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INTRODUCTION

The Dutch designer Bas van Beek brings together designers, disciplines, objects, genres, geographies, time periods, collections, and institutions. Shameless, Van Beek's solo debut in the United States, began as a commission by The Wolfsonian-FIU to develop an installation from its historic collection. The project quickly evolved into a collaboration between The Wolfsonian in Miami Beach and seven Dutch cultural organizations: Museum Boijmans Van Beuningen in Rotterdam, Van Abbemuseum in Eindhoven, Stedelijk Museum Amsterdam, Kunstmuseum Den Haag, TextielMuseum in Tilburg, National Glass Museum in Leerdam, and Het Nieuwe Instituut in Rotterdam.

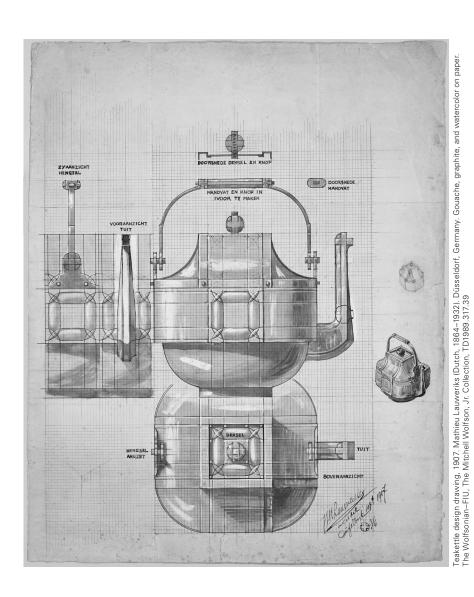
Van Beek takes objects and designs from the collections of each of these organizations—sometimes unknown or anonymous—and breathes new life into them through combinations and the manipulation of material. Through his "shameless" process of working with the past—not from a proper distance or with reverent admiration for the author but with enthusiastic proximity and curiosity—Van Beek writes new chapters of existing design histories.

Het Nieuwe Instituut, the Dutch national institute for architecture. design, and digital culture that manages the state archive for architecture and urbanism, helped coordinate the project in the Netherlands and edited this accompanying brochure, which provides some context about design heritage in Dutch collections. Since there is no central archive for the Dutch design legacy, questions of management, conservation, and especially greater visibility and usability, are also being addressed by the recently founded Network for Archives Design and Digital Culture (NADD), which Het Nieuwe Instituut is helping to establish, together with almost 40 partners from the design heritage field.

Sharing unexpected and undertold stories by reinterpreting for the present enriches our knowledge of both history and our current moment. Shameless offers an inspiring example of what such a story might look like. Hopefully many others will follow

Silvia Barisione Chief Curator, The Wolfsonian–FIU

Aric Chen General and Artistic Director, Het Nieuwe Instituut



THE WOLFSONIAN-FLORIDA INTERNATIONAL UNIVERSITY

SHAMELESS

11.29.21-04.24.22

The Wolfsonian-Florida International University is an educational institution that investigates the persuasive power of art and design through its collection of decorative and propaganda arts and architecture from the Industrial Revolution to the Second World War. Among its holdings is an internationally significant concentration of Dutch design from the period 1890 to 1940. As part of an ongoing exhibition series meant to contextualize The Wolfsonian's historic collection in the present through collaboration with contemporary artists, the institution has invited the Rotterdam-based designer Bas van Beek to present Shameless, his first solo show in the United States.

mentored students from FIU and the Royal Academy in The Hague to follow his own morphologic process. Investigating and manipulating the form and aesthetics of a chosen object, they each created a new 3D-printed work, now on display alongside the Wolfsonian artifact that served as their reference.

In his practice, Van Beek explores the richness and variety of archival material as a source of inspiration by playfully reinterpreting both renowned and overlooked designs, reshaping them using contemporary materials and techniques, and elaborating new forms and functions for mass production. He is "shameless" in his provocative approach that crosses boundaries of time. genre, and geography. Van Beek never hides his muse; on the contrary, it becomes part of his creation. In mining the past, he processes and revives it.

Along with a reflection on the accessibility of design heritage and its possible reuse, *Shameless* offers a look at Van Beek's previous work in collaboration with Dutch institutions such as Het Nieuwe Instituut, Museum Boijmans Van Beuningen, Van Abbemuseum, Stedelijk Museum Amsterdam, and Kunstmuseum Den Haag, as well as new work inspired by The Wolfsonian–FIU. Delving into our collection and archives, Van Beek

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THE PAST AS A WORK IN PROGRESS

Frederike Huygen

Bas van Beek explores historical archive material and objects, breathing new life into the design of the past in countless different ways. His work belongs indisputably to the category of heritage design, but at the same time he raises the question of what to do with it. How can a collection be inspiring? How can it tell new tales or be seen in a new light?

The manipulating and assembling that Van Beek carries out, his recycling and his reshaping of the past, relates to the present museum world. Museums are adopting a new outlook on their history, their role, the stories they tell and how they develop new ways of seeing. The keywords here are diversity and inclusion. In other words, art and culture are for, and of, all. This tendency has been evident since the start of globalization.

Museums use their collections for temporary exhibitions and permanent displays. They are responsible for maintenance, management, and acquisitions. These activities generally have a certain coherence. but not always. Exhibitions rely on loans, whose subject matter is not necessarily related to the museum's collection. Sometimes the museum addresses itself to specific audiences with tailored presentations and activities. Furthermore, the use of collections has undergone profound changes due to digitization. Not only are collections limitlessly available online for a worldwide public, but the works themselves take on a virtual existence. This raises new possibilities for collection access and exerts an influence on the physical museum and its future.

DIVERSITY AND INCLUSION

Museums aim to reach a wide range of audiences: students and other youth, people with non-Western backgrounds, people of color, different genders, international tourists and occasional visitors, and local community. It is striking how welcome discussions have become about racism, colonialism, and gender. The museum no longer tries to keep its distance but aims instead to engage with societal issues. It becomes a social and public space, a locale for dialogue and encounter.

The museum does still exist as a temple of art, as a space for contemplation and aesthetic enjoyment; and even as a kind of sanctuary, but it is also a place for experiments, debates, and discussions. Since the eighties, however, under the influence of neoliberalism and cutbacks, the museum has been regarded more and more as a part of the leisure and entertainment industry, endeavoring to attract the largest possible audience with its blockbusters, cafés, and merchandise; income must be generated, after all. Escape, engagement, and entertainment are thus part and parcel of the contemporary museum. The Kunstmuseum Den Haag sums it up with the slogan, "undergo, experience and understand."

Museums still strive to enhance knowledge and education, but the question is what story they choose to tell, and above all whose story it is and from what standpoint it is told. This question emerged as a prominent topic in the 2014 Collective Geographies symposium in Amsterdam. An inclusive museum, according to the speakers, could no longer attach credibility to a linear, Euro-American history of art, particularly modern art. That history needed to be rewritten and reconsidered, as did the canon and the manner of organizing and exhibiting works of art. A wider perspective would entail closer attention to female artists, to non-Western art, and that of various minorities, and to socially engaged expressions of art and design. The canon is now

being abandoned everywhere to make way for new and different narratives; collections and displays are being turned upside-down to formulate new standpoints towards them.

HERITAGE DESIGN

Van Beek has collaborated with Het Nieuwe Instituut, the Van Abbemuseum, Museum Boijmans Van Beuningen, Stedelijk Museum Amsterdam, and the Kunstmuseum Den Haag. The last three of these possess substantial design collections. Similar collections exist in Utrecht and in a few specialized museums for textiles, jewelry, glass, and ceramics. In the Netherlands, design archives are not kept in a single national institution but are managed by various organizations that include museums and municipal archives.

This decentralization has led to the establishment of a network in which the institutions involved have joined forces to make the legacy accessible, digitally, or otherwise. The Network of Archives for Design and Digital Culture has been striving to share knowledge and activate the heritage since 2020. Meanwhile, numerous archives are still awaiting accommodation and accessibility. This delay has been pressing since the turn of the century, but since a concrete approach is still awaiting a solution, it remains necessary to call attention to the problem and to stimulate public awareness.

