

DG-108 - Panamarenko

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Bottom

When signing up for the assignment Panamarenko I had one goal in mind: to solve a problem of wording. If a piece of art, a design or anything speaks to me, how can I convey what it means to me to someone who doesn't or doesn't yet share my view? In other words: "How can I convey my passion?".

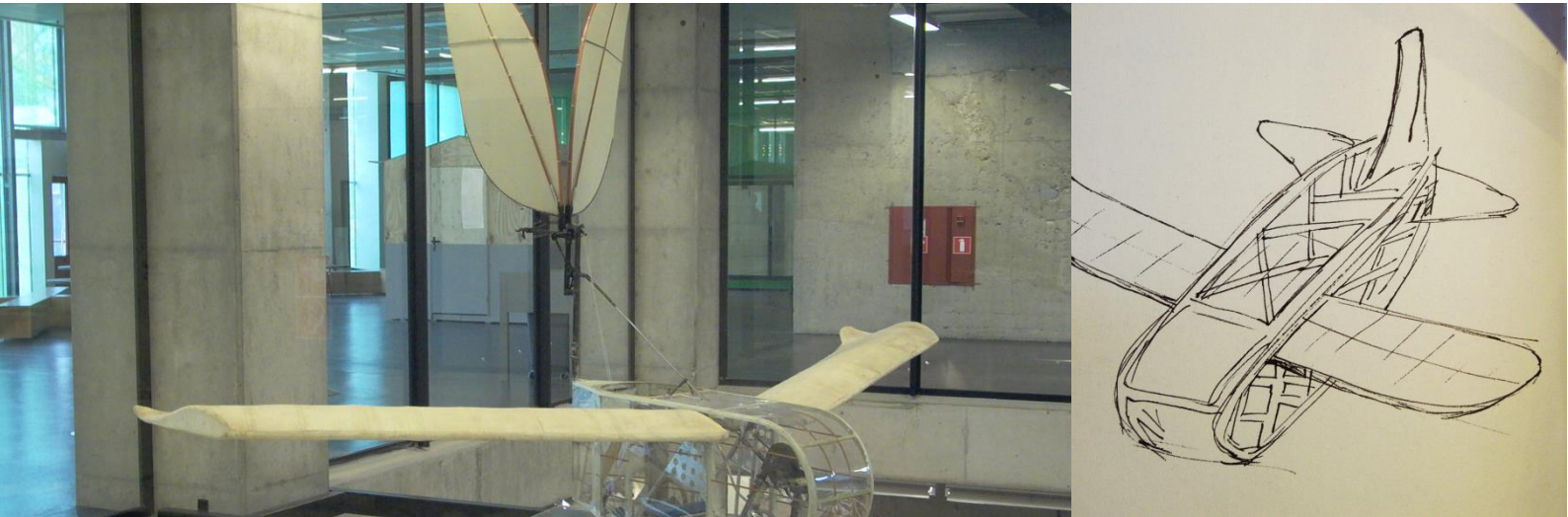
It soon became clear that simply telling individuals what I see wasn't the solution; I find that discoveries made individually are worth much more to a person than received information. Explaining every last detail removes any romance to a work, when one does not have the drive to look further than the surface, I have no place forcing them to. To convey my message I have to inspire, not educate.

I was assigned to create something, anything for the day of the arts at the technological university within the theme "hiding and revealing" (which was broad enough not to worry about).

This is the report detailing the process of my Panamarenko project in steps, starting at the bottom of both the ladder and the table of contents, working toward the top. This is for both logical and conceptual reasons

