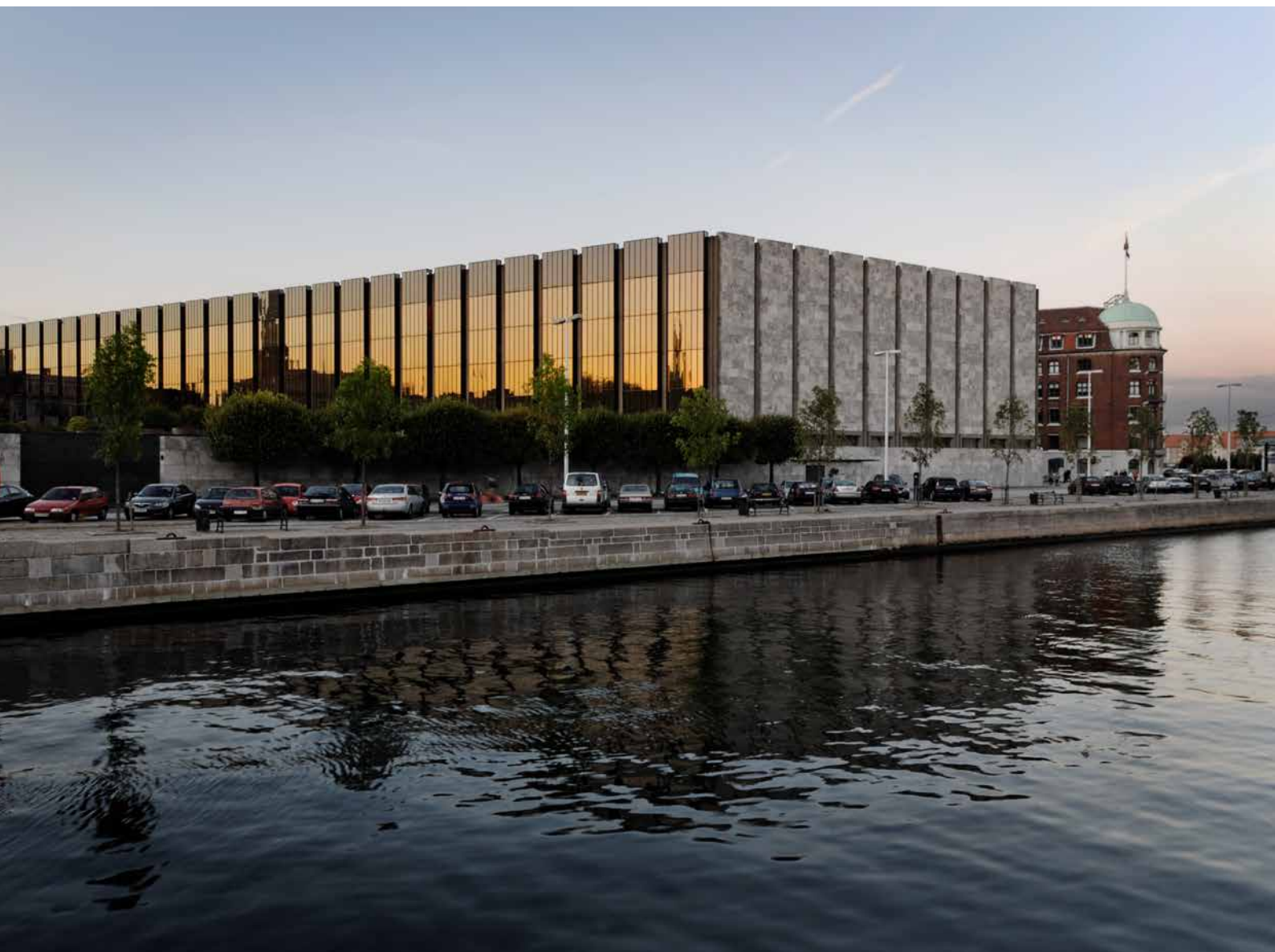


DANMARKS
NATIONALBANK

THE DANMARKS NATIONALBANK BUILDING



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NATIONALBANK

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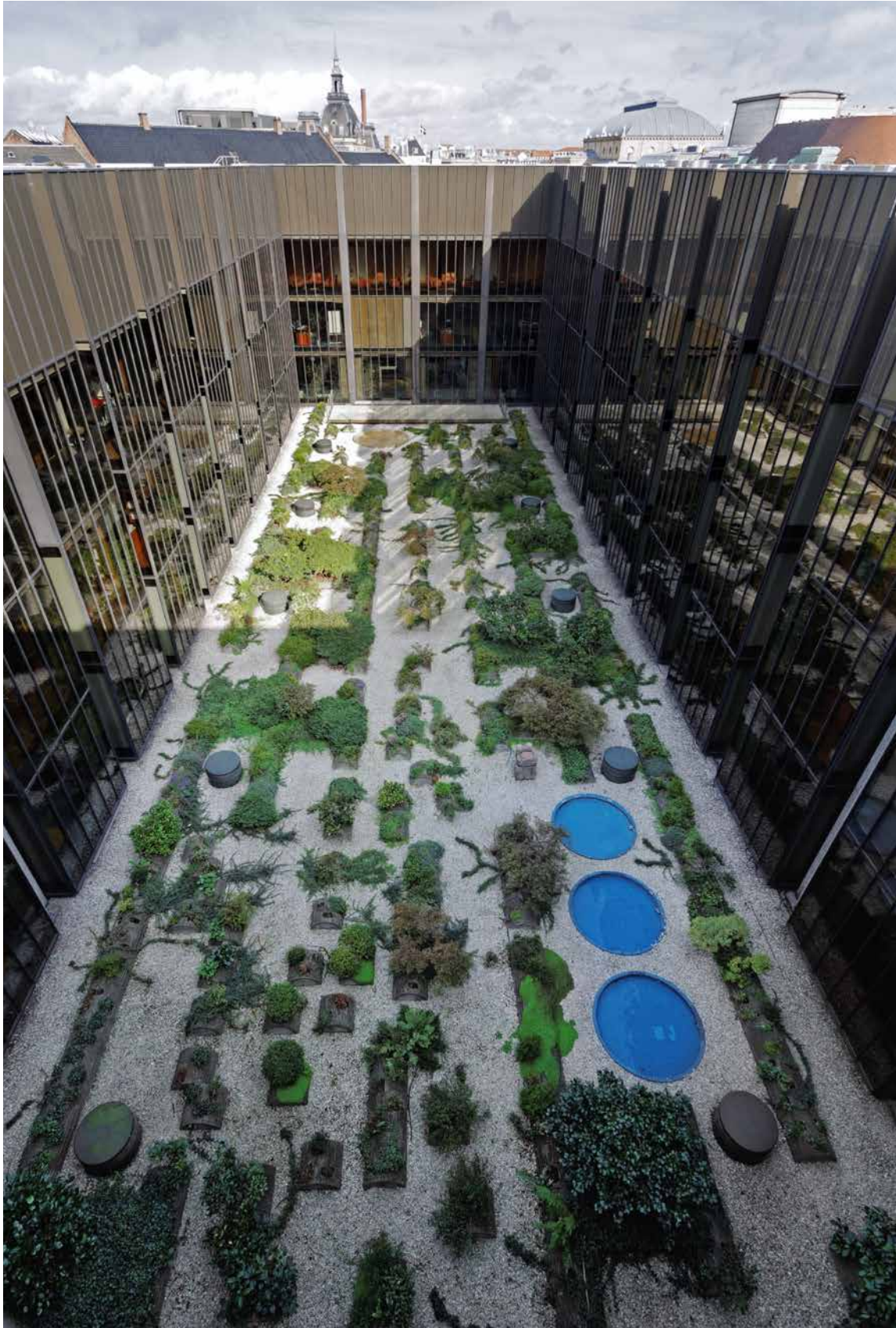
Työsuojatunnus
Käytetään
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Detta steg ska stängas när yttre dörren är låst
This staircase must be closed when the outer door is locked



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One of the two courtyards, called Arne's Garden.
The space supplies daylight to the surrounding offices and corridors.

Preface

Danmarks Nationalbank is Denmark's central bank. Its objective is to ensure a robust economy in Denmark, and Danmarks Nationalbank holds a range of responsibilities of vital socioeconomic importance.

The Danmarks Nationalbank building is centrally located in Copenhagen and is a distinctive presence in the urban landscape. The building, which was built in the period 1965–78, was designed by internationally renowned Danish architect Arne Jacobsen.

It is considered to be one of his principal works. In 2009, it became the youngest building in Denmark to be listed as a historical site. When the building was listed, the Danish Agency for Culture highlighted five elements that make it historically significant:

1. The building's architectural appearance in the urban landscape
2. The building's layout and spatial qualities
3. The exquisite use of materials
4. The keen attention to detail
5. The surrounding gardens

This publication presents the Danmarks Nationalbank building, its architecture, interiors and the surrounding gardens. For the most part, the interiors are shown as they appear today. However, some photos also show how the premises originally looked.

