



EXCURSIE JUTLAND

26 JUNI - 30 JUNI 2024

INHOUDSOPGAVE

PROGRAMMA

[link naar dagschema](#)

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[link naar programma](#)

26 JUNI

WOENSDAG

[link naar pagina](#)

Wat

12:30 Vertrek per bus van Billund Lufthaven

13:15

14:00 Vertrek

15:15

16:10

16:40 Vertrek Glasalstrup

17:15 Inchecken hotel Comwell Aarhus

17:45 vertrek per bus uit hotel naar havengebied

18:00 Aart Architecten

19:00

20:00 Diner op eigen gelegenheid in havengebied

Waar

[link naar Google Maps](#)

[link naar dagschema](#)

FJORDENHUS

Eliasson (2017), Henning Larsen (2011 - 2019)

Locatie

Havneøen 1,
Vejle 7100

[link naar Google Maps](#)

Bouwjaar

2018

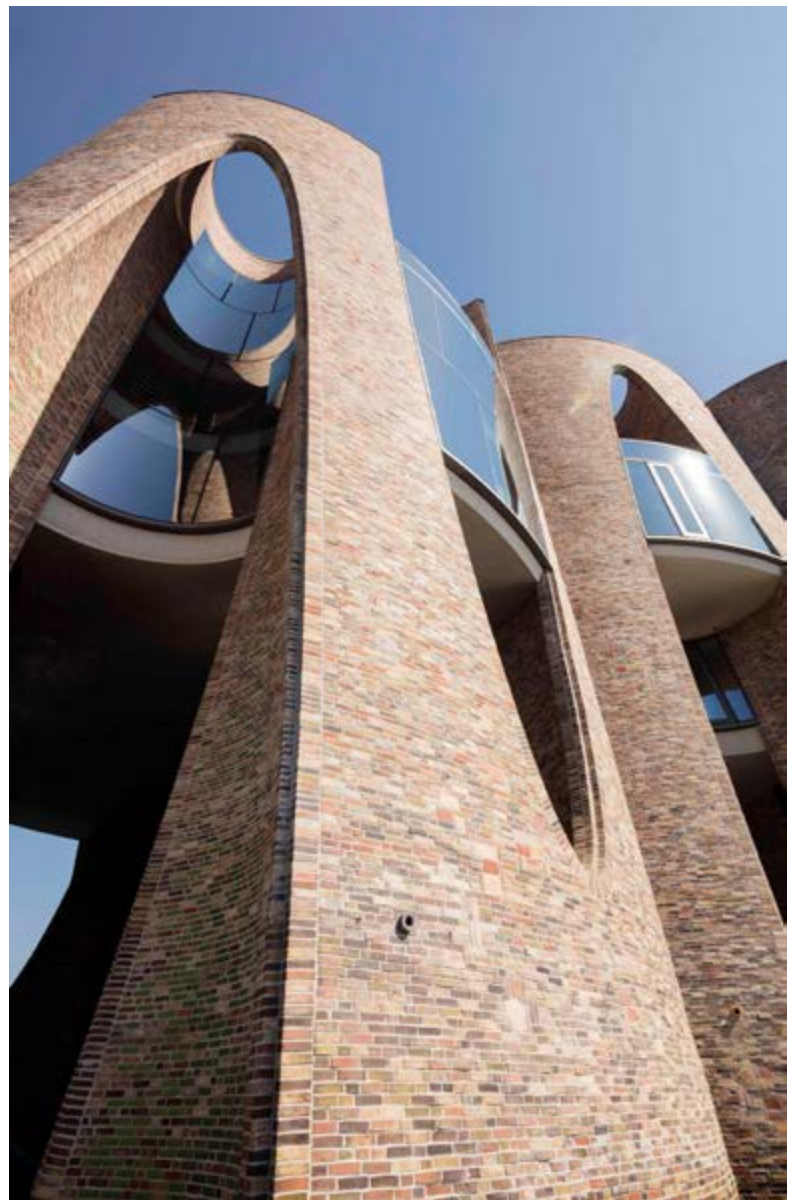
Website

<https://www.fjordenhus.dk/dk/>



Setting. Vejle Fjord in Jutland stretches east from its head at the city of Vejle to its mouth at the Kattegat Sea. Fjordenhus stands in the water alongside Havneøen (The Harbour Island), a man-made island that was developed in response to a concept by Vejle Municipality to revitalize the harbour area, introducing important new residential components into a traditionally industrial environment. For those approaching from Vejle's main urban axis, the building appears as the focal point, surrounded by water and with the Vejle Fjord Bridge in the background. The concrete and cobblestone surfaces of the expansive plaza in front of the building are echoed in the design of Günther Vogt's jetty, while the cylindrical forms and distinctive brickwork of Fjordenhus nod to the historical harbor typologies of warehouses and silos. Set against the backdrop of the fjord, the building itself breaks the smooth plane of the water.

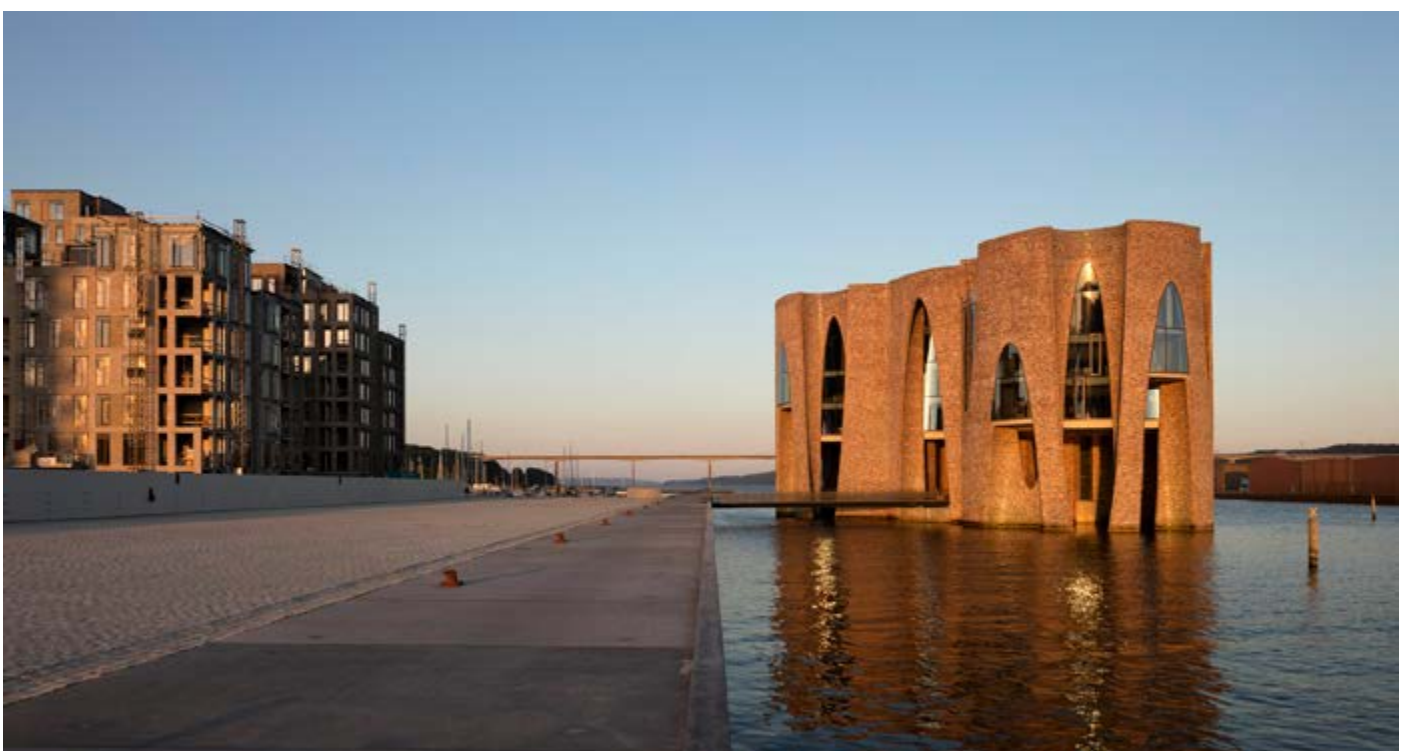
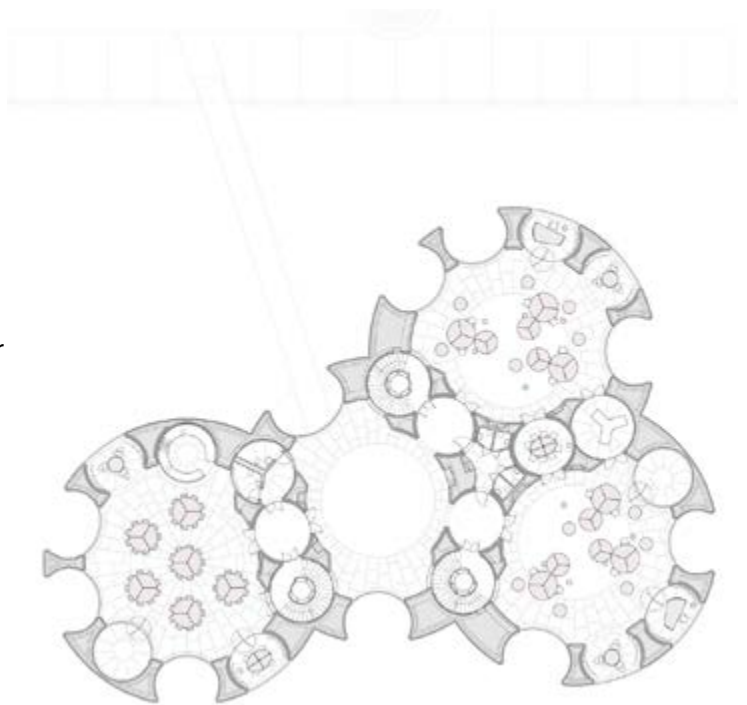
Building. Accessible by footbridge, the twenty-eight-meter-high building is formed by four intersecting cylinders with brick facades from which ellipsoidal negative spaces were removed to create complex curved forms and arched windows. The varying floor plans of the different levels are organized around circles and ellipses,

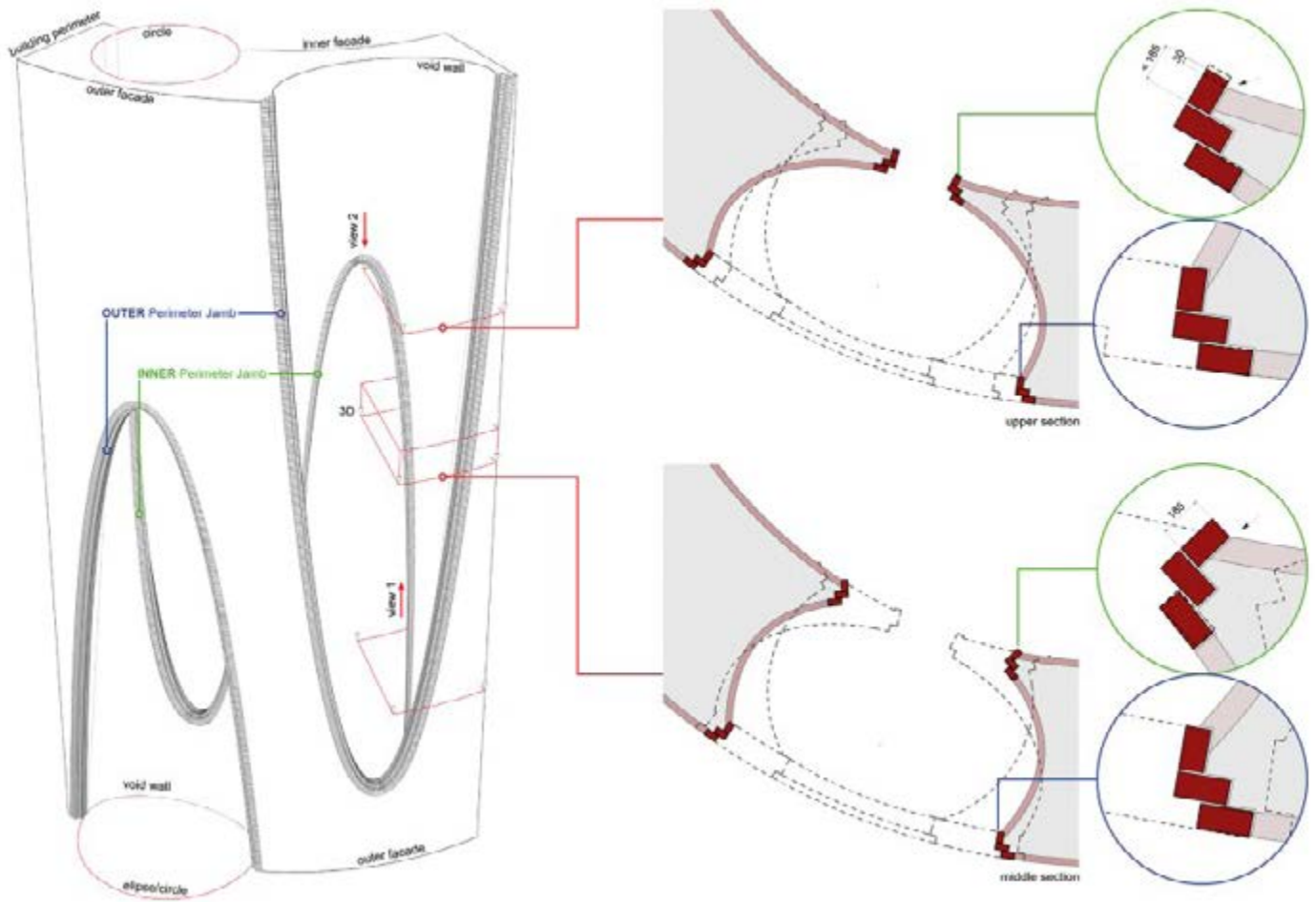


with specially designed furniture and lights, and are connected by spiral staircases and round vestibules. The double-height ground floor, which is open to the public, is permeated by the fjord and contains two aqueous zones with site-specific artworks by Olafur Eliasson. The KIRK KAPITAL offices occupy the upper three floors. Perched atop the building is a green roof with vegetation and solar panels. By night, Fjordenhus is lit from within, resembling a lighthouse.

Bricks. Classic Danish brick is the predominant material of the building's inner and outer walls. The brick forms the smallest possible building unit and follows the organic shape of the building. Fjorden's-hu's intricate brickwork shapes visitors' impression of the building as they approach. From afar, the building's surface seems orderly, but upon closer inspection, the different shapes and slightly irregular staggering of the bricks' depth reveal a lively, organic surface. The brickwork incorporates fifteen different tones of unglazed brick; additional colors of glazed bricks are integrated into the carved-out sections to produce color fades – green from the bottom and blue from the top – that reflect the water and sky. In the stairwell, scattered silver bricks reflect the sunlight shining in from above. The bricks function not only aesthetically, but also technically: hollow

ventilation bricks are placed throughout the walls to modulate both sound and temperature. Every corner, niche, and arc required an individual brick-laying solution; each brick was especially t into the complex curvature of the concrete walls, the overall brickwork lying flush with the curved steel frames and glass elements of the facade.





Floors & Ceilings. The floors and ceilings of Fjordenshus are formed by white concrete slabs, creating spaces 3.2 meters in height on each level. They conceal the distribution of technical infrastructures such as heating and cooling systems. The grid pattern of cut-out negative circular volumes in the ceiling reduces the overall weight of the ceiling. These hollows also serve to hold light fixtures and modulate the acoustics of the space. Pietra Piasentina stone was used to cover all the floors. Unlike classic granite stones, Pietra Piasentina can only be found in boulders quarried from the hills of Friuli, Italy.

Windows & Doors. The double-curved, 3D-formed windows precisely follow the geometry of Fjordenshus. Steel frames span several floors of the building, while the window voids form the main element of the facade. In some areas, rotating doors were introduced to accommodate the geometrical challenges of the building's overall shape. All of the doors and windows

are tilted; by design, the walls contain no right angles. Carpets. The kilim carpets, each with a diameter of 9.4 meters and placed in the centers of the drums, were handwoven in Varanasi, India. Looms were custom-built so the carpets could be woven seamlessly, and each carpet comes in a different monochrome color. The smaller, elliptical entrance rooms linking the stairwells to the main office spaces are fitted with hand-tufted carpets. All the carpets have been deliberately designed to be sound absorbent.

Furniture. The office spaces on the building's first, second, and third floors feature several custom-made furniture pieces designed by Olafur Eliasson and Studio Olafur Eliasson. Wood was introduced as the dominant material for the additional built-in cabinets, bathrooms, kitchens, and staircases in private spaces.

THE WAVE

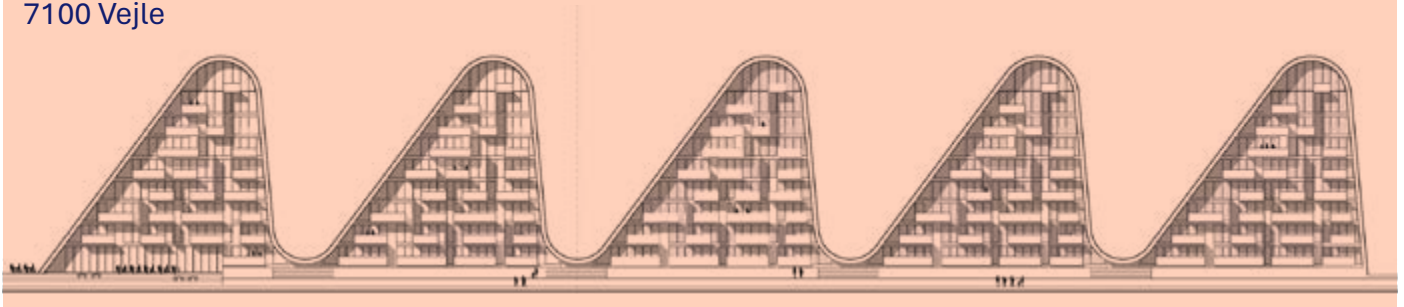
Henning Larsen

Locatie

Ved Bølgen
7100 Vejle

Bouwjaar

2008



Henning Larsen has completed The Wave, a residential project on the Vejle Fjord in Denmark, according to the original vision of the practice's late founder.

The opening of the building marks the end of an 11-year construction process, which began in 2006. For years just two of the project's five residential towers stood complete, after the 2008 global financial crisis halted construction.

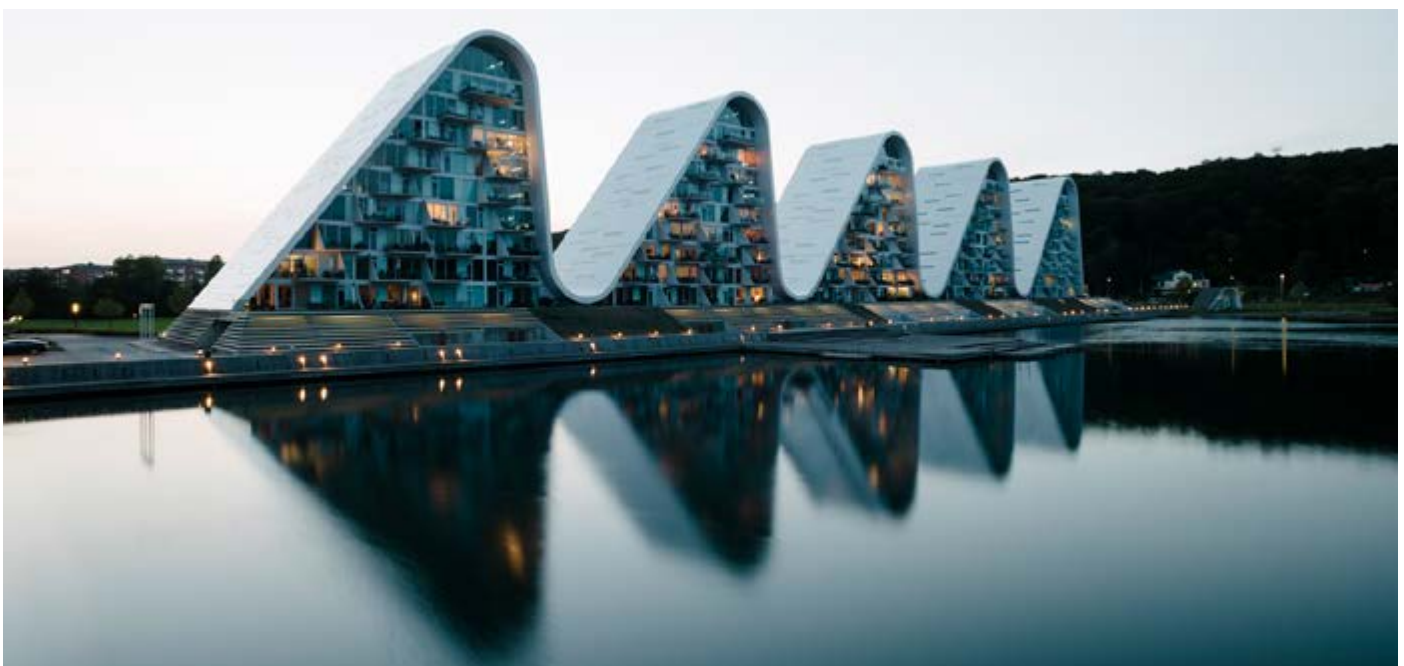
Work resumed in 2015, two years after Henning Larsen's death in June 2013. Now the founder's original vision for the project is complete, with the full complement of five crests running rollercoaster-like along the waterfront.

The Wave was designed as a new landmark for the town of Vejle in Jutland, and incorporates a public promenade along its eastern edge. It is near the Olafur Eliasson-designed Fjordenhus, which is the headquarters of Kirk Kapital.

"The land surrounding Vejle is unique for its rolling hills, which are an uncommon sight in Denmark" said Søren Øllgaard, partner and design director at Henning Larsen.

"We designed the wave as a striking new presence on the Vejle skyline, one that reflects and embodies the surrounding area."

With a total area of 14,000 square metres, the scheme has 100 apartments. Each tower has nine floors,





the highest of which is a double-height penthouse apartment.

The “wave” itself is formed using panels of terracotta rainscreen cladding, providing the roof for each tower with what looks – from a distance – like a continuous white sheet.

The lip of this wave creates an eave over the largely glazed facades, articulated with balconies for each apartment that are separated by privacy screens. Thin picture windows bring light into the apartments and form skylights on the top floors.

Beneath each tower, a large set of steps leads down to a public walkway, which then connects to a wooden

decked area and small landing area for access out onto the water.

Even when only partially complete, the project was awarded Residential Building of the Year by Danish magazine *Byggeri* in 2009, an ABB LEAF award for innovative architecture in 2012, and a Civic Trust Award in 2013.

It is hoped that The Wave will kickstart the regeneration of the town’s waterfront, already home to a restaurant and rowing club.

“The Wave is an engine of revitalisation - a magnet for activity and community,” added the architecture studio.



MOESGAARD MUSEUM (MOMU)

Henning Larsen

Locatie

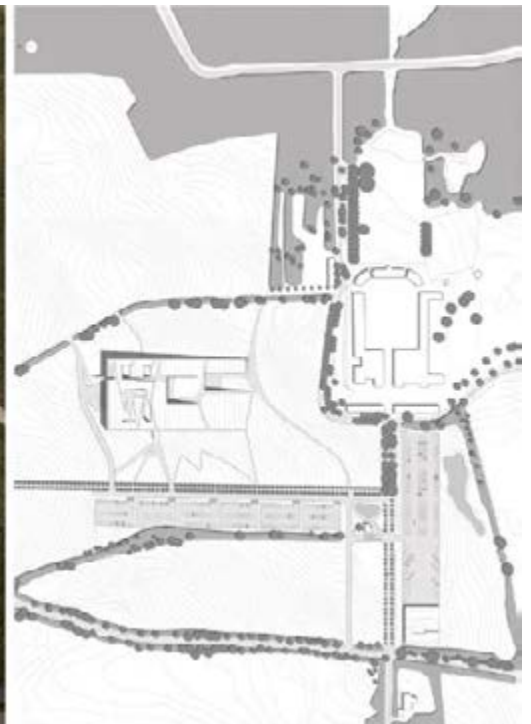
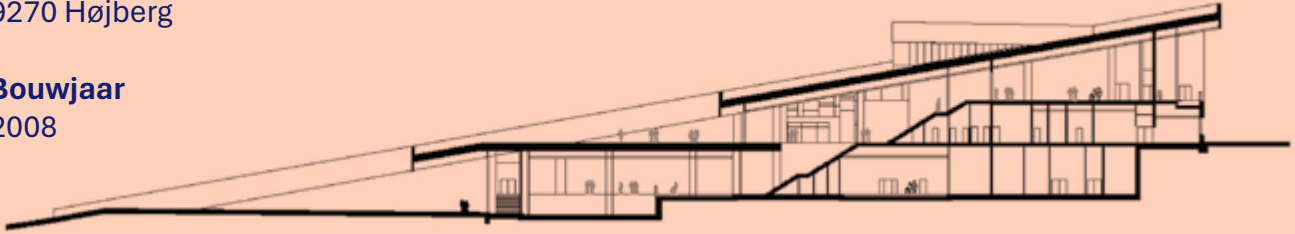
Moesgård Alle 15
9270 Højberg

Website

www.moesgaardmuseum.dk

Bouwjaar

2008



The new Moesgaard Museum is uniquely situated in the rolling bucolic landscape of Skåde. With its sloping roofscape of grass, moss and brightly-coloured wild flowers, the building is a powerful visual landmark perceptible even from the sea.

