

丹麦C.F. 穆勒建筑事务所编

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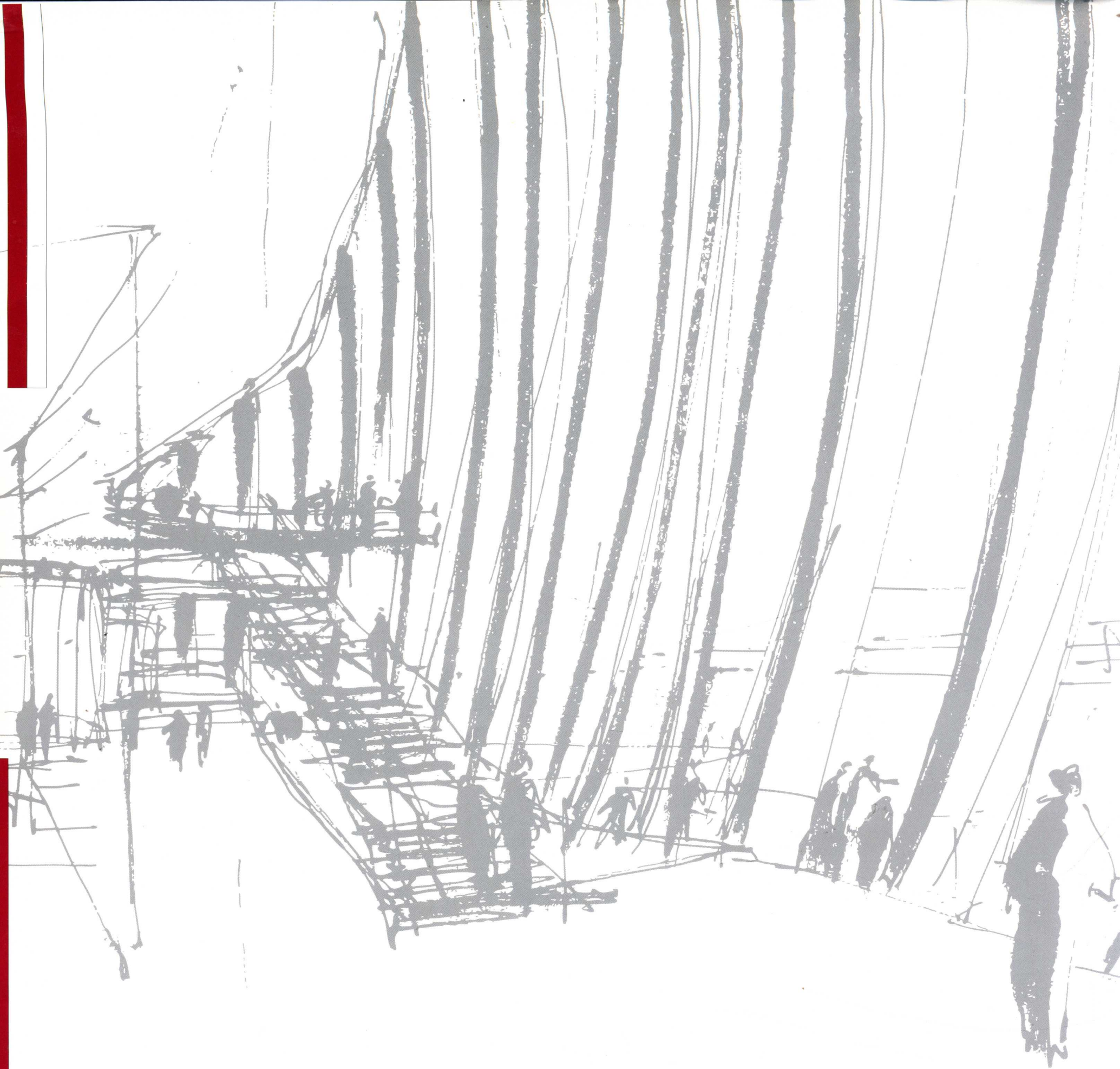


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Architectural models at the C. F. Møller Architects Headoffice in Aarhus. Silkeborg [2010] in the foreground and the University of Aarhus [1931- ] in the background.



