

# SMK ENTRANCE HALL

Archival Studies

Værkstedvej 23  
2500 København

Contact  
Emil Frøge  
Partner, Architect

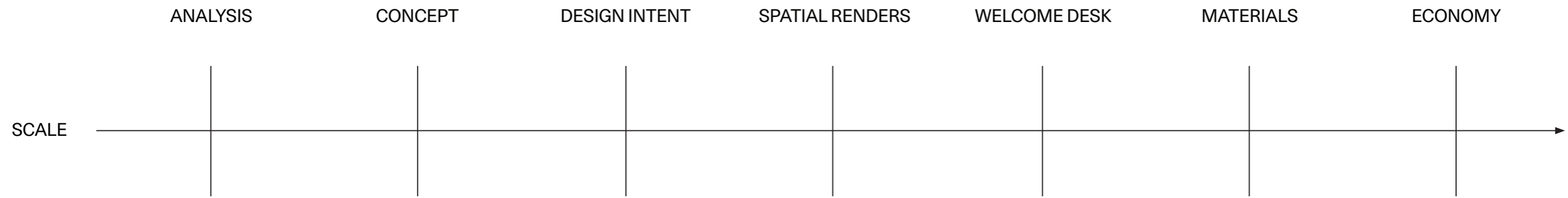
Statens Museum for Kunst  
Sølvgade 48-50  
1307 København K

Contact  
Inger Smærup Sørensen  
Projektleder

Date: 2024 08 30

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# PRESENTATION CONTENT AND PROGRESSION



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## ANALYSIS

“Modernist design has housed the intellect and the eye, but left the body and the other senses homeless”

Juhani Pallasma  
The Eyes of the Skin

ANALYSIS\_AERIAL VIEW



# ANALYSIS \_ HISTORICAL DEVELOPMENT \_ ENTRANCE HALL



Vilhelm Dahlerup og Georg E.W. Møller  
1895

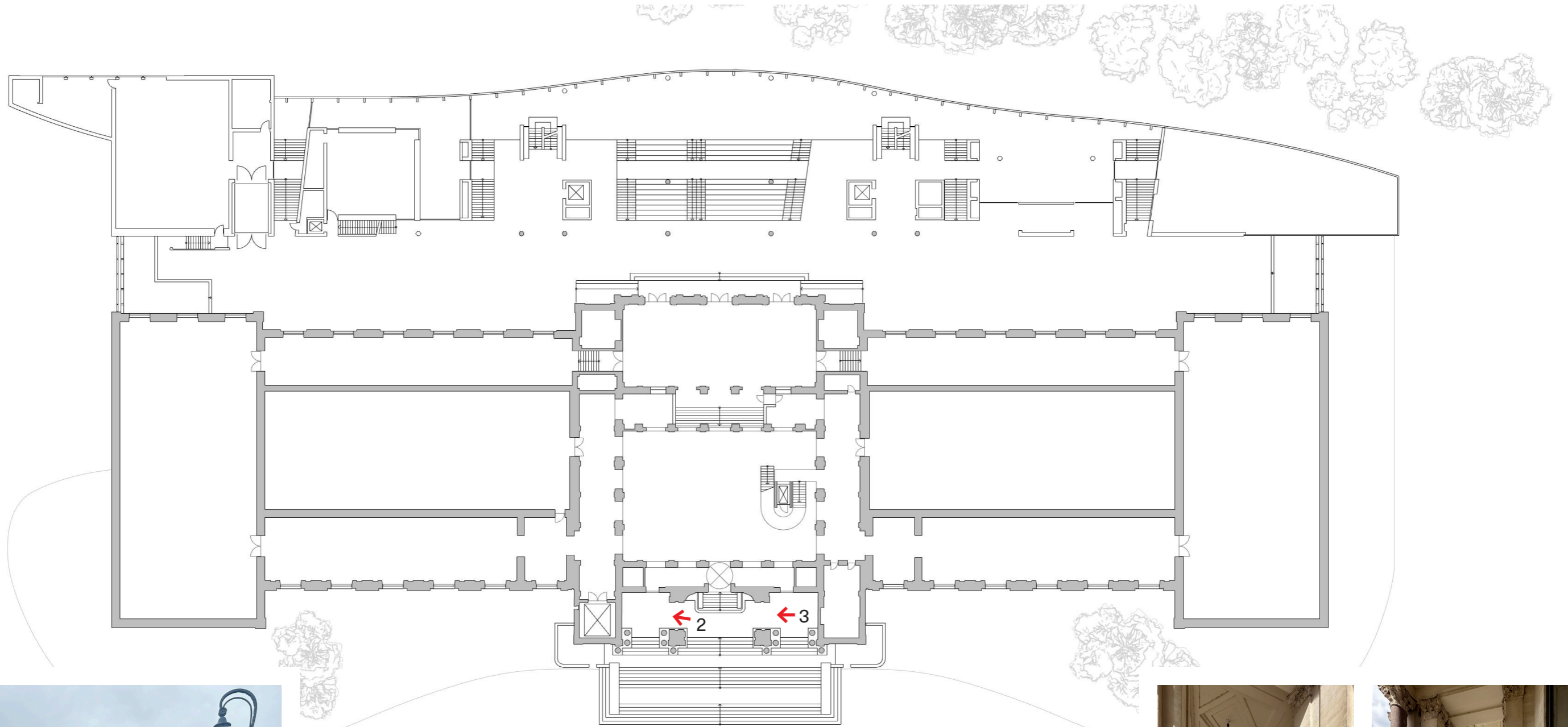


Nils Koppel og Eva Koppel  
1970



C.F. Møllers Tegnestue  
1998

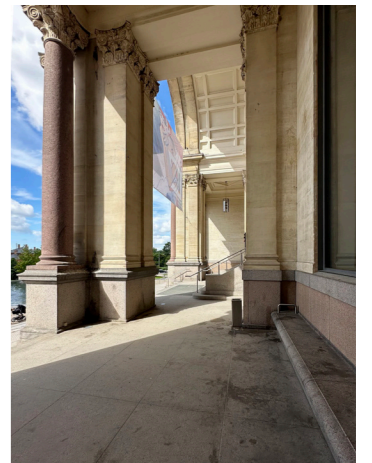
ANALYSIS\_EXISTING PLAN\_1/500



1.

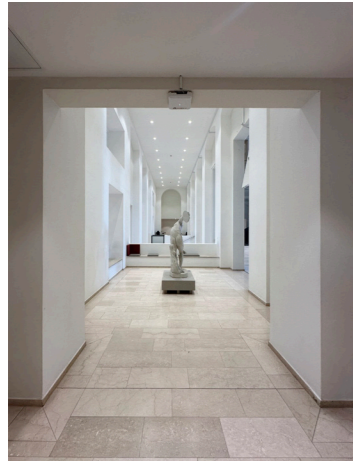


2.



3.

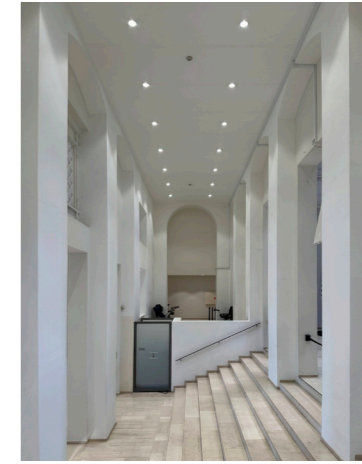
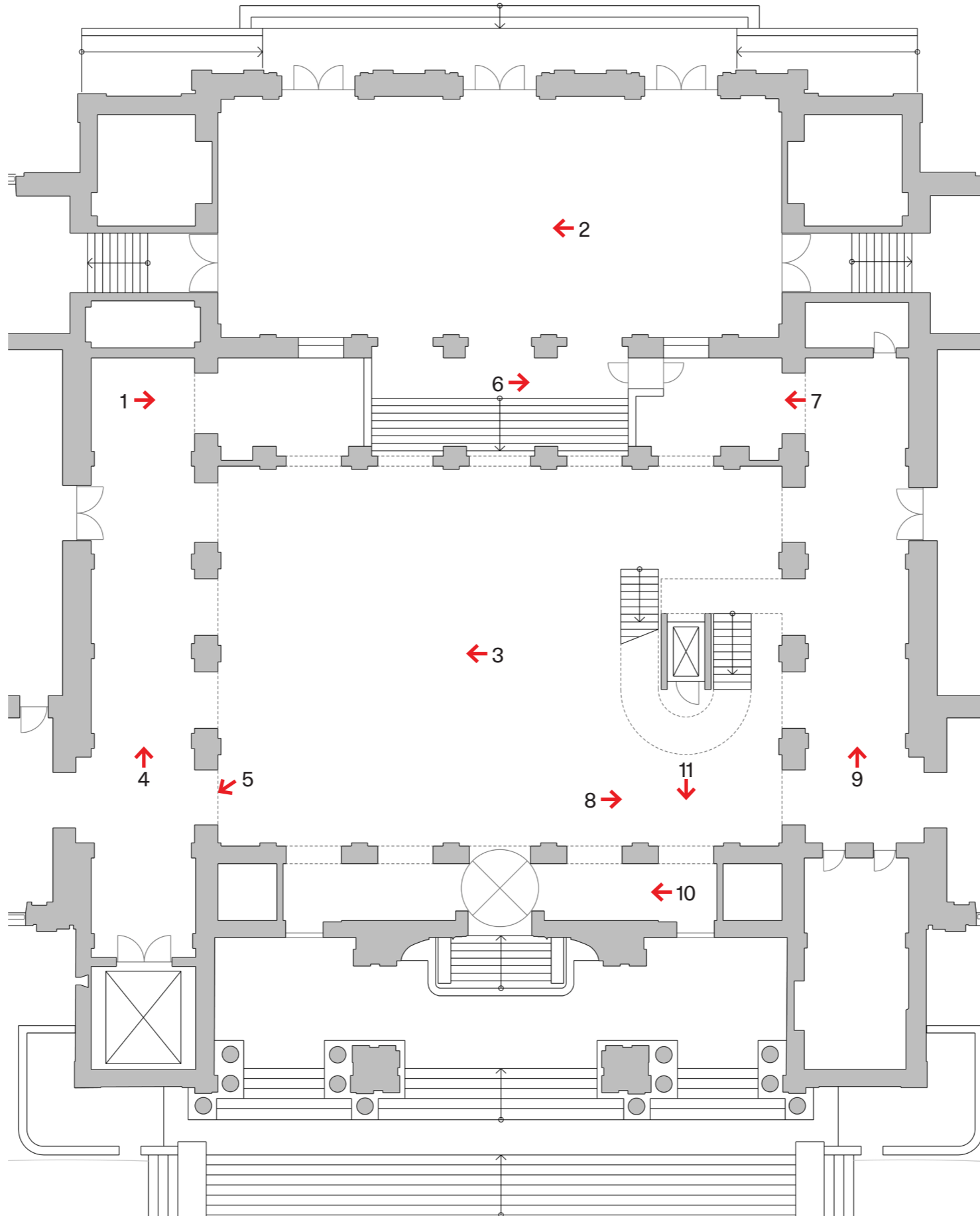
# ANALYSIS\_EXISTING PLAN\_1/200



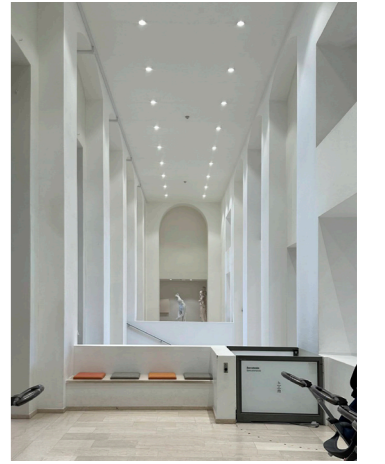
1.



2.



6.



7.



3.



8.



9.



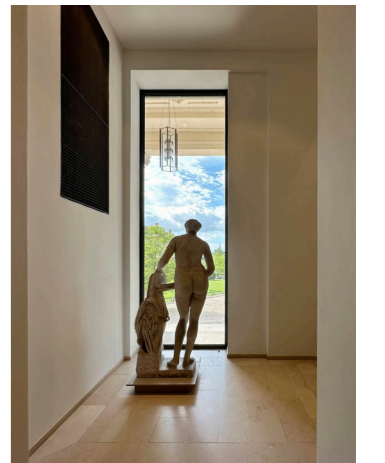
4.



5.

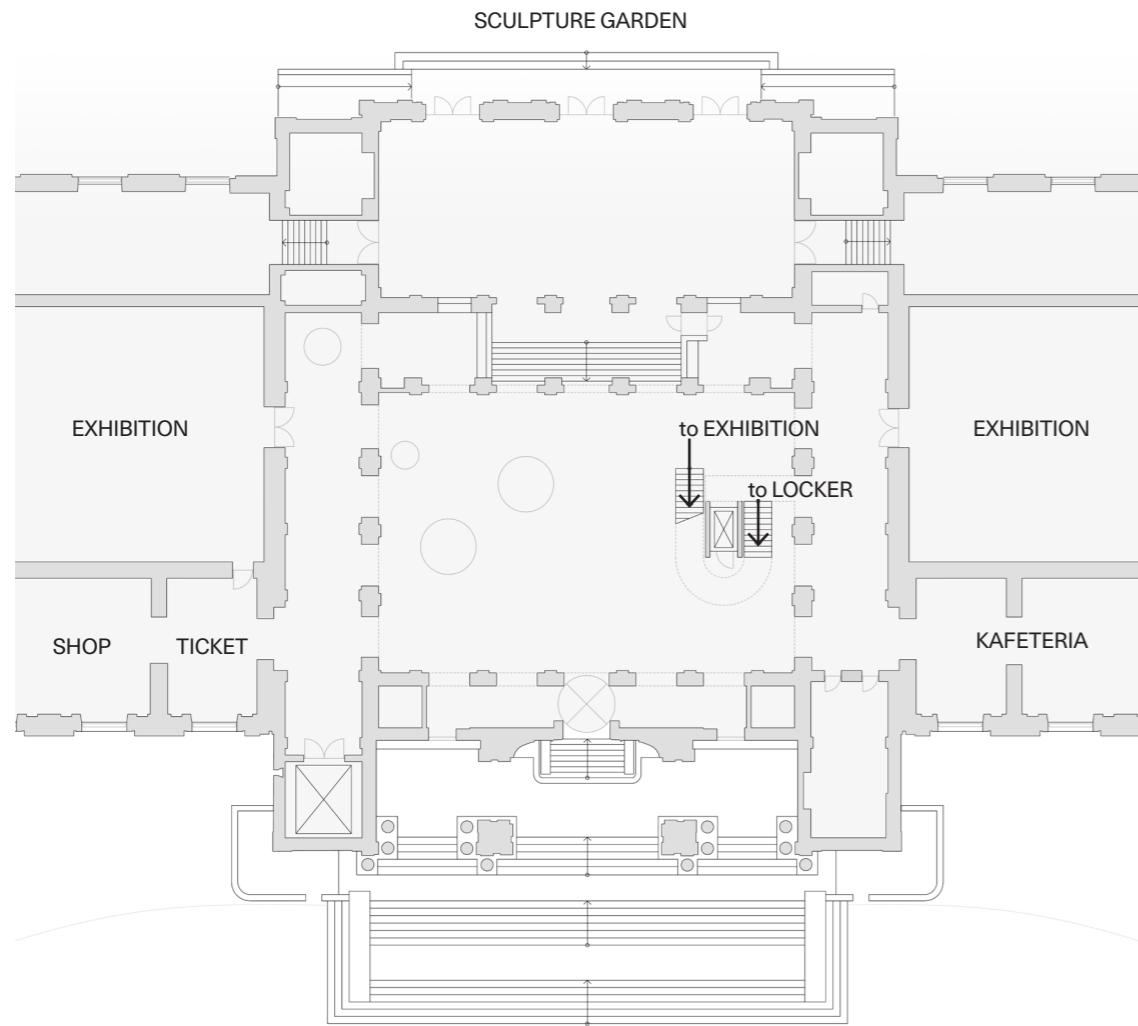


10.

