



# Copenhague 2019

## GA/SIA FRIBOURG / n°29

Document d'accompagnement du voyage d'étude "Copenhague 2019", du 9 au 13 octobre

*Groupe de travail  
Avec la participation de*

*Peter Gamboni, Avry-sur-Matran \_ Stéphane Pasquier, Bulle \_ André Schenker, Fribourg  
Jean-Marc Bovet \_ Jean-Bernard Coquoz*

## Programme

---

**Mercredi 9 octobre 2019**

heure	n°	bâtiment, auteurs / architectes, année, lieu	activité
13:04 à 14:42		Fribourg gare CFF - Zurich aéroport	Trajet en train et transfert en bus
		Zurich aéroport	Check-in
17:25 à 19:10		Zurich - Copenhague	Vol Swiss <b>LX 1272</b>
		Copenhague aéroport	Check-out et achat tickets bus
19:55 à 20:19		Train 1097 aéroport - Hôtel WakeUp, Bernstorffsgade 35	Trajet en train dép. 19:43/19:55/20:03/20:15
Soirée libre			

## Programme

### Jeudi 10 octobre 2019

heure	n°	bâtiment, auteurs / architectes, année, lieu	activité
9:00 à 9:30		Hôtel WakeUp, Bernstorffsgade 35 direction port de Nyhavn	Trajet en métro
9:30 à 10:30		Tour de ville en bateau - départ de Nyhavn 3, København	
10:30 à 10:50	01	Holmen's Church, P. de Dunker & ass., 1619, Holmen Kanal, Indre By	Visite ext. à pied
10:50 à 11:10	02	Børsen (La Bourse), L. & H. vanSteenwinkel, 1619-1925, Slotsholmsgade og Børsgade, Indre By	Visite ext. à pied
11:10 à 11:50	03	Densmark's National Bank, A. Jacobsen, Dissing+Weitling A/S, 1965-1971, Havnegade 5, Indre By	Visite du hall
11:50 à 12:10	04	The Playhouse, Lundgaard & Tranberg, 2008, Kvåsthusbrøen, København	Visite ext. à pied
12:10 à 13:30		Repas libre aux alentours de la place Nytorv	Repas
13:30 à 17:45		Visites avec la guide Charlotte Sabouret. RDV Place Nytorv, à côté de la rue piétonne Støget	Visite ext. à pied
	05	Immeuble Stelling, Arne Jacobsen, 1937-1938, Gammeltorv 6, Indre By	↓
	06	Université, J. D. Herholdt, 1857-1961, Fiolstræde 1, Indre By	
	07	Nørreport Station, COBE, 2015, Frederiksborggade, København	
	08	Israel Plads, COBE, 2018, Linnésgade 3, København	
	09	Vestersøhus housing scheme, K. Fisker & C. F. Møller, 1935-39, Vester Søgade 44-78, Glydenløvesgade 21-23, Indre By	
	10	Strygejernet housing scheme, K. Fisker & C. F. Møller, 1932, Rosenørns Alle 2-6, Åboulevard 1-3, København	
	11	A. Jespersen & Son office building, A. Jacobsen, 1955, Nyropsgade 18, Indre By	
	12	Housing K. Fisker & C. F. Møller, 1929, Vodroffsvej 2A et 2B, Frederiksberg	
	13	Axel Tower, Lundgaard & Tranberg, 2017, Jernbanegade 11, Vesterbrogade 2X, København	
	14	Radisson Hotel (SAS Royal Hotel), A. Jacobsen, 1956-1961, Vesterbrogade et Hammerichsgade, Indre By	
	15	Astoria Hotel, O. Falkentorp, 1934-1939, Bahnegårdspladsen 2-4, Indre By	
	16	Gare principale de Copenhague, H. Wenck, 1904-1911, Bahnegårdspladsen 5-7, Indre By	
	17	Quartier de Meatpacking, L. Fenger, P. Holsøe, 1901 - 1934, Halmtorvet 11a, København	
17:45 à 19:00		Visite quartier de Meatpacking + apéro pour les intéressés + retour à l'hôtel	
17:45 à 19:00		En option : retour à l'hôtel - libre	Trajet à pied
19:00 à 19:30		Déplacement hôtel - Opéra	Trajet à pied ou en bus
20:00	18	The Royal Opera House, Henning Larsens Tegnestue, 2001-2004, Ekvipagemestervej 10, Holmen	
		Représentation du Barbier de Séville	

## Programme

Vendredi 11 octobre 2019

heure	n°	bâtiment, auteurs / architectes, année, lieu	activité
7:45	8:00	Prise en charge par bus Fritz Hansen devant hôtel	
8:00 à	8:30	Déplacement	Trajet en car
8:30 à	9:00	<b>19</b> Bagsværd Kirke, John Utzon, 1974-1976, Taxvej 16, Bagsværd	visite libre
9:00 à	9:30	Déplacement	Trajet en car
9:30 à	13:30	<b>20</b> Visite de Fritz Hansen A/S + repas à la cantine, Allerødvej 8, Lillerød	Visite commentée
13:30 à	14:00	Déplacement	Trajet en car
14:00 à	14:30	<b>21</b> Kingø Houses, John Utzon, 1957-1961, Gurvevej, Baggesensvej 3, Helsingør	Visite libre
14:30 à	15:00	Déplacement	Trajet en car
15:00 à	17:00	<b>22</b> Louisiana Modern Art Museum, J. Bo/ v. Wohlert, 1957-1958, Gl. Strandvej 13, Humlebæk	Visite libre
17:00 à	18:15	Retour vers Copenhague avec arrêts	Trajet en car
		<b>23</b> Bellavista Housing, A. Jacobsen, 1931-1934, Strandvejen 419-433 et Bellevuevej 1-7, Klampenborg	↓
		<b>24</b> Bellevue Theater, A. Jacobsen, 1935-1937, Strandvejen 449-451, Klampenborg	
		<b>25</b> Bellevue Coasta Baths, A. Jacobsen, 1930-1932, Strandvejen et Bellevue, Klampenborg	
		<b>26</b> Texaco petrol station, A. Jacobsen, 1938, Kystvejen 24, Skovshoved	
18:15 à	19:15	Arrivée à l'hôtel	Repos / libre
19:15 à	19:30	Déplacement	Trajet en bus
19:30		Repas en commun organisé par Fritz Hansen au Restaurant Skipperkroen, Nyhavn 27, 1051 København K,	

## Programme


Samedi 12 octobre 2019

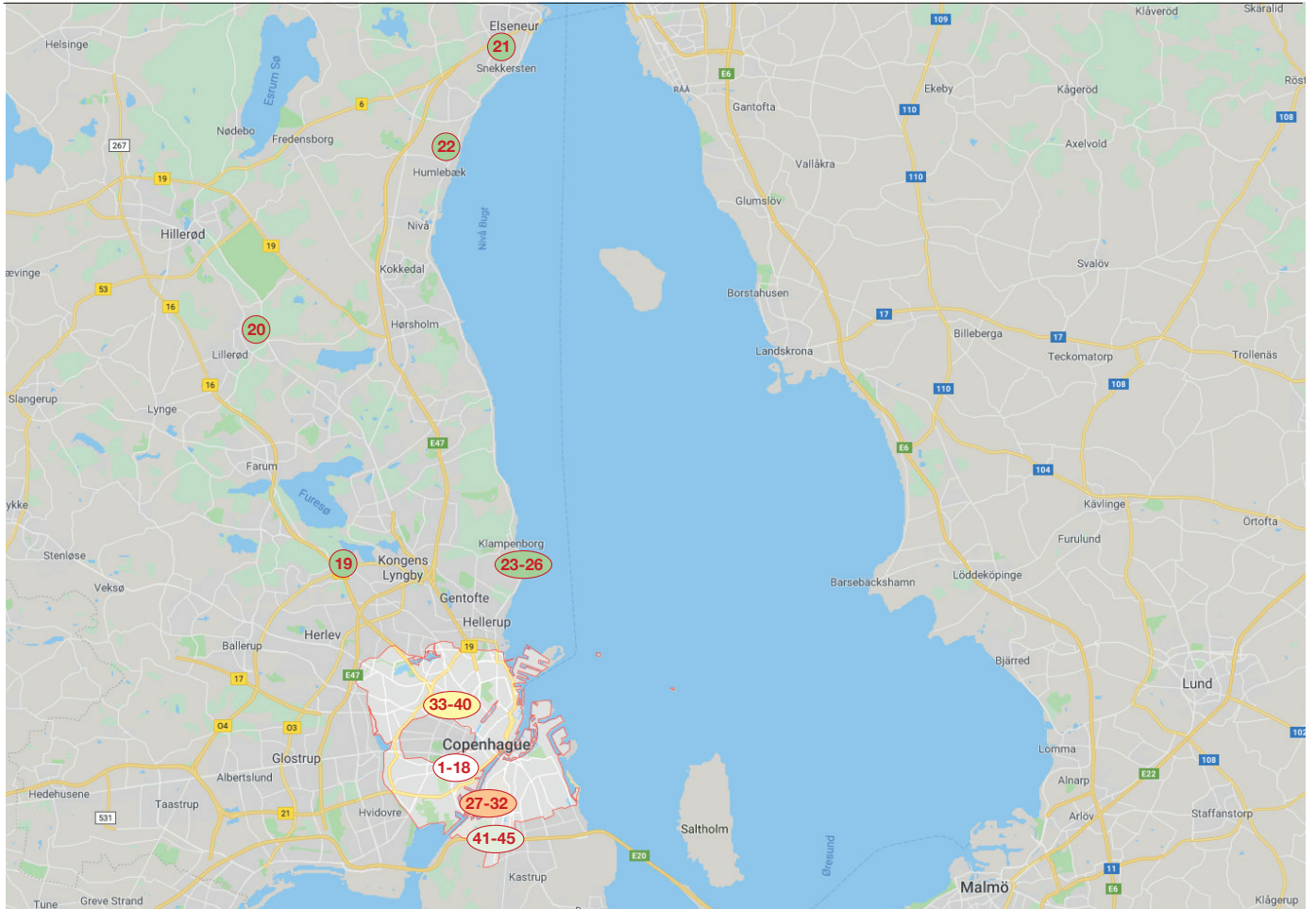
heure	n°	bâtiment, auteurs / architectes, année, lieu	activité
8:30 à 9:10		Hôtel - quartier Sluseholmen	Trajet en bus
		Visites avec la guide Charlotte Sabouret. RDV dans le quartier Sluseholmen	
9:10 à 10:00	27	Quartier d'habitations, Sjoerd Soeters & Arkitema Architects, 2008, Sluseholmen, København	Visite commentée
10:00 à 10:15		Déplacement	Trajet en bus
10:15 à 11:00	28	Quartier d'habitations Havneholmen, Lundgaard & Tranberg, 2006-2008, Havneholmen 48-86, København	Visite à pied ou en bus
11:00 à 11:20	29	Frøsilos "Silos à blé", MVRDV, 2005, Islande Brygge, København	Visite à pied ou en bus
11:20 à 11:30	30	Copenhagen Harbour Baths, PLOT (BIG+JDS), 2002, Islande Brygge 14, København	Visite à pied ou en bus
11:30 à 11:50	31	Ancien QG de Nordea, Henning Larsen, 2000, Ørestads Blvd. 21, København	Visite à pied ou en bus
11:50 à 12:10	32	Ville des Enfants (complexe scolaire), COBE & Nord, 2016, Prinsessegade 74-78, København	
		Repas libre dans le quartier de Christianshavns	
		L'après-midi, visites libres ou shopping	
	33	Krausesvej (garderie d'enfants), Dorte Mandrup, 2005, Krausesvej 17, København	Trajet en bus ou à vélo
	34	Øbro 105, Arkitektfirmae C. F. Møller, 2007, Stokhusgade 4b, København	Trajet en bus ou à vélo
	35	Grundtvigs Church, P. V. Jensen-Klint, 1921-1940, På Bjerget	Trajet en bus ou à vélo
	36	The Storgården housing block, H. Hansen, 1929, Tomsgårdsvej 74-98, 2400 København, Danemark, Østerbro	Trajet en bus ou à vélo
	37		Trajet en bus ou à vélo
	38	Grundtvigs / Tagensbo School, P. Holsøe, Nøhr & Sigsgærd (rénov.), Kjær & Richter (agr.) 1937-38, 2011, Magistervej 5	Trajet en bus ou à vélo
	39	Frederiksvej Kindergarten, COBE, 2000, Frederiksvej 51, Frederiksberg	Trajet en bus ou à vélo
	40	BLOX + DAC (Danish Architecture Centre), OMA & Ellen van Loon, 2006-2017, Bryghusgade 8, København	Trajet en bus ou à vélo
Soirée libre			

