

DOM magazine

The Art of Books and Buildings

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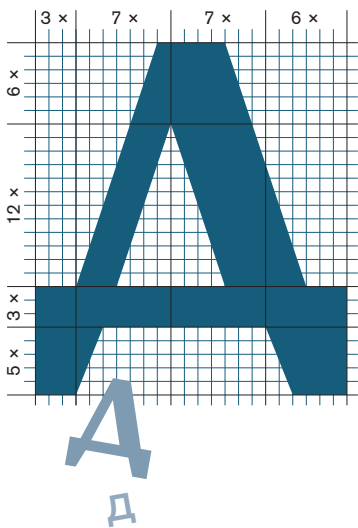
September 2021



The Secrets of Launch Sites

3 - 2 - 1 - Lift off! Whether Cape Canaveral, Baikonur or Kourou: The areas from which rockets are launched into space are mysterious, shielded and architecturally fascinating places. We show you a selection. Plus: A portrait of the legendary Russian space architect Galina Balashova, who will soon celebrate her 90th birthday.

See pages 4 to 9



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Dear friends of DOM publishers,

The sixth issue of DOM magazine focuses on one of our favourite topics: **space architecture**. In the *Atlas of Space Rocket Launch Sites*, author Brian Harvey takes us to 25 places that are only accessible to space engineers and astronauts. Cartographer Katrin Soschinski is currently drawing detailed maps of the restricted zones. And there is a second publication that our team is particularly pleasing about. To mark the 90th birthday of Russian space architect **Galina Balashova** (see picture), we will reissue the monograph with her extraordinary works in a special jubilee edition.

Earlier in 2021, after seven years of intensive work, we were finally able to launch our seven-volume architectural guide to **African architecture**. The first reviewers are enthusiastic. The authors in Africa, who have already been sent their specimen copies, are rejoicing with us. Let yourself be carried away by their enthusiasm: stop by one of our partner bookshops or order from our webshop (free shipping within the EU)!

A title on **Experimental Diagrams in Architecture** is also about to go to press. In it, Lidia Gasparoni looks at this popular form of design presentation from the perspective of an architectural theorist.

For those who already have their eye on new holiday destinations: our new architectural guides take you to **Rotterdam** and **Toulouse**.

Yours,

Philipp Meuser
Publisher

Contents

4	IN THE PICTURE Space Rocket Launch Sites
10	TOPOGRAPHY Northern Europe
12	ARCHITECTURAL GUIDES Our Travel Companions
18	A BUILDING AND ITS HISTORY Four Seasons, Moscow
20	BASICS Books on History and Theory
22	ESSAY On Cities and Cars
30	MANUALS Books for Practice and Teaching
32	PORTRAIT Mike Hermans, Cartoonist
34	MONOGRAPHS Extraordinary Books
38	THE ARCHITECT Galina Balashova
39	BACKSTAGE Behind the Scenes of DOM



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The next English edition will follow in spring 2022.

Cover photo: Proton rocket in Baikonur
© Roskosmos

From Cape Canaveral to Kourou: Where Every Journey into Space Begins

Launch sites are almost magical places, well embedded in popular culture, but in reality little is known about most of them. On the following pages our expert author Brian Harvey introduces three launch sites: two with photographs and one with fascinatingly detailed maps.



PLESETSK, RUSSIA

More rockets have been launched from here than anywhere else, yet Plesetsk is surprisingly little known. Although Baikonur was and is Russia's primary cosmodrome, Plesetsk was the busiest and by 2000 had accounted for 38 per cent of all the world's launches. The reason lies in its military origins and the fact that it has been used principally for military launches, though important scientific missions have launched from here as well. Plesetsk is situated in a forested region of Russia's far north. It is bitterly cold in winter and dark almost all day, while summers are warm with short twilight periods and no real darkness. The temperatures are even more extreme than Baikonur, reaching down as low as -46°C and routinely hovering around -20°C in midwinter. It is the cosmodrome closest to western borders: space enthusiasts in Finland and Sweden have even seen the red and yellow glow of rockets rising into the distant night sky to the east.





