

RUINEN FORTÆLLER

I 1972 fik Inger og Johannes Exner overdraget renoveringen af Koldinghus, som i mere end 150 år havde henligget som udbrændt ruin. I modsætning til det herskende restaureringssyn ønskede de at bevare historiens spor frem for at tilbageføre slottet til et tilfældigt tidspunkt. Huset som proces kunne også have været overskriften for de 20 års samliv med en bygning, som denne artikel redegør for.

Af Inger og Johannes Exner, arkitekter MAA



Bygninger er som levende væsener. De fødes, lever, bliver syge, kureres; ældes og dør. Fra ungdoms friskhed, gennem livets modning når de til alderdommens særlige skønhed. Bygningers historiske identitet er derfor ikke kun den, der blev dem givet ved fødslen af de arkitekter, kunstnere og håndværkere, der skabte dem, men de dannes også af det efterfølgende livs påvirkninger, af forandringer og tilføjelser. Har deres liv været begivenhedsrigt, er det således en alvorlig sag at stoppe den historiske livsproces og at ændre eller udlette de aftryk af menneskers aktivitet, som bygningen har modtaget i sit lange liv. Den almindelige trang til at føre et hus tilbage til fødselstidspunktet er et af restaureringsfagets allerstørste problemer, og under alle omstændigheder må enhver restaurator forholde sig til denne problemstilling.

Koldinghus er en bygning, som har gennemlevet et aktivt og indholdsrigt liv. Det kongelige slot har forandret sig adskillige gange fra gotik, til renæssance og videre til barok indtil storbranden i 1808 lagde det i ruiner. I den efterfølgende lange ruinperiode gennemførtes visse beskyttelsesforanstaltninger, men det er først i dette århundrede, at egentlige genopbygningsarbejder er udført.

Koldinghus ejes af staten, men Kolding by og den sønderjyske landsdel opfatter slottet som en meget vigtig del af landsdelen og egnens historie. Den romantiske ruin var for mange mennesker blevet en del af deres og egnens identitet, men andre opfattede den som en skamlet, der illustrerede manglende respekt, vilje og evne til at hævde den historiske arv; de ønskede det gamle kongeslot genopbygget.

THE RUIN AS A STORY-TELLER

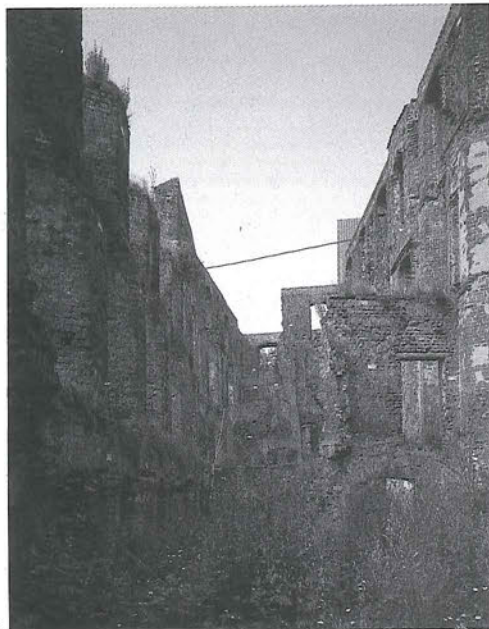
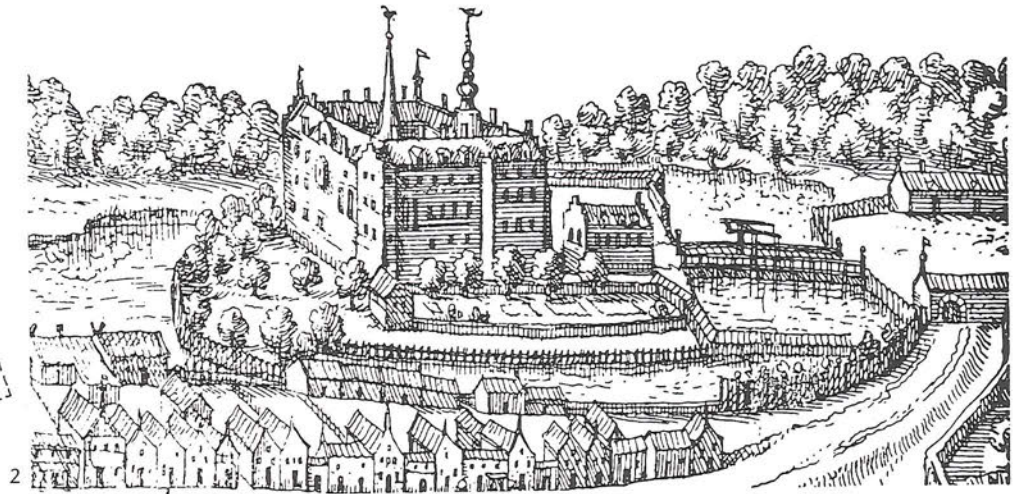
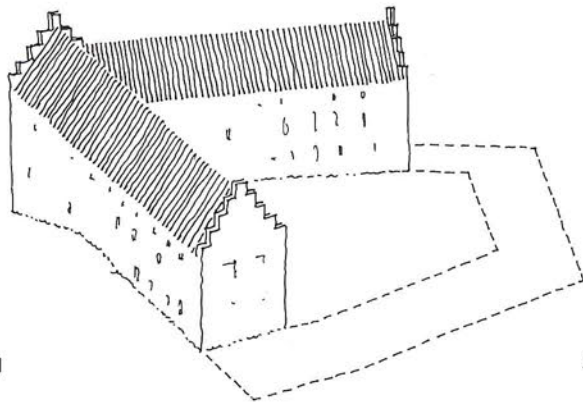
Buildings are like living creatures. They are born, live, suffer illness, are cured, age and die. From the freshness of youth, through the maturity of life they achieve the special beauty of old age. The historical identity of buildings is thus not only that, which they receive at birth from the architects, artists and craftsmen that create them, but also a result of the effects of the life that follow, the changes and additions. If their life has been eventful, it becomes a serious affair to stop their historical aging process, and change or erase the impressions of human activity. The customary need to revive a building, to bring it back to its original form, is the greatest problem confronting the restoration profession. In any case, a restoring architect must address this problem in his work.

Koldinghus is a building that has experienced an active and eventful life. This royal castle has undergone a variety of changes from Gothic to Renaissance and on to baroque, etc, until the great fire of 1808 completely gutted the building. In the ensuing period as a ruin, several protective measures were taken, but it wasn't until this century that serious rebuilding work was carried out.

Koldinghus is owned by the state, but the city of Kolding and the area known as South Jutland considers the castle to be a very important element in the history of the region. The romantic ruins have become part of many people's local identity, while others consider it to be an eyesore, which is evident by the lack of respect, will and ability to rebuild this cultural heritage.

In 1964, the Ministry of Housing formed a committee to report on future considerations for the castle ruins. A major question was if

Koldinghus hæver sig på en træklædt banke over byens huse. Slottet, som her er set fra nordvest karakteriseres ved sin enkle hovedform og det massive Kæmpetårn, som er en rekonstruktion. Koldinghus Castle seen from northwest.



1. 1400-tallets gotiske slot bestående af vest- og østfløj sandsynligvis beskyttet med mur og voldgrav.
 2. Chr. III's renæssanceslot fra 1553. Udsnit af stik i Theatrum Urbium af Georg Braunius ca. 1585.
 3. Chr. III's sydføj i ruinstilstand set mod vest. Til højre ruinmure, der i 1800-tallet blev beskyttet øverst med tagsten.

4. Ruinen som museumsgenstand.
 1. The Gothic castle from the 15th century. It was probably protected by a moat.
 2. Christian III's Renaissance castle, 1553. From Theatrum Urbium, Georg Braunius, app. 1585.
 3. Christian III's south wing as a ruin.
 4. The ruin today.

I 1964 nedsatte Boligministeriet et udvalg, som afgav betænkning om slotsruinens fortsatte skæbne. I skriftet behandles netop spørgsmålet om bygningskompleksets fortsættelse som ruin eller som genopbygget slot.

Da vi i 1972 fik overdraget opgaven blev vi stadig mere sikre på, at disse to tilsyneladende yderpunkter egentlig er forenelige. Spørgsmålet om "enten ruin eller genopbygning" burde ændres til et "både ruin og genopbygning". Vi bekræftedes heri af slottets sammensatte historie, der omfatter seks store byggeperioder - et forløb der ikke burde slettes.

1. DET GOTISKE KOLDINGHUS

Det tofløjede gotiske stenhus fra 1400-tallet anes i nordfløjen, men er mest synligt i vestfløjen, hvor arkitekturdetaljer røber et anseeligt gotisk hus i tre etager. Mange steder er det gotiske murværk velbevaret, og i sydgavlen spores stadig det senere Christian III's kapel. Nordfløjens facader røber kun meget få steder sit gotiske ophav. Ombygninger, især Christian IV's har udslettet det oprindelige ydre.

2. CHRISTIAN III'S KOLDINGHUS

Christian III (1534-1559) og dronning Dorothea gennemførte meget betydelige byggerier. Slottet udvidedes med en syd- og østfløj, der dannedes et lukket anlæg omkring en skævtformet slotsgård, hvis irregularitet må tilskrives en gammel voldgrav, som man har forsøgt at holde sig fri af. Helt lykkedes det ikke. Udgravninger viser, at sydfløjen er placeret på voldgravens kant, hvilket forklarer ruinens alvorligste defekt her.

Murværket har rige spor af bjælkelag, hvælv, vinduer og døre. Det er muligt at

the building scheme should continue as a ruin or be rebuilt.

When we were commissioned in 1972, we were convinced that these two seemingly opposite points of view were actually compatible. The question of "a ruin or a rebuilding" should be restated as "both a ruin and a rebuilding". Our ideas in this direction were confirmed by the complex history of the castle, in that there had been six major building periods - a sequence of events that should not be erased.