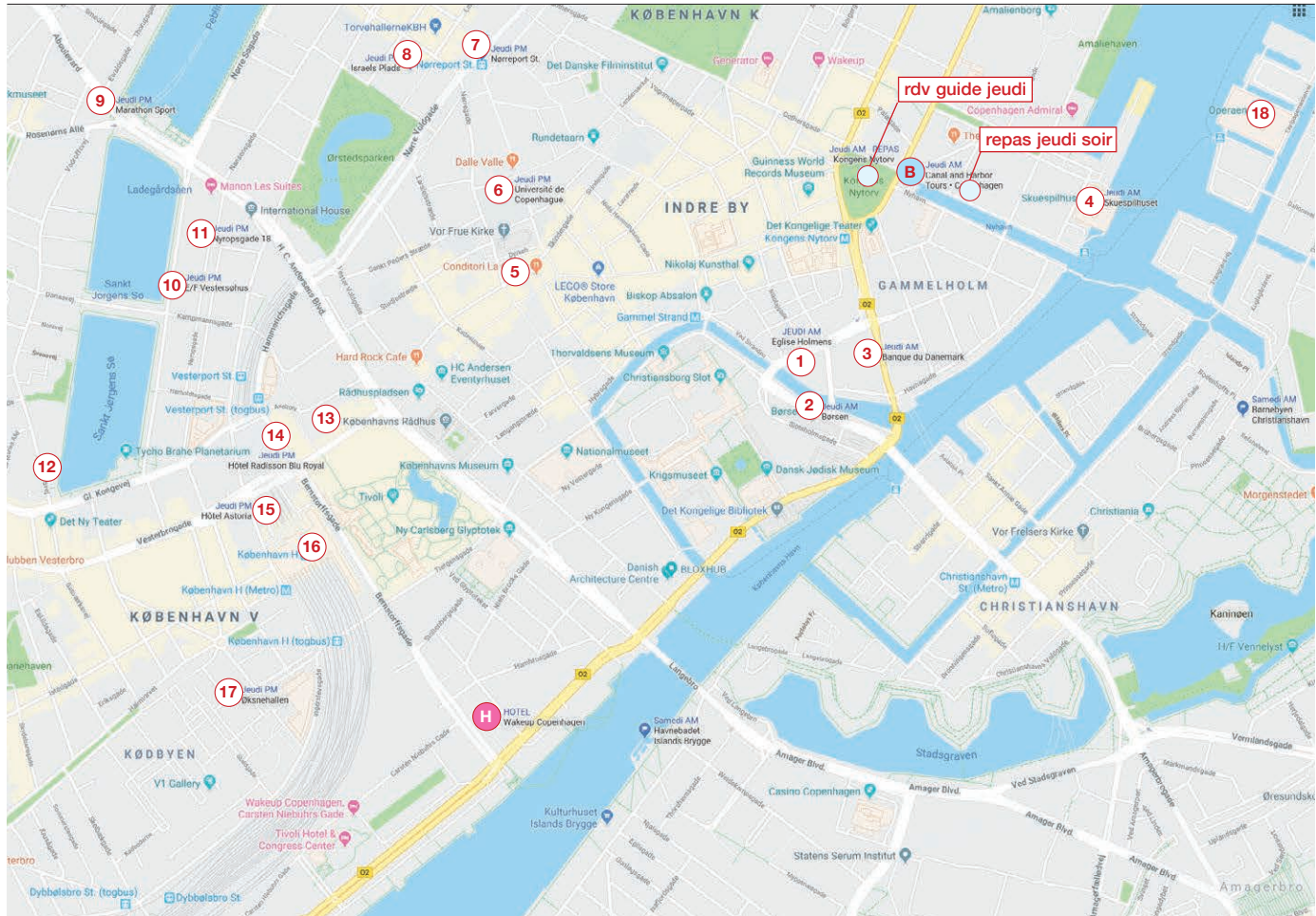
## Programme

---

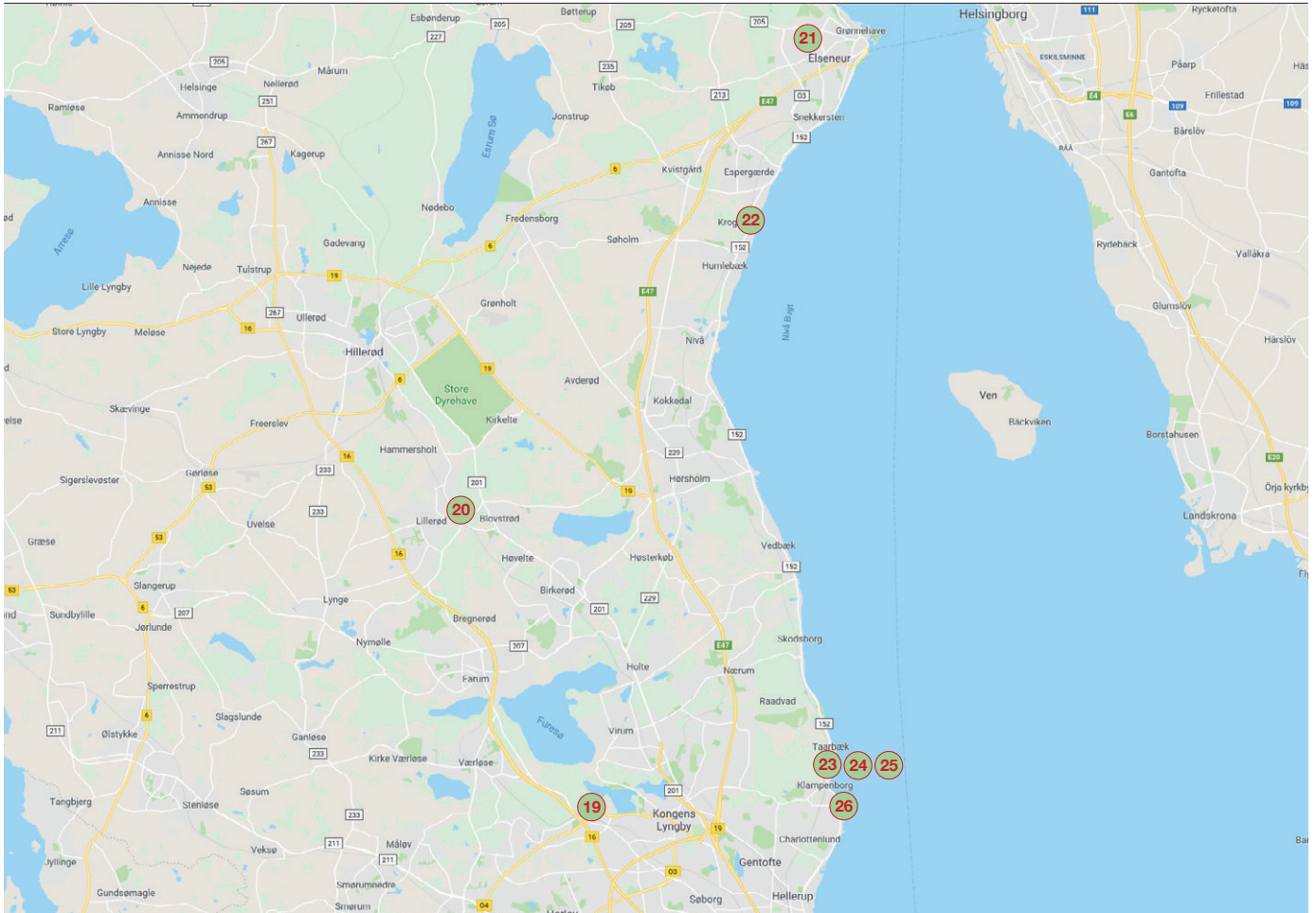
Dimanche 13 octobre 2019

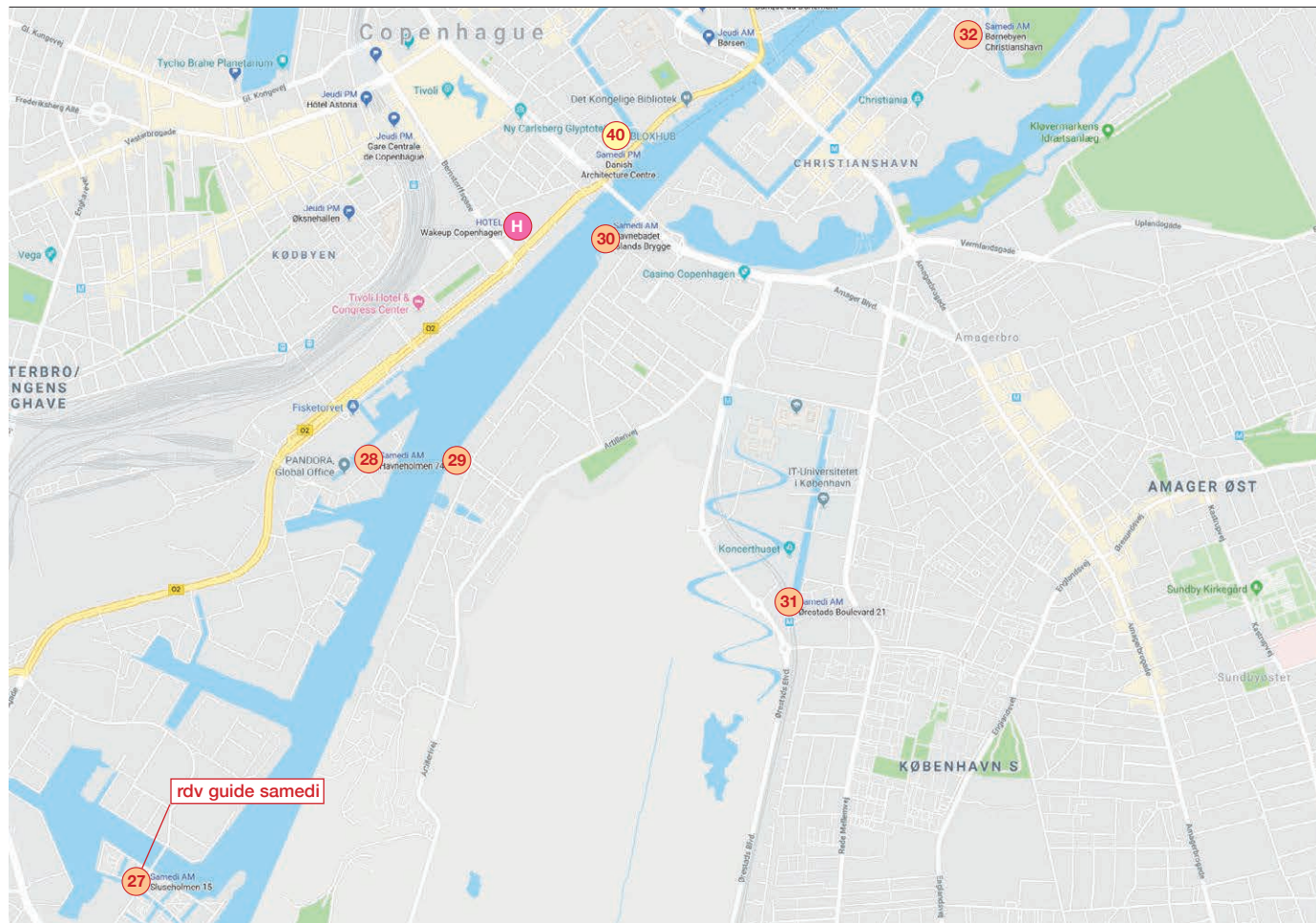
heure	n°	bâtiment, auteurs / architectes, année, lieu	activité
8:55 à 9:31		Bus 5C hôtel - aéroport	Trajet en bus dép. 08:59/09:19/09:38
8:45 à 9:09		Train 1328/1030/1330/1332 hôtel - aéroport	Trajet en train dép. 08:56/09:07/09:16/09:27
9:31 à 10:15		Copenhague aéroport	Check in ou bagages en consigne
10:15 à 10:45		Déplacement vers le nouveau quartier d'Ørestad	Trajet en train dép. 10:03/10:15/10:23 etc.
10:45 à 12:42	41	Bella Sky Hotel, 3XN, 2011, Center Boulevard 5, Østerad City	Visites à pied
	42	The Mountain, BIG + JDS, 2008, Ørestad Blvd 55, København	
	43	VM Houses, BIG + JDS, 2005, Ørestads Blvd. 57-59, København	
	44	Ørestad Gymnasium, 3XN, 2006, Ørestad Boulevard 75, København	
	45	8House, BIG, 2010, Richard MortensensVej 61, København	
12:42 à 12:49		Déplacement vers l'aéroport	Trajet en train 12:22/12:33/12:42/12:53 etc.
		Copenhague aéroport	Check in si pas encore effectué
14:50 à 16:35		Copenhague - Zurich	Vol
17:18 à 18:55		Zurich - Fribourg	Trajet en train dép. 17:18/17:46/18:18

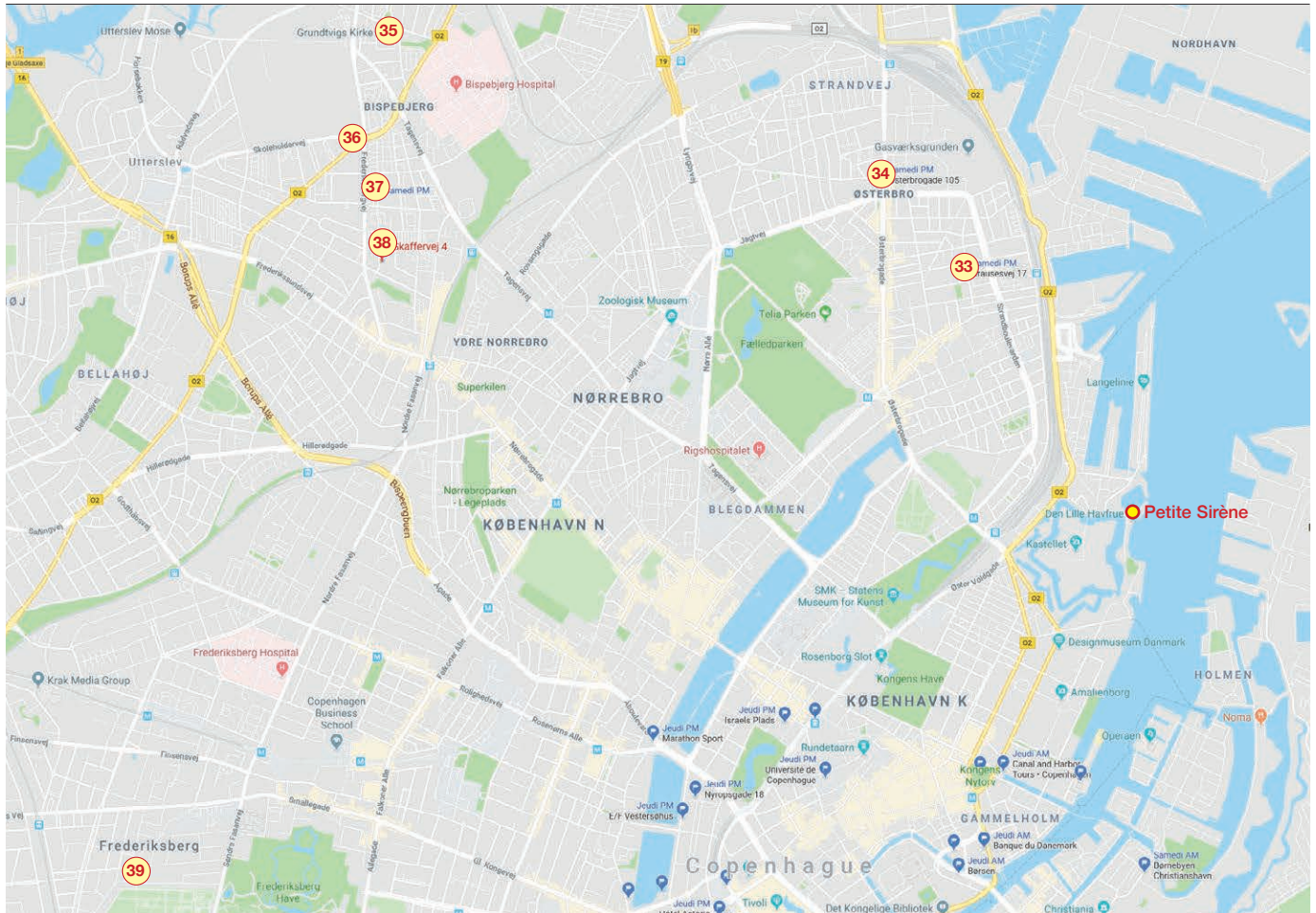


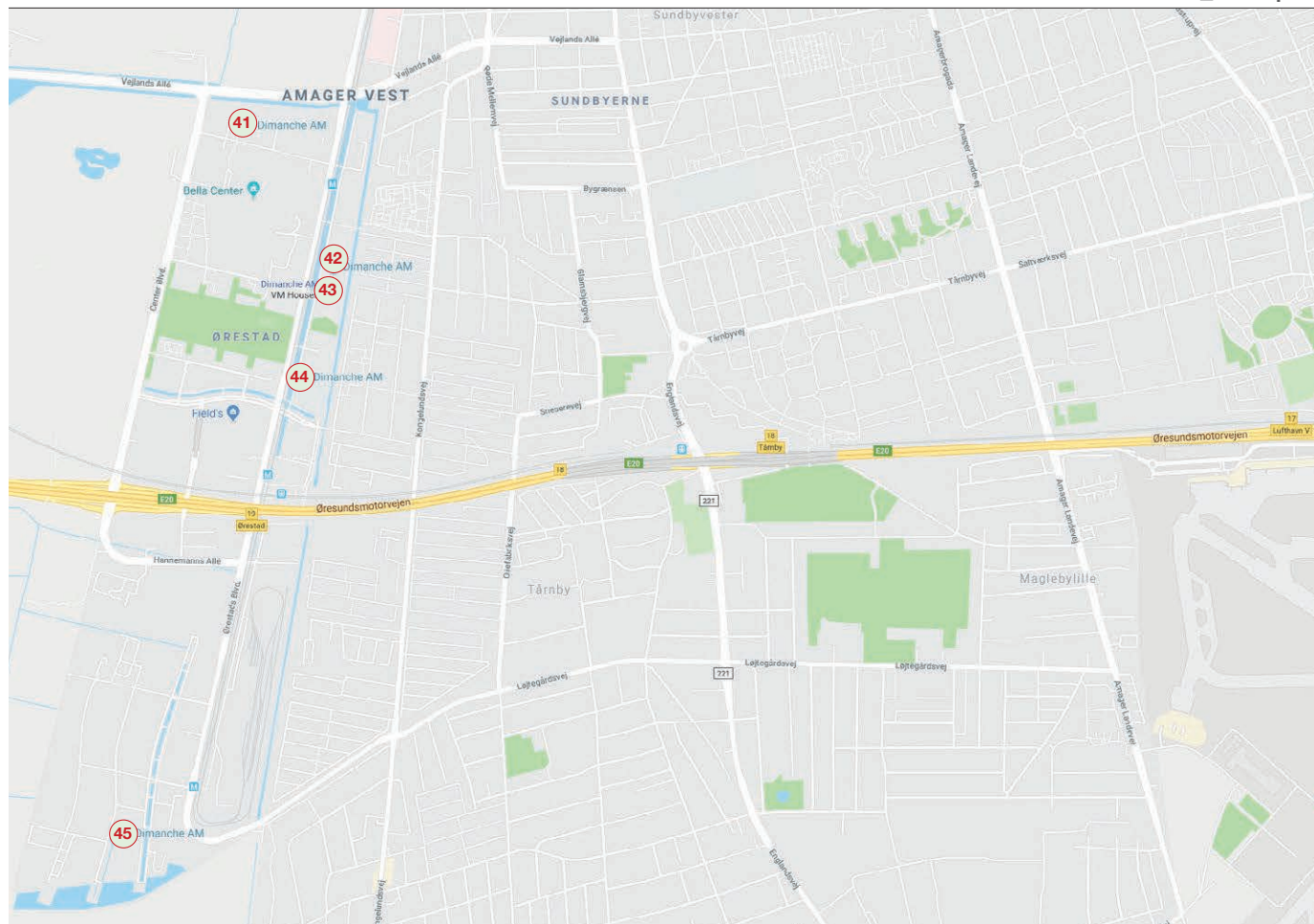












[...]

