

# SKALA

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TEXTS

# THORVALDSENS MUSEUM

*Illustration:*

Gottlieb Bindesbøll: Thorvaldsens Museum, Hovedfacade

I venstre og højre halvdel udkast til dekoration som overmaling af en ældre tegning med lineær kvaderfugning.  
(Kunstakademiet Tegningsarkiv).

*Museum for the danish Sculptor Bertel Thorvaldsen*

*Architect: Gottlieb Bindesbøll*

*Drawing of main facade*



CAFEER I OSLO · KEN. FRAMPTON  
COOK AND HAWLEY ARCHITECTS

## FRIHEDENS

AF LISBET BAI

I fortiden ligger forfædrenes visdom og erfaringer gemt, og hver generation genopdager og bearbejder de ideer og udtryk fra denne kollektive hukommelse, som den føler tjener de aktuelle behov bedst.

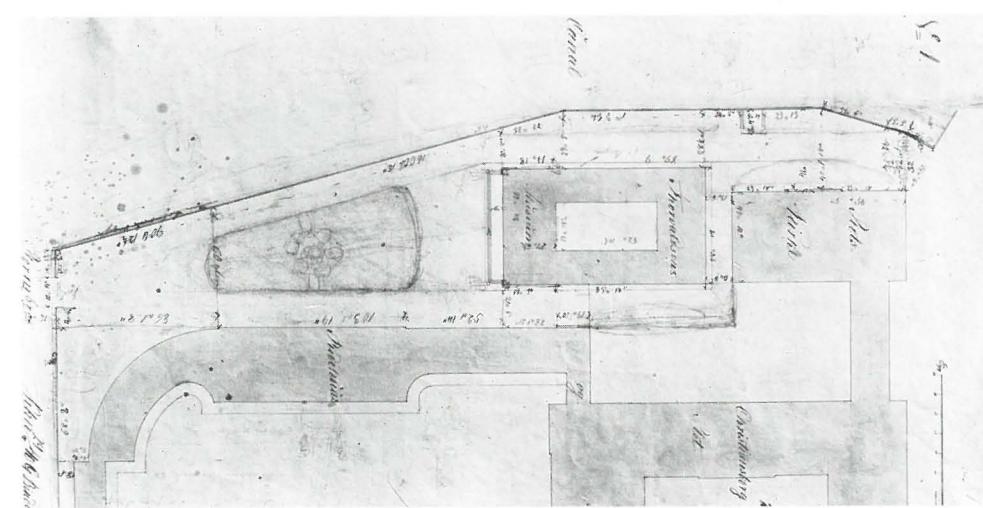
C.F. Hansen (1756-1845) og hans samtid fandt deres sande viden om arkitekturen i antikkens Rom, hos Vignola og hos Palladio. Det var C.F. Hansen, som skulle genopbygge den danske enevældes København efter ildebrand og krigsødelæggelse og give byen dens romersk klassicistiske præg, som var klarhed og symmetri; elementære geometriske former i en statisk komposition, der skabte overskuelighed og orden. Hans elever så de samme monumenter, men deres opmærksomhed rettedes også mod andre epoker, og de kunne udvide deres rejserute med Grækenland. De så den mangfoldighed af form og farve, der lå gemt i den europæiske kulturs kilder. Den ny generation af arkitekter ønskede frit at benytte al den rigdom og viden, som nu åbnede sig for deres øjne. Heri lå et udtryk for frihed og optimismus, en livsbekræftelse, der ville opløse absolutismens tyranni og hylde de frie kunster blandt frie folk. Thorvaldsens museum skulle blive et udtryk for den genvundne frihed. Bildedhuggeren Bertel Thorvaldsen (1770-1844), der havde opholdt sig i Rom siden 1797 planlagde at vende hjem til København, hvor hans landsmænd ville bygge ham et museum.