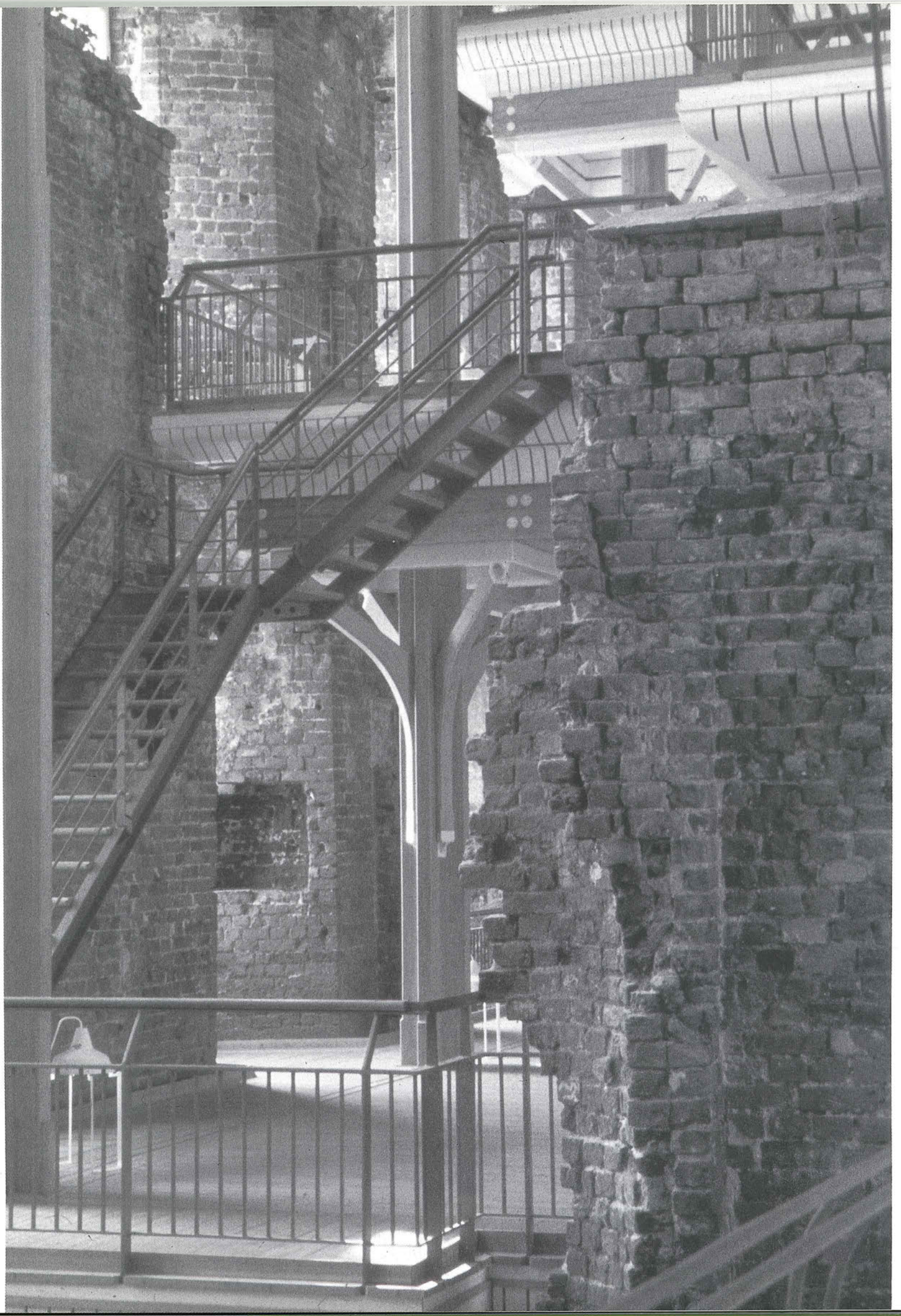
1. THE GOTIC KOLDINGHUS

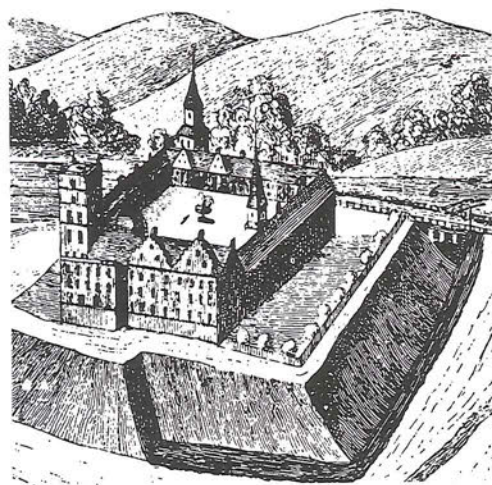
The two-winged Gothic stone building from the 15th century is faintly visible in the north wing, but quite evident in the west wing, where architectural details reveal an impressive, three story Gothic building. In many areas, the Gothic brickwork is well preserved, and the south gable still bears traces of the subsequent Christian III's chapel. The facades of the north wing reveal very little of their Gothic origins. Renovation works, especially during Christian IV's reign erased the original outer appearance.

2. CHRISTIAN III'S KOLDINGHUS

Christian III (1534-1559) and Queen Dorothea carried out a number of major building projects. The castle was enlarged with a south and east wing, closing off the scheme to form an irregular courtyard. The irregularity of this space is presumably due to an old moat, which attempts were made to avoid. This was not completely successful. Excavations have shown that the south wing was constructed on the edge of the moat, which explains why the most serious building faults can be found at this point.

The brickwork has many traces of floor beams, vaults, windows and doors. The origi-





Chr. IV's renaissanceslot fra o. 1600.
Stik fra Resens atlas 1677.
Christian IV's renaissance castle app.
1600. From Resens Atlas 1677.

konstatere kongeboligens planløsning og i slottets sydvestlige hjørne ses rester af Christian III's kapel, som var det første protestantiske kirkerum i Danmark. Rummet gik gennem to etager med høje vinduer mod syd og vest og havde galleri med direkte forbindelse til kongens gemakker. Den lille balkon på 1. sal markerer i dag kongens dør til kirken. På slottets ydre ses endnu mange smukke murdetaljer. Af facadepudsens farve og forløb sandsynliggøres, at det er i denne fase, slottet ændres fra et rødt teglbyggeri til et hvidpudset anlæg.

3. CHRISTIAN IV'S KOLDINGHUS

Christian IV (1588-1648) gennemførte efter en brand i 1597 en stor modernisering af slottet. I nordvesthjørnet opførtes "Kæmpetårnet" opkaldt efter de på hjørnerne anbragte kæmper Hercules, Hannibal, Hector og Scipio. Herunder gennem hele vestfløjen indrettedes en lang ridder-sal. Underne skabtes en ny kirke til erstatning for Christian III's kapel, som i stedet indrettedes til bageri, hvis ovne stadig anes. I slotsgården opførtes nye trappe-tårne.

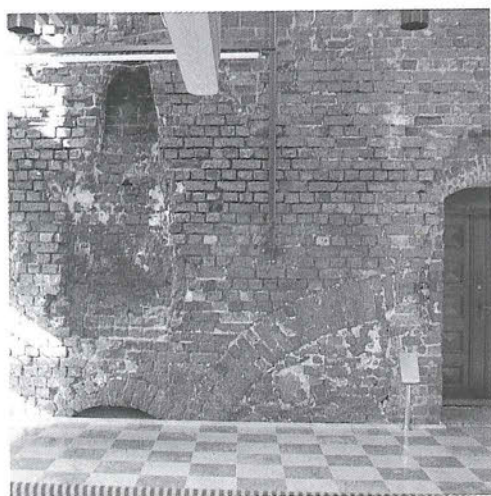
Christian IV's kirkesal har været et fornemt og rigt udstyret rum med tre store stjernehvælv over midtskibet, sandstensmykkede gallerier langs tre sider og alteret i den fjerde under et stort vindue mod nord. Hvordan rummet præcis har været kan ikke fastlægges; det knustes under branden 1808 af det nedstyrtende kæmpetårn og henlå herefter som ruin, indtil Viggo Norn i 1930'erne genopførte tårnet og overdækkede kirkerummet med et jernbetonloft. Flere forslag til rummets rekonstruktion er udført gennem tiderne, men selv om der findes fragmenter, og

nal royal apartment plan can still be perceived, and in the south west corner of the castle are the remains of Christian III's chapel, which was the first Protestant church in Denmark. The church room was two stories high with high windows toward south and west, and an upper gallery giving direct access to the king's quarters. Today, the small balcony on the first floor marks the king's door to the church. Many fine brick details are still visible on the exterior walls and the sequence of layers of stucco remaining show that this was the phase in which the castle's outer appearance was altered from red brick to white stucco.

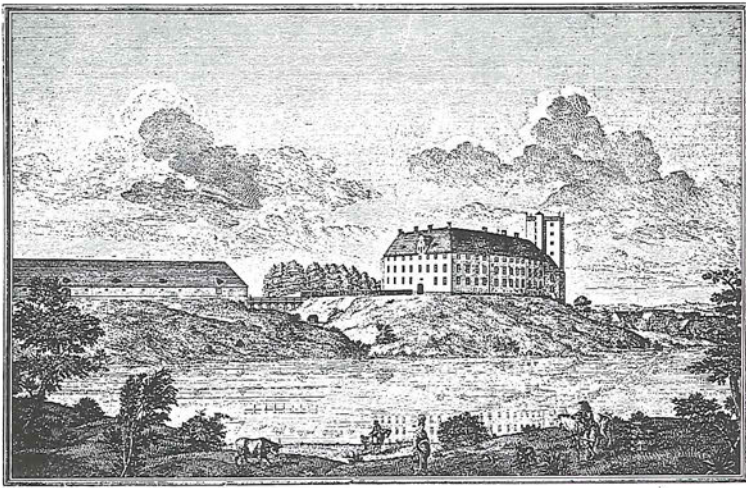
3. CHRISTIAN IV'S KOLDINGHUS

After a fire in 1597, Christian IV carried out a major modernization of the castle. In the northwest corner he built the "The Warriors' Tower" named after the figures in the corners, the warriors Hercules, Hannibal, Hector and Scipio. Through the entire length of the west wing he built a long, great-hall. Below this, a new church was built to replace Christian III's chapel, which was converted to a bakery. Traces of the old baking oven are still visible. In the castle courtyard a new stair tower was built.

Christian IV's church was a richly furnished room with three large stellar vaults over the nave, sandstone ornamented galleries along three sides and the altar on the fourth wall under a large northern window. It is difficult to determine how the room originally looked, as it was destroyed during the fire in 1808, when the great warrior tower collapsed into it. It lay in ruins until the 1930's, when Viggo Norn rebuilt the tower and covered the church with a reinforced concrete ceiling. In the years that followed, several attempts were made to reconstruct the



Chr. IV ombyggede Chr. III's kapel og indrettede bageri forneden. I dag ses på væggen rester af bageovne og en stor skorsten.
Christian IV rebuilt Christian III's chapel and converted it to a bakery. Remnants of the old baking ovens and a large chimney can still be seen.



