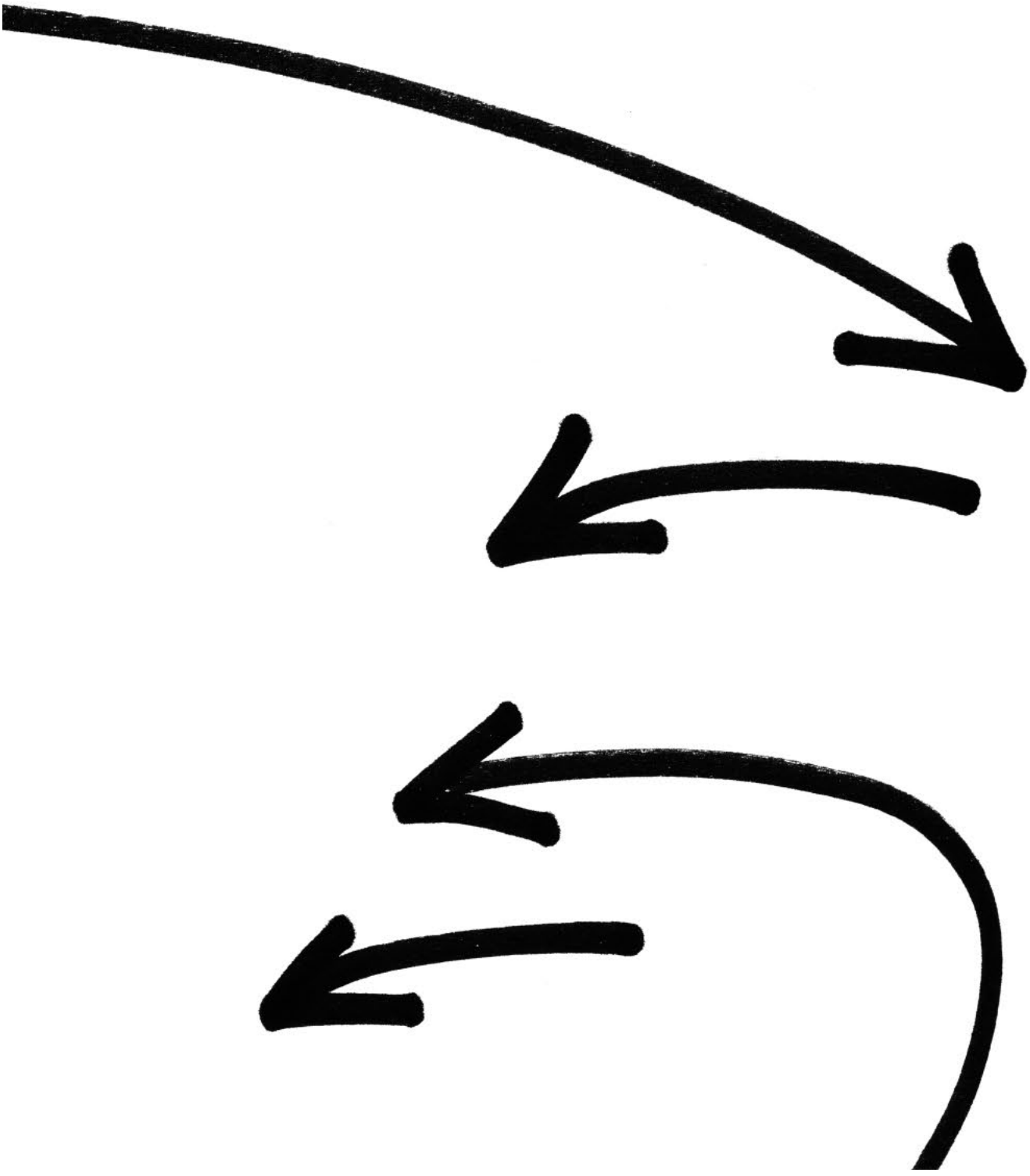
Open – A Bakema Celebration
Pavilion proposal / Second phase
February 16, 2014

OPEN – A BAKEMA CELEBRATION



Experimental Jetset, 2014

Open – A Bakema Celebration
Pavilion proposal / Second phase
February 16, 2014

1.0 Introduction
2.0 Overview & Layout Pavilion
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Open – A Bakema Celebration
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Pavilion proposal / second phase

This PDF consists of our latest series of sketches. We thought it might be a good idea to write this introduction in English – that way, the sketches could also be communicated to possible third parties, just in case. Some of the attached sketches might still contain Dutch captions, but we hope that this English introduction might be useful to possible non-Dutch readers. Again, just in case. Let's start with a page-by-page description of all the enclosed material:

Page 08

Page 08 shows a possible floor plan of the pavilion. The way we envisioned it, immediately after entering the space, the visitor will first be confronted with the installation on the right – a two-story construction, featuring life-size windows ('etalages') for display purposes. These windows offer the possibility to show material in a thematic way – each window can be used to focus on one particular subject or topic.
On the left side of the entrance, we envision a 'landscape' of elements gradually becoming smaller (number 3 on the map), thus creating the suggestion of a horizon, or some sort of perspective in the distance. This corner could be used to explore the topic of Bakema and his relationship to the landscape.

In the middle of the pavilion, we imagine a kiosk-like installation, functioning as the 'post box'. This kiosk (see also page 38–39) can be used to store folders filled with facsimile copies of the actual letters. It can also contain a pin-board or panel that can be used to display printed-out updates of the online postbox. It could also include screens or monitors, displaying constantly updated screenshots from this online postbox. The installation might even house a risograph copy machine (as Dirk proposed earlier).
In the left-hand bottom corner, we can imagine a series of panels, placed loosely against the wall, displaying photographs made by Johannes Schwartz. These images will offer a spatial 'photo essay', reflecting on the materiality of Bakema.

The corner in the right-hand upper corner (number 6 on the map) could function as a sort of 'reading room' or library – serving as a 'satellite space' to the actual JB Study Centre. We can imagine simple stools or benches, resembling the cases and cabinets elsewhere in the pavilion.
Another way to look at this 'reading room' is to see it as a sort of metaphysical 'storage room', where the units (the most basic elements) are being 'archived'. (We know, that sounds complicated – but we'll explain it another time, possibly in Venice).

Looking at the map in a more schematic way, you could say that the horizontal 'axis' (the line that runs from the entrance to the end of the pavilion, alongside the corridor) has a lot to do with the idea of infinity (after all, the diagonal placing of the Lijnbaan suggests that the street continues, even outside of the pavilion), while the vertical 'axis' (the line that runs at a right angle with the corridor) has more to do with the concept of ascending or descending dimensions – more about that later in this text.

Page 09

Page 09 shows a more spatial version of the floor plan, and is identical to the map on page 08.

Page 10–12

Demonstrated on page 10 is the manner in which the corridor is constructed from square elements, or units. Every 'display window' is a square, that, together with the window next to it, and the second-floor layer, forms a bigger square. That way, the corridor as a whole actually consists of four large squares.
Page 11–12 shows the way the 'canopy' (the roofing structure, also referred to as 'pergola' during earlier meetings) can be constructed from half-sized squares.

Page 13–15

Pages 13 to 15 show a couple of different ways in which the 'skeletons' (or 'frames') of the square-sized corridor-elements can be employed. It could be used either as a 'display window' ('etalage'), or a passageway (as show on page 15).

Page 16–17

Page 16 to 17 is a short interlude, reflecting on the way the second floor of the corridor is divided into so-called 'ribben' (or 'ribs'). As can be seen on the actual Lijnbaan drawing, in 'real life' these 'ribs' are placed farther away from each other. However, in our abstracted model, we have chosen to place these 'ribs' closer to each other, suggesting a more 'sideways' perspective, and emphasizing the length of the corridor. You could see this as a 'perspectival compression' ('perspectivische verdichting').

Page 18–19

Pages 18 to 19 show again the way in which these corridor-elements can be employed as display windows.

Page 20–22

On pages 20 to 22, we show a couple of examples of 'backdrops' (paper or textile banners) that can be installed in the corridor units. These backdrops can function as backgrounds, in front of which the different material can be displayed. These backdrops can be typographic (emphasizing the idea of the pavilion as an 'information machine'), or can consist of abstract colour fields (page 22), or can focus on details taken from Bakema's drawings (page 21).

Page 23

Page 23 consists of a couple of rough sketches, showing possible relationships between the displayed material, and the backdrops. In short, we were thinking of layered compositions, in which the material will be placed (or hung, or installed, or framed, or displayed) in a slightly 'overlapping' way, creating a more spatial effect.
In a couple of these sketches, we even entertained the idea of screen-printing the contours of drawn characters (pulled from Bakema's sketches) onto the windows, to refer to the reflection of passers-by in the windows of the Lijnbaan.

Page 24–25

Pages 24 to 25 show a selection of very early and rough sketches, exploring (again) the different ways of displaying all the material in the corridor units.

Page 26

On page 26, we show an empty corridor unit – ready to display a range of material, in any way possible.

Page 27–28

On these two pages, we explore the 'other' way the second floor of the corridor of the Lijnbaan looks like. While half of the Lijnbaan's second layer is divided in 'ribben' (or 'ribs', for lack of a better translation), the other half actually consists of Mondrian/Mondriaan-like compositions (see page 27). We find these compositions quite interesting (especially because they refer to the De Stijl, to the Rietveld pavilion itself, etc.), that's why we consider using these compositions for the 'back' of the corridor (see page 28).

Page 29–33

As we discussed in our previous proposal, we see the display cases and cabinets not only as elements drawn from the Lijnbaan, but also as abstracted building blocks, together functioning as a miniature city. The way these cabinets connect to each other should mirror the way 'laagbouw' and 'hoogbouw' relate to each other (in projects such as EGKS Luxembourg, and Hengelose Es – see page 29). It is also by way of this relationship, between 'low-rise' cabinets and 'high-rise' cabinets, that sub-themes such as 'growth' and 'ascending dimensions' can be expressed.

Pages 30 to 33 show possible ways to 'generate' these display cases and cabinets in an almost modular manner.

Page 34–35

Pages 34 to 35 show some examples of cabinets/cases which can be used to display the original Bakema maquettes.

Page 36–37

On pages 36 to 37, we explore some issues of materiality. We discuss this topic further in this introduction (see 'Final note').

Page 38–39

As we already wrote earlier in this introduction: in the middle of the pavilion, we imagine a kiosk-like installation, functioning as the 'post box'. This kiosk can be used to store folders/binders filled with facsimile copies of the actual letters. It can also contain a pin-board or panel that can be used to display updated print-outs of the online postbox. It could also include screens or monitors, displaying constantly updated screenshots from this online postbox. The installation might even house a risograph copy machine (as Dirk proposed earlier).

We like the idea of the kiosk placed in the middle of 'the street' – in other words, as a center of the public space.

The binders/folders, filled with facsimile copies of the Bakema correspondence, can also make a return in the 'reading room'-part of the pavilion, so that they can be studied in more detail.

Page 40–42

We're still working on a possible poster – or better said, a graphic system that can be used for the cover of the reader/catalogue, the website, invitations – and maybe even buttons and tote bags?
Right now, our idea is to combine the 'arrow-concept' with the more textual approach (see our previous presentation for a more in-depth explanation of the earlier poster proposals).
However, as we are writing this, we are still exploring the question which particular arrows to choose, and how to compose them. On page 40, we show a version with thicker arrows, while the arrows on page 41 are considerably thinner.

On page 42, we broke loose from the concept, and tried something completely different. In previous sketches, the composition of the arrows was mimicking the exact placement of the arrows as can be found in the drawing on the cover of Bakema's 'Van Stoel tot Stad'.
However, in the sketch on page 42, we improvised a completely new composition – we agree, it's a bit of a bizarre design, and not anymore related to Bakema's original drawing. On the other hand, it does seem to refer a bit to the graphic language of the 1950s mod/atomium era (or, as Dirk recently referred to it, 'New Look').
Either way, we still haven't solved this. But we will, soon.
Also (and the following remark goes for the website as well) – we still have to incorporate the so-called 'HNI-etiket' in the composition. We will work on this soon as well.

Page 43–45

Some early sketches, exploring a possible tone (and structure) that can be used for the website of the exhibition. The way we see it, the website should incorporate the main visual elements (arrows, words, blocks) in a way that is both 'expressive' (in the way that it should express the graphic identity of the project as a whole), and functional (functioning as an actual menu). We can certainly envision some of these elements (the arrows in particular) to be moving elements – but animated in an understated, almost static way.

On top of that, we can imagine the website consisting of the following chapters: 'About' (general information), 'Essays' (digital versions of the texts that were written for the reader/catalogue), 'Photos' (an archive of visual material related to the exhibition), 'Press' (PDFs and press releases, ready to be downloaded), 'Credits' (a colophon mentioning all the people involved in the project, sponsors, partners, etc.), and last but not least, the actual 'Post Box' (or 'Postbox'). We'll continue working on the website as soon as we get back from Venice.

Page 46–47

As for the exterior typography – we are still thinking about placing the word 'Open' (or even better, 'Open–') above the entrance of the pavilion. As a gesture, it's very bold, transparent and immediate. Also, we can place similar titles ('Space', 'Shape', 'Construction', etc.) on the inside of the exhibition, on top of the canopy, to announce the different chapters of the exhibition. Next time, we will create some more sketches exploring this idea.

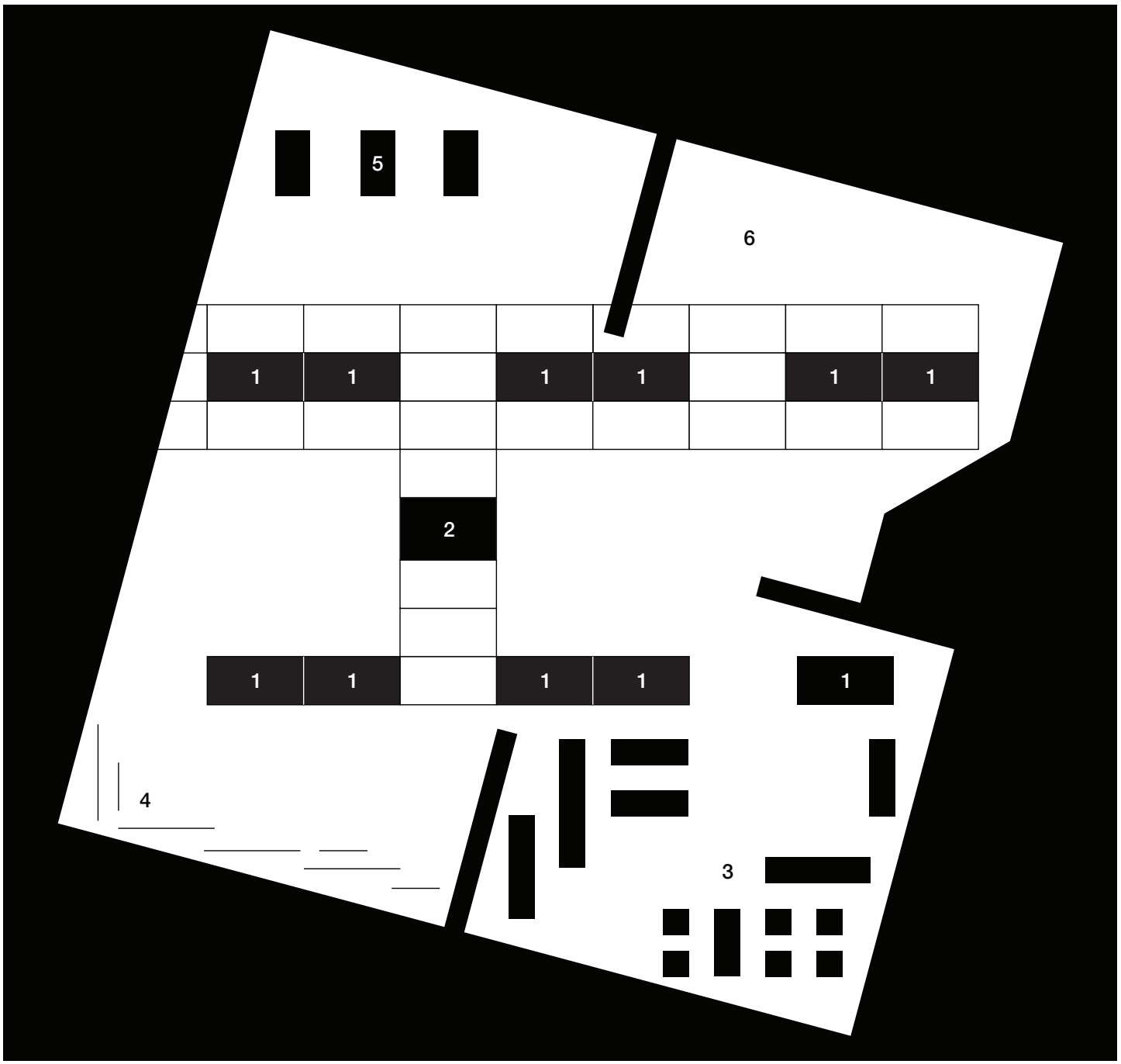
Final note

And this concludes the page-by-page breakdown of this presentation. To finish, we'd like to add a remark on the way we'd like to approach the materiality within the exhibition: We actually envision the constructions to be painted, but partly painted. We like the wood to be exposed, but not entirely – to reveal its material base, but only in some parts. As possible colours (of paint), we were thinking of black, white and/or grey. We will work on a colour scheme after we get back from Venice. See page 37 for some first impressions. As for the wood itself – we are thinking about something lightweight, or at least with a light appearance. The last thing we want is the display cases to look like heavy furniture.
Another thing that we are currently still exploring is the degree of 'constructedness' of the constructions. We can either choose for a more smooth 'block-like' construction (which will probably be more time-consuming to produce, as the joints will have to be 'hidden', etc.), or a more 'skeleton-like' construction (which will be easier to produce, but will have a more 'baroque' appearance, as the joints will be sticking out, etc.). Anyway, we are working on this question right now.

