

LIVING
ARCHITECTURE
Scandinavian
Design

PER NAGEL ARCHITECTS

ARCHITECTURE & DESIGN
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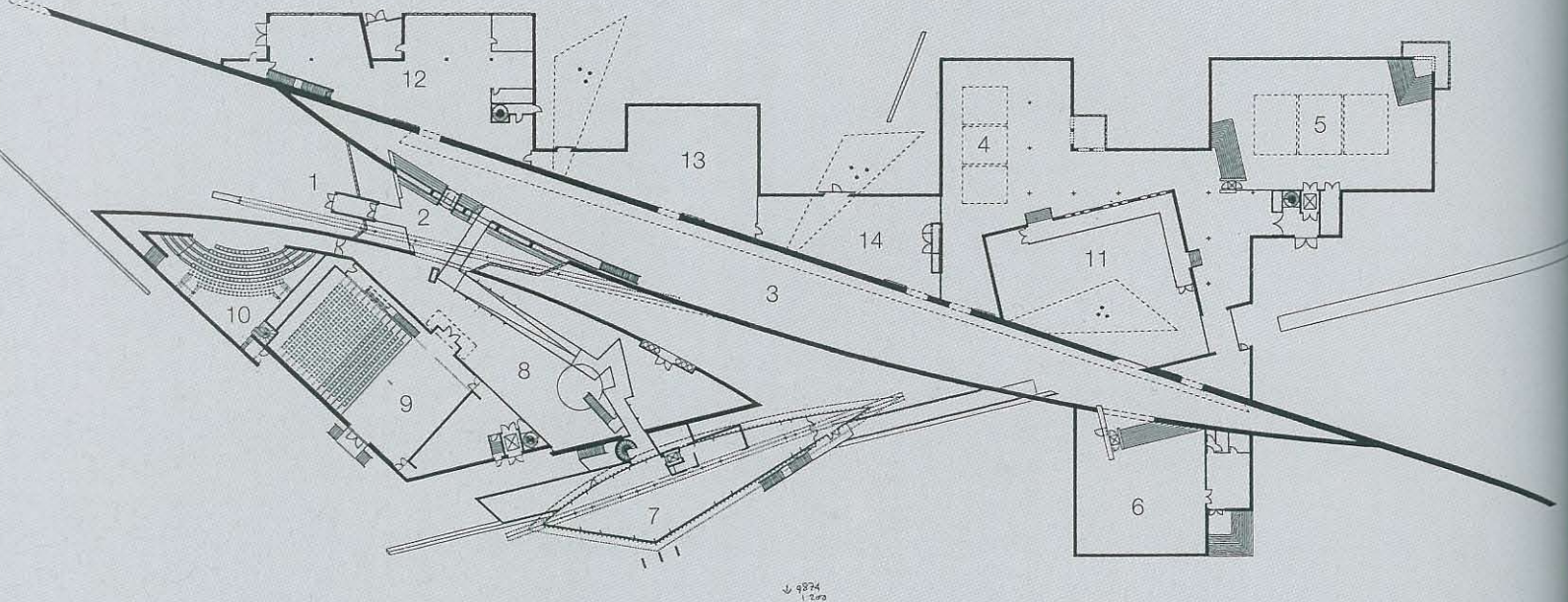
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1. Entrance
2. Outer Foyer
3. Art Axis
4. Small Gallery
5. Great Gallery
6. Graphic Gallery
7. Restaurant

