

**Edition Axel Menges**  
Architecture, Art, Design and Film

Fall 2021  
New and recently published titles





Elke Mittmann  
**Jean-Yves Barrier. Architect, Designer, Artist / Architecte, Designer, Artiste**  
 208 pp. with 220 illus., 242 x 297,5 mm, hard-cover, English / French  
 ISBN 978-3-86905-022-5  
 Euro 69.00, £ 59.90, US\$ 78.00

After the first volume was published in 2009 under the title *Jean-Yves Barrier. Architect and Urbanist / Architecte et Urbaniste*, which documented 25 years of his architectural practice, this second volume is dedicated to architectural and artistic projects since the mid-2000s. While the first volume focused on architectural and urbanistic projects, this second volume presents not only 25 new architectural projects of Barrier, but also a completely different facet of his work: the relationship between architecture and art. In this context, »folding« becomes a fundamental concept that can be applied from design objects to art installations in public spaces and architecture.

This new volume also shows once again the astonishing variety of architectural typologies that Barrier deals with in his current oeuvre. Whether it concerns residential buildings, collective housing, public facilities, urban design or functional buildings (such as supermarkets, an employment office or an engineering structure), Barrier never adopts a repetitive or doctrinaire attitude, but develops new solutions for each project, which can be found in his ideal »lexicon of constants«. This is particularly true for the permanent search for urban coherence for the most varied interventions: in city centres, in derelict industrial zones or in diffuse peri-urban spaces. Contemporary garden cities, condensed and compact assemblies, collages or the interweaving with what exists represent possibilities for Barrier to requalify and redevelop forgotten or abandoned urban situations with contemporary architecture. This is accompanied by the search to create urban signs and new networks in urban space, with the attempt to perpetuate the existing layers of the city.

But it is not only the city that serves him as an architectural projection screen, but also and in particular the manifold interplay between art, design and architecture, which is expressed in a specific method, an edifice of thoughts, which allows him to achieve a creative coherence on these various levels of scale and thus simultaneously connects different disciplines with each other.

Elke Mittmann is an art historian. She studied at the Universities Paris-IV-Sorbonne and Leipzig and holds a doctorate. After working for many years at the Stiftung Bauhaus Dessau, she has been director of the Maison de l'architecture Centre – Val de Loire in Orléans since 2011, and is currently teaching at the Ecole nationale supérieure d'architecture de Strasbourg.

2022



Waltraud Engelbrecht (ed.)  
**Erich Engelbrecht – Introspektive Bilder / Introspektive Images**  
 With contributions by Waltraud Engelbrecht, Gottfried Knapp and Renate Vogt. 144 pp. with 124 illus., 280 x 300 mm, hard-cover, German / English  
 ISBN 978-3-86905-014-0  
 Euro 59.00, £ 49.90, US\$ 69.90  
 Enclosed is a DVD with a film by Helmut Kohn

Erich Engelbrecht (1928–2011) called his pictures »introspective«. He remarks on this: »The introspective image inspects the arena of the soul, the field of operation of archetypes, which constitute the fundamental pattern of our behaviour.« We are indebted to C. G. Jung for providing especially deep insights into the nature of archetypes. According to him, they constitute, in their totality, the collective human unconsciousness, and determine our actions. These archetypes become visible only in symbolic images. For Werner Haftmann such images are the works of symbolist artists of all times.

The works of Erich Engelbrecht, whether graphics, oil pictures, tapestries, or wooden and steel figures, appear planimetric and abstract. In his steel figures, for instance, the third dimension exists only in the thickness of the steel plates. This makes his artworks akin to folk tales. In his book *Das europäische Volksmärchen*, Max Lüthi describes the style of the folk tale as »planimetric« and »abstract«, with projecting all happenings on the level of plot. When the sister cuts her little finger off and uses it to open the door to the glass castle to free her imprisoned brothers in the folk tale *The Seven Ravens*, no blood flows and we hear no cry of pain.

Both – the folk tale and the »introspective image« – tell a story and use primal images in order to do it. This mode of action – of creating a coherence of meaning through a narrative of archetypal images such as forest, cavern, or sea that rests upon primal human experience – is described by C. G. Jung as an »archetypal programme«, a primal behaviour pattern that all human beings follow, regardless of race, culture, or epoch.

With the introspective image, as with the folk tale, the creative process must be intuitive and meditative, an immersion in the unconscious. Erich Engelbrecht had no plan or idea for an artwork, merely an empty sheet of paper or canvas in front of him; he made himself receptive, waited, and allowed himself to be guided by the images, a process that he experienced very much as an ordeal and even as a threat to his existence. He did, however, have a sense for when his process of searching was at an end, albeit without understanding the meaning of a picture created in this way. His wife Waltraud Engelbrecht would then try to »read« these images and to derive a coherence of meaning from correspondences of form and colour.

Renate Vogt



**Gardens for the Senses – The Spanish Gardens of Javier Mariátegui**

With texts by Javier Mariátegui Valdés and photographs by Javier Mariátegui Valdés, Casilda Mariátegui and Mark Bentley. 188 pp. with 245 illus., 305 x 259 mm, hard-cover, English  
 ISBN 978-3-936681-98-7  
 Euro 58.00, £ 42.90, US\$ 64.00

It was not by chance nor by a trick of fate that Javier Mariátegui dedicated himself to gardening. He grew up among gardens.

Both his grandmothers were gardening enthusiasts, one of them, the Marchioness of Casa Valdés, wrote the book *Spanish Gardens*, which describes the history of Spanish gardening from Roman times to the present day. This book continues to be a reference for all lovers of this particular field of history and art.

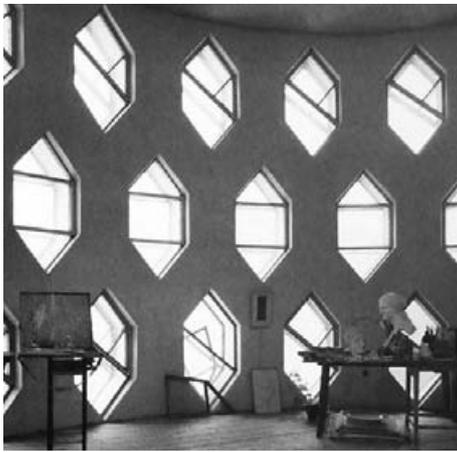
This enthusiasm was passed on to him by his parents. From his earliest years he was making his own gardens, by reusing those plants discarded by his father.

Mariátegui studied landscape gardening and design at the Escuela de Paisajismo y Jardinería Castillo de Batres in Madrid. Subsequently he worked in England as a gardener. Back in Spain, he established the Jardines de España nursery, which looks after and employs handicapped children, with whom he first started making gardens. For the past thirty years, he has created numerous gardens across Spain and in several other European countries. He has also published many articles on landscape-gardening topics in specialised magazines and a book on one of his gardens: *El Jardín de los Tapices / The Tapestry Garden*. Among the present garden architects of Spain Mariátegui plays an outstanding role. Even the Spanish TV has dedicated a monographic program to him and his gardens.

It would be difficult to summarize in a few words the essence of Mariátegui's gardens, given the wide variety of styles, their versatility and numerous differences that perhaps becomes his »signature«. His style is not dogmatic, he loves order and disorder, straight lines and curved, the wild chaos of nature as well as strict geometrical patterns, varied and single species of plants, colour and absence of colour. Moreover he enjoys bringing elements that clash together until they harmonize.

