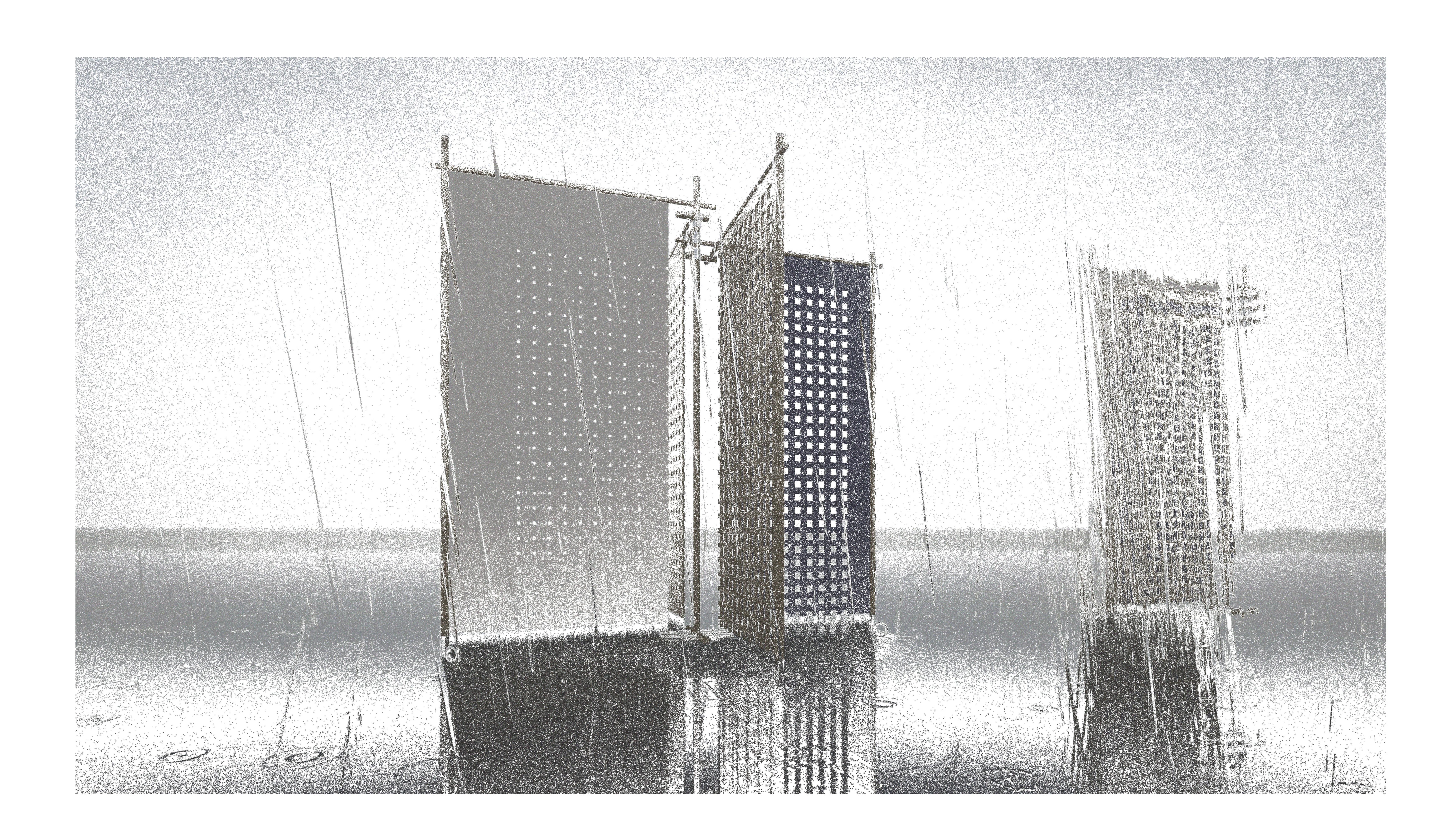
In Transition

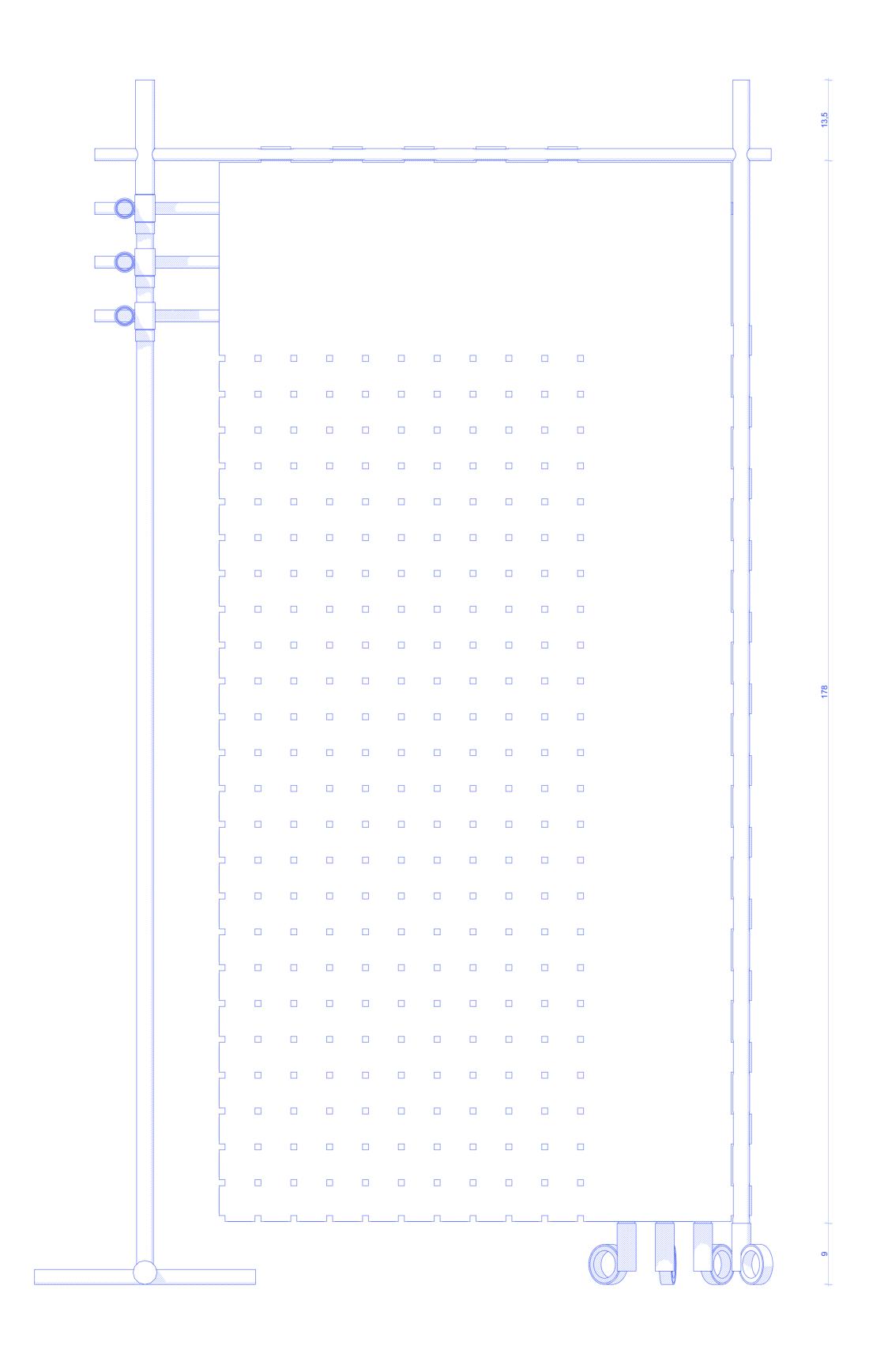
Throughout history and in different cultures, doors, doorways and portals possess a great symbolic and conceptual meaning. This is mainly due to their duality, their ambivalent character and their representation of 'transition/change'. It is true that doorways and portals have a great symbolic meaning in representing change or transition, however, in most cases the act of passing through a doorway when going from one space to another is rarely experienced as something special or unique. Often we're not even consciously aware when we do so. In other words, there's a certain misfit between the symbolic meaning and the actual act of passing through a doorway. This design aims to emphasize the process of 'transition', without losing the main characteristics and functionalities of an expostion panel. In order to to so, the process of transition is slowed down and stretched out. By doing so, we become more aware of the act itself. The exposition unit consists out of multiple panels, all rotating around a central tube. All panels have square perforations, going from small to large. When the panels are placed one after another, the front of the unit appears as a solid or nontransparent object. However, as you open/rotate the panels one by one, the space behind gradually reveals itself. Unfolding the panels becomes a process of transition. Arriving