

Brundlund Slotspark:
A Proposal for a Culture Park in Aabenraa, Denmark

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Abstract

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Architecture

This thesis proposes a culture park in Aabenraa, a small city in the south of Denmark. Today Aabenraa faces many challenges: a high relocation rate, competition from big cities, and cultural institutions that need to be expanded or replaced. In response this project proposes a vibrant cultural landscape for the city at Brundlund Slotspark, a large park in the city center, and revises the existing park landscape and existing buildings. It also relocates some of the city's cultural institutions to the park and adds new cultural functions. The proposal builds on the city's own ambition for Brundlund Slotspark to become a cultural center for Aabenraa as well as an attraction nationally and internationally.

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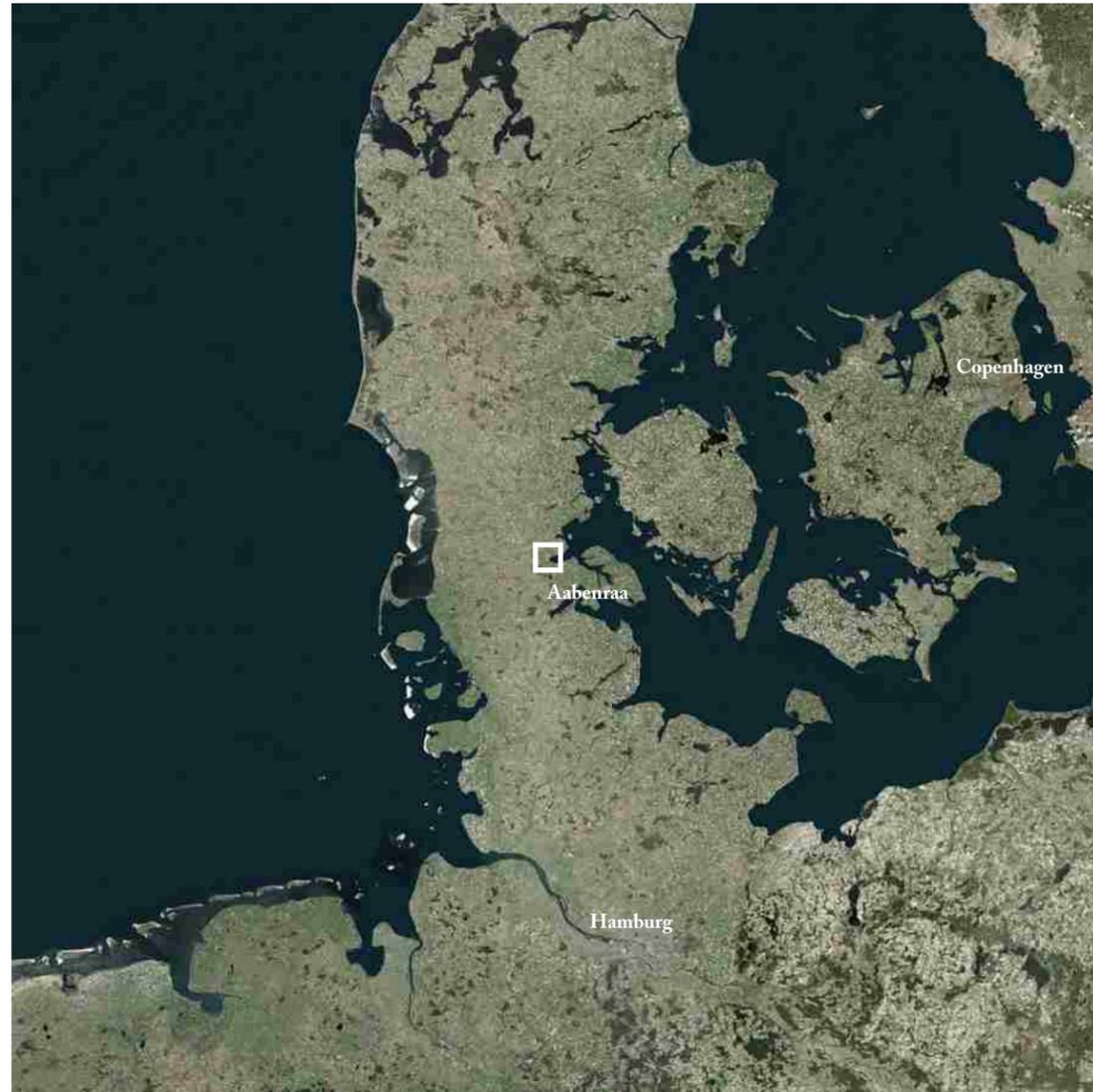


fig. 1 Denmark with Aabenraa highlighted (2017)

Context

Aabenraa is a city in southern Denmark open to a fjord to the east and otherwise surrounded by farm land and hills. The city has around 16,000 inhabitants and is the municipal center for the entire Aabenraa region. It is about a three hour train ride from Copenhagen and roughly the same from Hamburg.

Aabenraa has three significant landscape and building projects. The first project is an allée of trees planted along the city's main canal (fig. 2, 1) – the Mølleå. It was designed in 1954 by acclaimed Danish landscape architect C.Th. Sørensen¹. The second project is St. Nikolai Church (fig. 2, 2) built in 1250 and located in the old city center. The third project is Brundlund Castle, built by Queen Margaret I in 1411 and later renovated by Danish architect C.F. Hansen in 1805². It is located at the southern edge of the old city near the Mølleå canal and surrounded by a moat in a large park named Brundlund Slotspark (fig. 2, 3).

Brundlund Slotspark is the focus of this thesis, which proposes to transform the existing park landscape and create new cultural capacity for the Aabenraa area. The proposal expands the existing art museum at the Brundlund Castle (fig. 2, 3), relocates the city theater (fig. 2, 4), city library (fig. 2, 5), and city museum (fig. 2, 6) to the park, and adds new functions such as a workshop, a lookout, and a greenhouse. The idea of transforming this park was proposed by the city in 2008³. This project seeks to create a detailed vision and strategy for that idea.



fig. 2 Aabenraa city with Brundlund Slotspark outlined in center, 2017

History

Aabenraa's original name was Opnør, which roughly translates to open beach. First mentioned in the 12th century – the city began to grow in the Middle Ages due to its strategic location as a harbor. Over time the city has become known for trade, fishing, and ship building.

In the 1400's Queen Margrethe I, who ruled over the Kalmar Union of Denmark, Norway and Sweden, had a castle built adjacent to the city of Aabenraa for the administration of the region⁴. This area, at what was then the southern edge of the city, was called "kongslund," or "kings grove." By the time the castle was built the area's name had changed to "Brundlund."

There are two possible interpretations for the name Brundlund. In old Danish "bruni" means firewood and in southern Danish dialect "brun" is a word that can be used for an area that is flooded in winter and dry in the summer⁵. Both translations point to the fact that when Queen Margrethe built the castle the area would have been both cleared of trees and marsh-like.

A Dutch map from 1655 entitled Apenroda (fig. 3), which is the Dutch spelling of Aabenraa, illustrates the character of the city and the Brundlund Castle grounds in the 1600s. The map depicts a compact harbor village built around a church and further surrounded by farmland and hills. A ship sails into the harbor illustrating the importance of trade, fishing and ship building.

The only text on the map itself is "Das Schlos Brundlundt", or in English – "The Brundlund Castle." The map shows the castle located on the southern part of the map, surrounded by a moat. The moat is fed by the Mølleå river and regulated by a mill dam. From the moat a trench carries overflow water to the fjord to the east.

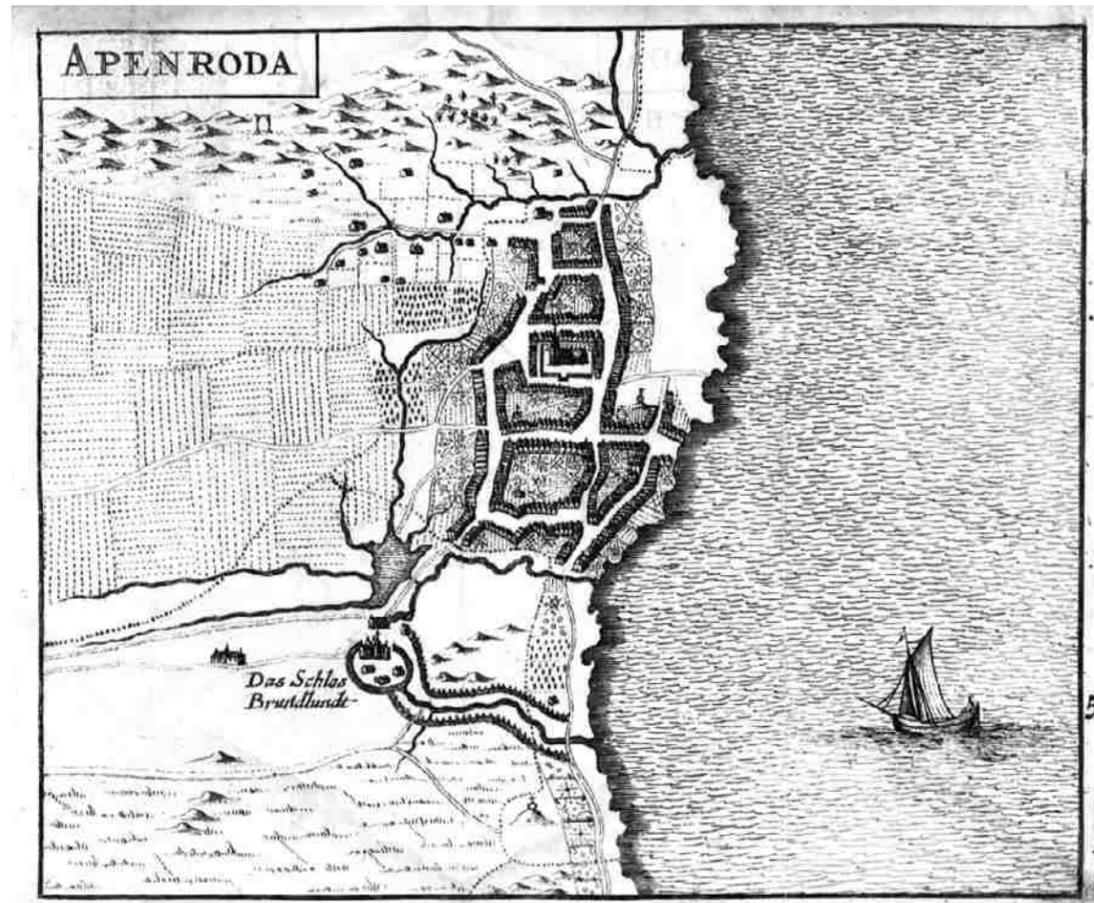


fig. 3 Apenroda, Ægidius Janssonius Valckenier, 1655



A second map, drawn 14 years earlier in 1641 by Danish cartographer Johannes Mejer, (fig. 4) shows a more detailed drawing of the castle and its surroundings. In addition to the mill there area other buildings such as a dairy, grain houses, cod houses, and breweries⁶. This wide variety of functions already shows the potential for buildings placed in the park. Historically, the various buildings described supported the castle – in the future the cultural buildings proposed in this project will support the city.

Mejer's map shows that the castle is connected to the city by a road to the north. The other main path on the site moves around the east side of the moat and follows the trench that leads to the fjord. To the east of the moat is land that is noted as "marsch" or "marsh" in English. In short the map shows the castle on an island defined by a moat and surrounded by fields and marsh lands. A detailed drawing of the island (fig. 5) also from Mejer, shows more clearly the character of the buildings around the castle and the castle itself.

fig. 4 Map of Aabenraa detail, Johannes Mejer, 1648

Over time the castle and the buildings immediately surrounding it have been through a series of transformations. In the 16th century the castle was rebuilt entirely and octagonal towers were added. These towers are somewhat visible in Mejer's 1648 sketch (fig. 5). A more detailed documentation of the castle came in 1749 when Laurids Thurah made a survey of it for a book entitled *The Danish Vitruvius*, a work that documents all of the important buildings in Denmark in two volumes. The Brundlund Castle appears in the second volume (fig. 6). Here the building is illustrated with octagonal towers, sharp roof pitches, chimneys, and an informal plan organization.

Other castles built in Demark at the same time as the 16th century version of Brundlund Castle include the Kronborg Castle in Helsingør (1585) and Frederiksborg Castle (1620). Both are broadly classified as Nordic Renaissance in style. The version of the castle at Brun-
dlund Slot shown in Thurah's 1749 book could also be placed in this category, although in many ways it is a mix of influences perhaps due to its medieval past.

fig. 5 Map of Aabenraa detail, Johannes Mejer, 1648

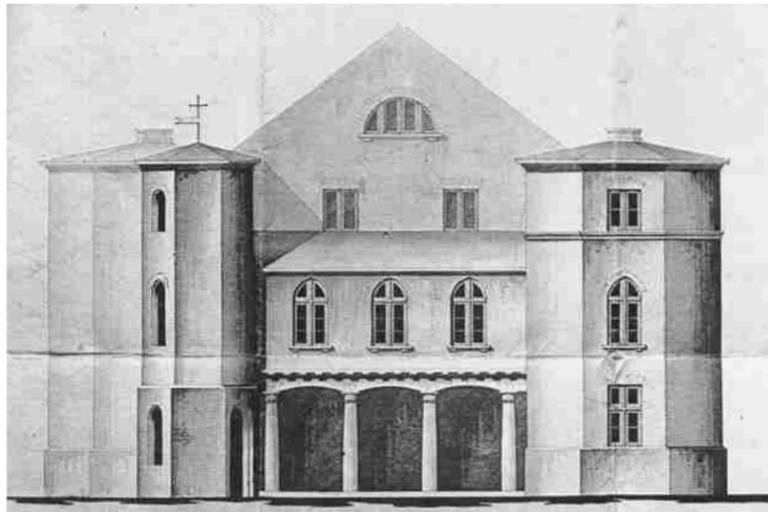
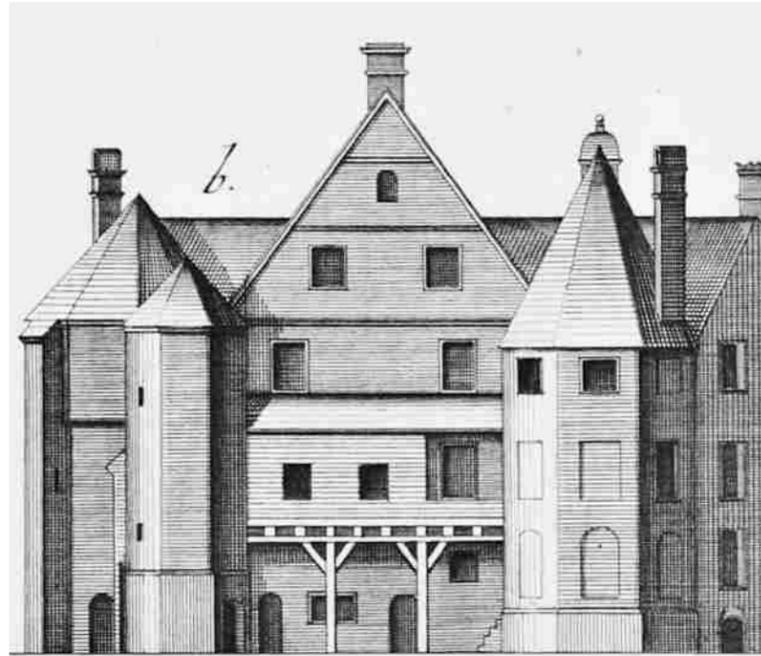


fig.6 Castle elevation, Laurids Thurah, 1746
 fig. 7 Castle elevation, C.F. Hansen, 1804

In 1805, 25 years after Thurah's *The Danish Vitruvius* was published, Danish architect C.F. Hansen revised the Castle. The interior was rebuilt, the exterior simplified, and a story was added to the gatehouse⁷. A drawing from C.F. Hansen's proposal for the project shows the south elevation rendered in a similar fashion to Thurah's making it easy to compare the two buildings.

