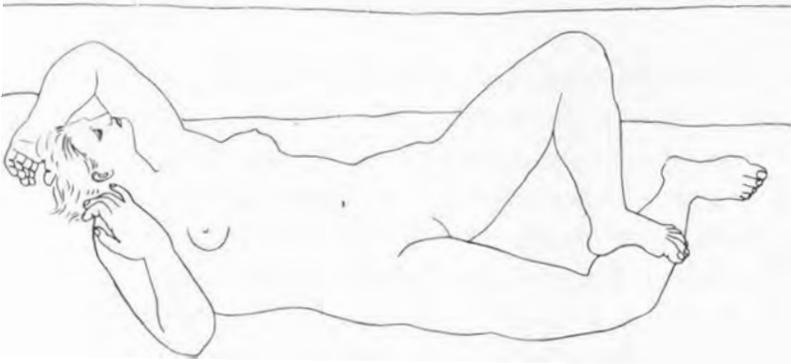Sven-Ingvar Andersson

BYGNINGER OG LANDSKAB
Spredte tanker om at ligge smukt i landskabet

BUILDING AND LANDSCAPE
Scattered thoughts
about lying beautifully in the landscape

The Royal Danish Academy
School of Architecture
2002

Frederiksborg i Hillerød og le Corbusiers Ronchamp hører til de steder, der oftest bliver nævnt, når jeg beder mine studerende om 'uden nærmere eftertanke' at nævne nogle 'bygninger, der ligger smukt i landskabet'.

Vakse studerende kan finde på at spørge, om det ikke er en overfladisk måde at angribe et alvorligt emne på. Det er ordet smukt, der virker stødende. Burde jeg ikke spørge efter bygninger, som ligger *godt* i landskabet. Det kunne jeg nok, men der er nu det, at ordet smukt både fortæller, at det drejer sig om en samlet vurdering, en syntese af kriterier, som svarer til den hurtige reaktion, der forlanges, og at ordet udtrykker, at den komplekse bearbejdning, der ender med den spontane vurdering, er begyndt i øjnene, som synsindtryk.

Der er bygninger, som vi synes ligger smukt i landskabet, fordi vi forstår sammenhængen. Det gælder de fleste førindustrielle anlæg.

Det er ikke udtryk for nostalgi at synes, at en stråtækt bindingsværksgård ligger smukt i landskabet. Vi synes det, fordi vi forstår det, vi ser. Den ligger der, fordi den på bedste måde skal udnytte jordens ydeevne. Er det en udflyttergård, ligger den oftest på skellet mellem eng og marker, hvad der er en fordel både for kvægdriften og for korndyrkningen. Vi billiger placeringen, fordi vi forstår, at den er produktionsteknisk betinget. Bindingsværket forklares af, at der ikke er så mange træer i egnen, men rigeligt med ler, og stråtaget er ikke noget bourgoisiæstetisk påfund – det er det tækkemateriale, der var råd til at bruge.

Herregårdens placering forstår man også. Egeskov, Lykkesholm, Gisselfeld, Gyldensteen og Clausholm – de ligger allesammen i våde

Det gamle agrarsamfunds bygninger vokser lige ud af kulturlandskabets forud-sætninger. Vi opfatter både placeringen, udformningen og materialerne som selvfølgelige og finder dem smukke.

J. Th. Lundbye: Bondehus med storkerede, 1847.

engdrag, sådan at de kan benytte sig af vandet til forsvar. Vi må tro, at de engang har været almindelige bondegårde med korn på markerne og opdrætning af stude i engene, gårde, der er vokset i betydning, netop fordi de kunne forsvares. Kun undtagelsesvis har forsvarshensynet været endnu vigtigere end produktionen, men da er der også tale om centraladministrationens eller kirkens anlæg, som tydeligt viser sine hensigter. Ligesom næsten alle kirker her i landet ligger Børglum Kloster højt. Det forsvarer troen og tiendet, Kronborg statsmagten.

Teoretisk set kunne man vel sidde hjemme på bondegården og konsumere sin produktion, og et forsvarsanlæg skulle kunne tåle en belejring. Men et samfund kan ikke fungere normalt uden kontakt med omgivelserne, og samfærdselen melder sig derfor som en betydende lokaliseringsfaktor. Foruden kysterne og den forbindelse over havet,

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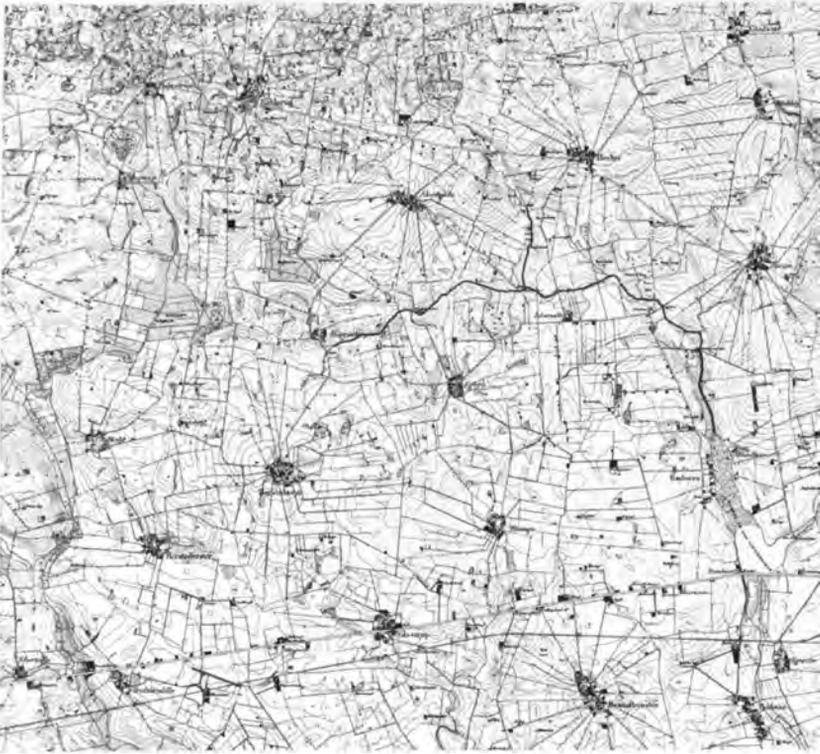
I Østdanmark kom bondegårdene til at ligge forbløffende regelmæssigt fordelt.
Sådan blev det primært, fordi produktionsgrundlaget, jordens ydeevne var ens,
men opfattelsen af, hvad der var en passende størrelse for et landsbyfællesskab
har nok også spillet ind.

'Københavns Omegn i VI Blade'. 1854.

som de giver, er der to landskabelige faktorer, der bliver bestem-
mende for de førindustrielle lokaliseringer: de sejlbare åer og de tørre
højdedrag, vanddelerne. Peter Bredsdorff viste ved sit orohydrogra-
fiske studium, hvordan Fyrkat og de beslægtede anlæg fra vikingeti-
den ligesom Roskilde og Lund lå der, hvor det var muligt at benytte
sig af både sejlbare vandløb og tørre højdedrag for samfærdselen.

Mange herregårdes og provinsbyers placering kan forklares ud fra
et samspil mellem produktionens, beskyttelsens og samfærdselens

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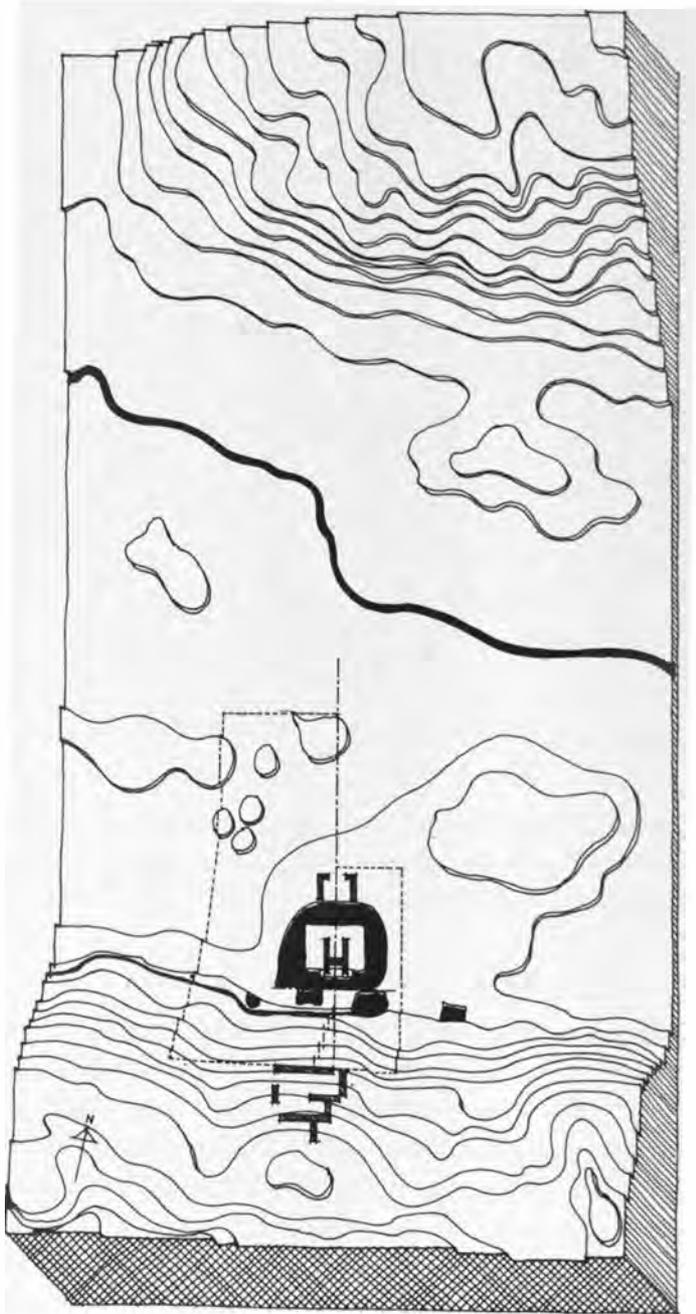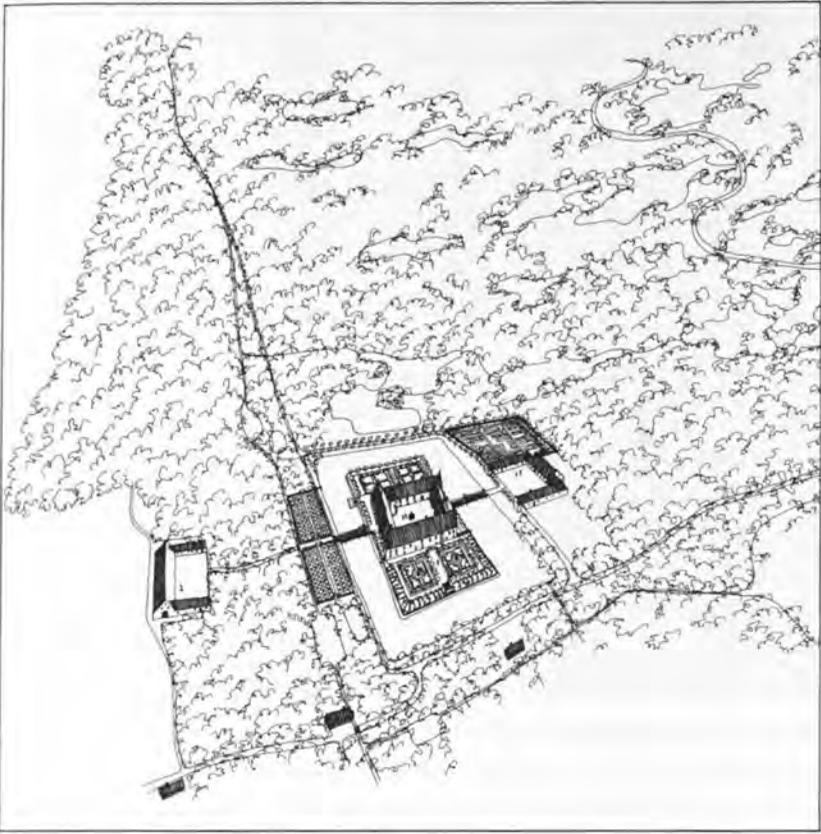
Forsvarshensyn og adgang til græsgange for studene placerede senmiddelalde-rens og renaissancens danske (og franske!) herregårde i våde engdrag. Der er de blevet liggende, og vi synes, det er smukt. Blokplanen og fugleperspektivet viser situationen ved Clausholm i 1684.