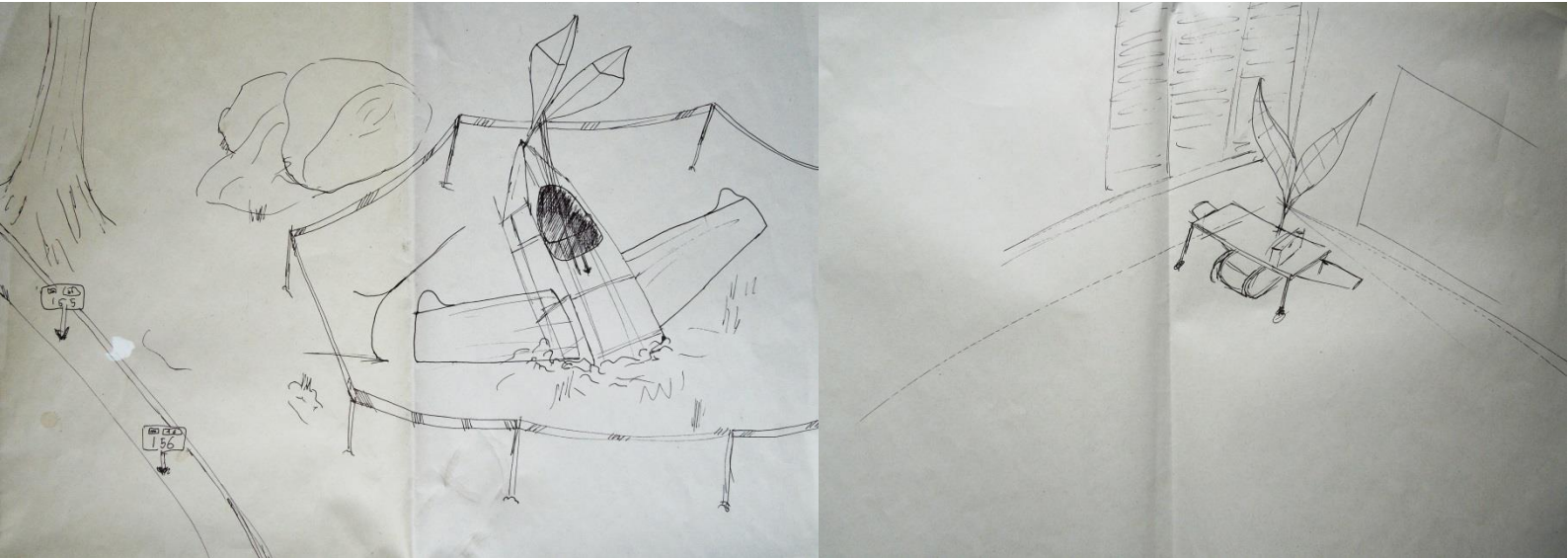
Step 1: starting up

The first week of Panamarenko was about orienting, finding out what I want to do. This was greatly aided by looking through past reports and art/design books and the art on the TU/e terrain. Starting with drawing Panamarenko's "Umbilly", from memory after not having seen it for weeks,



This proved quite a challenge, but a purpose was obvious, Features that stuck with me were enhanced in the drawing, the see through body, the large wings, the obvious flightlessness of it all

