

Tietgens Ærgrelse



Udgivet af Realdania Byg

Tietgens Ærgrelse
Tietgen's Agony

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Forord

”Det stod os hurtigt klart, at den nye bebyggelse ikke burde være en fritstående ejendom, men snarere en del af det sammenhængende bygningsværk, som udgør Marmorkirkens sociale og visuelle kontekst; hvori Marmorkirken selv fremstår som et ikon med sine raffinerede og forfinede materialer, proportioner og centraliserede form.”

Tony Fretton

Med denne vision overtog den engelske arkitekt Tony Fretton stafetten til at færdiggøre en plan og en historie om et byggeri og en randbebyggelse, der gik flere hundrede år forud.

”Tietgens Ærgrelse” er et moderne byggeri. Men det er et hus, der kun giver mening på den lille hjørnegrund i København, hvor det står. For det er skabt med dybe rødder i grunden, det er opført på og i områdets historie. En fortælling, hvis forrige kapitel blev skrevet af Finansmanden C.F. Tietgen, der i slutningen af 1800-tallet færdiggjorde opførelsen af Marmorkirken, som var blevet påbegyndt i 1749 efter tegninger af Nicolai

Eigtved. For at finansiere byggeriet af kirken opførte Tietgen etageejendommene rundt om kirken. Det lykkedes dog ikke Tietgen at opkøbe den lille række 1700-tals huse mod Store Kongensgade, og han kunne til sin store fortvivelse ikke afslutte anlægget, som det var tænkt. Det ubebyggede hjørne og rækken af 1700-tals huse er siden da med sædvanlig københavnerironi blevet kaldt for ”Tietgens Ærgrelse”. Og den nye ejendom har bibeholdt navnet ”Tietgens Ærgrelse” som en naturlighed i forhold til den anekdote, som den er en del af.

Det er meget at bede om at få en bygning, der på én gang bringer Frederiksstaden til fuldendelse, på én gang forener de forskellige arkitektoniske stilarter, der omgiver den. Tietgens Ærgrelse afslutter nemlig ikke blot Tietgens anlæg omkring kirken, men også den monumentale akse gennem Frederiksstaden som Marmorkirken sammen med Salys rytterstatue og Amalienborgs palæer udgør. Alligevel er det lykkedes Tony Fretton at give et kvalificeret og overraskende nok

også ydmygt bud. Med en ejendom, der kender sin plads i bygningshierarkiet. Det nye hus er ikke samlingspunkt for områdets byggeri, det er kirken, men det medierer nænsomt to sider af København; pompøst arkitektur og mere ydmyge etageboliger.

Både i de store og de små linjer er der referencer til områdets øvrige ejendomme. Fra facadeudformning til materialevalg. Fra anvendelsesfunktion til de uformelle livsrum, der er skabt i huset – og hermed fuldendes visionen om at skabe en værdig afslutning på det historiske anlæg med en bygning, der samtidig også er opført i et nutidigt formsprog og opført både med respekt for og til et moderne byliv.

Der vil endnu gå nogle år, før huset står helt færdigt. Planlagte altaner på bygningens 1. sal kan først monteres, når Metroselskabet er færdig med at anlægge en metrostation ud for ejendommen. Og måske vil der inden den tid været opstået nye ideer til området, der gør, at områdets egen for-

tælling således fortsætter. At man må væbne sig med en særlig tålmodighed her – fordi det ikke altid bliver, som man havde forestillet sig. Og at det nogle gange er en fordel, fordi det giver forskellige tider mulighed for også at sætte deres præg på byen.

Realdania Byg ønsker med denne udgivelse at give den interesserede læser mulighed for at komme tættere på det nye byggeri og dets historie. Bogens tre hovedafsnit kan læses selvstændigt og søger fra hver deres vinkel at indkredse den nye ejendom. Professor Ole Lange tegner indledningsvist et portræt af Tietgen og den historiske kontekst, den engelske arkitekt Tony Fretton belyser i sit bidrag den skabermæssige sammenhæng, og endelig giver lektor Peter Thule Kristensen i bogens tredje afsnit en analyse og arkitekturhistorisk placering af det færdige hus.

Realdania Byg november 2010.

Introduction

“Despite the significance of this task, we were clear that the new building should not be a freestanding icon but part of the fabric of buildings forming the social and visual context of the Marble Church, which is itself an icon through the refinement of its materials, proportions and centralized form.”

Tony Fretton

With this vision, the British architect Tony Fretton grabbed hold of the baton and set himself to the task of completing a plan and bringing the story of a construction project and a housing development, which has been in the making for hundreds of years, to its consummation.

“Tietgen’s Agony” is a modern building. However, it is a building that fully makes sense only on the little corner site in downtown Copenhagen where it stands. For it has been created with deep roots in the plot on which it has been built and deep roots in the area’s special history: a tale whose preceding chapter was written by the financier, C.F. Tietgen. At the closing of the nineteenth century, Tietgen brought the erection of the Marble Church to its completion; the construction of this church had originally commenced in 1749, on the basis of drawings created by Nicolai Eigtved. In order to finance the construction of the church, Tietgen had the block of

flats surrounding the church built. However, Tietgen never managed to buy up a few eighteenth century houses facing Store Kongensgade. To his great dismay, he was simply not able to complete building the layout as it had been envisioned. Ever since that time, the vacant corner and the appurtenant row of eighteenth century houses has, with an irony that is Copenhagen’s stock in trade, come to be known as “Tietgens Ærgrelse” [The Thorn in Tietgen’s Side, as we are presently calling the plot of land, saturated with a history of its own]. And the new building has retained the name “Tietgens Ærgrelse” [Tietgen’s Agony, as the building itself is being called] as a natural choice with respect to the anecdote of which it forms part.

Asking to have a building that brings Frederiksstaden to its completion and that, at one and the same time, unifies the different architectural styles that surround the immediate area is asking a lot. In fact, not only does Tietgen’s Agony finalize Tietgen’s layout around the church; it also completes the monumental axis through Frederiksstaden that the Marble Church defines in ensemble with Jacques-Francois-Joseph Saly’s equestrian statue and Amalienborg’s four mansions. Nonetheless, Tony Fretton has come up with a qualified and surprisingly humble bid, with a

building that “knows its place” in the architectural hierarchy. The new building is not the focal point for the area’s layout of various constructions – the church has this role down pat! However, Tietgen’s Agony delicately mediates two aspects of Copenhagen: grandiose architecture and more down-to-earth residential flats.

Both in the larger and the smaller lines of the new edifice, there are references to the rest of the area’s properties: from the elaboration of its facade to the choice of materials; from the applied functions to the informal living space that is going to be created inside the house – whereby the vision of creating a dignified conclusion to the historical layout is fulfilled with a building that has actually been erected in a contemporary idiom and has simultaneously been designed and erected with respect for – and paid toward – a modern life lived in the city.

There are still a few years to go before the building will actually come to stand in fully completed form: a number of balconies planned for the building’s first story will not be clipped on to the body of the building until The Copenhagen Metro is finished with its construction of an underground station that will eventually be situated just outside the edifice. Perhaps, before that time arrives, a whole new set of ideas for the area

will have emerged that will come to exert repercussions on the ongoing development of the area’s own special narrative. One would do well to fortify oneself with a special kind of patience here – because things do not always turn out as we expect them to. Sometimes this proves to be an advantage, because it grants to different pockets of time the chance to place their own special mark on the city and its development.

With this publication, Realdania Byg aims to provide the interested reader with the possibility of zooming in on the new building and its history. Each one of the book’s three main sections can be read on its own; each one makes its own attempt, from its own special point of view, to encircle the new house. By way of introduction, Professor Ole Lange sketches out a portrait of Carl Frederik Tietgen and the historical context of The Thorn in Tietgen’s Side. In his contribution, the British architect, Tony Fretton, throws light on circumstances and certain considerations related to the creation and design of the architectural work. Finally, in the book’s third section, Associate Professor/Architect Peter Thule Kristensen offers an analysis of Tietgen’s Agony and an architectural-historic placement of the finished building.

Realdania Byg, November 2010



Marmorkirken og Tietgens Ærgrelse

- Om Tietgen, hans "grundtvigske katedral"
og nogle huskøb, der mislykkedes

En dag i efteråret 1865 sagde daværende landstingsmand, senere indenrigsminister og konseilspræsident (statsminister) J.B.S. Estrup: "Det ville være noget for Dem, Tietgen, at arbejde for Fuldførelsen af Marmorkirken".

C.F. Tietgen havde indledt sin karriere som moderne bankmand som 28-årig i 1857 med direktørposten i den nystiftede Privatbanken. Men han havde endnu ikke opnået den stjernestatus som iværksætter, stifter og bestyrelsesformand i de mange forskellige aktieselskaber, han efter en halv snes år (eller mere) senere stiftede og kunne smykke sig med. Det var dog et tegn på Estrups skarpe blik for talentet i den unge Tietgen. Han var kun 36 år og havde efter eget udsagn indtil da ikke skænket Marmorkirke-ruinen en tanke.

Marmorkirken havde henligget som en ruin i mere end et århundrede på en af Københavns dyreste byggegrunde i Frederiksstaden tæt på Amalienborg, siden den indkaldte franske arkitekt N.-H. Jardin havde fortsat det påbegyndte ambitiøse byggeri efter den danske hofarkitekt Niccolai Eigtved, der døde 1754. Den tyske livlæge for Christian 7. og landets egentlige hersker J.F. Struensee havde i 1771 standset samme byggeri. Det var – som sædvanligt – hensynet til statens nødlidende finanser, der gjorde udslaget. Ambitionerne i forhold til den enevældige kongemagt og landets økonomiske formåen var alt

The Marble Church and The Thorn in Tietgen's Side

- On Tietgen, his "Grundtvigian Cathedral" and
some abortive attempts at purchasing properties

One day in the autumn of 1865, a member of the upper house of the Danish parliament, later Denmark's Interior Minister and eventually Prime Minister – J.B.S. Estrup, asked: "Wouldn't that be something for you to work on, Tietgen – bringing the construction of the Marble Church to its completion?"

Carl Frederik Tietgen had started off his career as a modern banker in the year 1857. At 28, he was appointed manager of the newly established bank Privatbanken. Tietgen had not yet attained the stardom as an entrepreneur, founder and chairman of the many different companies that he would eventually come to establish a dozen years (or more) later: a celebrity-status he could proudly flaunt when the time was ripe for doing so. Spotting the potential in the young Tietgen, however, was an indication of Estrup's keen eye for talent: C.F. Tietgen was but 36 years old when Estrup put forth the question. And as we can read from Tietgen's own account, he hadn't previously given any thought whatsoever to the ruins of the Marble Church.

The Marble Church had been left as a ruin for more than a century, on one of Copenhagen's most expensive building sites in the Frederiksstaden district, situated very close to the royal palace of Amalienborg, ever since the French architect N.-H. Jardin had been summoned to continue the work on the ambitious construction

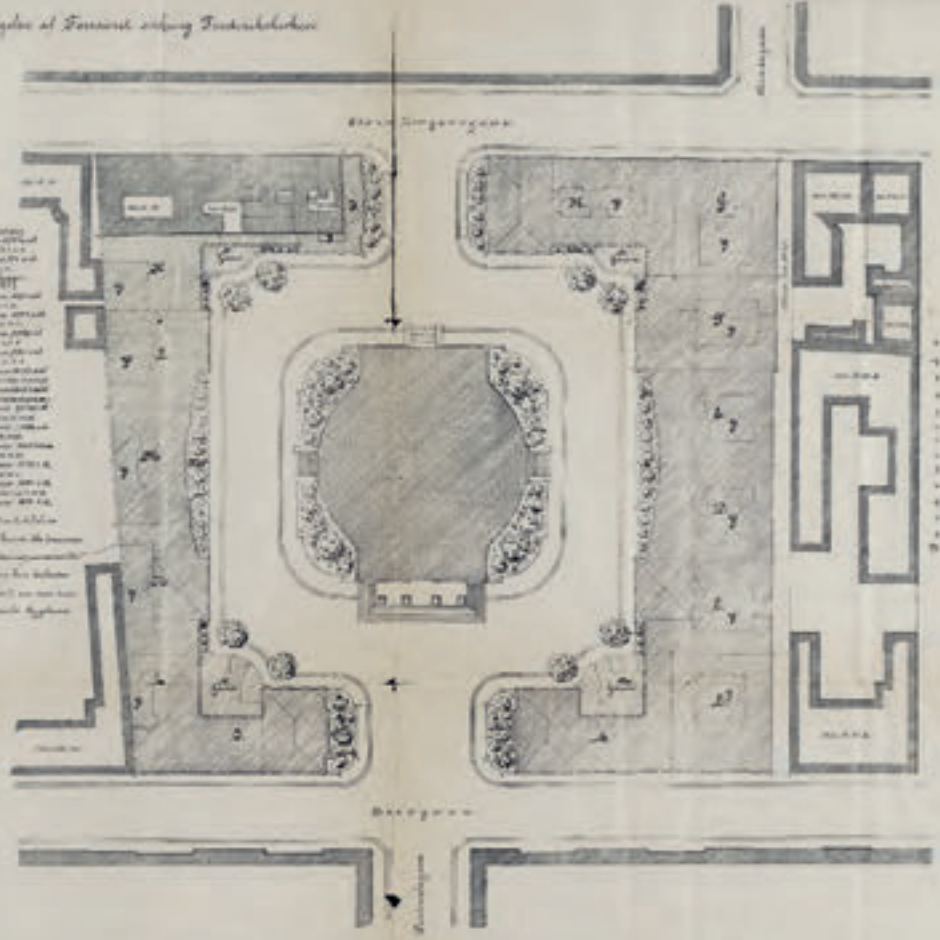
Af/By professor
emeritus, dr. phil.
Ole Lange

*Frederik Sødring, Udsigt
over Marmorpladsen med
ruinerne af den uafsluttede
Frederikskirke, 1835, olie på
lærred. Statens Museum for
Kunst.*

*Prospect of the Marble
Square with the ruins of
the uncompleted Frederik's
Church. Frederik Sødring,
1835, oil on canvas.
The National Gallery
of Denmark.*

Plan of Subjette at Fortuit ending Fortschelchen

- 1. The main entrance to the fort
- 2. The main entrance to the fort
- 3. The main entrance to the fort
- 4. The main entrance to the fort
- 5. The main entrance to the fort
- 6. The main entrance to the fort
- 7. The main entrance to the fort
- 8. The main entrance to the fort
- 9. The main entrance to the fort
- 10. The main entrance to the fort
- 11. The main entrance to the fort
- 12. The main entrance to the fort
- 13. The main entrance to the fort
- 14. The main entrance to the fort
- 15. The main entrance to the fort
- 16. The main entrance to the fort
- 17. The main entrance to the fort
- 18. The main entrance to the fort
- 19. The main entrance to the fort
- 20. The main entrance to the fort



for store. Det stort tænkte mindesmærke for 300-året for den oldenborgske slægts tronbestigelse 1449 kostede for meget. Og det blev opgivet af den reformvenlige, ikke-kongelige tysker. Så lå resten af byggeriet tilbage – ruinen – mellem 10 og 15 meter i højden var det nået på det højeste sted efter 21 års byggeri.

Kongeaksen

Det var en englænder, kaptajn Lumley, der vakte Tietgens interesse. Han var udsendt til Danmark af en række engelske kapitalinteresser for at få udbetalt et depositum på £ 25.000 for en jernbanekoncession, men fik rettet Tietgens opmærksomhed mod arkitekturen i ”den Bues Skønhedsformer, der var opført i Facaden imod Bredgade, at jeg fik Interesse for Sagen”, beretter Tietgen om ruinen i sine erindringer. Det var den eneste, der var fuldført.

Allerede fra 1820erne havde mere eller mindre fantasifulde planer rumsteret om udnyttelse af grunden og ruinen, fra anlæg af et gasværk, til et springvand mod at beholde marmoret til et planlagt stort vandbassin i Søndermarken, eller brug af dele af marmoret til fodstykket på rytterstatuen af Frederik VII, udført ved Herman Bissen (fuldført af hans søn Vilhelm 1873). Den står i dag på Christiansborg Slotsplads. Grundlovens

project originally begun by the Danish court’s preferred architect, Nicolai Eigtved, who died in 1754. The royal physician for King Christian VII and the nation’s “de facto” regent, the German-born J.F. Struensee, had put the brakes on the same building project in 1771. It was – as usual – considerations related to the nation’s destitute economic situation that were the decisive factor. The ambitions of the project were simply all too great when weighed against the economic capabilities of the autocratic royal power and of the nation. The costs of building this expansively conceived monument, primarily intended to commemorate the 300th anniversary of the House of Oldenburg’s accession to the Throne in 1449, were running too high. And so the plan was jettisoned by the non-royal German reformist, with the result that the remnants of the unfinished building project – “the ruin” – was simply left standing as it was: it had attained between 10 and 15 meters in height at its tallest points, after some 21 years of construction activity.

The Royal Axis

It was an Englishman, Commander Lumley, who awakened Tietgen’s interest. Lumley had been dispatched by a number of English capital-investment concerns to Denmark in order to receive a deposit of £25,000 for a railway concession but,

Frederiksstaden regnes for den fornemste bydel i København, da man her finder det kongelige residensslot, Amalienborg, omgivet af elegante rokokopaleer. Frederiksstaden blev anlagt i midten af 1700-tallet som en fejring af det oldenborgske kongehus’ 300 års jubilæum og er stramt opbygget over to vinkelrette gader, Amaliegade og Frederiksgade, med Amalienborg Slot i centrum og Frederikskirken som det dominerende bygningsanlæg i tværaksen. Det Kongelige Bibliotek.

Frederiksstaden is considered to be the most dignified quarter of Copenhagen, home of the royal palace of Amalienborg and the surrounding elegant rococo mansions and townhouses. The quarter was planned in the middle of the 18th century to celebrate the tricentennial of the Royal House of Oldenburg and was conceived with great precision around the two perpendicularly running streets, Amaliegade and Frederiksgade, with Amalienborg Palace in the centre and Frederik’s Church as the focal point of the transverse axis. The Royal Library.

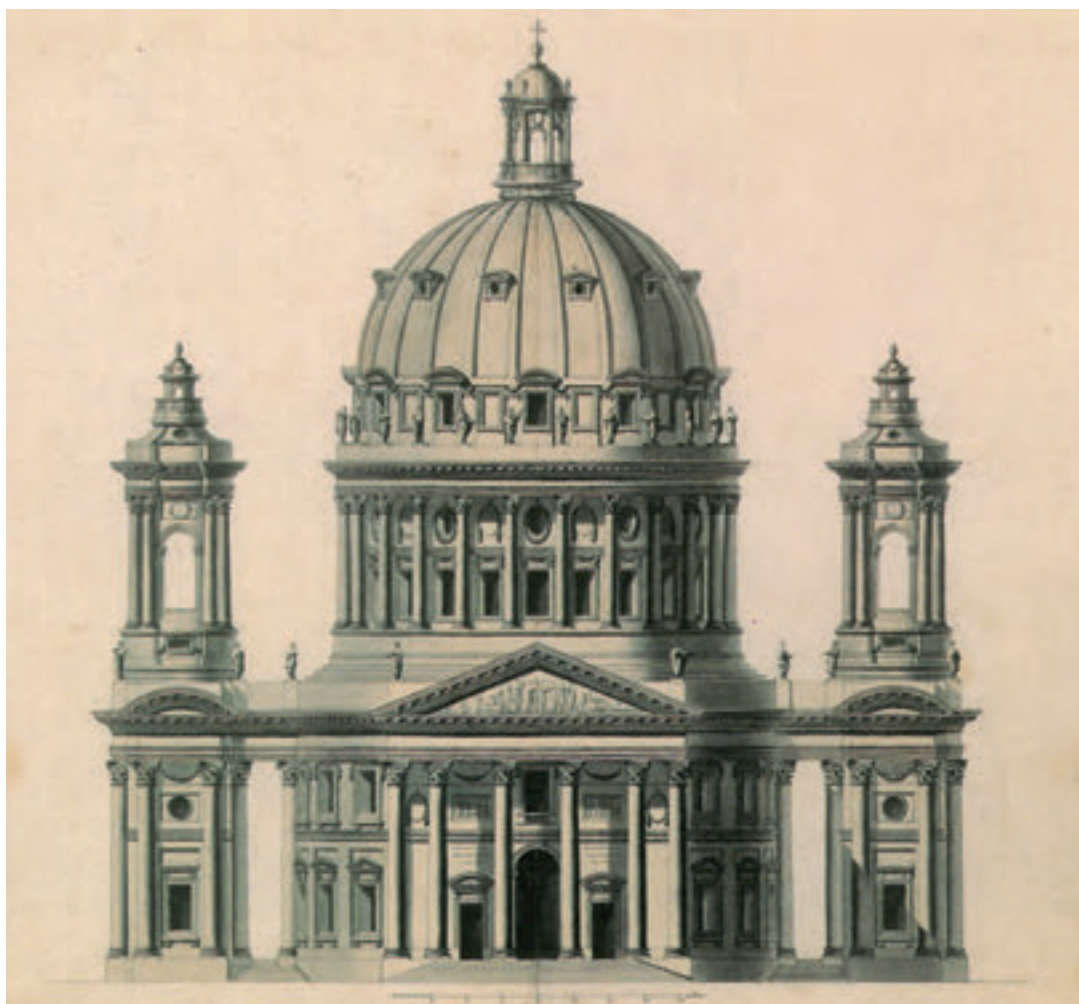
formelle giver ville da kunne hilse på sin oldefar Frederik V ligeledes til hest på Amalienborg-pladsen, som Tietgen vittigt bemærkede. Endelig var der blandt de mange projekter et, der gik ud på at fuldføre ruinen som kirke. Det var tænkt med Bindsbøll som arkitekt, men også andre, f. eks. Harsdorff, G.F. Hetsch, Vilhelm Klein og Ludvig Fenger, havde bidraget med forslag, der ikke blev realiseret.

I 1867 var Tietgen flyttet fra Nørregade til Kronprinsessegade 30 – den nationalliberale gade – som den blev kaldt i samtiden – og herfra gik han næsten dagligt forbi Marmor-kirkeruinen på sin spadseretur til Privatbankens kontor i Børsbygningen. På denne tur blev han mindet om den ”nationale Skjændsel her i Hovedstaden, at den henstod i denne Skikkelse og dette i dybeste Forstand, fordi det var en Kirke, det drejede sig om”.

Marmorkirken var tænkt af hofbygmester Nicolai Eigtved som afslutningen på den ene tværakse i Frederiksstaden i den stort anlagte plan for rokoko-bydelen med de fire Amalienborg-palæer og de øvrige fine palæer i Bredgade, Amaliegade og Frederiksgade til havneløbet. Denne ”Kongeakse” blev på midten af slotspladsen med Salys rytterstatue af Frederik V krydset af længdeaksen fra Sankt Annæ Plads gennem Amaliegade til Esplanaden og i dag Gefionspringvandet.

while in Denmark, he managed to direct Tietgen’s attention toward the architecture: it was actually “the curve’s exquisite forms, which had already been built into the facade on Bredgade that inspired me to take any interest in the matter”, as Tietgen recounts about the ruin in his memoirs. The Bredgade facade was the only one of the church’s facades that was completed at the time.

Already from the 1820s and on, a number of more or less far-fetched plans related to making the most of the building site had been circulating, ranging from establishing a layout for a gasworks to the installation of a fountain to keeping and eventually re-utilizing the marble for a planned large ornamental lake in the Søndermarken or using fragments of the marble for the pedestal of the equestrian statue of King Frederik VII, sculpted by Herman Bissen (and eventually completed by his son, Villiam, in 1873), to be located on the site. As Tietgen remarked in jest, the Danish Constitution’s formal benefactor would then be able to salute his great-grandfather, King Frederik V, who makes an appearance at Amalienborg Square, similarly mounted on horseback. (As things came to pass, the Bissens’ statue of King Frederik VII now stands on Christiansborg Palace Square.) Finally, there was one project that actually suggested completing the ruin as a church, with Bindsbøll as the designated architect. Others, however,



Marmorkirken som tænkt af N.-H. Jardin. Opstalt af hovedfacade, 4. projekt, 26. juni 1756. Fra "Buch der Probezeichnungen", Det Kongelige Bibliotek - kat. Nr. 60. Den lille opstalt angiver (skyggen), hvor meget der var opført inden nybygningen.

The Marble Church as conceived by N.-H. Jardin. Principal facade, 4th project, dated June 26, 1756. From "Buch der Probezeichnungen", cat. no. 60, The Royal Library. The shaded section in the small elevation indicates how much of Eigtved's previous project had already been built before construction was resumed later on.

Marmorkirkens ruin, set fra nordøst, ældre foto, Rigsarkivet.

The ruin of the Marble Church, as seen from the northwest. Older photo, The Danish State Archives.

Eigtved døde allerede i 1754, og hans arbejde med kirken blev overdraget til den indkaldte franske arkitekt N.-H. Jardin, der gennem sine 16 år i Danmark ikke fik ressourcer til at afslutte det pompøse kirkebyggeri. Derefter lå den ufuldendte kirke som en ruin og et monument over kongemagtens og rigets fejlslagne ambitioner. Indtil Tietgen som nævnt kom til på opfordring af J.B.S. Estrup.

Tietgen skal efter egen erindring have bedt først Estrup og senere andre ansvarlige ministre om ”ikke at disponere over Ruinen, før jeg havde faaet Lejlighed til at ytre mig om, hvorvidt jeg ville kunde paatage mig Fuldførelsen”. Samme anmodning skulle Tietgen efter eget udsagn have rettet til efterfølgende ministre som C.A. Fonnesbech og A.F. Krieger.