THE BUILDING'S TWO ELEMENTS

The Danmarks Nationalbank building comprises a tall and a low section, designed to accommodate and blend in with the surrounding buildings. A trapezoidal six-storey structure with two closed, short marble facades and two long, open glass facades towers over approximately half of the area. The other section comprises a single-storey structure which appears open and low when viewed from above, but from street level forms a wall that encloses the entire complex.



An integral part of the urban landscape

When the Danish Agency for Culture listed the Danmarks Nationalbank building in 2009, the building's place in the urban landscape was mentioned as one of the key aspects that make it historically significant. The multi-storey structure reflects the original proportions of the street and emphasises the bank complex as an urban element in harmony with the surrounding 19th century buildings in Copenhagen's Gammelholm quarter and along the nearby waterfront.

Danmarks Nationalbank's public pavement area, the garden outside the wall and the vegetation on the roof of the single-storey structure ensure that the more than 350-year-old Holmen's Church and the surrounding area are not dwarfed by an intrusive and dominating building complex. At the same time, the low structure creates a natural transition to the funnel-shaped, open and low structures surrounding the Old Stock Exchange complex.



The Danmarks Nationalbank building marks the end of Bremerholm's massive waterfront and is positioned at the entrance to the Børsgraven Canal.



Viewed from Kongens Nytorv, the bank complex demarcates the street towards Holmen's Canal. The vertical facade sections are a continuation of the front pillars on the classical Erichsen Mansion.



The western facade of the building viewed from Holmen's Bridge with the Holmen's Church chapel in the foreground, which also features vertical facade elements.



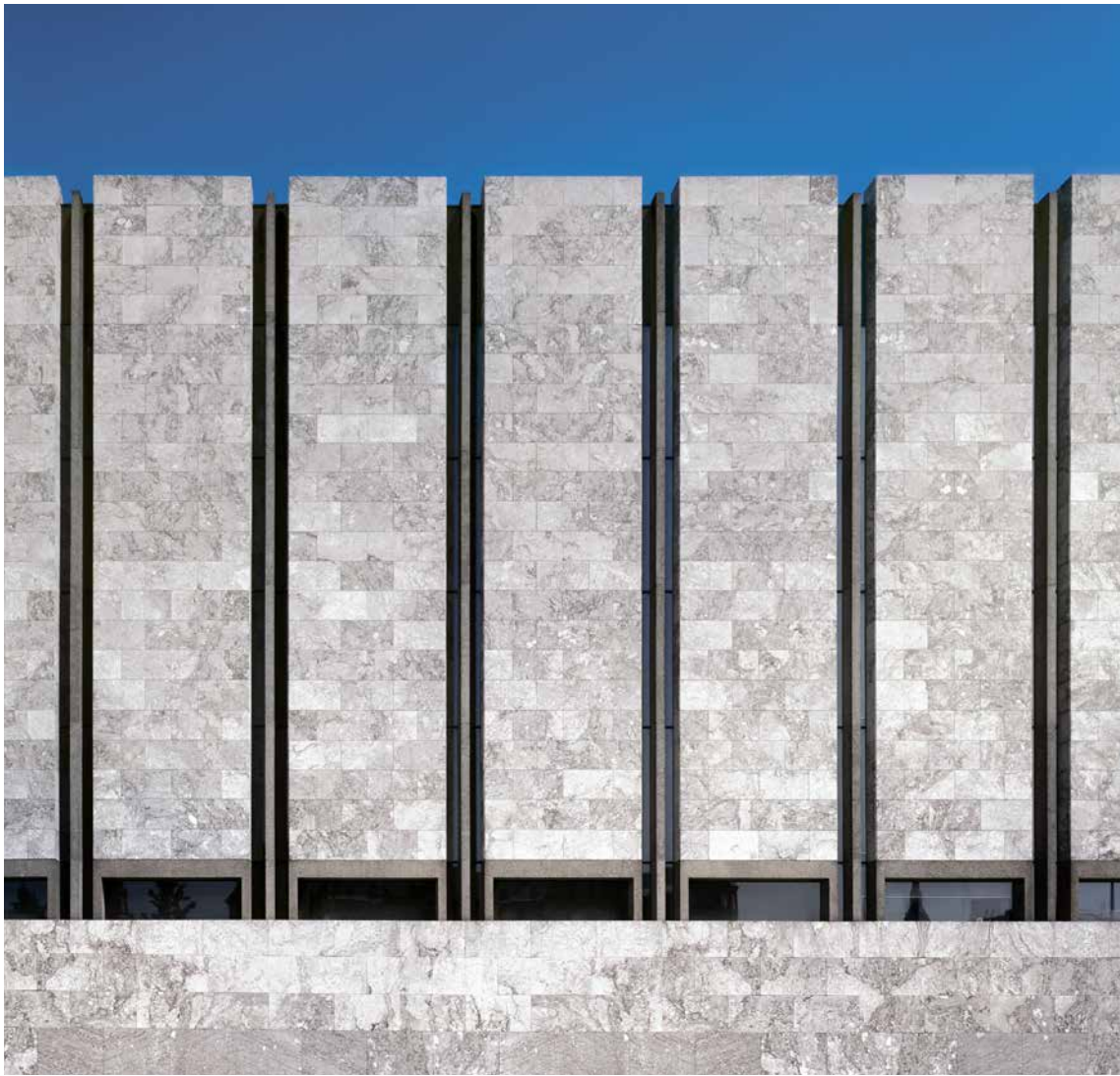
The theme with the vertical building sections above a continuous low wall is echoed in the long chapel building of Holmen's Church and the quay wall.

The facades

The multi-storey structure features two different types of facade: open glass bays and closed marble facades, built according to the same principle, with vertical, full-height panels repeated along the length of the building. This gives the building a uniform pillared look that characterises the entire structure. The rhythm created by the uniform vertical surfaces is echoed in several of the classical buildings that surround the bank complex, from the vertical sandstone bands of the Old Stock Exchange to the front facade of the Erichsen Mansion and the chapel of Holmen's Church.

In addition to the technical and practical requirements regarding the choice of facade materials when the complex was built, it was crucial that all of the components could be manufactured with a high degree of precision and quality to ensure a perfect finish for the minimalist yet monumental architectural expression.





PORSGRUNN MARBLE

The building's facades are made from Arne Jacobsen's favourite material, light grey Porsgrunn marble, named after a quarry in Norway. With its dark markings and grey shades, the marble has a vivid surface that appears both subdued in relation to the surrounding urban landscape and full of detail when viewed up close. The marble is flint-rolled, i.e. the surface has been abraded with the help of sharp flint grains to bring out the markings and structure.

Arne Jacobsen used Porsgrunn marble for the facades of several of his buildings. The first time was on Aarhus City Hall, and later in connection with Søllerød Town Hall and finally on the city hall in Mainz, Germany.



THE MAIN ENTRANCE

Danmarks Nationalbank's discreet main entrance is a square hole in the facade that is shut with a bronze door outside opening hours. During the day, the bronze door is lowered to the basement. To the right of the entrance, it is possible to see the only embellishments on the surrounding wall: the building number, letterbox, doorbell, camera and intercom.



