

**THURSDAY SEPTEMBER 26:**

06:30: MEETINGPOINT: INGERSLEVSGADE AT THE RAILWAY CUTTING (BANEGRAVEN) BY DGI BYEN, COPENHAGEN (55°40'13.20"N, 12°33'55.44"E)

**07:00:** DEP. COPENHAGEN

10:30: ARR. CHURCH OF THE MORAVIAN CONGREGATION (55°21'20.46"N, 9°28'51.15"E) *Lindegade 26, 6070 Christiansfeld* [www.christiansfeldcentret.dk](http://www.christiansfeldcentret.dk)  
GUIDED TOUR IN DANISH: 2 HOURS BY LORENZ ASMUSSEN & JØRGEN TOFT JESSEN (OFFICE OF JØRGEN TOFT JESSEN)  
LUNCH: ON OUR OWN IN CHRISTIANSFELD

**13:30:** DEP. CHRISTIANSFELD

14:30: ARR. RIBE (55°19'41.19"N, 8°54'41.70"E) *Torvet 19, 6760 Ribe*  
INTRODUCTION TO RIBE & RESTAURATION PROJECTS BY THE ERLING SONNE (HEAD OF PLANNING) & ANDERS NYBYE - FOLLOWED BY A WALK AROUND THE CITY CENTER

**17:00:** DEP. RIBE

19:00: ARR. DANHOSTEL HVIDE SANDE (56°0'25.14"N, 8°7'37.29"E) *Numitvej 5, 6960 Hvide Sande* [www.danhostel-hvidesande.dk](http://www.danhostel-hvidesande.dk) (+45 9731 2105) ALCOHOL IS NOT ALLOWED AT THE HOSTEL!

19:30: GROUP DINNER: DANHOSTEL HVIDE SANDE  
ACCOMODATION: DANHOSTEL HVIDE SANDE

**FRIDAY SEPTEMBER 27:**

07:30: BREAKFAST START: DANHOSTEL HVIDE SANDE

08:00: BUSPACKING

**08:30:** DEP. DANHOSTEL HVIDE SANDE

09:00: ARR. KRYLE BEACH (56°9'37.95"N, 8°7'4.39"E)

**10:00:** DEP. KRYLE BEACH

11:15: ARR. BIRK GUIDED TOUR IN DANISH OF 1 HOUR 30 MINUTES BY ARCHITECT HANNE ORTVED, HERNING PLAN

13:00: LUNCH: VIA UNIVERSITY COLLEGE TEKNO DESIGN+BUSINESS (56°7'54.85"N, 9°1'29.04"E) *Birk Centerpark 5, 7400 Herning*. YOU CAN BY A SANDWICH HERE FOR 35 DKK

**14:00:** DEP. HERNING

15:30: ARR. AARHUS UNIVERSITY (56°10'14.21"N, 10°12'5.20"E) *Fredrik Nielsens Vej 5, bygning 1448, 8000 Aarhus C*  
GUIDED TOUR

**17:00:** DEP. AARHUS UNIVERSITY

17:15: ARR. DANHOSTEL AARHUS (56°10'46.40"N, 10°13'25.18"E) *Marielundsvej 10, 8240 Risskov* [aarhusdanhostel.dk](http://aarhusdanhostel.dk) (+45 8621 2120) ALCOHOL IS NOT ALLOWED AT THE HOSTEL!  
ACCOMODATION: DANHOSTEL AARHUS

**SATURDAY SEPTEMBER 28:**

07:30: BREAKFAST START: DANHOSTEL AARHUS

08:15: BUSPACKING

**08:45:** DEP. DANHOSTEL AARHUS

09:00: ARR. AARHUS CITY HALL (56°9'9.60"N, 10°12'12.43"E) *Raadhuspladsen 2, 8000 Aarhus C*  
GUIDED TOUR IN ENGLISH & DANISH OF 1 HOUR 45 MINUTES

10:45: DEP. AARHUS CITY HALL

11:00: ARR. AROS (56°9'13.97"N, 10°11'58.19"E) *Aros Allé 2, 8000 Aarhus C* [www.aros.dk](http://www.aros.dk) (+45 8730 6600)

**13:30:** DEP. AROS

15:00: ARR. TRAPHOLT (55°29'59.71"N, 9°31'55.15"E) *Æblehaven 23, 6000 Kolding* [www.trapholt.dk](http://www.trapholt.dk) (+45 7630 0530)  
GUIDED TOUR IN DANISH OF 1 HOUR

**17:00:** DEP. TRAPHOLT

20:30: ARR. INGERSLEVSGADE AT THE RAILWAY CUTTING (BANEGRAVEN) BY DGI BYEN

THERE CAN BE CHANGES TO THE PROGRAM!

- FIRST YEAR:**
- 01: ADRIAN
  - 02: BJARTUR
  - 03: EMIL
  - 04: FREIA
  - 05: LENA
  - 06: LOUISE
  - 07: MAGNUS
  - 08: MAHAMED
  - 09: MALENE
  - 10: MARIA
  - 11: NAOMI
  - 12: NATASCHA
  - 13: NINNA
  - 14: ROSALIA
  - 15: SARA
  - 16: SILJA
- SECOND YEAR:**
- 17: ASGER
  - 18: EMIL B.
  - 19: EMIL M.
  - 20: JOACHIM
  - 21: KASPER
  - 22: KATRINE
  - 23: MADS
  - 24: MARCUS
  - 25: MARIE
  - 26: NINA
  - 27: THIT
  - 28: TIM
  - 29: COUNG
- THIRD YEAR:**
- 30: BEINTA
  - 31: EVA
  - 32: HELGA
  - 33: JAKOB
- CANDIDATE PROGRAM:**
- 34: GABRIELE
  - 35: GIANLUCA
  - 36: KA CHUN
  - 37: LUKASZ
  - 38: YANG
  - 39: YUJIAU
  - 40: KOHEI
  - 41: EMMANUEL
  - 42: PAULI
- TEACHERS:**
- 43: ANNE METTE FRANDBSEN
  - 44: FINN SELMER
  - 45: TROELS RUGBJERG (+45 2279 0283)

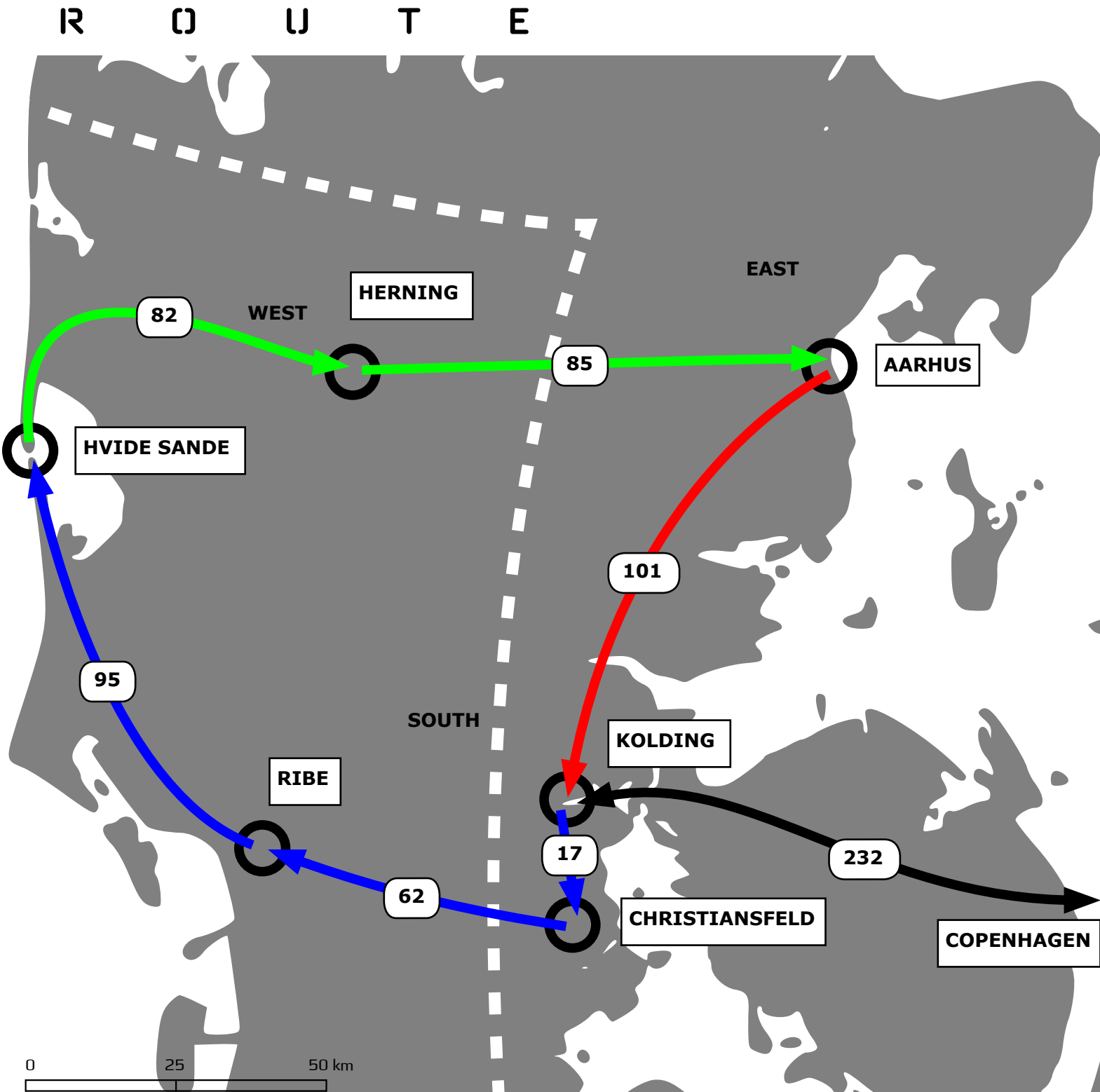
ACCOMODATION

ACCOMODATION IN HVIDE SANDE:

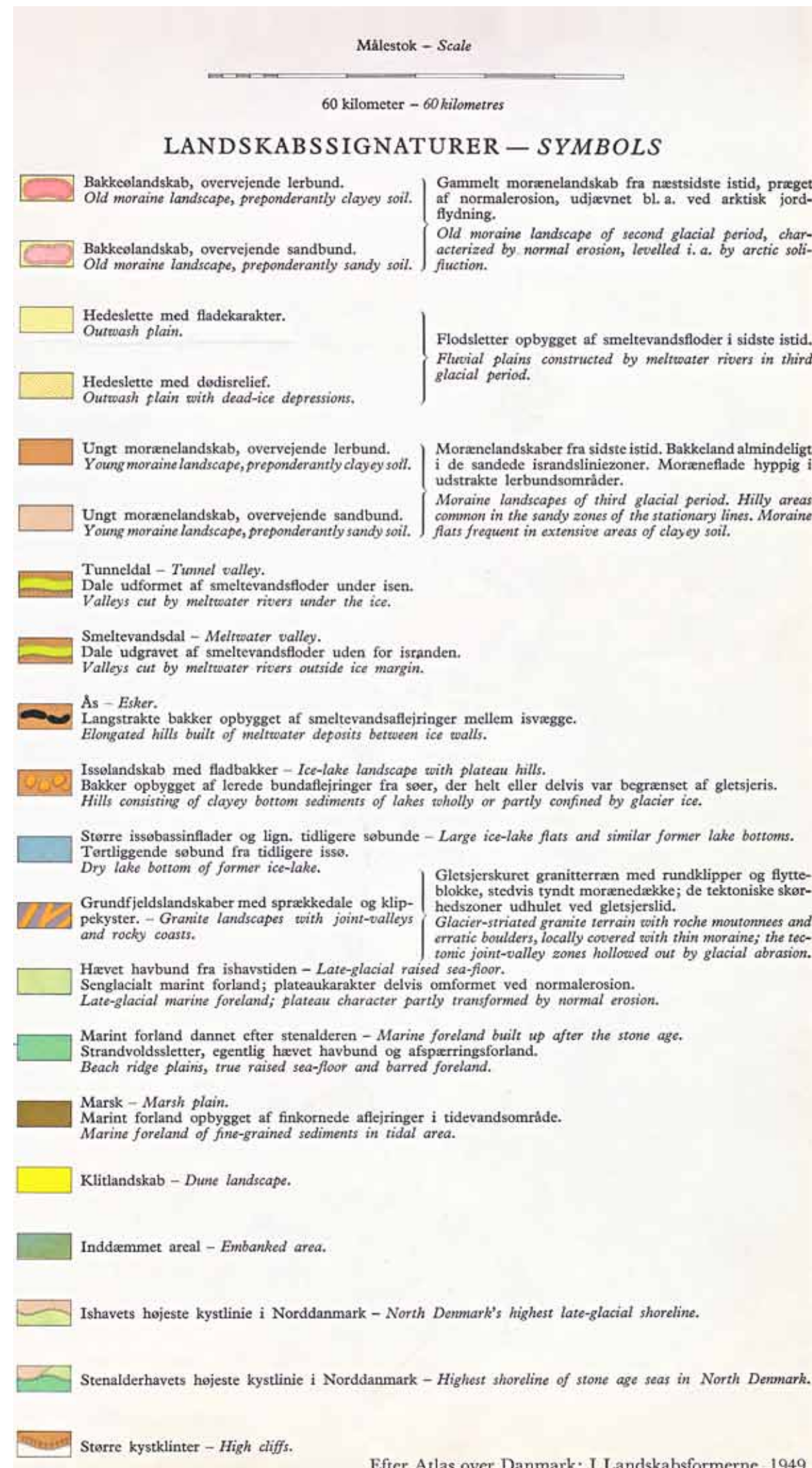
- F-1 FREIA CECILLIE, LENA, LOUISE & MALENE
- F-2 MARIA RØNNE, NAOMI, NATASCHA & NINNA
- F-3 ROSALIA ANNA, SARA & SILJA JUUL
- F-4 KATRINE, MARIE, NINA JERPSET & THIT
- F-5 BEINTA & HELGA MARIE
- F-6 EVA MARIA & YANG
- M-1 ADRIAN, BJARTUR FRIDI, EMIL & MAGNUS HOLM
- M-2 MAHAMED, ASGER THEO, EMIL B. & EMIL M.
- M-3 JOACHIM, KASPER, MADS & MARCUS
- M-4 TIM, COUNG & JAKOB
- M-5 GABRIELE, GIANLUCA, KA CHUN & LUKASZ
- M-6 YUJIAU, KOHEI, EMMANUEL & PAULI

ACCOMODATION IN AARHUS:

- F-1 (21) FREIA CECILLIE, LENA, LOUISE & MALENE
- F-2 (24) MARIA RØNNE, NAOMI, NATASCHA & NINNA
- F-3 (25) ROSALIA ANNA, SARA & SILJA JUUL
- F-4 (26) KATRINE, MARIE, NINA JERPSET & THIT
- F-5 (28) BEINTA, HELGA MARIE, EVA MARIA & YANG
- M-1 (19) ADRIAN, BJARTUR FRIDI, EMIL & MAGNUS HOLM
- M-2 (20) MAHAMED, ASGER THEO, EMIL B. & EMIL M.
- M-3 (22) JOACHIM, KASPER, MADS & MARCUS
- M-4 (23) TIM, COUNG, JAKOB & GABRIELE
- M-5 (24) GIANLUCA, KA CHUN, LUKASZ & MARSHALL
- M-6 (27) YUJIAU, KOHEI, EMMANUEL & PAULI









STUDY TOUR IDENMARK JUTLAND 2013

THURSDAY SEP. 26 [1]

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ACCOMODATION: DANHOSTEL HVIDE SANDE



CHRISTIANSFELD (1772) J. BRIANT & J. PRAETORIUS

THE HISTORY OF THE TOWN

The Moravian Brethren who built Christiansfeld, have a story of their own which goes back to the 15th century when Johan Hus’ followers founded an independent religious community. It was not until the 18th century, however , that the community experienced a prosperity which was to have consequences in Denmark. August 13, 1727 is the foundation day of “The Renewed Community Church” in Herrnhut, not far from Dresden. From this area the impulses originated which led to the foundation of Christiansfeld. The Moravians considered a common intensely religious life with a strict church discipline as an indispensable temporal condition. and they built up their lives on this basis.

Christiansfeld should be regarded in close conjunction with the other towns of the Moravian Brethren, both as regards town planning and buildings. The foundation of such towns culminated in the last half of the 18th century with a number of towns in Saxony and Silesia, but they are also found in other European countries and in North America.

The communities preferred to live entirely isolated. In towns already in existence they settled down in a certain street or a certain square, whenever this was possible, but they preferred new houses. These houses were always placed at a certain distance from other houses, and they were always carefully prepared and planned.

A plain regularity dominates the town plans; straight lines and right angles, a rectangular square with trees, inserted between two parallel streets, as is the case in Christiansfeld, or with streets running at right angles from the centre of the square - as is the case in Herrnhut - to mark the centre of the town plan, and this is where the church has its natural place. The community constitutions and building regulations in the various towns were not uniform, but to a large extent they were influenced by each other, and it applied to all towns that the building of private houses could be approved by the town, whereas the building of religious houses should also be approved by the Central Community Management. Furthermore, the great synods - with delegates, from all



1: Church of the Community (salshuset), 2: The Widow's House with Museum, 3: The sisters' House, 4: The former School for girls, 5: God's Acre (Graveyard), 6: Hotel of the Community (Logshuset), 7: Christiansfeld Centre og Tourist Information, 8: The House of Trade "Speilweg", 9: Drugstore, 10: The former School for boys, 11: The Brethren's House, 12: "The First House", 13: Former Firestation, 14: Prætorius' House, 15: The Rectory, 16: The School of Christiansfeld

communities - were engaged in building activities.

It is unknown who designed the buildings in Christiansfeld, and only a few of the communities’ architects are known. A number of building designs for Christiansfeld exist. It is certain that one, the proposed first school, 19, Lindegade, was sent from the Central Management, but all designs are unsigned. To design a building was a job like any other. The community did not want to give prominence to anybody, they had all to be brothers and sisters, anonymous in a large community.

THE BUILDING HISTORY

Christiansfeld was founded in 1772 in the premises of the manor house »Thyrstrupgaard« between Haderslev and Kolding, and is the only community town in Scandinavia. The initiative was taken by the Danish Government who wanted to improve commerce and industry in the region and hoped that the Moravians might contribute to this.

The Central Management appointed two men to be in charge of the foundation of the new town, Johannes Praetorius and Jonathan Briant.

During the last two months of 1772 the town with its streets and sites was measured and marked out, and building materials were provided.

In 1773 a contract was made with Hoeffner, a building contractor from Haderslev, with a view to building the first four houses: »The First

House« (including assembly hall and brethren hall), 17, Lindegade, the inn, 25, Lindegade, and private houses for Briant and Praetorius, 26 and 28 Lindegade respectively (the latter only 1-storey).

The building rapidly proceeded. »The Brethren’s House« was founded in 1774, »The Sisters’ House« and the new church two years later, and »The Widow’s House« in 1779. At the same time the number of private houses increased rapidly. The building activity culminated just before the expiration of the ten years »favour« in the concession, and by the end of the year 1782 there were 36 houses in the town. In the 1790’s the building was resumed, but in the beginning of the 1800’s only a few houses were built. After the construction of 4, Lindegade, there was an interval in building activity of 19 years, but at that time Christiansfeld could by and large be considered as built-up on both sides of Kongensgade, apart from a couple of sites in the western part of the northern side of the street. Noerregade was built-up from »The Widow’s House« and eastwards.

In 1853 something happened which proved fatal to the town. The main road (between Kolding and Haderslev) which had so far run east of the town, was now being led right through it. Some of the buildings were demolished and new ones were built. Specially the back buildings of »The Brethren’s House« and of the inn were damaged. Also recently this road has caused demolitions, as the western part of the hotel and the corner

of »The Brethren’s House« on the first floor, overlooking the street cross were cut off in 1938. It was not until recently that the main road was led around the town, thus closing its main artery off for throughgoing traffic.

THE GREEN ELEMENT

It was clearly and unambiguously the founders’ aim that Christiansfeld should be a green town. The large tree plantations and the many gardens which are still intact now have an air of venerable age.

GOD’S ACRE, »The place where the Dead like grains of seed were laid to rest till the Morning of the Great Resurrection« is unique and with a striking beauty seldom found in cemeteries.

THE GARDENS OF THE HOUSES

The gardens of the houses are different, but the deep, symmetrically separated gardens an: characteristic of Christiansfeld. No other town in Denmark has demonstrated a more beautiful correlation between houses and gardens.

STREET SPACE

All the old sites of the town have front facade buildings with the facades built on the street line, and these facades emphasize the clearly marked out street space. With the church in the west and the symmetrically built up group of houses in the east the church square’s clearly defined space forms in a unique way an entirety together with Lindegade and Noerregade. We are here facing urban building as a striking art, and it is very fortunate that the main features of these masterpieces are totally preserved. With the church square and its nearest surroundings, Christiansfeld ranges high above the majority of North European towns as an example of urban building.