8. Main Foyer
9. Multi purpose hall
10. Cinema
11. Courtyard
12. Workshop
13. Storage
14. Preparation Gallery



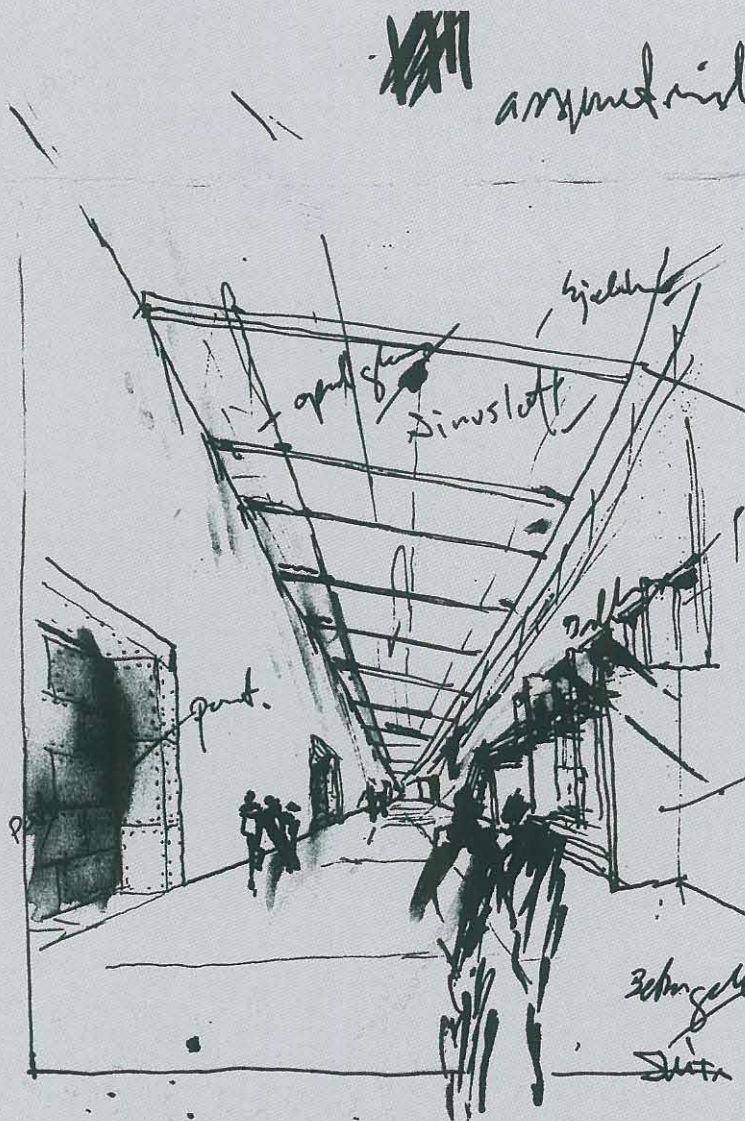
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The Museum of Modern Art, Arken (The Ark), lies in an unusual, atypical landscape in Ishøj, south of Copenhagen close to the sea and the reclaimed coastal area in the dunes between the small harbors and lakes. The neighborhood behind is characterized by new, single-family homes, and further inland lie multistory apartments houses in the so-called bedroom towns.

The museum building is the result of a 1988, architectural design competition, won by the then 24 year old architect student, Søren Robert Lund. A lengthy financing period for the museum allowed Lund eight years to develop his concept. The museum was completed and opened in March 1996, as part of Copenhagen's new architectural efforts as the European Cultural Capital.

In this coastal landscape, the museum building appears as a metaphor for a stranded ship. When approaching across the flat landscape, one immediately senses the museum as a building with a story to tell.

At first glance, a child of the deconstructivist period, but



this is but a superficial view-point. The museum was designed before Zaha Hadid built the fire station for Vitra in Weil am Rhein, and the often implied comparison between the two buildings is thus not viable.

Hadid's building is a fine example of cultivated aesthetics freed from all ornamentation with a rich life stemming from the sculptural and effective placement of planes, like a refined house of cards, while Lund's Arken is purely narrative.

The building is an extremely active part of the museum experience, a conscious balance between architecture and function, a raw building filled with architectural images, deck plates and steel gangways, as though taken from an oil tanker, quite simple, almost primitive construction principles, a kind of mine architecture – and in the mines one carries no excess baggage – yet there is an ornamental detailing with large metal doors with riveted surfaces.

Søren Robert Lund employs these details as an underscoring of the building's hierarchy. He plays with his



Photo: Per Nagel

ARKEN - MUSEUM OF MODERN ART at Ishøj, Denmark

Architect: Søren Robert Lund, m.a.a.



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△ On arriving, one is led between the two concrete walls towards the main entrance.
 Rainwater falls from the large steel gutter into the pool.
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 The performance group, "Hotel Pro Forma" led by Kirsten Dalholm, performed "Navigare" at the opening of Arken, a show inspired by the ship metaphor that was the basis for the museum's architectural concept.