Spørgsmålet er så, om det var Estrup, der henledte Tietgens opmærksomhed på Kirkeruinen.

I Tietgens arkiv ligger der tegninger af kirken udført af arkitekten C.F. Zwingmann dateret 1867. De er tegnet med henblik på en færdiggørelse af kirken med udnyttelse af det allerede udførte arbejde og en skitsering af fremgangsmåden. I den korte beskrivelse hedder det bl.a.:

”Ved Udarbejdelsen af dette Project til Fuldendelsen af Frederikskirken i Kjøbenhavn er Forfatteren gaaet ud fra at benytte saameget som muligt af det allerede Opførte, da dette,

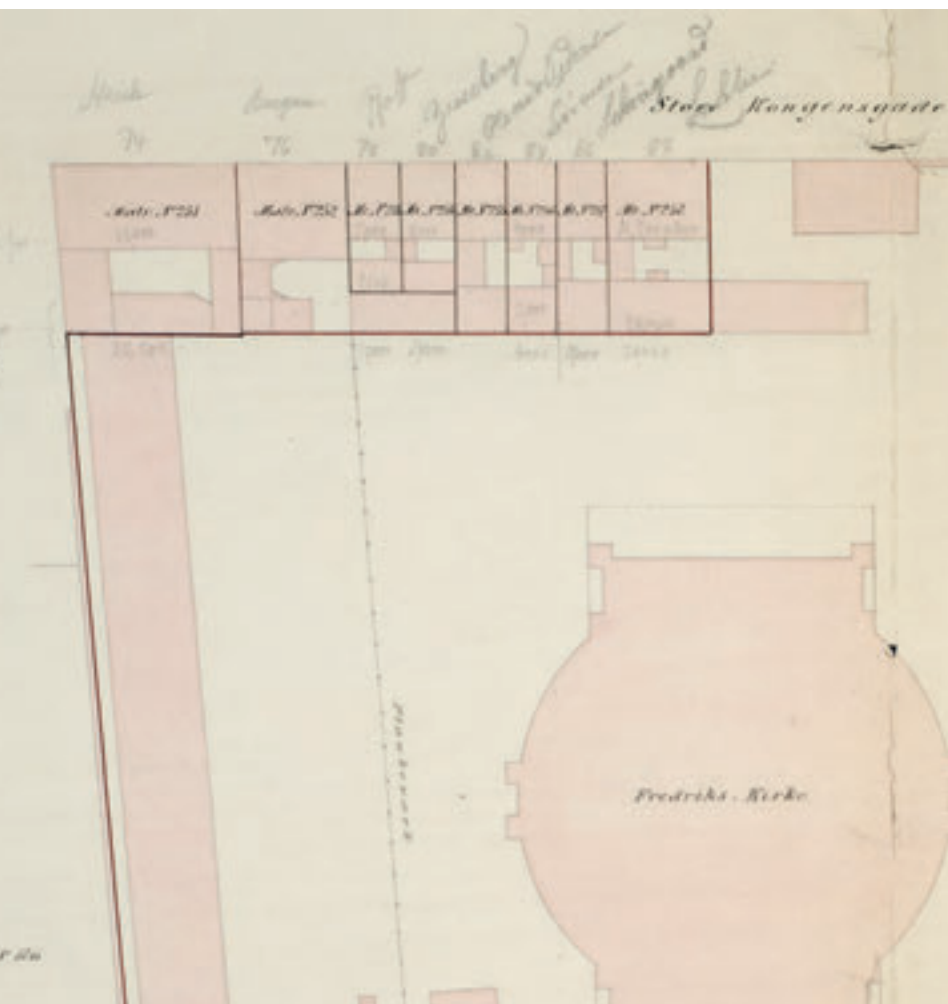
including Harsdorff, G.F. Hetsch, Vilhelm Klein and Ludvig Fenger, had contributed proposals that were never realized.

In 1867, Tietgen had moved from Nørregade to Kronprinsessegade 30 – the street of the National Liberal Party, as it was popularly called at the time – and from there, his stroll to the Privatbanken offices in the Stock Exchange Building carried him past the Marble Church almost every day. On this route, Tietgen was constantly being reminded of the “national disgrace, right here in the capital that it had been left in this condition and this in the deepest sense because it was a church”.

The Marble Church had originally been conceived by Royal Building Master Nicolai Eigtved as the termination of one of the transverse axes defining the expansively designed Rococo quarter of Frederiksstaden, with its four Amalienborg palaces and other palatial mansions on Bredgade, Amaliegade and Frederiksgade, extending all the way to the harbour’s entrance. This “Royal Axis” was bisected, right in the centre of Amalienborg’s open square with Jacques Francois Joseph Saly’s equestrian statue of King Frederik V, with the district’s longitudinal axis running from Sankt Annæ Plads along the full length of Amaliegade to Esplanaden and later to the Gefion Fountain.

Eigtved died in 1754 and his work on creating the church was placed in the hands of the French





architect, N.-H. Jardin, who, in the course of his 16 years spent in Denmark, was never entrusted with sufficient resources to finish the grandiose church building. Thus the unfinished church lay there like a ruin and simultaneously a monument to the royal power's and the kingdom's misdirected ambitions ... until Tietgen, as has been mentioned, arrived on the scene – in response to J.B.S. Estrup's request.

According to his own memoirs, Tietgen claims that he first asked Estrup and, later on, other responsible ministers “not to make any decisions about the ruin before I had the chance to voice my own opinion about the extent to which I would be able to take on the responsibility of carrying the project to its completion”. Tietgen, according to his own account, eventually put this same request before succeeding finance ministers like C.A. Fonnesbech and A.F. Krieger.

There is, then, a question about whether it really was Estrup who initially drew Tietgen's attention to the church ruins.

In Tietgen's archive, there are drawings for the church by the architect, C.F. Zwillingmann, dated 1867. They show a project that makes the most of what had already been built. In the accompanying brief description we can read, among other things: “In preparing this project for the completion of Frederick's church in Copenhagen, the

isærdeleshed alt det, der hører til den nederste Etage, paa faa Undtagelser nær, er af en saa solid Beskaffenhed, at det Manglende med største Sikkerhed kan opføres derpaa.

Som Følge heraf er hele den nederste Etage af Ruinen, med undtagelse af nogle Forandringer ved Portalerne, bibeholdt, de ufuldendte Dele heraf fuldføres af det fra Ruinens øverste Etage nedtagne Materiale, og ovenpaa denne saaledes vundne solide Grund opføres Resten af et billigere Materiale end Marmor, men saaledes, at det Hele faaer et eensartet Udseende.

Kirken vil kunne fuldføres for ca. 160,000 Rdl. og den vil kunne rumme over 2.000 Personer, hvoraf over 1,600 Siddepladser.

Situationsplanen antyder Pladsens Afbenyttelse omkring Kirken”.

Efter dateringen 1867 giver Tietgens arkiv ingen spor af nogen udvikling omkring kirkeruinen. Det kan skyldes, dels at han endnu ikke havde de nødvendige midler til at gå i gang med så stort et projekt, dels at Zwingmann var hans kone Lauras særlige ven. Hans vurdering af udgifterne forekommer rigeligt lave.

“Tietgens Årgrelse”

I slutningen af maj 1874 gav finansminister Kriger ved en middag i sin villa i Rosenvænget på Østerbro

author has been basing his efforts on re-using, as much as it is possible to do so, whatever has already been erected, since this, and particularly all of that which belongs to the lowest floor, with few exceptions, is of such a robust nature that whatever is missing can be constructed upon this basis with the greatest degree of assurance.

As a consequence of this, the entire bottom floor of the ruin, with the exception of some changes involving the portals, will be retained, while the unfinished parts of this level will be carried to completion making use of material dismantled from the ruin’s uppermost storey. On top of the solid ground regained as a result of all this, the rest of the church will be constructed in a material less costly than marble, but accomplished in such a way that the whole will take on a visually consistent appearance.

It ought to be possible to complete the building of the church for the sum of approximately 160,000 Rix-dollars and the church will be able to accommodate more than 2,000 people, including provisions for more than 1,600 seats. The site plan offers indications pertinent to the use of the square surrounding the Church”.

Above and beyond the dating of this document to 1867, Tietgen’s archive offers no further clue to any development of the church ruins. This may be due in part to the fact that he still did not

Plan over kirkepladsen og de omgivende grunde. Øverst til venstre ses de seks grunde, der ikke kom med, fordi ejerne skruede priserne for højt op. C.F. Tietgens arkiv, Materiale vedr. Marmorkirken, Rigsarkivet.

Plan of the church square and the surrounding lots. In the top left corner, the six lots that were not included because the owners kept on raising the price. The C.F. Tietgen Archives, files concerning the Marble Church. The Danish State Archives.

I Bredgade.



— Der gaaer Tietgen jo sin Ruin i Møde!

have the necessary means at his disposal for embarking on such a large project and partly also because Zwingmann was his wife, Laura's, special friend. Zwingmann's assessment of the costs appears to be rather low.

The Thorn in Tietgen's Side

In late May of 1874, at a dinner given in his villa on Rosenvænget in the Østerbro quarter, Finance Minister A.F. Krieger informed Tietgen that he intended to resign from governmental service quite soon. By May 30, Tietgen had made up his mind to submit his purchase proposal to the government. He and Krieger convened inside The Red Building, the Ministry of Finance, and quickly came to an agreement. Tietgen bought the ruin and the adjoining building grounds – with the exception of the southwestern segment of the plot, containing a row of houses facing Store Kongensgade. These six small houses (Land Registry title numbers 251-256) would eventually come, over the course of the many ensuing years, to cause a great deal of chagrin, first of all, to Tietgen and later on, to the church itself. These houses were the last that were outstanding from the purchase of the continuous sequence of buildings surrounding the Marble Church – or Frederick's Church, as it was properly called. Without the

Tietgen besked om, at han agtede at udtræde af regeringen om kort tid. Den 30. maj havde Tietgen besluttet sig og sendte sit købstilbud til staten. Han og Krieger mødtes i Den røde Bygning i Finansministeriet og blev hurtigt enige. Tietgen købte ruinen og de tilhørende byggegrunde – med undtagelse af den sydvestlige del af husrækken ud mod Store Kongensgade. Disse seks småhuse (matrikelnumrene 251-56) skulle gennem de næste mange år komme til at volde først Tietgen, senere kirken, mange ærgrelser. Bygningerne var de sidste, der manglede for at husrækken omkring Marmorkirken – eller Frederikskirken som den rettelig hed – kunne være komplet.

Derfor satte ejerne prisen voldsomt op, så voldsomt, at den nu kriseramte Tietgen fra midten af 1870'erne og senere ikke kunne – eller ville – betale overprisen. Forberedelserne til byggeriet gik i gang, uden at det kom til en afgørelse. Deraf kom senere det folkelige navn på huse-
ne "Tietgens Ærgrelse".

Kontrakten blev underskrevet den 2. juli 1874 – dvs. 12 dage før den nye regering Fonnesbech trådte til. Købesummen var 400.000 kr. Tietgen forpligtede sig til at bruge mindst 200.000 kr. på byggeriet inden for de første fem år efter overtagelsen.

Aftalen voldte Tietgen besvær. Han kunne ikke opfylde kravet om at bruge 200.000 kr. inden

inclusion of these properties, the purchase could not be said to be complete.

For this very reason, the owners raised the selling price in a marked way, with the cost being raised so drastically that the now distressed Tietgen simply could not, from the mid-1870s and then on – and/or simply would not – pay the premium price. Nonetheless, preparations for construction were set in motion without any decision being made on this matter. It was on this basis that the popular name, "Tietgens Ærgrelse" [The Thorn in Tietgen's Side], was subsequently attached to these few houses.

The contract was signed on July 2, 1874 – that is to say, just twelve days before the Cabinet of Fonnesbech acceded to power. The purchase price was 400,000 Danish kroner. Tietgen committed himself to spending at least 200,000 kroner on the construction project within the first five years after the acquisition.

The deal wound up giving rise to a whole host of problems for Tietgen. He was not able to live up to his part of the bargain to spend 200,000 kroner within the first five years. And different forces within the otherwise not particularly unified opposition Venstre Party, nonetheless stood together and agreed to bring impeachment charges against A.F. Krieger, as the responsible minister, and also against Council Presidents L. Holstein-

"I Bredgade. – Der gaaer Tietgen jo sin Ruin i Møde!". Karikaturtegning i "Punch" fra 1876 som kommentar til Tietgens køb af Marmorkirkens ruin. Tegningen ironiserer over Tietgen og hans daglige spadseretur fra hjemmet i Kronprinsessegade 30 til hans kontor på Børsen.

"On Bredgade. - Look, there goes Tietgen to his ruin!" Satirical cartoon-sketch in "Punch" from 1876, commenting on Tietgen's acquisition of the Marble Church ruin and playing ironically on Tietgen's daily stroll from his home on Kronprinsessegade 30 to his office in the Old Stock Exchange building.

for de første fem år. Og det ellers ikke særligt forenede Venstre enedes dog om at anlægge en rigsretssag mod A.F. Krieger som den ansvarlige minister og konseilspræsidenterne C.A. Fonnesbech og Holstein-Holsteinborg. Anklagen gik på, at de tre tidligere ministre med salget af kirkeruinen dels havde overtrådt deres kompetencer ved ikke at få det godkendt i Rigsdagen, dels havde de solgt ruinen og grundene for billigt. Prisen burde have været 700.000 kr., hævdede oppositionspartiet Venstre i sagen, hvor en ung Viggo Hørup for første gang gjorde sig fordelagtigt bemærket. Han var af Folketinget udpeget som anklager i sagen.

Den endte dog med en frifindelse af de tre forhenværende ministre i 1877, væsentligst på grund af Rigsrettens sammensætning af konservative landstingsmænd og de fire ”forstandige Skønsmænd”, der skulle foretage den økonomiske vurdering af ruinen og de tilhørende grunde.¹

Men Tietgen mødte også andre hindringer for sit ambitiøse kirkebyggeri. Der lå på kirkepladsens sydvestlige hjørne ud mod Store Kongensgade otte små huse, matrikelnumrene 251-258, svarende til husnumrene 74-88. Som nævnt havde Tietgen tilsyneladende ikke kunnet købe disse ejendomme af alle ejerne. Kun de to yderste mod kirkepladsen, nr. 86 og 88, var han i stand til

Holsteinborg and C.A. Fonnesbech. The petition filed against the two former ministers and the presiding head of state charged that, with the sale of the church ruins, they had, in the first place, overstepped their respective spheres of competence, especially by virtue of having neglected to have the agreement approved in the national legislature and second, they had sold the ruin and the grounds at too cheap a price. The price should have been 700,000 DKK, claimed the opposition in raising the issue, where, incidentally, a young Viggo Hørup called some measure of favourable attention to himself for the very first time. The Folketing, the lower house of the parliament, had appointed him prosecuting attorney in the case.

The verdict in the case was handed down in 1877: the three former ministers were acquitted of the charges that had been brought against them, mainly due to the court’s composition of Conservative Party Landsting members and the four “knowledgeable appraisers” who were entrusted with carrying out an economic appraisal of the ruin and the adjacent plots.¹

However, Tietgen ran up against other obstacles in moving ahead with his ambitious church construction. At the church square’s southwestern corner, facing Store Kongensgade, there were eight small houses, Land Register title numbers 251 to 258, corresponding to the house numbers

at købe af ejerne Schougaard og Lublien for henholdsvis 40.000 kr. og 24.000 kr. Derfor måtte han gå andre veje. Han undersøgte, hvad der var tinglyst af servitutter og deklamationer på grundene og husene.

På matrikel 251 var der i 1830erne tinglyst en deklamation, der umuliggjorde hævde på vinduer eller luge på bagsiden af huset ud mod kirkepladsen. Det samme var tilfældet med matrikelnummer 252, der havde fået tinglyst lignende servitutter på tre senere fag dobbeltvinduer mod kirkepladsen på første og anden etage, og som ejeren var forpligtet til tilmure på forlangende af ejeren af kirkepladsen. Desuden skulle ejeren lukke en tidligere benyttet udgang mod kirkepladsen og tilbagegive det lille areal, som den indtog. Denne deklamation (servitut) ses dog ikke at være modtaget af Indenrigsministeriet.

På matrikelnummer 255 (Store Kongensgade 82) havde tømrermester Ingmann i oktober 1839 udstedt en deklamation, som blev tinglyst 14. januar 1840. Heri forpligtede han og fremtidige ejere sig til på forlangende at tilmure de vinduer og huller, der fandtes på ejendommens side ud mod kirkepladsen.

På matrikelnummer 256 (Store Kongensgade 84) var der ikke tinglyst nogen servitutter. Hvis der fandtes "Servitutindretninger", kunne det være et spørgsmål, om ejeren havde vundet

74-88. As mentioned, Tietgen had not been able to purchase these properties from all the owners. He was only able to buy the two houses closest to the church square, numbers 86 and 88, from owners Schougaard and Lublien, for prices of, respectively, 40,000 and 24,000 kroner. For this reason, Tietgen had to devise another strategy. He conducted an investigation about what provisions were judicially registered regarding easements and declarations related to these grounds and buildings.

Back in the 1830s, a declaration had been recorded in connection with Land Registry title number 251 that made it impossible to claim rights to windows or hatches on the back of the house facing the church square. The same applied to Land Registry title number 252, on which similar easements were registered in connection with three subsequently installed windows facing the church square on the second and third stories and which the owner would be required to close up with bricks upon being requested to do so by the owner of the church square. Furthermore, the owner was supposed to close up a previously used egress leading out toward the church square and to return the modest area of ground that this occupied. This declaration (easement), however, does not appear to have ever been received by the Ministry of the Interior.



*P.S. Krøyers portræt af
Ferdinand Meldahl
malet i 1882.
Det Nationalhistoriske
Museum,
Frederiksborg Slot.*

*Portrait of Ferdinand
Meldahl by
P.S. Krøyer, 1882.
The Museum of
National History at
Frederiksborg Castle.*

hævd på dem. Det samme gjaldt matrikelnummer 252, som ikke var registreret i Indenrigsministeriet. Tietgen forlangte derefter samtlige servitutter overholdt og vinduer, døre og luger ud mod kirkepladsen muret til. Ejendommene med matrikelnumrene 257 og 258 var købt af ejeren af kirkepladsen, etatsråd Tietgen, hed det i skrivelsen fra S. Lütken den 22. august 1875.²

Det lykkedes ikke Tietgen at få købt de sidste huse i Store Kongensgade, trods hans håndhævelse af servitutterne. "Tietgens Ærgrelse" blev liggende de næste 130 år.

Meldahl tager over

Først efter Rigsrettens dom i juni 1877 kom der for alvor gang i kirkebyggeriet. Men i mellemtiden var følgerne af den internationale krise kommet til landet og havde ramt både Privatbanken og Tietgen hårdt. Det sås både af udviklingen i kursen på aktierne i Privatbanken, der faldt fra kurs 131 i januar 1874 til 64 i januar 1878, væsentligst på grund af den såkaldte Svend Petersen-affære, der ramte Tietgen og banken hårdt. Tietgen opgav sine årlige indtægter til ca. 400.000 kr. i årene 1872-76 mod kun 80.000 kr. i 1870ernes sidste år. Men opgivelserne på de årlige offentligt tilgængelige skattelister var ikke altid pålidelige. Ligningsprocenten lå på kun tre

In connection with Land Registry title number 255 (Store Kongensgade 82), the master carpenter Ingmann had, in October 1839, issued a declaration, which was registered on January 14, 1840. Ingmann committed himself and future owners to wall up any windows and holes that might be found on the property's side facing the church square, in response to being asked to do so.

In connection with Land Registry title number 256 (Store Kongensgade 84), there were evidently no easements registered. If there were any "Easement Devices" to be found, the owner might have gained prescriptive rights to them. The same thing applied to Land Register title number 252, which was not registered at all by the Ministry of the Interior. Tietgen then proceeded to demand that all easements be complied with. He insisted that all the windows, doors and hatches facing the church square be closed up with bricks.

The two properties with the Land Register title numbers 257 and 258 were eventually purchased by the owner of the church square, titular Council of State Tietgen, as is stated in the official letter from S. Lütken dated August 22, 1875.²

But Tietgen never did successfully manage to buy up the last of the buildings on Store Kongensgade, notwithstanding his enforcement of the easements. In fact, "Tietgens Ærgrelse" remained lying about for the next 130 years.

procent, så der var – i modsætning til i dag – prestige at hente ved at opgive for store indtægter. Han måtte for at redde sit økonomiske liv og sin stilling i Privatbanken personligt stille garantier for op mod de 2½ million kr., som Svend Petersen-affæren mentes i alt at have kostet Privatbanken. Hvor stort et beløb, han stillede som garanti, vides ikke. Tabene blev gradvis afskrevet på regnskaberne de følgende år.

Med de senere frasalg af de omliggende byggegrunde gav det et overskud på 400.000 mere end de 200.000 kr., han oprindeligt havde betalt for kirkeruinen og grundene. Han gjorde med andre ord en god forretning. Men han fik ikke mulighed for at købe de sidste huse på den sydvestlige del af Store Kongensgade – ”Tietgens Ærgrelse”. De tilsvarende huse og grunde på den nordvestlige del af Store Kongensgade (det drejede sig om 7-8 stykker) havde han købt for bare 84.000 kr., men det var åbenbart før handelen med staten og Krieger. Nu var priserne på huse på den sydvestlige del sat betydeligt højere.

Senere udtrykte Meldahl sit syn på grundene med bygningerne ”Tietgens Ærgrelse”: ”Man har oftere fremsat den smukke Tanke at indrette en Præstebolig og et Forsamlingshus for Menigheden på dette sydvestre Hjørne af Kirkepladsen, hvad Pladsen ypperlig egner sig til, og haabelig vilde de Mænd, som havde Glæde af og

Meldahl takes charge

It wasn't until after the court's verdict in June 1877 that construction on the church really commenced once again. In the meantime, the consequences of the international crisis had spread to Denmark and had exerted a hard impact on Privatbanken Bank and on Tietgen personally. This showed both in the progress of the price of Privatbanken Bank shares, which fell from 131, in January 1874, to 64, in January 1878, primarily as a consequence of the so-called “Svend Petersen affair” which had a profoundly detrimental effect on Tietgen and on the bank. Tietgen declared his yearly income as being approximately 400,000 kroner in the years 1872-76, as compared with only 80,000 kroner in the closing years of the 1870s. However, income tax returns as they appeared on the publicly accessible annual register of taxpayers were not always reliable. The standard tax rate at the time was but three percent, with the upshot that – unlike today – there was a certain prestige to be gained by declaring an income that might actually be higher than what was earned. In order to save his own economic life and to hold on to his position at Privatbanken Bank, Tietgen was forced to put up guarantees, personally, for as much as the 2½ million kroner the “Svend Petersen affair” was estimated to have cost Privatbanken Bank. How great a sum Tietgen

ville gjøre sig en Ære af at afslutte Tietgens Værk, mindes dette”.

Oprindeligt var det Tietgens hensigt at få arkitekt C.F. Zwingmann til at stå for færdiggørelsen af Marmorkirken. Han havde mødt ham hos den svenske baron Stjernblad på Marsvinsholm i Skåne, hvor Zwingmann havde opført en kirke i det nye materiale beton. Det havde en slående lighed med det marmor, kirken var påbegyndt med af Eigtved.

Tietgen overlod det derefter til Zwingmann, der var elev af Bindesbøll, at udarbejde udkast til fuldførelse af kirken. Men Zwingmann blev syg og kunne ikke anvendes til opgaven. Tietgen droppede ham, selv om hans kone søgte at holde fast i ham. Men han brugte ham i stedet til en anden opgave, nemlig opførelsen af hovedbygningen til sit landsted Strødam ved Hillerød.

Derefter blev Ferdinand Meldahl, der hidtil havde holdt sig skeptisk tilbage, i stedet hyret som ”ene styrende Architect ... og raadgivende Hjælper og Overleder ved Salget – Udparcelleringen af de omliggende Arealer”. Han påtog sig jobbet uden honorar – alene mod at få dækket sine udgifter. Det ville være ham ”en Æressag at overtage et saadant Hverv”.

I foråret 1879 blev den nu 50-årige Tietgen alvorligt syg. F. Meldahl skrev 17. maj til ham: ”Gud være lovet, at Faren er overstaet. Vi maa

actually put up as a guarantee is not known. The losses were gradually written off on the account sheet over the ensuing years.

With the subsequent selling off of the surrounding building grounds, there was a surplus of 400,000 over and above the 400,000/200,000 kroner Tietgen had originally paid for the church ruins and the grounds. In other words, the banker had made a good deal. Even so, he was simply unable to buy up the last houses in the southwestern section of the area, facing Store Kongensgade – “Tietgens Ærgrelse”. He had managed to purchase the corresponding buildings and plots facing Store Kongensgade in the northwestern corner of the area (involving around 7 or 8 properties) for only 84,000 kroner, but all this was apparently accomplished before the aforementioned dealings with the government and Krieger. By now, the prices of the houses on the southwestern part of the area were set considerably higher.

