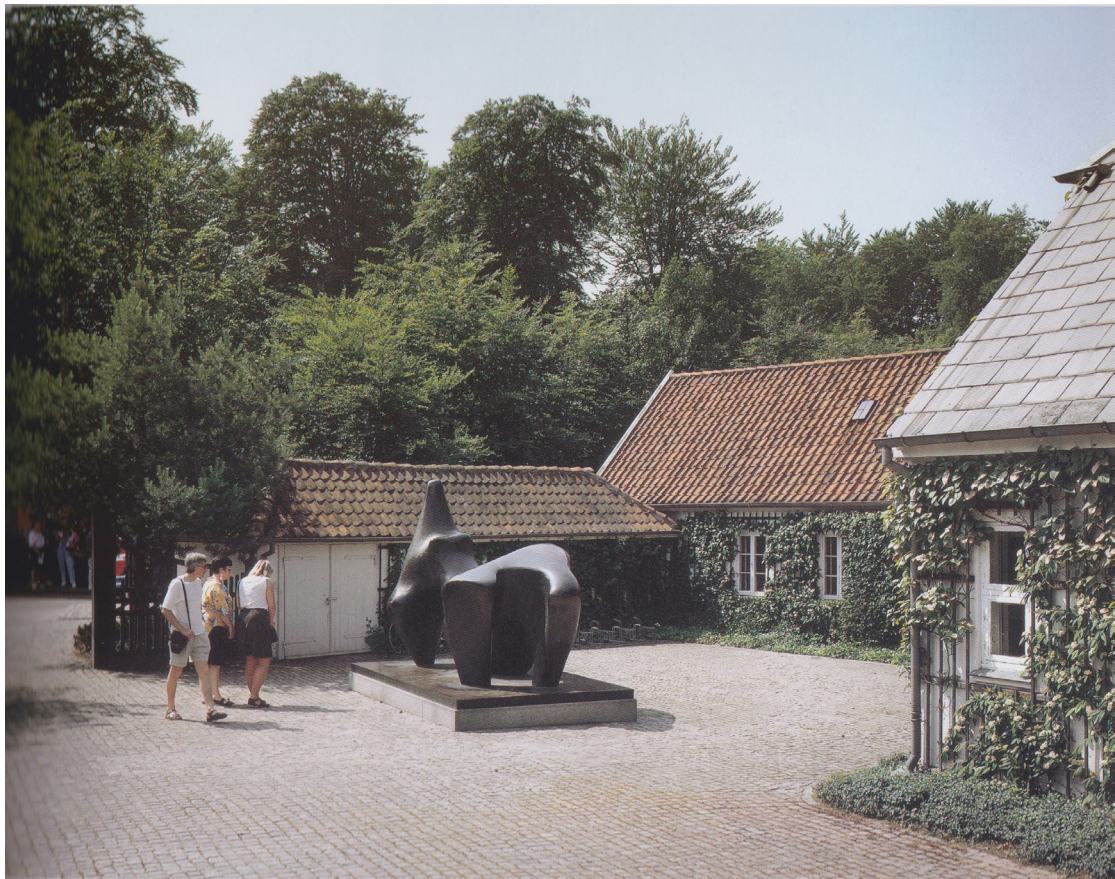


Nadezda Leonova

BSc (Hons) Architecture, History and Theory, UEL, tutor/seminar leader: Claude Saint-Arroman

Framing Architecture

Is architecture a static representation of nature or a dynamic medium between two realms?



Our urban problem is how to revive the reality of the outside as a dimension of human experience.

- Richard Sennett, 1990, p. xiii

Abstract

This essay is a study of the relationship between the landscape and architecture: ways in which landscape is used to enhance the architecture and produce special moments, putting the building in context. It questions whether architecture is used as a framing device or if it becomes an integral part of the overall composition. The case study is the Museum of Modern Art in Louisiana.

The Museum was built over a long period of time, in six separate stages, addressing the needs at the time but overall becoming a coherent architectural project nonetheless. The architects Jorgen Bo and Vilhelm Wohlert have been involved with the project from its conception to its final form, designing extensions to address a variety of requirements due to the Museum gaining popularity with local and international visitors. The lighting requirements differed throughout the complex resulting in the most recent and final extension being placed underneath the site; a series of completely enclosed spaces not visible to the eye from the ground level. This series of spaces allows light to penetrate from above but has no visual connections to the outside, whereas some other rooms are completely exposed, blending the transition between the two via large glass openings.