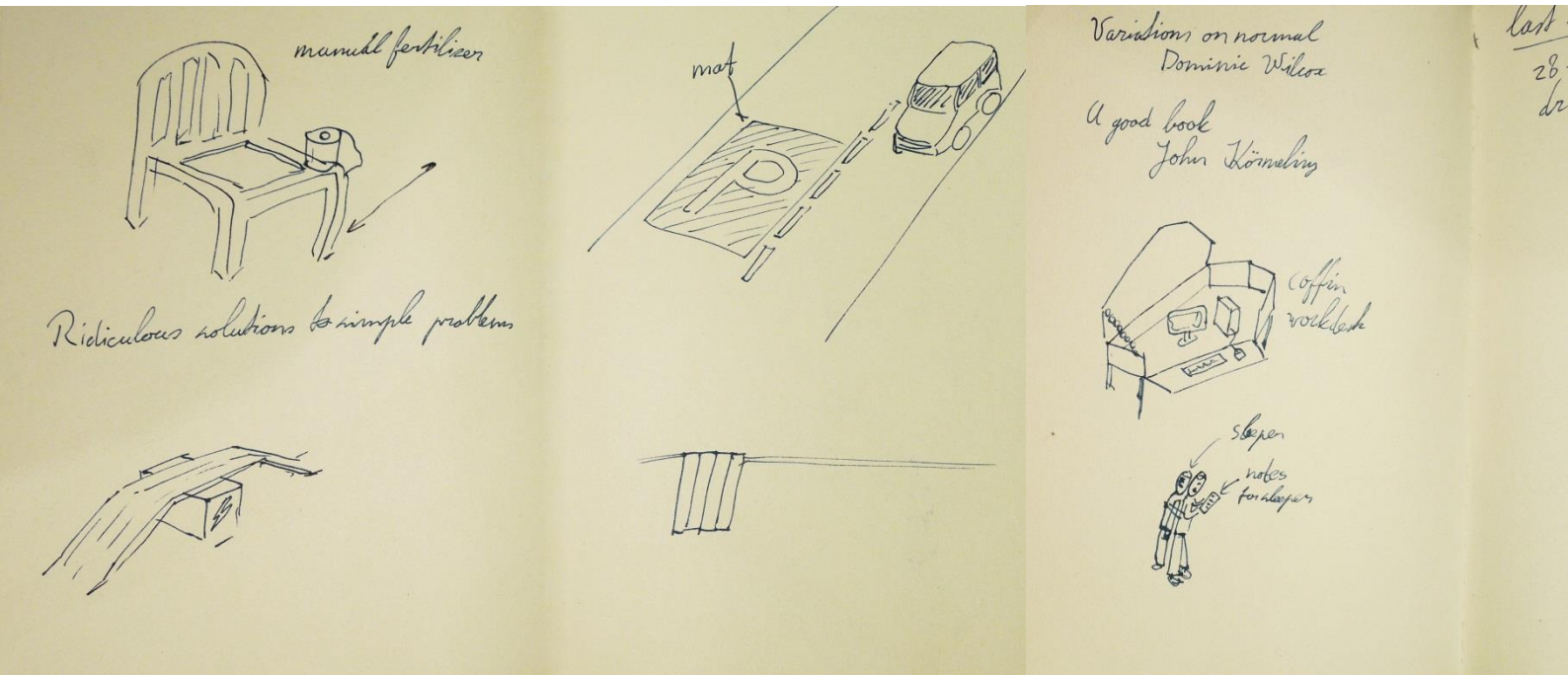
After that I started putting the umbilly into different contexts, ranging from the room I was sitting in to a plane crash.



After a week I found myself constantly thinking about one book in particular, namely: A Good Book by John Körmeling. In particular the bridge over an electricity box got me thinking, appreciating decisions and views that normally go unnoticed. Continuing with this interest I came across many more similar ideas, for example, Variations on Normal by Dominic Wilcox caught the eye, it contained many creative solutions to problems that seem to be so simple to solve or ignore.

Step 2: drawing and appreciating simplicity

Starting my way up I attended the assignment learning to draw freehanded and quickly and started placing some ideas into the context of the TU/e. This made me decide on a direction to take; I would add something extraordinary to the TU/e terrain that makes observers think about what usually would be in its place.



