

The functional and the aesthetic meet in harmony

More than 50,000 people pass through Copenhagen Airport every day. We believe that a clean and relaxed airport, with beautiful architecture, top-quality design and artistic decoration, together with appealing art that has a surprise or two to offer, help to give passengers that sense of well-being that makes for an enjoyable start to a journey.

A piece of art in an airport has difficult conditions to contend with. It has to compete with signs, advertisements and tempting shop windows for the attention of the passenger. It will never receive the undivided attention of the observer it would in a gallery or private home. It must be an integral part of the architectural surroundings and yet be visible enough and demonstrative enough to catch the eye of the preoccupied passenger rushing past it. On the other hand, what art gallery can guarantee the artist an audience of 50,000 people - every day?

Jens-Flemming Sørensen's fountain in Pier C, shown on the cover of this guide, is an excellent example of the unique opportunities an airport can offer an artist. We wanted an artist-designed fountain in our airport. The artist presented a proposal and as the dialogue between the artist and the airport progressed, limitations and new possibilities of his original concept emerged. We wanted to make the piece a central element of the building and give it a function as a meeting point or waiting area. So it was made in beautiful Italian travertine marble, with a height that was just right for the gaze of the seated passenger and a piece of art assumed a specific purpose. But introducing function means wear and tear - and the clear and ever-present danger of bumps from the sharp metal corners of baggage trolleys had to be avoided. Together with the artist, we decided to put a bronze fender around the fountain. Now, the fountain is just one example the airport has to offer of how the functional and the aesthetic can meet in harmony.



Niels Boserup
President and CEO

Denmark's window to the world

Copenhagen Airport is more than just an efficient traffic hub - much more. It is also Denmark's window to the world. For this reason, Copenhagen Airports A/S wants to display the very best Denmark and the rest of Scandinavia has to offer in the fields of architecture, design and fine art. With its beautiful surroundings and richness in experiences for the passenger, the airport removes some of the tedious waiting time inherent in travelling and serves as a stunning business card for Denmark.

Throughout the various extensions of Copenhagen Airport, there has always been a common focal point - the classical principles of architecture and function that expressed the architectural trends of the time. A stroll through the terminals is also a stroll through time and architectural evolution.

As you approach the airport on the Øresund motorway, you get a sense of the consistent and coherent design in the uniform facades of glass, steel and aluminium. They converge in a common line that is continued and reflected in the airport's hotel - the Hilton Copenhagen Airport. All the roads, buildings, parking areas and forecourts in the northern part of the airport have been designed and laid out to the same architecture and landscape guidelines. This has created an airport environment reminiscent of a town, with roads, paths and open spaces - and where Ellehammersvej and Lufthavnsboulevarden are the main streets.

Our intention was to give the first-time visitor to the airport an impression, inside and out, of quality, efficiency and atmosphere - all combining to contain movement and activity within a secure and reliable framework of functional and aesthetic architecture.



Architect: Vilhelm Lauritzen AS

(Project managers: Søren Daugbjerg and Thomas Scheel)

Date: August 1998

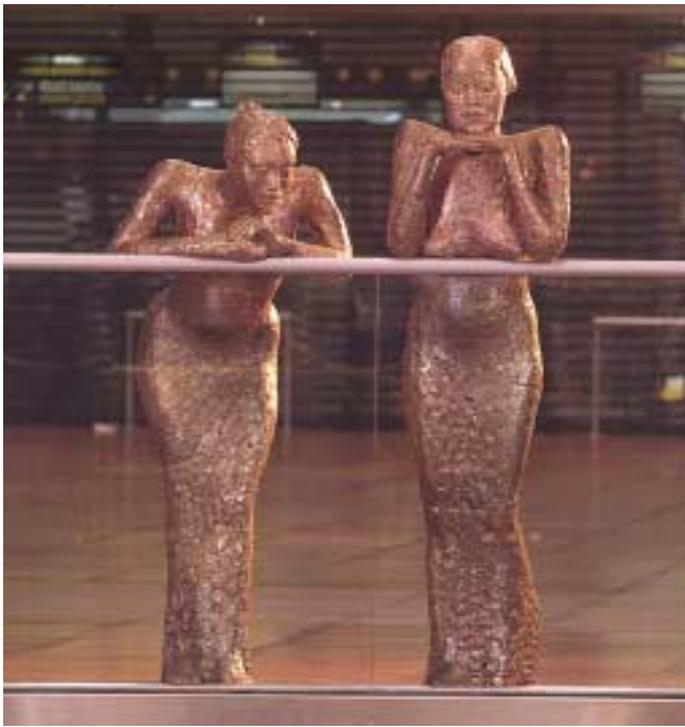
Main materials: Glass, steel, aluminium and granite

Location: Terminal 3

1

The overall design of Terminal 3 was inspired by an aircraft wing and consists of two double, curved triangles on either side of a ribbon skylight that runs the length of the building. From the moment they arrive at the airport, this wing reminds passengers of the journey they are about to make. The triangular shape of the terminal also gives a visual indication of how passengers are distributed, with arriving passengers at the root of the wing where it is widest, departing passengers in the middle and train passengers at the tip, above the station platforms.

The distinctive rows of 22 m columns that run through the building support the roof and allow the space below to be flooded with light, creating a feeling of almost monumental dimensions. This openness and light also provide an overall view of the terminal and make it easy for people to find their way around. In 1998, Terminal 3 received a diploma from the Association for Beautification of the Capital.



2

Artist: Hanne Varming

Date: August 1999

Material: Bronze

Location: Terminal 3, balcony

Many have mistaken them for two girls who have stopped to admire the view of the throngs of people coming and going under the high ceiling. Hanne Varming's sculpture Girls at the Airport leaning over the balcony of Terminal 3 is an unusual bronze.

She found her inspiration for the work in Paris when she saw two girls waiting in the same chirpy pose. A similar example of 'integrated human art' is her well-known sculpture in Kultorget Square in Copenhagen, where an elderly couple are sitting side by side on a bench that is identical to all the others - except everything is in bronze.



3

Architect: Vilhelm Lauritzen AS

(Project managers: Jens Ammundsen and Flemming Agger

Owner: A/S Øresundsforbindelsen)

Date: September 1998

Main materials: Travertine marble and granite

Location: Terminal 3, underground

One level below Terminal 3 is Copenhagen Airport Kastrup station, with direct connection to the Central Station every 10 minutes and to Malmø in Sweden every 20 minutes. The station has many of the architectural features of Terminal 3 - an elegant glass roof over the platforms and tracks, reflecting the distinctive glass structures of the Terminal building itself. It provides a maximum of daylight and natural ventilation.



4

Architect: KHRAS Architects
Date: May 1999
Main materials: Steel, glass and jatoba
Location: Pier D

The airport's newest pier, Pier D, was designed by KHRAS Architects. It is the first stage of Terminal 4, which will be extended to match traffic growth in the future. Like Piers A, B and C, Pier D, which is 200 m long and 20 m wide, was designed to fit in with the existing architecture while retaining its own identity. Pier D is the first airport pier with jatoba floors - the same attractive hardwood is used in much of the central transit area.

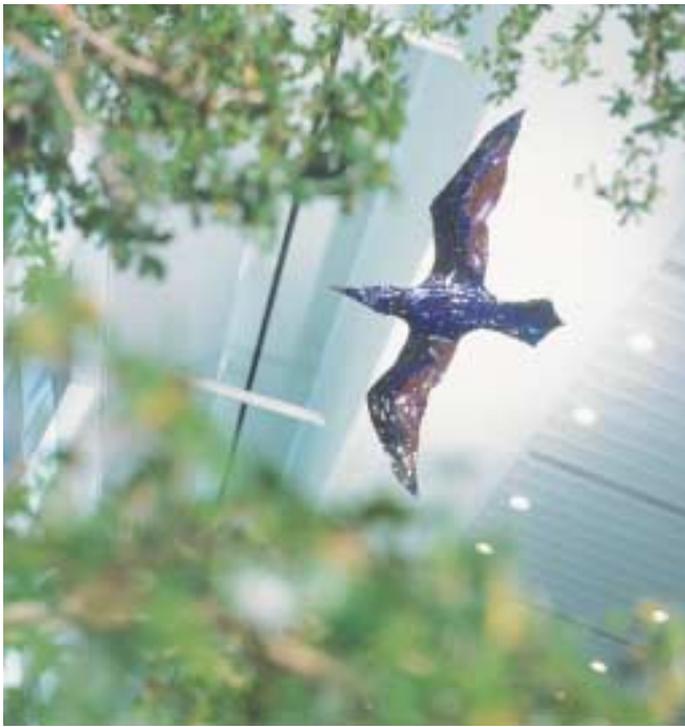


5

Artist: Raimo Veranen, Finland
Date: 2001
Material: Stone
Location: Gate D1, Pier D

This piece of art was created by the Finn Raimo Veranen and is entitled Ready to Fly. It depicts 56 children dancing or jumping, but the shadows cast by the light give the impression of many more. Raimo Veranen has almost made the motif of children his own trademark over the years.