Fr. IV's ombygning til barokslot afsluttedes 1726. Stik fra Thurahs Danske Vitruvius 1749. Frederik IV's conversion to a baroque castle, 1726. From Thurah's Danske Vitruvius, 1749.

man også har kendskab til lignende kirkebyggeri af Christian IV, findes der ikke tilstrækkelig præcist grundlag til en rekonstruktion. Det nu realiserede forslag lader det dramatiske ruinagtige rum urørt; kun tilføjes de for rummets anvendelse nødvendige dele: Gulv, varme og lys, men således, at kirkerummets oprindelige hovedformer antydes.

4. FREDERIK IV'S KOLDINGHUS

Frederik IV (1699-1730) lod også foretage omfattende ombygninger. I overensstemmelse med barokkens idealer om orden og symmetri fjernedes middelalderens gavle, kviste og hemmeligheder. Plandispositionen og interiører ændredes. Østfløjen ombyggedes fra fire etager til tre. Uregelmæssigt placerede vinduer tilmurede og nye huggedes ud i fast rytme. I slotsgården prydedes vestfacaden med en barokportal med Frederik IV's navnetræk. De stærkt omarbejdede facader hvidpudsedes på ny. I dag dokumenteres barokperioden også af den lille gule teglsten, hvor den dukker frem bag afskallet puds.

5. RUINPERIODEN (1808-1972)

Ved den store brand i 1808 forårsaget af spanske lejetroppers kraftige fyring udbændte slottet helt. Værst gik det ud over riddersalen og kirkesalen, som knustes under faldet af kæmpetårnets enorme murmasser. Tårnet, hvis sydmur var båret af en stor og dristig trækonstruktion tværs over riddersalen spaltedes, og den sydlige del faldt ned. Efter branden henlå slotsruinen som stenbrud for byens borgere, men sidst i 1800-tallet påbegyndtes forskellige beskyttende foranstaltninger herunder et fladt tag på nordfløjen. I 1890 stiftedes "Kolding Historisk-Antikvarisk Selskab",

room, but although there are fragments and other examples of Christian IV's churches, there is not enough precise information to carry out an authentic reconstruction. The now realized proposal leaves the dramatic ruins basically untouched. Only the most basic needs have been provided: Flooring, heat and light in a way that suggests the church room's original form.

4. FREDERIK IV'S KOLDINGHUS

Frederik IV, (1699-1730) was also responsible for an extensive rebuilding of the castle. In keeping with the Baroque ideals of order and symmetry, the gables, dormers and garderobes from the Middle Ages were removed. The disposition of the plan and the interiors was changed. The east wing was rebuilt in four stories instead of the original three. The irregularly placed windows were walled up and others were cut into the walls to give a uniform rhythm. In the castle courtyard, a baroque portal with Frederik IV's monogram was added to the west facade. The greatly altered facades also received a new layer of white stucco. Today the baroque period is also evident in the small yellow bricks that occasionally appear when the stucco peels off.

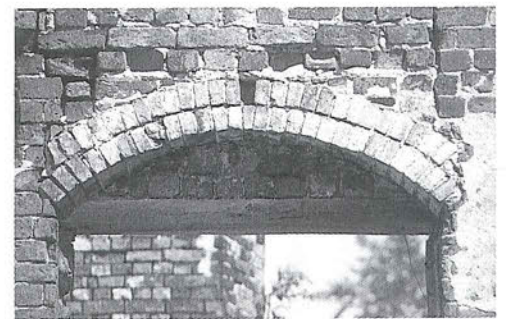
5. THE RUIN PERIOD, (1808-1972)

The castle was completely gutted by an enormous fire in 1808 caused by Spanish mercenaries, who were quartered at the castle and overheated the fireplaces and chimneys. Worst damage occurred in the great hall and the church, which were destroyed when the Warrior's Tower collapsed. After the fire, the ruins lay as a brick quarry for the local citizens until the end of the nineteenth century, when a variety of protective measures were taken including the construction of



Fr. IV's portal på vestfløjen i slotsgården afslutter en tilstræbt akse fra staldgården gennem porten til portalen.

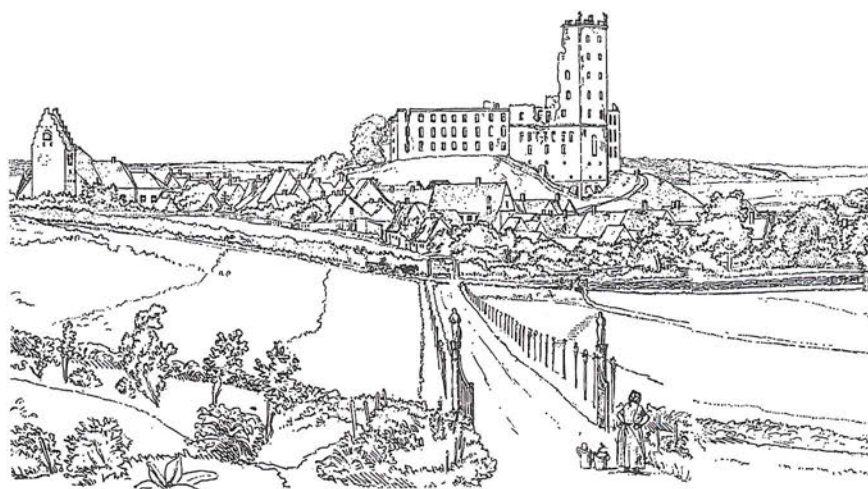
Frederik IV's portal in the west wing.



Detalje af murværk visende indhugget nyt barokvindue med stik i små gule sten. Bagtil en træoverligger, der sikrer stilrigtig vandret afslutning.

Detail of masonry showing a baroque window installed with small yellow bricks.

Koldinghus slotsruin set fra vest.
Koldinghus ruin seen from west.



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1. "Den Hvide Sal". Inventar fra det Kgl Bibliotek tegnet af J. H. Koch opstillet på Koldinghus 1915.
2-4. Interiører fra museets administrationslokaler i østfløjen.

1. The "White Hall", originally made for The Royal Library in Copenhagen by J. H. Koch, 1827. Reconstructed at Koldinghus in 1915.

2-4. Interior from the administration department in the east wing.

som indlogerede sig i nordfløjen og i 1914 i vestfløjen. 1930-35 genopførte Viggo Norn kæmpetårnet og rekonstruerede et stykke riddersal foruden at overdække Christian IV's kirkesal.

Som nabo til kirkesalen ligger "Den hvide sal", et smukt klassicistisk inventar oprindeligt tegnet til Det kgl. Bibliotek i København af J. H. Koch 1827, men kasseret og siden opstillet på Koldinghus 1915. Skønt interiøret intet har med Koldinghus at gøre, er det i dag et af slottets interessante rum. Det indgår med sin elegance i et stærkt samspil med den mørke dramatiske kirkesal ved siden af. Den hvide sals lyse lethed har inspireret til skabelsen af interiørene i museets nye administration i østfløjen.

RUIN ELLER GENOPBYGNING?

Koldinghus-udvalget behandlede i betænkningen spørgsmålet om bygningens forbliven som ruin eller genopførelse som slot. I overvejelserne indgik fire synspunkter: Ruinens værdi som oplevelsesrigt, romantisk monument, som taler til følelser og fantasi. Bygningens brug til museumsformål. Ruinens beskyttelse mod ydre forfald. Mulighederne for rekonstruktion.

Udvalget tog afstand fra det sidste, fordi det materiale, der eksisterer er alt for fragmentarisk til at kunne gennemføre en rekonstruktion af slottet, som det tog sig ud i tiden før branden. Endnu ringere er mulighederne for at genskabe slottets middelalderlige fremtoning. Man erkendte, at slottet som ruin meddeler beskueren værdifulde indtryk, men opretholdelse af ruinstilstanden ville være kostbar. Som resultat af overvejelserne nåede man til: "at man må stille efter en løsning, der muliggør bevarelsen af anlægget i videst muligt om-

a flat roof over the north wing. In 1890 the Kolding Historical-Antiquarian Society was formed and moved in to the north wing, and later in 1914, also the west wing. Between 1930 and 1935, Viggo Norn rebuilt the Warrior's Tower, reconstructed part of the great hall, and covered Christian IV's church room.

Adjacent to the church lies "The white hall", a beautiful classicistic interior, originally made for the Royal Library in Copenhagen by J. H. Koch in 1827. Years later, when the interior was to be replaced, it was rescued and later reconstructed at Koldinghus in 1915. Although it has no connection with Koldinghus, it is one of the castle's most interesting rooms. With its elegance, it forms a strong interplay with the adjoining, dark dramatic church room. The lightness of the white hall has inspired the design of the new administration facilities in the museum's east wing.

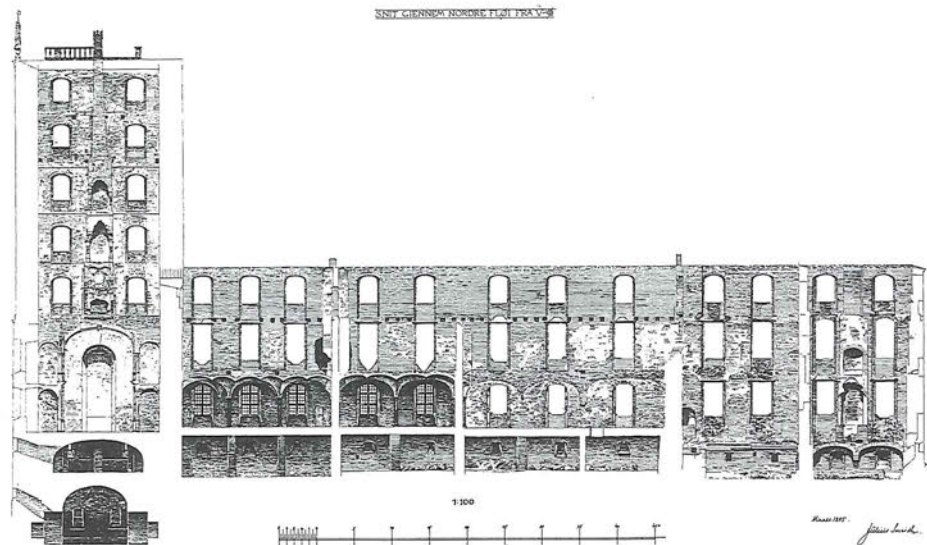
RUIN OR RECONSTRUCTION?

The Koldinghus committee report addressed the question of allowing the building to remain as a ruin or to reconstruct it as a castle. There were four major aspects to be considered: The value of the ruins as an exciting, romantic monument, appealing to feelings and fantasy; the use of the building as a museum; the protection of the ruins from further decay; and the possibility of reconstruction.

