

Architecture:
concept +
environment
+ people
interaction



Denis Esakov:
Architecture
Photographer



My name is Denis Esakov, and I am architecture photographer. I describe the world through architecture and through patterns. Sorting the urban landscape into buildings, parks, squares, streets, and transport communications, I am in search of a place I can identify as my own. Photography conveys this understanding of space to the viewer. Optical visitor feels the clarity and conception of building, a sort of personal connection with it.

I was born and lived my youth in Kyrgyzstan, Central Asia. I was taken by the desire to feel the rhythms of a big city through movies and books. I moved to Moscow and became fond of exploring the city and its architecture through photography. Photography became a point of my life. My next love is Berlin. This city draws me with its environment, architectural findings and atmosphere. I dedicate the next few years of my life to it.

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Honorable mentions:

Dr. Philipp Meuser, architect and publisher (Berlin) p.5

David Adjaye, architect, Adjaye Associates (London) p.5

Pavel Kuznetsov, director of the State Melnikov Museum (Moscow) p.15

Nina Frolova, architecture critic, managing editor of Archi.ru (Moscow): p.25

Aidan Potter, partner John McAslan + Partners (London):

Denis captured a remarkable sequence of photographs for us at the Bolshevik Factory In Moscow. Although the buildings, volumes and spaces we created were inherently photogenic Denis breathed life into the development somehow wonderfully finding compositions filled with light and activity that no other photographer had seen previously. Architecture is ultimately about People not just the design of Buildings and this was the quality that Denis found and expressed so beautifully in his pictures and is one of his unique gifts as an Artist.

Featured in:

The Architectural Review



Spying on Moscow: A winged guide to architecture

DOM Publishers

Featured
project

This collector's album presents Moscow's architectural icons. With photographic precision, Denis Esakov captures the fifth façade of the largest European metropolis: roofs, domes, and cube-like buildings. By gazing through the drone's eye, the artist fosters a novel visual aesthetic that opens up new vistas, even for Moscow connoisseurs. This is the world's first photo book about architecture taken from a drone.

German title: Fünfte Fassade. Moskau aus der Vogelperspektive.
Russian title: Архидрон. Пятый фасад современной Москвы

Hardcover, 210×150 mm, 336 pages
ISBN 978-3-86922-608-8 (EN)
ISBN 978-3-86922-501-2 (DE)
ISBN 978-3-86922-625-5 (RU)



Dr. Philipp Meuser, architect, (Berlin):

Denis Esakov's work is not only a documentation of contemporary architecture thru the photographer's eye. Esakov tells a visual story of our built environment.

David Adjaye, architect, Adjaye Associates, (London):

Thanks for posting these recent images of my project for [@skolkovschool](#). Your drone images which are now being copied by many others set a bench mark in architectural photography. They reveal a new way of looking at architecture on the planet. The constructivist would be jumping for joy. It also revealed the authors hand and design intent in a powerful new way. Thank you for allow us to use it at the [@garagemca](#) show last year and allowing us access to them for my archive.

Featured in:

domus

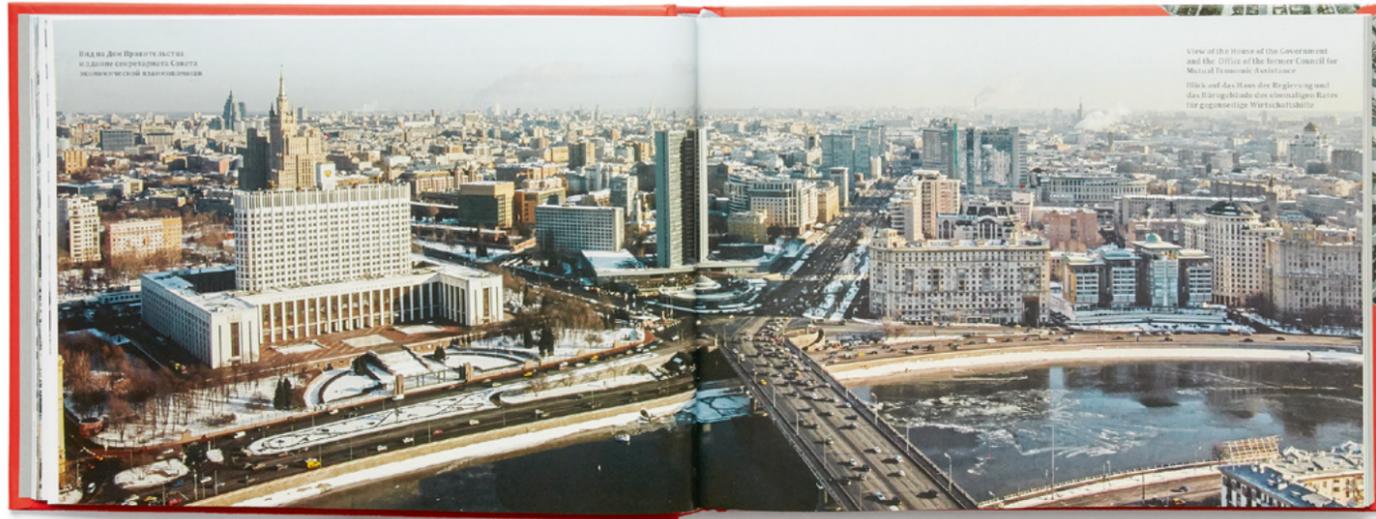
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daily

Architect



Вид на Дом Правительства и Офисы бывшего Совета Народных Комиссаров

View of the House of the Government and the Office of the former Council for National Economic Assistance

Blick auf das Haus der Regierung und das Bürogebäude des ehemaligen Rates für gegenwärtige Wirtschaftshilfe