Perhaps as a result of an intimate knowledge of the magic of water in Andalusian Moorish gardens, Mariátegui uses water as an essential element in many of his gardens. He makes it »work« in all its forms: in pumps, in cascades, in constant gentle movement, or rocking in waves, in disperse drops or in silence like a mirror that adds the magic of its reflection.

*European Garden-Book Award*



Fritz Barth

**Konstantin Melnikov und sein Haus**

64 pp. with 106 illus., 210,5 x 281 mm, hard-cover, German edition

ISBN 978-3-936681-89-5

Euro 36.00, £ 29.00, US \$ 46.00

**Konstantin Melnikov and his House**

64 pp. with 106 illus., 210,5 x 281 mm, hard-cover, English edition

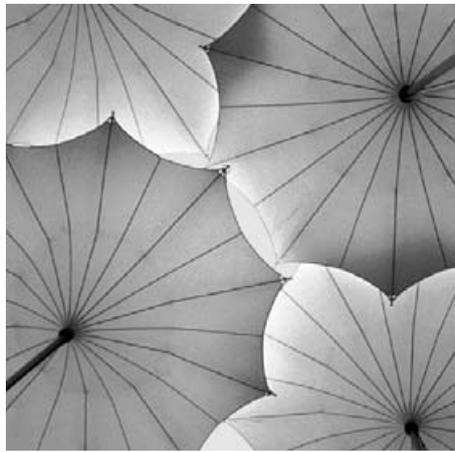
ISBN 978-3-936681-90-1

Euro 36.00, £ 29.00, US \$ 46.00

Konstantin Melnikov (1890–1974) is unquestionably one of the outstanding architects of the 20th century – in spite of the fact that he fell silent early, leaving behind only limited work that was insufficiently publicized, and restricted almost exclusively to Moscow, the city of his birth in which he spent nearly his entire life and which did not appreciate him. He was raised in humble circumstances, but enjoyed an excellent education. Beginning in the mid-1920s, after the turmoil that followed the war, revolution and civil war, his career soared at almost meteoric speed as he took the lead in the young Soviet architecture movement with completely autonomous, highly artistic buildings that were free from dogmatism of any kind. Even more rapid than his rise to fame was his downfall: Treated with general hostility, he was unable to defend himself against the accusation of formalism when Stalin put an end to architectural ventures and experiments around the mid-1930s. He was expelled from the architects' association and was banned from practicing as an architect for the remaining four decades of his life.

In the late 1920s, at the peak of his career, he had the opportunity to build a house for himself and his family in Moscow, in which he was then able to live until the end of his life. This house, a memorable symbiosis of almost peasantlike simplicity and extreme radicalness, is one of the most impressive, surprising and probably most enigmatic works produced by 20th-century architecture. Its simplicity is only outward; in reality this is a highly complex work which links together the elements of architecture explicitly and inextricably, which takes a clear and completely autonomous stand and which, in a way that little else has done, raises the question as to the nature of genuinely architectonic thinking. In essayistic form the book attempts to follow the paths laid out in the architect's work from the perspective of an architect.

Fritz Barth studied architecture in Stuttgart and Zurich. He runs an architect's practice in Fellbach near Stuttgart, teaches at the TU Darmstadt and is the author of a series of books, including a study on the iconography of 16th-century Italian gardens (*Die Villa Lante in Bagnaia*, 2001), a monograph about the Bohemian Baroque master builder Johann Santini-Aichel (*Santini*, 2004) and a study of the fortifications of Francesco di Giorgio Martini (*Martial Signifiers. Fortress Complexes by Francesco di Giorgio Martini*, 2011).



**Frei Otto / Bodo Rasch. Finding Form – Towards an Architecture of the Minimal**

240 pp. with 540 illus. in b & w and colour,

215 x 240 mm, hard-cover, English

ISBN 978-3-930698-66-0

Euro 49.00, £ 39.90, US \$ 59.00

»Primeval architecture is an architecture of necessity. Nothing is there to excess, no matter whether stone, clay, reeds or wood, animal skins or hair are used. It is minimal. It can be very beautiful even amidst poverty and is good in the ethical sense.

Good architecture seems to be more important than beautiful architecture. Beautiful architecture is not necessarily good. Only buildings that are at the same time ethically good and aesthetically beautiful are worth preserving.

We have too many buildings that have become useless and yet we still need new buildings, from pole to pole, in the cold and in the heat.

Man's present areas of settlement are the new ecological system in which technology is indispensable, even in hot and cold areas. ...

Our age requires buildings that are lighter, more energy-saving, more mobile and more adaptable, in brief more natural, without disregarding the need for safety and security.

This logically leads to the further development of light constructions, to the building of tents, shells, awnings and air-supported membranes. It also leads to a new mobility and changeability. A new understanding of nature is forming under one aspect of high performance form (also called »classical form«), which unites aesthetic and ethical viewpoints.

Tomorrow's architecture will again be minimal architecture, an architecture of the self-education and self-optimization processes suggested by human beings.«

(Frei Otto and Bodo Rasch in their foreword of this book.)

In 1992 the Bavarian branch of the Deutscher Werkbund awarded its first prize to Frei Otto, undoubtedly the most successful and many-sided protagonist of modern light construction, and with it a request to nominate a meritorious person to whom the prize could be passed on, and to design a joint exhibition with that person. Frei Otto chose his pupil Bodo Rasch, who had realised Otto's theories particularly in other cultures.

Otto died on 9 March 2015; he was to be publicly announced as the winner of the 2015 Pritzker Prize on 23 March, but his death meant the committee announced his award on 10 March. Otto himself had been told earlier that he had won the prize by the executive director of the Pritzker Prize, Martha Thorne. He was reported to have said: »I have never done anything to gain this prize. Prize winning is not the goal of my life. I try to help poor people, but what shall I say here – I am very happy.«

**Available again**



Anne-Catrin Schultz

**Carlo Scarpa – Layers**

152 pp. with 344 illus., 233 x 284.5 mm, hard-cover, English

ISBN 978-3-930698-14-1

Euro 59.00, £ 39.90, US \$ 69.00

In recent decades, Carlo Scarpa's relevance has been steadily on the rise. Strategies of adaptive reuse and adjustments to existing fabric are consistent with a growing agenda of sustainability and resourcefulness. At a time when architects have to develop aesthetic systems following an integrative approach, treating existing urban and built context as a narrative to continue, Scarpa's oeuvre remains a source of inspiration. Scarpa's use of architectural layering analysed and explained in this book could serve as a contemporary strategy that is nonhierarchical and free of stylistic idioms.

Buildings such as the Castelvecchio in Verona show that architecture is capable of communicating its own history, that it carries meaning while developing a contemporary dynamic of its own. Scarpa's layered architecture makes time-related sedimentation of material and content readable. It is especially at points of transition and joints that layering becomes an element that elucidates the tectonic and spatial qualities of the building.

In this book Anne-Catrin Schultz presents her research related to the phenomenon of layering in Scarpa's architecture. Layering describes the physical composition of built layers defining space while including the presence of cultural references and associations.

Scarpa's work is an embodiment of multidimensional layering and a focal point for architectural movements of this time that share a similar approach. In most buildings, the principle of layering may be regarded as something that is part of the nature of construction. Functional conditions call for separate planes, elements or »layers«, some of which provide the structure while others take care of the protection from weather and climate. However, architectural layering goes beyond the mere fulfillment of technical requirements – the principle of layering may be used as formative method that allows elements of different origins to be combined into a nonhierarchical whole. Layering is complex and creates references to our world at large.