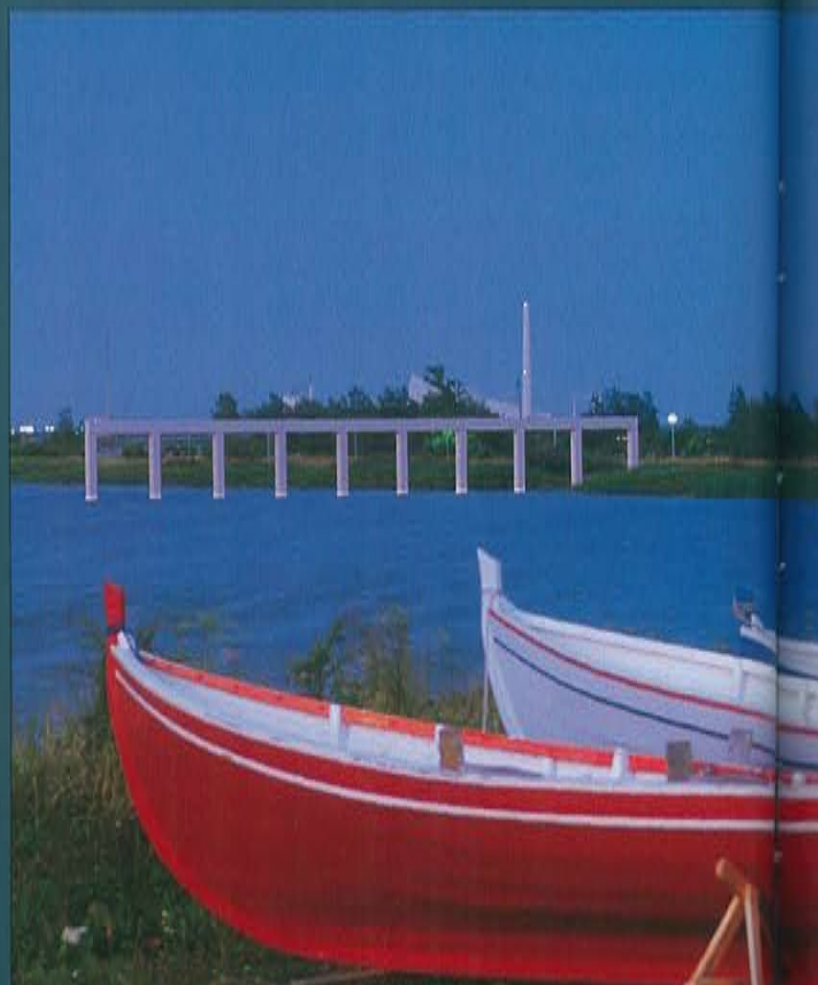


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means of expressionism, all the electric, water and ventilation conduiting is visible in the exhibition spaces and the work was done with an unusual consistency in relation to the architect's expression.

The main features of the museum are activity, movement and the spatial experience, and there is more a sense of an exhibition hall than a traditional museum. In the bowls of the enormous hull-like form lies the building's main axis. This ship metaphor is maintained by the sea dike, spatially developed by the dragon boat, in sail-like shapes and

◁ The museum's main space is the curved room, the art-axis, which lies several steps below the entrance level. From the steel foot bridges, one can experience the spaces and artworks from a different angle. All building components are employed in a clean, raw form. The heating system includes a band of Hudevad radiators, that run along the entire length of the curved wall, just below the steel ceiling, and are an integrated part of the architectural composition.





through the hovering restaurant, the Flying Fish. Curved spatial sequences, lines pointing out toward the beach, dikes and roads and decisive building touches like bridges and axes, dragons and bowsprits and enormous gutters stretching out into the landscape towards harbors, bays and the sea. Oblique directions, but also resting on a great inspiration from the many Danish medieval churches, which lie throughout the country, with porches, naves, aisles and apses. A brilliant building, like nothing else ever seen, with a decisive meaning as an architectural image or as a necessary reawakening of architecture's significance on Danish soil. In other words, an artistically shaped building that must attract the attention of all and demands a response. A demonstration of how much



- △ The footbridge runs from the art-axis over the museum shop to the restaurant, which lies on the first floor.
- ▽ The entrance area with the counter. The steel box to the left, with the large rivet heads, contains the elevator shaft.



The concrete cylinder contains a spiral stairway that leads down to the cloakroom with the bright red walls.

Concrete is the predominant building material at Arken, and most of it has been cast in situ. However, it was possible to solve much of this unconventional project by using over 800 elements from SPENCOM's extensive program. These include perforated panels, reinforced beams, pre-stressed beams, columns and wall elements.

Architect Søren Robert Lund received the 1996 Danish Concrete Element Prize for his design of Arken.



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△ The museum projects its long walls like arms out into the landscape. The lighting here is the LK "Skotlamp", which harmonizes with the building's raw, maritime character.

There is a dramatic change in atmosphere when one moves from the bright exhibition spaces to the cloakroom with the black floor and bright red walls.



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◁ The cinema is the smallest of the museum's two multi-purpose halls. It is a triangular space with access on the long side.

◁ The signage is elegantly designed, and both clear and discreet. It was produced by the firm, Dansign. Here is a plan of the museum, silk-screened on a large glass panel mounted on an exterior wall.

