

Constructing the TimeSculpture

A Millennium Installation

by

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Abstract: The author/artist presents the Time Sculpture, which is a collection of vases, chess sets, chairs and clocks that tell intersecting stories about Space, Conflict, Relationships and Time. Concepts of order, symmetry and cycles are used in the designs to provide conceptual vehicles for exploring a range of various ideas from spatial order to human social organization. Arranged in a circle, these objects form the outline of a clock, where time is told by observing how the objects are lit. For the millennium celebration, some of the objects will be placed around New York City in publicly accessible venues. The completed Time Sculpture which contains twenty-three public objects that will be given to communities across the United States, where they will become models for bigger public structures for the purpose of celebrating the spirit of community, cultural diversity and human justice. These structures will be connected by a lighting system that will light the structures sequentially, creating a national installation that connects a special group of communities.

Introduction

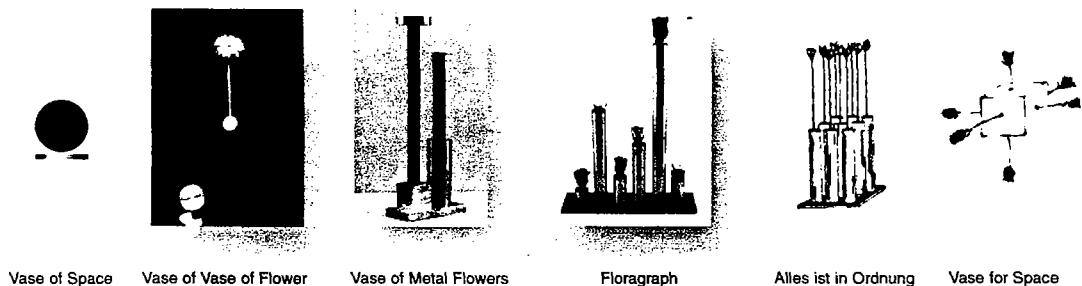
This sculpture narrative begins with a sequence of vases. The designs of the vases incorporates visual notion of order to address issues surrounding the captivity, organization and management of space. The chess sets use symmetry to discuss power dynamics in the arenas of Nature/Nature, Nature/Human and Human/Human conflicts. The sequence of chairs shares a story about the beauty and structure of support, family, love and loyalty stemming from human relationships. The collection of clocks mimics the human growth cycle. These four design narratives form TimeSculpture. The conceptual paradigm is summarized in the following way.

<u>Objects</u>	<u>Issues</u>	<u>Concepts</u>
Vases	Space	Order
Chess Sets	Conflict	Symmetry
Chairs	Family	Structure
Clocks	Time	Cycles

Descriptions

Here we present and describe the sequences of objects that form the TimeSculpture.

Vases

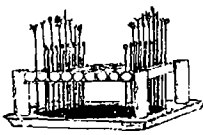


Let us define a vase as a container of space. By defining a black disk as the **Vase of Space**, we pay tribute to the organic nature of the circle and its radial symmetry that cradles space as the fundamental nutrient for movement. With **Vase of Vase of Flower** we illustrate through a notion of iteration and composition the birthing process of an abstract flower to a real one, producing a flower clock, which reads seven o'clock. **Vases of Metal Flowers** fol-

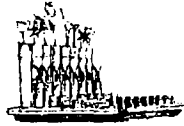
lows with cylindrical and cubic vases and metal flowers that introduces the idea of complementarity as a generalization of male-female structure. The next vase in the series is **Floragraphs**, which shows the intersecting graphs that represent the quadratic growth of love with red roses and the linear decay of deaths with white roses. **Alles ist in Ordnung** is a vases for nine white roses, all of the same height ordered in a square. This construction is essentially the average between a vase for one flower and a vase for many flowers that could either promote sameness, unity and order or an army of flowers resistant to diversity, uniqueness and flexibility. This vase also admits a random arrangement. By extending the ideas of the previous vases to the six sides of a cube we arrive at **Vase for Space**, which is a vase designed for zero gravity.