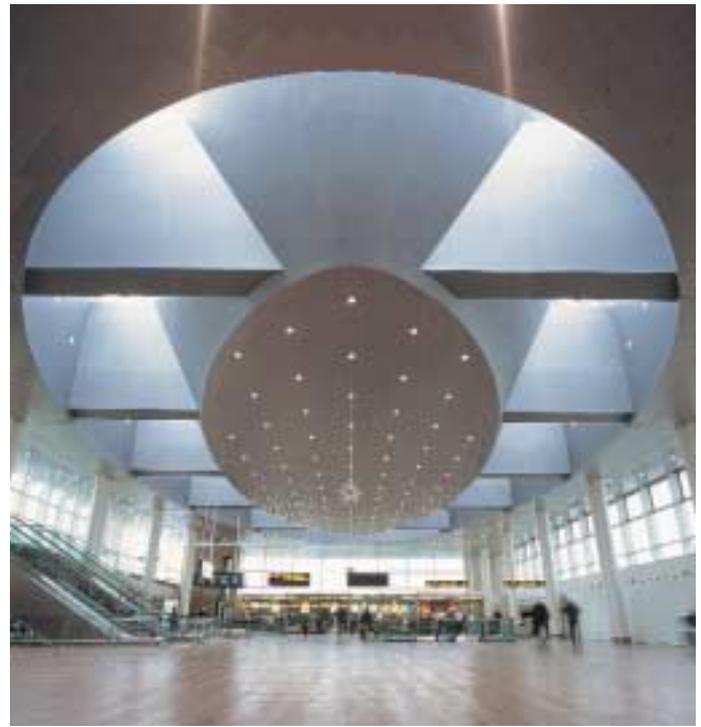
"In the early 1980s, my wife was expecting a baby and was scanned. On the screen, we saw a tiny figure making rapid, jerky movements. I remember that very clearly and it has become a source of inspiration in my work," he says. The children in the piece are happy, open and ready to jump into the dance of life without a care in the world.



6

Artist: Tróndur Patursson
Date: 2001
Material: Glass
Location: Gate D2, Pier D

High up under the ceiling near Gate D2 glide the beautiful masters of the air, the birds. These particular birds are created in glass by the Faeroese artist Tróndur Patursson and the Danish master in glass, Per Steen Hebsgaard. Patursson is a highly versatile artist who expresses himself in oils, water colours, sculptures, collages and reliefs, and in recent years has developed a special delight in working with glass. It is a three-dimensional medium - light shines not just on it but through it, and the colours it passes vary throughout the day, depending on the position of the sun. Essentially, glass combines the properties of a painting and a sculpture. The artist himself says that glass, as opposed to a painting, gives a powerful experience of nature, through an ethereal feeling of the infinite. And it is nature, and the sea in particular, that is his richest source of inspiration. As he lives and works on the Faeroe Islands, where the landscapes and seascapes are so powerful, this is hardly surprising.



7

Architects: Holm & Grut A/S
Dates from: 2001
Main materials: Aluminium, steel, glass, marble and wood
Location: Pier C

With Denmark's entry into the Schengen agreement, the area at the root of Pier C was enlarged with this beautiful building by the architects Holm & Grut, who also designed the airport's award-winning Pier A. The new building comprises two spacious floors and a balcony that gives the most spectacular experience of daylight. An elliptical section of the upper part of the roof has been cut out and replaced with glass, resembling a ship in the water from the vantage point of the floor. Quite how to interpret it is left to the individual. The architect has this to say: "The ceiling and the light pouring through it are key elements in the architecture. The various items in the space, such as the passport control points, the café and stairs, are the inventory of the room. The furniture can be moved around or changed but the experience of space and order remains. The space has been designed with a character so strong that it will never change, however its function may change in the course of time - which is often the case in an airport.



8

Artist: Jens-Flemming Sørensen

Date: 2001

Materials: Bronze and travertine marble

Location: Pier C

The first sketch of this fountain, created by Jens-Flemming Sørensen, was drawn on a tablecloth at Galerie Asbæk in Copenhagen. The airport wanted a fountain, the artist came up with an idea, and the dialogue and work began. The fountain is a good example of how a work of art can fit into the hustle and bustle of an airport without losing any of its originality and artistic concept. The airport did not just want a fountain - but a fountain with a function; a cosy corner to sit for a while and an obvious meeting point.

The basin and its three globes are cast in bronze and the surrounding plinth is carved travertine from the town of Tivoli, just outside Rome. To protect the vulnerable marble, a bronze fender has been inset to take the knocks of baggage trolleys.



9

Designer: Hans J. Wegner

Date: 1960

Materials: Steel and textile

Location: Pier C

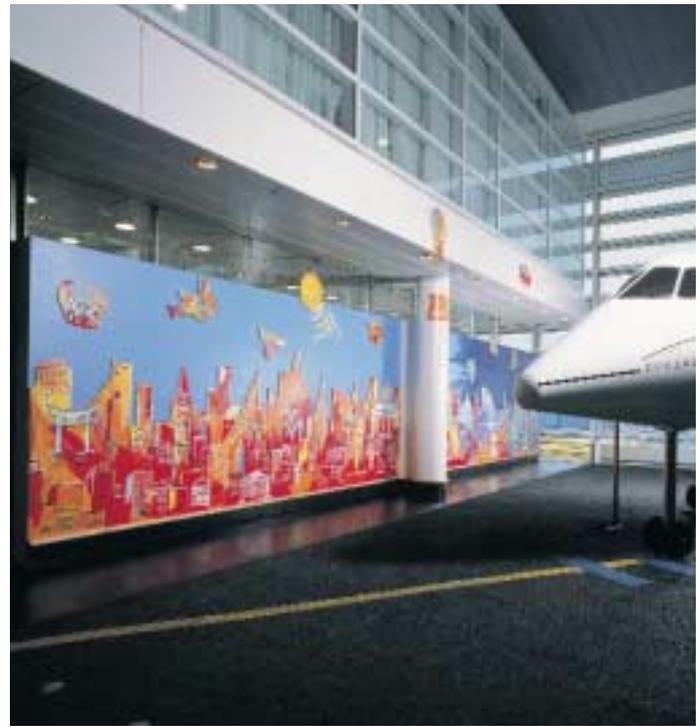
Hans J. Wegner calls his chair the Airport Chair, even though it was not originally designed for the airport. In various guises and with different upholsteries to match changing fashion trends, the chair has been a characteristic element in the airport interior since 1960. In the early '90s, it was revamped in a joint venture between Hans Wegner, his daughter Marianne Wegner, the furniture makers Fredericia Furniture A/S and Copenhagen Airports A/S. Nowadays, the new version, which is blue with a steel frame, is found only in the airport's oldest pier, Pier C.



10

Designer: Jens Ammundsen (Vilhelm Lauritzen AS)
Date: 1978
Materials: Steel and textile/leather
Location: Pier C

The characteristic Ammundsen chair was introduced at the airport in 1978 in what was then Pier A. Designed by Danish architect Jens Ammundsen together with the Fritz Hansen furniture factory, the chair is used in hotel lobbies, banks and railway stations all over the world. It is light, simple and easy to combine. Available in versions with or without armrests and with removable upholstery, it can be used in many configurations: as a single chair, a double chair or a row of chairs. Both free-standing tables and a table to be fitted between two chairs are available. Throughout the 1980s, the Ammundsen chair was the predominant chair in the sitting areas of the airport. Most of them have now been replaced by the Twin Chair (see page 25) but they are still doing stalwart service in Pier C.



11

Artist: Hanne Ravn Hermansen
Date: 2000
Materials: Acrylic on MDF plates
Location: Terminal 3 (Kids Airport)

Painter Hanne Ravn Hermansen created this technicolour frieze for the play area, Kids Airport. It is 10 m long with a kaleidoscopic mosaic of recognisable buildings from capital cities around the world.

The sky is full of animals and fantastic creatures, travelling in a world of the imagination that the children can hop in and out of, recognising places they have been to or are on their way to. The vivid palette of colours forms a vibrant background for the white play aeroplane and fences the area in as a unit.



12

Architect: KHRAS Architects
 (original pier Vilhelm Lauritzen AS 1960)
Date: 1960
Main materials: Concrete and marble
Location: Pier B

Pier B was designed by Vilhelm Lauritzen AS in 1960 as one of the two piers at Terminal 2. In 1986, it was completely rebuilt, with a new first floor with marble flooring. The project received the Concrete Element Prize in 1989 and a diploma from the Association for Beautification of the Capital in 1991. In 1996, when Copenhagen became the Cultural City of Europe, the airport asked the Louisiana Museum of Modern Art to make a representative exhibition of its works in Pier B. And when Copenhagen relinquished its Cultural City title, the airport decided to continue working with the museum, posting information about museum exhibitions in Pier B at the start of each season.