C.F. Hansen, a leading Danish architect at the time and known for his classical style, simplified the 16th century design. The Nordic Renaissance style of the previous building is translated into a more classical composition, but with some medieval influence. The building is unified into a more calm, simple and ordered composition with an attempt to balance the asymmetry of the earlier building. The chimneys have been removed, the roof pitches made more shallow, and the windows organized. The arch window at the top is much larger. An entire wing of the building is removed further simplifying the composition. Round columns are added that reference the existing wooden ones and arguably the decoration above the columns references the existing wooden structure. The most curious part of the design is the addition of Gothic style pointed windows – possibly an attempt to recall the memory of the medieval history of the building.

For much of its life the castle served as a residence for administrators of the region. It remained relatively unchanged in the 200 years since C.F. Hansen's design was realized. In 1998 the castle underwent minimal restoration and became an art museum that exhibits mostly sculptures and paintings from the southern Denmark region.

Beyond the castle the surrounding Brundlund Slotspark has undergone extensive changes over time (fig. 9). When the castle was first built in the 1400's the site was mostly marshland with few trees (fig. 9, A). There were few other buildings on the site except for the castle and mill. By the 1700s buildings were added to the island to support the castle (fig. 9, B), but the land surrounding remained without trees. By the nineteenth century, irrigation ditches were created and the land surrounding the castle was mostly used for growing



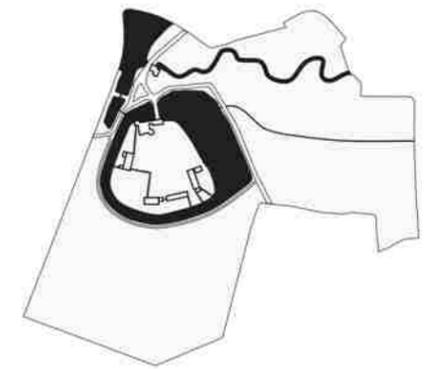
grasses to feed livestock. Many of the buildings on the castle island were torn down and new ones were built along the edge of the moat (fig. 8). In the early 20th century (fig. 9, C) water from the mill dam was re-routed in a creek south of the moat. In the middle of the 20th century a road was built at the north edge of the site – bisecting the site into two parts (fig. 9, D). A new path was added following creek at the south end of the site and light industry was built on the eastern edge of the site.

In the 1980s Danish landscape architect J.P. Junggreen Have designed a new scheme for the site that included an oval hedge on the castle island. In addition trees were planted throughout the site and the marsh lands on the eastern portion of the site were formalized into three clear oval shapes (fig. 9, E). By 2017 the light industry on the east side of the site was demolished along with many of the houses leaving the site's future an open question.

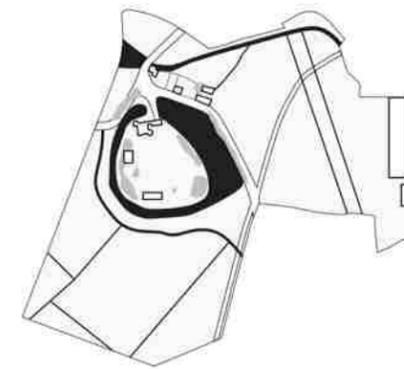
fig. 8 The castle at Apenrade, Ole Jørgen Rawert, 1819
 fig. 9 Plan diagrams of Brundlund Slotspark over time



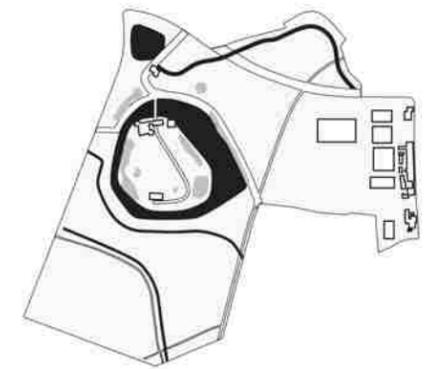
A. 1411



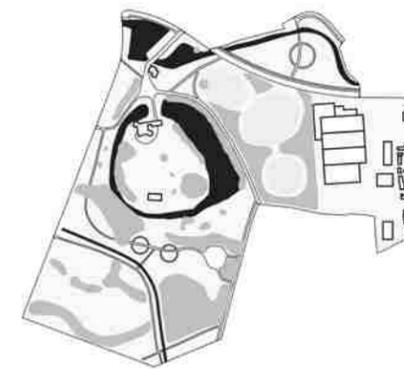
B. 1738



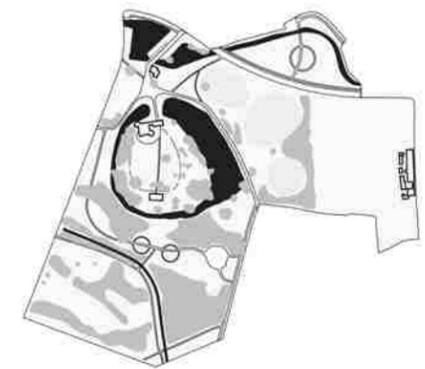
C. 1928



D. 1968



E. 1989



F. 2017



Today

Today the site is a mix of trees, maintained lawn, marsh, and vacant land (fig. 10). A quarter of the site, where the industrial buildings were recently demolished, is mostly paved over with little vegetation. The main entrance to the site is from the north near the mill. This is where the old town of Aabenraa meets the Brundlund Slotspark. The mill pond, fed by the Mølleå Canal, provides the moat that surrounds the island in the center of the site with water and continues as a stream that creates the border of the north edge of the park adjacent to the old town of Aabenraa.

Past the mill to the south a land bridge flanked by rows of lind trees leads to the castle gatehouse and the Brundlund Castle itself. Today the castle is an art museum for regional premodern, modern, and contemporary art. Beyond the gatehouse is a large oval lawn encircled by a hedge and further surrounded mostly by lind trees, with beech, alder, chestnut, and dogwoods interspersed. On the east side of the island is a small apple orchard and to the south east is a hill covered with chestnut, elm and ash trees. At the southern end of the island is a workshop. Sculptures are scattered throughout the island as well as in a few key places north of the island.

East of the island and moat are three oval marshes (fig. 11, F) that are ringed with high grasses including wheat grass, golden sedge, and white-top star grass and filled with lower grasses such as white beak-sedge, water knot weed and rushes. This area is filled with water in the winter and more dry in the summer – although still too wet to walk through. The ovals are further surrounded by ash, beech, oak and maple trees. A clear border of trees separates the three ovals from a paved area to the east. This is the area that was filled with light industrial warehouse buildings in the past. Today it is a mix of a paved parking lot and gravel where pioneer plants are slowly growing in. Across the street to the north of this area is a small garden surrounded by a lawn.

fig. 10 Plan of site today

South of the island is the most forested part of the site. A stand of birch trees creates a buffer between the moat and a maintained grass lawn. Beyond the lawn a creek bisects this area of the site. To the east of the creek is a dense birch woodland with rowan trees mixed in. To the west of the creek is a meadow. Here two lines of birch and rowan trees weave through low grasses of white beak-sedge.

Brundlund Slotspark has four main paths (fig. 11, E). The oldest path, which has existed in some form since at least the 1400s, traces the eastern edge of the moat from the mill to the south edge of the site. A second path runs counter-clockwise around the moat – offset from the moat by enough that it is mostly hidden from view. This path crosses through the south lawn and exits near the birch woodland. A third path follows along the creek above the meadow. The last path connects the castle and park to the old town – passing the mill dam at the north edge of the site.

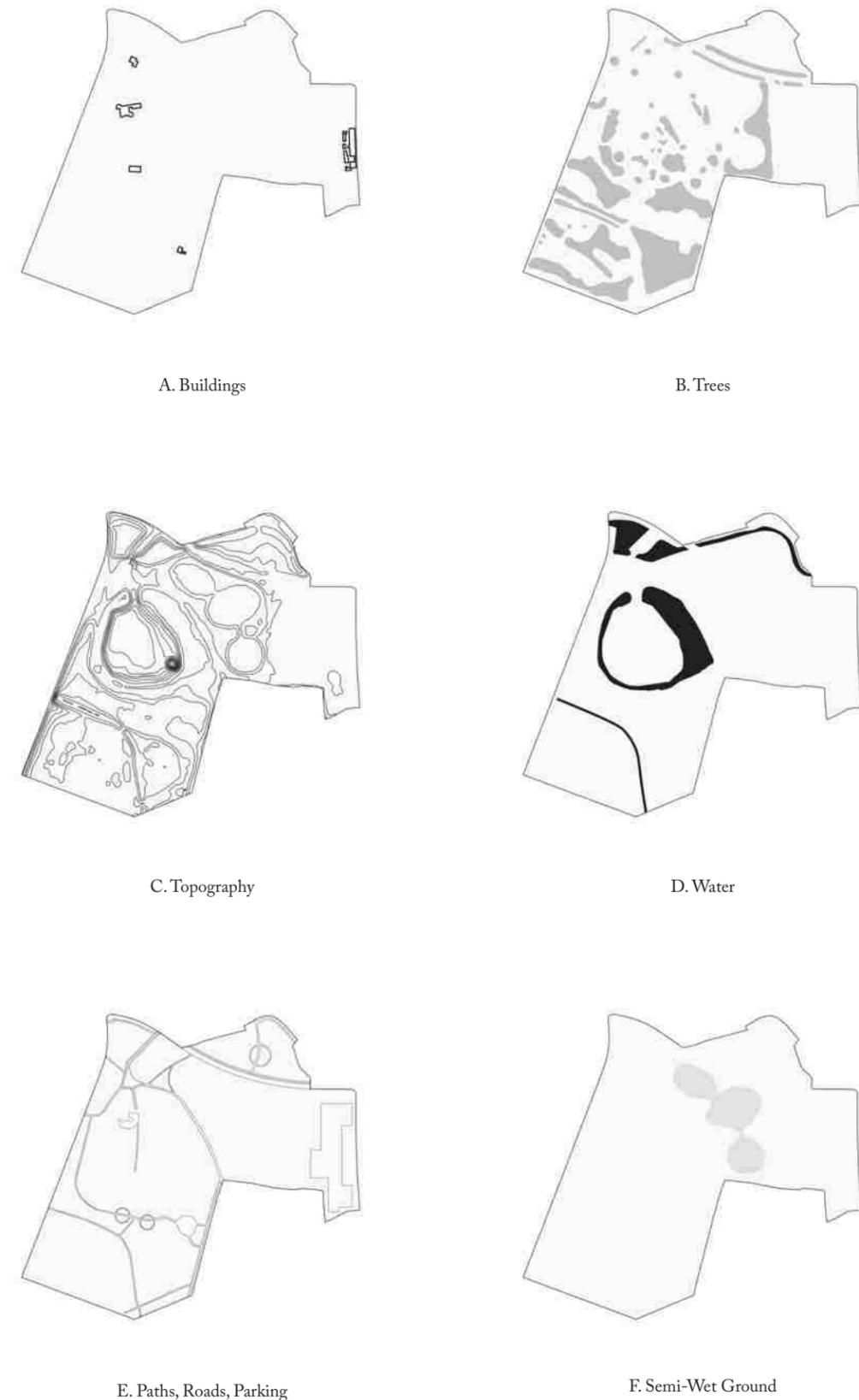
The topography (fig. 11, C) of the site is mostly flat. The greatest change in grade across the site is approximately seven meters. The highest point is a hill on the south east edge of the island. Another important change in topography is the relationship between the road to the west of the site and the south west edge of the park. Here the grade changes three meters.

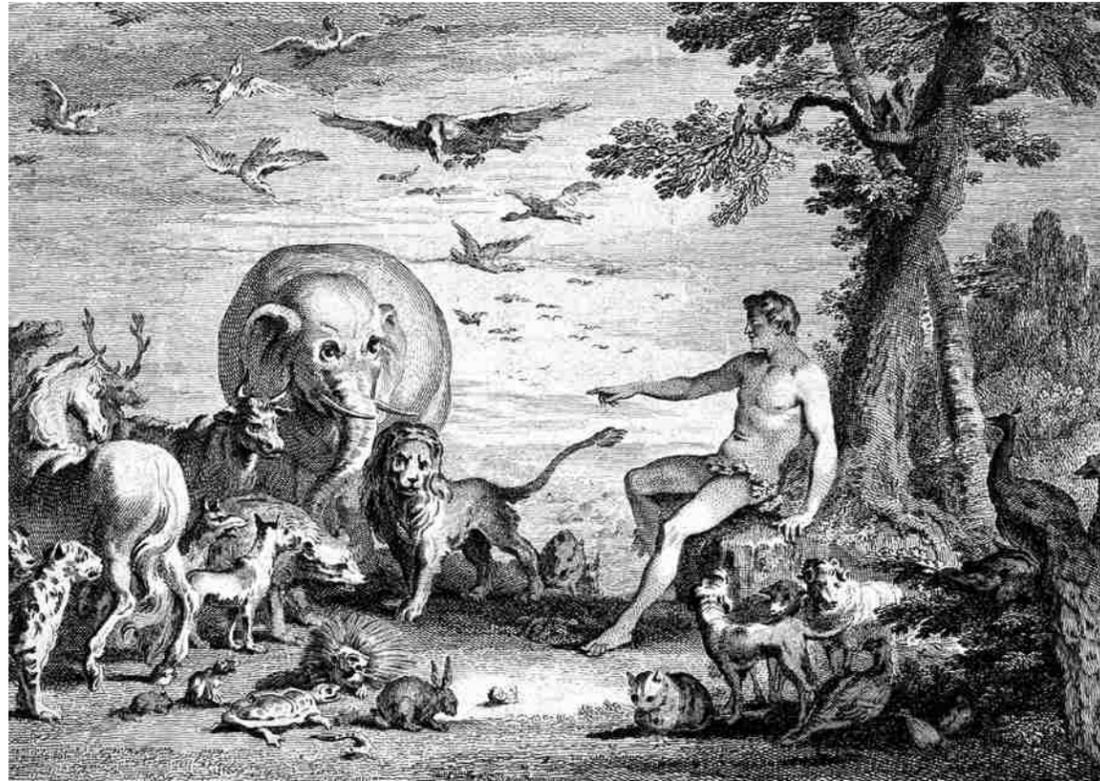
In order to understand the site further than just its basic components, it is important to name the landscapes on the site. Robert Meagher outlines the importance of naming in his close read of Adam's task (fig. 12) in an essay entitled "Technê" in *Perspecta*.