The first part of the book examines Scarpa's intellectual roots and puts them in perspective with relevant examples of architecture theory, such as Gottfried Semper's theory of clothing. The second part displays an analysis of three projects, the Castelvecchio and the Banca Popolare in Verona and the Querini Foundation in Venice.

Anne-Catrin Schultz studied architecture in Stuttgart and Florence. Following postdoctoral research at the Massachusetts Institute of Technology, she practiced for several years at Turnbull Griffin Haesloop and Skidmore Owings & Merrill in Francisco. She has taught at the University of California in Berkeley, the California College of the Arts and the San Francisco City College in San Francisco. In 2013, she joined the faculty at Wentworth Institute of Technology to teach architecture history and theory.

**Available again**



### Martha Schwartz Partners – Landscape Art and Urbanism

With texts by Marc Treib, Martha Schwartz, Markus Jatsch and Edith Katz. 356 pp. with 424 illus., 229 x 304 mm, hard-cover, English ISBN 978-3-86905-011-9 Euro 69.00, £ 59.00, US\$ 76.00

Martha Schwartz Partners (MSP) is a leading international design practice whose work focuses on activating and regenerating urban sites and city centers. Situated at the intersection of public realm, urban design and site specific art, the practice has over 35 years of experience designing and implementing installations, gardens, civic plazas, parks, institutional landscapes, corporate headquarters, master plans, and urban regeneration projects. MSP works with city leaders, planners and builders at a strategic level so as to advocate for the inclusion of the public landscape as a means to achieve environmental, economic and social sustainability. With offices in London, New York and Shanghai, the practice is engaged in projects and consultation around the globe and has to date worked on projects in over 20 countries and five continents.

MSP has continually been recognized for its contribution to the urban landscapes of the world and to the field of landscape architecture. The firm has received many international award recognitions, including the American Society of Landscape Architects Landmark and Honour Awards, the British Association of Landscape Industries Award in the Regeneration Category, the Chicago Athenaeum Award for Best New Global Design, the Urban Land Institute Award for Excellence and the Cooper-Hewitt National Design Award.

Martha Schwartz: »When we design, our biggest objective is to create environments that people enjoy and come to love. We try to create environments that people take pride in and are happy to adopt these places that they live and work in as part of their identity. If this happens, people will strive to take care of it, maintain it and preserve it. People's love of place is fundamental to sustainability. That is not to say we don't work in the most ecologically sound way. We work with engineers, water specialists, horticulturists, soil specialists in order to do our best in capturing and recycling water, using planting that was indigenous to the area and sourcing our materials locally. But having people feel pride about where they live and feel they are living in a beautiful environment that they wish to protect and preserve is the big win.«

With a foreword by Marc Treib, professor of architecture emeritus at the University of California in Berkeley, and an introduction by Martha Schwartz, this monograph is the first publication to document 55 built projects and a selection of master plans by this internationally acclaimed practice.



### Hans Dieter Schaal. Festung Königstein. Ausstellungsdesign / Exhibition Design

With texts by Hans Dieter Schaal and Angelika Taube and photographs by Peter Mauksch, Bernd Walther, and others, 84 pp. with 100 illus., 280 x 300 mm, hard-cover, German/English ISBN 978-3-86905-024-9 Euro 39.00, £ 36.00, US\$ 48.00

Königstein Fortress, located not far from Dresden on a rocky plateau high above the Elbe River, is considered one of the most interesting and best preserved fortifications in Europe. It has a long eventful history dating back to the Bronze Age.

Königstein was first mentioned in documents in 1241. It was not until the end of the 16th century that the former castle began to be expanded into a fortress, which was then constantly adapted to new conditions. However, it was spared from warlike destruction over all the centuries. Instead, it was sometimes used as a prison camp in times of war, for example during the Franco-Prussian War of 1870/71 and for the last time during the Second World War. In 1949, the then GDR set up a youth workshop in the fortress based on the teachings of Soviet pedagogue Anton Semyonovich Makarenko. In 1955, the GDR's Ministry of Culture finally converted Königstein into a museum and since 1991, now owned by the Free State of Saxony, it has undergone extensive structural renovation.

The managing director of Festung Königstein gGmbH, Angelika Taube, became aware of Hans Dieter Schaal as early as 1997, and in the following years established an intensive collaboration with him, which has now resulted in six permanent and twelve temporary exhibitions. They illustrate the multifaceted history of the fortress in a way that clearly stands out from pure documentation and always creates something new and original from the factually given.

This book presents these exhibitions in large-format colour illustrations. In addition, it contains descriptions and comments by Schaal that clarify the history of the exhibitions and also give the reader insights into the creative processes.

Hans Dieter Schaal, born in Ulm in 1943, architect, stage designer, exhibition and landscape planner, makes the complexity of reality visible through his analytically differentiated stagings and brings its background into the field of vision of the attentive viewer. His works, the majority of which have been published by Edition Axel Menges, have since found an audience far beyond the borders of his native country. The author lives and works in a village near Biberach an der Riss.

**New in this catalogue**



Opus 16

### Fundación César Manrique, Lanzarote

With an introduction by Simón Marchán Fiz and photographs by Pedro Martínez de Albornoz. 60 pp. with 52 illus. in b&w and colour, 280 x 300 mm, hard-cover, German/English/Spanish ISBN 978-3-930698-16-5 Euro 36.00, £ 24.00, US\$ 44.50

Over the last decade the island of Lanzarote has become one of the favourite tourism destinations in the Canary Islands. However, our interest is more one of artistic than of touristic discovery, and this would be virtually unthinkable without the work of an artist who fell in love with this wonderful paradise. We refer to César Manrique (1919–1992), who was able to see and reveal to us the unique beauties arising out of the happy marriage of the four elements believed by the Greeks to form the whole of creation: air, earth, fire and water.

In fact, after returning to his island in 1968 after a period spent in New York, Manrique dedicated himself passionately to realising his utopia, to renew Lanzarote out of his own sources. Among Manrique's best known works on Lanzarote are the Casa Museo del Campesino, the Jameos del Agua, the Mirador del Río, the Cactus Garden and his own house in the Taro de Tahiche.

Manrique's house in Taro de Tahiche, which nowadays houses the César Manrique Foundation, can be considered as a »work in progress« as it was built over a period of almost 25 years and was still not completed upon the artist's death. Arising out of the five interconnected volcanic bubbles of the underground storey, it has become a metaphor for the amorous meeting of man with Mother Earth, the latter being understood, to use Bruno Taut's expression, as »a fine home for living«. The spaces on the upper floor can be virtually mistaken for the white cubic buildings dispersed throughout the island. But when we cross their thresholds, we have the unique feeling that here something was created which is really new. In fact, Manrique – enemy in equal measure of the »pastiche« of regionalism and the off-key International Style blind to differentiation – sifted the vernacular with certain modern filters such as Frank Lloyd Wright, Mies van der Rohe or Le Corbusier, and at the same time he gave it such a specific stamp that the final result became indigenous and unmistakable.

Simón Marchán Fiz is professor of aesthetics in Madrid. Like Marchán Fiz, Pedro Martínez de Albornoz lives in Madrid. The photographs shown in this book are the best photographic interpretation of one of Manrique's work up to now.

