

ArkDes

Group Research Plan

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Introduction

The archive is, arguably, a typology somewhat forsaken by the experimental efforts of architects. Commonly, these buildings serve the very utilitarian a technocratic role of holding and preserving ever growing collections of seemingly valuable contents, hermetically storing them away in order to prolong their existence. This inherent rigidity is often responsible for architectural solutions which isolate these contents from the public completely, hiding them away in the darkness and coldness of vault-like rooms, effectively discouraging their usage and limiting its value as a public resource. It is therefore crucial that architects scrutinize the current state of this typology and attempt extrapolate the current limits of its design and societal role in order to enrich the relationship between the archive and its public, seeking to leverage the potential of the knowledge these buildings contain. The following sections pertain to the analysis of the ArkDes, the architecture and design archive and museum in Stockholm, which contains the National collection of Swedish architectural works. This is a long-standing institution, which has undergone several managerial, physical and geographical changes along the years, and has most recently been renovated by the architects Arhov Frick. This renovation prosed to open up the archive to the public and experiment with the degree of flexibility an archive can achieve. Our analysis aims to investigate the extent to which this intervention was successful, framing it within the historical context of the institution and evaluating the architectural intentions and solutions utilized.

The Story of Dislocation

Following an investigation and analysis of a limited set of historical materials, including maps and other information, our team has identified two historical threads that characterise the history of ArkDes. These threads encompass the history of the current building and the history of ArkDes as an institution. Our findings reveal that these two threads are simultaneously independent and intertwined, reflecting the city's material attitude towards historical relics and its cultural attitude towards the development of public welfare institutions.

Established in the 1950s, the archive was initially conceived for modest photography by the Swedish Association of Architects (SAR). Gradually, it has since expanded its scope to encompass a diverse array of architectural and design-related materials. In 1962, The Swedish Museum of Architecture is founded by SAR at Odengatan 3 in Stockholm, taking over an extensive collection of architectural drawings, photographs, and models. By 1966, the museum relocated to its current address at Skeppsholmen, a central island in Stockholm. In 1978, it became a state institution and was renamed the Architecture Museum. The relocation and reorganisation of the institution reflect its objective of disseminating information about Swedish architecture to the general public and the media, as well as its role in safeguarding the country's architectural heritage. A specialist archive, initially operated by the bottom-up mean of a professional association, evolved into a national museum. The gradual opening of this archive to the public brought it closer to a museum in terms of functional status, and its operational scope became increasingly complex and ambiguous.

A pivotal moment occurred in 1991 when Spanish architect the Pritzker Prize laureate Rafael Moneo was

selected as the winner of a competition to design new facilities for both the Architecture Museum and Moderna Museet. The new complex, completed in 1998, comprised the historic Exercishuset, a naval drill hall designed by Fredrik Blom in 1853, and a modern extension for archives, a library, and offices. This innovative design was duly recognized with the prestigious Kasper Salin Prize for architecture in 1998. The development of this stage effectively resolved the contradiction inherent in the ambiguous function of the building, integrating the complex functions of archives, museums, galleries, offices, and other related facilities within a single cultural complex. At this juncture, the building assumed the role of a public centre and a cultural landmark - a place in the city.

Between 2001 and 2003, the museum was compelled to undertake a temporary relocation due to the emergence of mould-related issues. During this period, exhibitions were held at Fredsgatan 12, while the museum's permanent collection was displayed in Skeppsholmen Church. The museum was able to successfully reopen on Skeppsholmen in 2004, thereby recommitting to its educational mission. In 2009, the museum broadened its remit to encompass design in its public activities, signifying a substantial shift in its role. This evolution was further consolidated in 2013 when the Swedish government designated the museum as the national authority for architectural and design policies, particularly the "Policy for Designed Living Environments." The museum was renamed ArkDes, thereby reflecting its broadened mission.

As a result of these numerous transformations, ArkDes has grown from a humble archive into a complex cultural institution. This institution dedicated to architecture

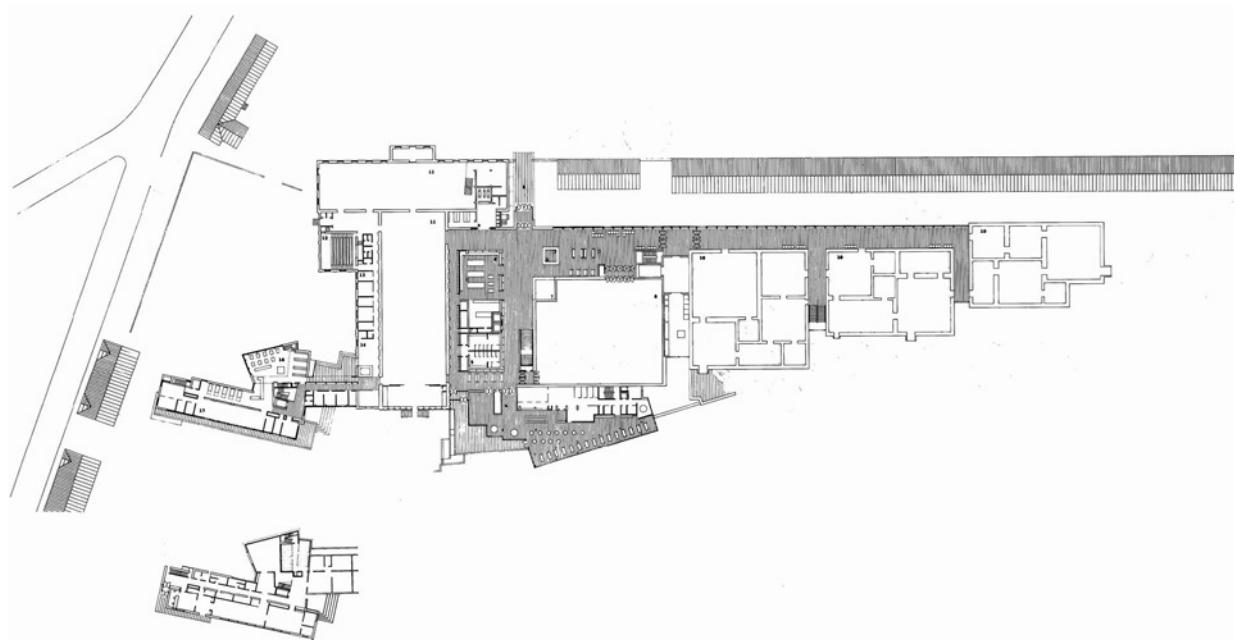


Fig.1. Plan of the Moneo's expansion of Moderna Museet (right) and administration wing (bottom left) with Exercishuset (left) becoming solely exhibition hall for ArkDes;

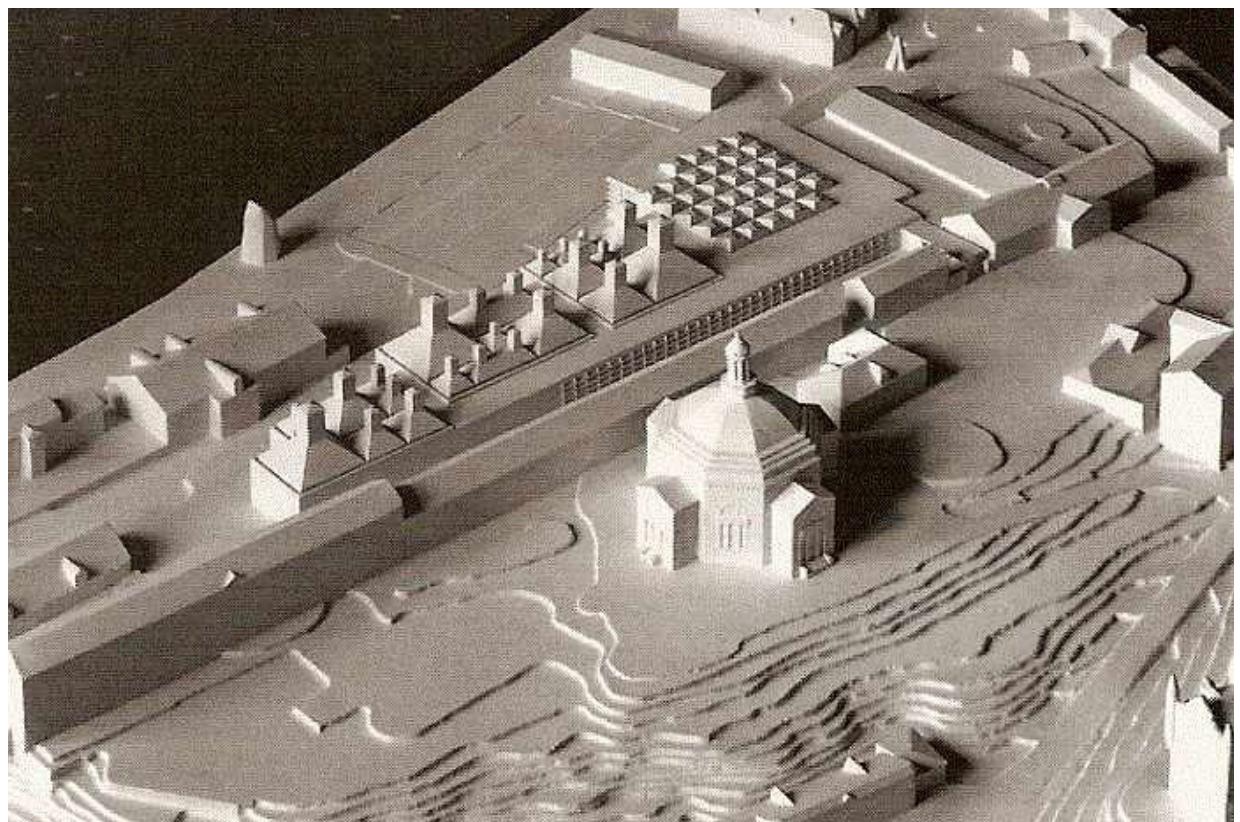


Fig.2. Rafael Moneo's competition model for the Moderna Museet extension (1991); at this part the addition for ArkDes' administration was not a part of the project