Bas van Beek does so through his work and his exhibitions. His projects are generally realized with help from the Dutch government, in the form of financial subsidies for research and presentations. As he demonstrates, there is still a vast unexplored territory of inspiring sources to be found in collections. He brings historical sources to attention and breathes new life into them. The archive is thereby activated, reanimated and made relevant again. Sometimes his projects and designs explore forgotten objects, or designs that have never been realized; heritage and design

history will be accordingly augmented and completed. In other instances, it relates to reproductions and remakes that invite minor additions or modifications. Van Beek refers to this as "learning by making" or "improving existing designs," but it may also be a supplement to someone's body of work or a new work on the same basis. In those cases, history functions as his raw material: something is added, giving it a further dimension and a new appearance. This approach may amount to a homage, a pastiche, a parody—an adaptation. Van Beek also combines different historical designs into a new object, a method that in art history would be termed collage or assemblage. It is a form of manipulation that is modernistic or post-modernistic, and which may be coupled with playfulness as well as critique.

THE INSTITUTIONAL CONTEXT Autonomous visual art as a concept is closely bound to the modernist museum, with its freedom of expression, its canon, its icons, and a Western value system and art market. Design arises from a Western industrial and capitalistic system of production and consumption. Things that are unique, scarce, and valuable, or innovative and experimental, or which possess "quality" according to some other norm, have been preserved and cherished in museums; and the public throngs in to admire them. But this situation

is changing.

Charles Esche, director of the Van Abbemuseum since 2004, wrote for example some six years ago about *The Collection Now:* "Finding a new balance today means addressing some of the basic assumptions on which a museum operates. It is not enough to take for granted a shared belief in the value of art, its inspirational potential or its educational benefits. These ideas must be reaffirmed in the context of the wider crisis of values, and in this process they must be amended, abandoned or completely reformulated."

In the exhibition many artists from all over the world questioned, like Esche, universal claims and modernist thinking.

One of the concepts that the Van Abbemuseum tried is to use copies of works for telling the history of modern art, thereby giving opportunities to go beyond purely visual adoration. It was a form of deconstruction and iconoclasm. At the same time, it demonstrated that this narrative is a construction. The "white cube" model was similarly abandoned; for example, Van Beek was allowed to cover the walls with his wallpaper. Esche moreover stimulated a new way of looking at art by paying more attention to the senses, by experimenting with interventions by artists, and by according the public a more active role. This museum has been concerned for years with questioning itself and trying to rediscover itself as an institution.

Van Beek's work similarly raises issues about the concepts of genius and authorship, even though there is generally little question of unique works in the field of design. He undermines, multiplies, or makes banal the "original," and he maims icons. Simultaneously, he may remodel a cheap plastic teapot from Asia into a precious object in porcelain. He turns opinions on values upside-down. Van Beek is not necessarily ironic or critical, but his work is eminently geared to disrupting the traditional art museum context.

STEDELIJK MUSEUM AND MUSEUM BOIJMANS VAN BEUNINGEN

In 2017 the Netherlands' oldest museum of modern art, the Stedelijk Museum in Amsterdam, drew on its collection to mix fine art with applied art in a permanent exhibition called *Base*. This display left the visitor wandering through a maze, similar to browsing the internet on an ahistorical and associative journey. Despite the addition of many works by female artists, this exhibition was nonetheless still based on largely

canonical ideas about the museum's own collection. A recent seguel titled Tomorrow Is a Different World. with works from 1980 to the present, was produced under the leadership of the new director, Rein Wolfs, appointed in 2019. A myriad of disciplines and genres were mixed together in themes relating to the environment, gender, racism, and colonialism, thereby nullifying the difference between art and design. The museum added new narratives by adopting such subject matter and by making different selections, but it also viewed art with an activistic. contemporary outlook. In the field of design, the installation or exhibition embraced many societally-oriented projects. However, the Stedelijk still depends heavily on a large volume of visitors for its financial needs, a situation that can be hard to reconcile with experimental exhibitions.

"Social design" has for a decade been an accept in the policy of another museum with which Van Beek has collaborated: the Museum Boijmans Van Beuningen in Rotterdam, The societal element does not necessarily mean treating the collection differently, but it does disrupt the canon and breaks with a focus on objects, aesthetics, art history, and design history. In the Design Columns series, the curator Annemartine van Kesteren addressed topics such as biotechnology, migration, media, data, and waste. It was about processes, projects, and problems.

In 2019, the Boijmans closed for a radical renovation which is still far from complete. This unleashed a flood of inventiveness. The museum began making exhibitions in different locales and became mobile. It led to interesting collaborations with the anthropological Wereldmuseum ("World Museum"), in which historical and contemporary design and fine art were confronted and mixed with ethnographic material. The Drive Thru project (August 1-23, 2021), in which Van Beek also took part, literally shattered the institutional borders because it took place in

an enormous event hall. The works and installations were viewable from a private vehicle—an idea inspired by COVID-19.

The Boijmans recently opened a spectacular new art depot with an outer wall of mirrors, designed by the architects MVRDV. It is open to the public and shows presentations of works from the collection. The depot encloses a large glasswalled atrium reaching the full height of the building, with display cases filled with diverse collection items. The museum possesses both historic and modern art, prints, drawings, older applied arts, and modern design. In the depot, visitors can freely explore the collection (yet another analogy with the digital museum) and it contradicts the often-heard objection that the museum fails to show many of its works. The level of visibility approaches the ideal of transparency in an open building. Since visitors can also follow restoration and conservation activities there, the depot also draws attention to the maintenance and care required for a collection. The museum aims to offer space here too for members of the public to come and tell their stories.

THE KUNSTMUSEUM AND HET NIEUWE INSTITUUT

The Kunstmuseum Den Haag has a broad collection matching that of the Boilmans, with modern art as well as applied arts, design, photography, fashion, and musical instruments. It is particularly celebrated for its large collection of works by Mondriaan and De Stijl, as well as for its Art Nouveau collection. These two categories are well suited to an interdisciplinary method of display. Delft Blue pottery similarly invites connections, particularly between Asia and the West. The museum also owns objects from the Islamic world. The design collection is based on the domestic interior (there are six period rooms) and also includes much glass and ceramic work. Plans exist to pay more attention to the relation between design and architecture, and to organize an exhibition that will more deeply explore the connections between Art Nouveau, the Amsterdam School, and the Dutch colonies.

This museum is also collecting more work by female artists and more non-Western art compared to in the past, while the collection of modern art is no longer exhibited chronologically but thematically. In photography, the emphasis is on women and social engagement. The Kunstmuseum annually organizes a major fashion exhibition. A strongly interactive, playful presentation for young viewersknown as Wonderkamers ("Wonder Rooms")—examines, among other things, social questions such as identity. The Kunstmuseum is more classical in character than the Van Abbemuseum or the Stedelijk Museum because it experiments less with forms of presentation, and it does not stress a political position.

Het Nieuwe Instituut keeps archives of Dutch architecture and urban design. It organizes exhibitions and events about design but does not collect anything in this field. Despite the word "institute" in its name and its declared focus on the sectors of architecture, design, and digital culture, it presents itself particularly as a linking force between these fields. Rather than being museum-like, it aims to be flexible and open to every possible connection. The program includes placing societal and ecological issues on its agenda and fostering innovation. Exhibitions no longer concentrate as much on attractive presentations of design oeuvres or on well-rounded narratives, but instead try to be research-based and speculative. As to archive acguisitions, the institute opts not so much for authors as for more social themes such as collective lifestyles, the squatting movement, feminism, post-colonialism, and the "queer" perspective.