The committee rejected the latter as the existing historical material was much too fragmentary to provide a basis for reconstructing the castle to its appearance before the fire. The possibility of bringing it back to its Middle Age countenance was even worse. All agreed that as a ruin, the castle gave a worthwhile impression, but the maintenance of the building in this condition would be expensive. As a result, it was decided to seek a soluti-

KOLDINGHUS

SNIT GJENNOM NØRDE FLØJEN FRA 1895



Opmåling af Julius Schmidt 1895, snit gennem nordre fløj.

Survey by Julius Schmidt, 1895. Section through the northern wing.

fang: En indføjelise af resterende murværk i en ny konstruktion, der tillige vil kunne tjene visse brugsmæssige formål"...En nøgtern supplerende af det originale murværk og det allerede hertil føjede samt en tagdækning, mens forsøg på f.eks. pudsning af murværket for at nå frem til et udseende, der kan minde om det barokke slot, der gik til grunde i 1808, må afvises"... Med hensyn til det indre må man stå ret frit".

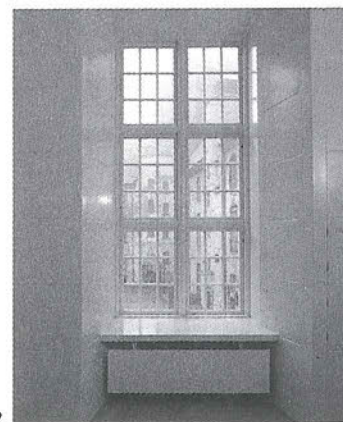
I betænkningen beskrives slottets bygningshistorie af professor Otto Norn, som også har beskrevet Sønderborg slot, der i mange henseender ligner Koldinghus. Historikeren P. Eliassen har også skrevet om Koldinghus, og arkitekt Julius Schmidt udførte i 1895 en smuk opmåling af ruin-komplekset. Men der er aldrig foretaget en egentlig bygningsarkæologisk undersøgelse af ruinen.

Da vi i 1972 fik til opgave at genopbygge slottet, udførte vi en begrænset, men systematisk undersøgelse af selve ruinen. Et væld af spændende bygningsarkæologiske spor dukkede op. Mange af murværkets skamfænger skyldtes ikke vind og vejr, men stammede fra skiftende regenters ombygning og var skjulte indtil branden i 1808. Ruinen med dens murværk havde fortællerværdi, som var det en bog - en førstehåndskilde, der berettede om bygningsbegivenhedsrige liv; så spændende, at ruinen med alle dens spor indlysende burde bevares tilgængelig for alle, såvel skolebørn som videnskabsmænd. Af disse bygningsundersøgelser opstod tanken om at ændre problemstillingen fra "valget mellem ruin og bygning" til "både ruin og bygning", og det var på den baggrund ideen til et skærmende, reversibelt projektforslag opstod.

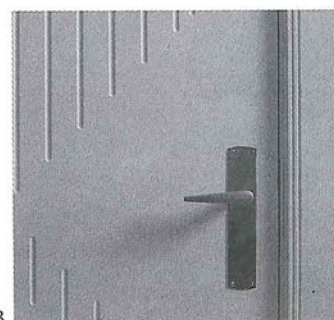
on that allowed the preservation of as much of the scheme as possible. This could be accomplished by incorporating the existing brickwork in a new structure that would allow the building to serve certain functions ... "A subdued addition to the original brickwork and that which had already been added, as well as a roof. However any attempts at stucco walls, to give the appearance of the baroque castle that was destroyed in 1808, were to be rejected"... "No major restrictions were replaced on the rebuilding of the interior".

The report included a review of the castle's building history by professor Otto Norn, who had also described Sønderborg Castle, which was similar to Koldinghus in many ways. Historian P. Eliassen has also written about Koldinghus, and in 1895, architect Julius Schmidt carried out a very beautiful survey of the ruins. However, no proper archaeological investigation of the ruins has ever been made.

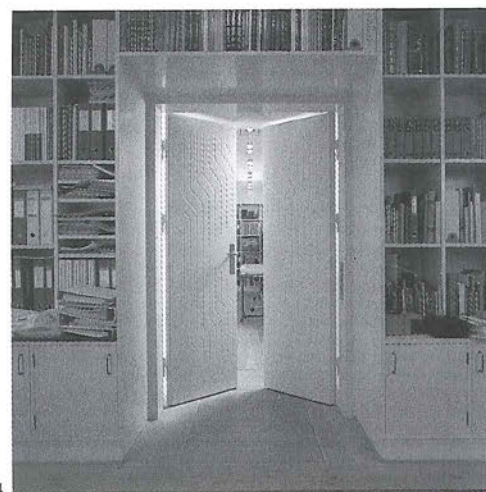
In 1972, when we were commissioned to rebuild the castle, we carried out a limited yet systematic survey of the ruins. A wealth of exciting building archaeological evidence was unearthed. Much of the damage to the walls was not due to weathering, but originated from the various rebuilding projects by the different kings. This had been hidden until the fire of 1808. The ruins and this brickwork had a certain narrative value. It was like a book, a first-hand source that described the building's eventful life; in such an exciting way, that the ruins with all their vestiges ought to be preserved and be accessible to all, from school children to research workers. From these surveys, the idea arose of changing the issue from "a choice between ruin and building" to "both ruin and building", and it was on the basis of this that



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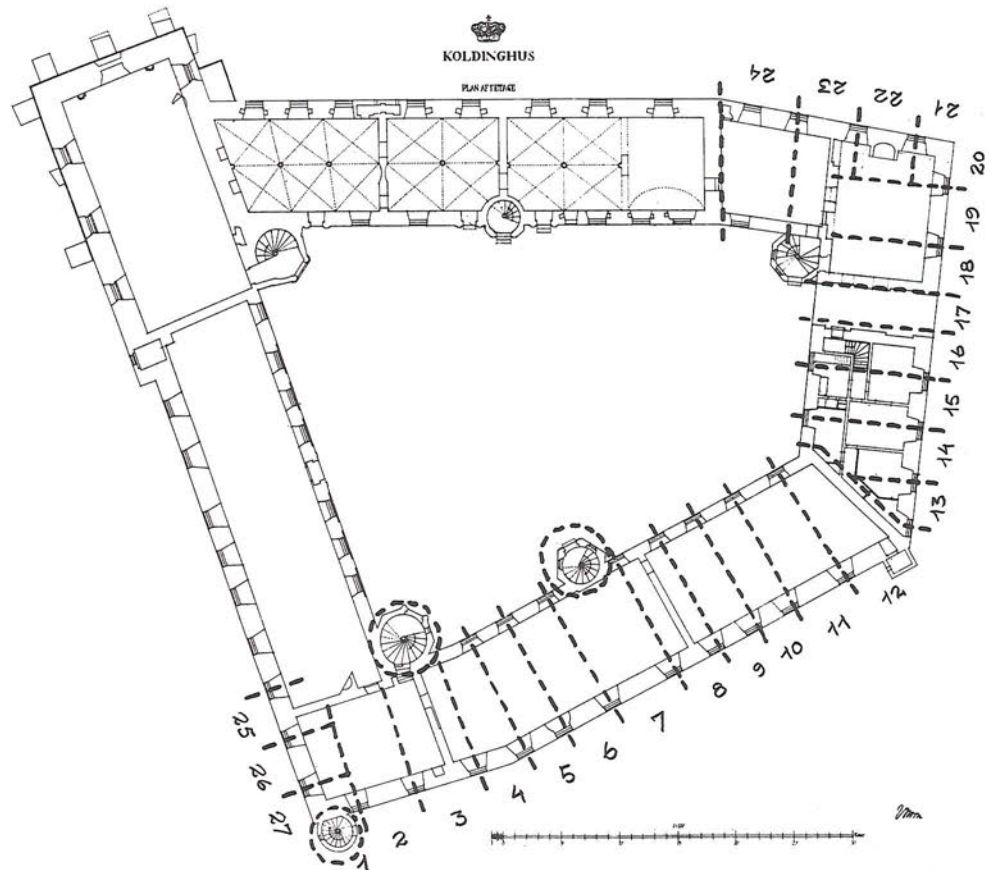
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Plan fra 1972 af opdelingen af Koldinghus i undersøgelseområder.

Plan from 1972 of the division of Koldinghus in survey zones.



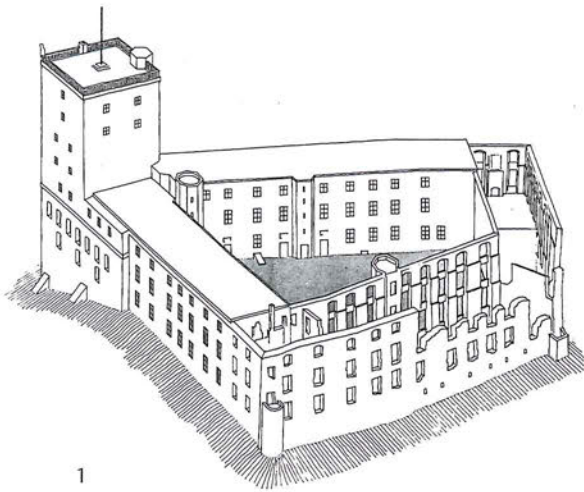
Eksempel på murværk med fortællerværdi, autenticitet og dokumentationsværdi. Et facadeudsnit af den historiske slidte østfløj, opført af Chr. III i 1553. Facaden indeholder mange spor af det efter branden 1808 forsvundne Dronningens Tårn opført under Chr. IV's ombygning 1616, samt spor af Fr. IV's ombygning 1720, hvor renessanceslottet ændres til barokslot. Følgende spor skal påpeges:

1. Et langt lodret spor af tårnets møde med østfløjen. Sporet viser manglende forbandt og er uden puds, hvilket dokumenterer at tårnet er yngre end østfløjen. Det rejses af Chr. IV, som efterpå lod slottet pudse. Det manglende forbandt indikerer tårnets svage konstruktion og forsvinden.
2. Dele af Chr. IV-tårnets murværk er muret ind i venstre side af et ældre Chr. III-vindue, som har fungeret videre, fordi det senere i forbindelse med Fr. IV's barokisering er tilmuret og pudset. Man aner nuanceforskellen i den okkerprægede barokpuds og den køligere renaissancepuds uden om, en nyttig iagttagelse til brug andetsteds.
3. Flere spor af spindeltrappe(r), hugget ind i Chr. III-murværkets stik og spejl bekræfter tårnets senere alder. Små gule teglsten påviser Fr. IV's ombygning af Chr. IV's spindeltrappe. Men hvad med det ældste Chr. III-tårn?
4. To dørhuller ind til østfløjen, det nederste med affasede kanter indikerer Chr. III, det øverste måske Chr. IV. Begge er tilmuret under Fr. IV's barokisering. Til venstre skimtes de afløsende udhuggede barokdøre, som dog fører til nordfløjen.
5. Rester af Chr. III-vindue, tilmuret med genanvendte munkesten under Fr. IV's barokisering. Ikke alle munkesten indikerer middelalder.
6. Samtidig udhuggedes høje barokvinduer, som fik murstik af små gule sten (Fr. IV). Barokvinduerne brændte 1808. I dag er kompromisprojektets "barokvinduer" isat tilpasset med nyt murværk af nutidige teglsten (Ex).
7. Lodret spor af jernanker, der oprindeligt har forankret bjælke og mur i den af Chr. III tilbyggede fire etager høje østfløj.
8. Spor af jernanker, der har forankret bjælke og mur i den tre etager ændrede fløj.
9. Til højre herfor jernanker, der forankrer et nyt bjælkelag i den nylig genopførte østfløj (Ex).