BUILDINGS

Christiansfeld’s street buildings consist of yellow brick -built houses of one or two floors with the roof ridge parallel to the street line. The church and the big two-floor choir houses dominate the built-up area which consists generally of low houses for two families. The houses differ in size and form as has always been the case. A uniformity was never aimed at.

What is special about Christiansfeld is the correlation between the houses. The fact that they are symmetrical and generally well proportioned was a feature of that time, and the materials are all known elsewhere. It is strongly felt, however, that the building activity took place in a society where the individual was not allowed to behave as he pleased without consideration to his surroundings.

PRESERVATION AND IMPROVEMENT

If it is decided to preserve an old urban built-up area of value from a cultural point of view, this does not necessarily entail that everything should be preserved in its existing form. It must be strongly emphasized that the preservation of valuable old buildings does not compel the occupier to live in out of date conditions. On the contrary, it is important to ensure that necessary modernizations are in keeping with current standards. A consistent policy of restoration and modernization will turn Christiansfeld into an even better town than it is today.

Christiansfeld was not founded like other towns. It was built by a Brethren Community who wanted to create a world of their own. It was pervaded by the nature of this community and reflects in lay-out and form the organization and belief of the community, its power of action and its drive, and - not least - its positive attitude and respect for manual work. From the good handicraft in the details to the great clarity in the entirety of the town plan, there is therefore a correlation which rarely exists, and it must be maintained, if the unique value of Christiansfeld as a town is not to be lost.

In the continued efforts to make Christiansfeld a pleasant place to live and work in, this preservation inventory has been worked out with due regard to the characteristics of the town.

(From: Det særlige bygningssyn (1966): *Bevaringsplan Christiansfeld*. CPH: Arkitektens Forlag



STUDY TOUR DENMARK JUTLAND 2013  
THURSDAY SEP. 26 [2]

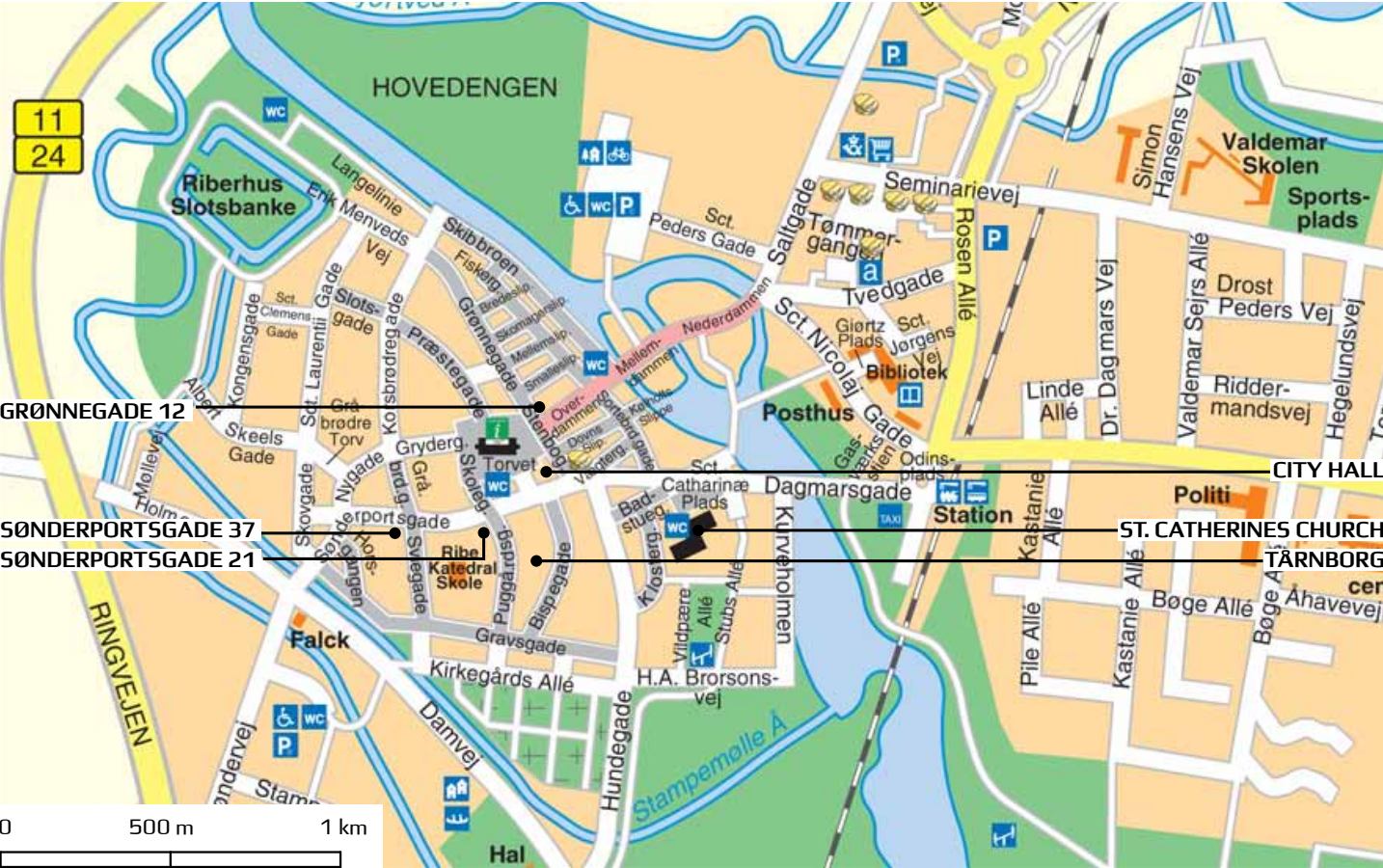


RIBE (860)

The town of Ribe was first mentioned in about 860, when a monk named Ansgar was granted permission to build a church there. This makes Ribe one of Denmark’s oldest towns. The cathedral chapter was established in 1145 and, together with the four monasteries in the town, made Ribe an important ecclesiastical centre in the Middle Ages. At the time, with the river and sea near Ribe among Denmark’s most heavily trafficked waters, shipping and trade also turned Ribe into a flourishing commercial centre. While the churches are almost the only medieval buildings still standing,

the oldest street network in the town has not changed significantly. Construction of St Catherine’s Church started around 1228, when the Dominican monastery was founded. The monastery remains were incorporated with the church and the present building now offers housing for the needy. Soft subsoil has caused the church to collapse on several occasions, with subsequent re-building. Major restoration was carried out most recently in the 1920s. A few brick buildings have been preserved from the early 1500s, including Tårnborg on Puggårdsgade and the town hall on Von Støckens Plads. Fire swept the town in 1580 and most of the preserved town houses were built after this date. Ribe boasts the largest number of 16th- and 17th-century timber-framed houses in Denmark, many of them deep, gabled houses separated by narrow slipways. A typical example is Kølholts Slippe. The town’s oldest preserved timber-framed building at Grønnegade 12 survived the conflagration. German-inspired projecting gables can be seen on the house at Sønderportsgade 37, from about 1650, while the house at Sønderportsgade 21 is an example of ornately decorated timber framing. The facade of this house, which was built about 1600, faces the street. Many of the large number of classical houses from around 1800 are rebuilt Renaissance manors. They contribute to the special character of the town, whose oldest districts are protected and can almost be considered a living history museum.

(From: LIND, O. (2002): *Jutland Architecture Guide*. CPH: The Danish Architectural Press)



RIBE DOMKIRKE. CATHEDRAL TORVET 15 (1150-1250)

As the best preserved of Denmark’s Romanesque cathedrals, Ribe is also unique in Scandinavia. The sanctuary is more open and lighter than Viborg and Lund cathedrals and, built from 1225-50, the dome above the intersection of nave and transept is a unique construction for the time. Stylistically, the church bears evidence of Rhineland influences, and the most important building materials for the stonework, such as tufa and sandstone, came from the Rhine river region. The ambitious plan for a church with a three-aisled basilica and triforium galleries above the aisles was completed, except for the three planned towers by the west gable. A single tower was built, while only sparse traces remain of the square central tower and another side tower, which collapsed in 1283. A lofty brick tower, Borgertårnet, was built instead. Its lower floors were part of the church while the upper floors were used as a look-out station and to house the town’s archives and flood warning bell, an important function for a town close to the North Sea. The church is rich in decorative detail from the Middle Ages, for instance, the ‘Cat’s Head Door’ at the south portal of the transept, named after the bronze lion’s head on the door handle. The door is framed by a double-columned portal and a tympanum depicting Christ being taken down from the cross. The triangular relief above the door is a later addition. Anne Marie Carl Nielsen designed the bronze doors of the main portal. They were added during the rather heavy-handed restoration from 1882-1904, which also marked the end of several centuries of decay. From 1982-87, the painter Carl-Henning Pedersen decorated the apse with mosaics, glasswork and wall paintings, which still trigger lively discussion about church art.

(From: LIND, O. (2002): *Jutland Architecture Guide*. CPH: The Danish Architectural Press)



RIBE DOMKIRKEPLADS (2010-13) SCHØNHERR

Den historiske bykerne i Ribe, med domkirken som monumentalt midtpunkt, hører til blandt Danmarks bedst bevarede historiske kulturmiljøer. Ribe Domkirkes placering lavt på Domkirkepladsen er en fortælling om tid og mennesker.

Forslaget formidler og udnytter kulturlagenes historie på en måde, så byen og kirken opleves som en helhed.