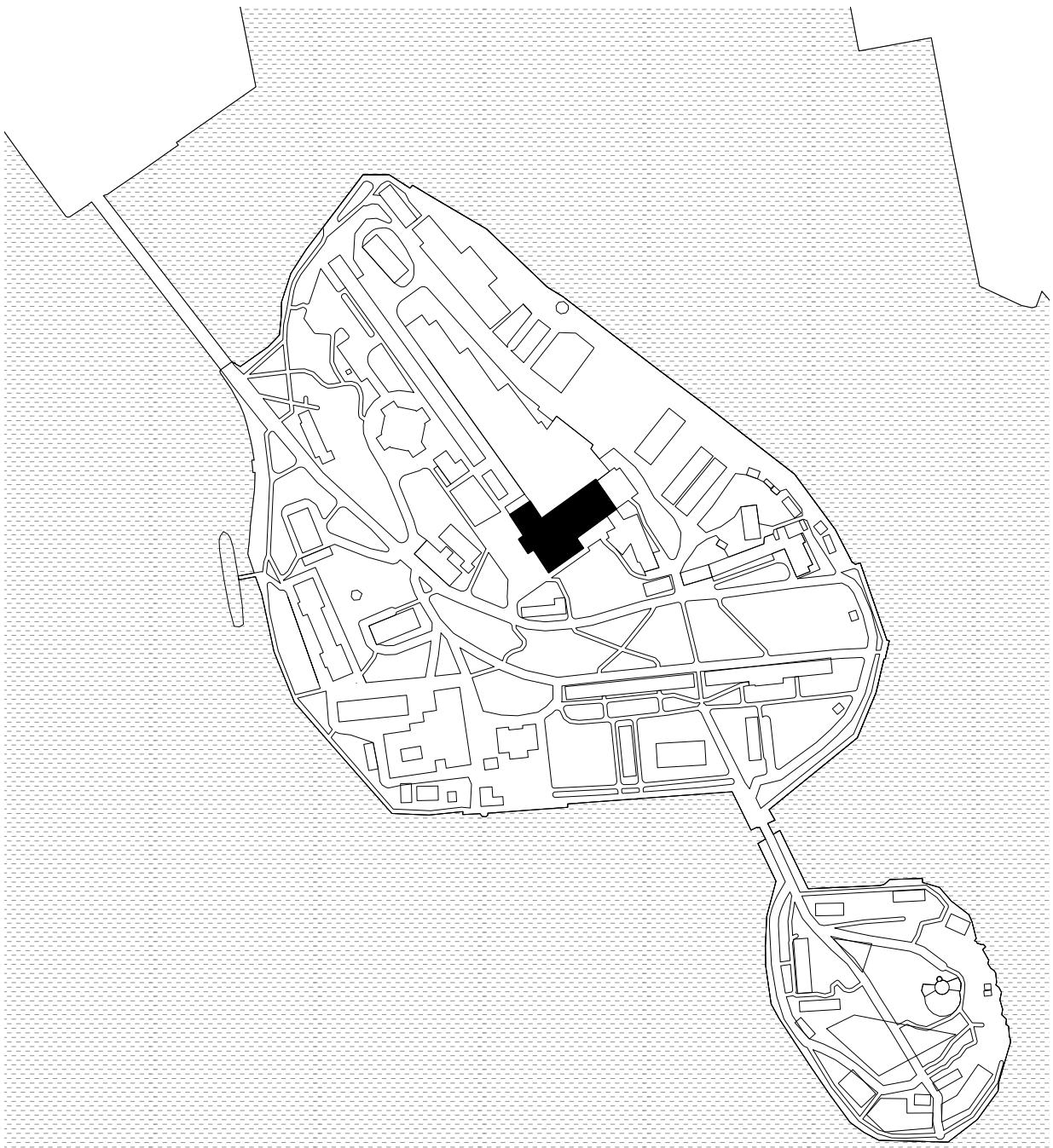


Fig. 3. Situation plan of ArkDes' location within the Skeppsholmen, scale 1:2000. ArkDes, along with the Moderna Museet, is the cultural heart of the Skeppsholmen island complex, which also hosts e.g. the Royal Museum of Ar and the Östasiatiska Museet.

and design was not attached to a location when it was founded, so the vision of the institution may not be truly focused on space, but it actually participates in the protection and development of architectural heritage. The challenges faced by architects, engineers, institutions and governments are diverse. Technically, the renovated old building has a modern indoor temperature and humidity environment. Management-wise, new functional modules are added and effectively organized. Urban-wise, a cultural community is gradually formed and open to the public. ArkDes still faces these challenges in its current

Appropriating Exercishuset

Exercishuset, or “The Drill House,” is a historic building located on the island of Skeppsholmen in central Stockholm, and one of the structures our team closely examined by recreating a model of its interior space.

The Drill House, originally constructed in 1853 for naval use, was designed by Fredrik Blom and situated just south of Skeppsholmen Church. Its principal function was to provide training for personnel in the operation of cannon sloops and boats. The edifice included a hall with a bent frame, with a capacity of 54 individuals, each rowing 14 pairs of oars. However, following the cessation of rowing boat production in 1871, the building’s role underwent a transformation. In 1881, it underwent an expansion to accommodate new technologies of warfare, based on designs by Blom’s successor, Victor Ringheim.

By 1955, the National Museum of Fine Arts had relocated to the building, which was subsequently used for exhibitions. Three years later, the space became part of the Moderna Museet, which was then under the direction of Pontus Hultén. Upon the commencement of his commission to rebuild and expand the Moderna Museet in 1994, Rafael Moneo integrated the Drill House into the new museum complex. Since 1998, the edifice has served as the domicile of the Museum of Architecture. In 2013, it became incorporated into ArkDes, the National Centre for Architecture and Design. The Exercishuset serves as a testament to Sweden’s naval history, architectural evolution, and its ongoing role in the cultural life of Stockholm.

From the historical research on ArkDes, it can be seen that this institution, dedicated to architecture and design, was not initially attached to a specific location. This suggests that the vision of the institution may not have

been primarily focused on space, but rather on participating in the development of the city of Stockholm, particularly the gradual transformation of Skeppsholmen into a thriving cultural and public life zone.

Concurrently, the evolution of the architectural space of Exercishuset demonstrates the architects’ and managers’ respect for historical relics and cultural contexts across different historical periods. This is evident in their utilisation of transformation methods to extend the building’s lifespan and the implementation of appropriate spatial strategies in various periods to achieve economic sustainability and self-sufficiency. ArkDes may be regarded as an exemplar of a building that has been designed to accommodate its entire life cycle.

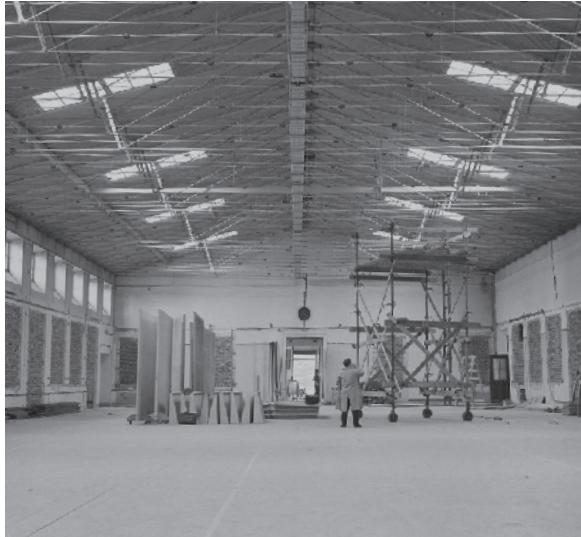


Fig. 4. Exercishuset in preparations for the first exhibition - Pablo Picasso's Guernica, 1956.



Fig. 5. Moderna Museet inauguration, 1958.



Fig. 6. Jackson Pollock's exhibition, 1963. The building's south wing seen in rather classic, white box, museum setup.

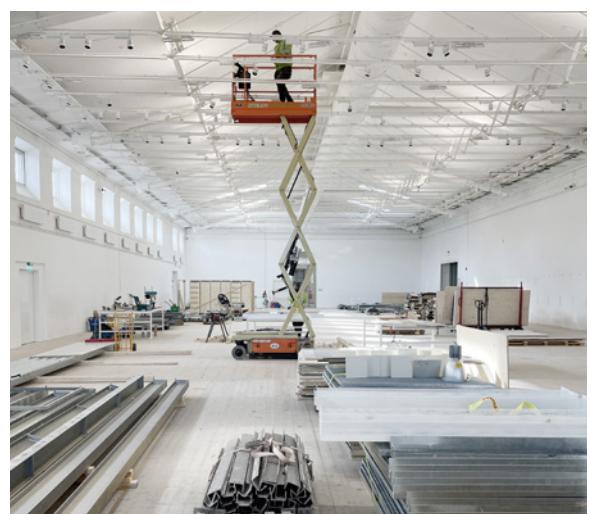


Fig. 7. Disassembling Boxen for the new ArkDes layouting, 2024.

