

общественные интерьеры *public interiors*





Editorial

We don't know how about you, but working on this issue about public interiors, we couldn't but look back at the one we did a year ago. We wanted so much to exhaust the theme and finally cover all the types that we deliberately skipped the last time: hotels, restaurants, cafés and other HoReCas, shops and showrooms, as well as complex hybrid spaces serving for both work and leisure that, as we have learned, are mushrooming (p. 17). We have defined the general theme as hospitality, because for all intents and purposes every one of the aforementioned types of spaces aims to entice, lure and make the guest stay as long as possible in order to consume as many services as possible (p. 159).

The concept may seem trivial, but while discussing hospitability we unexpectedly touched upon a broad range of far from trivial topics. For instance, the close interrelationship between the history of architecture and that of gastronomy and that the word “taste” became synonymous with “aesthetics” in the period when haute cuisine flourished (p. 119). Or else, that the architecture of today's public spaces is above all the engineering of sensations and generation of unique experiences (p. 67). This trend is changing the tourist industry dramatically: people no longer want a “wholesale” and average approach from travel operators. Alexander Ostrogorsky called the “Texts” section explicitly “Sunset of Tourism” (p. 233), expounding the theme through the experience of China (p. 240), among other things, and describing how Instagram, like a virus, affects our natural desire to explore new things and forces it to mutate into a mania of getting to an Instagramable place (p. 249). It is no chance that the overwhelming majority of projects entered in the competition for the renovation of the Russian pavilion in Venice to make it open! (that is, among other things, hospitable) offered solutions as a result of which it is not at all necessary to fly to Italy to visit the pavilion (for details see our website).

As the saying goes, the world will never be the same. Technologies are worming their

way into our heads, reading out our physical condition and mood, feeling for our weak spots and delivering a precision blow, that is, offering a service or product which at the given moment we just cannot turn down (p. 195). However, while living interiors tend to be adaptive and foresee our smallest wish, public ones, on the contrary, need to strive primarily for wow effect. When going out, we want amazing discoveries and bright sensations.

Perhaps, this is why our issue about “hospitality” has become an issue about outer space as well. We hoped, of course, that the jury would highly appreciate the interiors of the new Gagarin Airport in Saratov (moreover, in three categories: regular halls and two VIP lounges, see pp. 20–29), but never thought that all the rest, too, would be pervaded with the importance of this anticipation of change and new horizons that all of us desire so much. We never thought that the theme of interactive exposition at Gagarin Airport—“the future that Yuri Gagarin dreamed about and that has come today”—is so in keeping with the spirit of the time. However, it looks like today it is virtual reality that is becoming our outer space: Facebook has already announced the creation of a new space for communication and games, Horizon, the architecture of which will be participatory. What is it if not a new world?

But in the “old world” it is still architecture that is responsible for maintaining the anticipation, sense—and taste!—of beauty. This issue, we hope, is further proof of this fact. Enjoy!

P. S. Welcome to our Instagram and Facebook!



款待*

* Chinese hieroglyph for “hospitality”

Ресторан-бар Sapiens Est Kitchen & Bar

Москва / Golden
Heads

Расположение: **Москва,
Пушечная ул., 4, стр. 1**
Проектирование: **2018**
Реализация: **2019**
Авторский коллектив: **Анастасия
Каспарян, Лилия Каминская**
Общая площадь: **175,46 м²**
Площадь надстроенной
антресоли: **20,46 м²**

Краска: **Dulux**
Подробнее **стр. 204–206**







(2)



(3)

Даниэла Колли: «Неожиданный и впечатляющий контраст между цветовой гаммой и формальными решениями».

(1, 3, 8)

Основой концепции нового гастро-бара стало общение, за которым сюда можно прийти в любое время. В ресторане два зала. В первом посетители становятся гостями бармена благодаря контактному столу, соединенному со стойкой. Здесь они могут определиться с напитком, который им тут же приготовят.

Есть в SAPIENS и свой ироничный арт-объект: пять фигур, демонстрирующих поэтапное развитие человека—от питекантропа до homo sapiens,—декорируют стену по ходу ступеней лестницы во втором зале

(2, 5)

Светлые кирпичные стены, выкрашенные краской английского бренда Dulux и контрастирующие с геоме-

трическим рисунком мраморного пола и росписью потолков, сделали интерьер ярким, но лаконичным

(4, 6)

Высокие потолки позволили дополнить первый зал балконом, подходящим для проведения частных мероприятий. Таким образом, функционируя как отдельный зал, он не создает ощущения замкнутого



(4)



(5)



(6)



(7)

пространства. С балкона открывается вид на огромные круглые потолочные светильники, созданные специально для этого проекта. Вместе с яркой росписью потолка они создают уникальную атмосферу заведения

(7, 9)

Второй зал, с его мягкой посадкой и приглушенным светом, по функ-

ционалу ближе к ресторану. Здесь с удобством разместятся те, кому хочется более спокойной и камерной обстановки. Одну из стен оформили 3D-панелями, выполненными на заказ. Зеркала вдоль стен создают эффект расширенного пространства, добавляют легкости и света



(8)



(9)

I. projects: public interiors

Today the hospitality industry is not limited to outlets where clients are wined and dined or get other services as they relax. Not only the owners of restaurants, cafés or hotels, but also transport hub managers want their clients to feel they are dear and welcome guests: everywhere you are offered a broad range of impressions and sensations, from gastronomic to cultural and educational, so airports and metro stations mount exhibitions or even open full-fledged museums. Passenger business lounges are a case apart and more than deserve their place among “hospitable” public spaces: they offer clients to “live out” their waiting time with every possible comfort.

The main conclusion from the selection resulting from the jury vote is that when it comes to “the culture of leisure”, the mono function definitely loses out. The winners are shops where they stage parties and play ping-pong; showrooms with antiques or contemporary art galleries that at least arrange educational lectures; bars with coworking; and sales offices with cinema halls. The more independent of location we become, packing everything we need into our laptop with Internet access, the keener the competition among those who have a stake in our perpetual movement. The race between the virtual and the real has reached its peak, and the latter, judging by our selection, is trying to win over primarily by the eccentric and wow effect. When “visiting”, as before, people most of all want to get surprised: the desire for “thrills” is their only motivation for going out. And although the risk of this motivation petering out is increasing, there is little doubt that virtual reality can be more sophisticated and inventive than any offline gimmick, so the showdown is still on. The status of guest in the digital world (remember the Guest Mode in the operational system) is still far less attractive than it is in the physical world.

Johan van Staeyen A Belgian architect

and designer, founder of the Van Staeyen Interieur Architecten studio, Johan lives in Antwerp, invents and sells furniture, and creates vividly distinctive interiors. His is a typical case when furniture pieces are made on the architectural principle and structure and organize space better than any partitioning or framing. Together with attractive colouring, this gives his studio projects a memorable image. In 2019, a bar designed by Johan van Staeyen won the prestigious Dezeen Awards in the “Civic and cultural interior” category.

“The range of impressions from the projects was as broad as it could be: there were some that our team didn’t like at all and those that we liked very much. The overall impression is that Russian architects like (at least in this sphere) bright colours, strange shapes, and playfully eccentric details. Some succeed in mixing these and connecting them with the existing space very well while others are trying hard, although not all the methods they use work as desired while others are clearly missing.”

Daniela Colli A native of Rome

and founder of her own architecture and interior design studio. Bars, restaurants and hotels are the sphere in which Daniela has scored her greatest success and gained international recognition, winning numerous awards and prizes. On one occasion she creates a bar in the spirit of Art Deco in a modernist building of the 1960s and on another an ultra-modern wine shop inside a historical brick house of the turn of the 20th century. Every time it is exquisite workmanship as far as style, detailing and space are concerned.

“Russian architecture and interior design are obviously transforming and developing, gradually leaving behind their historical roots and coming close to contemporary projects that set a new level of relations between form, materials and space. Unfortunately, historical roots are very strong, and the process may take more time than one would like. Nevertheless, the few promising projects that I have seen may well be taken for the harbingers of the ‘Russian Renaissance.’”

Alexey Kozyr An architect,

founder of his own studio, Project Russia co-founder and creator of truly outstanding private houses and apartments (for instance, PR91 listed one of his houses among the best private architecture projects of 2017–9). However, the Kozyr studio portfolio also includes restaurants, impressive showrooms, exhibition spaces and memorable expositions: suffice it to mention his installation in Antarctica within the framework of the Antarctic Biennale. The Ice Cave in the Zaryadye Park is, beyond doubt, his most notable public interior among his latest works.