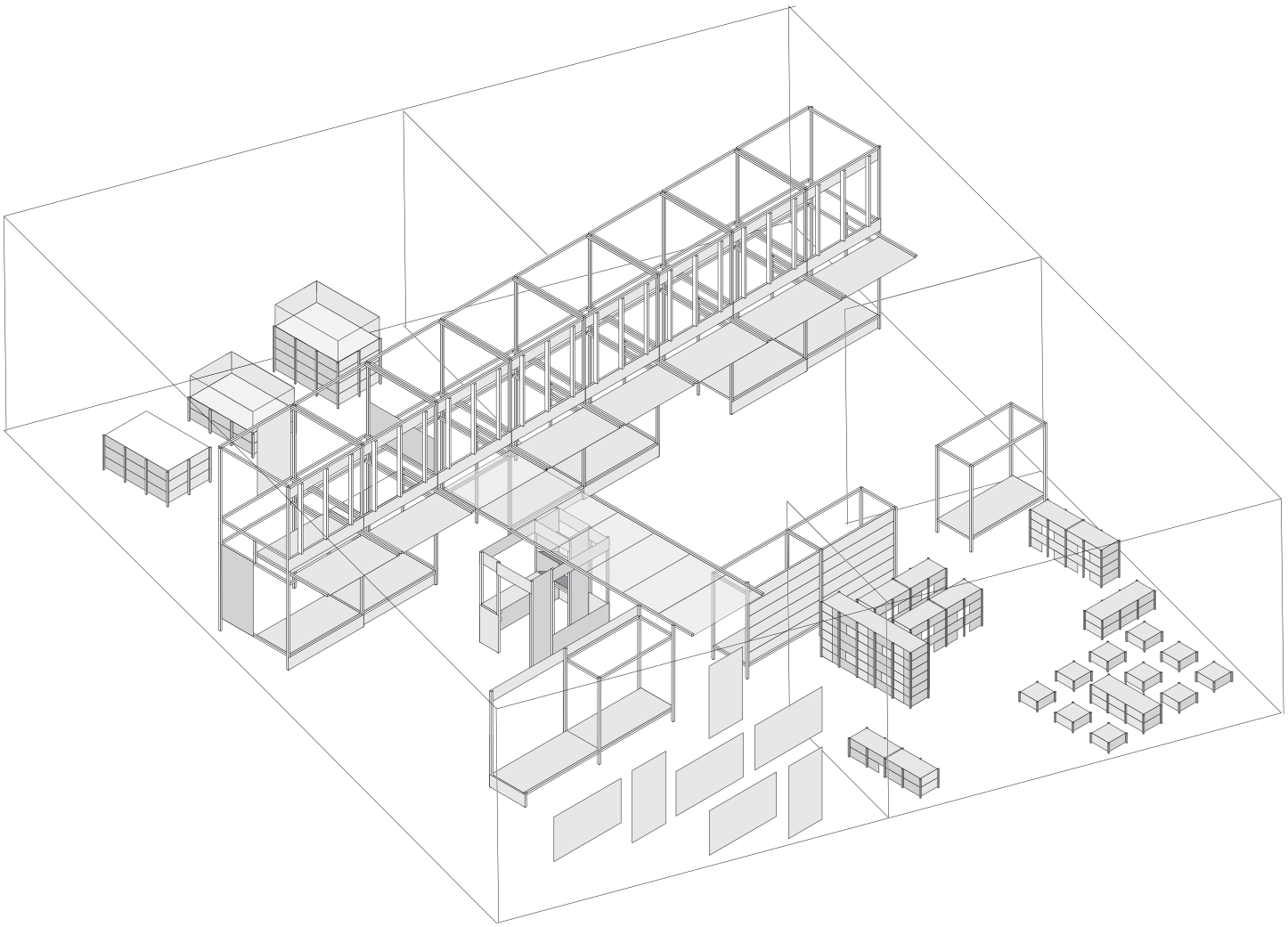
Conclusion

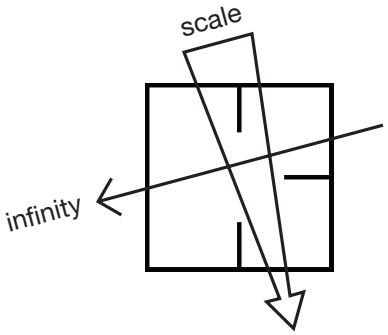
We are certain that the upcoming excursion to Venice will bring to light more possibilities and more challenges. But for now, we hope that this document will constitute an important next step in this project. It will certainly provide some food for thought!

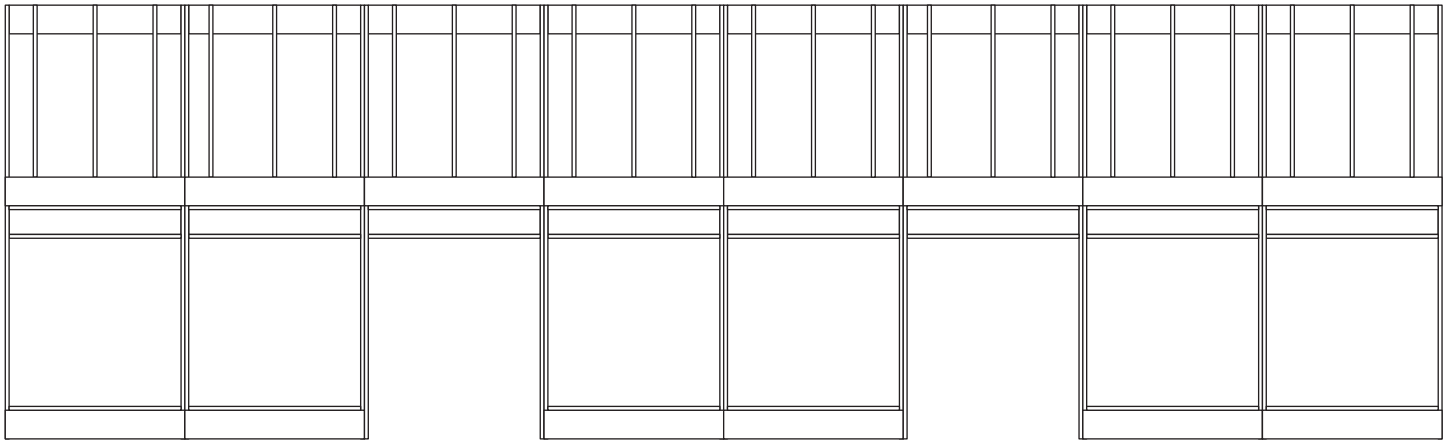
Structurally yours (or better yet, structuralistically yours),
Experimental Jetset, Amsterdam

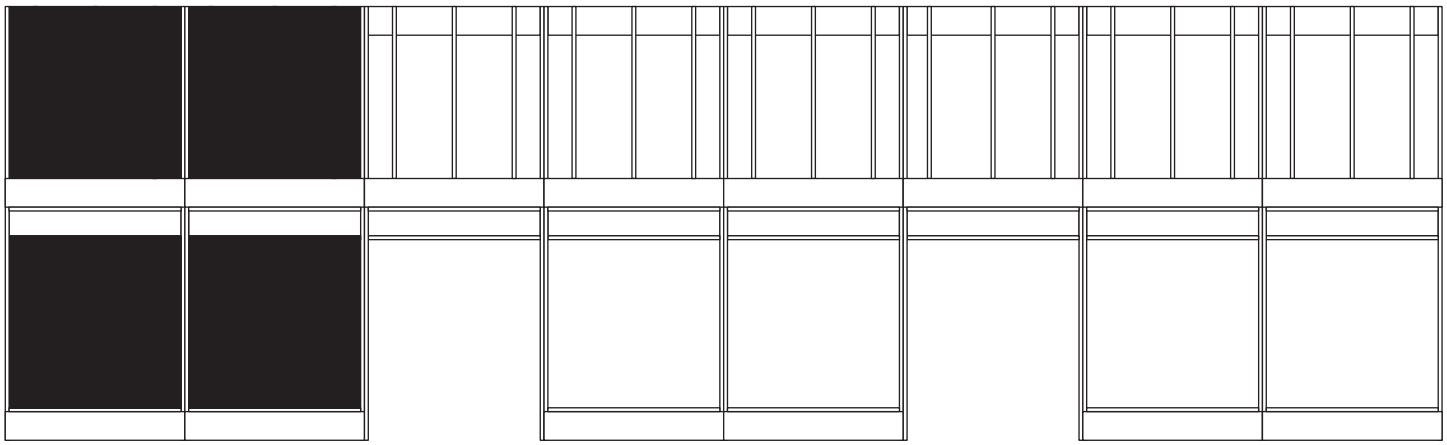


Plan Dutch Pavilion
1. Displays Windows
2. Post Box / Kiosk
3. Landscape / Scale models, – tables, – display cases, a.o.
4. Panels
5. Display cases
6. Study Center