13

Artist: Lin Utzon
Date: 1986
Material: Ceramic tiles
Location: Pier B

When Pier B was renovated in the mid-80s, the airport and KHRAS Architects asked artist Lin Utzon to decorate it.

Her work consists of convex and flat ceramic tiles with blue, white and platinum glazing. These tiles, handmade by Royal Copenhagen Porcelain, are in perfect harmony with the other materials used in the pier - concrete and marble.

After studying the flow of light into the room, she managed to create a beautiful rhythmic wave in the elongated space. Utzon's decoration was the first of a series of works created especially for the airport in a move to make Copenhagen Airport a showcase for the best of Scandinavian art, design and architecture.



Foto: Torsten Graae

14

Artist: Inger Hanmann

Date: 1988

Material: Enamel

Location: Terminal 3 (between Piers B and C)

When the airport was extended eastwards in the 1980s, artist Inger Hanmann made four large enamel reliefs in red and black. The reliefs, created in close consultation with the project architects Vilhelm Lauritzen AS, are mounted on the building's installation shafts.



15

Artist: Gun Gordillo, Sweden

Date: 1997

Materials: Lead, wood and neon

Location: Gate C1

Two characteristic works by Gun Gordillo are displayed at Gate C1, the gate used for helicopter flights. The artist, in consultation with Copenhagen Airports, has managed to integrate a pre-made work of art into the room. She chose a matching colour for the wall on which the relief is mounted and placed an independent form - a neon tube in the same blue colour - on the opposite wall, thus creating two works of art that interact across the open space of the room.



16

Most of the central transit area is floored with the exotic types of wood known as paduk, merbau and jatoba, that come from South-East Asia and the West Indies.

The first wooden floor in the airport was laid in 1960 in the then brand new Terminal 2. This type of wooden flooring has since become the preferred flooring in many of the new buildings in the airport and creates a warm contrast to the glass, aluminium and steel.

These woods, whose orange and red-brown hues almost shimmer in the light, are very suitable for building purposes, inside and out. Apart from being beautiful to the eye, they are also very resistant to wear and tear and relatively easy to maintain. And with regular application of hardening oils, they become even more attractive the older they get.



17

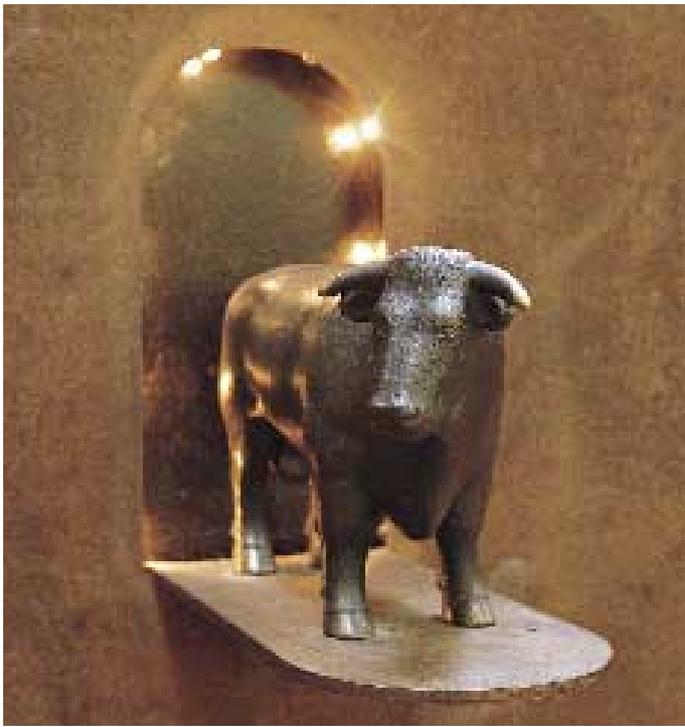
Artist: Hanne Salamon

Date: 1989

Main materials: Enamelled steel plates

Location: Terminal 2 exterior, visible from shopping centre

A new large section of the airport shopping centre was opened in 1989. On the same occasion, a painting on enamelled steel plates was unveiled on the outside wall of the terminal building facing the central Nytorv Square. The artist Hanne Salamon was given a free hand to create this work of art. She says that her main intention was to create something simple with bright colours that would catch the eye of the busy passers-by. The strong colours of this work add life to the huge grey and white surfaces so characteristic of the airport buildings. With its prominent location, this 3 x 10 m work of art, called Northern Lights, is seen by millions of travellers every year.



18

Artist: Janis Strupulis, Latvia

Date: 1996

Main materials: Bronze

Location: Entrance to A Hereford Beefstouw restaurant

Latvian artist Janis Strupulis created the expressive bronze bull standing at the entrance to the airport's largest restaurant, A Hereford Beefstouw. He also made two salmon, again in bronze, that are now part of the Seafood Bar decor.

Inside A Hereford Beefstouw, a green, partly transparent acrylic frieze created by the Danish artist Sven Dalsgaard runs along the glass facade facing the transit hall. It forms a discrete screen between the restaurant and the open public area, at the same time as creating a spatial unity.



19

Artist: Egon Fischer

Date: 1996

Material: Aluminium

Location: Changing locations in the transit area

Enriching opportunity - not sincere apology.

Prior to a large-scale extension project that would mean putting up walls to screen off the building sites inside the terminal, this was the slogan Copenhagen Airports adapted. When Copenhagen was Cultural City of Europe in 1996, several shops in Terminal 2 were to be renovated and the decision was made to put art on the temporary walls rather than the usual 'sorry for the inconvenience' signs. Artist Egon Fischer created 105 aluminium reliefs, all 100 x 125 cm, in bright colours and different patterns; he also decided how they would be hung whenever a new construction area was to be screened off. The number of combinations was infinite - hence the name: The Infinite Work of Art.



20

Architect: Holm & Grut AS
 (Project manager: Niels Evert)
 (Original 1960 layout: Vilhelm Lauritzen AS)
Date: 1995
Material: Steel, glass, aluminium and marble
Location: Pier A

The total rebuilding of Pier A in 1995 and the construction of a link to Terminal 1 in 1998 was designed by the architect firm Holm & Grut A/S. The most characteristic feature of the pier is its modern version of fan vaulting supporting the aluminium wing structures that make up the roof. These curved roofs and the glass facades form reflecting surfaces that create the space and light that is the hallmark of Nordic architecture. Holm & Grut wanted to create a building that would give arriving passengers an immediate experience of Scandinavian design. And its architectural statement and choice of colours and materials, all emphasised by the special light of the north, does exactly that.

Pier A has received several accolades, including a diploma from the Association of Beautification of the Capital in 1995, and the Nordic Building Panel Award in 1996.



21

Designers: Johnny Sørensen and Rud Thygesen
Date: 1995
Main materials: Steel, glass and aluminium
Location: Terminal 3, Pier A, Pier D and Terminal 1

The Twin furniture series was specially designed for Pier A by furniture designers Rud Thygesen and Johnny Sørensen, and produced by Magnus Olesen A/S. The Twin chair is part of a range of furniture that won the Design Award from the Association of Danish Furniture Designers and Interior Decorators in 1995. The chair was custom-designed to be suitable for the elderly as well as the disabled and to require a minimum of maintenance. The clear blue colours form a fine contrast to the typically colourless, simplistic architecture of the airport and its predominance of glass and aluminium.



22

Designers: Johnny Sørensen and Rud Thygesen

Date: 1996

Materials: Steel, wood and textiles

Location: Partout - everywhere in the transit area

Like the Twin chair, the Partout café furniture series was specially designed for Copenhagen Airport by furniture designers Johnny Sørensen and Rud Thygesen, and produced by Magnus Olesen A/S. Partout is French for everywhere - and the name is very fitting; the chairs and tables, in different woods and textile colours, are found virtually everywhere in the airport. The chairs can be stacked and their seats removed, which facilitates cleaning and ensures flexibility. The Partout series was originally designed to match the lightness and spaciousness of the architecture in Pier A - the table clearly refers to the roof vaulting of the pier. The chairs are light and elegant, as well as comfortable and robust. The Partout series also includes a bar stool, a high chair for children and a hat stand. Partout received two German design awards in 1996.



23

Designer: Thomas Alken

Date: 2001

Materials: Brushed stainless steel, leather and microfibre

Location: Rest lounge for all categories of passengers in Terminal 2

In the airport's new rest lounge on the first floor of Terminal 2, twenty or so durable easy chairs have been set up. They were designed by Thomas Alken and occupational therapist Merete Labriola and produced by Hansen and Sørensen A/S. Their name is Take Off.

The most ingenious feature of the chair is that no matter what your height or bulk, you sit so comfortably that you cannot help but rest for a while, or even take a nap, before you continue your journey.

The chair is fitted with wings that give a feeling of privacy even when in the midst of other resting travellers. The footstool is about the size of a small suitcase and useful for re-packing hand baggage on, supporting a laptop computer or even - the purpose for which it was designed - just for putting your feet up.



