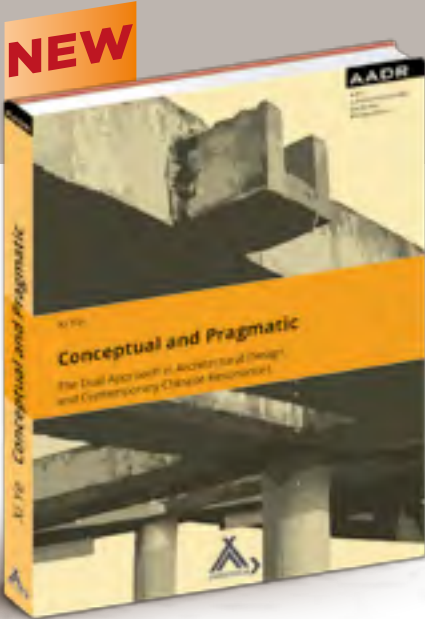




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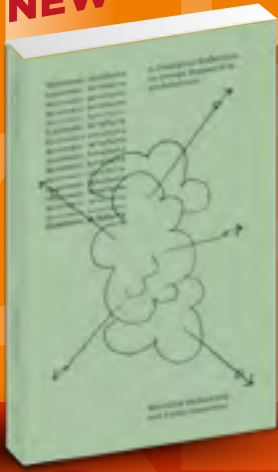
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Epistemic Artefacts

A Dialogical Reflection on Design Research in Architecture

Matthias Ballestrem and Lidia Gasperoni



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This book portrays the moment in time when Additive Manufacturing (AM) made the leap from the scale of product design to the dimension of entire buildings. This book seeks to shed light on those ingredients and how they together form novel technologies.

Print! Architecture

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The Detroit Great Game

"The Detroit Great Game" is a captivating narrative that unveils the secrets of the city's recovery, offering a unique perspective on architectural resurgence amidst socio-cultural transformations.

The Detroit Great Game

Explorations around architectural design and its agency

Valeria Federighi
Edoardo Bruno



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More Water Less Land New Architecture

"More Water, Less Land" introduces a groundbreaking direction in architecture, where water becomes a key element of the environment. This book unveils pioneering projects and concepts, uniting nature and architecture in the quest to create sustainable and awe-inspiring living spaces.

More Water Less Land New Architecture

Sea level rise and the future of coastal urbanism

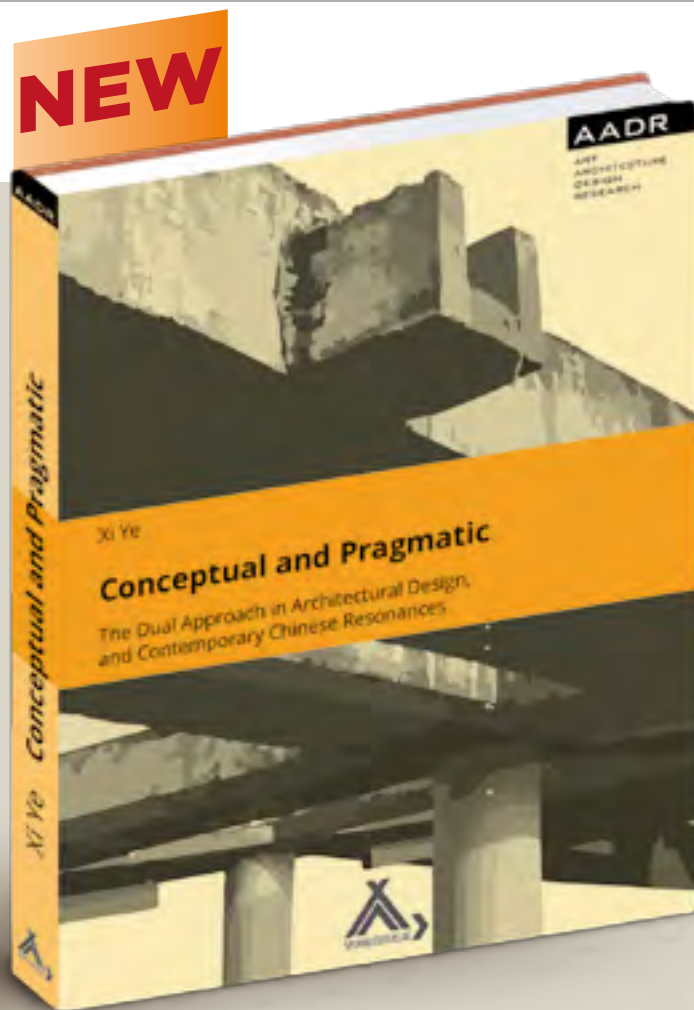
Weston Wright



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CONCEPTUAL AND PRAGMATIC

THE DUAL APPROACH IN ARCHITECTURAL DESIGN, AND CONTEMPORARY CHINESE RESONANCES

Edited by
Xi Ye

About this book

The Dual Approach in Architectural Design, and Contemporary Chinese Resonances

Xi Ye is an academic at the Faculty of Humanities and Arts at Macau University of Science and Technology. Her research focuses on architectural and cultural criticism. Her recent publications include 'Reviving a sense of poetry: assessing Wang Shu's contemporary design practice' (Architectural Research Quarterly, 2022). Xi Ye holds a Master of Arts in Urban Design from Cardiff University, UK and a PhD in architecture from Newcastle University, UK.

Conceptual and Pragmatic explores the tension between architects' intellectual ideals and expressions and the everyday experience of architecture and its practice. The book alternates between the subjectivity and sensory experiences of the user, including its relationship to popular culture, tectonics, and vernacular architecture. Reflecting on the processes of concept-making and the cultural meaning of architecture, and their impact on architectural design, Xi Ye evaluates the influence of Western architecture on Chinese architectural practice and the tension of the former with Chinese cultural traditions and social conditions.

NEW



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IMAGINARIES ON MATTER: TOOLS, MATERIALS, ORIGINS

Edited by
Thomas Bo Jensen,
Carolina Dayer,
Jonathan Foote

About this book

Imaginaries on Matter – Tools, Materials, Origins, promotes an innovative architectural research agenda that connects historical-cultural written research with digitally led material explorations.

The common thread is the notion of the material imagination, disclosed in the reverie, or material daydream, which challenges overly pragmatic or unreflective material choices within current architectural practice. In bonding our imagination directly with matter while also confronting new technologies, this book promotes strategies by which architects' and builders' future relations with materials can stay rooted within the deeper concerns of cultural meaning. Imaginaries on Matter includes interviews with Aulets Arquitectes, Alibi Studio, Ensemble Studio, Geometria, Helen & Hard, KieranTimberlake, Supermanoeuvre, and Vandkunsten, as well as a postscript by David Leatherbarrow.

If there ever was a time when materials didn't matter to architects in their design work and theory, it is certainly not today. This book joins step with the increasing number of studies that see the building's material reality as the site and soil of both productive creativity and rich experience – dethroning shape and style. In its layout and arguments, we see ways of restoring matter to its proper role and place in architecture: formative and native, also strangely familiar and silently understood.

David Leatherbarrow, Professor Emeritus, University of Pennsylvania

While contemporary architectural writing overflows with talk of materiality, surprisingly little of it engages with actual materials – their resistance, their affordance, and the imagination they fuel. This book is a rare exception, exploring the richness and complexity of materials and our dealings with them.

Mari Hvattum, Professor of Architecture, The Oslo School of Architecture and Design

This enthralling collection of essays takes the reader on an extraordinary quest through materiality and matter, inviting us to discover a perceptually rich form of bold and substantial architectures in marble, timber, concrete. The juxtaposition of theory, research, archival illustrations, creative works and cutting-edge technologies such as robotics and advanced fabrication creates a mesmerizing fusion of past and present. These material imaginations firmly anchor us in the world, igniting our dreams and inspiring us to explore the boundless possibilities of materials with joy and fascination.

Dagmar Reinhardt, Associate Professor of Architecture, The University of Sydney.

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EPISTEMIC ARTEFACTS

A DIALOGICAL REFLECTION ON DESIGN RESEARCH IN ARCHITECTURE

Edited by
Matthias Ballestrin
Lidia Gasperoni

About this book

Architectural artefacts are negotiated as epistemic objects, an autonomous and innovative form of knowledge capable of inaugurating and institutionalising architectural research. The backbone of this publication is a dialogue between the architect Matthias Ballestrin and the philosopher and architectural theorist Lidia Gasperoni. In a vibrant discussion, they consider the epistemic value of the architectural artefact, the role of research practices in making this knowledge explicit and accessible, and the criteria for qualifying as design-based research.

Alex Arteaga, Fabrizia Berlingieri, Peter Bertram, Helga Blocksdorf, Andelka Bnin-Bninski, Marta Fernández Guardado, Joerg Fingerhut, Anke Haarmann, Rolf Hughes, Rachel Hurst, Daniel Norell, Tomas Ooms, Claus Peder Pedersen, Tim Simon-Meyer, and Philip Ursprung have added short comments and images to enrich the arguments with criticism, extensions, associations, and references. An afterword by Marcelo Stamm provides a theoretical reflection on a possible taxonomy of epistemic artefacts.

In recent years, design-based and design-driven research has given rise to several academic initiatives in the field of university pedagogy, especially in the development of doctoral research and specific programmes aimed at design-based and design-driven doctorates. As teachers and researchers in architecture, we have gradually become part of this discourse in recent years. From our initial contact with the Practice Based Research Programme at RMIT and the corresponding ADAPT-r project at European universities, to Matthias's co-founding of the PEP programme for design-based doctorates at TU Berlin, to our joint participation in the CA2RE conferences and the CA2RE+ programme, we have become part of a discursive space in which the different perspectives and methodologies of "design-based", "design-led", "practice-based" research in architecture, design, and art have been in constant productive exchange.

Produced with the support of Hafencity University HCU

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PRINT! ARCHITECTURE

YOU CANNOT RESIST AN IDEA
WHO'S TIME HAS COME - VICTOR HUGO

Edited by

Oliver Tessmann

Ulrich Knaack

Chris Borg Costanzi

Philipp Rosendahl

Bastian Wibranek

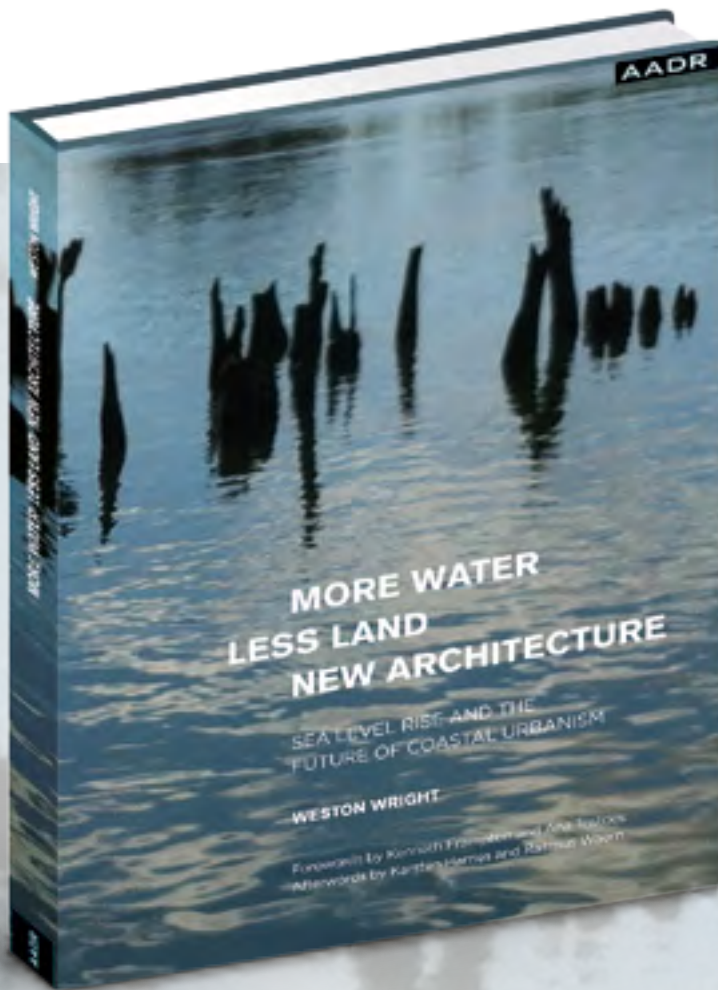
About this book

Turning ideas into successful and disruptive technologies is an extremely context-sensitive process. Place, time, resources and parallel innovations in adjacent fields need to fall together to ignite innovation. This book portrays such a moment in time when Additive manufacturing (AM) made the leap from the scale of product design to the dimension of entire buildings.

