

Aarhus School of Architecture // Design School Kolding // Royal Danish Academy

A Qualified Utopia

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DOI:

<https://doi.org/10.60558/f790-c269>

Publication date:

2023

Document Version:

Publisher's PDF, also known as Version of record

[Link to publication](#)

Citation for pulished version (APA):

Sheridan, M. (2023). *A Qualified Utopia: The Work of Jørgen Bo and Vilhelm Wohlert at the Louisiana Museum of Modern Art*. Royal Danish Academy - Architecture, Design, Conservation. <https://doi.org/10.60558/f790-c269>

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**A Qualified Utopia:
The Work of Jørgen Bo and Vilhelm Wohlert
at the Louisiana Museum of Modern Art**

**Volume 3 of 3
Illustrations**

ISBN 979-8218190828

Volume 1: Introduction–Chapter 3

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Volume 3: Illustrations

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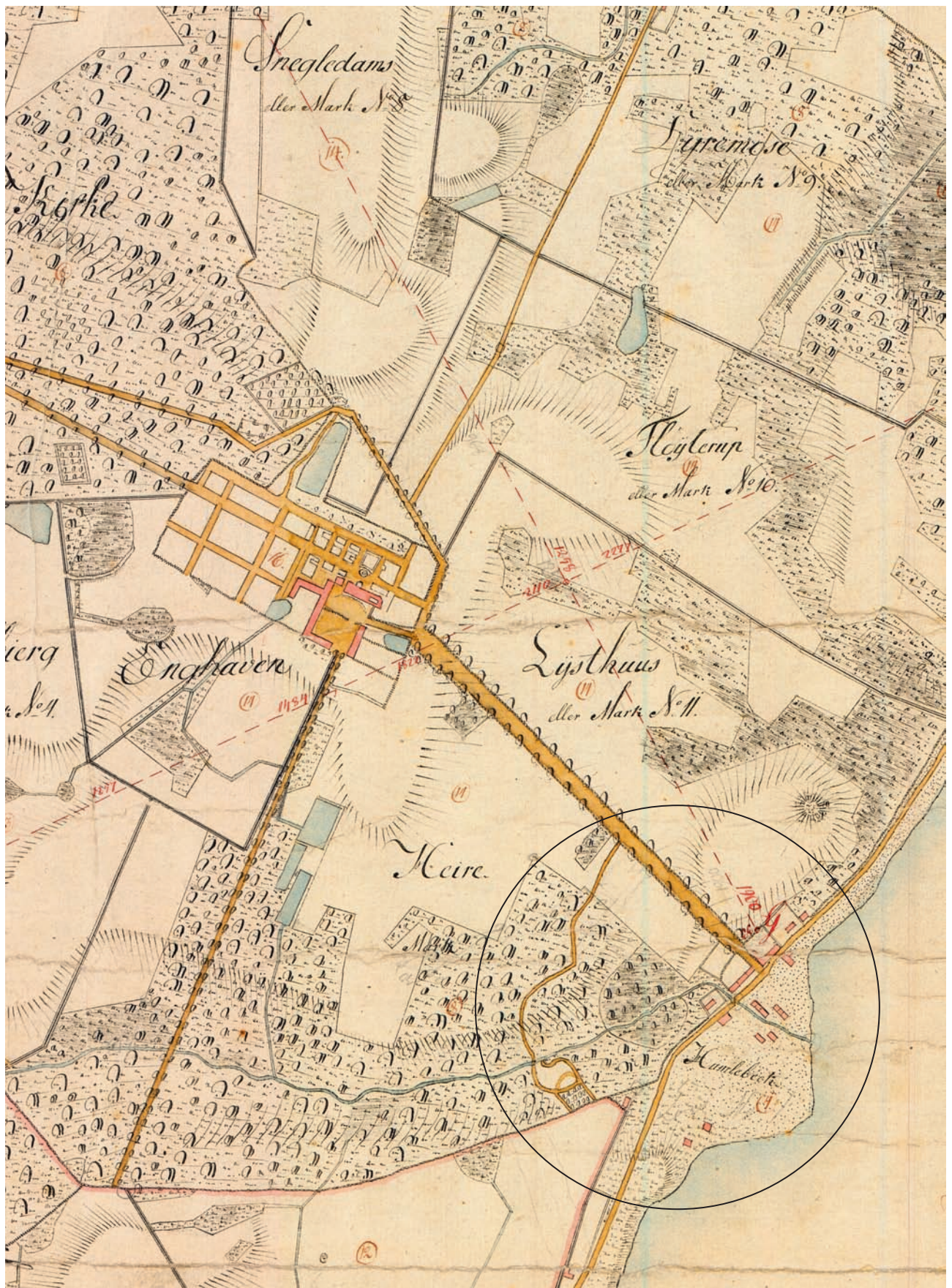
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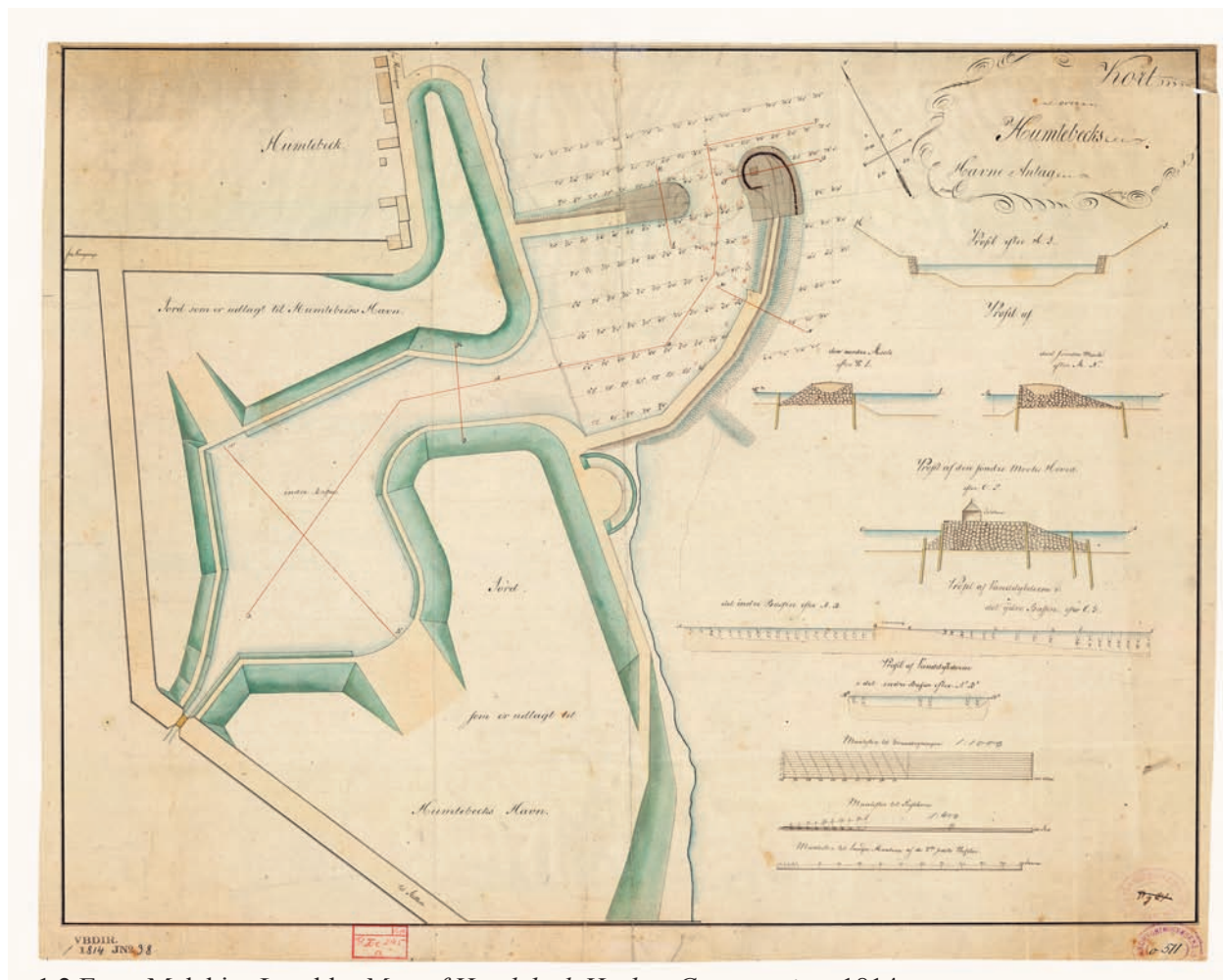
Chapter 1

Origins: 1657–1956

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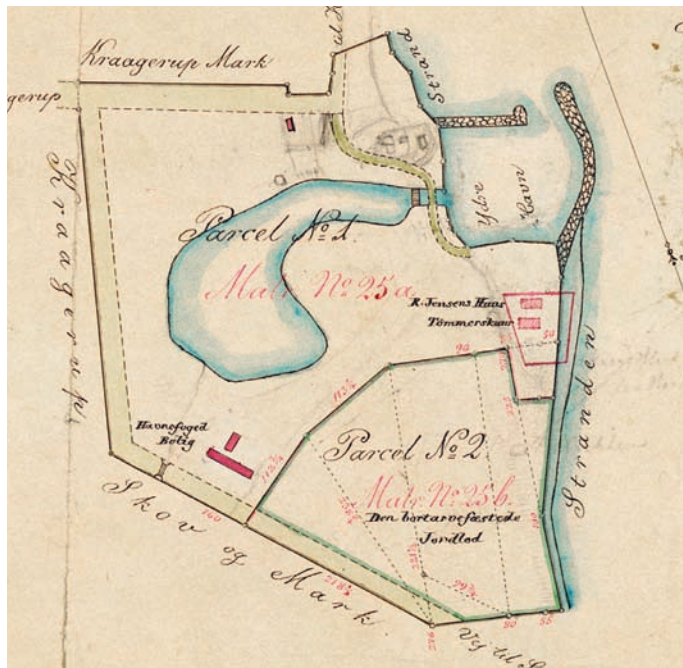
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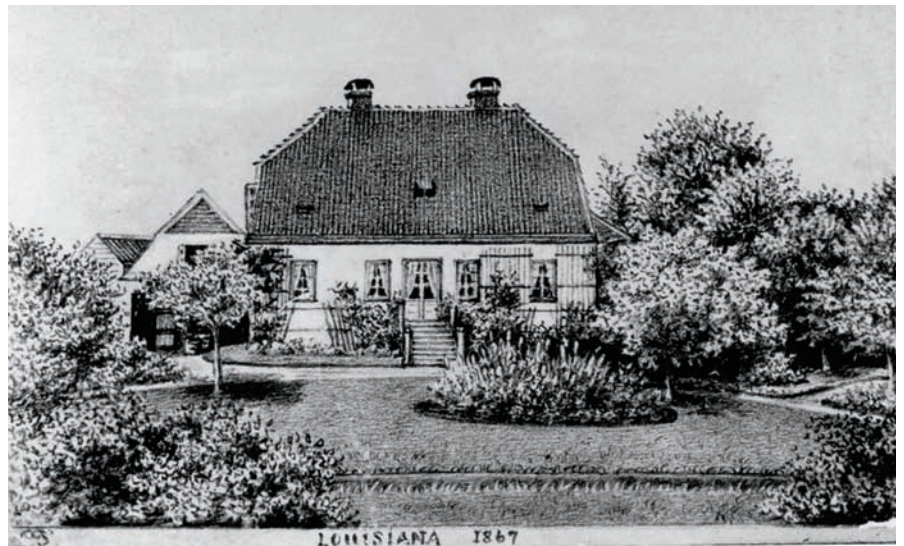
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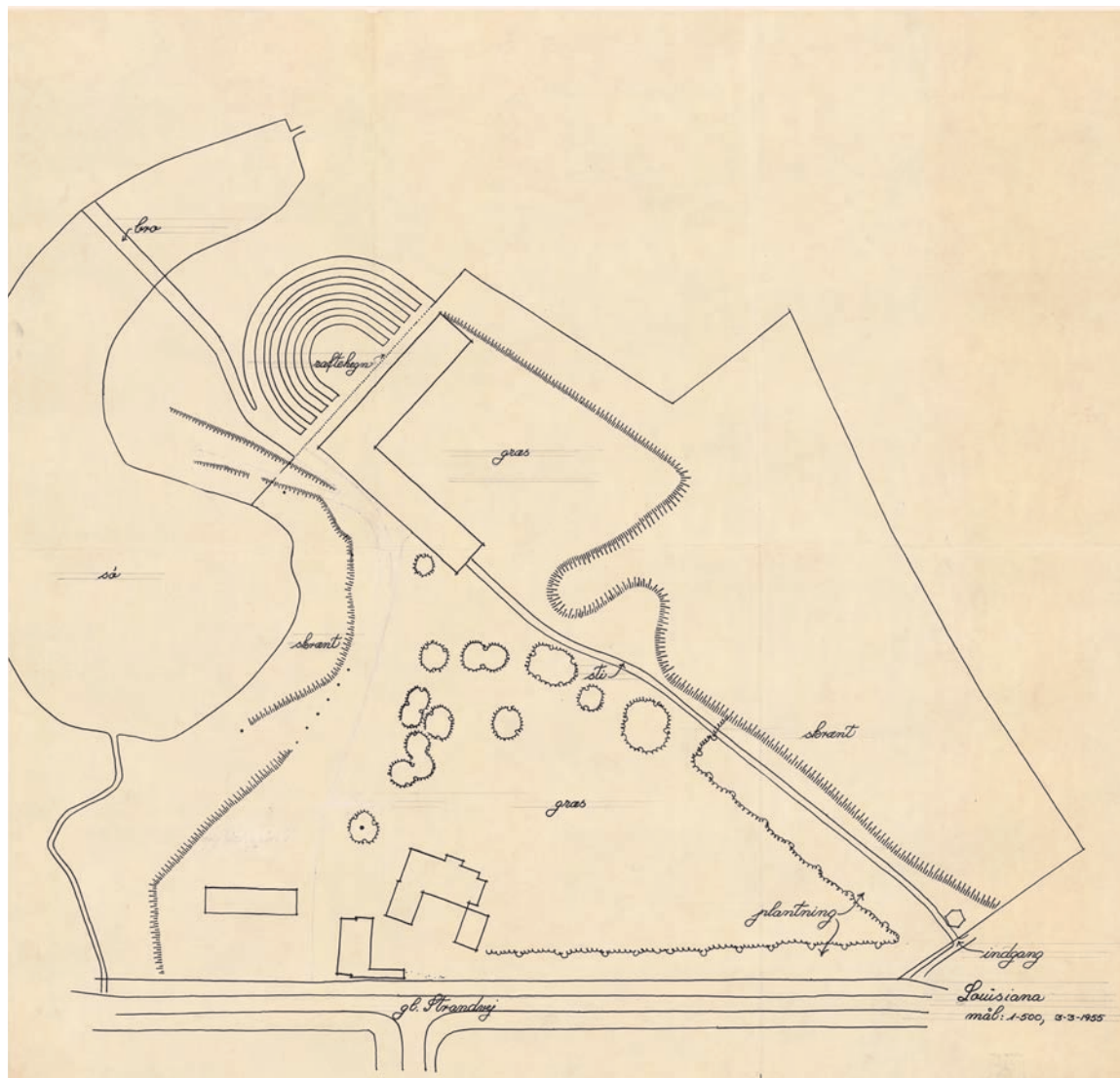
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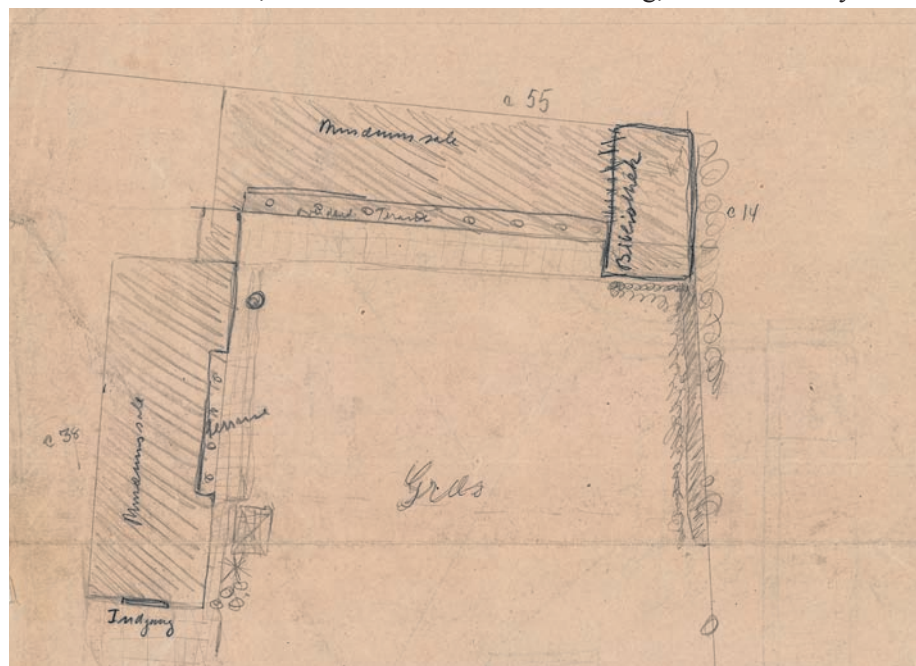
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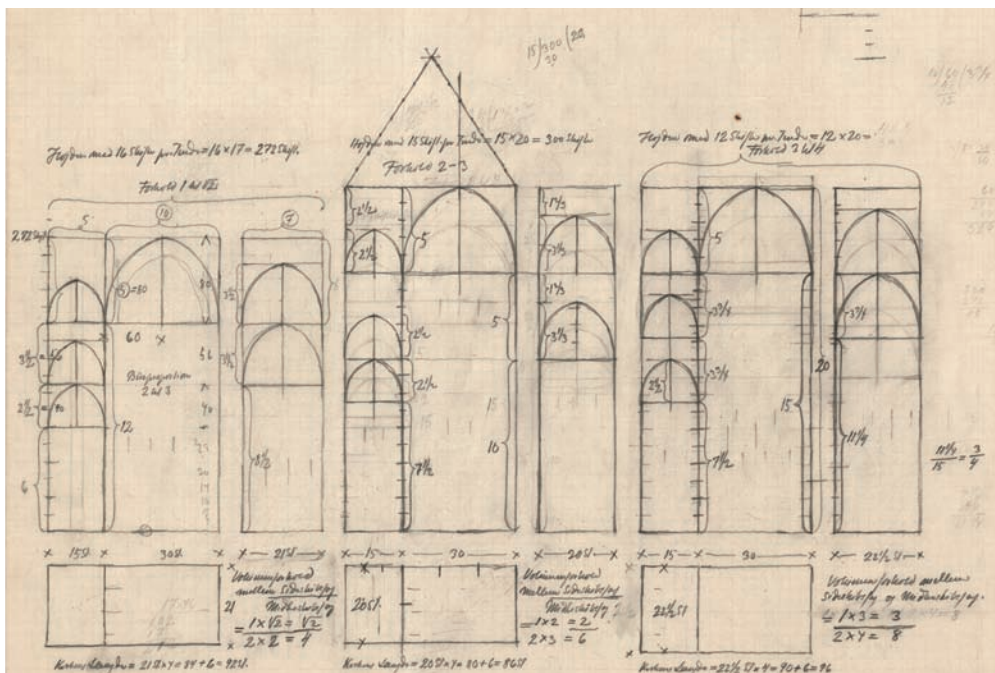
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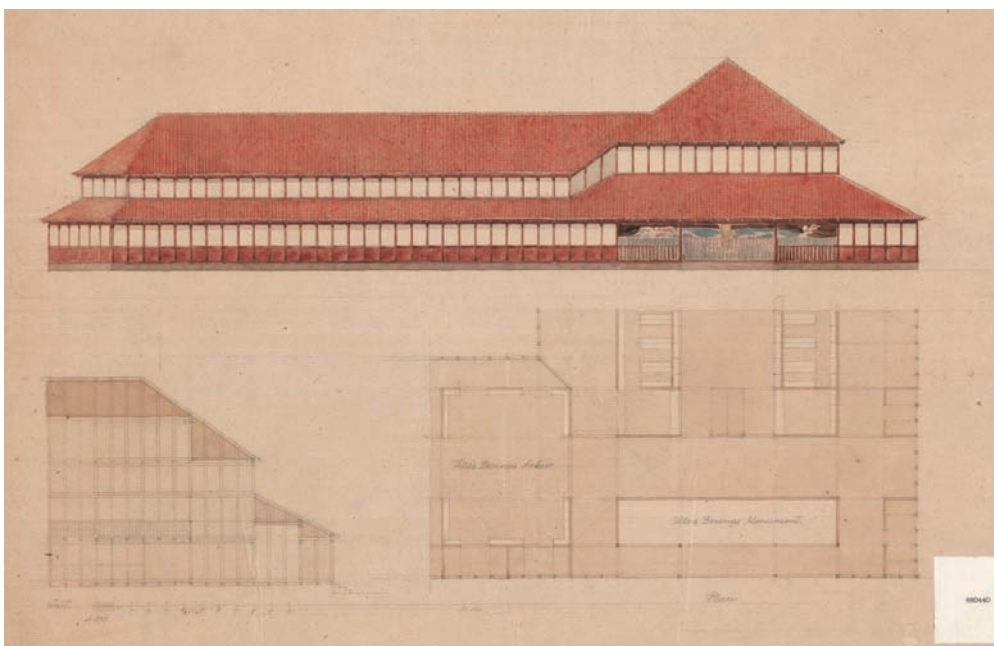


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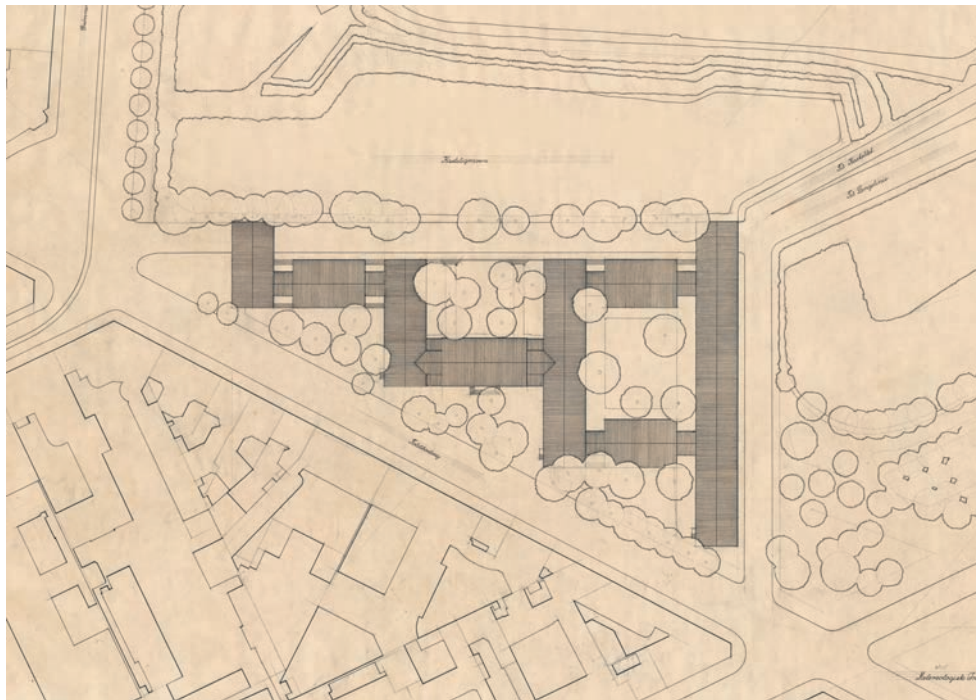


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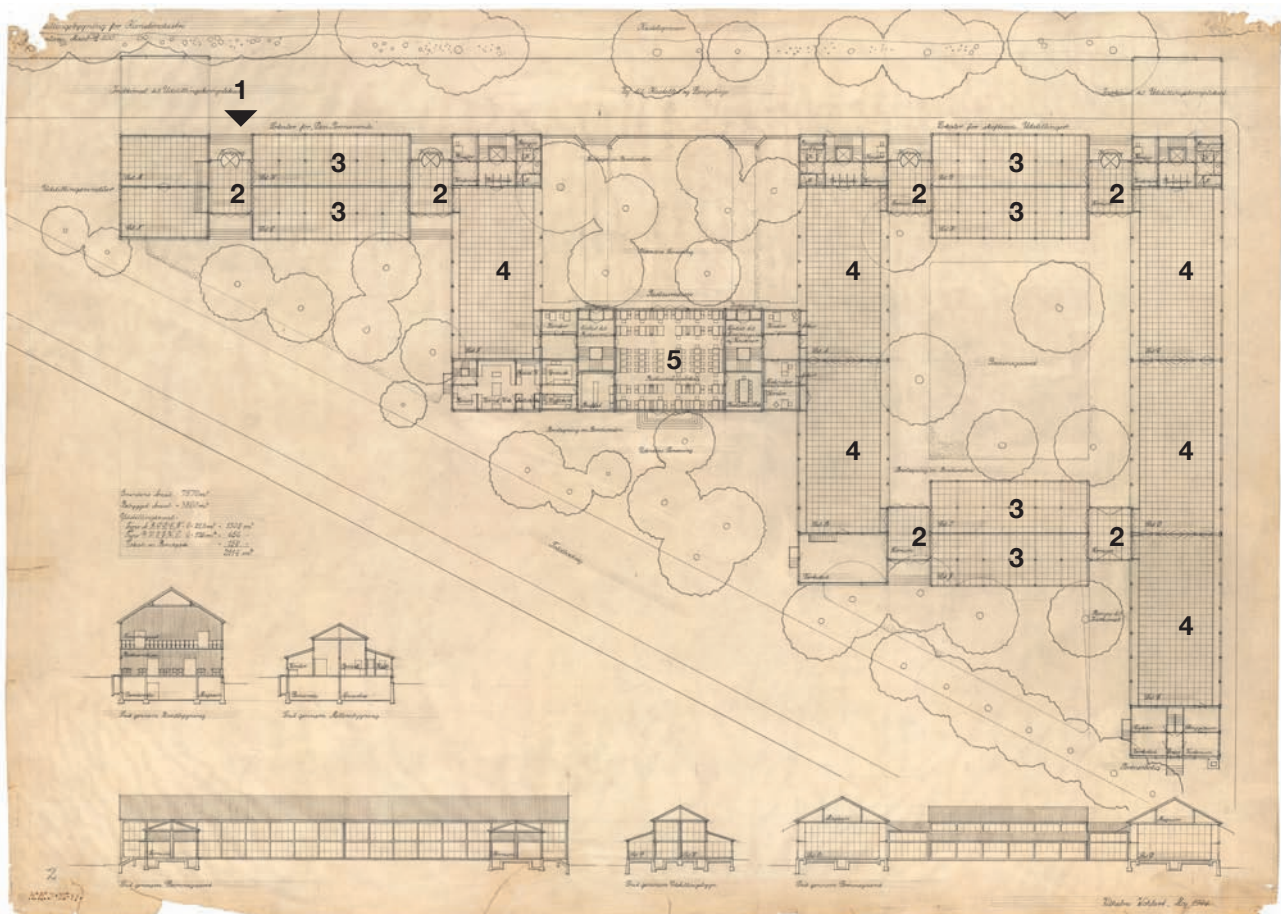


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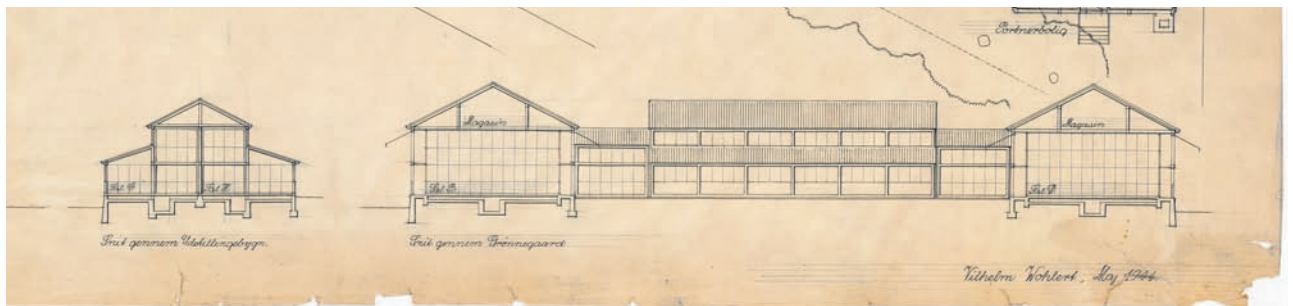
- 1 Entrance
- 2 Vestibule
- 3 Narrow gallery
- 4 Wide gallery
- 5 Restaurant



1.19 Project for an Exhibition Building for Applied Art. Ground floor plan, sections and elevations.



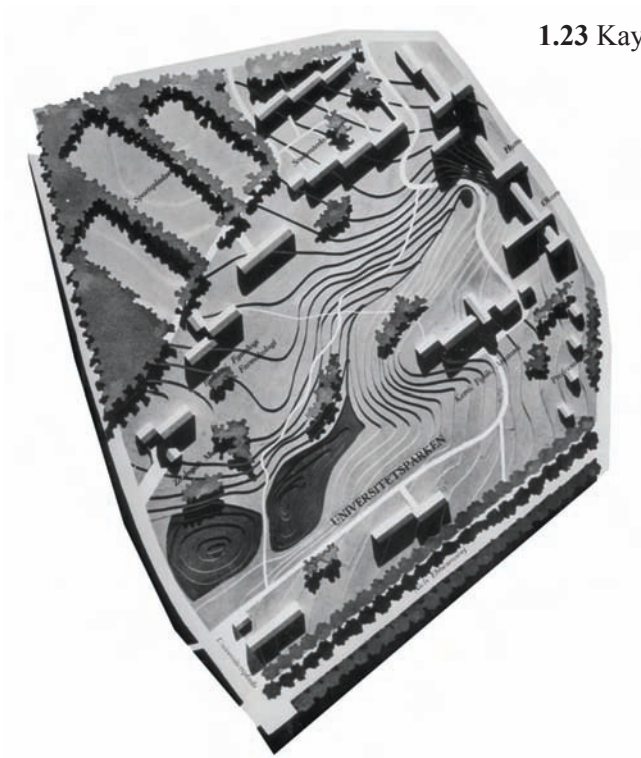
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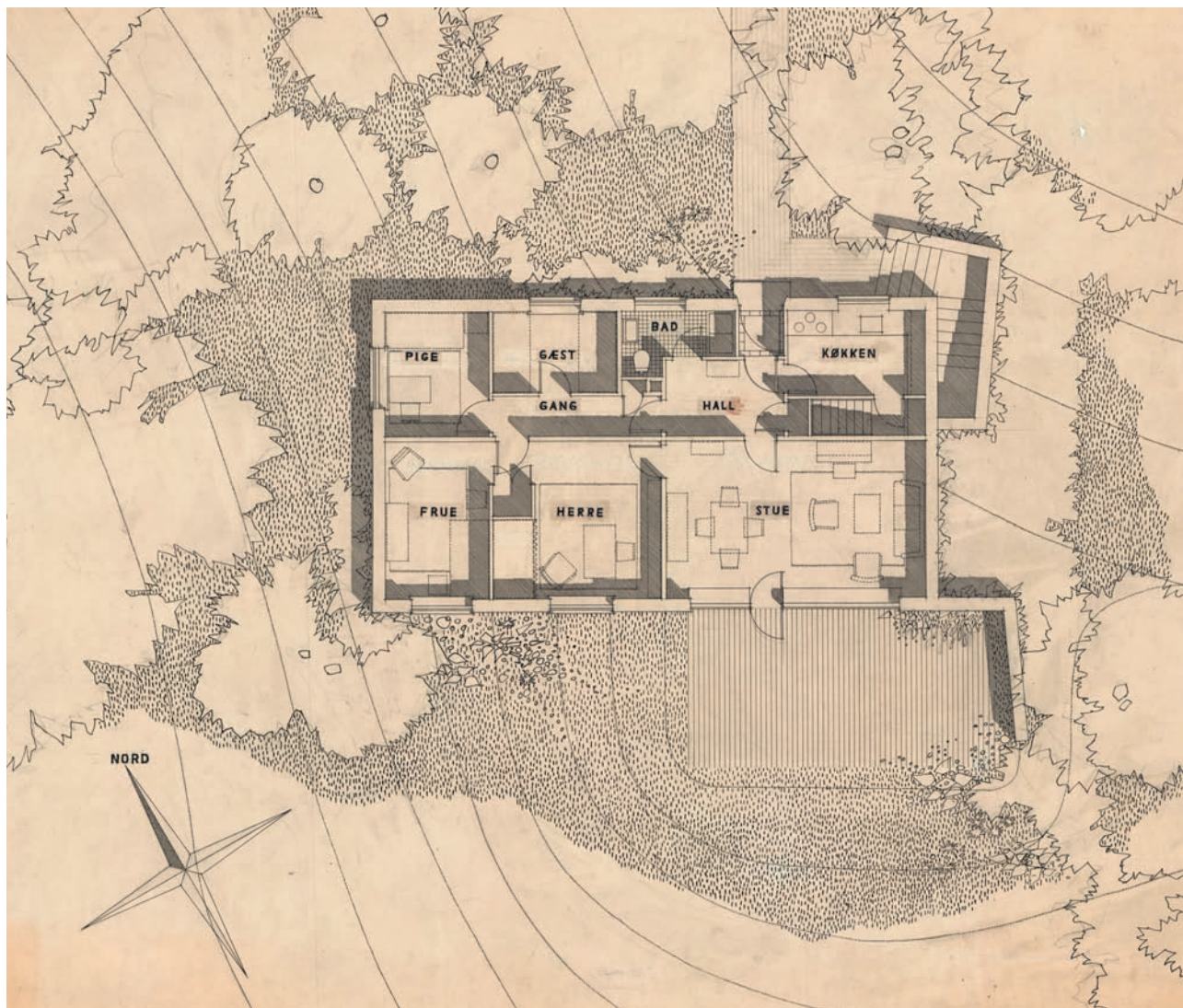
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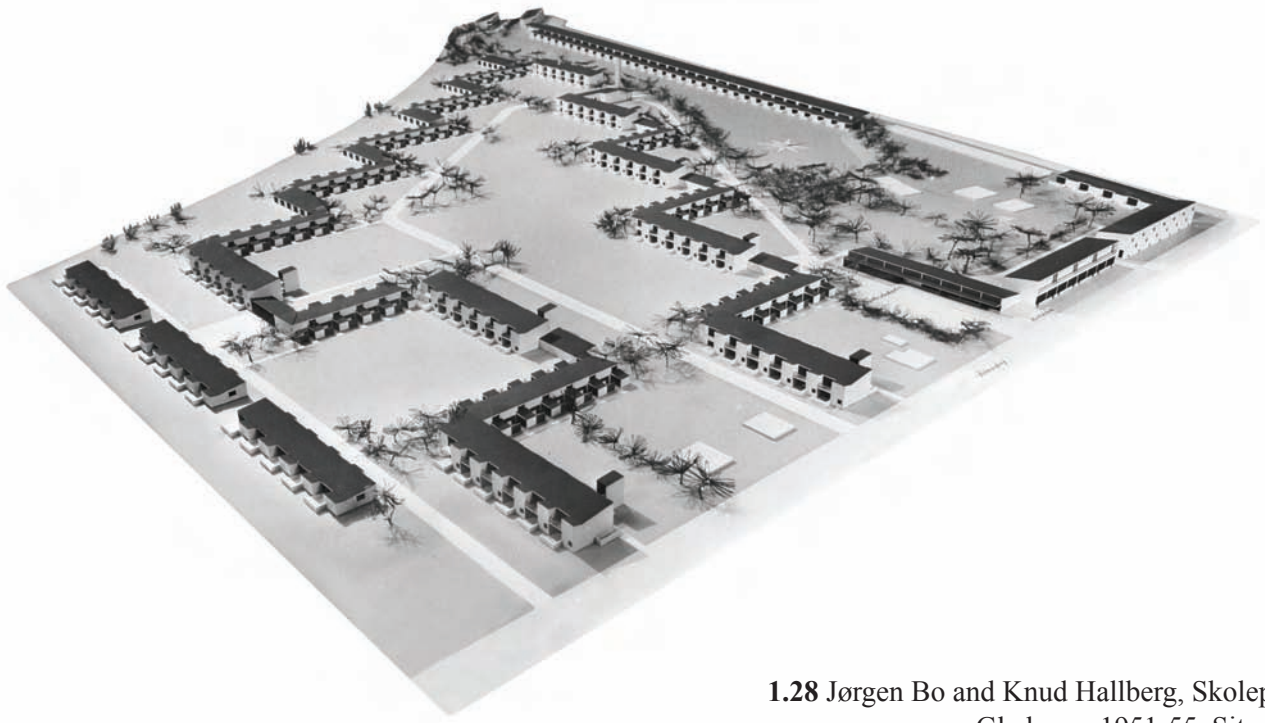




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1.30 Skoleparken, 1956.



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1.37 Charles Eames, CSH #8, 1945–49.



1.38 Richard Neutra, Treweek House, 1946–48.



1.39 Richard Neutra, Kun House II, 1948–50.

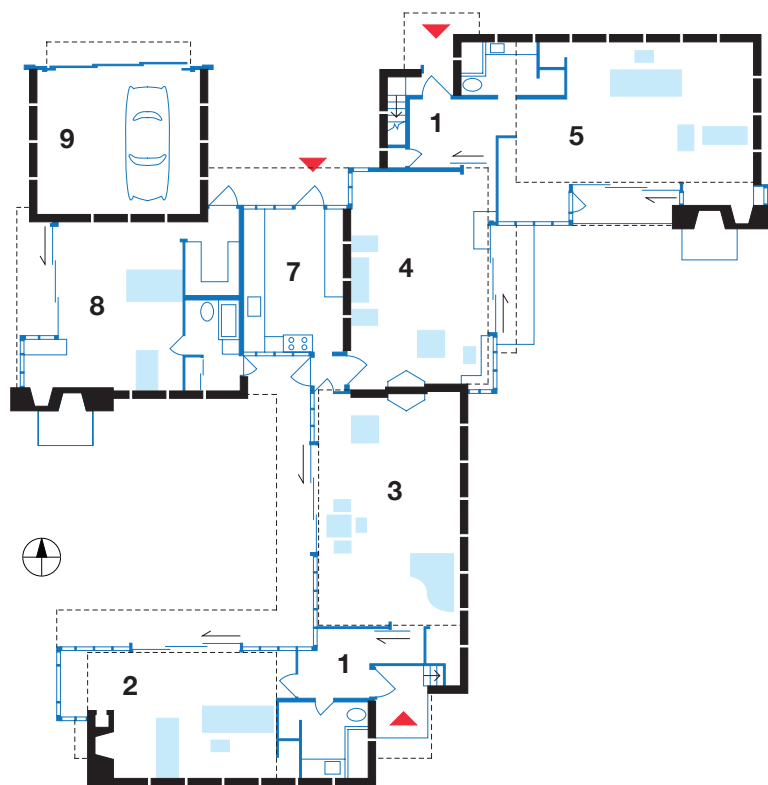


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Hollywood, 1921-22.
View of patio between
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1.42 Interior of Pauline
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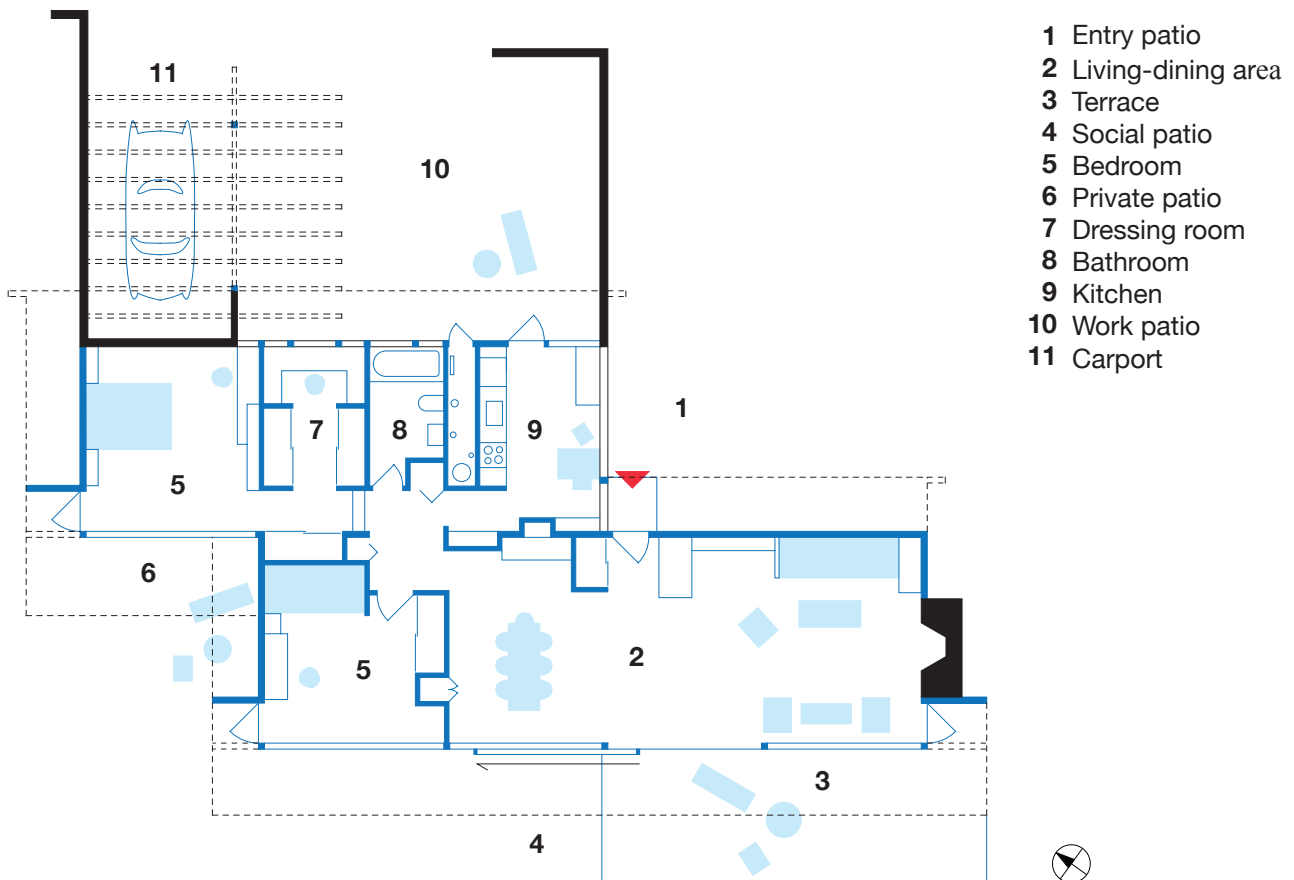
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- 1 Vestibule
- 2 R. Schindler studio
- 3 P. Schindler studio
- 4 M. Chace studio
- 5 C. Chace studio
- 6 Bathroom
- 7 Kitchen
- 8 Guest room
- 9 Garage





1.44 CSH #20. Exterior view towards entrance and white walls enclosing work patio with carport.



1.45 Richard Neutra, CSH #20 (Bailey House), Pacific Palisades, 1947-48. Plan, 1:200.

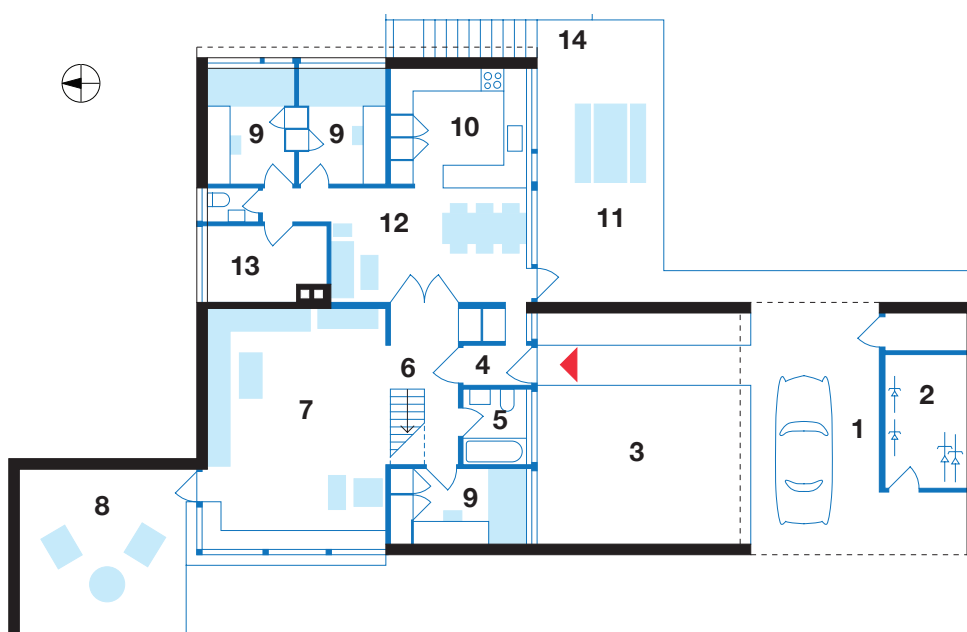
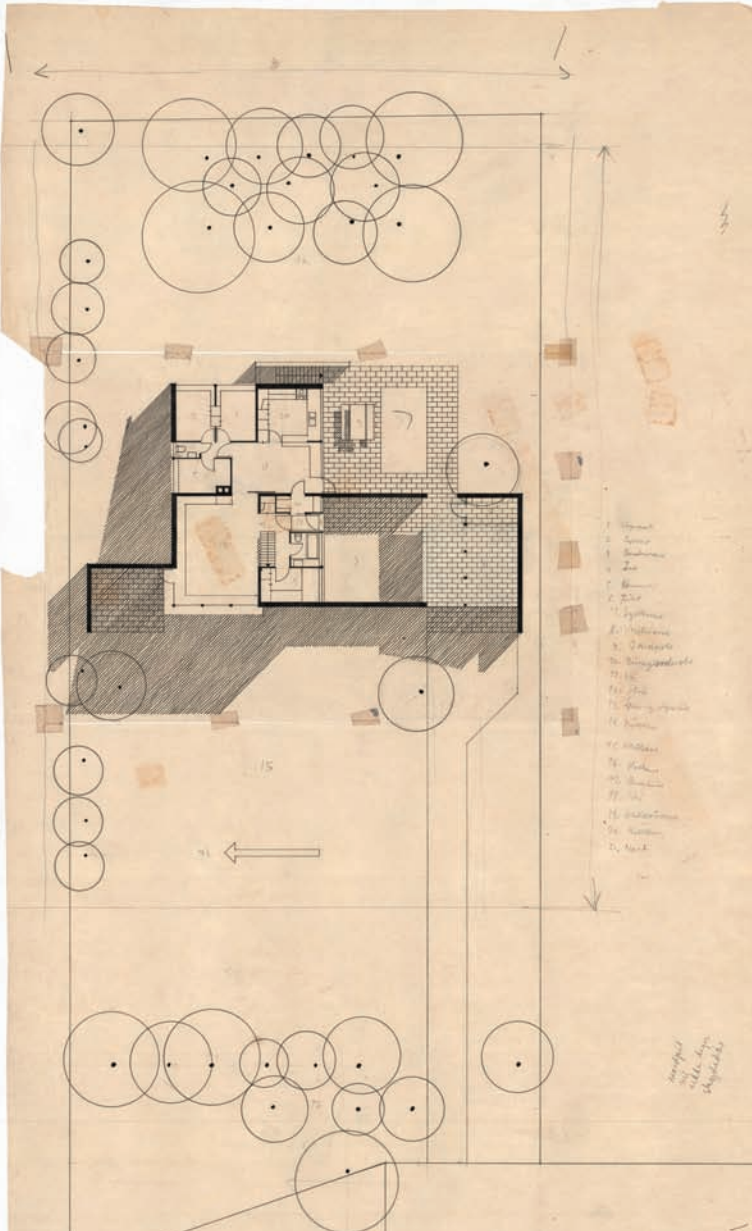


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1.47 CHS #20. View from southwest.

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- 1 Carport
- 2 Shed
- 3 Flower garden
- 4 Vestibule
- 5 Bathroom
- 6 Stair to attic
- 7 Living room
- 8 Adults' terrace
- 9 Bedroom
- 10 Kitchen
- 11 Children's terrace
- 12 Dining room
- 13 Utility room
- 14 Stair to basement

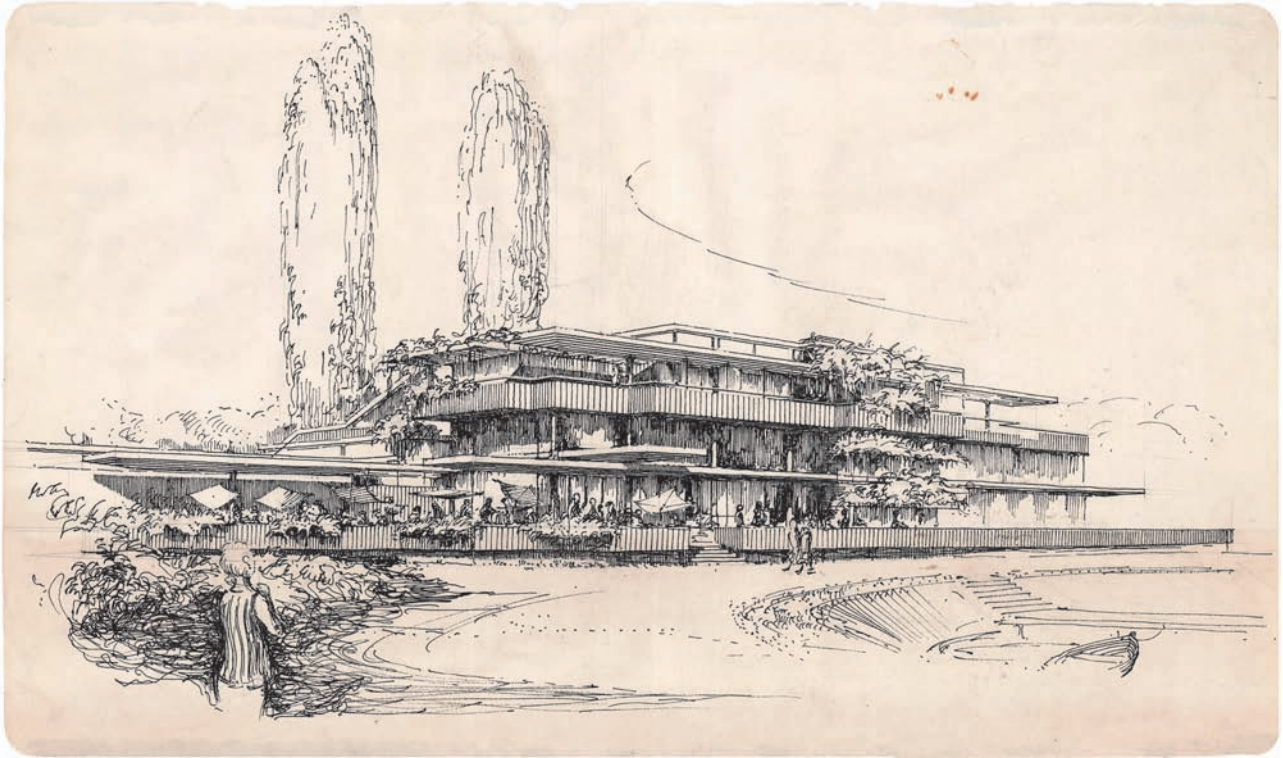
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1.51 Bo House. Carport with flower garden and main entrance (left) and passage to children's terrace (right).



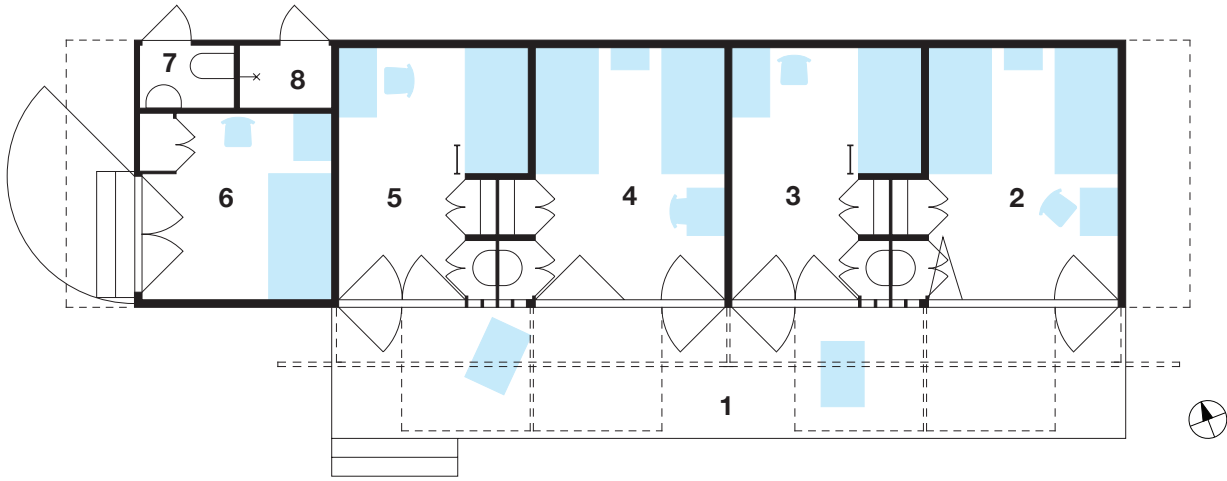
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1.53 Vilhelm Wohlert, sketches for Degas Gallery, Ny Carlsberg Glyptotek, Copenhagen, 1954-55.



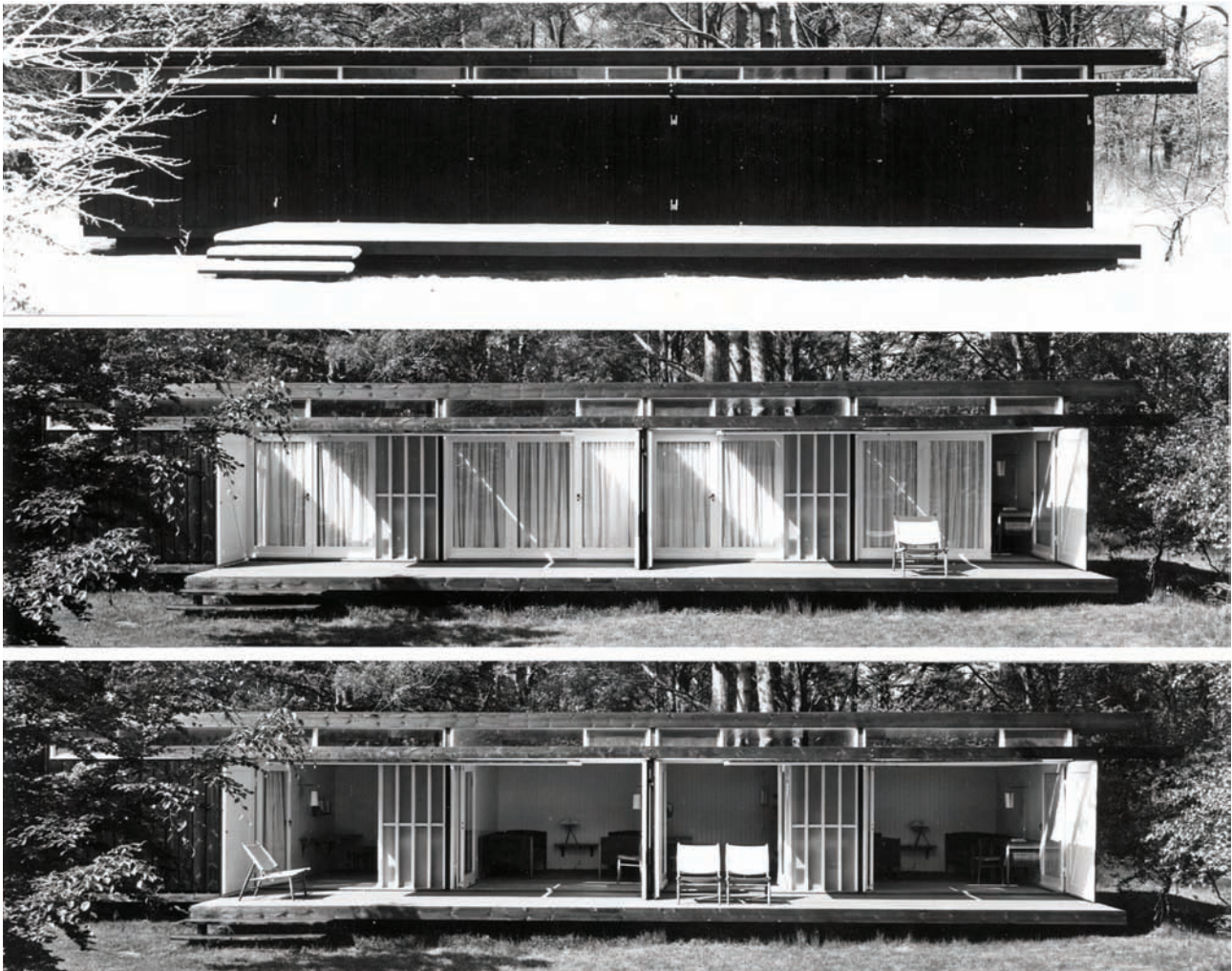
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1 Terrace 2 Blue Room 3 Green Room 4 Yellow Room 5 Red Room 6 Orange Room 7 Toilet 8 Shower

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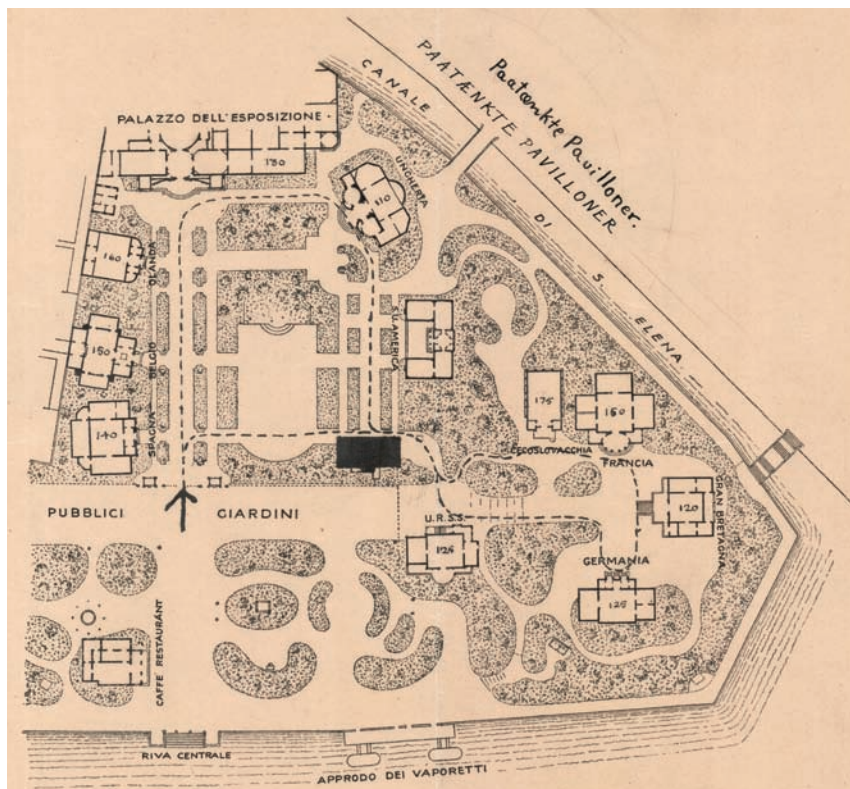
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 Foreground: Umberto Mastroianni, *Horsemen* (1953).



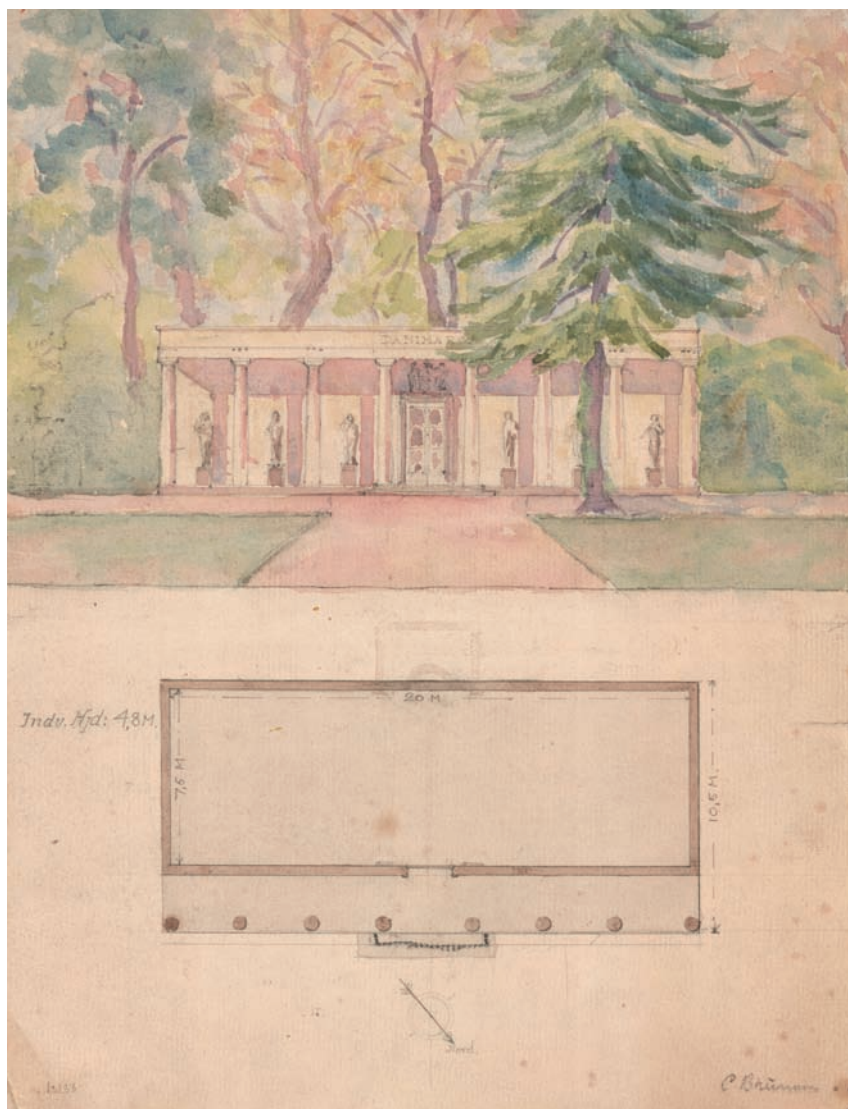
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 Foreground: Jean Arp, *Human Concretion* (1935).



