



# A GRAND OLD BUILDING, NOW EVEN BETTER

THE HEART OF COPENHAGEN'S  
HISTORICAL WATERFRONT IS HOME  
TO J. LAURITZEN'S BEAUTIFULLY  
RENOVATED HEADQUARTERS BUILDING



“ We’ve been in our building at 28 Sankt Annæ Plads for more than 20 years, and it has very much become synonymous with J. Lauritzen. Which is a good thing, as it’s a wonderful building in a wonderful location – on the waterfront, right in the centre of Copenhagen. Over the years, though, it hadn’t kept pace with advances in the way we work and was no longer giving all our employees the environment they needed to be creative and enjoy their jobs. So our choice was simple: renovate the building or move to a new location. We realized pretty quickly that it would be a shame to abandon this unique spot and decided to renovate – a decision that was generously supported by the JL Foundation. In the renovation, we focused strongly on the total environment: new ventilation, glass walls and expanded rooms. The end result is an altogether lighter and airier working space, which has also had a complete face-lift in terms of paint, carpets and new furniture. We’ve also installed a new security system and completely rewired and updated our AV and IT capabilities throughout the building. The most dramatic change can be seen in our expanded reception area, which now has large windows onto the street and, with the original ceiling removed, extends up through the floor above. It gives our visitors a strong first impression of J. Lauritzen as a world-class company. Now that we’re back, after a year in temporary quarters, I think the opinion throughout the company is unanimous that we’ve made the right decision. The renovated building is a fantastic gift to all of us and one that will pay for itself in no time in terms of the happiness and energy it provides to everyone who works here. **Torben Janholt**, President and CEO ”

Simply put, I've always been fascinated by this grand building. We have a long history at 28 Sankt Annæ Plads – J. Lauritzen acquired the building back in the 1970s, and then, about eight years ago, JL's owner bought the building. So whenever discussion came up of a possible move to a new location, my first reaction was always a strong one: 'As long as I'm around, we're staying right here.' Now that the renovation has made one of the finest offices in Copenhagen even better, I think it's wonderful that JL has been able to acquire an outstanding painting by the famous Danish artist Asger Jorn to grace our headquarters. This world-class work of art is a gift from the company to all the employees of JL who work together everyday to create a world-class shipping company. It makes the building an even more impressive and delightful headquarters setting and will remind us daily of the great things we can achieve by working together. **Bent Østergaard**, Chairman of J. Lauritzen A/S



I don't think it's an exaggeration to say that the J. Lauritzen building is one of the best locations in Copenhagen. For a shipping company, especially it may be the best spot in the entire city. Not just because it's a very fine building, which it is, but also because of the historical – almost symbolic – significance of the location within Denmark's long maritime tradition. Copenhagen was, of course, at the centre of that tradition and the location at 28 Sankt Annæ Plads is at the heart of the city's old waterfront. For centuries, ships from Denmark's sea trade with ports in India, China and other far-flung locations unloaded their goods in this area. So there's an intense, almost palpable, sense of history here. That's why, when the question of selling the building or moving has come up, I couldn't really bear to consider it – and won't have to now that it's been so wonderfully renovated. After all, where else could J. Lauritzen be so well positioned, surrounded by historical Copenhagen neighbourhoods and facing the harbour, looking out to open water and the high seas! **Niels Fisch-Thomsen**, Chairman, JL-Fondet (JL Foundation)

**FREDERIKSSTAD IS THE FINE ROCOCO-STYLE AREA OF COPENHAGEN DATING FROM THE MID-1700s. IT WAS THE BRAINCHILD OF FREDERIK V's UNOFFICIAL PRIME MINISTER, COUNT ADAM GOTTLÖB MOLTKE – AND WAS DESIGNED BY NICOLAI EIGTVED, THE ROYAL ARCHITECT.**



Amalienborg Palace with its four fine wings dating from the 1750s.