We live in a time when 3D printing has matured from a hobbyist and prototyping tool to a technology with potential to disrupt entire industries in and around the built environment. The developments in additive manufacturing are transforming architecture and design no less than they impact engineering and construction. The book portrays the rapid advances in research and industrial processes that have paved the road for this

upheaval. In five chapters that cover historical development, engineering aspects, the digital design process, interactions with other technologies and potential for functionalization through additive manufacturing, the editors have curated a text that illustrates how a complex network of actors inspires and influences each other to make this technological transformation possible.

The book follows the trail of scientists who prove the technology's viability and documents design explorations, prototypes and entire buildings that are demonstrating their readiness for the commercial market.



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MORE WATER LESS LAND NEW ARCHITECTURE

SEA LEVEL RISE AND THE FUTURE OF COASTAL URBANISM

Weston Wright

Forewords by Kenneth Frampton and Ana Tostoes
Afterwords by Karsten Harries and Rasmus Waern

About this book

Climate change, and the inevitability of sea level rise, will require much more of us than simply pulling back from the coastline. The thesis of Weston Wright's *More Water Less Land New Architecture* is that we need to start thinking in an entirely different way about the relationship of cities to waterfront sites and of the relationship of buildings to water, which means rethinking many of architecture's implicit premises. If architecture has been confrontational with water – think bold towers erected beside the sea, as if to dare the water to challenge them – Wright's argument is that we will need to be modest, accommodating, and accepting of the power and presence of water if our cities are to survive. He knows that nature is stronger than we are, and that best chance mankind has to build successfully will be to build with, not against, the reality of water. This is an important book, not least because its quiet, sober tone balances natural history with architectural history, and reaches across the world to show examples of architecture that accommodates to the water ranging from small vernacular houses on stilts to huge megastructures anchored like islands in the sea. Although Wright's argument transcends aesthetics or style, his book is, in the end, a case for the strength that comes from restraint, and perhaps even for the lasting power of gentleness.

Paul Goldberger
The New School's Joseph Urban Professor of Design

Weston Wright has put together a truly valuable, thought provoking, and original collection of ideas, stories, and images that are designed to make us more comfortable with living near, on, and with water in the coming decades. He has managed to encapsulate his insights into concise, illustrative presentations that flow into each other, making his book short, compact, and compelling. In this book, Wright is paving the way or rather, building a bridge, into an emerging coastal architecture and coastal

urbanism that he already seems comfortable and familiar with, urging us to catch up with him and to sail along for the adventure. This book is a wonderful exhibit of realistic, down-to-earth, evidence-based futurism.

Shlomo Angel
*Professor of City Planning
The Marron Institute of Urban Management at New York University*

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THE DETROIT GREAT GAME

EXPLORATIONS AROUND ARCHITECTURAL DESIGN AND ITS AGENCY

Valeria Federighi, Edoardo Bruno

About this book

"*The Detroit Great Game* presents a captivating and timely pedagogical experiment and offers a much-needed rethinking of the playful dimension of architectural education. Federighi and Bruno offer a fresh pragmatist perspective to the reality of project making tracing the contingencies, negotiations, documentary exchange, promises and contextual complexities of architecture in the making. Vividly written and filled with insightful examples and innovative graphics, it is a must-read for every student, academic and practitioner in Architecture."

Albena Yaneva, University of Manchester

"*The Detroit Great Game* demonstrates that no architectural project is autonomous from the world and that all projects catapult their players into an unpredictable future. It follows that all projects are susceptible to the vicissitudes of contingent encounters and unexpected roadblocks. Such is the great game of designing worlds on fields of immanence where documents and contracts hold equal weight to material objects. Groping experimentation and experience come first, know-how and knowledge afterwards. Enjoy this great game! Play it seriously!"

Hélène Frichot, University of Melbourne

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Karl-Heinz Bogner Orte, Räume, Notationen Places, Spaces Notations



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ORTE, RÄUME, NOTATIONEN ↔ PLACES, SPACES, NOTATIONS

Edited by architekturalerie am weißenhof e.V.

About the author



In his works, the Stuttgart artist Karl-Heinz Bogner processes impressions of built spaces, places and landscapes and develops them further into independent and complex reflections on space and imagination. Fragments and systems, structure and topography, metaphor, and reification

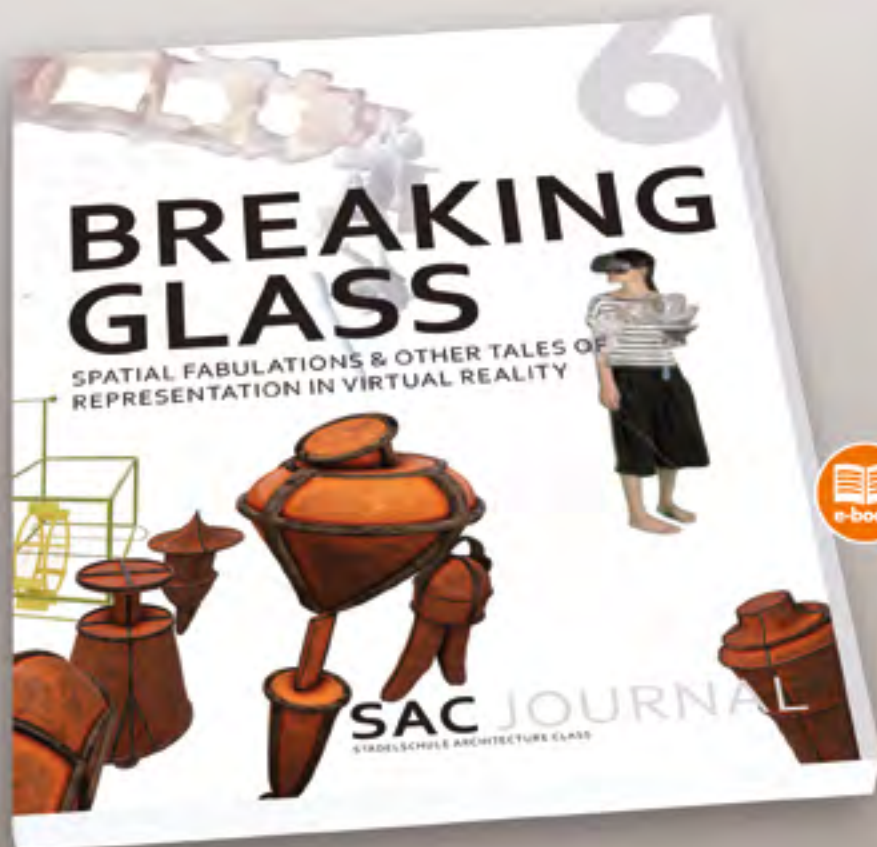
merge in drawings and objects. With this eclectic approach he creates new worlds. In the interweaving of pictorial invention and seemingly familiar sign systems, his works oscillate between references to another reality and the one created in the work itself. They disclose themselves to the new discovery of the environment and of the space and challenge the viewer to a substantive rendition and interpretation.

Der Stuttgarter Künstler Karl-Heinz Bogner verarbeitet in seinen Arbeiten Eindrücke von gebauten Räumen, Orten und Landschaften und entwickelt sie weiter zu eigenständigen und komplexen Reflexionen über Raum und Imagination. Fragmente und Systeme, Struktur und Topographie, Metapher und Konkretion verbinden sich in Zeichnungen und Objekten auf vielschichtige Weise zu neuen Welten. Im Ineinander-Verweben von bildnerischer Erfindung und scheinbar vertrauten Zeichensystemen changieren seine Arbeiten zwischen Verweisen auf eine andere Realität und der im Werk selbst geschaffenen. So öffnen sie sich der Neuentdeckung der Umwelt und des Raumes und fordern den Betrachter zur eigenständigen Interpretation und Deutung.

About this book

The architekturalerie am weißenhof is committed to present the development of contemporary architecture and urban planning by touching on technology, fine arts, and society. For this purpose, the gallery organises exhibitions, lectures, and symposia. It addresses an expert audience, as well as the interested public. It is in the gallery's interest to present a balanced programme between current trends of building culture and topics concerning the modern history of architecture. It strives for an intensive discourse, and every time faces the challenge of aesthetic presentation and critical contemplation. The architekturalerie am weißenhof was founded in 1982 by architects based in Stuttgart and the BDA Baden-Württemberg. It is thus one of the oldest architecture galleries in Europe. Being part of a former model home, built in 1927 by the Berlin based architect Peter Behrens, the rooms of the gallery belong to the few locations from the internationally renowned experimental housing estate, called "Die Wohnung" that are open to the public.

Die architekturalerie am weißenhof hat es sich zur Aufgabe gemacht, die Entwicklung der zeitgenössischen Architektur und Stadtplanung zwischen Technik, Bildender Kunst und Gesellschaft in Ausstellungen, Vorträgen und Symposien vorzustellen. Sie wendet sich dabei sowohl an das Fachpublikum als auch an die interessierte Öffentlichkeit. Ihr Bemühen gilt einem ausgewogenen Programm zwischen aktuellen Tendenzen der Baukultur und Themen der neueren Architekturgeschichte, wobei sie den intensiven Diskurs sucht und sich jedes Mal erneut dem Anspruch ästhetischer Präsentation und kritischer Reflexion stellt. Die architekturalerie am weißenhof wurde 1982 von Stuttgarter Architekten und dem BDA Baden-Württemberg gegründet. Sie ist damit eine der ältesten Architekturgalerien Europas. Als Teil eines ehemaligen Musterhauses, das 1927 durch den Berliner Architekten Peter Behrens errichtet worden war, gehören die Räume der Galerie heute zu den wenigen Orten der international berühmten Werkbundsiedlung „Die Wohnung“, die öffentlich zugänglich sind.



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BREAKING GLASS

SPATIAL FABULATIONS & OTHER TALES OF REPRESENTATION IN VIRTUAL REALITY

SAC JOURNAL NO. 6 – Städelshule Architecture Class

About this issue

Within a relatively short time, Augmented and Virtual Reality have emerged centre stage in architecture and the arts as novel means for exploring how their creative output is produced, mediated and experienced. Feeding the continuous spectrum between the “fully real” and the “fully virtual,” the underlying technology of these media present machine-generated sensorial input where to date the image-based dominate. With these inputs, corporeal existence see “virtual” experiences thrown on the scale with “real” ones as the concepts and models for how we understand perceptual dynamics are shifting.