Le Danois Arne Jacobsen avait élaboré les fondements de son architecture dans les années 1930, mais il avait vite dépassé les procédés les plus évidents du Style international pour s'orienter vers une architecture formellement sobre, élégante par ses matériaux, inspirée à la fois de la pureté du vernaculaire danois et de la rigueur du design industriel moderne. Pour l'hôtel de ville de Rødovre (1955) et le SAS Royal Hotel de Copenhague (1958-1960), interprétation novatrice des gratte-ciel américains, il fit appel à des volumes prismatiques et à des murs-rideaux en verre et acier. Même contraint par la standardisation, Jacobsen apportait le plus grand soin à la construction en acier, verre, pierre, bois et brique. Les escaliers en spirale suspendus de plusieurs de ses réalisations, avec leurs joints, leurs attaches, leurs tiges de suspension et leurs fines marches, étaient pratiquement des œuvres d'art. Parallèlement à ces grandes réalisations où le verre était très présent (avec un vocabulaire redevable en partie à Mies et à Eiel Saareinen), Jacobsen explorait les capacités expressives du mur-plan en brique, comme dans les formes en entonnoir de la fumerie de poissons d'Odden Harbour (1942) ou les divisions spatiales en diagonale des maisons Søholm (1950), à Klampenborg. Dans ses constructions les plus réussies, comme dans ses meubles, ses verreries et ses couverts, Jacobsen s'appuyait sur une idée directrice claire, créant une forme tendant à l'abstraction et une silhouette tendue et linéaire. L'usine Carl Christensen (1957), à Aalborg

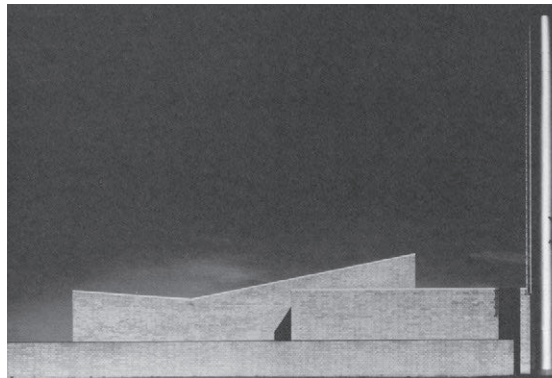
*Arne Jacobsen, SAS Royal Hotel, Copenhague, 1958-1960*

*Arne Jacobsen, usine Carl Christensen, Aalborg, 1957*

(Jutland du Nord), aux murs de brique à angles vifs et cheminée en acier inoxydable poli, explorait les frontières entre industrialisation et artisanat traditionnel.

Pour le musée d'Art moderne Louisiana (1958), à Humlebaek, Jørgen Bo et Vilhelm Wohlert puisèrent à diverses sources souvent présentes alors dans l'architecture danoise – Wright, Aalto, Mies van der Rohe, l'architecture japonaise traditionnelle –, tout en édictant leurs propres règles d'exploration de l'espace, fondées sur quelques éléments standard. Le terrain était à la fois difficile et riche de possibilités, et la collection de peintures et de sculptures modernes devait être exposée le long d'un passage couvert courant entre une belle résidence du XVIIIe siècle et la mer, avec la côte suédoise au fond. Le plan du bâtiment a permis de tirer le meilleur parti de cette séquence sans abîmer le paysage. Globalement, le musée est un bâtiment linéaire délimité par des murs-plans blancs et des toits de bois

bas, une construction élégante d'où le jardin semble être une succession de petits tableaux qui, à leur tour, mettent en valeur les œuvres d'art – notamment –, de façon étonnante, les sculptures filiformes de Giacometti placées dans un volume double avec en toile de fond un marais planté de roseaux. On accède à cette salle par l'étage supérieur. Puis le musée change progressivement d'orientation et atteint la rive en serpentant; de là, s'échappe un sentier côtier. Le plan en éventail et la manière de prendre en compte la topographie rappellent Aalto, mais le projet n'est pas dépourvu d'un certain esprit «régionaliste», puisqu'il semble mélanger les murs-plans miesiens, les effets spatiaux, les clôtures blanchies à la chaux et les constructions en bois du vernaculaire danois. Grâce au sens raffiné des proportions et à la délicatesse de l'échelle, ce bâtiment peut côtoyer aisément tout autre type d'architecture, quelle que soit son époque.



Le Danois Jørn Utzon sut également tirer le meilleur parti de multiples influences modernes et anciennes. Né en 1918, il avait étudié à l'Académie des arts de Copenhague auprès de Steen Ejler Rasmussen et Kay Fisker. Au cours de la période allant de la fin de la guerre à 1957, année où il remporta le concours pour l'opéra de Sydney, il reçut quelques commandes, fit de nombreux voyages et emmagasina de multiples impressions. Il travailla un moment avec Aalto, apprit beaucoup de l'œuvre d'Asplund et rendit visite à Wright à Taliesin. Il aimait les sculptures d'Henri Laurens, dont il retint les enseignements concernant l'abstraction et l'anthropomorphisme. Il voyagea beaucoup, au Mexique, en Extrême-Orient et en Afrique du Nord, remplissant ses carnets de croquis d'idées et de notations d'impressions. Parmi ses influences les plus notables figurent les constructions en terre sèche du Maroc et les formes cubiques des villages berbères du Haut Atlas agrégées autour de plates-formes et de terrasses.

Utzon ne fut pas seulement le simple suiveur de ses mentors scandinaves, Asplund et Aalto, même s'il leur doit beaucoup pour la subtilité de l'ordonnement et la complexité de l'espace. Pour les maisons Kingo (1956-1960), près d'Elseneur, en Zélande, il conçut un plan en L, dans l'angle duquel s'insère un petit jardin. Sur le site en pente douce, il implanta ce modèle de différentes façons, en fonction de la topographie; cela lui permit d'instaurer une hiérarchie entre la maison individuelle et le village et de proposer plusieurs variantes. On retrouve en partie ce thème dans les alignements de maisons de Fredensborg (1962-1963), mais la forme plus complexe, comportant même des tours, créait une

variété de rythmes encore plus grande. L'effet résultant de l'emploi de la brique et de la tuile simple rappelait les constructions vernaculaires «anonymes» dont on parlait beaucoup à l'époque. Le plan d'ensemble du projet du Birkehoj (1963), à Elseneur, utilisait cependant un autre motif d'éléments standardisés, avec les maisons regroupées autour d'un «port» de forme libre dans lequel des plates-formes sculptées «dans la masse» reliaient des parties et donnaient un sens aux espaces intermédiaires. S'il est possible de détecter l'influence discrète d'Aalto et d'expressions vernaculaires villageoises, le style était vraiment propre à Utzon. De plus, la disposition s'apparentait à certaines idées de Van Eyck, de De Carlo et d'autres à peu près à la même époque.

L'œuvre qui fit connaître Utzon dans le monde entier est bien entendu l'extraordinaire opéra de Sydney (conçu de 1957 à 1966), achevé après la démission de l'architecte sous une forme assez différente de celle prévue initialement. Sans vouloir rentrer dans les conflits politiques et personnels qui menèrent à cette triste situation, le fait est que les intérieurs des salles ne correspondent pas à ce qu'Utzon avait précisé dans le projet définitif avant son départ. Beaucoup de détails conçus et mis au point par l'architecte furent modifiés par la suite, puis réalisés, dans un esprit différent du sien. Les structures des coques présentent une verticalité plus marquée que dans les premiers dessins, mais, dans ce cas, les modifications avaient été faites



*Jørgen Bo et Vilhelm Wahlert, musée d'Art moderne Louisiana, Humlebaek, 1958*

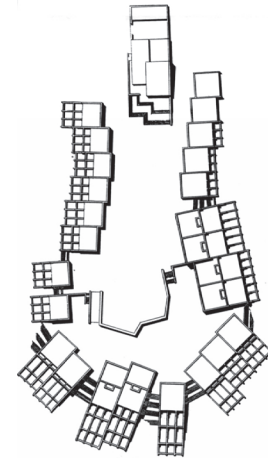
par Utzon lui-même alors que le projet était en cours, afin de faciliter la standardisation géométrique de la construction.

Ces étonnantes coques blanches situées à l'extrémité de Bennelong Point, débordant sur le port et évoquant le pont et les voiles des bateaux de la baie, possèdent néanmoins une grande force émotionnelle. Elles s'élèvent sur des plates-formes qui partent du niveau de l'eau et abritent les deux salles principales selon deux axes légèrement convergents, tandis qu'un petit volume, côté terre, abrite le restaurant. Les «voiles», butant l'une contre l'autre et s'entrecoupant, se levant et s'élançant vers le ciel, semblent transmettre une force visuelle, sensible aussi bien dans leur profil que

dans leur surface lisse, bien que légèrement texturée. On comprend mieux l'idée originale de l'aménagement intérieur avec le plan de coupe, qui montre une sorte de mouvement de contre-vague des plafonds incurvés courant sous les vastes toits. Les cintres furent finalement dissimulés sous la coque la plus haute, ce qui perturba certains puristes incapables d'apprécier le jeu des contrastes complexes entre l'intérieur et l'extérieur.

Comme pour toute œuvre d'art originale, établir la liste des influences et des analogies est d'un intérêt limité. L'idée de la plate-forme existait déjà chez Utzon, comme le montrent ses projets de maisons, mais, pour ce cadre monumental, il s'est peut-être inspiré spécifiquement des collines artificielles, avec leurs escaliers

cérémonieux, du site archéologique mexicain de Monte Alban, qu'il avait dessiné lors d'un voyage. Les coques étaient une invention surprenante, peut-être inspirées en partie des abstractions crustacées incurvées de Bruno Taut des années 1920 et en partie des entrelacs de courbes qu'Utzon avait repérés dans l'œuvre d'Aalto. On trouve aussi dans les croquis d'Utzon un toit de temple oriental suspendu et même des nuages flottant à l'horizon. Quelles que soient les analogies historiques ou celles ayant trait à la nature, elles étaient synthétisées d'une manière novatrice dans un concept qui stylisait les formes de vagues et des voiles du port, même s'il faisait visuellement référence à la diffusion du son. Il est d'ailleurs curieux que cette expression symbolique de rythmes musicaux ait posé des problèmes



Jørn Utzon, maisons Birkehoj, Elsenur, 1963, plan

Jørn Utzon, maisons Kingo, près d'Elseneur, 1956-1960

acoustiques. Dans sa conception globale de l'architecture, Utzon oscillait entre abstraction, métaphore et pensée structurelle. Ainsi, les poutres en éventail qu'il avait prévues pour réunir les différentes courbes et pour protéger les vastes ouvertures, conçues pour résister aux charges structurelles et au vent, manifestaient sans doute l'intérêt que l'architecte portait à la structure de l'aile d'oiseau.

Mais il existait d'autres niveaux de symbolisme. C'était, en un sens, une cathédrale moderne dédiée à un art national devenu extrêmement important. Un his-

torien a écrit que ce concept architectural «[...] rassemblait les significations inconscientes de son contexte urbain de la même façon que Notre-Dame, dans l'île de la Cité, le faisait pour Paris. Il manifeste l'esprit de la ville.» Utzon lui-même parlait d'une sorte d'église:

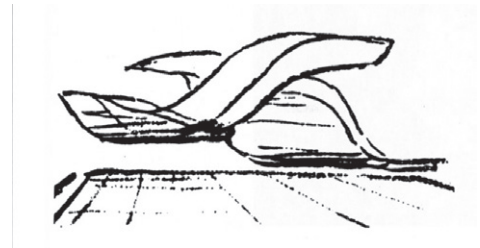
«[...] si vous pensez à une église gothique, vous êtes proche de ce que j'ai tenté [...] vous ne vous laissez jamais de regarder une église gothique, vous n'avez jamais fini de la contempler [...] le jeu de la lumière et du mouvement [...] en fait quelque chose de vivant.»

Utzon avait tenté de concevoir un système d'éléments standardisés qui pouvaient être assemblés dans un projet de forme libre, comme les architectes de l'âge gothique qui avaient utilisé des systèmes répétitifs pour créer de sublimes et complexes effets spatiaux. À Sydney, cela exigea à la fois de modifier la géométrie des coques, pour qu'elles prennent un profil sphéroïde, et de pratiquer des expériences poussées sur le béton préfabriqué, dans lesquelles l'ingénieur Ove Arup joua un rôle majeur. Il restait beaucoup de détails conçus par Utzon à réaliser lorsque celui-ci démissionna, et l'opéra faillit rester une immense coquille vide. Il fut cependant inauguré en 1973 et devint une des images les plus emblématiques de l'Australie.



*Opéra de Sydney, vue aérienne*

*Jørn Utzon, opéra de Sydney, 1957-1973, croquis préliminaire pour les voûtes*





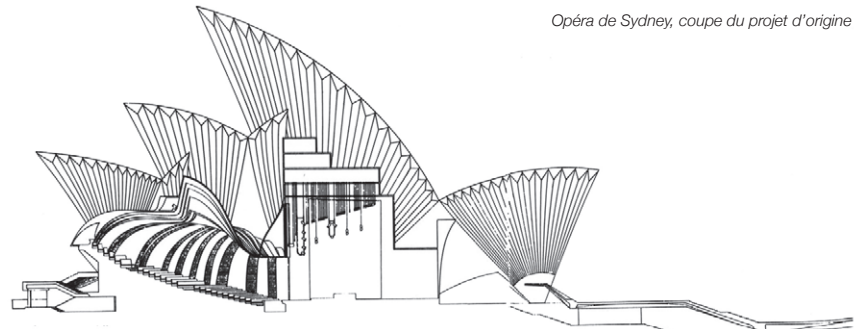
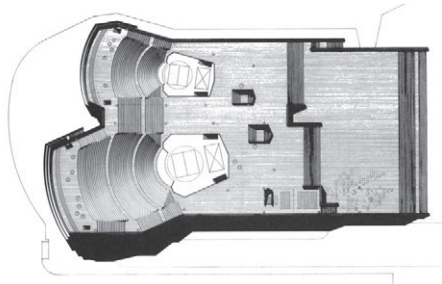
En fait, l'opéra de Sydney avait pris place dans la légende de l'architecture moderne bien avant cette date. Siegfried Giedion en avait publié le projet dans la dernière édition de Espace, temps, architecture (1967) et intronisé solennellement Utzon dans la «grande tradition». L'opéra était présenté à côté des dernières œuvres de Le Corbusier et des immeubles monumentaux de Kenzo Tange au Japon comme autant de preuves de l'émergence d'une nouvelle tendance fondamentale selon laquelle la parfaite intégration des constructions dans leur cadre était considérée comme cruciale pour cette nouvelle conception de l'espace. Cette mise en avant était en un sens prématurée, car on ignore ce que le musée serait devenu si Utzon était resté jusqu'au bout, mais c'était porter un jugement judicieux sur une grande idée architecturale. Qui plus est, cette idée, en combinant éléments abstraits et naturalistes, en mêlant simplicité et complexité, en venant enrichir les idées spatiales et structurelles de la première architecture moderne et régénérer une forme ancienne de monumentalité, condensait certains des objectifs de la nouvelle génération.



*Jørn Utzon, opéra de Sydney, 1957-1973, détail*

*Opéra de Sydney, plan*

*Opéra de Sydney, coupe du projet d'origine*



Copenhague, 1728



Plan Meldhals, 1866, projet pour l'extension de Copenhague, après la destruction des bastions

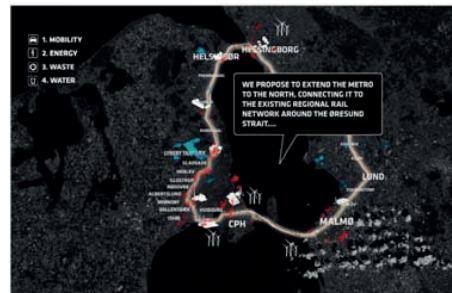
# KOPENHAGEN.

Copenhagen, 1888





Les architectes Bjarke Ingels Group - BIG ont développé une autre vision. Copenhague comme métropole de part et d'autre de Øresund reliant ainsi le Danemark et la Suède. Ils ont présenté leur vision "la loop city" à la Biennale de Venise en 2010.



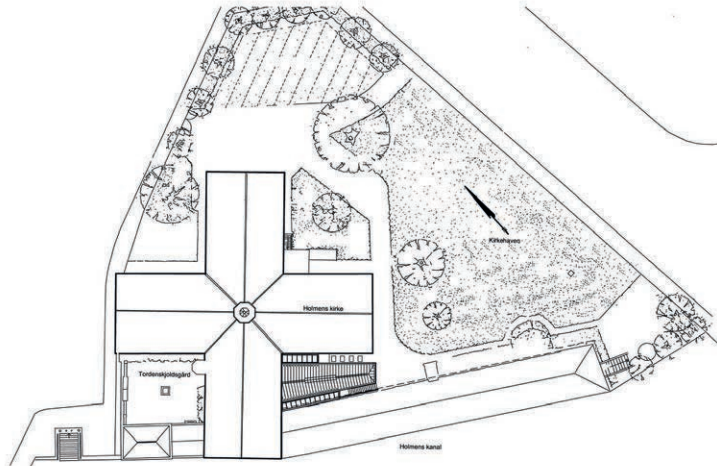
Le Finger Plan, Fingerplanen en danois ou bien plans-doigts en français, a été dessinée par Steen Eiler Rasmussen (architecte, urbaniste, et auteur danois, 1898-1990) et un groupe d'urbanistes en 1947. Il prévoit l'extension de la ville de Copenhague le long de cinq lignes de train de banlieue, séparés par des zones de verdure entre les doigts. Le plan a été actualisé en 2007 sous forme de 7 doigts.



