

National pavilion  
of UKRAINE  
at the Venice  
Biennale  
of Architecture  
2012



la Biennale di Venezia

13. Mostra  
Internazionale  
di Architettura

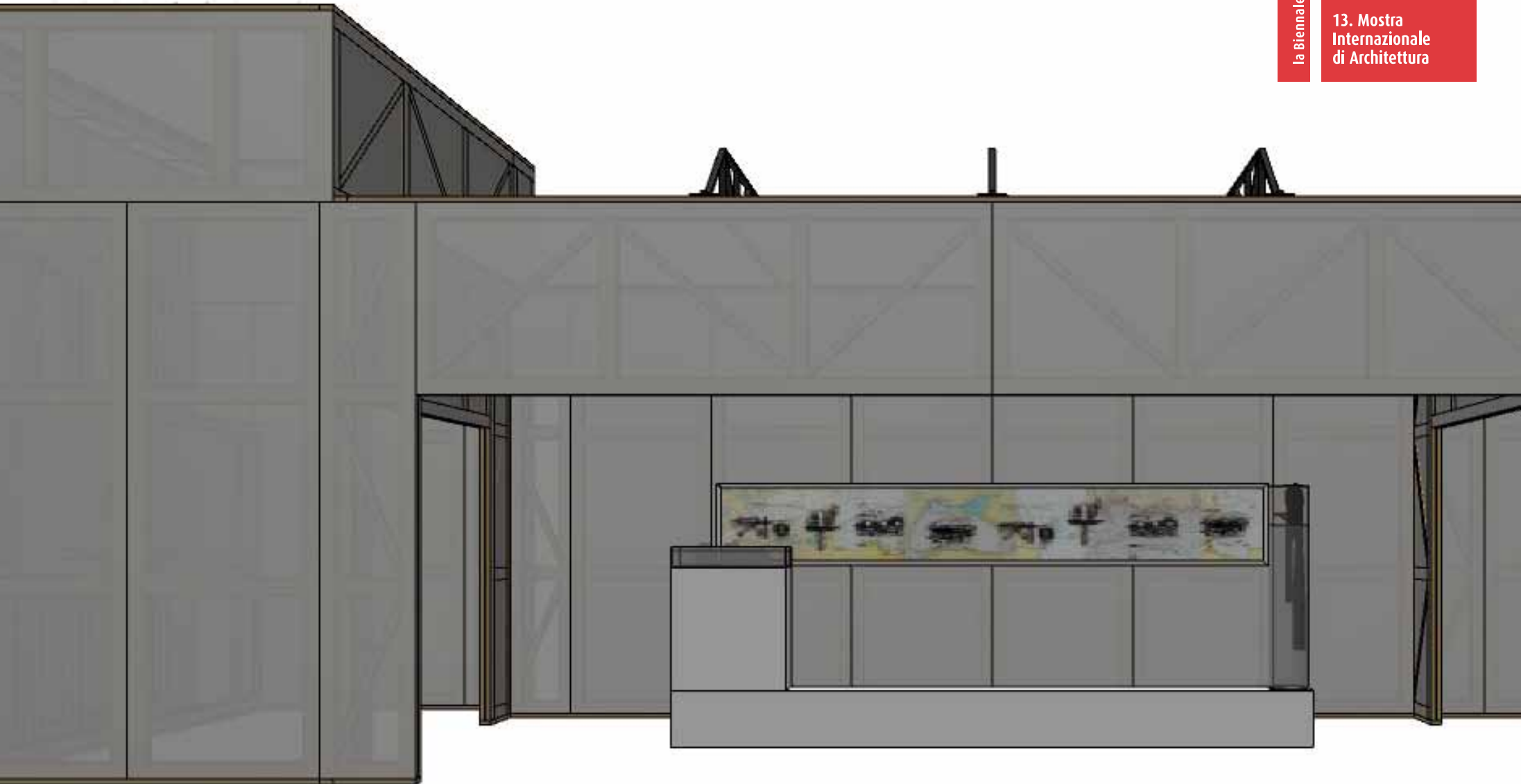
commissar  
**Nikita Mazayev**  
curator of Ukrainian participation  
**Olilga Milenty**

curator  
**Alexander Ponomarev**

# MIRAGE ARCHITECTURE PROJECT

Alexander Ponomarev  
Alexey Kozyr  
Ilya Babak  
Sergey Shestakov

**GAZE Pavilion.** Arsenale (Artiglierie)



National pavilion of Ukraine at the Venice Biennale of Architecture  
MIRAGE ARCHITECTURE PROJECT

Commissar **Nikita Mazayev**  
Curator of Ukrainian participation **Oliilga Milenty**

Curator **Alexander Ponomarev**

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# MIRAGE ARCHITECTURE PROJECT

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**Mirage Architecture Project**

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2012

**Alexander Ponomarev**  
**Alexey Kozyr**  
**Ilya Babak**  
**Sergey Shestakov**



A great miracle appeared beyond Kiev! Suddenly one could see far away to every part of the world. The Liman went blue at a distance, and the Black Sea splashed wide beyond the Liman. The worldly-wise recognized the Crimea, which rose from the sea like a mountain, and the marshy Sivash. The land of Galicia was seen on the right.

‘And what’s that?’ asked the people who had gathered around, pointing at the gray and white tops which lurched far beyond in the sky and looked more like clouds.

‘Those are the Carpathian Mountains!’ answered the old-timers...

NIKOLAI GOGOL

*Evenings on a Farm Near Dikanka*

Sergey Shestakov  
Ukrainian Antarctic,  
Research Station “Academician Vernadsky”  
2010

# Mirage Architecture

ALEXANDER PONOMAREV

## FOREWORD

Together with a research expedition I visited the Ukrainian *Academician Vernadsky* research station in the Antarctic, where I took photographs and made videos of the remarkable optical phenomena of Mirages. Icebergs, the coastline and other objects appeared on the sea horizon, transformed into different structures and disappeared.

The photographer, oceanographer and traveler Sergey Shestakov, who also visited the research station, dived with a video camera under the thick Antarctic ice.

Architects Alexey Kozyr and Ilya Babak repeatedly used the principle of disappearing shapes and transformable structures in their Architectural Projects. Our fellowship has enabled me to launch mobile museum projects under the blanket title of *Mirage Architecture*.

The project was designed by Alexey Kozyr's studio.

I was born in Ukraine, studied in Ukraine, my Grand-grandfather was Cossack at the Zaporozhye Sech. Architectural works presented by our creative team is a tribute of respect and love My Country. Both conceptual designs of mobile museums – Personal Art Museum and the Museum of Contemporary Art, we dedicate to all free artists of Ukraine. Here, each will be able to implement ideas and unrealized dreams to realize.

During the summer navigation season the structures move from Europe to the Antarctic, where they change their location and appearance like a Fata Morgana and enable travelers, researchers and tourists to come into contact with works of art in the unimaginable spatial architecture context.

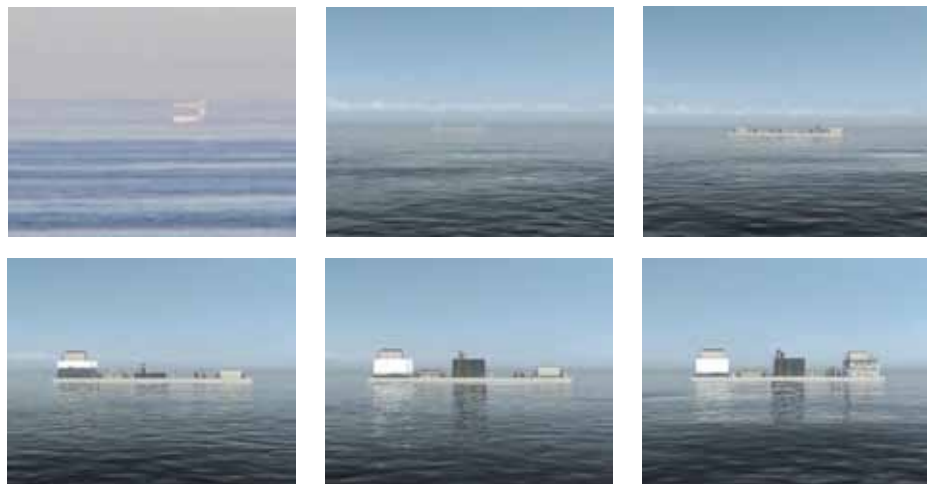




PROJECTS

Mirage Architecture. The process of transformation of the Floating Personal Museum. Stills from the film "Mirage Architecture"

Alexander Ponomarev  
Sketch of the project



Mirage Architecture. The process of transformation of the Museum of Contemporary Art. Stills from the film "Mirage Architecture"

Alexander Ponomarev  
Sketch of the project





PROJECTS

**Floating Personal Museum**  
**Museum of Contemporary Art for**  
**Polar Zones**



Floating Personal Museum

## Floating Personal Museum

conception **Alexander Ponomarev, Alexey Kozyr**

architects **Alexey Kozyr and Ilya Babak**

length **78 m**

displacement 1800 tons

The total exhibition space **1844 m<sup>2</sup>**

**3 Submersible exhibition halls**

**2 Underwater exhibition halls**

natural light

Facade – ice

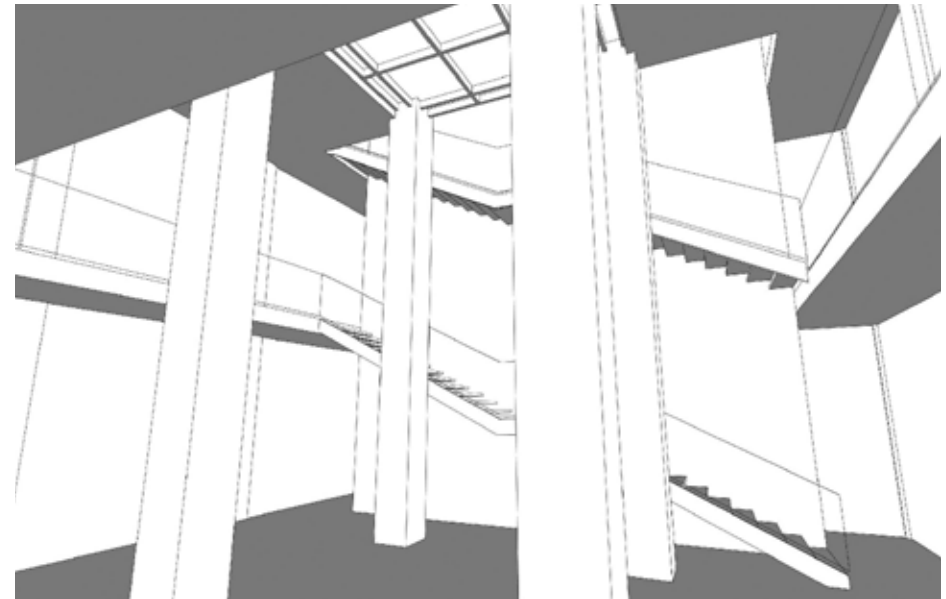
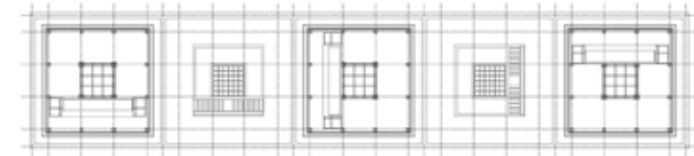
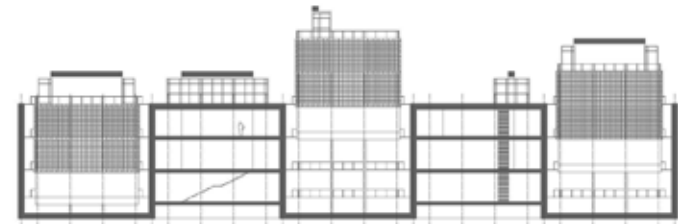
Facade – Water

