
БРУСНИКА
ГОРОДСКОЙ ЖУРНАЛ
Архитектурный код
1 / 2024

Всё началось с того, что мы решили создать лучшее корпоративное медиа

Журнал Брусники

А потом передумали и захотели
лучшее отраслевое

Городской Журнал ~~Брусники~~


ЗДЕСЬ МОГ БЫТЬ ВАШ ЖУРНАЛ

В основе структуры фасада — гармоничная сетка, которая позволяет максимально увеличить размер окон в классных комнатах и наполнить интерьеры естественным светом.

Фасад и крыша

Здание имеет четыре гармоничных фасада, которые выходят на разные улицы. У каждого из них есть отличительные черты в виде оформления входных групп и ритмического рисунка окон. Крыша школы устроена как пятый фасад: такое решение использовано, чтобы жители окружающих домов (более высокой этажности, чем школа) могли любоваться объектом со всех сторон, а не созерцать технические коммуникации. В основе структуры фасада — гармоничная сетка, которая позволяет максимально увеличить размер окон в классных комнатах и наполнить интерьеры естественным светом. В тёмное время суток через витражные окна яркий интерьер хорошо просматривается с улицы, и школа сама становится источником света.

4,5 x 2,5 м
размер типового окна

14 x 3,2 м
витраж в столовой

10,6 x 3,2 м
витраж в музыкальном классе



Школа. Восточный фасад



Школа. Южный фасад



Ритм окон и регулярная сетка фасада формализуют здание школы.

Строгость фасада нарушают плавные линии на углах и уступы у входа, которые приглашают зайти внутрь

ТАКТИЛЬНОСТЬ

ЭКСПЕРТНОСТЬ



сотрудники градостроители власть

главные архитекторы городов

профессиональное сообщество

риелторы урбанисты девелоперы

несвободные архитекторы банкиры

свободные архитекторы дизайнеры

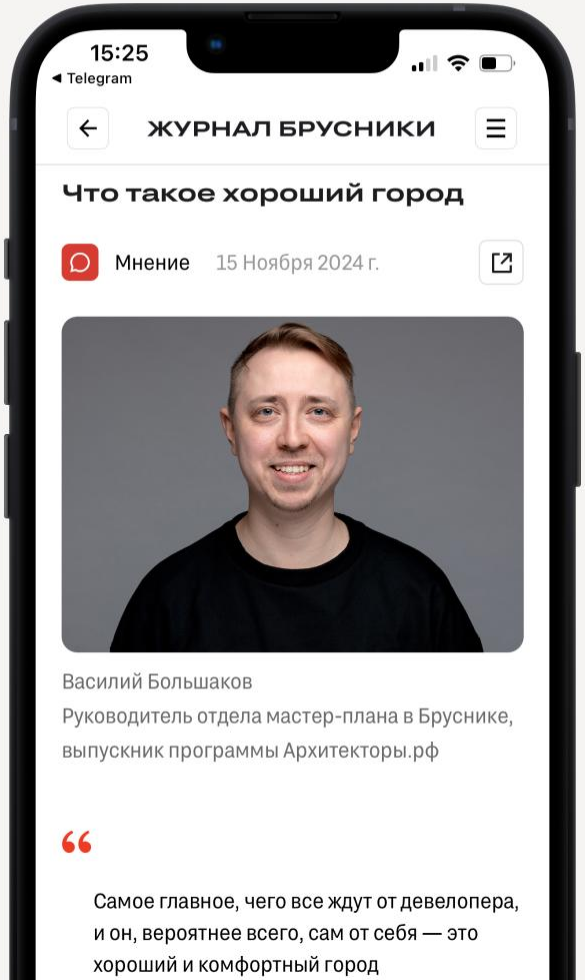
архитектурные департаменты

2-3 номера
публикуется в год

1500-2000
экземпляров в одном тираже

750 000 руб.
бюджет одного выпуска

онлайн-версия



Anna Martovitskaya: a recipe for modern architecture. The essay on the book «30:70. Architecture as the Balance of Power»

Anna Martovitskaya, architectural journalist, author of Archidigo on Youtube and Telegram

"The book is a personal but consciously objective reflection on the role of modern architecture in the context of its contemporary culture. By radically shedding much over the last hundred years and acquiring a lot due to technological advances, contemporary architecture differs markedly from what it used to be just a century ago. But what exactly is different, and what are the causes and effects of this transformation?" – is how the authors frame the nub of their research in the foreword. The hallmark of their book is not only in the sophisticated answer to the question but in reasoned arguments on how to make modern architecture appealing to the general public and eventually get it appreciated.

According to the authors, the numbers 30:70 in the title represent a perfect ratio ensuring any newly constructed cityscape cohesion and attractiveness. They refer to the proportion of buildings designed to become new landmarks [illegible] Southbank, the fringes [illegible] or background [illegible] the analogy [illegible] European [illegible] different [illegible] architecture has experienced a giant leap over the last century due to technological advances and the advent of innovative materials, structures, and new opportunities to experiment with plasticity and surface shapes. This breakthrough created buildings that make a statement by intentionally contrasting with the environment," – the authors affirm. They next frame the focal problem as they see it: while architectural icons claim financial and technological backing, the surrounding neighbourhoods gain nothing. These buildings are reduced to the simplest possible forms and unassuming facades, while the massive sprawl of such projects results in a decline in the urban environment quality. Even if we can do nothing about the practicality of rectangular design due to its sheer convenience for background, predominantly residential, buildings, we can still focus on the facades.
The quality of exteriors in background buildings impacts how residents perceive them.

