

DOM magazine

The Art of Books and Buildings

14

March 2024



Maghreb meets Mashriq

From the old city centre of Jeddah in Saudi Arabia, pictured here, to the new Bibliotheca Alexandrina in Egypt and concrete masterpieces in Tunis, this issue takes you on a journey into the Arab world beyond the clichés. The focus is on Omani architecture, which has achieved something rare: It is both modern and mindful of its cultural roots.

See pages 4 and 15.



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Cover photo: View of houses in the historic centre of Jeddah, the second largest city in Saudi Arabia.
© Philipp Meuser

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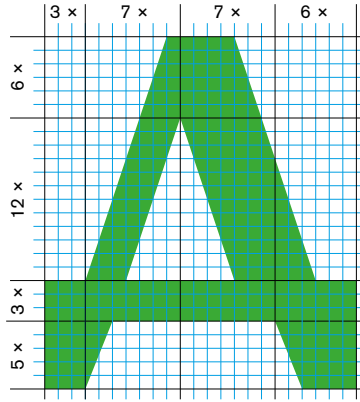
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‘Tell us about your logo!’

We designed our logo based on the Cyrillic letter Д ('D'), in part to visually represent our early affinity for Eurasia. Semantically, it symbolises the published word; formally, it represents architecture, with its constructive, house-like form.

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Dear readers,

It's the largest tourism fair in the world: Countries, regions, and tour operators have been presenting at ITB Berlin since 1966. Walking through the trade fair is like travelling around the globe in a couple of hours. The **official partner of this year's ITB (5–7 March) is Oman**, a little-talked-about country on the Arabian Peninsula that is a real discovery for this very reason.

Patricia Wruuck, author of our German language architectural guide to Luxembourg, **recently returned from a trip to the Sultanate full of enthusiasm**. From page 15 onwards, she describes how Oman has succeeded in merging its traditional design language with contemporary architecture.

Speaking of places that are little talked about: **Albania has become an insider tip for curious travellers** in recent years. Our author Eled Fagu, whose family has lived in the capital Tirana for generations, has a few tips if you are planning a trip there.

We are also taking the ITB as an opportunity to look at the entire Arab world, which is already represented in our publishing programme with numerous titles. And there are more in the pipeline ... For an appetiser, go to page 4, where we showcase outstanding **buildings between Tunis and Sharjah**.

Another highlight in this issue is our two interviews. The first is with Gayane Umerova, Chairperson of the Art & Culture Development Foundation in Uzbekistan, on the **subject of Tashkent Modernism** (page 20), while the second is with three experts on **3D printing in architecture** (page 34). We found the discussions very enlightening, and hopefully you will, too!

Yours,

Björn Rosen
Publishing Director

Contents



- 4** IN THE PICTURE
The Arab World
- 15** ESSAY
Omani Architecture
- 18** PERSPECTIVES
How Shigeru Ban helps Disaster Victims
- 20** INTERVIEW
Gayane Umerova on Tashkent Modernism
- 24** ARCHITECTURAL GUIDES
Our Travel Companions
- 27** STOPOVER
Tirana
- 28** BASICS
Books on History and Theory
- 31** PORTRAIT
Piet Nieder, Researcher on Addis Ababa
- 32** MANUALS
Books for Practice and Teaching
- 34** INTERVIEW
Experts Talk about 3D Printing
- 40** ANNUALS AND COLLECTIONS
Published with Museums and Academic Bodies
- 42** BACKLIST
- 44** NEW RELEASES
- 45** BACKSTAGE
Behind the Scenes at DOM



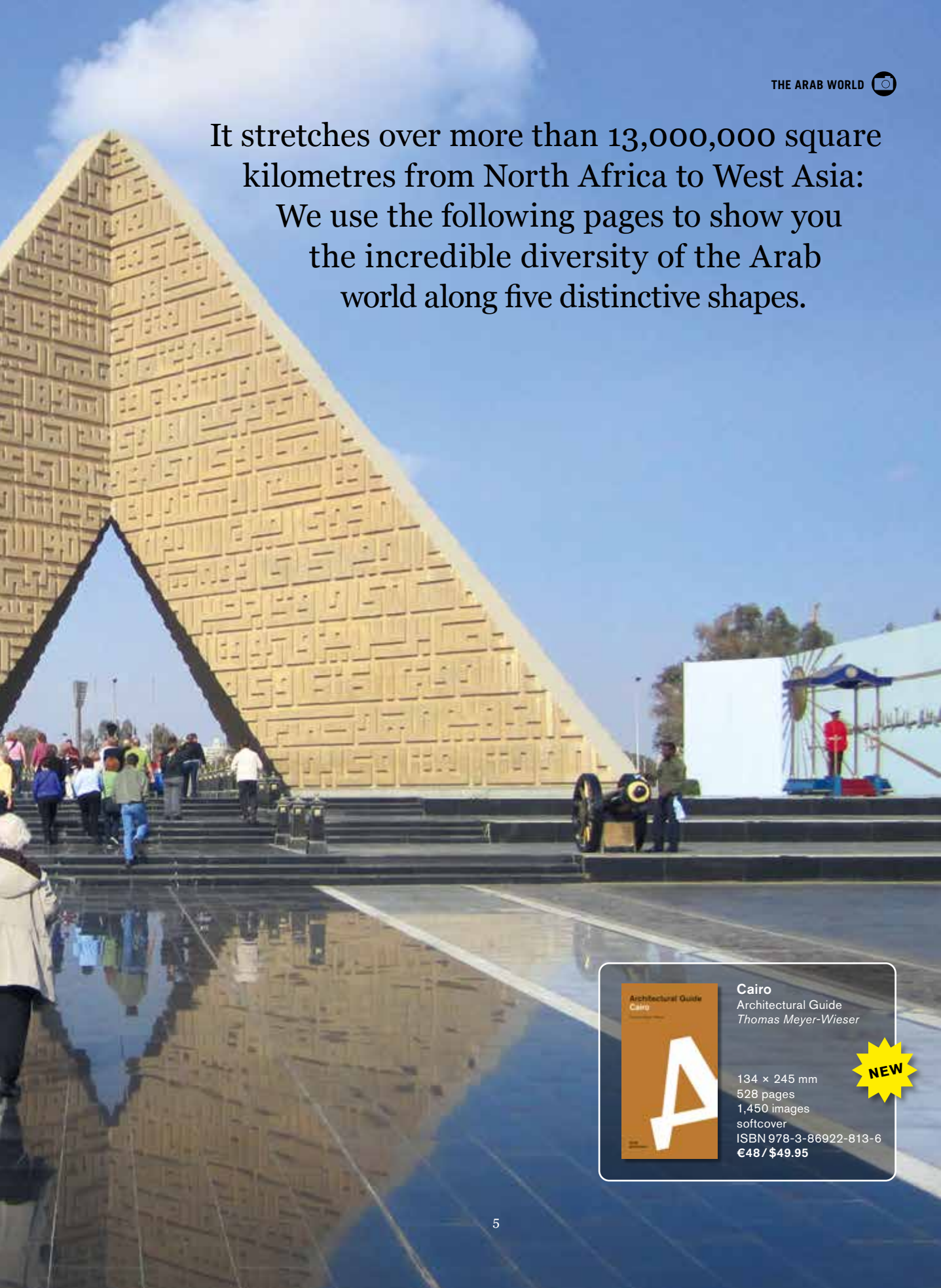
Exclusively in our blog:
Saudi architect and researcher
Fahad Alotaibi on the develop-
ment of Riyadh.

Maghreb Meets Mashriq: A Journey Through the Arab World

A DIFFERENT KIND OF PYRAMID

The Memorial to the Unknown Soldier (architect: Sami Rafi, 1975) in Cairo was inaugurated by Egyptian President Anwar Sadat in 1975 in honour of the country's soldiers who lost their lives in the Yom Kippur War. Today, however, this site also contains the tomb of the late president, who was assassinated in 1981 after signing a peace deal with Israel. The Tomb of the Unknown is a simple black cube reminiscent of the Kaaba. The former president's grave, however, completely eclipses this. The inscription on his cenotaph reads: 'The hero in war and peace. He gave his life for peace and became a martyr.'

It stretches over more than 13,000,000 square kilometres from North Africa to West Asia:
We use the following pages to show you the incredible diversity of the Arab world along five distinctive shapes.



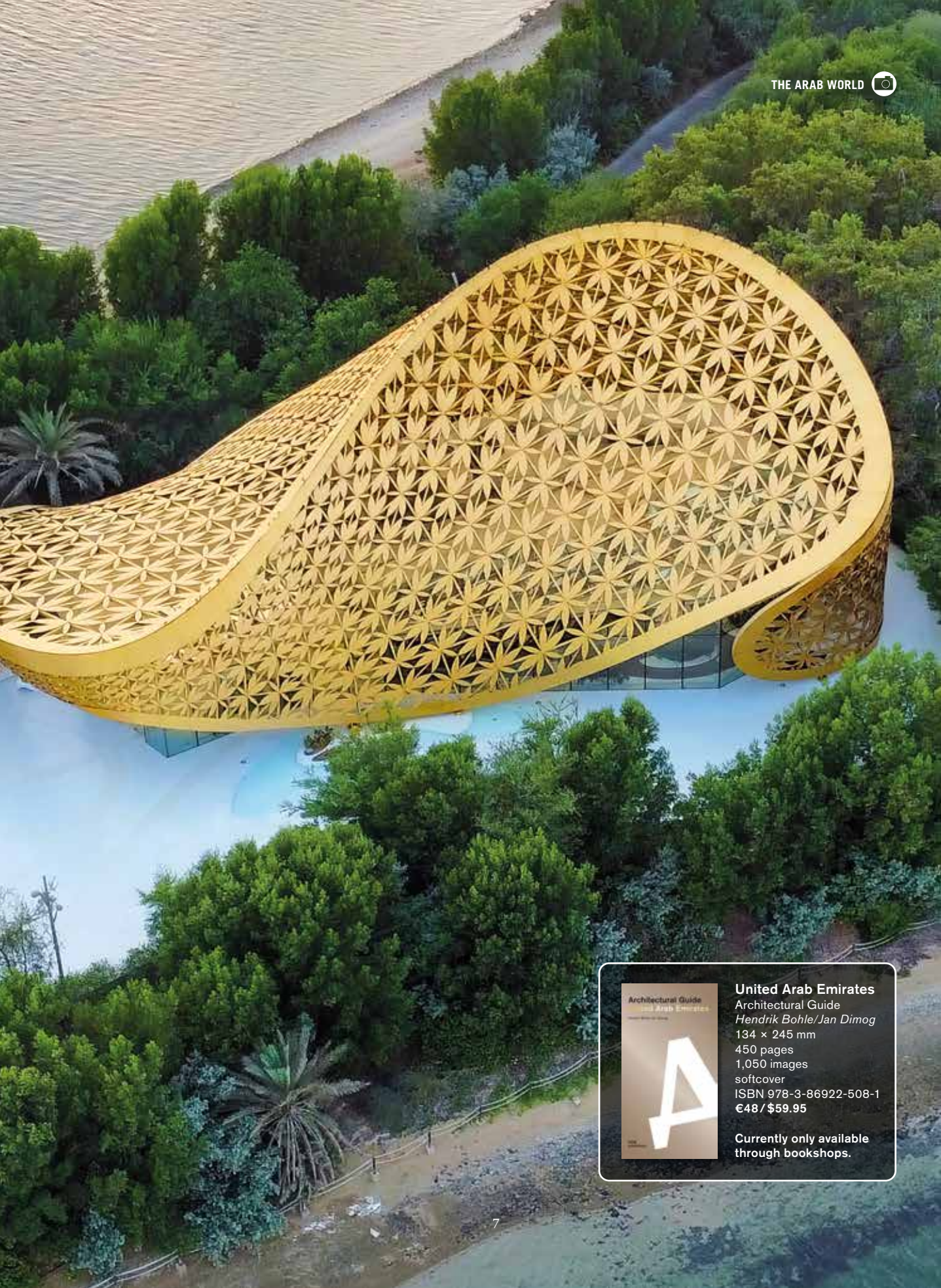
Cairo
Architectural Guide
Thomas Meyer-Wieser

