwoofer with integrated amplifier that splits the audio signal for the two stereo speakers. The system will be stand alone, locally powered and DMX-controlled from Rack no. 4, and will shut down in the unlikely event of an emergency.

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	SUBJECT: Dover Secret Wartime Tunnels - AV Design PHASE: Scheme Design - Proposed	PROJNO.: 329.002	SCALE:	PREPARED:	APPROVED:



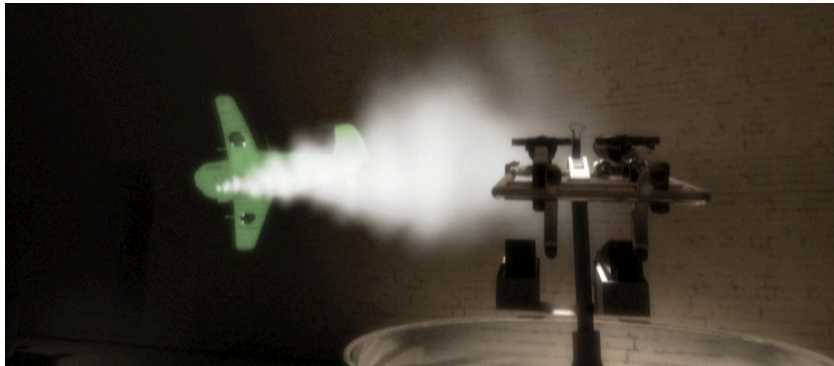
Fixture M6: Rosco X-effect



Fixture M6: Rosco X-effect



Fixture N7: Philips Aureol BeamShaper



Video, sound, and animate objects, such as a rotating machine gun, will be synchronised via the showcontrol system.

**EXPERIENCE ZONE 4:  
RESCUE FROM DUNKIRK, CASEMATE Z**

**Projection system:** The system consists of 18 x Optoma EX785 0.8:1 projectors grouped together to cover various bay sizes within the space. A further five projectors will be used to recreate partition walls, projecting on a suspended mesh.\* Each projector will be fed from a channel of dataton server and the signal distributed via a Cat 6 balun / graphic extender. The dataton server will be required to soft edge, blend and warp the projected images onto the side of the tunnel and also the walls that separate the spaces. Each projector will be mounted into a custom metalwork tray that has filters to clean the air entering the projector (each side). There is also a remote controlled iris to the front of the projector to enable the "video black" to be controlled during the show.

Rosco X-effects (fixture M6) will be used to create fire effects on the walls below the ventilation duct, while narrow-beam fixtures (N7) with gobos will create fiery glows, or glimpses of sky silhouetting soldiers. Other narrow-beam fixtures will highlight props as they become relevant for the story.

All equipment and cabling will be placed in a metal tray suspended above the ventilation duct, connecting to show control racks no. 5,6 and 7 placed in tunnel RCZ 2. Heavy ducting will be needed to lead cables from tray to rack tunnel.

The exit door (DC29) will be automated to open at the end of the show, and indicators light will be mounted above the door. As it switches to green a military command voice will tell the group to move forward.

Because the lighting equipment is highly specialised, it will not be possible to use the Casemate Z exhibition lighting as house

lighting. House lighting locations will be given when the projection tray design is completed.

**Audiosystem:** The set-up comprises 24 speakers in total - to be placed on the same tray as the projectors. Each speaker will point in a specific direction to obtain a specific goal. Some will point upwards to make a reflection on the ceiling thereby giving the impression that an aeroplane is flying above us. Others will be directed at projection areas to make the sound come from the image - using the reflection from the wall.

**Showcontrol:** All equipment and animate objects, such as a teleprinter and a rotating machine gun, will be activated via the showcontrol system at racks 5, 6, 7. All light, video and animate objects are triggered by SMPTE-code to make a complete synchronised experience.