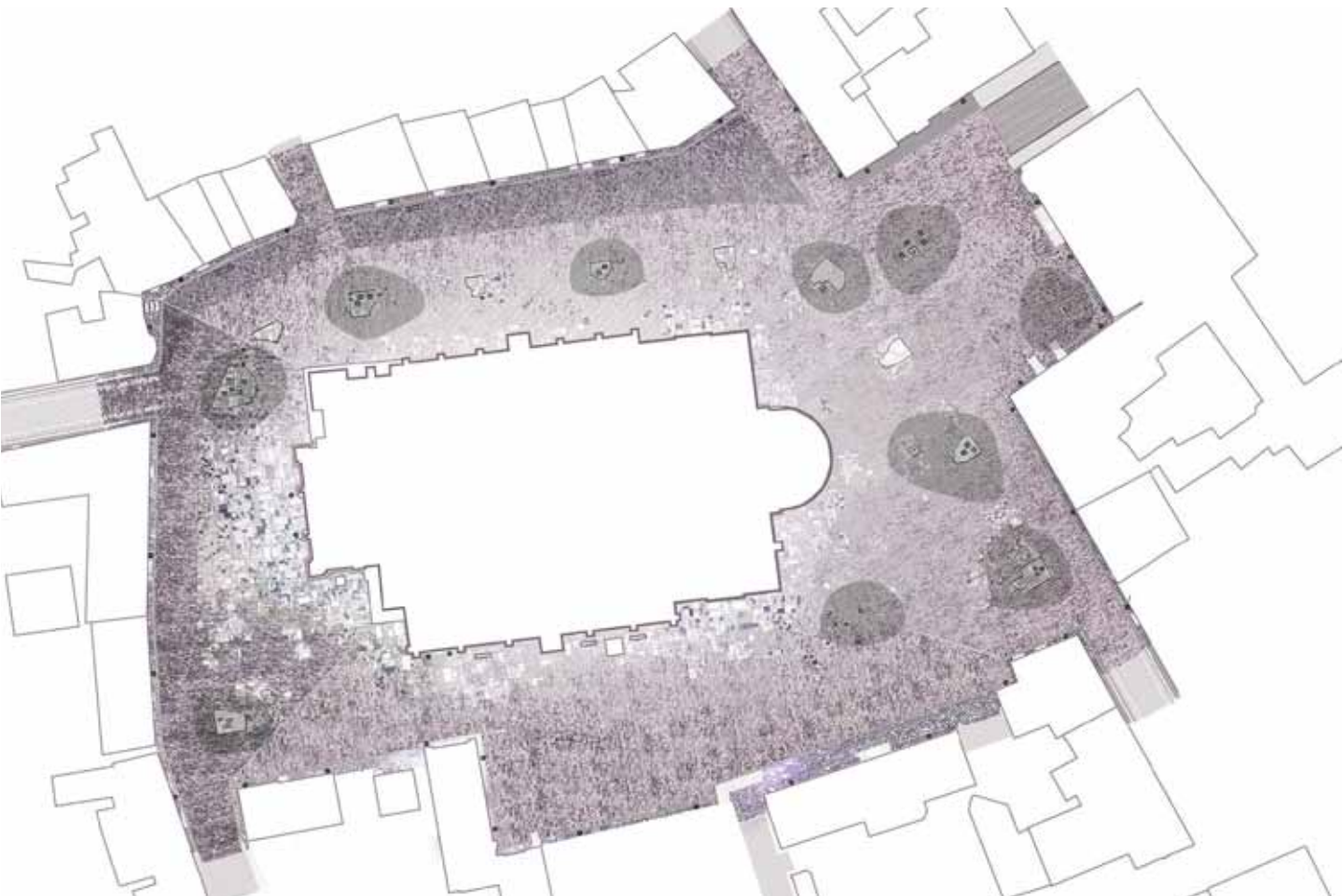
Projektets greb gør rummet umiddelbart tilgængeligt – formet som én sammenhængende flade. Kirkens sokkel bliver synlig allerede inden, at man træder ud i pladsrummet. Dermed kommer kirken til at stå på en plads og ikke i et hul.

Pladsens belægning spænder fra facade til facade og giver rummet sin egen identitet. Terrænbearbejdningen og belægningens skala tydeliggør den historiske og nutidige sammenhæng mellem kirke og by.

Ved at placere trægrupper på hævede plinte, der samtidig fungerer som siddemuligheder, ledes den daglige trafik over pladsen, uden at pladsrummet mister sin helhed.

Belægningen er sat i afrettede skærver, der leder afvanding gennem belægningen. 1000-1500 års kulturlag under pladsen kræver, at jorden holdes tilstrækkelig fugtig, så fuger er udført med dobbelt bredde ift. normen, da indtørring af kulturlagene vil skabe risiko for sætningsforøgelse.

(From: [www.schoenherr.dk/projekter/ribe-domkirkeplads](http://www.schoenherr.dk/projekter/ribe-domkirkeplads))



Plan of Ribe Domkirkeplads by Schønherr



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- ACCOMODATION: DANHOSTEL AARHUS



0 100 200 m  
Kryle Beach



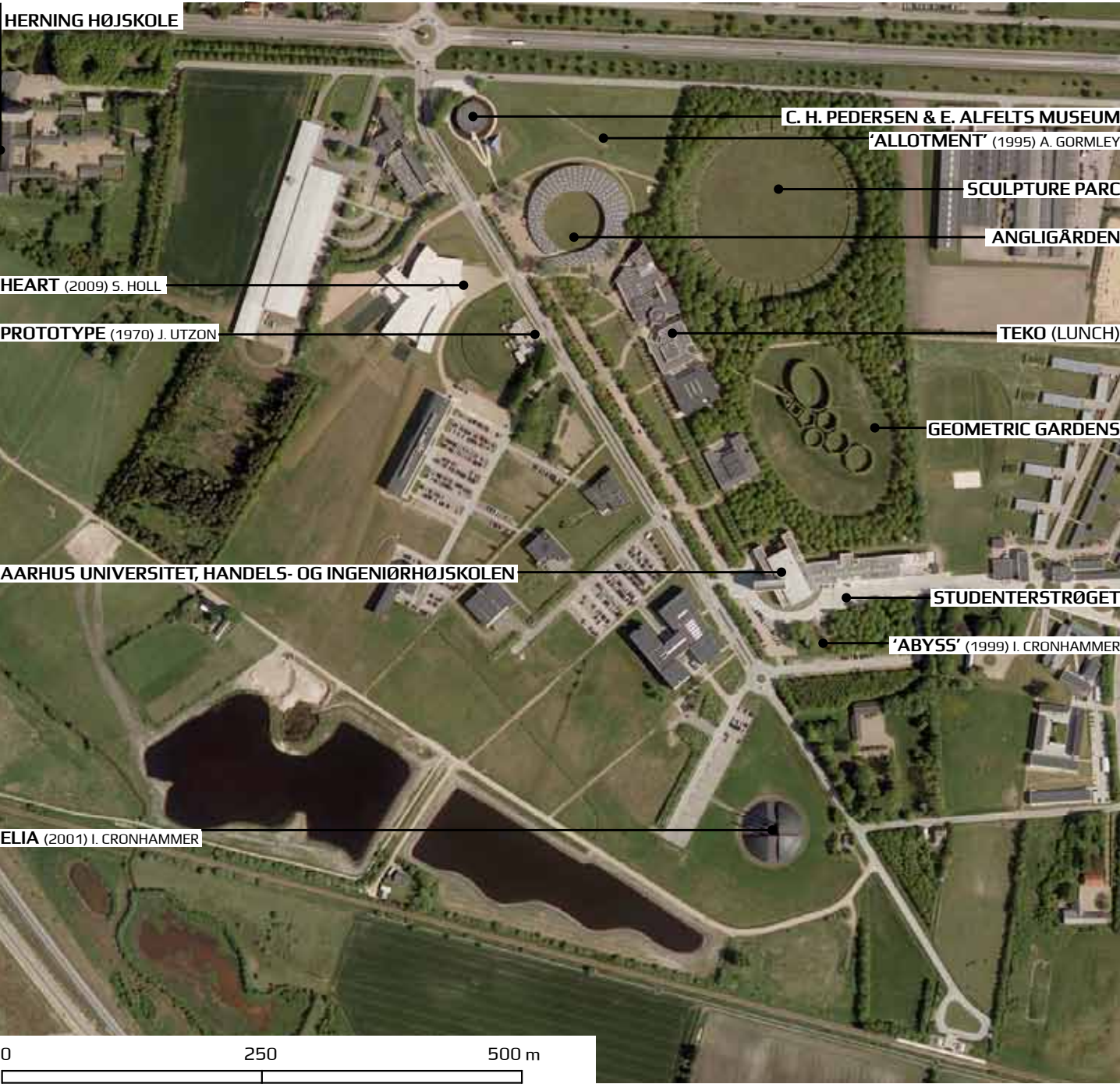
CULTURAL CORRIDOR IN BIRK HERNING (1965-1995) C.F. MØLLERS TEGNESTUE, JØRN UTZON, HENNING LARSEN ARCHITECTS, STEVEN HOLL. LANDSCAPE ARCHITECTS: C.TH. SØRENSEN, SVEN-INGVAR ANDERSSON A.O.

Herning Højskole represents the start of four decades of unique building in Sirko In 1965 Aage Damgaard, manufacturer, had his fifth Anglifabrik\* - shirt factory - built according to a sketch by C.Th. Sørensen, with C.F. Møller as the project architect. The snail shell form of the building became a hallmark for the factory and the town of Sirk, which acquired cult status in 1966 with C.Th. Sørensen's circular sculpture park, followed in 1968 by Carl-Henning Pedersen's imposing ceramics that decorate all of the round interior courtyard. Since the shirt factory closed in 1975, the building has been used to house Herning Art Museum.

In about 1970 there were ambitious plans to build an export and design

school in Birk. Jørn Utzon designed what was for him a characteristic add-on building system for the school, but only a prototype was constructed. The building still stands on the main street of the cultural corridor and has had many different uses. In 1973 Carl -Henning Pedersen donated all of his works to Herning Municipality, with the stipulation that the local authority build a place to house it. The Carl-Henning Pedersen and Else Alfelt Museum displaying the works of the two artists was completed in 1976 according to plans by C.F. Møllers Tegnestue. While the factory is only decorated on the inside, Carl-Henning Pedersen's colourful ceramics also decorate the outside of the museum. The museum was expanded underground in 1993 and lit by a glass pyramid.

In 1983 the first seeds were sown in C.Th. Sørensen's 'Geometric Gardens' (also called the Musical Garden), a subtle piece of horticultural art that originally grew next to the shirt factory in Herning. In Birk the gardens are located beside the sculpture park, framed by a large oval that acts as a counterpart to the circular shape of the park. In the second half of the 1980s, the cultural corridor took on its form as a tangent to the round Angligård . Keeping to a strict pattern of cubic shapes in white brick, Dansk Beklædnings- og Tekstilinstitut was built in 1986, Teko-Center Danmark in 1987 and Eksportskolen in 1989 - all designed by C.F. Møllers Tegnestue, which also designed EDBgruppens building from 1987. Most recently, the Handels- og Ingeniørhøjskolen was built in



0 250 500 m

1995, a more liberated link in the cultural corridor chain. The school was designed by Henning Larsens Tegnestue with Frode Birk Nielsen as the landscape architect.

This unique symbiosis of industry, art and education along the cultural corridor in Birk is underpinned by the facts that Angligården was listed as a building of architectural significance in 1995, that Birk became a stop on the Herning-Ikast railway line in 1997 and that Ingvar Cronhammar's colossal sculpture 'Elia' was erected in the area in 2001.