facade – steam

longitudinal section

plan

partial view



ice



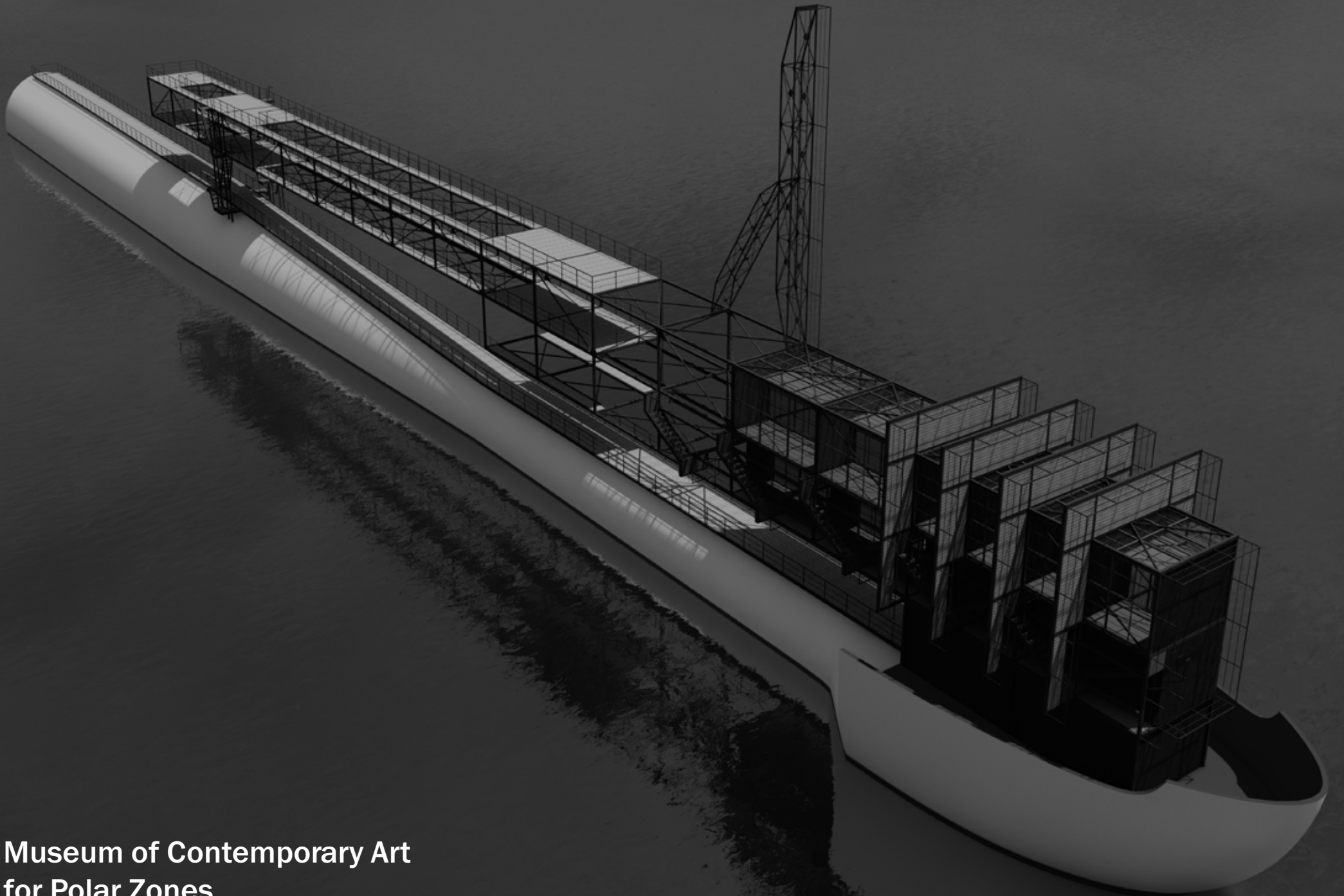
water



steam



A mobile self-propelled or towed floating Architectural Structure, the museum comprises five exhibition spaces and several technical rooms. Two halls are underwater and the other three are submobiles capable of emersion and submersion. Along the outside perimeter these structures are equipped with special devices that are, respectively, ice, steam and water generators. On the water surface these substances determine the visual and tactile characteristics of the museum.



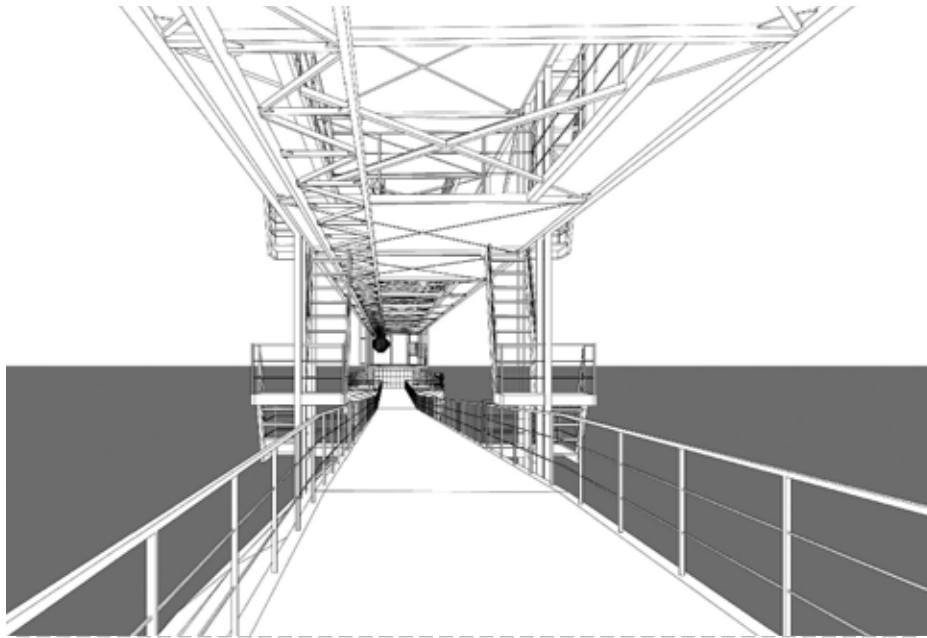
**Museum of Contemporary Art  
for Polar Zones**

## Museum of Contemporary Art for Polar Zones

conception **Alexander Ponomarev, Alexey Kozyr**  
architects **Alexey Kozyr and Ilya Babak**  
length **160 meters**  
displacement **6,500 tons**  
passenger capacity **100 people**  
crew **20 people**  
exhibition deck length **84 meter**  
depth-submersible capsule **82 meters**  
draft of ship **6 meters**  
draft of ship vertical **122**

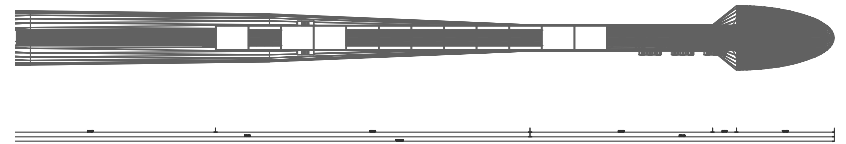
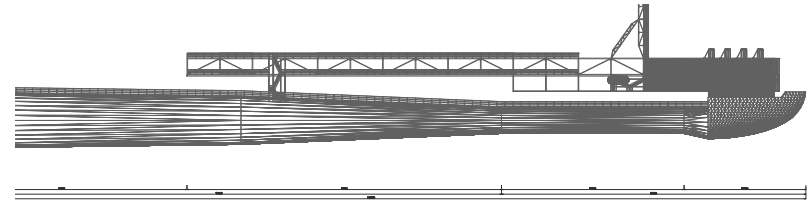
This mobile Architectural Structure is capable of floating on the water both horizontally and vertically (the research vessel principle has been used). Upon arrival in the Antarctic the structure is positioned vertically by moving ballast from the prow to the stern tanks so that the living quarters (superstructure) is above water and the exhibition zone (the museum) is under water. Living in the hotel part amidst the icebergs, tourists and researchers will be able to see the unique underwater museum display using a special bathyscaph.





side view

top view



TEXTS

## **Thaw in the Antarctic**

ALEXEY MURATOV

## **Sheer Mirage**

SERGEY KHACHATUROV

## **Two Museums for Polar Zones: Architecture, Vessels and Utopian Photophenes**

ALESSANDRO DE MAGISTRIS





# Thaw in the Antarctic

Alexey Muratov

## 1.

**Two Ships** The first chapter of Melville's *Moby Dick* starts with the assertion of the psychotherapeutic power of the sea journey, 'Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntary pausing before coffin warehouses, and bringing up the rear of every funeral I meet, and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically knocking people's hats off – then, I account it high time to get to sea as soon as I can.'<sup>1</sup>

That the call of the sea has lost none of its strength now, 170 years since the American writer published his novel, is borne out by one, albeit so far imaginary, picture. When the damp, drizzly November, which drove

<sup>1</sup> Herman Melville. *Moby Dick, or the Whale*. Vintage Books /The Library of America, 1991, p. 25

Melville's hero away from home, sets in over Europe summer comes to the Antarctic. Coastal temperatures go up above zero Centigrade, the sun shines, the air becomes transparent, and glaciers begin to melt. It is then that two vessels approach the Graham Land on the northeastern coast of the Antarctic Peninsula, where Ukraine has its Academician Vernadsky

polar station, and cast anchor a few hundred metres from the shore. One of them, a snow-white ship looking like a spoon in outline, is carrying an oblong box. Its purpose becomes clear when the ship makes a spectacular acrobatic stunt: upon reaching its destination, it goes upright, becoming a vertical structure, with the spoon-like prow sinking underwater. The project gains stability as the centre of gravity moves inwards. The prow superstructure, too, is oriented perpendicular to the horizon. Its upper section, girdled with terraces, is a hotel, the middle holds mooring devices and a bathyscaph station, and underwater is the exhibition module. To get there, visitors have to take the bathyscaph. It is the Art Museum, where primarily contemporary artworks will be on show throughout the Antarctic summer.

The other vessel, or to be more precise, a floating device (that can be self-propelled or towed) is in fact a metal caisson platform with three built-in cubes marking three exhibition halls in the hold section – floodlit space intended for the exposition of both large-size installations and small pictures, drawings and photographs. The demarcation cubes are capable of free vertical movement, now submerging deep inside the exhibition halls and thus flattening the floating device, now popping up to the surface and imparting a cogged silhouette to the project. The cubes have their surface covered with a metal grid and are equipped with water pumps and steam and ice generators. As a result, the outer walls are a sort of display for three physical states of water: liquid when water is streaming along concrete, solid when ice reinforced by the grid coats the cubes, and gaseous when the reinforcement gets heated and steam envelopes the structure. This floating device is called the Personal Art Museum and has been designed for just one artist – Alexander Ponomarev, who, as a matter of fact, has initiated the entire project.

Sea journeys and the water elements are in general the centre of unflagging interest for Ponomarev, a descendent of the Zaporozhye Cossacks who was born in Dnepropetrovsk, graduated from the Odessa nautical school, lives in Moscow and keeps surfacing, both literally and figuratively, in different parts of the globe. One has only to recollect the brightly-coloured submarines surfacing in sundry places:

in the Tuileries fountain opposite the Louvre, in the Loire, in the Grand Canal or the Moscow River! By observing the water elements from different points of view, now as a plein-air draughtsman, now soaring above the abyss as a rostrum, now going down to the very bottom and discovering a submarine cemetery, and now, as it were, flying up to get a bird's eye view of the colossal banner 'My Black Sea', Ponomarev carries on the marine painters' traditions by contemporary, at times ingenious and high-tech means, and demonstrates the perception of the world as a material for creativity to be mastered to one extent or another – the hallmark of avant-garde artists. Such mastering strategies employed by Ponomarev range from enclosing rippling and foaming water into huge glass tubes to altering the Barents Sea geography when a smokescreen temporarily wipes the Sedlovaty Island off the face of the Earth. Like a true lord of the sea, Ponomarev has his own fleet to suit any occasion. We have already mentioned the submarines, and there also are small amphibious robots the size of a suitcase for 'intimate' exhibition purposes. Ponomarev calls them submobiles and designs them, as it were, to prove that any object, no matter how strange in appearance, can be navigable.

In the recent period Ponomarev has increasingly focussed on the Antarctic. He even plans to open an Antarctic pavilion at the Venice Biennale and to serve as its permanent commissar. The Arsenal exhibit is the first step in this direction. To let Ukrainian pavilion visitors fully feel the attraction of the austere, ice-bound land at the southern

<sup>2</sup> Ponomarev exhibited many of those photos at the 'Extra Poles' exhibition staged jointly with Sergei Shestakov at the Moscow-based Photographer.ru gallery in the spring of 2011.

extreme of our planet, Ponomarev invited the photographer Sergey Shestakov, known for his bent for taking pictures of surprising and hard-of-access places, to join him. As a sort of preview of the continent the Venice exhibit shows a 3D video masterfully made by Shestakov under the Antarctic ice.

Ponomarev also documents his impressions in photos<sup>2</sup> and drawings. When he visited the Antarctic in the area of Ukraine's Academician Vernadsky polar station as a research expedition member, Ponomarev observed and made drawings of mirages – extraordinary optical phenomena when icebergs, shores and other objects appear, transform and disappear

on the horizon. Precisely this hallucinatory experience has prompted the idea of founding floating art museums as manmade mirages of sorts.

## 2.

**Two Cultures** Ponomarev enlisted the Moscow architect Alexey Kozyr, who had for years collaborated with Ilya Babak and was known not only for his buildings and interiors but also his interest in technical innovations<sup>3</sup>, to design ‘mirage’ architecture, or otherwise large-size submobiles. The transformable floating projects created by Kozyr’s studio in cooperation with Ponomarev can be interpreted, on the one hand, as a manifestation of the Russian landscape painting tradition, which sees the environment as something unstable and flexible<sup>4</sup> and, on the other, as reference to products of international

<sup>3</sup> Kozyr holds several patents for different structures and materials, in particular, black concrete, the use of which brought fame to the AA graduate in the early 2000s.

<sup>4</sup> See, for instance, Dmitri Likhachev, ‘O russkoi peizazhnoi zhivopisi’ (On Russian Landscape Painting) in *Zametki o russkom* (Notes on Things Russian), Moscow, Sovetskaya Rossia Publishers, 1984, p. 19.

Daniel Libeskind (2009), which was polished to such an extent that it looked like weightless foil. Let me note in passing that a side-effect of such etherealisation is a certain distancing of the viewer that has to do with the transfer of emphasis from possession to

architectural practice that directly or indirectly address mirage imagery. Several characteristics of this type of architecture can be singled out. First, it can change either formally or visually through the use of reflecting, mobile or light construction elements. The latter case can be exemplified by a grid as used by the architect Thomas Phifer in his Salt Point House (2007), which was dubbed the ‘mirage’ in the press, or even by mist – remember the famous Blur pavilion constructed by Diller and Scofidio on Lake Neuchâtel (2002). Second, the authors obviously seek to dematerialise the architectural form and make it as ethereal as possible, again by using light or reflecting structures as, for example, the heavy steel façade of the MGM Mirage complex by

use of things, as Antoine Picon showed with Buckminster Fuller’s works<sup>5</sup> as an example. This meaning of ‘mirage’ architecture is quite significant in the context of ‘Antarctic communism’, that is, the virtual

<sup>5</sup> Antoine Picon, ‘Fuller’s avatar: a view from the present,’ in *Buckminster Fuller: Starting with the Universe*, Yale University Press, 2008.

absence of private property on the continent. And third and last, the architects of ‘mirage’ buildings stick to but one opposition – that of the building to the environment – when the project is in opposition to the surroundings, be it in form, context or meaning, as it were, neutralising many of the traditional oppositions, say, between linear and painterly, the skin and the skeleton, the carrier and the weightless. Thus, something incredible and unthinkable appears on a lake, in the city, on a green clearing or elsewhere. A recent example is the 130-metre-high dome of super-transparent glass that Japanese SANAA architects propose (2011) at the entrance to the Skolkovo Innovations Centre in the open field outside Moscow.

