

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

June 2024  
New and recently published titles





Elke Mittmann

**Jean-Yves Barrier. Architect, Designer, and Artist. 2005–2023**

**Jean-Yves Barrier. Architecte, Designer et Artiste. 2005–2023**

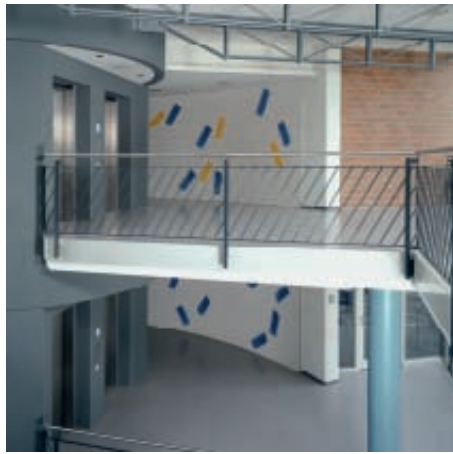
144 pp. with ca. 200 illus., 242 x 297,5 mm, hard-cover, English and French editions  
ISBN 978-3-86905-022-5 English  
ISBN 978-3-86905-035-5 French  
Euro 69.00, £ 59.90, US \$ 78.00

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 École nationale supérieure d'architecture de Strasbourg.



Susanne Grötz

**Erdmut Bramke, Werkverzeichnis. Bd. 3: Kunst am Bau**

Edited by the Freunde der Staatsgalerie Stuttgart e.V. 128 pp. with 110 illus., 220 x 280 mm, hard-cover, German  
ISBN 978-3-86905-032-4  
Euro 49.00, £ 39.90, US \$ 53.00

The third volume of Erdmut Bramke's catalogue raisonné is devoted to »art in architecture« and temporary works in public spaces. It complements the two volumes already published with the presentations of paintings and works on paper. This makes the artist's work accessible to the public in its entirety. The richly illustrated catalogue presents the artist's competition entries from 1974 to 2002 in chronological order. The reconstruction of more than 20 realised and unrealised projects on the basis of unpublished material and personal notes from the artist's estate provide an insight into her working methods and allow a detailed view of the process of creating the works. Both the sketches and designs and the executed works show an incredible joy for experimenting and variability in the use of materials, ranging from painted metal sheets, holes drilled in wood and stone to tiles, fabrics, canvas, graffiti, glass and paving stones.

Embedded in the discourse on »art in architecture« and its genesis in the 20th century, Bramke's works are presented in the context of the design process. Characteristic of her interventions in public space is her sensitiveness to the surrounding space which does not see her work as an addition to the existing architecture, but rather uses the architectural space to evoke quiet, contemplative moments through intense colour experiences or to make the space experienceable. The »Bramke system« manifests itself even with the early, expansive work for the University of Constance. The form-giving element is a variable order structure. The arrangement of the same elements with slight changes and nuances, but following the same laws in rows, condense into a structure and become a vibrating lineament. Even 50 years after its completion, the work is considered as a successful example of how »art in architecture« can have integrative and functional qualities without losing its artistic value.

Between this first major work for the University of Constance from 1974 to 1976 and the expansive work for the central library of the University of Tübingen at the end of her life constants in the »Bramke system« become apparent. At the same time, the overall view clearly shows the development of an artist who helped to shape her ambience in a grand gesture.

Susanne Grötz, born 1961 in Koblenz, studied art history and German and Italian literature in Marburg and Pisa. She has been working on the estate of Erdmut Bramke for many years. The author lives and works in Stuttgart and Italy as a freelance exhibition curator and tour guide.

Summer 2023



Ivan Margolius

**Jan Kaplický – For the Future and For Beauty**

376 pp. with 520 illus. including 420 in colour, 250 x 280 mm, hard-cover, English  
ISBN 978-3-86905-025-6  
Euro 78.00, £ 68.00, US \$ 89.00

This is the first monograph on the life and work of the Czech born British architect Kaplický (1937–2009). It is a fully comprehensive work based on a decade of research and is a distinctive portrait of one of the most distinguished architects and designers of the 20th and 21st centuries. At the same time it is an exploration into historical events, which influenced a number of talented artists, writers and designers, some of whom were forced, like Kaplický, to emigrate from Czechoslovakia in order to expand their skills and search for beauty through living in freedom in democratic countries. After immigrating to the United Kingdom in 1968, Kaplický applied his imagination and diligence and enhanced his skills and aptitude, gaining admiration and respect following the cofounding of the innovative Future Systems studio in 1979. With his wide-ranging architectural and design oeuvre Kaplický affirmed greatness of his immense talent and ability.

The author was a friend, through their shared émigré life experience, giving him broad insight into the inception and realisation of this book. He searched family archives and referenced Kaplický's private diaries. The author drew on everybody who had something important to say and gathered written memories and interviews from Kaplický's friends, colleagues, partners and clients, which form the cornerstone of the monograph. His aim was to write a book that would mirror Kaplický's life and work, a representation made up not only from the author's own point of view, but also according to others with whom Kaplický had been in contact during his life.

The book has many voices and has a kaleidoscopic format, which truly explores Kaplický's complex personality and his creativity. It does not overwhelm with excessive information, but builds a picture of the man behind his designs and tells his story. The author presents Kaplický's personal side with sensitivity and explains his dramatic decision-making.

Ivan Margolius was born in Prague, studied architecture there, which he completed in London after leaving Czechoslovakia in 1966. As an architect he worked with Yorke Rosenberg Marcell, SOM and Foster + Partners. He published books and articles on art, architecture, engineering, design and automobile history. He collaborated with Future Systems on several projects and with Jan Kaplický coauthored *Czech Inspiration – Česká Inspirace* (Prague, 2005).

Fall 2023



### 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**



### Konrad Kirsch From Doodlebug to Oppenheimer An Analysis of Christopher Nolan's Film Work

Ca. 176 pp. with 220 illus., 233x284,5 mm, hard cover, English ISBN 978-3-86905-037-9 Euro 49.00, £ 39.90, US\$ 59.00

The analysis of the corpus formed by Christopher Nolan's works allows us to derive its poetics. The key to this is provided by the magic tricks script in *The Prestige*. All of Nolan's films from *Insomnia* onwards are influenced by this aspect. The analysis not only shows how outstanding Nolan's films are, but they also prove to be surprisingly political. The joker in *The Dark Knight* turns out to be the embodiment of neoliberalism, and in *The Dark Knight Rises*, we see Bane, a populist who benefits from the destruction that his neoliberalism wreaks. *Inception* is an allegory of filmmaking entirely shaped by the script of magic tricks. *Interstellar* and *Tenet* are about how humanity reacts to the climate catastrophe: in *Interstellar*, all that remains for humanity is to flee into space; in *Tenet*, Nolan allows future generations to fight back against the present. With the first nuclear bomb the protagonist of *Oppenheimer* gives humanity the power to destroy itself. In doing so, he not only heralds the atomic age but also the anthropocene.

Other key topics in this analysis: the attack on the Kiev Opera house in *Tenet* and the Russian war against Ukraine in 2022; the references in *Inception* on Andrei Tarkovsky's *Solaris*; the relation of the dead female characters in Nolan's films to Edgar Allan Poe's *The Philosophy of Composition*; in Nolan's later films, the canary birds of *The Prestige* transformed into planes; the escape from earth in *Interstellar* complemented by the evacuation in *Dunkirk*; the interdependencies between *Interstellar* and Zack Snyder's *Man of Steel*; neoliberalism reflected in Michael Mann's thriller *Thief*; the allusions in *Tenet* on the James Bond film *Skyfall* by Sam Mendes.

Because of the last point, there is a digression that deals with *Skyfall*. Against the background of changing gender relations, Bond is looking for a new identity. Silva's homosexuality is a cipher for misogyny, and the femicide on Séverine is a reference to the death of Joan Vollmer Burroughs. This includes an explanation of why Bond has to do without his Beretta in Terence Young's *Dr No* and is instead accompanied through his film series by the »triumvirate« of the Walther PPK, the Aston Martin, and the Vodka Martini. These findings are looked at in relation to Daniel Craig's subsequent Bond films.

Konrad Kirsch is a PhD in literature and an enthusiastic viewer of films. He has published texts on Georg Büchner, Elias Canetti, Robert Walser, Franz Kafka, Heinrich von Kleist and William Shakespeare. The Edition Menges has published his volume *The Second Look*, that deals with films of Alfred Hitchcock, Ridley Scott, Blake Edwards and Stefan Ruzowitzky.

Fall 2024



### Anne-Catrin Schultz Carlo Scarpa – Layers

152 pp. with 344 illus., 233x284.5 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



**Hans Dieter Schaal, Bühnenarchitektur / Stage Architecture, 2001–2022**

With an introduction by Wolfgang Willaschek.  
Ca. 224 pp. with ca. 250 illus., 242 x 297,5 mm, hard-cover, German / English  
ISBN 978-3-86905-030-0  
Euro 78.00, £ 68.00, US \$ 86.00

Play-acting but above all the opera have only seemingly little to do with our everyday life. In fact opera is a very artificial work of art in which reality is nevertheless present, but condensed in such a way that it touches us throughout the ages. In experiencing opera performances, we thus become companions of the bard Orpheus in Monteverdi's opera *L'Orfeo*, who mourns the death of his beloved nymph Eurydice with his laments. We transform ourselves into sympathetic and compassionate brothers and sisters of Orpheus, Wozzeck, Tosca, Tristan, Isolde or Jenufa and are thus directly referred to the perils – and also pleasures – in our own lives.

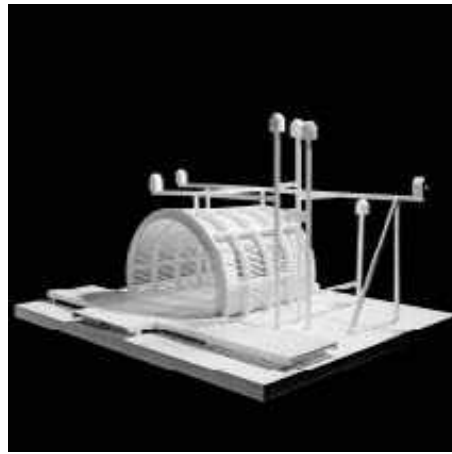
In order to make the visual and sound dimensions of an opera tangible for the audience, a close interaction of dramaturges, actors, singers, dancers, directors, stage designers and technicians is necessary. What role do stage designers play in this? Don't some performances owe their success primarily to the work of the set designer?

The stage settings created by Hans Dieter Schaal, who has worked on almost all German stages, but also in many important international theatre venues, including Vienna, Salzburg, Zurich, Brussels, Paris, Moscow and San Francisco, have, over and over again, such a lasting effect due to their visual power that they remain in the memory of the audience for a long time.

The first volume on Hans Dieter Schaal's stage settings covered the years 1982 to 2000, and with this book another volume is now being published dedicated to the works from 2001 to 2022. The book is captivating not only because of its abundance of mostly large-format photographs and many design drawings, but also because of the detailed texts written by Schaal himself, which reveal how intensively the artist deals with the respective work. As a result he invents images that often trigger a completely new perspective on the works.