The divine word proceeds from the infinite, impenetrable willfulness of God and literally constitutes external, finite reality. Adam, for all his similarities to God, however, is far more constrained and accountable in his exercise of speech. Adam speaks not over the void but over the created cosmos. He calls all things not into existence but to task. He bestows names, not existence. Nonetheless, his names are powerful; for it is said that whatever he calls each thing, that is what it is.⁸

For this project the names given are based on landscape archetypes already existing on the site – some more clearly than others. The power of a name is that it brings character and qualities that can be used to inform the design.

fig. 11 Plan diagrams showing the elements of the site today





The site is viewed in terms of seven different regions that are characterized by unique landscapes (fig. 13). The regions identified are the island, the woodland, the meadow, the marsh, the field, the garden and the lake.

The island is like rock surrounded by water – it is obdurate and unchanging even as the trees on the island change over the seasons and the water ebbs and flows surrounding it. South of the island is the woodland – defined by the tree. Here deciduous trees measure time throughout the seasons and define edge and clearing. To the west of the woodland is the meadow. The root word of meadow is "mow" and indeed it is land originally used for hay. Less cultivated than a field, a meadow is full of wild grasses, bushes, tree and flowers. The earth of the meadow marks the seasons as it is wet in the winter and mostly dry in the summer.

fig. 12 Adam Naming the Animals, G. Scotin and J. Cole, 1743



Like the meadow, the marsh ground also changes over the seasons. The earth of the marsh, however, is more soft and the change of the seasons from summer to winter more extreme. The variety of grasses and flowers reflect this change. East of the marsh is the field – it is open land to be worked. Here the expansive sky plays a dominant role contrasting the low profile of the field. The garden to the north is the most cultivated landscape – its root word is "gher" - related to the idea of enclosure. Last is the lake – marking time as it freezes and thaws over the seasons.

Each landscape is considered an archetype – each word creates a strong mental picture or memory, making it easier to think about the park in a clear way. This heuristic (fig. 13) is instrumental to the design of the project.

fig. 13 Named landscapes of the park



Proposal

The proposal builds on the landscapes existing in the park and proposes new buildings that interact with these landscapes. Instead of reviving the past, preserving the present, or completely re-imagining the site for the future, this project is about understanding and revising the existing landscapes in the park. The project seeks to develop and revise the landscapes that exist on the site currently while at the same time connecting them together to create a cohesive whole. The goal is to give the park a new identity without erasing memories of its past as C.F. Hansen did in his reivion of the Brundlund Castle (fig. 7).

In addition to the re-definition of the landscapes, six new buildings are proposed on the site resulting in a total of nine buildings. Each building responds in a specific way to its respective landscape. The art museum at the Brundlund Castle is expanded with a new extension just south of the moat in the woodland. The art museum itself is renovated, gaining more space on the top floor. The city museum, city library, and city theater are relocated to the park at the lake, the field and the meadow respectively. A lookout tower, workshop, and greenhouse are also added to the park (fig. 14). The named landscape archetypes in which buildings are sited are like puzzle pieces that when fit together create one complete picture. Each puzzle piece has its own unique attributes and is revised to further intensify, clarify or connect (fig. 15).

The Landscapes

The marsh (fig. 15, A) is today defined by three oval shapes – static in appearance. The revised marsh landscape unifies the three oval shapes into one marsh that has a more dynamic shape, reflecting the dynamic and changing character of a marsh. Some trees at the eastern edge of the marsh are removed to both clarify the marsh landscape and to dissolve the hard edge between the marsh landscape and the field.

fig. 14 Plan of proposal

The garden landscape (fig. 15, B) today has a small circular garden in the center of a grass lawn. This project proposes to invert this relationship and plant an intense and variegated garden throughout this entire part of Brundlund Slotspark.

Today the field (fig. 15, C) is open but not well defined. In its revision, the field is clarified by continuing a row of trees along the north edge of the site and creating a new row of trees that defines the border of the east edge of the site along the street. A few trees are added in the field to break down its scale and various grasses are planted.

Today the birch woodland (fig. 15, D) is thick with brush. It is dark, dense and not possible to walk through. This project proposes thinning and expanding the woodland to bring in light and to allow visitors to wander through it. A more clearly defined circular clearing is left where the current clearing is.

Today the meadow (fig. 15, E) is defined by horizontal bands of trees that result in disconnected spaces. A meadow, however, should be open and continuous. The revised meadow is connected north-south to create that continuity. Some trees are preserved, some removed, and some added. The creek that bisects the site is given a winding form that further connects each side of the creek. At the same time it also recalls the Mølleå stream at the north edge of the site, which used to be much more winding before it was straightened into a channel.

The lake (fig. 15, F) today has many bushes obscuring it from view and is also difficult to access its edge due to numerous barriers. The bushes and barriers are removed and the water's edge is made more accessible.

Finally, the island itself is left unchanged. It is a rock – obdurate and unchanging – anchoring the entire site. It is already a strong archetype and has a clear design. A bridge, however, is added on the southern edge of the island – creating a strong connection to the buildings and landscapes to the south.

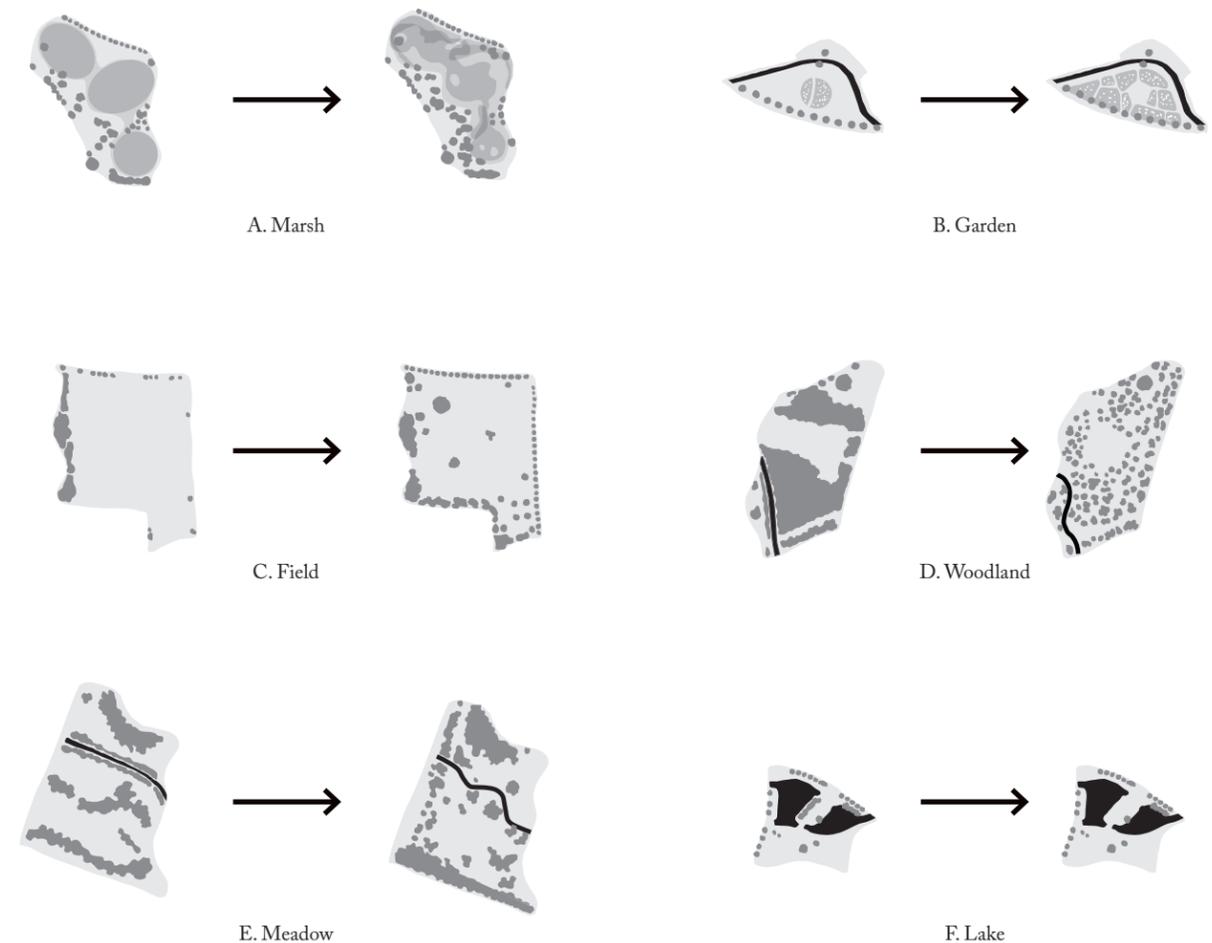
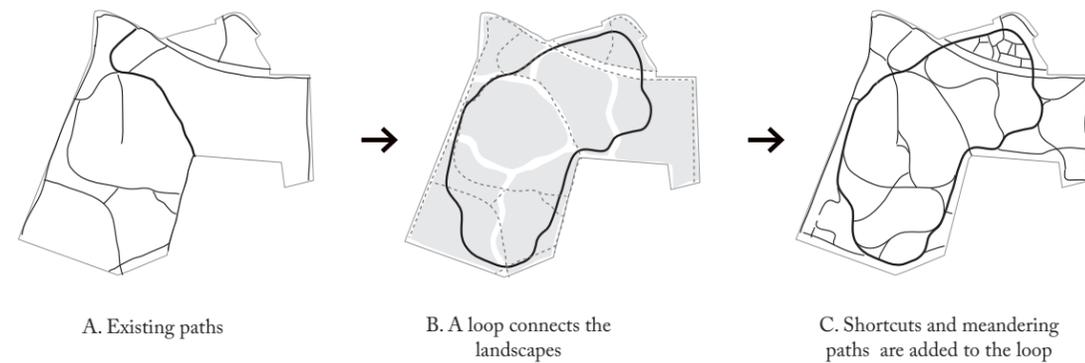


fig. 15 Named landscapes before and after revision



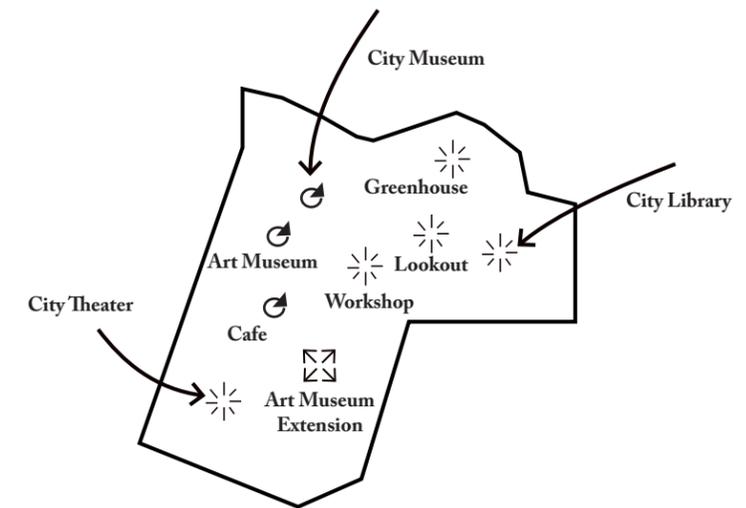
The Path

The revised landscapes on their own each present a unique landscape – it is, however, the proposed path that links these landscapes together into a cohesive whole. This path is 2.5 meters wide and makes a loop around the site (fig 16, B) connecting each revised landscape – the lake, the meadow, the woodland, the marsh, the field and the garden. Additional paths (fig. 16, C) are added that meander through the landscapes and create a network of walkways on the site. A boardwalk, for example, traverses the marsh allowing visitors to experience this landscape in a new way.

The Buildings

The existing buildings have each been revised. The attic and top floor of the castle have been combined to create one large gallery. The workshop at the south of the island has been converted into a museum café with a new platform that extends towards the moat, providing a place to enjoy the water's edge. The floors of the mill have been removed to create one tall space for the city museum – one of the three civic functions that has been

fig. 16 Path revision diagrams



moved from the city to the park. The two other civic functions moved from the city to the park are placed into new buildings. The library building is situated in the field landscape like a Danish farm house and the city theater is on the edge of the meadow embedded in the hillside. The art museum itself has been expanded by the addition of a new circular art gallery in the woodland landscape – low in profile to contrast the tall birch trees.

Three additional new buildings are also added to the park. A new workshop building is placed on the edge of the marsh and connects to the moat with a platform that extends into the water. A lookout tower is placed in the marsh allowing people to traverse it and climb up to take in a view of the park and surrounding countryside. A greenhouse is sited in the location of the original garden, with a much larger garden planted around it.

The buildings and landscapes are shown on the following pages. Each building is shown in its re-imagined landscape and placed next to a representative photograph of the landscape as it exists today. Together they provide an evocative understanding of the landscape into which each building is placed and the relationship between building and landscape.