Fugleperspektiv og blokplan er udarbejdet af Steen Estvad Petersen.

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landskabelige tilbud: de ligger der, hvor *vandløbet* gennem *dyrkningsfladen* krydses af en *vej,* der har et vadested som forudsætning. Hvis produktionsfaktoren er homogen, kommer bebyggelsen til at ligge med regelmæssige afstande, men den landsby, som ligger der, hvor der er gode kommunikationsmuligheder, vil under gunstige forhold udvikle sig til en købstad.

De første, der havde grund til at tænke over, hvordan bygninger ligger smukt i landskabet, var malerne. I deres valg af motiv var de naturligvis ikke bundne af produktionstekniske hensyn lige så lidt som af forsvars- eller kommunikationshensyn. De ønskede, at billederne som helhed skulle være smukke, og at motivet skulle kunne forstås. Hvad det sidste angår, valgte de gerne de entydige landskabsrelationer. Templer skulle indgå i motivet af andre grunde, men bidrog også til den landskabelige opfattelighed: de ligger højt i landskabet. Uden at være nødt til det af ikonografiske grunde, placerer malerne med forkærlighed broer på deres billeder. Med et tempel og en bro er der allerede givet skelettet til en landskabelig komposition. Den kunne så suppleres med et fiskerleje ved stranden i det fjerne og en bondeby på en skrånende dyrkningsflade. At en religiøs eller mytologisk scene også indgik i kompositionen, var måske vigtigt for bestilleren, men synes ikke at have betydet så meget for kunstneren.

Den samlede komposition kom til at ligne et stilleben, en nature morte opbygget af landskabselementer: På sletten (borddugen) lå søen (sølvfadet) med landsbyen (drueklasen) ved stranden (sølvfadskanten), og bag ved søen (sølvfadet) rejste sig det stejle fjeld (smørdritlen) med en fæstning (smørspatel) på toppen. Bruegel, Veronese, Giorgione, Lorrain og Poussin viste på denne måde, hvordan man kunne komponere landskaber ved hjælp af bygninger, også hvis der egentlig ikke var brug for huse. Deres landskabsmalerier markerer overgangen mellem den tid, hvor bygninger havnede i landskabet, der hvor de måtte være, og vores tid, hvor vi må tænke os om en ekstra

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I barokken opdagede malerne, at de kunne komponere landskabsbilleder ved hjælp af bygninger. De brugte templer, broer og landsbyer på samme måde, som de benyttede sig af kobberkedler, porcelænsskåle og vindruer, når de malede opstillinger.

Claude Lorrain: Landskab med bro og tempel, laveret pennetegning.

gang for at få bygningen til at 'ligge smukt i landskabet', dvs. en tid med svage landskabelige bindinger.

Barokkens landskabsmalerier kan i historiens lys ses som landskabsæstetiske analyser. I begyndelsen af 1700-tallet blev denne billedkunstnernes grundforskning benyttet af den engelske havekunsts arkitekter. Under indtryk af den begyndende industrialisme og den liberale samfundsfilosofi ville de nærme sig naturen, men gjorde det indirekte via den antikke mytologi og ved hjælp af associationsrige bygninger og monumenter i tilrettelagte landskaber på den måde,

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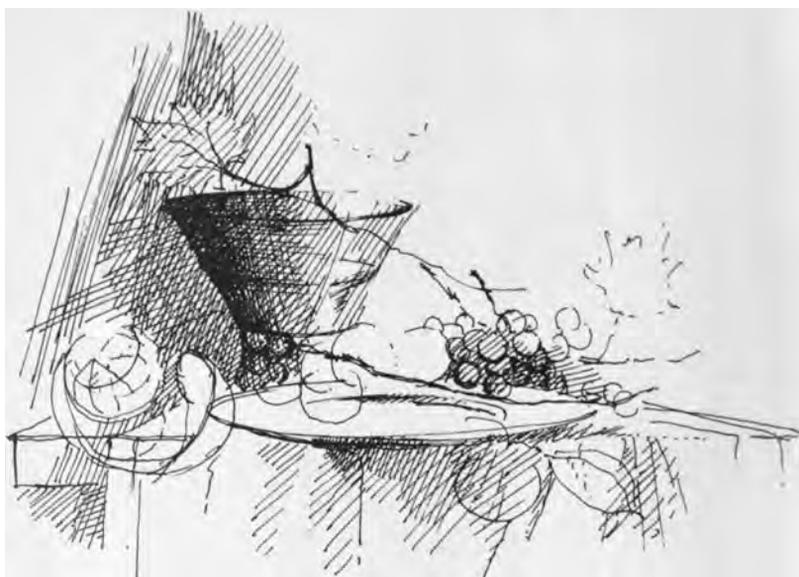
Hvis man begynder med at se sølvfadet som en sø, så er det ikke så svært at oversætte de Heem's stilleben fra 1652 til et landskabsmaleri fra samme tid. Solen skinner over en idyl, der udbreder sig på sletten under en mægtig klippe. Der ser ikke ud til at være tegninger af stilleben fra denne tid. Dette er forfatterens tendentiøse gengivelse af et maleri på Statens Museum for Kunst.

Jan Davidsz de Heem: Stilleben med krabbe, krebs og frugter, 1652.

som barokkens landskabsmalere allerede havde vist i malerkunsten. De oversatte med andre ord de 2-dimensionale landskabsbilleder til 3-dimensionale landskabskompositioner. Helt ligetil var det ikke. Det krævede, at man skulle kunne beholde en billedlig komposition i bevidstheden, mens man flyttede sig i den. Til det udviklede man en teknik, der kunne kaldes summering af scenerier. Det mest kendte af de bevidst planlagte ideallandskaber er Stourhead i England. Som havearkitektstuderende besøgte Fredrik Magnus Piper stedet i 1779 og foretog en opmåling, som viser, hvordan man bevidst arbejdede

'Wue af Solens Tempel, Pantheon m m uti f. d. Banquieren Hoares Lustpark wid Stourton, F. M. Piper delint 1779' er påskriften på denne tegning, hvor den vordende landskabsarkitekt viser, hvordan bankieren havde brugt landskabs-malernes billeder som forlæg til sin berømte landskabshave.

med standpunkter og scenerier, forstået sådan at hvert sceneri samtidig er det standpunkt, hvorfra man skal opleve næste sceneri. På planen er der trukket linier fra det ene bygningsanlæg til det andet, fra Pantheon ser man den romerske bro, hvorfra man ser mod grotten på en sådan måde, at man forstår, at man skal bruge hvert sted, som udsigtspunkt til det næste. Hver komposition bliver tydeliggjort, ofte med ståstedets søjler, portaler eller rækværk som ramme om det billede, man snart befinder sig midt i, hvis man fortsætter vandringen.

Allerede i malerkunsten fandt Veronese en raffineret måde at udvikle denne metode. I den af Palladio tegnede Villa Barbaro i Maser har han udført vægdekorationer, som så at sige maler væggene væk. Man får fornemmelsen af at stå i en tempelhal, hvorfra man ser ud i landskabet til en tempelruin, hvorfra man endvidere kan tænke sig at se hen til en bro over en flod etc. Mange pavilloner i de landskabelige haver er i denne ånd formede og dekorerede på sådan en måde, at man

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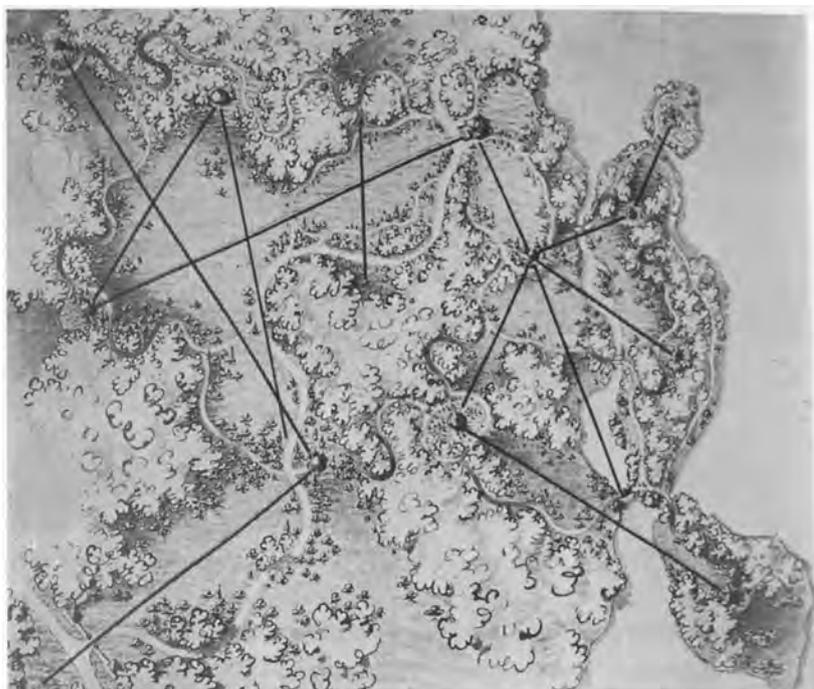
*Da Fredrik Magnus Piper kom i virke som landskabsarkitekt, viste han byg-
ningernes betydning for kompositionen ved at forbinde dem med sigtelinier.
Kompositionselementerne er græssletter, træmassiver og bygninger. Stierne re-
præsenterer tiden, iscenesættelsen af den rumlige oplevelse under bevægelse.*

Tegningens sigtelinier er gjort tydeligere til denne reproduktion.

allerede mens man endnu er inde, får indtryk af at være på vej til næ-
ste attraktion, næste ståsted.

Mens man på denne måde oversatte billedkunstens landskaber til
landskabsarkitektur, opdagede man, at landskabet indeholder punk-
ter, hvor det forekommer indlysende at placere noget – en bygning,
en bro, en skulptur. Sådanne elementer er langtfra tilfældigt place-
rede. De er der, hvor de landskabelige forudsætninger er gunstige.
Det er først sekundært, at man former landskabet, og selv om land-
skabskunstneren er Capability Brown, der er lige så berygtet som be-

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rømt for sine store indgreb i naturen, eller le Nostre, der fortolkede landskabet geometrisk, er der kun tale om korrektioner. Kevin Lynch, Paul Klee og Edmund Bacon har analyseret fænomenet, som jeg synes, man kan kalde landskabelig signifikans. Ved siden af districts, edges, paths og nodes svarer steder med landskabelig signifikans til de steder, hvor Lynch venter at finde et *landmark*.