24

Architects: Vilhelm Lauritzen AS
 (Project managers: Vilhelm Lauritzen and Mogens Boertmann)
Date: 1960
Materials: Concrete and glass
Location: Terminal 2

Terminal 2 was opened in 1960. Once again, the architect firm responsible was Vilhelm Lauritzen AS. Its simple layout as a large, centre-less space with inserted and replaceable floor slabs was designed to make it possible to carry out later conversions and extensions without bringing the terminal to a halt. In 1987, Vilhelm Lauritzen AS completed an extension of Terminal 2 with a large new shopping centre. The terminal has subsequently been converted and extended several times (see pages 16 and 24). Terminal 2 is considered to be one of the finest examples of modernist architecture in Denmark.



25

Artist: Henrik Starcke
Date: 1964
Materials: Copper, stainless steel and enamel
Location: Western end of Terminal 2 car park

The sculpture entitled The Four Winds was made by Henrik Starcke in 1964. Originally located in an open car park close to Terminal 2, it was temporarily relocated in 1993 to prevent it being damaged during the excavation work for the railway and motorway for the new fixed link across the Sound to Sweden. In the summer of 1999 - one hundred years after the artist was born - The Four Winds returned to its present location in the public area of the airport at the western end of the four-storey car park close to Terminal 2. Following minor restoration, the sculpture was re-inaugurated by newly graduated students from Tårnby High School, who resumed an old tradition of a celebratory dance around it.



26

Architect: KHRAS Architects

Date: 1991

Main materials: Concrete and serigraphed glass

Location: Immediately to the north of Terminal 2

The airport's first four-storey car park, close to Terminal 2, was opened in 1991. The building is the result of a turnkey design and planning competition won by contractors Højgaard & Schultz and KHRAS Architects. The most noticeable features of the building are its attractive glass facade and its two opposing rotundas that house the entry and exit ramps. Its excellent and unconventional architecture is combined with optimum functionality. With space for about 1,300 cars on four storeys, it has become a model for other car parks in the airport. Today, it is just one of three car park buildings, the last of which, close to the Hilton Copenhagen Airport, opened in the summer of 2001.



27

Artist: Frans Widerberg, Norway

Date: 1998

Material: Glass

Location: Pier A

In the long link connecting Terminal 1 and Terminal 2, Norwegian painter Frans Widerberg and Danish glass artist Per Steen Hebsgaard have created an equestrian statue in glass and a glass frieze divided into three sections facing the apron outside. The glass sculpture, in natural size, is the first of its kind in the world. The glass frieze, entitled Arcadia, shows flying people, horses and centaurs in beautiful colour combinations, emphasised by the natural light that pours in through the south-facing facade, creating images of the motifs on the polished marble floor.



28

Artist: Jørn Larsen

Date: 1988

Material: Marble and granite

Location: Pier A

In the eastern rotunda of Pier A, Jørn Larsen has created a mosaic maze of black Swedish granite and white Italian marble. The rigid almost mathematical shape of the floor mosaic, which has a diameter of 8.9 m, matches the architectural style of the space, at the same time as forming a contrast to the abstract, sensual world represented by Frans Widerberg's glass horse and window decoration in the adjacent part of the building towards Terminal 2. Jørn Larsen describes his work as follows: "I have chosen the king and queen of colours - black and white - for polished surfaces in which you can see your own reflection - because I wanted to give the artistic decoration a flexibility that transcends the inherent movement in its geometrical design."



29

Artist: Robert Jacobsen

Date: 1993

Materials: Iron

Location: Eastern end of Terminal 1

Robert Jacobsen's sculpture, Pegasus, is owned by the New Carlsberg Foundation. It spent its first years at Billund Airport, but in 1996, the Foundation decided to loan it to Copenhagen Airport. It was erected on the forecourt of Terminal 1. Since the new layout of roads and forecourts in the northern part of the airport, the distinctive sculpture now has a central location to the east of Terminal 1 near the head office of Copenhagen Airports AS, where it can be seen by road users as well as passengers, going between Terminals 1 and 2.



30

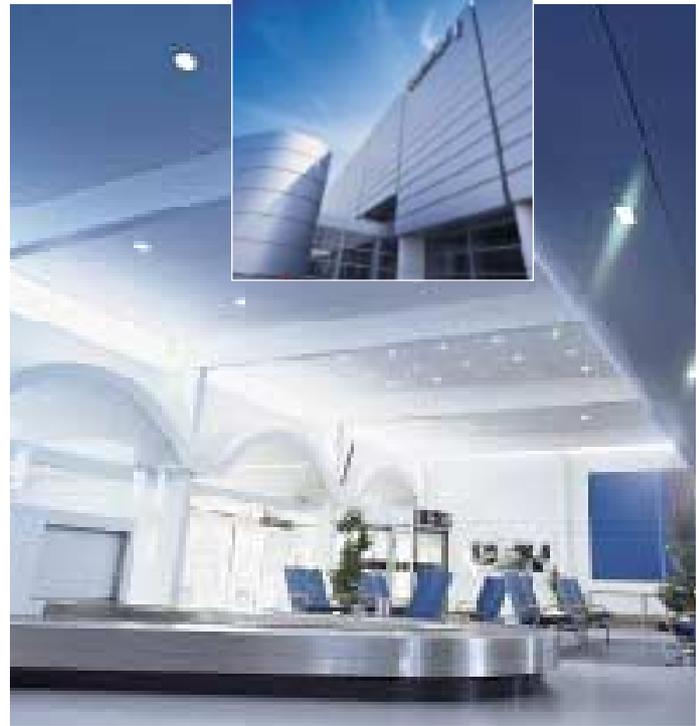
Artist: Freddy Fraek

Dates from: 1989

Main materials: Swedish stone (diabas)

Location: Terminal 1 - opposite Gate 6

In 1986, when Gate 6 in the Domestic Terminal was opened, Danair, which was then an amalgamation of Danish domestic airlines, presented Copenhagen Airport with Freddy Fraek's sculpture AbNorma. When the road running along this terminal, Terminal 1, was rerouted, the sculpture was removed. With the completion of Lufthavnsboulevarden in the northern part of the airport in December 2000, the artist helped re-erect it in its current central location near Terminal 1. At night, it is illuminated and is a light in the darkness for passengers crossing the forecourt between Terminal 1 and the car park.



31

Architect: Vilhelm Lauritzen AS (originally)

Date: 1969

Main materials: Concrete, aluminium and marble

Location: Terminal 1

The oldest part of Terminal 1, Gates 0 to 5, was originally designed by Vilhelm Lauritzen AS and opened in 1969. This section was renovated by architects Hvidt & Mølgaard A/S in 1995 and now has the same light, Scandinavian style as the rest of the terminal. As part of the same project, the furniture was replaced with Twin chairs like those in Pier A. Gate 6, which includes domestic central check-in and baggage reclaim area, was built in 1989. Designed by KHRAS architects, the building has aluminium facades; a noise-screening wall 11 metres high that matches the terminal building was also built. In 1991, this part of the terminal received a diploma from the Association for Beautification of the Capital.



Airport signs should provide passengers with a quick and easy overview. There should be a minimum of signs that are easy to read - even from a distance - with clear and logical pictograms. We have tried to keep their number to a minimum - they are intended to provide information, not decoration. All signs are in Danish and English, with legible white and yellow letters on a dark blue background to match the yellow and blue of the airport logo. In 1991, two years after its implementation, the airport design programme, developed by Designlab, received an industrial graphics award from the Danish Design Council.



Architect: Vilhelm Lauritzen AS

Date: 2001

Material: Aluminium, steel, glass, wood and natural stone

Location: Immediately north of Terminal 3

32

The five-star international hotel, Hilton Copenhagen Airport, opened in February 2001. It is built in aluminium, steel and glass, matching the facades of the other airport buildings. The design centres around four towers and an atrium, with an open space between the towers and of the same height. On each of the 12 floors, there are balconies overlooking the atrium, providing a view of the space from the glass roof to the ground floor, where the warm colours of the jatoba floor and the plentiful light illuminating it generate a pleasant ambience. Light pours in from every corner and from the glass roof 45 metres above the atrium floor. The 375 rooms are located around the atrium in the four towers.



33

Artist: Peter Bonde

Date: 2001

Materials: Oils on wood

Location: Lobby, rooms

As guests step into the lobby of the Hilton Copenhagen Airport, they are greeted by Peter Bonde's impressive, 30 m² painting, completed in a palette of greens. Like the rest of the art in the hotel, it was custom-designed for its location. Bonde painted his work directly on wooden panels which were then incorporated into the wooden panelling of the lobby. He achieved the notable success of making his mark on the imposing room without dominating it.