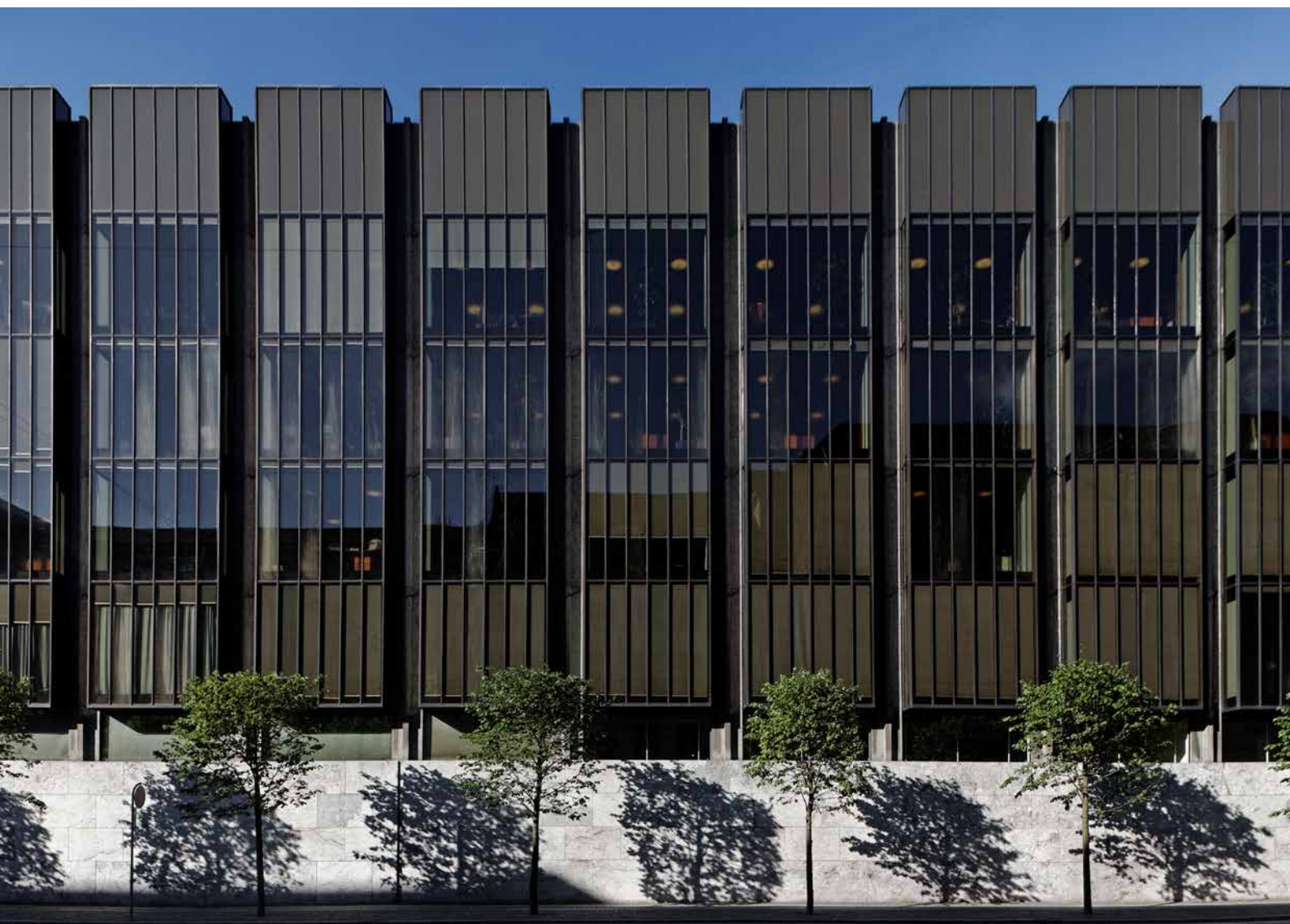
CURTAIN WALLS

The Danmarks Nationalbank building utilises the curtain wall principle, whereby the glass facade is mounted on the outside of the building without being part of the supporting structure. The principle was highly innovative when Danmarks Nationalbank was built.



FULL-HEIGHT PANELS

The curtain wall facades feature triple-glazed infills. The outermost glazing consists of insulating plate glass made from heat-absorbing mirrored glass. Then comes a layer of ordinary sheet glass and innermost a layer of hardened glass that is frosted up to hip height. Any non-absorbed solar heat is partially trapped by translucent window blinds mounted between the outer and inner glazing units.





MODULES

The Danmarks Nationalbank building's supporting structure comprises a series of relatively narrow modules of 420 x 420 cm. This influences the shape of the building in many ways. The modules are visible in the tall rectangles and are repeated in the spatial disposition of the building, including in the three-part office spaces with corridors, cabinet modules and offices, which all have a width of 420 cm.

PERIMETER WALL

The low perimeter wall affords a view of the two Renaissance buildings, the Old Stock Exchange and Holmen's Church. The bevelling of the sharp edges on the cornerstones serves to emphasise the substance of the wall.







THE RHYTHM OF THE BUILDING

The look of the curtain wall glass facade varies greatly depending on the weather and the time of day.



VISIBILITY

The Danmarks Nationalbank building's western facade viewed over the low perimeter wall from the garden near Holmen's Church.



The lobby

The nearly 225 m² wedge-shaped lobby is situated at a skewed angle between Niels Juels Gade and Havnegade. The cathedral-like space rises up through the building's six storeys to a height of nearly 20 metres. It is defined by the clear demarcations of the floor and wall surfaces.

The width of the room spans from 4 metres at the entrance to 14 metres at the opposite end, where Arne Jacobsen's sculptural steel staircase hangs suspended from the ceiling with eight red steel wires, connecting the building's six floors. Steps and stringers have been kept to a minimum, enhancing the graceful expression. The shape of the staircase closely resembles Arne Jacobsen's staircase in Rødovre Town Hall (built 1954–56).





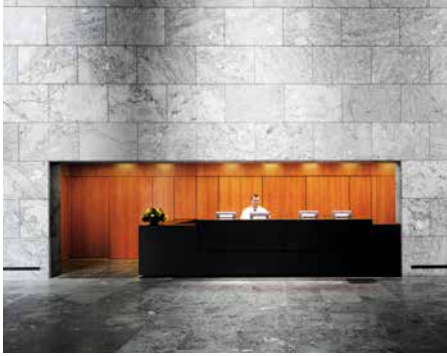
THE INSPIRATION

The inspiration for the lobby comes from the grand entrances of central banks all over the world and from J.D. Herholdt's former central bank building from 1870, which also had a remarkable lobby. The lobby's unusual shape, the simple selection of materials including the light grey Porsgrunn marble, and the impressive height are all emphasised by the narrow band of vertical windows through which daylight filters. Daylight also comes in through the glass-enclosed security sluice and from five glass-enclosed recesses.



KIM NAVER'S TAPESTRIES

The five tapestries created by Kim Naver in yellows and reds strike a warm contrast to the otherwise cool colours of the lobby. Kim Naver also designed the round carpet in the centre of the space under the seating group featuring Arne Jacobsen's Swan chairs.



SIMPLE FUNCTIONALISM

Today, the lobby's information and reception desk is open, but until 2005, the security guard sat inside a glass cage.

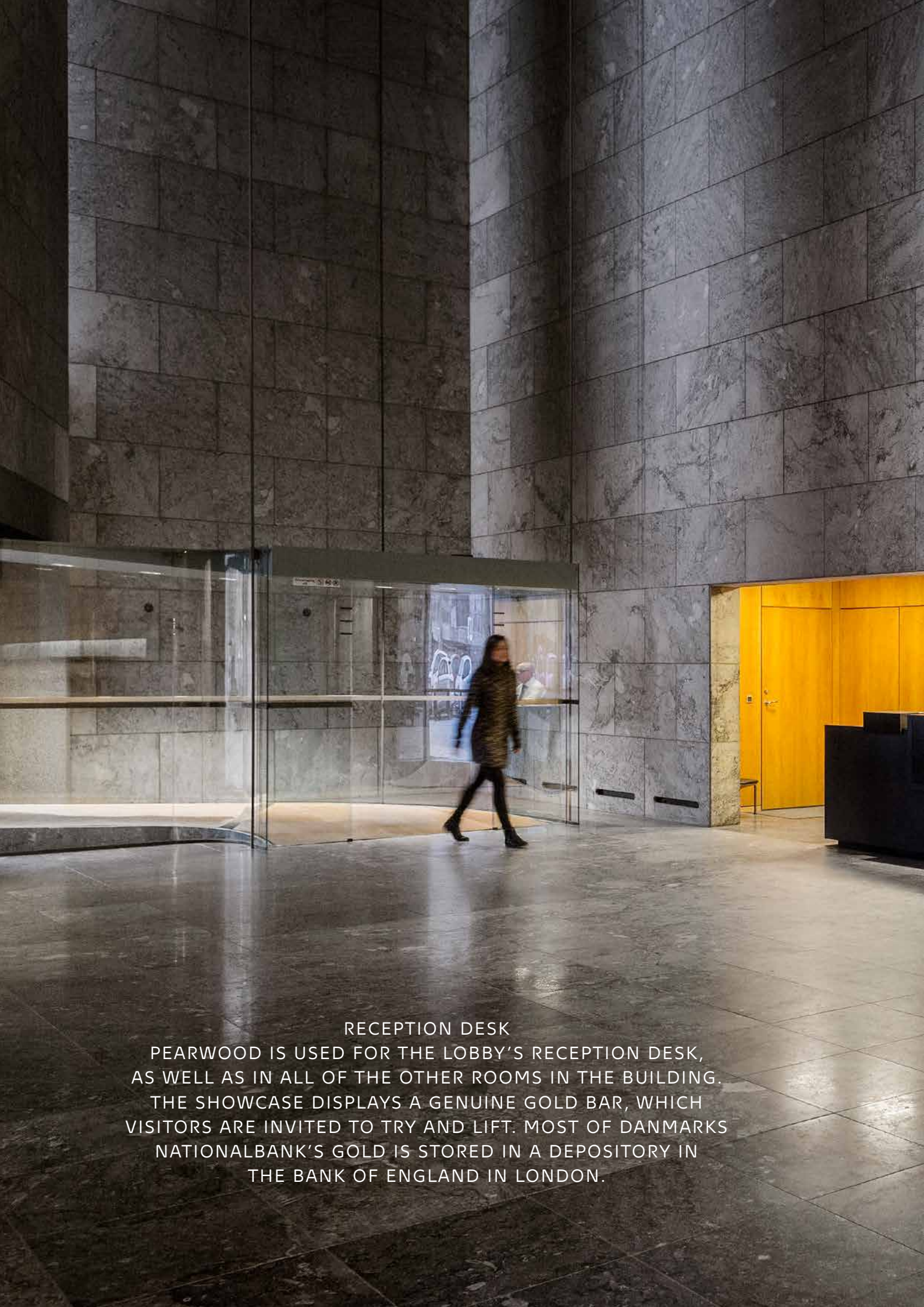
A low corridor opposite the windows connects the lobby to the banking hall.