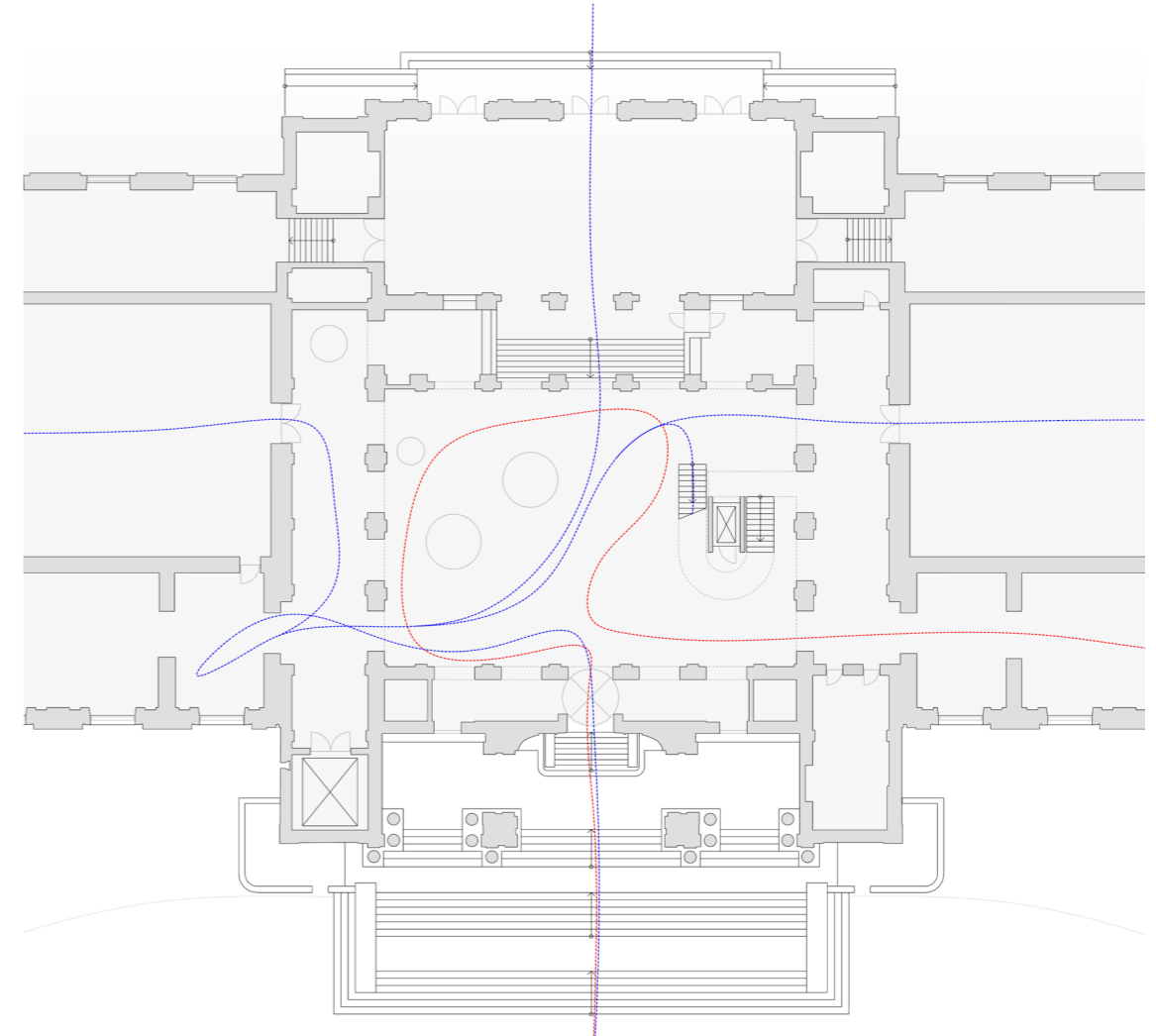


11.

# ANALYSIS \_ EXISTING PROGRAM AND CIRCULATION



Program

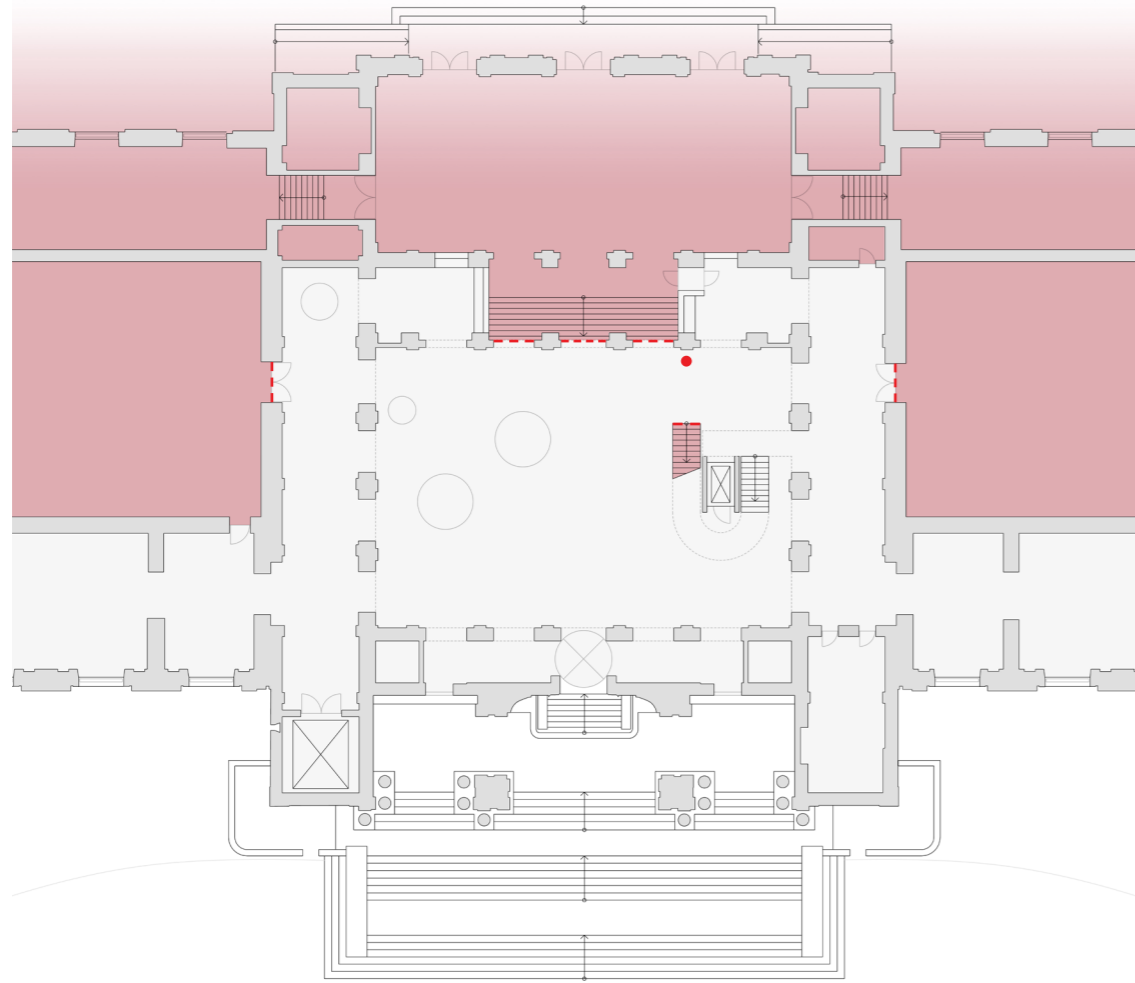


Circulation

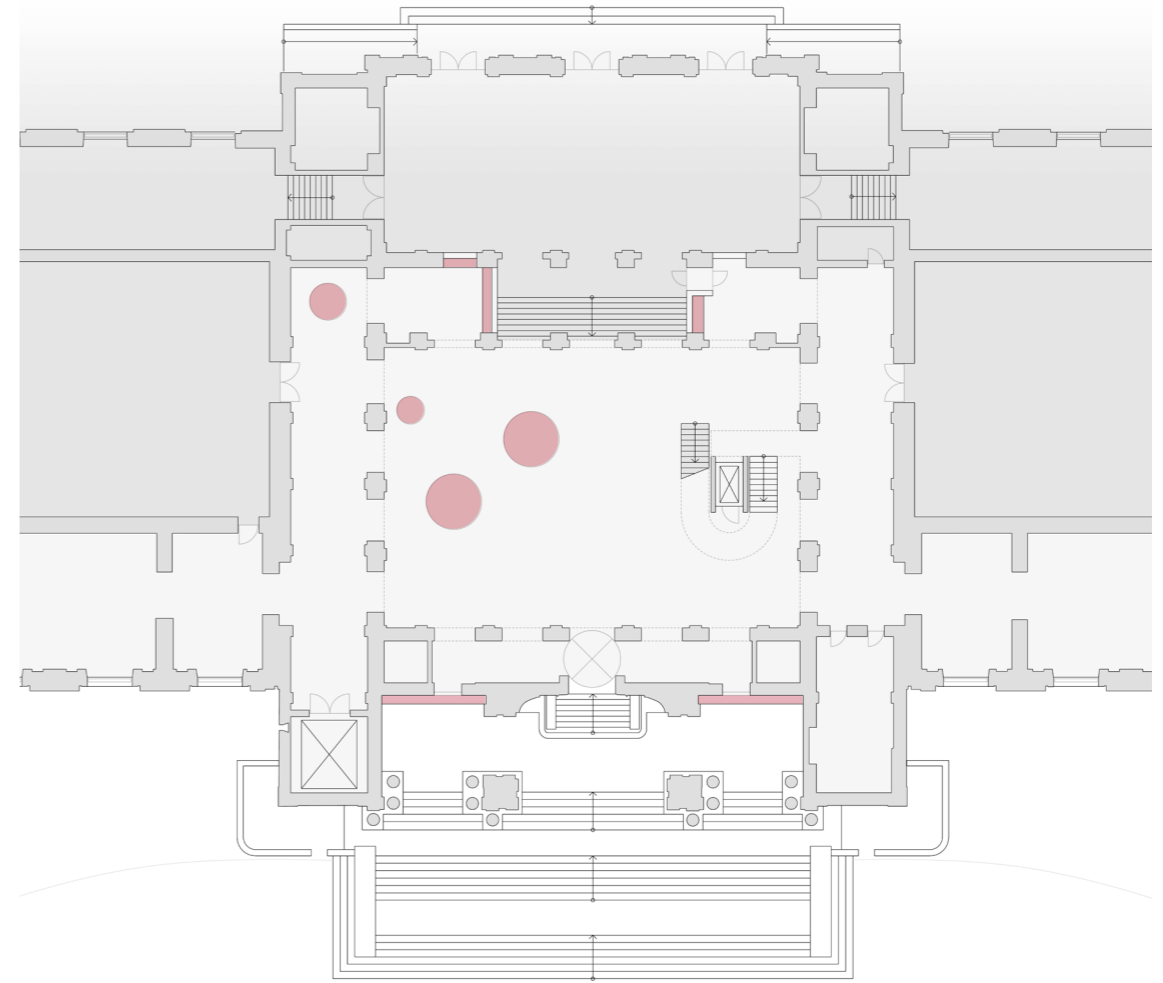
- People without tickets
- People with tickets



# ANALYSIS \_ EXISTING BOUNDARY AND SEATING



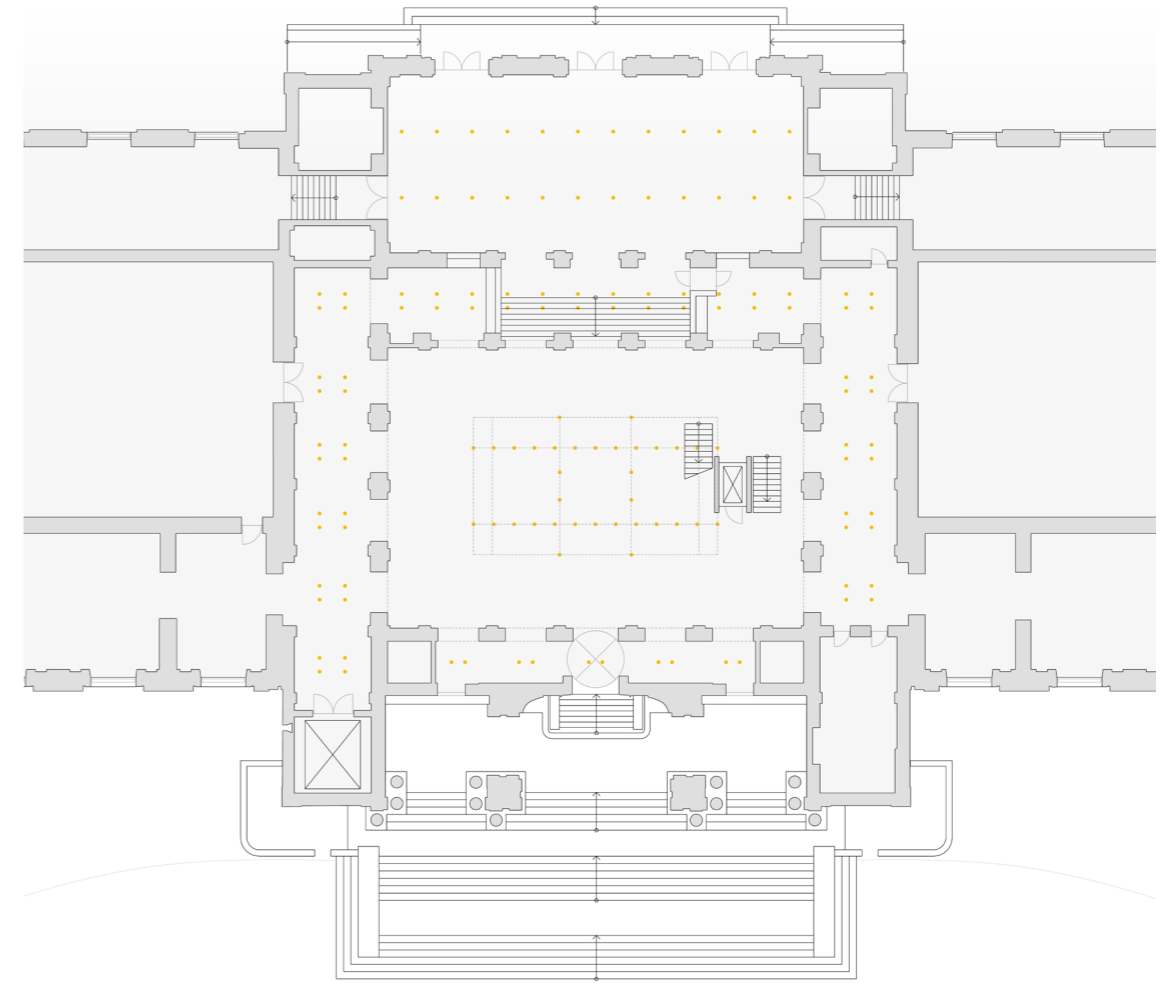
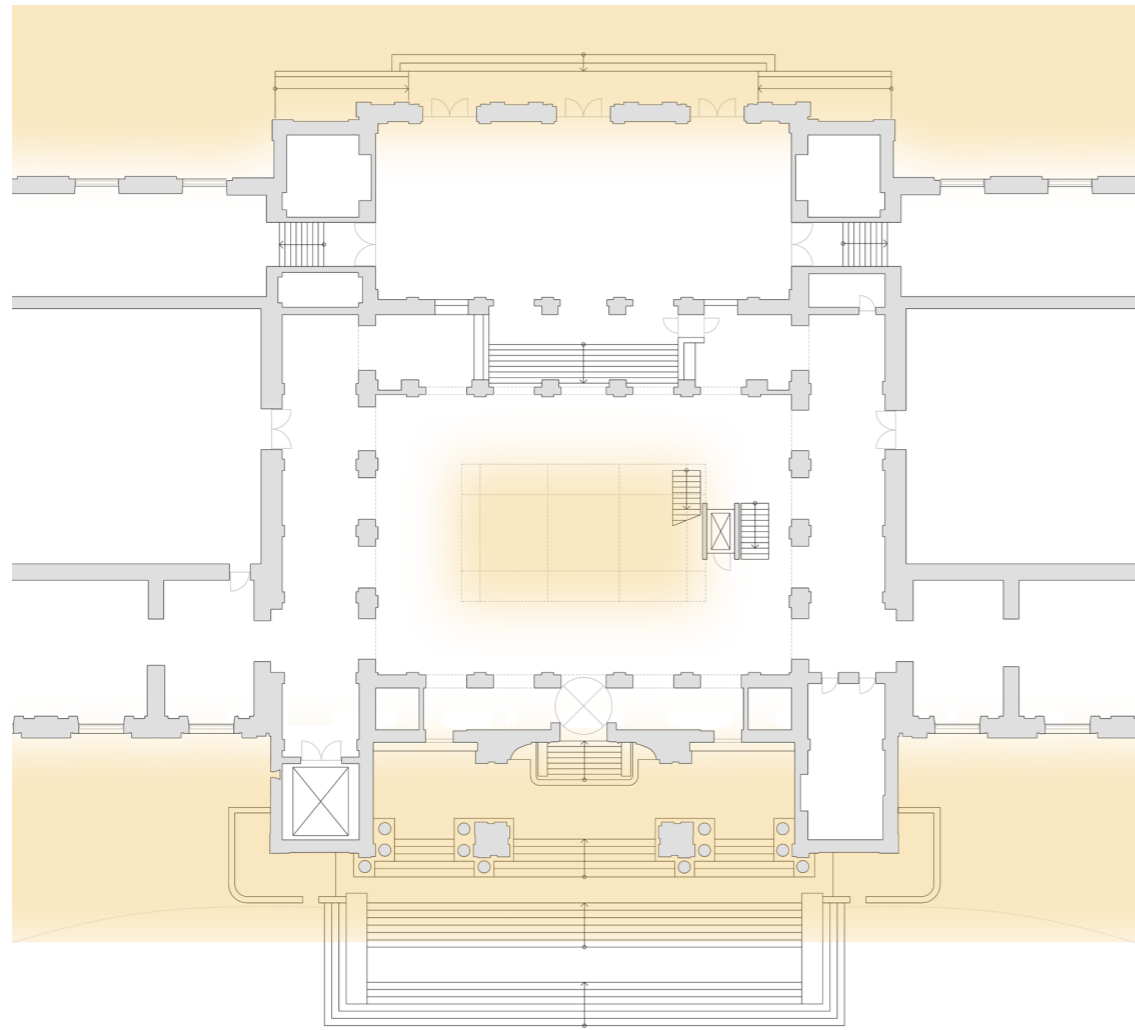
Boundary and Guards Position



