

# HAGE





## Introduction

We are very proud to launch *Hage*, a public garden for Råängen, designed by Norwegian architects Brendeland & Kristoffersen. It is the first permanent work to be commissioned for the Råängen programme. Open to all, it is a response to the question of how to build a new community: start with social space.

Designed as a walled garden for people to congregate, talk, play, and exchange ideas, it is enclosed on three sides with a simple brick wall. The fourth side of the enclosure is open and protected by a steel canopy, beneath which sits a long wooden table, accompanied by two generous benches. The two stone blocks supporting the table have been sourced from a nearby quarry and the 48,000 reclaimed bricks came from the recently demolished Björnekulla jam factory.

The design aesthetic has developed through a collaboration between the architects and engineers and fabricators: simplicity, honesty, and integrity of materials. Working with local fabricators Proswede, the London-based structural engineers Price & Myers devised a beguilingly simple construction system for the canopy using 20,000 rivets.

Currently, *Hage* appears as an object in the landscape. In time, when a new neighbourhood is established around the garden, it will become a void in the city. The first homes to be built at Råängen will form a direct conversation with *Hage*, and over time we hope that the garden will become an integrated part of daily life at Råängen. Geir Brendeland and Olav Kristoffersen have expressed the hope that the garden will grow along with the children who inhabit the new neighbourhood; that they hold birthday parties each year in *Hage* and create a memory-bank of family rituals that are framed by the garden.

Until then, we have to work hard to ensure it contributes to the aims of the project. We plan to use the first four years to test how *Hage* can be used. A programme of activity will invite people and local groups to spend time in the garden developing ideas for its future character and use.

Mats Persson, *Treasurer, Lund Cathedral*





*Hage* model in Brendeland & Kristoffersen's studio, Trondheim, Norway, 2020.

## Hage Lena Sjöstrand

### In-Between Space

*Hage* is a plot of land set aside in a part of the city that is in the making, a blossoming garden in a developing area. It is protected by a wall whose bricks have already been used in other buildings. They are marked by time but usable still. The individual bricks are joined together and form a larger whole. Inside *Hage* there is a table for meals, for coming together. A roof extends over the table like a giant wing. The shade from this wing offers protection against the elements. A surface of water collects and creates calm. Like an eye it reflects the sky.

Within this still unbuilt area, *Hage* emerges as a piece of urbanity, as formed and structured nature. Gradually, when houses and homes are in place, *Hage* will still be there as an in-between space held in common, a lung, a piece of nature in the middle of a built area.

### Garden

*Hage* reflects and responds to values connected with the Cathedral in Lund's medieval city centre. The garden, as phenomenon and theme, also connects *Hage* to a host of biblical motifs.

In Genesis the story of God and humankind begins in a garden. Paradise is the garden where the world is still in a state of order. Paradise, the Garden of Eden, is God's garden and a symbol of creation in its original state, without sin or destruction. In the story, God is described as the gardener, the one who makes space for life. Humans, animals and plants live there in harmony. The garden is contrasted with the desert, the empty and barren place where life is under threat and living conditions are difficult. The biblical garden is both memory and future. A memory of primeval security and the interaction of all that is alive. A soil for experiences to grow in the present, for the togetherness of plants and animals and soil. From dust you come. To dust you shall return.

The garden existed not only then: back in time, over there. We carry it with us. It is also an inner space that embraces memories of relationships, interaction, growth. The spring pours fourth at this very moment. The inner garden may exist in parallel with the harsh conditions of the desert. 'I know a garden that is dark, I often go to find its gates. It beckons me with distant grace, when day gives way to evening chill. [...] I know of waters that are clear. I hear them murmur every evening, profoundly, wondrously, when other sounds are dying down.' (Approximate rendering of the Swedish hymn no. 530). The outer garden opens up to the inner garden. The inner one is nourished by the outer one.

For the prophets Amos and Jeremiah, the fertile garden is also an eschatological image pointing towards the recreation of the paradisiacal garden, the rehabilitation of creation. In the New Testament we find another garden, Gethsemane. It is the garden to which Jesus retreats the night he is betrayed. Despair and fear find their outlet here. Earth receives his tears and heaven his cries. One interpretation is that Jesus in the garden completes the return of humankind to Paradise. The garden is also a place of hope that transcends the limitations of the present, of time.