The delicate steel staircase and the ceiling above the entrance are suspended from red steel wires.

Variations in the inflow of light from the tall, narrow windows affect the character of the space.







RECEPTION DESK

PEARWOOD IS USED FOR THE LOBBY'S RECEPTION DESK, AS WELL AS IN ALL OF THE OTHER ROOMS IN THE BUILDING. THE SHOWCASE DISPLAYS A GENUINE GOLD BAR, WHICH VISITORS ARE INVITED TO TRY AND LIFT. MOST OF DANMARKS NATIONALBANK'S GOLD IS STORED IN A DEPOSITORY IN THE BANK OF ENGLAND IN LONDON.



BANKSAL

The banking hall

The Nationalbank's original banking hall, covering 1,000 m², spans the entire width of the multi-storey structure. In contrast to the lobby, the space features African Doussie-wood flooring and pearwood panelling and is characterised by a series of showcases, screens and half-height walls without notable demarcations. This effect was originally augmented by the diffuse and almost floating nature of the ceiling, which was the result of even uplighting of the ceiling surface from suspended light fixtures. Today, the original light fixtures have been replaced by new low-energy lamps. The hall also receives light from the band of windows, leading daylight down the walls, and from the ceiling to the full-height glass showcases.





FROM THE LOBBY TO THE BANKING HALL

The low, enclosed corridor between the lobby and the banking hall features display cases set into the walls. They display the past and current series of banknotes for Denmark and the Faroe Islands.



THE SHOWCASES

The glass showcases house hanging basket planters of varying heights, featuring a selection of orchids and green plants. The decorative effect is enhanced by their display-like nature.



FLEXIBLE OPEN-PLAN OFFICE AREA

The banking hall was originally designed with a separate section for observers, a flexible open-office area and a screened-off cashier's area with service desks. Only the showcases and the pillars echoing those in the overlying courtyard were fixed elements in the large hall. The cashier's area can be seen on the left. Today the banking hall is used for other purposes.

Conference and common rooms

The Danmarks Nationalbank building houses several conference rooms, situated and designed in the style of the surrounding offices. One notable exception, however, is the rooms on the top floor of the building. These are the boardrooms for Danmarks Nationalbank's Board of Directors and Committee of Directors – both overlooking Christiansborg, Holmen's Church and the Old Stock Exchange – as well as a series of conference rooms that were formerly the smoking lounge with windows facing Kongens Nytorv square.

The conference rooms are accessed via a long lobby with a wall of windows along the entire length of the side facing the southern courtyard. Thus, from the lobby, there is a bird's eye view of the gardens. Similarly, the former smoking lounge is also accessed from a long lobby with a view of the building's other courtyard.





THE R-ROOM

The boardroom for the Board of Directors, also called the R-Room, is designed with an extra-high ceiling and looks out over Christiansborg and the surrounding area. A double cabinet wall separates the long lobby from the boardroom. The pearwood-veneered cabinets, wall panelling and chestnut-coloured wooden flooring set the atmosphere for the R-Room. The table layout is made up of loose modules, making it possible to vary the layout and use.



THE SMOKING LOUNGE

The former smoking lounge has been converted into three conference rooms separated by built-in folding walls. The lounge serves a variety of functions, including as a lecture hall when all of the folding doors are open to create one large space.

The smoking lounge has six plant-filled glass showcases set into the panelled cladding of the outer wall between the narrow vertical window openings, following the narrow width of facade panels. They receive light from the roof above and down along the Porsgrunn marble-clad back wall. The glass showcases house hanging basket planters, featuring a selection of orchids and other tropical plants.





THE LONG LOBBIES

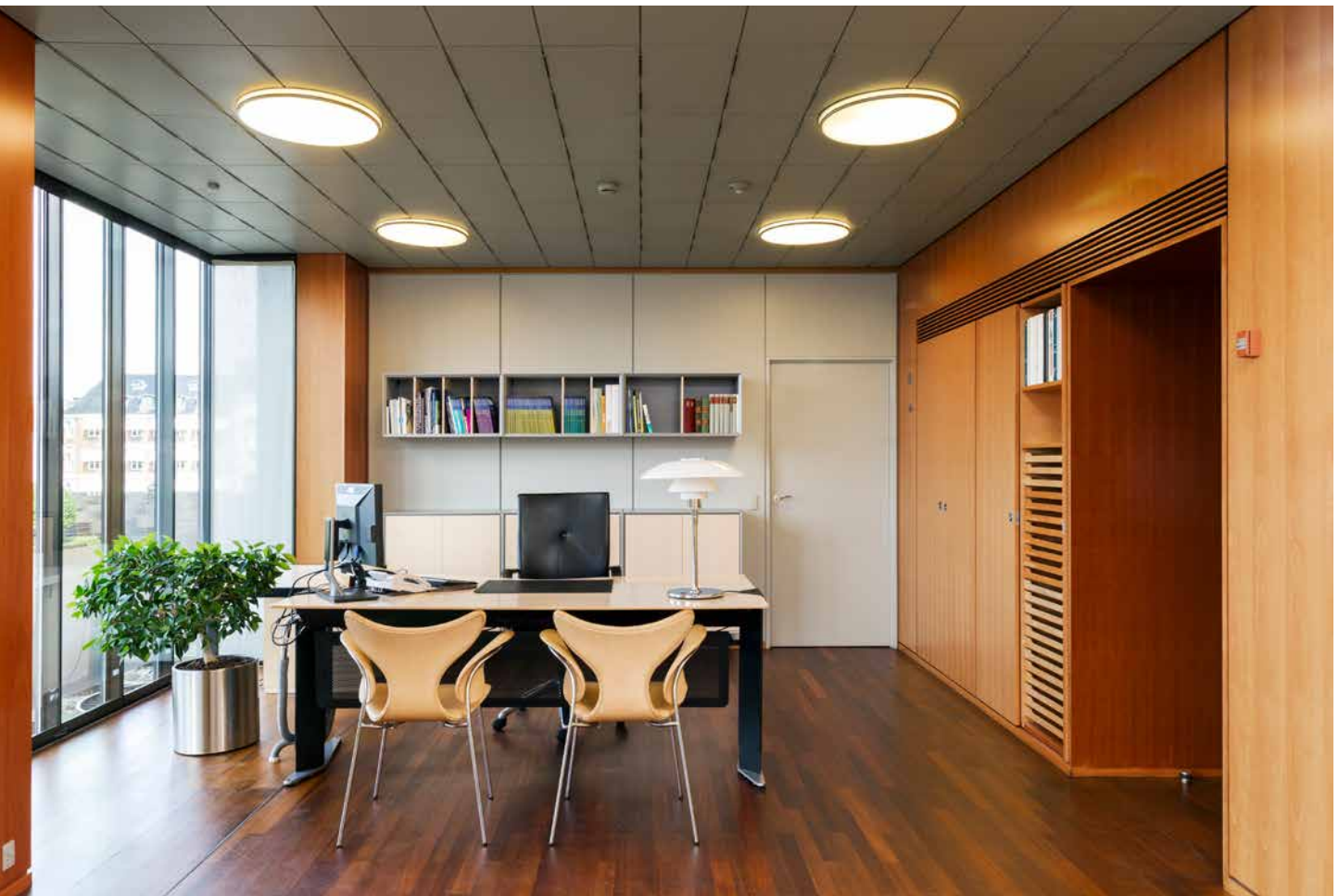
The lobby outside the boardrooms of the Board of Directors and Committee of Directors and the lobby outside the executive suite are both furnished with seating groups with a view of the southern courtyard. Danmarks Nationalbank is known for the many ways light and shadow interact, as can be seen here along the window sections. These evolving shadows are formed when two sections are brought together without actually touching.