# Homen's Church

\_ P. de Dunker & ass. \_ 1619  
Holmen Kanal \_ Indre By

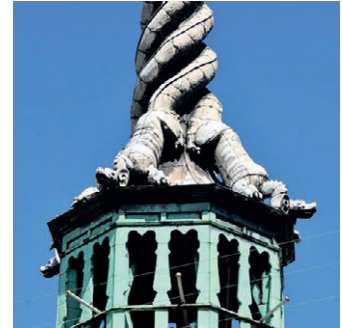
Holmen's Church was built in 1600 by the Danish King Christian IV. Over the years it has survived the big fires in Copenhagen and is today the oldest example of Renaissance architecture in the Danish capital. The church is much used today by the royal family - e.g. Queen Margrethe's wedding was held here.



Sous l'égide de Christian IV, Børsen, l'une des premières bourses de marchandises en Europe, a été construite de 1618 à 1624. L'édifice a été conçu pour souligner la position de Copenhague en tant que métropole commerciale. Christian IV fait appel aux architectes hollandais Lorenz van Steenwinkel (en) et Hans van Steenwinkel le Jeune (en) pour construire le bâtiment.

Bien qu'inspirées par le style Renaissance hollandaise, les tours et les mansardes distinctives sur le toit reflètent d'abord le goût de Christian IV. La flèche caractéristique du bâtiment avec quatre queues de dragon entrelacées surmontées de trois couronnes symbolise le Royaume de Danemark d'alors, qui comprenait la Norvège et la Suède.

Le bâtiment est restauré en 1745 par Nicolai Eigtved, ainsi qu'en 1855. Il accueille la bourse du Danemark jusqu'en 1974, et sert aujourd'hui principalement pour des réceptions et autres événements.



## Description

The Nationalbank building in the middle of Copenhagen is a distinctive presence in the street scene. It was designed by the internationally renowned Danish architect Arne Jacobsen and is considered one of Arne Jacobsen's finest works. The extensive building was constructed in stages, commencing in 1965. The first stage comprised the construction of a new note printing works. After Arne Jacobsen's death in March 1971 the architectural firm Dissing + Weitling took over the building project. The Nationalbank's new building stood completed at the end of 1978. Overall the complex comprises 48,131 m<sup>2</sup>.

## Facades

The facades of the building is of unhewn stone and glass. The end wall and the facade wall at ground-floor level are covered with light, grey-toned Porsgrunn marble, named after the town near the Norwegian quarry. Its colour is in harmony with the dominant colours seen in the Gammelholm quarter. The glass curtain-wall varies widely in appearance depending on the weather and time of day.

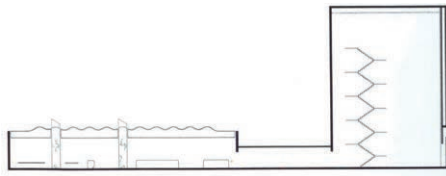
## The interior of the building

From the main entrance a modest, almost square cavern in the wall of the base of the building the visitor is led through the curved hallway into the almost 20 meters high lobby. At the other end of the lobby, a sculptural steel staircase serves the six floors to which

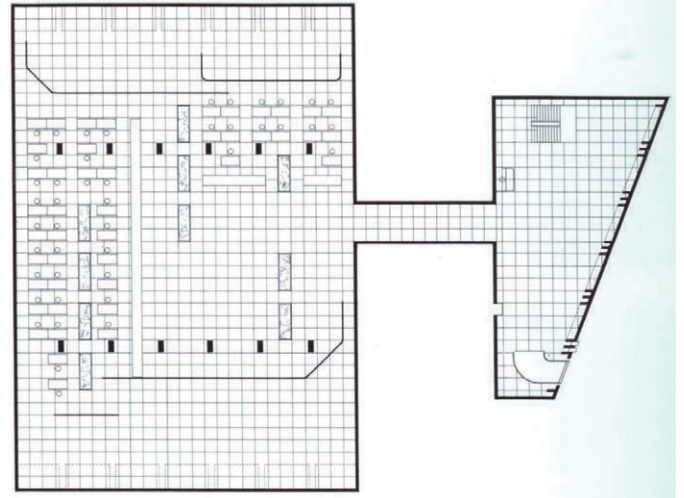
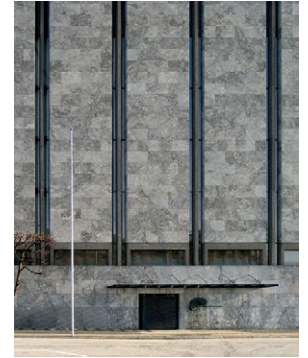
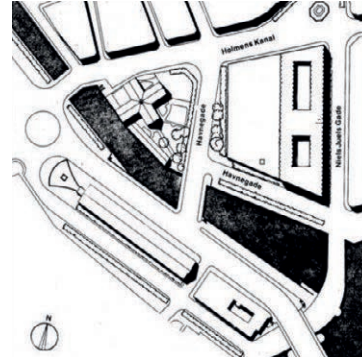
the lobby provides access. The unusual shape of the space, the simple choice of materials and - for the first time visitor - surprising height, are emphasized by the narrow vertical openings that allow an expressive play of daylight to the space. A continuous series of five tapestries woven by Kim Naver provide red and yellow colour tones in contrast to the subdued colours of the lobby.

## A high degree of unity in the finished result

One of the characteristics of Arne Jacobsen's building is the attention paid to every detail. His working process, where all of the various building components were controlled, made it possible to ensure a high degree of unity in the finished result. Arne Jacobsen's Munkgård's lamps, originally designed for Munkegård School, are used in offices and corridors. Doors are fitted with AJ handles and so-called Banker's clocks are used throughout the building. Like the VOLA water taps and accessories, the clocks were designed especially for the Nationalbank building.





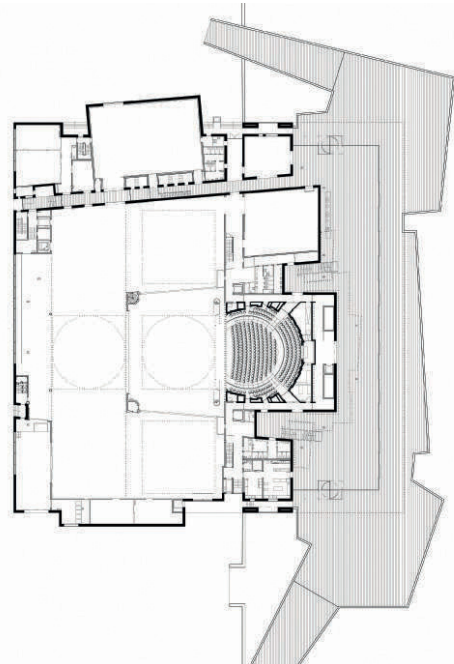
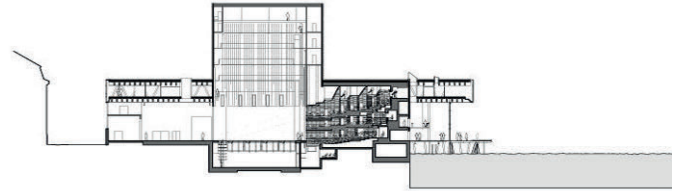


The Royal Danish Playhouse (Danish: Skuespilhuset) is a theatre building for the Royal Danish Theatre, situated on the harbour front in the Frederiksstadens neighbourhood of central Copenhagen, Denmark. It was created as a purpose-built venue for dramatic theatre, supplementing the theatre's old venue from 1874 on Kongens Nytorv and the 2004 Copenhagen Opera House, which are used for ballet and opera.

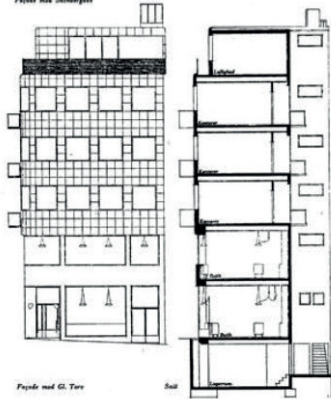
The theatre is designed by the Danish architectural practice Lundgaard & Tranberg. It is built in a long, slim, deep-brown brick that was specially developed for the project. The exterior is dominated by a continuous glass-encased top story with offices and back-stage facilities for the actors. Above the glass band is the dark copper-clad cube of the stage tower.

The glazed foyer facing the water runs along the entire length of the building. It affords panoramic views of the harbour and contains a restaurant and a cafe.

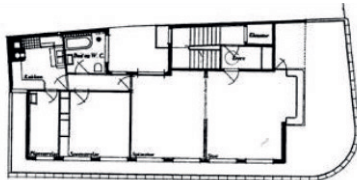




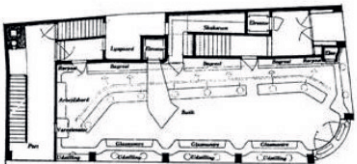
Facade med Skindergade



Facade med G. Torv



Plan of Topage



Plan of Store



Herholdt's University Library in Fiolstræde is built to a Neo-Gothic design. Its strong use of red brick heralded a new, distinctive trend in Danish architecture[2] which was to characterize many of the large cultural and civic buildings of the preceding decades.

Herholdt's design is inspired by western European, particularly northern Italian, cathedral architecture. The columns with their hive-like terminations as well as other features are inspired by the Church of San Fermo in Verona.[2] The building's gable towards Frue Plads is intended as a continuation of the seven triangular gables of the University which faces the square. The central hall and corridor were decorated by Georg Hilker, one of the premier Danish decorative painters of the time.

The building was the first in Denmark to have a structural system of cast iron. This was a requirement to pre-

vent future fires and Herholdt was inspired by the Crystal Palace at the Great Exhibition of 1851 in London which he had visited during a stay in England . Another

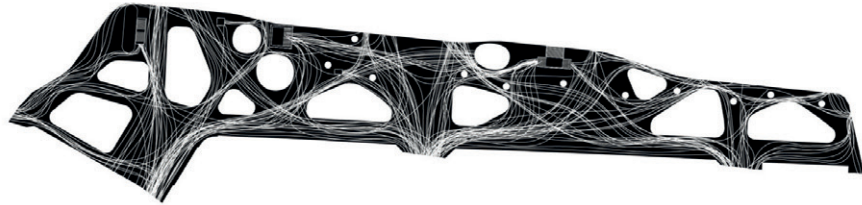
source of inspiration was the Bibliothèque Sainte-Genève in Paris which had been built 1843 to 1859 with a similar underlying structure.



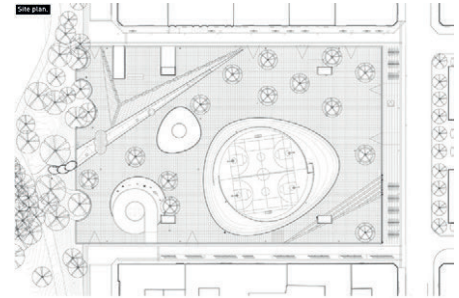
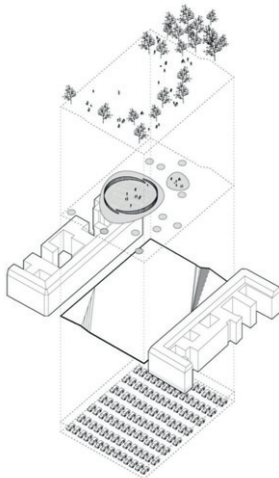
# Nørreport Station \_ COBE \_ 2015

Frederiksborggade \_ København

Nørreport Station is the busiest station in Denmark with roughly 250,000 people bustling through it daily. The new Nørreport station is composed of a series of rounded, floating roofs, mounted on striking glass pavilions. A study of pedestrians' preferred routes has formed the basis for the station's new design, providing an open and welcoming public space with specific thought directed to the needs of cyclists and pedestrians. Ample bike parking is a main feature accommodating 2,500 parking lots for bikes. In order to create a clear hierarchy between the area for bicycles and the area for city life, all bicycle parking is placed 40 below the city floor - as sunken 'bicycle beds'.



The history of Israels Plads reflects the history of Copenhagen's transformations. This central plaza was once where the city ended in a ring of protective fortifications. As the city gradually extended, the plaza became a vibrant market square – until the 50s, when it was turned into a lifeless carpark. With the renovation the idea is to celebrate the significance and the history of Israels Plads and revitalize it, turning it into a vibrant, diverse plaza for all kinds of people and activities. The surface of the new plaza is elevated above the existing street like a new urban carpet. It hovers over the many cars that used to dominate Israels Plads and are now placed in the basement.

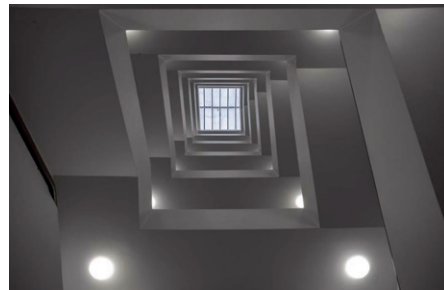
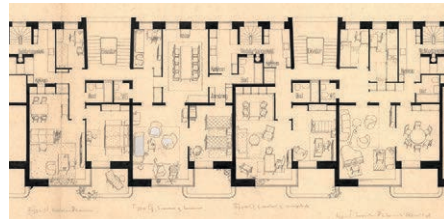


# Vestersøhus housing scheme \_ K. Fisker & C. F. Møller \_ 1935-1939

Vester Søgade 44-78, Glydenløvesgade 21-23 \_ Indre By



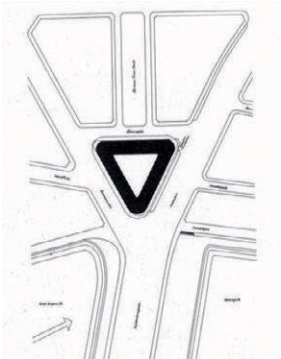
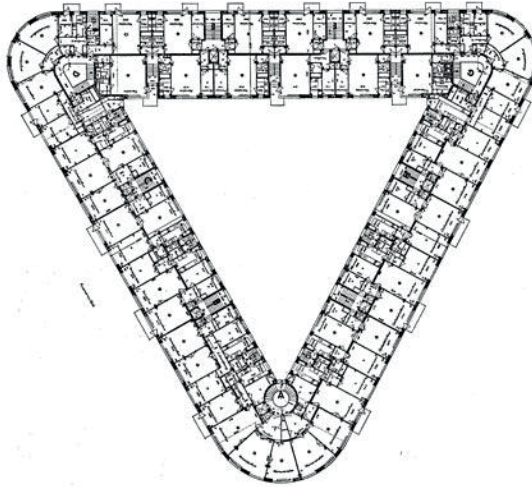
Vestersøhus was built in two phases in 1935 and 1939. The balcony was one of the 1930's main improvements in housing standards, and Vestersøhus shows a masterful integration and interlacing of balconies and bay-windows. Instead of attaching the balcony to the outside of the building, it is instead recessed to give a wider and more useable space, at the same time providing a large glazed corner window to the living room. The two top floors of the building have wider balconies spanning two bays, to create roof-terraces. Altogether this creates a rythmical, varied composition which modulates the almost 500 metre facade and gives the whole block a sculptural appearance.





# Strygejernet housing scheme \_ K. Fisker & C. F. Møller \_ 1932

Rosenørns Alle 2-6, Åboulevard 1-3 \_ København



## A. Jespersen & Søn office building \_ A. Jacobsen \_ 1955

Nyropsgade 18 \_ Indre By

11

The office building for A Jespersen & Son was designed by Arne Jacobsen and completed in 1955. Just a few streets away from the SAS Hotel, this is an elegant and beautiful building but its apparent simplicity is deceptive ... all the details of the facade, the proportions of the separate parts and even the what was then very advanced engineering underlying the construction were very carefully considered.

Through a precise and exacting process to refine the design, Jacobsen worked very hard to get a building that looks so simple so right by a process of reduction and simplification of not just the overall design but also of all the individual elements.

It is also an important building because, at a remarkably early date, it exploited complex and novel engineering methods with a cantilevered concrete frame that was used to overcome exacting planning stipulations but also made possible an open plan inside the building and incredibly stripped down and sophisticated design for the facades on the exterior. This is not a brutal building but concrete construction at its most subtle and sophisticated.