134 × 245 mm
528 pages
1,450 images
softcover
ISBN 978-3-86922-813-6
€48 / \$49.95



A DIFFERENT KIND OF MASHRABIYA

It was once an abandoned island on the Khalid Lagoon, not far from the inner city of Sharjah. Commissioned by Sharjah Investment and Development Authority and in collaboration with the Austrian artist André Heller, the German practice 3deluxe converted the rectangular island into a landscape park and art district boasting cutting-edge architecture in 2016. What is particularly striking is the free form of the butterfly house with perforated ornamentation, which is reminiscent of a stylised mashrabiya screen. The ethereal fairy-tale concept fits with the Emirate of Sharjah, which is focusing on art and culture.



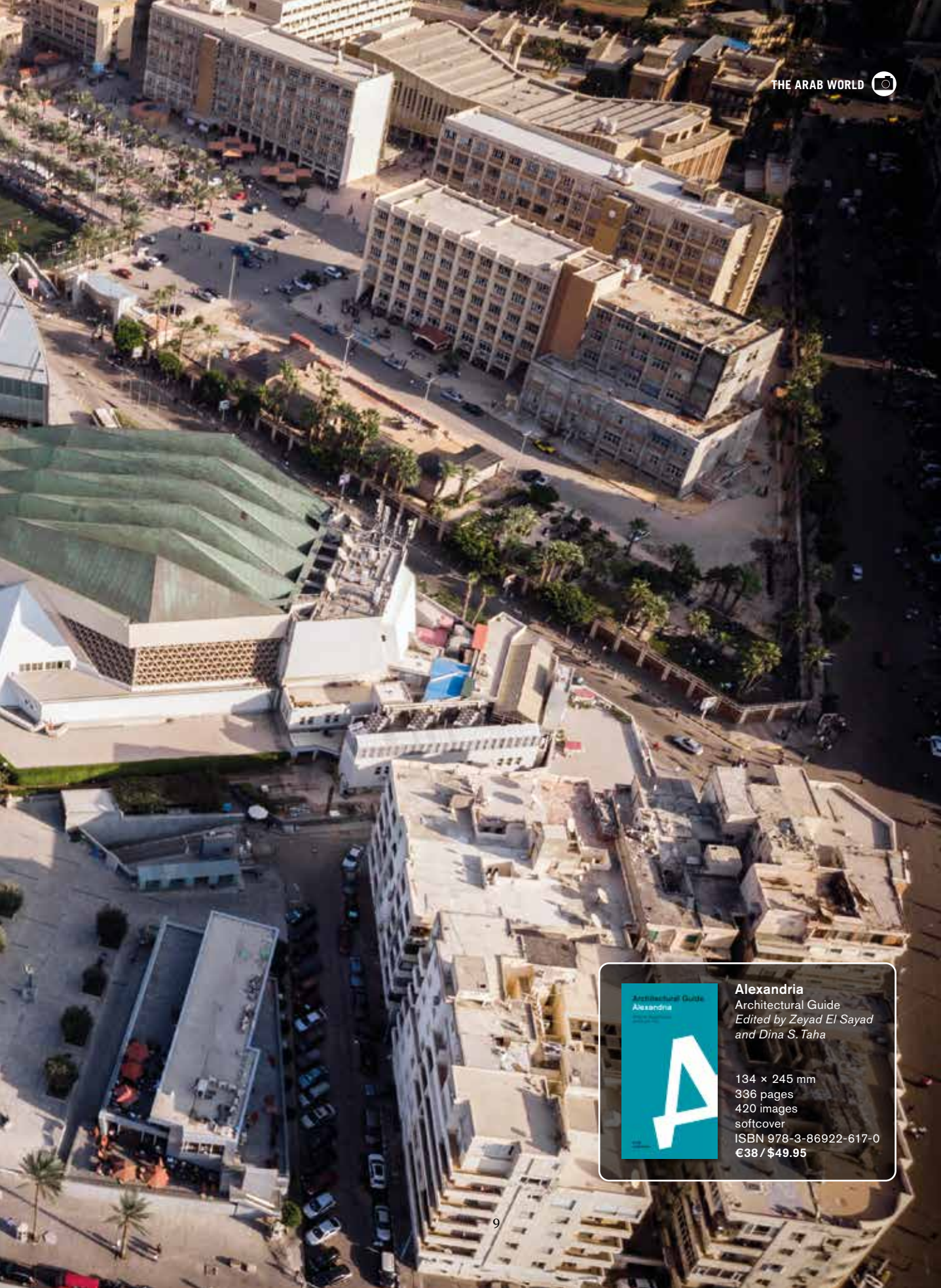
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Hendrik Bohle/Jan Dimog
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1,050 images
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A DIFFERENT KIND OF DISC

Founded in 288 BCE, the legendary ancient Library of Alexandria served as an academic and research centre and library for both the city and the entire world. In 1989 an architectural competition was held to develop a library that would serve modern-day Alexandria, Egypt's second largest metropolis. Completed in 2001 and opened to the public in 2002, the new Bibliotheca Alexandrina (Snøhetta, Hamza Associates) is beside Alexandria's ancient harbour. The 160-metre-diameter glass-paneled roof covers almost 20,000 square metres on 11 cascading levels housing the main reading hall with capacity for 2,000 readers.



Alexandria


Architectural Guide
Edited by Zeyad El Sayad
and Dina S. Taha

134 × 245 mm
336 pages
420 images
softcover
ISBN 978-3-86922-617-0
€38 / \$49.95

A DIFFERENT KIND OF TRAPEZOID

Tunis's National Institute of Applied Sciences and Technology (INSAT) was founded in 1992. The institute building (Ajmi Mimita, Jean-François Galmiche) is a combination of various geometric elements. Its main body is planned as a long and thin strip, with an almost central section with a rectangular form serving as the front entrance and the main hall, while also providing access to the two wings containing the various classrooms and laboratories. The upper section of this main body is an inverted trapezoid shape, whose sides are supported by protruding, rounded pillars. The entire structure is made of concrete.





Tunis
Architectural Guide
Faouzia Ben Khoud

134 × 245 mm, 564 pages
400 images, softcover

English:
ISBN 978-3-86922-676-7
French:
ISBN 978-3-86922-677-4
€38 / \$49.95



A DIFFERENT KIND OF CUBE

After the discovery of oil, the Kuwaiti State established a means of wealth distribution for its citizens through housing programmes aimed at improving standards of living. It allocated residential neighbourhoods for Kuwaitis and non-Kuwaitis through the introduction of two typologies: the apartment and the villa. However, an unplanned hybrid typology has recently emerged in response to certain economic, sociocultural, and regulatory constraints. The multiplex, specific to Kuwait and not yet officially recognised, has become the informal expression of specific living needs that is now ubiquitous across the country.



The Multiplex Typology
Living in Kuwait's
Hybrid Homes

Sharifa Alshalfan / Sarah Alfraih

The Multiplex Typology

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Selected Guides on the Muslim World

Dome of the Sultan Qaboos Grand Mosque in Muscat, Oman.

© Patricia Wruock



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Sub-Saharan Africa Vol. 2
Architectural Guide
*Philipp Meuser and
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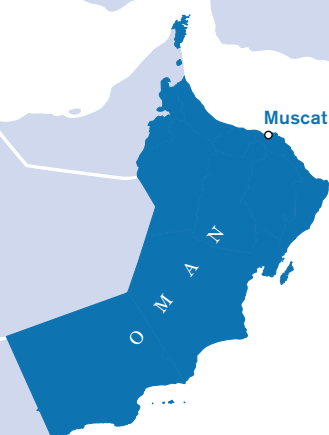
Architecture in Oman: An Aesthetic of Balance

The Sultanate has achieved something rare: It is mindful of its cultural roots without being rigidly traditionalist and modern without falling for fads.