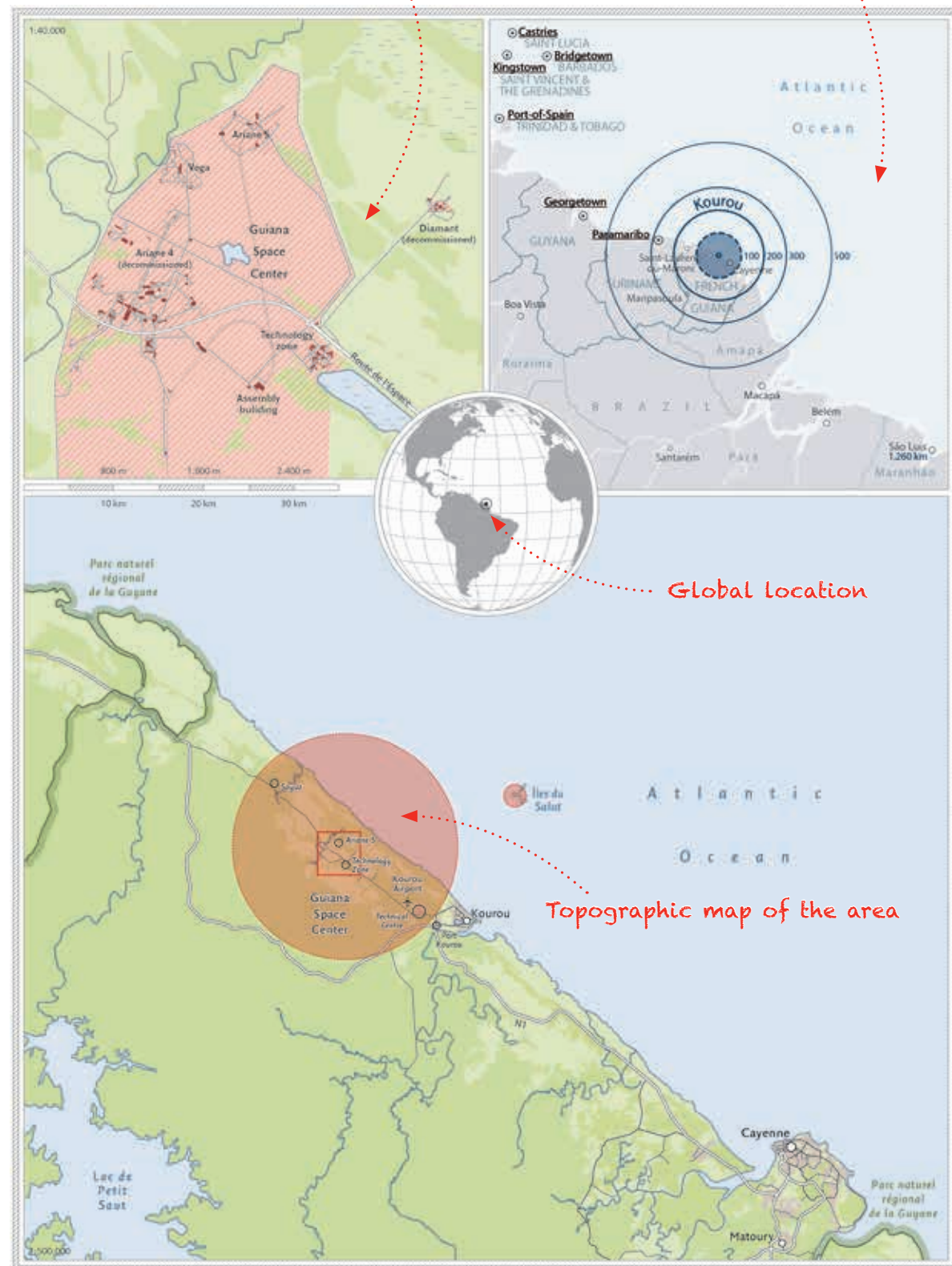
HAMMAGUIR, ALGERIA

After the Second World War, France began to build a missile and space programme, first establishing a missile test base in 1947 in Algeria, the largest country in Africa and made up largely of desert. Algeria was part of France at that time, although ever more engulfed in what became a violent struggle for independence. Hammaguir was the launch site for the third country – after the USSR and the United States – to put its own satellite into orbit: In 1965 the three-stage Diamant A rocket launched the Astérix 1 satellite. Under the independence settlement of 1962, France kept Hammaguir on lease until 1 July 1967, when it was then required to vacate the site. The French space agency began to search for alternative sites and eventually settled on Kourou, French Guiana. The installations in Hammaguir appear to still exist. Lights show up on NASA's night maps, but it is not a destination for tourists or space archaeologists.