Da Michael Gottlieb Bindesbøll (1800-1856) kom til Rom i 1834, vandt han Thorvaldsens fulde tillid som den, der ville kunne løse denne opgave. Thorvaldsen havde haft sine konflikter med C.F. Hansen, da han udsmykkede denes bygninger i København. En ny rumopfattelse gjorde sig gældende. Skulptur var ikke kun arkitektonisk dekoration, men selvstændige enheder i rummet. Kunstarternes hierarki var brudt. De var nu ligeværdige og kunne sammen udtrykke en mangfoldighed. Thorvaldsens kendskab til marmorets egenskaber og menneskekroppens udtryk begejstrede hans samtid. Man sagde, at hans kunst var naturlig, og at han i sin nordiske ånd (man konstruerede ham til og med islandske forfædre)

forenede både Grækenland og Rom. Der var en længsel efter et helhedsbillede af den samlede viden om den europæiske kultur. Europas hovedstæder samlede kunstværker fra alle historiske epoker og byggede museer til dem. Men størst var den klassiske oldtid og højdepunktet var den klassiske græske kunst, som man nu, efter Grækenlands befrielse, kunne studere ved selve kilden. Under udgravningerne af Pompeji og Herculaneum afdækkedes den frygtelige katastrofe. Men i de farvestrålende boliger, der nu så dagens lys, vakte de forstenede døde atter til live i tilskuerenes fantasi. I hellenernes rumkunst skulle livet fortsætte og i Thorvaldsens museum skulle den åbne de besøgendes øjne for kunstværkernes budskab og give Thorvaldsen evigt liv.

Gennem polykromien skulle arkitekturen fødes på ny. "Det er farven, der binder alle tider og folkeslag sammen", skrev Leo von Klenze, Münchens førende arkitekt. Thorvaldsens arkitekt måtte om nogen hente den ægte og sande viden ved de reneste kilder.

Bindesbøll havde fået Kunstakademiets store guldmedalje 1833 på "En luthersk Hovedkirke". Det var en gotisk katedral, inspireret af den germaniske fællesånd, der nu manifesterede sig i færdiggørelsen af domkirken i Köln. Han havde studeret polykromi og forhørt sig hos de førende specialister på området og nu skulle han selv gøre studier i både Pompeji og i Athen. Inden afrejsen nåede han at aflevere et skitseprojekt til en bygning for Thorvaldsens statuer til Charlottenborgudstillingen 1834. Det var det første forsøg i den hellenistiske stil, som hans lærer G.F. Hetsch fremhævede i sin undervisning. Selv var Hetsch elev af Charles Percier, men det var Karl Friedrich Schinkel, han henviste til. Hetsch var den eneste, der havde afleveret et konkurrenceprojekt til et museum for Thorvaldsen i 1834. Han var den alvorligste konkurrent, men heldigvis var hans forslag, et Pantheon, alt for dyrt og upraktiskt, ja en smule forældet, men Bindesbøll lavede dog nogle pantheonlignende skisser for at være på den sikre side. Han ville have den opgave. I Berlin havde han set Schinkels Altes Museum (1823-30) og i München Leo von Klenzes



Situationsplan / Siteplan



Fra Prins Jørgens Gård

## A MONUMENT TO FREEDOM

Our forefathers' wisdom and experience are hidden in the past, and every generation rediscovers and adapts those ideas and expressions which it feels are best suited to present needs.

Carl Frederik Hansen (1756-1845) and his contemporaries found their true knowledge of architecture in the Rome of Antiquity, in Vignola and Palladio. It was C.F. Hansen who was given the task to restore Copenhagen, the capital of the Danish absolute monarchy, after the fire and the destruction of war, and to give the city the Roman-Classical characteristics, which were clarity and symmetry, pure geometrical forms in a static composition inspiring clearness and order.