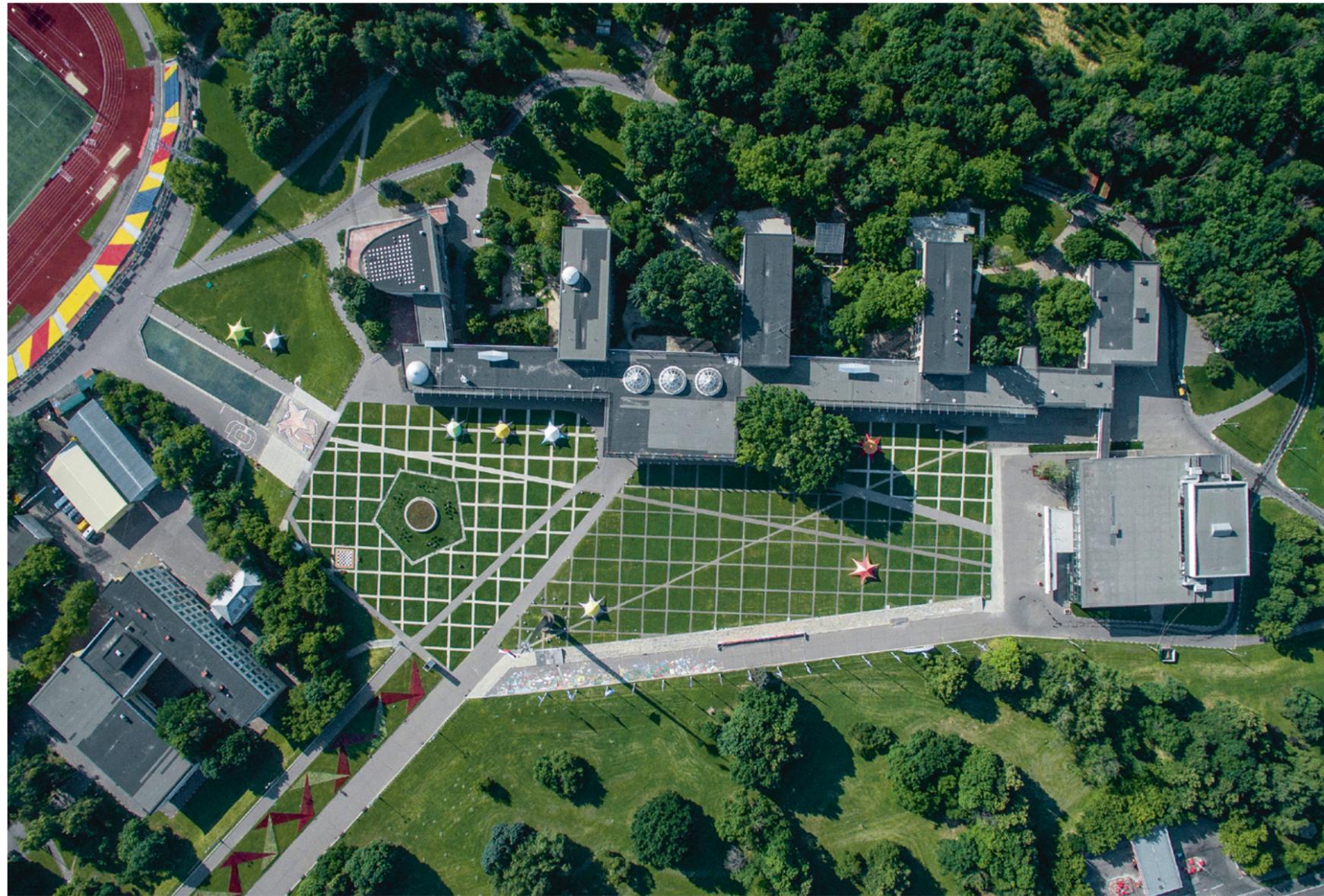


Декоративные фасадные корпуса обрамляют мощный выступающий воздушнообразный объем зрительного зала. При этом известно, что архитектор отказывается от внутренних дворов в пользу свободного прозрачного пространства и нескольких садов. На схеме Давида Есикова прекрасно видно крышу дома Центросоюза, изначально задуманную как крыша-террасы с системой садов, призванных защищать цемент при сильных перепадах температуры. Сегодня лишь наше воображение может воскресить задумку архитектора. Центральный театр Красной Армии, построенный в 1934 - 1940 годах по проекту Каро Алаяна и Василия Симбирцева, - одно из тех зданий, которые создали для

Московская государственная университет им. М. В. Ломоносова
Lomonosov Moscow State University main building
Hauptgebäude der Staatlichen Lomonosow-Universität Moskau

The **Theatre of the Red Army**, built in 1934-1940 to a design by Karo Alabyan and Vasily Simbirtsak, is one of those buildings that was created to be read from the air. The outline of this building, a striking example of the Stalinist Empire Style and a mighty instrument of propaganda, forms an enormous five-pointed star whose energetic and complex contours unexpectedly inform us that its architects also employed the principles of Baroque architecture. The theatre's *five-pointed* strongly underlines its symbolic significance when seen from this angle: the three-tiered volume forms the star of the Red Army. The best known of the Stalinist high-rises - the **main building of Moscow State University** (1949-1953; architect: Lev Rudnev) - presents an extremely unexpected appearance to the bird's-eye viewer. When we look from this angle, we see that the side blocks extending symmetrically in different directions are considerably lower and look much larger than the central volume, which has become a symbol of Moscow.

den Betonbau vor eisigen Temperaturen schützen sollten. Heute kann man sich nur mit viel Fantasie vorstellen, was dem Architekten vorschwebte. Das **Theater der Roten Armee**, erbaut zwischen 1934 und 1940 von Karo Alabyan und Wladimir Simbirtsak, ist eines der eindrucklichsten Beispiele für den stalinischen Neoklassizismus und ein mächtiges Propagandainstrument. Der Grundriss stellt einen fünfstrahligen Stern dar, dessen lebendige und komplexe Formen und Prinzipien eher bei Architekten des Barock zur Anwendung kamen. Die *funfde Fassade* des Theaters hebt seine symbolische Bedeutung hervor, da sich der dreistöckige Aufbau des Gebäudes aus dieser Perspektive zum symbolträchtigen Stern der Roten Armee zusammenschließt. Über bekannteste Stalin-Wohnkreisläufe, das **Hauptgebäude der Staatlichen Universität Moskau (MGU)** (1949-1953; Architekt: Lew Rudnev) sieht von oben ganz anders aus als erwartet. Beim Anblick der MGU aus diesem Blickwinkel









Canonical photo series of the Melnikov House

Melnikov Museum

Featured project

The Melnikov House, a building designed by architect Konstantin Melnikov in Moscow for himself and his family (1927–1929), is an icon of the architectural avant-garde. The house was originally built as an experimental cylindrical house to test Konstantin Melnikov's very own concept for the mass construction of housing. The original layout, elegant spatial arrangement and ingenious engineering techniques.

Instead of experimenting with new technology—as Constructivists did—Melnikov worked with the materials available from the timber-cutting, brick-making, and cement production industries. Melnikov decided to update traditional brickwork techniques by concentrating stresses into specific parts of the structure. Windows primary function was to channel and concentrate structural loads.



Pavel Kuznetsov, director of the State Melnikov Museum (Moscow):

To my mind Denis Esakov's work is one of the best shots of the Melnikov House. His seeming simplicity and lack of sophistication, as well as attention to details allowed to show architecture as it is. As a result, Denis shows the airiness and lightness of this iconic space. The Museum took his series as canonical.