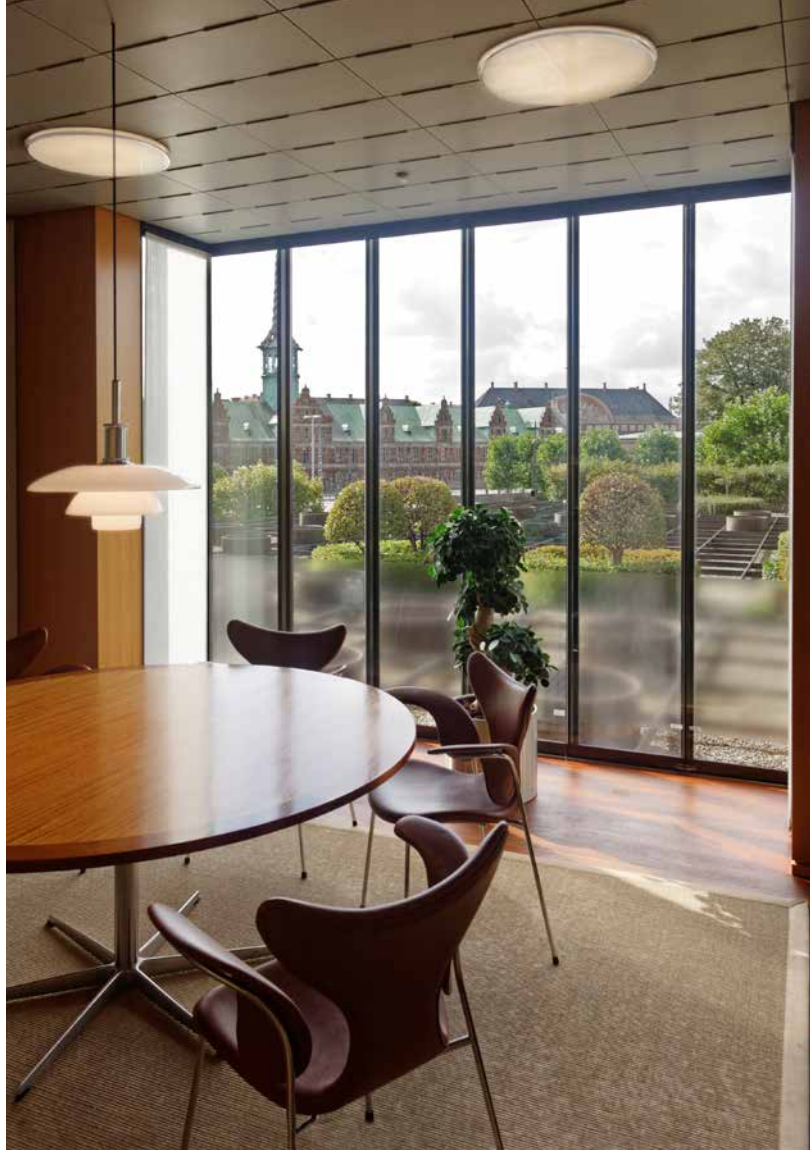
The modular offices

Danmarks Nationalbank's ordinary office functions are almost all located in the parallel wings of the multi-storey structure. They all feature standard pearwood-veneered cabinets and wall panelling, grey-painted end wall panels, flooring of Doussie-wood and Arne Jacobsen's Munkegård lamps nestled in the perforated lightweight metal ceiling panels.

The corridor system running down the middle is built according to the same construction principles as the rest of the building – using the basic 420 x 420 cm modules. The offices in the two outermost modules feature bay windows, which add to their width. The middle module comprises two deep cabinet sections and the innermost module is a central corridor. The corridor and offices can be accessed through the long cabinet walls.

The flexibility of the offices is architecturally highlighted by the grey walls, which rather than enclosing the space visually, discretely mark that the wall is moveable.





SOFT INFLOW OF LIGHT

The curtain wall glass facade viewed from inside the office area. The glass panel is fitted with partially translucent roller blinds that trap the direct heat from the sun, thereby reducing the need for cooling the offices.



THE CABINET WALLS

The hand-crafted pearwood-veneered cabinet walls are double-sided. They feature varied wardrobe, drawer and bookcase units made from maple and can be accessed from both the corridor and the offices. The sliding doors nestle neatly into the panel wall.

VENTILATION

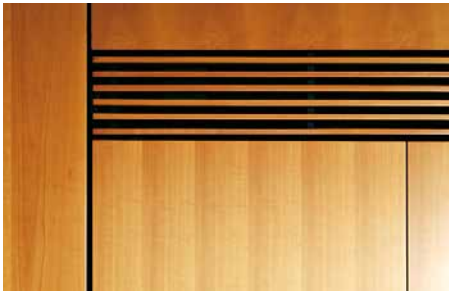
The walls have built-in ventilation systems as it is not possible to open the building's windows for security reasons.

THE BANKER'S CLOCK

The Banker's Clock was designed by Arne Jacobsen for Danmarks Nationalbank in 1971. It was one of the last designs completed by Arne Jacobsen before his death.

THE AJ DOOR HANDLE

The AJ door handle, designed by Arne Jacobsen in 1955 for the SAS Royal Hotel.





OFFICES OF VARIOUS SIZES

Most of the offices in the building are one or two sections wide, meaning that they span one or two facade bays. However, some of the functions in the bank occupy a larger open-plan office area spanning the entire width of the building wing and lined with windows on both sides of the space, or as here, spanning lengthwise down a long expanse of the facade facing one of the courtyards.

The banknote printing hall

One of the first sections of the new central bank that was completed in 1965 was the banknote printing hall. With a ceiling height of almost 8 metres and a floor area of more than 25 x 50 metres, the printing hall is the largest space in the building. It is situated centrally in the bank's production unit, directly below the northern courtyard known as Arne's Garden.

The entire banknote printing operation, from graphic design through plate- and blockmaking to the packing of the finished bundles of banknotes, was carried out here. For many years, the Danish production of coins was located at the Danish Royal Mint in Brøndby, west of Copenhagen, but in 2012 it was moved to the printing hall as well. Danmarks Nationalbank stopped the production of banknotes and coins in the Danmarks Nationalbank building at the end of 2016.

The large rotary press was located in the printing hall, and through a combined process of offset, copper print and letterpress, giant rolls of banknotes were printed, after which they were controlled, cut and packed. The cutting and packing of the banknotes took place in extension of the rotary press set-up in a special area sectioned off from the rest of the hall in an enclosure created by half-height wall partitions.

The short side of the hall at one end is formed by part of a six-storey vault, which contains the banknotes produced in the printing hall. Most of the workshops and laboratories needed to carry out the printing process were situated on the same level in a ring around the edge of the hall.

To dampen the noise and vibrations from heavy machinery, the hall's floor and supporting structures are separate from the other components in the building. The 11 concrete frames that make up the visible load-bearing structure continue under the building all the way down to the foundation on solid limestone.

THREE-STOREY PRINTING HALL
The hall actually occupies three stories – the ground floor, the mezzanine and an office floor.





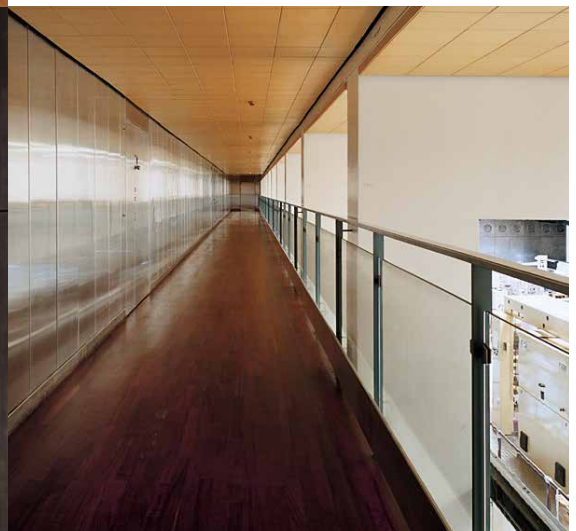
INTERIOR OF THE PRINTING HALL

Like the banking hall, the wooden floor is a double structure of individual sections readied for a variety of technical installations.

Looking down along the large printing press. In the foreground, the printed notes are being rolled before cutting.

The walls of the printing hall are clad with mat-finished stainless steel plates, perforated above door height to satisfy acoustic requirements. Also for the sake of acoustics, perforated metal coffered ceiling panels are suspended between the traversing concrete girders of the ceiling structure.