Text: Patricia Wruuck



The Great Fort at ar-Rustaq



National Museum of Oman

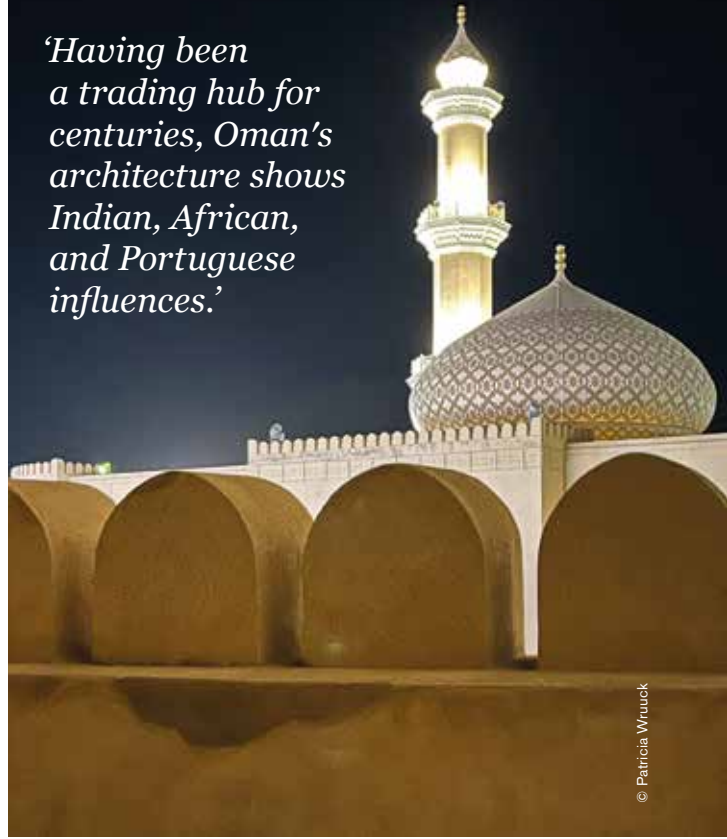
The Royal Opera House in Muscat, Oman's capital, is a must-see for both music lovers and architecture aficionados. Officially opened in 2011, it is the first of its kind on the Arabian Peninsula and was gifted to the Omani people by Sultan Qaboos. In fact, it comprises an entire complex of some 80,000 square metres and includes gardens, retail, restaurants, cultural space, an adjacent arts centre, and the concert hall. The opera house, the inner decorations of the concert hall, and its foyer showcase traditional Omani craftsmanship and dedication to detail. At the same time, the building also has international influences and cleverly utilises modern techniques. The concert hall can be transformed into a theatre and actually features a built-in organ from Germany. A transparent footbridge connects the opera house with the musical institute on the other side of the road, adding a special contemporary twist. In many ways, the

opera house complex epitomises Omani architecture and the country's development over the past decades. Oman is located in the southeast of the Arabian Peninsula, bordering Yemen, Saudi Arabia, and the United Arab Emirates. Yet the Sultanate is different from its neighbours. It has modernised rapidly while carefully preserving its traditions, heritage, and culture. Oman has a strong Ibadi tradition, which is a form of Islam that is neither Sunni or Shia and has sometimes been offered as a link to its neutral foreign policy approach. A pole of stability, it is sometimes labelled 'the Switzerland of the Middle East'. Covering an area slightly smaller than Germany, its almost five million inhabitants now mostly live in cities. However, the country's stunning nature, its desert landscapes, wadis with turquoise waters, and high mountains like Jebel Shams are essential to the Omani identity.

The country remains strongly influenced by Sultan Qaboos bin Said al-Said, who deposed his father in 1970 and set out to modernise and develop the economy. Oman opened up and experienced rapid growth. Oman currently ranks 57th on the list of the world's richest countries compiled by the International Monetary Fund – a similar ranking to Latvia and Greece. Growth has been accompanied by massive infrastructure developments, including roads, ports, and airports, but also universities, hospitals, and schools, as well as rapid urbanisation. Muscat's population was some 40,000 in 1970 and is now approaching 1.7 million. Buildings are tailored to very different terrain and climatic influences, from forts along the coast and mud-brick houses to protect against the summer heat to desert tents and mountain houses. The built environment attests to the country's rich cultural history, with the forts and citadels across the country being prominent examples. They continue to occupy dominant places in the urban landscape or constitute reference points to adjacent towns. Landmarks such as the Nizwa and Bahla forts have also been meticulously restored as part of a national campaign to protect these unique structures. The forts share a geometric design with little decoration

Below: The Royal Opera House Muscat (ROHM), Oman's premier venue for musical arts and culture. Opened in 2011 with a production of *Turandot*, conducted by Plácido Domingo, it can accommodate up to 1,100 people.

'Having been a trading hub for centuries, Oman's architecture shows Indian, African, and Portuguese influences.'



© Patricia Wruuck

Above: View from Nizwa Fort at night. Nizwa, one of the oldest cities in Oman, is about 140 kilometres (87 miles) from the capital, Muscat. It was once an important centre of trade, religion, education, and art.



© Typhoonski | Dreamstime.com

on the outside, but often contain internally complex structures and decorative details, such as doors or finely painted wooden ceilings.

Oman has been an active trading hub for centuries, with Zanzibar once part of its overseas holdings. Its architecture still reflects these cosmopolitan links, showing Indian, African, and Portuguese influences.

The built heritage is not only well preserved but lives on in new projects. Modernisation has been rapid, but it has followed a distinctive path, mindful of cultural roots without being rigidly traditionalist or overly eager to impress with the latest fashions. Traditions are contemporary. For example, many modern buildings seem to be inspired by the forts, sharing a rather sober, at times minimalist style from the outside. As a result, they often manage to convey a sense of simplicity, moderation, and unassuming elegance. Many new projects from hotels to public spaces reflect and sometimes play with traditional elements while being distinctively modern.

Muscat is an intriguing place to explore this particular architectural mix. Most of its infrastructure and buildings are new. Yet urban development planning made it possible to preserve some of the city's unique characteristics such as the Al Jalali and Mirani forts while allowing expansion. The city's rapid growth did not result in clutter. Muscat typically feels airy, with plenty of space. Mostly stretched along the coastline, the city may not be easily walkable, but it has a human scale. Contributing factors here include the public landmarks in the urban fabric, the occasional green spaces like Qurum Park, and the lack of flashy, high-rise structures, attesting to a different model of urban growth in the Gulf region.

Other highlights of modern Omani architecture beyond the Royal Opera House certainly include the Grand Mosque and the new Muttrah Fish Market. Like the Opera House, Oman's largest mosque was built on the initiative of Sultan Qaboos. They share a more sober yet



Patricia Wruuck is the Berlin-based co-author of a German-language architectural guide to Luxembourg published by DOM in 2023. She studied political science and economics in Berlin, Budapest, and Duke University and completed her doctorate in Mannheim. She completed a part-time master's programme with a focus on urban studies at the London School of Economics.



© Patricia Wruuck

Mosaic in the ambulatory of the Grand Mosque. The building was inaugurated by the Sultan of Oman in 2001 and has borne his name since then. Sultan Qaboos ruled the country from 1970 until his death in 2020.

nonetheless elegant approach from the outside, making references to traditional styles. However, their interiors certainly do not fail to impress. The mosque's large prayer hall features a spectacularly embellished central dome with an Italian-manufactured chandelier that was once the world's largest. By wandering the complex of the mosque, visitors can explore minacious details including the woodworks and stained-glass windows but also the mosaics in ambulatories that display different Islamic styles of decoration and the surrounding gardens.

The new Fish Market is a modern structure along the Muttrah Corniche and Oman's largest harbour. It was designed by the Norwegian architectural firm Snøhetta, whose works include the Oslo Opera House. The project pays tribute to Oman's long-standing trading and fishery tradition, creating a building that works as a trading hub and an everyday public meeting and shopping space for the community and visitors. Its elegant, light structure takes up the curve of the corniche, connects with the waterfront, and has become a new landmark.

How Shigeru Ban helps Victims of War and Disaster

Text: Hubert Trammer

Our author recently worked with the Japanese architect to support Ukrainian refugees. Here he reports on his experiences with Ban's Paper Partition System and wonders what lessons can be learned for the situation in Gaza.

Pritzker Prize-winner Shigeru Ban and his team at Shigeru Ban Architects are committed to helping people in need in a variety of disaster situations in different countries. As a tool of that engagement, they have created the Voluntary Architects' Network, a globally active non-governmental organisation. The Japanese architect and his colleague Yasunori Harano are at the core of this organisation. When a catastrophe occurs, Ban looks for people on the ground or in the surrounding areas who have knowledge of the requirements or contacts with people who do. They collaborate with locals, providing them with expertise and, in many cases, financial support to carry out the projects. Ban's experimental development of paper tube structures began in 1986, while his emergency aid efforts took off in 1994 when he realised that two million refugees in Rwanda had been displaced due to the civil war. Since then, he and his team have helped the victims of earthquakes in Nepal, Italy, and Turkey, the tsunami that struck Sri Lanka, and the war

in South Sudan, for example. Ban is currently organising a Gaza workshop with the American University in Cairo. When Russia escalated its war against Ukraine in February 2022, Ban emailed the other members of the New European Bauhaus Roundtable to suggest that the Paper Partition System he and his team had developed could be used to create partitions in large shelter rooms to give refugees and internally displaced persons some privacy. Mária Benačková Rišková organised the team that implemented the Paper Partition System in Slovakia. Jerzy Łątka and I were responsible for carrying out the project in Poland, collaborating with a large number of individuals and institutions, including the Polish branch of Corex, which donated paper tubes.

Within 10 days of Ban's proposal, the first shelters were ready for use in a former supermarket in Chełm, a city in southeastern Poland, and on the premises of the BWA Gallery at the Central Station in Wrocław. In Chełm, a large group of volunteers from the city, the rest of Poland, and abroad not only assembled the Paper Partition System on site, but also prepared the tubes to be sent to Ukraine. Holes were drilled into the tubes to serve as supports to accommodate the beams. The Municipality of Chełm provided for the transport of the prepared elements to Lviv, where our Ukrainian partners used the system at eight locations. The system was also used in the cities of Uman and Chervonohrad. Back in Poland, it has been implemented for refugees at eight sites. We wanted to implement it on a much larger scale, but we haven't



Hubert Trammer (1975, Poland) is an architect, teacher, author, and member of the Roundtable of the New European Bauhaus. He is a nominator for the EU Prize for Contemporary Architecture / Mies van der Rohe Award and a member of various architectural competition juries. Trammer is pictured here with Shigeru Ban in Lviv last year.



© Mykhailo Shevchenko



Shelter for internally displaced persons (IDPs) in the Sport Centre Galychna in Lviv (Ukraine) before and after the construction of the Paper Partition System

© Andrii Golovchenko

1. The paper columns produced by Corex with holes drilled by volunteers in Chelm (Poland) are packed for transportation to Ukraine.
2. Drilling holes into the paper tubes to be used as columns.
3. Construction of the structure of the Paper Partition System in Chelm (Poland).
4. Joints between the beams and columns of the Paper Partition System.
5. Connecting the curtains of the Paper Partition System using the safety pins.
6. The Paper Partition System in Lyceum 'Grono' in Lviv, Ukraine.



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3



6

© Jerzy Łątka (1–5), Oleksiy Vostrikyov (6)

The implementation of the **Paper Partition System** for Ukrainian refugees and IDPs was possible thanks to the support of numerous people, firms and institutions from Poland, Slovakia, Ukraine, and many other countries. Among them were Wrocław University of Science and Technology, the Municipality of Chelm, the Manus Foundation, the Corex Group (manufacturer of paper tubes), the Polish Scientific and Research Centre for Fire Protection, Pracownia Tryktrak, the Museum of Modern Art in Warsaw, municipal institutions from Lviv, architectural firms from Ukraine, and the Kharkiv School of Architecture.

managed to. One of the reasons was problems with fire regulations. The system has also been reused for other purposes. It has catalysed cooperation among many people and institutions, including internationally and in other fields. As part of his continued collaboration with Shigeru Ban, Jerzy Łątka has been involved in helping the people of Turkey following the earthquake.