“A very high level indeed. To tell the truth, I was surprised. Out of the 116 projects entered for the competition, a mere couple were passable while the rest were done at a fairly good European level both in the quality of execution and in the choice of materials. Definitely, we’ve made a huge quality breakthrough in interior design. Yet certain clichés strike the eye: clean brickwork, open communication lines—I am myself fond of these things, but it seems to me that people are beginning to get tired of them.”

Gagarin Airport Interiors
Saratov Region / ASADOV_,
NOWADAYS office, SAGA



Location: **Saburovka Village, Saratov Region**
Designed: 2013
Implemented: 2019
Total terminal area: 230,000 sq. m

The new airport complex in Saratov is one of the first airports in modern Russian history to have been built from scratch. A group of specialists worked on the project. The name of the airport, “Gagarin”, set the overall tone for the entire design. It was in the Saratov area that Yuri Gagarin studied and then landed after the world’s first space flight. The main façade of the terminal represents a “space” wave spreading in protuberances from the main entrance. The image of a wave echoes other regional symbols: the Volga River and the famous Saratov harmonica.

The terminal’s interior space likewise has a white-and-black “space” gamut. A series of interactive installations on the history of Russian space flights is an indispensable part of the interior décor that makes an interactive museum out of the airport building. The purely technogenic space was thus enriched with cultural codes to such an extent that the Saratov airport is now a cultural as well as a transport hub.

Archiloft Art Space
Moscow / Geometrix Design



Location: **31 Skolkovskoye Highway, bldg. 1, Moscow**
Designed and implemented: 2019
Art space area: 450 sq. m
Architecture park area: 5,000 sq. m

The architects were looking for an office for themselves and, after making a “dream list” of requirements, were unwilling to compromise on anything. A Soviet-period abandoned structure with nailed up windows that they had come across by chance turned out to be the coveted ideal. Concrete, brick, high ceilings and windows, a walkable roof and veranda were all found in a former neighbourhood boiler-house. Although its area exceeded future office needs, the architects, hopelessly enchanted by the place, were unable to give up on it. That was how they came up with the idea of organising not merely a workplace, but an “education and entertainment platform” for master classes, award ceremonies, commercial presentations and creative office parties.

Johan van Staeyen: “The space itself with its brick walls and its surroundings looks very authentic. We liked the architects’ decision to leave the building as it was and merely clean it up carefully. Visible from the outside, its curvilinear interior structure is truly good and seems to be inviting to go in, intriguing about what’s inside. It flirts with the visitors. It’s hard to understand what could be improved there: the design is so site specific that, if you change anything, you’ll simply get a different project ill-suited for this place.”

Collider Coworking Space, Bar and Event Venue
Moscow / MT.Architects + Delately



Location: **Business Centre Factoria, 27 Vyatskaya St. Moscow**
Designed and implemented: 2018–9
Total area: 1630 sq. m

As a space for work and leisure, Collider is primarily young people oriented. The 20- to 35-year-old generation opts for vocations that until recently were not taken seriously, such as blogging, data analytics and others, in one way or another associated with marketing, video production and programming. New vocations call for new ways of thinking and new skills—primarily multi-tasking. This found reflection in the way the coworking space is organised: a system of quiet and noisy zones invented there enables a quick shift of attention. The layout is based on two conventional “streets”—Street and Avenue. Soft zones, small conference rooms, cabins for skype-conferences and open space for individual work are located along the Avenue while teamwork zones and auxiliary premises (kitchen and public toilets) are along the Street. At their crossing there is an amphitheater.

Aleksey Kozyr: “Very beautiful in colour scheme, with bright accents and stunning cast iron columns, it’s a splendidly crafted loft interior. In this sense the dark bar section with red inserts loses out to it: too much flickering there.”

VIP Lounge at the Airport
Saratov Region / VOX Architects



Location: **Saburovka Village, Saratov Region**
Designed and implemented: **2019**
Total area: **1,000 sq. m**

With its “Sky” concept, the VOX Architects bureau was among the three competition winners for the Saratov airport VIP lounge interiors (another winning project called “Water” came from the OFFCON bureau, see p. 62–66; for the airport interior project see p. 20–29). Inspired by the mythologized figure of the space trailblazer who landed in the Saratov steppe in April 1961, the imagery unexpectedly got a powerful toponymic boost when six months after the competition was over the airport was named after Yuri Gagarin. The coloristic solution was based on the “celestial” combination of white with different shades of light blue. The white-and-blue objects look like clouds cut by a rocket dashing into the thermosphere.

The space theme manifests itself in the lounge in two ways. Directly, in the form of Gagarin’s bas-relief portrait in the conference hall or “the children’s capsule”—a mock-up of the spherical descent vehicle used as a playground for young passengers. Indirectly, in the form of emotionally strong architectural images and motifs of overcoming, breakthrough, miracle and championship.

Mosbrew Brand Space
Moscow Region / Form Bureau



Location: **Volkovskoye Highway bldg. 12, Mytishchi**
Designed: **2017–8**
Implemented: **2018–9**
Total area: **710 sq. m**

Mosbrew is a tasting room, brand shop and lounge of the best-known brewery in Moscow. Earlier the building was used as a “Brew House” art platform. The architects had to transform it into a vivid brand space for excursions.

The tasting room and brand shop are in the entrance zone. The open and well-lit space brims with bright accents in line with production aesthetics and signature style (for instance, the gigantic logo of red organic glass). In addition to the shop and lounge, the brand space includes a small cinema room that can be used as a lecture hall.

Johan van Staeyen: “The use of bright and attractive colours and the industrial nature of space, together with rounded shapes, make it very exquisite. Industrial premises have been transformed into a place one finds pleasant to be at. The only solution that seems questionable is the shelves with plants above the bar. Perhaps a wall garden behind the counter would look better.”

Foster Cinema House and Restaurant
Moscow / AG Method



Location: **30 Frunzenskaya Embankment, bldg. 19, Moscow**
Designed and implemented: **2019**
Design area: **315 sq. m**

The Foster Cinema house at the Casa Ricca expocentre was conceived as a space, in which high-end culture elements—home theatres and stereo systems—are not showcased as a set of artifacts for geeks but are available for direct experience and use in comfortable surroundings. Of no small importance is the fact that the project presupposed the creation of not so much a showroom or place for “consumption”, nor even just a restaurant and bar, as a platform for discussions, meetings and live communication, which may lead to the birth of ideas and innovations.

The creative solution was based on archetypal notions of the cinema borrowed from western culture. Hence the eclectic mix of Art Deco elements and patent modernist details. As a result, the cinema house was naturally fitted into the interiors of the Casa Ricca expocentre located in the building, which is a graphic example of late Soviet modernism.

Overall, the Foster Cinema interiors show explicitly that top-class equipment, frequently large size, may naturally fit into specific style interiors. According to the designers, this makes it possible to take a new look at the unjustifiably forgotten culture of listening to music using professional equipment.

Domestic Airlines Business Lounge Saratov / OFFCON



Location: **Gagarin Airport, Saburovka Village, Saratov Region**
 Designed: 2018
 Implemented: 2019
 Total area: 275 sq. m

When explaining their VIP lounge interior concept, the OFFCON architects mention several things that were reflected in the project. First, the inalienable tie between Saratov and the Volga and the idea of the Great River. Hence the image of the water surface conveyed in the rippled copper “drops” on the ceiling. Second, the perception of a journey as sliding through time. The fast dynamics of this slide in the space of the lounge is produced by cylindrical chandeliers soaring in the air suspended from a fine and barely visible wire. Still another element—the “marching” columns—seems to upset the steady flow of life and precipitate the change of place. The lounge as a space of waiting and “a place in-between” (you are no longer at home nor yet where you want to be) at the same time makes one remember home and pre-empt novelty.

Alexey Kozyr: “I liked the rhythm of the offset columns and the crooked reflection on the ceiling. That was such a powerful stroke that one could stop there: lamps flying in chaos already seem redundant.”

Private Hotel in Pirogovo Moscow Region / nefa architects



Location: **Pirogovo Golf Club, Moscow Region**
 Designed: 2018
 Implemented: 2019
 Total area: 1 600 sq. m

This private hotel on the grounds of the Pirogovo golf club is “members only”, that is, you cannot book it online. The building was originally designed as a hotel and, according to the architects, is “an outstanding space creating the image of an industrial facility ‘buried in the forest.’” The client’s specifications requested that the place should surprise visitors and be full of all sorts of contrivances, tricks and illusions.

The architects substantially redesigned the storey accommodating the rooms but were selective in their other interventions in the organisation of space. While the industrial background was preserved, “expensive” surfaces and materials were used for interior finish. The result is a well-balanced mix of brutal materials, such as monolith concrete, rough floor planks and burnished steel components, and surfaces of oxidised copper, marble and Venetian glass.