Seating



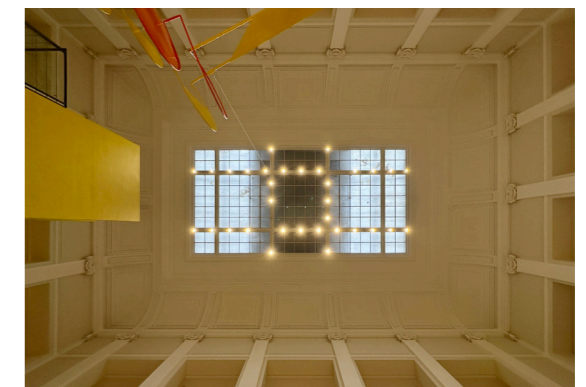
# ANALYSIS \_ DAY- AND ARTIFICIAL LIGHT



Natural Day Light



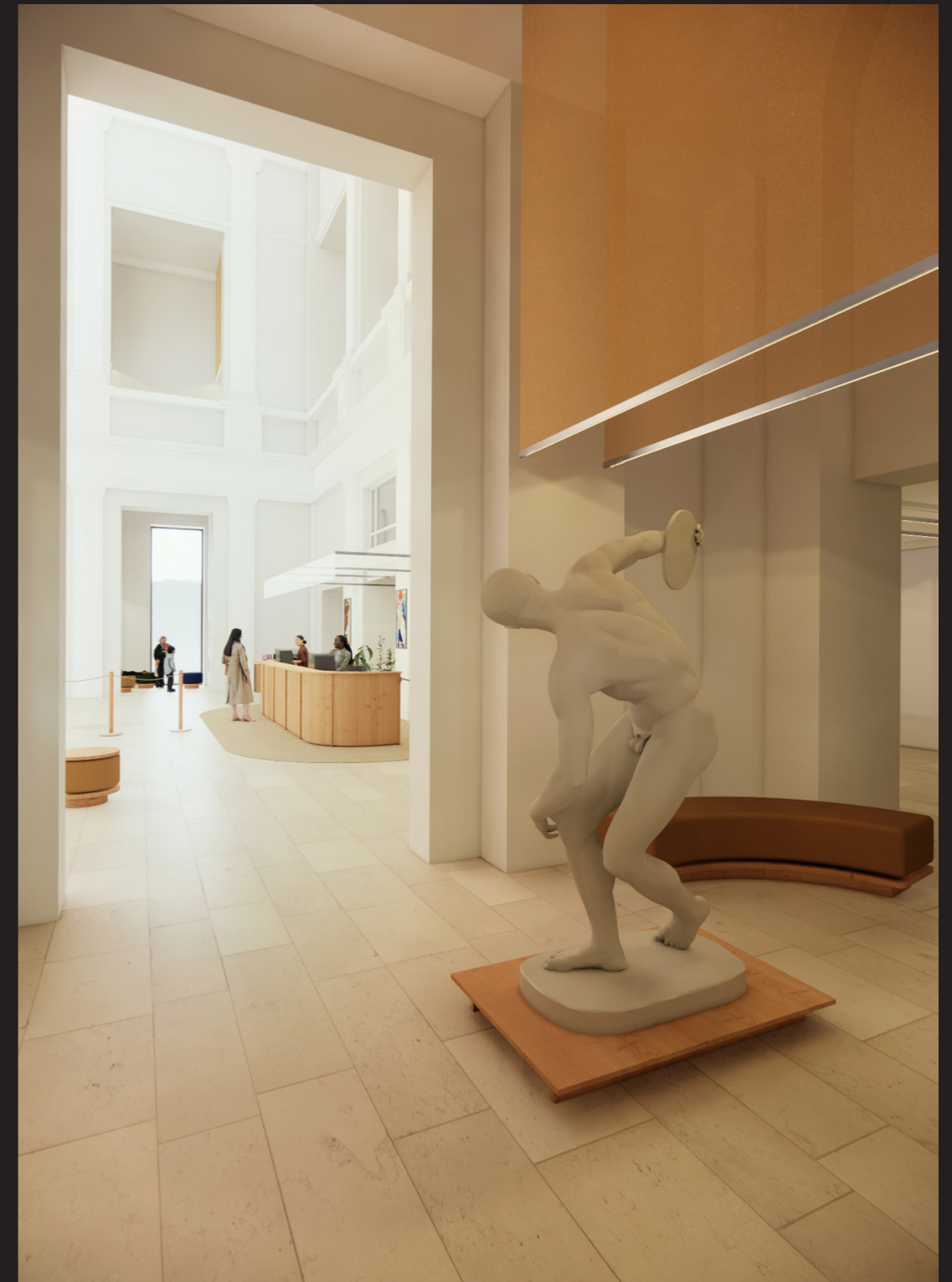
Spotlights



## CONCEPTS

“Freedom could exist only in public; it was a tangible, wordly reality, something created by men (people) to be enjoyed by men (people) rather than a gift or capacity. It was the man-made public space or marketplace which antiquity had know as the area where freedom appears and becomes visible to all.”

Hannah Arendt  
The Human Condition



## CONCEPT \_ SPATIAL \_ THE SQUARE AND THE ARCADE

In the context of a public square, an arcade refers to a series of arches supported by columns or piers that typically form a covered walkway along the edge of a square or plaza. These arcades are often found in traditional and historic urban settings, providing a shaded or sheltered area where people can walk, shop, or gather while being protected from the elements.

Arcades can be both functional and decorative, enhancing the architectural aesthetic of the surrounding buildings while also contributing to the usability of the public space. They often connect different parts of a square, linking various shops, cafes, or other public amenities, and are integral to the social and commercial life of the area.



Piazza San Marco\_ Canaletto



Piazza San Marco and the Colonnade of the Procuratie Nuove\_ Canaletto

# CONCEPT \_ FURNITURE \_ TRANSFORMATION OVER TIME



Schemata Architects \_ Museum of Contemporary Art Tokyo  
2019

Counter: Modular for easy repair and customization. Moved with forklift or felt pads.



Shigeru Ban \_ Naked House, Kawagoe  
2000

Loose Furniture on wheels for easy reprogramming.



Archival Studies and Danh Vo \_ SMK Modular Planter Boxes  
2018

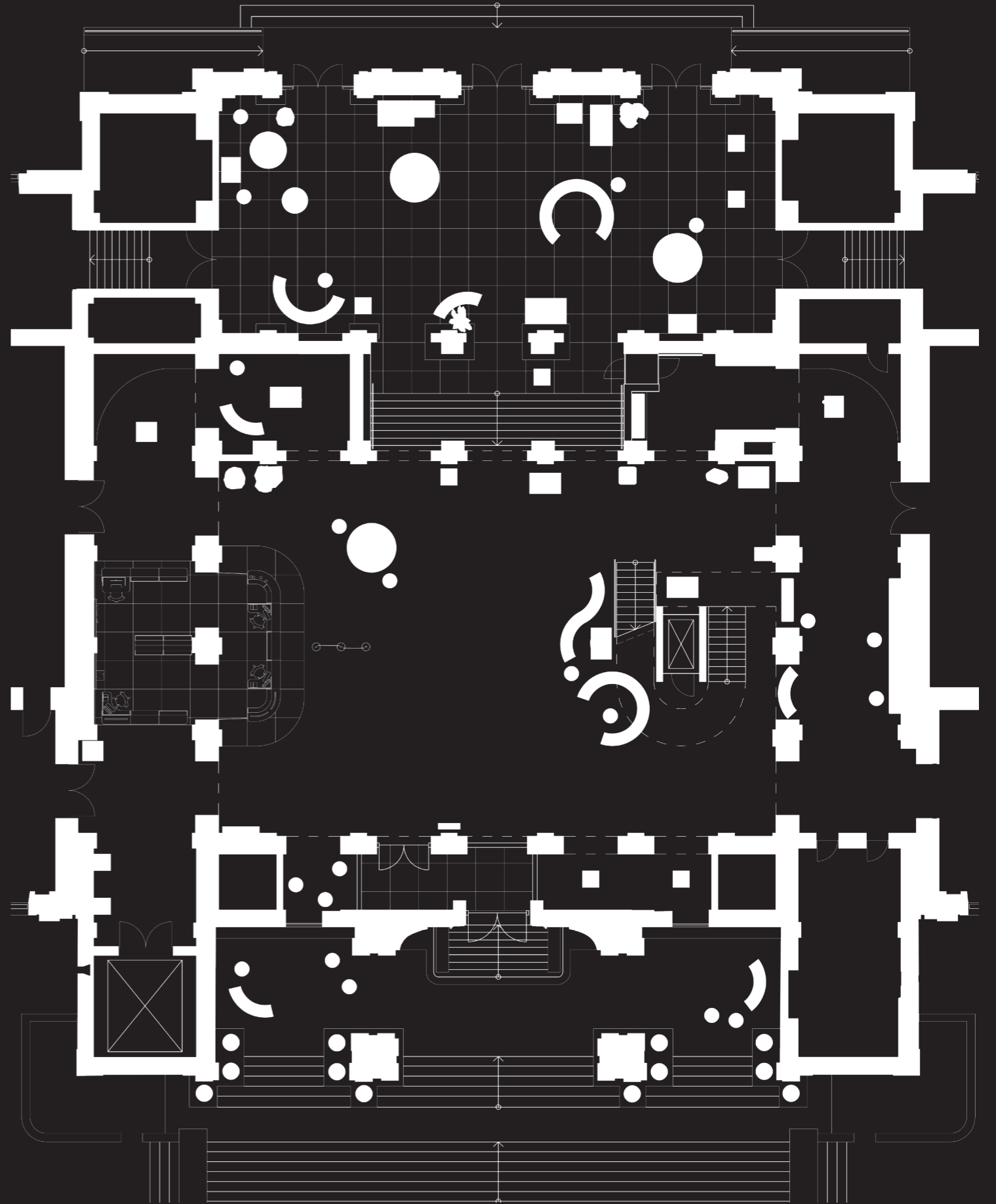
Modular approach not only in plan but in section too. Stackable etc.

CONCEPT\_EXPERIENCE\_VALUES

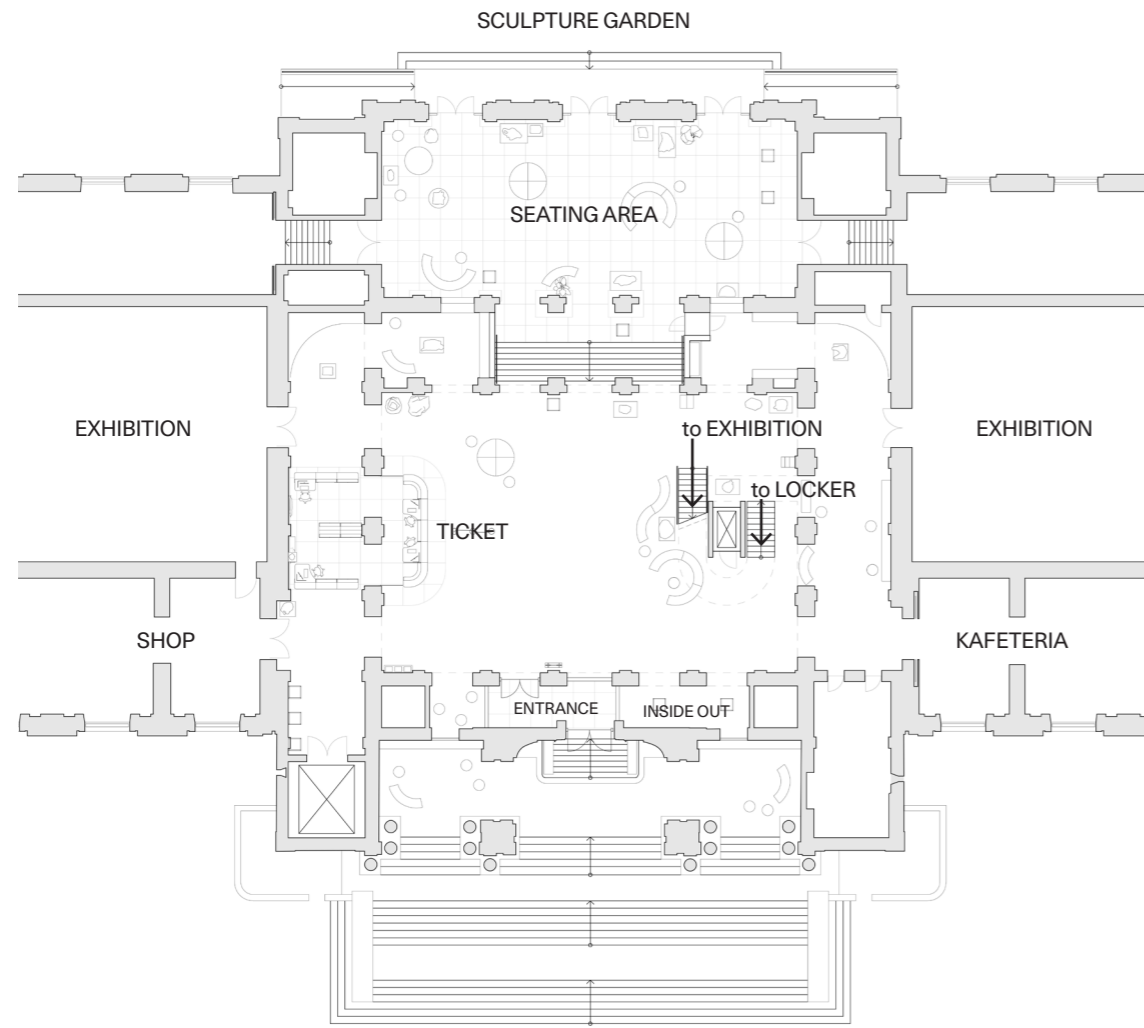
INCLUSIVE	CARING
SUSTAINABLE	TRANSFORMATIVE
HYPER LOCAL	INSIDE OUT
HISTORICAL	EDUCATIONAL
WARM	SENSORY

“A successful public square invites people to linger, to engage with their surroundings, and with each other. It is a space that feels safe, comfortable, and human-scaled.”