**Seventh edition**



Opus 23  
**Frank Lloyd Wright Home and Studio,  
 Oak Park**

With an introduction by Elaine Harrington and photographs by Jon Miller/Hedrich-Blessing. 56 pp. with 69 ill., 280 x 300 mm, hard-cover, English  
 ISBN 978-3-930698-23-3  
 Euro 36.00, £ 29.90, US \$ 39.90

It was in his home in Oak Park that Frank Lloyd Wright made his first contributions to the Modern Movement. In 1889 he designed the first part of the house, in 1895 he added to it for his wife, Catherine, and their family, and in 1898 for his architectural practice. The entire building was a learning laboratory of modern architecture. While not a Prairie School house, it led to the development of the Prairie School. Wright's constant changes to this complex paralleled the evolution of his early architectural work and career. There, with his young assistants, he rethought the plan, spaces, materials, proportions, and lines of American residential architecture, creating a revolution on the Prairie. His home and studio provided the architectural environment in which to experiment with his ideas in three dimensions. The house featured contemporary art work, oriental tribal rugs, and Japanese decorative arts chosen by Wright and his wife. The studio was decorated with classical plaster sculpture, Teco ceramics and selections from Wright's large collection of Japanese prints. Wright completed the interiors, toned in nature's hues, with furniture and built-in furnishings of his own design, harmonious to the whole.

The colour photographs of Jon Miller of Hedrich-Blessing show a glimpse into Wright's first haven, where he challenged prevailing notions about the country's architecture, and which he then left, to continue as one of America's most significant architects. Included in the book is a portfolio of historic black and white photographs of the building, a number of them taken by Wright himself.

Elaine M. Holzschuh Harrington has been the Curator of the Glessner House (Opus 7: *Henry Hobson Richardson, J. J. Glessner House, Chicago*) and the Curator of the Frank Lloyd Wright Home and Studio. She has written and lectured extensively about both. Hedrich-Blessing, Chicago's oldest and foremost architectural photography firm, was founded in 1929. From its beginning, the firm has been noted for portraying the most dramatic rendition of a building within the bounds of high architectural accuracy. The firm created a working atmosphere that encouraged the firm's photographers to perform at their best, an atmosphere that continued until 2017 when the firm finally closed its doors.

**First published in 1996 and out of print for a long time. Now available again as a second, revised and considerably improved edition**



Opus 26  
**Himeji Castle**

With an introduction by Irmtraud Schaarschmidt-Richter and photographs by Mo Nishikawa. 52 pp. with 38 ill., 280 x 300 mm, hard-cover, German/English  
 ISBN 978-3-86905-026-2  
 Euro 36.00, £ 29.90, US \$ 39.90

Spread over a hill that climbs up from the plain, Himeji Castle with its white walls shimmering in the sunlight like the feathers of a fantastic bird seems to be rising into the blue sky like a great heron. This impression has given it the name »Castle of the White Heron«. The castle, which has nothing martial about it, on the contrary, it is extraordinarily elegant, is undoubtedly one of Japan's most impressive fortresses. It was built between 1601 and 1609, when the period of war was almost over, and was used primarily for administration and residence, with defence as a secondary role. Thus its aesthetic impact was as important when it was built as its actual purpose as a fortification.

The main building in the castle is the Tenshu or Tenshu-kaku in the northern part of the complex, a wooden structure about 46 m high. Its complicated intermediate roofs make it look more like a skyscraper than a tower.

Himeji Castle represents an architectural type that probably does not occur in other areas of the world. Large parts of the building were classified as »Kokuho State Treasure« as early as 1951, and others as »Important Cultural Property«. The building was placed on the World Cultural Heritage list in 1993.

Art historian Irmtraud Schaarschmidt-Richter specialised in classical and modern Japanese art and architecture at an early stage, as is shown by numerous publications. Her book on the Japanese garden has long been a standard work. Most recently she was involved in publications on architects Kazuo Shinohara and Toyo Ito. Photographer Mo Nishikawa, a pupil of Ken Domon, one of the most important photographers of the 20th century, sees his work as a spiritual and intellectual contemplation of art. His photographs of the Katsura Palace, the Himeji Castle and the Ise Shrine are among the great masterpieces of contemporary photography.

**First published in 1998 and out of print for a long time. Now available again as a second, revised and considerably improved edition**



Opus 28  
**Alte Völklinger Hütte**

With texts by Lucius Burckhardt, Johann Peter Lüth and Georg Skalecki and photographs by Hans Meyer-Veden. 72 pp. with 57 illus., 280 x 300 mm, hard-cover, German/English  
 ISBN 978-3-930698-28-8  
 Euro 36.00, £ 29.90, US \$ 39.90

»UNESCO has made the Völklinger Hütte a World Cultural Heritage Monument. Thus an industrial plant of the late 19th century is placed alongside the Pyramids of Giza, Charlemagne's cathedral in Aachen and the Taj Mahal. Something that seems to be a homogeneous series – the World Cultural Heritage Monuments – has acquired a new dimension with the addition of the Völklinger coal and steel conglomerate. In the field of monument protection, memory has hitherto been equated with »preservation«, but what preservation meant under the conditions of decay of all human works was scarcely discussed. ... Here the Völklinger Hütte, with its drastically abbreviated half-life period and the rapid change of all conditions brings a new dimension. The thing protected is for once not an object, but a process. It raises the question what events are under conditions of wear, and what is being remembered. ... The plant can stand as technological evidence of the inventive spirit of the 19th-century period of rapid industrial expansion, for the division of labour and the jobs of a generation that still has members living in Völklingen, of a war machine, or a landmark in the local Saar bend. ... The political story that should be considered above all is invisible. ... The kitschy statement by enthusiastic school teachers that blast-furnace plants are »cathedrals of work« makes sense only if cathedrals are seen also as documents of collective cooperation. ... The spiritual surroundings of steel production are limited to the polytechnic approach: the engineer is responsible for function, the owner wants his return and no-one asks how the steel is used. It would be naive to think one was critically disposed to the belligerent policy that led to two world wars.« (Lucius Burckhardt in *Daidalos*.)

Lucius Burckhardt, in his early years lecturer at the HfG Ulm and the ETH Zurich, from 1962 to 1972 editor-in-chief of the magazine *werk*, from 1972 to 1997 professor at the Gesamthochschule Kassel, from 1976 to 1983 chairman of the Deutscher Werkbund, was one of the most nonconformist thinkers of our time. After working as an architect Johann Peter Lüth headed the Saarland State Office of Conservation from 1985 to 2002. His colleague at the time, Georg Skalecki, then responsible inventorying and building research, is now head of the Bremen State Office for Monument Preservation and professor at the University of Bremen. Hans Meyer-Veden studied photography at the Hochschule für Bildende Künste in Hamburg. From 1980 to 1985 he was professor of visual communication at the Fachhochschule Dortmund; afterwards he moved to the Fachhochschule Kiel, where he taught photography until his retirement in 1994.

**First published in 1997 and out of print for a long time. Now available again as a second, revised and considerably improved edition**



Opus 65

**Le Corbusier, Unité d'habitation, Marseille**

With texts by Alban Janson and Carsten Krohn and photographs by Anja Grunwald. 80 pp. with 80 illus., 280x300 mm, hard-cover, German / English  
ISBN 978-3-932565-65-6  
Euro 39.00, £ 36.00, US\$ 48.00

If there is one building by Le Corbusier that represents a synthesis of his basic concepts it is certainly the Unité d'habitation built in Marseille in 1946–52. This built manifesto does not simply put forward a social model as a utopia, but also the unity of architecture and town planning. It is one of the most significant buildings there has even been, but it also triggered a great deal of controversy. The story of the response to it has been recorded in order to investigate why this extremely ambitious project in particular should have caused such a conflict between intention and effect.

