



EURASIAN PRIZE 2021



GAINA BUKOVA Editor-in-chief of LeTabouret Magazine, chairman of the "ArchEurasia" Foundation for Eurasian Cultural Projects, CEO of the International Summit of architects, urbanists, designers "ArchEurasia" and the International Architectural Award "EURASIAN PRIZE".

Dear colleagues, dear readers!

The editorial team is proud to release the annual LeTabouret magazine — the special issue WinnersBook 2021, dedicated to the results of the 16th issue of the international competition for architecture and design Eurasian Prize 2021.

Competitors from 22 countries took part in the current season of the 2021 Eurasian Prize. The contestants presented their projects located in 29 countries and 46 cities of the world. The projects were scored, and the winners were selected by an international jury, which included world-famous figures of architecture and design from 16 countries.

The first part of the magazine reviews the projects of the members of the international jury. We hope that the inspiring design projects will impress you. The second part focuses on the winners' projects of the 16th issue of the Eurasian Prize 2021.

Congratulations to the winners, thanks to the distinguished members of the international jury and everyone who joined in the competition! We wish you new achievements, creative ideas, and favorable conditions for their implementation!



ANDREY BOKOV President of the Moscow Branch (MAAM), Vice President of the International Academy of Architecture (IAA), Chairman of the Organizing Committee of the International Architecture Award "EURASIAN PRIZE".

Dear colleagues!

I am often asked what the architect's mission is about. I think, like in any other area, in this creative profession, there are mission people who are conscious of their role, super-objective, and responsible for the future. Each one conceives of their program, but there are very few people who are missionaries, visionaries, who are infected with ideas and push the limits, even if they have to pay a price. Society is interested in the development of architecture and the emergence of visionaries with novel images. Architectural development is impossible without new talents, and it is essential to support talents. There are always talents, but today in many countries the market of design services is subordinated to customer interests, in it is very difficult to enter this market not only for young architects but also for a professional of principle unless you are a «star». Professional reputation buildup occurs exactly through the system of open specialist review while competitions among young talents are often is a pass into the architectural profession.

This attaches high value to the Eurasian Prize and everything related to it. Being a global initiative, the Eurasian Prize is aimed at identifying and encouraging talented architects, urban planners, and designers and at promoting innovative projects, products, and practices that change the world. It is the only format in the post-Soviet space and, in fact, in Eurasia in which East and West are brought together. Today, 18 years since the year of its foundation, the Eurasian Prize presents are whole 'parade' of activities – the ArchEurasia architectural marathon. This is no longer just an international competition, but also a festival, forum, and summit of architects, urban planners and designers open for an interdisciplinary dialogue. In my view, the organizers of this large-scale comprehensive discussion platform have set themselves an exciting goals to identify and cultivate most innovative ideas and work out specific solutions that may become an answer to contemporary challenges.

EURASIAN PRIZE 2021 GRAND JURY PANEL































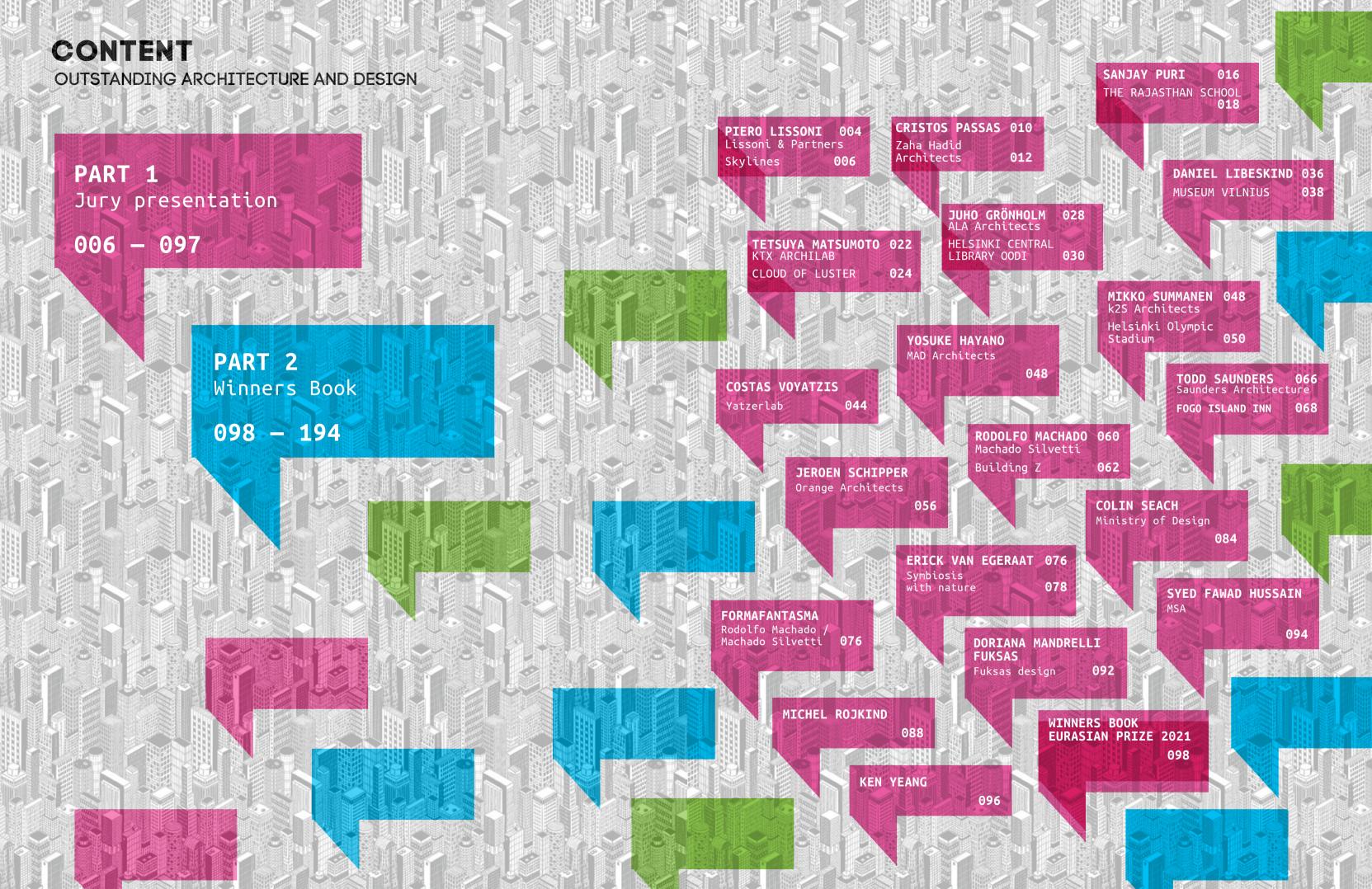
OLIN SEAH Ingapore











Piero Lissoni / LISSONI & PARTNERS



Piero Lissoni is an architect, art director, and designer and is recognized as one of the masters of contemporary design. For over thirty years, he has developed projects the world over in the fields of architecture, landscape, and interior, as well as in product and graphic design. He is also art director for Alpi, B&B Italia, Boffi, Living Divani, Lema, Lualdi, Porro and Sanlorenzo.

Some of the most important architecture and interior projects deserving mention include The Ritz-Carlton Residences in Miami Beach (2020), the Grand Park Hotel in Croatia (2019), the restyling of the historic Camparino bar in the Galleria of Milan (2019), The Middle House for the Swire Hotels Group in Shanghai (2018), The Oberoi Al Zorah Beach Resort Ajman in the UAE (2017), the 240-unit condominium Oceana Bal Harbour in Miami (2017), the Casa Fantini hotel on the shores of Lake Orta (2017), the Sanlorenzo yachts SX112 (2020), SX76 (2018) and SX88 (2017), the Conservatorium Hotel in Amsterdam (2012), the renovation of the historic Teatro Nazionale in Milan (2009) in addition to the corporate headquarters of Boffi, Cassina, Fantini, Glas Italia, Living Divani and the Sanlorenzo shipyards in La Spezia and Ameglia.

Piero Lissoni has received a series of international awards, including the Good Design Award, the Red Dot Award, and the Compasso d'Oro ADI.

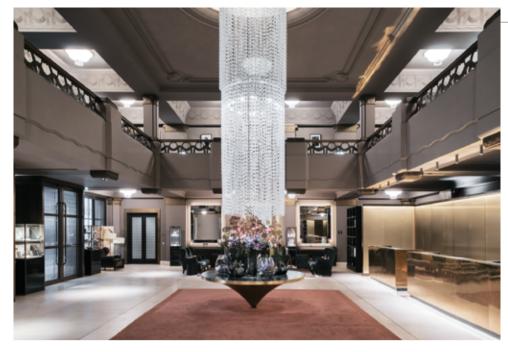


within an abandoned industrial area and inaugurated in 2022, on the occasion of the Beijing Winter Olympics. The entire complex, named Shougang Park, is around 20 km from the Forbidden City and is where many of the Game's sports venues will be situated. This

integrated project by Lissoni Casal Ribeiro regards the architecture of the façades together with the design of the interiors and that of the internal and external green spaces.



LONDON , 2018. Photo Simone Bossi



In 2012, the historic Café Royal in the center of London was transformed by David Chipperfield Architects into a luxury hotel. In 2018, the project of Lissoni Casal Ribeiro rethought all the public areas: lobby, concierge, two restaurants, and a sushi bar.







PROJECT NAME: Skylines

IDENTIFICATION: Housing, school, sports facilities and hospital

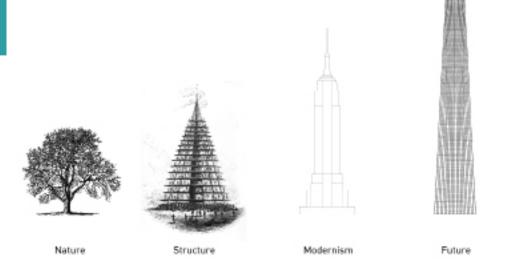
LOCATION: New York, USA

ARCHITECTS: Lissoni Casal Ribeiro
DESIGN TEAM: Piero Lissoni, Joao Silva,
With Fulvio Capsoni and Davide Apolloni

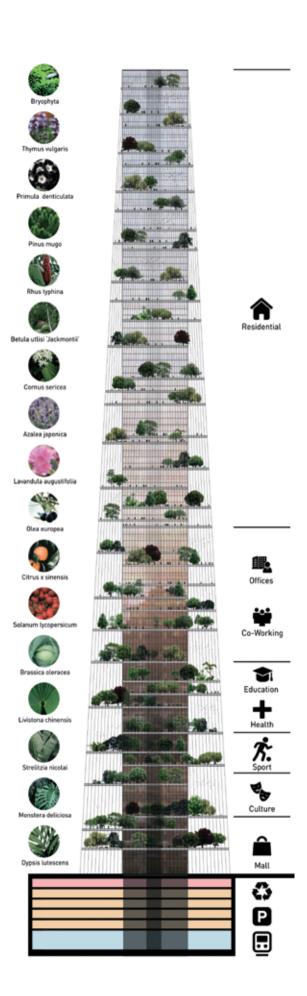
TOTAL FLOOR AREA: 10 400 m² COMPETITION: skyhive 2020 skyscraper challenge

Skylines

Italian architect Piero Lissoni's studio has designed a conceptual skyscraper in New York as a self-contained community and vertical urban farm that would provide an example of living in the post-Covid era.







The "Skylines" project for the international architecture competition

Skyhive 2020 SKYSCRAPER CHALLENGE is not simply a skyscraper, but a veritable ecosystem that integrates architecture and nature, a new reality that sustains and is in turn sustained by the environment in the rediscovery of a primordial habitat.

The project matrix is the natural element of a tree, where the trunk and branches are not simply aesthetic inspirations but elements that form the structure itself and from which the building develops: it absorbs water from the rain like a tree and collects energy from the sun and wind transforming it into electricity to be used inside the building.

Starting from an urban lot measuring 80m x 130m, the skyscraper develops from the central nucleus that houses the primary functions and which is surrounded by large hanging gardens supported by an external curtain of steel cables that have both a structural and an aesthetic function. The equilibrium between the external and internal spaces gives life to a sort of self-sufficient garden city. Inside the building, the various functions are distributed vertically. The lower floors are dedicated to public and cultural activities, while immediately above are the platforms given over to vegetable gardens that use a system of soilless cultivation which reduces the level of heavy metal contamination in the food grown. Higher up are the floors with areas for sports and others that host a hospital that is also immersed in greenery and well-equipped to face any health emergency.

Above this are floors devoted to education – schools and a university – while on the 20th floor there are spaces for offices and co-working. The top floors of the tower are reserved for residential areas and command outstanding and sublime views.

In the context of this particular period of history and the health emergency that the whole world is experiencing, the team of Lissoni Casal Ribeiro has imagined the realization of a vertical urban forest that is completely self-sufficient. The year 2020 and the arrival of a global pandemic have indeed highlighted our weaknesses and shortcomings at a structural level, causing us to devise new ways of thinking about the city and the infrastructures. A system that produces, optimizes, and recycles energy, a perfect microclimate that filters the air, absorbs carbon dioxide, produces humidity, reuses rainwater to irrigate the greenery, in addition to providing protection from the sun's rays and the noise of the city. A reflection on the use and development of urban spaces which must have a more human dimension, more respectful of nature and of time, all within a contemporary context. Skylines are therefore not simply an ecosystem but a cultural vision that involves social and economic processes aimed at improving the quality of life, not just a sustainable architecture but a modus vivendi.





Cristos Passas / ZAHA HADID ARCHITECTS



Cristos Passas, Design Director at Zaha Hadid Architects, BArch (Hons), AA Grad.Des.ip, RIBA, ARB, ETEK.

Cristos joined Zaha Hadid Architects as a Senior Designer in February 1998 and has been a key member in the development of the overall artistic evolution of the Studio, it's business development, the office culture, and leader of a wide range of build and unbuilt projects and competitions within the practice

projects and competitions within the practice.

Christos taught Parametric Design and Urbanism at the Architectural Association with Patrik Schumacher in London between 2007 and 2010, working on the exploration of digital and parametric techniques for the formation of large urban settlements. He subsequently went on to serve as Guest DAAD Professor in the Dessau Institute of Architecture (HA) at Bauhaus, Dessau, from 2008 to 2012 working on the implementation of digital design strategies for large-scale objects with complex geometry and character, exploring uniqueness, diversity, and complexity. He is currently an Honorary Professor at the University of Technology, College of Architecture and Urban Planning of Qingdao until 2022.

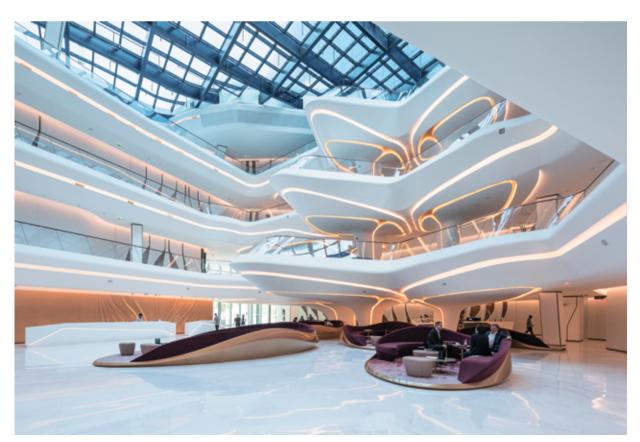
HEADQUARTERS OPPO

SHENZHEN, CHINA 2019



HOTEL OPUS





The newly opened ME Dubai hotel at the Opus by Zaha Hadid Architects features furniture by Zaha Hadid Design and curving sculptural balconies. Set in Dubai's Burj Khalifa district, the Opus is a mirrored glass building occupied by a hotel, offices, serviced apartments, and several restaurants.



"CONTEMPORARY ARCHITECTURE MUST BE AT THE FOREFRONT OF PROGRESSIVE THINKING"

Christos Passas, CEO of Zaha Hadid Architects, jury member of the 16th season of the Eurasian Prize, about profession, trends and competitions.

 Have your approaches changed (both in the organization of processes within ZHA and in the work on architectural projects) after lockdown and COVID-19? What new trends in global architecture would you note as being influenced by a pandemic?

Certainly, there have been several changes that came out of this pandemic. For example, our office has become mostly "virtual" these days and people are working mostly from home. One can imagine that the interactions, collaborations, and also design creation is happening in a different way now. That is not to say that the culture and ethos

of the office have changed. It was that people have shown agility and have adapted to the new means of working.

There is a real human need to interact and interrelate and people globally were proactive to adapt and to be able to make the most of the new situation.

In terms of the global outlook, we have observed that people are now more interested in the quality of life, better interactions, more sensitivity about the environment. So despite the negatives, there have been a lot of positive, progressive changes and I feel it is for the better.

— You have one of the most famous the bureau, including the general public outside of the professional community. Many students and young architects dream of gaining experience in your team. How you are selecting new frames and what skills a successful candidate should have for collaboration with Zaha Hadid Architects?

I think the work that we do always takes an extra effort. We often spoke about the idea that "if one wants an easy life then they shouldn't become an architect". That said there is a lot of skilled young professionals out there and also people who show drive, determination, and commitment to the practice of architecture. These are the types of people that we want to work with. Working, with a strong ethos and good architectural sensibilities being willing to explore new ideas, and always work to improve.

- Your bureau works all over the world,

please, in which countries do you think the demand for modern architecture is particularly high today?

I think the country that drives the additional demand today is undoubtedly China however there are many other countries where significant developments are happening in terms, for example, of technological advancements or in terms of architectural thinking. The main issues today have to do, in my opinion, with the integration of ecology and technology. Whether In large urban developments or in designing micro-districts or even buildings there is a need now to establish tangible sustainability targets and human centric design.

— What is the reason for this request? Is it a response to global trends, societal demands, favourable political or economic conditions?

Contemporary architecture must be at the forefront of progressive thinking and always engage with the current challenges cities are facing. Cities demand the transformation of the urban environments, upgrading the quality of life, adapting to the new technologies and making those accessible, improving standards of living, education, work, and social liberties in a sustainable manner.

 ZHA focuses on sustainable development and ecology. Who examines green technologies and their application in your projects - employees or units within the bureau or external specialists, external companies, research institutes?

We constantly experiment, do tests, review then assess and implement, review. It's a constant learning process and playing with the different means through which-architectural ideas can be applied. We work with a wide variety of consultants or specialists and we also have "in-house" units that specialize In the fields of programming, environmental analysis, facades, urban planning, varied building typologies, infrastructure et cetera. We have a very broad development structure and also a very wide base of activities that give us the opportunity

to share and implement a lot of our research.

— Can you tell us more about the principles and criteria by which you select the technologies or technologies that you will eventually use to create innovative projects?

Technology is an ever-changing constant. In that sense, it's not so much about the selection of technologies but of particular methods. Their success depends on their viability and their usefulness, how it enables us to rethink and approach an old challenge from a new angle.

— In June you signed a partnership agreement with Hyperloop Italia. Can you tell us more about ZHA's involvement? There's a lot of skeptics around the world about the future of this technology, so tell me, why do you believe in this project? How soon will Hyperloop become a reality?

As I understand Hyperloop is interested in developing components and sections or terminals for the expansion of their system. ZHA's collaboration is aimed at developing some key elements of this system and can be an important partner in this endeavor.

— What can you say about the mission of architecture in 2021, what is it for you personally? What is the importance of solving today within the profession?

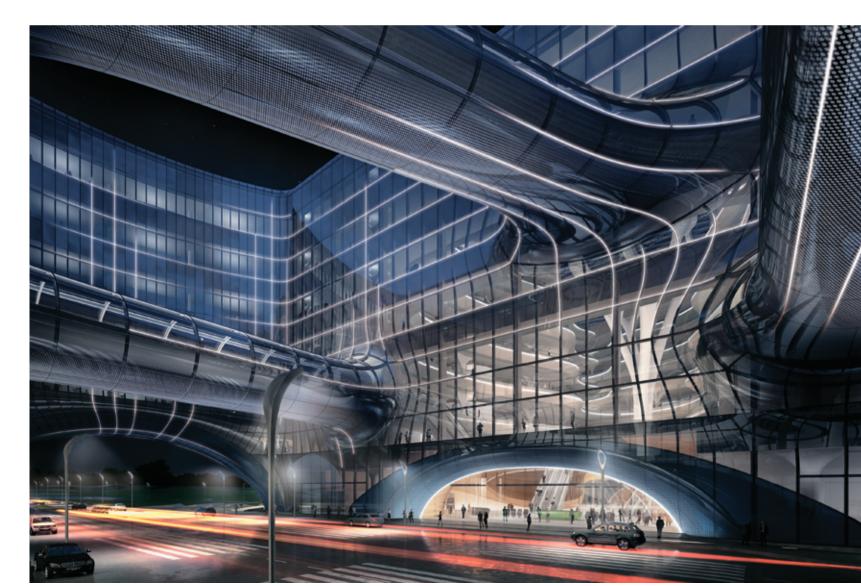
For me, the role of architecture in the year 2021 and beyond is to develop the ecotechnological habitat. That is to develop extended notions of how living ecosystems should be, by taking into account the human activities but also the rhythms of nature in the ecology and bringing the two in harmonious unison.

— You're on the jury for the Eurasian Prize. In your opinion, what do independent competitions give to the architectural professional community? Can these formats be of interest to a layman? If so, why?

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Zaha Hadid Architects has been selected to build the Sberbank Technopark at the Skolkovo Innovation Centre, Moscow, Russia. Considered to be Russia's Silicon Valley, Skolkovo will be home to the laboratories and campuses of Russia's fast developing IT, biomedical, energy, nuclear, and space innovations.



I think the role of architectural competitions is extremely important. On one hand, the contestants have a chance to propose solutions, radical as they may be, that can enrich and push forward architectural thought and the discourse of architecture beyond the bounds of academia and formal institutions.

The publication of the results can also be a very engaging process, as it offers the possibility of direct access into the works and essentially what can be possible in architectural terms.

Of course, certain solutions need to be explained carefully and clearly so that they are not misunderstood. In that sense, the role of theorists is important because they can help bridge the gap between an architectural drawing and the presentation of the results in a way that can be understood by most people.

— In conclusion, do you have the opportunity to address the participants of the Eurasian Prize Contest, which would you like to advise or wish them?

I would wish that everybody find the courage to propose their most genuine proposals. To think outside the box and to look at things from different angles. Everyone's contribution is important. I wish everybody good luck and great success!

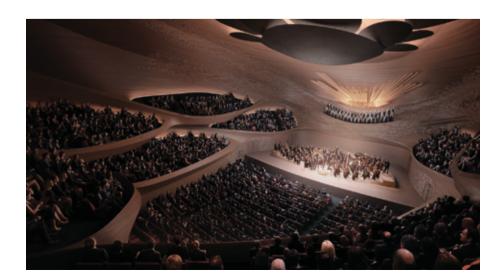
SVERDLOVSK PHILHARMONIC CONCERT HALL

YEKATERINBURG, RUSSIA PROIECT 2018

For the design of the Ural Philharmonic Orchestra's new home, Zaha Hadid Architects "echoed the physical aspects of sound waves" to create an inspirational venue meeting the orchestra's growing program, and to create a new public plaza for all citizens.

The Zaha Hadid Architects proposal is based on the "properties of musical sound resonance creating wave vibrations in a continuous smooth surface," translating as a fluid, suspended auditorium element floating above a new civic space, all contained under a large canopy.

The construction of the new Philharmonic is planned for the 300th anniversary of Yekaterinburg in 2023.





Sanjay Puri



Sanjay Puri, the Principal Architect of Sanjay Puri Architects, India has been a speaker and a judge at numerous international architecture events including the Leading European Architects Forum, The World Architecture Festival & The Perspective PLAN events held in London, Amsterdam, Bologna, Milan, Venice, Barcelona, Singapore, Berlin & Belgrade.

Winning the World's Best Housing project at the World Architecture Festival 2018, Amsterdam and the World's Best Residential Project of 2017 at the LEAF Awards, London, Sanjay Puri Architects have now won 140 international architecture awards.

With a diverse portfolio of townships, schools, hotels, retail, and office buildings, they continue their quest for creating innovative design solutions that are sustainable on a large scale. Sanjay Puri Architects is a bureau, whose projects are implemented all over the world: India, Spain, Montenegro, Mauritius, Abu Dhabi, Dubai, Montreal, Oman, and Dallas. Evolving design solutions that are contextual and revolutionize the way spaces are experienced form the essence of the firm's design philosophy. Established in 1992, Sanjay Puri Architects have a firm strength of 72 people.

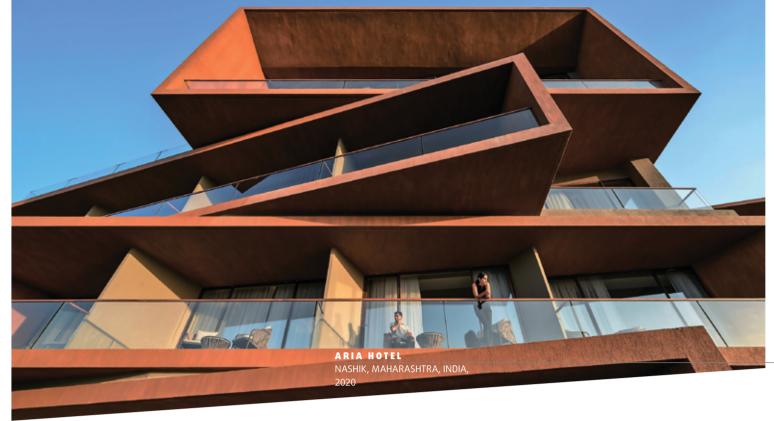
Evolving innovative design solutions that are contextual and sustainable and creating spaces that are exhilarating to experience while being functional form the essence of the firm's design philosophy.

18 SCREENS

LUCKNOW / INDIA 2019

The house is planned to allude to the traditional Indian courtyard house in response to the climate of the location (temperatures in the long summer months are in excess of 35° C). Patterned screens derived from traditional Indian architecture sheath outdoor seating areas for each room on the south, west, and east sides. These screens provide shelter from the sun and have helped to reduce the heat gain substantially & thereby make the building more energy-efficient.





Situated in the wine-growing region of India, the site for this hotel is gently contoured rising 9M towards the south with the entry at the lowest level in the north. Aria Hotel is designed contextually, responding to the site contours, the views of the surroundings, the climate & the materials creating a web of experiences within its different volumes.



RAS HOUSES

RAS, RAJASTHAN, INDIA 2016

A series of low rise volumes create 61 executive guest houses, 47 hostels for bachelor accommodation & 18 studio apartments. The planning of the internal spaces responds to the desert climate of the location. Deeply recessed windows, open and sheltered courtyards, naturally ventilated circulation spaces & cross-ventilated living spaces contribute towards reduced heat gain and naturally cooled interiors.





PROJECT NAME: The Rajasthan School

IDENTIFICATION: Schools
LOCATION: Ras. Raiasthan, India

ARCHITECTS: Sanjay Puri Architects

PRINCIPAL ARCHITECT: Sanjay Puri PROJECT ARCHITECTS: Ishveen Bhasin, Ankush Malde, Pooja Prajapati CLIENT: Shree Cement

TOTAL FLOOR AREA: 93 000 Ft²
END OF CONSTRUCTION WORK: 2020

The Rajasthan SCHOOL

Imbibing the organic character of Indian villages & old cities, the Rajasthan School is a low rise 3 level school with open, enclosed and semienclosed spaces of varying volumes.

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Taking cognizance of the desert climate of its location with temperatures in excess of 35°C for most of the year, each of the classrooms is north oriented to derive indirect sunlight.

The auditorium, primary school, and administration space occupy the southern side of the plot opening into a large sheltered open area towards the north beyond which the secondary school classrooms, library & cafeteria are located.

The semi-sheltered courtyard has multiple angular pathways, connecting the two parts of the school with landscaped play spaces that foster engagement. Traversed by a series of linear trapezoidal frames and sun-breakers, this focal area has a constantly changing shadow pattern depending on the sun's direction throughout the day.

The layout is intentionally fragmented allowing open landscaped spaces to be interspersed with the school's learning spaces. The entire school opens towards a multipurpose playground & athletics track on the northern side.

The entire circulation is through open naturally ventilated corridors traversing & skirting the focal semi-sheltered landscaped court in the center. Angled vertical walls act as sun breakers to reduce heat gain from the east, west & south sides generating cooler internal spaces.

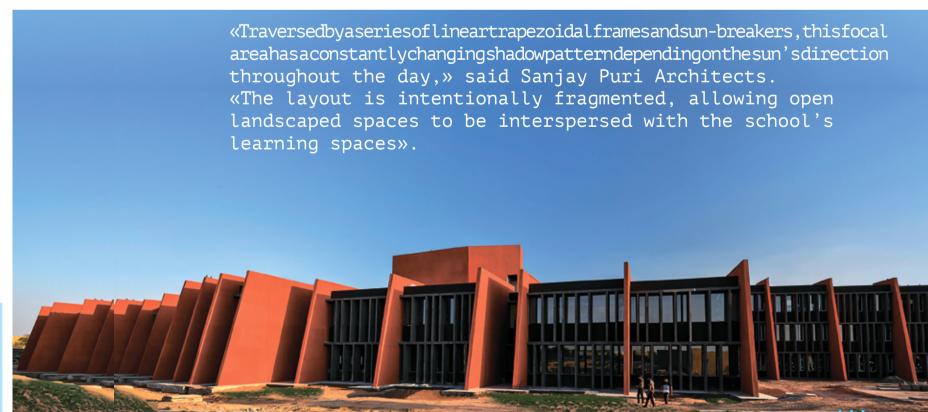
The complete electrical power requirement is generated by the residual energy of a cement plant nearby. In addition, the entire water is recycled & reused. The building by its design is thus extremely energy efficient.

The organic layout creates a different character to each part of the school orienting each space with different views & different perceptions.

The Rajasthan School derives its character from the organic old cities, with an informal layout, interspersed open & enclosed volumes, designed in response to the hot climate, creating a school that is exploratory in multiple ways.







Tetsuya Matsumoto / KTX ARCHILAB



Tetsuya Matsumoto is the founder and Head Architect Designer at KTX archived based in Japan and a Lecturer of a space design course at Osaka University of Art. After graduating from the same university, he specialized in commercial space design and built a large portfolio of projects varying both in type and scale, from shops and restaurants to offices and clinics, and from a small pharmacy to a large Hospital. Tetsuva has received more than a hundred local and international design awards including INSIDE World Festival of Interiors, the Red Dot Awards, iF Design Awards, Iconic Awards, Spark Awards, A' Design Awards, The Chicago Athenaeum Good Design Awards, K-Design Awards, APIDA Awards, Design for Asia Awards, American Architecture Prize, and German Design Awards just to name a few. Since 2017, Tetsuya became a jury member for A' Design Awards, K-Design awards, Asia Design Prize, UNI's Di-Generic cities Tokyo, C-IDEA Design Award, Azerbaijan Design Award, Sky Design Awards, and the World Architecture Festival. As the founders of the studio KTX archiLAB say: "Commercial building design should not be a process for producing only a beautiful box. This is the idea of us KTX. And creating a building that produces a greater benefit, a business tool for reducing the benefits commensurate with the investment we are designing. Interior space design from architectural design, up to the graphics, all the design and consistently produces a strong added value to your business by control."

THE CUTTING EDGE PHARMACY

HIMEJI CITY, JAPAN 2016

The Cutting Edge is a dispensing pharmacy located nearby Himeji Daiichi general hospital in Japan. The façade is totally glazed and contoured by protracted sharp edges. The minimalist white interior is demarcated by a black cross. This minimalistic space designed in clean straight lines creates the High-Tech sharp image that the patient expects from advanced medical care.





The PolyCuboid is the new headquarter office for TIA.co.ltd, a company that provides insurance services. The building is a composition of three imperfect cuboid shapes that interlace to build up the different spaces. The composition further results in an atrium linking the different functions on the different levels and providing the interior with a large amount of natural light. The metallic structure vanishes from the space syntax turning the building into a sculptural object.

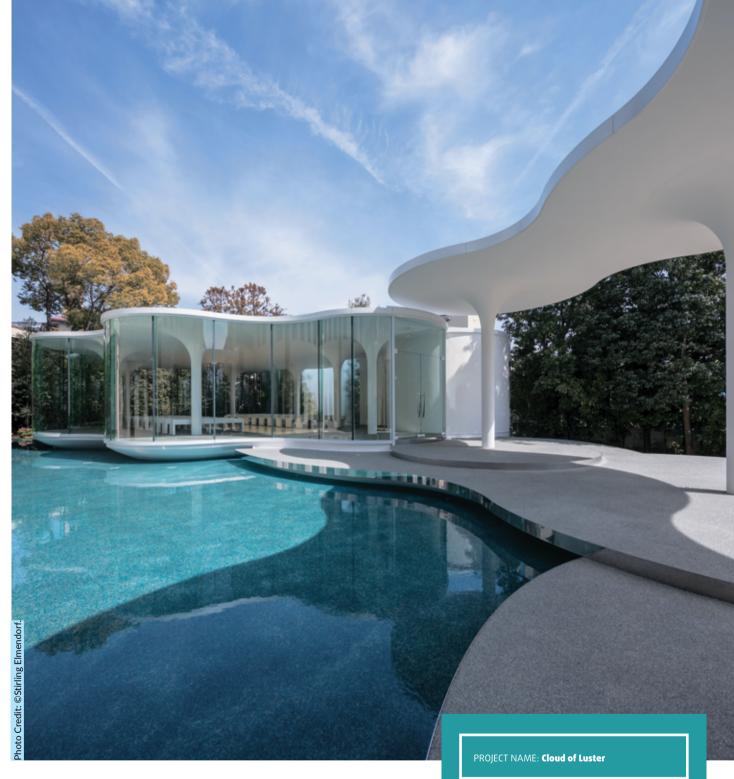




Origami Ark is a showroom for Sansho Company in Himeji, Japan. Inspired by Origami, the traditional Japanese paper folding art, the form of the building was made to impress the Shinkansen passengers by featuring a horizontal sharp-angled appearance. The interior uses a metallic jungle gym-like structure of modular units to display more than 3000 leather items in a narrow yet playful space.







Cloud of Luster

Luster, glitter, sparkle, light, shine, and brightness are fundamentals of any modern wedding ceremony. The time for writing a new page in people's life, a white page, all in joy, all in happiness, all together, open to the future, reflecting dreams and hopes, reflecting the Luster of Life.

IDENTIFICATION: Wedding Chapel LOCATION: Himeji City, Japan

DESIGN OFFICE: KTX archiLAB HEAD ARCHITECT DESIGNER: Tetsuya Matsumoto TEAM MEMBERS: Motoaki Takeuchi, Farid Ziani

CLIENT: **117**CLIENT WEBSITE: http://www.117.co.jp/

TOTAL FLOOR AREA: 245 sqm
END OF CONSTRUCTION WORK: March 2019



The previous Aile-Blanche Chapel, part of La-Vienna Wedding Ceremony Hall in Himeji, Japan, was planned to be replaced by a new one that translates the importance and significance of the wedding day into physical space, a place where to engrave the memory of one of the most important days in life. Dreams and light were depicted as curves and glass, a cloud-shaped space for the chapel was enveloped in transparent curved glass bringing daylight from all directions. Only the organ space and the technical room are enveloped in a circular white wall at the back of the chapel.