While teasing the disciplines with creative opportunities, the use of the media presents a staggering number of acute questions, not the least with respect to corporeal experience, the human-machine interface and what constitutes the “real.” Augmented and Virtual Reality invite to re-examine established ways of thinking and making within architecture and the arts and open onto an uncharted territory of what comprises architectural and artistic experience.

With *Breaking Glass: Spatial Fabulations & Other Tales of Representation in Virtual Reality*, select topics central to Augmented and Virtual Reality in architecture and the arts are addressed. It is published in conjunction with the conference *Breaking Glass III: Virtual Space*, the third and last in a series hosted by the Städelshule.

The publication includes texts by, among others, Martine Beugnet, Michael Young, Curtis Roth and Lara Lesmes and Fredrik Hellberg as well as conversations that Daniel Birnbaum respectively had with Sanford Kwinter and Sven-Olof Wallerstein. In addition, a series of visual portfolios by architects and artists presents works. Finally, the publication features the award winning projects of Städelshule Architecture Class’ AIV Master Thesis Prize 2019.

The issue has been edited by Yara Feghali and the editorial team of the Städelshule Architecture Class. It has been made possible with the generous support of the Aventis Foundation and the Dr. Marschner Foundation.

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About the journal

SAC THEMES presents practical and theoretical work at the forefront of contemporary interests in architectural design. The content in each publication is produced by invited contributors and the Städelshule Architecture Class.



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DE 38,- € | AT 39,10 €



BEYOND EFFICIENCY

Edited by Josefin Wangel, Eléonore Fauré

About this book

How could a more just and sustainable living environment be like? This anthology seeks to shed new light on how the design of built living environments shapes the possibilities for everyday life to be sustainable. The centerpiece of the anthology is a selection of speculative design experiments, including e.g. Weather Wash, Biophilia, and Interstitial Interventions. Moving from an analysis of 'what is' to an exploration of 'what if', the design experiments seek to articulate the limitations of ecomodernist urban sustainability while also opening up for alternatives. The design experiments are complemented by a number of essays, expanding on frustrations and reflections, and proving insight into how a design driven research process might be carried out, including methodological troubles. If you have an interest in planning and design for urban sustainability, futures studies and speculation, and/or design-driven research, then this book is definitely for you.



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Diagrams: Tropes, Tools, Abstract Machines

Christoph Lueder

ISBN 978-3-88778-600-7

English

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DIAGRAMS: TROPES, TOOLS, ABSTRACT MACHINES

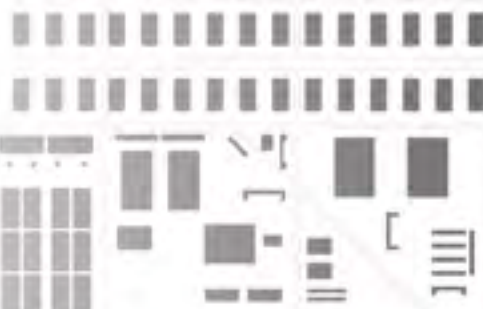
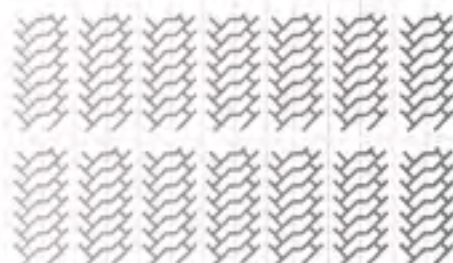
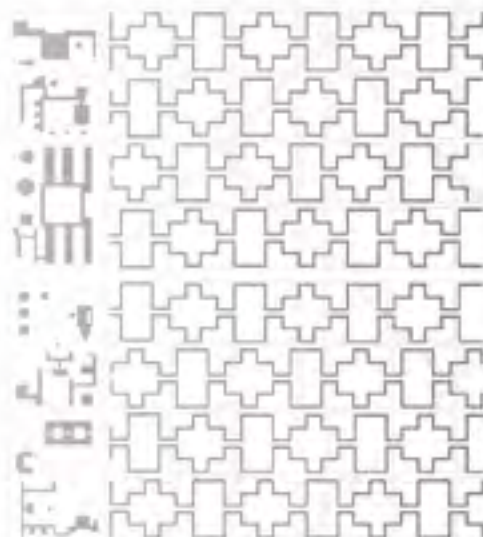
Christoph Lueder

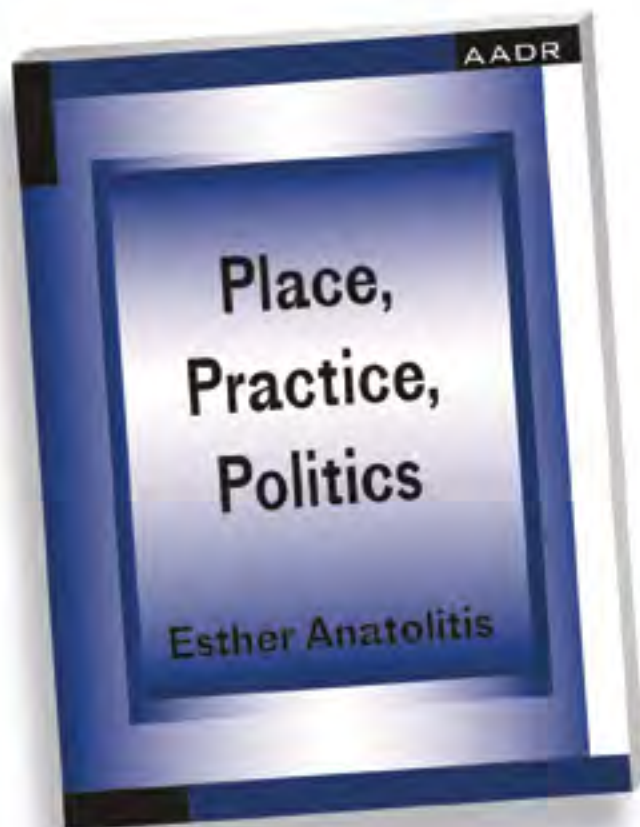
About this book

Diagrams: Tropes, Tools and Abstract Machines examines the pervasive roles of diagrams as analytical, generative, narrative and critical devices manifest in design practices by architects and non-architects that draw on thick cultural milieus and that operate at personal, architectural and urban scales. What are potentials of diagrams beyond representation, as situated cultural practices, corporeal engagement and choreographic script, as instruments of speculation and invention, as manifestation of ideas and incrimination of ideology, as abstract machines in scenarios of allopoiesis, autopoiesis and cosmopoiesis?

About the author

Christoph Lueder (PhD) is Associate Professor at Kingston University London. He previously taught and researched at ETH Zurich and the University of Stuttgart, and has published widely on the topic, including in DASE, JSAH, The Journal of Architecture, JoAE and ARQ.





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PLACE, PRACTICE, POLITICS

Esther Anatolitis

About this book

What futures are we designing by default? What collaborations are we complicit in? How can we incorporate an active civic engagement into our professional and creative practice – into our everyday lives? Esther Anatolitis presents a dynamic snapshot of her own practice from a distinctly Australian context but with a global perspective, offering tools and techniques for integrating civic engagement into daily practice. Taking leaps across spatial, creative, professional and political work, this is an unsettling text.

About the author

Esther Anatolitis is one of Australia's leading advocates for the creative industries. Her work promotes critical reflection on practice and active civic engagement. Across two decades Esther has led arts and media organisations, consulted on cultural policy, facilitated industry cooperation on political engagement, and created Australia's first arts advocacy training program.

The space creates constraints

The space you currently inhabit is full of many, if not many, that have not yet been chosen. The idea is making it a space for reading. Perhaps the chairs are uncomfortable, perhaps the space is empty, perhaps they serve a secret drink, imagine it otherwise. What is this place? What is it for? Integrate a program. Get around, speak, connect, connect. How does water? Do they sit in all corners, in conversation space? Turn your body so that you are oriented in another direction. Consider those who have come before and notice what they have left for you. Deliberate. Take on a fourth and find a corner of the page. Find a sense more. Find it again. Notice what happens to the form as the body's movement weight shifts balance as it lifts from the page. Choose one shape from what you have created. Share it with the next page. Draw, connect, connect, connect, connect. Connect this with what you began to connect. Try to read the words inside the markings and fields. See how instead of their typographic form, try to draw lines from their connecting for further meaning, for just one line, how does one line up? Arrange them into a new language, why for articulating process, see the programming made visible, see for articulating creativity. Design is the process by which it becomes architecture. Setting the most productive constraints for making the most meaningful work, the public space, the city.





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SONIC WILDERNESS: WILD VINYL RECORDS

Mark Harris

About this book

Unreasonable Records accesses the critical value of weird vinyl records, recognizing their nonconformist acoustics and lack of lyrical boundaries as subversive cracks in normative popular music. These unreasonable songs are resuscitated to evaluate their mutinous sounds and alarming worldviews. As a lyrical unconscious revealing impulses and desires buried by commercial music, the warped pre-occupations of these records are taken as symptomatic of enduring social, psychological and political disorders.

About the author

Mark Harris researches how language, image, and music reveal everyday experience as remarkable. His art and writing concern avant-garde manifestations, including 19th-century utopianism, Surrealism, 60s communes, Beat poets and filmmakers, intoxication, calypso, punk, and sound studies. Recent exhibitions and performances have occurred in Vienna, London, New York, and Cincinnati.





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PROBLEM INVENTION

The Artistic Process in Architecture

Peter Bertram

About this book

This evocative and self-reflective book opens broader and pertinent questions about the physical nature of the architectural design process that will resonate with many of us who are prepared to work sympathetically with material. It is the conscious introduction of artistic experimentation in the architect's material practice that can gradually enable intimacy, complexity and the shaping of novelty, as Bertram argues. A loving and rigorous attention to making opens exciting spatial questions and prompts 'problem invention'. Bertram helps us to understand this process by linking architecture with philosophy, science and art.

Yeoryia Manolopoulou, Professor of Architecture and Experimental Practice, The Bartlett School of Architecture

This book challenges established pedagogical profiles within the creative fields of art and architecture. Through an array of unique projects, each accompanied by a very reflective text, the book invites the reader into the creative universe of a search that is at the same time research. It makes an important contribution to the contemporary discussion regarding artistic research as it focuses upon the complexity of the creative act itself. The nature of this search entails a specific form of openness, a receptiveness that cannot be measured as the process unfolds. In order to contribute, one must follow an individual path, since it is in the making that one invents a problem.

**Per Olaf Fjeld, Professor,
The Oslo School of Architecture and Design**



About the editor

Peter Bertram is an architect and associate professor at the Royal Danish Academy of Fine Arts, School of Architecture in Copenhagen. He has exhibited his work internationally, and published numerous books on the subject of artistic research.