At The Wolfsonian, Van Beek compiles material from earlier pres-

entations in various museums. Once again, he creates a new constellation based on history. In other words, it is a collage of existing elements supplemented by new items, an assemblage that absorbs former contexts thereby creating a new one. Some reconstruction does take place, but there is also reconfiguration and rematerialization, while at the same time it can be considered a "new work." Van Beek shows his work, not by displaying a series of objects, but by furnishing all spaces with wall hangings. The presentation has a more installation-like character, like a gigantic three-dimensional collage—Van Beek's own universe, a manipulative hall of mirrors for people to wander about and absorb the work in fragments. This game with its endless combinational possibilities bears a close resemblance to the way the audience behaves in a virtual museum: they swipe, scroll, discover, choose icons that appeal to them, recreate, and manipulate. They create a world of their own, making the past a work in progress.



Christmas tree ornament for Collection in the South.Photography: Pieter Vandermeer. Ornament combines the old Van der Steur tower of the museum and the new MVRDV Depot building.

Selected sources:

Policy plans of museums/ institutions involved, the government cultural policy paper Nota Cultururbeleid 2021–2024, articles on www. metropolism.com, museum websites, conversations with the curators Jan de Bruijn, Thomas Castro, and Amanda Pinatih.

MUSEUM BOIJMANS VAN BEUNINGEN

COLLECTION IN THE SOUTH

♂ DRIVE-THRU MUSEUM

2019 & 01.08.20-23.08.20

With the objects Bas van Beek designs and composes, he critiques exclusivity in art and design, taking a stand against pretentious branding in the creative industry. Van Beek regards the museum archive as his field of activity. In the Boijmans collection, he examined the oeuvres of Donald Judd, Daan van Golden, Jan Schoonhoven, William Morris, and Verner Panton. From these he extrapolated the rules of the artist's "handwriting" and looked for clues to "redevelop" the work. He disrupted the rules of art, such as the idea of originality and intellectual property, with themes from the design industry. Does the work funcBas van Beek. Without noticing, they come into contact with the collection of the museum. When Boijmans reopens in 2026, this might be a reason for them to see the artwork in person.

The works of Van Beek were also displayed in the temporary Drive-thru museum in Rotterdam Ahoy that Boijmans organised as a response to corona. In Hall 1 of Ahoy, an events space the size of almost one and a half football pitches, more than forty works from the collection and installations by contemporary artists were arranged as if on a track. Visitors rode in electric cars, driving through it at a walking pace, experiencing the works from their own cocoon in the car.

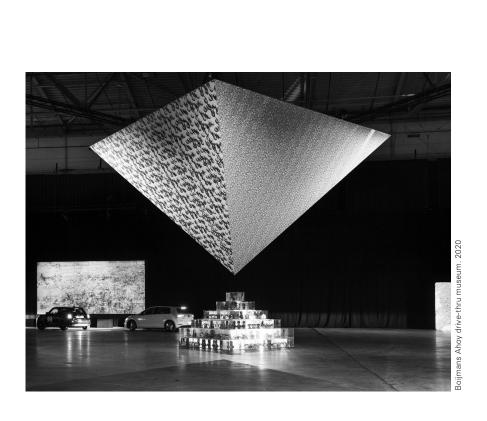
Museum Boijmans van Beuningen is closed for renovations for several years. In order to bridge this gap, Boijmans aimed to display the collection in the city in a different way. One of the projects Van Beek developed is *Collectie op Zuid* [Collection in the South].

tion as it should, is the

or saleable?

work visible, usable,

Rotterdam Zuid is a city district with many small-scale entrepreneurs and with various migration backgrounds. Van Beek suggested working here with the museum collection in a completely different way by allowing his "new" objects, based on the collection. to be integrated into the range of businesses and shops in the district. Now when eight-year-olds buy their first goldfish at the local pet store, it features an aquarium sculpture by





AFRODISIAC TELEPHONE AQUARIUM SCULPTURE, 'COLLECTION IN THE SOUTH' FOR MUSEUM BOIJMANS VAN BEUNINGEN ROTTERDAM, POLYRESIN MADE BY QUANZHOU FINE-CRAFTS CO., LIMITED. 2020. PHOTOGRAPHY: PIETER VANDERMEER

JORIS AND THE BIOPIK AQUARIUM SCULP-TURE, 'COLLECTION IN THE SOUTH' FOR MUSEUM BOIJMANS VAN BEUNINGEN ROTTERDAM, POLYRESIN MADE BY QUAN-ZHOU FINE-CRAFTS CO., LIMITED. 2020. PHOTOGRAPHY: PIETER VANDERMEER



VAN ABBEMUSEUM

FACE TO FACE WITH GUSTAV KLIMT

01.23.21-06.13.21

The Van Abbemuseum was the first in Europe to present a new reproduction of Gustav Klimt's famous Beethoven Frieze. Bas van Beek turned it into the resplendent centrepiece of an impressive museum experience: a dream journey through time.

who all worked with the same approach, showing that divisions between disciplines are more manufactured than real.

Klimt was presented only once before in the museum, in the 1950s, but never made it into the collection. The reason for this could lie in the contrast between the excessive aspects of Klimt's work and the Calvinistic collection of the Van Abbe at that time. We wanted to include Klimt in the exhibition series Face to Face. The series is based on works that are absent from our collection and represent another time or way of thinking about about art. Klimt was a perfect candidate.

The original wall painting is thirty-four meters in length and was created in Vienna in 1902 as part of a special ode to Beethoven. Some twenty artists worked together to design one total artistic experience. This idea of the Gesamtkunstwerk (total work of art) has been reproduced at the Van Abbemuseum. Bas van Beek produced a wondrous world in which design, visual art, music and stories were united in intriguing fashion. Three early works by Klimt were also on display alongside the re-created Beethoven Frieze, as well as Ode to Joy by Beethoven, furniture by Josef Hoffmann. Van Beek designed the whole ensemble reusing elements from Frank Lloyd Wright and Verner Panton, who were also experimenting with this idea of a total experience. So here we have an artists, designers and architects

This exhibition was supported by Stichting Promotors Van Abbemuseum, Creative Industries Fund, Turing Foundation en dhr. G.J.Nieuwenhuizen Segaar





Portrait of Johanna Staude by Gustav Klimt. 1917–1918. 70 imes 50 cm. Belvedere Vienna.







FACE TO FACE WITH GUSTAV KLIMT, CURATED BY CHARLES ESCHE & BAS VAN BEEK, VAN ABBEMUSEUM, LEFT: GUSTAV KLIMT, MALE NUDE STUDY, C. 1883. FRONT: LADY BY THE FIREPLACE, GUSTAV KLIMT 1897–1898. RIGHT: GUSTAV KLIMT, WOMAN PLAYING THE ORGAN / ALLEGORY OF MUSIC (STUDY), 1885 COLLECTION BELVEDERE VIENNA, AUSTRIA, 2021. PHOTOGRAPHY: PETER COX

THE MUSEUM AS AN INTEGRATED RESORT

Excerpt from a conversation between Charles Esche (Director, Van Abbemuseum Eindhoven) and Bas van Beek, September 2021

BAS VAN BEEK

I'm interested in the common ground inherent to an approach and a way of working, which you don't see if you put the focus on the individual, a continent, an artistic movement or a discipline.

CHARLES ESCHE

I really like the way that you see the long historical connections between modern art and design and other cultures. For me, it's important that these relations are acknowledged, because it makes modern art become a part of the world as a whole, rather than an exception or something that is uniquely White and Western. At the same time, these connections have been used by western art historians to claim modernism as a universal language. one that managed to subsume influences from every other culture into itself in to create something that was applicable to the whole of human culture.

Today, given all the destructive consequences of a modern way of thinking in general, it seems to me crucial that people like us try to situate modern art back in a particular time and place, so that people can look beyond and outside its universal modern ideals and allow a diversity of ideas and forms of living and thinking to flourish. You do exactly this without being simply critical or righteous. You humble the modern masters and bring them down from their universal claims by both domesticating and playing with them. You show their connections with a history of decoration and style-like what you did to Donald Judd's work for instance, incorporating it into an organic pattern wallpaper. It's the same in what you do with Verner Panton and Frank Llovd Wright: artist, designer and architect mashed together to produce something both excessive and very much of this moment. The way your installations work is also very experiential. Elements work with and relate to



Charles Esche in front of the 'Tulips' sculpture by Jeff Koons in the Wynn Palace,

each other in a way that challenges a single design or art object. Of course, the genealogy of such an approach lies in the Gesamtkunstwerk ideas of the late 19th century, but that in turn goes back to the Pantheon and other spiritual spaces that exist across cultures and religions. One of the interiors you show at the Wolfsonian is almost awe-inspiring, in the way that pagan temples might have been, vet it uses all modern forms. This seems the best way to use the legacy of modernism today—to connect it to non-modern pasts and futures and tell new stories about its origins and meanings.