An example of brickwork with authenticity and documentary significance. A facade detail from the weathered historical east wing, built by Chr. III in 1553. The facade has many traces of the former Queen's Tower, built during Chr. IV's rebuilding in 1616 and destroyed by the fire of 1808. There are traces from Frederik IV's rebuilding in 1720, when the Renaissance castle was converted to baroque. Noteworthy traces:

1. A long vertical trace of the tower's connection to the east wing. The trace reveals a lacking brick bond and no stucco, which proves that the tower is younger than the east wing. It was built by Chr. IV, who later stuccoed the castle walls. The lack of brick bond explains the tower's weak construction and disappearance.
2. Bricks from the walls in Chr. IV's tower were used on the left side of an older Chr. III window, which continued to be used. This is evident as it was later bricked-up and stuccoed in connection with Fr. IV's baroque changes. One can barely discern the difference in color between the ochre toned baroque stucco and the cooler, Renaissance stucco surrounding it. This observation is useful in other areas of the building.
3. Several traces of spiral stairways hewn into Chr. III's lintels and tympanums verify the tower's older age. The small yellow bricks prove that Frederik IV rebuilt Chr. IV's spiral stairway. But what about the oldest, Chr. III's tower?
4. Two door openings into the east wing. The lowest has bevelled edges suggesting Chr. III, while the upper one is perhaps from Chr. IV. Both were bricked-up during Frederik IV's baroque conversion. To the left there is a glimpse of the baroque replacement door, which was cut into the wall, though this leads to the north wing.
5. The remains of Chr. III's window, bricked-up with recycled brick during Frederik IV's conversion. Mediaeval brick does not necessarily indicate the Middle Ages.
6. At the same time, the high baroque windows were cut into the walls. The lintels were of small yellow bricks (Fr. IV). The baroque windows burned in 1808. Today the "baroque windows" in the compromise proposal were installed and adjusted to the walls with new masonry of contemporary brick (Ex).
7. Vertical traces of the iron ties that originally anchored the beams to the walls in the four-story east wing added by Chr. III.
8. Traces of the iron ties that anchored the beams to the walls in the altered three-story wing.
9. To the right: the iron ties that anchor the new deck in the rebuilt east wing (Ex).

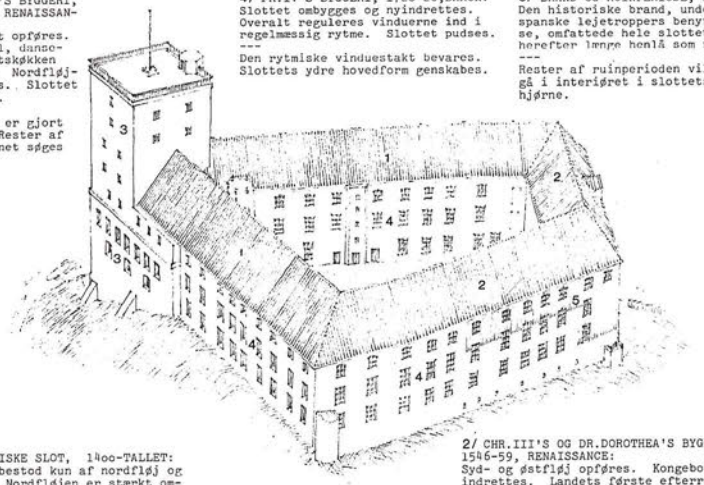




1

3/ CHR. IV'S BYGGERI, 1597-1616, RENAISSANCE: Kampetårnet opføres. Ny kirkesal, dansesal og slotskøkken indrettes. Nordfløjen ombygges. Slottet pudses (?).

Kirkesalen er gjort brugbar. Rester af slotskøkkenet ses bevaret.



2/ DET GOTISKE SLOT, 1400-TALLET: Bygningen bestod kun af nordfløj og vestfløj. Nordfløjen er stærkt ombygget, men vestfløjens gotiske murdetaljer ses tydeligt.

Fløjene har fået tegltage. Vinduer og murværk er udskiftet eller sat i stand i formidant omfang. Fløjene forbliver uprøst.

4/ FR. IV'S BYGGERI, 1720-26, BAROK: Slottet ombygges og nyindrettes. Overalt reguleres vinduerne ind i regelmæssig rytme. Slottet pudses.

Den rytmske vinduestakt bevares. Slottets ydre hovedform genskabes.

5/ BRAND OG RUINPERIODE, 1808-Den historiske brand, under de spanske lejetroppers benyttelse, omfattede hele slottet, som herefter længe henlå som ruin.

Rester af ruinperioden vil indgå i interiøret i slottets s.g. hjørne.

2/ CHR. III'S OG DR. DOROTHEA'S BYGGERI, 1546-59, RENAISSANCE: Syd- og østfløj opføres. Kongebelig indrettes. Landets første efterreformatoriske kirkerum udføres. På murværket ses mange rester af renaissance-detaller, vinduer og døre.

Fløjene lukkes og forsynes med tegltage. Resterne af renaissance-murværk og slotskøkkenet ses bevaret.

ØSTFLØJ / VESTMUR / UDV. / FELT 18-17-16

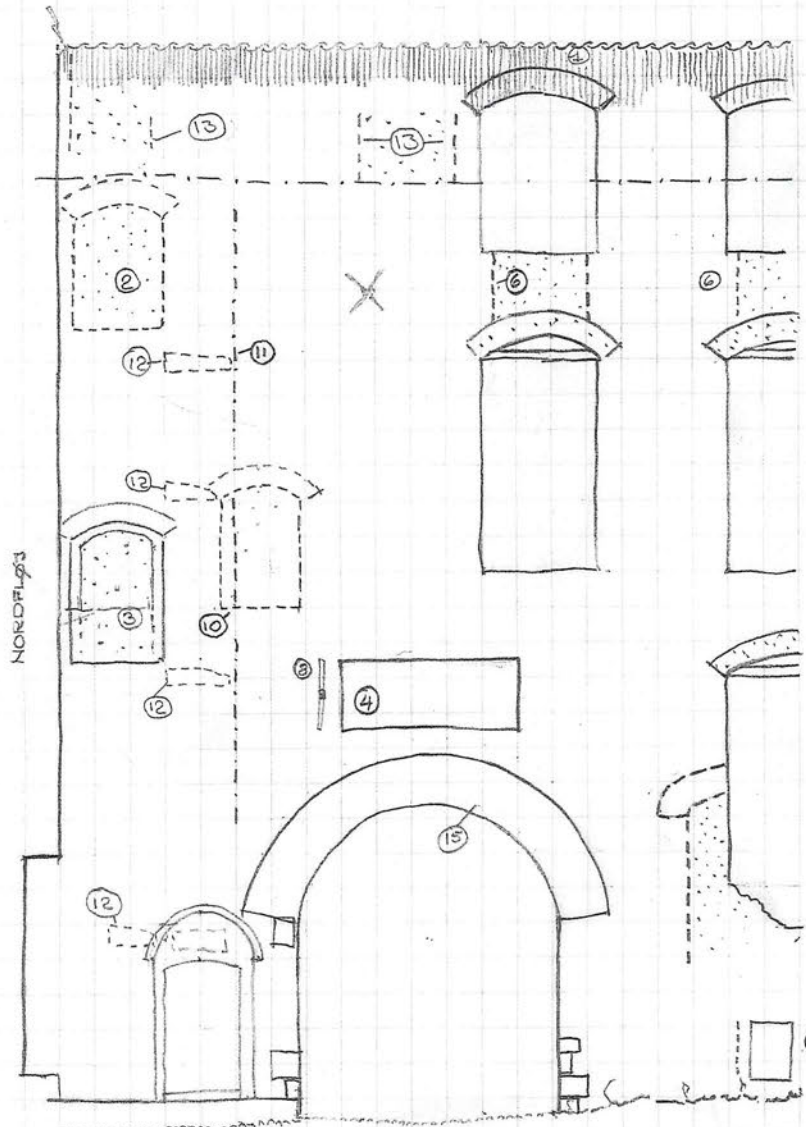
Eksempel på registrering af Koldinghus:

Systemtegning østfløj/vestmur/udv. felt 18-17-16.

- 1, Winstrup's afslutning.
- 2, tilmuret dør, antagelig tidligere vindue.
- 3, tilmuret, tilbagetrukket døråbning.
- 4, udsparring for evt. sandstensrelief.
- 6, muligvis spor af tidligere gennemgående vinduer.
- 8, tidligere murankerhul.
- 9, tillukket kælderåbning, med evt. spor efter en større åbning.
- 10, murrest fra tårnet.
- 11, "pudsgrænse" mellem tårn og fløj.
- 12, udhugget vederlag for trappetrin i tårnet.
- 13, sandsynligvis vinduesspor.
- 15, portstik, evt. slægtskab med stik i sydfløjen.

Example from the Koldinghus registration. Systematic drawing of East wing/West wall/ext. zone 18-17-16.

- 1, Winstrup's termination.
- 2, bricked-up door, probably former window.
- 3, bricked-up, recessed door.
- 4, recess for possible sandstone relief.
- 6, possible remnant of former band of windows.
- 8, former wall tie.
- 9, bricked-up basement entrance, with remnants of possible larger opening.
- 10, tower wall remnant.
- 11, "stucco edge" between tower and wing.
- 12, recess for step elements in tower.
- 13, probable window remnants.
- 15, portal arch, possibly related to lintels in South wing.





