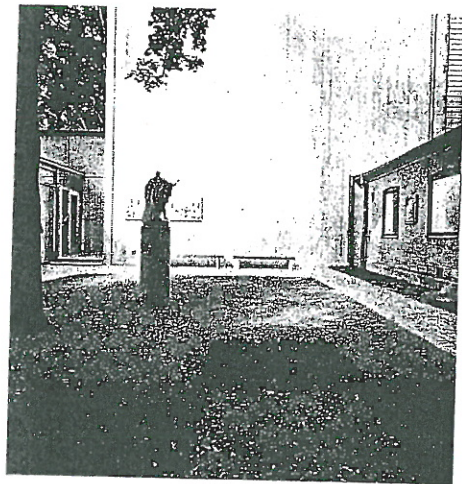


Sound barrier, West Motorway,
Hvidovre. Morten Klint. Sketch 1969.

Sculpture Garden, Archive for Decorative
Art, Lund. Sven-Ingvar Andersson 1958.



beginning it caused some astonishment amongst the third year Architecture Art teachers, that C.Th. so clearly, in his quiet, but kindly determined way announced that he would like to see Sven-Ingvar as his successor."²²⁴

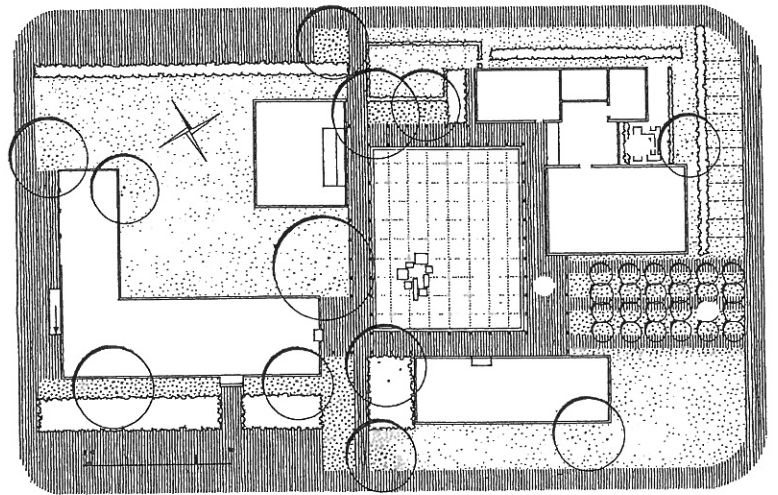
In the garden at the Archive for Decorative Art in Lund the aesthetic note that would ring louder through the 1960s was first struck. In the small courtyard surrounded by simple fencing, square beds with low, uniform plants lie corner to corner, without a suggestion of overlap to unify them – a sophisticated detail that would have been removed from any student's drawing board. The material is spartan as in a cloister cell; a stoneware pot and a bench without a back-rest on a floor of granite setts.²²⁵ In 1961, the year Andersson was made an associate professor he made his mark with the innovative exhibition garden in Båstad and with the Town Hall Square in Höganäs, where everything corresponded to the ideal of the 1960s, in a beautiful version. Between four free-standing buildings, linked by a pergola that forms walls, the square lies like a water surface in an open box. Clipped Norway maple forms a roof in a gateway-like forecourt. The shadow of the six rows of four trees each creates a rectangle like that of the pool

213 hedges and groves

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Höganäs Town Hall Square, Sweden.
Sven-Ingvar Andersson 1960.



and their trunks form a double-rowed avenue edged by cobbles. Outside the buildings the floor is grass-covered and slightly modulated. Privet, box, hornbeam and firethorn, clipped as walls or boxes form enclosures which create a series of spaces. The geometry is right-angled, rectangles are turned about like tatami mats in a Japanese house, columns and trunks draw the vertical lines and water surfaces the horizontal plane. The hedges, like Spanish walls, are open at the corners. The square has the character of an orange court as well as being a modern city space. In addition there is a detail that turns out to be important in Andersson's work: he would emphasise urban character by planting a tree, where others would do this by keeping the urban space free of planting. From the plan it can be seen that close to the buildings twelve groups of three, five or seven trees with increasing crown size respectively are placed in a syncopated rhythm. These trees: rowan, willow, chestnut, red dogwood and the rather unusual cork tree are multi-stemmed. The trees, lawns and hedges are the landscape elements that contrast with and emphasise the urban surroundings and make the place special.²²⁶