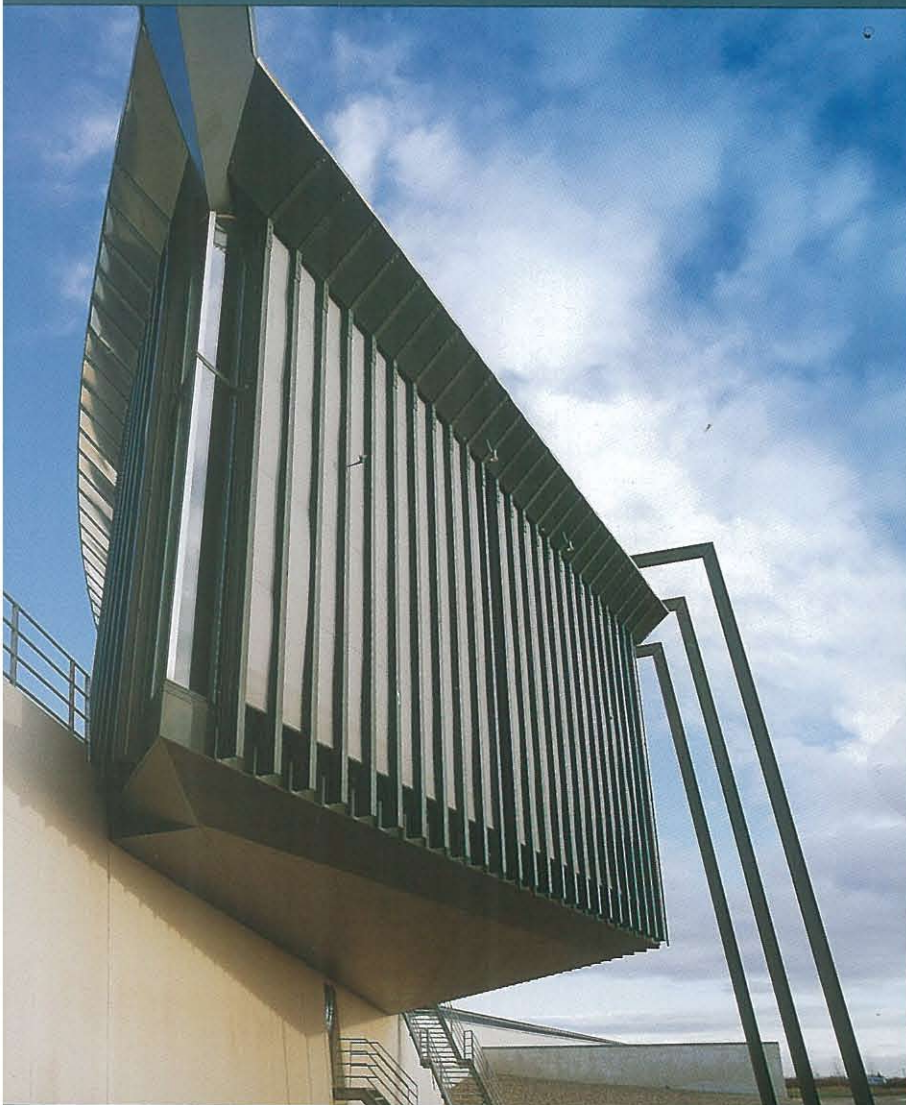
▽ The rest rooms are unusually handsome and raw in their expression, with riveted steel doors and an elliptical wash basin cast in a two-ton terrazzo block.



The conjunction of the many materials on the curved and flat facades and roofs placed difficult requirements on joint detailing. KAI ANDERSEN A/S Civil Engineers and Contractors, were responsible for the completion contract and collaborated with the architect in the development of a number of new joint solutions. The contract included the steel bearing structure, glass facades, exterior siding, skylights, roofing and the steel doors.

A notable feature, also included in the contract, is the distinctive exterior sail structure that rises over the site as the museum's landmark.

▽ The restaurant offers an incredible view over the dunes and the beach, however the large windows require an effective solar screening. This problem was solved with Viking Maxi Screens from STENLØSE MARKISEFABRIK. They consist of a strong, specially woven awning material, that has the added feature of being semi-transparent, so that one can still enjoy the view without glare and overheating.



△ The ship theme is also underscored in the restaurant, by the teak wood tables and plank flooring from Trip Trap. The floors are of Keruing wood laid with a black rubber caulking similar to that found in wooden boats.



architecture can influence. And fortunately located in a region deficient in modern architecture of reasonable quality. So as architecture, Arken not only has an artistic significance, it also has an educational value and furthermore gives this humble place the necessary activity for a spiritual pastime.