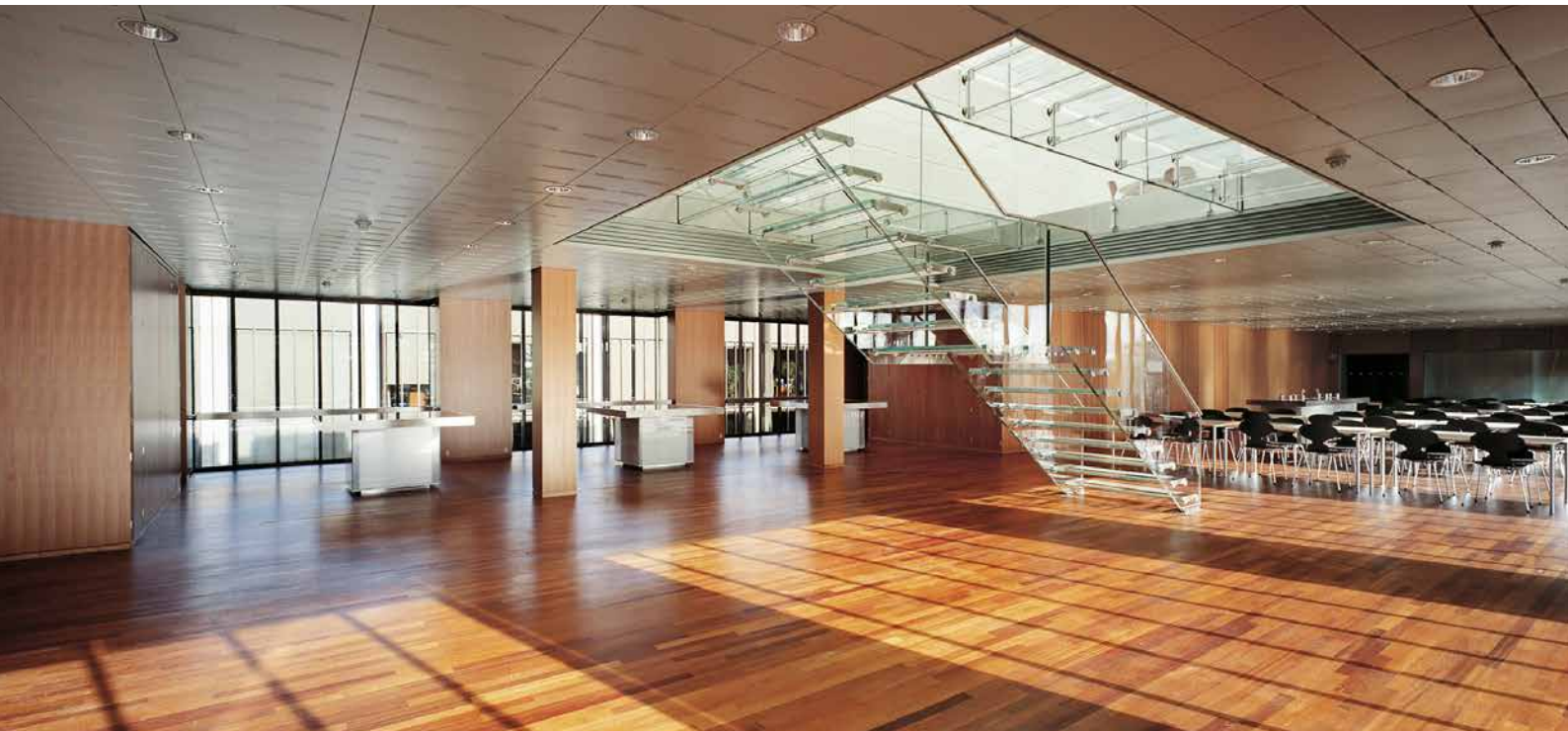
A catwalk runs along three sides of the printing hall at second-storey level. It connects various workshops and office functions involved in the printing process.



The canteen

In 2001–02, Danmarks Nationalbank's canteen and kitchen area underwent comprehensive renovation. This included merging the two old canteens. As part of the renovation, the canteen that had originally faced Holmen's Church was opened up on both sides, giving it a view of Arne Jacobsen's courtyard as well.

The canteen was also enlarged by incorporating an upstairs area, which has been remodelled as a recreational area and rooftop terrace. The chef even has an herb garden on the terrace.



THE GLASS STAIRCASE

The opening visually connects the two floors of the canteen, while the glass roof of the upper floor permits daylight to reach the lower level. The staircase connecting the two floors and the catwalks along the sides of the staircase on the upper floor are made entirely of glass.

OUTDOOR ROOFTOP AREA

The long, expanded canteen on the upper floor has a translucent glass roof which lets in plenty of daylight along with the two glass facades. There is direct access to the outdoor terraces from both ends of the room.





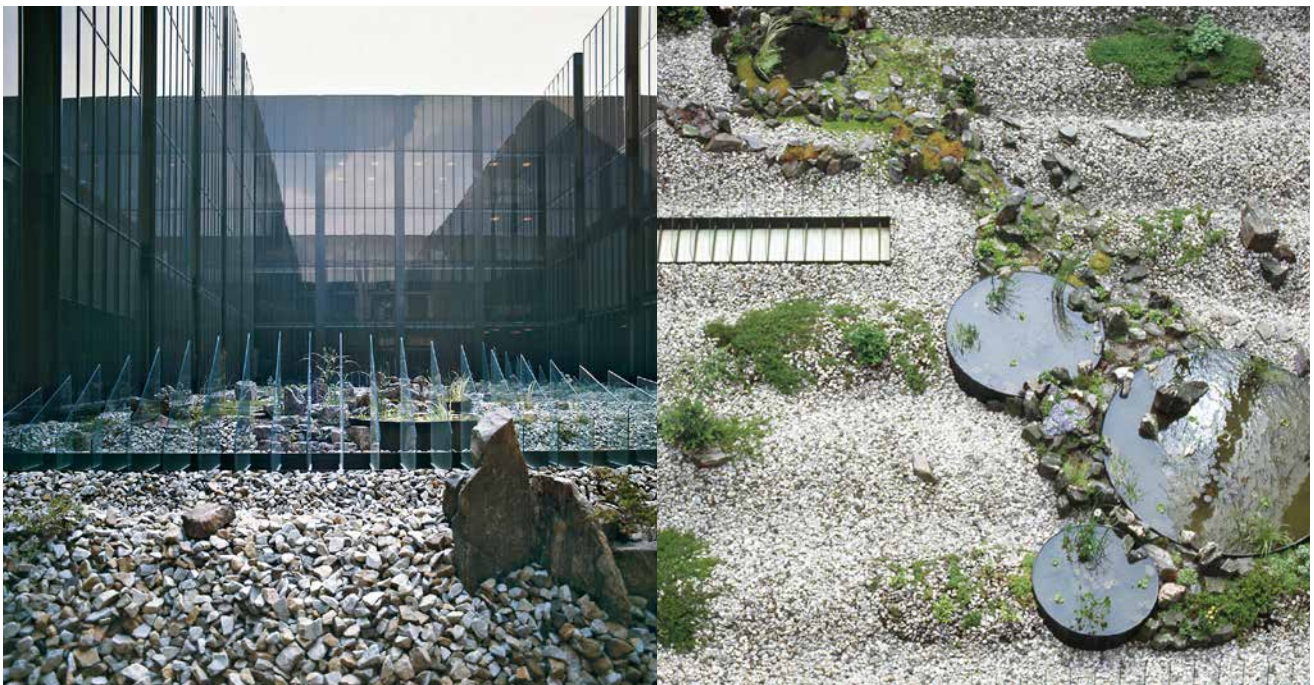
THEN
The original canteen occupied only a single storey with a one-sided view of Holmen's Church. It was divided up into small seating groups by light-weight half-height screens.



NOW
Today, the canteen is connected to the upper floor and there is also a view of the courtyard.

The courtyards

Two rectangular courtyards situated in the middle of the multi-storey structure supply the surrounding rooms in the building with daylight. Because the inner spaces only have a view of the courtyards, great care has been taken in their design. However, the planting options are constrained by the weight limits of the building's supporting structures, as the two courtyards are built on top of the roofs over the printing hall and the banking hall, respectively. The exhaust cowl from the printing hall's ventilation system and the banking hall's skylights dot the gardens as references to the spaces below.

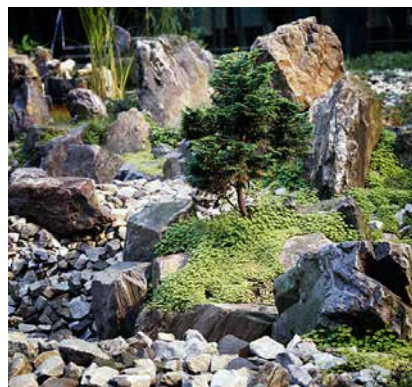


THE SOUTHERN COURTYARD

The 500 m² southern courtyard was designed by Dissing+Weitling. The foundation comprises a layer of gravel in regular traversing waves that reflect the construction principle of the supporting girders over the banking hall. A row of parallel glass pieces produce an undulating pattern in harmony with the banking hall below.

STONE, WATER AND PLANTS

The two courtyards look completely different, even though they were made using the same materials. Both courtyards feature rocks, water and plants, selected and arranged in a simple layout that is easy to comprehend visually, while closer scrutiny reveals a wealth of detail. The bank's plants used to receive tender loving care in a hothouse on the roof.