1.65 Middelheim Museum, circa 1952.
 Astrid Noack, *Anna Ancher* (1938–39).



1.66 Carl Brummer, Danish Pavilion, Giardini di Castello, Venice, 1931–34. Site plan with pavilion indicated in black.



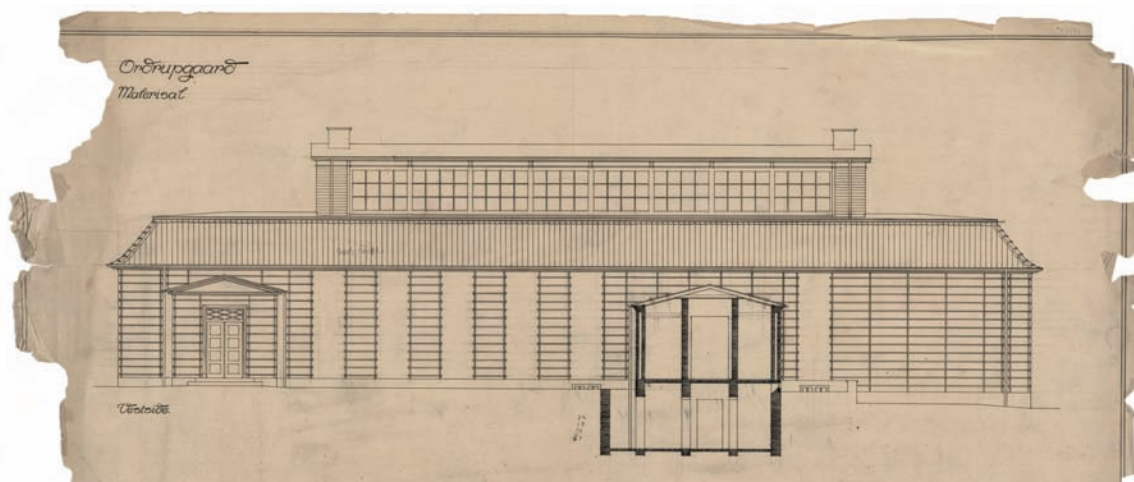
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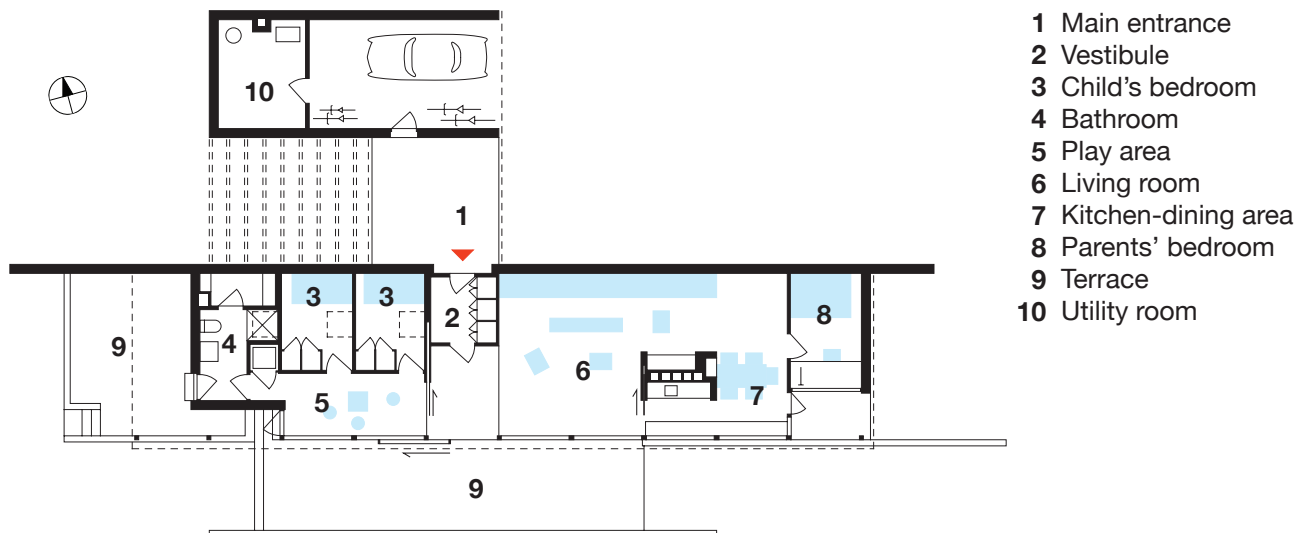


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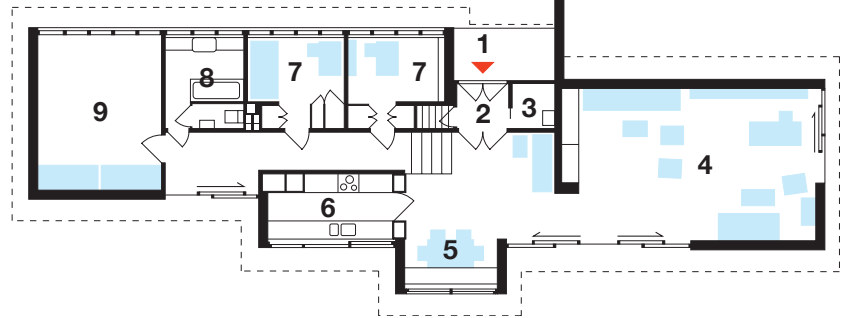
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- 1 Main entrance
- 2 Vestibule
- 3 Toilet
- 4 Living room
- 5 Dining area
- 6 Kitchen
- 7 Child's bedroom
- 8 Bathroom
- 9 Parents' bedroom



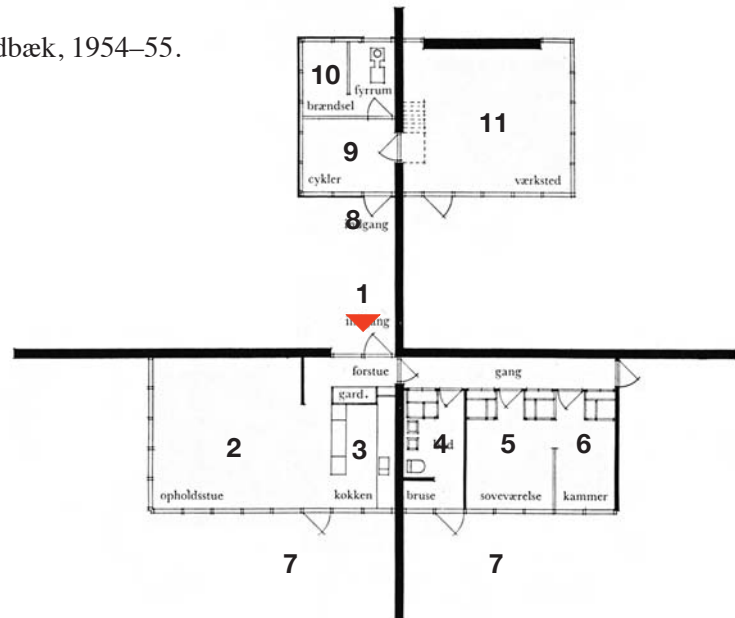
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 Plan, 1:250.

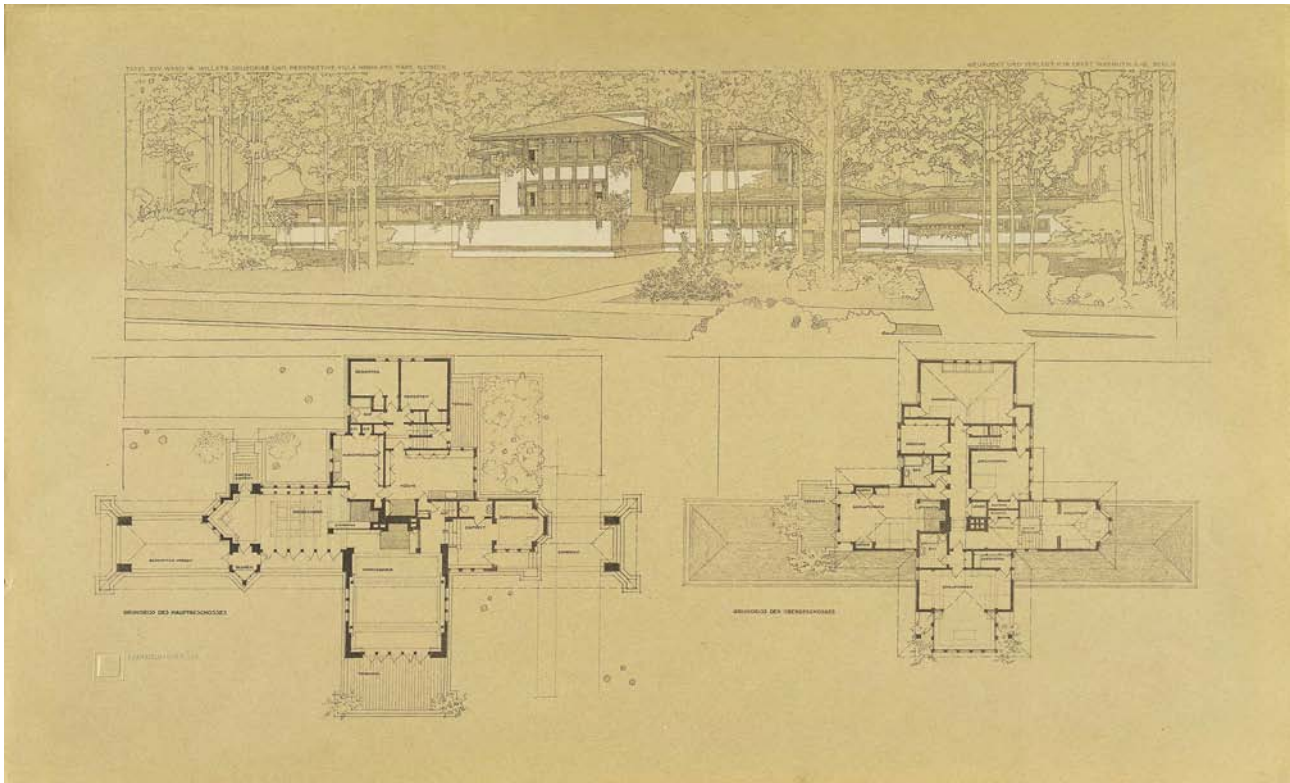
- 1 Main entrance
- 2 Living-dining area
- 3 Kitchen
- 4 Bathroom
- 5 Parents' bedroom
- 6 Children's bedroom
- 7 Terrace
- 8 Studio entrance
- 9 Vestibule
- 10 Utility room
- 11 Studio



1.84 Johannson House-Studio.
 Living-dining area.

1.85 Johannson House-Studio. View from east with sleeping wing (left) and double-height studio (right).

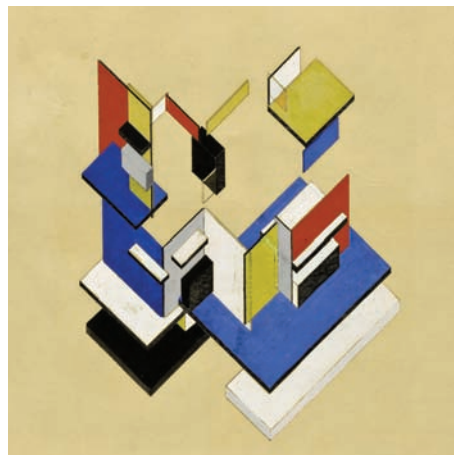




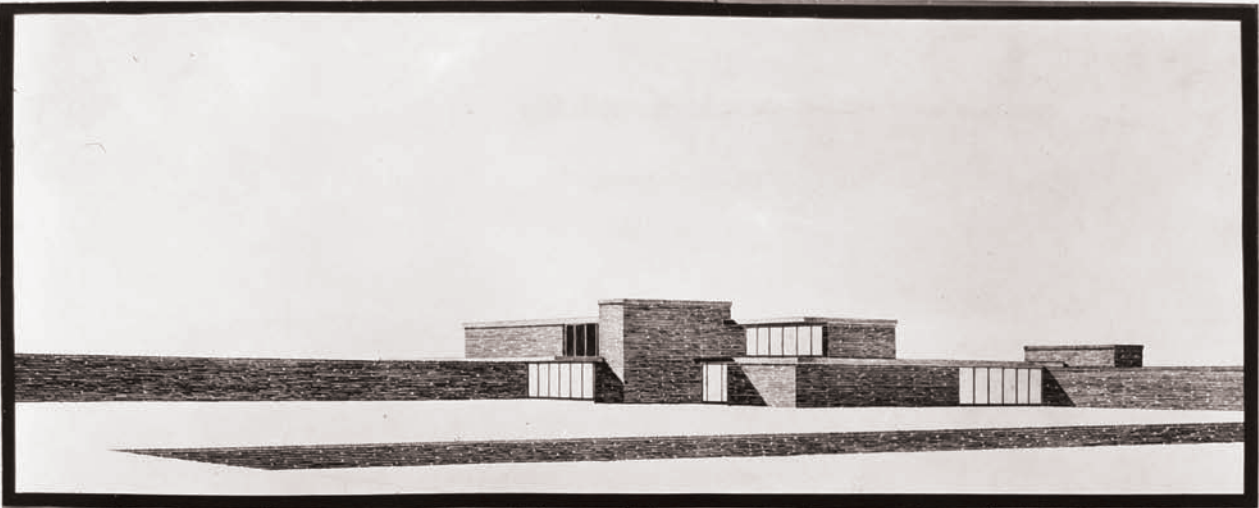
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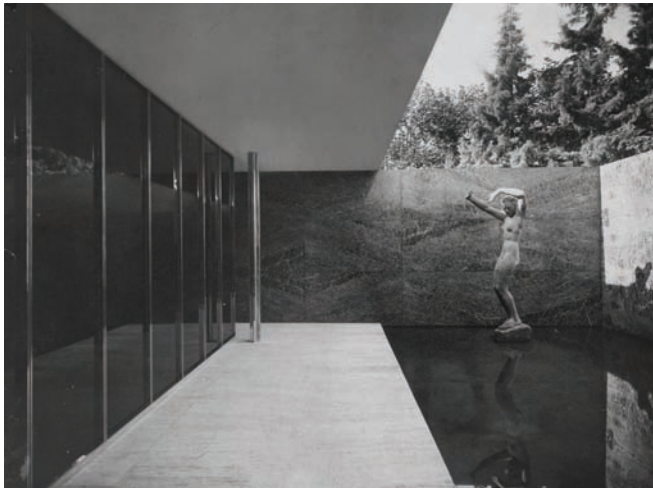
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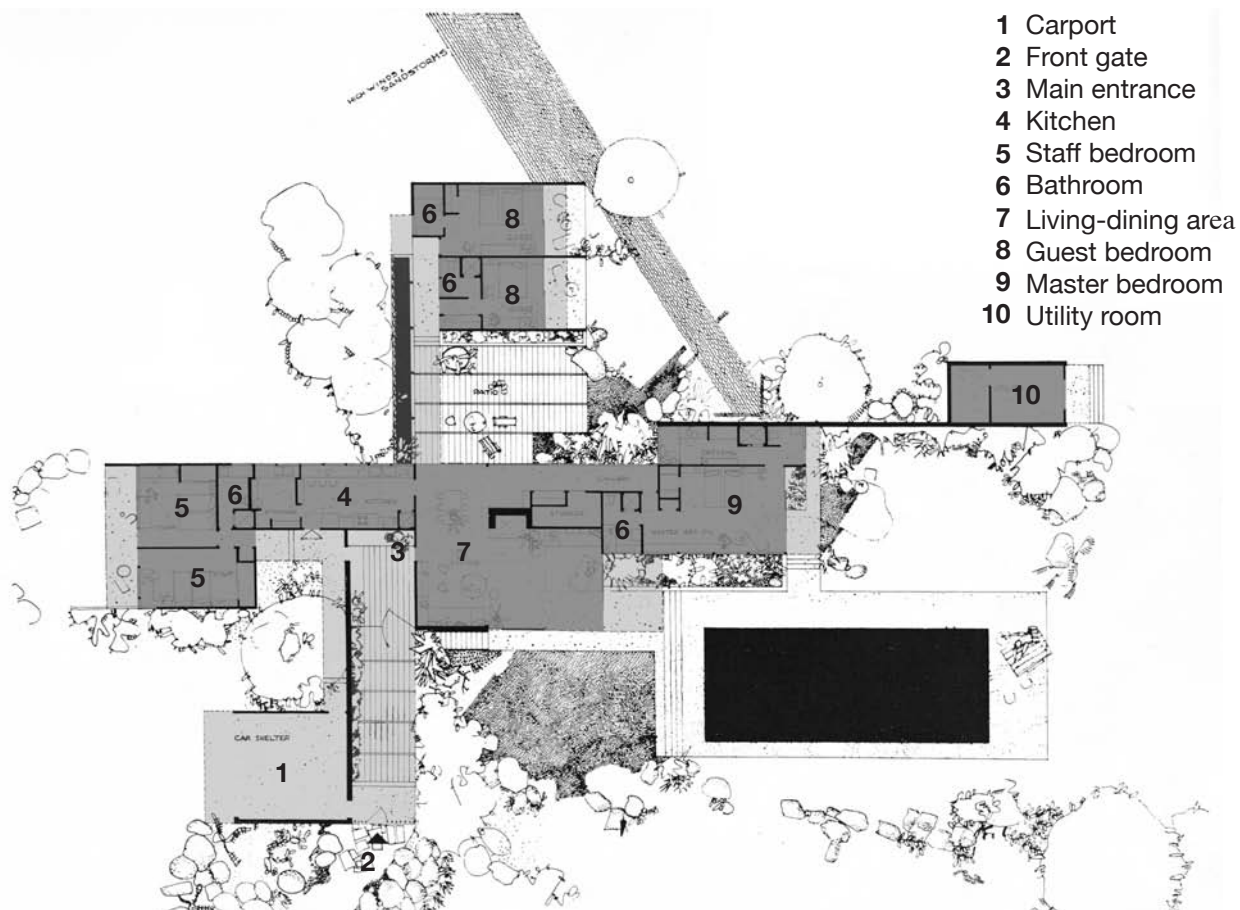
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1.91 German Pavilion. Terrace and pool featuring George Kolbe, *Morning*, 1925.



1.92 Frank Lloyd Wright, Pope House, Alexandria (Virginia), 1939–41.



1.93 Richard Neutra, Kaufmann Desert House, Palm Springs, California, 1946–47.

Site plan with tones indicating interior (dark) and covered outdoor zones (light), with pool in black. No scale.

1.94 Kaufmann Desert House. View from southeast.



Chapter 2

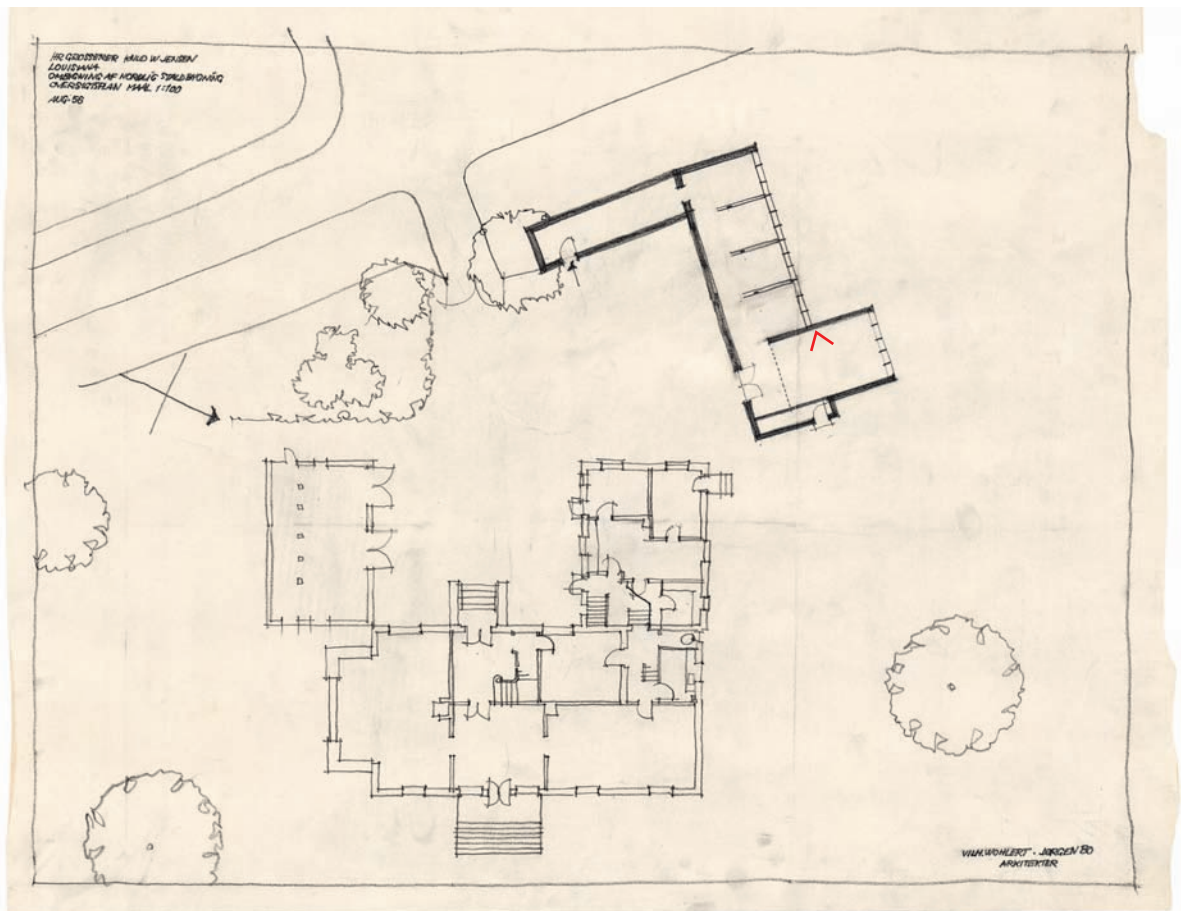
A Home for Art: 1956–58

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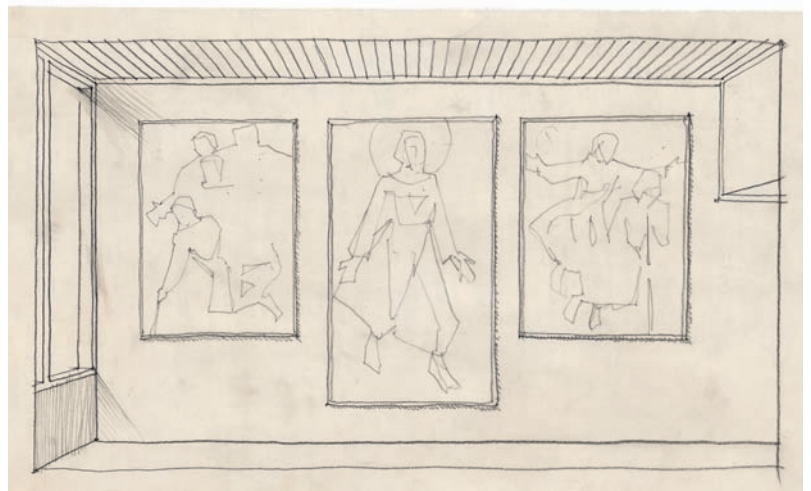


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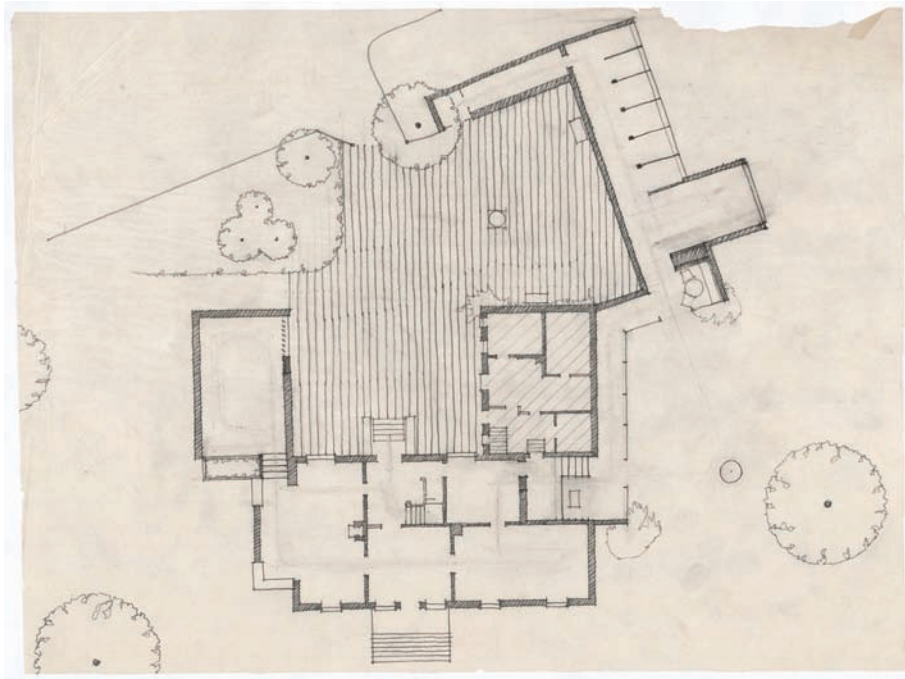
2.1 Selection of works from Louisiana's permanent collection, 1:40 scale.



2.2 Jørgen Bo and Vilhelm Wohlert, "Ombygning af nordlig staldbygning." Site plan, August 1956.

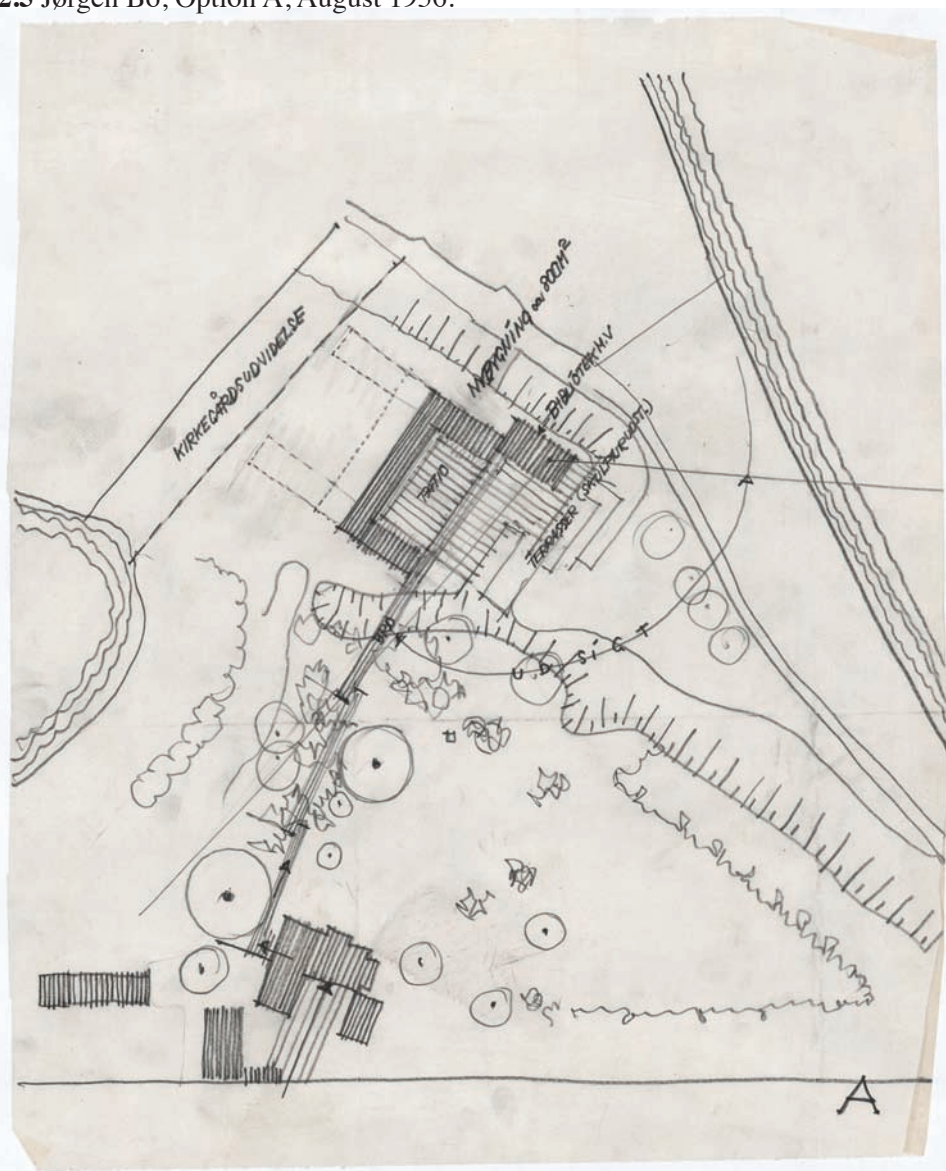


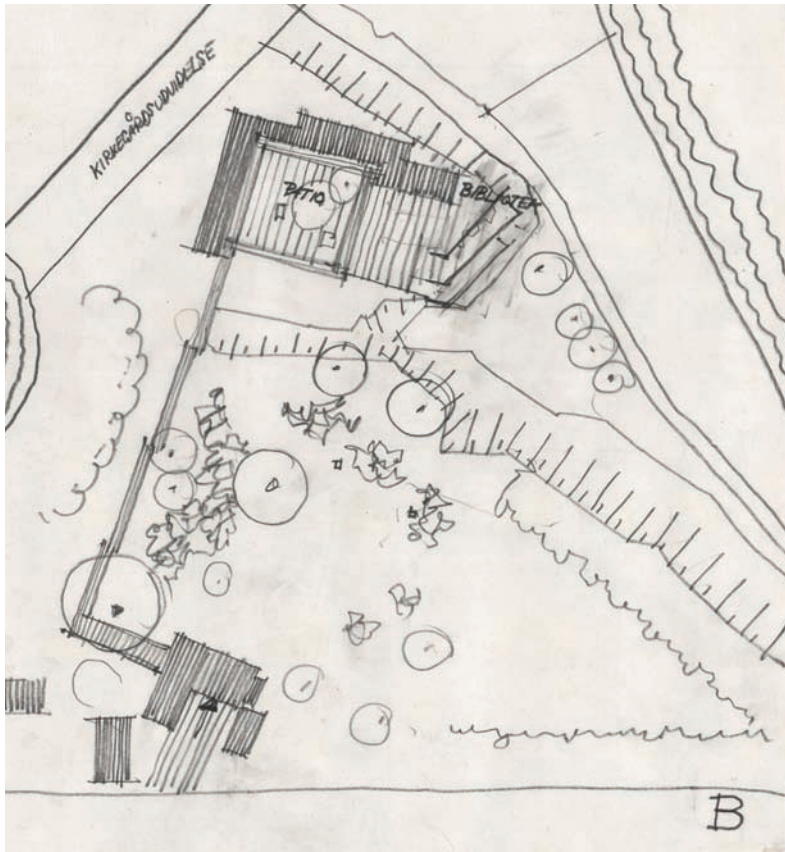
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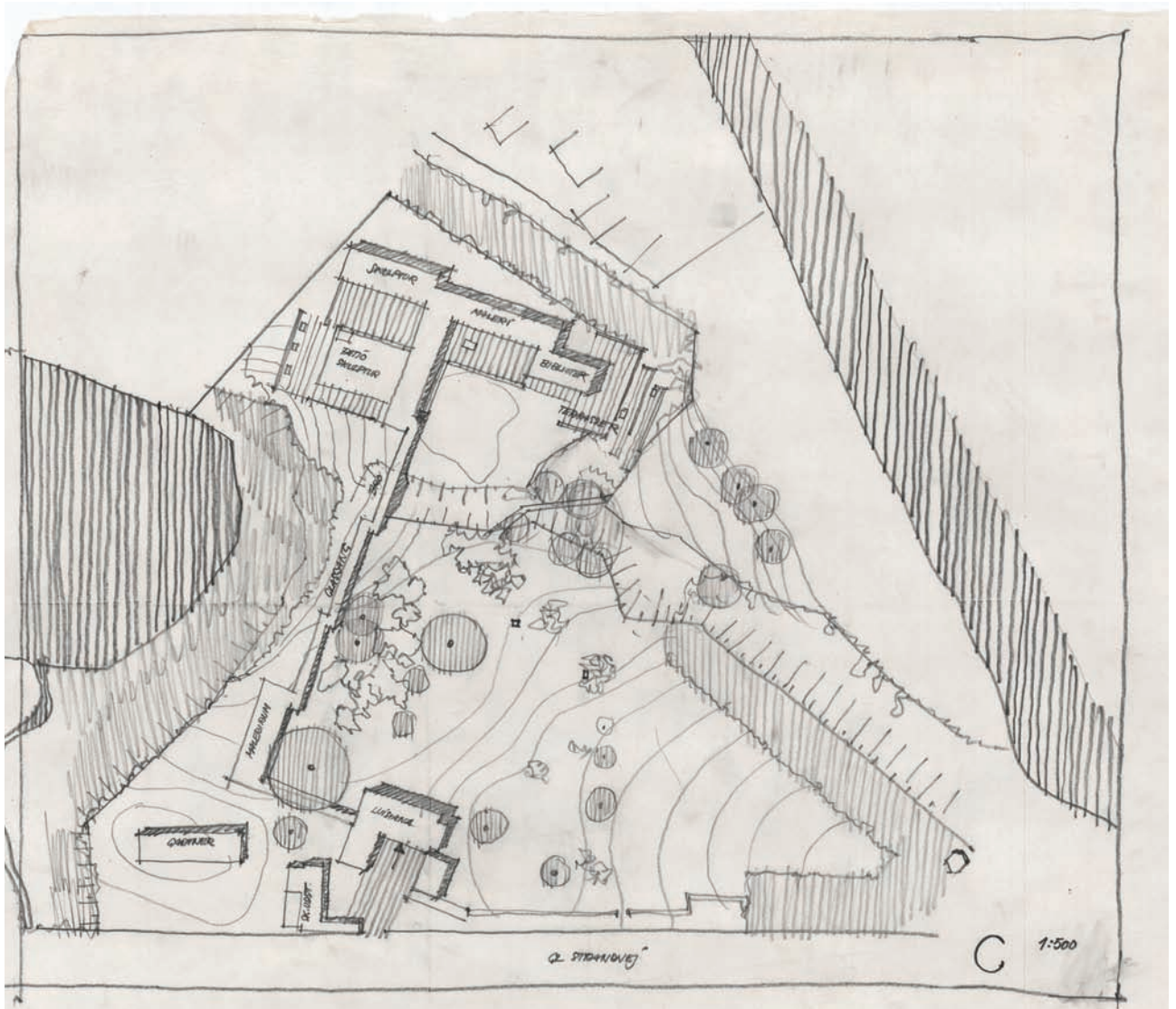
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2.6 Bo, Option B, August 1956.



2.7 Bo, Option C, August 1956.



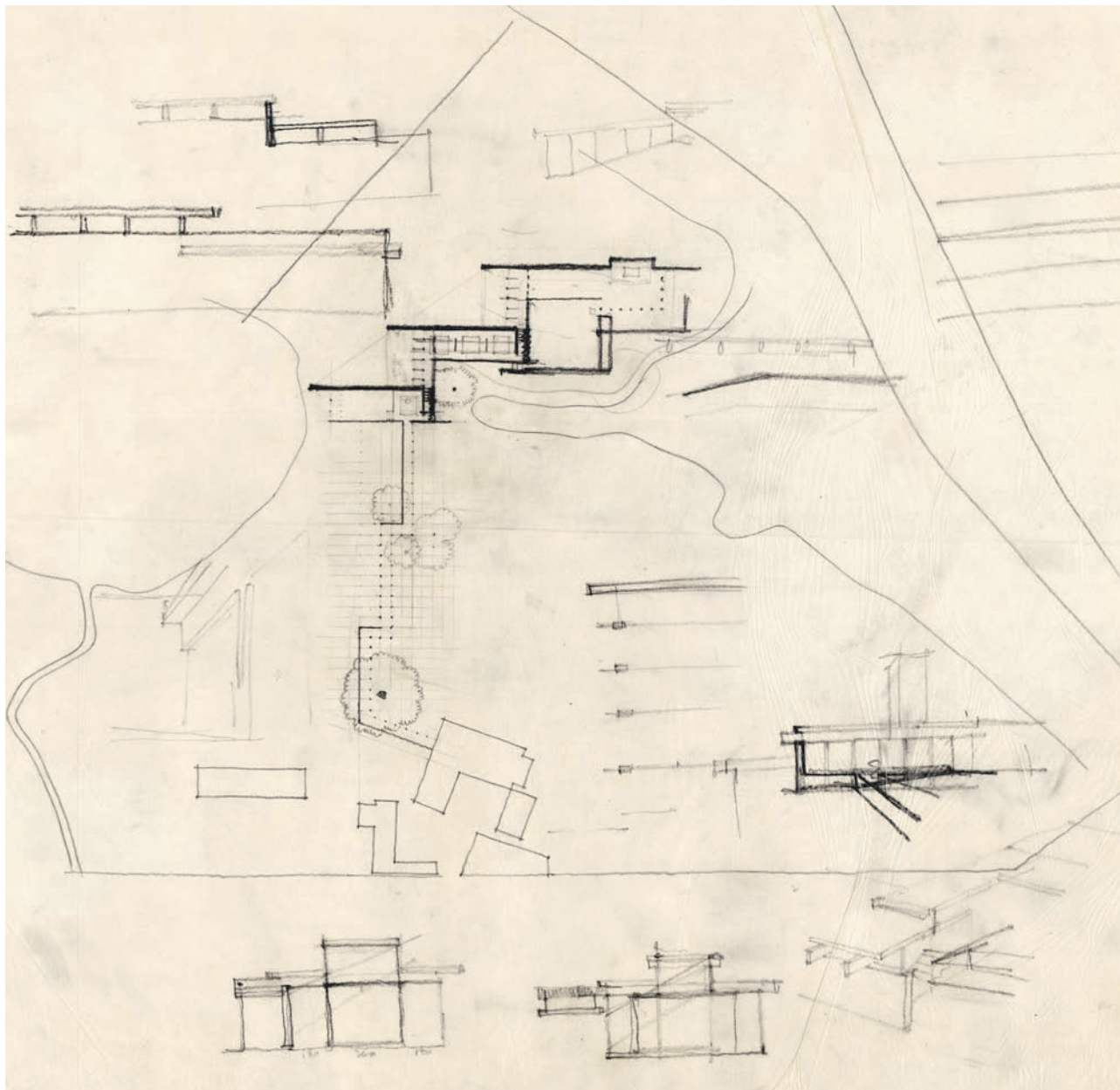
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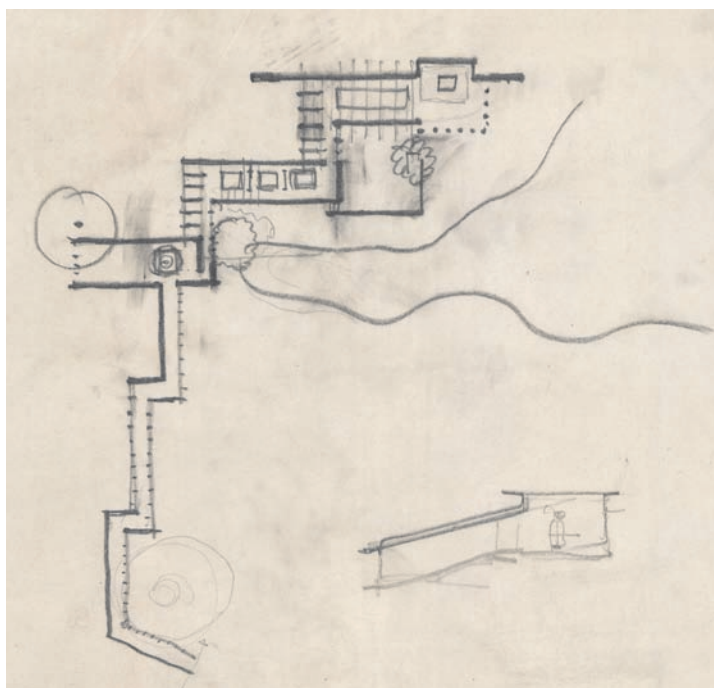


2.12 Pavilion of Contemporary Art. View from sculpture hall to the park.

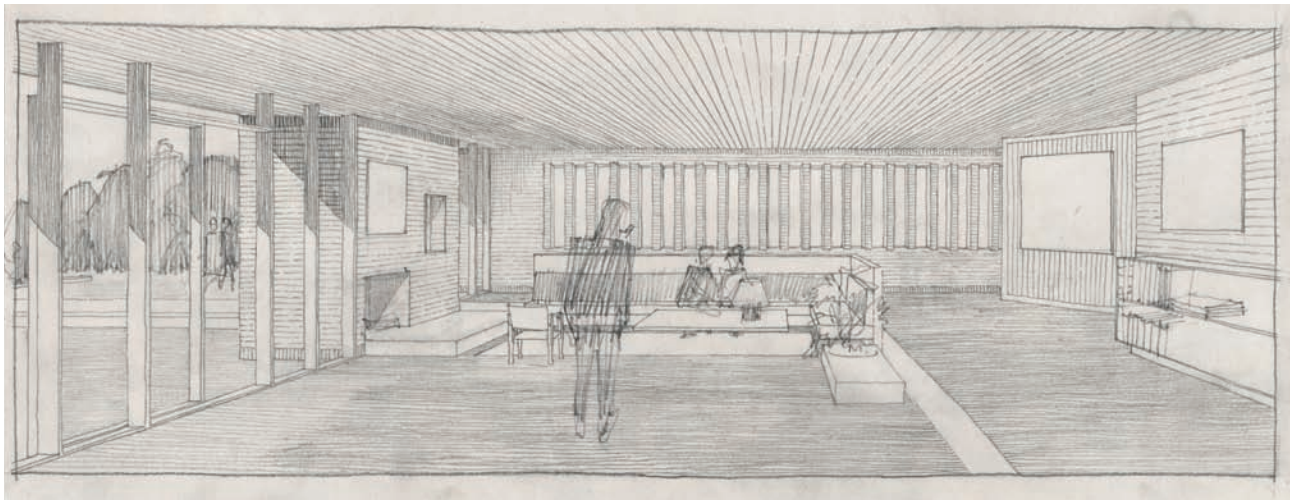




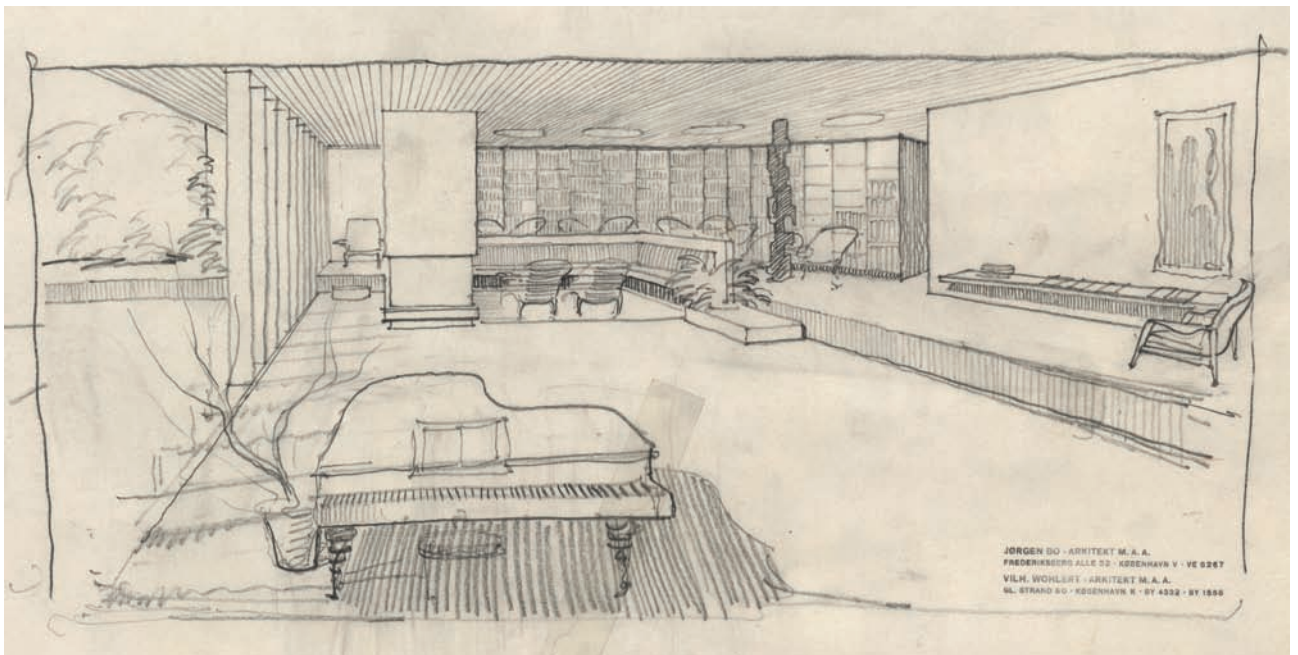
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2.14 Bo and Wohlert, study for galleries and library, with outline of fern-filled cleft.



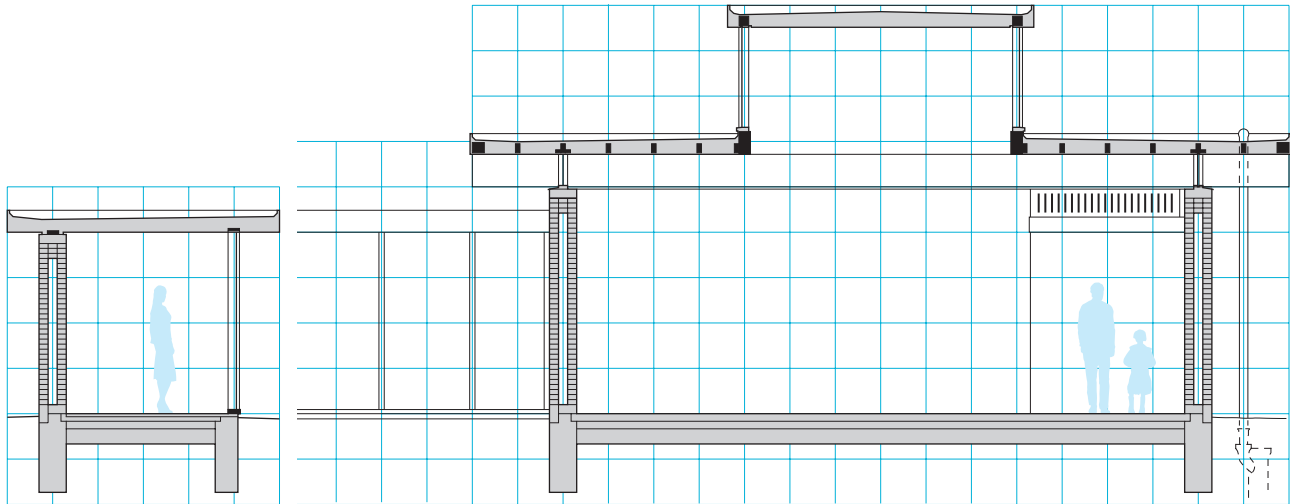
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2.16 Study for the library, with freestanding fireplace, reading corner and shelving on upper level.



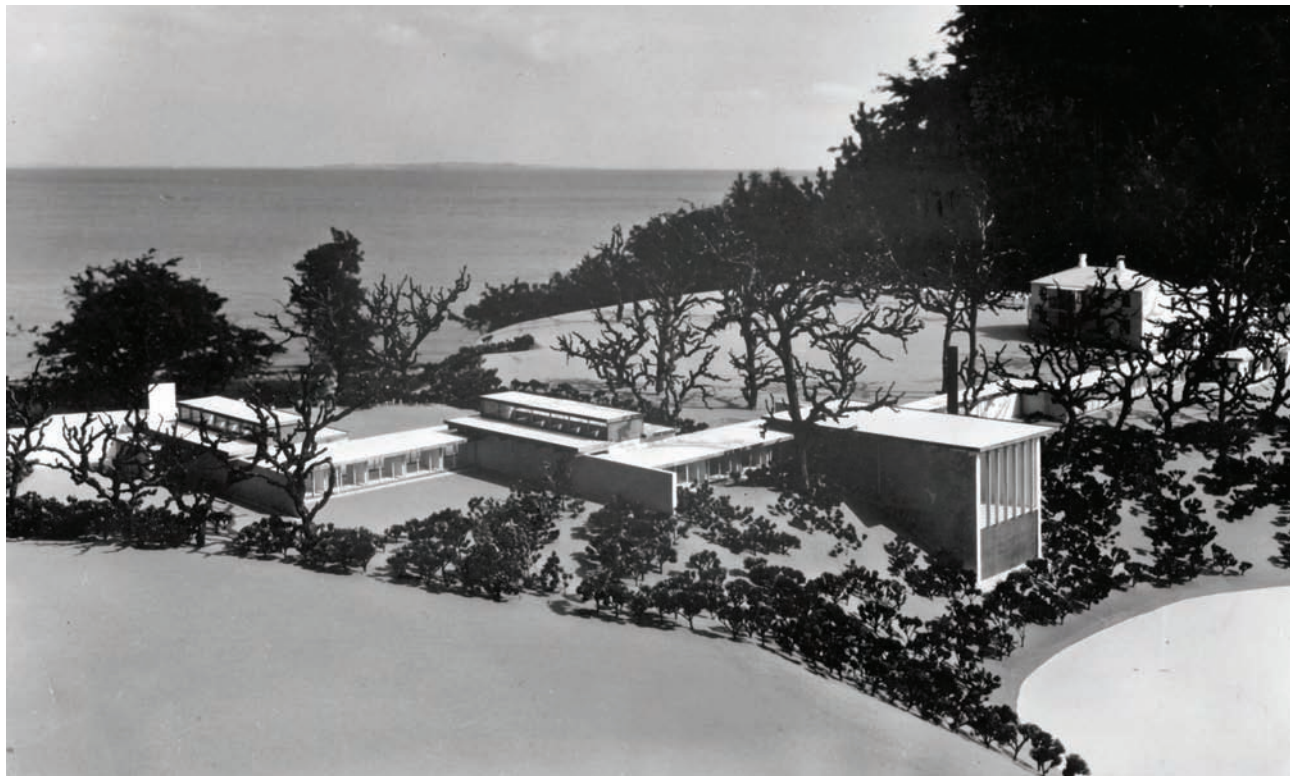
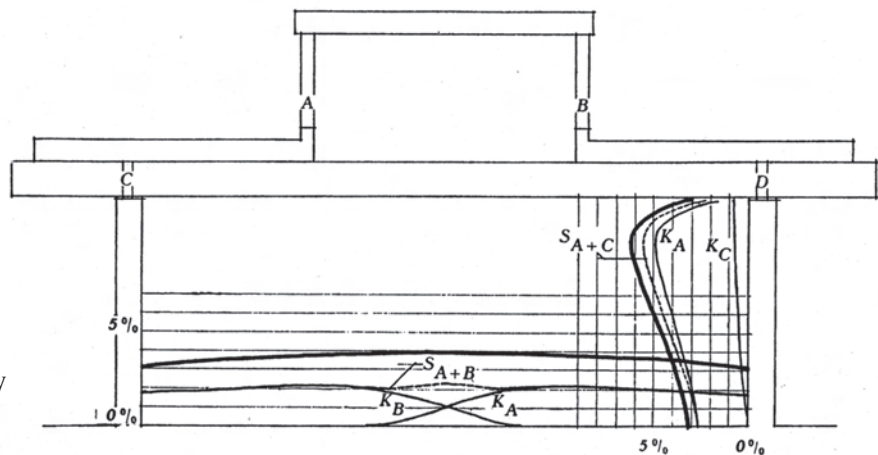
2.17 1957 architectural model, with library in foreground and second Lantern Gallery beyond.



2.18 Sections through passages and lantern galleries with 60-centimeter matrix, 1:100.

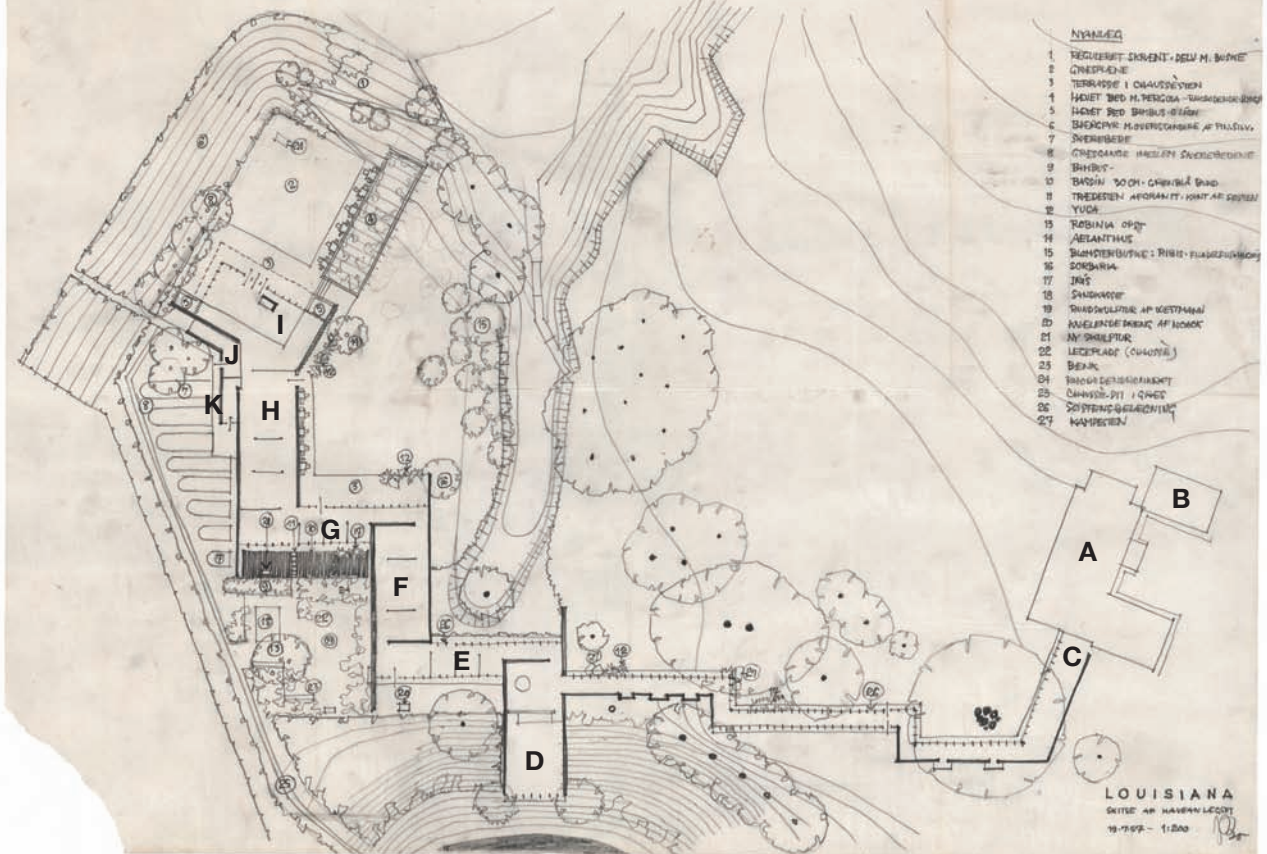
K_A = % of light from window A
 K_C = % of light from window C
 $S_A + C$ = sum of incident light.
 Thick curves include reflected light.

2.19 Mogens Voltelen, lighting study for lantern galleries.



2.20 1957 architectural model. Left to right: Library (obscured), second Lantern Gallery and Basin Passage; first Lantern Gallery and Cleft Passage, Lake Gallery, Tree Passage and villa.

A Villa. **B** Coach house. **C** Tree Passage. **D** Lake Gallery. **E** Cleft Passage. **F** First Lantern Gallery. **G** Basin Passage. **H** Second Lantern Gallery. **I** Library. **J** Kitchen. **K** Storage.

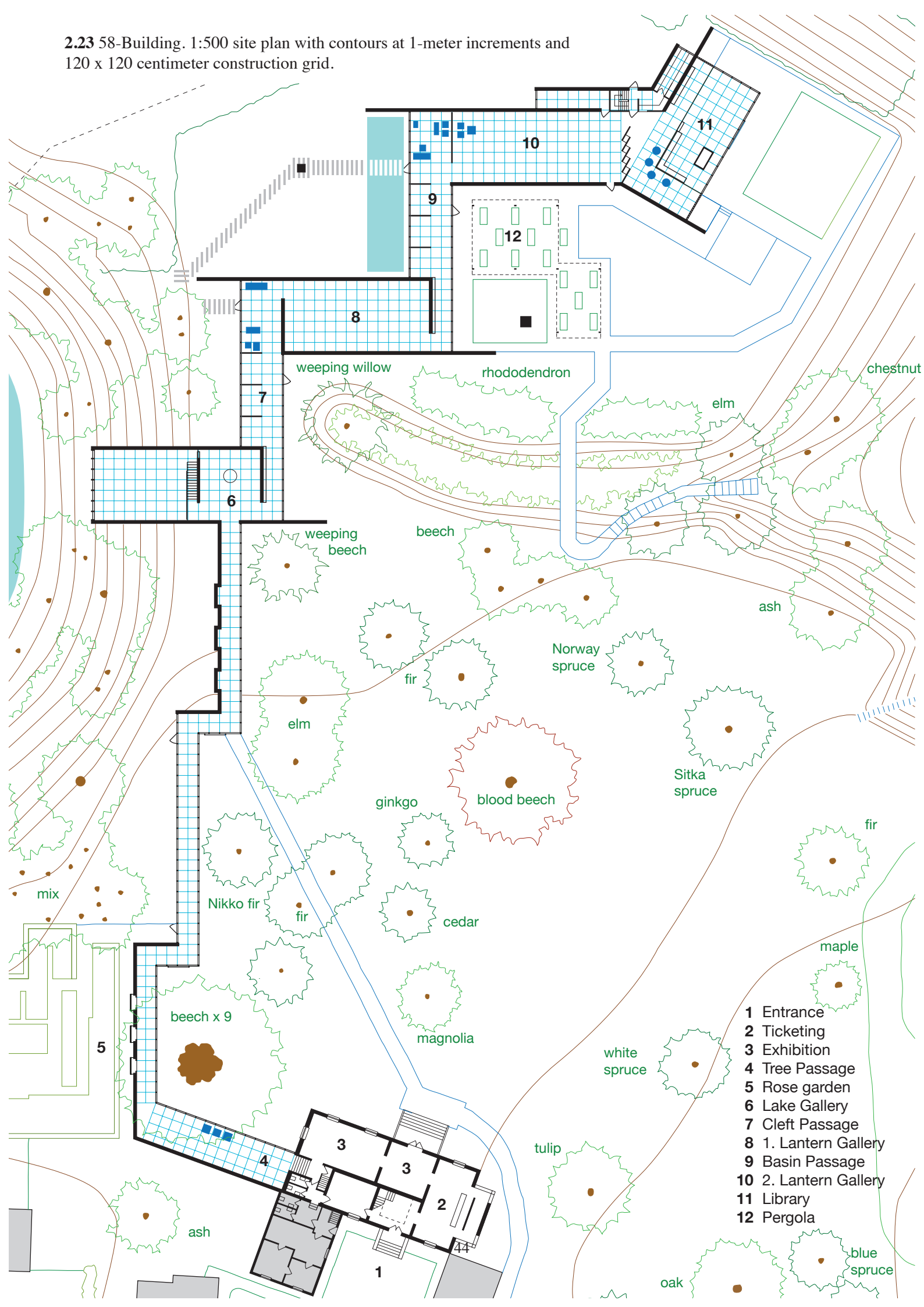


2.21 Jørgen Bo, site plan with plantings, paving materials and sculpture locations, 19 July 1957.



2.22 Vilhelm Wohlert, study for the 58-Building, as seen from the south side of the park.

2.23 58-Building. 1:500 site plan with contours at 1-meter increments and 120 x 120 centimeter construction grid.