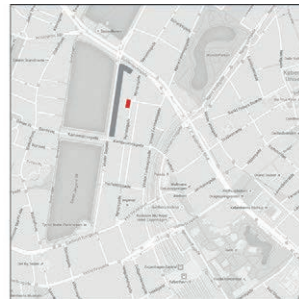
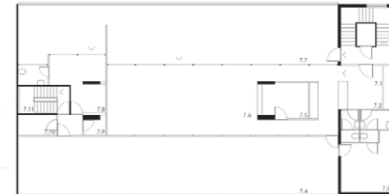
With the construction of a new city hall that was finished in 1905, the area to the north of the city hall square and Vesterbrogade became an important new commercial district but the area between the old station and the lakes developed relatively slowly. A very large apartment block, Vestersøhus designed by Kay Fisker, was completed in 1939, with a long narrow courtyard behind it, but further building work in the area was delayed by the war and Nyropsgade with its office blocks dates mostly from the 1940s and later.

### Nyropsgade from the south

The long courtyard behind the Fisker apartments actually dictated the form of the building that Jacobsen designed for Jespersen & Son. The building had to bridge its relatively narrow plot so that space and, more important, traffic could flow underneath to provide access to the courtyard and a route through to an archway opposite, through the middle of the apartment building, that was and is still a relatively popular way to cut through under the apartments to the lakeside road.

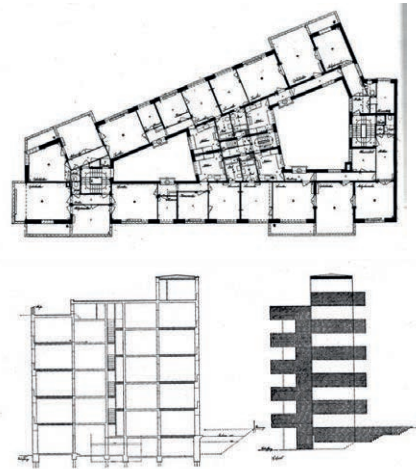
The solution was to place a narrow block for the main

staircase and services, just 4 metres wide, along the north side of the plot with just two main, widely-spaced piers on the spine axis of the arch that support a cantilevered concrete floor system that spans the rest of the plot that is nearly 24 metres wide, with no cross walls running front to back, other than the wall of the main staircase, and no vertical supports on the front or the back wall of the building.



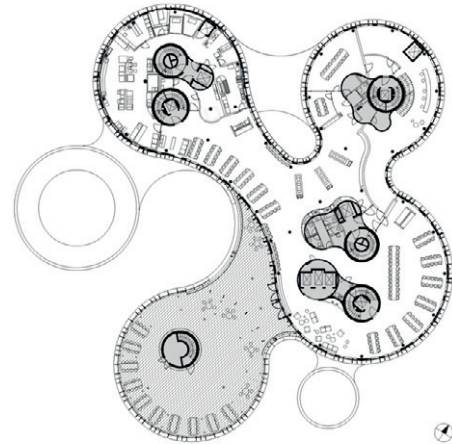
When the building at Vodroffsvej was completed in 1929, it created a stir in the public debate. The horizontal band of windows, the flat roof and the layered façade in yellow and red brick were not the typical features of Danish buildings at the time. Instead, the style was inspired by The Bauhaus School and the European modernism that thrived in the Netherlands and Germany. The modernist style of the 1930es is known as functionalism in Scandinavia and is characterized by clearly marked horizontal lines and corner windows made possible by the constructional progress.

The building was at the time called 'The Sandwich Cake house' due to the distinct two alternating layers of yellow and red brick. Later, it got the name 'The Iron' because of its shape seen from above: the block consists of two wings gathering in a point at the one end. The one wing facing the lake has six floors, the



other wing holds five. Due to the uneven terrain the levels of the block shift, so that the windows in the one wing intersect with the brick façade of the other wing. The building houses 18 apartments and originally seven shops.





La conception de l'Hotel Sas Radisson fut confiée à Arne Jacobsen par la compagnie danoise aérienne Sas, celui-ci précurseur dans son architecture hyper moderne comme dans son concept d'hôtel design permit au designer de créer des assises telles le fauteuil Egg ou la chaise Swan qui sont aujourd'hui encore d'actualité.

Pour la conception du Royal Hotel SAS conçu en 1956, premier gratte-ciel de Copenhague, Arne Jacobsen s'inspire de l'Architecture de la « Lever House » dessinée par Gordon Bunshaft et Nathalie de Blois a New York. Celui-ci, de style international, avait été construit selon les principes de design de Ludwig Van der Rohe.

Comme lui, l'Hôtel d'Arne Jacobsen est conçu comme une boîte de verre mais avec des changements de proportions et de matériaux, d'où une ligne plus harmonieuse traduisant sa grande sensibilité esthétique. L'Architecte / Designer a recouvert la façade d'aluminium et de verres teintés vert et vert gris, reflétant le ciel de Copenhague et ses nuages, une touche de poésie qui lui permet d'intégrer le plus haut bâtiment construit au Danemark alors, dans un environnement assez plat du centre-ville.

Jacobsen s'attêlera ensuite au design intérieur; il en dessinera la plus grande partie et jusqu'au moindre détail, des équipements au mobilier, des luminaires aux textiles en passant par les accessoires tels que les couverts.

Dans le premier Hôtel design au monde, précurseur avant tous les autres, grâce un design intégré à tout les niveaux, une couleur prédomine: le vert, un style: le style organique. En effet Arne Jacobsen qui avait travaillé comme architecte paysagiste garde en tête un jardin moderne et polymorphe. Les assises seront donc recouvertes de tissus vert, fabriqués dans des matériaux simples.

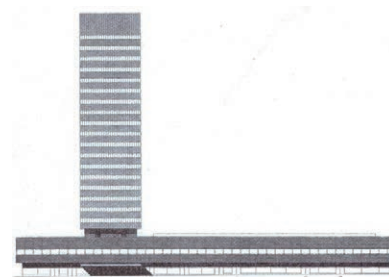
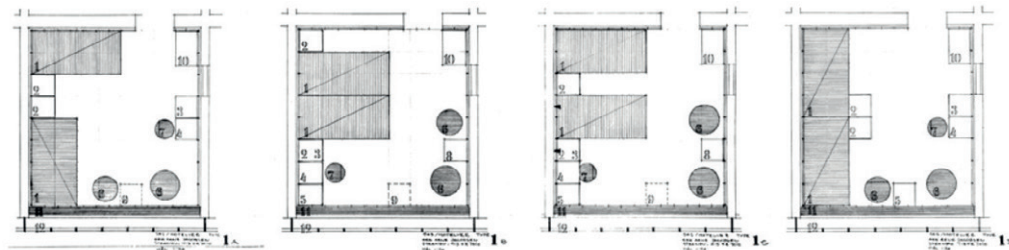
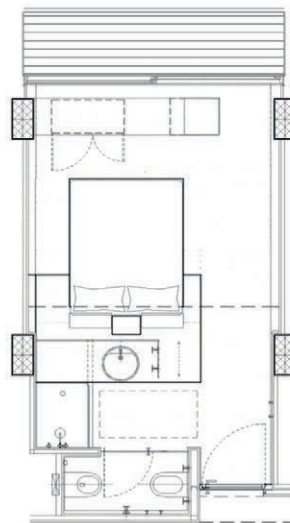
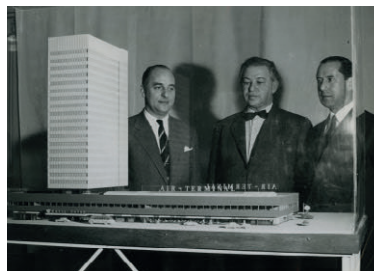
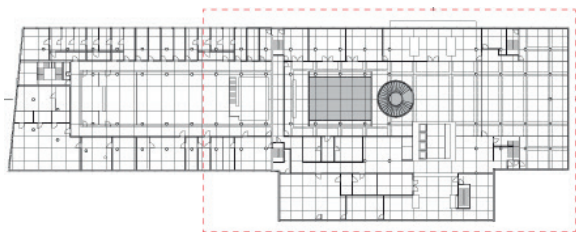
Parmi le mobilier créé pour le Sas Radisson blue Royal Hotel, les célèbres chaises «Swan» et «Egg chair» qui est sa version fauteuil sont conçus dans le concept d'une forme organique ou l'assise, le dossier et les accoudoirs font partie de la même forme continue, une coque moulée en polyuréthane. Fonctionnels avant tout, ils sont réalisés avec une grande économie de matériaux et une rationalité de construction qui facilite leur production industrielle et leur usage journalier.



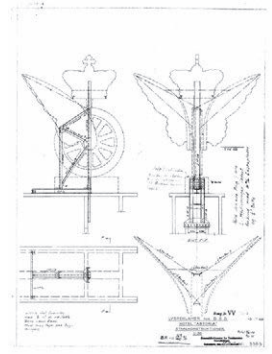
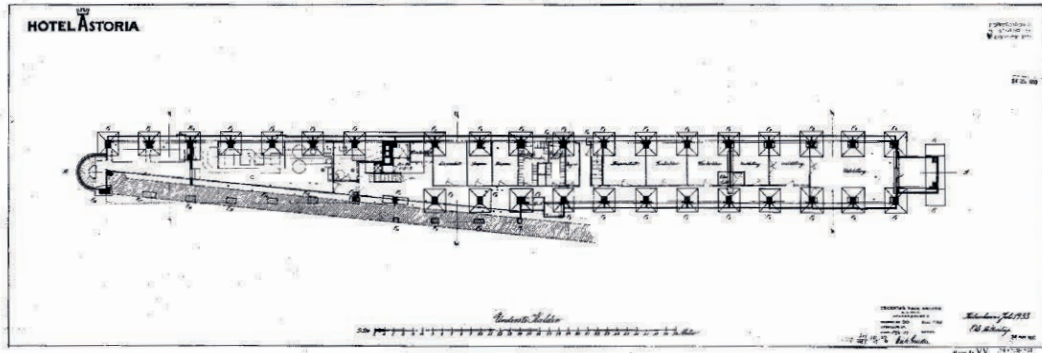
# Radisson Hotel (SAS Royal Hotel) \_ A. Jacobsen \_ 1956-1961

Vesterbrogade et Hammerichsgade \_ Indre By

14



Astoria Hotel \_ O. Falkentorp, 1934 \_ 1939  
Bahnegårdspladsen 2-4 \_ Indre By



# Gare principale de Copenhague \_ H. Wenck \_ 1904-1911

Banegårdspladsen 5-7 \_ Indre By

16

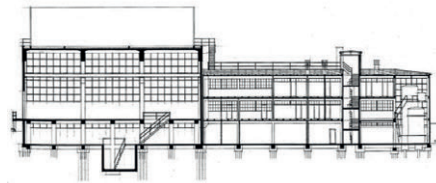
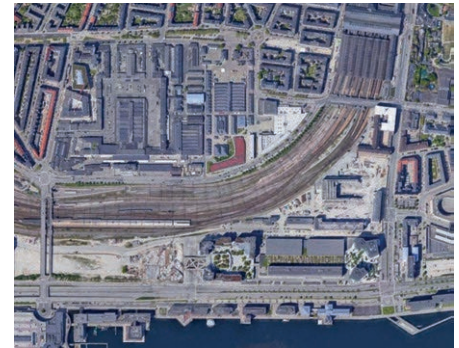
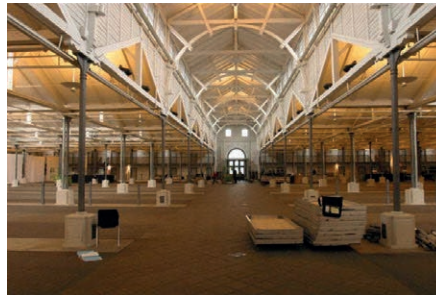
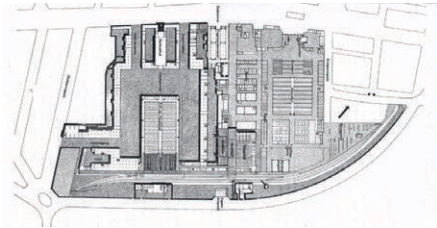
The first railway station in Copenhagen was built in 1847, approximately at the present station location. It served Roskildebanen, and it was made of wood because it was built outside the fortifications where buildings with foundations were not allowed. An expansion was soon necessary due to plans to extend the railway network in Denmark. A new larger station, designed by H. J. Herholdt, opened in 1864.

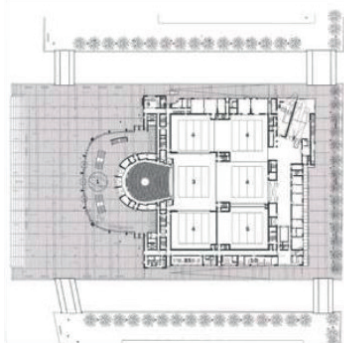
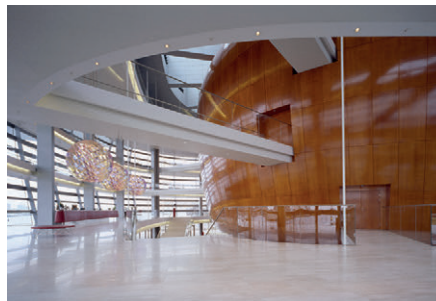
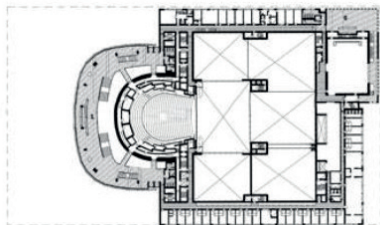
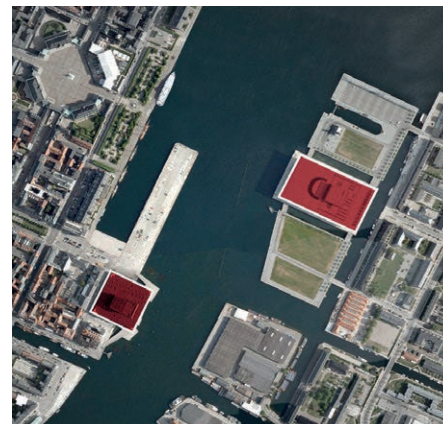
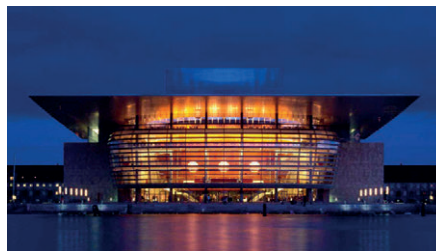
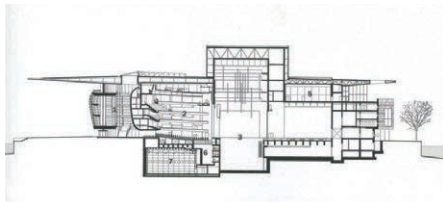
The second station also proved too small, especially because there was only one track leading out of the city. It was decided to build a new station, including a tunnel to Østerport station, and with tracks out of the city to the south. Designed by Heinrich Wenck, the present station was finished on 1 December 1911. The tunnel (the Boulevard Line) was opened in 1917.

The station was overhauled in 1980. Escalators and lifts were established to the platforms, and the station concourse, which was originally split into arrival, departure, and freight sections, was redone completely. The station was overhauled again from 2004 to 2008. This overhaul replaced the roof, lowered platforms 3 to 6 to international standards and lengthened them. The towers and the bridge over the platforms, upon which the main station building is placed, were reconditioned.



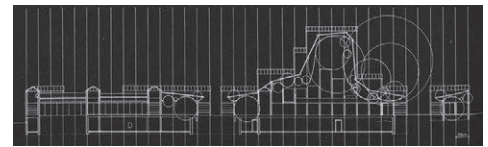
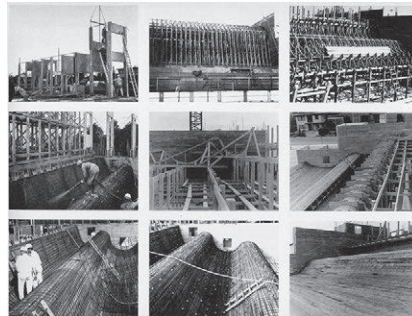
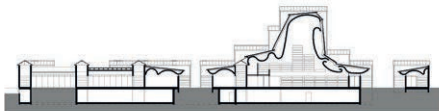
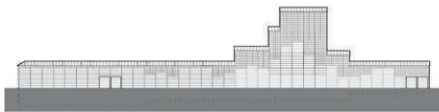
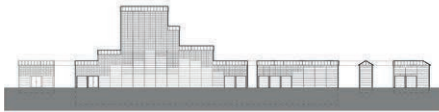
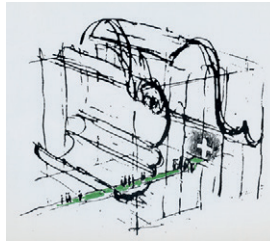






The Bagsværd Church by Jørn Utzon was completed in 1976. Though not his most famous work, the church is an example of the architect's inventive work at a different scale. Utzon designed the church with an unassuming exterior that merely hints at the stirring forms he created inside.