Ligesom den førindustrielle placering af bygninger i landskabet er *forklarlig* og svarer på spørgsmålet hvorfor netop her, så kan den landskabsæstetiske placering siges at have som sit første mål at være *opfattelig* og svarer til det mere beskedne spørgsmål 'lige præcis hvor'. Med udgangspunkt i begrebet landskabelig signifikans opstår der en landskabsrelationens typologi, dvs. ønsket om at opfatte enhver bygning placeret i en entydig relation til landskabet.

> Midt på
> oppe på
> midt i
> ved kanten af
> ved foden af
> inde i
> i en niche

er de syv muligheder, som Pieter Bruegel har brugt til sit store billede Vinteren i årstidsserien. Jeg gad vide, om der findes flere. Naturligvis findes der mellemformer, men de giver ikke den klarhed, som mine studerende forlanger for at kunne erklære en bygning *smukt placeret i landskabet*. Hyppige svar på mit indledende spørgsmål er Eremitageslottet (*midt på*), Ronchamp (*oppe på*), Frederiksborg slot (*midt i*), Sydneyoperaen (*ved kanten af*), Charles Eames eget hus (*ved foden af*), Louisiana (*inde i*) og Sophienholm (*i en niche*).

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Identifikation

Nogen vil mene, at det er et spørgsmål om smag og behag, hvorvidt en bygning ligger smukt eller grimt i landskabet, at individet og sågar den aktuelle situation har indflydelse på vurderingen. Det finder jeg grundlæggende rigtigt, men må fæste mig ved, at så mange har samme smag. Ja, at der synes at være samme smag hos de fleste mennesker, til de fleste tider, de fleste steder på jorden. Præcolumbianske templer og italienske villaer, norske stavkirker og japanske tehuse synes at være placeret efter samme syntaks. Det er min opfattelse, at anledningen til denne enighed er muligheden for identifikation grundet på behovet for tryghed og selverkendelse. Har vi bestilt bord i god tid på en restaurant og henvises til en plads midt på gulvet, så bliver vi utilfredse, vi føler os nonchalant behandlet og bliver rasende, hvis vi har den slags evner. Det er jo det bord, hvor tjeneren anretter maden, og som han benytter til at stille brugt service fra sig på. Det tager vi kun til takke med, hvis lokalet er overfyldt, og vi er meget sultne. Nej, må vi bede om en plads ved vinduet eller ved væggen. Eller ved en kraftig søjle, hvis det nu ikke kan være anderledes. Medbringer vi en gæst, så ville det være uhøfligt at placere hende med ryggen mod lokalets midte. Vi søger ikke bare et bord, vi søger også en tryg placering for vores krop.

Det er jo trods alt ret usædvanligt med hold-ups på danske restauranter, men vi har et dybtliggende behov for elementær tryghed i enhver daglig situation. Adfærdspsykologien har vist, at vi i vores ubevidste reaktioner lige så meget som i vores fysiologiske udfoldelse bærer på en meget gammel arv. Vi bevæger os i og bruger de rumlige omgivelser, som om vi var udsat for en stadig fare. Indretningsarkitekten tager hensyn til disse kendsgerninger, men hvorfor skulle man gøre det, når man placerer bygninger i landskabet? Fordi vi identificerer os med bygningen i den landskabelige situation.

Det er ikke bare det, at bygninger *ligger* smukt i landskabet. Det sker også, at de *hviler* i skovbrynet, *står* på sletten, *rejser sig* fra søbred-
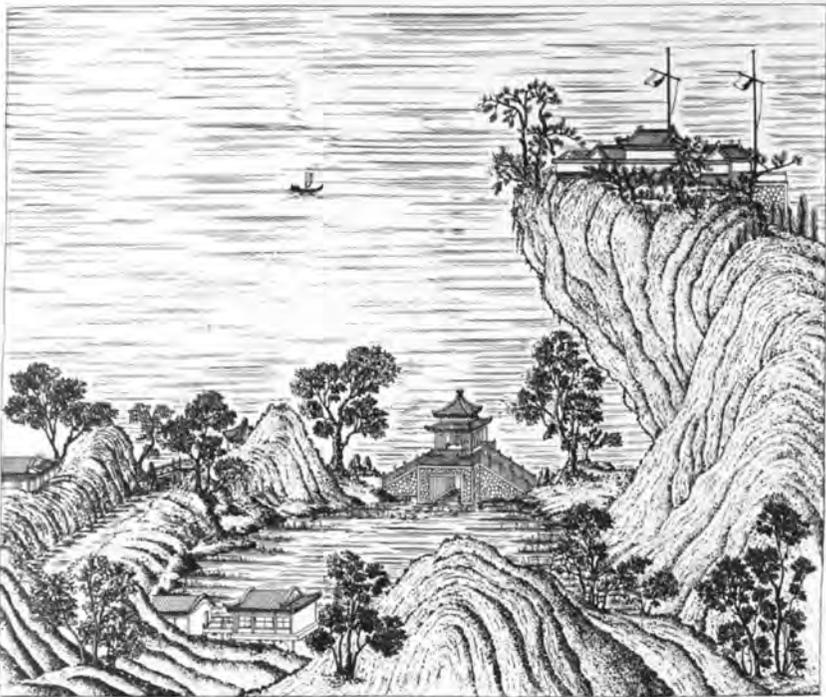
Med karikaturens tydelighed viser denne kinesiske tegning, hvordan billed-kunstnere finder landskabets signifikante steder og markerer dem ved at placere bygninger der.

den og *knejser* på bakkekammen. Man siger sågar ofte om bygninger, at de hviler *trygt,* står *roligt,* rejser sig *stolt* og knejser *frygtindgydende.* I dagens avis læser jeg om et hus, der 'ligger og glor dumt'. Sproget viser, at vi ser på bygninger, som om de var levende, som om vi selv var bygninger, og som om bygningerne var os selv.

To grundlæggende behov hos mennesket er at føle tryghed og at gøre sig gældende – få sin identitet bekræftet. Derfor identificerer vi os gerne med de bygninger, der ved deres samspil med omgivelserne samtidig udtrykker begge disse til dels modsatrettede behov. Derfor kan vi identificere os med så forskellige anlæg som Kronborg og Liselundslottet. Vi kan det, fordi de begge udtrykker selvbevidsthed,

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samtidig med at de har den tryghed, som et sikkert ståsted, et godt overblik og muligheden for tilbagetog indebærer. Vi kan det, fordi de svarer til den gode placering i en restaurant. Kronborgs placering ligner en fin plads ved vinduet med sit udsyn over sundets vitale flade, hvorfra alle passerende kan registrere den magtfulde position, samtidig med at det faste land giver rygstøtte og håb om troppeforstærkning i en truende situation. Liselundslottet har ligesom alle andre Liselundbygninger en tryg placering ved skovbrynet (væggen), i lysningen (det hyggelige lokale), på god afstand af de barske omgivelser, skrænten ned til havet og bøndernes slid på pløjemarkerne. Sigurd Lewerentz' og Gunnar Asplunds kirkegårdsanlæg Skogskyrkogården i Enskede er vel nok Skandinaviens bedste eksempel i vores tid på et anlæg med sådanne identifikationsmuligheder, oven i købet i meget nuancerede former og med sublime hensigter.

Landskabsrelationen som symbol

Billedkunsten kan beskæftige sig med rent formelle problemer, men af et maleri eller en skulptur forventer vi, at den også på en eller anden måde formidler et budskab, er et symbol for en idé, om det så bare er idéen om, at mennesket skal behages og underholdes. Af arkitekturen forlanger vi, at den skal løse en praktisk opgave, men den bliver ikke til *bygningskunst*, hvis den ikke samtidig fremtræder som symbol. Vulgærfunktionalismen mente at kunne glemme denne del af opgaven og har derved fremkaldt de aktuelle strømninger, som alle kendetegnes af stort udtryksbehov. Hvad enten dagens fremtrædende arkitekter benytter sig af uhæmmet historicisme, voldsomme dimensioner eller overdreven artikulering, opnår de, at deres bygninger bliver opsigtsvækkende. Det sker, at man også benytter sig af landskabsrelationen for at understøtte udtrykket. Hvad end hensigten er, giver Ricardo Bofill i Les Arcades du Lac i St.Quentin-en-Yvelines ved Paris et indtryk af, at den muskuløse bebyggelse vandrer ud

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Pieter Bruegel hører til de europæiske malere, der bruger mange bygninger i deres landskaber og placerer dem sådan, at hvert billede bliver et katalog over bygningsplaceringens typologi.

Pieter Bruegel: Landskab med kaninjæger, 1560 (eller 1566). Ætsning.

i det store bassin for at vise overlegenhed over naturen – et magtsymbol, som bliver tomt, fordi man ikke kan se, hvis magt det er, der demonstreres. I modsætning hertil bliver Versailles en naiv og troskyldig magtdemonstration, eftersom den tydeligt vil vise kongens og dermed centralmagtens potens. Den situation kan vi hade, men ikke misforstå.

Hemmeligheden ved litteraturens magt over os er, at vi kan identificere os med personerne. En dygtig skuespilforfatter lader os leve med i alle rollerne. Det er en dårlig forestilling, hvis vi ikke kan dele Hamlets kvaler, og rigtig god er den kun, om vi samtidig kan leve os

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ind i den hensynsløst ambitiøse konges brøde og i dronningens vaklen mellem lyst til sin elsker og skyldfølelse over for sin søn. Ja, vi kan godt identificere os med mange roller, men vi gør det helst med dem, som vi finder sympatiske.

Således også i landskabsrelationen. Barsebäcks atomkraftværk ved Øresunds kyst ligger, hvor det siges at skulle ligge ud fra et teknisk hensyn. Det har en signifikant og entydig placering som et tydeligt landmark ved kysten. Vi har, formelt set, lige så gode muligheder for at identificere os med det som med Kronborg, men vi gør det alligevel ikke. Der mangler ikke noget i budskabets klarhed. Symbolet er nemt at opfatte: Multinational produktion og privat hygge i bytte mod global utryghed. Det er derfor vi ikke vil.

Om landskabsrelationen skal opfattes som smuk, må bygningen udsende sådanne signaler, at de gør en positiv identifikation mulig. Vi tager stilling til det vi ser, men også til det vi ved om det vi ser.

De aktuelle opgaver

Hvad er det da for bygninger, der skal placeres i landskabet? Hvis spørgsmålet var blevet stillet for 20 år siden, ville det have resulteret i en lang liste med kornsiloanlæg og sommerhuse, fabrikker og bolig-bebyggelser, kursusejendomme og sportsanlæg foruden broer og motorveje. I dag ser det noget anderledes ud. Landbrugets bygnings-behov er ændret, eftersom en stor del af produktionen går direkte til bearbejdningsindustrien, og eftersom dyreholdet samles i større enheder med løsere binding til jordbruget. Landbrugets traditionelle bygningsbehov vil være knyttet til de eksisterende gårde. Placeringen er altså på forhånd given. Her vil problemet ikke være hvor der bygges, men hvordan.