The essay looks at the spatial hierarchy and how the Museum of Modern Art maintains the relationship to nature. It accounts for how nature can co-exist with the manmade and whether it benefits from this direct relationship. Addressing the program of the building and the relationship it possesses with its surrounding, I will analyse whether the picturesque landscape ultimately becomes a work of art on display or an extension of the built form. The circulation and the openings are going to be the main focus of my study, as well as some accounts of materiality and construction.

As a result of this study, I found out how landscape affects the architecture and architecture in turn affects our experience; the extent to which they are mutually responsive and whether the building's enclosure distances us from the surroundings or lets us embrace its beauty.

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Introduction

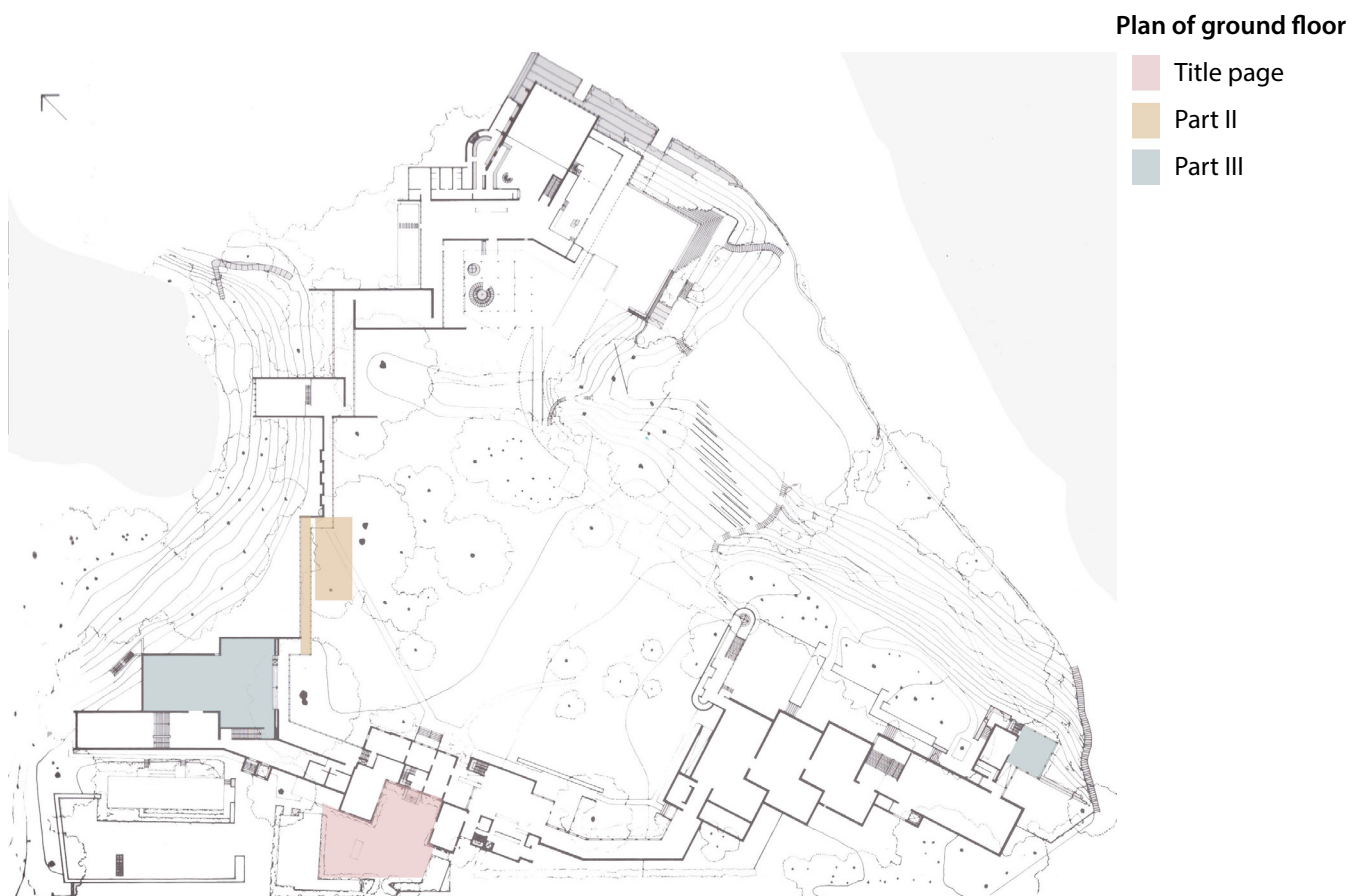