The Bagsværd Church was Utzon's first work after returning to Denmark from Australia and the Sydney Opera House, which he designed. It is located on the northern outskirts of Copenhagen in a suburban setting. The church stands almost unassuming as a simple, modern structure amidst birch trees, with its back to a local street.



# Usine Fritz Hansen

Allerødvej 8 \_ Lillerød

20



Kingø Houses is a housing development designed by architect Jørn Utzon in Helsingør, Denmark. The development consists of 60 L-shaped houses based upon the design of traditional Danish farmhouses with central courtyards and those of Chinese and Islamic dwellings.

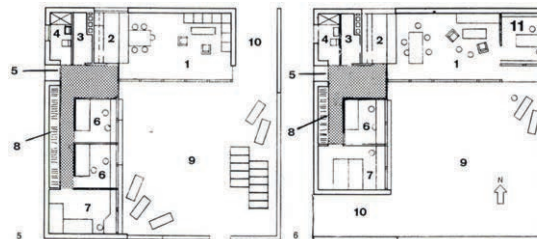
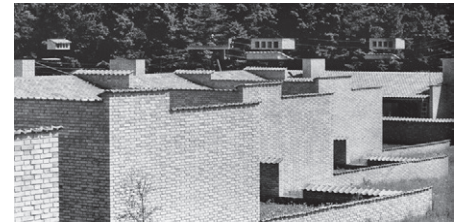
The development is based on Utzon's additive approach, starting modestly with one unit and proceeding from there, taking into account the lie of the land and the surroundings. Utzon described the arrangement of the houses as «flowers on the branch of a cherry tree, each turning towards the sun.»

Each unit has an area of 15 by 15 metres (49 ft x 49 ft), enclosed on two sides by the L-shaped house, and by walls on the other two sides. The small size of the units makes them not only economical but also easily adaptable to the natural terrain. The limited size of the private area is compensated by the provision of a large landscaped communal space. Each house has a courtyard with two wings, one for living, the other for

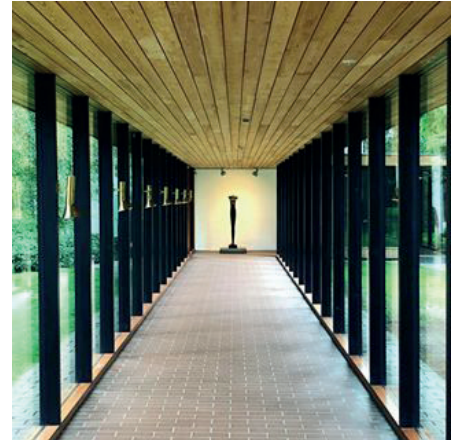
Utzon set the exact amount of bricks to be used for the courtyard walls but he told the bricklayers they should build each house individually, catering for pri-

vacy, shade, view and enclosure. Built with state funding, the houses were limited to 104 m<sup>2</sup> (1,120 sq ft) per three-bed unit.

Utzon drew inspiration for the Kingø Houses from traditional Nordic architectural sensibilities. The design of the dwellings were predicated on traditional Danish vernacular farmhouses. Furthermore, their design formed a prototype for Utzon's second courtyard housing project, the Fredensborg Houses, one of the most perfect 20th century brick-built housing developments. They have been called the finest Scandinavian example of humane housing.



- 1 Wohnzimmer / Salle de séjour / Living-room
- 2 Küche / Cuisine / Kitchen
- 3 Heizung / Chauffage / Heating
- 4 Bad / Bain / Bath
- 5 Vorplatz / Vestibule
- 6 Kinderschlafzimmer / Chambre à coucher des enfants / Children's bedroom
- 7 Eltern / Parents
- 8 Schrankkorridor / Corridor et placards / Corridor and cupboards
- 9 Wohnhof / Cour de séjour / Lounge terrace
- 10 Garage
- 11 Arbeitsraum / Studio de travail / Study

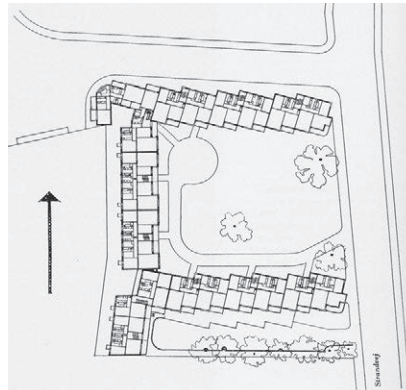


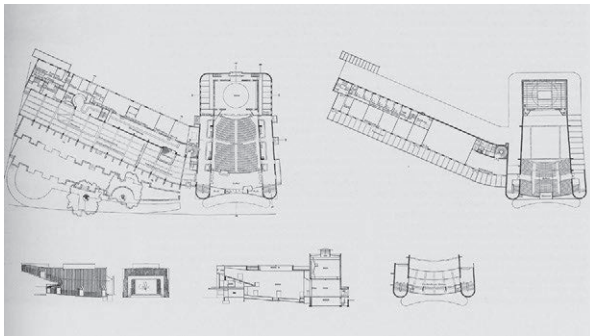
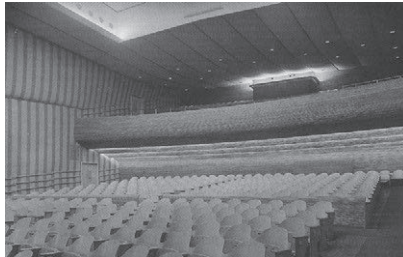
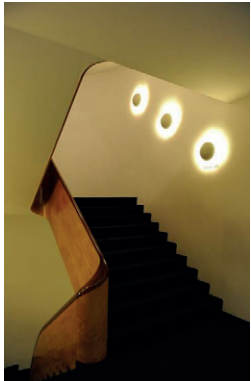
The Bellavista housing estate designed by Arne Jacobsen is the clearest example of Bauhaus architecture in Denmark. Completed in 1934, the estate is located just north of Copenhagen, in Klampenborg, Gentofte Municipality, next to Jacobsen's Bellevue Beach, which had been completed a couple of years earlier. The buildings are built of brick with a whitewashed finish and iron girders between the floors. The roofs are tar-papered, the window frames are teak and the balconies have reinforced concrete fencing. In order to take full advantage of the sea view, Jacobsen staggered the facades of the north and south wings so that each apartment has two rooms with views over the sea. The sea can also be seen from the balconies which are integrated into the structure of the buildings rather than protruding outwards as was the usual practice at the time. The south wing which stands on lower ground has a basement with garages. The largest apartments are those in the west wing, behind the two others and parallel to the coast road, where there is no requirement for a staggered facade. A few shops were also included

in the complex. Jacobsen succeeded in creating interesting effects with his floor displacements, rounded corners, and the latticework over the balconies. The shadows over the white surface of the buildings create

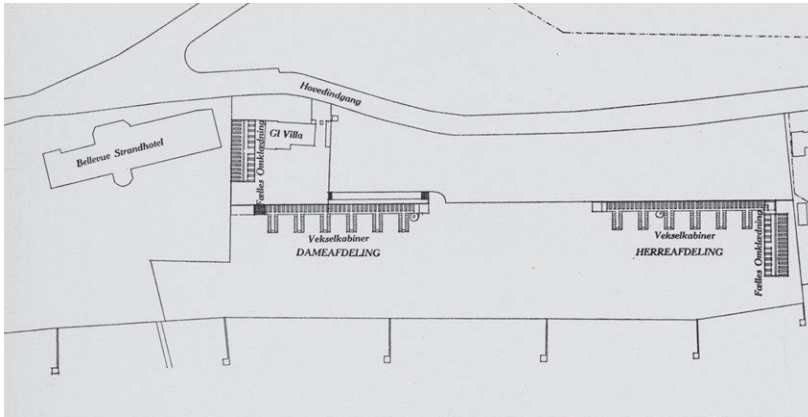
ever changing impressions as the day progresses. With their white-washed facades and corner windows, the buildings instill an atmosphere of exotic, elegant modernity, so typical of Functionalism.

Bellavista allowed Jacobsen to realize his dream of a modern town.





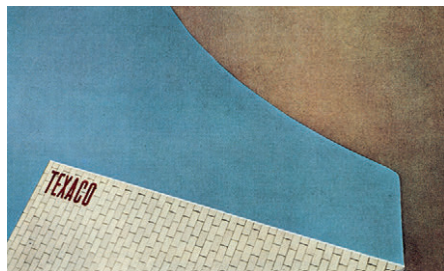
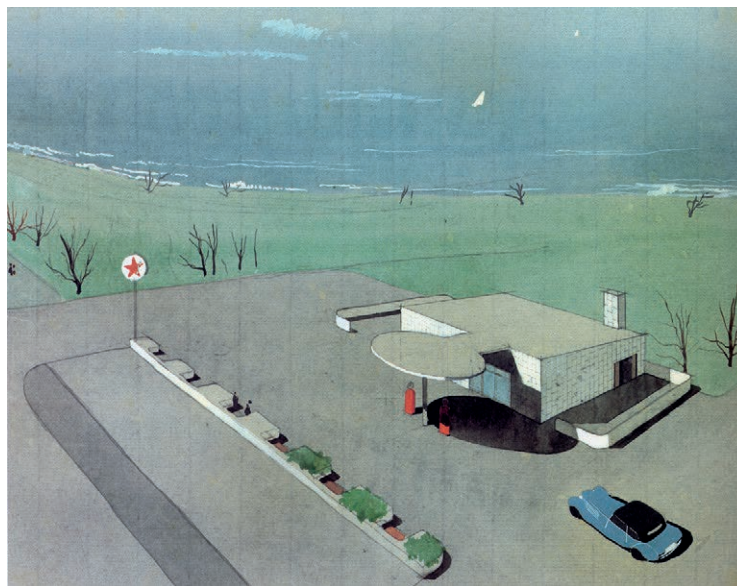


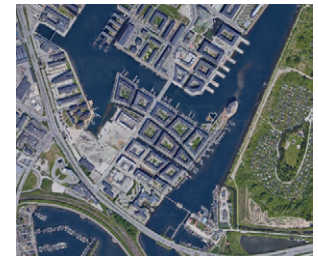
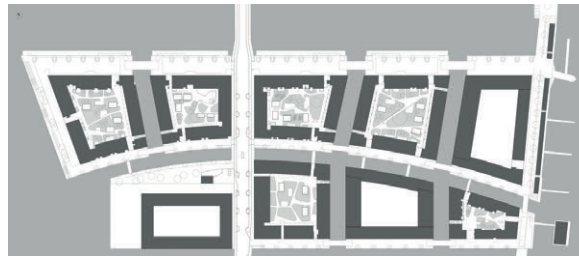
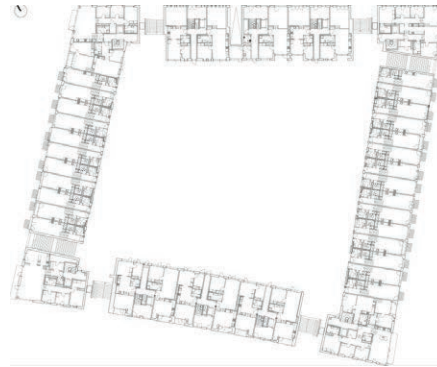
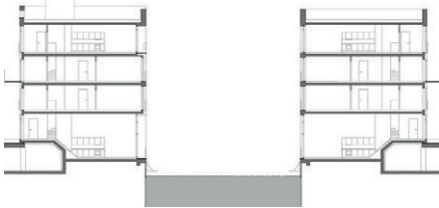


La station-service est conçue en 1936 par l'architecte danois Arne Jacobsen pour le compte de la société pétrolière américaine Texaco. Elle est un exemple du style fonctionnaliste typique de cette époque. La station est située sur la ville de Skovshoved, sur la municipalité de Gentofte, dans la banlieue nord de Copenhague.

Le bâtiment de la station-service est constitué d'une forme parallélépipédique simple. Cependant, l'extérieur du bâtiment est caractérisé par un très large auvent de forme ovale qui s'avance depuis le bâtiment jusqu'au-dessus des pompes à essence, qu'il domine en reposant sur un long pilier, à l'instar d'un immense champignon. Cet auvent abrite du soleil et des précipitations les automobilistes qui utilisent les pompes ; éclairé par en dessous, il sert également d'enseigne la nuit.

La station-service est toujours en activité, mais sous la direction de la compagnie Uno-X. Elle a été restaurée en 2002 et est un monument classé de classe A.





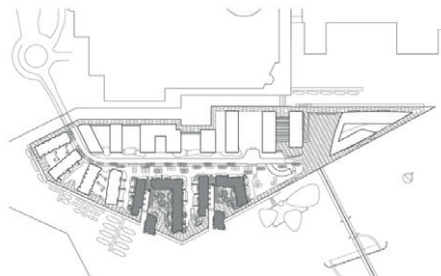
The project is based on the master plan for the restructuring of 'Havneholmen' from commercial harbour to a contemporary integrated housing and industrial area, benefiting from the central and close proximity to the harbour.

The development consists of two U shaped blocks with inner courts, both opening towards the harbor and containing 236 residences in various sizes and design, all adjusted to the exact location in the building with the aim of maximizing daylight, view and the possibility of being outside.

Varying building heights, ranging from 5 to 8 storeys, visually tone down the buildings large scale.

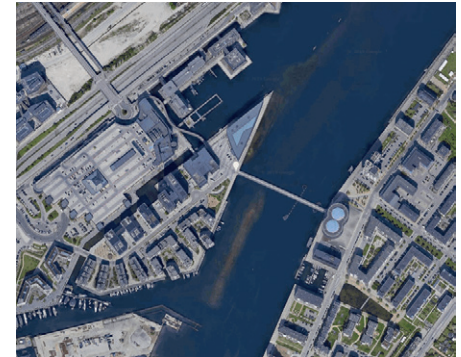
Along with the glass section's upright size, this gives the bright facades a light and slender appearance. The buildings appear in white thermal plaster unifying the façade level, bay windows and balconies in a monolithic whole, with a light and maritime look.

The maritime setting is underlined by the courtyard area's simple coating and vegetation and by a contiguous promenade, connecting the city with the harbor in a larger scale.



The conversion of the Frøsilos, Copenhagen fits into this categorisation but represents an even more radical design. Whereas a warehouse is a more or less complete structure, which requires modest adaptation to allow it to function as housing without losing its original charm, silos are different: they are very basic and bare structures, they are incomplete. This bareness and incompleteness comprise the challenge of this project.

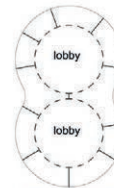
The structural limitations of the silo hold the solution to the design. For instance, big openings are difficult to make in the exterior concrete rings. Making door openings is possible but complicated, and can only be done in a limited number of locations. Locating apartments in the silos might imply, in areas where views are available, that the spaces are directed inward. For a warehouse renovation this might be acceptable, due to its monumental status, but in the case of a silo, this type of design misses a key opportunity. In addition, if you were to fill the silo with floor slabs and walls, it would destroy the most exciting aspect of its present state: its emptiness.



maximum amount of possible new window openings in existing silo



apartment lobby



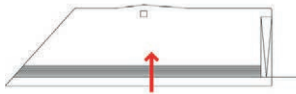
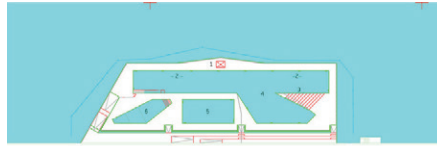
panorama-apartment lobby



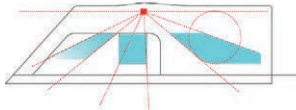
Copenhagen's harbour is undergoing a transformation from an industrial and transportation junction into the city's cultural and social center. The Harbour Bath design emerged out of a desire to extend the surrounding park onto the water while also adhering to practical needs of public accessibility, safety and programmatic demands. The Harbour Bath realizes the transition from land to water as a terraced landscape.

People go to the harbour bath in the way that people go to the beach rather than a swimming hall. Not necessarily to exercise, but primarily to socialise, play, enjoy the sun, look at girls/guys. This means that not only should the water be able to accommodate more interactive and playful activities than the focused (and lonesome) swimming back and forth but the land should also be geared towards a more accommodating and generous environment. Therefore, the harbour bath acts more as a public place with spaces to gather and interact.