All of the above characteristics fully apply to the floating architecture of Kozyr–Ponomarev. A fleeting glance at design material is enough to understand this. Let me mention but one aspect that, I believe, can be of interest in view of the post-Soviet nature of the project, which is billed as simultaneously Ukrainian and Russian. It is the special transformation, which the Art Museum undergoes when the horizontal ship becomes the vertical of the signal structure. Such ‘tightrope walk’ – incidentally, the know-how has been borrowed from the Canadian research vessel Flip designed in the 1960s – asserts the idea of the horizontal and the vertical being reversible and mutually convertible.

<sup>6</sup> Vladimir Paperny, *Architecture in the Age of Stalin: Culture Two*. Translated by John Hill and Roann Barris. Cambridge University Press, 2011, p. 13.

In a broader sense this idea can be interpreted as a reference to Vladimir Paperny, with his theory of two cultures – Culture One and Culture Two – alternating in Russian (and Soviet) space.<sup>6</sup> Culture One is inherently centrifugal, while Culture Two is centripetal. The discovery of new places, methods and languages and, as a result, the re-discovery of Man himself is what matters for the former, while the latter aims to preserve, collect and solidify. It is a culture of covering up rather than



< p 38-39.

Alexander Ponomarev,  
Antarctic Harmonics. 2004

discovering, and of binding people and values within the framework of a hierarchical system built and orchestrated from above.

Paperny exposes the nature and dynamics of these two cultures using as an example the struggle between two trends in Soviet architecture – avant-garde and Stalin Empire Style architecture. He examines the ideological and formal distinctions between the two through the prism of binary oppositions, the system which assigns a special role to the opposition of melting-hardening. In turn, the latter opposition comprises a range of secondary opposites, such as beginning-ending, movement-immobility, horizontal-vertical, uniform-hierarchical.

The vertical of the Art Museum emerging by the Antarctic coast signifies the stop, the destination point for two vessels sent by Kozyr and Ponomarev on a long journey. It refers to the by now hackneyed image of the museum as a sanctuary of a new secularized cult – the cult of art with its idea of the supreme importance of creative acts by individuals. The journey of art objects stored inside the museum ship also comes to an end both in ocean space and culture space as the structure, whose active vertical unambiguously refers to something supreme, can contain only things assigned to the ‘cultural archive’, to quote Boris Groys.<sup>7</sup>

Symptomatically, Ponomarev chooses a different imagery for his personal museum – the floating device crowned by three cubes seems to dissolve in the surroundings, that is, in the layer of Antarctic space which is full of life to the greatest extent. The mobility and changeability of the outward appearance of the structure and the neutrality of the

enclosed exhibition boxes all indicate that Ponomarev’s artistic project is open and yet to be finished, and that the artist is ready to experiment.

The Antarctic is a common ground of sorts for international research. Ponomarev has joined this process, with his personal museum aspiring to become a testing site and a sort of laboratory where science is to meet art. The artist is free to experiment here both

with the perception and behaviour of art objects in the Antarctic and virtually to put art to a test. In the context of such strength of materials studies it is on the whole clear why we speak here of Ponomarev’s personal museum: after all, it is easier and fairer to experiment with one’s own works. Thus, Culture One of the Personal Museum is in opposition to Culture Two of the Art Museum not only in form, but also programmatically.

There is an important nuance, however. The given opposition is largely fictitious as it takes place in water rather than on land. The ‘spoon’ popping up out of the sea undermines an important principle of

Culture Two that has to do with its continental nature. After all, ‘the movement upward is now possible only if it grows out of the earth’.<sup>8</sup>

When it comes to the test, the new ‘temple’ proves to have no foundation. In theory it is ready to move to any part of the World Ocean – the Kozyr–Ponomarev technology enables this dominant to emerge anywhere. In the cultural sense the museum vertical becomes the horizontal.

One feels certain affinity between the work of the duo represented in the Ukrainian pavilion and Thomas Hirschhorn’s temporary architecture. The Swiss artist makes his ‘altars’ and ‘monuments’ out of seemingly unsuitable materials (cardboard and adhesive tape) and puts them up in unsuitable places: for instance, he erects his Spinoza Monument in Amsterdam’s red lanterns area and his Bataille Monument in the Turkish immigrant neighbourhood of

Kassel, Germany. One can, of course, take a different attitude to such arbitrariness. One can imitate Sedlmayr and lament the ‘loss of the center’<sup>9</sup> or rejoice at contemporary man’s ability to poeticise, that is, develop creatively almost any space. Ilya Kabakov’s Toilet installation naturally comes to mind.

### 3.

**Two States of Mind** However, I think that Hirschhorn, on the one hand, and Ponomarev with Kozyr, on the other, address different

<sup>7</sup>See Boris Groys, *On the New (On the New) in Utopia i obmen (Utopia and Exchange)*, Moscow, Znak Publishers, 1993, pp. 113–226.

<sup>8</sup> Vladimir Paperny, *Op. cit.*, p. 56.

<sup>9</sup> Hans Sedlmayr, *Art in Crisis. The Lost Center*, Henry Regnery Company, Chicago, 1958.

forms of mindset that can, with a large degree of conventionality, be referred to as Western and Russian. While moving his objects across the globe, the Swiss artist remains attached to a quite definite segment of contemporary European artistic culture that is simultaneously non-spectacular and loaded conceptually. Wherever he finds himself and whatever he makes, Hirschhorn continues thinking about Spinoza, Benjamin, Deleuze and Bataille, in other words, as it were, keeping to the confines of his knowledge and ideas. On the contrary, Kozyr and Ponomarev are even more radical in their defiance in terms of 'hardware' rather than 'software'. In every sense these are two different project methods: the former follows the inside-out logic and the latter the other way round. The two approaches obviously differ not only in how the objects are made, but also in interaction with the environment.

In the course of contacts with the outside world, that is, with the open and the unexplored, Western man, as Peter Sloterdijk

showed<sup>10</sup>, like a mountain-climber, needs some 'base camp'. Language or culture, or else a different closed space can serve as such a camp: the German philosopher thus absolutizes autonomous and yet mobile objects, such as a ship or an orbital space station.

Europe is densely populated and highly cultured; there are many relatively small states, and it is therefore small wonder that people in the Old World are accustomed to crowded spaces and attracted to all sorts of 'capsules' or 'cells' as guarantees of spiritual and physical comfort. All sorts of subcultures and heterotopias that, as Michel Foucault demonstrates, often prove to be not only 'other spaces' but also places of freedom, are the different varieties of such

'cells'. The following quotation from Foucault is eloquent testimony to the preponderance of the inner over the outer, 'Think of the ship: it is a floating part of space, a placeless place, that lives by itself,

closed in on itself and at the same time poised in the infinite ocean, and yet, from port to port, tack by tack, from brothel to brothel, it goes as far as the colonies, looking for the most precious things hidden in their gardens. Then you will understand why it has been not only and obviously the main means of economic growth ..., but at the same time the greatest reserve of imagination for our civilization from the sixteenth century down to the present day.'<sup>11</sup>

As distinct from Westerners with their many inventions to make life more pleasant, Russians and, for that matter, Ukrainians care little about comfort, as is confirmed by their living environment, be it rural,

suburban or urban, and also by the homes of the poor, the middle class and even the rich.

<sup>11</sup> Michel Foucault. *Of Other Spaces: Utopias & Heterotopias*. See Neil Leach (ed.), *Rethinking Architecture*. Routledge, N.Y., 1997, p. 356.

It is indicative in itself that a score of post-Perestroika years has brought no large-scale housing construction model that would be different from that of the late Soviet period.

The rich for their part show predilection for huge palaces, in the rarefied space of which

people should feel like a hermit in the wilderness.

The outer tends to prevail over the inner in the minds of residents of Russia and, perhaps, post-Soviet space in general. This is explained primarily by the fact that the outer is not only something outside the familiar cultural, social and administrative borders, but often the native expands themselves. On the one hand, they are being governed by some alien power that has come from God knows where and that is accustomed to speak from strength, and on the other, they have been poorly explored, developed and settled, and even their settlement is more often than not unstable. Incidentally, this is brought to mind by the well-known photographic series of Sergey Shestakov, who pictures abandoned or dying out towns and thus creates an expressive contrast between the openness of the deserted environment and the tiny details of daily life in their poignant neglect. The East European plains are swept by strong draughts, hence the Russian tendency for utopias rather

than heterotopias – for other worlds rather than other places. Now if heterotopia presupposes an interior, a closed and more

> p 44-45. Sergey Shestakov  
Untitled  
Extra Poles series  
2010



or less exclusive space, a utopia presupposes the use of fish-eye optics, broad objectivizing, bird eye's view, a belvedere and a hill. Another distinction is that heterotopia gravitates towards autonomy, while utopia is always seen in the inverse perspective, its pictures addressing not so much immediate neighbours as neighbours in cultural space.

<sup>12</sup> Especially in the context of the misadventure of Pussy Riot, a Russian art group three members of which have been languishing in a Moscow detention centre since February for having staged a punk service in the Cathedral of Christ the Saviour.

This is also confirmed by the thoroughness with which Kozyr and Ponomarev are preparing for their journey and their indifference to all sorts of stereotypes that they borrow in case of need. Another world is precisely what it is for things to be seen through different optics there. A museum like a temple sounds banal for a Westerner. For people in post-Soviet space it is at worst monstrous heresy<sup>12</sup>, and at best a reminder that no full-fledged museum of contemporary art has emerged on their enormous

subcontinent. The aesthetics of regular, grid-crossed prismatic shapes and cubes is dog-eared mainstream, 'boutique Cistercianism' (Deyan Sudjic) and 'sectarian minimalism' (Jacques Herzog) for a

European. For a post-Soviet it is possibly an echo of the Thaw period, when a powerful development drive led to the conquest of outer space and the rise of industrial housing construction, and when for a short while any construction experiment became of general

<sup>13</sup> It is noteworthy that this poem was written several months after Gagarin's space flight.

importance and architecture served as an instrument of resolving social problems rather than as a means of mass hypnosis. It was lapidary, modest prismatic architecture that incidentally caused lyrical feeling, such as Novella Matveyeva described in her *Okrainy* (Suburbs, 1961) poem, in which roofless houses sailed like ships through a warm summer night.<sup>13</sup>

In a philosophical sense the difference between one approach 'from within' and the other 'from without' can be interpreted as a shift in emphasis between fear (*Furcht*) and dread (*Angst*), if Martin Heidegger's well-known opposition is anything to go by.<sup>14</sup> With a

<sup>14</sup> Martin Heidegger, *Being and Time*. Translated by John Macquarrie & Edward Robinson. Basil Blackwell, Oxford, 1962. For the contemporary treatment of this theme see Paolo Virno, *The Grammar of the Multitude*, New York – Los Angeles: Semiotext(e), 2004, pp. 31–35.

and objective surroundings. From the European point of view coping with fear – remember Peter Sloterdijk – makes it possible to overcome dread and consequently expand one's presence in the outside world. This coping is made possible through the comprehensive domestication of the 'closer circle' and the attainment of spiritual and physical comfort within the boundaries of one's spatial unit by social,

<sup>15</sup> This world is often seen as the world of Nature which, according to Sergei Likhachev, is associated with freedom and free will, and for this reason 'man needs a vast Nature, open and with boundless horizons'.

Russian and, in a broader sense, post-Soviet man this emphasis somewhat differs from its Western analogue. Let it be recalled that in Heidegger fear is definite and on the social plane connected with one's existence within a certain community, whose final boundary is established by the state and defines what is meant by the notion of 'people'. Whereas dread is absolute and universal, being conditioned by the experience of existing in the world in general and dictated by external circumstances compared with man's social

and objective surroundings. From the European point of view coping with fear – remember Peter Sloterdijk – makes it possible to overcome dread and consequently expand one's presence in the outside world. This coping is made possible through the comprehensive domestication of the 'closer circle' and the attainment of spiritual and physical comfort within the boundaries of one's spatial unit by social, political, architectural and technical means.

Among Russians fear, as a rule, prevails over Heidegger's dread. Yet, instead of hindering people, this fear drives them somewhere. The population of one-sixth part of the globe is just as open to the experience of mobility and uncertainty as globalized Westerners. For the people of our plains the outside world has a certain positive quality.<sup>15</sup> It actively influences one's immediate surroundings –

coping with dread will sooner or later lead to coping with fear. And it is a manifestation of the universal power of 'big journeys' rather than of some local specificity. Let me finish the above quotation from Foucault, 'The ship is the heterotopia par excellence. In civilizations where it is lacking, dreams dry up, adventure is replaced by espionage, and privateers by the police.'



# Sheer Mirage

Sergey Khachaturov



*Perhaps the terraces of this garden  
overlook only the lake of our mind.*

ITALO CALVINO. *Invisible Cities*

A strange fallacious idea that art is very pragmatic territory, whose images must be understandable, intelligible and easily explainable to anyone, predominates in today's world. The 'Mirage Architecture' exhibition of the Ukrainian pavilion at the Venice Biennale is out to debunk this idea. The project was produced by the artist Alexander Ponomarev, the architects Alexey Kozyr and Ilya Babak, and the photographer Sergey Shestakov.

The definition of art as 'the ability to make the invisible visible' by Philostratus the Younger, a Greek sophist of the Roman Empire period, can serve as the motto of the pavilion's display. In other words, it is all about the key role of what is referred to as imagination in both creating

an image and perceiving it. Imagination alone can guarantee an understanding of the world in its artistic dimension.

The architects and artists came up with two projects of the so-called mobile museum series, a Personal Art Museum and a

< p48.

