

Factsheet Denmark



APRIL 2010

ARCHITECTURE

During the 1990s, Danish architecture was increasingly oriented towards the Neo-Modernism which was dominant internationally at the time, and at the start of the 21st century, it still has a strong hold on Danish architecture. In addition, sustainability is an increasingly important factor at all levels of Danish architecture.

Both building forms and room layouts can be either severe and calm or highly dynamic, as for instance in Vilhelm Lauritzen's Terminal 3 in Copenhagen Airport, Kastrup, from 1998.

The most immediately obvious common feature is the often sophisticated use of Modernist materials: steel and glass, but also wood, natural stone and brick are common facade materials.

Neo-Modernism seems to follow several trends. One is the minimalist treatment

of building volumes and surfaces, as in KHR's building for Kommunedata in Ballerup from 2002, NNE's Novo Seven Manufacturing Facility in Hillerød from 2002 and Dissing+Weitling's Struers headquarters in Ballerup from 2004. Another trend involves conceptual simplification of form as in C.F. Møller's second phase of the Darwin Centre in London from 2009. In addition, the Darwin Centre demonstrates a strongly poetic interpretation, like for instance Tårnby Courthouse from 2000 by Dorte Mandrup and Niels Fuglsang. Finally, many buildings, especially blocks of flats, are clearly inspired by 1930s Functionalism.

The most recent and largest prestige building projects in the capital, the Opera House from 2004 by Henning Larsen and the Playhouse from 2008 by Boye Lund-

The second phase of the **Darwin Centre** in London (2009) combines a clear-cut, transparent exterior glass shrine with an interior silkworm cocoon shape. Photo: Jens M. Lindhe.

gaard and Lene Tranberg, are also in their different ways based on the Modernist tradition, which is so strong in Denmark. A related treatment of form is seen on a smaller scale, for instance in the main entrance to the Zoo from 1998 by the firm of architects Entasis.

The Modernist approach to building projects is often supplemented with new features, including increased use of coloured elements, as in C.F. Møller Architects' residential development Nordlyset at Amerika Plads in Copenhagen from 2006, and a shutter motif which adds movement to severely drawn facades, as in the FIH headquarters at the Langelinie quay in Copenhagen, built by 3xNielsen in 2001.

A new trend, the so-called Pragmatism, has emerged in recent years. This takes an extremely unconventional approach to the

Danes abroad – Athens and Vienna: The brothers Christian Hansen (1803-83) and Theophilus Hansen (1813-91) both obtained several commissions for monumental buildings in Athens and Vienna. They were masters of the Historicism of the period, which they primarily interpreted in Classicist, Byzantine and Renaissance style. Christian Hansen was Royal Architect in Greece 1834-1843 and was entrusted with building

Athens University (1850). His brother succeeded him and built Athens Observatory (1846) and later the Academy of Sciences (1887) and the National Library (1892). In 1846 Theophilus Hansen settled in Vienna, where his buildings include the Musikverein concert hall (1869), the Stock Exchange (1877) and the Parliament building (1884). – The Parliament building in Vienna. Photo: Peter Korrak.



Internally, **ARoS Aarhus Museum of Art**, built in 2004 by Schmidt Hammer Lassen, opens into a spacious reception area with undulating balconies. Photo: Adam Mørk.

Tårnby Courthouse, built in 2000 by Dorte Mandrup and Niels Fuglsang, combines a modernist idiom with distinctive colours. Photo: Torben Eskerod.

projects and re-interprets the assumptions of architecture in a provocative way. With projects such as the VM houses in Ørestaden from 2005, Plot has become the advocate of a new approach to architecture.

High-rise development is a new phenomenon, which has been received hesitantly in Denmark. However, high-rise buildings are currently planned in several cities across the country, while Copenhagen is starting cautiously in peripheral areas with the 21-storey Ferring International Centre in Ørestaden, built by Henning Larsen in 2001, and the 16-storey Copper Tower in Copenhagen's North Harbour, built by Arkitema in 2004.

A characteristic feature around 2000 was Danish architects' increasingly strong position in major projects. Dissing+Weitling started this trend as architects of the East Bridge of the Great Belt Link in 1998, while KHR is responsible for the most recent project so far, the Copenhagen Metro development in 2002.

The Viking Age and Middle Ages

The earliest traces of Danish architecture

have been found through excavations of the Viking Age military encampments of Trelleborg, Aggersborg and Fyrkat from around 1000 AD. Within large circular earthen ramparts, these fortresses were laid out on the basis of a cruciform, symmetrical grid of streets, whose main axes divided the complexes into smaller units.

The conversion of Denmark to Christianity around 960 introduced a new building culture: church building. The first churches were built of wood, but quite soon these were superseded by Romanesque stone churches. In the early 12th century, ambitious cathedral building projects were started in Lund, Viborg and Ribe. The village churches usually had a single aisle and choir, like Hover Church, and sometimes an apse. Regional characteristics might appear, such as the round churches on Bornholm.