Sometime later on, Ferdinand Meldahl expressed his view on the grounds containing the “Tietgens Ærgrelse” buildings: “On several occasions, people have put forward the elegant idea of setting up a vicarage and a meeting house for the congregation on this southwestern corner of the church square, which would suit the whole square extremely well. Hopefully, the men who will eventually have partaken in the pleasure of

beholde Dem en god Tid endnu, for at De kan føre de Sager til en god Afslutning, som nu ere gaaende ved Deres Snille og Udholdenhed. Rakket og Pakket maa ikke have den Glæde at see Dem falde fra netop nu”.³

Svend Petersen-affæren og børsopposition

Tietgen faldt ikke fra, selv om hans sygdom utvivlsomt stod i forbindelse med den voldsomme kritik, han havde været udsat for i dele af dagspressen og på generalforsamlingerne i Privatbanken gennem de sidste par år. Han måtte kæmpe hårdt for sine virksomheder under den økonomiske krise. Men han havde ingen gyldig dokumentation for, at han inden for de seneste fem år havde brugt de nødvendige 200.000 kr. på kirkebyggeriet, som han var forpligtet til efter salgskontraktens bestemmelser.

Der var ifølge Meldahls datter Helga Ste-manns angivelse tale om at fratage Tietgen byggeriet, fordi han ikke i december 1879 havde brugt tilstrækkeligt med midler på byggeriet. Der forelå endda et anonymt brev til Finansministeriet, der påpegede denne mangel. Men ministeriet og konseilspræsident Estrup foretrak at ignorere brevet og krævede ingen nærmere dokumentation af, at beløbet virkelig var anvendt,

doing this – and would take upon themselves the honour of completing Tietgen’s work – will be remembered for this”.

Originally, it was Tietgen’s intention to entrust architect C.F. Zwingmann with the completion of the Marble Church. Tietgen had met Zwingmann at the home of the Swedish Baron Stjernblad at Marsvinsholm in Scania, where Zwingmann had built a church in the new material, concrete. It bore a striking resemblance to the marble with which Eigtved had begun building the church.

After this meeting, Tietgen handed over the task of working up a sketch proposal of completing the church to Zwingmann, who had been a pupil of Bindsbøll. But Zwingmann became ill and could not be counted on to fulfil the task. Tietgen dropped Zwingmann, even though his wife, Laura, tried hard to keep her friend, the architect, involved in the project. Instead, Tietgen eventually employed Zwingmann’s services in connection with another assignment: the erection of the main building for his country house, Strødam, near Hillerød.

Subsequently, Ferdinand Meldahl, who had hitherto refrained sceptically from getting involved in any way with the project, was hired instead as “sole guiding architect ... and advisory helper and manager of the sale/parcelling out of the surrounding areas”. Meldahl took on the job without pay, asking only to be reimbursed for any



outlay of expenses. For him, evidently, “taking over such a task” would be “a matter of personal honour”.

In the spring of 1879, Tietgen, who had turned 50, fell seriously ill. On May 17, Meldahl wrote to Tietgen: “God be praised that the danger has subsided. We must keep you around for some time yet, so that you can guide matters to a fine conclusion, matters that are now moving forward sheerly on account of your ingenuity and perseverance. The rabble must not have the pleasure of seeing you stumble and fall right now”. (3)

The Svend Petersen affair and opposition at the Stock Exchange

Tietgen did not make it to death’s door but there can be no doubt that his bout with serious illness had much to do with the fierce criticism to which he had been exposed on the part of some writers in the daily press and at the annual general assemblies in Privatbanken Bank over the course of the most recent years. He had to fight hard to protect his companies during the economic crisis. But he did not possess any valid documentation that he had, in the course of the last five years, actually spent the required 200,000 kroner on the construction of the church that he had agreed to spend, according to the provisions of the sales contract.

efter at Krieger og Meldahl havde været i aktion for Tietgen.

Man kan så rent hypotetisk spørge: Hvad skulle Estrup have gjort, hvis han havde krævet dokumentation og fundet ud af, at Tietgen ikke havde levet op til kontrakten? Så det undlod han klogeligt, selv om han ikke kunne være uvidende om, at Tietgen havde åbenlyse økonomiske vanskeligheder. Det fremgik tydeligt af dagspressen og af referaterne fra Privatbankens generalforsamlinger fra 1876-79, der var ret så dramatiske.

1880-81 var Tietgen endelig kommet nogenlunde over den kedelige Svend Petersen-affære og de samtidige problemer med Tuborg, der siden stiftelsen i 1873 havde givet konstante underskud. Hovedaktionæren Philip Heymann overtog den daglige ledelse og formandsposten, da Tietgen trak sig, og med ham forsvandt også den administrerende direktør Leopold Damm, som Tietgen havde ansat. Heymann skabte derefter overskud de følgende år og bidrog i øvrigt økonomisk og diskret til kirkens opførelse.

Tietgen genvandt sine økonomiske kræfter, øgede sine indtægter og kunne med stiftelsen af Københavns Telefon-Aktieselskab og De danske Spritfabrikker i 1881 med sin diskrete deltagelse i Børsoppositionen 1882 og grundlæggelsen af Fakse Kalkbrud i 1883 genoptage sin økonomiske

According to Meldahl's daughter, Helga Stemann, there was allegedly some discussion about taking the building away from Tietgen because it was deemed, in December 1879, that Tietgen had not spent enough money on the project. There was even an anonymous letter that had been sent to the Ministry of Finance, which pointed out this shortcoming. However, Finance Minister and Council President Estrup preferred to ignore the letter and asked for no further documentation that the sum in question had actually been used after both Krieger and Meldahl had moved into action on Tietgen's behalf.

One can then ask, in a purely hypothetical way: What would Estrup have done if he had asked for documentation and found it to be the case that Tietgen had not lived up to his contractual agreement? It appears, thus, that the Council President wisely avoided doing this, even though he could not possibly be unaware that Tietgen was obviously facing financial difficulties: this was plainly evident in what could be read in the newspapers and in the minutes of the Privatbanken Bank's annual general meetings from 1876-79, which were quite dramatic.

By 1880-81, Tietgen had finally got over the unpleasant "Svend Petersen affair" and the simultaneous problems at the Tuborg brewery which, since the time of its founding in 1873, had constantly

P.S. Krøyers billede af C.F. Tietgen malet i 1894. Det Nationalhistoriske Museum, Frederiksborg Slot.

Portrait of C.F. Tietgen by P.S. Krøyer, 1894. The Museum of National History at Frederiksborg Castle.

Gründervirksomhed. Den bragte atter hans årlige indtægter op på de 400.000 kr. i 1882-83 – efter hans egne opgivelser. I de samme år skiftede de hjemlige og internationale økonomiske konjunkturer fra depression til en mindre, foreløbig højkonjunktur, så indtægterne fra Store Nordiske igen blev betydelige. Den største byggeaktivitet på Marmorkirken kulminerede netop i årene 1882-85.

Hørups hyldest

I året 1882 havde Tietgen 25 års jubilæum som direktør i Privatbanken. Forlydenderne om hans økonomiske vanskeligheder var blevet til håndfaste rygter. Derfor foranstaltede grosserer Rudolf Puggaard en indsamling i oktober-november blandt Tietgens venner og forretningsforbindelser, som gav 200.000 kr. Ved samme lejlighed havde medarbejderne i de 14 forskellige tietgenske virksomheder, hvor han var formand, indsamlet en sum til dels en buste af ham, dels til det kors, der skulle rejses på toppen af Marmorkirkens kuppel. Størrelsen af det indsamlede beløb kendes ikke. Men den folkelige hyldest, han ved sit jubilæum blev genstand for, kom som en overraskelse. Marmorkirkens færdiggørelse var ved at blive en folkesag. Berlingske Tidende og især Dagbladet bragte store hyldestartikler.

produced a deficit. Tuborg's principal shareholder, Philip Heymann, took over the daily management of the concern; he also assumed the post of chairman of the board of directors upon Tietgen's resignation. At the same time, the managing director, Leopold Damm, whom Tietgen had recruited, also left the ranks of the company. After this re-structuring, Heymann managed to generate a surplus profit in the following years. As a matter of fact, Heymann contributed, albeit discreetly, to the erection of the church building.

Tietgen regained his economic powers, increased his income and could – with the founding of Københavns Telefon-Aktieselskab [Copenhagen's Telephone Corporation] and De danske Spritfabrikker [The Danish Spirits Factories] in 1881, with his covert participation in the stock-exchange opposition in 1882 and with the establishment of Fakse Kalkbrud [Faxe Limestone Quarry] in 1883 – resume his role as entrepreneur. All of this served to propel his annual income back up to the 400,000-kroner level in 1882-83 – according to his own income tax returns. In the same years, domestic and international economic market conditions underwent a change from depression to a modest interim boom, with the consequence that the proceeds from Det Store Nordiske Telegraf-Selskab [The Great Northern

Og Venstres hovedorgan i København, Morgenbladet, bragte Viggo Hørups store artikel "Hr. Tietgen", hvori der var adskillige roser, men også enkelte torne. Et fremragende portræt i både sort og hvidt – især ved sin sproglige elegance:

"I Kundskaber og Forstand har Hr. Tietgen mange Ligemænd og ikke faa Overmænd, skønt næppe i den danske Handelsverden. Men hvad han har forud for de andre, det er moralsk Mod – en sjælden Egenskab her til Lands, og blandt de Blinde er jo allerede den enøjede jo Konge – et moralsk Mod, for hvilket Intet, ikke blot intet Pengebeløb ligger for højt: Mod til at tage Ansvaret, Mod til at vove først andres, saa ogsaa sit eget, Mod til at gaa frem og Mod til at fjerne, hvad der stiller sig i Vejen. De andre have ogsaa noget af alt dette, men i det mindre, i det smaa".

Og Hørup fortsatte med et forbehold over for Tietgens religiøst funderede begrundelse:

"Og naar en Mand, som han, med Rette kan henvise til hvad han i saa stor Udstrækning har gjort for Land og Folk, saa har han ogsaa herved paa den rette Maade arbejdet til "Guds Ære", uden at han behøver direkte at opkaste sig til Guds Æres Vagt, eller at pukke paa det tilkommende Kors paa den tilkommende Marmorkirke. "Guds Velsignelse" hviler over enhver Gjøring, der begyndes og udføres med det Maal at

Telegraph Corporation] once again became considerable. As a matter of fact, construction activity on the Marble Church attained its most dramatic point of culmination precisely in the years 1882-85.

Hørup's tribute

In the year 1882, Tietgen celebrated a silver jubilee, marking the 25th anniversary of his service as the administrative manager of Privatbanken Bank. By this time, all the hearsay gossip about his financial difficulties had become heavy-handed rumour. For this reason, the wholesale merchant, Rudolf Puggaard, set up a fund-raising collection in October-November from Tietgen's friends and business associates, who contributed a total of some 200,000 kroner. On the same occasion, employees working at the fourteen different Tietgen companies where he was chairman of the board of directors had raised a sum of money that was used in part to make a bust of Tietgen and partly for the cross that was eventually supposed to crown the Marble Church's dome. The sum total of the latter amount collected is unknown. But the popular ovation of which Tietgen, in connection with his silver jubilee, became the object of praise did come as a surprise. The Marble Church's completion was fast becoming a matter of national importance. The Berlingske Tidende

*Marmorkirken ca. 1873
før kobberdækningen med
stilladser omkring kuplen.
Det Kongelige Bibliotek.*

*The Marble Church,
before the copper
roofing was finished.
Older photo, circa 1873.
The Royal Library.*

gavne sine Medmennesker og bringe Udviklingen et Fjed videre”.

En god måned senere lød det lidt belærende i Jyllandsposten fredag den 22. december 1882 om Marmorkirkens kuppel:

”Vi anerkender selvfølgelig den smukke Tanke, der har bragt Hr. Tietgen til at paatage sig Marmorkirkens Fuldførelse men Moralen af denne i sin Form kejtede Appel til Offentligheden betræffende et Kobbertag er dog den, at man skal lade være med at bygge pragtfulde Dømkirker, naar man ikke raader over de til deres nogenlunde ordentlige udstyrelse nødvendige Midler”.

Skribenten pegede præcist på faren ved Tietgens projekt. Han måtte appellere til offentligheden for at kunne opfylde sine forpligtelser.⁴

Uenighed om kobbertaget

Der gik dog yderligere 12 år efter jubilæumsårets forventelige hyldest til Tietgen, før Marmorkirken blev endeligt færdig. For Tietgens økonomiske vanskeligheder var ikke slut. Der opstod f. eks. også hen mod arbejdets afslutning uoverenstemmelser mellem Tietgens kirkelige rådgivere om den ydre og indre udsmykning af kirken, om døbefonden og dens placering etc. Hvilke kirkefædre og apostle skulle afbildes som statuer, og hvor skulle de placeres? Hvilke

daily newspaper, and especially the Dagbladet, printed extensive articles of homage.

And the Venstre Party’s main voice in Copenhagen, Morgenbladet, printed Viggo Hørup’s wonderful article, “Mr. Tietgen”, in which there were a great many tributes but also a few thorns. It is an excellent portrait, rendered in both black and white especially on account of its linguistic elegance:

“In terms of his proficiency and intellect, Mr. Tietgen has many equals and even quite a few peers, though hardly in the world of Danish commerce. What he possesses, to wit, that is simply miles ahead of the others, this is moral courage – a rare attribute in this country and among the blind, of course, the one-eyed man is certainly already a king – a moral courage for which nothing, and not only no sum of money, is too daunting: the courage to take responsibility, the courage to venture, first of all, others’ and then also his own; the courage to move forward and the courage to remove whatever might be standing in the way. The others also have something of all this, but on the smaller scale, in modest measure”.

And Hørup continued with this proviso, based on his religiously-based reasoning: “And when a man, like him, can justly refer to what he has accomplished, to such a great extent, for the Land and People, then he has hereby also, and in the right way, been working for “God’s glory”, without



billedhuggere skulle udføre statuerne? Og kuplen, der med mål ”indvendig paa omtrent 96 i Diameter, altsaa kun lidt mindre end St. Paulskirken i London og er saaledes den sjette største Stenhvelving i Europa efter Pantheon, San Maria del Fiore, Peterskirken, Sophiekirken og St. Paul”.

Debatten gik lystigt blandt de bibelkyndige teologer og kirkeligt interesserede. Der var rigeligt for de lærde at argumentere for og imod – eller at skændes om. Netop tagbelægningen af kuplen var et spørgsmål, der optog bygherren. Tietgen selv skrev senere herom:

”Paa Grund af de faa Midler turde jeg ikke fra først af foreslaae at tække Kuplen med Kobber, jeg havde isinde at udføre Tækningen med en blanding af Skifer og Bly, saaledes som jeg havde seet det i Udlandet. Men da Tanken om et Kobbertag blev fremsat og varmt anbefalet af Professor, senere Etatsraad, Lorenz Frølich, der opfordrede Danmarks Kvinder til at offere deres gamle Kobbertøi dertil, gik jeg med Glæde ind paa at modtage den Støtte, jeg her kunde faae til en monumental Gjennemførelse af Kuppelen. Det var rørende at see, hvorledes man fra alle Sider kom med gamle Kobberkar, Mønter og efter Opfordring af min Svoger, Kaptajn Grüner, med Bidrag i rede Penge”.

Opråbet stod i Dagbladet den 20. december 1882 og var underskrevet af 14 fremtrædende

needing to cast himself in vigil before God’s Glory or to insist that the prospective cross be mounted atop the prospective Marble Church. “God’s blessing” looms over every deed that is commenced and carried forth with the goal of benefiting his fellow men and bringing the course of development one step further”.

A little more than a month later, on Friday, December 22, 1882, this rather didactic article on the Marble Church rang forth in the *Jyllandsposten*: “We acknowledge, of course, the beautiful thought that has inspired Mr. Tietgen to take on the completion of the Marble Church. But the moral of what, in its form, constitutes an awkward appeal to the public concerning a copper roof is, however, that one ought to refrain from building magnificent cathedrals when one does not have the necessary means for realizing their appropriate fitting and detailing”.

The writer was pointing quite precisely at the perils of Tietgen’s project. Tietgen was forced to make his appeal to the public in order to fulfil his obligations.⁴

Differences of opinion concerning the copper roof

As things came to pass, though, another dozen years would elapse after the silver jubilee year’s

kunstnere med bl.a. Otto Bache, Vilhelm Bissen, Carl Bloch, Vilh. Dahlerup, Julius Exner og naturligvis Frølich.

En kobberplade kostede 10 kr., men der kom ikke mange rede penge ind på den konto. Tietgen havde stillet som betingelse, at han ville se, hvor meget kobber og hvor mange rede penge, der kom ind, før han accepterede at realisere bægningen af kuplen med kobber. Der indkom ikke så meget som håbet, men dog tilstrækkeligt til at kuplen fik sit kobbertag. Det medførte ”en ikke ringe Meerudgift”. Tietgen betalte efter eget udsagn 60.000 kr. ekstra for taget.⁵

”At blive gift i Marmorkirken ...”

Efter 1883-84 dalede Tietgens indtægter igen til 100.000 kr. om året og faldt yderligere til 80.000 kr. i resten af 1880erne. Det forklarer, at indvielsen af kirken ikke kunne nås til 100 årsdagen for Grundtvigs fødsel i 1883, men en indsamling sikrede korsets afsløring på toppen af kuplen. Hvad enten der nu er grund til at fæste lid til hans egne opgivelser til ligningsmyndighederne eller ikke, så forklarer det udmærket, at byggetempoet gik ned i slutningen af 1880erne.

Marmorkirken blev en vittighed i folkemunde og i pressen. Således sagde en københavnsk talemåde ”at blive gift i Marmorkirken”, dvs. at

expected homage to Tietgen before the Marble Church was finally brought to completion. As far as Tietgen’s economic difficulties were concerned, his troubles were not over. For example, as the work drew toward its final phases, some considerable discord actually arose among Tietgen’s ecclesiastical advisors concerning the exterior and interior decoration of the church and about matters like the baptismal font and its placement. Which of the Fathers of the Church and which of the Apostles would be depicted in the form of statues – and where would they be positioned? What sculptors would be asked to create the statues? And the dome which, with its dimensions of, “roughly 96 alen (i.e. 192 ft) in diameter, as measured on the inside – and accordingly only a little bit smaller than St. Paul’s Cathedral in London – is thus the sixth largest vaulted roof of stone in Europe, after the Pantheon, Santa Maria del Fiore, the Papal Basilica of Saint Peter, Hagia Sophia and St. Paul’s Cathedral”.

The debate circulated enthusiastically among the theologians, so well versed in the Scriptures, and other ecclesiastically interested parties. There was certainly a lot over which the erudite men of learning could argue for and against – or simply argue about. In point of fact, though, it was the roof-covering of the dome which was an issue that absorbed the attentions of the building

Amatørfoto af kareten med de kongelige, der ankommer til Marmorkirkens indvielse 19. august 1894. C.F. Tietgens arkiv, Materiale vedr. Marmorkirken, Rigsarkivet.

Amateur photo of the royal coach, with members of the royal family, arriving at the inauguration of the Marble Church on August 19, 1894. The C.F. Tietgen Archives, files concerning the Marble Church, The Danish State Archives.

man blev pebersvend eller gammeljomfru, underforstået aldrig gift. Eller man sagde om et uønsket giftermål, at det skulle finde sted i Marmorkirken.

Efter Meldahls opgørelse havde Tietgen pr. 2. juli 1885 investeret ca. 875.000 kr. i kirkebyggeriet. Heri indgik de 200.000 kr., som vennerne i Tietgen-kredsen på initiativ af Rudolf Puggaard havde samlet ind i anledning af hans 25 års jubilæum som direktør i Privatbanken. Desuden var der en gave på mellem 107.000 og 165.000 kr., som Nationalbankdirektør M. Levy og to medlemmer af Privatbankens Bankraad (dvs. bestyrelsen ved grossererne E. le Maire og Georg Petersen) havde taget initiativ til. Bidragyderne var anonyme. Derfor er der usikkerhed om de nøjagtige tal. Ikke alle betalte de lovede beløb.

Efter 1885 var hovedparten af byggeriet færdigt. Der manglede kun tagbelægningen af kuppelen og den indre og ydre udsmykning af kirken. Tietgens nedgang i indtægter kan sammen med hans kamp på andre områder som toldsagen, slaget om frihavnen, ølringen og svinekrigen mellem byfolk og andelsfolk og andre tidskrævende konflikter forklare forsinkelsen. Men herudover tog det også næsten ni år før de lærde – specialisterne – kunne blive enige om udsmykningen.⁶

owner. Later on, Tietgen himself wrote about this: “On account of the modest means at my disposal, I did not dare at first to suggest roofing the Dome with Copper. What I actually had in mind was to cover the roof with an admixture of shale and lead, in much the manner as I had seen this done abroad. But when the idea of a copper roof was put forth and enthusiastically recommended by Professor, later titular Councillor of State, Lorenz Frølich, who encouraged Denmark’s women to sacrifice their old copper implements for these purposes, I gladly assented to receive whatever support I could obtain for forging ahead with a monumental erection of the dome. It was touching to see how people from everywhere showed up with old copper vessels, old coins and, in response to the earnest call sounded by my brother-in-law, Commander Grüner, with contributions in cash”.

Grüner’s “call to arms” appeared in Dagbladet on December 20, 1882 and was signed by 14 prominent artists, including Otto Bache, Vilhelm Bissen, Carl Bloch, Vilh. Dahlerup, Julius Exner and, of course, Frølich. One copper roofing plate cost 10 kroner but, as things would have it, not all that much cash was put into the account. Tietgen had stipulated it beforehand as a condition that he wanted first to see how much copper and how much cash would be deposited into the account



Regningen

Da Marmorkirken endelig stod færdig, var året 1894. Nu viste en økonomisk opgørelse over Tietgens samlede udgifter til færdiggørelsen af det, der var tænkt som hans grundtvigske katedral i hovedstaden, at der var brugt mange penge på afslutningen af byggeriet. Slutoversigten viste udgifter på 1.467.996,71 kr.

Herfra skal trækkes indtægterne fra salget af byggegrundene omkring kirken til Det kjøbenhavnske Byggeselskab, der gav ca. 685.000 kr. (inklusive udgifterne til nedrivning). Desuden skal der tillægges de kontante tilskud, som blev ydet Tietgen fra hans venner i anledning af hans 25 års jubilæum i Privatbanken i 1882. Dertil kom de i hvert fald 107.000 kr. (muligvis mere), der blev givet ved den anonyme indsamling i 1883. Det giver i alt ca. 992.000 kr.

Det efterlader en samlet udgift til Tietgen på højest ca. 475.000 kr. Og så har vi set bort fra de tiører, som blev givet af de menige ansatte i de 14 Tietgen-virksomheder og de yderligere anonyme private bidrag, der blev ydet i diskretion. De nøjagtige beløb er ukendte.

Tietgen kom således til at betale cirka en tredjedel af den samlede byggesum af egen lomme. Det var en betydelig økonomisk gestus, han viste, da han den 19. august 1894 kunne overlevere kirken til staten. Han opfattede det som

before agreeing to move ahead with the covering of the dome in copper. As things came to pass, less was deposited than hoped for, but enough for the cupola to be crowned with its copper roof. This entailed the outlay of “no unsubstantial additional cost”. By his own admission, Tietgen paid 60,000 kroner extra for the roof.⁵

“Getting married in the Marble Church ...”

After 1883-84, Tietgen’s income fell again to 100,000 kroner a year and continued to decline to 80,000 kroner annually for the rest of the 1880s. This explains that the dedication of the church was not ready in time for the 100th anniversary of N.F.S. Grundtvig’s birth, in 1883, although a collection of funds served to ensure the cross’s unveiling at the top of the dome. Whether his income tax returns are to be believed or not, this fact does serve to explain the loss of momentum in the building project at the close of the 1880s.

In the talk of the town and in the press, the Marble Church became something of an object of ridicule. One adage circulating in Copenhagen contained the punch-line, “getting married in the Marble Church”, i.e. the person in question would become a bachelor or a spinster, that is to say, would never get married. Or people might



slutstenen på sin og hustruen Lauras jordiske gerning. Vorherre brugt som motivering – men også som maskering – for egen forfængelighed. Og meget menneskeligt. Han og hustruen Laura var barnløse.⁷

Frederiksstaden komplet

Karakteristisk for byggeriet i Frederiksstaden er det, at den oprindelige af Nicolai Eigtved udførte plan for denne nye del af København først blev fuldført mere end 260 år efter, at den var undfanget. Længdeaksen var givet og for længst færdigbygget. Først Mærsk McKinney Møllers anlæg af Amaliehaven på den gamle grund med

say about an unsuitable match that the wedding should take place in the Marble Church.

According to Meldahl's accounts as of July 2, 1885, C.F. Tietgen had invested approximately 875,000 kroner in the church's construction. This included the sum of 200,000 kroner that the friends in Tietgen's circle, upon the initiative of Rudolf Puggaard, had gathered in on the occasion of his 25th anniversary as administrative manager of Privatbanken Bank. Moreover, there was also a gift of somewhere between 107,000 and 165,000 kroner, for which the Director of the National Bank, M. Levy, and two members of Privatbanken Bank's Bank Council (that is to say, the board of directors, represented by wholesale merchants E. le Maire, and Georg Petersen) had taken the initiative. In the latter collection, the donors remained anonymous; for this reason, there is some uncertainty about the exact figures. Not everybody actually paid the pledged amounts.

After 1885, the greater part of the construction was completed. Only the roofing and the interior and exterior decoration of the church were still missing. Tietgen's involvement in various commercial conflicts at the time as well as his declining income serves to explain the delay. But it should also be noted that it took almost nine years for the erudite scholars – the specialists – to arrive at an agreement about the church's decoration.⁶

Relieffet af Tietgen og Laura. Indsat på indersiden af dobbeltmuren i Marmorkirken.