The system was originally designed to consist of regular square modules, and I've been surprised by its flexibility where it is to fit in smaller rooms or if users have special requirements. We can create partitions of different sizes and shapes, enabling a highly participatory design process. It has also encouraged creativity among those working with it and many have implemented improvements. Despite continuing Russian attacks, there are many inspiring initiatives in the field of reconstruction in Ukraine. We admire and try to support them. And, of course, we would also be very happy to support the Palestinian civilians suffering in Gaza. Unfortunately, the challenges and restrictions in the current context make it difficult to identify effective ways to build emergency homes or modernise existing facilities. It will probably not be possible to act as we did in Ukraine unless there is a ceasefire and / or safe passage to the Gaza Strip. However, we hope that this will change very soon.

—

Bahaa Bou Kalfouni, Yasser Abuhashem, and Jerzy Łątka contributed to this text.

TASHKENT
MODERNISM



© Andrey Arakelyan, courtesy of ACDF

“Balancing Between
the Commercial Sector
and State Projects”



Gayane Umerova, Chairperson of the Art & Culture Development Foundation in Uzbekistan, has been working with Pritzker Prize-winners Tadao Ando and Rem Koolhaas. Inviting world-famous architects helps increase building quality – a strategy that seems to have become a success story in Uzbekistan.

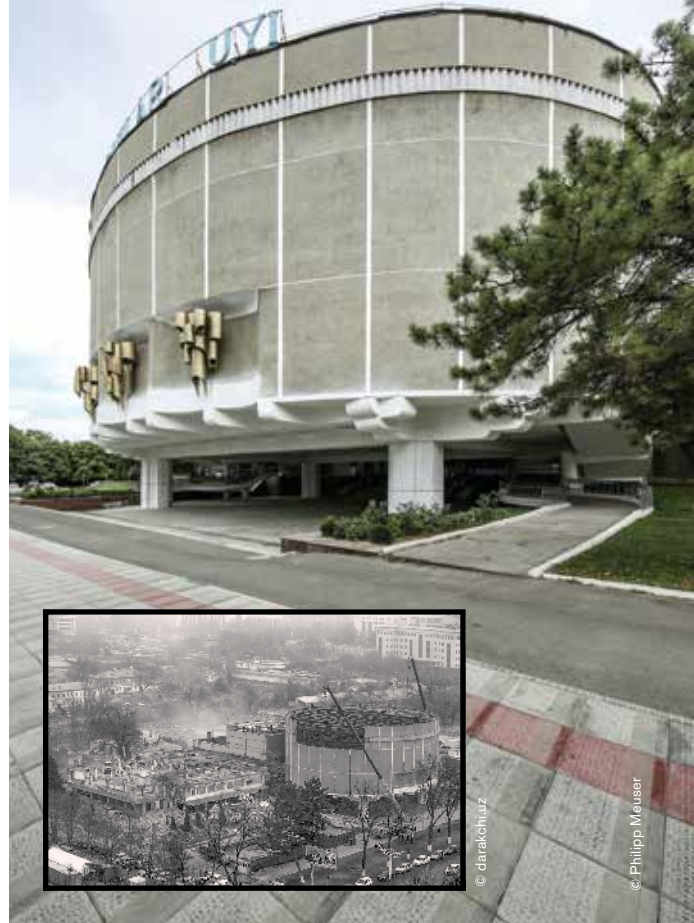
Interview: Philipp Meuser



– You are chairing a state body under the Cabinet of Ministers. ‘Developing arts and culture’ is part of your public foundation’s responsibility. Which role does architecture play in this context?

Architecture has not been part of our strategy until recently. We started with our mission for cultural diplomacy in 2017. Exhibitions in Uzbekistan and abroad were on our agenda. Among others, we arranged the Uzbekistan exhibition at the James Simon Gallery on Museum Island in Berlin (May 2023 to January 2024). In parallel, we started renovating the State Museum of Art, a building from the Soviet era that opened in 1974. As we worked, we realised we have a high level of competence in restoring and displaying ancient objects, so why don’t we look to places where we exhibit the treasures in our own country? Consequently, we sought a well-known master of museum design and invited the Japanese architect Tadao Ando to work with us. However, he soon understood that the existing building did not fulfil the requirements of a contemporary museum: it had too much natural light, which would destroy our collectables such as textiles and manuscripts. Instead of transforming the old structure, we preferred the option to build a new State Museum of Art, which is set to be completed in 2026. Tadao Ando undertook the design. The German firm Atelier Brückner provides detailed architectural planning. And Werner Sobek acts as an engineering consultant. Of course, we also understand the responsibility for the old building. Four years ago, the Tashkent House of Cinematography was taken down to make space for the Tashkent City development. We do not want the Museum of Art to become another victim of demolition. After Ando came to understand that the old building was not a starting point for creating a fashionable art museum, we had to rethink things. The building does have its qualities. We are considering whether or not to remove the façade that was installed in the early 2000s. It may become a venue for public discussions about art and architecture.

Gayane Umerova, born in 1985, has been the Chairperson of the Art & Culture Development Foundation under the Cabinet of Ministers of the Republic of Uzbekistan since 2020. The London-trained art critic and curator understands her role in cultural diplomacy. Building culture and architecture have become of increasing importance in her work.



House of Cinematography: Built in 1982, demolished in 2017

– You mentioned the loss of the House of Cinematography and the impossibility of modernising the Art Museum, both examples from the late Modernism. Would you consider architecture as a part of Uzbek’s building culture?

Yes, absolutely. I have always been fascinated by architecture, but it is a discipline that was perceived as being very masculine when I was younger. When I went to study in London, I decided to stealthily study some architecture. However, architecture was less in demand at that time in Uzbekistan. Working in that field is a bit unbelievable. I’m not an architect in the end. However, as a client, I can provide ideas, and I can see how architecture is changing people’s lifestyles. Moreover, it’s all about the narrative of architecture that we can transform the cities and, in the end, the identity of the whole country.



© Courtesy of ACDP

Art Museum of Uzbekistan by Tadao Ando, 2026

“ *If we succeed in inspiring UNESCO for Tashkent Modernism, the major goal of our work would be achieved.* ”

GAYANE UMEROVA

– **Let’s look at the legacy of Soviet architecture. How important is that period for understanding the architectural history of present-day Uzbekistan?**

The demolition of the House of Cinematography was a wake-up call for us. We launched the Tashkent Modernism research project, which aims to bring the diversity of Soviet buildings to the attention of a broader public – and not only in Uzbekistan. Exhibitions, conferences, and publications will make our capital more attractive as a travel destination for tourists. To this end, we have brought together bright minds from many parts of the world. And who knows, if we succeed in inspiring UNESCO for this period, the major goal of our work would be achieved!

– **The foundation was established under the current President Shavkat Mirziyoyev in 2017. You were appointed as chairperson three years ago. Based on your work, what tendencies can you describe in terms of the cultural identity of the Uzbek people?**

Uzbekistan has many layers of history, and we need to identify all of them. We look back on a long history of Islamic architecture. When you go to our traditional mahallas, you find typologies of the madrasa and the mosque. Starting from the second half of the nineteenth century, you find examples of Imperial architecture, which also gave a face to our cities. Many of those buildings disappeared and were overlapped by Tashkent Modernism. But today, we can also look back on 30 years of independence. Contemporary architects have rediscovered the dome as a structural element, but also white marble, which doesn’t belong to our city. So, we’re still looking for the best form of expression.

– **Being unable to describe current trends in architecture comprehensively is not a surprise. As long as there is neither a critical debate about architecture nor publications with substance, developing a balanced view as a contemporary witness remains difficult. You can only guess ...**

The current period is more about compromises. It’s more about how we combine all the layers of architectural history in a contemporary language and how we can introduce global developments to our country. In Tashkent in particular, we’re still dealing with a general plan that was developed in the Soviet era and only slightly modified since. The urban strategy still needs to respond to the challenges of the future. And now it’s really a disaster with our urban planning. What we need is a vision for the future. But what kind of society do we want to live in? We must stop the pattern of the next generation always demolishing what the older generation built.

© Irina Krivtseva



The iconic Zhemchug ('pearl') residential building by Ophelia Aidinova, 1985

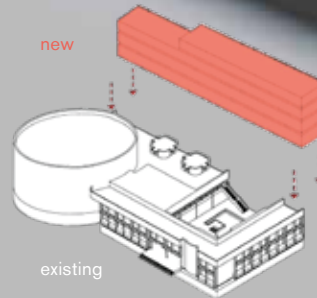


– I took a Tashkent city tour this morning, and I saw new prefabricated buildings as well. It was disappointing. The spirit of the Soviet era – such as the outstanding example of the Zhemchug housing project – has been lost. Today’s developers are no longer willing to invest in experimental housing. Today, the architectural rules in Uzbekistan follow the commercial law of making the most profit. Why don’t we see modern interpretations of the traditional Uzbek way of living – the mahalla?

One reason might be that most of the real estate you’re talking about is private investment. The Zhemchug was built by a Soviet architect employed by the state. Their planning followed a political philosophy of social life according to the Soviet ideal. The investors ruling the market today are mainly from abroad. Each square metre requires financial investment. Of course, seeing residential buildings as a modern interpretation of a vertical mahalla in Tashkent or elsewhere would be fantastic. When I was a child, I had classmates who lived in the Zhemchug. Even as a child, I felt it was different. It was cool to play in the courtyards nine floors above street level. What’s more, it was very safe.

– The Soviet era added iconic buildings to the cityscape of Tashkent. You initiated the Tashkent Modernism conference as part of a new awareness of the city’s past. International academic circles have been involved in the project. What next steps are you working on?

Right now, we are focusing on renovating and transforming several buildings in Tashkent. We have identified the buildings and analysed them in order to uncover any technical issues. We’re working with Werner Sobek as a strategic partner for the engineering part of the project, as many of the buildings have engineering problems. The first building we will renovate is the former State Art Museum, which will no longer be an art museum. We are considering dedicating it to a design- or architecture-related archive, possibly as a museum or research centre. There is a significant archive from that period in Tashkent, so the history of Tashkent Modernism might become a special feature. Another building we’re working on is the former Intourist Centre, formerly the Republican House of Tourism.



The former House of Tourism is to be transformed into a cultural centre by Milan-based GRACE.

© Delfino Saito Legnani

Completed in 1986, it’s a prime example of late Tashkent Modernism, renowned for its well-proportioned structure and exceptional volumetric composition. It was originally designed to cater to educational activities, serve as a communication hub for tourists, and host international film festivals. With a focus on entertainment and education, the building featured a spacious hall with 600 seats for concerts and film screenings, a grand foyer with a café and sculptural staircase, and a delightful courtyard adorned with a fountain. We’re working with Ekaterina Golovatyuk from the Milan-based studio GRACE, who was the project architect for Rem Koolhaas’ transformation of Garage in Moscow ten years ago. Following the intervention, the building will be transformed to accommodate cultural institutions, including the offices of our foundation. Our goal is to focus on helping the commercial sector while also pursuing our own projects.