Roskilde Cathedral was started in the 1170s as one of Denmark's first brick buildings. It is an early Danish example of the Gothic style, while St Knud's Church in Odense, completed at the end of the 15th century, represents the High Gothic

style. In rural parishes, the Gothic style mainly manifested itself in alterations and extensions of the Romanesque churches, such as the characteristic stepped gables.

Renaissance, Baroque and Rococo

During the Renaissance, Danish architecture was dominated by the building of manor houses such as the 16th century Hesselagergaard and Egeskov, both on Funen. Among the Royal buildings of the period, Kronborg Castle was completed by Antonius van Opbergen in 1585 as a four-winged complex, while Frederiksborg Castle from 1602-1620 by the Flemish Hans van Steenwinckel the Elder was three-winged with a fourth, lower, terrace wing. In both castles, the architectural look itself, the decorative finish, was in the preferred Dutch Renaissance style with lavish sandstone ornamentation on a red brick background.

King Christian IV's extensive building programme included many different projects, from the Stock Exchange (1619-1640) through the Round Tower (1637-1642), both in Copenhagen, to the con-



Danes abroad – Altona: In 1784, Carl Frederik Hansen was appointed national master builder in Holstein, then part of the Danish realm. However, the income from the position was modest, so he supplemented it with private commissions, especially for the wealthy merchants in Hamburg. Hansen built several houses and country houses in Altona, especially on the fashionable Palmaille promenade, including his

own house (1804) and Baur's House (1805). He also built country houses such as Cesar Godefroy's (1792) on Elbchaussée. The simple, strong Classicism of the houses with their smooth wall surfaces, plain details and strong pillars fully demonstrate the talent which was to make him the foremost architect of the period. – Carl Frederik Hansen's own house on the Palmaille promenade in Altona. Photo: Lars Nicolai Bock.

The round structure of the **Tietgen Hall of Residence** in Ørestaden, Copenhagen, built in 2005 by Lundgaard & Tranberg, is inspired by the Chinese Haga people's shared housing. Photo: Jens Lindhe.

The **VM houses** in Ørestaden, Copenhagen, built in 2005 by Plot, represent a new generation's concept of architecture. Photo: Johan Fowelin.

Ferring International Centre, built in 2001 by Henning Larsen, is the first of several high-rise buildings planned for Ørestaden, Copenhagen. Photo: Henning Larsens Architects.

The Metro stations in Copenhagen, built in 2002 by KHR, emphasise minimalism, robustness and light. Photo: KHR.

Hover Church near Ringkøbing is built of granite ashlars and is a characteristic example of a simple, Romanesque village church. Photo: Simon Ladefoged.

struction of new towns such as Christianstad (1614) and new districts such as Christianshavn (1618) and Nyboder (started 1631), both in Copenhagen.

The Baroque style influenced Danish architecture from modest town houses to Royal building projects, from city palaces such as Charlottenborg on Kongens Nytorv in Copenhagen (started 1672) to country houses such as Ledreborg by Lauritz de Thurah from the 1740s.

The main Danish Baroque buildings include the Church of Our Saviour (*Vor Frelses Kirke*) in Copenhagen from 1682-1696 by Lambert van Haven, Fredensborg Palace from 1722 by Johan Cornelius Krieger and the later Christiansborg Palace, started in 1730 by the German architect Elias David Häusser. It was, however,

mainly the leading architects of the next generation, Lauritz de Thurah and Nicolai Eigtved, who made their mark on the interiors of the palace.

Nicolai Eigtved became the main advocate of the Rococo style in Denmark. His principal achievement was the laying-out of the Frederiksstad in Copenhagen in 1749. This quarter was organised around the octagonal square surrounded by the four Amalienborg palaces. For the townhouses, he produced type designs in his characteristic, discreet pilaster strip and recessed style with delicate relief effects.

Classicism and Historicism

After Eigtved's death in 1754, another architect had to continue the work on the main monument of the Frederiksstad, the

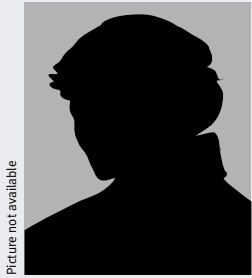


Danes abroad – Rome: The Danish Academy in Rome was completed in 1965. The main force behind the project, Kay Fisker (1893-1965), did not live to see the final result, but the building, which he designed initially with Robert Duelund Mortensen and later with Svend Høgsbro, is characteristic of his work. The Academy appears as a collection of clear-cut, cubist shapes with clean, smooth surfaces. Fisker's life-long devo-

tion to Danish brick was not impeded by the Roman setting. Everything is dominated by the texture of yellow brick and the outside areas are likewise paved with yellow tiles. The heart of the building is the double-height library room with a balcony all the way round. – The Danish Institute in Rome. Photo: Søren Lose.