The bas-relief of Tietgen and his wife Laura, mounted on the inside of the double wall in the Marble Church.

Det har karakteriseret byggeriet i Frederiksstaden, at Nicolai Eigtveds oprindelige plan for området først blev fuldført mere end 260 år efter ideens undfangelse. Her ses den tomme gavl, der i mere end 100 år stod som Meldahls "tvillingepalæ". Ældre foto, Rigsarkivet.

What has been a predominating characteristic of building construction in Frederiksstaden is that Nicolai Eigtved's original plan for the area was not realised until more than 260 years after the idea's conception. Here, we can see the exposed gable end that stood for more than a century as Meldahl's "twin mansion". Older photo from The Danish State Archives.



de grimme huse ved Larsens Plads, dernæst fortsættelsen af tværaksen fra Marmorkirken gennem slotspladsen og Salys rytterstatue af Frederik V, der er omkranset af de fire Amalienborgpalæer, og så forsættelsen tværs over havneløbet med afslutningen af tværaksen i Operaen.

Disse anlæg blev ikke betalt af Mærsk McKinney Møller personligt, men af de erhvervsdrivende fonde, han stod i spidsen for som formand. De har været begunstiget af skattefrihed til 1984-85 og siden af en lempelig beskatning.

Med afslutningen af byggeriet ved Marmorkirkens sydvestlige side, bekostet af Realdania Byg A/S, er byggeriet i Frederiksstaden endelig fuldført. Og med en helt moderne arkitektur. Men næppe som Eigtved og Jardin havde tænkt sig det. Heller ikke af Tietgen. Men nu er hans ærgrelse endeligt fjernet.

Frederiksstaden er komplet. Nu som arkitekturhistorisk udtryk for skiftende tiders økonomiske konjunkturer og kunstneriske moderetninger. De har – på godt og ondt – indflydelse på tidens arkitektur.

Tallying up the bill

When the Marble Church was finally finished and ready, the calendar read “1894”. At this time, a financial statement of Tietgen’s total expenses in connection with the completion of what had been envisioned as his Grundtvigian cathedral in the capital city revealed that a great deal of money indeed had been spent on the completion of the construction project. The final statement enumerated expenses of 1,467,996 kroner and 71 øre.

From this, however, the proceeds from the sale of the building plots around the church to Det Københavnske Byggeselskab [The Copenhagen Building Society], which amounted to approximately 685,000 kroner (including the costs of demolition), must be deducted. Furthermore, the cash contribution from Tietgen’s friends on the occasion of his 25th anniversary in Privatbanken Bank in 1882, as well as the at least 107,000 kroner (possibly even more) from the anonymous collection in 1883 should be factored in.

The net deduction amounts to approximately 992,000 kroner, leaving, at most, around 475,000 kroner that was shouldered personally by Tietgen. This does not even take into account all the dimes that were donated by many of the ordinary employees working in the fourteen Tietgen enterprises or the additional anonymous private



contributions that were made in secrecy. These exact amounts, it stands to reason, are unknown.

Tietgen thus ended up paying roughly onethird of the total building costs out of his own pocket. It was a magnanimous financial gesture that he exhibited when, on August 19, 1894, he was able to hand over the church and put it into the possession of the nation. He considered this to be the crowning achievement of his and his wife Laura's worldly deeds. Acknowledging Our Lord as his motivation - but also as a masking - for his own vanity. And in the most decently human way. He and his wife Laura were childless.⁷

Frederiksstaden district, completed

What is characteristic of the building construction in the Frederiksstaden district is that the original part of the plan devised by Nicolai Eigtved for what was then a new part of Copenhagen was first completed more than 260 years after it was conceived. The longitudinal axis was given and built up a long time ago. The transverse axis, however, took longer to complete. First, there was Mærsk McKinney Møller's layout of Amaliehaven Park on the old plot formerly occupied by the unsightly warehouses at Larsens

Plads. Then came the prolongation of the axis, running from the Marble Church through Amalienborg Palace Square, right through Saly's equestrian statue of King Frederik V, encircled by the four Amalienborg mansion-palaces, and now continuing across the harbour to finish at Operaen [The Opera House].

Mærsk McKinney Møller did not personally foot the bill for these projects; they were financed, rather, by the commercial foundations he chaired. These foundations were tax exempt until 1984-85 and have since benefited from lenient tax regulations.

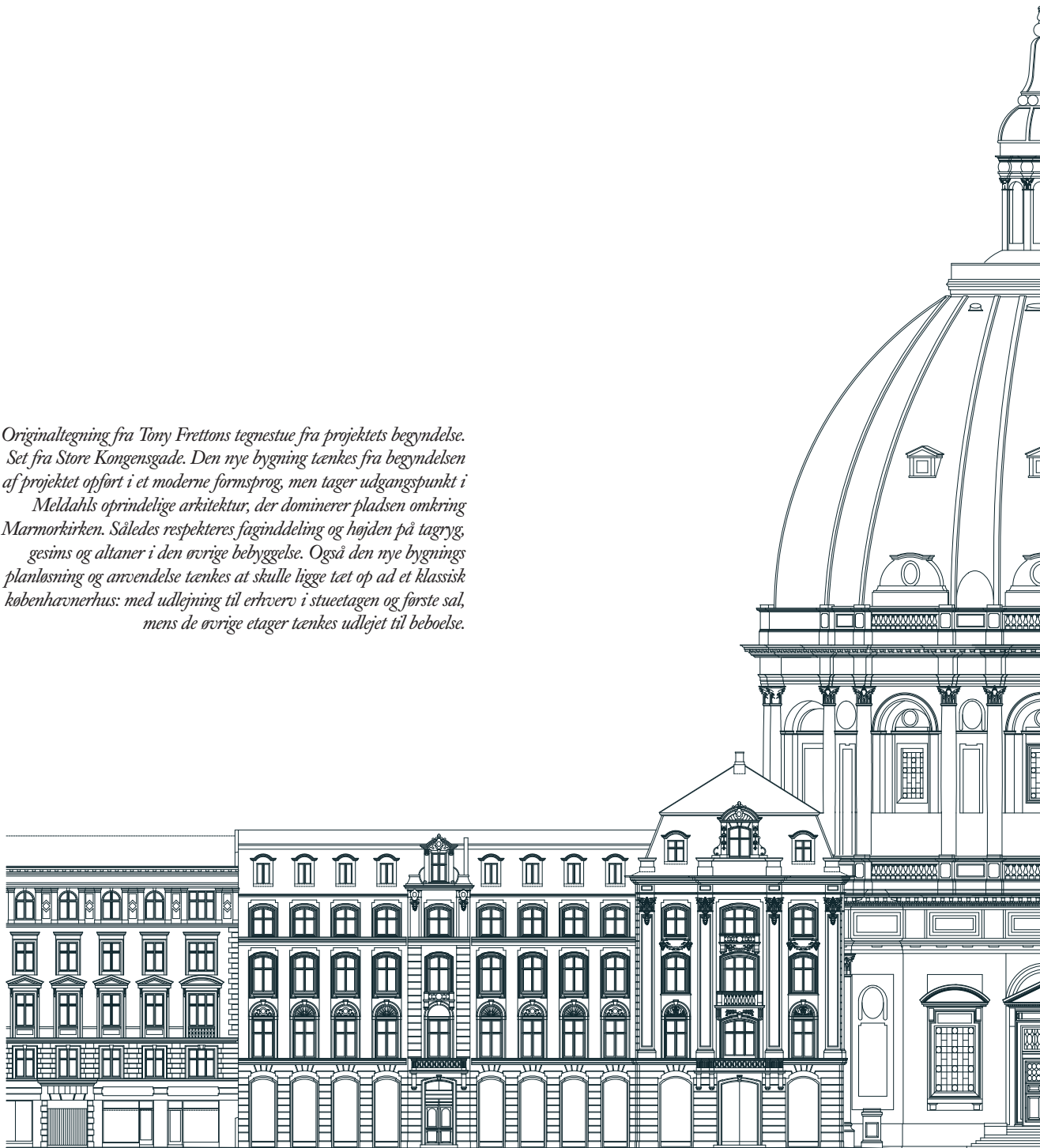
With the completion of the building on the Marble Church's southwestern side, financed by Realdania Byg, construction in the Frederiksstaden district has finally been carried to its completion ... and with an entirely modern architecture. It is hardly as Eigtved or Jardin would have envisioned it. Nor as Tietgen would have. But now the thorn in his side has been removed, at long last.

The Frederiksstaden district is complete. Now as an architectural-historic manifestation of the changing times' economic slumps and booms and ever shifting artistic styles and trends. These are exerting - for better or worse - their influence on today's architecture.

Kig fra Store Kongensgade.

*The view from
Store Kongensgade.*

Originaltegning fra Tony Frettons tegnestue fra projektets begyndelse. Set fra Store Kongensgade. Den nye bygning tænkes fra begyndelsen af projektet opført i et moderne formsprog, men tager udgangspunkt i Meldahls oprindelige arkitektur, der dominerer pladsen omkring Marmorkirken. Således respekteres faginddeling og højden på tagryg, gesims og altaner i den øvrige bebyggelse. Også den nye bygnings planløsning og anvendelse tænkes at skulle ligge tæt op ad et klassisk københavnerhus: med udlejning til erhverv i stueetagen og første sal, mens de øvrige etager tænkes udlejet til beboelse.





Original sketch from Tony Fretton's architectural office, made at the outset of the project. Seen from Store Kongensgade. The new building, Tietgen's Agony, has been conceived, from the outset of the project, as being erected in a modern idiom, although it takes its mark in Meldahl's original architecture, which dominates the square surrounding the Marble Church. Consequently, the manner of partitioning the windows and the elevations of the roof ridge, the cornice and the balconies found in the other buildings have all been respected. Moreover, the new building's plan arrangement and use have been conceived in a manner akin to what we find in the classical "Copenhagen house": space on the ground floor and the first floor being rented for commercial use, while the other floors are scheduled to be rented out as residences.

En bygning ved Tietgens Ærgrelse

Af/By Professor,
arkitekt
Tony Fretton

I 1894 færdiggjorde industri-, finans- og byggemagnaten C.F. Tietgen Frederikskirken, eller Marmorkirken som den kaldes, som havde henligget som byggetomt siden 1770. Samtidig fik han opført de beboelsejendomme i Frederiksgade, som omkranser kirken, og som var tegnet af arkitekten Ferdinand Meldahl.

Formålet med disse byggerier var fuldendelsen af bydelen Frederiksstaden, som var blevet påbegyndt i 1749 af Frederik V med opførelsen af fire rokokopalæer omkring den ottekantede Amalienborg Slotsplads, efter tegninger af hofarkitekten Nicolai Eigtved. Mens Tietgen købte selve kirkeruinen for at gennemføre projektet, lykkedes det ham ikke at anskaffe grundene og husene i det nordvestlige hjørne, og Meldahls plan for Frederiksgade forblev ufuldendt. Hjørnet stod tilbage med en ubebygget grund, et baghus i bindingsværk og en række små huse med facade mod Store Kongensgade. Denne pudsighed opnåede efterhånden sin egen legitimitet i Københavns historie og blev kendt som "Tietgens Ærgrelse". Da det med Realdania Bygs køb af den ubebyggede grund og det ene af de små huse mod Store Kongensgade blev muligt at bygge på en del af Tietgens Ærgrelse, var det ikke længere en mulighed, endsige noget ønske, at rive resten af bygningerne ned og færdigbygge Meldahls projekt til Frederiksgade. Realdania Byg gav klart

A Building at Tietgens Ærgrelse

In 1894 the industrialist, financier and developer C.F. Tietgen completed the Frederiks Kirke, or the Marble Church, as it has become known, that had been abandoned since 1770. At the same time he realized Frederiksgade, a square of apartment buildings around the church, to the design of architect Ferdinand Meldahl.

These works were intended to bring to completion Copenhagen's Frederiksstaden district, which had been initiated in 1749 by King Frederick V with four palaces designed by Court Architect Nicolai Eigtved in the Rococo style, around an octagonal plaza. Despite Tietgen having bought the Church itself, he could not acquire the buildings and land in the north-west corner, and Meldahl's scheme for Frederiksgade was left incomplete with an area of open land, a small, half-timbered building and the rear of the buildings along Store Kongensgade standing in a gap in the corner. This state of affairs acquired its own legitimacy in Copenhagen's history and became known as Tietgens Ærgrelse, or The Thorn in Tietgen's Side. When Realdania Byg purchased the open land and one of the buildings facing Store Kongensgade and it became possible to develop part of Tietgens Ærgrelse there was no longer the desire or possibility to take down these buildings and complete Frederiksgade according to Meldahl's designs.



Tietgens grund inden byggestart.

“Tietgens Ærgrelse” prior to breaking ground on the new construction.

udtryk for, at man ønskede en anden slags bygning, en bygning, der skulle være nutidig i sit udtryk og som skulle fuldende pladsbebyggelsen ved at løse konflikten mellem Meldahls etagebyggeri og de gamle huse på Tietgens Ærgrelse.

Vores tegnestue blev valgt til opgaven på baggrund af projekter som the Red House og Lisson Gallery, moderne bygninger som skaber holistiske forbindelser med deres komplekse og historiske omgivelser. Vores projekt til Tietgens Ærgrelse udsprang af de stil- og materialemæssige og sociale kendetegn i området, som vi kunne aflæse.

I den oprindelige del af Frederiksstaden udgør Eigtveds fire palæer det bærende arkitektoniske element. Etagebyggeriet i Frederiksgade er blot et

Realdania Byg were clear in wanting to commission a building of another kind, one that was in the style of the present time that completed the square by resolving the difference between Meldahl’s apartments and the buildings that remained on Tietgens Ærgrelse.

Our office was selected for this task because of projects such as the Red House and Lisson Gallery, contemporary buildings that establish holistic connections with their complex and historical surroundings. The design we made for Tietgens Ærgrelse was derived from stylistic, material and social facts that we observed in the wider location. In the original part of Frederiksstaden, Eigtved’s four palaces are the architectural statement. In



bagtæppe for kirken. Om end slet ikke af samme kvalitet som Frederiksstadens oprindelige rokoarkitektur besidder Meldahls etagebyggeri den underliggende styrke fra historicismen, den stilart som gav så mange europæiske byer deres formelle sammenhæng i det 19. århundrede og gjorde dem beboelige. Facaderne på hver side af pladsen følger stilen og er bygget op med et højt sokkelparti, et midterstykke og en gesims. På langs er de opdelt af pavilloner i midten og i enderne, og overfladen er moduleret af pilastre, balkoner, ornamentik og forskydninger i plan. Historicismen var en meget føjelig stilart, der kunne håndtere de udfordringer, beliggenheden stillede. Dette ses på den måde, at indgangene i Frederiksgade er placeret efter behov, og hjørnerne i pladsen er behandlet forskelligt.

Med elementer fra denne stilart lykkedes det os at tegne en bygning, som på én gang fortsatte pladsens klassiske form og tog udfordringen fra de tiloversblevne, gamle huse op i den samlede komposition.

Facaden mod kirken på den nye bygning har samme størrelse som etagebyggeriets endepavillon overfor, og ligesom pavillonen er den opdelt i tre fag med pilastre. Tilsammen danner de to bygninger et symmetrisk par, som set fra Store Kongensgade indrammer kirken som forudsat i

Frederiksgade the apartments are just a setting for the Church. Although by no means of the same quality as the original Rococo architecture of Frederiksstaden, Meldahl's apartments possess the underlying strength of beaux-arts classicism, the style that gave many 19th century European cities their formal coherence and habitability. Facades along each side of the square are arranged accordingly with a plinth, middle and cornice, their length divided by pavilions at the centre and ends and their surfaces modulated by pilasters, balconies, ornament and changes of plane. Beaux-arts classicism was a very pliable style that could deal with the contingencies of a location, as can be seen in the way that entrances in Frederiksgade are placed where they are needed and the corners of the square are given different treatments.

Using elements of this style we were able to design a building that both continued the classical form of the square and brought the contingency of the older buildings remaining on the site, into the overall composition.

The facade of the new building facing the Church is the same size as the pavilion at the end of the apartment building opposite it, and like the pavilion it is divided into three bays by pilasters. Together, the two buildings form a symmetrical pair as envisaged in Meldahl's scheme, framing the

Rendering af Toni Yli Suvanto. Den nye bygning tager afsæt i en abstrakt fortolkning af de historicistiske træk, som områdets øvrige bygninger har.

Visualization by Toni Yli Suvanto. The design of the new building takes its mark in an abstract interpretation of the historicist features found on other buildings in the vicinity.



*Tv. facaden mod kirken.
Th. facaden mod Store
Kongensgade. Modsatte side:
Model af de to hjørnebygning-
er. Bygningen kan aflæses som
en abstrakt udgave af Mel-
dahls hjørnepavillon overfor.
Variationer i facadeudformnin-
gen medierer de omkringliggen-
de bygningers forskellighed.*

*Left: the facade
towards the church. Right: the
facade towards Store
Kongensgade. Opposite page:
mock-up of the two corner
pavilions. The building can be
read as an abstract rendition
of Meldahl's pavilion, situated
on the opposite corner. Subtle
variations in the elevation
mediate the surrounding
buildings' differences.*

Meldahls plan. Da der er tale om en nutidig bygning, skal dens enkeltdele ud over at være dekorative også have en funktion. Facadens pilastre er en del af den bærende konstruktion, og mellemrummene i mellem dem er udnyttet til vinduer og altaner. Bygningen er en meget abstrakt udgave af pavillonen overfor: Den påpeger de grundlæggende kvaliteter ved historicismen, mens dens synlige konstruktion og enkle form relaterer sig kraftigt til de prismatiske former og let aflæselige opbygning af de tiloversblevne huse på Tietgens Ærgrelse.

Mod Store Kongensgade har facaden den anden og måske mere vanskelige opgave at danne par med pavillonen overfor og samtidig være en del af rækken af pudsede bygninger uden relief, der ligger til den anden side. Dette er løst ved at tegne den som en udgave af de ældre bygninger i samme størrelse som pavillonen, med et mønster bygget op af tre vinduer og en gesims og en tagetage ligesom pavillonen. Denne og de øvrige facader står i indfarvet puds – den traditionelle

view of the Church from Store Kongensgade. As a building of the modern era its parts have to be functional as well as decorative. The pilasters on its facade are the actual structure that holds the building up, and the spaces between are filled with windows and loggias. The building is a very abstract version of the pavilion opposite that points out the fundamental qualities of its beaux-arts style, while its visible construction and simple shapes relate strongly to the exposed structure and prismatic forms of the older buildings remaining on Tietgens Ærgrelse.

On Store Kongensgade the facade has the different, perhaps more difficult task of forming a pair with the pavilion opposite and at the same time being part of the range of earlier flat fronted stucco buildings that lie on its other side. This is achieved by designing it as a version of the earlier buildings at the size of the pavilion, with a pattern of three windows and a cornice and attic, as in the pavilion. This and the other facades are finished in unpainted stucco – the traditional stucco





københavnske overflade som Meldahl bruger i sit etagebyggeri og som, i malet udgave, også er anvendt på bygningerne langs Store Kongensgade. Vi lagde mærke til, at de tidlige, klassicistiske bygninger i København somme tider er bygget i en blanding af natursten, puds, der skal ligne sten og regulær puds. Det gav os en frihed til at bruge forskellige materialer med ens udseende til bygningens facader. Der er anvendt sandstensfarvet puds udenpå højeffektiv isolering som afsluttende facadebehandling på den nye bygning. Gesimsen er en blanding af Obernkirchen-sandsten – den samme som er benyttet til istandsættelsen af Amalienborg-palæerne – og armeret beton, der ligner natursten. Balkonerne vil blive udført i armeret beton, der vil ligne puds. Penthouse-lejligheden øverst er beklædt med belgisk mørk granit, som ser ud som skifertagene på etagebyggeriet.

Mens vinduerne er en del af facadens kompositoriske system, spiller deres forskellige materialer og udformning op til de umiddelbare kvaliteter ved deres omgivelser. I caféen i stueetagen og i penthouse-lejligheden på 5. sal har de små metalrammer, som maksimerer kontakten med gaden eller himlen. I kontor- og beboelsesetagerne er karmene i træ som i Meldahls etagebyggeri, med en midterpost, der støtter et næsten usynligt glasværn, bag hvilket vinduerne åbner som til en balkon.

of Copenhagen that Meldahl used in his apartments and which, in painted form, covers the buildings along Store Kongensgade. Noticing that early classical buildings in Copenhagen are sometimes constructed of a mixture of real stone, stucco made to look like stone and wood painted to look like stone or stucco, gave us the freedom to use different materials of similar appearance in the facades of the building. Natural, stone coloured stucco is used as the outer finish of the new building, placed over a layer of high-performing thermal insulation. The cornice is of a mixture of Obernkirchen stone - also used in the restoration of the Frederiksstadens palaces - and GRC that looks like stone, and balconies will be of GRC that looks like stucco. Above, the penthouses are clad in Belgian blue stone that looks like the slate on the roofs of the apartments.

While the windows are part of the ordering system of the facade, their different materials and forms engage with the immediate qualities of their location. In the ground floor café and fifth floor penthouse they have slim metal frames that maximise contact with the street or sky. In the office and residential floors they are timber casements like those in the apartments, with a central vertical mullion supporting an almost invisible glass balustrade behind which the windows open as onto a balcony.

Mens vinduerne er en del af facadens kompositoriske system, spiller deres forskellige materialer og udformning op til de umiddelbare kvaliteter ved deres omgivelser. I kontor- og beboelsesetagerne er karmene i træ som i Meldahls etagebyggeri, med en midterpost, der støtter et næsten usynligt glasværn, bag hvilket vinduerne åbner som til en balkon. Rendering af Toni Yli Suvanto.

While the windows are a part of the ordering system of the facade, their different materials and their elaboration are bound up with the outright qualities of their respective locations. In the office space and on the residential floors, they are timber casements, as we also find in Meldahl's block of flats, with a central vertical mullion that supports an almost invisible glass balustrade, behind which the windows open as they would open to a balcony. Visualization by Toni Yli Suvanto.

Meldahls lejligheder benyttes efterhånden på en meget utvungen facon, nogle til beboelse og andre til erhverv. Gårdene er blevet til indgange, haver og cykelparkering. Ovenpå baghuset til det første gamle hus på Tietgens Ærgrelse er indrettet en uformel taghave, en tilpasning, der fortsætter i altaner på den nye bygning. Gennem sin disponering vil bygningen også spille en tilsvarende rolle for pladsen. Fra Store Kongensgade går man ind i en café i stueetagen med udsigt mod Marmorkirken. Et separat lejemål til liberalt erhverv ligger på første sal. Herover kommer to beboelseslejligheder per etage, den ene en klassisk københavnerlejlighed mod Marmorkirken, den anden en mindre lejlighed med åben plan mod Store Kongensgade. Hele tagetagen udnyttes til en penthouse-lejlighed med vid udsigt over København.

Forskellige vinduesformater giver en særlig karakter til hver af etagerne. Caféen er mere afskærmet mod den støjende gade og mere åben mod Frederiksgade og Marmorkirken.

I kontorlejemålet er der en kraftfuld sammenstilling af lodrette vinduer på gadesiden og næsten trykkede, vandrette vinduer på de andre sider. Lejlighederne mod kirken har lodrette vinduer til gulv og altaner, der udgår fra opholdsstuen som indrammer udsigten til Marmorkirken og pavillonen overfor. Mod Store Kongensgade

Meldahl's apartments have come to be occupied in a very informal way, some as residences and others used for work. Their forecourts have become entrances, gardens and bicycle parks. On the roof of the small house in Tietgens Ærgrelse an ad-hoc garden has been built that extends from the back of a building in Store Kongensgade, an adaptation that continues in loggias of the new building. Through the way that it is configured the new building will also play a similar role in the square. A café on the ground floor is entered from Store Kongensgade and looks out onto the Marble Church. A discrete professional office will occupy the first floor. Above there will be dwellings, two per floor, one an apartment facing the Marble Church the other a loft space looking out to Store Kongensgade. A penthouse with extensive views over Copenhagen will occupy the whole of the attic.

Different window shapes give specific characters to each of these floors. The café is more enclosed where it faces the busy street and open towards Frederiksgade and the Church. In the office floor there is an energetic juxtaposition of vertical windows on the street side and the compressed horizontal windows in the other elevations. Apartments facing the church have vertical windows extending to the floor and loggias that extend from the living room, framing views of the



I cafécen i stueetagen og i penthouse-lejligheden på 5. sal har vinduerne smalle metalrammer, som maksimerer kontakten med gaden eller himlen. Rendering af Toni Yli Suvanto.

In the ground floor café and in the fifth-floor penthouse, the windows are fitted with slim metal frames that maximise contact with the street or the sky. Visualization by Toni Yli Suvanto.

Når balkonerne og gesimsen bliver opsat på bygningen efter metroens færdiggørelse, og når bygningens indgang fra Frederiksgade åbnes, vil konflikten om det uafsluttede hjørne være løst i respekt for den formelle intention bag pladsen, og Frederiksstaden endelig fuldendt – ikke som oprindeligt forudsat, men som det, den er blevet ved begivenhedernes og menneskenes påvirkning.