## PREFACE

For more than 85 years, C. F. Møller Architects has contributed to the shaping of the Danish and Nordic welfare societies. We have developed programmes, spaces and buildings for hospitals, universities and schools, public administration, masterplans and housing from an evolutionary point of view and with a constant eye to social innovation through architecture.

With our roots in the Scandinavian modernistic and democratic traditions, and our hands-on approach to the new paradigms and challenges of eco-friendly construction, we feel we bring a unique contribution and perspective to the recent success of Danish architecture worldwide. The last decade has seen our work becoming increasingly globalised, and our practice has evolved with new areas of expertise and research.

In a time when the rapid global growth of cities is fast becoming the new agenda of the 21st century, the development and re-thinking of the public domain in a broad sense-the very glue of the urban realm-is a key point in the creation of long-term socially and environmentally sustainable communities.

This book focuses on recent examples of our work in architecture, landscape and design, and their courteous interaction with their surroundings and users. The projects included are not necessarily all public buildings in the traditional sense, but they are united by the strong intention to engage and enrich the public domain-from the large scale of urban and landscape planning, down to the smallest details-such as a door handle.

Public spaces and public architecture may be defined as all structures which concern or address people beyond the private sphere-a vast field indeed. As architects and decision-makers for our common physical environment, we are acutely aware of our commitment and responsibility, not only towards our clients, or the specific users of a design, but also towards those who are typically not involved in the design process, but are nonetheless affected by the outcome-the public.

 C. F. Møller Architects





*National Gallery of Denmark - extension, Copenhagen [1998]*



## INTERVIEW

C. F. Møller Architects is one of Scandinavia's largest and oldest architectural practices. But does this long and wide-ranging experience reveal itself in the practice's architecture? Is a special method required to absorb new ideas while simultaneously respecting the quality of what has been handed down?

In this conversation between Director of the Danish Architecture Centre, Kent Martinussen [KM], and two of the partners in C. F. Møller Architects, Anna Maria Indrio [AMI] who joined the practice in 1990, and Julian Weyer [JW] who became a partner in 2007, a clear picture emerges of the significance of experience in architectural expression. The key terms include an inherited sense of quality with a personal touch, tacit knowledge, and the seriousness of the task.

## SERIOUSNESS-THE ROOT OF OUR IDENTITY

*KM \ Let's start by talking a little bit about your identity as an architectural practice. Leafing through your projects, one gets an impression of a certain coherence, a continuity, something robust and durable. Many architects create architecture with a specifically and stylistically uniform expression and nonuniform vocabulary. That is not the case with you. You clearly work in a different manner with the concept of identity. In both the individual projects and the practice's identity as a whole, there appears to be a great openness towards the aesthetic and functional instruments. This naturally raises the question: What is your relationship to the concept of identity?*

*AMI \ When I was a young person in Italy, pragmatism was a term of abuse. You weren't supposed to be a pragmatist-you were supposed to have an ideology, a mission. But in fact I think that the way we work is similar to what in the old days used to be called pragmatism. We have a culture at the practice, a way of doing things, that is probably a bit unusual. We're a little slow, in the sense that we allow ourselves to consider things thoroughly-to go over them an extra time. Being pragmatic means that you treat the reality and the relevant conditions more seriously than as just some notion or other. You also have to familiarise yourself with the way the reality is structured and the demands of the task, which takes time. We try to see everything from several points of view and explore various options before we make a decision. That in itself may not be terribly uncommon, but the unusual thing about us is that our long tradition of careful consideration has given our corporate culture and working practices a sense of the durable, which is invaluable. Being judicious is a central part of our identity.*

*JW \ And you might add, as a concrete example of what Anna Maria was saying, that until the global economic crisis came along the construction industry was in a vortex, where things sometimes moved very quickly. But we allowed ourselves to hesitate-not because we did not wish to take part, but because we attach great importance to things being well thought-out. We want to participate, but strictly with a view to quality rather than quantity. Another important feature of our identity is that we do not have an aesthetic programme which is set in advance. We see this as a clear strength. The way in which we read programmes, and the way in which we interact with our clients, is fundamentally a process without preconceptions. This gives us an open mind towards the aesthetic aspects, and towards the solutions we need to find in general. This attitude of not imposing a particular architectural point of view on our clients is the tradition upon which we build, and which constitutes our identity. All our designs are site-specific and brief-specific-we do not believe in the generic. Every project is the result of a unique design process, starting with the site and client's requirements, and developing solutions from there.*