Who is who in historical Danish architecture



Picture not available

Johan Cornelius Krieger (1683-1755) was one of Denmark's leading Baroque architects. In his time, he was particularly recognised as a landscape architect, who for instance designed the cascades at Frederiksborg Castle. As an architect, he undertook projects ranging from Fredensborg Palace (1722) through Vartov (1729) to pattern drawings for Copenhagen gable attic houses after the fire in the city in 1728.



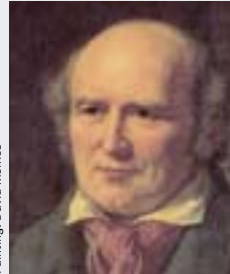
Painting: C.C.A. Böhmdel

Christian Frederik Hansen (1756-1845) was the leading architect in Denmark in the first half of the 19th century with his simple and severe interpretation of Classicism. In 1800, he was brought from Holstein to Copenhagen to undertake several major public building projects. He also exerted great influence on Danish building as both Chief Building Director and Director of the Royal Danish Academy of Fine Arts.



Painting: Johan Höbner

Lauritz de Thurah (1706-1759) was a representative of late Baroque, which emphasised the volume and sculptural character of buildings. His rebuilding of Ledreborg's cour d'honneur with two side wings and obelisks demonstrates his talent, but he was pushed aside by the introduction of the Rococo in Denmark. As chief master builder from 1754, he unsuccessfully attempted to finish the Frederik Church (*Frederikskirken*).



Painting: David Momies

Gustav Friedrich Hetsch (1788-1864) as a young man worked for Napoleon's architect, Charles Percier, which prepared him well for his work from 1815 onwards on the interiors of C.F. Hansen's Christiansborg Palace. Over time, his Classicist background developed into late Classicism, which frequently drew on historical styles, for instance in St Ansgar Church with its brick masonry walls from 1841 and Neo-Gothic manor houses.



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Nicolai Eigtved (1701-1754) was the leading Rococo architect in Denmark. His contribution to the interiors of Christiansborg Palace in the 1730s-1740s and his rebuilding of the Prince's Palace in 1744 established the ideal for Danish Rococo rooms. Eigtved's main work was, however, the Frederiksstad quarter with the Amalienborg palaces and the Frederik Church, although he did not live to complete them.



Painting: Constantin Hansen

Michael Gottlieb Bindesbøll (1800-1856) was one of the leading representatives of late Classicism. He worked freely within several styles, including his Pompeii-inspired major work Thorvaldsen's Museum (1848) and the Gothic Hobro Church (1850). The plain, sober approach characteristic of Oringe Hospital (1857) and the Danish Medical Association Houses (1853) was no less original at the time.



Painting: P. Als

Nicolas-Henri Jardin (1720-1799) came to Copenhagen from France in 1754 to take charge of the building of the Frederik Church, but his Piranesi-inspired style was met with scepticism in Denmark. Nonetheless, he facilitated the breakthrough of Classicism in Denmark and when he left the country in 1771, he left behind partly a number of well-trained students, partly several influential buildings.



Painting: Unknown

Johan Daniel Herholdt (1818-1902) was the leading representative of the national trend in the late 19th century. He created a number of buildings reflecting his focus on brick architecture, the use of modern iron structures and inspiration from Danish and Italian medieval and Renaissance architecture, including Copenhagen Central Station (1864, now demolished) and the National Bank (1870, now demolished).



Picture not available

Caspar Frederik Harsdorff (1735-1799) was Denmark's leading Classicist architect in the late 18th century. He was responsible mostly for rebuildings, such as Fredensborg Palace and Frederiksberg Castle, but through these and his professorship at the Royal Danish Academy of Fine Arts, he had great influence, especially on the extensive middle-class building activity after the fires in Copenhagen in 1795 and 1807.



Photo: Mary Steen

Martin Nyrop (1849-1921) was a follower of Herholdt. He was a leading figure within the National Romantic trend, where he emphasised a high standard of craftsmanship in both stone and wood and historically inspired, personal and imaginative interpretation, as seen in Vallekilde High School (1884) or the Elias Church (1908), which was inspired by the medieval twin towers.



Danes abroad – Oxford: In his later years, Denmark's unchallenged Modernist, Arne Jacobsen (1902-71), was frequently commissioned by foreign developers, including several in Germany. In Oxford, he built St Catherine's College (1964) as a monumental and axial structure. The buildings were given the severe shapes of cool Modernism and made of the most modern materials, for many a surprisingly contemporary response to a

traditional type of building. A undisguised concrete skeleton with glass facades outlines the structure and is supplemented with yellow brick surfaces. The same materials dominate the interior, which was equipped with furniture and fittings designed by Jacobsen himself. – St Catherine's College in Oxford. Photo: Knud Holscher Design.

Painting: P.S. Krøyer



Ferdinand Meldahl (1827-1908) was the leading representative of the Historicist European trend, which took its inspiration from the historical Gothic, Renaissance and Baroque styles. He often preferred plaster facades, for instance in the Nautical College (1865). He exerted great influence through numerous buildings and many years as professor and Director at the Royal Danish Academy of Fine Arts.