Featured in:

The New York Times

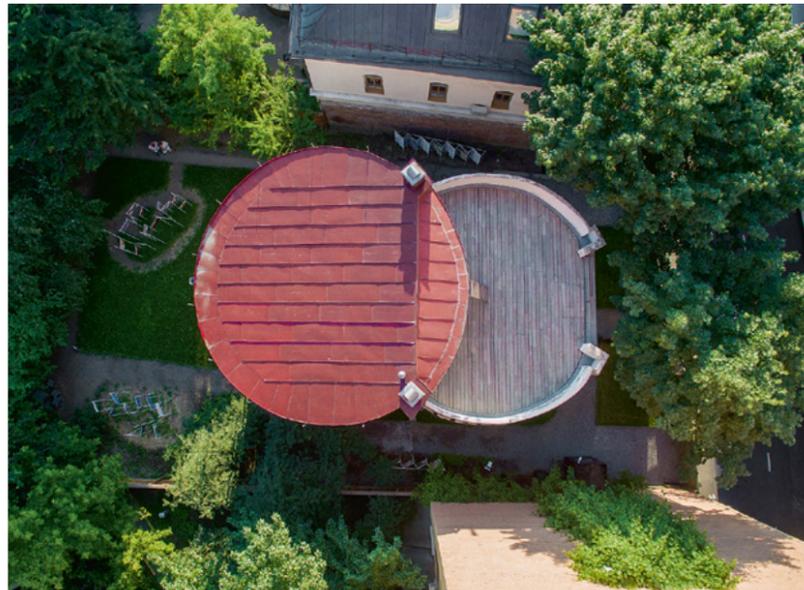
HÄUSER

Wallpaper*

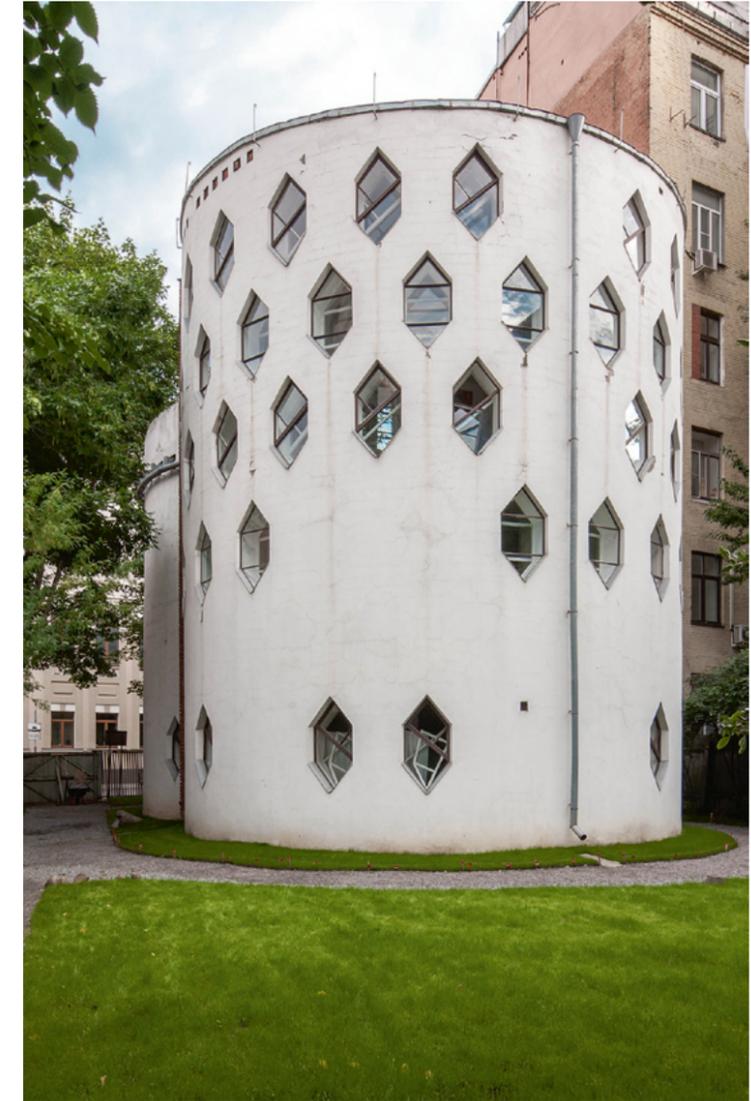
archdaily

A DOM publishers

The house also exemplifies how Melnikov assembled volumes, played with sharp angles and a certain simplicity of lines. Indoors, Melnikov privileged the abundance of natural light and the clarity of colours. Melnikov thought architecture was a 'volumetric and spatial art'.

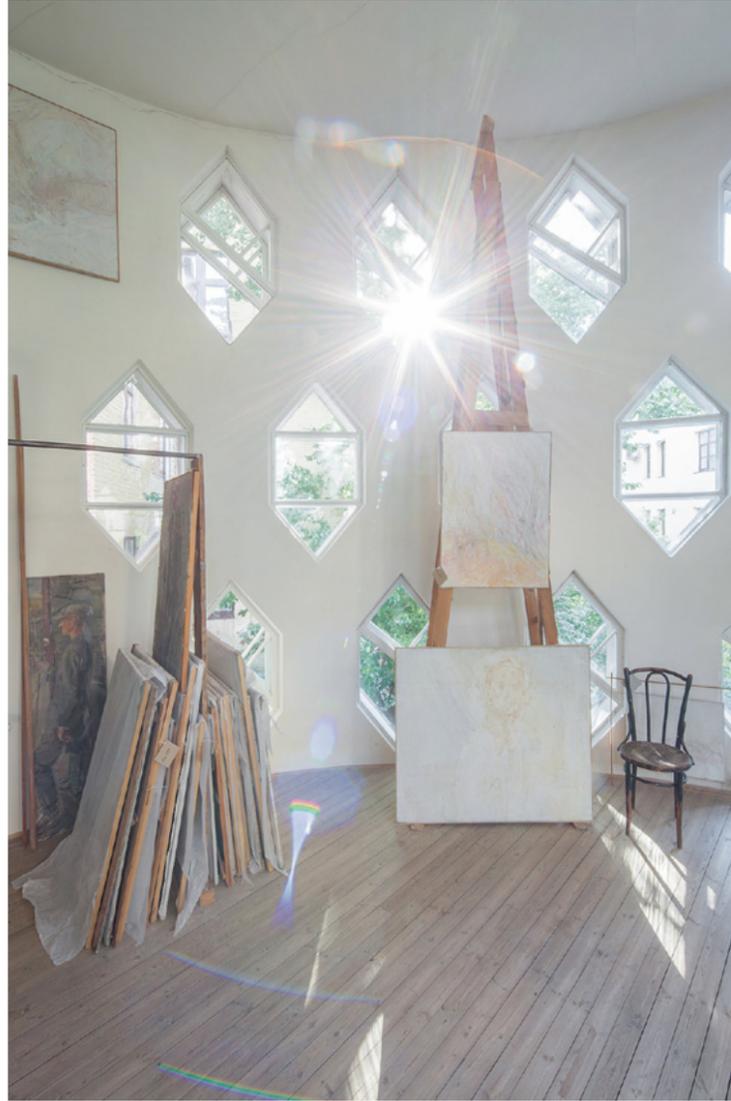


Hexagonal portals were placed evenly across the brick structure. Some were filled-in with insulation, while others functioned as windows. In doing so, Melnikov rationalized an existing method, appointed local industries, and used material resources sparingly, which made the whole project more economically viable.