The rectangle-shaped roof plane seems to grow out of the landscape and during the summer it will form an area for picnics, barbeques, outdoor lectures and traditional Midsummer Day's bonfires. Come winter snowfall, the sloping roof will become transformed into the city's best sledding hill.

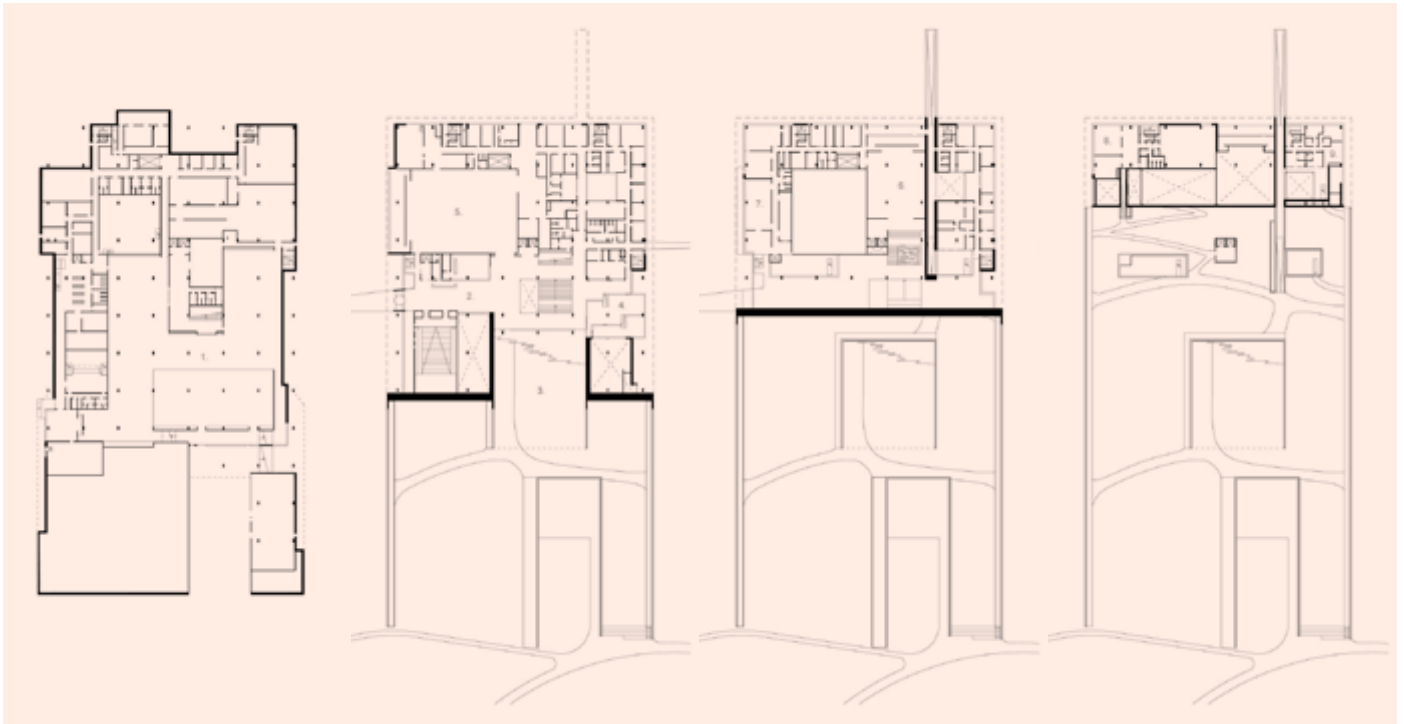
Section

The interior of the building is designed to evoke a varied terraced landscape, which is inspired by

archaeological excavations as they gradually unearth the layers of history and expose lost civilisations. The visitor can move through a vivid sequence of exhibitions and scientific experiments – like a traveler in time and space. The heart of the building is the foyer, which also holds a café with outdoor seating. From the foyer, the terraced underworld opens up to the light from the roof garden and the impressive view of the Aarhus Bay.

Exhibition design

Architecture, nature, culture and history fuse together into a comprehensive visitor experience. The museum's many years of exhibition experience and research will be drawn upon to inform a new approach



to the presentation of cultural history. Moesgaard Museum will be able to facilitate their knowledge as an institution in a way that is captivating and provocative to children, parents, and grandparents. There is something for everyone regardless of their point of view.

Floor Plan

With its bright courtyards, terraces and small cave-like 'houses in the house,' the museum will support and promote many new and alternative types of exhibitions where the use of technology is combined

with a more workshop-like arrangement to give visitors a glimpse of how archaeologists and ethnographers work.

Materials

The materials of the building have been selected to harmonise with the overall expression of the building; at the same time acoustics, economy, technical settings, maintenance, durability, colour palette and sustainability have been considered in detail. The museum's interior walls are generally painted or left as rough concrete. A mounted ceiling system



has been installed between the concrete beams to regulate the building's acoustics, while the beam structure remains visible. The wood floors of the exhibition rooms are raised above the concrete slab, for comfort, acoustics, and general aesthetic appeal. The exterior of the building is dominated by the gesture of the roofline, which rises as a concrete form from the landscape. The roof surface itself is covered in grass with walking paths that are designed to also function as emergency escape routes.

Sustainability

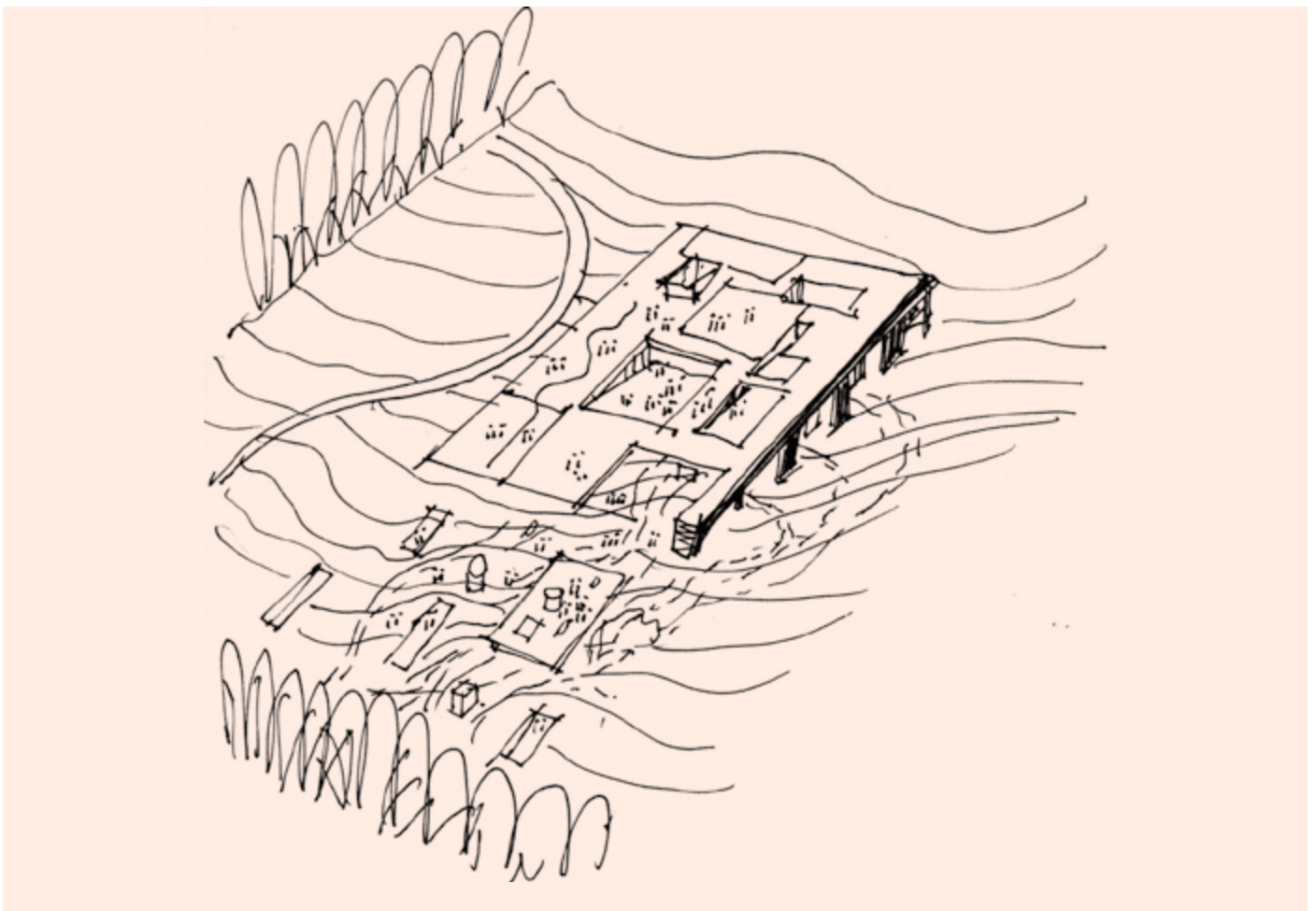
The key to aesthetic, comfortable and energy-efficient buildings is found in the interaction between architecture and technology. At Henning Larsen Architects, we have made the concept of sustainability tangible by focusing on the reduction of energy use as our primary strategy. We have done this with the belief that focusing on energy can create comprehensive quality in every aspect of a project. This is based on the methodology of our book "Design with Knowledge," which was published in 2012. Specific focus areas have been developed with the fundamental objective of creating value at three

levels of sustainability—the economic, social and environmental.

Sustainability has been a significant factor in the overall architectonic arrangement of Moesgaard Museum. The south-facing roof surface (dubbed the roof facade) ensures the calculated basis for an energy-efficient building, which is designed to achieve energy class 1 status.

About Moesgaard Museum

The long-established Moesgård Museum, a regional and specialist museum of archaeology and ethnography, has been operating from the nearby Moesgård manor house for over 40 years. The exhibitions in the new museum building will contain a series of unique finds from Danish prehistory. Among these are two Iron Age finds: the c. 2,300-year-old Grauballe Man, the world's best preserved bog body; and, a number of exceptional weapon sacrifices from Illerup Ådal. The latter constitutes a segment of the museum's collection which reflects sacrifice traditions, long distance contracts and power struggles that took place 1,800 years ago.



SCANTICON

Friis Moltke

Locatie

Skåde Skovvej,
8270 Højbjerg

Bouwjaar

1970



One of the strongest and most complete examples from FRIIS & MOTLKE's brutalism period.

Back in 1969, Comwell, then known as Scanticon, opened the first hotel in Aarhus in the scenic surroundings of the Skaade Bakker hills. The hotel was operated as a hotel and conference centre for 23 years until 1992, when Comwell entrusted the hotel to

another operator. Today, the building works as a trade school.

The concept for Scanticon hotel and conference centre was followed up in the 1970s and 80s with new centers in both Denmark and the United States, and in Germany with Siemens as operator.



GLASALSTRUP GEBOUW

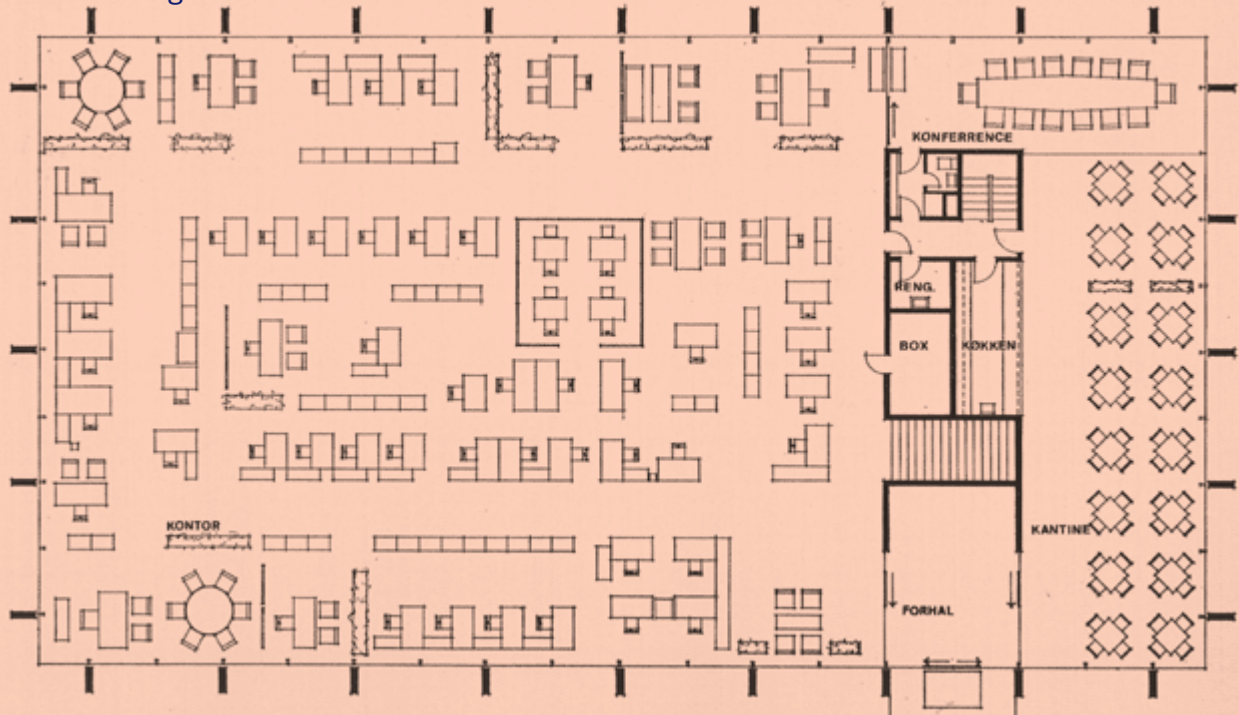
Knut Blach Petersen (1966) & Byen Arkitekter (2022)

Locatie

Alstrup Alle 11
8361 Hasselager

Bouwjaar

1966 & 2022





The administration building is among the most striking examples of 1960s and 1970s commercial architecture. It was built in the Hasselager suburb of Aarhus and designed by Knud Blach Petersen, who more than any other architect, put his stamp on the architecture of Aarhus in the latter half of the twentieth century.

The building is constructed in reinforced concrete

cast at the site. The huge concrete grid that forms the roof of the structure is supported by a series of concrete columns which make it appear as if the roof is floating one metre above a slender glass box. The discrete and visible contrasting structures represent a significant new turn in modernist architecture, perhaps best exemplified by Mies van der Rohe, who in 1968 made brilliant use of it in his design for the Neue Nationalgalerie in Berlin.



AARHUS HAVENGEBIED

diverse

Locatie

Alstrup Alle 11
8361 Hasselager





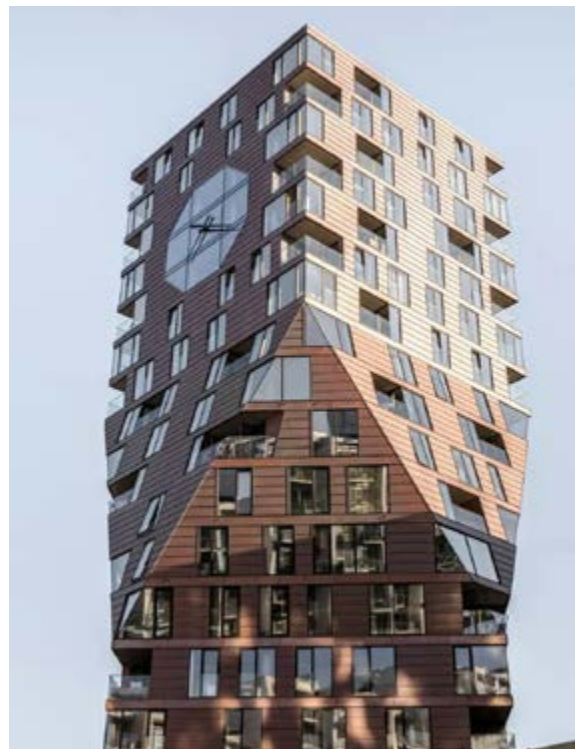
AARhus, BIG



Salling Tower, Dorte Mandrup



Pakhusene, AART architects



Clock Tower, BIG



Isbjerget, CEBRA+JDS +Louis Paillard+SeARCH architects

ARHUS ØJE

3XN

Locatie

Helga Pedersens Gade 81
800 Århus

Bouwjaar

2020

Website

www.aarhusoeje.dk



Fostering local community

At the head of Aarhus Ø, Lighthouse occupies a prominent position in the city's newest waterfront neighbourhood. The development is characterized by an upside-down approach to urbanization in which the site was made an active social community. This was done through initiatives such as cafés, water sports, urban farming established prior to any development, providing feedback and knowledge that was brought into the final project, kickstarting the social community in the area.

Vibrant waterfront living

Central to the masterplan's success is the public seaside promenade with cafés and shops. Safe public

access to the water attracts swimmers and kayakers to the area. Open all year round, brave locals enjoy the popular Danish activity of 'winter bathing'. Cafés along the promenade provide a cosy place to warm up and enjoy a hot drink after an icy dip.

Connecting residents to the surroundings

In the research and analysis phase, thorough studies of the societal development, cultural trends and living conditions as well as analysis of the location, context, and considerations of wind and weather conditions were conducted. The resulting design seeks to provide all the residences with a sunny south face and a north view. In addition, all the apartments have access to either a private balcony or external terrace giving access to outside space from which to enjoy the spectacular views. The proximity to nature through the private, semi-public, and public areas provide residents with what they themselves, and post occupancy characterize as a "relaxing vacation feeling".

Perpetuating architectural tradition

A tall building occupying such a prominent position naturally appears as a landmark, so the project required a high-quality design which addressed both the scale of the city as well as its immediate context. The challenge for the design team was to create an elegant structure that would perpetuate Aarhus' tradition of progressive architecture while also



providing an outstanding user experience. Detailed geometry studies were undertaken to create a tower with an elegant, slim profile when viewed from both the city and the water. The resulting design, a rhomboid with two rounded corners, creates a slender appearance and gives the appearance of having neither front nor back, addressing the view from all angles.

The sea as inspiration

Inspired by patterns and reflections of water, the unique façade adds visual interest and texture. Furthermore, it helps unify the numerous buildings within the development with a common architectural

language and materiality. The façade pattern is parametrically optimized and produced as lightweight high-precision prefab elements, contributing to weight saving.

Community centred courtyard

The tower and its adjoining terraced wings frame a sheltered private courtyard for residents which provides a quiet refuge away from the busier public spaces on the waterfront. This shared space helps build a sense of community amongst the residents by providing a space where individuals and families can meet and children can play safely together, overlooked by the surrounding apartments.



27 JUNI

DONDERDAG

Wat	Waar
08:30 Vertrek hotel	
09:00	
10:30 Vertrek Stadhuis	
11:00	
12:30 Lunch op eigen gelegenheid (op universiteit)	
13:30	
14:00	
15:00	
15:30	
16:30 Vertrek ArOS museum	
17:00 C.F. Møller bureaubezoek	
19:00 Diner op eigen gelegenheid hotel Comwell Aarhus, Dolce by Wyndham	

STADHUIS ÅRHUS

Arne Jacobsen

Locatie

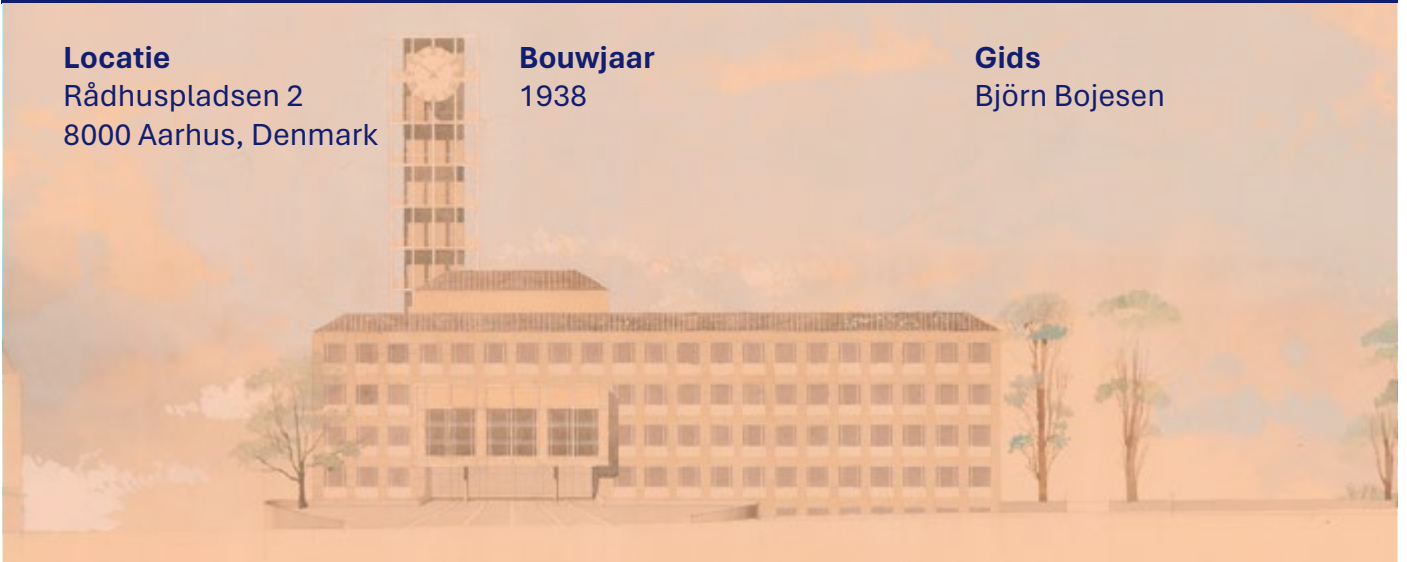
Rådhuspladsen 2
8000 Aarhus, Denmark

Bouwjaar

1938

Gids

Björn Bojesen



Arne Jacobsen and Erik Møller's famous city hall in Aarhus opened in 1942. With its simple exterior and carefully planned and richly detailed interior, Aarhus City Hall is an example of early functionalism in Denmark and Arne Jacobsen's outstanding total designs.

Arne Jacobsen and Erik Møller (1909-2002) designed their winning project as a modern city hall with large window sections, signalling a rational and approachable public administration rather than a traditional seat of power. Due to pressure from the public, the architects subsequently had to make a number of adaptations, including the addition of a clock tower. Nevertheless, the architects were able to create a modern city hall whose interior and exterior realized the core functionalist vision of bright, open, functional architecture and quality craftsmanship.