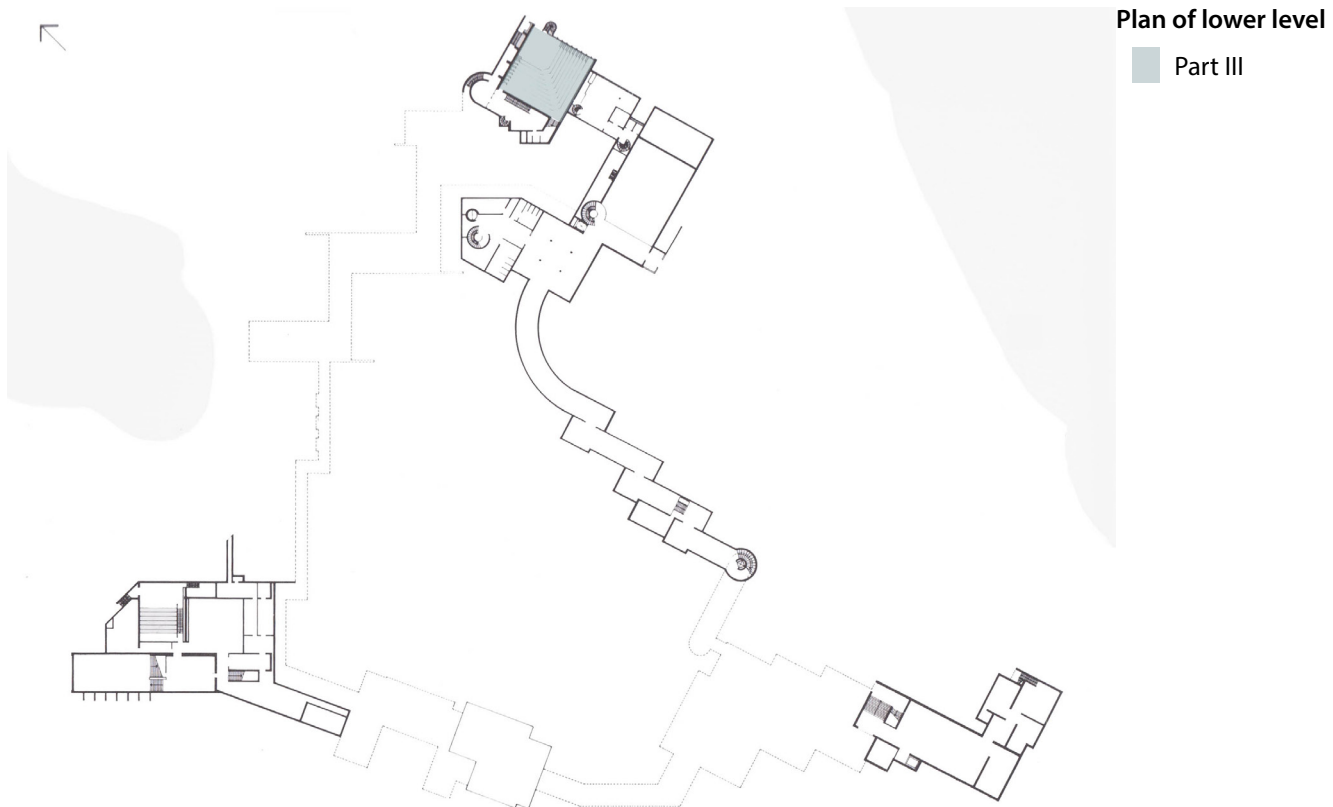
Framing in architecture is a topic of discourse in this essay. While the term “framing” can be traced back to have its routes in the world of art, it also forms a part of the architectural language as the two have developed side by side. The art of framing landscape in a painting is a way of capturing a moment, representing “the landscape as a static, framed picture [or else] to be captured in the photograph, the car window, the television screen, the museum, and the tourist postcard.” (Corner, 1999, p. 70)

Precision with which the views are selected by the camera frame, although depicting real spaces, make them appear as objects; stripping them of the flow, movement, through which they are meant (or not) to be experienced at first hand. The question here is whether in the digital age with limitless distribution of imagery through printed and online catalogues, architecture still offers something beyond the pre-defined, linear experience.