Industriens produktionsanlæg, som dengang søgtes placeret på landet på grund af forureningen, må ikke forurene mere og behøver altså ikke at skilles ud fra byzonerne. Sommerhusbehovet synes at

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*Man må ikke være bange for det banale, sagde Oluf Høst. Efter denne devise
placerer Le Corbusier altid sine bygninger stærkt og enkelt de signifikante steder.*

Skitse til Ronchamp's placering.
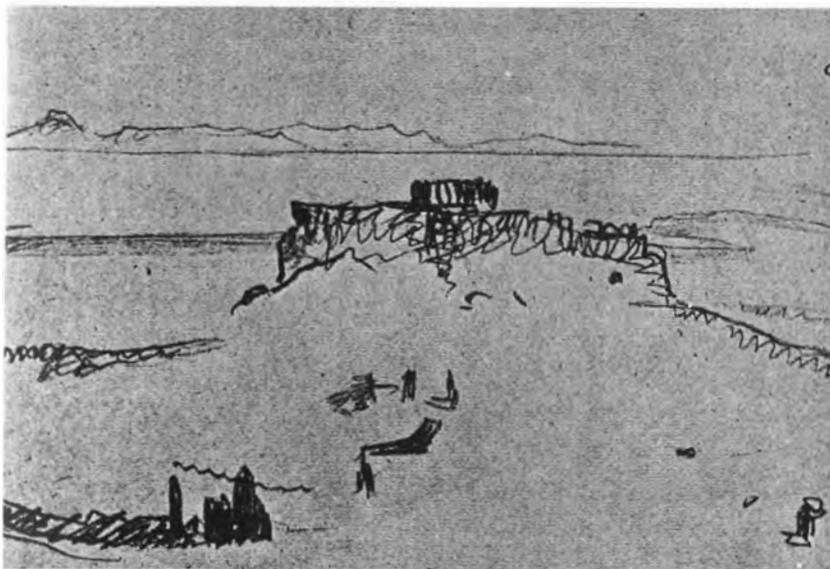
*Oplevelse er en forudsætning for kreativitet. I denne enkle tegning har Le Corbu-
sier stærkere end nogen anden i den uendelige række af kunstnere, der har nær-
met sig motivet, udtrykt Parthenons dialog med landskabet – havet – guderne.
Han var så heldig at få en opgave, hvor han kunne bruge sin oplevelse.*

Le Corbusier: Akropolis i Athen.

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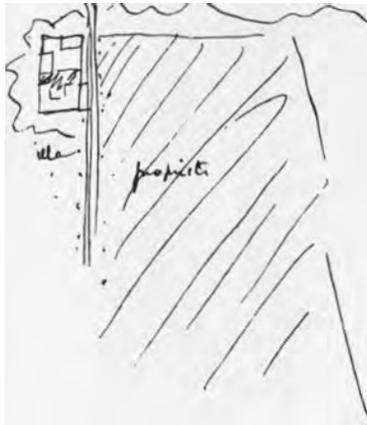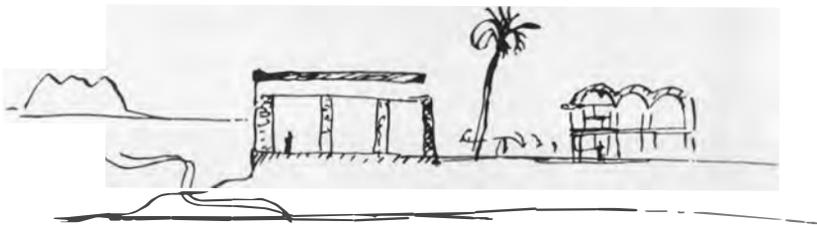
*I sit forslag til en farm i Nordafrika presser Le Corbusier beliggenhedstypen ved kanten af til den maksimale virkning. På en bastion, der skyder frem fra den allerede højt hævede plantage, lader han bygningen balancere på afgrundens rand og former midterpartiet som en søjlehal, hvor han på tegningen placerer et menneske, sådan at vi ikke kan være i tvivl om, hvilken oplevelse der venter den, der vender blikket mod havet.*

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være dækket, og spredt feriebebyggelse vil under ingen omstændigheder være tilladt. Omkostningerne ved social og teknisk service har overbevist alle kommunalpolitikere om, at man ikke kan have spredt boligbebyggelse. Ved siden af de tekniske anlæg er det kun pengeinstitutternes og de internationale firmaers anlæg til administration og undervisning, der søges placeret i det åbne land. Det sker ganske åbenlyst med den hensigt at udnytte den prestige, som en *smuk placering* i landskabet giver, og uden hensyn til funktionelt samspil.

Og det er en anden slags tekniske anlæg, der vil blive placeret nu end for 20 år siden. Mon der ikke vil komme mange vindmølleparker i fremtiden, og selv om affaldshåndteringen kan ledes ind i fornuftigere baner med genbrug, vil der blive behov for lossepladser. De er også en slags bygninger i landskabet.

Hvis zoneloven bliver respekteret, skal der altså ikke bygges meget mere i landskabet, og hvorfor skulle man så beskæftige sig med dette emne? Af to grunde: De få ting, der alligevel skal placeres i landskabet, vil have sådanne dimensioner, at de vil få stor indflydelse på deres omgivelser, og eftersom der allerede er så mange bygninger i det åbne land, vil det være vanskeligere at indpasse flere. De fleste steder med landskabelig signifikans er allerede beslaglagt. De resterende vil vi gerne bevare, netop fordi de har denne kvalitet.

Der er imidlertid en anden grund til, at emnet bygninger i landskabet må opfattes som brændende aktuelt. Det er tilstanden i de byområder, der ligger mellem bymidtens karréstruktur og det åbne land. Udtrykket bygrænse kan næppe bruges mere, eftersom tæt-bebyggelsens ophør mod landskabet, der de fleste steder endnu i 30'erne dannede en linie, nu er så opløst, at grænsen ikke lader sig definere andet end som juridisk begreb. I Monument og Niche, udgivet 1985 fra Kunstakademiets Arkitektskole, har Carsten Juel-Christiansen som den første forsøgt at analysere dette fænomen som arkitektonisk formkompleks. Han finder, at den collageagtige sammenstilling af tilsyneladende løsrevne fragmenter i store enheder ikke lader sig forene med vore vante forestillinger om, hvordan en by skal se ud.
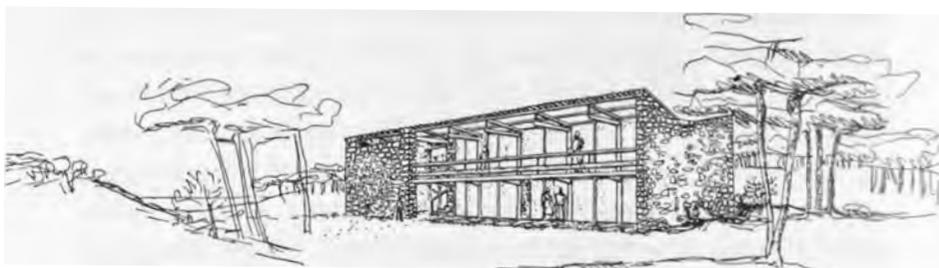
Le Corbusier ville helst placere sine bygninger oppe på *som i Ronchamp,* ved kanten af *som i La Tourette eller* ved foden af *som i Chandigarh, men i sit projekt for Maison aux Mathes viser han, at han også kan være* midt i *en lund af fyrretræer.*

Le Corbusier: Skitse til Maison aux Mathes.

Både i skala, rytme og i vekslen mellem masse og tomrum repræsenterer disse byområder noget nyt. De er både en fortyndet by og et komprimeret landskab og alligevel hverken det ene eller det andet. Han mener, at vi til at begynde med må lære os at se og at acceptere denne byform, som den er, og at vi derefter må lære os at arbejde bevidst, kunstnerisk med den. Men hvordan?

En mulighed kunne være at aktivere begrebet bylandskab. Ordet har først været brugt i byer, hvor naturens elementer har sat deres præg på topografien. Således har det været ligetil at tale om samspillet mellem bygningerne og skærgårdens klipper og vande i Stockholm som et bylandskab. Men også Venezia og Paris har trods deres svage relief fristet til at bruge ordet. Man har derved bemærket samspillet mellem bygningsmasser og åbne pladser ved siden af disse skabte byelementers samspil med naturgrundlaget. Men man har også tænkt på spillet mellem den mere anonyme bygningsmasse og solitært fremtrædende monumentale bygninger. Slotsholmskvarteret i København kan vel ikke måle sig med Louvrekvarteret i Paris eller San Marco-området i Venezia, men hører til samme familie af udtryksfulde og nuancerede bylandskaber.

Både i barokkens landskabsmaleri og i den deraf inspirerede land-

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I vinterpaladsets have i Peking har Steen Eiler Rasmussen fanget et motiv, som viser, at kineserne placerer bygninger i virkelighedens landskaber med samme entydige klarhed som på deres landskabsbilleder – og som Le Corbusier og antikkens grækere gør det.

Vinterpaladset i Peking, tegning af Steen Eiler Rasmussen 1923.

skabelige havekunst bliver bygninger brugt som pointering med stor strukturerende virkning, men det er ikke mange procent af billedfladen, der optages af bygninger, og i landskabshaverne er der langt mellem pavillonerne, selv om man synes, at der er mange. Ligger de for tæt, så mister de deres virkning. I stedet for at udsende hver sit budskab, skabe hver sin stemning, ville de overdøve hinanden i en tivoliagtig kakofoni, hvis de ikke havde ordentlige afstande at klinge

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ud over. Sådan er det jo også med monumentalbygningerne i en by. De fremtræder som solister mod en anonym masse. Det gør de ikke bare ved deres form og størrelse, men også fordi de ofte står frit, sådan at de får karakter af skulptur. I København fremtræder Rådhuset tydeligt på sin plads som solisten og skulpturen, og til trods for at Paladshotellet er lige så god en bygning og også har et tårn, må det acceptere at være en stemme i koret – lad være særlig smuk. Hvis parallellen mellem 1700-tallets landskabskunst og 1900-tallets by-landskab skal føres videre, må vi opfatte den anonyme bygnings-masse som analog med landskabshavernes lunde og andre grønne massiver. Det må være muligt.

Hvis man applicerer denne model på byernes fragmenterede yder-områder, ser man straks, at der mangler masse og en opfattelig rolle-fordeling mellem solister og kor. Meget få bygninger har solistens velartikulerede arkitektur, og kombinationen af begrænsninger i grundenes udnyttelsesgrad og ejernes ønsker om fremtidige udvidel-sesmuligheder giver et billede, som enkelt kan betegnes som karak-terløst. En del af løsningen må være at sammenkitte de mange karak-terløse bygninger til masse uden at danne tætte karréer. Det er set før. Villaområder og parcelhusdistrikter er nok udflydende og disparate i detaljen, i den lille skala, men takket være den bevoksning, som altid fylder ud mellem bygningerne, fremtræder de i den store målestok som homogene massiver, som lyse skove med bygninger. I de frag-menterede områder er der plads til flere bygninger og flere træer. Træerne kunne plantes med det samme, og mon ikke bebyggelses-tætheden ville komme af sig selv, hvis den var tilladt, og om mulighe-den for at bygge 'naturskønt' uden for yderområderne begrænsedes. Til at begynde med kunne man forlange byplanvedtægter og region-planer overholdt.

