

Statens Kunstfond and SLKS have provided us with a framework to retain the integrity in our projects and research during our first years of practice. In chronological order, we have received grants for residencies at SVFK and at Can Lis, a travel grant for a study trip to Japan, and finally, the Den Unge Kunstneriske Elite career grant which has been of great importance for the development of our business strategy. Reports have been handed in and can be revisited for more information.

2020 was a year filled with exciting projects and growth at Archival Studies. The beginning of this application consists of highlights of projects from that year, which are shown visually in the portfolio pages of this the application. After this, we explain the qualities that we see in our practice, as well as the goals for the next years of work which we are specifically applying for help for: to find the right way to make our innovations more universal, scalable, and shareable, to transition our practice from in-house production to external production, and to position ourselves well within the field of timber architecture.

Interior 01  
Apartment  
Portfolio p. 5

We began 2020 by finishing our first residential interior project: the full renovation of an apartment in Hellerup for a private client, which we designed, fabricated, and installed ourselves. In this project, we used our knowledge of building to allow ourselves the freedom to innovate standard building processes, such as creating an alternative floorboard layout, rethinking kitchen systems, and uplifting the original cramped interior into one that feels spacious, dynamic, and of a high quality that will endure. We developed an array of new techniques and products during this project, such as a modular kitchen system in laser cut stainless steel and CNC-milled solid wood, and a way of using hand-painted curtains to emphasize spatial qualities by "painting in space". The idea for the color of these curtains came from the green Birch foliage seen through all of the windows of the apartment, and the way of coloring made an attempt to fluidly unite the green views with the white walls of the apartment, bridging the exterior and the interior to create a larger perceived interior. To make sure that the colors were luminous and alive throughout the space, yellow-green tones were used on the South-facing windows that receive direct daylight, and blue-greens were used on the shadowy North-facing windows. Hand-painting allowed us to place the colored areas exactly where we wanted on the curtains, such as: over a window to catch direct daylight, in the corner to enhance the shadow of a space, or at the bottom edge to complement the pink-orange color of the natural Douglas Fir floor. We hope to translate this way of working into printed textiles in the future, for the sake of scalability and to offer affordability. A variety of interior elements that we would go on to reuse in future projects came out of this project, as this was project in which we were able to make good use of both our technical ability and sensibility.

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Refshaleøens Ejendomsselskab  
Office  
Portfolio p. 6

Just before the first lockdown in Denmark began, we were lucky to begin working on the design and fabrication of an interior for the large new office of Refshaleøens Ejendomsselskab. Here, we were able to fully make use of our Furniture Studies system for building furniture in laminated CNC-milled plywood. We made use of this universal system to develop many new pieces of furniture for this project's office infrastructure, such as sofas, benches, and working tables. Additionally, we began to work with custom-pigmented linseed paints, allowing us to build specific atmospheres with color in yet another way, and through the use of a time-proven natural finish that is the perfect match for timber. The double-height concrete space also gave us the opportunity to begin working with textile on a large scale, producing curtains in various sizes, weights, opacities, and colors to fulfill various roles and to soften this large open concrete space. Through these different techniques, we were able to learn how to compose different atmospheres and spatial functions throughout this large office space, ending up with a bright and contemporary, yet warm and comfortable, office space.

House 01  
Architecture  
Portfolio p. 7

Throughout 2020, we continued work on our House 01 in Tisvildeleje. This 35-square-meter custom-prefabricated atelier is the first full-scale working prototype of our architectural building system, which is the system that we have described in previous grants, and which is the scaled-up version of the plywood building system that we have explored and developed through our Furniture Studies. It draws inspiration from the classical Japanese house in its principles of organization, construction, and joinery, but translates all of these qualities through contemporary fabrication techniques and materials, such as CNC-milling, lamination, and plywood. The foundation has been cast, the infrastructure has been prepared on-site, we built a prototype of one corner in our workshop, and we are currently in the process of fabricating the remaining structure. We have plans to complete House 01 in summer 2021. After this, we will work on creating the infrastructure for ourselves to build houses using this system. For this, we are looking into adapting our work for external fabrication, which this application touches on later.

Art Hub Copenhagen  
Office and Event Space  
Portfolio p. 8

During the summer, we became involved in another interior project: to design and build a new interior for Art Hub in Kodbyen, in collaboration with the architects Lenschow & Pihlmann. This project was a good chance to work together with another young, but more experienced architecture practice, as well as an interesting exercise in building an interior by re-using what already exists on-site. This historical white Meatpacking building had a standard office interior built inside it when it was transformed into a bank. This office setting was not a programmatically or aesthetically fitting environment for artist residencies, workshops, and lectures, so we made the decision to remove this office infrastructure as much as possible, helping to bring the building back to its original state. However, instead of throwing away the removed parts, we reused them within the same space, creating a new interior without creating waste. For the primary spatial elements, we carefully pulled the acoustic ceiling panels out of the ceiling grid, repurposing them into hanging and folding accordion walls that were hung from the ceiling throughout the whole space, allowing for the division of the entire space into small rooms. This new, unique space will flexibly serve Art Hub for at least the next few years.