2.24 The villa and nine-trunked beech, at right.

2.25 First and second Lantern Galleries, seen from the neighboring cemetery.



2.26 Partial view of the Basin Passage, with the south end of the first Lantern Gallery.



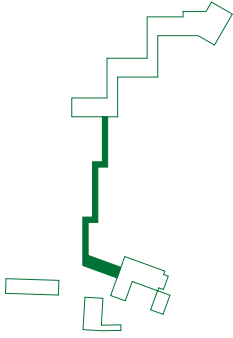
2.27 Entrance to the Tree Passage from north end of the villa.



2.28 First segment of the Tree Passage, with nine-trunked beech.



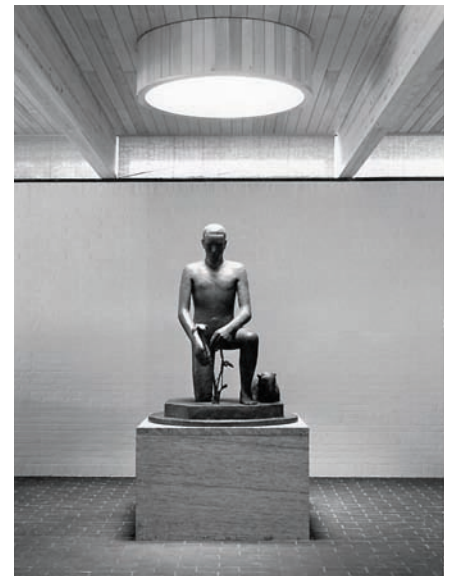
2.29 Third segment of the Tree Passage, seen from the park, with the lantern galleries in the background.



2.30 First segment of the Tree Passage, with nine-trunked beech and recessed vitrine; villa at left.



2.31 Third segment of the Tree Passage, with sculptures by Astrid Noack, carpet by Vibeke Klint and view of the Nikko fir.



2.32 Upper level of Lake Gallery, Astrid Noack's, *Kneeling Figure*.



2.33 Interior of the Lake Gallery, originally known as the Larsen Stevns Room.



2.34 Cleft Passage with grass-cloth partition and seating area with applied art by Børge Mogensen and Kaare Klint.



2.35 View from the Basin Passage to Astrid Noack, *Standing Woman*, 1944.



2.36 Interior of the first Lantern Gallery, featuring William Scharf, *Legend*, 1911 and Adam Fischer, *Young Girl from Crete*, 1952.



2.37 View across the basin, with Gunnar Westman's sculpture *The First Steps*, 1946 and first Lantern Gallery.



2.38 View of second Lantern Gallery from entrance to library, towards Basin Passage. Left to right: artworks by Søren Georg Jensen, Mogens Andersen, Robert Jacobsen and Richard Mortensen, with furniture designed by Poul Kjærholm.

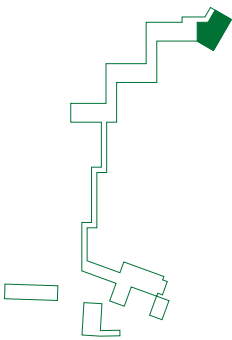
2.39 Interior of second Lantern Gallery, looking towards the library. Furniture designed by Finn Juhl.





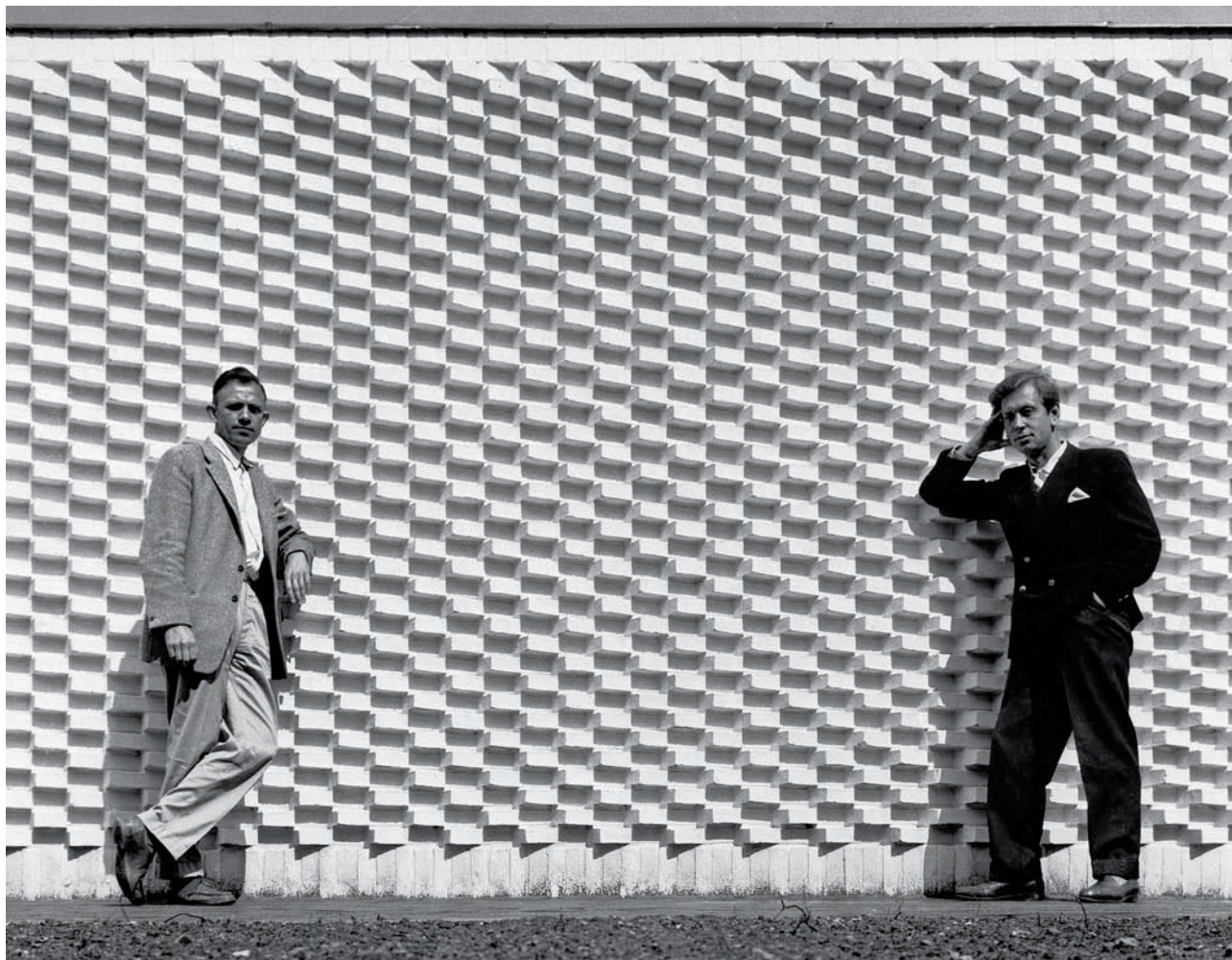
2.40 Seating area on the upper level of the library, with works of fine art and applied art.

2.41 Lower level of library with reading corner at fireplace and cafeteria seating above.



2.42 View of the sea from beneath the pergola, with the rotated wall of the library in the background.





2.43 Vilhelm Wohlert and Jørgen Bo in front of “Mogens’s Wall”, August 1958.



2.44 Louisiana, August 1958. Upper left: villa. Lower right: library, pergola and the two lantern galleries.



2.45 First and second Lantern Galleries, with fern-filled cleft in middle ground.



2.46 Terrace in front of library, with pergola and lantern galleries beyond.



2.47 First Lantern Gallery, with paintings by Vilhelm Lundstrøm and Harald Leth.



2.48 Brickwork in first Lantern Gallery with Asger Jorn, *Nocturnal Vision*, 1956.



2.49 Interior of second Lantern Gallery, looking towards Basin Passage with grasscloth-covered partition.



2.50 Typical corner detail in the passages.

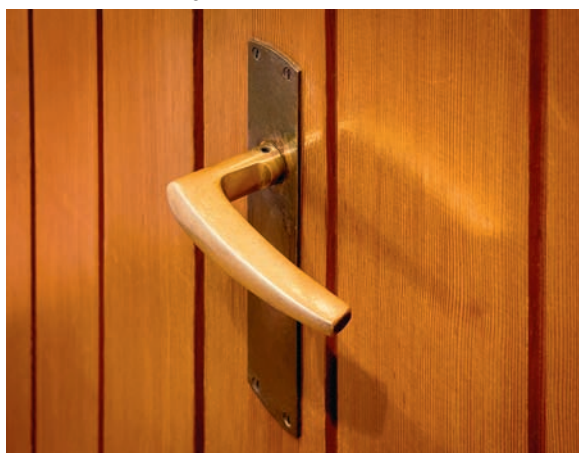


2.51 Detail of acoustic ceiling in the library.



2.52 Library with reading corner around the fireplace (left) and cafeteria seating on the upper level.

2.53 Annelise Bjørner, brass door hardware.



2.54 Copper lamp in the middle segment of the Tree Passage. Originally installed in all passages, see Fig 2.56.

2.55 Library, detail of fireplace.

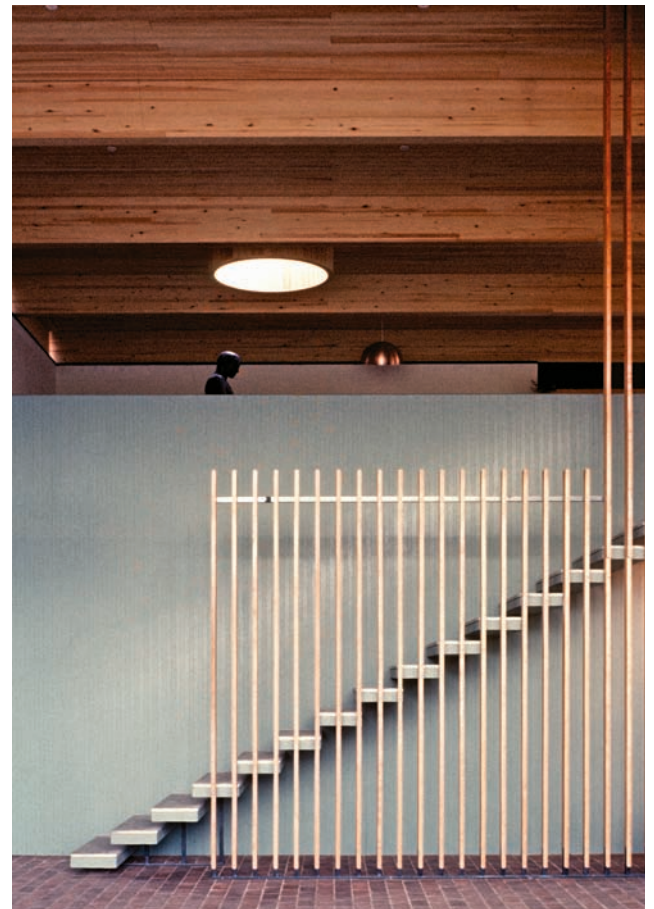




2.56 Cleft Passage, looking towards the Lake Gallery, with partitions covered in grass-cloth and artworks by Henry Heerup, Adam Fischer, Knud Agger and others.



2.57 Intersection of Kolmården slabs in library.



2.58 Lower level of Lake Gallery, with concrete wall, stone stair and Astrid Noack's *Kneeling Figure*.



2.59 Intersection of elements at entrance to first Lantern Gallery. The ceiling in Tree Passage extends into the gallery, to reinforce the sensation of continuous space.

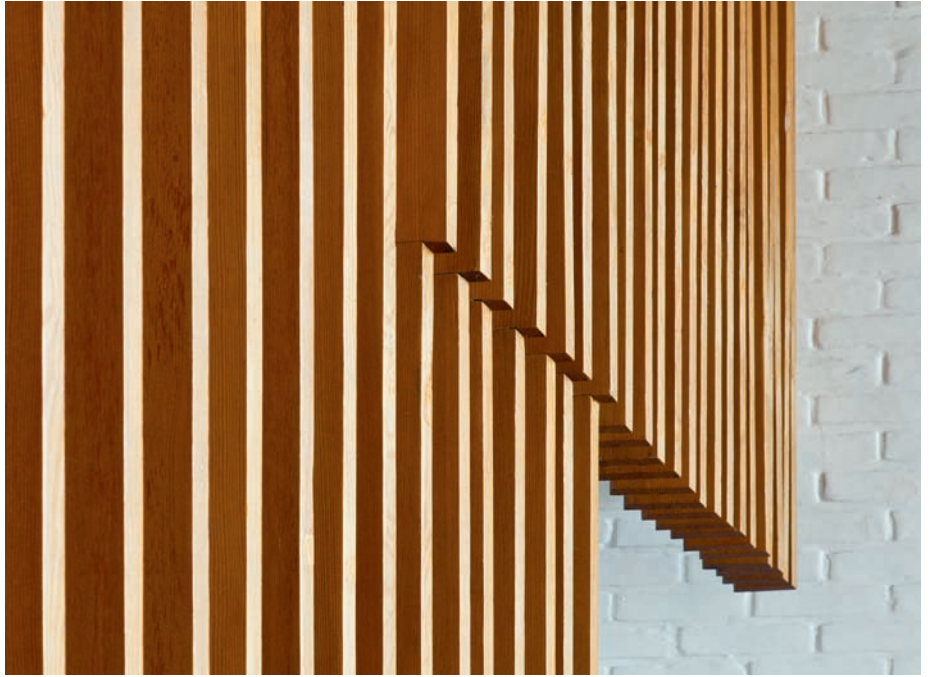
2.60 Detail of stepped brickwork in the Tree Passage.



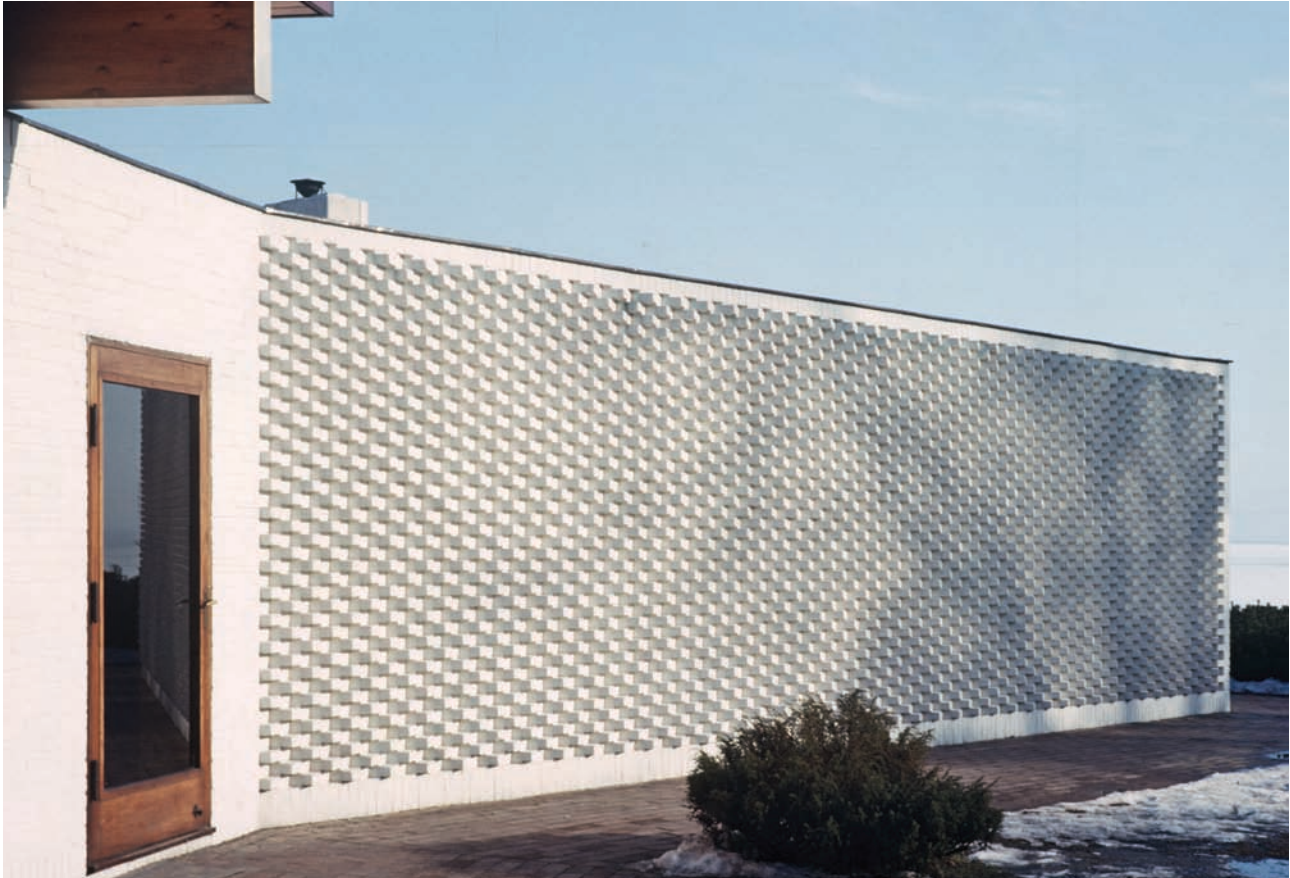
2.61 Detail of roof structure at lantern galleries, with gold-leaf covering plates and dovetail joint on fascia.



2.62 Detail of teak screen.



2.63 Lake Gallery with teak screen and Alberto Giacometti, *Large Head* (1959–60).



2.64 “Mogens’s Wall”, circa 1960.



2.65 Shadows, 2017.



2.66 Brickwork detail, 1957–58.



2.67 Carlo Scarpa, Palazzo Abatellis, Palermo (1953–54). View from Gagini Room into Laurana Room with *Eleanor of Aragon*.



2.68 Palazzo Abatellis, Interior of Laurana Room with *Head of a Page* facing *Eleanor of Aragon*.

2.69 Interior of Laurana Room with detail of *Laurana Madonna* and *Young Boy*, on wall.

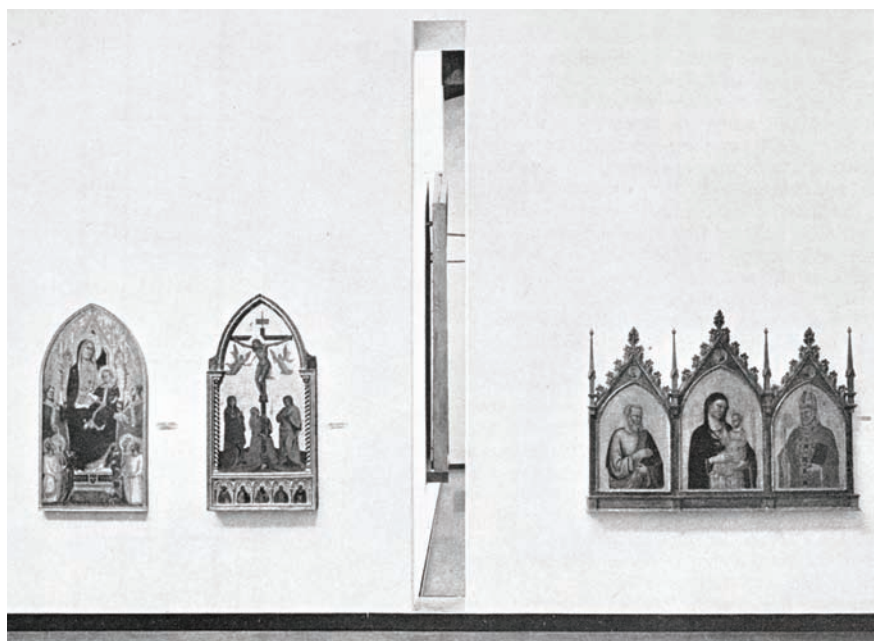




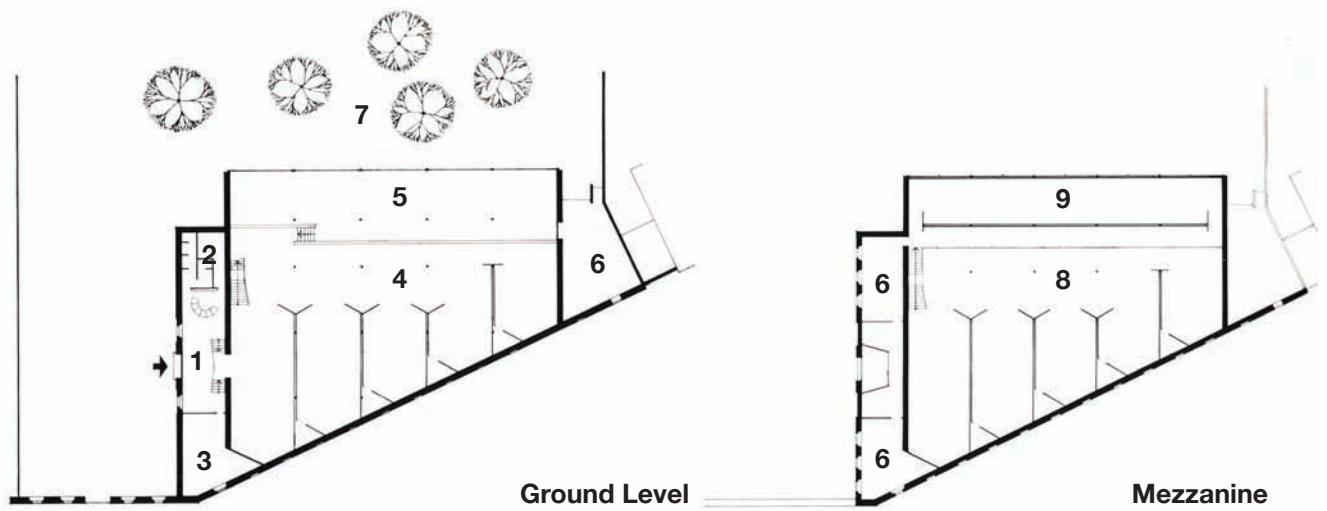
2.70 Ignazio Gardella, Carlo Scarpa and Giovanni Michelucci; gallery renovations, Uffizi Gallery, Florence, 1953–56. Room 2, with crucifix by Cimabue and opening to Room 4.



2.71 Uffizi Gallery. Room 4 and passage to Room 5.

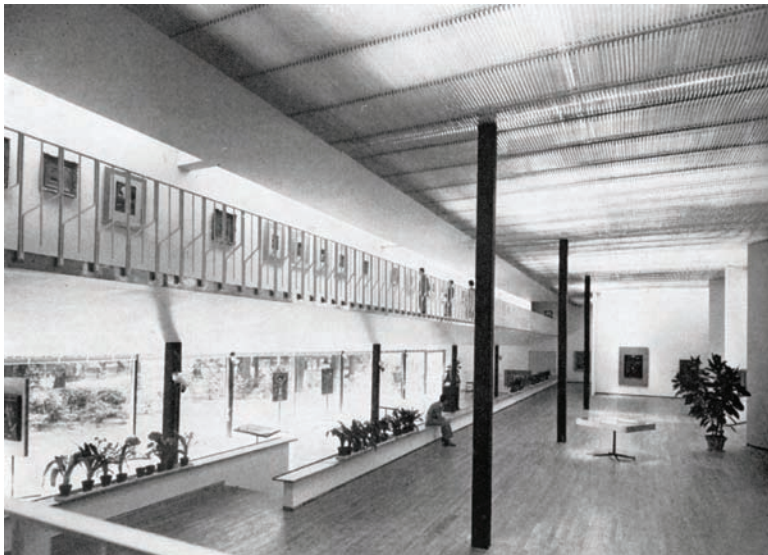


2.72 Uffizi Gallery. Room 4 and opening to Room 2.



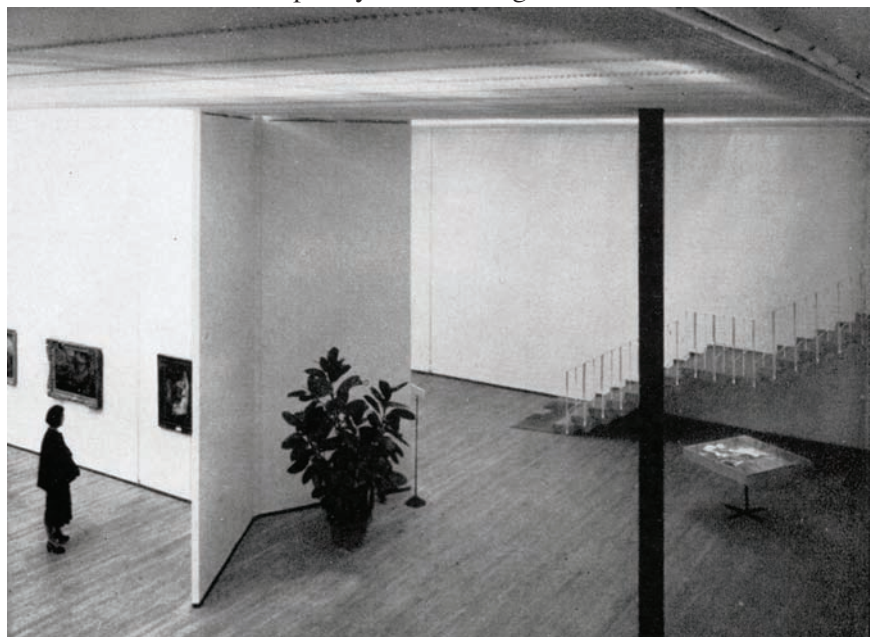
2.73 Ignazio Gardella, Pavilion of Contemporary Art
Milan, 1950–53. Plans. 1:650

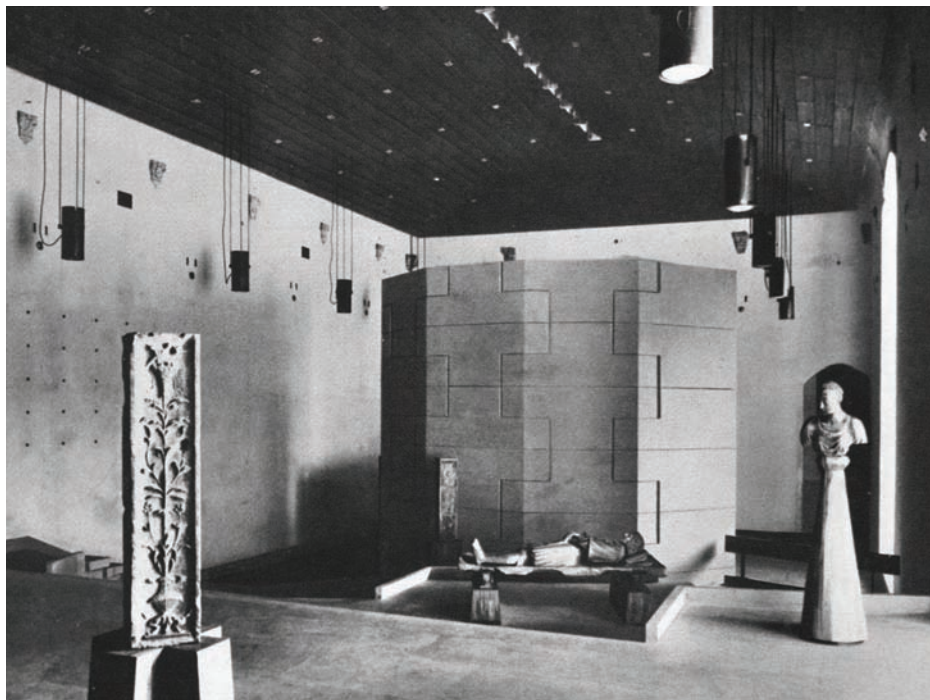
- 1 Vestibule
- 2 Toilets/wardrobe
- 3 Utilities
- 4 Painting hall
- 5 Sculpture hall
- 6 Storage
- 7 Park
- 8 Open to below
- 9 Drawings and prints



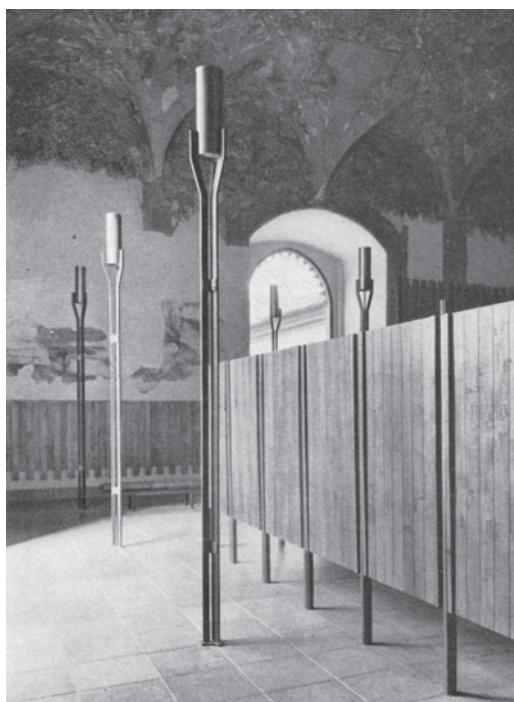
2.74 Pavilion of Contemporary Art. View towards mezzanine and sculpture hall.

2.75 Pavilion of Contemporary Art. Painting hall seen from mezzanine.

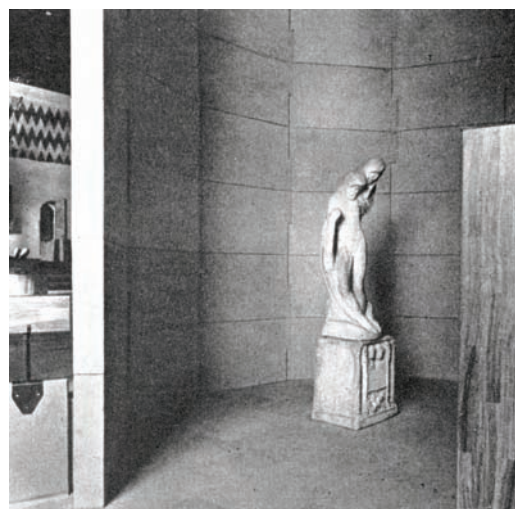




2.76 Studio Architetti BBPR, Museum Castello Sforzesco, Milan, 1954–56/57–64. Room 15 with stone partition around *Rondanini Pietà*.



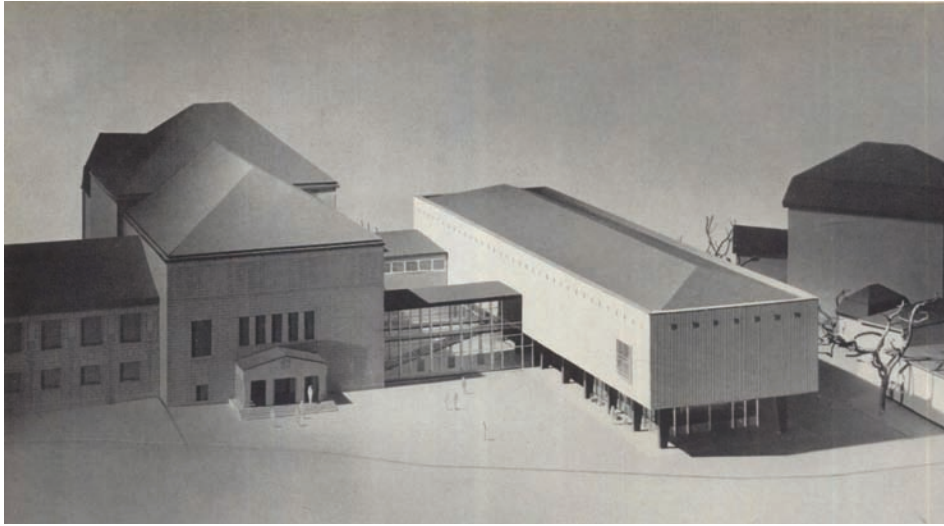
2.78 Castello Sforzesco. Room 8 with Leonardo's fresco on vaults.



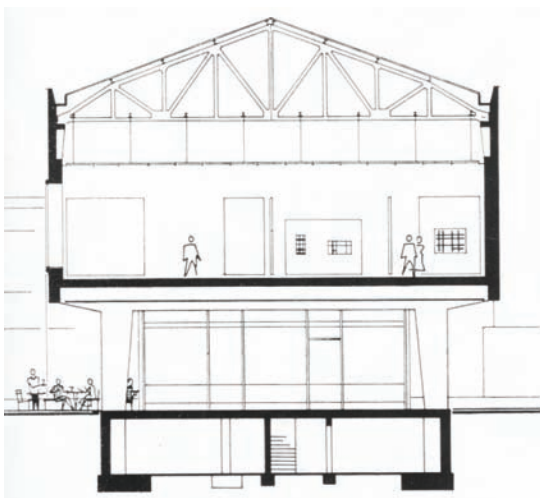
2.77 Michelangelo, *Rondanini Pietà*, 1552–64.



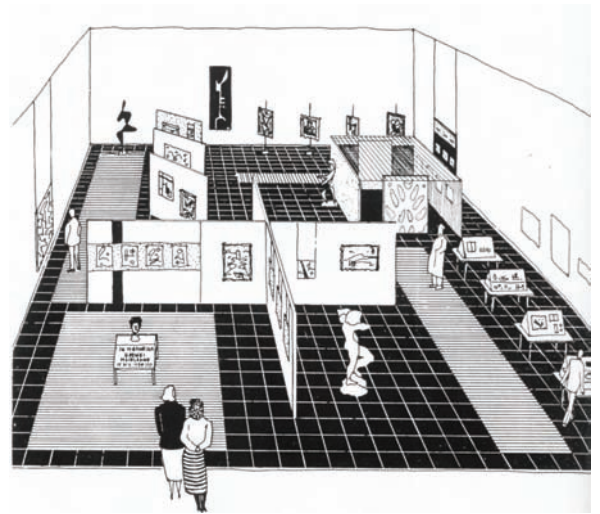
2.79 Castello Sforzesco. Room 11 with sculpture fragments.



2.80 Hans Pfister and Peter Pfister, expansion of Kunsthhaus Zürich, 1944–58. 1955 architectural model with main building (1910) and partial view of extension (1925), designed by Karl Moser; Bührle Wing at right.



2.81 Cross-section of Bührle Wing, 1955.



2.82 Sketch of exhibition equipment, 1955.



2.83 Bührle Wing, Kunsthhaus Zürich. Installation view of E. G. Bührle Collection, 1958.



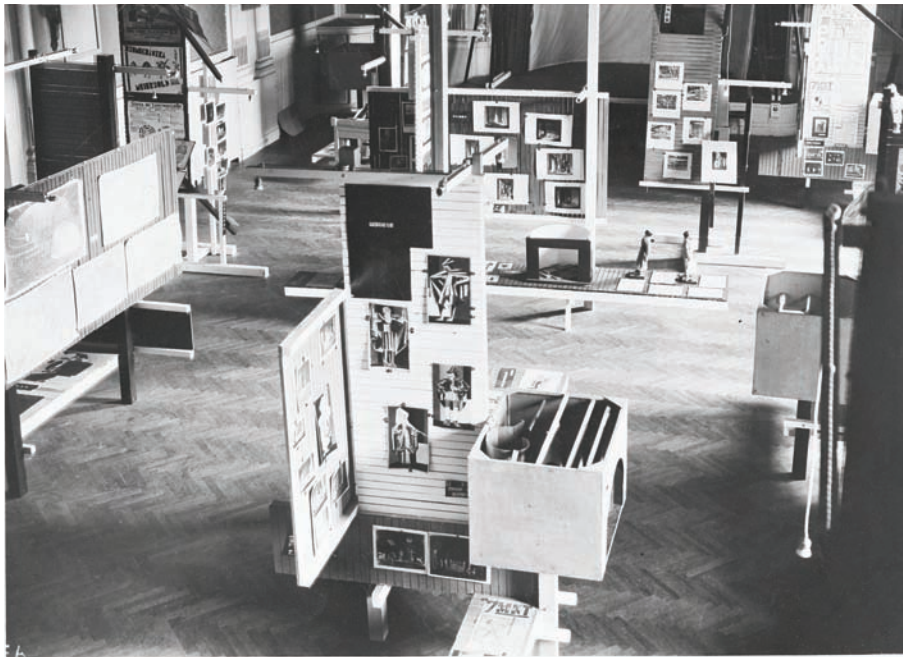
2.84 Museum Folkwang Essen.
Permanent collection, 1929.

2.85 Museum of Modern Art,
New York. Installation view of
Art in Our Time, 1939.

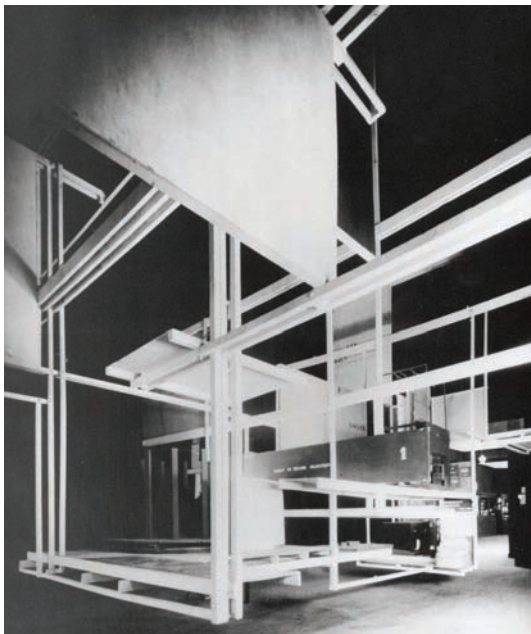


2.86 Museum of Modern Art,
New York. Installation view of
Collage, 1948.





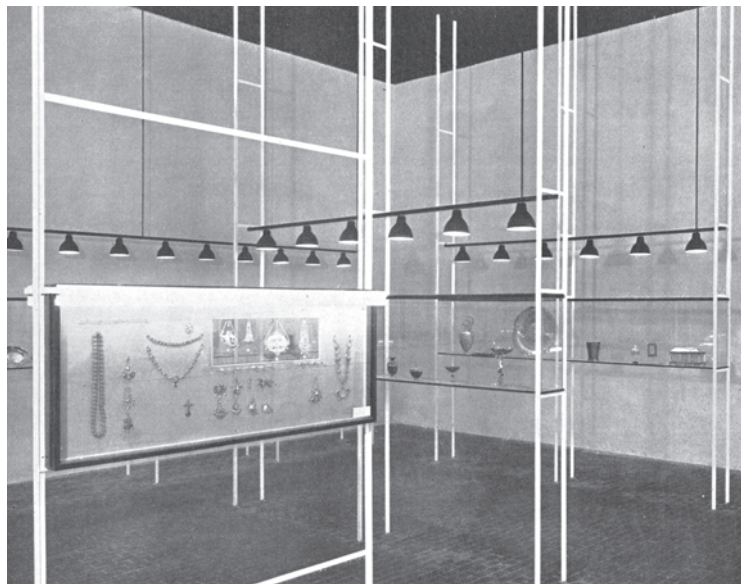
2.87 Frederik Kiesler. *International Exhibition of New Theater Technique*, Vienna, 1924.



2.88 Kiesler, *City in Space* (Austrian Theater Section) within *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, Paris, 1925.

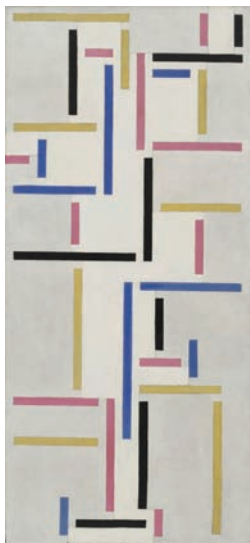


2.89 El Lissitzky, Room 4 within *Das Internationale Ausstellung des Deutschen Werkbunds Film und Foto*, Stuttgart, 1929.

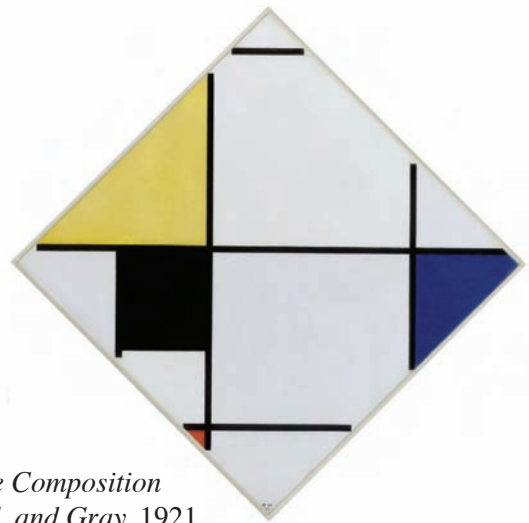


2.90 Franco Albini and Giovanni Romano, exhibition of medieval Italian goldsmithery, VI Triennale di Milano, 1936.

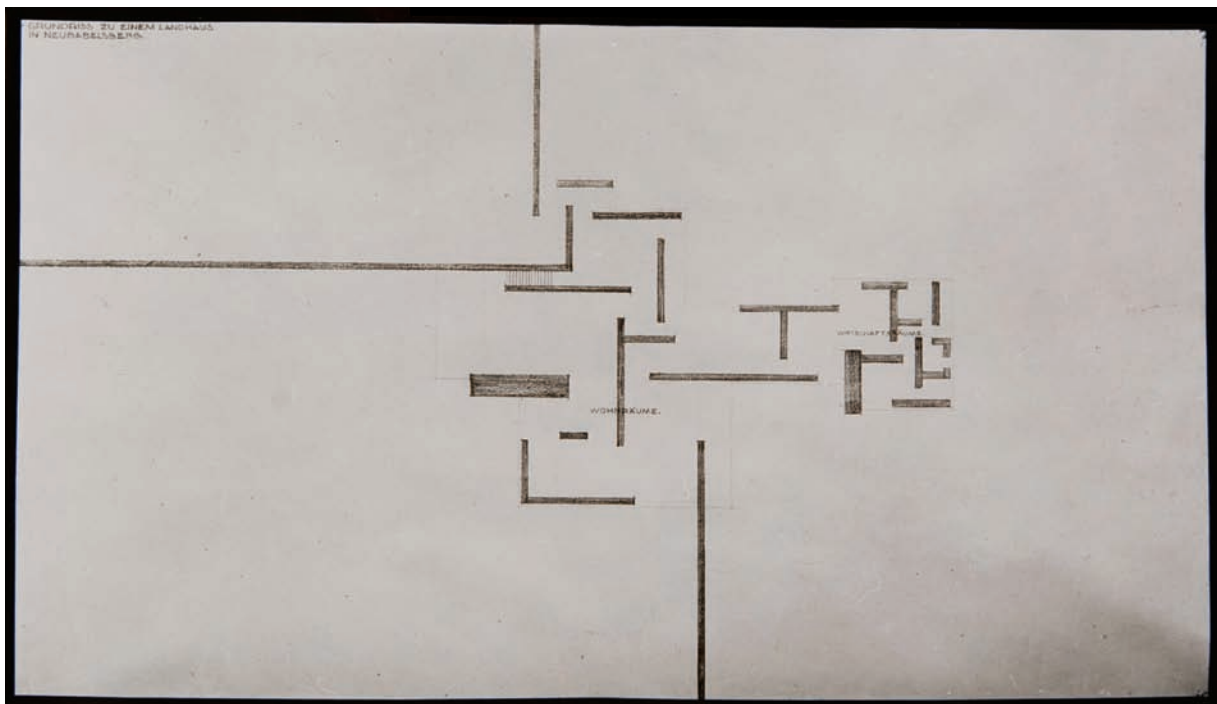
2.91 Gerrit Rietveld,
Red Blue Chair, 1918–23;
Berlin Chair, 1923.



2.92 Theo van Doesburg
Rhythm of a Russian Dancer, 1918.



2.93 Piet Mondrian, *Lozenge Composition*
with Yellow, Black, Blue, Red, and Gray, 1921.

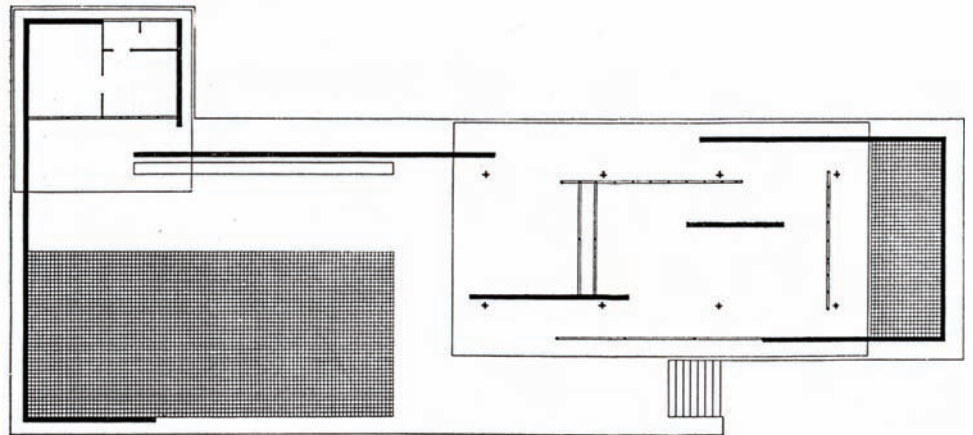
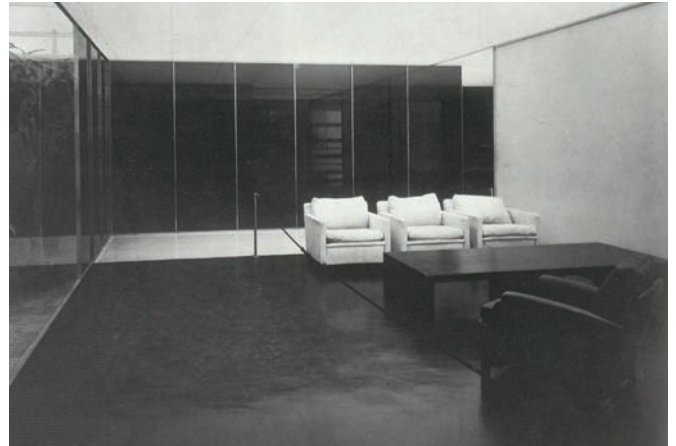


2.94 Ludwig Mies van der Rohe, Project for a Brick Country House, 1923



2.95 Ludwig Mies van der Rohe and Lilly Reich. The Velvet and Silk Café, within the exhibition *Die Mode der Dame*, Berlin, 1927.

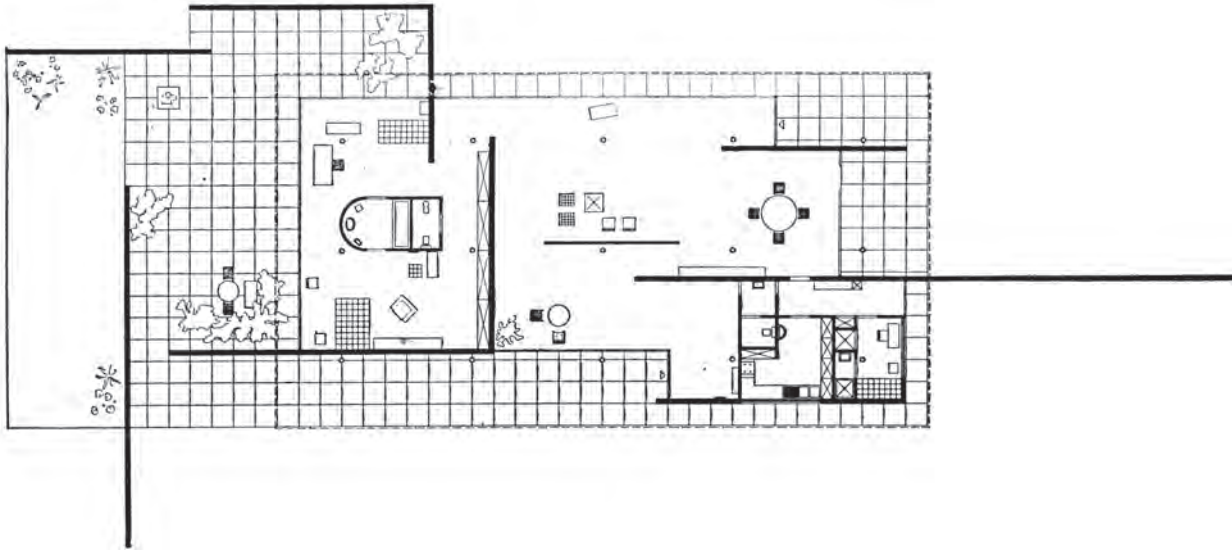
2.96 Mies van der Rohe and Reich. Installation view of Living Room: Plate-Glass Hall, within the exhibition *Die Wohnung*, Stuttgart, 1927.



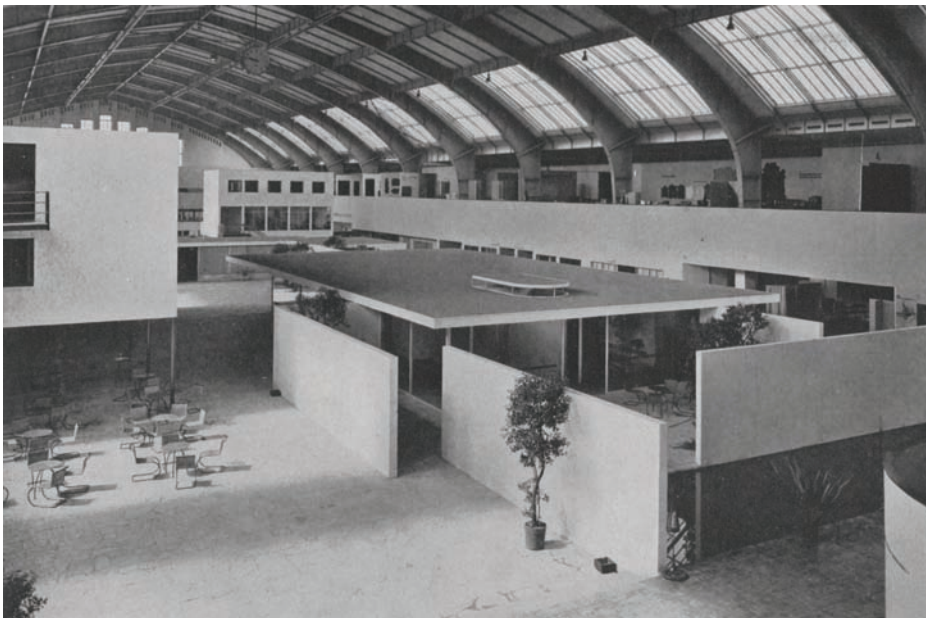
2.97 Mies van der Rohe. German Pavilion, International Exposition, Barcelona, 1928–29. Plan, not to scale.

2.98 German Pavilion. Interior looking towards sculpture court.

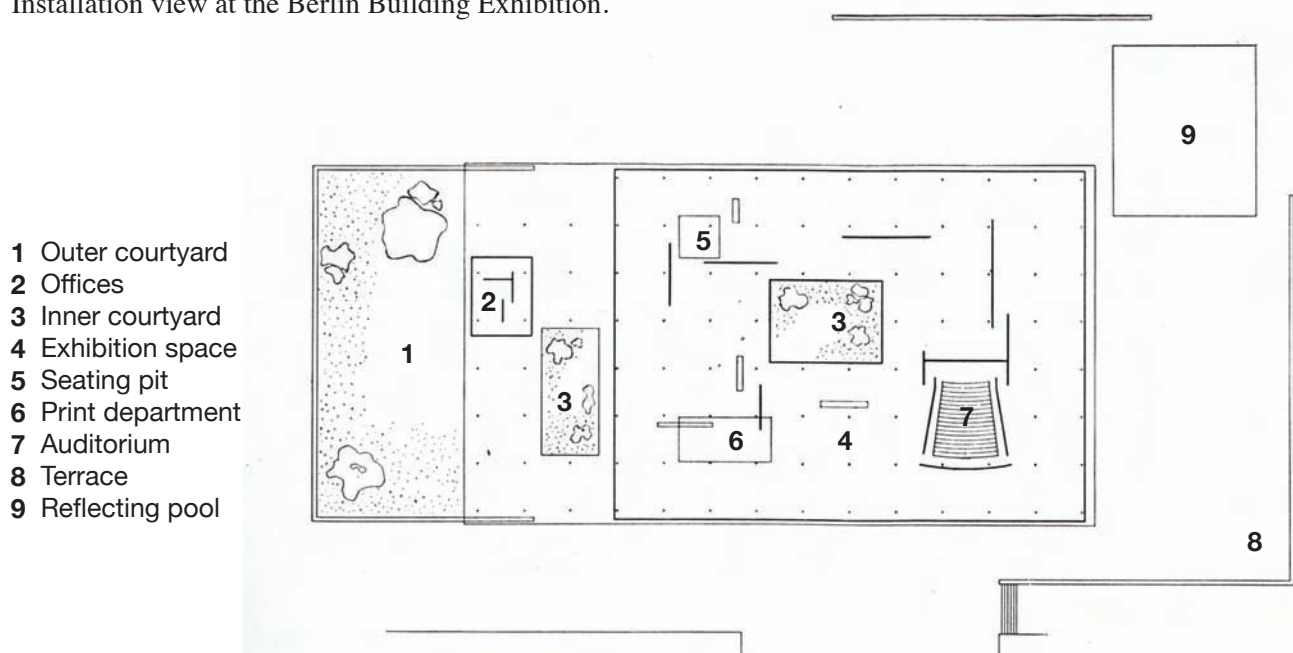




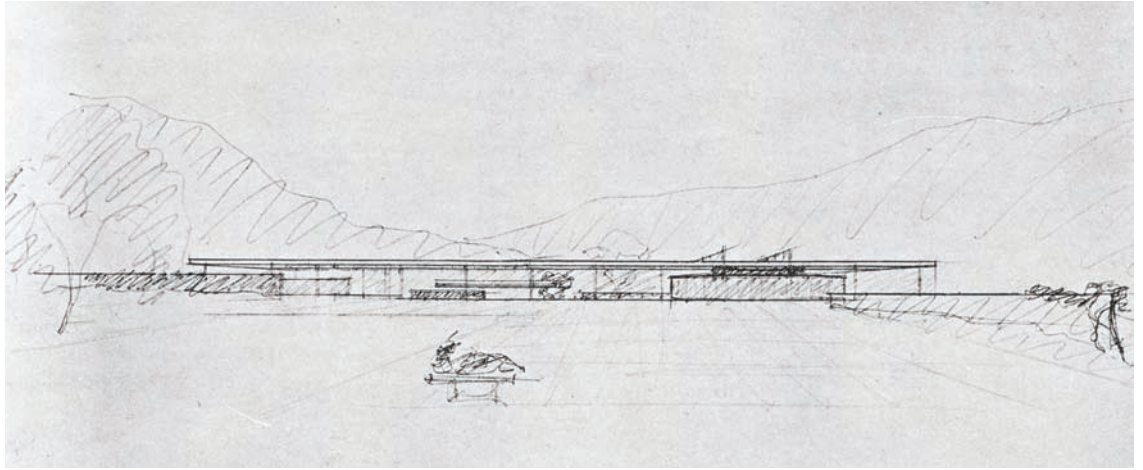
2.99 Mies van der Rohe, House for a Childless Couple, 1931. Plan, not to scale.



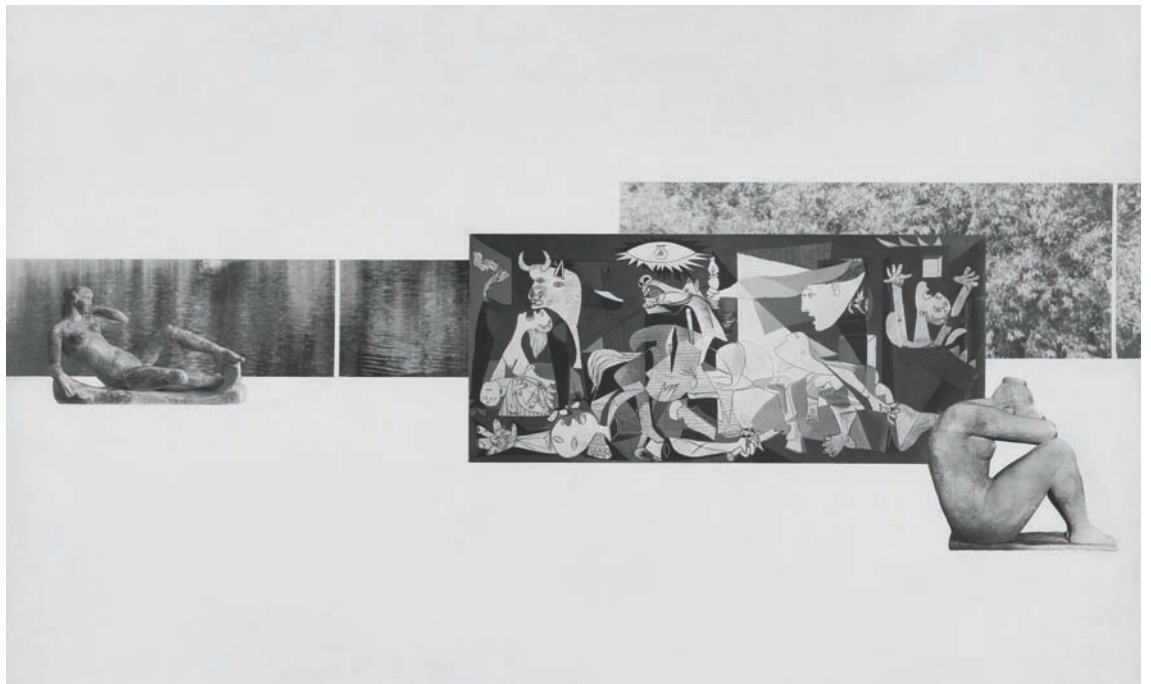
2.100 Mies van der Rohe, House for a Childless Couple, 1931.
Installation view at the Berlin Building Exhibition.



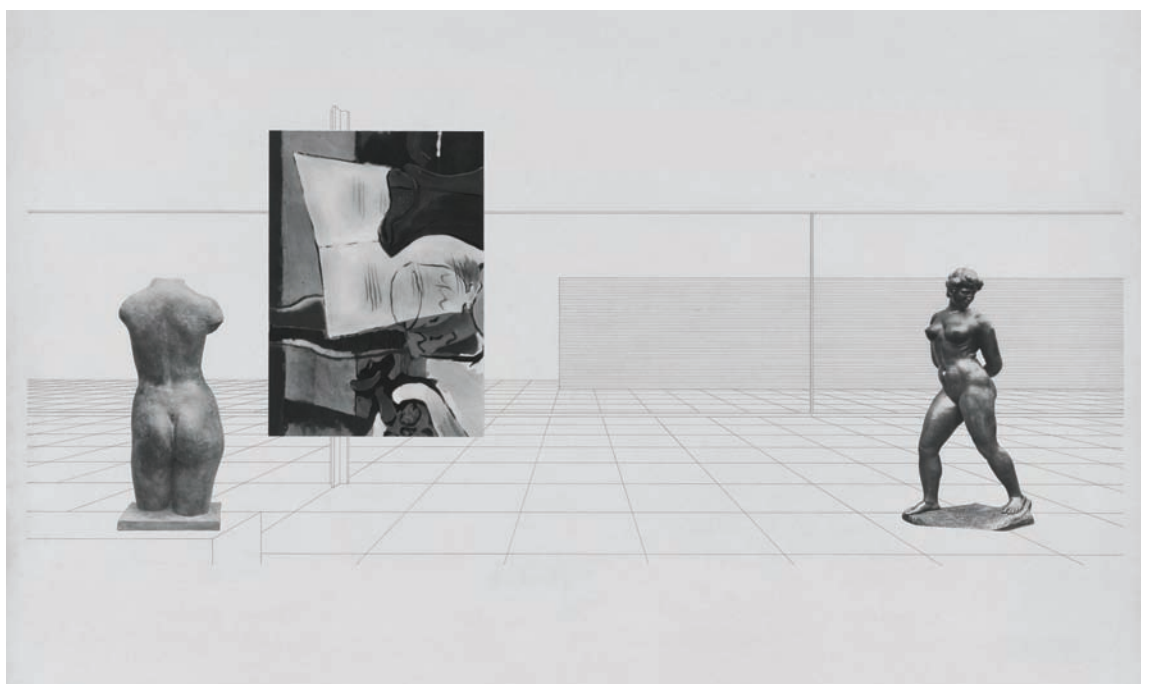
2.101 Mies van der Rohe. Museum for a Small City (project with George Danforth), 1942. Plan, not to scale.