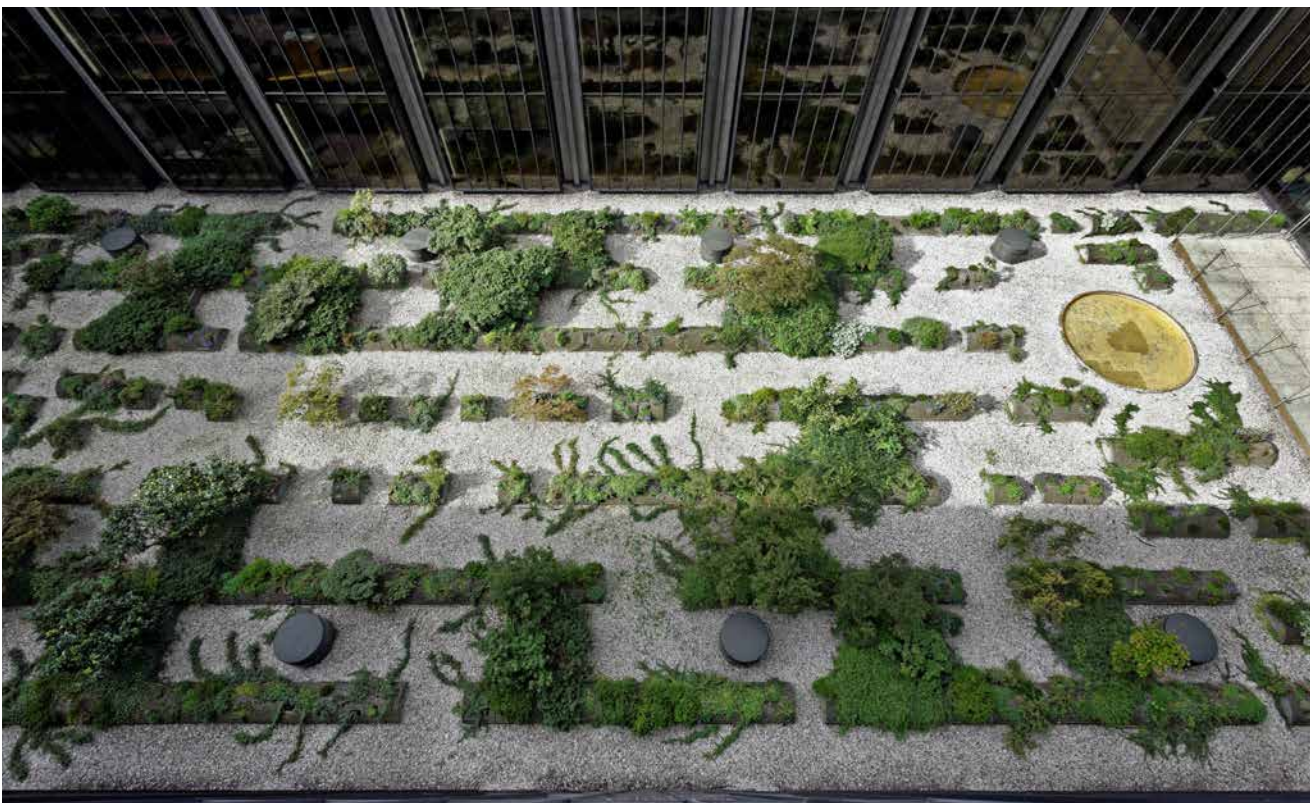


ARNE'S WATERCOLOUR PLAN

Arne Jacobsen's watercolour plan of the northern courtyard follows the same basic principle as his own private garden. Rows of similar, semi-cylindrical concrete drums serve as beds for plants. They were cast with lengthwise grooves, giving the drums an interesting structure as well as providing a foothold for climbing plants. Arne Jacobsen was inspired by the pillars of Antiquity, which he saw on his many journeys to the countries around the Mediterranean.

ARNE'S GARDEN

The northern courtyard is popularly called Arne's Garden. It measures just over 700 m² and is situated on a gravel foundation over the banknote printing hall. Arne Jacobsen preferred green plants, and flowers were not added to the courtyard until later. A large circular gold-tiled pool at one end of the garden, depicted in blue in the watercolour plan, is balanced by three small pools at the opposite end.





A photograph of a modern architectural courtyard. A multi-story building with a glass curtain wall and dark vertical mullions surrounds the space. The ground is covered in light-colored gravel. A path of semi-cylindrical planters, each containing various green plants, leads through the courtyard. In the foreground, a circular pool with a gold-colored mesh bottom and a central fountain is visible. The sky is blue with some clouds.

ARNE'S GARDEN
FEATURING ROWS OF PLANTED SEMI-CYLINDRICAL
DRUMS, TRAVERSING BEDS AND CIRCULAR POOLS
BETWEEN THE VERTICAL GLASS PANELS.

The surrounding landscaping

The nearly 5,000 m² trapezoidal roof surface on top of the single-storey structure is designed as a garden and makes up much of the view from both the bank's four office floors and the surrounding buildings. The garden is purely ornamental and not open for general use.

At the end of the rooftop garden, on the public pavement area outside the wall facing Holmen's Church, a public garden creates a natural transition from the bank to the church. The pavement and its surfacing materials form the basis for the sculptural design of the area.





THE ROOFTOP GARDEN

The rooftop garden on the single-storey structure facing Holmen's Church is covered with a layer of gravel in which are nestled cylindrical raised skylights and groups of circular planters. The vegetation varies between low groundcover and taller bushes that are visible from street level on the other side of the wall. An aluminium grid, with its network of squares, provides structure to the large roof surface.

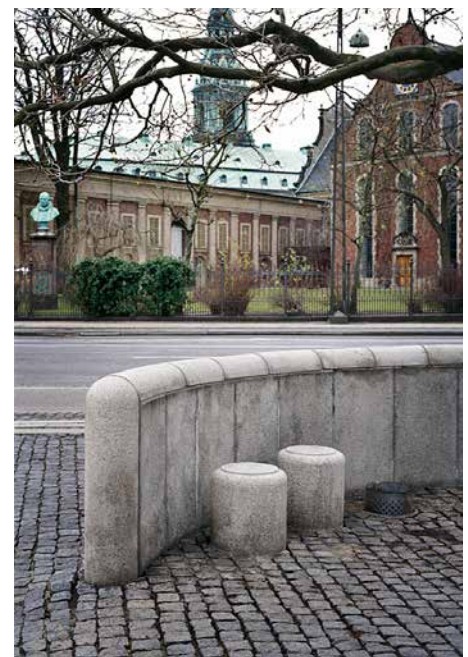


CURBSTONE

The granite plinth from the original central bank building, which was demolished in 1976, was cut into rectangular pieces and repurposed as curbstone. Today, the granite slabs are part of the pavement around the entire bank complex.

THE CURRENCY SNAKE

At the widest point near the pavement garden's long pool, a granite snake winds through a group of taller plants. Lovingly dubbed 'the currency snake', it refers to the nickname given to the first attempt in the 1970s to establish a European monetary system.



The architectural competition

Background

In 1870, Danmarks Nationalbank moved its headquarters from Slotsholmen to a purpose-built building on Holmen's Canal designed by the architect J.D. Herholdt. Despite several subsequent additions, after World War II the building was simply too small and a major expansion was needed. It was considered important, in light of the bank's operations, that it remain close to the other central government buildings. To this end, during the period 1944–1961, Danmarks Nationalbank bought up the remaining properties on the block surrounding Herholdt's bank building, thereby paving the way for replacing the old building with a new and much larger complex.

The architectural competition

In 1961, Danmarks Nationalbank invited five leading architects of the day to enter an architectural competition. The assignment was to find a way to replace Danmarks Nationalbank's current complex of buildings with a new, more contemporary design that could bring the bank's different functions together under one roof. The location of the banknote printing works and the possibility of erecting and using the building in stages were key points in the competition programme.

Danmarks Nationalbank also stated in the competition programme that the proposals must show special consideration for the bank's prominent and central location near Slotsholmen, with the Old Stock Exchange, various ministerial buildings, Christiansborg

and Holmen's Church as neighbours. An urban landscape that called for a harmonious approach.

The winning project

A majority on the jury selected Arne Jacobsen's proposal as the best submission and as the only one that fully met all of the bank's functional requirements. The main principles of the building were clear, and all of the functions stated in the terms of the competition were taken into consideration. The placement of the printing works in the first stage of the building project and its function in the finished complex were deemed excellent by the jury, as were the overall architectural idea and design proposal. It was considered valuable that the concentration of functions in the double wing facing Niels Juels Gade had interior design advantages as well as enabling design of a considerable part of the complex nearest Holmen's Church as a relatively low structure. This showed the desired consideration for the church, the Old Stock Exchange and Christiansborg.

Not one for sentimentality, Arne Jacobsen proposed demolishing Herholdt's old bank building, and the jury felt that this created new beauty in interaction with the valuable, old architectural landmarks and the nearby open harbour and canal landscape.

In terms of size, the project was the smallest of the five proposals, thus demonstrating that it was possible to fulfil the programme requirements with a considerably smaller floor space ratio than that permitted by local planning restrictions.

THE BUILDING COMPLEX

Seen from above, the two structures in the building complex take the shape of a trapezoid. The multi-storey structure is designed as two parallel wings connected in the middle and at the ends, thus resembling a stylised figure eight with two enclosed outdoor areas hosting two courtyards and supplying daylight to the building's inner offices.



The building process

The stages

One strict requirement was that all of the bank's functions remain fully operational throughout the entire period of construction. The comprehensive building project was therefore carried out in three stages, making it possible to move the different functions gradually as each section was completed. Thus, the original bank building was used until 1976, when the entire multi-storey wing housing the offices, the printing hall, the banking hall and the lobby of Denmark's new central bank was ready.

Stage 1: 1965–71 — The northern section of the multi-storey structure and the printing hall

1964 The first visible sign marking the beginning of the project was the demolition of the property at Niels Juels Gade 6, neighbour to the Kongen af Danmark hotel next door to the old central bank's headquarters.

1965 Building began and the first stage was ready for occupancy in April 1970, while the last sections were completed in February 1971.