*Hage* shows us our responsibility for plants, animals and nature. It reminds us of a vision of peace between humankind and nature and supports us in our quest for this peace. The high point in one of the biblical stories of creation is rest. The author uses the seven days of the week as a metaphor for the process of creating. The seventh day is the culmination. Then there is rest, joy and play. *Hage* offers a place to rest in the shade under the trees, by the water's surface, in the warmth of early spring by the wall facing south.

### Trees

The Cathedral's crypt can be likened to a garden. The columns are different from each other. They are cut to cast light into the darkness. They look like trees in an underground forest.

An architectural idea for church interiors in the middle ages as well as today is that this space is an image of Paradise. In *Hage* trees will join together heaven and earth, bearing blossoms and fruit at different times and marking the passing and the rhythm of time. Blossoming magnolia and cherry trees and the deepening greenery of high summer will be succeeded by the colours of autumn and the naked branches of winter.

Trees cleanse the air and offer shade. We need them to live. Trees react to changes in the climate and the environment. Drought can make some trees bud too early. Other trees shed their leaves already in June. A survival instinct in trees, when they are threatened by drought and heat, is to produce more cones and buds. The trees become stressed and change their rhythm. When we listen to trees we also learn more about the living conditions for humankind and how they change.

### Stones

When Lund Cathedral was built, stone had to be brought from the quarry outside Höör. Roads were constructed and new means of transport had to be developed to get the stone to Lund. The Cathedral is built with stone and light. *Hage* is built with bricks from kilns in the surrounding areas. The bricks are not identical in colour and shape. They have been part of other buildings before. Now they form a new architectural structure together. The individuality of each brick is subsumed into a new whole.

Like the bricks in the square wall of *Hage*, we are also part of a shared whole. People are living stones in a spiritual construction. We come from different contexts and cultures. We speak different languages and have different experiences. Marked by the years and by service, we support the construction together. Its beauty is in this difference. Though we are many, we are one body. The stones joined together become a visual appeal for striving to shape an area of the city where people of different dispositions, different faiths and different backgrounds may come together as a sustaining whole.

### Well

The Cathedral is built over a well. Perhaps it was because a well sprung here that the Cathedral was built where it now stands. The life-sustaining water is here, connecting us to all other life. We carry this water in our own bodies, the water that, in the Cathedral, also became the water of baptism. The well in the Cathedral's crypt will correspond to the water's surface in *Hage*.

The basin of the well in the crypt was sculpted by Adam van Dören in the sixteenth century. If you lean over its edge you can see the dark water deep beneath you. Fresh water is welling up. During the Easter Vigil,



water is brought up from the well for baptism and the renewal of baptismal vows.

In *Hage* the water will mirror the sky with its ever-shifting face. The clouds will move across the water's surface and the presence of water will give the site a sense of focus.

### Table

A table, an altar, is the centre of a church. The church as community manifests itself in a meal. In Lund Cathedral there are six altars today. A special relation is created between the altar in the nave and the table of *Hage*. The table has the same proportions as the altar. In *Hage* the dimensions are different. Its table is longer and also wider. The table is a place for meals and sharing. Here something fundamentally human happens. What takes place at the table is life-sustaining. We practice respect for those we share our bread with. The senses are touched through smell and taste. The table in *Hage* becomes a meeting point for partaking of the knowledge of others and speaking of life in this new part of town.

The wing-shaped roof over the table protects us from the rain, sun and wind. A shelter, like the Cathedral is also a shelter for people's longing and faith.

### Lung

In the middle of the city there is the Cathedral with its long history. A different space, an open space for transcendence. A lung in the city centre. In the new and emerging part of town there is *Hage*. A different place, an open space for transcendence. When the surrounding houses are ready, this place will be a lung in the city.

*Lena Sjöstrand is Chaplain of Lund Cathedral  
and Co-director of Råängen*



Geir Brendeland presents *Hage* at a public event in partnership with Skissernas Museum, Lund, 2019.





ProSwede workshop, Hörby, 2021.



*Hage* under construction, 2020.





*Hage opening, including performance by choir Klockorna, 2021.*











## Land in Common Gillian Darley

My first impression of Råängen, seen on a damp grey afternoon in early autumn, was of a stretch of farmland at rest before the enforced stasis of winter. The name<sup>1</sup> translates as 'raw meadow' and was appropriated from that of a small area of nearby unfarmed land. It conveyed two ostensibly contradictory notions, opposing rough, unmediated, nature with something gentler, tending to the romantic. 'Meadow' lays a trace of poetry on the scene. That trace lies, for these purposes, in a pocket of land lying at the centre of the area in question. It is designated as *Hage* (enclosed garden), though its extent that day was conveyed by no more than a scattering of marker posts.