Reference: Arkitektur DK 1969/6, pp. 260-268 (Angli); 1977/3 pp. 99-105 (Pedersen/Alfelt); 1987/8, pp. 338-352 (The cultural corridor); 1996/6, pp. 372-377 (Handels- og Ingeniørhøjskolen) (From: LIND, O. (2002): Jutland Architecture Guide. CPH: The Danish Architectural Press)



PROTOTYPE FOR HERNING SCHOOL COMPLEX - CONVERTED INTO A SINGLE FAMILY HOUSE (1970) JØRN UTZON

Herning is a town in jutland, whose business community, for many years has been dominated by the textile industry. Due to the efforts of three visionary textile manufacturers, the Damgard brothers, the town developed during the sixties to also become a centre for progressive art, with an art museum, art schools, etc. In 1967, on a site near these art institutions, Jørn Utzon was asked to design a school complex to satisfy the desire to establish an educational centre consisting of colleges for studies in the area of export, textiles, design, etc.

Utzon's proposal for the Herning scheme was based on the principles for 'additive architecture', which he developed while working with the Espansiva building system. Utzon has consistently employed these additive principles in many of his projects, and their development can be traced back to his studies of growth principles in the old Islamic towns.

In Herning, this was an obvious choice as the programme called for a functionally, very complex structure, as well as the desire that each type of room could be freely planned in terms of height, size and lighting, based on a common denominator that would allow them to be joined in an additive fashion. The common denominator in Utzon's proposal was a horizontal frame at door level, resting on posts at the corners of the rooms to form a basic bearing structure. Different roof forms can then be placed on these frames depending on the individual needs for lighting and volume in the rooms. The space between the posts can be filled out with facade elements, light partitions, windows, doors, etc., or left open to allow different sized spaces.

The building system represents an attempt to provide the greatest possible freedom and flexibility in the planning of a complex building scheme, and to allow creative forces to develop at will. It proves, that with the necessary discipline and formality in the design of the individual elements, these goals can be achieved with a calm and harmonious expression.

Unfortunately the educational centre was never realized, and it is regrettable that one never came to experience it in its full extent. However, at the end of the 1970's, before the project was finally abandoned, Utzon was invited to build a full scale model to show the possibilities of the building system.

This building has since been used for many different purposes, and has clearly proved the system's multipurpose advantages. In 2002, Jan Utzon was asked to convert the building to a single family house, and with a great sensitivity and understanding of the building's special character, structure and architecture, he renovated and enlarged it, so it now forms a beautiful and distinctive framework around a family's daily life.

(From: MØLLER, Henrik Sten UDSEN, Vibe (1998): Jørn Utzon Houses. CPH: Narayana Press)





HEART (2005-9) STEVEN HOLL

In November 2005, Steven Holl Architects was chosen as the winner of the competition for the design of a new art museum in Herning.

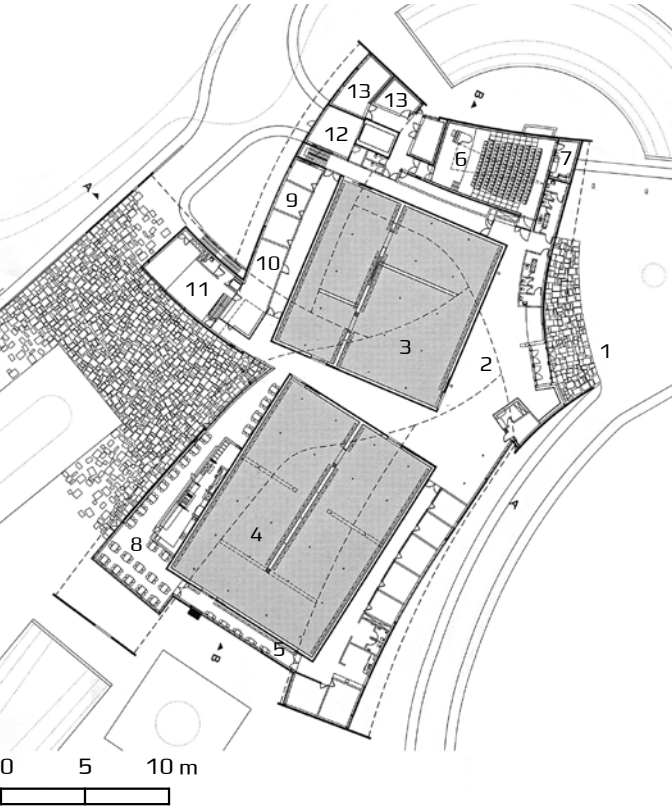
The new building houses three cultural institutions: Herning Art Museum, Socle du Monde and Ensemble MidtVest. The room program consists of two exhibition spaces with accompanying facilities , a chamber music room with rehearsal rooms and a restaurant.

The architect’s concept was to create a fusion between the landscape and the architecture. Via a transformation with soft grassy embankments and reflecting pools, the building grows up with its curved interwoven roofs above a spatial sequence with no fixed bearing elements.

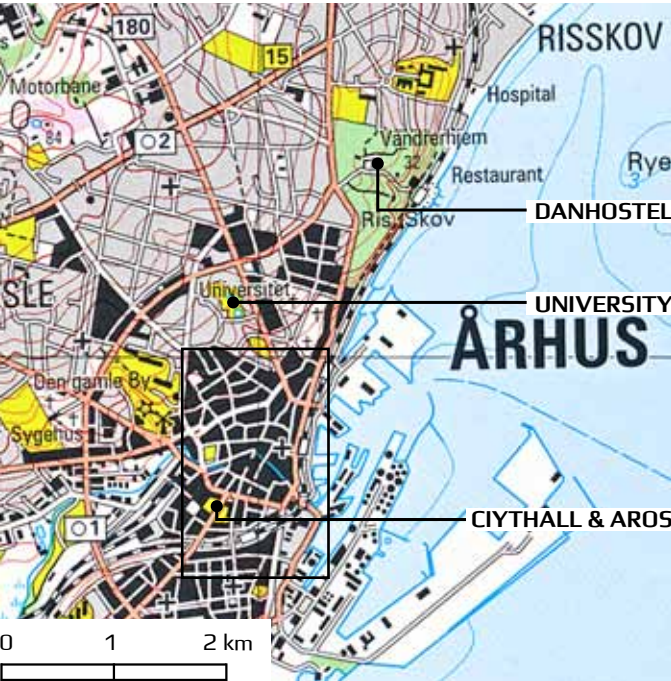
This constructive solution was achieved with a combination of eighty different steel trusses, with the curved lower edges covered with acoustical and plaster stucco. The facades are primarily freestanding slabs, cast in white concrete with the imprint of a wrinkled, finely meshed net. The pattern of the imprint refers to the area’s history as a textile city, but also to the Italian artist Piero Manzoni who in his work has also been concerned with the textuality of materials.

In the openings between the concrete slabs, the facade is constructed of a two-piece system of structural glazing and channel glass sections. The glass sections are translucent - made of two U-shaped sections, sandblasted and joined in a sandwich with a translucent insulation material. The glass-section facade ensures that diffused daylighting enters the building and with the help of integrated lighting fixtures illuminates the glass in the evening.

(From: Arkitektur DK 5 09)



1: Main entrance, 2: Foyer, 3: Permanent exhibition, 4: Temporary exhibition, 5: Reading, 6: Auditorium, 7: Sound Station, 8: Restaurant, 9: Administration, 10: Library, 11: Children’s instruction, 12: Delivery entrance, 13: Rehearsal

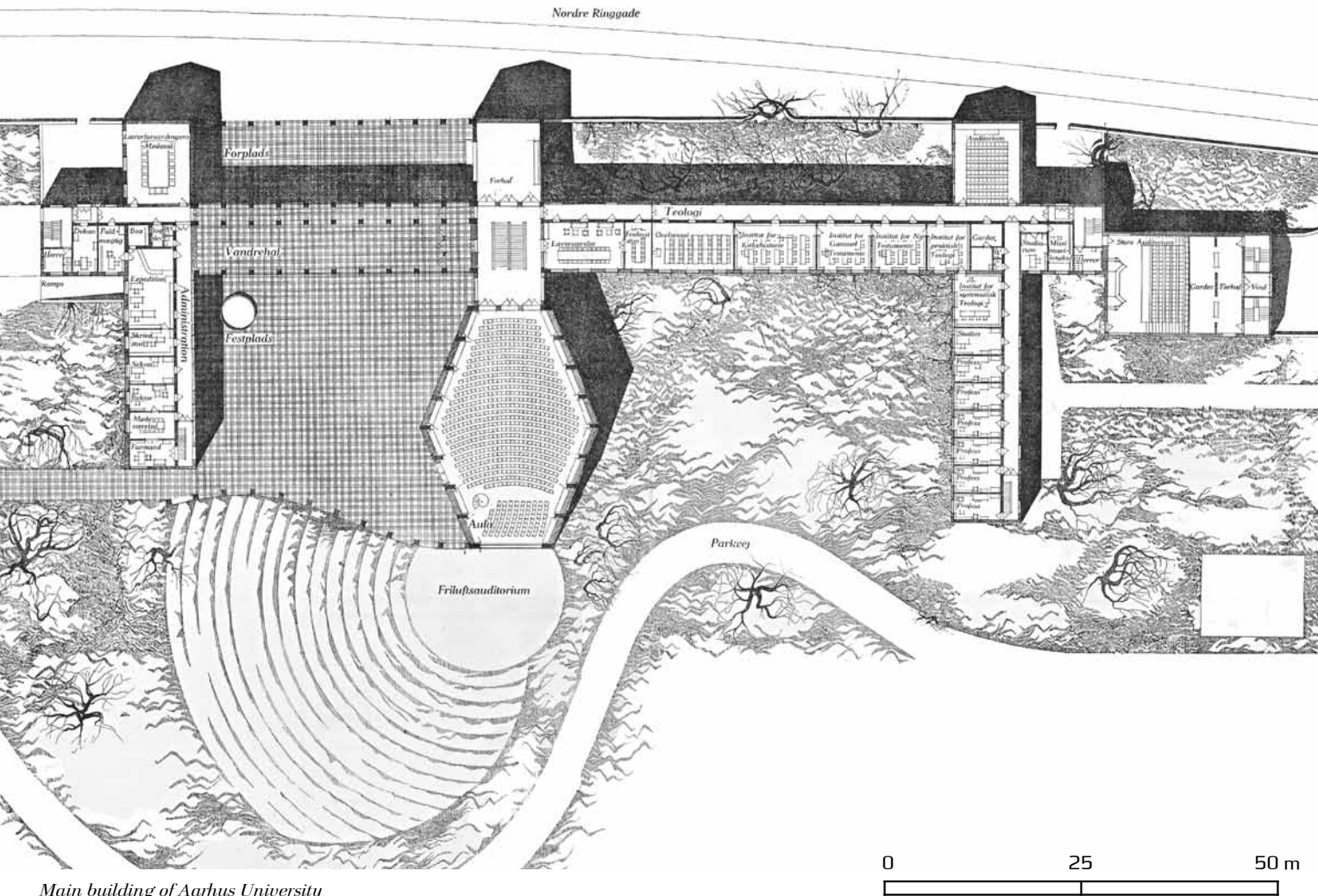
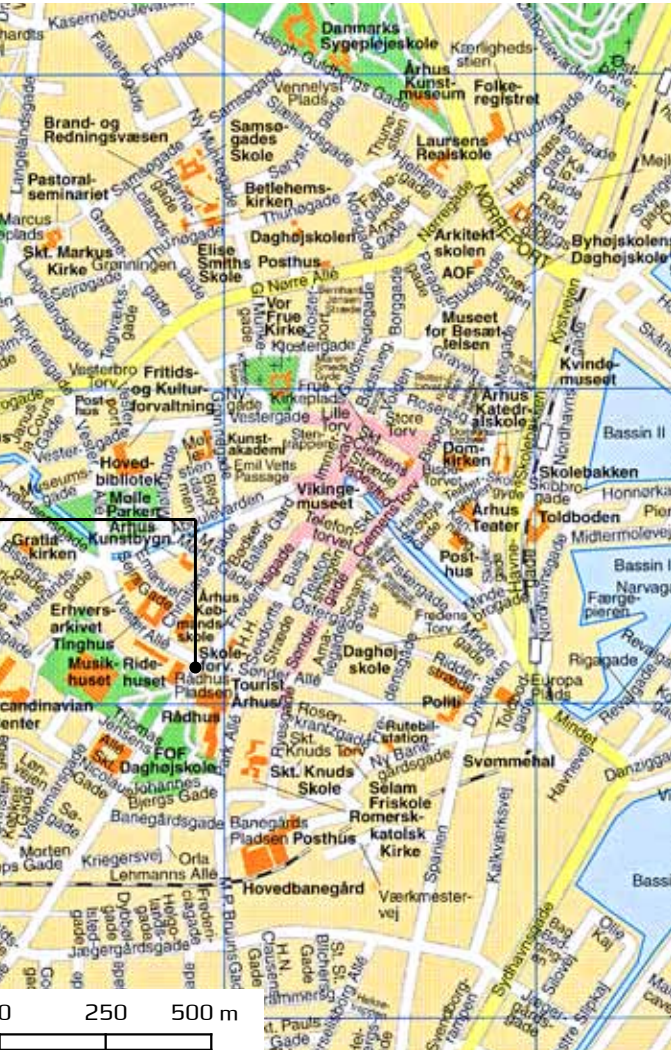