Fritidslandsbyen, Almenr  
Concept and Marketing

Also during the summer, we began to work together with the young and progressive development company Almenr, with who we began thinking about two concepts for intentional community development projects in Denmark and Sweden. In these projects, the entire housing development is co-owned by its inhabitants, allowing for people to more easily afford the ownership of a summerhouse by co-owning it with other members in the community. We are currently continuing with working on a conceptual design and marketing strategy for one of these concepts, and have plans to design and build at least the communal architecture within this project.

We are Next

We were invited and took the opportunity to join We Are Next, a community of young Denmark-based architecture studios. The hope for this group is that, through discussions, these small studios can find ways to collaborate and take on larger projects together, rather than just competing against each other. This community has a voice to express new view on the industry.

Kona  
Restaurant  
Portfolio p. 9

During the second half of the year, we worked on the full interior project of Kona, a new Japanese-inspired restaurant in Carlsberg Byen. This was the first commercial interior project entirely designed and produced by Archival Studies, where we could use our full potential. Here, we tried to create a space that is built in an authentic way, without hiding anything, but which has a stimulating atmosphere and uses the space's full to potential to create a dramatic spatial quality. We kept the existing space, which is built entirely from concrete slabs, visible in its raw state, covered only with a transparent dust binder. With the space being on two levels, we ended up creating two restaurants: an intimate and relaxed Izakaya on the upper floor, and a dramatic Noodle Bar on the lower floor. We designed bars and counters using our plywood building system to organize the space and to create locations for the guests to comfortably be in the space. To achieve the spatial quality that we were looking for, we chose to work with a combination of suspended textile and lighting. The hanging vertical planes of brightly-colored orange sheer textile, softly diffusing the lights suspended between them, brought a warm and inviting atmosphere to the cold and hard concrete space. These suspended textiles were used to create a semi-transparent lowered ceiling in the Izakaya space, like a warmly-colored cloud above the space, making the space more intimate. In the tall Noodle Bar space, the textiles were used for the opposite effect, to

emphasize the full height of the space, making it feel even more impressive. We completed the restaurant Kona in November, and it opened for a short period before closing again due to the lockdown.

**3 Days of Design Exhibition Portfolio p. 10** In autumn, we had the opportunity to exhibit during 3 Days of Design, together with Studio X Viaduct. This was our first exhibition in Denmark, and for this, we created a special Two-toned Magenta edition of our Furniture Studies, along with a printed publication about the furniture and our practice. This combination of warm-and-cool-toned magenta allowed for our furniture to react to light conditions in a visually stimulating way, creating a bright moment within the restrained Danish design landscape. This exhibition was well received and ended with us working together with Studio X Store as the retailer for our furniture.

Throughout 2020 we have discussed the next phase for our praxis. The following will unfold this direction.

**In resonance with contemporary culture** We have a responsible architecture praxis, and we are defined by how our work addresses the present and its inherent challenges, or, in other words: how it stands in resonance with contemporary culture. However, by tackling the present, one is likely to plan and design according to the needs of today, and not 10 or 100 years from now. One is likely to respond to an isolated moment in time, which, in our opinion, is one of the biggest causes for the challenges that our world is facing culturally, economically, and environmentally.

**Design as little as possible** We have been addressing the above with a strategy to 'design as little as possible' by letting patterns of nature, society, history, context, materials, and techniques frame and direct our work. Here we begin each process by first understanding the essential qualities of the client, space, or situation that we are working with. We work with these essential qualities with the ambition to help places feel truly alive. This aliveness often grows out of patterns of history and culture but is from our perspective activated by the goal to bring forth a universality in our work. Universality both understood as an open-endedness in the design, but also for our praxis to have an open-ended growth: intellectually, spiritually, and aesthetically.

**Key competences** Beyond this larger framework we have been asking ourselves how we can create the most value from the key competences, or tools, that we have established in our praxis. We have also come to the understanding that our key competences are what set us apart from most other architecture offices. The first competence is our technical ability, that is our knowledge, insight, and rigorous exploration of production. As laid out in earlier applications for Statens Kunstfond, we not only design, but also go through all of the necessary steps to produce those designs. This tool gives us great freedom in unlocking our creativity when it comes to production, as it allows us to innovate and to produce things exactly as we see fit. The second competence is our sensibility, as we have trained ourselves to sensitively and empathetically understand the underlying essence of each situation that we are working with. This sensibility is not only applied through rational analysis, but through a mindful and intuitive understanding that comes from achieving resonance with a particular situation. Our third competence is that, through our way of working, we aim to only output long-lasting architecture. As an example, this is done through building in high quality and using the paradigm of assembly for disassembly which makes for a maintenance-friendly design, with the result that these spaces can be passed on.