**Suggested speakers and control/playback equipment:**  
1 x Yamaha DME 24 (digital mixing console)  
1 x Blackbox JoeCo (playback unit)  
21 x MM4-XP (speaker)  
4 x MM10-XP (subwoofer)

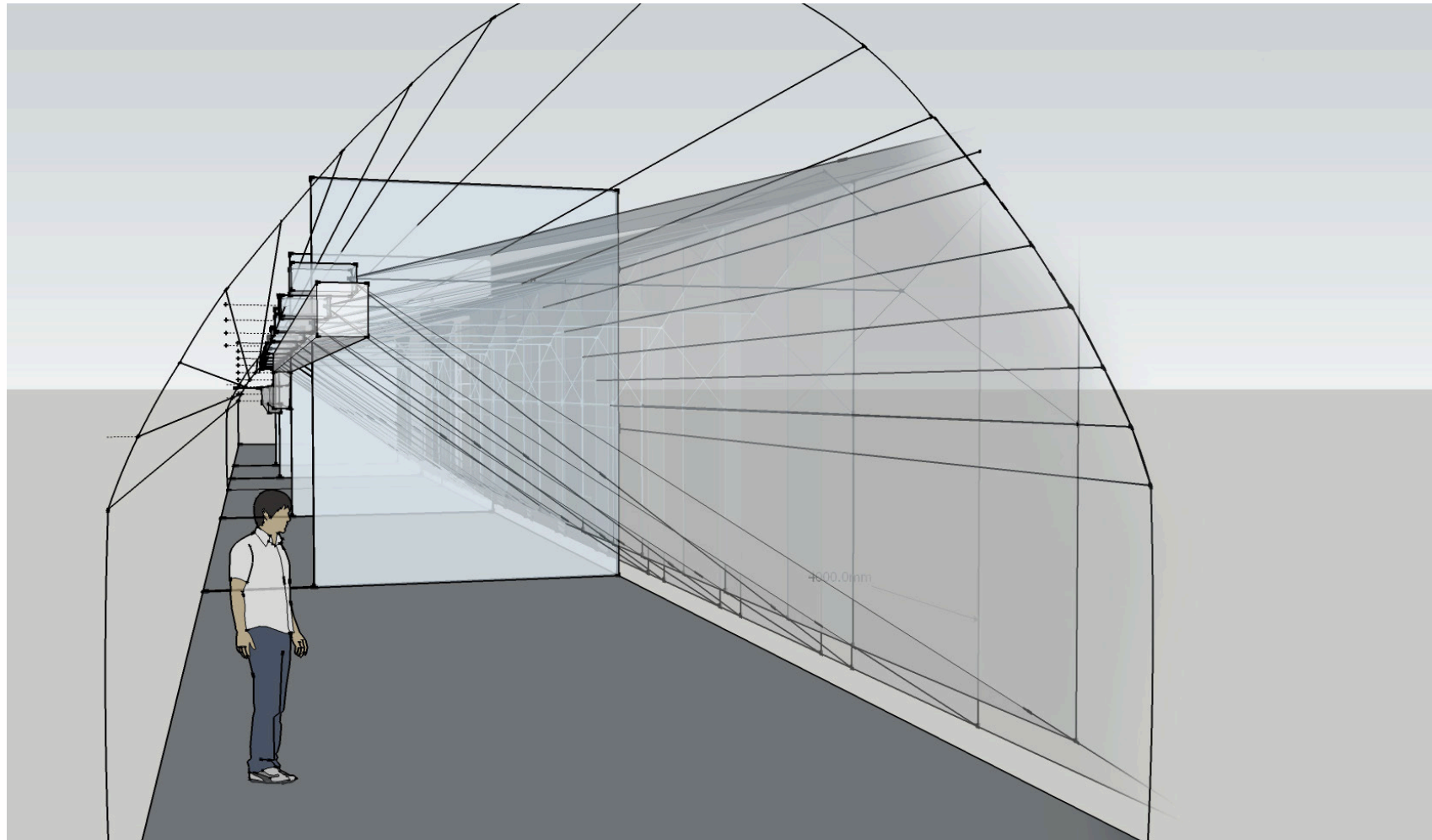
\*For a full assessment of projection possibilities and limitations, please refer to the Projection Demonstration Report. For a detailed content description, see the Concept Design Document.