3

Forslaget gik ud på at beskytte slotsruinen med en enkel stål/glaskonstruktion med simple tage og vægpartier, og i øvrigt lade ruinen urørt. Forslaget blev enstemmigt godkendt af byggeudvalget og forventedes også at blive positivt modtaget af alle andre. Men der rejste sig en voldsom lokal modstand. Det Særlige Bygningssyn og Fredningsmyndighederne kunne heller ikke godkende det. Som arkitekter overvejede vi at forlade sagen, men blev opfordret til at forsøge at udarbejde et kompromisforslag.

I kompromisset, som nu er realiseret, krævede bygningssynet, at slottet i det ydre skulle bibringes den hovedform, det havde før branden i 1808. Facaderne skulle indeholde rytmisk placerede barokvinduer, og tagene skulle være store valmede tegltage, mens ruinen kunne tillades synlig i interierne.

Som præcisering af projektgrundlaget konkretiserede vi i tegning og skrift, hvor og hvordan slottets hovedperioder optræder, så de i genopbygningen kunne respekteres. Og i fremtiden forblive urørte og synlige.

Koldinghus fremstår i dag som et bygningsmonument med stor fortælleverdi. Både i det ydre og i det indre beretter murværkets mange spor og rester om slottets historiske liv. For den, der vandrer rundt i bygningen og tilegner sig det historiske murværks sprog, udbygges forståelsen og dermed oplevelsen af slottets begivenhedsrige livsproces. Og man forstår, at netop herved bliver Koldinghus selv den største og vigtigste museumsgenstand på museet.

Husets fortælleverdi og autenticitet sikres ved den valgte restaureringsmetode.

the idea of a screening, reversible project proposal arose.

The proposal suggested protecting the castle ruins with a simple steel and glass structure, with a simple roof and wall sections. Apart from this, the ruins were to be left basically untouched. The proposal met full approval by the building committee and was expected to be positively received by everyone else. However, a violent local protest arose. The Special Building Survey and the Building Conservation Authorities could not accept the idea either. As architects, we considered leaving the project, but were encouraged to propose a compromise.

In the compromise, which has now been realized, The Special Building Survey required that the main outer form of the castle be restored to that it had before the fire of 1808. The facades should include the rhythmically placed baroque windows, and the roofs should be hipped and covered with tile. However the ruins could still be visible in the interior.

In order to define the basis for the project, we concretized with drawings and in writing, how and where the castle's major historical periods were evident, so that they could be respected in the final rebuilding project, and continue to be untouched and visible in the future.

Koldinghus thus appears as a building monument with a great narrative content. Both inside and out, the brickwork's many marks and remnants relate the historical life of the castle. Those who wander through the building complex and learn the language of this historical brickwork acquire a greater understanding and thus a greater knowledge of the castle's eventful history. And with this,

1. Koldinghus i 1972, halvt ruin, halvt genopbygget. Kæmpetårnet er rekonstrueret, nord- og vestfløjene genopbygget, men med flade tage. På grundlag af systematiske bygningsarkæologiske undersøgelser skitseredes første skitseforslag.

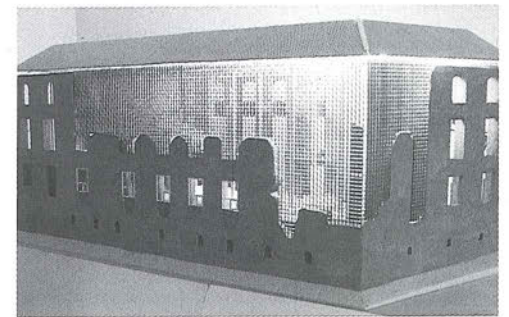
2. Programskitse med påtegnede områder, hvor historiske perioder gør sig særlig synligt gældende. Grundlag for første skitseforslag.

3. Skitseforslag 1. Det store hul er udfyldt med en stål/glasvæg med masker som elefantriste.

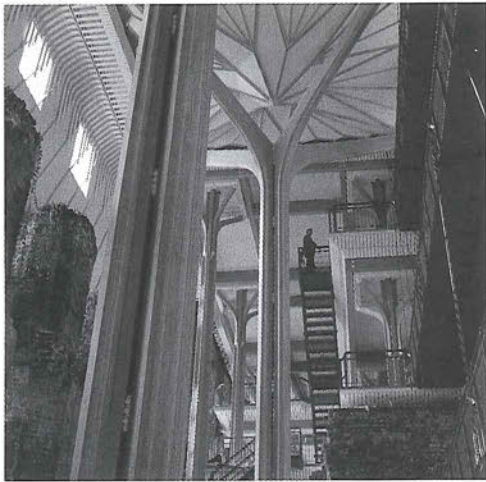
1. Koldinghus, 1972, half ruin half rebuilt. "The Warriors Tower" is reconstructed, and north and west wings rebuilt, but with flat roofs. First sketch based on a systematical building archeological investigation.

2. Sketch showing the historical periods. Basis for the first proposal.

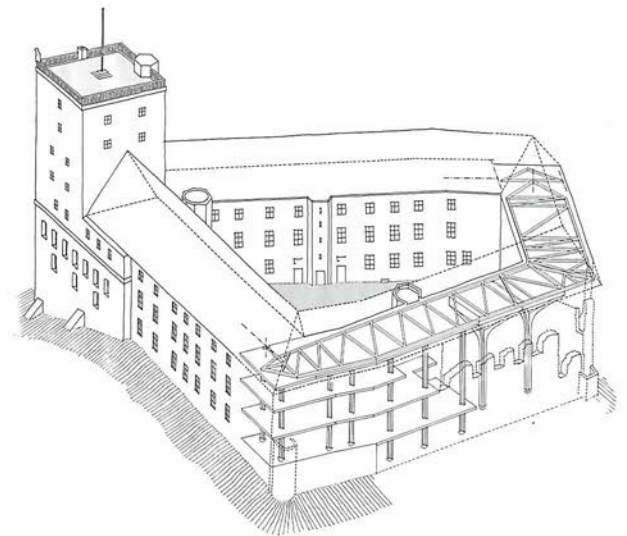
3. First proposal. The missing wall area is filled in with a steel/glass structure.



Modelfoto visende eksteriør af sydføj i forslag 1.
Model of the first proposal.



1



4



2



3

Konsekvent har man undgået subtraktioner i form af nedrivninger og fjernelse af selv de grimme dele. I stedet er brugsmæssige og tekniske problemer løst ved additioner, tilføjelser af nye og funktionsnødvendige dele, der adskiller sig synligt og fysisk klart fra den gamle substans. Inde imellem ruinmurene i syd- og østfløjen er opstillet en ny og selvstændig konstruktion af lamineret træ, hvis søjler bærer etagedæk og tag.

I de store søjler i ruinsalen er tillige i den nordre side ophængt tre hængebroer, og i kontrabalance hermed hænger i sydsiden den trævæg, som lukker ruinens store hul. For at undgå, at nye bygningsdele skader eller skjuler det historiske murværk holdes nye dele fri af murværket. "Luft" er anvendt som "tilslutningsmateriale" og passer altid. Luft er både nænsomt og billigt. Samtidig muliggør metoden, at nye bygningsdele kan præfabrikeres, så arbejdet kan defineres præcist og styres tidsmæssigt og økonomisk.

Den nye konstruktion er også betinget af ruinmurenes og fundamenternes skrøbelighed. Hvis disse skulle gøres bæredygtige, ville det medføre fjernelse af betydelige mængder fundament og murværk, og kræve så omfattende stabiliseringsarbejder, at der mange steder ikke ville være meget urørt og originalt materiale tilbage.

Den laminerede trækonstruktion har søjleform med "base" og "kapitæl", der bæremæssigt afgrener opefter gennem etagerne. Kapitælerne er udført som bevægelige kardanmarmer af stål, og baserne er bevægelige halvkugler af støbejern. På loftet over søjlerne ligger et 100 m langt vandret afstivende gitter, spændende fra slottets nordøsthjørne til dets sydvesthjørne. De fleksible konstruktionsdetaljer reducerer risiko-

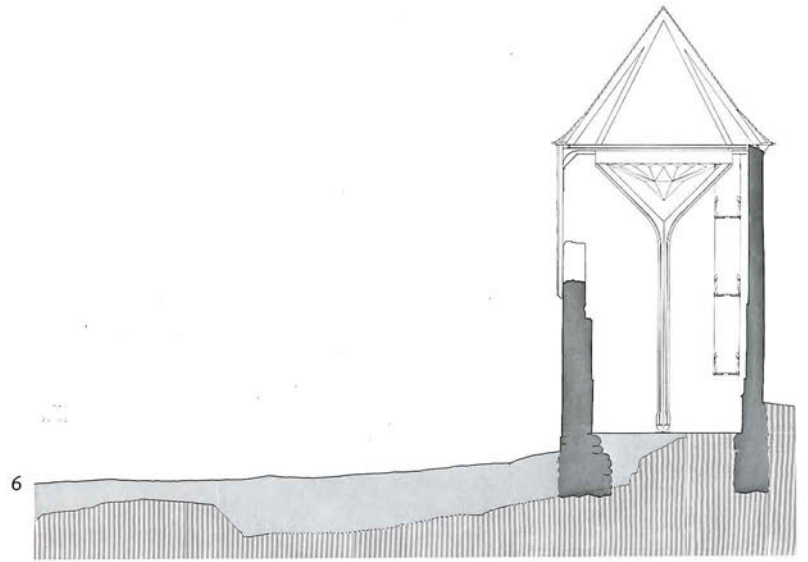
one comes to realize that the most important museum object here at Koldinghus is the castle itself.

