

**THIS IS NOT JUST AN INDUSTRY.
IT IS A BEAUTIFUL ART.**

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Pare-Sevom



AZAR SANG SORKH
QUARRY and FACTORY.



Azar Sang Sorkh Quarry / 2024

About Us:

AZAR SANG SORKH Production Company

The Azarsangsorkh quarry is located 15 kilometers from the city of Azarshahr and holds a significant portion of the region's valuable travertine reserves.

Since 2000, the quarry has begun operations in red and yellow travertine extraction through substantial infrastructure investments—such as road construction, the development of an electrical network within the mining area, and the use of modern mining machinery—across multiple working fronts.

To meet growing demand and complete the supply chain, the Azarsangsorkh processing factory was established in 2003 as an extension of the quarry. In addition to serving the domestic market, the factory also exports Azarshahr red travertine to countries such as Italy, China, Turkey, the UAE, Qatar, Azerbaijan, and more, while adhering to international standards and employing skilled professionals.

With over two decades of dedicated and professional activity, Azarsangsorkh has been honored with the titles of National Exemplary Mine and Exemplary Mine of East Azerbaijan Province.

Azar sang sorkh Quarry and Factory

Red travertine, due to its unique composition, is exclusively quarried in Iran, specifically in the Azarshahr region. Unlike other types of travertine, this stone has no counterpart anywhere else in the world. For this reason, it is known by the beautiful name Persian Red. It is a symbol of passion and intensity—of emotion and love—and perhaps even a representation of feminine energy.

The rarity and uniqueness of this stone, along with its chemical and physical properties—which place it among the finest travertines in the world—have long captured the attention of renowned designers and architects across the globe. Persian Red Travertine is not just a stone; it is a testament to the infinite artistry of the Earth and the fiery spirit of nature. Each piece of this red travertine whispers the tale of ancient rivers and the patient craftsmanship of geology, turning it into a true masterpiece.

The combination of maroon and golden hues makes this stone a visual marvel.

It is as if Persian Red Travertine is Mother Earth's gift to the human soul in search of beauty.

Qujiang Museum of Fine Arts Extension

Designed by Neri&Hu Design and Research Office.

Project Details:

- **Architect:** Neri&Hu Design and Research Office
- **Collaborators:** Lyndon Neri, Rossana Hu
- **Assistant:** Lei Zhao
- **Design Team:** Ivy Feng, Wenbo Da, Joy Han, Tian Hua, Bella Wu
- **Local Design Institute:** China Northwest Architectural Design and Research Institute Co., Ltd.
- **General Contractor:** Power China Chongqing Engineering Co., Ltd.
- **Client:** Yungao Hotels (Group) Xi'an
- **Area:** 1,990 sqm
- **Location:** Xi'an, China
- **Awards & Recognition:**
 - A&D Trophy Awards | 2023 | Silver Award, Best Cultural Project
 - Elle Decoration China Interior Design Awards | 2023 | Project of the Year
 - Best of Year Awards | 2023 | Museum/Gallery: International
 - AD100 Awards | 2023 | Cultural Architecture
 - DFA Design for Asia Award | 2023 | Gold Award, Cultural & Public Space
 - Year Completed: 2021
 - Photography: STUDIO FANG, Runzi Zhu





Concept and Project Description:

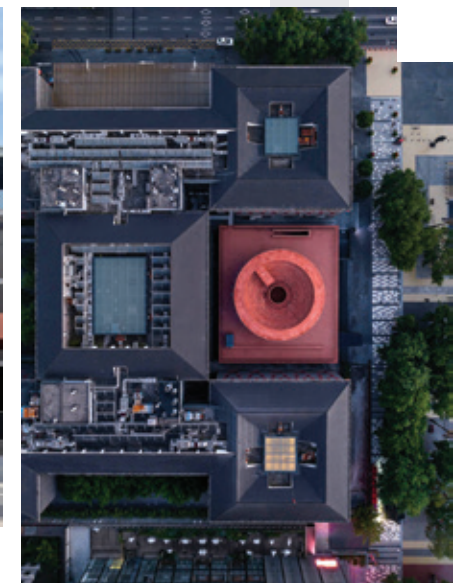
The Qujiang Museum of Fine Arts is located at the gateway of the Di Tang OurBright city in Xi'an. The client sought a new architectural landmark for the museum's eastern entrance. In response, Neri&Hu proposed a unified urban monument that not only meets the evolving cultural and commercial functions of the museum but also serves as a social symbol within the urban context. Since the surrounding site is densely occupied by existing galleries, the impact of the new architectural intervention is minimized through careful consideration of massing and detailing.