Architecture in full scope. Bolshevik project

John McAslan + Partners

Bolshevik project is nominated as a Winner of International Property Awards.

The redevelopment of the Bolshevik Factory on Leningradsky Prospekt in Moscow is an important piece of Moscow's heritage and one of the practice's most ambitious and painstaking adaptive re-use projects. Comprising seventeen buildings of varying ages and styles, including listed buildings dating from the late 19th

century, the 50,000 sqm redevelopment includes office space, a covered street, a residential element, 1.5 ha of public gardens and a new Museum of Russian Impressionism. The Bolshevik Factory remains one of Moscow's most significant examples of pre and post Soviet industrial heritage. Founded in 1855, the estate reflect the French influence of Adolf Sioux, the factory's original founder.



**Nina Frolova,
architecture
critic, mana-
ging editor
of Archi.ru
(Moscow):**

The deepest impression of Denis Esakov's work is his vision's wholeness. There is enough place in this clear world view for decaying constructivist heritage, experiments of post-war modernists, cutting-edge buildings by starchitects. And one can be sure: this world view is able to effortlessly accommodate any other objects, phenomena and even characters that will interest Denis in future.

Featured in:

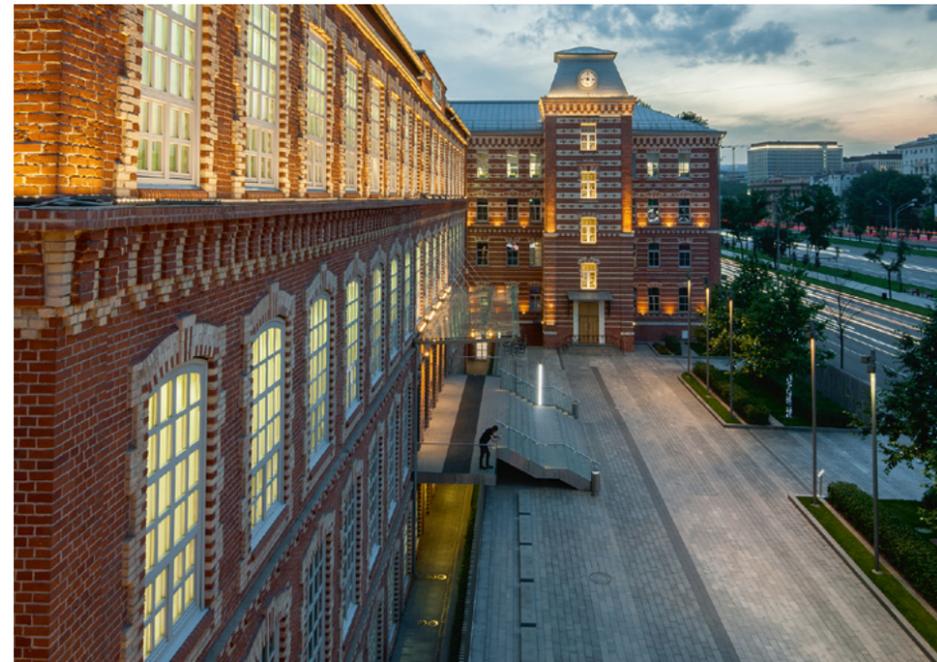
The Architectural Review

archello archdaily

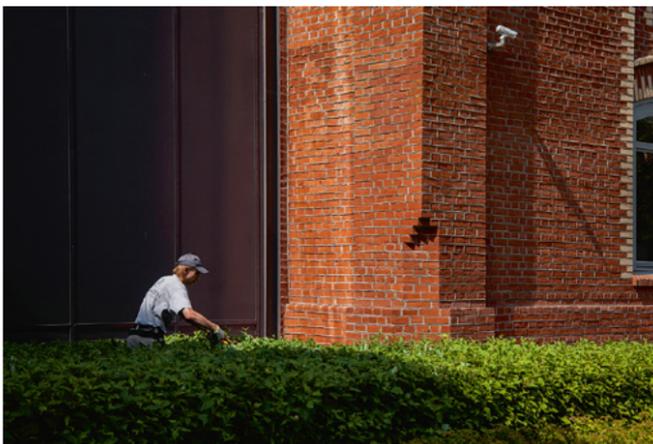


View from the air is a good first introduction to the architecture. From above viewers can see the environment in which the architect worked, the urban fabric in which this building is integrated. These photos shows the building in a whole as a concept in two important angles—axonomic and in plan.