Alexander Ponomarev,  
Topology of Absolute Zero  
Multimedia Complex  
of Contemporary Arts,  
Moscow  
2005

Contemporary Art Museum. The Personal Museum is made of three interconnected floating mobile cubes alternatively rising above water and going under. The different states of H<sub>2</sub>O – respectively, liquid, steam and ice – form the cube façades. Inside are exhibition halls. The image of this museum was inspired by Alexander Ponomarev's and Sergey Shestakov's visits to the Antarctic. At different times the two artists stayed and worked at Ukraine's Academician Vernadsky polar station. Ponomarev photographed and sketched the Mirages. Shestakov took unique underwater pictures under the ocean ice. The fantastic and even phantom images he saw there have inspired him to produce a number of series on the boundaries of the real and the illusory, and in particular, a series of abandoned towns.

Both Shestakov and Ponomarev were enchanted with the beauty of the most romantic natural phenomena, the mirages which appeared on the transparent sea horizon. The nature of this phenomenon is commonly understood now and depends on rationally explainable physical processes. Still, the mirages are unique because although the 'structure' of the image is strictly determined (by the collision of different atmospheric layers, different temperatures and refraction, etc.) Nature itself gives us an absolutely metaphysical spectacle that defies any pragmatic explanation. It is indeed sheer art woven by Nature. Small wonder, the images of the mirages inspired the best writers to introduce them into their narratives. For instance, in his tale *The Eleven Wild Swans* Hans Christian Andersen gave a very exact and at the same time poetic description of the most fanciful mirage, Morgan le Fay, which comes from mirror-like reflections in different air layers and produces a kaleidoscope of swiftly changing pictures. 'Elisa saw ahead of her, half-swimming in the air, a range of mountains with shining masses of ice on their slopes, and in the midst of it there lay, stretched out, a palace – a good mile long – with one mighty colonnade rising over another. Low down before it waved groves of palms and wonderful blossoms, large as mill-wheels. She asked if that were the land she was bound for, but the swans shook their heads: for that what she was looking at was the lovely ever-changing cloud-palace of the fairy Morgana. Elisa gazed upon it. Suddenly, mountains, groves and palace all fell to pieces, and in their place rose a score of noble churches, each like the next, all with lofty

towers and pointed windows. She fancied she could hear the organ sounding, but it was the sea she heard. And now she was quite near the churches, but they changed into a fleet of ships sailing onward beneath her. She looked down, and it was but the sea wreck that was spreading over the water. Yes, it was an endless series of changes that she had to look at...' (Translated by M.R. James)

It is worth noting that Morgan le Fay is a sorceress, King Arthur's sister and healer, who in later accounts was capable of deluding travellers with phantasmal images.

The mirages observed by Ponomarev and Shestakov bring other comparisons to mind. To judge by their photographs, the artists saw something similar to objects born in the Russian avant-garde architectural laboratory, the workshops of the Institute of Artistic Culture (INKhUK) of the early 1920s. It was then that the young Rodchenko, the Stenberg brothers, Medunetsky and Ioganson made spatial structures to lay bare pure engineering form. So the Antarctic nature echoed the form-building experiments of the Russian avant-garde by just presenting pure form.

In turn, Ponomarev, Kozyr and Babak just followed Nature's engineering ideas. Their Personal Art Museum is to be made in the same minimalist style and set to ply the ocean from December through March. The image of this floating museum can be interpreted in two veins. One is connected with Ponomarev's favourite idea of submobiles – structures that spontaneously submerge into and emerge from water, offering a fortunate opportunity to observe sudden changes in the natural environment. The artist has pursued this idea for many years. Suffice it to remember his famous submarines God knows how emerging in different parts of the world, from Moscow to Paris. Or take the 'Memory of Water' exhibition staged in the Paris Museum of Science and Technology in 2002, when forty submobiles kept diving inside glass columns, creating a fairly architectural composition reminiscent of the Île-de-la-Cité of Paris. In another project, 'Surface Tension', New York's Manhattan made of sand kept submerging into and emerging from water in crystal columns (the Cueto Project gallery, New York, 2008).

In the event of the three cube halls of the Personal Museum visitors will be able to experience personally the metamorphoses of the

perception of art in different media – in the depth of the ocean, on its surface and in the grips of ice, steam and water. Placed in this constantly moving natural environment, the viewer musters his/her own creative ability of imagination to the utmost extent. Meanwhile, artworks exhibited in these cube halls influence the viewer tenfold. The other vein is connected with the mirage theme. When viewers see the museum on the horizon, they are bound to take it for a perfect mirage and, most interestingly, one correlated with avant-garde structures. Let it be recalled that the spatial constructions of Russian avant-garde artists (K. Medunetsky and the Stenberg brothers) functioned as ideal modules sounding natural gravitation forces. The thin plates, planks and discs created the illusion of a self-building transformer. With that perpetual transformation and precise engineering (the object could on no account crumble to pieces either visually or physically), they presaged the experiments of great twentieth-century masters, for instance, the ‘mobiles’ of Alexander Calder. Both the dynamic objects of avant-garde artists, which were cognized in movement, and the dynamic image of the Personal Museum bespeak of their being party to the image of illusion or mirage. This is a type of architecture that emulates Nature itself in its play of imagination.

The other ‘Mirage Architecture’ project is the Contemporary Art Museum in the Antarctic. Its image is likewise connected with the Russian avant-garde and its most radical experimental projects. This is what the artist Ponomarev has to say about the museum: ‘The Museum is a 100 metre-long self-propelled vessel with a housing module. An architectural structure consisting of a hotel and exhibition halls is mounted on the deck. When the vessel reaches its destination it turns vertically as a float through the redistribution of ballast. The hotel premises find themselves at the top and the museum is underwater. Ships can moor at the vessel, guests come to the hotel and enjoy the sight of floating icebergs. Then they take the bathyscaph and go down to the Contemporary Art Museum! When the navigation season is over and ice blocks the polar region, the vessel sails north.’

If we look for parallels in avant-garde architecture of the great past, the most fantastic image of the ‘Flying City’ of Georgy Krutikov

comes to mind. The architect defended it as a graduation project at the Nikolai Ladovsky School of VKhUTEMAS-VKhUTEIN in 1928. Krutikov’s ‘mobile architecture’ project presupposed the use of nuclear energy to construct buildings in the form of huge cylinders hanging vertically above the ground. Communications between them and the Earth, which, according to the architect, was to be vacated for work and leisure, would likewise be established with the help of ‘flying bathyscaphs’ – cabins capable of moving in the air, on the ground and water, and underwater. Those cabins could also serve as housing units. Incidentally, Georgy Krutikov was referred to as the ‘Soviet Jules Verne’. Not only formidable technological goals, but also the very recognition of the power and daring of creative imagination is what the Contemporary Art Museum in the Antarctic has in common with Krutikov’s project. As a matter of principle, both the Antarctic Museum and Krutikov’s ‘Flying City’ are today a pure and selfless form of communicating with Nature and the world. A sheer mirage!

And what about artworks that find themselves literally in water and that could be seen only from a bathyscaph? A system of intricate module structures and waterproof capsule frames will be used for their display. Some may think it going too far to look at artworks through a mass of water. The authors of this project are, however, not baffled by such visual radicalism. The emotional perception of works of art and their creative understanding are not the same in different natural media. What is more, there are artists who have proved with their works that such a vision is possible and natural. It is appropriate to mention here, for instance, Bill Viola, in whose video installations water plays an essentially archetypal role well-nigh on a biblical scale. In many of his works we see the world precisely through a thick mass of a water flow. So it is quite possible that artists may meet their viewers in the new float museum.

Speaking about mirage architecture, one cannot overlook one more theme – the integration of this project into Venice, the most illusory city on Earth. In his *Invisible Cities* Italo Calvino makes the explorer Marco Polo of Venice describe every city invented by the author and thus presents his narrative as a dream of the sundry images of Venice. The city always appears as a miraculously fanciful mirage in this book. For example, ‘...in his dreams now cities light as kites appear, pierced

TEXT SERGEY KHACHATUROV

cities like laces, cities transparent as mosquito netting, cities like leaves' veins, cities lined like a hand's palm, filigree cities to be seen through their opaque and fictitious thickness.' (Translated from the Italian by William Weaver)

In the artistic world of Venice there have been projects which offered a pithy rendition of the theme of the play of imagination. I mean the Artempo and In-Finitum exhibitions held recently in parallel with the Venice Art Biennale. The exhibitions took place in the Palazzo Fortuny, which looks like an alchemist laboratory brimming with all sorts of exotic curiosities. In this Cabinet of Curiosities contemporary artists experimented with the universal suspension of the four elements, the magic of heavenly bodies, the corporeal and the incorporeal, the empty and the full. In addition to Bill Viola and Anselm Kiefer, on show were works by James Tarrell, who can operate in natural conditions with the absolutely unconditional visuality of the planet. Venice herself provides great masters for new Antarctic mirage museums.

# Two Museums for Polar Zones: Architecture, Vessels and Utopian Photophenes

Alessandro De Magistris

It may seem strange to talk about mirages when the idea is to explore intellectual and physical territories to which architecture lays claim too. At first sight, mirages and fata morganas are terms far removed from the canonical horizons of architecture. It is hard to imagine that they could make their way to the lemmas of a glossary that would aspire to catalogue every fact and moment of historically significant events of the discipline. The mirage evokes, in many modes, the antitheses of the constitutional values of architecture founded on the unbreakable unity of the Vitruvian triad. These values are still in claim, even if they are radically negated from time to time and nowadays put into crisis by the digital revolution<sup>1</sup>.

However, there is no doubt that the mirage dimension, figuratively speaking, goes deep into the 20th-century culture of design, tracing karst routes that interpellate the multiple perspectives and trajectories of modernity. The most alarming and destructive one is

<sup>1</sup> A.Picon, *Digital Culture in Architecture. An introduction for design professions*, Birkhauser, Basel, 2010.

<sup>2</sup> J.-L. Cohen, *Architecture en Uniforme. Projeter et construire pour la Seconde Guerre Mondiale*, CCA, Hazan, Montreal-Paris, 2011.

<sup>3</sup> H. Heynen, *Architecture and Modernity*, the MIT Press, Cambridge (Mass.), London, 1999.

<sup>4</sup> N. Lynton, *Tatlin's Tower. Monument to Revolution*, Yale University Press, New Haven, London, 2009.

<sup>6</sup> Gilles Ivain, 'Formulaire pour un urbanisme nouveau', in *Internationale situationniste*, No.1, June 1958, pp. 15-20.

<sup>7</sup> S.W. Goldhagen, R. Legault, *Anxious Modernisms. Experimentation in Postwar Architectural Culture*, the MIT Press, Cambridge (Mass.), 2002; L. Busbea, *Topologies. The Urban Utopia in France, 1960-1970*, the MIT Press, Cambridge (Mass.), 2007.

outskirts of Moscow, still immense by rural dimensions, and looking like a futuristic edifice that someone wanted to bring closer to a

that which has its material reflection in the construction, mimetic landscapes and camouflage projects intended to withstand the aerial war menace (J.-L. Cohen).<sup>2</sup> And the most 'positive' and creative is the one that is, albeit full of ambiguity, nourished by refractions and reverberations generated by the rapport between utopia and design culture, connected with the dream of duration and the illusion of totality, and with the reflections generating those 'extreme efforts of imagination' that have, indeed, a long history in the culture of design.<sup>3</sup>

Among the visions which originate from projects breaking into the future world and which contribute to testimony and materialisation are Tatlin's Tower,<sup>4</sup> the graphical explorations of the Ukrainian artist-architect Yakov Chernikhov,<sup>5</sup> of Lazar Khidekel and many other products of the extraordinary laboratory of the 1920s, as well as the situational experiments<sup>6</sup> and many of the hypotheses of 'anxious' modernism that overran Europe in the early decades after the Second World War<sup>7</sup> – from Yona Friedman's Ville Spatiale (Spatial City) to Stadt Ragnitz... by Eilfried Huth and Guenther Domenig. And some of the avant-garde works that arose in the early postwar Europe swept by the revolutionary winds must have evoked something not much different from a fata morgana. The Rusakov Club by Konstantin Melnikov may seem like a mirage, like some photographic evidence of the epoch, to anyone strolling along Stromynka in the

megaphone. This was precisely the sensation that the author of the present article experienced the first time he had a chance to see this masterpiece of the Soviet era.

<sup>8</sup> O. Mačel, M. Van Schaik (eds), *Exit Utopia: Architectural Provocations 1956-76*, Prestel Pub., 2005.

of architecture 'as a critical means' through the use of, the authors affirm, *demonstratio quia absurdum*.<sup>9</sup>

<sup>9</sup> *Domus*, No. 487, 1969.

The extraordinary potential of digital instruments and formalisms, technological expansion and the capacity 'to build the unbuildable', as the *Architectural Review*<sup>10</sup> wrote about the Guggenheim Museum Bilbao, with a good dose of rhetoric, seems to head paradoxically in the direction which excludes even the anteroom of great visions or any premonition of parousia and avoids the problems of a rapport between design and great social and ethical prospects, reverting to pure celebration of one's autobiography.

<sup>11</sup> C. Olmo, *Architettura e Novecento*, Donzelli, Roma, 2010.

<sup>12</sup> V. Gregotti, *Contro la fine dell'architettura*, Einaudi, 2008.

architecture, which often sees the step-by-step sophistication of means, the control of the structural complexity of form (made possible by the technological and digital revolution) and the absence or

Many of these designs and visions seem to have emerged largely from the horizons of contemporary circumstances that find a plausible inaugural demarcation line in the 'counter-utopia' of Superstudio's Monumento Continuo, an icon of radical architecture<sup>8</sup> translation of the discourse on the possibility of architecture 'as a critical means' through the use of, the authors affirm, *demonstratio quia absurdum*.<sup>9</sup> Echoing Manfredo Tafuri, we can say that 'Lissitzky's Proun was inverting "its own direction of movement".'