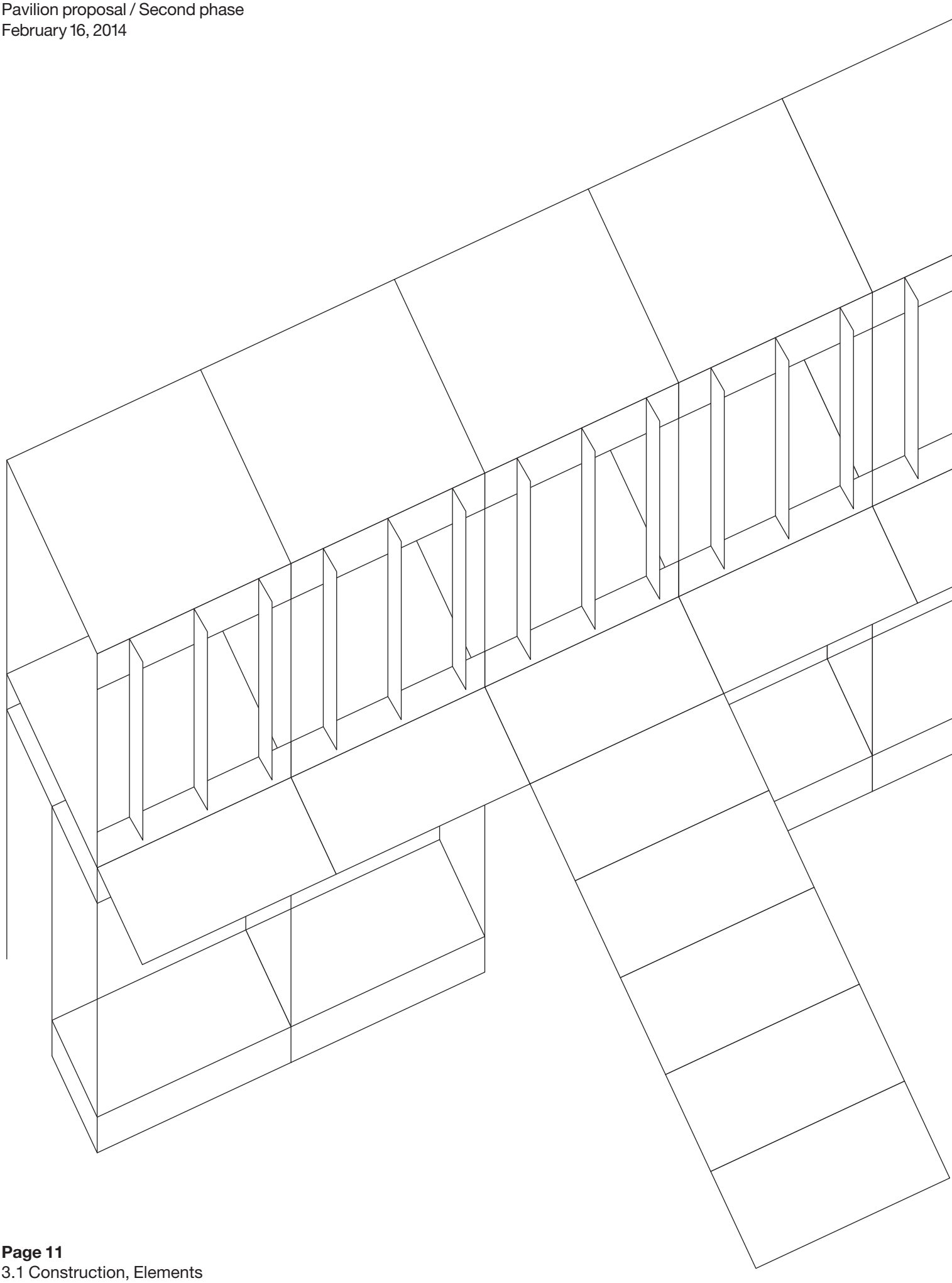


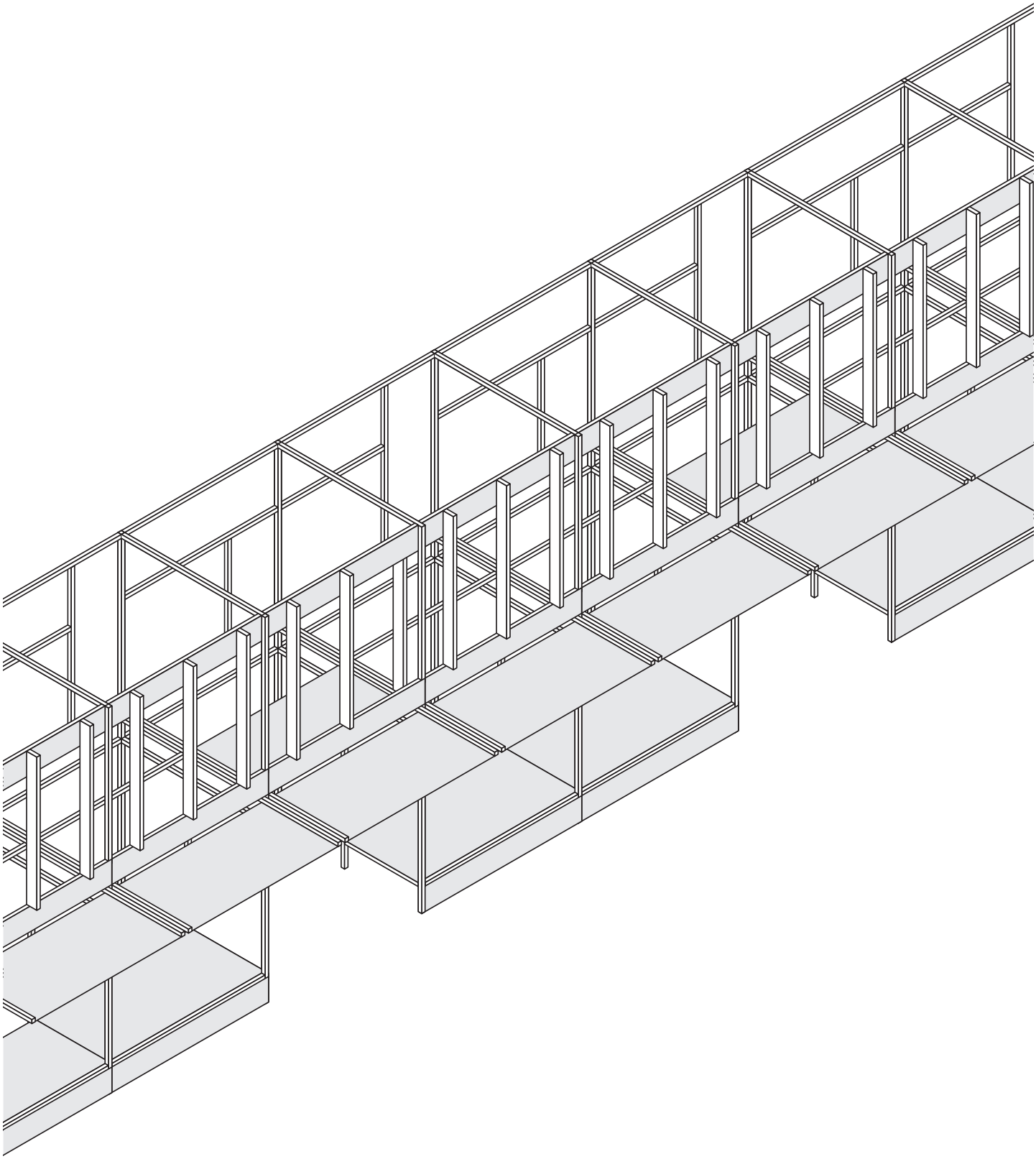

scale
infinity

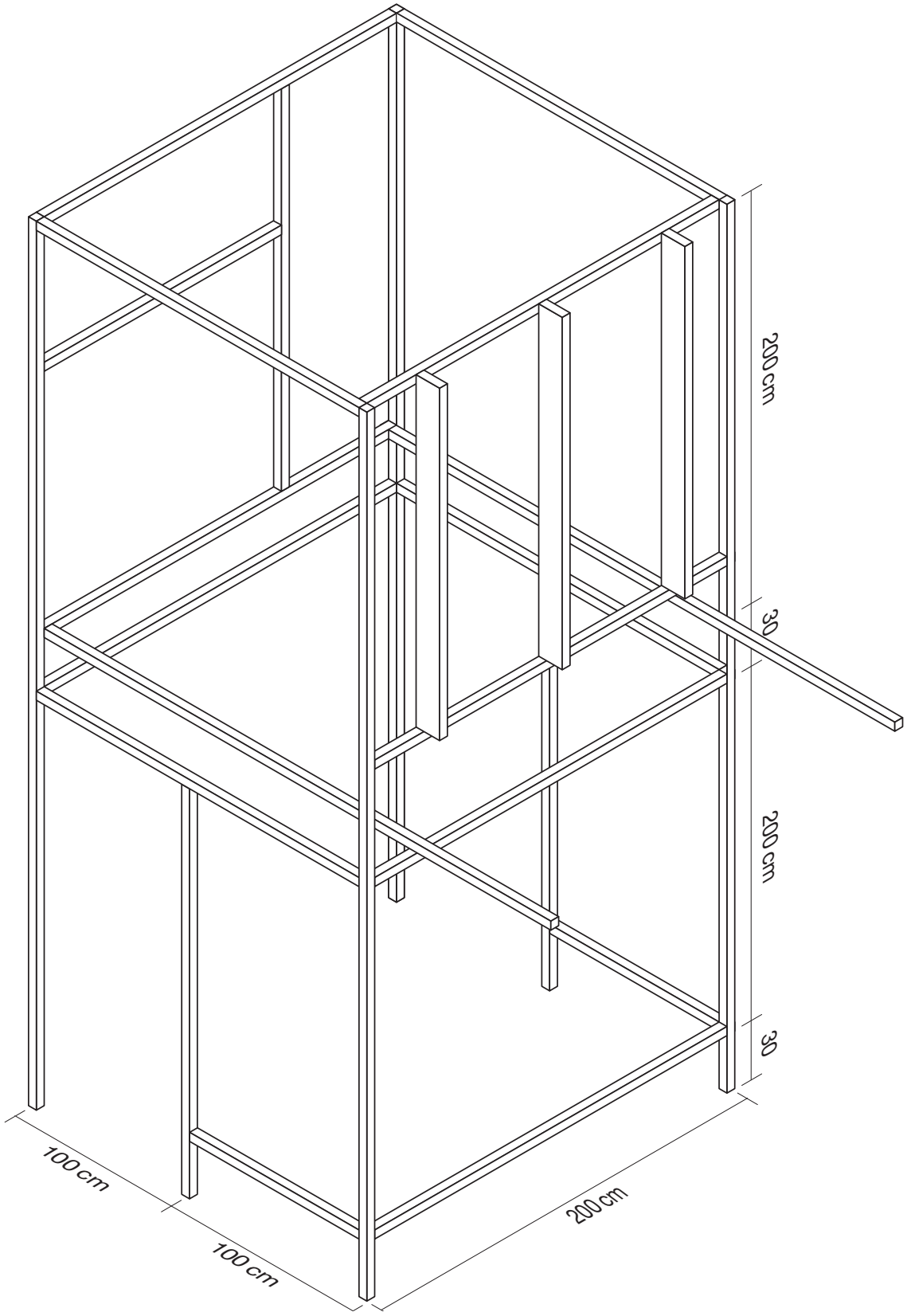


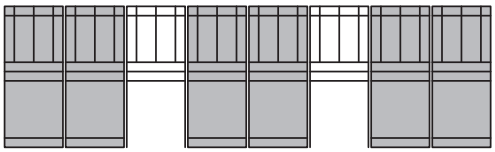


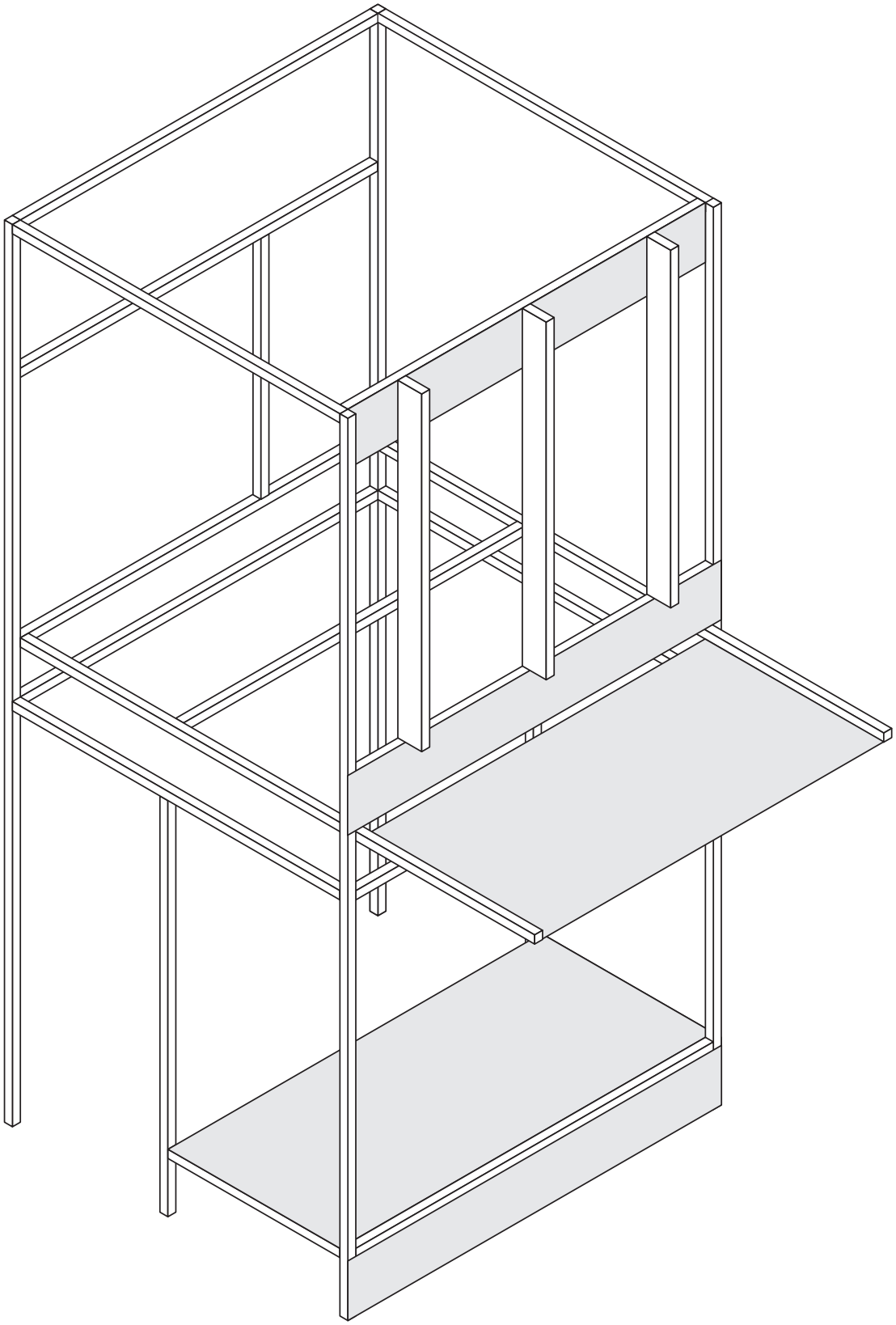


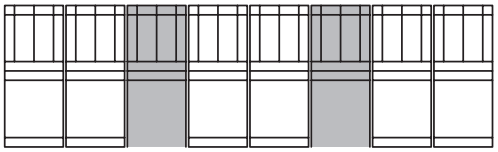


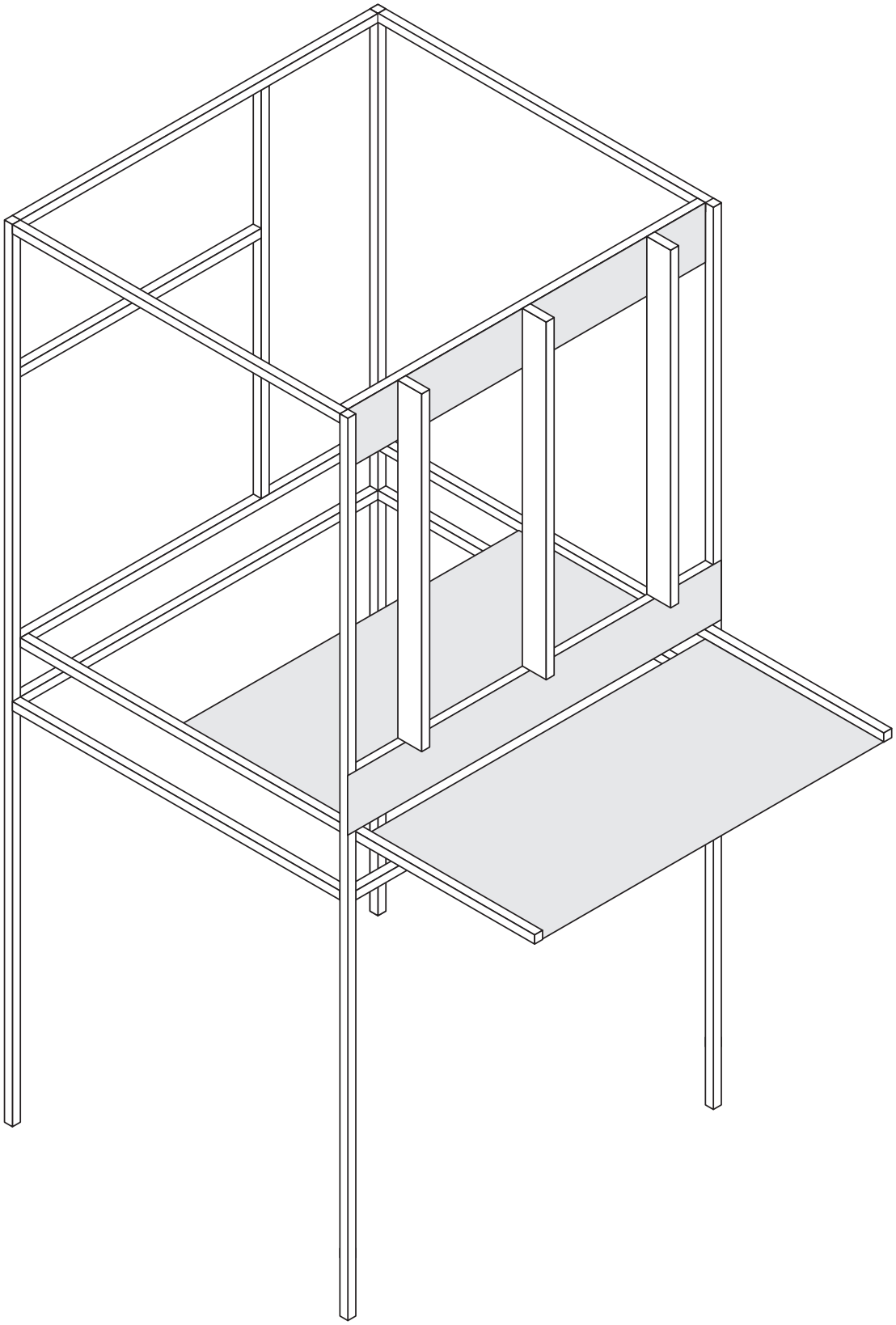



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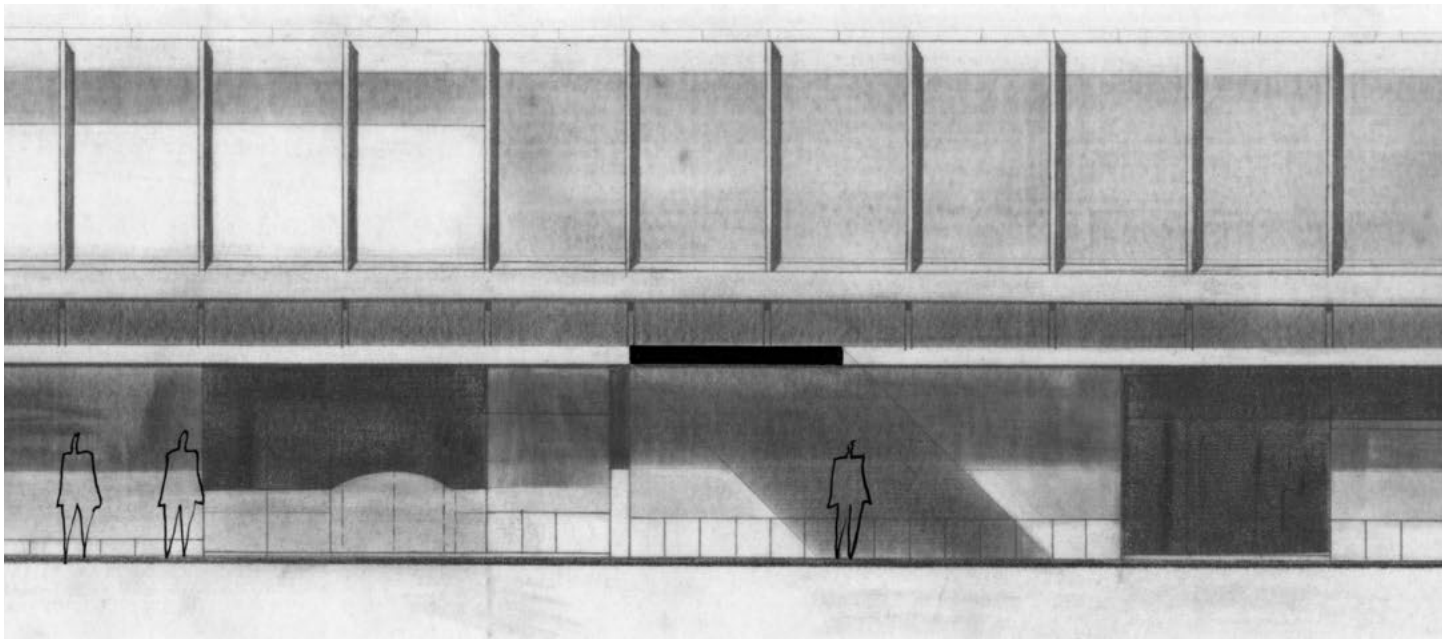