His students saw the same monuments, but their attention was directed towards other epochs as well, and they were able to include Greece in their itineraries. They experienced the variety of form and colour which were hidden in the sources of European culture. The new generation of architects wanted to make free use of all this newly discovered richness and knowledge. This wish was an expression of freedom and optimism, a life affirming gesture, which would undermine the tyranny of absolutism and celebrate the free art of free people. The Thorvaldsen Museum would become a symbol of the recovered freedom. The sculptor Bertel Thorvaldsen (1770-1844) who had been living in Rome since 1797 contemplated returning to Copenhagen where his countrymen wanted to build a museum for him. When Michel Gottlieb Bindesbøll (1800-1856) arrived in Rome in 1834 he won Thorvaldsen's complete confi-

dence as the right person for the task. Thorvaldsen had conflicts with C.F. Hansen when decorating his buildings in Copenhagen. A new concept of space prevailed. Sculpture was not just architectural decoration but independent objects in space. The hierarchy of the art forms broke down. They were now equal and together they would express plurality.

Thorvaldsen's familiarity with the qualities of marble and the expressive power of the human body enthused his contemporaries. They called his art natural and his Nordic spirit (his family roots were traced back to his Icelandic forefathers) was said to unite Greece and Rome. There was a longing for a total impression of everything that was known about European culture.

The capitals of Europe collected works of art from every historical epoch and built museums for them. Greatest of all, however, was Classical Antiquity

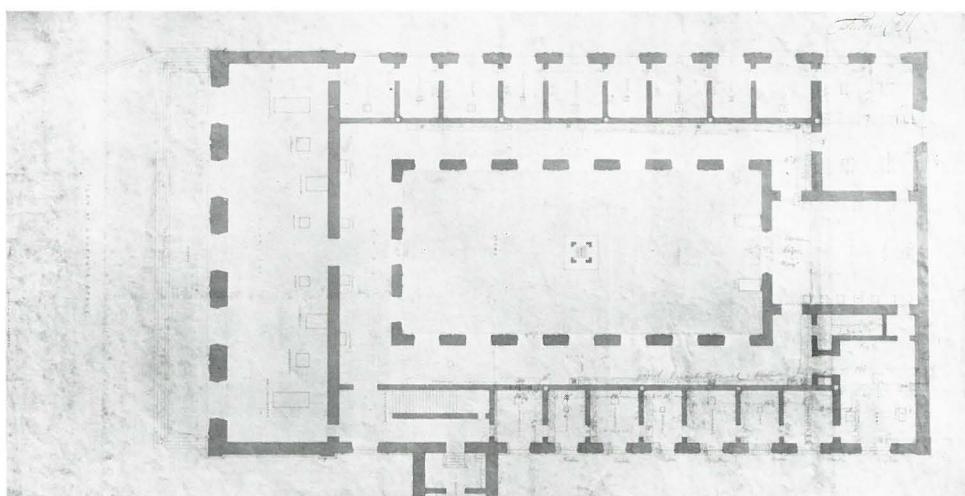
and the climax was classical Greek art, which could now, after Greece's liberation, be studied in its original setting. During the excavations of Pompeii and Herculaneum the terrible disaster was uncovered. But in the colourful buildings which were now exposed in broad daylight, the petrified victims came back to life in the imagination of the spectator. Life would go on in the three-dimensional art of the Hellenes, and in the Thorvaldsen Museum it was meant to open the visitor's eyes to the messages of the art objects and to secure Thorvaldsen's eternal life.

Architecture was supposed to be reborn through polychromy, "It is colour which ties all ages and people together", Leo von Klenze, Munich's leading architect, wrote. It was necessary for Thorvaldsen's architect in particular to find genuine and true inspiration at the purest sources.

Bindesbøll had received the gold medal of the Royal Academy in 1833

# MONUMENT

LEV JØRGENSEN



Grundplan / Floorplan



Foto/Photo: Jens Lindhe/LJUNG &amp; LINDHE

somewhat obsolete, but in order to be on the safe side Bindesbøll made some pantheon-like sketches. He was absolutely determined to get the assignment. In Berlin he had seen Schinkel's Altes Museum (1823-1830) and in Munich Leo von Klenze's Glyptothek (1816-30). Both of these buildings greatly influenced his views of the museum as an abstract idea. In Florence he saw the Palazzo Pitti and Ospidale degli Innocenti, whose facades he also tested for the museum. Rome was a revelation of new architecture. Giuseppe Valadier's Piazza del Popolo and Pincio, Luigi Canina's entrances to the Borghese garden and Antonio Asprucci's garden temples. Everything was permitted, motifs from all epochs were revived in the present. In Thorvaldsen's library he had the opportunity to see pictures of the new archeological discoveries and of the latest architecture. In Thorvaldsen's studio he was introduced to Thorvaldsen's

concept of space. Through the dimmed window he saw the sculpture and the room in the best possible light. He understood the importance of contrast in form and material, light and colour.