Skåne, the southernmost part of Sweden, is a farming province with undramatic topography but extremely fertile soil. Malmö is the regional capital, but Lund with its historic university and venerable Cathedral of steel grey sandstone, surmounting an ancient crypt, anchors the area within its deep past. Suggesting a very different future, sited to the north-east of the town is a 450-hectare development called Brunnsbö, an initiative spearheaded by the municipality and involving a number of partners including, perhaps quite surprisingly, the Board of Lund Cathedral. From the 150 hectares that are currently in the church's ownership in Brunnsbö, ten have been earmarked for development and the church itself has opted to take charge. The Board is profoundly aware of the responsibilities it bears in taking such an unfamiliar direction so, from the outset, is committed to proving itself a visionary, even highly unusual, developer, justifying all the ambitions as well as the practical outcome and bringing an exceptional imagination to bear on every detail of the project.

As a defined first step, *Hage* can call upon a rich slew of alternative, or historic, readings of shared open space or common ground within a (loosely) urban context. Albeit no bigger than a generous garden or orchard – some forty metres square, roughly the dimensions of a typical local farmstead – it sits at the core of the new settlement and is, thus, both *tabula rasa* and nascent design. All functional and



aesthetic decisions must be markers of the high values and considerable aspirations which the church is aiming to bring to its wider, novel, enterprise. Ownership, it believes, comes with responsibilities and the provision of open ground *pro bono publico* is essentially a statement of moral intent, facing up equally to sustainability and social response. The physical reality of *Hage* will itself be an anchor, even a measure, for the wider plan. At this stage a seemingly random fragment, in the form of a walled public garden, it might seem broken off from the city. It lies well beyond its boundaries and is sufficiently disconnected to look like a kind of environmental dyspraxia, a disruption to the planned order. Or, inverted, can it be seen as the potential heart of Råängen, for the moment just a marker for the eventual settlement? Everything is possible.

I like the notion of a little lost garden with an indeterminate past. The ground can absorb complexity and resonance at will and yet be redolent with new possibilities. Talking to Geir Brendeland, partner in Brendeland & Kristoffersen, the Norwegian architectural practice invited by Lund Cathedral to design this landscape fragment, we discussed parallels. My own journey around the notion has taken me far afield and then back to Scandinavia.

I began by considering the *maidan*, tracing its roots back to Islam and nomadic Persia. In seventeenth-century Isfahan, markets came and went according to custom and when cleared, gave way to processions, religious festivals and even sport. Such an indeterminate open area lying at the core of a great city was (and is) both a void, to be a valuable interval in the built fabric, as well as an intensely used space, deflecting and mediating urban density. The *maidan* was an open place in practice, but never a circumscribed design. In Anuradha Mathur's thoughtful essay titled 'Neither Wilderness nor Home'<sup>2</sup> he aligns it with the notion of commons, providing an environment 'for which customary law exacts specific forms of community respect', quoting Ivan Illich. Such terrain offers 'individual freedom and collective engagement' as nowhere else in the city.

In 'British' India the *maidan* proved durable, for all that its extent and purpose were quietly subverted for imperial display and colonial diversions, later available to provide essential release from urban tribulations such as desperate over-crowding and pollution. The critic and planner Gordon Cullen, writing in *The Architectural Review* in 1971, remarked how the Maidan in Calcutta provided a universal 'window' in that massive and already exploding city, its effect 'to punch a hole

right through and let people breath with the spirit as well as with the lungs'. It's a vivid analogy.

The area of Råängen is adjacent to two major new focal points in the spillage of the city beyond the historic boundaries of Lund. Both are the latest world class outposts of the university. The Max IV Laboratory, a materials research centre is already operational, while the European Spallation Source, a multi-disciplinary research facility, is due to open in the middle of this next decade. Grassy tram tracks currently divide the two extraordinarily advanced scientific hubs from the unassertive agricultural landscape of Skåne beyond them, where only a scattered handful of barns and farmhouses point to its continued function. Nearby, a Viking mound, apparently long forgotten and only recently excavated, tells of routes and of ritual but its precise significance cannot now be unravelled in relationship to the current developments. In simply practical terms, the farmland at Råängen is exceptionally fertile, and once the soil has been removed it becomes imperative that it is used in the best possible fashion. This process in itself adds meaning to the development, a kind of grounding of materials in the specific location.

*Hage* is a three-sided enclosure with 2.4 metre high walls made from recycled old bricks. The fourth side is left open and covered by a canopy, offering a strongly engineered framing device, through which the open landscape can be seen to best advantage.