Scan the QR code to see more of Tashkent Modernism.

Publisher Philipp Meuser with Gayane Umerova in Tashkent in October 2023.

ARCHITECTURAL GUIDES

These books allow you to have it both ways: Journey into a new world from the comfort of your own home or carry along with you on trips all around the world. The concise texts are not only descriptions, but also commentaries.



As the capital of a country that has been colonised the longest and among the earliest, Manila's cityscape is the reflection of many different influences. This guide explores its architectural history through nearly 120 buildings described in detail: from the neoclassicism and art deco of the American occupation to the brutalist concrete under the auspices of the Marcos regime right through to the expressive ecclesiastical architecture that serves the Philippines' large Catholic population. Aimed at local architects, heritage activists, and students, as well as international travellers, the book also brings together a great variety of contributors. Essays feature voices from the Philippines and from the Filipino diaspora, from academia and from internet platforms. Another special feature is that it includes some vernacular and non-canonical architectural works that are known in popular culture, such as the site of the Ali vs. Frazier 'Thrilla in Manila' boxing match.



Manila

Architectural Guide
Bianca Weeko Martin
With contributions by
Dr. Gerard Lico
134 × 245 mm, 280 pp.,
540 imgs., softcover
ISBN 978-3-86922-598-2
€38 / \$49.95



This title is expected to become available in May 2024.





Mumbai

Architectural Guide
Bindu Agarwal/Simran Agarwal
 With additional contributions by
Martina Filippi, Maheshwari Gupta,
Amanjeet Kaur, Naval Kuliya,
Eléonore Muhidine, and Aanchal Sharma
 134 × 245 mm, 288 pp., 500 imgs., softcover
 ISBN 978-3-86922-803-7
€38/\$49.95
 This title is expected to become
 available in May 2024.



Known as a place where everyone is welcome and everything is possible, Mumbai is the second most populous city in India, a curious melting pot of cultures, the arts, religious traditions, and architectural legacies, and one of the greatest nerve centres of the Indian subcontinent. This unique guide shows some of the architectural threads that have contributed to make Mumbai the cosmopolitan metropolis that it is today, including rock-cut caves, Indo-Islamic architecture, colonial heritage, hidden gems of art deco, and stunning contemporary architecture that is emblematic of the difficult historical period the city is going through for both economic and socio-ethical reasons. Featuring almost 150 buildings, the book will give the reader an understanding of how Mumbai's present is layered with its fascinating past and of the development challenges facing the city as it strives to provide more sustainable living conditions for its inhabitants.



Shaheed Shuhrawardhy Medical College and Hospital →
 Louis Isadore Kahn, 1963

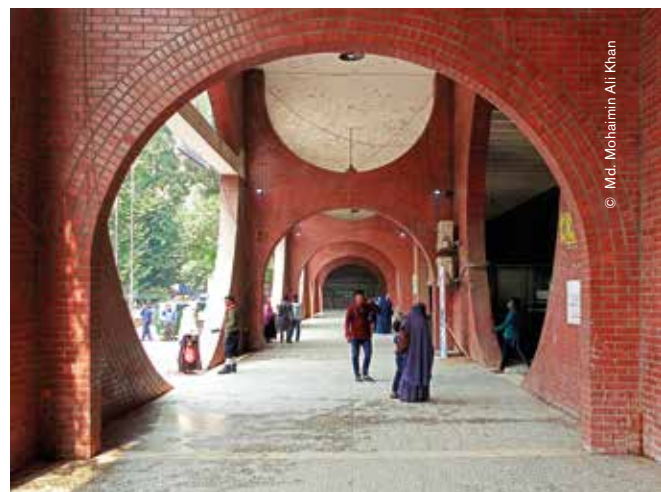


Dhaka

Architectural Guide
Sayed Ahmed
 134 × 245 mm, 344 pp.,
 680 imgs., softcover
 ISBN 978-3-86922-748-1
€38/\$49.95
 Ceramic mural depicting
 Sheikh Mujibur Rahman,
 the leader of the Bangladeshi independence
 movement. →



Discover the architectural gems of Dhaka, the bustling capital of Bangladesh, in this comprehensive architectural guide. More than 150 buildings and projects have been handpicked by architect and author Sayed Ahmed to illustrate the more than 1,000-year history of this vibrant city. From Louis Kahn's world-famous Parliament Building to the modern residential high-rises of its evolving urban culture, Dhaka offers a rich tapestry of architectural heritage stretching far beyond the 200 years of British colonialism. So, get ready to explore the best of Dhaka's architectural landscapes, such as Gulshan and Banani, which have developed a modern urban character in the past two decades. QRcodes and detailed maps will help you navigate the concrete jungle of this metropolis with a population of 22 million. Lavishly illustrated, this guidebook is a must-read for architecture enthusiasts, travellers, and residents alike.



© Md. Mohtamim Ali Khan



Graz
 Architectural Guide
 Anselm Wagner and
 Sophia Walk (ed.)
 134 × 245 mm, 496 pp.,
 1,000 imgs., softcover

English:
 ISBN 978-3-86922-895-2

German:
 ISBN 978-3-86922-894-5
€48 / \$49.95

Graz is widely deemed Austria's capital of architecture. The Alpine country's second largest city boasts both an Old Town that is a UNESCO World Heritage Site and the experimental Graz School buildings of the late twentieth century. As the UNESCO City of Design since 2011, Graz fascinates with outstanding examples of historical and contemporary architecture that range from the Renaissance Eggenberg Palace to the Kunsthhaus, otherwise known as the 'Friendly Alien'. The updated second edition of the *Architekturführer Graz* – now also available in English – has been expanded to include 60 additional buildings. The book covers all the relevant architecture from the twelfth to twenty-first centuries. Twelve tours lead the reader to over 300 buildings, streets, and squares. The accompanying texts provide an in-depth, behind-the-scenes look at the building activities and embed this knowledge in the appropriate artistic and cultural-historical context.



Sarajevo
 Architectural Guide
 Edited by LIFT Sarajevo
 Nedim Mutevelić, Irhana Šehović, Dunja Kravac,
 Jasmin Sirčo, Senka Ibrišimbegović, Irfan Salihagić,
 Edin Sarić, Farah Zubović, Zerina Salketić,
 and Edin Zolčić. With further contributions by
 Hubert Klumpner and Michael Walczak

134 × 245 mm, 240 pp., 550 imgs., softcover
 ISBN 978-3-86922-381-0
€38 / \$49.95

Discover the architectural wonders of Sarajevo, a city that bears the vivid scars of its complex history. From hosting the 1984 Winter Olympics to enduring a brutal war in the 1990s, the capital of Bosnia and Herzegovina has woven its tumultuous past into its urban fabric. Today, this modern metropolis harmoniously combines the remnants of Ottoman and Austro-Hungarian influences along with the striking architecture of the Yugoslav socialist era. This architectural guide shows 150 landmarks spanning the last century, carefully divided into four enlightening chapters. Immerse yourself in the city's rich cultural heritage as the authors effortlessly navigate and bring to life the diverse architectural tapestry of Sarajevo. With detailed maps provided, you'll have no trouble pinpointing each building's exact location, allowing for an in-depth exploration of the city's architectural treasures. Whether you're a passionate traveller or an avid enthusiast of architecture, this guide will be your trusty companion.



Our authors explore architecture all across the globe.
Here, one or two of them will present a place close to their hearts.

STOPOVER 

Eled Fagu is happy to see more and more foreign visitors flocking to his hometown. He recommends coffee, pizza, and a bunker experience.

800,000 residents
1,110 km² area
117% increase in passenger numbers at Tirana Airport (2023)
11m height of the monument depicting the national hero Skanderbeg

Tirana has been my family's home for generations. They already lived here when it was still a small town before it became the capital of an independent Albania in 1920. The city had only a few thousand inhabitants at that time, which was typical for somewhere on the border of the Ottoman Empire. My apartment in the city centre is actually on the site where my grandmother lived. Tirana is situated in the centre of Albania between the Mediterranean and the Albanian Alps. During the communist era, the poor infrastructure made the rest of the country feel very exotic. Of course, things have changed radically since the end of the dictatorship in 1991, and recently we have become a popular destination for foreign visitors. I recommend spending at least two days in the capital before heading to the beaches or the mountains. Tirana is a place where Albanians from everywhere come together, but also where local and international influences merge in terms of architecture, mentality, cuisine ... A Balkan mix with different historic roots.

Ottomans. You will get a vivid impression of this diversity in the New Bazaar neighbourhood, where the historic Kokonozi

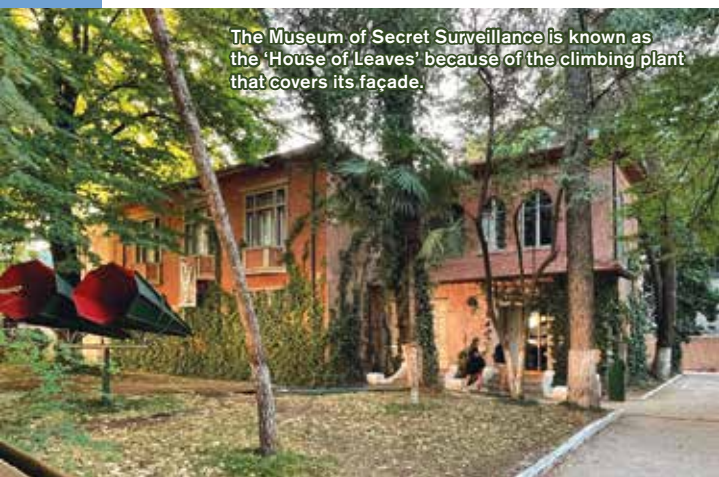
Mosque is located. There is a fish market well worth seeing right in the middle, but you will also find great meat restaurants and shops selling regional wine (pazariiri.com).

Italians. The close connections to our neighbours on the other side of the Adriatic date back to the Renaissance, and Albania was even under direct Italian control for a short period under the fascist regime. This influence may be one of the reasons for our vibrant coffee culture, though its roots lie in the Ottoman era. You'll find my favourite chain Mulliri Vjeter ('Old Mill') all over town (mullirivjeter.al). Tirana also offers good pizza for low prices, for example, PizzaArte Tirana specialises in the Neapolitan style (facebook.com/pizzartetirana/).