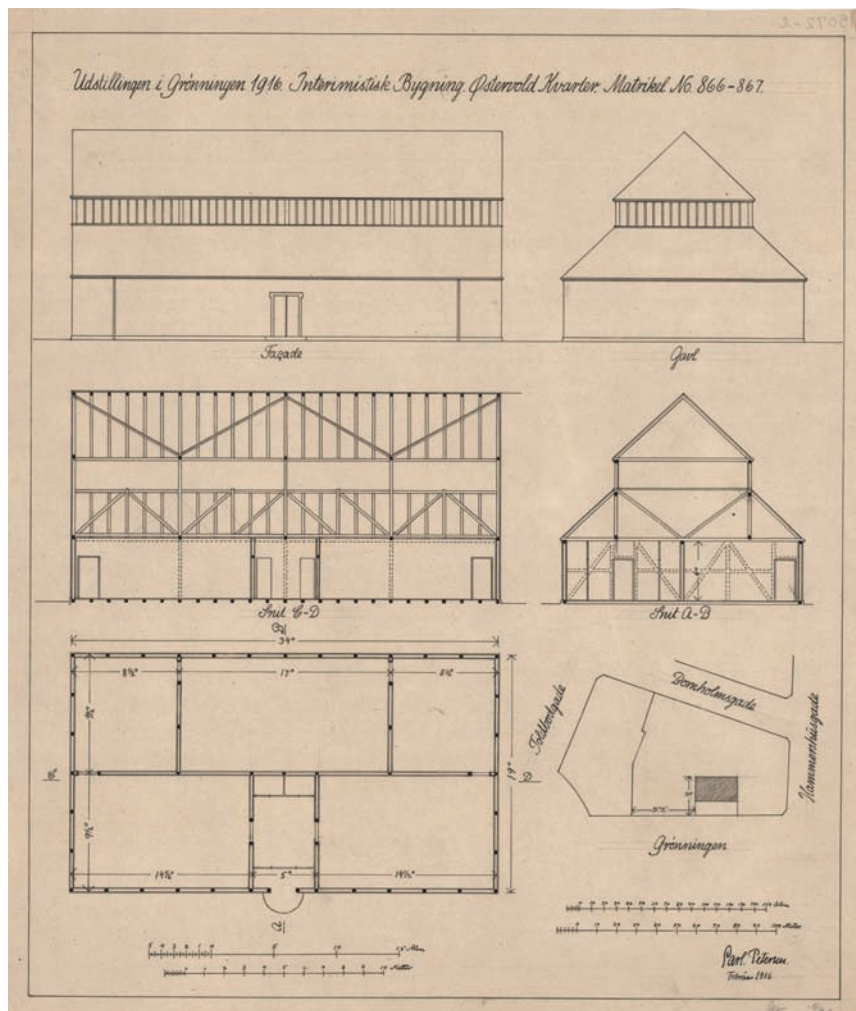
2.102 Museum for a Small City. Elevation sketch



2.103 Museum for a Small City. Collage of exhibition space with works by Picasso and Maillol.



2.104 Museum for a Small City. Collage of exhibition space with works by Maillol and Braque.



2.105 Carl Petersen,
Grønningen exhibition building,
1916. Plan, sections and elevations.



2.106 Louisiana. Interior of first Lantern Gallery works from the permanent collection, including William Scharf, *Legend*, 1911 (center), and Adam Fischer, *Young Girl from Crete*, 1952 (right).

2.107 Louisiana, Cleft Passage.
Henie-Onstad Samlingen, 1961.



2.108 Louisiana, Cleft Passage.
Henry Moore, 1961.



2.109 Louisiana, Cleft Passage.
5000 Years of Egyptian Art, 1962.





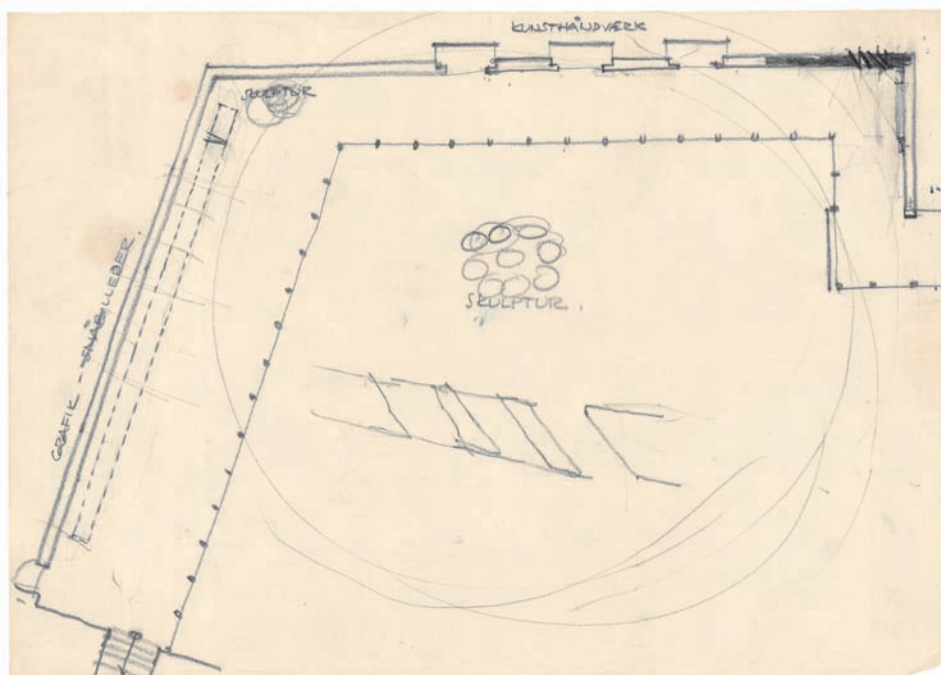
2.110 View from library into second Lantern Gallery, with removable partitions and shelves for displaying handicrafts and industrial design.



2.111 View of library and second Lantern Gallery joined into a single space, as King Frederick IX and Queen Ingrid open *5000 Years of Egyptian Art*, 31 March 1962.



2.112 Third segment of the Tree Passage, with small works by Astrid Noack (left) and view into Lake Gallery with *Kneeling Figure*, *Young Man Planting a Tree* (1948–52).



2.113 Jørgen Bo. Study of Tree Passage, 1956.



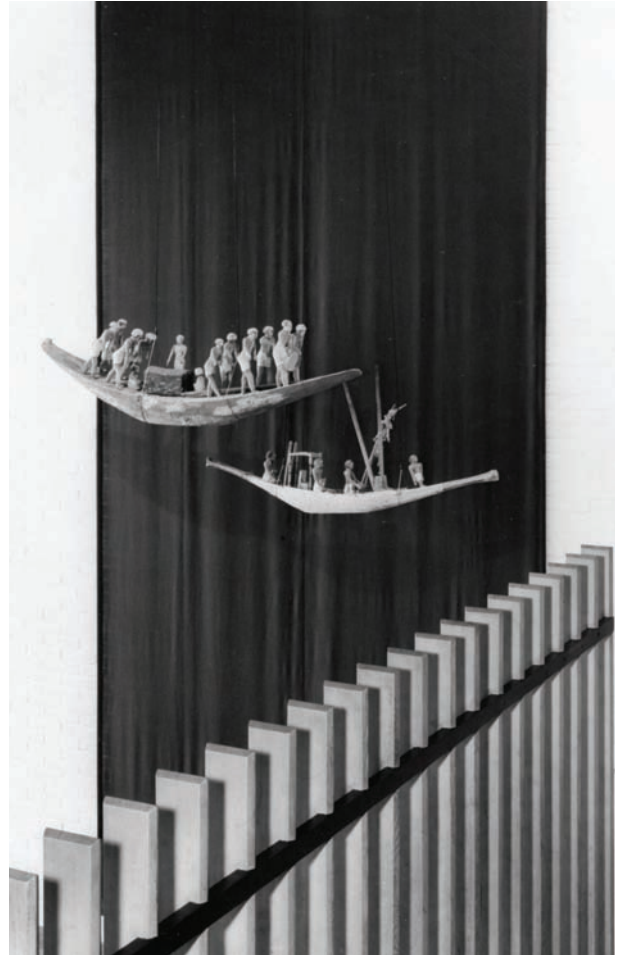
2.114 Vilhelm Wohlert. 58-Building seen from the fern-filled cleft, 1957.

2.115 View from the cafeteria to the sea during *Alexander Calder*, 1969.





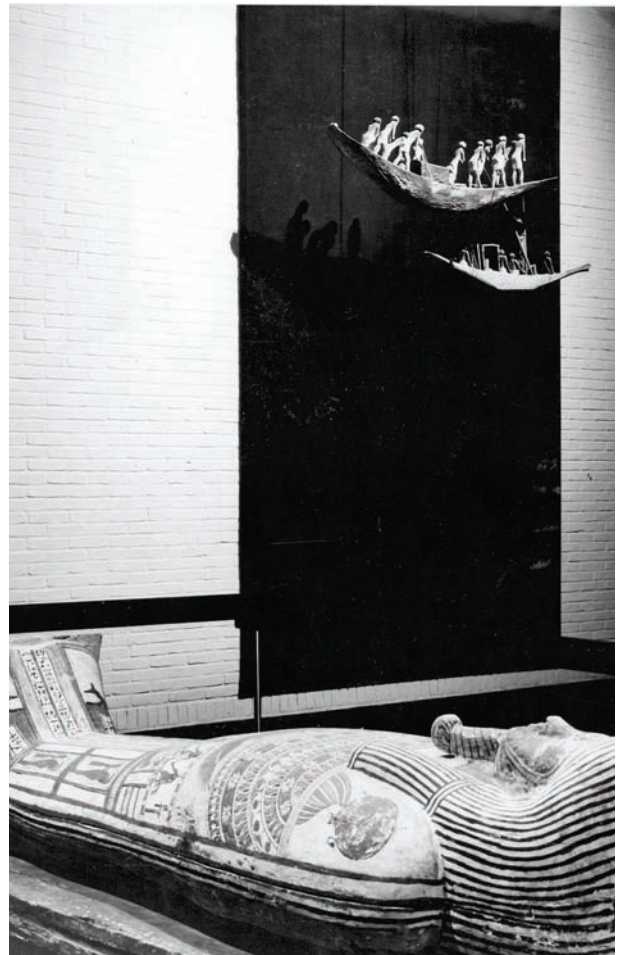
2.116



2.117

2.118

2.119





2.120 Lake Gallery



2.121 First Lantern Gallery

2.122 Second Lantern Gallery



2.116–2.122 Installation views of
5000 Years of Egyptian Art, 1962.



2.123 Amateur slides of the journey from villa to cafeteria terrace.



Chapter 3

Organic Growth: 1959–71

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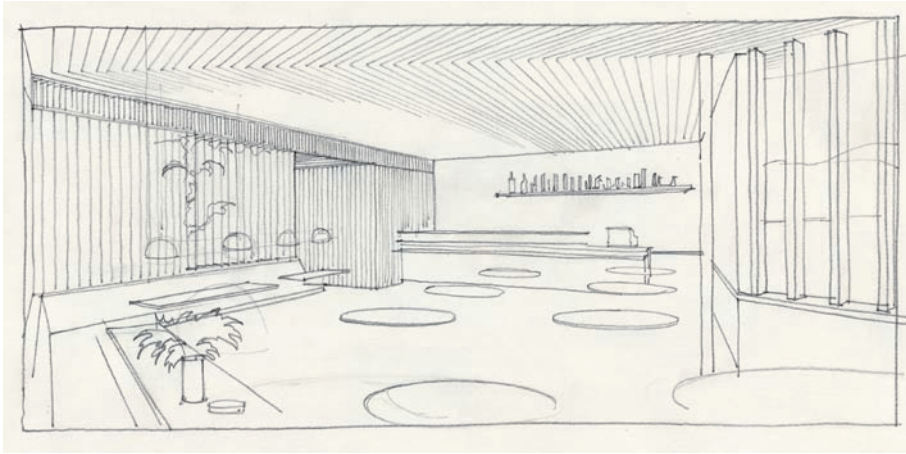
3.1 Jazz night at Louisiana, 1958.
Interior of the first Lantern Gallery.



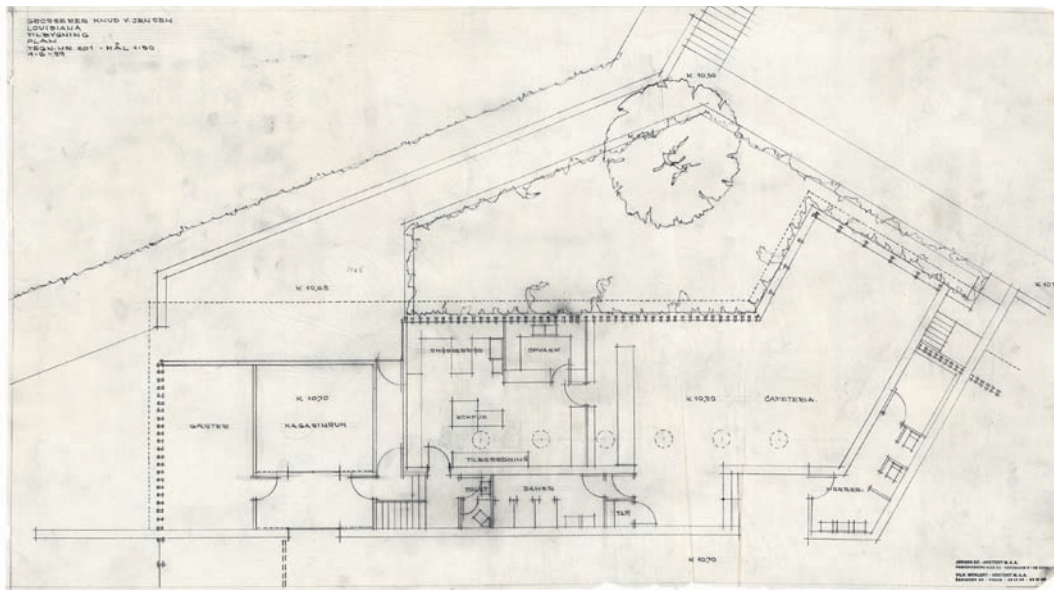
3.2 Ballet Master Flemming Flindt performs on a temporary stage over the basin, in conjunction with the exhibition *Music and Dance*, May 1959.



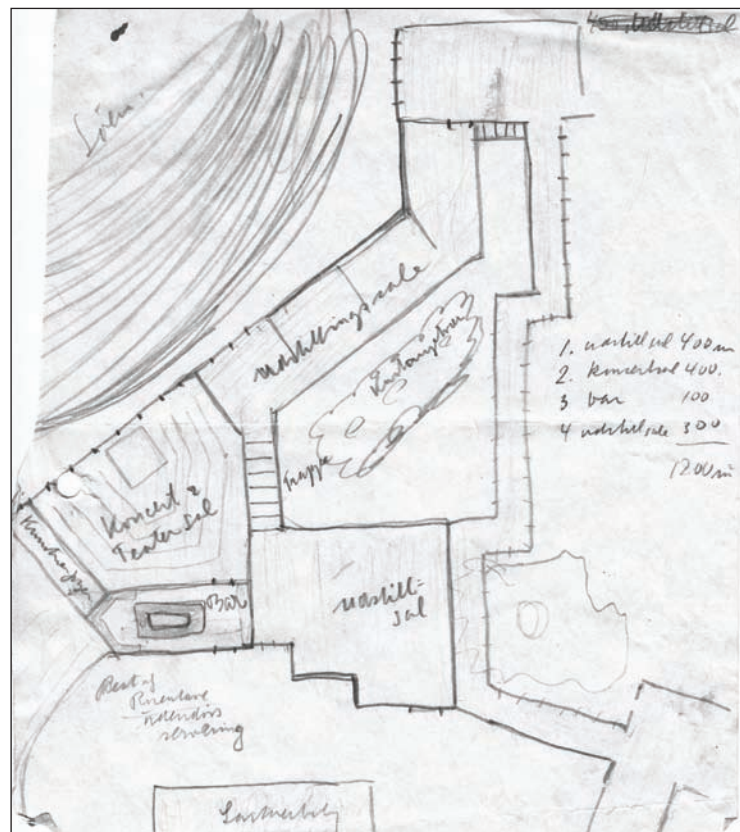
3.3 Installation view of *Robert Jacobsen*, October 1959.



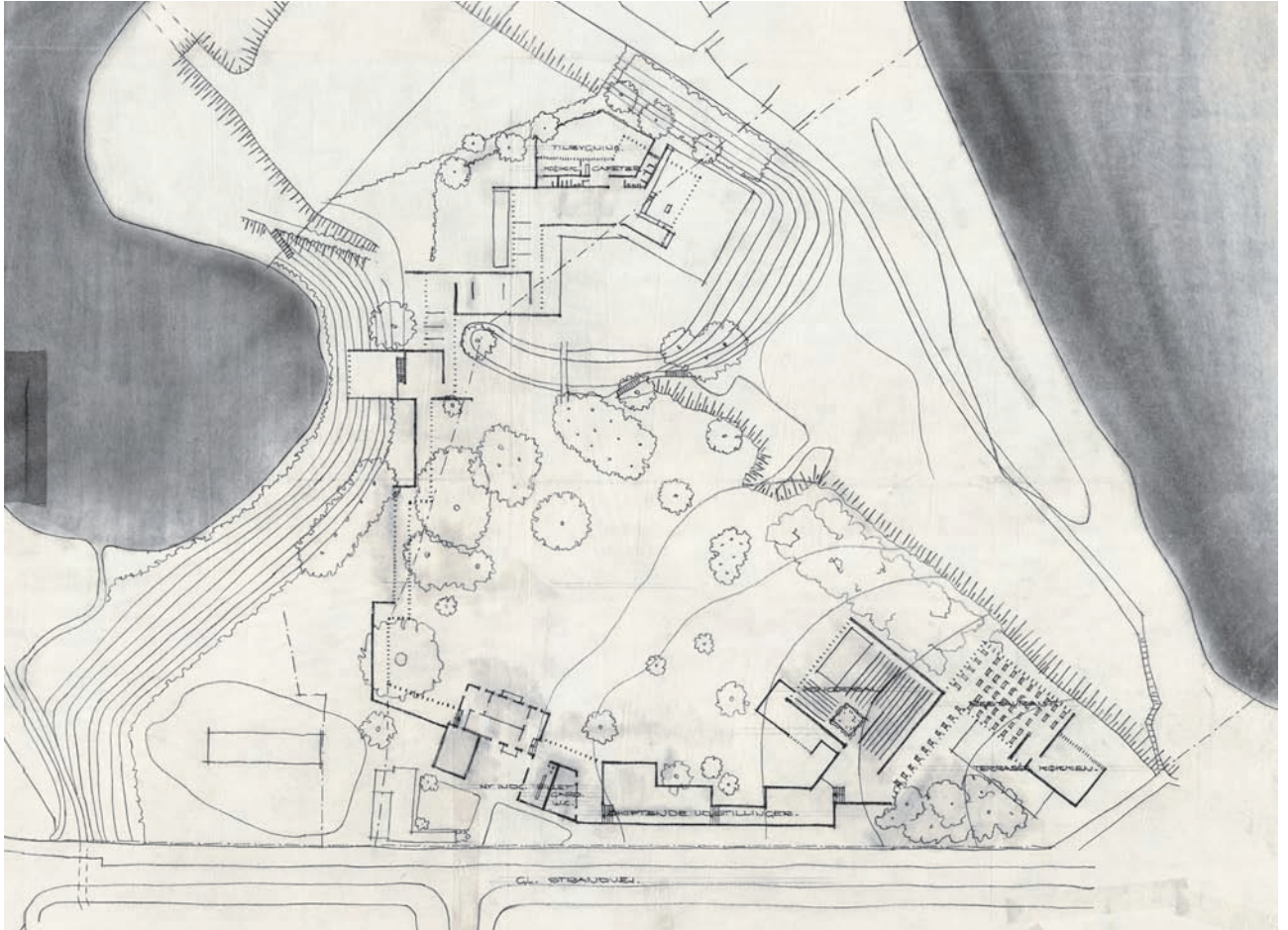
3.4 Jørgen Bo and Vilhelm Wohlert, study for new cafeteria, May-June 1959.



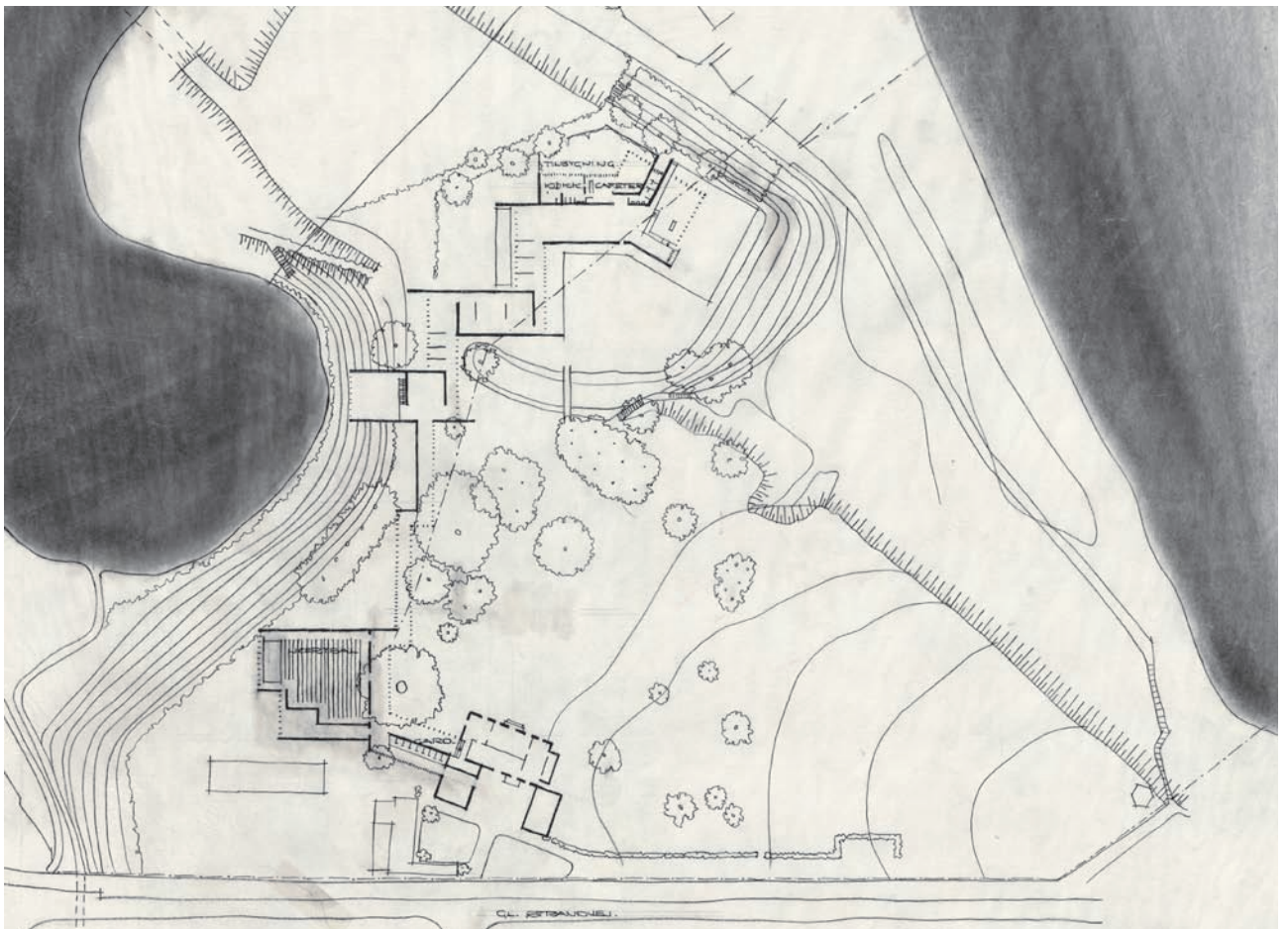
3.5 Jørgen Bo and Vilhelm Wohlert, plan of cafeteria expansion, 4 June 1959.



3.6 Knud W. Jensen, sketch for concert hall and gallery expansion, June-July 1959.



3.7 Jørgen Bo and Vilhelm Wohlerst, Plan A, 19 June 1959.

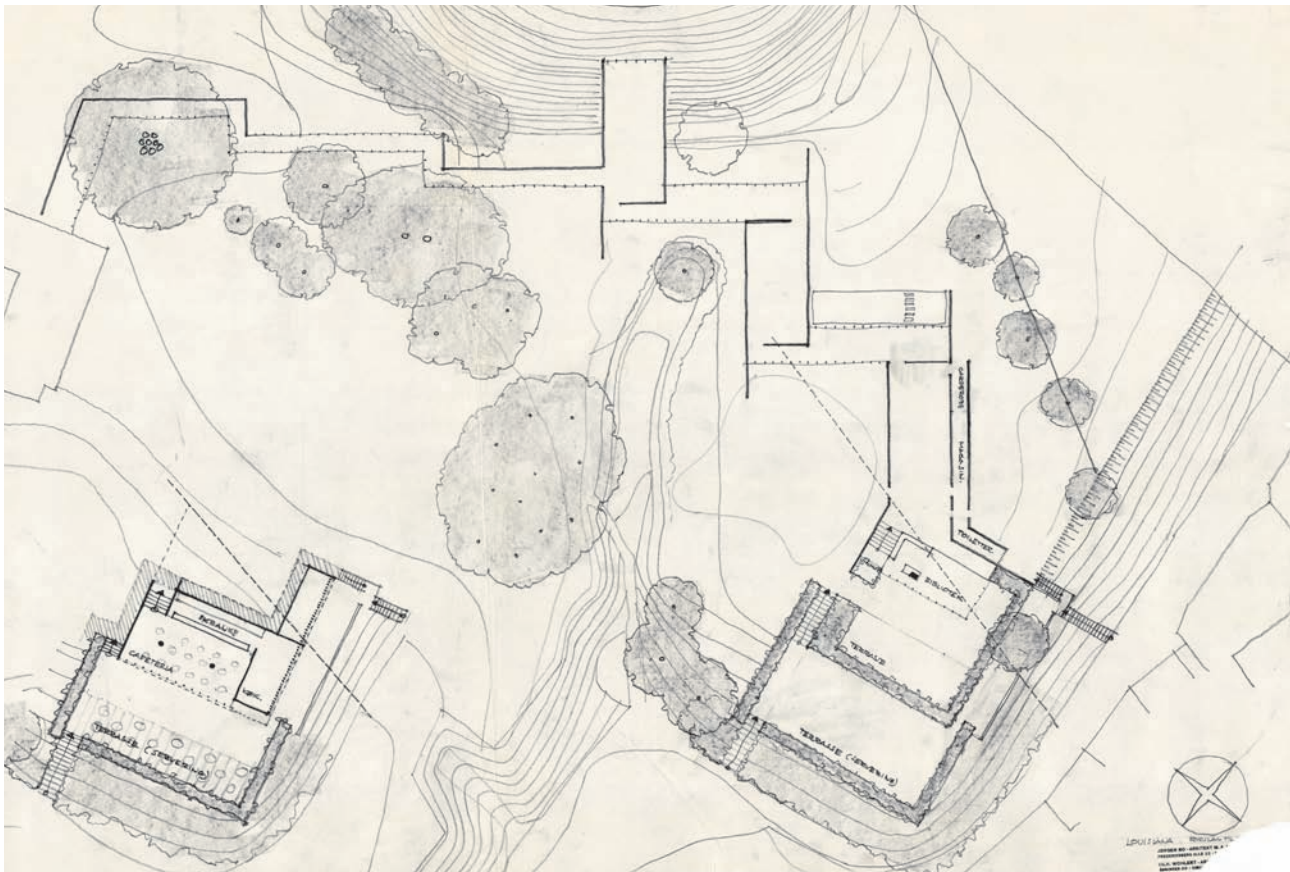


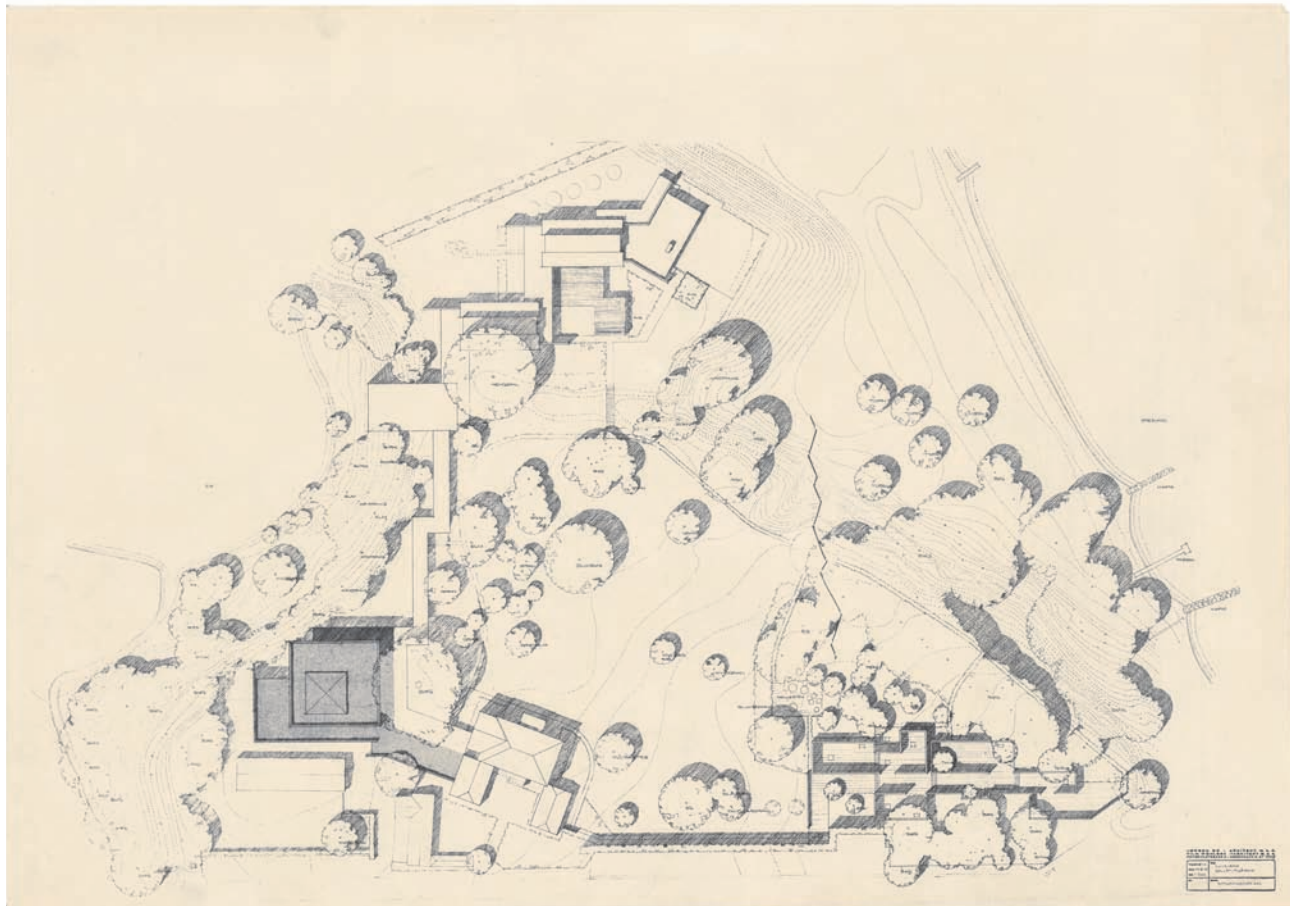
3.8 Jørgen Bo and Vilhelm Wohler, Plan B, 19 June 1959.



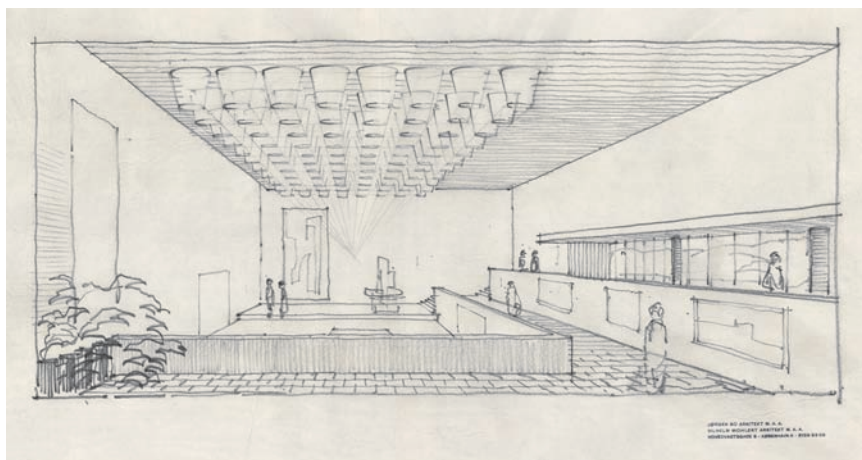
3.9 Second Lantern Gallery, with artworks by Richard Mortensen (left) and Robert Jacobsen (right).

3.10 Jørgen Bo and Vilhelm Wohlert, cafeteria expansion, September 1959. Plan of upper level with dining terrace and new terrace below (right); plan of lower level with dining terrace (left).

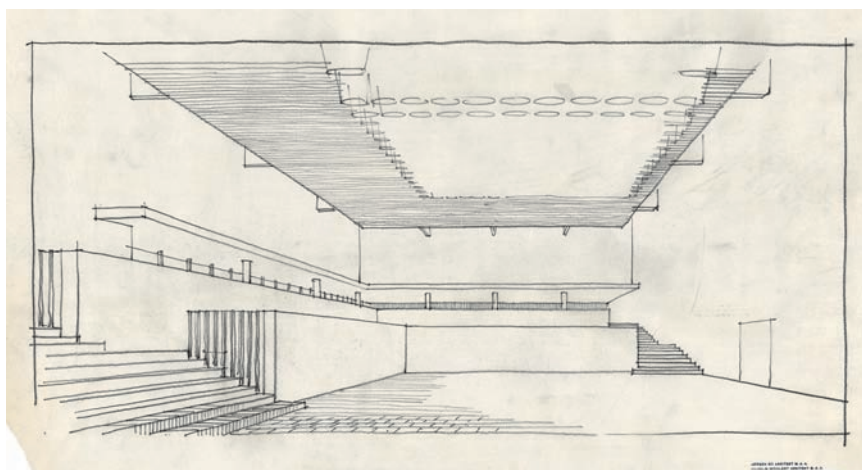




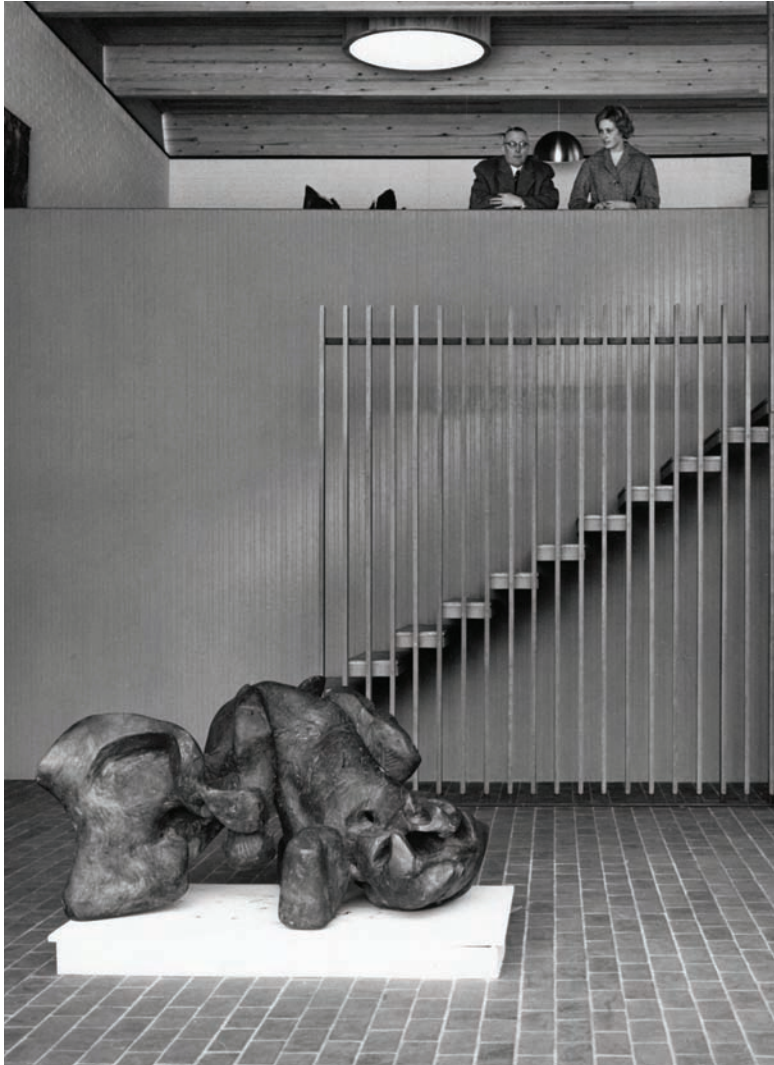
3.12 Jørgen Bo and Vilhelm Wohlert, site plan with exhibition building and sculpture garden, 14 August 1961.



3.13 Interior of gallery-concert hall, view from Tree Passage.



3.14 Interior of gallery-concert hall: view from stage.



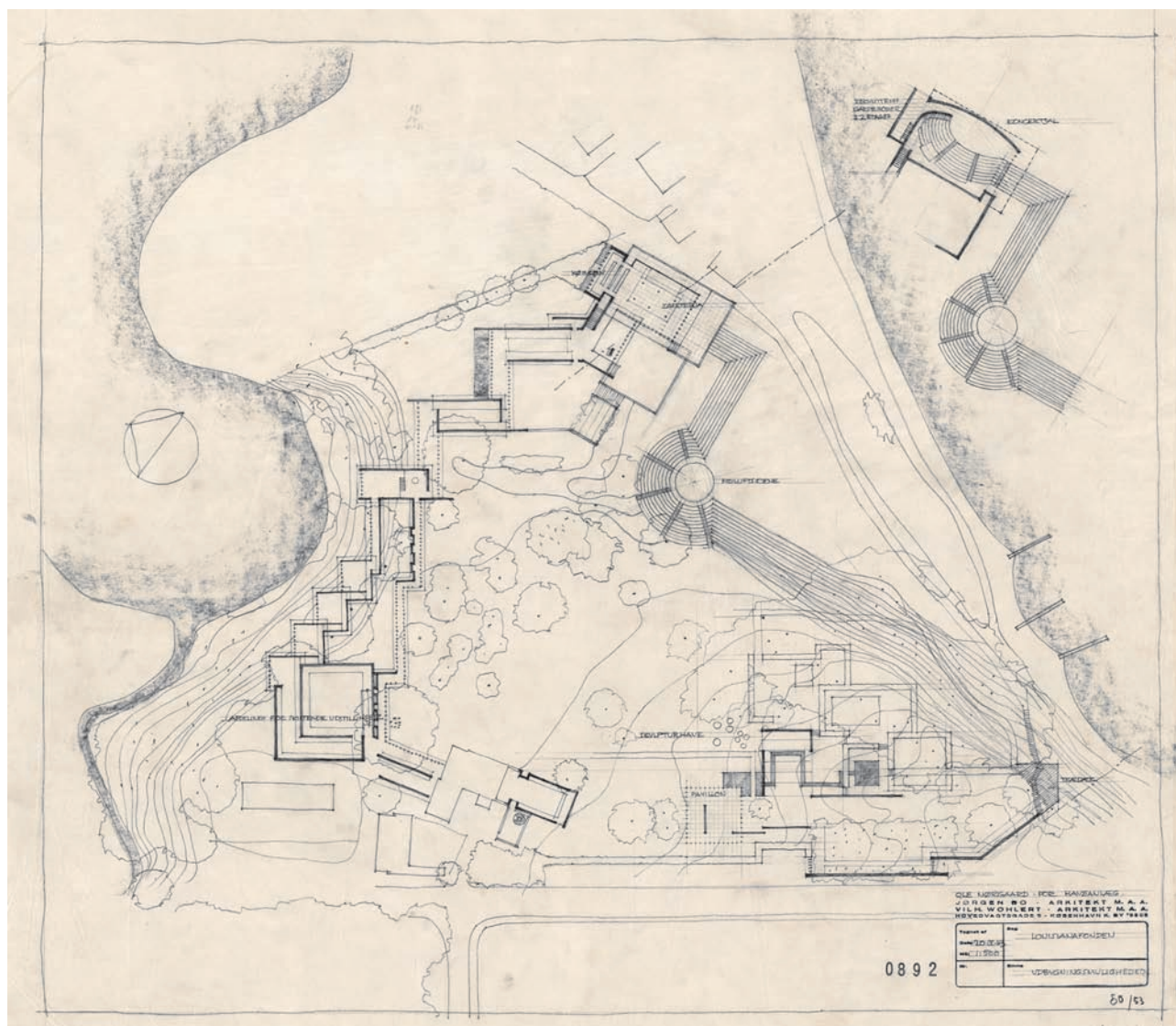
3.15 Installation view of *Vitality in Art*, Lake Gallery, 1960.



3.16 Installation view of *Mexican Masterworks*, second Lantern Gallery, 1963.



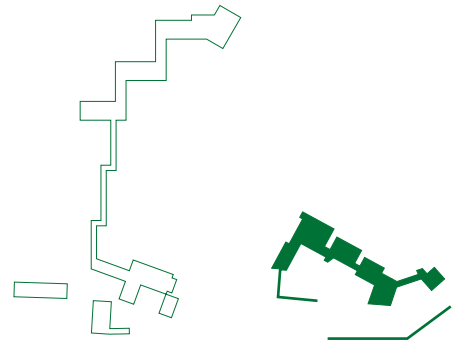
3.17 Jørgen Bo, Vilhelm Wohlert and Ole Nørsgaard, The Dream House, *Huset i haven*, Copenhagen, 1959.



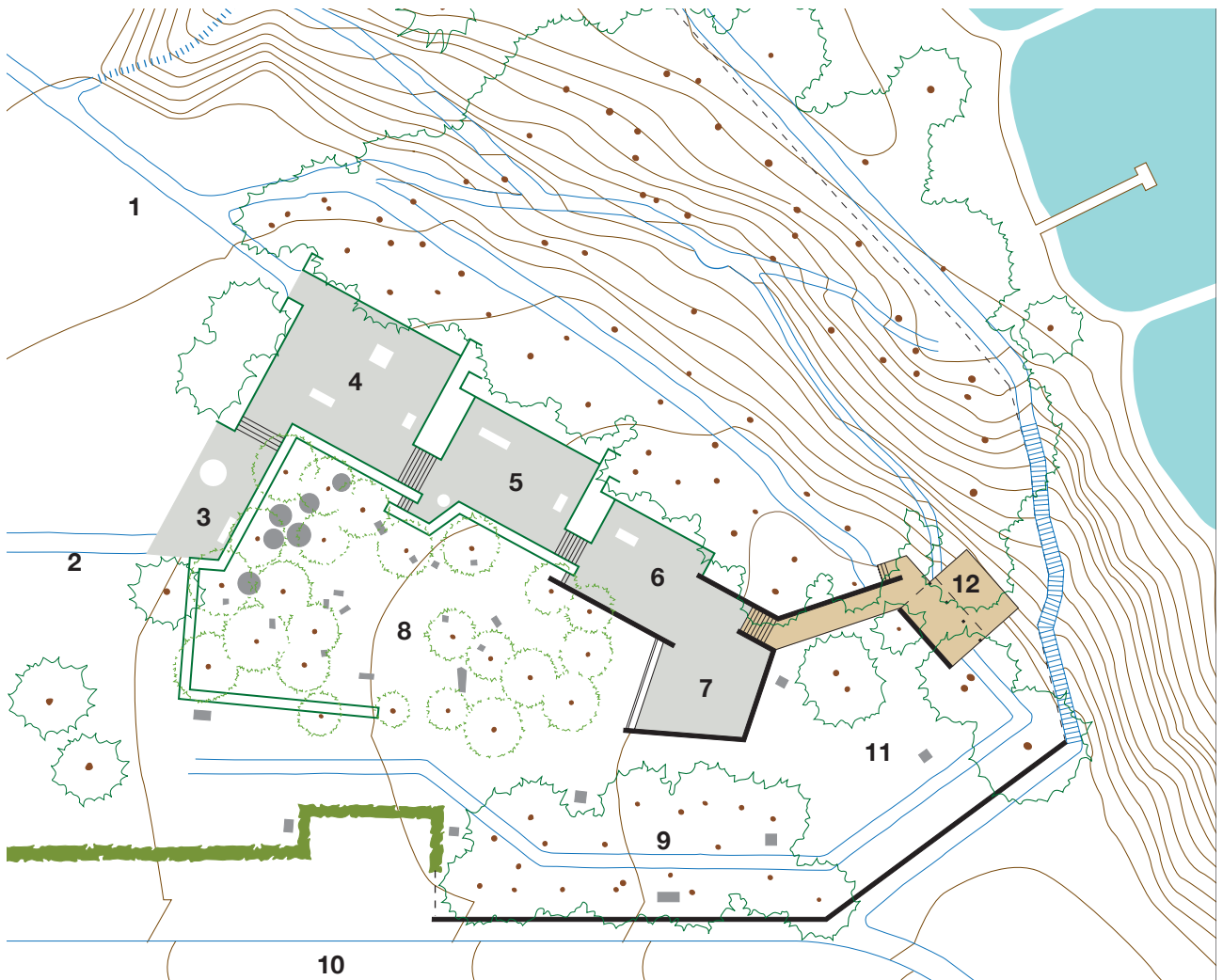
3.18 Jørgen Bo and Vilhelm Wohlert, site plan with new galleries for temporary exhibitions, new cafeteria with concert hall below, amphitheater and sculpture garden (Ole Nørsgaard), 20 May 1963.



3.19 Basin Garden, 1961. Astrid Noack, *Standing Woman*, 1944; and Luciano Minguzzi, *Six Characters*, 1957.

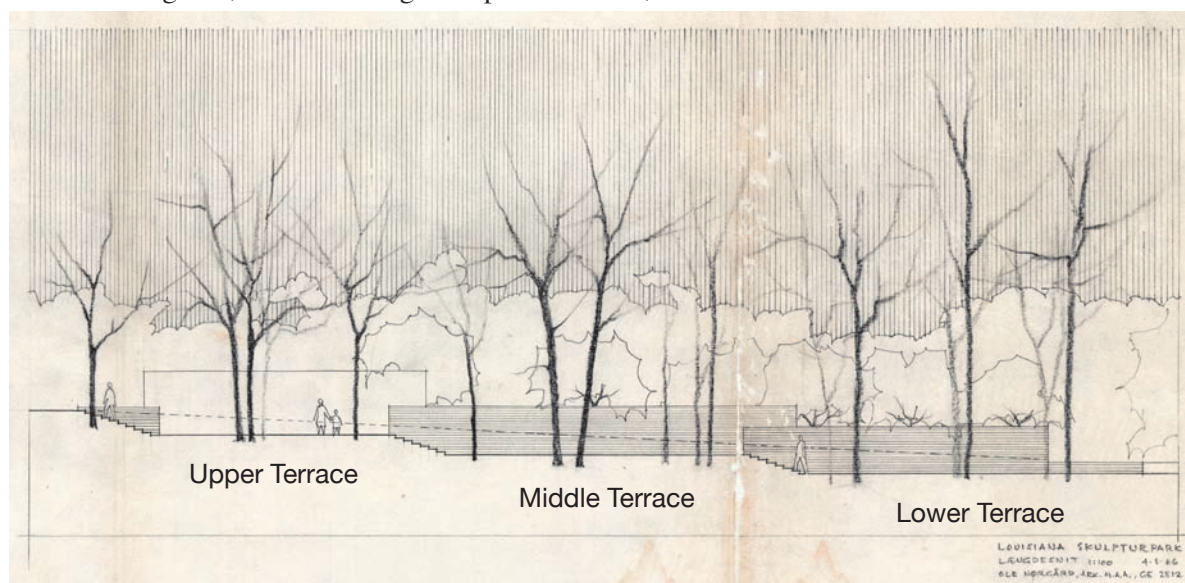


3.20 Ole Nørgaard, sculpture garden, 1962–64. Plan, 1:700



1 Path to the cleft. **2** Path to the villa. **3** Forecourt. **4** Lower Terrace. **5** Middle Terrace. **6** Upper Terrace. **7** Sculpture corner. **8** Heerup Garden. **9** Beech grove. **10** Gammel Strandvej. **11** Clearing. **12** Wooden deck.

3.21 Ole Nørgaard, Section through sculpture terraces, 1966.



3.22 View of the sculpture terraces under construction, summer 1964, with villa in the background.



3.23 Installation view of *Middelheim Visits Louisiana* with works by Renoir, Rodin and Max Bill, 1964.



3.24 *Middelheim Visits Louisiana*, 1964. Entrance from the park to Lower Terrace.



3.25 Heerup Garden, with Henry Heerup's sculptures and fruit trees planted by Alexander Brun in the 1860s.



3.26 Sculpture garden, 1966. View of Middle Terrace towards Upper Terrace and stair to the clearing, with works from the permanent collection.



3.27 *Middelheim Visits Louisiana*, 1964. View of Upper Terrace, including work by Mirko Basadella and Alberto Viani.



3.28 *Middelheim Visits Louisiana*, 1964. Interior of Upper Terrace with stair to clearing, and view into sculpture corner.



3.29 Clearing with stepping stones to observation deck.



3.30 Visitors on the observation deck.

3.31 Sculpture garden, c. 1975. View from Middle Terrace to Upper Terrace, with sculpture by Max Bill.





3.32 Jørgen Bo and Vilhelm Wohlert, Jensen Addition, Sletten, 1957-58.



3.33 Site plan, 1:1000.



3.34 View from garden to vestibule with old house at right.



3.35 Jensen Addition. View from vestibule with addition to right.



3.36 Overgaard Hus, Skodsborg, 1961–62.



3.37 Palsby House, Vedbæk, 1959–61.

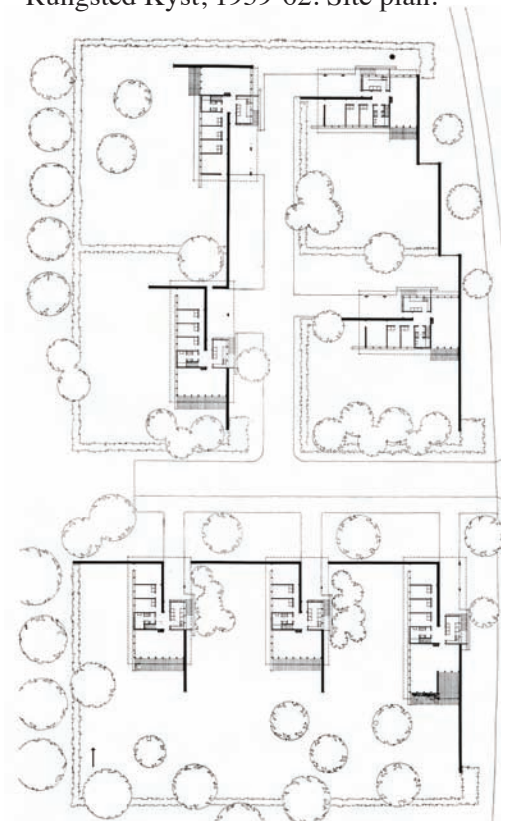


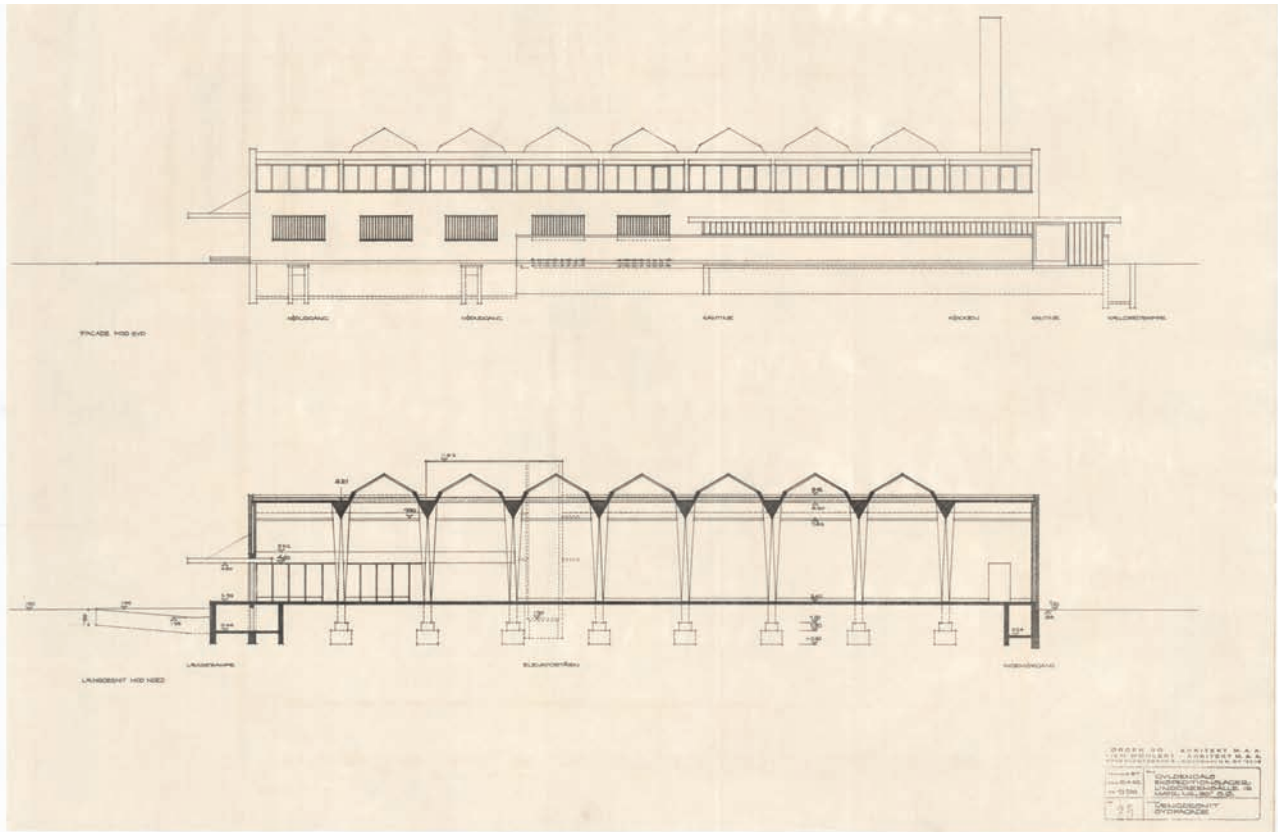
3.38 Kirstineparken, Hørsholm, 1962–68.



3.39 Piniehøj West, Rungsted Kyst, 1959–62.

3.40 Bo and Wohler, Piniehøj West, Rungsted Kyst, 1959–62. Site plan.

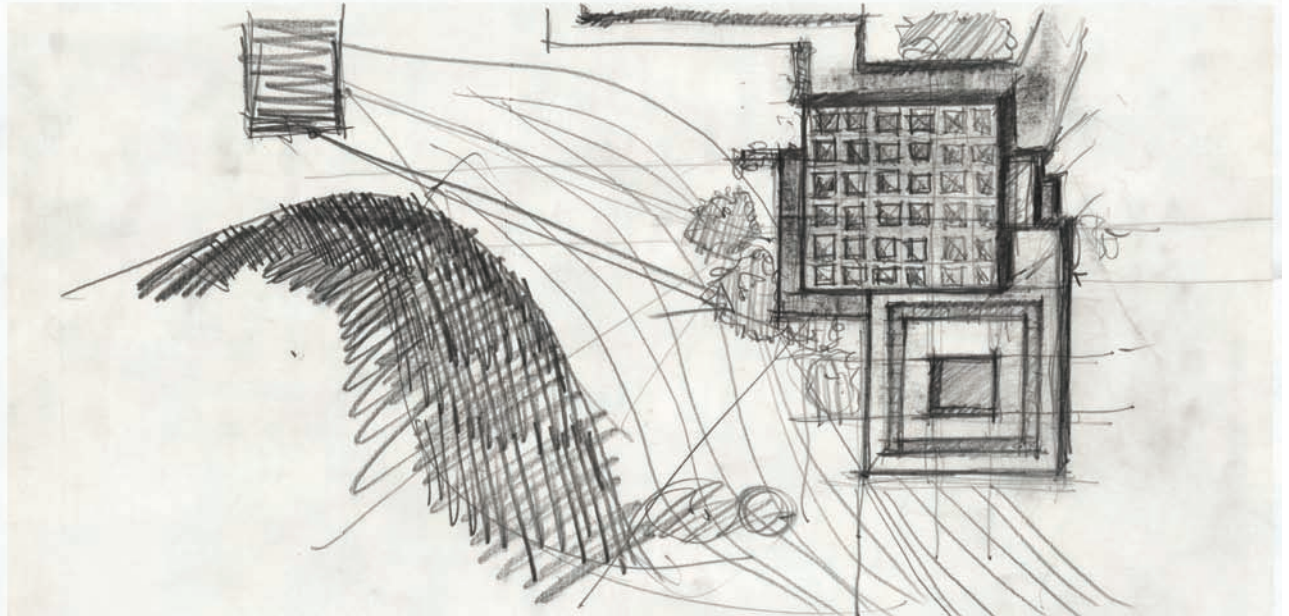




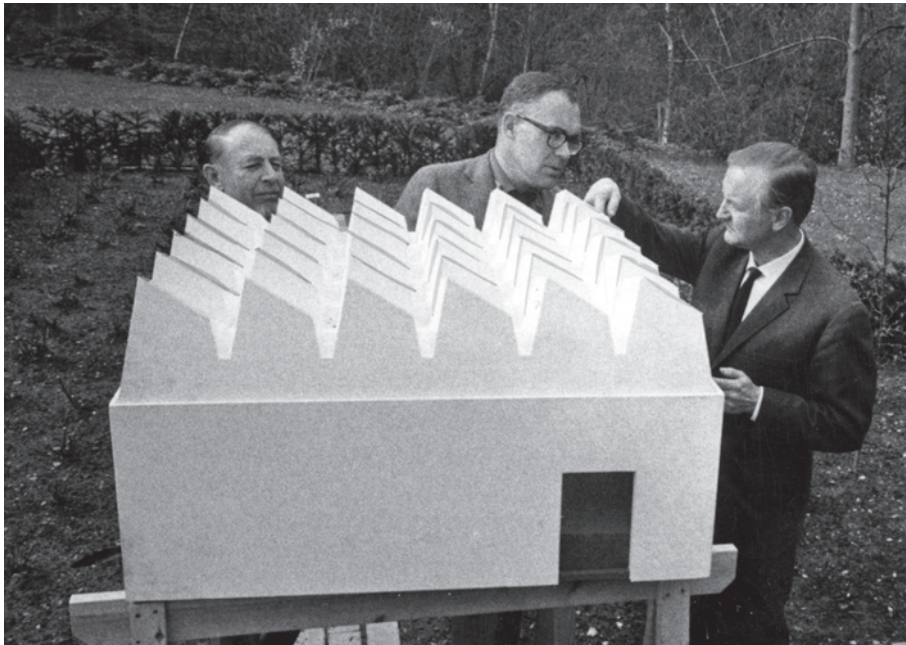
3.41 Jørgen Bo and Vilhelm Wohlert, Gyldendal warehouse, Amager, 1961-63, south elevation and section.



3.42 Gyldendal warehouse, packing hall with faceted concrete structure and skylights.



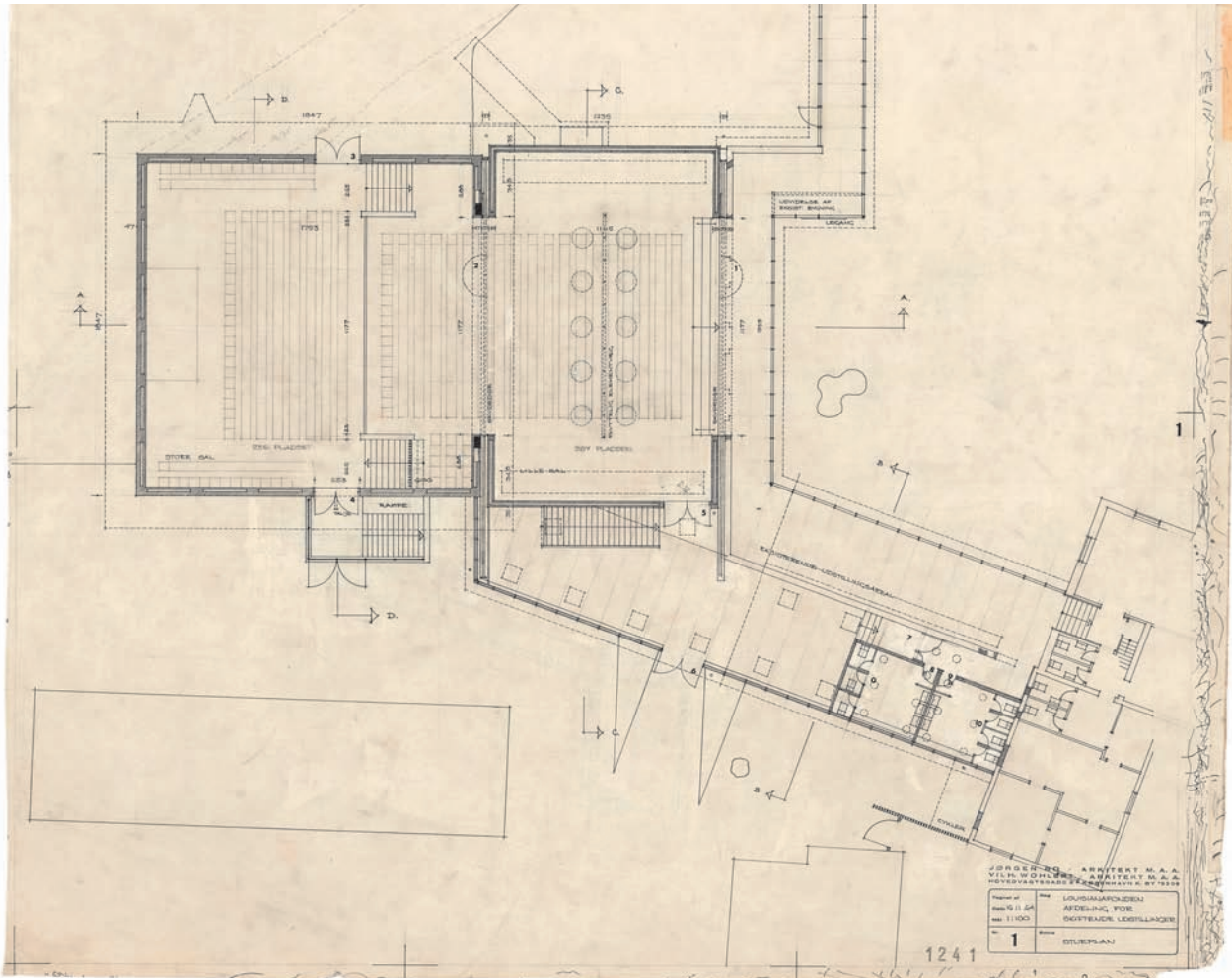
3.43 Jørgen Bo, Study for exhibition building along Tree Passage, 1964.



