expanded compressed model
kirpichev workshop
...one of the famous Moscow 'paper architects' has created a dynasty of architectural artists with a continuation of the power and invention of the pre-Stalin period...

Peter Cook
founder of ARCHIGRAM,
head of BARTLETT
School of Architecture, London

but the artists are aged between 6 and 16 years old...
Anya TABUNOVA, aged 6 / 1989

Fragment of the WALK-Tower / wooden model / H 120 cm

...it's should be something in the city, you spend hours and hours and hours to walk through... it's might make your life longer... it's a Folded-Walk-Way-City-Tower... it's 75 km long...
...it's just a building...
the dynamic of unmovable:

we would better not
believe the things we
see - they all sounds
differently.

serious minded
person may then say:
don't try to depend on
unpredictability.. this
is against the logic!

But it's working, you
see?..

Ivan Kirpichev, aged 9 / 1993

THE ROAD HOUSE.
wooden model / H 70 cm.
Marcus F, student, University of Applied Science, Frankfurt, summer 1993
you are still a boy, my dear...

THE CHAIR FOR THE THREE GENERATION'S FAMILY.

it's not necessary you have to feel comfortable on it - the idea of unification of family is more important...

SCALE - undefined

MATERIAL - undefined

USE TIME - evenings only...

Olgas Kuzembaev, aged 8 / 1990 / paper model, H 30 cm
schema B
structural drawing
analytical syncopations
figure/ground variations
physical (analog) relief model derived from encodings
improvised depths and thicknesses
digital relief: non-improvisational recording
depth expansion strategy
expanded “incomplete” digital relief
transverse, longitudinal & horizontal section deformations
transverse section constants and variables
transverse sections

01 zone

02 zone

03 zone
treatment variable - zone 01
transverse/longitudinal overlay variations - zone 01
15 minute variations - zone 01
15 minute variations - zone 02
15 minute variations - zone 03
kelly bair laboratory of poetic imagination
“...imagination is our way of grasping objects through their images, shadows and reflections. But as we all know from our experience, such images can be fleeting, changeable, and illusory. ...In fact, on this account, nothing in the physical world gives us real knowledge, since all perceptible objects are constantly changing, while their essences are fixed.

(Mark Johnson)

THERE IS NO FINAL PRODUCT. THE PROCESS IS NEVER FINISHED. IT HAS, IN FACT ONLY BEGUN. INTUITIVE MOVES BASED ON PREVIOUS PHASES CREATE A LAYERED CONVOLUTION OF AN ORIGINAL IMAGE. REALITY COMPRESSED INTO TWO DIMENSIONS ONLY TO BE EXPLODED AGAIN IN FUTURE PHASES. MAKING THE REAL ARTIFICIAL WITH THE INTENTION OF RESTORING A NEW VISUAL PERCEPTION OF SPACE. A FROZEN MOMENT IN TIME. THIS IS NOT A STRUCTURE. IT IS A GENERATOR OF SPATIAL CONCEPTS. BREAKING THE OBJECT DOWN INTO BASIC ELEMENTS. AN INVENTORY IS CREATED, A WAREHOUSE OF ARCHITECTURAL IDEAS. SCALE, REFLECTIVITY, TEXTURE. BUILD. (RE)BUILD. CUTTING, EDITING, MONTAGE, UNDERLAY, OVERLAY. IN REFERENCE TO A MEDIA-DRIVEN CULTURE. OUR SELF. DIGITAL METHODOLOGIES ALLOW US THE TEMPORALITY WE CRAVE. ANALOG METHODOLOGIES PROVIDE A FOUNDATION FOR THE PERCEIVED PHYSICALITY OF PROPOSED “SPACE”. IMPROVISATIONAL PROCESSES: HANDS INTERACTING WITH TRADITIONAL MATERIALS ARE PRODUCED, MANIPULATED, DEVELOPED BY THE ELECTRONIC MIND. A LABORATORY FOR THE POETIC IMAGINATION.
radical transformations
physical reliefs
reconstruction tracing
spatial manipulation device: isometric 01
spatial manipulation device: 02
yalın uluaydın
Combination a

Combination b

Combination c

Combination d