Together with his friend Christian Hansen (1803-83) Bindesbøll participated in the exploration of the new finds at the Acropolis of Athens, measured them and registered carefully all traces of colour. He also found that the temples were autonomous. They were not related according to any geometrical system. From the Propylaea one approached the temples from an oblique angle and their position renounced any idea of frontality. The sort of free space which Thorvaldsen demanded for his sculptures, the architect could demand for his buildings, the monuments of a new era, dedicated to free people - schools, libraries, museums. Only God and the King had previously been granted such privilege.

When Bindesbøll returned to Rome he sent a polychrome prestige project, a "Portico for the Pleasure of the Public", to Copenhagen, a project which was intended to show the building authorities that he was better than both Hetsch and Schinkel. But in an accompanying letter to the chairman, his uncle Jonas Collin, he enclosed a more realistic design with explanations of light coming from oblique angles and monumentality. This small sketch in letter form contained the main theme and the spatial principle of exhibition of the final proposal.

Two parallel wings from the age of E.D. Häusser were built on the allotted site behind the church of Christiansborg. These had been rebuilt in 1820 by C.F. Hansen and would now be subjects of a third change. Hansen had changed them into a three-winged building with a large portal facing Stormgade and had had the two facades facing the ca-

Glyptothek (1816-30). Begge bygninger fik en stor indflydelse på hans opfattelse af begrebet museum. I Firenze så han palazzo Pitti og Ospidale degli Innocenti, hvis facader han også afprøvede til museet. Rom var en åbenbaring af ny arkitektur. Giuseppe Valadier's piazza del Popolo og Pincio, Luigi Canina's indgange til Borghesehaven og Antonio Asprucci's havetempler. Alt var tilladt, motiver fra alle epoker var levende nutid. I Thorvaldsens bibliotek kunne han se billeder af de ny arkæologiske fund og den nyeste arkitektur. I Thorvaldsens studio lærte han dennes rumopfatelse at kende. Han så skulpturen og rummet i den optimale belysning gennem det afblændede vindue. Han forstod kontrastens betydning i form og materiale, lys og farve.

På Athens Akropolis sammen med vennen Christian Hansen (1803-83) deltog Bindesbøll i udforskningen af de nye fund, mælte dem og registrerede nøje alle farvespor. Han så også at templerne var autonome. De var ikke ordnet i et geometrisk system i forhold til hinanden. Fra Propylæerne nærmede man sig templerne fra en skrå vinkel, og deres beliggenhed afsværgede sig enhver frontalitet. Det fri rum, som Thorvaldsen krævede for sin skulptur, kunne arkitekten kræve for sine bygninger, en ny tids monumenter for frie folk, skolen, biblioteket, museet. Kun Gud og Kongen havde før haft dette privilegium.

Da Bindesbøll kom tilbage til Rom, sendte han et polychromt prestige-projekt. En Portik til Publikums Fornøjelse, til København, der skulle vise bygningskommisionen, at han var bedre end både Hetsch og Schinkel. Men i et ledsagende brev til formanden, onkel Jonas Collin vedlagde han en mere realistisk skitse med forklaringer om skræt indfaldende lys og monumentalitet. Denne lille brevskitse indeholdt det endelige forslags hovedmotiv og rumlige udstillingsprincip.