This modern aspect is only one theoretical side of the work, of course, and what I am equally struck by is when you mention the question of who is the beneficiary of our work in art, design, museums and so forth. This has been a crucial guestion for me, working as I do in a publicly funded museum, and a question I haven't always been able to answer well. It seems to me that you tackle it in two ways. One is by drawing inspiration from the ambitions of art and design collectives, such as the Bauhaus who wanted to produce functional objects for the proletariat (though I would ask to what extent they succeeded). Another is more about refusing to conform to the rules of taste and appropriateness. I am thinking here about the project in Rotterdam with the aguariums but also the decorative excess of some of your work in museums, which seems to me designed to appeal to a different public from the average tasteful museum visitor. I see this as your way of addressing questions of class and the exclusivity of art and high design without going down the social design route. Is that something you can comment on?

BAS VAN BEEK

Henry Geldzahler, curator of contemporary art at the Metropolitan Museum of Art in New York in the '60s and '70s, was intensely irritated by what he saw as a false dichotomy between the elite and the populace. To him it was one big continuum, a body cultural. "If great music isn't written by a Wagner and a Mahler in the late 19th century, then the pop tunes of the 1920s, '30s and '40s are not going to have any place to start from," Geldzahler asserted in an interview with Barberalee Diamonstein-Spielvogel in 1978¹. IKEA wouldn't exist without the Bauhaus, nor would Disney without William Morris.

Making the production of culture is unreachable for a wide segment of society is extremely harmful. People without access will become mistrustful and see culture as just a game for the well-to-do.

For the *Collectie op Zuid* project of Boijmans van Beuningen, I designed aquarium sculptures and also Christmas ornaments and curtains. They were put up for sale exclusively in a pet and gift shop in a district of South Rotterdam during the protracted Boijmans renovation, so as to bring local residents unnoticed and cursorily into contact with the museum's collection.

Modernism viewed ornament as impure and hence even rather dirty: it had to be cleaned up or, ideally, painted over with white paint. A neutral white cube creates space for pure thoughts so that the unclean can be expelled. The work of Donald Judd and of the Wiener Werkstätte could in that respect hardly be further apart. By explicitly fusing them into a wallpaper pattern, I show that they don't have to be contradictory.

The way fine art and applied art are displayed in MoMA is a textbook example of intolerance: the white cube creates a treasury of presumed correctness which must be protected and corroborated. The consequence is that the displayed work—lively though it may be—feels more dead than alive. This contrasts with the Metropolitan Museum

which, thanks to its

1. https://www.youtube.com/ watch?v=Hu9_Dp4nDH8 encyclopaedic approach, offers a much wider perspective so that visitors almost automatically come to admire that what is seen as 'other' by understanding the universal and the social aspects.

The casinos in Las Vegas reject the modernistic white cube and spurn the rules of good taste; they embrace ornament to distinguish themselves from one another and to establish a sense of destination. The casino has evolved into an integrated resort with hotels, shops, conference rooms, restaurants, cinemas, spas, gyms and swimming pools. MGM Cotai Macau (China) even collects museum-worthy art and present cultural programs and exhibitions. Also the Wynn Palace in Macau spent 250 million dollars on Jeff Koons' Tulips, as well as on Chinese cultural heritage objects. The works serve, by the way, to stop you from getting lost. But they resolutely penetrate the domain of the museum, toowhere they once did with architecture as described in Learning from Las Vegas, the famous study by the architects Denise Scott-Brown and Robert Venturi.

I think that, as a museum but equally as an artist or designer, you should try to learn from that, or at least be willing to move towards the integrated resort phenomenon.

CHARLES ESCHE

I'm happy you mentioned casinos and integrated resorts at the end. I remember you dragging me to Macau when we were in Hong Kong together and it was a real eye opener for me. I think there is so much to learn from their ways of engaging people, while museums could bring another sense of purpose to the resorts as places where people get together and new forms of learning and mutual understanding could emerge. I think there is an amazing potential in cross-pollinating the resort and the museum. I also see how much your work offers me a way to think what that might be. You share techniques like recycling, repurposing, reusing and finding new potential in traditions. There's also your use of excess as a positive value. I see how that might compensate for the loss of excess in other areas of life, in a climate emergency future. And then there's the mutual shamelessness. Your work becomes such a rich source of things to think about and reimagine in this way.

Five Lions. Oing dynasty (1644-1911) Daoguang period (1820-1850), 120 × 120 cm. Imperial Workshops of Beijing. Collection MGM Cotai Macau. MGM's Chairman Collection which has always been embracing and continuing with the Chinese culture, with exhibiting antique and contemporary arts.

KUNSTMUSEUM DEN HAAG

FIRE, FIRE, FIRE!

12.12.20-10.24.21

After being commissioned by the Kunstmuseum to develop a new body of work, Bas van Beek proposed developing a coffee set based on designs from the museum's own collection, as well as other collections. However, he quickly added—somewhat provocatively—that he wanted to design something that, for once, was not "headed straight for the repository."

The appropriation and transformation of other people's designs forms the core of Van Beek's practice, a strategy for questioning the status of cultural heritage and a way of enabling it to live on and acquire new meaning. Based on a 1920s inkwell by De Bazel, the 1970 Alitalia tableware by Joe Colombo

and Ambrogio Pozzi, and

Marco Zanini's postmodern Hollywood Collection, Van Beek designed three modular cups and saucers (for espresso, coffee, and cappuccino). The cups and saucers, which are decorated with stylized ornamental designs by H. P. Berlage—the museum's architect—will be introduced in the museum café towards the end of 2021.

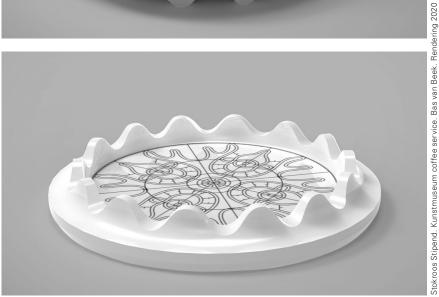
This plan had ramifications.

Not only did our contracts with coffee suppliers have to be reviewed, Van Beek also had to adapt the cups so they are able to be stacked and can hold the standard quantity of coffee served at the museum café.

Van Beek's new works are presented as part of a retrospective of his designs in ceramics and glass. "The arts of fire"—as our former director (1912–41)

Hendrik Enno van Gelder once referred to these materials—are the core of the museum's decorative arts and design collection, and Van Beek's work provides a way of looking at it differently.













P. 24: JVDV TULIP TOWERS, ALUMINIUM, STAINLESS STEEL, EARTHENWARE AND 3D PRINTS, 'FIRE FIRE FIRE', CURATED BY JAN DE BRUIJN, KUNSTMUSEUM DEN HAAG, 2020. PHOTOGRAPHY: YVES KROL. P.25: EXTRAPOLATIONS & ANACHRONISMS, 3D PRINTS, 'FIRE FIRE FIRE', CURATED BY JAN DE BRUIJN, KUNSTMUSEUM DEN HAAG, 2020. PHOTOGRAPHY: YVES KROL





A MARRIAGE OF TRUE MINDS

Maartje Brattinga & Jan de Bruijn

Idealist or dreamer? Petrus Marinus Cochius (1874-1938), director of the Leerdam Glassworks (1912-1933) in the Netherlands, had a vision for his utility glassware. Designed by artists and architects, his glass tea pots, flower vases, and coffee cups would replace the "monstrous" products of pressed glass that one could find in a common Dutch household. For this mission he worked with the best-known Dutch architects at the time. And, in a bold attempt to conquer the American market, he sought a collaboration with Frank Lloyd Wright (1867-1959).

