

SØREN  
ROBERT  
LUND  
arkitekter

The architects' work emerges from a vision about creating spatial sequences that run into each other and together create a sculptural architecture, which both internally and externally provides their buildings with an architectural identity.

Titles in the architects' design process are as follows:

## **Experiencing the space**

The quality and potential of the space are designed with the conscious use of proportions, light and sound, spatial sequences and materials. By considering the characteristics of the space such as form, sound and proportions, i.e. the relationship between length, breadth and height in the design process, significant individual spaces are created.

In his books Palladio, the Renaissance architect, describes what the optimal and thereby divine proportions should be in a space with, for example, arches. Hereby a certain consciousness about the meaning of spaces as frameworks of experience and as icons comes into being.

Today this Renaissance approach can be used under other conditions in the design process and thus the potential in, for example, the sound of the space can help create an architectural identity.

This perceptive approach to a space's form is essential to the architects' working methods and focus.



### **Arken Museum 1988-1996**

Arken's main space is the art axis which – with its length of 110 metres and falling ceiling – has a very significant form. The length-wise overhead lighting and the steel construction emphasise the length and the cement walls that were cast on site create the boundaries of the space. The space has no soundproofing which gives it a reverberation time of 1.5 seconds. Thereby sound underpins the experience of the space as a large volume.

**Sjællandske Avistryk [ Zealand Newspaper Printing Works] 1997-2000**

The distributing corridor by the printing works' administrative wing has been designed from a vision of creating a significant spatial experience in one of the building's most important distributing spaces. Art work painted directly onto the walls, specially designed light fittings (designed by the architects), black floors and partial overhead lighting together create a space, which instead of the usual corridor is now part of the whole architectural experience of the printing works.



**Ordrup School Main Hall 2003 -2006 (under construction in collaboration with CEBRA Architects)**

The existing brick school from 1919 and the new building containing special subject rooms form an intermediary space. This is covered in glass and the steel staircase becomes the new central element which interconnects all storeys across the new and the existing.

The space is defined as a gorge where the staircase, which is a light steel construction, gives the space identity partly through its design, but also through its function as a main link.



## **Spatial sequences**

A building's different spaces are by conscious collocation part of the building's architectural identity. Spatial sequences or an almost cinematic collocation of low/high dark/light spaces are an important element of the architects' design process.

This collocation is both perceptive, but also compositional, i.e. broken lines in walls and visually curved sequences are a part of the design process on an equal footing with functional and technological considerations.

We know this from the streets of medieval towns where crooked space sequences and the angles of the streets to each other give the towns an almost labyrinthine character.

The architects consider the interrelation between the spaces as a sequence which is designed with storyboard-like working methods. Thereby the building's identity is not created by individual spaces, but rather by their spatial coherence.

### **Villa L 2001-2003**

The living room's architectural experience is defined by the wooden construction and the villa's other rooms are seen as different building components in the facade and corridors which each have their own identity, partly in angles, partly in differing materials.



**Skovgård School 2004-2007 (under construction in collaboration with NORD Architects)**

Experimental areas have been established in this major reconstruction where the open spatial sequences between corridor zones and classrooms have been broken down. This fluid space is further emphasised by the fact that all the new design elements are black. Dark surfaces and all other existing surfaces are being renovated – almost like a restoration.





**Tranegård School 2004-2007 (under construction)**

The relationship between the classroom and the line of the corridor is broken down into a number of project work spaces. These are established as niches, partly in the classroom and partly in the corridor as work space. It is precisely the visual correlation between the different zones that has high priority and therefore all new walls are glass walls so that all spaces come into contact with each other.



## **Materials**

The choice of materials in any given building is both an investigation of different surfaces, materials and moods and an important supporting element in the creation of difference between spaces.

Materials take as their starting point the character of the space and how it is experienced architecturally. The whole material set-up in both construction and surfaces extends the experience and adds several layers to the identity of the space.

Concrete surfaces, wooden facades and brick are all materials which can be used to create a specific mood in a space. But the more subtle possibilities such as reflection of light from surfaces, colour and sheen are used in the architects' design process.