Photo: Knud Larsen



Hack Kampmann (1856-1920) for many years worked in the National-Romantic style, where truth to materials and artistic decoration were prominent features, for instance in the Provincial Archive in Viborg (1889) and the extension of Ny Carlsberg Glyptotek (1906). He built the Neo-Classical Police Headquarters with, among others, Aage Rafn and his sons Christian and Hans Jørgen Kampmann.

Photo: Arkitektens Forlag



Carl Petersen (1874-1923) pioneered Neo-Classicism. The small, but monumental street facade of Fåborg Museum (1913) and the colourful exhibition space established a new direction for architecture. His attention to surfaces, textures and colours, all influenced by his ceramic work, also influenced the next generation of Neo-Classical architects.

Photo: Arkitektens Forlag



Kay Fisker (1893-1965) was one of the leading architects from around 1920. In his early years, he worked in a Neo-Classical style and especially his blocks of houses were pioneering with their simple, severe form, such as Hornbækhus (1922). He later continued similar characteristics within Functionalism, where he among other things refined the balcony and bay window house as a type.

Photo: Arkitektens Forlag



Mogens Lassen (1901-1987) was one of the pioneers of international Functionalism in Denmark with for instance Gentofte Badminton Hall (1936). His ideal was the buildings of Le Corbusier, which his pure Cubist style follows quite closely. He also took on the modern material of the time, reinforced concrete, often in close collaboration with the engineer Ernst Ishøj, for instance in the System House in Ordrup (1937).

Photo: Aarhus Universitetsforlag



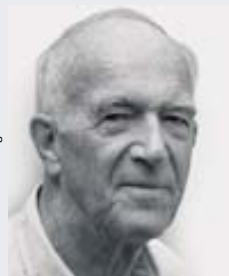
Christian Frederik Møller (1898-1988) for many years worked closely with Kay Fisker, for instance on Aarhus University. Their regional interpretation of Functionalism with a concise idiom and preference for Danish materials and forms also dominates his later works, especially in Jutland, such as the Fourth of May Hall of Residence in Århus (1949).

Photo: Arkitektens Forlag



Arne Jacobsen (1902-1971) was for several years the leading figure in Danish architecture. In the 1930s, he created Functionalist major works with an international touch such as the Bellevue area as well as Stelling's House in Copenhagen. He continued to be a leading figure of post-war Modernism, within both design and architecture, with buildings such as the Minimalist Toms Factories (1961).

Photo: Arkitektens Forlag



Jørn Utzon (born 1918) belongs to the organic trend within Modernism with buildings such as his major work Sydney Opera House (1966) and the later Bagsværd Church (1976) with its wavy concrete roof. In courtyard residential estates such as Kingohusene (1960), he merged rows of houses into the landscape and at the same time introduced new models for private and common areas.

Photo: Arkitektens Forlag



Jørgen Bo (born 1919) and **Vilhelm Wohlert** (1920-2007) designed an exceptionally groundbreaking building in Denmark: the Louisiana Museum of Modern Art (1958) in Humlebæk. From a Modernist starting point, they created an informal group of buildings merging into the landscape. Enclosed exhibition spaces were linked by long passages whose glass facades allowed interior and exterior space, nature and art to interact.

Photo: Arkitektens Forlag



Fællestegnstuen (established 1961) with Tyge Arnfred, Viggo Møller-Jensen and Jørn Ole Sørensen in the 1960s introduced a completely new use of concrete element construction in Albertslund Syd, a dense low development consisting mainly of courtyard and terrace houses. Here, as in later projects, the company focused on improved housing, for instance in Farum Midtpunkt (1974) and Solbjergghave (1980).

Danes abroad – Sydney: In 1957, Jørn Utzon (born 1918) won the competition for a new opera house in Sydney. It was built in 1959-1973, but in 1966 Utzon chose to withdraw from the project. The exterior of the building was completed in accordance with Utzon's plans, but the interior was changed. The shape of Sydney Opera House reflects Utzon's organic approach to architecture. The building is placed on a site reaching

out over the harbour. On a plateau, Utzon's large concrete shells rise to a height of 60 metres. The characteristic shells, which were clad with white ceramic tiles, look like white sails and the opera house soon became Sydney's landmark. – Sydney Opera House. Photo: Sydney Opera House Trust.



Roskilde Cathedral, started in the 1170s, is included in the Unesco list of World Heritage Centres. Photo: Roskilde Lejre Tourist Office.

Hesselagergård on Funen, built around 1550 by the royal chancellor Johan Friis, has characteristic Romanesque gables. Photo: John Sommer.

Frederiksborg Castle, Hillerød, built in 1620 by Hans van Steenwinckel the Elder, was rebuilt by Ferdinand Meldahl after a fire in 1869. Photo: Slots- og Ejendomsstyrelsen.