Openings in architecture are applied in the modern day as an unspoken aesthetic device. The nature of the relationship between the interior and exterior has been subjected to changes: “The new kind of free movement” has been made possible through the removal of the “divisions between inside and outside” by the modern construction technologies. (Sennett, 1990, p.105)

A crucial relationship between the interior and exterior will be analysed through the study of the Louisiana Museum of Modern Art designed by Jørgen Bo and Vilhelm Wohlert. It is a unique project that emerged from vivid walks and ideas that arose during the physical presence of the architects on site. (Brawne, 1993, p.7) The architects have succeeded in combining display, park and building into one coherent and inseparable scheme; visitors feel at one with the landscape when present on site. Throughout the essay I will recall personal memories and experience of the place. The chosen example simultaneously offers a representation of a relationship between the art of framing views through the built form, as well as the means of designing architecture in close contact with nature.

Architecture, as a medium of expression of ideas, can prescribe a way of experience. It can also be influenced by its location and surroundings. Therefore the study of the building through the following perspective will allow me to analyse to what extent the architecture prescribes an experience of a place.



Part I: Definition of framing

1.1 Picturesque

The picturesque provided the earliest means for perceiving visual qualities in nature. - Hussey, 1967, p.17

Picturesque is a "mode of vision" that became fashionable in the nineteenth century. The term has been used to address the qualities landscape paintings have possessed, the ones which were neither beautiful nor sublime but appealed to the senses. By looking at the landscape through this prism one could derive an "aesthetic satisfaction from landscape". (Hussey, 1967, p.2) "Roughness, intricacy, sudden variation, abruptness" are just some of the characteristics of the picturesque. (Hussey, 1976, p.3)

In architecture the application of framing first involved a thoughtful choice of sites for construction which then reflected in the positioning of the openings which framed the distant views of surroundings. Later the picturesque mode of vision became a more integral part of the design. The picturesque point of view was adapted to architecture through acquiring movement, irregularity and texture. (Hussey, 1967, p.186) Picturesque runs along side the Gothic, however I find that it does not have to be so restrictive in its use.

Just as the picturesque is a mode of vision, so picturesque architecture can be defined as building and design conceived in relation to landscape, whether as a setting, or as the source of certain qualities and features reflected in the architecture. (Hussey, 1967, p.187)

Therefore the term "picturesque" has different application and meaning behind it depending on the context of its use. When referring to the framing of views as "picturesque" it implies that the view possesses quality that of a painting, while in reference to architectural composition it goes beyond that of describing stillness. Paul Shephard even argued in 1997 that the picturesque approach is "a reviewable alternative" to the contemporary land development. (pp.9-10)

1.2 Photography

A building designed solely to look well in a picture... is no more architecture than a building designed to look well in a house-agent's price-list or a manufacturer's poster.

- Hussey, 1967, pp.213-214

Architecture until the invention of photography has been experienced through movement and it has been taken into design considerations. The phenomenon of rapid development of photography influenced the development of static kind of architecture, the spaces, which are designed to be carefully photographed for magazines and internet resources, rather than experienced at first hand. Carefully selected perspectives and edited shots have a strong appeal however movement has been taken out of the equation. Such imagery creates illusions and the real space does not live up to the expectations of its visitors. It is if architecture has become an object of art on display rather than a spatial dialogue.

Photography is a selective process, similar to painting, camera can only depict a selected view, a chosen perspective; whereas in architecture one can move from one space to another changing the characteristic of the space depending on one's position. The spatial experience offers much more than static imagery. It creates an atmosphere.

1.3 Perspective

The development of perspective during the Renaissance has changed the appearance of paintings. The representation of distances, foreground and background became distinguishable in their appearance; it created a new dimension. The means of perspectival drawing and painting is similar to that of architectural language.

Architecture is not a static image, it is experienced through movement and this movement can be translated in the design. The beauty of contrasting spaces is that they account for a variety of perspectives all at once. Positioning is a crucial part of the architectural language.

1.4 Lance LaVine on Villa Savoye



Figure 4
The sky and the landscape as part of the architecture of Villa Savoye.