Akvarel Boutique Hotel Moscow / Front Architecture



Location: **12 Stoleshnikov Lane, bldg. 3, Moscow**
 Designed: 2016
 Implemented: 2017
 Number of rooms: 24

The Akvarel boutique hotel was fitted into the building of a former hotel in the very heart of the Russian capital. In this redevelopment project the architects were inspired by the history of the place, its atmosphere and the strong aura of the city centre. The hotel has become a sort of metaphor of Moscow with its eclectics and richly diverse lifestyles. Public spaces take up a mere 55 out of the 570 sq. m of the hotel’s total area. Still, thanks to smart replanning a reception zone, coffee bar, lounge and wine room for eight guests, which can double as a conference room, have been fitted into this small space.

Johan van Staeyen: “I greatly liked the solution of the reception zone, namely, the interchange between the semicircular chandelier over the reception desk and decorative arches on the wall. The interior looks fresh and up-to-date, although in some rooms there are too many textiles, we think: overall, it would have been better to constrain the palette of the materials used.”

Café Krasnodar
Krasnodar / MAXIM RYMAR
archistudio



Location: 4 Razvedchika Leonova St., Krasnodar
Designed: 2018
Implemented: 2019
Total area: 600 sq. m

The restaurant sits on the grounds of the Krasnodar Park, and its interior was originally conceived as an extension of the lush surrounding landscape. There is much greenery in the parlours, in cachepots and on the “green” walls. The ceiling is covered with original metal “waterlilies”. One more element visually making space very natural is columns with metal nest-like rings narrowing towards the middle: they resemble old forest trees both in shape and in colour. But what immediately catches the eye is a spiral staircase in the centre of the restaurant that leads to the terrace and the “golden” bar counter with asymmetrical light fixtures.

Daniela Colli: “It is a very elegant project, and the materials used are perfectly balanced. What I liked the most was the ceiling with leaves; it looks very refined.”

Meat & Wine Restaurant
Kurgan / YOOH Architects design
studio



Location: 14 Komsomolskaya st., Kurgan
Designed: 2016
Implemented: 2017
Total area: 440 sq. m

The interior plays on the clash of opposites, which at the same time cannot be conceived without each other. According to the architects, “meat and wine are like man and woman, brutal and exquisite or aggression and tenderness: they go well together and always complement each other”. So, the restaurant has two halls, one light and the other dark. The architects interpreted the dark hall as brutal male space where the spirit of hunting reigns. The colour and shape of the chairs, the panel on the wall and jamón at the bar develop the meat theme and handmade cork lighting fixtures and wine racks that of wine. The light hall with its furniture of delicate shades and tiled fireplace, referencing the home hearth, represents the “female space”.

Alexey Kozyr: “The interior is a great job in the chosen stylistics: an expensive loft with rich textures, panels of tinted oak and brick work well together; the doors and ceiling are beautiful. Although they have slightly overdone it with the number of materials used.”

Schweppes Bar
Moscow / CEDRA



Location: 26 Tverskoi Blvd. bldg. 2, Moscow
Designed and implemented: 2019
Total area: 420 sq. m

In this temporal project for Schweppes the architects managed to create a place in which a quiet atmosphere of a cocktail bar merges with a noisy party venue. The striking combination of precious materials and industrial aesthetics imparts gravitas to the interior and looks spectacular thanks to theatrical semi-darkness and a multi-level space. Seeking to avoid literal branding, the architects turned to history and found out that the company founder, Johann Jacob Schwegge, had been an alchemy enthusiast. Hence the gold and red in the design of the main bar space, while the walls are adorned with fountains to celebrate the brand symbol still featured on its logo.

Alexey Kozyr: “There is definitely some magic in this interior. It is not quite clear how it works, but it wins you over with its cosmic and laconic nature. The jagged line of the bar counter, allegedly fashionable but already shopworn, is slightly off-putting: the interior would only gain if it were less fanciful. As it is, the combination of materials, flashes of light and pictures taken are just excellent.”

PIZZA 22 Restaurant
 Moscow / DA architecture bureau



Location: 1/2 Solyanka St., Moscow
 Designed: 2017–8
 Implemented: 2018
 Total area: 350 sq. m

This pizza house is located in a former salt warehouse in the historical centre of Moscow. Only one-third of the premises is on the ground floor, with the rest lying in the historical salt cellars below the surface. The complex geometry and long history of this space became the starting point of design. The main challenge was devising interesting and attractive seating areas in the basement at a depth of 6.5 m below surface. To make guests down there as comfortable as they are on the ground floor, an open kitchen was set up in the downmost hall, many tubbed trees were put up to create the effect of being at surface level, and a bright art object—a red staircase—was installed in the centre of the hall.

Daniela Colli: “This exciting interior stands out for its red colour and close attention to the minutest detail, which make it memorable and timeless.”

Stone Crab Restaurant
 Moscow / IND Architects



Location: Bolshevik business centre, 15 Lenin-gradsky Avenue, bldg. 1, Moscow
 Designed and implemented: 2017
 Total area: 303 sq. m

The interior of the Stone Crab restaurant at the Bolshevik business centre is a metaphorical reflection of the power of water carrying you away and offering unprecedented riches and shapes. The mesmerizing depth, dark and enveloping, brings forth unusual sensations, a possibility to look into oneself and tune up one's receptors to make them more sensitive to both visual imagery and the taste of one's meal. A fanciful world opens up to the guest. The perception of the whimsical vertical objects created, like the interior as a whole, together with the architect Maria Yasko varies depending on the angle of vision. Viewed from below, they may seem a flock of jellyfish floating by, while seen from the floor above, they produce the effect of overlaid objects. The result is an openwork pattern captivating, perplexing and dragging you into a web of chaos.

Daniela Colli: “The contrast between the blue elements and the black colour enveloping space has created an emotionally charged and theatrical environment; it's a top-class job!”

House of Cultures Kitchen/Bar/House
 Moscow / Olga Lavrentieva



Location: 25 Sretenka St., Moscow
 Designed and implemented: 2018–9
 Total area: about 300 sq. m

The House of Cultures is on the first floor of a 1917 city mansion on Sretenka Street. The architects' goal was creating a new mixed-use space incorporating a restaurant, bar and multipurpose cultural venue, a place to house various pop-up collaborations and bring together artists, DJs, architects and gastronomy enthusiasts. Since the space performs different functions depending on a particular event, the role of the bar counter changes continuously as well. It was important to ensure access to the counter for large numbers at night without impeding human flows during cultural events, lectures and exhibitions or getting in the way of regular restaurant clientele.

Alexey Kozyr: “What I like is the combination of furniture lacework with the brutal surroundings, which look ‘drab’ in the good sense of the word. It is not overdecorated and is done very elegantly: plain white tiles and bright accents that leave no one bored. The rust-colored furniture is slightly jarring, though: compared to the other tasteful colour solutions, its cockroach-like rustiness takes you aback. I would have it in wood, that's fine, but with a texture closer to that of the floor or walls.”

TINTA Restaurant
Moscow / NOWADAYS office + SAGA



Location: 2/5 Novodmitrovskaya St., Moscow
 Designed and implemented: 2018
 Total area: 270 sq. m

The Italian restaurant on the ground floor of a block of flats—an open space with five-metre-high ceilings and French windows—was made as a reincarnation of an imaginary 20th-century Milanese café adapted for our day. The walls are coloured concrete stucco, some of them hidden behind a long velvet curtain that produces a sense of occasion and theatricality.

The bar zone is made of white and green block stone. A huge lightbox brightly coloured on the inside is above the kitchen, with designer neon lamps hung all around. Vintage chairs have been brought from Europe; they are truly retro in an interior that is fantasia on the theme of retro.

Sapiens Est Kitchen & Bar
Moscow / Golden Heads



Location: 4 Pushechnaya St., bldg. 1, Moscow
 Designed: 2018
 Implemented: 2019
 Total area: 175.46 sq. m

The basic concept of the new gastro-bar is communication that one can get there any time. The restaurant has two rooms. In the first the visitors are guests of the barman due to a contact table connected with the counter. There they can choose their drink that will be served without delay. SAPIENS has a tongue-in-cheek art object of its own: five figures demonstrating stages in human development from Pithecanthropus to Homo sapiens decorate the wall along the stairs in the second room.

High ceilings made it possible to add a balcony to the first room for private events. While serving as a separate venue, it nevertheless does not produce the feeling of a closed space. The balcony affords a view of enormous round ceiling lamps designed specially for this project. Together with the lively ceiling painting, they create a unique atmosphere.

Daniela Colli: “An unexpected and impressive contrast between the colour palette and formal solutions.”