Within the walls, the ground will be planted more as orchard than park, with trees introducing verticals into the horizontal natural landscape that lies beyond. Surfaces underfoot are gravel rather than grass (a glance towards the French enclosed garden of monastery or city). This high wall is not defensive, nor does it encircle the vulnerable. Beneath the portal, an open door to a shared place, is an immense table, some seven metres long, which is designed to symbolise the conjunction of the church with the wider and variously constituted society that will eventually form the wider population of Brunnshög.

The shared walled garden suggests the *begijnhoven* or almshouse tradition of the Catholic Low Countries – places of refuge for the elderly or sick which are the forerunners of the modern hospice movement, environments in which palliative care and outdoor space are intimately linked. But in Scandinavia, common ground within a settlement inevitably carries residual memories of village assemblies, the old Norse *thing*, or *ding* in German, *ting* in modern Scandinavian usage. Based upon the precedent of the open-air election of early



medieval monarchs, such ground in town or village was allocated to assemblies or even courts at a very local level. The democratic and customary resonance of a *thing/ting* stands at the opposite extreme from the *maidan* with its fluidity of purpose and extent. The ubiquitous Swedish open-air assemblies, the location to enact customary law and more recently, byelaws, have left innumerable physical traces to their presence in the form of stone mounds and other markings. That Nordic democratic forum for local decision-making, so deep rooted, has endured to this day, in procedures to distribute land along reclaimed coastal areas of western Finland, to adjudicate on farmers' claims when facing the loss of farmland for road schemes in north Norway and even enduring in Orkney.<sup>3</sup>

In London from the early eighteenth century, parish churches, their crypts full to bursting, sought open space for burials beyond the boundaries of the capital. These in turn became so overcrowded that they were forced to close by the mid-nineteenth century. A few decades later these forgotten pockets of wilderness, punched into the desperately over-crowded city centre, were transformed by Victorian social reformers and municipal visionaries into what one activist, Octavia Hill, was to call 'outdoor sitting rooms.' Thoughtfully redesigned around mature London plane trees and interspersed with winding paths and seats, with no more than a handful of chest tombs and monuments as reminders of their original function, they became, and remain, prized breathing spaces in the claustrophobic urban fabric. To this day they remain legally church property while vested in local authorities and watched over by attentive local volunteer groups.

Coincidentally enough, Coram's Fields, an 'urban meadow' in that same area of central London, would inspire *Hage*. The Fields occupy the site of Dr. Thomas Coram's Foundling Hospital, built in the early eighteenth century and demolished two hundred years later. It had been a large institution, caring for homeless infants and orphans, but had tempting development potential, due to the generosity of its setting, and eventually the hospital relocated. The protracted case of the Foundling Hospital site, argued from Parliament downwards, helped to give teeth to tougher national planning policies and challenged the long-held assumption that a replacement building must rise on a previously built-up site. Here nothing new was to be built; the gain, secured in 1936, was a seven-acre city centre public meadow. Vested inalienably in a charitable trust, it is for all, although only adults accompanied by a child can enter. With its delightful inversion of the norms, Coram's Fields

remains a remarkable testament to the social responsibility of interwar London politicians, close on the heels of their Victorian forbears, while it remains a unique example of regained public open space punched back into the all-enveloping urban fabric. As a model for his practice's commission in Lund, Geir Brendeland could not have found somewhere with greater resonance.

The Cathedral in Lund is enveloped in greenery, its dense trees heavily populated with disconcerting rookeries. Out at Råängen the birds are more scarce and there are few trees. Somewhere in the distance that day I saw the ears of a hare over the reeds; as yet this remains their kind of place. Here, the earth is the single prevailing element, offering essential value to all of its accretions, its memory, its levels and depths.

The walls of *Hage* signal, and then mark out, the public nature of the project. It is to be an asset at the disposal of the local community and must take on the characteristics that they wish to give it. The Board is a highly unusual client and is committed to listening carefully to the wishes of those who will live there. Each phase of the development can, they intend, offer clues and pointers to what follows next. Christian Norberg-Schulz, the late Norwegian architectural historian and critic, wrote of the concept of place, implying an inside and an outside, 'a larger context' than merely of itself. Comparing perceptual space with existential space, he suggests that the latter serves as a 'frame of reference for the transitory perceptions and turns them into experiences'.<sup>4</sup> Is it fanciful to think of *Hage* as becoming a *ting* – a place, a domain, in which people can apportion their needs and wants for their locality within an open-air forum?