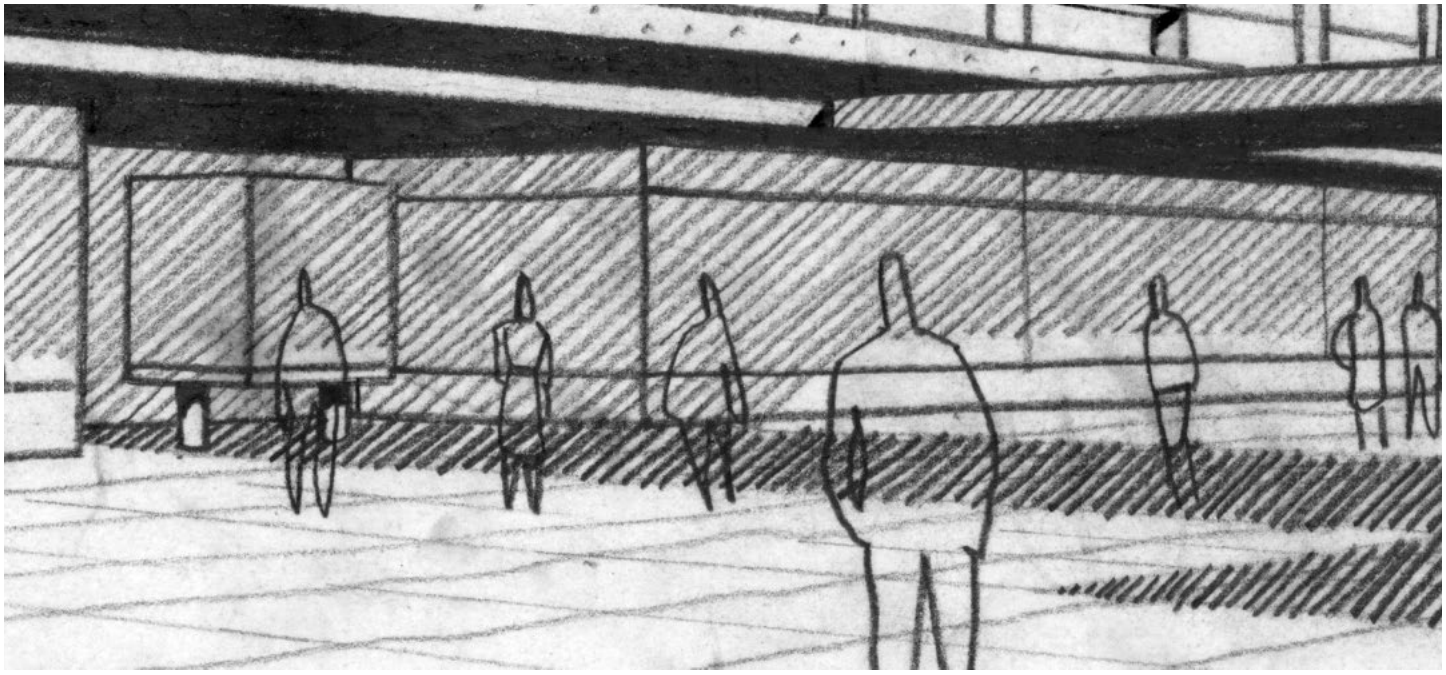
Detail of drawing Lijnbaan, 1953







Page 17
3.1.1 Ribs
Experimental Jetset, 2014



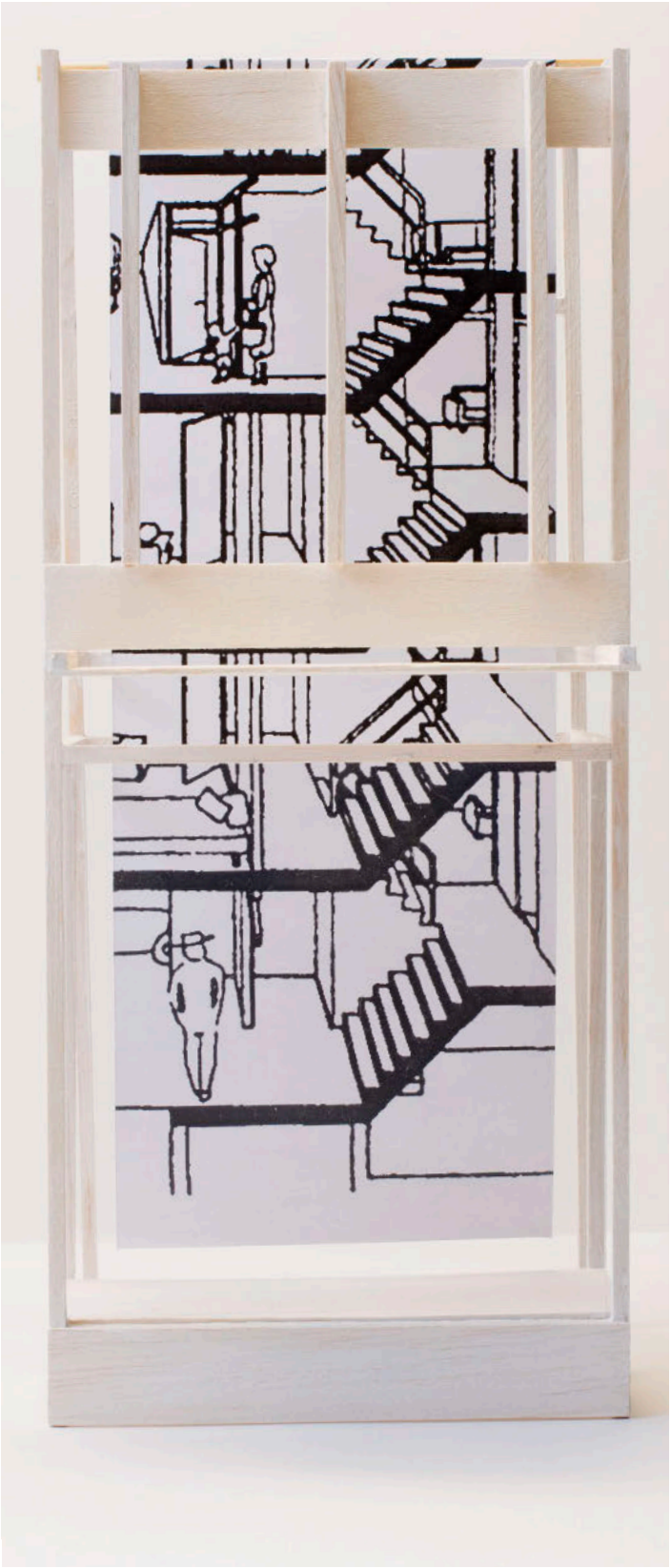
Detail of sketch Lijnbaan, 1951





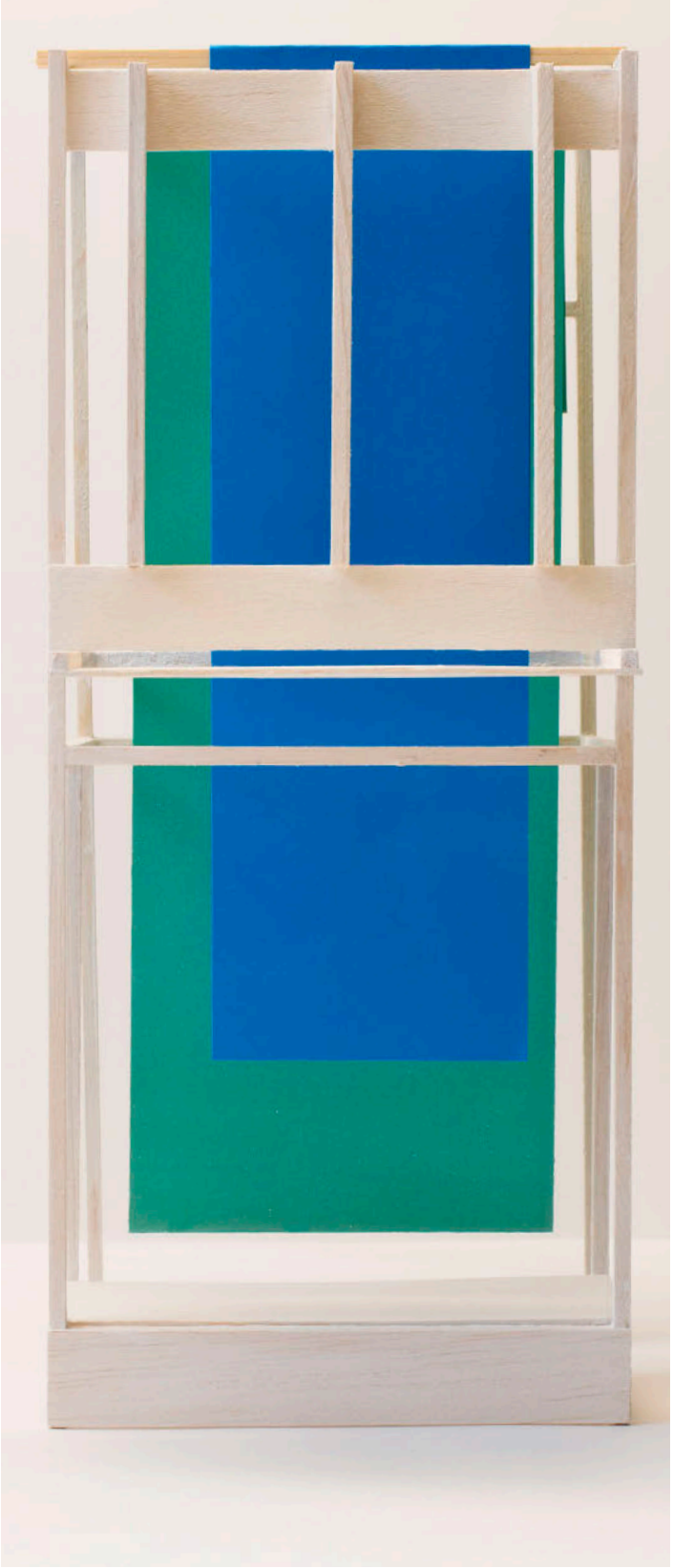

HARM ONY
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ASCENDING
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CLUSTER
MOBILITY
CORE



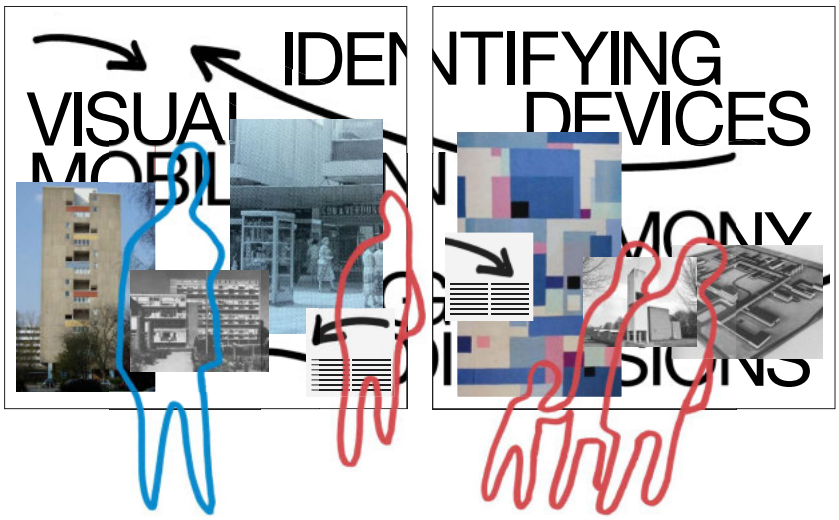


Page 21
3.2 Window display: design and treatment material
Experimental Jetset, 2014

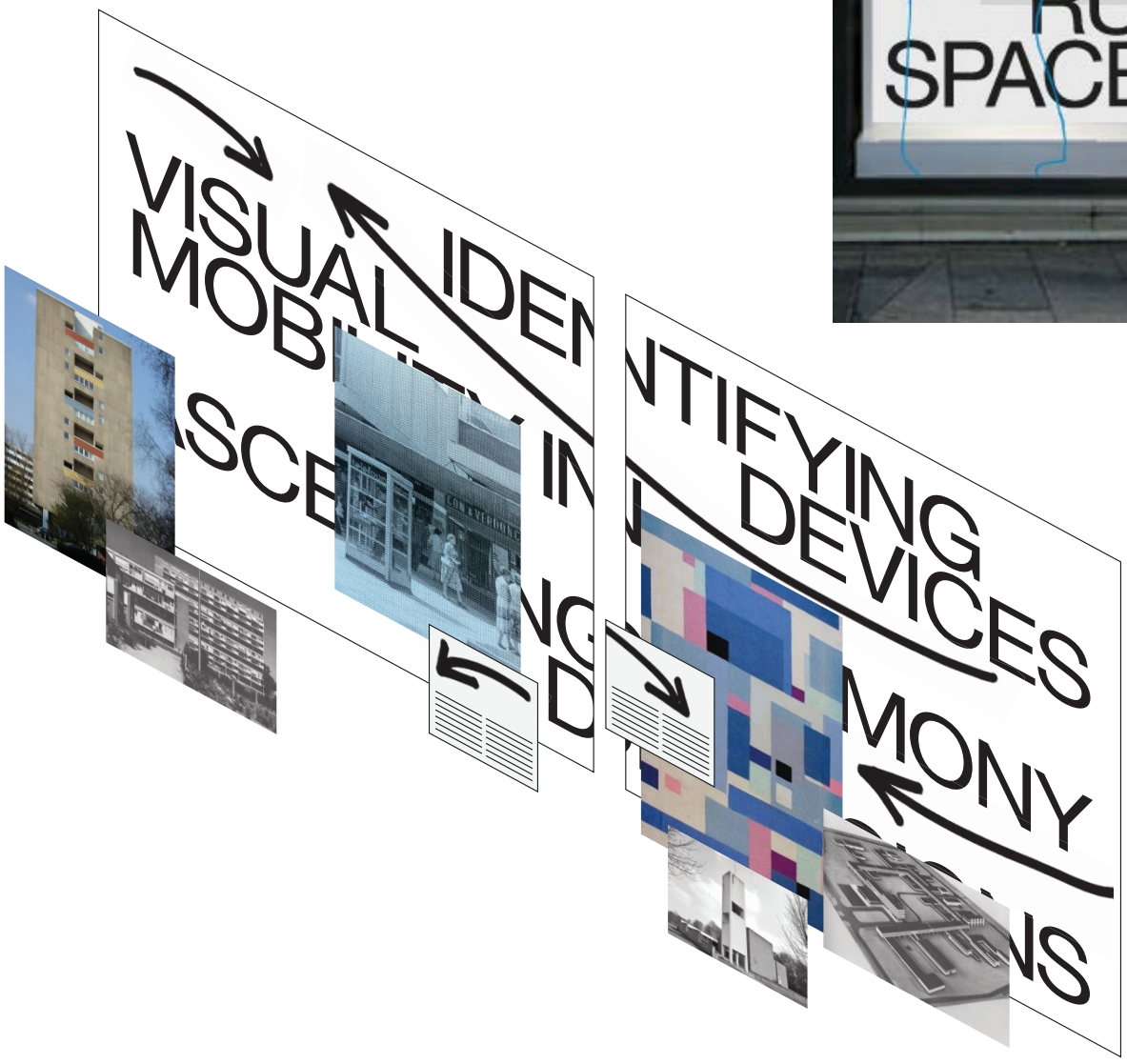




Page 22
3.2 Window display: design and treatment material
Experimental Jetset, 2014