When the balconies and the cornice are clipped on to the building after construction on the Metro station has been completed, and when the building's entrance from Frederiksgade is opened, the conflict around the unfinished corner will be resolved with respect to the formal intention underlying the square, finally bringing Frederiksstaden to its completion – not in terms of how it was originally intended but in terms of what it has become, having come under the influence of people and events.

er lejlighederne mere rå og atelier-agtige, med hjørnevinduer, der åbner ud mod gadelivet nedenfor. Penthouse-lejligheden er i høj grad et produkt af sin beliggenhed, en pavillon på taget med balkoner hele vejen rundt, hvis brystning er i samme højde som kirkens, så kuplen og statuerne kommer overraskende tæt på.

Gennem udsynet vil bygningens indre have en både fysisk og social sammenhæng med kvarteret. Man vil ikke alene kunne se den geometriske Marmorkirke, men også de andre bygninger, hvis organiske karakter skyldes gentagne ombygninger. Mens byer kan tilføres skønhed og orden gennem arkitekturen, får de deres karakter fra begivenhedernes påvirkning af dem og fra effekten af mennesker, der lever deres liv i dem. Set fra den synsvinkel vil den udskydelse af byggeriets færdiggørelse, som skyldes anlæggelsen af metroen og stationen i Frederiksgade, være en del af denne proces. Når balkonerne og gesimsen bliver opsat på bygningen efter metroens færdiggørelse, og når bygningens indgang fra Frederiksgade åbnes, vil konflikten om det uafsluttede hjørne være løst i respekt for den formelle intention bag pladsen, og Frederiksstaden endelig fuldendt – ikke som oprindeligt forudsat, men som det, den er blevet ved begivenhedernes og menneskenes påvirkning.

Marble Church and pavilion. Facing Store Kongensgade the apartments are more robust and loft-like, with corner windows overlooking the street scene below. The penthouse is very much a product of its situation, a pavilion on the roof with balconies all around it, its parapet at the same level as that of the Church so that the cupola and statues are startlingly evident.

By their outlook the interiors of the building will have social and physical continuity with the neighbourhood. Not only the geometric Marble Church will be seen but the other older buildings, whose organic qualities come from successive modification. While cities can be given beauty and order by architecture, they are given character by the impact of events and the effect of people living their daily lives. From this perspective the delay to the completion of the building caused by the construction of the Metro line and station in Frederiksgade is part of that process. When the balconies and cornices are installed on the building after the works to the Metro are complete, and the building's entrance is opened into Frederiksgade, the unfinished corner will be resolved with the formal intention of the square, finally bringing Frederiksstaden to completion – not in terms of how it was intended but what, through the action of people and events, it has become.



Mellem fuldendelse og fragment

- Arkitekturen i Tietgens Ærgrelse

Af/By lektor,
dr. phil og ph.d.,
arkitekt maa
Peter Thule
Kristensen

*Kig til Store
Kongensgadekvarteret fra
Marmorkirkens kuppel ved
byggeriets begyndelse
januar 2010.*

*View towards the Store
Kongensgade quarter from
the Marble Church dome
at the time that construction
on the new building
commenced. January 2010.*

På hjørnet af Store Kongensgade og den del af Frederiksgade, der fører ind til bagsiden af Marmorkirken, ligger Tietgens Ærgrelse. Huset er udformet som en moderne pendant til en overfor beliggende hjørnepavillon, der udgør en del af den historicistiske randbebyggelse omkring kirken. Hermed indskrives projektet sig i en lang historie, der tager sin begyndelse med udbygningen af Store Kongensgadekvarteret i midten af 1600-tallet, men som herefter især er knyttet sammen med 1700-talsbydelen Frederiksstad, hvis centrale monument, Marmorkirken og den omgivende randbebyggelse imidlertid først bliver fuldendt i slutningen af det 19. århundrede. Fuldendt – på nær det omtalte sydvestlige hjørne, hvor fire 1700-tals huse blev liggende, fordi de var for dyre at erhverve for marmorkirkens sidste bygherre C. F. Tietgen; heraf navnet Tietgens Ærgrelse. Det nye hus på hjørnet er således udtryk for en 260 år gammel ambition om at afslutte rokokobydelen Frederiksstad med et værdigt kirkemonument og en dertil passende indramning. En ambition, som i historiens løb blandt andet involverede arkitekter som Frederiksstadens ophavsmand Nicolai Eigtved, nyklassicisten Nicolas-Henri Jardin, historicisten Ferdinand Meldahl og nu endelig med Tietgens Ærgrelse den engelske arkitekt Tony Fretton.

Between Completion and Fragment

- The architecture in Tietgen's Agony

On the corner of Store Kongensgade and the part of Frederiksgade that leads in around the back of the Marble Church lies Tietgen's Agony. The building has been designed as a modern counterpart to a corner pavilion situated directly across the street, a building that forms part of the housing development in Beau-Arts style surrounding the church. With this, the project is inscribed in a lengthy history that begins with the establishment of the Store Kongensgade quarter in the middle of the 17th century but subsequently revolves around the 18th century urban development known as Frederiksstad, whose central monument, the Marble Church, with its encircling housing development, however, was not completed until the closing of the 19th century. Completed – apart from the aforementioned southwestern corner of the grounds, where four 18th century houses were still standing, because they were too expensive for the Marble Church's last patron, the financier C.F. Tietgen, to acquire. Hence the name, Tietgen's Agony. The new building on the corner thus fulfils a 260-year old ambition to bring the Rococo urban quarter, Frederiksstad, to its completion – with a dignified church monument and a suitable frame around it: an ambition that, in the course of history, involved several architects like Frederiksstad's original creator, Nicolai Eigtved; the





neo-classicist, Nicolas-Henri Jardin; the Beaux-Arts protagonist, Ferdinand Meldahl; and now, at last, with Tietgen's Agony, the British architect, Tony Fretton.

With this preliminary history in mind, an obvious question emerges: how does a modern architect address an ambition related to completing a historic layout with origins in the Baroque era and which consequently reflects a different mindset than that of our own time? – A mindset stemming from a hierarchical societal order that concretely translates into monumental buildings amply studded with ornamentation rooted in antiquity? The question becomes further relevant when we take into consideration that the artistic avant-garde in the 20th century, and even since the Romantic era, has made a virtue out of bringing forth works that are unfinished, fragmentary and abstract.

As the present article will show, Tony Fretton circumvents the historical context in a manner that generates a multiplicity of meanings. At first glance, Fretton's intervention has to do with completing the existing layout in a relatively straightforward and inconspicuous way. Upon closer examination, though, you come to discover that the simplicity cloaks a complex design where it is especially the building's interior that sets up a surprising dialogue with the surrounding

Med denne forhistorie er et nærliggende spørgsmål, hvordan en moderne arkitekt forholder sig til en ambition om at fuldende et historisk anlæg, der har aner tilbage i barokken og dermed også afspejler et andet tankesæt end vor tids. Et tankesæt, som bunder i en hierarkisk samfundsorden, og som konkret udmønter sig i monumentalbygninger, spækket med ornamentik med rødder i den antikke bygningskunst. Spørgsmålet bliver ydermere relevant, hvis man medtænker, at den kunstneriske avantgarde i det 20. århundrede, ja siden romantikken, har gjort en dyd ud af at skabe værker, som er ufuldendte, fragmentariske og abstrakte.

Som artiklen vil vise, omgås Tony Fretton den historiske kontekst på en flertydig måde. Ved første øjekast handler Frettons indgreb om at fuldende det eksisterende anlæg på forholdsvis enkel og upåfaldende vis. Ved en nærmere betragtning opdager man imidlertid, at enkelheden dækker over en kompleks formgivning, hvor ikke mindst husets interiører går i en overraskende dialog med den omgivende by, og hvor det historiske stof pludselig opleves nærværende og nutidigt.

Arkitekten

Projektet er tegnet af den engelske arkitekt Tony Fretton, der driver sin tegnestue fra London og

city and where the historic fabric unexpectedly becomes present and contemporary.

The architect

The project is designed by the British architect, Tony Fretton, who, aside from running his studio in London, is also professor of Architecture and Interiors at Delft University of Technology in the Netherlands. In Denmark, Fretton has designed the Fuglsang Art Museum on Lolland in 2008, which, like Tietgen's Agony, was built with local assistance from the Danish studio, BBP Architects.

The choice of Fretton as architect, however, was not motivated by his knowledge of Denmark but rather by his ability to work within complex historical, cultural and urban contexts. He evidently manages both to bring an existing context into play and to create an up-to-date artistic statement with a certain autonomy in a way seldom seen among architects who otherwise practise in preservation-worthy environments. Furthermore, Fretton has gained experience, especially on the basis of his activity in London, with creating spatially composite architecture on relatively small sites. For example, Fretton took advantage of a narrow and irregular backyard in Chelsea to create a house, recently designed for the artist Anish Kapoor, with a surprisingly large



*Portrait of Tony Fretton.
Portrait of Tony Fretton.*

*Fra Tony Frettons tegnestue.
From Tony Fretton's studio.*



derudover er professor på arkitektuddannelsen på Delfts Tekniske Universitet i Holland. I en dansk sammenhæng er Fretton især kendt som arkitekten bag Fuglsang Kunstmuseum fra 2008, der ligesom Tietgens Ærgrelse er blevet til med lokal bistand fra den danske tegnestue BBP arkitekter.

Valget af Fretton som arkitekt skyldes dog ikke hans lokalkendskab, men snarere hans evne til at arbejde med komplekse historiske, kulturelle og bymæssige sammenhænge. Han formår tilsyneladende både at bringe en eksisterende kontekst i spil og at skabe tidssvarende kunstnerisk udsagn med en vis autonomi på en måde, som man sjældent møder blandt arkitekter, der ellers slår deres folder i bevaringsværdige omgivelser. Derudover har Fretton især fra sit virke i London erfaring med at skabe rumligt sammensat arkitektur på forholdsvis lidt plads, eksempelvis for nylig i kunstneren Anish Kapoor's hus i London, hvor Fretton udnyttede en smal og irregulær baggård til at tegne et hus med overraskende mange rumlige kvaliteter. En sådan evne er netop relevant i forhold til Tietgens Ærgrelse, der ligger på en lille og vanskelig byggegrund midt i den historiske by og har et komprimeret program med forskelligartede funktioner. Endelig behersker Fretton den eksklusive genre, tidligt demonstreret i byvillaen The Red House fra

array of spatial qualities. This talent is particularly relevant in relation to Tietgen's Agony, which is situated on a small and intractable building site in the midst of the historic city and has a compact programme with diverse functions. Finally, Fretton masters the exclusive genre, as demonstrated early on in the urban villa, The Red House, from 2000, which has ceiling heights exceeding five meters and a high but not overdone degree of detail: another useful skill deployed in Tietgen's Agony, where the prominent location and high construction costs set the stage for exclusivity.

In a larger perspective, Tony Fretton is especially known as a pioneer of a British current that broke, at the end of the 1990s, with the otherwise dominant British high-tech tendency, by taking the existing physical, cultural, and social context more into account. In this way, Fretton's architecture, as opposed to the more technology-fixated high-tech architecture, contains elements linked to the design of former times and to accidentally occurring conditions in the surroundings. However, what we have here is not a case of a post-modern "quotation-architecture" that regards the reintroduction of historical styles as an ideological project but rather a kind of architecture that stems from a fascination with the "as found" around an architectural project. In this sense, Tony Fretton's architecture also differentiates itself from

*Fotografi af Tony Fretton's
'Kapoor House', interior,
London 2008.*

*Interior from Tony Fretton's
'Kapoor House', London.
Completed in 2008.*



the nostalgic “Prince Charles” architecture – a contemporary British current which, spearheaded by the Crown Prince, aspires to recreate a Georgian architecture, regardless of context. About his own approach, Fretton has this to say: “When designing I draw on things that already exist, that I have observed and experienced, in which I sense social, political and artistic qualities that will be recognised by other people”¹

The quarter

With Fretton’s contextual approach in mind, then, it seems relevant to begin an analysis of the project by taking a look at the context – or rather the contexts – for Tietgen’s Agony. This means, quite simply, the physical and non-physical relations to which the project addresses itself through its architecture.

If we consider, first of all, the urban context around Tietgen’s Agony two distinct situations come into view. Tietgen’s Agony, as mentioned in the introduction, is placed in the Store Kongensgade quarter but belongs at the same time to Frederiksstadens narrative, where the area encircling the Marble Church constitutes a kind of annex to the west of Bredgade. These two quarters are actually rather different. The parcelling out of the Store Kongensgade quarter’s lots dates back to

2000, der har rumhøjder på over fem meter og en høj, men ikke overgjort detaljeringsgrad. Igen en kunnen, som også kan bruges i Tietgens Ærgrelse, hvor den prominente placering og de høje byggeomkostninger lægger op til eksklusivitet.

I et større perspektiv er Tony Fretton især kendt som pionér inden for en engelsk strømning, der i slutningen af 1990'erne brød med den ellers dominerende engelske high-tech tendens ved i højere grad at inddrage den forefundne kontekst, både som et konkret fysisk, et kulturelt og et mere socialt fænomen. På denne måde kan Frettons arkitektur i modsætning til den mere teknologifikserede high-tech-arkitektur rumme elementer, som er knyttet til tidligere tiders udtryk eller til tilfældigt opståede forhold i omgivelserne. Der er dog ikke tale om en postmoderne "citatarkektur", der ser det som et ideologisk projekt at genintroducere historiske stilarter, men snarere om en arkitektur, der udspringer af en fascination af "de forhåndenværende søm" omkring et arkitekturprojekt. Hermed adskiller Frettons arkitektur sig også fra den nostalgiske "Prince Charles"-arkitektur – en nutidig engelsk strømning, der, anført af kronprinsen, forsøger at genskabe en klassicistisk arkitektur uanset kontekstens beskaffenhed. Selv siger Fretton om sin tilgang: "Når jeg formgiver, trækker jeg på ting, som allerede eksisterer, som jeg

the middle of the 17th century. The original plots in this quarter, a few of which actually border on Tietgen's Agony, are smaller than those typically found in Frederiksstaden. The Store Kongensgade quarter was not placed under the same stringent protocol as was Frederiksstaden. Moreover, the Store Kongensgade quarter was constructed over a longer span of time. For example, all the cornices and roof heights in Frederiksstaden were aligned with each other from the very outset, while Store Kongensgade is characterized instead by houses that have varying window- and roof-heights, clearly divulging that they were constructed at different points in time.

The three – originally four – houses on Store Kongensgade, which – taken together – have borne the nickname "The Thorn in Tietgen's Side" since the 1890s and which today are contiguous to the new building, are typical examples of this richness of variation. Two of the front buildings, which pre-date 1730, and the third front building, which dates from 1748, were all heightened with additional floors during the latter part of the 18th century. Today, the complex has a picturesque look, thanks to the narrow facades, the divergences in the roofs' heights, the diversity of the attics and the tortuous inner courtyards, which function primarily as narrow light shafts. The fourth of the houses, which was

*Fotografi af Tony Frettons
'Red House', interior,
London 2008.*

*Interior from Tony Fretton's
'Red House', London.
Completed in 2008.*



Den tomme byggerund er blevet brugt til forskellige ting i tidens løb. Her til salg af gravsten. Tv: Juni 1902, Fritz Benzen. Th: September 1912, Rådhusforvalteren. Københavns Museum.

In the course of time, the vacant corner plot that eventually became a building site has been used for many purposes. Here, for selling gravestones and funerary monuments.

Left: June 1902, Fritz Benzen.

Right: September 1912, the Town Hall Bailiff. Museum of Copenhagen.

har observeret og erfaret. Ting, hvori jeg fornemmer sociale, politiske og kunstneriske kvaliteter, som vil kunne blive erkendt af andre folk”¹

Kvarteret

Med Frettons kontekstuelle tilgang er det relevant at indlede en analyse af projektet med at kaste et blik på konteksten eller rettere konteksterne for Tietgens Ærgrelse. Hermed forstås ganske enkelt de fysiske og ikke-fysiske sammenhænge, som projektet forholder sig til gennem sin arkitektur.

Betragter man først den bymæssige kontekst omkring Tietgens Ærgrelse, falder to forskellige situationer i øjnene. Tietgens Ærgrelse er, som nævnt i indledningen, placeret i Store Kongensgadekvarteret, men hører samtidig også med til Frederiksstadens fortælling, hvor området



positioned at the north end of the row and was built in 1786, had – over an extended period of time – fallen so deeply into disrepair that the Heritage Agency of Denmark repealed its status as a listed building. The previous owner had the house demolished and Realdania Byg acquired the two vacant lots.

In comparison to these houses, the housing development on Frederiksgade that encircles the Marble Church possesses a wholly different character. It is larger in scale, both in terms of floor heights and in terms of the building development’s aggregate volume and it is rather more pretentious in its facade expression. The housing development was designed by the period’s most influential architect, Ferdinand Meldahl, who also, a decade later, completed the Marble Church itself. It was finished and ready for occupancy in 1884. The continuous structure nestles



omkring Marmorkirken udgør et slags annekst vest for Bredgade. De to kvarterer er i virkeligheden ret forskellige. Store Kongensgadekvarterets udstykninger går tilbage til midten af 1600-tallet, hvilket bevirker, at de oprindelige grundstykker, hvoraf et par grænser op til Tietgens Ærgrelse, er mindre end Frederiksstadens. Store Kongensgadekvarteret havde heller ikke samme stramme regelsæt som Frederiksstadens og er tilige blevet bebygget over et længere tidsspænd. For eksempel skulle alle gesimser og taghøjder i Frederiksstadens fra starten flugte med hinanden, mens Store Kongensgade i stedet er præget af huse, der har varierende vindues- og taghøjder og afspejler at være bygget på forskellige tidspunkter.

De tre – oprindeligt fire – huse i Store Kongensgade, der sammen siden 1890'erne bar øgenavnet Tietgens Ærgrelse og i dag støder op til

up snugly around the church, thus enhancing the church building's monumentality. Typical of Meldahl's architecture, the complex has been designed in a historical idiom that is supposed to appeal to the viewer's cultural refinement and arouse associations to famous historical monuments in and around Europe. In this case, however, the inspiration came more from Frederiksstadens Rococo architecture, which was more than 130 years old by then, and, particularly from the twin mansions, Dehn's Palace and Bernstorff's Palace, which, when viewed from the Marble Church, flank the entrance to Amalienborg Palace Square. For example, Meldahl appropriated these two mansions' division into pavilions that are crowned by mansard roofs and he also re-used specific ornaments from the mansions. At the same time, Meldahl could not resist applying decorative dormer windows in a



Den tomme hjørnegrund har haft en omskiftelig tilværelse i tidens løb. Her som tankstation. Tv. 1916, Elfelt. Th. 1925, Elfelt. Københavns Museum.

The vacant corner plot has had a chequered career in the course of time. Here, it can be seen in its incarnation as a filling station. Left: 1916, Elfelt. Right: 1925, Elfelt. Museum of Copenhagen.

*De to tvillingepalæer
Dehns og Bernstorffs palæer
flankerer, set fra Marmor-
kirken som her, indkørslen til
Amalienborg Slotsplads.*





*The two “twin mansions”,
Dehn’s and Bernstorff’s
Palaces, as seen here from
the vantage point of the
Marble Church, flank the
vehicular approach to
Amalienborg Castle Square.*

Randbebyggelsen stod færdig i 1884 og var konciperet af periodens mest indflydelsesrige arkitekt Ferdinand Meldahl, der også et årti senere fuldendte selve Marmorkirken. I praksis blev randbebyggelsen dog tegnet af andre arkitekter, ikke mindst hans tidligere medarbejder Frederik Blichfeldt. Den smyger sig forholdsvis tæt omkring kirken, hvilket er med til at fremhæve kirkebygningens monumentalitet.

The housing development was drafted by the period's most influential architect, Ferdinand Meldahl, who also, a decade later, completed The Marble Church itself. However, the housing development was actually designed by other architects, not least his former employee Frederik Blichfeldt. It was finished and ready for occupancy in 1884. The continuous structure nestles up snugly around the church, thus enhancing the church building's monumentality

det nye hus, er typiske eksempler på den omtalte variationsrigdom. To af forhusene, der stammer tilbage fra tiden før 1730, og det tredje forhus, der er fra 1748, er alle blevet forhøjet med ekstra etager i løbet af 1700-tallet. Komplekset virker i dag malerisk på grund af de smalle facader, uoverensstemmelserne i taghøjden, de forskellige kviste og de snirklede baggårde, der mest af alt fungerer som smalle lysskakte. Det fjerde hus, der lå yderst i rækken og var fra 1786, var over en længere årrække forfaldet så meget, at Kulturstyrelsen ophævede fredningen. Den tidligere ejer nedrev huset og Realdania Byg erhvervede de to tomme grunde.

I forhold til de omtalte huse i Store Kongensgade har den øvrige randbebyggelse omkring Marmorkirken en anderledes karakter. Den er større i sin skala, både med hensyn til etagehøjder og bebyggelsens samlede omfang, og mere prætentøs i sit facadeudtryk. Randbebyggelsen stod færdig i 1884 og var tegnet af periodens mest indflydelsesrige arkitekt Ferdinand Meldahl, der også et årti senere fuldendte selve Marmorkirken. Den smyger sig forholdsvis tæt omkring kirken, hvilket er med til at fremhæve kirkebygningens monumentalitet. Typisk for Meldahls arkitektur er komplekset udformet i historiske formsprog, der skulle appellere til betragternes kulturelle dannelse og skabe associationer til

French Renaissance style. Nor was he shy about taking recourse in the day's new production methods, as evidenced in the form of prefabricated concrete balconies. Above and beyond this, the housing development surrounding the Marble Church – in contrast to these mansions – was not built for a single family but embraces a conventional – albeit luxurious – block of flats in five floors. As has been said, the building development was never finished due to the aforementioned 18th century houses. These made their mark with large fireproof gables that faced a small square, which until recently housed a hot dog stand. Some found this blemish charming while others made attempts to consummate the ensemble. In 1987, for example, the architect firm of Kjær and Richter designed a proposal for a narrow building to be positioned in front of the fireproof gables – like Fretton's house, a modern counterpart to Meldahl's building complex.

The building development's raison d'être, the Marble Church – or Frederik's Church, was conceived from the outset as the culmination of Frederiksstaden, which had been established in 1749 and which, in its own day, bore comparison with the very finest examples of European Baroque and Rococo layouts. As an urban plan, Frederiksstaden stood as an exponent of an era



Bebyggelsen blev aldrig komplet, og indtil for nylig stod der i stedet en pølsevogn på den tomme grund.

The construction project was never brought to its completion and, until quite recently, a hot dog stand stood on the otherwise vacant lot.

kendte historiske bygningsværker i det store Europa. I dette tilfælde er bebyggelsen dog især inspireret af Frederiksstadens godt 130 år ældre rokokkoarkitektur, ikke mindst de to tvillingepalæer Dehns og Bernstorffs palæer, der set fra Marmorkirken flankerer indkørslen til Amalienborg Slotsplads. Eksempelvis overtog Meldahl de to palæers opdeling i pavilloner, der er afsluttet af mansardtage, ligesom han også genbrugte konkrete ornamentter fra palæerne. Meldahl kunne samtidig ikke dy sig for også at bruge dekorative kviste i en fransk renæssancestil og var heller ikke bange for at ty til tidens nye produktionsmetoder, der f.eks. viser sig i form af fabriksfremstillede betonbalkoner. Derudover er randbebyggelsen omkring Marmorkirken i modsætning til palæerne ikke bygget til en enkelt familie, men dækker over et konventionelt – om end herskabeligt – lejlighedsbyggeri i fem etager. Som omtalt, blev bebyggelsen dog ikke komplet på grund af de omtalte 1700-talshuse, der ud til Frederiksgade markerede sig med store brandgavle foran en lille plads, hvor der indtil for nylig stod en pølsevogn. Mange fandt denne skønhedsfejl charmerende, mens andre forsøgte at fuldende ensemblet, f.eks. arkitektfirmaet Kjær og Richter, der i 1987 tegnede et forslag til en smal bygning foran brandgavlene – ligesom Frettons hus en moderne pendant til Meldahls bebyggelse.

when entire cities and landscapes were staged with theatrical axes and grand squares, all for the glory of God or the King. It lies in fine accordance with this line of thinking that Frederiksstadens two main axes would meet precisely at an equestrian statue of the absolute monarch, King Frederik V: a statue that is surrounded on four sides by noblemen's palatial mansionspalaces and town houses and which has right in front of it, as its point de vue (as it was called in the ideal nation, France), the Marble Church. In this way, the Danish subjects were constantly being reminded that the royal power was centrally placed in society and was also "by the Grace of God".

The church was not completed in either King Frederik V's or his successor's lifetime but remained instead as a ruin-like torso for almost 150 years, because of a lack of funds. This was partly due to costly marble having been chosen as the building material. Curiously enough, it was here that the Golden Age artists including the sculptor Bertel Thorvaldsen, just returned from Rome, liked to host picnics and be reminded of the Roman ruins. At the same time, however, there was no shortage of proposals for making use of the ruin: there was, for example, even a suggestion to build a museum for the very same Thorvaldsen, who was otherwise busy justifying the ruin's existence² and another proposal



Frederiksstaden: Det kendte kobberstik af Amalienborg Slotsplads med Jardins Marmorkirke i baggrunden, tegnet af Le Clerc og stukket af I. M. Preisler i 1766, Københavns Museum.

Frederiksstaden: LM Preisler's famous engraving, dating from 1766, of the Amalienborg Square, after a drawing by Le Clerc, showing Jardin's Marble Church in the background. Museum of Copenhagen.