Men hvad med monumenterne? De enheder i den bylandskabelige komposition, som svarer til pavillonerne i den landskabelige have? Jørn Utzons bygning for Paustian i Københavns Nordhavn viser, at en bygning ved sin form og sin placering kan fremtræde som monu-
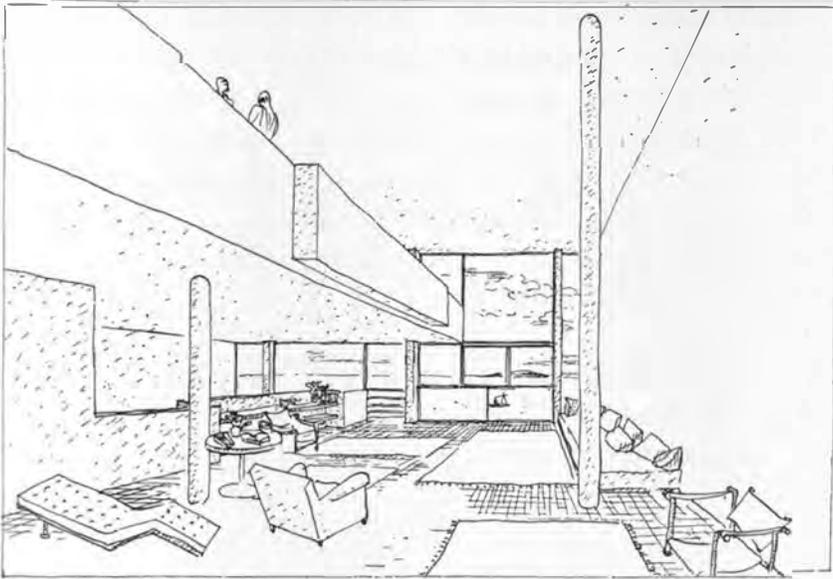
I en restaurant, men også i hjemmets stuer placerer man sig helst et sted, der er elementært trygt. Det vidste Le Corbusier og satte stole og sofaer langs væggene.

*Le Corbusier: Une maison à Carthage.*

ment og dermed reducere den mest fragmenterede brogethed til homogen baggrundsmasse. Den løsning er beklageligvis sjælden, men den bør ikke få lov at stå alene. Tilbage er så monumentets negation, fraværet af bygninger, pausen, bylandskabets lysninger. Ligesom lysningerne er de fremtrædende enheder i en skov, kan pladserne være det i byens landskab. Byens fysiognomi tegnes lige så meget af fraværet af bygninger som af de solitære monumenter. Mellemrummet er et af bybygningens vigtigste elementer, bevidst anvendt kan det artikulere den diffuse masse. I Barcelona har man ligesom alle andre steder måttet konstatere, at det er svært i detaljer at styre og kontrollere byfornyelsen via regulering af bygningsaktiviteterne. Uden at opgive de traditionelle byplanmetoder har man som et led i byfornyelsen udformet en torveplan, en nøje gennemarbejdet plan for byrummenes placering og udformning. Også vore byers

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frynsede udkanter bør ses som byfornyelsesområder og på tilsvarende måde forsynes med *bevidst pausering* efter samme regler, som bygninger placeres i det såkaldte åbne land. Det, byernes udkantområder trænger til for at kunne opfattes som strukturerede og dermed sympatiske for den menneskelige oplevelse, er identitetsrige enheder, som man kan identificere sig med. Og et hvidt tegn på en sort baggrund er lige så tydeligt som et sort på en hvid. Pausen virker lige så stærkt som monumentet.

En af nydannelserne i dette århundredes billedkunst er collagen. Man fandt, at man kunne skabe nye billeder ved at sammensætte dele af gamle billeder, af aviser, tapeter og hvad som helst, som kan klæbes

At placere bygninger i landskabet er at placere mennesker i landskabet. Det er en praktisk nødvendighed, men dette forhold giver også muligheden for identifikation. Før den meget kendte tegning af manden i lænestolen i stuen med den flotte udsigt havde Le Corbusier lavet denne, hvor manden sidder direkte i landskabet.
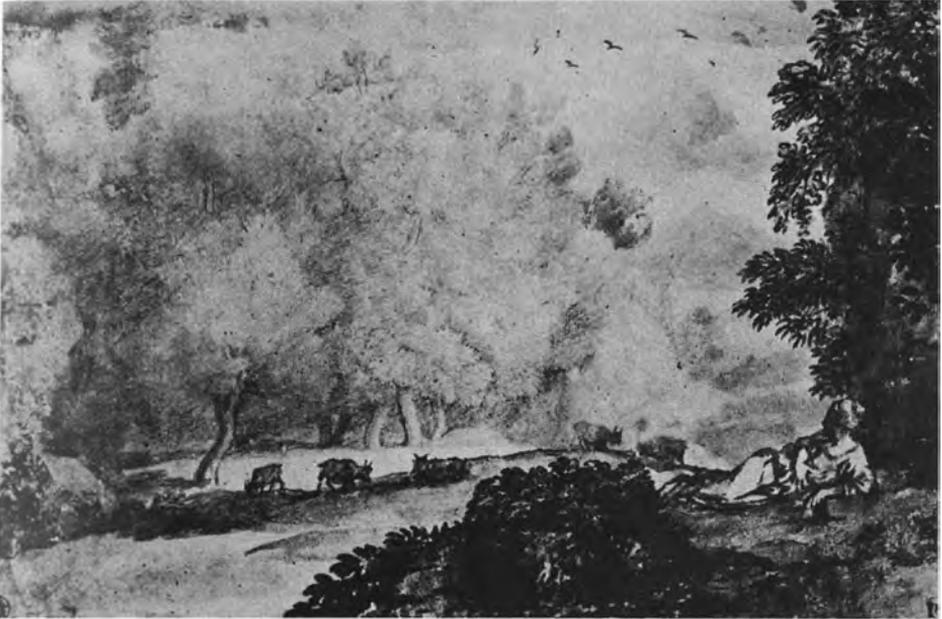
De figurer i Claude Lorrains landskaber, der opfører en mythologisk scene i det sceneri, som han har skabt, har sjældent nogen indflydelse på billedets komposition. Indgår en figur aktivt i kompositionen, er den placeret på samme måde som en bygning.

Claude Lorrain: Kvinde hvilende ved kanten af en lysning.

op på en flade. Den billedmæssige virkning kunne være forskellig. Nogle kunstnere lagde størst vægt på farvevirkningen og brugte papirstrimler som farveklatter. Andre som italieneren Burry og vores egen Sven Hauptmann dyrkede materialevirkningen med stort raffinement. Salvador Dali og Wilhelm Freddie fandt, at sammenstillingen af kendte, indholdsladede fragmenter gav stærke surrealistiske virkninger. Tænker man på, hvor godt collageteknikken spejler en tid med store forandringer og stærke konfrontationer, og hvor meget den har ført til i den senere kunstudvikling, kan man fristes til at se den som dette århundredes vigtigste nyskabelse.

Søger man en fællesnævner i collagens mangfoldige verden, finder man, at den først og sidst er teknik, lad være en perspektivudvidende

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teknik, men dog hovedsagelig et værktøj til at udtrykke hensigter, der er meget forskellige og ligger uden for teknikken selv. Det andet, man lægger mærke til, er, at alle de mange kunstnere med de mange forskellige hensigter benytter sig af traditionelle kompositionsprincipper. Når det gælder dispositionen af billedfladen, adskiller de sig ikke fra deres kollegaer i oldtidens Ægypten, Kinas kalligrafer, Leonardo, Rembrandt og Cézanne. De har alle samme opgave at løse: at holde billedets bevægelser på fladen, at igangsætte, kontrollere og afslutte en rytme, som passer til billedets budskab, og at gøre billedet tilgængeligt – opfatteligt og forståeligt for betragteren.

Som man ser, står vi her over for noget som, så vidt man kan se, er gyldigt for al kunst, også for kunst i den videre betydning, der indbefatter ornamentik, arkitektur og bybygning. Dette noget tillader jeg mig at kalde æstetik. At det skulle være en kunst at placere bygninger i landskabet og at artikulere bylandskabet kunne man jo tro, når man tænker på, hvor sjældne de gode eksempler er. Men der er dog en forskel mellem et billede af Asger Jorn og et bebyggelseskoncept af Rob Krier. Forskellen mellem kunst og æstetik.

Det er en ulykke, at man for tiden har svært ved at se sammenhængen mellem kunst og såkaldt anvendt kunst, 'angewandte Kunst', brugskunst, og at man har afskaffet begrebet æstetik. Uden æstetik og med den erfaring, at billedkunstens kriterier ikke kan bruges i udformningen af de daglige omgivelser, er arkitekturen overladt til teknologiske vurderinger og til usagligt, tilfældigt skøn.

Det emne, som vi beskæftiger os med – bygningers placering i landskabet – kan undtagelsesvis være kunst, men burde altid kunne gøres til genstand for en æstetisk betragtning. Man burde kunne nærme sig emnet intellektuelt, opstille hypoteser, gennemføre forsøg og forskning, udvikle et sprog, debattere, argumentere og undervise. Tiden er moden for en genfødsel af æstetikken. Den vil ikke stå i vejen for kunsten. Denne vil benytte sig af æstetikken, som den altid har gjort, men fortsætte med at 'løse problemer, der ikke kan formuleres, før de

For at fremstille menneskets kamp med de nedbrydende kræfter har Palle Niel-sen brug for et enkelt opfatteligt bylandskab. Det består altid af massive karréer og mærkelige monumenter samt af de åbne pladser, som er nødvendige, både for at man skal kunne opfatte bystrukturen, og for at hans figurer skal få spillerum.
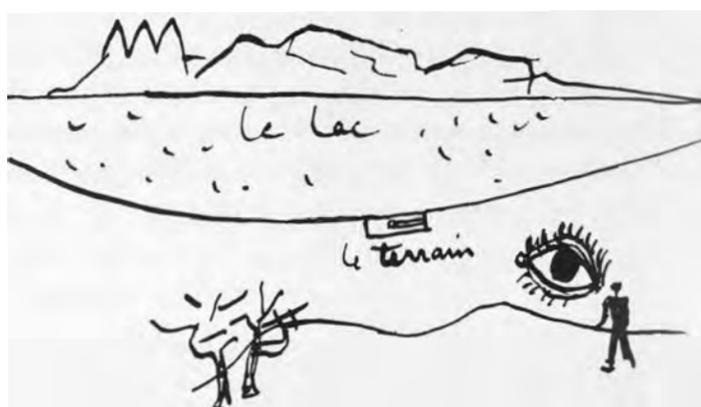
Palle Nielsen: Tegning fra Katalog.
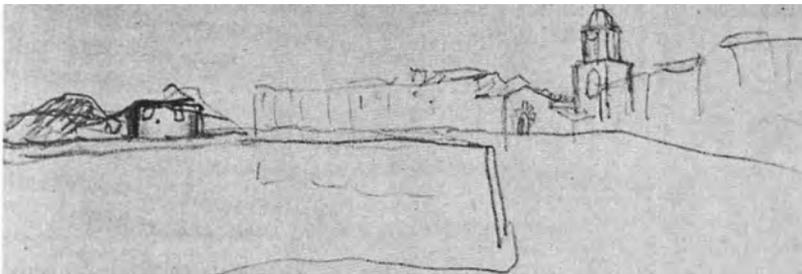
I en skitse fra St. Tropez viser Le Corbusier, hvordan et bybillede komponeres som et spil mellem anonym masse og karakterfulde solitærer, monumenter.