Reinventing ArkDes

ArkDes (as it is known since 2013) is a multifaceted entity that extends well beyond the scope of a conventional archive and museum facility. ArkDes is a state-funded institution, established in 1978, with a mandate to implement the Policy for Designed Living Environment (2017). This policy posits that architecture and design can be utilized as instruments for the advancement of equality and the mitigation of segregation in urban areas and the built environment. In its capacity as one of the designated recipients of this legislation, ArkDes is bound by law to fulfil the specified mandate on behalf of the national government and Swedish society. It is an authority that provides advice, makes an impact and projects urban policies for the future in Sweden.

In light of the aforementioned considerations, and in view of the Centre's lack of a clear historical association with a single building, there emerged a growing desire to undertake a process of self-examination, re-evaluation and experimentation concerning its organisational structure and the practical and material aspects of its mission. One of the pivotal decisions made by the institution was to appoint an external candidate, namely British journalist and curator Kieran Long, to the role of new director in 2017. In an interview conducted by Dezeen at the Virtual Design Festival (2020), he stated that his inaugural action was to develop "an exciting space for smaller, more experimental projects." This objective was subsequently achieved a year later with the submission by Dehlin Brattgard of a proposal entitled 'Boxen'. The architects devised a structure comprising steel, plywood and wire mesh, which combined to create two "exhibitible environments." The interior of the structure is a relatively conventional white box, while a ramp encircles it, encouraging multiple views and perspectives for both visitors and curators (Taylor-Foster, 2018). In 2023,

ArkDes announced a further reinvention of itself. Subsequent to its participation in a number of unconventional exhibitions, including "Model Archive" (2018), "Public Luxury" (2018-19), "Sigurd Lewerentz: Architect of Life and Death" (2021-22) and "Tham & Videgård - On: The "Architecture" exhibition, which ran from 2022 to 2023, underwent a comprehensive redesign with the introduction of a new permanent exhibition layout. Kieran Long appointed Arrhov Frick to oversee the redesign of the exhibition halls and the remodelling of the entrance hall, with the objective of retaining the openness of the two historic halls of the Exercishuset. As stated by Long on his LinkedIn profile, the project will be "the confident, beautiful expression of an institution with ideas to burn, with a clear idea of why it exists and who it serves" (Long, 2023).



Fig. 8. Boxen as part of the permanent exhibition layout of the Exercishuset

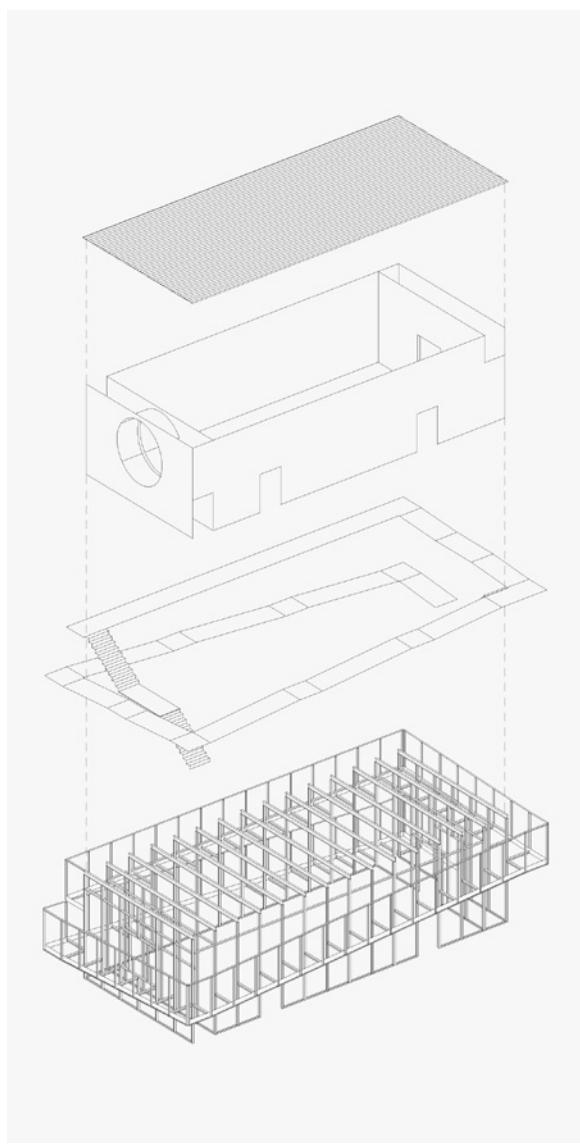


Fig. 9. Exploded axonometry showing Boxen's structure - the one that was later surveyed and repurposed by Arrhov Frick;

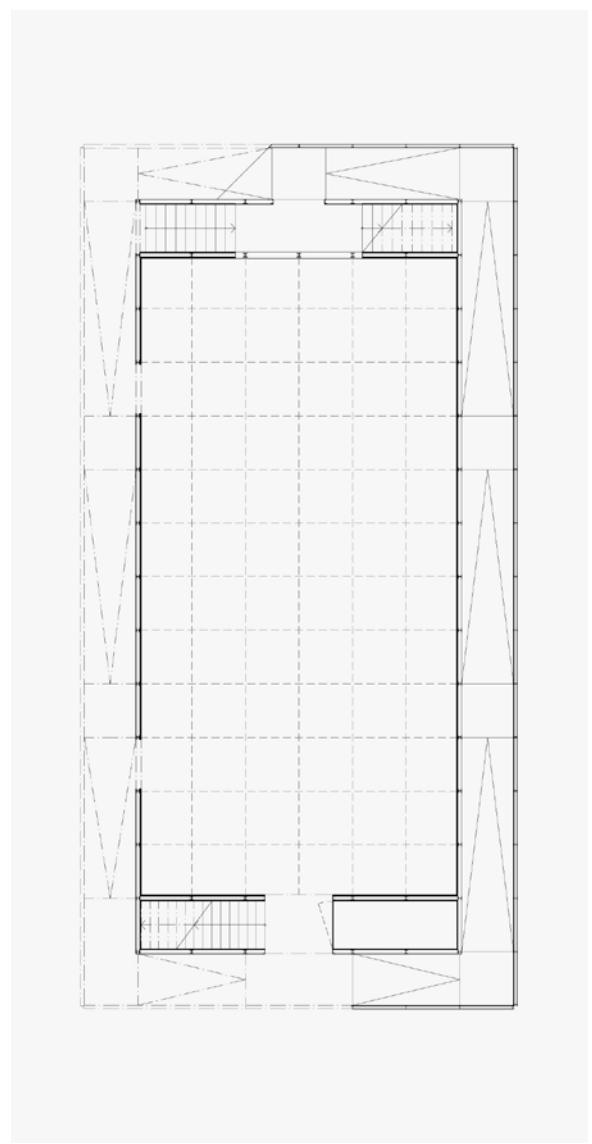


Fig. 10. Boxen plan



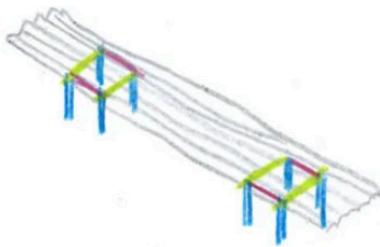
Fig. 11. ArkDes interior layout with display podiums and a research room imagined by Arrhov Frick and Olivier Campagne

Arrhov Frick's conceptualisation of the museum as a studio, an open space where a multitude of activities can coexist, represents a radical departure from traditional museum design. Consequently, rather than proposing a comprehensive and definitive concept for the museum, Arrhov Frick developed a series of strategies for the potential future of ArkDes. Some of these strategies were included in a forthcoming publication, the release of which has yet to be announced by Long along with the LinkedIn post. The publication sets out the following objectives: The following aims were set out by Arrhov Frick:

- to expose and integrate the institution (archive, contemporary exhibition, research) as a whole with the public (everyday life);
- to host non-architectural events (music), to run a bookshop and a café apart from regular architectural exhibi-

tions;

- to make a set of flexible infrastructures with the potential of showing architecture while being architecture;
- to deliver a design as undesigned;
- to make museum machine-like, capable of constant transformation – exposing the collection in a perpetual flux;
- to be open-ended, to handle change over time, keeping the institution always relevant;



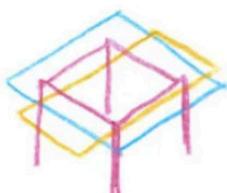
MODEL TABLE

45 KG
1 TRP
3 IPE 100
2 UPE 100
8 ITEMS:
8 TRP
24 IPE 100
16 UPE 100



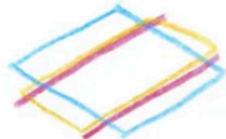
HAMMOCK

54 KG
3 UNP 65
2 IPE 80
NET
9 ITEMS:
27 UNP 65
18 IPE 80



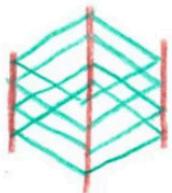
DISPLAY TABLE

260 KG
2 L-STEEL
2 UPE 100
2 FLAT PERF ST.
1 GLASS SHEET
1 PLYWOOD
20 ITEMS:
40 L-STEEL
40 UPE 100
40 FLAT PERF ST.
20 GLASS SHEET
20 PLYWOOD