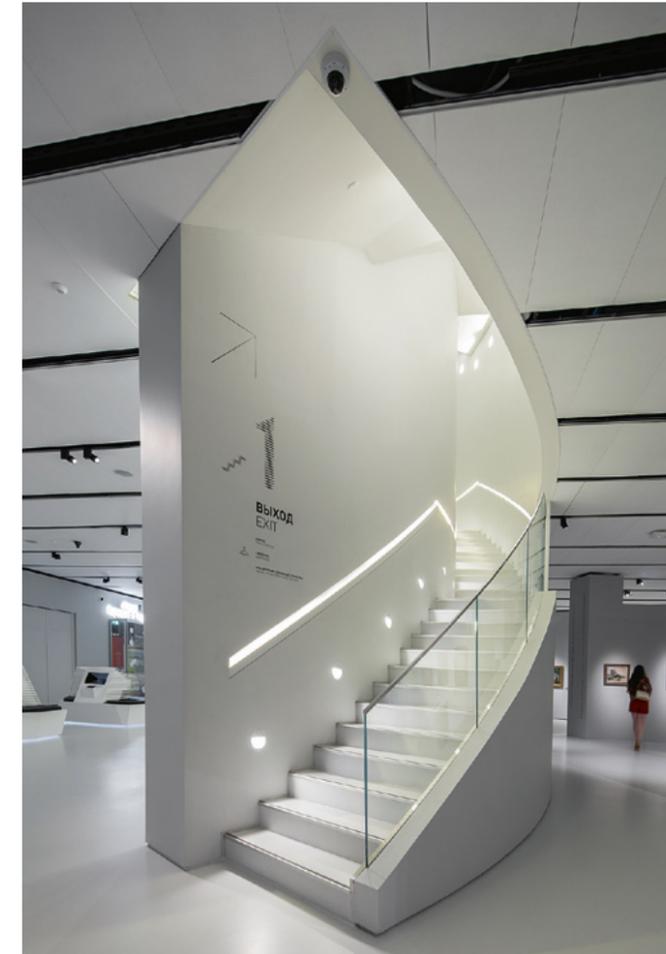
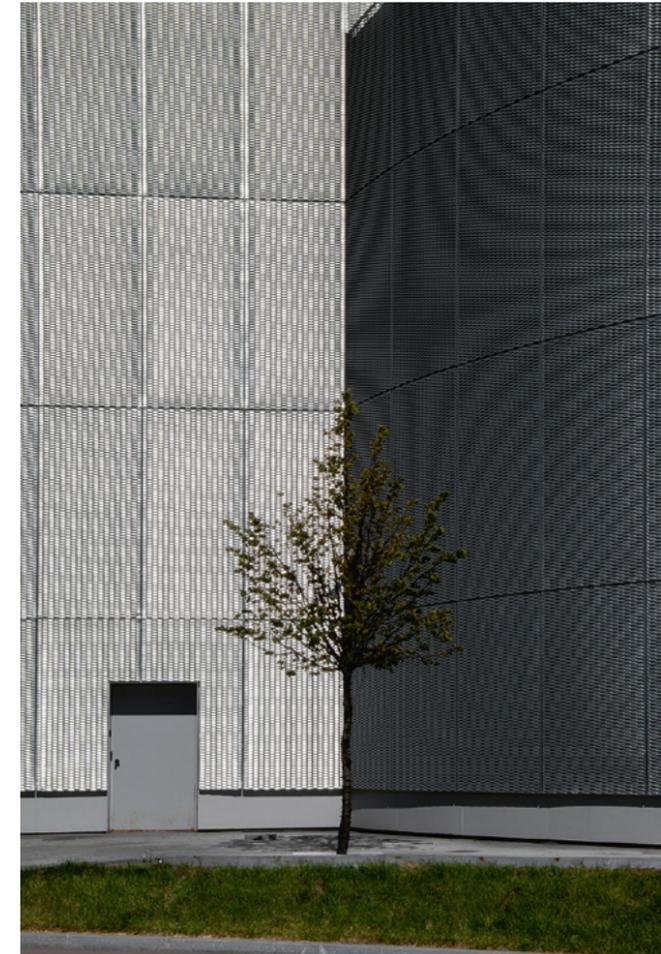


The next important viewpoint on architecture is the bystander's glance from the ground. A pedestrian notices certain features of architecture and places them on his/her personal mental map of the city.



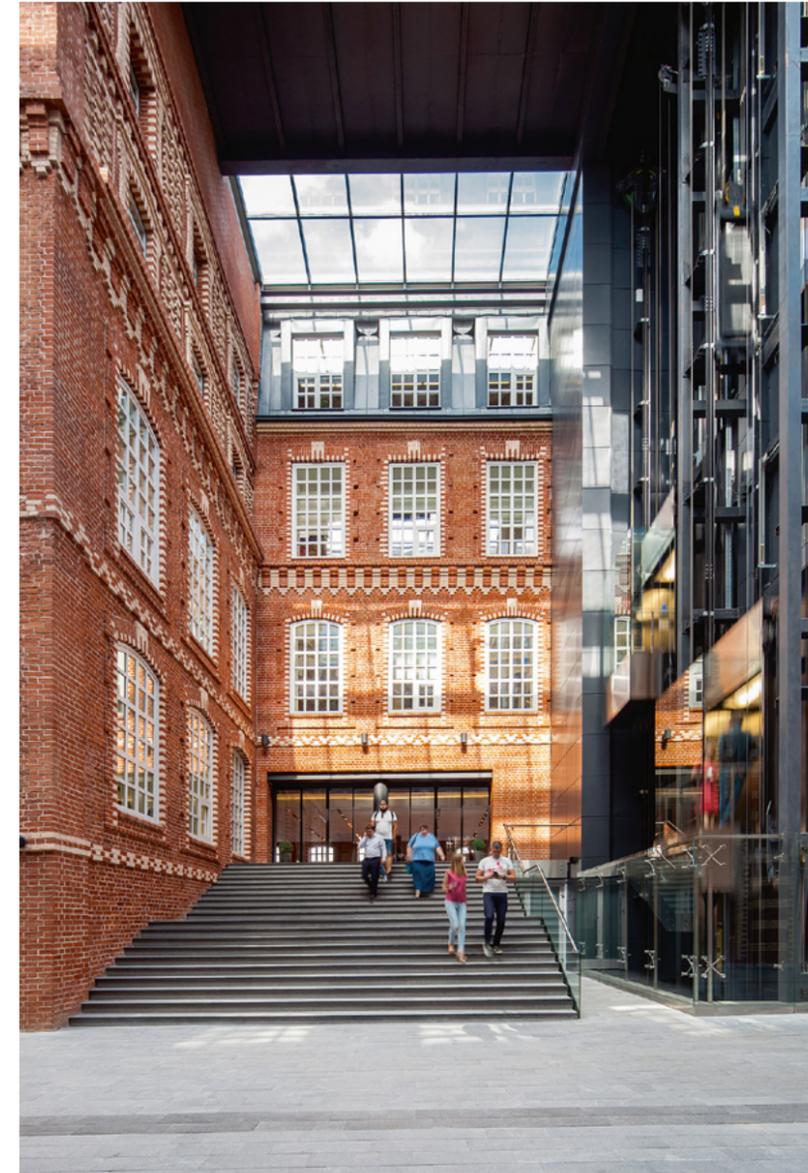
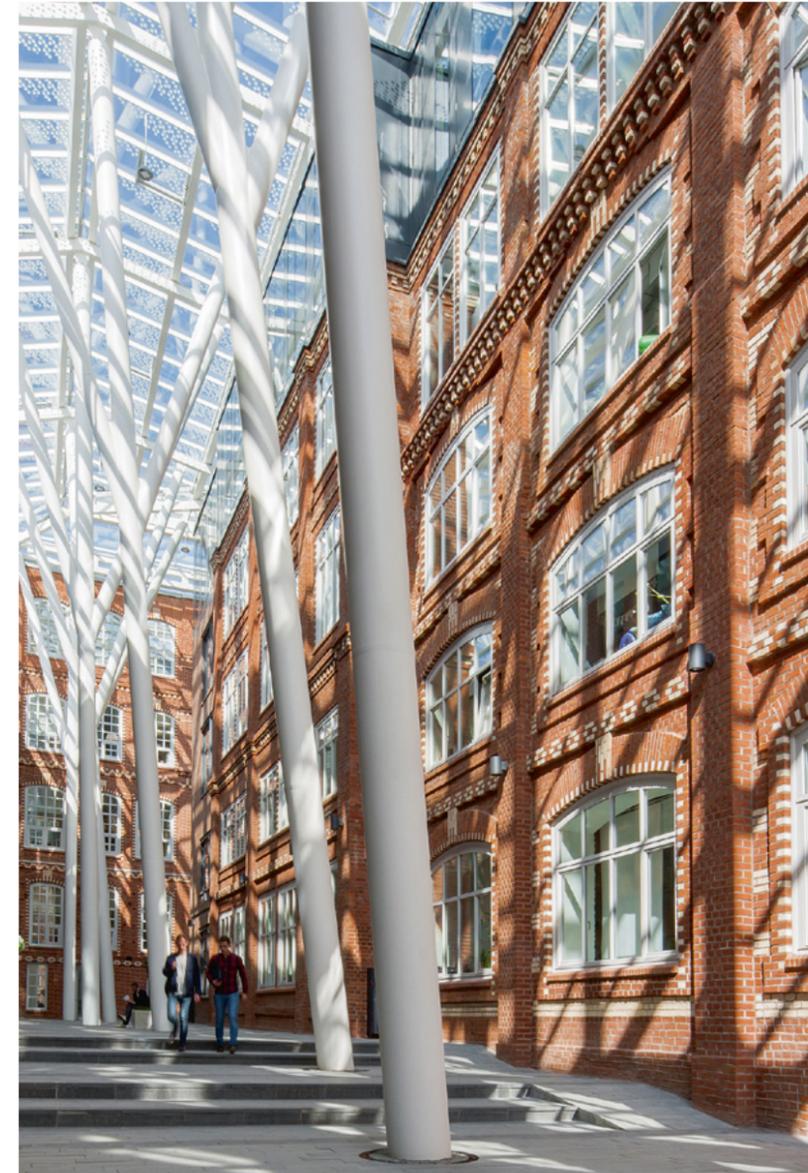
Interaction of people is less architecture photography formally. It's more like a reportage. But this report is about the very essence of architecture, reflecting the space made for people.