Design Highlights:

- Minimal disruption to the existing urban fabric
- Creation of multifunctional public spaces
- Intelligent interplay of light and space
- Fusion of architecture and urban life

At the top of the new structure lies a monument that houses a second-floor lobby and an open-air amphitheater. This elevated volume is composed of diamond-shaped red travertine units. The faceted finish and rhythmic arrangement of the red travertine stones allow natural light to filter through, enhancing the building's luminous quality and creating a striking curved skylight at its core.





Joyce Beauty Showroom

Designed by AIM Architecture.

Project Details:

- **Design & Execution:** AIM Architecture
- **Location:** Shanghai, China
- **Photography:** Wen Photography Studio

Concept and Project Description:

Joyce Beauty, a renowned name in the beauty industry, entrusted the redesign of its showroom in 2021 to the architectural firm AIM Architecture, seeking to bridge its rich heritage with the modern world.

The fluidity of the curved spatial layout softens the sharpness and harshness of the materials used. The customer journey, though assertively designed, remains warm and intimate, gently guiding visitors through carefully curated displays of beauty products.

Persian Red Travertine, with its rich palette of maroon, gold, red, and brown tones, adds depth and warmth to the overall space.

The use of bold, rounded objects adds an additional layer to the spatial experience. Water basins, crafted from a combination of white cement and red stone, subtly enhance the composition with their refined complexity— accentuated by thoughtful lighting that balances the entire environment.

Naturalis Biodiversity Center

Project Details:

- **Architects:** Neutelings Riedijk Architects (Scagliola Brakkee / Neutelings Riedijk Architects)
- **Photography:** Scagliola Brakkee Fotografie
- **Design Team:** Ivy Feng, Wenbo Da, Joy Han, Tian Hua, Bella Wu
- **Year:** 2019
- **Location:** Leiden, Netherlands
- **Area:** 38,000 m²