IDEOLOGIES AND AMBITIONS

Cochius was interested in a large number of ideologies. He was a theologist, a freemason, a practical idealist, and even a priest of the Free Catholic Church. But he was also one of the founders of the BKI (Federation voor Art in Industry), a group of industrialists that aspired to create well designed industrial products through collaborations with artists, and a member of the VANK

(Dutch Association for Craft and Industrial Art), whose goal was to stimulate the development of crafts and industrial design. These interests provided him with an extensive network of like-minded artists and entrepeneurs with whom he started a series of collaborations, thereby modernizing Dutch glass.

As an ambitious factory director, Cochius was continuously looking for new markets and saw possibilities in the United States. In the 1920's, Frank Lloyd Wright rose to fame in the

Netherlands due to a series of publications in the journal *Wendingen*. Cochius tried to contact the American architect as early as 1922.

A year earlier Wendingen had dedicated the November issue to Frank Lloyd Wright. Cochius must have been inspired and asked the Dutch architect

H. P. Berlage—who was the first to introduce the work of Wright to the Netherlands (in 1913)—for an introduction.¹ His letter to the United States remained unanswered.

A few years later he tried again. This time he enclosed a copy of the booklet Glas en Kristal (Glass and Crystal), part of the series "The applied arts in the Netherlands." The booklet gives an overview of contemporary Dutch glass and crystal, with a prominent role for the Leerdam glassworks. Within it Frank Lloyd Wright might have admired pictures of glass by De Bazel, De Lorm, and Lanooy.

The letter and book might have intrigued Wright, but it was only after Leerdam representative for the

United States, Mr. Das, met Frank Lloyd Wright's son and wrote a letter emphasizing the connections between Dutch manufacturers and artists, that the

architect responded. Finally, a correspondence started between Cochius in Leerdam

and Wright at his Taliesin estate in Spring Green, Wisconsin, culminating in a visit by Cochius to Wright's residence in 1928.

AN INSPIRING VISIT

Cochius stayed in Taliesin for two days, travelled further through the country, and returned a month later for a second visit. The Dutch factory director was deeply im-

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1. Berlage was the first Dutch

architect to travel to America

(in 1911) and publish about

Wright. See H.P. Berlage,

Amerikaansche reisherinneringen, Rotterdam, 1913.

However, the magazine Bouw-

wereld had already published

on Wright. See 'Frank Lloyd

Wright, een modern bouw-

meester in Amerika', De Bouwwereld, 1912 (3), pp. 20-22.

See also: A. Alofsin, Frank

Lloyd Wright. The Lost Years,

1910-1922, Chicago / Lon-

don, 1993; H. van Bergeijck,

'Frank Lloyd Wright. Architectuur voor de gecultiveer-

de middeklasse', in: H. van

Bergeijck (ed.), Amerikaanse

dromen. Frank Lloyd Wright

en Nederland, Rotterdam,

2008, pp.117-140: 117-120; A. van der Woud, 'De Nieuwe

Wereld', in: Americana. Ned-

erlandse architectuur 1880-

1930, Otterloo, 1975, p. 20.

pressed and referred to Taliesin as an "earthly paradise." Cochius' visit came at a somewhat peaceful moment in Wright's life after having his studio burned down twice, losing loved ones, and going through two divorces. He was just married (August 1928) to Olgivanna (Olga) Lazovich Hinzenburg, who was born in Montenegro, studied sacred dance, and was a follower of the mystic G. I. Gurdjieff. Cochius admired the couple:

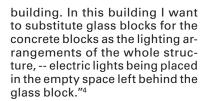
"The conversation immediately went into the deep. She revealed herself as a mystic, he as an anti-church man. But in the realm of absolute beauty, what he refers to as inner nature, we meet each other, how odd."²

But they also talked business. They discussed a glass service for the American market, glass building blocks, two glass sculptures, and a small art glass factory. This must have been more than Cochius could have hoped for.

GLASS BLOCKS
After he returned home, an irregular correspondence between Cochius and Wright continued. A contract was drawn up and sent to the United States. Wright signed it, stating: "Here's hoping that out of this 'marriage of true minds' will grow something of immense benefit to the glass industry, to architecture, and therefore inevitably to ourselves."

One of the first things the American architect wanted to do is make his "textile blocks" (prefab concrete blocks with ornamental patterns) into glass. He sent a design to Leerdam for a block he used for Ennis house, and hoped to order 500 or 600 of these glass blocks (probably to be used for his resort, San Marcos in the Desert).

"We are in the desert here for the purpose of erecting a great block



Unfortunately, there were technical difficulties in producing the blocks; they were too big to be made in Leerdam. Moreover, the stock market crash of 1929 would cease all building activities for the resort.

A PROTOTYPE

But there were more struggles. When Frank Lloyd Wright sent designs for his glass service to Leerdam, Cochius returned his letter with a whole list of technical issues. He

encouraged the American architect to visit Corning Glass Works, New York, to see for himself how glass is made. Wright responded that he would visit Corning, but the correspondence shows no sign of him going there.

The flower vase is the only glass prototype known today. Only a few have survived. During Cochius' visit in November 1928 the first drawing for this vase was executed by Wright, and enthusiastically received by Cochius. In April 1929, this prototype (mouth blown, not pressed) was sent to the United States, but Wright was not happy:

"Now this vase, however, has given me an idea which may work out into something. The idea is, interior pattern contrasting and harmonizing with the exterior form. Take this vase with the narrow top and the wide bottom leave it open at the bottom, say, and design for the interior walls a core that will make a contrasting rectilinear pattern." 5

- 2. Cochius in a letter to his wife, October 28, 1928, diary Cochius 1928 [transcription National Glass Museum, Leerdam].
- 3. Frank Lloyd Wright to Cochius, December 11, 1928, Frank Lloyd Wright Archives L003E09 / National Glass Museum, Leerdam [transcriptions].
- 4. Frank Lloyd Wright to P. M. Cochius, March 5, 1929, Frank Lloyd Wright Archives L005C02 / National Glass Museum, Leerdam [transcriptions].
- 5. Frank Lloyd Wright to P. M. Cochius, May 16, 1929, Frank Lloyd Wright Archives L006A07 / National Glass Museum, Leerdam [transcriptions]

6. The National Glass Museum Leerdam holds several designs that were sent to Leerdam by Frank Lloyd Wright. The Frank Lloyd Wright Foundation Archives holds more designs and preliminary drawings. The Frank Lloyd Wright Foundation Archives, Avery Architectural & Fine Arts Library, Columbia University, New York City, New York; National Glass Museum, Leerdam, the Netherlands.

Wright enclosed a new design with the inside pattern. Unfortunately, his addition, a cut pattern on the inside of a pressed vase, turned out to be technically impossible for the Leerdam factory.

In the end, the collaboration between

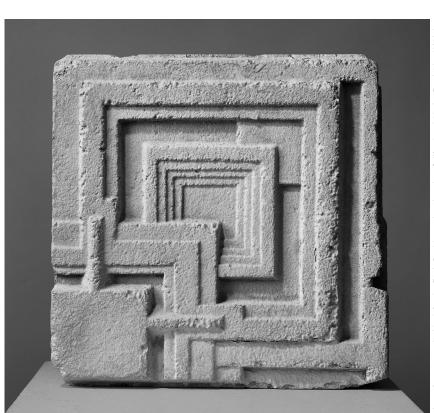
Leerdam and Taliesin left both parties empty handed. The ambitious ideas were defeated either by technical issues, or because of the difficult economic situation, or a combination of both. The more than 4000-mile distance between Cochius and Frank Lloyd Wright didn't make things easier either.



Fortunately, the designs were preserved.6 This gives Dutch designer Bas van Beek an opportunity to re-investigate and build upon this noteworthy history. The story of Cochius in America shows that it only takes an ambitious commissioner to make a designer come up with a significant new body of work. The "marriage of true minds" now involves a third party, Van Beek. A party that appropriates and transforms the ideas of Cochius and Frank Lloyd Wright, not only providing a better understanding of Wright's original ideas but also adding a whole new dimension of discussion and debate to the story of the famous architect and the Dutch factory director.