Lance LaVine's analysis of Villa Savoye by Le Corbusier has a similar objective to that with which I am approaching the Museum of Modern Art. It looks at the relationship between the architectural elements and their surroundings as intended by Le Corbusier when he designed Villa Savoye. There is a spectrum of other things that are being discussed, but those of relevance to this essay are the interior/exterior composition of the building. Lance LaVine in the essay on Villa Savoye has expressed his opinion regarding the relationship between the natural and the built environment as chaotic and controlled in that respect. His observations are closely linked to "framing" and the "picturesque".

Villa Savoye by Le Corbusier mediates the landscape in the built form. It defines particular views by carefully placed openings in the walls. The long horizontal opening reinstates the horizon, while the sky is captured in the interior by the opening in the courtyard. (LaVine, 2001, p.175) The connection between the interior and exterior domains is not entirely dependent on the built form but is also reinstated by the area surrounding it. The landscape forms a part of the building, as a building becomes a part of the landscape. The framing devices of Villa Savoye define the most beautiful views, making them appear as landscape paintings placed around the house. The inherent visual appeal remains while the boundary between the interior and exterior filtrates the noises and the smells; therefore the senses in some instances are only partially experiencing the surrounding environment, as if it is on display at an art gallery.

Another interesting element, which is present at Villa Savoye, is its use and implementation of daylight to animate the building and change one's perception of it. It is also certainly very true for the Louisiana Museum of Modern Art, where the requirements of certain exhibition spaces have placed limitations on the amount of natural light that is allowed to enter. The opening in the courtyard de-

signed by Le Corbusier illuminates the rooms located nearby and it captures a part of the sky. In the parts of the Museum which house the precious artwork, the filtering system is in place and one is completely cut off from the experience of the outside. However most of the ground floor space is merged with its surroundings and there are many openings that allow visitors to enter and exit without living the museum complex, wondering along the pathways thoughtfully designed by Ole and Edith Norgaard.

Therefore there is a degree of control to the exterior as well as the interior, in contrast to that of Villa Savoye as described by Lance La Vine, the exterior is not an absolute uncontrollable chaos but rather is another example of control a designer can exercise while respecting nature.

2.1 Framing Landscape

Both examples: Villa Savoye and Museum of Modern Art are located in the open space. The areas are not built up and therefore the relationship with the landscape is important. A harmonious composition is created through careful positioning of the built elements within the natural landscape. The built form frames the landscape, as the architecture is influenced directly by its surroundings. It is a relationship of mutual benefit. The built form has similarities to a frame of a painting; it directs the main focus while creating boundaries around the selected composition.



Figure 5

A pocket space/landscape framed by the architecture and a strategic placement of a sculpture within the Louisiana Museum of Modern Art complex.

2.2 Visually Framing Nature

In the Louisiana Museum of the Art the openings along side with the transparency of some parts of the building “frame” the key elements of the surrounding environment, directing the viewer’s attention. It is yet another example of manipulation of the human experience of a place. Le Corbusier’s Villa Savoye, as well as the Museum of Modern Art, both framed the landscape and captured moments of it for pure aesthetic pleasure, as a work of art on display within a building. The size and form of the openings defines the views, creating still images.

The corridors within the Museum of Modern Art interweave between the different spaces and are either partially enclosed – on one side, or completely transparent – offering unobstructed views of the surroundings. There is a moment in the Museum where one can see right through it, to the other side, although separated from it by the glass walls. The sculpture is framed by the architecture, making nature a part of the scene.

Architecture plays a big part in creating moments of joy; thoroughly considered openings enhance beauty and preserve it for the years to come. Neither architecture nor landscape dictates the experience of the place; rather they both work along side each other, influencing each other.



Figure 6

A fully glazed and enclosed corridor forming an internal connection between the old villa and a new extension.

2.3 Non visual Nature

The “natural world once was immense, unframed, boundless” now it is framed by the human presence, by architecture. (Sennett, 1990, p.56) Maybe one way to restore the balance between human activities and natural environment is by referring to nature, as the interaction between the two forms the landscape. (Farley and Symmons, 2011, p.26) Our senses are awakened when exposed to the beauty of the real world. As the Louisiana Museum of Modern Art is extended into the open surroundings: the senses the use of which is restricted within the gallery framework – are suddenly let free. Such freedom is fulfilling, memorable and special.