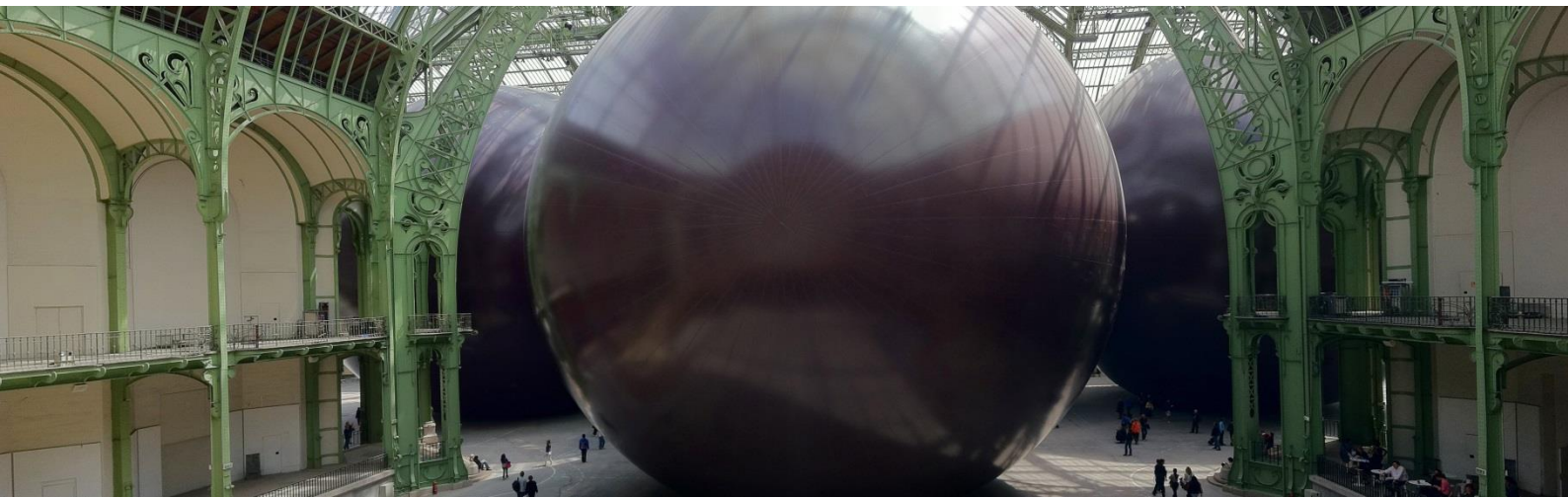
I needed to find something that doesn't seem like a problem, because it is solved entirely by design or by nature. I wanted to reveal another way to look at something so simple. *Hiding* the solution that is obvious and *Revealing* that these problems have been solved and thought about one way or another. My solution would have to perplex and make observers think.

In the end the goal was to make individuals appreciate simple, given things to make them find art and elegance everywhere. By taking away a certainty I stripped people of their preconceptions and enable them to create a more open mind to everything around them.

An example: Make objects hard to use to make someone appreciate all of the user focus that went into designing something simple.

Step 3: Context, context, context

A welcome variation and eye-opener was a presentation Heleen Herrenberg in De Zwarte Doos. With artists ranging from Panamarenko to Kabakov to Kapoor the presentation boiled down to one very important thing to me: Context. Kapoor's Leviathan greatly benefitted from being in and contrasting with the beautiful, archaic Grand Palais.