*KM \ So if you were to define your identity, it would be probably lie in your methods?*

*AMI \ Yes, and I could sum it up in a single word: seriousness. We take our tasks seriously, and that is the root of our identity. It is by virtue of their seriousness that our projects are recognisable as something we have produced. Seriousness in this context means both earnestness and sincerity. Earnestness, because we know that we are designing buildings for real people to use, in an everyday life in which things should function well and be pleasant and beautiful to look at. You can't just do whatever you like as an architect, because you have a responsibility towards the people for whom you are designing-and towards the building in which they may spend every day. But seriousness also means sincerity. We communicate the way in which we see the task, and we stand by our views and our choices. We would maintain that you can see this in our*

*buildings: the earnestness and sincerity is visible throughout. It's not just a style that you can change at will-it's rather more binding than that. So seriousness in a very broad sense pervades, not just our approach to our tasks, but the whole company.*

*JW \ Interestingly, this is in essence what we feel our work is about. The roots of our company are in Scandinavian modernism, and this has always been based on an architectural dialogue with the history and building tradition of the surrounding context. At the same time, both our work and the entire modern movement in Scandinavia have continuously embraced new tendencies and trends from around the world. But rather than shifting our direction altogether, these influences are subtly merged into the continuous evolution of our specific design philosophy and values. So new technology, international trends and the changing ideals of society inspire us and are interpreted and translated into our architecture. Through all this, simplicity and humane scale remain all-important in our projects.*

## FORM EMERGES FROM NECESSITY

*KM \ To examine a little more closely the recognisable aspects of your style, I would argue that one finds a pronounced compositional confidence which manifests itself in spatial clarity, some relatively functionalist planning, and a certain degree of orthogonality. I would probably argue that out of the more methodical aspects you mention, a clear awareness nonetheless emerges of what this specific building you are working on should look like. So on the one hand you work with an aesthetic tabula rasa and take a completely open approach, but not quite?*

*\ We do not produce similar designs, but our designs are produced in a similar way. There's an important difference. We do not impose a random style on the project, precisely because we take the context and conditions of the task seriously. \*

*AMI \ The seriousness of our approach to the project gives us a recognisable aesthetic identity. There is a logic in our analysis of the task, its functionality and its relationship with its surroundings that causes us to design in a similar manner. We do not produce similar designs, but our designs are produced in a similar way. There's an important difference. We do not impose a random style on the project, precisely because we take the context and conditions of the task seriously. We do not choose a particular solution or a specific form from the start. We allow the forms to emerge from the necessities which each task contains. To point out a few characteristics, there are two parallel strands in the company's aesthetics. Firstly, there is the brick architecture that has characterised the practice's expression for many years; and secondly, there is the more romantic strand, which makes use of white surfaces, glass and steel.*

*KM \ Romantic, you call it?*

*AMI \ Yes. Take for example a building like Nordlyset, which Christian Bundgaard [the author of this book's thematic section] calls rather "feminine"-the white plaster, the fine details, etc. It contains some fairly simple concepts which have been given a slight twist. And then look at Østerbrogade 105, which makes use of the brick architectural tradition, but also gives it a new, artistically formed and processed look. The differences between the two buildings are driven by our general, pragmatic approach to all our projects-namely that the context, the task, the programme, the conditions and the artistic possibilities must all be taken equally seriously. They are all equally important. Nordlyset creates the place, while Østerbrogade 105 respects the place. That's an important difference. With Nordlyset, the project is located in a rather diffuse context, while with Østerbrogade 105, the building must incorporate the new into an already strong relationship. This is a difference which is quite crucial to understanding how we work and why the two buildings are different but parallel. They are two different tasks, and they therefore*





Nordlyset housing, Copenhagen (2006)

acquire two different expressions. But the two forms of expression are parallel within the same method or approach—an approach that emphasises serious interaction with the reality. So you are probably right; there is an aesthetic coherence to our work. When people look at our projects, I don't think they are in any doubt that they are works by C. F. Møller Architects. But it's not that we make forceful statements. We don't draw attention to ourselves, just for the sake of inscribing ourselves on people's mental maps with a few simple tricks. That's not serious. Our architecture is not characterised by exaggerated technology or exaggerated forms. I think I would say that what characterises it is that it provides a sensible answer to a problem.