<b>KVORNING DESIGN KOMMUNIKATION</b>	CLIENT	English Heritage			
	SUBJECT	Dover Secret Wartime Tunnels - AV Design			
	DRAWING	PHASE: Scheme Design - Proposed			
MAGSTRÆDE 6 · DK-1024 COPENHAGEN K T +45 3330 1000 · F +45 3330 1075 WWW.KVORNING.COM · KVORNING@KVORNING.DK	PROJ. NO.	SCALE	PREPARED	APPROVED	DATE
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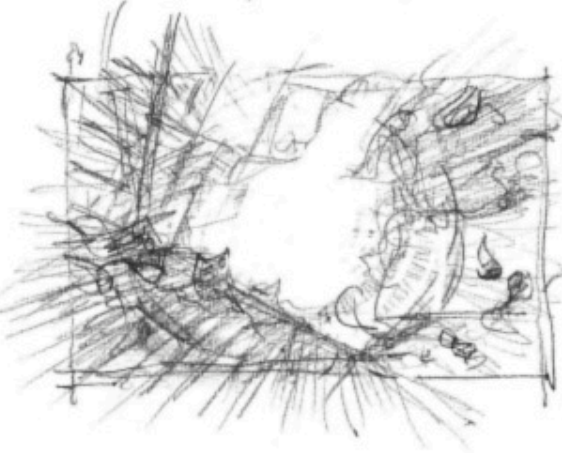
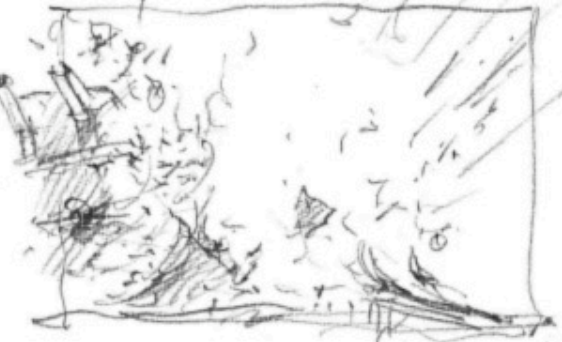
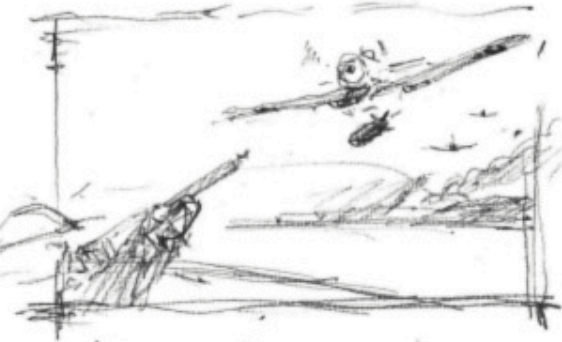
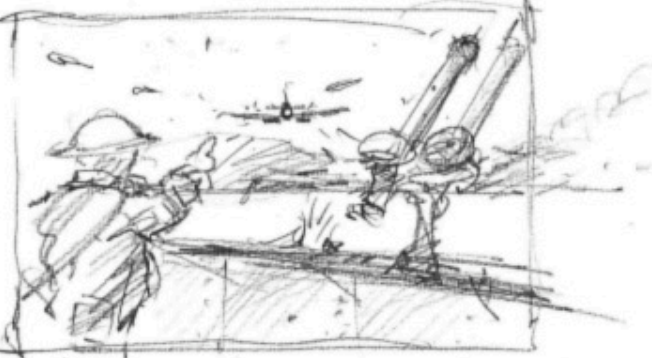