The Chapel opens to the garden and the green walls in front. The left side is open to a water basin and limited by a green firewall isolating the chapel from the main ceremony hall building.

The Cloud-shaped Chapel is all white, a minimalistic ceiling free of any technical types of machinery or equipment is supported by round columns with a hyperbolic cone head. The same columns support the roof of the approach connecting the main ceremony hall to the chapel and give access to the garden. The plan is composed of circles of 5m diameters put together at a 5m pitch for the approach and 6m inside the Chapel. The circles on the basin side have a hyperbolic-shaped base, creating an impression of a floating chapel. The water surface reflects the floating chapel adding more lightness to the structure and extending the dreams into other dimensions.

Japan uses a specific term while walking down the Aisle, it is called Virgin Road. The cloud of Luster Chapel is doted with a backlit glass floor for the aisle, leading to a minimalistic Altar over the elevated choir. The remaining floor is covered in clear glass beads and resin. This floor finish is extending even outside all over the approach. Technical equipment is all placed on the floor, upper lights are arranged around the columns to enhance the hyperbole heads, and the air-conditioning is made through slits all along the glass curves.

On a sunny day, not only do the floor glass beads reflect the light, but the water surface is projected to the ceiling of the chapel and performs a natural spectacle full of life. The Cloud of Luster Chapel translates the wedding ceremony spirit into a built environment offering nothing but a dreamy glistering memory.



Juho Grönholm / ALA ARCHITECTS



Architect SAFA **Juho Grönholm** is co-founder and partner at ALA Architects. The Helsin-ki-based office founded in 2005 specializes in cultural buildings, unique renovation projects, and transportation infrastructure. Juho holds a master's degree in architecture from Helsinki University of Technology and has over 20 years of professional experience in designing large public buildings in Finland and abroad. He is both an experienced team leader and a visionary artist promoting rich, memorable architecture independent of any set style.

ALA Architects specializes in demanding cultural buildings, transportation architecture, and modernist renovation projects. The Helsinki-based firm was founded in 2005 by four young architects Juho Grönholm, Antti Nousjoki, Janne Teräsvirta, and Samuli Woolston after having won 1st prize in the open international design competition for the new theater and concert hall, Kilden Performing Arts Centre, in Kristiansand, Norway. Today the firm is led by Grönholm, Nousjoki, and Woolston, and in addition to them employs an international team of 42 architects, interior architects, BIM specialists, architectural assistants, and administrative employees.



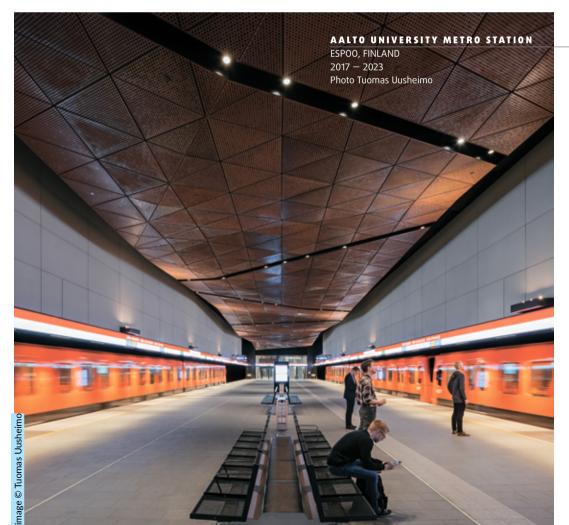


HELSINKI AIRPORT EXPANSION

FINLAND 2021

The new entrance to Helsinki Airport in front of Terminal 2 comprises two volumes: the first one housing the departures and arrivals halls, and the second the security control and baggage claim areas. The expansion will significantly increase the facilities available for check-in, security control, and baggage drop services.





ALA Architects and Esa Piironen Architects have designed two of the new stations along with the first phase Länsimetro, the western extension of the Helsinki metropolitan area metro line connects Ruoholahti, Helsinki to Kivenlahti, Espoo: the Aalto University Station and the Keilaniemi Station. ALA is additionally working on three stations in Kivenlahti, Espoonlahti, and Soukka along the second extension phase to be opened for traffic in the early 2020s.





Finnish studio ALA Architects' design for the country's flagship library, which stands opposite to the Finnish Parliament, aims to "embrace technology and progressive values to provide a variety of innovative services alongside its lending collection of books."

PROJECT NAME: Helsinki Central Library OODI

LOCATION: Helsinki, Finland
PROGRAM: Library, multipurpose hall, movie
theater, exhibition space, youth center, café,
restaurant, meeting rooms, co-working,
recording studios

ARCHITECT: ALA Architects, partners Juho Grönholm SUSTAINABILITY: nZEB

CLIENT: City of Helsinki
TOTAL FLOOR AREA: 17,100 m2 total

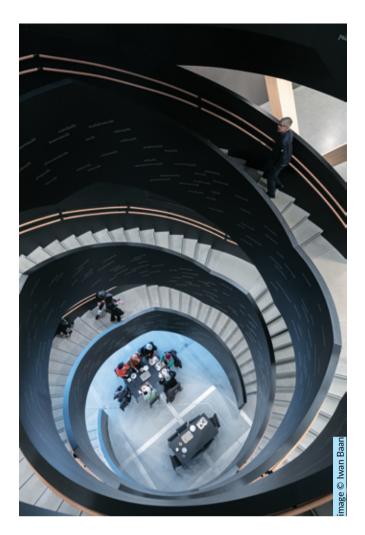
The Oodi Library is the new central point of Helsinki's public Library network. The building consists almost entirely of public space and offers a wide selection of services, activities, and experiences for people of all ages. Having now been open for two and a half years, Oodi has remarkably enlivened and diversified the urban environment in the Toolonlahti area.

Oodi represents the new era of Libraries. As a non-commercial open public space, the new Central Library acts as Helsinki residents' common Living room, workspace, and Learning environment.

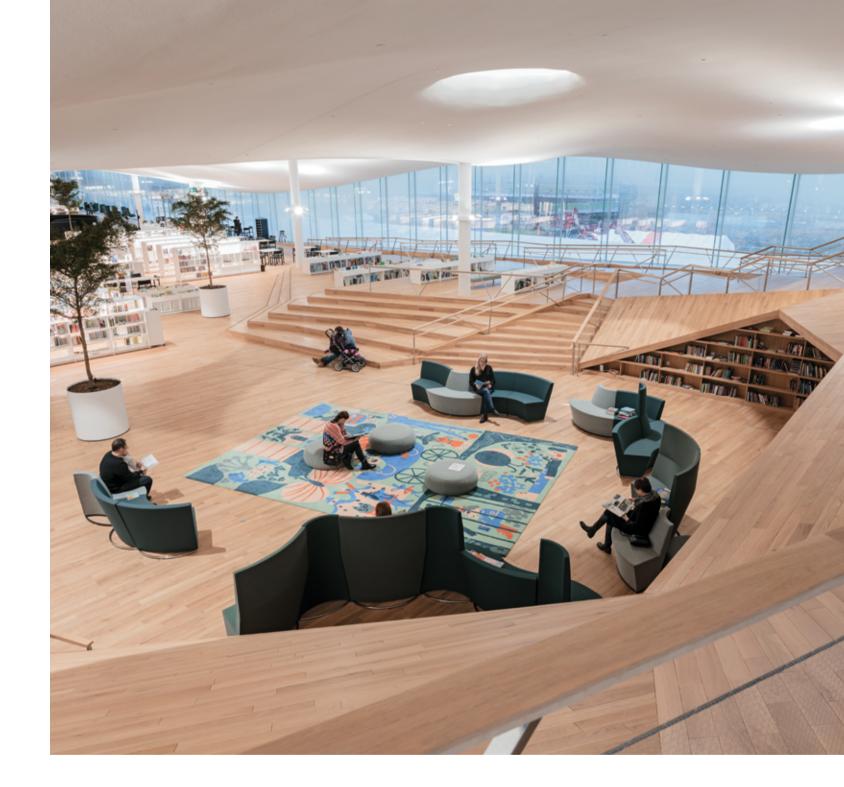
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With Library operations statutory in Finland, the basic services are free of charge and freely available to everyone. In addition to them, there is a wide range of other services available inside the building alongside an abundance of Lounge spaces and auxiliary operations such as Europa Experience - the center for EU-related information and Kino Regina — the National Audiovisual Institute's movie theater. In terms of services offered, the Oodi Library is opened seven days a week, it is the largest public library in the Helsinki metropolitan area, and has also become the metropolitan area's most popular spot for returns and reservations. In its first year, the Library attracted approximately 9,000 visitors per day and over 3 million visitors total. With Oodi, the role of the Library visitors has also evolved from passive media users to active agents, participants, and content producers.

Oodi is a celebratory project for the 10 0t h anniversary of the independence of Finland. The anonymous open international two-stage architectural competition was launched in January 2012 and attracted 544 entries from all over the world. The six entries selected for the second phase of the competition were published in November 2012. Finally, the "ALA Architects" entry was announced as the winner of the competition in June 2013. Construction started in 2015 and the Library opened on December 5t h, 2018.







ARCHITECTURAL CONCEPT

The design divides the functions of the Library into three distinct Levels: an active ground floor, a peaceful upper floor, and an enclosed in-between volume containing the more specific functions. This concept has been developed into an arching form that invites people to utilize the spaces and services underneath, inside, and on top of it. The resulting building is an inspiring and highly functional addition to the urban life of Helsinki and the Toolonlahti area. There are three public entrances to the building: one in the south for the main pedestrian flow from the direction of the Central Railway Station, one next to the Kansalaistori square to the west of the building, and one for the visitors to the movie theater in the northeastern corner.

With the building directly opening to the cityscape and engaging with its surroundings, the border between indoor and outdoor areas dissolves. The Kansalaistori square continues inside of the ground floor level of the Library. The Lobby and the glass-walled multi-purpose hall act as extensions of the outdoor areas. The flexible facilities are suitable for both small events and large happenings. The multi-purpose hall can be used as a continuation of the large open lobby space or closed off to cater for specific events. Walking through the ground floor offers a quick glimpse at the selection of services available in the building. The form of the sculptural wooden ceiling arching over the Lobby follows the building's bridge-Like structure. This innovative structural solution has enabled the creation of a column-free indoor space that maximizes the accessibility and visibility of the program.





The middle floor consists of flexible irregularly shaped rooms, nooks, and corners inhabiting the spaces between the trusses of the bridge structure. The enclosed spaces are designed to accommodate both noisy and quiet activities. The stepped seating in the open central area of this floor results from the form of the cantilevering, twisting west facade.

The top floor is a vast open landscape topped with an undulating cloud-like white ceiling. Here the best features of the traditional library meet the possibilities provided by up-to-date technologies. A calm, serene atmosphere invites visitors to read, learn, think and relax. From this level, it is also possible to enjoy an unobstructed 360-degree panorama view of the city center.

The arching wooden entrance canopy over the Kansalaistori square forms a covered outdoor space that allows the building's functions such as the ground-level restaurant to expand the square. The large public terrace on top of the canopy doubles the amount of outdoor space available for library visitors.

The spaces for maintenance and library logistics are located on the basement level. The administration and storage spaces are kept to the minimum to maximize the open and accessible nature of the library. The administrative and storage functions of Helsinki Public Library remain at the main library in the nearby Pasila district.



Daniel Libeskind

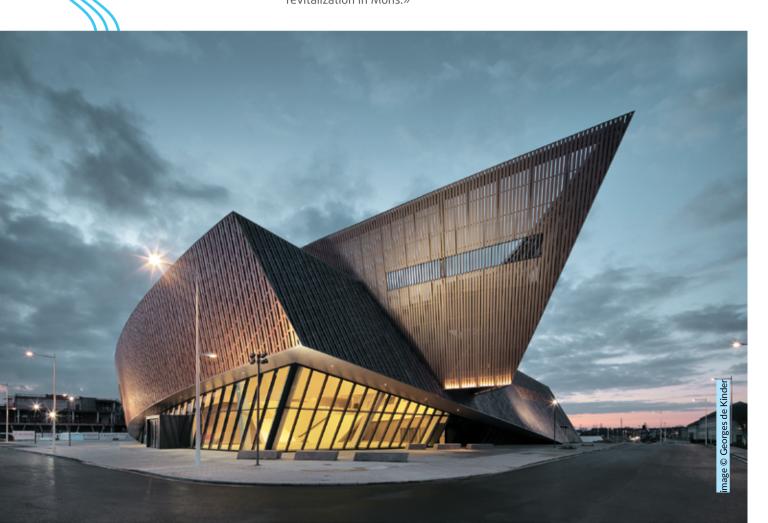


Daniel Libeskind is an international figure in architecture and urban design. Daniel Libeskind's practice is involved in designing and realizing a diverse array of urban, cultural, and commercial projects around the globe. The Studio has completed buildings that range from museums and concert halls to convention centers, university buildings, hotels, shopping centers, and residential towers. As Principal Design Architect for Studio Libeskind, Mr. Libeskind speaks widely on the art of architecture in universities and professional summits. His architecture and ideas have been the subject of many articles and exhibitions, influencing the field of architecture and the development of cities and culture. Libeskind established his architectural studio in Berlin, Germany, in 1989 after winning the competition to build the Jewish Museum in Berlin. In February 2003, Studio Libeskind moved its headquarters from Berlin to New York City to oversee the master planner for the World Trade Center redevelopment, which is being realized in Lower Manhattan today. Studio Libeskind creates architecture that is resonant, practical, and sustainable. We are renowned for our ability to create landmark structures using both innovative and traditional building solutions. Working on a global scale, we are experienced in a range of building types from large-scale master plans and cultural buildings to soaring towers. The team is composed of thought-leaders, innovators, and experts in the field. They speak widely on architecture, design, and urban planning. A network of professionals spans the entire globe and today Libeskind's studio is actively building on all continents.

MONS CONGRESS CENTER

MONS, BELGIUM Georges de Kinder

Daniel Libeskind's design for the 12,500 square meter Congress Center building is in two volumes that appear to have collided. The architect describes it as «an expression of contrasting geometric forms». «We used simple, yet dramatic, design gestures, local materials, and a flexible program for this modest gem of a building,» said Libeskind.» We hope the new center brings a fresh dynamic to this area of revitalization in Mons.»





With the Jewish Museum Berlin, which opened in 2001, Libeskind achieved his major breakthrough. The zinc-coated building reminiscent of a fractured Star of David has since become a Berlin trademark that symbolically stands the gigantic vacuum left behind by the Holocaust in German-Jewish history. In his projects, Libeskind expresses through architectural forms the different breaks with the past, by adding modern geometrical glittering elements of steel and glass.

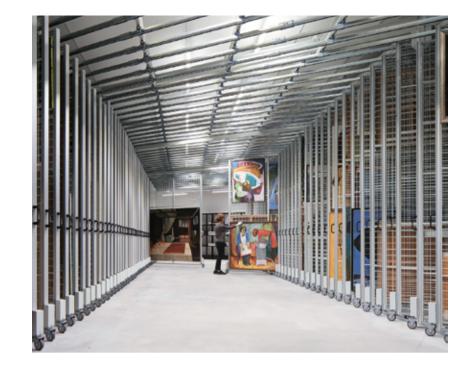
SAPPHIRE

BERLIN, GERMANY 2017

This building is Daniel Libeskind's first residential project in Berlin. In large part, Studio Daniel Libeskind succeeded by incorporating large angular windows and canted walls that bring in natural light and invoke a feeling of spaciousness. The design team also added a dramatic flourish: atop the roof and visible above the façade is the upward sweep of a doubleheight glass ceiling and inside, a penthouse with sloping glass walls and access to a roof patio overlooks the city of Berlin.











Meum Vilnius

PROJECT NAME: MO Museum of Modern Art

IDENTIFICATION: Museum

LOCATION: Vilnius, Lithuania

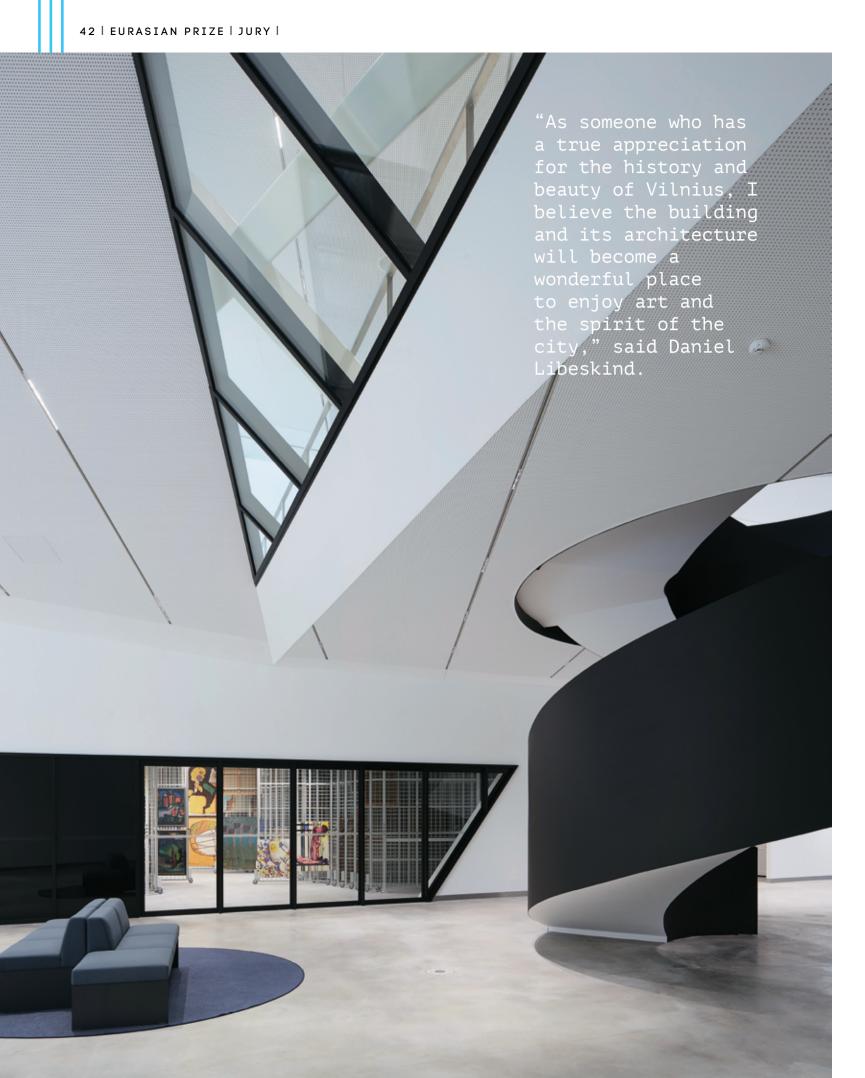
ARCHITECTS: Studio Libeskind

ARCHITECT OF RECORD: Do Architects

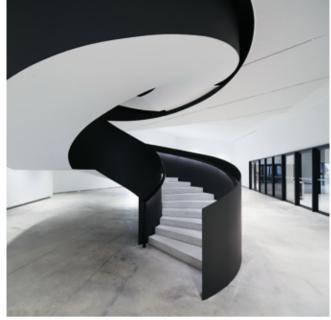
AREA: 3 100 m²

END OF CONSTRUCTION WORK: 2018

Vilnius MO modern art museum — a building designed by Daniel Libeskind in collaboration with "Do architects" and "Baltic Engineers" — lies at the intersection of the medieval city's past and its present, the historic gates of Vilnius inspired the concept of the museum as a 'cultural gateway' — linking the 18th-century grid with the contemporary streetscape.





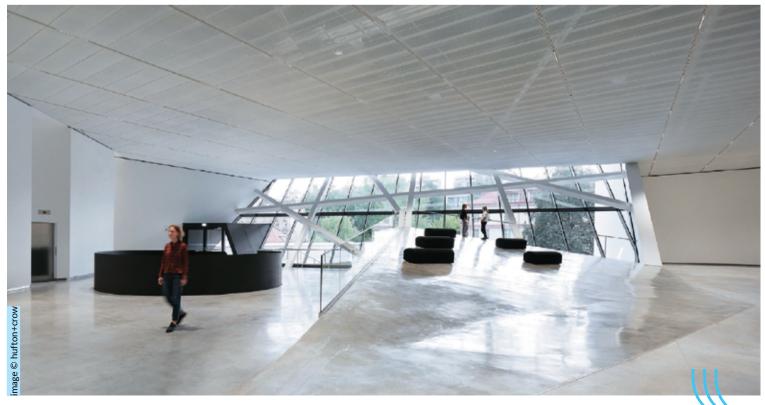


The 3,100-square-meter museum integrates a public plaza which allows visitors to both experiences the project while simultaneously engaging with its surrounding urban fabric.

The rectilinear exterior façade is clad in luminous, white plaster that references the local materials of the city. As visitors approach the museum, they encounter a dramatic open stair that intersects the museum on a diagonal axis creating an expressive counterpoint to the minimalist façade. The stair cuts the façade open connecting the street with the upper levels of the museum giving way to an openness that flows between inside and out. At the top of the exterior stair is a stepped open-air terraced roof that serves as a gathering area and place for public performances and talks. A five-meter cantilevered fully glazed wall allows views from the galleries to the public terrace. An emphasis on including public space is one of the most important features that the Studio incorporates into its designs for cultural institutions. At the MO Museum, situated in a dense urban context, almost a quarter of the site is dedicated to green space. At street level, a garden space will exhibit sculptures created by the winners of the Lithuanian National Prize for Culture and Arts.

On the northern side of the building, visitors will enter through a two-story (8 meters tall) glazed entrance into a light-filled lobby. Here, the theme of inside and out continues to play out with geometric interior skylights that cut through the building ushering in daylight to the lower floors and allowing views to the upper floors. An interior glazed opening offers visitors a peek behind the scenes and into the collection storage vault. These unexpected and sometimes playful moments continue throughout the museum.

Near the entrance, a black spiral staircase connects the main gallery with the lower lobby and punctuates the museum's core. The galleries are laid out as open floor plans that provide 1,300 sq. meters of exhibition space dedicated to both permanent and temporary exhibitions of the museum's ongoing collection. The Museum additionally includes a café, bookstore, educational areas, auditorium, as well as storage and administrative space.



Costas Voyatzis / YATZERLAB

Costas Voyatzis is the founder of Yatzer (2007), an international online magazine for architecture, design, travel, and the arts, and Yatzerlab (2020), a creative studio working on the intersection of design and marketing. Born in Piraeus, Greece, in 1980, he dabbled academically in Meteorology at the Physics University of Athens before switching to studying Interior Design. After graduation, he worked for many of Greece's leading interior design magazines as a stylist and trend forecaster, developing relationships with many international designers and manufacturers, and garnering acclaim for his unique perspective on design excellence and innovation. In 2007, he launched Yatzer with a vision of creating a single, high-quality source of design information. What started as a personal blog – its name a wordplay on his surname (Vo-Yatzer) – soon became one of the best online destinations, earning Costas four years later a spot among Architectural Digest's 100 most influential people in the design industry. In 2020, fuelled by his creative mind and communication skills, he founded Yatzerlab, an Athens-based studio that focuses on design-based marketing and branding across digital and tangible applications.



"Architectural competitions invite professionals to express their creative spirit pushing the boundaries of creation and innovation"

The Eurasian Prize Award winners are all judged by the international jury panel composed of worldwide standing in architecture and design from 16 countries. The arbitrator from Greece is Costas Voyatzis, a Greek interior designer, the founder of the global online magazine Yatzer and Yatzerlab office, an Athens-based creative studio. Yatzer has received much-qualified readers' attention, got a reputation as an influencer, and reflects new viable ideas in architecture and design. The organizing committee of the competition «Eurasian Prize» asked several questions about trends of living

— There is the view that global trends in architecture and design change once a decade. In your opinion, what direction the industry's going through changes? Which values are acceptable and become a priority and which are not and have no future.

Due to the severe environmental crisis, we started experiencing more intensely as a global community for the past few years, sustainability has come at the forefront of almost every architectural creation. Architects and designers are not only focused on creating visually appealing or functional designs but have also started exploring different ways of approaching design to ensure the long-term viability of their projects as well as the green aspect of their creations and the impact on the surrounding space. Now more than ever sustainable design has become a priority.

— Which allows you to be an expert on trends? Is there some particular secret or some markers thanks to which you see that, for example, the directions of design and architecture have every chance to become fundamental and the other is a one-time experiment, nothing more.

Of course, there are all-time classic creations, styles that have radically transformed the fields of design and architecture —these remain a constant and always resurface throughout the years. However, a unique new trend, an eye-catching creation will always be something unique to behold, an awe-inspiring image leaving a mark no matter how temporal.

Personally, I have always been guided by pure unfiltered instinct. Instinct helps me judge whether something is here to stay or whether it will slip through the cracks over the years.

Do you have a favorite style, favorite architect, designer?
 What is synonymous with good architecture and good design for you? What distinguishes a good project from a work of art?

Yatzer has never been limited to one particular style, aesthetic, designer; Yatzer thrives on variety. In terms of good design, I do hold the ten principles of Dieter Rams as a sacred guide and these apply to design and architecture as well. A good project can be a work of art and a work of art can be a good project. These two ideas are interconnected for me. I could not separate the two.



— Yatzer has grown into a separate unit from a personal blog. Now every second child dreams of becoming a blogger or the author of a popular page, be it Instagram or TikTok. Given your personal experience, what would you recommend to those who want to achieve professional success in the media? What goals should be set and what faculties should be possessed?

Authenticity is the ultimate key. Sharing your honest opinions and interests will help you build an audience with aligned tastes and aesthetic an audience that will follow you for the quality of your work. The goal should never be quantity, it should always be producing the best possible content.

- Yatzer has existed since 2007. In your opinion, how much have the rules of the game changed for independent thematic publications over the years? How has the composition of the editorial board and the value of the publication changed over the last decade?
- As social media usage has become increasingly popular, everyone has the opportunity to curate and present content, thus, taking the role of a traditional publisher albeit in digital format. Using one of the various social media channels, anyone can become a publisher of sorts.

However, Yatzer has achieved direct traffic on the actual website; therefore, at this point, social media channels work only as an extension. Even if they stopped working tomorrow, the true core that is Yatzer would remain unscathed. Besides, the goal has never been followers, likes, or page views —the goal has been sharing bespoke quality designs.

— And how is the audience's request for content and its presentation changing: what have people read before, and what is interesting to the audience now?

Since there is a daily overflow of information in the online world we now live in, images always catch everyone's attention — we are visually driven.

— What communication and promotion channels do you use, which have you rejected, and what do you plan to develop? Where do you think the future of the content you broadcast is?

Every platform has a use; therefore, we use everything. There is a preference for social channels favoring images and visual content representation. As a result, we do not prefer social media channels like Twitter for instance.

Concerning the future of content: videos will become even more popular. Algorithms seem to be already favoring moving images, we can only expect this preference to keep developing simultaneously challenging creators to find new ways to approach the creation and distribution of content on the individual platforms.

— In 2020 you founded your own studio Yatzerlab. Can you tell us why you made such a decision, and what kind of a request, a social problem you want to solve in a new capacity for yourself?

After 14 years of working from home, I decided that I was not going to do it during covid as well. It was a time for me to create a safe space for the team to come and work, imbued with a feeling of comradery and tight-knit community, cultivating the importance of human connection at a time where human connection seemed like a faraway dream for most. Founding Yatzerlab last year allowed me to take on more interesting projects and expand the creative flow that founded Yatzer to marketing and branding for new clients. Visualizing, designing, and realizing the Yatzerlab office gave me a true purpose during very turbulent times and allowed the team to experience togetherness and unity.

— You're on the jury for the Eurasian Prize. In your opinion, what do independent competitions give to the architectural professional community?

Architectural competitions invite professionals to express their creative spirit pushing the boundaries of creation and innovation, testing new ideas and concepts, as well as finding the fine line between functionality and ornamentally.

— In conclusion, do you have the opportunity to address the participants of the Eurasian Prize Contest, which would you like to advise or wish them?

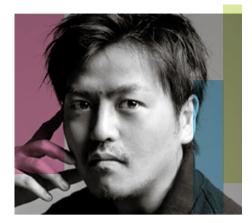
Witnessing splendid projects with immense potential, one piece of advice would be to invest in presentation. Presentation skills are one of the most important skills in the industry and they can be the deciding element on whether someone ends up interested in your project.

— What can you say about the mission of design and architecture in 2021, what is it for you personally?

The mission of design is not yearly—it is everlasting. The mission of design is universal; to fulfill functional needs and improve life. Our entire lives are guided by design: what we wear, the devices we use, the cities we live in, the buildings we work at. We are surrounded by design. We live in design and the goal has always been the same—to make life livable.



Yosuke Hayano / MAD ARCHITECTS



Born in Aichi, Japan, **Yosuke Hayano** is a first-class registered Architect in Japan. Being a principal partner in MAD, Yosuke oversees and supervises all design works at MAD. His extensive professional experience and strict attention to detail and standards enable him to lead project teams on concept design, design development, materials selection, construction methods, techniques, and time management. Yosuke assures all stages of design meet and exceeds MAD's high standards as they are transformed from design concepts into built structures. Yosuke received his Bachelor of Materials Engineering from Waseda University in Tokyo in 2000, Associate degree in Architecture at Waseda Art and Architecture School in 2001, and his post Master in Architecture at the Architectural Association of London in 2003. He was the winner of the Architecture League of New York Young Architects Award, Design for Asia award, and Kumamoto Artpolis Award.

Founded in 2004, MAD Architects has offices in Beijing (China), Jiaxing (China), Los Angeles (USA), and Rome (Italy). It is committed to developing futuristic, organic, technologically advanced designs that embody a contemporary interpretation of the Eastern affinity for nature. With a vision for the city of the future based on the spiritual and emotional needs of residents, MAD endeavors to create a balance between humanity, the city, and the environment. MAD's projects encompass urban planning, urban complexes, municipal buildings, museums, theaters, concert halls, and housing, as well as art and design. Their projects are located in China, Canada, France, Italy, Japan, the Netherlands, and the United States.

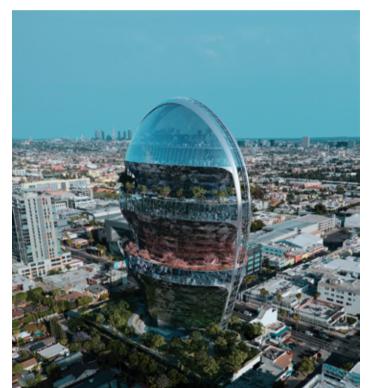
HARBIN OPERA HOUSE

HARBIN, 2015

The Harbin Opera House is the first and largest building that MAD has designed as part of Harbin Cultural Island, a major new arts complex among the wetlands of the Songhua River.







THE STAR HOUSE

LOS ANGELES, USA, 2021

«The Star», a new landmark in Los Angeles, California. Nestled in the heart of Hollywood, the Star's reflective architecture nods the neighborhood's glamorous characteristics and embeds nature within its structure with natural lighting, greenery, and workplaces that cater to the employees' mental and physical wellbeing.



CHINA

Composed in deference to the local topography, each of the buildings is diverse in height and appearance, and has been conceived to ensure that the original mountain levels are maintained. Organized in a link configuration across the southern slope of Taiping Lake, the dynamic relationship that is created among the ten buildings establishes a new type of village landscape: one where architecture becomes nature, and nature dissolves into architecture.



Photo: Fernando Guerra

Mikko Summanen / K2S ARCHITECTS



Mikko Summanen, Architect SAFA, Founding partner and CEO of K2S Architects Ltd., Professor, School of Art, Design and Architecture, Aalto University 1971 Master's degree from Helsinki University of Technology 1999. Master's studies in Tokyo Institute of Technology 1996 – 1997.

Adjunct Professor at Aalto University School of Art, Design and Architecture where he holds a shared professorship for building technology together with his partners Kimmo Lintula and Niko Sirola. The focus of his teaching and research is on innovative building materials and structures.

K2S is an architecture office led by partners Kimmo Lintula, Niko Sirola, and Mikko Summanen. K2S creates resilient architecture with Finnish roots. Innovative approaches, careful details, a deep contextual understanding, and the use of diverse materials result in pleasant functionality and unique spatial experiences. Today K2S is one of the most acclaimed Finnish architecture practices.

FAZE VISITOR CENTER & MEETING CENTER

VANTAA / FINLAND

hocolate company Fazer is one of the best-known Finnish brands with a strong heritage. The new visitor center is a pavilion which is the architectonic signature of the Vantaa area.











The Kamppi Chapel is located on the south side of the busy Narinkka square in central Helsinki. It offers a place to quiet down and compose oneself in one of Finland's most lively urban spaces. With its curved wood facade, the small sacral building flows into the cityscape. Simultaneously the chapels gently shaped interior space embraces visitors and shields them from the bustling city life outside.

K2S has won the two-stage international architecture competition for the design of a hospital in Espoo, Finland with its entry called "Orkidea". The new Espoo Hospital is formed of units of a human scale, woven together to create a landscape that resembles a small city with squares, curvy streets, parks, and city blocks. The concept of a "bedless" hospital combines the fields of architecture and process design and fosters the vitality that every person possesses regardless of illnesses or age.





K2S ARCHITECTS TOGETHER WITH ARCHITECTS NRT

Helsinki Olympic Stadium Refurbishment and Extension

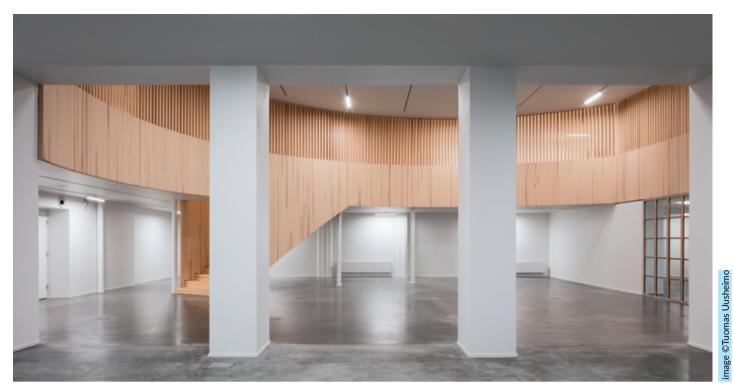
PROJECT NAME: Helsinki Olympic Stadium

IDENTIFICATION: Sport

LOCATION: Helsinki, Finland
CLIENT: The Stadium Foundation
ARCHITECTURE FIRMS: K2S Architects
& Architects NRT
LEAD ARCHITECTS: Kimmo Lintula
(K2S Architects) & Kari Raimoranta
(Architects NRT)

GROSS BUILT AREA: 42 000 brm2 COMPLETED: 2020

Helsinki Olympic Stadium is a national monument, a crown jewel of functionalistic reinforced concrete architecture in Finland. The key objective of the project was to ensure that the conservation and revitalizing of the stadium preserves the cultural values of the heritage as well as responds to all future requirements of international sport events.