Nyboder in Copenhagen was built in 1731 as housing for navy personnel. The wings have since been changed, but the overall character has been retained. Photo: Rudy Hemmingsen.

Johan Cornelius Krieger began the reconstruction of the main building of the country house **Ledreborg**, Lejre in 1743 and Lauritz de Thurah rebuilt the cour d'honneur in 1748. Photo: Ledreborg Castle.

Frederik Church (*Frederikskirken*). This was entrusted to the French architect Nicolas-Henri Jardin, who introduced the latest architectural style, Neo-Classicism, to Denmark. However, he did not manage to complete the Frederik Church either. Before leaving the country, Jardin also built, for instance, the Bernstorff Palace in 1765 and the town house 18 Amaliegade (the Yellow Palace) in 1764. One of Jardin's pupils was Caspar Frederik Harsdorff, the country's leading architect in the late 18th century, whose projects included Frederik V's chapel in Roskilde



Cathedral from 1778 and the colonnade by Amalienborg in 1794. In 1779-1780, he built the town house 3-5 Kongens Nytorv, which became the new model for Copenhagen town houses at the time.

After his death, the chief proponent of Classicism was Christian Frederik Hansen. The ideal developed towards a considerably more severe classical style dominated by clean, simple forms and large, unbroken surfaces. From 1800, Christian Frederik Hansen was in charge of all major building projects in Copenhagen, including the City Hall and Courthouse on Nytorv from 1816, the Church of Our Lady (*Vor Frue Kirke*) in 1826 and the new Christiansborg Palace from 1829.

In the 1830s, the Antique ideal was beginning to give way to Late Classicism's more free interpretation of historical



styles. Buildings were now designed with both plastered and brick masonry walls, for instance Gustav Friedrich Hetsch's yellow brick synagogue in Krystalgade from 1833 and Michael Gottlieb Bindsbøll's Thorvaldsen's Museum with its polychrome plaster facades from 1848, both in Copenhagen.

The second half of the 19th century was the age of Historicism. Two main trends can be distinguished. The national trend attached importance to high standards of craftsmanship as well as truth and honesty to materials, as demonstrated in Johan Daniel Herholdt's pioneering University Library in Fiolstræde in Copenhagen from 1861. This trend later developed into National Romanticism, which found its main expression in Copenhagen City Hall from 1905, built by Martin Nyrop.



Danes abroad – Trondheim and Riyadh: In the final decades of the 20th century, various Danish architects undertook a range of building projects abroad. One of the most important is Henning Larsen (born 1925). The Structuralist buildings of Trondheim University (1978) allow for expansion and the internal three-storey glass-covered streets act as a fulcrum. Larsen has completed two projects in Riyadh. In the Foreign Office

(1984), a severely Classicist idiom interpret the Arabic architectural culture in a modern way, again with internal streets and, among other things careful attention to light conditions. The slightly later Danish Embassy in Riyadh (1988) is a smaller building with a similar architectonic approach. – The Foreign Office in Riyadh. Photo: Henning Larsen Architects.

The second trend was more international and worked with a broader spectrum of historical inspiration. Ferdinand Meldahl was its leading representative and, incidentally, the architect who finally completed the Frederik Church in 1894 after almost 250 years.

First half of the 20th century

A change occurred in the first decades of the 20th century, when the decorative and historical motifs seen, for instance, in the Neo-Baroque and even the Art Nouveau style, gradually gave way to a new functionality, which around 1920 merged into a Classicist trend. Earlier in the century, the Council for Design Assistance had been established by the Society of Academic Architects in 1907 and the Better Architectural Design Association in 1915. Their aim was to provide guidance to the population, so that good and healthy family houses, in keeping with the Danish architectural tradition, would be built all over the country.

20th century Neo-Classicism was inaugurated by Carl Petersen's Fåborg Muse-

um from 1913. The trend put ideals such as symmetry, regularity and rhythmical repetition on the agenda. Neo-Classicism influenced, for instance, the building of flats in Copenhagen, such as Kay Fisker's block of flats Hornbækhus in Copenhagen from 1923. A special monument of the time is Hack Kampmann's Copenhagen Police Headquarters from 1924, powerful, simple and inward-looking on the outside and monumental in its open courtyard inside.

The transition from Neo-Classicism to Functionalism happened around 1930. The ideal was rational and functional architecture, preferably with a social objective. The new materials, concrete, iron and glass, were to be combined in constructively honest building volumes. Major examples of international Functionalism in Denmark include Frits Schlegel's single-family house at 17 Bernstorffsvej from 1931, Mogens Lassen's single-family houses at 5-11 Sølystvej from 1936 and 1938 and Arne Jacobsen's Bellavista block of flats from 1934, all north of Copenhagen.

This co-existed with a more traditional



Bernstorff Palace, Gentofte, built in 1765 by Nicolas-Henri Jardin, soon became a model for the period's Classicist country houses. Photo: Thomas Rahbek.