1971 Arne Jacobsen suddenly passed away, after which the architectural firm of Dissing+Weitling took over the project planning and construction management. Otto Weitling (b. 1930), had been Arne Jacobsen's partner since 1964 and had acted as case architect on the project from the very beginning. It therefore made sense that Otto Weitling, together with his colleague architect Hans Dissing (1926–98), should take

over the architectural firm with the same employees under the name Dissing+Weitling. This ensured the continuity of the project and that everything was carried out as originally intended.

Stage 2: 1972–76 — The southern continuation of the multi-storey structure, including the banking hall and the main entrance

1972 The second stage of the project was initiated on the cleared property on Niels Juels Gade. This stage was completed in the summer of 1976. In the second stage, it was possible to copy many of the rooms from the first stage, which Arne Jacobsen managed to complete. Meanwhile the other sections of the complex, including the banking hall and the lobby, were designed by the newly formed Dissing+Weitling in the spirit of Arne Jacobsen.

Stage 3: 1976–78 — The single-storey building containing the service functions

1976 The third and final stage began. The old bank building was demolished and the rest of the block along Havnegade was closed off towards Holmen's Canal. A museum was established and a selection of characteristic building parts and fittings from the old bank building were preserved, including certain wooden panels, the marble flooring, a revolving door and a counter from the banking hall. Granite from the stairs and the plinth was used as part of the pavement around the complex. Two of the large capital columns from Herholdt's bank building are now erected in the pavement garden on Niels Juels Gade.

1978 The new 48,000 m² Nationalbank building was completed. The floor area was increased significantly and the bank's functions were now gathered under one roof. The price per square metre was kr. 6,500, and the building costs totalled nearly kr. 297 million.



SIDE BY SIDE

The original bank building was in use until 1976 when the multi-storey wing housing the offices, the printing hall, the banking hall and the lobby of Denmark's new central bank was ready.

The architect Arne Jacobsen



When architect Arne Jacobsen died in the spring of 1971, the first stage of the Danmarks Nationalbank complex had just been completed. Throughout his long career, he created some of the finest buildings and industrial products of the 20th century, leaving a life's work that has ensured him a prominent place in international architecture and design history.

As a newly graduated young architect, Arne Jacobsen introduced himself to the public at a building exhibition in Copenhagen with his 'House of the Future'. The house was designed with motorboat access in the basement, a garage at ground level and a helicopter landing pad on the roof. It was the first manifestation of the international functionalism movement in Denmark, a futuristic proposal for how new technology could promote a new style of architecture. The building, which was erected in full scale at the exhibition, was based on simple geometric shapes in the design style that would later become so characteristic of Arne Jacobsen's work.

In his architecture, Arne Jacobsen was initially influenced by Danish neoclassicism, but he quickly turned to European functionalism. He had a talent for applying the century's international architectural trends in his own unique style. It has been said that Arne Jacobsen was international in a Danish way and Danish in an international way.

Arne Jacobsen was very prolific, with his oeuvre including beach bath houses and theatres, sports halls for swimming, riding and tennis, schools and childcare institutions, hotels, central banks, town halls, administration buildings, factories and laboratories, blocks of flats, terraced housing and single family homes. Everything created with his unique attention to detail and respect for good design. And often incorporating

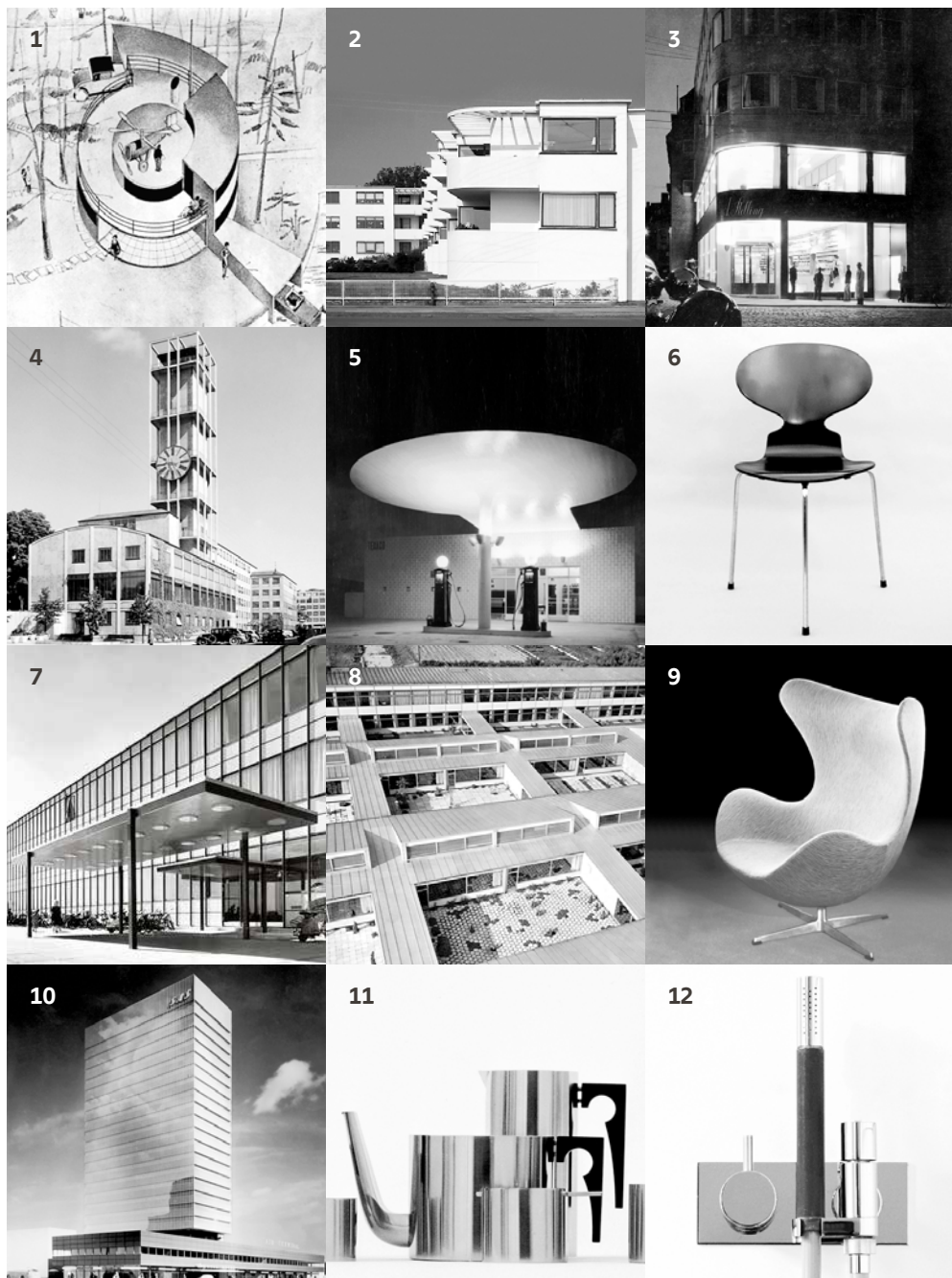
innovations that advanced the field of architecture. Jacobsen also designed many buildings abroad, contributing to his international reputation.

These works include St. Catherine's College in Oxford, the administration building and headquarters for HEW and a school in Christianeum, Hamburg, a holiday centre on the island of Fehmarn, with holiday homes and a swimming hall, the city hall in Mainz and the minimalist theatre foyer in the Great Garden in Hannover.

Arne Jacobsen insisted on being involved in each and every project from start to finish; nothing was to be left to chance. With holistic design as his goal, he also worked with the smallest details in his projects out of a desire to retain complete control. This led to countless design products created for specific architectural projects, but which proved to have such universal application that they were put into standard production: furniture, textiles, lighting fixtures, door handles, cutlery, steel objects, glasses, clocks and faucets. Many of these products have achieved international status as design classics, and today Jacobsen holds a prominent place on the international design scene.

With his enormous body of work, Arne Jacobsen has left his mark on generations of architects and helped shape the unique Scandinavian architectural tradition. Very few Danes have achieved the widespread international fame of Arne Jacobsen, who today is known as the creator of some of the best designs ever produced in the 20th century, with an inherent quality that ensures they will live on into the next century.

Teit Weylandt, architect



- | | | | |
|---|---|----|-----------------------------|
| 1 | House of the Future 1929 | 7 | Rødovre Town Hall 1956 |
| 2 | Bellavista - residential complex 1934 | 8 | Munkegård School 1957 |
| 3 | Stelling's house 1937 | 9 | The Egg - armchair 1958 |
| 4 | Aarhus City Hall 1937 | 10 | SAS Royal Hotel 1960 |
| 5 | Skovshoved Petrol Station 1937 | 11 | Cylinda Line 1967 |
| 6 | The Ant - stackable chair 1952 | 12 | Vola - faucet series 1969 |



SECURITY SLUICE

From the square main entrance, you step into a low-ceilinged security sluice: a curved glass enclosure with a slightly slanting floor.

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