fig. 17 Buildings in the landscape: relocate, add, revise, expand



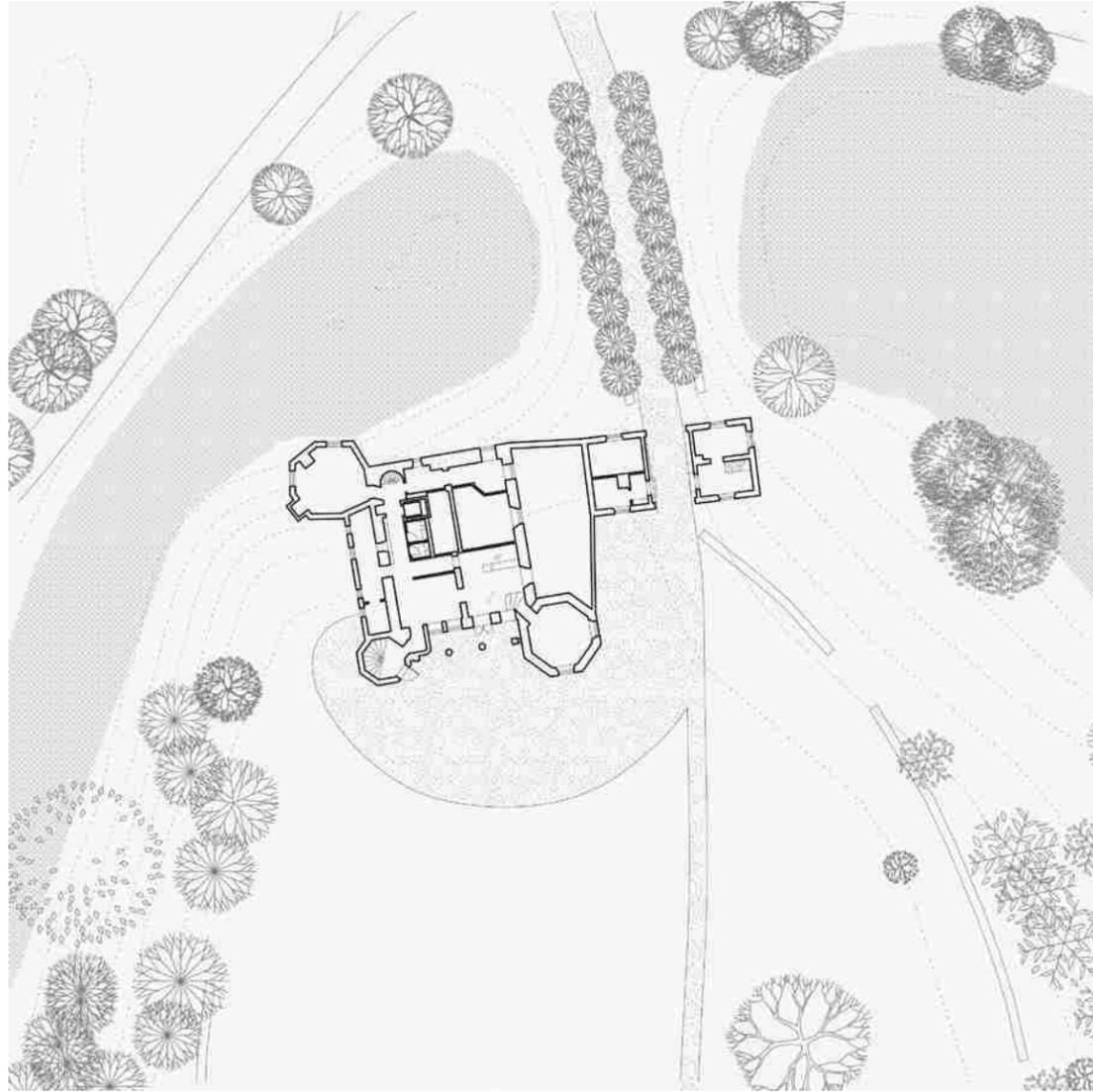
fig. 18 Island lawn

The Art Museum

On the Island Lawn



fig. 19 Art museum from lawn



10 M ↑

fig. 20 Art museum plan



10 M

fig. 21 Art museum section

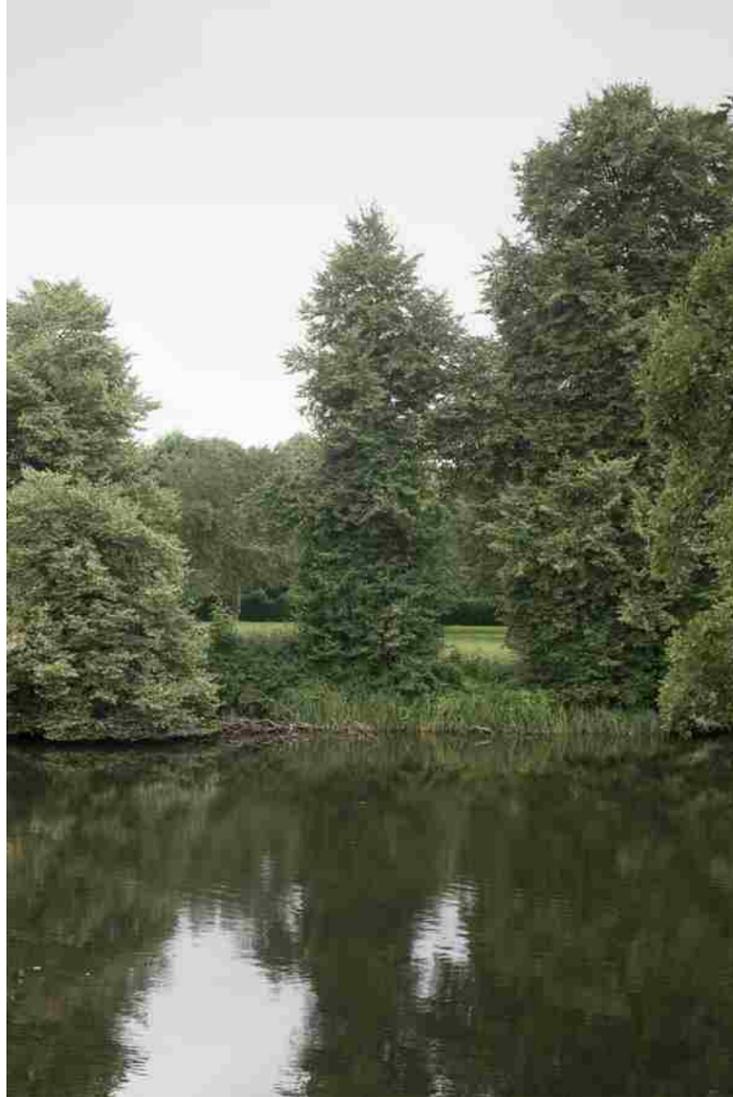


fig. 22 Island edge

The Art Museum Café

At the Water's Edge on the Island

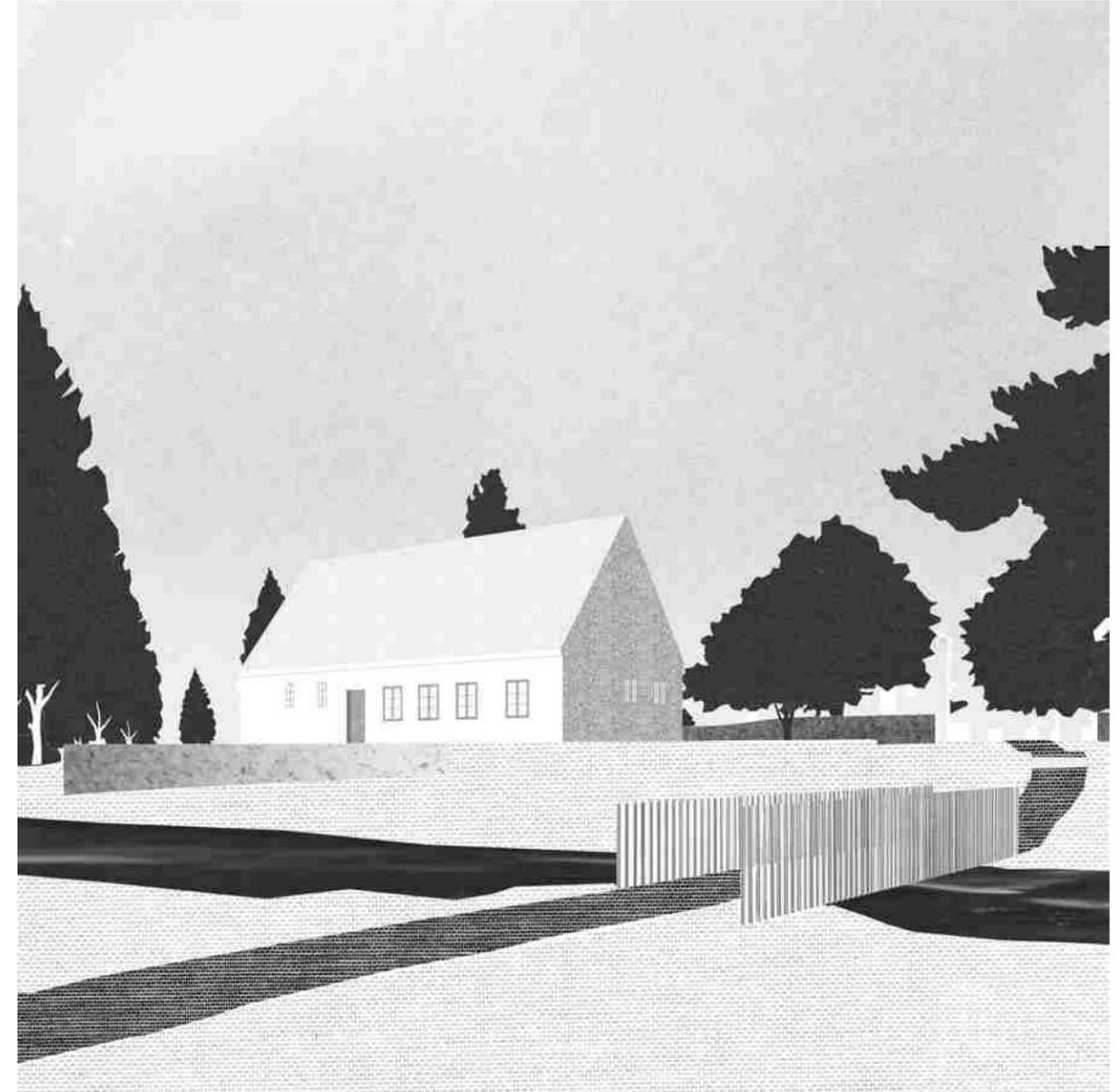
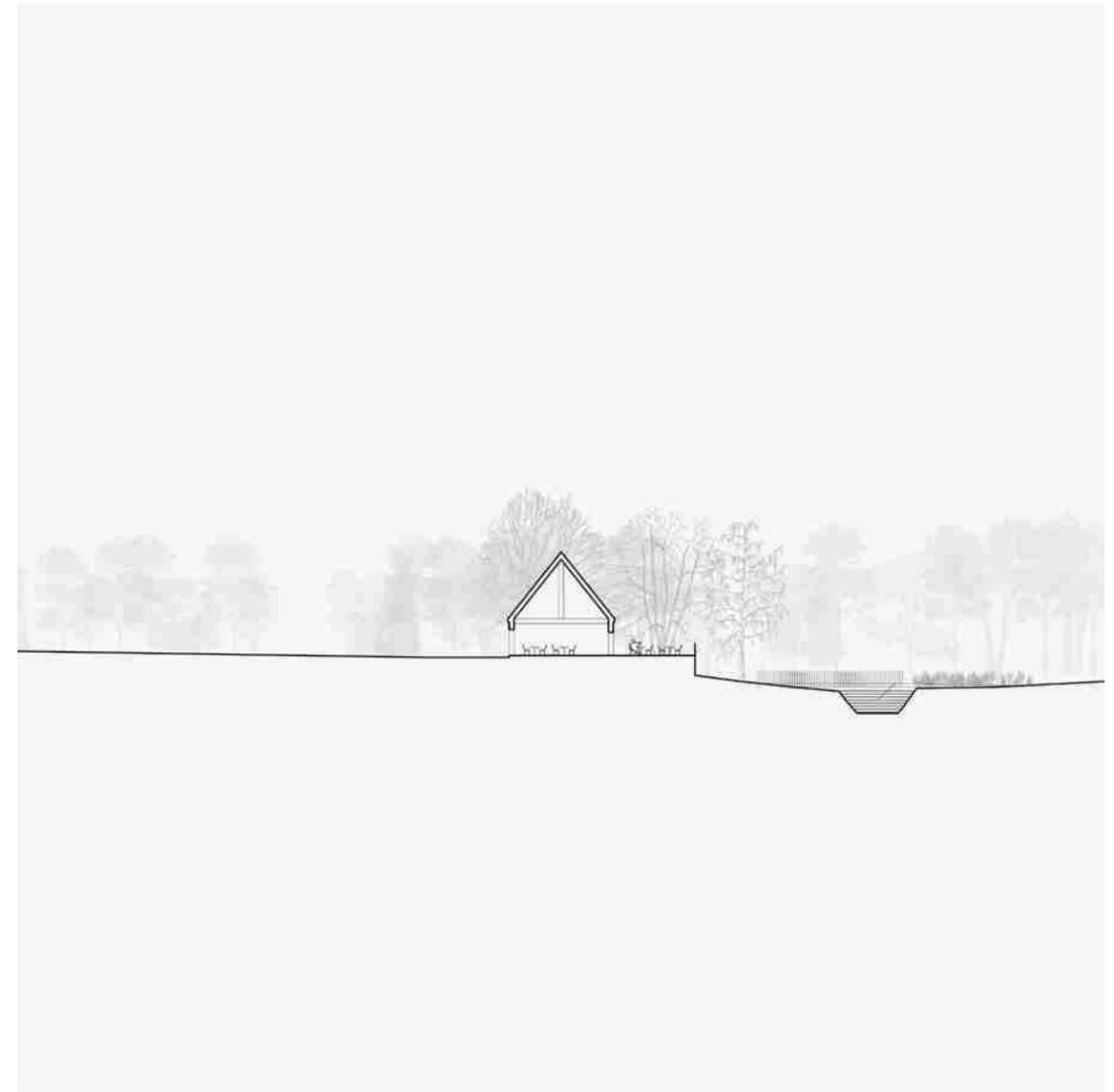