AARHUS UNIVERSITY NORDRE RINGGADE (1933-) KAY FISKER, C.F. MØLLER AND POVL STEGMANN.  
LANDSCAPE ARCHITECT: C.TH. SØRENSEN

On a site made available by Arhus local authority, the authority and Universitets-Samvirket held a competition in 1931, which was won by the three architects listed above. The first buildings in the northern part of the site contained departments for physics, chemistry, anatomy and the humanities. The main building was started in 1941 , but was destroyed by a British bomb attack in 1944. Therefore, it was first inaugurated in 1946 with the imposing auditorium that according to Nils-Ole Lund is ‘one of the very few Danish examples of modern monumentality’. The Ringgaden complex was later expanded significantly with a book tower for the national library in 1962. After 1942, C.F. Møllers Tegnestue became the exclusive architects for the university. The rest of the university developed gradually. For example, the natural history museum was built in 1938, the school of dentistry in 1961 , and Aarhus art museum, which had C.F. Møller as the architect and followed the design language of the university, was built in 1966. Steno Museum was built in 1993, and the latest addition is the auditorium from 1999-2001. Thus almost the entire university campus between Ringgaden, Randersvej. Høegh-Guldbergs Gade and Langelandsgade is now filled with the uniform yellow buildings.

The yellow brick that forms the university’s unusually homogeneous expression was not necessarily the material of choice at the time. The first deliveries for construction were a gift of yellow brick from a local brickworks. This is an example of the spartan conditions of the 1930s. which are also reflected in the terse. incisive buildings. The understated and yet impressive architecture is now considered a masterpiece of so-called functional tradition and Danish architecture in general. Despite building density. the landscape characteristics of the campus have been maintained. The buildings are concentrated along the edges of the campus. while the ravine in the middle has been preserved. More recently. research fac ilities with ties to the university have been placed outside the campus. for example, Forskerparken on Langelandsgade and Nobelparken north of Ringgade.

Reference: Arkitektur OK 1993/8. pp. 345-351 and 2001/5. pp. 288-295; Nils-Ole Lund; Bygmesteren C.F. Møller. Arhus 1998. pp 57-89.  
(From: LIND, O. (2002): *Jutland Architecture Guide*. CPH: The Danish Architectural Press)



Main building of Aarhus University



STUDY TOUR IDENMARK JUTLAND 2013

SATURDAY SEP. 28 [1]

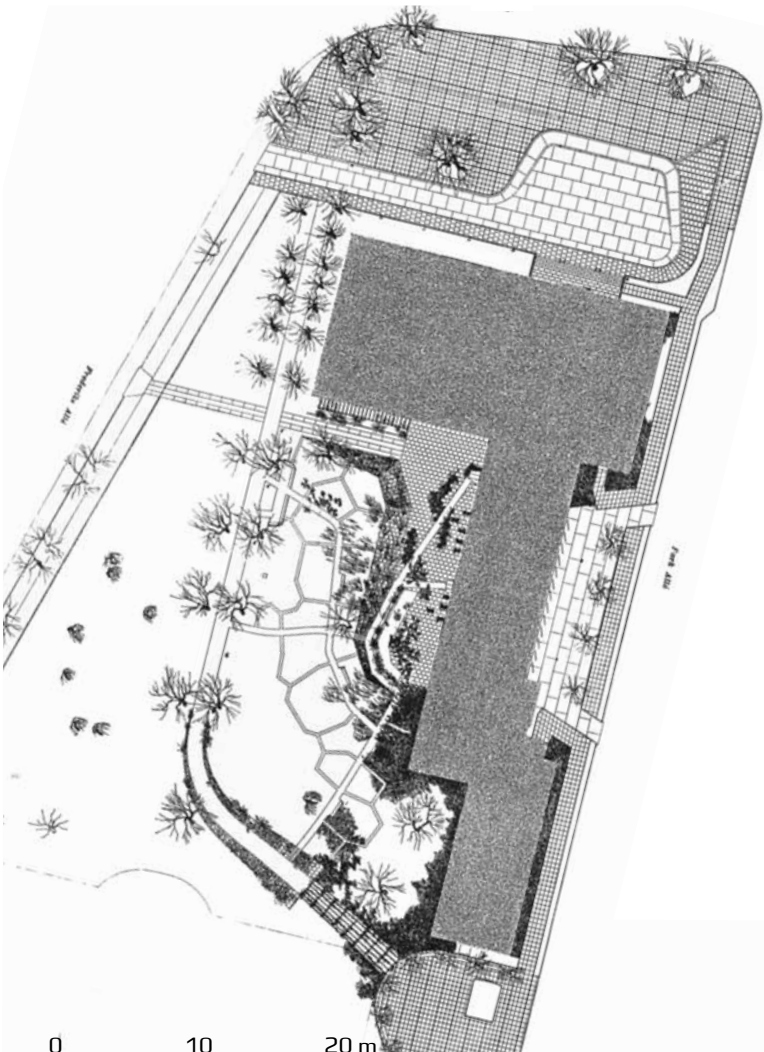
- 07:30: BREAKFAST START: DANHOSTEL AARHUS
- 08:15: BUSPACKING
- 08:45: DEP. DANHOSTEL AARHUS
- 09:00: ARR. AARHUS CITY HALL (56°9'9.60"N, 10°12'12.43"E)  
*Raadhuspladsen 2, 8000 Aarhus C*  
GUIDED TOUR IN ENGLISH & DANISH OF 1 HOUR 45 MINUTES
- 10:45: DEP. AARHUS CITY HALL
- 11:00: ARR. AROS (56°9'13.97"N, 10°11'58.19"E) *Aros Allé 2, 8000 Aarhus C* [www.aros.dk](http://www.aros.dk) (+45 8730 6600)
- 13:30: DEP. AROS
- 15:00: ARR. TRAPHOLT (55°29'59.71"N, 9°31'55.15"E) *Æblehaven 23, 6000 Kolding* [www.trapholt.dk](http://www.trapholt.dk) (+45 7630 0530)  
GUIDED TOUR IN DANISH OF 1 HOUR
- 17:00: DEP. TRAPHOLT
- 20:30: ARR. INGERSLEVSGADE AT THE RAILWAY CUTTING (BANEGRAVEN) BY DGI BYEN



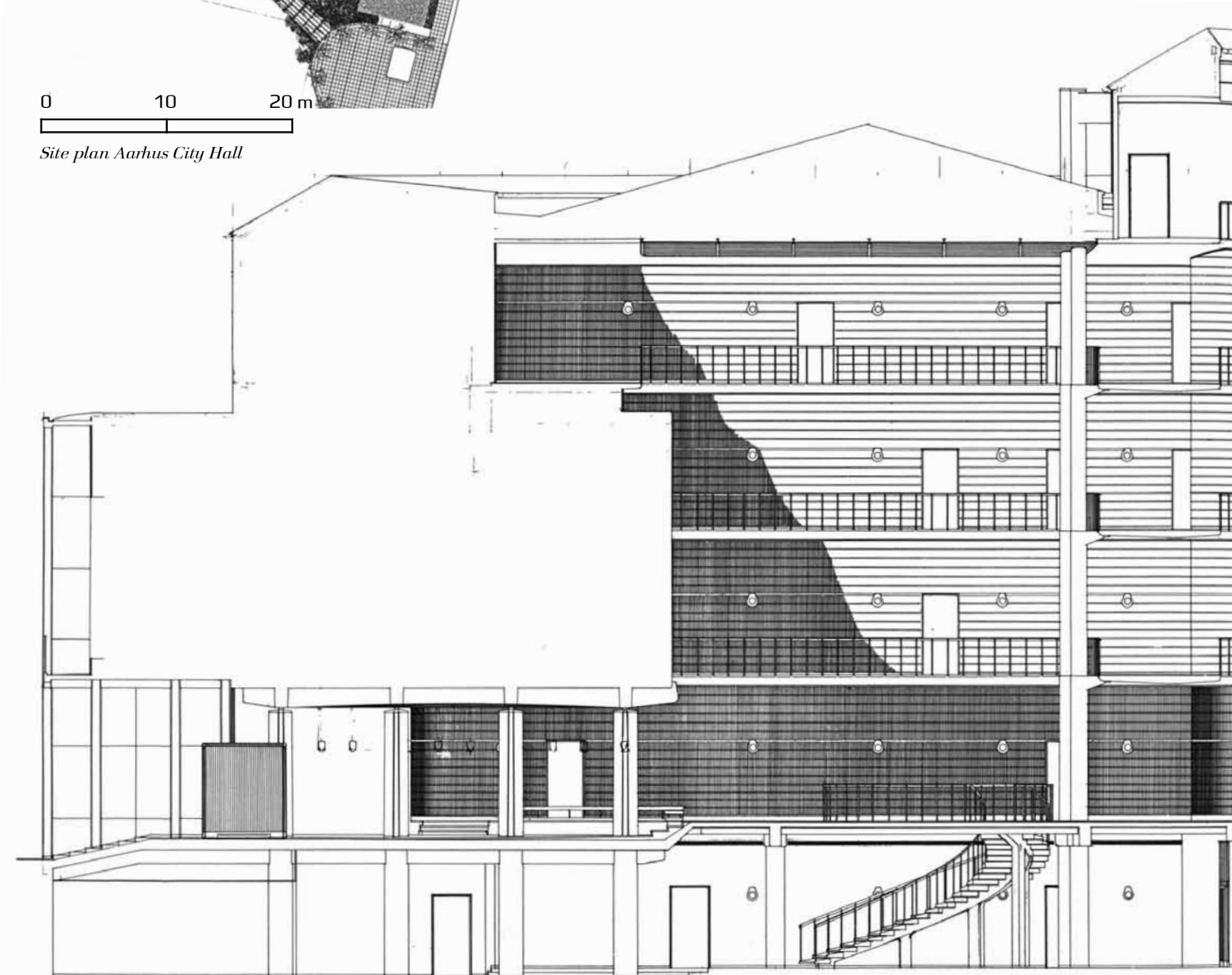
AARHUS CITY HALL (1937-42) ARNE JACOBSEN & ERIK MØLLER