Bebyggelsens egentlige raison d'être, Marmorkirken eller Frederikskirken, var fra starten tænkt som kulminationen på Frederiksstaden, der blev grundlagt i 1749 og i sin samtid ikke stod tilbage for de fineste europæiske barok- og rokokoanlæg. Frederiksstaden var som byplan eksponent for en tid, hvor hele byer og landskaber blev iscenesat med teatraliske akser og pladsanlæg, alt sammen til Guds eller Kongens ære. Det er i fin overensstemmelse med en sådan tankegang, at Frederiksstadens to vigtigste akser netop mødes i en rytterstatue af den enevældige monark Frederik V, der på fire sider er omgivet af adelspalæer, og som foran sig – eller "point de vue", som man sagde i idealnationen Frankrig – havde Marmorkirken. På denne måde blev undersåtterne erindret om, at kongemagten var centralt placeret i samfundet og samtidig var "af Guds nåde".

På grund af manglende finanser, der blandt andet skyldtes valget af det kostbare byggemateriale marmor, blev kirken imidlertid ikke fuldt i Frederik V's eller efterfølgerens levetid, men lå i stedet i næsten 150 år som en ruinagtig torso. På dette sted yndede guldalderkunstnere som Bertel Thorvaldsen, der var hjemvendt fra Rom, at holde picnic og mindes de romerske ruiner. Samtidig skortede det dog ikke på forslag til at udnytte ruinen, f.eks. til et museum til

involving using the marble from the ruin as a pedestal for an equestrian statue of King Frederik VII. However, it wasn't until the financier, C.F. Tietgen, arrived on the scene with his assistance that the church was completed in a style that owes a debt to both the neo-classicist church ruin and the Roman Baroque, as can be seen, for example, in the dome crowning the St. Peter's Basilica.

As I will describe in the next section, Tony Fretton addresses himself in a most thoughtfully considered fashion to the quarter's idiom. But at the same time, he involves other aspects of the context than the merely formal ones. For example, he is interested in how the housing development encircling the Marble Church, notwithstanding its uniform and representative expression, also has the capacity to accommodate informal and unplanned social activities like smaller business premises, such as a dental clinic, or bicycles parked in some of the small front gardens. The historicist mounting therefore possesses a surprisingly composite character in the present day that evinces that the luxurious residences dating from the 19th century are relatively flexible in relation to new and heterogeneous patterns of use. This composite character manifests itself as well in Tietgen's Agony, which has a café on the street level, office space on the first floor and flats in the rest of the building.





Nordfacade mod Frederiksgade 1



Vestfacade mod Store Kongensgade

Mod Store Kongensgade er Fretton's hus smallere end pavillonen. Facadekompositionen medierer i stedet mellem pavillonen og de tre oprindelige borgerhuse, der stadig er bevaret som en del af "Tietgens Ærgrelse".

On the left: The northern facade towards Frederiksgade 1, Meldahl's corner pavilion. On the right: The western facade towards Store Kongensgade. Facing Store Kongensgade, Fretton's house is narrower than the pavilion. With this modification, the facade composition successfully stands as an intermediary between the pavilion and the three original townhouses, which are still preserved as constituent elements of "The Thorn in Tietgen's Side".

selsamme Thorvaldsen, der ellers forsvarede ruinens eksistensberettigelse,² eller til en piedestal for en rytterstatue af Frederik VII. Først med finansmanden C.F. Tietgens hjælp blev kirken fuldendt i en stil, der både står i gæld til den nyklassicistiske kirkeruin og til romersk barok, f.eks. Peterskirkens kuppel.

Som jeg vil beskrive i de næste afsnit, forholdt Fretton sig velovervejet til kvarterets formsprog, men inddrager samtidig andre sider af konteksten end de rent formmæssige. Eksempelvis er han optaget af, hvordan randbebyggelsen omkring Marmorkirken på trods af sit ensartede og repræsentative udtryk er i stand til også at rumme uformelle og uplanlagte sociale aktiviteter, f.eks. små erhvervslejemål som en tandlægeklinik eller cykelparkering i nogle af de små forhaver. Den historicistiske indfatning har derfor i dag en overraskende sammensatthed, der viser, at herskabslejligheder fra det 19.

The building and the quarter

Considered as volume, Fretton's House is related especially to Meldahl's pavilion that stands at the opposite corner of Frederiksgade and Store Kongensgade. "Pavilion" is to be understood here as a building section that forms part of a larger building structure but also distinguishes itself independently, for example, with its own roof silhouette and its own axes of symmetry. It is from Meldahl's pavilion that the new building adopts its depth and width, its symmetrical siting vis-à-vis the church, and its elevations, both of the ground floor plinth and the uppermost cornice just below the roof. However, in the facade that faces Store Kongensgade, Fretton's house is narrower than the pavilion, since three of the townhouses that originally contributed to the emergence of the name "The Thorn in Tietgen's Side" are still preserved today. The new building also takes over



århundrede er forholdsvis fleksible i forhold til nye og forskelligartede brugsmønstre. Denne sammensathed manifesterer sig også i Tietgens Ærgrelse, der har café i stueetagen, kontor på første sal og boliger i resten af huset.

Huset og kvarteret

Betragtet som volumen forholder Frettons hus sig især til Meldahls pavillon på hjørnet af Frederiksgade og Store Kongensgade. Med pavillon forstås i dette tilfælde et bygningsafsnit, der indgår i en større bygningsstruktur, men som samtidig markerer sig selvstændigt for eksempel med en egen tagsilhuét og egne symmetriakser. Fra Meldahls pavillon overtager det nye hus dens dybde og bredde, den symmetriske placering i forhold til Marmorkirken og højderne både på sokkelpartiet i stueetagen og på den øverste gesims lige under taget. Kun mod Store

the Meldahl pavilion's window partitions and the symmetrical facade composition facing Frederiksgade, where, in both Fretton's building and Meldahl's pavilion, the central part of the facade comprising the three middle window-bays is slightly projected. Finally, Fretton is working with a recessed penthouse level corresponding to Meldahl's mansard roof, whose dormer windows are also drawn back with respect to the facade line. Fretton's work thus distinctly re-reads the existing context, which promotes a symmetrical and homogeneous framing of the Marble Church as seen from Store Kongensgade.

On the other hand, the back side of Tietgen's Agony, which is contiguous to the aforementioned townhouses on Store Kongensgade, is different in its framing and structure from the rest of the building's sides. Here, we find an asymmetric delimitation of the building and a more complex arrangement of openings that fits neatly

Fra Store Kongensgade. Betragtet som volumen forholder Frettons hus sig især til Meldahls pavillon på hjørnet af Frederiksgade og Store Kongensgade.

Considered as volume, Fretton's House is related especially to Meldahl's pavilion, which stands at the opposite corner of Frederiksgade and Store Kongensgade.



Østfacaden, der er vendt mod Marmorkirken, er kun tilsyneladende symmetrisk. Den inderste række fag er nemlig ikke vinduer, men åbninger til udendørs loggiaer.

The eastern facade, which faces the Marble Church, only appears to be symmetrical: the innermost row of bays is not actually composed of windows but rather of openings to outdoor loggias.

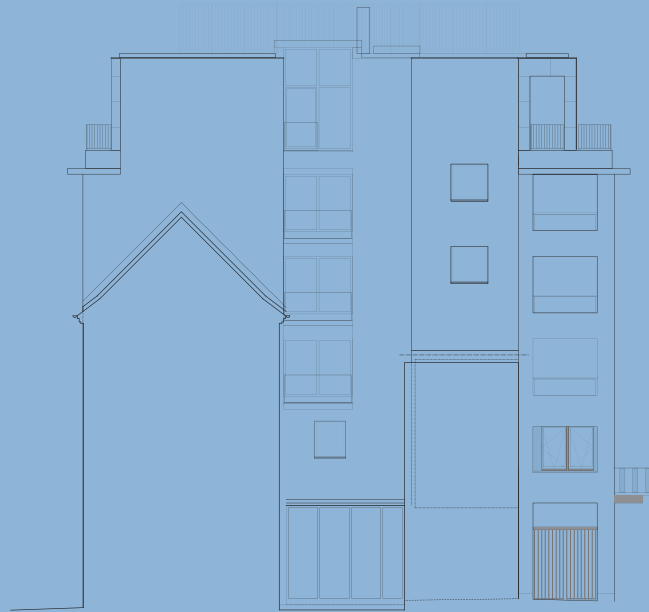
Kongensgade er Frettons hus smallere end pavillonen, idet tre af de borgerhuse, der oprindeligt var med til at lægge navn til "Tietgens Ærgrelse", er bevaret. Tilsvarende overtager den nye bygning Meldahl-pavillonens fagdeler, det vil sige antallet af vinduer, og den symmetriske facadekomposition mod Frederiksgade, hvor både Frettons bygning og Meldahl-pavillonen har markeret de tre midterste vinduesfag med et bygningsfremspring. Endelig arbejder Fretton med en tilbagetrukket penthouseetage, hvor Meldahl har et mansardtag, der også trækker vinduerne lidt tilbage i forhold til facadeflugten. Der er således tale om en tydelig genlæsning af den eksisterende kontekst, der fremmer en symmetrisk og ensartet indramning af Marmorkirken, set fra Store Kongensgade.

Til gengæld er Tietgens Ærgrelses bagside, der støder op til borgerhusene i Store Kongensgade, anderledes i sin opbygning end resten af

in ensemble with the more picturesque townhouses and the adjoining world of irregularly shaped courtyards and back buildings of varying heights. The building's eastern facade, which faces the Marble Church and borders on the aforementioned courtyards, is not entirely symmetrical either, inasmuch as the innermost row of bays in the flats are not windows but rather openings to outdoor loggias. The symmetry is thus contested by degrees as the building draws nearer to the group of 18th century buildings that, incidentally, also boasts a roof garden on top of one of its back buildings. Interestingly enough, the older 18th century context is conducive to an expression that, with its asymmetry and irregularity, might actually appear more modern than the building's other facade expressions, which are under the influence of Meldahl's more recent but also more formal architecture. Above and beyond this, the orthogonal network structure in Fretton's facade



Østfacade mod Marmorkirken.



Sydfacade mod Store Kongensgade 82.

husets sider. Her møder vi en asymmetrisk afgrænsning af bygningen og en mere kompleks placering af åbninger, der passer fint til de mere maleriske borgerhuse og den tilstødende verden af uregelmæssige baggårde og baghuse i forskellige højder. Østfacaden, der er vendt mod Marmorkirken og grænser op til de omtalte baggårde, er heller ikke helt symmetrisk, idet den inderste række fag i lejlighederne ikke er vinduer, men åbninger til udendørs loggiaer. Hermed anfægtes symmetrien, efterhånden som huset nærmer sig 1700-talsbebyggelsen, som i øvrigt også rummer en enkelt tagterrasse på toppen af et af baghusene. Interessant nok er den ældre 1700-tals-kontekst befordrende for et udtryk, der med sin asymmetri og uregelmæssighed kan virke mere moderne end husets øvrige facadeudtryk, der er påvirket af Meldahls nyere, men også mere repræsentative arkitektur. Derudover harmonerer den retvinklede netstruktur i Frettons

is in keeping with the half-timbering of many of the 18th century houses. Another fine example of adaptation to the 18th century architectural style is the windows in the facade on Store Kongensgade, which are narrower and therefore more in harmony with the tighter spacing of the windows in the older townhouses.

When we turn our attention to the constituent parts of the building, they can similarly be characterized as carrying on a dialogue, especially in conversation with Meldahl's architecture. Whereas Meldahl's building, on the first story, is fitted with balconies, Fretton's house has corresponding balconies in the same dimensions and while Meldahl works with pilasters, Fretton's vertical pillars, situated between the window openings facing Meldahl's building, have been pulled a touch forward with respect to the wall beneath the windows. Though not conventional pilasters with base and capital, as we see on Meldahl's

Sydfacaden er anderledes i sin opbygning end resten af husets sider. Her møder vi asymmetri og en mere kompleks placering af åbninger, der passer fint til de mere maleriske borgerhuse og den tilstødende verden af uregelmæssige baggårde og baghuse i forskellige højder.

On the left: The eastern facade facing towards the Marble Church. On the right: The southern facade (the back side), facing the adjoining property, Store Kongensgade 82, is different in its framing and structure from the rest of the building's sides. Here, we find asymmetry - delimitation of the building and a more complex arrangement of openings that jibes well with the more picturesque townhouses and the adjoining world of irregularly shaped courtyards and back buildings of varying heights.

Nordfacaden. Den nye bygning søger i høj grad både i komposition og stoflighed at spejle Meldahls pavillon. Og selvom udtrykket er moderne, og spejlingen er abstrakt, skaber de sammen en symmetrisk og ensartet indramning af Marmorkirken set fra Store Kongensgade.





The northern facade. Both when it comes to its composition and in its physical make-up, the new building is going to great lengths to mirror Meldahl's pavilion. And even though the building's expression is modern and the mirror-relation is abstract, when taken together, the two buildings form a symmetrical and homogeneous framing of the Marble Church, as seen from Store Kongensgade.



Slægtskabet med især Meldahls arkitektur sætter sig både igennem med hensyn til de enkelte bygningsdele og med hensyn til stoflighed og overflader.

facader med bindingsværket på mange af 1700-talshusene. Et andet eksempel på en tilpasning til 1700-talsarkitekturen ses i facaden mod Store Kongensgade, hvor vinduerne er gjort smallere og dermed passer bedre til den tætte vinduestakt i de gamle borgerhuse.

Betragter man de enkelte bygningsdele, er de ligeledes kendetegnet ved en dialog ikke mindst med Meldahls arkitektur. Hvor Meldahls bygning på første sal er forsynet med balkoner, har Frettons hus tilsvarende balkoner i samme dimension, og mens Meldahl arbejder med pilastre, det vil sige flade indfældede søjler, er Frettons lodrette piller mellem vinduesåbningerne ud mod Meldahls bygninger trukket en anelse frem i forhold til murstykkerne under vinduerne. Der er dog ikke tale om traditionelle pilastre med en base og en kapitæl (søjlehoved) som hos Meldahl, men snarere om abstrakte fremspring,

building, they are, rather, abstract projections that nonetheless enter into dialogue with the many relief effects in Meldahl's facades. Correspondingly, the facade on Store Kongensgade is smooth like the facades in the adjoining townhouses.

The affinity with Meldahl's architecture in particular also manifests itself quite distinctly when it comes to the textural effects and surfaces. In Meldahl's housing development, the facades are plastered in a sandstone-like colour, while building details like balconies are executed in concrete and the roofs are covered with black slate. This has inspired Fretton to choose, also, to plaster his outer walls, which are moreover built of concrete elements, with a warm gray plastering. Similarly, the new penthouse is clad in dark Belgian bluestone that harmonizes neatly with Meldahl's slate-covered mansard roof. Meldahl's predilection for



der ikke desto mindre går i dialog med de mange reliefvirkninger i Meldahls facader. Dog er facaden mod Store Kongensgade glat ligesom facaderne i de tilstødende borgerhuse.

Slægtskabet med især Meldahls arkitektur sætter sig også igennem med hensyn til stofligheder og overflader. I Meldahls randbebyggelse er facaderne pudset med en sandstenslignende kulør, mens bygningsdetaljer som balkoner er udført i beton, og tagene er beklædt med sort skifer. Dette har fået Fretton til at vælge også at pudse sine ydermure, der i øvrigt er opbygget af betonelementer, med en varm grå puds. Ligeledes er penthouseetagen beklædt med en mørk belgisk sandsten, der harmonerer fint med Meldahls skiferbelagte mansardtage. Meldahls forkærlighed for at imitere natursten ved hjælp af kunstige materialer som cementpuds og beton, har også ansporet Fretton til at arbejde med

imitating natural stones with the aid of artificial materials like cement rendering and concrete has also spurred Fretton to work with prefabricated fibre concrete elements for the sturdy cornice under the penthouse floor and for the large balcony on the first story. However, the balcony is scheduled to be clipped on in 2018, after the completion of a new Metro station that will be positioned in the middle of Frederiksgade, right in front of the building. Genuine sandstone is used only in very few particularly exposed places, e.g. above the cornice.

In general, the detailing of the house can be characterized especially by two factors: abstraction and the use of small differences in nuances. As an example of the abstraction, the translation of Meldahl's pilasters into slightly projecting wall-pillars has already been mentioned. In the same vein, we can point out Fretton's cornice,

The affinity with Meldahl's architecture in particular also manifests itself quite distinctly when it comes to individual building parts and when it comes to the textural effects and surfaces.

*Tietgens Ærgrelse,
november 2010.*

*Tietgen's Agony,
November 2010.*

præfabrikerede fiberbetonelementer til den kraftige gesims under penthouseetagen og til den store balkon på første sal, der imidlertid først kan sættes op efter færdiggørelsen af en ny Metrostation midt i Frederiksgade foran huset i 2018. Kun enkelte særligt udsatte steder bruges egentlig sandsten, f.eks. over gesimsen.

Generelt synes husets detaljering især at være kendetegnet ved to forhold: Abstraktion og brugen af små nuanceforskelle. Som eksempel på abstraktionen har oversættelsen af Meldahls pilastre til murpiller med et let fremspring allerede været nævnt, og man kan i samme ombæring fremhæve Frettons gesims, der ikke har nogen hulkehl – det vil sig et konkavt profilstykke – som klassicistiske gesimser, eller den store balkon mod Frederiksgade, der har kantede balustre med riller i stedet for Meldahls rokokoinspirerede balustrade med ovale udskæringer. Hermed får Fretton indarbejdet en detaljering, der i reliefvirkning modsvarer Meldahls, men som med sin abstraktionsgrad og kantethed tilhører modernismens formverden. Sammenligner man materialerne i Frettons hus, er det slående, at de i deres kulør og stofflighed ligger forholdsvis tæt på hinanden. Facadepuds, sandsten og fiberbetonen ligner hinanden og ligger i tone heller ikke langt fra den mørke natursten på penthousefacaden. Symptomatisk for Frettons arkitektur

which has no cavetto – which means to say, no concave moulding profile-piece – as do classical cornices, and also the large balcony looking out on Frederiksgade, which has edged balusters with grooves instead of Meldahl's rococo-inspired balustrade with oval carvings. With this touch, Fretton has incorporated a detailing that corresponds to Meldahl's but which, with its level of abstraction and sharp-edgedness, belongs to modernism's iconography. When we compare the various materials in Fretton's building, it is striking how similar they are in colour and texture. The facade's plastering, the sandstone and the fibre concrete all resemble each other and are, in their tone, not remote from the dark natural stone on the penthouse's facade. In what is a typical touch in Fretton's architecture, the fibre concrete panel has a combed finish in the embrasure while it is smooth, having a sawn finish, on the windowsill; this ultimately sharpens the viewer's gaze and appreciation for the importance of differences in the nuances: differences in nuances that are also crucial in Frederiksstadens refined Rococo universe.

In the final analysis, the abstract re-reading of the quarter and the effort to highlight the significance of nuance reveals a form-related potential in the historic surroundings. If the contrast to the existing conditions had become



*Interiør, Tietgens Ærgrelse.
Interior. Tietgen's Agony.*

er fiberbetonpanelet rillet i vindueslysningen, men glat på sålbænkene, hvilket i sidste ende skærper betragterens blik for betydningen af nuanceforskelle. Nuanceforskelle, som også er afgørende i Frederiksstadens forfinede rokokounivers.

I sidste ende får den abstrakte genlæsning af kvarteret og bestræbelsen på at vise nuancens betydning betragterens øjne op for et formmæssigt potentiale i de historiske omgivelser. Hvis kontrasten til det eksisterende var blevet større, således som det siden modernismen har været god latin, når danske arkitekter bygger nyt i forbindelse med noget historisk, havde dette potentiale sandsynligvis forekommet mindre tydeligt. Med Frettons nuancerede kommentarer, der fletter flere kontekster sammen, opleves den historiske arkitektur pludselig aktuel. Hans kontekstuelle tilgang handler med andre ord ikke om at rekonstruere en historisk kontekst, men om at udnytte de elementer og fænomener, som konkret er til stede i kvarteret i dag. Hele historien om Marmorkirkens fortid som pittoresk ruin er således fravalgt i Frettons fortælling.

Husets rum

Tony Fretton er optaget af den sammensatte brug, der i dag præger Meldahl-bebyggelse på trods af facadernes ensartede og repræsentative

more glaring, after the fashion that has come to be universally accepted since modernism whenever Danish architects build something new in conjunction with something historical, this potential would probably have emerged less distinctly. With Fretton's nuanced commentaries, which braid several contexts together, the historical architecture is suddenly experienced as relevant. Fretton's contextual approach, in other words, does not revolve around reconstructing a historical context but rather around exploiting the elements and phenomena that actually exist, specifically and concretely, in the quarter today. In Fretton's narrative, the whole saga of the Marble Church's past as a picturesque ruin has thus been left out.

The building's space

Tony Fretton is interested in the composite use that presently characterizes the Meldahl development notwithstanding its uniform and representative facade expression. It fits well with this reading of the context that the building owner, Realdania Byg, in its project programme, also had its sights set on functional diversity, perhaps having learnt from a good many recent Danish urban development projects, where the dense commingling of residential and commercial spaces and



Interiør, Tietgens Ærgrelse.
Interior. Tietgen's Agony.

facadeudtryk. Det passede fint med denne læsning af konteksten, at også bygherren, Realdania Byg, fra begyndelsen i sit program lagde op til en funktionel diversitet. Måske belært af mange nyere danske byudviklingsprojekter, hvor den tætte blanding af beboelse, erhverv og butikker, som ellers har præget den traditionelle europæiske metropol, f.eks. København, er forsvundet til fordel for mere rene, monofunktionelle kvarterer. Konsekvensen af dette er, at storbystemningen udebliver, og at selv nye bykvarterer tæt på Københavns gamle bykerne eller transformerede dele af den gamle by ofte virker som søvnige sovebyer uden nogen form for inspirerende diversitet. En diversitet, som netop præger Store Kongensgadekvarteret. Her rummer husenes stueetager typisk små butikker eller cafeer, mens de øvrige etager både kan have boliger eller små servicevirksomheder – alt sammen på forholdsvis lidt plads og klods op af en travl Store Kongensgade, fyldt med fodgængere, cykler, biler, busser – og om nogle år en Metrostation foran Tietgens Ærgrelse. På denne gade opleves København som en rigtig europæisk storby.

Det kan i den forbindelse forekomme selvindlysende eller banalt, at også Tietgens Ærgrelse er organiseret med en café i stuetagen, en mindre virksomhed på første sal, to toværelses lejligheder på anden, tredje og fjerde sal og

shops, which has otherwise traditionally characterized the European metropolis, like Copenhagen, has given way to more truly monofunctional urban quarters. The consequence of this is that the big city atmosphere fails to materialize and that even newer urban quarters situated close to the heart of Copenhagen's historical centre and transformed parts of the old city often appear to be sleepy bedroom cities without any kind of inspiring diversity: a diversity that precisely characterizes the Store Kongensgade quarter. Here, the building's ground level floors typically accommodate small shops or cafes while the upper floors generally contain flats or small service firms – and all of this on a relatively small patch of ground and wedged in on the busy avenue of Store Kongensgade, crowded with pedestrians, bicycles, cars, buses – and in a few years time, a Metro station right in front of Tietgen's Agony. On this thoroughfare, Copenhagen can be experienced as a genuine European metropolis.

In this connection, it might seem obvious or commonplace that Tietgen's Agony is also being organized with a café on the ground floor, a small business enterprise on the first floor, a pair of two-room flats on each of the second, third and fourth floors and finally, a somewhat more spacious penthouse flat at the top. Nevertheless, this mix is unique in relation to similar constructions



*Interior, Tietgens Ærgrelse.
Interior. Tietgen's Agony.*

endelig en lidt større penthouselejlighed på toppen. Ikke desto mindre er denne sammenblanding unik i forhold til lignende nutidigt byggeri, der typisk kun ville rumme kontorer, evt. med en enkelt café i bunden. Og sammensætningen er sågar exceptionel, hvis man tager husets beskedne samlede areal på 1300 kvadratmeter i betragtning. Kun få steder i verden vil et moderne hus midt i en storby have så mange funktioner på så lidt plads.

Betragter man grundplanerne for de forskellige etager, falder trapperummet med elevatoren i øjnene som den centrale spillebrik i husets organisation. Det er interessant nok ikke placeret ud til gaden, således som man umiddelbart ville forvente det, men midt i huset ud til naboens baggård. Hermed skal man gå et stykke igennem stueetagen for at komme op i huset – lidt på samme måde som i det 19. århundredes mere herskabelige københavnske lejlighedsbyggeri, hvor hovedtrappen ofte ligger ud til baggården. Konsekvensen af denne disposition i Tietgens Ærgrelse er, at etageplanerne bliver delt i to hovedafsnit, som bliver forbundet af et forholdsvist langt og smalt rum ud mod den korte Frederiksgade. De to hovedafsnit henvender sig samtidig til to markant forskellige bymæssige situationer. Det vestre afsnit mod Store Kongensgade vender ud mod en travl gade, mens det østre afsnit

being built at this time, which would typically contain only offices, possibly with a café at street level. And the composite character is even more exceptional when we take the building's modest total floorage (1300 square meters) into account. There are only a few places in the world where a modern building, planted smack dab in the centre of a big city, would contain so many functions in such a modicum of space.