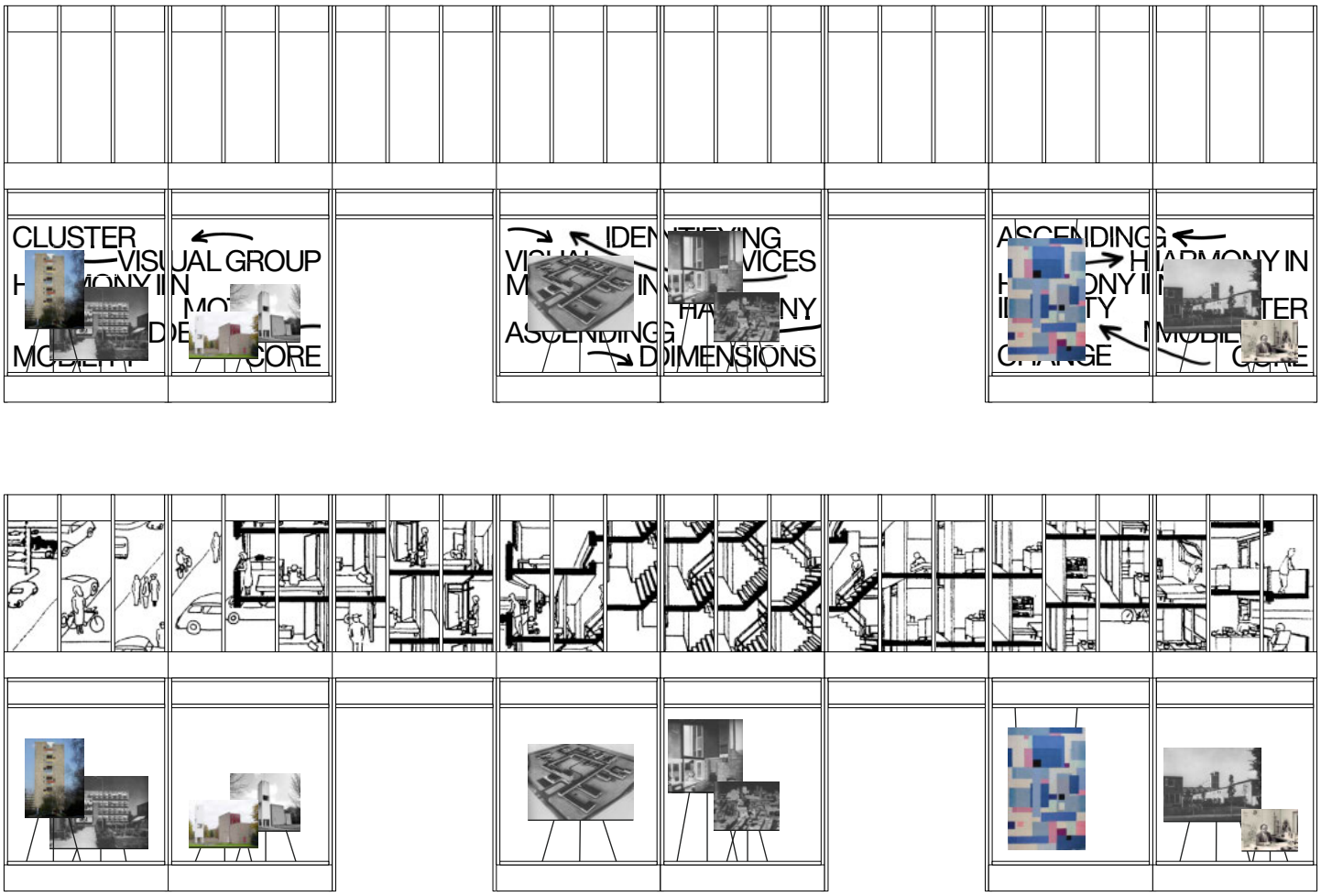






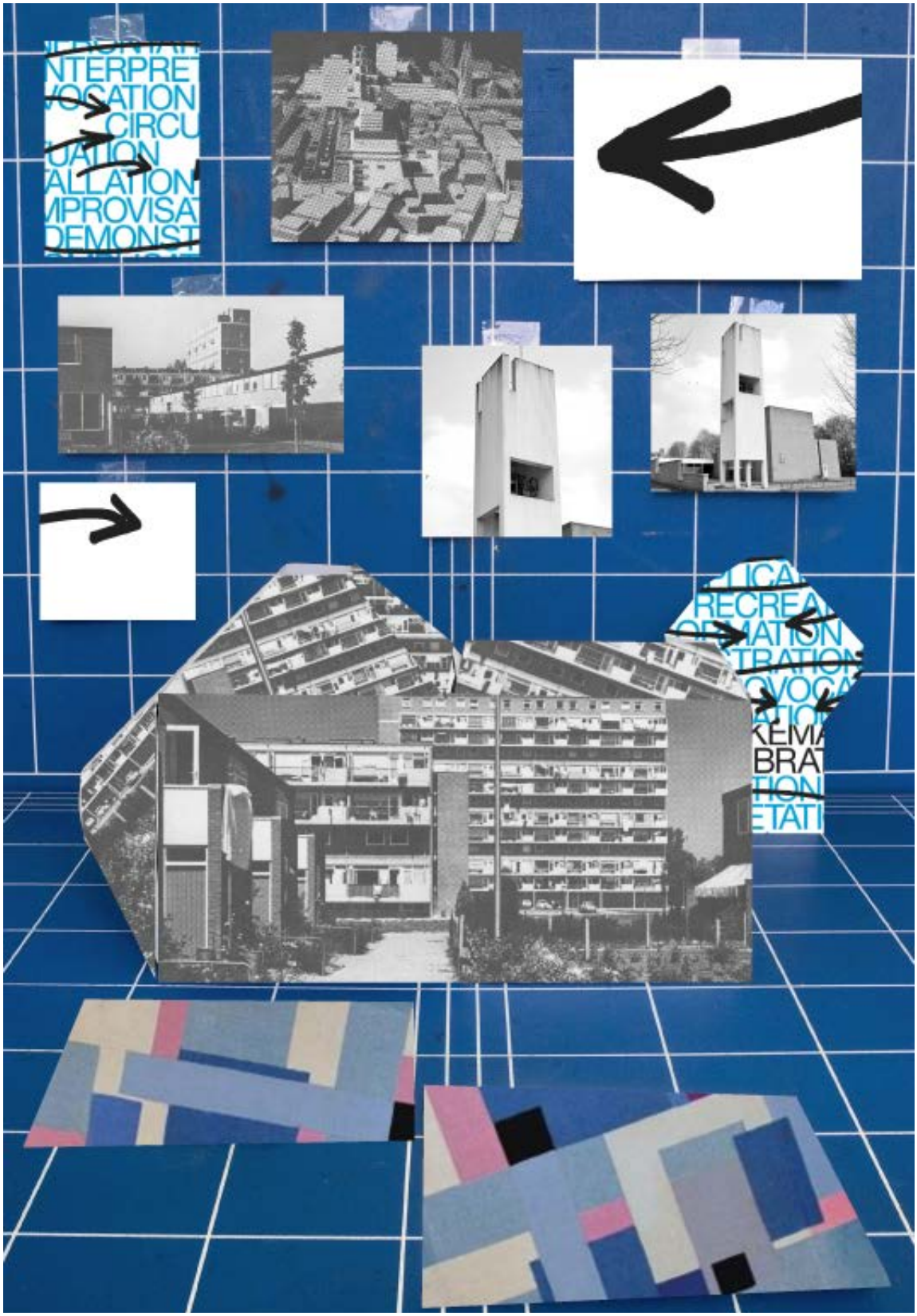
Page 23
3.2 Window display: design and treatment material
Experimental Jetset, 2014

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3.2 Window display: design and treatment material
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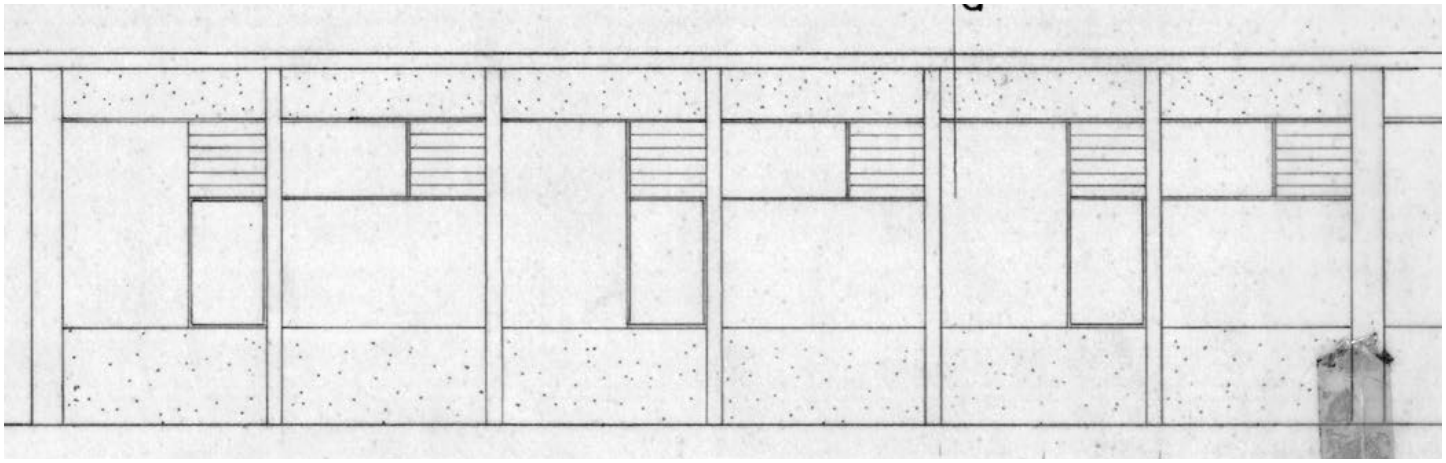
Page 25
3.2 Window display: design and treatment material
Experimental Jetset, 2014

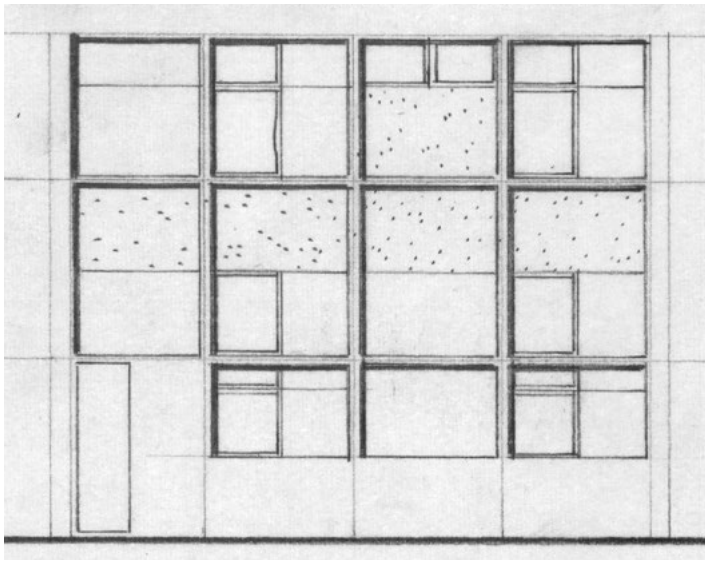
Open – A Bakema Celebration
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Page 26
3.2 Window display: design and treatment material
Experimental Jetset, 2014





Details of drawings Lijnbaan, 1953







Page 28
3.3 Backside Lijnbaan: composition
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Design for housing E.G.K.S., Luxemburg, 1965
The New Institute Collection, MAQV 559



View from low-rise housing towards high-rises.
Hengelose Es, Hengelo, 1962–1968

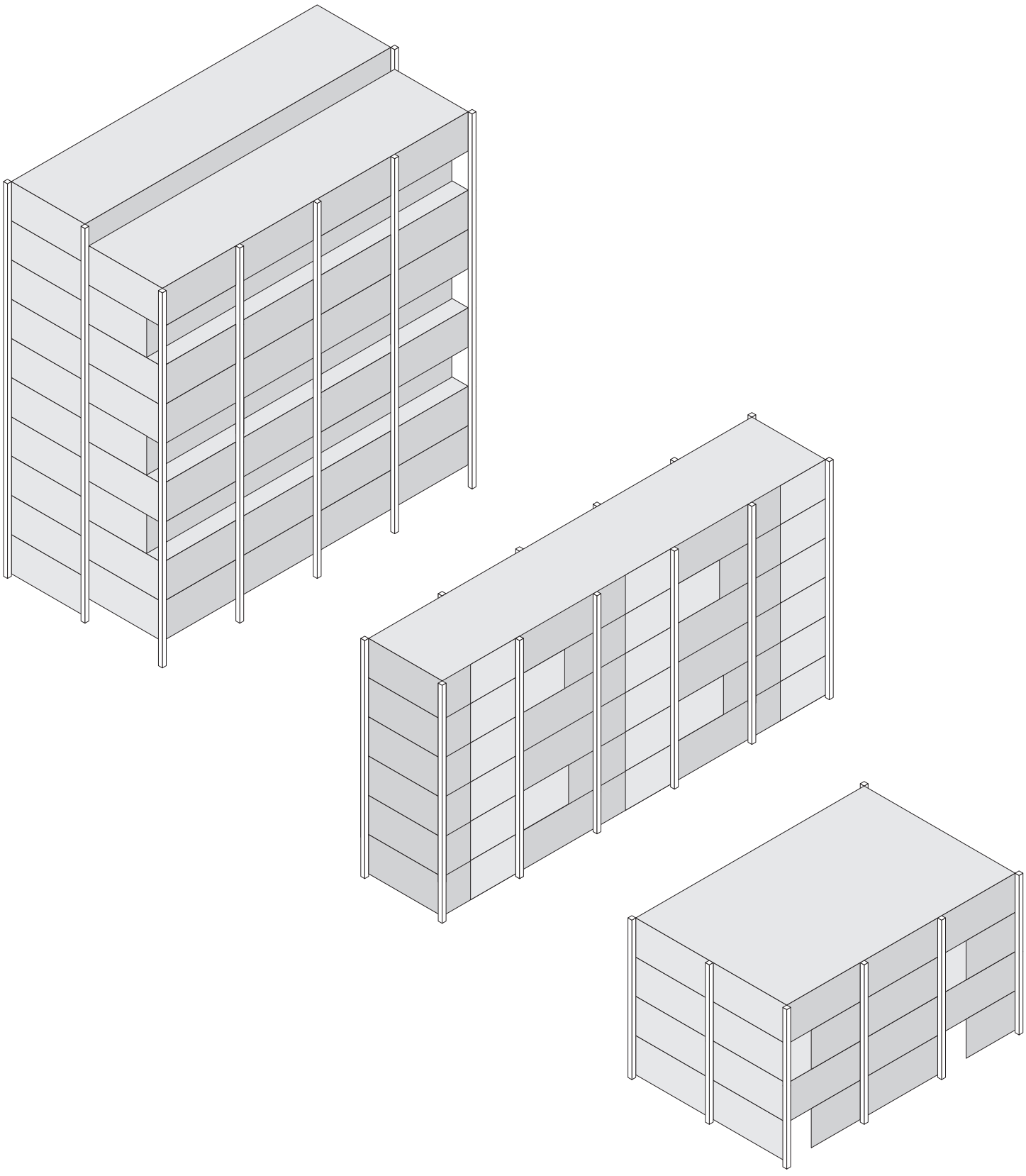
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February 16, 2014

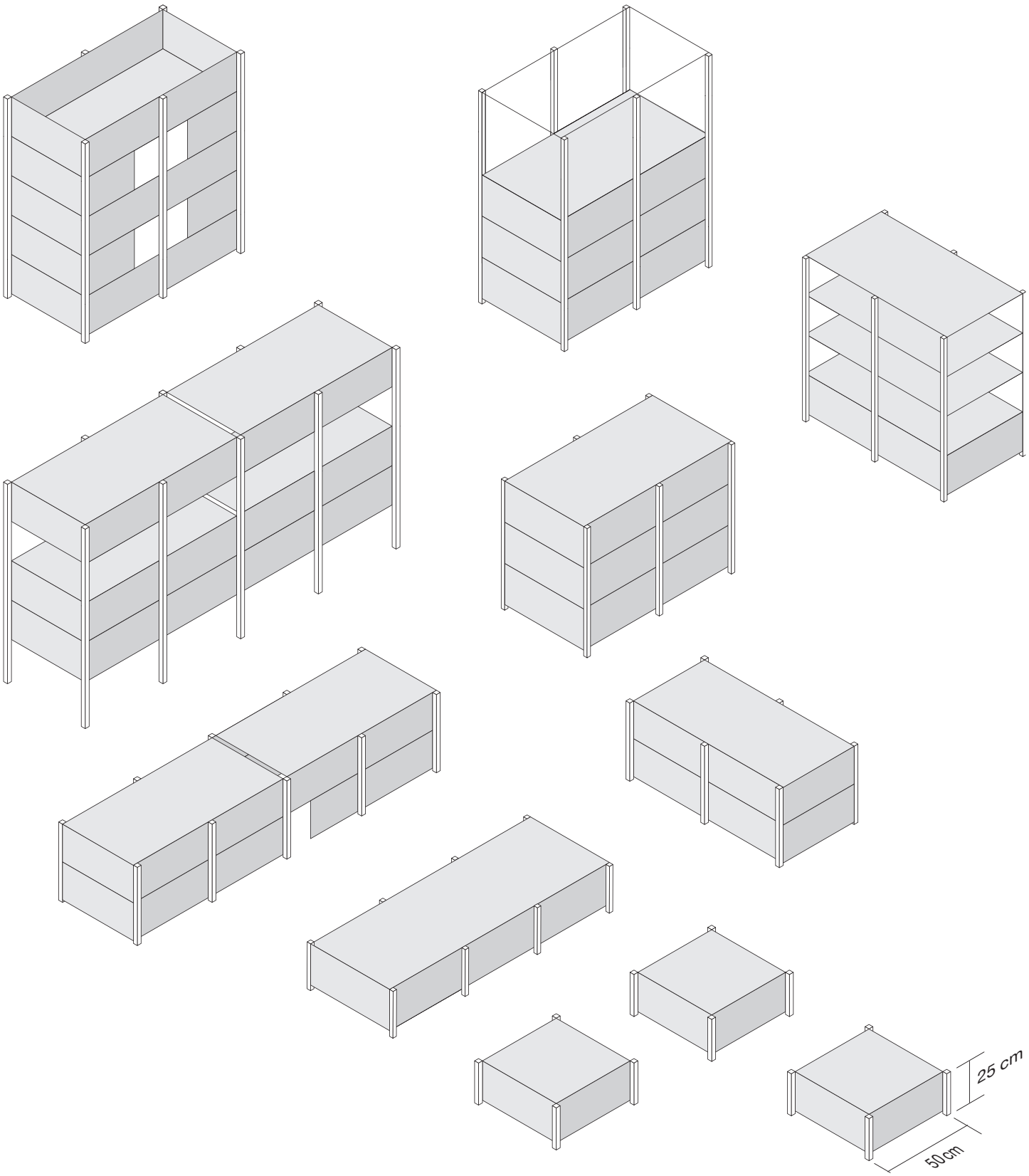


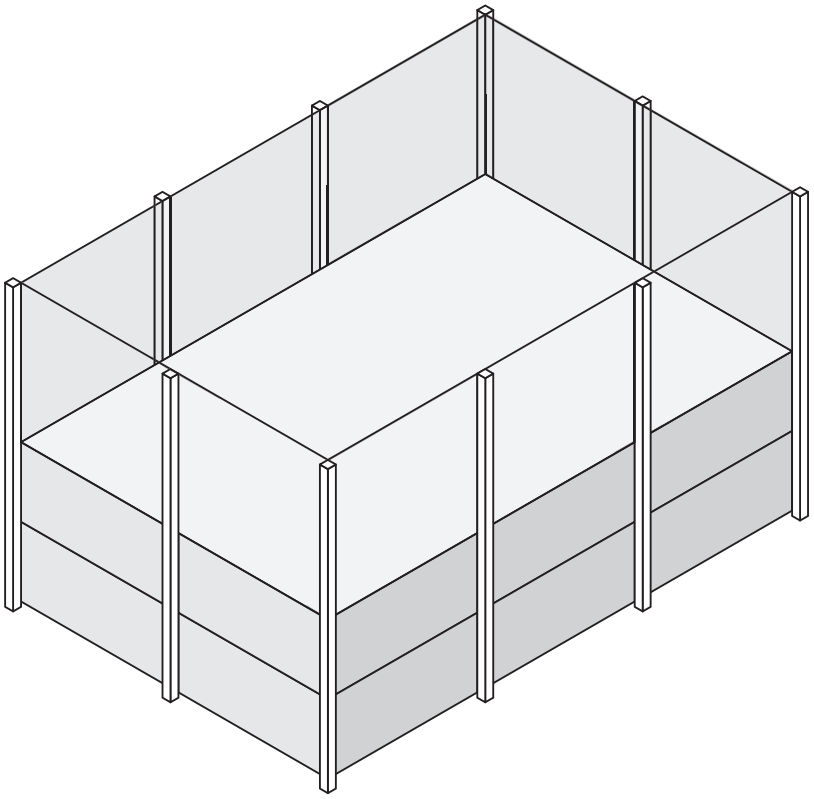
Open – A Bakema Celebration
Het Nieuwe Instituut / Second proposal
February 16, 2014