Communists. There are traces of the Enver Hoxha dictatorship all over the city. Bunkart, which documents the construction of hundreds of thousands of bunkers (bunkart.al), is a must-see. The 'House of Leaves', the former headquarters of Hoxha's secret police (muzeugjethi.gov.al), is more historically sound. I also like the socialist art on display at the National Gallery of Arts, but the building is under reconstruction, so plan to go there on a future visit.



© Eled Fagu



The Museum of Secret Surveillance is known as the 'House of Leaves' because of the climbing plant that covers its façade.



Tirana
Architectural Guide
Eled Fagu
134 x 245 mm, 208 pp., 450 imgs., softcover
ISBN 978-3-86922-300-1
€38 / \$49.95

Eled Fagu is the author of our new guide on the Albanian capital. He has been an ordinary professor at the Polytechnical University of Tirana since 2014 and is also active in design practice.



BASICS

Timeless works and contributions to contemporary debates:
Our series on the history and theory of architecture serves as
a platform for established authors and young researchers.



Mies in his IIT office at Alumni Memorial Hall

Mies in Five Anecdotes

A certain aura surrounded the German-born architect. Here we present some surprising insights, bold actions, and witty remarks that turned Maria Ludwig Michael Mies into the world-famous master of modernism.

AN EARLY IMPRESSION

Mies recalls his childhood: ‘I remember the cathedral in my hometown of Aachen. This octagon was built by Charlemagne. They did different things with it in different centuries. Sometime in the Baroque [period] they plastered the whole thing and made ornaments in it. When I was young, they took the plaster off. Then they didn’t have the money to go further, so the real stones were visible. When I looked at the old building with nothing on it, just fine brick or stonework, a building that was really clear and with really good craftsmanship, I would have given anything for one of these buildings. They covered it with marble again later, but I must say it was much more impressive without the marble.’

Published interview (1964).

Source: John Peter, ‘Conversation with Mies’, in J. Peter, *The Oral History of Modern Architecture: Interviews with the Greatest Architects of the Twentieth Century* (New York: 1994), pp. 154–173. Mies was interviewed at his apartment in Chicago. Published together with ‘Conversation Regarding the Future of Architecture. Part I’ (see pp. 139–142).

A PARTICULAR SKI TRIP

From 1908 onwards, Mies worked for Peter Behrens, a leading German architect and graphic and industrial designer: ‘After about three years, however, the association came to a sudden and violent end. Behrens entered a competition, and Mies, of course, worked on the submission. Apparently unsatisfied with Behrens’ solution, he did one of his own outside the office and won first prize [Bismarck Memorial Competition, 1910. Mies’ design was one of 26 mentioned out of 379 submissions]. We can only imagine the scenes that followed, with Behrens swearing with mighty Teutonic oaths that Mies had copied his scheme. Mies, who was no doormat himself, shouted plenty in return but finally wearied of

the argument and announced that he was resigning and going to Switzerland to ski. The resignation was quite unnecessary, but he did go off and ski – for five months. When he returned, he opened an office of his own, and Behrens never forgave him.’

Published interview (September 1935).

Source: George Nelson, ‘Architects of Europe Today. 7 – Van der Rohe, Germany’, *Pencil Points*, vol. XVI, no. 9, 1935, pp. 453–460.

A CLEANSING EXPERIENCE

‘It was the day before the opening of the pavilion, when King Alfonso [XIII] of Spain was to be received there by representatives of the German government. The pavilion was ready, but the glass enclosing walls had not yet been raised into place. At this juncture, Mies had a dispute with the young German engineer who was in charge of the construction and he (foolishly, as he said) fired him. He then proceeded to erect the glass walls himself with the help of some of the people working with him on the building. They laboured through the night, and all hands heaved a sigh of relief when, just before dawn, the last section was fixed in place. As the light grew stronger, they stepped back to have a look at the building. To their consternation, they discovered that the large sheets of glass were covered with “millions of handprints”, as Mies said. So, with the king coming just a few hours later, they feverishly set to work again, using newspapers to go over every square foot of the glass and remove the handprints. They beat the deadline, and King Alfonso never knew anything about it.’

Typescript transcription of a conversation (March 1959).

Source: LoC, Mies, Box 62, Miscellaneous, ‘Mies Erects the Glass Walls of the Barcelona Pavilion 1929’.

A LESSON FROM THE OLD MASTER

‘The story goes that Frank Lloyd Wright’s granddaughter [Elizabeth Wright Ingraham] once worked for Mies and walked up to his desk one day worried. “But Mies, what about self-expression in architecture?” she asked him point-blank. Mies, grandly massive and a slow starter, told her: “Wait, first let me get a cup of coffee. Come back in two hours.” She did, and the elderly master politely asked her to write her name on a slip of paper. There, he said, so much for self-expression. Now let’s design a good building.’

Published newspaper interview (27 April 1968).

Source: M. W. Newman, ‘Mies the Man: the Life and Times of an Old Master’, *Chicago Daily News* (‘Panorama’ supplement), 27 April 1968, pp. 3–4.

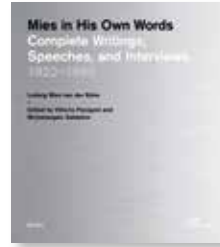
AN ALMOST BUDDHIST APPROACH

‘A typical day for Mies, who lives alone, begins when he gets out of bed at about 9:00 a.m. He prepares his own breakfast, then heads to the living room. There, in his pyjamas, he sits on a couch and thinks. He does nothing but think for three hours or so. He may smoke three or four cigars and drink an equal number of cups of coffee, but otherwise he does nothing but sit there, Buddha-like, thinking. What does he think about? Vat’s going on in the office, in the world, and new possibilities. He keeps a pad and pencil nearby in case he wants to write down an idea, but he says: “I mostly just keep it in my head. I don’t make many notes. I don’t make many sketches, either. I just think over how it should be done.”’

Published magazine interview (circa 1960).

Source: AIC, *Mies*, 1984. 2, Box 2, Folder 3. Mervin Block, ‘Famed Architect Enjoys Thinking’, undated, without indication. The reporter has written ‘v’ instead of ‘w’ to emphasise Mies’ accent.

These texts are taken from the book on the right and reprinted with the kind permission of the heirs of Ludwig Mies van der Rohe.



Mies in His Own Words
Complete Writings, Speeches,
and Interviews 1922–1969
Edited by Vittorio Pizzigoni
and Michelangelo Sabatino

210 × 230 mm, 304 pp.,
20 imgs., softcover
978-3-86922-307-0
€48 / \$49.95



Ludwig Mies van der Rohe was an architect who communicated his ideas with the same disciplined restraint as he developed his buildings. This book is a heterogeneous collection of writings, speeches, and interviews. Read together, they reveal the breadth of Mies’ deep engagement with architecture and education in Germany and the USA. By including both written and spoken words, the co-editors reveal how Mies was able to extend his influence well beyond the classroom-studio and the profession to reach a general audience eager to learn more about his architectural philosophy during a time of great cultural and societal upheaval.

HIS FIRST DECIDELY MODERN BUILDING

Ludwig Mies van der Rohe
Villa Wolf in Gubin
History and Reconstruction
Edited by Dietrich Neumann
210 × 230 mm
176 pages, 210 images



English (softcover)
€28 / \$39.95
ISBN 978-3-86922-819-8



Polish (softcover)
€28 / \$39.95
ISBN 978-3-86922-594-4



German (hardcover)
€48
ISBN 978-3-86922-829-7



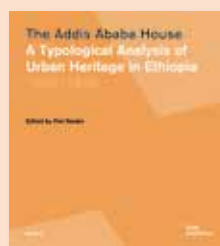
Nieder with architect and photographer Henock Ashagre (left) and Tadesse Girmay, conservationist and researcher at EiABC

Piet Nieder, lecturer at the TU Berlin, has a long-lasting admiration for the East African country: from his first visit as a student to two years as a university lecturer right through to the research for his doctoral thesis that has now resulted in his book, *The Addis Ababa House*.

Text: Damien Leaf

A GERMAN IN ETHIOPIA

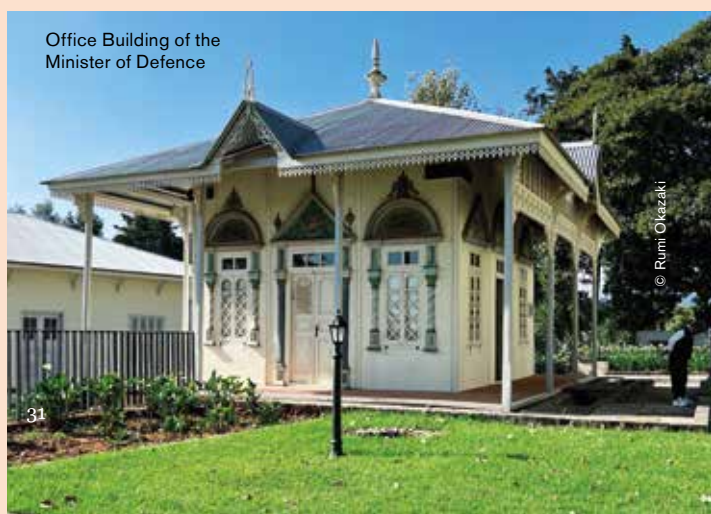
It will probably be the final highlight of his several years of work on the cultural heritage of Addis Ababa: Piet Nieder will be co-organising a symposium at the Goethe Institute in the Ethiopian capital in March. The German first came to the country in 2005 as an architecture student and tourist. His interest was piqued. 'I believe that architecture is particularly relevant in a developing country like Ethiopia, where it can still be a social game changer,' says the 43-year-old. In 2012, Nieder moved to Addis Ababa as a lecturer at the local institute for Architecture (EiABC). As part of his doctoral thesis, he became aware of the typology at the centre of his recently published book. *The Addis Ababa House* introduces a very specific form of architecture that emerged in the Ethiopian capital after its foundation in 1886: pavilion-like buildings, made of stone, earth, and wood, characterised by expressive pinched roofs, generous verandas, and a high degree of detailing. 'At that time, two things came together that are reflected in the building's design: an indigenous city foundation and a new cosmopolitan spirit, because people from all over the world moved to Addis Ababa after Ethiopia was internationally recognised as a sovereign African state.' Nieder conducted interviews on the ground, but he was particularly impressed by the amount of material that reached him online from Addis Ababa after an appeal via social media. 'I see it as an obligation to make my findings accessible in Ethiopia, as well.' This, he hopes, can also help to preserve the unique heritage. Of the 170 buildings in the style recorded in a database, many have already been destroyed.



The Addis Ababa House
A Typological Analysis of
Urban Heritage in Ethiopia
1886–1936
Edited by Piet Nieder

210 × 230 mm, 272 pages,
1,200 images., softcover
ISBN 978-3-86922-867-9

€28 / \$39.95



Office Building of the
Minister of Defence

© Rumi Okazaki

MANUALS

This series, with reference books for students and seasoned architects, offers everything required for construction projects: exemplary models, practical information, and design inspiration.