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er løst', for at tale med Piet Hein. Kunsten behøver æstetikken som praktisk værktøj, og arkitekturen behøver den for at kunne bide skeer med teknokratiets magter.

Uden æstetik vil vi alt for sjældent se bygninger, der ligger smukt og godt i landskabet.

Le Corbusier: Skitse med øje til Une petite maison.

ILLUSTRATIONSFORTEGNELSE

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Sven-Ingvar Andersson

BUILDINGS AND LANDSCAPE

Scattered thoughts about lying beautifully in the landscape

Frederiksborg in Hillerød and le Corbusier's Ronchamp are two of the places that are most frequently mentioned whenever I ask my students to, "without even thinking about it", come up with some "buildings that are lying beautifully in the landscape".

Students who are on the ball often ask whether this isn't a rather superficial way of approaching a serious topic. And it's the word 'beautiful' that elicits the objectionable effect. Shouldn't I be inquiring instead about buildings that are lying *very well* in the landscape? I suppose so. But the point is that the word 'beautiful' throws light on two issues: what is involved is an *aggregate* appraisal, which corresponds to the quick reaction being requested; and the word expresses that the complex sequence of processing which winds up with the spontaneous appraisal has commenced in the *eyes* as a sensory im-pression.

There are buildings that we feel lie beautifully in the landscape because we understand the situational context. This applies to most pre-industrial layouts.

It is not merely a manifestation of nostalgia to feel that a half-timbered farmhouse with a thatched roof is lying beautifully in the land-scape. We feel this to be so because we *understand* what we see. It is situated there because it is supposed to capitalize on the ground's yielding capacity in the most beneficial way. Should it be an outlying farm, it is often situated on the dividing line between the meadow and the fields, which is advantageous for raising cattle as well as for the cultivation of grain. We approve of the placement because we understand that it is contingent on production technology. The explanation for the timber frame house is that there are not so many trees in the vicinity, which nonetheless abounds with clay, and the straw-thatched roof is not some caprice of bourgeois aesthetics – the fact is, quite simply, that this particular thatching material was the one that could be afforded.

One can also understand the positioning of the country manors. Egeskov, Lykkesholm, Gisselfeld, Gyldensteen and Clausholm – all of these are situated on moist stretches of meadow in such a way that they could make use of the water as a defense. We have to believe that at one

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time these were ordinary farmsteads, with grain on the fields and the breeding of oxen in the meadows; these are places that increased in importance *precisely* because they could be defended. Only in a few exceptional cases has the aspect of defense been even more important than production. But then again, there are also instances of central administration layouts or church grounds which clearly exhibit their intentions. Like almost all churches in this country, Børglum Abbey is situated on a rise. It protects the faith and the tithe; Kronborg Castle protects the power of the state.

Theoretically speaking, one could stay put on the farm and consume its production and a citadel ought to be capable of withstanding a siege. But a society cannot operate without any contact with the surrounding world, and communications and traffic accordingly crop up as significant factors pertinent to localization. In addition to the coasts and the link across the sea that they offer, there are two landscape factors that come to be determinative of pre-industrial localizations: the navigable rivers and the dry hilly ridges that separate the waterways. Peter Bredsdorff demonstrated with his orohydrographic research how Fyrkat and the cognate layouts from the Viking era – like Roskilde and Lund – lay right there where it was possible to make use of both navigable waterways and dry ridges for the passage of traffic.

The placement of many of the manors and the towns can be explained on the basis of an interaction between production's, defense's, and traffic's landscape advantages: these places are situated there where the waterway running through the *surface of cultivation* is intersected by a *road,* which has a ford as its basis. If the production factor is homogeneous, the village areas will come to lie at regular intervals. But the village that lies there where there are ripe possibilities for communication will, under favorable circumstances, evolve into a market town.

The first people who had good reasons for ruminating on how the buildings should lie beautifully in the landscape were the painters. In their choice of motive, they were naturally not bound by considerations of production technology. Nor need they be concerned with matters of defense or communication. They wanted their paintings, as whole entities, to be beautiful. And it was also their intention that the motive be comprehensible. As far as the latter is concerned, they tended to choose unambiguous landscape relations. The temples were supposed to form a part of the motive – for other reasons – but they also contributed to the *perception* of the landscape: they are situated high in the landscape. Without being obliged to do so for iconographic reasons, the painters had a predilection for putting bridges in their pictures. With a temple

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and a bridge in place, the skeleton of a landscape composition was already given. This could then be reinforced with a fishing hamlet on the shore, off in the distance, and a peasant village on a sloping surface of cultivation. The fact that a religious or mythological scene might have also formed part of the composition might have been important to the person commissioning the work, but it doesn't seem to have meant all that much to the artists.

The aggregate composition came to resemble a still life, a *nature morte* built up of landscape elements: on the plain (the tablecloth) lay the lake (the silver dish) with the village (the bunch of grapes) alongside the beach (the edge of the silver dish), and behind the lake (the silver dish) arose the precipitous hill (the butter cask), with a fortress (the butter spatula) at the top. Bruegel, Veronese, Giorgione, Lorrain and Poussin showed, in this way, how landscapes could be composed with the aid of buildings, even when there was really no need for houses in scene. Their landscape paintings mark the transition between the time when buildings ended up in the landscape because they *had* to be there and our present day, when we are compelled to stop and think one more time about getting the buildings to "lie beautifully in the landscape", ergo a period with only feeble anchoring to the landscape.

In the light of history, the Baroque's landscape paintings can be seen as analyses of landscape aesthetics. At the beginning of the eighteenth century, this basic research, which was being carried out on its purest level by visual artists, was put to use by the architects of the English gardens. Under the influence of incipient industrialism and a liberal social philosophy, the garden architects wanted to draw near to nature. But they did so indirectly, through the agency of ancient mythology and association-laden buildings and monuments in arranged landscapes in a manner that echoed what the Baroque's landscape painters had shown earlier on in the art of painting. They translated, in other words, the two-dimensional landscape paintings into three-dimensional landscape compositions. It wasn't as easy as all that. What was demanded here was that one retain a picturesque composition in the consciousness as one moved around inside this composition. For such a purpose, a special technique was developed, which could be called *the summing up of sceneries*.

The best known example of the consciously planned ideal land-scape is Stourhead in England. As a student of garden architecture, Fredrik Magnus Piper visited the site in 1779 and executed a survey which demonstrates how one could work deliberately and consciously with viewpoints and sceneries, understood in the sense that each and every scenery is simultaneously a point of view from where one can perceive

the next scenery. On the plan, lines have been drawn from the one building to the other. From the Pantheon, you can see the Roman bridge, from where you look toward the grotto, with the result that you come to understand that you are supposed to make use of each spot as a lookout point toward the next. Every composition becomes elucidated, frequently with the standpoint's columns, portals or railing as frames around that picture within which the perceiver quickly finds himself to be situated if he continues to wander.

Earlier on, in the art of painting, Veronese hit upon a sophisticated way of developing this method further. Inside the Villa Barbaro in Maser, which was designed by Palladio, Veronese executed wall decorations which can be said to be *painting the walls away*. You get the sense of standing inside of a temple hall from where you are looking out into the landscape to a temple ruin, from where you might imagine, moreover, looking toward a bridge spanning a river, and so forth. Many pavilions in the landscape gardens have been formed in this spirit and decorated in such a way that already, while you are still inside, you get the impression of being on your way to the next attraction, the next standpoint.

As people were busy translating visual art's landscapes into landscape architecture in this way, it was discovered that the landscape contains points where it seems obvious to place something – a building, a bridge, a sculpture. It is far from being the case that these elements are capriciously placed. They are right there, where the landscape conditions are favorable. Only secondarily is the landscape *formed*, and even when the landscape artist is a capacity like Lancelot 'Capability' Brown, who was just as notorious as he was celebrated for his dramatic interventions into nature, or le Nostre, who interpreted the landscape geometrically, what we have are merely matters of *correction*. Kevin Lynch, Paul Klee and Edmund Bacon have analyzed the phenomenon which I think can be called 'landscape significance'. Alongside of the districts, edges, paths and nodes, there are spots with landscape significance that correspond to those places where Lynch expected to find a *landmark*.

Just as the pre-industrial placement of buildings in the landscape is *explicable* and answers the question of why it is just here, the placement guided by landscape-aesthetics can be said to have as its first aim to be *perceptible* and corresponds to the more unassuming question of 'just exactly *where*?' With a point of origin in the notion of landscape significance, a typology of landscape relations emerges – it has to do with the wish to perceive every single building as being placed in an unambiguous relation to the landscape.

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In the middle of
up above
in the center
at the edge of
at the foot of
inside of
in a niche

are the seven possibilities employed by Pieter Bruegel in his large painting entitled "Winter" – from the series depicting the four seasons. I wanted to find out whether there are more. Of course, there are intermediate forms, but these do not provide that clarity which my students insist on in order to be able to declare that a building is *beautifully* placed in the landscape. Frequent answers to my introductory question were the Hermitage Castle (*in the middle of*), Ronchamp (*up above*), Frederiksborg Castle (*in the center*), the Sydney Opera House (at the edge of), Charles Eames' own house (at the foot of), Louisiana (*inside of*) and Sophienholm (*in a niche*).

Identification

Some people would hold that whether a building is lying beautifully or unsightly in the landscape is a question of taste and that the individual and, for that matter, the current situation have an influence to bear on the appraisal. Fundamentally, I believe this position to be correct. But I am compelled to take note of the fact that so many people have the same taste. And, for that matter, that there even appears to be the same taste on the part of most of the people, throughout most of the times, at most places on the planet. Pre-Columbian temples and Italian villas, Norwegian stave churches and Japanese teahouses seem to have been placed according to the very same syntax. It is my view that the cause of this agreement is the possibility of identification, based on the need for security and self-awareness. If we have reserved a table at a restaurant with sufficient advance notice and we are shown to a table situated in the middle of the place we are consequently displeased. We feel like we are being treated nonchalantly and we become furious, if we are inclined to react in such a way. This is, as a matter of fact, the table from which the waiter serves the food and on which he uses to put the used silverware. We would only *consider* saying yes to this kind of treatment if the room is filled to the brink and if we are famished. Otherwise, we simply have to insist on getting a table near the window or close to the wall. Or near to

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a sturdy column, at least, if we can't have it any other way. If we have brought along a guest, it would simply be rude to position her with her back to the center of the restaurant. After all, we are not merely looking for a table; we are also looking for a secure placement for our bodies.

In spite of all this, it is highly unusual to face such a 'hold-up' in Danish restaurants, but we do have a deep-seated need for elementary security in virtually any everyday situation. Behavioral psychology has shown that in our unconscious reactions as well as in our physiological exertions, we carry a very old legacy. We move around within and make use of the spatial surroundings as if we were being exposed to an ever-present danger. The interior architect, of course, takes these facts into consideration. But why should this be taken into account when placing buildings out in the landscape? Because we *identify* with the building in the landscape situation.