Hans Dieter Schaal, born in Ulm in 1943, is an architect, landscape designer, stage designer, exhibition designer and artist. His works, the majority of which have been published by Edition Axel Menges, have found an audience far beyond his home country. The author lives and works near Biberach an der Riß.

Wolfgang Willaschek studied music-theatre directing at the Hochschule für Musik und Theater Hamburg. His work as a production dramaturg includes jobs at opera houses and festivals in Munich, Frankfurt, Zurich, Salzburg, London, St. Petersburg and San Francisco. Since 2007 he has been professor for the dramaturgy of audiovisual media at HAW Hamburg (Hochschule für Angewandte Wissenschaften Hamburg).



**Hans Dieter Schaal, Selected Works / Ausgewählte Arbeiten 1971–2023**

120 pp. with 60 illus., 242 x 297,5 mm, hard-cover, English / German  
ISBN 978-3-86905-033-1  
Euro 39.00, £ 36.00, US \$ 42.00

»In his note to the edition of *Neue Landschaftsarchitektur / New Landscape Architecture* published 1994 in England as *Landscape as Inspiration*, Geoffrey Jellicoe compares my drawing considerations with the works of Paul Klee. What at first sounds a bit highfalutin is correct insofar as I do not move exclusively in the banal everyday and functional space in everything I draw, design and realize, but always reflect second and third surrealities as well. »Art does not reproduce the visible, but makes visible«, how Paul Klee formulated the process. Every viewer and reader could rightly ask the question: What do such expressions of art have to do with every-day architecture?

I think: a great deal. And that is because all architectural problems and their solutions are multi-layered. Just like pure works of art. Every building summarizes and redefines its architectural, urban, village and landscape surroundings. Intentionally or unintentionally, exaggerated or restrained, each building can look like a meteorite or bomb strike, an inconspicuous remark or a beautification attack.

I am interested in the past, the present and the future of an urban or landscape site. My view wants to integrate archaeological working methods just as much as functional fulfilments and imaginative-surreal, sometimes utopian efflorescence. I would never go so far as to formulate: Architecture is the necessary, and art is the unnecessary.

Of course, every artist-architect who embarks on this complicated-complex path will have difficulties with the banal, seemingly superficial everyday reality in nature, the landscape and the city. It is therefore not surprising that I have only been able to realize a few architectural and visual productions and that, in the course of the last decades, I have been increasingly pushed into the areas of stage design and other design areas.

At the moment, thanks to the ecological movement, hardly anyone is interested in the connection between art and architecture. More important are sustainability and zero-energy houses in which the windows can hardly be opened.

Could it be that building culture, indeed the whole of culture, will soon sink into green primeval forests and huge wetland biotopes? Or will foreign, warlike peoples destroy or occupy our cities and landscapes and cultivate them anew?«

Hans Dieter Schaal about his work.

Schaal, born in Ulm in 1943, is an architect, landscape designer, stage designer, exhibition designer, and artist. His works, the majority of which have been published by Edition Axel Menges, have found an audience far beyond his home country. The author lives and works near Biberach an der Riß.



**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 she 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 near Biberach an der Riß.



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 Tahíche.

Manrique's house in Taro de Tahíche, 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 illus., 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 while. Now available again in a second, improved edition*



Opus 26

**Himeji Castle**

With an introduction by Irmtraud Schaarschmidt-Richter and photographs by Mo Nishikawa. 52 pp. with 38 illus., 280 x 300 mm, hard-cover, German/English ISBN 978-3-86905-026-3 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 while. Now available again in a second, improved edition*



Opus 32  
**Frank O. Gehry, Guggenheim Bilbao Museum**

With an introduction by Kurt W. Forster and photographs by Ralph Richter. 56 pp. with 65 illus., 280 x 300 mm, hard-cover, English ISBN 978-3-930698-32-5 Euro 36.00, £ 29.90, US \$ 39.90

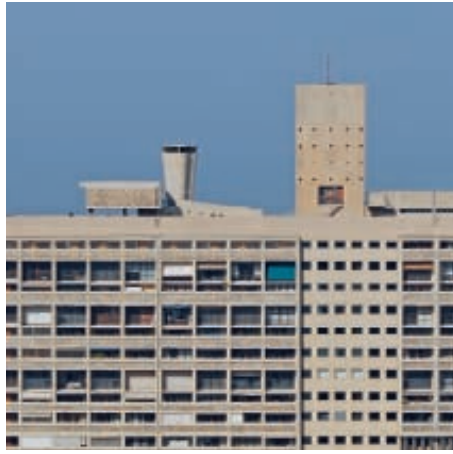
There is no doubt at all that Gehry's Guggenheim Museum in Bilbao is one of the most spectacular buildings of recent years. As the central element in Bilbao's comprehensive urban renewal programme the building raised high expectations from the outset. Its site between river, railway, bridge and new town makes it a symbol of the Basque metropolis that can be seen from a considerable distance. It is both the heart of the city and a testbed for the arts, representing both public presence and artistic change.

The process by which it was created demonstrates the most recent advances in computer-aided design and in material manufacture. For a long time design and building were broken down into a large number of individual components. Gehry's museum unifies this process and is thus able to create fluent links between architectural detail and urban impact.

But the innovations do not stop at technology, they also extend to the way in which the interior spaces are shaped. These are extremely varied in form, as the museum is not so much designed to house a permanent exhibition of the collection, but to enable artists to create installations. In contrast with the usual neutral gallery spaces Gehry offers a whole variety of stages for artistic presentation. His artist friends have risen to the challenge of his architecture and are experimenting very successfully with this new way of showing their work to the public.

Kurt W. Forster studied art history, literature and archaeology at the universities in Berlin, Munich and Zurich, rounding out his studies in Florence and London. He taught at Yale University (1960–67), Stanford University (1967–82) and the Massachusetts Institute of Technology (1982–84). He was the first director of the newly established Getty Center for the History of Art and the Humanities in Santa Monica (1984–92), where he inaugurated a broadly based programme of research and publications. After that he taught at the Eidgenössische Technische Hochschule in Zurich (1992–99). Before achieving his most recent position as director of the Accademia di Architettura in Mendrisio he was director of the Canadian Centre for Architecture in Montreal (1999–2001). Ralph Richter studied at the Fachhochschule in Dortmund. He rapidly made a name for himself as an architectural photographer. He has photographed buildings by Santiago Calatrava, Coop Himmelblau, Norman Foster, Volker Gienke, Uwe Kiessler and Alessandro Mendini. He also took the photographs for Opus 21: *Norman Foster, Commerzbank, Frankfurt am Main*.

*First published in 1998 and out of print for a while. Now available again in a fourth, 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 Technology, 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.

*Fourth, improved edition*



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 Héléne Binet are the only photographers to have been awarded a RIBA Honorary Fellowship of the Royal Institute of British Architects.



Opus 86  
**SSP AG, RWTH Aachen, Fakultät für Maschinenwesen**

With an essay by Frank R. Werner and photographs by Jörg Hempel. 52 pp. with 50 illus., 280 x 300 mm, hard-cover, German/English ISBN 978-3-932565-86-1 Euro 36.00, £ 29.90, US\$ 39.90

From the 1960s to the 1980s, new university buildings were regarded as real showcase projects in Germany. With their help, it was hoped to catch up with the international building scene again after the severe destruction of the Second World War. However, deficiencies in the technical execution and also in the subsequent building maintenance often led to the fact that in the course of the years serious structural problems appeared more and more frequently in the former showcase projects, which in some cases even led to the demolition of former demonstrative projects.

This Opus volume presents such an aging university ensemble on the old campus of the RWTH Aachen, which could not only be saved, but also embodies a renaissance of high-quality urban development and sustainable architecture. This balancing act is thanks to the architects and engineers of the renowned SSP AG from Bochum.

First of all, they used the building task to significantly reorganise the old campus area in terms of urban development and to uncover lost urban references. In a next step, they demolished a dilapidated multi-storey car park and built the new technical centre, the »Technikum« on its foundations. In doing so, they followed the highest construction standards and sustainability strategies down to the smallest detail.

However, the architects were able to retain the neighbouring, defective high-rise building of the so-called »Sammelbau« of the Faculty of Mechanical Engineering. They stripped the high-rise down to its bare supporting structure and then refurbished it to the highest technical and ecological standards, just like the Technikum.

In times when terms such as sustainability or building ecology are being used in an almost inflationary manner, the project presented here is a real model, because it not only speaks of high standards, but has in fact implemented the highest standards – and because it has given the concept of »re-use«, i. e. the recycling of old, dilapidated building substance, a sensuously appealing structural form and a long-term new utility.

Frank R. Werner was professor of history and architectural theory at the Staatliche Akademie der Bildenden Künste Stuttgart from 1990 until 1994 and director of the Institut für Architekturgeschichte und Architekturtheorie at the Bergische Universität in Wuppertal from 1993 until his retirement in 2012. He studied painting at the Kunsthochschule Mainz and architecture and history of architecture at the Technische Hochschule Hannover and at the Universität Stuttgart. Jörg Hempel is a freelance architectural photographer and lives in Aachen. Since 2007 he has taught architectural photography at the Fachhochschule Bochum, since 2015 also at the Fachhochschule Aachen and since 2019 at the Technische Hochschule Köln.



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

With an essay by Gerhard Kabierske and photographs by Horstheinz Neuendorff. 72 pp. with 90 illus., 280 x 300 mm, hard-cover, German/English ISBN 978-3-932565-87-8 Euro 36.00, £ 29.90, US\$ 39.90

Building a residential house, Egon Eiermann often commented, was a particularly demanding task for him. 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 representative 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, 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.

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 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 roof of corrugated Eternit provide a ponderous contrast. Echoes of traditional Japanese houses and gardens, but above all the adoption of motifs from the construction of sailing ships give this architect's house an unmistakable character. Since 2020, it has had new owners, who commissioned the Stuttgart architects now here (Henning Volpp and Karl Amann) to carry out a comprehensive restoration in keeping with the preservation order.

Eiermann's estate, which is kept at the 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 taken by Horstheinz Neuendorff, who was on friendly terms with the architect. Since the early 1960s, Neuendorff had been commissioned by Eiermann to capture his buildings in black-and-white photographs of high artistic demands. Gerhard Kabierske is an art historian specialising in architectural history and monument preservation. From 1993 to 2020 he worked at the saai where he was responsible, among other things, for the Eiermann archive.



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*, *autobil*) and the daily press (*Frankfurter Allgemeine Zeitung*, *Süddeutsche Zeitung*).



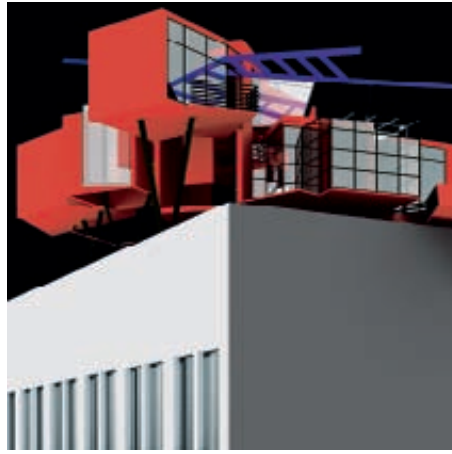
Fritz Barth

**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 Jahnn, 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 to 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 Universität Stuttgart and the ETH Zürich. He runs an architectural offices in Fellbach and Berlin, holds the honorary professorship for building design at the Bauhaus-Universität 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 Bagnai*, 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).