# FREDERIKS STAD

This image is taken from the Royal Library's website and is stored under Frederik V's Atlas, Maps and Pictures section.



At the heart of Frederiksstad lies the fine, extensive octagonal plaza, with the wonderful statue of King Frederik V on horseback in the middle. This was made by a Frenchman, J.F.J. Saly. The strange thing is that the four wings of the Amalienborg Palace complex were actually built to house four noble families and were not meant for the royal family at all. Frederiksstad, with its style and street names - Frederiksgade and Amaliegade - were called after the royal patrons and was intended as a tribute to the monarchy, even though the king actually lived at the castle of Christiansborg on Slotsholm. Today, the Danish Parliament resides at Christiansborg. It was only because Christiansborg burnt down in 1794 that the royal family sought temporary refuge with their noble friends at Amalienborg. There were royal quarters in the two following castles at Christiansborg but the royal family stayed on at Amalienborg and thus at the heart of this fine part of the city that had been intended as a tribute to the monarchy, which is now one of the seven monarchies left in Europe.



The colonnade created by C. F. Harsdorff in 1794. It is made of wood and was only intended to be temporary.

The four wings or palaces of the Palace of Amalienborg are now occupied by HM Queen Margrethe and her Consort, Prince Henrik (Chr IX's Palace). HRH the Crown Prince and his wife are to live at Frederik VIII's Palace, and the other members of the royal family have small apartments in Christian VIII's Palace which also houses the Royal Collections Museum. Christian VII's Palace - also called Moltke's Palace - is used for royal hospitality. Between the palaces of Christian IX and Christian VII we can see the colonnade built by C.F. Harsdorff in 1794 as a covered walkway between the two wings. It was only expected to last for a few decades while the royal family was living there temporarily so it was made of wood. But it is still in use. It is listed and has recently been painstakingly renovated. Eigtved was responsible for the overall plan for most of Frederiksstad and he designed houses for the nobility and ordinary citizens. The basic concept was for everything to be light and airy and for the line of windows and cornices to flow from house to house. He succeeded practically everywhere.



Frederik's Church - the Marble Church from 1894. A gift from C. F. Tietgen, designed by Ferdinand Meldahl



68 Bredgade, now the Copenhagen Museum of Decorative Arts, housed in what was formerly Frederik's Hospital from 1754.



For financial reasons, Frederik's Church - the Marble Church - was not built at the same time as Amalienborg Palace. A start was made on a church but it was never completed. It was not till 1894 that the Marble Church was finished. The church was a gift from the financier C. F. Tietgen and was designed by Ferdinand Meldahl. The result is a lovely church that completes the view of the axis from the waterfront. Another impressive aspect here is through Amaliegade. The two aspects or axes meet at the centre of the octagonal cobbled plaza of Amalienborg Plads.

Fredrik's Hospital was at 68 Bredgade. Dating from 1754, it was also designed by Nicolai Eigtved who died that same year. The Hospital stretches from Bredgade to Amaliegade with beautiful gardens in the middle which are used in the summer for theatrical performances. Since the 1920s, the Hospital has been used as the Museum of Decorative Arts. It was converted by Prof. Ivar Bentsen and architect Kaare Klint. The four detached pavilions - two facing Bredgade and two facing Amaliegade - were designed by another of the great architects of the time, Lauritz de Thurah. Just behind the museum and fronting onto Amaliegade is No 33, the elegant head



Det Gule Palæ from 1764 – nowadays the Lord Chamberlain's Office, 18 Amaliegade.

Bernstorff's Mansion, 42 Bredgade, and Dehn's Mansion, 54 Bredgade, twin mansions from 1754 and 1760 at the entrance to Amalienborg, on either side of Frederiksgade.



office building of the Danish Shipowners Association. Built in 1920-22, it is relatively modern and one of the most recent houses in Frederiksstad. It was designed by Emanuel Monberg and built by the Dansk Dampskibsrederiforening – what is now the Danish Shipowners Association. The house was built with the last touches of neoclassicism. A very strictly structured and most impressive building. In addition to the Danish Shipowners Association, the two Danish shipping companies AP Møller-Maersk and Dampskibsselskabet Norden are also domiciled nearby.