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"Master" corner textile block for the Ennis Residence, Los Angeles, California, 1923–24. Frank Lloyd Wright (American, 1867–1959), designer and architect. Concrete. The Wolfsonian–FIU, Gift of Gregg G. Seibert, 2008.17.1



JVDV-P1 A STACKABLE TULIP VASE. PRODUCED BY COR UNUM CONTEMPORARY CERAMICS. 2016. PHOTOGRAPHY: MONIQUE SLABBERS.



STEDELIJK MUSEUM AMSTERDAM FROM THONET TO 'DUTCH DESIGN'. 125 YEARS OF LIVING AT THE STEDELIJK

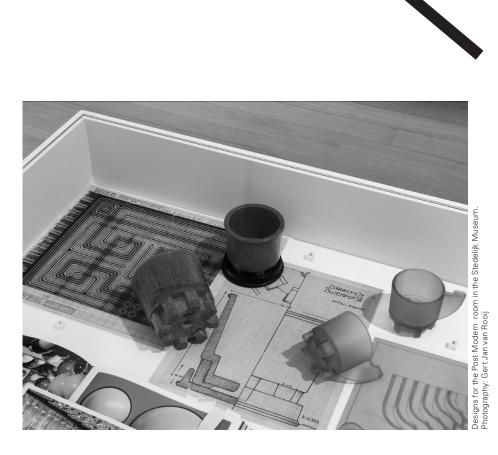
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On the occasion of its 125th year jubilee in 2020 the Stedelijk Museum Amsterdam presented an extensive selection of design from mid-nineteenth century until now. The show featured over 300 objects and centered around its world-class furniture collection.

The Stedelijk invited Bas van Beek to advise on the exhibition design and add a contemporary twist. He responded with plinths that reacted to historical exhibition designs, photos of which were included in the galleries. One example are the plinths made of egg boxes that was used for the 1966 exhibition 50 Years of Sitting.

Van Beek also came up with several special interventions, playing with "quotes" from design classics. He blended references to historical designs by Dagobert Peche (Wiener Werkstätte), K. P. C. de Bazel (Nieuwe Kunst), Lambertus Zwiers (Amsterdam School). and Nathalie du Pasquier (Memphis) into a new carpet, wallcoverings, and animations that evoked a unique mood in every gallery. In the gallery dedicated to Ettore Sottsass and Memphis, the combination of a wall design and five animations, developed together with V2_Lab for the Unstable Media in Rotterdam, gave the work a totally new context.

The interventions let visitors, especially younger ones, look at the historic pieces in a different way. They give the works a new, more contemporary meaning.



GALLERY 'SOTTSASS AND POSTMODERN-ISM': NATHALIE DU PASQUIER & LAURA REGGI, COAT FROM THE SERIES GOOD DAY FOR DOGS, 1986; GEORGE SOWDEN, CHAIR GLOUCESTER, 1986; MICHELE DE LUCCHI, CHAIR FIRST (WITH BLUE PANEL), 1983 AND COUCH LIDO, 1982; MASANORI UMEDA, CUPBOARD GINZA, 1982. COL-LECTION STEDELIJK MUSEUM AMSTER-DAM. WALLPAPER BY BAS VAN BEEK, ANI-MATIONS BY BAS VAN BEEK AND V2 LAB FOR THE UNSTABLE MEDIA BASED ON MEMPHIS DESIGNS BY NATHALIE PASOUIER. 2021. PHOTOGRAPHY:

GERT JAN VAN ROOIJ



K.P.C. DE BAZEL, BOOK CASE, 1909; ZOTHEO COLENBRANDER, CARPET AR-TISJOK (ARTICHOKE), 1895. COLLEC-

THE MUSEUM AS CLIENT: HOUSE STYLES

Frederike Huygen

The Stedelijk Museum in Amsterdam was an international pioneer of museum house styles—the policy of having a unified style for all institutional graphic and text design—and set a tradition that was adopted by many Dutch art museums. The designer Willem Sandberg joined the Stedelijk as curator in 1938, after which the museum's printed matter gained a distinctive, recognizable style. After the war, when Sandberg was appointed director, a concern for design became a permanent part of his policy:

"I've also tried, precisely by being a designer, to bring everything into one hand and to give one color, one character to the entire propaganda and the building itself, or at least its interior. I've tried to give everything that I could modify an open and lucid character, so that the public would recognize it straight away. When they saw a poster, the letters and colors immediately made it obvious it came from the Stedeliik Museum and when they received an invitation, the stationery did. Everything coming from the museum, including catalogues, really should be similar in nature, normal and vital."1

Until 1964, Sandberg's personal style was the hallmark of the museum and it set a precedent that was emulated by other museums and cultural institutions. His museum was a relatively small organization, where the director determined the tone. The house style concept was not yet commonplace although there were companies that sought a "look of their own" in their publicity. It was not until the seventies that communications workers found a place in the museums. For design know-

how, they still relied on graphic designers, many of whom were experienced in designing stands and exhibitions. They enjoyed considerable freedom in carrying out their assignments, with scope for artistic insights and experiments. Attractive, tasteful results and contributing to culture were long the primary motives for developing house styles. However, this design tradition has lost ground in the present era of branding and market-mindedness. How do museum house styles come about, and what are they like today? And how do the museums perceive their role as clients of the designers?

THE HOUSE STYLE OF A MUSEUM

While the idea of a museum house style was certainly derived from corporate antecedents, it differs in several respects. The museum is not a business with commercial motives. but a public non-profit institution that brings people into contact with various forms of art. And art is not a consumer product, but a cultural asset with an intrinsic value that the museum visitor appreciates. Gaining a better reputation or a more favorable image is also less relevant to a museum. While the museum's house style is meant to improve the recognizability and visibility of the institute, it lacks the coercive character of commercial publicity. Its consistency does not lie in some logo that is visible everywhere, but in the signature style developed by the designer. And whereas the corporate brand depends on repetition of the same message, the museum must manage continually changing content due to a succession of different exhibitions. The museum house style thus offers greater scope for interpretation and variety, but its consistency is harder to achieve.

Most designers resolve the paradox of unity versus multiplicity by applying a consistent typographic style for the museum name, sometimes in a self-created typeface. The sender is hence always

1. Leeuw Marcar, Ank, Willem Sandberg. Portret van een kunstenaar [Portrait of an Artist], Amsterdam 2004, p. 117.

ABCDEFGHI JKLMNOPQ RSTUVWXYZ \$<?>!&:;;: 1234567890

recognizable while the image—on a poster, for example—may be different every time. In the graphic identity that Mevis & Van Deursen created for the Stedelijk Museum Amsterdam, they arranged the museum's name around the edges of a poster or book jacket, literally framing the subject matter. The Kunstmuseum Den Haag similarly uses a logo embodying the whole name. For Museum Boijmans Van Beuningen, Mevis & Van Deursen introduced a single, double and triple-lined typeface named Boijmans, which was an adaptation of the typeface by Lance Wyman for the 1968 Olympics in Mexico. Thonik design agency continued to work with the original triple-lined typeface, in which the letters themselves are consistently used in an imaginative way, for example forming a pattern or overlapping or underlying an image.

It is interesting that most museums prefer a typographically distinctive written name in preference to a logo or a symbol. Lettering plays a major part today because computer software has made it much easier to design and use unique typefaces.

All the museums where Bas van Beek has exhibited have house styles. As said, the tradition has been strongest in the Stedelijk. Sandberg's house style made way in 1964 for that of Wim ance Wyman 1968 (Font for the Mexico Olympics) Crouwel, who subsequently set the tone of the museum for over twenty years. Crouwel had moved from the Van Abbemuseum to the Stedelijk along with the new director, Edv de Wilde. In Boijmans Van Beuningen in Rotterdam, Benno Wissing worked for a comparably long period on typography and exhibition design. The Kunstmuseum has

the weakest tradition in this respect, for it worked far less with the same designers on a regular basis and developed little in the way of a graphic identity.