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ZERO PIRANESI / SAC JOURNAL NO. 5

Städelschule Architecture Class

Edited by Peter Trummer

About this issue

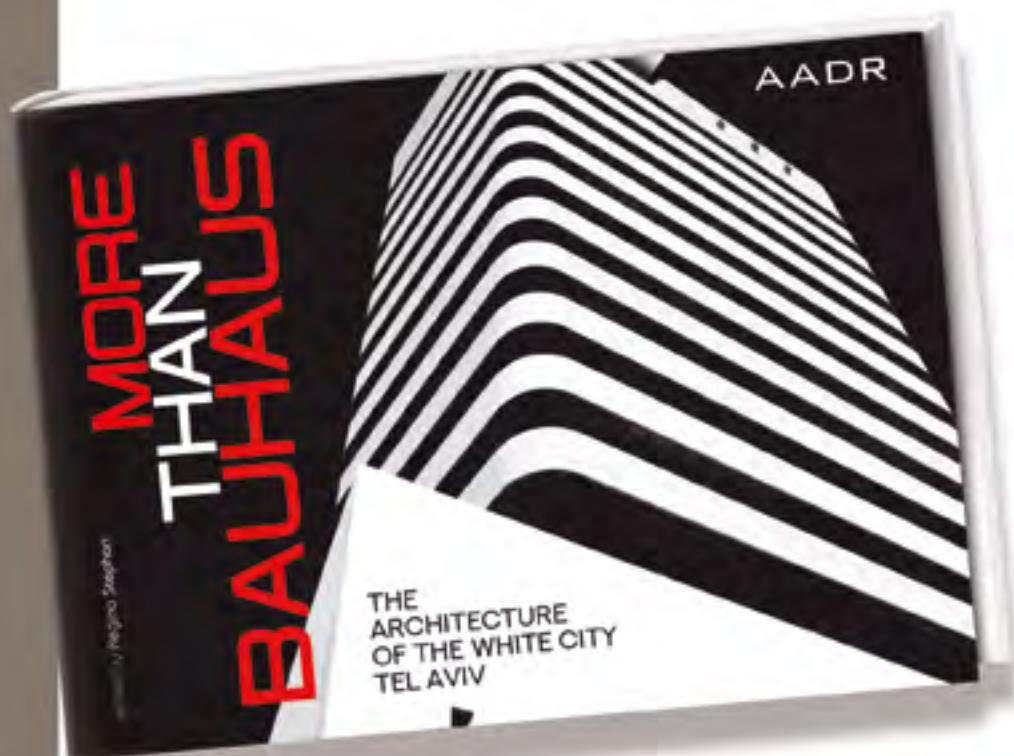
Giovanni Battista Piranesi's engravings, Campo Marzio dell'antica Roma of 1762, have a peculiar position within the discipline of architecture. With their dissemination, the folio collection of six etchings have till this day nurtured architects' speculations on the city. Since the Enlightenment, they – and in particular the Campo Marzio plan – have fuelled research, discussions and visions for the future of architecture. These engravings are also some of the most beautiful documents in Western architectural history.

This fifth issue of SAC JOURNAL, Zero Piranesi, is guest-edited by Peter Trummer. It celebrates Piranesi's vision of ancient Rome and the disciplinary search of the endless realities within his Campo Marzio plan of Rome. For Trummer, Zero Piranesi suggests an architectural methodology based on a theory of replacement. With it, Piranesi's plan of Rome is transformed into an "Object Plan" – a plan where multiple authors' various positions are absorbed. Thus, the "Object Plan" contains a kaleidoscope of ideas which form a crust of architectural speculations accumulated within.

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About the journal

SAC JOURNAL is a publication series that addresses topical issues within architecture. The journal documents, critically reviews and presents theoretical discussions concerning contemporary design and research. The content of SAC JOURNAL is produced by invited contributors and students and faculty at the Städelschule Architecture Class.



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MORE THAN BAUHAUS

The Architecture of the White City Tel Aviv

About this book

In 2003 Tel Aviv became a UNESCO World Heritage site. On this occasion Tel Aviv was described as a "synthetic representation of some of the most significant trends of the Modern Movement in architecture, as it developed in Europe". Today the "White City" in Tel Aviv with its some 4,000 buildings from the 1920s and 1930s is renowned as the largest collection of so-called Bauhaus buildings in the world. What does it mean that the architects of these projects arrived from all over Europe, and only six of them were Bauhaus alumni? Over recent decades the word Bauhaus has become synonymous with modernity in art, design and architecture. Often disregarding the original intentions of the School, founded in 1919 and closed in 1933, it serves as a label for all kinds of merchandise. Among them architecture is the most prominent. But, what is Bauhaus? And, is there such a thing as a specific Bauhaus architecture? In search of an answer to these crucial questions, students from Germany, Israel and Austria studied the original Bauhaus buildings in Dessau, Germany, before travelling to Tel Aviv, Israel to undertake further research. For them, the question remained: Bauhaus or not?



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PAUL MEISSNER (1868-1939)

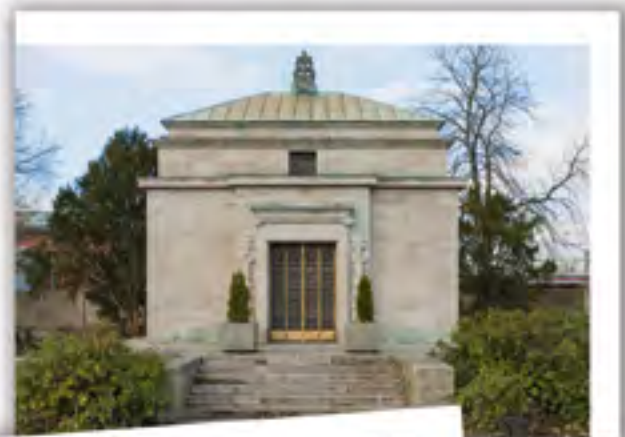
Ein Architekt zwischen Tradition und Aufbruch

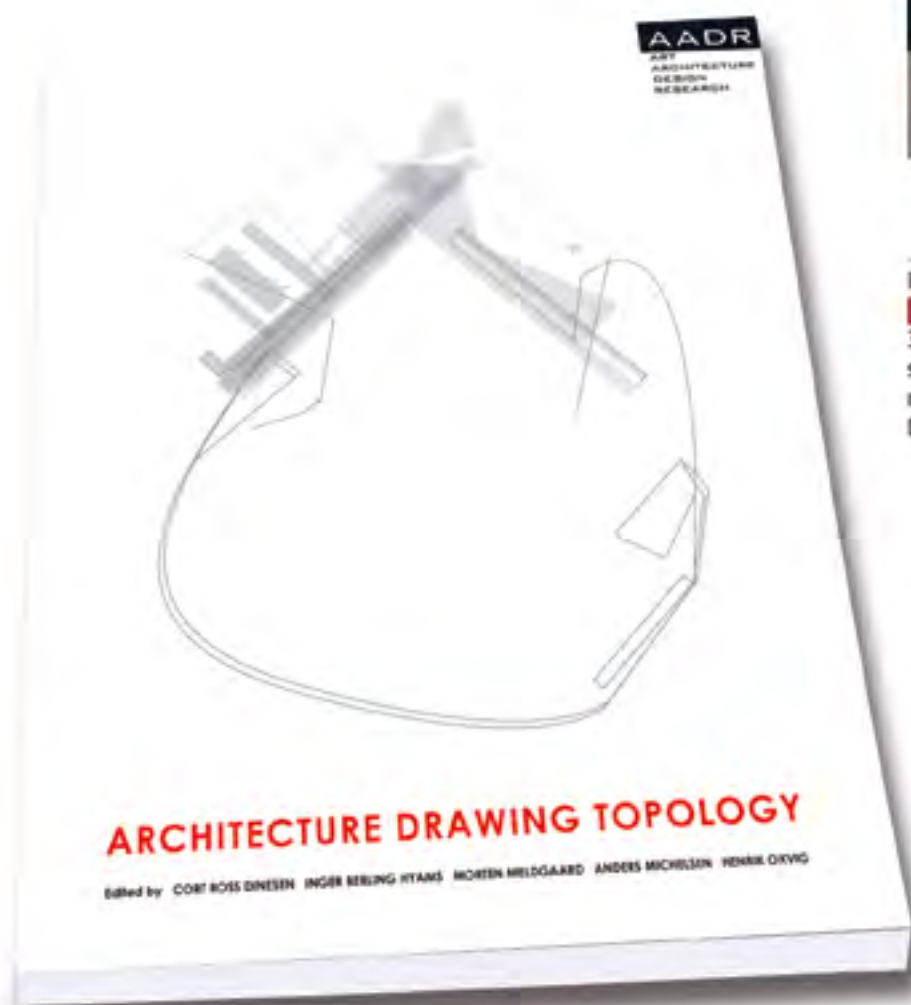
About this book

Paul Meißner (1868-1939) gehört zu jener Generation von Baukünstlern zwischen Späthistorismus und früher Moderne, die bisher gerade aufgrund ihrer Mittlerstellung noch zu wenig beachtet wurden.

Meißners frühe Bauaufgaben sprechen noch deutlich die Sprache des späten Historismus und der frühen Denkmalpflege. Meißners Durchbruch als Architekt gelang mit dem Neubau der Landes-Hypothekenbank am Darmstädter Paulusplatz (1905-1908). Neben öffentlichen und privaten Bauaufträgen trat er vor allem als Denkmalpfleger und mit wichtigen Industrie- und Ingenieurbauten z.B. für Dyckerhoff & Widmann in Wiesbaden-Biebrich oder Opel in Rüsselsheim hervor. Auch Brückenbauprojekte setzte er um. Meißners 1929 vollendete Trink- und Wandelhalle wurde zu einer Art Wahrzeichen des nordhessischen Bad Wildungen.

Der vorliegende Katalog und die dazugehörige Ausstellung rufen Meißners Werk als vielseitiger Architekt und Denkmalpfleger sowie seine jahrzehntelange Tätigkeit als passionierter Hochschullehrer erneut ins Bewusstsein.





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ARCHITECTURE DRAWING TOPOLOGY

Cort Ross Dinesen, Inger Berling Hyams, Morten Meldgaard, Anders Michelsen, Henrik Oxvig (Editors)

About this book

This book presents contributions of drawing and text along with their many relationalities from ontology to history and vice versa in a range of reflections on architecture, drawing and topology. We hope to thereby indicate the potential of the theme in understanding not only the architecture of today, but – perhaps most importantly – also creating and producing architecture that is contemporaneous and reacts to the radical changes of the physical world which surrounds us in the increasingly artificial measures of new materialities and understandings thereof.

The contributions range from the intricate issues of the imagination and the moving ratio in the topological culture, over urban topology, diagrammatisation, mediality and dynamics of transduction in the contemporary artificial environment.



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FEMINIST FUTURES OF SPATIAL PRACTICE

– MATERIALISMS, ACTIVISMS, DIALOGUES, PEDAGOGIES, PROJECTIONS

Meike Schalk, Thérèse Kristiansson, and Ramia Mazé (Editors)

About this book

Architecture and the arts have long been on the forefront of socio-spatial struggles, in which equality, access, representation and expression are at stake in our cities, communities and everyday lives. Feminist spatial practices contribute substantially to new forms of activism, expanding dialogues, engaging materialisms, transforming pedagogies, and projecting alternatives. *Feminist Futures of Spatial Practice* traces practical tools and theoretical dimensions, as well as temporalities, emergence, histories, events, durations – and futures – of feminist practices.