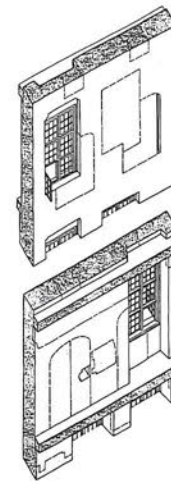
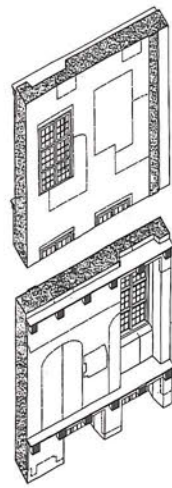
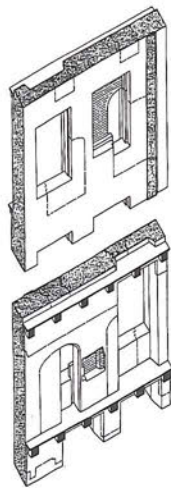
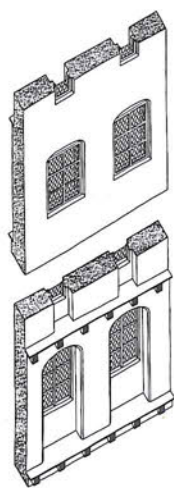
The narrative content and authenticity are assured through the restoration method chosen for the project. Consequently, subtractions such as the tearing down and removal of even the ugliest parts has been avoided. Instead, the functional and technical problems have been solved through additions: new and necessary functional components, which are clearly separate, both visibly and physically from the old substance. In between the old ruin walls in the south and east wings, there is a new and independent structure of laminated wood, with columns that bear the deck and roof. On the north side of the ruin hall, are three suspension bridges that hang from the capitals of the columns. These are counterbalanced by a hanging wooden wall on the south side, which closes off the ruin's great gap. To avoid damage or concealment of the old brickwork by the new building components, they are held free of each other. "Air" is employed as a "joining material" and always gives an exact fit. Air is both gentle and inexpensive. This method also allows the new building components to be prefabricated, so that work is more precise in terms of time and money.

The new structure was also influenced by the frailness of the ruin walls and foundations. If these were to be made capable of bearing new loads, it would require the removal of large areas of foundation and brickwork, and demand such extensive stabilization efforts that there would be little left of the original material.

The laminated timber construction has columns with "bases" and "capitals", which structurally branch out up through the various levels. The capitals are designed as

1. Søjlekonstruktioner af limtræ i sydfløj.
 2. Hovedtrappe i østfløj.
 3. Nye dele er friholdt fra ruinmurværket.
 4. På loftet over limtræssøjlerne ligger et 100 m langt vindgitter.
 5. Søjlels base er en bevægelig halvkugle i støbejern.
 6. Snit gennem sydfløjen, der viser hvordan fløjen er ustabilt placeret på kanten af en tidligere voldgrav.
1. Laminated wood columns in the south wing.
 2. Main stairs in the east wing.
 3. New components are separated from the existing masonry.
 4. A 100 m long horizontal truss brace extends from the north-east corner to the southwest corner.
 5. Movable column base.
 6. South wing section, showing its unstable position on the edge of a former moat.





Tegningerne herover viser fire faser af ombygningen fra renæssance til barokslot. Det ses hvordan man har hugget nye vindueshuller, undertiden med risiko for sammenstyrtning som her, hvorfor man har fortrudt og tilmuret det udhugne område. Four phases in the transformation from Renaissance to baroque castle.

en for, at nye og gamle dele river hinanden i stykker

Alle nye dele præges af materiale- og håndværksmæssig præcision i kontrast til ruinmurværkets slidte og grove overflader. Dette spil kulminerer i ruinsalen med de spinkle hængebroer og trapper, hvor de store søjler med deres nedadvendte forfinede pyramidekapitæler fanger lyset fra vinduerne og reflekterer det ned og ind mod den hvide trævæg, på hvis baggrund de tunge ruinmasser tegner sig.

Det første og ikke godkendte forslag havde i stedet for kompromissets trævæg og barokvinduer en stål- og glasfacade, udformet som en stormasket "elefantrist" med glas bagved. Det ville have været en mere homogen og luftig baggrund for ruinmurværket, i modsætning til nye vinduer, der som huller i vægfladen virker forstyrrende. Derfor de skrå lister, der sammen med den krumme, hvide lamelgesims har til opgave at sløre rummets begrænsninger.

Publikum bevæger sig rundt i ruinen ad hængebroer og trapper, på reposer og etagedæk. Fra anseelige højder opleves ruinen tæt på som en stor rumlig skulptur. Man går igennem ruinøse åbninger, står over for rudimentære murpartier, passerer lyse og mørke rumafsnit. Ad spinkle ståltrapper og hængebroer føres man gennem det luftige ruinrum og videre i området. Den opmærksomme vandrer vil i yderzonen bemærke dunkle tårncylindere med snævre jernspindeltrapper, der mellem etagerne fører forbi stumper af gamle sandstenstrin.

Nogle vil undre sig over, at der ligger tagsten på de gamle indvendige vægge. De stammer fra ruinperioden som beskyttelse mod vand og sne og er således en del af den historiske proces.

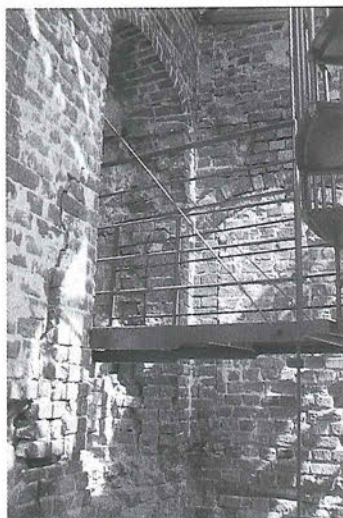
Sidste del i genopbygningen omfattede

dynamic cardan frames of steel, and the bases are movable cast iron hemispheres. On the ceiling above the columns lies a 100 meter long horizontal truss brace, which extends from the northeast corner of the castle to the southwest corner. The flexible structural details reduce the risk of the new and old parts tearing each other apart.

All of the new parts are characterized by a precision in material and craftsmanship that contrasts with the coarse, worn surfaces of the brickwork. This interplay culminates in the ruin hall, with the suspended bridges and stairs. Here, the large columns with their inverted, refined pyramid capitals reflect the light from the windows down onto the white wooden wall, which forms a backdrop for the heavy masses of the ruin.

The original, rejected proposal, as opposed to the wooden wall and baroque windows of the comprise proposal, had a steel and glass facade, with a large steel grid in front of the windows. This would have offered a more homogeneous and spacious background for the ruin brickwork as opposed to the new windows, which appear as holes in the wall surface and are thus a disturbing element. Thus, the slanted mouldings and the curved white louvered cornice were employed to obscure the limits of the space.

The public moves through the ruins by way of suspended bridges and stairways, on landings and decks. From considerable heights, the ruins are experienced as a large spatial sculpture. One moves through the large openings, and experiences rudimentary areas of brick and light and dark spaces. Frail stairways and suspended bridges lead up through the spacious ruins and through the complex. On the outer edges, the observant visitor will notice the obscure tower cylinder with its narrow steel spiral stairway, which



Ophængt fleksibel gangbroforbindelse mellem den nye støbejernstrappe i Dronningens Tårn og en tidligere udhugget barokdør i østfløjen. Flexible bridge.



Til venstre ses modelforsøg til det nye Dronningens Tårn.

Left: Models of the new Queen's Tower.

slotsgården og dens trappetårne. Af de fem tårne forsvandt Dronningens tårn helt ved den store brand, de andre mistede deres øverste dele med spir eller balustrader. En rekonstruktion af tårnene ville være hasarderet; dertil er kildematerialet for ringe. Et stik af slotsgården udført i 1749 af P. J. Grønvold er det bedste, der findes; men det er upålideligt og med hensyn til tårnene forkert på flere områder.

Tårnenes retablering var vanskelig. Under de første genopbygningsarbejder i 70'erne blev det klart, at en fastlæggelse af tårnenes udseende på dette tidspunkt ville blive en binding, som ikke senere kunne ændres, hvis det skulle vise sig nødvendigt. Derfor foreslog vi, at projekteringen af tårnene blev udsat til et senere tidspunkt, hvor de egentlige bygningsproblemer var afklarede. Vi vidste, at vi så ville være blevet klogere og bedre kvalificerede til beslutningen om tårnenes videre skæbne.

Under tidernes skiftende direktioner i Boligministeriet blev den beslutning 'glemt'. Da tårnprojekteringen omsider indtraf, var der i direktionen ingen forståelse for overhovedet at diskutere tårnene. Det drejede sig blot om nogle brandmæssige, sikrings- og flugtvejsproblemer, som kunne klares med en almindelig biograf-nødudgangstrappe. Samtidig lod man forstå, at arkitekter er besværlige, og man begrundede et stop for den videre udbygning med mangel på penge. Heldigvis lykkedes det arkitekterne og Koldings borgmester gennem sponsorstøtte (Velux Fonden) at fremskaffe de nødvendige 10 millioner kroner.

På det tidspunkt var det blevet helt klart, at det ikke var relevant at rekonstruere renæssancetårnene. De enkelte tårne måtte genopbygges på et andet grundlag, og det

between the floors passes the remains of the old sandstone steps. Some will wonder about the roof tiles on the old interior walls. They are remnants from the ruin period and served as protection from rain and snow, and are thus part of the historical process.

The final stage of the rebuilding work consisted of the castle courtyard and the stair tower. Of the five towers, the Queen's tower was completely destroyed by the great fire, while the others lost their upper parts with spires or balustrades. A reconstruction of the towers would be guesswork as the source material is insufficient. A portion of the castle court built in 1749 by P. J. Grønvold is the most accurate, but it is still unreliable and in terms of the tower, includes a number of errors.

The reestablishment of the towers was difficult. During the first rebuilding work in the seventies, it was apparent that a determination of their appearance then would be a restraint for later work if changes were to be made. Therefore we proposed postponing the design of the towers until later, when the actual building problems were solved. We knew that we would be wiser then and more qualified to provide a final solution for the towers.

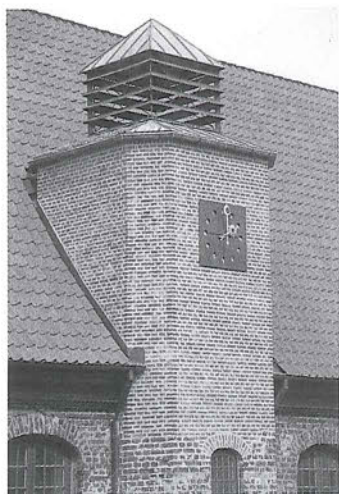
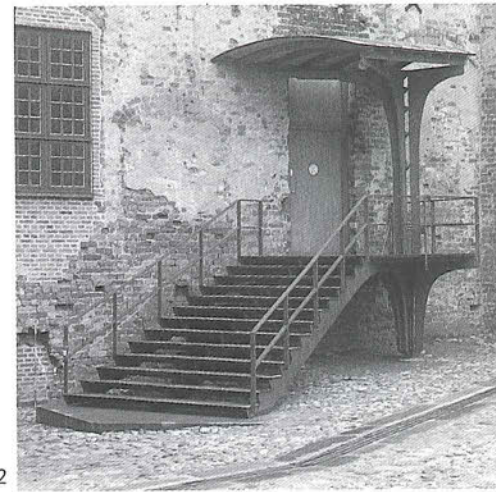
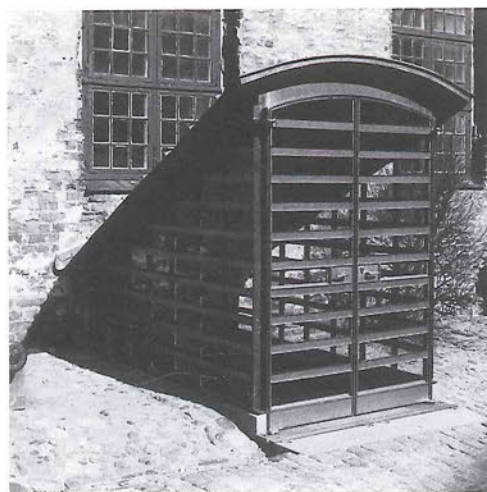
Due to leadership changes throughout the years at the Housing Ministry, this decision was "forgotten". When the towers were finally to be designed, there was no understanding for the need to discuss their solution. It was just a matter of some fire, security and escape problems, which could be solved with an ordinary cinema emergency stairway. At the same time it was implied that architects are difficult to work with and work was stopped on the grounds of budget restrictions. Fortunately, the architects and the mayor of Kolding were able to acquire the necessary



Dronningens Tårn er udformet, så de mange bygningsarkæologiske spor lades urørte.

