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осуществлены в контексте архитектуры XVIII века (оранжерея Таврического сада была заложена в 1784 году). Так диалог города и природы, предмета и среды приобретает вневременной характер.

Ксения Литвиненко

Nostalgizing naturalist

October 22nd – November 22nd: the orangery at the Tauride Garden staged an exhibition of Russian object design entitled 'Naturalist'.

The exhibition took the form of a collective installation showing the results of an eponymous curator's project involving 15 Russian designers. Naturalist was the continuation of a series which began in 2014 with the IZBA project (shown in Milan, St Petersburg, and Moscow). Participants in the new project by the creative tandem consisting of curator Tatyana Kudryavtseva and designer Yaroslav Misonzhnikov were asked to study the role of nature in urban life. They designed objects which make it possible to feel at one with the vegetative world inside our homes.

About 20 objects were created for the project. They include a cachepot for growing plants, lighting fixtures, fabrics with a 3D effect, solar screens whose light changes during the course of the day, small items of furniture, and accessories whose production involves the use of natural materials such as birch bark, ceramics, porcelain, sandstone, and marble. There is even a bird-feeder with a special device which amplifies the sound of the birds' singing.

Most of the authors of these pieces obviously proceeded from the idea of updating traditional ecological production techniques such as birch-bark wickerwork. Another recurring theme was a clear desire to remind viewers of the object environment of Soviet times. The modular ceramic pots refer us to the models of molecules in the chemistry classrooms in Soviet schools; the oil paint on the stands for flowers recalls the abundant use of this finishing in Soviet homes; and the series of suspended cachepots resembles the decoration of

a district health centre or vegetation corner in a kindergarten. And yet the nostalgia at Naturalist remained functional and ironic, giving the exhibits a modern feel and distinguishing the Soviet style from Soviet design proper.

The theme of ecology and of the survival of plants in the urban environment is not incidental in the context of references to Soviet design. The latter showed an awareness of problems to do with immoderation consumption and conservation of nature: not only were ecological design objects created in the Soviet Union as early as the 1960s, but there was also an independent ecological movement consisting of organizations of volunteers at university natural-sciences faculties.

However, these references to the socialist epoch were realized in the context of 18th-century architecture (construction of the orangery of the Tauride Palace began in 1784). Thus the dialogue between city and nature and between object and environment took on a timeless quality.

Kseniya Litvinenko

Россия / Russia

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Двойная победа

В ноябре в Сингапуре состоялось вручение премий Всемирного фестиваля архитектуры (WAF). Одним из лауреатов оказалась петербургская «Студия 44» Никиты Явейна.

Сразу две работы «Студии 44» были удостоены премий. Концепция развития исторического центра Калининграда (2014) заняла первое место в категории «Мастер-план. Проекты», оставив позади мастер-план электростанции Баттерси в Лондоне, созданный бюро Рафаэля Виньоли. А здание Академии танца Бориса Эйфмана (2012) победило в категории «Школа. Постройки»; одним из конкурентов здесь была Академия Бернвуд бюро АНММ, получившая в этом году премию Стирлинга. Еще одна работа «Студии 44» – музейный



↑ Питер Кук вручает премию WAF представителем петербургской «Студии 44»: Георгию Снежжину, Ивану Кожину и руководителю бюро Никите Явейну Peter Cook hands the WAF Prize to representatives of Studio 44 (St Petersburg) – Georgy Snezhkin, Ivan Kozhin, and Nikita Yaveyn (CEO)

комплекс Государственного Эрмитажа в восточном крыле Главного штаба (2014), – представленная в категории «Культура. Постройки», вошла в шорт-лист, уступив победу социальному проекту из Японии «Soma – Городской дом для всех» (Klein Dytham Architecture), возведенному на месте катастрофы (землетрясение и цунами 2011-го), для потерявших свои дома и рабочие места в результате трагедии.

Всемирный фестиваль архитектуры существует с 2008 года. В отличие от Притцкерской премии, которую называют аналогом Нобелевской, WAF сравнивают с «Оскаром», поскольку награды здесь вручают не по совокупности заслуг, а за конкретные проекты и постройки, выполненные в течение двух последних лет. Состязание проводится в 30 номинациях, ежегодно в нем принимает участие около двух тысяч архитекторов из 60 стран мира. С 2008 по 2015 год российские бюро представили более 80 проектов, 30 из них вошли в шорт-лист, но победы добились только работы «Студии 44».

Елена Соловьева

Double victory

In November the prize-giving ceremony for the World Architecture Festival awards was held in Singapore. One of the winners was Nikita Yaveyn's Petersburg firm, Studio 44.

In fact, two works by Studio 44 won awards at the festival. The firm's concept for the

development of the centre of Kaliningrad (2014) took first place in the 'Master plan. Projects' category, beating Rafael Vinoly's master plan for Battersea Power Station in London. And Studio 44's design for the Boris Eifman Dance Academy (2012) won in the 'School. Buildings' category, facing down competition from AHMM's design for Burntwood Academy, which won this year's Stirling Prize. Another work by Studio 44 – the museum complex of the State Hermitage Museum in the east wing of the General Staff Building (2014) – was shortlisted in the 'Culture. Buildings' category, but lost to 'Soma City Home for All', a social project for Japan (Klein Dytham Architecture) which was built on a site affected by the catastrophic earthquake and tsunami of 2011 to provide accommodation for those who had lost their houses and jobs as a result of the tragedy.

The World Architecture Festival has existed since 2008. Unlike the Pritzker Prize, which is seen as an analogue to the Nobel Prize, the WAF awards are compared to the Oscars – since they are given not to mark career achievement, but successes with specific projects and buildings designed over the last two years. The competition involves 30 categories and approximately 2,000 architects from 60 countries every year. In the period between 2008 and 2015 Russian firms submitted more than 80 projects, 30 of which were shortlisted; only the entries by Studio 44 have actually won.

Yelena Solovyeva