fig. 23 Café and new bridge



10 M ↑

fig. 24 Café plan



10 M

fig. 25 Café section



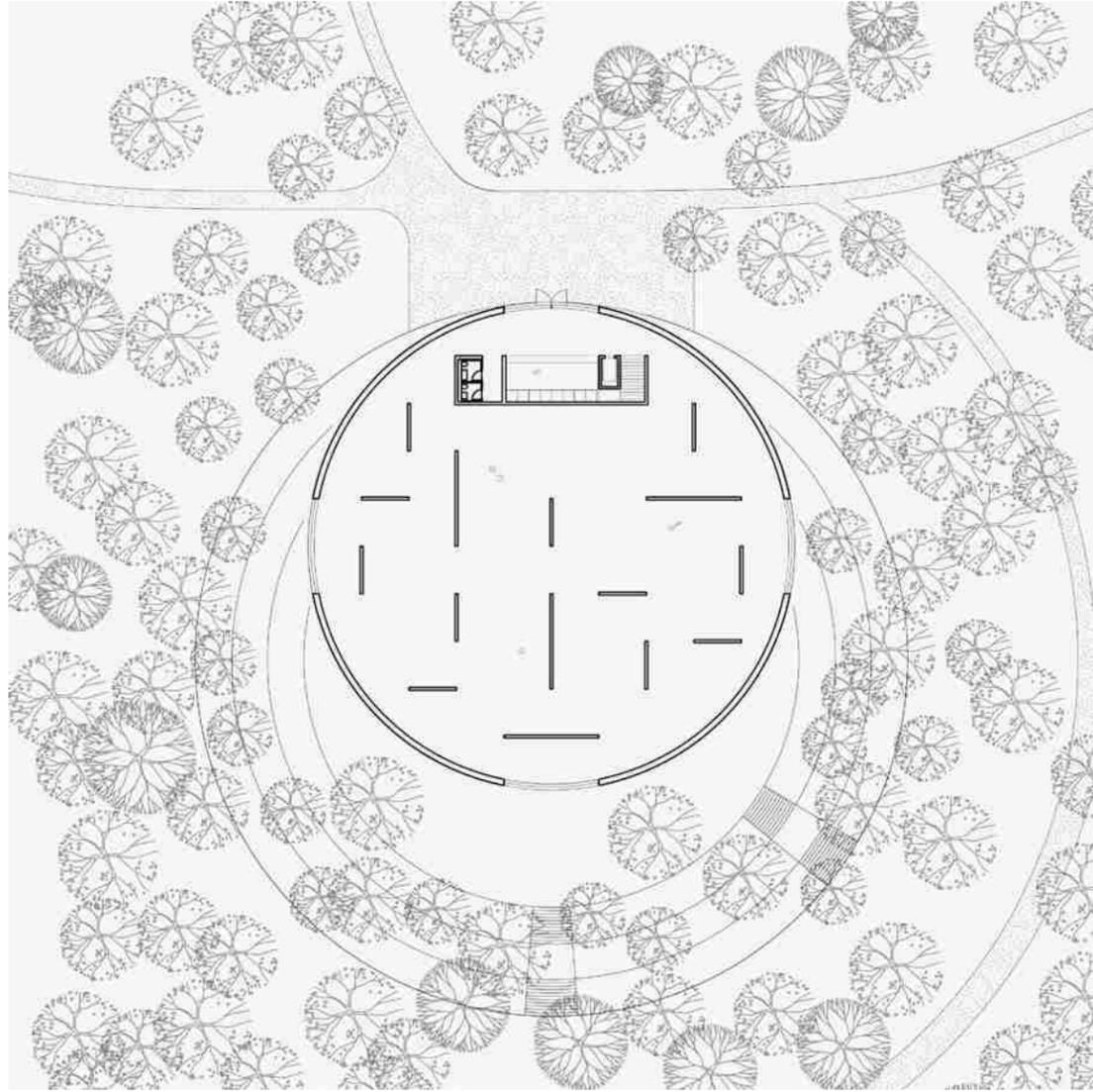
fig. 26 Woodland

The Art Museum Extension

In the Woodland

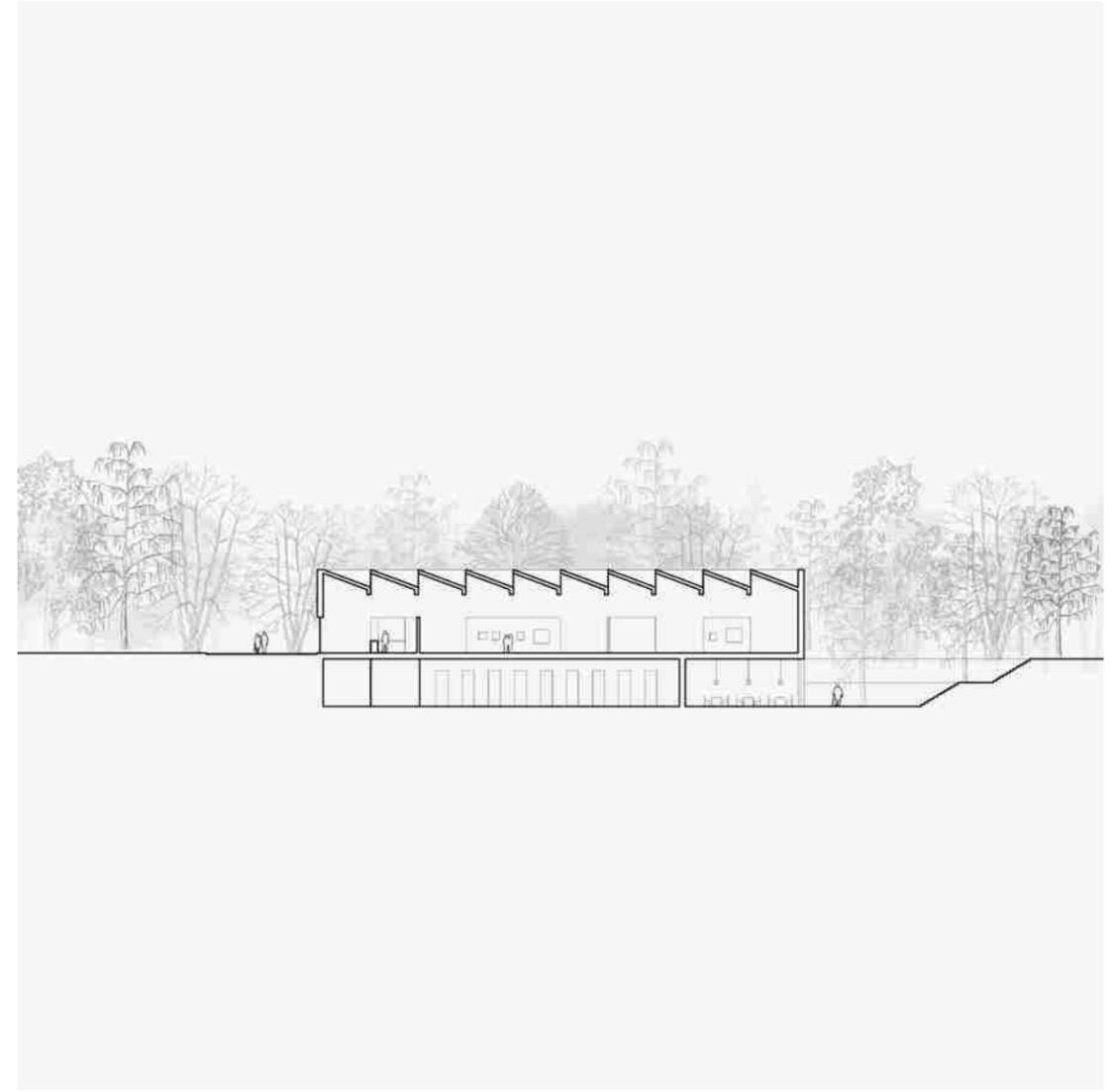


fig. 27 Approach to museum extension from island



10 M ↑

fig. 28 Art museum extension plan



10 M

fig. 29 Art museum extension section



fig. 30 Meadow

The Theater

At the Edge of the Meadow

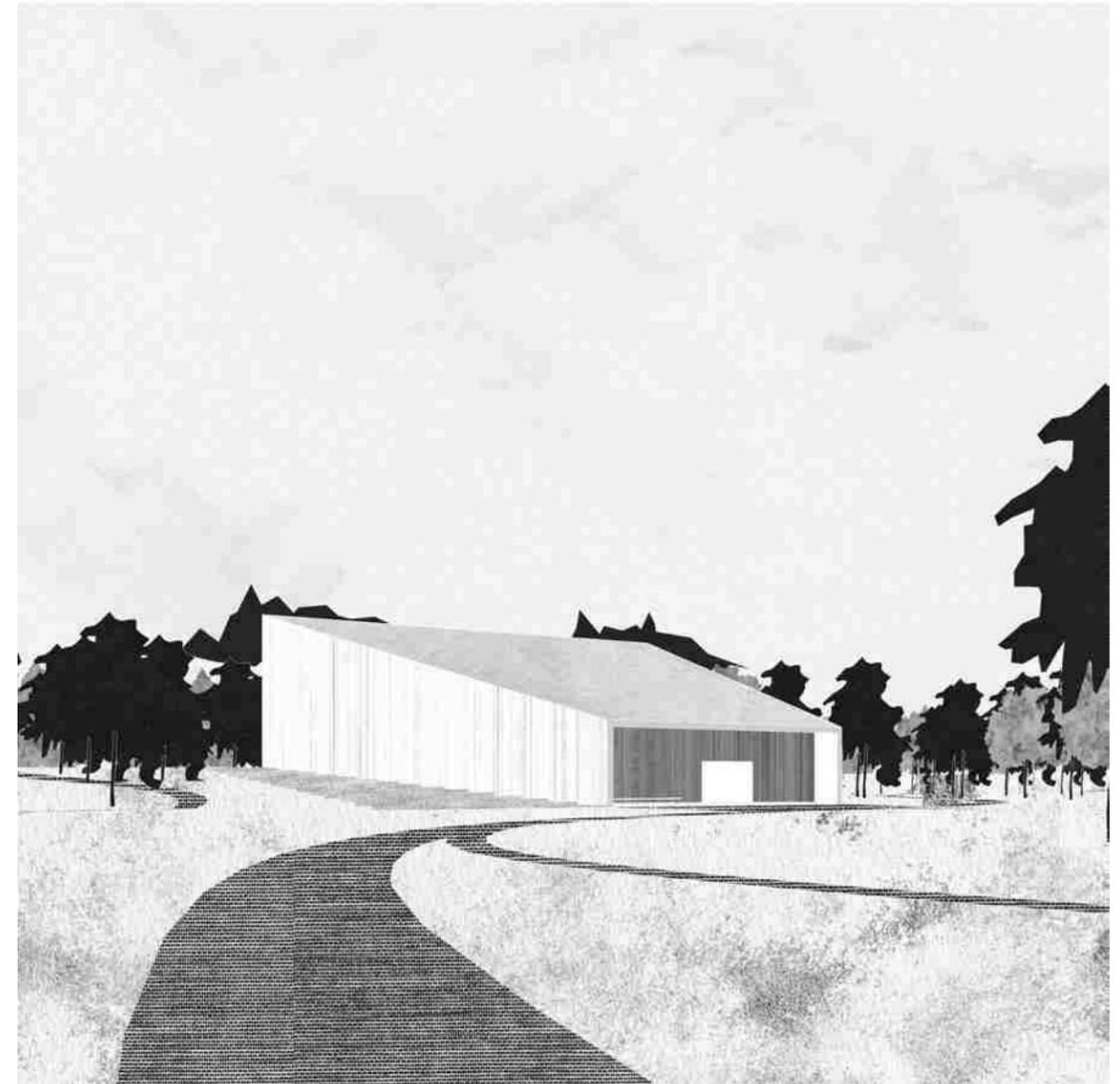
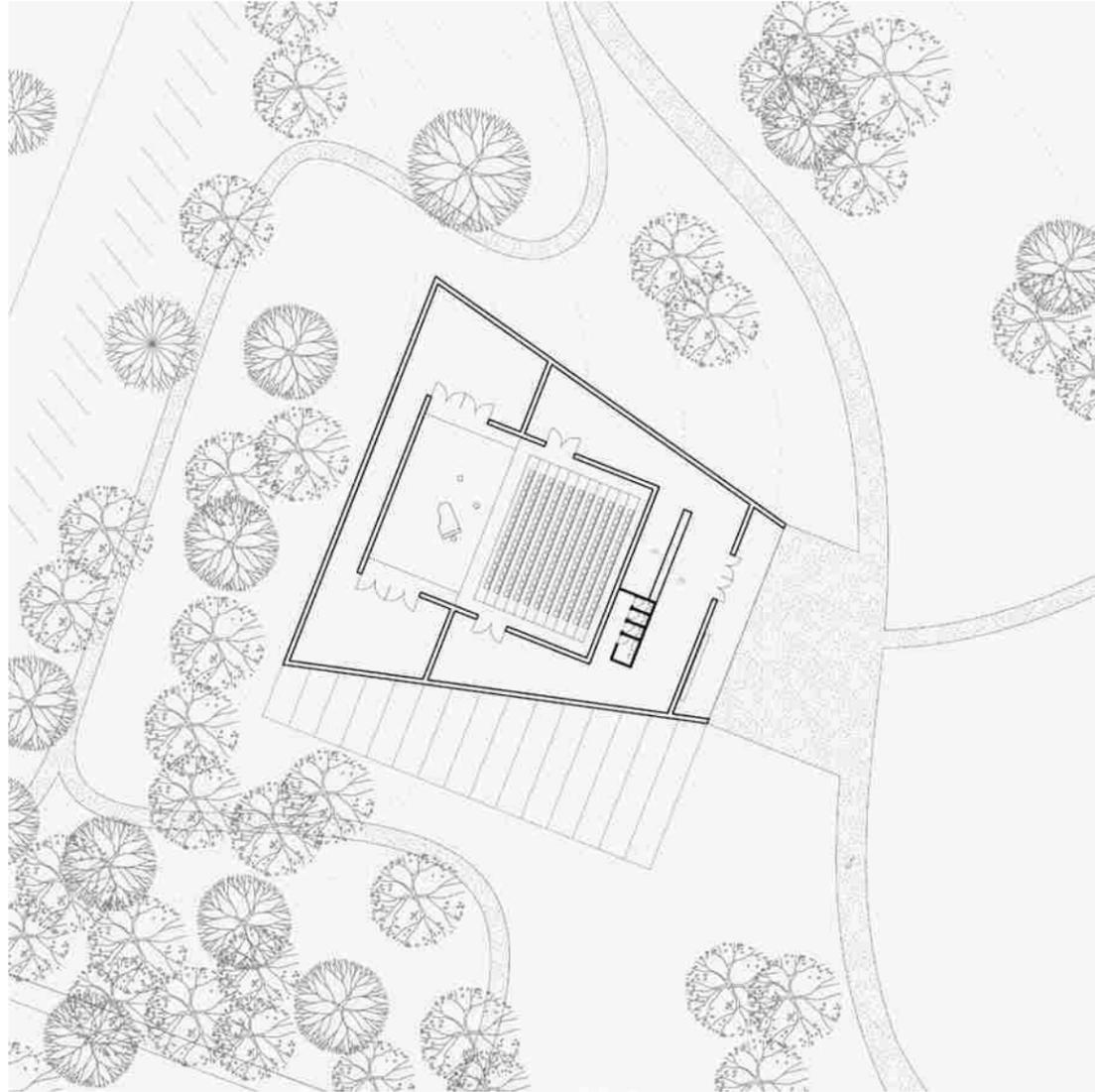
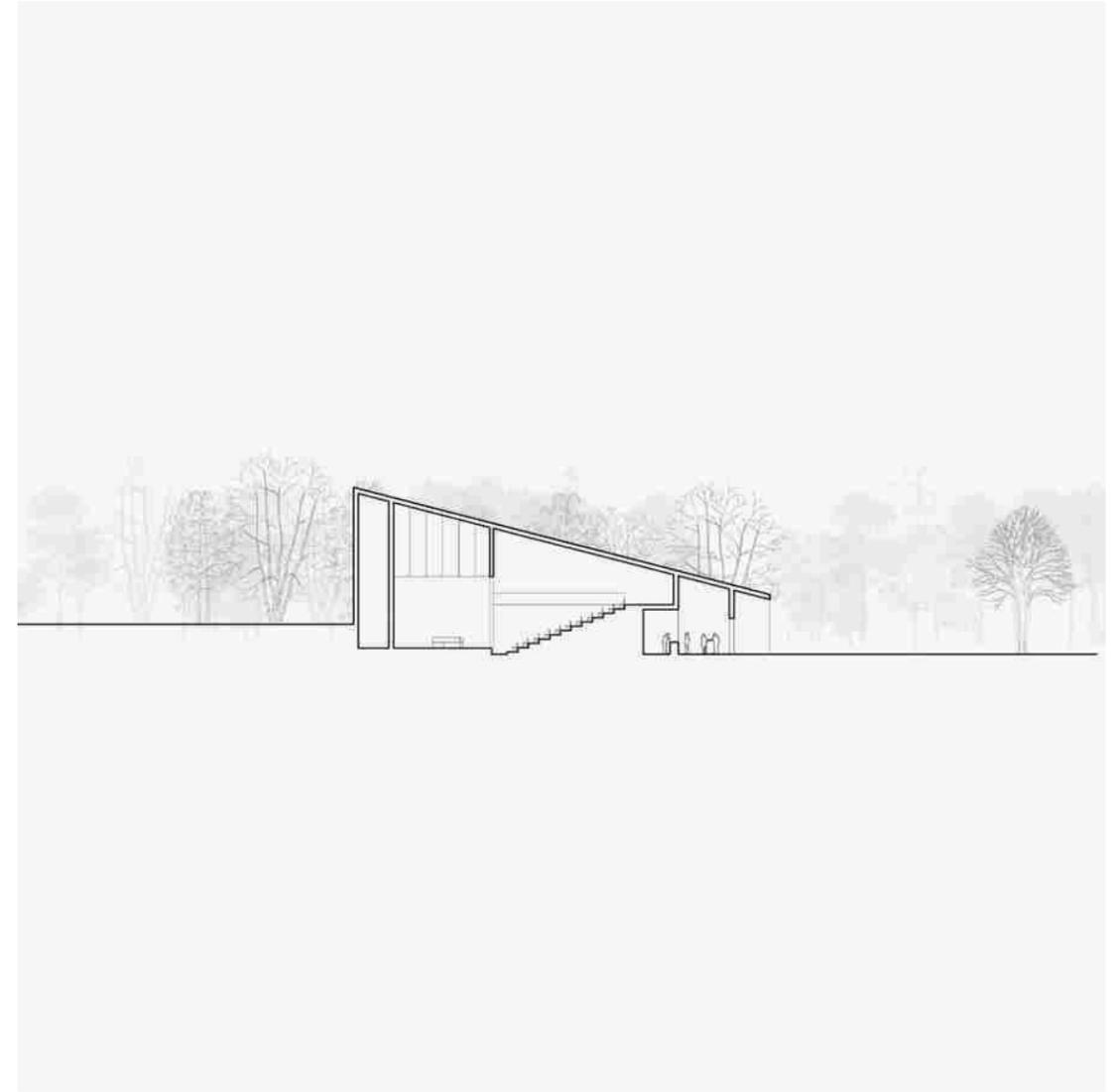