The Copenhagen harbour bath has become a symbol of the presence of leisure and water culture in the heart of the city. Visible from 'the main land' and the nearby Langebro (long bridge) it is an icon of the new possibilities the reclaimed harbour offers for contemporary urban life.



**Continuity**  
The Harbour Bath is the aquatic continuation of the Islands Brygge harbour pier. The Harbour Bath is a simple bent-up plane that connects the edge of the pier with the new harbour promenade and the water.



**Safety**  
The pools are laid out along radial lines extending from the center of the lifeguard tower, thus eliminating blind angles. The lifeguards can overview the entire bath from a single point. The diving pool expands in size to match the increasing jumping height. The minimum distance of 10 meters at the 5 m jump determines the geometry.



Nordea is a prominent Nordic bank. Built on a base of slate with scintillating, transparent facades, its Danish headquarters sets new standards for the financial sector by opening up to the city.

As a tribute to the great Nordic landscapes, Nordea Bank Headquarters in Ørestad rises as a giant ice block on a charcoal slate base. The crystalline facade allows daylight to flow through the building and is a key component in the vision of creating transparency between employees, clients, and the surrounding city. Passers-by can glance in from the outside and witness life and work inside the building. The headquarters consists of two building volumes, designed as two large indoor atriums. One wing houses Scandinavia's largest trading floor with a capacity of 600 traders, the other buzzes with life and activity amongst employees and clients.

The design of Nordea's new headquarters is based on the vision of creating a transparent building that meets the city in a welcoming, open gesture.

Despite the security levels indispensable to a financial institution, we have developed a building where the public has visual access to life and work inside the bank, to conference rooms and offices.

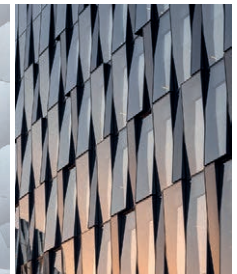
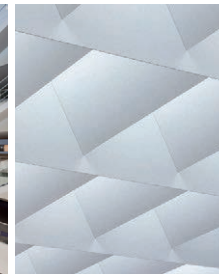
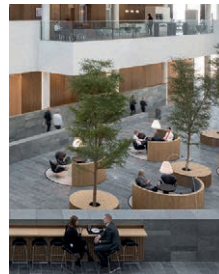
The reception is located in a publicly accessible inner streetscape, with views to the sky through massive skylights and to the inside of the bank through transparent glass facades. Clients should get an immediate sense of a bank that is accessible and meets them at eye level. Visual contact and uninterrupted views are guiding principles across meeting rooms, offices, quiet spaces, balconies, stairways, and dining areas. Throughout the day, employees have access to views of the spectacular scenery at Amager Common – and in return, the bank welcomes in the city.

### Inspired by Nordic Design Traditions

The selection of materials for Nordea Headquarters is inspired by nature. The building makes use of slate, oak, and trees from the Nordic forests, adorning the indoor atrium space.

The inspiration for the innovative and expressive facade draws on the fractured surfaces of icebergs. Functionally, the facade meets Nordic ideals for sustainability.

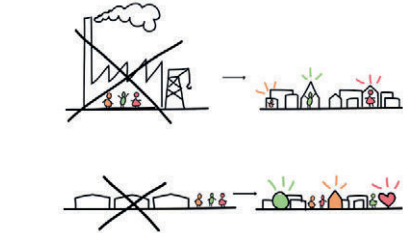
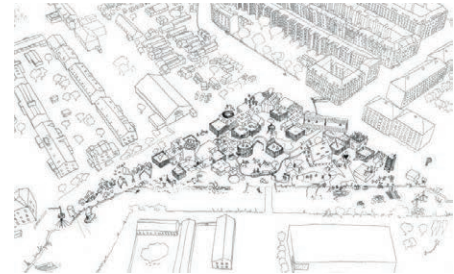
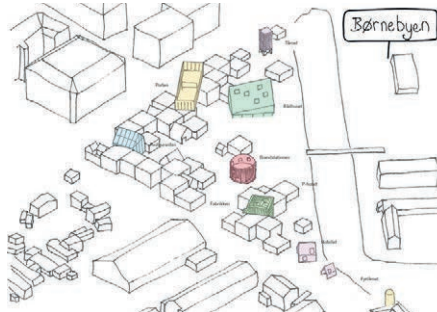
Based on a two-pane window concept, called the Kastenfenster System, the facade is made up of three-dimensional cassettes, angled and assembled like building bricks. Natural ventilation, noise dampening, and solar screening are controlled in the cavity between the glass panes. This facade solution helps to achieve effective operation of the building, energy savings, better acoustics, and indoor climate control. The glass used for the facade is of the highest quality, with low iron content. This ensures natural reflection of daylight and good views to the outside.



# Ville des Enfants (complexe scolaire) \_ COBE & Nord \_ 2016

Prinsessegade 74-78 \_ København

Kids' City will be the largest daycare center in all of Denmark hosting 710 children from Christianshavn and the northern part of Amager, aged 0-15. It presents a big challenge; how to avoid creating a daycare factory when building an institution for so many users. Therefore, the daycare center in Prinsessegade will be a city for kids. The design is not just one huge building, but rather a cluster of many small, varied buildings grouped around two central streets connecting to the surrounding city. And like Copenhagen, it has different neighborhoods, houses, public spaces, squares and parks - it even has a city hall, a fire station, a restaurant, a stadium, a factory and a golden ball sports cage on the roof.





Skanderborggade  
day care centre

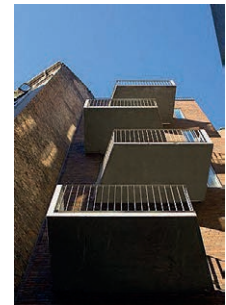
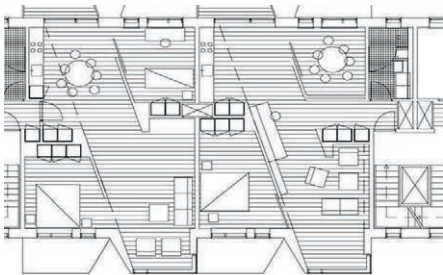
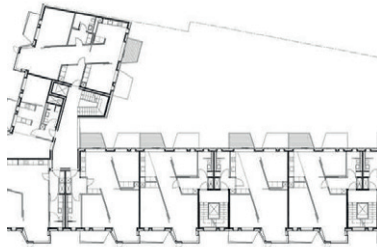
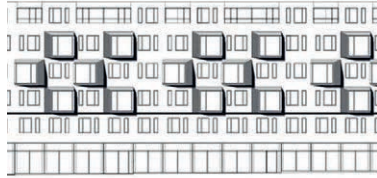
Denmark, Copenhagen  
2005

The client wanted a three unit daycare institution/nursery school, holding the potential for conversion into kindergarten units, composed of three rooms for three respective daycare/nursery groups, each with an accompanying changing room, a common room, a cloakroom, kitchen, administration and secondary rooms. There was a call for outdoor areas comparable to that of the building area. In order to fulfill the requirement large part of it had to be placed on the roof. By minimizing the area dedicated to hallways by making the access way to all of the main functions through the common room, it was possible to make the common space 80% larger than stipulated. The common room forms the heart of the institution and is directly connected with the kitchen, the play areas, cloakroom and staff areas. The roof garden is arranged as surfaces and mounds for a variety of activities.



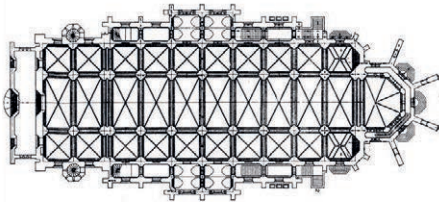
Østerbrogade 105 is a new residential property set among historical town houses in one of Copenhagen's most desirable areas.

The building's unique facade composition tells a modern story of variation and sculptural form, taking its cue from the rich detail of the neighbouring properties. The reddish-brown facades of recycled brick and the modernistic bays link the building with the neighbourhood. The bays, clad in copper and glass, are set like eyes upon the facade. They offer a space where residents can step out and look far down the street, as well as drawing natural light deep into the apartments. The dense brickwork which rounds off and concludes the block stretches for its entire length above a light glass wall which adorns the tall ground floor. The contrast of the heavy surface floating above the light, tall glass facade gives the building a touch of modernity and an unexpected base.



L'église de Grundtvig prend son nom du philosophe danois Nikolai Frederik Severin Grundtvig. Sa construction fit l'objet d'un concours, remporté par Peder Klint en 1913. La première pierre fut posée le 8 septembre 1921, le chantier fut considéré fermé en 1926, bien que les derniers travaux à l'intérieur et les édifices annexes aient été achevés en 1940 par Kaare Klint, le fils de l'architecte P.V. Jensen-Klint qui mourut en 1930 peu avant l'achèvement de l'édifice. Kaare avait déjà dessiné une grande partie de l'ameublement, notamment les chaises de bois placées dans la nef vertigineuse

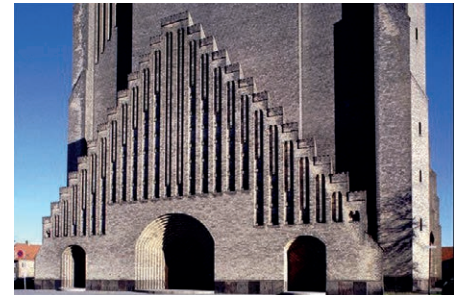
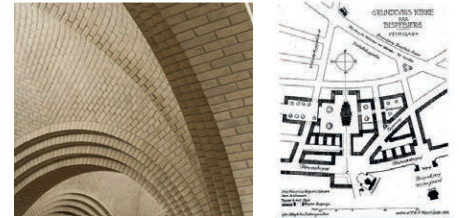
Peder Klint réalisa avec l'église de Grundtvig une synthèse de l'architecture danoise. Pour son projet l'architecte étudia beaucoup d'églises typiques du Danemark, en s'inspirant des formes de construction traditionnelles, des matériaux les plus employés et des décorations des églises populaires. Klint essaya de fondre les formes géométriques du dit Backsteinexpressionismus (c'est-à-dire du courant expressionniste typique de l'Allemagne du Nord, dont la caractéristique la plus évidente est d'utiliser la brique typique des régions baltiques qui avait déjà caractérisé la grande période hanséatique du Backsteingotick), avec des lignes gothiques qui se développent verticalement avec hardiesse.



La façade ouest, qui rappelle un Westwerk ou un orgue, et comprend un campanile haut de 49 mètres, est sans aucun doute la structure la plus intéressante du complexe. Pour la décoration des parties latérales, Klint réinterpréta le motif danois typique des tympans avec le couronnement à escalier, en projetant une insolite double pointe. Les trois nefs de cette église-halle sont très larges : elles ont une longueur totale de 76 mètres, une largeur de 35 mètres et sont hautes de 22 mètres. L'intérieur, d'inspiration gothique, peut recevoir 1.800 personnes en tout. La construction fut réalisée en utilisant environ six millions de briques de couleur ocre, un matériau typique des logements sociaux du Danemark.



Pendant la construction de l'église, un quartier résidentiel fut édifié aux environs, qui devait encadrer visuellement et mettre en relief l'église. À travers le cimetière du quartier, une large rue conduit au portail majeur ; l'effet, grâce à la symétrie des édifices à côté, rappelle un axe perspective, selon un expédient typique du Baroque.

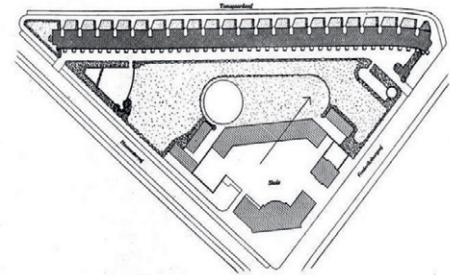


# The Storgården housing block \_ H. Hansen \_ 1929

Verjøgade, Skt. Kjedsgade, Ourøgade, Langøgade \_ Østerbro

Just north of the large, open, public space of Fælledparken, Solgården with 186 apartments is a complete city block over 125 metres wide east to west and over 85 metres north to south - with the east range at an angle - and the distinctive features of the south and west ranges being set back from the pavement for small outward-facing gardens and those two ranges do not meet at the corner so there is a wide opening to bring sunlight and fresh air into the courtyard.

The courtyard elevations and the main ranges with archways and shops on the ground floor facing out and the facades towards the courtyard are designed with a severe and regular classicism but the bay windows of the outward-facing fronts of the south and west ranges, the hipped roofs of what are expressed as pavilions on either side of the opening into the courtyard and the small gardens suggest a more domestic and craft inspiration so this apartment building should be seen as a form and style in transition.

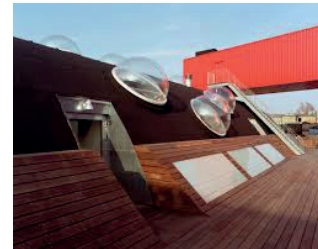
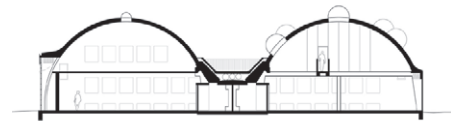
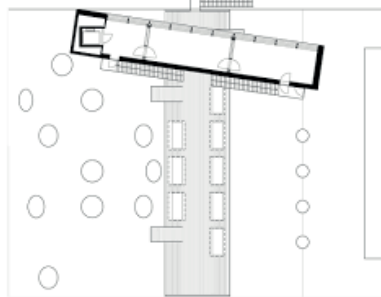




By converting a run down factory into a base camp, the immigrant youth are given an alternative place to go off of the streets. Sjakket serves as a community centre to mainly immigrant youth, and as such it serves a significant role in the area, because it keeps the troublemakers off the street and activates and educates them. Sjakket is situated in one of the outer lying neighborhoods of Copenhagen, in an industrialized neighborhood which is mainly populated by lower income households and immigrant families. It is densely populated with older building blocks, but also embossed by the fact that it is surrounded by more industrialized businesses.

The exterior gables and structural walls were subject to strict rules of preservation. The generous barrel vaulted spaces of the former factory are given new functions - one filled, the other emptied. A half pipe sun deck is wedged between the two vaults. This raised terrace is in many ways a secret oasis for the kids. Accessed from the raised terrace is the 'Ghetto Noise' sound studio which bridges over the two vaults, like one of so many containers which are so ubiquitous in the surrounding harbor landscape of Copenhagen. The studio is the only architectural addition, as well as Sjakket's icon announcing the centre's presence upon the industrial skyline of Northwest Copenhagen.

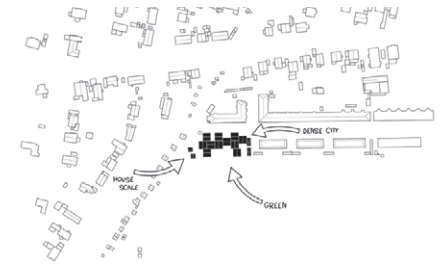
One of the vaulted spaces is gutted to make room for a vast sports hall, whereas the other accommodates more intimate program. The vault to the south opens up entirely to the courtyard beyond through three large industrial sized garage doors extending the interior into the urban realm. The centre's multi-functional character is best illustrated through the varied use of the vaulted spaces, one is held completely empty for sporting events, whereas the other one can be used for activities, such as concerts or communal activities. The areas between the vaults is reserved for the kitchen, bathrooms, and sports equipment storage.



Frederiksvej Kindergarten was started in 2011 as a competition won by COBE in collaboration with Preben Skaarup landscape architects, Søren Jensen engineers and Learning Spaces consultants. The kindergarten is officially inaugurated by the city mayor on February 4, 2016 to mark the completion of the project.

The kindergarten aims to create a small village setting for children that break away from the traditional, large scale institutional daycare environment. The small scale village atmosphere at Frederiksvej Kindergarten is achieved by dividing the building into 11 small houses joint together with different orientation. The various play programs in the kindergarten are centered around two winter gardens that resulted in these small, individualized spaces where children can establish their own play niches within the building.

“We wanted to create a kindergarten in a class of its own. A place that provides the best possible settings for our children to grow up in, and promotes their learning and creativity. Children are our most valuable resource and it is important that they get a good and safe childhood. Today there is a tendency towards building bigger and bigger kindergartens. But it is important for us to create intimacy and space for the children’s small worlds in the kindergarten, where they spend a large part of their day.