at a destination takes place step by step and becomes a journey instead of an unconscious act. The design of the exposition unit is based upon a studied doorframe in the Academiegebouw. However, rather than making a literal translation, the design is based upon an abstraction of the original doorframe. Elements of the Tuscan Order, which the doorframe is based upon, are all present, but are only visible when the panels are placed one after another. Furthermore, all panels have a different size, going from large to small. When unfolding the panels, they shrink in size. This is reminiscent of the studied doorframe, which gradually gets smaller towards the inside.

In general our exposition panels look messy. They are old, worn out and don't have a pedestal for models. Placement of the panels throughout the space is experienced as disruptive. Architectural projects, and the presentation of such projects, deserve a more practical and inviting medium. Furthermore, the target group for these presentations shouldn't be limited to fellow RAvB students only. In order to generate awareness of what RAvB students are working on, It could be interesting and beneficial to introduce our work to Rotterdam residents. This means we should expand our focus from the Academiegebouw to the urban surroundings. Instead of designing exposition panels merely for school purposes, it is more interesting to design an exposition application which function is twofold: It works independently and stands on its own (meaning it can be used as a single exposition panel), but it is also part of a larger concept which is expressed in a more spatial and architectural way. A configuration consisting of multiple exposition panels forms a 'pavilion for transitional space'. This pavilion can be placed on multiple locations throughout the city. It would showcase architectural projects from students, schedules for workshops, lectures etc. This way the pavilion acts as a symbolic portal to the RAvB and vice versa.

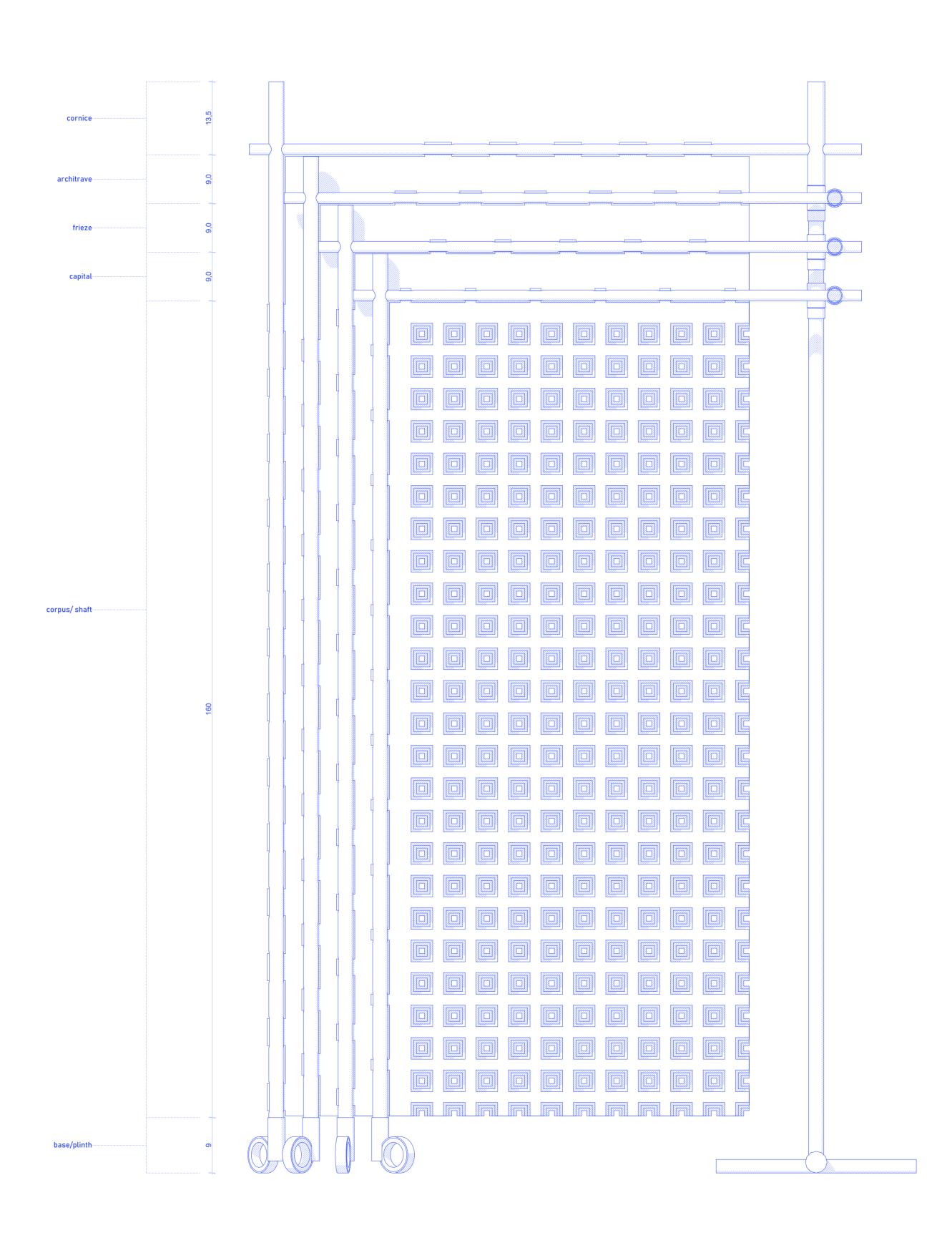
The design is representative for the RAvB, but, as mentioned above, also relates to the interior doors of the Academiegebouw, which were extensively studied in the beginning stages of this studio. The doors of the corridors are based upon the Tuscan Order. Not only do they share the same elements (a cornice, frieze, architrave, capital, corpus and plinth), these decorative elements of the door also share the same proportions as those of the Tuscan Column. In terms of design, The Tuscan Order is the most basic of all. It was mainly used in buildings associated with robustness and safety (f.e. fortresses, prisons, military & navy buildings, ...). As we all know, the Academiegebouw was initially built as the Oude Zeevaartschool. Subsequently, it was a deliberate choice to use the Tuscan Column as a point of reference when designing the frames of the interior doors.

Similar to the exposition unit, the pavilion is based upon the concept of 'slowed down transition'. Additional elements such as walls, columns, beams and roofs are redundant. The pavilion or 'transitional space' automaticaly takes shape by merely placing the exposition units in a zigzag way, followed by unfolding all panels until the units obtain a cross-shaped form. A corridor/tunnel is created. Staggered openings allow for people to navigate through the tunnel. As the visitor strolls further through the space, the front panel of each unit gradually shows larger perforations. Hence, transparancy changes, going from almost closed to nearly fully open. This play of transparancy, in which the space behind only reveals itself step by step, slows down the process of transition. Consequently, comparable to the unit, the experience is not merely visual, but also physical. The visual effect of enlarged and reduced transparancy takes place in multiple directions. By adding a slab for outdoor applications, a threshold is created. Traditionally, the threshold plays an important roll in the symbolic meaning of portals and doorways. Entering the pavilion (and therefore starting the process of transition) will commence when passing the threshold. Finally, this configuration also allows for expansion, in which more units can be added when necessary.





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