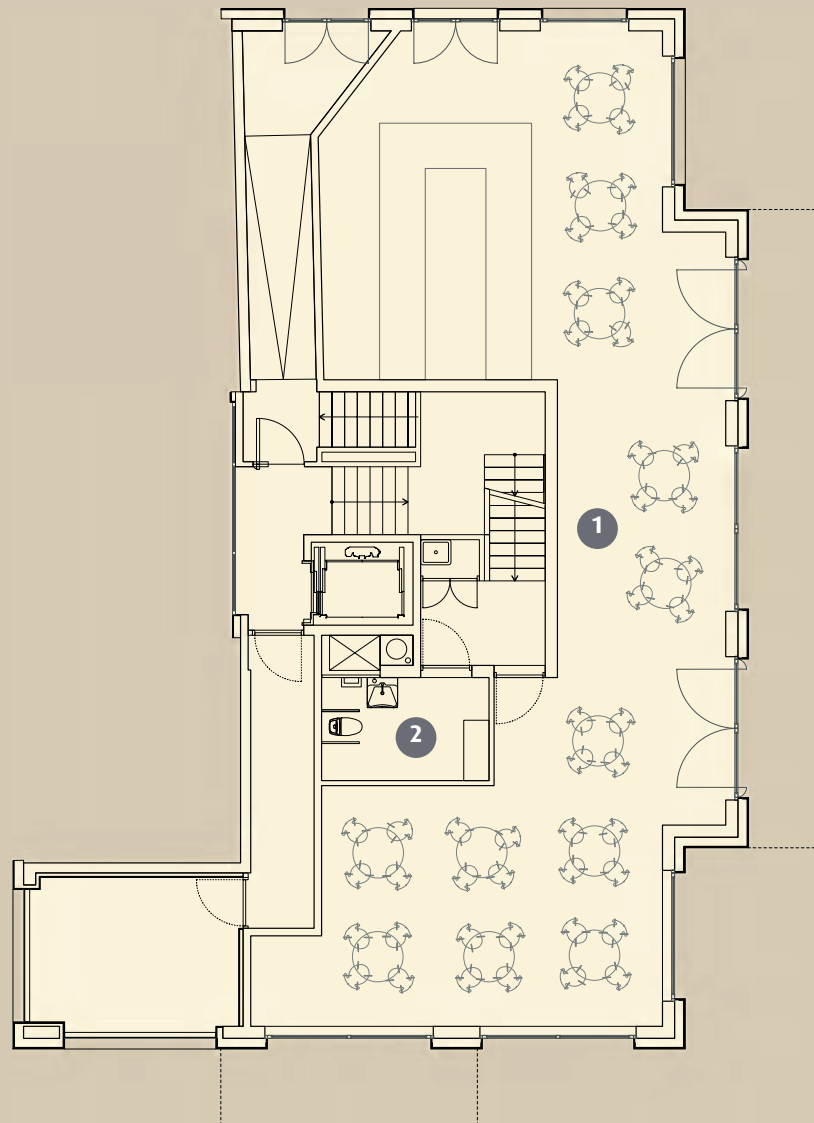
When we consider the ground plans for the different stories, the staircase – with the accompanying lift – catches our attention as the central gaming piece in the building's organization. Interestingly enough, the staircase is not placed out toward the street, as one would immediately expect it to be, but rather in the middle of the building facing out to the neighbouring house's courtyard. The consequence of this, of course, is that you have to walk a little way through the ground floor before ascending the building – much like it was when entering some of the 19th century's more luxurious blocks of flats in Copenhagen, where the main staircase often faced the courtyard. The consequence of this disposition inside Tietgen's Agony is that the floor plans have become divided into two main sections, which are conjoined by a relatively long and narrow space that faces the short segment of Frederiksgade. The two main sections of the



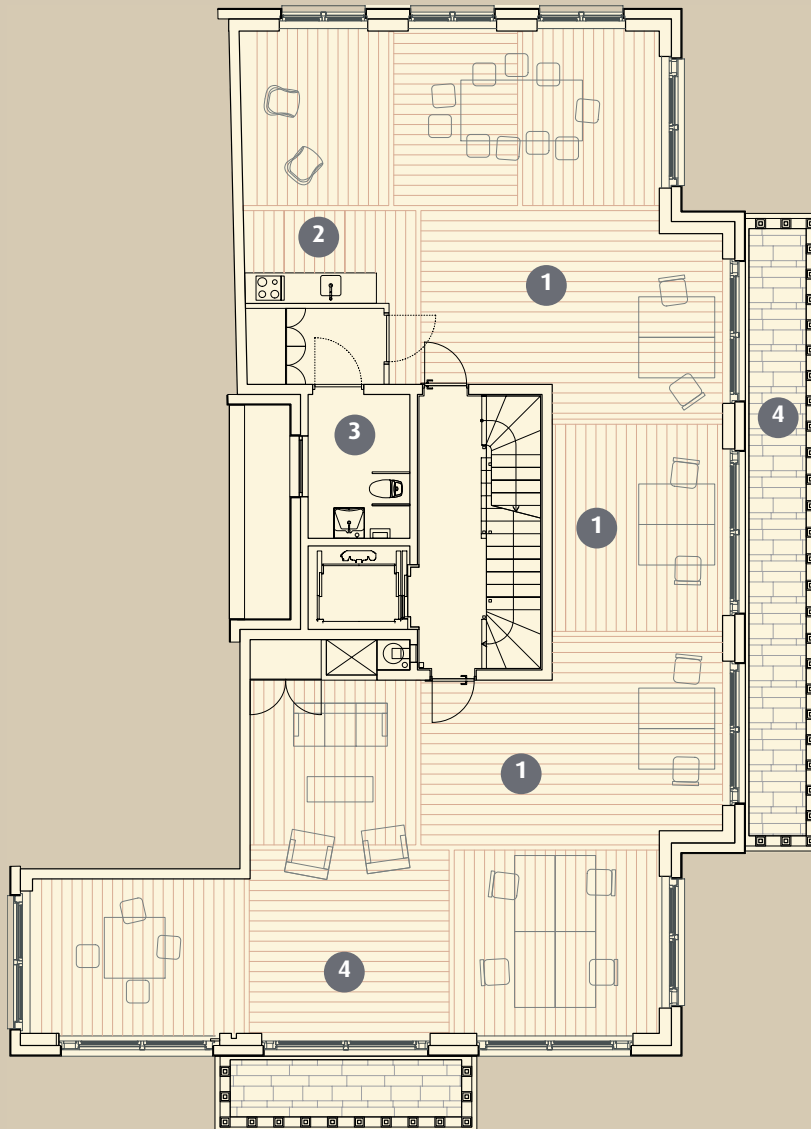
Stueplan Ground floor

1. Café
2. WC

1. Café
2. WC



Første sal First floor



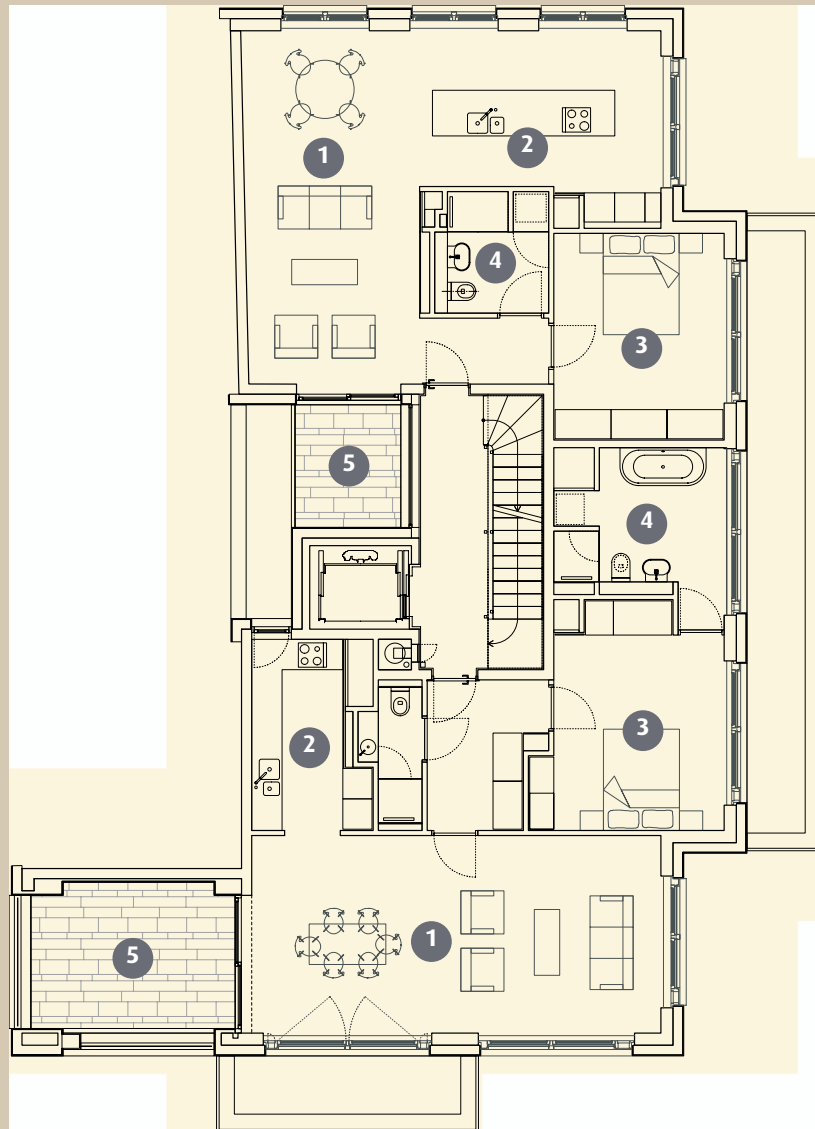
1. Kontor
2. Køkken
3. WC
4. Terrasse

1. Office
2. Kitchen
3. WC
4. Terrace

Anden til fjerde sal Second to fourth floors

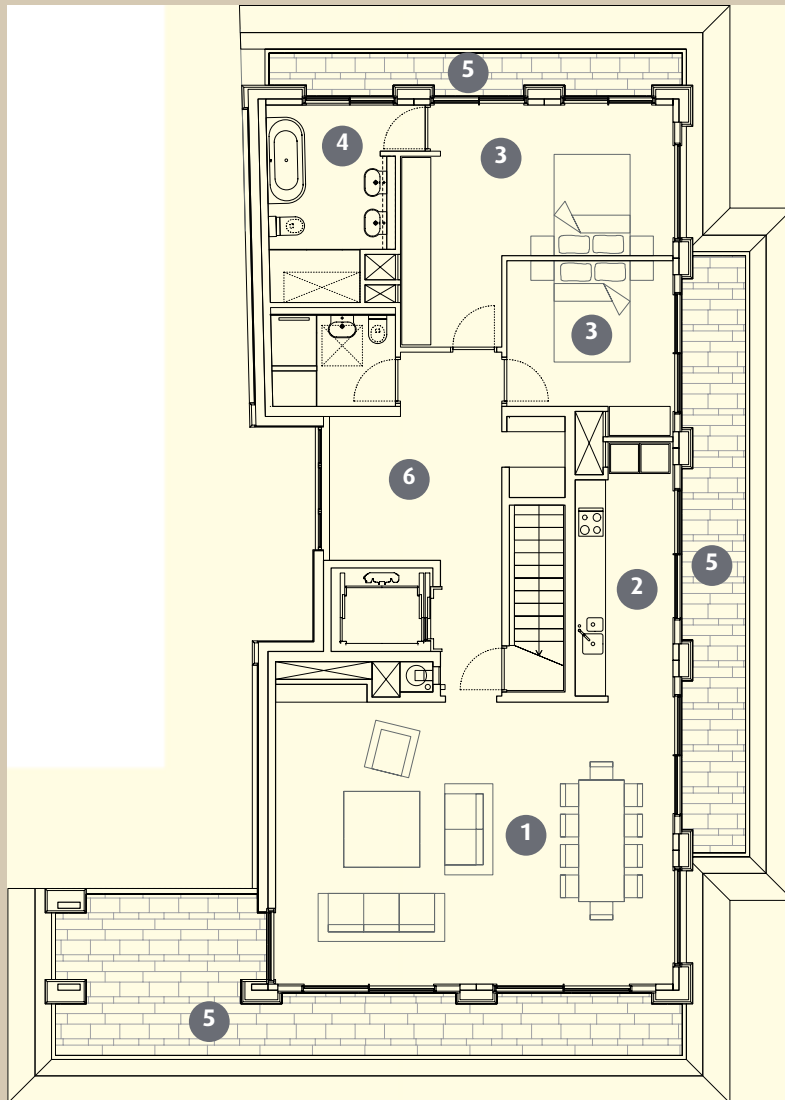
- 1. Stue
- 2. Køkken
- 3. Sovværelse
- 4. Bad
- 5. Terrasse

- 1. Living/dining
- 2. Kitchen
- 3. Bedroom
- 4. Bathroom
- 5. Terrace



Penthouse

Fifth floor



1. Stue
2. K kken
3. Sovev rse
4. Bad
5. Terrasse
6. V rse

1. Living/dining
2. Kitchen
3. Bedroom
4. Bathroom
5. Terrace
6. Study

*Interiør, Tietgens Ærgrelse.
Interior. Tietgen's Agony.*

mod Marmorkirken er præget af at være meget tæt på det store kirkemonument og af det fredfyldte byrum mellem kirken og Meldahls randbebyggelse.

Går man rundt i huset, kan man blive overrasket over, at det udadtil symmetriske byhus byder på indre rumforløb med en vis kompleksitet. I stuetagen, der er tænkt anvendt til en café, udgør det meste af etagen uden om trapperummet et sammenhængende og irregulært rum, der har flere små knæk, og som derfor vanskeligt kan overskues i sin helhed fra et bestemt punkt i rummet. Man får lyst til at fortsætte gennem rummet for at se, hvad der skjuler sig bag det næste hjørne, samtidig med at opmærksomheden også fanges af de forskelligartede tableauer, som de usædvanligt høje og store vindues- eller rettere døråbninger vender ud til. Med en rumhøjde på over fire meter og vinduer, der går fra gulv til loft, opleves lokalet tillige som meget urbant. I København er der ikke så mange rum af denne slags, derimod i boulevardbyer som Paris eller Wien, hvor højloftede caféinteriører indtager en central rolle i bylivet. De indvendige overflader og selve indretningen i de to erhvervslejemål, cafeen i stuen og kontoret på 1. sal bliver dog ikke udformet af Tony Fretton selv, men af lejernes egne rådgivere.

floor plans simultaneously refer to two markedly different urban situations. The western section, facing Store Kongensgade, turns out toward a busy avenue while the eastern section, facing the Marble Church, is distinctively stamped by its close proximity to the monumental church and the peaceful cityscape between the church and Meldahl's housing development.

Walking around inside the building, you may be surprised that the outwardly symmetrical townhouse offers an interior spatial sequence that is punctuated with a certain intricate complexity. On the ground floor, which has been envisioned as housing a cafe, most of the level's floor area around the staircase forms one continuous albeit irregular space that has several small set backs and therefore cannot easily be surveyed in its entirety from any one particular point inside the space. You are seized by an urge to continue walking through the room in order to see what it is that might be hiding around the next corner. At the same time, your attention is captured by the diversified tableaux that the extraordinarily high and large window- or, rather, door-openings are facing. With a ceiling height of over four metres and windows that extend from floor to ceiling, this street-level room is perceived, moreover, as being manifestly urban. In Copenhagen, there are not many spaces of this kind, in contrast to what



*Interiør, Tietgens Ærgrelse.
Interior. Tietgen's Agony.*

Også på første sal, der er øremærket til kontor-erhverv, er det meste af etagen udformet som ét stort rum med det samme forholdsvis irregulære omrids som i stueetagen. Her er rumhøjden imidlertid betydeligt lavere end i cafeen, ligesom vinduesåbningerne på de steder, der ikke giver udgang til balkoner, har brystninger. Det er et rum, der tydeligvis medtænker en møblering med skriveborde og siddende arbejdsstillinger, og som også kan indrettes på forskellig vis af kommende lejere. Hvis man sammenligner med andre kontorlandskaber, er det mest iøjnefaldende element den lange smalle balkon, som spejler balkonen i Meldahls pavillon på den anden side af Frederiksgade. Den åbner for uforudsete arbejdssituationer på en måde, som man normalt ikke forventer at møde i et nutidigt erhvervsbyggeri. Måske er det herude på kanten af byen, at de interessante samtaler kommer til at finde sted.

De næste tre etager, der er udformet med den samme planløsning, har etagevis to lejligheder med hver et soveværelse og en stue, hvori der også er køkken i den ene lejlighed. Lejlighederne (på henholdsvis 102 og 116 kvadratmeter) er placeret på hver side af trappen, således at den mindste er orienteret mod vest og Store Kongensgade, mens den anden vender ud til Marmorkirken mod øst. De har samtidig begge mod

we might typically find in boulevard cities like Paris and Vienna, where high-ceilinged café interiors play a central role in the city's life. The interior surfaces and the interior design inside the two commercial leases, i.e. the café on the ground floor room and the office on the first floor, will not be designed by Tony Fretton himself but rather by the respective tenants' own consultants.

Also on the first floor, which has been earmarked as commercial office space, most of the floor has been designed as one large space with the same relatively irregular contour that we find on the ground floor. Here, however, the room's height is considerably lower than in the café downstairs. Similarly, those window openings not offering access to balconies have parapets. This is a space that clearly lends itself to being furnished with desks and sitting working postures and which can also be fitted and adapted in different ways by future tenants. If you compare this space with other office landscapes, the most conspicuous element is the long and narrow balcony that mirrors the balcony on Meldahl's pavilion on the opposite side of Frederiksgade. It opens up to unforeseen workplace situations in a way that you do not ordinarily expect to find in a contemporary commercial building. Maybe it is out here, on the brink of the central city, that the really interesting conversations are going to transpire.



*Interior, Tietgens Ærgrelse.
Interior. Tietgen's Agony.*



The next three floors all have the same layout, with two one-bedroom flats per floor: one of the flats on each floor has a combined kitchen and living room. The flats (covering, respectively, 102 and 116 square metres) are placed on either side of the staircase in such a way that the smaller of the layouts is oriented to the west and faces Store Kongensgade, while the other flat looks out on the Marble Church, toward the east. At the same time, all the flats have outdoor terraces, respectively facing the neighbouring building's courtyard and the back house; these terraces are carved out of the building's volume like loggias and therefore possess a more intimate character than the balconies that will be eventually clipped onto the office floor. In addition, the flats' windows in themselves constitute balconies of a kind, since they extend almost from floor to ceiling and possess the character of being elements with double French balcony doors, hatches for ventilation and a discreet balustrade in glass. Even the bathrooms inside the larger of the two units have such a window element and are, to boot, placed in the facade's prominent middle axis - a stylistic leap you would not encounter in either modernist or historicist construction.

What makes these flats something extraordinary is especially the spatial finishing, including the design of the windows. In spite of their modest



nabohusets baggård og baghus udendørs terrasser, der er lagt ind som en slags loggiaer i selve bygningskroppen og dermed har en mere intim karakter end balkonerne i kontoretagen. Derudover er lejlighedernes vinduer i sig selv en slags balkoner, idet de næsten går fra gulv til loft og har karakter af at være elementer med dobbelte franske altandøre, lem til udluftning og en diskret balustrade i glas. Selv badeværelset i den ene lejlighed har et sådant vindueselement og er oven i købet placeret i facadens prominente midterakse – et stilbrud, som man hverken ville møde i modernistisk eller historicistisk byggeri.

Især den rumlige bearbejdning, herunder udformningen af vinduerne, gør disse lejligheder til noget særligt. På trods af deres beskedne størrelse har lejlighederne nemlig en rumlig kompleksitet, der tilskynder den besøgende til at bevæge sig gennem lejlighederne. I lejlighederne mod Store Kongensgade kan man eksempelvis fra indgangen ikke overskue stuens omrids, men må gå en lille rundtur før man ender foran en stor fransk altan ud til Frederiksgade. I lejligheden mod Marmorkirken bliver opmærksomheden i stuen både ledt hen mod de store franske altandøre og mod terrassen, der i sig selv er et lille veldefineret rum med store åbninger i muren. Dertil kommer, at vinduerne er usædvanligt store, hvilket kobler dem til en kropslig skala og

size, the flats possess a spatial complexity that prompts the visitor to move through the flats and explore the space. In the flats facing Store Kongensgade, as a matter of fact, it is not possible to take in the living room's outline all at once as you enter the flat. No, you have to take a little stroll before you eventually wind up standing in front of a large French balcony facing Frederiksgade. In the flats facing the Marble Church, on the other hand, your attention when entering the living room is led directly toward the large French balcony doors and also toward the terrace, which in itself is a small well-defined space with large apertures in its wall. We must add here that the windows are unusually high, thus conjoining them to a bodily scale and further eliciting the effect that the city's grandiose space is being drawn, in a strikingly palpable way, right into the flat's intimate space. In this very way, the city's space becomes a direct extension of the flat's space, like a series of multifarious spatial situations to which the flat alludes and communicates, as it were, via its own space: the narrow space of the courtyard; the space between the church and Meldahl's housing development; the space between Tietgen's Agony and Meldahl's pavilion; Store Kongensgade's space and so on.

The same applies to the penthouse flat at the top of the building; only here, the boundary



ydermere bevirker, at byens storladne rum på en markant måde bliver trukket ind i lejlighedens intime rum. Byens rum virker på denne måde som en direkte forlængelse af lejlighedens rum; som en serie af forskelligartede rumlige situationer, som lejligheden så at sige henvender sig til gennem sine rum: Baggårdens smalle rum, rummet mellem kirken og Meldahls randbebyggelse, rummet mellem Tietgens Ærgrelse og Meldahls pavillon, Store Kongensgades rum osv.

Også i penthouselejligheden øverst er det samme på færde som i de andre lejligheder, blot føles grænsen mellem ude og inde endnu mere åben, idet lejligheden har åbne balkoner på fire sider og udgangsmulighed via skydedøre fra næsten alle åbninger. Her er der sammenlignet med de andre lejligheder flere bevægelsesmuligheder, men også mere plads (nærmere bestemt 165 kvadratmeter). Ovenlys i de to badeværelser minder samtidig beboeren om, at lejligheden ligger øverst oppe.

Efter en rundgang i hele huset står man tilbage med en erfaring af, at det tilsyneladende enkle hus formidler en velkendt by i udsnit, som man måske tidligere ikke har været opmærksom på. Huset er som en udkigsmaskine, hvor et hierarkisk organiseret kvarter med aner tilbage til barokken fragmenteres. Henvendelsen til omverdenen er dog ikke ensidig, idet mange af husets

between outside and inside feels even more open because the flat has open balconies on four sides and the possibility of egress through sliding doors from virtually all of the openings. Up here, as compared with the situation in the other flats, there are not only more possibilities for moving around but there is also more room (165 square meters, to be precise). Skylights in the penthouse's two bathrooms serve to remind the tenant that the flat is, in fact, located at the very top of the building.

After a tour inside the entire building, you realize that the apparently simple building is acting as an intermediary by presenting a well-known city in sectioned samples you may not previously have been aware of.

The building is something like a lookout apparatus, where a hierarchically organized quarter, with its origins reaching back to the baroque, is being fragmented. However, the referral that is being addressed to the surrounding world is not a one-sided affair: many of the building's social activities will come to be exposed on the open terraces, balconies and loggias or through the open doors in the café, which will also enjoy the right of disposal over a part of the pavement. In this way, the building will be exhibiting its diversity and will be giving something back to the city.

Interior, Tietgens Ærgrelse.
Interior. Tietgen's Agony.



sociale aktiviteter bliver eksponeret på de åbne terrasser, balkoner og loggiaer eller gennem de åbne døre i cafeen, der også har råderet over en del af fortovet. Huset udstiller på denne måde sin diversitet og giver noget tilbage til byen.

Huset som arkitektonisk statement

Arkitekter har som udgangspunkt altid forholdt sig til steder, men først i England i slutningen af 1700-tallet begyndte arkitekter for alvor at tilstræbe en arkitektur, der synes at udspringe af den eksisterende kontekst. De var inspireret af den pittoreske engelske have, der blev tilrettelagt til at se naturlig og selvgroet ud som i et klassisk landskabsmaleri, og hvor irregulære beplantninger og snoede stiforløb skulle ægge den besøgendes nysgerrighed og tilskynde gæsten til at bevæge sig gennem haven. Med den pittoreske tradition begynder engelske arkitekter at tegne omgivelserne med på bygningstegningerne, mens deres franske kolleger inden for det 19. århundredes Beaux Arts-tradition typisk isolerede facadetegningerne fra konteksten. Den pittoreske tilgang spiller fortsat en stor rolle i engelsk arkitektur, blandt andet ajourført og forbundet med modernismen af de engelske arkitektkoryfæer Alison & Peter Smithson, der i 1960'erne relancerede det

The building as architectural statement

Architects have by definition always addressed themselves to specific places but it was only in England at the end of the 18th century that architects really started to aspire toward a kind of architecture that appears to have sprung forth from the existing context. These architects were inspired by the picturesque English garden, which was programmatically arranged to look natural and self-grown, as it does in a classical landscape painting, and where irregular plantings and winding courses of footpath were supposed to stimulate the visitor's curiosity and urge the guest to move onward through the garden. With the picturesque tradition, English architects began drawing the surrounding environment right into their construction drawings, while their French counterparts, who were working in the 19th century's Beaux Arts tradition, generally isolated the facade drawings and kept them separate from the context. The picturesque approach still plays an important role in English architecture, having been updated and linked with modernism by, among others, the English architect luminaries, Alison and Peter Smithson, who re-introduced the picturesque in the 1960s, taking their point of departure in concepts like "as found" and "conglomerate ordering". In writings and interviews,

Nogle af åbningerne i muren i Tietgens Ærgrelse viser sig at vende ind til udendørs loggiaer, mens for eksempel loftbelysningen og gardinerne i andre åbninger afslører, om der er tale om en bolig eller et kontorlandskab.