The Unité d'habitation in Marseille is now very popular with the people who live in it as a building. Despite all the criticism, it obviously still offers functional advantages that make it easier for individuals and the community to live together. The enormous sculptural force and the characteristic interplay of light and colour shown in the photographs make the building into a »personality« that can be identified with.

As well as this, the building also offers something special in terms of concrete spatial experience. In the age of a superficial »adventure society« it claims the intensity of an everyday experience that is both casual and at the same time complex, embracing all the senses. This extends from the reception in the imposing foyer to the »theatre« of figures on the roof terrace in the light of the landscape, from the inverted urban scenery of the *promenade publique* to twilight seclusion in the silent residential streets. And it includes the flats themselves, which open up expansively to draw in the sea and mountain mood. Le Corbusier used his architectural resources atmospherically and scenically to give the Unité d'habitation a succinct coherence that also forms the basis for individual lives within its rooms and spaces. Precise observation and description reveal the mechanisms of these effects.

All three authors are qualified architects. Until his retirement Alban Janson was professor of the fundamentals of architecture at the Karlsruher Institut für Technologie, Carsten Krohn lives and works as an author in Berlin, and Anja Grunwald is professor of architectural photography and typography at the Hochschule Karlsruhe – Technik und Wirtschaft.

*Third, revised edition*



Opus 80

**Oswald Mathias Ungers, Haus Belvedere-straße 60, Köln-Müngersdorf**

With an essay by Wolfgang Pehnt and photographs by Walter Ehmann, Bernd Grimm, Dieter Leistner and Stefan Müller. 64 pp. with 70 illus., 280 x 300 mm, hard-cover, German / English  
ISBN 978-3-932565-80-9  
Euro 36.00, £ 29.00, US\$ 39.90

»A house is a representation of the idea of the world, of life, of existence.« For the Cologne architect Oswald Mathias Ungers (1926–2007), owner of a famous collection of books on architecture, who also repeatedly addressed the theoretical aspects of building, the construction of his own house, in 1958/59, was more than a private adventure. For him it meant a chance to gain spatial experience and explore what was possible. It was a laboratory, »a little universe«, »a piece of world«.

In the course of his life, Ungers built himself and his family no less than three houses, two in the Cologne suburb of Müngersdorf, one in the Eifel highlands. Even the first house, to which this richly illustrated volume is dedicated, caused an international sensation; it was considered to be an important example of so-called Brutalism. It showed »everything I knew how to do at the time«, Ungers wrote regarding the building. He wanted a house that enveloped and sheltered, he wanted metamorphosis and transformation; architecture that was autonomous but at the same time respected the *genius loci*. At the time, architects preferred to build their private homes as freestanding bungalows in the countryside. Ungers, on the other hand, settled in a place where there were traces of the Roman past and purchased a plot of land adjacent to an already existing row of terraced houses.

Three decades later, Ungers expanded the cataract of forms of his first home by adding a geometrically strict cube, intended to house his library. The shock aesthetics of the early work had evolved into the rigorous abstractness of his late work. This building too – one of a kind, and in interplay with its predecessor – became a manifesto. It corresponded to the idea of a house as a small town and the town as a large house, an idea that has run through European architectural history since Alberti. In spite of all their differences, the two contrasting formats make common cause. They show »a world full of contradictions, illusions and realities that reflects the entire spectrum of the image of architecture, from the fiction to the reality of the function«. Today the house and the library are the seat of the UAA, the Ungers Archiv für Architekturwissenschaft, and open to the public.

Wolfgang Pehnt often visited Ungers. The author of an authoritative book about the architecture of Expressionism, he profited by Ungers' collection of material back in the years when Ungers was still interested in Expressionism. Thus he is familiar with the house in all its details. As portrayed by him, the history of the house gives access to the impressive oeuvre of a great German architect.



Opus 81

**Carlo Scarpa, Museo di Castelvecchio, Verona**

With texts by Alba Di Lieto, Paola Marini and Valeria Carullo, and photographs by Richard Bryant. 52 pp. with 43 illus., 280 x 300 mm, hard-cover, Italian / English  
ISBN 978-3-932565-81-6  
Euro 36.00, £ 29.90, US\$ 39.90

During the 1960s Italy's museum sector witnessed a fertile period of renewal. A generation of architects, working in partnership with the directors of museums, set about transforming into exhibition spaces a number of ancient monumental complexes located in the historic centres of some of the most important Italian cities. Among these was the brilliant and solitary Venetian architect Carlo Scarpa who revitalised the discipline of museography by sagaciously combining it with restoration. His lucid intervention at Verona's Museo di Castelvecchio is emblematic of this approach: the medieval castle, the museum of ancient art, and modern architecture all harmoniously coexisting in a monument located at the heart of a city designated a UNESCO World Heritage Site.

The far-sighted choice of Scarpa was owed to the then director of the museum, Licisco Magagnato, who tenaciously argued the case for the appointment of an architect specialising in this field to work on the city's principal museum of ancient art.

In his work on the Castelvecchio, carried out at a significant point in his career, Scarpa attained a remarkable balance between various aesthetic elements that is particularly evident in the sculpture gallery, where the renovations harmonize with the power of the 14th-century Veronese works exhibited in this section of the museum. One of the most striking details – extraordinarily rich in historical and symbolic significance – is the location of the equestrian statue of Cangrande I della Scala, an exceptional medieval sculpture of the famous Lord of Verona. For the presentation of this work – a symbol of the city and its museum – the architect conceived a backdrop of great poetry, drawing the visitor's attention to its historical stratifications and simultaneously creating an exemplary essay in modern architecture.

The book is introduced with a text by Alba Di Lieto, the architect of Verona's art museums, a scholar of Scarpa's drawings, and the author of monographs on his work. She describes the architect's renovation and locates it in the context of Italy's architectural panorama.

The essay is followed by a brief history of the castle by Paola Marini, who was the director of Verona's art museums and monuments for 22 years. In 2015 she has taken on a new role as director of the Gallerie dell'Accademia in Venice.

Valeria Carullo, curator of the The Robert Elwall Photographs Collection in the RIBA British Architectural Library, writes about her experience assisting Bryant when he photographed the castle.

Richard Bryant is one of the best-known architectural photographers, working all over the world. He and Hélène Binet are the only photographers to have been awarded a RIBA Honorary Fellowship of the Royal Institute of British Architects.



Opus 84  
**Parc de sculptures Erich Engelbrecht,  
 Château des Fougis**

With essays by Gottfried Knapp and João J. de Abreu Vares and photographs by Philippe Hervouet. 60 pp. with 46 illus., 280 x 300 mm, hard-cover, French/English  
 ISBN 978-3-932565-84-7  
 Euro 36.00, £ 29.90, US\$ 39.90

In their sculptural works, artists have always broken out of the workshop or studio and into open-air spaces. After all, the place where sculptures are best able to show their three-dimensional quality is in an open space not enclosed by walls and ceiling, in which all flows of power and movement can have free rein. However, because public spaces offer only very limited possibilities for sculpture development, sculpture parks have been developed almost everywhere in the world where artists can work without restrictive conditions.