**Control of digital tools** Contemporary culture's digital world is omnipresent and digital tools are in the center of navigating through the everyday. Every business must reflect on and respond to the digital. We have developed a high degree of control of digital tools - in particular, CNC milling and laser cutting, which have a direct relationship with the planning and design tools that we use in-house, particularly CAD: Rhino, Inventor, and AutoCAD. However, we are staying critical to the digital by relating the planning and the given form to what has come before, such as, traditional craft and techniques in construction. Furthermore, we are working to relate the digital tools to what the digital does not have, namely, the human aspect. The ability to reach this requires a mindful, reflective, and iterative approach that comes from achieving resonance with a particular situation.

**Opportunities in production** Production is one of the core pillars in our praxis. For us, production is not the last step before assembly, nor is it simply bringing a drawing into physical form. For us, production is the opportunity found within techniques, materials, and construction. We bring this opportunity into projects as early as possible, already in the conceptual phases. We acknowledge that the opportunity in production is a central part of designing for us. Cutting, planing, bending, tensioning, connecting, sanding, and finishing; all of this handling imbues us with a deep sensibility towards the materials and establishes a communication between us and the materials. The materials design for us by suggesting how they want to be arranged and treated. Beyond these trained sensibilities, the opportunity in production shows itself in the following:  
- A high quality of detailing that is achieved economically, due to our closeness to the production.  
- Custom-prefabricated components which relate more closely to their final context.  
- A preoccupation with the sequence of construction and with removable joints suggests assembly for disassembly, which is a route for renovation and repurposing over time.  
- The challenging and innovation of standard materials and techniques.  
All in all, the opportunity in production gives us the tools to reduce projects to their static essentials, and to work directly with these essentials: the construction, the materials, and the visual form of the build that come together to constitute a unified whole. The build then becomes exactly what we see and touch, exactly what we feel beneath our feet.

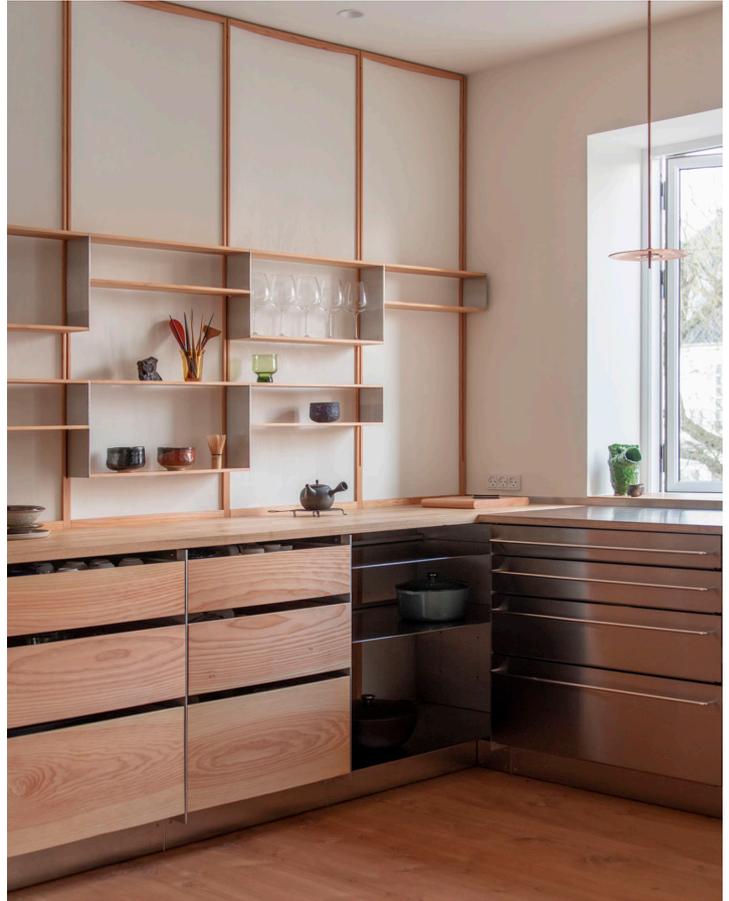
**2021 - 2023** Looking ahead to the period from 2021 to 2023, we plan to keep critically developing all the abovementioned qualities of our practice. However, there are a few specific goals that we will address, which we are applying to Statens Kunstfond to receive funding for:

1. The first goal is to find the right ways to make our work more universal, scalable, and shareable. As they are already digitally-convertible, we would like to develop an infrastructure for easily sharing the techniques that we develop. Firstly, for communicating easily with external producers around the world, but also so that they could potentially be open-sourced for educational purposes. As a result, anyone with the right fabrication tools could use the files that we create to build anywhere in the world, opening up many opportunities for us. Among other possibilities, this would eliminate the need for shipping, would allow for the use of local materials and labor, and would potentially make it easier for us to work internationally, a goal we have had since starting our company.
2. The second goal is that we would like to transition our practice from in-house production to external production, but with in-house prototyping. We currently produce most of our work in our own workshop, and this requires too much energy from our practice as a whole. This is especially applicable if we wish to increase the scale and reach of our practice in the future. Using thorough in-house prototyping, we would still be able to develop new techniques, and have the physical proof in order to communicate with producers in a convincing way. The digital nature of our work makes this transition approachable, as we are already well-established in the use of this digital language for the design and production processes.
3. The third goal is for us to understand how we can participate in the growing field of timber architecture in a relevant way, and to precisely position ourselves within that field. We are challenging and finding new ways for standard construction, materials, and techniques. We will integrate this method into the architectural scale that we are steadily moving towards, and the sooner that we can become a part of the larger architectural and industrial conversation, the better.