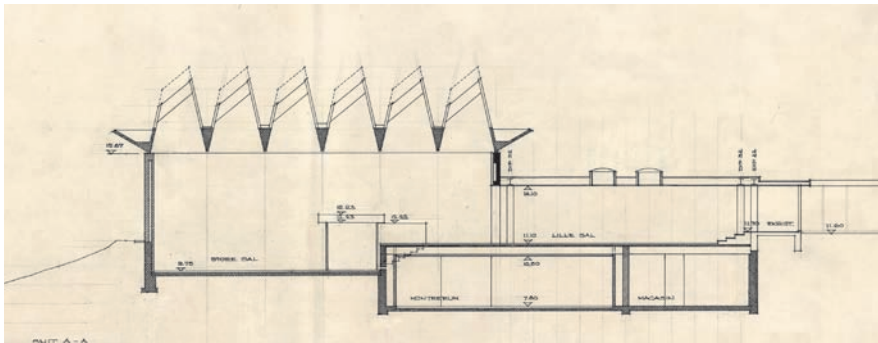
3.44 Press conference in Louisiana's rose garden, May 1964, with model of upper gallery. From left: Knud Mühlhausen, Pontus Hultén, Knud W. Jensen.



3.45 Inspecting the model.



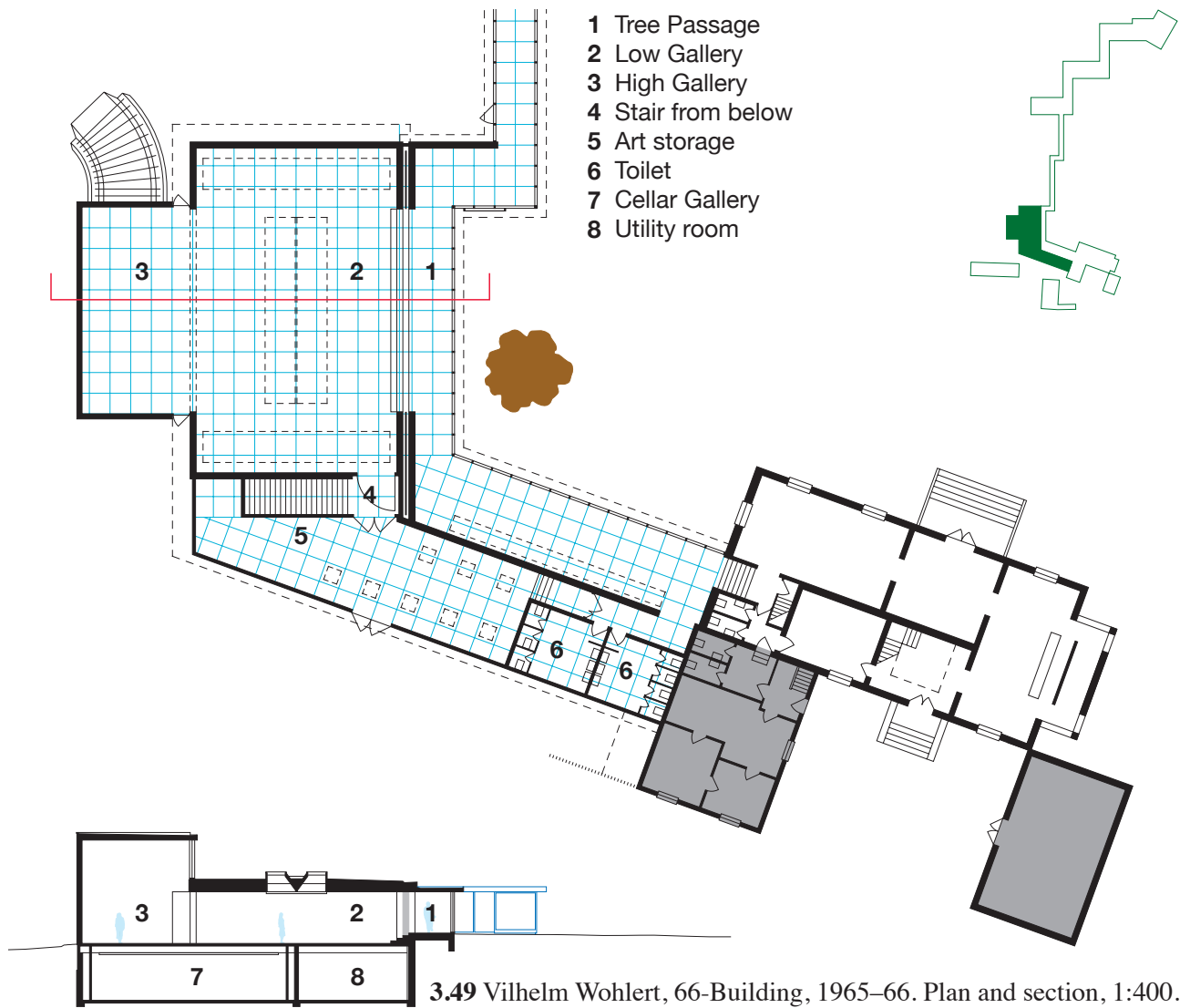
3.46 Vilhelm Wohlert, exhibition building, 16 November 1964. Plan of upper level and Tree Passage.



3.47 Section through exhibition building and Tree Passage.

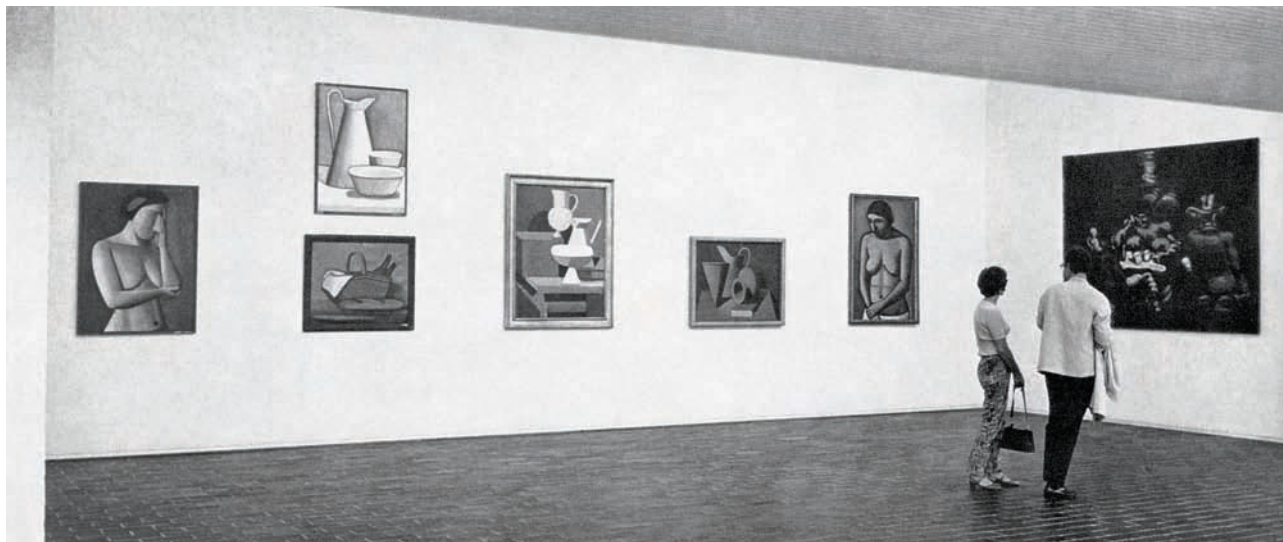
3.48 Vilhelm Wohlert, 66-Building, 1965–66. View from the plateau behind the Tree Passage.





3.50 Opening to Low Gallery from Tree Passage, with installation of works from the permanent collection.





3.51 View from the Low Gallery into the High Gallery with works by Vilhelm Lundstrøm, circa 1968.

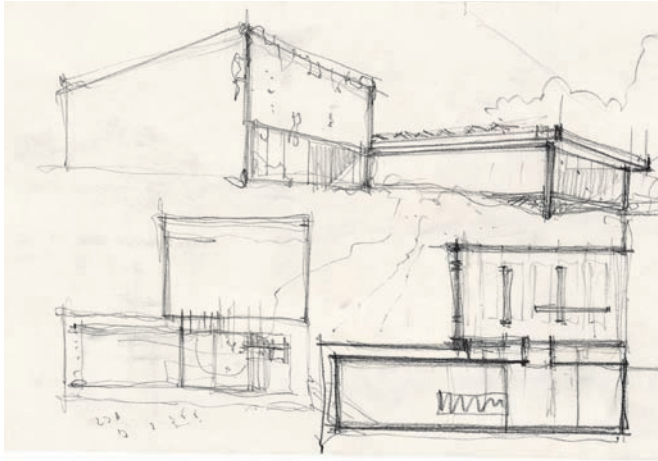
3.52 View from High Gallery, looking towards Tree Passage, with installation view of *Robert Jacobsen*, 1966.



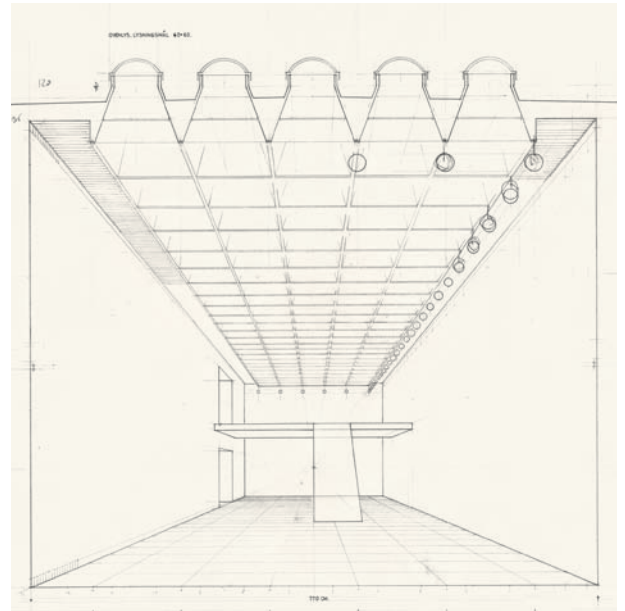


3.53 Lake Gallery, 1965.
Installation view of
James Rosenquist, *F-III*.

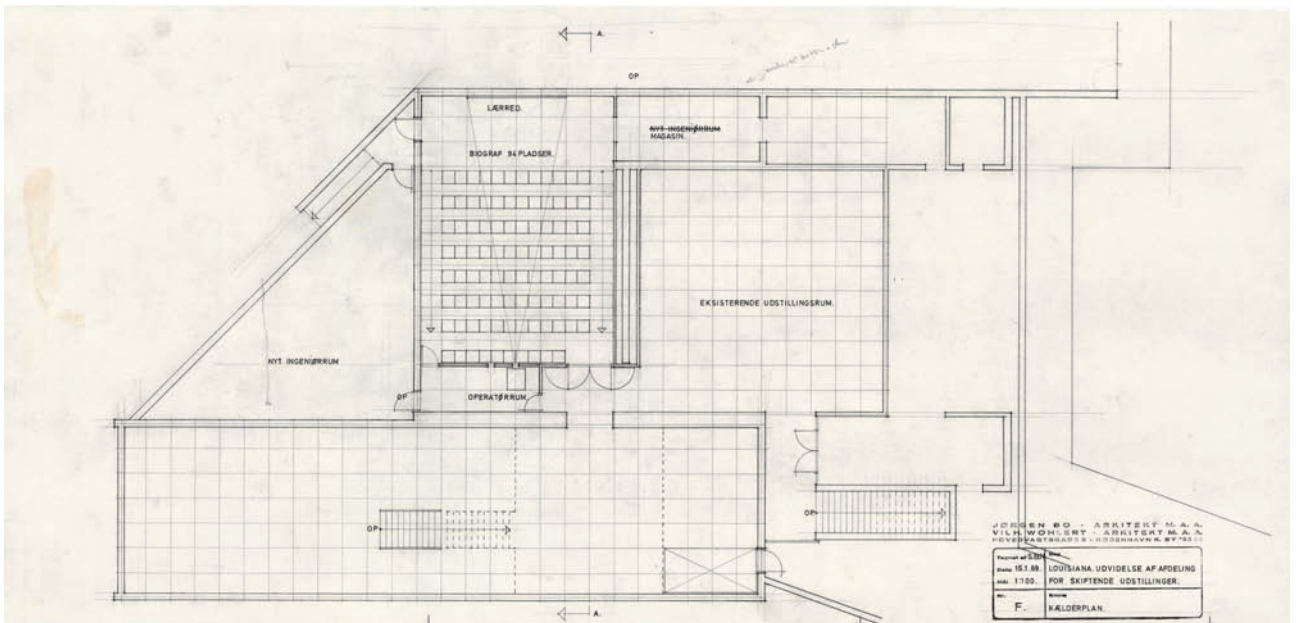
3.54 Jørgen Bo, study for 71-Building with windows in
High Gallery and Long Gallery, 1969.



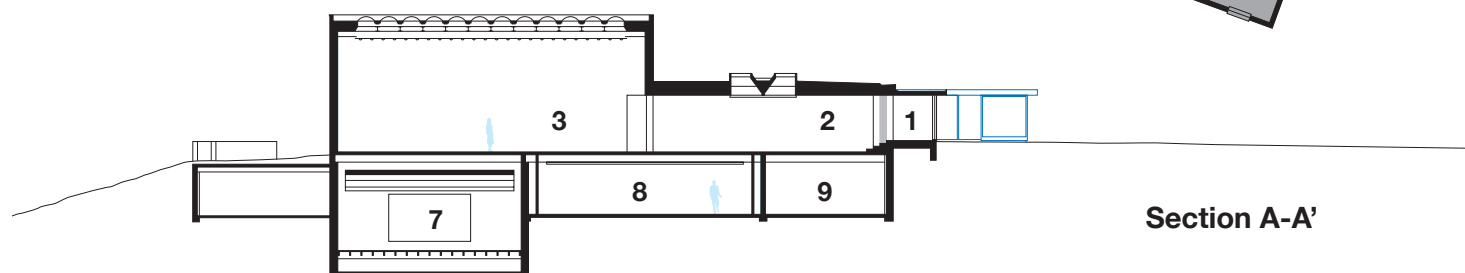
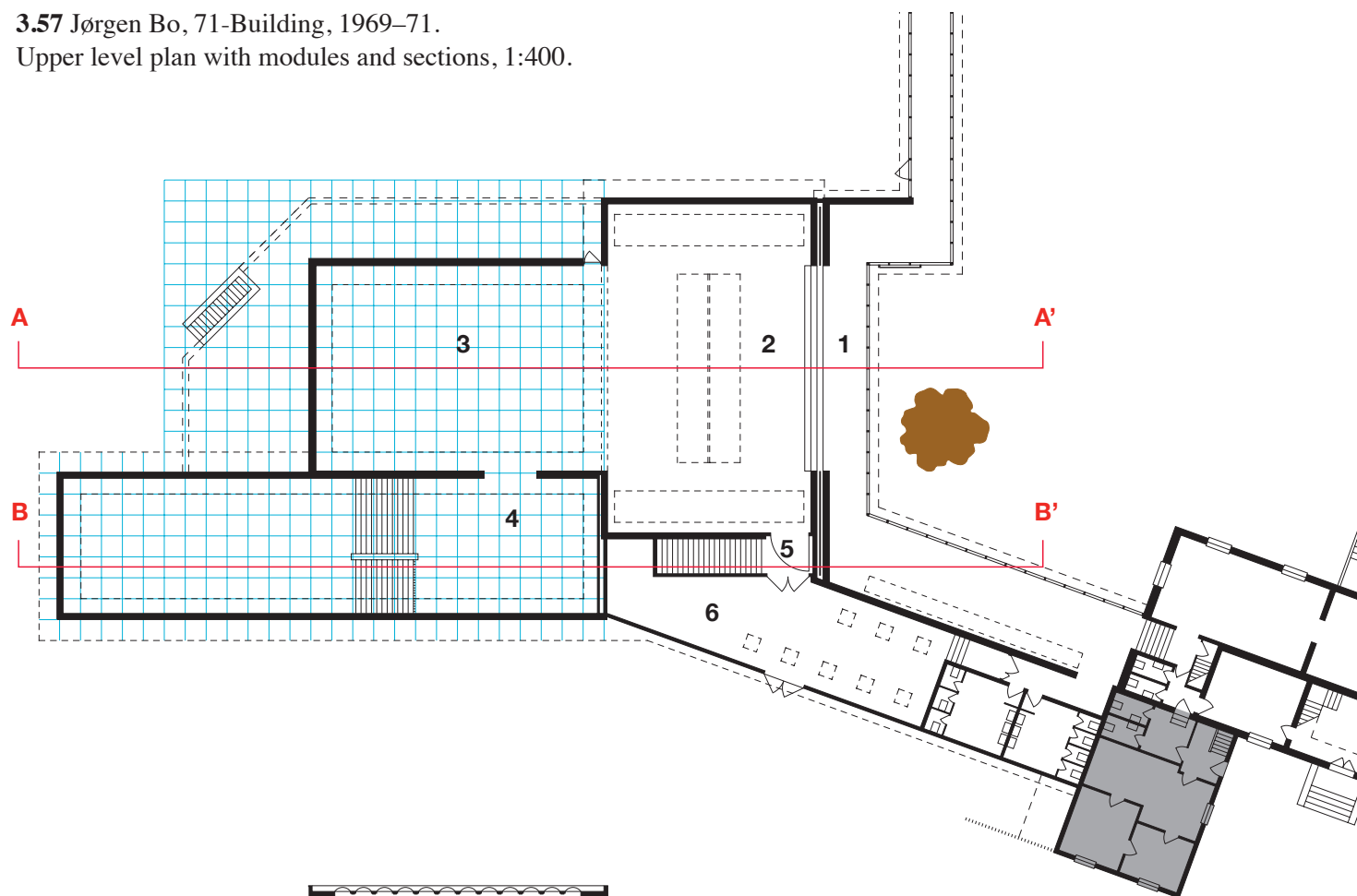
3.55 Bo, study for Long Gallery, 1969.



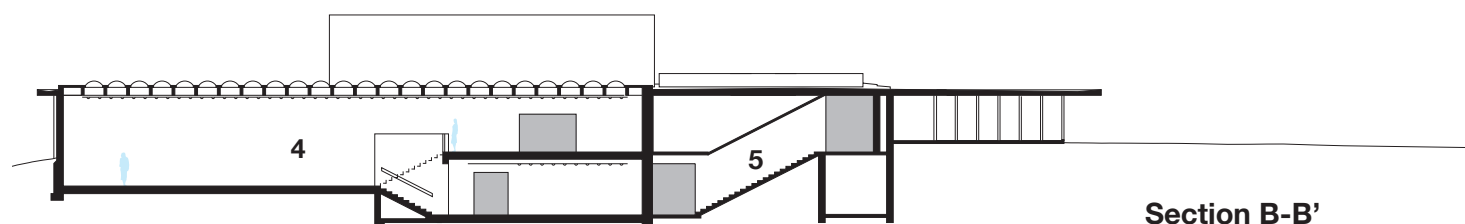
3.56 Study for Long Gallery and lower level with cinema, 1969.



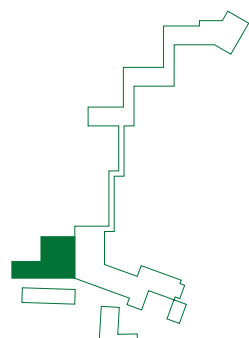
3.57 Jørgen Bo, 71-Building, 1969–71.
Upper level plan with modules and sections, 1:400.



Section A-A'



Section B-B'



- 1 Tree Passage
- 2 Low Gallery
- 3 High Gallery
- 4 Long Gallery
- 5 Stair from below
- 6 Art storage
- 7 Cinema
- 8 Cellar Gallery
- 9 Utility room



3.58 The West Wing, 1971.
Installation view of
American Art 1950-70,
from Low Gallery to
High Gallery, with opening
to Long Gallery (left).



3.59 Long Gallery, upper
level view of
American Art 1950-70.

3.60 Long Gallery,
middle level view of
American Art 1950-70,
with stair to lower level.





3.61 The West Wing, after 1971. View from High Gallery into Low Gallery, following removal of the clerestory window, with works from the collection by Arman, Jim Dine, Jean Tinguely and Richard Long.



3.62 View of Tree Passage from the park, with West Wing in the background and three sculptures by Jean Arp in the foreground.

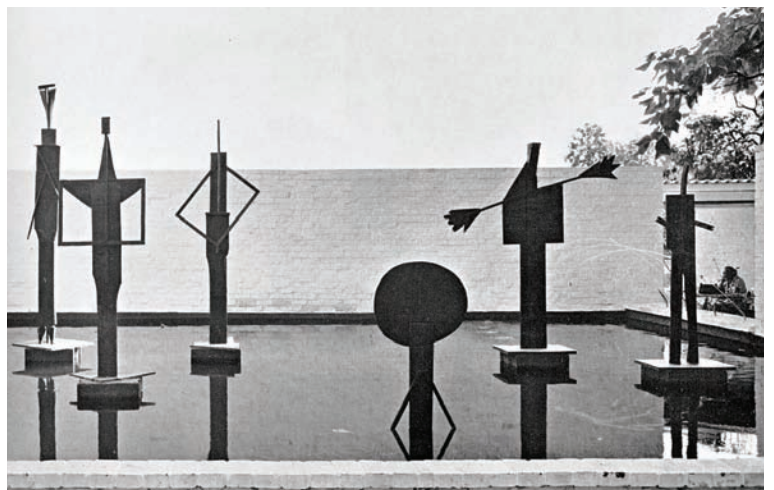
3.63 *documenta II*, '59, Kassel, 1959.
View of the paintings section within
Museum Fridericianum.

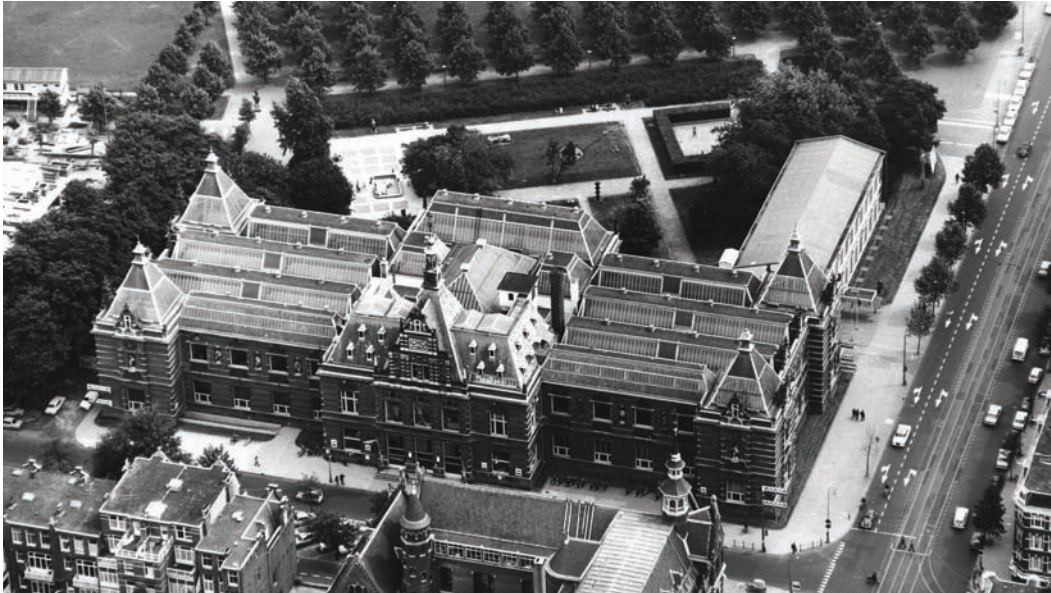


3.64 *documenta II*, '59. View of the
sculpture section in Karlsaue Park, with
the Orangerie in background.



3.65 *documenta II*, '59. Installation view
of Pablo Picasso, *The Bathers*, 1956.





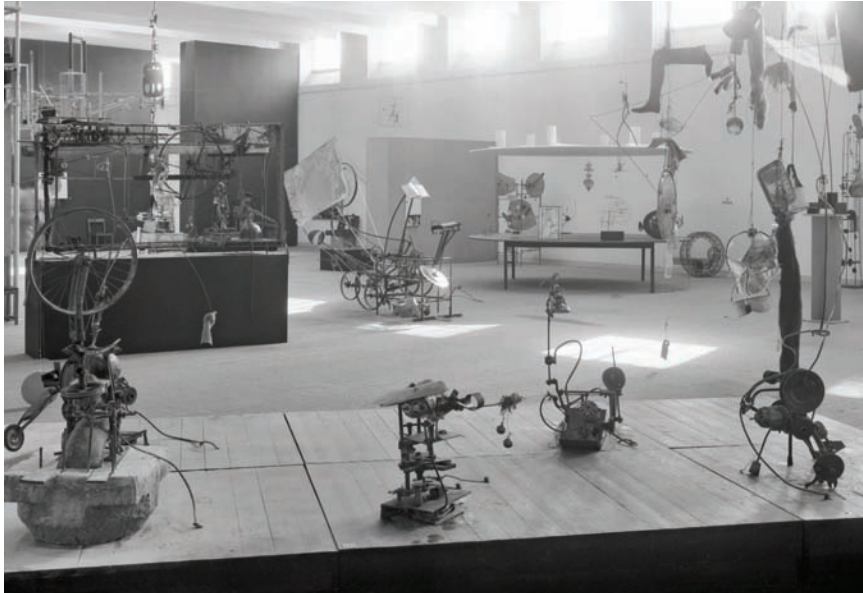
3.66 Aerial view of the Stedelijk Museum, with 1954 extension at upper right.



3.67 The "Sandberg Wing" with entrance at left, 1957.



3.68 Stedelijk Musuem, Amsterdam. Installation view of *Modern Art, Old and New*, 1955.

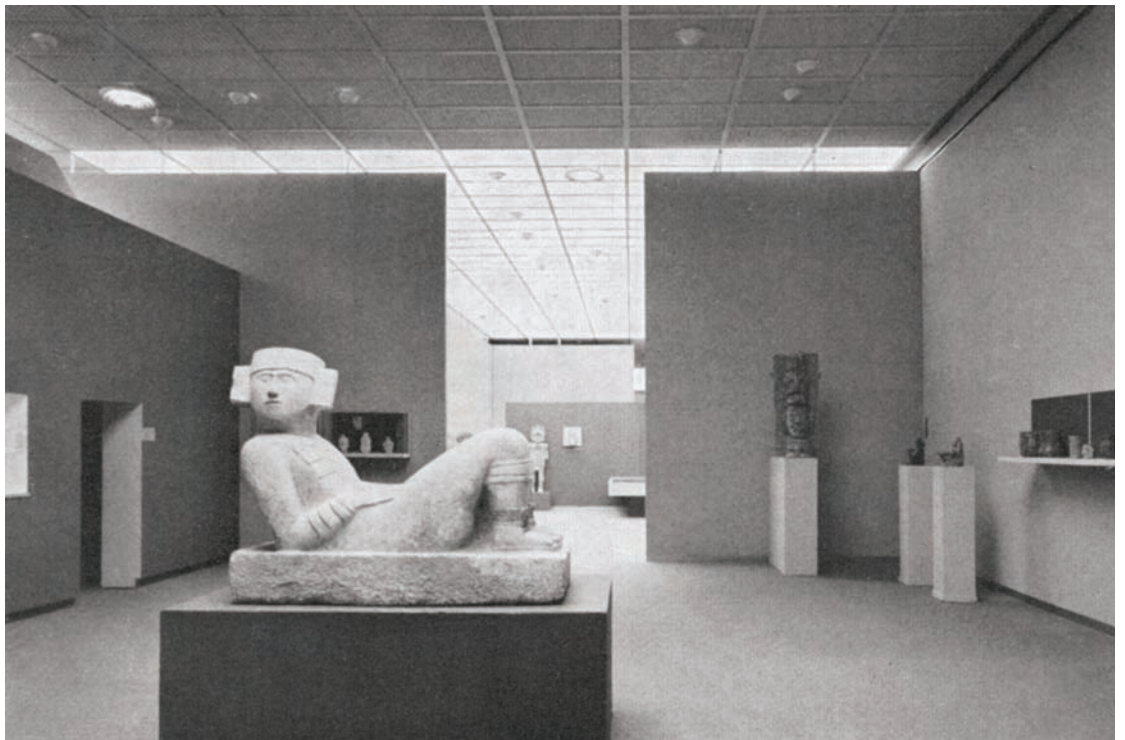


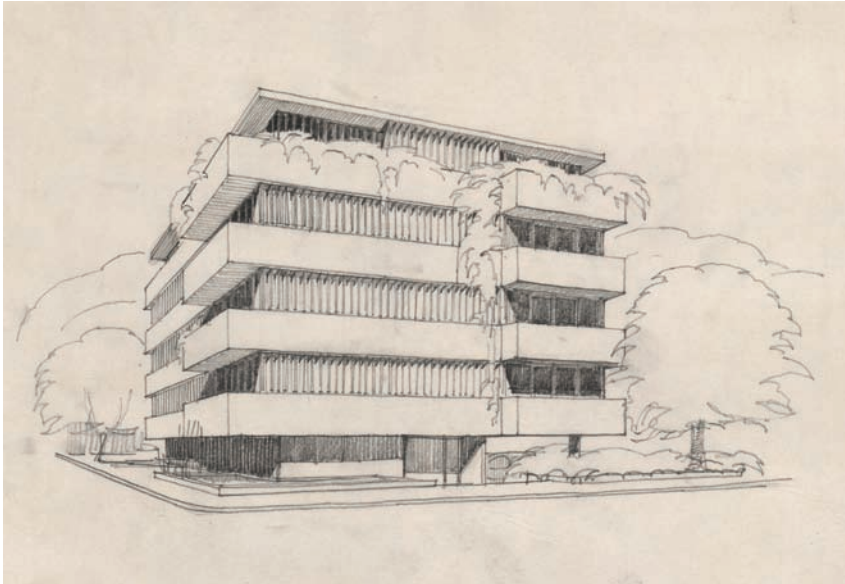
3.69 Moderna Museet.
Installation view of
Movement in Art, 1961.



3.70 Moderna Museet.
Installation view of
*American Pop Art, 101 Forms
of Love and Dispair*, 1964.

3.71 Kunsthaus Zürich, Bührlle Wing. Installation view of *Kunst der Mexikaner*, 1959.





3.72 Jørgen Bo and Vilhelm Wohlert, Haus Pesch, Cologne, 1959.

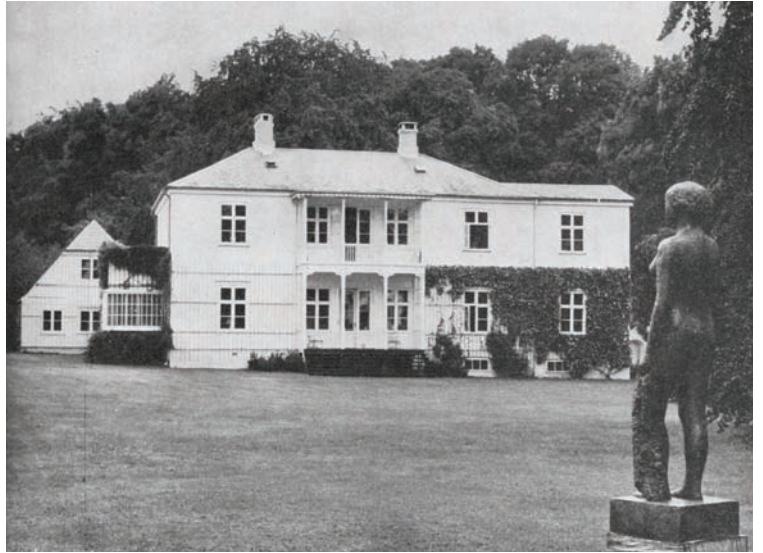
3.73 Vilhelm Wohlert and Rolf Graae
Stengaard Church, Gladsaxe, 1961–63.



3.74 Jørgen Bo, Karen and Ebbe Clemmensen
Enghavegaard School/Blågaard Seminary, Gladsaxe, 1961–66.

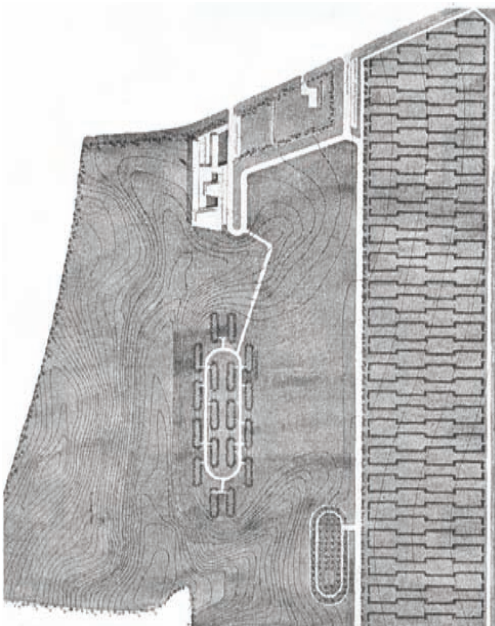


3.75 Louisiana, 1956. View of the park with Astrid Noack, *Standing Woman*, 1944.



3.76 Louisiana, 1958. View of the park with Astrid Noack, *Anna Ancher*, 1938–39.

3.77 Ole Nørgaard, Competition entry for Lyngby Chapel and Crematoria, 1952.



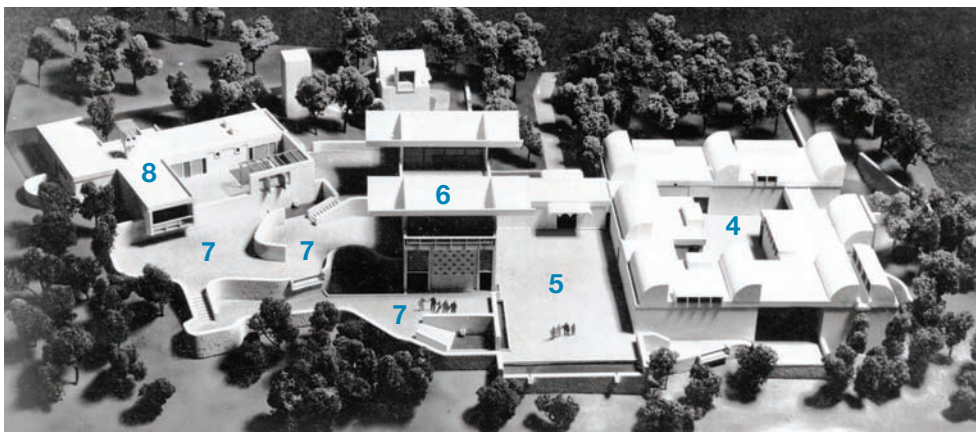
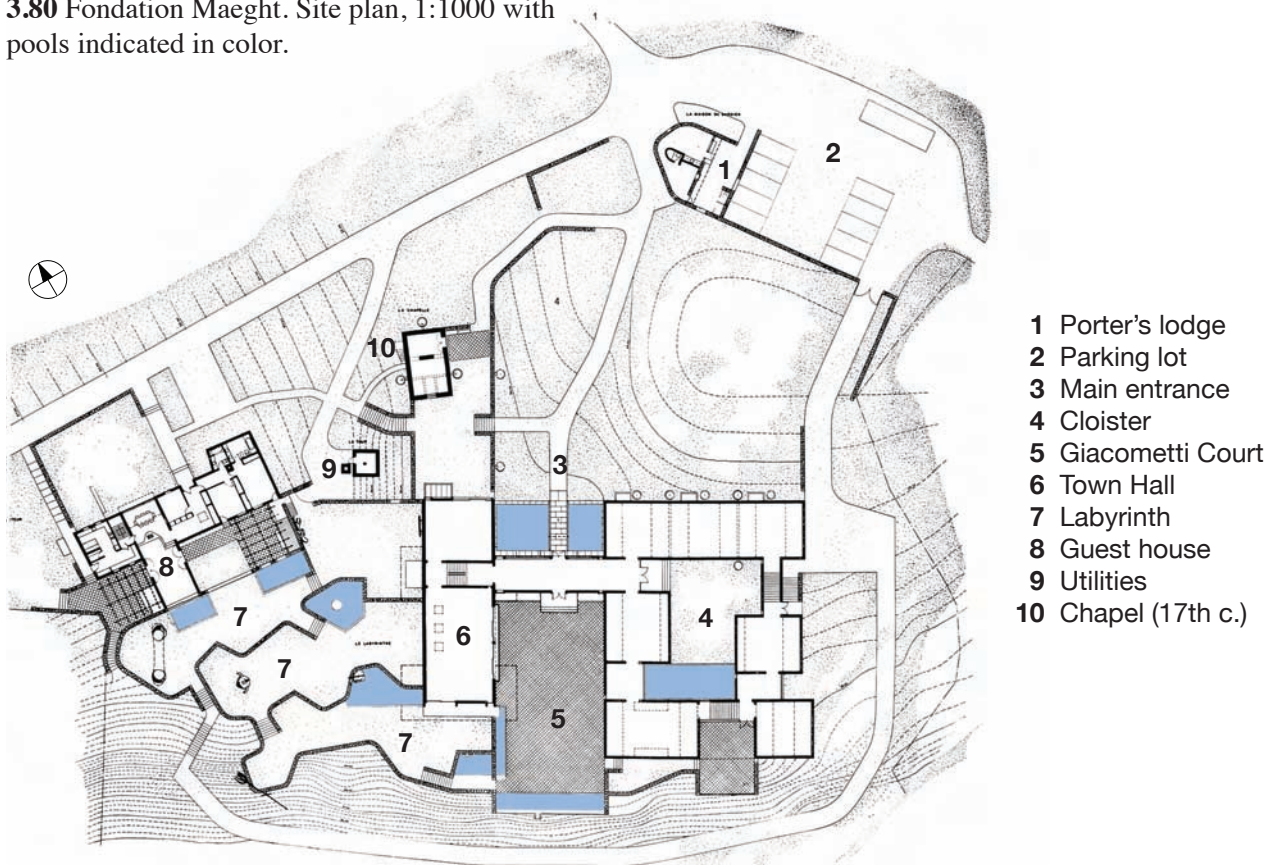
3.78 Ole Nørgaard and C.Th. Sørensen, parterre in front of Vor Frue Church, Kalundborg, 1952–55.





3.79 José Luis Sert, Fondation Maeght, Saint-Paul-de-Vence, France, 1958–64.
View of the Labyrinth looking towards the “Town Hall.”

3.80 Fondation Maeght. Site plan, 1:1000 with
pools indicated in color.



3.81 Fondation Maeght.
Model seen from above.

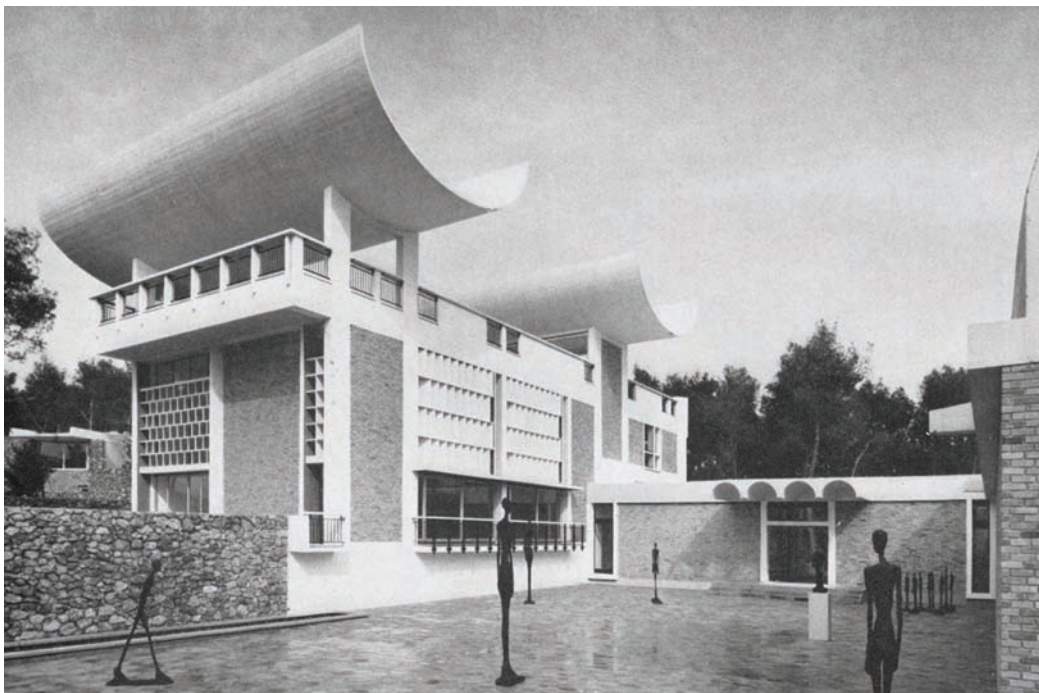


3.82 Fondation Maeght.
Model seen from below.

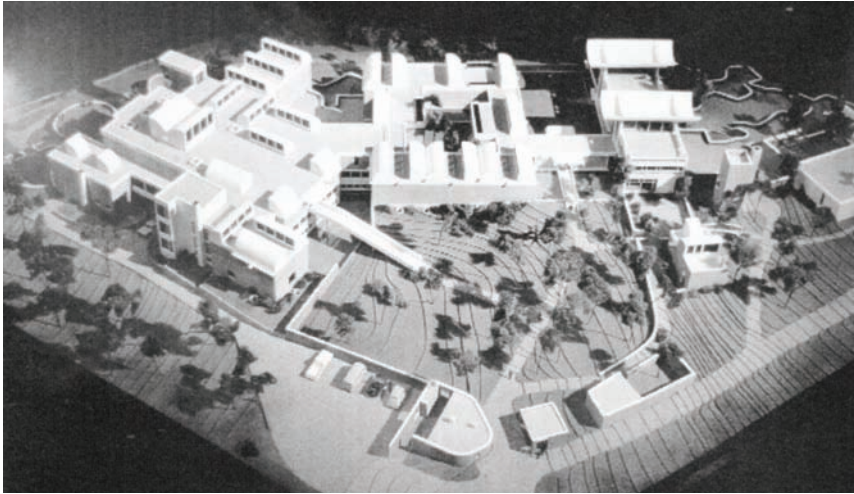
3.83 Fondation Maeght. Main entrance.



3.84 View of the Town Hall from
La Cour Giacometti, with entry structure in
background and a corner of the Cloister.



3.85 Main gallery in the Town Hall.



3.86 Sert, Fondation Maeght expansion scheme, circa 1976.



3.87 Arman, *Le Plein* (Full-up) Galerie Iris Clert, Paris, 1960.



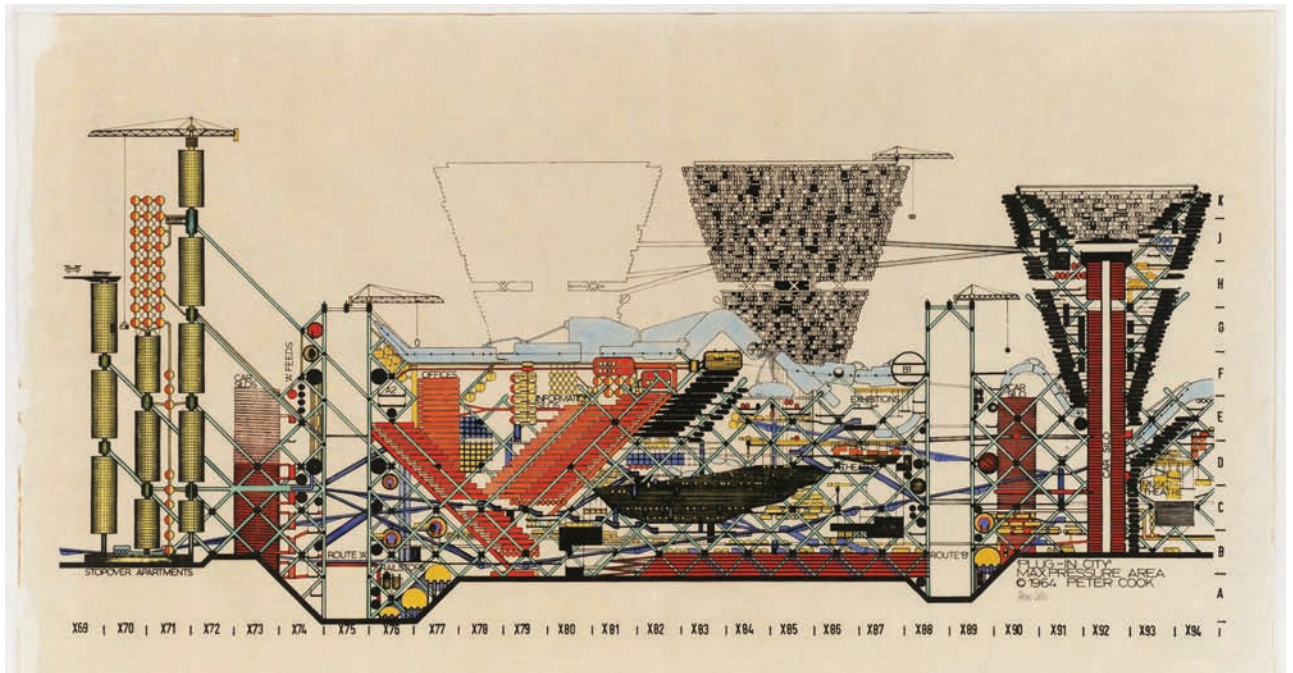
3.88 Niki de Saint Phalle and friends at Impasse Ronsin, 1961.



3.89 Christo, *Wall of Barrels*, 1961–62.



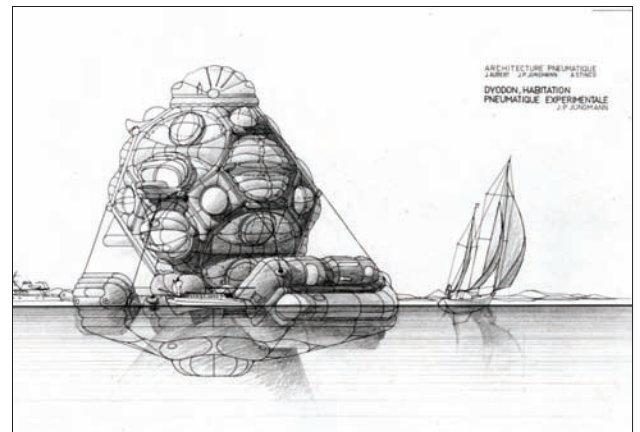
3.90 Moderna Museet. Installation view of *SHE – A Cathedral*, Niki de Saint Phalle, Jean Tinguely and Per Olof Ultvedt, 1966.



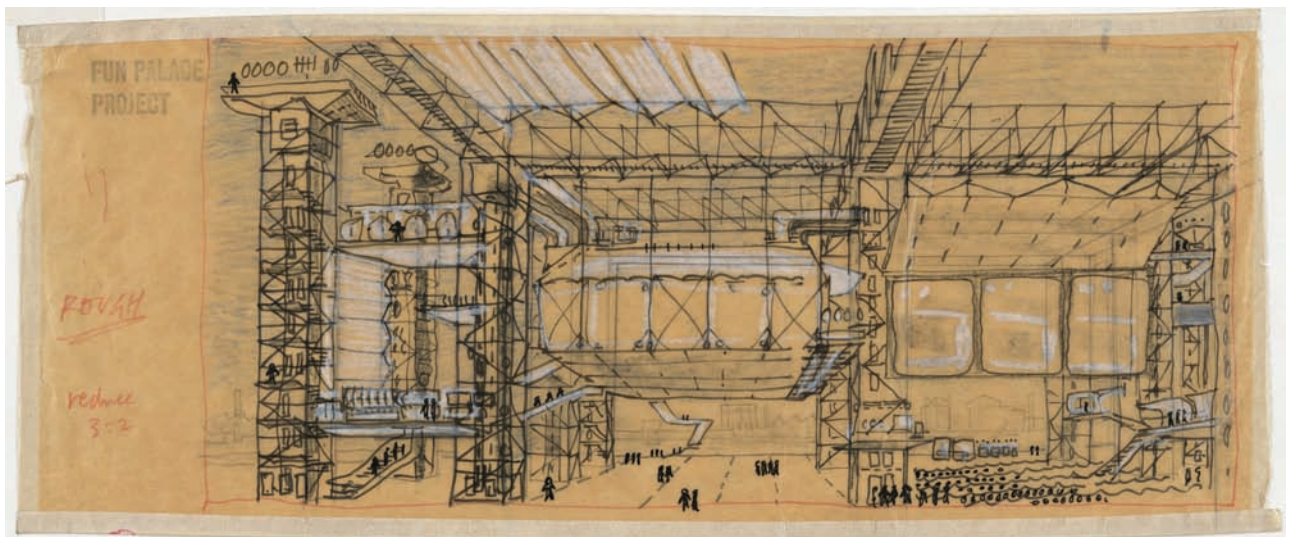
3.91 Peter Cook (Archigram), *Plug-In City*, 1964.



3.92 Superstudio, *Supersurface, The Happy Island*, 1966.



3.93 Group Utopie, *Dyodon, Habitation Pneumatique Experimentale*, 1967.



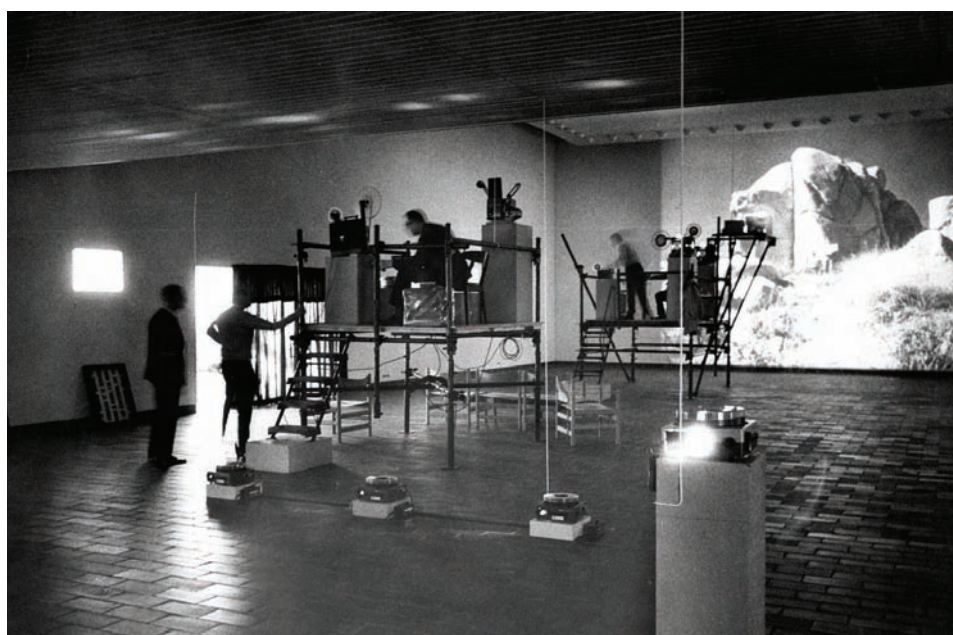
3.94 Cedric Price, *Fun Palace*, 1962–65.



3.95 Louisiana, 22 September 1961.
Jean Tinguely, *Study for an End of the World No. 1* (1961), final phase.



3.96 Low Gallery.
Works from the permanent
collection, circa 1969.



3.97 High Gallery.
Installation view of
Projection, 1972.



3.98 Low Gallery.
Installation view of *Arman*,
1969.



3.99 Long Gallery.
Installation view of
American Art 1950–70, 1971.



3.100 Long Gallery.
Installation view of *The World
Seen by MAGNUM*, 1991.



3.101



3.102



3.104

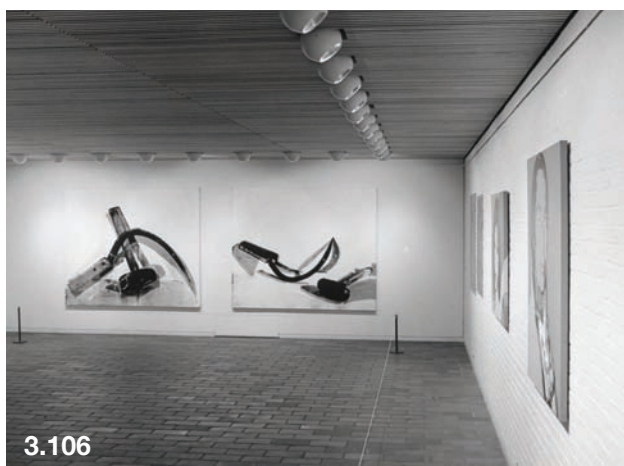


3.103



3.105

**3.101–3.107 West Wing,
Installation views of *Andy Warhol, 1978***



3.106



3.107

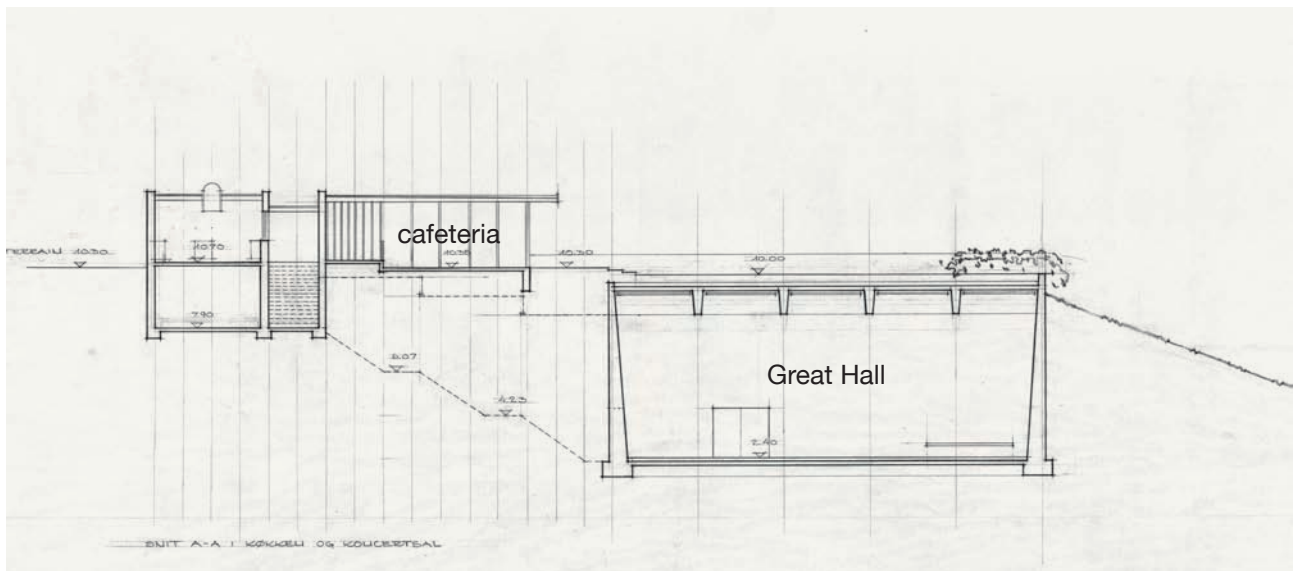
Chapter 4

A New Museum: 1972–82

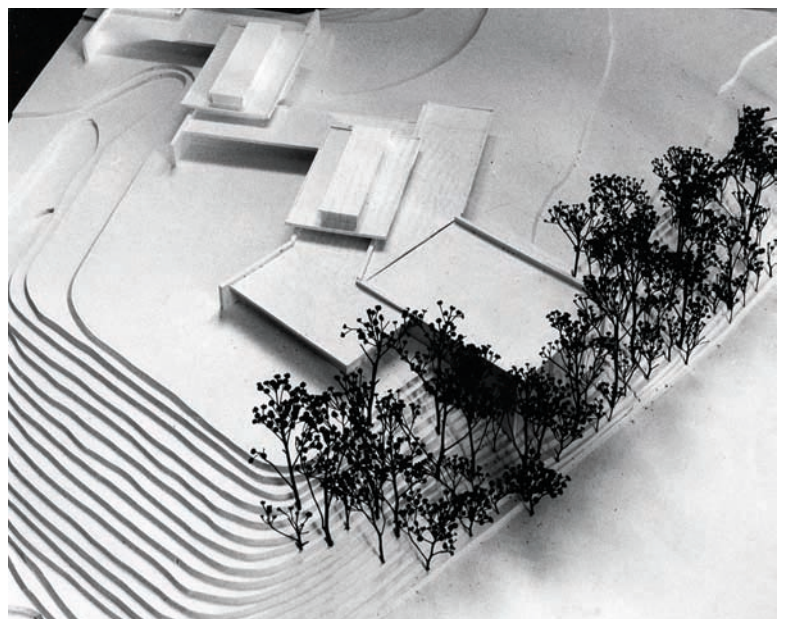
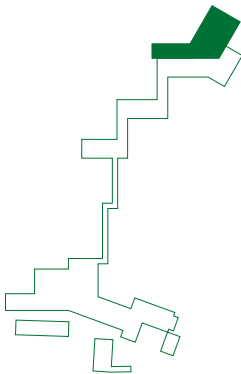
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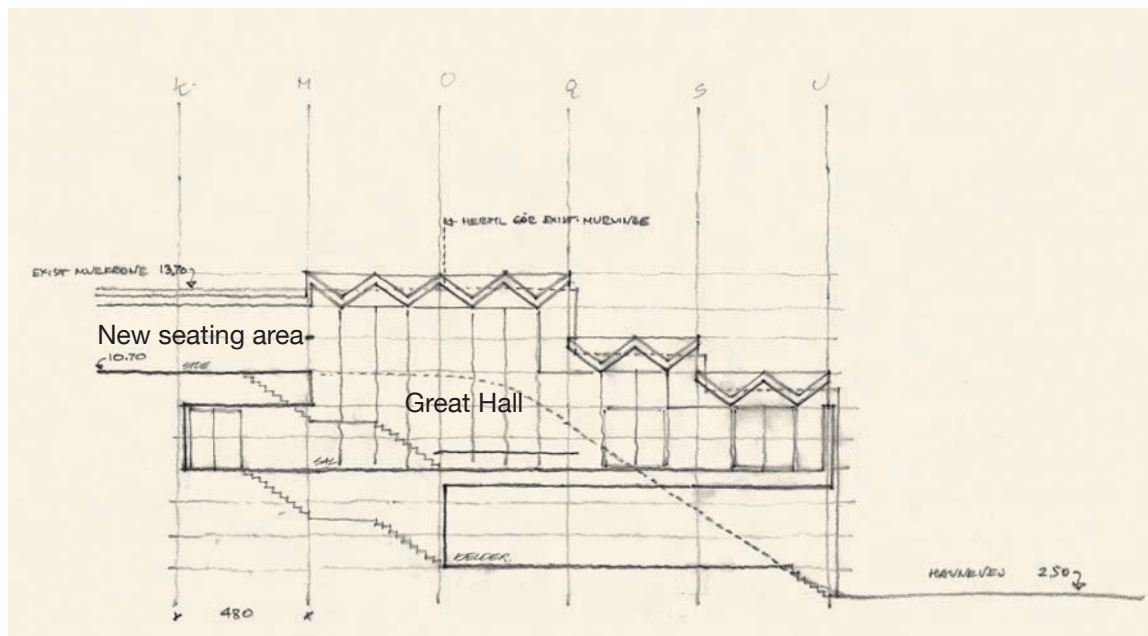
4.1 Wilhelm Wohlert, Study for the Great Hall. Sketch of new terrace in front of cafeteria, as seen from south end of the park, 15 February 1974.