During his search for a place in France where he could present his large sculptures, Erich Engelbrecht discovered in 2000 the open, meadow-like land, with the château tucked into a piece of forest behind it. This open space, picturesquely framed by groups of trees, was precisely what he had imagined. And the fact that a château was waiting for its new owner at the end of this tract of land made this discovery a stroke of luck rarely experienced by anyone in general, and almost never by artists in particular.

His monumental sculptures that dominate the landscape have given Erich Engelbrecht a place in the history of modern sculpture. His method of drawing images plastically in the space, and of using these drawings transformed into solid bodies to occupy whole landscapes, is unparalleled. The enigma balanced between representationality and the abstract, the multiplicity of meaning, which invites freely poetic titles, is essential to the unique charm of Erich Engelbrecht's visual work. In the park of Château des Fougis, 29 of these artworks, at once plainly revealing and mystifying, communicate with each other in such a relaxed way that visitors are prompted to think and to enjoy. One strolls through a garden of poetic artworks, through a park of beautiful riddles and silent secrets. There has been nothing comparable to this in Europe since the gardens of Italian Mannerism.

Gottfried Knapp works as an editor in the feuilleton of the *Süddeutsche Zeitung* in the fields of art, architecture and film. Of his numerous works on artistic and architectural topics, six have been published by Edition Axel Menges. João J. de Abreu Vares, a graduated architect, advised Erich Engelbrecht on the installation of the sculpture park and, together with his wife Sarah Engelbrecht, he assists the artist's widow in the care of her husband's inheritance. After studying art history and photography Philippe Hervouet was commissioned to participate in the care of the cultural heritage of the Ain department. He also actively contributes to the artistic inventory of the Auvergne-Rhône-Alpes region. He teaches photography at the Université Jean Monnet in Saint-Étienne.



Opus 85  
**Friedrich Kullrich / SSP AG, Fritz-Henßler-  
 Berufskolleg, Dortmund**

With an essay by Alexandra Apfelbaum and photographs by Jörg Hempel. 52 pp. with 60 illus., 280 x 300 mm, hard-cover, German/English  
 ISBN 978-3-932565-85-4  
 Euro 36.00, £ 29.90, US\$ 39.90

Since its foundation in 1977, the Bochum-based architectural office SSP AG, with locations in Bochum and Karlsruhe, has been realising a large number of real-estate and building projects throughout Germany. With an interdisciplinary planning team of architects, engineers, and real-estate economists, and other experts, new and innovative solutions are found for each project in cooperative collaboration. The resulting concepts are characterized by successful identification, high efficiency and good design.

In 2013, after a Europe-wide tendering procedure, SSP AG was commissioned with the overall planning of renovation and construction of extensions and new buildings for the Fritz-Henßler-Berufskolleg in Dortmund. Built in 1908 by the municipal building councillor Friedrich Kullrich, the listed building complex of a former arts-and-crafts and craftsmen school in the Dortmund city centre was in great need of renovation. The task was to satisfy a fixed spatial programme taking into account the building fabric worthy of preservation, both in the existing building stock and through extensions and new buildings. The extension by two building blocks in a strict functional design language and with clearly structured façades allows for an exciting and yet harmonious combination of old and new. Through a sensitive »carry on building« of the existing building stock, a successful new interpretation of the existing fabric was created.

For the »extremely successful handling« of the historically significant stock and the »high-quality« restoration in accordance with the regulations for listed buildings, the architects were awarded the North Rhine-Westphalia School-Construction Prize 2018 by the Ministry for Schools and Education and the Chamber of Architects of North Rhine-Westphalia, as well as the German Design Award 2019, the bestarchitects Award 2020 and the Otto Borst Prize for Urban Renewal 2020.

Alexandra Apfelbaum has worked as a freelance art and architecture historian since 2009. Since 2018, she has held the deputy professorship for the history and theory of architecture and the city at the Fachhochschule Dortmund – University of Applied Sciences and Arts. In addition to research in architectural theory and architectural history, her main focus is on the interfaces between architecture and art in the 20th century, with a focus on North Rhine-Westphalia and the postwar period. Jörg Hempel is a freelance architectural photographer, living in Aachen. Since 2007 he teaches architectural photography at the Bochum University of Applied Sciences, since 2015 in addition at the FH Aachen University of Applied Sciences, and since 2019 at the TH Köln (University of Applied Sciences).



Opus 87  
**Egon Eiermann, Haus Eiermann, Baden-  
 Baden**

With an essay by Gerhard Kabierske and photographs by Bruno Krupp, Horstheinz Neuendorff and Olaf Becker. 60 pp. with xx illus., 280 x 300 mm, hard-cover, German/English  
 ISBN 978-3-932565-87-8  
 Euro 36.00, £ 29.90, US\$ 39.90

Even though he had made a name for himself in the 1930s with his Berlin single-family homes, Eiermann later on found it difficult to accept commissions for this building type when, during the period of the »economic miracle«, he was approached by numerous people interested to get a design by him. Only the Hardenberg House in Baden-Baden satisfied him, but above all his own house, which he also built in Baden-Baden in 1959–62.

This house in particular, built after his success with the German Pavilion at the 1958 Brussels World's Fair and at the same time as the Berlin Gedächtniskirche and the German Embassy in Washington, was to become one of the main works of his post-war creative output. As a builder in his own right, he was able here to uncompromisingly realise his ideal image of living for himself and his family in architecture.

Eiermann himself tried to explain the house, which only crystallised in a longer planning genesis, primarily from the functional side: main house and annexe, the latter for garage, studio and guest apartment, the elongated main house in bulkhead construction under a flat sloping roof. In fact, the house is convincing in its sophisticated functionality. But it does not stop there. The complex group of buildings on a steep hillside site with its stage-like terraces, the staged interplay of views from the inside to the outside and, at night, also from the outside to the inside, is an extremely artificial structure even from its basic disposition. The Eiermann-typical façade, with its exterior walkway and white linkage as well as the corrugated Eternit roof provide a ponderous contrast. Together with echoes of traditional Japanese houses and gardens, but above all with the adoption of motifs from sailing-ship building give this house an unmistakable character. Since 2020, the house has new owners, on whose behalf the Stuttgart architects »no w here« (Henning Volpp and Karl Amann) have undertaken an extremely careful renovation.

Eiermann's estate, which is kept at saai, the Archive for Architecture and Engineering at the Karlsruhe Institute of Technology (KIT), provided the historical drawings and photographs for this volume. The photographs were primarily taken by Horstheinz Neuendorff, an architectural photographer who was on friendly terms with the architect. Since the early sixties, Neuendorff had been commissioned by Eiermann to capture his new buildings in black-and-white photographs of a high artistic standard. Color photographs of the current condition were newly made by Olaf Becker from Munich. Gerhard Kabierske is an art historian specialising in architectural history and monument preservation. 1993–2020 he worked at the saai in Karlsruhe where he was responsible, among other things, for the Eiermann archive.