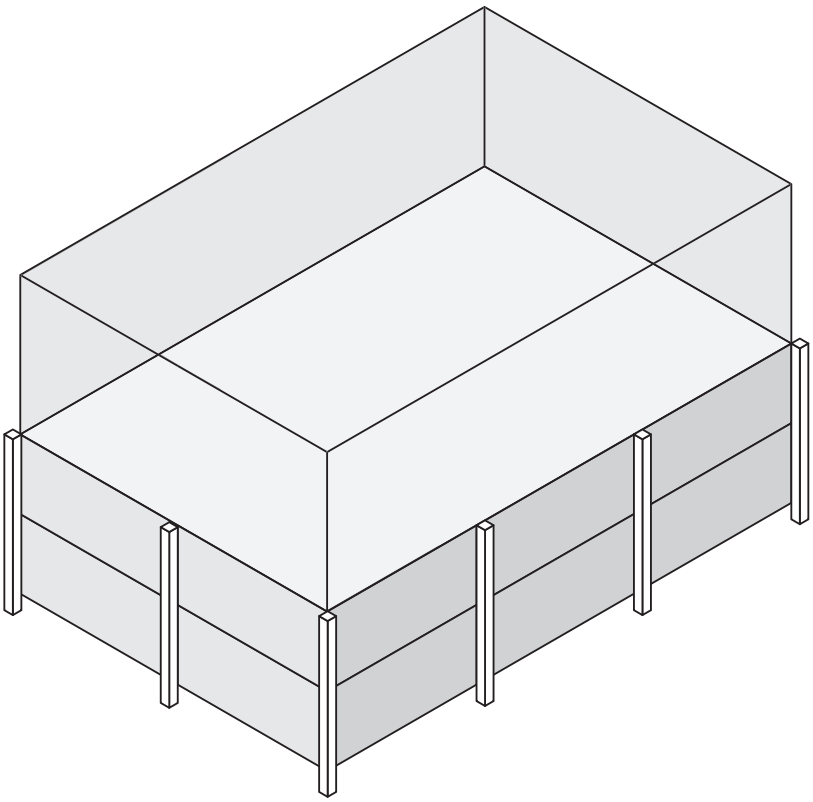


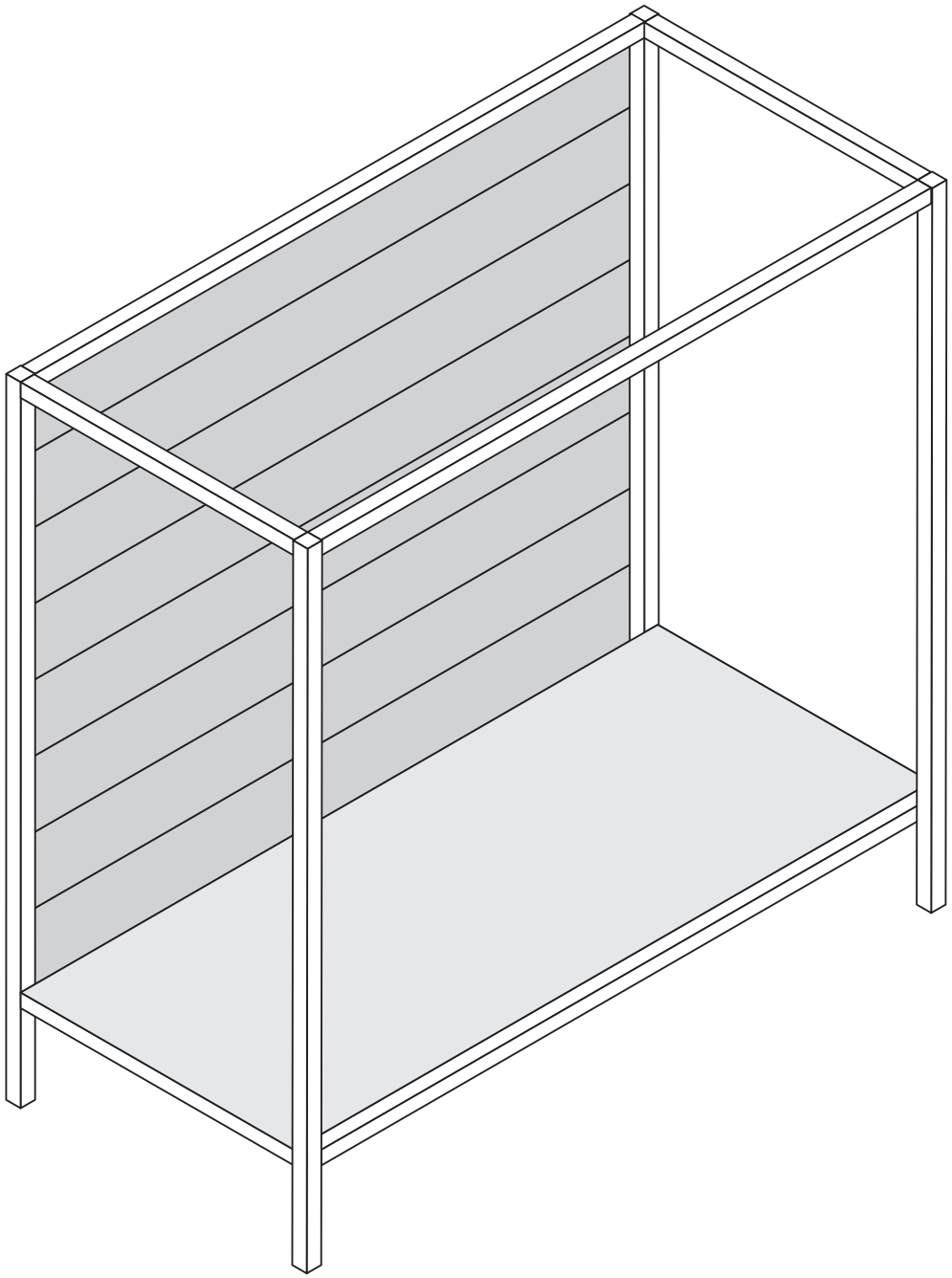
Pagina 31
4.0 Ascending Dimensions
Experimental Jetset, 2014