In some instances it appears as if interior is merged with the exterior. However, the noise, wind and other natural forces do not enter the space. Therefore the interior is a subjective, constructed reality, offering nothing beyond the visual pleasure. The comfort offered by the interior of the Louisiana Museum of Modern Art is in juxtaposition with the exterior which allows for the visitors to be completely immersed with nature, to become one with it. Throughout the building there are intermediate points that allow for the visitors to “dive” into the real world without leaving the museum.

Connections between the wings are present both externally and internally therefore one can enjoy the playful reflections of sunlight in the garden on a nice summer day, or hide from the rain within the shelter the building provides on a cold windy day, sometime in the autumn. It is the interlink of inside and outside that creates an environment that is unique to its surroundings.

2.4 Movement in architecture

Space ... is conceived of as relative to a moving point of reference – Sigfried Giedion, 1982 (quoted in Sennett, 1990, p.103)

What is special about the Museum – it allows people to exit and enter the building without leaving the exhibition space. The garden space is tightly incorporated as part of the design, blending the inside/outside. There is a degree of control between the exterior domain and the interior presence. However, by creating openings, a form of connectivity between the indoors and outdoors emerges. One is invited to explore the natural environment beyond limitations imposed by the walls of the building by moving from one space to another through the openings - doors. Doors are an invitation to explore the natural world the wonders of which are well described by Richard Mabey in *The unofficial countryside*. (2010)

The museum is entered through the oldest building on site; it is positioned in the middle of the complex, although that is only visible on the plan, the plan illustrates the life within spaces. (Dovey, 1999, p.21) According to Geoffrey Scott - "We project ourselves into [the spaces in which we stand], fill them ideally with our movement." (1974, quoted in Sennett, 1990, p.105) Once you approach, you enter through the gates and walk into a small courtyard, up a few steps and you are inside an old villa. Here you are asked to buy a ticket that gives you a permission to proceed on a journey. There is no "right" way to go through the exhibition spaces; one can choose to go either to the south wing or to the west. The underground passageway connects them both and this creates a circular loop. However the journey can also be undertaken through exiting into the garden first, and then entering one of the wings from the outside. Narrow, yet defined passageways take you out of the building and lead you to the beach. It feels as if the nature has the full control over the place.

Pockets of space created by the presence of physical barriers – such as walls and sculptures – within the museum complex is another example of "framing". Strategically located, the sculptures placed in the courtyard and in the garden, direct the circulation. The movement through the building is controlled but is not totally predictable. It offers opportunities to make you own journey depending on the time of the year and the interval of the day.

While architecture controls the experience of the place to a certain degree though taking its visitors on a journey, it nonetheless allows a freedom of choice, it is not totally predefined. The movement through the building is a continuous journey. The openings positioned in the Louisiana Museum of Modern Art create possibilities for the people to explore the natural environment while on the journey, "taking paved paths 'off road' into new trajectories". (Farley, P. and Symmons Roberts, M. 2011, p.23)

Sennett (1990, pp. 104-105) speaks about the unity of inside and outside, the experience that begins the moment one starts to move. Movement according to his views is sequential, openings ask for action, there is logic to the spaces but at the same time the experience is open to interpretation. Openings are invitations to explore further and beyond the boundaries created by the built form.

2.5 Beyond visual framing, beyond picturesque

The artwork is merely a representation of a certain mood, object or scene, whereas the real experience involves all senses and is not restricted to the visual.

...landscape is both the venue (site) and material (medium) of artistic expression. Bound into the passage of time and natural process, the uniqueness of site and material circumstances makes landscape a more engaging and ephemeral phenomenon than that of distant scenery of pictures.

- James Corner, 1999, p.15

By opening up into the landscape other relationships within the buildings come into play. The light bouncing off the walls, reflecting or directed to outline a specific part of the building change the whole experience of being in that space. The sculpture garden, forming a part of the Museum of Modern Art, is a space that provides direct connection with nature while at the same time acting as an inseparable part of the built project. Vilhelm Wohlert and Jorgen Bo have designed a building that goes beyond offering its visitors spectacular views.

Part III: Analysing Museum of Modern Art through framing and the picturesque

A description used by Sennett for another building also applies well to the Louisiana Museum of Modern Art – “in this building you are simultaneously inside and outside. ... You can see through walls, your eyes move inside to outside, outside to inside. The confines of the interior have lost their meaning.” (1990, p.104)



Figure 7
Interior gallery space lit from above; as one goes down the steps to enter the space the doors automatically open.