Some of the openings in the wall in Tietgen's Agony reveal themselves as giving toward the outdoor loggias while, for example, the ceiling lighting and the curtains in other openings divulge whether we are standing inside a residential flat or in the midst of an office landscape.

pittoreske med udgangspunkt i begreber som det forefundne eller konglomerat-orden.

Tony Fretton har flere steder vedkendt sig arven fra The Smithsons og gør da også i Tietgens *Ærgrelse* en dyd ud af at arbejde med de forskelligartede ting og fænomener, der allerede forefindes i konteksten.³ Intentionen om at genskabe helheden omkring Marmorkirken ender derfor med et hus, der også er et slags konglomerat, det vil sige en ansamling af uensartede dele – både på et socialt og formmæssigt plan. Tietgens *Ærgrelse* vil dog i sidste ende næppe gå under betegnelsen pittoresk. Hele ideen om at etablere en symmetri omkring Marmorkirken er grundlæggende antipittoresk, ligesom den stramme facadekomposition, det høje abstraktionsniveau i detaljeringen og de små nuanceforskelle i husets forskellige stofligheder ikke passer med et traditionelt pittoresk ideal, der hylder irregularitet og variationsrigdom.

Der findes imidlertid også kontekstuelle strømninger i det 20. århundredes arkitekturhistorie, som ikke nødvendigvis er knyttet direkte til det pittoreske. Den kontekstuelle tilgang blev ellers grundlæggende anfægtet af det 20. århundredes mest succesfulde tendenser, funktionalisme og senere modernisme, der havde det som ideologisk program at skabe en industrielt orienteret universalstil, og som ofte

Tony Fretton has acknowledged the legacy from The Smithsons. In Tietgen's *Agony*, as a matter of fact, Fretton makes a virtue of working with the heterogeneously diversified articles and phenomena that are "as found" already within the situational context.³ The long-standing intention to re-create a totality around the Marble Church is therefore being consummated with a building that is actually some kind of conglomerate, that is to say an accumulation of heterogeneously disparate parts – both on the social and on the morphological levels. However, when all is said and done, Tietgen's *Agony* will hardly end up being classified as "picturesque". The whole idea of establishing a symmetry around the Marble Church is fundamentally anti-picturesque, just as the stringent facade composition, the high level of abstraction in the detailing and small differences of nuances in the building's different textures do not jibe with a conventionally picturesque ideal, which pays homage to irregularity and richness in variation.

There are, however, also contextual currents in the 20th century's history of architecture that are not necessarily linked directly to the picturesque. The contextual approach was otherwise fundamentally contested by the 20th century's most successful tendencies: functionalism; and later on, modernism, which had in view, as an ideological



tænkte arkitekturen med udgangspunkt i en indre funktionalitet. Hermed trådte hensynet til de omgivende gade- og pladsrum i baggrunden, og arkitekturen blev på én og samme tid uniform og autonom. En del arkitekter formåede ikke desto mindre at forene opmærksomheden over for en lokal kontekst og klassiske byrum med den moderne trang til universalitet og autonomi. Den engelsk fødte arkitekturhistoriker Colin Rowe, der på et teoretisk plan var bannerefører for en

programme, the creation of an industrially oriented universal style and often envisioned architecture as taking its point of origin in an internal functionality. With this, considerations about the surrounding cityscape receded into the background and the architecture became, at one and the same time, uniform and autonomous. Nonetheless, quite a few architects managed to unite awareness of local context and classic cityscapes with the modern desire for universality

Tv: Svend Eske Kristensens kontorbygning til forsikrings-selskabet Baltica er opført i 1958 og er et eksempel på et værk skabt af en dansk kontekstbevidst modernist.

Th: Erik Korshagens og Juul Møllers Pressens Hus fra 1974 er et eksempel på dansk modernisme påvirket af Mies van der Rohe's 'International Style'.

On the left: Svend Eske Kristensen's office building for the Baltica Insurance Company was erected in 1958 and is a prime example of Danish "context-conscious" modernism.

On the right: Erik Korshagen's and Juul Møller's House of the Press, from 1974, is an example of Danish modernism that was strongly influenced by Mies van der Rohe's "International Style".

mere kontekstuel modernisme, har kaldt en sådan hybridarkitektur for komposit og har i den forbindelse blandt andet fremhævet moderne skandinavisk arkitektur. Med sin blanding af et moderne abstrakt formsprog, der slår fra sig i forhold til omgivelserne, og meget specifikke henvisninger til den konkrete kontekst indskriver Tietgens Ærgrelse sig på en måde i denne tradition. Dog er der også forskelle mellem Tietgens Ærgrelse og eksempler fra det lidt brede fænomen, som man – i manglen på bedre ord – kan kalde den kontekstbevidste modernisme.

Et eksempel på en kontekstbevidst dansk modernist er Sønn Eske Kristensen, der også byggede moderne huse i Frederiksstaden. Et af disse er forsikringsselskabet Balticas kontorbygning fra 1958, der ligger ved siden af Bernstorffs Palæ – på den anden side af Marmorkirken. Denne bygning er med sit fravær af præmoderne ornamentik og synliggørelse af husets konstruktion i facaden umiskendeligt moderne, men forholder sig samtidig med fin indlevelse til etageinddelinger, vinduestakter og detaljeringsgrad i den tilstødende rokokofacade. Et andet dansk eksempel er Erik Korshagens og Juul Møllers Pressens Hus fra 1974, som er påvirket af Mies van der Rohes 'International Style', men, fordi den ligger midt i København mellem gamle borgerhuse, ikke undlader at bruge en taggesims ligesom

and autonomy. The English-born architectural historian, Colin Rowe, who, on a theoretical level, was a standard-bearer for a more contextual modernism, has called this kind of hybrid architecture composite and has, in this connection, especially drawn attention to modern Scandinavian architecture. With its combination of a modern abstract idiom that principally disengages itself from the surroundings and its very specific references to the context at hand, Tietgen's Agony in a way inscribes itself into this tradition. However, there are also differences between Tietgen's Agony and examples of the somewhat wider phenomenon that can be called – for lack of any better terms – context-conscious modernism.

One example of a context-conscious Danish modernist is Sønn Eske Kristensen, who also built modern buildings in Frederiksstaden. One of these is the Baltica Insurance Company's office building, dating from 1958, which is located right next to Bernstorff's Palace – on the other side of the Marble Church. This building, with its absence of pre-modern ornamentation and its disclosure of the building's essential construction in the facade, is unmistakably modern, but simultaneously relates itself, and with striking empathy, to the elevations, the spacing of the windows and the level of detailing in the neighbouring Rococo facade. Another fine Danish example is Erik

*Fretton's 'Red House' og
'Andreas Ensemble'.*

*Fretton's "Red House" in
London and the "Andreas
Ensemble" in Amsterdam.*





nabohusene. Efter sigende skulle Fretton have indført gesimsen i Tietgens Ærgrelse blandt andet efter at have set denne bygning.

Tietgens Ærgrelse kan ligne sådanne eksempler, men adskiller sig samtidig fra dem på en række punkter. Fretton er eksempelvis i højere grad optaget af arkitekturens sociale dimension, herunder muligheden for at give rum til uforudsete og uformelle sociale situationer. I Tietgens Ærgrelse møder man således en langt større brugsmæssig diversitet end i et typisk modernistisk projekt – måske en af de væsentligste kvaliteter ved projektet. Derudover er projektet langt mere specifikt i sin dialog med konteksten end de omtalte eksempler, der stadigvæk har karakter af at være tilpassede prototyper. Typer, der med få ændringer også ville kunne stå andre steder i byen, og som i sig selv er stabile kompositioner. Tietgens Ærgrelse har i stedet snarere karakter af at være løst ad hoc, det vil sige uløseligt forbundet med konkrete og specifikke forhold i konteksten, der kræver lokale svar på forskellige steder. Huset vil ikke se sådan ud på andre steder, og det er på trods af sine symmetrier og regelmæssige vinduessætning et hus med mange ”lappeløsninger”, der vil få en modernistisk arkitekt til at rynke brynene. Tag eksempelvis de mange forskelligartede terrasse- og balkonsituationer eller de store franske altandøre i badeværelserne.

Korshagen’s and Juul Møller’s House of the Press, from 1974, which was influenced by Mies van der Rohe’s “International Style” but which, in reference to its location in the middle of the historical centre of Copenhagen, surrounded by older townhouses, is equipped with a roof cornice in conformity with the neighbouring houses. Fretton is said to have introduced the cornice in Tietgen’s Agony especially after having seen this building.

Tietgen’s Agony might resemble such examples, but at the same time, it differs from them in several respects. Fretton, for example, is more concerned with architecture’s social dimension, including the possibility of providing room for unplanned and informal social situations. In Tietgen’s Agony, you accordingly run into a far greater use-related diversity than what you would otherwise find in a typical modernist project – and this is perhaps one of the most important qualities about the project. Above and beyond this, the project is far more specific in its dialogue with its context than are the previously mentioned examples, which still have the character of being adapted prototypes: types that with few changes would be able to stand elsewhere in the city and which in themselves are stable compositions. Instead, Tietgen’s Agony has, if anything, more precisely the character of being

*Fretton’s Erste Bank’s
netfacade.*

*The grid facade in Tony
Fretton’s proposal for
Erste Bank, Vienna*

Tietgens *Ærgrelse* forholder sig ydermere til en anden kontekst end den lokale, nemlig til Frettons øvrige produktion, hvori der findes en forkærlighed for bestemte motiver. Et eksempel på et sådant motiv er terrassen omkring en tilbagetrukken etage på toppen af huset, i dette tilfælde penthouselejligheden. Motivet findes også i projekter som Red House, Fuglsang Kunstmuseum, i projektet til den britiske ambassade i Warszawa eller i nogle af hans boligbebyggelser i Amsterdam. Taghaven, der var på Le Corbusiers liste over "musts" for en moderne arkitektur, synes således at være et væsentligt element i Frettons arkitektur. Den indskriver projekterne i en modernistisk tradition, men bliver måske også brugt til at skabe en tvetydig situation. Her får man følelsen af at møde en næsten skjult verden, der på en særlig måde både har udsyn til og er isoleret fra omverdenen.

Et andet motiv er vinduet, der – som arkitekturteoretikerne Martin Steinmann og Mark Cousins også har været inde på⁴ – er noget helt centralt hos Fretton. Vinduerne i Tietgens *Ærgrelse* er ikke bare åbninger i muren, men bliver artikuleret som vigtige overgange mellem forskellige situationer; som steder, der giver mulighed for dialog mellem livet inde i husene og livet i byen. I princippet har vinduer altid en sådan funktion, det er bare sjældent, at det bliver formuleret så klart som her.

solved ad hoc, i.e. it is inextricably connected with concrete and specific relational conditions in the context that require local responses at different spots. This building would not appear as it does if it were placed anywhere else. Despite its symmetries and regular window placement, it is a building with many "stopgap measures" that would certainly make a modernist architect wince. Consider, for example, the many diverse terrace- and balcony-situations or the large French balcony doors in the bathrooms.

Tietgen's *Agony*, furthermore, relates itself to a different context than the local, namely to the rest of Fretton's output, within which there is a marked predilection for certain motifs. One example of such a motif is the terrace organized around a recessed floor at the top of the building: in this case, the penthouse flat. This same motif can also be found in projects like *The Red House*, *Fuglsang Kunstmuseum*, the project for *The New British Embassy in Warsaw* and in some of his residential buildings in Amsterdam. The presence of a rooftop garden (one of Le Corbusier's "musts") penthouse inscribes these projects within an urban and modernist tradition, but perhaps it is also being deployed for purposes of creating an ambiguous situation: here you get the feeling of meeting an almost hidden world which, in a peculiar way, both embodies a survey view look-



*Tv: Diener & Diener,
Om- og tilbygning til
Schweiz' ambassade i
Berlin, 1995-2000.*

*Th: Hans Kollhoff,
boligbebyggelse i Amsterdam,
1989-94.*

*On the left:
Diener & Diener:
Conversion and annex for
the Swiss Embassy in Berlin.
1995-2000.*

*On the right: Hans Kollhoff:
Residential housing block in
Amsterdam, 1989-94.*

Med til vinduessituationen hører også muren, der hos Fretton anfægtet meget af samtidsarkitekturens bestræbelse på maksimal transparens. Muren er i såvel Tietgens Ærgrelse som i Frettons mere urbane projekter, f.eks. Andreas-bebyggelsen i Amsterdam eller Erste Bank i Wien, organiseret som en slags net, hvor åbningerne i hver enkelt facade for det meste er lige store og placeret med samme afstand. Den graduering af vinduerne mellem de forskellige etager, som

ing out over the surrounding world and is simultaneously and strangely isolated from it.

Another motif is the window, which – as the architecture theorists Martin Steinmann and Mark Cousins have also touched on⁴ – is something entirely central in Fretton's work. The windows in Tietgen's Agony are not merely openings in the wall; they are articulated as crucial transitions between different situations, as places that offer the possibility of carrying on a dialogue



between the life being lived inside the house and the life that is unfolding in the city. In principle, windows always have such a function; it's only seldom that this becomes formulated as clearly as it does here.

What is part and parcel of the window situation is, of course, the wall, which, in Fretton's work, contests much of contemporary architecture's striving to attain maximum transparency. The wall, in Tietgen's *Agony* as well as in Fretton's more patently urban projects like the *Andreas Ensemble* in Amsterdam or the *Erste (Bank Group) Campus* in Vienna, is organized as a kind of grid, where, for the most part, the openings in each individual facade are equally dimensioned and positioned with the same rhythm. The graduation of the windows between the various floors, which Meldahl was trying to achieve, has accordingly vanished for the sake of a cooler compositional form. In much the same way as in the work of his contemporary Swiss colleagues, like Diener & Diener, or in the work of Berlin-based architects like Max Dudler and Hans Kollhoff, Fretton evidently prefers to work with the anonymity and the urge toward repetition that characterized modernism or Schinkel's classicism in the less picturesque phases. Fretton's facades, however, when compared to a more anonymous modernism, have either a textuality

Meldahl tilstræber, er således forsvundet til fordel for en mere cool kompositionsform. På samme måde som hos jævnaldrene schweiziske kolleger som Diener & Diener eller hos berlinerarkitekter som Max Dudler og Hans Kollhoff arbejder Fretton således gerne med den anonymitet og repetitionstrang, der kendetegnede modernismen eller Schinkel-klassicismen i de mindre pittoreske faser. Frettons murede facader har imidlertid, sammenlignet med den mere anonyme modernisme, enten en stoflighed eller reliefvirkninger, der gør dem interessante og mindre entydige tæt på. Nogle af åbningerne i muren i Tietgens Ærgrelse viser sig at vende ind til udendørs loggiaer, mens for eksempel loftbelysningen og gardinerne i andre åbninger afslører, om der er tale om en bolig eller et kontorlandskab.

I sidste ende er Tietgens Ærgrelse som meget af Frettons produktion et projekt, der skal opleves i virkeligheden, indefra, tæt på og i sammenhæng med omgivelserne. Det er først og fremmest i mødet med konteksten og brugeren, at huset efter noget tid kommer til sin fulde ret.

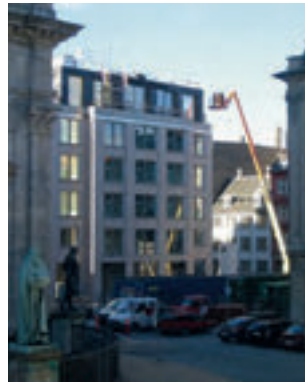
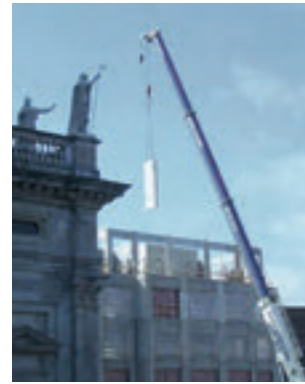
or relief effects that render them interesting and more ambiguous at close range. Some of the openings in the wall in Tietgen's Agony reveal themselves as giving toward the outdoor loggias while, for example, the ceiling lighting and the curtains in other openings divulge whether we are standing inside a residential flat or in the midst of an office landscape.

In the final analysis, Tietgen's Agony is, like so much of Fretton's output, a project that must be experienced in reality, from inside, up close and in connection with the surroundings. It is primarily in the meeting with the context and the user that the building, after some time, will emerge in its entire potential.

Max Dudler, kontorhuse i Mannheim, 1991.

*Max Dudler:
Office building in Mannheim, 1991.*





Byggeriet gennem 2010. Time-lapse of the construction project, as it evolved over the course of the year, 2010.

Noter

Marmorkirken og Tietgens Ærgrelse

- ¹ Helga Stemann: F. Meldahl og hans Venner, bd. 4 1930, s. 160-62, 165-68. C.F. Tietgen: Erindringer og Optegnelser. 1904 s.165-66. Ole Lange: Stormogulen. C.F. Tietgen – en finansmand, hans imperium og hans tid. 2006 s. 407 ff.
- ² C.F. Tietgens arkiv. Materiale vedr. Frederikskirken (pakke 56-58). Tietgen har købt nr. 86 og 88 (matrikel nr. 257 og 258), Tietgen har desuden tilsyneladende købt nr. 82 og 84 i Store Kongensgade (matrikel nr. 255 og 256) for 34.000 og 36.000 kr., men dette køb synes ikke at være endeligt gennemført. Lægget Marmorkirken. Beskrivelser, Overslag, Tegninger og Regninger. Forskelligt, udateret koncept til skrivelse, men fra 1877 til Finantsministeriet, lægget Marmorkirkepladsen 1874-75 m.m. Foreløbig slutseddel for køb af matrikelnumrene 255 og 256 Husmægler Julius Jørgensen, Pistolstræde. Plan over Frederikskirken med navnene på ejerne og matrikelnumrene 251-258. Materiale vedr. Marmorkirken 1873-1900. Korrespondance. Pakke 59, lægget Bygningerne omkring Kirken, angaaende de Frederiks Kirkeplads paahvilende Servitutter, dateret 22. april 1875, underskrevet kontorist S.S. Lütken. Store Kongensgade nr. 78, 80, 82 og 84 er beskrevet med deres bygningshistorie i Historiske huse i det gamle København. Fortegnelsen over bevaringsværdige, ældre bygninger i ”Bispestaden” og ”Ny-København”. Nationalmuseet 1972 s. 215.
- ³ Ole Lange: Stormogulen s. 412 ff. Om Svend Petersen-affæren se Ole Lange: Finansmænd, stråmænd og mandariner. C.F. Tietgen, Privatbanken og Store Nordiske. Etablering 1868-76, s. 233-58.

- ⁴ E. Cohn: Privatbanken i København gennem Hundrede Aar 1857-1957. Kbh. 1957. 1. Halvbind s. 284 Tietgens skattepligtige indtægt 1862-63 til 1901-02. Helga Stemann: F. Meldahl, bd. 4 s. 159-66, 176. Birgit Nüchel Thomsen: Tuborg 1873 – 13. maj – 1973. Tuborg og bryggeriindustrien under skiftende markedsvilkår 1873-1973. Kbh. 1973. Helga Stemann s. 176-80. Morgenbladet 5/11 1882. Ole Lange: Stormogulen, s. 416 ff. Berlingske Tiden- de, Dagbladet og Morgenbladet 5/11 1882, Jyllandsposten 22/12 1882.
- ⁵ Helga Stemann s. 183-97 og noterne til side 183, 184, 1888, 1889, 1893, 1894 og 1896. Dagbladet 20/12 1882. C.F. Tietgen: Erindringer s. 169.
- ⁶ E. Cohn: Privatbanken i København gennem 100 Aar, s. 284. Ole Lange: Stormogulen s. 214-15, 415.
- ⁷ Ole Lange: Stormogulen s. 495-96. Johs. Lehmann: C.F. Tietgen. Hans Liv og Virke. Kbh. 1929, s. 295-306 beskriver Marmorkirken, s. 307-40 hans sidste år Sygdom, Død og Eftermæle.

Mellem fuldendelse og fragment

- ¹ Cit. fra Marc Cousins, ”Drawing upon: the work of Tony Fretton”, i: 2G, nr. 46, s. 7.
- ² Jf. Tobias Faber, s. 140.
- ³ Jf. Architecture d’Aujourd’hui, nr. 344.
- ⁴ 2 G, nr. 46.

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Marmorkirken og Tietgens Ærgrelse

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Notes

The Marble Church and The Thorn in Tietgen's Side

- 1 Helga Stemann: F. Meldahl og hans Venner, vol. 4. 1930, pp. 160-62, 165-68. C.F. Tietgen: Erindringer og Optegnelser. 1904, pp. 165-66. Ole Lange: Stormogulen. C.F. Tietgen – en finansmand, hans imperium og hans tid 1829-1901. 2006, p. 407 ff.
- 2 C.F. Tietgen's archive. Materiale vedr. Frederikskirken [Material pertinent to Frederick's church] (parcel 56-58). Tietgen has purchased nos. 86 and 88 (Land Register title numbers 257 and 258); moreover, Tietgen has evidently purchased nos. 82 and 84 on Store Kongensgade (Land Register title numbers 255 and 256) for, respectively, 34,000 and 36,000 Danish kroner, but it does not appear that the process of effecting this purchase was carried all the way through to a final sale. Lægget Marmorkirken. Beskrivelser. Overslag, Tegninger og Regninger [Gathering the Marble Church. Descriptions. Price estimates. Drawings and Accounts]. Forskelligt, udateret koncept til skrivelse, men fra 1877 til Finantsministeriet [Miscellaneous, undated draft preparatory to the letter, but from 1877 to the Ministry of Finance], lægget Marmorkirkepladsen 1874-75 m.m [Gathering the Marble Church Plaza area 1874-75, etc.]. Foreløbig slutseddel for køb af [Provisional broker's contract note for the purchase of] Land Register title numbers 255 and 256 / Realtor Julius Jørgensen, Pistolstræde. Plan over Frederikskirken med navnene på ejerne [Plan of Frederick's church with the names of the owners] and Land Register title numbers 251-258. Materiale vedr. Marmorkirken [Material pertinent to the Marble Church] 1873-1900. Correspondance. Parcel 59, lægget Bygningerne omkring Kirken, angaaende de Frederiks Kirkeplads paahvilende Servitutter, dateret 22. april 1875 [Gathering the buildings surrounding the church, as concerns The Frederick's Church plaza area's chargeable easements, dated April 22, 1875], underskrevet kontorist S.S. Lütken [signed by Clerk S.S. Lütken]. Store Kongensgade nos. 78, 80, 82 and 84 are described with their

building history in Historiske huse i det gamle København. Fortegnelsen over bevaringsværdige, ældre bygninger i "Bispe-staden" og "Ny-København". National Museum. 1972, p. 215.

- 3 Ole Lange: Stormogulen. p. 412 ff. For lengthier discussion on the Svend Petersen affair, see Ole Lange: Finansmænd, stråmænd og mandariner. C.F. Tietgen, Privatbanken og Store Nordiske. Etablering 1868-76. pp. 233-58.
- 4 E. Cohn: Privatbanken i Kjøbenhavn gennem Hundrede Aar 1857-1957. Copenhagen 1957. 1. Half-volume, p. 284: Tietgen's taxable income, 1862-63 to 1901-02. Helga Stemann: F. Meldahl, vol. 4, pp. 159-66, 176. Birgit Nüchel Thomsen: Tuborg 1873 – 13. maj – 1973. Tuborg og bryggeriindustrien under skiftende markedsvilkår 1873-1973. Copenhagen 1973. Helga Stemann pp. 176-80. Morgenbladet 5/11 1882. Ole Lange: Stormogulen, pp. 416 ff. Berlingske Tidende, Dagbladet and Morgenbladet, Nov. 5, 1882. Jyllandsposten, Dec. 22, 1882.
- 5 Helga Stemann, pp. 183-97 and the notes on pages 183, 184, 1888, 1889, 1893, 1894 and 1896. Dagbladet, Dec. 20, 1882. C.F. Tietgen: Erindringer [Memoirs], p. 169.
- 6 E. Cohn: Privatbanken i Kjøbenhavn gennem 100 Aar, p. 284. Ole Lange: Stormogulen, pp. 214-15, 415.
- 7 Ole Lange: Stormogulen, pp. 495-96. Johs. Lehmann: C.F. Tietgen. Hans Liv og Virke. Copenhagen 1929, pp. 295-306 offers a description of the Marble Church, while the material on pp. 307-40 describes Tietgen's final years of illness, his death and his posthumous reputation.

Between Completion and Fragment

- 1 Quoted from Mark Cousins, "Drawing upon: the work of Tony Fretton", in: 2G, no. 46, p. 7.
- 2 Cf. Tobias Faber, p. 140.
- 3 Cf. Architecture d'Aujourd'hui, no. 344.
- 4 2 G, no. 46.

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Fotografer / Photographers:

Christian Richter

David Grandorge

Donald Matheson

Hayes Davidson

Helene Binet

Kurt Rodahl Hoppe

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