In order for us to reach these goals, we need to be able to have the funding to allow ourselves to take the time, professional assistance, and materials to successfully address them over the course of the next years.

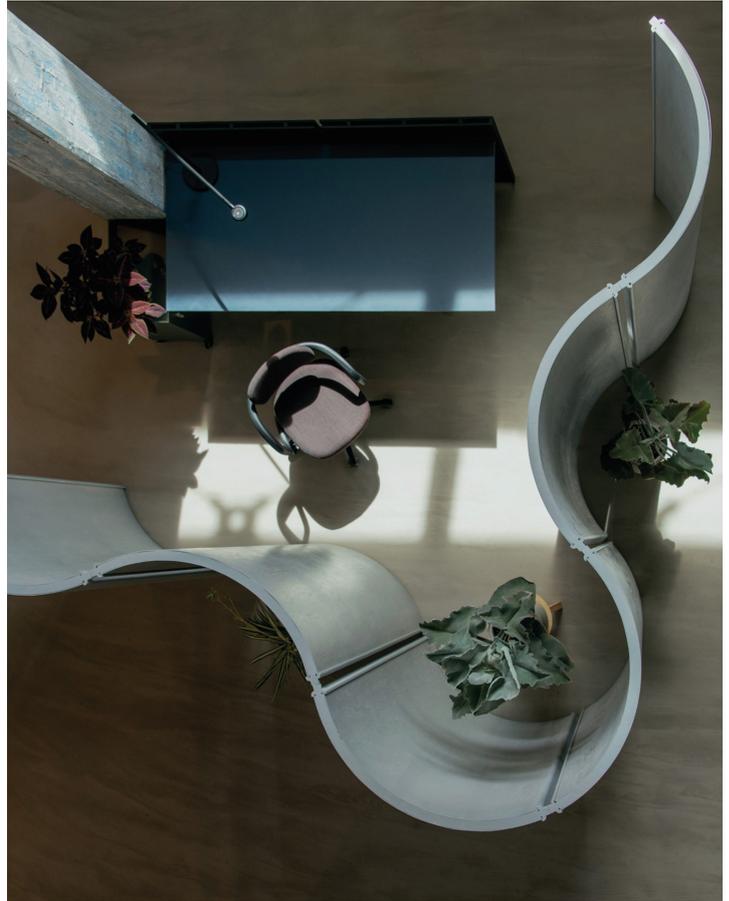
- 2013 - 2015 MOS Architects, USA  
Designers, Product development, Digital Fabrication
- 2013 - 2016 Cranbrook Academy of Art, USA  
Architecture Department, Masters of Architecture
- 2014 Venice Architecture Biennale, IT  
Material development, fabrication, installation  
In collaboration with MOS Architects and Princeton University
- 2016 SPACE10 - IKEA Innovation Lab, DK  
Architects in Residence  
Digital fabrication research and permanent installation
- 2017 Made in Space, SPACE10 x Opendesk, DK/UK  
Open-source product design exhibition
- 2018, 01 Archival Studies ApS, DK  
Founded our architectural design and build praxis
- 2018, 02 Statens Vaerksteder for Kunst, DK  
Architects in Residence  
Research title: A Foundation for Open-Source Architecture
- 2018, 03 Planters No.1-13, Statens Museum For Kunst, DK  
Planters and benches, design, fabrication  
In collaboration with artist Danh VO
- 2018, 4 Give Tradition A New Meaning, Beijing Design Week, CN  
Exhibition, Digital fabrication research, installation design
- 2018, 5 Custom Elmwood Table for Marienborg Villa, DK  
Design and fabrication
- 2018, 6 Can Lis, Statens Kunstfond, ES  
Architects in Residence
- 2018, 12 Reflector 03 and Booth 01 for Gertie Restaurant, NY  
Pendant lamps and Booth, design and fabrication

