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5

Citizenship

Ines Weizman

MOBILIZING DISSENT: THE POSSIBLE ARCHITECTURE OF THE GOVERNED

A gigantic ship loaded with Russian monasteries, church spires, and Kremlin-like fortresses is 'beached' at the edge of a generic block-city. The oarsmen who propel the ship are unaware that their vessel is no longer mobile. The ship of fools was a common trope in the Soviet art of the Glasnost years.

It also acquired several architectural articulations. In 1989, Iskander Galimov and his collaborator Michael Fadeyev submitted a red-toned gouache painting on this theme together with a set of detailed architectural plans, sections and structural calculations as their entry to an ideas competition for a Russian Centre in Bologna (Figure 5.1). The proposal won first prize. Yet, while the competition jurors described it as a 'venturous architectural idea' – presumably enjoying the unusual format of the submission, the intricacy of the painting, its surrealist humour, and the familiar icons of Russian architecture – they missed the critical dimensions of

Figure 5.1 (Below) Iskander Galimov in collaboration with Michail Fadeyev, Russian Centre in Bologna, Italy, 1989.