fig. 31 Theater approach



10 M ↑

fig. 32 Theater plan



10 M

fig. 33 Theater section



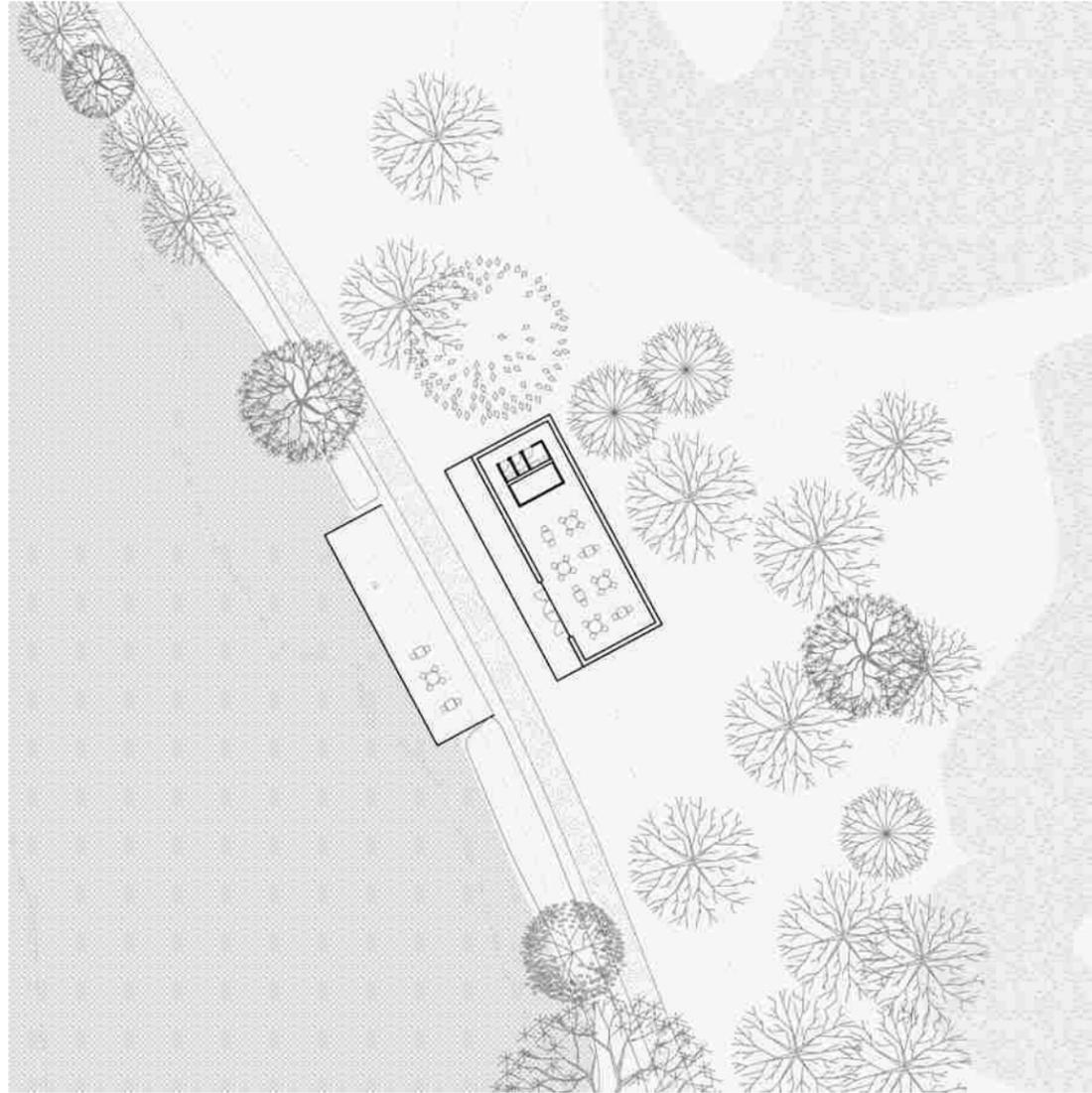
fig. 34 Marsh edge

The Workshop

At the Edge of the Marsh



fig. 35 Workshop approach with island moat to left and mill in distance



10 M ↑

fig. 36 Workshop plan



10 M

fig. 37 Workshop section



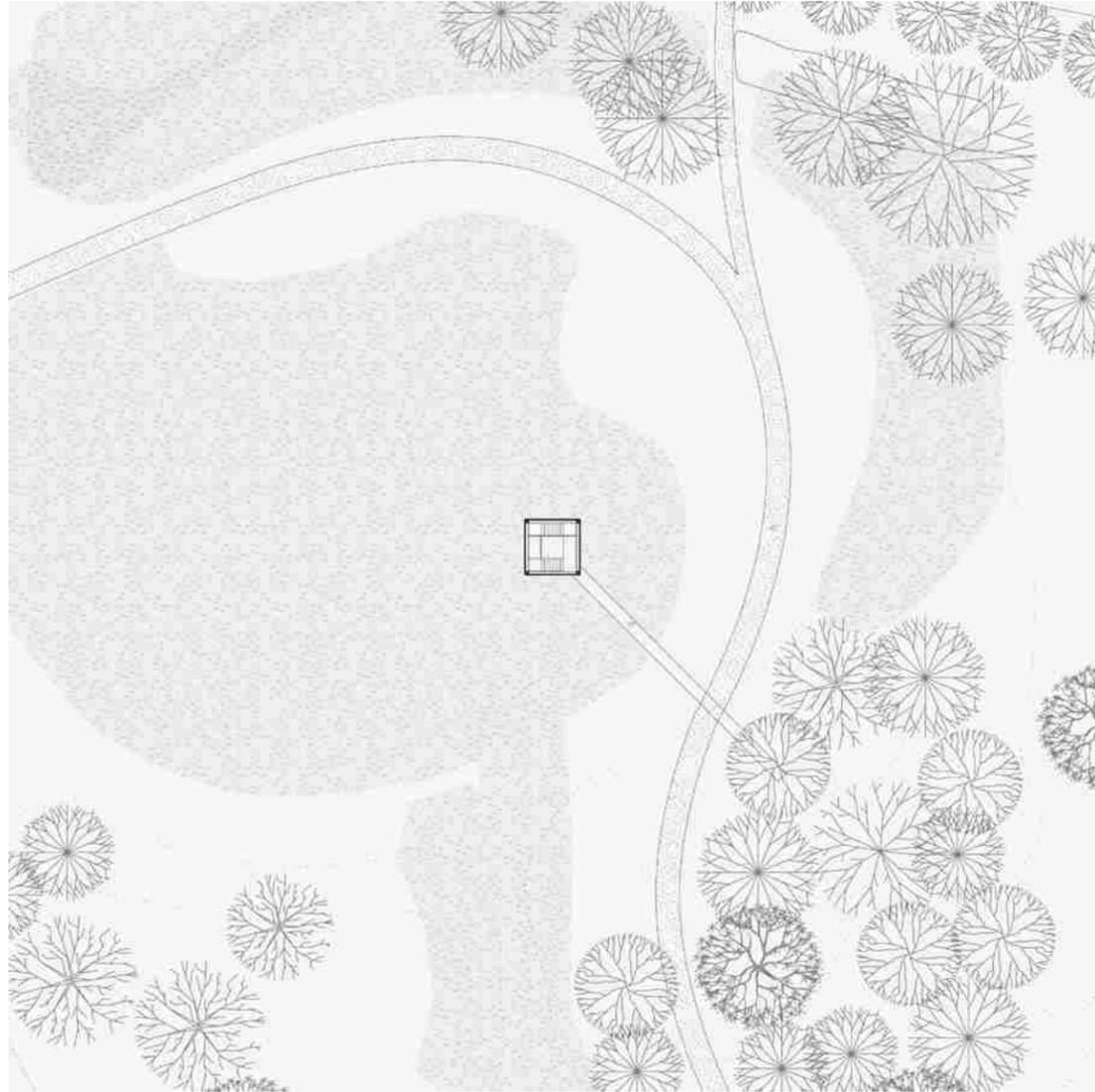
fig. 38 Marsh

The Lookout

In the Marsh

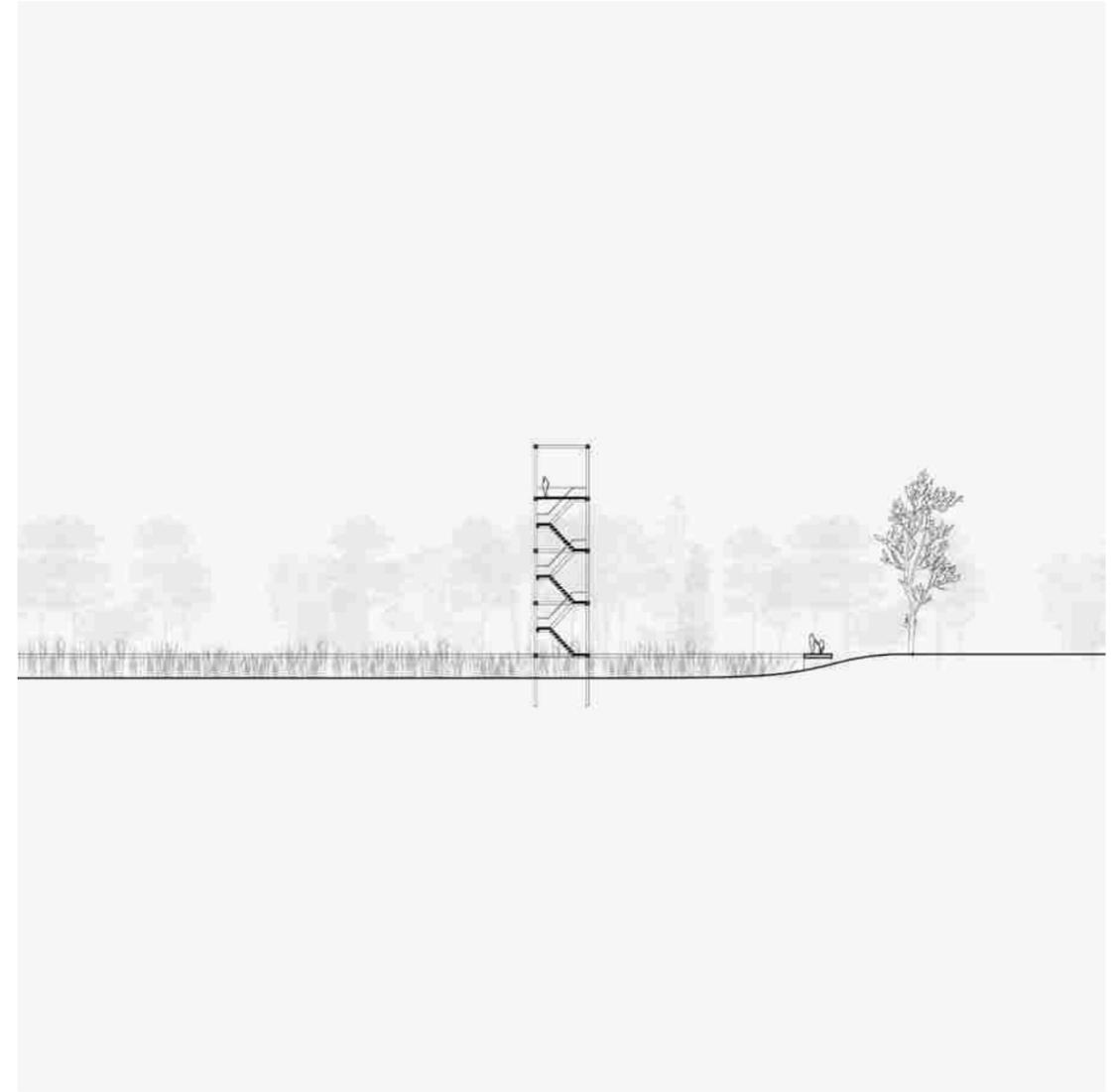


fig. 39 Boardwalk through marsh with lookout beyond



10 M ↑

fig. 40 Lookout plan



10 M

fig. 41 Lookout section



fig. 42 Field

The City Library

In the Field

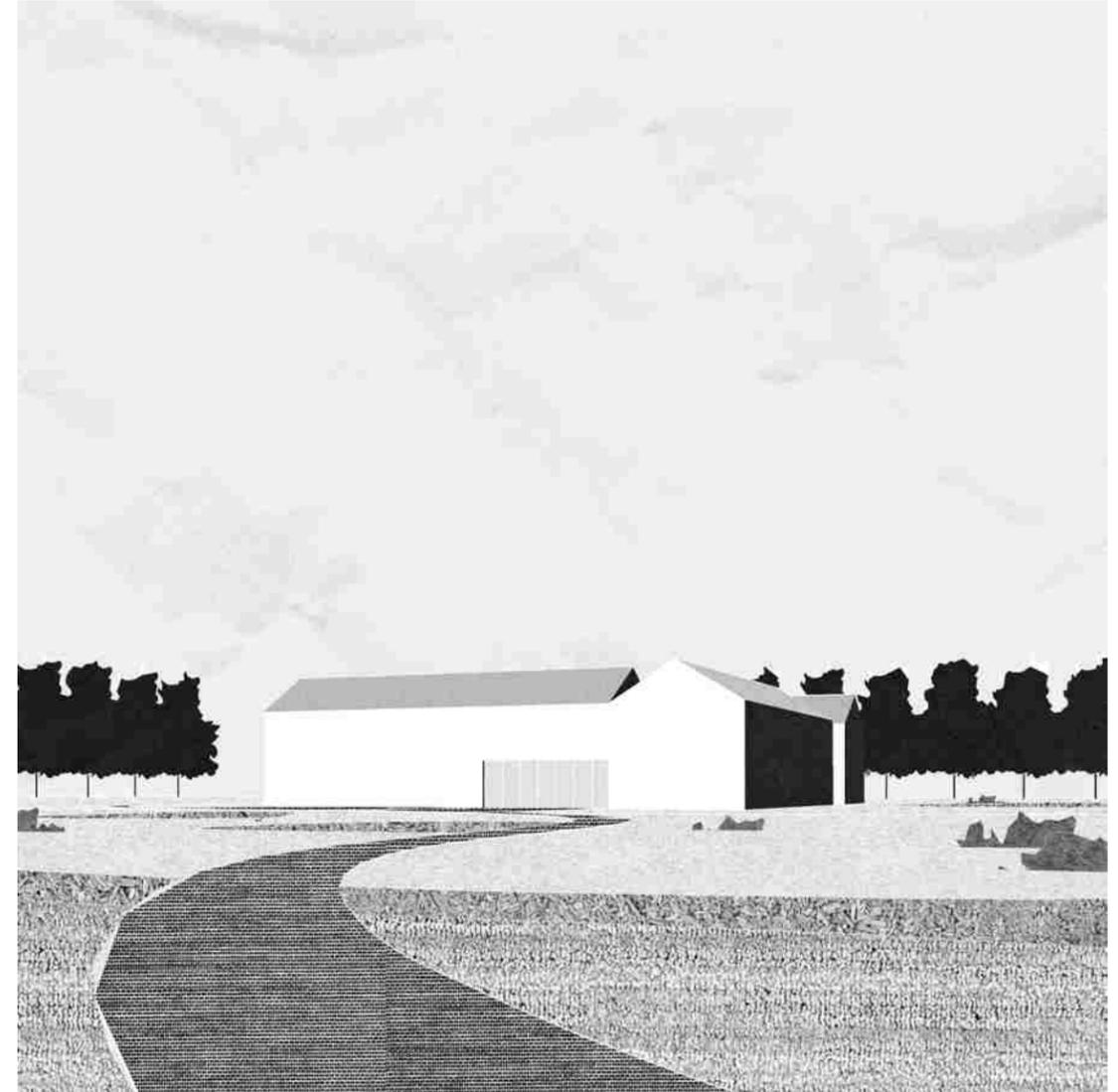


fig. 43 Approach to library through field



10 M ↑

fig. 44 Library plan



10 M

fig. 45 Library section



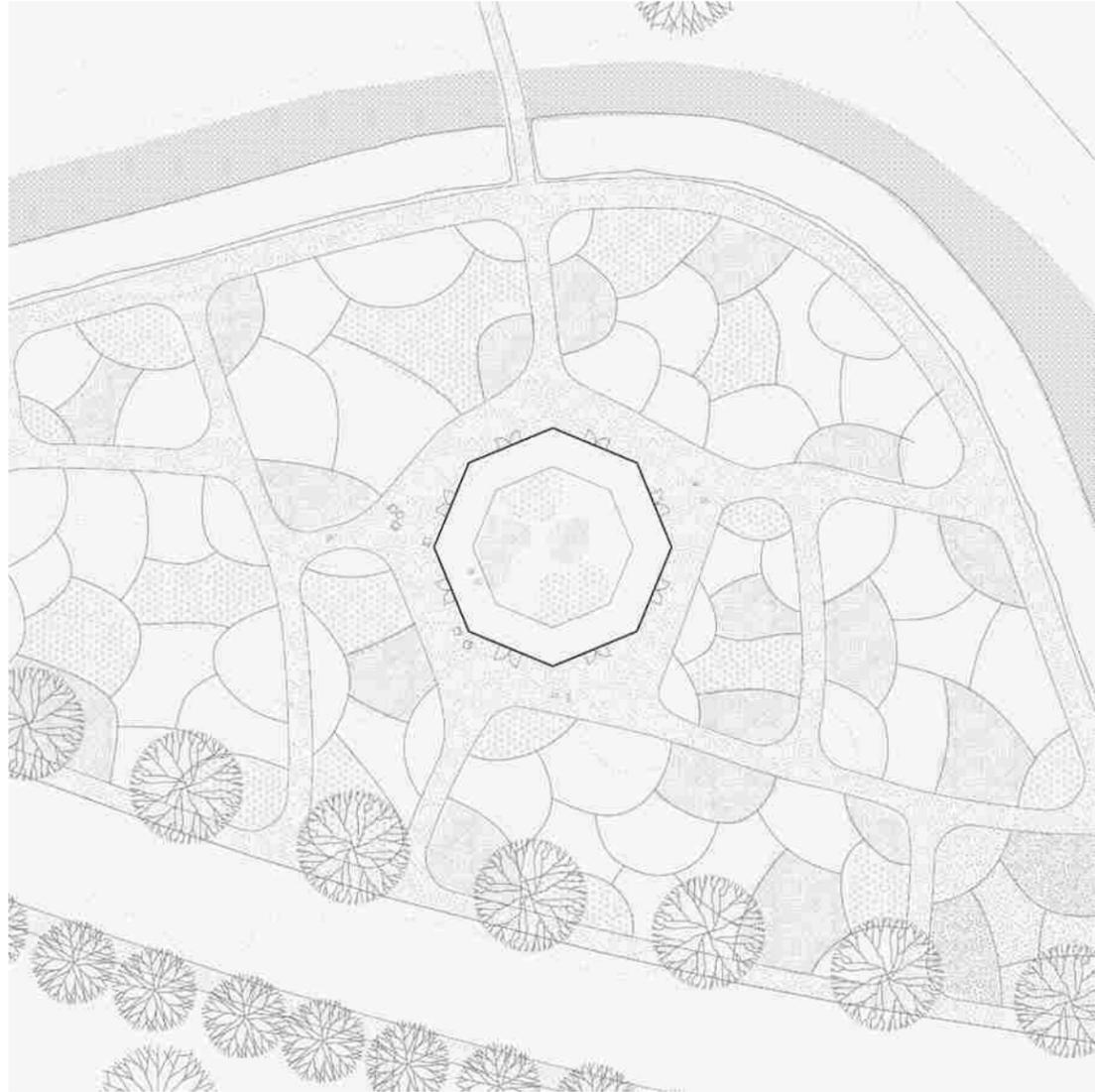
fig. 46 Mølleå with gardens

The Greenhouse

In the Garden

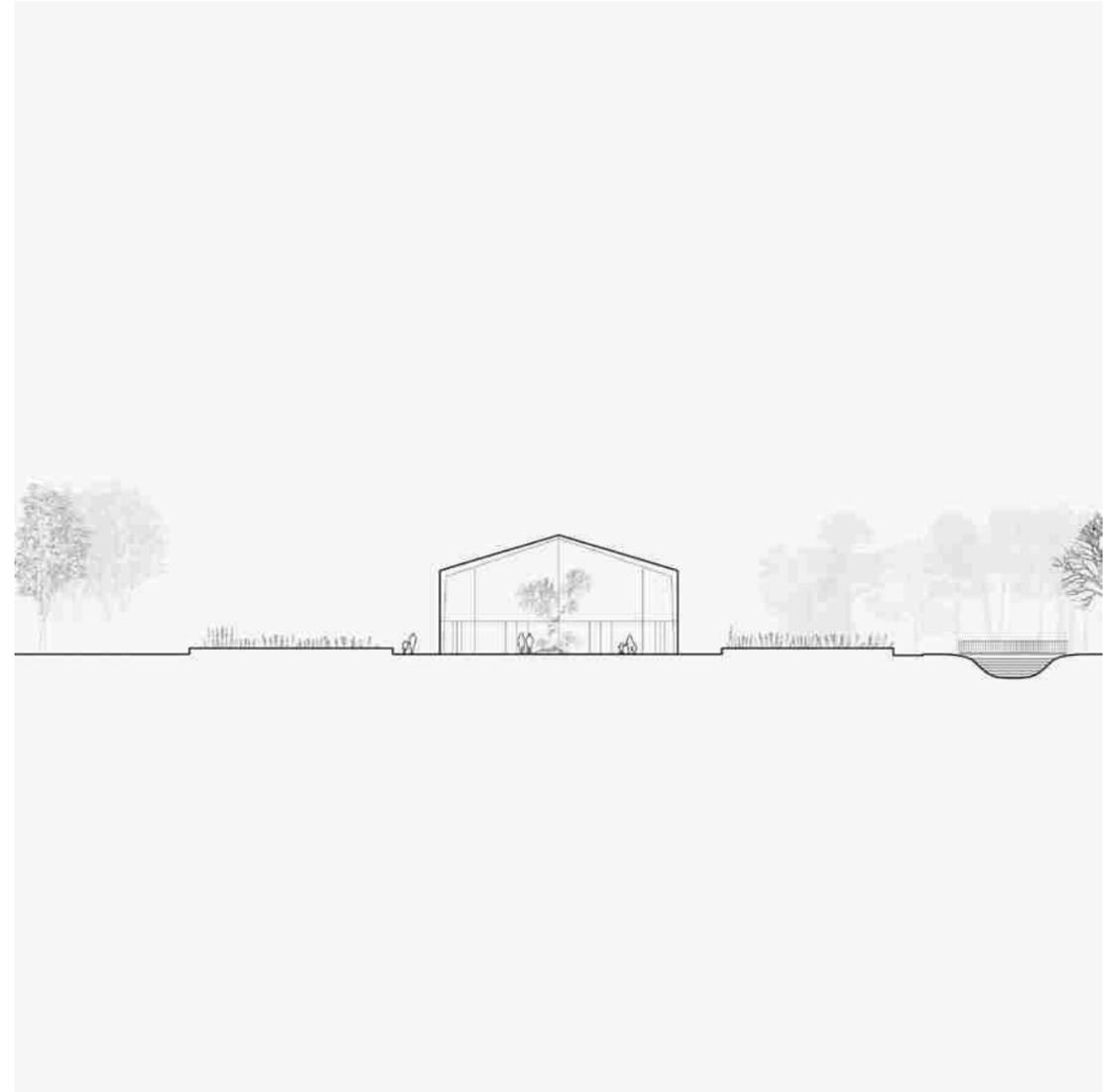


fig.47 Garden with greenhouse and Mølleå to left



10 M ↑

fig. 48 Greenhouse plan



10 M

fig. 49 Greenhouse section



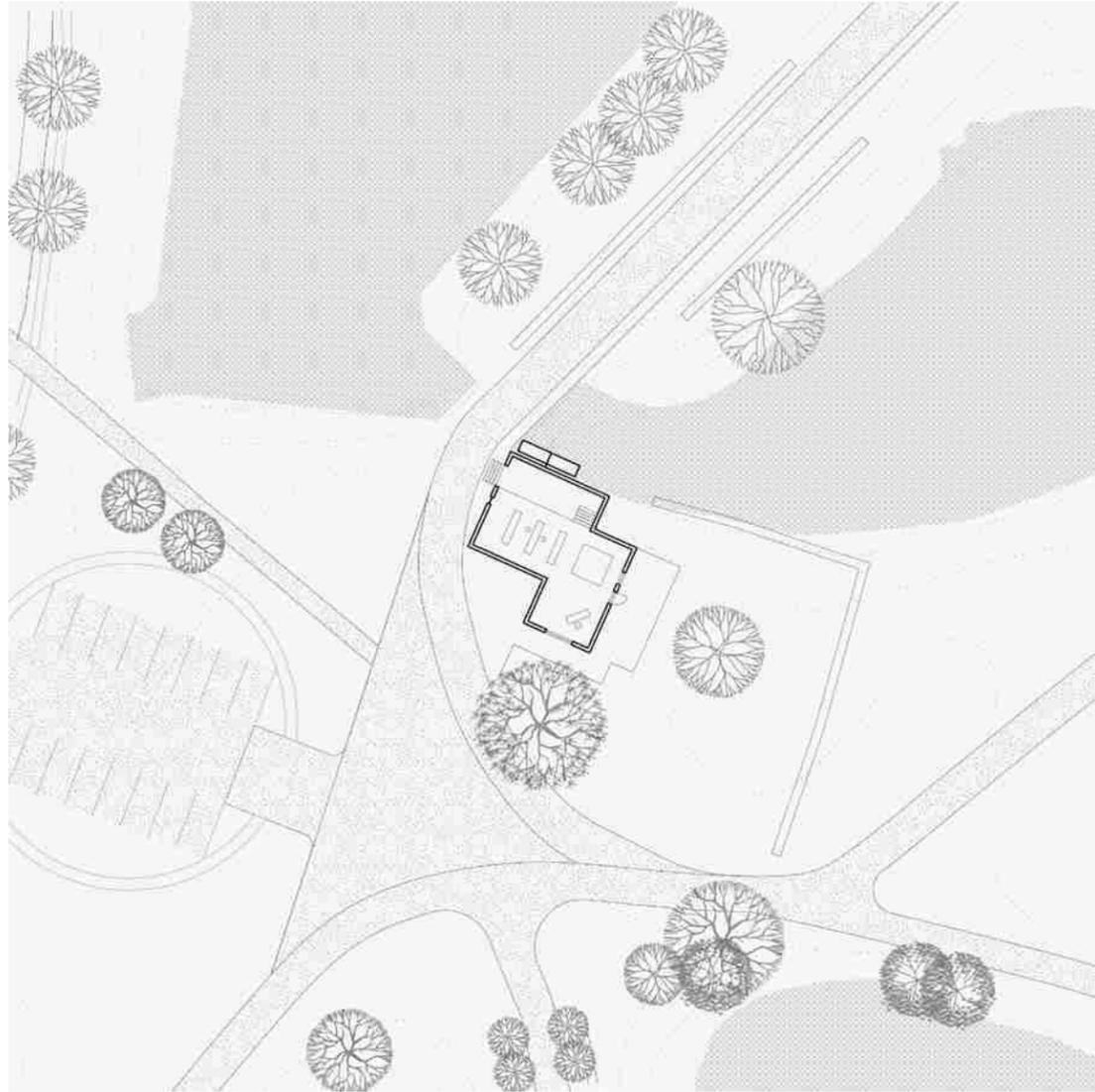
fig. 50 Lake

The City Museum

At the Lake



fig. 51 City museum from lake



10 M ↑

fig. 52 City museum plan



10 M

fig. 53 City museum section

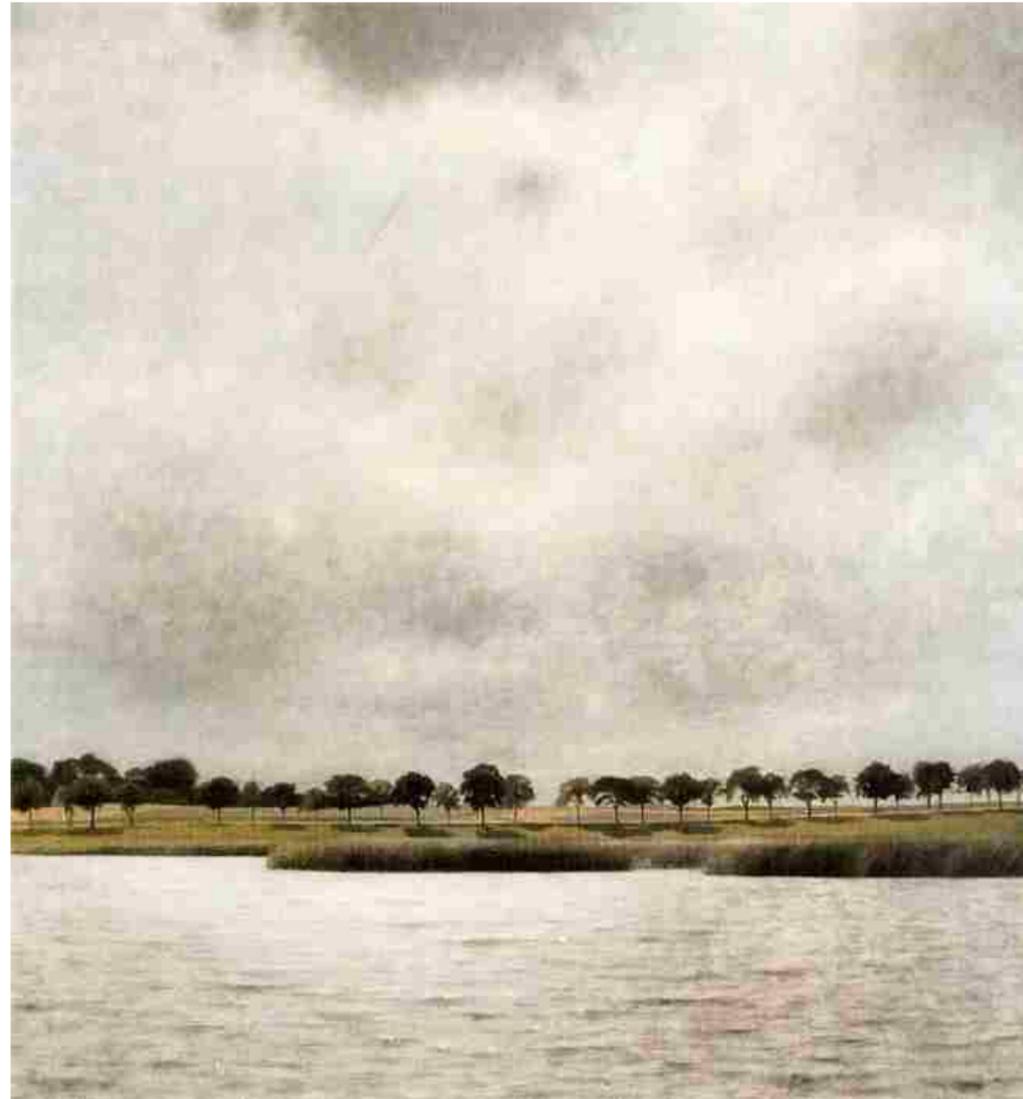


fig. 54 View of Lake Gentofte, Vilhelm Hammershøi, 1903

Epilogue

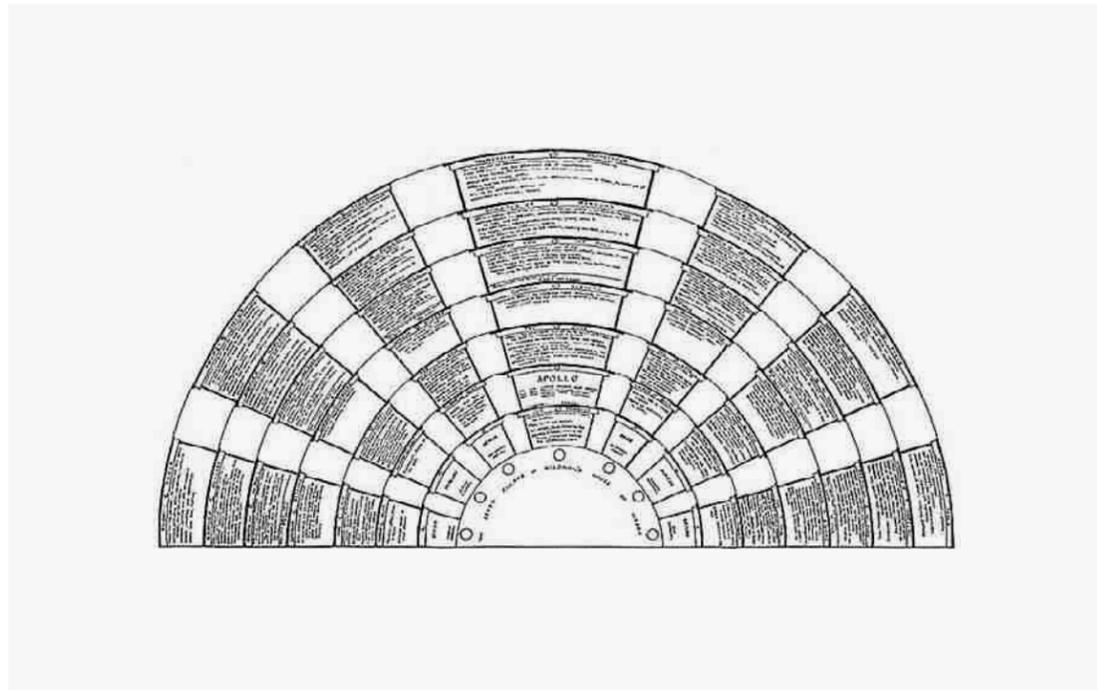
Archetype and Memory the Danish Landscape

What composes the Danish landscape? The answer is found in researching the work of two Danish landscape architects – C.TH. Sørensen and Steen Høyer. Both work with what this project argues are landscape archetypes of Denmark. In working with archetypal landscapes these designers have shown it is possible to connect to a broader cultural memory and thus develop a sense of place unique to Denmark.

Over time the word archetype has taken on different meanings in psychology, philosophy and literature. In this case it is used in the most basic sense – formed of the two Greek elements *archai* ("first") and *typos* ("impress, stamp, type"). Danish Painter Vilhelm Hammershøi's painting "View of Lake Gentofte" (fig. 54) describes two archetypal Danish landscapes – the lake and the open field. It is impossible to actually depict an archetype, but an image, such as this painting helps get closer to understanding it and evoking the associated memories.

Italian philosopher Giulio Camillo's *Theatre of Memory* is a useful example to imagine how archetypes and memory are linked. Camillo, a prominent figure in the sixteenth century⁹, dictated the concept for this theater in 1544 just before his death. It takes the form of a Vitruvian theater with some manipulations¹⁰. It was to be "an actual structure of wood, large enough to be entered, and built in Italy."¹¹

In Camillo's theater images and text representing archetypes such as characters in pagan mythology are placed facing the "stage" in place of the audience. Here the actor becomes the viewer and through the images displayed memory is evoked. In an article entitled "Philosophical Memory" published in *AA Files*, Donald Verne describes the structure of Camillo's complex theater succinctly:



The theatre was a structure rising in seven grades, divided into seven gangways, each gangway marked on the first grade by one of the seven planets. The theatre is based on the conception of the seven pillars of Solomon's house of wisdom. As one proceeded up each gangway, one encountered on each level a gate decorated with images of pagan mythology. On the first grade were gates with the names of the Sephiroth (the ten hypostatized attributes or emanations in Cabalistic thought by means of which the infinite enters into connection with the finite) and the angels (Gabriel, Michael, etc.) placed in correspondence to the seven planets. The second grade is the appearance of simple elements; the third is the mixture of elements; the fourth is the creation of man's *mens* in God's image; the fifth, symbolized by the union of Pasiphae and the Bull, is the union of soul and body; the sixth is the natural activities of man, those activities that man can perform without any special art; and the seventh is the Prometheus grade which includes all arts and sciences as well as religion and law.¹²

Donald Verne points out that "Camillo's images make the real transparent."¹³ Put another way the images are a link between the real and the archetype. In his conclusion Verne writes: "My point has been that this true speech of the *archai* plays upon memory in the sense that it brings forth the topics or places that reside in what Vico calls the *lingua mentale comune*. This is a language of the imagination, of fantasia, imaginative universals

fig. 55 Frances Yates, reconstruction of Camillo's Memory Theater, 1966

– *universali fantastici*."¹⁴ Here Verne explicitly connects memory, archai, and a broader community or culture.