- 2019, 02 BL Exhibition, Danmarks Almene Boliger, DK  
Exhibition structures, design and fabrication  
In collaboration with Andel
- 2019, 03 Custom tables and chairs for Danish Design Center, DK  
Design, fabrication
- 2019, 03 Reflectors 04 for Garde Hvalsø Showroom, DK  
Pendent lamps, design, fabrication  
Commissioned by Studio David Thulstrup
- 2019, 03 Son of a Tailor x Paustian Exhibition, DK  
Interior installation design, fabrication
- 2019, 04 YONOBI Ceramics Shop, DK  
Retail interior detail design, fabrication
- 2019, 05 Archival Studies Studio Structure, DK  
Interior Structure 01, research, fabrication
- 2019, 06 Lille Strandgade Apartment Renovation, DK  
Interior design and planning, custom: kitchen, furniture, light fixtures,  
wall panels, stone bathroom, and hand-painted curtains
- 2020, 01 Refshaleøens Ejendomsselskab, DK  
Office and furniture design, planning, fabrication, installation
- 2020, 02 3 Days of Design exhibition, Studio X Viaduct, DK  
Showing Furniture Studies 01 in Two-tone Magenta
- 2020, 03 Art Hub Copenhagen, DK  
Office and eventspace design, fabrication, installation  
In collaboration with Lenschow & Philmann
- 2020, 03 Kona, Restaurant, DK  
Restaurant and furniture design, planning, fabrication, installation
- 2020, 04 Staircase 01, Private Client, DK  
Design and installation of a spiral staircase in aluminium
- 2021, Ongoing Artikel Store, Clothing Store, DK  
Interior design
- 2021, Ongoing Modular Circular House, interior furnish, DK  
Kitchen, Wash Basin and Wardrobe design, fabrication, installation  
In collaboration with Studio Pneuma
- 2021, Ongoing Almenr - Fritidslandsbyen, SE  
Concept package on masterplan and architectural direction
- 2021, Ongoing Gasoline Grill, Tivoli, DK  
Restaurant and furniture design, planning, fabrication, installation
- 2021, Ongoing House 01, Private Client  
Building Structure 01, research and fabrication



Material\_Douglas Fir Floor, Ash, Stainless Steel, Travertine Stone, Painted Cotton Voile and Crepe Textiles, Natural Finishes

Final photographs by Niklas Vindelev



Material\_Pine Plywood, Walnut, Aluminium, Trevira CS Textiles,  
Linseed Oil Paint