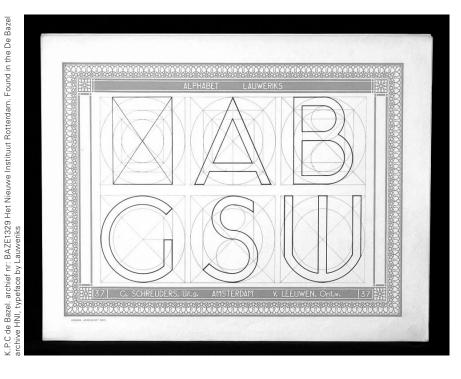
In many cases the selection of a designer is decided by chance or through indirect contacts, but the relation between the director and the designer could become quite intense through close collaboration. When directors move to another museum they would often take "their" designer along with them. A change of director thus often led to a changed house style, which functioned as a symbol of the new directorship as it were. Other potential motives for a new house style include the opening of a new museum building or a change of name. But a museum may sometimes instead opt to work with a variety of designers. An important factor is the way the museum presents itself as an institution, but equally how an exhibition or work of a particular artist is represented spatially and/ or graphically. Both aspects count in a museum house style.

Today, no museum can get by without a house style. The branding and marketing attitude has in recent decades penetrated deeply into cultural organizations, which rely

increasingly on business models. Financial and political pressures lead to a greater emphasis on goals such as higher visitor numbers, organizational efficiency, generating direct revenue and attracting sponsor funds. The museums have given a higher priority to publicity and marketing, and have, in their pursuit of professionalism, embraced such concepts as corporate communications and branding. Thinking in economic terms implies that the museum is seen as a player in the leisure or tourist market that must "sell" its product—the exhibition or museum visit-to varied target groups. Museums have espoused strategies aimed at amplifying the experience, the emotions, and the narratives that members of the public link to their brand. Identity is still the primary concept in the growing volume of marketing and communications literature, but it has expanded to include the behavior of the organization, relations with stakeholders, websites, and social media. In the case of an art museum, this is related to the museum as a cultural institution, to its ex-

hibitions and to its directorial policies. This heterogeneity demands increased flexibility and innovation on the part of the designer.

The processes involved in creating a new house style differ. A director can select or appoint a designer, but competitions may instead be held for this purpose. In this case, several design agencies are invited to present proposals. A conspicuous example of how things can go wrong is the competition launched by the Stedelijk in 2008. The museum was at the time undergoing major alterations and was awaiting a substantial new building. Amid all these imminent changes, the director Gijs van Tuyl decided on a new house style. He wanted to restore the museum's international prominence and at the same time turn it into a modern business venture. Five agencies came up with proposals. The briefing rejected any monolithic graphical identity but chose the term "hybrid" as its leitmotif: a combination of mutability, diversity, and continuity. The eventual winner, Pierre di Sciullo from France, proposed a



self-developed flexible type family. He set to work, but due to many delavs a house style was only executed four years later, when the new director Ann Goldstein had arrived. Goldstein preferred not to continue working with him. The typography was not to her taste, and linguistic and cultural barriers moreover stood in the way of a satisfactory collaboration. Instead, she engaged Mevis and Van Deursen. This duo remained in place even after her departure; the logo they developed, and their idea of a frame motif, is still in use. More recently the museum has appointed a new director, Rein Wolfs, but the house style remained unchanged.

THE KUNSTMUSEUM AND HET NIEUWE INSTITUUT

Two case studies are of interest because they shed light on the course of affairs in the present day: the Kunstmuseum and Het Nieuwe Instituut. A change of name of the principal art museum in The Hague. in 2019, obviously entailed a new house style. For several reasons, the director Benno Tempel wished to dispense with the appellation Gemeentemuseum Den Haag: the word gemeente (municipal) suggested a civil service function, and the existing name meant little internationally. The museum commissioned a study, which confirmed the poor recognizability of the name and its lack of any direct associations with art. One of several new names proposed was Kunstmuseum Den Haag (The Hague Art Museum).

Irma Benliyan was by this time head of marketing and communications. She was trained as a designer and had worked for a design agency, so she was well acquainted with the demands of such processes. House styles begin with positioning, with considering "who we are" and "what we stand for." These questions form a basis to determine theorganization'scorevalues, which are then expressed visually and elaborated in various informative and promotional communications. Characteristics that emerged from the study identified the museum

as a highly diverse collection with a multiplicity of themes, an institution organizing many exhibitions within the noteworthy building by the architect H. P. Berlage. The new house style therefore needed to reflect an improved accessibility and put a stronger emphasis on the museum's social role. The museum selected six agencies from a long list, inspected their respective portfolios, and invited each of them to enter into discussion. Benlivan deliberately rejected a visual pitch, for a clear strategy was necessary before any designing was in order. The museum decided to team up for this purpose with the advertising and communications bureau KesselsKramer. because the agency was good at interpreting the character of an organization, for example, with a slogan. Their task was to define the museum's position more accurately and to develop some initial visual concepts, although most of them were not to the liking of the museum. Eventually the "brick" emerged as a definitive element—inspired by the characteristic vellow bricks with a standard dimension of 11 centimeters that Berlage applied throughout the 1935 building and had been made specifically for the museum.

From the outset it was the intention to engage a Hague-based designer. The city had, after all, its own design tradition, particularly in typeface design. Peter Bil'ak was chosen to develop the logo based on the proportions of Berlage's bricks. In the collection, Bil'ak stumbled on an advertisement by the designer Piet Zwart with the K of Kabelfabriek formed in a unique way. Bil'ak gave the letter a new twist and used it in a logo with the name "kunstmuseum den haag" in capitals, enclosed in a rectangle. The design brought the building, the city, and the collection together. The Hague-based agency Vruchtvlees (now renamed Verve) then elaborated the logo into a wide range of printed communications. Vruchtvlees was already involved in a campaign for an exhibition of Monet's gardens to accompany the launch of the new



museum name. They developed a house style manual with guidelines for the basic design features, which are used by the in-house designers that the museum employs. In principle they make everything, except when something special is needed; then external support is drawn on, for example for short films or promotional animations for exhibitions.

Today the house style is frequently an operation that involves multiple agencies. Research into identity and process management often lies in the hands of specialists, and the same may apply to building a website. Quite apart from that, it is not unusual to hire external help for spe-

cific campaigns. It is striking that the visual identity of the museum combines ambitions—first-class status, international allure—with aspirations such as "importance to the city" and to characteristics of modern art. Every museum wants to be dynamic, versatile, surprising, unique, and adventurous.

What happened with Het Nieuwe Instituut was a different matter. The institute arose from a merger of the Netherlands Architecture Institute (NAI) with the promotional organizations concerned with the design sector and the digital culture. The director Guus Beumer was faced with the task of redefining the "institute"



concept. He decided to exploit this uncertain situation by placing the emphasis specifically on change and research. It was not at all an identity that he pursued, but rather a many-voiced communication: the "institute" was not to be an institute at all but a platform for shared knowledge and ecological/social issues. Beumer appointed graphic designer Maureen Mooren as artdirector to elaborate this idea. For each project Het Nieuwe Instituut works with a different graphic, spatial, and digital designer; a "label" designed by Mooren assured the visual recognizability of Het Nieuwe Instituut. In its role as a client, the institute makes it plain what is going on in the field of design, thereby also contributing to a lively design climate. The idea has also been implemented on the website (design by Studio Moniker), in which each project has a distinct identity as a web magazine with its own interactive "cover."





i.h' Logo for the exhibition 'Fire Fire Fire' at Kunstmuseum Den Haag, 2020. Design Bas van Beek

Pracht und Prinzip' at Van Abbemuseum 2016.

Design Bas van Beek

ogo for the exhibition



Logo for the 'Collection in the South' for Boijmans van Beuningen, 2019. Design Bas van Beek

A vibrant design culture requires a daring graphic design that diverts from well-trodden paths. That's how it used to be and that's how it still is, although this mentality of experiment is sometimes weakened by a choice for pragmatic efficiency to cope with the complexity of communication nowadays.