**Gerald Marx, Penthäuser für alle / Penthouses for all**

140 pp. mit 150 illus., 280 x 300 mm, hard-cover., German / English  
 ISBN 978-3-86905-034-8  
 Euro 49.00, £ 39.00, US\$ 58.00

The dream of owning a home in the countryside has led to cities expanding more and more, growing together and destroying unspoilt nature. In addition, however, the need for affordable and attractive living space in cities is also increasing. Proximity to work and good infrastructure are clear advantages of city life. The »Penthouses for all« concept focuses on people's individual living wishes. It shows that sophisticated architecture can be affordable for all and is also possible in cities in the course of densification. The new living space for all is developed by building on flat roofs, which are plentiful in urban areas.

Unfortunately, in the past the possibilities of targeted development of roofs remained largely unrecognised, especially in the newly built districts. So far, flat roofs here have mostly only been planted or used for energy generation. Here and there they are also built on later, but as a rule they remain unused for residential purposes. The situation is very different in many southern countries. There, it is a matter of course to use flat roofs for living and to include them in the planning right from the start.

The book gives an insight into the inexhaustible possibilities of living on roofs. Numerous examples show that the dream of a home in the countryside can also be realised in the city. Not only small, low-cost roof houses are possible. With special »construction kits«, larger units can also be put together; alternative forms of living can be thought of and realised as well; nothing remains utopian. Ultimately, the aim is to make living in cities more attractive again in order to prevent urban sprawl and destruction of nature, and to give people back a home and identity even in the city.

However, new building laws and development plans must create the prerequisites for this. So far, subsequent building on roofs is often prevented by building laws or rejected for aesthetic reasons. Further construction on roof areas is paralysed by the requirement to adapt to the existing building. Thus, only roof superstructures are created that are hardly recognisable as such or that take up the given monotonous design elements in order to adapt to the existing buildings.

Gerald Marx studied architecture at the Gesamthochschule Kassel. After graduating, he gained two years of professional experience in the offices of Hansgeorg Beckert and Gilbert Becker in Frankfurt and Fritz Novotny and Arthur Mähner in Offenbach am Main. After winning competitions, he set up his own architectural practice in Mühlheim am Main in 1976, which (from 1994 in Berlin) has so far realised 52 projects. In 1981/82, Marx was a scholarship holder at the Villa Massimo in Rome.



Siegfried von Quast

**Wooden Churches in Eastern Europe**

With a preface by Rudolf Moser. 80 pp. with 78 illus. in colour, 242 x 297,5 mm, hard-cover, German / English  
 ISBN 978-3-86905-036-2  
 Euro 39.00, £ 36.90, US\$ 42.00

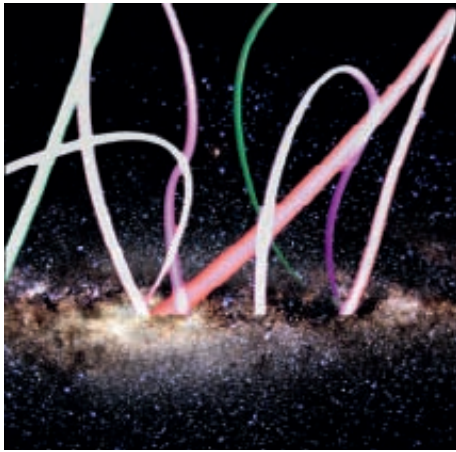
What all these buildings have in common is that with the available material, wood, and the most modest means, places of worship, centres in the villages, were built with much feeling and love. The constructions in wood were derived in an old tradition from the dwellings and farm buildings of the peasant population. Their architecture with their typological forms probably penetrated into thisclusion as an idea. »The idea of a church as a building«, brought with them by clergymen and wandering master craftsmen from the more fertile plains and the rich, large mining and trading towns.

The oldest churches were built as early as in the 15th century, most of those still standing were built in the 18th and 19th centuries, and quite a few are still being built today. Many were destroyed in the two world wars, many fell victim to ethnic cleansing after 1945, some fell into disrepair during the Soviet era, others were burnt down by lightning or short circuits, and quite a few simply gave way to the more »representative« stone churches as early as the 19th century. But a large number are still standing, consecrated, and believers gather in them. Almost of them in the various Carpathian countries are protected monuments, and many have been lovingly restored in recent times.

More than the architectural-historical value, the question arises here of the aesthetic assessment of these small buildings. It is not a refined canon of forms of great architecture that can be derived and proven from the history of architecture that inspires us so much. Basically, they are not overly sophisticated constructions in terms of craftsmanship, they are safe and beautiful in their simplicity. Their aesthetic appeal, however, also includes the surface-weathered material, deformed structures, colour improvisations, recently ornamented sheet metal, inside wall paintings, altar and iconostasis furnishings derived from Renaissance and Baroque periods, but also their location in the village, mostly isolated, often elevated, surrounded by old trees, enclosures and graves without cemetery order.

Siegfried von Quast came from an old Prussian noble family. His great-grandfather, Alexander Ferdinand von Quast (1807–1877), was a pupil of Karl Friedrich Schinkel and from 1843 the first Prussian state conservator. In addition to his work in Prussia, he also took part in Schinkel's considerations for a royal residence for Otto I on the Acropolis in Athens. Siegfried von Quast (1931–2017) first studied philosophy, German literature and art history, and then architecture (among others with Egon Eiermann in Karlsruhe). As an architectural photographer, he was a sought-after partner for renowned architectural firms. His freelance artistic activity was primarily the photographic recording of the wooden churches in Eastern Europe. He devoted himself almost exclusively to this task for many years.





Wolfgang Rang  
**Regenbogen-Blitze / Rainbow Lightnings**  
 192 pp. with 125 illus. in colour, 210x210 mm, soft-cover, German/English, with the award-winning film *Regenbogen-Blitze / Rainbow Lightnings* on a DVD by Arche Noah Filmproduktion, 2022 ISBN 978-3-86905-029-4 Euro 36.00, £ 32.00, US \$ 39.00

Wolfgang Rang  
**Wanderndes Licht – Duft der Zeit / Wandering Light – Fragrance of Time**  
 120 pp. with 75 illus. in colour, 210x210 mm, soft-cover, German/English, with the award-winning film *Wanderndes Licht – Duft der Zeit / Wandering Light – Fragrance of Time* on a DVD by Halbtotale Filmproduktion, 2018 ISBN 978-3-86905-028-7 Euro 29.00, £ 24.00, US \$ 32.00

Since beyond time, vibrations have been exploring the universe, hopping from star to star and forming light beings and crystals of light on our planet.

In **rainbow lightnings** they bubble, flame, flare, flash, weaving a web of light, condensing themselves, becoming space which inspires and into which one can enter. They become arcs of light, figurines, cubes, gurgling sky discs, cathedrals of light! Beauty is their goal. If their light were sound, what a sound of light-worlds!

Their journey takes them to Mongolia, Belize, Rome, Kathmandu, Guilin, Norway and Japan. The lightnings and light crystals frozen for a moment in the illustrations let their vibrations travel around the earth and in space.

Coming from space, the **wandering light** lingers in every place it visits, wandering around it and leaving behind its gift of light. It transcends boundaries, falls in love, is angry, shows future and laughs. It visits places of humiliation, powerlessness and hopelessness, gives home, courage and protection there.

It tries to understand every place it visits and responds to it in different guises: as a shimmering cube, a folded labyrinth of light, a pulsating light labyrinth, pulsating vibration in rainbow colours, as diamond light hovering above the horizon, humming the music of the night.

At the end of its wanderings around the earth it moves on into space, but not before leaving behind its scent, like the scent of time, scent of time and its omnipresence.

Wolfgang Rang, who works as an architect in Frankfurt am Main, has been dealing with the phenomenon of light in architecture and art for many years. Two books by Rang on this subject have already been published by Edition Axel Menges: *Licht Raum / Light Space* (2014) and *Stadt Licht / City Light* (2017).

Hans Dieter Schaal  
**Gegen das Erkalten des Erinnerns / Against the Freezing of Memory**  
 Ca. 256 pp. with 250 illus., 210 x 247.5 mm, hard-cover, German/English ISBN 978-3-86905-038-6 Euro 69.00, £ 59.90, US \$ 78.00

Europe, indeed the whole world, is littered with concentration-camp memorials, information centres, memorial plaques, and other signs that have been set up as a reminder of the atrocities committed by the National Socialists and their numerous willing helpers. In the United States alone, there are around 100 Holocaust memorials. In Germany, there are over 500 of all kinds of memorial facilities commemorating the Nazi victims (without the uncounted »Stolpersteine« by Gunter Demnig installed in memory of individual Nazi victims). Perhaps without these facilities, the deeds of that time would have long since been forgotten. Nevertheless, the memories of what happened are fading everywhere. Almost all of those once affected, victims and perpetrators, have now passed away, and many of us today would rather not be bothered by it.

How should we deal with this? Remembrance can only be present and have an effect in the future if those dealing with the subject succeed in touching us emotionally in such a way that what we hear, read and see causes us to begin to deal intensively with what happened and ask questions: How could so many of our ancestors be so merciless, so inhuman? How could these monstrosities happen? How was this possible, especially in Germany, against the backdrop of the Enlightenment, German Humanism, German Classicism, German Romanticism and the highly developed German culture in general? And as the present unfortunately shows, much of this has since been repeated – even in places where one would no longer have expected it.

The author has visited over 60 memorial sites himself in the last 40 years and has been personally involved in many of them as an architect, designer and artist. The book presents his views on the design of Nazi memorials and information centres with numerous examples of his own, illustrated with photographs and drawings. For the author, the creative confrontation with the Nazi past is a means of naming and visualising the suffering and cruelty of which people are capable, using all the artistic means at his disposal.

Hans Dieter Schaal, born in Ulm in 1943, is an architect, landscape designer, stage designer, exhibition designer and freelance artist. His works, the majority of which have been published by Edition Axel Menges, have found an audience far beyond his home country. Schaal lives and works in a village near Biberach an der Riß.

**Available**

Anne-Catrin Schultz (ed.)  
**Real and Fake in Architecture – Close to the Original, Far from Authenticity?**  
 With contributions by Tom van Arman, Dan Hissel, Nicole Lambrou, Christina Lanzl, Eric Lum, Jennifer Lee Michalyszyn, 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.

## Work monographs

Andrew Ayers

### **Jean-Yves Barrier. Architect and Urbanist / Architecte et Urbaniste**

200 pp. with 245 illus., 242 x 297,5 mm, hard-cover, English / French  
ISBN 978-3-932565-24-3  
Euro 78.00, £ 59.00, US \$ 109.00

Elke Mittmann

### **Jean-Yves Barrier. Architect, Designer, and Artist. 2005–2023 Jean-Yves Barrier. Architecte, Designer et Artiste. 2005–2023**

144 pp. with ca. 200 illus., 242 x 297,5 mm, hard-cover, English and French editions  
ISBN 978-3-86905-022-5 English  
ISBN 978-3-86905-035-5 French  
Euro 69.00, £ 59.90, US \$ 78.00

Yashwant Pitkar (ed.)