Helsinki Olympic Stadium is a building with significant national value. It is a combination of the pure functionalist architecture of the 1930s and the external appearance of the 1952 Helsinki Olympics. The stadium is a result of an open architectural competition held in the 1930s, won by architects Yrjö Lindegren and Toivo Jäntti. For many Finns, the stadium symbolizes the dawn of a new era for the young nation. The stadium is located between the early 20th-century urban fabric and the evergreen pine forest on a hill with only a few urban interventions since the 1950s. During its lifespan, the stadium had undergone several changes and extensions creating valuable historic layers, but on the other hand, the original pureness of the architecture had blurred. To preserve the iconic form and respect the previous historic architectural layers of the stadium, the functions that did not easily fit the existing building frame were placed underground. The underground extension includes new multipurpose premises, sports facilities, logistical spaces, technical spaces, and an indoor running track. In addition to the underground extensions, the stadium had to change to improve public safety and comfort. New entrances to the stands and the public galleries under the structures ensure the free flow for the public during the events. A new canopy covers the stands almost entirely. The old bench rows were replaced with new individual seats meeting the UEFA standards. The conservation respected and preserved the original 1930s and 1950s architecture.



CONCEPT/ CONTEXT AND STRATEGY

The stadium would have been at the end of its service life by 2020 if no improvements had been made. The key issue was to understand how to make the historical stadium meet future requirements while also preserving the valuable architectural heritage. The project had a wide range of stakeholders and interest groups. We organized workshops to find out the core future needs of the stadium. This exercise of defining "the evolving functionality" was executed in six stages evolving each round.

The project partners agreed on the theoretical framework; the best way to preserve the architectural heritage was to keep the building in use. A toolset of methodological analyses was applied to understand the potential functional needs. Transformation guidelines were formulated based on the historic building surveys. Three categories were defined: limited, mixed, and high transformation potential. We came up with four architectural approaches: preservation and conservation, preserved areas with new interventions and additions, reinstatement, and new construction.

CONSTRUCTION/ MATERIALS AND STRUCTURE

The conservation aimed to save as much of the old as possible, using original materials and building methods. The plastered facades and the visible concrete structures with the brickwork were restored to their original appearance. Utilitarian expression was set as the architectural approach for the new premises to relate to the material and structural expression of the stadium. The palette included rough exposed in situ concrete, a thick rubber mat, steel, and wood. The new multipurpose halls were clad in tinted white wood as a "mirror image" of the white-painted concrete textures in the existing stadium premises. The longitudinal corridor connecting the new underground premises has a repetitive character formed by the continuous rhythm of concrete columns framing rectangular wooden niches, which refers to classical gallery facades. Three of these niches open towards the grandstand as lightwells to give a sense of orientation. The color palette was kept in monochrome tones with wood as the distinctive color in the underground premises. All the materials used in the project are directly attached to the history of the stadium and are timeless and durable. Together they form the new refurbished Helsinki Olympic Stadium.



Jeroen Schipper/orange architects



Jeroen Schipper MSc, Architect Partner ORANGE ARCHITECTS, Netherlands.

"The idea is essential, but only its sensuous embodiment makes architecture receptive. natural and valuable"

Jeroen (NL) studied architecture and urban planning at the Eindhoven University of Technology, graduating in 1990. His final project was nominated for the Archiprix (best National graduation project) in 1991. In 1994 he was awarded a grant by the Foundation for Visual Arts, Design and Architecture in Amsterdam, to start his own practice.

In 1995 Jeroen founded JSA | Jeroen Schipper Architecten in Rotterdam, working on a variety of projects until the merger with Orange Architects in 2020.

Orange Architects was founded in 2010 by Jeroen Schipper, Patrick Meijers, and Michiel Hofman (partner until 2016), initially working only on projects abroad. Orange Architects' first realized project – the Cube in Beirut – was awarded in 2016 with the CTBUH award for a best high rise in the Middle East and Africa region

BINNENROTTE

ROTTERDAM, NETHERLANDS

2017 - 2019

In 2019, the former PTT building constructed in 1951 on Binnenrotte transformed a structure full of equipment to a structure full of apartments, with a restaurant on the ground floor. The building is located close to the spot where Rotterdam was founded. The design comprises twenty studio apartments. Floor heights of almost 4.5 meters give the apartments an exceptionally spacious feel. The apartments also benefit from the wonderful view of the metropolitan cityscape of Rotterdam.



"In our profession it's important to combine out of the box ideas and rational aspects"

Where does modern architect begin, what are capabilities of the modern architect, where does the architectural design starts, where to look for insights — in this exclusive interview for the Organizing Committee Eurasian Prize, told by Jeroen Schipper, Orange Architects partner.

— There are many discussions now that digital technologies are changing the world, taking over literally all industries and pushing away human participation in some professions. In your view, how technology has affected architecture, and how to change it in the next 10, 20, 30 years?

It is an ongoing discussion, whenever technique changes we will have this discussion again. Maybe around 100 years ago when we moved from hand drawings to the drawing board there was the same discussion. I would say, that the most important digital revolution we have is digital communication. By communicating digitally, everything went faster and smoother. With digital communication, we have much more insides worldwide. Apart from digital communications, what has changed our profession is, of course, digital drawings. By 3D modeling, we can visualize spatial concepts quite easily. For instance, the project Jonas we do now in Amsterdam (Jonas) would be hardly possible if we were not able to model its concept visualizing in the early stages our ideas. So, in comparison with old techniques, the new techniques bring us further in the development of spatial ideas. We see it also in our office: with VR glasses on, we can virtually walk in the buildings before they are there. It's not a utopia anymore, just reality.

Moreover, we live in an era where we need to focus much more on sustainability. Due to new techniques, we can design more integrative connecting architectural vision, structural vision, materials use - all sustainable components of the building and all sustainable expertise. These technologies will bring us more smart integrated building solutions. Design becomes more integrated and complex, but in the end, they are just instruments to visualize your ideas.

— What hard and soft skills, in your opinion, a successful architect in his profession should be in possession of today?

It is an interesting question. We define our work on our website by two slogans: one is - Concept and

Craft, and the other is Together. The first one is how we can bring explicit concept ideas to reality to the buildings we make. For an architect, it is important to have a vision: what do you want? You should be conceptually strong; you should be able to translate this vision into spatial ideas. Of course, you should have excellent design skills. All our team strongly believes in the sense of the place, that we make unique buildings that fit the location, so, they are context orientated. Yet, as an architect, you should know about technical engineering. I always say we are not merely artists, we are also engineers. I think that the engineering part, how you can make a building work is a very important part for an architect. These are all called hard skills. If we talk about soft skills (together principle). think it is important to be able to motivate people. When we work on a project, we work not only with clients but also with the municipality, residents, and other stakeholders. An architect should be able to cooperate with all different parties because different interests make building diverse. And you need to have endurance because the processes are very long and to go from a concept to implementation will take a lot of time. Creating a built environment is a very complex process and you need to be sturdy and flexible at the same time.

— My question about the future of architectural education is, in the short term, will an architect be more of a generalist who has completed basic training or a person who initially chose one of the specializations?

It is an interesting topic. If I bring it down to the main theme, it is a question if an architect should be a generalist or a specialist? I think we should be both, to be honest. I am an architect and urban planner; I am not an environment designer or a landscape architect. It is a different profession in The Netherlands. It is not so simple. On one hand, an architect needs a basic education in different scales of spatial design from landscape architecture to interior design. On the other hand, he should know how to bring specific information to the table.

There are many discussions now that digital technologies are changing the world, taking over literally all industries and pushing away human participation in some professions. In your view, how technology has affected architecture, and how to change it in the next 10, 20, 30 years?

It is an ongoing discussion, whenever technique changes we will have this discussion again. Maybe around 100 years ago when we moved from hand drawings to the drawing board there was the same discussion. I would say, that the most important digital revolution we have is digital communication. By communicating digitally, everything went faster and smoother. With digital communication, we have much more insides worldwide. Apart from digital communications, what has changed our profession is, of course, digital drawings. By 3D modeling, we can visualize spatial concepts quite easily. For instance, the project Jonas we do now in Amsterdam (Jonas) would be hardly possible if we were not able to model its concept visualizing in the early stages our ideas. So, in comparison with

old techniques, the new techniques bring us further in the development of spatial ideas. We see it also in our office: with VR glasses on, we can virtually walk in the buildings before they are there. It's not a utopia anymore, just reality.

Moreover, we live in an era where we need to focus much more on sustainability. Due to new techniques, we can design more integrative connecting architectural vision, structural vision, materials use - all sustainable components of the building and all sustainable expertise. These technologies will bring us more smart integrated building solutions. Design becomes more integrated and complex, but in the end, they are just instruments to visualize your ideas.

— What hard and soft skills, in your opinion, a successful architect in his profession should be in possession of today?

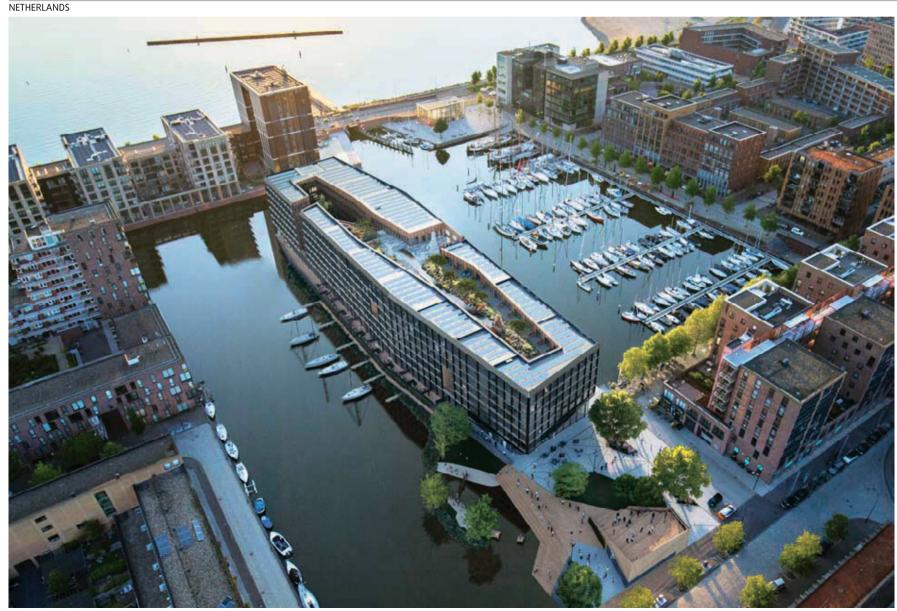
It is an interesting question. We define our work on our website by two slogans: one is - Concept and Craft, and the other is Together. The first one is how we can bring explicit concept ideas to reality, to the

buildings we make. For an architect, it is important to have a vision: what do you want? You should be conceptually strong; you should be able to translate this vision into spatial ideas. Of course, you should have excellent design skills. All our team strongly believes in the sense of the place, that we make unique buildings that fit the location, so, they are context orientated. Yet, as an architect, you should know about technical engineering. I always say we are not merely artists, we are also engineers. I think that the engineering part, how you can make a building work is a very important part for an architect. These are all called hard skills. If we talk about soft skills (together principle), think it is important to be able to motivate people. When we work on a project, we work not only with clients but also with the municipality, residents, and other stakeholders. An architect should be able to cooperate with all different parties because different interests make building diverse. And you need to have endurance because the processes are very long and to go from a concept to implementation will take a lot of time. Creating a built environment is a very complex process and you need to be sturdy and flexible at the same time.

— My question about the future of architectural education is, in the short term, will an architect be more of a generalist who has completed basic training or a person who initially chose one of the specializations?

It is an interesting topic. If I bring it down to the main theme, it is a question if an architect should be a generalist or a specialist? I think we should be both, to be honest. I am an architect and urban planner: I am not an environment designer or a landscape architect. It is a different profession in The Netherlands. It is not so simple. On one hand, an architect needs a basic education in different scales of spatial design from landscape architecture to interior design. On the other hand, he should know how to bring specific information to the table. And the information which an architect brings to the table is different than the information brought by a landscape designer. I believe an architect should have a base education in the whole width and then he should be specialized in a certain discipline. depending on his interests and qualities.

JONAS





Jonas is a highly innovative residential building with a spectacular interior that has achieved the highest possible sustainability label (Breeam Outstanding). The design for the mixeduse program was commissioned by Amvest and developed in collaboration with Site urban development, ABT, Felixx landscape architects, and Floor Ziegler.

The name Jonas is a reference to the story of Jonas and the Whale, a tale about adventure and intimacy, and shelter, security, and homeliness inside a 'big body'. Jonas is a sturdy building with a warm heart. Jonas is also an iconic, sustainable and attractive structure that stands out from the surrounding buildings – even by virtue of its special sitting on the strip of land and the remarkable program it contains. The building shapes themes that matter here: water, quayside, and maritime craft. The project received a gold award of the Eurasian Prize 2020.

And yet, can we combine these professions or we should divide thom?

If we talk about the educational system when you have 5-6 years of education to get the specialty of an architect. Could be, that in a base education, in a bachelor education it would be broad education where you learn skills from all ranges of our practice but in a master's degree you need a specialization. We see that in our projects architecture and landscape excel because we work together with landscape architects and they bring new concepts, new ideas, and new knowledge to the table that we would do as architects. I do not think that this idea to have one universal designer will work. If everybody will have the same general education, you will miss important things.

— May I ask how you are working on your new projects? Is this an individual process or a team result? If relevant, can you please tell me how the work goes from an idea to a ready-made project?

We work very much in team cooperation. People with different specializations such as architects, urban planners, interior designers work together on our projects. We believe in unique projects, which is why we try to make every project different. When we start with a new assignment, we discuss with the team, what the identity of the project will be, what we are going to focus on. For us, it always starts with analyses of the program of demands, of the location, of the specific client's wishes, and the history of the place. From this information, we formulate an appealing concept. We try to bring things together: the program, the wishes of the client, historical identities, and geographic identities of the project, from that the concept emerges.

Our office is not style orientated, so we don't make projects within a certain architectural style but we make projects as an idea. We develop strong ideas for a project and we try to work out these ideas in the best way possible. If the idea is formulated, it is also clear for the team how to continue with it. This idea is like a red line in the project, that we can steer on so we know what we want to make.

– How many people work on one project?

The team size for a project, of course, depends on the complexity of the project. If we have a small project, we compile a team of 1 or 2 people. If the project is big, the team grows to 6-8 people.

— Why it is important for you to analyze historical context and determine the "genius loci" of the place?

As I already mentioned we like to design unique projects related to the context

and the context for us is a broad word. It is not only physical context; it is also a program of the client and the history of the place. It means that by analyzing what is specific about this project we can make an outspoken concept. It is on the one hand a very rational process but on the other hand, it is always partly intuitive. It is important in our profession to combine the rational engineering part with the intuitive aspect – visionary ideas. Of course, you can analyze endlessly but you do not necessarily make an interesting building, you need to formulate thoughts and visions before you start designing a building out of it.

— Is it ever happened that studying the context changed your initial ideas?

Yes, of course, that happens. The project also evolves because of new insides. We always try to visit the location before we start working on a project and see what is specific about a certain location. In addition, the client changes his wishes during the process. And if the client's wishes to change the concept should be strong enough to incorporate all these insides. That is are what you have to deal with because it is never in one line from start to finish, it is always a bumpy road.

— Again, the question of values and priorities. What do you think is more important for an architect, to make a series of unique creations that will remain for future generations or offer universal but simple effective solutions for mass construction?

We as an office work on many housing projects. In The Netherlands, we need for our 17 million population around 1 million new houses in the coming decade. You could consider it as mass production. At the same time, the quality of our cities and our built environment is in the differentiation of things, so we do not believe in mass housing as an architectural style but we believe in it as an assignment that we should do. Yet, we should make buildings unique and fit into their location. Our existing cities proved that by making variety in neighborhoods and different areas they become richer. Monofunctional cities and layouts are not interesting; they are lacking complexity, which we humans like.

— What's the mission of modern architecture these days? How the architecture changes the world?

Yes, that may be the main and most important final question. We are in an era where we should do things differently, we need to steer to more sustainable solutions. We strongly believe in climate change, in need of reduction of carbon emissions. If I ought to say it in one sentence, I would say 'We need to make a better world.' It is a big task, we have already done a lot but not enough. Architects are only a small

part of the solution because we must work with different people on it: governments, clients, advisers, and technical innovators who have the same goal. Yet, we are in the front position at the beginning of many processes and we can steer on them. We see it as a major task at the moment - to make highly durable and sustainable buildings and landscapes.

- You're on the jury for the Eurasian Prize. In your opinion, what do such independent competitions give to the architectural professional community and at first to young architects who sent the projects to the Eurasian Prize?

I think it's really important to show the best projects. Such competitions bring people together and unite them. This is a serious incentive for young people, an opportunity to show the best and strive in their work that the projects are worthy of the competition. From my point of view as a jury member, it is interesting to see different developments and different designs from another part of the world.

In conclusion, you have the opportunity to address the participants of the Eurasian Prize. What you would like to advise or wish them.

It is important to strive for interesting projects. I think it is much better to make one unique project than to make 10 generic ones at the same time. So, It is not about the amount of work you make but it is about the quality of work you make. If you are proud of what you have made as a designer, architect, you should send it to the contest. Of course, it comes with tension; an architect can make good things only if he has tension for it. If you are dedicated, you work seriously, and with quality, if you have good ideas, you want to share them with other people; the contest is an excellent platform for that.



HOLIDAY HOME

DE KOOG, TEXEL, NETHERLANDS, 2021

Orange Architects has completed a compact holiday home on the island of Texel in the Netherlands, featuring an interior that adapts to its occupants' changing needs throughout the day.

The house occupies just 70 square meters of its woodland site and is carefully positioned in response to the prevailing climate. During the day, when there is less need for private spaces, the ground-floor living room, bedroom, entrance hall, and shower area form a single open space. In the evening, the rotating birch screens can be used to separate the bedroom and transform the shower and sink area into an en-suite bathroom.

«By allowing the interior to be transformed, the space inside is optimized, keeping it compact and efficient, avoiding unused rooms during the daytime,» Orange



Rodolfo Machado / MACHADO SILVETTI



Rodolfo Machado received his Diploma in Architecture from the Universidad de Buenos Aires in 1967 and 1971 received his Master of Architecture degree from the University of California at Berkeley where he continued doctoral studies in architectural theory until 1973. Rodolfo practiced architecture in San Francisco, California, and Pittsburgh, Pennsylvania before associating with Jorge Silvetti in 1974 with whom he incorporated Machado Silvetti in 1985. In addition to his architectural practice, Rodolfo has been a member of the Harvard University faculty since 1986, where he was Professor in Practice of Architecture and Urban Design at the Graduate School of Design from 1986 to 2010, chaired the Department of Urban Planning and Design from 2004 to 2009 and is currently Professor in Practice of Architecture and Urban Design, Emeritus.

Rodolfo has been Bishop Professor of Architecture at Yale University, Smith Professor of Architecture at Rice University, Jean Labatut Professor of Urbanism at Princeton University, and Thomas Jefferson Professor in Architecture at the University of Virginia.

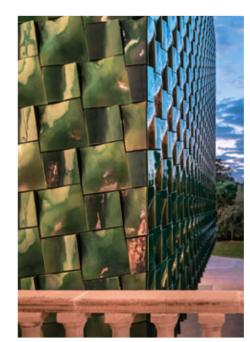
Machado Silvetti – founded in 1985 by partners Rodolfo Machado and Jorge Silvetti, the firm has developed an international reputation for its work with museums and educational institutions and its sensitive and inspired joining of contemporary and historic buildings. The studio specializes in urban and architectural design in the United States and beyond. Machado Silvetti projects have been implemented in Berlin, Beirut, Buenos Aires, Seoul, Singapore, Rome, Dubai, Abu Dhabi, Malaysia, Vietnam. More than thirty years of practice have brought worldwide fame and international recognition to its founders. In 2015, Jeffrey Burchard and Stephanie Randazzo also became partners of the bureau.



JOHN AND MABLE RINGLING MUSEUM OF ART

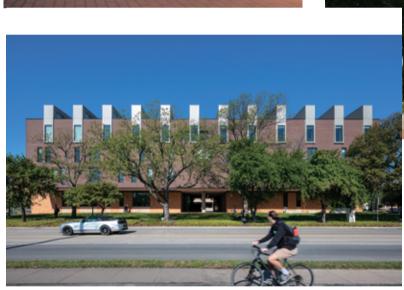
SARASOTA, FLORIDA, USA

The firm Machado Silvetti designed the new Center for Asian Art. The addition was created on the historic campus of the John and Mable Ringling Museum of Art in Sarasota, Florida. Commonly known as The Ringling, it is one of the largest museumuniversity complexes in America. The objective was to create an architecturally significant statement that responded to the existing architecture and grounds of The Ringling while inspiring new perspectives and awareness.





The College of Visual Arts and Design (CVAD) building at the University of North Texas unifies one of the largest art schools in the country in a 220,000SF stateof-the-art facility that sets a new standard in-studio, workshop, and teaching spaces for innovative interdisciplinary arts and design education.
Sited at the northeast corner of the campus, the building is a gateway to the University. Multiple entrance portals extend the path network through the courtyard integrating CVAD into the campus, while primary building entrances are accessed from the courtyard, establishing a shared entry experience.





VIETNAMESE-GERMAN UNIVERSITY

BINH DUONG PROVINCE / VIETNAM

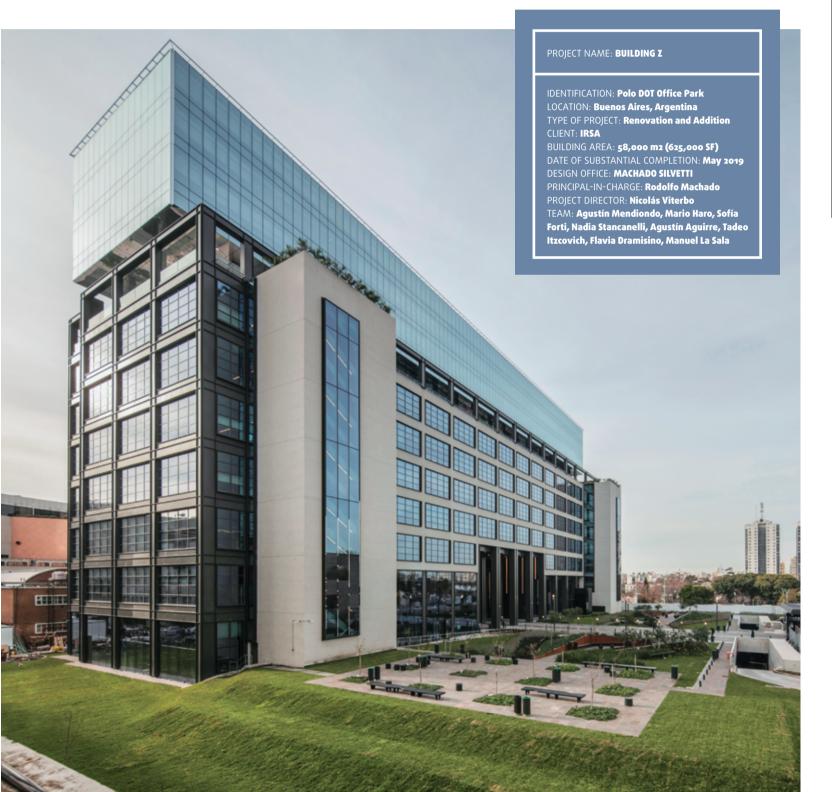
Machado Silvetti is the master planner and design architect for an entirely new 50.5 ha campus for the Vietnamese-German University (VGU). The University campus is a combination of a flexible contemporary campus layout and environmentally sensible building concepts. The design is based on clear internal circulation, clear zoning, distinctive buildings, and an equally clear and recognizable overall image and formal quality. Over 327,000 square meters (3,519,800 SF) of the built area include laboratories, classrooms, food courts, sports halls, administrative spaces, and dormitories for 12,000 students.

Machado Silvetti has designed a campus that looks and works as a well-established, mature, academic institution – a "real campus," with a difference: It is contemporary, intelligent, sustainable, and state-of-theart in educational environments.



Polo DOT Office Park, Buenos Aires, Argentina

Building Z is a 21st-century office building created from the adaptive reuse and expansion of an early-20th century factory. Located in a newly emergent Buenos Aires neighborhood, Building Z is part of the larger Polo DOT Office Park being developed by Argentinian real estate developer, IRSA.





In 2015, Machado Silvetti was chosen, through an international competition, for the master plan and design of this contemporary Office Park. Due to its complex programming, shape, and treatment, it manages to articulate and improve all the surrounding preexisting conditions. These improvements are achieved through the use of a set of design strategies that cut through types and scales:

- With Urban Planning strategies we rerouted the surrounding streets, created a new boulevard, and reshaped the lot boundaries;
- Urban Design and Landscape strategies were used to realize the main entry plaza that recreated and proposed a new set of relationships between the buildings;
- Architecture strategies for the resolution of buildings; and
- Interior Design to resolve the character of offices, internal public areas, lobbies/living rooms, among others.

The project has proceeded into a two-phase construction process. The first phase, completed in the summer of 2019, includes Building Z, the rehabilitated and expanded Philips Factory Building, an underground parking garage, corresponding site work, and the creation of a new short boulevard.

THE EXISTING BUILDING HISTORY

The original structure, from which Building Z was developed, was the principal factory building of the Phillips Argentina industrial campus, constructed in 1935. Phillips closed the factory in 2000, and the structures remained abandoned until developer, IRSA, acquired the site and construction began on the Polo DOT redevelopment in 2017. The entire complex is now the Polo DOT Office Park, which is adjacent to the IRSA-owned and developed DOT Shopping Centers. A subsequent construction phase will formally and

physically link both entities.

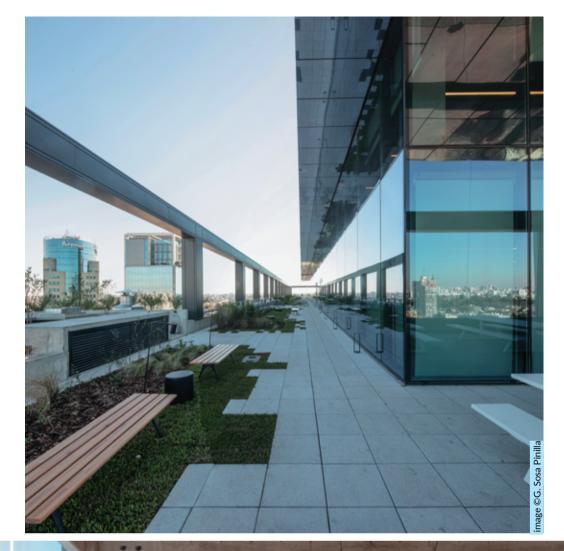
Once a largely industrial area on the periphery of the city of Buenos Aires, forces of urbanization and market growth have radically altered this area into a new metropolitan center within the greater region of north Buenos Aires. As such, Building Z, seen from adjacent and approaching highways, is situated as a truly iconic building, establishing a memorable presence on the surrounding landscape.

THE ARCHITECTURE OF BUILDING Z

The existing factory building is rehabilitated and adapted to allow the vertical expansion of four additional floors. This adapted factory provides a flexible workspace designed to accommodate a broad range of work environments in response to ever-evolving office technology and social paradigms. At the ground level, a three-stories-tall by four-structural-bays-wide open space contains the lobby, which will be connected directly to the upper-level courtyard of the expanded DOT Shopping Mall via mechanical escalators in a later construction phase.

The expansion, rather than a seamless vertical continuation of the existing building, is an addition of a different contemporary language on top of the former factory. Consisting of four levels of offices and a garden roof, the new volume is clad in highly reflective glass. The addition is further distinguished by the perimeter garden terrace, at the intersection of old and new—"the neck"—on the seventh floor.

The interior design takes into account recent changes that have developed in the field of office space usage and how the concept of work exists today; it includes the latest technologies, celebrating their impact on the spatial organization of interiors. It respects the industrial character of the building, its early industrial modernity, and its architectural rigor.











Both the existing building and the new intervention are exposed and part of the space. The 340' x 100' free plan with 13ft floor to ceiling height is ideal for flexible contemporary office spaces, able to accommodate the constant changes that an office building needs for its interiority. The concept of Flexible Space is fundamental. All of the necessary elements of the building have been coordinated and organized to configure a matrix that considers two main points: Cores and location.

Two main cores to the East, and two secondary cores towards the West, are located outside the 340 x 100 ft continuous plan without interrupting the flow of the horizontal space. In addition, all the vertical connections of the new facilities are only located in the east cores reinforcing the possibility of changing the different plans and having floor to floor independence

URBAN DESIGN AND LANDSCAPE

The complex is constituted by three buildings, the former Philips Factory—now called Building Z—a new six-story Office Block, and a thirty-two-story Tower. These three large buildings are organized around Plaza Posta, a common green plane that consists of a rectangular figure, a carpet composed of lawns, shrubs, and flowers spread across the front of Building Z and framed with trees to define its unique space. A special topography of mounds, adds dynamism to the flatness of the site. The entrance esplanade (pedestrian access and restricted automotive use) crosses Plaza Posta on its central axis; flanking it are two public spaces, equipped with benches, wi-fi, and other assorted outdoor furniture. These spaces are defined by the elevation of the levels of the surrounding terrain. There are two parking levels underneath the plaza with a direct connection to Building Z.

Todd Saunders / SAUNDERS ARCHITECTURE



Todd Saunders is one of the most important contemporary Canadian architects working internationally. His architecture, simple yet powerful, incorporates elements of his country's architectural identity – including the use of wood and carefully picked Modernist influences – bringing it at the same time into the 21st century with excellent execution, carefully chosen materials, and a hands-on approach.

Saunders, who has lived and worked in Bergen, Norway for the past 25 years, has successfully executed work in both Canada, Norway, the USA, Sweden, and Finland, creating architecture with a strong sense of northern identity, an individual approach that is informed by the strength of natural landscape.

Saunders studied at the Nova Scotia College of Art and Design in Halifax and McGill University in Montreal. In 2016 Saunders was given an honorary Doctor of Fine Arts from Nova Scotia College of Art and Design. He continues to combine teaching with practice. He has lectured in over 20 countries. He has been a visiting professor at Cornell University in New York. He will be a guest professor at Yale University during the fall of 2021. Saunders' projects have been presented in magazines and newspapers in over 40 countries, and are featured in over 100 books from 15 different countries.

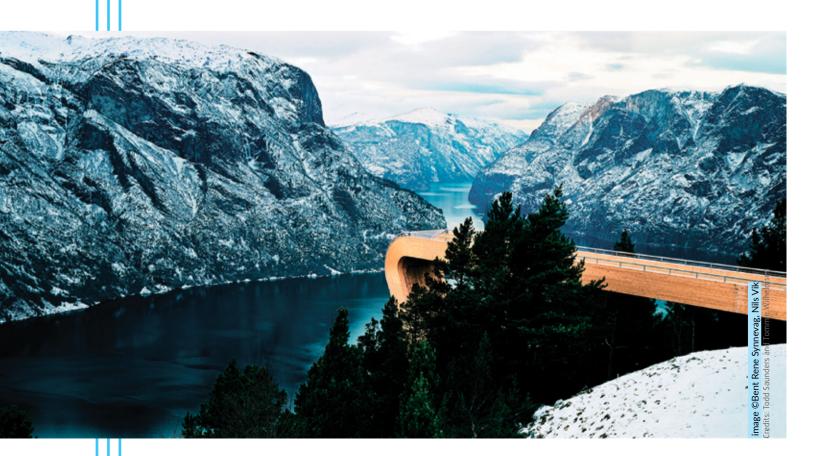
In December 2012, the Swiss Publishing House Birkhäuser published a book on the architecture of Todd Saunders, written by Jonathan Bell and Ellie Stathaki, the editors of Wallpaper Magazine in London.

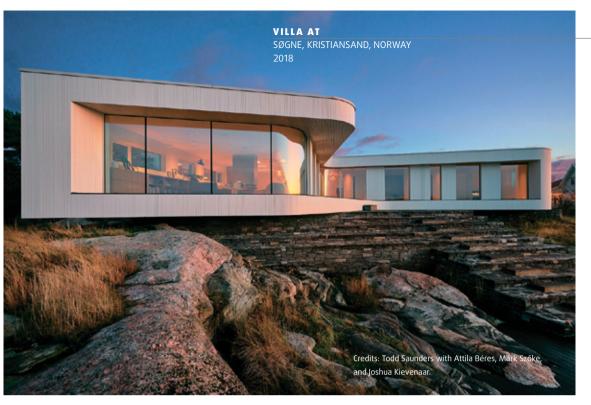
In the fall of 2021, the British publisher Thames & Hudson is publishing a new book on selected residential projects by Todd Saunders, written by Dominic Bradbury, freelance writer for The Financial Times, The Times, and several other magazines and newspapers internationally.

AURLAND LOOKOUT BRIDGE

AURLAND, NORWAY

Aurland Lookout was designed by Todd Saunders and Tommie Wilhelmsen. This project is part of a national program on tourist routes commissioned by the Norwegian Highway Department.





The Villa AT sits atop a small rocky outcrop along Norway's southern coast. The clients had lived in a house on the location for many years, giving them a unique understanding of the site, the views, the climate, and the way light changed throughout the seasons. They were able to bring this knowledge to the brief, allowing Saunders Architecture to make the most of their plot with a modern and practical evolution of the local domestic vernacular. The resulting family house is modestly sized but makes up for its relative lack of scale with an abundance of light and an ever-closer relationship with the landscape.



Located in the northernmost community of Labrador, Canada, Illusuak is a new cultural center and administrative hub for the region. The 1,200m2 building was commissioned by the Nunatsiavut Government and acts as a "living room for the community," with an auditorium for language classes, a café, a craft shop, studio space, 75-seat theatre, and offices to the Nunatsiavut Government.