The architecture is based on the contrast between heaviness and flightiness and with a strong range of materials, the weightiness of concrete and the light sculptural attributes of steel and glass. But also between the grand spatial contrasts, the enormous art-axis of over 1300 sqm and with twelve meters to the floating steel framed ceiling and down to the very small, low-ceilinged rooms. Along this art-axis, Soren Robert Lund has convincingly played with false perspective and at the ends, the axis disappears into eternity and out in the dark.

Basically speaking, this is an architecture that forces us to see. From the imposing monumental concrete ship hull to the expressive force and



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Mechanical security installations ▷ are usually integrated and concealed.

Here at Arken, they are employed as architectural elements as the other building components. JSA-SIKRING supplied and installed these aluminum roll-grilles.

At Arken the security grilles are used indoors to close off different areas of the museum, while still allowing a visual openness – as needed in the case of evening concerts and other arrangements.

The grilles are also used for security measures on the facades.

Opposite page, bottom: Some of the exhibition spaces, such as the graphics gallery, are lit solely by artificial lighting. HØYRUP & CLEMMENSEN were the electrical contractors for the project.

Besides the elevator, loud-speaker systems, fire- and theft alarms, and telephone systems, they supplied and mounted 1152 lighting fixtures and about 700 spotlights.

The fixtures for spotlighting and effect lighting in the exhibition spaces were produced by ERCO.

The exhibition is by Erik A. Frandsen.