The Lord Chamberlain's Office is in Det Gule Palæ (The Yellow Mansion) at 18 Amaliegade. The house dates from 1764 and was built by a timber merchant, H.F. Bargum, and was the only one not to observe Eigtved's line for windows and cornices for Frederikstad. Along Amaliegade we find the Swiss Embassy at No. 14, with the Italian Embassy on the corner of Amaliegade and Fredericiagade (No. 2). The latter is a fine white building from 1759, designed by Lauritz de Thurah.

The entrance to Amalienborg from Bredgade is flanked on either side of Frederiksgade by two fine twin mansions, Bernstorff's

Mansion and Dehn's Mansion, designed by Nicolai Eigtved and Gottfried Rosenberg. Count J. H. E. Bernstorff was a diplomat and foreign minister. Bernstorff's Mansion at 42 Bredgade, was ready for occupation in 1760. Since then, it has served as the residence for Crown Prince Ferdinand and Princess Caroline, for King Georg of Greece and the High Court. Subsequently, insurance company Baltica was based there. It now houses the High Court Eastern Division, which also has premises at the corner of Bredgade and Fredericiagade.

Built almost at the same time (1752-56), Dehn's Mansion at 54 Bredgade was built for Privy Councillor Count L.F. von Dehn. The Danish Pharmaceutical Association now has its offices there but it was formerly the home of several royal personages, including Duke Christian August of Augustenborg and Prince of Nør. Before the pharmacists moved in, Hornung & Møllers Piano factory was based there. Both the twin mansions have richly designed interiors with grand sweeping stairways.

At 28 Bredgade there is a fine, almost bewitching mansion, Berckentin's Mansion. It was built there by Eigtved and designed by Gottfried Rosenberg. Completed in 1755, it was unfortunately almost completely destroyed in a fire in 1992, but it has been faithfully rebuilt. A Privy Councillor like Bernstorff and Dehn, Count C.A. Berckentin was the original owner.

It is now home to the Odd Fellow Lodge. The most beautiful view - a so-called point de vue - of the building is from Dronnings Tværgade, just as envisaged by the builder. Unlike for example Paris, Copenhagen is otherwise a city where it is difficult to stand back and take a good long look to get an impression of major buildings. But you can here.

Opposite, at the corner of Bredgade and Dronnings Tværgade, is Moltke's Mansion dating from 1702, which predates Frederiksstad. The mansion has been completely restored.

Toldbodgade runs parallel to Bredgade along the waterfront at Amalienborg. Amalievæn, a new garden complex created in 1983, was named after the original gardens that were demolished to make way for Frederiksstad. It was surrounded by the Sankt Annæ Grav canal. The new version of Amalievæn was a gift from the A.P. Møller Foundation. Designed by Belgian landscape architect Jean Delogne, the gardens are a popular attraction. It completes the aspect viewed from Amalienborg Plads towards the waterfront where there used to be a shabby, messy square, Larsens Plads.

Frederiksstad is now an integral part of Copenhagen, and is regarded as one of the most beautiful, historic parts of the city.

*Peter Olesen, journalist*



The Odd Fellow Lodge, Berckentin's Mansion, 28 Bredgade, from 1755.



Amalievæn from 1983 – a gift from the A. P. Møller Foundation.



At the centre of the avenue, we find King Christian X (1870-1947) on horseback, the composer J.P.E. Hartmann (1805-1900), US President Franklin Roosevelt (President 1933-45) and financier C.F. Tietgen (1829-1901)



# ST ANNAE PLADS

St Annæ Plads has a fine avenue of trees between Bredgade and Toldbodgade, which make it something of a boulevard.