Final photographs by Niklas Vindelev



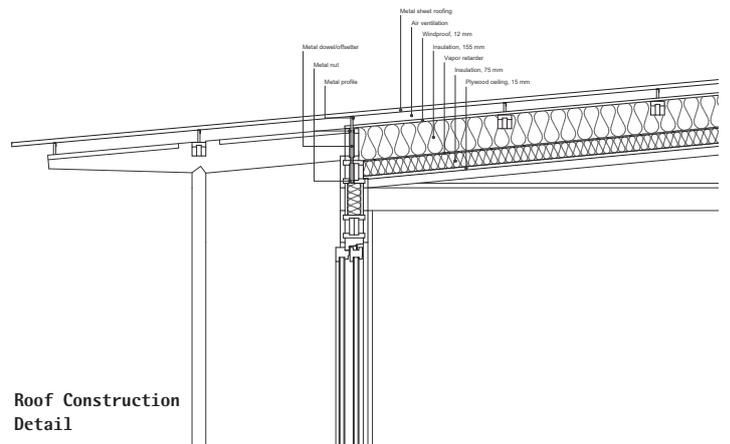
Original Site



Joint Prototype Study



3D Model



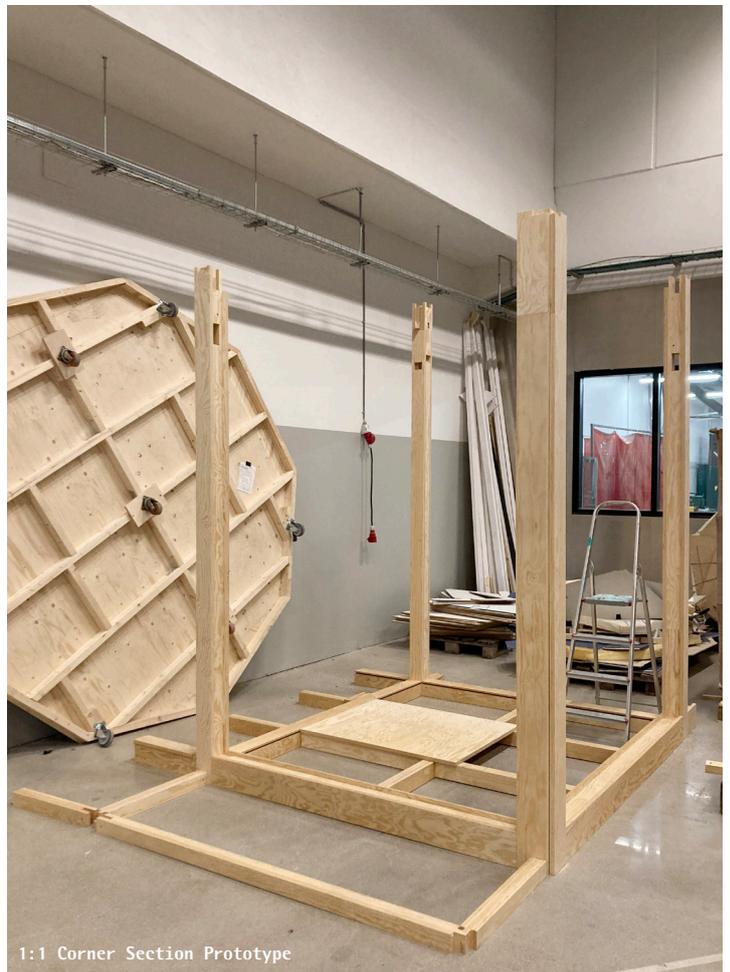
Roof Construction Detail



Refinished Masonry Wall



After Foundation Construction

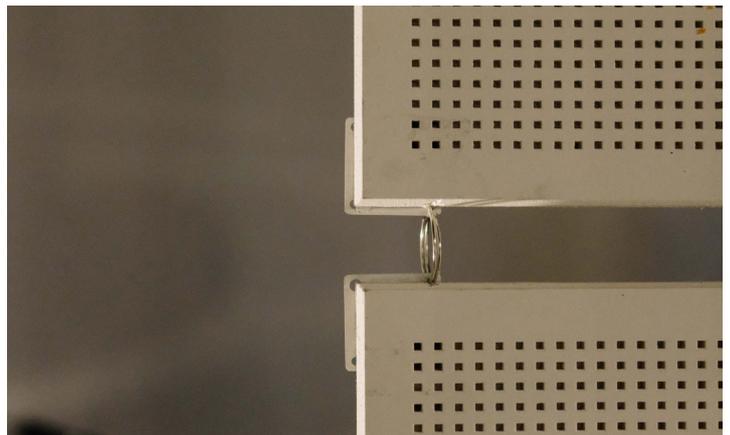
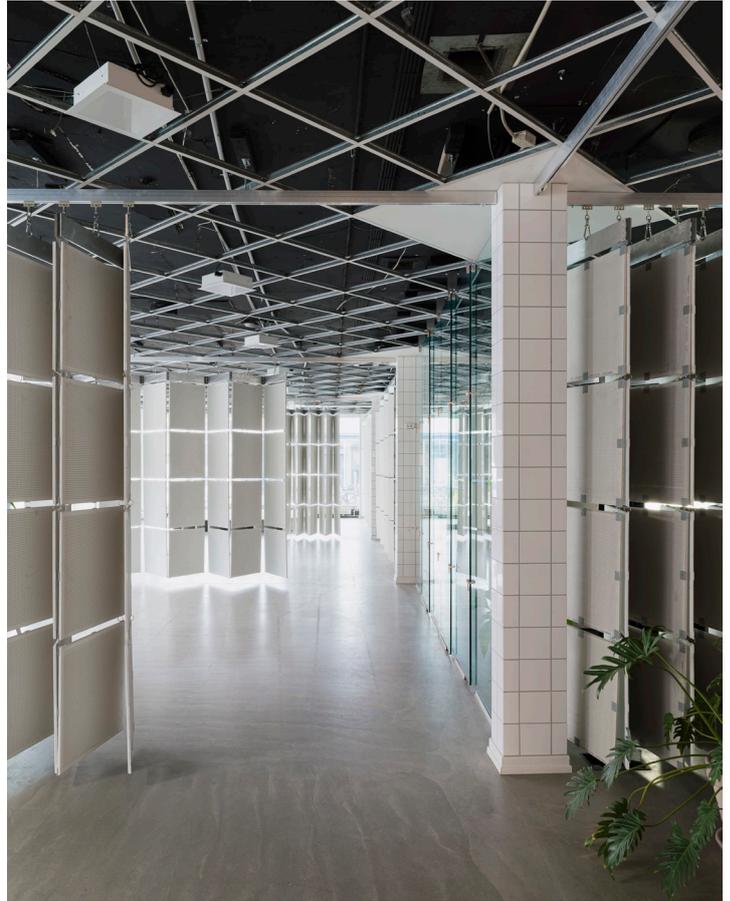