In renovations and extensions contrast of materials can be used almost as archaeological layers to create visual differences between the existing and the new. The same identity-creating possibility is contained in the construction of contrasts between the neighbouring buildings and the landscape surrounding them which thereby creates a location-specific identity through the choice of materials – among other things on the facades.



### **Colt Telecom Domicile 2000 – 2002**

The sun screen and new entrance give the existing commercial building a new identity. The contrast between the existing brick facade and the new elements is supported by the choice of steel sections, a glass roof and glass/aluminium facades. The choice of materials becomes a design element that creates the building's architectural identity.

### **Villa F 2004-2005**

The extension has its own identity both in the choice of a wooden facade and in the form which like a crystal shoots into the existing villa. The starting point both in form and choice of materials has been to create as great a contrast to the existing villa as possible, thereby giving both the existing building and the extension a joint as well as a new identity.



### **Arken Museum Restaurant 1988-1996**

Compositionally Arken is a light structure on a plinth. This motif is supported by the choice of materials where the restaurant is designed in steel and glass as latticework and the plinth is executed in concrete. Thereby the choice of materials underpins the lightness/weight motif and this is further emphasised by few window openings in the plinth and by the restaurant having glass sections all around its facade.



## **Multiplicity of meaning, the neural network**

In the later projects new processes have been developed and now function on an equal footing with the more classical design generators.

The title 'networks' is defined on several levels:

- a. that the architects are part of a design network where we collaborate with, among others, young, newly established architects with equal influence on design output! Thus a different kind of project generation is created.
- b. that a larger part of the functional contents takes place through user dialogue, i.e. meetings with the primary users of a building which function as a kind of art workshop through which the spatial organisation finds its expression.
- c. a mental network of inspiration and correlation in the architectural experience, flow, mood, design network and user dialogue – to name but a few of the parameters that influence the design process.

## Jubii Domicile 1999-2001

Here the existing building creates the framework which was formerly a submarine assembly hall for the Royal Danish Navy. In addition to the importance of history's identity construction the assembly hall consists of one big space. The basis of the project design is to conserve the experience of the large space by establishing new storey decks as steel constructions that fit into the existing building's construction system. The contrast between the existing concrete house and the new steel elements is the bearing motif architecturally. This contrast creates the identity of the building.



To illustrate this, the navigation of a project was probably more linear at when the architects first started out in 1991. This meant that a number of parameters set the course and our goal was really in many ways implicit in our starting point – a movement of design from harbour to harbour. Navigation was thus not the most difficult; rather it was the speed with which we moved the design process on.

Speed is no longer the most important element, whereas a role as navigator and manager of all the input into the process is. Instead of omitting some of this input in a fundamentalist way, complexity should be cultivated, so that a really inspirational network arises almost as in the neural network of the brain.

Hereby a project's architecture can be influenced by multiple parameters and create new and different design constellations.



### **Arken Museum South Facade 1988-1996**

Arken is formed as a sculptural building where the facades contribute to the emphasis on different layers or parts of the building. The large in-situ main space, the low landscape walls which shoot out from the building. The steel and aluminium qualities of the glass sections. Combined, a play is created among the low, horizontal elements, concrete, steel and falling lines and it is precisely this collage of parts that creates the whole building's identity as a design that arises from the beach landscape in which the museum is located. Hereby landscape and building lend each other a common identity.



What is essential to the architects is that the more intuitive, dreamy and thereby hard-to-define parameters such as mood, flow and perception should function on an equal footing with user dialogue and thereby in tandem with functional specifications, quality and technical solutions, the financial framework, etc.

Complexity is one of the most important elements in this method because it is precisely multiple input that creates the opportunity to prioritise and vary design parameters. A destination and an architectural goal still exist, but the road to it arises through navigation and the involvement of all input.

If I had to choose just one inspiration or theme as a design parameter, it would be the relationship between lightness and weight, which to me is crucial. In an almost erotic embrace the mist's and the clouds' caress of the mountains' dark stone surfaces is a germ of enduring inspiration.