### **Spaces Inspired by Nature – Shirish Beri**

244 pp. with 452 illus., 260 of which in colour, 265 x 280 mm, hard-cover, English  
ISBN 978-3-936681-82-6  
Euro 59.90, £ 49.90, US \$ 79.00

Wolfgang Pehnt

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

160 pp. with ca. 300 illus. 242 x 297,5 mm, hard cover, German / English  
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

ISBN 978-3-00-053271-9 (Freunde der Staatsgalerie Stuttgart)  
ISBN 978-3-86905-004-1 (Edition Axel Menges)  
Euro 154.00, £ 129.00, US\$ 169.00

Susanne Grötz

### **Erdmut Bramke, Werkverzeichnis. Bd. 3: Kunst am Bau**

Edited by the Freunde der Staatsgalerie Stuttgart e.V. 128 pp. with 110 illus., 220 x 280 mm, hard-cover, German

ISBN 978-3-86905-032-4  
Euro 49.00, £ 39.90, US\$ 53.00

Antonietta Iolanda Lima

### **The Architecture of Pica Ciamarra Assiati – 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

Waltraud Engelbrecht (ed.)

### **Erich Engelbrecht – Introspektive 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*

Katia Accossato and Nicola Probst (eds.)

### **Ivano Gianola – Buildings and Projects / Edifici e Progetti**

With an essay by Frank R. Werner and annotations to the projects by Katia Accossato. 312 pp. with 350 illus., 242 x 297,5 mm, hard-cover, English / Italian

ISBN 978-3-930698-97-4  
Euro 86.00, £ 59.90, US\$ 118.00

### **Reinhard Gieselmann – In Search of Style / Auf der Suche nach Stil**

With an introduction by Gerhard Kabierske. 224 pp. with 300 illus., 242 x 297,5 mm, hard-cover, German / English

ISBN 978-3-932565-55-7  
Euro 78.00, £ 49.00, US \$ 89.00

### **Zaha Hadid, Judith Turner: A Dialogue**

With an introduction by Joseph Giovannini and texts by Zaha Hadid and Judith Turner. 68 pp. with 83 illus., 280 x 300 mm, hard-cover, English

ISBN 978-3-936681-91-8  
Euro 36.00, £ 29.90, US\$ 39.90

### **Hascher Jehle, Kunstmuseum Stuttgart**

With an introduction by Kaye Geipel and photographs by Roland Halbe. 92 pp. with 60 illus., 280 x 300 mm, hard-cover, German / English

ISBN 978-3-936681-06-2  
Euro 39.90, £ 32.00, US\$ 59.00

### **Hilmer & Sattler – Bauten und Projekte / Buildings and Projects**

With an introduction by Stanislaus von Moos. 244 pp. with 338 illus., 242 x 297,5 mm, hard-cover, German / English

ISBN 978-3-930698-77-6  
Euro 78.00, £ 52.00, US\$ 89.00

### **Johannes Peter Hölzinger – Bauten und Projekte 1950–2010 / Buildings and Projects 1950–2010**

With texts by Gerd de Bruyn, Peter Cachola Schmal, Andreas Denk, Yorck Förster, Johannes Peter Hölzinger and Gerd Weiß. 416 pp. with ca. 750 illus., 242 x 297,5 mm, hard-cover, German / English

ISBN 978-3-936681-61-1  
Euro 79.00, £ 69.00, US\$ 98.00

Peter Blundell Jones

### **Peter Hübner – Building as a social process / Bauen als ein sozialer Prozeß**

360 pp. with 1180 illus., 280 x 300 mm, hard-cover, English / German

ISBN 978-3-932565-02-1  
Euro 78.00, £ 49.00, US\$ 89.00

Ivan Margolius

### **Jan Kaplický – For the Future and For Beauty**

376 pp. with 520 illus. including 420 in colour, 250 x 280 mm, hard-cover, English

ISBN 978-3-86905-025-6  
Euro 78.00, £ 68.00, US \$ 89.00

### **Klaus Kinold, Architekturphotographien / Photographs of Architecture**

With an essay by Wolfgang Pehnt. 120 pp. with 112 illus., 280 x 300 mm, hard-cover, German / English

ISBN 978-3-936681-93-2  
Euro 49.90, £ 39.90, US\$ 59.90

### **Rob Krier, Cité Judiciaire, Luxembourg**

With contributions by Ann Holyoke Lehmann and Dankwart Guratzsch. 1136 pp. with 1020 illus., 120 x 170,9 mm, hard-cover, German / English

ISBN 978-3-936681-37-6  
Euro 79.00, £ 69.00, US \$ 109.90

### **Rob Krier, Figures. A Pictorial Journal, 1954–1971**

672 pp. with 620 illus., 120 x 170,9 mm, hard cover, German / English

ISBN 978-3-936681-64-2  
Euro 69.00, £ 59.00, US\$ 89.00

### **Rob Krier, Figures. A Pictorial Journal, 1972–1975**

448 pp. with 435 illus., 120 x 170,9 mm, hard cover, German / English

ISBN 978-3-936681-65-9  
Euro 59.00, £ 49.00, US\$ 76.00

### **Rob Krier, Figures. A Pictorial Journal, 2000–2002**

With contributions by Ann Holyoke Lehmann and Vesna Andonovic. 768 pp. with 665 illus., 120 x 170,9 mm, hard-cover, German / English

ISBN 978-3-936681-38-3  
Euro 69.00, £ 59.00, US \$ 98.00

### **Rob Krier, Figures. A Project in St. Petersburg, 2010–2012**

704 pp. with 590 illus., 120 x 170,9 mm, hard-cover, German / English / Russian

ISBN 978-3-936681-66-6  
Euro 69.00, £ 59.00, US \$ 98.00

Yorck Förster, Ingeborg Flagge (eds.)

### **Peter Kulka – Minimalismus und Sinnlichkeit / Minimalism and Sensuality**

With texts by Yorck Förster, Wolfgang Pehnt, Werner Strodthoff and Jürgen Tietz. 272 pp. with 292 illus., 242 x 297,5 mm, hard-cover, German / English

ISBN 978-3-932565-48-9  
Euro 78.00, £ 49.00, US\$ 89.00

Joachim Kleinmanns and Christiane Weber (eds.)

### **Fritz Leonhardt 1909–1999 – Die Kunst des Konstruierens / The Art of Engineering**

216 pp. with 250 illus., 242 x 297,5 mm, hard-cover, German / English

ISBN 978-3-936681-28-4  
Euro 79.00, £ 69.00, US\$ 109.00

### **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

*European Garden Book Award*

Fritz Barth

### **Konstantin Melnikow 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

Fritz Barth

### **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

### **Michael Nether – On Stage**

With an introduction by Jörg Palitzsch. 72 pp. with 71 illus. in b & w, 280 x 300 mm, hard-cover, German / English

ISBN 978-3-936681-70-3  
Euro 36.00, £ 29.90, US\$ 49.00

Konrad Kirsch

### **From Doodlebug to Oppenheimer.**

**An Analysis of Christopher Nolan's film work**

Ca. 176 pp. with 220 illus., 233 x 284,5 mm, hard cover, English

ISBN 978-3-86905-037-9  
Euro 49.00, £ 39.90, US\$ 59.00

### **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

*Available again*

William Owen Harrod

### **Bruno Paul – The Life and Work of a Pragmatic Modernist**

128 pp. with 205 illus., 233 x 284,5 mm, hard-cover, English

ISBN 978-3-932565-47-2  
Euro 59.00, £ 39.00, US \$ 69.00

Minaz Ansari

**Sanjay Patil – Nesting in Nature**

280 pp. with 310 illus., 265x280 mm, hard-cover, English  
ISBN 978-3-86905-006-5  
Euro 49.90, £ 39.90, US \$ 54.00  
*Sales territories: all countries, except India*

Hillert Ibbeken (ed.)

**Ludwig Persius. Das architektonische Werk heute / The architectural work today**

With texts by Eva Börsch-Supan, Stefan Gehlen, Hillert Ibbeken, Andreas Meinecke and Heinz Schönemann, and photographs by Hillert Ibbeken. 204 pp. with 180 illus. in duotone, 280 x 300 mm, hard-cover, German/English  
ISBN 978-3-932565-46-5  
Euro 12.80, £ 10.90, US \$ 13.90

**Stefan Polónyi – Tragende Linien, Tragende Flächen / Bearing Lines, Bearing Surfaces**

156 pp. with 200 illus., 242x297,5 mm, hard-cover, German / English  
ISBN 978-3-936681-58-1  
Euro 59.00, £ 49.00, US \$ 79.00

**Wolfgang Rang. Stadt Licht / City Light**

With texts by Michael Batz, Niels Gutschow, Hao Luoxi, Roger Narboni, Werner Oechslein, Wolfgang Rang and others. 290x260 mm, 312 pp. with ca. 400 illus., hard-cover, German/English  
ISBN 978-3-86905-001-0  
Euro 78.00, £ 59.00, US \$ 86.00

**Wolfgang Rang. Licht Raum / Light Space**

With texts by Max Bächer, Christian Bartenbach, Antonio de Campos, Manuel Cuadra, Tadashi Endo, Niels Gutschow, Jürgen Hasse, Aldous Huxley, Wolfgang Rang, Hans-Peter Schwarz, Jun'ichiro Tanizaki and Samuel Widmer. 285 x 260 mm, 276 pp. with ca. 400 illus., hard-cover, German/English  
ISBN 978-3-936681-76-5  
Euro 78.00, £ 68.00, US \$ 98.00

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  
*Available again*

**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, £ 36.90, US \$ 48.00

Hans Dieter Schaal

**Global Museum**

192 pp. with 175 ill., 242x297,5 mm, hard-cover, German/English  
ISBN 978-3-936681-14-7  
Euro 9.80, £ 9.00, US \$ 11.00

**Hans Dieter Schaal. In-Between – Exhibition Architecture / Ausstellungsarchitektur**

With contributions by Gottfried Korff, Hans Dieter Schaal and Frank R. Werner. 160 pp. with 230 illus. in b&w, 242x297,5 mm, hard-cover, English/German  
ISBN 978-3-930698-71-4  
Euro 78.00, £ 52.00, US \$ 89.00

**Hans Dieter Schaal. Landscape Architecture / Landschaftsarchitektur**

With an introduction by Frank R. Werner and photographs by Peter C. Horn. 128 pp. with 104 illus., 280x300 mm, hard-cover, English/German  
ISBN 978-3-86905-003-4  
Euro 39.90, £ 32.90, US \$ 42.90

**Hans Dieter Schaal. Scenic Architecture / Szenische Architektur**

With an introduction by Frank R. Werner. 136 pp. with 140 illus., 280x300 mm, hard-cover, English/German  
ISBN 978-3-936681-97-0  
Euro 36.00, £ 29.90, US \$ 39.90

**Hans Dieter Schaal. Stage Architecture / Bühnenarchitektur (1982–2000)**

With an introduction by Gottfried Knapp and an interview by Frank R. Werner, 224 pp. with 182 illus., 242 x 297,5 mm, hard-cover, English/German  
ISBN 978-3-930698-86-8  
Euro 78.00, £ 49.00, US \$ 78.00  
*Temporarily unavailable*

**Hans Dieter Schaal, Bühnenarchitektur / Stage Architecture, 2001–2022**

With an introduction by Wolfgang Willaschek. Ca. 224 pp. with ca. 250 illus., 242x297,5 mm, hard-cover, German / English  
ISBN 978-3-86905-030-0  
Euro 78.00, £ 68.00, US \$ 86.00

**Hans Dieter Schaal. Work in Progress**

With texts by Claus-Wilhelm Hoffmann, Hans Dieter Schaal and Frank R. Werner. 608 pp. with 500 illus., 242 x 297,5 mm, hard-cover, German/English  
ISBN 978-3-936681-49-9  
Euro 86.00, £ 79.00, US \$ 119.00

**Hans Dieter Schaal, Selected Works / Ausgewählte Arbeiten 1971–2023**

120 pp. with 60 illus., 242x297,5 mm, hard-cover, English/German  
ISBN 978-3-86905-033-1  
Euro 39.00, £ 36.00, US \$ 42.00

Hillert Ibbeken / Elke Blauert (eds.)