## SUSTAINABLE BY NATURE

JW \ When we talk about simplicity, it is not necessarily synonymous with the minimalistic, austere or bare—there is much in the Nordic tradition which is the exact opposite. Rather, simplicity should be perceived as straightforwardness, legibility of form and construction etc.—a quality often described as “honesty”, meaning that designs can be perceived clearly for what they are. I think this has gradually led to a specific approach in Nordic architecture, be it in values or designs, which is distinguishable by the ability to create architecture from, or rather through, restrained means. It is a question of using the relatively few resources at hand in a reasonable, but also artistically coherent way — instead of relying on an artificial division between the building itself and its aesthetics. Creating added value should not be about resorting to the superficial—in other words, working with an economy of means. Sometimes it can be better to spend less! For us, this approach has increasingly become an advantage, especially in an international market where the focus is more and more on sustainability.

KM \ Could one perhaps say that the workmanship, the architect's actual skill, creates so to speak an aesthetic field in itself, because good techniques prevent excesses of form?

JW \ Our process certainly tends to weed out that kind of thing, because it focuses on the serious and the explicable. There is an underlying consensus to everything we create. We can certainly argue and disagree, but we basically share the same perspective, so there are many things that we don't need to discuss at all. It is a culture that has been handed down, and which we are comfortable with and fundamentally believe in; a rational approach that does not exclude but rather allows room for the artistic side of things, because what is necessary is taken care of.

\ We can certainly argue and disagree, but we basically share the same perspective, so there are many things that we don't need to discuss at all. It is a culture that has been handed down, and which we are comfortable with and fundamentally believe in.\

AMI \ It is also the case that when new, gifted talents join the partner group, architects who come with their own aesthetic baggage, they help to colour the aesthetic field set by the company's traditions.

KM \ Such as Lone [Wiggers], who created Nordlyset ...

AMI \ And I brought a little piece of Rome to the design of the National Gallery of Denmark, yes.

JW \ You could say that in this way — with our partnership including ten people — there is a certain diversity in the company, but interestingly enough there is also quite a degree of overlap between the different temperaments.

AMI \ We reflect a diversity that also exists in society, and which you cannot simply ignore. New trends, new ways of looking at things—you have to be able to absorb all of that if a company is to survive, and if its traditions are to be prevented from hardening into dogma. A key feature of our



way of working is that one of the partners always keeps track of a specific project. Because we are so large, you might get the idea that C. F. Møller is one big corporate machine. But there is actually a great deal of commitment to each individual project; everything gets the attention it deserves. Obviously we are not all equally involved in everything, but for each project, there is a partner who is intimately engaged in the project planning. We all draw upon the same common heritage, but we each have our own tone that colours the projects.

*KM \ So you approach the tasks with an overall quality concept that emerges from your methods, your working culture and your handed-down experience? And the basic expression that this methodology creates is coloured differently by each of you in the individual-projects for which you are responsible? Like a kind of stucco lustro?*

*AMI \ Stucco lustro, exactly. We each colour the projects with our own temperament. And we follow them through to completion through the project planning. So there is tradition and continuity at both levels-both the methodological and the substantive.*

*KM \ Could one say that your work is also influenced by vernacular architecture? By which I mean building traditions, forms and methods of "tacit knowledge", and craftsmanship?*

*JM \ Yes, I think you could say that our architecture contains elements of the vernacular-knowledge about what will last and work, and which for that reason also often looks right. That's an important legacy when we are analysing the potential of a task, and thereby also in the everyday life of the practice. In our daily work, we draw upon accumulated experience and certain ways of doing things without having to think about it very much. We reflect a great deal on the concrete tasks and the context to which they belong, but we don't have to discuss a lot about style or our own professional foundation. That consists of some cultural forms of experience which, in a way, we know very well without having to put it into words. It is something that lies both in the hand and the mind. And just as our work in Scandinavia is closely related to the historic architecture of these countries, we look for inspiration from traditional and historic buildings wherever we design projects-but we reject the idea of creating purely nostalgic "pastiche".*