**ST ANNAE PLADS IS ONE OF THE FINEST OLD STREETS IN COPENHAGEN, CLOSE TO AMALIENBORG AND NYHAVN, RIGHT ON THE WATERFRONT OF THE PORT OF COPENHAGEN. ST ANNAE PLADS IS THE ONLY STREET IN COPENHAGEN TO BE TERMED A PLAZA.**

Sankt Annæ Plads - the elegant white street at the heart of Copenhagen. Practically all the houses are white and we can see the waterfront at the end of the street when coming from Bredgade. The present Sankt Annæ Plads was laid out in the mid-1700s at the same time as Frederiksstad at the centre of which are the four beautiful wings of the Amalienborg Palace complex, the home of the Danish royal family.

Before the celebrated architect Nicolai Eigtved designed Frederiksstad around 1750, what we now know as Sankt Annæ Plads was just a narrow street running alongside a canal, a kind of moat running all the way round what we now consider the centre of Frederiksstad. The canal was called Sankt Annæ Grav and ran through what is now Sankt Annæ Plads, Bredgade, Esplanaden and Toldbodgade. It thus enclosed the magnificent gardens of Amaliehaven that lay between Sankt Annæ Plads and Amalienborg.



There is a fine avenue laid out in the 1850s at the centre of Sankt Annæ Plads, between the two one-way carriageways. The avenue runs from Bredgade to Toldbodgade and could perfectly well be extended right down to the quayside. At the centre of the avenue, we find four bronze statues, three full figures and one bust: King Christian X (1870-1947) on horseback facing Bredgade; the composer J.P.E. Hartmann (1805-1900); US President Franklin Roosevelt (President 1933-45), and by Toldbodgade, the great Danish financier C.F. Tietgen (1829-1901), the man who donated Frederiks Church (also known as the Marble Church) in Frederiksstad to the city of Copenhagen. It was also he who founded DFDS (Det Forenede Dampskibs-Selskab - United Steamship Company) in 1866 which is why he now stands here gazing out over the waterfront.

The most important houses on Sankt Annæ Plads are the Garrison Church, the Swedish and Finnish Embassies, Kvæsthuset and the Royal Playhouse.

The Garrison Church at No. 4 dates from 1706. It was built by Frederik IV and designed by Georg Philip Müller and Wilhelm von Platen. When Sankt Annæ Plads was laid out, the church was originally rather cramped with little space around it at the beginning. It was called Lord Zebaoth's Church and was the military church for the garrison. It only became the parish church in 1804. The altar dates from 1724 and is of Norwegian marble. The churchyard is not far away, on Dag Hammerskjölds Allé, between the U.S. and Russian Embassies.

The Swedish embassy is at the corner of Amaliegade at 15 Sankt Annæ Plads. The house dates from 1752 and was designed by Nicolai Eigtved, the founder of Frederiksstad. Since then, the old mansion has seen considerable alterations, the last in 1850 when the Swedes acquired it as both embassy and ambassadorial residence. The neighbouring



The Swedish Embassy from 1750s, 15 and 15 A St Annæ Plads, on the corner by Amaliegade.



The Garrison Church from 1706 is No. 4

house, 15A Sankt Annæ Plads, also belongs to the Embassy. It was built by a timber merchant named Jegind.

The Finnish Embassy is at 24-26 Sankt Annæ Plads, on the corner by Toldbodgade. It was built at the same time as its neighbour, No. 28. Both were built by DFDS, which already occupied Kvæsthuset, No. 30. The architect was Albert Jensen. This is a slightly more simple and not so richly decorated house as J. Lauritzen's at No. 28. But it is a fine white corner house that fitted well with the street scene in 1894.