**Karl Friedrich Schinkel. Das architektonische Werk heute / The architectural work today**

With texts by Martina Abri, Elke Blauert, Eva Börsch-Supan, Helmut Börsch-Supan, Bernd Evers, Hillert Ibbeken and Heinz Schönemann, and photographs by Hillert Ibbeken. 384 pp. with 330 illus. in duotone, 280x300 mm, hard-cover, German/English  
ISBN 978-3-932565-21-2 (1st edition)  
ISBN 978-3-932565-25-0 (2nd edition)  
Euro 98.00, £ 68.00, US \$ 98.00  
*2nd edition temporarily unavailable*

Klaus Jan Philipp

**Karl Friedrich Schinkel. Späte Projekte / Late Projects**

Volume 1: 116 pp. with 45 illus. in b&w, 237 x 300 mm, hard-cover  
Volume 2: 128 pp. with 30 illus. in colour, 237 x 300 mm, hard-cover  
German / English  
ISBN 978-3-930698-11-0  
Euro 49.90, £ 42.90, US \$ 53.90

Mario Alexander Zadow

**Karl Friedrich Schinkel. Ein Sohn der Spätaufklärung**

216 pp. with 125 illus., 233 x 284,5 mm, hard-cover, German  
ISBN 978-3-932565-23-6  
Euro 29.80, £ 19.90, US \$ 39.00  
**Karl Friedrich Schinkel – Leben und Werk**  
256 pp. with 96 illus., 22 in colour, 210x250 mm, hard-cover, German  
ISBN 978-3-932565-29-8  
Euro 68.00, £ 46.00, US \$ 68.00

Mario Alexander Zadow

**Schinkels Blick nach Indien / Schinkel's Look towards India**

64 pp. with 30 illus., 210x247,5 mm, hard-cover, German/English  
ISBN 978-3-936681-71-0  
Euro 29.90, £ 26.90, US \$ 39.90

**Schinkel, Persius, Stüler. Bauten in Berlin und Potsdam / Buildings in Berlin and Potsdam**

With photographs by Hillert Ibbeken and an essay by Barry Bergdoll, 144 pp. with 120 illus., 280x300 mm, hard-cover, German / English  
ISBN 978-3-936681-72-7  
Euro 9.80, £ 8.50, US \$ 10.90

**Martha Schwartz Partners – Landscape Art and Urbanism**

With texts by Marc Treib, Martha Schwartz, Markus Jatsch and Edith Katz. 356 pp. with 424 illus., 304x229 mm, hard-cover, English  
ISBN 978-3-86905-011-9  
Euro 69.00, £ 59.00, US \$ 76.00

Immo Boyken

**Otto Ernst Schweizer. Bauten und Projekte**

304 pp. with 700 illus. in b&w, 230 x 265 mm, hard-cover, German  
ISBN 978-3-930698-01-1  
Euro 12.80, £ 10.90, US \$ 13.90

Irme Schaber

**Gerda Taro – with Robert Capa as Photojournalist in the Spanish Civil War**

156 pp. with 220 illus., 233 x 284,5 mm, hard-cover, English  
ISBN 978-3-86905-013-3  
Euro 59.00, £ 49.90, US \$ 69.90

**Heinz Tesar. Zeichnungen / Drawings**

With an essay by Matthias Boeckl. 188 pp. with 193 illus. in b&w and colour. 242x297,5 mm, hard-cover, German/English  
ISBN 978-3-932565-31-1  
Euro 68.00, £ 46.00, US \$ 68.00

**Heinz Tesar. Ten Recent Buildings**

With a text by Friedrich Achleitner. 128 pp. with 200 illus., 242 x 280 mm, hard-cover, English  
ISBN 978-3-936681-21-5  
Euro 49.00, £ 36.90, US \$ 68.00

**Architectural guides**

Andrew Ayers

**The Architecture of Paris**

416 pp. with 312 illus. in b&w, 161.5x222 mm, soft-cover, English  
ISBN 978-3-930698-96-7  
Euro 39.00, £ 28.00, US \$ 39.00

Stefan Grundmann (ed.)

**The Architecture of Rome**

384 pp. with 430 illus. in b&w, 161.5x222 mm, soft-cover, English  
ISBN 978-3-936681-16-1  
Euro 36.00, £ 24.00, US \$ 42.00

Stefan Grundman (ed.)

**Architekturführer Rom**

384 pp. with 430 illus. in b&w, 161.5x222 mm, soft-cover, German  
ISBN 978-3-930698-59-2  
Euro 36.00, £ 24.00, US \$ 42.00  
*Temporarily unavailable*

Bill MacMahon (ed.)

**The Architecture of East Australia**

With photographs by Eric Sierins. 256 pp. with 455 illus. 161.5x222 mm, soft-cover, English  
ISBN 978-3-930698-90-5  
Euro 36.00, £ 24.00, US \$ 42.00

Rolf Rave

**Modern Architecture in Berlin**

280 pp. with 930 illus. in black and white, 160x210 mm, soft-cover, English  
ISBN 978-3-936681-29-1  
Euro 36.00, £ 32.00, US \$ 49.90  
*Third, revised edition*

Hiroshi Watanabe

**The Architecture of Tokyo**

272 pp. with 333 illus. in b&w, 161.5x222 mm, soft-cover, English  
ISBN 978-3-930698-93-6  
Euro 36.00, £ 24.00, US \$ 42.00

## Opus

Opus 8

### **Lluís Domènech i Montaner, Palau de la Música Catalana, Barcelona**

With an introduction by Manfred Sack and photographs by Hisao Suzuki. 64 pp. with 51 illus. in b & w and colour, 280 x 300 mm, hard-cover, German/English  
ISBN 978-3-930698-08-0  
Euro 9.80, £ 8.50, US\$ 10.90

Opus 9

### **Richard Meier, Stadthaus Ulm**

With an introduction by Manfred Sack and photographs by Klaus Kinold. 64 pp. with 74 illus. 280 x 300 mm, hard-cover, German/English  
ISBN 978-3-930698-09-7  
Euro 9.80, £ 8.50, US\$ 10.90

Opus 12

### **Karl Friedrich Schinkel, Charlottenhof, Potsdam-Sanssouci**

With an introduction by Heinz Schönemann and photographs by Reinhard Görner. 68 pp. with 72 illus., 280 x 300 mm, hard-cover, German/English  
ISBN 978-3-930698-12-7  
Euro 9.80, £ 8.50, US\$ 10.90  
*Temporarily unavailable in Europe*

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., 280 x 300 mm, hard-cover, German/English/Spanish  
ISBN 978-3-930698-16-5  
Euro 36.00, £ 24.00, US\$ 44.50

Opus 18

### **John Fowler/Benjamin Baker, Forth Bridge**

With essays by Iain Boyd Whyte and Angus J. Macdonald, and photographs by Colin Baxter. 60 pp. with 50 illus., 280 x 300 mm, hard-cover, English  
ISBN 978-3-930698-18-9  
Euro 36.00, £ 29.00, US\$ 49.00  
*Second, revised edition*

Opus 19

### **Ernst Gisel, Rathaus Fellbach**

With an introduction by Christian Marquart and photographs by Thomas Dix. 60 pp. with 60 illus., 280 x 300 mm, hard-cover, German/English  
ISBN 978-3-930698-19-6  
Euro 36.00, £ 29.00, US\$ 49.00

Opus 21

### **Norman Foster, Commerzbank, Frankfurt am Main**

With an introduction by Volker Fischer and photographs by Ralph Richter. 72 pp. with 76 illus., 280 x 300 mm, hard-cover, German/English  
ISBN 978-3-930698-21-9  
Euro 39.90, £ 27.00, US\$ 48.00  
*Temporarily unavailable*

Opus 22

### **Carlo Scarpa, Museo Canoviano, Possagno**

With an introduction by Stefan Buzas and Judith Carmel-Arthur, and photographs by Richard Bryant. 60 pp. with 50 illus., 280 x 300 mm, hard-cover, English  
ISBN 978-3-930698-22-6  
Euro 36.00, £ 24.00, US\$ 42.00  
*Third, revised 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 illus., 280 x 300 mm, hard-cover, English  
ISBN 978-3-930698-23-3  
Euro 36.00, £ 29.90, US\$ 39.90

Opus 26

### **Himeji Castle**

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

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  
*Temporarily unavailable*

Opus 32

### **Frank Gehry, Guggenheim Bilbao Museoa**

With an introduction by Kurt W. Forster und photographs by Ralph Richter. 56 pp. with 65 illus., 280 x 300 mm, hard-cover, English  
ISBN 978-3-930698-32-5  
Euro 36.00, £ 29.90, US\$ 39.90

Opus 33

### **Neuschwanstein**

With an introduction by Gottfried Knapp and photographs by Achim Bunz. 60 pp. with 47 illus., 280 x 300 mm, hard-cover, German/English  
ISBN 978-3-930698-33-2  
Euro 36.00, £ 29.90, US\$ 42.50  
*Available again*

Opus 40

### **Berger + Parkkinen, Die Botschaften der Nordischen Länder, Berlin**

With an introduction by K.-D. Weiss and photographs by Christian Richters. 60 pp. with 65 illus., 280 x 300 mm, hard-cover, German/English  
ISBN 978-3-930698-40-0  
Euro 36.00, £ 24.90, US\$ 39.90

Opus 42

### **Heinz Tesar, »Christus Hoffnung der Welt«, Donau City, Wien**

With an introduction by Immo Boyken and photographs by Christian Richters. 56 pp. with 78 illus., 280 x 300 mm, hard-cover, German/English  
ISBN 978-3-930698-42-4  
Euro 36.00, £ 28.00, US\$ 42.00

Opus 44

### **Alfredo Arribas, Seat-Pavillon, Wolfsburg**

With an introduction by Ralf Lange, and photographs by Frank Hülsbömer and Hisao Suzuki. 52 pp. with 58 illus., 280 x 300 mm, hard-cover, English/Spanish  
ISBN 978-3-930698-44-8  
Euro 36.00, £ 28.00, US\$ 42.00