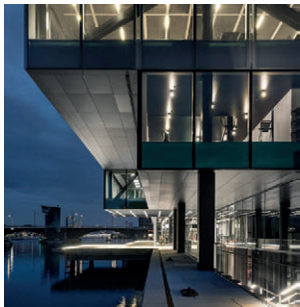
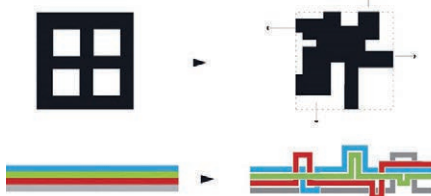
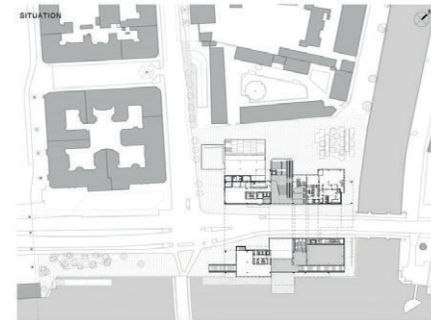
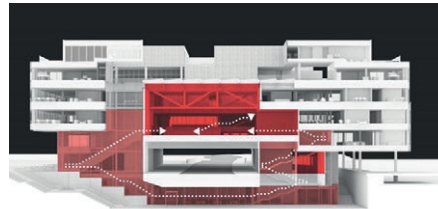


Conçu par Office for Metropolitan Architecture pour le Centre danois d'architecture, Blox est un édifice multifonctions qui permettra de redynamiser une zone délaissée du port de la capitale scandinave.

Posé dans la partie sud du port de Copenhague, au Danemark, le bâtiment de verre enjambe, pour ne pas dire enveloppe, Christians Brygge, l'artère très passante qui longe les quais. Et sa silhouette très découpée, de même que ses façades transparentes lui permettent de le faire avec une certaine légèreté. Ce jeu de volumes décrochés, à la manière de boîtes empilées, lui ont valu son nom de Blox, une appellation elle-même en forme d'assemblage puisqu'elle compile block et box (boîte en anglais). Quant à la teinte vert bouteille qui recouvre une partie des parois vitrées, elle fait écho aux reflets des eaux portuaires et aux nombreuses coupes de cuivre oxydé qui parsèment l'horizon urbain.

À l'issue de quatre ans de travaux, l'édifice de 28 000 m<sup>2</sup> (surface brute) est le premier, au Danemark, à porter la signature d'OMA, l'agence cofondée par le néerlandais Rem Koolhaas. Construit sous la direction d'Ellen van Loon, partenaire de l'agence, il doit ouvrir au public

le 7 mai. Son imbrication de blocs fait comme un écho à sa programmation, fondée sur une grande mixité fonctionnelle. Outre le Centre danois d'architecture qui occupe 5 500 m<sup>2</sup> d'espaces d'expositions, mais aussi de bureaux, le bâtiment regroupe les incontournables (boutique, restaurant, cafés) de tout équipement culturel, une salle de remise en forme, un espace de jeux en plein-air, des parkings en sous-sols et enfin, aménagés dans les deux derniers étages, 22 appartements avec terrasses. Surtout, 7 000 m<sup>2</sup> sont occupés par les bureaux du Blox Hub, une plateforme regroupant 150 entreprises issues du domaine de l'architecture, du design, de l'urbanisme et dédiée à l'innovation urbaine.

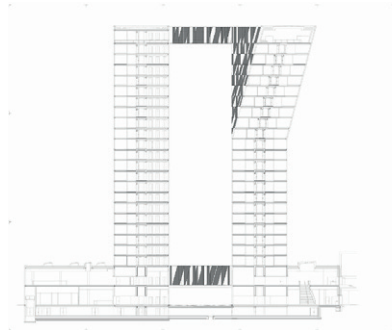




'Although Bella Sky is the Nordic region's largest hotel, we have done everything to ensure that the hotel doesn't give the typical impersonal and formal feeling that so often defines large hotels,' says 3XN Architects' founder and partner, Kim Herforth Nielsen. 'Therefore, we decided to interpret the overall theme as New Nordic Cool. We looked at how Scandinavians approach the design of their homes, how they live – and then chose the best of our design tradition for the Bella Sky Hotel. Key words for us were simplicity, functionality and high quality, both in design and materials.'

Therefore anything synthetic was banned in the selection of materials for the hotel's 814 rooms. Carpets are in wool, bed sheets in high thread count cottons, and there is a prevailing use of natural materials such as smoked oak and leather found throughout the décor. The smokey colour palette gives the rooms warmth and at the same time creates references to the Nordic nature, which is evident from the hotel views over the nature park, 'Amager Common'.

3XN has chosen the best from the Nordic tradition in terms of furniture designers, and has used a strategy comprising both new and classic design from a selection such as Hay, Arne Jacobsen and Finn Juhl. The common thread running through the chosen furniture, textiles and lamps, are round organic forms, which underline the informal and relaxed mood.

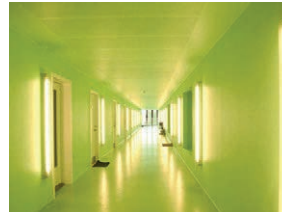


The Mountain Dwellings are the 2nd generation of the VM Houses - same client, same size and same street. The program, however, is 2/3 parking and 1/3 living. What if the parking area became the base upon which to place terraced housing - like a concrete hillside covered by a thin layer of housing, cascading from the 11th floor to the street edge? Rather than doing two separate buildings next to each other - a parking and a housing block - we decided to merge the two functions into a symbiotic relationship. The parking area needs to be connected to the street, and the homes require sunlight, fresh air and views, thus all apartments have roof gardens facing the sun, amazing views and parking on the 10th floor. The Mountain Dwellings appear as a suburban neighbourhood of garden homes flowing over a 10-storey building - suburban living with urban density.

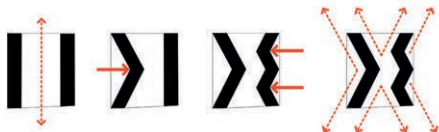
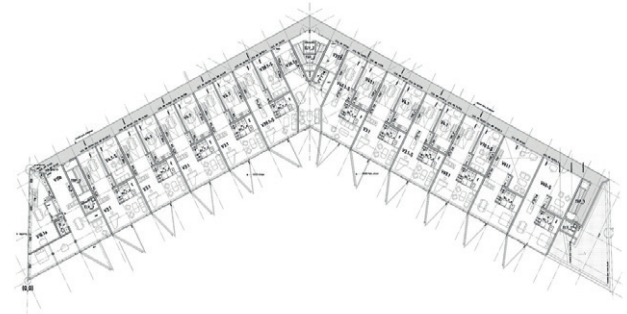
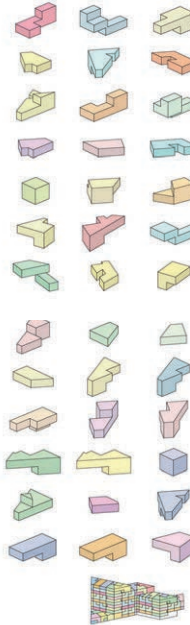
The roof gardens consist of a terrace and a garden with plants changing character according to the changing seasons. The building has a huge watering system which maintains the roof gardens. The only thing that separates the apartment and the garden is a glass façade with sliding doors to provide light and fresh air.

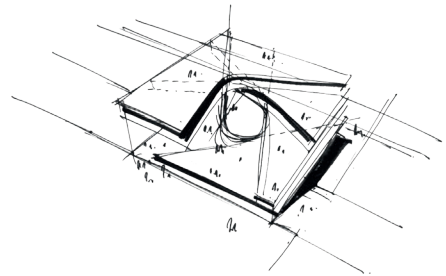
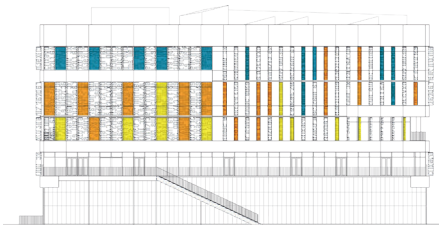
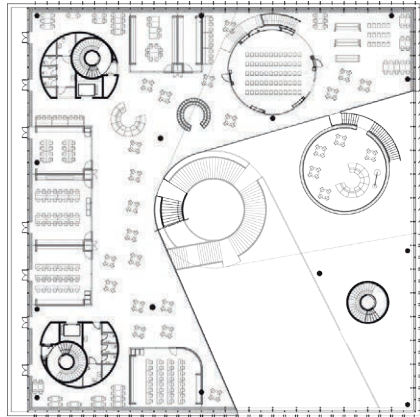
The residents of the 80 apartments will be the first in Ørestaden to have the possibility of parking directly outside their homes. The gigantic parking area contains 480 parking spots and a sloping elevator that moves along the mountain's inner walls. In some places the ceiling height is up to 16 meters which gives the impression of a cathedral-like space.

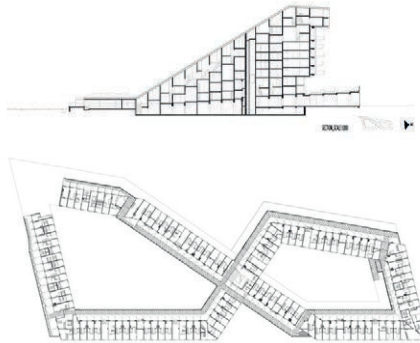




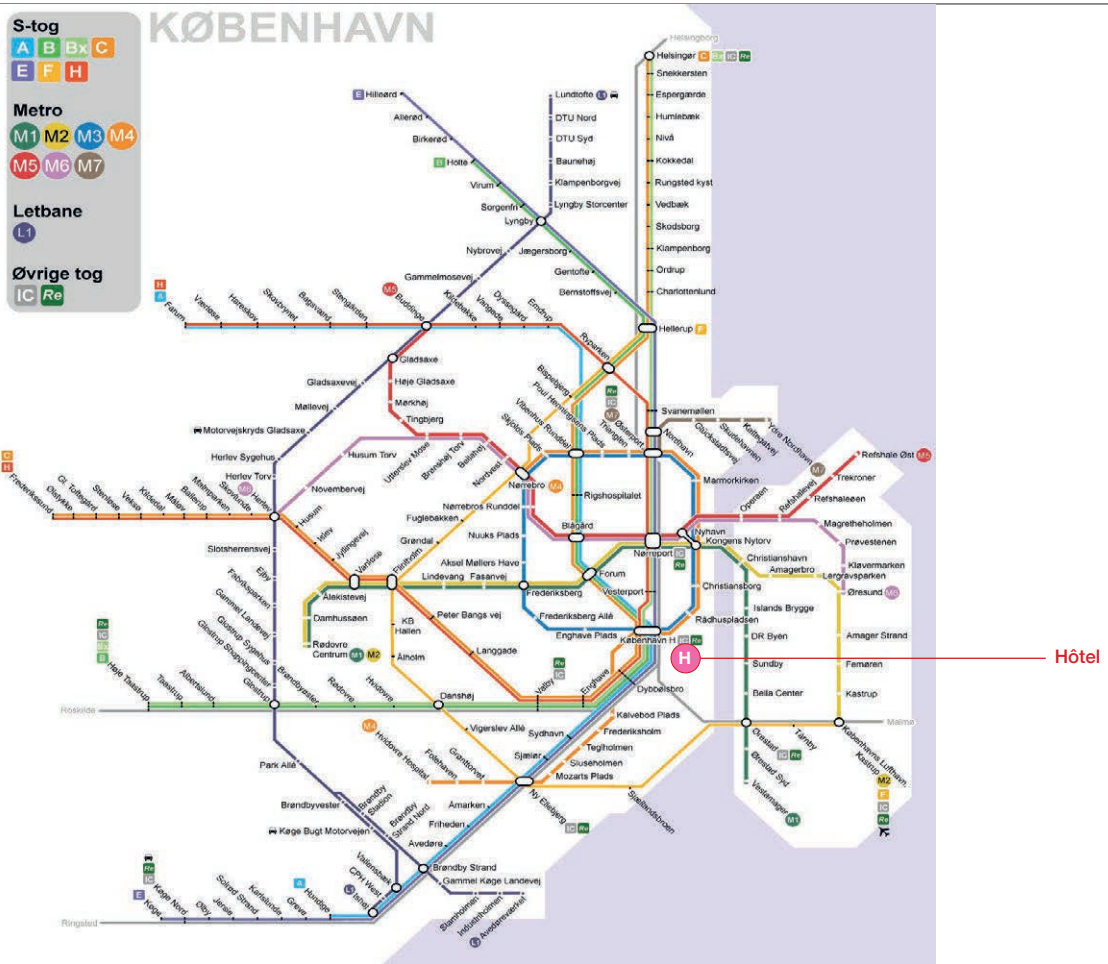
The VM Houses are two residential blocks formed as the letters V and M. The blocks are formed as such to allow for daylight, privacy and views. The vis-à-vis with the neighbour is eliminated by pushing the slab in its centre, ensuring diagonal views to the vast and open, surrounding fields. All apartments have a double-height space to the north and wide panoramic views to the south. The logic of the diagonal slab utilized in the V house is broken down in smaller portions for the M house. In this project, the typology of the Unite d' Habitation of Le Corbusier is reinterpreted and improved; the central corridors are short and receive light from both ends, like bullet holes penetrating the building. The VM Houses offer more than 80 different apartment types that are programmatically flexible and open to the individual needs of contemporary life - a mosaic of different life forms.







# Métro





Danish Architecture Center

[Explore](#) [Engage](#)

Open today 10-18

# BIG presents FORMGIVING



## Exhibition period

June 12 2019 – January 12 2020

[Buy ticket](#)

Join the world-renowned Danish architects BIG – Bjarke Ingels Group on an architectural journey across time from Big Bang to Singularity.

## Reviews



Politiken



Berlingske

Formgivning – the Danish word for design – means to give form to that which has not yet been given form. In other words: To give form to the future. A task more important than ever, as humans are the greatest force shaping the planet today. With 70+ spectacular BIG projects around the globe you'll experience BIG's borderless creativity and how they right now give form to your future.





## Participants

---

Raoul ANDREY  
Marcel BAUMANN  
Dorothea Cornelia BERENDS  
Jean-Marc BOVET  
Maria BLANC  
Madeleine BUTTY BOVET  
Ivan CHAPPUIS  
Jean-Bernard COQUOZ  
Paul FASEL  
Peter GAMBONI  
Pascal HERTLING  
Charles-Henri LANG  
Claudia LANG  
Arthur LOTTI  
Antonio MARCANTONIO  
Sarah MIVELAZ FRAGNIERE  
Catherine MONFERINI  
Doris NEMESHAZY  
Georges NEMESHAZY  
Véronique PACHERE  
Stéphane PASQUIER  
Maria PEDROZO  
George RHALLY  
Christian RISSE  
Irène SANTIS  
André SCHENKER  
Micheline SCHENKER  
Claudia STRICKER PASQUIER  
Thomas URFER

## Dans la même collection

---

- 1 Bâle
- 2 Lucerne
- 3 Weil am Rhein
- 4 Grisons
- 5 Finlande
- 6 Barcelona
- 7 Zurich (Ernst Gisel)
- 8 Lyon
- 9 Palladio, pasta & grappa
- 10 Copenhague
- 11 Neuchâtel
- 12 Andrea Roost
- 13 Région lémanique
- 14 Bodensee
- 15 Bâle
- 16 Région Lausannoise
- 17 Bordeaux
- 18 La Chaux-de-Fonds
- 19 Porto
- 20 Suisse centrale
- 21 Amsterdam
- 22 Valais
- 23 Nantes (plaquette réalisée par l'HES FR)
- 24 Grisons
- 25 Chicago
- 26 Genève
- 27 Berlin
- 28 Zürich (plaquette réalisée Thomas Urfer)

## Bibliographie | liens

---

*C. Thau & K. Vindum, Arne Jacobsen, éd. 2002*  
*W-J-R Curtis, L'Architecture Moderne depuis 1900, éd. 2006*

[www.archdaily.com](http://www.archdaily.com)  
[www.architectuul.com](http://www.architectuul.com)  
[www.arkitekturbilleder.dk](http://www.arkitekturbilleder.dk)  
[www.cfmøller.com](http://www.cfmøller.com)  
[www.cobe.dk](http://www.cobe.dk)  
[www.copenhagenbydesign.com](http://www.copenhagenbydesign.com)  
[www.domusweb.it](http://www.domusweb.it)  
[www.fr.wikipedia.org](http://www.fr.wikipedia.org)  
[www.google.maps](http://www.google.maps)  
[www.hugohebrard.com](http://www.hugohebrard.com)  
[www.lemoniteur.fr](http://www.lemoniteur.fr)  
[www.ltarkitekter.dk](http://www.ltarkitekter.dk)  
[www.miesarch.com](http://www.miesarch.com)  
[www.mvrdv.nl](http://www.mvrdv.nl)  
[www.oma.eu](http://www.oma.eu)  
[www.overbyen.dk](http://www.overbyen.dk)  
[www.3xn.com](http://www.3xn.com)

**Un immense merci à Jean-Marc Bovet, Jean-Bernard Coquoz et à Forme+Confort pour leur aide précieuse !!**