Camillo's theater is specifically designed to help the subject remember the universe through archetypal characters such as the planets, sephiroth and angels. One could just as easily imagine another memory theater with a more narrow focus devoted to landscape characters, or more specifically Danish landscape. What archetypes would constitute this theater? In an essay entitled "Paradise Does Not Care About Religion," included in the book *Modern Park Design*, Steen Høyer, a well known Danish landscape architect, writes:

Denmark is a softly molded landscape of glacier deposits, made by the ice thousands of years ago. It is an island surrounded by the sea. Water dominates the country - streams, lakes, the surrounding sea. If left untouched the country would be covered with forests. The cultural landscape is traditionally covered with open fields, forests (12%), meadows and lakes (8%) and that is the reason why the main elements we have to deal with are the water's surface, softly waving small fields, solid walls of forests, trees and bushes dividing fields and only natural vegetation at the edge of lakes and streams. Buildings are dense blocks or enclosures spread over the countryside, protected by trees or woods. In the garden we prefer to use and reinforce the expression of the site, instead of changing existing conditions to make a new form.¹⁵

The Danish landscape is therefore defined to a large extent by the culture that has evolved over many centuries. As Høyer points out, without people Denmark would simply be a forest. Earth's tectonic forces as well as the way in which humans have occupied the area and in particular removed forest and manipulated the resulting space defines Danish landscape.

One of Denmark's most important landscape architects and the author of a the Mølleå Canal (fig. 56) project in Aabenraa just to the west of Brundlund Slotspark is C.Th. Sørensen. In the introduction to *C.Th. Sørensen Landscape Modernist*, Anne Whiston Spirn addresses Sørensen's work in relation to landscape and place.

"The work of C.Th. Sørensen is fundamentally Danish in form and spirit. The recurrent motifs in Sørensen's work are the common elements of the Danish cultural landscape: the woodland edge, the open field, the hedge, the grove. The winding woodland edge of Vitus Berings Park with the open lawn at the center is a microcosm of the Danish landscape, as are the lawn and groves of oak



fig. 56 Mølleå Canal in Aabenraa, designed by C.T.H. Sørensen, 2017

at Århus University and the Højstrupparken. The hedges that form the boundary of Århus University, the hedges of the allotment gardens in Nærum that enclose fruit trees, gardens, and bungalows, the elliptical hedge of Sonja Poll's garden echo the hedges that enclose Danish farmhouses and farm yards."¹⁶

Together Høyer and Sørensen suggest a working idea of Danish landscape archetypes – forest, open field, open lawn, stream, lake, sea, hedge, row of trees, grove, meadow, the woodland edge and the water's surface. It can be argued that these are simply ubiquitous landscape elements and nothing more. This project argues they are archetypes, however, because they are situated in a specific place with a cultural memory. What composes the Danish landscape is of course still an open question, but here at least there is a foundation from which to work.

With this understanding of the Danish landscape it is important to note that this project does not simply propose to preserve the Danish landscape. Steen Høyer laments in his essay in *Recovering Landscape*: "Unfortunately, the prevalent view is that traditional Danish landscape must be preserved rather than transformed."¹⁷

Instead of preserving the landscape this project proposes to investigate the latent potential of these powerful landscape archetypes unique to Denmark – mixing them together into a cohesive landscape that works together with new cultural functions. Høyer concludes: "Designers seem poised and ready for such a challenge, as new considerations of non hierarchical, unified landscapes – where earth form, planting, and building are treated as mutually interactive parts of a whole experiential field."¹⁸

In this project specifically the landscape archetypes identified are the island, the lake, the garden, the forest, the marsh, the field, and the meadow. Each landscape is revised in order to create a strong impression of each respective archetype. If Vilhelm Hammershøi's "View of Lake Gentofte" provides a strong impression of the lake and the open field, can landscapes be designed to have the same affect? This is one of the fundamental questions for this project.

In addition to landscape, this project investigates how six new buildings and the three existing buildings engage with the revised landscapes. As noted earlier, Steen Høyer briefly discusses the nature of buildings placed in the Danish landscape. He writes, "buildings are dense blocks or enclosures spread over the countryside protected by trees or woods."¹⁹

The park already has three existing buildings, the castle, the mill and the workshop, each of which is a compact volume in the landscape. This project learns from these existing buildings and from Steen Høyer's notion of how buildings are situated in the landscape in Denmark. The proposed buildings for this park are also compact volumes or enclosures that are strategically spread over the park and in many cases protected by trees or vegetation.