"Modern architecture can present a minimalist or bionic contrast to the historical environment and design a building as an object or sculpture, which accentuates it further, fitting in even better with its historical context due to the contrast principle. How about huge housing estates and megalopolises? They cannot contain only contrasting bionic or minimalist development. Yet they do, and so fail to impress. The only solution is to rethink background development, get the idea across to the construction industry and start enriching facade surfaces with a wide palette of details." In other words, the authors appeal to urbanists to plan priority locations of landmarks and to architects who design background housing to include detailed surfaces, extending beyond windows to walls ratio, in their initial design. The focus should not shift to decorating walls with stylised patterns — there are several techniques to add texture, from geometric relief to abstract layering wall structures. "Many modern

Six years ago, in June 2017, Novoye Literaturnoye Obozreniye published the book 30:70. Architecture as the Balance of Power by reputed architect Sergey Tchoban and architectural historian Vladimir Sedov.

architects forget that the human eye seeks details when approaching an object. It is too restrictive to spot the building structure from a distance and gaze at the same thing close up. Looking at the tree crown first and discerning its leaves as we approach it is much more desirable, as the authors state. "The minimalism of contemporary architecture fails to satisfy this need, hence the primary cause why society unconsciously rejects modern architecture by choosing historic buildings, even if they are not heritage monuments."

Let us go back to the 30:70 concept. The authors deem this ratio essential for every urban development, housing estates and quarters. "The cityscape will preserve its harmony and sustainability if we build no more than 30 per cent landmarks or iconic buildings, standing in total contrast to their surroundings. They are diamonds, morphing into the essence of [illegible] and needs [illegible] to learn and [illegible] and we will be able to talk about contrast harmony, which embodies modern architecture in the words of Tchoban and Sedov.

Meanwhile, the authors do not view the frame concept solely in the aesthetic fringe of landmarks but in balancing the development scale. "Just like the ring links the gem to the person who wears it, the background development is meant to ground the entire architectural structure and relate it to the human scale. Thus, many background buildings require elaborate, rich-in-detail facade treatment and humane physical scaling." Even though the guideline to construct no taller than five storeys, except for those landmark buildings, is not on the book title, it is no less significant. It also concerns rainscreens, with the recommendation to replace them with natural textures and materials. In conclusion, the authors advocate humane development, which they see as a token of the durability and relevance of the modern urban environment.

We asked architect Sergey Tchoban to comment on and update the relevance of the ideas expressed in 30:70. Architecture as a Balance of Power.

Sergey Tchoban, architect, co-founder of SPEECH practice, managing partner of Tchoban Voss Architekten

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Around 2019, a year and a half or two years after publishing the book, in my lectures, I often talked about the danger and the evident trend bringing us from St Petersburg to Shanghai, that is, the transition from the strictly regulated city to the city with no regulations whatsoever, which in my view, leads to the loss of understanding of aesthetic urban priorities. We cannot but admit the spread of the trend in megalopolises around the globe, with many of them having reached the point of non-return or critical concentration of iconic buildings in proportion to background housing. In my eyes, the formula of 30 to 70 as the ratio of unique to the ordinary remains the core element of aesthetic viewpoint when acquainting yourself with an unfamiliar city or a new objective in urban planning.

ДВА ЯЗЫКА

35% ОТРАСЛЕВЫЕ МАТЕРИАЛЫ



ВХИ
120–300 Г/М²
МАТОВАЯ ЛАМИНАЦИЯ

2022

Январь
Выпуск 1. Архитектура

Август
Выпуск 2. Ландшафт

2023

Январь
Выпуск 1.
Городская среда

Май
Выпуск 2.
Социальное строительство

Октябрь
Выпуск 3.
Третье место

2024

Апрель
Выпуск 1. Архитектурный код

Август
Выпуск 2. KPT

2025

Февраль
Выпуск 1. В печати
Идентичность

100+ FORUM RUSSIA ROSBUILD APX МОСКВА 100+ FORUM RUSSIA ROSBUILD APX МОСКВА 100+ FORUM RUSSIA ROSBUILD APX МОСКВА 100+ FORUM RUSSIA ROSBUILD APX МОСКВА 100+ FORUM RUSSIA ROSBUILD APX МОСКВА 100+ FORUM RUSSIA ROSBUILD APX МОСКВА 100+ FORUM RUSSIA ROSBUILD APX МОСКВА 100+ FORUM RUSSIA

1 000
экземпляров распространяется на отраслевых мероприятиях

500
человек подписаны на онлайн версию

30+
партнёрских офисов

5 000 экземпляров

5
профильных департаментов

5
книжных магазинов

3
кофейни-коворкинга

1
МАРШ

ОДПИСНЫЕ ИЗДАНИЯ ПИОТРОВСКИЙ КОФЕ, КНИГИ, ДРУГИЕ ИЗМЕРЕНИЯ РЕСПУБЛИКА ПОДПИСНЫЕ ИЗДАНИЯ ПИОТРОВСКИЙ КОФЕ, КНИГИ, ДРУГИЕ ИЗМЕРЕНИЯ РЕСПУБЛИКА ПОДПИСНЫЕ ИЗДАНИЯ ПИОТРОВСКИЙ КОФЕ, КНИГИ, ДРУГИЕ ИЗМЕРЕНИЯ РЕСПУБЛИКА ПОДПИСНЫЕ ИЗДАНИЯ ПИОТРОВСКИЙ КОФЕ, КНИГИ, ДРУГИЕ ИЗМЕРЕНИЯ РЕСПУБЛИКА ПОДПИСНЫ

114

отгрузили

экземпляров

62

продали