Credits: Todd Saunders with Attila Béres, Ken Beheim-Schwarzbach, Rubén Sáez López, Joshua Kievenaar, and Chris Woodford

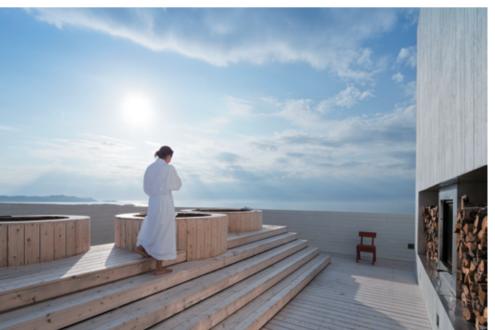
FOGO ISLAND INN



The Fogo Island Inn was conceived by the Shorefast

Foundation, a Canadian charitable organization

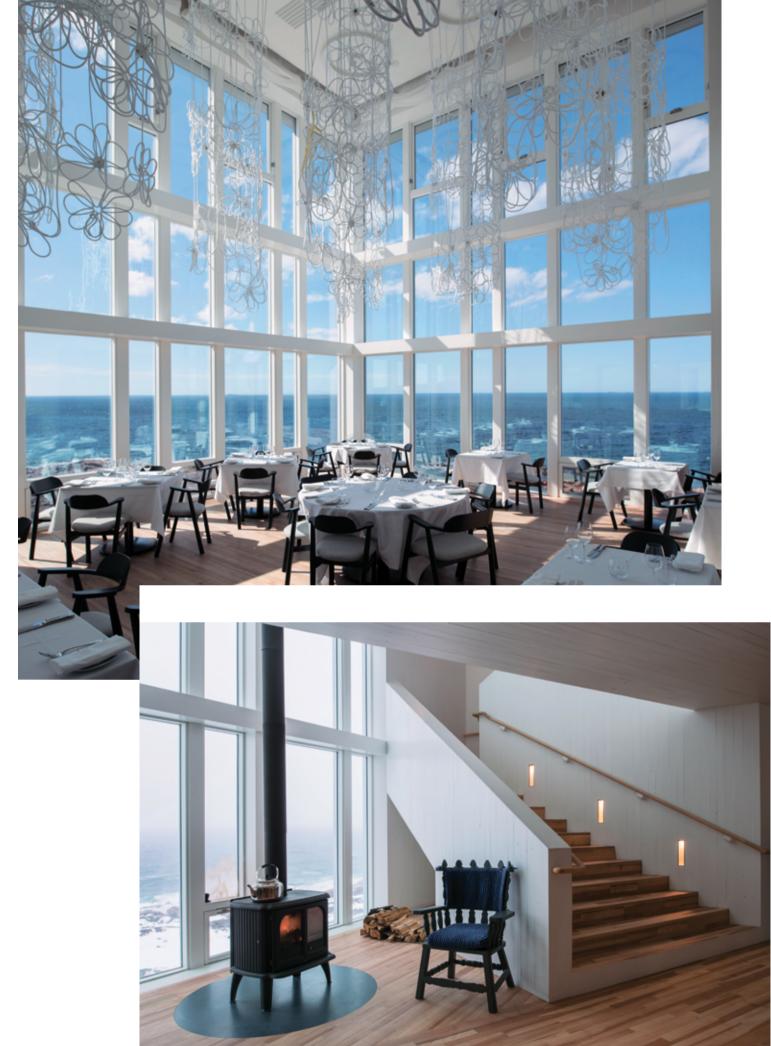




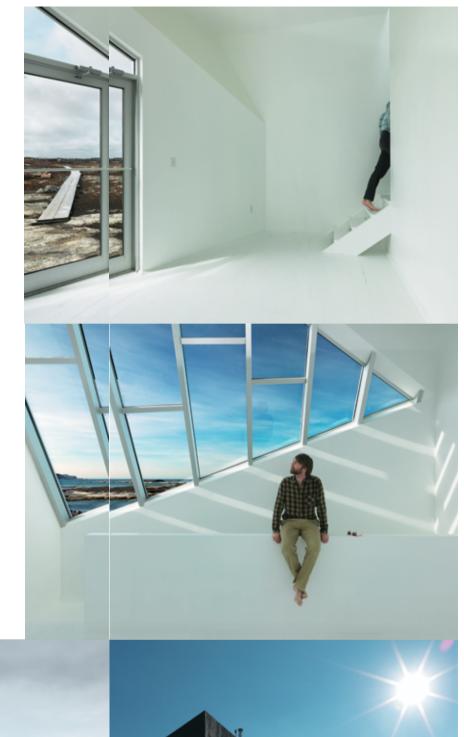
The sound transmission classification of 69 between guest rooms ensures that guests hear only the sound of the nearby waves. The outbuilding houses wood fired boilers and solar thermal panels on the roof. The required number and orientation of the solar panels dictated the form of the outbuilding. The space between these two buildings creates an entry court and frames the main entrance. Vehicle parking is off site

The knowledge and skill of local carpenters and craftspeople were essential for establishing the materials, details, furniture and textiles used throughout the buildings. Their know-how was the starting point for what has become a long term and ongoing collaborative project between contemporary designers from North America and Europe and the men and women makers and builders of Fogo Island and Change Islands. The inn therefore serves as a means to reweave this remote island into the fabric of the larger world and its highly specific design has enabled it to contribute to the continuation of a traditional economy of care, craft and culture.

Text description provided by the architects.

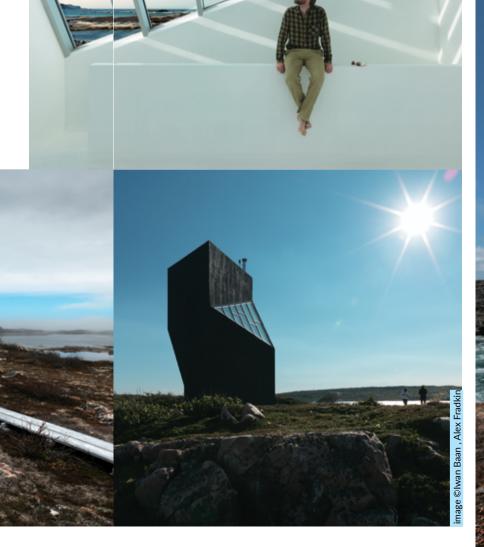






The Tower Studio is dramatically situated on a stretch of rocky coastline in Shoal Bay, Fogo Island. The studio's sculptural silhouette leans both forward and backward as it twists upward. For the average visitor to the island, this windowless black tower, more often than not, provokes a quizzical response and the enviable question, "What's that?"

For the locals, they know that this structure is a project of the Fogo Island Arts. The Tower Studio's official opening was one of the most festive and included: a roaring bonfire, flares dramatically shot from its rooftop terrace and the recorded sounds of local whales as a background score.





The Squish Studio's white angular form, sited on a rocky strip of coastline, offers sharp contrast to the traditional vernacular architecture of the nearby picturesque community of Tilting. As its architect, Todd Saunders, has ommented on the studio's siting, "...it is out of sight, but close."

The approach to the front entry of the studio is dramatic, as the most southern end of the studio rises twenty feet above the ground, in sharp contrast to its most northern tip that measures only half that dimension. The compact, trapezium-shaped plan of the studio is augmented by the extension of the east and west exterior walls to create a sheltered, triangulated south entry deck and a north terrace that overlooks the ocean terrace that overlooks the ocean.



Formafantasma



Since founding the studio in 2009, Italians **Andrea Trimarchi** and **Simone Farresin** have championed the need for value-laden advocacy merged with holistic design thinking. They aim to facilitate a deeper understanding of both our natural and built environments and to propose transformative interventions through design and its material, technical, social, and discursive possibilities

Working from their studio in Amsterdam, The Netherlands, the practice embraces a broad spectrum of typologies and methods, from product design through spatial design, strategic planning, and design consultancy. Whether designing to a client's brief or developing self-initiated projects, the studio applies the same rigorous attention to context, process, and detail. As a result, Formafantasma's entire portfolio is characterized by a coherent visual language and meticulously researched outcomes.

For Formanfantasma, this crossflow of knowledge and experience taken from both their commercial contracts and their more autonomous projects has benefitted and informed the respective others. It has also given them a unique perspective of the design industry, allowing them to acknowledge the legacy of industrial production as the fundamental source for the designer's expertise and agency in contemporary society while also addressing its historic contribution to environmental instability.

DE NATURA FOSSILIUM



Studio Formafantasma, in collaboration with Gallery Libby Sellers, presented 'De Natura Fossilium', an investigation into the culture of lava in the Mount Etna and Stromboli regions of Sicily, two of the last active volcanoes in Europe. Studio Formafantasma investigates the cultures surrounding the culture of lava to bring both the landscape and the forces of nature together as facilities for production.





$\begin{array}{c} \textbf{COLLECTION 'DELTA' , FOR GIUSTINI / STAGETTI ROMA} \end{array}$

2019

A selection of objects from their 'Delta' collection, developed for the gallery Giustini / Stagetti Roma, and a series of experiments with light, developed for Peep-hole, an independent art center in Milan.



COLLECTION CRAFTICA, FOR FENDI

2012

For the Fendi brand, the studio conducted a study on the visual and tactile impressions of natural leather.







Erick van Egeraat



During his over 40 years of successful practice, **Erick van Egeraat** has built a highly diverse portfolio containing ambitious and high-profile projects in The Netherlands, Europe, and the Russian Federation. He has led the realization of over 166 projects in more than 10 countries ranging from buildings for public and commercial use to luxury and social housing projects, projects for mixed-use and master plans for cities, and even entire regions. Each of these projects represents his very personal and expressive vision of architecture and urban development. Both Erick van Egeraat and his work have been the recipients of numerous international awards and citations such as the RIBA Award 2007 for the Middlesbrough Institute of Modern Art and the 'Best Animated Architecture' award at the 2014 Media Architecture Biennale for the Waste to Energy Plant in Roskilde, Denmark. Erick van Egeraat graduated from the Delft University of Technology, Department of Architecture, with honorable mention in 1984, and was the co-founder of Mecanoo – the renowned avant-garde architects. In 1995 he established (EEA) Erick van Egeraat associated architects with offices in Rotterdam, Moscow, Budapest, London, and Prague. To better meet the demands of a portfolio as diverse as his, Erick van Egeraat successfully restructured his company in 2009 into what is now (design) Erick van Egeraat.

FLORIADE EXPO 2022 TOWER TWO

ALMERE, NETHERLANDS
2019 (Competition Project)

For the 7th edition of the Floriade, the Dutch horticultural exhibition, Erick van Egeraat proposes the tallest wooden structure in the Netherlands, a sustainable residential tower next to the main square of the Floriade terrain. Its floor plans are designed around a central and modular service core, which can be prefabricated off-site and installed on-site. Rapid on-site assembly is favored by the proposed way of construction, which also reduces building costs. The total composition results in a playful landmark for the





WASTE TO ENERGY PLANT

ROSKILDE, DENMARK

2014

The hypermodern and sustainable energy plant, where the waste will be turned into power, has become an iconic landmark over the years. The design is based on simple construction details combined with cutting-edge manufacturing technology, clever processing and repetition for the production of the aluminum façade panels, and a lighting system that underline the buildings' industrial character.



FLORIADE EXPO 2022 BAMBOO PAVILION

ALMERE, NETHERLANDS
2019 (Competition Project)

The Bamboo Pavilion has been designed for the Floriade Expo 2022, as a truly green and sustainable residential building. The five-story CLT structure is designed around a concrete circulation core, with 4 generously sized and dual aspect apartments on each floor. These are surrounded by a continuous veranda and planters which provide privacy and a living environment closer to nature.



Symbiosis with nature

The following built project, completed in summer 2021, illustrates our understanding of architecture today and how we would like this to materialize in space. The private client was looking for a unique place for living both in hot summers and cold winters.



PROJECT NAME: FOREST VILLA

LOCATION: Pirogovo, Russian Federation

TYPE OF PROJECT: Residential CLIENT: Private

BUILDING AREA: 2.800 m²

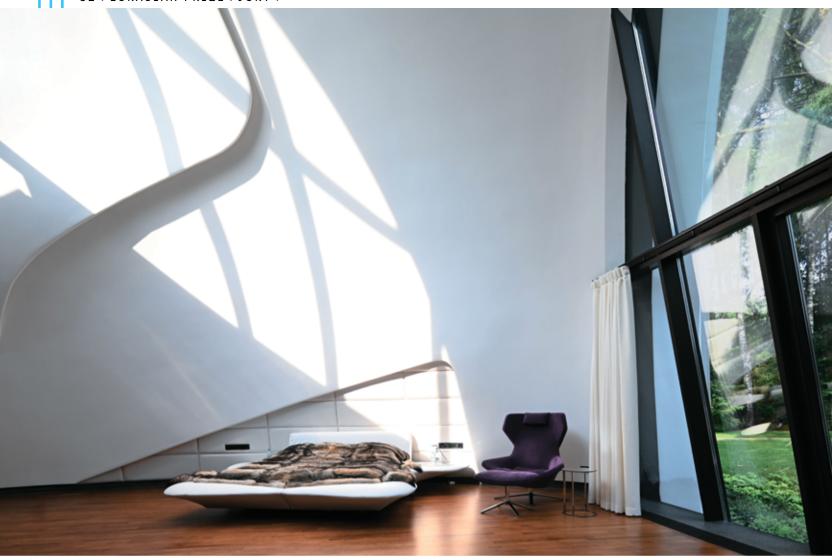
ARCHITECT: **Design Erick van Egeraat** PRINCIPAL-IN-CHARGE: **Erick van Egeraat**

DATE OF CONSTRUCTION: 2021

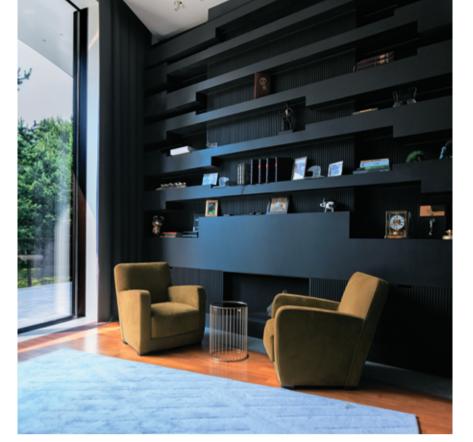








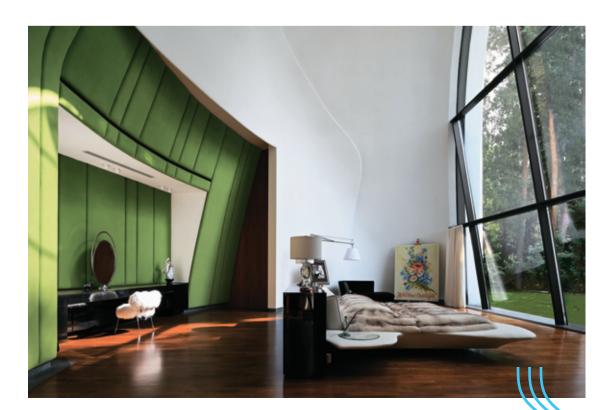




"It is important, not only to always keep an eye to the relationship between history and tradition but to understand and protect every environment by proposing a clever use of modern technologies. The balance between modernity and tradition is something we always search for in our daily practice" - Erick van Egeraat.

The villa provides a 21st-century style and atmosphere which integrates the daily experiences of its exclusive natural surroundings into its interior space, through its special relation to nature and its architectural unconventional appearance. Nestled amid a dense pine tree forest, along the banks of the Klyazma River, the villa's design uses an ingenious strategy to adapt its scale to the landscape and meet the unique needs of the client. The villas' private spaces are housed in domes that project proudly from the main volume at various points. Each of the domes has its connection to the common areas, containing living, dining, library, pool, terraces, and other recreational areas. A sweeping vaulted ceiling shelters this common space and amalgamates the different domes into a collective sculpted composition. This way the villa satisfies the client's need for a clear delineation between private and public spaces, and at the same time attune its scale to the context of the site. In the interior design, the vivid use of natural stone, wood, and the abundance of natural light accentuates the relationship between the interior and the exterior. The expansive windows of the domes in the private spaces and sinuous skylights along the common areas illuminate the interior spaces with natural light, both during the summer and winter months. With half of the spaces built underground and the choice of highly insulated solid concrete structure for all parts, including the domes, the villa has exceptionally low energy consumption. The high thermal mass provides excellent balanced conditions year around. The ground source heat pump provides for both floor heating and cooling, which allows a fully sustainable architecture with no reliance on any outside system. The exceptional quality of materials and excellent craftsmanship of this villa allow it to sustain for generations to come. How to build more sustainable and resilient than this?

Text description provided by the architects.



Colin Seach / MINISTRY OF DESIGN



Architecturally trained in the US and licensed in Singapore, **Colin Seah** honed his sensibilities working for the likes of Rem Koolhaas and Daniel Libeskind. He also spent 4 years at the National University of Singapore's Department of Architecture researching design pedagogy and serving as a design critic.

As MOD's Founder and Director of Design, Colin has been named Designer of the Year by International Design Awards USA 2010 and is a two-time recipient of Singapore's highest design accolade, the President's Design Award. He is also a three-time Grand Prize Winner of the Gold Key Award, the highest international hospitality accolade, named Hong Kong Perspective's '40 under 40 architects' and Marcus Corporation Foundation Prize 2007 'emerging architect with potential for greatness' and recognized as "Rising Star in Architecture" by Monocle. Colin Seah has been a juror for the Inaugural Dezeen Awards, a Global Advisor for leading surfaces manufacturer Cosentino and invited by the Singapore Tourism Board to redefine Singapore as a destination for 2020 and beyond.

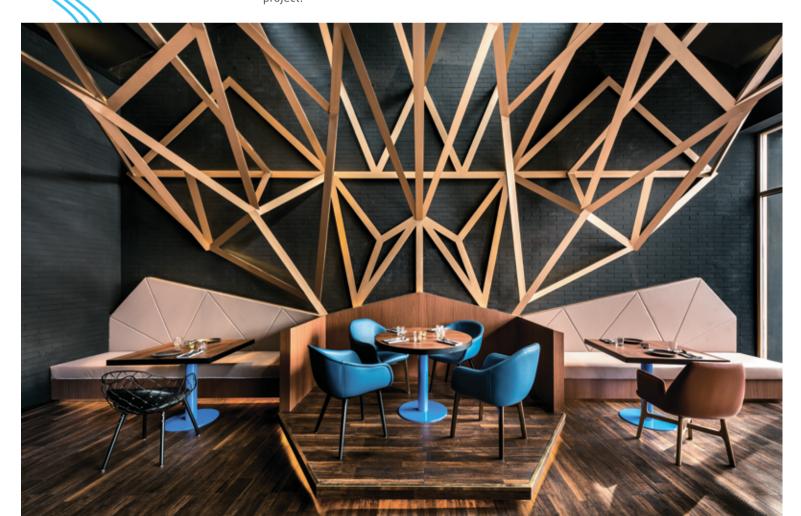
Ministry of Design (MOD) is an integrated architectural, interior design, and branding firm that has won Singapore's President Design Award twice, New York's Gold Key Award thrice, and named "Designer of the Year" by International Design Awards (USA).

MOD's explorations are created amidst a democratic studio-like atmosphere and progress seamlessly between form, site, object, and space.

VUE HOTEL HOUHAI

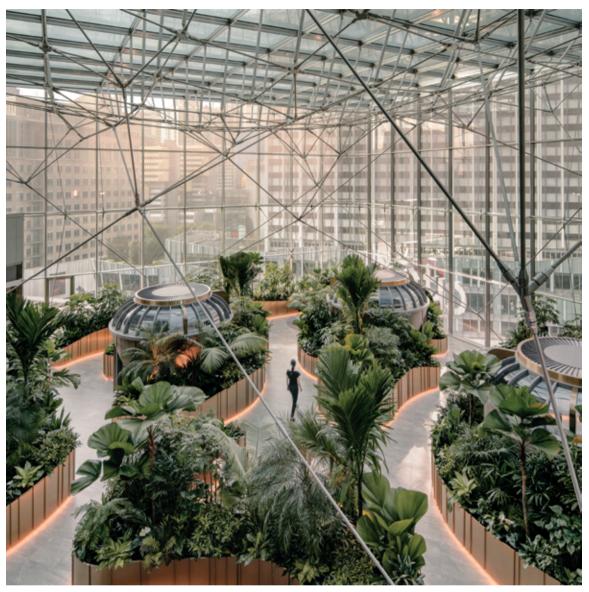
BEIJING, CHINA 2017

Vue Hotel by the Orange Hotels Group is part of a growing global phenomenon of locally rooted boutique hospitality brands, which aim to immerse its guests in authentic and bespoke experiences. Ministry of Design is responsible for the holistic strategy, branding, interior design, and art creation throughout the entire Vue Hotel Houhai Beijing project



CITI WEALTH HUB

SIGNAGE, SINGAPORE



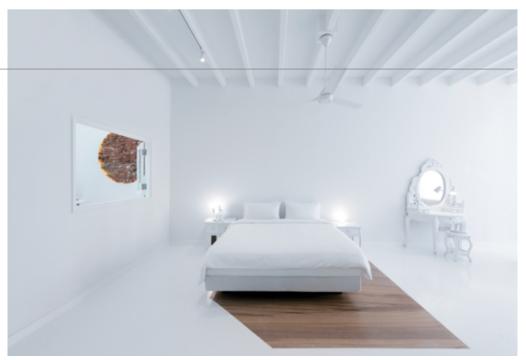
MOD's re-casting of the typical Wealth Hub as a "Banking" Conservatory" was to challenge the conventions associated with a high net-worth banking experience. An observation deck, feature bar, banquette seating, lounge niches, and garden meeting pods replace conventionally staid waiting areas & formal meetings rooms. Although drawing from the virtues of biophilic design, the scheme aims to create a cultured conservatory and not a wild forest. Introducing a measure of control and order amidst nature's abundance, we created a series of carefully detailed planter box arrangements, sinuous in shape to allow for pathways and meeting spaces to be carved out in-between the landscape.

Distributed over 4 levels, the Wealth Hub also houses a series of extensive support, administration, and back-of-the-house spaces for a large team, a figurative backstage area to support the main show. However, unlike a typical bare-bones backstage zone, these spaces have been designed as a seamless extension of the main Banking Conservatory, providing a conducive work environment for WMC employees.

CANVAS HOUSE, SINGAPORE

INTERIOR, INSTALLATION ART

Historic dwellings like conservation shophouses are repositories of memories, with previous lives and a past of their own. MOD explores the history and our relationship with the past, present, and future through the concept of layers in Canvas House. Blurring the boundaries between space and object, MOD conceptually blanketed Canvas House with a layer of white that covers the past and provides a canvas for the future.



"SOCIETY AND CULTURE ARE CONSTANTLY EVOLVING AND THAT SPATIAL DESIGN NEEDS TO EVOLVE ALONGSIDE IT"

Biophilic design, aesthetics and the functionality of projects, and a little bit about movies in the exclusive interview with Colin Seah, Founder and Director of the Ministry of Design, one of the most famous Singapore's designers, member of the jury in the 16th season of the Eurasian Prize.

Among the MOD's principles is the avoiding of conventions and redefinition of space. What conventions and standards are you struggling with?

At MOD, we like to challenge conventions that are no longer relevant or are outdated. We believe that society and culture are constantly evolving and that spatial design needs to evolve alongside it. For instance, in our Citi Wealth Hub, designed for Citibank in Singapore, we challenged the notion of conventional luxury and symbols of wealth, and redefined it spatially by introducing lush greenery through biophilic design, which symbolizes a sustainable and responsible attitude towards wealth creation

It applies information technology that assists the designing process of a project or a pencil with paper is still traditional satellites in your team?

At MOD, to enable us to collaborate remotely over 3 offices, and also work from home during Covid, we have harnessed multiple technologies and platforms. Our designers are ipad-enabled, which we use to sketch and share ideas on platforms such as Miro.

There are those who say that it's impossible to be an architect and a designer at the same time. What would you say on this, as the head of a bureau that is recognized in the architectural and design communities? I think the foundations of being a good architect and interior design stem from the same place and share many common principles. At MOD, our ethos to Question, Disturb and Redefine is applied across multiple disciplines ranging from masterplanning and architecture, to interior design and branding.

I want to know how you seeyourself: as a designer or an architect? In your opinion, what's the difference between professions.

I see myself as primarily a creator of vivid experiences, a spatial story-teller of sorts. As mentioned above, I see more similarities than differences between an architect and interior designer. However of course there are key differences, one key difference being the legal liability which architects undertake for our projects.

— There are a lot of tasks to be done as an architect, I'm sure you have to follow a strict schedule in order to do everything. How do you rest?

I've learnt to work as a team and delegate. I work with people who are more gifted than myself in the ways I'm not as strong. Together, we complement each other, so not 1 person has to do everything. That being said, being a business owner as well as an architect, there is a lot of stress to maintain bottom lines, either financial or creative ones. I find comfort knowing that I draw my strength from God, the ultimate creator!



— In an interview, you said that in your spare time you watch various films, enjoy nature and art. Can you remember which film impressed you the most? Tell us if the film's interior designs holds your attention, what is it that draws you to them?

One of my all-time favorite movies is Peter Greenaway's "The cook, the thief, his wife and her lover". Besides portraying a poetic narrative, the movie is pure visual splendor, with the clever use of color in a very inventive and memorable way. It has influenced my attitude towards color ever since, and its influence can be seen in many projects such as Sho-U restaurant and BBH office.

— How do you keep the balance of aesthetics and functionality in projects? Is there any way that makes it possible to make space comfortable and beautiful?

Generally speaking, I regard both aesthetics and function with equal importance (of course there are some spaces, where one is more critical then the other) and push all our designs to be a delight to experience and use, which is challenging at times. I think there is a false perception that design is all about aesthetics, and that function and pragmatics is a separate thing.

Good design is strong in both these departments. Take kitchen or bathroom design for instance, there are so many examples of aesthetically beautiful kitchens/bathrooms that are great to look at but absolutely a nightmare to use because they did not balance pragmatics with beauty. I think this is bad design.

— There's the greening of architecture going on in the world, humans are turning more towards recyclable materials, helping reduce harmful emissions, polluting substances in the atmosphere. Does your bureau apply green technologies in your projects, where you find them and on what principle you seek partners?

Yes, we do adhere to sustainable buildability matrixes like LEED certification for most of our projects. Also, we go beyond that and introduce biophilic design were appropriate, e.q. Citi Wealth Hub.

— An active working project now is the Indigo Hotel in Taiwan. It is filled with various interesting elements: rainwater harvesting system, trails and gardens. Is it true that mankind became tired of vibrant city life and spiritually returning to mother nature or is this just to change the mood around here?

I think it's a bit of both. Change is always welcome and it evolves cyclically over time. However, meaningful change emerges when the impetus for change goes beyond the yearning for novelty, and more as a response to a real problem or issue.

— You're on the jury for the Eurasian Prize. In your opinion, what do independent competitions give to the architectural professional community? Your bureau has more than 100 awards, why is it useful to participate in competitions for you and MOD?

Generally speaking, I think international level competitions give a studio a chance to benchmark itself against the very best in globally, and is a helpful barometer to gauge how relevant or creative you projects are.

— In conclusion, do you have the opportunity to address the participants of the Eurasian Prize Contest, which would you like to advise or wish them?

I wish them all the best, and that their visions for what good design is, will be relevant for our contemporary context.

— What can you say about the mission of design and architecture in 2021, what is it for you personally? What is the importance of solving today within the profession?

To build sustainable and engaging experiences which enrich and support culture and community.



MICHEL ROJKIND



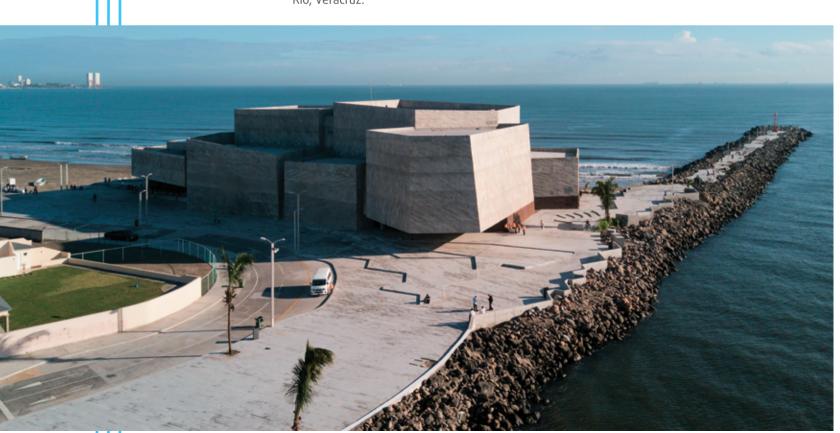
Michel Rojkind (Mexico City) Studied Architecture and Urban Planning at the Universidad Iberoamericana (1989-1994).

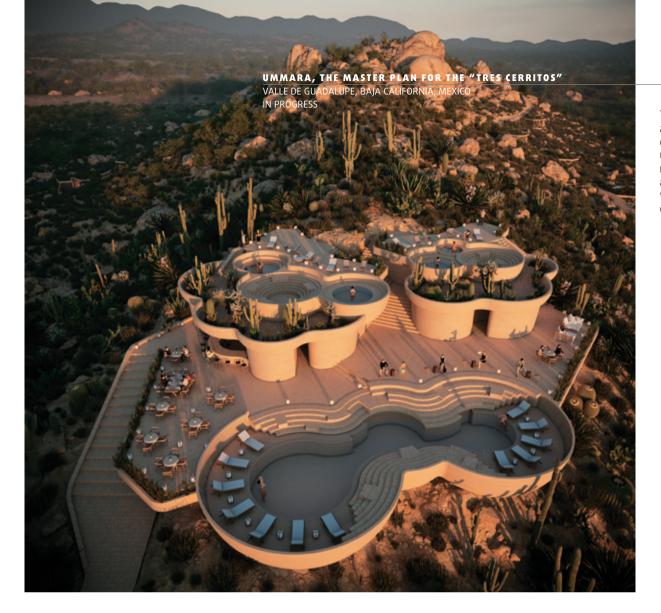
He founded Rojkind Arquitectos in 2002. In 2005, Rojkind Arquitectos was selected by Architectural record's "Design Vanguard" as one of 10 international firms of the year. In 2010 he won Emerging Voices, organized by the Architectural League of New York. In 2010, Los Angeles Times named Michel Rojkind as one of the "People to Watch" That Year. In 2011, Wallpaper magazine named him as one of the "150 Movers, Shakers and Makers That Have Rocked The World in the Last 15 Years." In 2013, Forbes magazine recognized him as "one of the most influential architects in the contemporary Mexican scene." The New York Times named Michel Rojkind as part of "A Generation of Architects Making Its Mark at Dizzying Speed" in 2017. In 2021 000M named Rojkind #23 of the 100 Most Inspiring People of 2020. In Mexico, his built projects stand out: The Nestle Chocolate Museum (2007), La Cineteca Nacional (2012), HighPark Monterrey (2015), El Mercado Roma (2014), and the house of the Boca del Rio Philharmonic "Foro Boca" (2017). He has been visiting professor at the IACC in Barcelona, at SCI-Arc, UPenn, and Harvard University.



BOCA DEL RÍO, VERACRUZ, MEXICO 2017

Foro Boca, the future home of the Boca del Rio Philharmonic Orchestra, is a new and innovative cultural venue that aims to function as an urban detonator that enhances the modernization of Boca del Rio, Veracruz.





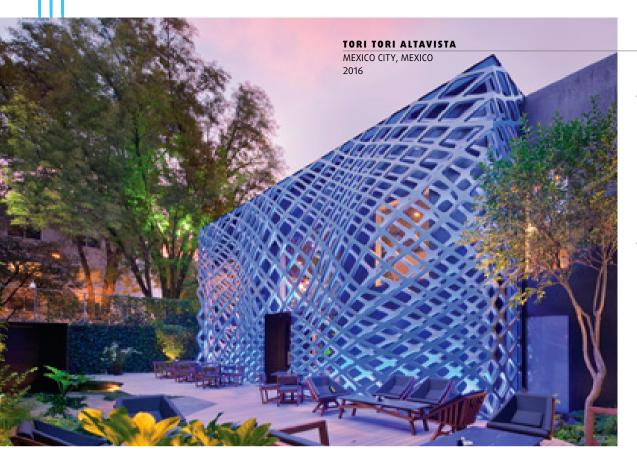
The project was born through an understanding of the value of nature and its historical use as a sanctuary and refuge, allowing us to create a concept that reconnects with the environment and ourselves.

PASIDDHI HOUSE

STATE OF MEXICO, MEXICO IN PROGRESS

In the Pasiddhi House, a traditional architectural housing program becomes a meandering discovery. Everything happens within a circulation system contained in a solid concrete volume with multiple exits where its path is made in a semi-dark passage, illuminated mainly by overhead skylights during the day and very subtle downlights at night.





Considered one of the best Japanese restaurants in Mexico City and due to its remarkable success, Tori Tori moved to a bigger location in the same area of Polanco, Mexico City. Rojkind Arquitectos and Esrawe Studio teamed up to design the new space. The client's requirements were oriented towards a Japanese interpretation, but not a literal one. He wanted the place to have its own personal expression, contemporary and cosmopolitan, by enhancing its existing spatial conditions through different experiences: the new range of open spaces, its terraces, its sake bar, and its own exclusive temple oriented towards highly demanding sushi lovers.



Liverpool Insurgentes challenges the notion of the typically closed "big box" retail model by creating a porous habitable façade, blurring the line between inside and outside and achieving a dynamic urban presence.

MERCADO ROMA

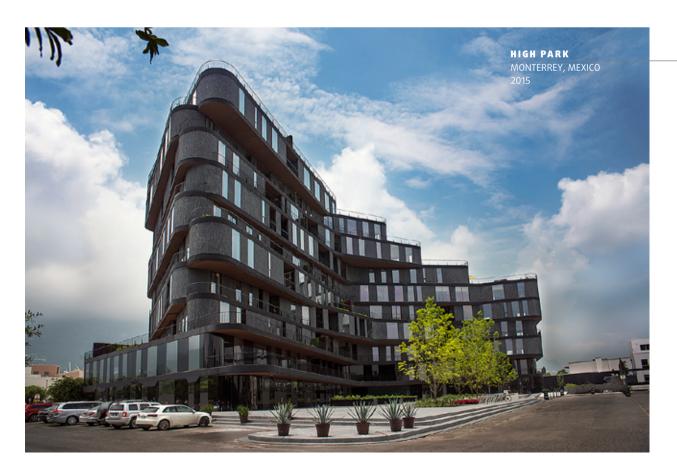
MEXICO CITY, MEXICO 2012

Conceived as a space to house rich contemporary expressions and Mexican gastronomic culture, Mercado Roma places a special emphasis on the sense of community and collaboration.









Falcón, a supplier of medical equipment and instruments, had outgrown its previous space and was in need of additional office area as well as space for a showroom and employee amenities. Following the successful completion of Falcón I headquarters in 2003, the client retained Rojkind Arquitectos for the design of its expansion.