Arne Jacobsen and Erik Møller's proposal for a new Aarhus City Hall was selected by a unanimous jury in 1937, but after the public



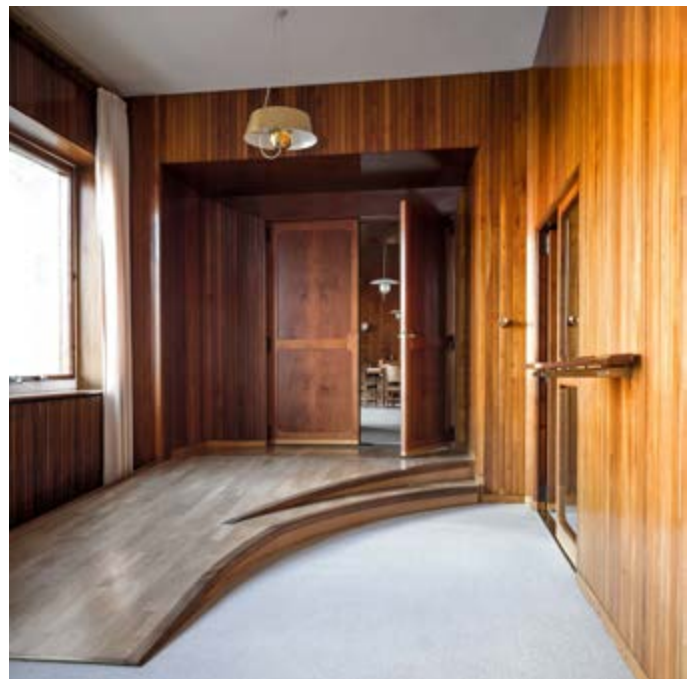
announcement, the winning project was challenged. Local critics found the building to be too pared-down and felt that it lacked the traditional ceremoniousness expected from a city hall. After some debate, the architects agreed to make a number of adaptations to the exterior of the building, the most prominent being the addition of a functionalist clock tower without a spire. The architects managed to preserve the building's simple, open expression and functional layout.

Aarhus City Hall is divided into three interconnected buildings, all clad with marble from the Porsgrunn quarry in Norway. The interior of the building is

characterized by rounded contours, natural materials and elaborate details. The interior reveals the inspiration from Gunnar Asplund's (1885-1940) city hall in Gothenburg (1937), which Arne Jacobsen had studied carefully.

Arne Jacobsen and Erik Møller designed their winning project as a modern city hall with large window sections, signalling a rational and approachable public administration rather than a traditional seat of power.

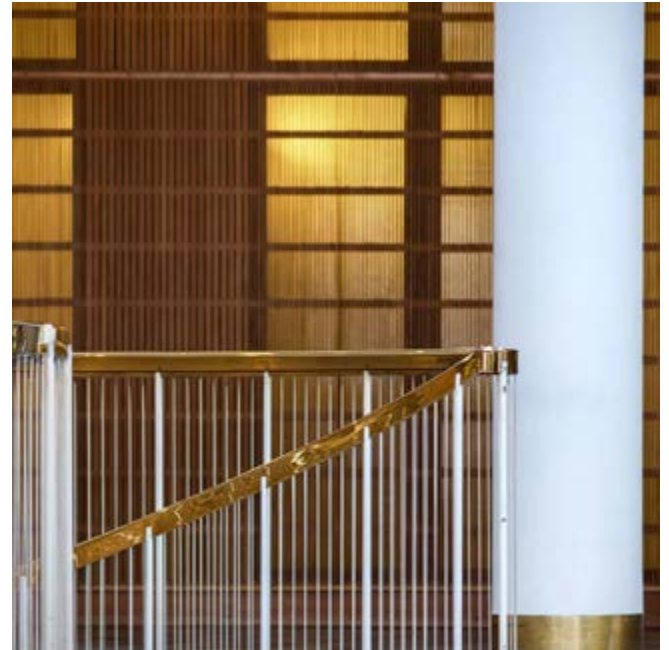
Arne Jacobsen og Erik Møller distributed the interior functions throughout the three connected building



volumes that make up the City Hall. The large main building has the main entrance from City Hall Square and houses official reception rooms, the city council hall and the lobby. A long administration building, the so-called 'panopticon wing', is placed at a right angle to the main building, while the low wing housing the enquiry office forms a staggered extension of the panopticon wing. The furnishings underscore this functional breakdown, as the furniture for offices and the enquiry service was made of beech wood, while the reception rooms in the main building were furnished with exclusive mahogany furniture produced by local cabinetmakers.

The architects designed the interior of the city hall as a comprehensive *gesamtkunstwerk*, a total work of art, dominated by soft shapes with wood and brass as the main materials. They designed all the furniture, lamps, bathroom fittings and other details, right down to the lift buttons and the iconic typeface. During this period, Danish architect and designer Hans J. Wegner (1914-2007), who had just completed his cabinetmaker's training, worked in the architecture firm, and together with Arne Jacobsen and Erik Møller he created the

beech and mahogany furniture designs that were used at the city hall. Today, the city hall appears largely as it did on opening day. Inside the main entrance, one finds an elaborate and harmonious mix of colours, materials, patterns and details.



UNIVERSITET ARHUS

Kay Fisker, C.F.Møller, C.T Sørensen(landschap)

Locatie

Nordre Ringgade 1
8000 Aarhus

Bouwjaar

1933-heden



Context

The University of Aarhus, which dates from 1931, is a unique and coherent university campus with consistent architecture, homogenous use of yellow brickwork and adaptation to the landscape. The university has won renown and praise as an integrated complex which unites the best aspects of functionalism with solid Danish traditions in form and materials.

The competition

The competition for the university was won by the

architects Kay Fisker, C. F. Møller og Povl Stegmann in 1931. Stegman left the partnership in 1937, Fisker in 1942 and C. F. Møller Architects has been in charge of the continued architectural development and building design of the university until today.

Description

The University of Aarhus, with its extensive park in central Aarhus, includes teaching rooms, offices, libraries, workshops and student accommodation. The university has a distinct homogeneous building style and utilises the natural contours of the



landscape. The campus has emerged around a distinct moraine gorge and the buildings for the departments and faculties are placed on the slopes, from the main buildings alongside the ring road to the center of the city at Nørreport. All throughout the campus, the buildings are variations of the same clear-cut prismatic volume with pitched roofs, oriented orthogonally to form individual architectural clusters sharing the same vocabulary. The way the buildings emerge from the landscape makes them seem to grow from it, rather than being superimposed on the site.

The original scheme for the campus park was made by the famous Danish landscape architect C. Th. Sørensen. Until the death of C. Th. Sørensen in 1979 the development of the park areas were conducted in a close cooperation between C. Th. Sørensen, C. F. Møller and the local park authorities. Since 1979 C. F. Møller Architects - in cooperation with the staff at the university - has continued the intentions of the original scheme for the park, and today the park is a beautiful, green area and an immense contribution to both the university and the city in general.



In 2001, C. F. Møller Architects prepared a new masterplan for the long and short term development of the university. Although the university has been extended continuously for more than 75 years, the original masterplan and design principles have been maintained, and have proven a simple yet versatile

tool to create a timeless and coherent architectural expression adaptable to changing programs. Today, the university is officially recognized as a Danish national architectural treasure and is internationally renowned as an excellent example of early modern university campus planning.



ØGADEKVARTERET

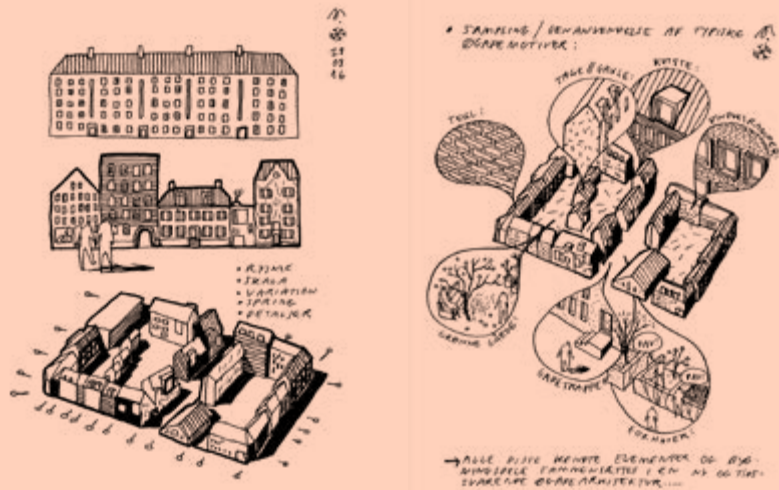
CEBRA

Locatie

Æbeløgade
8000 Århus

Bouwjaar

2016-2020



Æbeløen is located in the historic Øgade neighbourhood in Aarhus, on a site neighbouring the city's botanical garden. To make the most of this prominent location and historic context, we applied a reversed design approach compared to most residential developments. We decided to add a new street to the area, Æbeløgade, around which the programming and design of the buildings revolve. The traditional, often introverted, perimeter block is

divided by a cobbled street that functions as an active and social “shared space” with room for traffic, play and common activities, connecting the residences to the botanical garden and the wider urban fabric. The design of the project’s apartment buildings and townhouses emerges from an architectural “sampling” of the surrounding urban context. We have mixed, combined, and reinterpreted the Øgade area’s distinctive architectural elements such as dramatic





roof pitches, accentuated dormer windows, brick facades, green courtyards, and cosy streets. Together, these elements create a new and contemporary Øgade architecture that builds on the area's inherent atmosphere to form a dynamic and varied expression. The dormer windows and large window sections create jumps and surprising variations throughout the facades. The roof pitches create a recognisable identity and contribute to reducing the building heights as well as ensuring optimal daylight conditions and views. Furthermore, the botanical garden's green and blue elements continue throughout Æbeløen and "colour" the outdoor areas. A sustainable urban drainage system (SUDS) strategy utilizes rainwater as a visible, recreational element that is combined with minimum upkeep areas, where plants can grow wild and new species appear naturally, thereby creating a rich variety of flora and fauna.



AARCH (FACULTEIT ARCHITECTUUR)

ADEPT, Vargo Nielsen Palle

Locatie

Exners Plads 7
8000 Aarhus

Bouwjaar

2022

Website

www.aarch.dk



Architecture studio Adept has completed an industrial-style building for the Aarhus School of Architecture in Denmark, with workshop facilities for students and the local community.

Called New Aarch, the new Aarhus School of Architecture building consolidates the facilities of its 10 previous locations into a single space on the site of a former railyard.

New Aarch is the new home for the Aarhus School of Architecture

Adept oversaw the construction of the facility, after being part of the team behind the competition-winning design. This team was led by fellow architecture studio Vargo Nielsen Palle and also included Rolvung og Brøndsted Arkitekter.

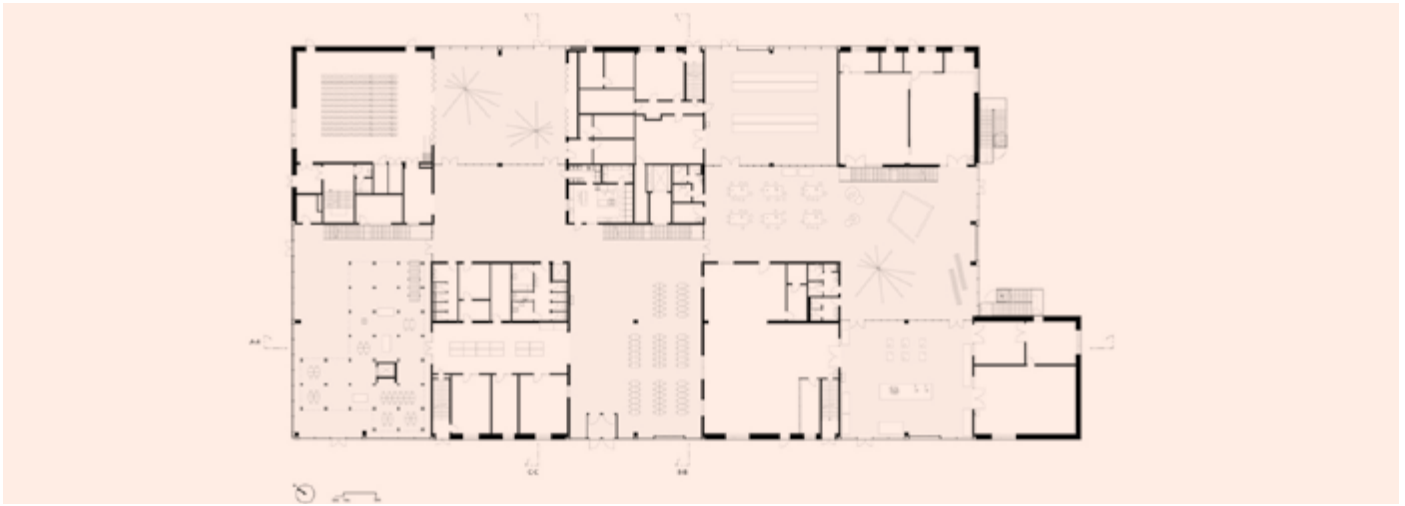
The building was envisioned as a place for making and

experimentation, rather than a formal institution. Many facilities are open to the surrounding neighbourhood. This creates opportunities for cross-pollination between students and their neighbours, who include Institut for X, a self-build incubator for creatives and start-ups.

Its ground floor spaces are designed to open up to the neighbourhood. “The dream was a robust structure, a living laboratory of architecture,” said Adept partner Martin Krogh. “The design allows interior and exterior spaces to blend, not only through literal transparency, but also by questioning what is the school’s space and what is the city’s.”

A timber-framed library by Praksis Arkitekter extends up through all four floors. “This means that both the surrounding urban environment and the curricular





activities will shape the building in the future,” he continued. “It is a building that was designed to never be enough in itself – only through its occupants is it complete.”

The 12,500-square-metre New Aarch building is organised over four storeys that gradually step down from the northwest to the southeast end of the site. The structure was built using recycled wood. Ground-floor spaces have ceiling heights of around six metres. There are also various double-height spaces in the building, creating scope for flexible use. Materials both inside and out were chosen with robustness and sustainability in mind.

Externally, exposed steel I-beams frame a grid of floor-to-ceiling windows and cast concrete. Inside, floors are made from wooden offcuts from a window manufacturer, while the timber-framed library – a built-in piece designed by Praksis Arkitekter – was constructed using a repurposed shelving system from another building nearby.

The building has a deliberately industrial character. The result is a structure that feels highly utilitarian, with all service ducts and vents left exposed. “If you want to a space that can be used, the key is not to polish it and make it shiny,” said Adept partner Simon Poulsen.

Workshops are located on the ground floor and can spill outdoors. “We wanted to continue this industrial character and really emphasise the fact that it’s a factory for architecture,” Poulsen told Dezeen. “The whole building, both inside and outside, is made without trying to cover things like ventilation tubes. Everything is exposed and very visible, like the in-situ cast concrete.”

A roof terrace provides extra outdoor space. In use since late 2021, the building provides space for approximately 100 staff and 600 students.

The ground floor accommodates the workshops and library, with many spaces open and accessible to the public. Upper levels provide studios, administrative offices, teaching rooms and research labs.

The facility has been in use since late 2021. Poulsen said the layout was planned with the future of the building in mind. Its design includes the option of a 2,500-square-metre extension. “Nobody knows what the needs of this school will be in 10 or 20 years, so providing a huge amount of open flexible space that can be used in different ways was key,” he added. The structure could be extended in the future if required.

New Aarch was longlisted for Dezeen Awards 2022 in the civic building category. It also features in the Oslo Architecture Triennale exhibition Mission Neighbourhood – (Re)forming Communities, which presents strategies for building better urban neighbourhoods.



GODSBANEN

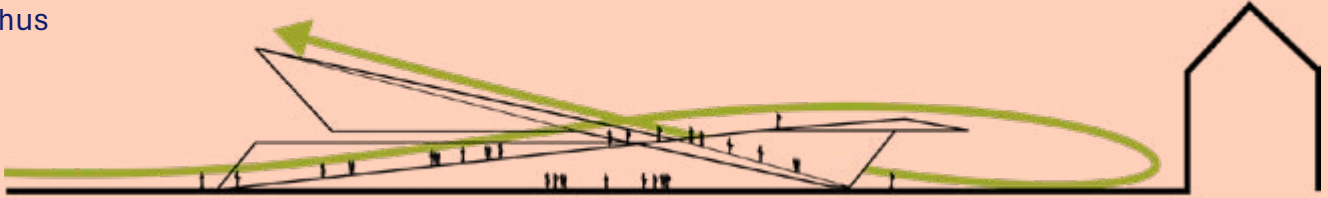
Heinrich Wenck (1923), 3XN/E+N (2016)

Locatie

Skovsgaardsgade 3E
Århus

Bouwjaar

1923 / 2016



A dynamic new hub for art and culture, the Railyards Cultural Centre emerges out of synergy between landscape and history. The former freight train halls have been transformed, their industrial character protected and utilized to create a raw and energetic quality. This results in an inspiring environment for artistic production of scenography, visual arts and literature as well as for multi-disciplinary interaction between artistic métiers, business and education. Atop the building, the roof merges with the existing landscape, forming a unique space for movement and recreational usage.

Building on local identity

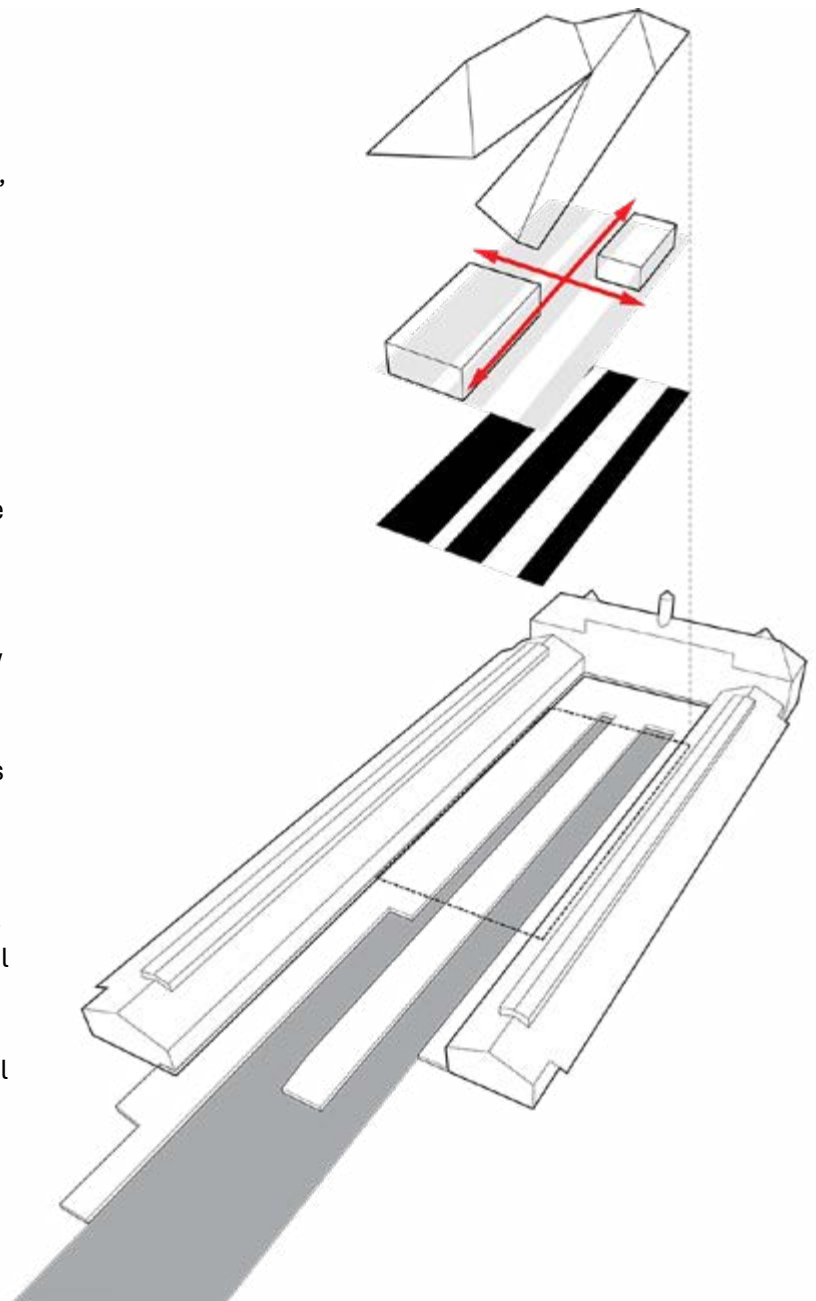
The Cultural Production Centre 'Godsbanen' on the former railyards, emerges out of a synergy between landscaping and the context of the historical freight train warehouses. The structure forms a landscaped spatiality with an overall fresh and new identity within an historical framework.

The transformation of 'Godsbanen' places weight on the protection of character imbued by the area's industrial roots, while contributing a new raw quality that plays up to the historical framework.

The raw concrete roof surface defines the meeting point between the existing freight train warehouses and the railyards – creating a common architectural expression, opening many access points and providing a robust surface that attracts people and invites a variety of activities. A new facility for social life and physical activity.

New into old

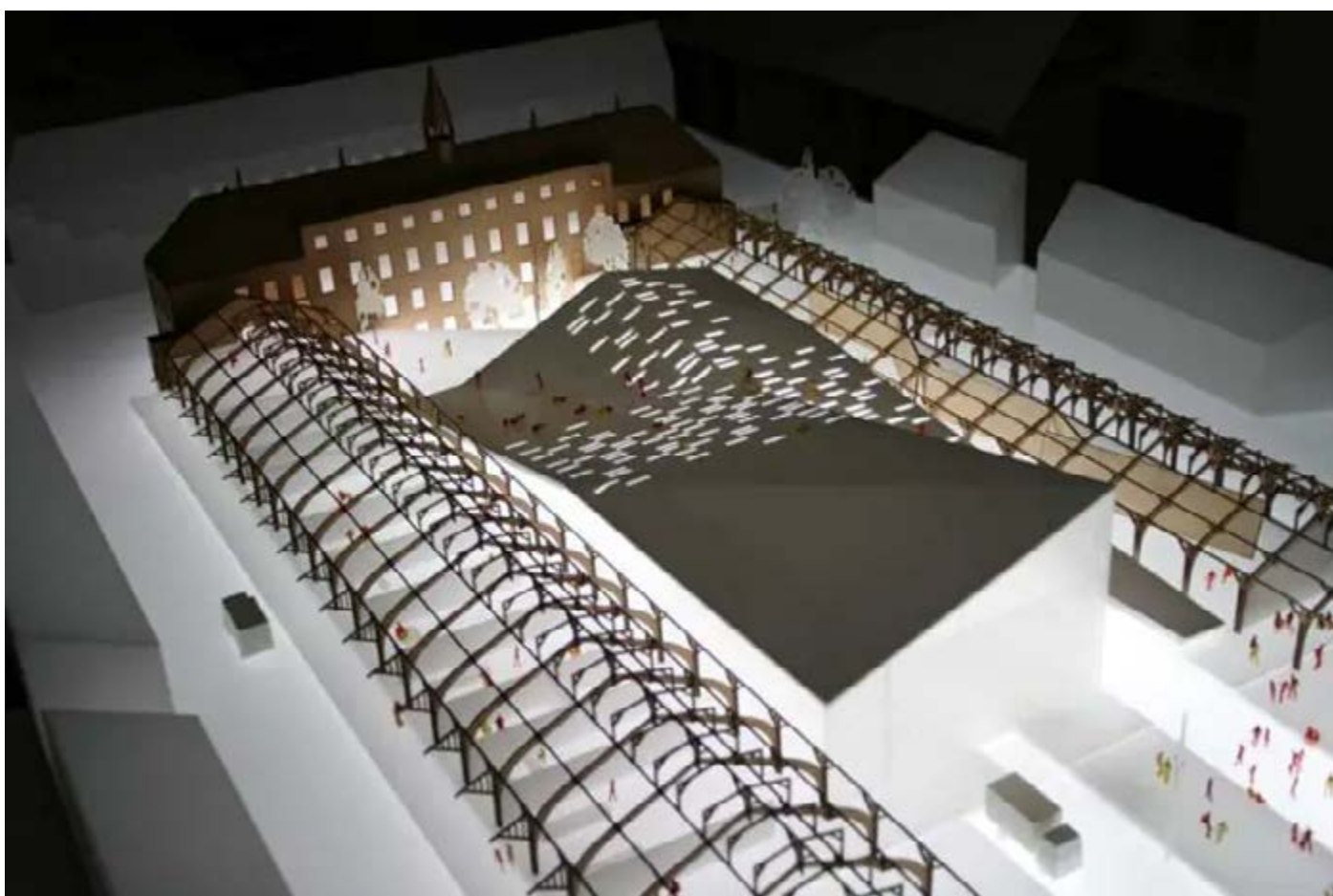
From a workplace connected with the railway, 'Godsbanen' is a living area of the city with activity and traffic flow during most of the day. The





cultural centre creates an inspiring environment, stimulating the artistic production of primarily scenography, visual arts and literature. At the same time, the centre creates the framework for a multi-disciplinary interaction between the artistic métiers, business and education.

The workshops and Music Café are placed in the existing halls, while the new rooms and auditoria shall be gathered under a large roof surface.