It is only with extreme parsimony that contemporary architecture, as ever enclosed in the formal dimensions of an involucre,<sup>11</sup> materialises the thrust of an ideal tension that would be able to overcome narcissistic affirmation. Nowadays, the linguistic inventions have been smoothed down even to meet unexpected market desires.<sup>12</sup>

This currently widespread state of



Alexander Ponomarev  
Mirage Architecture  
Sketch of the project

watering down of the content or ethic and social questions, or else their being pushed to the periphery,<sup>13</sup> found perhaps one of the most transparent and clear expressions in the Blur building designed by Elisabeth Diller and Ricardo Scofidio for the 2002 Swiss Expo at Yverdon-les-Baines.

It was an exquisite three-dimensional structure, 100-metres long and about 60-metres wide, supported by four delicate vertical rectilinear struts on the basis of tensegrity that was so dear to Buckminster Fuller. Suspended some twenty metres above the softly rippling surface of Lake Neuchâtel, it was totally enveloped in a cloud of vapour formed by the dynamic force of the breeze which blows almost constantly in the area. It formed an immaterial and impalpable coat of the structure, night and day made well-visible, iridescent and mutable with the help of light – a pure form in dissolving, if you will, a clean set design that rendered any functional reason irrelevant. To implement this project, it was necessary to apply an electronic programme complex that would be able to gauge the evaporated and filtered water emission with respect to climatic conditions and the desired effects.<sup>14</sup>

<sup>13</sup> A. Picon, *Digital Culture in Architecture. An introduction for the design professions*, Birkhauser, Basel, 2010; Jesse Reiser, Nakano Umemoto, *Atlas of Novel Tectonics*, NY, Princeton Architectural Press, 2006.

<sup>14</sup> *Abitare*, No. 419, Luglio-Agosto 2002, p. 119-120; Ned Cramer, Diller+Scofidio's *Blur Building for the Swiss Expo '02 in Yverdon-les-Baines*, *Architecture*, July 2002, p.58; L. P. Puglisi, *New Directions in Contemporary Architecture. Evolutions and Revolutions in Building Design Since 1988*.

<sup>15</sup> Alexander Ponomarev, Tatlin, Ekaterinburg, 2010.

Remembering vaguely, from the point of view of visual effects, the artistic action of 'sculptural geography' (Maya: a Lost Island ) in which Alexander Ponomarev had 'dissolved' a small polar island in the Barents Sea<sup>15</sup> in artificial clouds a couple of years before the Swiss Exposition event, the ephemeral project of Diller+Scofidio could be suggested as a virtual point of departure in following the design discourse carried on with the project 'Mirage Architecture' and 'Floating Museums for Polar Zones' presented by Ukraine at the 13th International Architecture

Exhibition, organised by the 2012 Venice Biennale.

The proposed Venice event is a project that enables probing, in extreme terms, the rapport between architecture and the environment, our rapport with space and the multiple potentials that arise from the introduction of a new instrument in a system that remains fundamentally stable.

It is also an invitation to restore the scale of research, listening and observation in order to undertake a 'new effort of imagination', and maybe to resume the journey in search of the utopia.

Poised between an architectonic object and art, the extreme line that puts a separate artefact in relation to the infinite scale of phenomena and nature spaces, this work (which we would like to consider also as a homage to the pioneering figure and thought of Vladimir Vernadsky

<sup>16</sup>K.E. Bailes, 'Soviet Science in the Stalin Period: the Case of V.I. Vernadsky and his Scientific School, 1928-1945', in *Slavic Review*, No. 45, 1986, pp. 20-37; A. Vicinich, *Empire of Knowledge. The Academy of Sciences of the USSR (1917-1970)*, University of California Press, 1984.

(1863-1953),<sup>16</sup> one of the greatest 20th-century scientists, an encyclopaedic spirit and cosmopolite of exceptional virtue who created biogeochemistry and was among the founding fathers of the theory of biosphere) is born of the creative collaboration of the protagonists of the post-Soviet architectonic scene, Alexey Kozyr and Ilya Babak, Sergey Shestakov and Alexander Ponomarev. The latter is one of the major contemporary artists who participated in the 54th edition of the 2011 Venice Biennale.

A sort of World Theatre intended for extreme regions of the Earth, the project has an intimate relationship with water in common with the Yverdon-les-Bains installation. It is an essential element of the history of architecture and also a fundamental component of 20th-century culture that many artists and contemporary intellectuals with the Soviet background share. Let us think of the motifs recurrent in symbolist painting and modernist architecture of the Silver Age and of the Stalinist dream to transform Moscow into a port city, the Soviet capital on the sea, brought closer to fruition by the imposing hydraulic works of the 1930s, the dream Vladimir Paperny speaks about in his Culture Two.

What the projects presented by Ukraine also share with

Diller+Scofidio's work and research – and radicalize them – is the hyper textual vision of architecture understood as a 'prophetic body' capable of creating the lost points of view, as an instrument that makes it possible to look beyond the conventional horizons and to verify the configurations between work, site and time. Those were the prospects evoked by the Swiss pavilion on Lake Neuchâtel, illusorily sucking in the visitors by the 'fata morgana' of the immaterial vapour cloud toward the construction body in order to reveal its elegance, highly technological substance and emptiness. This desire to change radically the point of view becomes the heart and intimate reason of the Venetian project of Alexander Ponomarev, Sergey Shestakov, Alexey Kozyr and Ilya Babak.

Research into new prospects, into the 'topology of absolute zero'<sup>17</sup> that calls to mind the experience of early avant-guard artists, is the fundamental reason behind – and the poetry of – these 'museums for polar regions' set forth as the

<sup>17</sup>Alexander Ponomarev, (cit.).

antipodes of the sceneries which give shelter to many spectacular contemporary architectonic accomplishments,<sup>18</sup> in the centre of

<sup>18</sup>D. Ponzini, M. Nastasi, *Starchitecture. Scenes, Actors and Spectacles in Contemporary Cities*, Al-lemanni, Turin-London, 2011

marketing operations of which materialize the comprehensive dimension of the Society of the Spectacle, foreseen by Debord some years ago, and the hyper commercialization of urban spaces and contemporary territories.<sup>19</sup>

<sup>19</sup>Hans Ibelings, *Super-modernism. Architecture in the Age of Globalization*, NAI Publishers, Rotterdam, 1998.

From all this they derive the distance, these works proposed by Ukraine on the occasion of the 2012 Venice festival in which we find fragments of the great projects and themes of 20th-century architecture (fragments of the grid that Leonidov offered for the Magnitogorsk construction project, the vessel, horizontality and verticality, the rapport with the great scale in which the ambitions of design modernity are projected) that seem to invite to re-embark on the road of the mind and the body that leads to the study of those *terrae incognitae*, those unexplored areas that Renaissance cartographers

used to populate with fantastic creatures and imaginary peoples, which cartography was rid of only between the 18th and 19th centuries.

The idea of an itinerant ‘museum’ – we can describe it as a Nomadic Museum, bearing in mind the itinerant project contrived by Shigeru Ban of an assemblage of containers and installed temporarily, some years ago, at historical Pier 54 in New York, which hosted an exhibition of photographic works by Gregory Colbert – was taken, so to speak, to the extreme. It was developed and translated through a dialogue between architects and artists into a project proposal of dynamic structures capable of transforming and assuming mutable configurations so as to bring about different forms of experience and to relate in various modes with the landscape and its change in the course of time. These architects and artists tend to stage possible artistic actions and to create the conditions for fruition that interact with different environmental circumstances found in polar regions and for this reason are in rapport with the absolute nature of the chosen circumstance. They are the sole spaces, Ponomarev reminds us, in which ‘there remains some semblance of democratic cooperation between Nature and man.’<sup>20</sup>

<sup>20</sup> Alexander Ponomarev, Sergei Shestakov. *Extra Poles/Dopolnitelnye polyusa*, Pro-Lab Curator, Moscow, 2011

Each of the two museums is an installation and a floating exhibition space that is either above or under the water level and has iridescent façades that can be made of ice, an installation that interacts with the climatic and atmospheric factors and renews the

Semperian discourse. In the course of time they are subjected, as we imagine, to atmospheric effects that transform ships and submarines into naval cemeteries in the Baltic Sea. These museums can go up and submerge: as ‘submobiles’, objects immersed in solid glass cylinders filled with water have marked the road covered by Alexander Ponomarev, a seaman artist from Dnepropetrovsk who matured at the High School of Naval Engineering in Odessa, an extraordinary human, commercial and cultural-artistic crossroads of Southern Europe. It is precisely the possibility of the transformation and disappearance of these architectonic structures, the possibility to change and adapt their configuration that enables us to speak about

in fact real ‘mirage architecture’, about objects capable of producing mirages and capturing them.

Conceived as rafts on which the bare essentials are placed, or as in fact real vessels that can sink and take the form of an observation tower placed perpendicularly to the waterline, capable of exploring the horizon and above all of interacting with the environment and modifying it temporarily, this type of architecture takes inspiration from the fundamental elements of Alexander Ponomarev’s creativity – the work he has done and the abandoned shipyards on the Baltic Sea coast. Committing marine cemeteries to memory, they draw ideally the remains and remaining fragments of modern naval technology made of frames, hydrodynamic shapes, cranes, cables, dismantled submarines, containers and machines which testify to a certain magnificent technological epilogue, tragic and sometimes sophisticated, that the 20th century has transmitted to the contemporary period in order to regenerate them and give them a new mission – suggesting the alchemy of passing from rust to new horizons in which it may be possible to think again of the utopia. These floating museums are of course complete architectonic structures and at the same time works of synthesis and inseparable elements, unthinkable out of context, which add something new, of original nature, to the means and to the recognition of historical and cultural development, to the discourse on environmental art. They share and rethink the landscape and atmospheric conditions in the polar seas and the striving after the ‘absolute’ natural dimension present in those Earth Works to which some of Ponomarev’s projects belong and which have written the decisive pages of contemporary artistic culture since the end of the 20th century. Just as it is the case of many works of Land art, these projects of boat-museums, in which the construction, artistic act, cultural vision and technology are tightly linked together, have an intrinsically minimalist character, but they bring either small or large dimensions of reference into play, offering different values depending on the specific nature of materials and procedural relations that make it possible to set off the spark.



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**Alexander Ponomarev**  
**Sergey Shestakov**  
**Alexey Kozyr**  
**Ilya Babak**



# Alexander Ponomarev

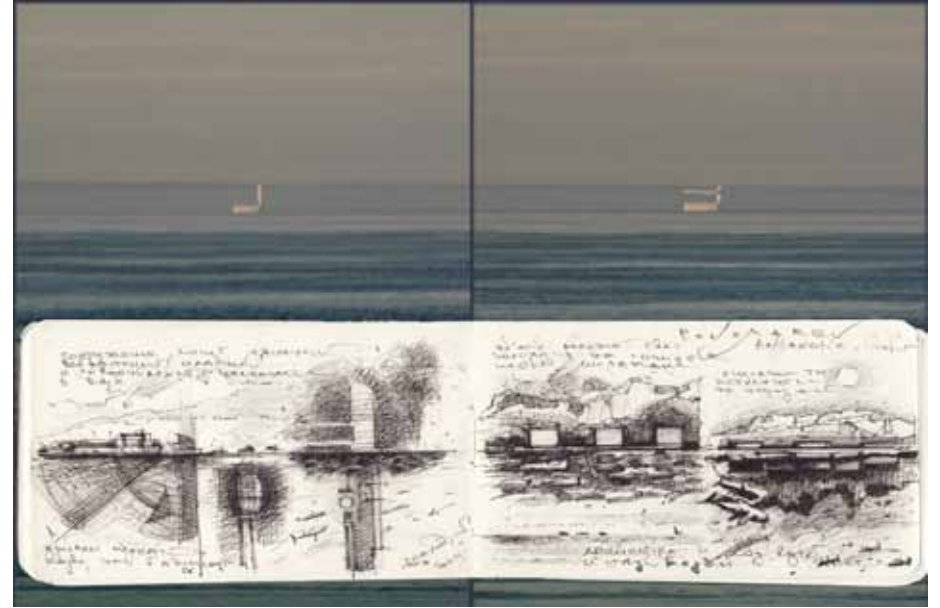
Alexander Ponomarev  
Baffin Figure  
2006  
Baffin bay, the Arctic



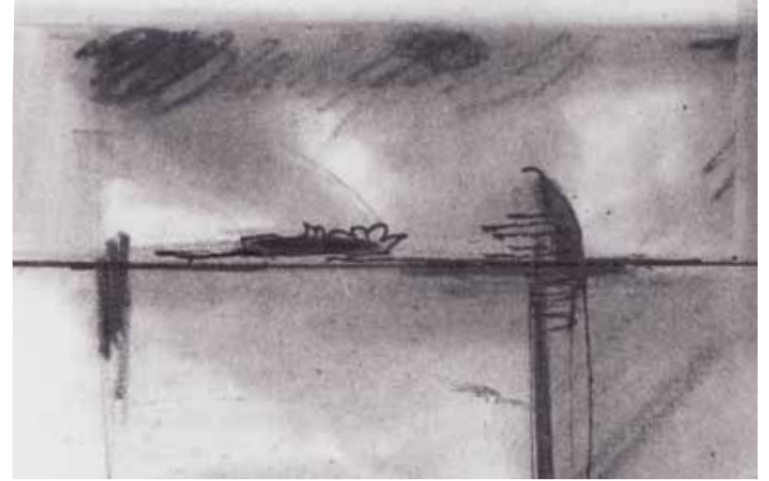
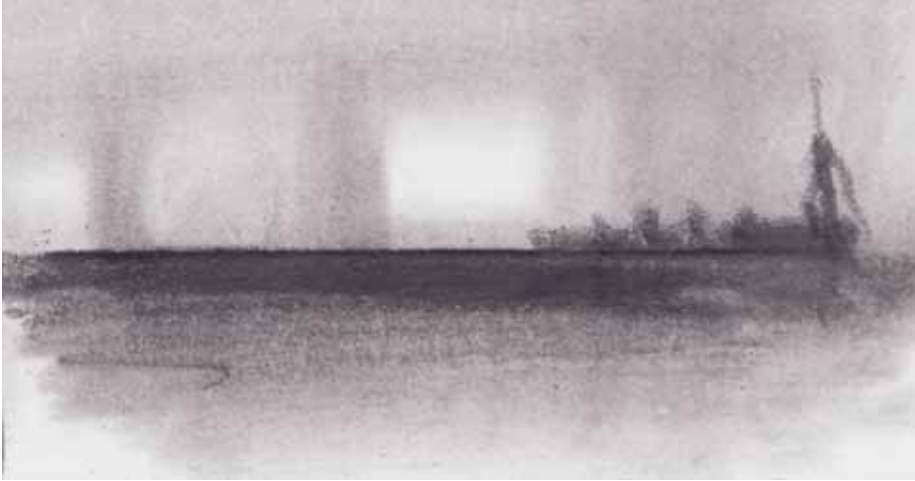