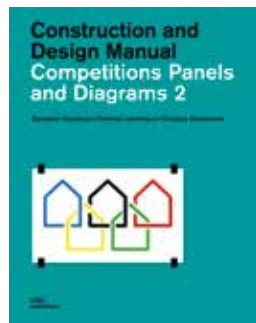


A Book for Winners

Our newly published and updated manual shows you everything you need to know about planning competitions.



KFAS Headquarters and Convention Center, Kuwait City, by querkraft architekten zt gmbh, 3rd prize



English:
ISBN 978-3-86922-902-7

German:
ISBN 978-3-86922-901-0

Competition Panels and Diagrams 2

Construction and Design Manual
Benjamin Hossbach / Christian Lehmann /
Christine Eichelmann

225 x 280 mm, 416 pp.,
over 1640 images, softcover
€78 / \$79.95



Planning competitions are used in public and private projects as an instrument for optimising design and selecting planning partners. For both small and large projects, the organised, fair, transparent, and specialist process helps to improve the quality of urban development, buildings, open spaces, and art. Like its successful predecessor title, this book documents the competition procedures coordinated by [phase eins]. in recent years. Founded in 1998, [phase eins]. is one of the leading firms for project consulting and competition management in the fields of architecture and urban design. A total of 27 projects in Germany, Austria, Albania, Ukraine, Kuwait, Belgium, Canada, and Lebanon are presented with extensive illustrations and explanations. The book also contains texts on fundamental issues relating to the competition system.

Discussion of competition entries on the basis of the submitted plans





“One of the Best Things about 3D Printing is the Freedom.”

Interview: Björn Rosen

We sat down with Kostas Grigoriadis, co-author of a new handbook on 3D printing, and two other experts on the subject. They talk about the problems and potential of this exciting technology, printers on drones, and the hesitant attitudes of architects.

Dr. Grigoriadis, your recently published handbook on 3D printing in architecture is the result of many years of research, during which the technology has progressed considerably. At what stage of development are we currently at?

GRIGORIADIS: When I started in 2009, you would print a small model for your studies and it was pretty expensive. We used to work in groups to do design projects with other people and we had to share the costs. Fast forward 15 years and the prices have lowered, the printers are less specialised in the sense that you have a 3D printer right on your desk, and you can use more materials. Even if most cases still involve only building components or more speculative visions, the process is migrating towards whole buildings.

Bjarke Ingels and the 3D printing specialists at Icon completed a printed house in Texas last year.

GRIGORIADIS: They do print everything out of concrete, on their own site – a whole settlement. This is something you can do in suburbs where you have space. If you were to try it inside a city, it would become much more difficult. In general, at the moment you can only make parts with the 3D printer and have to supply other prefabricated



Robert Henderson is an architect.

The American works at the interface of architecture and 3D printing. His Amsterdam-based company Etcetera specialises in façade detailing and design.



Volker Ruitinga

holds a degree in philosophy. The Dutchman became fascinated with 3D printing while working in the automotive industry. With his company Vertico, he aims to up-scale the 3D printing process.



Kostas Grigoriadis

is an architect and academic. His work explores the implications of the use of multi-materials in architecture. The Greek is Associate Professor at the Bartlett School of Architecture, UCL.

components to put it all together. But in the medium and long term, 3D printing could make everything simpler, faster, and potentially more sustainable.

Speaking of sustainability, Mr. Henderson, your company is represented in the book with a façade that promises to reduce the carbon emissions of the building process. How do you achieve this?

HENDERSON: The first thing we try to consider is transportation cost. That means more on-site fabrication and what we call ‘refabrication’ – the ability to demolish, shred, and reuse on-site. In the case of our ‘Wonova’ project, we are using plastic. Polyamid is already used quite often in the architecture industry and also used extensively in mid-scale 3D printing. It is very durable and if you can separate it, it is also 97 per cent recyclable. In general, with 3D printing, the fascination has always been the lack of a mould: You have one material, there is one process that is producing a material, and you don’t need a steel mould to create the plaster piece. You are taking that step out of the process.

Mr. Ruitinga, your focus is on concrete. What are the particular challenges with this material?

RUITINGA: Actually, we first developed a recycled household plastic printer, but then we shifted to concrete. It has very good applications in the build environment – it’s

← **HiResSLAB** Internal view of the office space below the HiRes Slab, with the Adaptive Solar Facade in the background, developed by the Architecture and Building Systems group at ETH Zürich.



fire-resistant et cetera, and there were not a lot of people doing it. In fact, the size of our sand is 3 millimetres maximum, and that's not really considered concrete, but mortar. We take normal concrete, which is cement, sand, and water, and we add a water retention agent to make it more like peanut butter – it becomes sticky. You want it to be able to stand up and support its own weight. As Rob explained, no mould is needed. One question is: How do you include steel rebar inside your concrete construction? Another big challenge is shrinkage: concrete shrinks when it dries or hardens. Projects like columns are simple for us, because they are round:

There is a convergence of infrastructure and technology in the Netherlands that makes it a hub.

ROBERT HENDERSON

Vertico's 2K 3D printing technology rethinks concrete formwork fabrication, enabling the production of structural features that are also ornamental. Using concrete as structural formwork bypasses fabrication and regulatory constraints, with compelling aesthetic results.

When they compress, they don't develop shrinkage cracks. But when it comes to housing on site, this becomes problematic. With changing conditions – due to sun, rain, wind – and no mould, the curing process of the concrete is difficult to control. On the other hand, for me, one of the best things is the form freedom – the ability to make aesthetically beautiful things.

Can you name an example?

RUITINGA: Take the columns I mentioned. With our technology, we can easily put a pattern in the outside of a whole concrete column for almost no extra cost. For a hotel, a bar, even a parking garage, we can produce 80 of these, all in different aesthetics. If that's not interesting, then I don't know what is.

Dr. Grigoriadis, your book shows examples from all over the world, but a particularly large number seem to come from the Netherlands. And this interview – with Robert Henderson working in Amsterdam and Volker Ruitinga being based in Eindhoven – is a case in point. Is the Netherlands a hotbed for 3D printing?

GRIGORIADIS: A lot of things are happening in Holland. There are companies in the UK that do 3D printing, too, but they specialise more in the automotive industry and not so much in technology that relates to building construction.

Where does this openness come from? Is it perhaps because large parts of the country have been artificially created?

HENDERSON: There is a convergence of technology and infrastructure here, and it probably is a bit about living on what was once the seabed. Also, the ability for a designer, innovator, or researcher to find relatively easily accessible funding is quite broad. We, too, have benefited from a grant. The confluence of these things makes the Netherlands a hub. Not to mention that architecture and the creative arts in general are also well supported.

RUITINGA: There have been some efforts at the governmental level to establish a significant 3D printing grant, but it hasn't come to fruition. So, the development hasn't really been planned. Even though companies like mine know the other players in the field well, there's not a lot of coordination. It's really grassroots.

What is your impression of architects' reaction to the new technology?

RUITINGA: You would expect architects, with their creativity and innovative thinking, to be the first to jump on board, but



Above:
TECLA ITALY
The skylights, door, and furnishings of TECLA are designed and built with reuse or recycling in mind.

Bottom:
A project of Robert Henderson's company Etcetera:
Additive manufacturing together with Progressive Housing.





unfortunately, that's not what is happening. In the first five years of the company, we only had five architects pay us a visit. Of course, I've asked some architects why that is. One of the most interesting answers I got was from a guy in Rotterdam. He said: 'As architects, we're trained to work very creatively, but with the means available on the market.' I understand their hesitation, but it's still a shame.

GRIGORIADIS: As far as architecture is concerned, we mainly see innovation at universities, contrary to areas such as aerospace or even in the case of racing cars. As I explained earlier, you can build a building with 3D printing, but only in certain parts. In this context, there's another problem: There are still no certifications for many components. So, if you want to use an interesting and innovative approach, it requires research, effort, time, and money. Once these certifications are built into the codes – what settings you need to have and so on – the technology will become much more widespread.

Another problem, as far as I understand it, is that it is currently not

ARACHNE, CHINA

The component geometry was wider in places and gradually became thinner in other locations to allow more light into the building and views outwards.

Earth is low in carbon and all natural material-based, but there are significant structural limitations.

KOSTAS GRIGORIADIS

possible to print several materials at once.

HENDERSON: Each material has its own sensitivities, for lack of a better term, whether it's concrete, metal, or plastic. That's what makes it difficult. At first you would have a collage of techniques, and later on you can have more of a built-in machine. The main problem at the moment is the lack of funding for a use case. We try to get clients to take small steps, perhaps starting with two polymers. Just recently we decided to scale back a bit and discussed complex 3D printed furniture: to make a chair out of two materials, to be specific.

RUITINGA: If you want to print concrete and add rebar, for example, you are confronted with the problem that printing concrete is so much faster than printing steel. Same with plastic. For the time being, the thing we are working on is making the concrete production process more adjustable. For this, you have to deal with monitoring and sensor technology: How can we measure and influence things?

One material that none of you work with, but which also appears in the book, is earth. That sounds particularly sustainable, but is it really?

GRIGORIADIS: It is an exciting topic, but even if earth is low in carbon and all natural material-based, there are significant structural limitations. Earth cannot really work in tension. Shrinkage is a problem here like with concrete: You're printing one layer, it dries up, it tends to shrink, and then how do you match one layer to the other? The other thing is erosion because of the wind and the elements in general. That is why you very often see 3D printed earth structures having a large overhanging roof to protect them from rain et cetera. We cannot really provide any guarantees of the longevity of these structures.

RUITINGA: When it comes to shrinkage and layer tolerance, there has been much

more research in concrete than in earth. I feel strongly that we need to let companies like my own develop all the technology base as well as the experience of how it could work – including robotics, software, pumps, monitoring – before we can move to more sustainable choices.

Out of the existing cases, which 3D printing project do you like most or is there one that really impresses you?

RUITINGA: The MX3D bridge in Amsterdam is one of my favourites, even though I don't think it's the right application for 3D printing steel – paradoxically, that's exactly why it's cool: It's something that should never exist, but it does.

GRIGORIADIS: I was going to say the same thing. It's about the novelty. So much research and development has gone into it: sensors, monitor movements ...

To conclude our conversation, let's take a look into the future again.



3D Printing and Material Extrusion in Architecture
Construction and Design Manual
Kostas Grigoriadis, Guan Lee
225 x 280 mm, 384 pages,
over 650 images
Hardcover with elastic strap
ISBN 978-3-86922-750-4
€88 / \$89.95

- ▶ Written by two experts from the Bartlett School of Architecture at UCL in London
- ▶ Detailed case studies of 3D printed buildings
- ▶ In addition, the focus is on the environmental aspects of the method

What trends are emerging?