1:1 Corner Section Prototype

BEFORE

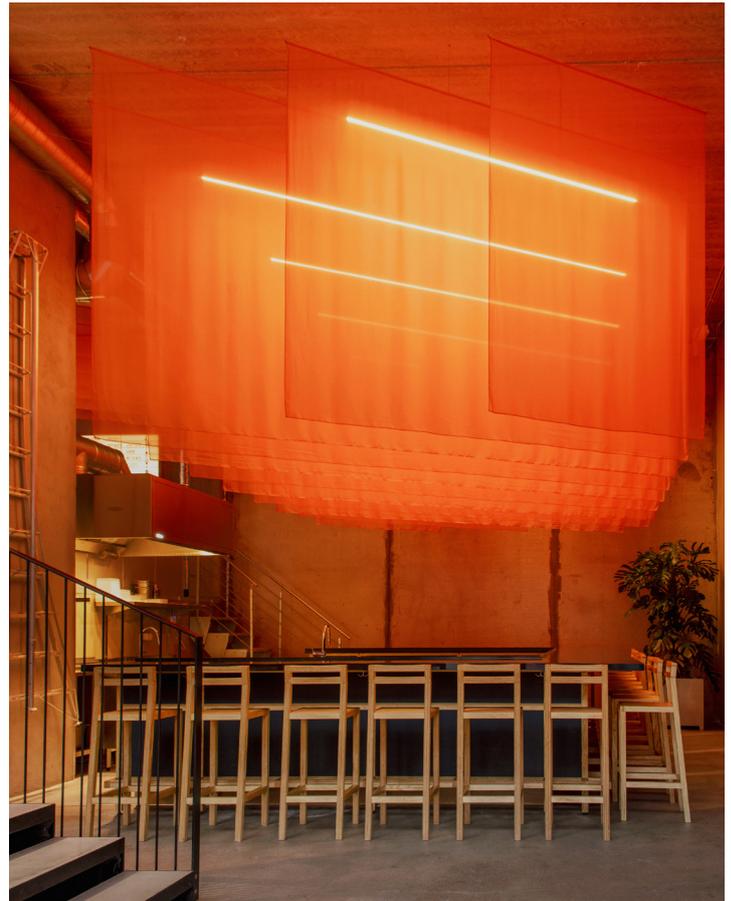


AFTER

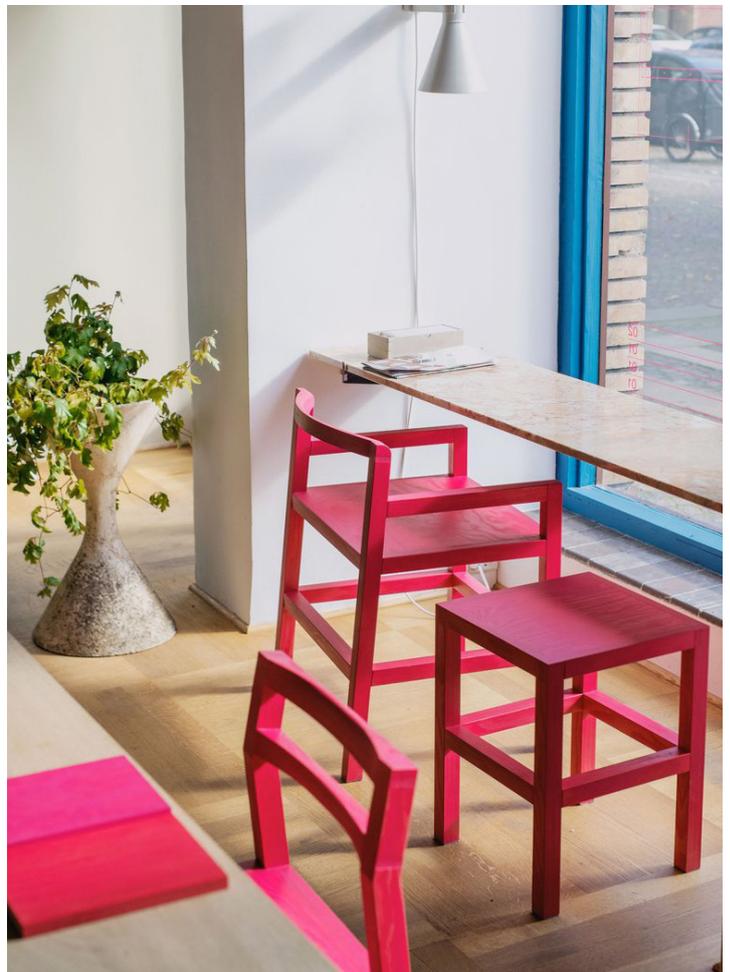
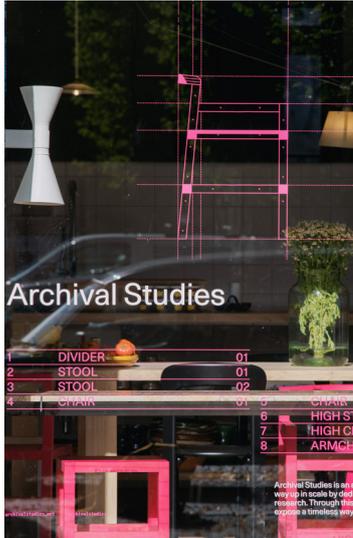


Material\_Reclaimed Material from Site, Aluminium, Pine Plywood

Final photographs by Hampus Berndtson



Material\_Pine Plywood, Linseed Oil Paint, Aluminium, Trevira CS Textiles, Steel Wire Rope, Stainless Spring Steel, Final photographs by Niklas Vindelev



### Archival Studies

is an architecture and fabrication office that researches, develops, designs, and builds spatial objects and solutions of high artistic quality for private, public and commercial clients. These include SMK, Carlsberg Byen, Dinesen, Garde Hvalsøe, The Danish Design Center, Refshaleøens Ejendomsselskab, and many more. To achieve this quality, we use modern technology to our advantage by offering custom prefabricated systems. Archival Studies' cross-disciplinary expertise, research base, aesthetic philosophy, and in-house prototyping are what set us apart.

As our name implies, we begin each process by understanding the already existing. We do this by looking for the essence of a place and making an attempt to emphasize that, or by understanding and translating time-proven traditions through contemporary techniques. Essentially, we try to design as little as possible, but to make use of what is already there. Our work is guided further by our technical ability, sensibility, and the desire to build long-lasting spaces. We use the contexts of history, craft, and natural phenomena to guide our work, designing as little as possible.

