Antonietta Iolanda Lima
The Architecture of Pica Ciamarra Associati – From Urban Fragments to Ecological Systems
356 pp. with 915 illus., including 305 in colour, 240 x 300 mm, hard-cover, English
ISBN 978-3-86905-020-1
Euro 78.00, £ 68.00, US $ 89.00

Since 1970, based in an isolated building situated on the peninsula of Posillipo, Pica Ciamarra Associati (www.pcai.eut) has acted as a laboratory of architectural and urban design which has gradually incorporated new members and new energies over the time: using a multidisciplinary approach, the roots of the architectural practice lie in the intensive theoretical and practical work begun in the early 1960s by Massimo Pica Ciamarra. Since then the practice has been marked by a continuous relationship with Le Carré Bleu – Feuille internationale d’architecture and leading members of the cultural milieu of Team 10: this has led to constant attention to everything that lies beyond form, to the relation ship with contexts that also include non-spatial contexts, and to high levels of integration and dialectical discussion. According to Pica Ciamarra Associati, a design transcends the approaches of a single sector, providing simultaneous solutions to contradictory requirements, combining utopia and practicality. The poetics of the fragment; it mediates between architecture and the urban dimension; some designs also have the aim of becoming absorbed within a context as «informed fragments». The fragment of an extensive period of work and consists of two interacting parts. It stems from research into the archive of the studio Pica Ciamarra and conversation with the members of the architectural practice, organised diachronically, the book tells the long story, unfolding over a period of over fifty years of a team of Neapolitan architects and designers, who have maintained the lively spirit of the practice which is still geared towards the future. The text and iconographic account tells a story and offers an interpretation that highlight the vibrant atmosphere of the studio, based on a consistency of thought and action, and fuelled by an interest in many different forms of knowledge. The contextualisation of the events related to the studio is wide-ranging, coherent and connective.

Antonietta Iolanda Lima, professor of history of architecture at the University of Palermo, has always tried, through theory, teaching and design, to disseminate the importance of history which can embracing innovation and tradition to an equal degree, forming a new architectural language. According to her view of architecture, history and design are closely connected, a «single entity» as is reflected by her career. Since the 1980s, her academic work has gained increasing importance, a way of avoiding narrow sectoral approaches in the training of future architects, offering a holistic stance of the history of architecture and an architecture that contributes to shaping critical thought and a thriving cultural life.

Waltraud Engelbrecht (ed.)
Erich Engelbrecht – Introspective Bilder / Introspective 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 graphic, of 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 europäsche Volksmärchen, Max Lüthi describes the style of the folk tale as «planimetric» and «abstract», with projecting map happenings on the level of plot. When the sister cuts her little finger off, he uses a number of extensive images, the works of symbolist artists of all times. Engelbrecht had no plan or idea for an artwork, «the folk tale and the introspective image – tell a story and use primul 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 program, 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

Just published

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 grandparents 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 specialist 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 though he 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 variety 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
Fritz Barth studied architecture in Stuttgart and Zurich. He runs an architect’s practice in Fellbach and his family in Moscow, in which he was then able to live until the end of his life. This house is 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 an essentially complex work which links together the elements of architecture explicitly and intrinsically, 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

Konstantin Melnikov and his House

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 left 2020s, 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 is a highly complex work which links together the elements of architecture explicitly and intrinsically, 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.

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

Frei Otto chose his pupil Bodo Rasch, who had real-ized to design a joint exhibition with that person. Frei Otto died on 9 March 2015; he was to be published 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

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 nonhierarchi-cal and free of stylistic idioms.

Buildings such as the Castelvecchio in Verona show that architecture is capable of communica-tion of 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.

Anne-Catrin Schultz studied architecture in Stuttgart and Florence. Following postdoctoral research at the Massachusetts Institute of Technol-ogy, she practiced for several years at Turnbull Griffin Haesloop and Skidmore Owings & Merrill in San 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 Went-worth Institute of Tech-nology to teach architecture history and theory.