Photographs of interiors complement architectural image via expressive angles and reflect the space of human interactions; this usually occurs in a circumspect space.



Selected books:

The Melnikov House. Pavel Kuznetsov.
Berlin: DOM Publishers, 2017.

Mosca: Architetture ed Interni Urbani.
Milan: Corriere della Sera, 2017.

On the road city: Moscow.
Florence: Forma Edizioni srl, 2017.

The builders' club. Lyudmila
Tokmeninova. Ekaterinburg: Tatlin,
2016.

*Mass housing construction in Russia:
history, criticism, prospects.* Moscow:
Moscomarchitecture, 2016.

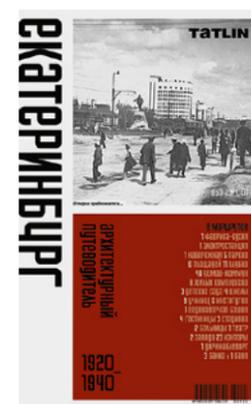
Architect Konstantin Melnikov.
Moscow: Schusev State Museum
of Architecture, 2017.

Architect Fyodor Shekhtel.
Moscow: Schusev State Museum
of Architecture, 2017.

*Theatre. Architecture and stage
design in Russia.* Moscow: Schusev
State Museum of Architecture, 2017.

*Architectural guide to Yekaterinburg
1920–1940.* Yekaterinburg: Tatlin, 2015.

Printed
books

**Selected publications:**

Häuser (Hamburg) issue 5, 2017.
Small Houses.

A+U (Tokyo), issue 2, 2018.
David Adjaye 2017–2018.

Mark (Amsterdam), issue 59
Dec 2015/Jan 2016.

Oris (Zagreb), issue 96, 2015.

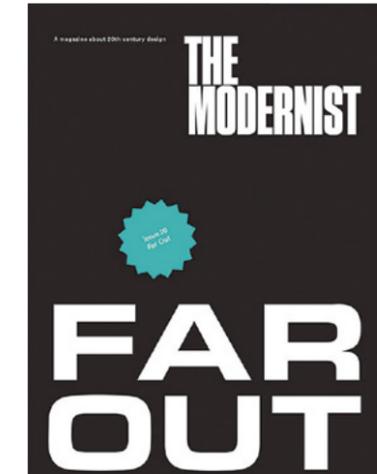
Project Russia (Moscow),
issue 85, 2017, pp.114–119.

The Modernist (Manchester),
issue 18, 2016. Forgotten, pp.36–39.

The Modernist (Manchester),
issue 20, 2016. Far Out, pp.38–41.

The Modernist (Manchester),
issue 23, 2017. Gigantic, pp.17–26.

Printed
magazines



Selected online publications:

The Architectural Review. *Konstantin Melnikov's legacy*. August 28, 2015

Wallpaper*. *Model home: a new book surveys Melnikov's totemic Moscow house*. August 21, 2017.

Dezeen. *Denis Esakov uses drone photography to capture Moscow's landmark buildings from above*. August 24, 2017.

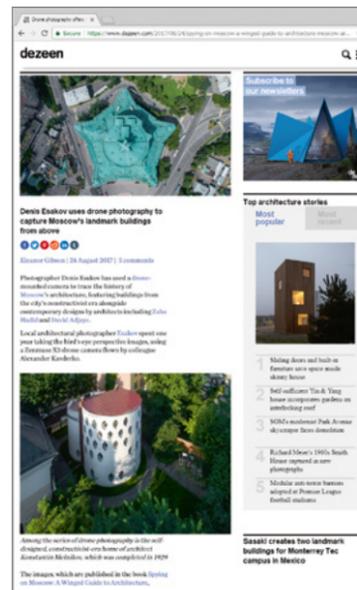
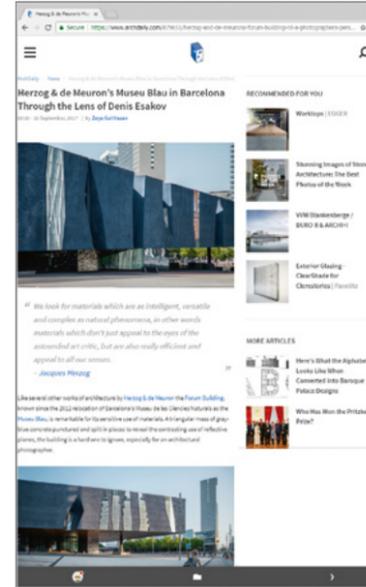
ArchDaily. *Herzog & de Meuron's Museu Blau in Barcelona Through the Lens of Denis Esakov*. September 15, 2017.