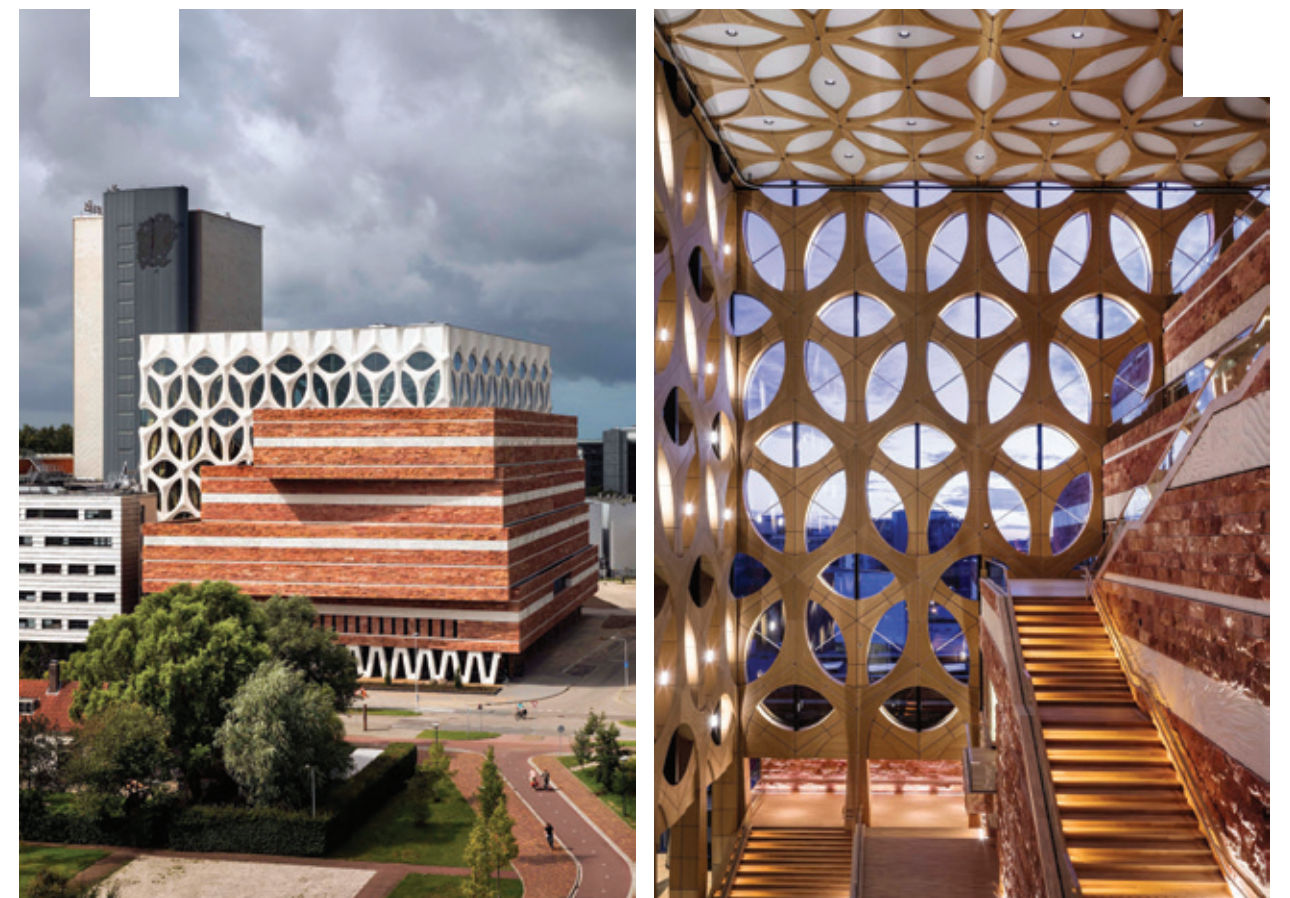
Project Description:

Naturalis Biodiversity Center is a research institution dedicated to the study of biological diversity, originally founded in 1820 in Leiden, Netherlands. As annual visitor numbers reached 400,000, a comprehensive renovation of the center was initiated to accommodate growing public interest and enhance the museum's spatial and functional capacity.

Given the nature of the building's purpose, the design team chose natural stone as the primary material to conceptually reflect the accumulation of geological strata—an idea seamlessly realized in the final construction.

The selected material for the building's façade was Persian Red Travertine, applied in a split-face finish with a raw, textured surface, evoking the layered structure of the Earth.

To balance the visual weight and solidity of the natural stone, the architects collaborated with renowned fashion designer Iris van Herpen to create a flowing sinuous installation composed of 263 panels made from concrete and white marble aggregate. This sculptural element added a refined, organic fluidity to the architectural composition.





Palais Bulles

Designed by Antti Lovag

Project Details:

- **Architect:** Antti Lovag
- **Function:** Public
- **Location:** France
- **Year:** 1989
- **Photography:** Ken Sparkes, Sepientia, Modern Design Interior

Concept and Project Description:

Rightly named the “Palace of Bubbles,” Palais Bulles embodies the core architectural philosophy of Antti Lovag, who viewed architecture as “a form of play—spontaneous, joyful, and full of surprise.” Completed in 1989, this residence is perched on a rocky cliff overlooking the Mediterranean Sea.

Also known as the home of fashion designer Pierre Cardin, the building’s iconic bubble-like forms have become the most recognized and celebrated works of Lovag’s career.

Palais Bulles has served as the backdrop for numerous fashion shoots and is frequently rented for film festival parties and major events. While its visual impact is striking, Lovag’s architectural focus was deeply rooted in how spaces are inhabited—a concept he referred to as “habitology.”

“In today’s world—whether for economic reasons or lack of technical solutions—humans have been confined to cubes filled with dead ends and obstructive corners that hinder movement and harmony.” This belief drove Lovag’s fascination with spherical and curved spatial forms, clearly reflected in the organic geometry of the Palais Bulles.

