

CENTRIC - LINEAR MAPPING

RUSSIAN AVANT-GARDE MEMORIAL PATH

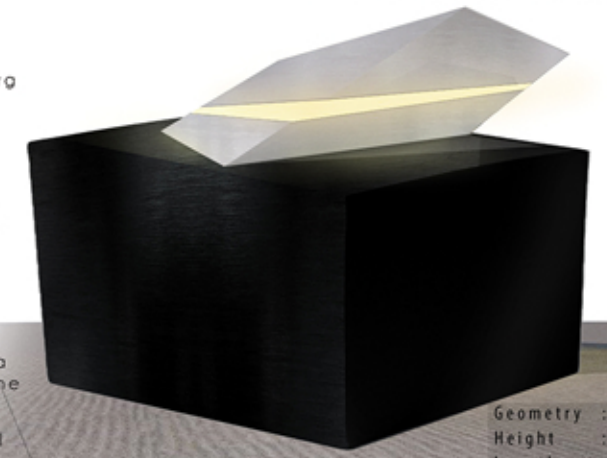
- Paul Mansouroff
- Kazimir Malevich
- Vadim Meller
- Solomon Nikritin
- Kliment Red'ko
- Mikhail Larionov
- Michail Grabman
- Francisco Infante-Arago
- Ilya Galosov
- Ivan Leonidov
- Nikolai Ladavsky
- Iakov Chernikov
- Alexei Remizov
- Alexander Rodchensko
- Olga Rozanova
- Anna Kagan
- Vladimir Burliuk
- Robert Falk
- Konstantin Melnikov
- Lyubor Popova
- Nikolai Lvovskiy
- Iakov Chernikov
- Alexei Remizov
- Alexander Rodchensko
- Olga Rozanova
- Vladimir Shukhov
- Alexander Vesnin
- Varvara Stepanova
- Georgii and Vladimir Stenberg
- Vladimir Tatlin
- Vasily Yermilov
- Wassily Kandinsky
- Ivan Kliun
- Gustav Klutskis
- Sergei Arsenyevich
- Aristarkh Lentulov
- Moisei Ginzburg
- Pavel Filonov
- Artur Fabizhin
- Nino Genke-Meller
- El Lissitzky
- Alexander Archipenko
- Natalia Goncharova
- Vladimir Baranoff-Rossine
- Alexander Bogomozov
- David Burliuk
- Marc Chagall
- Ilya Chashnik
- Nadesha Udaltsova
- Alexandra Ekster
- Alexandr Zhdanov
- Ivan Puni
- Maria Gaten
- Leonid Survage

THE IDEA
Empowering Russia into the age of art and technology creating a catalyst to its sphere of influence, once again.