Available again

www.AxelMenges.de

Work monographs 3
If there is a plateau that continuously unites Hans Dieter Schaal's numerous artistic fields of activity, a kind of fundamental level, then it is surely that of landscape architecture. Landscape motifs are as convincingly present in his stage sets as they are in his installations, his exhibition architectures, his texts, and, naturally, also his park and garden designs.

Schaal has been on the track of the fascination of landscapes since the 1960s. For him, encountering the parts and «carpet patterns» of the baroque Herrenhäuser Gärten in Hannover was a key experience. This was followed by an intensive study of the early landscape gardens of Great Britain, the park complexes of the Roman and the Enlightenment in Weimar, Württemberg, and Muskat, and by studies of the garden art ideas and philosophical implications that underpin each of them. As a twice-over «Artist-in-Residence» at the Villa Massimo in Rome, Schaal was also able to absorb the whole cosmos of Italian garden and park planning, from the Renaissance to the present day.

In 1978, Schaal published his first book, *Wege und Wälder* (Paths and Passages), today considered a classic. Wege und Wälder has been translated into an artist's book and is the motif for generations of landscape designers and architects. In 1994, a fourth Hans Dieter Schaal key work appeared entitled *Neue Landschaftsarchitektur* (New Landscape Architecture). It proved to be among the late 20th century's most comprehensive studies of the topic of «landscape» in the wider sense. Above all, it prompts an existential subjective excursus into all those spheres that are inscribed into landscape beyond the professional mainstream. Schaal was subsequently able to build a large number of spectacular «follies» and installations in gardens and parks.

From 1998 to 2014, he was finally able to actually realize a whole city park, complete with artistic installations: the Wielandpark in Biberach. The complex architectural and artistic layout of this park embodies, as it were, the distilled essence of decades of working with the bridle paths at the boundaries of landscape.

Frank R. Werner studied painting, architecture and architectural history in Mainz, Hanover and Stuttgart. From 1990 to 1994 he was professor of history and theory of architecture at the Staatliche Akademie der Bildenden Künste Stuttgart, from 1994 until his retirement in 2011 he was director of the Institut für Architekturgeschichte und Architekturtheorie at the Bergische Universität in Wuppertal. Peter C. Horn is a trained architect and architectural theory at the Bergische Universität in Wuppertal. Peter C. Horn is a trained art theory at the Bergische Universität in Wuppertal. Peter C. Horn is a trained art theory at the Bergische Universität in Wuppertal.

Hans Dieter Schaal, Landscape Architecture / Landschaftsarchitektur

With an introduction by Frank R. Werner and photographs by Peter C. Horn. 128 pp. with 104 illus., 280 x 300 mm, hard-cover, English/German ISBN 978-3-86905-003-4

Euro 99.00, $ 122.00, US $ 42.90

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Martha Schwartz Partners – Landscape Art and Urbanism


Euro 69.00, $ 89.00, 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 Honor Awards, the British Association of Landscape Industries Award in the Regeneration Category, the Chicago Athenaeum Award, the Swiss Art Award for Excellence and the Cooper-Hewitt National Design Award. Martha Schwartz: «When we design, our biggest goal 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.
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 1969 after a period spent in New York, Manrique dedicated himself passionately to realizing 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 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 under-stood, to use Bruno Taut's expression, as «a fine scenery of the light of the landscape, from the inverted urban theatre« of figures on the roof terrace to the «theatre» of the horizon of twilight. 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 richly illustrated volume is dedicated, caused 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, to the author, preferred the «Pavilion II», free-standing bungalows in the countryside. Ungers, on the other hand, settled in a place where there were traces of the Roman past and produced a plat 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 profiled 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 œuvre of a great German architect.
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, Licciso 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. The presence of the enigmatic Erich Engelbrecht, whose art is evident in the museum’s permanent exhibition gallery, where the renovations harmonise with the power of the 14th-century Veronese works exhibited in this section of the museum. One of the most striking of which is the palace in historical and symbolic significance – it 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 Robert Elwall Photographs Collection in the RIBA British Architectural Library, writes about her experience assisting Scarpa 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.
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 anti-thepies, 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 milieux or positions.