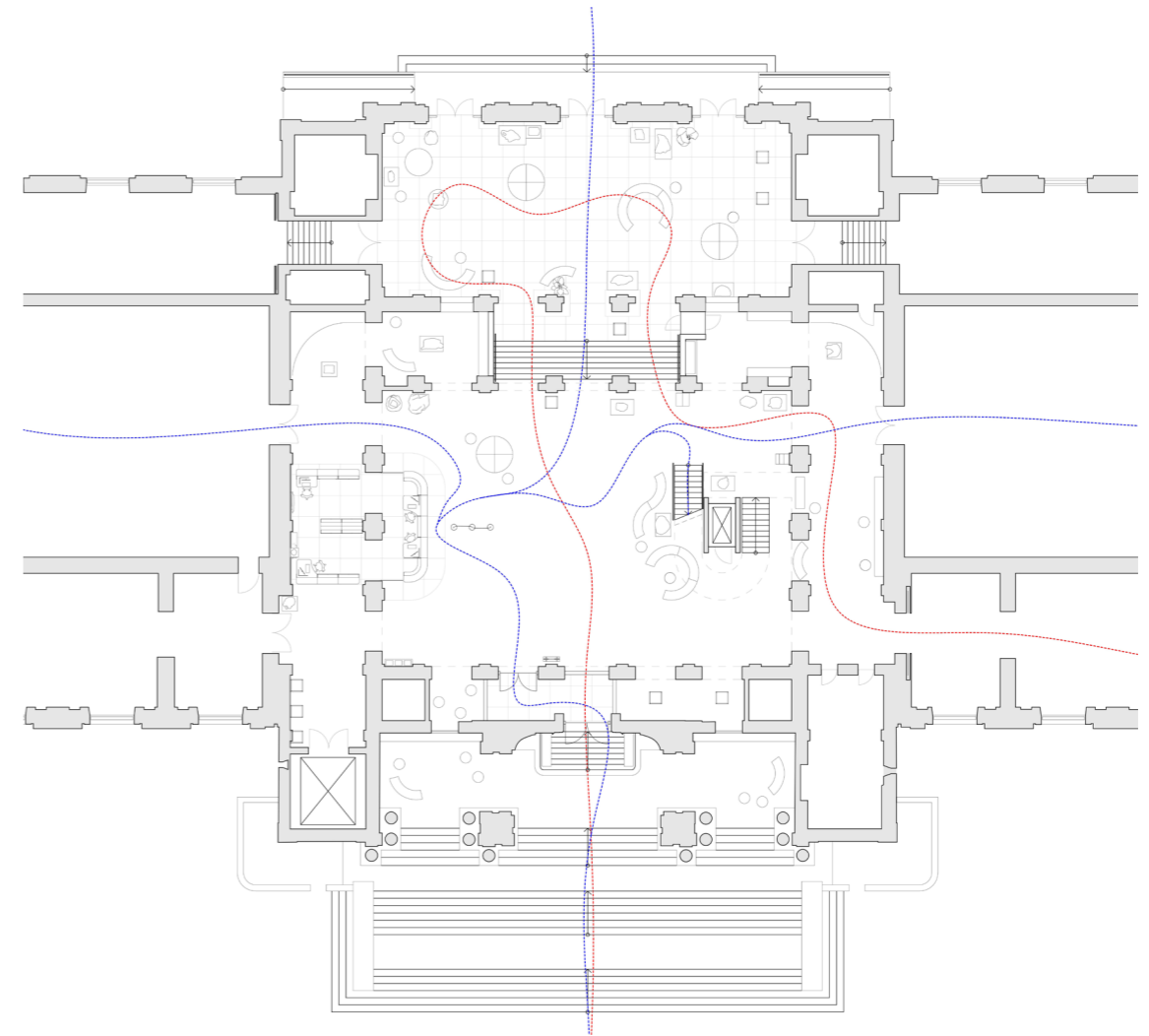
Jan Gehl  
Life Between Buildings



# DESIGN INTENT \_ PROGRAMMING AND CIRCULATION



Program

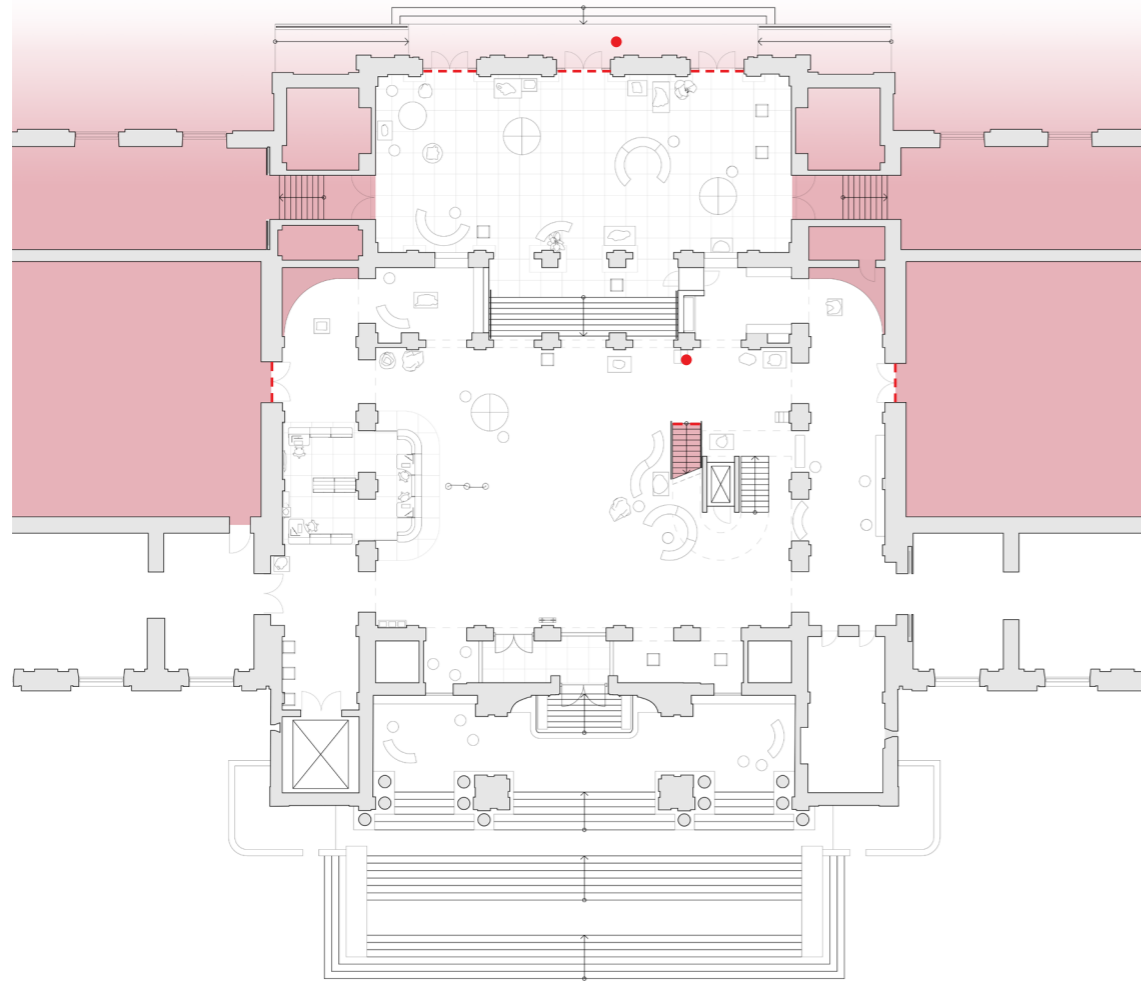


Circulation

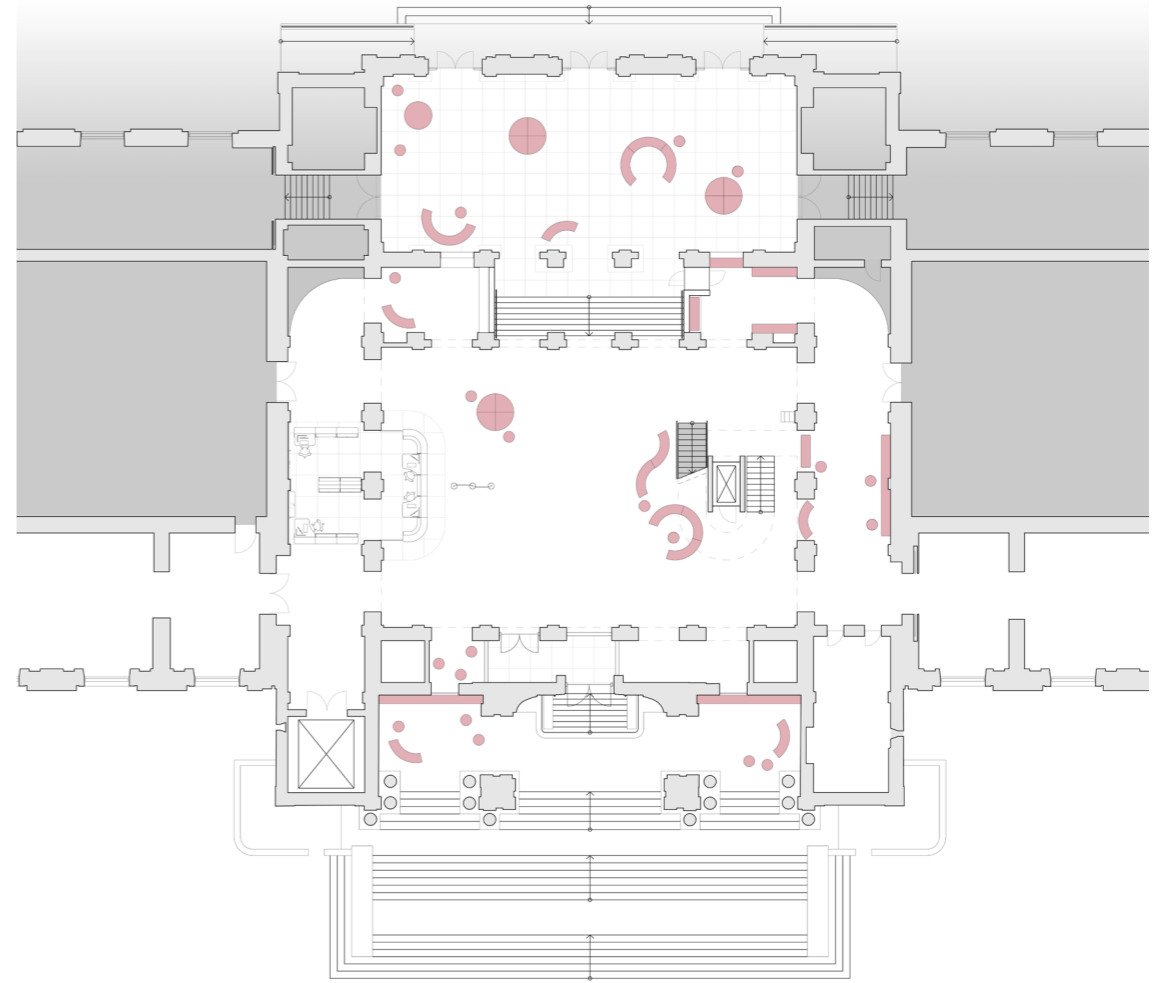
- People without tickets
- People with tickets