AROS

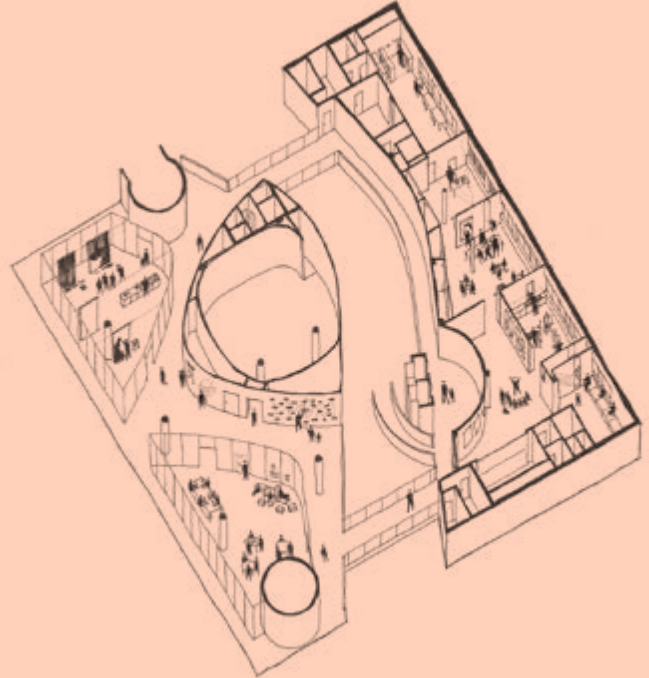
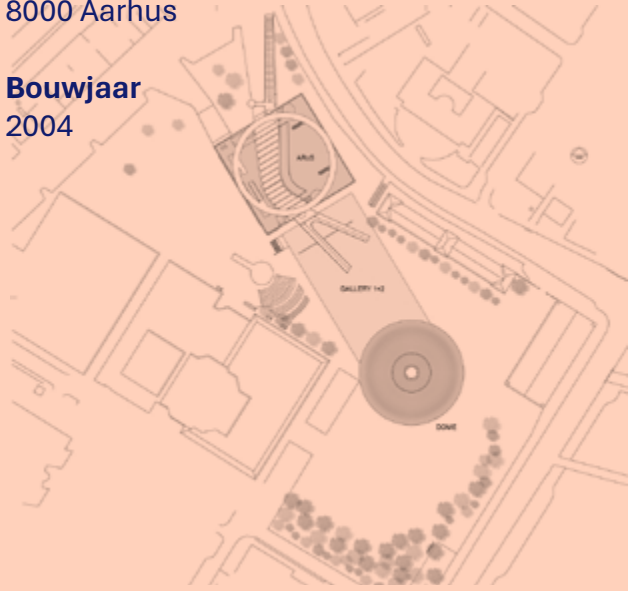
Schmidt Hammer Lassen

Locatie

Aros Allé 2
8000 Aarhus

Bouwjaar

2004



The red cube with the white interior, sited on a green lawn, is one of the largest art museums in Europe. Af Kirsten Kiser

The museum, situated in an area with several prominent public buildings, appears as a single, massive tile-clad cube partly embedded in the sloping site.

The sharp-edged cube is cut vertically by a 'museum street,' a glass-covered curved section. The vertical cut corresponds to a horizontal cut in the east facade, creating a dynamic flow and interaction between the interior and the surrounding city and park. The context is further enhanced by long ramps connecting the museum to its surroundings.

From the north and south, two ramps lead into the brightly-lit reception area, where a giant spiral staircase and two elevators, provide visitors with access to the art and service departments in the building.

Balconies and ramps in the day-lit 'museum street' connect functions in the ten-story building both through circulation and views. The exhibition galleries are situated on one side of the 'museum street', with

administration offices, lecture rooms, a library, and a shop on the other. A café, terrace, and a sculpture garden overlook the city from the occupiable roof.

ARoS Aarhus Art Museum in Denmark, headed by its visionary director Erland G. Høyersten, has revealed an ambitious expansion plan aiming to bring the museum into the world elite of modern art museums. "The Next Level" expansion project is leading art towards new ways of expressions and content with an exciting collaboration with World famous American artist, James Turrell. Schmidt Hammer Lassen architects have been chosen to design the new extension to the museum, which contains a

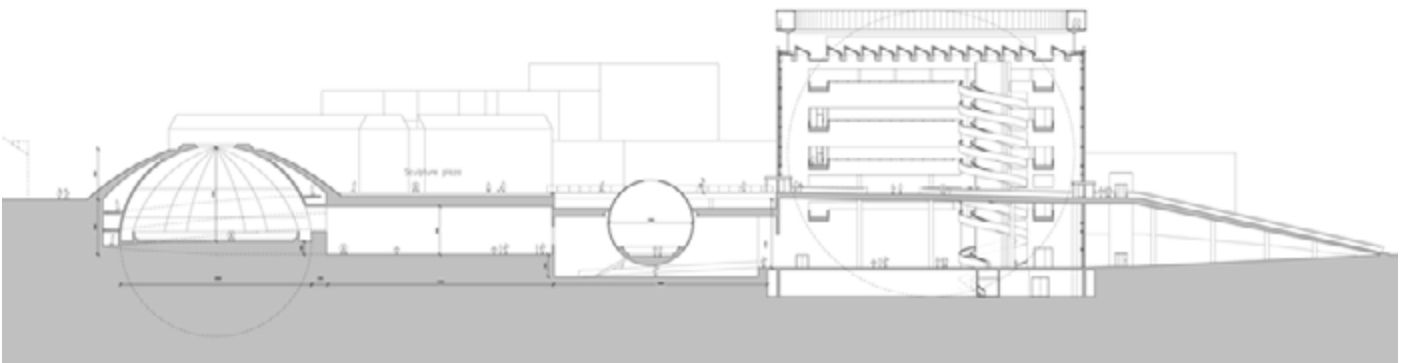




1,200 m2 subterranean gallery and two semi-subterranean art installations, 'The Sphere' and 'The Dome', by James Turrell.

Schmidt Hammer Lassen is working in close collaboration with the artist designing the €30 million expansion that will merge art and architecture into a new civic experience.

The expansion due date is planned in 2025.



Doorsnede uitbreiding project



28 JUNI

VRIJDAG

Wat

Waar

09:00 Vertrek Århus

09:30

10:30 Vertrek

11:15

12:30 Vertrek

13:00

14:00 Vertrek

15:00

wandeling langs

naar Bestseller kantoor

16:30

18:00 diner+ wandeling binnenstad langs rivier

hotel Comwell Aarhus, Dolce by Wyndham

NYE WOONWIJK

CEBRA, Aart

Locatie

Solsikkevaenget 25
8200 Århus

Bouwjaar

2022

Website

www.nye.dk



COMPLETED / UNDER CONSTRUCTION



UNDER DEVELOPMENT



FUTURE DEVELOPMENT

Nye is an entirely new suburb for 13.500 inhabitants north of Aarhus. In close collaboration with Tækker, CEBRA has designed the masterplan for the area, which forms the foundation for the development of the entire 150 ha site. The development of Nye is based on principles for sustainable urban planning combining the best aspects from the dense city centres with the open green suburbs. The masterplan for Nye is based on three main values – Diversity, Life and Balance.

Diversity

Nye will be a diverse suburb offering varied housing types to a wide range of different people and age groups – like a patchwork of families, children, young people, couples, singles, and seniors living door by door creating a vivid and manifold city.

When the first thoughts about Nye was formed, the site was laid out as conventional farmland. But due to a focused strategy for biodiversity – working with blue and green landscape rooms – the area is continuously being transformed into a natural habitat for more plants and animals. The architectural expression of Nye is characterized by a great variation in both landscape and buildings. A combination of different textures, colours, scales, and materials will appeal to our senses – adding increased aesthetic value – and creating a long-lasting city characterized by high architectural quality.



AART Architects



CEBRA architects

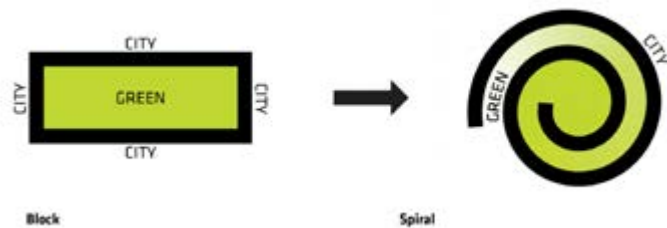
Life

The overall planning strategy for Nye is based on proximity. To motivate residents to walk and bike, the area is divided into clusters with a walking time from the centre to periphery of five minutes. Six clusters are placed around a city centre with a light rail station and shopping markets distributed in dense hexagonal city blocks. The clusters around it all have unique identities partly based on their natural context: forest, lake and farmland. Thus, the nature and landscape in and around Nye will offer the residents different experiences.

Nature is present everywhere and offers a wealth of opportunities for movement and recovery for all ages to support both mental and physical health. Nye will be a vibrant suburb with city life, shops, homes, jobs and a good setting for local engagement and social communities. The suburb creates the framework for the good life with meeting spaces and facilities that support local engagement and collaboration between the residents.

Balance

Nye will be developed on the premises of nature and is expanded in a balanced relationship that unites nature and city. Shortly said, the residents of Nye will live with the city in the front yard and nature in the back yard. Nye is a project with a remarkably ambitious approach to sustainability focusing on i.e., rainwater management and biodiversity. Thus, Nye is a forward-looking urban development project, that proves that it is possible to develop new sustainable cities while simultaneously protecting and developing nature.



Sneglehusene, BIG



Sneglehusene, BIG



KALØ KASTEEL

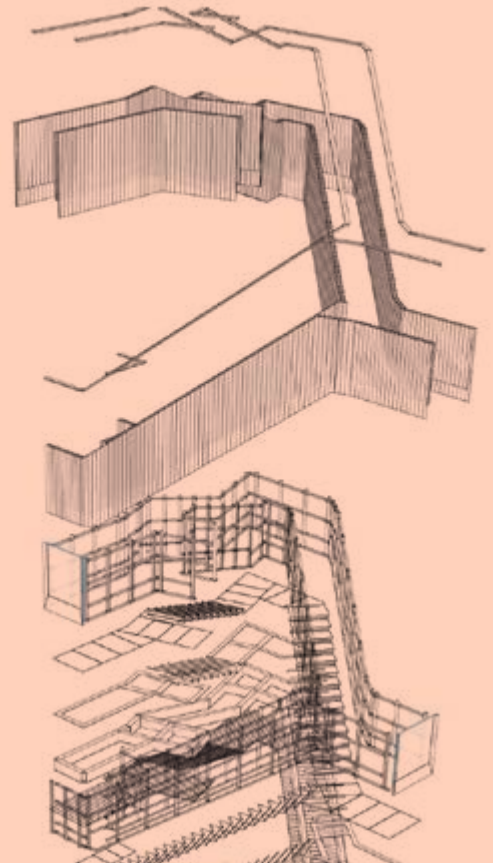
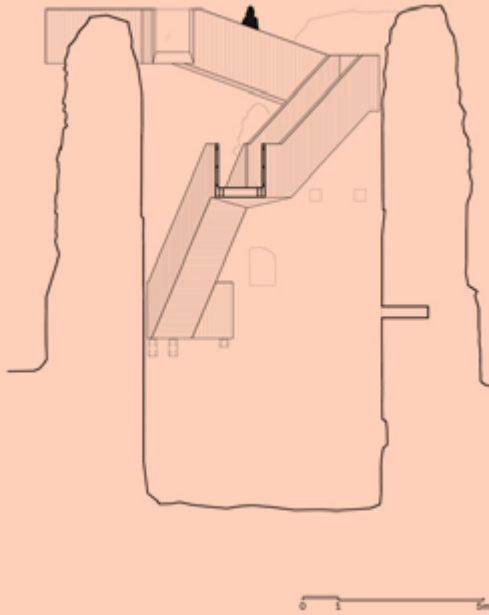
MAP, Mast Studio

Locatie

Molsvej 31
8410 Rønne

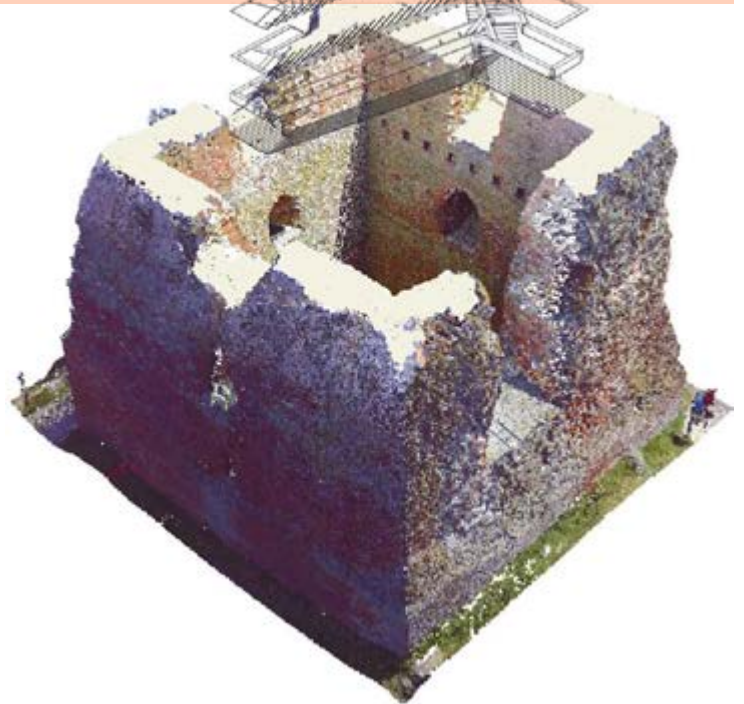
Bouwjaar

2016



This 700 year-old medieval ruin is key in Danish history. Built on an isthmus projecting from the coast, it is a local reference, a social anchor and major national tourist attraction in the northern part of the Jutland peninsula. Three stories high and two stories deep, the brick tower has been empty of its internal structure for centuries, with a single small opening at its base as the only source of visual access to the interior. The project, a zig-zagging staircase, allows the visitor to enter, experience the archaeological layers at hand's reach, walk upwards to access façade openings and balconies, while offering at each landing the opportunity to view the magnificent landscapes surrounding this historic site.

While being minimal in its detail, the staircase creates an intricate space within the cubic emptiness, culminating at its top open to the sky.



The desire to allow the visitor to “touch” the archaeological layers of the tower, and simultaneously “leave” the ruin and “levitate” in the landscape was pivotal. The architectural gesture is the geometric result of connecting openings and landings, while aiming to offer the richness of the archaeological site and the surrounding landscape. Being an archaeological site, the challenges of supporting the structure given the few anchor points allowed was substantial.

Axonometric

Characteristic of MAP Architects works, narrative and technology are merged to solve extreme challenges. An in-house constructed portable 3D scanner was a decisive in permitting a digital 3D of every single brick, reducing tolerances to a minimum while allowing for a design that would “fit” the site.

By the constant shift of landing size, step and rise ratios, the design of a continuous handrail without height variations was achieved, greatly reducing the formal and visual clutter.

What otherwise seems like a simple staircase, it has bound landscape and archeology in an incredibly tight space, increasing the visitor experience and doubling visitor numbers overnight.

The project has recently been nominated for the 2017 European Mies van der Rohe Award.

Product Description

The Staircase is based on a steel frame construction, supported on the ruin at only four points to minimize damage on the historical monument. The sides and underside are clad in ash wood, specially treated with heat to maximize durability to up to 60 years without paint. The stairs and handrail are metal, painted in matt black to ensure maximum durability, since the site is at the coast and therefore under tough weather conditions. The stair was constructed in 7 large pieces in a workshop normally used for off-shore elements, and mounted in the tower ruin by crane. The building site was extremely challenging since the whole area is a cultural heritage and strictly protected, therefore, no damage to the tower was allowed and the process was closely monitored.



EBELTOFT DANHOSTEL

Friis Moltke

Locatie

Egeldalsvej 5
8400 Ebeltoft

Bouwjaar

1968

Website

www.toppenafebeltoft.dk

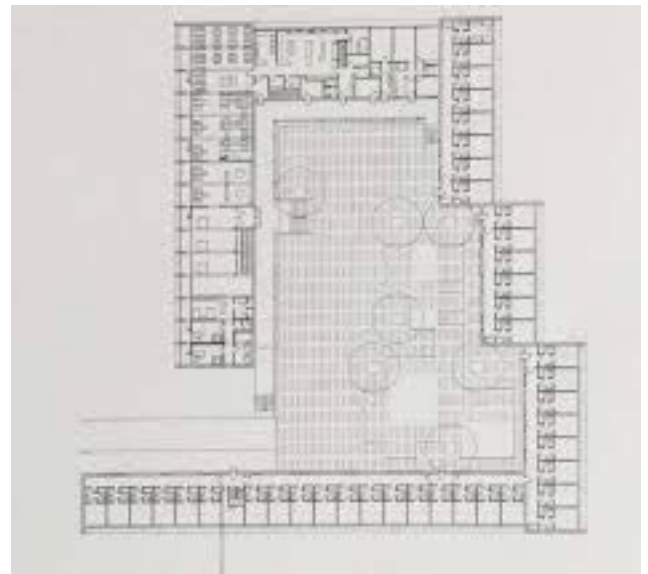


Hans Moltke werd in 1920 geboren in Kopenhagen, Denemarken. Hij studeerde architectuur aan de Koninklijke Deense Academie voor Schone Kunsten en studeerde af in 1944. Na in verschillende architectenbureaus te hebben gewerkt, richtte Moltke in 1954 samen met Ib Friis Friis & Moltke op. Hij stond bekend om zijn functionalistische benadering van ontwerpen en zijn kundig gebruik van materialen. Ib Friis werd geboren in 1928, ook in Kopenhagen. Hij studeerde architectuur aan de Koninklijke Deense School voor Schone Kunsten en studeerde af in 1950. Friis had een bijzonder gevoel voor industrieel design en stond bekend om zijn vermogen om producten te creëren die zowel functioneel als esthetisch aantrekkelijk waren.

Moltke en Friis ontwikkelden samen een kenmerkende stijl die strakke, minimalistische lijnen combineerde met hoogwaardige materialen. Hun benadering van design was gericht op functionaliteit, eenvoud en tijdloze esthetiek. Ze werkten aan een breed scala aan projecten, van meubels en huishoudelijke apparaten tot gebouwen en openbare ruimtes.

Friis & Moltke hadden veel succes in de jaren 1960 en 1970 en hun ontwerpen kregen veel erkenning en prijzen, waaronder prijzen als de Danish Industrial Design Prize en de International Design Prize van de stad Milaan.

In de loop der jaren is Friis & Moltke zich blijven ontwikkelen en hebben ze samengewerkt met andere



gerenommeerde ontwerpers en architecten. Het bureau heeft een blijvende stempel gedrukt op het Deense design en zijn invloed is vandaag de dag nog steeds voelbaar.

Hoewel de oprichters van het bureau met pensioen zijn gegaan, is Friis & Moltke nog steeds actief en wordt het geleid door een nieuwe generatie getalenteerde ontwerpers die de erfenis van hun voorgangers voortzetten en tegelijkertijd nieuwe ideeën en perspectieven op het gebied van design brengen.



DOKK1

Schmidt Hammer Lassen

Locatie

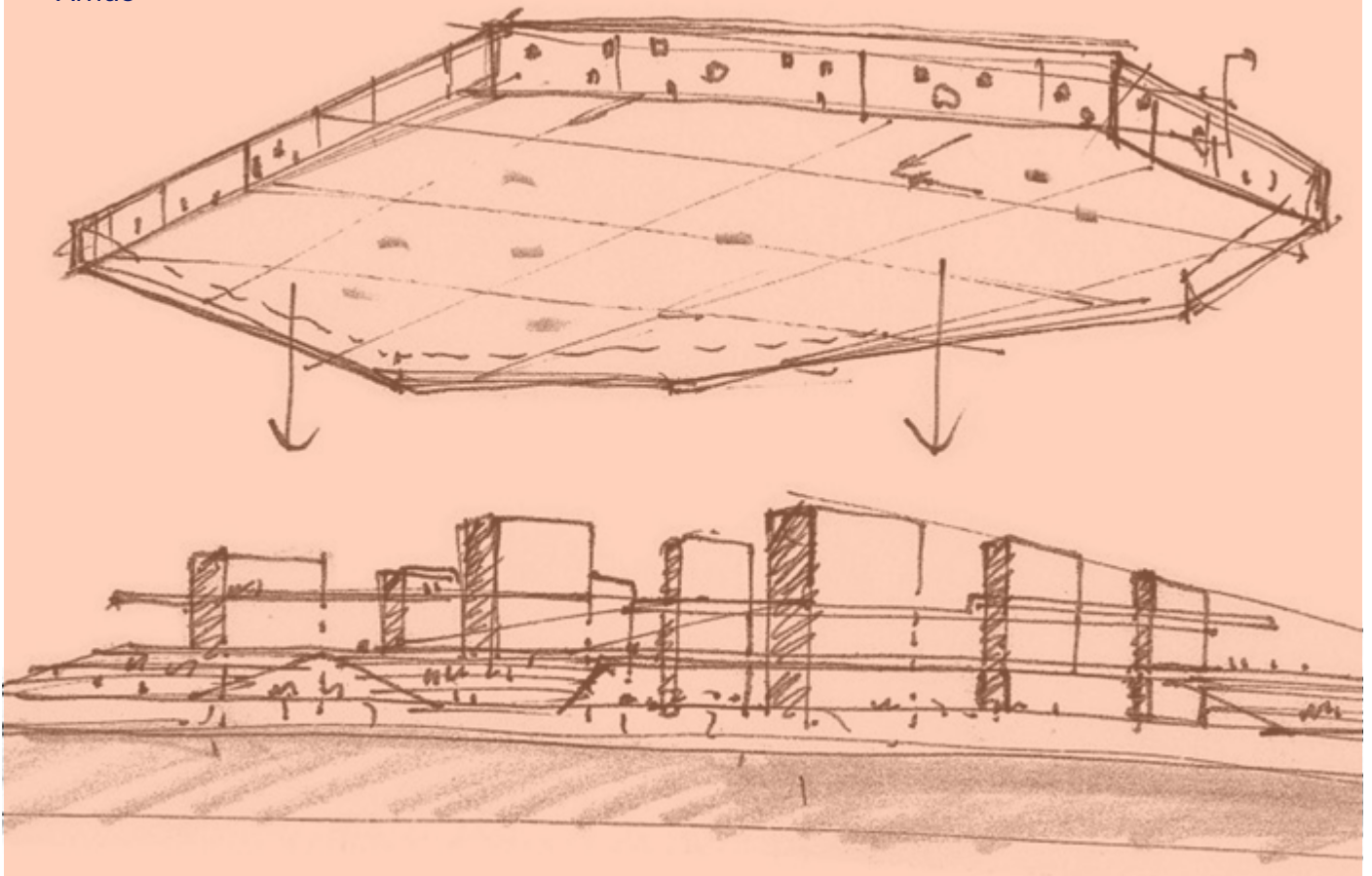
Hack Kampmanns Plads
Århus

Bouwjaar

2015

Website

www.dokk1.dk



A Third Space at the harbour front

Located on a former industrial cargo dock, between the waterfront and the historical city centre of Aarhus, Dokk1 is the centrepiece in the revitalisation and integration of the depleted harbour areas. Housing the Central Library, citizens' services, workplaces for the municipality as well as a group of companies and networks, Dokk1 offers a dynamic environment for learning, knowledge sharing, cultural and social activities. More than a building, Dokk1 is a "state of mind" that transfers from building to individual and back again. It is where community, experimentation, and individual expression enrich civic life.