Selected sources:

Cormier, Brendon (ed.), Expansive Bodies: Contesting Design at Het Nieuwe Instituut, Rotterdam 2021.

Huygen, Frederike, and Lex Reitsma, De stijl van het Stedelijk/The Style of the Stedelijk, Rotterdam 2012.

Hyland, Angus and Emily King, c/id: Visual Identity and Branding in the Arts, London 2006.

Leeuw Marcar, Ank, Willem Sandberg. Portret van een kunstenaar, Amsterdam 2004.

Interview with Irma Benliyan by F. Huygen, 9 September 2021.

Websites of the museums.

HET NIEUWE INSTITUUT

SPECULATIVE DESIGNARCHIVE

10.19.18-03.10.19

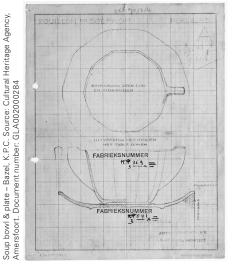


In the 2018 exhibition Speculative Design Archive, Het Nieuwe Instituut responded to a sense of urgency in

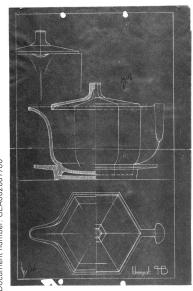
the sector. In the absence of a central national collection, how could Dutch design and digital cultural heritage be saved from oblivion? Who preserves what? Why and how?

The exhibition emphasized the richness and variety of a potential future design archive, hinting at the forms it might take. Speculative Design Archive gave visitors a glimpse into the drawers and storerooms of organizations such as V2_ and Droog, companies such as V1isco and Artifort, and a variety of designers including Kho Liang Ie, Cubic3 Design, Lust, and Hella Jongerius.

In the exhibition, Bas van Beek explored a spatial dialogue between pieces that correspond to his working method in which he further develops what already exists. The



Teapot – Berlage, H.P. Source: Cultural Heritage Agency, Amersfoort. Document number: GLA002001760



appropriation and transformation of other people's designs is essential to him as a strategy for questioning the status of heritage and a way of allowing it to live on with new meanings. In *Speculative Design Archive*, this was shown in fabrics inspired by Bauhaus and Wiener Werkstätte designs, in hexagonal cups and saucers after an unrealized Frank Lloyd Wright design for the American expansion of Glasfabriek Leerdam, and in *Missing*

Link, Van Beeks' ceramic re-imagining of a 1924
H. P. Berlage tea service in pressed glass, which Het Nieuwe Instituut exhibits in the museum villa Sonneveld House.

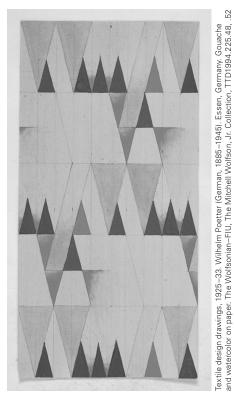












H.P. BERLAGE AND PIET ZWART. BREAKFAST SERVICE IN YELLOW PRESSED GLASS, 1923–24, PHOTOGRAPHED ON THE DINING TABLE IN SONNEVELD HOUSE, ROTTERDAM. COLLECTION HET NIEUWE INSTITUUT, SONN 573. PHOTOGRAPHY: JOHANNES SCHWARTZ.





CUP AND PASTE, 2010. COMMISSIONED BY THE NATIONAL GLASS MUSEUM LEERDAM PRODUCED IN PRESSED GLASS. BASED ON DESIGNS BY A.D. COPIER, DE BAZEL AND H.P. BERLAGE. PHOTOGRAPHY: PIETER VANDERMEER

MORPHOLOGY IN THE WOLFSONIAN

The Wolfsonian, as part of Florida International University (FIU), is committed to creating unique learning opportunities for students. Bas van Beek, who teaches in the Industrial Design Department of the Royal Academy in The Hague, partnered with FIU architecture professor Nick Gelpi to co-teach a virtual course in Spring 2021 titled Morphology in The Wolfsonian. Under their direction, students chose artifacts from the museum's collection and reverse-engineered them using 3D modeling software to create a new object. In the exhibition, the students' finished works are displayed alongside the associated Wolfsonian collection item, illustrating how students interpreted Van Beek's morphologic process.

1. KITCHEN APPLIANCES Boudewijn Buitenhek



2. LEAF BLOWER Rising Lai



3. TEA SET Franklin Novo



4. HELMET Jakov Habjan



5. TEA SET Maria Camila Costantini



6. MONOWHEEL Jakov Habjan



7. CAMERA Max Peschel



8. TEA SET Amaya Cameron



9. CONSTRUCTIVIST TYPE Stefan Lang



10. FERRIS WHEEL Nina Škerjanc



11. POST BOX Brian Gaw



12. BUILDING Juan Calvache

This brochure is published on the occasion of Bas van Beek's exhibition Shameless at The Wolfsonian–FIU in Miami Beach November 29, 2021–April 24, 2022. Bas van Beek brought together a large number of people and institutions who contributed in a variety of ways to the creation of the exhibition.

THE WOLFSONIAN-FLORIDA
INTERNATIONAL UNIVERSITY
Casey Steadman, director
Silvia Barisione, chief curator
Richard Miltner, exhibition designer
Lisa Li, exhibitions manager
Kim Bergen, senior registrar
Amy Silverman, assistant registrar
William Kramer, senior preparator
Steve Forero-Paz, preparator
Shoshana Resnikoff, curator
Silvia Manrique Tamayo, conservator
Marlene Tosca, art director
Brittany Ballinger, senior graphic designer
Lynton Gardiner, photographer

HET NIEUWE INSTITUUT
Aric Chen, general and artistic director
Francien van Westrenen, head of Agency
Ellen Zoete, program manager
Maureen Mooren, art director

EXHIBITIONS IN THE NETHERLANDS Boijmans Van Beuningen: Drive Thru, August 1–23, 2020 and Collection in the South, 2019

Curator: Annemartine van Kesteren, curator design Boijmans Van Beuningen Graphic design: Thonik

Director: Sjarel Ex

Van Abbemuseum: Pracht und Prinzip, September 24 2016- March 3, 2017. Face to Face with Klimt, January 23–June 13, 2021
Curator: Charles Esche, director

Graphic design: Bregje Schoffelen

Kunstmuseum Den Haag: Fire fire Fire, December 12, 2020–October 24, 2021 Curator: Jan de Bruijn, curator of applied arts and design Kunstmuseum

Graphic design: Dwi Tirtadji Director: Benno Tempel

Stedelijk Museum Amsterdam: From Thonet to 'Dutch Design'. 125 Years of Living at The Stedelijk, July 25, 2020–September 12, 2021

Curator: Ingeborg de Roode, curator industrial design Stedelijk Museum, and Pao Lien Djie, freelance curator

Graphic design: Mevis & Van Deursen

Director: Rein Wolfs

Het Nieuwe Instituut: Speculative Design Archive, October 19, 2018–March 18, 2019 Curator: Job Meihuizen, freelance curator, and Floor van Ast, program manager HNI (until December 2020) Graphic design: Studio Veronica Ditting Director: Guus Beumer (until july 2021)

OTHER COLLABORATORS

Frederike Huygen, art historian, researcher and

TextielMuseum Tilburg

Maartje Brattinga, junior curator glass, Rijkmuseum, Amsterdam

Geertje Jacobs, National Glass Museum, Leerdam Royal Academy of Arts The Hague Florida International University, School of Architecture, Miami

Nick Gelpi, Florida International University Historical Design, New York City Odabashian, Miami

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The Wolfsonian–FIU

graphic design Geke Zaal Designers and actors in the field of digital culture have made a significant contribution to our experience and understanding of beauty, convenience, critical thinking and well-being, as well as to the identification and solution of social issues. Therefore, in these rapidly changing times, it is essential to be able to look back on what has been—as well as forward to what is being-conceived, critiqued and designed. Sharing unexpected and undertold stories by reinterpreting for the present enriches our knowledge of both history and our current moment.