APR.L Bar
Moscow / ArchPoint architectural bureau



Location: 5 Bolshaya Tatarskaya St., Moscow
 Designed and implemented: 2019
 Total area: 167 sq. m

Dedicated to the popular summer apéritif, the bar has an atmosphere of perpetual summer with unrestrained gaiety and dancing. Upbeat party goers flock to the place attracted by its designer cuisine, trendy Story mentions and sunny vibe the ArchPoint architects so painstakingly created.

Here, guests are involved in a lively performance. For instance, with steam fireplaces placed along the bar, the guest has to thrust his/her arm through fire to pick up his/her drink. The statue of David soaring above adds to the wow-effect. The well-known sculpture has been given the movements of a swimmer while retaining its recognizable relaxed attitude.

Johan van Staeyen: “We liked the bright ceiling very much: orange is very refreshing and tempting. On the one side, the interior is brutally industrial and, on the other, fairly refined to the extent of looking cozy. At the same time, we had the impression that David on the ceiling, greenery and coloured furniture put together smack of kitsch and eccentricity. They might then place one more statue at the entrance as well; the orange film on the windows is obviously not enough: something else more attuned to what awaits the visitors inside is wanted.”

Remy Kitchen Bakery
Moscow / Sundukovy Sisters



Location: 2 Malaya Bronnaya, bldg. 1, Moscow
 Designed: 2016
 Implemented: 2017
 Total area: 165 sq. m

The idea was to make a place at the interface between the past and the future: to combine a grandma's floor pattern with a hipster ceiling finish, and an elegant Art Deco bar with graphic treatment of windows. Three zones different in their functions and mood—two restaurant rooms and a separate space with a bakery and coffee-shop—had to be united. What is more, a comfortable atmosphere had to be created for every zone without splitting the common space into areas differing in style.

Daniela Colli: "The contrast of velvet, timber and copper with deliberately coarse wall finish resulted in an appealing interior, although the ornamented floor seems a bit too much of a good thing."

Regent by Rico Restaurant
Moscow / Wowhaus



Location: inside Arbat Hotel, 12 Plotnikov Lane, Moscow
 Designed: 2019
 Implemented: 2020
 Total room area: 150 sq. m

The restaurant is inside Arbat Hotel, a Brezhnev-period building.

Its earlier interior retained the theatrics of "raspberry-red jackets" and appealed to the tastes of the deep-pocketed public of the 1990s. Fortunately, the public changed and, to match it, the interior had to be modernized to make it lighter and more bourgeois. The basic stylistic method was an allusion to the style of the late 1960s-1970s. The Archiproba Studios, which designed the smaller room, carefully restored the style of the stagnation period while the Wowhaus bureau did the bigger room in the aesthetics of that period as interpreted from the point of view of West European culture.

Alexey Kozyr: "I would single out here the cylindrical faceted partitioning made of blade glass—I have a penchant for such aesthetics."

Hydra Bar
Moscow / SAGA



Location: 11 Nikitsky Blvd., Moscow
 Designed and implemented: 2018-9
 Total area: 116 sq. m

It was work with the ruined space of an architectural monument. A life-size mockup of the bar counter was made in the process to check the future monolithic volume. The designers managed to delicately reconstruct the old ruins: few people notice that the floors and stairs have been re-assembled using the old restoration brick. Far from every bar has its own stage director while Hydra has one. As a result, the bar scenography consists of three act rooms. The room with a mirror reflecting a mythological banquet scene transforms the onlooker into a protagonist of a golden Byzantine fresco. The second room is a massive stone thing—a bar island squeezed into the old basement brick walls. The third and last room is a small space for ceremonies hidden in the most beautiful part of the bar (unfortunately, still closed to visitors).

Daniela Colli: "The rough materials are eye-catching and matched ideally in colour. Bar chairs are a lucky strike piece."

Abu Gosh Hummusia
Moscow / STUDIO SHOO



Location: 42 Sivtsev Vrazhek Lane, bldg. 5, Moscow
Designed and implemented: 2018–9
Total area: 22 sq. m

Abu Gosh is a conceptual street food joint with authentic Israeli cuisine. It is located in an old garden pavilion built in 1911 in a backyard overgrown with greenery. The objective was to accommodate an open kitchen and provide comfortable seating without losing the distinctive flavour of Israel. That was how a large common table for noisy parties appeared in the centre of the room and high seats with soft pillows in the windows; the other tables can be arranged in any way.

Daniela Colli: “Bright furniture and details have made this tiny, simple yet energy-packed space.”

see pp. 156–158

Section Shop
Moscow / LOGIC



Location: 3 Krasnaya sq., GUM, 1st line, Moscow
Designed and implemented: 2018
Total room area: 547.8 sq. m

The all-Russian designer clothes shop Section is an extension of the pop-up project of the same name that was initiated by the Bosco Fresh Fest founders, Ilya Kusnirovich and the Esthetic Joys team. The pop-up opened in GUM in the autumn of 2017. Its concept was formulated as “a 3D show window of Russian fashion” and implied that it would offer not just clothes but also books, vinyl disks and souvenirs. Customers could also play ping pong, have a cup of coffee, listen to a lecture and dance at a party. A permanent shop that followed in another part of GUM inherited the idea.

Shop space as a whole is organized around this concept. The new Section takes up three levels: the first floor, mezzanine and second floor, connected by soaring staircases made from a single metal sheet to the architects’ specifications. The key idea was to make use of all the niches and keep as many historical walls and boundaries of spaces flowing one into another as possible.

Johan van Staeyen: “It is a strongly accented and eye-catching staircase and an indubitably beautiful and striking interior. Perhaps, the use of blue metal structures at one of the levels was superfluous as it begins to look like a prison cell. On the other hand, there could have been more of blue in details.”

see pp. 164–169

ARCH-SKIN Ceramics Showroom
Saint Petersburg / Right Design studio



Location: 2/5 Novodmitrovskaya St.
Designed and implemented: 2019
Total area: 202 sq. m

“There is no road leading to harmony: harmony itself is the road.” That was how the grounds of the ARTPLAY SPb design centre with the architecture of a brutal “Soviet factory”, the geometry of the future office space and amazing material—super thin ceramic tiles—inspired and defined the guidelines for Saint Petersburg’s first mono-brand showroom ARCH-SKIN Ceramics of the LAMINAM Rus factory. The tiles, which can be as large as 3 000 by 1 000 mm, are just 3 to 5.5 mm thick. In a bid to bring out the potential of the material the architects made all the new elements, such as doors, kitchen façades, wall facing and pull-out expositors, three metre high. This also helped emphasize the expressive textures realistically imitating wood, concrete, metal and stone.

Alexey Kozyr: “It is a beautiful laconic interior, which has, among other things, graphic expressiveness and effectively working textures. We now work with Laminam Rus products, too, but usually I combine them with other natural materials. Perhaps, in this case, too, some contrast should have been added.”

see pp. 170–173

Laufen Boutique
Moscow / Francesc Rife Studio



Location: **60/2 Leninsky Avenue, Moscow**
Designed and implemented: **2019**
Total area: **180 sq. m**

The first mono brand of the LAUFEN company, a leading producer of designer collections for bathrooms, has opened in Moscow. The boutique with a separate entrance is in the semi-basement of a 1957 residential building. Until recently it housed another sanitaryware shop, and before that a beauty parlour. The aim of the new project was creating a minimalist space with a clean outlook where all the pluses of the company's products could be demonstrated.

Alexey Kozyr: "The choice of materials is quite classy. The combination of monochrome finish and terrazzo on the walls looks fresh and stylish, and the cold pink was a very precise choice. This background shows sanitaryware to the best advantage, which means that the architects' task has been accomplished 100%."

VTB Arena Park Sales Office
Moscow / Atria Magna



Location: **36 Leningradsky Avenue, block 13, Moscow**
Designed: **2017**
Implemented: **2018**
Total area: **167 sq. m**

The architects had the task of creating the interior of a sales office of premium class residential and commercial real estate; it was to be a "closed shop", private and looking like an apartment or drawing-room. The floor area of the showroom is just about that of a premium class apartment, so "home" interiors look quite in place. The showroom has a light-filled drawing room, solid study, conference room and kitchenette, with only a bedroom lacking. The spaces are isolated from one another by glass partitions.

Alexey Kozyr: "First, what is very likable is the colour gamut chosen by the designers, and second, a very strong theme in that interior is various glass inserts and a play on transparency/non-transparency."

Radius 58 Opticians' Salon
Saint Petersburg / DA architectural bureau



Location: **Sevkabel Port, 40 Kozhevennaya Line, Saint Petersburg**
Designed and implemented: **2019**
Total area: **70 sq. m**

Radius 58 is a fledgling eyewear brand established in Saint Petersburg. The company founders decided to open their second showroom in the fashionable creative cluster Sevkabel Port, which houses shops, restaurants, bars and venues for public events and music festivals. The showroom looks upon the central alley, and working on the design, the architects wanted to produce a bright and memorable interior that would catch the eye day and night.

