

A large, ornate chandelier with many glass shades hanging from a ceiling. The chandelier is composed of numerous glass shades of various shapes and sizes, including spheres, teardrops, and more complex, multi-faceted designs. The shades are arranged in a dense, symmetrical pattern, creating a complex, multi-layered structure. The background shows the ceiling of a room with a decorative, geometric pattern.

The Nationalmuseum's New Restaurant – An Artistic Collaboration

*Hélène Käberg and Fredrik Eriksson
Project Managers, Nationalmuseum*

Art Bulletin of Nationalmuseum Stockholm
Volumes 24 – 25

Art Bulletin of Nationalmuseum, Stockholm, is published with generous support from the Friends of the Nationalmuseum.

Nationalmuseum collaborates with Svenska Dagbladet, Bank of America Merrill Lynch, Grand Hôtel Stockholm, The Wineagency and Nationalmusei Vänner.

Cover Illustration

Étienne Bouhot (1780–1862), *View of the Pavillon de Bellechasse on rue Saint-Dominique in Paris*, 1823. Oil on canvas, 55.5 x 47 cm. Purchase: the Hedda and N. D. Qvist Fund. Nationalmuseum, NM 7434.

Publisher

Susanna Pettersson, Director General.

Editors

Ludvig Florén, Magnus Olausson and Martin Olin.

Editorial Committee

Ludvig Florén, Carina Fryklund, Eva Lena Karlsson, Audrey Lebioda, Ingrid Lindell, Magnus Olausson, Martin Olin, Cilla Robach and Lidia Westerberg Olofsson.

Photographers

Nationalmuseum Photographic Studio/
Linn Ahlgren, Erik Cornelius, Anna Danielsson, Cecilia Heisser, Per-Åke Persson and Hans Thorwid.

Picture Editors

Ludvig Florén and Rikard Nordström.

Photo Credits

© Le Gallerie degli Uffizi, Palazzo Pitti, Florence. Gabinetto Fotografico delle Gallerie degli Uffizi. (An Unpublished Drawing on Panel by Salvator Rosa Depicting a Landscape with a Philosopher and Astrological Symbols, Fig. 3, p. 19).
© Teylers Museum, Haarlem.
(An Unpublished Drawing on Panel by Salvator Rosa Depicting a Landscape with a Philosopher and Astrological Symbols, Fig. 5, p. 21).
© The State Hermitage Museum, St. Petersburg. Photo by Pavel Demidov.

(An Unpublished Drawing on Panel by Salvator Rosa Depicting a Landscape with a Philosopher and Astrological Symbols, Fig. 6, p. 22).
© The Capitoline Museums, Rome. Archivio Fotografico dei Musei Capitolini, Roma, Sovrintendenza Capitolina ai Beni Culturali.
(A Drawing for Pietro da Cortona's Rape of the Sabine Women, Fig. 2, p. 28).
© Bibliothèque Nationale France, Paris.
(The Entry of Queen Christina into Paris in 1656, by François Chauveau, Fig. 2, p. 32).
© Finnish National Gallery/ Sinebrychoff Art Museum, Helsinki. Photo: Jaakko Lukumaa (Self-Portraits and Artists' Portraits as Portraits of Friends – A Selection of Paintings and Drawings, Fig. 2, p. 72).
© IKEA.
(Spika and Tajt – Alternative Furniture for a Young Generation, Fig. 5, p. 88).
© Moderna museet, Stockholm
(Henry B. Goodwin – A Visual Artist with the Camera as His Tool, Fig. 2, p. 90).
© The J. Paul Getty Museum, Los Angeles. Digital image courtesy of the Getty's Open Content Program.
(Per Krafft the Younger and Belisarius – One of the Foremost Swedish Examples of Neoclassical Painting in the French Style, Figs. 3–4, pp. 113–114).
© Albert Bonniers Förlag, Stockholm
(Nils Kreuger's Drafts for the Covers of *Bland Franska Bönder* (1889) by August Strindberg and *Ord och Bild* (1897), Fig. 2, p. 137).
© Bukowskis auktioner, Stockholm
(Nils Kreuger's Drafts for the Covers of *Bland Franska Bönder* (1889) by August Strindberg and *Ord och Bild* (1897), Fig. 3, p. 138; Acquisitions 2017: *Exposé*, Fig. 3, p. 178).
© Pia Ulin.
(The Nationalmuseum's New Restaurant – An Artistic Collaboration, Figs. 1, 2, 4, and 5, pp. 149, 150, 152 and 153).
© Wikimedia Commons/ Public Domain
(Per Krafft the Younger and Belisarius – One of the Foremost Swedish Examples of Neoclassical Painting in the French Style, Fig 3, p. 112 and In the Breach of Decorum: Painting between Altar and Gallery, Figs. 1–8, 10–12, and 14–18, pp. 155–172).
© Wikimedia Commons/ CC BY 3.0