34

Artist: Jens Birkemose

Date: 2001

Materials: Oils and acrylic on wood

Location: Atrium, rooms

Jens Birkemose's colourful, abstract expressionist frieze extends around the hotel's atrium from top to bottom and can be seen from every floor, from the ground floor to the top floor. Just like Peter Bonde's picture in the lobby, the frieze is an integrated element of the walls of wooden panelling.

Birkemose says of the process of integrating art into the building, "We tackled our assignments separately, not as a cooperative task. We are three individual painters but we form a coherent team. We produce different kinds of work that combine very successfully."



35

Designers: Marianne Fryland, Søren Daugbjerg and Richard Morton

Date: 2001

Materials: Birch

Location: Every room

As was the case with the airport, the decoration of the hotel focusses on the Scandinavian. And Hilton Copenhagen Airport is a study in Scandinavian furniture design. With its roots in the Danish landscape and cool light of Scandinavia, the hotel is decorated with light and dark varieties of wood and classics of Danish furniture, supplemented with modern Scandinavian design. From Arne Jacobsen's chair, The Egg, to IKEA's desk lamps, down to the smallest detail, such as fittings and doorknobs, the hotel provides its guests with an experience of Danish and Scandinavian culture and design. The furniture in the rooms was specially designed by interior decorator Marianne Fryland, architect Søren Daugbjerg of Vilhelm Lauritzen AS, and Richard Morton of Robinson Conn Partnership in England. The design group was also responsible for the carpets and curtains. The elegant furniture in the restaurants and bars was designed by the Finn Harri Korhonen.



36

Artist: Erik A. Frandsen

Date: 2001

Materials: Alkyd enamel on aluminium

Location: Restaurant areas, fitness area and rooms

Erik A. Frandsen has painted a number of pictures for the fitness area and a series of smaller pictures for the bar and fitness centre.

"My paintings are more classical than Bonde's and Birkemose's - they are studio pictures that were not painted to be an integral part of the architecture," he says. This photo is from the hotel's Presidential Suite. In all the other rooms, there are original lithographs by one of the three artists.



Foto: Jens Lindhe

37

Architect: Vilhelm Lauritzen

Date: 1939

Materials: Concrete and glass

Location: South-western area of the airport

In 1998, the Danish Ministry of Environment and Energy decided that the very first airport terminal, designed by architect Vilhelm Lauritzen and built in 1939, was to be preserved. The terminal is considered a major work in Nordic functionalist and international modernist architecture - a reaction to the somewhat stilted building style preferred by the establishment at the time. The focus here is on simplicity and functionality, with no superfluous adornment.

The terminal was the first real passenger terminal at Copenhagen Airport and was in use from 1939 until the opening of Terminal 2 in 1960. In the late summer of 1999, the entire terminal was moved to the western part of the airport, near the village of Maglebylille. In 2000, it was restored to its original beauty and is now a listed building.

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Flemming Agger (1944-)

Like the owner of Vilhelm Lauritzen AS, Jens Ammundsen, Flemming Agger was first trained as a cabinet maker before studying architecture at Danmarks Designskole. He joined Vilhelm Lauritzen in 1991 and has since been involved in the renovation of the head office and television studios of the Danish Broadcasting Corporation, he was the project architect responsible for the decoration and inventory of the Ministry of Environment and Energy, and for the railway station at Copenhagen Airport.

However, even in the days he was employed by KHRAS Architects, he was part of a team working on a project at the airport - the concept and tender documentation, decoration, design and facades of Pier B. Flemming Agger also devised the concept of the Danish Pavilion in Seville, designed lamps for Le Klint and beds for the Danish furniture store Illums Bolighus.

Thomas Alken (1970-)

When Thomas Alken graduated as a designer it was his final year project, an easy chair, that caught the eye of Copenhagen Airport - he was the obvious choice to design the airport's first lounge furniture for economy class passengers. Alken was trained at Danmarks Designskole and the Helsinki Design School and now runs his own company, FORMAT Industriel Design, now in its fifth year of working on projects in the fields of furniture and product design. He has also designed school furniture, lighting and information points - free-standing computer terminals. He is currently working on the construction of modern houseboats and on the renovation of a church.

Jens Ammundsen (1944-)

Architect Jens Ammundsen was trained as a cabinet maker but also graduated from Danmarks Designskole. Since 1971, interrupted only by short periods of working in the US and Iran, he has been associated with the architect studio Vilhelm Lauritzen AS. In 1977, Ammundsen became the owner and managing director of the company, with artistic responsibility for design, space, decoration, inventory and product development - as well as the company's aesthetic profile.

In his time with the firm he has had the overall responsibility, and taken an active part in, the design of the headquarters of the television centre and several modernisations of the radio studios of the Danish Broadcasting Corporation, the modernisation of the airport's Terminal 2, railway station and shopping centre. He has also designed furniture for Fritz Hansens Eftf. A/S and lamps for Louis Poulsen & Co. A/S.

Ammundsen has received several awards during his career, including the IG Award, the IF Product Design Award and the Award for Excellent Design.

Svend Axelsson (1937-)

After five years at furniture designer Arne Jacobsen's studio, Svend Axelsson joined the architects Krohn & Hartvig Rasmussen in 1968. He became a partner in 1980 and after the company was transformed into KHRAS Architects in 1988, he became majority shareholder, member of the Board of Directors and Managing Director, and thereby Deputy Chairman, from 1988-97.

Among the projects and architectural competitions he has won are projects involving the City Hall in Copenhagen, The Royal Theatre, Østerport Station, The Danish Pavilion at the World Exhibition in Seville in 1992, as well as numerous swimming baths, administrative buildings, schools and homes for the elderly.

In Copenhagen Airport, he has carried out work for the works committee, been awarded a first prize for an office building and been part of the team to design Terminals 1 and 2 and the first stage of Pier D. In the course of his career, he has received several professional accolades - among the most important are the Nykredit Foundation Award for the Danish Pavilion at Seville, an award by the Municipality of Frederiksberg for the Frederiksberg Centre, a European design award for Unicon, the Auguste Perret Award from UIA and the Eckersberg Medal.

Jens Birkemose (1943-)

Although a graduate of the Danish Music Conservatory, Jens Birkemose is known today as a painter and graphic artist.

Birkemose works in small, intimate formats, such as lyrical books in which text and illustrations are combined. But he also expresses himself on large canvases with expressionist works. He experiments constantly with new techniques, with collages, the

aura effect and mail art, and strives to push back the boundaries of the way he paints.

Since 1967, Birkemose has had a studio in Paris and since 1980, has held exhibitions as a member of the December group of artists. In 1990, he received the coveted Danish Eckersberg Medal for his work, much of which can be seen at the National Art Gallery in Denmark.

Mogens Boertmann (1918-)

In 1944, Mogens Boertmann graduated from the School of Architecture of The Royal Danish Academy of Fine Arts and worked at the Regional Planning Office and as a freelance architect until being employed at the Vilhelm Lauritzen architects studio in 1935. From his first days with the firm, he was responsible for the design work on Copenhagen Airport, including administration buildings and hangars.

This versatile architect has produced urban planning proposals in west Greenland, the development plan for Keflavik Airport, the organisation plan for the head office of The Danish Labour Market Supplementary Pension organisation, the Danish Broadcasting Corporation's television centre in Copenhagen and regional radio studios in Rønne, Odense, Vejle and Aalborg. Boertmann, who became a partner in Vilhelm Lauritzen's studio in 1959, has also taught at the School of Architecture from which he graduated and been a member of the Royal Danish Academy of Fine Arts and jury of the Academy Council, the Danish equivalent of the Fellows of the Royal Academy. His awards include the New Carlsberg Foundations's travel scholarship, the Aluminium Award and the Eckersberg Medal.

Peter Bonde (1958-)

Even before he graduated from the Royal Danish Academy of Fine Arts in Copenhagen, Peter Bonde was known as one of the most prominent members of the school of artists known as "The Wild Young" and made his name at exhibitions such as The Knife on its Head in 1982.

Peter Bonde expresses himself not through a single medium, but several - painting and sculptures as well as installations and music. His works are a confrontation with the most extreme movements in modern art, and his constant change in style is an ironical statement

of trends such as minimalism and landscape painting, despite the fact that he himself produces such works.

Søren Daugbjerg (1957-)

In the same year that Søren Daugbjerg graduated from the Architecture School of the Royal Danish Academy of Fine Arts, he began his career at the studios of the National Museum. Today, he is an architect at Vilhelm Lauritzen AS, where he was made a partner in 1999.

Among his projects are the design and construction of the main building of Copenhagen University in Amager, Novo Nordisk's factory at Hillerød, luxury apartment buildings on waterside Copenhagen, and the Danish Broadcasting Corporation's new centre in the Copenhagen township of Ørestad. At the airport, he has worked on Terminal 3, the design of the future metro station, the multi-storey car park at Terminal 3, the removal and renovation of Vilhelm Lauritzen's original terminal building, and the Hilton Copenhagen Airport.