Daniela Colli: "The pink works very well: thanks to the gradient the space is filled with light."

FAQ Stores
Moscow / Blank Architects



Location: Trend Island department store, Aviapark shopping centre, 4 Khodynsky Blvd., Moscow
Designed and implemented: 2019
Total area: 50 sq. m

The FAQ Stores boutique in a large shopping centre is not isolated from the common area, which means that it is highly visible. This format of a boutique for adults is unique to Moscow: it is a sort of social experiment that shifts the boundaries of off-limits themes.

The accents are human silhouettes on the walls formed by bright flame-colour LED light tubes, which divide the shop into two zones, one with male and the other with female energy. While clearly defined functionally, the shop spaces with their carefully selected textures and shades also reproduce tender and tremulous images.

Alexey Kozyr: "It is an audacious, fresh and artistic interior. Insolent and without any vulgarity. One thing: communication lines on the ceiling should have been camouflaged a bit better."

AVGVST Boutique
Yekaterinburg / Crosby Studios



Location: 21/4 Malyshev St., Yekaterinburg
Designed and implemented: 2019

The design principles of the Russian AVGVST jewelry brand are beauty in simplicity, utility and no pomp. The shop interior by Crosby Studios is simple, utilitarian and anything but pompous, so it fully meets the client's postulates. The concept is based on an original combination of dominant grey and lush yellow accents. The grey envelope of the walls and ceiling in three different finishes (aluminum panels, glazed ceramic tiles and paint) gets an effective gradient thanks to LED light tubes.

Daniela Colli: "As usual, Crosby Studios makes full use of the power of light to create a minimalist interior with a strongly pronounced individuality."

My Dear Petra Boutique
Moscow / Crosby Studios



Location: Oceania shopping centre, 57 Kutuzovsky Avenue, Moscow
Designed and implemented: 2019

The interior of the shop of the My Dear Petra Russian lingerie brand is an example of masterful treatment of a small space with simple geometry. The five mirror counters in the centre of the shopping area create an illusion of an interesting but not overdesigned space. The display counters are done in an economy style and work as décor elements.

Johan van Staeyen: "The central composition captures all the attention and you practically don't see what is along the walls. The mirrors elegantly integrated into the interior are double functional, creating the impression that you are in a Japanese garden rather than a shop: you just want to meditate there. One thing: the goods display systems look very fragile, so perhaps, they should be done differently."

projects: hospitality

A Must for Contemporary Architecture

Interviewed
by Julia Shishalova

Oleg Shapiro on how hospitality is understood today, what type of restaurants and hotels are really popular, what we expect from the city market and what we can do in cafés in addition to eating and in the theatre in addition to watching a performance.

Candidate for a doctorate in Architecture. In 2007, together with Dmitry Likin, he founded the architectural bureau Wowhaus. Its major lines of operation include area development concepts and design of public spaces and cultural projects. Among the bureau's better-known projects are the Krymskaya Embankment, Stanislavsky Electrotheatre, Kazanskaya Embankment in Tula, the Innovative Cultural Centre in Kaluga, etc.



Project Russia: Looking for a common denominator for all types of public interiors that we did not consider a year ago and are considering now, such as restaurants and cafés, hotels and hostels, lounges and bars, markets and showrooms, cinema houses and community centres, we have defined it for ourselves as “hospitality”. In one way or another, they all have to do with the creation of a friendly and at the same time captivatingly entertaining atmosphere around the client. We are under the impression that demand has grown for places that can offer both quiet leisure and memorable impressions. What is meant by “hospitality” today?

Oleg Shapiro: We, and not only we, believe that contemporary architecture is human-centered. It is obvious for us today that when speaking about restaurants, hotels and even museums, we compare customer experience, that is, emotions that a person can get there. The hospitality industry is gradually beginning to focus not so much on comfort standards (bed width or air conditioning ventilation speed) as on a thought-out unique offer. Big chain hotels see their popularity shrinking,

and there appear more and more niche hotels with a special approach to design, services, cuisine and the surrounding landscape (true, it sometimes turns out that chains are also behind them). In fact, this is what brought the oldest travel operator Thomas Cook to ruin: nobody needs their readymade tours anymore. Meanwhile, in addition to accommodation, Airbnb now has an experience department, where local residents offer unique guided tours and unusual master classes. People expect a similar experience from restaurants as well: on the one side, the place should be special and well-conceived, and on the other, offer maximum comfort.

PR: What new functions/types of public spaces have appeared in this context?

OS: I think one of the contemporary trends is mixed-purpose spaces of the type of Richter, Strelka or Dom Kul'tur, where brunches, lectures, markets or concerts may be held at different times. Today even restaurants organize their own programmes: Dom 12 holds indie film shows and poetry soirees while Blanc

has dances on Fridays. If you add endless season festivals and tours by chefs, wine makers and sommeliers, it'll be clear that restaurants, too, are trying to offer their guests a new special experience. As for design, emphasis is on a trendy aesthetic statement that makes the place unique. To sum up, everybody is after a place identity with the help of special design, food and atmosphere.

The process of developing new functions has infiltrated not only restaurants and markets (concerts at Depo, society dinners and film festivals at Danilovsky Market), but even conservative institutions such as museums. Museums today necessarily have cafés or restaurants, children's zones, educational or alternative evening programmes and at times a courtyard of their own with absolutely exotic things like, for instance, a decorative lake at the Victoria and Albert Museum for children to swim in summer. Thanks to these new extrinsic functions we can now easily dine at a theatre or watch a performance at a restaurant. New hybrid life is springing up everywhere, and it is becoming increasingly harder to find something straight.

projects: food&art

What Architecture Goes with

Text
by Arseny Leonovich

The theme of architecture and culinary parallels is topical today as never before. We are living in the time of food art, gastronomic spaces and culinary festivals; haute cuisine is becoming ever more accessible nowadays; street food culture is turning into art; the same exhibition spaces simultaneously put on displays of paintings and culinary installations. Why gastronomy and architecture? Arseny Leonovich gives us food for thought.

An architect, PANACOM bureau co-founder, winner of several Red Dot awards for industrial design, and member of the Guild of Manufacturers, Suppliers and Design Experts under the Moscow Chamber of Commerce and Industry. Things of different scale find themselves in Leonovich's orbit: from door handles to countryside townships, from co-workings to high-rise residential quarters and from gastro markets to shopping centres. A new passion is food design, which in fact impacts far more fields of our life than it might seem at first glance.



Perhaps, the chief similarity between architecture and gastronomy (and culinary art as its applied part) is their gradual transformation in the course of human evolution from basic needs in shelter and food into forms of art without which modern society can no longer be imagined.

In 1862, the Scottish architectural historian James Fergusson read a lecture on "Principles of Design in Architecture" at the Chatham House

(Great Britain). He made several stunning pronouncements, the chief of them being that the principle under which human imagination transforms a tent with an idol into a Gothic cathedral or a wooden hut into a stone mansion is similar to that under which mutton can become *côtelettes d'agneau à l'Impériale* or fried chicken *Poulet Marengo*. He went on to say that, if a man wanted to understand the specifics of architectural design, he

should first turn attention to works of well-known cooks rather than those of Vitruvius.

However, it is known for a fact that a hundred years earlier Marie-Antoine Carême, perhaps, the first celebrity chef in history and one of the founders of the "high art" of French cooking, started with studying works by famous architects, and only then undertook to create his famed confections.



projects: interviews

“Not What I Expected”

Interviewed
by Julia Shishalova

Johan van Staeyen, this issue’s jury member, discusses how to flirt with boring drabness, design bars in a Gothic cathedral and create show-rooms that do not show but seduce.

A Belgian architect and designer, founder of the Van Staeyen Interieur Architecten studio. In 2019 a bar designed by Johan van Staeyen received the prestigious Dezeen Awards in the “Civic and cultural interior” category.

Project Russia: How did your design studio originate?

Johan van Staeyen: In fact, I was going to become a mountaineer: the mountains are another passion of mine. But I understood that mountaineering wouldn’t pay my bills. That was why, when choosing between mountain climbing and interior architecture, which I also liked, I chose the latter. I have already accomplished a great deal on this path, but I believe that the main summits are still ahead.

PR: Why do you think your Kathedraal bar has won the Dezeen Awards?

JS: Our bar is a contemporary intervention into a Gothic interior. The jury decided that we have done a good and tactful job while introducing a sur-

prise aspect into the interior, one that enhances people’s impressions from the eye-catching surroundings.

PR: How can one start a successful restaurant?

JS: There is no single recipe. Everything depends on the place, size, kitchen, concept... And you can never say, for example, that yellow is good because tastes differ.