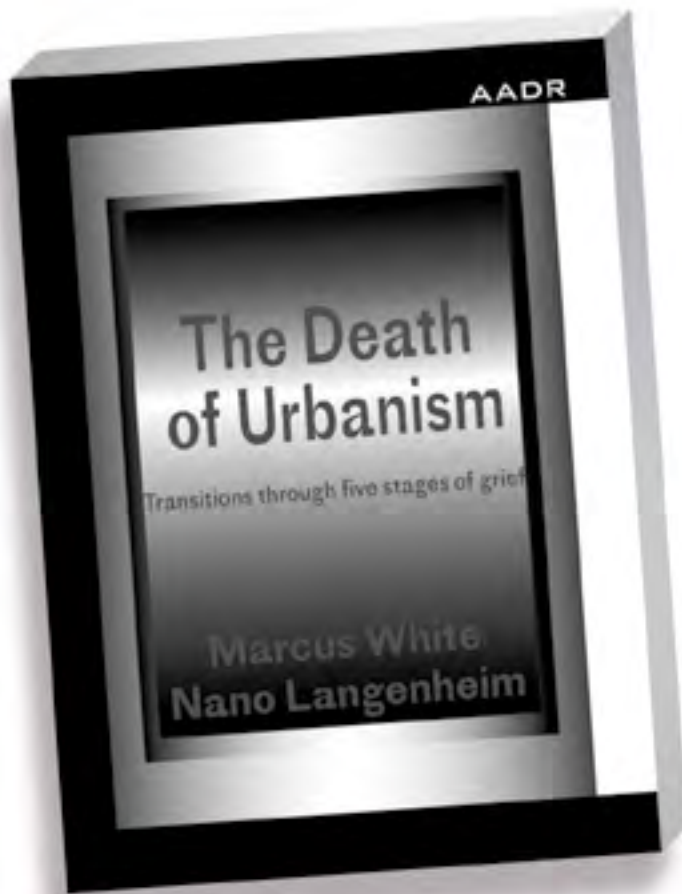
Authors include international practitioners, researchers, and educators, from architecture, the arts, art history, curating, cultural heritage studies, environmental sciences, futures studies, film, visual communication, design and design theory, queer, intersectional and gender studies, political sciences, sociology, and urban planning. Established as well as emerging voices write critically from within their institutions, professions, and their activist, political and personal practices.

Feminist Futures of Spatial Practice deepens and broadens how we can understand and engage with different genders, bodies and peoples, diverse voices and forms of expression, alternative norms and ways of living together.

All authors listed in alphabetical order

Mariana Alves Silva
Jenny Andreasson
Nishat Awan
Katarina Bonnevier
Karin Bradley
Sara Brolund de Carvalho
Brady Burroughs
Ragnhild Claesson
Yvonne P. Doderer
Macarena Dusan
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THE DEATH OF URBANISM

Transitions through five stages of grief

About this book

Koolhaas pronounced urbanism dead in 1995. Since then, urban design has struggled to come to terms with this and other losses including environmental stability, affordable housing, design control, and urban amenity. This book explores urban design paradigms transitioning through a misappropriation of Kübler-Ross' "five stages of grief" – from pro-sprawl 'denial', NIMBY 'anger', revisionist new urbanist 'bargaining', 'depressed' architects, through to an optimistic manifesto of 'acceptance'.

About the authors

Marcus White (PhD) is an award-winning architect and urban designer, Professor of Urban Design at Swinburne University of Technology, and director of Harrison and White. Nano Langenheim is a landscape architect, horticulturist, arborist, and lecturer in landscape architecture and urban design at the University of Melbourne. Their research explores the integration of data, emerging technology and cultural specificity to support design decision making for cities in transition.





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DIRTY THEORY Troubling Architecture

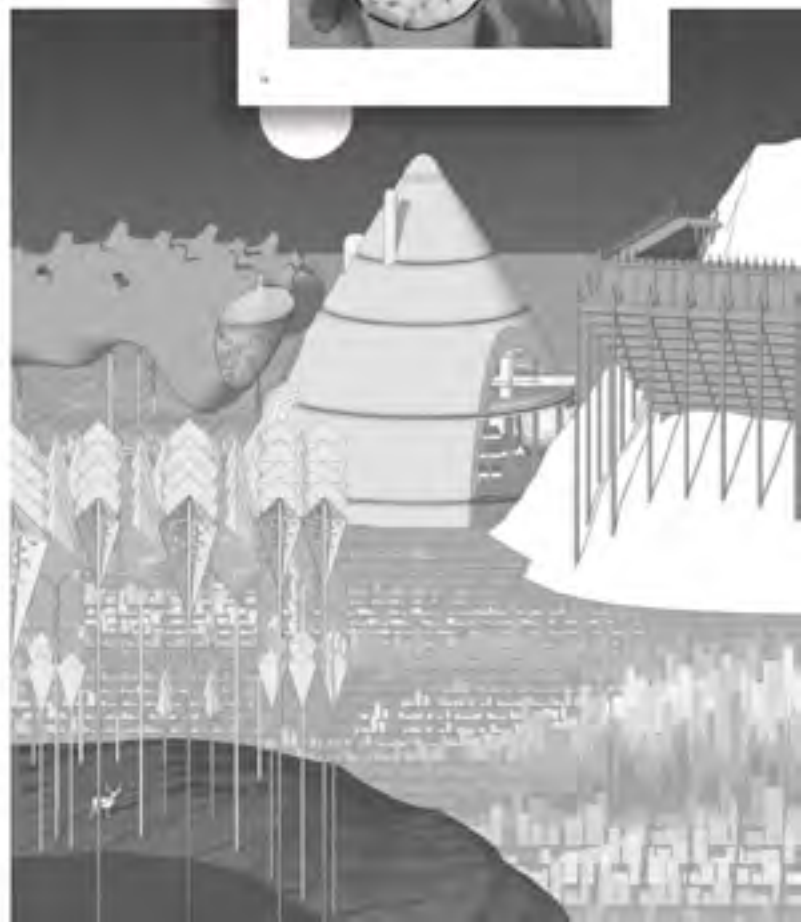
Hélène Frichot

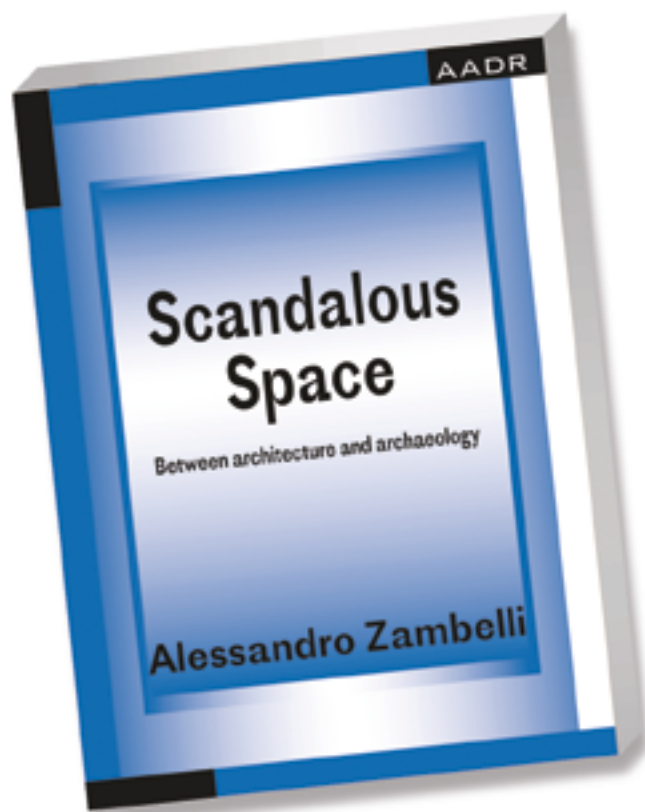
About this book

Dirty theory follows the dirt of material and conceptual relations from the midst of complex milieus. It messes with mixed disciplines, showing up in ethnography, in geography, in philosophy, and discovering a suitable habitat in architecture, design and the creative arts. Dirty theory disrupts a comfortable status quo, including our everyday modes of inhabitation and our habits of thinking. This small book argues that we must work with the dirt to develop an ethics of care and maintenance for our precarious environment-worlds.

About the author

Hélène Frichot (PhD) is Professor of Architecture, KTH Stockholm, and in 2020 joins the Faculty of Architecture, Building and Planning, University of Melbourne, Australia as Professor of Architecture and Philosophy. Her research traverses the dirty interdisciplinary domain between architecture and philosophy where she places an emphasis on feminist theories and practices and how to maintain a creative ecology of practices.





SCANDALOUS SPACE Alessandro Zambelli

About this book

If architecture is a design-centred discipline which proceeds by suggesting propositional constructions then, Zambelli argues, archaeology also designs, but in the form of reconstructions. He proposes that whilst practitioners of architecture and archaeology generally purport to practice in future-facing and past-facing-modes respectively, elements of these disciplines also resemble one another. Zambelli speculates that whilst some of these resemblances have remained explicit and revealed, others have become occluded with time, but that all such resemblances share homological similarities of interconnected disciplinary origin making available in the scandalous space between them a logically underpinned, visually analogical form of practice.

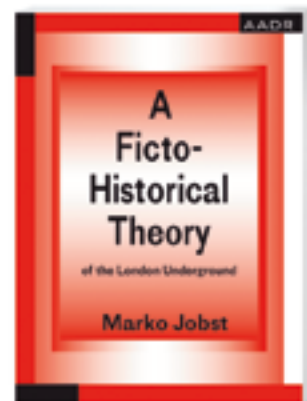
About the author

Alessandro Zambelli (PhD) is an architect, academic and researcher at the University of Portsmouth. He publishes and participates in the developing field of architectural / archaeological / anthropological interdisciplinarity, especially as it relates to design and drawing. As part of the collaborative Wastes and Strays project he also researches urban commons and commoning.

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A FICTIO-HISTORICAL THEORY OF THE LONDON UNDERGROUND Marko Jobst

About this book

This book addresses the London Underground in the context of architectural histories and theories. It aims to indicate that the subterranean transportation system of London, the first of its kind in the world, remains largely unacknowledged in architectural writing with regard to a number of issues: the status of the Underground station as a novel building type, which is essentially different to that of the railway station; the emergence of modernist approaches to space, manifest on the Underground in an unprecedented form of interiority; a perspectival regime that forecloses the horizon within an interior that corresponds to no immediate, inhabitable context; and the question of movement that brings together the built environment, the technologies of transportation, and the techniques of the body in a highly specific conjunction.

It employs a mode of writing that combines fictional storytelling with a theoretical essay. It is written in the first person as a series of research entries and theoretical interpretations offered by an unnamed narrator to his reader in a didactic, yet intimate tone.

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ARCHITECTURAL AESTHETIC SPECULATIONS
Michael Jasper

About this book

Architectural Aesthetic Speculations expands our understanding of the role of formal aesthetic criteria in twentieth-century artistic practices and reveals potentially transformative aspects in the art of architectural composition. The book stages an encounter of philosopher Gilles Deleuze's (1925–1995) constructivist sensibility and architect Louis Kahn's (1901–1974) mode of architectural figuration.

This book is of interest to architects, artists, historians and theorists and to those wishing to learn about contemporary aesthetic practice and theory.

About the author

Michael Jasper (PhD) is Associate Professor of Architecture and directs the Master of Architecture course at the University of Canberra. He was Visiting Scholar (2015) at the Columbia University Graduate School of Architecture, Planning and Preservation.