The concept of the plan for Terminal 3 of Shenzen Bao'an

three years.

international airport evokes the image of a manta ray, a fish that breathes and changes its own shape, undergoes variations, turns into a bird to celebrate the emotion and fantasy of a flight. The large-scale project was conceived and built in just

Doriana Mandrelli Fuksas / FUKSAS DESIGN



Doriana Mandrelli Fuksas was born in Rome where she graduated in History of Modern and Contemporary Architecture at the University of Rome "La Sapienza" in 1979. She has also earned a degree in Architecture from ESA, École Spéciale d'Architecture, Paris. She has done didactic activities at the Institute of History of Art at the Faculty of Letters and Arts and at Industrial Design Department ITACA at "La Sapienza" University in Rome. She has curated four "Special Projects" at the "VII Mostra Internazionale di Architettura di Venezia", Fewer Aesthetics, More Ethics in 2000: Jean Prouvè, Jean Maneval, the Peace Pavilion and Architecture of Spaces, and the Contemporary Art section. She has worked with Massimiliano Fuksas in 1985 and has been a director in charge of "Fuksas Design" since 1997. In 2002 she was decorated Officier de l'Ordre des Arts et des Lettres de la République Française. In 2006 Awards for Excellence Europe" ULI (Urban Land Institute), the first prize awarded to New Trade Fair Rho-Pero in Milan. In the 2012 Wallpaper* Design Awards 2012, New Rome-Eur Congress Centre awarded Best Building Site. In 2013 she was decorated Commandeur de l'Ordre des Arts et des Lettres de la RépubliqueFrançaise. The same year the Idea-Tops Awards, Shenzhen Bao'an International Airport-T3, awarded Best Transportation Space in Shenzhen, China. From January 1st, 2020, Doriana Fuksas was awarded the title of Chevalier de l'Ordre de la Légion d'Honneur Française.

MILAN TRADE FAIR

MILAN, ITALY

The New Milan Trade Fair is an impressive construction, with a 5-kilometer perimeter and a 1,000,000 m² built surface that rises on a 2,000,000 m² land surface. The buildings have got different functions (services, snack points, offices, hotel, commercial gallery, receptions of the pavilions, smaller expositive spaces).









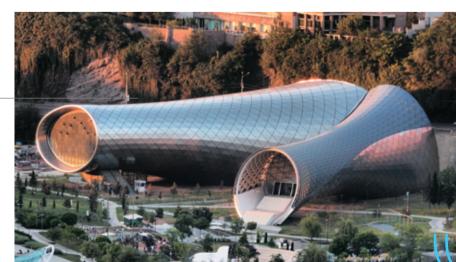
ARMCHAIR CARLA FOR POLTRONA FRAU

Two surfaces intersect and rotate, their movement giving rise to the backrest, seat and armrests of the Carla seat. Simple geometries, like the slender contours of a flower, characterise this project by Doriana and Massimiliano Fuksas.

MUSIC THEATRE AND EXHIBITION HALL

TBILISI, GEORGIA 2016

The building consists of two different soft-shaped elements that are connected as a unique body at the retaining wall. Every elements has his own function: The Musical Theatre and the Exhibition Hall.



Syed Fawad Hussain / MSA



Syed Fawad Hussain is the Founder and Principal at Metropolitan Studio of Architecture (MSA), a practice based in Lahore, Pakistan. Established in 2009 MSA is a studio of architects, interior designers, visualizers, and thinkers involved in research and design activities. MSA has won numerous international awards including Prix Versailles Paris (continental winner) 2018, International Architecture Award 2019 on Housing and Interior Design, and two Eurasian Prize Gold Awards 2018 and 2020, Ekaterinburg, Russia. The practice was also nominated as one of the most influential names in architecture and design by Architectural Digest in 2016. In the same year, MSA also published its first architectural monograph 'Assemblage'.

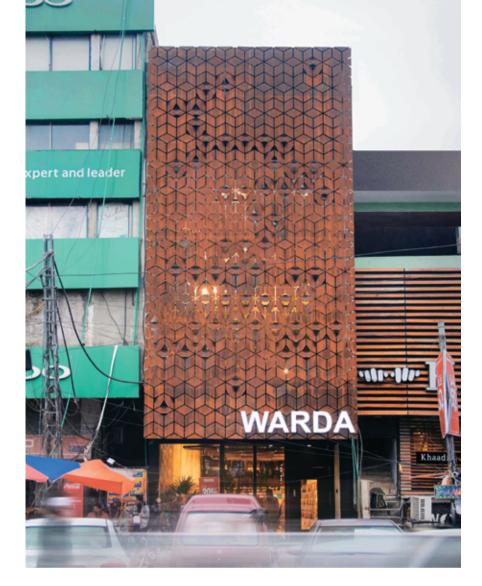
Syed Fawad Hussain received his degree in Philosophy in 1997 and B.Arch in 2002. He is an Associate Professor at the Institute for Art and Culture (IAC) Lahore, where he heads the School of Architecture Design and Urbanism (SADU). At MSA he also heads MSA-RI (Research Initiative) and MSA-EDL (Experimental Design Lab), two wings of MSA that are involved in independent research and experimentation and at the same time feeding their findings to MSA design studio. Mr. Hussain has presented the studio work at various international platforms including the ArchEurasia forum at Ekaterinburg, Russia, and 2A Forum Universidad Politécnica de Madrid, Spain.



ICONIC MOSQUE

2020

The iconic mosque has taken its inspiration from an iconic idea in Islamic theology, the idea of 'jannah'. The literal meaning of 'jannah' is garden, so the garden becomes the main setting for the saying of prayers in this mosque. The mosque further attains its iconic identity through a structure designed using Islamic geometric patterns that covers the main areas of the mosque complex.



WARDA STORE

RAWALPINDI / PAKISTAN

The overall aesthetic of this very flagship is inspired by the Gandhara civilization. The detailed study of the art practices of civilization led to the making of informed choices concerning the material pallet and the aesthetic expression of the project.

The material pallet of the flagship which includes stone, metal, and gold leafing on selected items is directly inspired by the material pallet of the Gandhara art.



AN SCHOOL

RE. PAKISTAN



Ken Yeang



Ken Yeang is the Executive Director at T.R. Hamzah and Yeang Sdn Bhd. He is both an architect and ecologist, known for his authentic innovative ecology-based signature eco-architecture and masterplans that have a distinctive verdant green aesthetic, that is beyond conventional accreditation. He trained at the Architectural Association School (UK). His doctorate is from Cambridge University in ecological architecture and planning. He has authored over 12 books on green architecture. Awards received include the Aga Khan Award, Malaysian Institute of Architects Gold Medal, Malaysian Government's Merdeka Award. He holds the Plym Distinguished Professorship (Illinois University). The Guardian newspaper names him as, "..one of the 50 people who could save the planet.."

SUASANA PJH 2C5

WILAYAH PERSEKUTUAN PUTRAJAYA, MALAYSIA 2017

The building was designed to invigorate the encompassing urban fabric and public realm. The building compliments the upmarket site with its facetted diamond-shaped facade sculpted to present itself as a crystalline structure to give itself a character that conceived it as a 'gem'.





SOLARIS

ONE-NORTH, SINGAPORE

20

SOLARIS is comprised of two tower blocks separated by a grand naturally-ventilated central atrium. Office floors are linked by a series of sky bridges that span the atrium on upper floors. The building's overall energy consumption will represent a reduction of over 33% compared to local precedents. With over 8000 sq.m. of landscaping, Solaris introduces vegetation which exceeds the area of the building's original site.



RESULTS OF THE 16TH EDITION

INTERNATIONAL ARCHITECTURE AND DESIGN COMPETITION





ARCHITECTURE

SUBCATEGORY:

PUBLIC. BUSINESS AND COMMERCIAL BUILDINGS

IGZ CAMPUS FALKENBERG

BURO/STUDIO:

J. MAYER H. UND PARTNER. ARCHITEKTEN

TEAM:

JURGEN MAYER H., HANS SCHNEIDER, ANDRE SANTER



J. MAYER H. won the design for the main building of the IGZ campus at an invited competition. The building is the first new construction of the site's extended masterplan. Reaching over 120m in length and sitting at the highest point of the site, the new construction complements existing company-owned buildings, creating a harmonious ensemble. Further structures are planned for the company restaurant, an innovation center and other office buildings, which, like the main building, focus clearly and precisely on the site's surroundings. The construction was built using local materials like granite and wood, typical of the Upper Palatinate region.

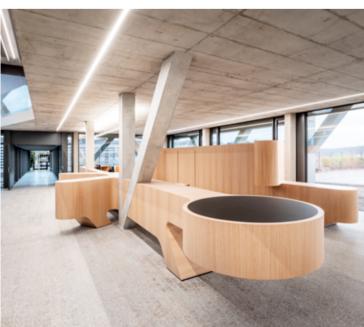
Innovative construction engineering techniques ensure a holistic approach to the building concept. Priority was given to providing a regenerative energy supply using geothermal energy and photovoltaic systems.

The building was planned as a skeleton structure of reinforced concrete. All load-bearing and bracing components are made of wood and exposed concrete, creating a visual blueprint of IGZ's company headquarters. The partition walls and built-in furniture are non-load-bearing and made entirely of wood and glass.

The building relies on a passive temperature control method that is integrated into the reinforced concrete ceilings. Heating and cooling is thus regulated by the building's concrete core temperature control system. The energy required for this is sustainably generated through a total of 60 geothermal piles, each 100m deep.

















CATEGORY: ARCHITECTURE

НОМИНАЦИЯ | SUBCATEGORY:

PUBLIC, BUSINESS AND COMMERCIAL BUILDINGS

TITLE:

JOY CITY CHONGQING

LOCATION:

CHINA, CHONGOING

BURO/STUDIO: KRIS YAO | ARTECH







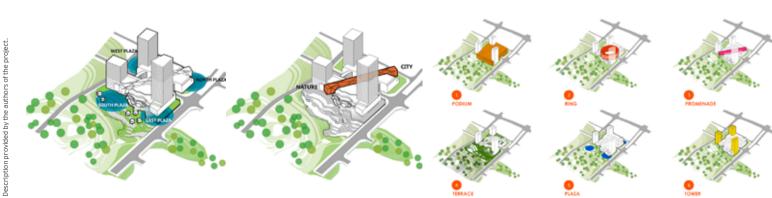


Joy City is a large commercial mixed-use project, including shopping center, office towers, iMax cinema, themed open space and outdoor theater. The building is located in newly-developed Yubei District, bounded by Sports Park in the south and close to Chong-qing Central Park in the east, which is one of the largest urban parks in China. The site area is around 46,800 m², and the gross floor area is approximate 360,000 м². It aims to preserve the ecological environment while promoting the commercial activities. Joy City Chongqing is anticipated to launch in December 2021.













ARCHITECTURE

НОМИНАЦИЯ | SUBCATEGORY:

PUBLIC, BUSINESS AND COMMERCIAL BUILDINGS

COMPLETED

2

TITLE: VEER

LOCATIONRUSSIA, YEKATERINBURG

BURO/STUDIO: ALKUTA ARCHITECTS

TEAM: ALEKSEY KUKOVIAKIN DMITRY KUKOVIAKIN







The architectural image of the building is formed by dynamic facades, stained-glass windows of the entrance lobbies, and a floating glass canopy. The main entrance is open to the cross-roads, a square, an established recreation area and a playground are organized in front of the main entrance. The interconnection of external and internal space is provided by a spider stained glass window on the structural supporting structure. The stained glass window of the main entrance is a warm border between the shopping area and the multi-lighted lobby.

The interiors of the Veer Mall shopping mall are a large public space. The architects were tasked with making this huge space comfortable, diverse and stylish. Space for communication, namely: staircase — amphitheater in the lobby of the main entrance, compact zones On the second floor, the main role in the interior

is given to the dynamic structure of the glass roof. White surfaces are covered with a fabric canvas, on which, on a sunny day, the coating gives fantastic shadow graphics. On the lower level, the main cultures of the ceilings and the geometry of the openings in the ceiling. The interiors of the complex look different in the morning, afternoon, evening, night time, on a sunny and cloudy day. The interior constantly acts in interaction with the surrounding space.

The unique design of the decorative facade was created in order to solve the main architectural task, to avoid the monotony of an extended building. Dynamics is created by waves from inclined elements - lamellas. Light wood grain aluminum lamellas give a play of light and shadow. Even on a cloudy day.













HÖRMANN



CATEGORY: ARCHITECTURE

НОМИНАЦИЯ | SUBCATEGORY:

PUBLIC, BUSINESS AND COMMERCIAL BUILDINGS

TITLE:

PUBLIC AND BUSINNES CENTRE

LOCATION:

YAROSLAV, RUSSIA

BURO/STUDIO:

DK ARCHITECTS

TEAM: GRIGORY DAYNOV TYMUR STOROZHUK ROMAN MAVRIN







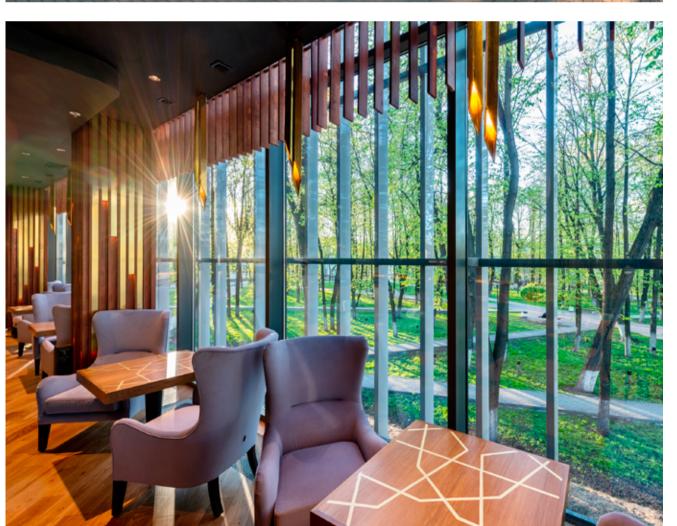






Construction site is located in the historical center of Yaroslavl in the zone of strict regulation of development. The building of the public center is attached to the former hotel «Yaroslavl» being on the border between Vlasyevsky Park and Volkov Square. The Park has a dominant influence on this territory giving it a peculiar tone and mood. Almost completely hidden behind trees the new building appeals more to the urban landscape than to the architecture of the former hotel. To this end, its facades are layered into several plans marked by planes of transparent glass and fiber-reinforced concrete. The volume itself is terraced increasing the height from the garden deep into the plot. The dark gray color of cladding is chosen in order to dissolve the mass of the building against the background of trees. The upper floor, moved deeper from the park is made of frosted glass to form the lightest silhou-









ARCHITECTURE

НОМИНАЦИЯ | SUBCATEGORY: CULTURAL ARCHITECTURE

KHOJALY MEMORIAL MUSEUM COMPLEX

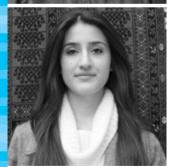
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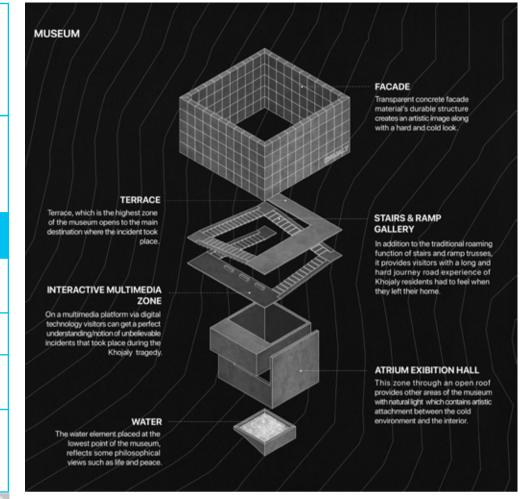
AZERBAIJAN, BAKU

BURO/STUDIO: UNION OF ARCHITECTS OF AZERBAIJAN

TEAM: VUSAL HUSEYNLI **GUNTAKIN ABUSHOVA**



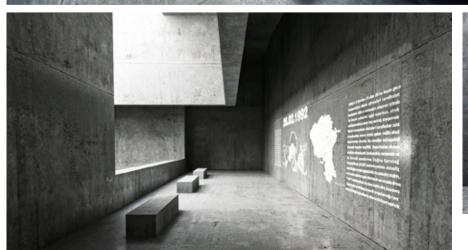






Khojaly Massacre, by being one of the bloodiest nights of Azerbaijani history, resulted in the total death toll of 613 Azerbaijani civilians, including 63 children, 106 women, and 70 elderly. While 130 children lost one of their parents, 25 of them lost both, and 8 families got completely perished in that tragic night. The fate of 150 captives, 68 women and 26 children among them, is completely unknown till today. Our goal is to use architecture emotionally and artisticly, to make visitors feel the key points of the Khojaly tragedy, such as fear, death and cold.















ARCHITECTURE

НОМИНАЦИЯ | SUBCATEGORY:

FABRIC & CULTURAL FACILITIES

IZBA MULTIFUNCTIONAL **CULTURAL CENTER**

LOCATION:

RUSSIA, TOBOLSK

BURO/STUDIO: ATRIUM STUDIO

TEAM:

ANTON NADTOCHIY VERA BUTKO NIKOLAY ZAITSEV PETR ALIMOV







The context of this project is traditional architecture of Siberia comprised of wood and stone. A diversified development program was launched, as an initiative from local companies. The program's main objective was the construction of a new cultural center, compensating for the shortage of modern events in urban spaces.

Proposed site is conveniently located in the very epicenter of the cultural and tourist frame of the region. After analyzing the entire context, the architects identified two strategic directions: reflecting the characteristic natural components of this area - such as hills, rivers and lakes - and preserving the tradition of a unique Siberian wooden house: wooden fortresses, log huts, a tower.

The implementation of all the above strategies in the concept of form finding and a modern interpretation of ancient traditions resulted in the final project: the hills were transformed into an artificial relief, rivers — into smooth lines of landscape design, lakes — into a system of isolated closed and open thematic spaces, and forts - into a hut city with a courtyard, oriented so as to reveal the most best views of the local urban environment. Infrared emitters implemented throughout the territory, outdoor furniture and heated paving serve a purpose of combating the harsh climatic conditions of Siberia.











































HÖRMANN



ARCHITECTURE

НОМИНАЦИЯ | SUBCATEGORY:

CULTURAL ARCHITECTURE

CONCEPT

3

TITLE:

THEATER AND CONCERT HALL AND CONGRESS CENTER IN BANIA LUKA

LOCATION:

BOSNIA AND HERZEGOVINA, THE CITY OF BANJA LUKA

TEAM:

ALEKSANDR MELNICHENKO VSEVOLOD GUSEV IVAN MYLNIKOV ALEXEI LAVRUKHIN IGOR BRITIKOV





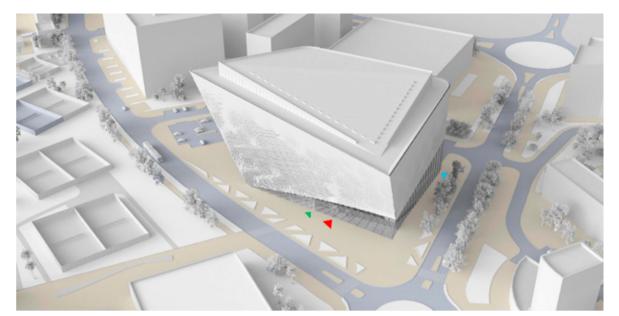






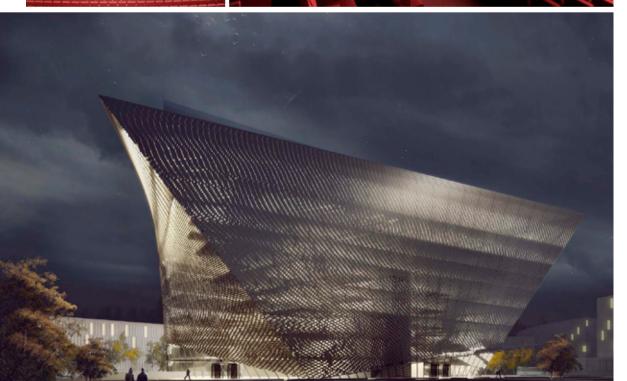












Banja Luka is a beautiful place with beautiful mountain scenery. Up to 90% of the territory of Bosnia and Herzegovina consists of a mountain landscape which is the country's identity. Local architecture takes this into account, organically blending in with nature or contrasting with the background, we decided to lay this foundation in the concept for us. Mountains were the connecting link between nature and architecture. The requirements of the competition provide for the placement of the complex with an area of up to 35,000 square meters in a limited space of the site, which naturally implies the building is growing up. To reduce the aggressive effect of the high volume of the building on the surrounding landscape, we decided to use the rock image in the silhouette of the building. Given the seismological situation and ease of installa-

tion, the supporting material for the building is a metal frame capable of withstanding earthquakes without deforming. The project provides for the minimum possible building area of 1 floor, which allows you to organize landscaping open to all. The facade of the building is double, metal plates with a shift are suspended from the glass, the plates reflect more than 60% of the sunlight, preventing the building from overheating and still allowing visitors to enjoy views from the interior.



ARCHITECTURE

SUBCATEGORY:

TITLE: WATER TOWER

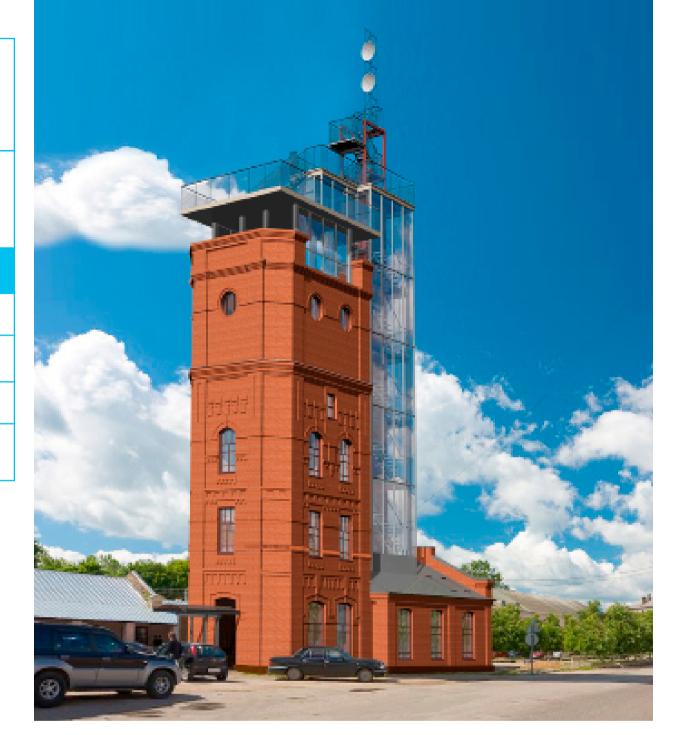
LOCATION: RUSSIA, PECHORY

BURO/STUDIO:

PSKOVGRAZHDANPROJECT

TEAM:

YURI SHIRYAEV STEPAN RUDIAK



The project of the reconstruction of the Water Tower located near the Russian -Estonian border, includes conversion of the industrial construction to the public business incubator for small and medium entrepreneurs in the field of tourism. The building is located on the central square of the town. However, after losing its former function it got out of order and doesn't attract either visitors or local people.

The proposal of reconstruction is aimed to fill the building with new content and regain a dominant position on the square and in the city.

bled people can use the elevator.

The new functions lead to the new requirements for the building. The elevator, stairs, and additional communications are integral parts of public space. To include them into the existing structure without damaging the building is impossible so they take their place outside. Our proposal allows to create the «the main exposition space» — the glass made stair leading to the viewpoints and doesn't lose the inner areas. Covered and open observation points allow receiving visitors around the clock to enjoy the views of the historical surroundings. Elderly and disa-







Kaliningrad (former Koenigsberg) Zoo is one of the three historical zoos in Russia; the other two are Moscow Zoo and Leningrad Zoo. However, unlike metropolitan zoos, it managed to preserve over twenty historical buildings, which make it unique countrywide. The "Ice Rock" facility was built in the Koenigsberg Zoo at the beginning of the 20th century. The building was destroyed during the Koenigsberg siege in 1945 and restored in the 1960s.

Now the total reconstruction of the facility is essential, as the existing enclosure does not meet the modern holding and demonstration requirements for zoo animals. Bearing construction and fencing materials are worn out and require repair or replacement.

The challenge of the project is that the space for modifications is limited – the dimensions of the facility cannot be changed, as it is an object of the regional cultural heritage site "Landmark 'the Zoo".



CATEGORY:

ARCHITECTURE SUBCATEGORY:

NEW AND OLD

RECONSTRUCTION OF THE KALININGRAD ZOO PINNIPED ENCLOSURE

LOCATION:

RUSSIA, KALININGRAD

BURO/STUDIO:

RESTAVRATOR LLT

TEAM:

YULIA MAKSIMOVA NINA DAVYDOVA VICTORIA KONSTANTINOVA DMITRII SEDAEV







ARCHITECTURE

SUBCATEGORY:

TITLE:

REVITALIZATION OF RESIDENTIAL BUILDING AREA OF MID-19 CENTURY "TOWNHOUSE KOZHEVNIKI"

LOCATION:

RUSSIA, MOSCOW

BURO/STUDIO:

ГБУ «ГЛавАПУ» SBI «GLavAPU»

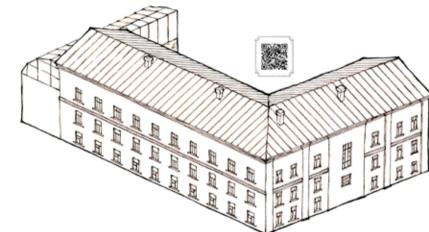
TEAM:

POLEZHAYKINA MARIA CHUMACHKOV DMITRY DEDKOV ARTEM REKUDANOV ALEXANDER











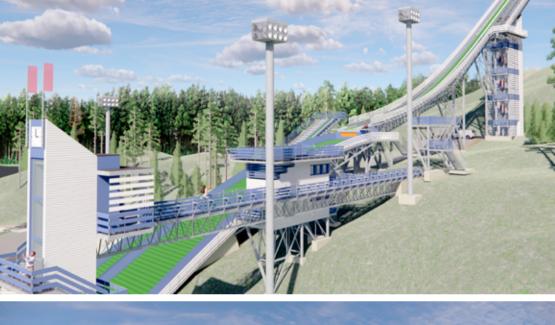


In the project "Townhouse Kozhevniki" the following goals are marked: restoration of ruined facades dated the mid- 18th century, arrangement of comfortable modern multi-level apartments, preservation of the authentic architectural environment of the historical dominant of the area – Trinity Church in Kozhevniki.

The project of the residential complex involves maintaining the uniform architectural style and building scale while changing the internal layout of the historic buildings with the arrangement of comfortable modern multi-level apartments meeting all modern standards and requirements. Layout and landscaping of the yard is focused on separate approaches to the apartments which helps to reduce possible contacts.

The biathlon complex is located in a park area on the shore of Lake Ayranne in close proximity to the center of Sortavala. The complex includes the K-10, K-25 ski jumps (operating) and the new K-50 all-year-round ski jump with a roller ski track and a starting stadium (projected). The park is located on the slopes of Kuhavuori and is a picturesque landscape with natural coniferous forest and landscaped walking paths with landscaped parks. On the western slope of the mountain, in place of the old wooden springboards, it is the most convenient place to place new ones, both in terms of a suitable relief profile and the wind pattern of the terrain.







CATEGORY:

ARCHITECTURE

SUBCATEGORY: SPORTS ARCHITECTURE

SKI JUMP K-50

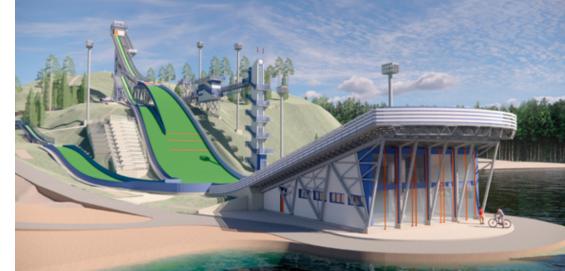
LOCATION:

RUSSIA, SORTAVALA

BURO/STUDIO:

«AMD» LTD

LEONID DESIATOV ALEKSANDR KLIMOV ANDREY BAKHAREV OLGA SHIPITCHINA











ARCHITECTURE

SUBCATEGORY:

TITLE: VILLA REDEN

LOCATION: CHORZÓW, POLAND

BURO/STUDIO: FRANTA GROUP

MACIEJ FRANTA LESZEK















MACIEJ FRANTA LESZEK, ARCHITECT

The unique context of the place and the potential negative consequence of implementing a new tissue in this unique area meant that the decision to shape a new building was not easy and had to refer directly to these guidelines, not compete with them, and «respond» to the environment with its uniqueness in a contemporary way. The task was even more difficult as the budget was limited and the investor's expectations were high. The idea and shape of the building resulted directly from the irregular polygonal shape of the area intended for development and the idea of leaving the largest possible tree stand on the plot. Such a simple inspiration has become the basic guideline for shaping the building.

Creating the form step by step, first of all: the solid was formed in accordance with the function of the apartments, optimizing their function into the shape of an irregular polygon. Then, a perimeter line was marked

along the plot boundaries and the block of flats was surrounded with balconies to obtain a panoramic opening to the surroundings. Due to the acute angles (foreign in the context), it was decided to round the corners, referring to the character of the interwar villas in the neighborhood, tree crowns, and the surrounding greenery. In the next step, to open the view to the surroundings, the block was dressed in wooden viewing terraces with various surfaces around it, an internal break in the form was introduced by implementing a patio to illuminate the internal parts of the apartments (bathrooms and entrance areas to the apartments) and the floor of the residential part was raised by one level, leaving undeveloped ground floor as a space for social interactions of residents and additional external functions.



ARCHITECTURE

SUBCATEGORY:

TITLE: FEIN 1 CENTRAL

LOCATION: ISRAEL, TEL AVIV

BURO/STUDIO:

HQ ARCHITECTS

ODED FUX SMADAR EFRATI KESHET ROSENBLUM

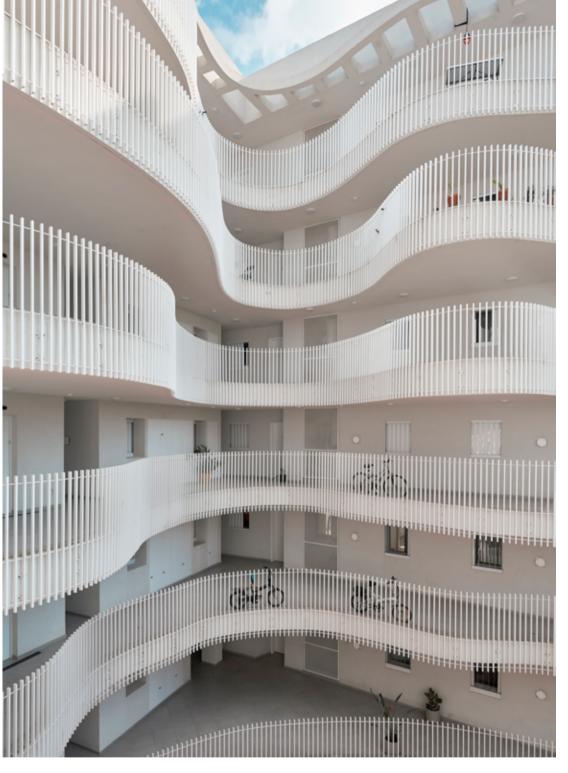


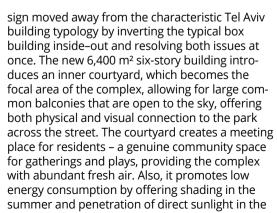


Located in Neve Shaanan, southern Tel Aviv, in a degraded area experiencing rapid transformations, Fein 1 Central apartment complex introduces much-needed housing and street-front commercial spaces, while partially preserving fragments of the existing building on site. The area is part of Tel Aviv – Yafo's Municipality master plan to transform and uplift the city's decayed southern

The neighborhood's cultural and economic growth is part of its gentrification process focusing on culture and creating a new, more open, and progressive profile for the neighborhood. Following the brief's requirements to provide small apartments with cross ventilation, the de-

building typology by inverting the typical box building inside-out and resolving both issues at once. The new 6,400 m² six-story building introduces an inner courtyard, which becomes the mon balconies that are open to the sky, offering for gatherings and plays, providing the complex with abundant fresh air. Also, it promotes low energy consumption by offering shading in the winter.



















ARCHITECTURE

SUBCATEGORY:

COMPLETED

3

TITLE:

CASA TERSICORE

LOCATION: ITALY, MILAN

BURO/STUDIO: DEGLI ESPOSTI ARCHITETTI

TEAM:

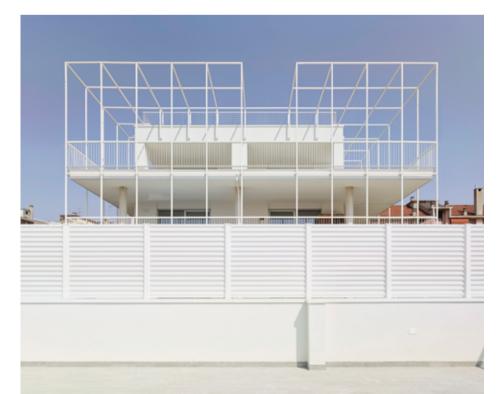
S.R.L.

LORENZO DEGLI ESPOSTI PAOLO LAZZA STEFANO ANTONELLI











By changing the point of view, or when you are on the top-floor terraces enveloped by frames, you have the impression of being inside a very transparent interior or outside but in a sheltered setting – in any case, in the open air. The materials used on the facades, solar panels installed on top of the building for both winter and summer air conditioning, and the controlled mechanical ventilation and primary air intake system with an integrated dehumidification system help the building to deal with the local climate in an energy-saving way. There is enough space left on the loggias and balconies for every inhabitant to determine the choice of their plants, which also contribute the improvement of microclimate in the living units.





HORMANN

12:

2 ISSUE PARTNER



ARCHITECTURE

SUBCATEGORY:

COMPLETED

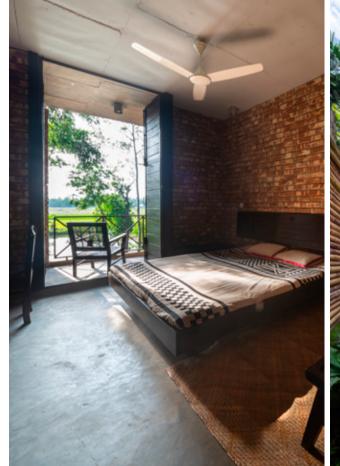
TITLE: SHIKOR

LOCATION: BANGLADESH, CHATTOGRAM, BANSKHALI

BURO/STUDIO:



















Rooted in a Bangladeshi land, not far from the Commercial capital of the region, Chattogram, SHIKOR is a country house that rediscovers in the simplicity of forms all the charm of rural lifestyle with an architectural language that is at once perceivably timeless but also one that is bound to 'age' and not 'decay'. Bengali term "SHI-KOR" is used to denote "ROOTS": The origin from which it all begins. "SHIKOR" is a celebration, an evocation of what ties one to land. It is the home retreat of a local family, whose history inevitably is intertwined with the past of the land on which it is built.

The intention was to create a space for children and grandchildren in such a way that they would spend their time during the holidays, as well as to pass a witness on to the new generations.

The result is a large farmhouse on 446 square meters of surface that holds the legacy of the particular homestead, respects the features of traditional houses, and celebrates the changes in nature. Shikor showcases the handcrafted workmanship of local artisans, making the most of all the natural resources granted by the landscape. Perforated outlying walls and skylights convert every corner of the house into a living museum of light and shadow.