# DESIGN INTENT \_ BOUNDERY AND SEATING

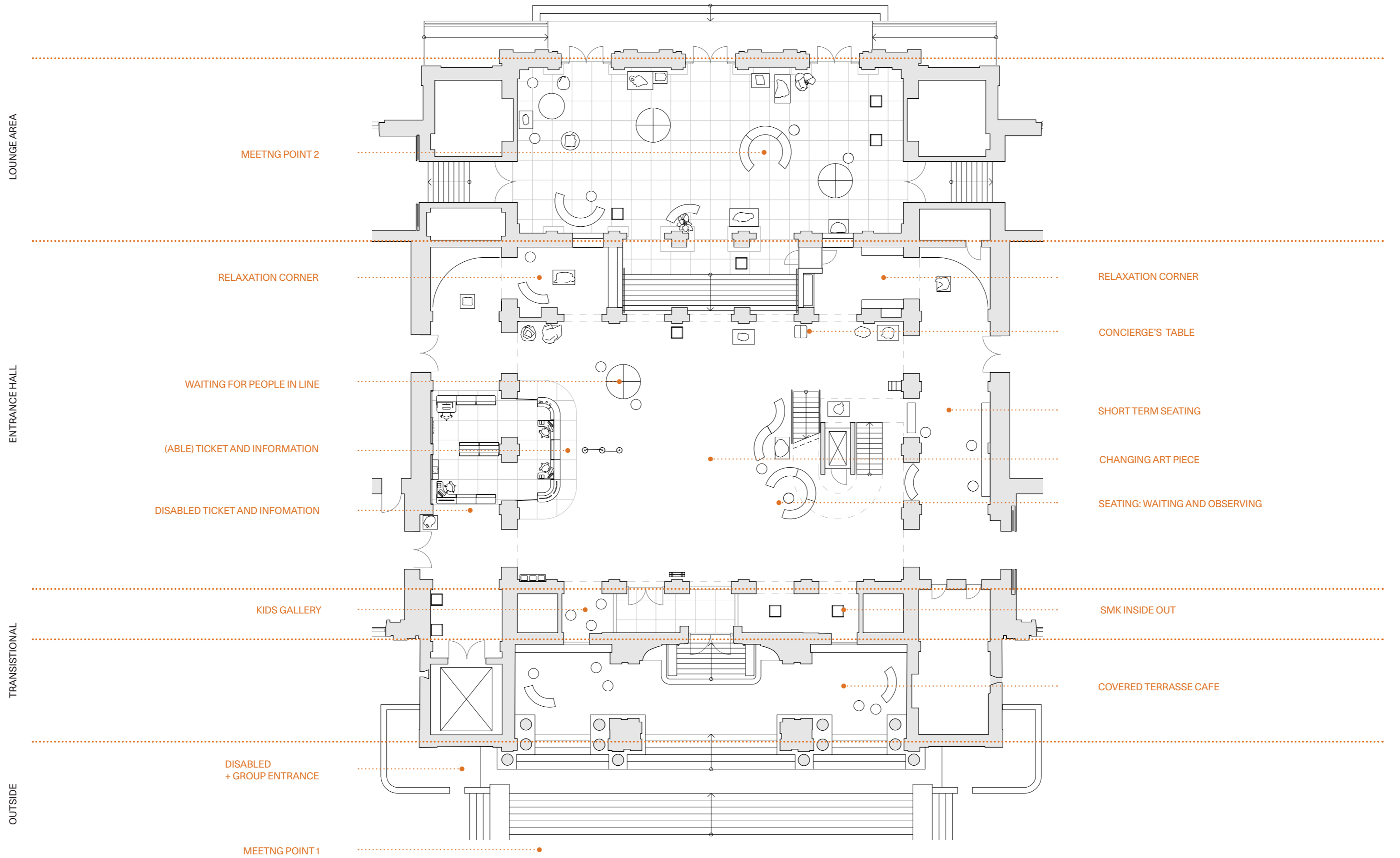


Bounderies and Guards Positions

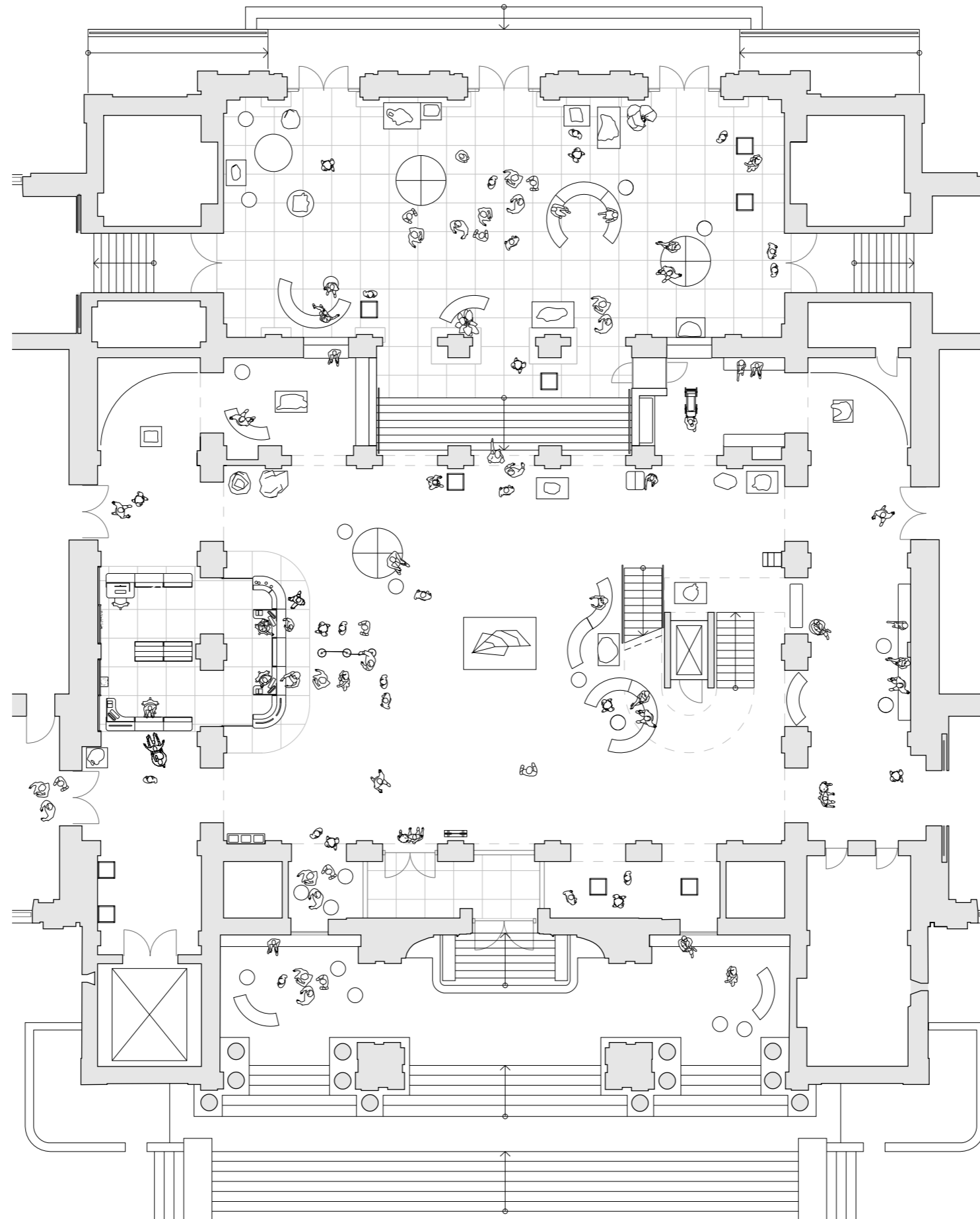


Seating

# DESIGN INTENT \_ ZONING



# DESIGN INTENT \_ FLOW OF PEOPLE



# DESIGN INTENT \_ FURNITURE BLOCKS



 FURNITURE



 ART



 INFORMATION



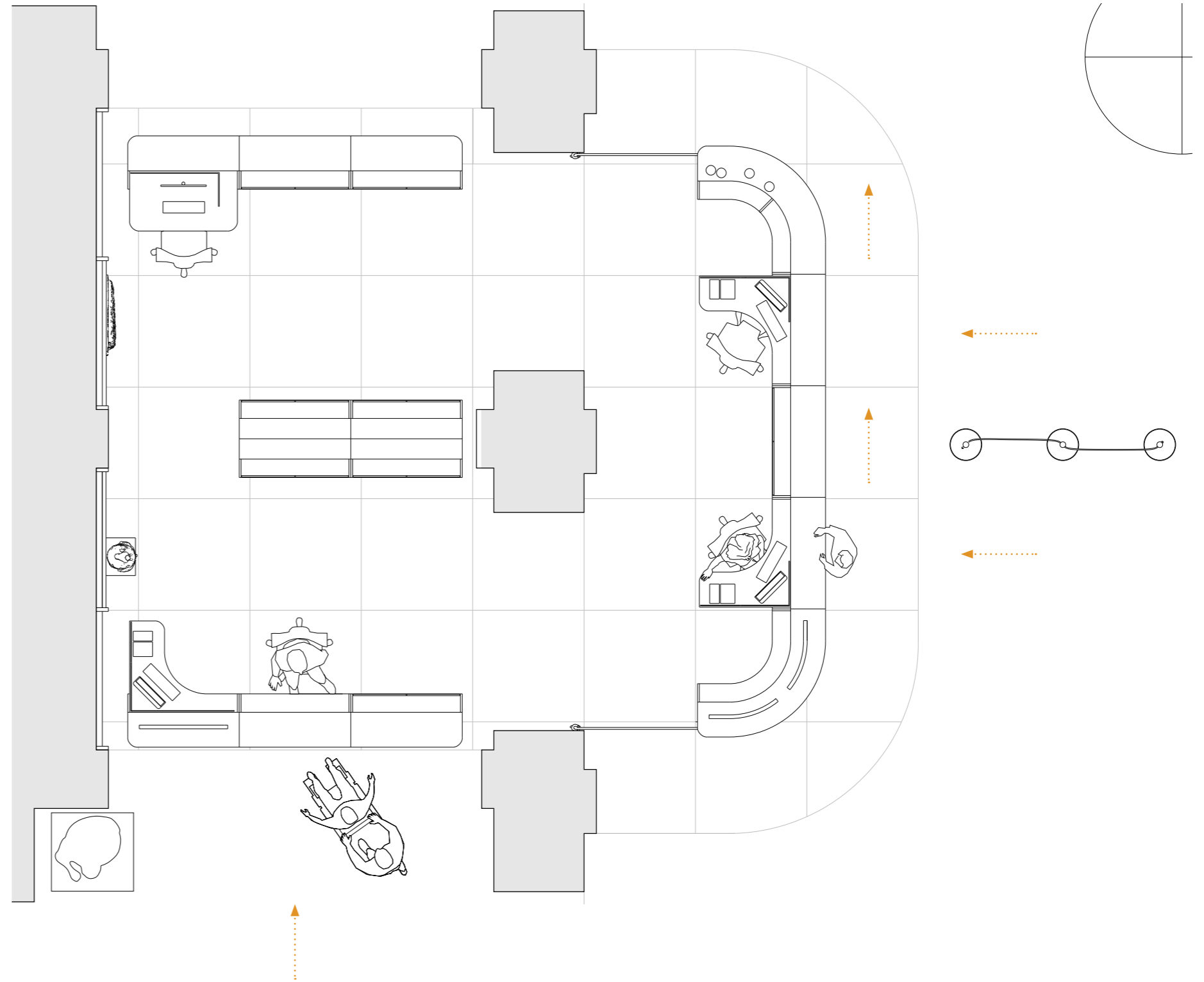
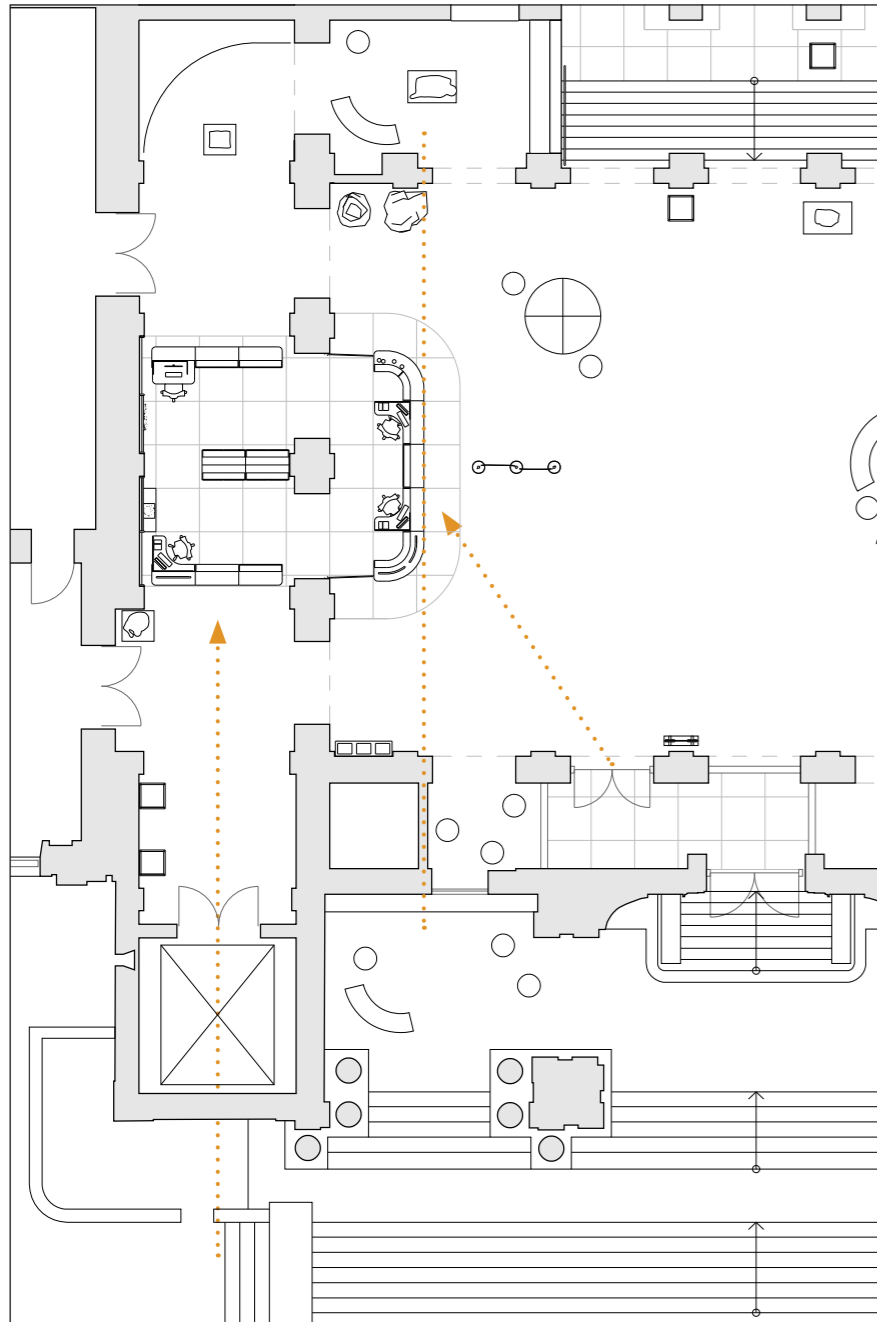
 PLANTS