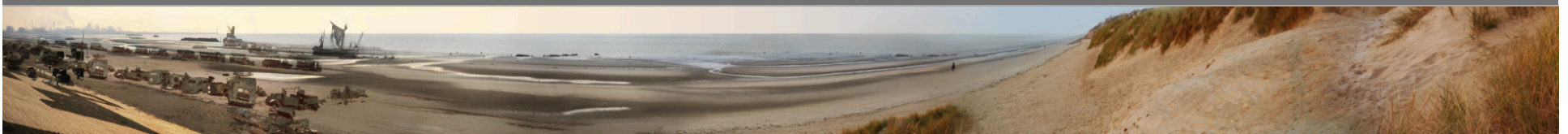


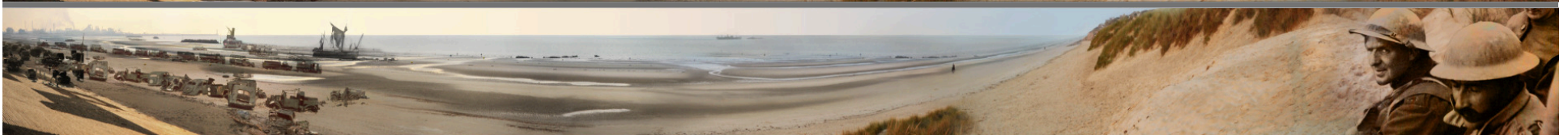
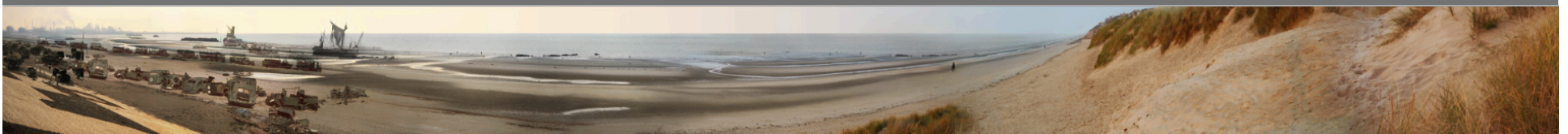
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	SUBJECT: Dover Secret Wartime Tunnels - AV Design PHASE: Scheme Design - Proposed				
PROJ.NO:	SCALE:	PREPARED:	APPROVED:	DATE:	
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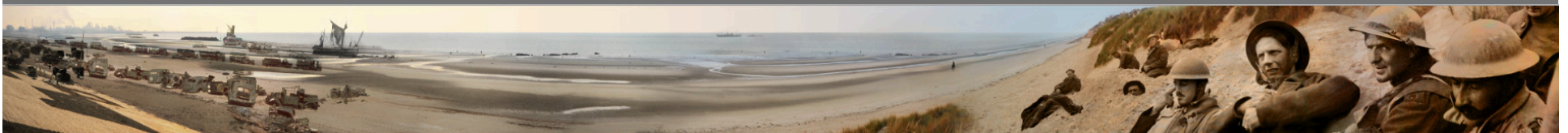
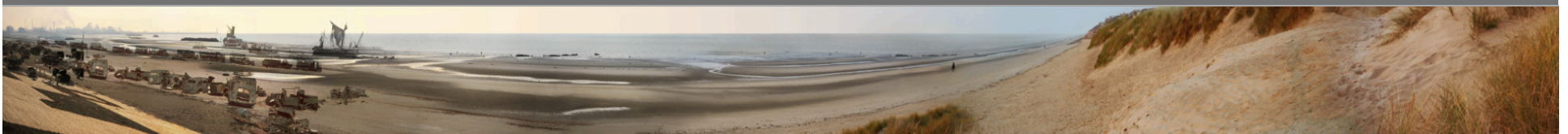
MASTRATE 6 - DK-1001 COPENHAGEN K  
T +45 3330 9000 F +45 3330 9000  
WWW.KVORNING.COM KVORNING@KVORNING.DK

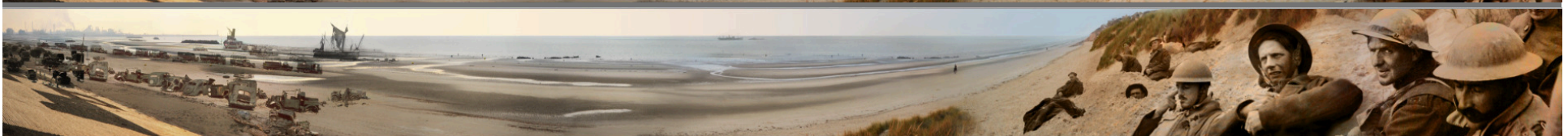
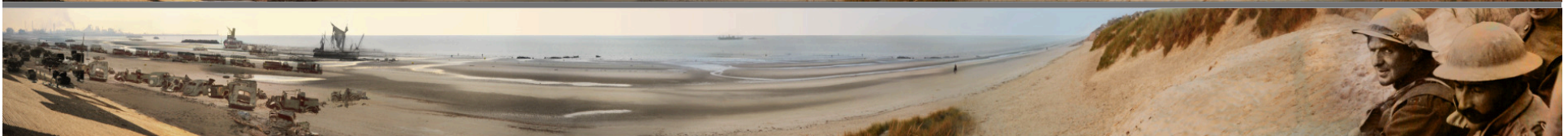
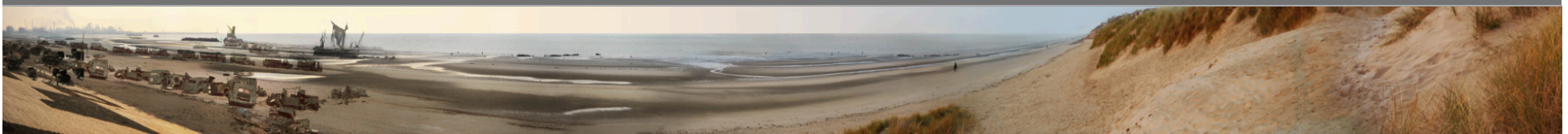


