Niels Evert (1953-)

In 1981, Niels Evert graduated from the Constructions stream of the School of Architecture at the Royal Danish Academy of Fine Arts, and spent some years teaching at his alma mater. Concurrently, he was employed by the architect firm, Holm & Grut, of which he is now co-owner. He has specialised in building planning and industrial design and has been project manager on several projects at Copenhagen Airport. Among his accomplishments here have been the design and project management of Pier A and the Non-Schengen area in Pier C, and project manager of Lufthavnsboulevarden and a new cargo terminal for SAS. Niels Evert is also project manager on the extension of Keflavik International Airport, where he is designing a new 25,000 m² passenger terminal.

Egon Fischer (1935-)

Egon Fischer has established himself as one of Denmark's most important sculptors. His gigantic iron figures and dazzling collage reliefs are colourful and entertaining to look at; they are both amusing and trouble-free, aggressive and gloomy. Fischer does not adhere to a specific style of work but draws inspiration from them all. He is a humorist, and a provocative one at that,

who would like to see his works put in place in the residential enclaves of the middle classes. One of his metal sculptures split the local community when it was erected in Hanstholm shopping centre.

Egon Fischer is a member of two Danish groups of artists - Den Frie Udstilling and Grønningen - and has represented Danish art in many exhibitions abroad, including the Biennale di Venezia. In the course of his career, he has been showered with awards and scholarships, including the National Art Foundation Working Scholarships. Fischer's work can be seen at museums all over Denmark.

Freddy Fraek (1935-)

It was as a banjo-playing pop singer with a flat hat, and as an actor in a popular TV series, that Freddy Fraek became known in the 1960s. Today, this versatile artiste is also known as a sculptor.

Although he spent many years making children's records and fulfilling his dream to act, under his real name of Freddy Poulsen, he was a student, and later teacher, at the sculpture department of the Royal Academy of Fine Arts. Since the '80s, he has worked exclusively as a sculptor, and created several works for exhibitions together with his wife Gun Gordillo. Both are associated with Galerie Denise René in Paris.

He works in stone, wood and steel, producing monolithic decorative works such as Lineal at Bandhagen underground station in Stockholm and Vinden in Frederikshavn in Denmark; both are good examples of his constructivist expressionism.

Erik A. Frandsen (1957-)

As co-founder of the group of artists Værkstedet Værst, painter Erik A. Frandsen belongs to "The Young Wild" school of the 1980s. He is self-taught and regarded as something of an all-rounder as an artist. He has worked with graphics, drawings, photographs, collage, film and ceramics - but it is mainly as a painter that he is known. Frandsen prefers to work with series of paintings that are exhibited as the contents of an entire room. His pictures are often in two layers - a figurative motif painted with expressive strokes, over-painted with a layer of abstract strokes and various items stuck onto the surface to veil the motif. In this way, he forces art to confront everyday objects. In 1996, he was awarded the Eckersberg Medal.

Gun Gordillo (1945-)

When you are introduced to Gun Gordillo and her works, you meet an optimistic outlook on life. In materials like acrylic, lead, aluminium and coloured neon tubes, the Swedish-Danish artist manages to give her constructionist expressionism a character that verges on the poetic. Trained at the Royal Academy of Fine Arts, Gun Gordillo works both with wall reliefs and more spatially-oriented exhibits. Examples of her work are The Inner/Outer Space, which she produced together with her husband Freddy Fraek for Fredericia railway station, and the monumental decoration at Slussen bus terminal in Stockholm.

Inger Hanmann (1918-)

The Danish painter and enamels artist Inger Hanmann was trained at the P. Rostrup Bøyesen School of Art and made her debut at the Artists' Autumn Exhibition in 1947. In the early stages of her career, she was best known for her paintings inspired by Rostrup Bøyesen's landscapes. But from the early 1950s, she began to express herself in other media, such as enamels, iron, copper, steel and silver.

Inger Hanmann's motifs are often abstract, with clean lines and clear, light colours. Examples of her work can be seen at Hørsholm swimming baths and the television centre in Gladsaxe.

Holm & Grut A/S

The architect firm Holm & Grut was founded in 1941 by Tyge Holm and Flemming Grut. In 1982, the firm became a limited company. The four owners, together with the architects of another renowned studio, have specialised in owner consultancy, decoration, new building, and furniture and product design. Holm & Grut received an award from the Association for Beautification of the Capital for its work on Pier A, one of the many projects in which they have been involved at the airport. But they have also been responsible for projects such as sophisticated industrial and laboratory buildings, club houses for sailing and football clubs, school and kindergartens and fashionable single-family homes.

Knud Holscher (1930-)

As a newly-graduated architect, Knud Holscher worked for some years as teaching assistant to the professor in constructional

art, E. Chr. Sørensen, before moving on to work for architect and furniture designer Arne Jacobsen. Later he himself was appointed as professor in constructional art at the School of Architecture at the Royal Academy for Fine Arts, at the same time as becoming co-owner of, and active partner in, the architects firm, Krohn & Hartvig Rasmussen. At the same point in his career, he started Knud Holscher Industriel Design, and in 1999, 30 years later, the studio Holscher Arkitekter was born.

Knud Holscher is a member of the Danish Design Council and the National Art Foundation. Since 1955, he has won first prize in countless architectural competitions for projects such as Odense University's swimming baths, the Royal Theatre, Copenhagen City Hall, the administrative building of Copenhagen Airport, the Danish pavilion at the world trade fair in Seville, Copenhagen University Amager, Østre Gasværk (the conversion of a gasworks into a performing arts centre), and, at the airport, Pier B, Gate 6 of Terminal 1 and a multi-storey car park. He has also undertaken design work for the ironworks Morsø Jernstøberi A/S, the lamp designers Louis Poulsen, the furniture designers Fritz Hansen and many others.

Knud Holscher has received the British Design Award no fewer than three times, the Danish ID Award eight times, the Concrete Award, the Auguste Perret award, the Red Dot for d line and the Eckersberg Medal.

Robert Jacobsen (1912-1993)

Knowing Robert Jacobsen today as the renowned metal sculptor he became, it is difficult to imagine that the self-taught artist started his career by making figures in wood and fantastic, mythical creatures in stone. He made his debut at The Artists Autumn Exhibition in 1942 and took part in several experimental films, including Jørgen Roos' Flugten.

After the war, Robert Jacobsen settled in Paris. Together with the painter Richard Mortensen, he became closely associated with the newly-opened Galerie Denise René, where Jacobsen, with the bulk of a blacksmith rather than an artist, was known as "le gros Robert".

Jacobsen's work has always moved between the rigidly constructive and the organic. Pegasus, standing at Copenhagen Airport, is an excellent example of his constructionist style, com-

pleted in gigantic plates of welded black iron. It is not difficult to see how he plays with the relationship between form and space, the passive and the active. But between these monumental and regimented works, he also created what he called 'dolls', small humanoid figures of metal and scrap iron clearly inspired by his love of African art.

Although self-taught, Robert Jacobsen became a professor in art and was a recognised teacher at the academies of Munich and Copenhagen; in addition, he became honorary professor at the academies in Munich and Florence.

Jacobsen received many international awards for his work, including the prize for sculpture from the Biennale i Venezia, the Prinz Eugen Medal and Ordre des arts et des lettres. Examples of his work can be seen in Denmark outside the Esbjerg Art Pavilion, at Gladsaxe Town Hall, at Axeltorv in Copenhagen and, of course, at Copenhagen Airport.

KHRAS Architects

The architect firm Krohn & Hartvig Rasmussen was founded in 1946 by Gunnar Krohn and E. Hartvig Rasmussen. A series of first prizes in some of the major Nordic architectural competitions in the 1960s resulted in the firm becoming one of the largest and most renowned in Scandinavia. This was a trend that was continued through the '70s and '80s by the four architects Knud Holscher, Bent Nielsen, Gunnar Gundersen and Svend Axelsson.

In 1988, the firm was transformed into a limited company.

KHRAS Architects has completed projects at home and abroad in housing, museums, theatres, shopping centres, swimming baths, hospitals, universities, the Øresund fixed link, the Copenhagen Metro, Malmø City Tunnel, Arlanda Airport in Stockholm and Copenhagen Airport. Here, they were responsible for Pier B, Office Building NV, Gate 6 in Terminal 1, the Terminal 2 multi-storey car park and the first stage of Pier D.

Jørn Larsen (1926-)

At first glance, Jørn Larsen's work seems very easy to understand, and open to individual interpretation. But behind his simple designs, there is a world of complex geometrical calculations, all of which follow a special set of rules to which the artist has subjected his work. You will find no squares in his work - he believes they are

too static. For the same reason, you will find no exact sizes. But you will find rectangles with the proportions of 9:10. The result - huge, four-sided figures in granite, marble, porcelain, glass and paper. They reflect calm and dynamics and though closed in their form, they are very open to interpretation.