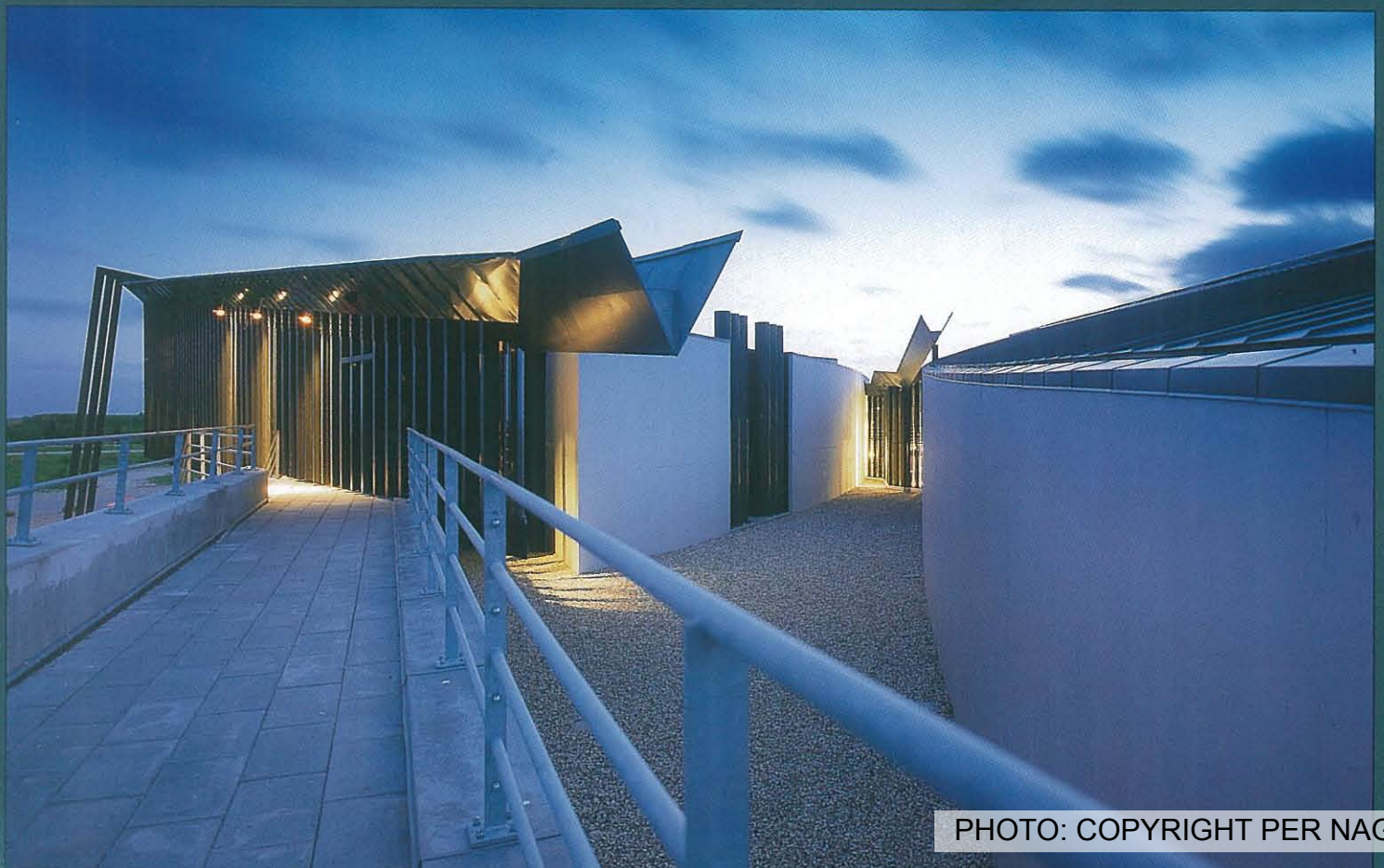


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Top: The roof formations are just as decorative and unconventional as the rest of the building. Rhelnzink was used as the roofing material, and Vitral skylights are integrated in the roof surface.

◁ The red-axis that dramatically cuts through the building.

▽ The red-axis continues with a glimpse of the courtyard from the art-axis. The painting is by Mikael Kvium from his exhibition, "Basic Rhythm II".

Bottom: Paintings and sculpture from Per Kirkeby's exhibition.



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△ From Per Kirkeby's exhibition in the large gallery.
▽ Work from the "Holy Spirit" exhibition by Christian Lemmerz.





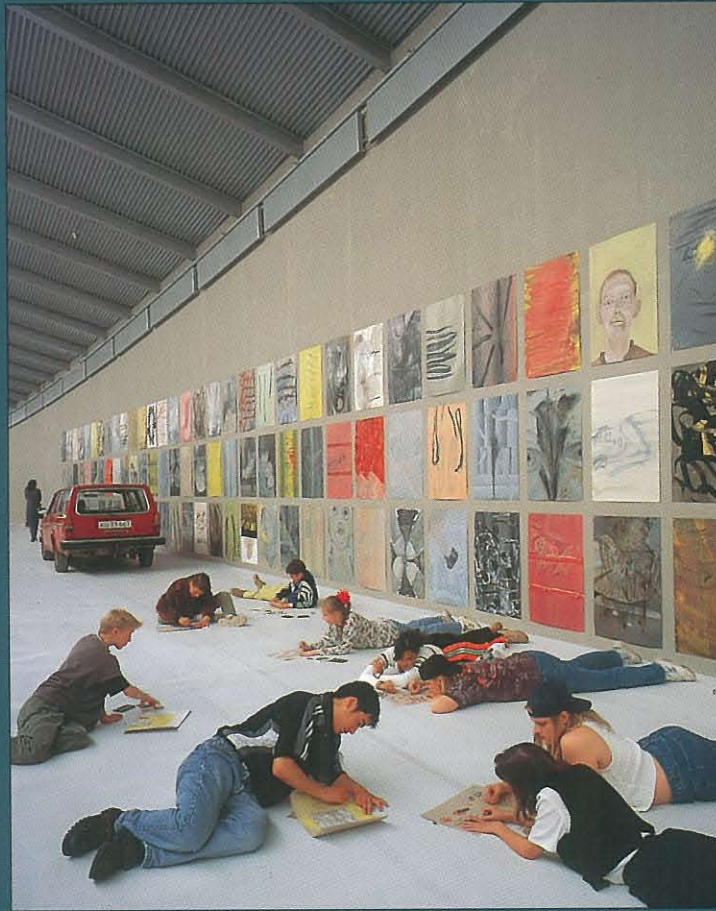
△ The large gallery with the exhibition, "Holy Spirit" by Christian Lemmerz.



strong texture of the materials. A granite monolith separates the inner and outer foyers. The access paths are through a cleft, onwards across a bridge and past an abyss in order to reach the museum's many levels.

There is also an abundance of functions. Museum, theater, multipurpose rooms, media halls, colonnades and sculpture courts. The building is a challenge in its dynamics. The architect's original idea was that visitors should come in from the beach, through the museum axis and out again. And finally, he wanted it to lay out by the edge of the sea, a location that was unfortunately hampered by preservation laws for the artificial beach.

The building spaces have a quite unusual character and perceptive force. This is especially true in the play with proportions, which is surprising and refreshing. I am referring here to the false



perspective employed in the main axis and the imposing exhibition space with the high stairway, which gives the room the character of an inverted pyramid. The building's sight lines are also fascinating, especially those along the red secondary axis, which has a lively sense of movement that contributes to creating the building's strong imagery.