30 Sankt Annæ Plads is Kvæsthuset (the Hospital) from 1686. It was built as a naval hospital. Just as there was a military church at the top end of Sankt Annæ Plads, so there was a naval hospital down at the waterfront end. It is not certain who the

architect was. The original two-storey symmetrical Baroque style hospital was painted red and directly faced the waterfront. Nowadays, the building has been extended vertically, it is painted white and its entrance is at 30 Sankt Annæ Plads. In 1777, hospital services moved to the Naval Hospital at Overgaden oven Vandet in Christianshavn, and the old naval hospital then saw varying fortunes for some years, including a spell as a warehouse, until 1827 when it became the barracks for the recruits for Copenhagen's Garrison. From 1848 to 1850, Prussian prisoners of war were confined in the basement. In 1872, DFDS acquired the old hospital and remained there right up till 2003 when the Danish Nurses Organisation took over. The house was thoroughly renovated over the following two years and they moved in in 2005.

The new Royal Danish Playhouse is at No 36, right by the old hospital and it does in fact block some of the view of the waterfront from the house. The Playhouse is brand new and was officially opened in February 2008. It was designed by Lundgaard and Tranberg, well-known architects. The fine theatre is constructed of dark stone, with lots of glass and a passageway all round the building, and on the waterfront, a pedestrian walkway on piles. The Playhouse faces the water and in the evening there is a fine view into the foyer from the waterfront side. Strangely though, the front of the building is not in line with the rest of the even-numbered houses on Sankt Annæ Plads.

*Peter Olesen, journalist*

Kvæsthuset, 30 St Annæ Plads, now houses the Danish Nurses Organisation. It was originally the Danish Naval Hospital built in 1686, and the property also includes Kvæsthusgade Nos. 5 and 7.

The Finnish Embassy is at 24-26 St Annæ Plads, on the corner by Toldbodgade.



# ST ANNAE PLADS

**J. LAURITZEN OCCUPIES ONE OF THE MOST PRESTIGIOUS ADDRESSES IN COPENHAGEN, RIGHT AT THE HEART OF THE CITY BETWEEN THE HOME OF THE DANISH ROYAL FAMILY AT THE PALACE OF AMALIENBORG AND THE WELL KNOWN TOURIST HOTSPOT OF NYHAVN – DIRECTLY ON THE WATERFRONT OF THE PORT OF COPENHAGEN. NO DANISH COMPANY COULD HAVE A BETTER ADDRESS, ESPECIALLY A LARGE, WELL KNOWN DANISH SHIPOWNER.**



28 St Annæ Plads from the street

Having offices so close to the Port is not something one would voluntarily give up, even if there are no longer so many vessels there as there used to be landing goods at the old warehouses. A couple of warehouses just nearby have now been converted into the luxurious Admiral Hotel around the corner in Toldbodgade, with 350 rooms and views of the waterfront and Copenhagen's great new Opera located in the old naval base of Holmen.

J. Lauritzen's address is 28 Sankt Annæ Plads, the third last house on the right when approaching from the equally prestigious Bredgade on your way to the waterfront and Skuespilhuset - the Playhouse just recently opened by the Royal Theatre. JL's neighbours are 30 Kvæsthuset, which now houses the offices of the Danish Nurses Organisation, and 24-26, the Finnish Embassy on the corner of Toldbodgade, the street leading to Nyhavn. The Royal Playhouse is beside Kvæsthuset, the former Naval Hospital.

Sankt Annæ Plads is the white street of Copenhagen and so No. 28 is also one of the street's white frontages, an elegant facade created in 1894 by the famous Danish architect Albert Jensen who worked with Ferdinand Meldahl in designing the famous, beautiful marble cathedral church also known as Frederik's Church.

The front aspect of No. 28 is classically beautiful - and listed. But only the front, not the actual interior of the house.

If we step inside the elegant house on which the company has lavished a considerable sum in imaginatively renovating it from basement to attic, we can immediately see just inside the front entrance that we are visiting exclusive, ultra-modern offices in what used to be rather ordinary premises. It now has a new, airy, high-ceilinged foyer and open-plan offices and lots of glass with only the fine old stairway and the tall original windows retained. The rest is new. And it feels inviting.



The beautiful old stairway from 1894 has been completely restored with great respect for the original. The stairway acts as the spinal chord of the house, reminding us that this is a fine old house with history.