ARCHITECTURE

SUBCATEGORY:

TITLE: **DELTAPLAN**

LOCATION: BELARUS, MINSK

BURO/STUDIO:

ALEXANDER KRATOVICH ARCHITECTURE AND DESIGN STUDIO

TEAM: ALEXANDER KRATOVICH







The customer's requirements were minimal so that the building could be used for recreation both in summer and in winter. The desired combination of rooms included a living and dining room, a bedroom, a bathroom, and a sauna with a relaxation room, as well as a garage for garden equipment. As a result, the living area was 86 square meters, the area together with the terraces and garage-160 square meters.

The idea of the house is in airplane-like form, where 'wings' are the house itself, and the body of the 'plane' is a terrace and a pier directed to



the lake. In the middle of the house, there is an opening terrace, which unites two landscape zones – the front and the back. The house consists of two parts - residential and auxiliary. The residential part has a huge sliding stained glass 5,5 m long.

The structure of the house is a frame, made of plywood frames. The facade cladding is also made of plywood. This design allows you to make a house cheap and efficient, both in terms of thermal protection and the speed of assembly and installation.









The land for building a house is located on the bank of the Liman, on a picturesque slope near Taganrog. A secluded place and the absence of neighbors made it possible to maximize the views from the windows, to make the house almost from the glass.

The total area of the house is about 800m, and the height is 3 floors.

The architecture of the house is represented by three volumes in three different materials, rotated relative to each other in space.



BURO/STUDIO: FEDOROVA ARCHITECTS

Eurasian

Prize

ALEXANDRA FEDOROVA SERGEY KALUTA









ARCHITECTURE

SUBCATEGORY:

INSTITUTIONAL ARCHITECTURE

COMPLETE

ITLE:

TE WHARE NUI O TUTEATA : THE SCION TIMBER INNOVATION HUB

LOCATION:

NEW ZEALAND, ROTORUA

BURO/STUDIO:

RTA STUDIO AND IRVING SMITH ARCHITECTS

TEAM:

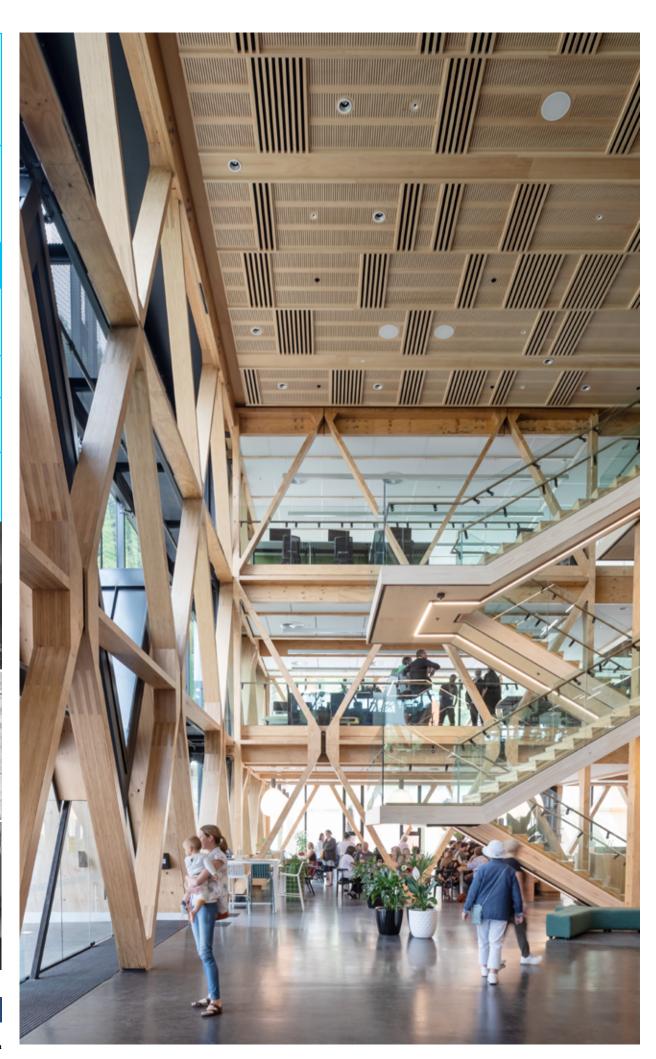
JEREMY SMITH RICH NAISH ALISTAIR CATTANACH





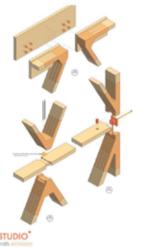


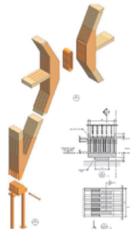
HORMANN











This project is a reinvention of the Rotorua headquarters of Scion, a Crown Research Institute that specializes in technology development for the forestry industry. Aptly located on the edge of the redwood forest in Whakarewarewa Forest Park, the project brings the workforce, previously siloed in smaller buildings dotted around the campus, into a central innovation hub. Named after Tuteata, an ancestor of the three local subtribes Te Whare Nui o Tuteata' is a cutting-edge showcase for engineered timber not only in terms of the aesthetic but what it contributes to a carbon-zero future. A trio of 'peaks' in gluelam timber stands proud and tall at the entrance.

Visitors pass beneath these portals to a triple-height atrium where a curated exhibition of wood-fiber technology and a café welcomes the public. Immediately present is the structural diagrid which rises three stories to form the skeleton of the building. These structural elements are made of high-performing Laminated Veneer Lumber and feature dovetail node joints

that slot and glue together in an expression of craftsmanship. Looking upward from the atrium, the levels above provide the more private, acoustically considered open-plan office and collaboration spaces.

As assessed using the Etool system, the Scion Innovation Hub achieves embodied carbon zero at the time of completion. Furthermore, to measure all of life and end of life carbon, the new building was assessed to achieve the 2030 target set by the RIBA (Royal Institute of British Architects) of 500kg of carbon/msq. By using engineered products made from sustainably grown pine and putting more thought into the operational characteristics of a building, the building significantly contributes to New Zealand's carbon-zero future to leave a much lighter footprint on the land.



ARCHITECTURE

SUBCATEGORY:

INSTITUTIONAL ARCHITECTURE

CONCEPT

2

TITLE: SUNFLOWER SCHOOL

LOCATION: TANZANIA, IKENGWA

BURO/STUDIO:

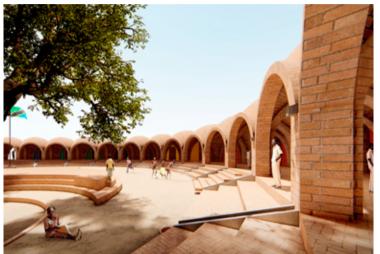
DEFENDINI ARCHITECTS

TEAM: MATTEO DEFENDINI



Located in a vast field cultivated with sunflowers — from which the name of the complex comes — the new school for 350 children faces a big problem of that region: the absence of a suitable formation center for many poor constantly growing children. From the beginning of the design process, the sunflower has been the main source of inspiration. as a symbol - the open flower blossomed as a metaphor of a new life - but even as a formal and functional reference, clearly evident observing the plan and the bioclimatic system of the school. Spaces are divided into 24 domes ("the petals"), arranged radially around a porch ("external corolla") and a central patio ("internal corolla"). Self-supporting constructions are realized through the technique of the compass with the local material, soil compacted into bricks, and then baked, the perimeter domes present three distinct dimensions for compliance correctly with the local climate.









CATEGORY:

ARCHITECTURE

SUBCATEGORY: Institutional architecture

CONCEPT

3

TITLE:

EDUCATIONAL COMPLEX IN NUR-SULTAN

LOCATION:

KAZAKHSTAN, NUR-SULTAN

BURO/STUDIO:

ATRIUM STUDIO

TEAM:

The educational complex in Nur-Sultan is a terri-

ANTON NADTOCHIY VERA BUTKO ANASTASIA GALUTKINA ANDREY SIZUK





tory of comfortable stay of children and teachers, the purpose of which is not only educational but also inspirational. The projected buildings of the educational school and kindergarten create a unique environment for education and upbringing through the development of moral and spiritual values, based on the synthesis of Kazakh and world culture and art. The use of natural materials emphasizes the ecological orientation of the formed environment, and individual solutions make it possible to make the designed objects unique. The project is based on the relief of the site, the customer's wishes, technical specifications, and the surrounding buildings. The building of the school and the preschool educational institution was designed as a single compound volume clad with metal perforated panels reinterpreting local patterns. The building of the school and the preschool educational institution is in the form of a spiral based on parallelepipeds.

A spacious, protected courtyard is located in the center of the building. The building is located in the southwestern part of the site, creating a barrier to prevailing winds in the city of Nur-Sultan. Land area 6.25 hectares Total area 17,000 m2.



HORMANN



ARCHITECTURE

SUBCATEGORY:

HOTEL RESONANCE TAIPEI

LOCATION: TAIWAN, TAIEPI

BURO/STUDIO: KRIS YAO | ARTECH

TEAM: KRIS YAO

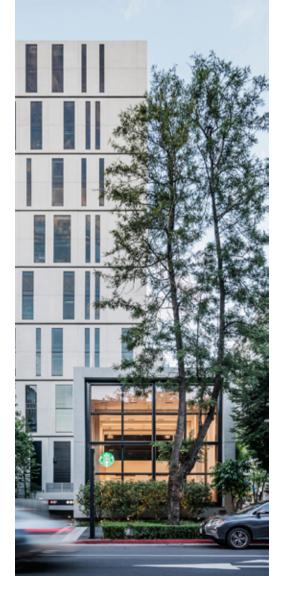




Hotel Resonance Taipei is located on an L-plan corner site near Taipei Main Station business district. It is a narrow 14-story slab of 175 guest rooms extending east-west, on a double-height restaurant wing running north-south. The hotel is an urbane addition to an aged neighborhood and a model for the redevelopment of old apartment buildings on adjoining streets. The project was completed in 2019. The site is about 3,600 , and the gross floor area is approximate 18,700 .

The design of Hotel Resonance evolved from a simple right-angled building to a lively interplay of projection and recession. Several bays of the building jut out like half-open drawers in a chest and the main block is set back 13 meters on the north side, to provide a landscaped forecourt that's open to the public. To make the hotel more efficient and environmental-friendly, the building, including columns, slabs, and exterior walls, is all constructed with a precast concrete system, to reduce the noise, pollution, waste generation, and traffic impact to the local neighborhood. The existing trees on site were moved to the safe ground during the construction, and are re-planted back to the courtyard when the hotel is completed. The hotel incorporates environmental sustainability and energy efficiency in the design and construction process and is awarded the green building certificate (EEWH).









ARCHITECTURE

SUBCATEGORY:

2

TITLE:

MINI-HOTEL «NECKLACE»

LOCATION:

RUSSIA, KARELIA

BURO/STUDIO:

ROMAN LEONIDOV ARCHITECTURAL BUREAU

TEAM:

ROMAN LEONIDOV. ALEKSANDR SHUTEGOV

When designing the hotel set in the pristine woods of Karelia, Roman Leonidov was aiming at blending the building complex with the surrounding landscape - as much as possible and with a pinpoint precision. The semicircular shape of the open lake and a steep slope of the coastline suggested the future character of the project.

In plan view, the building looks like a segment of a circle hugging the shore of the clear lake. Big drop in the terrain made it possible to place the mini-hotel on the high elegant wooden pylons, thus emphasizing the feel of a delicate jewelry. The hotel compound is divided in half by the prominent space placed over the water. To the one side of it one can find spacious and comfortable rooms complete with their own walk-in closets and bathrooms. Each room has

access to its own terraced balcony where guests can eniov the opening views. The opposite side contains maintenance and technical facilities. The dividing space in the middle hosts the dining room opening to the large summer terrace hanging over the water. Using the spiral staircase one can go down to a small pier underneath.

The mini-hotel building is constructed as a light timber frame. The spatial rigidity is ensured by the numerous connections of discreet metal bars. The foundations are realized as monolithic reinforced-concrete poles constructed with the minimal soil disturbance of the land.



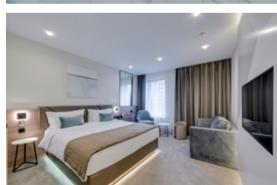














The restrictions to the protective zone of the cul-

tural heritage object concerned the height, color

decisions and architectural style — the absence

of spires, towers and other protruding elements

in the appearance of the building. Given these,

we created a loft-style building with variable alti-

beautiful views of the hotel rooms to the park and the manor, and, on the outside of the glass facade, there are clouds and natural landscape, like living stained glass. The sign is located on the speaker portal, which closes by the door to the terrace — it is a business card of the hotel. Aged brick in facade finishing and metal details in the form of stairs and awnings emphasizes the loft style.



CATEGORY:

ARCHITECTURE

SUBCATEGORY:

PALMIRA GARDEN HOTEL &

Eurasian

Prize

LOCATION:

RUSSIA. MOSCOW REGION

BURO/STUDIO:

NATALIA PASS

TEAM: ALEKSEI EFIMENKO.





ORMANN



ARCHITECTURE

SUBCATEGORY:

INDUSTRIAL ARCHITECTURE

TITLE:

CENTER FOR COLLECTIVE
USE «SIBERIAN RING
SOURCE OF PHOTONS» (CCP «SKIF»)

LOCATION:

RUSSIA. NOVOSIBIRSK REGION, KOLTSOVO WORK SETTLEMENT

BURO/STUDIO:

CENTRAL DESIGN AND TECHNOLOGICAL INSTITUTE

TEAM: ELENA SHILOVA, SEMEN STAVTSEV, IGOR BUNCHUK, TIMUR MUKHTAROV



In the settlement of Koltsovo, Novosibirsk region, the «Center for Collective Use «Siberian Ring Photon Source» (CCP SKIF) is designed». CCP SKIF – a unique scientific installation that allows using synchrotron radiation to study matter at the atomic level with record accu-

The SKIF CCP complex is located on the territory of a scientific town in the Novosibirsk region. The planning structure of the territory of the CCP SKIF consists of a complex of buildings and structures of various sizes and purposes.

purposes.
Functional zoning of the territory is determined by technological connections between objects of various purposes, the shape of the site, and the transport scheme of the territory. The facades of all the buildings of the complex are designed in a single architectural style with the use of modern finishing materials. The structural glazing and the system of the hinged ventilated facade allow you to set the monumentality and at the same time lightness to all the volumes of the designed buildings of the complex. ings of the complex.













ARCHITECTURE

SUBCATEGORY: INDUSTRIAL ARCHITECTURE

COMPLETED

2

TITLE: RUSHYDRO

LOCATION: RUSSIA, KHABAROVSK

BURO/STUDIO: STUDIOUNO

AUTOR:

ELENA KOROTAEVA



The concept is based on the pure water energy.

In this project we can see how the facade «flows» into the building and sets the direction of the hall space. The space is divided into several zones: a welcome zone with a maquette and a gallery, a coffee shop, a winter garden, a lounge zone with a staircase to the second floor and a tree. Each interior element supports the overall concept and helps to create a single smooth line running through the entire interior.









HORMANN

Description provided by the authors of the project

As a competitive material, the result of the implementation of the project of a 3D scanning room at a car manufacturing plant is presented.

This room is built into the existing structure of the plant. The task for the authors of the project was not only to create a high-quality functional line-up to optimize the production process but also to form a modern look, harmoniously combined with the elements of the automotive industry environment.

The color scheme includes two components. In contrast to the white walls (RAL 9003) of the perforated sandwich panels, gray (RAL 7024) elements are highlighted: doors, windows, slatted ceiling, beam crane, strip strips, stairs, and their fences.

The combination of ceiling slats and scan room luminaires with perforated sandwich panels visually stretch the room and makes it larger.

The height from the floor to the slanted ceiling in the scanning room is 5 meters. This made it possible to place a ventilation chamber above the operator's room with access to it through a removable ladder.

Currently, the room has been commissioned and is operational. The architecture of the completed object will contribute to the further development of the spaces of the plant complex.



CATEGORY:

ARCHITECTURE

SUBCATEGORY: INDUSTRIAL ARCHITECTURE

COMPLETED

3

TITLE:

3D SCANNER ROOM

LOCATION:

RUSSIA, SAINT-PETERSBURG

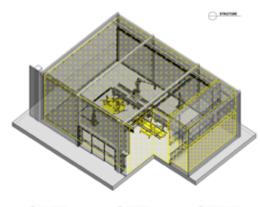
BURO/STUDIO:

ARCHITECTURAL BUREAU M119

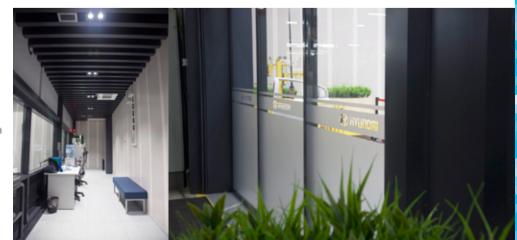
TEAM:

PAVEL MOTOVILIN, MICHAEL BABAEV, DANIIL LEVIN, TARAS OKOROKOV





Description provided by the authors of the project.





URBAN DEVELOPMENT

SUBCATEGORY:

URBAN ENVIRONMENT

TITLE:

WHITE FLOWERS BOULEVARD

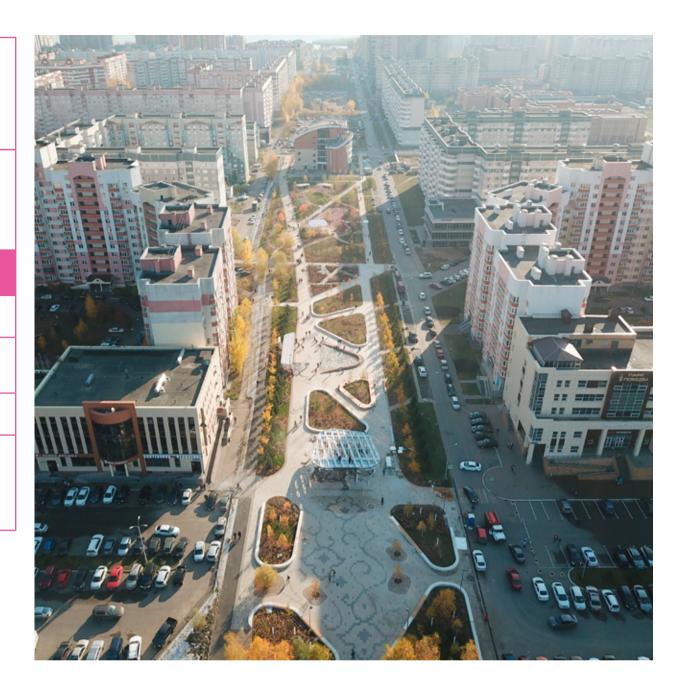
LOCATION:

казань, россия RUSSIA, KAZAN

BURO/STUDIO:

PROJECT GROUP 8

NADEZDA SNIGIREVA. NATALIA FISHMAN-BEKMAMBETOVA, ROMAN KOVENSKY, SERGEY MURZOV



White Flowers Boulevard is a park instead of a car park. The new public space, which has become an alternative center of the district, is located on the site of formerly paid car parks - trucks were parked here on construction waste mounds. The constant conflict between cars and pedestrians was dangerous, as there was no single and continuous pedestrian route from houses to public transport stops and schools. Moreover, parking fields became a kind of alienation space - and shops and business centers began to be built up. The new boulevard is an alternative to parking and unsystematic development for the benefit of residents.

The residents of the district, which was built up with standard panel houses in the early 2000s, wanted the new public space to transform the district, have its own «face» and identity.

The project's main challenge was to create a coherent landscape. As part of the synchronization programs, before blocking dangerous passages and cleaning car parks, yard passages were repaired throughout the block, convenient alternative exits were made and parking spaces were arranged, so that local residents had many places closer to home and trucks began to park in other places in the city.

Within a project the landscape was shaped, fertile land brought in and more than 1,000 large trees and perennial shrubs were planted.

The project consciously departs from the usual idea of the boulevard as a linear space with a pedestrian promenade and sites along with it. In addition to local residents, many local specialists were involved in the project - landscape architects, transport specialists. At various stages, interested communities were involved - sportsmen, cyclists and dog handlers. In order to create a successful public space, a place that people will love and care for, it was necessary to involve all stakeholders in the project and bring together an interdisciplinary team of professionals.



















URBAN DEVELOPMENT

SUBCATEGORY:

URBAN ENVIRONMENT

COMPLETED

2

TITLE:

"GRAN MALECON" PUBLIC PARK

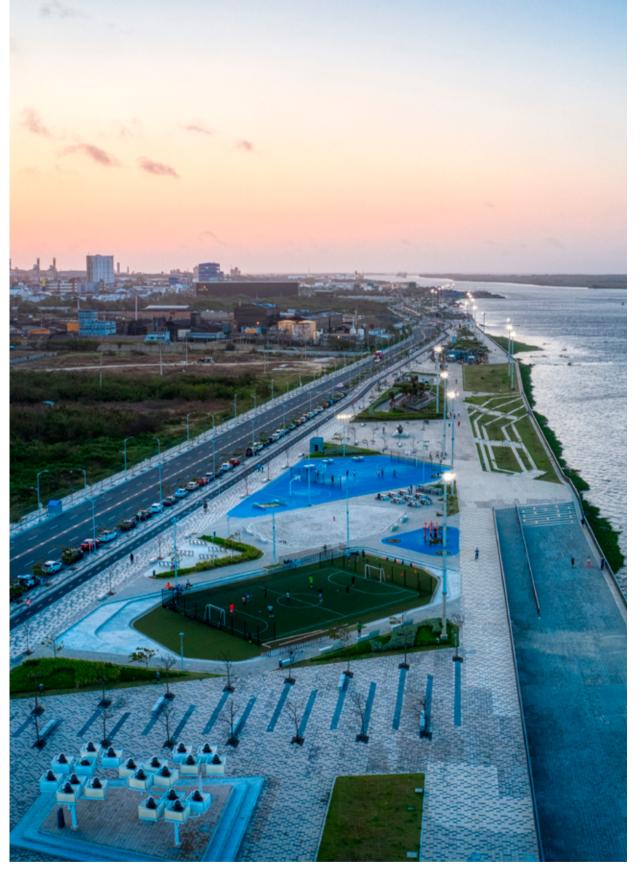
LOCATION: COLOMBIA, BARRANQUILLA

BURO/STUDIO: PUERTA DE ORO S.A.S.

TEAM:

RICARDO VIVES, FRANCISCO RICARDO, MARIA AMAYA, ELIAS BERNAL





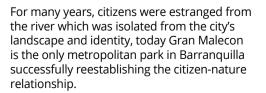
Barranquilla is one of the largest cities in Colombia with an estimated population of 1.2 million located on the northern Caribbean coast. The city lies where the Magdalena River meets the Caribbean Sea defining its rich history of economic and social development and making it today a hotspot for growth and urban development.

The Gran Malecon is a new boardwalk and public park in front of the Magdalena River considered "the most ambitious project of urban renovation and public space of the city" and seeks to be the catalyst for an urban regeneration project for 650 hectares of a former industrial site along the 5km riverbed.













Ensuring public safety and its perception was key in the project development with three different types of illumination responding to a specific use. The tallest ones have a wider range to light up the river at night, which has never been illuminated before, and seek to avoid the dark void of the natural landscape.





URBAN DEVELOPMENT

SUBCATEGORY:

URBAN ENVIRONMENT

CONCEPT

2

TITLE:

THE CONCEPT OF COMPLEX IMPROVEMENT OF THE FOREST PARK TERRITORY IN THE SETTLEMENT OF VNUKOVSKOYE

LOCATION:

RUSSIA, MOSCOW REGION, VNUKOVSKOYE SETTLEMENT, IZVARINO VILLAGE

BURO/STUDIO:

SBI «GLAVAPU»

TEAM:

DMITRY CHUMACHKOV, DMITRY SADKOV, ELENA KORNIENKO, PETR KLIMOV The territory of the Ulyanovsk Forest Park has the status of specially protected green areas of the city of Moscow and is used by local residents exclusively for transit purposes and for short walks. The forest park is particularly stressed in areas adjacent to densely populated residential areas, where there is trampling of forest soils, damage to the bark and roots of trees. Located in the north-west, the Likova River is one of the few reservoirs in the district, has a great recreational potential and is a full-fledged water body that requires careful treatment and cleaning.

The concept of improvement of the forest park territory is aimed at the maximum disclosure of the species, ecological and recreational potential of the forest. The main goal of the concept is to create a recognizable and popular recreation area of the district scale, accessible to visitors of all ages and having its own multifunctional ecosystem.

The project involves minimal interference with the existing landscape, taking into account and preserving existing traffic routes. The construction of new paths is planned to be carried out with minimal cutting down of green spaces.





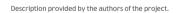
















The current tendency in the transformation of capital cities is the rational and effective use of their territorial resources. One important such resource is rivers. In 2017 Moscow's executive appointed the Research and Planning Institute for Moscow's Urban Plan as a single city operator for projects for the development of waterfront areas along the River Moskva. In order to develop the riverbanks, the institute devised a strategy for the development of territories abutting the River Moskva. The strategy aims to link together waterfront areas and integrate them into the urban fabric. Its basis is the creation of a unified recreational framework and a continuous and multifunctional public space extending throughout the territory.

Stage-by-stage realization of the measures con-

tained in the strategy is bringing the banks of the River Moskva into line with current principles for creating a high-quality urban environment (principles such as coherence, permeability, accessibility, and safety). These areas are viewed as new centers of attraction in Moscow.

In an implementation of the strategy the institute has drawn up site layouts for riverside areas in order to: organize the construction of new pedestrian bridges; eliminate processes leading to landslides and suffusions; develop infrastructure of quays so as to establish aquatic public-transport routes along the River Moskva; construct new embankments; organize walking, running, and cycling routes; systematically landscape areas and plant vegetation in them; and create necessary utility infrastructure.



CATEGORY:

URBAN DEVELOPMENT

SUBCATEGORY:

URBAN ENVIRONMENT

CONCEPT

2

TITLE:

URBAN DEVELOPMENT OF WATEFRONT TERRITORIES ALONG THE RIVER MOSKVA

LOCATION:

MOSCOW, RUSSIA

BURO/STUDIO:

STATE RESEARCH AND DESIGN INSTITUTE FOR URBAN DEVELOPMENT OF THE CITY OF MOSCOW

TEAM:

DINA SATTAROVA, ELENA SKRIPKINA, GALINA MITS, NIKOLAY KIKAVA



Description provided by the authors of the project.













URBAN DEVELOPMENT

SUBCATEGORY:

URBAN ENVIRONMENT

TITLE: V-PLAZA

LOCATION: KAUNAS, LITHUANIA

BURO/STUDIO: 3DELUXE (GERMANY)

TEAM: DIETER BRELL

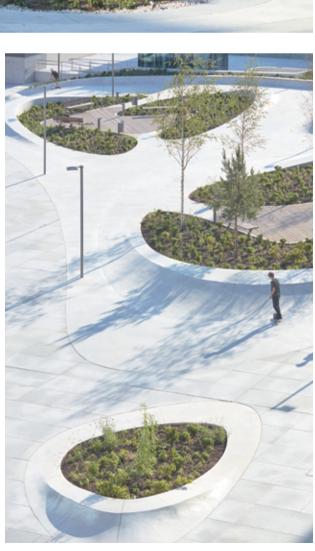




What was previously a largely unused space adjoined by historical buildings is now a new, inviting public amenity where you can casually enjoy a coffee in your lunch break or get some work done outdoors while children play in the water, young people skate and students relax in the sun... This is certainly the new now in Kaunas, a city in Lithuania which, with the help of 3deluxe, has brought to life a future-oriented architectural concept that sets new impulses and is geared towards the communicative needs of a young and dynamic generation. 3deluxe created an exciting ensemble featuring various architectural interpretations of the different eras that define the city. The real challenge was to preserve cultural heritage while creating space for social transformation. And the solution was innovative architecture that caters to the needs of today's society: bright, friendly, open and connecting.

As a result of the transformations, this public space includes a skate park, a modern amphitheater that can be equipped with a giant LED screen for public viewing on the facade of the house in front, there is space for pavilions and objects of urban gardening, kiosks, food trucks and mobile seats, and also a temporary stage for events. In general, it is a square that brings people together, creates new opportunities and improves the quality of life for people in Kaunas.











Description provided by the authors of the project.



URBAN DEVELOPMENT

SUBCATEGORY:

URBAN ENVIRONMENT

TITLE:

LANDSCAPE FLUXES-SALINA PARK

LOCATION: CYPRUS, LARNACA

BURO/STUDIO:

TOPIO7

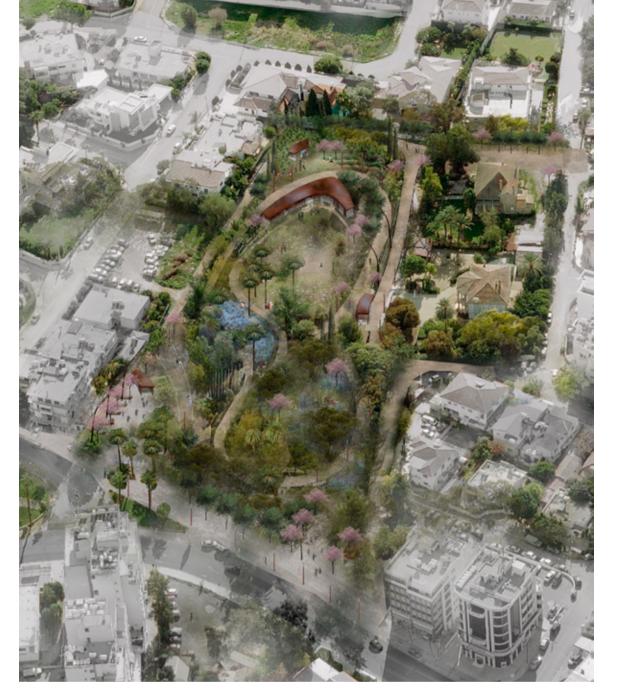
TEAM: KATERINA ANDRITSOU, PANITA KARAMANEA, THANASIS POLYZOIDIS

















In the current situation Salina Park in Larnaca is an abandoned green space in a central area in the city. It is an enclosed and introverted space, characterized by isolation, a place inaccessible to public use, especially from the main part of the city road.

The proposal creates a pole of attraction for local and su-pra-local uses, in the framework of a holistic landscape eco_ strategy. The main objectives are:

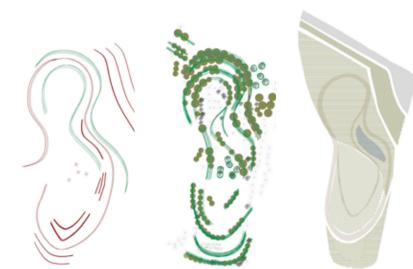
- to create an open accessible public space,
- to create a contemporary urban park with ecological-bio-climatic character that gradually leads the visitor from the city's buzz to an enclosed landscape of recreation,

 • to emphasize the social dimension,
- to integrate new informative and management technologies (smart park).

The project envisions a field of landscape fluxes, a dynamic new landscape, a permeable green buffer zone of passages in which osmotic relations can be developed from the city towards the new park. A filter of greenery and an introductory square, leads to the main area of the park – an introverted clearing of recreation for outdoor activities.

Description provided by the authors of the project.





PLANTATION AS A STRUCTURAL ELEMENT

COMPOSITIONAL STRUCTURE / FLUXES







ISSUE PARTNER



URBAN DEVELOPMENT

SUBCATEGORY:

URBAN ENVIRONMENT

ONCEPT

3

TITLE:

URBAN COLOR PLANNING AND DESIGN OF JINAN KEY AREAS

LOCATION:

CHINA, JINAN CITY

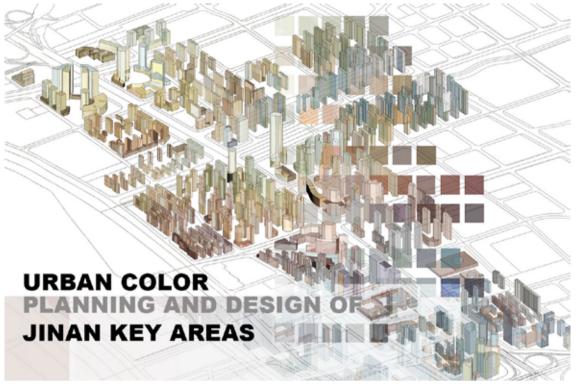
BURO/STUDIO:

GUANGZHOU UNIVERSITY & GUANGZHOU HONGYU ARCHITECTURAL DESIGN CO.

TEAM:

HONGYU GUO, JIAYU TAN, FAN ZHANG, QI JIN





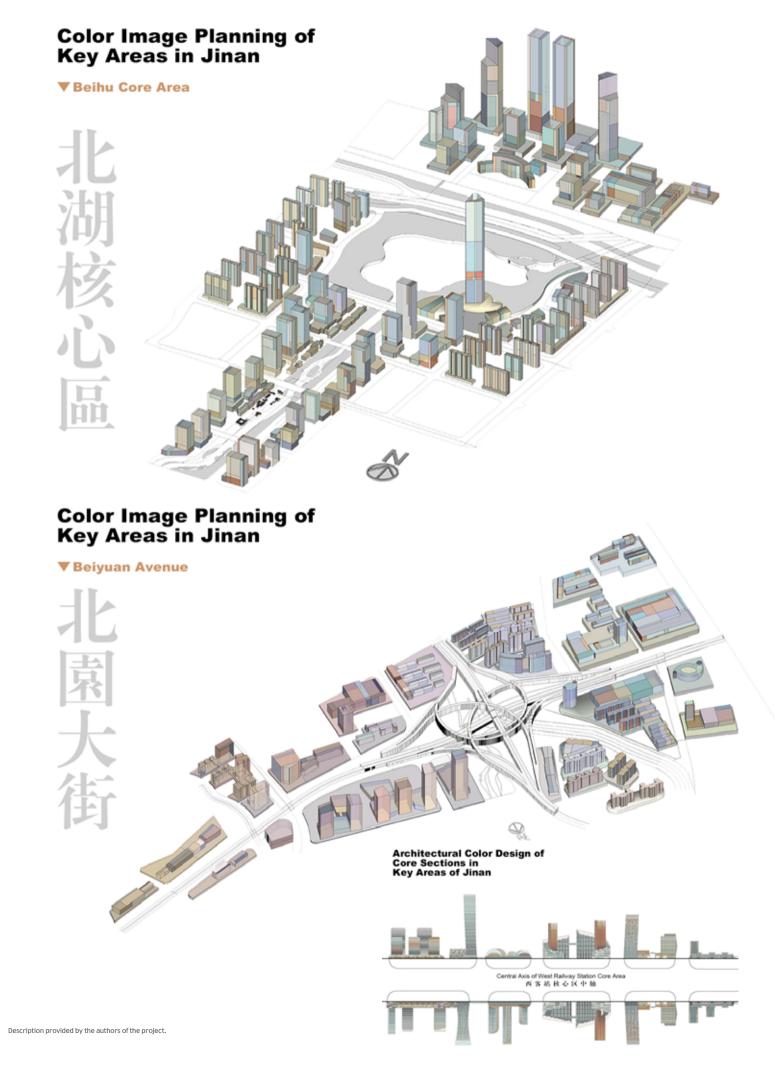


In the urban color planning and design of key areas in Jinan City, we use typology method and urban space analysis method to formulate hierarchical and classified urban color planning strategies for key areas in Jinan City

In terms of the overall color environment, we apply the recommended chromatogram to the overall color environment of key areas according to the urban spatial structure and functional attributes. We plan the spatial structure of urban color and guide the spatial distribution and change of hue, lightness and chroma of urban color;

In the urban color planning of the key section level, we construct and design the urban color image of the key section, and formulate the urban color planning guidelines and plans;

On the core axis of the key area, we designed the architectural color image of the core section. In addition, we have formulated guidelines for building materials matching the recommended colors in combination with the recommended colors of cities, so as to make the implementation of the recommended colors more effective. In this project, we are committed to explore the color gene of Jinan's traditional culture and natural environment, and apply it to the urban space of key areas innovatively, so as to create a color environment with Jinan's local significance, and achieve the goal of urban color planning of elaborating the charm of Jinan's key urban area and telling the story of Jinan with color language.