The trees in front of the large windows of the town hall once grew in the disused cemetery from 1818 that became the building site. The sharp-edged, puritanical modernism of the winning proposal by the two architects in the competition for the design of the town hall held in 1937 set it apart from the other prizewinning proposals. However, in the heated public debate that followed, both city council and townspeople indicated that they really wanted something more imposing, which led to changes in the main entrance, the addition of a tower and Porsgrunn marble facing for the walls instead of the proposed light stucco. The building is divided into three sections: the main building with lobby, main hall and city council room, as well as offices surrounding the halls; the office wing along Park Allé; and finally the smaller office wing closest to the railway square. The layout is simple, making it easy for visitors to find their bearings in the large building. In addition, the areas open to the public are large and airy. In principle, the lobby and main hall are one space divided by light folding walls. From the middle corridor of the office wing, open to four storeys, it is possible to sense the connection to all of the offices in the wing and the lobby. One characteristic trait of the town hall architecture is the rounded shapes in the rooms and constructions and in the carefully considered details. Some of these traits were hinted at in the proposal or the competition, but were reinforced in the building process. Arne Jacobsen (together with Flemming Lassen) exemplified this architecture, one of several Danish versions of international modernism, in Søllerød town hall from 1942, which became the model for several Danish town halls in the next few decades. The tower, added by public demand, was not very popular at the start due to its scaffolding-like construction. It was considered temporary, but with time has become a stable trademark for the town of Arhus. Today the town hall is considered one of the most valuable buildings in the town, and it was listed as a building of special historical interest in 1995.

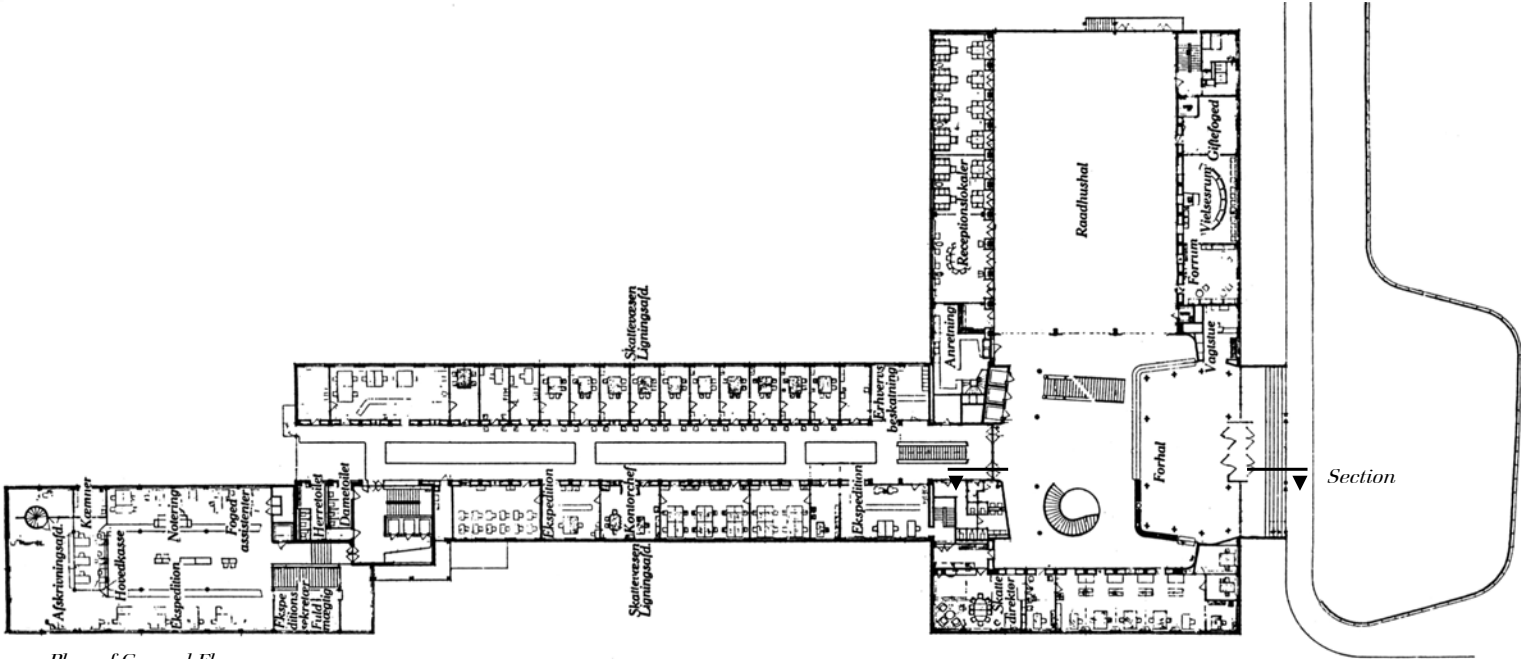
(From: LIND, O. (2002): *Jutland Architecture Guide*. CPH: The Danish Architectural Press)



Site plan Aarhus City Hall



Section through main entrance



Plan of Ground Floor



AROS AROS ALLÉ 2 (2004) SCHMIDT HAMMER LASSEN

This striking art museum is the cultural centrepiece of Aarhus, Denmark's second largest city. The museum is designed specifically to welcome visitors, straddling a public thoroughfare that transforms the building into a bridge linking two of the city's cultural centres. This public route through the museum provides a vital connection with the network of streets beyond, encouraging dynamic interplay between the museum and everyday life.

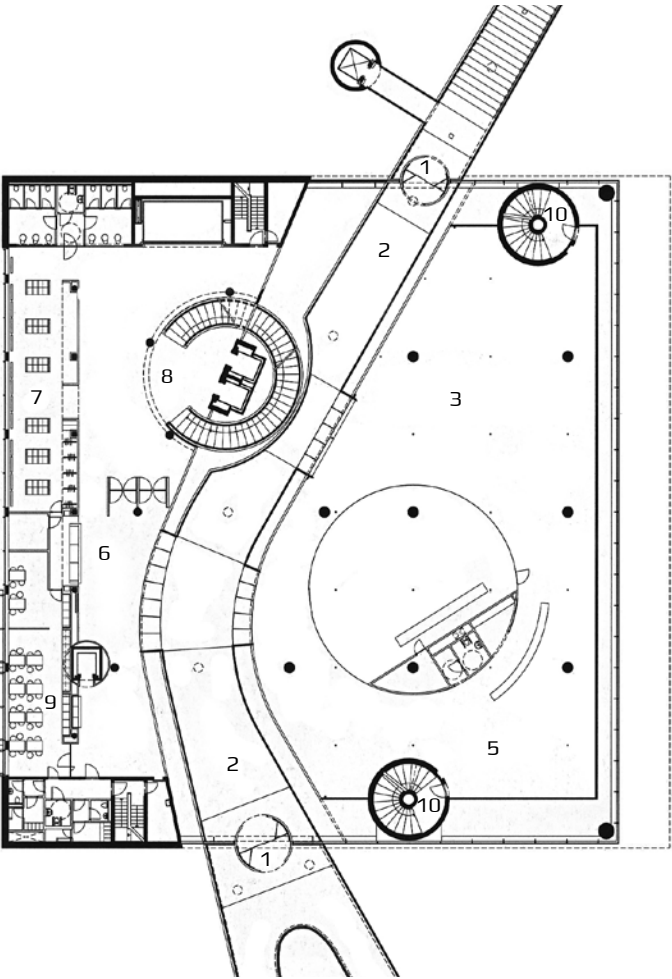
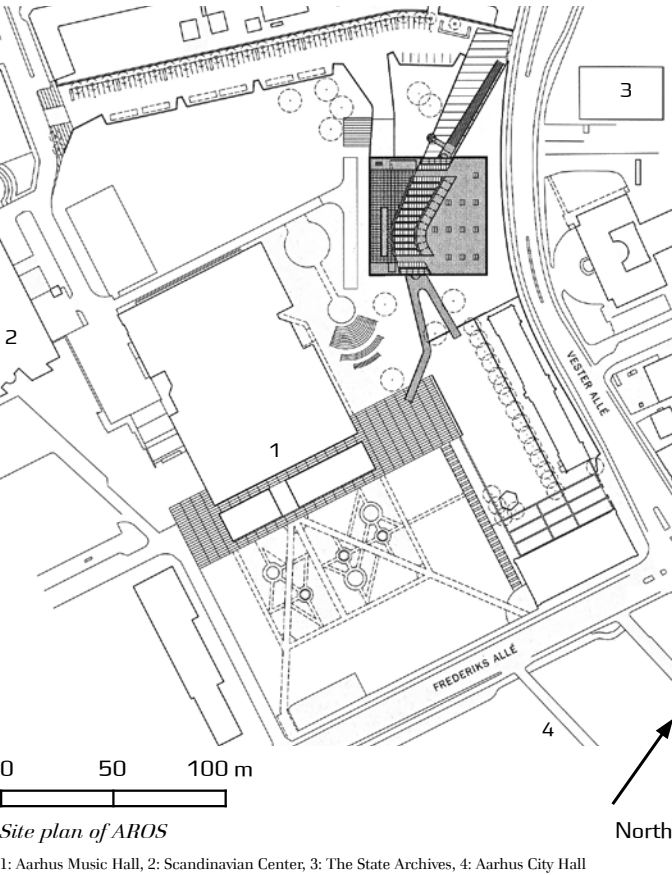
The building, set into the sloping site, has a footprint of 52 x 52 metres and stands almost 50 metres high. In contrast to the apparent severity of the exterior, the dazzling white interior, flooded with daylight, presents a sequence of highly organic sweeping curves that define the different levels of the building.