The interior of 28 St Annæ Plads: the elegant new foyer could be in an ultra-modern office building.

The executive corridor features glass for the individual rooms instead of actual walls and the whole office area is bright and friendly, with masses of light in the individual rooms. And everybody has a view of the waterfront.

Elsewhere where there are open-plan offices, we can see the same thing: it is all bright and friendly with wonderful views. Up under the roofs in the former attic rooms, the old beams have been exposed to give a great sense of space up to the ceiling.

At the bottom of the house is the staff restaurant, smartly designed with large glass partitions and sliding doors out onto the yard that has also just been renovated. In good weather, lunch can be eaten here at small tables out in the fresh air. There are also a few parking spaces and cycle racks undercover. In Copenhagen, where so many people cycle, it is difficult to drive your car into the city and almost impossible to park anywhere.

The house dates from 1894 and was built at the same time as the Finnish Embassy next door by the same architect. This was previously used as the military clothing store but the War Ministry sold the house to the neighbouring owner, DFDS (Det Forenede Dampskibs-Selskab - United Steamship Company), a JL sister company since the mid 1960's, which was located in Kvæsthuset. DFDS pulled the building down and instead had the two houses built as we know them today. For many years, No. 28 was let as offices and warehousing. It was used to store butter among other things and the Plumrose food company, owned by former East Asiatic Company, was also based there. In 1980, J. Lauritzen acquired No. 28 and moved in in 1987. Between 1919 and 1987, J. Lauritzen had offices in Hammerensgade in the historic Nyboder area. Originally, the company was founded in 1884 in Esbjerg on the west coast of Jutland.



The executive corridor with glass walls, all light and airy with natural light from street to courtyard.





The staff restaurant is on the ground floor looking out onto the yard, with big windows and the option of eating lunch outside in the summer.





Elsewhere in the building, staff occupy open-plan offices with great views in several directions.



Right up under the eaves, Lauritzen Fleet Management now occupy a new office environment.



Jytte Engstrøm was the architect in charge of the renovation works on No 28, and has shown respect for the building even though the clear aim has been to create a new, comfortable framework for a modern corporate enterprise.

From the outside, No 28 is naturally well preserved since the building is listed. At the top, the pediment is richly decorated with figures - a naked goddess and two similarly unclothed mermen - and a single cherub.

It is worth leaning back and looking up for a closer look - the works were originally meant to be decorative and to entertain. Not something we do so much nowadays.

*Peter Olesen, journalist*



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## **PETER OLESEN**

Author and journalist.

Mr Peter Olesen had his journalist training with the Danish newspaper Fyns Tidende. During the years 1976-1990 he was employed at Danmarks Radio, among others as a news anchor. Since 1991 Peter Olesen has been self-employed and over the years has published more than 40 books, 15 of them about his home city of Copenhagen. In addition he is a frequent lecturer on architecture and city environments.

**MY ASSIGNMENT WAS TO DECORATE THE GLASS DOOR TO RECEPTION AND THE LARGE GLASS SCREEN BETWEEN RECEPTION AND THE STAFF RESTAURANT.**



**INGE KROGSGAARD-NIELSEN**

Designer

Mrs Inge Krogsgaard-Nielsen, a former JL employee, received her art training at Denmark's Design Academy in the years 1989-1994. Inge Krogsgaard's art portfolio includes, among others, an entrance door made of sandblasted glass at RISØ National Laboratory in Roskilde as well as the entrance door at the Royal Danish Academy of Fine Arts and Architecture in Copenhagen.

I have been working on sandblasting designs on glass for many years. It is especially the space between the exterior and interior that I find interesting. When light filters through sandblasted glass, it acquires the characteristics of white paper/textiles. Sandblasting glass on both sides in certain areas gives an illusion of space and three dimensional depth. It produces a colour differential so that the shape is seen to have depth, with some parts being lighter, others dark.