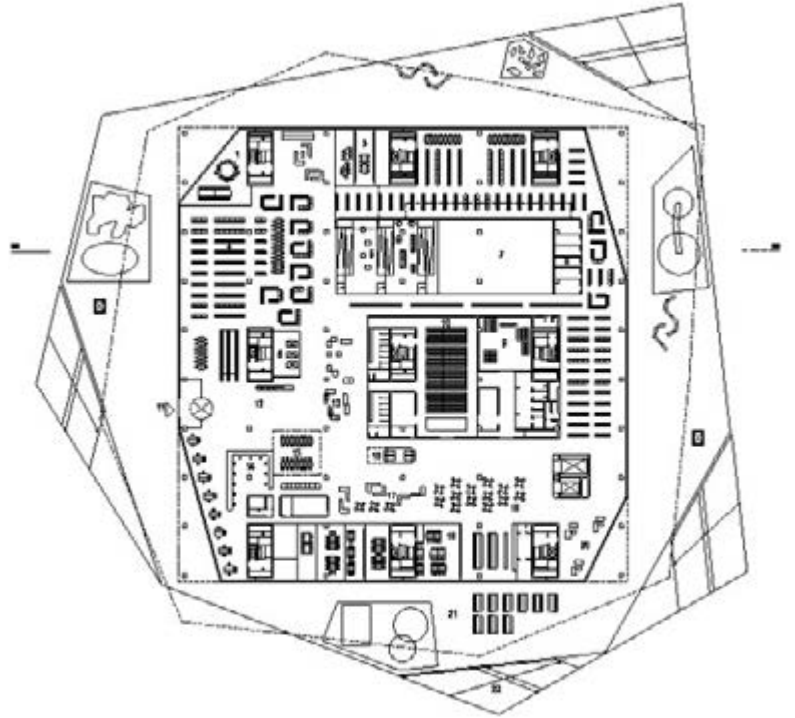
The modern library is a meeting place; an open, public space – a 'third space' between the home and the workplace – where users can meet other people, those who are like themselves as well as those who



are completely different. Thus, the library is a special kind of public space, and a place that must provide a setting for meaningful personal experiences - the kind that move and enliven us.

Dokk1 was designed in collaboration with and for the city of Aarhus, where citizens are viewed as key creative actors throughout the life of the project. The engagement process was built on credibility, respect, and true engagement, where all voices are treated as equals. Citizens, users, representatives from local and national organizations, current and future partners, library staff, consultants and selected experts were involved in the creative process. It is this iterative design process that helped shape Dokk1 into what it is today – an interface between society and its citizens, a creative and democratic community, the cultural heart of Aarhus.

The completion of Dokk1 marked a paradigm shift from libraries emphasising physical media to become places focused on people and their relations to their surroundings. Dokk1 reflects the dynamic multidisciplinary thinking that will no doubt define our future, both in its professional organisation as well as in the way the design accommodates synergic relationships so naturally with its spatial generosity.



TRAE TOWER

Lendager

Locatie

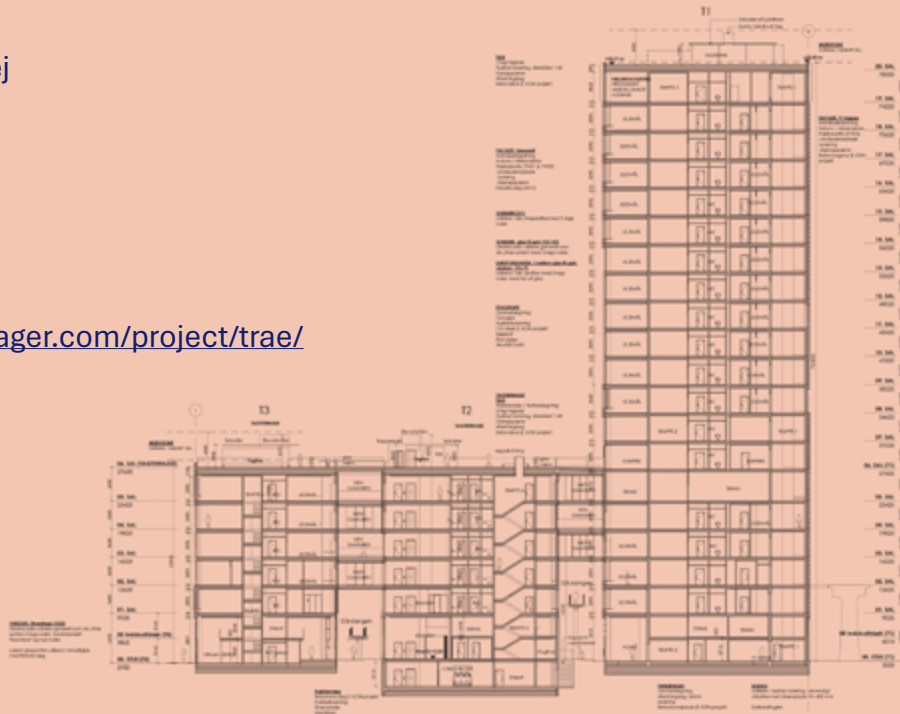
Kalkværksvej
Aarhus

Bouwjaar

2023

Website

<https://lendager.com/project/trae/>



A New Way of Building

The challenge of constructing a wooden building almost 80 metres and 20 stories high is one that few developers and builders in the world have taken up. TRÆ's other unique feature is a very proactive approach to reusing and recycling materials. The building will have three floors showcasing different categories of materials (bio-sourced, recycled and reused). The aim is to demonstrate the potential for savings in CO₂ emissions that these practices offer, and to advance sustainable construction.

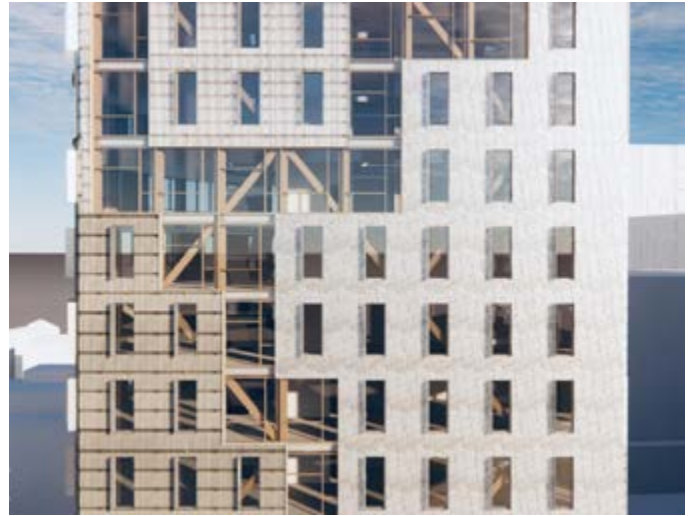
Project architect Lendager issued a open call on LinkedIn for BioBased products to be applied in a so-called "Living Lab". It is a new way of thinking and a different way of building, with material selections made and tested along the way. According to the architect, BioBasedTiles Pepper Honed (powered by BioMason® technology) proof that sustainable products can be used to create an office space. Additionally, the space features clay walls and acoustic panels made from seaweed.

"When stepping onto the bio-based floor, one will encounter a world of natural materials. Materials that one does not necessarily associate with a "sterile" office environment. Here, there will be plenty of plants, exciting organic surfaces, and perhaps also different scents than one is accustomed to."



Newly developed bio-based materials and materials based on recycling and reuse often face challenges entering the construction industry. This may be due to a preference for standard solutions in a pressured construction process, or because these solutions may not yet be competitive with conventional products. These factors can hinder the dissemination of solutions that may be better for the environment and should perhaps play a larger role in the future material palette. By gathering solutions on three different office floors in TRÆ, the architect hopes to create a critical mass that can be used for learning and inspiration for the rest of the construction industry.

The construction industry needs ambitious CO₂-reducing solutions to meet the green transition and TRÆ is already a flagship project within sustainability by selecting products and solutions, such as BioBasedTiles, that can help reduce our climate footprint and reduce our resource consumption.



BESTSELLER KANTOOR

C.F.Møller

Locatie

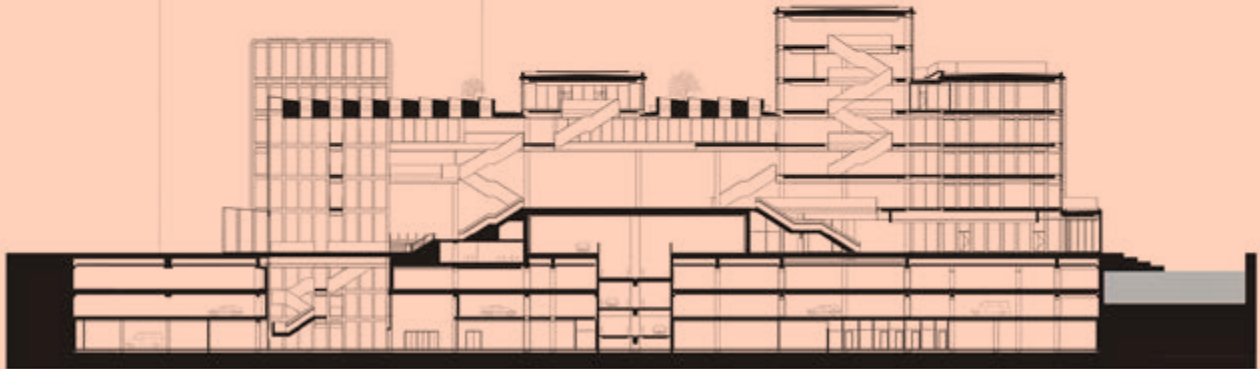
Inge Lehmanns Gade 2
8000 Aarhus

Bouwjaar

2013

Website

www.bestseller.dk



The office complex for about 800 employees resembles a varied flotilla of buildings at different levels, which are connected by a series of outdoor spaces like atria, courtyards, terraces and roof gardens.

The mixture of office buildings and outdoor spaces creates the impression that this is a town within a town. The complex, surrounded by canals and lakes on all four sides, forms the entrance to the new, urban district on the waterfront in Aarhus, Denmark.

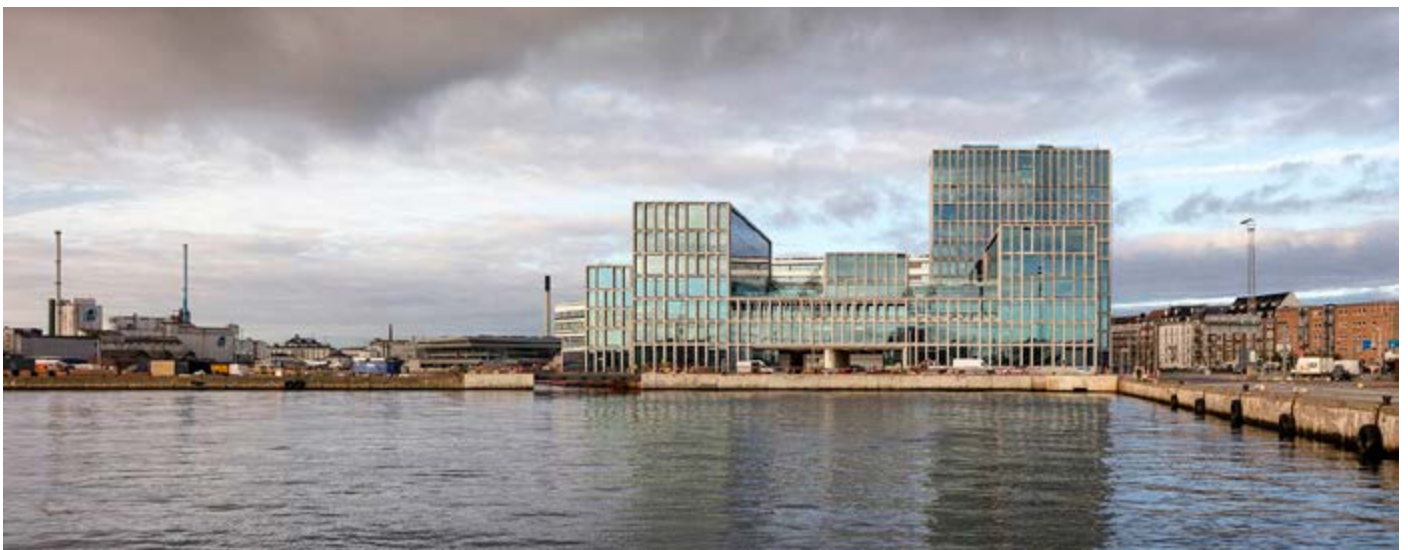
Simple and elegant

The individual buildings vary from one to twelve storeys. The complex contains office space,

showrooms, photo and film studios, an auditorium and a generous canteen-restaurant area, plus a three-storey car park with space for 450 cars, 400 bicycle racks and goods reception zone below street level.

The latitudinal south and north façades have distinctive reliefs, created in natural stone from Sicily, which frame deep window niches. These façades contrast sharply with the simple transparent glass façades framed by natural stone to the east and west. Natural stone is also featured indoors – on stairs and floors, and even as wall covering and furniture. It is combined with dark oak and light metal surfaces to create a refined interplay of colours and textures.

The office complex uses sea-water cooling and solar



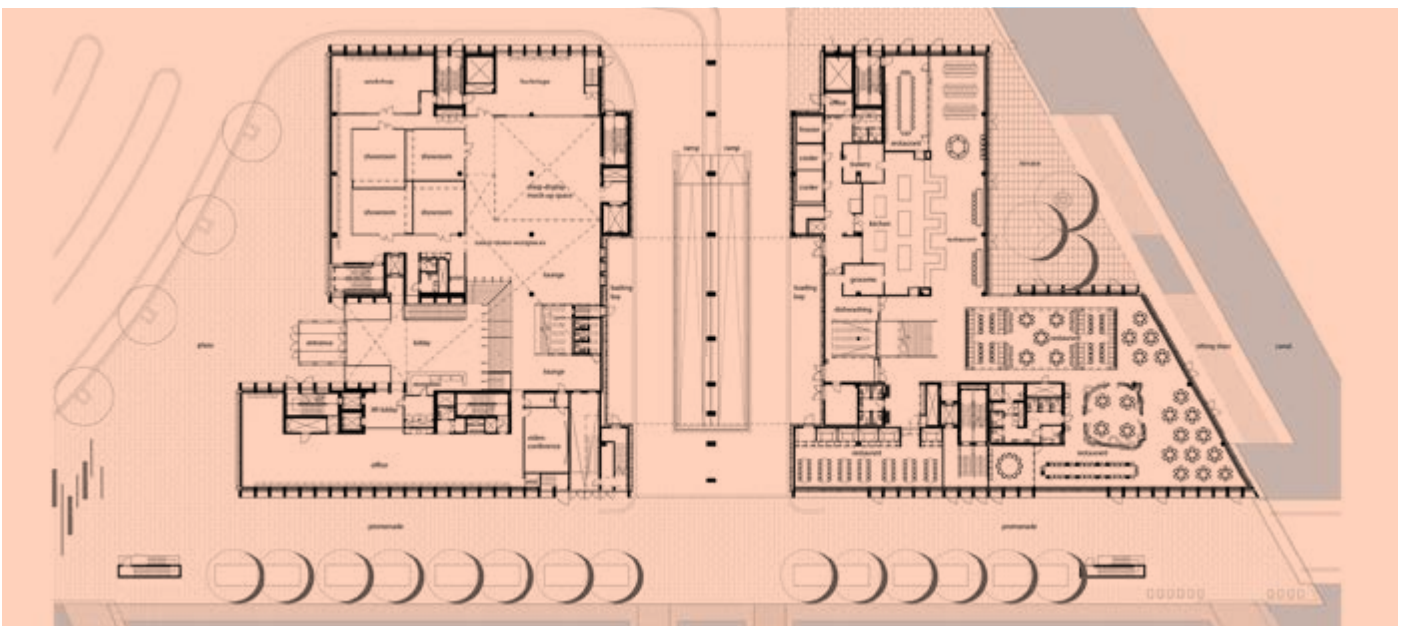
energy and is planned as a low energy class 2015 building, i.e. energy consumption will be 50% lower than the minimum requirements stated in the building regulations.

A diversity of spaces

The focal point of the complex is an internal “street” with a central indoor plaza laid over a road passage which splits the building’s ground floor into two halves. From the plaza there is access to a communal

auditorium, meeting facilities and experimental store environments. Somewhere between 500 and 1000 people can gather on the plateau, stairs and balconies to attend large fashion shows and meetings.

The entrance is shaped like a bridge, from which there are views of the building’s three underground levels. From the internal street there are varying glimpses into the outer green terraces and rooftop gardens – 10 green outdoor spaces in all. The street leads to the restaurant area, which is sub-divided into many sections with different ambiances, sizes and degrees of privacy, from which there is direct access to terraces and a brand-new canal across the erstwhile Pier 2.



29 JUNI

ZATERDAG

Wat

Waar

08:30 Vertrek hotel Århus per bus (bagage meenemen)

09:15

09:45 Vertrek

10:25

10:30

11:45 Vertrek per bus van CHPEA naar lunch

12:00

13:30 Vertrek

13:15

13:45 Vertrek

14:30

15:00 vertrek

16:15

17:15 vertrek per bus Tirpitz stelling

18:00

18:30 vertrek

18:45

20:00 gezamenlijk diner in Hotel

HVINNINGDAL CHURCH

Friis Moltke

Locatie

Hvinningdal, Kirkevej 1
Silkeborg

Bouwjaar

2022



Hvinningdal Kirke is the most recent church built in Denmark. The church is designed by Friis & Moltke Architects and was inaugurated in October 2022.

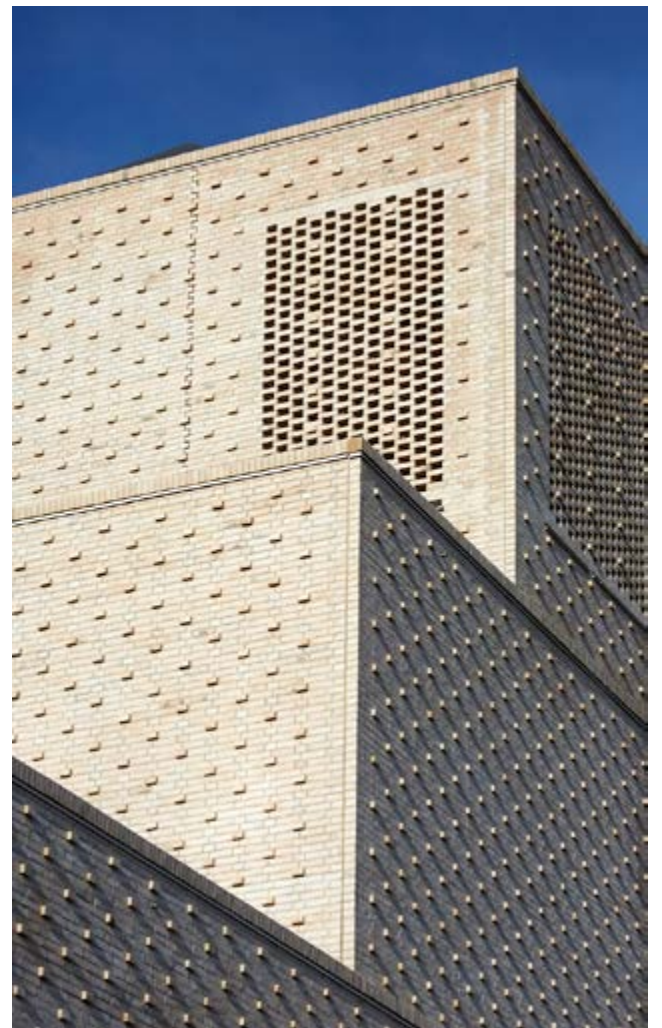
The church is an L-shaped building situated on top of a hill as a landmark in the green surroundings. The church is erected in light yellow brick - a traditional building material often used for church architecture in Denmark. However, modernized by its distinctive, tapering, cubic volume.

The church is one plan, and the flow of the building is organized around two corridors which lead from the foyer and main entrance to the church room, administration, and assembly rooms. The foyer thereby functions as a link, which ties all the functions of the church together. The foyer is also where users of

the church mix, as the foyer is furnished as a lounge, where associations who use the church weekly reside, as well as where the children who has confirmation preparation hang out in recesses. Thereby the church mix people of all ages.

Furthermore, the foyer functions as a multiuse room, as it can be added as an extension to the church room due to the use of folding walls, whereby the church can accommodate both small and big events. Great inspiration can be found in the organization of Hvinningdal Kirke, when sketching a plan and organizing the placement of functions, as the organization of Hvinningdal is logic and with great consideration of how to ensure a lively and diverse church life.





HEART MUSEUM

Steven Holl

Locatie

Bitte & Aage Damgaards Plads 2
7400 Herning

Bouwjaar

2009

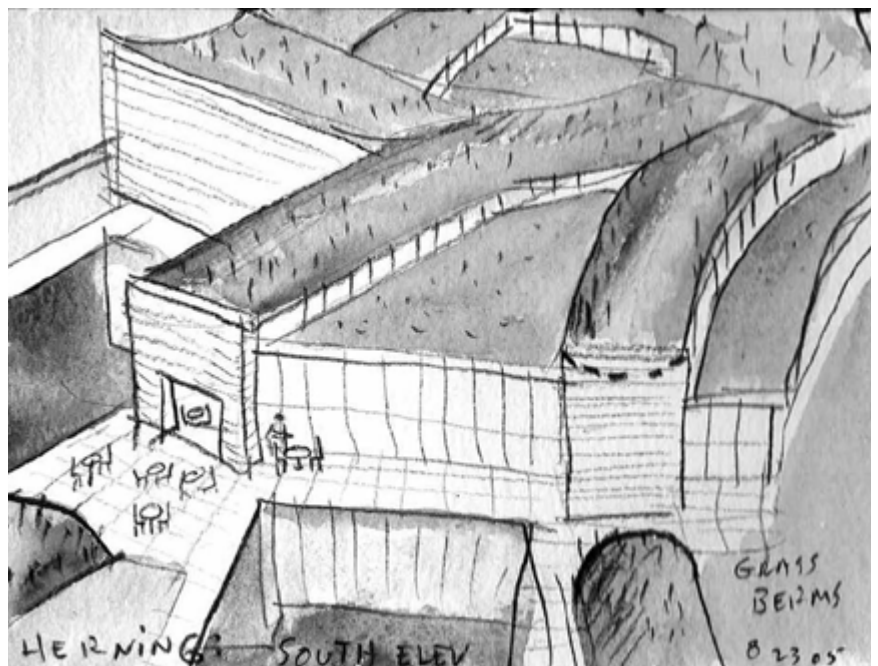
Website

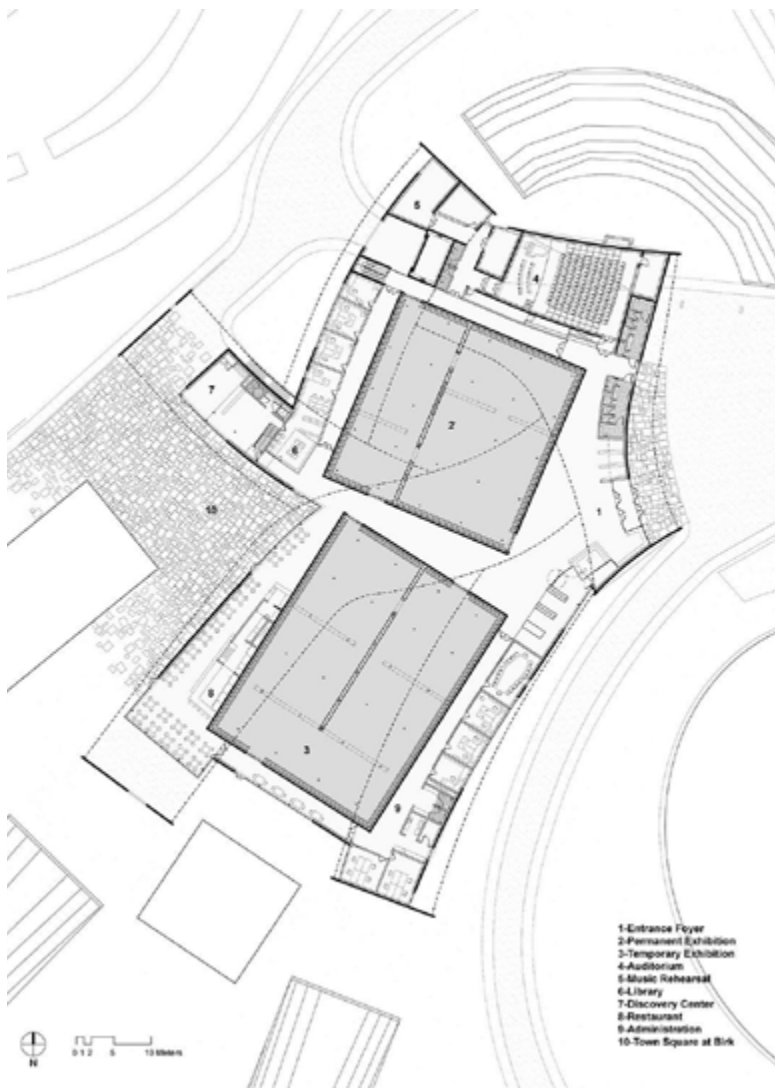
www.heartmus.dk



The Herning Center of the Arts unites, for the first time, three distinct cultural institutions: the Herning Art Museum, the MidWest Ensemble and the Socle du Monde. The new Center is intended to be an innovative forum combining visual art and music. The design fuses landscape and architecture in a one-level building that will include permanent and temporary exhibition galleries, a 150-seat auditorium, music rehearsal rooms, a restaurant, a media library, administrative offices and an active landscape. The design for the center aims at “building the site”.