The interior curving walkway divides the museum into two distinct wings: the exhibition wing with its gallery spaces and the service wing housing a restaurant, administration offices, conservation area, workshops, storerooms and a library.

A spectacular spiral staircase rises up from the museum walkway, a sculptural form wrapping around two lift shafts, together providing dramatic connections to the exhibition galleries. High-level bridges traverse the canyon of the atrium space, creating dynamic connections between the two core areas of the museum.

(From: <http://shl.dk/eng/#/home/about-architecture/aros-kunstmuseum/description>  
photo: <http://shl.dk/eng/#/home/about-architecture/aros-kunstmuseum/download>)





Level E of AROS  
1: Entry, 2: Interior Street, 3: Foyer, 4: Book Shop, 5: Café, 6: Ticket Sales, 7: Cloakroom, 8: Main Stairway, 9: Personnel Canteen, 10: Fire Stairs

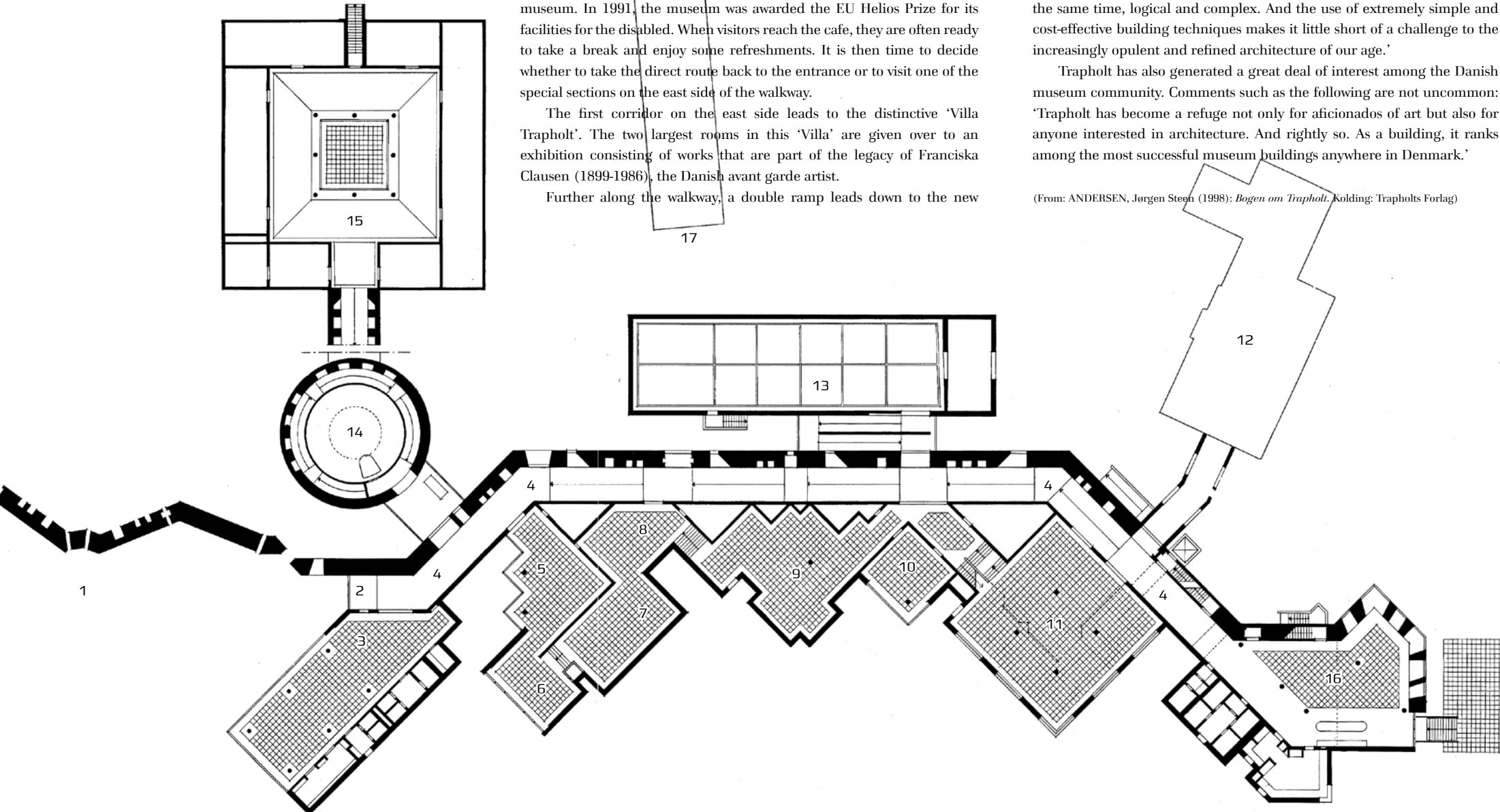


TRAPHOLT MUSEUM (1988) BOJE LUNDGAARD A.O.

The new buildings of the Trapholt museum were constructed in two stages. The first stage, consisting of the design that won the architecture competition, was opened in the summer of 1988. The second stage, of which the main elements are ‘The Trapholt Wall’, the furniture gallery and the exhibition hall, was designed as an extension of the first stage. This second stage was opened in the autumn of 1996.

The planning and construction work for both stages was led by professor Boje Lundgaard, the architect. In addition, the following architects have been called upon to help with special projects: Bente Aude, Sophus Frandsen and Lene Tranbjerg, along with the landscape architect Svend Kierkegaard. The Rambøll engineering company provided engineering consultancy services for both stages.

The first sight that greets visitors to Trapholt is the remarkable high wall, which winds its way along the last 100 metres leading up to the main entrance. It then continues into the museum for approximately 100 metres. This wall not only creates a powerful aesthetic impact, it also plays an important practical role, serving as the backbone of the architectonic solution.



Plan of Trapholt  
1: Parking, 2: Entry, 3: Foyer, 4: Museums street, 5: First floor hall with sidelights, 6: Second floor hall with sidelights, 7: First floor hall with skylights, 8: Second floor hall with skylights, 9: Hall of

The exterior section of the wall, known as ‘The Trapholt Wall’ is a landscape sculpture created by the artist Finn Reinbothe. Inside the museum, the wall forms the east wall of a covered ‘museum walkway’ that drops away gently down the sloping terrain.

A foyer and three exhibition sections stand as a separate unit, on the west side of the walkway. The exhibition sections are further sub-divided into a number of rooms that are all very different from each other as regards their floor area and height. Short flights of steps, bridges and balconies open up new perspectives throughout the museum, with the source of light alternating between windows in the walls and in the ceilings, adding to the effect. Passing through the museum leads the visitor to Cafe Trapholt, which features a panoramic view out over Kolding Fjord.

Walking along the suggested route through the exhibition halls and back to the walkway is an experience in itself. En route, observant visitors may well have noticed that the roof surface runs in an unbroken horizontal plane from the main entrance in the north to the cafe in the south. As the floor surface gradually slopes away, following the contours of the surrounding terrain, the museum building grows from being a relatively low-ceilinged room to a two-storey complex. In addition, the walls of one of the exhibition halls are decorated with nine monumental paintings by Richard Mortensen, who was a member of what is known as the ‘New Paris School’ for several years. He donated these paintings to the museum himself, and was also involved in designing the exhibition hall in which they hang.

The architecture has been praised for its unusual layout, which has made it easy for visitors to keep track of where they are, and which has ensured that wheelchair users have unhindered access to all areas of the museum. In 1991, the museum was awarded the EU Helios Prize for its facilities for the disabled. When visitors reach the cafe, they are often ready to take a break and enjoy some refreshments. It is then time to decide whether to take the direct route back to the entrance or to visit one of the special sections on the east side of the walkway.

The first corridor on the east side leads to the distinctive ‘Villa Trapholt’. The two largest rooms in this ‘Villa’ are given over to an exhibition consisting of works that are part of the legacy of Franciska Clausen (1899-1986), the Danish avant garde artist.

Further along the walkway, a double ramp leads down to the new

Richard Mortensen, 10: Square hall, 11: Central hall, 12: Villa Trapholt, 13: Hall for temporary exhibitions, 14: Rotunde, 15: Furniture Museum, 16: Café, 17: Trappergaarden

exhibition hall (built in 1996). Boje Lundgaard, the architect, intended this 400 m2 room to be a relatively neutral space with an ideal system of skylights, specially designed for the purpose (so that it is possible to regulate the amount of daylight entering the room). The room is designed to display all kinds of art and design, according to the way in which the museum chooses to organise its special exhibitions.

Finally, at the end of the walkway closest to the main entrance, there is a short, glass-walled passage which leads into the rotunda of the furniture museum - a large, cylindrical building with a glass roof. A spiral ramp leads visitors down underground, where the rooms expand and take on a cave-like appearance. A corridor with a vaulted roof leads to the exhibition section itself, which is laid out around a glass-walled atrium garden. This is, in fact the bottom of the well that provides the necessary daylight. Behind the concrete walls of the exhibition hall are the museum’s storerooms. One of these rooms has been set up as an ‘open storeroom’, where visitors can see selected types of closely packed furniture. The furniture building was built in 1996 and covers a total area of 1200 m2.

The buildings that make up the Trapholt Museum of Modern Art are by no stretch of the imagination luxury buildings. Nevertheless, Danish architects have characterised the architecture as being of the very finest quality. One such comment states: ‘Trapholt is an unusual example of a building with an open, dynamic succession of rooms, creating a straightforward and unpretentious atmosphere. The building is, at one and the same time, logical and complex. And the use of extremely simple and cost-effective building techniques makes it little short of a challenge to the increasingly opulent and refined architecture of our age.’

Trapholt has also generated a great deal of interest among the Danish museum community. Comments such as the following are not uncommon: ‘Trapholt has become a refuge not only for aficionados of art but also for anyone interested in architecture. And rightly so. As a building, it ranks among the most successful museum buildings anywhere in Denmark.’

(From: ANDERSEN, Jørgen Stegh (1998): *Bogen om Trapholt*, Kolding: Trapholts Forlag)

0 10 20 m  
North