In doing this assignment for J. Lauritzen, my starting point was that the fundamental theme should be maritime. Since I have been inspired by Origami (Japanese art of folding paper) for many years, I folded a small paper boat from a bit of white paper. I have interpreted the shape of the boat and worked it into the rectangular shapes and sizes of the glass surfaces, and endeavoured to achieve a certain likeness, simplicity and dynamism in a spatial process that reflects harmony between the content and shape.

**Front door**

The shape of the paper boat needed to be visible, with individual clear glass areas so that people passing by could be seen through the door while preventing a direct sight of the actual reception counter so that casual spectators could not see what was happening in Reception.

The same applied to the door between Reception and the staff restaurant. It was intended to prevent undue inquisitiveness whilst also being open enough so that people coming the other way could be made out.

For the glass partition, I used the silhouette of the paper boat seen from various angles. The silhouettes supplement each other in a closely configured composition. The idea was to create a kind of espalier shape which gives an ever changing interplay of shadows under different lighting conditions.

As a previous JL employee, it has been an extra great pleasure to be part of decorating the beautifully restored offices at Sankt Annæ Plads.

*Inge Krogsgaard-Nielsen*

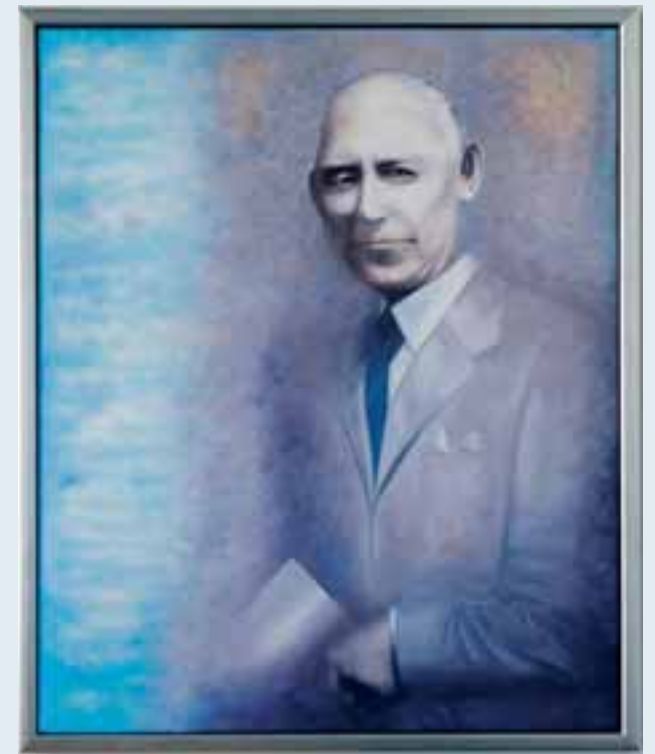
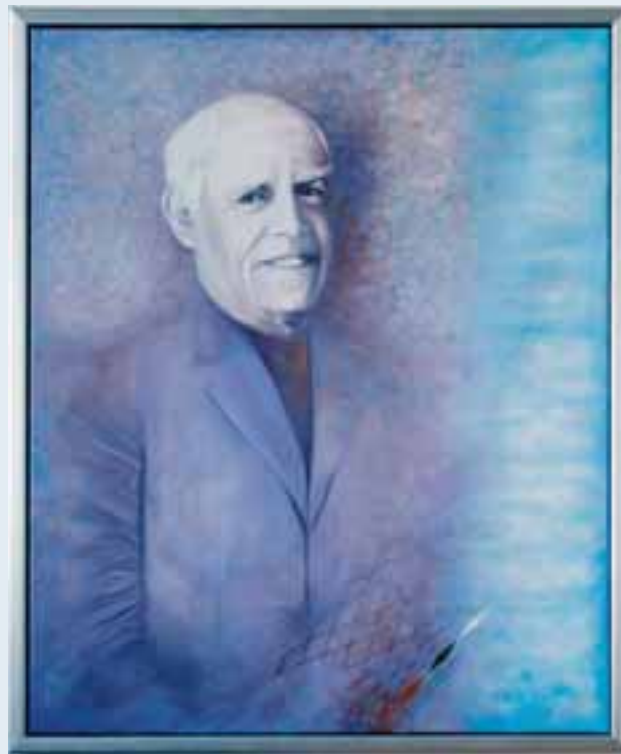
# PORTRAITS OF IVAR LAURITZEN AND KNUD LAURITZEN