In my designs this fascination with lightness/weight expresses itself in the composition between steel elements such as stairs and closed wall surfaces. This world of motifs continues in materials where wooden facades are combined with zinc claddings.

**Sjællandske Avistryk [Zealand  
Newspaper Printing Works]  
1997-2000**

The structure itself of the printing works with the printing machines as the heart of the building is expressed in both the architectural composition and supported by the choice of materials. The printing hall is – as the engine room – centrally located and all the secondary spaces stretch out from this hall. Its contrasts are expressed in the materials where the printing hall with its zinc cladding appears glossy (lightness) and the lower buildings appear matt with black, wooden facades (weight). The composition and choice of materials support the overall architectural identity and play on the fascination for lightness/weight through the reflection of light.

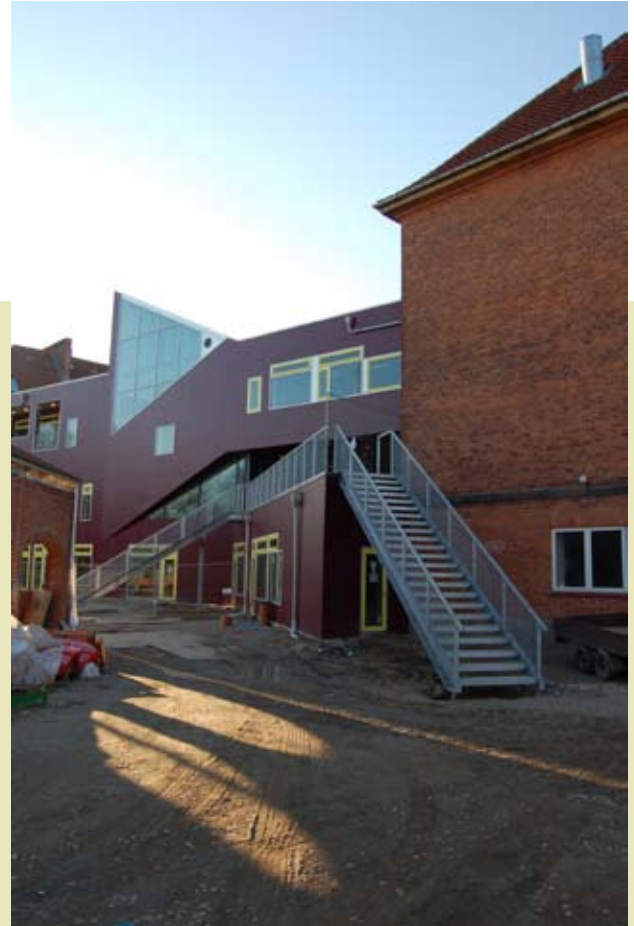


The motif of lightness/weight can also be seen as a fascination with binary oppositions, i.e. structural contrast where for example the difference between two spaces, two facades, is made very distinct and becomes the design theme itself.

This is not reserved for materials, but can also consist of the spatial differences between existing buildings and extensions, so that it is clear from which layers the architecture of the building originates.

**Ordrup School Facade 2003-2004 (under construction in collaboration with CEBRA Architects)**

The new special-subject wing is – with its steel staircases and turning volume – a contrast to the existing school building from 1919. This motif is further emphasised by the choice of materials where the new building's lacquered facade is gainsaid in the red brick facades.



Since 1991 the architects' work has been characterised by the fundamental ideas that have formed the basis of all design choices. With every completed project our investigation has moved on in its development process and today manifests itself as a complex of different input in a network from which a focus is chosen according to the prerequisites of each project.

**Søren Robert Lund**

SELECTED PHOTOS



**1991 - 2005**



SØREN ROBERT LUND ARKITEKTER









**St. Kongensgade 110E, 1.**

**DK-1264 Copenhagen K**

**Telephone: +4533910100**

**Facsimile: +4533914510**

**Email: [srl@srlarkitekter.dk](mailto:srl@srlarkitekter.dk)**

**Homepage: [www.srlarkitekter.dk](http://www.srlarkitekter.dk)**