Christiansborg Palace Church, Copenhagen, built in 1822 by Christian Frederik Hansen, is all that remains of Christiansborg Palace, which burnt down in 1884. Photo: Jens Lindhe.

Amalienborg Square with its four palaces were part of Nicolai Eigtved's plan for the Frederiksstad quarter in Copenhagen in 1749. Since 1794, the palaces have served as royal residences. Photo: Roberto Fortuna.

Danes abroad – Düsseldorf and Baghdad: For many years, Dissing+Weitling's most frequent projects abroad have been in Germany. Kunstsammlung Nordrhein-Westfalen (1986) in Düsseldorf is late-Modernist architecture, where the polished granite of the curved facade and its associated mirror effects virtually dissolve the weight of the building. Dissing+Weitling's Modernist inheritance is also obvious in Iraq's

National Bank (1985). The minimalist building is simultaneously dominated by abstract and regional characteristics. The shape is a very large, white and closed marble cube with a few facade shifts and slits in the walls. Like the local houses, the bank is turned inwards towards a large, covered courtyard. – Kunstsammlung Nordrhein-Westfalen in Düsseldorf. Photo: Dissing+Weitling.



Who is who in current Danish architecture



Photo: aart A/S

aart (established 2000) aim for new and surprising solutions based on the Nordic architectural tradition, such as the FDF Open Air Centre Sletten (2003) and the Bikuben Hall of Residence (2006) in Ørestaden, Copenhagen.



Photo: Jens Frederiksen

Dall & Lindhardttsen (established 1968) have a long tradition of large, robust building elements with strong material effects, such as Nærum Regional Sixth Form College (2003).



Photo: Arkitema

Arkitema (established 1970) have a particularly strong position in Danish housing and explore both regional and international trends, for instance in Tuborg Sundpark (2004) and Bellahøj Swimming Stadium (2009) in Copenhagen.



Photo: Adam Mørk

Dissing+Weitling (established 1971) unite a Nordic tone with classic Minimalist design, for instance in the East Bridge across the Great Belt (1998) and the Danish Broadcasting Corporation building (2007) in Ørestaden, Copenhagen.



Photo: BIG

BIG (established 2006) offer non-traditional solutions based on Pragmatism, such as the residential developments VM Bjerget (2008) and 8 House (2010), both in Ørestaden.



Photo: entasis

Entasis (established 1998) interpret early Modernism in a free and contemporary way, for instance in the main entrance to Copenhagen Zoo (1998) and the auditorium at Svanemøllen Barracks (2002), both in Copenhagen.



Photo: Adam Mørk

Cebra (established 2000) cover a wide architectonic range, including severe Neo-Modernism in the pattern house Deltahuset (2005) and a colourful, imaginative approach in the Bakkegaard School (2005) in Gentofte.



Photo: Fogh & Følner Arkitektfirma A/S

Fogh & Følner (established 1976) create contemporary and regionally anchored buildings based on Nordic Modernism, such as the Arts Centre at Islands Brygge (2002) in Copenhagen and Bornholm Art Museum (2003).



Photo: Bent Sørensen

Cubo (established 1992) mainly work with variations of Modernism, such as MTHøjgaard's Administration Building (2002) in Esbjerg and the Othello Care Centre (2009) in Fredericia.



Photo: Friis & Moltke

Friis & Moltke (established 1954) made their mark with their first robust "casemate architecture", which today is interpreted in large Modernist and regional building volumes such as the Waste Disposal Centre in Århus Nord (2007).



Danes abroad – Manama and Seville: In 1988, Krohn & Hartvig Rasmussen, now KHR, completed the building of Bahrain's National Museum in Manama. The museum combines Arabic building style and Modernist features in the diagonally placed square building corpuses, the clear-cut closed facades, the pierced filigree pattern protecting against the sun and details inspired by the local architecture. In Seville, KHR con-

tributed the Danish pavilion at the world fair Expo '92. The pavilion was shaped as large full sails curving towards a vertical disc. The task was solved in a simple, poetic way through the sails, which are the main motif of the building. – Denmark's Pavillion in Seville 1992. Photo: KHR.

Photo: KHR arkitekter A/S



KHR (established 1950, originally Krohn & Hartvig Rasmussen) create elegant, beautifully detailed Neo-Modernist buildings such as the B&O headquarters (1999) in Struer and Hellig Kors Kirke (2008) in Jyllinge.

Photo: Torben Eskerod



Dorte Mandrup (established 1999) unites Modernist features with rustic poetry in straightforward solutions such as Holmbladsgade Arts Centre (2006) and the extension of Bording Independent School (2009), both in Copenhagen.

Photo: Thomas Mølvig



Kjær & Richter (established 1955) mainly work within a contemporary interpretation of Modernist trends, for instance in the major work Århus Concert Hall (1982) and Holstebro Music Theatre (2006).

Photo: C.F. Møller A/S



Arkitektfirmaet C.F. Møller (established 1924) continue the Modernist tradition with a contemporary look, for instance in the Danish National Art Museum (1999) in Copenhagen and Vestas (2003) in Randers.