PR: Why did you say “yellow”?

JS: It is my favourite colour: it combines with a lot of materials and textures in ways that we call fresh and original. For example, it imparts entirely new qualities to pinewood. In general, I like to use brighter than usual colours in design; it is my way of flirting with the prevalent drabness around.

projects: showrooms

Show Must Go on, or Consumption Culture 2.1

Text
by Julia Shishalova

This text is a response to a seemingly simple question: what is a showroom today? But to answer it, we have to clarify who began to build malls and why, what the engineering of sensations is, why the amusement park is a laboratory of the future of cities, the bar a foundation of social interactions, the food court a substitute for food shops, and shops the driver of consumption of more than just physical goods. In short, we had to plunge into all the relevant aspects of public interiors and spaces with the passion of a real shopaholic.

As for passion, the neuro-psychologist Colin Ellard believes that amusement parks, casinos and shopping malls are, among other psychogeographical parallels in the environment, places which give us keen sensations and emotions and meet our need for an emotional punch (which is not a basic need, but it saves us from being bored to death). The urbanist architect Rem Koolhaas explores the same phenomena in his works; he shows how once Coney Island, pronounced a relaxation and entertainment centre, became a “proto Manhattan”, attracting huge crowds and provoking the establishment of an autonomous infrastructure, which in real time stood the test of practice, transformed and adapted to cope with a highly dense environment. Eventually “the technology of fantasy”, as Koolhaas put it, developed at Coney Island became the basis for organising



the blocks of Manhattan itself, and the much-touted skyscrapers, which became possible with the invention of elevators, also trace their roots to Coney Island.

On the other hand, the purpose of most of this technology was absolutely mundane: making people spend as much money as possible. In this sense Walt Disney, who designed several amusement parks in Europe and the US, also was a gifted urbanist: the main Disneyland streets, an embodiment of all the values of the average American or European, who dream of living in a small, cozy and somewhat fairy-tale town, simultaneously became the main arteries of cash flows

driven by the visitors’ nostalgic and sentimental feelings.

The architects of shopping malls, the main, short of obsessive theme of another famous work by Koolhaas, *Junkspace*, behave in a similar manner. Pointing to malls as collecting points of “junk” polluting our reality with the lust for spending money (for some) and earning it (for others), the architect “lambasts” virtually all public spaces as such because in the 21st century none of them have remained free from being totally corroded with commerce: “The curse of public space: latent fascism safely smothered in signage, stools, sympathy.”

III. texts:

the decline of tourism

see pp. 234–235

Text
by Alexander Ostrogorsky

“— *They order, said I, this matter better in France.*

— *You have been in France? said my gentleman, turning quick upon me, with the most civil triumph in the world.—Strange! quoth I, debating the matter with myself, That one and twenty miles sailing, for 'tis absolutely no further from Dover to Calais, should give a man these rights—I'll look into them...*”¹

An ancient rotunda temple stands at the edge of a rock. Only a piece of the wall and fragment of the colonnade have survived, with modern structures seen beyond. A waterfall is rushing down in the background. A group of people are in the foreground: an officer is pointing at the waterfall to a lady, who is listening to him. Another lady and a gentleman in civilian clothes have been distracted by a child playing with a dog. This micromosaic called “The Temple of Sibyl at Tivoli and a Waterfall” by Giacomo Raffaelli from the Hermitage collection shows that the landscape and the famous Tivoli rotunda require an audience: a group of tourists viewing the landmarks.

Broadening one’s ideas of the world—history, art and customs—through travel was an indispensable part of culture of the Enlightenment, although this refers exclusively to the privileged classes. The very possibility of travelling without a definite

aim and spending time and money is, in fact, a privilege. At one time thousands of Europeans alone could have that privilege; today it is within the reach of millions across the globe. However, it is not going to last long. The present generations of the middle class are to witness the end of tourism, and along with that, the present-day idea of “hospitality” will be gone. Not only hotel concierges and waiters, but also architects designing hotels and expensive restaurants will find themselves jobless.

The filmmakers Paolo Sorrentino and Wes Anderson keenly felt the vanishing beauty of the hospitality industry. *Youth* and *The Grand Budapest Hotel* in equal measure register the destruction and ruin of luxury culture and the decline of the old world of Europe and America. Both films take us to moments when the European civilization is at the point of breaking down in world wars, financial crises or intellectual and emotional wreckage. As it happens with any wreckage, the reason is disproportion and overreach.

However, disproportion lies at the heart of the hospitality industry. Restaurants, hotels and spas have to do with the ordinary human needs for food, sleep and rest that any architect undertaking to rethink typology bears in mind. Yet, these

functions are performed in an unusual way: those staying at a hotel never make their beds while those eating at restaurants never wash up. The usual turns unusual at a price: we sleep in unusual beds and eat from special crockery dishes cooked by specially trained people, etc. What is more, modern society insists that representatives of a certain class behave accordingly, and those not working hard enough, as well as those who spend their holidays at home are stigmatized².

Although the number of tourists and their spending keep growing, there are obvious symptoms of overstrain. Of all types of transport, the tourist class airplane and ship are the “dirtiest”, and concern over climate change will sooner or later make these types of transportation a luxury. The train is their strongest rival, and when it finally wins, travel will again be of a 19th-century scale. The rise of services of the Airbnb type (private lodging instead of a hotel) and localhood ideology (tourists living as locals) attest to people being tired of the tourist industry’s pricing policy and tourism-oriented businesses, and of the strain not only on the traveller’s purse, but also on his/her status—nobody wants to be treated as a tourist. All that against a backdrop of growing migration

1. Laurence Sterne, *A Sentimental Journey*, 1768

2. (Graburn, N. *Tourism: The Sacred Journey // Hosts and Guests / Ed. V. Smith: University of Pennsylvania Press, 1989)*

due to climate changes and armed conflicts, mounting outbreaks of new diseases and international terrorism.

The “Texts” section of the Project Russia issue on the hospitality industry looks at the very idea of hospitality from other points of view. What provides architects with stimulating commissions comes as a result of internal contradictions and conflicts that keep exacerbating but then get resolved sooner or later. Maps show convincingly that hotel placement zones and seats of climatic disasters are not far from each other, even though they don’t coincide, which of course makes sense. However, our planet is a closed globe, and one can hardly argue that the balance will last forever. Why do some have fires and floods while others get umbrella drinks and an even suntan? Foreign travel leaves enormous “inner” territories neglected, the fact China has decided to approach (as usual, with the help of an administrative resource and target funding). Instagram shows us how tourism has transformed from an instrument of gaining knowledge into a means of constructing an identity, both personal and local.



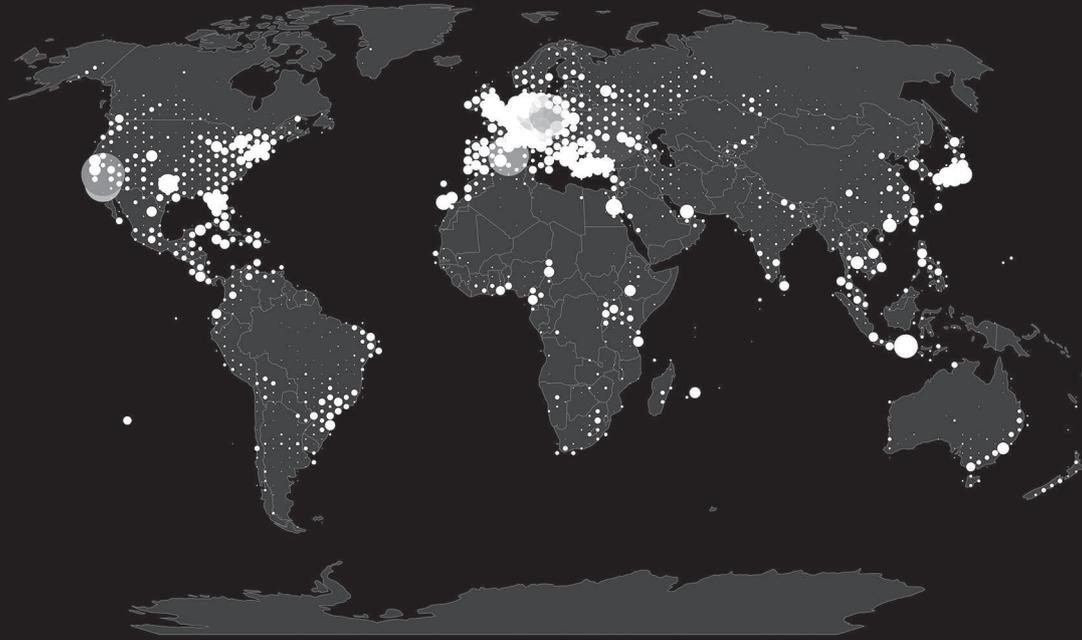
Dinner held by Grand Hotel at Budapest, 1900