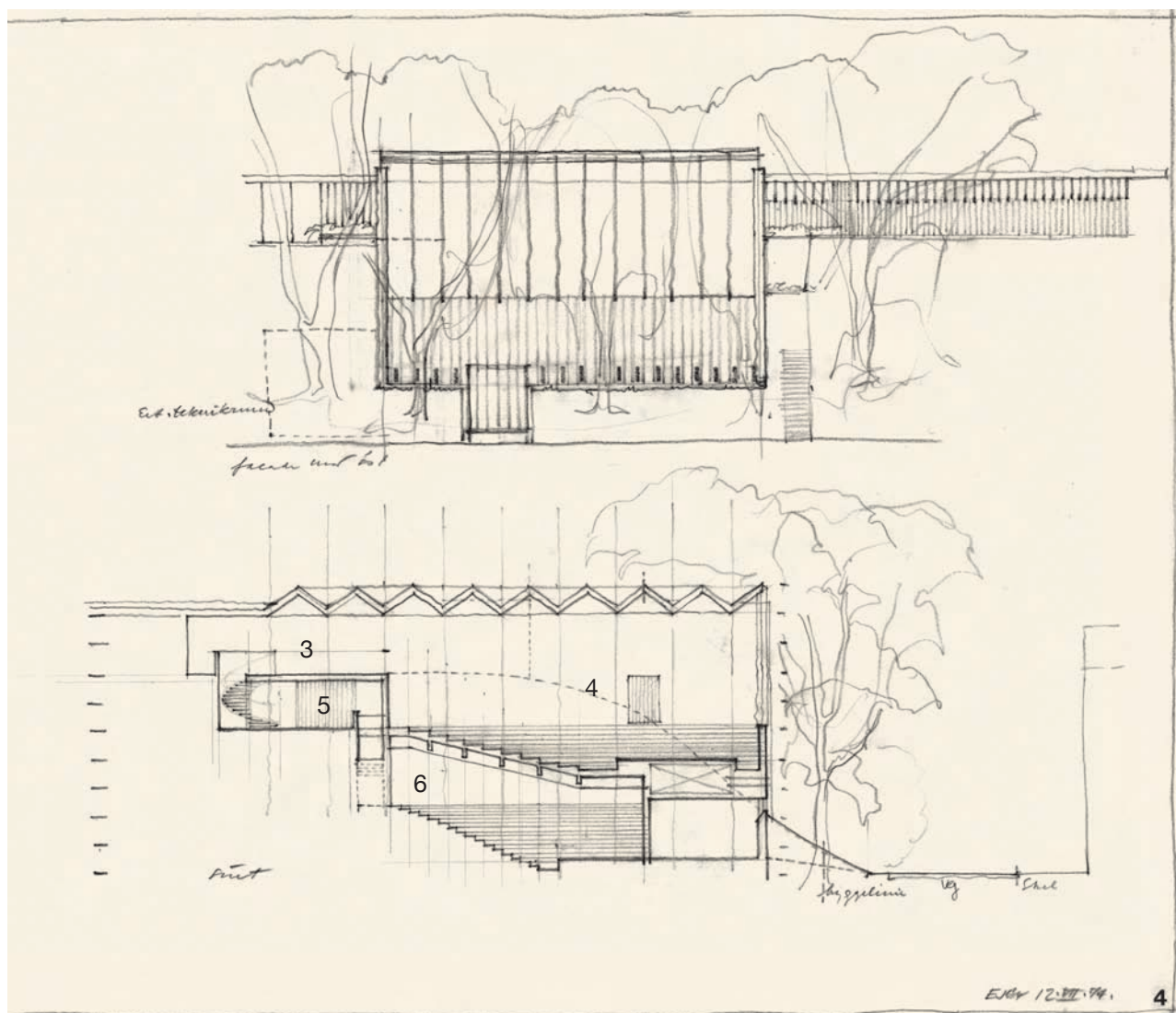
4.2 Study for the Great Hall. Section through kitchen, cafeteria and hall, 15 February 1974.



4.3 Model of the 76-Building in the slope behind the cafeteria, late 1974.

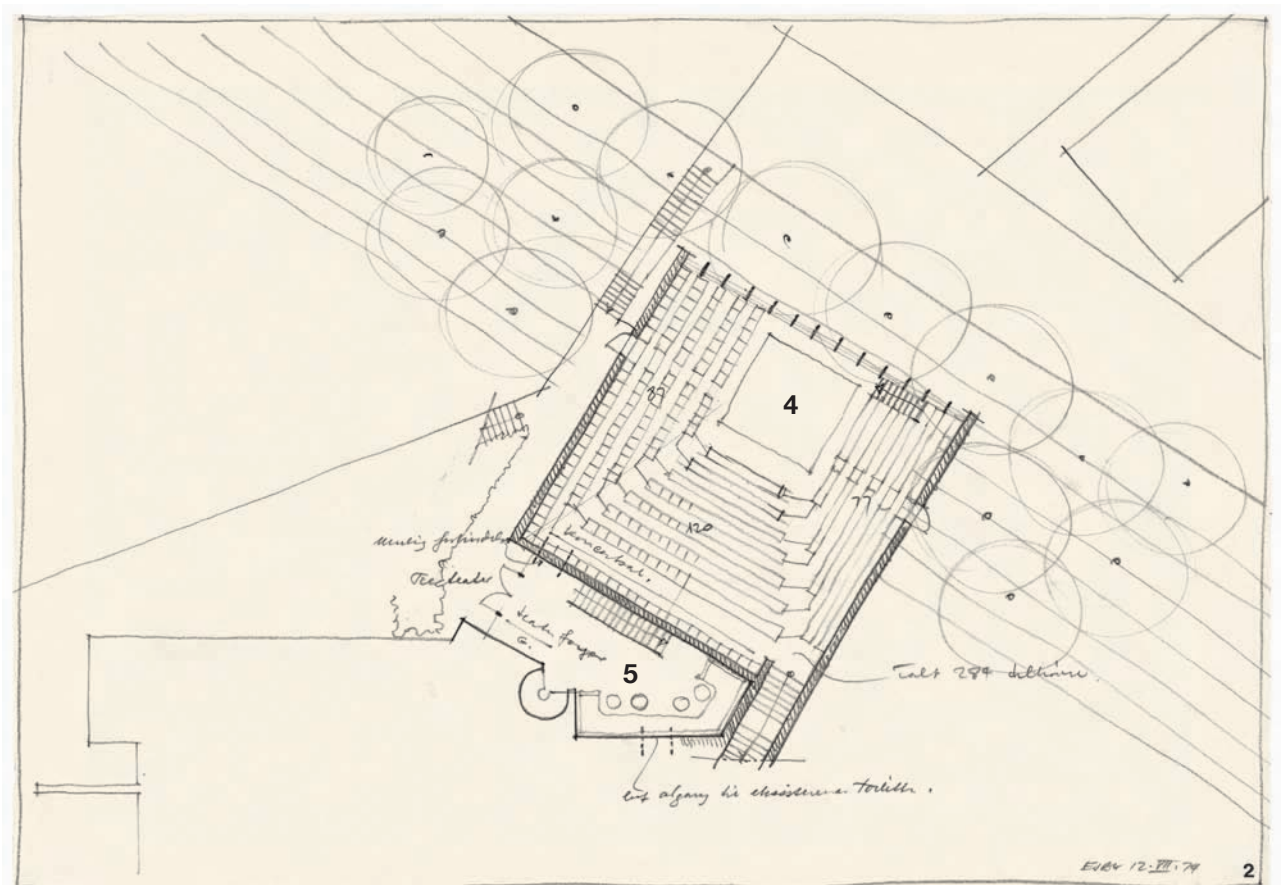
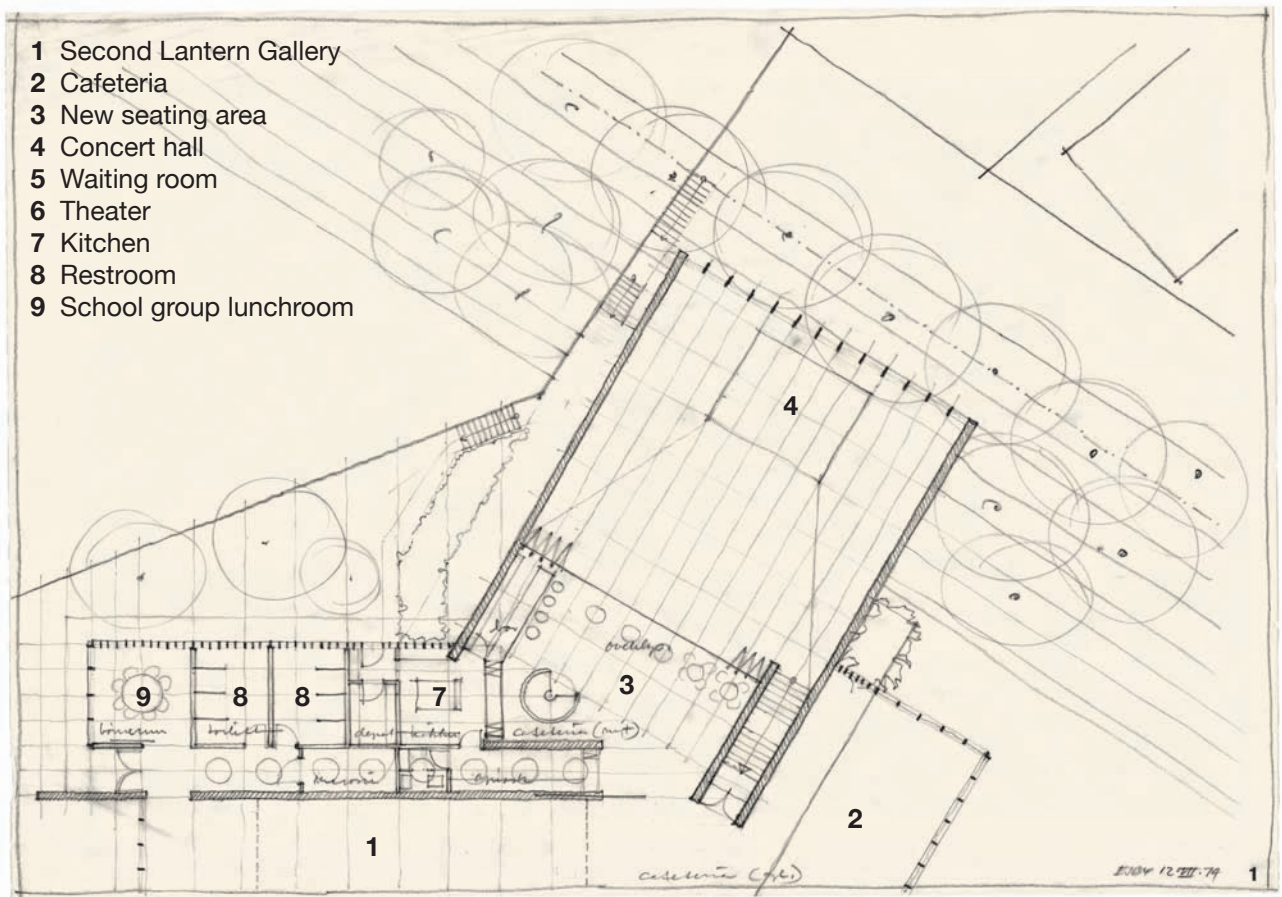


4.4 Section through the Great Hall, 10 June 1974.



4.5 Ejby Project, 12 July 1974. Elevation along Havnevej (top) and section through seating-balcony, concert hall and theater (bottom).

4.6 Ejby Project. Plan of upper level, with kitchen extension and new seating area overlooking concert hall.



4.7 Ejby Project. Plan of theater foyer and concert hall.

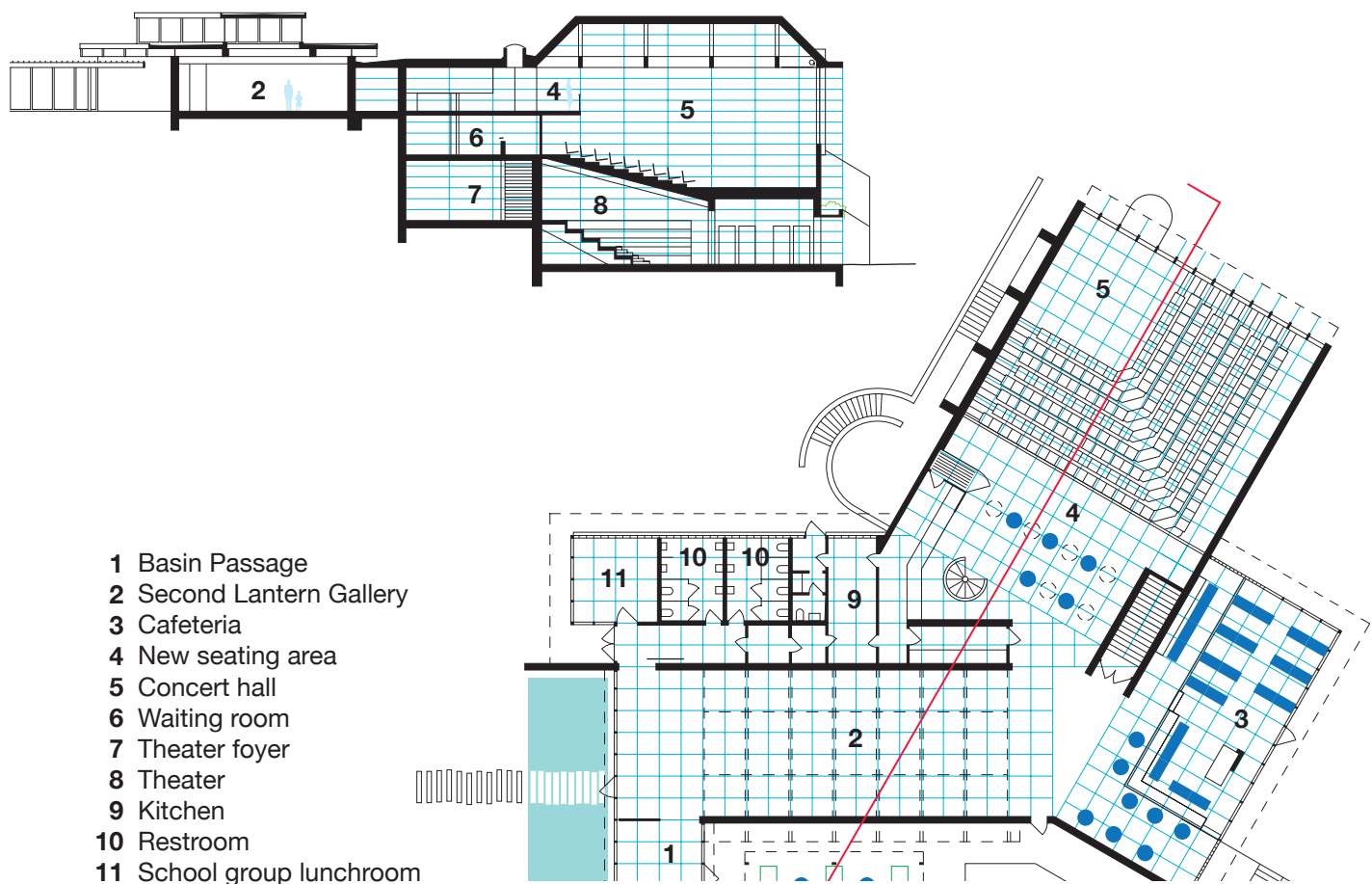


4.8 Arup Associates, Concert Hall at Snape Maltings, 1965-67. Interior seen from the stage.

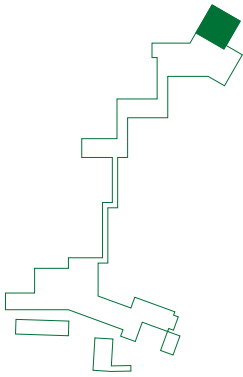


4.9 Louisiana. Interior of the concert hall seen from balcony, with Kenneth Noland *Up Cadmium* (1966).

4.10 76-Building. Plan and section through second Lantern Gallery, seating balcony and concert hall, 1:400.



4.11 The 76-Building. Seating area overlooking towards the concert hall.



4.12 View from the stage, with Alexander Calder, *Four Red Systems* (1960) near the entrance and partial view of *Up Cadmium*.



4.13 View from the upper tier to the sea, with partial view of Sam Francis, *Untitled (Serpentine)*, (1980–83).

4.14 Terrace in front of cafeteria with Alexander Calder, *Slender Ribs*, 1963.



4.15 "Calder's Olympus," Saché, France, circa 1974.



4.16 The Calder Terrace. Left to right: *Slender Ribs*, *Almost Snow Plow*, 1964/76, and *Little Janey-Waney*, 1964/76.



4.17 Henry Moore, *Two Piece Reclining Figure No. 5*, 1963-64.
View of the sculpture from the upper level of the park, c. 1968.



4.18 Ole Nørgaard, Section through Moore Garden, 20 June 1976.

4.19 Working model of Moore Garden, looking down to the lower level of the park, 1976-77.





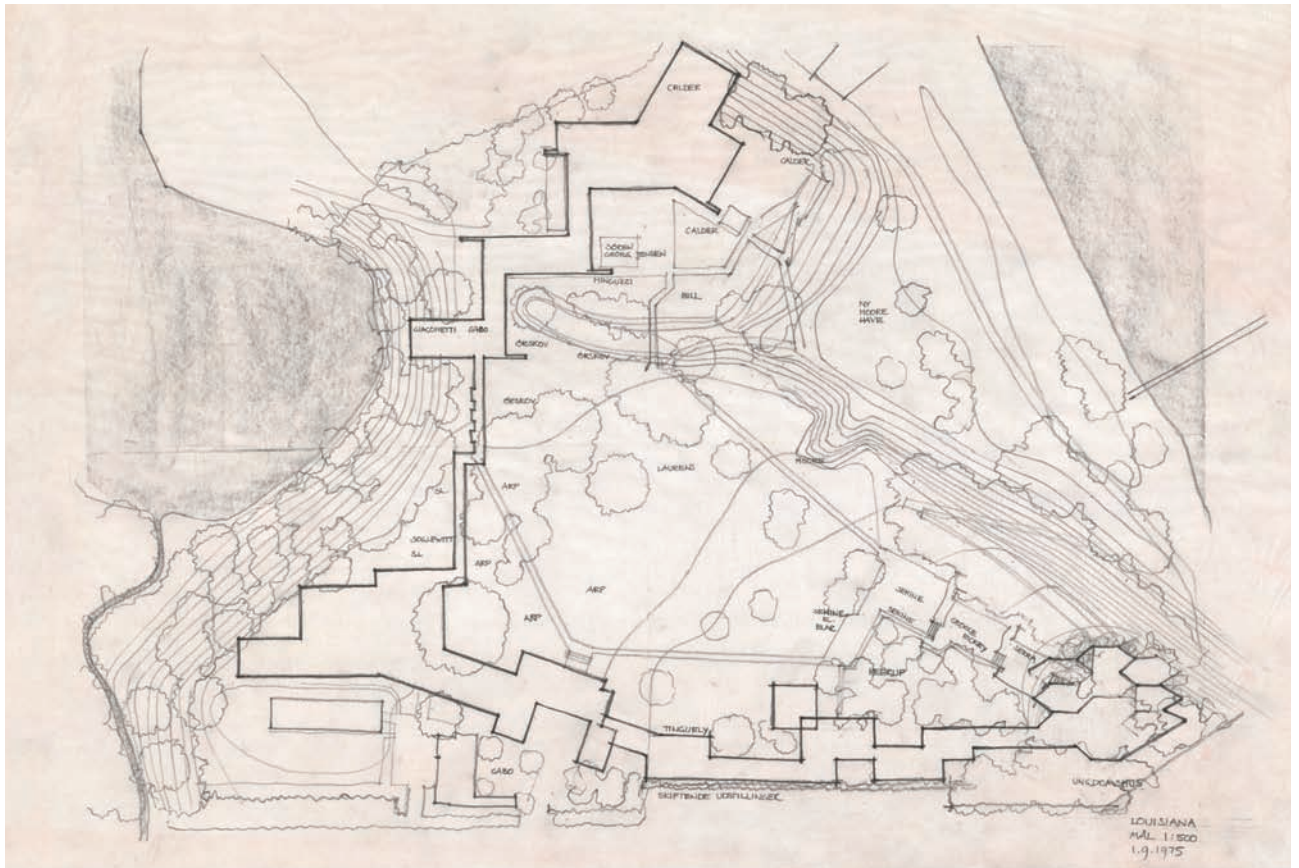
4.20 Moore Garden, 1977.
View to the upper level of the park and
Two Piece Reclining Figure No. 5, with
Three Piece Reclining Figure: Draped,
1974–75, in foreground.



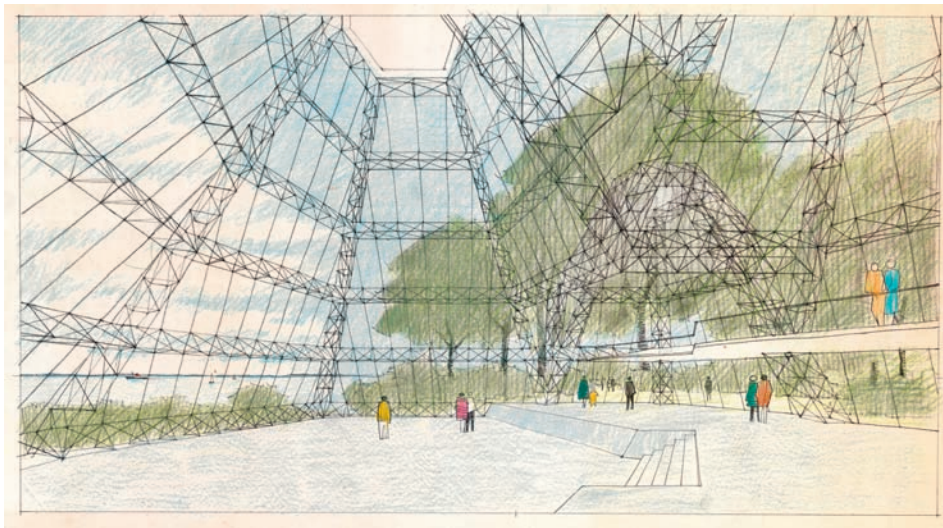
4.21 View from to Calder Terrace. Left to right: *Relief No. 1*, 1959; *Reclining Figure*, 1969–70, in foreground and *Three Piece Reclining Figure: Draped*.



4.22 View from Calder
Terrace with *Three Piece
Reclining Figure: Draped*.



4.23 Ole Nørgaard, site plan, November 1975. Drawing includes locations of existing sculptures and possible future installations, and outline of south wing and youth center in place of the clearing and observation deck.



4.24 Knud W. Jensen and Ole Nørgaard, project for a glass hall, June 1976.

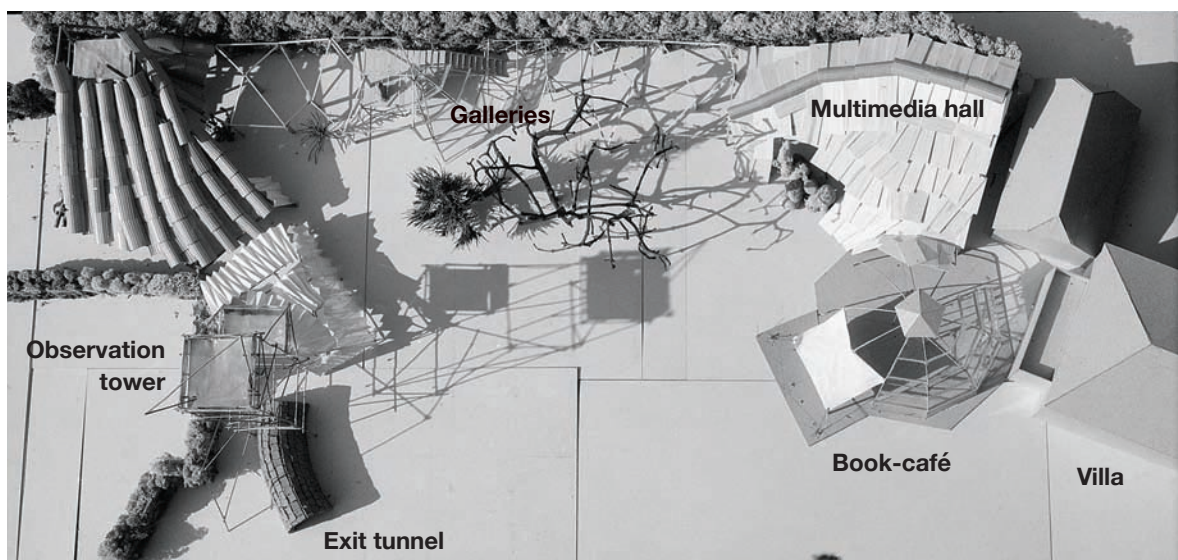
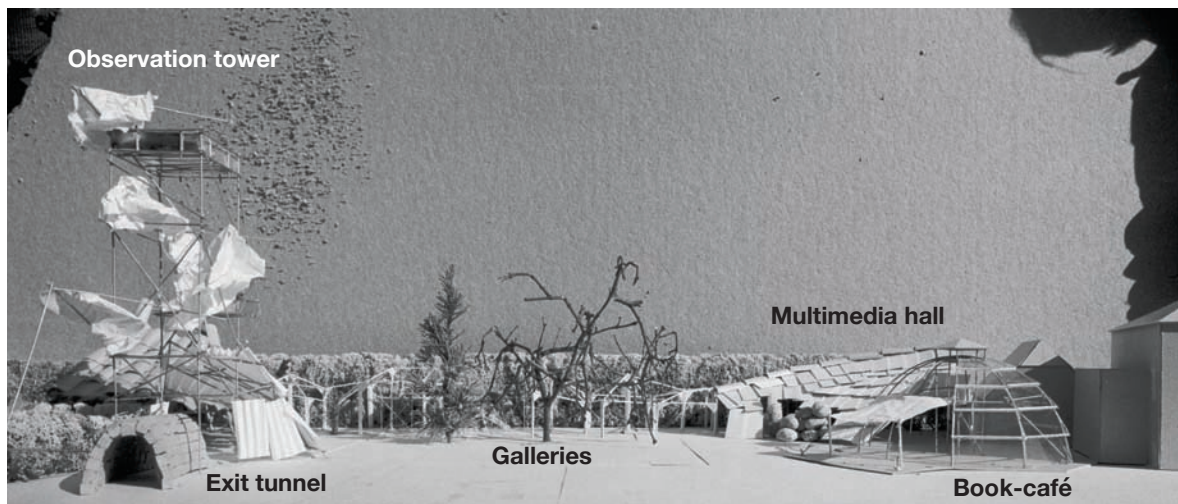
4.25 Jensen and Nørgaard,
project for a glass hall.
Scheme 11, November 1977.





4.26 Susanne Ussing, Carsten Hoff and Flemming Østergaard, Thylejren, Thisted, Jutland, 1970.

4.27 Susanne Ussing, Carsten Hoff and Flemming Østergaard, *Building Manifesto* 1976.
View of the architectural model, as seen from the park with villa at right.



4.28 *Building Manifesto* 1976. Overhead view of the model, with villa at right.



4.29 *Alternative Architecture*, 1977. Left to right: prototype dwelling (left), *Opera House* (behind) and a section of *Boligkulisse* (right).

4.30 Susanne Ussing, Carsten Hoff and Flemming Østergaard, *Boligkulisse*, 1977.



4.31 Viktor IV aboard *Ebbe Munck*, 1977.



4.32 Visitors waiting for passage across the lake.





4.33 Installation view of *Children Are A People*, August 1978. View of the basin, with Mette Aarre's *Bath* (foreground) and Susanne Ussing's *Fountain* in front of first Lantern Gallery.



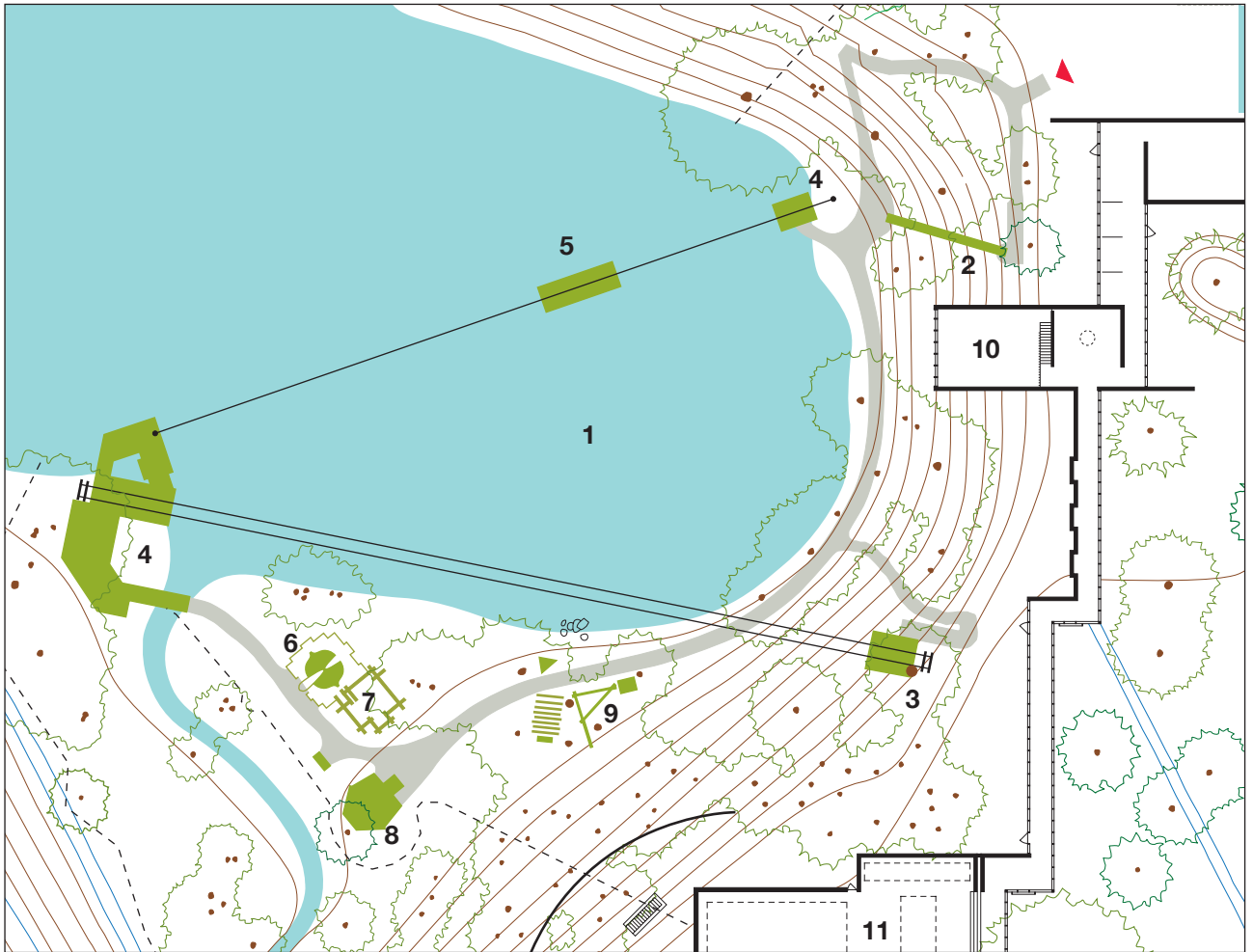
4.34 Morten Flyverbom, *Car*, 1978.



4.35 Interior of Lantern Gallery with Susanne Ussing, *Two Swaner*, and Mette Aarre, *Birkeskov*.



4.36 En route to the ferry terminal.



4.37 Ole Nørgaard, Lake Garden, 1977-78. Plan, 1:750.

1 Humlebæk Lake. **2** Slide. **3** Launching tower. **4** Ferry terminal. **5** Ebbe Munck. **6** Opera House. **7** Firepit. **8** Stage. **9** Observation Post. **10** Lake Gallery. **11** West Wing.

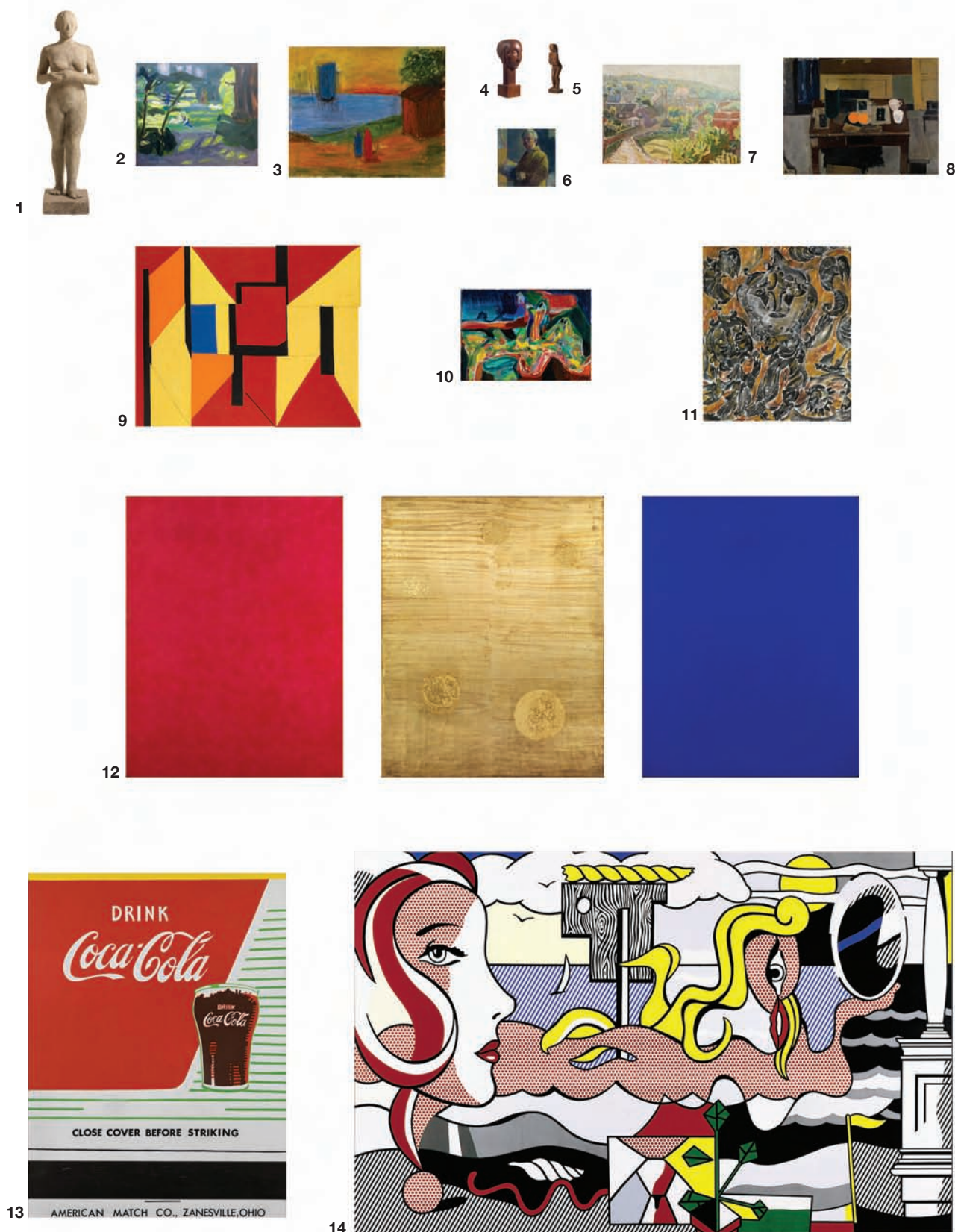


4.38 Susanne Ussing, *The Seaweed Church*, 1983-89. First phase, 1983.



4.39 *The Seaweed Church*. Second phase, 1989.

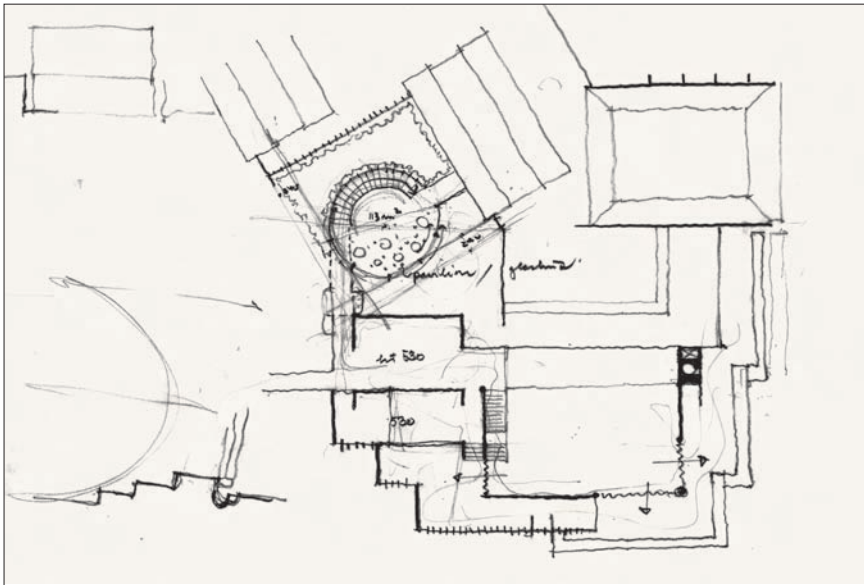
4.40 1:40 scale comparison between works in the permanent collection, in 1958 (1–9) and after 1966 (10–14).



1 Astrid Noack, *Female Figure (Standing Woman)*, 1937. 2 Erik Hoppe, *Summerday, Søndermarken*, 1944. 3 Carl Kyberg, *Waiting*, 1938. 4 Adam Fischer, *Portrait bust (Mrs. Ellen Fischer)*, 1917. 5 Gunnar Westman, *Freezing Model*, 1948. 6 Aksel Jørgensen, *Self-portrait*, 1940. 7 Niels Larsen Stevns, *View towards Bokul, Gudhjem*, 1929. 8 Immanuel Ibsen, *Table with Oranges, Cups and Books*, 1934. 9 Richard Mortensen, *South*, 1956. 10 Asger Jorn, *Thoughts are Free*, 1970–71. 11 Carl Henning Petersen, *Star Figures*, 1972. 12 Yves Klein, *Monopink (MP 16)*, *Monogold (MG 17)*, *Monoblue (IKB 76)*, 1960. 13 Andy Warhol, *Close Cover before Striking*, 1962. 14 Roy Lichtenstein, *Figures in Landscape*, 1977.



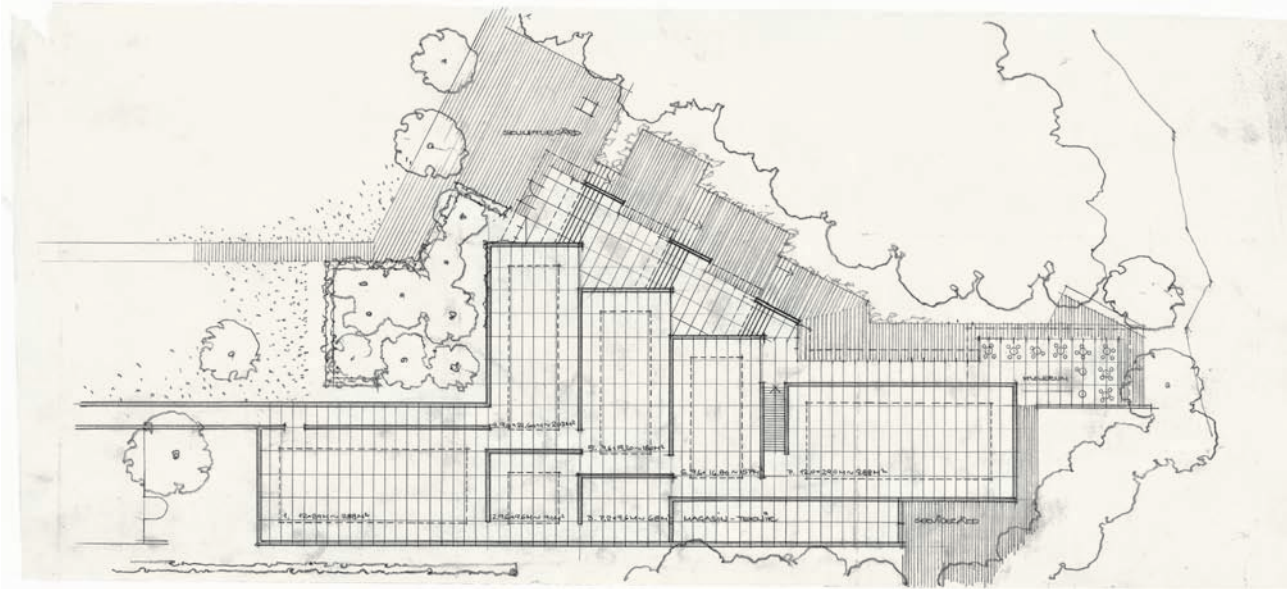
4.41 Vilhelm Wohlert, sketch for the East Wing, 1978. Plan of Calder Hall and connection to South Wing with niches for works by Alberto Giacometti.



4.42 Vilhelm Wohlert, sketch for the East Wing, 1978. Plan of underground galleries and glass rotunda in place of the pergola.

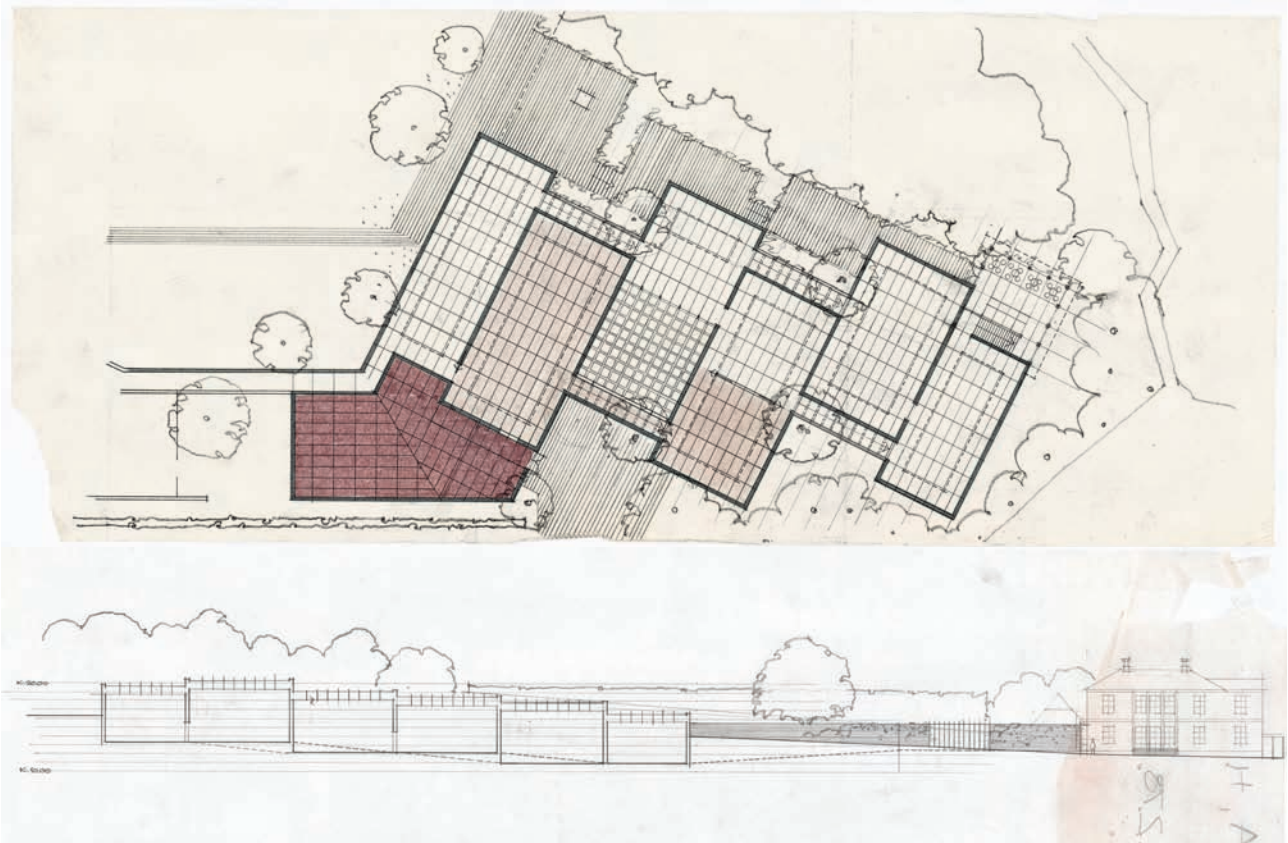


4.43 Vilhelm Wohlert, perspective of sculpture terraces covering East Wing galleries, 25 January 1979

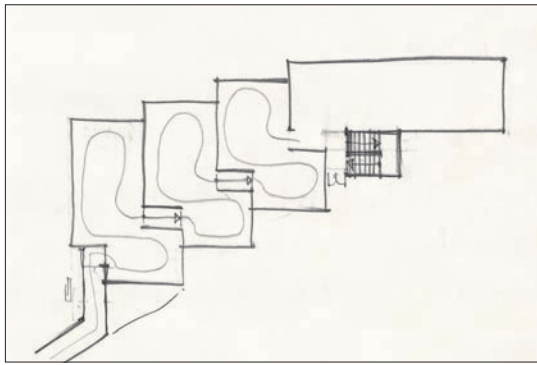


4.44 Jørgen Bo, Study for the South Wing. Plan of exhibition building, late 1977 or early 1978.

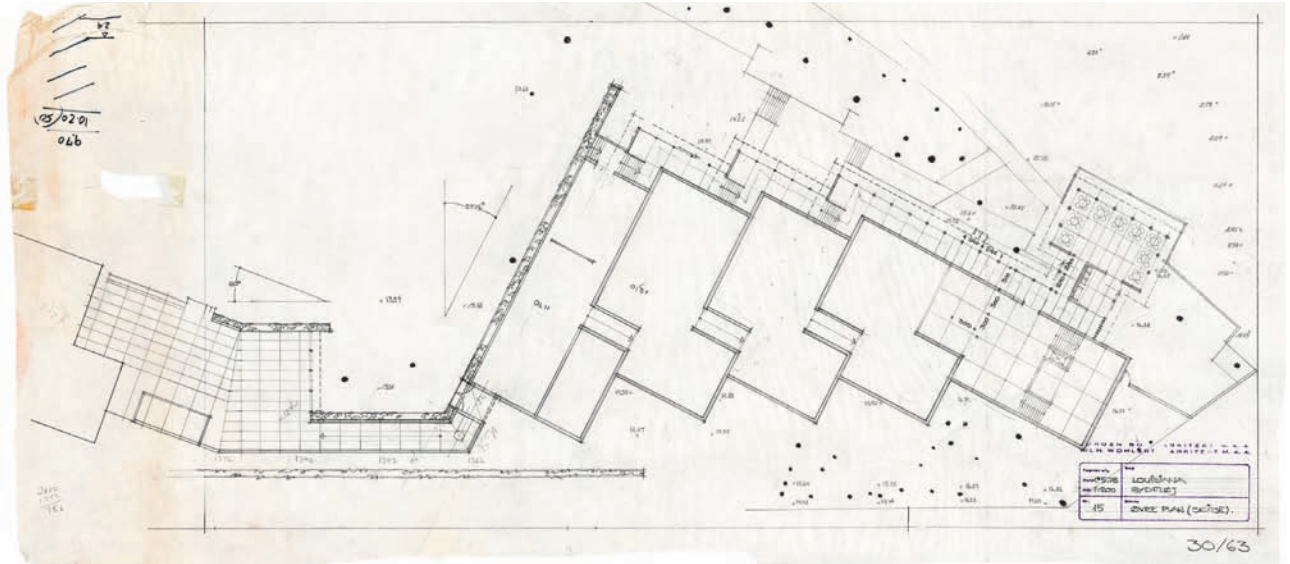
4.45 Study for the South Wing. Plan of the “sliced bread” scheme, February 1978.



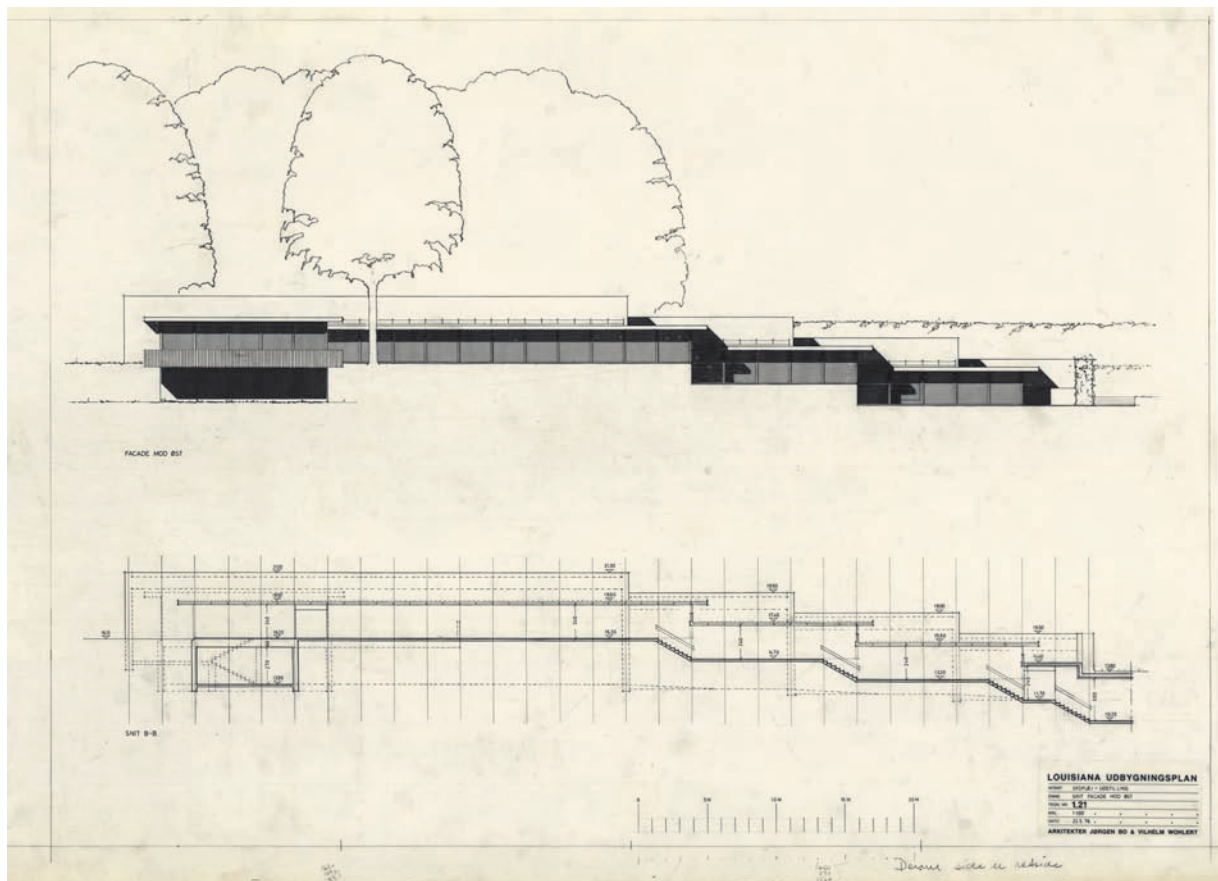
4.46 Section through the “sliced bread” scheme, February 1978.



4.47 Sketch of L-shaped galleries with ramps, 1978.



4.48 Plan of the South Wing, 16 May 1978. Left to right: shop and passage to galleries, foyer to underground connection, L-shaped galleries leading to upper level and lounge, with stepped passage descending to foyer.



4.49 Study for stepped passage along east side of galleries, 22 May 1978.



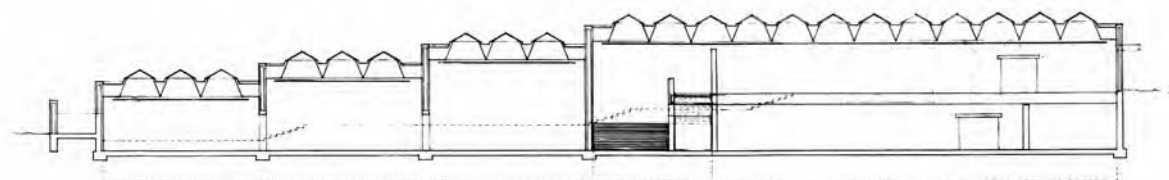
4.50 Jørgen Bo and Vilhelm Wohlert, Louisiana Master Plan, 1979. Model with East Wing in the lower level of the park and extension of the villa leading to South Wing.



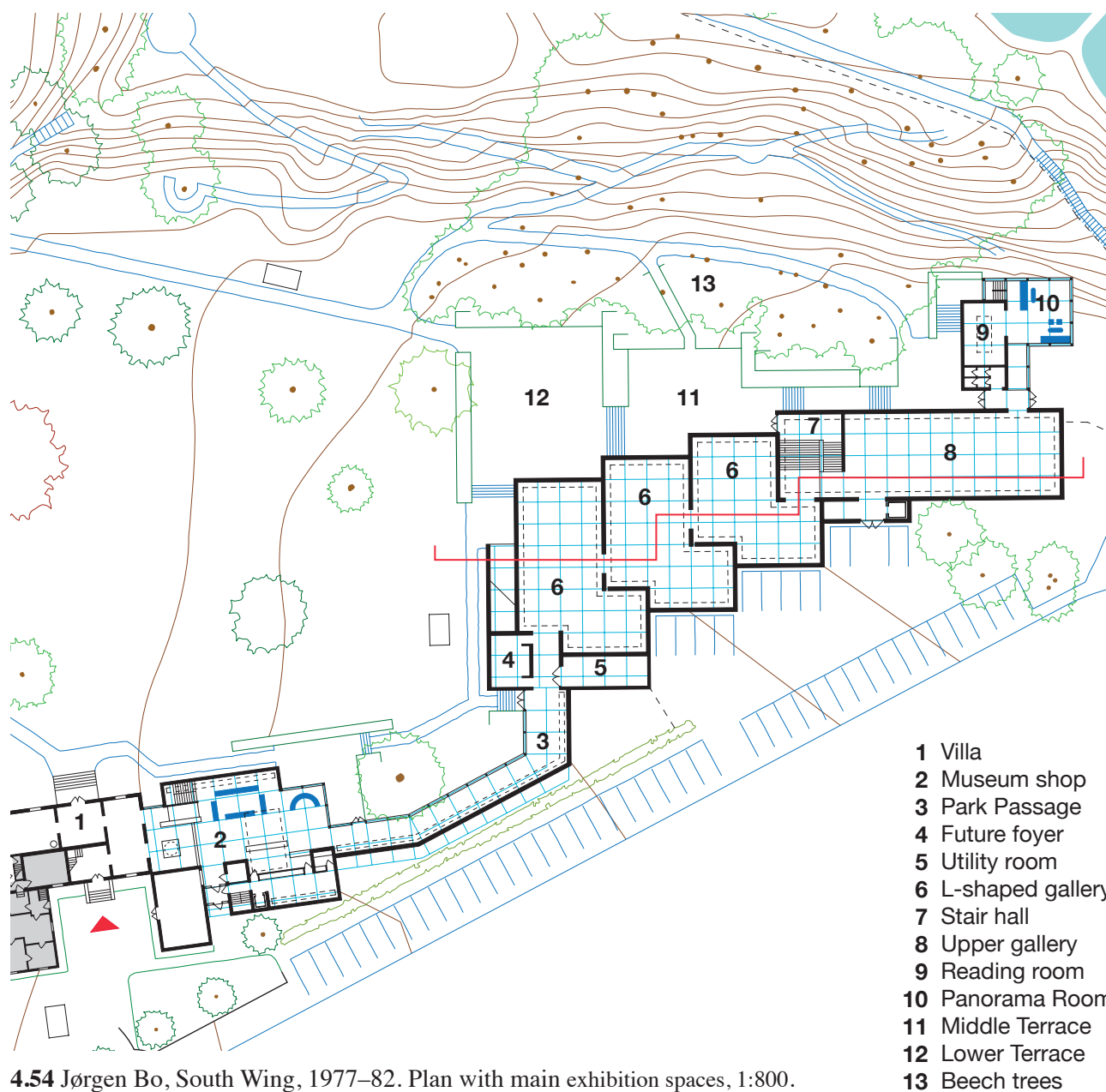
4.51 Oblique view with South Wing (foreground) and terraced East Wing beneath cafeteria.



4.52 South Wing model, 1981. Left to right: Panorama Room, galleries, Park Passage in front of hedge at Gammel Strandvej, museum shop and villa.



4.53 South Wing. Section through three L-shaped galleries, stair hall and two levels of low galleries.

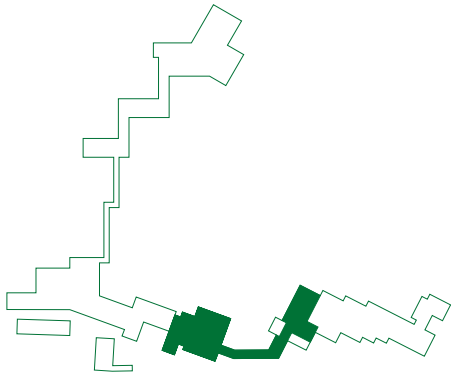


4.54 Jørgen Bo, South Wing, 1977–82. Plan with main exhibition spaces, 1:800.

4.55 Museum shop seen from the lobby, with Park Passage in background.



4.56 Meeting corner, with Søren Georg Jensen, *The Customs Building*, 1977; and entrance to Park Passage.



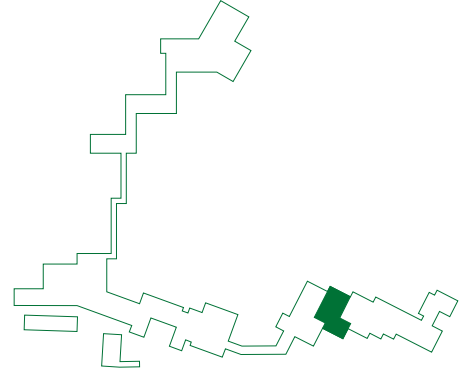
4.57 Park Passage with works by Richard Mortensen, looking towards the galleries.



4.58 The first L-shaped Gallery. 1982 installation view of Louisiana's permanent collection, looking towards the Park Passage, with sculptures by Germaine Richier and Naum Gabo.



4.59 Second L-shaped Gallery, 1982.
View of the inside corner, with works from the permanent collection by Martial Raysse, César, Jean Tinguely, Roy Lichtenstein and Robert Rauschenberg.



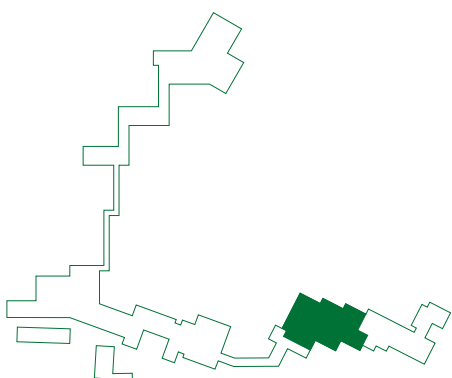
4.60 Second L-shaped Gallery. Another view of the inside corner with additional works by Arman and Richard Hamilton.



4.61 Second L-shaped Gallery seen from the inside corner, with works from the permanent collection by Claes Oldenburg, Andy Warhol, Robert Rauschenberg and Roy Lichtenstein.



4.62 View along the diagonal path connecting the three L-shaped galleries, with works from the permanent collection by Robert Rauschenberg, Andy Warhol, Morris Louis and Richard Long.

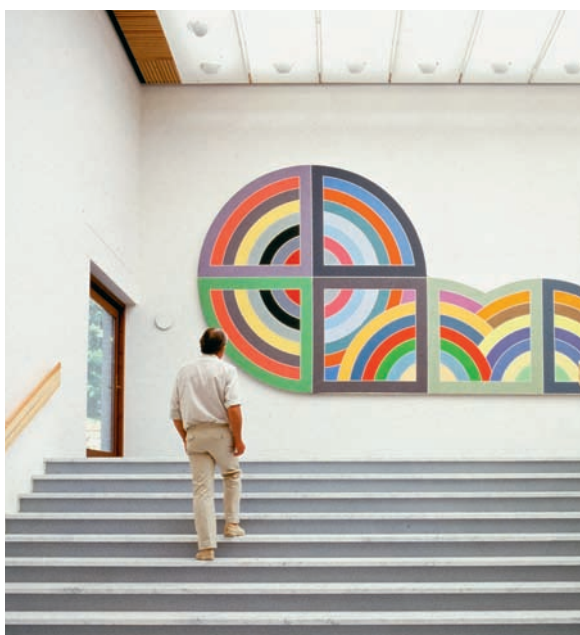


4.63 Third L-shaped Gallery, with Morris Louis, *Dalet Ayin*, 1958; and Richard Long, *Circle*, 1972.

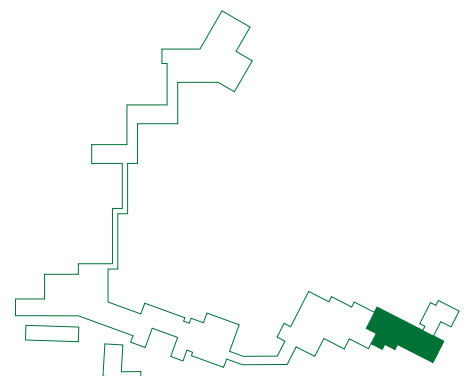
4.66 Upper level gallery with link to Panorama Room, and Morris Louis, *Taper and Spread*, 1959.

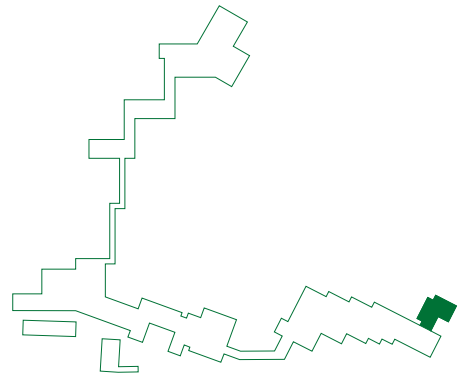


4.65 Upper gallery with view of stair hall and works by Donald Judd, Ellsworth Kelly, Robert Ryman and Sol LeWitt.



4.64 Interior of stair hall with Frank Stella, *Ctesiphon II*, 1967.





4.67 Interior of Panorama Room looking towards reading room, with partial view of Jim Dine, *The Desire (Lessons in Nuclear Peace)* for Sussi and Herbert Pundik, 1982.