URBAN DEVELOPMENT

SUBCATEGORY:

URBAN PLANNING SYSTEM

CONCEPT

1

TITLE:

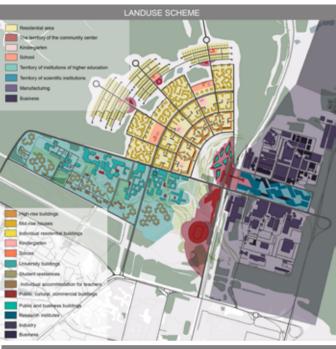
URBAN DEVELOPMENT STRATEGY FOR OBNINSK

OCATIO

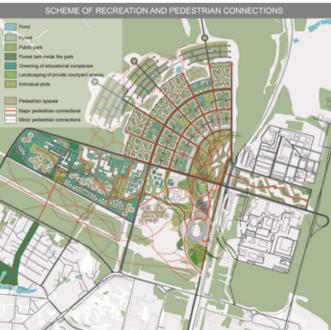
RUSSIA, OBNINSK

TEAM

TATIANA MAGON







The Obninsk city is currently actively growing, which leads to a problem of its balanced development. The project proposes an urban development strategy for the city with the preservation of the historical heritage and the development of a new territory with the creation of a modern comfortable environment.

In the course of research and analysis of existing morphotypes of development of Obninsk, a number of residential buildings with the potential to become architectural monuments were discovered. In the course of studying the history of Obninsk and searching for analogues of the existing development in the world experience, the author concluded that the residential buildings along Lenin Avenue are similar to the monument of federal significance, represented by the residential area called the "Pestry Ryad" in Chernyakhovsk, the city located in Kaliningrad region. The "Pestry Ryad" was projected by Hans Sharun. For the second type of residential buildings, a direct analogue was found among the German half-timbered architecture of P. Schmitthenner, which gives the right to raise the issue of assigning the building the status of an architectural heritage monument. The project proposes the preservation of the historical environment of the southern part of the city as the identifier of Obninsk, the reconstruction of the lost residential area and the proximity of historical morphotypes, which determines the identity and diversity of the urban environment.

The proposal for the development of a new part of Obninsk on the site of the existing village of Kabitsino is driven by the active development of the city as the center of the Obninsk agglomeration and a modern science city. The territory is included in the new administrative boundaries of the city and is considered in the current General Plan as a reserve territory for residential development. The urban development project proposes an alternative to the Master Plan scenario for the development of the territory.

intion provided by the authors of the project



scientific research institutes, business incubators, public and business buildings, including the creation of a large business center. On the basis of the Institute of Atomic Energy, it is proposed to create a university campus with objects of higher professional education in various fields. Thus, a single structure «education - science - production - commerce» is being formed, which allows the city to reach a new level and become an advanced science city in Russia.

Placing the exhibition center as a major venue for city events will allow Obninsk to showcase the latest inventions and discoveries, as well as popularize scientific knowledge through lectures and forums. The new sports stadium will make it possible to hold inter-district sports competitions and become a sports core of agglomeration significance.

The new residential development combines the principles of «street retail» and «courtyard without cars».

Its height decreases in the direction of the forest. The residential area «ends» with individual and blocked low-rise residential buildings, located in the forest and forming independent enclaves with their own community centers and social infrastructure, which at the same time participate in the life of the big city. In the central part, it is proposed to create a transport hub. Passenger platforms are buried underground, which eliminates the division of the hub territory by railroad tracks and contributes to the creation of an open public space.

Thus, this project defines two vectors for the development of Obninsk: as a city with a long history and an identical urban environment, and as a modern science city - a center of attraction for young highly qualified personnel; as a city that combines advanced technologies and a comfortable environment for human life.



URBAN DEVELOPMENT

SUBCATEGORY:

URBAN PLANNING SYSTEM

CONCEPT

2

TITLE:

PLANNING PROJECT FOR THE TERRITORY OF QUARTERS 78, 79, 80 OF THE NIZHEGORODSKY DISTRICT OF THE CITY OF MOSCOW

LOCATION:

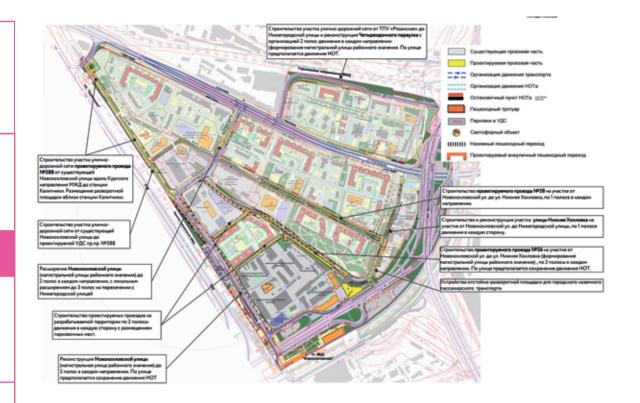
RUSSIA, MOSCOW

BURO/STUDIO:

STATE AUTONOMOUS INSTITUTION «GENPLAN INSTITUTE OF MOSCOW»

TEAM:

ELENA SHARANOVA BASHKAEV TIMUR INIAKINA ALENA RIBAKOVA OLGA SAVIN DMITRIY KANTOR ILIA

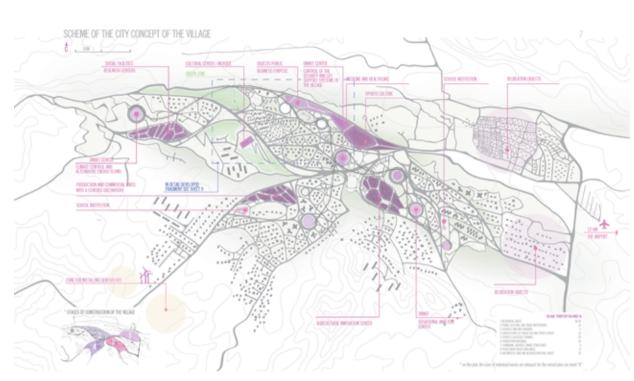


Territory planning project, ensures the implementation of the program for the renovation of the housing stock in the Nizhegorodsky district of Moscow.

Renovation program participants living in the area will move to new comfort-class housing. The project plans to relocate residents of 36 houses included in the renovation program, build new housing and social, transport and engineering infrastructure. Due to the precise planning of spaces, modern quarters, points of attraction of the district will be created, the availability of social infrastructure will increase and the urban environment will noticeably improve.



Description provided by the authors of the project.





CATEGORY:

URBAN DEVELOPMENT

SUBCATEGORY:

URBAN PLANNING SYSTEM

CONCEPT

3

TITLE:

XARI BULBUL

LOCATION:

AZERBAIJAN, FIZULI

BURO/STUDIO:

MAMEDOV.DESIGN

AUTOR:

MAMEDOV AKBER MIRZA



The design site is located on the territory of Azerbaijan in the Karabakh region to the east of the Fizuli village and the M6 highway. The total building area was 780 hectares, with a length of 8.2 km, including renovated capital construction projects (220 hectares). The development of the territory is expected in 4 stages. The first stage is the objects located on the reconstruction site and the necessary structures for comfortable living. The site is located on an active relief, the height difference over the entire design plane is more than 200 meters. The design area is partially covered with category 3 forest, green area, and destroyed houses. On this site, it is planned to build a new settlement for 2500 houses, which has

a residential structure based on a figurative analogy with the flower "Khary Bulbul", the petals of which are transferred to a complex relief, forming roadways and areas for residential buildings and other structures.

Thus, the diverse layout of the village assumes the free organization of residential formations and public areas, there are both dead-end and end-to-end transport solutions. The community center is dispersed, which allows the formation of various points of attraction such as cultural, innovation centers, exhibition pavilions, commercial and administrative blocks.





URBAN DEVELOPMENT

SUBCATEGORY:

COMFORT RESIDENTIAL ENVIRONMENT

CONCEP

TITLE: SYDNEY CITY

LOCATION:

RUSSIA, MOSCOW

BURO/STUDIO:

GK FSK

TEAM:

OSTOZHENKA ARCHITECTURAL BUREAU, ARCHITECTURAL STUDIO BGY, ARCHITECTURAL STUDIO WOWHAUS, MAD ARCHITECTS TEAM, UTRO ARCHITECTURAL STUDIO, CUSHMAN&WAKEFILED



Sydney City is the first residential estate in Moscow built in accordance with the Well-being concept. This estate occupies an area of 20 hectares in one of Moscow's most favorable neighborhoods – the Shelepikhinskaya Embankment of Moskva river, barely a street away from the Central Administrative District.

The project team included highly esteemed Russian and international experts on design, architecture, education, psychology, residential and commercial planners. We were empowered by the latest building and construction technologies.

Great architecture is an integral part of the holistic well-being approach. It combines gorgeous facades, landscaped year-round-beautiful yards, elegant common spaces interiors, perfectly finished apartments with amazing views. Working together, architectural studios BGY (UK) and Ostozhenka (Russia) have conceptualized an estate that is radically different from any other residential complex in Moscow. Sydney City is a unique architectural mixture. Low-rise European-styled buildings stand together with modern skyscrapers. Iridescent copper plates, Dutch brick, and multi-layered facades create an

amazing sight. Cascading multi-level buildings allow for panoramic views from the majority of the apartments – the residents can enjoy the view of the river, the beautiful greenery of the Fili park, the futuristic outline of Moscow International Business Center. Roads and yards are located at different levels which allows for a clear distinction between the car realm and the pedestrian realm. Raising the yard on the podium creates an isolated cozy world so different in its low-key environment from the busy world outside.















HORMANN



URBAN DEVELOPMENT

SUBCATEGORY:

COMFORT RESIDENTIAL ENVIRONMENT

CONCEPT

2

TITLE:

THE CONCEPT OF IMPROVING THE QUALITY OF RESIDENTIAL AREAS OF THE 1970–1990S IN THE NON–CENTRAL DISTRICTS OF ST. PETERSBURG

LOCATION:

RUSSIA, SAINT-PETERSBURG

BURO/STUDIO:

ZAYTCEV & KUZNETSOVA & NOVOSADYUK

TEAM:

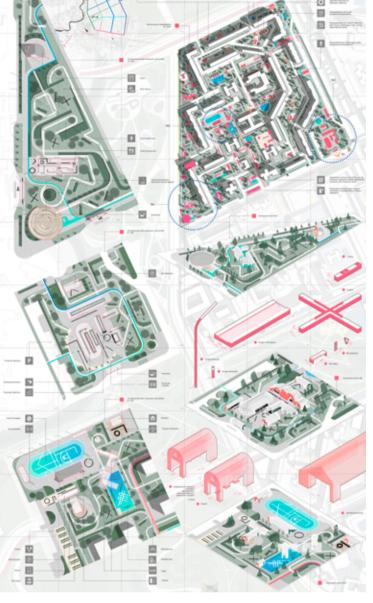
EVGENII NOVOSADYUK, ANNA KUZNETSOVA, EVGENIY ZAITSEV











Rzhevka-Porokhovye is a historical district of St. Petersburg, which arose in the first years of the city's existence. An area with history, which has the opportunity to directly feel the connection with the past centuries (within the boundaries of the territory under consideration and in the immediate vicinity of it, historical and architectural monuments of the 18-19th centuries have been preserved). A qualitative change in the environment requires the development of principles for an approach to the transformation process.

The primary tasks are:

- remediation of the territory, identification and release of fragments of urban tissue, power calculation of the existing social, engineering and transport infrastructure, taking into account the proposed development;
- narrowing of existing roads, creating a typological diversity of streets: main streets, local thoroughfares, informal pedestrian alleys, a balance between wide straight avenues and quiet streets;

- distribution of zones of social activity;
- articulation of urban spaces: division into external and internal.

Allocation of courtyards in the planning structure as a place of social interaction of residents of the house, exclusion of intra-block motorways, work with transport infrastructure, unification of the entire area by creating a common network of pedestrian and bicycle paths (running route, cycling route). The development of alternative ecological modes of transport will reduce the burden on public transport. It is difficult to predict the effect of complex transformations in the region, but the emergence of new drivers for the development of its own potential is undeniable. Offices, coworking spaces, commercial and retail space, as well as recreational and leisure functions, are qualitatively increasing interest in the area. Small business is developing, functions are mixing and new types of interaction are developing.



The slogan of the concept of residential development "Eco-Sloboda" reveals the development potential of the new district of Samara as an example of an ecologically clean area associated with urban forest parks. The concept applies the principles of multifunctionality of the territory, ensuring high-quality public space and social diversity in housing.

The main ideas of the project: environmental friendliness, scale-up, communication links, multifunctionality and autonomy, comfort and safety, Genius Loci (Spirit of the place).

The general plan of the territory - 93 hectares. At the heart of the urban fabric, a regular residential layout system is proposed, which is combined with an oval-shaped central park and a diagonal alley. The concept of the master plan provides for the arrangement of a backup for the Moskovskoye Highway for comfortable access to new buildings, including the projected hotel. It is proposed to reconstruct the streets surrounding the building site, arrange parking pockets for guest cars. Internally projected driveways are intended for entrances to underground parking lots and for the passage of EMERCOM vehicles. Much attention is paid to landscaping, boulevards are located between the residential quarters, enlivening and softening the regular planning structure of the district.



CATEGORY:

URBAN DEVELOPMENT

SUBCATEGORY:

COMFORT RESIDENTIAL ENVIRONMENT

CONCEPT

3

TITLE:

THE CONCEPT OF THE RESIDENTIAL COMPLEX

LOCATION:

RUSSIA, SAMARA

BURO/STUDIO:

RESEARCH AND PROJECT INSTITUTE OF URBAN PLANNING

TEAM:

DMITRII KLIMOV, KIRILL ARKHIPOV, ALEKSANDR ARKHIPOV, ALEKSEI POLISHCHUK, RIMMA KAZAKOVA, MARIA NEKRASOVA ET AL.











DESIGN

SUBCATEGORY:

COMPLETED

1

TITLE:

RHYTHM, EASTERN

LOCATION:

CHINA, ZIBO CITY, SHANDONG PROVINCE

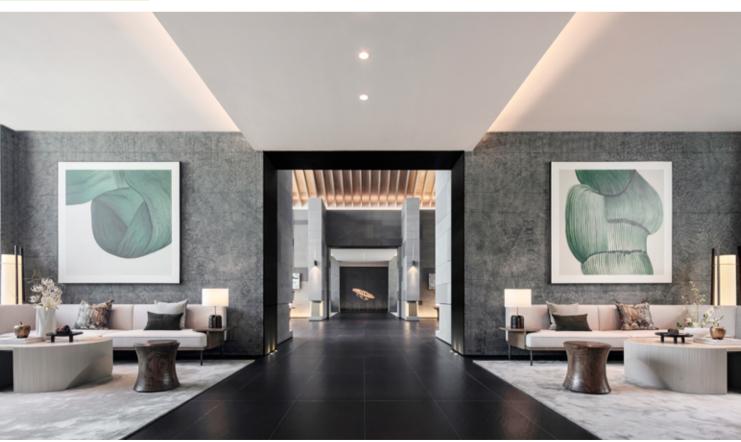
BURO/STUDIO:

FACE DECORATION DESIGN ENGINEERING CO., LTD

TEAM: LI ZHANG,

SHU LI, YAOYUN GAN





HORMANN

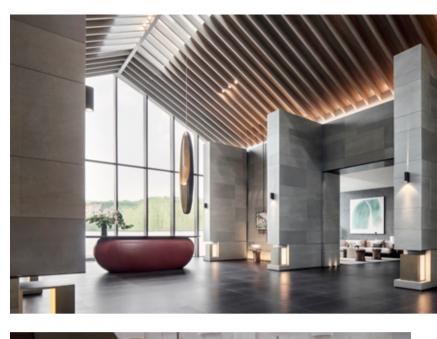
An exhibition experience that integrates oriental philosophy and modern life aesthetics. The entrance hall creates a sense of literature vibe and space, natural and modern simplicity coexist. Strict cut lines and decorative craftsmanship make the space extend to both sides, then it becomes clear at the entrance hall, creating a standout sense of heavenly space style.

With «Hundred Schools of Thought» in Chinese culture as the storyline, a series of graphic decorative paintings are used to show the classic stories of various schools, giving an elegant literary background in the east. The lighting creates a soft sensory effect, taking in the quietness and tranquility conferred by nature, and is taken from a variety of environmentally friendly materials and green buildings to integrate nature, space, and light and shadow. The simplicity and complementarity of black, white, and gray are creating an ancient and cozy atmosphere, elegant oriental charm on this land, fully interpret, and reasonably select high-quality building materials, reduce the invasion and persecution of nature, pay attention to the balance between man and nature, coexist in the environment.

The local cultural elements of Zibo Vanke Underground Club House are extracted and combined with ceramic pieces to form a new ceramic artwork. Display different shapes and artworks in the form of sculptures. Using delicate techniques to design an elegant space where luxury and taste intertwin, art and charm all balance together, in a sense, it transforms time into light, and is completely immersed in the changes of lines, angles, light and shade.

The form of a metal installment stairs also evokes the implication sense of a successful destiny of personal career in traditional culture. The Confucian grandeur and humility, the extraordinary demeanor of the benevolent, exudes a profound charm and power in this very precious moment.









CATEGORY: DESIGN

SUBCATEGORY:

BUSINESS INTERIOR

COMPLETED

2

TITLE:

ETERNAL BEAUTY

LOCATION:

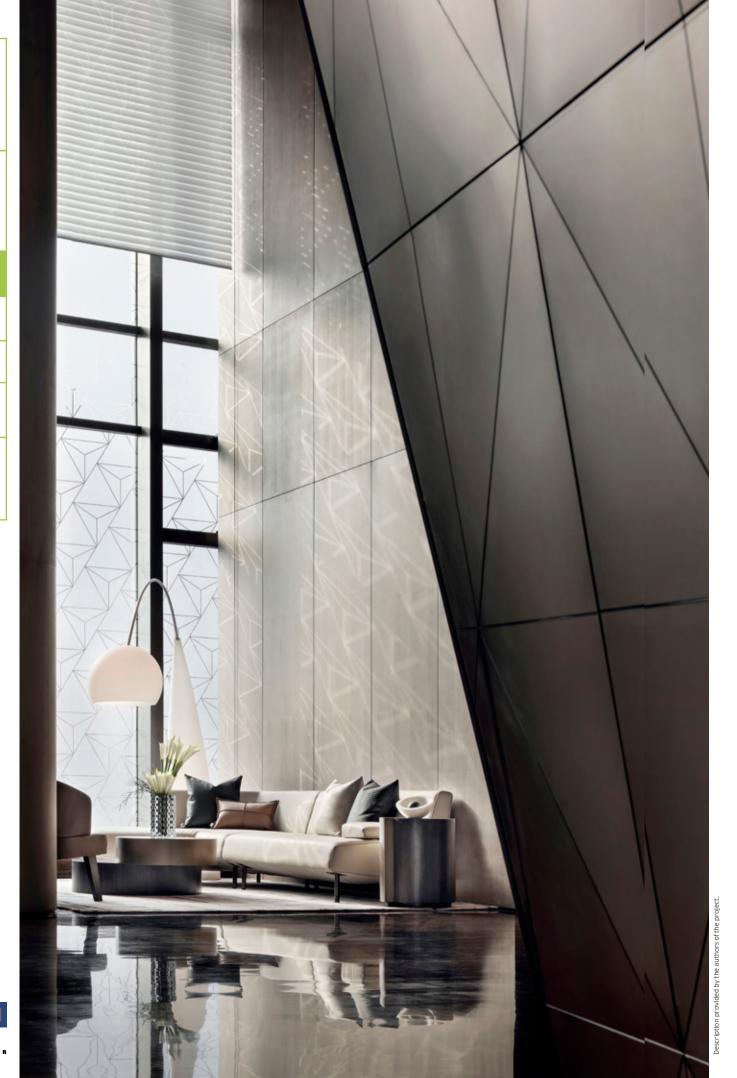
CHINA, SHENYANG CITY

BURO/STUDIO:

FACE DECORATION DESIGN ENGINEERING CO., LTD

TEAM:

LI ZHANG, MENG CHEN, DANDAN ZHANG, JIE LI

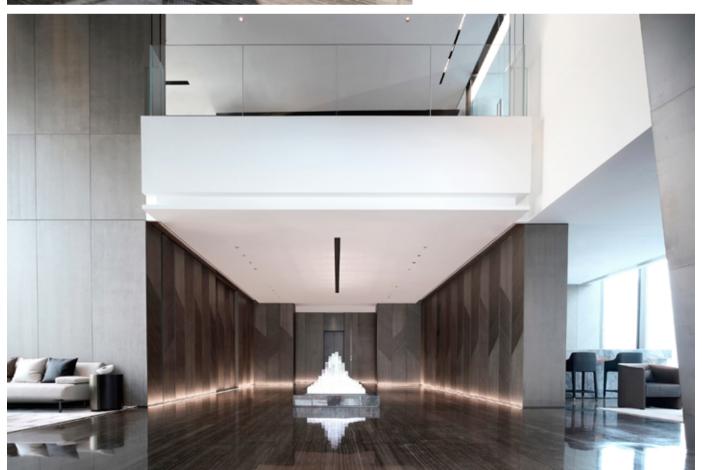




The ancient Greeks believed that a diamond was planetary debris fallen to earth and every piece of them possessed magic. Those who own the magic could gain eternal power, wealth, and happiness.

The art of diamond cutting is the concept here, where geometry is used to play with space, and art is employed to give technology a touch of life. The idea is to start with deconstructivism and use geometric shapes for cutting, so that the light, colors, space in various sequences can work with one another, to build a post-modern futuristic dwelling of fashion and aesthetics. Also, artworks of mineral elements interact with three-dimensional spaces that are deconstructed to construct a fashion and techno labyrinth. Once you set foot inside, the journey of the treasure hunt begins.

The designer used the diamond, fashion, catwalk as the themes for the entire space; each space collides with another, forming a connection yet without disturbance. The contemporary, sophisticated, and low-profile sales space is designed. As simple as it can be, the practicality and greatness of modernism portray its own beauty to the extreme without excess. We attempt an artistic breakthrough with modernism and try to unify the interior and the exterior of space so that technology and fashion can symbolize purity.





The office of the investment and development company «KFS-group» in the historical center of Moscow. The building sets the aesthetic of the loft, as the brickwork is preserved. The interior of the office turned out to be almost homely due to the large number of details.

CATEGORY: DESIGN

SUBCATEGORY: BUSINESS INTERIOR

COMPLETED

3

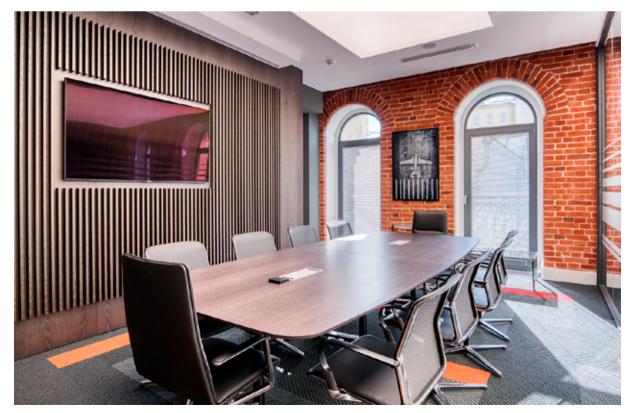
TITLE: KFS OFFICE

LOCATION: MOSCOW, RUSSIA

BURO/STUDIO: PLUSARCH

TEAM:
VASILY SHMORGUNOV,
GURBANMUKHAMMET BEGIEV,
ALEXANDRA POPOVA,
ELENA MINENKOVA, MYTS MIKHAIL, TOLOKNOV VITALIY, POPOVA ALEXANDRA

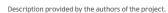
















НОМИНАЦИЯ | SUBCATEGORY:

COMMERCIAL INTERIOR

COMPLETED

1

TITLE:

INTERIOR DESIGN PROJECT OF THE BOLSHOI CINEMA CENTER

LOCATION:

RUSSIA, ROSTOV-ON-DON

STUDIO:

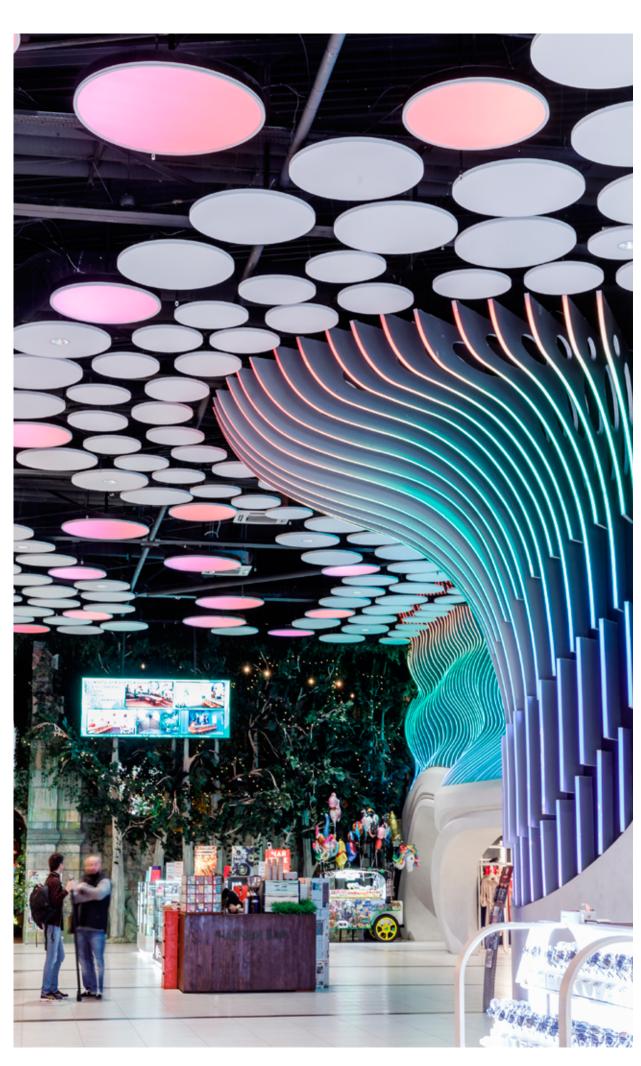
NEW R.A.S.A ARCHITECTURAL BUREAU

EAM:

ANDREY DOYNITSYN, SERGEY LAZAREV, ALEXANDER BONDARENKO, TIGRAN ARUTYUNYAN









It was a truly grandiose project! Our architectural bureau «New R. A. S. A.» had to develop a new concept of the «Bolshoy» multiplex, change the layout, think through an original solution for the internal facade... A well-coordinated team of all project participants coped with the task. The Bolshoi Cinema Center has long been known and loved. Perestroika provided for a large-scale redevelopment,» moving « of bathrooms, updating the internal facade, which impressed with the complexity of forms and dimensions (the length is almost 60 m). At the same time, the project should have been thought out in such a way that the renovation did not affect the daily work of the «Big». The new vision of the space of the cinema center is largely based on the principles that Zaha Hadid professed: moving

away from regular, geometric lines in favor of smooth outlines and forms inherent in nature.

To this concept, we also added elements of the current parametric architecture: a string of similar forms, repeating and slightly changing, gives rise to a unique and impressive superform. Such a space gives a reference to science fiction films, creating a feeling of being in space. Our bureau paid special attention to the light scenario, where the emphasis is on the dynamics and the play of colors-this enhances the «extraterrestrial» atmosphere, makes the stay in the cinema center a memorable event.







Description provided by the authors of the project.



DESIGN

SUBCATEGORY:

COMMERCIAL INTERIOR

COMPLETED

SI

TITLE:

SHOWROOM HUXI SHANGCHEN THE VINTAGE BEAUTY OF THE EAST

LOCATION:

SUZHOU CITY, CHINA

BURO/STUDIO:

FACE DECORATION DESIGN

TEAM:

LI ZHANG, MENG CHEN, SI BEI YANG, NPLI HUA ZHU

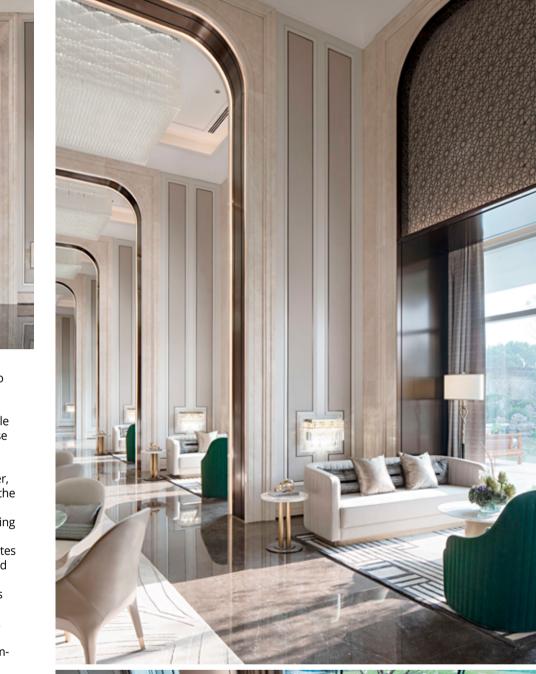


The marble background of the lobby is made of eco-friendly stone, which is one of the features of the design. Unlike other design projects in the market, the lobby of this project is paved with all stone, presenting the feature of ink painting. Continuing the Suzhou-style of the building, the stainless-steel flowers on the door is inspired by the city flower of Suzhou- Osmanthus. The scent of Osmanthus is fresh and refined, but can be far-reaching. It's a well-known treasure tea with its fragrance.

The tone of the sales center is based on black, white and gold. Delicate marbles on the background wall of the entrance present an international and exquisite space sentiment. Painters often said: Leaving blank makes paintings vivid. Plain gray and white tones just

like modern ink painting come into view when one enters the room. Simplicity and leaving blank show the majestic sentiment of the whole space. Arched doorways with sense of sequence are applied in discussion area and exhibition area. The spaces are presented layer by layer, reflecting a sense of ceremony of the spaces and luxury and noble positioning of the project. Understanding the traditional culture of the Jiangnan water town, the designer creates spaces with lightness, elegance and stories. The crystal chandeliers on the ceiling is made by crystal strips combination. They are assembled manually by 20 workers in a week. Metal sleeves are added on the bottom to add some details and improve the quality.

Green building materials are used in this project to reduce the possibility and risk of repair and energy consumption, and improve the health of users as well. Combining with environmental protection and recycling concept, vintage aesthetics is created. Based on the concept of innovation with inheriting tradition, Rsun Suzhou brings a comfortable place for the locals to enjoy. In the misty Jiangnan town, plants are growing fast; folk songs are sang by the locals. Stories of decades ago are presented.









Description provided by the authors of the projec







Restaurant BELKA, stylish, evergreen, bright and unforgettable, is located in the northern Ural city. From the first second, the guest's eyes are looking for coincidence, combination, flow of colors and

emotions in the eclectic atmosphere of the restaurant. Every angle is saturated with Instaphone. Visitors enter the space of summer, become a part of this world, the world of Belka rest.

CATEGORY: DESIGN

SUBCATEGORY:

PRIVATE INTERIOR

COMPLETED

TITLE: RESTAURANT «BELKA»

LOCATION:

RUSSIA, PERM

BURO/STUDIO: ALLARTSDESIGN

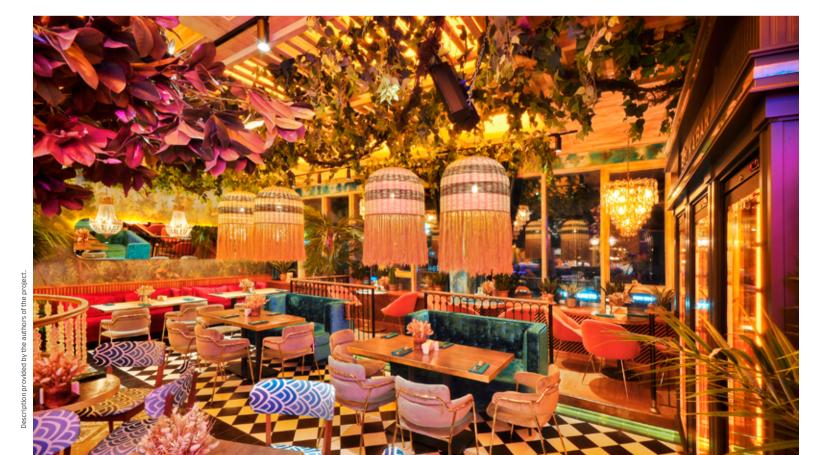
TEAM: ARTEMY SARANIN













CATEGORY: DESIGN

SUBCATEGORY:

PRIVATE INTERIOR

COMPLETED

TITLE: THE CITY PARK

LOCATION: TAIWAN, TAICHUNG CITY

BURO/STUDIO:

DONG LIN INTERIOR DESIGN CONSTRUCTION

TEAM:

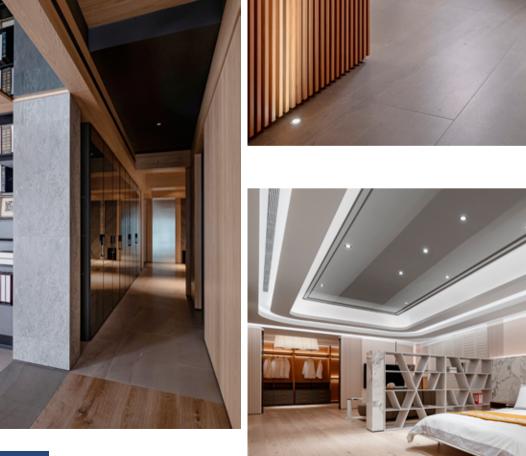
JOHN LIAO

The house owner who immi-The house owner who immigrated to Taiwan from Japan had made this design project special, which inspires the designer to take into account the Japanese culture and the needs of each family member before planning the layouts of the public and private ar-

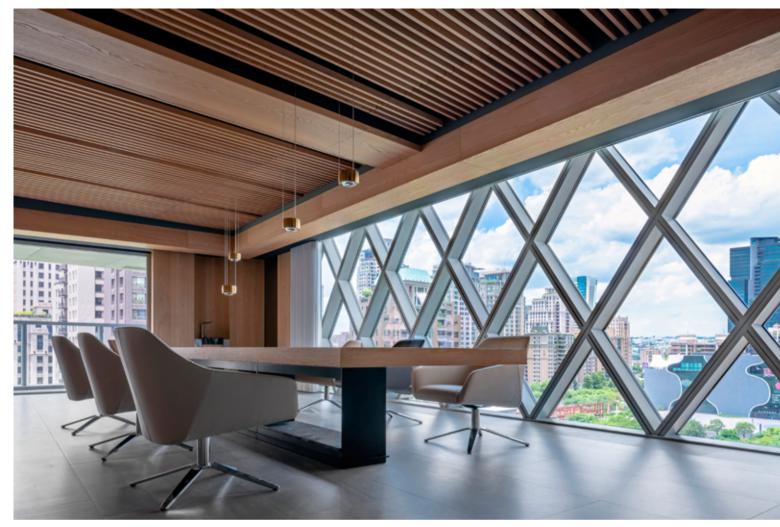
eas.
The living room, dining room, study room, and visual-audio room are connected as the linear public area. To preserve the Japanese atmosphere of living, the designer comprehensively uses the warm undertones of woods in the home decorations, which include the 175-cmwide electronic shoji sliding doors. The audio-visual room is decorated with tatami, and the design idea of the bathroom exposes the atmos-phere of the Japanese bath-house. The hallway shows the design concept of the Japanese garden.