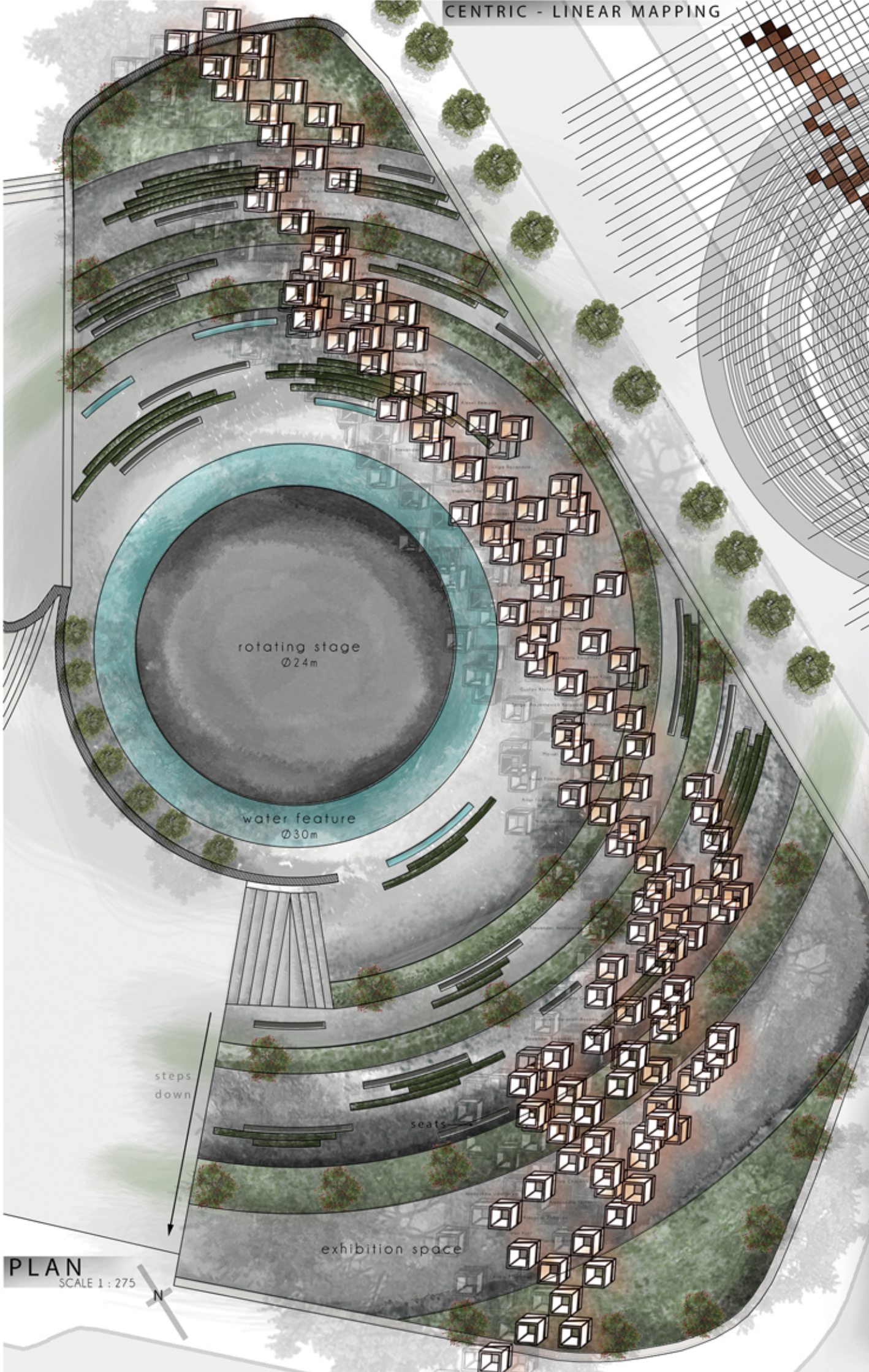
A single monumental unit forms an amplified sculpture into an emergent system of mapping. The geometry of the single monumental unit exists between third (3D) and fourth (4D) dimensional space of the most emphasized form in the history of Russian Avant-Garde art. It represents a cube in motion evolving into a rhombus which simulates motion and hence, also TIME, as the fourth coordinate.

The singular monument can be replicated, remapped, reorganised into varying complex wholes over various sites intensifying the magnitude of its presence.

"[...] the work of art was analogous to mathematical systems, and like them, it evolved during its execution"
"El Lissitzky"



Geometry : Rhombus
Height : 600mm
Length : 1500mm, equal
Material: White translucent polycarbonate with 50mm transparent sheet across the middle
Light Fitting: LED : light yellow



PLAN
SCALE 1 : 275



Suprematism in Motion

The Fourth Coordinate

The illusion of time (the fourth coordinate) is captured by creating a sculptural monument which directs the public along a linear path (dynamic movement). The array of solids and voids on elevation depicts a scenic view creating a sense of timely momentum as if the monuments are travelling in space (perceptive movement).