There is a contrast between enclosure and openings. This gallery space with sky-light has an ambient feel to it. Disconnected from the outside visually, the materials used in the space, appear to be an extension of a street. The floor lined with brick tiles and high sealing create an atmosphere of the outdoors. Prior to entering the space, one is subjected to a boundary – glass doors with motion-sensor mechanism. The space is framed in a completely different sense, to that of the other spaces. It creates an internal frame to the artwork displayed within it, somewhat appearing to be similar to the design of the corridor-sculpture garden relationship.

A large variety of events are held throughout the year at the museum. The performance space has been designed as part of the complex, it offers seating at an angle to the main floor space. The space is framed by the openings, the verticality and positioning of the windows above the eye-level restricts the views but allows the light to penetrate into the space. It is a non-visual relationship between the interior/exterior.

The performance space is depicted below, the views of the landscape are framed above the eye-level to prevent distraction, to keep the focus on the main stage during the performances. However it allows glimpses of sunlight to enter the space and the people to be conscious of the surroundings. Here, the glazing is not framing a moment in the landscape, rather it has a different function, it adds the lightness to the atmosphere of the room.



Figure 8
Performance space over-looked from above.



Figure 9

A depiction of an approach to the pavilion, occupied by the visitors contemplating wonderful views of the coast of Sweden and the Sound.

The navigation through the building is consistently broken down into sections, ones that are closed off and others that are open. The function of those spaces determined their positioning. The photograph depicts the interior of the small pavilion in the Museum's south wing, an extension built in 1982. It has a playful object, a springboard, positioned in the interior which extends to the exterior. The Sound at close observation is not down below but is further out in the distance, however it appears as if one could walk up the stairs to the springboard and jump directly into the water.

The panoramic windows across two sides of the room act as a frame of the landscape around it. There is no artwork on display in the room, it is a reading corner, positioned directly next to a small library space on the left. However visitors prefer to sit down and contemplate the views, all windows are sealed off. This is an example of a purely visual framing device used in architecture. There is a physical boundary between the two realms, one, which cannot be crossed due to the absence of doors. It is a gallery of nature on display, the nature that also changes all year round, as do the expositions in this wing of the museum. It is "a modern sensation of protected openness...complete visibility without exposure of the other senses [, an] isolation." (Sennett, 1990, p.107)



Figure 10
Interior/exterior threshold:
an exit from the gallery
into the sculpture garden,
framing the sculpture
placed directly in front of
the opening.

Is framing in architecture used purely to signify the importance of a specific moment and to focus one's eye on a "canvas" or does it offer something beyond a single perspective? The sculpture garden in the Museum of Modern Art connects the wings on the ground level, the area of the garden is outlined by the museum itself, there are no other obstacles. The built form creates boundaries and sub-spaces which transform the way one perceives the space, how one moves within it. The sculpture's placing is strategic, they are positioned in such a way that the interior of the museum creates a frame for them when viewed from the inside, as well as when seen from the outside. The boundaries are blurred through the presence of large open glazing. For instance, there is a moment when a sculpture on the opposite side of the enclosed corridor is seen set in the landscape. The pocket spaces, sub-spaces, break down the park into parts, each of them has a visual focus point – be it a sculpture or a distant view of the coast of Sweden. Those moments however are not static, neither are they experienced through one single perspective, rather they are seen from different angles, from both interior and exterior, from far and up close. This movement adds a new dimension, the depiction of light on the sculpture changes throughout the day and as one moves along the pathways.

This opening – the door – allows fresh air, sunlight and noises to enter the space, in case of it being open, as depicted on the image above. While on the other hand, during the short winter days, when it gets dark early, the glass turns into a highly reflective surface. The onlooker is depicted within the reflected gallery space and the experience is different to that during the day. The exit/entrance into the space acts as a threshold between two realms; one can get the best experience of both, the opening frames nature, the sculpture in the garden and since one can cross this threshold, this framing device offers more than a picturesque vision.



Figure 11

A view framed by both the natural and the artificial.

When approaching the south wing entrance from the outside, one can notice that the roof extension and the positioning of the balustrade, as well as a natural framing device – trees, also create a frame. It depicts a view out onto the Sound, however external framing is not restricted to the visuals, the waves hitting the shore are close enough to be heard and the wind escaping between the trees adds other dimensions, creating further appeal to the senses.