Den givne grund, bag ved Christiansborg Slotskirke, var bebygget med to parallelle længer fra E.D. Häusser's tid, der var ombygget i 1820 af C.F. Hansen, og som nu stod overfor en tredie forvandling. Hansen havde forenet

dem til en trefløjet gård med en stor portal mod Stormgade og pudset de to facader mod kanalen for at vogngården skulle falde ind i omgivelsernes stil. På en enkel måde havde Hansen brutt barokkens helhed til fordel for sit eget additive system. I 1839 begyndte Bindesbøll sin ombygning. Heller ikke han ændrer på fagdelingen, og med lige så enkle midler gennemførte han sine ideer om rum og monumentalitet; den visuelle frigørelse fra et geometriskt ordnet, hierarkisk opbygget system. Under arbejdet udvikledes de oprindelige tanker, og da Thorvaldsen ønskede sit gravkammer i museets gård, forløste denne disposition et væld af symbolik, der skildrer livet og døden, opstandelsen, evigheden og lyssets sejr over mørket...

Bindesbøll fjernede forbindelserne til slottet og rev Hansens ned. I stedet tilføjede han en forhal med fem portaler i fuld højde og i den modsatte ende lukkede han gården af med en sal til Kristus og de tolv apostle. vinduerne bliver muret højere og alle rummene forsynedes med murede tøndehehvælv for at give skulpturene den rette rumlighed. Med enkle indgreb, ørelisenen omkring alle åbninger og polykromien, forvandledes vognremisen til et autonomt monument i Slotsholmens bygningsmasse. Forandringerne viser også at C.F. Hansen og Bindesbøll arbejdede efter de samme kunstens regler og at variationsmulighederne er uendelige.

Gaden fra Stormbroen førtes ikke i lige linie op mod museet, men deltes i to omkring en beplantning, der forhindrer at man nærmer sig bygningen frontalt. Autonomien i sig selv blev et frihedsymbol, en Akropolismodel for de nye nationalstaters monumentalarkitektur.

*Henvisninger: Bruun og Fenger: Thorvaldsens Museums Historie, Kbh. 1892. H. Bramsen: Gottlieb Bindesbøll, liv og arbejder, Kbh. 1956. Sigurd Schultz: Et omtumlet Hus, Medd. fra Th.Mus., pp 49-70, Kbh. 1948. Knud Millech: Bindesbølls museum, bygningens æstetiske funktion og idé samt udviklingen i forarbejderne, Medd. fra Th.Mus., 1960. Mogens Koch: M.G. Bindesbøll's Møbler i Thorvaldsens Museum, Medd. fra Th.Mus. pp 71-83, Kbh. 1948.*

nal plastered in order to have the coach yard fit into the style of the surroundings. In a simple way Hansen had broken the wholeness of the Baroque and replaced it with his own system of addition. In 1839 Bindesbøll began to rebuild. Like Hansen he avoided any change in the division of bays and he carried out his ideas about space and monumentality by equally simple means: the visual liberation from a geometrically ordered, hierarchically organized system. While working on the building the original ideas were developed and Thorvaldsen's decision to have his burial chamber placed in the courtyard of the museum released a multitude of symbolism depicting life and death, the resurrection, eternity and the victory of light over dark...

Bindesbøll removed the connections to the castle and had Hansen's intermediate building torn down. Instead of it he added a hall with five full-sized portals

and at the opposite end he closed off the yard with a hall dedicated to Christ and the twelve apostles. The windows were placed on a higher level in order to give the sculptures the right sort of spatiality. Through simple measures, such as having pilaster-strips around all openings and using polychromy, the carriage depot was changed into an autonomous monument in the block of buildings of the Slotsholmen. These changes also reflect the fact that C.F. Hansen and Bindesbøll worked according to the same rules of art and that the possibilities of variations are unlimited.

The street leading away from Stormbroen was not lead straight to the museum but was divided into two streets surrounding a plantation which prevents one from approaching the building frontally. The autonomy became a symbol of freedom in itself, an Acropolis-model for the monumental architecture of the new national states.

T H O R V A L D S E N S M U S E U M



T H O R V A L D S E N S M U S E U M



Photo/Photo: Jens Lindhe/LJUNG & LINDHE

ALA