Chess Sets

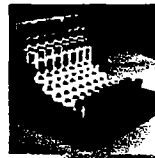
The chess sets provide a metaphor for conflict and the competition for space and resources. Our chess sequence starts with the **Chess Set with Flowers**, which frames the ultimate conflict in terms of nature versus nature. **Chess Sets with Nature** introduces the human versus nature on a asymmetrical chessboard that illustrates the



Chess Set with Flowers



Chess with Nature



Asymmetrical Chess



Chess Set for the Colorblind



Squareless Chess

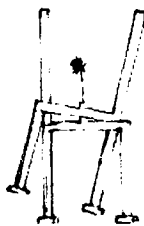
power structure and advantages that nature has over humans. The next chess set **Asymmetrical Chess** shows with a similar asymmetrical chess board the power imbalance existing in human communities. This design of this particular chess set is a response to the fact that white pieces still move first in competition chess. Using symmetry, **Chess Set for the Colorblind** provides a game where Black and White, Cowboys and Indians and Spaniards and Incas images are not necessary to facilitate a conflict between the players. To play, the players must simply remember where they moved. The last chess set in this sequence is the **Squareless Chess**, where the board has vanished leaving the players to work together to construct and agree on a unit of space. The growth and then disappearance of the board structure celebrate the independence from ordered space.

Chairs

The chairs sequences give a romantic story about love, family and loyalty. The story begins with the lone chair in the **Sub-dimensional Chair**. This chair meets another chair and falls in love in **Chairs in Love**. The two chairs become married in **Chairs in Marriage** and proceed to make a family with children in **Family of Chairs**. The story ends with **Hyper-dimensional Rocking Chair**, which shows that even through the knots of life, the chairs



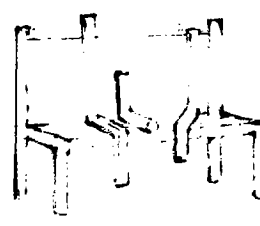
Sub-dimensional Chair



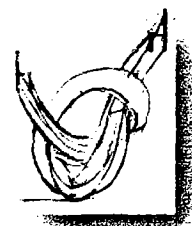
Chairs in Love



Chairs in Marriage



Chairs in Family



Hyper-dimensional Rocking Chair

have formed an unbroken bond that testifies to their love and loyalty and balance of personal and shared space.

Clocks

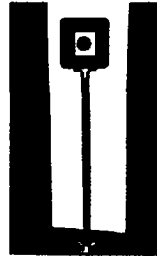
With the clocks sequences we chart the growth the development of a clock as it mimics the human growth cycle. The **Fertility Clock** is a clock whose shadow has the image of an African fertility doll. The **Child Clock**, with