Jørn Larsen began as a house painter, graduated from the Royal Academy of Fine Arts and is now a member of the Grønningen school. He has received numerous awards and medals and represented Denmark at such events as the Biennial in Venezia. Among his works are the floor decoration at the Royal Theatre, The Black Cube of Granite in Svendborg and the altarpiece in Udlejre church.

Vilhelm Lauritzen (1894-1984)

Even before he graduated from the Royal Academy of Fine Arts, Vilhelm Lauritzen had established his own company. Two years after that, in 1922, he founded the architect studio, Vilhelm Lauritzen. He is probably best known for his design of the first terminal at Copenhagen Airport in 1939, but he also designed the radio centre close to the city centre and the television centre in Gladsaxe for the Danish Broadcasting Corporation. Lauritzen thus became an architect closely linked with two vital projects reflecting the new technologies of his age - aviation and broadcasting. They were new elements in a modern society but the qualities of his work were international and epoch-making in Denmark.

In parallel with the work in his architect studio, Lauritzen also taught at the Royal Academy of Fine Arts and sat on the board of many organisations, including the Association of Academy Architects and the National Building Research Institute. Over the years, Vilhelm Lauritzen and his work have been honoured with the presentation of several awards: the Eckersberg Medal, the C.F. Hansen Medal and the Association of Academy Architect's honorary medal.

Vilhelm Lauritzen AS

The architect firm Vilhelm Lauritzen AS was founded by Vilhelm Lauritzen in 1922. On many projects, he collaborated with Frits Schlegel, without any formal alliance ever developing. It was not until 1959 that Lauritzen entered a partnership with Mogens Boertmann, Helge H. Hoppe and Jørgen Anker Heegaard prior to

taking part in the competition for the construction of the television centre for the Danish Broadcasting Corporation.

Today, Wilhelm Lauritzen AS is a limited company and has set its mark on Danish architecture with such major infrastructure projects as the ferry terminal at Kristianssand in Norway, the original Lauritzen terminal, Terminals 2 and 3 and the railway station at Copenhagen Airport - as well as the Hilton Copenhagen Airport. The firm is also known for its activity in building educational complexes like the Business School in Copenhagen and the architect school at Holmen, south of the city centre. The company has also won the contract for a series of luxury waterfront apartment buildings and the new centre for the Danish Broadcasting Corporation in the Copenhagen township of Ørestad.

Jesper Lund (1945-)

Shortly after his graduation from the School of Architecture at the Royal Academy of Fine Arts, Jesper Lund was employed by architect Arne Jacobsen. Moving on to Dissing & Weitling and Knud Holscher Industriel Deign, led him to a job with Krohn & Hartvig Rasmussen (KHRAS) in 1988. Lund was the architect in many projects: a high-density housing project in Trinidad for Højgaard & Schulz; industrial housing in Singapore, a project for the Mærsk regional office in Lisbon, the conversion of a listed building on Højbro Plads in Copenhagen for Henriques Bank, the Copenhagen Metro for Ørestadsselskabet, the first stage of Pier D for Copenhagen Airport, and the North and South building for Arlanda 2002.

He has been honoured with the Auguste Perret Award and twice with the ID Award.

Mollerup Designlab A/S

The signs at Copenhagen Airport were designed by Mollerup Designlab A/S, whose most prominent personalities on the project were Dr. Per Mollerup (1942), architect Bastian Andersen maa (1948) and architect Trygve Hansen (1952). The signs, which received the Danish Design Centre's IG Award, have since then given the company similar important signage projects in Oslo Airport, Luftsverket in Sweden, the Arlanda-Stockholm railway, the new national teaching hospital in Oslo and the Copenhagen Metro.

Tróndur Patursson (1944-)

The Faeroese artist Tróndur Patursson was trained in Norway, first at the School of Arts and Crafts in Voss and then at the National Academy of Arts in Oslo. Today, Patursson is a highly acclaimed painter and sculptor, particularly known for his glass paintings so often inspired by the landscapes of his home. Recently, this very versatile artist has made a 2 x 8 metre work called "The Great Whale", a model for his "Cosmic Space", which will be exhibited in France in 2002 and sketches for his glass window that will be installed at Newcastle Cathedral in England.

Tróndur Patursson regularly exhibits in Denmark and has also set up permanent works here - apart from those at Copenhagen Airport, these can be seen at Tårnby Town Hall and in the main hall of Skottegård School.

Hanne Salamon (1935-)

Trained at Danmarks Designskole and the ceramics school at Faenza in Italy, Hanne Salamon is a painter and graphic designer who works mostly in enamels on steel, reliefs in wood and graphics. Her works are greatly inspired by her experiences in the countryside, expressed in piercing colours and geometrical forms - but always with an essential balance of shape and colour.

Hanne Salamon has won several competitions for decoration of rooms and spaces, a subject which has caught her imagination in recent years. She has won scholarships from the National Bank and the Aage Nielsens Familiefond.

Her work can be seen in such a wide variety of places, apart from Copenhagen Airport, as the National Bank and Frankrigsgade swimming baths in Copenhagen, the Business School in Holbæk and the fire station at Bromölla in Sweden.

Thomas Scheel (1959-)

After graduating from the School of Architecture at the Royal Academy of Fine Arts, Thomas Scheel was employed at Vilhelm Lauritzen AS in 1994. Five years later, he was a partner. Thomas Scheel was part of the team that designed and built the IBM offices in Allerød, the headquarters of Commerzbank in Frankfurt, drew up high-rise development and building master plans for Barcelona, Corsica, London and Tokyo, recently designed the sound studios for the film company Zentropa in Denmark, the Danish Broad-

casting Corporation's new home in the Copenhagen township of Ørestad and luxury waterfront apartment buildings in Copenhagen. Scheel was also involved in the design of Copenhagen Airport's Terminal 3, the future metro station, the multi-storey car park at Terminal 3 and the Hilton Copenhagen Airport.

Henrik Starcke (1899-1973)

Originally, Henrik Starcke was a painter, graduating from the Royal Academy of Fine Arts in 1924. He travelled extensively and found inspiration for his work in the art of classical and medieval times. His work is both simple and down to earth at the same time as being full of fantasy and ethereal. He has worked with such differing - and unconventional materials - as flints, nails and ceramic shards.

Apart from his *The Four Winds*, now on central display at Copenhagen Airport, Henrik Starcke's most well-known exhibits are *Woman with a Bird* at the UN building in New York and two reliefs in the foyer of Concert Hall at the Danish Broadcasting Cooperation's radio studios in Copenhagen.

From 1938, Henrik Starcke exhibited with *Den Frie Udstilling* in Copenhagen. He won many awards in his life, receiving two of the greatest accolades in Danish art circles - the Eckersberg Medal and the Thorvaldsen Medal.

Janis Strupulis (1949-)

This Latvian award-winning artist and painter made his real breakthrough in his home country in the early 1970s. He made his name in Denmark 20 years later, gradually finding more and more commissions. In Denmark, he has specialised in casting medallions inspired by Danish culture and ancient relics in Jutland. But he is best known for the work he did in his commission for the restaurant chain *A Hereford Beefstouw*. And it is outside a branch of this chain and in the nearby *Seafood Bar* restaurant that his work can be seen at Copenhagen Airport.

Jan Søndergaard (1947-)

A 1979 graduate of the School of Architecture of the Royal Academy of Fine Arts, Jan Søndergaard is now a partner of KHRAS Architects and professor at his old university. He was part of the KHRAS team that designed the Danish pavilion at the World Trade

Fair in Seville in 1992, the extension of the Danish embassy in Moscow, the new global concept for Bang & Olufsen, the same company's new head office in Jutland, and the first stage of Pier D in Copenhagen Airport.

He has been honoured with many professional accolades: The Architecture/Concrete Element Award, Copenhagen's Arts Foundation Award, the European Community Design Award, The European Design Award, the Auguste Perret Award, the Eckersberg Medal and many more. Søndergaard is a governor of Statens Kunstfond and the Royal Academy of Fine Arts, on the board of Arkitektens Forlag and a member of the steering committee of the Danish Centre for Integrated Design, under the aegis of the Ministry of Research.

Jan Søndergaard has also been given a grant in perpetuity for his contribution to the world of art by an act of parliament.

Erik Sørensen (1942-)

In the same year Erik Sørensen graduated from the School of Architecture at the Royal Academy of Fine Arts, he was hired by architects Krohn & Hartvig Rasmussen. A year later, he was head of the team working on Odense University and other projects. Today, he is a partner, a director and member of the Board of Directors.

Erik Sørensen has received many awards for his buildings: The Design School in Kolding, Copenhagen University Amager, Sundsvallbron in Sweden, 35 motorway bridges on the ring road around Malmö in Sweden, Odense University and Post- og Telegrafvæsenet in Tåstrup, just west of Copenhagen.

He has also been project manager on the first stage of Gate 6 in Terminal 1 and for the extension of Pier B West in Copenhagen Airport. Both projects earned him a diploma from the Association of Beautification of the Capital, and the latter the Concrete Element Award. Erik Sørensen has also won first prize for one of the airport's administration buildings, and as project contractor for a multi-storey car park at the airport. He was also project manager for the SAS Cargo Terminal.