4.68 Panorama Room from the sculpture court.



4.69 Panorama Room from the water.



4.70 View through the beech trees to the Panorama Room and Reading Room (right with skylight).



4.71 Reconstructed Middle Terrace with works by (left to right) Max Bill, George Rickey and Jean Arp.



4.72 Reconstructed Lower Terrace and Nobuo Sekine, *Phases of Nothingness*, 1969–70/1977.



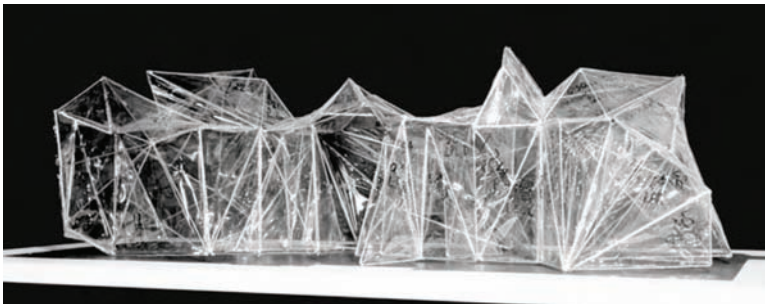
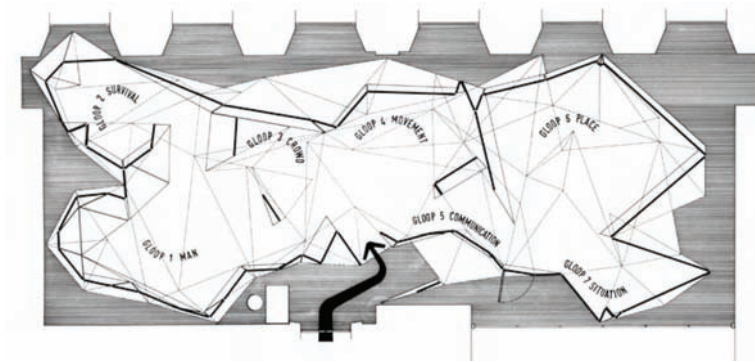
4.73 View from reconstructed Lower Terrace towards entrance to stair hall, 1982.

4.74 South Wing seen from Gammel Strandvej, 1982.



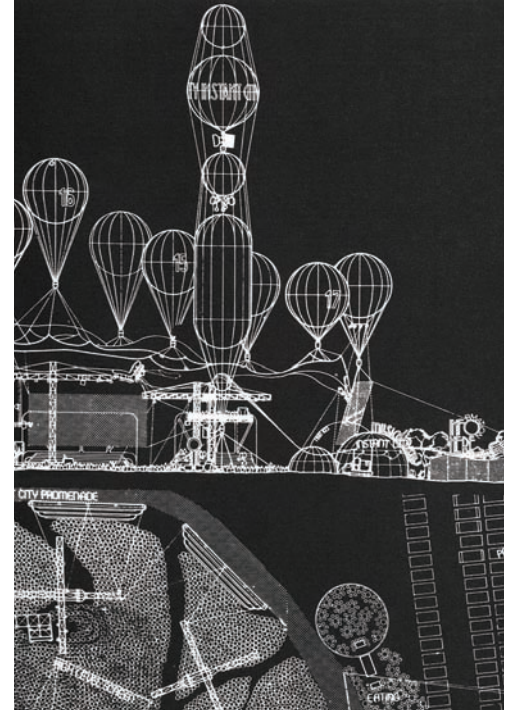


4.75 Richard Rogers and Renzo Piano, Centre Georges Pompidou, Paris, 1971-77. Photomontage from competition entry.



4.76 Archigram, *Living City*, 1963. Total Exhibition Structure.

Plan (top) and model of metal frame with plastic panels (bottom).



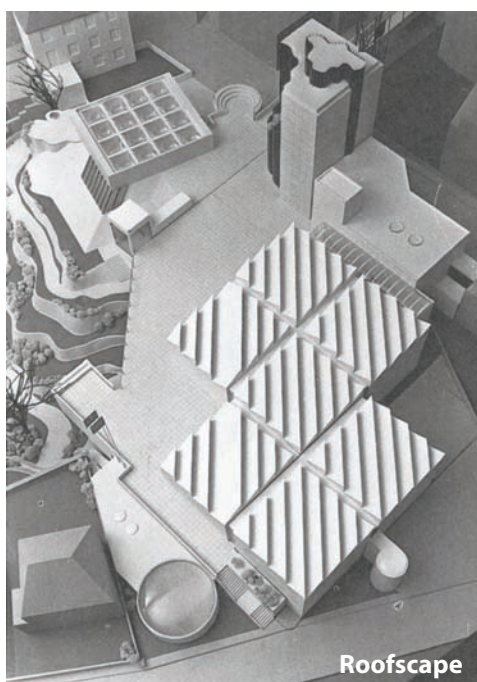
4.77 Archigram, *Instant City*, 1968-69.

4.78 Centre Georges Pompidou, Musée National d'Art Moderne. Installation view of permanent collection, 1978.

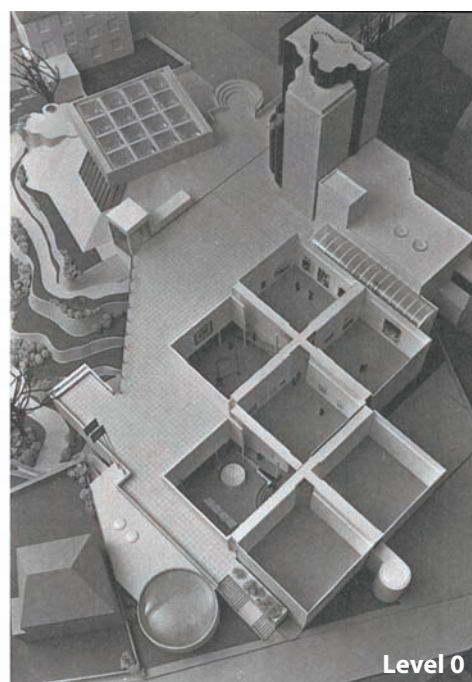




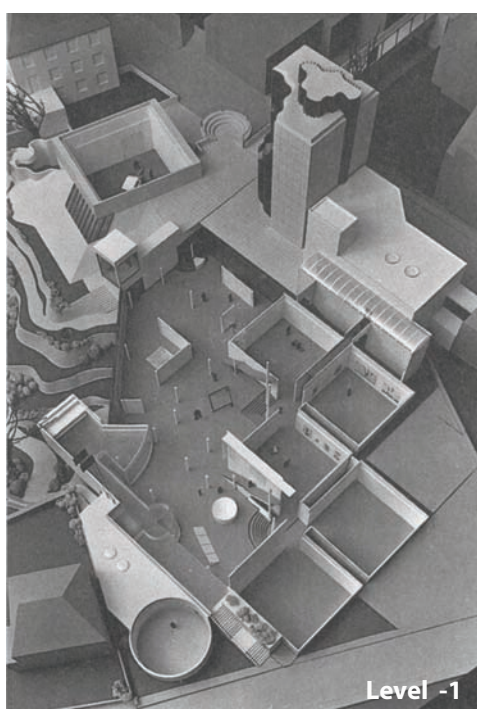
4.79 Hans Hollein, Museum Abteiberg, Mönchengladbach, Germany, 1972-82. View from town park with (from left) special exhibition gallery, office tower, entry pavilion and sawtooth galleries.



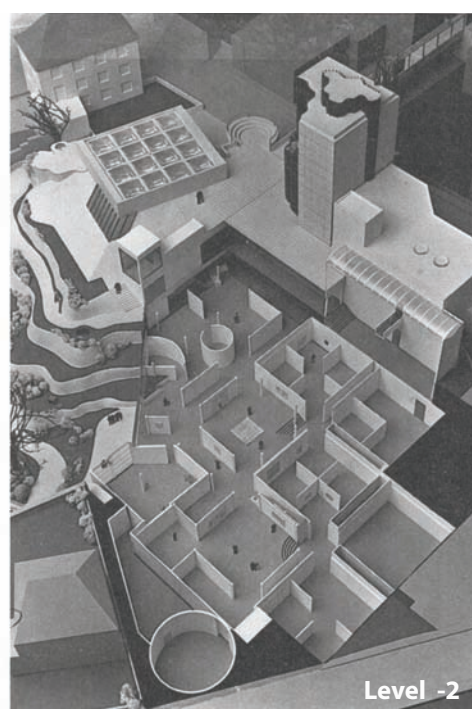
Roofscape



Level 0

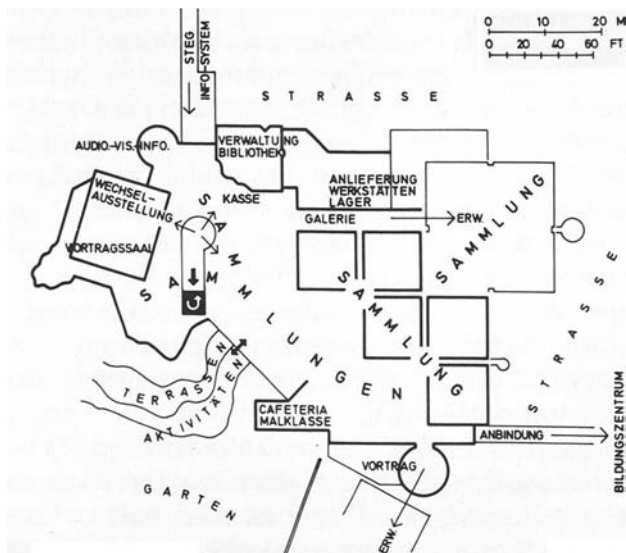


Level -1



Level -2

4.80 Museum Abteiberg. Views of the model.



4.81 Museum Abteiberg, plan diagram Level -1.



4.82 Square gallery with skylights, Level 0.



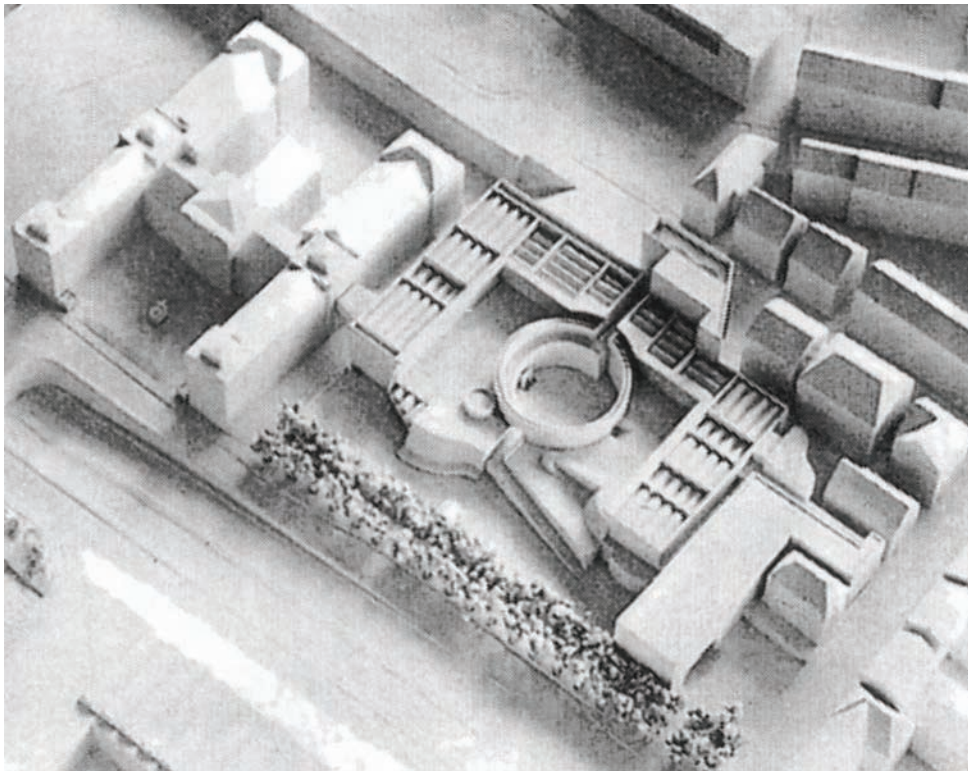
4.83 Double-height gallery with skylights, Level -1.



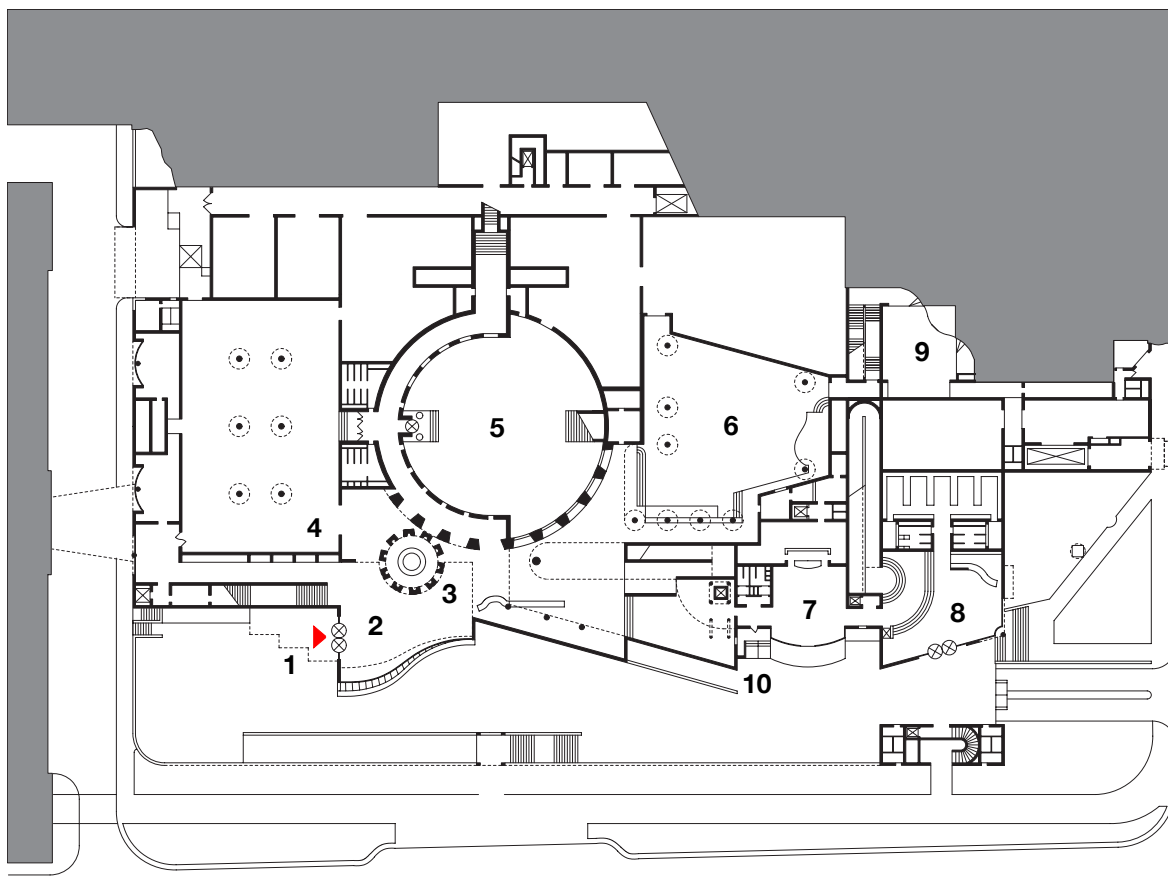
4.84 Open-plan gallery, Level -2.

4.85–4.91 Museum Abteiberg.
Representative sample of exhibition spaces.



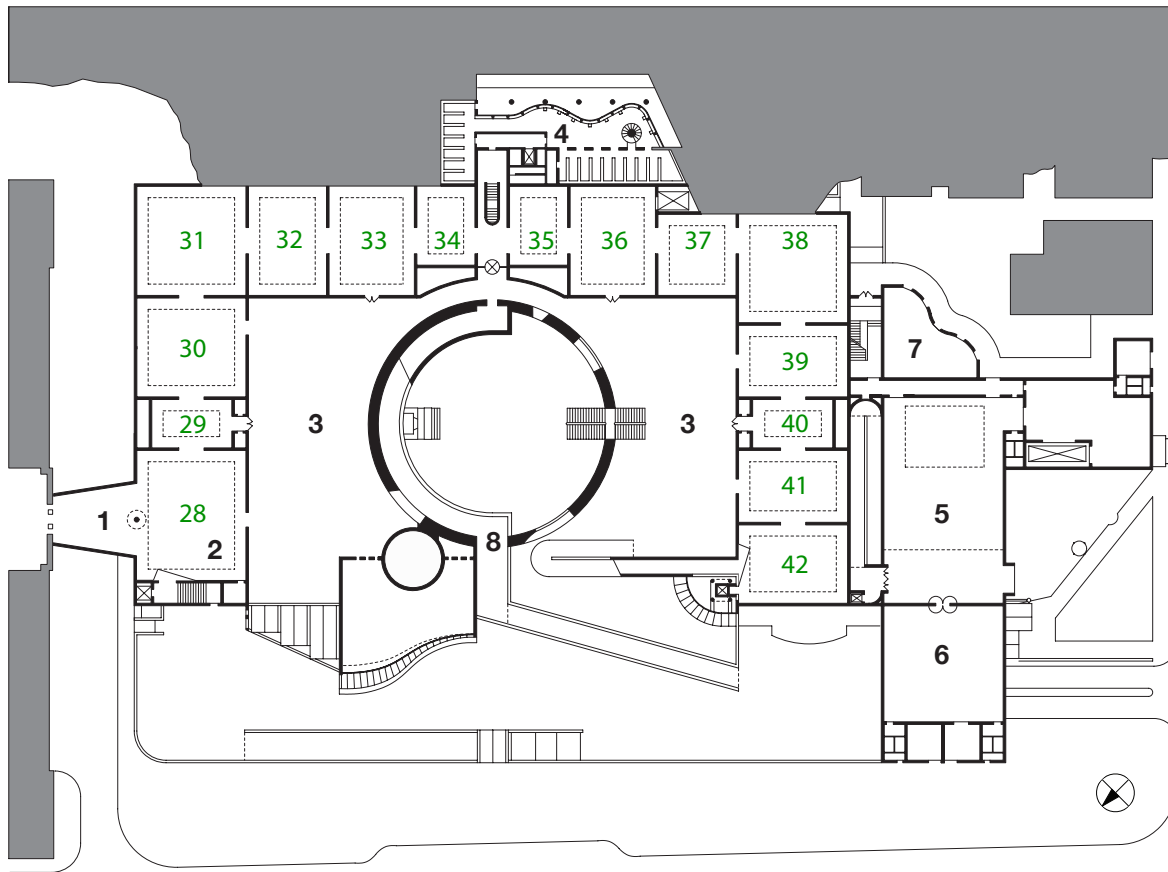


4.92 James Stirling and Michael Wilford, Neue Staatsgalerie, Stuttgart, 1977-82. Model with Alte Staatsgalerie at left and Konrad-Adenauer-Strasse in foreground.



4.93 Neue Staatsgalerie, Stuttgart. Plan of entry level, 1:1000.

1 Entry. **2** Lobby. **3** Bookshop. **4** Temporary exhibitions. **5** Sculpture courtyard. **6** Auditorium. **7** Restaurant. **8** Theater lobby. **9** Music school lobby. **10** Pedestrian ramp.



4.94 Neue Staatsgalerie, Stuttgart. Plan of gallery level with room numbers, 1:1000.

- 1 Bridge to Alte Staatsgalerie
- 2 Permanent exhibition gallery
- 3 Sculpture terrace
- 4 Library
- 5 Chamber theater
- 6 Rehearsal room
- 7 Music school
- 8 Pedestrian ramp

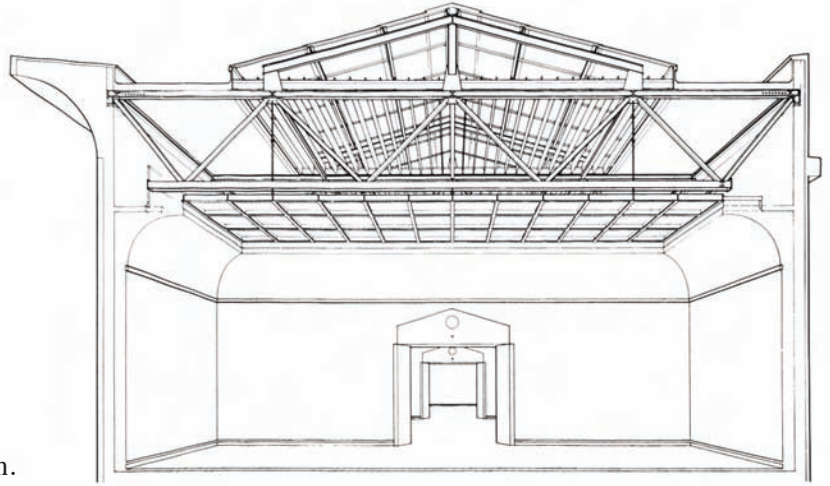


4.95 Neue Staatsgalerie. View of terrace along Konrad-Adenauer-Strasse and main entrance.



4.96 Room 28 and permanent installation of Oskar Schlemmer's costumes from *Das Triadische Ballet* (1922), with entry vestibule (right) and doors to sculpture terrace (right).

4.97 Section-perspective through typical gallery with skylight construction.

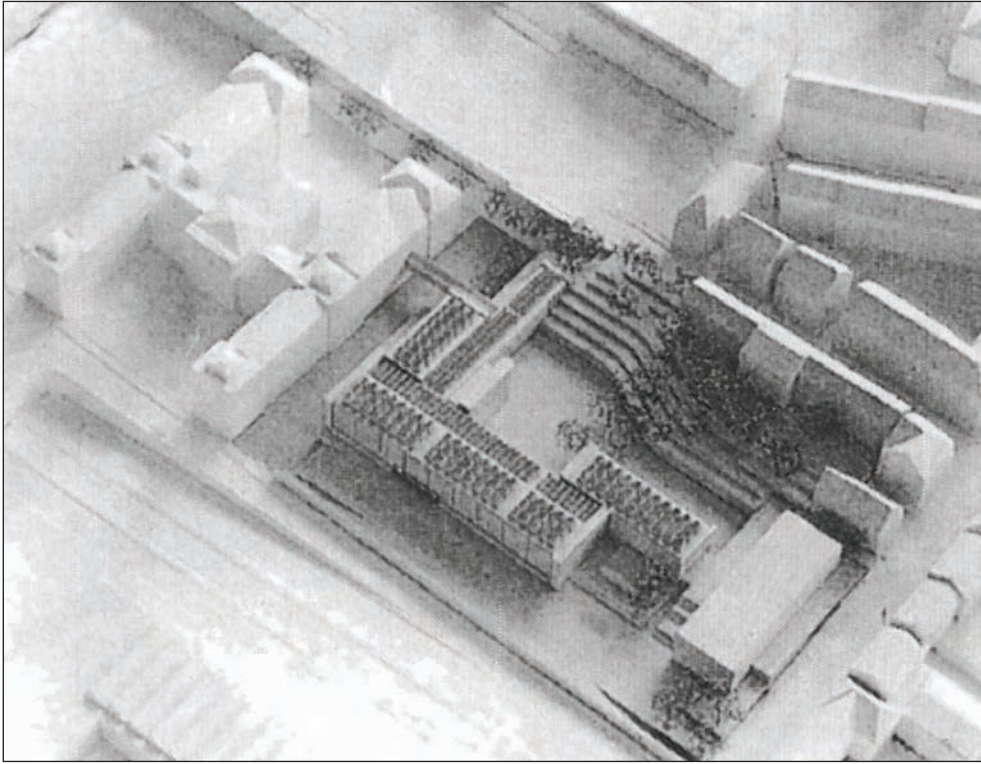


4.98 Room 39 with works by Sol LeWitt and Mark Rothko, and views into Rooms 40–42.

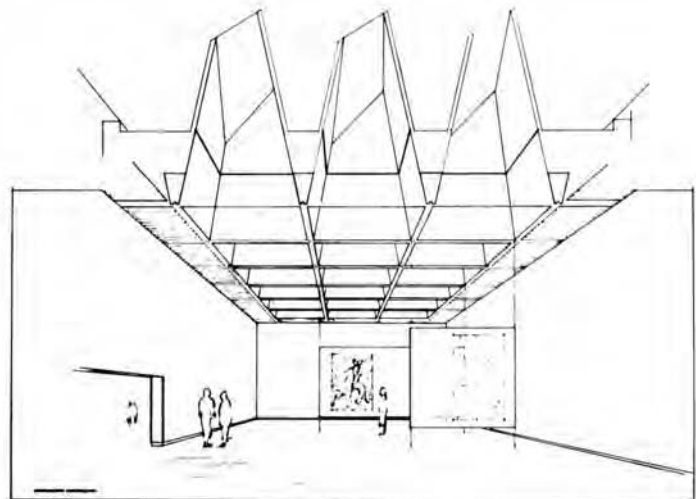


4.99 View from Room 30 to Room 31 and Pablo Picasso, *The Bathers*, 1956.

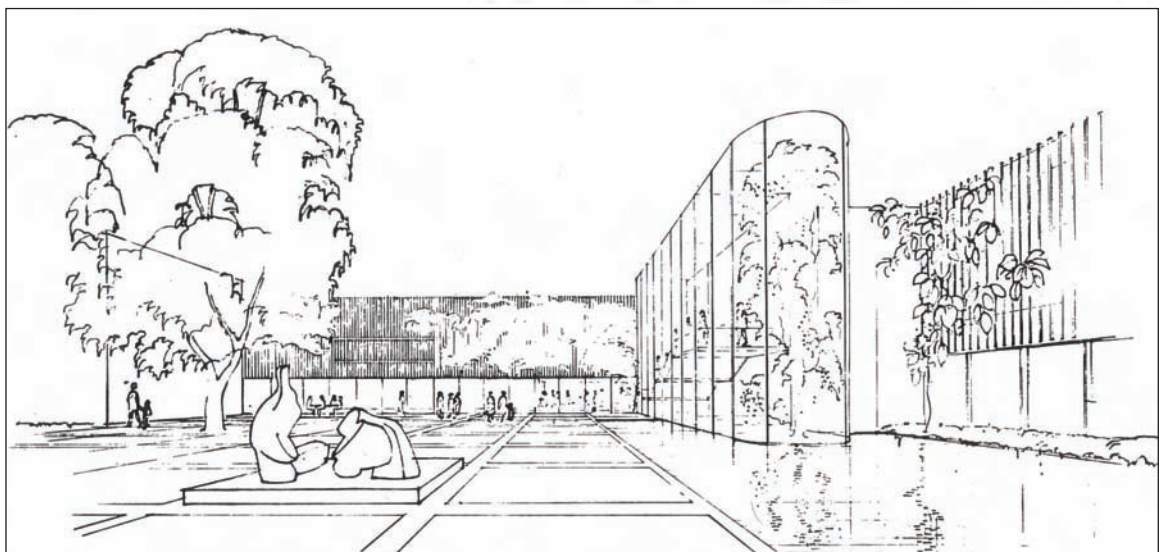




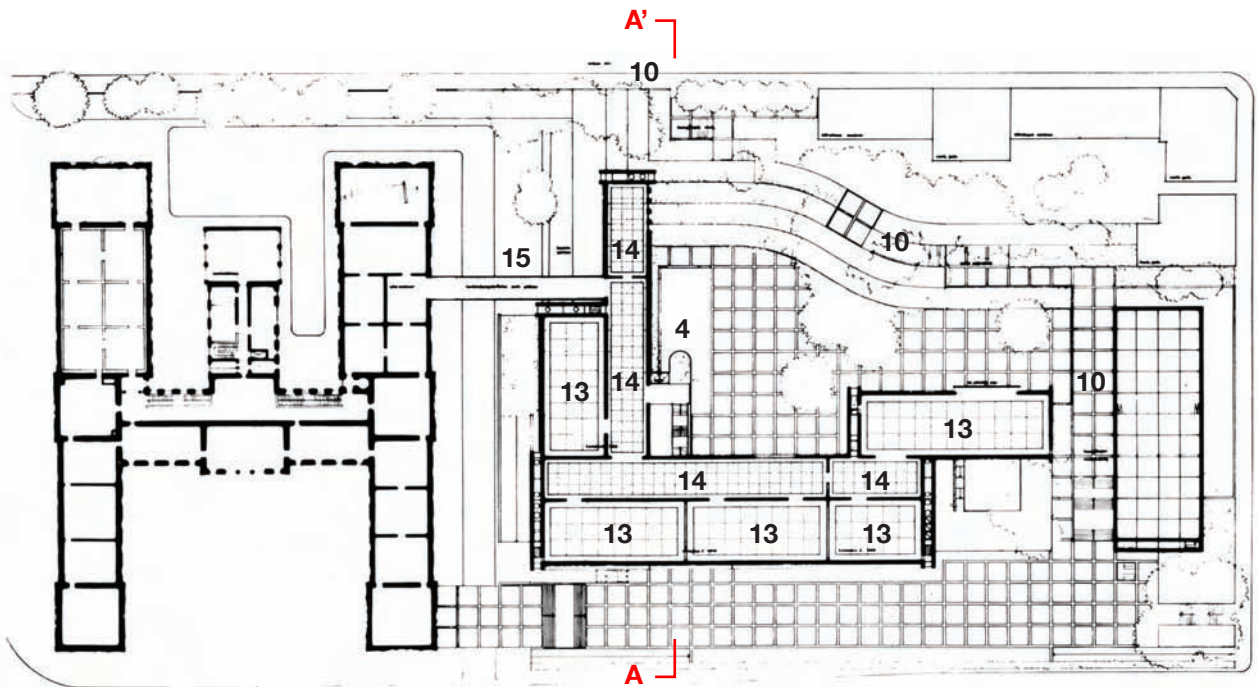
4.100 Jørgen Bo and Vilhelm Wohlert, Project for Neue Staatsgalerie, Stuttgart, 1977.
Model with Alte Staatsgalerie at left and Konrad-Adenauer-Strasse in foreground.



4.101 Section-perspective
through Major Gallery.

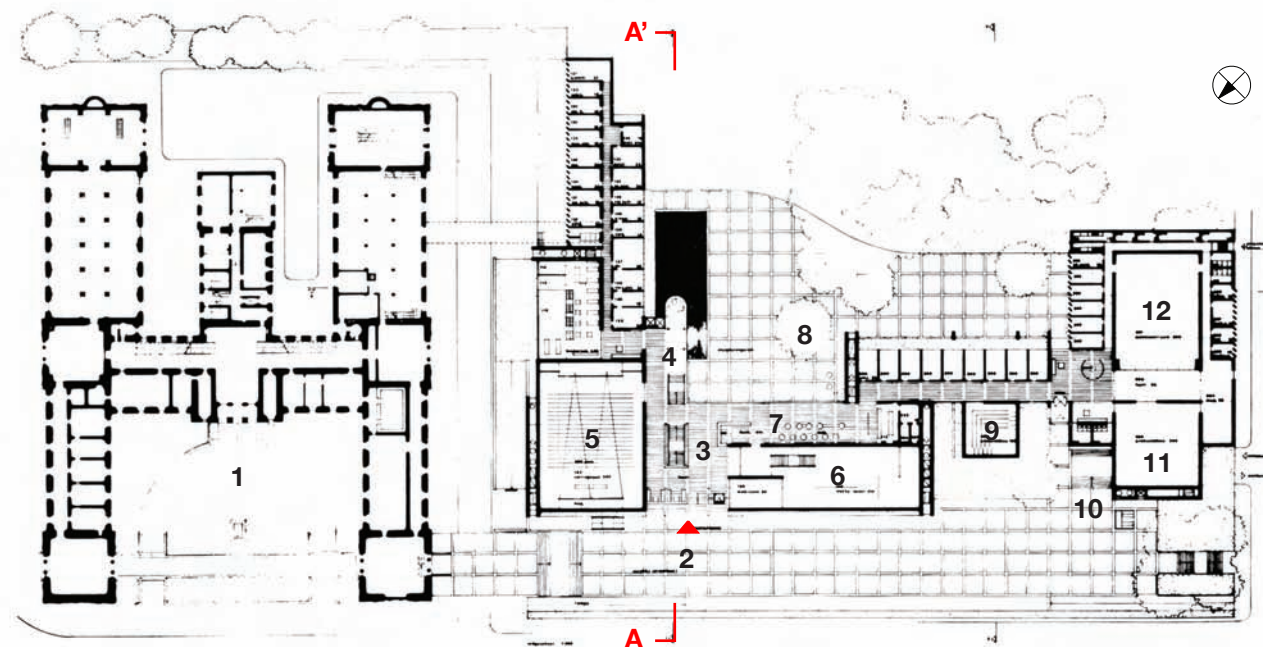


4.102 Perspective of sculpture courtyard, looking towards main wing, with public stair at right.



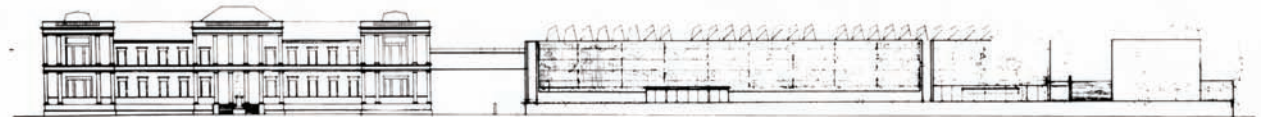
4.103 Upper level plan, no scale.

13 Major gallery. 14 Minor gallery. 5 Bridge to Alte Staatsgalerie.

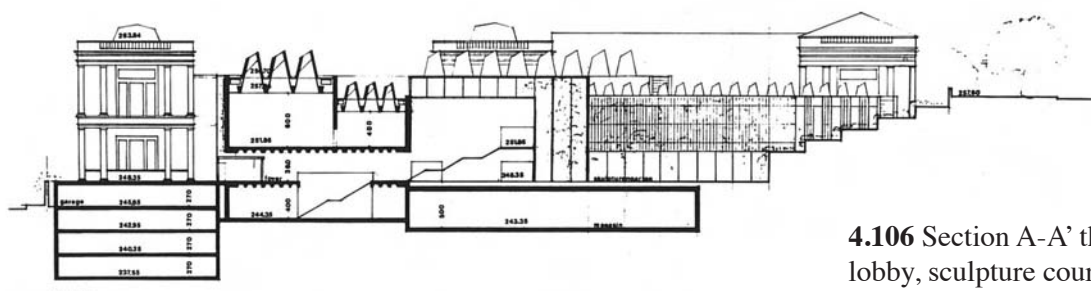


4.104 Entry level plan, no scale.

1 Alte Staatsgalerie. 2 Entry. 3 Lobby. 4 Public stair. 5 Auditorium. 6 Temporary exhibitions. 7 Restaurant-shop. 8 Courtyard. 9 Music school. 10 Public footpath. 11 Rehearsal. 12 Chamber theater.



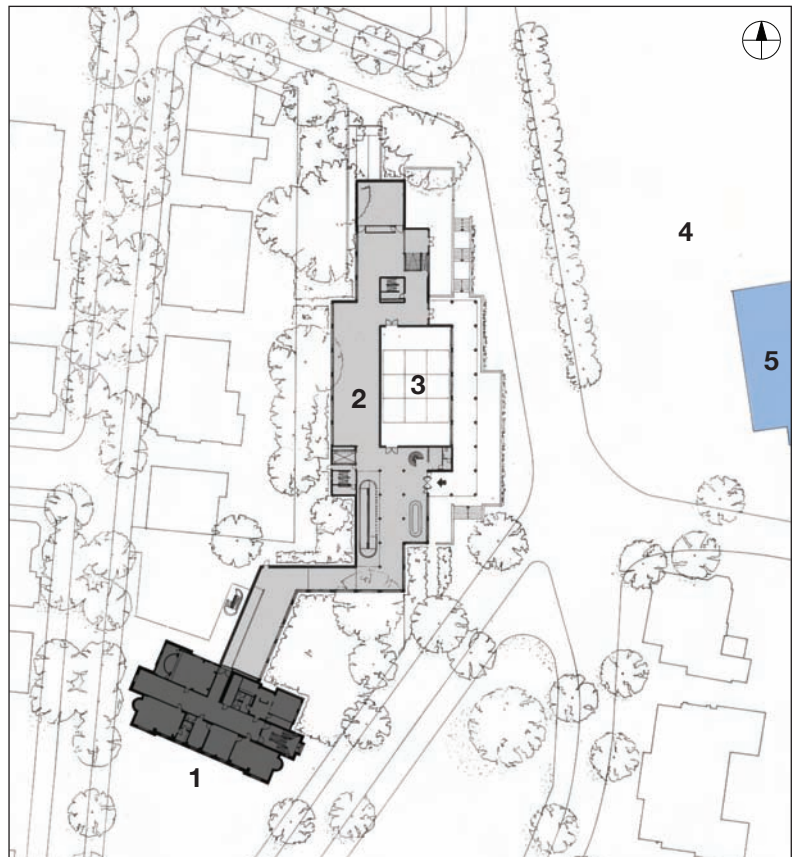
4.105 elevation towards Konrad-Adenauer-Strasse with Alte Staatsgalerie at left.



4.106 Section A-A' through entrance, lobby, sculpture courtyard and terrace.



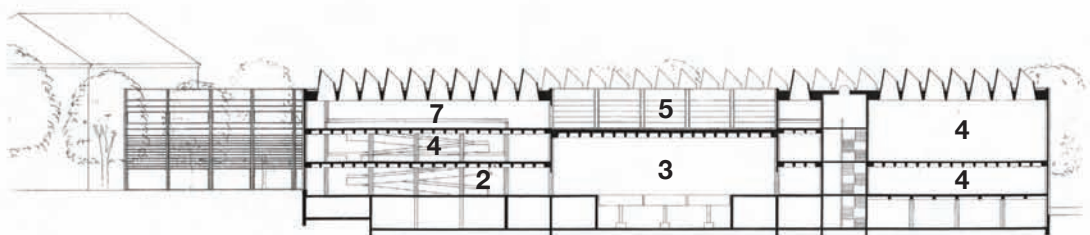
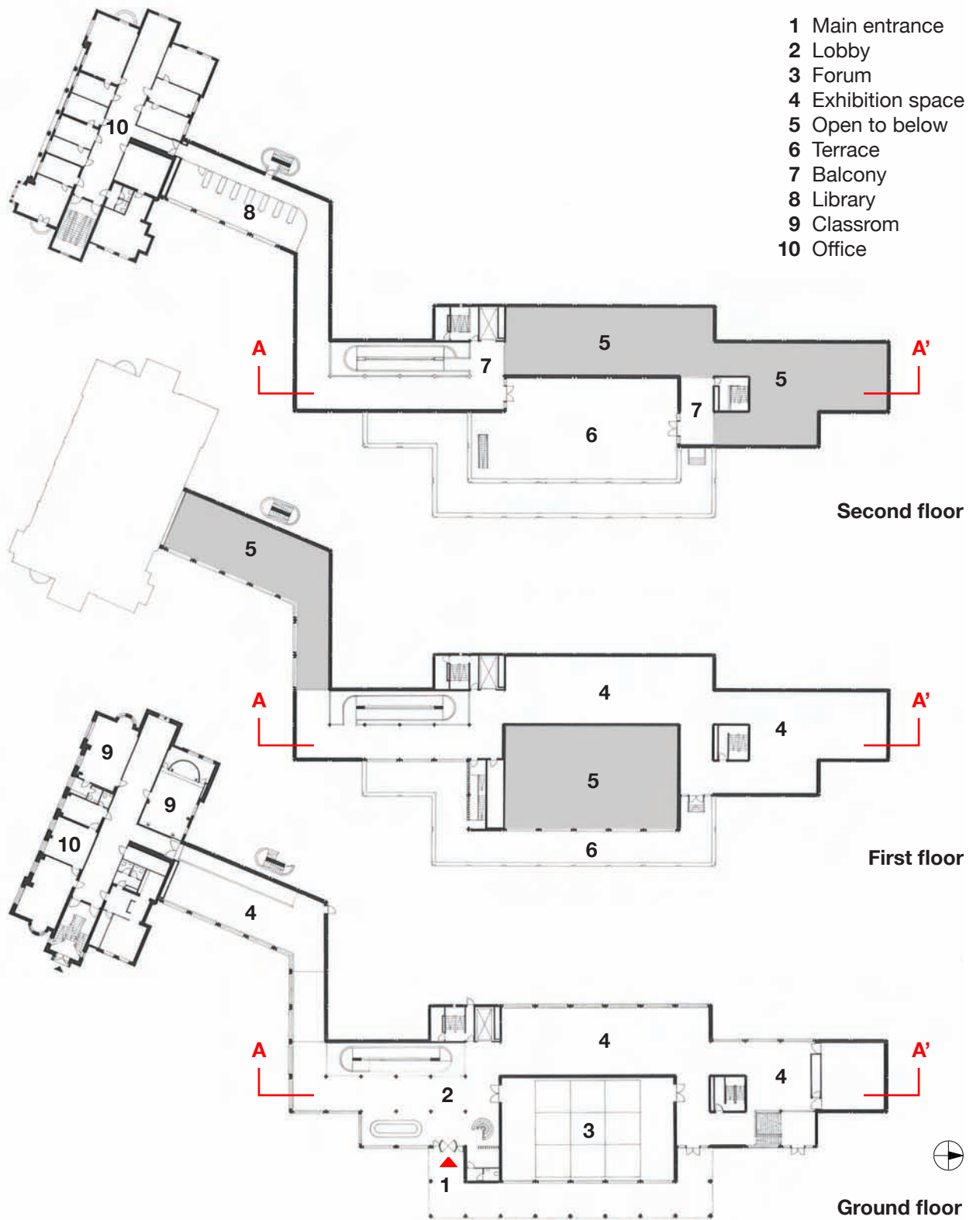
4.107 Jørgen Bo and Vilhelm Wohlert, Museum Bochum, Bochum, West Germany, 1977–83.
Aerial view with Stadtpark Bochum in foreground and Villa Marckhoff/Rosenstein at left.



- 1 Villa Marckhoff/Rosenstein
- 2 New building
- 3 Forum
- 4 Stadtpark Bochum
- 5 Reflecting pool

4.108 Ground plan with buildings in gray tones and reflecting pool in blue.

- 1 Main entrance
- 2 Lobby
- 3 Forum
- 4 Exhibition space
- 5 Open to below
- 6 Terrace
- 7 Balcony
- 8 Library
- 9 Classroom
- 10 Office





4.110 Double-height exhibition space, 1983.



4.111 Lobby with exhibition space and ramp (right), 1983.



4.112 Double-height exhibition space, 2019.



4.113 View of loggia and the Forum from the northeast, 1983.



4.114 View of the main entrance and the Forum from the southeast, 2018.



4.115 Ludwig Mies van der Rohe
Neue Nationalgalerie, Berlin, 1962–68.



4.116 I. M. Pei & Partners,
National Gallery of Art, East Wing
Washington, D. C., 1968–78.

4.117 Paul Bonatz and Rudolf Christ, Kunstmuseum Basel, 1931–36.



Chapter 5

Earthwork: 1983–94

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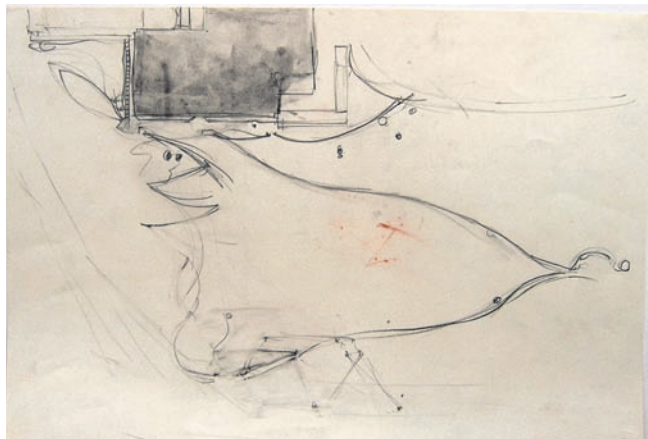
5.1 Louisiana, 1986. View of lower level of the park with the villa in the background and Richard Serra, *The Gate in the Gorge*, 1983–86 (lower right).



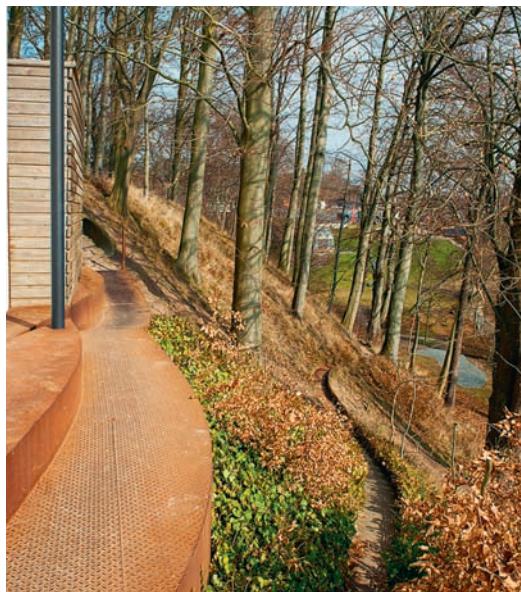
5.2 *The Gate in the Gorge*, as seen from the midpoint of the footbridge.



5.3 *The Gate in the Gorge*, seen from within the ravine.



5.4 George Trakas, 1983 site sketch for *Self Passage* with toned outline of South Wing.



5.5



5.6

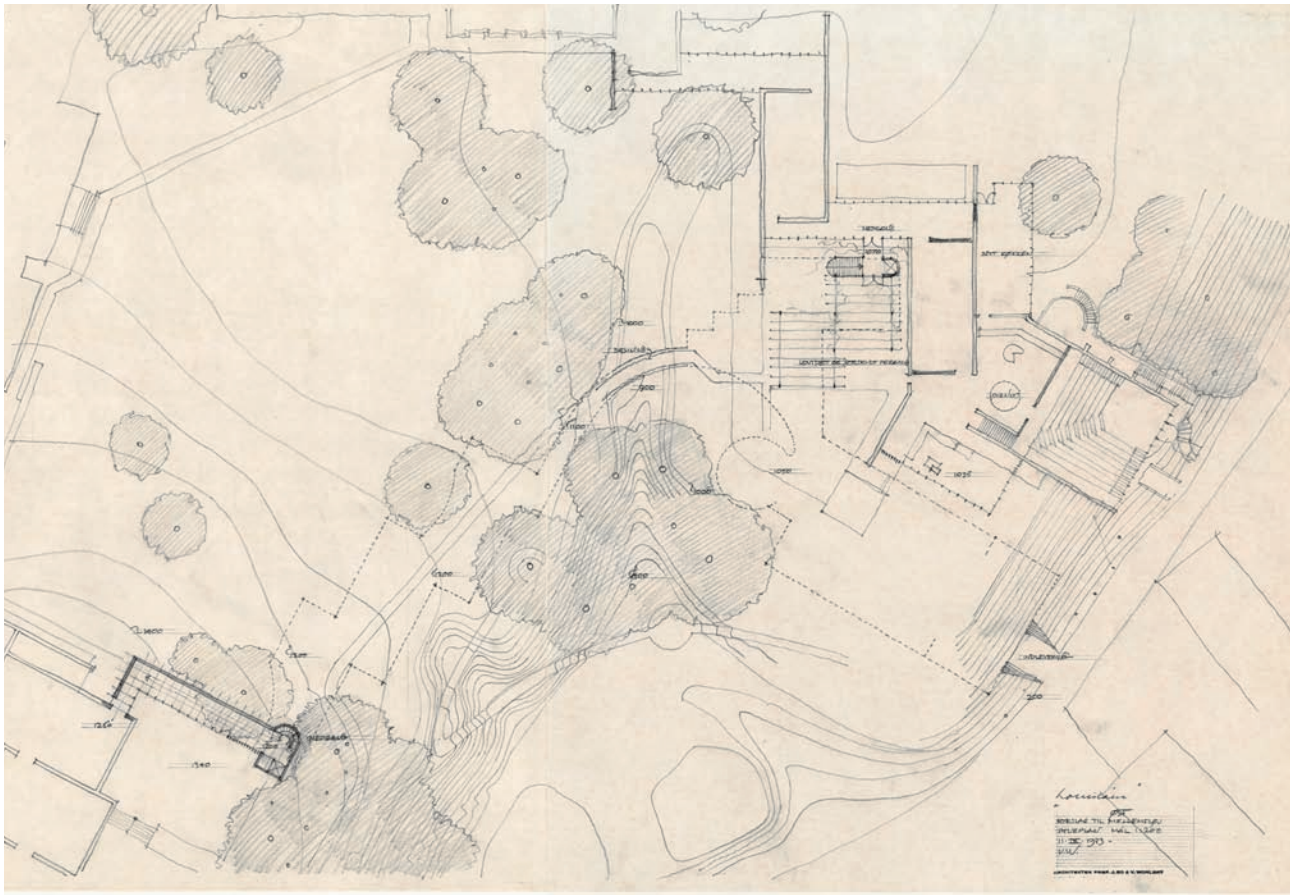
5.5–5.8 George Trakas, *Self Passage*, 1986–89.



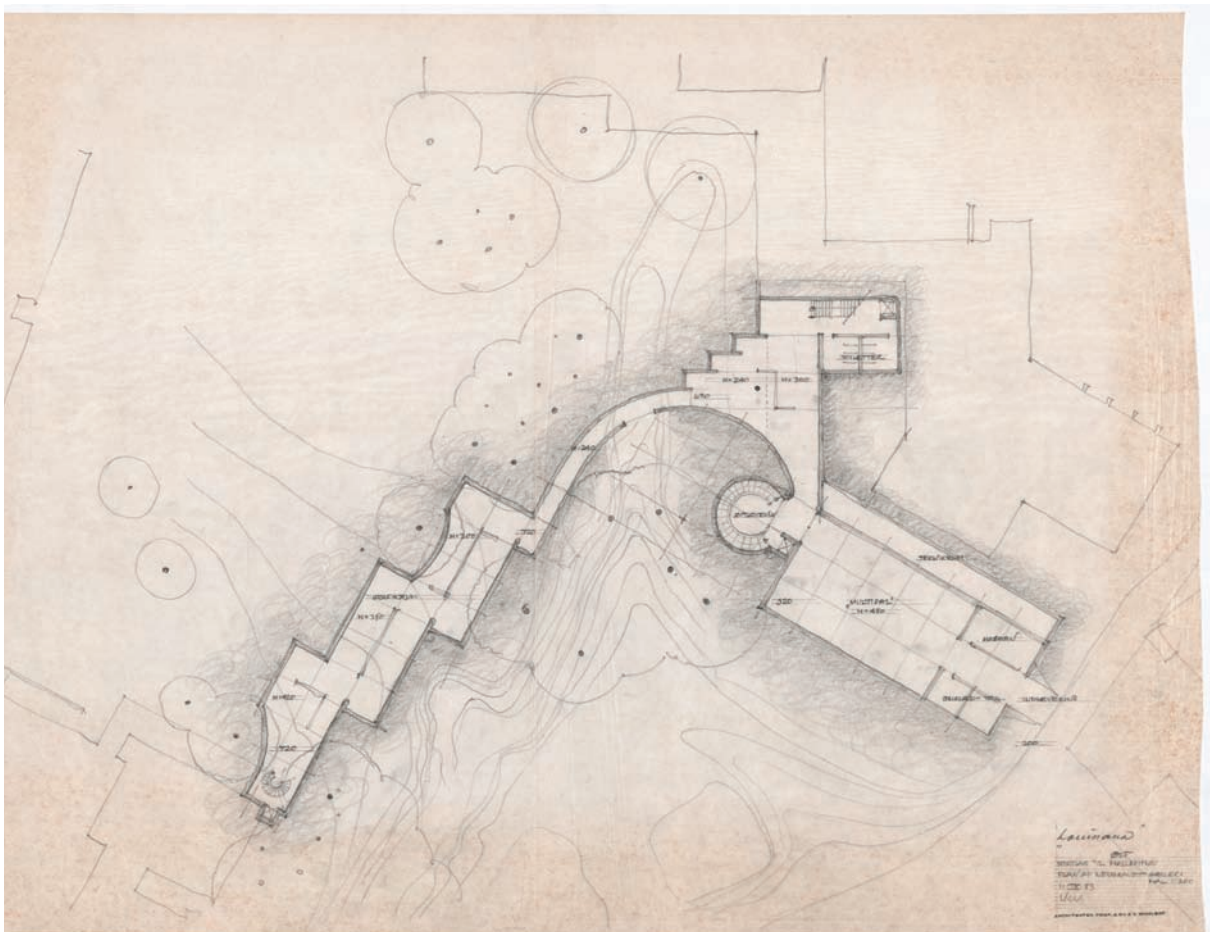
5.7



5.8



5.9 Vilhelm Wohlert, Study for the East Wing, 11 September 1983.
Plan of park level with entry structure at South Wing and glass bulkhead at Basin Passage.



5.10 Vilhelm Wohlert, Study for the East Wing, 11 September 1983.
Plan of subterranean level with exhibition spaces, stair from Basin Passage and Great Hall.

5.11 Vilhelm Wohlert, East Wing, 1983–91.
Plan with 2.4, 3.6 and 4.8-meter modules, 1:500.

Outline of 58-Building
and Winter Garden above

Outline of Conservatory
and South Wing above

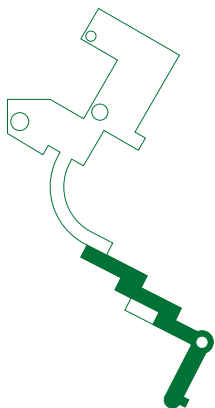
- 1 Root systems
- 2 Rectangular gallery
- 3 Curved Passage
- 4 Column Hall
- 5 Vestibule
- 6 Restroom
- 7 Stair to Winter Garden
- 8 Great Hall
- 9 Greenhouse
- 10 Utility room
- 11 Meeting room
- 12 76-Building/concert hall
- 13 Moore sculpture above
- 14 *The Gate in the Gorge*
- 15 Lower level of park



5.12 The East Wing, 1991. The Conservatory seen from the north side of the park, with South Wing in background and Henry Moore, *Two Piece Reclining Figure No. 5*, 1963–64 (right).



5.13 View of the South Wing, with Lower Terrace and Conservatory, at right.



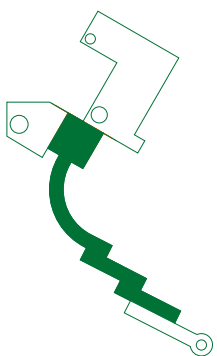
5.14 Interior of Conservatory with stair and elevator to underground galleries



5.15 Interior of second rectangular gallery with openings to next gallery and Curved Passage at right, and artworks by Robert Rauschenberg, Jasper Johns and Jim Dine.



5.16 Curved Passage. View towards rectangular galleries, with artworks by Jan Groth, Mario Merz and Robert Morris.





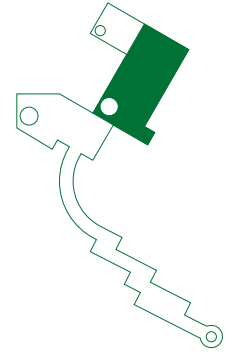
5.17 Curved Passage. View toward Column Hall with artworks by Cindy Sherman, and Mario Merz.



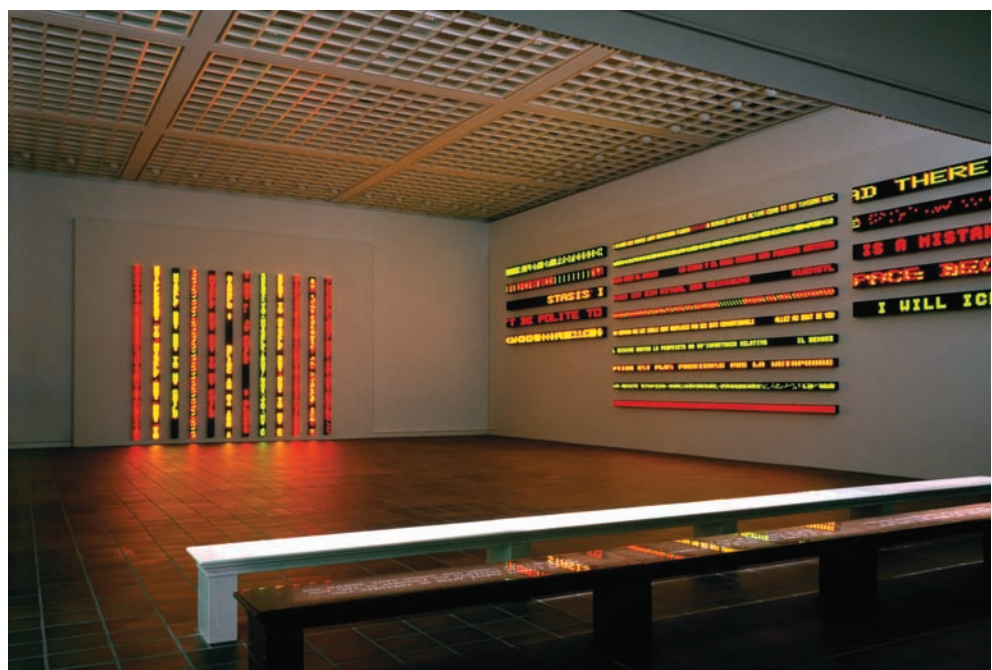
5.18 Column Hall with artworks by George Baselitz and opening to Great Hall, at left.



5.19 Mezzanine of Great Hall with stair to main level and view to Column Hall.



5.20 Great Hall looking towards mezzanine, with artworks by Sean Scully, Michael Singer, Tony Cragg, and Richard Serra (on mezzanine).



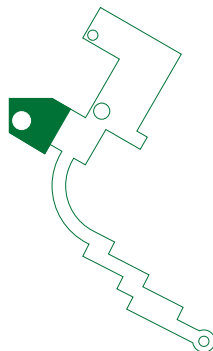
5.21 Installation view of Jenny Holzer, *The Venice Installation*, 1990.



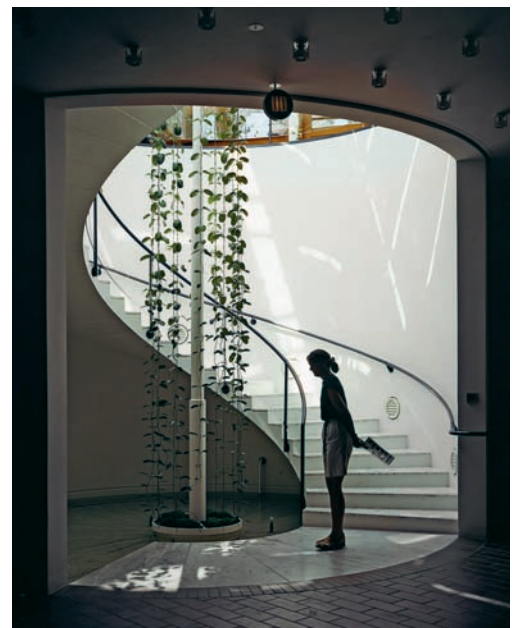
5.22 Partial view of Winter Garden with pergola and Basin Passage in background.



5.23 Interior of Winter Garden with view to Calder Terrace.



5.24 View from vestibule into spiral stair from Winter Garden.





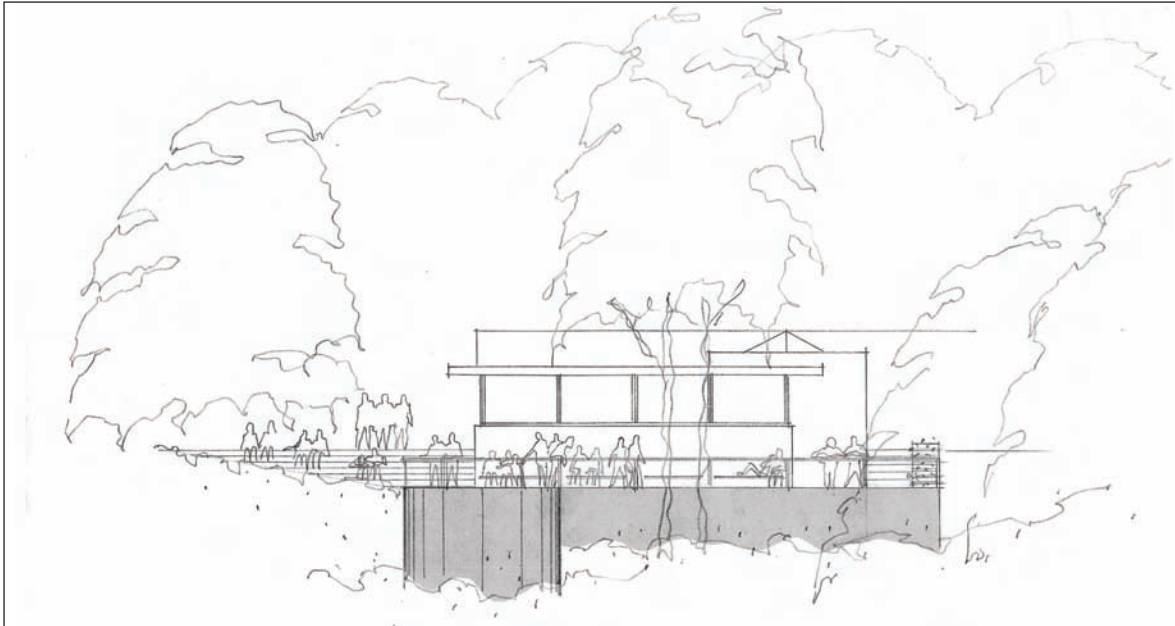
5.25 View of Winter Garden from west side of fern-filled cleft, with Calder Terrace in background.