< Alexander Ponomarev  
**Maya: A Lost Island**  
2000  
Action in collaboration with the Northern Fleet  
of the Russian Navy, Barents Sea

Alexander Ponomarev  
**Antarctic Drawings**  
2004  
10 x 15 cm



Alexander Ponomarev  
**Mirage Architecture**  
2011  
Pen-and-ink. 10 x 15 cm



Alexander Ponomarev  
**Mirage Architecture**  
**2011**  
Pen-and-ink. 10 x 15 cm

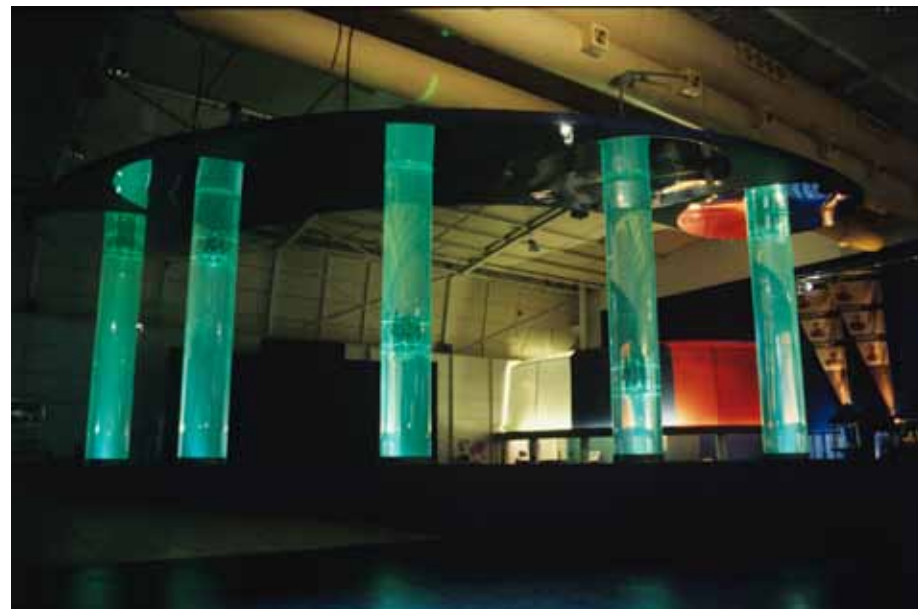
Alexander Ponomarev  
**Mirage Architecture**  
**2011**  
Pen-and-ink. 10 x 15 cm



Alexander Ponomarev  
**Abstract Topography**  
1990  
Painting, Canvas, 2 x 3 m



Alexander Ponomarev  
**SubTiziano**  
2009  
Universita Ca'Foscari, Venice Grand Canal  
Official Collateral Project, 53rd Venice Biennale



Alexander Ponomarev  
**Breath of the Ocean**  
1998

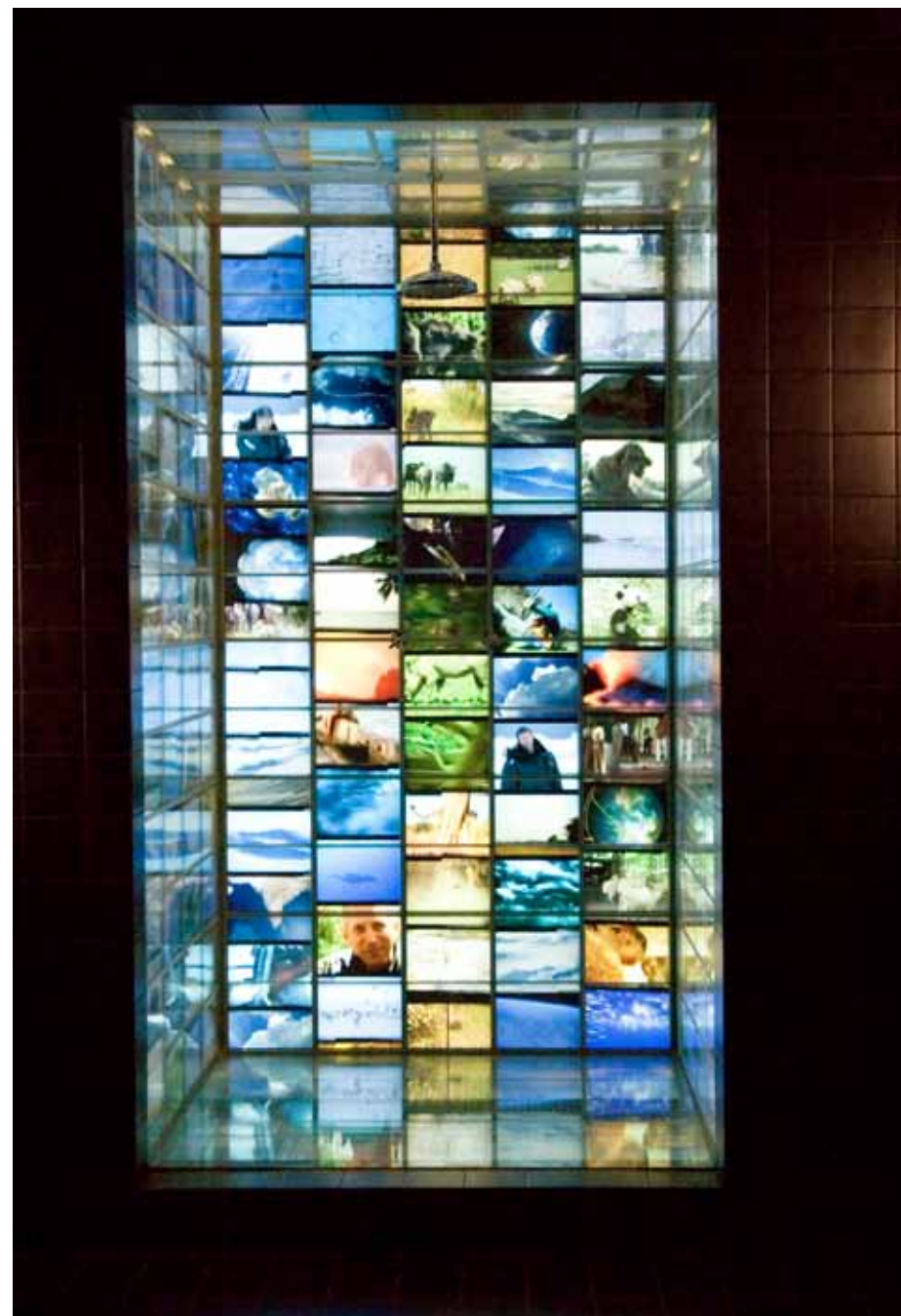
Acrylic columns, water, metal, concrete, wood,  
reflecting panels, operating and control system,  
water turnover system, level control system and  
lighting system, 20 x 20 x 20 m



Alexander Ponomarev  
**Windscreen Wipers**  
 2007

The Venice Biennale, 52nd International  
 Art Exhibition, project for the Russian pavilion,  
 Venice

Installation. Metal, acryl, video, servers, monitoring and  
 control system.  
 10,7 x 4 x 3,2 m



Alexander Ponomarev  
**Shower**  
 2007

The Venice Biennale, 52nd International  
 Art Exhibition, project for the Russian pavilion,  
 Venice

Installation. Tile, metal, acrylic, monitors,  
 monitoring and control system  
 5 x 3 x 3,2 m

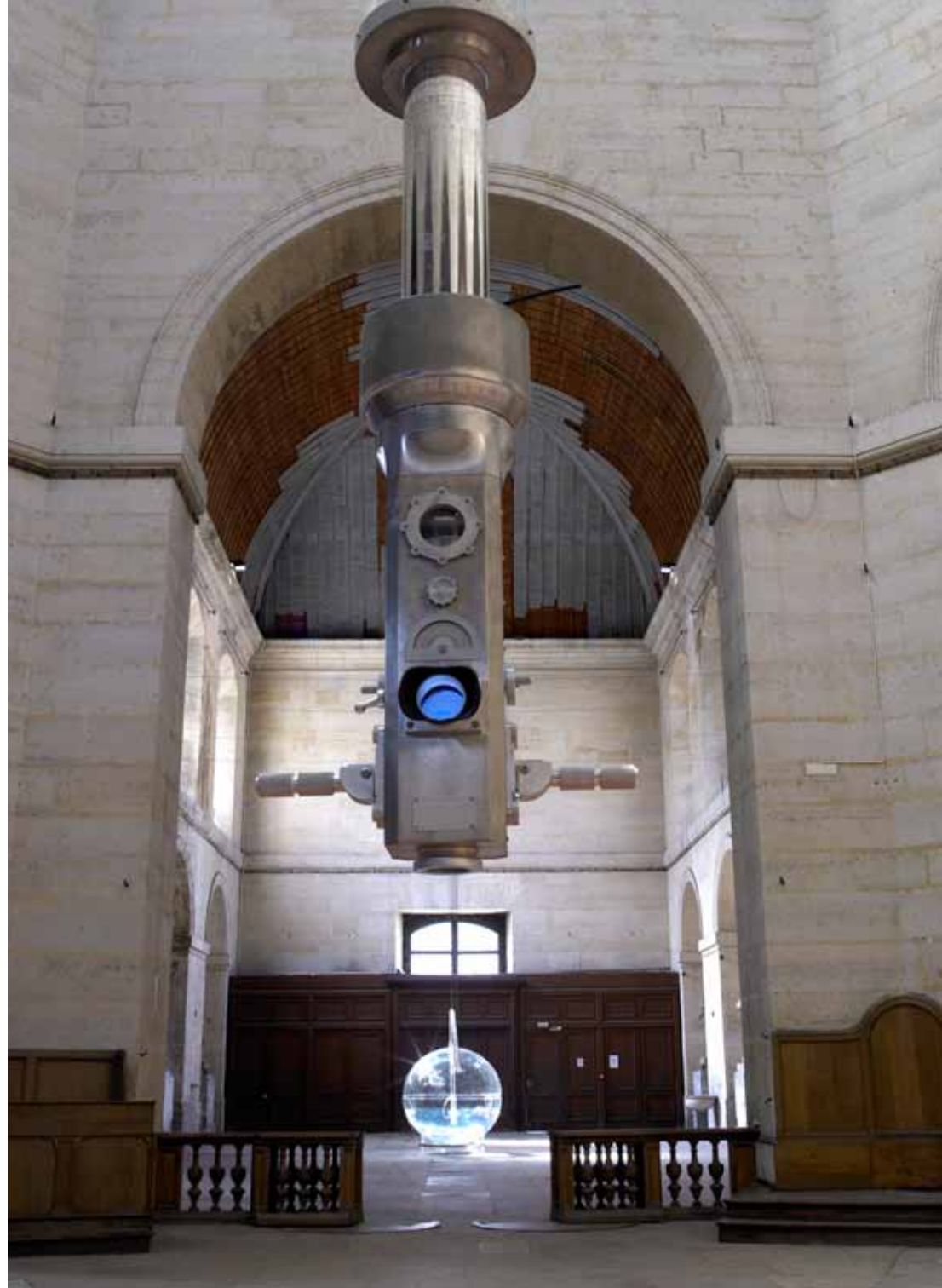


ALEXANDER PONOMAREV



Alexander Ponomarev  
**Wave (Dalai)**  
2007  
The Venice Biennale, 52nd International  
Art Exhibition, project for the Russian pavilion,  
Venice  
Installation, metal, water, acrylic, video  
20 x 10 x 20 m

Alexander Ponomarev  
**Verticale Parallele**  
2007  
Chapelle St-Louis-de-la-Salpetriere, Festival d'Automne,  
Paris, France

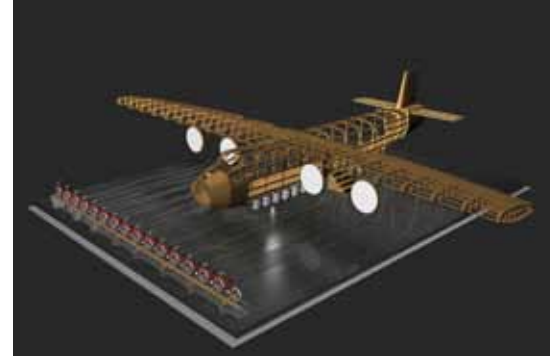


Alexander Ponomarev

**Feedbacks**

2009

Special Project of the 3rd Moscow Biennale  
of Contemporary Art, Russia





Alexander Ponomarev  
**Atlantic Cross Section**  
**2009**  
Mixed technique on a paper  
220 x 50 cm



**Sergey Shestakov**

Sergey Shestakov  
Untitled  
Territory\_Pole series  
2010



Sergey Shestakov  
Untitled  
Extra Poles series  
2010



Sergey Shestakov  
Untitled  
Territory\_Pole series  
2010



Sergey Shestakov  
Untitled  
Extra Poles series  
2010



Sergey Shestakov  
**Untitled**  
**Journey into the Future. Stop #2. Gudym series**  
**2011**





Sergey Shestakov  
**Untitled**  
Journey into the Future. Stop #2. Gudym series  
2011



Sergey Shestakov  
Untitled  
Journey into the Future. Stop #2. Gudym series  
2011