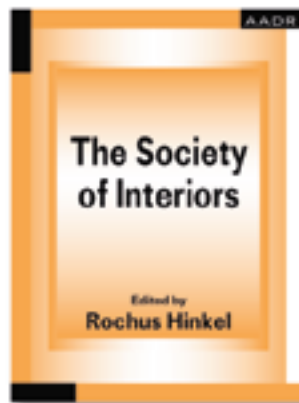
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THE SOCIETY OF INTERIORS
Rochus Hinkel

About this book

The Society of Interiors discusses a variety of spatial practices which critique, reveal, and resist the economical logic of a neoliberal market. A market that caters for exclusiveness and individualities, where public space becomes an interior, that is highly controlled and privatized. The different essays unpack, develop and expand a diversity of interior and spatial practices in urban contexts that allow for a diverse public, express differences, and create other experiences and situations.

About the authors and editor

Authors include the architect and researcher Tatjana Schneider, editor of the publication Spatial Agency (Routledge 2011); the activist architect Petra Pferdmenges from alive architecture in Brussels, the architectural theorist Peter Lang; the architect and artist Tor Lindstrand; as well as Rochus Hinkel, whose research focuses on the intersections between interior, architecture and urban environments. Hinkel is also the editor of Urban Interior: Informal Explorations, Interventions, and Occupations (Spurbuch 2011).

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HOW TO MAKE YOURSELF A FEMINIST DESIGN POWER TOOL
Hélène Frichot

About this book

Set amidst the experimental ecology of practices that supports feminist thinking and doing in architecture, this small book outlines an instruction guide that presents six provocative steps toward the invention of productive concept-tools. It invites readers to explore creative and messy methodologies that combine an aesthetics with a practical ethics. Frichot encourages us to think and do architecture in ways that challenge a dogmatic status quo that celebrates major figures, while overlooking the care and labour of minor figures and practices.

About the editor

Hélène Frichot (PhD) is Associate Professor and Docent in Architecture at the Royal Institute of Technology (KTH), Stockholm; she is the director of research training and leads the research and teaching division Critical Studies in Architecture. Frichot co-curated the Architecture+Philosophy public lecture series in Melbourne, Australia (2005-2014) and is co-convenor of numerous conferences on alternative practices, feminism, theory and criticality in architecture.

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SAC JOURNAL 1 A NEW MANIFOLD

About this journal

A NEW MANIFOLD, the inaugural issue of SAC JOURNAL, addresses the increased specialisation and possible fragmentation of expertise within architecture. Whilst historically always an amalgam of numerous forms of input, architecture is currently facing the necessity to assimilate and process hitherto unknown amounts and rates of information flow. How can architecture relate to the emerging forms of specialisation within the discipline – not the least in its pedagogy and academic programmes? The issue uses the academic programme of the Städelschule Architecture Class to reflect on these questions. The work presented comprises the finalists for the AIV Master Thesis Prize 2013.

Contributors to SAC JOURNAL No. 1 – A New Manifold include Beatriz Colomina, Ben van Berkel, Mirco Becker, Christian Veddeler, and Johan Bettum. SAC JOURNAL is a publication series that addresses topical issues within architecture. The journal documents, critically reviews and also presents theoretical discussions concerning contemporary design and research. The content of SAC JOURNAL is produced by invited national and international contributors and students and faculty at the Städelschule Architecture Class.

SAC JOURNAL is published one to two times per year by the Städelschule Architecture Class (Frankfurt) and AADR – Art Architecture Design Research (Spurbuchverlag).

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SAC JOURNAL 2 MEDIATED ARCHITECTURE

About this journal

MEDIATED ARCHITECTURE: Vivid, Effervescent and Nervous, the second issue of the SAC JOURNAL, presents three projects designed at SAC during the last eight years. The three projects are: The Theatre of Immanence (2007), an installation and exhibition project in Städelschule's Portikus gallery; Digital Bodies (2013-14), an experimental research project; and Orkhëstra (2014), which was an installation on a large public square in Frankfurt and part of Luminale, 'Biennale of Lighting Culture'. The projects vary in scale and nature from gallery installation via laboratory-style modelling experiment to an urban intervention. They span a period in which architecture's contribution to the production of space has become increasingly mediated by technology.

Each in their own way, the three projects probe this condition and explore new design opportunities given to architecture. The results are vivid, effervescent and nervous – and always a mediated architecture. Accompanying extensive portfolios of drawings and pictures that document the respective design processes and their results, are texts that expound on the theoretical and practical implications of each project.

Text contributors to SAC JOURNAL No. 2 include: Sanford Kwinter, Daniel Birnbaum, Maraike Bückling, Sebastian Oschatz, Mathias Wollin, Peter Trummer, Mirco Becker and Johan Bettum.

ISBN: 978-3-88778-429-4
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ISBN 978-3-88778-907-7
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SAC JOURNAL 3 GARDEN STATE

About this journal

GARDEN STATE – CINEMATIC SPACE AND CHOREOGRAPHIC TIME is the third issue of the SAC JOURNAL and explores the garden as a utopia wherein time and space may be thought of in architectural terms yet not easily deciphered against architecture's traditions and practices. The garden herein is a changeable and vulnerable condition, embodying the ephemerality of life, which in turn contrasts with the customary expectations of architecture's longevity. However, Garden State also engages with the contemporary arts, specifically video, cinema and ballet, and with it time and space open up with new, fragile dimensions. A choreographic framework emerges which is at once more precise yet loose, more responsive yet open, than that space architecture normally engenders. Choreographed movement differs from that prescribed by the calculable paths so often invoked in the spatial syntax of latter-day architecture. The garden emerges as a state, in all its social glory, a realm that we already occupy but perhaps never can own?

Contributors to this issue include: Daniel Birnbaum, Horst Bredekamp, William Forsythe, Hu Fang, Douglas Gordon, Damjan Jovanovic, Sanford Kwinter, Philippe Pirotte, Louise Neri, Tobias Rehberger, Julia Voss, Mark Wigley, and Johan Bettum.

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SAC JOURNAL 4 CULINARY LESSONS

About this journal

CULINARY LESSONS – The Space of Food is based on a series of events hosted by the Städelschule Architecture Class that engaged with the enormous social, economic and cultural spaces that accompany the production and consumption of food. In a series of hosted talks and events, Culinary Lessons attempted to unravel some of these spaces' structure and dynamics. The central ambition was to learn from culinary history and, not the least, the recent vanguard of culinary practice, and this fourth issue of the SAC JOURNAL presents a series of texts that chart and speculate on the relationship between architecture, art and the culinary world.

No human activity is so encompassing and engenders such effects on our societies and lives as the culinary. Culinary practices lay out aesthetic as much as ethical trajectories that span from century-old traditions to lifesaving experiments for the present and future. They provide for human sustenance and the highest form of bodily enjoyment while transverse the spaces that they concurrently produce and profoundly affect.

Contributors to this issue include, amongst others, Daniel Birbaum, Charlotte Birbaum, Mike Bouchet, Mehmet Gürs, Sanford Kwinter, Fabrice Mazliah, Tobias Rehberger, Carolyn Steel, Jan Åman, and Johan Bettum.

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SAC JOURNAL 5 ZERO PIRANESI

About this journal

Giovanni Battista Piranesi's engravings, Campo Marzio dell'antica Roma of 1762, have a peculiar position within the discipline of architecture. With their dissemination, the folio collection of six etchings have till this day nurtured architects' speculations on the city. Since the Enlightenment, they – and in particular the Campo Marzio plan – have fuelled research, discussions and visions for the future of architecture. These engravings are also some of the most beautiful documents in Western architectural history.

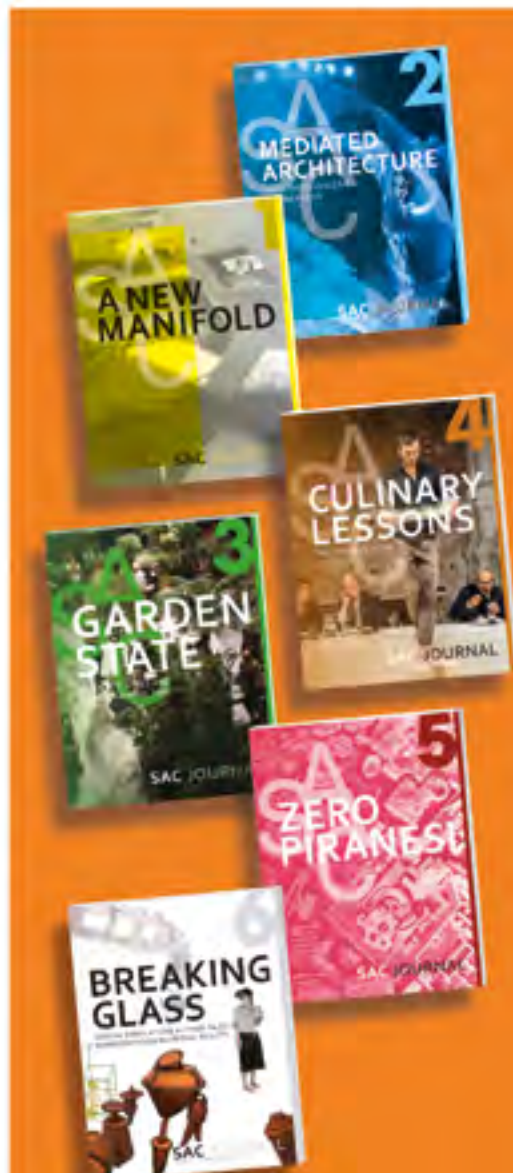
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About Städelschule

The Städelschule Architecture Class has been led by globally respected architects and teachers such as Günther Bock, Peter Cook and Eric Miralles. With Johan Bettum as its programm director, alongside the involvement of international scholars and architects such as Daniel Birbaum, Beatriz Colomina, Mark Wigley, Hélène Frichot and Peter Trummer, Städelschule Architecture Class is known for encompassing cutting-edge design and exciting investigations into the realm of contemporary architectural discourse.

ISSN: 2196-3216



INFLECTION VOL 01 A NEW MANIFOLD

Editors: Jonathan Russell,
Ariani Anwar and William Cassell
Advisory board: Dr. AnnMarie
Brennan, Prof. Gini Lee, Prof. Alan Pert

About this journal

What is **Inflection**? On a prosaic level, **Inflection** is the new student-run journal of architecture and the built environment from the Melbourne School of Design and published by AADR – Art Architecture Design Research.

Inflection is a themed journal, to be published annually and features work from students, academics and practitioners. Crucially, **Inflection** is also a physical object – an artefact to be touched, handled and read in depth. At a time when our engagement with architectural ideas is increasingly digital and transient, **Inflection** offers a different, slower form of discourse and in doing so, hopes to facilitate and engage in conversations about the built environment both locally and internationally.

In this issue, the word 'inflection' serves as our point of departure. The authors featured here enter into conversations on edge conditions, ambiguous boundaries and the role and nature of transitions.

Individually, the pieces collected here stand as insightful variations on a theme. Taken together, they form something much richer: a constellation of ideas to be parsed, discussed, compared and expanded upon.

Inflection is a space to gather and share ideas.

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INFLECTION VOL 02 PROJECTION

Editors: Jonathan Russell, Ariani
Anwar and William Cassell

About this journal

Our built environment exists in a perpetual state of becoming, caught in a process of creation that is continuous and unending. If we wish to understand architecture today, we must engage with the state of flux that defines it. In 2015, **Inflection** Volume 02 considers the idea of projection, interrogating its meaning in architecture and the built environment. Bringing together the work of students, academics and practitioners from Australia and around the world, this issue addresses the trajectories of the architectural design process, the changing role of architects in society, and the continuing state of becoming that defines our cities.