\*PLEASE NOTE THAT ALL ELEMENTS SEEN ON THIS PAGE ARE JUST PRELIMINARY DESIGNS

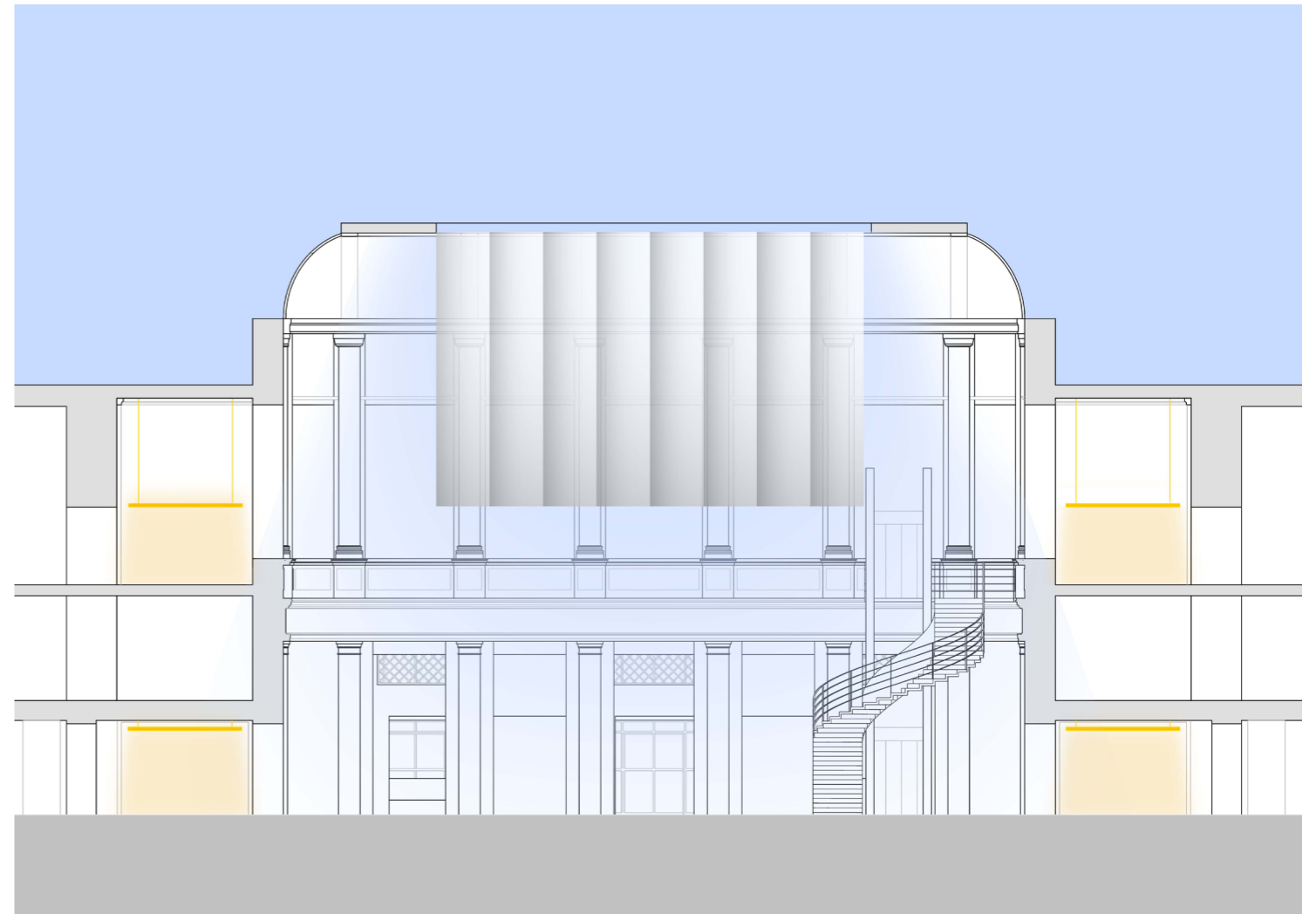
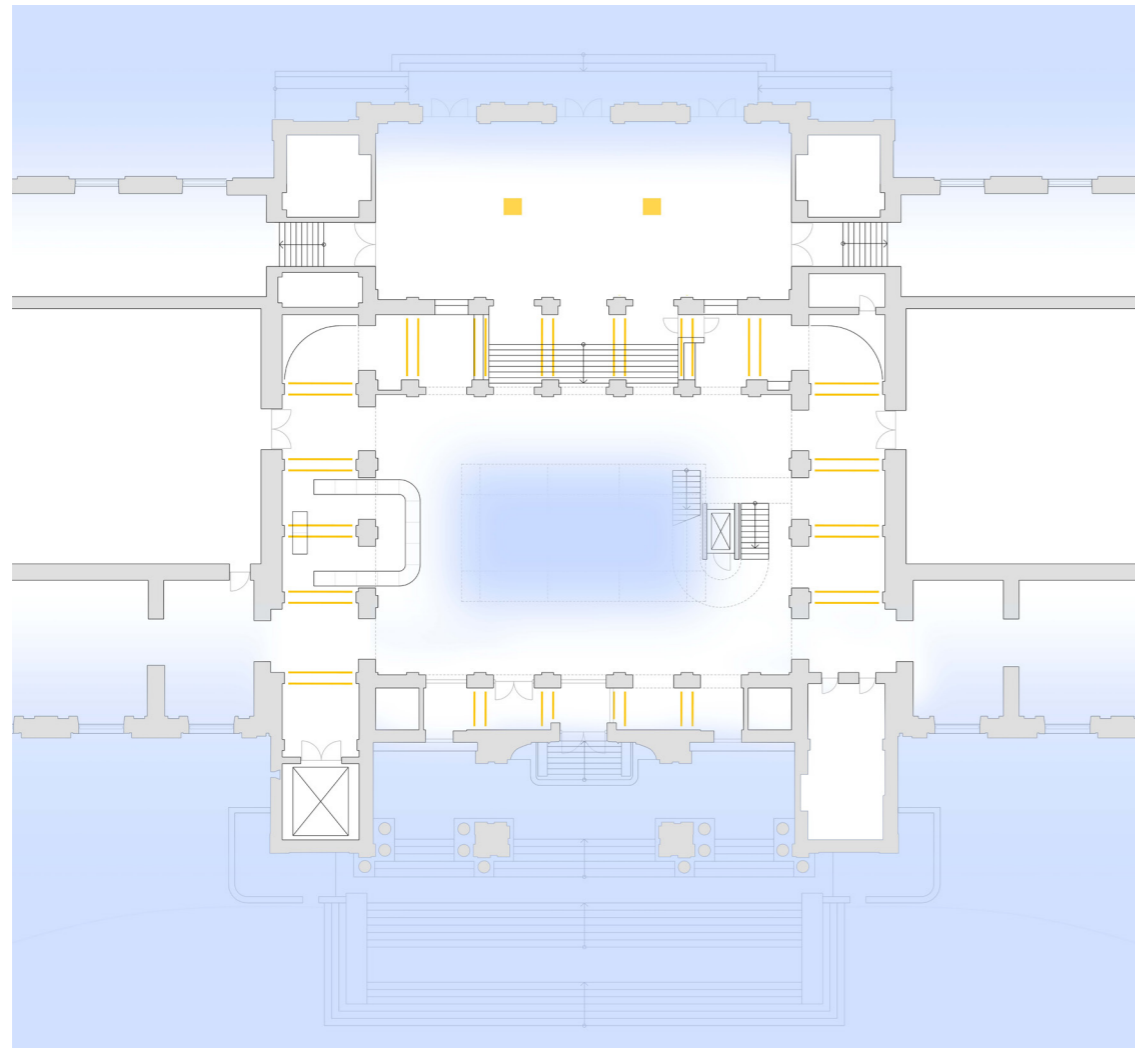
## DESIGN INTENT \_ WELCOMING DESK \_ PLACEMENT AND ORIENTATION

The SMK Welcoming Desk is positioned between the columns on the left side of the hall, bringing balance to the space opposite the staircase. It naturally catches your eye as you enter through the main door. Its warm, textured appearance, round curves, and furniture-like character make it approachable and offer a natural progression into the museum experience. If you are a wheelchair user, a dedicated low counter is clearly aligned with the entrance, ensuring easy access. The approach from the elevator provides a unique perspective down the arcade.

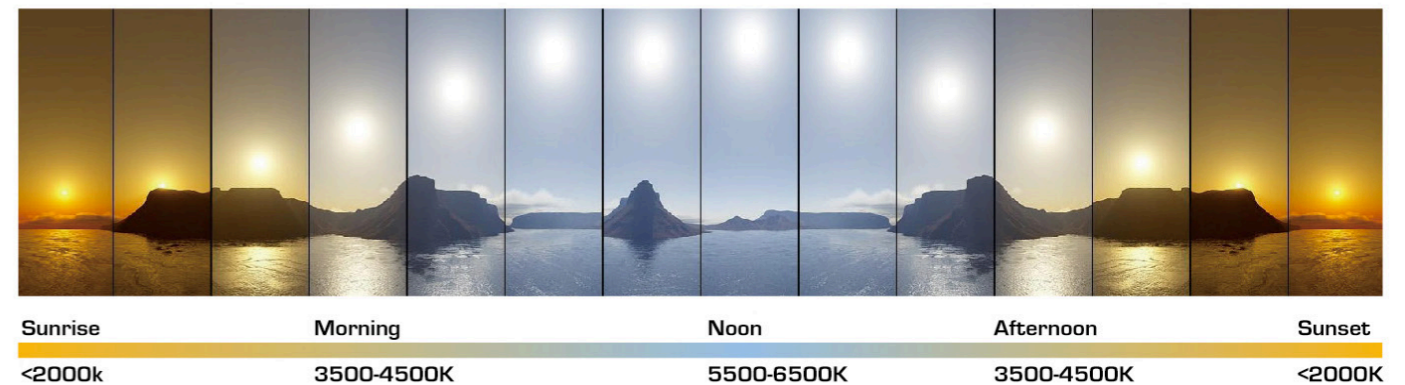


# DESIGN INTENT \_ LIGHT

Our aim for the entrance hall lighting is to use daylight exclusively in the large hall, complemented by warmer 2700K lighting in the surrounding arcades. This approach will differentiate the spaces, creating distinct moods and catering to the needs of different people at various stages of their journey through the museum. Furthermore it will give an unique experience of daylight that most people take for granted while moving through artificially lit spaces. Another important aspect of the lighting is its placement. We propose following the structure of the building rather than using the current spotlights, which offer evenly distributed light. By aligning the lighting with the columns, you can experience the rhythm of the space, enhancing your understanding of the building's design and emphasizing the perspective of the spaces.



Natural Day Light Area and Artificial Light

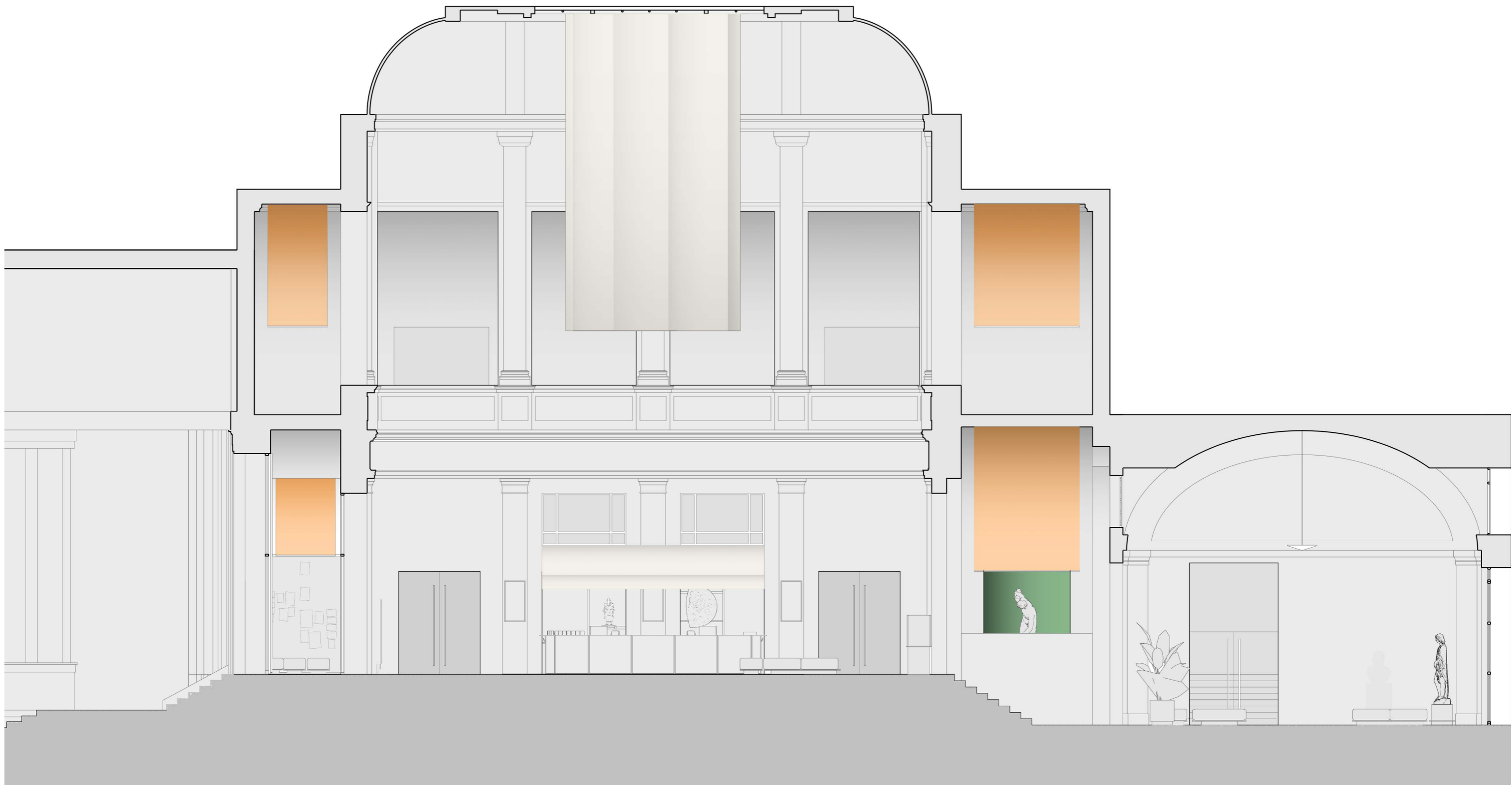


## DESIGN INTENT \_ TEXTILES

This section highlights the various scales of SMK's entry hall. To activate the arcade and the small corners of the entry hall, we have introduced light and textiles, both to offer a unique experience and, more importantly, to create a sense of intimacy and calm.

The large white textile centered under the skylight is more of a conceptual sketch. The intention is to create a large light diffuser that softens the light while adding intimacy and calm to the space. This large element could also serve as an acoustic feature, offering new perspectives for the first floor without obstructing any sightlines.

Another noteworthy element is the quarter circles in the hall's ceiling, which we have brought down in the plan to conclude the perspective of the arcades. Along with the rounded exterior columns, these features inspire the rounded elements of the furniture and the welcoming desk.



## DESIGN INTENT \_ LIGHT AND SCALE

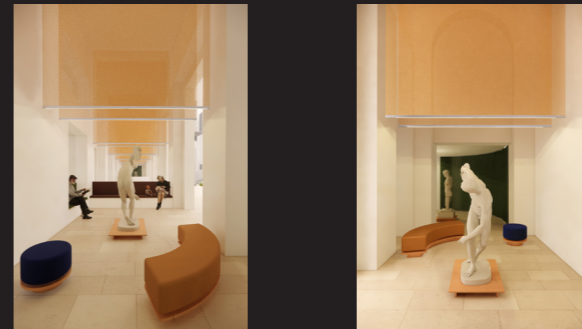
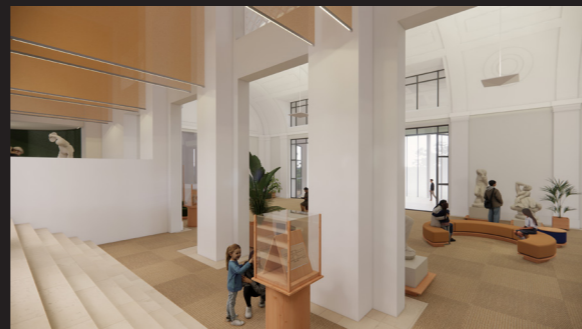
At the studio, we appreciate this render view because it conveys the spatial story we aim to achieve. By using light and scale, we highlight and differentiate the various aspects of the hall and arcade. In this view, you get an indication of how the different levels of Kelvin (warm/cool light) will unfold. Colder natural daylight filling the void of the entry hall and the warm artificial light creating a calm and more domestic feeling in the arcades.

We use textiles and linear lights to create contrast and bring out the unique qualities of the scale in these two spaces. We believe this approach will offer a variety of spatial experiences, catering to different people and creating an inclusive and engaging journey through the museum.