Sergey Shestakov  
Untitled  
Journey into the Future. Stop #2. Gudym series  
2011



Sergey Shestakov  
Untitled  
White Sea series  
2010



Sergey Shestakov  
Untitled  
Journey into the Future. Stop #2. Gudym series  
2011

Sergey Shestakov  
Untitled  
Journey into the Future. Stop #1. Chernobyl series  
2011





**Alexey Kozyr  
Architectural Studio**

## House in Arkhangelskoe

Alexey Kozyr Architectural Studio  
Architects Alexey Kozyr, Iliya Babak  
2003–2007

Russia, Moscow region,  
Arkhangelskoe



## < Dugout

Alexey Kozyr Architectural Studio  
Architects Alexey Kozyr, Iliya Babak  
2000

Russia, Moscow region, Nikola-Lenivets  
Archstoyanie festival

## Housein Gorki 10

Alexey Kozyr Architectural Studio  
Architects: Alexey Kozyr, Iliya Babak  
1998–2000

Russia, Moscow region,  
Gorki-10



# Project of reconstruction of the Ministry of Finance of the Russian Federation (the historical building of Ryabushinsky's partnership)

Alexey Kozyr Architectural Studio  
Architects  
Alexey Kozyr  
Iliya Babak  
Alexander Konstantinov  
Fedor Rashevsky  
2012

1 archival drawing of the building of Ryabushinsky's partnership front view. Architect Fyodor Schechtel, 1931

2 archival photograph of the of the building of Ryabushinsky's partnership

3 historical view of the building

4 view after reconstruction



2



1



3



4



1  
back elevation

2  
existing condition of the  
building

3  
reconstruction project

4  
view of the main and side  
facade

5  
perspective geometry  
facade



1



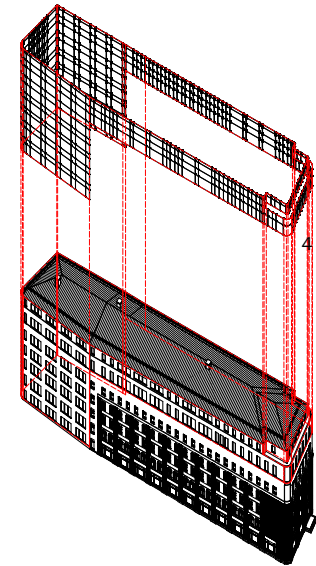
4



2



3



5

ALEXEY KOZYR ARCHITECTURAL STUDIO

## Dwelling house

Alexey Kozyr Architectural Studio  
Architects Alexey Kozyr, Iliya Babak  
2005–2012

Moscow region, Tishkovo village

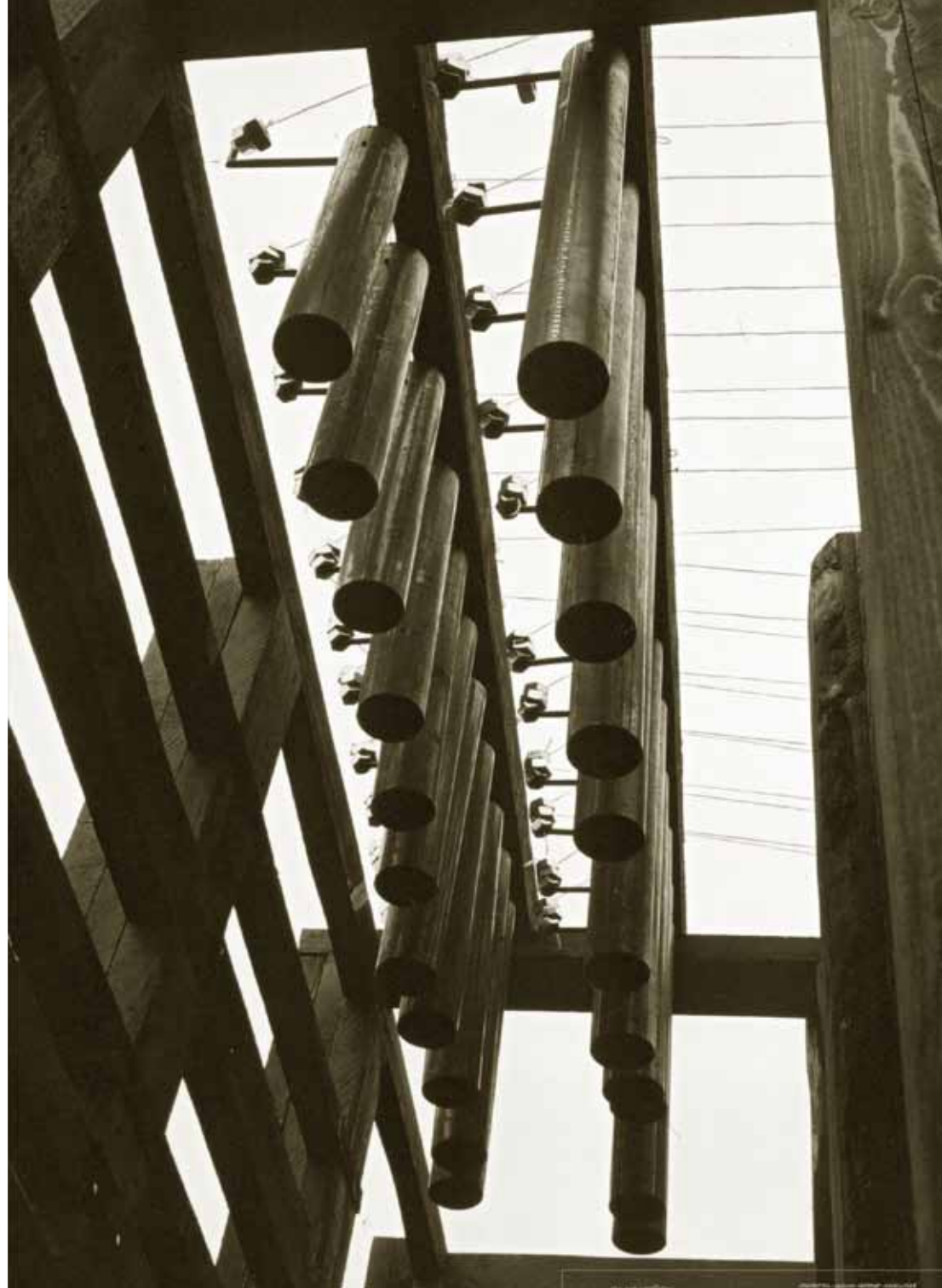


ALEXEY KOZYR ARCHITECTURAL STUDIO

## Lesroyal – A Grand Piano in the forest

Architect Alexey Kozyr  
2005

Russia, Moscow Region.  
Festival of contemporary art “Art-Klyazma”



## 'Sneghiri' Suburban estate

Alexey Kozyr Architectural Studio

Architects

Alexey Kozyr

Iliya Babak

Alexander Ponomarev

Alexander Konstantinov

2008





## Alexander Ponomarev

Artist

**1957** Born in Dnepropetrovsk. **1973** Graduated from the School of Fine Art in Orel. **1979** Graduated from the Nautical Engineering College in Odessa. **2003** Residency, French Ministry of Culture, Atelier Calder, Sache, France. **2008** “Officier des Arts et des Lettres” awarded by the French Ministry of Culture. Member of Russian Academy of Arts. Currently lives and works in Moscow.

### COLLECTIONS

Centre Georges Pompidou, Paris, France; FNAC (Fonds National d' Art Contemporain), France; FRAC (Fonds Regional d' Art Contemporain), Bretagne, France; Ministry of Culture, Moscow, Russia; State Russian Museum, St Petersburg, Russia; State Tretyakov Gallery, Moscow, Russia; Picardy Art Museum, Amiens, France; National Centre of Contemporary Art, Moscow; Orel Museum of Fine Arts, Orel, Russia; Centre of Artistic Culture, Kiev, Ukraine; Collection of the Great Duke of Luxembourg; National Museum Singapore, Singapore; Stella Art Foundation, Moscow, Russia; Foundation F.A. Weisman, Los Angeles, USA  
Judishes Museum Reihnsburg, Reihnsburg, Germany; Jane Vorhees-Zimmerli Art Museum, Rutgers University, New Brunswick, USA; University Jaumel, Castellon de la Plasa, Spain; Art Museum of Nizhny Tagil, Russia; Art Museum of Ekaterinburg, Russia; Art Museum of Krasnoyarsk, Russia

### SOLO SHOWS

**2012** *One of a Thousand Ways to Defeat Entropy*, Official Collateral Project 54th Venice Biennale of Contemporary Art, La Biennale di Venezia, Italy  
**2011** *Extra poles*, Mosfilm Gallery, Moscow  
**2010** *Improbable Machines*, Espace d'Art Contemporain Andr Malraux, Colmar France.  
*Macrosopia*, Natasha Akhmerova's Barbarian Art Gallery, Zurich, Switzerland.  
*Sea Stories*, Calvert 22 Foundation, London, England.  
*House of the Nobleman*, Cornwall Terrace, Frieze Art Fair London, England.  
**2009** *SubZero*, 1 Melton St, London, United Kingdom  
*Feedbacks*, Special Project of the 3rd Moscow Biennale of Contemporary Art, Russia  
*SubTiziano*, Collateral Project of the 53rd International Art Exhibition — La Biennale di Venezia, Italy  
*Faire Surface*, Nouveau Musée National de Monaco (NMNM), Monaco  
*Surface Tension*, Cueto Project, New York, USA  
*Punto di Vista*, Nina Lumer, Milan, Italy  
**2008** *Tungus Substance*, Krasnoyarsk Exhibition Center (Russia)  
**2007** *Verticale Parallele*, Chapelle St-Louis-de-la-Salpetrière, Festival d'Automne, Paris, France  
*Secret Fairway*, Special Project of the 2nd Moscow Biennale of Contemporary Art, Moscow, Russia  
**2006** *In the Garden of the Pack of Wolves*, Installation in the Tuileries Fountain, Louvre, Paris  
*Narcissus Backwards*, Grande Centre for Contemporary Art, Belfort, France  
**2005** *Le Vent en Rose*, Rabouan-Moussion Galerie, Paris, France  
*Topology of Absolute Zero*, Part of the Special Project 'Dialectics of Hope', 1st Moscow Biennale of Contemporary Art, Russia  
*Nemo-Verne*, Monument to Jules Verne in the Somme Harbour, Crotoy Exhibition Hall, Le Crotoy, France  
*The Northern Trace of Leonardo*, Nina Lumer, Milan, Italy

**2004** Alexander Ponomarev, TNT Centre, Bordeaux, France

**2003** *Utilising Packs, Phase 1*, Base, Residence of French Ministry of Culture in Atelier Calder, Sache, France. *Utilising Packs, Phase 2, What Depth! What Depth!*, Happening on the Loire River, Tours, France. *Utilising Packs, Phase 3, Mobile in Mobile*, Happening in the Mediterranean Sea, Saloniki, Lassid, Marseilles, Sagunto and Valencia

**2002** *Smoke Without Fire*, Andrei Sakharov Centre, Moscow, Russia

*Memory of Water*, Museum of Science and Industry, Paris, France

**2001** *Maya. A Lost Island*, Krokin Gallery, Moscow, Russia, Palitra Gallery, Kharkov, Ukraine

**1998** *The Breath of the Ocean*, Installation, Expo-98, Lisbon, Portugal, George Soros Center of Contemporary Art, Moscow, Russia

**1996** *Ship Resurrection*, State Tretyakov Gallery, Moscow, Russia.

Kino Gallery, Moscow, Russia

### SELECTED GROUP SHOWS

**2011** *Arctic*, Multimedia Art Museum. Moscow

**2010** *House of the Nobleman*, Cornwall terrace Frieze Art Fair London, England

**CLUB 21** — Remaking the scene, One Marylebone, Frieze Art Fair London, England.

**2008** *VIBE*, The Louise Blouin Institute, London, United Kingdom

*Nimbus Generator*, Installation for Russian Dreams... exhibition, Art Basel Miami Beach, USA

**CYBERARTS 08**, Exhibition for prize winners of the «Arts Electronica» contest, Linz, Austria

*Tungus Substance* Museum-Exhibition Centre, Krasnoyarsk, Russia

*Water and Sustainable Development*, Arts pavilion, World EXPO Show 2008, Saragossa, Spain

**2007** *3 installations for the Russian Pavilion*, 52nd International Art Exhibition — La Biennale di Venezia, Italy

Krasnoyarsk Biennale of Contemporary Art, Russia

*New Angliarium*, Museum of Modern Art, Moscow, Russia

*I Believe*, WinZavod Centre for Contemporary Art, In conjunction with the 2nd Moscow Biennale of Contemporary Art, Russia

*Floods*, Ex Chiesa Di Sant Agostino, Bergamo, Italy

*Counter Heading*, Museum Biennial of Contemporary Art, Krasnoyarsk, Russia

**2006** *Ars 06*, Sense of the Real, Kiasma, Nykytaiteen Museo, Helsinki, Finland

**2005** *Under the Bridges* — 2 Casino Luxembourg — Mus e d'art moderne Grand-Duc Jean (MUDAM), Luxembourg

*Project "Victory"*, Krokin Gallery, Moscow, Russia

Alexander Ponomarev, Video First Run Art Media Festival, Ivry, France

**2004** *Passage d'Europe*, Museum of Modern Art, Saint-Etienne, France

*Rivages*, Museum of Art and History, Saint-Brieuc, France

*Art and Politics*, Centre of Modern Art, Strasbourg, France

*Lessons of Happiness*, Centre of Contemporary Art, Yaroslavl, Russia

*Art Constitution*, Museum of Modern Art, Moscow, Russia

*Flying Dutchman*, Project Bulldozers 3, Festival Art-Klyaz'ma, Moscow region, Russia

**2003** *Moscow Abstruction*, State Tretyakov gallery, Moscow, Russia

Toison d'or, Project Floating Studios, Apollinius Center of Contemporary Art Apollo, Strasbourg, France