A painting by Vilhelm Hammershøi (fig. 57) illustrates Høyer's notion of buildings in the Danish landscape. Here an open field dominates the foreground of the image. The low horizon line illustrates the expansiveness of the sky. The four buildings at the horizon line are spread over the landscape as in Høyer's description. A few lone trees are scattered in the middle ground and a forest forms the background.

Each building added to the site in this project reinforces the landscape archetype it is associated with. The museum extension is in the woodland clearing – its low profile contrasting the tall birch trees. The theater is on the threshold of the meadow – it is embedded into the hillside and has a large roof that slopes down toward the meadow. The library sits in the field like a Danish farm house. The greenhouse is surrounded by the garden. The lookout is in the marsh – its height contrasting the low plane of the marsh, but also connecting to the surrounding trees. The workshop is on the edge of the marsh and interacts with the water's surface of the moat.

The buildings reinforce the archetypal landscapes and in turn evoke a sense of place that engages with a cultural memory. In "Between Memory and History" Pierre Nora, a French historian with a focus on cultural identity and memory, outlines the difference between memory and history:



fig. 57 Landscape. Summer. Rain. Vilhelm Hammershøi, 1888

Memory and history, far from being synonymous, appear now to be in fundamental opposition. Memory is life, borne by living societies founded in its name. It remains in permanent evolution, open to the dialectic of remembering and forgetting, unconscious of its successive deformations, vulnerable to manipulation and appropriation, susceptible to being long dormant and periodically revived. History, on the other hand, is the reconstruction, always problematic and incomplete, of what is no longer.²⁰

Instead of making a historical park, or a park as a museum, this project directly engages with the present and the past. The design is not a reconstruction of the past, rather it is another iteration in a continuous process of change. The castle, the mill and the workshop are revised and updated to new demands instead of freezing them in history. New cultural capacity is added to the park instead of treating the park as a relic frozen in time. This difference between history and memory can be understood further by examining Sørensen's work. Spirn's analysis of Sørensen explicitly addresses this:

Sørensen did not quote from the past, he transformed historical elements rather than applying them unaltered. He brought traditional garden elements into new relationships with one another. Sørensen used these motifs in forms that were unmistakably modern, yet connected to the traditions of Danish garden art from Liselund to Mariebjerg Cemetery.²¹

Here landscape provides a way for time to be embedded in place. In a way, like Sørensen, in this project Danish archetypal landscapes have come into new relations with each other. The project proposes memory as a vortex of Danish landscape – something fundamentally different from the past, but also familiar.

In addition to describing the difference between history and memory, Pierre Nora proposes a concept called "lieu de mémoire" in "Between Memory and History."

Every previous historical or scientific approach to memory, whether national or social has concerned itself with *realia*, with things in themselves and in their immediate reality. Contrary to historical objects, however, lieu de mémoire have no referent in reality; or, rather, they are their own referent: pure exclusively self-referential signs. This is not to say that they are without content, presence or history; it is to suggest what makes them *lieu de mémoire* is precisely that by which they escape from history.²²

One could argue that these *lieux de mémoire* are in fact archetypes. It is impossible to find an archetype in reality – there is no referent. However, the idea of the archetype is embedded in cultural memory and can be confronted indirectly through built form. Cultural memory can, of course, be expanded beyond just landscape and it doesn't need to be national – it can be local. Nora points out that "memory attaches to sites, whereas history attaches itself to events."²³

C.F. Hansen's renovation of the Brundlund Castle as discussed in the history section of this document (fig. 7) is a good example of memory attached to site. The C.F. Hansen revision of Brundlund Castle retains the memory of the two previous iterations of the castle, while at the same time making something completely new. Fundamentally this is what this project for Brundlund Slotspark has attempted to do.

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All images created by author unless otherwise noted

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