# SPATIAL RENDERS



SPATIAL RENDER \_ ENTRANCE





SPATIAL RENDER \_ 1ST FLOOR







SPATIAL RENDER \_ RELAXATION CORNER

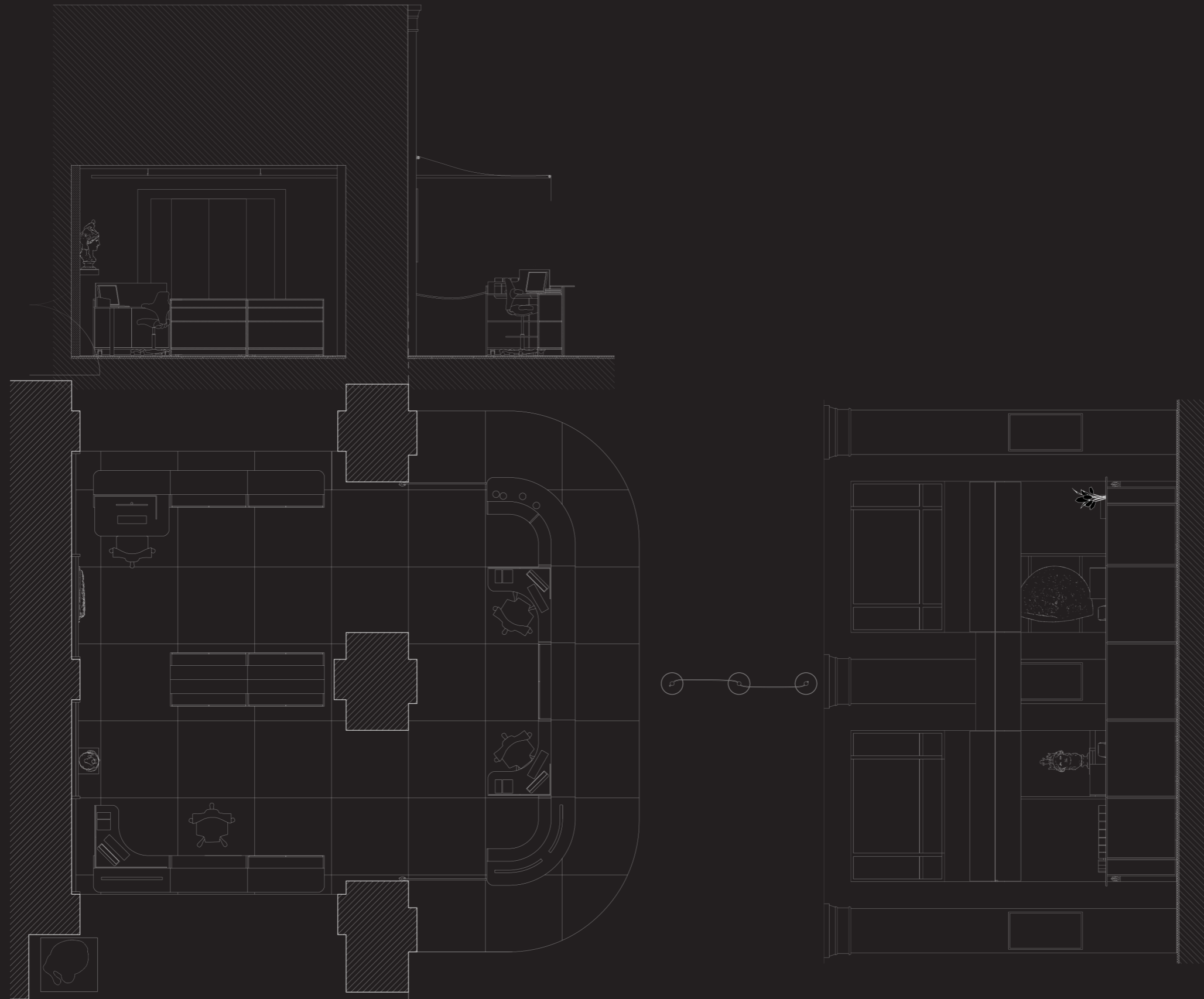




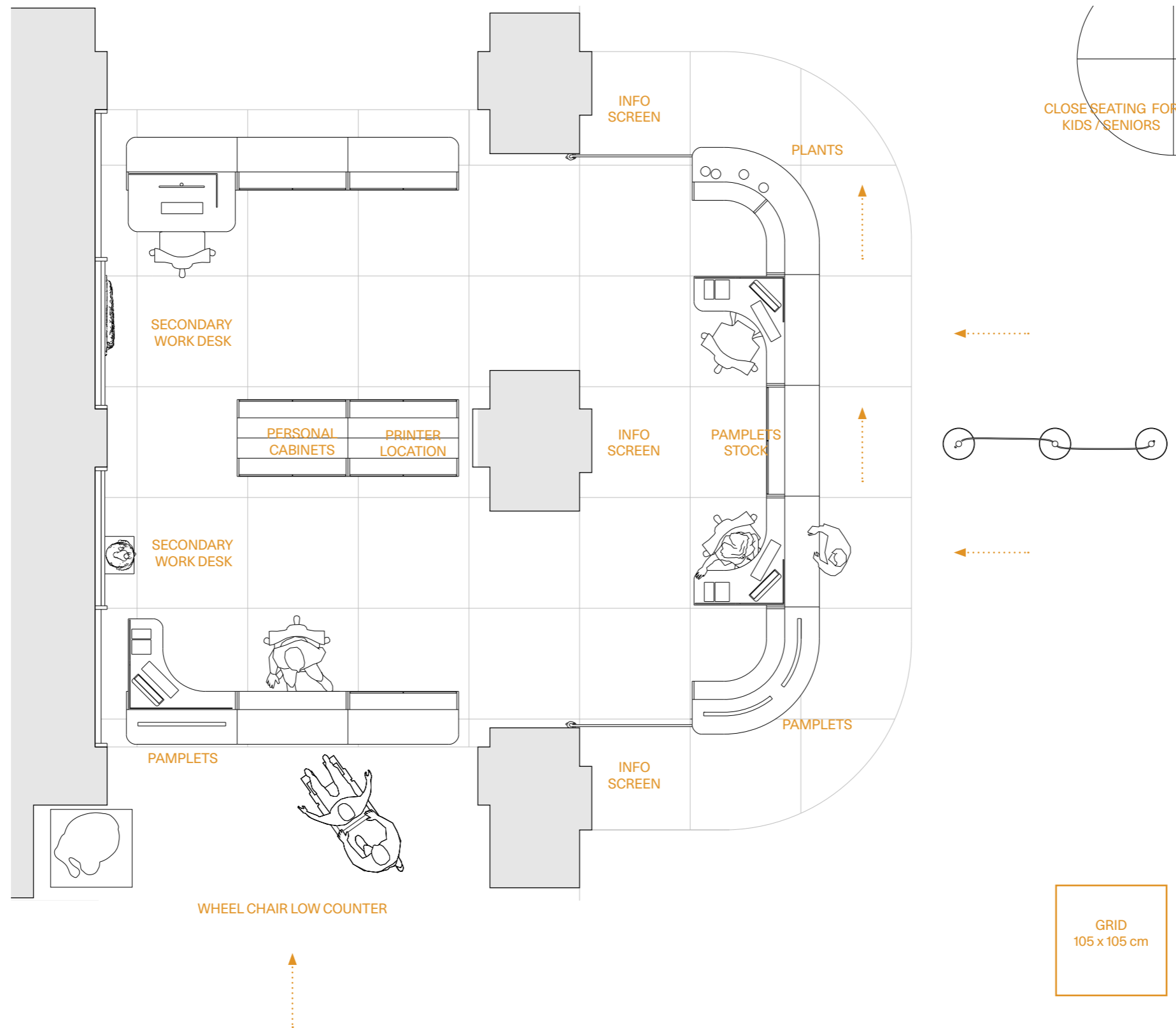


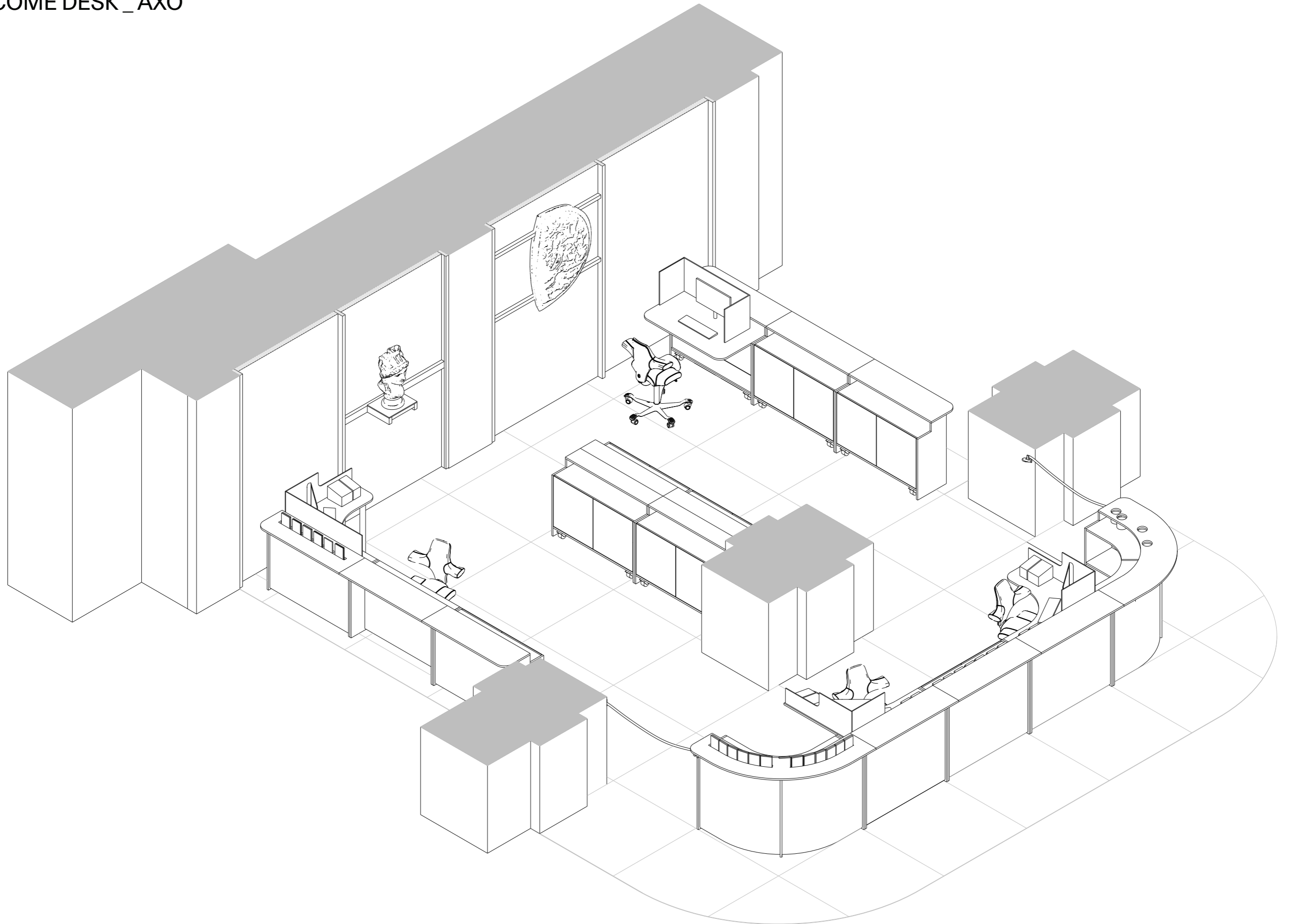
SPATIAL RENDER \_ SEATING LOUNGE





# DESIGN INTENT \_ WELCOMING DESK \_ PROGRAM AND FUNCTIONS











WELCOME DESK \_ RENDER \_ LOOKING OUT









# MATERIALS\_PRIMARY



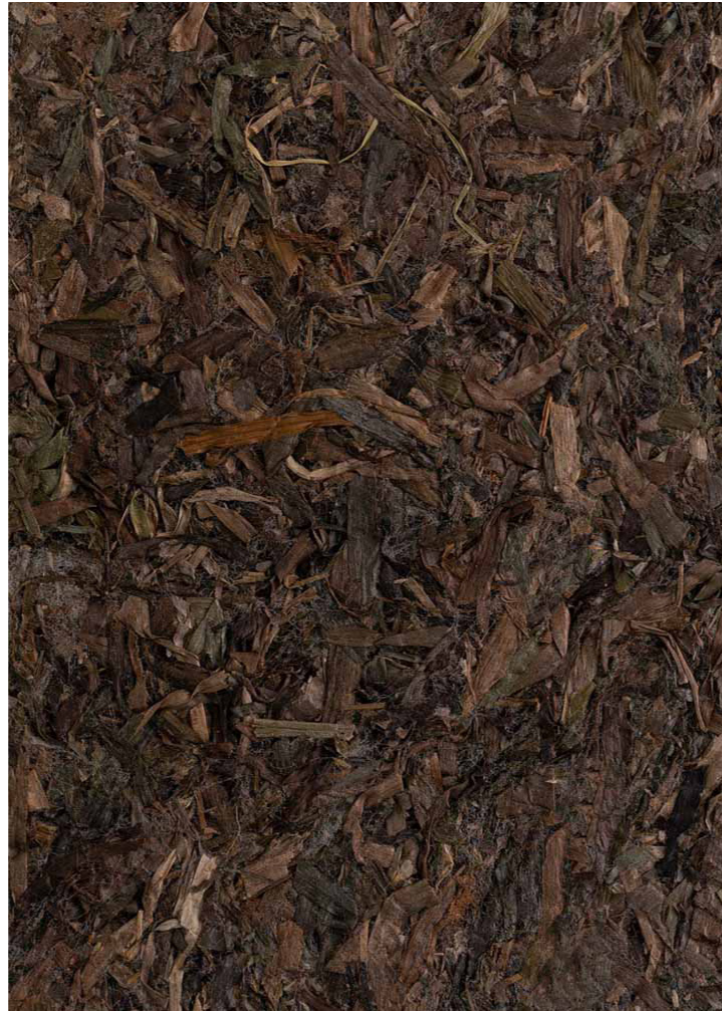
WOOD  
CLT SHEET, LARCH

Producer: Binderholz, Austria

Sustainable: Biogenic and Low-emission product

Since it is used in the construction of buildings and is EU produced it has all noticeable certifications and declarations: PEFC, EPD, FDES, EOTA, CE

ALTERNATIVE  
Dinesen, Denmark  
Layers \_ Douglas 2nd sorting



ACUSTIC PANEL  
EELGRASS PANEL

Producer: Søuld, Denmark

Biogenic and Low-emission product

Acoustic properties  
Good flame retardant properties

ALTERNATIVE  
Amorim, Portugal  
Cork Expanded Insulation Corkboard



TEXTILE  
HANGING TEXTILE TREVIRA TEXTILE 100 gram

Producer: Baumann

Synthetic as it is flame retardant  
Potential acoustic properties

ALTERNATIVE  
Kvadrat, Denmark



FLOORING  
CARPET, SISAL

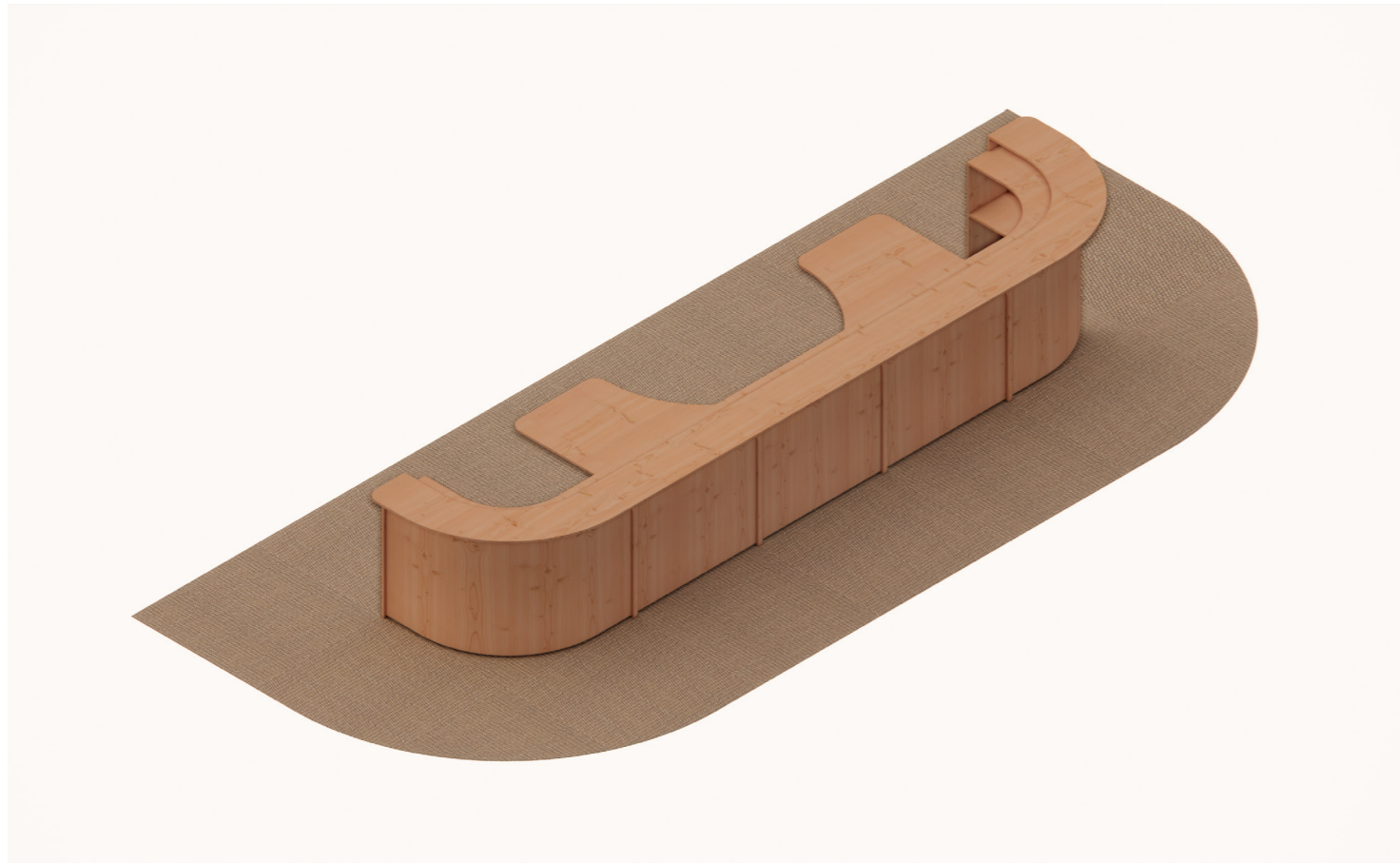
Producer: Danfloor, Denmark

Natural sisal leaves fibres with a backing of natural rubber.  
Can be coated with eco friendly products for durability.