As part of the architectural intention there are small, almost hidden interventions in the landscape that allow to further explore the area, such as a steep staircase leading down to the shore a short distance away from where the picture was taken. The experience of the landscape can be interpreted from two different perspectives, one as a real experience of being outside in the open and the other as a synthetic, strategic art form on display within the building. The envelope of a building creates an enclosure that constructs a new reality within itself to that of the outside world.

Conclusion

There is an underlying logic to all the spaces within the Museum of Modern Art, a variety of elements come together to create a form inseparable from its surroundings. It has adopted the landscape as part of its language, both in the sense of the picturesque imagery and the picturesque architecture. The interior creates a unique experience through the intersections of closed, open and semienclosed boundaries; the boundless views framed within are permeable in some instances to allow the natural world to interplay with the autonomy of the enclosed space.

The architectural framing is definitely more than a static representation of the surrounding objects. Through identifying key moments in the landscape and making them appear as partially belonging to the interior, the architect emphasises the importance of the surroundings. The visitors however are not imprisoned to a singular perspective, as opposed to a painting or a photograph; there is a constant movement, a change of perspective. The "picturesque" characters of the site have been translated into architecture through capturing the flow and the typography of the site and creating similar moments within the building. The change of heights, the stairs leading up and down - all of those encourage one to stop and acknowledge the movement, changing one's pace.

Different elements in architecture gain their meanings not through inherent characteristics but due to their position with regard to each other. (LaVine, 2010, p.176) As in the description of Villa Savoye by Lance LaVine "Inhabitation ... is not the product of the composition of architectural elements but more fundamentally the way in which elements place a person in the natural world. It is this power to locate by positioning people with regard to the earth and sky that is the goal of this form of architectural reasoning." (2010, p.177)

The architecture is not fully experientiable through photography because it can be misleading and is very selective in its portrayal and emphasis of one element rather than the other. It is not a coherent representation of the space, as the atmosphere cannot possibly be captured in a single image. Framing in architecture is experienced through movement, this movement creates a journey and this journey while allowing one to contemplate on a single piece of artwork or distant view, can also take one beyond the constructed reality into the real world. At least, this is so in case of the Louisiana Museum of Modern Art.

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Illustrations

- Title Page. Frederiksen, J.** (1993) *The paved entrance court, almost a kind of farm yard, with a sculpture by Henry Moore*. Jørgen Bo & Vilhelm Wohlert: Louisiana Museum, Humlebaek: Ernst Wasmuth Verlag.
- Figure 2. Frederiksen, J.** (1993) *Plan of lower level, present state*, edited by author. Jørgen Bo & Vilhelm Wohlert: Louisiana Museum, Humlebaek: Ernst Wasmuth Verlag.
- Figure 3. Frederiksen, J.** (1993) *Plan of ground level, present state*, edited by author. Jørgen Bo & Vilhelm Wohlert: Louisiana Museum, Humlebaek: Ernst Wasmuth Verlag.
- Figure 4. Imajun.** (2015) *Virtual tour of the Villa Savoye by Le Corbusier*. Available at: <http://www.imajun.eu/?p=63> (Accessed/downloaded: 3rd March 2015).
- Figure 5. Frederiksen, J.** (1993) *The path to the old country house from the middle of the north wing; a short cut across the grass*. Jørgen Bo & Vilhelm Wohlert: Louisiana Museum, Humlebaek: Ernst Wasmuth Verlag.
- Figure 6. Frederiksen, J.** (1993) *The glazed walk of the north wing which at its east end leads into a one-sided exhibition space*. Jørgen Bo & Vilhelm Wohlert: Louisiana Museum, Humlebaek: Ernst Wasmuth Verlag.
- Figure 7. By Author.** (2015) *North wing temporary exhibition gallery*.
- Figure 8. Frederiksen, J.** (1993) *The concert hall in the 1976 extension*. Jørgen Bo & Vilhelm Wohlert: Louisiana Museum, Humlebaek: Ernst Wasmuth Verlag.

Figure 9. By Author. (2015) Approach to south wing pavilion.

Figure 10. Frederiksen, J. (1993) *The transparency of the north wing makes the eye look at sculpture positioned in the park.* Jørgen Bo & Vilhelm Wohler: Louisiana Museum, Humlebaek: Ernst Wasmuth Verlag.

Figure 11. By Author. (2015) *The Sound.*