Opus 45

### **Stüler / Strack / Merz, Alte Nationalgalerie, Berlin**

With an introduction by Klaus Jan Philipp and photographs by Christian Gahl. 60 pp. with 64 illus., 280 x 300 mm, hard-cover, German/English  
ISBN 978-3-930698-45-5  
Euro 36.00, £ 24.00, US\$ 36.00

Opus 47

### **Bolles + Wilson, Nieuwe Luxor Theater, Rotterdam**

With texts by Lars Lerup and others, and photographs by Christian Richters. 120 pp. with 179 illus., 280 x 300 mm, hard-cover, English  
ISBN 978-3-930698-47-9  
Euro 52.00, £ 34.00, US\$ 52.00

Opus 51

### **Bolles + Wilson, NORD/LB, Magdeburg**

With an introduction by Frank R. Werner and photographs by Christian Richters. 60 pp. with 74 illus., 280 x 300 mm, hard-cover, German/English  
ISBN 978-3-930698-51-6  
Euro 36.00, £ 24.00, US\$ 36.00

Opus 52

### **Brunnett und Partner, Flughafen Leipzig / Halle**

With an introduction by Martina Düttmann and photographs by Christian Richters. 72 pp. with 70 illus., 280 x 300 mm, hard-cover, German/English  
ISBN 978-3-930698-52-3  
Euro 39.90, £ 28.00, US\$ 39.00

Opus 53

### **Johannes Peter Hölzinger, Haus in Bad Nauheim**

With an introduction by Gerd de Bruyn and photographs by Dieter Leistner. 60 pp. with 85 illus., 280 x 300 mm, hard-cover, German/English  
ISBN 978-3-930698-53-0  
Euro 36.00, £ 24.00, US\$ 39.90

Opus 54

### **Egon Eiermann, German Embassy, Washington**

With an introduction by Immo Boyken, and photographs by J. Alexander and Jerry Hecht. 60 pp. with 69 illus., 280 x 300 mm, hard-cover, German/English  
ISBN 978-3-930698-54-7  
Euro 36.00, £ 24.00, US\$ 39.90  
*Temporarily unavailable*

Opus 54

### **Peter Kulka, Bosch-Haus Heidehof, Stuttgart**

With an introduction by Wolfgang Pehtnd and photographs by Peter Walser. 60 pp. with 76 illus., 280 x 300 mm, hard-cover, German/English  
ISBN 978-3-930698-55-4  
Euro 36.00, £ 24.00, US\$ 39.90

Opus 58

### **Espace de l'Art Concret, Mouans-Sartoux**

With an introduction by Axel Sowa, and photographs by Jean Brasille, Serge Demailly, André Morin, MRW Méditerranée. 60 pp. with 65 illus., 280 x 300 mm, hard-cover, French/English  
ISBN 978-3-932565-58-8  
Euro 36.00, £ 24.00, US\$ 39.90  
Opus 59

### **Otto Ernst Schweizer, Milchhof, Nürnberg**

With an introduction by Immo Boyken and photographs by Kurt Grimm. 60 pp. with 61 illus., 280 x 300 mm, hard-cover, German/English  
ISBN 978-3-932565-59-5  
Euro 36.00, £ 24.90, US\$ 39.90

Opus 60

### **Steidle + Partner, Alfred-Wegener-Institut, Bremerhaven**

With an introduction by Gert Kähler and photographs by Christian Richters. 60 pp. with 50 illus., 280 x 300 mm, hard-cover, German/English  
ISBN 978-3-932565-60-1  
Euro 36.00, £ 24.90, US\$ 39.90

Opus 61

### **Sonwik, Flensburg**

With an introduction by Manfred Sack and photographs by Rolf Reiner Maria Borchard. 60 pp. with 70 illus., 280 x 300 mm, hard-cover, German/English  
ISBN 978-3-932565-61-8  
Euro 36.00, £ 24.90, US\$ 39.90

Opus 62

### **Egon Eiermann / Sep Ruf, German Pavilions, Brussels 1958**

With an introduction by Immo Boyken, and photographs by Heinrich Heidersberger and Eberhard Troeger. 60 pp. with 70 illus., 280 x 300 mm, hard-cover, German/English  
ISBN 978-3-932565-62-5  
Euro 9.80, £ 8.50, US\$ 10.90  
*Temporarily unavailable*

Opus 63

**Ernst von Ihne / Heinz Tesar, Bode-Museum, Berlin**

With an introduction by Gottfried Knapp and photographs by Christian Richters. 72 pp. with 55 illus., 280x300 mm, hard-cover, German/English

ISBN 978-3-932565-63-2

Euro 9.80, £ 8.50, US\$ 10.90

Opus 64

**SOM, International Terminal, San Francisco International Airport**

With an introduction by Anne-Catrin Schultz and photographs by Tim Hursley. 60 pp. with 58 illus., 280x300 mm, hard-cover, English

ISBN 978-3-932565-64-9

Euro 36.00, £ 24.90, US\$ 49.00

Opus 65

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

With texts by Alban Janson and Carsten Krohn and photographs by Anja Grunwald. 84 pp. with 80 illus., 280x300 mm, hard-cover, German/English

ISBN 978-3-932565-65-6

Euro 39.00, £ 36.00, US\$ 48.00

*Third, revised edition*

Opus 68

**Robert-Bosch-Krankenhaus, Stuttgart**

With an introduction by Manfred Sack and photographs by Peter Walsler. 120 pp. with 116 illus., 280x300 mm, hard-cover, German/English

ISBN 978-3-932565-68-7

Euro 49.00, £ 39.00, US\$ 69.00

Opus 69

**Rathaus Bremen**

With an introduction by Georg Skalecki and photographs by Christian Richters. 72 pp. with 58 illus., 280x300 mm, hard-cover, German/English

ISBN 978-3-932565-69-4

Euro 39.00, £ 29.90, US\$ 59.00

Opus 71

**Ada Karmi-Melamede and Ram Karmi, Supreme Court of Israel, Jerusalem**

With an introduction by Anne-Catrin Schultz and photographs by Richard Bryant. 60 pp. with 66 illus., 280x300 mm, hard-cover, English

ISBN 978-3-932565-71-7

Euro 36.00, £ 29.00, US\$ 49.00

Opus 73

**Otto Ernst Schweizer, Kollegiengebäude II, Universität Freiburg**

With an essay by Immo Boyken and photographs by Bruno Krupp. 60 pp. with 100 illus., 280 x 300 mm, hard cover., German/English

ISBN 978-3-932565-73-1

Euro 36.00, £ 29.00, US\$ 49.00

Opus 74

**Dietrich Dietrich Tafel, Max-Planck-Institut für Wissenschaftsgeschichte, Berlin**

With an introduction by Andreas Schätzke and photographs by Reinhard Görner. 60 pp. with 50 illus., 280x300 mm, hard-cover, German/English

ISBN 978-3-932565-74-8

Euro 36.00, £ 24.90, US\$ 49.00

Opus 75

**Otto Ernst Schweizer, Stadium in Vienna**

With an introduction by Immo Boyken und photographs by Martin Gerlach. 60 pp. with 50 illus., 280 x 300 mm, hard-cover, German/English

ISBN 978-3-932565-75-5

Euro 36.00, £ 24.90, US\$ 49.00

Opus 76

**Fritz Barth, Cannstatter Straße 84, Fellbach**

With texts by Thomas Hettche, Amber Sayah and Gerhart Schröder, and photographs by Fritz Barth. 72 pp. with 58 illus., 280 x 300 mm, hard-cover, German/English

ISBN 978-3-932565-76-2

Euro 36.00, £ 24.90, US\$ 46.00

blue: title with recommended retail price

Opus 77

**Ferdinand Kramer / SSP SchürmannSpannel, BiK-Forschungszentrum, Frankfurt am Main**

With an essay by Fabian Wurm and photographs by Jörg Hempel. 60 pp. with 60 illus., 280 x 300 mm, hard-cover., German/English

ISBN 978-3-932565-77-9

Euro 36.00, £ 29.00, US\$ 49.00

Opus 78

**Ivano Gianola, LAC Lugano Arte e Cultura, Lugano**

With an essay by Frank R. Werner and photographs by Christian Richters. 72 pp. with 70 illus., 280 x 300 mm, hard-cover, German/English

ISBN 978-3-932565-78-6

Euro 39.90, £ 32.00, US\$ 49.90

Opus 79

**Coop Himmelb(l)au, Musée des Confluences, Lyon**

With an essay by Frank R. Werner and photographs by Christian Richters. 60 pp. with ca. 70 illus., 280 x 300 mm, hard-cover, French/English

ISBN 978-3-932565-79-3

Euro 36.00, £ 29.00, US\$ 39.90

Opus 80

**Oswald Mathias Ungers, Haus Belvederestraße 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

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, £ 29.00, US\$ 39.90

Opus 82

**Bodensee-Wasserversorgung, Siplingen**

With an essay by Andreas Schwarting and photographs by Heinz Kabus. 56 pp. with 70 illus., 280 x 300 mm, hard-cover, German/English

ISBN 978-3-932565-82-3

Euro 36.00, £ 29.00, US\$ 39.90

Opus 83

**Schulz und Schulz, Propsteikirche St. Trinitatis Leipzig**

With an essay by Wolfgang Jean Stock and photographs by Stefan Müller. 52 pp. with 50 illus., 280 x 300 mm, hard-cover, German/English

ISBN 978-3-932565-83-0

Euro 36.00, £ 29.00, US\$ 39.90

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, £ 29.00, US\$ 39.90

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, £ 29.00, US\$ 39.90

Opus 86

**SSP AG, RWTH Aachen, Fakultät für Maschinenwesen**

With an essay by Frank R. Werner and photographs by Jörg Hempel. 52 pp. with 50 illus., 280 x 300 mm, hard-cover, German/English

ISBN 978-3-932565-86-1

Euro 36.00, £ 29.90, US\$ 39.90

Opus 87

**Egon Eiermann, Haus Eiermann, Baden-Baden**

With an essay by Gerhard Kabierske and photographs by Horstheinz Neuendorff. 72 pp. with 90 illus., 280 x 300 mm, hard-cover, German/English

ISBN 978-3-932565-87-8

Euro 36.00, £ 29.90, US\$ 39.90

**History and theory**

Horst Barow

**Roads and Bridges of the Roman Empire**

168 pp. with 345 illus., 233 x 284,5 mm, hard-cover, English

ISBN 978-3-936681-53-6

Euro 59.00, £ 49.90, US\$ 79.00

Fritz Barth

**Die Villa Lante in Bagnaia**

512 pp. with 180 illus., 210x280 mm, hard-cover, German

ISBN 978-3-932565-05-2

Euro 108.00, £ 69.00, US\$ 108.00

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

Fritz Barth

**Zeichen des Wehrhaften. Festungsbauten von Francesco di Giorgio Martini / Martial Signifiers. Fortress Complexes by Francesco di Giorgio Martini**

With an essay by Olaf Metzger. 120 pp. with 80 illus., 210 x 280 mm, hard-cover, German/English