ArchDaily. *The Bizarre Brutalist Church that Is More Art than Architecture*. February 13, 2018.

Domus. *White Houses*. July 26, 2016.

World Architects. *This Is Not a Tower*. February 28, 2017.

Archinect. *A photographic tour of Alvar Aalto's restored Viipuri Library*. September 1, 2015.

**I have taught at the Moscow photoschools: Photoplay and Photography Academy. Studied at the Institute of Contemporary Art in Moscow, 2016–2018.****Selected group exhibitions:**

2017 David Adjaye: Form, Heft, Material. Garage Museum of Contemporary Art (Moscow). Melnikov/Le Corbusier, rencontre à la villa Savoye (Poissy, FR). Sessions of phantom connection. Institute of Contemporary Art (Moscow).

2016 Simple equality: inner modernism. V Moscow International Biennale of Young Art, Ground Gallery (Moscow).

2015 125th anniversary of the birth of architect Konstantin Melnikov. Schusev State Museum of Architecture (Moscow). Silver Camera 2014. Moscow Museum and Exhibition Association Manege (Moscow).

2014 Moscow Photographic Salon. Gallery of Classic Photography (Moscow). STARTinART. Art Gallery K35 (Moscow). Young Photographers of Russia 2014. PhotoUnion of Russia (Ples, RU). Nikolay Shumakov: Private Affairs of the Architect. Moscow Museum of Modern Art (MMOMA) (Moscow). Silver Camera 2013. Gallery Tsar's Tower (Moscow).

2013 InstaART. Vauxhall Center (Moscow).

Available for commission worldwide. Selected geography of projects:

Athens, Bangkok, Barcelona, Berlin, Istanbul, Moscow, Munich, Nizhny Novgorod, Paphos (Cyprus), Paris, Prague, Saint Petersburg, Tel Aviv, Vienna, Vyborg, Yekaterinburg

Artistic projects

Architecture is my passion, although not my sole occupation. Besides professional photo series for architects and publishers I create my own art projects about architecture and space. These projects were noted in international festivals and published in worldwide media.

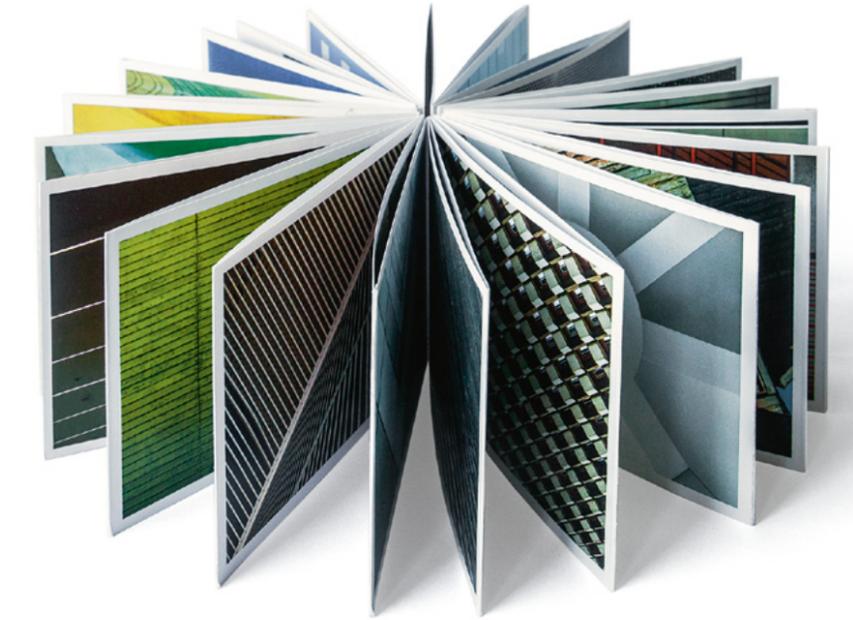
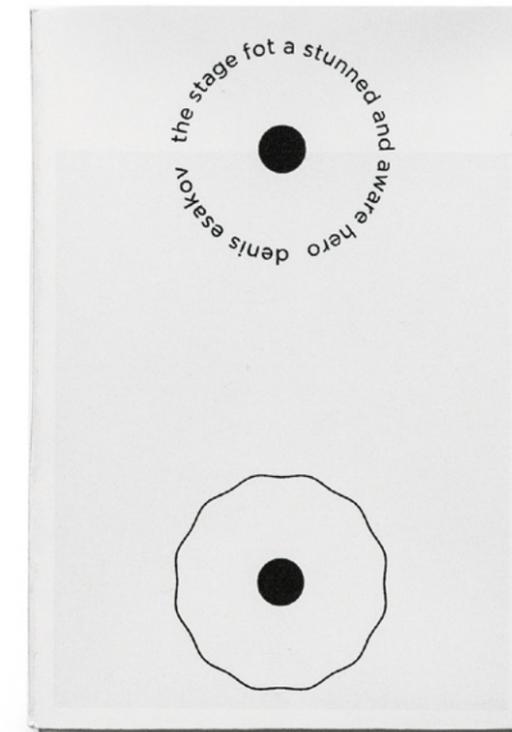
The Stage for a Stunning and Aware Hero (2011–2017)

Self-published, leporello, 10x7cm.
Shortlist Vienna PhotoBook Award 2017

This is an leporello photobook technically. Functionally, it is an educational game. The aim of this game is to train one's ability to explore the things or phenomenons from different points of view. I was inspired by the metaphor of the panopticism of Michel Foucault and the idea of anamorphic sight of Donald Preziosi. I shot the architecture of different cities in geometric abstraction style for this photobook-

game. Anonymized fragments of architecture do not say anything about the building or about the city. The geometry portrayed in these photos forms images which are independent of their context. In these images every viewer sees his/her own picture. That is how everyone forms 'my city' in his/her mind. This is not Moscow of Yury Luzhkov, not the Paris of Baron Haussmann but a personal space, that I found in the public spaces.