Photo: Henning Larsen Architects



Henning Larsen Architects (established 1959) have made their mark within several trends, ranging from Structuralism to Neo-Modernism, such as the Wave housing development (2009) in Vejle.

Photo: 3xNielsen



3xNielsen (established 1985) have worked with an uncompromising exploration of architectural positions, most recently Neo-Modernism, for instance in the Glass Museum (2006) in Ebeltoft and the Museum of Liverpool (2010).

Photo: Vilhelm Lauritzen Arkitekter



Vilhelm Lauritzen Arkitekter (established 1920, continued 1969) have developed their Modernist starting point into contemporary interpretations such as TuborgNord (2007) in Hellerup.

Photo: Adam Mørk



Schmidt Hammer Lassen (established 1986) work with conceptual overall forms based on Modernism, for instance in the Black Diamond (1999) in Copenhagen and Halmstad Library (2006).

Photo: Jens M. Lindhe



Lundgaard & Tranberg (established 1983) combine Neo-Modernist features with regional and sustainable elements, for instance in the Tietgen Hall of Residence (2005) in Ørestaden and the Royal Danish Playhouse (2008) in Copenhagen.

Photo: Timme Hovind



Vandkunsten (established 1970) had their breakthrough with the pioneering estate Tinggården (1978). They combine poetry and severe lines, for instance in Diana's Garden (1992) in Hørsholm and Allerød Fire Station (2004).

Danes abroad – Paris: In 1983, Johan Otto von Spreckelsen (1929-87) won the international competition for the Parisian suburb La Défense with his proposal for the Arch of Humanity, a large open cube measuring approx. 105 x 105 metres. The arch was completed in 1989 and houses offices in its sides as well as exhibition and conference spaces in its roof. The late-Modernist cube is clad with white marble and

rests on a plateau, which acts as a staircase. The open 'window' in the cube is only broken by a delicate lift tower and suspended 'clouds'. The cube is situated on the historical axis of Paris, in exact continuation of Arc de Triomphe, and is a uniquely simple solution to a complicated monumental commission. – La Défense in Paris. Photo: grandearche.com



The Frederik Church, Copenhagen, built in 1894 by Ferdinand Meldahl, is a Historicist centralised church modelled on St Peter's Basilica. Photo: Jørgen Schytte.

Thorvaldsen's Museum, Copenhagen, built in 1848 by Michael Gottlieb Bindesbøll, is Denmark's first purpose-built museum. Photo: Ireneusz Cyraneck.

The high book store at the **University Library**, Copenhagen, built in 1861 by Johan Daniel Herholdt, has cast iron pillars and painted walls and ceiling. Photo: Per Munksgaard Thorsen.

The interior colours of **Fåborg Museum**, built in 1913 by Carl Petersen, were inspired by Thorvaldsen's Museum and attracted great attention at the time. Photo: John Sommer.

Both the exterior and the interior of **Copenhagen Town Hall**, built in 1905 by Martin Nyrop, are characterised by a great and intricate wealth of detail. Photo: Lars Gundersen. Københavns Kommune.



trend which, although influenced by the ideals of the time, primarily used native materials and a more traditional idiom, as in Aarhus University initiated in 1932 by Kay Fisker, Christian Frederik Møller and Povl Stegmann or the balcony and bay window block of flats Vestersøhus in Copenhagen from 1939, also built by Fisker and Møller. The architecture of the 1940s showed signs of the difficult conditions during World War II. The buildings tended to be smaller and used native materials such as brick and wood, for instance Viggo Møller-Jensen's Atelierhuse (studio houses) at Utterslev from 1943.

Second half of the 20th century

After the war, there was particular interest in American Modernism.

Typically, the houses were designed with irregular ground plans, flat roofs,





Danes abroad – Berlin and Amsterdam:

3xNielsen won the competition for the Danish Embassy (1999) in the Nordic embassy cluster in Berlin. The building is characterised by sharp and soft shapes and changes of material. Two blocks delimit an irregular panoptical space. The facade of one block is covered with copper slats, which on the inside are replaced by a curved wall with wooden slats. The other block is clad

with perforated steel sheets both inside and out. The Concert Hall in Amsterdam (2005) has a prominent position on the harbour. The primary building volume, a large box with all-over glass facades, is covered by a characteristic large corbelled roof, while a smaller black box on pillars cut into the large one. – The Concert Hall in Amsterdam. Photo: 3xNielsen.



The Copenhagen Police Headquarters, built in 1924 by Hack Kampmann, Aage Rafn and others, represents a unique, Mannerist interpretation of Neo-Classicism. Photo: Københavns Kommune.

5 Sølystvej, Gentofte, built in 1936 by Mogens Lassen, is one of the main examples of Danish Functionalism. Photo: Andreas Trier Mørch.