In transforming the flat field, a new





40,000 sf. landscape of grass mounds and pools conceals all the parking and service areas while shaping inspiring bermed landscape spaces focused on reflecting pools positioned in the south sun. Hering's prominent relationship with textiles and art formed the inspiration for the design concept. Steven Holl states: 'Part of the current art collection is housed in an old shirt factory in Hering.'

This 1960s building was designed in the form of a shirt collar and is across the street from the site. It was the interaction between the factory owner and Arte Povera artists such as Piero Manzoni that enabled such a special collection of art to exist in Hering."

A fabric theme is carried throughout the project from the shape of the building which resembles a collection of shirtsleeves viewed from above, through the wall finishes. Fabric tarps were inserted into the formwork to yield a fabric texture to the buildings exterior walls of white concrete.



CHPEA MUSEUM LANDSCHAP

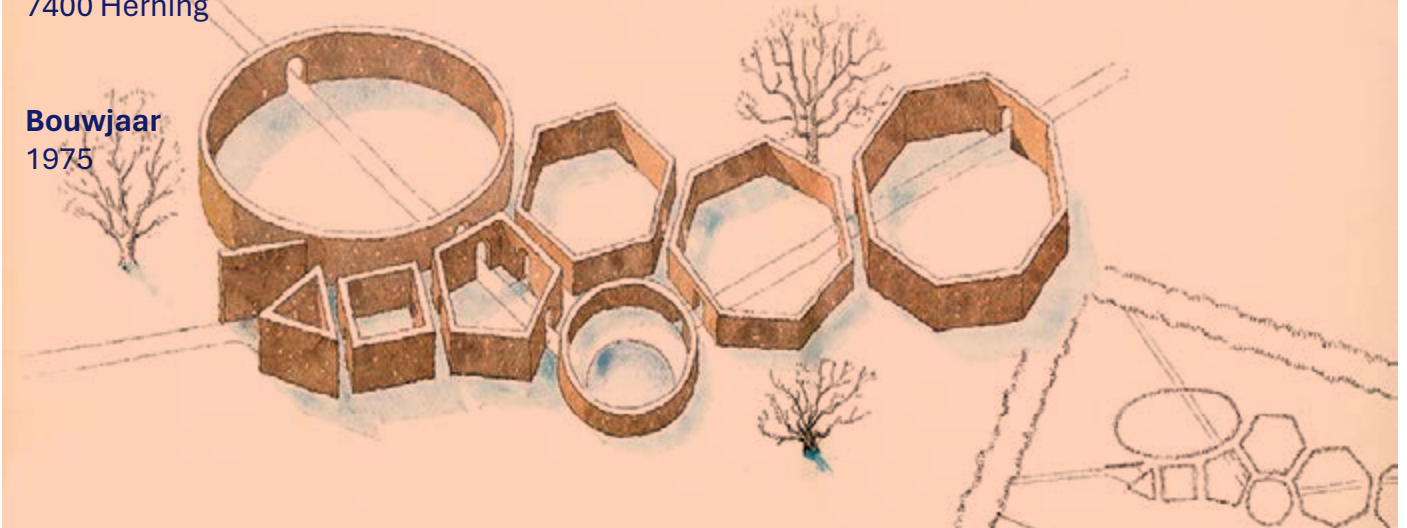
C.F. Møller, C.T. Sørensen

Locatie

Birk Centerpark
7400 Herning

Bouwjaar

1975



In Birk, diagonally opposite HEART, is the Geometric Gardens. Shaped like triangles, squares and circles, the 6-8 meter high hornbeam hedges shoot up and invite inside the labyrinthine interior of the garden. The Geometric Gardens - also called 'The Musical Garden' - were designed by one of the country's most significant landscape architects, C. Th. Sørensen and was built after his death in 1984.

The Geometric Gardens as the masterpiece of his life. The gardens are built around the principle of "the complexity of simplicity", as they are governed by a very simple set of geometric rules, which, however, are not immediately transparent to the visitor.

The idea of the gardens is simple. A wall of 10 meters is the basic unit that strikes the beat and goes again in all the 'walls'. For each new room you enter, a wall





is added to the room. That way you go into a triangle, then a square, then a pentagon - and that's how it stays until you reach the octagon. In addition to the polygonal garden spaces, the sculpture consists of a circular and elliptical garden space. The gardens are connected by small gates in the hedges and by the footpaths formed by the space between the gardens, whose beech hedges rise at different heights.

The Geometric Gardens are landscape art and hedge sculpture built around a principle of 'the complexity of simplicity'. The gardens are governed by a simple set of geometric rules, and yet it is not easy to see through the structure and get an overview when moving through the garden spaces and the corridors between them. The gardens form on the one hand an overall

harmonious structure, but on the other hand it is a labyrinthine experience for the visitor.

The garden sculpture was originally designed in 1945 for a project in Horsens city park. But it was not until 1983, 4 years after the architect's death, that the garden sculpture got its final location in Birk, close to the Sculpture Park and the Angli factory. Earlier in 1956, the garden sculpture had been erected in a reduced size by shirt manufacturer Aage Damgaard's 'Sorte Fabrik' on Th. Nielsens Gade in Herning.

In 2014, the Geometric Gardens were protected by the Special Building Inspection as one of the first gardens in history.



HOJHUSET KULTURHOTEL

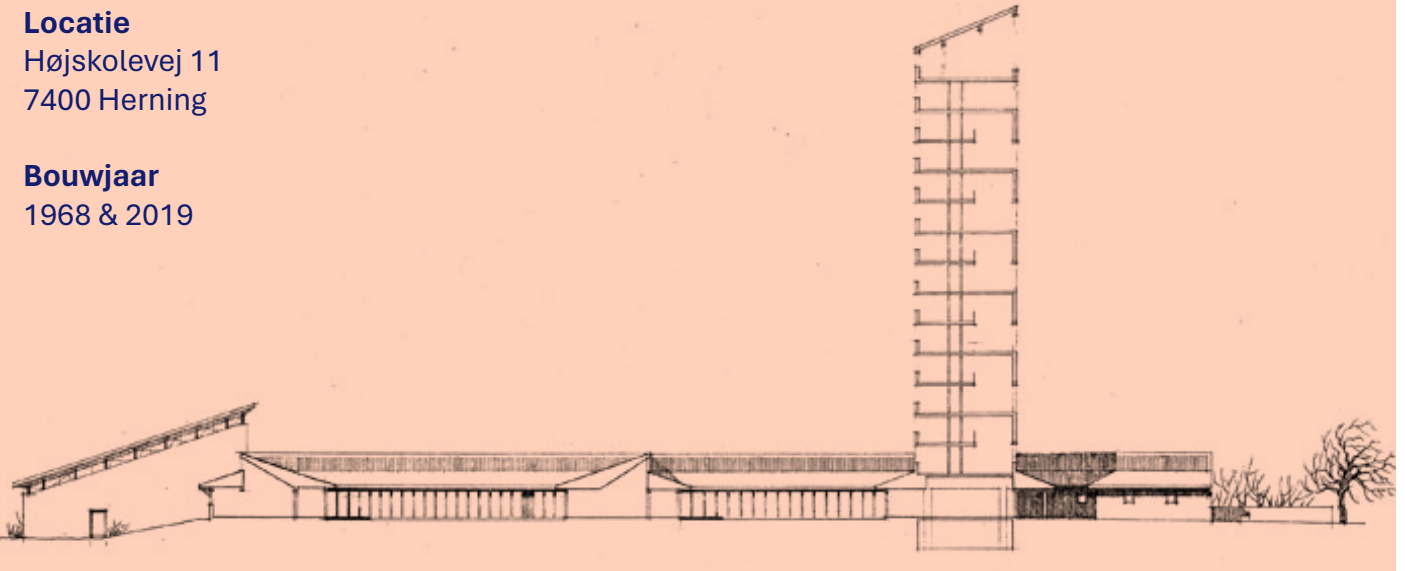
Tyge Arnfred & Viggo Møller-Jensen, C. Th. Sørensen (landschap) in 1968
SLETH (2019)

Locatie

Højskolevej 11
7400 Herning

Bouwjaar

1968 & 2019



Herning Folk High School was built in 1960-1962 as a visionary and foresighted building, where work, culture, education, and accommodation constituted life. The building is a modernist masterpiece designed by the architects Tyge Arnfred and Viggo Møller-Jensen, with landscape design by the well-renowned architect, C. Th. Sørensen. The entire school was listed in 2018 including the surrounding landscape. For 45 years the high school flourished in close interaction with the surrounding textile and carpet

industry, from which the school had its origin. In the time after the school closure in 2007, the buildings were empty, then partly used for dorm rooms and smaller companies – in this period without a vision that exploits the full potential of the place, and the buildings in need of renovation.

Today the folk high school is owned by a foundation run by children of the original founders. SLETH is working with the foundation to formulate a new vision for the site, and to convert the former school into a



hotel and cultural space. The renovations are based on the concepts ‘strategy of austerity’ and ‘virtues of modernism’, stated by Jens Thomas Arnfred, who is the son of Tyge Arnfred, and board member of the foundation. Thus, the conversion stays true to the original intentions: a cultural framework with the possibility of accommodation.

The work also involves to future-proof the physics of the buildings, and the surrounding landscape. The renovations are aligned with a sustainable business model, and a more energy-efficient building, making the maintenance and operation as a hotel feasible. The tower of the complex will contain hotel rooms and apartments suitable for modern-day hotel accommodation including the shared spaces of the former collegial. For each room, new windows, new installations, new bathrooms, and new specially designed interior elements are created. The furniture is inspired by the original interior with focus on the Danish furniture tradition in the 50s and 60s.

The base of the complex will contain a wide range of cultural functions such as concert hall, lecture hall, education, dining, music room, workshops, and more. The landscape architecture is a valuable example of low-key, unpretentious, and multi-use facilities, created with few means and in beautiful interplay with the building architecture. The new plan for the landscape uses the concepts of “reconstruction, renovation, and new” to accommodate the transition from folk high school to hotel. The character of the landscape must accommodate protection regulations, protection of the historical values, and possess a high degree of robustness in daily use and future operation. The proposal for the future development of the landscape is based on historical documentation submitted through preserved original drawings and registration of site elements. With the transformation, the spirit and architecture of the former folk high school will be highly recognizable and transformed into new use.



HB TRAPPER KANTOOR

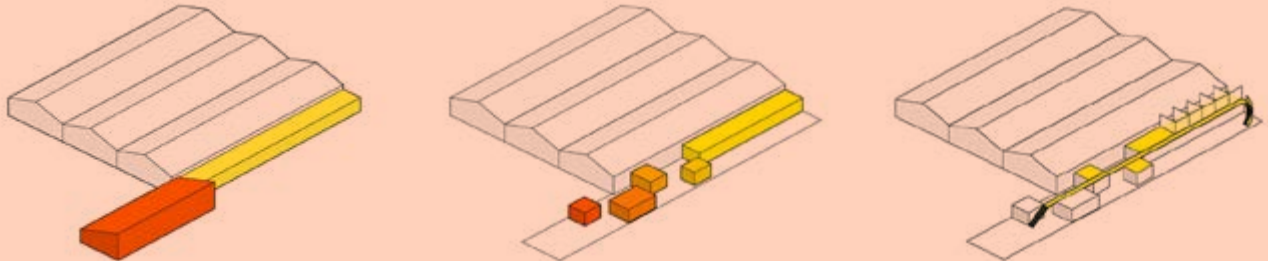
BIG

Locatie

Enggårdvej 15
7400 Herning

Bouwjaar

2022



While originally manufacturing primarily steel stairs and balconies, HB Trapper & Stål has expanded into other fields of the building process, including bespoke wall, floor, and ceiling solutions defined by high-quality finishes and detailing. With the facilities to manufacture and assemble most parts of the building already on-site, it was important that the new administration building exemplify both the manufacturing capabilities of the company, and the versatility of the steel material that underscores HB Trapper & Stål's expertise.

BIG worked directly with HB Trapper & Stål to co-design the building, with the client also being our main contractor. Minimizing construction costs – in addition to minimizing the carbon footprint of the renovation – was a key factor in the design of the project. As such, the new building is an adaptive reuse project that integrates parts of three existing buildings, celebrating exposed structures and raw material surfaces: the exterior north wall of the manufacturing building, the foundation and floor slab of the old administration building, and most of the original brick administration building, reducing the project's material use.

On the exterior, the building is clad in full-height, weathered Corten steel plates on two sides, blending the building in with the red brick manufacturing buildings, while a simple glass façade wraps the other two sides. On the interior of the building, several small new spaces, together

with the reused existing buildings, make up a small village of functional areas. This subdivides the large space that is defined by the exterior steel and glass skin, providing visitors with a glimpse of the unique material properties of different types of steel.





With the client also being the main contractor, the construction process was able to maximize the efficiency of structures while minimizing material use. This close collaboration also allowed for bespoke steel designs that could be quickly mocked up and tested on site, including everything from door handles and meeting tables to kitchen elements, railings, electric outlets, ventilation grills, and glass façade mullions.



SKJERN POMPSTATION NOORD

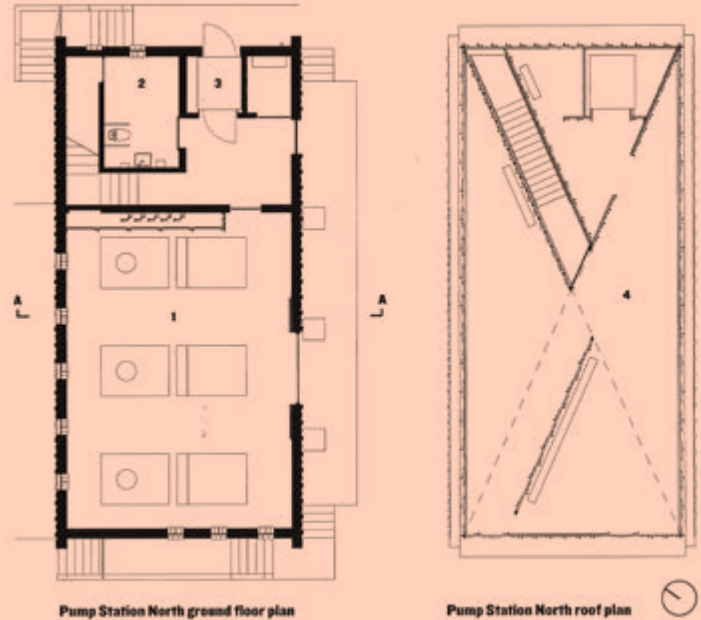
Johansen Skodvin

Locatie

Langkaervej
6900 Skjern

Bouwjaar

2017



The project is a conversion of three pump stations originally constructed in the late 1960s in connection with the large land reclamation project where Skjern River was straightened out. A large number of environmental problems were associated with this alignment of the river, leading to the river being restored to its original run in 2002. In this way a vast and rich natural area reappeared with many visitors.

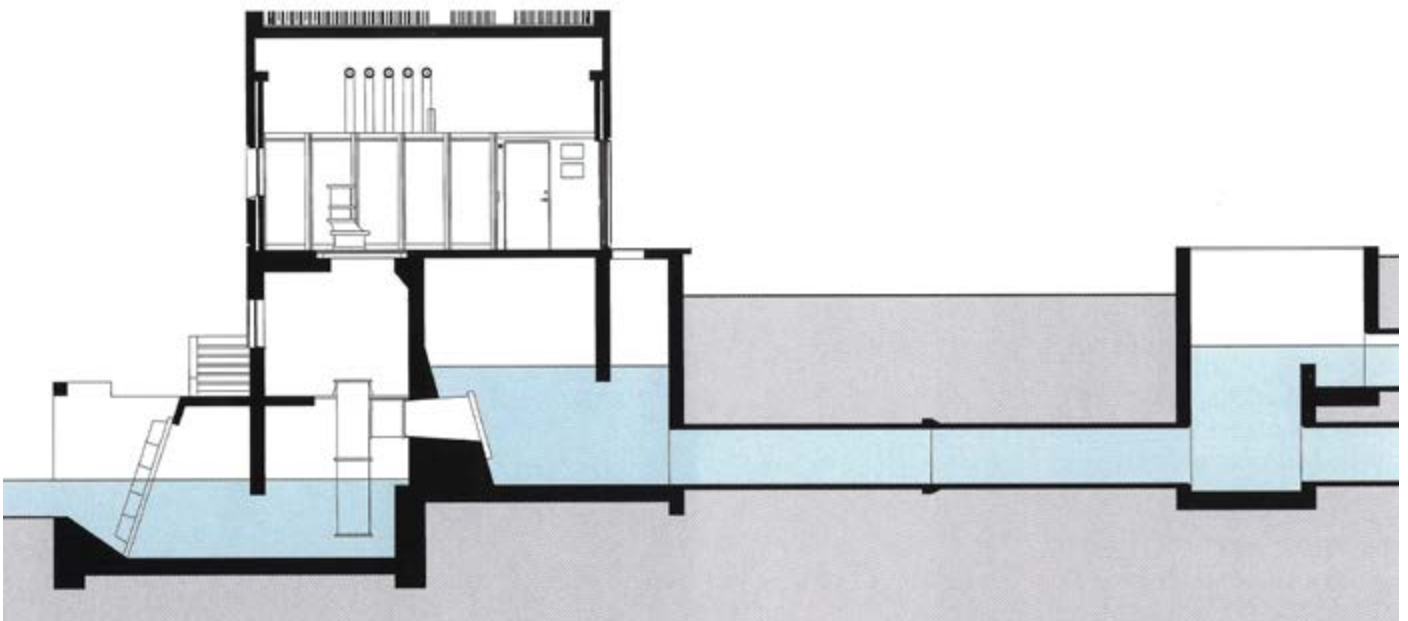
The original pump stations contained underground water chambers, large halls for the pumps, storage rooms and high voltage rooms. The original pumps in the pump hall were essentially taken out of operation and there has been established a new type of pumps located in the underground water chambers. In this way, the upper part of the building was no longer in use.

A framework for the new life of the area has been provided with the rebuilding and extension of the over ground parts of the three pump stations, in the form of exhibition spaces, indoor and outdoor viewpoints to look out over the landscape, rooms for different kinds of events, and accessibility for disabled. Generally, the original pump stations are detailed alike but different in size and shape. In the same way the new additions to the three



pump stations are both the same and different. The extensions and the new interior building elements are mainly simple wooden constructions and reiterate the dimensions and rhythm of the original pump stations' concrete relief. This creates a direct link between the old structure and the new, while adding a new material and another texture that is pleasing to the touch. With this detail, the cladding and the main structure become one, reducing the complexity of the building, which is reflected in the budget as well as the final expression.

Myhrwold and Rasmussen engineered the original pump stations to be unsentimental and raw in their materiality, and the vertical relief of the concrete façades reminds us of the surrounding ploughed furrows of the fields, and profiles of the soil that control the run of the river. In the conversion of the three pump stations the aim has been that the individual pump stations would still appear as a united whole, to challenge their massive and heavy character and enhance their figure in the landscape, and to add a human scale and materiality.



TIRPITZ STELLING

BIG

Locatie

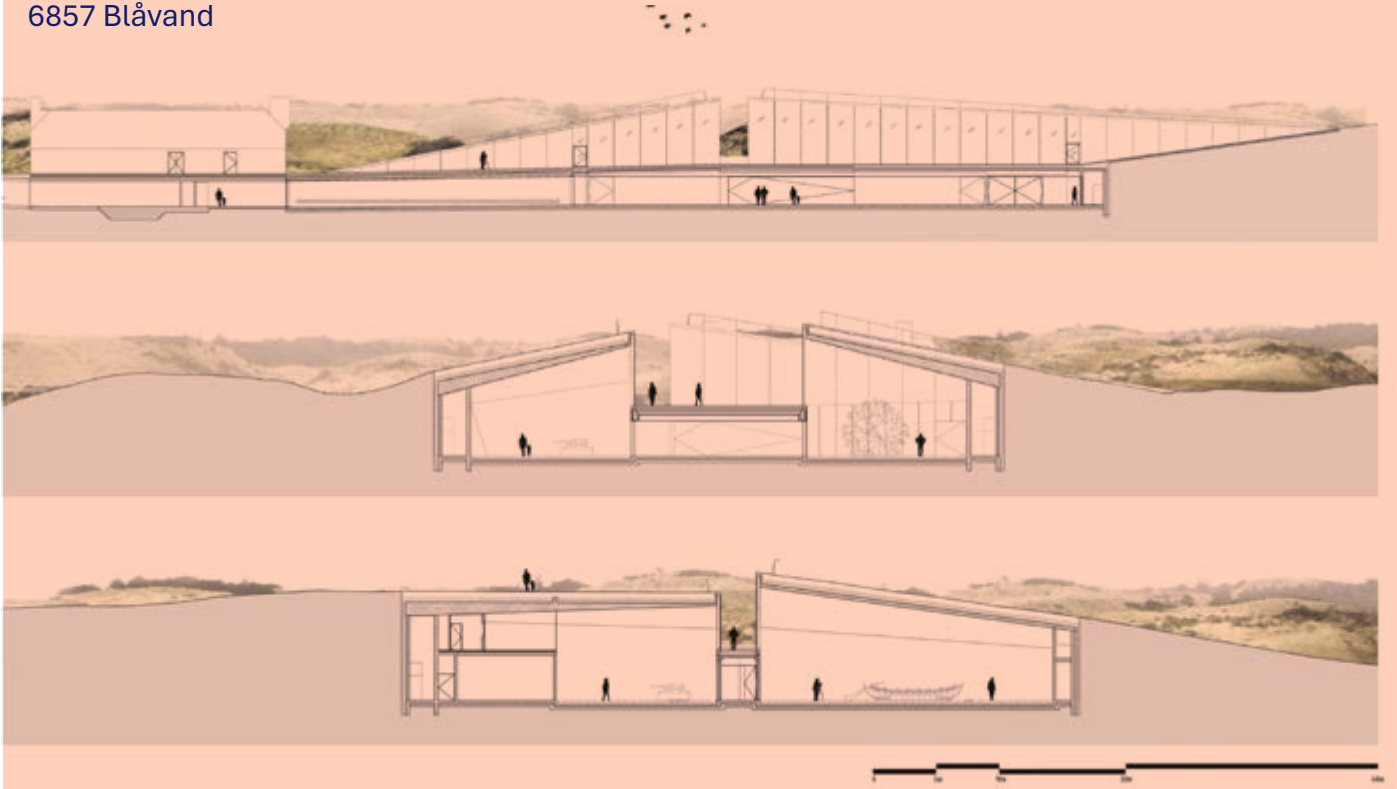
Tirpitzvej 1
6857 Blåvand

Bouwjaar

2017

Website

www.tirpitz.dk



Ten zuiden van het Deense dorp Blåvand is het museum Tirpitz geopend. Het complex bestaat uit een nazibunker uit de tweede helft en een nieuwbouw die is 'uitgesneden' in het duinlandschap. BIG heeft het architectonisch ontwerp gemaakt, het Nederlandse Tinker Imagineers is verantwoordelijk voor de inrichting van het museum.

Het 'verborgen' museum in het westen van Denemarken richt zich op de lokale geschiedenis, specifiek die van de Tirpitz-stelling, een nimmer voltooid verdedigingswerk binnen de Atlantikwall. De in een duin verzonken nieuwbouw is ontworpen als een elegante tegenhanger van de imposante betonnen bunker uit 1944. Dankzij de uitsneden en het vele glas opent het gebouw zich naar de omgeving.

Vier toegangspaden doorsnijden de grote duin en leiden naar een lager gelegen centraal plein. Vanuit hier komt daglicht het complex binnen en waaiëren de vier tentoonstellingszalen uit. De zalen zijn via een tunnel verbonden met de bunker, waar de bezoekers

met behulp van licht en schaduwen kunnen ervaren hoe de eveneens onvoltooide geschutsbunker ooit bedoeld was.

Tinker heeft het ritme van het gebouw en de omringende natuur als uitgangspunt voor het ontwerp van de tentoonstellingen genomen. "Eenmaal in het museum stem je af op het natuurlijke ritme van West-Jutland. De hartslag van de regio. In het centrale atrium is die beweging weergegeven als een pulserende projectie met symbolen van een zeevarende natie, die de bezoekers de weg wijst naar de tentoonstellingen", meldt het Utrechtse bureau.