**THE REPEATER STATION 'Q' DOVER**

During the war, several sets of equipment were placed along the wall and used as part of the Repeater Station 'Q' in Dover. The photo shows a typical example. © 2011-2012

**Repeater stations** were placed at important junctions of international telephone circuits. They amplified telephone messages which faded with distance along the cables. Also, they incorporated 'group carriers' to transmit up to 12 messages at the same time along one cable.

From 1942 Dover was re-planned as a Combined Headquarters (CHQ) to assist with the Allied liberation of Europe. 'Q' Dover handled the enormous volume of communications needed, especially thousands of during telephone messages in 1944, as part of a successful plan to deceive the Germans about the true location of the D-Day invasion.

**VERSTÄKERSTATION REPEATER STATION 'Q' DOVER**  
Wichtige Stationen an internationalen Fernspreetzweigen und Gruppenübertragungsanlagen.  
Sie verstärken eine gewisse Anzahl von Signalen und übertragen sie weiter.  
Von 1942 bis 1945 wurde Dover als ein kombiniertes Hauptquartier der Alliierten für die Befreiung Europas umgestaltet. 'Q' Dover behandelte die enorme Menge an Kommunikation, besonders Tausende von Telefongesprächen im Jahr 1944, als Teil eines erfolgreichen Plans, die Deutschen über die wirkliche Lage der D-Day Invasion zu täuschen.

**LA STATION DES ANTENNES RELAIS - 'Q' DOVER'**  
Celle station était placée sur des câbles téléphoniques internationaux et elle amplifiait les messages qui s'affaiblissaient avec la distance. Elle transmettait également des messages à l'aide de porteurs de groupe. En 1944, elle gère des milliers de messages téléphoniques pendant la campagne de libération de l'Europe, dans le cadre d'un plan d'opération qui vise à tromper les Allemands sur la véritable localisation de la D-Day invasion.





### THE LITTLE SHIPS

In the first four days of Operation Overlord there was a critical shortage of small craft, needed to ferry tanks to the beach through the water to the high tide of the day. Thousands were built quickly at the coast and by large private boatyards in the south.

**THE 'LITTLE SHIPS'**  
Small numbers of these ships made it to the beach, including all 174 of the fleet of small craft including Landing Vehicle Tracked, Landing Vehicle Tracked, Landing Vehicle Tracked, and Landing Vehicle Tracked. They were not going to be used for the main assault, but they were able to get the tanks onto the beach. The 'Little Ships' - and their crews - were a crucial element in the success of the landings. They were the 'little ships' of the D-Day invasion.

**IDENTIFIED BRITISH**  
A small number of these ships were identified by the British. They were the 'little ships' of the D-Day invasion. They were the 'little ships' of the D-Day invasion. They were the 'little ships' of the D-Day invasion.



### HOMECOMING

Until 4 June, wounds inflicted with troops arrived at ports across the South-East, particularly Dover and Margate. A huge effort was made to care for the wounded, to find men who had not eaten properly for many days and to provide trains to take them all over England to rest and recover.

The reception was spontaneous and remarkable. The 160,000 men of the defeated Wehrmacht were welcomed as heroes by thousands who turned out at train stations to wave and cheer, and to give food and drink. For the troops there was relief at homecoming, for everyone there was realization that the war was going to last. But the dark days of June 1940 also witnessed the birth of a new determination to win.



















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