25 cm
50 cm





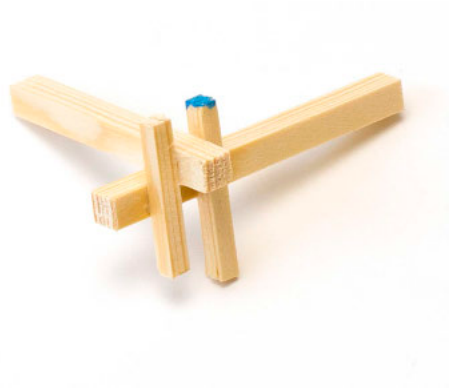


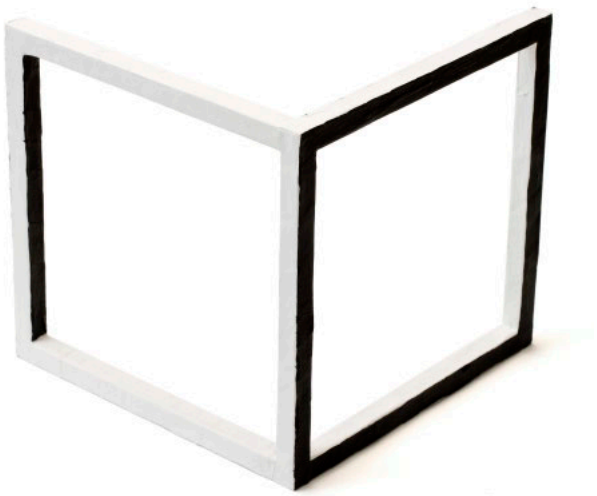


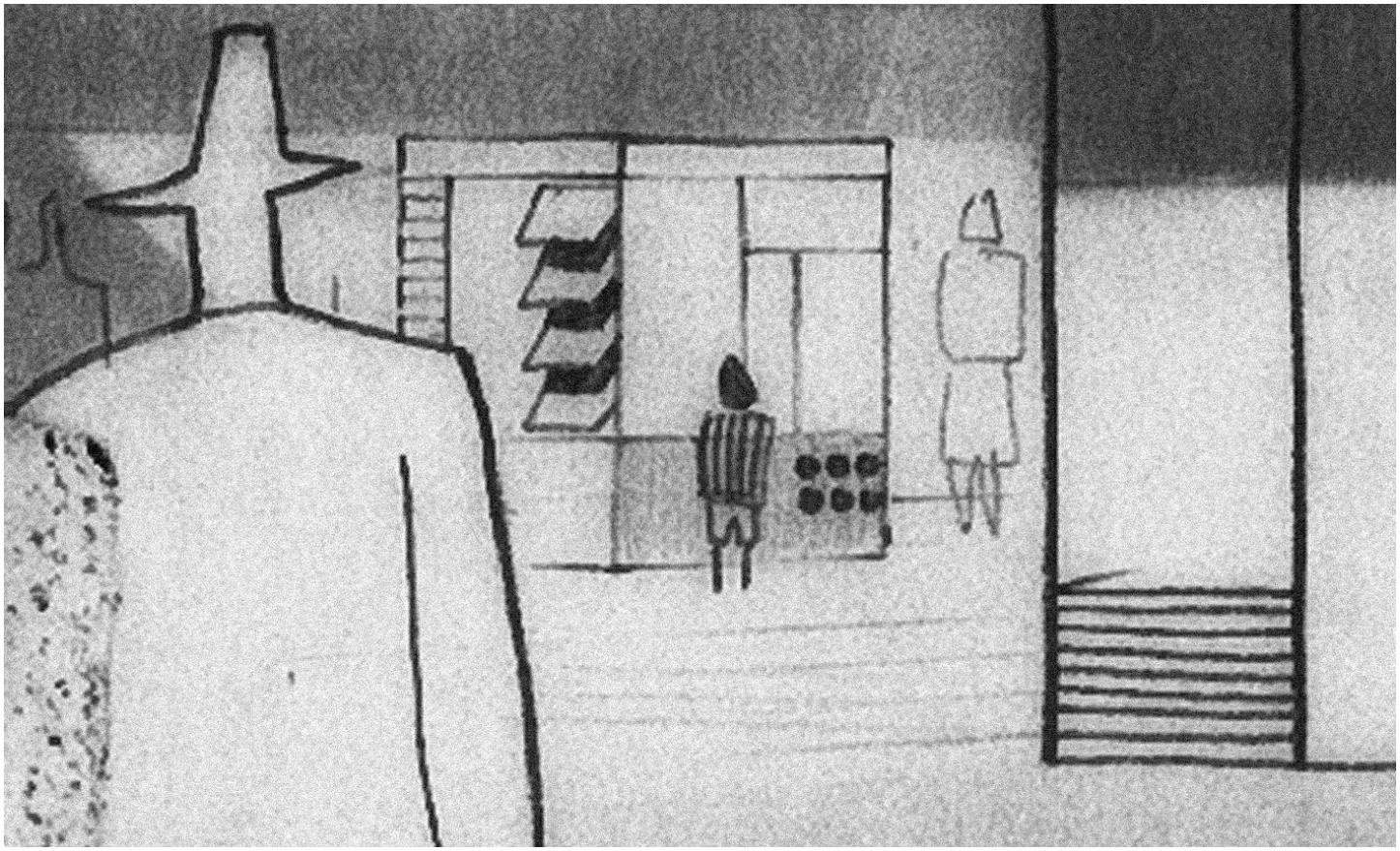




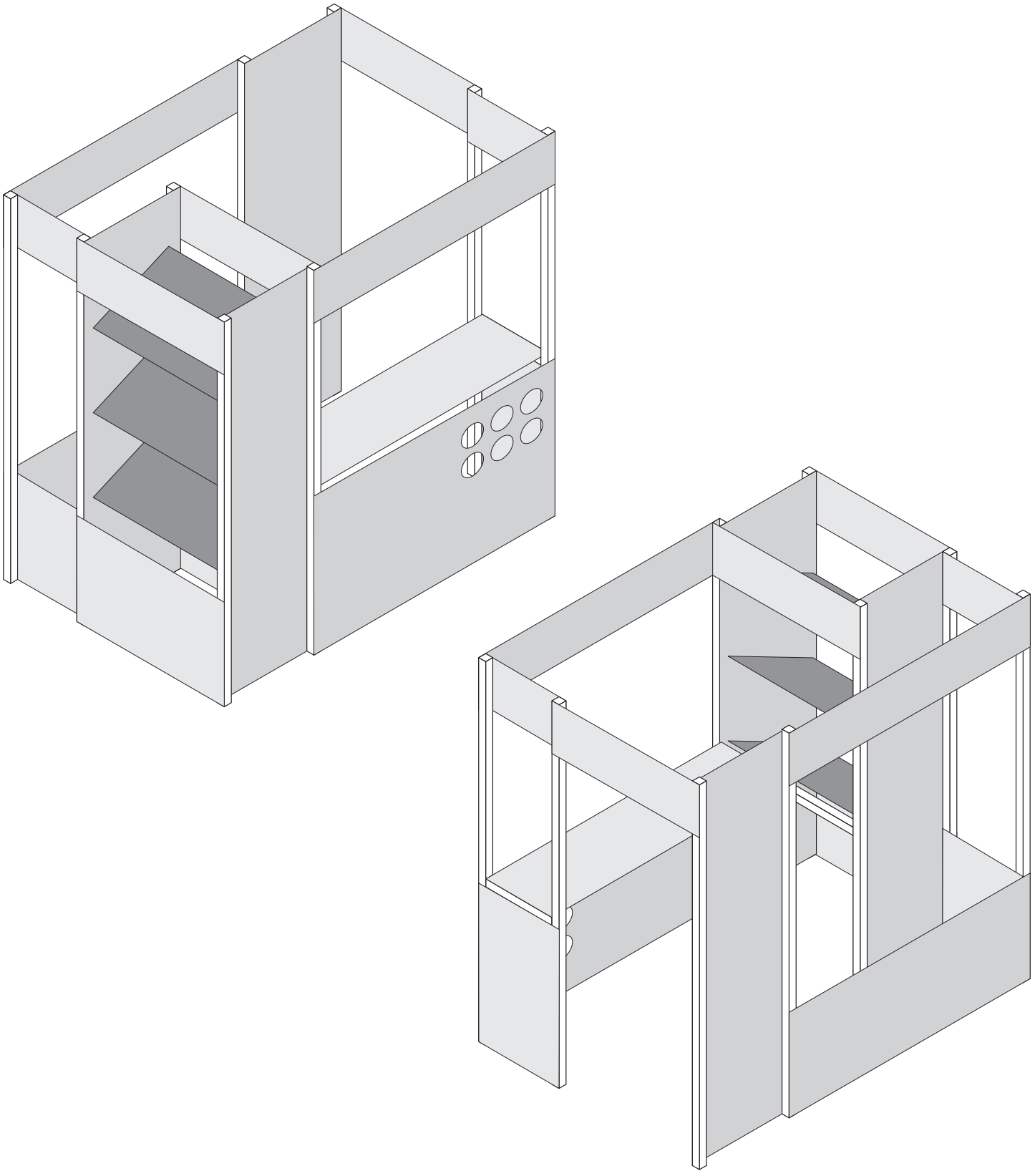




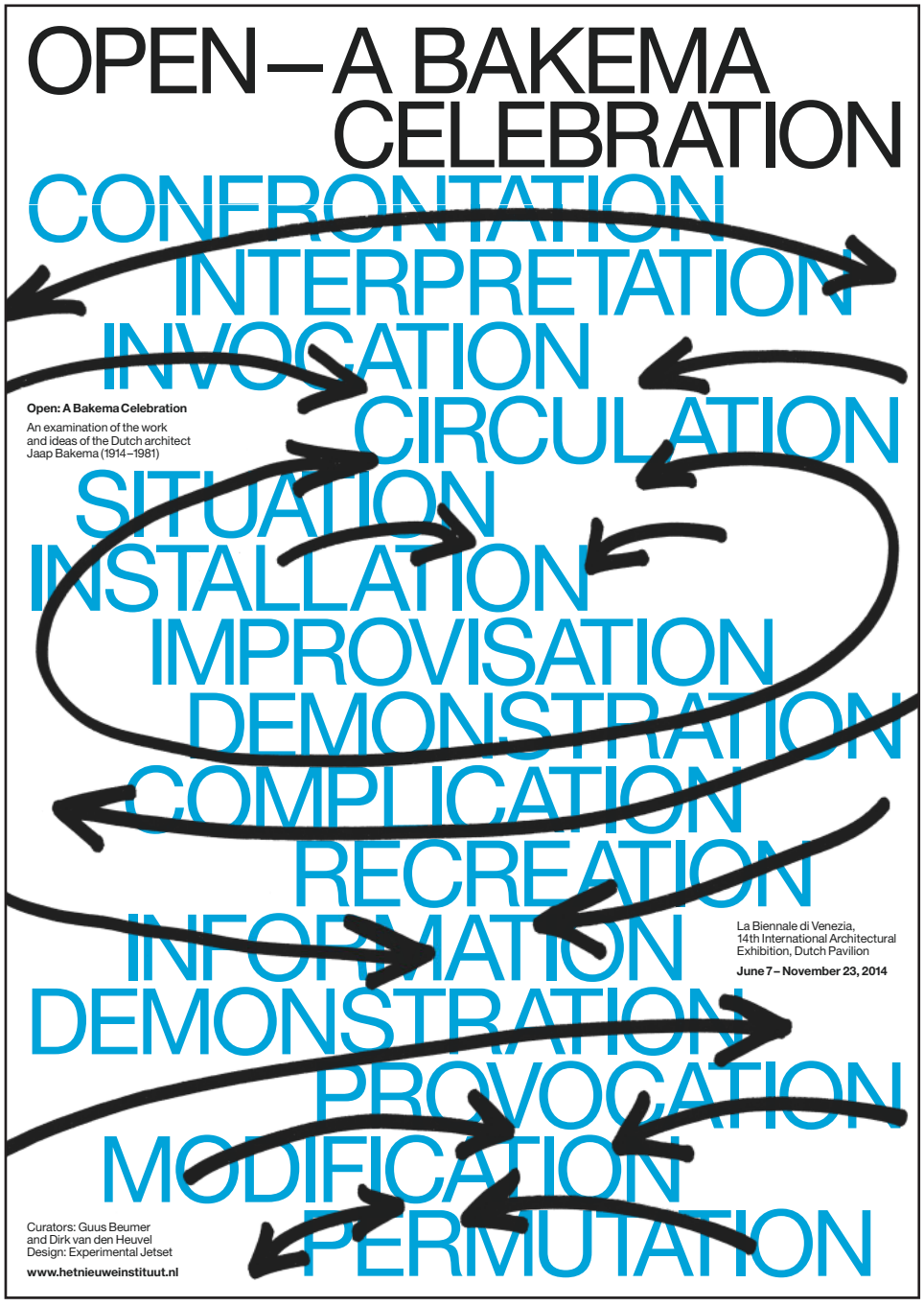




Detail of sketch Lijnbaan, 1951

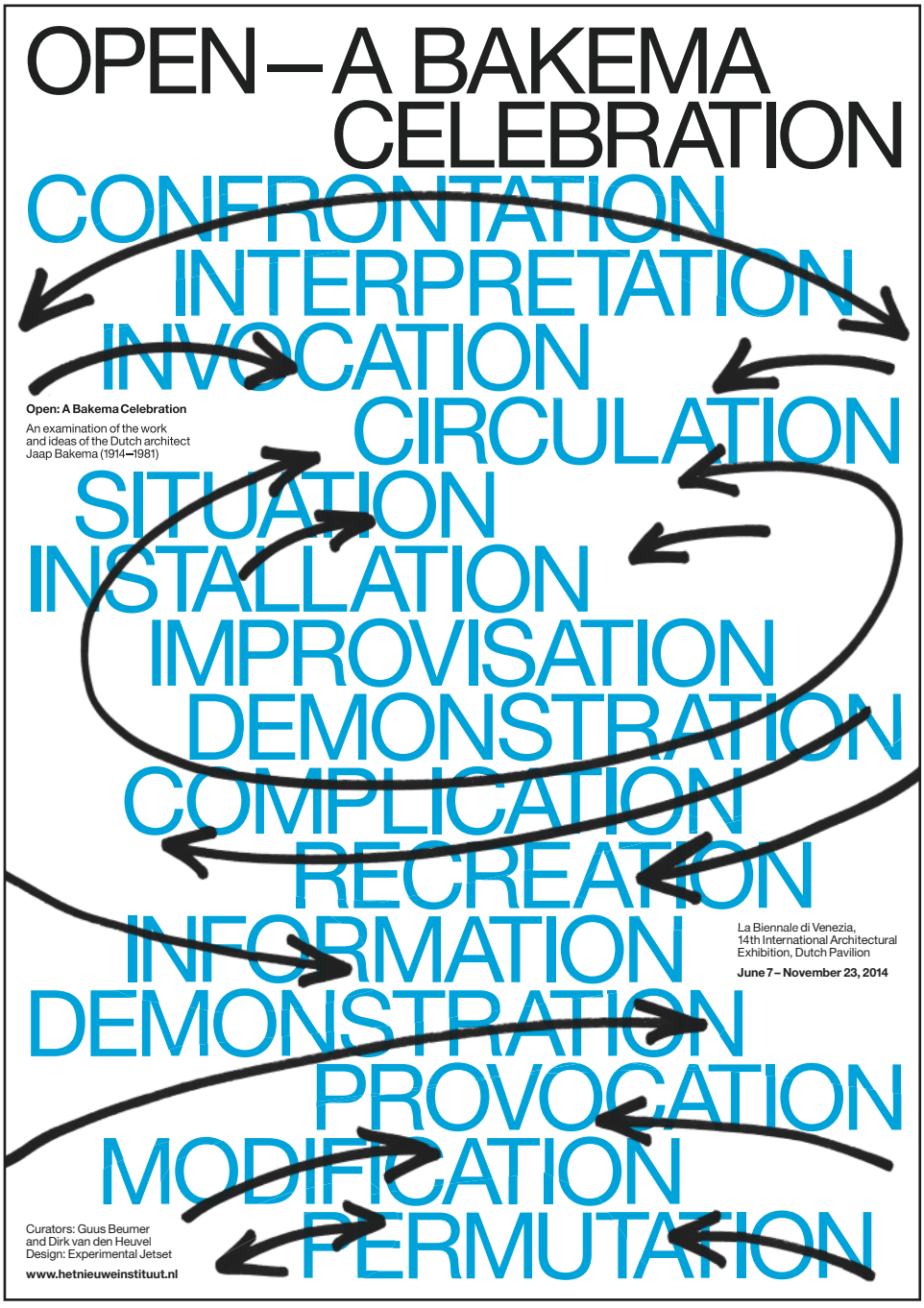


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Pagina 40
7.0 Graphic design
Experimental Jetset, 2014

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Pagina 41
7.1 Poster e.d.
Experimental Jetset, 2014

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Pagina 42
7.1 Poster e.d.
Experimental Jetset, 2014

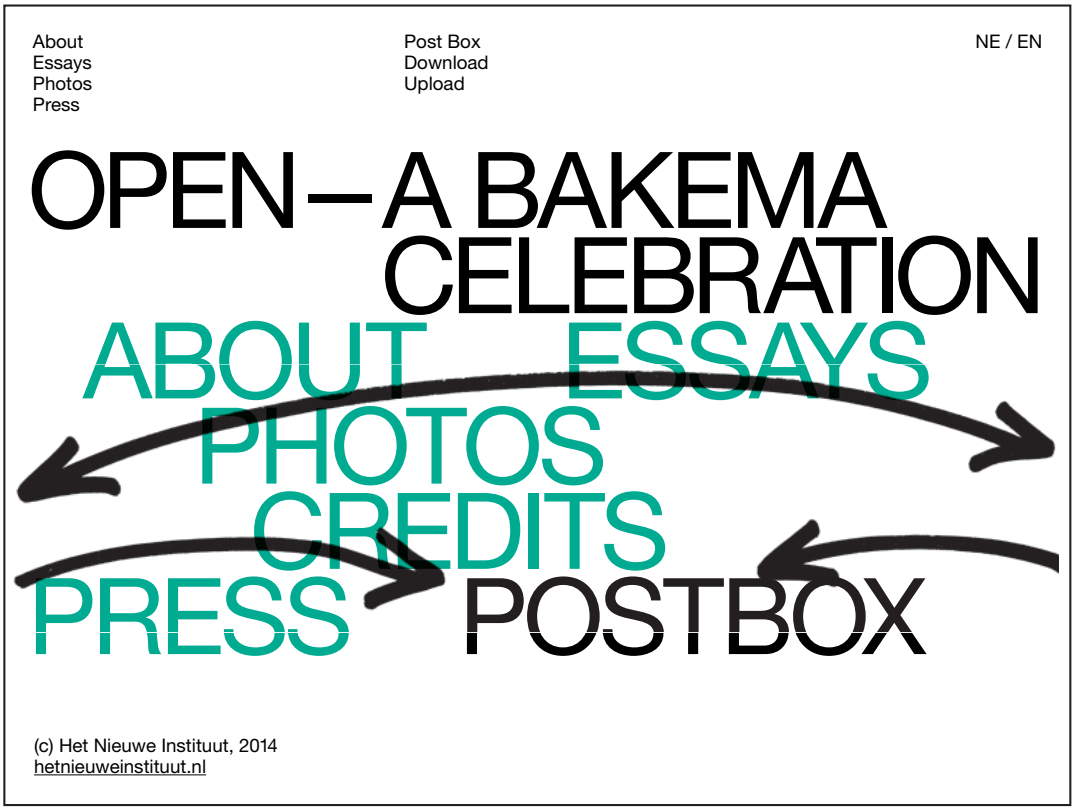
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Curated by Dirk van den Heuvel
and Guus Beumer

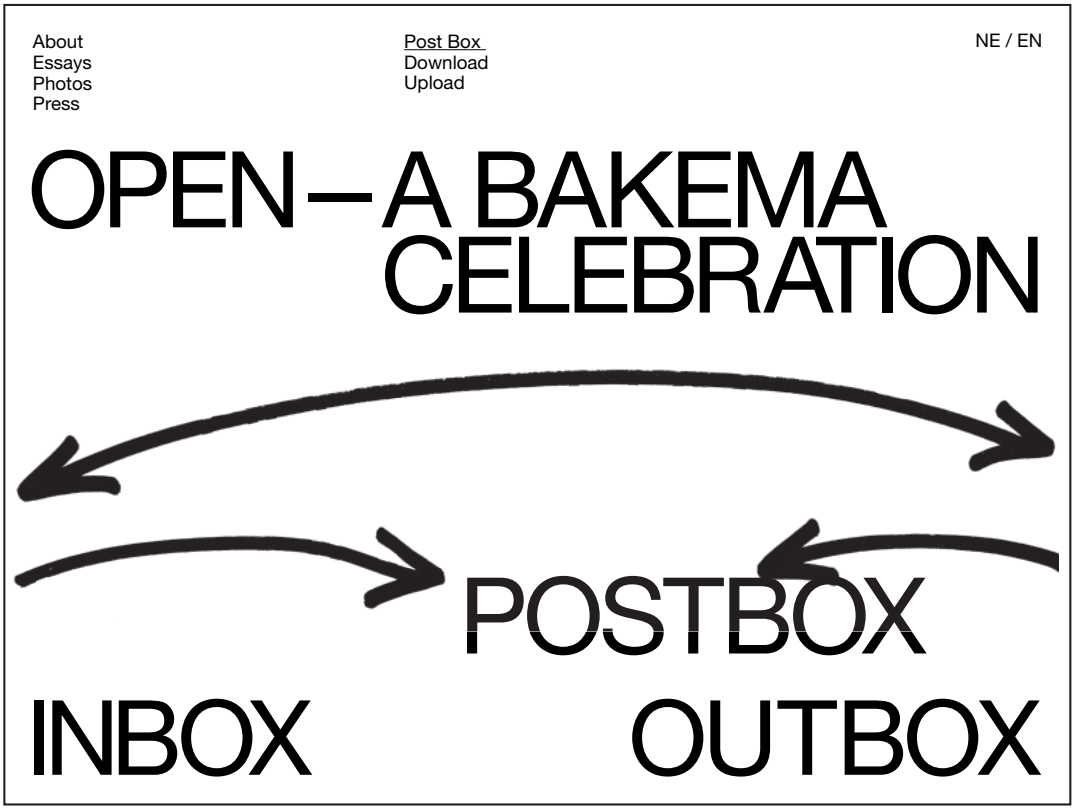
The 14th International Architecture Exhibition, directed by Rem Koolhaas, will be held from Saturday 7th June to Sunday 23rd November 2014 at the Giardini and Arsenale venues.

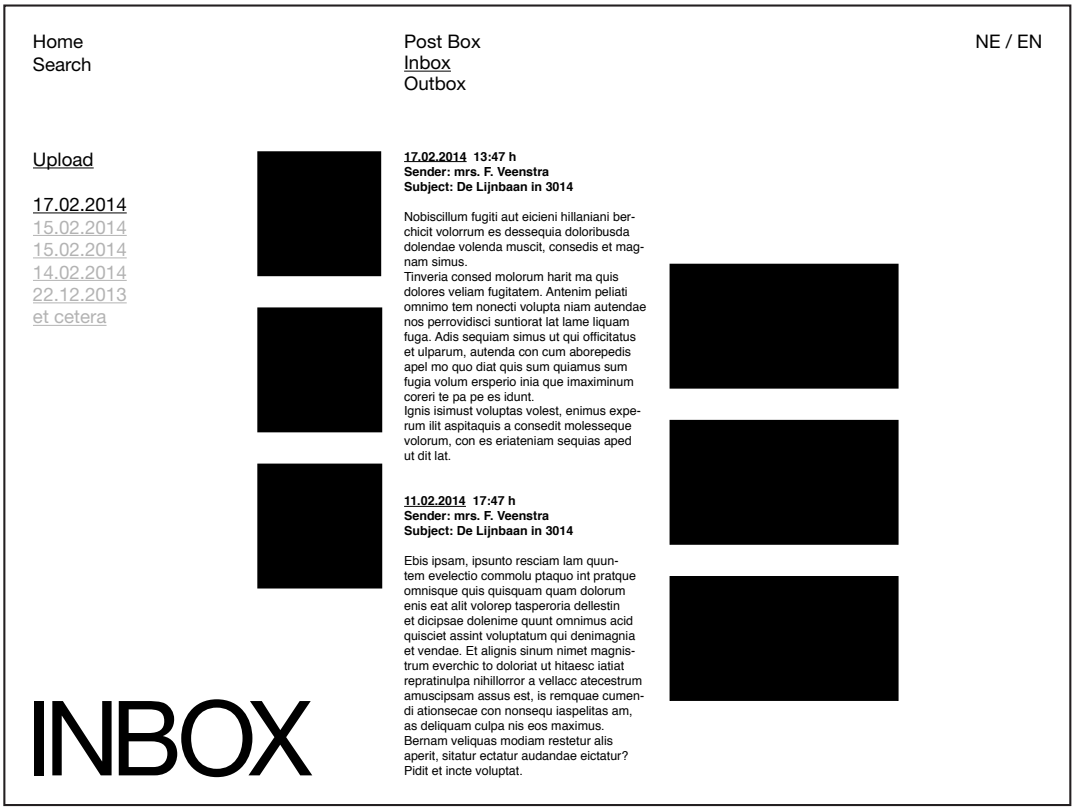
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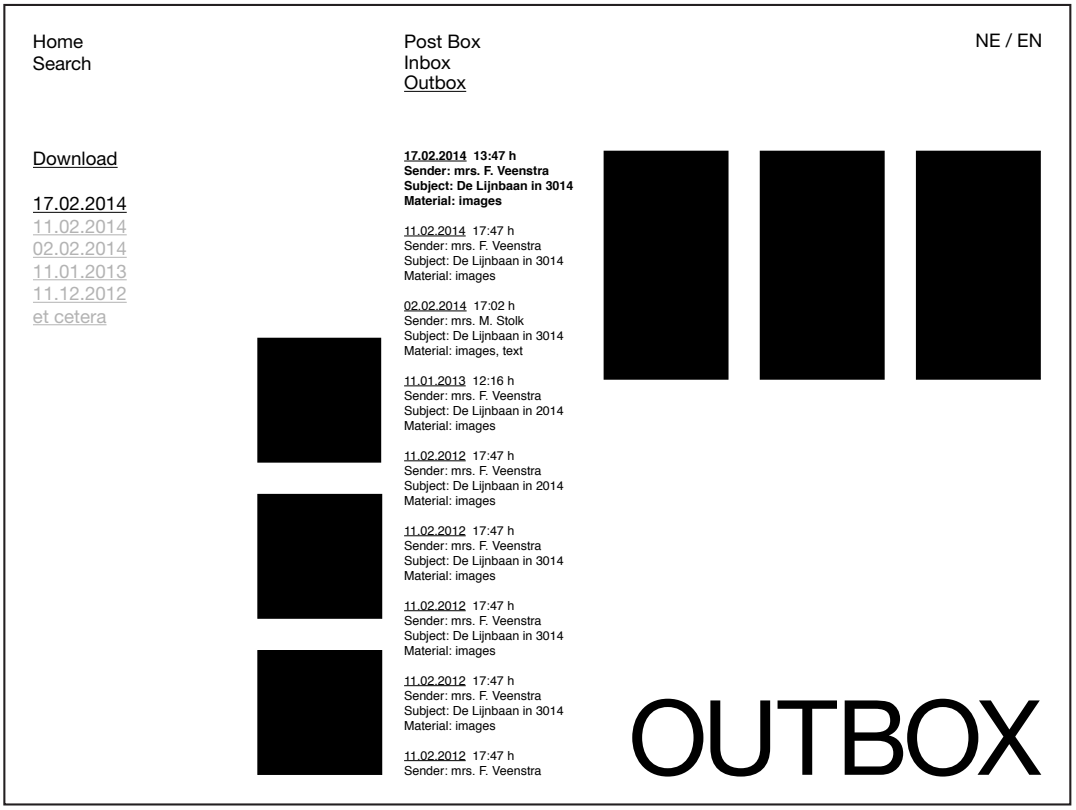