Along with Svend Axelsson, he was awarded the Nykredit Foundation Award for the Danish pavilion at the World Trade Exhibition in Seville. The year after that, he was privileged to receive the Auguste Perret Award.

Jens-Flemming Sørensen (1933-)

If you perceive something dreamlike or fairy-tale in Jens-Flemming Sørensen's art, it is no coincidence. He is a co-founder of 'the fantastic realism' movement in Danish art, uniting myth and fable, the basis of his work, with the world about us. He is something of a myth-maker, telling us stories of man and his life as a creature of the universe. With the world of fantasy as his driving force, he creates sculptures and fountains that are ever open to interpretation. Are his recurring charged globes, planets that have exploded, cannon balls, eggs or flower buds bursting with life? The artist wants you to choose.

Jens-Flemming Sørensen has received the three-year scholarship from Statens Kunstfond, several other scholarships and is a member of the Grønningen movement. His works are on public display in the park at Marselisborg Palace, the Kastrupgaard Collection, Esbjerg Museum for Art and Nordjyllands Kunstmuseum.

Johnny Sørensen (1944-)

In the same year Johnny Sørensen graduated from Kunsthåndværkerskolens Møbelhøjskole, he set up business with architect Rud Thygesen. The studio and partnership existed from 1966 until 1994, when Johnny Sørensen started his own firm.

He has made his name in Denmark and abroad for his industrial design of furniture, textiles and home accessories and has exhibited in Paris, London, Vienna, New York and Tokyo. Among his collection of awards are Møbelfabrikanternes Ærespris, the Furniture Award, the Medal for Furniture Design from the design organisation IBD in New York, the G Award from Japan, the 'Best of Show' award from the Design Foundation, Oscars Snai and the Bruno Mathsson Award.

Rud Thygesen (1932-)

Trained at Kunsthåndværkerskolens Møbelhøjskole, Rud Thygesen went into business shortly afterwards with Johnny Sørensen, his partner of many years. Thygesen is known for his stylistically clean industrial design of furniture and textiles; his furniture is on display at the Museum of Applied Art in Copenhagen and Oslo, at the Museum of Modern Art in New York and at the Victoria and Albert Museum in London.

He has won international acclaim and received the Furniture Award and Møbelfabrikanternes Ærespris in Denmark, the Institute of Business Designers Award in the USA, the G Award in Japan, the Bruno Mathsson Award in Sweden, and the Award of Good Industrial Design in Germany. In 1998, Rud Thygesen was also given a lifelong scholarship from Statens Kunstfond.

Lin Utzon (1946-)

With her multi-faceted talent, Lin Utzon must be regarded as an extremely versatile artist. You get an idea of that from the three institutes at which she trained - the School of Painters and Sculptors in Sydney, and Danmarks Designskole and Margretheskolen in Copenhagen.

Her glass vases are extremely popular and adorn the rooms of many Danish homes. But Lin Utzon is just as well known for her gigantic wall decorations that can be seen all over the world - and in Copenhagen Airport. These decorations are made with hand-made burned tiles, the result of many years' collaboration with the Royal Porcelain Factory.

Inspiration for her hand-printed kimonos, collages, decorated porcelain, tapestries, stage sets and oil paintings has been harvested from study trips to Japan, Mexico, the USA, Australia and southern Europe.

Hanne Varming (1939-)

Even as a child, Hanne Varming used to make small figures in plasticine. But she had no idea then that they would become her living. When she was quite young she applied for a job at the Royal Copenhagen Porcelain Factory. After private tuition to supplement her daily work, she was accepted at the Royal Academy for Fine Arts, from which she was awarded a gold medal in 1963 for a stunning life-size figure.

She specialises in portraying people and human relations, and if she comes across a situation that she wants to relate through her work, has been known to rush home to start on her sketches. Women of all ages, a newborn baby, a family - anything she sees and experiences in her everyday life can end up as a new work. She shows life as it is. What is characteristic for her figures, which are usually in bronze, is her ability to convey the warmth of compassion that brings them alive in their own quiet way.

Hanne Varming's work can be seen at the National Art Museum, Trapholt Museum in Kolding, Skive Museum, Sønderjyllands Kustmuseum and in many public places around the country. Apart from the many busts and sculptures, she has created, Hanne Varming has also made the models of the Karen Blixen Medal, minted to commemorate for 100th birthday, and one to mark Crown Prince Frederik's 18th birthday.

Raimo Veranen (1942-)

Raimo Veranen was educated at the University of Helsinki but for Danes and art lovers, it is perhaps more interesting that he has been greatly inspired and influenced by his time as Robert Jacobsen's assistant. Veranen also taught at the Royal Academy of Fine Arts, is a member of the movement Den Gyldne and exhibits often in Denmark.

Hans J. Wegner (1914-)

It is no coincidence that Hans J. Wegner is known as 'the chair maker of chair makers'. Few other furniture designers have achieved the feat of staying at the top in the field of classic designs. His timeless chair, Round chair (model nr. JH 501) is regarded by chair connoisseurs as nothing less than *the* chair. It was this chair that CBS bought twelve of for the historic TV debate between Kennedy and Nixon in 1961. Wegner's greatest commercial success, however, is Chair Y (model nr. 24), also known as The Wishbone, as the back is cutaway oak resembles just that. His chairs are simple and traditional in their form, often with back and arm rests in a single, sweeping curve of wood. But the hallmark of all his furniture is the elegant technical solution he provides to the design problem and their superb craftsmanship.

Hans J. Wegner was trained at the Royal Academy of Fine Arts where he later taught, and has worked as a furniture designer with Arne Jacobsen and Børge Mogensen. In 1959, he was made Honorary Royal Designer for Industry.

Frans Widerberg (1934-)

Frans Widerberg is one of the most prominent artists in Norway. His special choice of colours and dream-like motifs of people and animals floating in space made him an obvious choice to decorate Pier A in Copenhagen Airport.

The journey is a theme that runs through Frans Widerberg's work: people's journeys across an infinite cosmos; the passage of time through the landscape; and the flight of the imagination from the undeniable to the incomprehensible. So selecting him to decorate the airport was not only inescapable but a natural consequence of the work he does.

Frans Widerberg was trained at Statens Kunstakademi and his work has since been exhibited throughout Europe, but particularly in Scandinavia.

Sources:

Kraks Blå Bog 2001

Den store danske encyklopædi

Frans Widerberg - Malerier 1980-90

Hanne Varming, Sophienholm 1999

Jens-Flemming Sørensen - Sculpture

*Egon Fischer - Gl. Holtegaard, Esbjerg Museum of Art
and Odsherreds Museum of Art*

1000 Chairs

Weilbach, Dansk Kunstnerleksikon

The internet

Material from various studios and artists

Published by Copenhagen Airports A/S

Concept and text: Information Department, CPH

Translation and re-write: Tony Wedgwood

Photos: Claus Løgstrup - unless otherwise specified

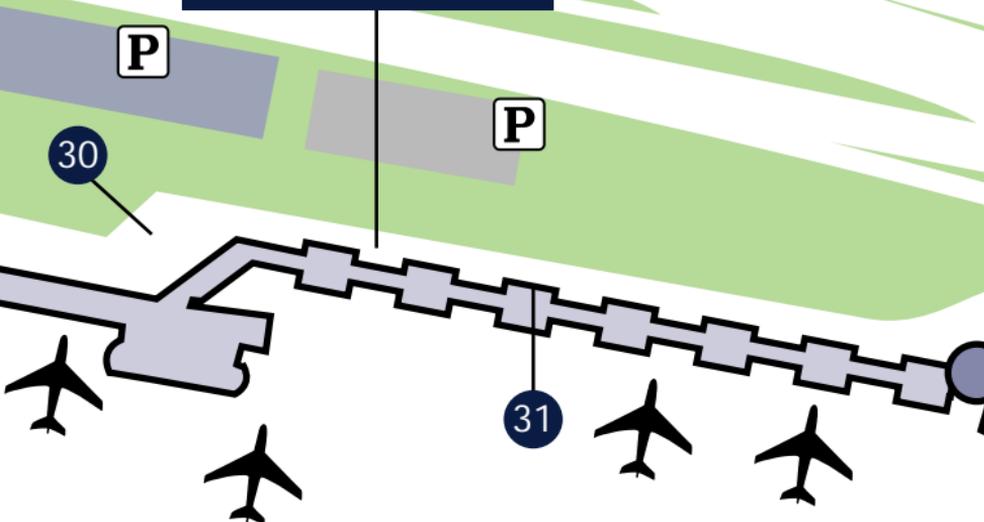
Layout: Leise & Company

Repro: Scanpress

Printer: TL Offset

2nd edition November 2001

Terminal 1



37 Not included in the illustration.
Visits to the Lauritzen Terminal by special arrangement.

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