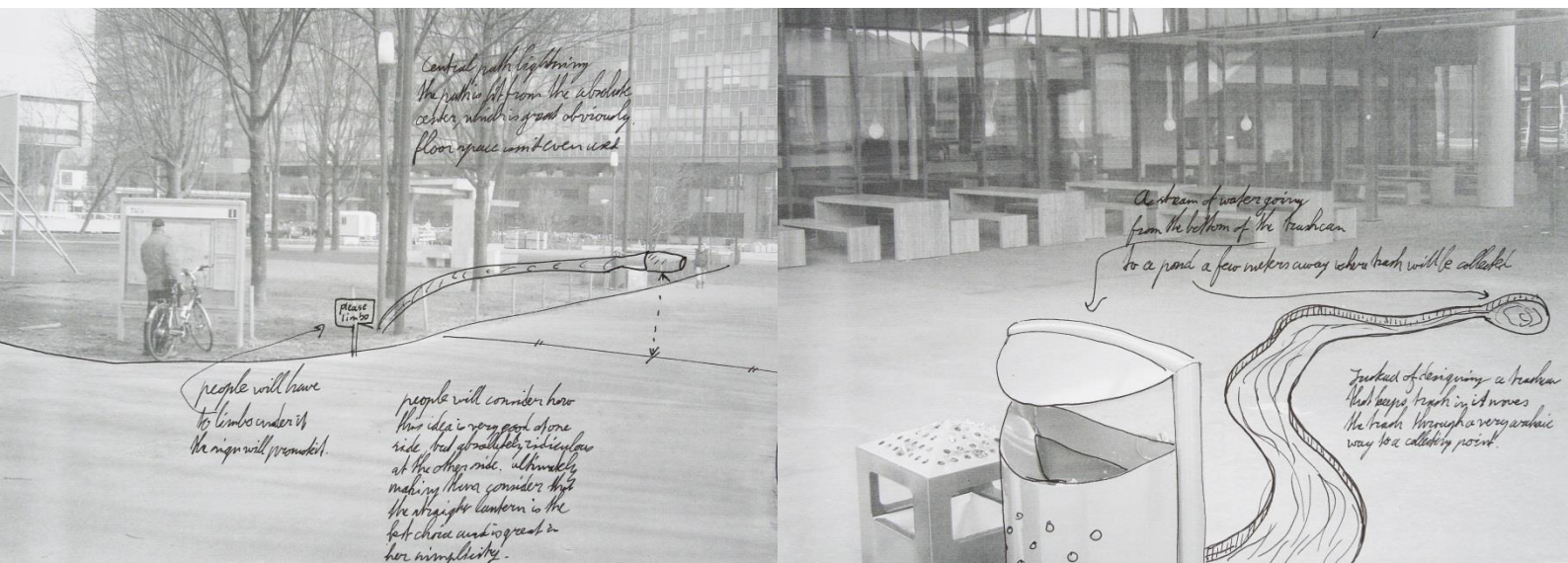


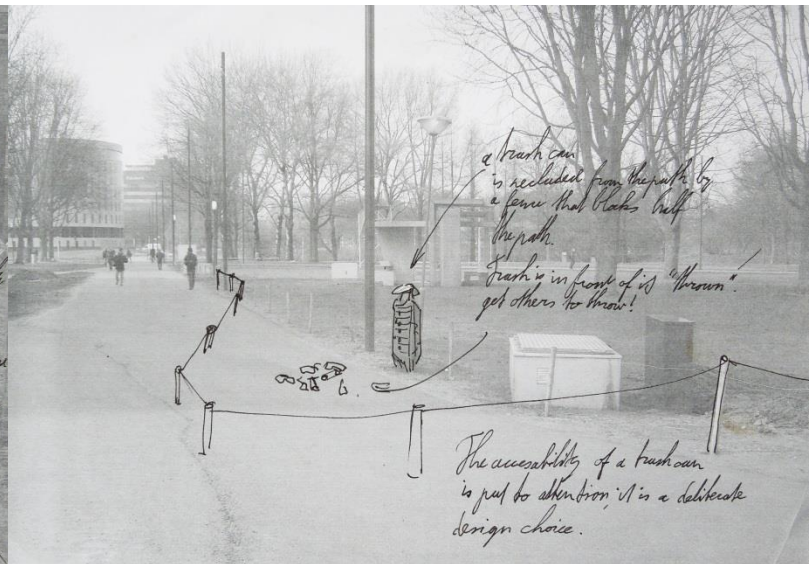
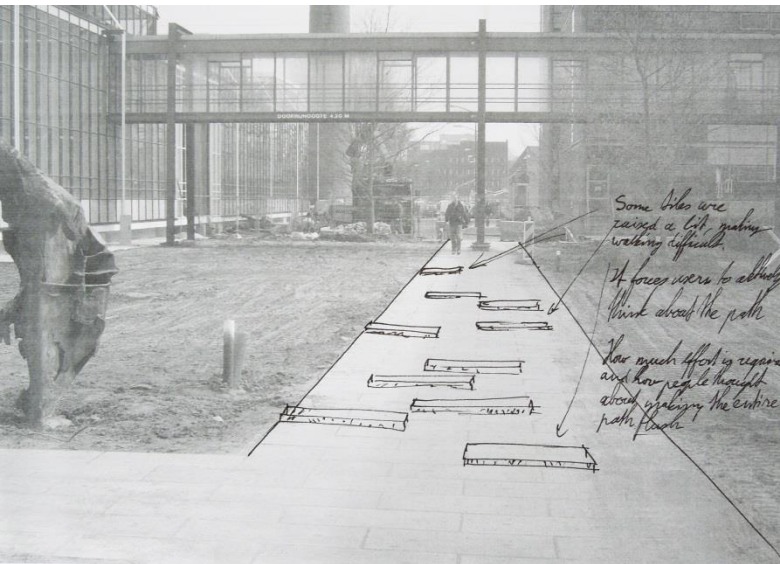
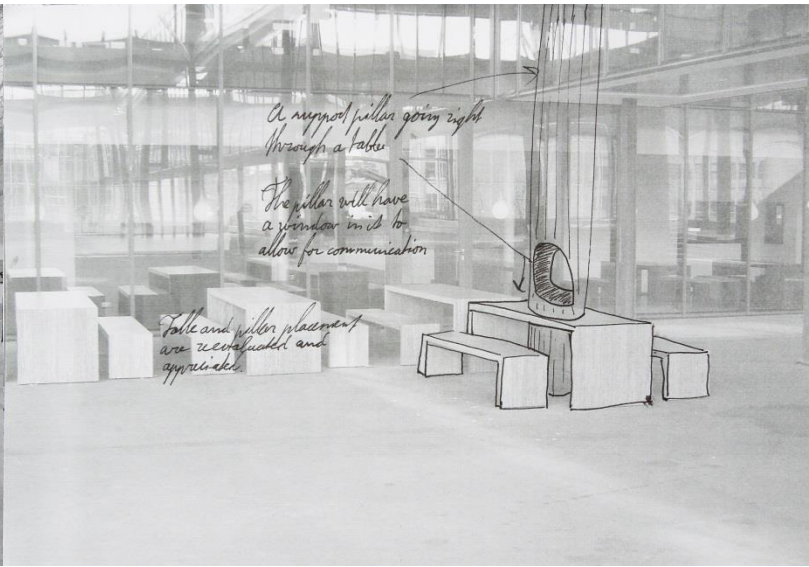
Talking with Heleen lead me towards a very context driven street art, namely: Urban Interventions. Small, concise and clever artworks in cities and nature, using the shape, color and appearance of what is already there to draw attention to a detail of it.