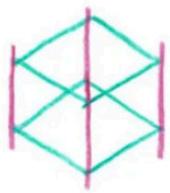
DISPLAY PODIUM

298 KG
2 UPE 100
2 FLAT STEEL
1 GLASS SHEET
1 PLYWOOD
20 ITEMS:
40 UPE 100
40 FLAT STEEL
20 GLASS SHEET
20 PLYWOOD



DRAWING SHELF

174 KG
4 L-STEEL
4 METAL GRATINGS
10 ITEMS:
40 L-STEEL
40 METAL GRATINGS



DRAWING SHELF

94 KG
4 L-STEEL
2 METAL GRATINGS
10 ITEMS:
40 L-STEEL
20 METAL GRATINGS



DISPLAY WALL

266 KG
2 HEB 100
1 FLAT PERF. ST.
1 GLASS SHEET
15 ITEMS
30 HEB 100
15 FLAT PERF. ST
15 GLASS SHEET



DISPLAY WALL

477 KG
2 HEB 100
0,5 IPE 80
1 UPE 100
1 FLAT STEEL
2 GLASS SHEET
15 ITEMS:
30 HEB 100
8 IPE 80
15 UPE 100
15 FLAT STEEL
30 GLASS SHEET



LAMP

12,5 KG
1 IPE 100
115 FLAT SHEET
18 ITEMS
18 IPE 100
4 FLAT SHEET



STOOL

8 KG
PLYWOOD
TOT: 210 ITEMS

Fig. 12. Arrhov Frick's catalogue of objects designed from repurposing the pre-existing exhibition: tables, shelves, walls, stools, etc.



Fig. 13. Sketch of the new ArkDes entrance. A suggestion of the Centre being more inviting; Arrhov Frick;

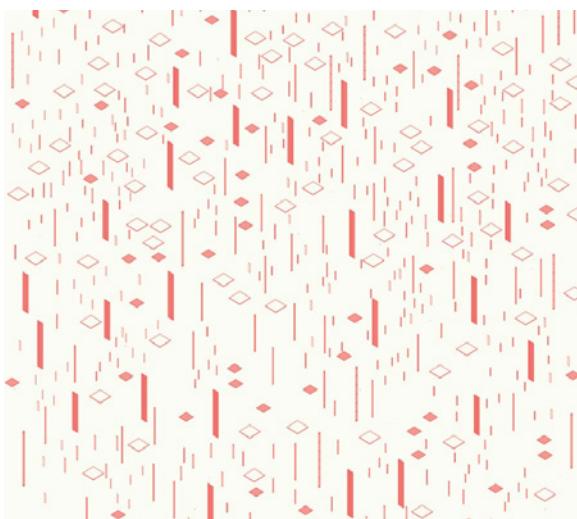


Fig. 15. Speculative catalogue of basic elements for potential repurposing;

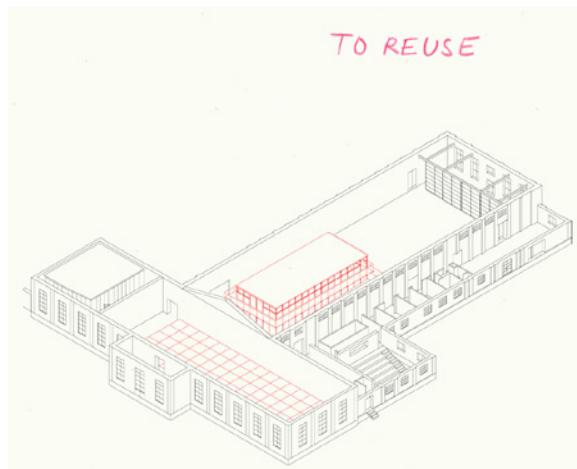


Fig. 14. Axonometric sketch of the structures considered to be repurposed, Arrhov Frick;

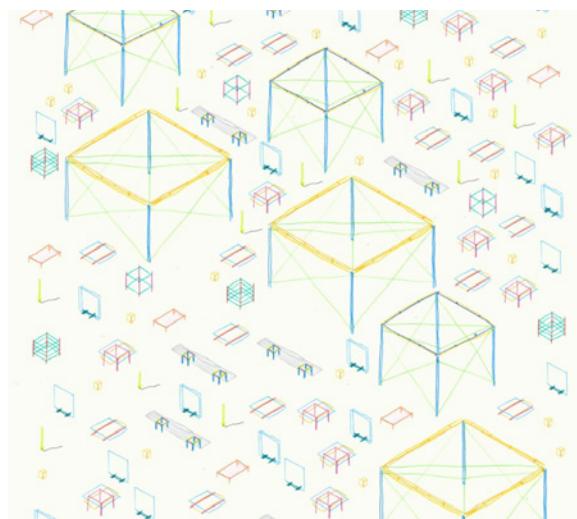


Fig. 16. Speculative catalogue of the objects created - arranged in an rather infinite layout - defining new relations;

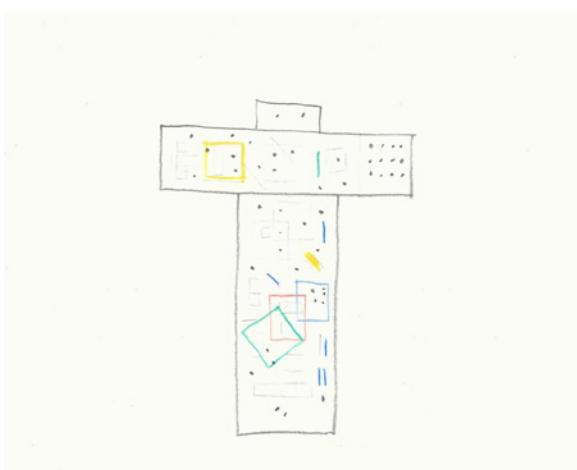


Fig. 17. Plan sketch of the open-ended layout - possibilities and scenarios penetrate each other;

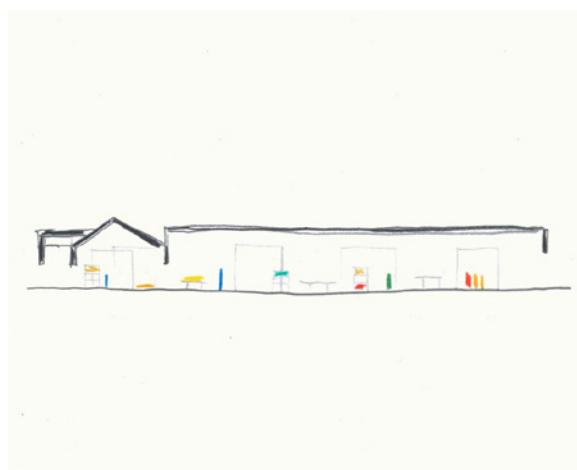


Fig. 18. Section sketch of the new layout - the rooms work as an open space for constant flow of ideas and layouts;

The multitude of strategies were manifested in the creation of minimal consumption and waste through the dismantling of the existing Boxen and their reassembly into the new exhibition layout. In an interview with the Regenerative Circle, architects stated that the initial step was a material survey of the existing structure, which revealed the use of steel, plywood, wire mesh, and thick glass panels. Subsequently, a catalogue of structures was prepared, together with simulations of potential uses for the materials, which could be transformed into new objects. Ultimately, approximately 80% of the existing material was repurposed into new forms, including model tables, display tables and podiums, drawing shelves, display walls, lamps, stools and large cross-beamed frame rooms. However, the repurposing of the latter was never confirmed.

The design of Arrhov Frick, which is manifested in the mobile objects that are intended to be arranged freely in accordance with ArkDes' curatorial concepts, primarily addresses the engagement of individuals with the exhibition and the archival material from the collections. The design of the cross-beamed frames evokes the potential for engagement with the exhibition and the archival material from the collections. These frames are intended to accommodate various uses, including public exhibition rooms, screening or video installation rooms (due to the semi-translucent textile covering the frame), and public discussion rooms. Alternatively, they can be configured for a more intimate research room for researchers working with the archival material. The design proposes these potential uses in order to demonstrate the viability of the architects' concept. However, the open-ended nature of the project allows for a multitude of other potential use scenarios, the full range of which is yet to be determined.