Iedere zaal kent zijn eigen ritme waarop de verhaallijn meebeweegt: eb en vloed, dag en nacht, goed en kwaad, warmte en kou, het verstrijken van de tijd. West Coast Stories, de ruimte waar de lokale geschiedenis centraal staat, wordt eens per uur omgetoverd tot een 4D-theater bij nacht. Hier maken bezoekers zittend in een reddingsloep een 'stromachtige' reis door de tijd.



ESBJERG MARITIME CENTER

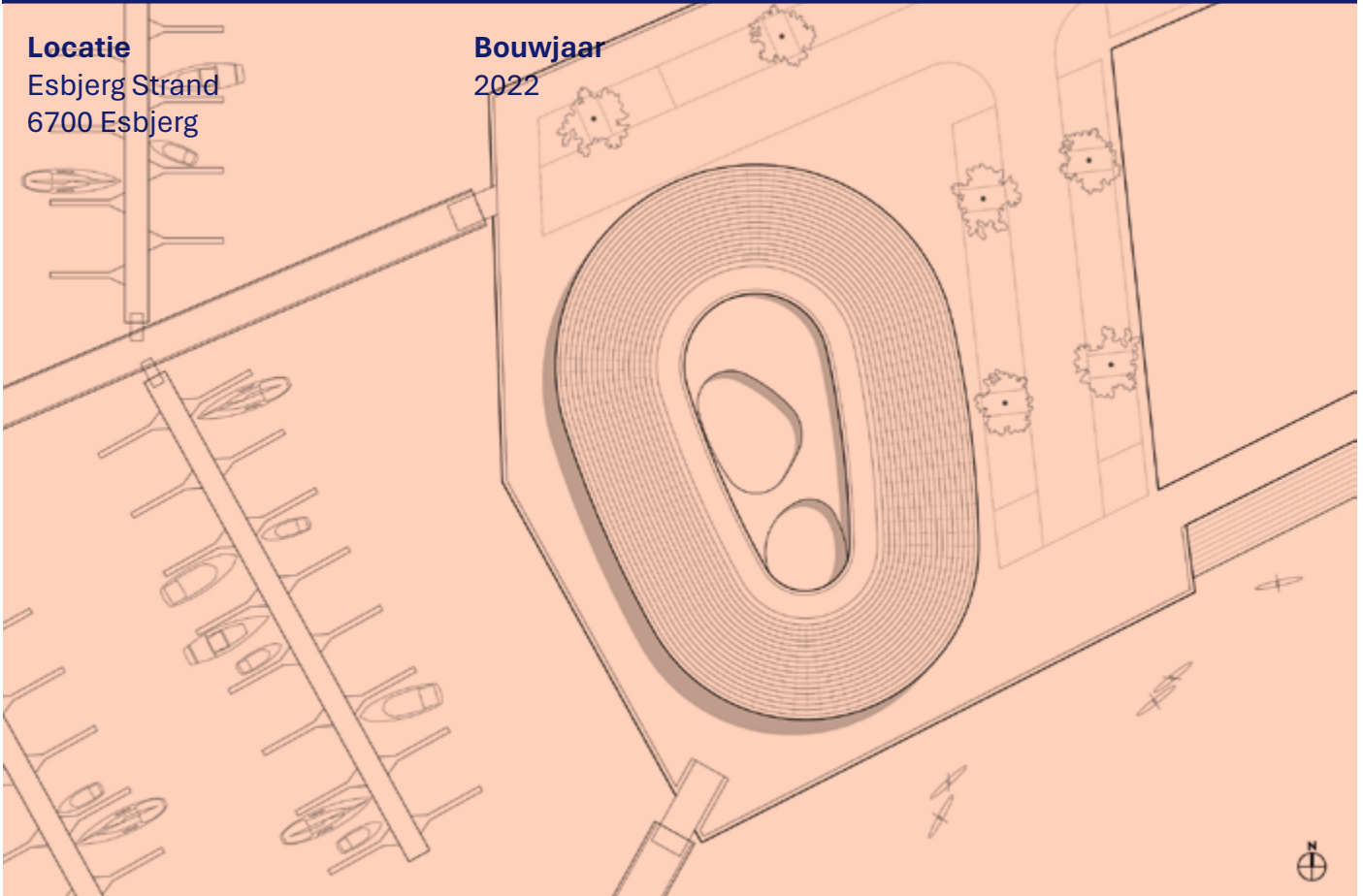
Snøhetta

Locatie

Esbjerg Strand
6700 Esbjerg

Bouwjaar

2022



Esbjerg's new Maritime Center, dubbed "The Lantern", is designed to put the community first. Developed by Snøhetta and WERK Arkitekter following a design competition in 2019, the center provides a maritime social hub and architectural landmark for the seaport town on the Danish west coast.

Housing multiple watersport clubs, boat storage, training facilities, a large workshop space, and social functions, the center is a true hub for maritime activities. Its circular, open design invites visitors in from every angle, creating an accessible and inclusive building. The goal has been to create a unique destination that lights up the coast so everyone can find their way to new communities at sea.

Room for maritime activities and communities
The maritime center has room for everyone, from the experienced diver or professional kayaker to a crab-fishing school class or a random passerby. The Maritime Center invites everyone to a peek inside maritime life and outwards to the sea with its endless

horizon.

The upper level of the building houses various clubs, including clubs for rowing, kayaking, sailing, diving, and triathlon, as well as common areas, an educational center, and training facilities. One can find boat storage and workshop space on the lower level, directly connected to the sea by a bridge. Large windows throughout the building's façade give plenty of daylight and visibility inwards, connecting the center to its surroundings. A warm glow shines through the windows at night, lighting the center like a lantern.

Inspired by wooden boat construction
The building design is inspired by the geometry and craftsmanship of boats, paying homage to the maritime tradition and its significance in the port of Esbjerg.

Round-shaped holes between the terrace and the boat storage and preparation area bring daylight down to the ground floor's core and create a visual and social vertical link.

The façade has a rhythm and repetition inspired by wooden boat construction, both outside and inside. It also reflects the water's energy with the pace and horizontal rippling effect experienced when throwing a stone in the water. The changes in the angle of the panels give varying shadows inspired by the shapes of kayaks. The wooden rhythm continues on the roof, where solar panels are integrated with a belt around the top edge.

Where the poetical and practical meet
With a vision to create a space that unites the poetical with the practical, Maritime Center aims to find a balance between the mesmerizing and never-ending movements of the sea and practical everyday chores. A symbiosis between the beautiful and the raw, the elegant and the robust.

The robustness of the center is evident not just in the

buildings' ability to facilitate activities but also in how it creates shelter from strong winds. The building is planned for high water in case the water exceeds the new surrounding dam. Therefore, the structure up to the first floor is made of concrete and poured in one go. The wooden façade is designed to withstand harsh weather conditions, while the building has areas where visitors can find shelter.

One such area, and the heart of the project, is a lifted, publicly accessible terrace that gathers all the different activities of the building. Connected to the first floor, the terrace is accessible from the two main stairs, creating an amphitheater. Visitors can enjoy the view from the first floor on smaller terraces along these two stairs.



ESBJERG HOTEL “A PLACE TO”

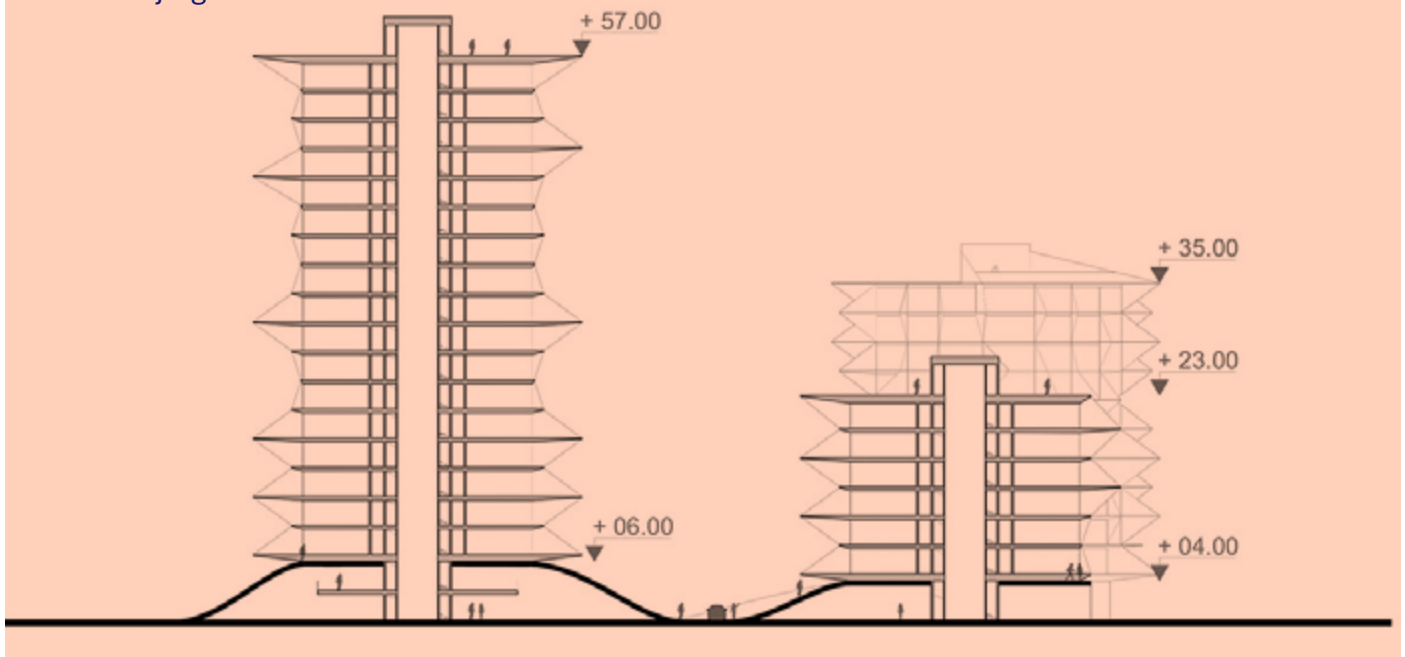
BIG

Locatie

Grådybet 73 A
6700 Esbjerg

Bouwjaar

2022



The affordable student accommodation building known as A Place To in Esbjerg, Denmark, is comprised of three towers with 309 student apartments and 122 hotel apartments, in addition to common facilities such as bicycle parking, storage and landscape breakout spaces. By rotating every other terrace while keeping the core in place, the units achieve generous balconies and a characteristic profile.

BG&E provided structural engineering services for A Place To and for the architecture firm BIG, while working closely with ABEO A/S in a multidisciplinary project team from inception to construction completion of the student accommodation. BIG Engineering also supported the project as Engineer of Record, while third party checking was undertaken by INGENIØR'NE.

Prefabrication enabled the complex looking building to be broken down into simple construction solutions, providing the structural system behind the facades, balconies and core wall structures. Repetition of specialised work processes were



carried out in an indoor environment, with quality control and limited delay due to bad weather. Construction time benefited, since it was possible to produce several elements at the same time.

A Place To was also designed to limit material waste in future, with flexibility to create larger apartment sizes without interfering with the structure. Flexibility was enabled by open floor plans, supported by a prefabricated flat slab solution, involving custom-made cake-shaped prestressed slabs, spanning from the core to the perimeter ring-beam.

This project demonstrates that it is possible to build tall and affordable, by using a highly repetitive, customised prefabrication solution that limits material waste.



30 JUNI

ZONDAG

Wat	Waar
09:00 vertrek Esbjerg	
09:30	
10:30 vertrek	
11:30	
lunch op eigen gelegenheid in binnenstad Ribe	
13:30 vertrek uit Ribe nabij de Dom	
13:45	
14:45 vertrek	
15:15	
15:45 vertrek Marsk tower	
17:15 Billund vliegveld	
18:30 vertrek KL1298 naar Amsterdam	

FLUGT MUSEUM

BIG

Locatie

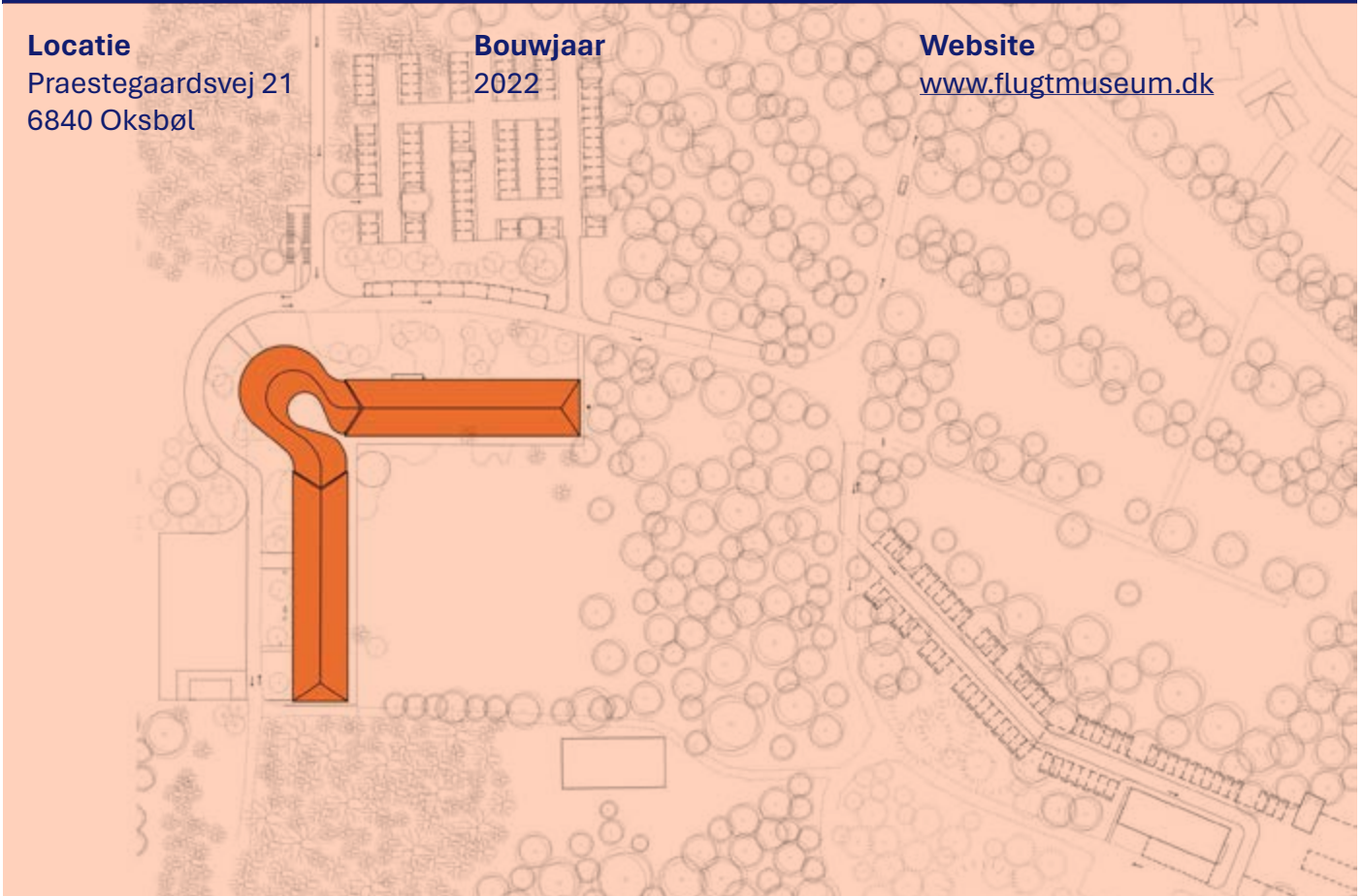
Praestegaardsvej 21
6840 Oksbøl

Bouwjaar

2022

Website

www.flugtmuseum.dk



Text description provided by the architects. Located at the site of Denmark's largest Refugee camp from World War II, FLUGT, gives a voice and a face to refugees worldwide and captures the universal challenges, emotions, spirits, and stories shared by displaced humans. FLUGT is BIG's second museum for Vardemuseerne: a local institution dedicated to archaeology, dissemination, and collection of historical knowledge about the region. BIG has adapted and extended one of the camp's few remaining structures – a hospital building – into a 1,600 m² museum.

At its peak, the camp became the fifth-largest city in Denmark at the time. Today, little of the camp in Oksbøl remains, but the story of arriving at the doorstep of a new country is as relevant as ever. The former hospital, which is transformed into FLUGT, is comprised of two elongated buildings. BIG has connected the two buildings architecturally and historically by adding a soft curve-shaped volume which brings 500 m² of additional space to the

museum and creates a welcoming structure, visible from afar.

The curve is gently pulled towards the street to create an inviting arrival moment for the museum visitors. Clad in Corten steel, the structure feels at home along with the red bricks of the former hospital buildings. From the outside, the abstract volume welcomes visitors into what appears to be a closed entry hall. Upon entering, a floor-to-ceiling curved glass wall reveals a view of a sheltered green courtyard and the forest, where the refugee camp used to be. The courtyard lets light flow into the entry hall that functions as a lobby or a temporary exhibition space for guests to experience before continuing their journey into one of the museum wings.

The exhibition area in the north wing contains gallery spaces organized according to the original flow/circulation in the hospital. While most of the hospital room walls were torn down, some of the inside walls are kept intact and stabilized by three cross-sections,

creating larger exhibition spaces. The south wing features a flexible conference room, smaller exhibition spaces, a cafe, and back-of-house functions with the same character and materiality as in the north wing: white walls and intersections covered in white painted wood boards oriented according to the angle ceiling line, as well as yellow bricks across the entire museum floor, connecting past and present structures.

In addition to preserving and reusing the hospital buildings for historical value, extending the lifespan of the existing structures supports BIG's mission of reducing waste, conserving resources, and creating a smaller carbon footprint as it relates to materials manufacturing and transport.

The courtyard designed by BIG Landscape creates a peaceful sensory experience inside the museum as well as outside. A small mirror pool in the heart of the courtyard reflects the sky above it. Around the basin, heath planting known from the region emphasizes the identity of the area. Visitors who leave the museum has experienced a part of an important place in Danish history, with a new perspective on the refugee experience.



RIBE KANNIKEGARDEN + DOMKERK

Lundgaard Tranberg

Locatie

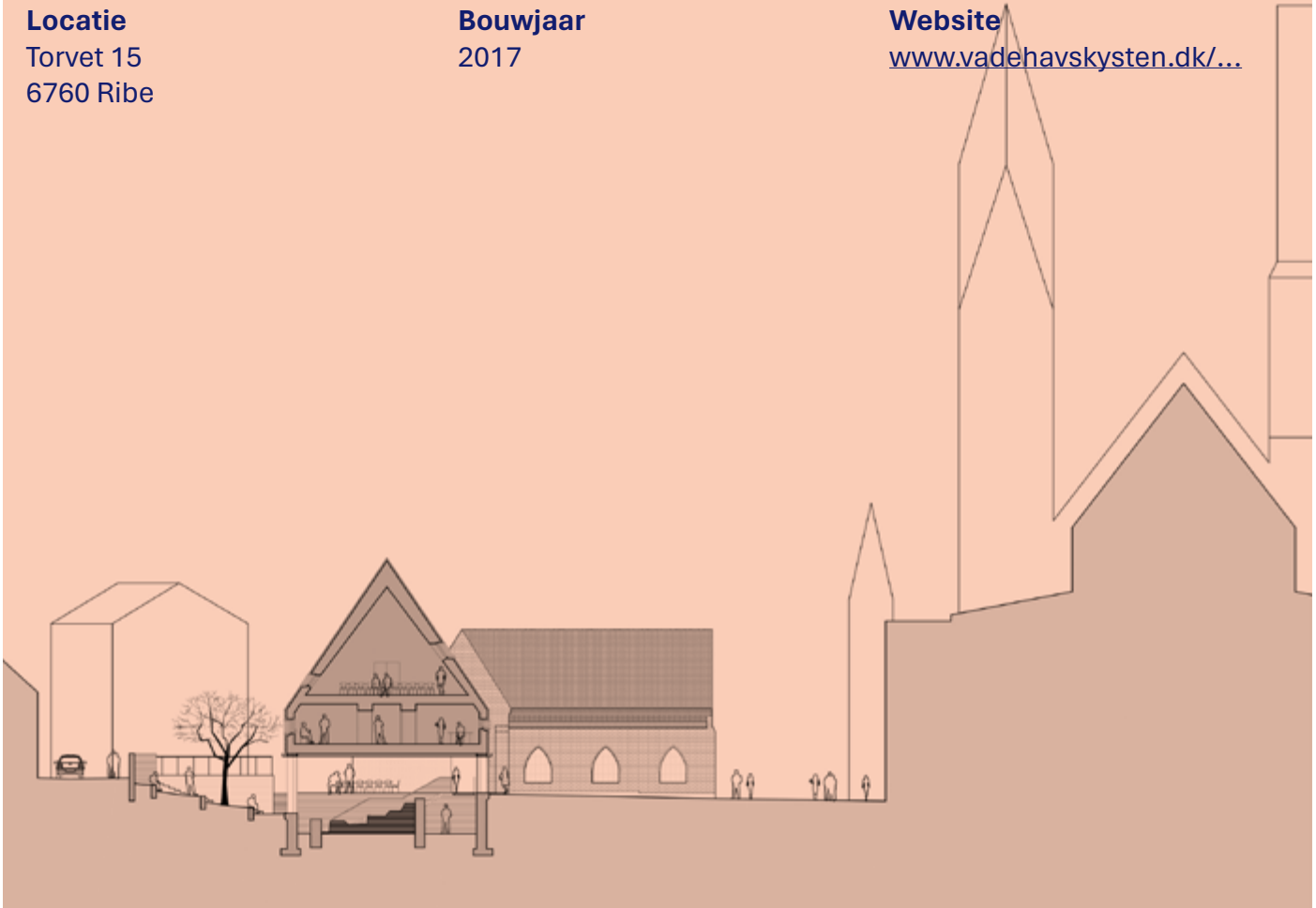
Torvet 15
6760 Ribe

Bouwjaar

2017

Website

www.vadehavskysten.dk/...



Kannikegården is in Ribe, Denmark's best preserved medieval city, located on the main square, just across the city cathedral. The simple brick clad volume hovers above the city floor to expose an open ground floor with a 1000-year-old brick ruin integrated within. The ruin as well as the modern cladding convey stories of cultural and historical heritage. The building houses functions for the parochial church council and the staff at the church. At the same time, it functions as a hospitable setting for public events for the town's citizens, such as talks, concerts and film screenings.