*Songes*, Project night walk in Mont Saint-Michel (Centre of National Monuments), France

Festival Art-Klyaz'ma, Moscow region, Russia

**2002** *Out of Moscow*, Centre of Contemporary Art, Quimper, France  
**Moscow Time**, Centre of Contemporary Art, Vilnius, Lithuania  
**Artistic workshops at Art Moscow**, CHA, Moscow, Russia  
 Krokin Gallery, ARCO, Madrid, Spain  
**2001** *Abstraction in Russia —20th Century*, State Russia Museum, St Petersburg, Russia  
*Nepal-Tibet*, Municipal gallery, Kharkov, Ukraine  
**Facets**, City Museum of Fine Art, Volgograd, Russia  
**Direction East**. On the Way to Himalayas, Kino Gallery, Small Manege, Moscow, Russia  
**2000** *The Sea*, International Forum of Contemporary Art, Dagomys, Sochi, Russia  
**1999** *Art-Manege*, Moscow, Russia  
*Living Form*, Ekaterinburg Museum of Fine Art, Ekaterinburg, Russia  
*Sardines in Oil*, Centre of Contemporary Art  
**Art communication tour 99**, Merz Association, Linz; SCCA, Moscow, Russia  
**1997** *Credo*, Exhibition Hall of the Cultural Fund, Moscow, Russia  
**1995** *Festival "KUKART"*, Tzarskoye Selo, Saint-Petersburg, Russia  
**1994** *Abstract graphics*, Art museum, Orel, Russia  
**1993** *Russische Kunst der 60—90 Jahre*, Resnabruck, Germany  
*Ideal City: Trends in Contemporary Russian Art*, National Museum, Singapore  
*Postmodernism and National Traditions*, State Tretyakov Gallery, Moscow, Russia  
*Abstract graphics*, State Hermitage Museum, Central Exhibition Hall, Saint-Petersburg, Russia  
**1992** *Lessons of Magnitsky*, Centre of Contemporary Art, Moscow, Russia  
*Los Tres Artistas Rusos*, Octubre Gallery, Castellon de la Plana, Spain  
**1991** *New Circle*, Martin Luther King Centre, Washington D.C., USA  
*Contemporary Artists Respond to Malevich*, Tretyakov Gallery, Moscow, Russia  
**1990** *All-Union Young Artists Exhibition*, Big Manege, Moscow, Russia  
*Art-Myth 1*, Big Manege, Moscow, Russia



## Sergey Shestakov

Photographer

**1968** Born in Moscow. **1985–1991** Physico-Technical Institute.

**2012** Member of the Artists Union of Russia. Lives and works in Moscow.

### SOLO EXHIBITIONS

**2012** *Journey into the Future. Stop #2*. Central Exhibition Hall "Manege", Moscow

*Fahrt in die Zukunft – Stop #1*. Tchernobyl. Kunsthalle Museum, Vienna

**2011** *Journey into the Future. Stop #1*. International PhotoFestival Lianzhou Foto 2011, China  
*Project "Happiness"*. The State Museum of Oriental Art, Moscow

*Territory\_Pole*. Russian State Arctic and Antarctic Museum, St.Petersburg

*En marche vers le future*. Galerie L'Aleatoire, Paris

*Chernobyl. 25 years after*. Multimedia Art Museum, Moscow

*Extra poles*. Mosfilm Gallery, Moscow

### SELECTED GROUP EXHIBITIONS

**2011** *Arctic*. Multimedia Art Museum, Moscow

Antarctic Biennale International Art Exhibition. "Ultima Thule". Ca'Foscari University, Venice

**2010** *The Best of Russia'10*. Center of Modern Art "Winzavod", Moscow

### BIBLIOGRAPHY

**2012** *Architektur-Landscapealbum 02*. Seltmann&Sohne, Germany

**2011** *Journey into the Future. Stop #1*. Seltmann&Sohne, Germany

*Extra poles*. LLC "Novosti", Russia

### COLLECTIONS

Author's works are in different museums (SMOA, RSMMA, MAMM, MMMA), in Gazprombank collection and in private collections in Russia, Germany, France, Brazil, Mexico, Portugal and Latvia.



## Aleksey Kozyr

### Architect

Head of a personal artistic workshop

Member of the Union of Architects of Russia since 1995

Author of about 15 implemented architectural objects

Owner of 4 patents for technical inventions

**1967** born in Moscow. **1991–1992** studied at Architectural Association School of Architecture (London). **1993** graduated from Moscow Institute of Architecture. **1994** founded the ARCH-4 architectural bureau in cooperation with Ivan Chuvelev and Natalia Labanova. **2006** founded his own architectural bureau. **2008** architectural bureau moved to the center for contemporary art Winzavod. Opened an architectural gallery DIVISION V.

#### EXHIBITIONS AND ART EVENTS

**2009** The exhibition “Paintings and things” Winzavod, Gallery of DIVISION V, Moscow.

**2008** Design exhibition “Cities”, Shchusev State Museum of Architecture, Moscow.

**2007** Desire for space. IFA-Gallery, Berlin

installation “Latrine”, exhibition “Maternity Hospital”, 2nd Moscow Contemporary Art Biennale, Gallery and the Higher Art and Technical Studios, Moscow

**2006** an event entitled “Kyshtym Midget”, a project in collaboration with Elle Décor, Moscow, Russia

installation “Dug-out”, Archstoyaniye festival in the village of Nikola Lenivets near Kaluga, Russia

**2005** a special guest at Design Innovation Awards project, Nizhny Novgorod, Russia

**2003** project “Elements”, exhibition 100% Design, Moscow, Russia

installation “Lesroyal”, Festival of contemporary art “Art-Klyazma”, Moscow region, Russia

**2002** “Ten Yars of Freedom”, an exhibition by the Architectural Environment Design Dept, Moscow Institute of Architecture, Moscow

Venice, the 8th Venice Architectural biennale

**1999–2006** International Architecture and Design Exhibition “Under the Roof”, Moscow

International Architecture and Design Exhibition Arch-Moscow, Moscow

**1999** exhibition of Russian architecture, Architectural Association School of Architecture, London

#### SELECTED AWARDS

**2012** 1st Diploma in the category “Best architectural project” for project of reconstruction of the Ministry of Finance of the Russian Federation (the building of Ryabushinsky’ spartnerships), International Architecture and Design Exhibition Arch-Moscow, Moscow

**1st place in the category “Residential Village”** at “House at Brestskaya”, Architectural and Design festival, Moscow.

**1st award in the nomination «Public interior»** at “Arhnovatsiya”, Nizhny Novgorod

**1st award in the category “Residential building”** at “Arhnovatsiya”, Nizhny Novgorod

**2010** 1st award in the category “Public interior” ” at “House at Brestskaya”, Architectural and Design festival, Moscow.

**Diploma in the category “Best residential project”** ” at “Under the Roof”, Architectural and Design festival, Moscow.

**2009** Diploma for the exhibition “Architecture of Mirage” International Architecture and Design

Exhibition Arch-Moscow, Moscow

**2005** 1st award in the “Element of Interior” category at “Under the Roof”, Architectural and Design festival, Moscow

**2004** 1st award in the “Element of Interior” category at “Under the Roof”, Architectural and Design festival, Moscow

**First-degree diploma** at Arch-Moscow exhibition

**2002** 1st award in the “Residential house” category at Arch-Moscow exhibition

**2002** 1st award in the “Best Interior” category at “Under the Roof”, Architectural and Design festival, Moscow

#### SELECTED ARTICLES AND INTERVIEWS

**Aleksey Kozyr’s Terms of Reference or How Do I Make it Clear For the Architect What I Want** // Wallpaper\* April 2006

**When I’m At Home, the Muses visit me more often**// Izvestia April 22, 2005.

**Customer Specification (for country houses)** // Project Russia № 38, 2005

**Inviting a Designer is somewhat of a folly**//Vedomosti April 21,2000

#### SELECTED PROJECTS

Interior design project for the building of the Federal Financial Markets Service of Russia, Moscow, 2012 A.Kozyr, I. Babak

Architectural project for reconstructing the historical appearance of the of Ryabushinsky’s partnerships (Ministry of Finance of the Russian Federation), Moscow. 2011A. Kozyr, I. Babak

Architectural project for privet house and a guest house, Moscow Region , Arkhangelskoe. Project – 2004, realization – 2008.A. Kozyr, I. Babak.

Project for reconstruction of an office building, the rise of the roof structure and the creation of the President’s floor in the attic side. Moscow, Rochdelskaya street. Project 2000, realization - 2002.A. Kozyr, I. Chuvelev.

Architectural project for private house, Moscow Region, Gorki - 10. Project 2000, Implementation of 2000, A. Kozyr, I. Babak

Architectural project for private house, Moscow Region, Gorki - 10.Project 1998, Implementation of 2000, A. Kozyr, I. Babak

Interior design project for apartment in three levels, Moscow. Project-1999 – 2000, A.Kozyr

Reconstruction of a building for the head-office of the company, Moscow, Bolshoi Kislovskiy lane.

Project 1998, realization 1999.A. Kozyr

Reconstruction for the head-office of the company, Moscow, Dubrovskaya Street. Project - 1995 , realization -1995. I. Chuvelev,A. Kozyr

Architectural project for public area and for top management of the bank NIKOIL. Moscow, Efremova street. Project - 1999. I. Chuvelev, A. Kozyr

Architectural project for the club and for the restaurant.The complex “New Illusion” (former October). Moscow, New Arbat Street. Project - 1999.I. Chuvelev, A. Kozyr.



## Ilya Babak

### Architect

Architect-in-chief of the artistic workshop of Alexey Kozyr  
 Author of about 15 implemented architectural objects  
 Professional photographer for “Elle Decor”, Interior plus design”, “Mezonin”

**1975** Born in Moscow **1998** Graduated from Moscow Institute of Architecture with a First Class Certificate of Degree **1994** Architect-in-chief of the ARCH-4 architectural bureau in cooperation with Ivan Chuvelev and Natalia Labanova **2006** Architect-in-chief of the artistic workshop of Alexey Kozyr

#### EXHIBITIONS AND ART EVENTS

**2007** *Desire for space*. IFA-Gallery, Berlin  
 Installation “*Latrine*”, exhibition “*Maternity Hospital*”,  
**2nd Moscow Contemporary Art Biennale**, Gallery at the Higher Art and Technical Studios, Moscow  
**2006** an event entitled “*Kyshtym Midget*”, a project in cooperation with “*Elle Decor*”, Moscow Russia  
 installation “*Dug-out*”, Archstoyanie festival in the village of Nikola Lenivets near Kaluga, Russia  
**2005** a special guest at *Design Innovation Awards project*, Nizhny Novgorod, Russia  
**2003** project “*Elements*”, exhibition 100% Design, Moscow  
 installation “*Lesroyal*”, Festival of contemporary art “*Art-Klyazma*”, Moscow region, Russia  
**2002** “*Ten years of Freedom*”, an exhibition by the Architectural Environment Design Dept, Moscow Institute of Architecture; **Venice**, the 8-th Venice Architecture biennale  
**1999–2006** International Architecture and Design Exhibition “*Under the Roof*”, Moscow International Architecture and Design Exhibition Arch-Moscow, Moscow  
**1999** exhibition of Russian architecture, Architectural Association School of Architecture, London

#### SELECTED AWARDS

**2006** 1st award in the “*Element of Interior*” category at “*Under the Roof*” Architecture and Design festival, Moscow  
**2003–2004** received Gold award at Russian National Architectural Award “*Crystal Dedal*” for the construction of the stadium “*Lokomotiv*” in Cherkizovo  
**2002–2003** received Gold award at Russian National Architectural Award “*Crystal Dedal*” for the project of the Ice Skating Arena “*Krylatskoe*”  
**2001–2003**: received the Gold award at the Russian Annual Art Festival, “*Zodchestvo 2003*” for the best project of 2001–2003.  
 The project was the Track and Field Athletic Stadium in Astana, Kazakhstan.

Co-authorship with MosProject -4 in projects of:  
 Skating Ice Arena “*Krylatskoe*”; Ice Arena “*Hockey 2000*” in Saint-Petersburg; Reconstruction of the central stadium “*Lokomotiv*” in Cherkizovo; Competition for a construction sport buildings for the Olympic Games 2008; Helicon Opera theater; Mark Rozovsky theater; Track and Field Athletic; Stadium in Astana, Kazakhstan

## Authors

### Alexei Muratov

Architect and a graduate of Moscow Architecture Institute (MARKHI), as well as the holder of a PhD in the History of Architecture. Editor-in-chief of three Russian professional architectural magazines (*Project Russia*, *Project International*, and *i+u*). Muratov is also a member of the Town Planning Council of the Skolkovo Foundation and the Scientific Board of the Schusev State Museum of Architecture, Moscow. He is author of numerous articles on architecture, urbanism and design in Russian and European publications.

### Sergey Khachaturov

Art-historian, Ph.D. in Art History, Assistant Professor in the Department of Russian Art History, History Faculty Moscow M.V.Lomonosov State University. Teacher at the A.M.Rodchenko Moscow School of Photography.

### Alessandro De Magistris

Architect, Professor in the History of Architecture and History of Urbanism at Milan Polytechnical University. Author of numerous essays and articles published in Italy and abroad, has written *La Citta' di Transizione*(1988), *La Costruzione della totalitaria* (1995), *La Casa Cilindrica di Konstantin Melnikov*(1998), *Highrise. Percorsi nell'architettura e dell'urbanistica del XIX e XX secolo attraverso la dimensione verticale*(2004). He has curated with Carlo Olmo a monographic book about the work of Jacov Chernikhov published in Italy, France, Germany and Russia and the exhibition catalogue entitled *URSS anni '30-'50. Paesaggi dell'utopiastaliniana* (1997). Alessandro de Magistris is one of the authors of the book *Basilico. Mosca Verticale* (2008).



National pavilion of Ukraine at the 13th Venice Biennale of Architecture  
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