The Queen's Tower leaves the archeological remnants untouched.

1. Nedgang fra slotsgården til cafeteria.
 2. Hovedtrappe til østfløjen udført i bronze, tombak og bly.
 3. Skitse til hovedtrappen i østfløjen.
1. Entrance to the cafeteria.
 - 2,3. Main stairway in the east wing made of bronze, tombac and lead.



Klokketårnet har fået ny top og et tårnur.
Bell tower.

skete på følgende måde: Klokketårnet fik atter klokke. Trompetertårnet og Kronprinsens tårn, som oprindeligt havde flade balustrader, hvorfra der kunne musiceres, fik atter disse, men de blev ikke rekonstrueret. Dronningens tårn, som helt var forsvundet, blev erstattet af et nyt, der gav adgang til administrationen og nødudgang. Det blev projekteret under hensyn til, at netop dette hjørne er det bygningsarkæologisk rigeste i slotsgården. Kongens tårn var det vanskeligt at finde funktioner til, men ruinens mange skræppende alliker var blevet husvilde ved ruinens lukning, og de fik her nye boliger. Efter disse tanker blev tårnene genopbygget.

Dronningens tårn, som er helt nyt, blev også formet med hensyntagen til dets afskærmning af de mange bygningsarkæologiske spor. Tårnet er derfor en glas/metalskærm, der beskytter området og indeholdende en trappe, hvorfra man kan studere de bygningsarkæologiske fragmenter og sporene fra det forsvundne tårn. Den opmærksomme vil også kunne se murværksændringerne i forbindelse med slottets omdannelse til barok.

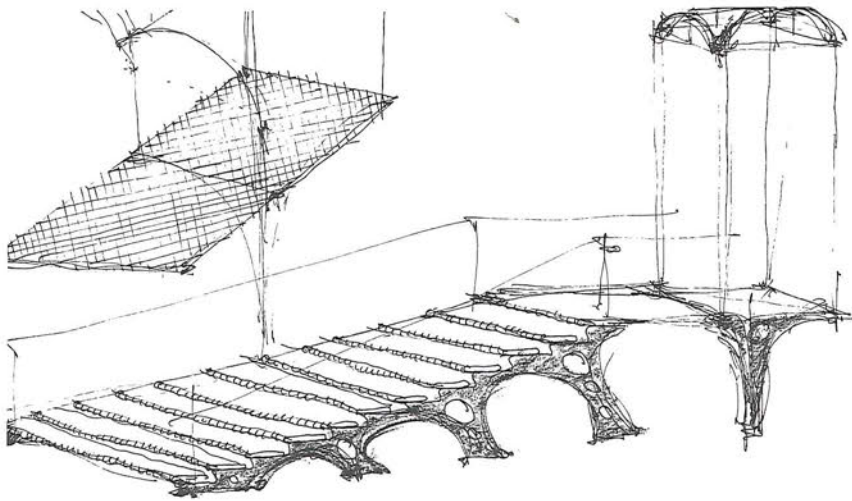
Christian IV smykkede alle slotsgårdens trappetårne med portaler af sandsten, som imidlertid skadedes af branden 1808 og yderligere reduceredes ved at tjene som stenbrud til byggeri og slibesten. Portalresterne er nu overdækket med et beskyttende halvtag af glas. At opsætte nyhuggede portaler ville være forkert. I stedet er rudimenterne registreret fotogrammetrisk og vil fremover leve i en slags symbiose med ruinen for til sidst at dø i skønhed. Til den tid kan man da hugge nye portaler, hvis man skulle komme på den ufølsomme og groteske idé. De nuværende portalfragmenter bekræfter med deres originale sub-

10 million kroner through sponsor support from the Velux Foundation.

At this point it was obvious that it would be inappropriate to reconstruct the Renaissance towers. The individual towers had to be rebuilt on another basis, and this was accomplished in the following way. The bell tower was again equipped with bells. The original flat balustrades from which music was played on the Trumpet Tower and the Crown Prince tower, were reestablished but not as reconstructions. The Queen's Tower, which had completely disappeared, was replaced by a new tower that served as access to the administration facilities and as an emergency exit. It was designed with consideration to the wealth of building archaeological elements present in this corner, probably the courtyard's most important. It was difficult to find a function for the King's tower. The many caving jackdaws that were homeless when the ruins were restored, were given new quarters here and were the basis for this tower's reconstruction.

The Queen's tower, which is completely new, was also designed with consideration to its protection of many important building archaeological traces. The tower is therefore a glass and steel screen, which protects the area and contains a stairway from which one can study the archaeological fragments and traces from the former tower. The observant visitor can also see the changes in brickwork in connection with the castle's conversion to baroque.

Christian IV decorated all the courtyard stair towers with sandstone portals. These suffered damage in the 1808 fire as well as from their subsequent use as a stone source for other building works and millstones. The remains of the portals are now covered with protective, glass porch roofs. It would have



3

stans in situ såvel bygningens autenticitet som dens identitet - hvilket er særdeles vigtigt for en historisk bygning.

Hvis man vil sikre optimal viden om portalerne, kan man foruden de fotogrammetriske opmålinger nyhugge kopier af de eksisterende fragmenter. Kopierne opbevares indendøre til studiebrug og udstilling, de gamle forbliver på stedet, til de forsvinder. Den historiske autenticitet vil fortsat være intakt.

Det var under genopbygningens forløb interessant at konstatere, hvorledes slotsgården som rum skiftede karakter fra et difust, utæt, lavt og arkitektonisk svagt rum til at vokse frem til et tæt, stort og stærkt rum efterhånden som tagene rejstes, facadehullerne lukkedes og tårnene genopbyggedes. Også akustikken, der understreges af det nye tårnurs klokker og Jette Vohlerts fremragende vandkunst med Fortunafigurernes plaskende vand, har bidraget til denne storslåede virkning, der yderligere understreges af ruinfacaderne og gårdbelægningens kraftige og pragtfulde materialelevirkning i relation til de nye præcise og spinkle bronzekonstruktioner, hvoraf hovedtrappen, Dronningens tårn og kældernedgangenes bislag er konstrueret.

Tilbage er at afslutte indretningen af et nyt cafeteria i nordfløjens kælder.

Efter endt genopbygning havde vi gerne fortsat med vedligeholdelsesarbejderne og de omfattende istandsættelser af kæmpe-tårnet - et arbejde, som vi under den tidligere boligministerielle direktion ledelse skitseprojekterede og aftalte til senere udførelse. Dette er nu overdraget til den kgl. bygningsinspektør, og der er således gennemført arbejder, som ikke kan tilskrives os.

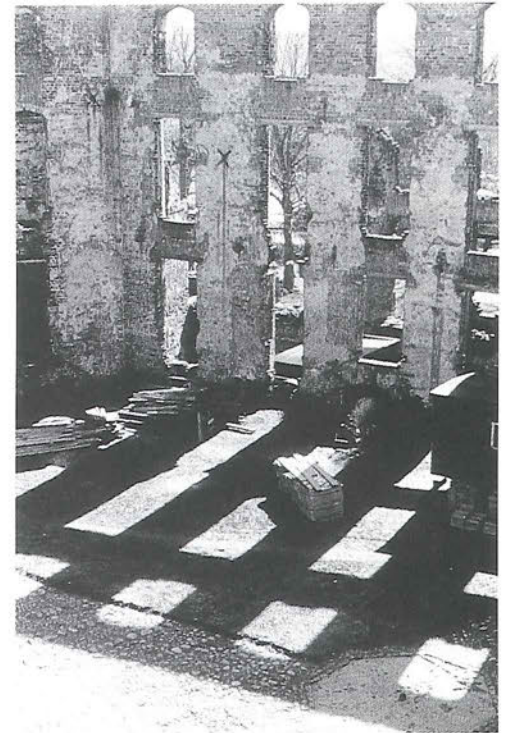
Inger og Johannes Exner

been wrong to employ newly carved stone portals. Instead, the remains were photogrammetrically registered and in the future will exist in symbiosis with the ruins, to finally die in beauty. When that time comes, new portals can be carved if one should desire to carry out this harsh and grotesque idea. The existing portal fragments, with their original substance in situ, confirm the building's authenticity as well as its identity, which is extremely important for an historic building.

During the course of the rebuilding work, it was interesting to ascertain how the courtyard, as a space, had changed character from a diffused, open, low and architecturally weak space to a closed, grand and powerful space as the roof was raised, the holes in the facade were closed and the towers were rebuilt. The change in the acoustical qualities also supports this effect, and can be recognized in the new clock tower chimes and Jette Vohlert's outstanding fountain with Fortuna figures splashing water. This is also emphasized in the ruin facades and courtyard paving. Their powerful and splendid material quality contrasts with the new, precise and fragile bronze constructions employed in the main stairway, the Queen's tower and the porch roof over the basement stairs. All that remains to conclude the work is a new cafeteria in the basement of the north wing.

When the project was finished, we had hoped to continue with the maintenance work and the extensive renovation of the great tower. During the previous housing ministry leadership we produced preliminary sketches for this work and agreed to carry it out at a later time. This work has now been delegated to the Royal Building Architect, and thus work done since has no relation to us.

Inger and Johannes Exner



Parti af slotsgårdens sydvæg før og efter gårdrummets retablering.

View of the south wall of the castle yard, before and after re-establishment of the courtyard.