(In the Breach of Decorum: Painting between Altar and Gallery, Fig. 9, p. 163).
© Wikimedia Commons/ CC BY 2.0
(In the Breach of Decorum: Painting between Altar and Gallery, Fig. 13, p. 167).
© The John & Mable Ringling Museum of Art, Sarasota. Bequest of John Ringling, 1936.
(In the Breach of Decorum: Painting between Altar and Gallery, Fig. 19, p. 173).
© Uppsala auktionskammare, Uppsala (Acquisitions 2017: *Exposé*, Fig 4, p. 178).

Graphic Design

BIGG

Layout

Agneta Bervokk

Translation and Language Editing

Clare Barnes, Gabriella Berggren, and Martin Naylor.

Publishing

Ludvig Florén, Magnus Olausson, and Martin Olin (Editors) and Ingrid Lindell (Publications Manager).

Art Bulletin of Nationalmuseum is published annually and contains articles on the history and theory of art relating to the collections of the Nationalmuseum.

Nationalmuseum
Box 16176
SE-103 24 Stockholm, Sweden
www.nationalmuseum.se

© Nationalmuseum, the authors and the owners of the reproduced works.

ISSN 2001-9238



The Nationalmuseum's New Restaurant – An Artistic Collaboration

*Helena Kåberg and Fredrik Eriksson
Project Managers, Nationalmuseum*

The Nationalmuseum's new restaurant on Blasieholmen in Stockholm is an artistic collaboration that has resulted in a new public space in which furniture, light fixtures and the tableware have all been specially designed. The idea and possibility of implementing the project arose in 2012, when the Government commissioned the National Property Board of Sweden to work with the Nationalmuseum to undertake an extensive renovation and remodelling of the Museum building. The Nationalmuseum opened its doors in 1866 and had never been comprehensively refurbished since. The situation had become untenable – the building no longer met the demands of a modern museum. An overhaul of its building services systems was long overdue, and extensive work was needed if the Nationalmuseum, which is a protected cultural heritage building, was to continue to serve as an art museum. When, after many decades of discussions, the renovation project could finally be implemented, it also offered a unique opportunity to change and develop the Museum's work as a whole. The Nationalmuseum was a very active participant throughout the process, with a vision of creating the right conditions for contemporary and future ways of working with displays of art and design. In addition to display areas, the Museum was in a position to commission several other types of public spaces, including the new Nationalmuseum restaurant.



Fig. 1 The Glass Bar. The chandelier, with mold-blown glass created by Monica Backström, Åsa Jungnelius, Simon Klenell, Katja Pettersson, Ludvig Löfgren, Carina Seth Andersson, Gabriella Gustafson, Matti Klenell, Stina Löfgren, Mattias Ståhlbom, was made for Nationalmuseum by the Glass Factory and Örsjö Belysning.



Fig. 2 Carina Seth Andersson, *Gino*, glass service, mold-blown glass, Skrufs glasbruk.

That there was to be a new restaurant was clear from the start. The Nationalmuseum's mission is to preserve cultural heritage and, in various ways, promote interest in art and design. These days, that means much more than simply preserving and presenting works of art. Encouraging an interest in art may, for example, involve offering attractive settings and activities that will make people want to stay longer and also come back, again and again. Increasingly, for many people, a good restaurant experience is an important aspect of a successful visit to a museum. Providing that service also means that people are able and willing to spend more time at the museum.