Inflection is a student-run design journal based at the Melbourne School of Design, Melbourne University. Born from a desire to stimulate debate and generate ideas, it advocates the discursive voice of students, academics and practitioners. Founded in 2013, **Inflection** is a home for provocative writing – a place to share ideas and engage with contemporary discourse.

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INFLECTION VOL 03 NEW ORDER

Editors: Courtney Foote, John Gatip
and Jill Raleigh

About this journal

In the context of recent global political and economic disruption, architecture seems no longer equipped to address the demands of contemporary society as an isolated discipline. One solution offered in this crisis of relevance is the notion of transdisciplinarity characterised by the hybridisation of distinct disciplines. Transdisciplinarity is the New Order. **Inflection** Volume 3 explores the achievements, limitations and future implications of this transdisciplinary age, weaving together a fragment of the tapestry that is expanded architectural practice. In tracing the trajectory of this New Order, this issue uncovers the matter that binds architecture together in this fragmented, yet hyper-connected epoch.

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Also available as e-book:
ISBN 978-3-88778-902-4
14,99 €



INFLECTION VOL 04 PERMANENCE

Editors: On Dominic, Wood Jessica,
Tory-Henderson Nina

About this journal

Permanence as an architectural concept is no longer restricted to the Vitruvian virtue of *firmitas*. To think about it in this sense today produces a schism: absolutism in a world of relativism.

Inflection Volume 4 extrapolates the permanent and the temporary not as opposing forces, but as a spectrum to be navigated at each stage of architecture's unfolding narrative. Through each of the responses presented in this year's edition, Permanence provides a critical voice as architecture and design continually seek an enduring foothold in an inherently evolving landscape, physical or otherwise.

Contributors include Elizabeth Diller, Dan Hill, Casey Mack, Christof Mayer of raumlabor, Tod Williams & Billie Tsien

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Also available as e-book:
ISBN 978-3-88778-913-8
14,99 €



INFLECTION VOL 05 FEEDBACK

Editors: Lucia Amies, Samuel Chesbrough, Sarah Mair, Olivia Potter, William Ward

About this journal

The term 'big data' is virtually ubiquitous in both cultural and technical contexts. The fifth volume of *Inflection* is an open-ended investigation into how designers are interpreting and countering the prevailing narrative that pushes for greater efficiency and automation using sophisticated data analytics. *Feedback* gathers a wide range of responses, united by their collective advocacy for a sophisticated understanding of processes, frameworks and ethics. *Inflection* is a student-run design journal based at the Melbourne School of Design, University of

Melbourne. Born from a desire to stimulate debate and generate ideas, it advocates the discursive voice of students, academics and practitioners. Founded in 2013, *Inflection* is a home for provocative writing – a place to share ideas and engage with contemporary discourse

Contributors include Jack Self, Greg Lynn, Christine Wamsler, Nicole Lambrou

ISBN: 978-3-88778-547-5
128 pages | size 20 x 24 cm | 24,- €



Also available as e-book:
ISBN 978-3-88778-914-5
14,99 €



INFLECTION VOL 06 ORIGINALS

Editors: Anna Petrou, Brittany Weidemann, and Harrison Brooks

About this journal

Architects are expected to create original ideas resulting in a unique, bespoke design. With the rise of Modern Architecture, originality became ingrained in perceptions of good design. As a result, originality has become a barometer against which we measure the value of design. However technology today allows for ease of replication and copies, thus originality in design has become an ostensibly hollow prospect. *Originals* gathers a wide range of responses, varied in their opinions and approaches to originality and authorship in design and architecture.

Contributors include Sir Peter Cook, Alison Brooks, Beatriz Colomina, Sean Godsell, Adam Peacock.

ISBN: 978-3-88778-569-7
128 pages | size 20 x 24 cm | 24,- €



Also available as e-book:
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About this journal

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Inflection is fundamentally a printed journal. The physicality of the object: its weight, texture and smell all contribute to the experience of the reader.

Inflection asserts that criticality is possible in any mode of expression – written or drawn, prose or poetry.

Inflection is themed and encourages a plurality of opinions.

ISSN: 2199-8094



EXPANDED ARCHITECTURE
Temporal Spatial Practices
EDITION BAUHAUS 47
Claudia Perren and
Sarah Breen Lovett (Editors)

About this book

The book comprises discussion of sitespecific works and essays exploring diverse notions of an expanded architecture through artistic experimentation, public participation, and interdisciplinary scholarly discourse contextualized in three high-rise buildings in Sydney's central business district designed by Harry Seidler, who studied under Walter Gropius at Harvard University. Following the Bauhaus tradition, Seidler is also well known for his extensive collaborations with such artists as Josef Albers, Alexander Calder, Sol LeWitt, Frank Stella and Lin Utzon, relationships that are a back-drop to this project.

About the editors

Claudia Perren is an architect, curator, and academic. Since August 2014, she has served as director and chief executive officer of the Bauhaus Dessau Foundation. Previously she lectured at the University of Sydney's Faculty of Architecture, Design and Planning on curatorial practice, design, and the history and theory of architecture.

Sarah Breen Lovett is an artist, curator, PhD candidate, and academic at the University of Sydney and the University of Technology, Sydney. She has bachelor of design, bachelor of arts, and master of architecture degrees.

Expanded Architecture – Temporal Spatial Practices is devoted to Australian architectural icons of modernism by Harry Seidler, casting current artistic perspectives on Bauhaus ideas and its advocates.

ISBN: ISBN 978-3-88778-434-8
160 pages | size 17 x 24 cm | 26,- €



**A SITUATION CONSTRUCTED FROM
LOOSE AND OVERLAPPING SOCIAL
AND ARCHITECTURAL AGGREGATES**
MOS Architects, M. Meredith,
H. Sample

About this book

Cities structure our lives, resources, interactions, and identities. From Sebastiano Serlio to Rem Koolhaas, architects have used the metaphor of theater, presenting the city as stage, as comic sets for comic acts, as a delirious city for delirious subjects, generic city for generic subjects, and so on. Today, however, we are social anywhere, actors on- and offstage. So what happens when the city no longer structures us, or when basic urban elements – streets, buildings, facades, and addresses – have been augmented, superimposed, and untethered by or replaced through technology?

First presented at the 2016 Venice Architecture Biennale, *A Situation Constructed from Loose and Overlapping Social and Architectural Aggregates* is a playful investigation into urban alternatives. Employing neither the holistic worldview of mapping nor the isolated islands of architectural typology, MOS imagines a proposal where the city is everywhere...

Includes essays by Jack Self, Curator, British Pavilion, 2016 Venice Architecture Biennale; T. Conrad Therrien, Curator of Architecture and Digital Initiatives, Solomon R. Guggenheim Foundation and Museum; and Ana Miljački, critic, curator, and Associate Professor of Architecture, Massachusetts Institute of Technology.

ISBN 978-3-88778-488-1
128 pages | size 24 x 33 cm | 42,- €



**PERSPECTIVES ON ARCHITECTURAL
DESIGN RESEARCH**
What Matters – Who Cares – How
J. Moloney, J. Smitheram, S. Twose

About this book

Perspectives on Architectural Design Research is a collection of short essays, projects and edited transcripts that offers current perspectives on design research in architecture and aligned disciplines. Contributors include international figures Donald L. Bates, Richard Blythe, Nat Chard, Murray Fraser, Dorita Hannah, Jonathan Hill and Vivian Mitsogianni. What emerges from the multiple perspectives is that contemporary design research – transdisciplinary, multiscale and concerning place, people, space and time – provides a collective and subtle mechanism that is propositional and transformative. The shared optimism of the contributors is that this propositional mode of research can be of catalytic value for contemporary culture and society.

"Architectural design research is a multifaceted and rapidly developing field. From established authors to emergent voices, from digital design to curating, this collection of diverse and well-crafted essays forms a wonderful introduction to the range of approaches currently being taken in this lively subject area. Through its three-pronged enquiry into 'what matters? who cares? and how?' the volume also provides sustained and critical analyses of some of the fascinating tensions at play in an area, which can be located between thinking and making on the one hand, and rigour and creativity on the other, as well as the sometimes divergent demands of professional design and academic research." Jane Rendell, The Bartlett School of Architecture, UCL, London

ISBN: 978-3-88778-461-4
208 pages | size 21 x 25 cm | 38,80 €



**ACCES TO RESOURCES
AN URBAN AGENDA**
Henrietta Palmer

About this book

The urban environment is in a constant state of change, a constant state of 'becoming'. Each period in history has had its specific driving forces for change and corresponding solutions for directing change towards the city imagined and desired at that time. But our current era differs dramatically from earlier epochs as it faces seemingly overwhelming forces like the depletion of fossil fuels and climate change with their unforeseen impacts on the urban. Through the framework of the scenario-thinking and research carried out within the Resources programme at the Royal Institute of Art in Stockholm, this book embarks on a journey of understanding contemporary urban transformations in three cities – Shanghai, Los Angeles and Pune – each representing not only three major world economies, but three specific urban contexts. Looking beyond the crunch of climate change and depleting fossil fuels, the book brings together a multidisciplinary group of major thinkers and practitioners alongside Resources participants to offer scenarios and visions for a complex yet hopeful picture of an urban future in common.

ISBN: 978-3-88778-419-5
380 pages | size 21,5 x 28 cm | DE 56,- €



**INTERLOCKING DIGITAL AND
MATERIAL CULTURES**
Sven Pfeiffer

About this book

Interlocking Digital and Material Cultures brings together a collection of recent research projects and theoretical perspectives on architectural design, showing the potential of embedded digital design and fabrication methods for architectural design as a material and cultural practice. Contributions come from academics and practitioners, including Markus Hudert (EPFL Lausanne/TU Braunschweig), Daniel Büning (TU Braunschweig), Mirco Becker (Städelschule), Achim Menges (TU Stuttgart) and many others.

The publication is the final roundup of a research and design project that took place over several years at the DEK (Department for Digital Design and Construction) at the msa | münster school of architecture.

About the author

Sven Pfeiffer is a Berlin-based architect and professor for Digital Architectural Production at the TU Berlin. From 2010 to 2014 he was guest professor for Digital Design and Construction at the msa | münster school of architecture. He has lectured and taught internationally and is co-author of the publication *Wind and City – Climate as an Architectural Instrument* (DOM publishers, 2014).

ISBN: 978-3-88778-435-5
144 pages | size 17 x 24 cm | 28,- €



**DESIGN RESEARCH ON
TEMPORARY HOMES**
*Hospitable Places for Homeless,
Immigrants and Refugees*
Elena Giunta and Agnese Rebaglio

About this book

Design Research on Temporary Homes focuses on questions of home, identity, and modes of inhabitation in relationship to asylum seekers and political refugees in Milan, Italy. The design research takes into account people's complex and diverse cultural backgrounds and individual needs and aims to connect so-called "reception centres" in Italy to the wider urban and social context. Projects address issues of temporary residence, multi-cultural cohabitation, the need for privacy and interpersonal relationships, in order to develop more hospitable and welcoming design proposals.

About the author

Dr Agnese Rebaglio is a designer, researcher and Assistant Professor at the Design Department of Politecnico di Milano. Rebaglio is a member of the Design for Hospitable City research team (DHOC), which develops interiors and urban spaces that create hospitable environments through innovative services and models of re-using abandoned spaces in the contemporary city.

Dr Elena E. Giunta is a designer, art-therapist and research fellow at the Design Department of Politecnico di Milano. As a member of GIDE (Group of International Design Education) and co-coordinator of the International Master "Urban Interior Design" her research focuses on the specific implications of intangible assets arising from places and artifacts.