World tourism in figures (World Tourism Organization (UNWTO) data)

	1988	1998	2008	2018
Number of tourists	384 M	610 M	929 M	1.4 B
Tourist spending	\$ 208 B	\$ 460 B	\$ 989 B	\$ 1 400 B
Breakdown by regions (percentage of tourists)	Europe—60 % Asia and the Pacific—13 % North and South America—22 % Africa—3 % Middle East—2 %	Europe—59 % Asia and the Pacific—15 % North and South America—20 % Africa—4 % Middle East—3 %	Europe—54 % Asia and the Pacific—20 % North and South America—16 % Africa—5 % Middle East—6 %	Europe—51 % Asia and the Pacific—25 % North and South America—15 % Africa—5 % Middle East—4 %
Breakdown by regions (percentage of tourists)	Europe—52 % Asia and the Pacific—16 % North and South America—27 % Africa—3 % Middle East—2 %	Europe—51 % Asia and the Pacific—16 % North and South America—28 % Africa—2 % Middle East—3 %	Europe—50 % Asia and the Pacific—21 % North and South America—22 % Africa—3 % Middle East—4 %	Europe—39 % Asia and the Pacific—30 % North and South America—23 % Africa—3 % Middle East—5 %

Distribution of hotels over the globe

see pp. 236–237



Climate extremes over the globe

see pp. 238–239



乡愁

Xiāngchóu — homesickness

Text
by Ekaterina Rovnova

*Under the moon
There are two people
The poor and the rich
New York and Jerusalem
And me
We three
Dream at the same time wheat fields outside the cities
Poplar-surrounded
Nourishing wheat field
Nourishing wheat
Wheat that feeds my life!*



Dwelling in the Fuchun Mountains,
by the Yuan Dynasty painter Huang
Guangwang (1269–1354), Yuan dynasty
(1279–1368), ink on paper hand scroll

see pp. 240–248

*"I'm the profligate / Wearing the hat of waves / Wearing the roof of vagrancy / Lights blow me out / My hometown drove me away / I came to the bar and the city"*² — in 1979 the young Chinese poet Hai Zi left his home village, where he had spent his childhood and adolescence. Forty years ago, four out of five citizens of China lived in rural areas. After Deng Xiaoping launched his policy of "Reform and Opening-up of China" in 1978, the Chinese started moving to cities en masse, and today the peasant population of China is half of what it used to be³, and hundreds of thousands of villages have disappeared. Traditional farming has not been restored after the inhuman collectivist experiments of the mid-20th century and top speed national modernization and urbanization. A son of a peasant, Hai Zi no longer had native shores waiting for him, and the feeling of *xiāng-chóu*, painful loss of any link with his home ground, and sorrow and pining for his idealized homeland became the leitmotif of his poetry.

*"Figures and other living things in a landscape should be pure as the crane, like hermits of the mountains, and should never bring into a picture the air of the city and market place to mar the spirit of the painting."*⁴



Alila Yangshuo Hotel,
Vector Architects, 2017
Yangshuo county,
Guangxi Zhuang Auton-
omous Region

Unrecognized in his lifetime and criticized for lack of socialist ethos in his poems, he took his life at the age of 25, a couple of months before the Tiananmen Square events, and nevertheless became the voice of his generation and a symbol of homesickness.

His more successful peers are now investing millions of dollars in developing designer boutique hotels in remote parts of the country. A new generation of Chinese architects, craftsmen and artists are groping for approaches to preserving the cultural and natural legacy of the provinces and ways of reviving abandoned villages.

*"Most landscapes contain dwellings of one kind or another, the doors and windows of which are like eyes and eyebrows. When people have no eyes or eyebrows they are blind or diseased. While eyes and eyebrows may be beautiful in themselves, their effect is due to their placing on the face. Of either feature there should not be too much. If a man had eyes all over his body, he would be a monstrosity."*⁵

The past two years alone saw dozens of new small hotels — secluded, lost in the landscape and closely linked with their surroundings — starting their operations. These include rest homes on mountain slopes of Nanxi Village (Jund Architects, 2019), a capsule hotel and library in the midst of the Zhejiang national park (Atelier tao+c, 2019), a boutique hotel on the banks of the Yellow River in Dawan Village (DAS Lab, 2019), white yards in the Three Gorges area in the Hebei Province (gad architects, 2019), hotels in traditional wooden houses on Mount Mogan (HEI Architectural Design Studio, 2018), a hotel in a former sugar mill on the Li River (Vector architects, 2017), stone cottages in the wooded mountains of Songyang (gad · line+ studio, 2019) and a restored complex of tulou buildings — world cultural heritage projects — high enclosed circular earth houses in the Fujian Province (Trace Architecture Office, 2017).

“What is the difference when houses are drawn without thought of location and arrangement, of back and front views, with story piled on story? <...> A landscape with people and dwellings in it has life, but too many figures and houses give the effect of a market place.”⁶

Lost Villa Boutique Hotel, DAS Lab, 2019
Dawan Village, Shapotou District, Zhongwei, the Ningxia Hui Autonomous Region



Apparently, the government, too, got concerned about the impoverished rural population, its economic dependence on cities and a high probability of a food crisis. When Xi Jinping came to power in 2013, he declared a course of “pursuing a rural revitalization strategy” and transforming villages into a place of sustainable social, economic and cultural development. Responding to the new political agenda that enjoyed government support, the architects and investors shifted their focus from cities to the countryside.

“Recently Yao Chien-shu painted some pictures in which houses were as small as grains of rice, yet [his command of the brush was such that] the fronts could be easily distinguished from the backs, and the way the houses connected was clearly visible... <...> one could feel their relation to the mountains.”⁷

In the first decade of the 21st century the share of the middle class in the total population rose 15-fold. According to McKinsey's forecasts, by 2022 three-quarters of urban residents will annually make from \$ 9 000 to \$ 34 000, which is comparable to the average income of an urban resident in Italy. This growth will be higher in small provincial towns than in the gigapolises on the eastern coast, the current leaders.



“One may certainly say, he learned from the ancients [to show] small tiled houses at the water’s edge, as though hugging a mountain...; structure on an embankment; pavilion in the middle of a lake with a small connecting bridge; a secluded pavilion for study, which may be placed near bamboos or t’ung trees; the shades and windows on all four sides may be opened to the view; a high balcony, surrounded on three sides by water.”⁹

San Sa Village, ILLab,
2019
Beigou Village, Beijing
Huairou District

“It is not necessary to see the innermost rooms of dwellings in the mountains to know their peaceful seclusion. A glimpse of the gate is enough to recognize the abode of a follower of the Tao and to make one wish to linger. To be able to evoke such a feeling is evidence of true skill [in depicting] a thatched gate, a gate and a wall, the pattern of the stones of the wall [that] resembles the skin of a tiger, brick wall and doorway, gate built in an earthen wall, in the shade of an old tree. A brushwood gate by a cluster of bamboo. A hut and its gate. A rambling vine is growing across the top of the gateway, the stone steps are buried in grass, the tiles are broken fish scales, and the cracks in the walls resemble the markings on the shell of a tortoise. The scene is completely natural, filled with the power (shêng tung) of the ch’l.”¹²

Growing incomes stimulate domestic tourism. Alongside Italy, China is the world’s leading treasurehouse of cultural and natural heritage: today it has fifty-five registered landmarks.¹⁰ They are strewn about the country, with the majority being in all-forgotten spots that promise even more novel and stimulating architecture — places to get rid of the xiāngchóu melancholy amidst boundless mountains, by river shores and at desert edges. *“When the moon shines on the earth / We led / Children of Nile, Babylon or Yellow River / On both banks of the river / On the bees-dancing island or prairie / Wash our hands / Ready for dinner”¹¹*

“Mansions and pagodas of jade are abodes of divinities. But there are dwellings that are not for divine beings, such as huts and lean-tos, the roofs of which are beanstalks overgrown with melon vines. I have, therefore, put this section on small rustic scenes after storied mansions and pavilions. Such scenes should be included in landscapes, for all that exists on earth under Heaven has its place and may be put into paintings.”¹³

1. Hai Zi, *Wheat Field* (1985). Translated by Hong Zeng. Cit. *An English Translation of Poems of the Contemporary Chinese Poet Hai Zi*, Lewiston NY: E. Mellen Press, 2005, p. 16.
2. Hai Zi, *Poet Yesenin*. 9. *The Journey of the Profligate* (1986–7). *Op. cit.*, p. 67.
3. According to World Bank data.
4. The Mustard Seed Garden Manual of Painting. Chieh Tzū Yüan Hua Chuan, 1679–1701. A facsimile of the 1887–1888 Shanghai edition with the text translated from the Chinese and edited by Mai-Mai Sze. Princeton University Press, 1978, p. 220.
5. *Ibid.*, p. 264.
6. *Ibid.*, p. 264.
7. *Ibid.*, p. 265.
8. Barton, D. *Mapping China's Middle Class* / Domenic Barton, Yougang Chen, Amy Jin // *McKinsey Quarterly* (June 2013) <https://www.mckinsey.com/industries/retail/our-insights/mapping-chinas-middle-class>
9. *The Mustard Seed Garden Manual of Painting, Methods of drawing buildings*, p. 266.
10. <https://whc.unesco.org/en/list/stat>
11. Hai Zi, *Wheat Field*. *Op. cit.*, pp. 15–6.
12. *The Mustard Seed Garden Manual of Painting, Methods of drawing gateways*, p. 274–6.
13. *The Mustard Seed Garden Manual of Painting, Examples of rustic scenes which may be used in landscapes*, p. 280.