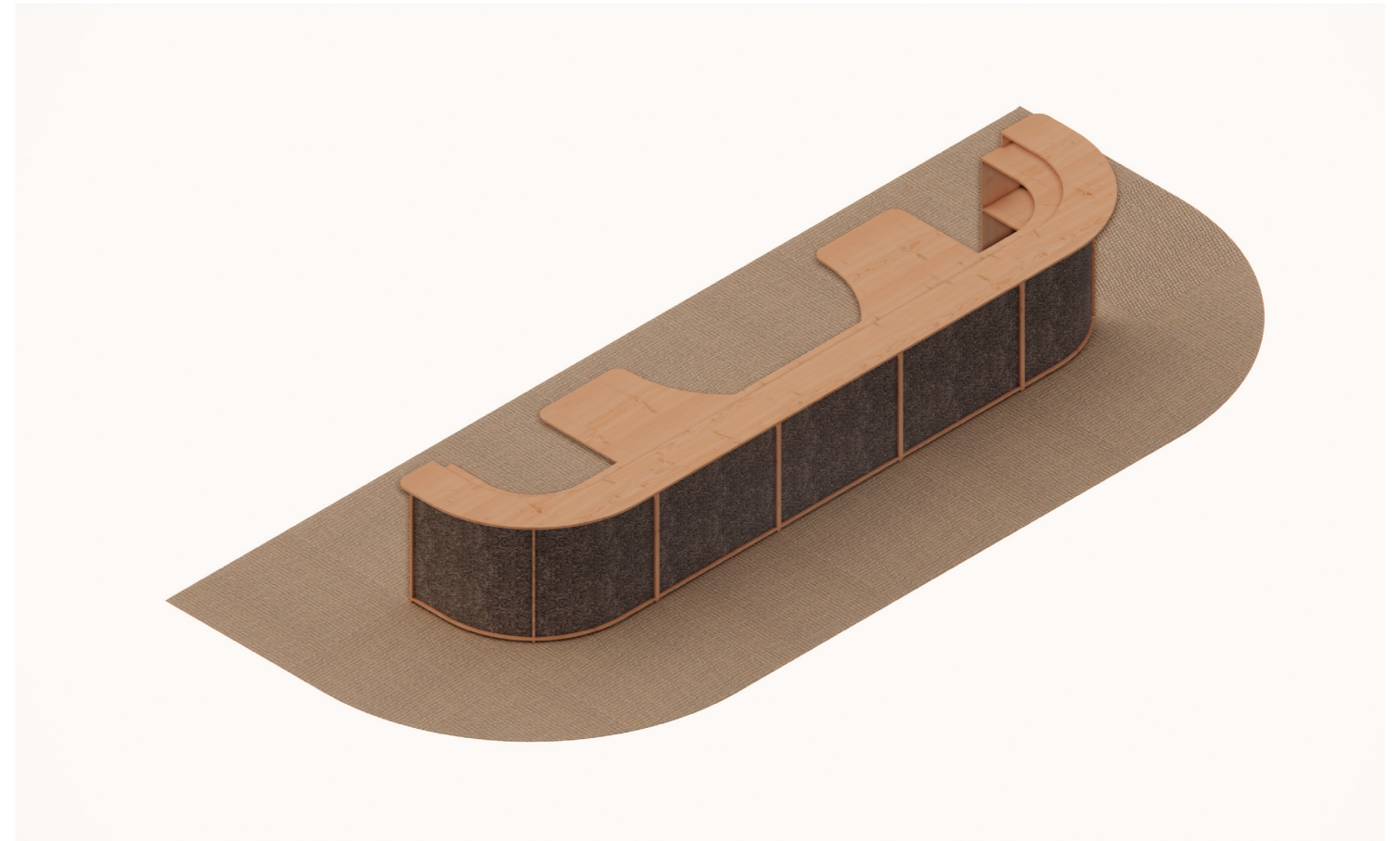
Has acoustic properties. ca 25db

## MATERIALS \_ COMBINATIONS \_ MODULARITY

All our work is made modular so it can be taken apart. Both as larger modules to obtain new programs and functions but also from panel to panel. All our work is in nature assembled for disassembly. All elements can be taken apart and modified, renovated or changed. We are imagining that the counter could change expression overtime or even obtain different constellatons as seen below.



Example 1:  
Frontpanel in larch/douglas CLT



Example 2:  
Frontpanel in acoustic eelgrass or cork

## MATERIALS\_COMBINATIONS\_TEXTILES

We understand that introducing warm textiles is a bold move and will attract attention, especially upon first seeing them. Here, we offer a deeper understanding of the curtains' effect by showing three versions: Orange, Beige, and Linear Light only. Our recommendation is the orange option, as it warms up the space and, within an affordable budget, transforms the experience of the area, marking a new period for SMK.



Orange Textiles + Linear Lights



Beige Textiles + Linear Lights



Linear Lights only

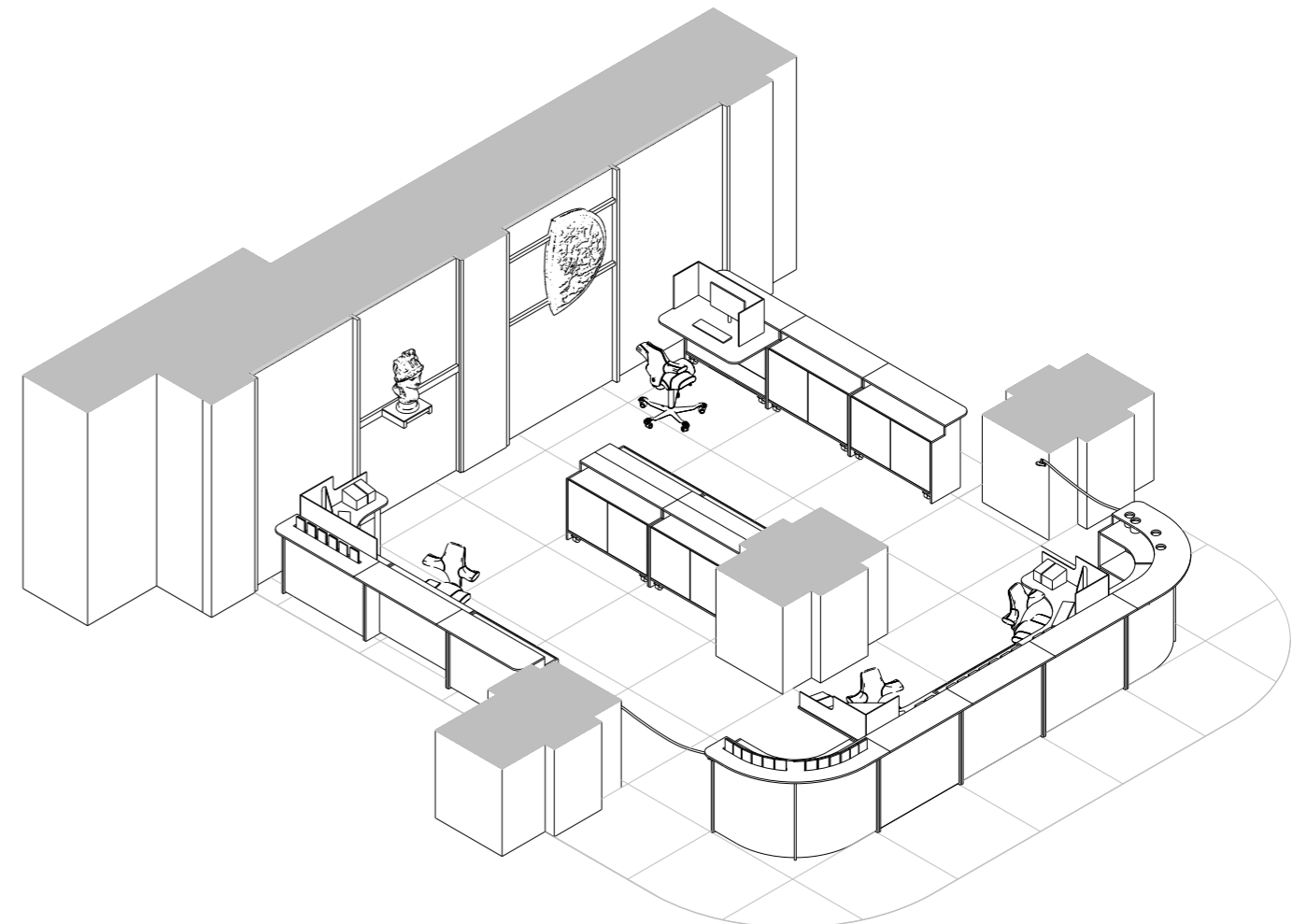


## ECONOMY AND PROCESS

While designing the welcoming desk, we have carefully considered the budget of 400,000 DKK + VAT and the desired completion schedule of the end of 2024. We plan to carry out the production and installation of all components of the Welcome Desk in-house. The elements considered in the budget include:

Hourly fees: Design development, production drawings, administration, meetings, production, and on-site installation.  
Materials: Flooring, wood cabinets, lighting, acrylic screens, textiles above the counter, acoustic panels, and transport.  
Elements not included in the budget consideration are: electrical work, electronic hardware, chairs, and graphics.

To meet the budget while maintaining our high standards for this project, we have factored in a 20% discount on our hours and applied a minimum material mark-up. We are experienced in managing projects internally from start to finish, and if selected for this project, we will provide you with a detailed budget overview of the various elements.



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# REFERENCES



# SPATIAL REFERENCES



SCHEMATA ARCHITECTS, JAPAN

Modularity



DIA BEACON, US

Natural daylight museum



ROBERT IRWIN, Whitney Museum, US

Translucent textiles



CARLO SCARPA, Castelvechio IT

Art in conversation and as spacial elements

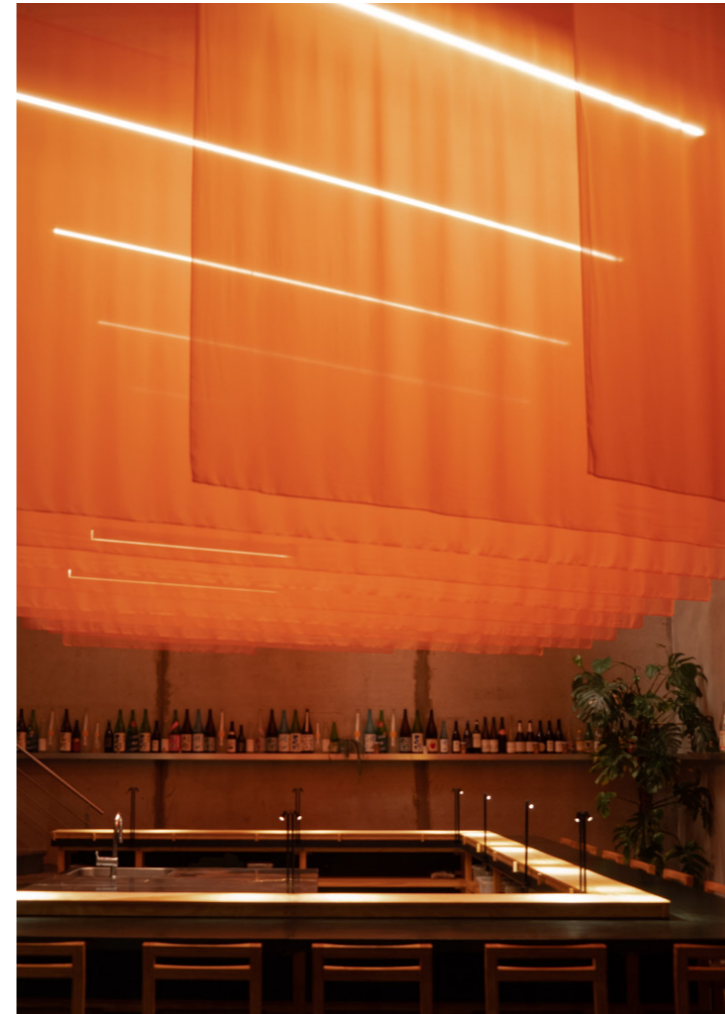
ARCHIVED WORK



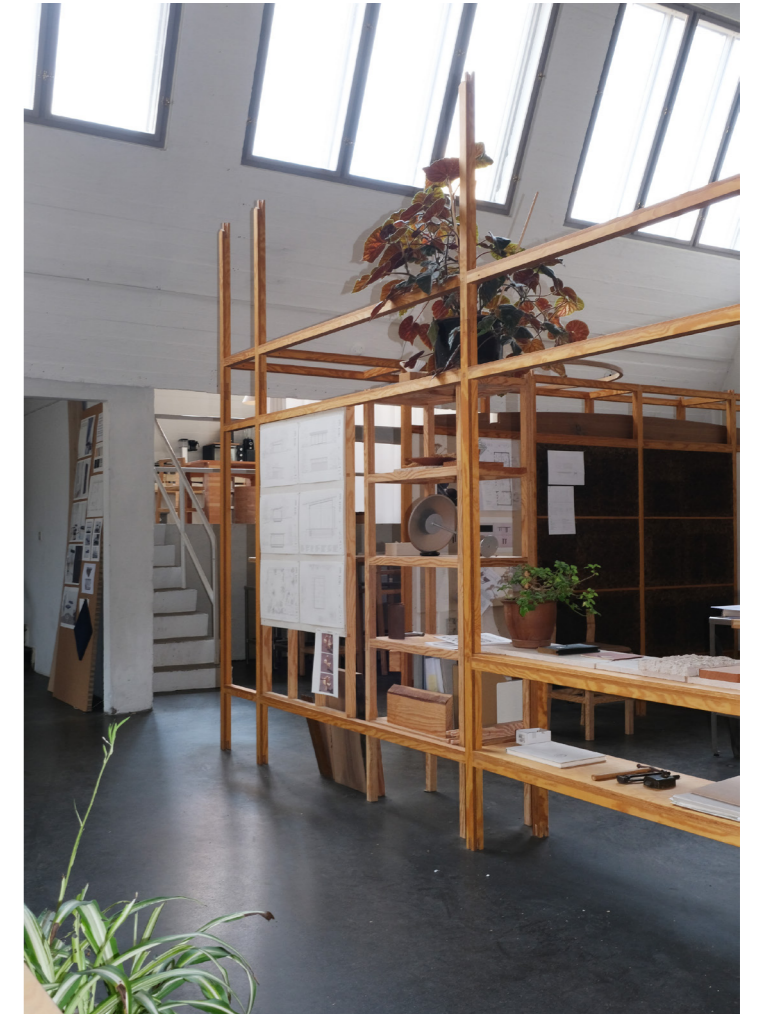
GASOLINE GRILL, COPENHAGEN



ARTHUB, W. PIHLMANN ARCHITECTS, COPENHAGEN



KONA, COPENHAGEN  
(Permanently Closed)



ARCHIVAL STUDIES STUDIO, COPENHAGEN