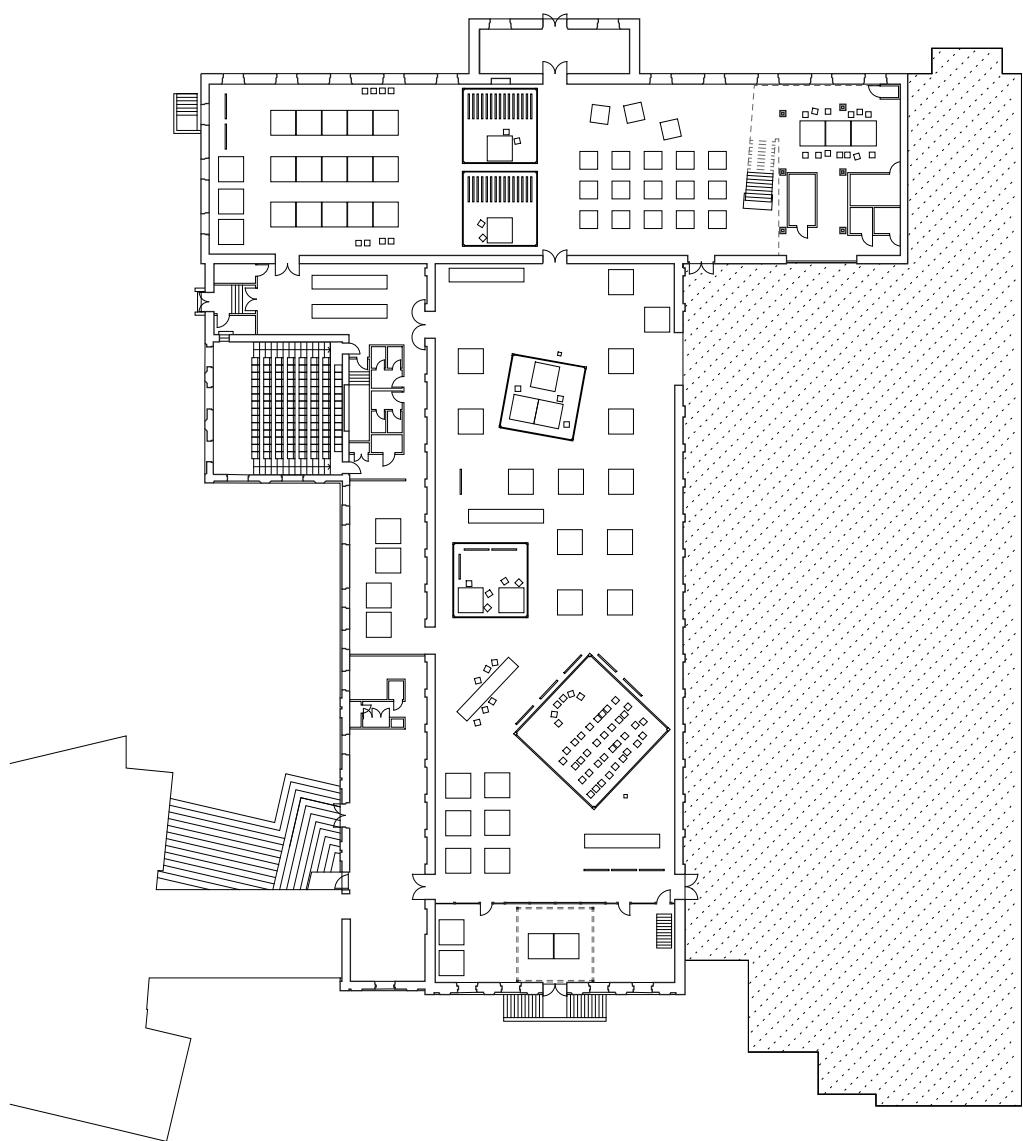


Fig. 19. Plan of a layout variant, scale 1:500

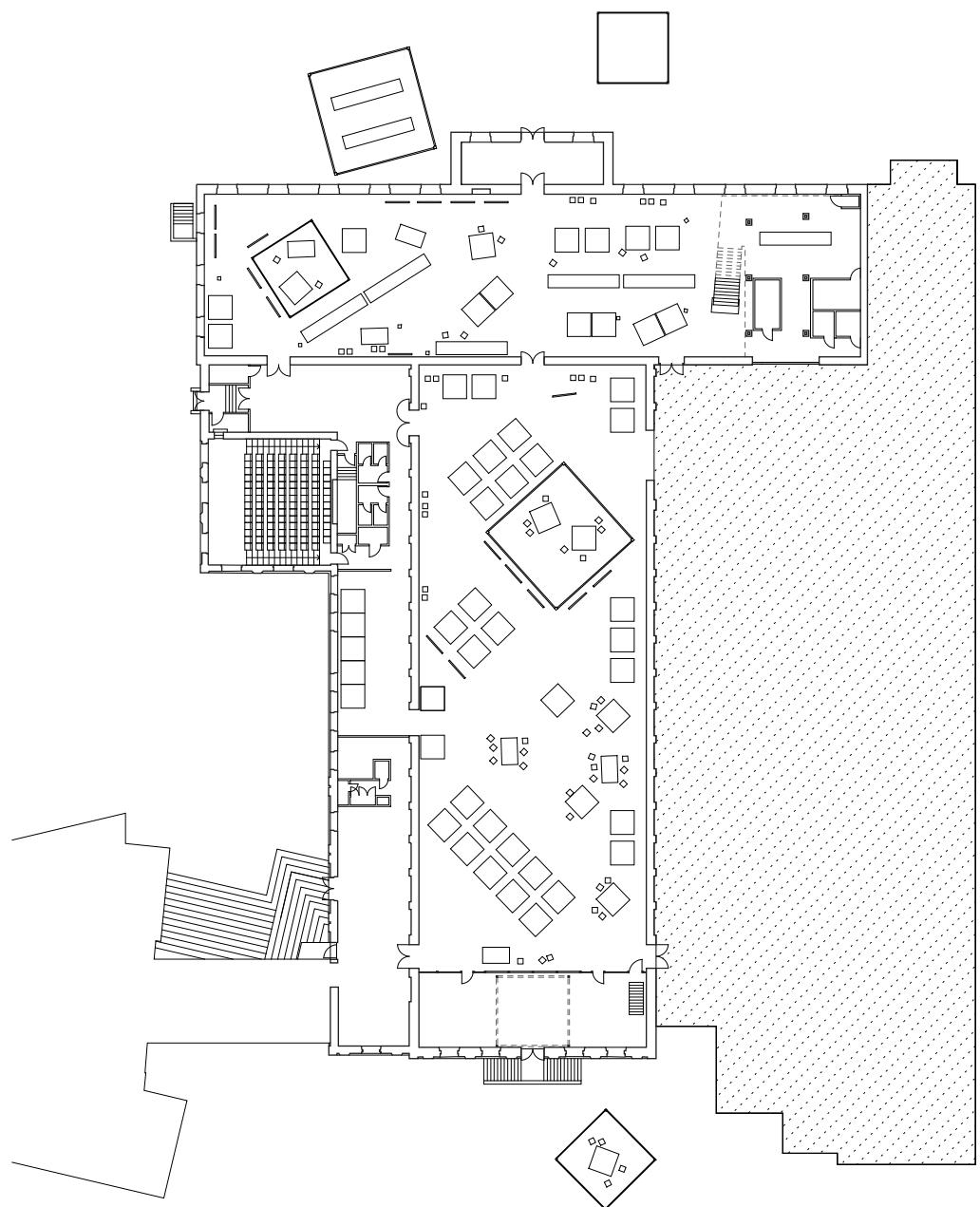


Fig. 20. Plan of the layout variant (2), scale: 1:500

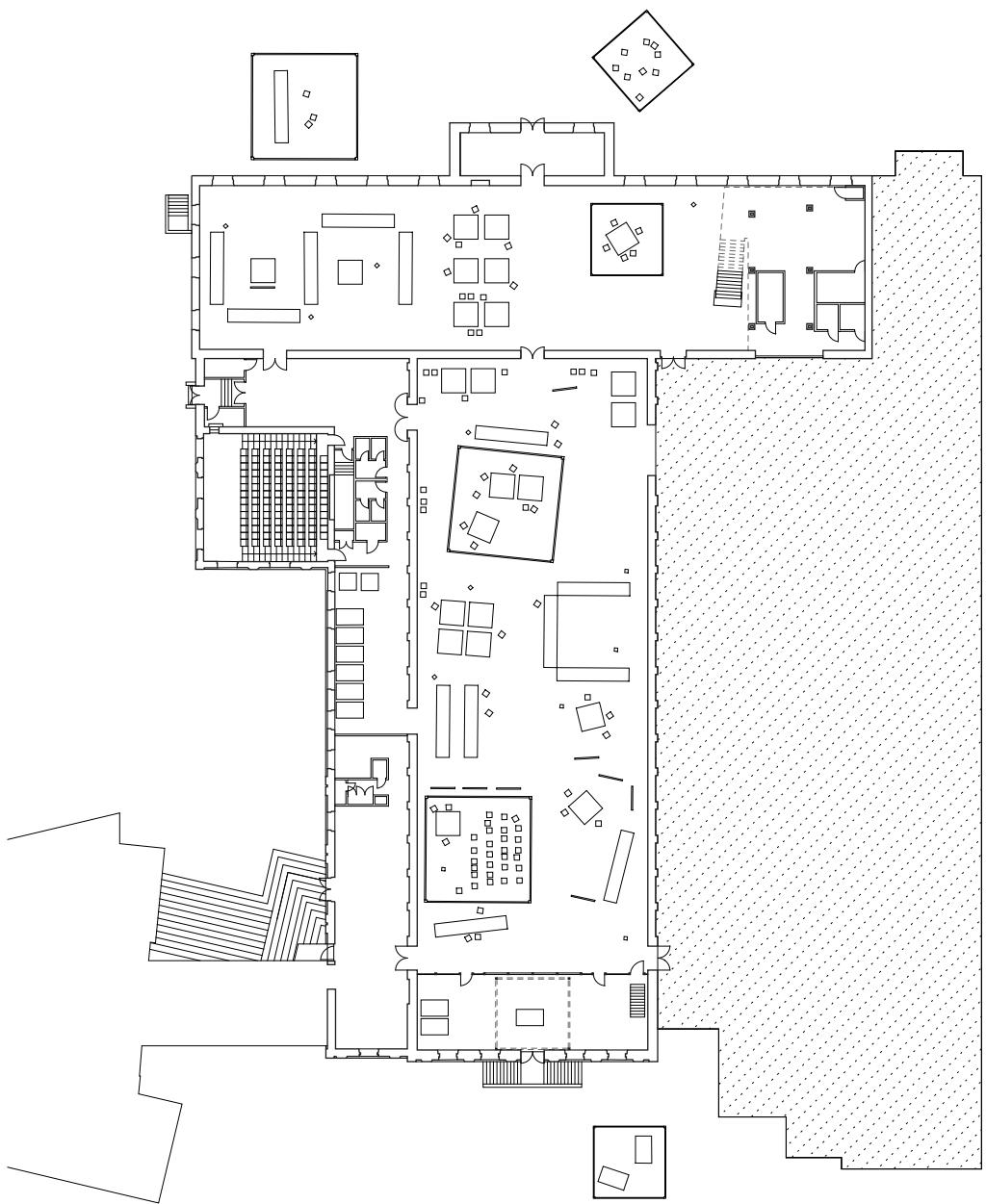


Fig. 21. Plan of the layout variant (3), scale: 1:500

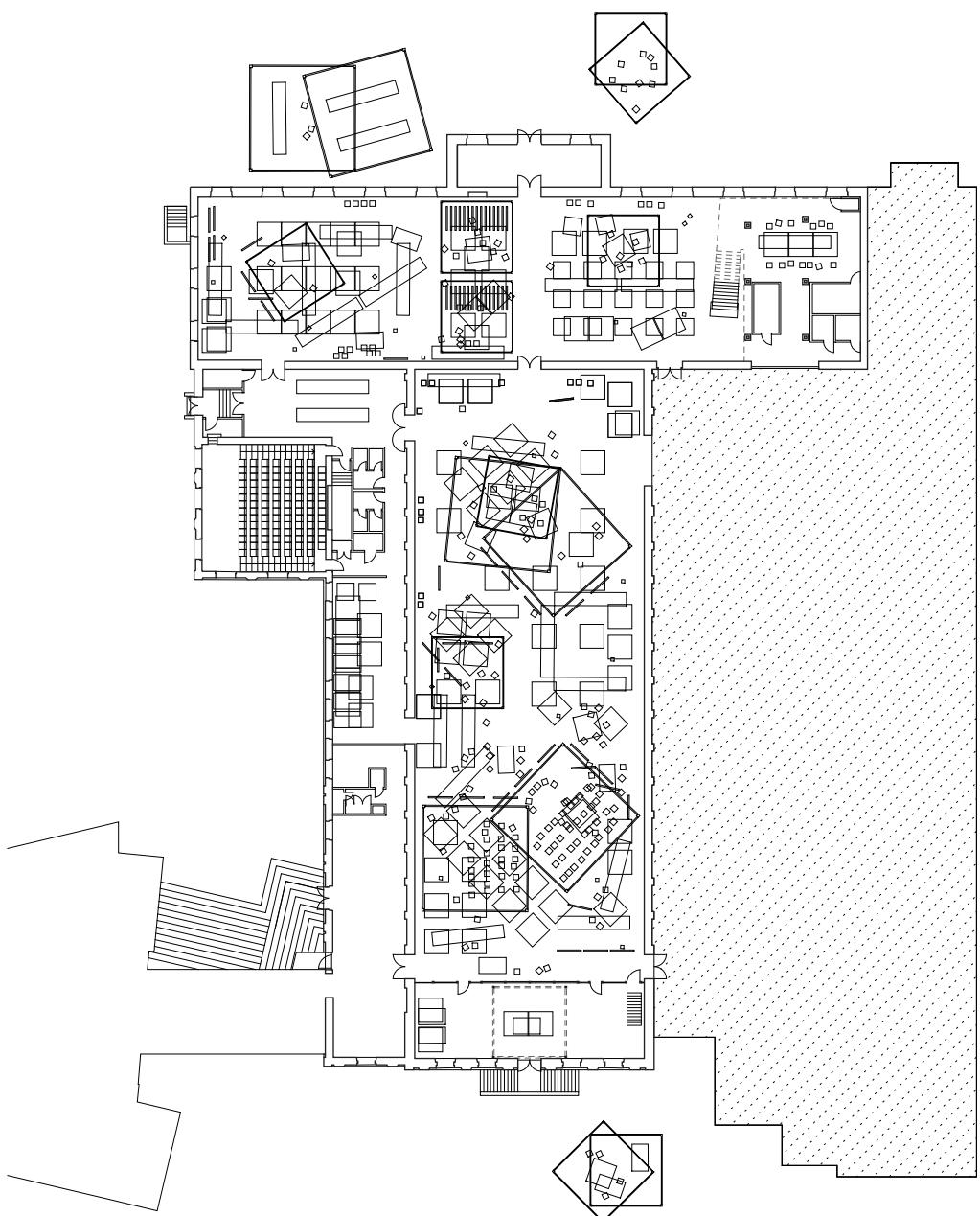


Fig. 22. Speculative plan of the layout variants superposition, scale 1:500

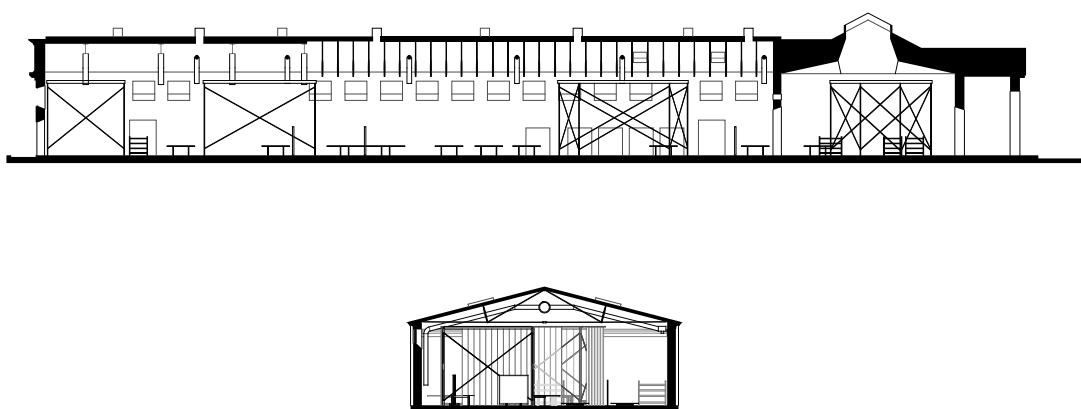


Fig. 23. Sections, scale 1:500

Model and Image as Research Method

In order to gain insight into the nuances of archive typology and the evolving role of archives in society, our team sought to utilise the recently designed ArkDes archive, which was assigned to us as a case study, as an exploratory tool in our investigation. In the course of our research, we sought to examine the manner in which this specific example of an architectural archive addressed a number of pertinent issues, including the contents of its collection, its approach to accessibility of the material and its display, its target public, its mission as an institution, and the manner in which the project architects approached the design of the facility. By maintaining these topics as a point of reference, our group was able to maintain a critical position throughout the analysis. Furthermore, during our reproduction of the space in drawing and model forms, we were able to construct a picture of ArkDes which is neither the one painted by the institution itself nor by the architects who designed it. Ultimately, our conclusions regarding this specific archive were shaped by the discrepancy between its physical form, ambience, and materiality and the expectations set forth by its pretext.

The initial phase of our investigation into the ArkDes archive entailed a comprehensive and systematic decomposition of the various elements that constituted the setting in which our photographic documentation was taken. This process entailed an investigation of the contextual factors surrounding the building, including its orientation and the prevailing light conditions within the room. It also involved the identification of the interior finishing materials and the materials used for the display objects. Additionally, the settings and positioning of the camera within the room were determined. These preliminary steps were pivotal in defining the methodology for our model-building process. They proved particularly

illuminating for our group, as they led us to discern that the image we were to replicate was not a photograph, but a digital rendering of the intended final form of the room. This realisation was reached after a comparison was made between the architectural elements visible in the image and those visible in pre-existing pictures of the same room. It was found that there were differences in the structural elements of the roof. Furthermore, we observed anomalous inconsistencies in the depth of field of the image, which led us to conclude that it could not have been captured by a camera and that the image was likely produced by a rendering engine. Subsequently, we were able to ascertain the identity of the image's creator, which corroborated our hypothesis. The image originated from the office of Oliver Campagne, a professional render artist. This discovery had a profound impact on our interpretation of the architectural design, prompting us to re-examine the extent to which Arhov Frick's vision would be realised.