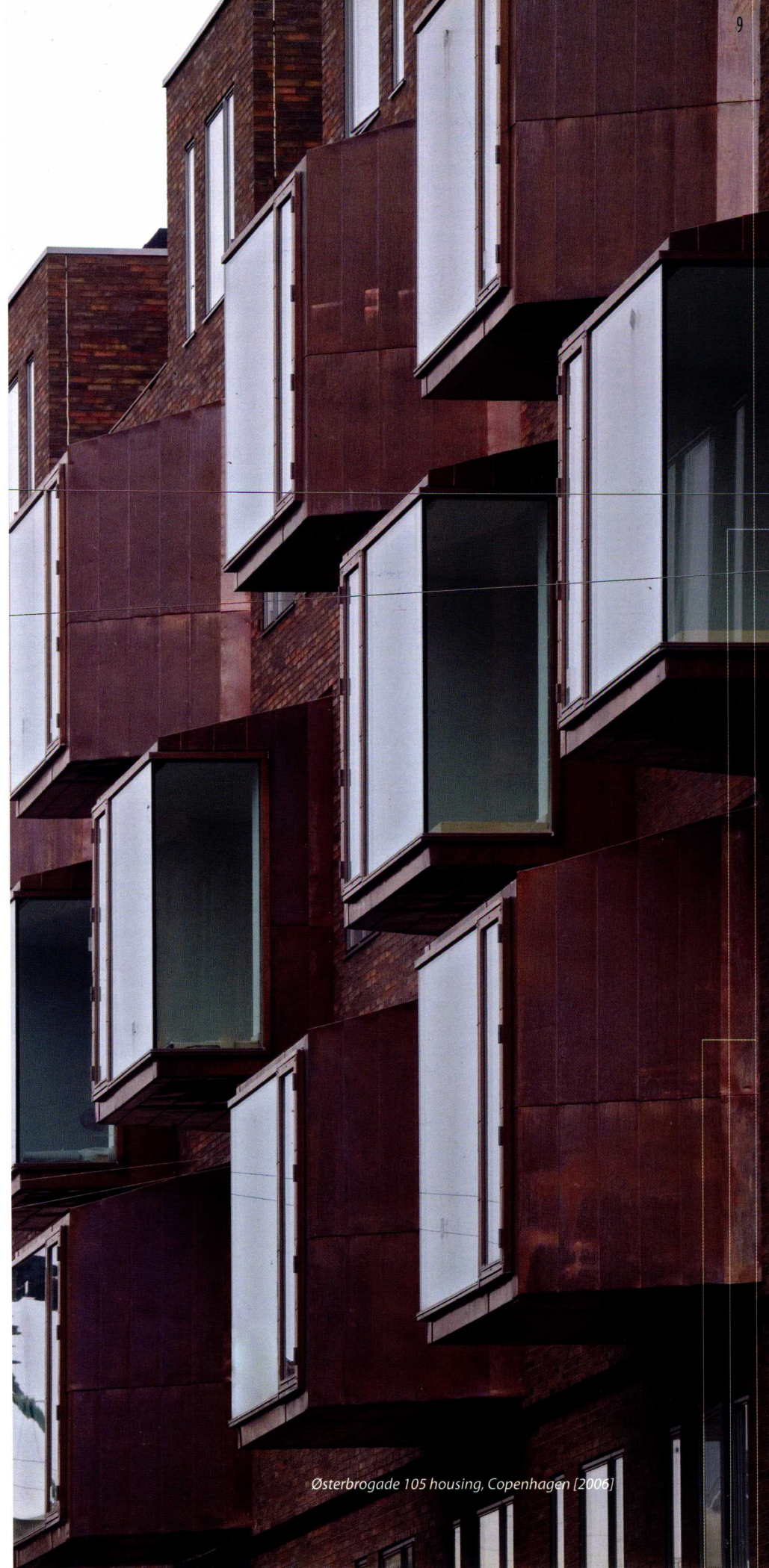
*We are also very keen to retain the sensitivity to context, whether it be the built or the cultural environment, as one of the main distinguishing features of our work – and as such, we have also always been outspoken opponents of both the generic modernism found everywhere in the world, and the new brand of "star architecture", creating easily recognisable but autonomous and detached objects oblivious to their surroundings.*