It is not merely the case that the buildings *lie* beautifully in the land-scape. What also transpires is that they *rest* on the forest fringe, *stand* on the plain, *rise up* from the banks of the lake and *tower* on the crest of the hill. For that matter, it is often said about buildings that they rest *secure-ly,* stand *calmly*, rise up *proudly* and tower *formidably*. In today's newspa-per, I am reading about a house that "lies there gawking". The language evinces that we look at buildings as *though they were alive*, as though we were buildings and as though the buildings were ourselves.

Two fundamental needs in the human being are feeling a sense of security and asserting oneself – having your identity corroborated. Accordingly, we tend to identify ourselves with those buildings which, by virtue of their interaction with the surroundings, express at one and the same time these somehow oppositely directed needs. This is the reason we are able to identify with grounds as different as Kronborg and Liselund Castle. We can do so because they both enunciate self-aware-ness while, at the same time, they are both in possession of that sense of safety implied by a secure standpoint, a fine survey view and the possi-bility for retreat. We can do so because they both correspond to the right table in a restaurant. Kronborg's placement resembles a good spot close to the window, with its clear view out over the sound's vital surface, from where everybody who is passing can register the powerful position, while at the same time, the solid ground provides back support and the hope of troop reinforcements in a threatening situation. Liselund Castle, like all the other Liselund buildings, enjoys a secure placement at the fringe of the forest (the wall), in the clearing (the cozy premises), at a comfor-table distance from the harsh surroundings, with the slope falling down toward the sea and the peasants' toils on the plowed fields. Sigurd Lewerentz and Gunnar Asplund's church layout, Skogskyrkogården, in

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Enskede, I dare say, is Scandinavia's finest example in the present day of a layout with these kinds of identification possibilities. To top it all off, the design of the grounds is executed in a large number of subtly shaded forms and conceived with sublime intentions.

The landscape relation as symbol

Visual art as such may concern itself with purely formal problems. But from a painting or a sculpture we expect that, in some way or another, it will also communicate a message, that it will stand as a symbol for an idea, even if this be merely an idea about people being comforted and entertained. From architecture, on the other hand, we demand that it solve a practical task, but it will not attain the status of genuine *architecture* if it doesn't simultaneously make its appearance as a symbol. The commonplace rendition of functionalism was of the mind that this aspect of the task could be cast aside. In doing so, it gave rise to the current-day streams that are all characterized by a deep-seated need for expression. Whether the most prominent architects of the present day avail themselves of reckless historicism, impetuous dimensions or exaggerated articulation, what they manage to accomplish is that their buildings become sensational. It does happen that one also makes use of the landscape relation in order to shore up the expression. Whatever the aim may be, Ricardo Bofill, with his Les Arcades du Lac, in St. Quentin-en-Yvelines near Paris, fosters an impression that the muscular development is wandering out into the immense reservoir in order to demonstrate its superiority over nature – a symbol of power that becomes vacuous because you cannot see *whose* power it is that is being demonstrated. In contradistinction to this, Versailles comes to appear as a naïve and ingenuous demonstration of power, since it clearly aims to show the king's – and accordingly the central power's – potency. This situation is something we can hate, but cannot misunderstand.

The secret about literature's power over us is that we can identify with the characters. A clever playwright gets us to take an active interest in all the roles. It's a poor performance if we cannot share Hamlet's torments. And it's only really good if we can simultaneously enter into the spirit of the ruthlessly ambitious king's offence and empathize with the queen's vacillation between her desire for her lover and her feelings of guilt toward her son. Yes, we are certainly able to identify with a good many roles, but we prefer to do so with those that we find appealing.

That's also the way it is in the landscape relation. Barsebäck's nu-clear power plant on the shores of the Øresund lies where it is *said* to be situ-

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ated as a consequence of technical considerations. It has a significant and unequivocal placement as a distinct landmark on the coast. We have, formally speaking, equally good possibilities for identifying with this structure as we do with Kronborg. But we don't do so. Nothing at all is missing as far as the message's clarity is concerned. The symbol is easy to grasp: multinational production and private comfort are being traded for global precariousness. And this is the reason that we choose *not* to identify with the Swedish power plant.

If the landscape relation is going to be perceived as being beautiful, the building is going to have to transmit signals in such a way that it renders a positive identification possible. We take a position not only on what we see, but also on what we know about what we see.

The Current Tasks

What kinds of buildings, then, are to be placed out in the land-scape? If this question were posed twenty years ago, the response would have been formulated as a long list containing grain silo facilities and sum-mer cottages, factories and residential building developments, training centers and sports facilities, in addition to bridges and highways. Today, the situation looks somewhat different. Agriculture's requirement for building facilities has changed, since a great deal of the production is immediately conveyed to the processing industry and since the livestock is gathered together in larger units with looser ties to agriculture. Agriculture's traditional build-ing requirement would be linked up with the existing farmstead; the placement was actually given beforehand. Here, the problem was not *where* to build, but *how*.

At one time, there was a concerted effort to place industry's processing facilities in the countryside, occasioned by considerations re-lated to pol-lution. Now, these plants may no longer pollute. Conse-quently, they need not be separated from the urban zone. The need for summerhouses seems to be well covered and under no circumstances is a scattered con-struction of holiday resorts going to be allowed. The costs of social and technical services have convinced all the local politicians that we simply cannot have spread residential construction. Besides the technological facilities, only the financial institutions and the international concerns' facilities for administration and training are vying for places in the open countryside. This is going on quite openly, with the aim of trading upon all the prestige that a beautiful placement in the landscape affords and without any consideration of functional interactions.

And there is another kind of technological layout that will be placed in

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the countryside which differs from anything that would have been put there twenty years ago: one can speculate that there will be many windmill parks in the future. And even though the treatment of refuse can be guided into sensible avenues with recycling, there will still be a need for dumping grounds. These are also buildings, of a kind, out in the landscape.

If the zoning ordinance is going to be respected, shouldn't much more be built out in the landscape? And why, then, should anybody be bothered about this topic? Well, for two reasons: The few things that are going to be placed in the landscape anyhow are going to possess such large dimensions that they will come to exert a great deal of influence on their surroundings and since there are already so many buildings out in the open countryside, it is going to be difficult to fit in more. Most of the sites in possession of 'landscape significance' are already spoken for. We want to preserve any of those places that remain, precisely because they are endowed with landscape significance.

Still, there is one more reason for considering the topic of buildings in the landscape to be one of burning urgency. This is the state of affairs in the urban areas situated between the city center's block structure and the open countryside. The expression 'city boundary' can hardly be employed anymore, seeing as the built-up areas' termination at the edge of the landscape which in most places, up until the nineteen-thirties, fashioned a distinct line, has now become dissolved to such an extent that the boundary does not permit of being defined by anything other than juridical notions. In *Monument and Niche*, published by the Danish Royal Academy of Fine Arts School of Architecture in 1985, Carsten Juel-Christiansen, as the first to do so, attempted to analyze this phenomenon as architectonic form complex. He considers that the collage-like grouping of apparently detached fragments into large entities is not easily synthesized with our customary notions about how a city is supposed to look. With respect to scale, with respect to rhythm and in the interchange between mass and empty space, these urban areas represent something new. They constitute, at one and the same time, diluted city and compressed landscape. And all the same, they are neither the one nor the other. Juel-Christiansen believes that, as a way of getting started, we are going to have to learn to *see* and to *accept* this urban form, as it is, and that we will subsequently have to learn to work consciously and artistically with it. But how should we proceed?

One possibility might be to activate the concept of the *urban landscape*. The locution was first employed in connection with cities where nature's elements have influenced on the topography. For instance, it has been easier to speak about the interaction between the buildings and the

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archipelago's crags and waters in Stockholm as an urban landscape. However, both Venice and Paris, despite their delicate relief, have also been tempted to make use of the locution. With this, the interplay between the building masses and the open plazas has been pointed out alongside of these created urban elements' interaction with the natural foundation. However, thought has also been given to the play between the more anonymous building masses and the solitary, prominent monumental buildings. The Slotsholm quarter in Copenhagen cannot be said to measure up to either the Louvre quarter in Paris or the San Marco area in Venice, but it is nonetheless a member of the very same family of expressive and subtly varied urban landscapes.

In both the Baroque's landscape painting and in the ornamental landscape gardening that it inspired, the buildings are used to create emphasis, with their dramatic structuring effect. But in terms of percentage, not all that much of the pictorial surface is taken up by the buildings. And in the landscape gardens, there is considerable space between the pavilions, although one might get the sense that there are many of them. If they are positioned too closely together, they lose their effect. Instead of each one emitting its own announcement, in-stead of each one creating its own atmosphere, they would come to drown each other out in a carnival-like cacophony if they didn't have the proper distance for resounding and subsiding. That's certainly the way it is, also, with the monumental buildings in a city. They make their appearance as soloists against the backdrop of an anonymous mass. And they do so not only through the agency of their form and size, but also because they are frequently standing free and detached, with the result that they acquire the character of sculpture. In Copenhagen, the Rådhuset [Town Hall] makes a distinct appearance on its own plaza as soloist and as sculpture. And despite the fact that the Palace Hotel is an equally fine building and is similarly endowed with a tower, it simply has to accept the status of being one more voice in the choir – albeit an especially beautiful one. If the parallel between eighteenth century landscape art and twentieth century urban landscape is going to be carried further, we're going to have to apprehend the anonymous building mass as being analogous with the landscape gardens' groves and other green massifs. This ought to be possible.

If you apply this model to the cities' fragmented peripheral areas, you quickly come to see that what is missing are mass and a perceptible distribution of roles between the soloists and the choir. Very few of the buildings are in possession of the soloist's well-articulated architecture. And the combination of limitations in the ground areas' floor-space ratio and the owners' wish for future expansion possibilities yields a picture which can quite simply be designated as character-less. One step toward a solu-

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tion might be to cement the many character-less buildings together into mass *without* establishing dense blocks. This has been seen before. Villa quarters and single-family house districts are, to be sure, blurry and disparate in their details, on the smaller scale, but thanks to the growth of trees that always fills out the space between the buildings, these areas manifest themselves on the larger scale as homogenous massifs, as luminous forests with houses. In the fragmented areas, there is room for more buildings and more trees. The trees could be planted right away and one can speculate on whether the building density would come about on its own momentum if this were allowed and if the possibility for constructing with 'scenic beauty' outside the peripheral areas was restricted. As a way of getting started, we could demand complicity with urban and regional planning resolutions.

But what about the monuments – those entities in the urban landscape composition that correspond to the pavilions in the landscape garden? Jørn Utzon's building for Paustian in Copenhagen's North Harbor evinces that a building, through its form and its placement, can manifest itself as monument and accordingly reduce the most fragmented jumble to a homogenous background mass. This solution, I am sorry to say, is all too rare. But it should not be allowed to stand alone. What remains, then, are the monument's negation, the absence of buildings, the pause and the urban landscape's clearings. In much the manner that the clearings are the salient entities in a forest, open plazas can be so within the city's landscape. The city's physiognomy is delineated just as much by the absence of buildings as it is by the solitary monuments. The interspace is one of the urban building's most important elements. Utilized in a conscious way, it has the potential to *articulate* the diffuse mass. In Barcelona, as in every other place, we are forced to acknowledge that, with respect to the details, it is difficult to manage and monitor urban renewal through the regulation of construction activities. Without relinquishing the traditional urban planning methods, a plan for the open market squares has been elaborated as a link in the overall urban renewal, a scrupulously worked out plan for the urban spaces' placement and design. Also, our cities' frayed outskirts ought to be viewed as an urban renewal area and, in an analogous fashion, ought to be supplied with *calculated pausing*, according to the same rules whereby buildings are placed in the so-called open terrain. What the cities' fringe areas require, in order to be perceived as structuring and accordingly congenial to the human experience, are entities that are saturated with identity … with which people can identify. And a white symbol on a black background is just as clear as a black on a white. The pause has an impact that is just as powerful as the monument's.