Fertility Clock



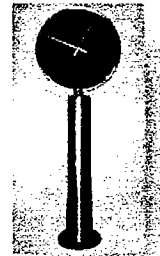
Child Clock



Self-Portrait Clock



Traffic Clock

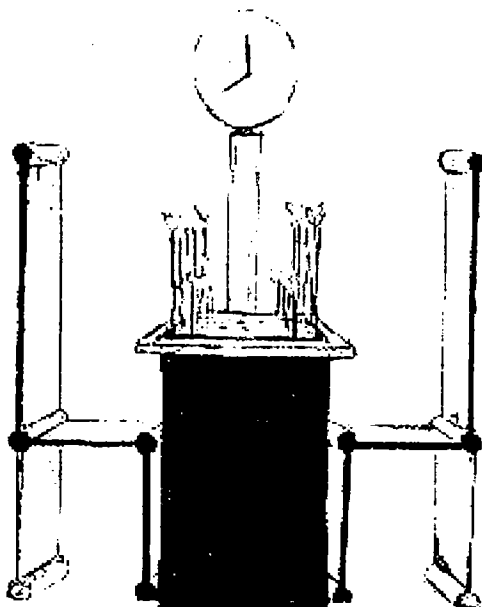


Grandson Clock

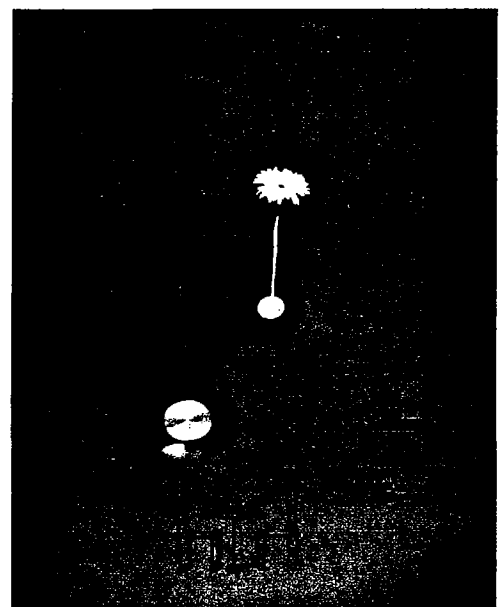
round fat face shows the innocence of youth, while the **Self Portrait Clock** with the newly emerged square depicts the intellectual birth in human adolescents. This clock measures over six feet tall. The **Traffic Clock** shows the relationship and traffic between three modes of times: personal, community and global. The time on this clock is revealed by averaging the times of the three clocks. The ten foot **Grand Clock** speaks of the grace, wisdom and maturity that comes with age. Note that this clock has return to the **Fertility Clock** in form.

VaseChessChairClock --- TimeSculpture NYC: The poster image

The **VaseChessChairClock** is a symmetrical sub-installation that includes a vase, chess set, chair and a clock providing a site of transition for the **Timesculpture NYC** and a center site for the completed **TimeSculpture USA**. The **TimeSculpture NYC** as a collection of twelve objects that will be placed in NYC in publicly accessible places, for instance window shops, hospitals, hotel lobbies, etc. These objects will be connected by a lighting sys-



VaseChessChairClock

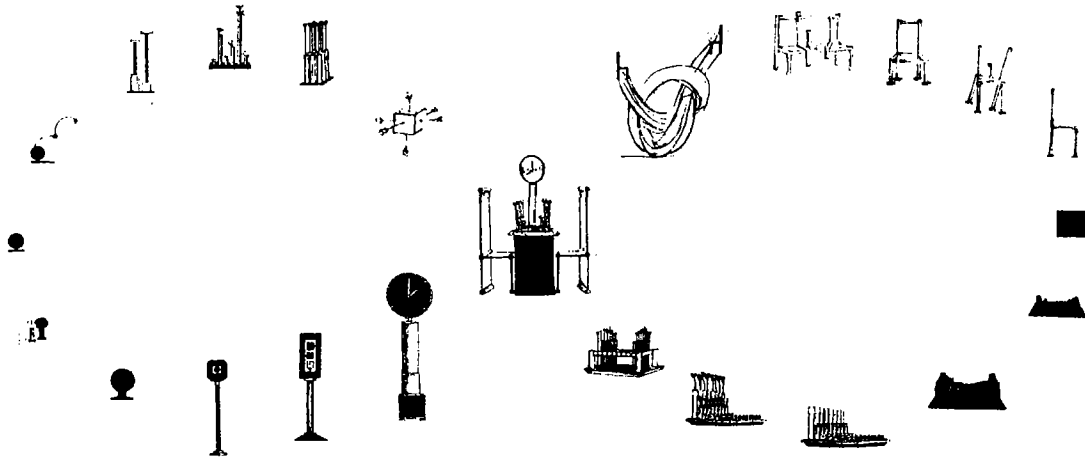


TimeSculpture NYC: The poster image

tem that will light each objects one after the other. Posters will be distributed around the city to advertise the locations of the objects. Auxiliary projects will include a novel, animation film and a sonic clock installation.

Conclusion

After the TimeSculpture NYC has been completed, twenty-three communities that have demonstrated a commitment to cultural diversity, community building and environmental justice, will be selected to receive a structure that will be used as a model for a bigger public structure ranging in heights from 20 to 100 feet. A lighting system will be installed that will allow the structures to be illuminated one after another. For instance, the structure in New York will light up for five minutes, then the one Philadelphia for the next five minutes and then on to Washington D.C. The lighting system will weave together a new sub-community.



TimeSculpture USA

The TimeSculpture is an attempt to use familiar designs to convey the depth in meaning of objects around us that have encoded ideology and consciousness of past generations. By using mathematical ideas to promote new ways of seeing and designing objects around us, we have created a plan for a national installation that tells short visual stories concerning the issues of Space, Conflict, Relationships and Time. As the structures of the TimeSculpture are placed across United States we celebrate our entrance into the new millennium by building community and giving a message of hope as we evolve to a more symmetrical society.

References

The author wishes to indicate the following references as visual and intellectual inspiration for the TimeSculpture.

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