## NO DOUBLE STANDARDS

*KM \ As a company, C. F. Møller Architects has Scandinavia's longest unbroken tradition of producing architecture. And you are among the few companies in the world that have successfully completed projects for the same clients for more than 70 years. It is obvious that you have developed a special expertise and sensitivity with regard to continuity, and perhaps timelessness. What is your view of what is lasting in architecture?*

*JW \ The basis for what is lasting is a narrative, a story that is strong enough to be passed down and retold. It is a story which on the one hand we cherish, because we know it is a rather interesting story to continue, and which on the other hand we elaborate upon with great curiosity. It is this curiosity, amongst other things, which causes us to approach all our tasks with an open mind and ask many questions: what is it that we have here?*

*AMI \ There are two types of continuity in our approach. One is our methodology, which makes clients feel secure and pleased that we care about them and their well-being. That in itself is enough to ensure they will return. The second form of continuity consists of our artistic awareness or ambition, or whatever you would like to call it: the aim to do things a little better every time.*



Østerbrogade 105 housing, Copenhagen [2006]



JW \ And we have no double standards in our work-it is the same quality, same approach, and same architects for all commissions or building types!

KM \ But when you, with your solid, experienced approach to things make your clients feel secure, it doesn't necessarily mean that you just do what the client wants?

AMI \ Not at all. Because neither the client nor we would want that. That's the point. We evaluate the artistic potential in the context in which we work. If it is artistically strong, we don't change it.

KM \ If we were to imagine that C. F. and the others had designed the University of Aarhus in the style of Arne Jacobsen's Bella Vista ... [the famous Danish architect's modernist, classic white townhouses, north of Copenhagen]

JW \ Which was actually considered as an option. The drawings still exist ...

KM \ Exactly. If they had done that, I refuse to believe this would have become your tradition. Instead of highly-modern constructions like Bella Vista, it became something more archetypal, based on brick and the regional, more earthbound. And this is the form of expression that has become your backbone, behind the white modernism.

AMI \ Yes, but that's because the brick expression is more iconic than the white surfaces.

KM \ Another kind of icon, perhaps? My point is that if you look at your projects, schools, etc., you see a certain robustness in the whole thing, in the formats, spatialities, heights. A height, almost like Mies van der Rohe.

AMI \ Again, it's a question of seriousness. In each individual case, we assess whether what is artistically strong-in relation to the context-can be implemented. And if it cannot, then perhaps we are not the ones who should design the building. In the case of the University of Aarhus, it is clearly felt that the artistic aspect-which is to say, the master plan-is so strong that all the new buildings should be adapted to it.

## NOT A QUESTION OF INDIVIDUAL ACHIEVEMENT

JW \ You might say that the expression which has been handed down in the company's tradition is very robust. But new partners, new clients, new ideas, new contexts and new needs create variations on the theme or the game rules. There is quality in both; both in the rules and the variations.

KM \ Speaking of quality ... the word derives from the Latin *qualis*, meaning "of which kind". You obviously possess a clear standard of quality. How do you maintain quality in each project and in the company, over time? Do you have a giant QA corps running around keeping an eye on everything?

\ Each of our projects is a summary of more than 70 years of experience. So there is a self-regulatory mechanism in our approach to quality assurance. \

JW \ Two things: firstly, as we have talked about, the partners are personally involved in the project planning. And secondly, our staff undergo a good training process in the company, in which they acquire a certain routine and a sense of responsibility, and that is important. It's not that the partners are smarter than everyone else, but this common upbringing is part of the culture of a company in which experience, tradition and respect for the seriousness that Anna Maria talks about is maintained. Each of our projects is a summary of more than 70 years of experience. So there is a self-regulatory mechanism in our approach to quality assurance. On a daily level, we have a very positive and open working culture at C. F. Møller Architects, and we can always seek advice and guidance from each other-it is not a question of individual, personal



DR - Danish Broadcasting Corporation, Aarhus [1975-2010]





achievement, but rather a process in which everyone involved strives for a common architectural goal in a collective effort.

AMI \ We have, as mentioned, a relatively deliberate pace in our working processes, but because of this pace, we catch up with many fluctuations in the market. Many of our staff have been at other practices and have come back, and this adds something new, but it also tells us that we are a place to which people like to return. If we suddenly introduced the idea that it is only the work that counts, it would pull the company apart in no time.