Site plan of the launch site

Political map



Global location

Topographic map of the area

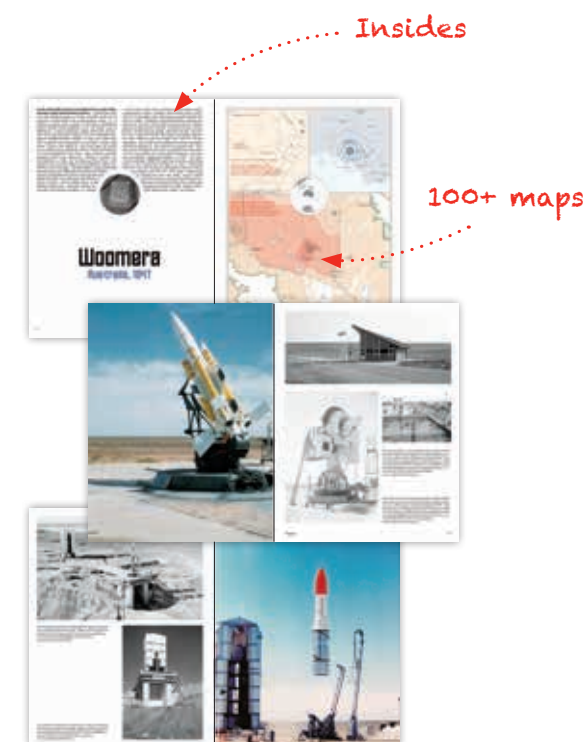
The First Overview of all Major Launch Sites

The Atlas of Space Rocket Launch Sites, which will be published by DOM in autumn 2021, is the first book to present all 25 major global launch sites – from Wallops Island in the United States to Tanegashima in Japan and Woomera in Australia. It explains their architecture and geography and is illustrated with exquisite drawings, photographs, and one hundred exclusive maps by the German cartographer Katrin Soschinski. Launch sites, where all space journeys begin, are almost magical places, well embedded in popular culture. Few people have not seen images of Cape Canaveral and the launch tower that sent Apollo 11 to the moon. Other launch sites are less well known. Some are well publicised but hard to reach like Kourou in French Guiana. Some are quite secret like Sohae in North Korea and Palmachim in Israel. Others like Hammaguir, Algeria, are virtually unknown to all but space historians, though it was the launch location for France to orbit its own satellite, the third country to do so.

A general feature of launch sites is that they are located away from populated areas, out of fear of the consequences of explosions and indeed from debris from stages falling onto people and their homes. Chinese Xichang, for example, is in mountainous Sichuan near the world-famous panda reserves. The weather conditions at launch sites range from arctic to hot desert to equatorial jungle. As far as architecture is concerned, they all have many features in common: launch pads, of course, but also mission control centres, press areas, fuel farms, integration buildings, airfields, ports, industrial zones, and preparation

areas for the astronauts. The *Atlas* features descriptions of each site that include an outline of the history of the site in question, why and how it came to be situated in its location, its current use and future prospects, and its distinctive features.

The author, Brian Harvey, is a writer and broadcaster on spaceflight and one of the most respected experts in his field, especially with regard to the Chinese space programme.



The Atlas of Space Rocket Launch Sites
 Brian Harvey
 Introduction by Paul Meuser
 304 pp., 300 images, English
 978-3-86922-758-0
 To be published in winter 2021/22
 € 78 / \$ 99.95

NORTHERN EUROPE

Between the North Sea and the Gulf of Finland lies a world-renowned architectural region: brick buildings, cool modernism, progressive urban planning ideas ...
We take you on a journey through our books where you will find the topics presented here and many more.

Norway: Transforming
Good architecture by law: In 2009 Norway adopted a document entitled Norwegian Architectural Policy. It identified the priorities for the development of the country's architecture as ecological soundness, high-quality design, respectful treatment of architectural heritage and cultural surroundings, and competent propagation of architectural knowledge. Of course, the nation's capital is the trendsetter, most notably with 'Fjord City', an urban renewal project for the waterfront part of Oslo's centre, where culture, recreation, and housing replace the facilities of the old harbour.