SUBCATEGORY:

PRIVATE INTERIOR

COMPLETED

TITLE:

GRAY-BLACK STRUCTURE. TRANSLUCENT RESIDENCE

LOCATION:

TAIWAN, NEW TAIPEI CITY

BURO/STUDIO:

WYSON ARCHITECTURE INTERIOR DESIGN

TEAM:

CHIA-HUNG WENG





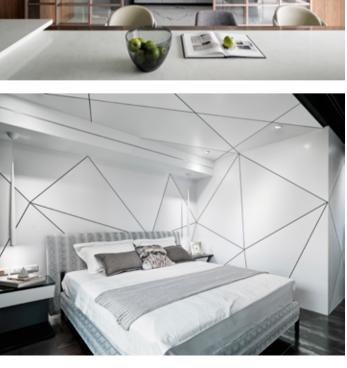
Xinzhuang is the earliest reclamation area in Taipei. Incorporating profound cultural traditions and modern skyscrapers, it forms a vibrant and prosperous city in a diverse environment. This case is a newly built high-rise residential mansion in the local area in recent years. In this large-scale private house planning, the owner hopes to show the power of the design as much as possible by enjoying the space. We use stone, titanium-plated metal plates, and special paint as the main materials. By integrating different forms of geometric shapes, and combining the use of diverse materials and light and shadow, we create a contemporary residence with a futuristic sense of futuristic science.

Description provided by the authors of the project.









The project has combined the spaces of two apartments. The main focus was on natural materials.

Combining complex textures, we created the effect of an unobtrusive, but contrasting interior. It is made in gray tones and at the same time filled with colors and bright textures.

The thoughtful layout, in which the kitchen and living room take the main place, combines functionality and space.

Our studio designed and manufactured all the cabinet furniture, which combined design ideas and functionality. Total area: 114 m²



CATEGORY: DESIGN

SUBCATEGORY:

PRIVATE INTERIOR

COMPLETED

TITLE:

DARK OAK WALLS

МЕСТОПОЛОЖЕНИЕ | LOCATION: UKRAINE, KYIV

BURO/STUDIO:

TABOORET DEVELOPMENT

АВТОРЫ | ТЕАМ:

KATERINA CHURINA, NATALIA GORBACHENKO









Description provided by the authors of the project.



SUBCATEGORY:

INDUSTRIAL DESIGN

CONCEPT

1

TITLE: OLEG

LOCATION: ITALY, TERAMO

BURO/STUDIO: CONCEPTICONSTUDIO

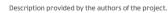
TEAM: ANDREA CINGOLI

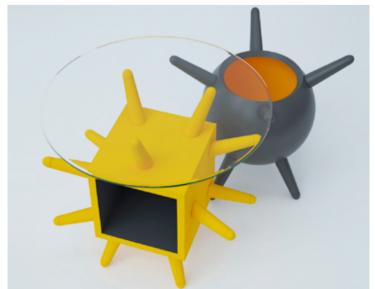


Oleg is a wooden cubic or spherical container module with many legs. It can change its function by changing its position. It can colonize spaces with infinite combinations of modules. The legs allow it to be placed in different ways to create different types of furniture: bedside table, coffee table, clothes hangers, container furniture, sideboard, and much more depending on the randomness or the user's imagination. The focus of the research was to obtain a versatile and economical device, which has the ability to be reconverted following the fluid needs of new lifestyles and, at the same time, appropriate for creating new domestic landscapes taking on shapes and dimensions indicated by the context and the imagination of the final consumer. To do this, we drew on the knowledge of the low-cost furniture and self-construction market, and on

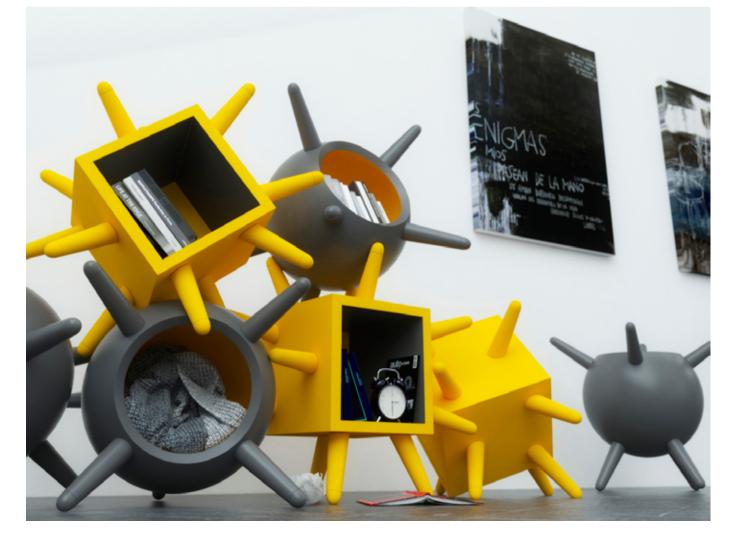
the architectural contaminations of contemporary flexible space. The biggest challenge was having to reconcile the idea of a modular and inexpensive product, with a unique aesthetic and functional result, because it was personally developed by the buyer and aesthetically decidedly scenographic. The product is designed to be produced in wood: depending on the performance characteristics sought, it can be built with panels in medium-density or marine plywood and with a laminate finish or smooth or glossy lacquer. the legs are turned and lacquered elements with a colored rubber end to improve support. Furthermore, dowels, standard metal parts, and screws tightened from the inside of the container are used in order to give maximum continuity to the external surface.













CATEGORY: DESIGN

SUBCATEGORY:

INDUSTRIAL DESIGN

COMPLETED

2

TITLE: TEXTYLE

LOCATION: RUSSIAN, MOSCOW

BURO/STUDIO:

STUDIO ARROW

TEAM:

ALEXEY KURBATOV, LYUBOV LETUNOVSKAYA, ANDREY KARTUSHAEV Textyle is a collection of utilitarian home textiles, in which the packaging and the product itself merge together - each of them has a description and symbols that tell you how to properly take care of it. The idea of this project is to minimize the number of elements that usually surround any product on the way from the factory to the buyer's hands. At the same time, all the useful information about the product itself is right on it - this is how we express our love for industrial aesthetics, which is definitely in fashion now. All this, plus a bright, but concise palette, do not allow the product to be "just one more tablecloth, towel, potholder, etc."











:



The great tradition of Ceramics of Castelli is the inspiration. Excellence with centuries of history, which could be found in the tableware of the most important ruling dynasties in Europe. In our project, ceramics are revitalized to give a contemporary dimension to this tradition: modularity, ease of use, and timeless design, with unique hand-decorated pieces, one by one, which is brought directly to our tables from the museum. "Castles in Ce-

ramic" is a modular ceramic pot for use as a fruit bowl or container. The design revisits in a modern and functional way the traditional ceramics of Castelli. The kit combines beauty and functionality for use at the table; when closed it becomes a piece of furniture with sinuous shapes. The decorations are hand-painted by the Ceramic Masters of the ancient tradition of Castelli, making each vase a masterpiece.





CATEGORY: DESIGN

SUBCATEGORY: INDUSTRIAL DESIGN

CONCEPT

SI

TITLE:

CASTLES IN CERAMIC

LOCATION: ITALY, TERAMO

BURO/STUDIO:

CONCEPTICONSTUDIO

TEAM: ANDREA CINGOLI







CATEGORY: STUDENT

SUBCATEGORY: ARCHITECTURE

CONCEPT

TITLE:

MULTIFUNCTIONAL CENTER AND PRESERVATION OF THE PALACE QUINTA DUS ALFINETES

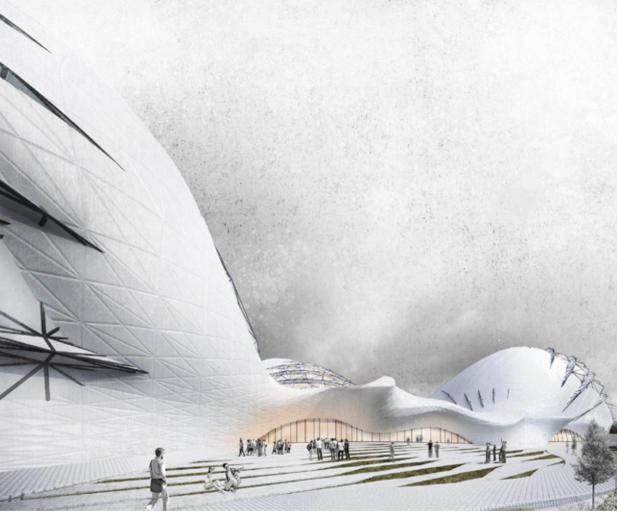
LOCATION: LISBON, PORTUGAL

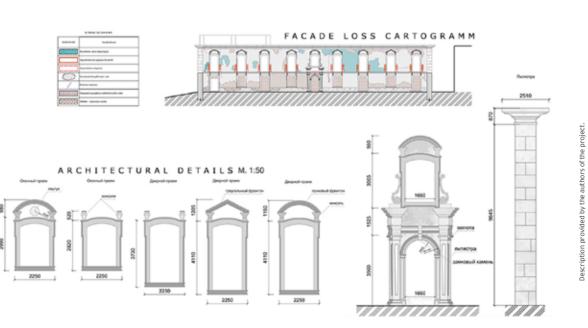
TEAM: ELENA LOGOVATOVSKAJA YULIA KUSHINA

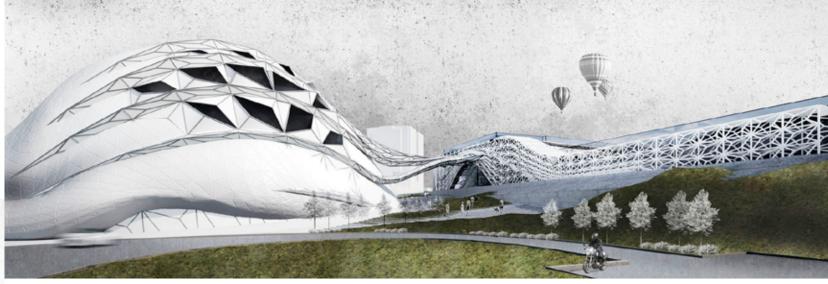




The design site for the multifunctional center is located in the Marvila area, in Lisbon (Portugal). The territory, overlooking the coastline, includes a free platform (for new design and construction) bordering the residential area - from the north, the ruins of the palace-mansion of Kinta Dos Alfinetes, dated the first half of the 18th century, adjoin the northeastern border. The concept of the project is to create a single holistic system consisting of several functions. The basic principle of the concept project is «function supports function.» This is done by «overflowing» spaces and redirecting flows of people, according to the scenario plan. The image of the object is inspired by marine themes.

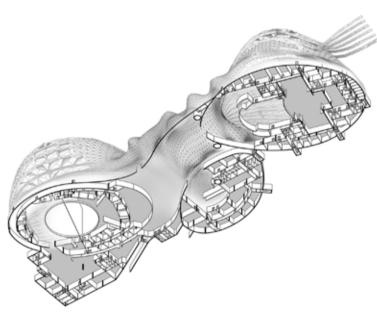
















CATEGORY: STUDENT

НОМИНАЦИЯ | SUBCATEGORY: ARCHITECTURE

CONCEPT

TITLE:

MCSC PARIS 2020

LOCATION: CZECH TECHNICAL UNIVERSITY IN PRAGUE

TEAM: JIŘÍ PETRŽELKA, KRISTÝNA KLŮSOVÁ



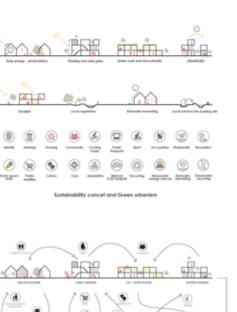


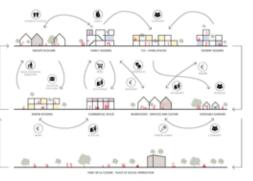
The new sustainable district of Saint-Denis is a city of short distances, where man is the main measure of space. It offers a new home for more than 1,000 inhabitants, along with education, cultural or recreational activities. There is a synergy of post-industrial heritage buildings, which we have breathed new life into, and new sustainable buildings in accordance with respect for historical values in the area. Our goal was to create a partially energy self-sufficient neighborhood, which

will consist of low-carbon buildings. We focused on the use of natural and recycled materials and the recognition of building structures. For new buildings, it is aimed at maximum prefabrication, minimizing the wet process on the construction site, the use of local products and companies to create a minimum carbon footprint associated with transport and logistics activities on the construction site.

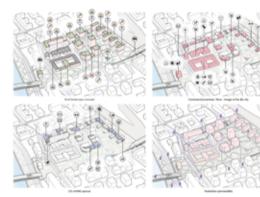




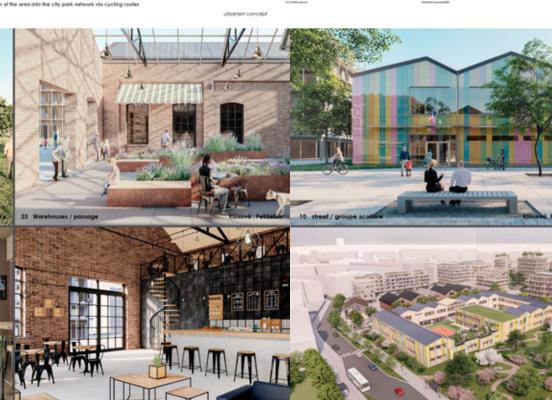
















«ЕВРАЗИЙСКАЯ ПРЕМИЯ»

STUDENT

НОМИНАЦИЯ | SUBCATEGORY:

ARCHITECTURE

CONCEPT

2

HA3BAHNE | TITLE:

ЦЕНТР КОММЕМОРАТИВНОЙ КУЛЬТУРЫ В СЫСЕРТИ

COMMEMORATION CENTER IN SYSERT

МЕСТОПОЛОЖЕНИЕ | LOCATION:

СЫСЕРТЬ, РОССИЯ

SYSERT, RUSSIA

АВТОРЫ | ТЕАМ:

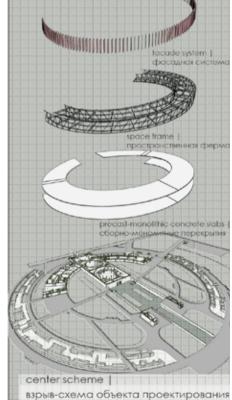
ЕКАТЕРИНА БОРИСЕНКО АЛЕКСЕЙ МЕРЕНКОВ, НАТАЛЬЯ ЛАМЕХОВА

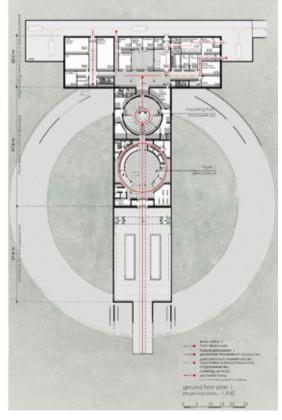
EKATERINA BORISENKO, ALEXEY MERENKOV NATALYA LAMEKHOVA The project presents the concept of a complex of buildings for ritual services in structure of the memorial landscape park. Relevance of the chosen topic undoubted. The difficulties and unresolved issues of this topic increase every year. In many cities around the world, the population is growing, which creates a shortage of burial sites. According to global statistics, the vast majority of city cemeteries are overcrowded, and alternative burial practices (cremation, resomation) are becoming

more widespread, especially in regions with a high population density. However, in Russia, due to the lack of cremation culture, there are still some social stereotypes regarding the implemented practices. Therefore, when designing such a space, architects also consider ethical factors to attain the necessary atmosphere.





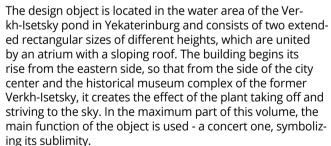














CATEGORY: STUDENT

SUBCATEGORY: ARCHITECTURE

CONCEPT

3

TITLE:

CONCERT AND EXHIBITION COMPLEX

LOCATION:

YEKATERINBURG, ROSSIYA

TEAM:

ANNA KALUGINA TATYANA MATVEEVA







Eurasian Prize 2020 — 2021

CATEGORY: STUDENT

НОМИНАЦИЯ | SUBCATEGORY:

URBAN DEVELOPMENT

COMPLETED

TITLE:

NOVATION OF PUBLIC SPACE IN TYUMEN CITY

LOCATION: TYUIMEN, RUSSIA

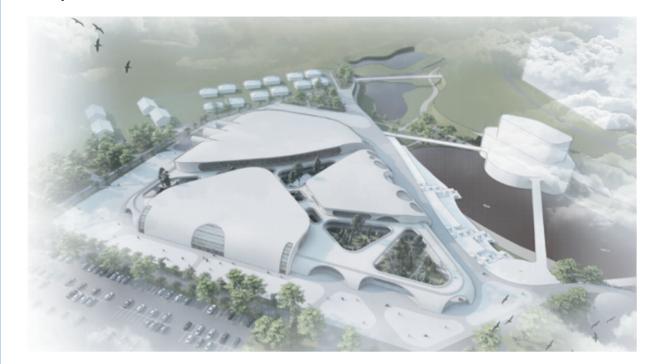
UNIVERSITY:

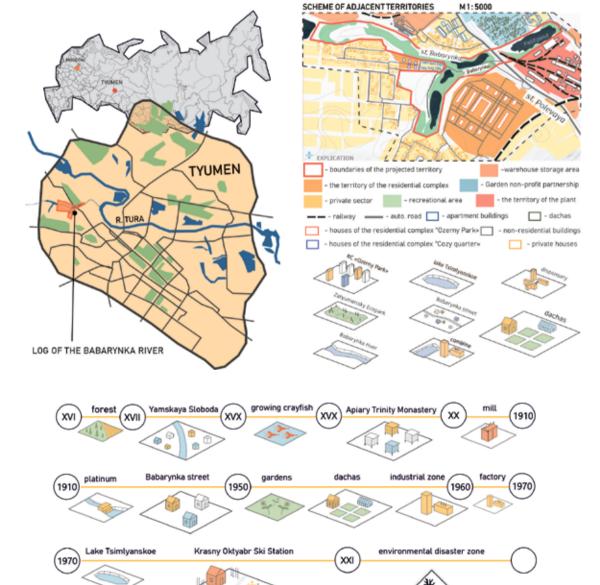
TYUMEN INDUSTRIAL UNIVERSITY DESIGNANDNNSTITUTE OF ARCHITECTURE AND DESIGN

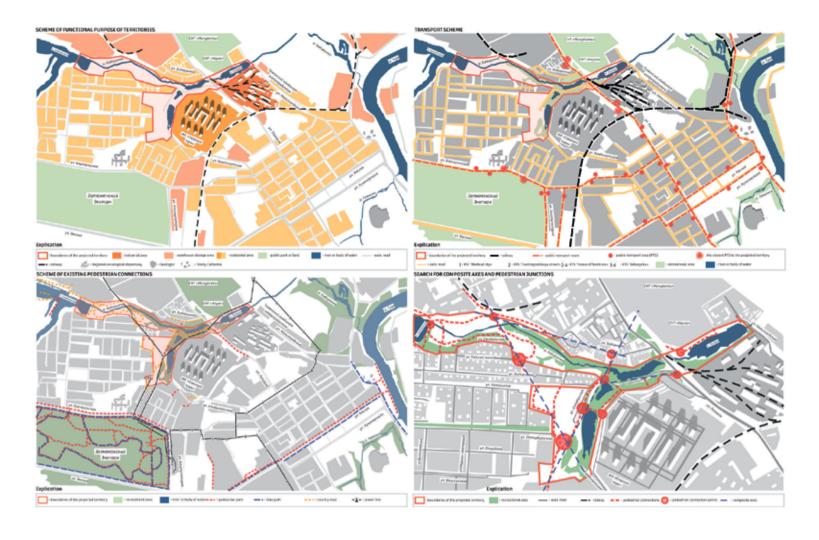
VIKTORIA GAFAROVA ANDREY FYODOROV

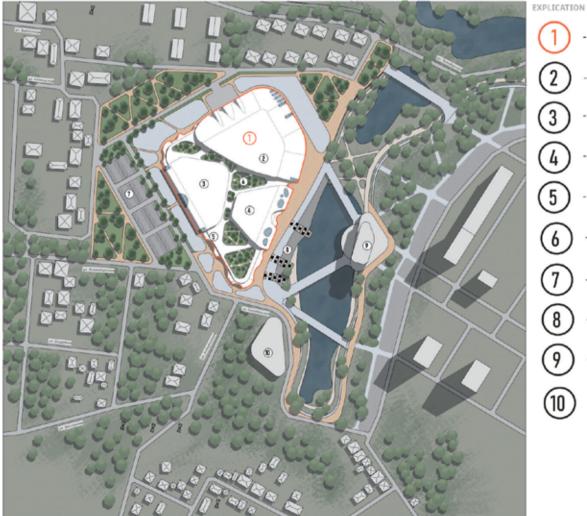


The goal of this project is to develop proposals for revival and social adaptation of the area, creating the prerequisites for the formation of a socially favorable and barrier-free environment.















-theater building with a hall for 500 seats



- 6-room cinema



- housing with a food court



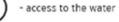
- outdoor terrace on the 2nd floor



- coniferous garden







parking



climbing wall



- recreation center





This project was created to improve the infrastructure of this area and combine different architecture into a single and harmonious ensemble. The project sets new trends in ecological construction. It combines architecture and landscaping into a single whole. When a person communicates with nature, it improves the physical, emotional state and makes him happier. And new technologies will save resources.

CATEGORY:

SUBCATEGORY:

URBAN DEVELOPMENT

COMPLETED

2

TITLE:

THE CONCEPT OF ORGANIZING AN ENSEMBLE IN TYUMEN CITY

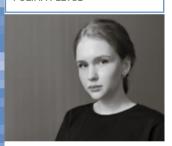
LOCATION:

TYUIMEN, ROSSIYA

UNIVERSITY:

TYUMEN INDUSTRIAL UNIVERSITY BBBBIGNINSTITUTE OF ARCHITECTURE AND DESIGN

TEAM: POLINA PLETOS







The design site is located in the central part of Yekaterinburg. Currently, the site is a built-up area that includes residential buildings of the constructivist era, Soviet neoclassicism as well as administrative and business buildings of the late Soviet era. The project proposes the creation of a multifunctional public transport hub, which, in addition to its direct function, will also play the role of a new economic center. Direct railway connection with the airport and the possibility of accessibility with EXPO allows us to make in this place the headquarters of international organizations and forums, within the framework of which both training of new personnel (proximity to UrFU and the city center) and various summits can be carried out.





CATEGORY: STUDENT

SUBCATEGORY:

URBAN DEVELOPMENT

CONCEPT

3

TITLE:

PLANNING AND DEVELOPMENT PROJECT OF THE CITY'S PUBLIC TRANSPORT HUB

LOCATION: ROSSIYA

.....

UNIVERSITY:

URAL STATE UNIVERSITY OF ARCHITECTURE AND ART

TEAM:

SERGEY TOKAREV

KATERINA TRUSOVA









SUBCATEGORY:

DESIGN

COMPLETED

TITLE:

ICEBREAKER

UNIVERSITY: ARMAVIR STATE PEDAGOGICAL UNIVERSITY

MARINA LASKOVA

Icebreaker furniture collection consisting of four monumental objects: dining table, coffee table, console and bench. The premise of objects is simple, but unusual, for it is a functional continuation of Soviet brutalism, which has become a real revelation for the author. 1. Dining (office) table with a strong support in the form of a crystal, made of oxidized steel. The length of the asymmetrical mountain elm table top reaches 2.5 meters. The stability of the entire structure is ensured by the balanced center of gravity of the asymmetri-





The mobile tasting platform «De Gusto» (hereinafter the abbreviation MTP «De Gusto» will be used) is intended for tasting events of culinary dishes of a wide profile at social and cultural events, as advertising of culinary products in shopping and entertainment centers and as hostess-tools for guests in the restaurant and hotel business. The MTP is made in the form of a ball mounted on a mobile axis. The MTP in its design has the possibility of transformation into three leading elements: The first is a hemispherical roof made of transparent materials necessary for the visual inspection of tasting products with a maximum viewing

angle. This roof is transformed (raised) and allows you to turn the restaurant into a point of classic street food or tasting. The second is the tasting tables in the amount of two pieces. Tasting tables are laid out at an equidistant distance from the central part, have mechanical support for stability, and are equipped with a compartment for storing small household garbage. The third is a cutting and preparation table in the amount of one piece. This table is the central part of the structure and is intended for conducting culinary master classes, providing advertising, and(or) consulting services for the presented products.



CATEGORY: STUDENT

SUBCATEGORY: **DESIGN**

CONCEPT

TITLE:

MOBILE TASTING PLATFORM

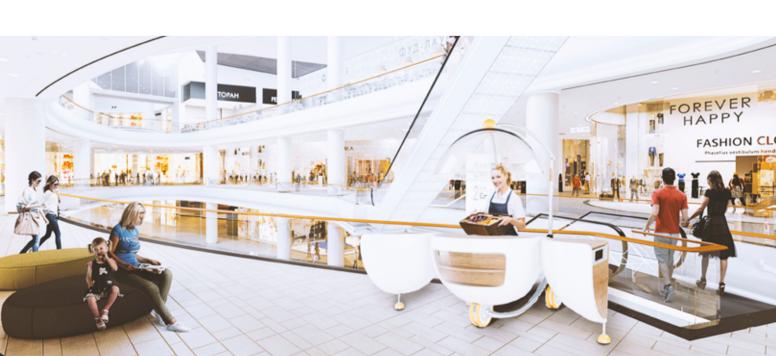
УНИВЕСИТЕТ | UNIVERSITY:

NATIONAL RESEARCH UNIVERSITY «MOSCOW INSTITUTE OF ELECTRONIC TECHNOLOGY»

TEAM: ALEKSANDRA KONSTANTINOVA









ARCHITECTURE

CONCEPT

AUDIENCE CHOICE AWARDS

HA3BAHNE | TITLE:

KURSHAVAL CHEESE FACTORY

BURO/STUDIO:

PROJECT COMPANY «ARKOS»

TEAM:

ELENA MAMCHENKO VICTOR NIKITSKYI SERGEY GUZHOV SERGEY SIDORENKO The main task of the Kurshaval cheese factory is to revive traditional Russian cheeses, combining the best traditions of cheese making and the achievements of modern technologies.

"Kurshaval cheese factory" got its name from the village "Kurshava", located in the picturesque region of the Stavropol Territory. The project provides for the production of hard and semi-hard cheeses up to 7 tons per day. The construction site is located in the "Cheese cluster", in a picturesque

area of the Moscow region, Dmitrovsky district. The area of the design site is 1 hectare, which makes it possible to design a compact plant for the production of quality products. The golden color of the ripening cheese formed the basis for the concept of facade solutions of the cheese factory. And modern finishing materials from perforated metal cassettes allow you to create an expressive image of a building and emphasize its individuality and purpose of the object.







The concept of the project is to integrate of the vivid image of the famous person, the architect I. I. Leonidov, and his one of the most famous works - the library, into the environment through a small architectural form. Creation of the art object "Leonidov - face of the Soviet avant-garde" on the territory of the former ZIL factory as a part of the open-air museum is aimed at filling urban spaces with sense, enlightening and attracting various groups of citizens to the exploration of their's country history, as well as creating an additional point of attraction for the area. There are Architect Golosov st., Architect Melnikov st., Architect Lissitsky st., Architect Leonidov st., Kandinsky st. and etc. on Zilart territory. However, anyone has no images, associated with these big names. Thus, a problem arises related to the informational urban void. Nowadays Zilart territory is

Concept

the largest construction site in the city, where a new high-quality urban environment is being created, including residential buildings and all related infrastructure, including the Park, embankment and boulevards. The territory has all chances to become a symbol of the new Moscow's architecture, because right here you can see the works of many modern "stars" of architecture, as well as remember the geniuses of the past, due to the streets, boulevards and embankments named after them. The placement of the object is proposed on Kandinsky Street, one of the main streets of the district, which cuts across almost the entire residential quarter. This street doesn't cross Architect Leonidov street. That's why by placing an art object at thispoint, we provoke passers-by to wonder and go to explore both the place and the history.

Eurasian Prize 2020 – 2021

КАТЕГОРИЯ | CATEGORY: URBAN DESIGN

CONCEPT

AUDIENCE CHOICE AWARDS

ΓLE:

THE FACES OF THE SOVIET AVANT-GARDE. LEONIDOV

LOCATION:

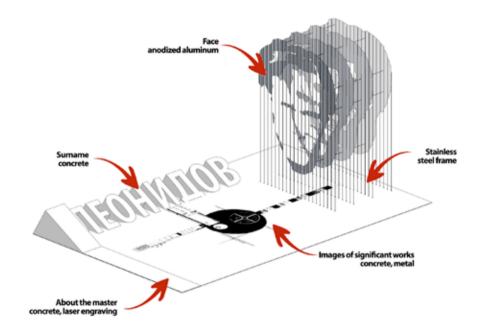
RUSSIA, MOSCOW

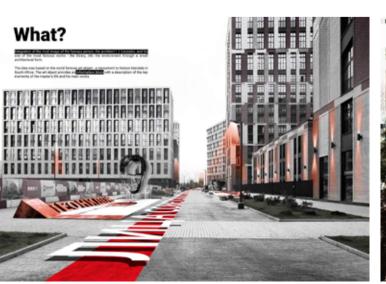
BURO/STUDIO:

SBI «GLAVAPU»

TEAM:

DMITRII KLIMOV,
KIRILL ARKHIPOV,
ALEKSANDR ARKHIPOV,
ALEKSEI POLISHCHUK,
RIMMA KAZAKOVA,
MARIA NEKRASOVA ET AL.







HORMANN



CATEGORY: STUDENT

AUDIENCE CHOICE AWARDS

TITLE:

PREVENTIVE HEALTHCARE CENTRE

LOCATION:

HUNGARY, BUDAPEST

UNIVERSITY:

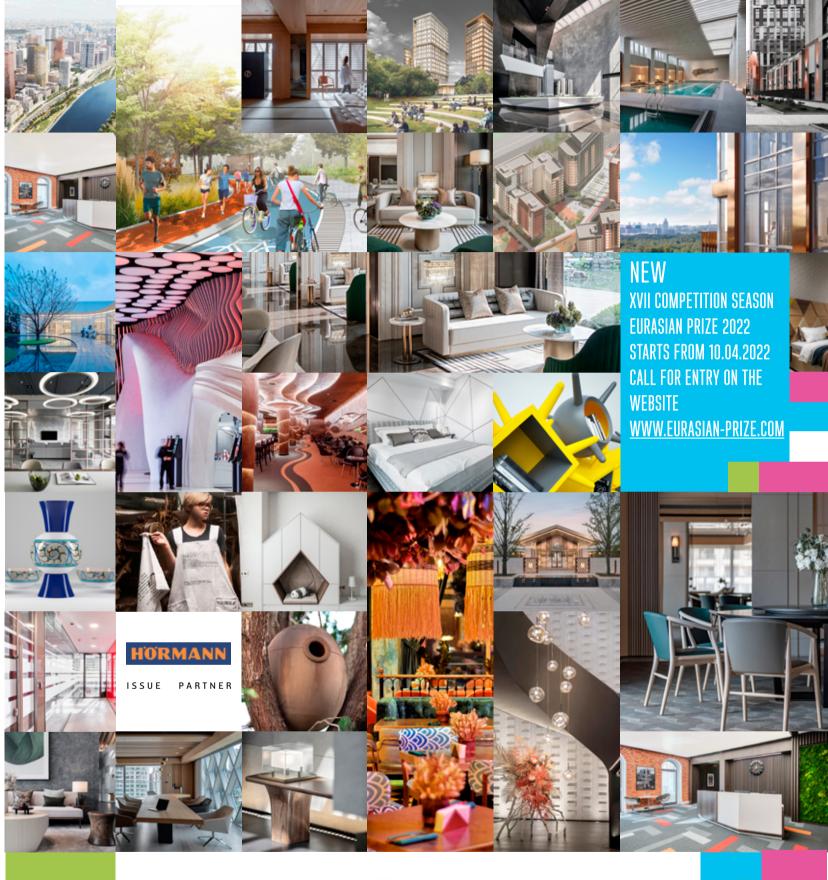
BUDAPEST UNIVERSITY OF TECHNOLOGY AND ECONOMICS, THE FACULTY OF ARHITECTURE

TEAM: ZOLTAN SCHRAMMEL HAOHENG ZENG KHALED ALAYOUBI

People in Europe now have a longer life expectancy which is considered a positive result of developing the healthcare systems. But that phenomenon has some different impacts as well on the society such as pension system sustainability National financial resources and the Health of elderly people. Due to a lack of labour forces, most countries are trying to extend the retirement age to 65 years. The well-being of elderly people is not only for their happiness but also a fortune for society. Medicine is a very complex and expensive process but preventive medicine could be a lighter and cheaper system. Preventive healthcare has four levels. In this project, we focused on health education, detection, and rehabilitation. The program of the project includes the physician department which response to the detection aspect. The therapy department responds to rehabilitation aspects in addition to the multifunctional rooms which play the role of the educational aspect.





































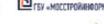




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