Traces and memories of past use on the site can offer links to other habits, other experiences, other models. As Norberg-Schulz puts it, 'concepts of character and spatial structures are brought together in the inclusive concept of *genius loci*',<sup>5</sup> pointing to predetermined meanings and cultural symbols. Yet the wall apart, there are no overt signposts, no landmarks within Råängen. Within the walls of *Hage* a version of a garden is emerging, a rereading of a village green or meeting place, somewhere for shared pleasures and, above all, a safe harbour for the social and political evolution of a new and growing settlement. With all that, the first permanent element of the new landscape at Råängen comes heavily freighted with high hopes. Much as Jonatan Habib Engqvist muses on the journey between the symbolic, as conveyed in Nathan Coley's sculpture for Råängen,<sup>6</sup> to the real, so I find myself,



vice versa, pondering on the impending physical reality of *Hage*, the embodiment of an immense cargo, a host of potent symbols to be sensed, or grasped, as the case may be.

*Gillian Darley is a widely-published London-based writer and broadcaster on architecture and landscape*

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1. *Råången* was first used as a title for the Cathedral's project in Brunnsbög. Gradually, it has become the name for the place itself. The shift in the meaning of *Råången* in this text thus reflects a change that has occurred during the project's development. As a name, *Råången* unites the place and the idea.
  2. Anuradha Mathus, 'Nether Wilderness Nor Home: The Indian Maidan', in James Corner (ed.), *Recovering Landscape: Essays in Contemporary Landscape Theory*. Princeton University Press, 1999.
  3. <https://doi.org/10.1080/2325548X.2019.1650562>
  4. Christian Norberg-Schultz, *Meaning in Western Architecture*. Studio Vista, 1975.
  5. Ibid.
  6. Nathan Coley, *And We Are Everywhere*, 2018. Råången, Lund.







*Hage, 2021.*



Table and canopy by night, 2021.



## RÅÄNGEN

Råängen is both a development project and a platform for discussion about what happens on Lund Cathedral's land in Brunnshög, an area on the north-east edge of Lund, in southern Sweden. The city's expansion will significantly change the character of the area and include new housing, research facilities and parks, all built on what was, until recently, farmland.

Lund Cathedral has allocated ten hectares of the land it owns in Brunnshög to the development of a new neighbourhood. We have created a programme of discussions and commissions as a tool for conversation, critical debate and engagement to explore the ways that new parts of cities are built. The programme will inform the long-term development of the Cathedral's land and result in a neighbourhood that delivers opportunities for alternative ways of living, working, and studying in the 21st century.

### Råängen Project Group

The Råängen Project Group is made up of representatives from the Cathedral, White Arkitekter, and the curator working on the project. This group is responsible for the delivery of the Råängen development and public programme.

Åsa Bjernndell, Architect, White Arkitekter

Jes Fernie, Independent curator

Jake Ford, Landscape Architect, White Arkitekter

Christer Larsson, Chairman, Economic Committee, Lund Cathedral

Mats Persson, Treasurer, Lund Cathedral

Lena Sjöstrand, Chaplain, Lund Cathedral

Jesper Wirf, Property Development advisor, Svefa

### Råängen Advisory Group

The Råängen Advisory Group is made up of art and architecture specialists who guide and challenge members of the Project Group on programming and strategy.

Patrick Amsellem, Director, Statens konstråd

Jonatan Habib Engqvist, Independent curator

Maria Lantz, Artist and Vice-Chancellor, Konstfack

Kieran Long, Director, ArkDes

Åsa Nacking, Director, Lunds Konsthall

Lisa Rosendahl, Independent curator

Christian Skovbjerg Jensen, Director,

Inter Arts Centre, Lund University

## HAGE

### Visit

Hage is located close to Utmarksvägen in Brunnshög. The closest tram stop is MAX IV.

Cycle routes from the city run along Odarslövsvägen and parking is available on site.

### Architect

Brendeland & Kristoffersen: Geir Brendeland, Olav Kristoffersen, Thomas Skinnermoen

### Engineer

Price & Myers: Tim Lucas, Ian Shepherd

### Fabrication

Proswede: Johan Tilly

Murbolaget: Håkan Nilsson

NCC: Jonas Kroon, Mickael Forsberg,

Christer Persson

### Film

Directed by Linda Holster, HolsterGreen Studio

Filmed by LangFilm

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# I LIKE THE NOTION OF A LITTLE LOST GARDEN

Gillian Darley





RÅÄNGEN