**New in this catalogue**



Fritz Barth

**Vom segensreichen Wirken der Fehler und anderem. Vier Essays zur Architektur**

128 pp. with 58 illus., 145 x 210 mm, soft-cover, German

ISBN 978-3-86905-023-2

Euro 29.00, £ 26.00, US\$ 36.00

The present volume brings together four smaller essayistic texts written over a period of two decades and whose different themes deal with rather remote areas of architecture. *Steine zu Wörtern* examines the peculiar, singular appearance of architecture in the literary work of Hans Henny Jahn, a major German author of the 20th century. *Vom segensreichen Wirken der Fehler*, a grotesque counter-draft to the widespread view that the development of style is due to nothing more than noble striving, attempts to trace the influences of mistakes and misunderstandings, calamities whose effects on architecture, although concealed, are hardly to be underestimated. A different facet of the concealed is treated in the study of a remote field of the Baroque, *Die verschwiegene venustas*, dealing with the Pietist architecture of the Franckesche Stiftungen in Halle which, despite its simplicity of appearance, reveals an unexpected manifestation of the most elaborate Baroque rhetoric. Finally, *Architektur als Zeitreise* deals with the building of the Chamber of Commerce in Mantua, erected in 1913 by Aldo Andreani, whose somewhat outré combination of historical set pieces, when carefully considered, reveals a surprisingly precise programme and concept, a historical-critical eclecticism at the crossroads of the emerging modernism. A lecture attached in the appendix takes a closer look at the »architectonic«, whose determination as an inherent principle of architecture the four texts tentatively operate from the periphery of the field to grasp.

Fritz Barth, born in 1958, studied architecture at the University of Stuttgart and the ETH in Zurich. He runs an architectural offices in Fellbach and Berlin, holds the honorary professorship for building design at the Bauhaus University in Weimar and is the author of a number of books dealing with architecture and its environment, including a study on the iconography of 16th century Italian gardens (*Die Villa Lante in Bagnaia*, Edition Axel Menges 2001), a monograph on Johann Blasius Santini-Aichel, an architect associated with Bohemian Radical Baroque (*Santini. Ein Baumeister des Barock in Böhmen*, 2004), a study of early fortress construction in Italy (*Zeichen des Wehrhaften. Festungsbauten von Francesco di Giorgio Martini/Martial Signifiers. Fortress Complexes by Francesco di Giorgio Martini*, Edition Axel Menges 2011) as well as a detailed study of the Melnikov House in Moscow, a major work of early 20th century architecture (*Konstantin Melnikov und sein Haus/Konstantin Melnikov and his House*, Edition Axel Menges 2015).

New



Burcu Dogramaci and Andreas Schätzke (eds.)

**A Home of One's Own – Emigrierte Architekten und ihre Häuser/Émigré Architects and Their Houses, 1920–1960**

204 pp. with 126 illus., 233 x 284,5 mm, hard-cover, German/English

ISBN 978-3-86905-008-9

Euro 69.00, £ 59.90, US\$ 79.00

When architects design a house for themselves, the often tense relationship between clients and builders is usually absent. That is why in many such buildings the architect-designer's artistic stance and political position, preferences and antipathies, temperament and character are more pronounced than usual. Moreover the architectural theories, debates and trends of an epoch also leave their traces in them in a particular way. We encounter both attachment to tradition and commitment to the avant-garde, willingness to experiment and pragmatism, distinctive artistry and views shaped by the fact that a building is also a product of engineering. And last but not least, expressed in their houses are the personal life circumstances of the people concerned, or the messages the houses are meant to convey above and beyond their actual purpose: as a »manifesto«, as the »self-portrait« of the architect, but also as an advertising tool or as a sign of connection to specific milieus or positions.

Building for oneself has a special connotation under the conditions of migration and exile. Among the most prominent examples are the private homes of Rudolph Schindler in West Hollywood (1921/1922), Richard Neutra in Los Angeles (1932), Walter Gropius in Lincoln, Massachusetts (1937/1938), Ernst May near Nairobi (1937/1938), Bruno Taut in Istanbul (1937/1938), Ernő Goldfinger in London (1937–1939), Marcel Breuer in New Canaan, Connecticut (1947/1948 and 1951), Josep Lluís Sert in Lattingtown, New York (1947–1950) and Max Cetto in Mexico City (1948/1949).

What expression could voluntary migration or forced change of location find in these buildings? To what extent do the architects' other buildings differ from such »homes of one's own« in a foreign country, to use an expression borrowed and modified from Virginia Woolf?

The book is a collection of contributions by internationally renowned authors and examines not only the buildings themselves but also other aspects of the topic that have hitherto received little attention.

Burcu Dogramaci teaches art history at the Ludwig-Maximilians-Universität in Munich. Her research focuses on exile and migration, and 20th-century and contemporary art and architecture. Architectural historian Andreas Schätzke teaches at the Hochschule Wismar. Among his key research areas are 20th-century architecture and urban development, and migration and cultural transfer in the field of architecture and the visual arts.



Hans-Ulrich von Mende

**Car Design – Von der Kutsche zur Automobilität/From the Carriage to Automobile**

152 pp. with 440 illus., 233 x 287,5 mm, hard-cover, German/English

ISBN 978-3-86905-010-2

Euro 49.90, £ 42.90, US\$ 58.90

If laziness is the mother of all inventions, then the car is its masterpiece. The earliest means of locomotion was walking, followed by riding on horses or camels; finally, with the invention of the wheel, came the ability to use carriages, which not only made locomotion far more comfortable but also brought the transportation of goods to a whole new level. However, it then took millennia for carriages to go from being propelled by horses or oxen to engines, initially steam-driven, then propelled by internal combustion engines and early experiments with electric propulsion.

Cars were initially the result of pure craftsmanship, and as passenger cars were based on the concept of the carriage. The assembly line had not entirely abandoned the carriage look, but already showed a typical automobile profile: equal-sized wheels, engine bonnet, passenger compartment. The predominant body colour of cars manufactured between 1910 and 1930 was black, while all makes of car had an almost uniform appearance. As manufacturers moved away from metal-panelled wooden frames to an all-steel design, they hesitantly ventured to adopt new forms. Improved undercarriages and higher engine performance were initially limited by air resistance, which above a speed of 60 kilometres per hour is the strongest of all driving resistances. This led to the development of new body shapes that offer less resistance to the airstream.

Engineers still determined the form of the car, sometimes even achieving formal elegance. It was only rarely that members of other professions, such as the architects Le Corbusier or Walter Gropius, were commissioned to design a car. Between the two World Wars North America had the world's largest fleet of cars; this also meant that their design became an increasingly important sales factor. Professional automobile design was established. As they continued to develop technically, cars in the 1950s moved further and further away from the physically logical form of a moving body. One of the last – and most outstanding – examples of a form with optimum resistance to the airstream is the Citroën ID/DS of 1955. Others, indeed almost all, opted for the pure symbolism of speed and power, whose most important ingredients were tail fins and chrome. Today, with a global annual production of close to 100 million passenger cars, automotive style has come to be represented by a wide range of almost every imaginable form.

Architect Hans-Ulrich von Mende has worked with partners in an independent practice since 1990. For 50 years his writings and drawings on automotive design have appeared in books, trade journals (*mot*, *autobild*) and the daily press (*Frankfurter Allgemeine Zeitung*, *Süddeutsche Zeitung*).