Another given was that art would be shown in the restaurant. One goal formulated early on in the renovation process was to offer experiences of art not just in the exhibition spaces, but throughout the building. There was to be art in meetings rooms, cloakrooms, the shop and the restaurant. Having a meal, a coffee or a drink at the bar would be an extension of the visitor's encounter with art in the galleries. The restaurant setting was to inspire guests who came only for lunch or a private dinner party to explore the rest of the Museum as well. Initially, the plan was simply to place artworks in the restaurant, but soon the idea was born of making the entire space an artistic experience. The interior of the restaurant would in any case have to be designed by someone. So why not use the opportunity to truly live up to the Museum's mission and entrust designers with creating a completely new public setting worthy of Sweden's museum of art and design?

The idea developed and the Nationalmuseum was able to award the commission to a group of designers. The overarching mission of the Museum is to reflect both historical and contemporary aspects of art and design, in as broad a perspective as possible. Rather than singling out one particular designer, the Museum wanted to give as many designers and producers

as possible the opportunity to participate in the project.

Since this was to be an artistic project, it was also important to give the designers a relatively free hand. Striking the right balance between the designers' brief and the overall vision and objectives of the Museum, however, was also crucial. A large institution like the Nationalmuseum is a complex organism. Diversity is one goal, but for it to be achievable, there need to be clear frameworks and directives. In order to achieve the vision as a whole, the Museum consequently gave all the project partners the same brief. The restaurateur, exhibition and graphic designers, lighting consultants, indoor plant suppliers, advertising agencies, joinery suppliers and other contractors were all informed of the Museum's vision and goals.

Central to the vision is the idea of the Nationalmuseum as the art and design museum of the future. In a changing world, the Museum wants to play a leading part and redefine what a museum can be for visitors, today and in the future. It seeks to offer meaningful encounters between people and art. A passion for and knowledge of art and design should permeate everything we do. Internationally, the collection is almost unique, including as it does paintings, sculpture, drawings, prints, photographs, applied arts and design objects from 1500 to the present. This holding of art has not, as is often the case elsewhere, been divided up between different institutions. The fact that it remains intact offers exceptional opportunities for art experiences that will enliven people and excite their curiosity. Few art and design museums have the Nationalmuseum's potential to provide, on the basis of their own collections, broad, present-day perspectives on the past and historical perspectives on the present. The Nationalmuseum's restaurant has an important part to play in this vision of the Museum as an attractive and inspiring meeting place. The brief thus



Fig. 3 The Dining Room. Jakob Solgren, *Husets linne*, jacquard satin weave, linen, Klässbols Linneväveri. Note Design Studio, Ehra, cutlery, stainless steel, Gense. TAF Studio, Atelier Chair, beech, Artek.



Fig. 4 Stina Löfgren, *Stoff*, mobile, coated and polished aluminum, JR Work Shop. Matti Klenell, *Mela*, lighting collection, aluminum, steel, Ateljé Lyktan.

stipulated that the interior was to reflect the Museum's activities and tasks, and that the designers should be allowed to consciously formulate their own aims within the framework of their assignment to create one of the spaces inside Sweden's museum of art and design.

Another important aspect of their assignment was to respect the Nationalmuseum and National Property Board's joint aim of safeguarding the character of

the 19th-century building. In the restaurant this entailed, for example, doing justice to the rooms' unparalleled views of the city- and waterscape of Stockholm, which meant that the windows must not be blocked. It also meant that the aesthetics were to harmonise with the building and build on the strengths of the historical interiors. For example, by integrating pillars, pilasters and vaulted ceilings into the design, and actively engaging both with the

building's materials and colours and with the very high quality of its craftsmanship and materials. This did not mean there was to be a return to the 19th century. The framework was historical, but the space created was to have a contemporary, forward-looking feel.

The Nationalmuseum naturally also laid down general requirements in terms of functionality and sustainability. The brief was to create a restaurant seating

140 people and a café and bar for another 120 guests. The setting had to work for all of the Museum's different target audiences and to feel inviting and accessible to all. Another stipulation was that there should be a variety of seating arrangements in different types of spaces. Guests wishing to sit for a long time should be able to do so in comfort, while those who were in a hurry should quickly be able to get something to eat. The restaurateur, Fredrik Eriksson, and his team also provided valuable input when it came to important functional aspects concerning logistics, cutlery, glassware and crockery.