"Lissitzky wished to incorporate time into his work. He initially attempted to do so by trying to capture different moments of movement through the repetition of lines and forms in such a way that these seem to change their position in space."
Esther Levinger

The modulation of the sculptural height simulates varying gradients of social distances on ground level among the piazza users magnifying the social effects of the installation on site.

The elevated linear sculpture contrasts the centric spatial composition of the piazza / пьцца creating a synergetic shift in axes. They coexist in symmetrical antithesis almost balancing each other's extremes portraying an augmented 'Suprematism' of simple geometries into complex forms and experiences in time / время.

"When it (this body) is motionless it forms a unit in our three dimensional space, and when set in motion it generates an entirely new object, [...] a new experience of space which is there as long as the movement lasts and is therefore imaginary."

"Modern science has seen that the world lives in time and it has introduced time as the fourth coordinate. It has become dynamic and destroyed many absolutes."
El Lissitzky



THE 4TH COORDINATE ; время

Leaving a trace

The suspended sculpture carves an imaginary linear path on ground level. The names of famous Russian Avant-garde artists and architects are engraved on the ground along this path creating a memorial journey. The light from the floating modules radiates at night leaving a poetic absence - presence of the significant figures.

PAST / ПРОШЛОЕ

Defying gravity

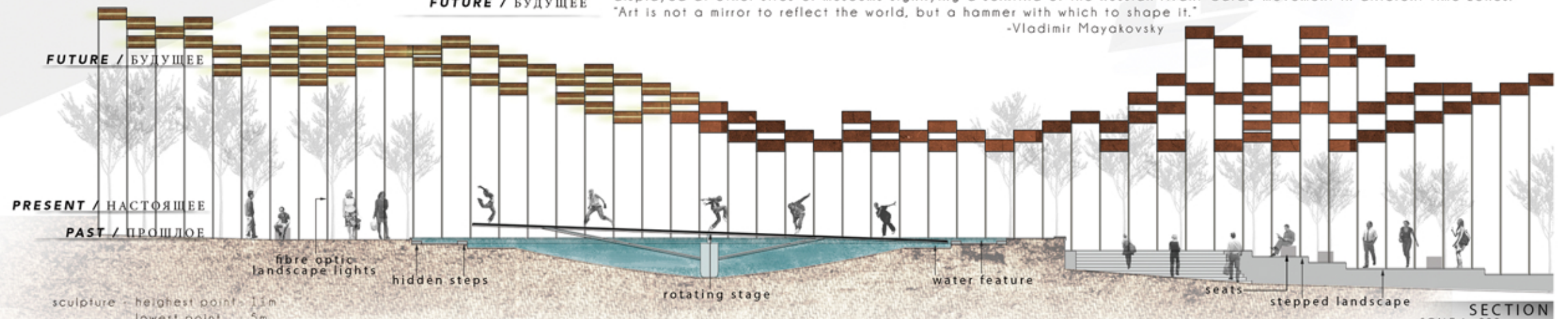
At human scale the environment is designed as a piazza for public events leaving only the supports of the floating sculpture which is enclosed in a tube wrapped with fibre optic lights. The dual function of the structure-landscape lights is meant to result in a sculpture that will seem to be suspended without supports.

PRESENT / НАСТОЯЩЕЕ

The Fourth Coordinate

The idea of a flexible sculpture consisting of easily reinstalled and lightweight modules is to incorporate the fourth dimension into design. 'TIME' as the 4th coordinate is activated by creating a formal cause to summon current day Russian artists to participate in the possibility of re-designing and re-mapping the evolving form with the similar modules; hence creating a transformable setting in time and on different sites. The singular module acts as a monument that could be displayed at other sites or museums signifying a scintilla of the Russian Avant-Garde movement in different time zones. "Art is not a mirror to reflect the world, but a hammer with which to shape it."
-Vladimir Mayakovsky

FUTURE / БУДУЩЕЕ



SECTION
SCALE 1 : 200