KM \ *Do I sense a certain repressive tolerance?*

AMI \ Yes, but it is not the straight and narrow path of virtue. There are some guiding rails to hold onto, but there is also a tolerance for quirkiness and geekiness. Seriousness also applies to our personnel policy. We treat each other properly, with respect.

## SCANDINAVIAN RESOURCE CONSCIOUSNESS

KM \ *If you were to look a little into the future, do you see architectural quality becoming more widespread?*

AMI \ It is under pressure. It is becoming harder and harder to keep the detailed design stages in Denmark. It is easier to outsource, but we are among those who are trying to keep it here, even if it costs us more on the bottom line. There might be cause for concern about maintaining the quality standards we have cultivated in Scandinavia for many years, and which foreign clients know about and demand. It is extremely short-sighted not to let the same practice that wins a competition do the full design stages, because that is our tradition, and it is what allows us to maintain quality. It is essential to be able to control the construction process from A to Z.

KM \ *That doesn't mean that you cannot collaborate with others, though, does it? But the quality emerges from continuous dialogue with your partners, and if this cannot be maintained -for example because they are based in Pakistan-it often goes wrong?*

JW \ Yes, because if you don't have a daily dialogue on the details, it is also a loss to the overall learning process at the practice, and a loss in relation to continuity-each project stands on the shoulders of previous ones. Either way, the methods of achieving our goals are radically altered. This reflects in the current mix of architects, planners and various specialists that make up our office, as well as in the new ways of collaborating with clients and consultants. The role of the architect has changed from being primarily a designer to that of an interdisciplinary, multi-tasking coordinator, bringing together the ever-increasing amount of input every project requires. This however emphasises the need for a strong set of values to guide the processes, and thus puts the architect into a central position.

AMI \ We've had an office in London for five years now. When we finished the Darwin Centre, which was managed by our office there, the British architectural press wrote that it was a piece of Scandinavian architecture. One of the characteristics of C. F. Møller Architects is that all of the staff share a common understanding of what it is we are trying to achieve-of what good architecture is. There is a great awareness of our common values; perhaps even more so in London, for example, because they have to spend even more time explaining the values that the practice stands for.

JW \ The same applies to the work we are doing right now in connection with the coming Olympic Games in London. The London office is handling that, and the project is praised by the client for its Scandinavian qualities. You have to realize that the common image of "the Scandinavian architect" easily becomes a cliché-many of the "typically Danish" design values can in fact be found among architects all over the world. Still, there is something about Danish architecture which makes it instantly recognizable and unique-a quality that probably explains the many notable new commissions for Danish architects abroad. Danish architecture's high international profile cannot be simplified as a result of Danes being simply better architects, or representing a "better" set of values. But, there seem to be certain characteristic.



qualities in Danish architecture, which unites our practice, and make up the Danish way-an approach to building and planning which is deeply rooted in the rational and concise, and based on the presence of clear and well-reasoned concepts.

KM \\\ The whole world, and architecture along with it, is standing on the threshold of a historic paradigm shift: from the black to the green economy. You were one of the first Scandinavian architectural practices to become environmentally certified under the ISO standard. Looking at your works, especially those constructed in the brick tradition, one gets the impression that you have always been resource-conscious. But what is your relationship to architectural sustainability?

JW \\\ Sustainability has three dimensions. These days we hear most about the environmental dimension, but economic and social sustainability also has deep roots in our tradition, and indeed in the Scandinavian tradition as a whole. Elsewhere, architecture has tended to be an expression of power-far more so than in Scandinavia, where our architecture is a distilled version of the international. So sustainability, in every sense, is what we stand for.

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AMI \\\ We spoke earlier about stucco lustro. Another good Italian word is scarno, which means that everything superfluous has been cut away. The term also refers to resource consciousness. In our working methods, we seek to cut away excess, so that only the essence remains. This is aesthetic or technical resource-consciousness, if you will. Construction is an expensive process and it can have major environmental consequences, so you need to be careful to do it right, all the way down to the details. This is also something that can be seen in aesthetic choices. Scandinavia possesses a healthy utilitarianism, which means that we have long taken the lead in relation to sustainability and functionality. When people reacted negatively to the large space in the extension to the National Gallery of Denmark when it was built in 1998, it was because they misunderstood the intention behind it. It was something unusual here in Denmark, where people are accustomed to being very resource-conscious. So when there are high ceilings, you automatically think that it must be expensive to heat. Nowadays, of course, just about every company domicile has an atrium that heats itself and contributes natural ventilation and thus sustainability to the building, but it was an innovation in these latitudes when we did it. Back then, people wondered what you could do with such a large space; and that reflected the special utilitarianism of Scandinavian and particularly Danish architecture.