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.
The fact that the entire history of culture and technology could represent a single, continuous expulsion of mankind from the original, paradisiacal state of nature was already described visionar-ily 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 adolescence, his increasing awareness of the world, his experiences of love and loss, his knowledge of the world, his understanding of himself and his fellow human beings, is born into this world with a certain knowledge, an internalized knowledge and understanding of this condition.
Hillert Ibbeken
Gesichter / Faces
144 pp. with 135 illus. in duotone, 186 x 186 mm, hard-cover, German/English
Euro 39.00, £ 35.00, US $ 45.00

I grew up in an art-conscious parental home. My grandfather was a sought-after landscape artist of the Düsseldorf School. As a result, there were beautiful paintings everywhere in the house, including two large portraits of my great-grandparents from the beginning of the nineteenth century, which made a lasting impression on me as a boy. So it’s not surprising that, as a high-school graduate, I photographed with my first 35 mm camera on the first film a face, my own, a self-portrait. That was in 1954. After that, photography didn’t let me go. So, in the sixty-four years until this day, I have recorded, among my other topics, over four hundred human faces, above all those of family members and friends. I had studied geology and had become a geologist, which meant making endless journeys all over the world and also inevitably making countless human contacts. So I could also photograph human faces over and over again in all the visited countries. As a geologist, I usually only met people living in the countryside such as farmers, shepherds, fishermen or village innkeepers, but hardly a city dweller.

With the help of the camera, I have tried to capture the many expressive possibilities of the human face, understanding that every face is unique. I have experimented with various camera models and film types of analogue photography, but I said goodbye to them in 2014 in order to get to know and to make use of the new potentials of digital photography, most recently using a monochrome Leica. I have, however, remained as faithful as possible to one classical tool of photography: the tripod.«

Ursula Sch Wittalla (ed.)
Women in Architecture
176 pp. with 200 illus., 242 x 297,5 mm, hard-cover, German/English
ISBN 978-3-86905-016-4
Euro 59.90, £ 52.90, US $ 69.90

The publication Women in Architecture documents the great achievements of women in architecture and their ever-increasing share in today’s building activity. «Architecture is no more a man’s world. This idea that women cannot think three-dimensionally is ridiculous.» So Zaha Hadid in 2013. Her death three years later came much too soon, but she will remain one of the most important exponents of the architecture of our time.

The publication is based on the lecture series »Architecture Today« at Tübingen University and the female architects who could speak there. Since 1987, this lecture series has offered architects from all over the world a forum to present their work and to explain their theoretical ideas about architecture. In the two winter semesters 2015/17 and 2017/18 only women were invited. Together with the female architects who have spoken in Tübingen in recent years and who are also represented in this book, they provide a very good overview of the special contribution that women make to today’s architecture.

The question as to whether their contribution differs in content and form from that of their male colleagues, or whether it is inferior in quality, cannot be answered in the negative. In view of the achievements shown here, however, another question arises: Why did it take so long for women to be able to take up this profession, in which they had already made such impressive progress by the time of WWII and how much greater success than their male colleagues? The selection of female architects in this publication is due to the lecture series. There is no claim to completeness. The presentation of these architects working today, who are each represented by a project of their choice, is complemented by a retrospective of the work of some extraordinary and pioneering women in architecture – with contributions by Dirk Boll on Emile Winkelnott, Beatrix Colomina on Eileen Gray, Solic Amacho on Lina Bo Bardi and Patrik Schumacher on Zaha Hadid. Ursula Sch Wittalla studied different subjects including art history and works as an exhibition curator and art consultant. As chair of the Tübingen Kunsthistorische Gesellschaft and lecturer at Tübingen University’s art-hitory institute she is responsible for the »Architecture Today« lecture series.

New in this catalogue

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 unelaborated 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, that 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 use 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 (2010), Building Chicago: The Architectural Masterworks (2016), and Architecture Inside – Out: Understanding How Buildings Work (2018).
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