This building, by a still, quite young architect, has put Denmark in an international focus in terms of contemporary museum architecture – now almost a half century after the opening of Louisiana art museum. □

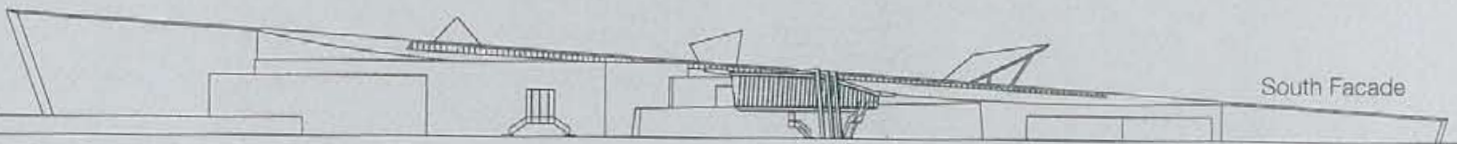
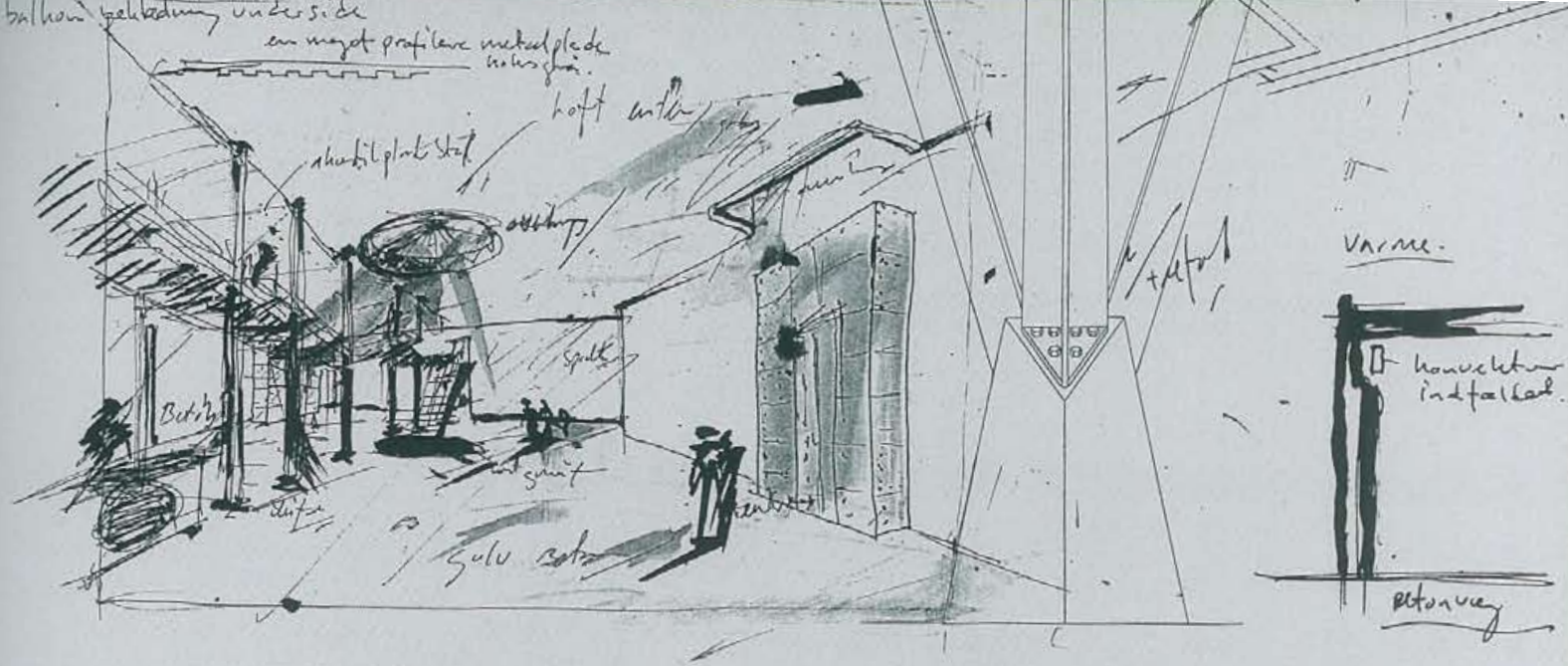
Henrik Sten Møller

◁ School children visit the KLF exhibition.