One of the new formations in twentieth century art is the *collage*. People discovered that they could create new pictures by piecing together parts of old pictures, newspapers, wallpaper and ... well, whatever ... which could then be mounted onto a surface. The pictorial effect can vary widely. Some artists placed the greatest emphasis on the color effects and used strips of paper as splashes of color. Others, like Burry, the Italian, and our own Sven Hauptmann engaged themselves in the material effect with studied elegance. Salvador Dali and Wilhelm Freddie discovered that the juxtaposition of familiar, content-laden fragments elicited intense surrealistic effects. If one ruminates on how faithfully the collage technique reflects an era characterized by great changes and intense confrontations and how much it has engendered in subsequent developments in art, one can be tempted to regard this technique as the twentieth century's most important innovation.

If you are looking for a common denominator in the manifold world of the collage, you will find that, first and last, it is *technique*, let alone a perspective-widening technique; it is primarily an *implement* for giving expression to intentions that differ widely and that are situated external to the technique itself. The second thing you will notice is that all of the many artists, with all the many different intentions, avail themselves of traditional compositional principles. When it comes to the disposition of the pictorial surface, they do not differentiate themselves from their colleagues in ancient Egypt, China's calligraphers, Leonardo, Rembrandt and Cézanne. They all have the same task to solve: keeping the picture's movements on the surface; putting into motion, controlling and carrying to its conclusion a rhythm appropriate to the picture's manifesto; and rendering the picture accessible – perceptible and comprehensible to the viewer.

As you see, we are standing here and facing *something* which, as far as we can tell, is valid for all art, also for art in the wider sense, which subsumes ornamentation, architecture and urban construction. I will take the liberty of calling this 'something' *aesthetics*. That it should be an *art* to place buildings in the landscape and to articulate the urban landscape certainly seems plausible when you come to think about how rare the good examples are. There is nonetheless a difference between a painting by Asger Jorn and a constructional concept of Rob Krier's. Ergo, the difference between art and aesthetics.

It is really a shame that in the past, people found it difficult to see the connection between art and so-called applied art (*angewandte Kunst*) – decorative art – and to understand that we had done away with the notion of aesthetics. Bereft of aesthetics and with the experience that visual art's criteria cannot be employed in the design of the everyday sur-

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roundings, architecture has been entrusted to technological appraisals and to amateurish, haphazard judgment.

In exceptional cases, the theme with which we are concerning ourselves – the buildings' placement in the landscape – does involve art. But the topic ought *always* to be rendered as the object of an aesthetic consideration. One ought to be able to approach the topic intellectually, to set forth hypotheses, carry out experiments and make research, develop a language, discuss, reason and educate. The time is ripe for a rebirth of aesthetics. It will not stand in the way of art. No, art will avail itself of aesthetics, as it has always done, but it will also continue to "solve problems that cannot be formulated before they have been solved", in the words of Piet Hein. Art *needs* aesthetics as a practical implement. And architecture needs aesthetics in order to come to grips with technocracy's forces.

    Without aesthetics, it would be all too rare to see buildings that are lying very well *and* beautifully in the landscape.

translated by DAN A. MARMORSTEIN

LIST OF ILLUSTRATIONS AND CAPTIONS:

The older agrarian society's buildings sprout forth from the
cultural landscape's conditions. We perceive the placement, the
design and the materials as being obvious and we find them to
be beautiful.

In Eastern Denmark, the farmsteads eventually came to be
situated with an astonishing degree of regularity in their mutual
distances from one another. The primary reason for this was that
the basis of production, the soil's yielding capacity, was uniform.
However, the notion of what was a suitable size for an agricul-
tural community also entered in as a factor.

Considerations regarding defense and the access to pasture for
the cattle positioned the late medieval's and the Renaissance's
Danish (and French!) farmsteads in moist stretches of meadow.
There they lie, still, and we find this to be beautiful. The block
plan and the bird's-eye perspective delineate the situation at
Clausholm in 1684.

In the Baroque era, the painters discovered that they could com-
pose landscape paintings with the aid of buildings. They em-
ployed temples, bridges and villages in much the same way that

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they made use of copper kettles, porcelain bowls and bunches of grapes when they painted still life pictures.

p. 12: Still life, drawing by the author, after a painting by Jan Davidsz de Heem (Still life with Crab, Crayfish and Fruits, 1652) in the collection of the Royal Danish Museum of Fine Arts.

If you can begin by seeing the silver dish as a lake, then it's not difficult to transpose de Heem's still life from 1652 into a land-scape painting from the same period. The sun shines over an idyll, which spreads out over the plain under a mighty crag. This might not look like other drawings from that time. It is actually the author's rather tendentious rendition of a painting found at the Royal Danish Museum of Fine Arts.

p. 13: Frederik Magnus Piper. 'Wue af Solens Tempel, Pantheon m m uti f.d. Banquiren Hoares Lustpark wid Stourton, F. M. Piper delint 1779.'
'Frederik Magnus Piper och den romantiska parken.' Exhibition catalogue 1981. Karin Lindegren, editor. Kungl. Akademien för de fria konsterna, Stockholm.

"View of the Sun's Temple, a Pantheon, and other elements, out in f.d. Banker Hoare's romantic garden at Stourton, delineated by F.M. Piper, 1779' is the inscription on this drawing, where the budding landscape architect shows how the banker made use of the landscape painters' pictures as a source for his cele-brated landscape garden.

p. 14: Frederik Magnus Piper, Section of the plan for Haga Park. The sightlines are emphasized.
Kungl. Akademien für de fria konsterna, Stockholm.

When Fredrik Magnus Piper worked as a landscape architect, he demonstrated the buildings' significance for the composition by connecting them with sightlines. The compositional elements are grassy plains, tree massifs and buildings. The paths represent time, the staging of the spatial experience in motion.

p. 17: Chinese landscape drawing. Erik Oksbjerg: 'China's Gardens.' Copenhagen 1974.

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With the clarity of caricature, this Chinese drawing demonstrates how the visual artists find the landscape's significant places and how they mark them by placing buildings in just these spots.

p. 19: Pieter Bruegel, Landscape with Rabbit Hunters, 1560 (or 1566), etching.
Wolfgang Stechow: 'Pieter Breugel the Elder.' London 1970.

Pieter Bruegel is one of the European painters who employs many buildings in his landscapes and places them in such a way that each and every painting manifests itself as a veritable catalogue of building placement's typology.

p. 21: Le Corbusier, Sketch for the placement of Ronchamp.
W. Boesiger / H. Girsberger: 'Le Corbusier 1910-65.' Zurich 1967.

One should not be afraid of the commonplace, said Oluf Høst. In accordance with this motto, Le Corbusier always places his buildings solidly and simply at the significant spots.

p. 21: Le Corbusier, The Acropolis in Athens, drawing.
Maurice Besset: 'Le Corbusier.' Switzerland 1968.

Experience is a prerequisite for creativity. In this simple drawing, Le Corbusier has, with more power than anybody else in the interminable procession of artists who have approached this motive, given expression to the Parthenon's dialogue with the landscape – the sea – the gods. Le Corbusier was fortunate enough to have been entrusted with an assignment where he could make use of his experience.

p. 22: Le Corbusier, Sketch for a farm at Cherchell in North Africa.
W. Boesiger / H. Girsberger: 'Le Corbusier 1910-65.' Zurich 1967.

In his preliminary sketch for a farm in North Africa, Le Corbusier pushes the at the edge of site-type to its maximum effect. At a bastion which juts forward from the already highly elevated orchard, he gets the building to balance at the edge of the abyss and shapes the central section as a peristyle, at the very

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spot where he places a person on the drawing, with the result that we cannot entertain any doubts about what kind of experience awaits the person who turns his/her gaze to the ocean.

p. 24:   Le Corbusier, Sketch for Maison aux Mathes.
W. Boesiger / H. Girsberger: 'Le Corbusier 1910-65.' Zurich 1967.

Le Corbusier had a predilection for placing his buildings up above, like in Ronchamp, at the edge of, like in La Tourette or at the foot of, like in Chandigarh. But in his project for Maison aux Mathes, he shows that he can also be in the center of a grove of pine trees.

p. 25:   Steen Eiler Rasmussen, The Winter Palace in Beijing, 1923, drawing.
Steen Eiler Rasmussen, 'Trip to China.' Copenhagen 1958.

In the winter palace's garden, Steen Eiler Rasmussen has captured a motive which evinces that the Chinese situate buildings in reality's landscapes with the same unambiguous clarity as they do in their landscape pictures – and like Le Corbusier and the ancient Greeks also do.

p. 27:   Le Corbusier, Sketch for Une maison à Carthage.
Maurice Jardot: 'Le Corbusier, textes et planches.' Paris 1960.
In a restaurant, but also in the home's living room, one tends to position him/herself at a spot that is basically safe. Le Corbusier demonstrated this and he placed the chairs and the sofas close to the walls.

p. 28:   Le Corbusier, Person in an Easy Chair out in the Landscape.
Le Corbusier: 'La Maison des Hommes' 1936 (Swedish edition).

To place buildings in the landscape is tantamount to placing people in the landscape: this is a practical necessity. But this circumstance also opens up the possibility for identification. Before making his very well known drawing of the man in the easy chair in the living room with the pretty view, Le Corbusier created this drawing, where the man is sitting directly in the landscape.

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p. 29: Claude Lorrain, Woman Lying at the Edge of a Clearing.
Marcel Roethlisberger: 'Claude Lorrain, The Drawings.'
University of California Press 1968.

The figures in Claude Lorrain's landscapes, who are playing out
a mythological scene in the scenery created by the artist, seldom
have any influence on the picture's composition. Whenever a
figure actively enters into the composition, it is placed in much
the same way as a building.

p. 31: Palle Nielsen, Drawing.
Palle Nielsen, 'Catalogue.' Copenhagen 1983.

In order to depict people's struggle with the detrimental forces,
Palle Nielsen has a need for an urban landscape which can be
easily apprehended. Such a landscape always consists of mas-
sive blocks and peculiar monuments, as well as the open plaza
areas, which are necessary both so that the viewer will be able to
perceive the city's structure and so that his figures will have
room to move.

p. 31: Le Corbusier, Sketch from St. Tropez.
'Le Corbusier's Sketchbooks, vol. 1, 1914-1948.' Thames and
Hudson. London 1981.

In a sketch from St. Tropez, Le Corbusier shows how an urban
picture is composed as an interplay between anonymous masses
and distinctive, solitary entities - monuments.

p. 32; Le Corbusier, Sketch with Eye for 'Une petite maison'.
W. Boesiger / H. Girsberger: 'Le Corbusier 1910-65.' Zurich
1967.