ISBN 978-3-936681-42-0

Euro 49.00, £ 42.90, US\$ 69.00

**Towards an Ecology of Tectonics – Need for Rethinking Construction in Architecture**

208 pp. with ca. 300 illus., 210x270 mm, hard-cover, English

ISBN 978-3-936681-86-4

Euro 69.00, £ 59.00, US\$ 89.00

Rolf Reiner Maria Borchard / Yali Yu

**Gardens in Suzhou / Gärten in Suzhou**

152 pp. with 137 illus., 92 in colour, 280x300 mm, hard-cover, English/German

ISBN 978-3-932565-36-6

Euro 68.00, £ 46.00, US\$ 89.00

**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

Günther Feuerstein

**Androgynos – Das Mann-Weibliche in Kunst und Architektur / The Male-Female in Art and Architecture**

240 pp. with 318 illus. in b & w, 233x284,5 mm, hard-cover, German/English

ISBN 978-3-930698-74-5

Euro 68.00, £ 46.00, US\$ 79.00

Günther Feuerstein  
**Biomorphic Architecture – Menschen- und Tiergestalten in der Architektur / Human and Animal Forms in Architecture**  
188 pp. with 205 illus., 233 x 284,5 mm, hard-cover, German/English  
ISBN 978-3-930698-87-5  
Euro 68.00, £ 46.00, US\$ 68.00

Günther Feuerstein  
**Open Space – Transparency, Freedom, Dematerialisation**  
256 pp. with ca. 500 illus., 233 x 284,5 mm, hard-cover, English  
ISBN 978-3-936681-55-0  
Euro 59.00, £ 49.90, US \$ 79.00

Günther Feuerstein  
**Urban Fiction – Strolling through Ideal Cities from Antiquity to the Present Day**  
416 pp. with 535 illus., 233 x 284,5 mm, hard-cover, English  
ISBN 978-3-930698-26-4  
Euro 12.80, £ 10.90, US \$ 13.90

Volker Fischer  
**Der i-Kosmos – Macht, Mythos und Magie einer Marke / The i-Cosmos – Might, Myth and Magic of a Brand**  
144 pp. with 200 illus., 242 x 297,5 mm, hard-cover, German/English  
ISBN 978-3-936681-48-2  
Euro 49.00, £ 42.90, US\$ 68.00

Volker Fischer  
**Die Schwingen des Kranichs – 50 Jahre Lufthansa-Design / The Wings of the Crane – 50 Years of Lufthansa Design**  
224 pp. with 380 illus., 242 x 297,5 mm, hard-cover, German/English  
ISBN 978-3-932565-53-3  
Euro 39.90, £ 29.00, US \$ 49.90

Avi Friedman  
**Innovative Apartment Buildings – New Directions in Sustainable Design**  
233 x 284,5 mm, 188 pp. with 300 illus., hard-cover, English  
ISBN 978-3-86905-009-6  
Euro 69.00, £ 59.90, US\$ 79.00

Qinghua Guo and Yuyu Chang  
**Chinese Vernacular. The Weiwu at Dafuzhen**  
112 pp. with ca. 344 illus., 233 x 284,5 mm, hard-cover, English  
ISBN 978-3-936681-94-9  
Euro 59.00, £ 42.90, US\$ 69.00

Renate Hehr  
**New Hollywood – Der neue amerikanische Film nach 1968 / The new American Film after 1968**  
112 pp. with 140 illus. in b & w, 233 x 284,5 mm, hard-cover, German/English  
ISBN 978-3-930698-94-3  
Euro 48.00, £ 32.00, US\$ 48.00

Sigrid Hofer  
**Reformarchitektur 1900–1918 – Deutsche Baukünstler auf der Suche nach dem nationalen Stil**  
176 pp. with 270 illus. in b & w, 233 x 284,5 mm, hard-cover, German  
ISBN 978-3-936681-01-7  
Euro 69.00, £ 48.00, US\$ 79.00

SchinkelKarin Kirsch  
**The Weissenhofsiedlung – Experimental Housing Built for the Deutscher Werkbund, Stuttgart, 1927**  
224 pp. with 460 illus., 230 x 290 mm, hard-cover, English  
ISBN 978-3-936681-60-4  
Euro 79.00, £ 69.00, US\$ 98.00

Stefan Koppelkamm  
**The Imaginary Orient – Exotic Buildings of the 18th and 19th Centuries in Europe**  
192 pp. with 280 illus., 242 x 297,5 mm, hard-cover, English  
ISBN 978-3-936681-77-2  
Euro 68.00, £ 59.90, US\$ 78.00

Rob Krier  
**Architectural Composition**  
344 pp. with 500 illus., 24 of which in colour, 240 x 250 mm, hard-cover, English  
ISBN 978-3-936681-39-0  
Euro 69.00, £ 59.00, US \$ 98.00

Hans-Ulrich von Mende  
**Car Design – Von der Kutsche zur Automobilität / From the Carriage to Automobility**  
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

Felix Moeller  
**The Film Minister – Goebbels and the Cinema in the »Third Reich«**  
216 pp. with 65 illus. in b & w, 233 x 284,5 mm, hard-cover, English  
ISBN 978-3-932565-10-6  
Euro 52.00, £ 36.00, US\$ 52.00

Marios C. Phocas  
**Technology-Driven Design Approaches to Utopia**  
180 pp. with 153 illus., 230 x 170 mm, hard-cover, English  
ISBN 978-3-86905-002-7  
Euro 39.00, £ 29.90, US \$ 42.90

Bernd Polster  
**BRAUN – Fifty Years of Design and Innovation**  
504 pp. with 560 illus., 163 x 187 mm, hard-cover, English  
ISBN 978-3-936681-35-2  
Euro 49.90, £ 43.00, US \$ 69.90  
Nilii Portugali  
**The Act of Creation and the Spirit of a Place – A Holistic-Phenomenological Approach to Architecture**  
248 pp. with 555 illus., 450 of which in colour, 217 x 278 mm, hard-cover, English  
ISBN 978-3-936681-05-5  
Euro 59.00, £ 39.90, US\$ 69.00

**Preußische Gärten / Prussian Gardens**  
Photographs by Hillert Ibbeken, historical overview by Katja Schoene, 300 pp. with 262 illus., 280 x 300 mm, hard-cover, German/English  
ISBN 978-3-936681-68-0  
Euro 19.80, £ 16.90, US\$ 21.90

Friedrich Ragette  
**Traditional Domestic Architecture of the Arab Region**  
296 pp. with 670 illus., 242 x 297,5 mm, hard-cover, English  
ISBN 978-3-932565-30-4  
Euro 78.00, £ 49.00, US\$ 98.00

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 59.00, £ 49.90, US \$ 69.00

Hans Dieter Schaal  
**Gegen das Erkalten des Erinnerens Against the freezing of Memory**  
Ca. 256 pp. with 250 illus., 210 x 247,5 mm, hard-cover, German/English  
ISBN 978-3-86905-038-6  
Euro 69.00, £ 59.90, US \$ 78.00

Hans Dieter Schaal  
**Learning from Hollywood – Architektur und Film / Architecture and Film**  
128 pp. with 130 illus. in b & w, 233 x 284,5 mm, hard-cover, German/English  
ISBN 978-3-936681-34-5  
Euro 19.80, £ 16.90, US\$ 21.90

Hans Dieter Schaal  
**Memorials. Erinnerung im Zeitalter ihrer globalen medialen Verfügbarkeit**  
240 pp. with ca. 240 illus., 242 x 297,5 mm, hard-cover, German  
ISBN 978-3-936681-87-1  
Euro 15.80, £ 14.80, US \$ 18.00

Hans Dieter Schaal  
**Ruinen. Reflexionen über Gewalt, Chaos und Vergänglichkeit / Ruins. Reflexions about Violence, Chaos and Transience**  
272 pp. with 125 illus., 233 x 284,5 mm, hard-cover, German/English  
ISBN 978-3-936681-46-8  
Euro 9.80, £ 9.00, US\$ 11.00

Andreas Schätzke  
**Deutsche Architekten in Großbritannien – Planen und Bauen im Exil 1933–1945 / German Architects in Great Britain – Planning and Building in Exile 1933–1945**  
With Meike Schultz. 240 pp. with 142 illus., 233 x 284,5 mm, hard-cover, German/English  
ISBN 978-3-936681-75-8  
Euro 59.00, £ 49.00, US\$ 79.00

**Schlösser der Weserrenaissance / Castles of the Weser Renaissance**  
With texts by Uwe Albrecht, Michael Bischoff, Heiner Borggreffe, Thomas Fusenig, G. Ulrich Großmann, Hillert Ibbeken and others, and photographs by Hillert Ibbeken. 304 pp. with 265 illus., 280 x 300 mm, hard-cover, German/English  
ISBN 978-3-936681-23-9  
Euro 39.80, £ 34.90, US\$ 42.90

Anne-Catrin Schultz (ed.)  
**Real and Fake in Architecture – Close to the Original, Far from Authenticity?**  
With contributions by Tom van Arman, Dan Hissel, Nicole Lambrou, Christina Lanzl, Eric Lum, Jennifer Lee Michaliszyn, Anne-Catrin Schultz, Karen Seong and others. 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

Anne-Catrin Schultz  
**Time, Space and Material – The Mechanics of Layering in Architecture**  
80 pp. with 160 illus., 233 x 297,5 mm, hard-cover, English  
ISBN 978-3-936681-88-8  
Euro 49.80, £ 39.80, US\$ 64.00

**Structuralism Reloaded – Rule-Based Design in Architecture and Urbanism**  
Edited by Tomáš Valena with Tom Avermaete and Georg Vrachliotis. 392 pp. with 480 illus., 233 x 284,5 mm, hard-cover, English  
ISBN 978-3-936681-47-5  
Euro 86.00, £ 78.00, US\$ 119.00  
*Temporarily unavailable*

Carl Wege  
**Das »Neue Europa« 1933–1945**  
112 pp. with 10 illus., 210 x 247,5 mm, hard-cover, German  
ISBN 978-3-936681-95-6  
Euro 39.00, £ 29.90, US\$ 46.00

Carl Wege  
**The »New Europe« 1933–1945**  
112 pp. with 10 illus., 210 x 247,5 mm, hard-cover, English  
ISBN 978-3-936681-96-3  
Euro 39.00, £ 29.90, US\$ 46.00

## Miscellaneous

### **Arcaid Images. Architectural Photography Awards 2012–2015**

With texts by Lynne Bryant, Amy Croft and Paul Finch. 96 pp. with 70 illus., 280 x 300 mm, hard-cover, English  
ISBN 978-3-936681-99-4  
Euro 46.00, £ 35.90, US\$ 49.00

Klaus Englert

### **New Museums in Spain**

260 pp. with 200 illus., 242 x 297,5 mm, hard-cover, English  
ISBN 978-3-936681-17-8  
Euro 12.80, £ 10.90, US\$ 13.90

Volker Fischer

### **Beauty Design – Kosmetik als Wille und Vorstellung / Cosmetics as Will and Representation**

144 pp. with 30 illus., 210 x 247,5 mm, hard-cover, German/English  
ISBN 978-3-936681-79-6  
Euro 49.90, £ 39.90, US\$ 59.90

Volker Fischer

### **Essen vermessen – Speisen zwischen Kult und Kultur**

112 pp. with 112 illus., 233 x 284,5 mm, hard-cover, German  
ISBN 978-3-86905-000-3  
Euro 39.90, £ 36.00, US\$ 45.00

Volker Fischer

### **Grünwärts – Die neue Lust an urbaner Natur / Greenwards. The new delight in urban nature**

56 pp. with 77 illus., 233 x 284,5 mm, hard-cover, German/English  
ISBN 978-3-936681-92-5  
Euro 36.00, £ 28.90, US\$ 39.90

Dirk U. Hindrichs, Klaus Daniels (eds.)