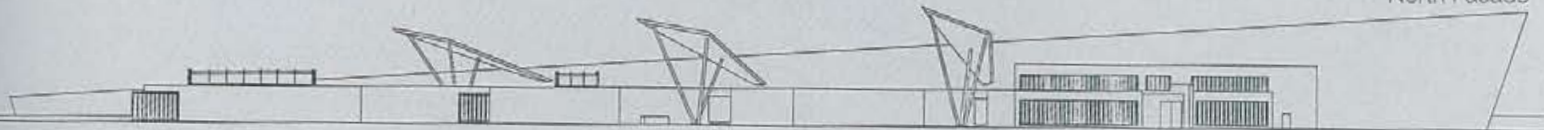
▽ Works from the sand sculpture festival held in collaboration with the Kaleidoscope Theater.



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South Facade



North Facade

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Electrical Contractor:

HØYRUP & CLEMMENSEN A/S

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Heating and Plumbing Contractor:

CARL LINDHARDT A/S

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Solar Screening:

STENLØSE MARKISEFABRIK A/S

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Mechanical Security Grilles:

JSA-SIKRING

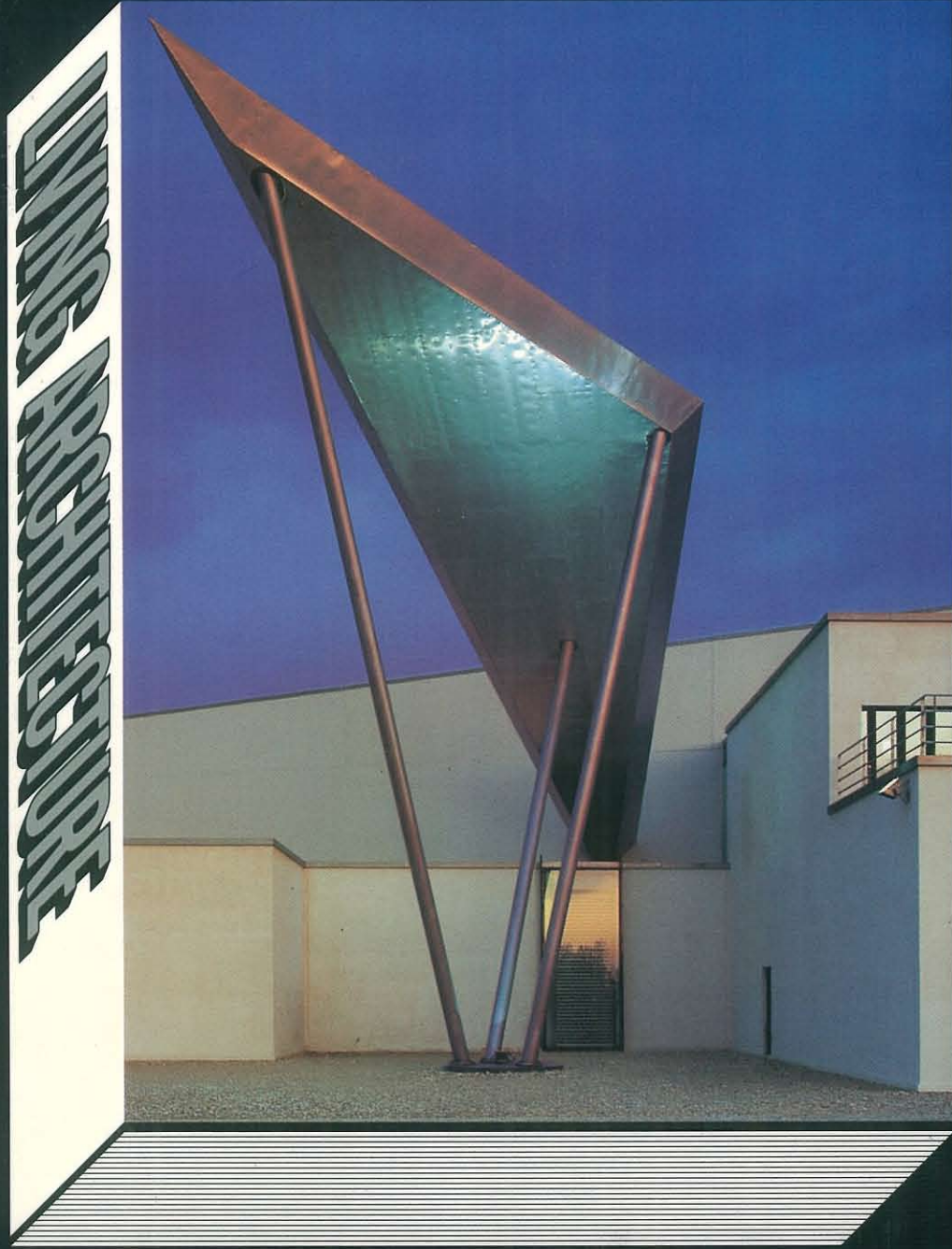
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リビング・アーキテクチャー



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