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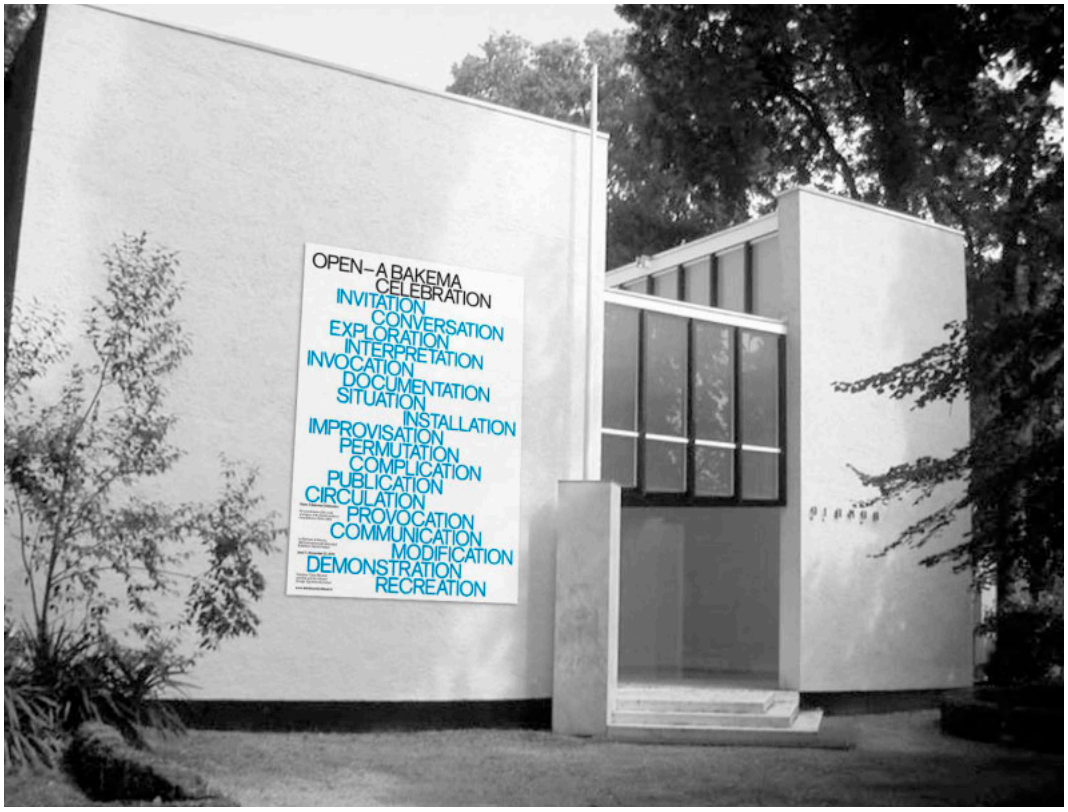

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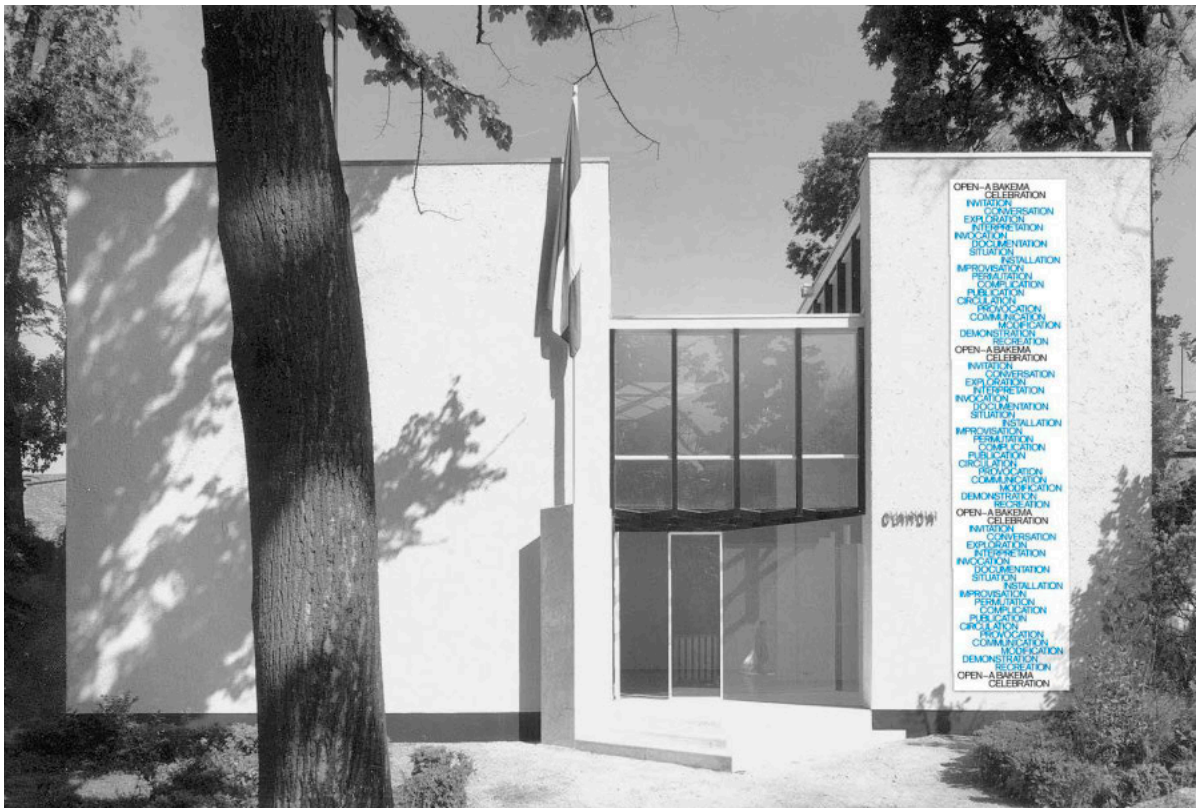

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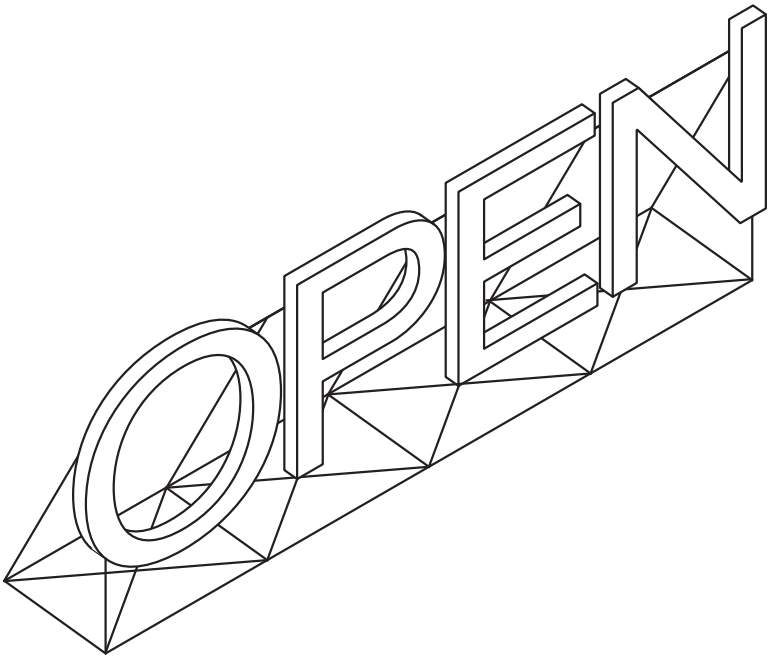
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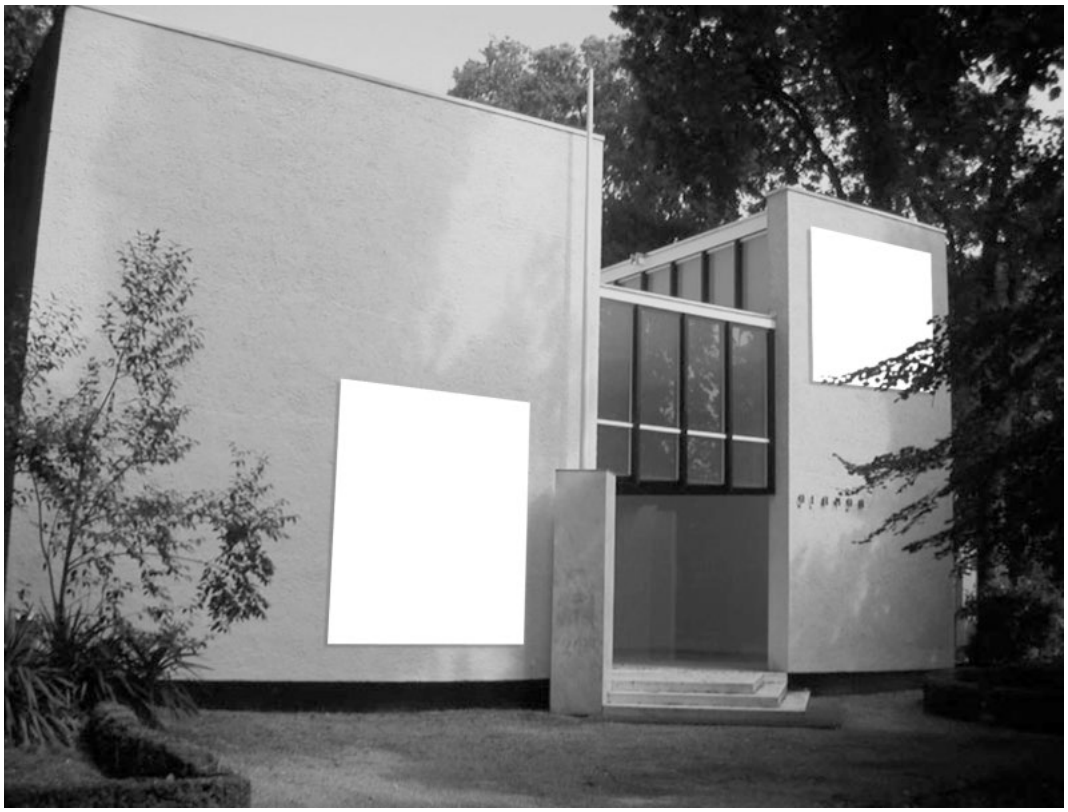




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7.3 Exterior Typography
Experimental Jetset, 2014

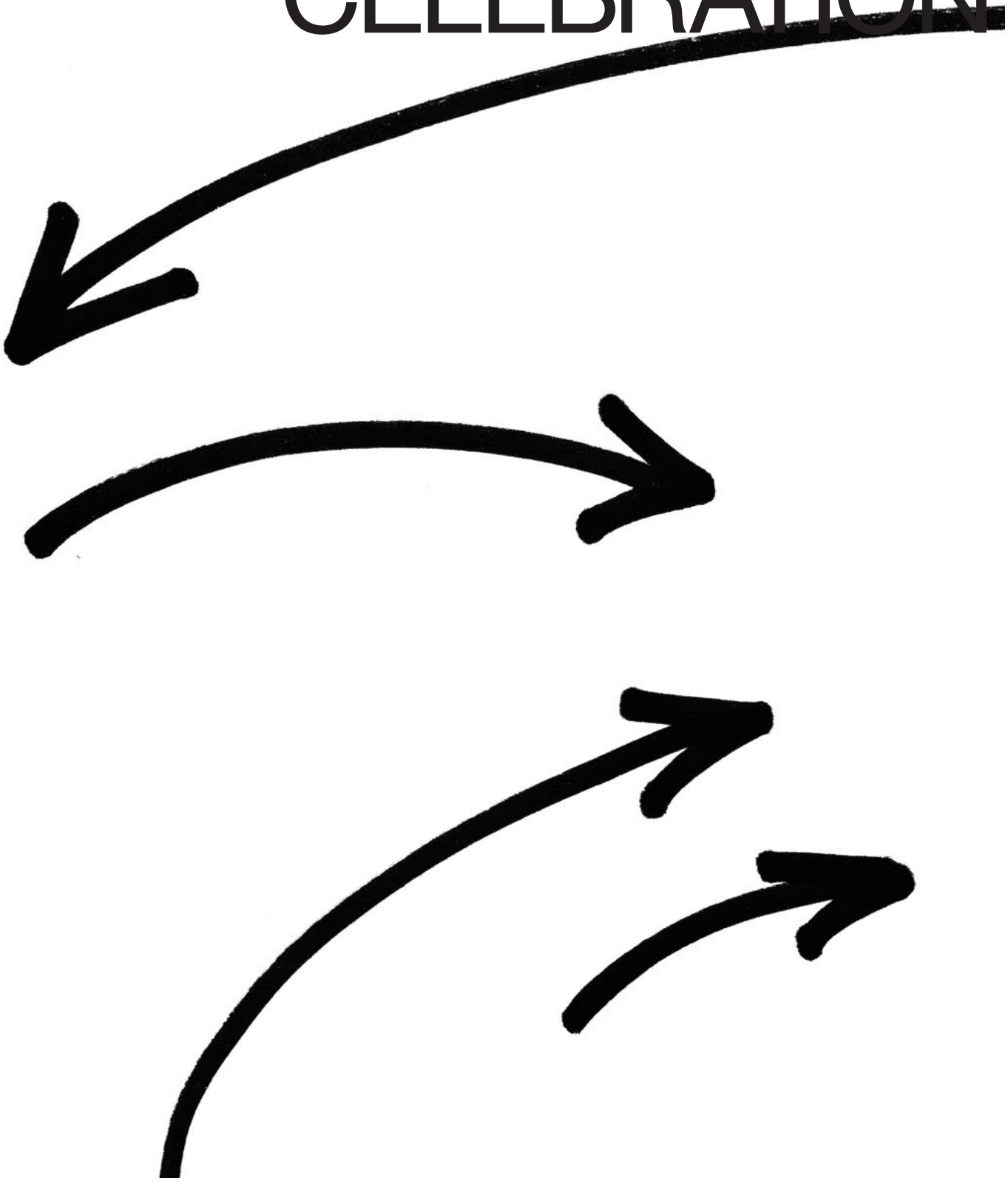

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