Hans Dieter Schaal

**Auf der Suche nach verlorenen Paradiesen**

256 pp. with 124 illus., 210 x 247,5 mm, hard-cover, German  
 ISBN 978-3-86905-017-1  
 Euro 69.00, £ 59.90, US \$ 78.00

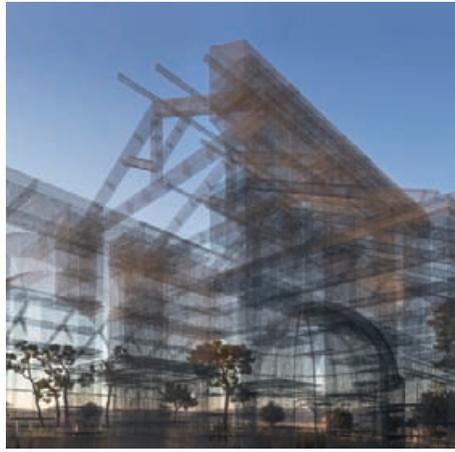
The fact that the entire history of culture and technology could represent a single, continuous expulsion of mankind from the original, paradisaic state of nature was already described visionarily in the Bible and predicted with all its positive and negative consequences. Everyone knows the story of Adam and Eve, of their »Fall« and their »Expulsion from Paradise«. Even as a non-Christian it is worth taking a look at the fairytale-like-mythic text of the Old Testament, although the picture and the process completely contradict our current scientific findings.

One would almost be inclined to assume that the idea of a primeval paradise is innate in all human beings and that every human being with his becoming, his birth, his childhood and his adulthood experiences something like a Genesis. He is born innocent and helpless, wakes up, looks around, believes to be free, gets to know his time, his surroundings, his life. The final expulsion of every human being from life is his death. He is sentenced to death.

Despite all religious promises, man has always been aware of the fact that he has only this one life and that he ultimately cannot count on the hope that beyond this life there is something that could be called »salvation«, a happy return to the Garden of Eden. As the book shows with numerous, primarily European examples, the history of man is therefore full of efforts to regain here and now the lost paradise, no matter how precarious the result may be.

In search of the lost paradises: a somewhat unusual history of man in his relationship to nature, followed by a description of the current state of landscape planning and garden design. In the concluding part of the book, the author develops new, strangely surreal and poetic concepts of the treatment of nature, inspired by literature, film, theatre and tourism.

Hans Dieter Schaal, born in Ulm in 1943, is an architect, landscape architect, stage designer and exhibition designer. His works, the majority of which have been published by Edition Axel Menges, have meanwhile reached an audience far beyond his homeland. The author lives and works in a village near Biberach an der Riss.



Anne-Catrin Schultz (ed.)

**Real and Fake in Architecture – Close to the Original, Far from Authenticity?**

With contributions by Tom van Arman, Dan Hiesel, Nicole Lambrou, Christina Lanzl, Eric Lum, Jennifer Lee Michaliszyn, Anne-Catrin Schultz, Karen Seong, Ingrid Strong, Kemo Usto, and Justin Vigilanti. 240 pp. with 300 illus., 233 x 284.5 mm, hard-cover, English  
 ISBN 978-3-86905-018-8  
 Euro 69.00, £ 59.90, US \$ 78.00

The condition of »fake« and »real« in architecture is rarely publicly discussed nor has it encountered broad journalistic or scholarly attention. This book explores the realm of truth, authenticity and fakery in architecture, providing a timely collection of analytical essays and projects. Photographers, writers and architects share their understanding and speculations about a broad range of spaces and concepts – all searching for common ground between real and imagined, function and story.

The authors challenge our perception of »authenticity« through the examination of built and simulated environments, architectural fiction, theatrical illusions and mannerist trickery. They examine the notion that the principle of Sullivan's »form follows function« contains a paradox caused by the ambiguity and complexity of architectural expression. Buildings are perceived through an individual's personal experiences while also being interpreted along broader cultural values. The works shown reveal that under scrutiny, any built environment harbors both, reveals moments of truth, deception and ambiguity – all of it partially in the eye of the beholder.

The diverse contributions shed light on unexpected identities in architecture inviting critical thought about our built environment – analog and digital.

The goal of this publication goes beyond unmasking deception in architecture, it aims at unfolding time-lines and revealing the layered nature of people and places. The images and essays reveal our contemporary condition and let collective and individual narratives unfold, a range of truths in themselves. Expanding from the discussion about truthful materiality and tectonics, this book provides an understanding of real, authentic, and fake in urbanism and architecture.

Anne-Catrin Schultz studied architecture in Stuttgart and Florence. Following post-doctoral research at the Massachusetts Institute of Technology in Boston, she worked for several years with Turnbull Griffin Haesloop and Skidmore, Owings & Merrill in San Francisco. While developing her own practice, she has taught at the University of California in Berkeley, the California College of the Arts and the Academy of Arts University in San Francisco. In 2013 she joined the Department of Architecture at Wentworth Institute of Technology in Boston.



John Zukowsky

**New Military Museums**

128 pp. with 199 illus., 242 x 297,5 mm, hard-cover, English  
 ISBN 978-3-86905-015-7  
 Euro 39.90, £ 35.90, US \$ 46.90

Museum architecture has blossomed over the past few decades. Art museums lead the way in terms of new buildings by superstar architects such as Frank Gehry, Herzog and de Meuron, Jean Nouvel, and Renzo Piano, among many more. Those facilities have received public and professional recognition through media attention and design awards. But other museum typologies exist, one such being for buildings that showcase military history and artifacts. All too often, one thinks of these as unsophisticated in their design and amateurish or antiquated in their exhibitions. Nowadays, nothing can be further from the truth. This volume examines more than thirty of them internationally that were constructed over the past two decades and more. The museums are featured in individual entries and lavish color photography. Some were designed by internationally renowned architects such as Norman Foster, Daniel Libeskind, Skidmore Owings & Merrill, and Robert A. M. Stern, but many more are the products of creative, accomplished designers. Beyond the architecture of these museums, exhibition and installation designs by noted specialist firms such as Ralph Appelbaum Associates, Kossmann.dejong, and Gallagher & Associates, among others, have raised the bar in terms of immersive experiences for their visitors.

New military museums presented within the book are examined within the context of the history of war memorials and military museums, the latter being a less well researched subject. In the end, military museums relate back to antique sculptural commemorations of victorious campaigns and martial leaders, collections and displays of war trophies, and the search to find useful architectural memorials, the latter especially so after the World Wars of the twentieth century.

Architectural historian John Zukowsky has an earned doctorate from Binghamton University. While curator of architecture for The Art Institute of Chicago (1978–2004), he organized a number of award-winning exhibitions accompanied by major books. After that, he held executive positions within military-related museums such as the Intrepid Sea, Air & Space Museum in New York and the Pritzker Military Museum & Library in Chicago. Since 2012 he has authored several books about architecture and design, including *Why on Earth Would Anyone Build That* (2015), *Building Chicago: The Architectural Masterworks* (2016), and *Architecture Inside – Out: Understanding How Buildings Work* (2018).

## Work monographs

Andrew Ayers

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ISBN 978-3-932565-24-3  
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Elke Mittmann

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Yashwant Pitkar (ed.)

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Euro 59.90, £ 49.90, US \$ 79.00

*Sales territories: all countries, except India*

Wolfgang Pehnt

### **Paul Böhm – Bauten und Projekte**

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ISBN 978-3-936681-85-7  
Euro 69.00, £ 59.90, US \$ 79.00

### **Erdmut Bramke – Werkverzeichnis. Bd. 1: Gemälde 1964–2002, Bd. 2: Arbeiten auf Papier 1961–2002**

Edited on behalf of the Freunde der Staatsgalerie Stuttgart by Ulrike Gauß, Susanne Grötz and Carolin Jörg  
Vol. 1: 428 pp. with 556 illus., 220 x 280 mm, hard-cover, German  
Vol. 2: 528 pp. with 1483 illus., 220 x 280 mm, hard-cover, German  
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