Then, that we were aware that the image in question was a professionally curated conceptual rendering and not a photograph, we found ourselves questioning the success of the project as an archival space once more. As the modelling process of the room's elements proceeded, it became evident that the architects had not achieved the almost ethereal nature of the displayed architecture. Consequently, the display of the archival collection had to be modified during construction to accommodate the extensive list of archival requirements. As the days passed and further images of the forthcoming exhibition became available, we observed a number of discrepancies between the original concept and the final design. The translucent curtains, for instance, had become fully opaque, the thickness of the furniture elements had increased, the displays had undergone a significant change

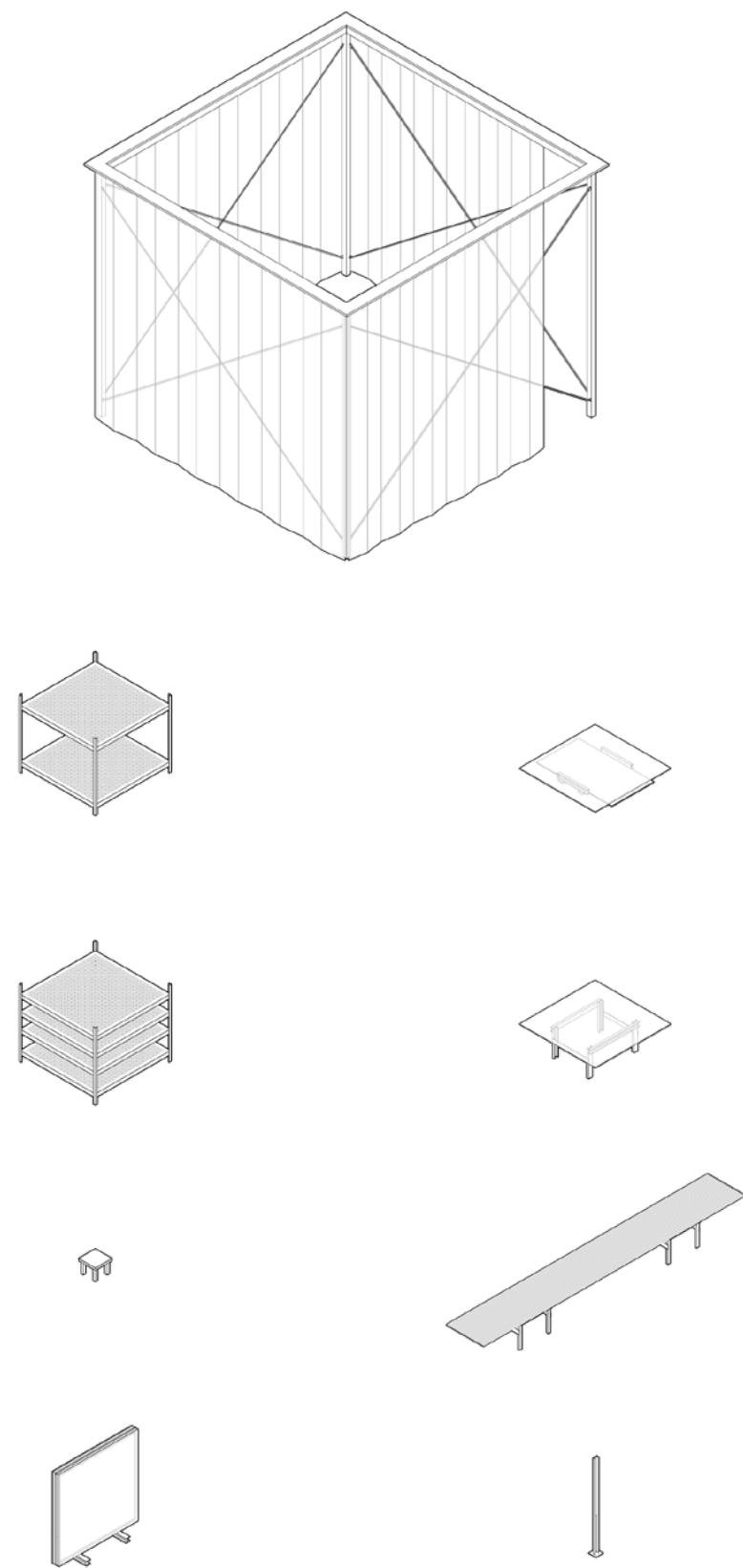


Fig. 24. Axonometric catalogue of the modelled objects;

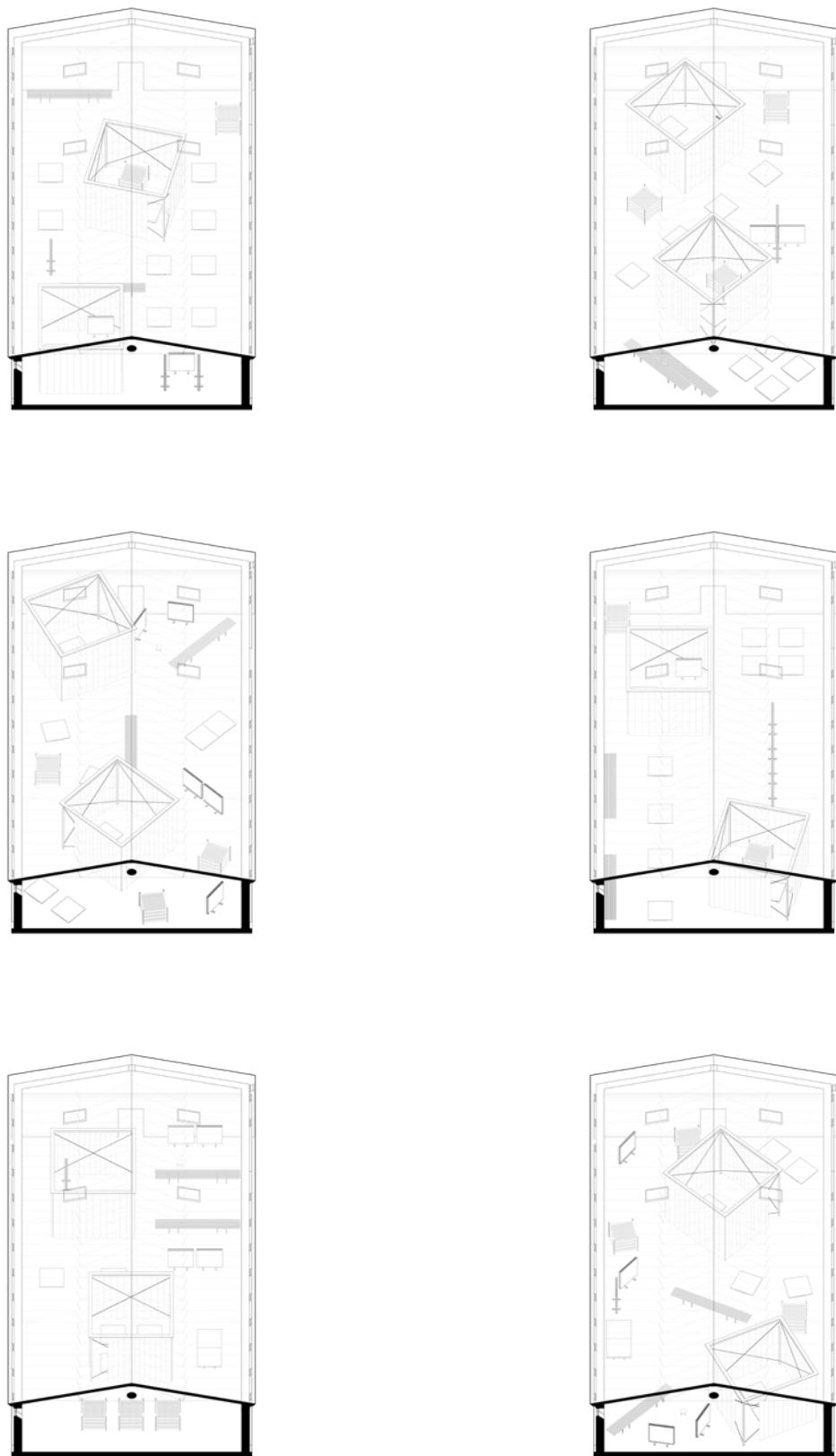


Fig. 25. Isometric sections of layouting variants



Fig. 26 - 31. Using the scale model objects to recreate and project potential layouting scenarios of the Exercishuset hall in the new ArkDes' spatial convention;

in morphology, and the previously exposed models had been encased by large plexiglass boxes. It appeared that the intention and reality were becoming increasingly divergent.

Notwithstanding the discrepancy observed between the architect's intentions as depicted in the rendered image and the actual material outcome of the execution, there was one aspect of the design that demonstrated the potential to function as intended: the spatial flexibility afforded by the display elements. By means of diagrams and the playful manipulation of our model, we tested a number of configurations of the display furniture designed by Arhov Frick, with a view to gauging its impact on the room. It became evident that these elements, due to their variability in type and scale, have the capacity to significantly alter the nature of the rooms they oc-

cupy, enabling an extensive range of configurations that enhance the dynamism of the space and may facilitate public engagement. It must be acknowledged that the potential of this flexible architectural model can only be evaluated at this stage, as it is not yet possible to determine whether it will be successful in an archival setting or if it will simply result in the creation of flexible exhibition spaces.