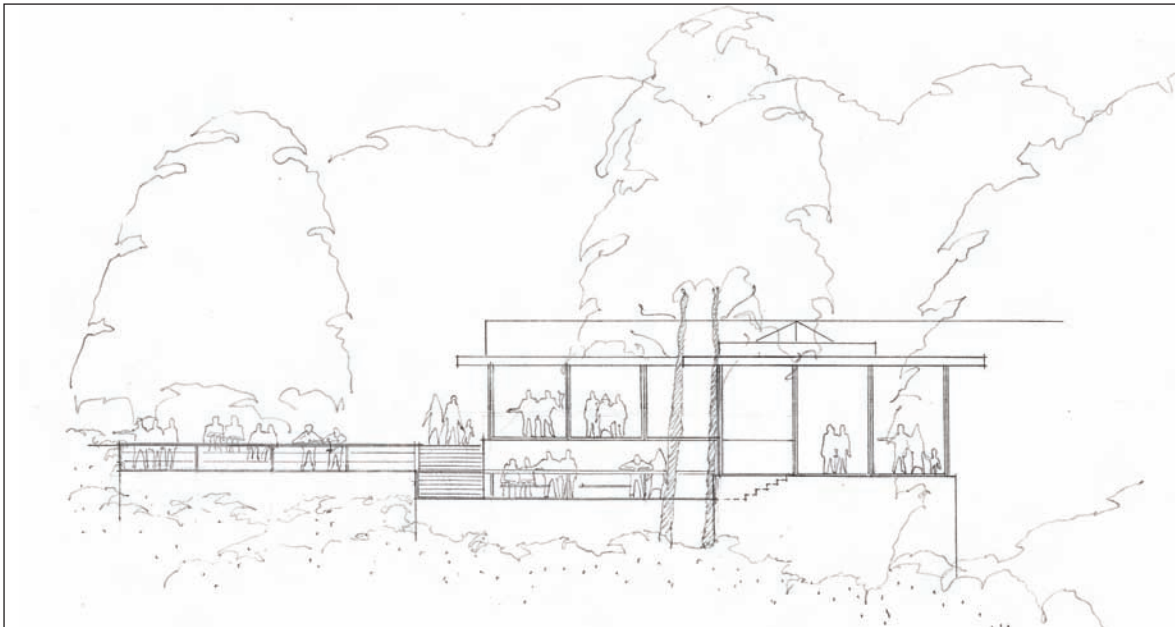
5.26 Winter Garden and 58-Building seen from upper level of park, with Calder Terrace and partial view of Greenhouse between the trees.



5.27 Greenhouse at Great Hall, lower level of park.



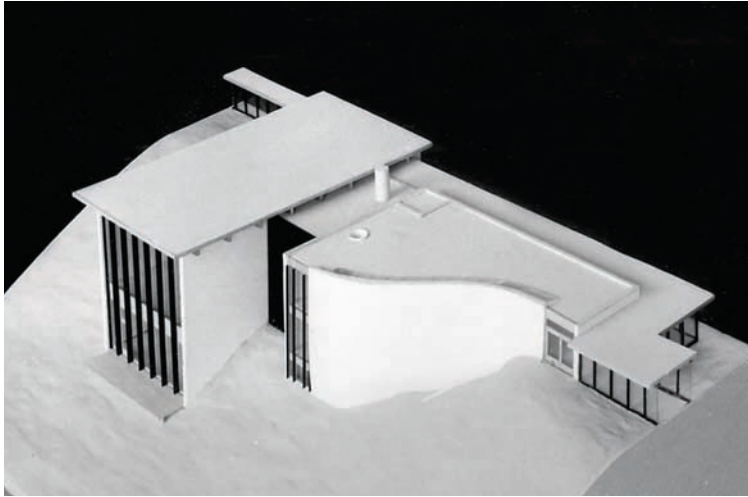
5.28 Jørgen Bo and Stig Løcke, Study for Panorama Room terrace, June 1991.



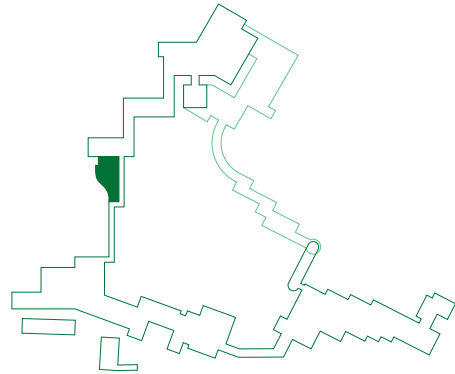
5.29 Bo and Løcke, Study for Panorama Room terrace, August 1991.



5.30 Bo and Løcke, Final project for South Wing extension, June 1993.



5.31 Claus Wohlert,
model of Children's House with
Lake Gallery and Tree Passage, 1992.



5.32 Children's House seen from slope behind Tree Passage,
with Lake Gallery in background.



5.33 Children's House.
Upper level entry to serpentine stair.



5.34 Children's House.
Serpentine stair seen from middle level.



5.35 Children's House. Multi-purpose room
beneath the Lake Gallery with view to lake.



5.36 Children's House. View across the lake with 58-Building in beyond and "Glass House" at right, 1994.



5.37 Alfio Bonanno, *Bro over Humlebækken*, 1994, with partial view of *Kæmpefuglerederne*, 1994 (right).



5.38 Alfio Bonanno, *Snegletunneln*, 1998.



5.39 Alfio Bonanno, *Hyttefjædslabyrinten*, 1998, with the artist on the main deck.



5.40 The “Glass House,” 1994.



5.41 Interior of “Glass House,” with audience.



5.42 Claus Wohler and Torben Schmidt, expansion of museum shop, 1996–98. View from park with villa at right, and Henry Moore, *Three Piece Reclining Figure: Draped*, 1975 (foreground).



5.43 Jørn Utzon, project for an exhibition building and auditorium. 1988 architectural model view from Havnevej, with boathouses (foreground) and Louisiana’s concert hall emerging from the slope (right).



5.44 Line Loftheim and Torben Schmidt, reconstruction of Winter Garden, 2018.



5.45 Interior of Winter Garden with view to Calder Terrace.



5.46 Interior of Conservatory with stair and elevator to underground galleries.



5.47 Line Loftheim and Torben Schmidt, reconstruction of Conservatory, 2018



5.48 Richard Serra, *Spin-out (for Bob Smithson)*, 1972–73. Rijksmuseum Kröller-Müller.



5.49 Jean Dubuffet, *Jardin d' email*, 1968/1973–74. Rijksmuseum Kröller-Müller.

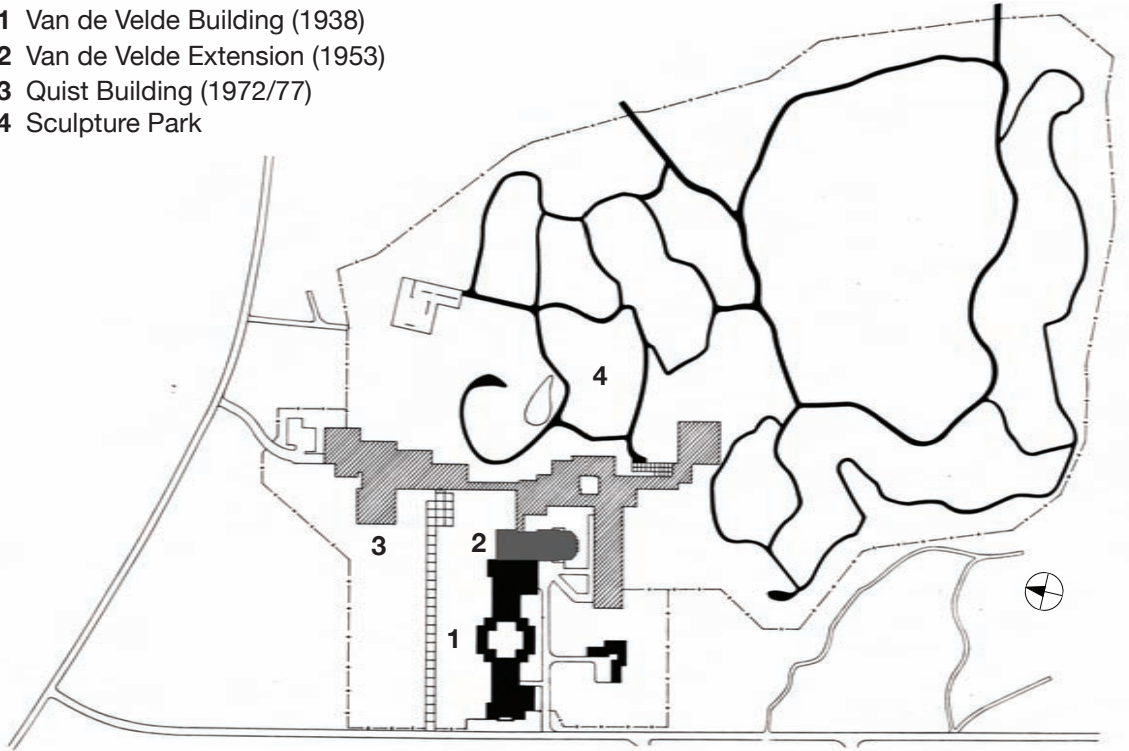


5.50 Henry van de Velde, Rijksmuseum Kröller-Müller, Otterlo, 1935–38/1942–53. Aerial view with main entrance (lower right) and 1953 extension (upper left).

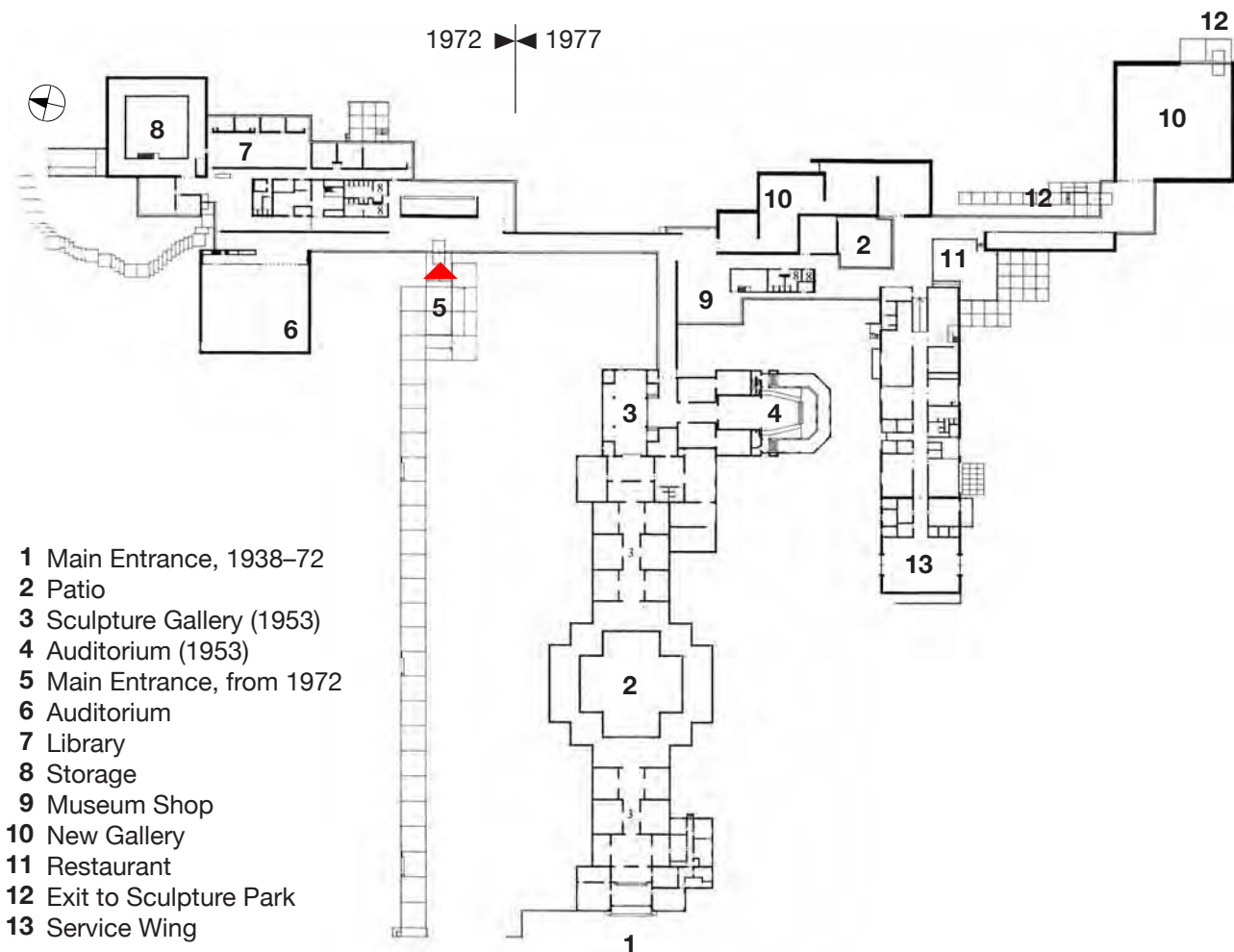


5.51 Rijksmuseum Kröller-Müller, circa 1958. Central passage, looking south towards the courtyard.

- 1 Van de Velde Building (1938)
- 2 Van de Velde Extension (1953)
- 3 Quist Building (1972/77)
- 4 Sculpture Park

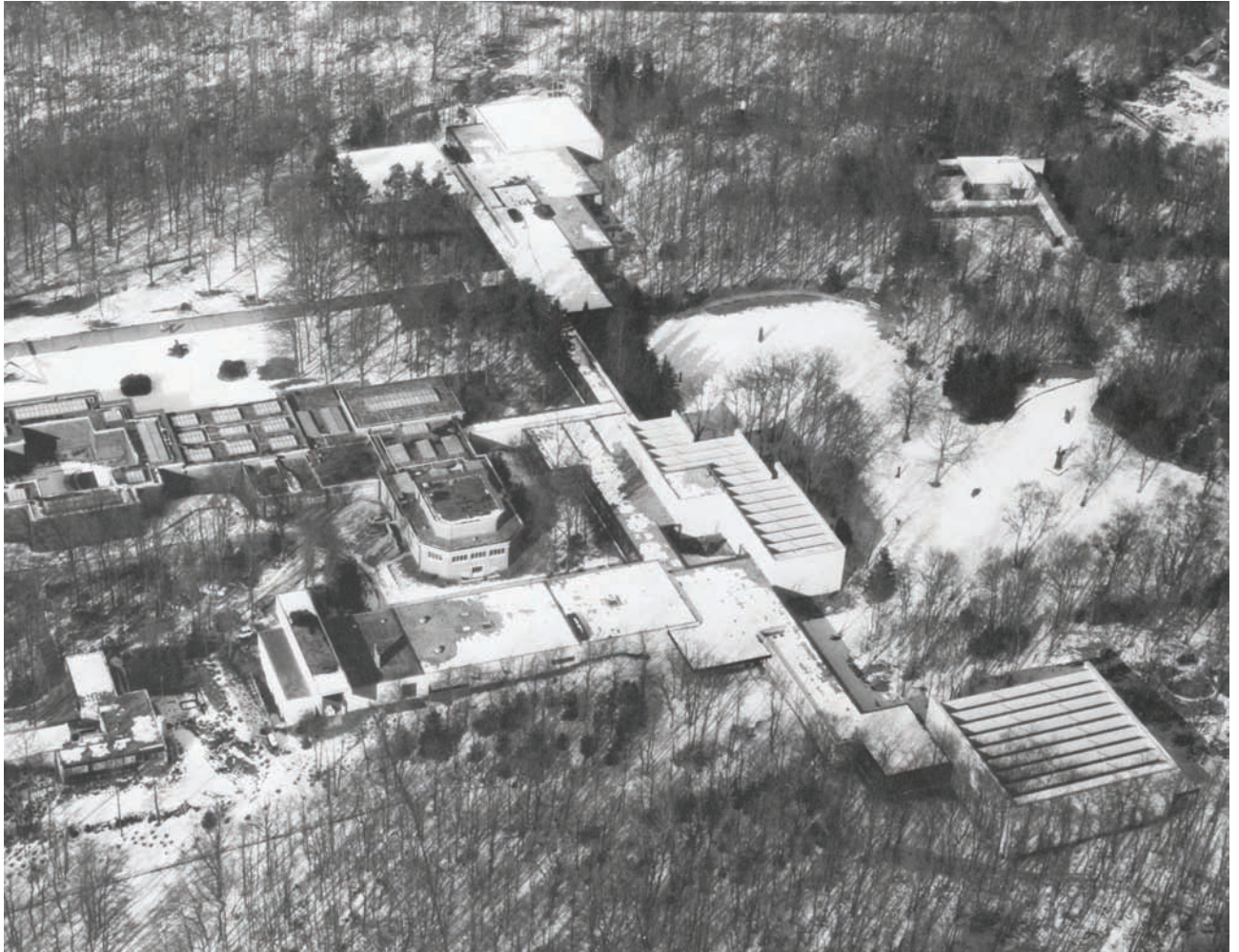


5.52 Site plan of Rijksmuseum Kröller-Müller with buildings and sculpture park.



- 1 Main Entrance, 1938–72
- 2 Patio
- 3 Sculpture Gallery (1953)
- 4 Auditorium (1953)
- 5 Main Entrance, from 1972
- 6 Auditorium
- 7 Library
- 8 Storage
- 9 Museum Shop
- 10 New Gallery
- 11 Restaurant
- 12 Exit to Sculpture Park
- 13 Service Wing

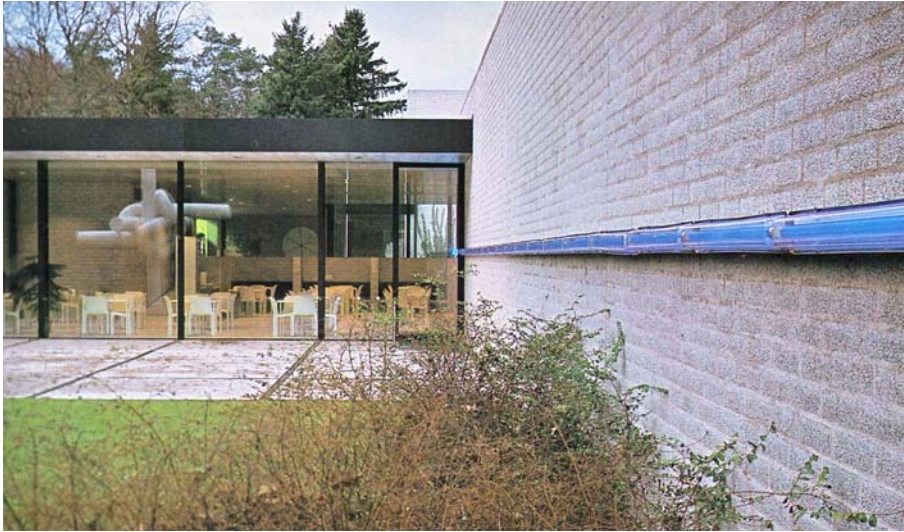
5.53 Plan of Rijksmuseum Kröller-Müller, 1977.



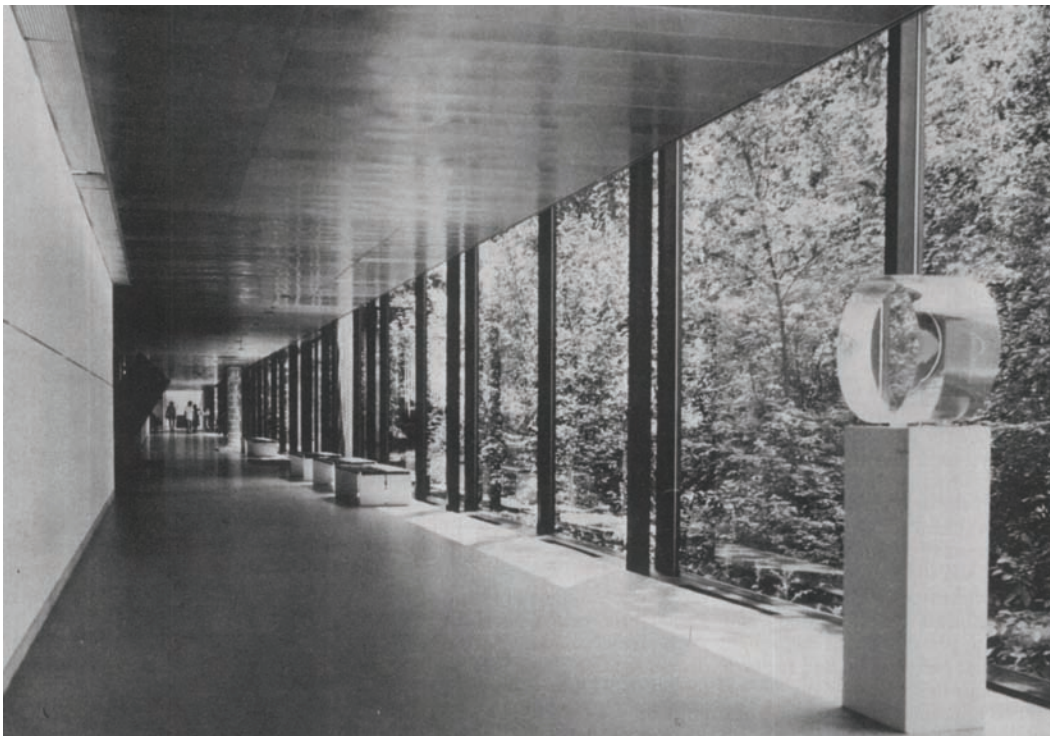
5.54 Rijksmuseum Kröller-Müller, 1977. Aerial view from the south with partial view of van de Velde's building at left, Quist's building running north-south, and sculpture park at right. Entrance path at upper left.

5.55 Wim Quist, Extension to Rijksmuseum Kröller-Müller, 1969–77. View of main entrance.





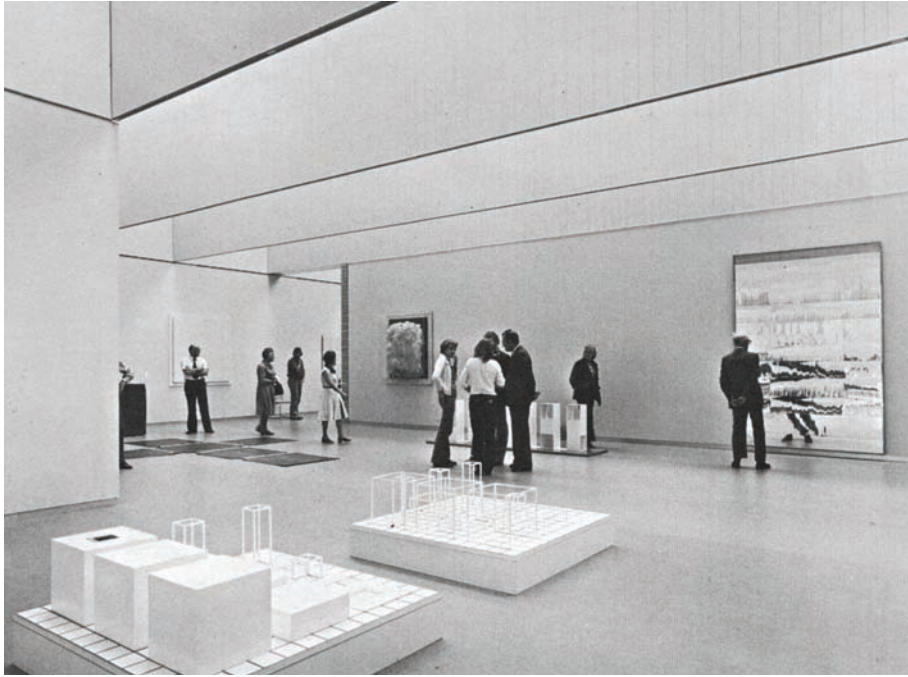
5.56 Quist Building. Partial view of restaurant with installation view of Dan Flavin, *Quietly to the Memory of Mia Visser*, 1977.



5.57 Quist Building,
Passage between galleries.



5.58 Quist Building.
Restaurant with terrace.

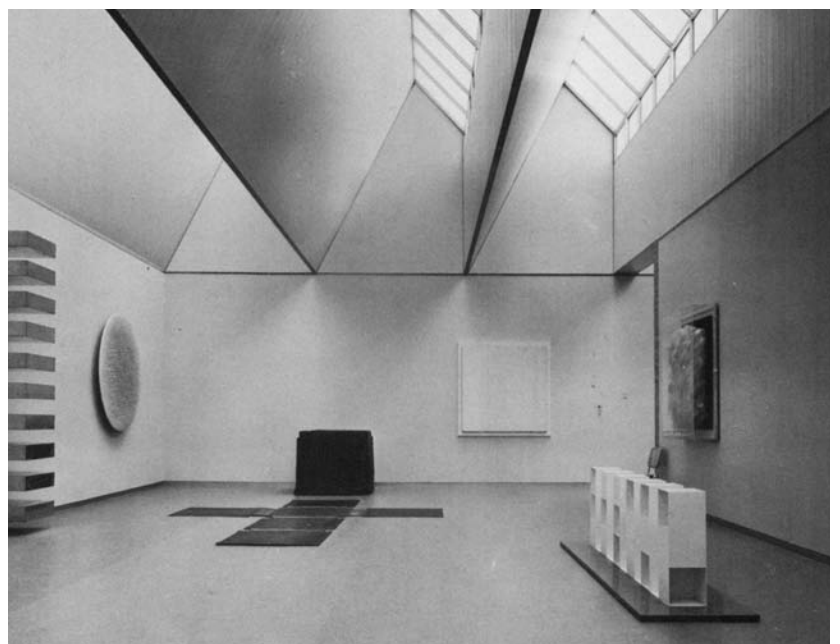


5.59–5.61 Quist Building.
Interior views of galleries.

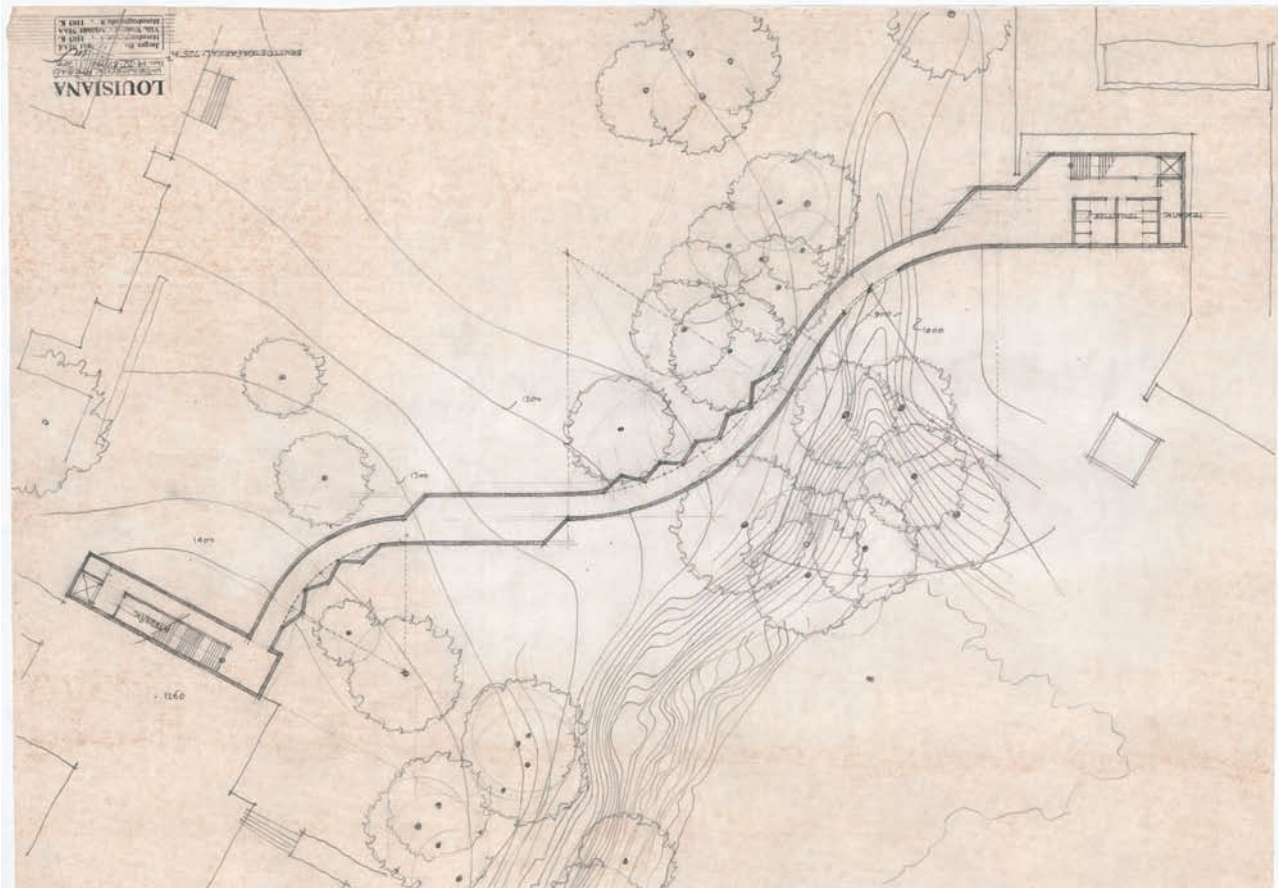
5.59



5.60

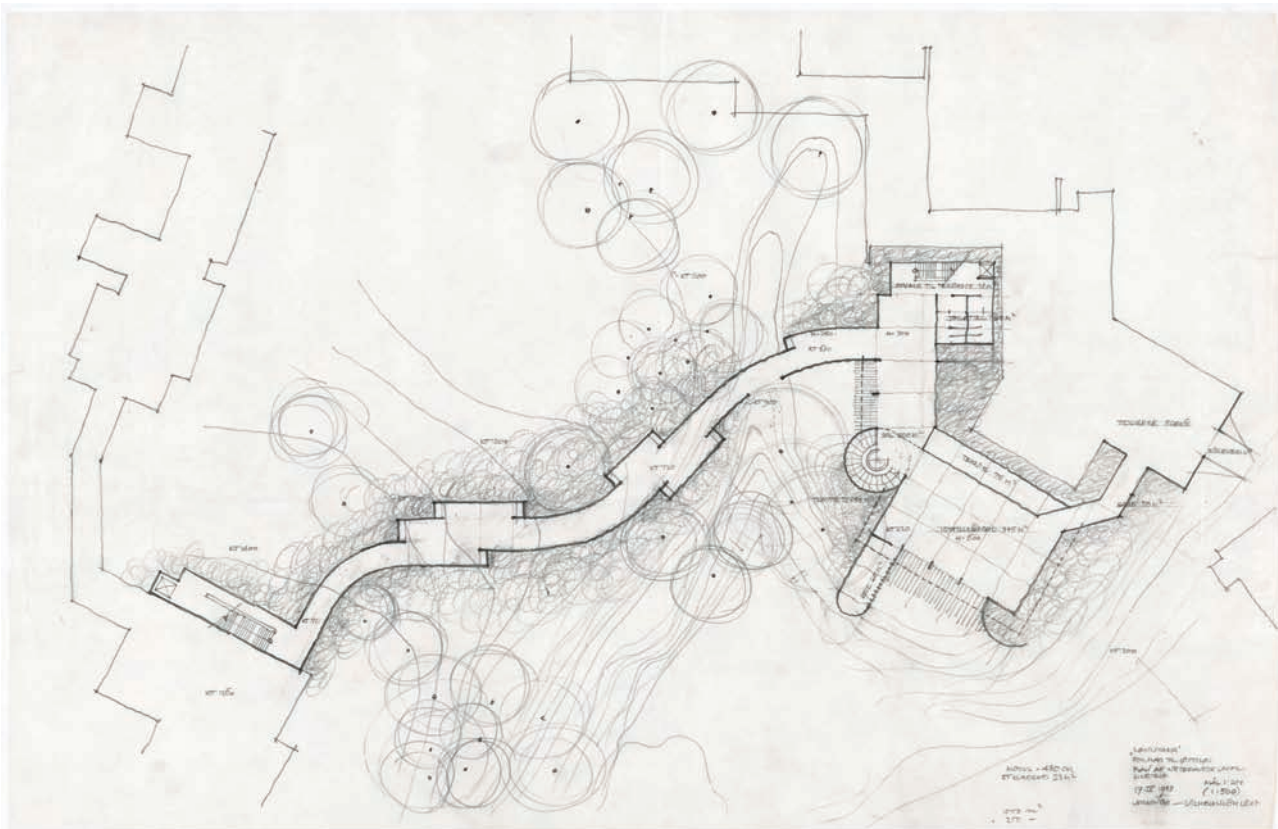


5.61



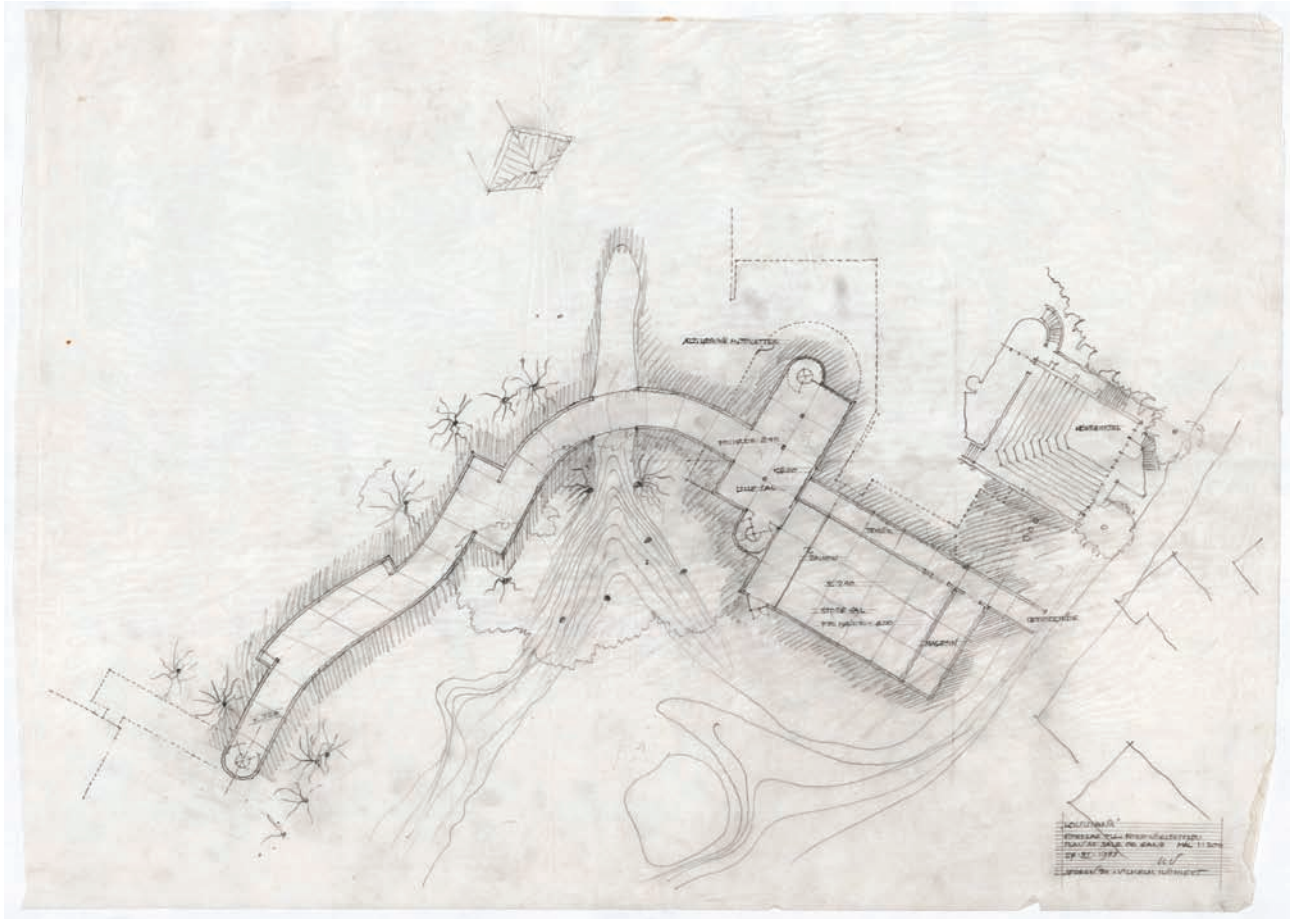
5.62 Vilhelm Wohlert, Study for the East Wing, 14 April 1987.

Plan of subterranean level with stair at South Wing, serpentine passage and stair to glass bulkhead at pergola.

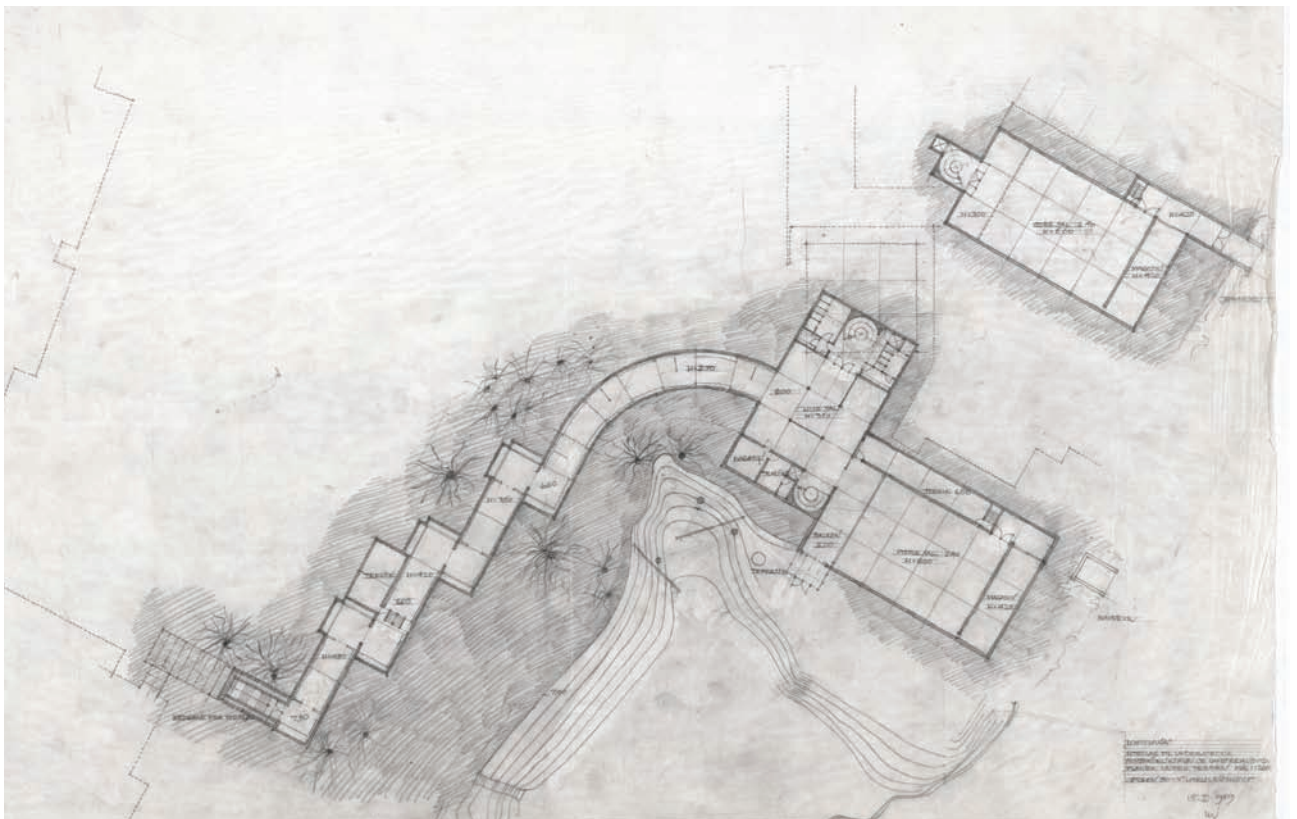


5.63 Vilhelm Wohlert, Study for the East Wing, 17 April 1988.

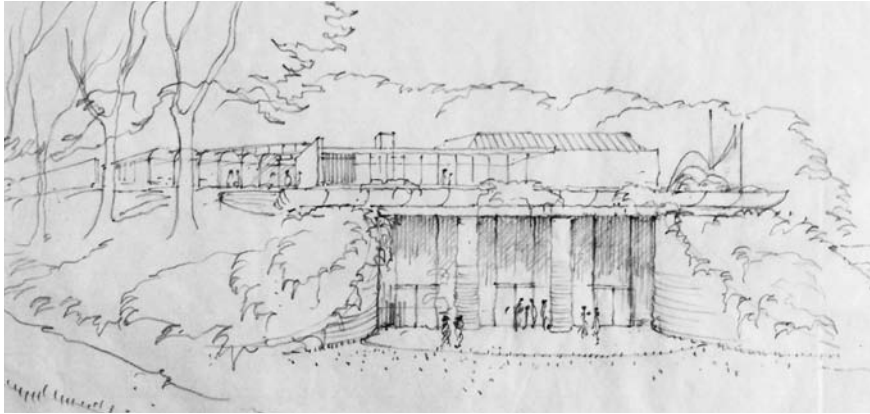
Plan of subterranean level with stair at South Wing, serpentine passage and stair to glass bulkhead at pergola. The Great Hall includes a projecting greenhouse and a vomitorium to lower level of park.



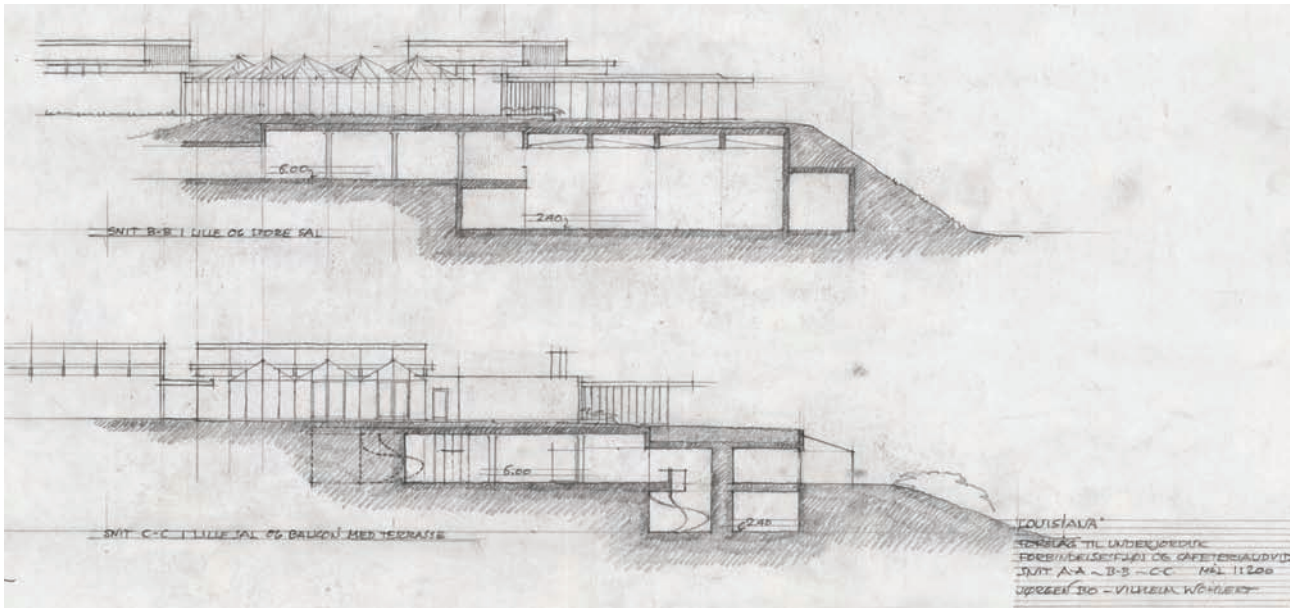
5.64 Vilhelm Wohlert, Study for the East Wing, 27 November 1988.
Plan of subterranean level with serpentine passage, Great Hall and spiral stair to Winter Garden.



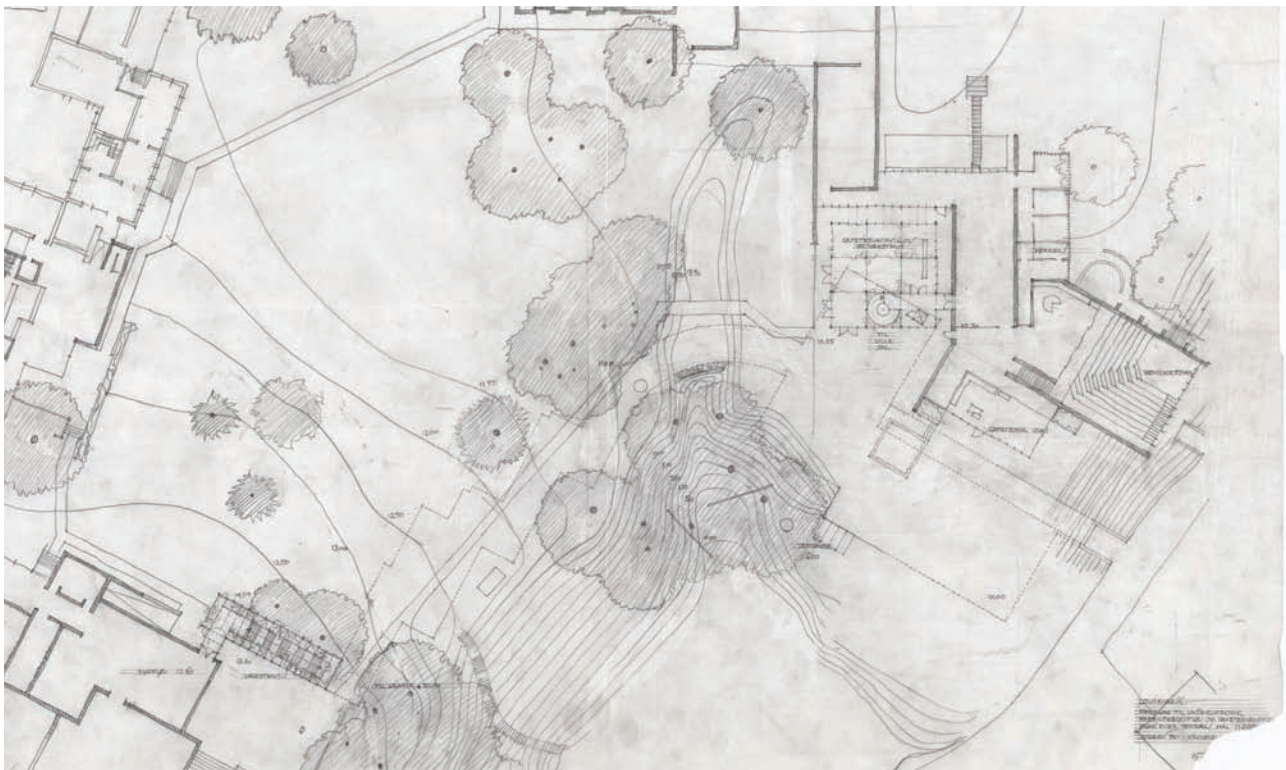
5.65 Vilhelm Wohlert, Study for the East Wing, 15 January 1989.
Plan of subterranean level with galleries, Curved Passage, Great Hall and spiral stair to Winter Garden.



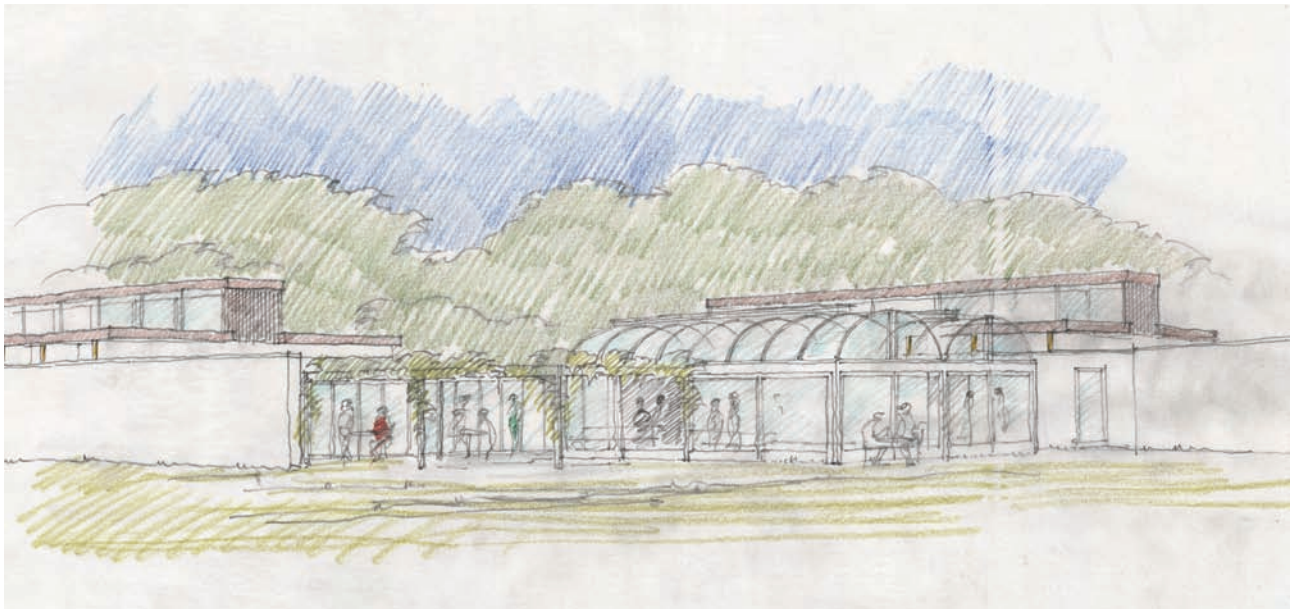
5.66 Vilhelm Wohlert, Study for East Wing, 5 June 1988.
View to Great Hall with cafeteria and Winter Garden (background)



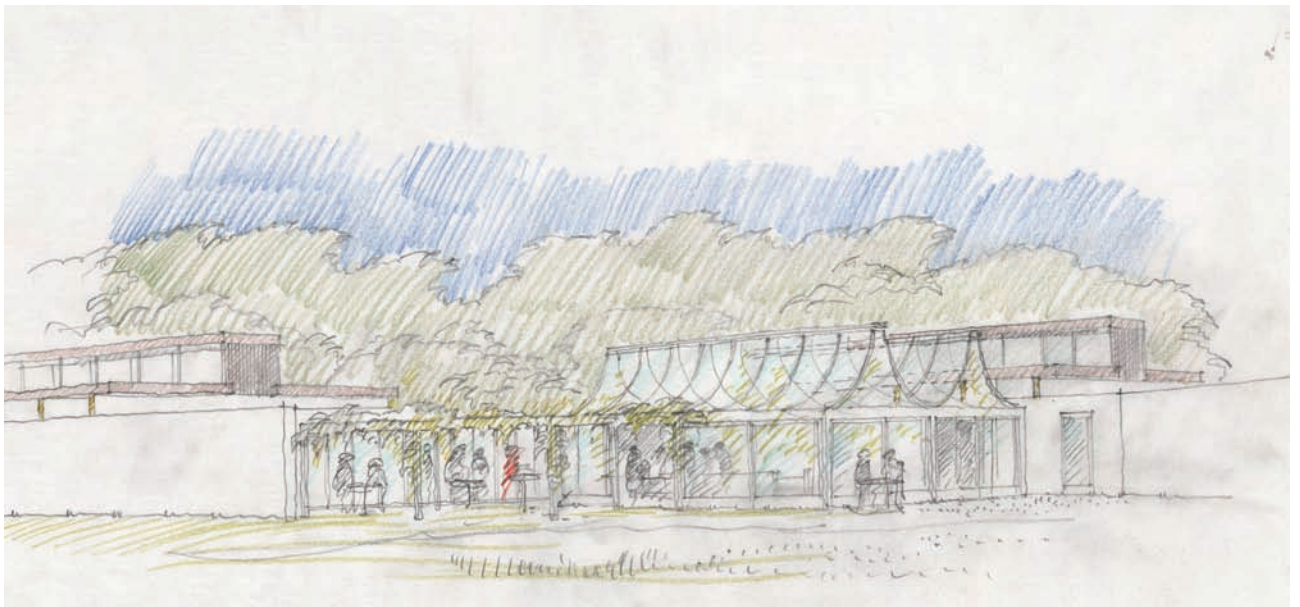
5.67 Vilhelm Wohlert, Study for the East Wing, 22 January 1989.
Sections through Column Hall and Great Hall (above); Winter Garden and Column Hall (below).



5.68 Vilhelm Wohlert, Study for the East Wing, 15 January 1989.
Plan of park with Conservatory at South Wing and Winter Garden attached to second Lantern Gallery.



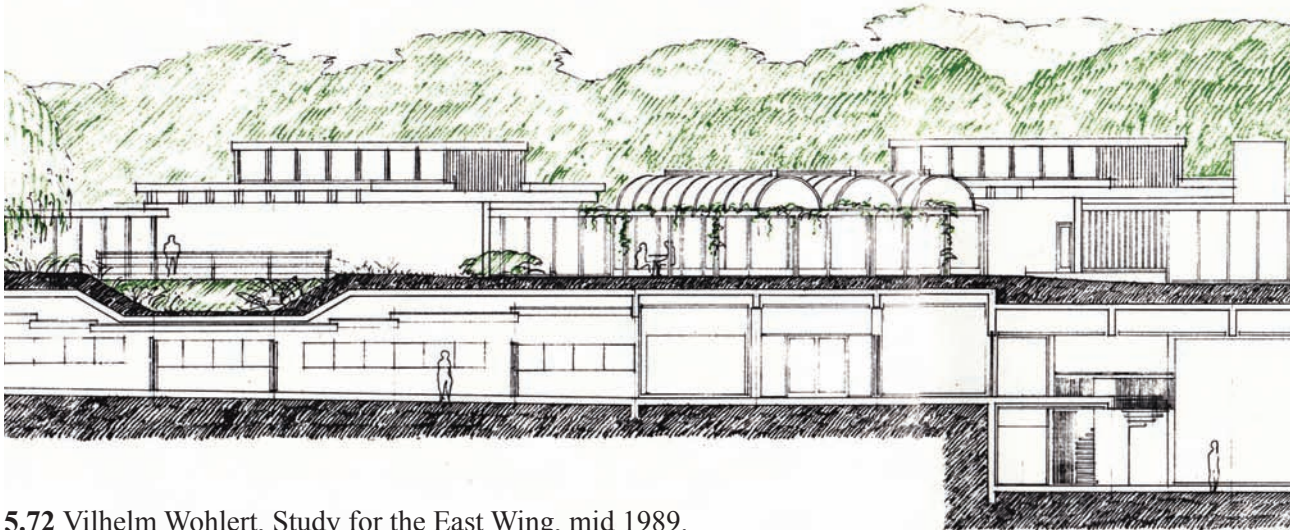
5.69 Vilhelm Wohlert, Study for the Winter Garden, March 1989.



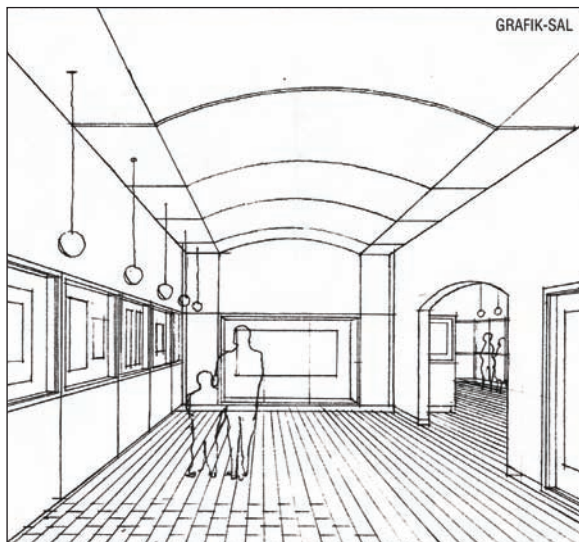
5.70 Vilhelm Wohlert, Study for the Winter Garden, March 1989.



5.71 Vilhelm Wohlert, Study for the Winter Garden, March 1989.



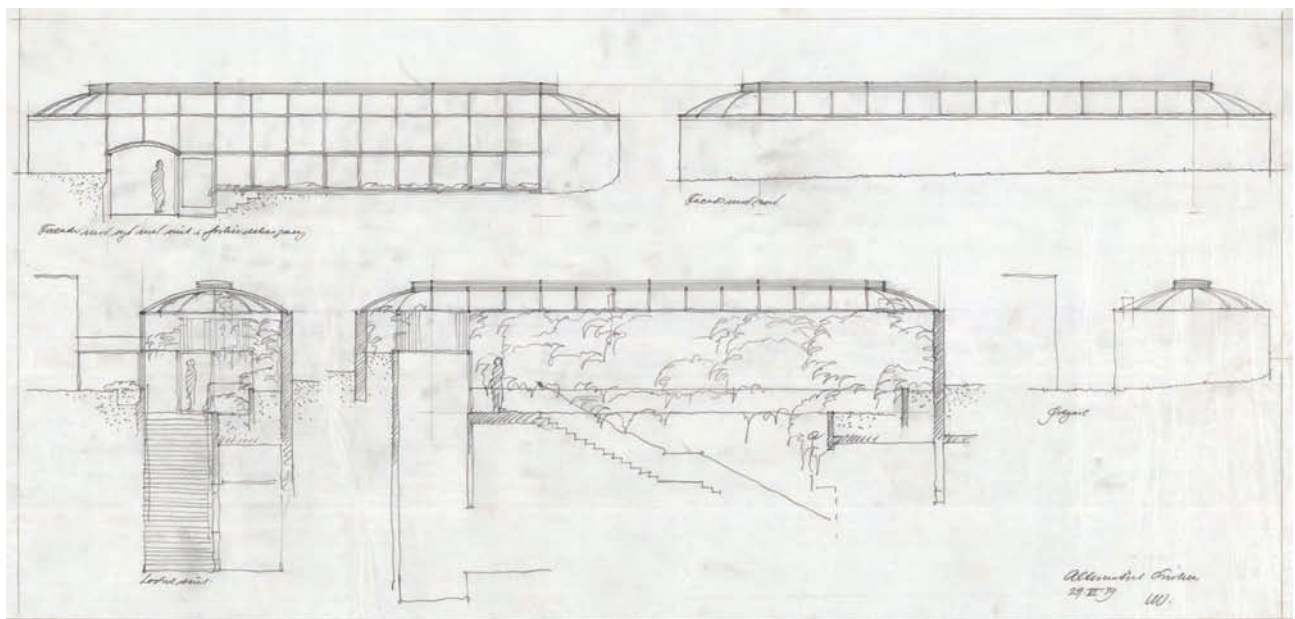
5.72 Vilhelm Wohlert, Study for the East Wing, mid 1989.
Section through Curved Passage, Column Hall and Great Hall, with Winter Garden and 58-Building beyond.



5.73 Study for rectangular galleries, mid 1989.



5.74 Study for Conservatory, mid 1989.



5.75 Vilhelm Wohlert, Study for the Conservatory, 29 June 1989.



5.76 First Lantern Gallery, 2015.
Works from the permanent collection.

5.77 First Lantern Gallery, 2014.
Works from the permanent collection.



5.78 Lake Gallery, works from the permanent collection, 2012.



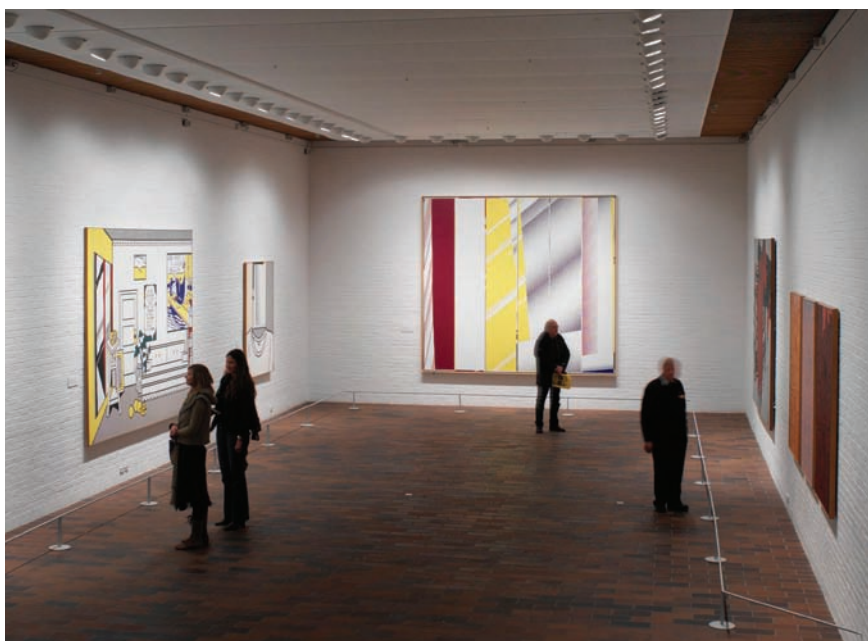


5.79 View from Low Gallery to High Gallery, with opening to Long Gallery (left).



5.80 Low-High Gallery

5.79–5.81 West Wing.
Roy Lichtenstein: All About Art,
 2003.



5.81 Long Gallery.



5.82

5.82–5.84 South Wing.
Wolfgang Tillmans:
View From Above, 2003



5.83



5.84



5.85 East Wing, Column Hall. Pamela Rosenkranz, *Anamazon*, 2017.



5.86 East Wing, Curved Passage. Candace Breitz, *Working Class Hero*, 2006.



5.87 East Wing. The first rectangular gallery with works from the collection.