I NEVER ACTUALLY KNEW OR MET THE LATE SHIPOWNERS IVAR AND KNUD LAURITZEN, SO IT IS PERHAPS WORTH NOTING THE CONSIDERATIONS THAT AROSE DURING AND AFTER THE PROCESS OF PAINTING THE PORTRAITS. THIS WAS OF COURSE DONE BY WORKING TO VARIOUS MONOCHROME PHOTOGRAPHS.

## OLE FREDERIK OLSEN

Painter.

Mr. Ole Frederik Olsen received his art training at the Royal Danish Academy of Fine Arts in the years 1967-1974 and was a student with Professor Richard Mortensen, a Danish painter. In 2001 Ole F. Olsen received the Henry Heerup scholarship.



### Face to face

Coming directly face to face with someone or something is a challenge! If fleeting, defensive action is natural – a facial expression by way of a superior smile, a glance that shows you are preoccupied, or indicates pleasure, innocence or perhaps downright indifference - and is a defensive mechanism that despite everything else, does affect your psyche.

An overwhelming confrontation often gives rise to a sense of discomfort, whereas a scheduled meeting or a consultation for example occasions a certain dialogue. The intensity and nature of communication naturally depends very much on the subject but the progress and outcomes of a meeting are also a function of the mental approach and charisma of the participants – spoken and facial expressions, body language, eye contact, gestures, way of speaking, etc.

In a portrait of well-known personalities, an artist who has met and been in the company of the person concerned can opt for an unambiguous photographic replication, can emphasise the appearance

and add special reflections of the above characteristics. And the general public, relatives, friends and those in the know will nod approvingly and approve the likeness. A kind of manifestation or trophy.

### Memory images

However, if works of art are to be seen as an artistic challenge - a goal to which every artist aspires – I feel that expression of the work should be regarded and experienced as an artistic narrative in a dialogue in time and space.

Not just as a photo-reality rendition but as a surrealistic memory image in which the two personalities, brothers, move the viewer by their face to face proximity and intensity. Every individual spectator should also be confronted and challenged to be able to freely achieve the individual motility released by good art. A result that I have endeavoured to achieve in painting the two portraits with due respect.

*Ole Frederik Olsen*

# THE SPIRIT OF TOGETHERNESS

**AS A PART OF THE EXTENSIVE RENOVATION AND REFURBISHMENT OF OUR BEAUTIFUL HEAD-QUARTERS AT SANKT ANNÆ PLADS, JL HAS PURCHASED AN OUTSTANDING WORK OF 20TH CENTURY DANISH ART BY THE PAINTER ASGER JORN.**

“He was a member of an international avant-garde art movement called Cobra, whose members believed that the creative process is, at heart, a collective or group endeavour – a way of working together. This outstanding painting is therefore a perfect gift to everyone who works together at JL with our vision to create a world-class shipping company. Asger Jorn was famous for his spontaneity and generosity. He was an inspiration to his colleagues and the art world at large. For JL, this work of his is a symbol of what we have achieved together and what we can aspire to. The spirit of togetherness in which it was painted can help inspire us to new heights in our daily life at Sankt Annæ Plads”, says Torben Janholt, President and CEO.



Mural by Asger Jorn. Painted in 1964 on a wall of Dahlmann Olsen's home in Dragør, Denmark, as a huge two-by-two-metre birthday surprise. The mural remained there for 40 years, until it was painstakingly removed and transformed into its present more moveable state.