### **Plusminus 20°/40° Latitude – Sustainable Building Design in Tropical and Subtropical Regions**

With contributions by Sonja Berthold, Klaus Daniels, Norbert Fisch, Ralph E. Hammann and others. 448 pp. with 1100 illus., 230 x 297 mm, hard-cover, English  
ISBN 978-3-930698-83-7  
Euro 86.00, £ 58.00, US\$ 109.00

Hillert Ibbeken

### **Das andere Italien / The other Italy**

168 pp. with 118 illus., 280 x 300 mm, hard-cover, German/English  
ISBN 978-3-936681-43-7  
Euro 12.80, £ 10.90, US\$ 13.90

Hillert Ibbeken (ed.)

### **Fossil Design**

With texts by Hillert Ibbeken and others, and photographs by Hillert Ibbeken. 204 pp. with 76 illus. in colour, 280 x 300 mm, hard-cover, German/English  
ISBN 978-3-936681-24-6  
Euro 69.00, £ 49.00, US\$ 98.00

Konrad Kirsch

### **Der zweite Blick / The Second Look – Hitchcock: *The Birds*; Edwards: *The Party*; Scott: *Blade Runner*; Ruzowitzky: *Anatomy*, Scott: *Gladiator***

160 pp. with ca. 250 illus., 210 x 247,5 mm, hard cover, German/English  
ISBN 978-3-936681-54-3  
Euro 49.00, £ 44.90, US\$ 68.00

Jakob Knudsen, Lorenz von Seidlein

### **Healthy Homes in Tropical Zones**

With contributions by Bart Knols, Rasmus Bruun, and others. 304 pp. with ca. 473 illus., 304 x 234 mm, hard-cover, English  
ISBN 978-3-936681-81-9  
Euro 79.00, £ 69.00, US\$ 98.00

### **Gerald Marx, Penthäuser für alle / Penthouses for all**

140 pp. mit 150 illus., 280 x 300 mm, hard-cover., German/English  
ISBN 978-3-86905-034-8  
Euro 49.00, £ 39.00, US\$ 58.00

Nili Portugalí

### **And the alley she whitewashed in light blue. The secret of all those timeless places where one feels »at home«**

172 pp. with 220 colour illus., 240 x 190 mm, hard-cover, English/Hebrew  
ISBN 978-3-86905-027-0  
Euro 39.00, £ 36.00, US\$ 48.00

Siegfried von Quast

### **Wooden Churches in Eastern Europe**

With a preface by Rudolf Moser. 80 pp. with 78 illus. in colour, 242 x 297,5 mm, hard-cover, German/English  
ISBN 978-3-86905-036-2  
Euro 39.00, £ 36.90, US\$ 42.00

Wolfgang Rang

### **Regenbogen-Blitze / Rainbow Lightnings**

192 pp. with 125 illus. in colour, 210 x 210 mm, soft-cover, German/English, with the award-winning film *Regenbogen-Blitze / Rainbow Lightnings* on a DVD by Arche Noah Filmproduktion, 2022  
ISBN 978-3-86905-029-4  
Euro 36.00, £ 32.00, US\$ 39.00

Wolfgang Rang

### **Wanderndes Licht – Duft der Zeit / Wandering Light – Fragrance of Time**

120 pp. with 75 illus. in colour, 210 x 210 mm, soft-cover, German/English, with the award-winning film *Wanderndes Licht – Duft der Zeit / Wandering Light – Fragrance of Time* on a DVD by Halbtotale Filmproduktion, 2018  
ISBN 978-3-86905-028-7  
Euro 29.00, £ 24.00, US\$ 32.00

Tomas Riehle

### **Rheinbrücken / Rhine Bridges**

With an essay by Gottfried Knapp. 264 pp. with 235 illus. in duotone, 380 x 250 mm, hard-cover, German/English  
ISBN 978-3-936681-74-1  
Euro 86.00, £ 79.00, US\$ 109.00

Hans Dieter Schaal

### **Stadttagbücherr**

640 pp. with 350 illus., 210 x 247,5 mm, hard-cover, German  
ISBN 978-3-936681-31-4  
Euro 12.80, £ 12.00, US\$ 14.00

### **Judith Turner. Seeing Ambiguity – Photographs of Architecture**

With texts by Robert Elwall and Joseph Rosa. 108 pp. with 90 illus. in b & w, 280 x 300 mm, hard-cover, English  
ISBN 978-3-936681-50-5  
Euro 48.00, £ 42.90, US\$ 68.00

Friedrich Christoph Wagner

### **Basics of Design – Ein Gestaltungshandbuch für Architekten und Designer / A Design Handbook for Architects and Designers**

400 pp. with 1660 illus., 233 x 284,5 mm, hard-cover, German/English  
ISBN 978-3-936681-84-0  
Euro 69.00, £ 59.90, US\$ 78.00

Jacqueline Widmar Stewart

### **Champagne Regained**

128 pp. with 106 illus., 242 x 297,5 mm, hard-cover, English  
ISBN 978-3-936681-62-8  
Euro 59.00, £ 49.90, US\$ 78.00

Jacqueline Widmar Stewart

### **Parks and Gardens in Greater Paris**

192 pp. with 200 illus., 242 x 297,5 mm, hard-cover, English  
ISBN 978-3-936681-51-2  
Euro 69.00, £ 59.90, US\$ 78.00

Jacqueline Widmar Stewart

### **Parcs et jardins de Paris et ses environs**

192 pp. with 200 illus., 242 x 297,5 mm, hard-cover, French  
ISBN 978-3-86905-007-2  
Euro 49.90, £ 46.00, US\$ 56.00

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

**Edition Axel Menges GmbH**  
**Esslinger Straße 24**  
**70736 Stuttgart-Fellbach**  
**Germany**  
tel. +49-711-574759  
tel. +49-176-49419371 (mobile Menges)  
tel. +49-176-49419372 (mobile Duwe)  
fax +49-711-574784  
AxelMenges@aol.com  
www.AxelMenges.de

Directors  
**Axel Menges**  
**Dorothea Duwe**

Public relations  
**Nora Krehl-von Mühlendahl**  
**Marbacher Straße 127**  
**71642 Ludwigsburg**  
**Germany**  
tel. +49-7141-52811  
muehlendahl@gmail.com

Distributor for all countries except  
the countries mentioned below  
**Brockhaus Commission**  
**Kreidlerstraße 9**  
**70806 Kornwestheim**  
**Germany**  
tel. +49-7154-1327-24 (Lidija Eisenbarth)  
fax +49-7154-1327-13  
menges@brocom.de; eisenbarth@brocom.de

Distributor for Canada, the USA, Mexico,  
Central America including the Caribbean  
and South America  
**National Book Network**  
**15200 NBN Way**  
**Blue Ridge Summit, PA 17214**  
**USA**  
tel. +1-800-4626420  
fax +1-800-3384550  
customercare@nbnbooks.com

Distributor for the British Isles, Middle East,  
Africa, India and Far East  
**Gazelle Book Services Ltd.**  
**White Cross Mills**  
**Hightown**  
**Lancaster LA1 4XS**  
**United Kingdom**  
tel. +44-1524-528500  
fax +44-1524-528510  
sales@gazellebookservices.com

Distributor for South Africa  
(via Gazelle Book Services)  
**Everybody's books**  
**Warren Halford**  
**Unit 25, Glen Park**  
**Highdale**  
**Durban North 4051**  
**South Africa**  
tel. +27-31-5692229/49  
fax +27-31-5692234  
warren@ebbooks.co.za

Distributor for Latin America  
**Distribution Art Books**  
**Avenida Fernández Latorre 5/9**  
**15006 A Coruña**  
**Spain**  
tel. +34-981-255210  
info@distributionartbooks.com

Distributor for Australia and New Zealand  
(via National Book Network)  
**Woodslane Pty Ltd.**  
**10 Apollo Street**  
**Warriewood, NSW 2102**  
**Australia**  
tel. +61-2-8445 2300  
info@woodslane.com.au

Representative for Europe, except the  
British Isles, Switzerland, Greece, Italy,  
Spain, Portugal, France, the Netherlands,  
Belgium and Luxembourg  
**Durnell Marketing Ltd.**  
**Linden Park CC**  
**Fir Tree Road**  
**Tunbridge Wells TN4 8AH**  
**United Kingdom**  
tel. +44-1892-544272  
team@durnell.co.uk

Representative for Switzerland  
**Graf Verlagsvertretungen GmbH**  
**Sebastian Graf**  
**Uetlibergstrasse 84**  
**CH-8045 Zurich**  
**Switzerland**  
tel. +41-44-4634228  
fax +41-44-4501155  
sgraf@swissonline.ch

Representative for Greece, Italy, Spain,  
Portugal, France, the Netherlands, Bel-  
gium and Luxembourg  
**Flavio Marcello**  
**Via Belzoni, 12**  
**35121 Padua**  
**Italy**  
tel. +39-049-8360671  
fax +39-049-8774051  
marcello@marcellosas.it

Representative for India (via Gazelle Book  
Services)  
**Ravindra Saxena**  
**Sara Books Ltd**  
**302A, Vardaan House**  
**7/28, Ansari Road**  
**Daryaganj**  
**New Delhi 110 002**  
**India**  
tel. +91-11-23266107  
fax +91-11-23266102  
ravindrasaxena@sarabooksindia.com

Representative for China, Hong Kong and  
Taiwan  
**China Publishers Marketing**  
**Benjamin Pan (Pan Jie)**  
**Unit 5A, Floor 5, No. 2, Lane 99**  
**North CaoXi Road, Xuhui District**  
**Shanghai 200030**  
**China**  
tel/fax: +86-21-54259557  
tel: +86-130-61629622 (mobile phone)  
benjamin.pan@cpmarketing.com.cn

Representative for Latin America (via Distribu-  
tion Art Books, A Coruña)  
**Nicolas Friedmann**  
**Rbla. Badal 64, Ent. 1**  
**08014 Barcelona**  
**Spain**  
tel. +34-934-217310  
tel. +34-637-455006 (mobile phone)  
nicolasfriedmann@gmail.com

Representative for Latin America (via National  
Book Network)  
**Jerry Cruz Carrillo Ortiz**  
**JCC Enterprises Inc.**  
**1234 Maez Road**  
**Santa Fe, NM 87505**  
**USA**  
tel +1-505-9868458  
tel +1-505-6034645 (mobile phone)  
orders@jc-carrillo.com



We present in this catalogue only a selection  
of our books. You will find all our books, most  
of them with sample pages, on our website:  
[www.AxelMenges.de](http://www.AxelMenges.de)

For books available as e-books see:  
[http://www.ciando.com/suche.cfm/  
AxelMenges](http://www.ciando.com/suche.cfm/AxelMenges)