HENDERSON: I think the labour market is an important issue. If you talk to people in the construction business, as I do with fabricators in the façade industry, they will tell you that they all have a shortage of skilled labour. So, I see a hybrid, potentially safer, more skilled way of working coming. This is already happening in the automotive industry, for instance, or with home appliances, where you see robot-human hybrids. For 3D printed low-income housing, for example, this could mean training people to build their own houses. It's a vision, but this should also be a part of our understanding.

RUITINGA: Let me throw in a bit of science fiction. We're going to add concrete printers to drones for inaccessible areas, and we're going to have cable robots that can go up every floor of a skyscraper and print ... It's probably a long way off, but these things are definitely going to happen. But we've got to figure out the basics first.

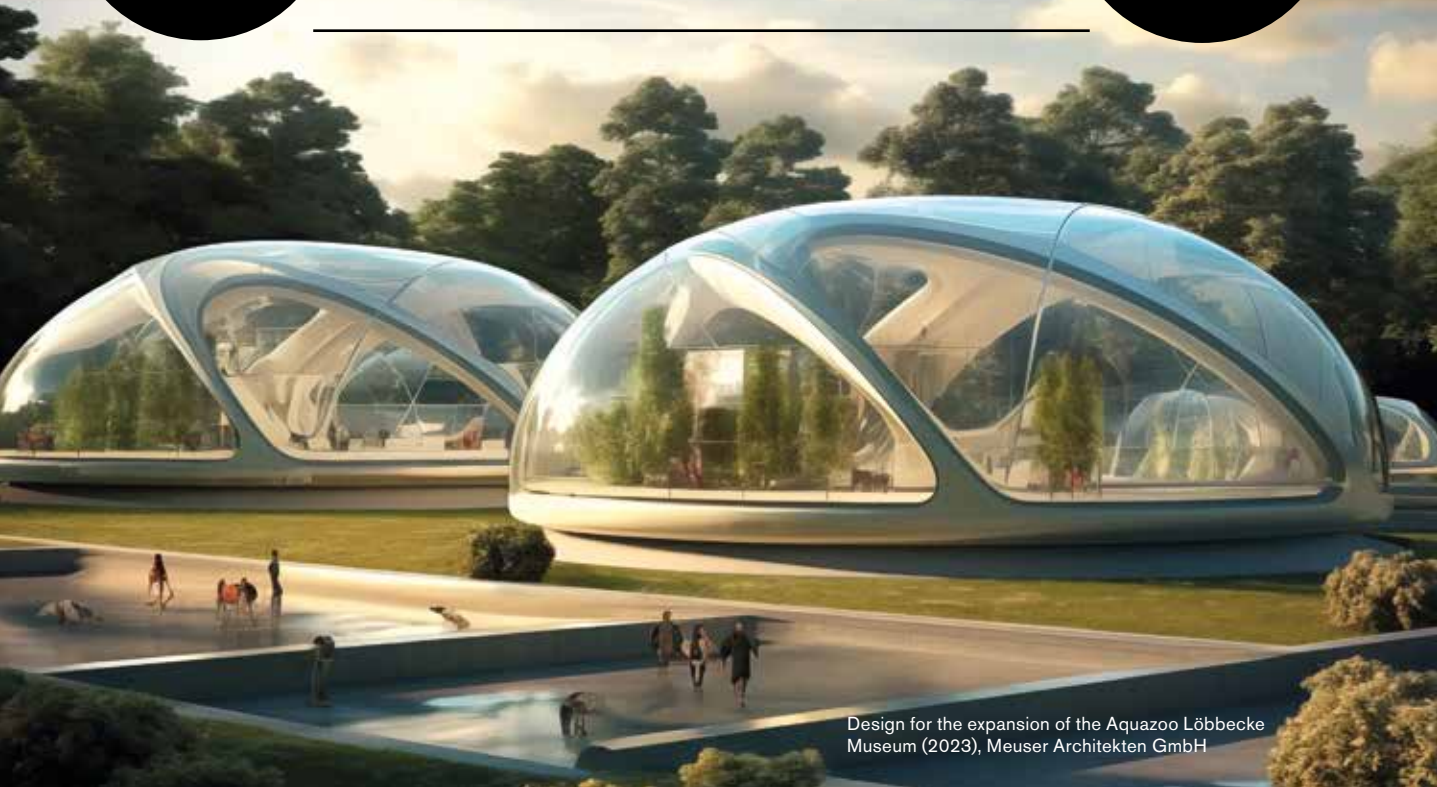


MX3D BRIDGE

Investigation excavations behind the quay wall were carried out by the local authority to determine the properties of the material being supported by the wall and to ensure there was sufficient capacity to support the load of the new bridge.

**ANNUALS
AND
COLLECTIONS**

DOM publishers are releasing further series in collaboration with museums, institutions, and academic bodies. Topics drawn from architecture and urban development are periodically discussed within the respective formats. The German Architecture Annual has also been released by DOM each year since 2017.



Design for the expansion of the Aquazoo Löbbecke Museum (2023), Meuser Architekten GmbH

Current trends in planning zoos and aquariums – curated by the Institute of Zoo Architecture

ZooArc
Institut für
Zooarchitektur
gGmbH



NEW

World Zoo and Aquarium Architecture
Vol. 01
Edited by Natascha Meuser
210 x 230 mm, 336 pp.,
380 imgs., hardcover
ISBN 978-3-86922-464-0
€48 / \$49.95

This title is expected to become available in May 2024.

World Zoo and Aquarium Architecture provides a comprehensive overview of current trends in planning zoos and aquariums. As the curator of this series, the Institute of Zoo Architecture is committed to inspiring both decision-makers and visitors in favour of shaping the zoo into a place of knowledge transfer and preserving biodiversity.

DAM2024

The German Architecture Annual, edited by the German Architecture Museum (DAM), has been documenting contemporary architectural projects in Germany for the past 40 years. This year's edition of the annual presents the short-list of 24 buildings selected by the jury for the 2024 DAM Preis for Architecture in Germany. The building reviews, written by architectural critics, along with large-format photographs, provide a deep insight into those works.



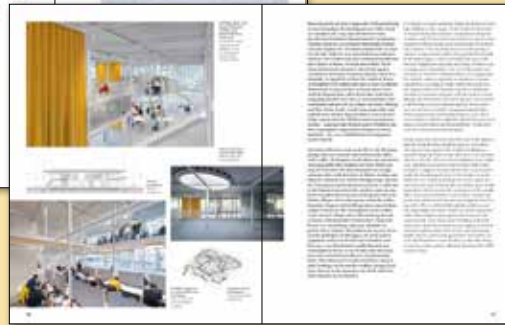
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DAM DEUTSCHES ARCHITEKTURMUSEUM

NEW

German Architecture Annual 2024
 Yorck Förster, Christina Gräwe, Peter Cachola Schmal
 220 × 280 mm, 256 pp., 400 imgs., hardcover
 ISBN 978-3-86922-884-6 (English/German)
 €38 / \$49.95



Above: STAAB ARCHITEKTEN
 Casals Forum – Music Quarter in Kronberg in the Taunus mountains

Below: GUSTAV DÜSING & MAX HACKE
 Study pavilion for students at TU Braunschweig, Braunschweig

© Iwan Baan



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Mies in His Own Words
Complete Writings, Speeches,
and Interviews 1922–1969
*Edited by Vittorio Pizzigoni and
Michelangelo Sabatino*
210 x 230 mm, 304 pp.,
20 imgs., softcover
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Around the World

It's pink and it's very popular – and now you can even win books with our DOM bag. Next time you place an order in our online shop (dom-publishers.com), ask for a free bag. If you travel with it, send us a photo. For every picture we post on our Instagram account, we'll reward you with one of our architectural guides. We have gathered some inspiring examples from cities around the globe here.

Clockwise from top left: The DOM bag in the Polish cities of Szczecin and Warsaw, in Ashgabat, and finally in Tashkent.

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Harald Bodenschatz (left), Victoria Grau, and Max Welch Guerra (second from right) discussing the planned book on urban planning under the Nazis with publisher Philipp Meuser and publishing director Björn Rosen.



The team from our partner print shop Tiger in Shenzhen, China: Colour master Rishang Xie, Suqing Xiong (responsible for customer service), owner Minchao Mai, accountant Hua Yang, and dog An An.



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Publisher Philipp Meuser is interviewed by Elena Stein, head of the Berlin-based Center for Independent Social Research (CISR). The subject was Russian opposition networks.



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Engineer Mike Schlaich, Professor at TU Berlin and Managing Partner of sbp, and his sister Sibylle, head of the communications design agency Moniteurs (both left), during talks about a book project on Africa.



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Laura Torres Roa and Jorge Álvarez-Builla (right), authors of *Lima Architectural Guide*, during a book presentation in Peru with Guillermo Velaochaga, CEO of our project partner Los Portales.



© HDA

Petra Diensthuber from the House of Architecture (HDA) in Graz, Austria, at the presentation of the new edition of our architectural guide to Graz. The book is now also available in English (see page 26).



Presentation of *Mies van der Rohe. Villa Wolf in Gubin* (see p. 30): Gubin's mayor Bartłomiej Bartczak, Joachim Jäger from the Neue Nationalgalerie, publisher Natascha Meuser, and Prof Dietrich Neumann, editor of the book.



Florian Mausbach, Chairman of the Association for the Reconstruction of Villa Wolf, during his speech. The book on Mies van der Rohe's first decidedly modern building was launched in Mies' Neue Nationalgalerie in Berlin.

© Sayed Ahmed



From the Life of a Book Ambassador

Sayed Ahmed, author of our recently published architectural guide to Bangladesh's capital Dhaka (see page 25), is currently a PhD candidate in Australia. However, he visited home at the end of last year, and of course, brought copies of his long-awaited printed book with him. During his visit, he met with prominent scholars from professional practitioners and government officials to renowned academic scholars and foreign diplomats. Here are a few snapshots of Ahmed with (clockwise from top left) architect and planner Ansar Hossain, architect professor Dr. Khandaker Shabbir Ahmed, Sylhet-based practitioner and academician Rajon Das, and Muhammad Zafar Iqbal who is not only a physicist, scholar, and former professor, but also one of Bangladesh's best science fiction authors.



A chance meeting in Copenhagen: publisher Philipp Meuser with Jakub Gołębiewski, co-author of our upcoming German-language architectural guide to Szczecin, a city in north-west Poland.



The manual *Competition Panels and Diagrams 2* (see page 32) was printed by the 'From A to Z' printing company in Kyiv. Here, the Ukrainian postal service arrives at our publishing house in Berlin with an advance copy.

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