KM \\\ We have come from buildings with sand on the floor and no more than a couple of metres to the ceiling?

JW \\\ Exactly, we have a pronounced aesthetics of scarcity here, plus some climatic conditions which have meant that in Denmark, we have been able to develop an entire building technology and a huge export success simply by wrapping buildings up. But we also have a whole set of ethics about how to use architecture; how buildings should be useful, and not just look good. That is also reflected in the practice's way of working. Social and economic sustainability has been embedded in our tradition right from the start, and the new environmental sustainability is a technical discipline that can easily be combined with the other approaches, because we already work with resource management, a simplified materials palette, etc. This also explains why it was an obvious move and relatively easy integration for us to become ISO-certified.

AMI \\\ We have always done what we can within the technology available to us. We have always been green.

## INSISTING TO CHALLENGE

KM \\\ As most of your projects are based in Scandinavia and Western Europe, one might ask, a little provocatively: shouldn't you also be a global company? You may be a nestor in the Scandinavian tradition, and you possess great credibility, but does this credibility also limit your ability to become more international? Can you only practise your special tradition of seriousness in Scandinavia?

JW \\\ Of course there will be projects or opportunities that we let go by, because they do not fit our deliberateness or slightly hesitant approach. But I don't think there is any geographical limitation to whether we can find clients who match us and who appreciate what we can do. Conversely, it is up to us to find the potential in the task that will allow us to practise our ethos. Our Danish approach also provides us with a "democratic background", an insistence on challenging the given conditions, and keeping a central focus on the users, the people actually living or working in our designs. This non-authoritarian background we really see as an advantage-it gives us the freedom and focus to create architecture for everybody, without getting lost in the monumental or pointlessly technical.

AMI \\\ Many of us were politically active in our youth, and I still see it as a mission to be able to communicate something of our message to the world. By that I mean clients who appreciate our work with social sustainability. If we are going to work in developing countries, for example, we want our clients to ensure that local people are taken account of in the project, and can benefit from it. That is our specific idea of how architecture can be humanistic. With our UK clients I find that they love what they perceive as Scandinavian architecture, and so they immediately want five of those, right? But working in other countries, you also discover that Scandinavian sustainability and cohesion involves thorough preparation and special care.

JW \\\ Our project in Chennai, in India, is a good example. We are designing a headquarters there for the Danish and international group F. L. Smidth which is in many ways a typical Danish building, with a shared staff canteen for all, plans to construct a secondary school alongside for the children of the staff, etc. It is in this respect a kind of cultural export of Danish or Scandinavian values, built in an Indian city, with respect for the local context and with added qualities that, through our co-operation with them, we know the locals will also appreciate. We add something, but of course without trying to change the culture or the people we are building for. That would be both wrong and futile. But we exert a mutual influence through our dialogue and the project. We certainly also learn something, and that adds to our experience and colours our future practice-to return to the metaphor we used earlier. If you want to avoid being "agents of homogeneity", you need empathy-and empathy requires cultural feedback!

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KM \\\ So in relation to the mission that you talked about, making the world a better place to live through architecture, perhaps you could say that you do what you can, where you can, and become wiser yourselves as a result?

AMI \\\ Yes, most definitely. We get involved, we commit ourselves, we listen and we try to understand the needs and views of others. And we make use of our experience and the great privilege of having been able to create something of high quality for so many years. That is a strength of which we are entirely conscious. But we do not send salespeople out with shiny attaché cases. That is not our style, because of our deliberate pace and our strategy, and everything else that we've talked about. We don't oversell ourselves. When people come to us, it's because they have heard about us and about what we stand for. And we should also remember that we are helped by the fact that Scandinavia is in itself a fantastic brand around the world. As a result, many clients seek a Scandinavian practice, and fortunately, very many of them find us.





*National Diabetes Centre at King Khaled University Hospital, King Saud University, Riyadh [2009-2011]*