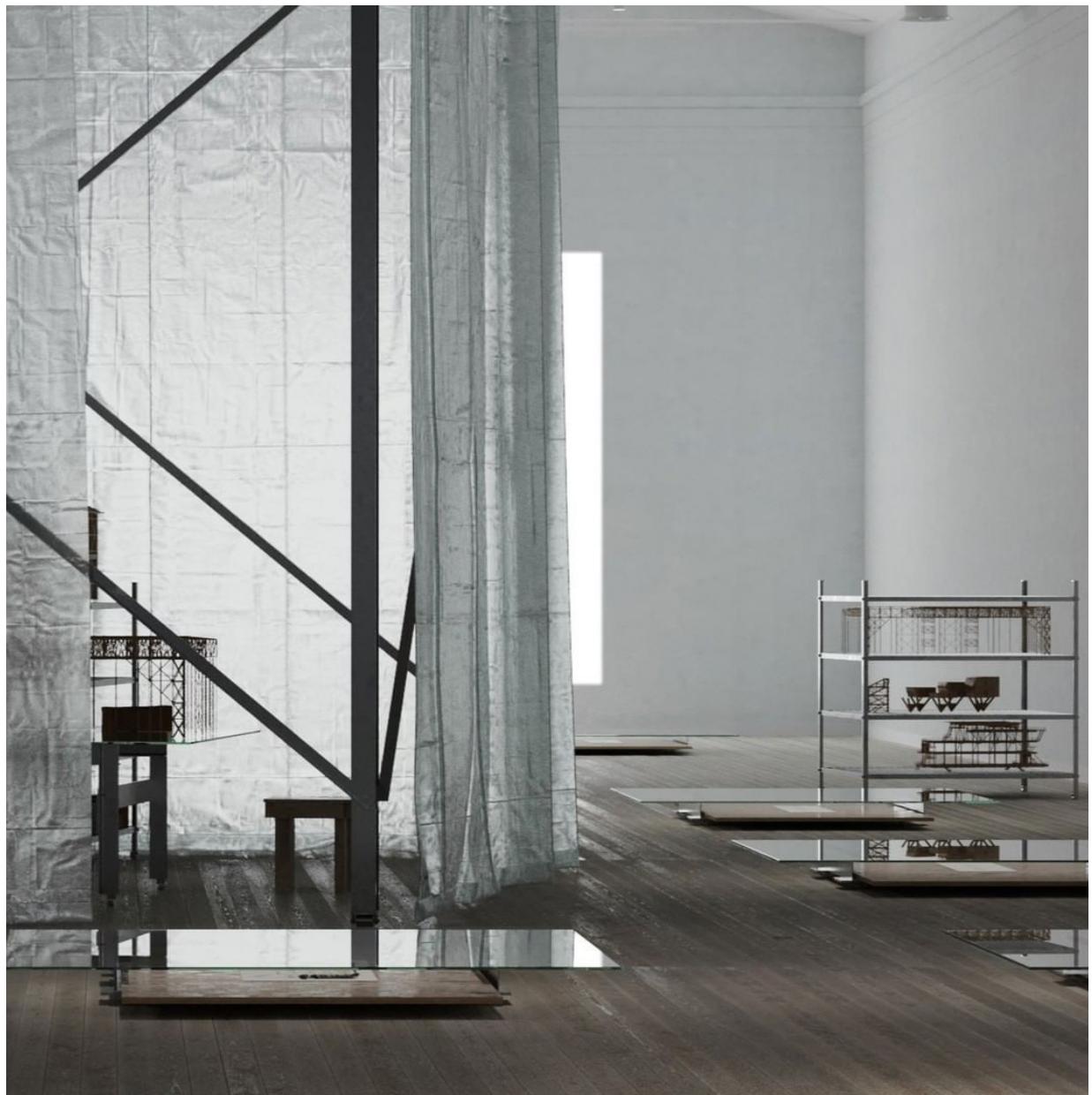


Fig. 32. ArkDes source image; Arrhov Frick, Olivier Campagne, 2023;

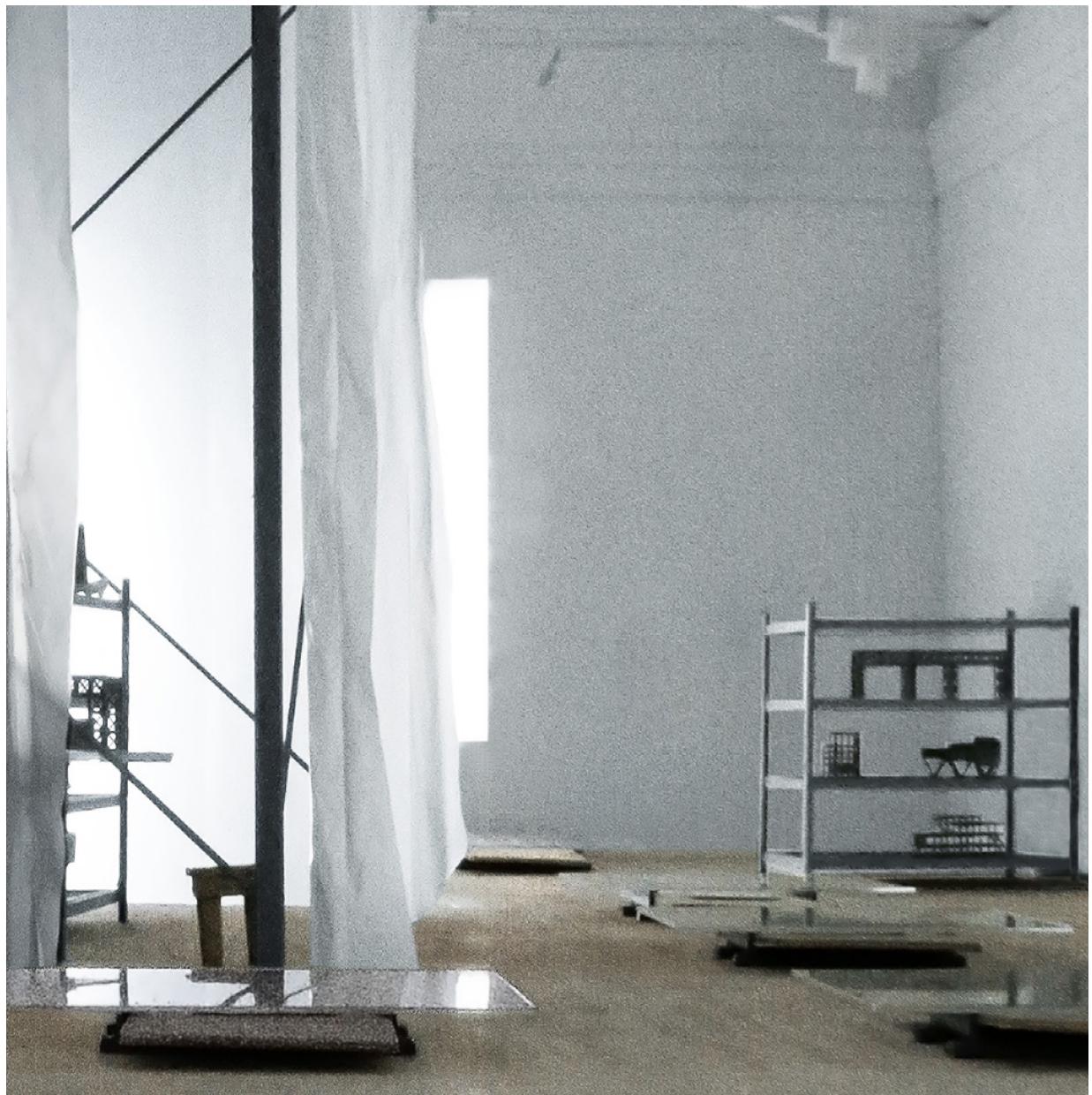


Fig. 33. Image reproduction; Maksymilian Bernady, Bruno Teles Xavier, Yuqing Zhang; 2024

General Conclusion

Ultimately, following the completion of our photographic documentation and the inauguration of the ArkDes premises, our research project reached its conclusion with the presentation of a comprehensive overview of the archive as an institution. An analysis of the evolution of this space over time, taking into account leadership changes and architectural modifications, suggests that the Archive within the Exercishuset building, now known as ArkDes, has largely retained its spatial identity, with minimal shifts in architectural style to align with changes in its institutional character. This is evident in Arhov Frick's architectural design, which does not appear to offer a comprehensive solution to the vision of the new ArkDes administration for this new phase of the archive's existence. The proposal, despite its eloquence in articulating aspirations, appears to have fallen short of its objective – as observed – of truly opening the archive to the public through architectural means. It represents, like numerous previous interventions, an occupation of the Exercishuset's main room without addressing its contents in a fundamental manner. The true impact of this addition remains to be seen.

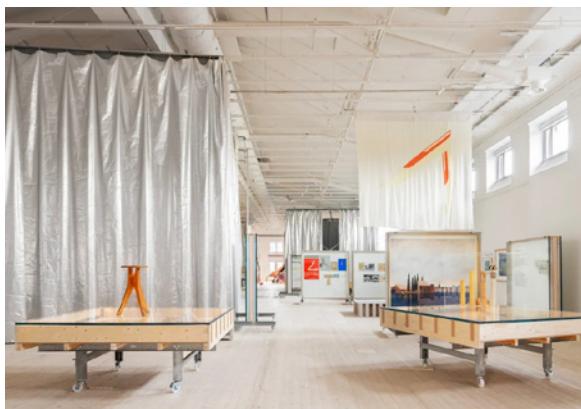


Fig. 34 - 39. Photographs taken after the inauguration of the new ArkDes exhibition show the interiors in a completely different light. The ephemeral, slender silhouettes of the objects obtained materiality, thus completely changing the image of the institution.

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Fig. 3. Bernady M. (2024), situation plan

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Fig. 9. Dehlin Brattgard (2018), Boxen axonometric view, <https://brattgard.se/Boxen-Studio-Gallery-1>

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