The curtain-wall SAS building with the **Royal Hotel**, built in 1960 by Arne Jacobsen, is the principal Danish example of international Modernism. Photo: CPH Radisson.

Vester Søhus, built in 1939 by Kay Fisker and Christian Frederik Møller, immediately became a model for the period's popular balcony and bay window houses. Photo: Andreas Trier Mørch.

Louisiana Museum of Modern Art, built in 1958 by Jørgen Bo and Vilhelm Wohlert, created a completely new open and informal setting for the museum experience. Photo: Poul Buchard.

open plan room sequences and large glass facades, as in Jørn Utzon's single-family house at Hellebæk from 1952 or Jørgen Bo and Vilhelm Wohlert's Louisiana Museum of Modern Art from 1958. In the post-war period, Arne Jacobsen was the country's leading Modernist of international standing. In Rødovre Town Hall from 1955 and the SAS Hotel in Copenhagen from 1960, he created cool, classical Modernism with simple, severe forms and curtain-wall facades. Friis and Moltke introduced a completely different architectural approach, the Brutalist-inspired so-called casemate architecture with robust concrete forms, for instance Odder Town Hall from 1971.

In the early 1960s, the State began to invest in industrialising construction through pre-cast and prefabricated building elements, as in Høje Gladsaxe, built in

1964 by Povl Ernst Hoff and Bennet Windinge. The very tall high-rise blocks quite soon encountered criticism and a low-rise alternative arose with Fællestegnestuen's estate in Albertslund Syd from 1963-1966.

The decisive break with Modernism within housing came with the low, dense estate Tinggården in Herfølge from 1978 by the firm of architects Vandkunsten. Tinggården was the first realisation of the concept of a new, alternative housing environment in the form of small, intimate residential enclaves in touch with nature. The idiom was varied and informal. Tinggården set the tone for residential architecture in the following decades.

Tinggården's idiom anticipated Post-Modernism in Denmark. The main advocates of this trend are the firm of architects 3xNielsen with projects such as Villa Atzen in Horsens from 1986.

Apart from Post-Modernism, Danish architecture around 1970-1990 was characterised by several other architectural trends. Late Modernism's refinement of the Modernist forms is chiefly seen in Danish architects' work abroad, but the trend is also well-represented in Denmark, from Henning Larsen's Gentofte Central Library from 1985 inspired by the 1930s to Dall & Lindhardt's Brutalist-inspired Holstebro Town Hall from 1986.

Neo-Rationalism came to the fore with Høje Tåstrup's more traditional urbanity,

Architecture

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Address: Asiatick Plads 2, DK-1448 Copenhagen K, Denmark

Telephone: (+45) 33 92 00 00 – Telefax: (+45) 32 54 05 33

E-mail: um@um.dk – Website: www.um.dk

Editor: Flemming Axmark

Picture editor: Kirstine Fryd

Translation: Siri Fischer Hansen

Design: Ole Jensen – ojdesign

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Tinggården, Herfølge, built in 1978 by the firm of architects Vandkunsten, introduced low dense building as an alternative to the large Modernist housing estates. Photo: Timme Hovind.

Gentofte Central Library, built in 1985 by Henning Larsen, is an interpretation of Functionalism. Photo: Henning Larsen Architects.

The Museum of Modern Art, Arken, Ishøj, built in 1996 by Søren Robert Lund, offered the 1990s entirely new form and space designs. Photo: Ted Fahn.



where Jacob Blegvad Architects and Claus Bonderup in their competition proposal from 1978 emphasised enclosed street spaces and the creation of squares. The Classical element was continued in many buildings, both in Post-Modernist and Neo-Rationalist versions, including Henning Larsen's Business School in Frederiksberg from 1989. Deconstructivism has had a few advocates in Denmark, but very few buildings, notably the Museum of Modern Art, Arken, in Ishøj by Søren Robert Lund from 1996 and Holstebro Courthouse by 3xNielsen from 1992.

At the same time, a significant part of Danish architecture is characterised by its regional roots, especially within housing, where the 1970s dense-low concept has been developed into contemporary design. Arkitema led this development with for instance Håndværkerparken III in Århus from 1986.

The sustainable dimension also became a key issue for many Danish architects, including Boje Lundgaard and Lene Tranberg.

Vibeke Andersson Møller
Curator

Further information

Danish Association of Architectural Firms (Danske Ark)
Strandgade 27A
DK-1401 Copenhagen K
Telephone: + 45 32 83 05 00
Website: www.danskeark.org

The Royal Danish Academy of Fine Arts School of Architecture
Philip de Langes Allé 10
DK-1435 Copenhagen K
Telephone: + 45 32 68 60 00
Website: www.karch.dk

Aarhus School of Architecture
Nørreport 20
DK-8000 Århus C
Telephone: + 45 89 36 00 00
Website: www.aarch.dk

The Danish Centre for Architecture
Strandgade 27B
DK-1401 Copenhagen K
Telephone: + 45 32 57 19 30
Website: www.dac.dk