Capsule Hotel and Bookstore, Atelier tao+c, 2019
Qinglongwi, Tonglu County, Zhejiang Province



“I Like Everything, Although I Have Never Been Here”*

Text
by Ekaterina Kolpinets



How the world’s most popular photo application influences our perception of architecture and why we cannot escape stereotype attitude toward landmarks and at the same time exploit them.

In 2017, Patricia Toscano, an architecture professor at D’Annunzio Free University, published her article “Instagram-City: New Media, and the Social Perception of Public Spaces”¹, in which she described her 2013–4 study of Paris urban spaces using street photography, namely, shots that ordinary users posted on Instagram. Toscano chose those pictures rather than works by professional or street-style photographers because, according to her, “ordinary photography created by the general public is interesting precisely because it is devoid of preconceived superstructures and theoretical references; it is carefree and concentrated on reality”.

The “unbiased” view of ordinary users became the basis of some other similar urbanist projects. For example, in 2012 SIDL (Spatial Information Design Lab) employed data of Foursquare and Facebook users

from New York City, Tokyo, Moscow, Mexico City, Mumbai and Rio de Janeiro for its project “Here Now: Social Media and the Psychological City”². Relying on users’ emotions and experiences rather than on travel book stereotypes, researchers attempted to put together an alternative map of places of importance in cities.

The Italian 2014 project Mappi[na]³ aimed to get rid of the stereotype image of the city. An alternative map of Naples based on photographs, stories, and audio and video recordings of the daily lives of ordinary citizens created a new image of the city that was a far cry from the general widely disseminated picture. Similarly, an Australian art project, the mobile application Invisible Cities (so called after Italo Calvino’s novel), presented space primarily as a series of people’s personal impressions and memories beyond bureaucratic and commercial logic. Anyone could share his or her memory in the form of a photo or sound and an appropriate mark on the map⁴.

Today it is clear, however, that this idealized view by researchers of the ordinary application user, who ten years ago was considered a vehicle of unique, non-conventional optics, stands no criticism. In 2018, the number of Instagram users topped one billion while the notion of “point of interest” broadened and became democratized beyond imagination.

Now the “tourist gaze” as described by John Urry has come to include a new element, external evaluation, in addition to recording hackneyed “picturesque” views and taking pictures of objects and locations which they already saw on photographs⁵. This new element drastically changed the rules of the game: while in the past only friends and relatives saw your holiday pictures, now they are accessible to any Instagram user once he or she hits the hashtag or geotag.

A new set phrase, “instagrammable locations”, has been coined to describe new points of interest—photogenic places that guarantee the largest number of likes. Today the web offers many guides to instagrammable locations while businessmen make active use of the visual patterns



of the application for their purposes. The official Airbnb Instagram account, which uses exclusively clients’ photographs, has set the standard for such an approach.

In the pre-social networks age the designer was interested primarily in the impact of space on people while the way one location or another looked on photographs was of secondary importance at best. Now the preference is given to photogenicity rather than functionality, with visual attractiveness rated in likes taking centre stage. In addition to that, the Instagram user wants an urban space to combine seemingly incompatible characteristics, namely, look original and authentic and at the same time reference other places viewed earlier, and also be easily reproduceable.

Instagram has given birth to a whole industry of consulting companies that specialize in design targeting mass taste and a viral effect on the social networks. After a working stint at Asian resorts the Australian architect Scott Valentine wrote a handbook (one of many) of designing spaces that look attractive on Instagram; it describes in detail how



to give the client a feeling of “visual amazement” by creating spaces in which visitors will feel in the centre of attention. According to Valentine, the idea is even not so much to make a location photogenic as to create a sort of stage for one to play the main role, and also to share pictures on the social networks⁶.

The architect David Tickle of the world famous Hassell Architects entered his project in the competition for a new square in Sydney, and one of the judges said he liked the project because it looked very instagrammable. And even Farshid Moussavi has admitted renovating the Harrods toys section with an eye to making it look attractive on Instagram. Huge cacti at the Coachella Festival in the US have become a splendid background for hundreds of selfies. In the Russian context the more notable urban projects that have flooded social networks are the Moscow Seasons and Journey to Christmas festivals. The Zaryadye and Tyufeleva Roshcha parks, and the much talked about Yama amphithe-



atre on Khokhlovskaya Square and Ivanovskaya Gorka can also be described as instagrammable projects.

The application has already changed the rules of the game in museums and galleries. Instead of prohibiting visitors to take pictures, museum managers come up with their own hashtags and devise entire expositions with the only purpose of looking good on photographs. The Victoria and Albert Museum in London has replaced signs banning photography with appeals to visitors to share their photos with the hash-

tag #myvam. The main manifestation of the latest trend is pop-up Instagram museums, the leader being the Museum of Ice Cream opened in New York City in 2016. The Egg House in Shanghai and the Museum of Selfies in Los Angeles followed suit, their purpose being to serve as an interactive background for selfies and turn photography into an adventure.

However, there often occurs a gap between visual attractiveness and functionality. This is what has happened to the Paul Smith flagship



store on Melrose Avenue in Los Angeles. Every day the pink walls of the store draw crowds willing to take selfies against them as a background, but inside there are usually few shoppers. Small wonder: 19-year-old students posing for selfies against pink walls can hardly afford \$ 1000 suits or \$ 800 dresses. Although the wall is very popular on Instagram, a mere 0.17% of photos with this geotag are posted by people who actually buy something in the store.

The principal shortcoming of the architecture and design oriented to Instagram success is their becoming outdated too quickly, so once you have taken this road, you are doomed to chasing trends forever. Designing buildings or public spaces as backgrounds for selfies can work as a tourist attraction, but as soon as the fleur of novelty wanes, the vulnerability of such projects grows manifold. The drive after a quick show dear to the average Instagram user often entails dire consequences.

While at the world level the desire to take a photo against a famous background spills over into

scuffles among tourists failing to share places for selfies next to the Trevi Fountain or the boycott of tourists by Barcelona residents, at the microlevel the popularity of a location on Instagram causes personal discomfort. This is what happened in Hong Kong's Choi Hung neighbourhood, whose picturesque basketball courts draw crowds of Instagrammers from all over the world. Locals have now hung special signs banning visitors from taking pictures without advance permission.

The intimate and personalized vision of the city that inspired researchers and urbanists in the early 2010s seems to have ultimately given way under the onslaught of Instagram clichés. This social network breeds primarily imitators rather than an interest in new locations. When all is said and done, architects and designers willing to join the race after likes should remember that the user's main sentiment from being present in much-hyped Instagram locations is annoyance. This sentiment is little different from the anger one feels in a traffic jam or in a stampede on a Black Friday, when thousands of people around are doing exactly what you do.

* quoted from Andrei Monastyrsky's book *Nothing Happens*, used by the Collective Actions group in their "Slogan-1977" action on 26 January 1977

1. Toscano P. *Instagram-City: New Media, and the Social Perception of Public Spaces // Visual Anthropology*. 2017. № 3 (30). C. 275–286.

2. *Here Now! Social Media and the Psychological City*. URL: weareherenow.org.

3. MappiNa. URL: www.mappi-na.it.

4. *Invisible Cities*. URL: invisiblecities.com.au.

5. Larsen J., Urry J. *The tourist gaze*. London: Sage Publications, 2011.

6. Valentine S. *Designing Instagrammable: Understanding the Psychology of Instagram*. URL: [valearc.com/insight/2017/11/30/0s461781-4r72ewmoqx07irg1ke5g2b](https://insight/2017/11/30/0s461781-4r72ewmoqx07irg1ke5g2b) (accessed: 13.02.2020).