ISBN: 978-3-88778-444-7
144 pages | size 17 x 24 cm | 26,- €



CONSTRUCTING ATMOSPHERES
Test Sites for an Aesthetics of Joy
 Margit Brünner / Adelaide and Vienna

About this book

Constructing Atmospheres is concerned with subjective perceptions and affections and the co-production of collective spatial realities. The book speculates upon the production of joy as a worthwhile and effective collective practice applied toward the refinement of shared spaces. The author suggests that atmospheres precede matter, including built environments. As a report on the artistic labour of bringing forth joyful affects, the book puts to the test Spinoza's fundamental conception of substance as a self-creating universal principle – philosophical theory is productively entangled with concrete spatial experimentation.

About the author

Margit Brünner holds a PhD in Visual Arts and undertakes her artistic research practice between Vienna, Austria and Adelaide Australia. Working through performative intervention, video and drawing her work investigates the spatiality of affective relations. Margit studied and undertook her Masters degree project in architecture with Hans Hollein, at the University of Applied Arts, Vienna. She has received several grants from the Austrian Federal Chancellery and was awarded with a MF & MH Joyner Fine Arts scholarship. Her work has been shown at the Museum of Modern Art, Vienna; the Architectural Biennale Venice; AEDES Gallery in Berlin; the Centre for Contemporary Photography, Melbourne; and the Australian Experimental Art Foundation in Adelaide, amongst other places. Currently she holds a visiting research position at the University of Adelaide.

ISBN: 978-3-88778-462-1
 224 pages | size 19 x 24,5 cm | 42,- €



PERFORMING MATTER
Interior Surface and Feminist Actions
 Julieanna Preston / Wellington

About this book

Performing Matter inquires about the material constitution of interiors as sites of political protest and ethical exchange. By forwarding feminist agency and a concern for the emancipation of interiors and their surfaces, this work oscillates between practical aspects of building construction, material properties, making processes, and embodied knowledge concerning interior materiality and spatiality.

About the author

Dr Julieanna Preston is a spatial artist and designer working through sculptural objects, performative installations, interior interventions, building renovations and speculative furniture designs. Her projects are developed via a spatial-writing and transdisciplinary creative practice and have been exhibited at such events as the Arts Festival in Auckland and Whirlwinds, UCL, London. She has edited Interior Atmospheres (Architectural Design, 2008), Intimus: Interior Design Theory Reader (Wiley, 2006), Interior Economies (IDEA, 2012); and has published in Feminist Practices: Interdisciplinary Approaches to Women in Architecture (Ashgate, 2011) and After Taste: Expanded practice in Interior Design (Princeton Architectural Press, 2011). Julieanna teaches at the College of Creative Arts, Massey University, Wellington, New Zealand.

ISBN: 978-3-88778-412-6
 212 pages | size 19 x 24,5 cm | 42,- €



A CLINIC FOR THE EXHAUSTED
In Search of an Antipodean Vitality
 Edmond & Corrigan and an Itinerant
 Architecture |
 Michael Spooner / Melbourne

About this book

A Clinic for the Exhausted commences from a vision of a landmark Australian architectural icon, RMIT University Building 8 by Edmond & Corrigan, apprehended as an ocean liner taking leave of its concrete moorings. Conceived as both a literary and an architectural project, A Clinic for the Exhausted ministers to an architecture of unforeseeable effect, and attempts to ascertain how one can architecturally act on behalf of the unknowable.

About the author

Dr Michael Spooner is co-editor of Frederick Romberg: an architectural survey (2013) and Practice of Practice 2: Research in the Medium of Design (2010). He has exhibited work in Procuring Innovative Architecture, DESSA Gallery, Ljubljana (2012), and with Peter Corrigan realised City of Hope, Venice Biennale (2010). He won the inaugural Architecture Australia Unbuilt Prize (2007). He is currently a lecturer in the School of Architecture at RMIT University, Melbourne, where he received his PhD.

ISBN: 978-3-88778-392-1
 240 pages | size 19 x 24,5 cm | 36,- €



INTRAVENTION, DURATIONS, EFFECT
Notes of Expansive Sites and
Relational Architectures
Alberto Altés, Oren Lieberman / Umeå

About this book

Intravention, Durations, Effects defines architecture not as an 'it' but as a process; in that sense, architecture is a verb: to architect. Rather than refer to the (paradoxical) limiting of intervention's 'in-between', it posits a new concept: intravention. Intra's focus on the 'within' establishes intraventions as (already) a part of the spaces and times in which they are 'intravening'.

About the authors

Alberto Altés Arlandis (eds.) is an architect, researcher and Lecturer at Umeå School of Architecture, in Sweden. His work interrogates the loss of critical and utopian impetus in architecture and explores the possibilities of the moving image as an apparatus of spatial critique and encounter. Oren Lieberman (eds.) is Professor of Architecture and Dean of the Faculty of Art and Design at the Arts University Bournemouth and a Guest Professor at Umeå School of Architecture. Together they direct the 'Laboratory of Immediate Architectural Intervention', exploring architecture as a relational, political, social and ethical practice that unfolds in the making of the world through intraventions.

ISBN: 978-3-88778-393-8
296 pages | size 19 x 24,5 cm | 52,- €

not available



INCONCLUSIVE EVIDENCE
Spatial Gender Politics at Strawberry
Hill 1747-58
Jan Hietala / Stockholm

About this book

Inconclusive Evidence is a semiotic study of letters, drawings, sketches and paintings related to Strawberry Hill in Twickenham, Middlesex, one of the most studied villas of all time and regarded as a forerunner to the Gothic revival in architecture. Horace Walpole assembled a 'Committee of Taste' to assist him in its construction, and as a result of the social requirements of the time an all male household emerged. The book sheds new light on the relation between Strawberry Hill and modernity.

About the author

Dr Jan Hietala is an artist who has exhibited at Modern Museum Stockholm, Museum of Contemporary Art London, and Bibliotheca Alexandria, amongst other institutions. He has represented Sweden and Finland in two international biennials. Hietala's essays and research have been published widely, including publications with Black Dog Publishing and the Swedish newspaper Dagens Nyheter, he has also appeared on national Swedish television in relation to his research. Hietala has held visiting teaching positions at the Royal Academy of Arts, London; the Royal Institute of Art, Stockholm and Chiang May University, Thailand. Hietala presently holds a ten-year grant endowed by the Swedish Arts Grants Committee.

ISBN: 978-3-88778-385-3
194 pages | size 19 x 24,5 cm | 36,- €



DEATH KEEPS ME AWAKE
Joseph Beuys and Rudolf Steiner –
Foundations of their Thought |
Wolfgang Zumdick / Aachen & Oxford

About this book

Few people are indifferent to Joseph Beuys and Rudolf Steiner – although it is decades since their death. One is a political clown and artistic agitator, the other an eccentric and esoteric philosopher. This is a judgement that many people still hold fast. Death Keeps Me Awake does not only show the intimate connection between Joseph Beuys's and Rudolf Steiner's thought. It also reveals the internal consistency and depth of their thinking, their determination and seriousness, and this, despite all the humour apparent in many of their works and statements. This book shows clearly that they attempt nothing less than to change the world.

About the author

Dr Wolfgang Zumdick is an author, philosopher, curator and Joseph Beuys – Social Sculpture specialist, working internationally. He holds a PhD in Philosophy from RWTH Aachen, has curated several Joseph Beuys and social sculpture exhibitions and is author of numerous publications on the history of philosophy and on 20th century art and philosophy, with a specific focus on Joseph Beuys. From 1996-1998 he was a scholarship holder at the Laurenz Haus Foundation, Basel. He is a core member of the Social Sculpture Research Unit and a Senior Lecturer in Social Sculpture at Oxford Brookes University, in Oxford, England. He has been guest lecturer at numerous universities internationally. Death Keeps Me Awake is the first major publication in English on the epistemological frameworks in Joseph Beuys and Rudolf Steiner's work.

ISBN: 978-3-88778-381-5
182 pages | size 19 x 24,5 cm | 34,- €



URBAN INTERIOR
Informal explorations, interventions
and occupations
Rochus Urban Hinkel (Editor)

About this book

Urban Interior overcomes the dualism between the interior, habitually conceived as the private realm, and the urban, or what is generally recognised to be the public realm. Creative projects in this book range from social practices to phenomenological investigations, from ephemeral phenomena to spatial insertions, from performances to relational participations; and are situated in Melbourne, Berlin, Karachi, New York, Seoul and Tokyo. Contributors include the architect activist Mathias Heyden, Berlin; the media theorist Scott McQuire, Melbourne; the installation artist Alex Schweder La, New York and Berlin; and the architecture and art theorist Jane Rendell, London.

ISBN 978-3-88778-351-8
176 pages | size 17,5 x 24,5 cm | 28,- €



INTERCHANGING
Future Designs for Responsive
Transport Environments
Gardner, Haeusler, Mahar

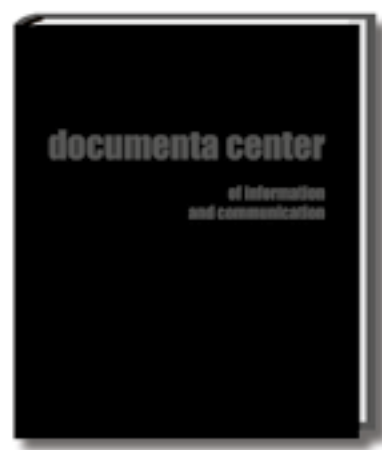
About this book

INTERCHANGING brings together a collection of design projects and interdisciplinary perspectives on policy, planning, design, and management issues, that currently, and are set to, shape and influence our expectations and experiences of urban public transport environments.

With consideration of a range of social trends, but also emerging responsive and sustainable technologies, the essays and design projects presented here reimagine, in various ways, a public transport Interchange of the Future better suited to address the complexities and conditions of 21st century urban digital life.

INTERCHANGING comprises a unique range of contributions from academics, industry and practice, including the Australian Research Council Linkage Grant project and research team Encircle: Dr M. Hank Haeusler (University of New South Wales/ UNSW), Briedy Mahar (UNSW), Tim Tompson (UNSW), Dr Martin Tomitsch (University of Sydney), Dr Nathan Kirchner (University of Technology Sydney/UTS) and Dr Michelle Zeibots (UTS), together with Nicole Gardner (UTS), Tom Hordern (Volvo Group), Transport for New South Wales, Bonnie Parfitt (City of Sydney), Jimmy Ti (Queensland University of Technology/QUT), Professor Alec Tzannes (Tzannes Associates/UNSW), and Mark Gilder (Grimshaw Architects), and with a foreword by Associate Professor Marcus Foth, Director of the Urban Informatics Research Lab at QUT.

ISBN: 978-3-88778-418-8
152 pages | size 17 x 24 cm | 24,- €



DOCUMENTA CENTER
of information and communication
documenta 2012
T.H. Fischer, Andreas Bräuer

About this book

In the year 2012 the „documenta“ took place in the city of Kassel. The documenta is worldwide the most important exhibition in contemporary art. With the documenta-events usually taking place in containers, there was an international competition for students of architecture to make new designs or suggestions for future event locations of the documenta.

Those results of 411 Students from 18 nations are presented in a book of the University of Kassel „documenta center of information and communication“.

ISBN: 978-3-88778-366-2
238 pages | size 21,5 x 25,5 cm | 28,- €

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