Since founding Archival Studies in 2018, we have been working our way up in scale, as we have been designing only what we can build ourselves. We began at the scale of furniture, are currently focused on the interior architecture scale, and finally, we are beginning to work within the architectural scale: we are nearing the construction phase of our first house.

The four partners of our studio are of four different nationalities, and we have all studied and worked worldwide. This makes us a uniquely international architectural practice in Denmark. Since starting this praxis, our goal has been to work internationally. Once we have firmly established our praxis in Denmark, we plan to make use of our communication infrastructure and international network to bring our work abroad.

Benediktas Burdulis, '90  
Lithuania/USA

Emil Roman Frøge, '87  
Denmark

Jesse Yang, '82  
Taiwan

Jo Qiang, '91  
China

- 2009 - 2014 Design Academy Eindhoven, NL  
Bachelor of Design: Man & Living Department
- 2013 Werkplaats Vincent de Rijk  
Intern: Product development, model making, fabrication
- 2013 - 2015 MOS Architects, USA  
Designer: Product development, digital fabrication
- 2015 Musee des Arts Decoratifs, FR  
Exhibition: Are You Talking To Me?
- 2013 - 2016 Cranbrook Academy of Art, USA  
Masters of Architecture
- 2015 - 2016 Lawrence Technological University  
Adjunct Professor: Department of Architecture
- 2014 Venice Architecture Biennale, IT  
Material development, fabrication, installation  
In collaboration with MOS Architects and Princeton University
- 2016 Studio Tomas Saraceno  
Intern: architectural development of large-scale installations
- 2016 SPACE10 - IKEA Innovation Lab, DK  
Architect in Residence  
Digital fabrication research and permanent installation
- 2016 Van Abbe Museum, NL  
Exhibition: Broken White
- 2017 Autodesk Pier 9, USA  
Artist in Residence
- 2017 - ongoing VOLUME Gallery  
Gallery Representation
- 2017 - 2018 Dartmouth College  
Teaching Fellowship in Architecture: Department of Studio Art

- 2010 - 2012 Design Academy Eindhoven, NL  
Man & Living Department
- 2009 - 2012 The Royal Danish Academy of Fine Arts, DK  
Bachelor of Design: Spatial
- 2013 - 2015 MOS Architects, USA  
Designer: Product development, digital fabrication
- 2014 Venice Architecture Biennale, IT  
Material development, fabrication, installation  
In collaboration with MOS Architects and Princeton University
- 2013 - 2015 Cranbrook Academy of Art, USA  
Masters of Architecture
- 2015 - 2016 Lawrence Technological University  
Adjunct Professor: Department of Architecture
- 2016 SPACE10 - IKEA Innovation Lab, DK  
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Open-source product design exhibition
- 2018 Statens Vaerksteder for Kunst, DK  
Architects in Residence  
Research title: A Foundation for Open-Source Architecture

To  
Statens Kunstfond  
Working Grant for Architects  
2021

From  
Archival Studies

Date  
4 2 2021

Subject  
Yuan Chieh Yang  
CV

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2000 - 2006 University of Tamkang, TW  
Bachelor of Architecture

2004 Artect-Inc., TW  
Intern: Architecture

2005 HCW Architects & Planners  
Intern: Architecture

2009 - 2012 A + B Design Group, TW  
Project Architect

2013 - 2016 Cranbrook Academy of Art, USA  
Architecture Department, Masters of Architecture

2014, Summer MOS Architects, USA  
Designer: Product development, digital fabrication

2015 Mercedes-Benz Financial Services  
MBFS "Experiencing Perspectives" exhibition

2015 Snarkitecture, USA  
Product Designer

2016 SPACE10 - IKEA Innovation Lab, DK  
Architects in Residence  
Digital fabrication research and permanent installation

2017 TsuKuRu Texas Corporation, USA  
Project Coordinator

2017 Made in Space, SPACE10 x Opendesk, DK/UK  
Open-source product design exhibition

2018, 06 Statens Vaerksteder for Kunst, DK  
Architects in Residence  
Research title: A Foundation for Open-Source Architecture

- 2010 - 2014 Beijing Institute of Fashion Technology, CN  
**Bachelor of Environmental Design**
- 2012 CU-Office, CN  
**Internship: architecture**
- 2013 Meta-hutongs Workshop - Between Utopia and Anti-Utopia, CN  
**Architectural Assistant**
- 2013 Beijing Design Week, CN  
**Exhibition: Meta-hutongs - Between Utopia and Anti-Utopia**
- 2013 - 2016 Cranbrook Academy of Art, USA  
**Master of Architecture**
- 2015 - 2016 Cranbrook Educational Community  
**International Student Representative**
- 2016 Cranbrook Academy of Art Forum Gallery  
**Curator: Exhibition: Imagine**
- 2016-2019 TsuKuRu Texas Corporation, USA  
**Designer and Project Coordinator**