Other than that, the designers were given free rein to work with little involvement from the Museum's specialists. The curators of the Museum regularly acquire art and design objects for the collections, guided by criteria linked to its task of expertly and objectively reflecting art and design on a broad front. In addition, many of our staff are used to commissioning exhibition, graphic and other design services. In connection with the renovation, the Museum also had to commission the design of a range of new interiors. In this artistic project, however, it was important to let the designers work much more freely. The Nationalmuseum is supposed to serve as an active platform for design and debate about design. It is not its place, however, to function as an arbiter of taste. The line between the Museum and the designers was therefore very clearly drawn. As project managers, we asked critical questions and could be approached as a sounding board for ideas, but we never voiced our opinions on aesthetic issues. Apart from shaping the interior of a functioning restaurant, the aim was in fact to create a tactile exhibition, using examples of what contemporary Swedish design could look like in 2018.

To pull off such a complex project, however, there has to be some sort of structure. The Nationalmuseum chose to give Matti Klenell the role of artistic director. He brought together a team that



Fig. 5 The Glass Bar. Matti Klenell, *Kavalett*, armchair, compression-molded wood, polyurethane, beech, Swedese. The *Kavalett* chairs are covered with Åsa Pärson's *Molly 2*, machine-woven wool produced by Kvadrat and *Molly Couture*, hand-woven wool made at Åsa Pärson Textile Studio. In the window, Matti Klenell's *Pile*, from a collection of compression-molded beech plywood lamps, produced by Swedese.

included the ceramicist and glass designer Carina Seth Andersson, interior designer Gabriella Gustafson (TAF), and Mattias Ståhlbom (TAF) and Stina Löfgren as graphic designers and artists. In addition to their individual credentials, the members of this loose-knit group were chosen because they were interested in testing and developing the slightly unusual way of working proposed. It was also important that they had collaborated successfully before. They felt confident about working together, and saw their different approaches to design as an exciting, if at times challenging, opportunity. And they knew that a collaborative undertaking does not necessarily erase personal modes of expression, but can in fact bring one's own design identity into sharper focus. When individual objects are then brought together, the overall result can be unexpectedly interesting. Another advantage was the diversity of the group. Its members represent different generations and, between them, have experience of working with interior design, furniture, lighting, glass, ceramics and graphic design. They have a vast network of contacts and have worked with both one-off pieces and mass production. Several of them, moreover, have taught and are hence used to communicating and discussing thoughts and ideas about design.

The group's first task was to develop the concept for the restaurant. Initially, the aim was to discover and investigate with fresh eyes the conditions under which craft and design are created today. The design process then went on to focus increasingly on exploring materials and production methods. As ideas started to take shape, the emphasis shifted to making contact with producers, old and new. After the Museum had approved the concept, the group was asked to invite more designers to work on specific parts of the interior. As mentioned previously, the Nationalmuseum's idea was to give as many people as possible the chance to participate. Our motto was the more the

merrier, as long as the whole thing remained manageable and achievable. In the end, some thirty designers participated – a mobilisation of resources that resulted in a 550 square metre public space and a new collection of over 80 objects.

Involving producers was just as important, and the project could be realised thanks to the help of some twenty of them. It was the Nationalmuseum's wish to provide a stimulus to the whole chain of production – from idea to finished product. The Museum did not stipulate that the objects designed for the restaurant had to be unique to this project; on the contrary, it was keen to see them being mass-produced and placed on the market. The response from the producers was fantastic. They threw themselves wholeheartedly into the project, contributing generously at every level. The approach may have been quite unusual, but many of those involved have testified to the fact that this collaborative way of working, while a bit cumbersome at times, generated many rewarding encounters and a good deal of innovative cross-fertilisation.

Finally, a few words on the educational activities of the Nationalmuseum. Part of the brief was also to document and describe the design processes involved. The result was the book *NM&: A New Collection*, which attempts to give a background to the project and to provide insights into how design is created. In the course of the project, the Museum also collected sketches, models, prototypes, moulds and tools. This material was presented in the exhibition *Design Processes*, which was shown at the Nationalmuseum from 13 October 2018 to the beginning of August 2019. In the autumn of 2019 the exhibition was shown at the Institut Suédois in Paris.