All this was what made me realise how important the context would be in which my project would be placed. I couldn't just, for example, put an electricity box right on the sidewalk and build a bridge over it. It would have been a functional electricity box with proper bridge building accommodations that visitors are familiar with and would appreciate the surroundings of.

Step 4: placing ideas

To try out some ideas going through my head at that point I made pictures of key points where the day of the arts would take place and placed the ideas in the pictures by spontaneously drawing. All of the ideas were minimalistic ways of accenting design decisions that had been made to make the space accessible and useful. The ideas boiled down, leaving me with one idea I was going to work on and finish.

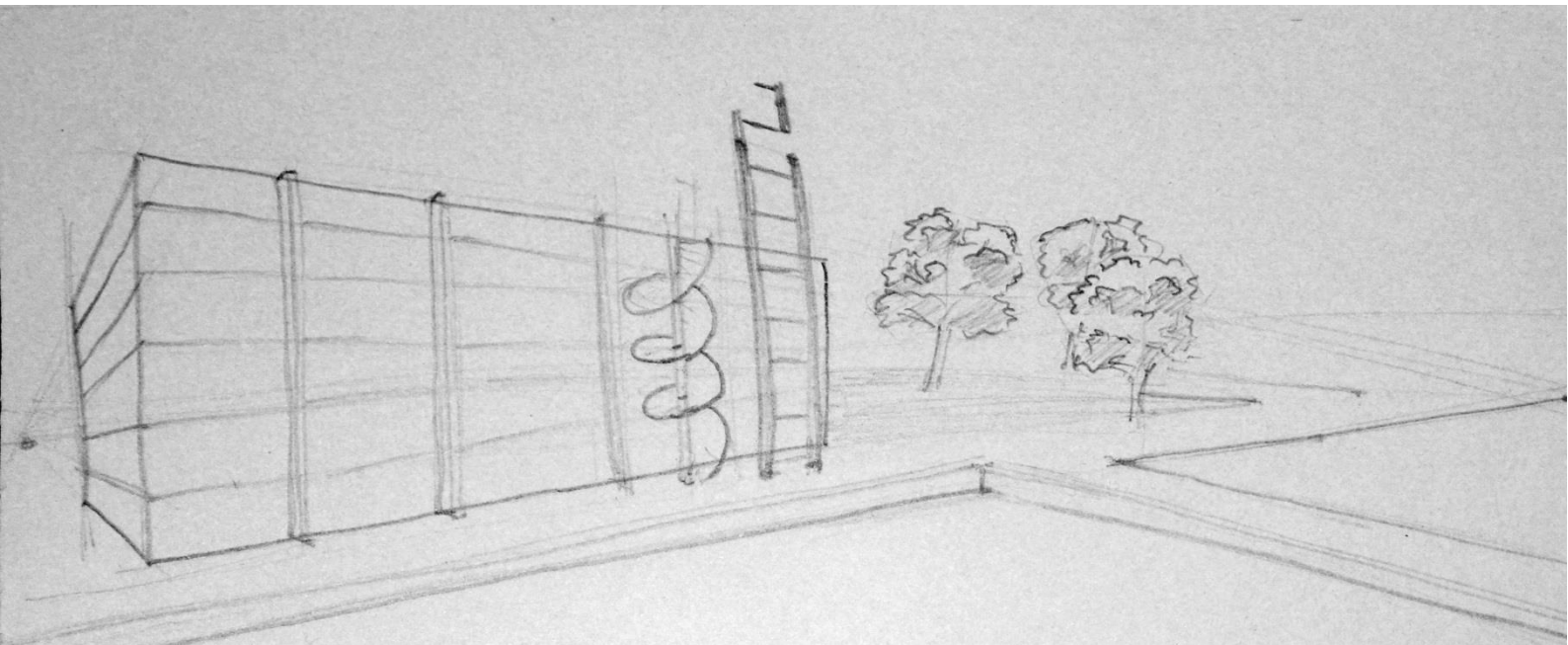




Step 5: Matrix ladder

I eventually decided work with the Matrix building on the TU/e terrain, it being a beautiful vantage point all over the terrain the day of the arts would be taking place.

Climbing up the side of Matrix is a spiral staircase providing emergency exit to its inhabitants. I wanted to raise the questions about why this specific kind of staircase was used. By contrasting it with a big ladder which could, theoretically, transport as many people as the spiral staircase. The obviousness of a ladder being a bad idea would direct a lot of attention to the detail I wanted to highlight.



Individuals should be able to climb the staircase after having their interest piqued by it and after this moment of forgetting about the art on the day of the arts (*Hiding*) they will get an exclusive, entirely new view on the day of the arts (*Revealing*).



Top

Since my idea was not picked up by the arts committee to be executed, I decided on making a model of it to be displayed on the day of the arts. Including a short text to go with it:

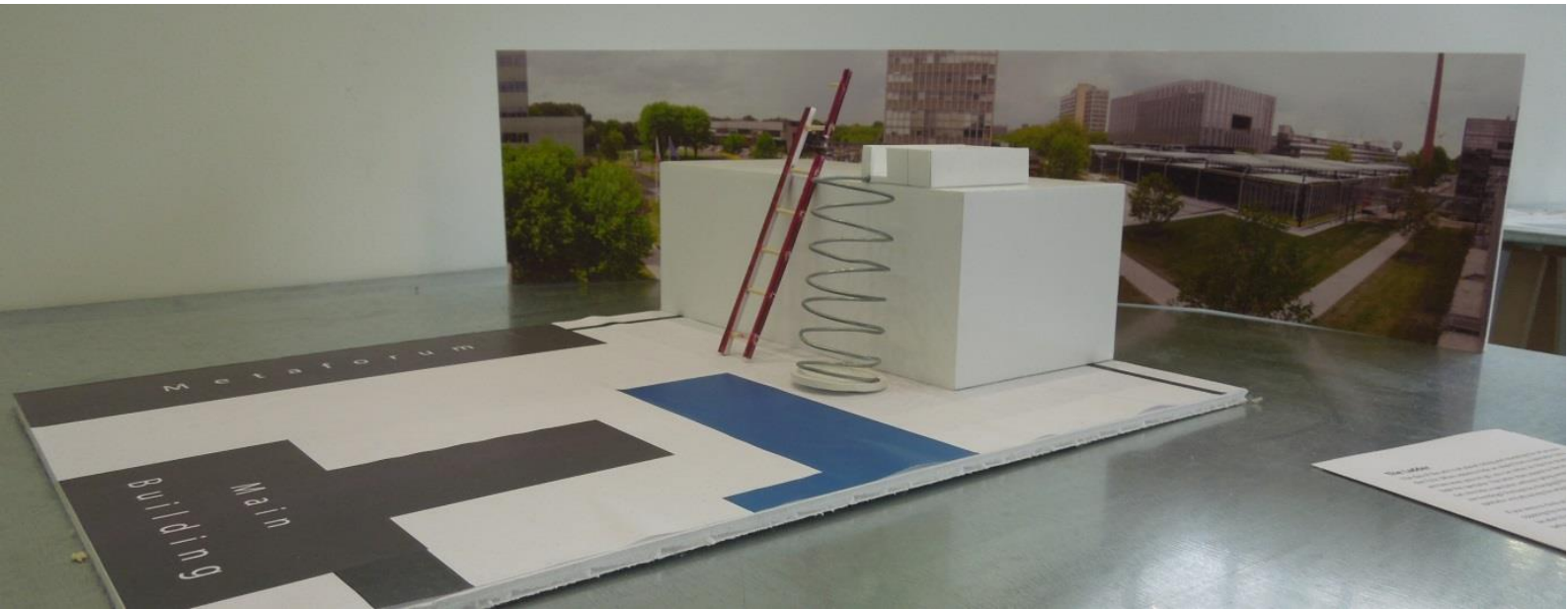
The Ladder

The day of the arts is all about hiding and revealing the art around the TU/e. When asked to hide an object from a spectator there are two ways you can go, you can either a) hide the object or b) hide the spectator. The latter does appeal to the imagination, how can one hide a spectator without taking away the experience of surroundings? Perhaps by changing the entire perspective of a spectator and attracting the attention towards the environment.

If one were to climb on the Matrix building (across the pond, opposing the main building) during the day of the arts, he would be able to look across the entire day of the arts from a never before accessible perspective. The attention would be drawn towards the environment, away from the art(hidden), before putting them into context again from the new perspective (revealing).

To attract attention towards the environment, like this roof, I wanted to make visitors question their surroundings and appreciate it. The matrix roof is accessible via a spiral staircase, but why a spiral staircase? Why not a ladder? To raise these questions a big brightly coloured ladder is placed against Matrix, hiding at revealing all of the art.

Bas Bakx, student of Industrial Design, TU/e



In the model I tried to recreate the experience I would have wanted visitors of the day of the arts to go through. After a first look at the matrix building with a ladder against it and the view they would get from here, visitors could read the text that I made up for the lack of real context around my creation.

Looking down

Panamarenko was recommended to me and very rightly so. I came into the assignment not really knowing what direction to go, hoping to find some kind of guidance. It turned out though that what I needed was the space and encouragement to let myself go and just make something. Not worrying about who will look at or use the product of my assignment disliking or not understanding, got me thinking about what I think is important in art and, by extension, design.

I found out how important I think it is to think well about every detail of a creation and how, because of this, I think it is important to keep things simple and minimalistic. This avoids a creation becoming too convoluted and near impossible to appreciate by the beholder. Any detail in a design can have a world of messages behind it and, in my opinion, that is the hallmark of good art, design or any creation.

If anything is important to my development within Industrial Design it would be this assignment. I have always been eluded by the knowledge of why exactly I think some creations have value and are interesting, things I couldn't put into words, not even in my head, this assignment has helped me in making a big step towards understanding this.

In the end, to convey my passion I have to create and inspire, not communicate and educate.

END

Special thanks to:

Frans Franssen

Heleen Herrenberg

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Jack White