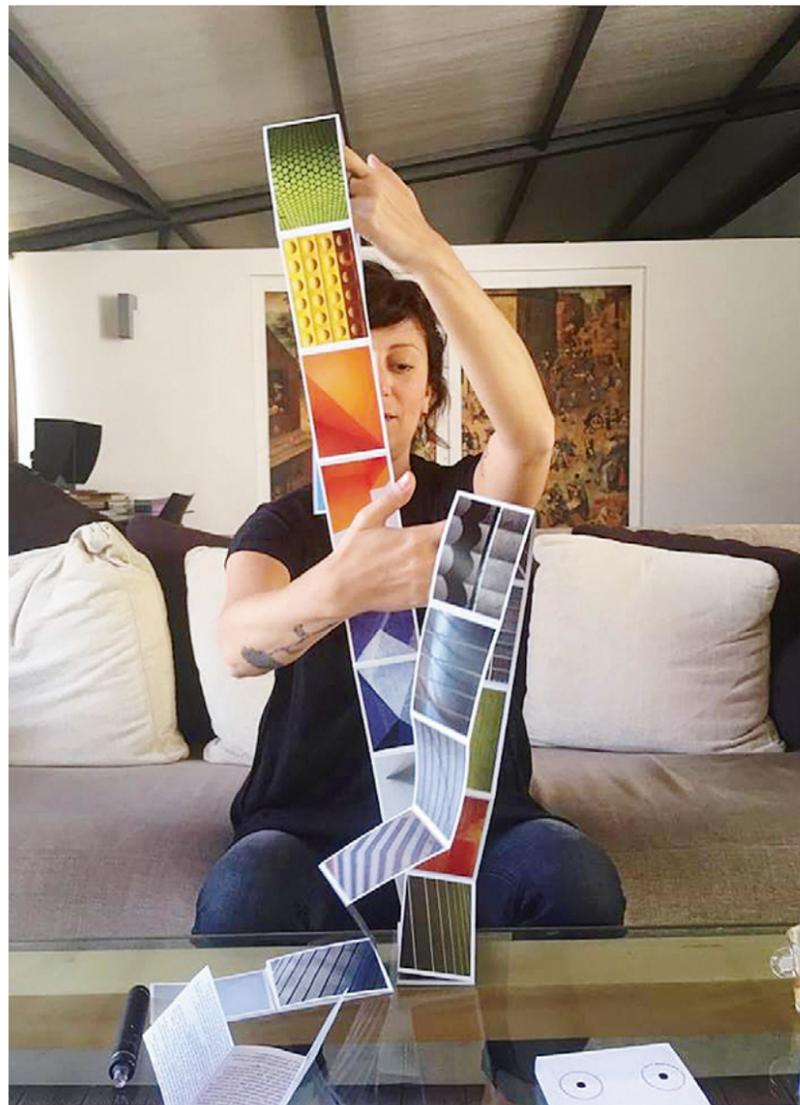
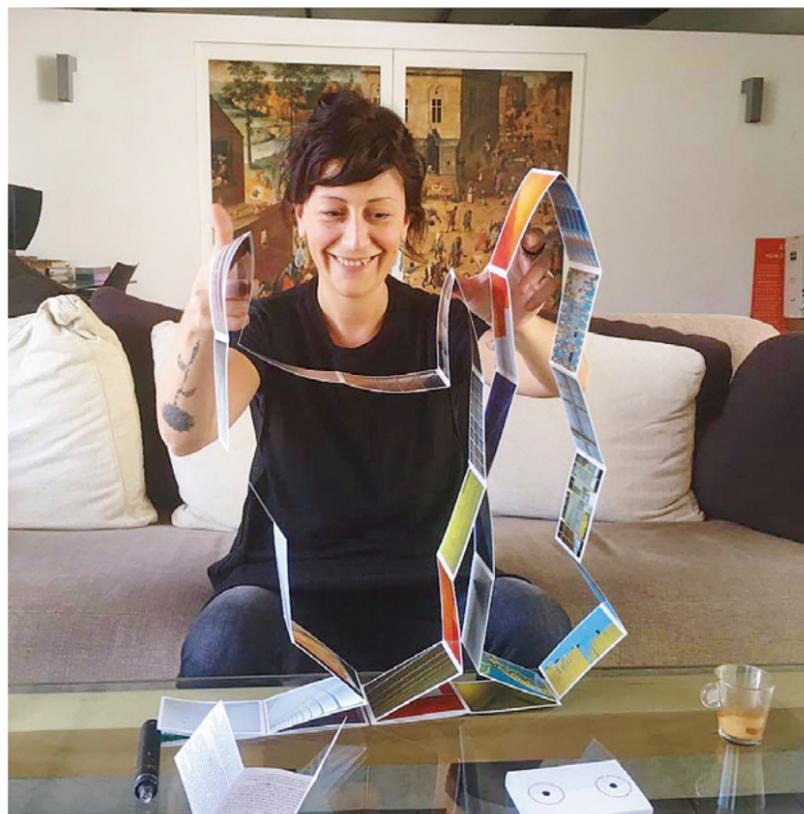
Artistic
project



Featured in:

VIENNA
PHOTO
BOOK
FESTIVAL

F-STOP
A PHOTOGRAPHY MAGAZINE



White House. General View (2015–2016)

Video, photographs of 118 modernist buildings all over the Russia. Project was exhibited in the Ground gallery at the exhibition “Simple equality = inner modernism”, curators: Anastasia Grigoryan, Anna Petrova.

Photographer Denis Esakov’s historical series on modernist architecture in Russia from 1920s to 2000s is composed of general views of ‘white houses’. Opening with surprisingly compact and original constructions, like Konstantin Melnikov’s clubs and the Vesnin brothers’ department store, the series continues with buildings that sprawl high and wide and gradually appropriate the entire photographic space. While the

gigantic edifices of the 1930s seem to exploit the legacy of Suprematist experiments with form, the white and grey cookie-cutter boxes from the 1970s gracefully and peacefully embody technique automation and a monumental decline in style—thus modernist grid turns into ornament. The audience is offered a selection of non-government related ‘white houses’, including stores, printing companies, clubs, cinemas, etc.

Artistic
project

The series emphasizes their evolution within a single style simultaneously revealing the original architectural archetype — a plain white box.



Featured in:

ГРАУНД

domus

This is Not A Tower (2016)

Artistic
project

The story is old: iconic objects crumble into dust or, at best, provide a suitable background for selfies. One dramatic fall from grace has been particularly striking: the shift from tower—a dominant presence in the cityscape asserting supremacy of the modernist idea over man—to ‘gray concrete box’, from icon to index, from a meaningful token to a plain gesture. Not quite as plain as it seems,

though. In the new era, modernist towers are stigmatized with memories and traumas of Homo Sovieticus. Some buildings were given cynical nicknames—e. g., False Teeth, Titanic, House of Sex Galore, Centipede; others became nameless “boxes.” In Bernd and Hilla Becher-style typologies, formerly diverse towers are reduced to faceless archetypes of the strictly functional industrial architecture.



Featured in:

GUP

dadho

world-
architects
.com

the
modernist



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