The project task was faced with a special challenge: Ancient discoveries, telling us about Danish history over the past thousand years, have been found on the building site. The archaeological excavations have uncovered remains of Denmark's oldest christian cemetery from 800 A.D., originating from

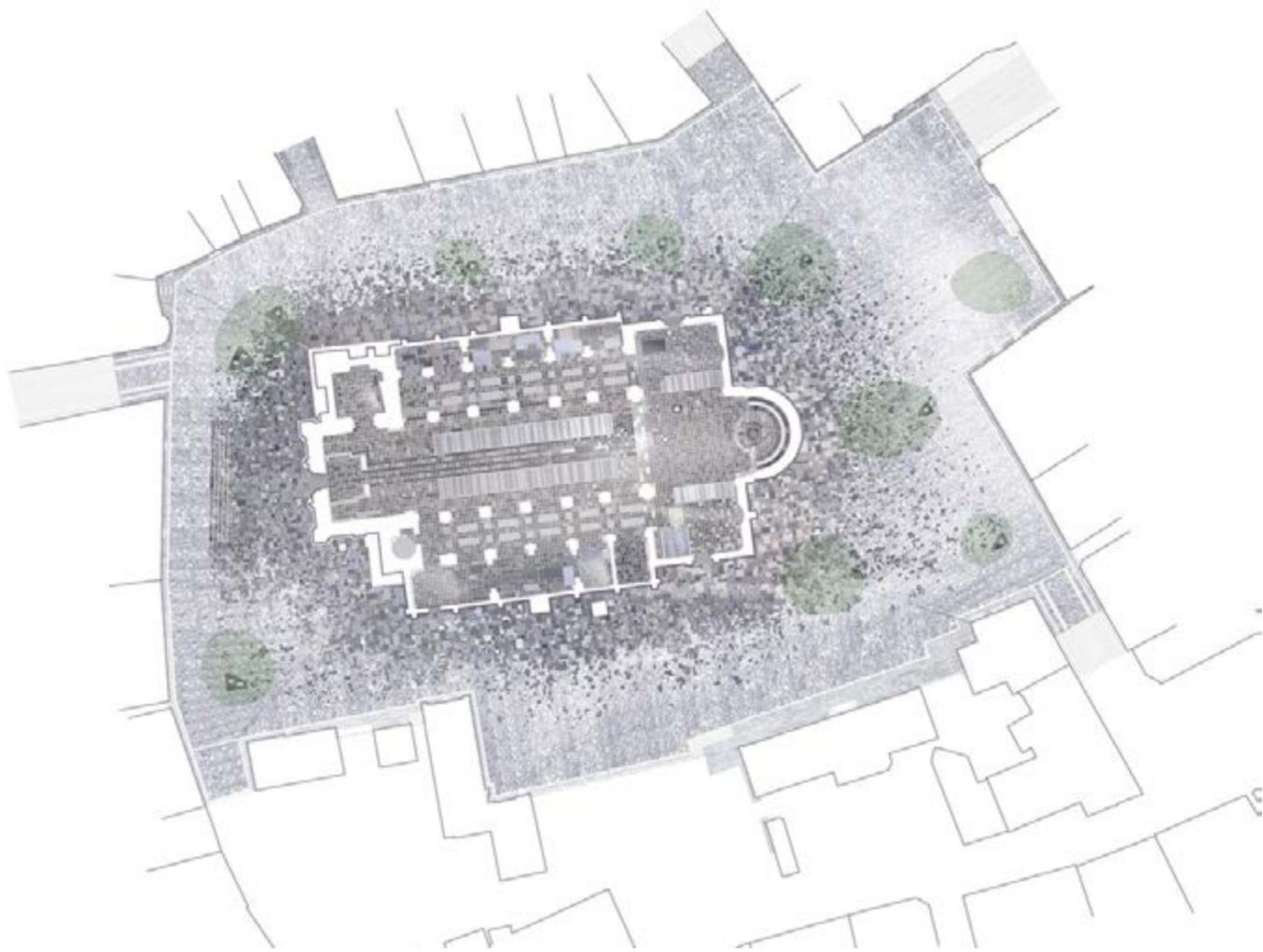
the transition period from the Viking to the Christian ages. Most visible however, is a listed brick ruin from the Augustine Canon's monastery dating back to the 1100s. The ruin is integrated into an exhibition space designed to communicate the many cultural historic layers of the location.

The building consists of a single, oblong volume with a pitched roof, supported by pillars above the preserved archaeological findings. The length of the building is located along the square with a scale and roof pitch following the neighbouring buildings on the square, thus adapting to the surrounding city scale. The archetypical shape of the volume is given a sculptural crookedness towards the south, to bring more light and air towards the neighbour buildings behind. Here, an intimate green courtyard is established along the streets Sønderportsgade and Rykind.



The project draws several threads to the place of cultural and historical heritage, where the past meets the present. It is an interesting symbolic point that the brick ruin, by virtue of its original function as a refectory of the ancient monastery, is a distant ancestor of the new building. It's also interesting that the brick ruin and the new building Kannikegårdén tell a story of the use of masonry through a period of 1000 years. The Danish Culture Agency considers the ruin to be the best-preserved building fragment among the oldest brick-stone buildings, and is therefore regarded as a protected monument.





VADEHAVSCENTRET VESTER VEDSTED

Dorte Mandrup

Locatie

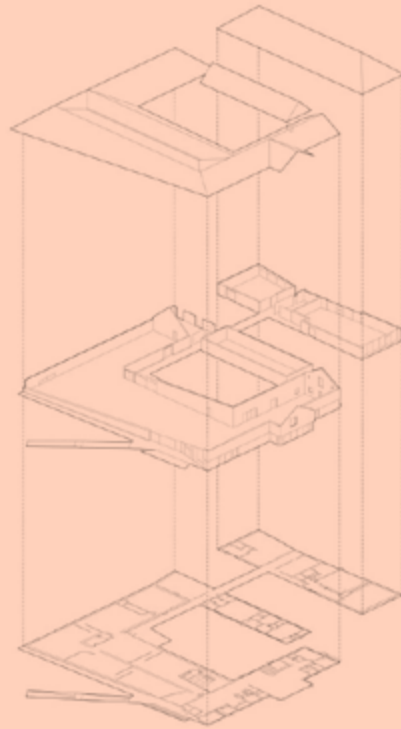
Okholmvej 5, Vester Vedsted,
6760 Ribe

Bouwjaar

2017

Website

www.vadehavscentret.dk



The new Danish Wadden Sea Centre – ultramodern, sculptural architecture rooted in local tradition With a completely re-conceptualized conversion and extension, the Wadden Sea Centre - gateway to the UNESCO World Heritage Site - has recently been opened to the public in Ribe on the west coast of Denmark.

At the new Wadden Sea Centre, internationally renowned Danish architecture firm Dorte Mandrup has set a new standard for combining the local building culture and history of the area with an ultramodern, sculptural architectural appearance.

Even at first glance the Wadden Sea Centre gives the impression of a building that has emerged from the ground, drawing a soft, long and clear profile against the Wadden Sea's infinite horizon.

With a thatched roof and facades, the Wadden Sea Centre provides the area's many visitors with a humble yet significant starting point for their visit. Dorte Mandrup has created a modern building in

perfect harmony with the Wadden Sea's nature and history.

The Wadden Sea Centre - the gateway to the UNESCO World Heritage Site – has recently been inaugurated on February 2. The Wadden Sea Centre conveys the story of one of the world's most unique and significant natural resorts that, among other things, ensures that 15 million migratory birds are able to forage on their flight between North and South.

After eighteen months of intense work to convert and expand the original building, the new exhibition centre has now been finished and comprises of 2,800 square meters for exhibition and communication activities. Through large glass panels a number of the rooms are fully integrated with the outdoor exhibition area as well as with the surrounding landscape.

“From the very beginning we have chosen an integrated approach to the architecture and exhibition - for example, we have been conscious about the use of daylight throughout the exhibitions

as well establishing contact with the surrounding landscape”, Dorte Mandrup, founder and owner of Dorte Mandrup A/S says.

Local building culture Mandrup emphasizes that it has been an important aspect of the project to understand and build on the local building tradition of four-winged thatched farmhouses. Through the extensive conversion the original three-winged exhibition building has been extended to four wings providing shelter in the open landscape.

“The Wadden Sea Centre is located in an area where, back in the Viking Age, there were several Viking yards and just like the Viking yards the Wadden Sea Centre has been placed on a platform between sea and land. Therefore we have decided that the building should be sculptural and embedded in the environment so it appears as though it has emerged from the ground.”

The building materials are largely local and absorb the salt in the Wadden Sea air as is historically the tradition for buildings in the region.

“The straw that we have used has been harvested just around the corner in the local area. With thatching, we build on an ancient handicraft. When straw is unprocessed and recently harvested, dried and tied in place, it’s a very beautiful material. Unlike many other materials, the straw is naturally impregnated by the salt in the air coming from the sea. In almost every way we have aimed to root the building in the local surroundings and nature so that visitors are able to have a complete experience by visiting the Wadden Sea Centre,” Dorte Mandrup says. “The main concept of the architecture is a new sculptural interpretation of the existing building culture of the region. It has been our ambition to build a project that points towards the future and has its roots in the local building tradition and history. Thus we aim to bring the architecture of the Wadden Sea into the 21st Century”, Dorte Mandrup says.



MARSK TOWER

BIG

Locatie

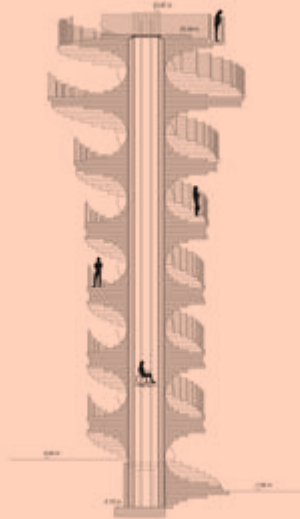
Okholmvej 5, Vester Vedsted
6760 Ribe

Bouwjaar

2022

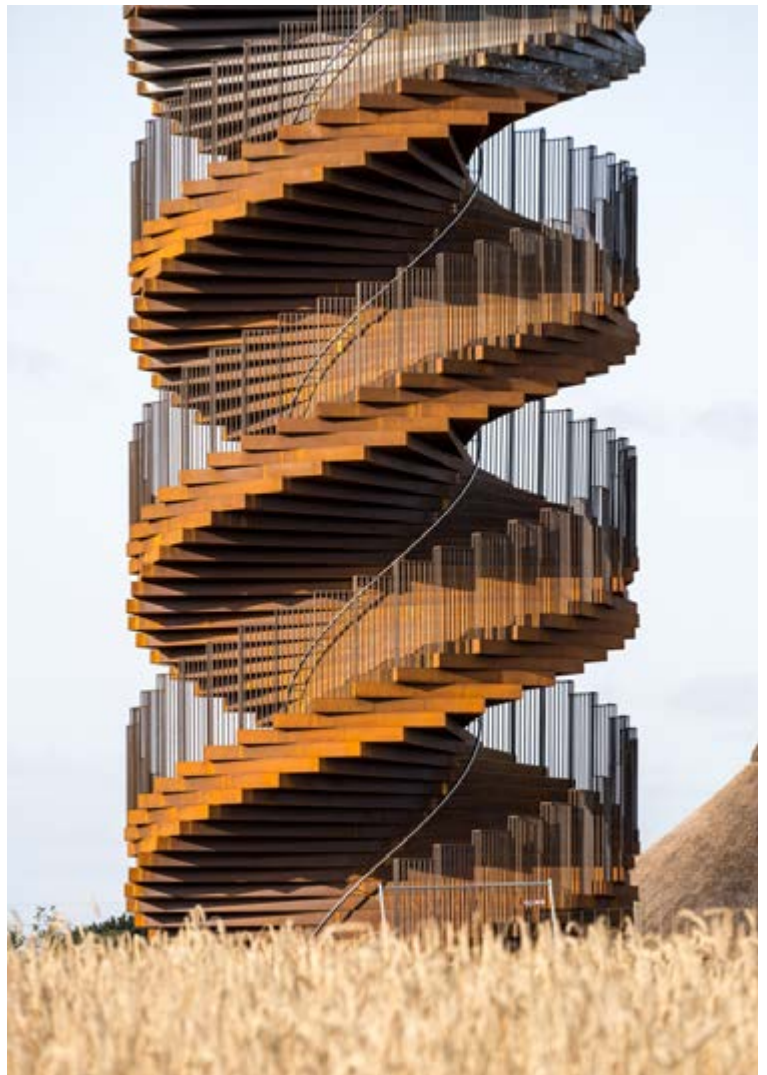
Website

www.marskcamp.com



The 25-meter-high Marsk Tower – translated as “Marsh Tower” due to its location in the marshlands of Denmark’s popular National Park, Wadden Sea – offers expansive views of the natural environment. Appearing as a sculptural art object rising out of the landscape, Marsk Tower will function as an observation lookout that facilitates community as a key tourist landmark. A wheelchair-accessible tower, an elevator located in the core of the tower provides access via the ground level ramp. The tower’s simple design, defined by Corten steel materiality, exudes a natural aesthetic that blends with the surrounding environment while simultaneously becoming a new, visible destination in Denmark.

“Because of the earth curvature, visitors will gradually expand their view of the horizon while walking to the top of the tower. On the foot of the tower, you will be able to see 4 km into the distance, but from the top of the tower the view is expanded to an 18 km view into the horizon,” says Jakob Lange, Architect and Partner, BIG – Bjarke Ingels Group. “The stairs widen at the top of the tower, creating a 110 meter-squared lookout spot with views stretching to the city of Esbjerg, the Islands Rømø and Sylt, and beyond the Wadden Sea to the North Sea.”



BIG worked on the design for the observation tower as part of a local partnership with Marsk Camp Group to create an experiential destination that presents the unique landscape from a new perspective to tourists all over the world. Wadden Sea National Park is one of the last remaining large-scale intertidal ecosystems in the world and is widely known for its unique natural environment of sea, dune, woods, heaths, fauna, and wildlife.

“Marsk tower is a testament to our two-decades-long friendship and collaboration with the blacksmiths of Schacks Trapper,” says Bjarke Ingels, Founder and Creative Director, BIG – Bjarke Ingels Group. “The double helix provides two stairs and an elevator with a single stack of rotating steel steps, allowing visitors to ascend and descend in a single spiraling loop from the sand to the sky – connecting the marsh land to the Wadden Sea.”



ACHTERGROND INFORMATIE

Architectuur Denemarken

A diversity of styles was represented in Denmark at the turn of the century, from the Art Nouveau commercial building (1907) designed by Anton Rosen for one of Copenhagen's main shopping streets to the Dutch Renaissance-inspired Student Union Building (1910) by Ulrik Plesner and Aage Langeland-Matthiessen. In response to the lack of a defining style, many architects began to search for a "national architecture" that would be based on Danish traditions rather than on movements originating in other parts of Europe.

The first step in this direction resulted in the Abel Cathrine's Foundation Building (1885–86) by H.B.Storck; however, the most instrumental figure in the search for a national architecture was Martin Nyrop. Commissioned to design the Copenhagen Town Hall during the final decade of the 19th century, Nyrop sought to create a building that reacted to reliance on applied Renaissance-inspired ornament that characterized many buildings at the time and that responded to Danish material traditions and Nordic mythology via well-integrated details.

The attention to material and detail is also evident in Nyrop's Bispebjerg Hospital (1907–13) and in the addition to Vallekilde High School (1907–08). Nyrop's wish for a national architecture was shared by P.V.Jensen Klint, who was responsible for the design of Grundtvig's Church (1913–40), which was clearly inspired by Danish brick traditions and the architecture of parish churches.

The debate concerning an appropriate style intensified during the first decade of the 20th century and culminated in a decisive event in 1910 precipitated by suggested alterations to Vor Frue Church, originally designed by C.F.Hansen and constructed between 1811 and 1829. The brewery owner Carl Jacobsen offered to donate a spire for the church, and although many of the older generation of architects were in

agreement, Carl Petersen and a number of younger architects argued that it would destroy the church and greatly compromise the building; ultimately, the church was fitted with a Doric tower that was in keeping with the original neoclassical building. Carl Petersen's allegiance to Neoclassicism is evident in the Faaborg Museum (1912–15), which clearly acknowledged the work of Hansen. The culmination and the demise of neoclassicism are represented in Hack Kampmann's Copenhagen Police Headquarters (1925). Like the police station, Kampmann's other work was characterized by a theatrical formalism, as evidenced in the Århus Theatre (1898–1900), the Customs House (1895–97) in Århus Harbor, and the National Library (1898–1902) in Århus.

The transition from Neoclassicism to the Nordic adaptation of the Modern movement, commonly referred to as functionalism, is most clearly seen in the area of housing, as living standards and housing shortages were of political and social importance in Denmark following World War I. One of the leaders in improving housing was Copenhagen's Public Housing Association (KAB), which oversaw the construction of the Studiebyen demonstration project (1920–24) to examine alternatives for singlefamily houses, duplexes, and row houses. Among the architects participating were Thorkild Henningsen and Ivar Bentsen, Anton Rosen, and the influential teacher and architect Kay Fisker. During the same period, Henningsen and Bentsen were also commissioned by the KAB to build a series of row houses around Copenhagen that provided small back and front gardens while maintaining the street wall that was characteristic of traditional housing in provincial Danish towns.

Large-scale housing projects undertaken at this time were five- or six-story blocks organized around an open interior court, as seen in Povl Baumann's municipal housing (1919–20) at the corner of Hans

Tavsgade and Struensgade in Copenhagen and Kay Fisker's Hornbækhus (1922–23). The transformation from closed housing blocks to freestanding parallel rows of flats can be traced through Ved Classens Have (1924) by Carl Petersen, Povl Baumann, Ole Falkentorp, and Peter Neilsen; Solgården (1929) by Peter Hansen; and finally the freestanding parallel blocks of housing at the Blidah Park housing estate designed by a group of architects that included Edvard Heiberg, Karl Larsen, and Ivar Bentsen. The complete transition to functionalism is evident in Vordroffsvej 2 (1929) and in the Vestersøhus housing complexes by Kay Fisker and C.F.Møller.

During the 1930s, two new tendencies developed, the first characterized by the adherence to the ideals of the Modern movement with the acceptance of Danish building traditions and form language and another that favored the aesthetic criteria of modernism. The former tendency can be seen in the buildings at Århus University, which were initiated in 1931 by Fisker, Møller, and Paul Stegmann. Those architects who adhered to the stylistic tendencies of the Modern movement included Vilhelm Lauritzen, whose restrained formalism and elegant detailing are illustrated in the Radio Building (1937–47), Gladsaxe Town Hall (1937), and Kastrup Airport Terminal (1939). At the end of the 1930s, Mogens Lassen, who was influenced by the ideas of Le Corbusier, constructed a series of houses that successfully reconciled ideas imported from France and Germany and the attention to material and detail that characterized Danish architecture. Arne Jacobsen revealed his affinity for the aesthetic sensibilities of the Modern movement in the Bellavista housing complex from 1934, which employs a flat roof and brick walls rendered smooth and painted white. Like the previous generation of architects, Jacobsen's work was characterized by a formal simplicity and attention to detail. These tendencies are revealed in the town halls in Århus (1937–42), Søllerød (1940–42, designed in association with Flemming Lassen), and Rødovre (1955). In 1960, Jacobsen completed the tallest building in Denmark up to that time, the SAS Hotel, which was based on Skidmore, Owings and Merrill's Lever House in New York. One year later, the commission for the new headquarters of the National Bank of Denmark (1965–78) was awarded to Jacobsen and completed after his death by his successor firm Dissing & Weiting.

Whereas some architects continued to work within the dictates of international modernism during the 1940s and 1950s, others looked to the American West Coast and Japanese architecture for inspiration. Houses by Jørn Utzon, Erik Christian Sørensen, and Vilhelm Wohlert revealed a concern for the relationship between interior and exterior, clearly expressed structure, and spatial variety using a series of standard elements. The most notable examples of these ideas are Utzon's Kingo Houses (1958–60) and Fredensborg Terraces (1962–63) and Jørgen Bo and Vilhelm Wohlert's Louisiana Museum, a complex that has continually grown by accretion from its inception in 1958. A number of influences are visible in Danish architecture of the 1960s, including that of the work of Utzon, as seen in the dense, low-rise housing projects Ved Stampedammen (1965), Carlsmindepark (1965), Åtoften (1966), and Nivåvænge (1966).

Another influence that was evident at the time was the work of the Finnish architect Alvar Aalto, who together with Jean-Jacques Barué had won a competition for the North Jutland Art Museum in 1958. Aalto's influence is evident in Paul Niepoort's Sønderborg Church (1961) and Børglum Kollegium (1967); Jørgen Bo, Karen Clemmensen, and Ebbe Clemmensen's Blaagaard State Teachers College and Enghavegård School complex (1962–66); and Barué's Sønderborg Business College (1964–74). Erik Christian Sørensen continued to emphasize the importance of structural clarity and material honesty in the First Church of Christ Scientist (1967), which revealed an affinity for the work of the Swedish architect Sigurd Lewerentz. The work of Lewerentz and the American architect Louis Kahn influenced the work of Inger and Johannes Exner, especially Nørreland Church (1966–70) and Islev Church (1967–70). The Exners went on to develop a greater personal expression in the Church of the Resurrection (1984), Lyng Church (1994), Skæring Church (1994), and an extensive restoration of Koldinghus Castle between 1972 and 1974.

At the end of the 1960s, a number of monolithic buildings inspired by the affiliation of architects known as Team X and their concern for adaptable structures and rough materials appeared in Denmark, including Gehrdt Bornebusch, Max Brüel, and Jørgen Selchau's Holbæk Teachers College (1967) and

Esbjerg Teachers College (1967–73) and Friis and Moltke's Risskov County High School (1968–69), Danish Contractors Association School (1967–68), and Scanticon Training Center (1967–69). The most refined building constructed in this idiom was Erik Christian Sørensen's Viking Ship Museum (1967–68), which is supported by an elegantly proportioned, roughly formed concrete structure.

In the 1970s, a series of notable churches were constructed in Denmark, including Friis and Moltke's Ellevang Church (1973–74), C.F.Møller's Ravnsbjerg Church (1975–76), and Johan Otto von Spreckelsen's churches at Vangede (1974) and Stavsholt (1979–81), both of which reveal the influence of Louis Kahn. One of the most significant religious buildings to appear during this period was Jørn Utzon's Bagsværd Church (1974–76), which reflects his preoccupation with prefabricated building components and the relationship between free expression and clear structural logic.

A number of dense, low-rise housing developments were constructed during the 1970s. One of the most notable was Fællestegnestuen's Flexibo housing development, which incorporated a system of structure and light partitions that allowed residents to adapt the location of the walls to their particular way of living. In 1978, Tegnestuen Vandkunsten completed Tingården 1 and 2, which was the first public housing development in which future users were consulted during the planning stage. Along with Fællestegnestuen, Tegnestuen Vandkunsten has been influential in housing in Denmark with projects such as Jystrup Savværk (1983–84), Garvergården (1986–88), and Diana's Have (1991–92).

The concern for housing extended into the 1980s and 1990s, resulting in many largescale developments, including the Sandbakken housing development (1988–80) by C.F.Møllers Tegnestue and the Dalgas Have development (1989–91) by Henning Larsens Tegnestue. Larsen has made significant contributions to Danish architecture in the latter half of the 20th century, beginning with the Glostrup Chapel and Crematorium (1960) and the Vangebo and Saint Jørgens elementary schools (1960), designed in association with Gehrdt Bornebusch, Max Brüel, and

Jørgen Selchau. Like many other Danish architects during this period, including Nielsen, Nielsen, and Nielsen (Holstebro Congress and Cultural Center, 1990–91; Vingsted Center, 1993), Larsen's work is characterized by experimentation in a range of styles and the search for an appropriate expression, from the postmodern buildings at Dalgas Have to the neomodernist BT Building (1993–94) in Copenhagen.

The search for an appropriate expression and a defining style is evident in the new urban quarters that have been constructed to provide housing and services. The new neighborhood surrounding the Høje Taastrup station (1985–present) takes inspiration from the work of Leon Kreir and employs traditional town-planning principles in an attempt to provide an overall framework for development. Two major housing exhibitions that resulted in new suburban centers, Blangstedgård (1987–88) and Egebjerggård (1985–96), resulted in a range of individual structures that vary in quality and bear little relation to each other or to the overall development plans.

Buildings that resulted from competitions during the late 1980s and early 1990s also reveal the lack of a defining style that is characteristic of recent Danish architecture. In 1988, a competition was held for a new Museum of Modern Art to be built south of Copenhagen. Completed in 1996 by Søren Robert Lund, this building is one of the few in Denmark that appears to have been influenced by the briefly fashionable deconstructivism. Two recent additions to major buildings in Copenhagen have resulted from competitions in the 1990s: the Royal Library (1993–99) by Schmidt, Hammer, and Lassen and the National Gallery (1998) by C.F.Møllers Tegnestue. Both of these additions illustrate a current tendency to create buildings appearing as freestanding objects that bear little relation to the immediate context.

Whereas some architects have aggressively experimented with a range of styles imported from abroad, others have quietly worked to develop an architecture devoid of superficial effects. Of particular note are the summer cottage (1985–87) on the island of Læsø, the Holstebro Art Museum (1981, addition 1991) by Hanne Kjærholm, and the work of the firm

Fogh and Følner, including the Bornholm Art Museum (1993), Egedal Church (1990), and Tornbjerg Church (1994). Perhaps the most significant contributions to the development of an architecture sympathetic to material and context have come from Gerhdt Bornebusch, as evident in the Danish School of Forestry (1981–92) in Nødebo, the extension and renovation of the National Museum (1990–92), and the Danish Forest and Landscape Institute (1995). Although 20th-century Danish architecture has been subject to influences from a variety of countries, very few foreign architects have built in Denmark. It is interesting to note that two major exceptions were both from Finnish architects: Alvar Aalto's North Jutland Art Museum and Heikkinen and Komonen's

European Film College (1992–93). However, Danish architects established an impressive record of obtaining significant commissions abroad during the latter half of the century, including Utzon's Sydney Opera House (1956–73) and National Assembly Building (1971–83) in Kuwait, Arne Jacobsen's St. Catherine's College (1962) at Oxford, Henning Larsen's Ministry of Foreign Affairs (1980–84) in Riyadh, and Johan Otto von Spreckelsen's Le Grande Arch (1982–90) in Paris.

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