Norway
Buildings and Projects from 2000 to 2020
Anna Martovitskaya
212 pp., 300 images
978-3-86922-008-6 (en)
978-3-86922-740-5 (rus)
€38/\$49.95

Aarhus: Opening
Save the date: On 7 and 8 October 2021, the Aarhus School of Architecture will celebrate the move to its new premises with a festival aptly named 'Opening'. Established in 1965, the school with 800 students is a decisive reason why Denmark's second-largest city enjoys its reputation as a centre of architecture. In recent years, it has had a new building constructed – Denmark's first ever newly-built architecture school. It is situated in the district of Godsbanerealerne, a former industrial area. 'Opening' will feature lectures and panel discussions as well as the opportunity to visit the new workshops.



Aarhus
Heiko Weissbach
336 pp., 600 images
978-3-86922-561-6 (en)
978-3-86922-562-3 (dk)
978-3-86922-560-9 (ger)
€38/\$49.95

Greater Berlin: Disarming
No other region in Germany has been as heavily paved with military areas as Berlin and the surrounding federal state of Brandenburg. This began in Prussian times, reached a peak during the Empire, further intensified under National Socialism, and then continued in the GDR era when the region was a major location for the Soviet army. The withdrawal of Russian troops in 1994 freed up 100,000 hectares of land – a tremendous urban development opportunity and challenge. The conversion into recreational, industrial, and residential areas is still ongoing. For example, a model eco-city – self-sufficiently powered by renewable energies – is to be built on the former barracks site in Wünsdorf, south-east of Berlin.



Unfinished Metropolis
Architekten- und Ingenieurverein zu Berlin-Brandenburg
225 x 280 mm, 2 vol., 752 pp.
978-3-86922-249-3 (en)
978-3-86922-241-7 (ger)
€48/\$59.95

Gdynia: Painting
People call it 'Tri-City': together with its two neighbours – traditional Gdansk and the seaside resort of Sopot – modern Gdynia forms a metropolitan region on the Polish Baltic coast. World-famous Gdansk and Gdynia, which is more of an insider tip as a city of the Polish avant-garde, have something else in common: street art. In both cities, artists have created murals on the walls of blocks and tenement houses. In Gdynia, this movement is mainly linked with the 'Traffic Design' association. The local festival of art in urban space adopted the formula of a biennale in 2018 and now also features architectural details, urban graphic design, and metalwork.



Gdynia
Borucka/Gatermann
208 pp., 250 images, pl+en+ger
978-3-86922-453-4
€38/\$39.95

Lithuania: Wedding
Soviet leadership tried to replace Christianity with a kind of socialist spirituality. This was especially the case in Lithuania, where Catholicism was an important force and a potential threat to those in power. From the 1960s onwards, so-called wedding palaces and later also funeral palaces were built as a substitute for the church. Architecturally oriented towards modernism, they incorporated elements of Baltic tradition, too.



Baltic Modernism
Architecture and Housing in Soviet Lithuania
Marija Drėmaitė
250 pp., 300 images, eng
978-3-86922-470-1
€28/\$39.95

Helsinki: Sweating
Two Finnish passions come together in this building: ice hockey and the sauna. The Hartwall Arena (AMFI Architekten, 2017) is home to the successful Jokerit team. The multifunctional hall seats 3,600 spectators, the most privileged of whom sit in the two skyboxes, each of which has a sauna (the larger sauna holds 20 guests). From there, you can watch the rink through tinted windows while sweating on the wooden benches. In Finland, all summer homes and most residential buildings have a sauna. It is estimated that there are more than two million saunas for every 5.5 million Finns.



Helsinki
Buildings and projects from 1917 to the present day
Ulf Meyer
292 pp., 400 images
978-3-86922-483-1 (en)
978-3-86922-482-4 (ger)
€38/\$49.95

Riga: Screening
It is best known for its art nouveau villas and apartment buildings, but Latvia's capital is also home to what many consider the most beautiful cinema in Europe. An unusual example of 1920s historicism, the 'Splendid Palace' in Elizabetes iela 61 was designed by Fridrihs Skujinš. Its circular auditorium and balcony – decorated with Rococo-style architectural motifs, sculptural palms, and murals – can accommodate 890 spectators. Once the first cinema in the Baltic states to feature sound film, today the 'Splendid Palace' also shows live broadcasts of operas and concerts and hosts other cultural events.

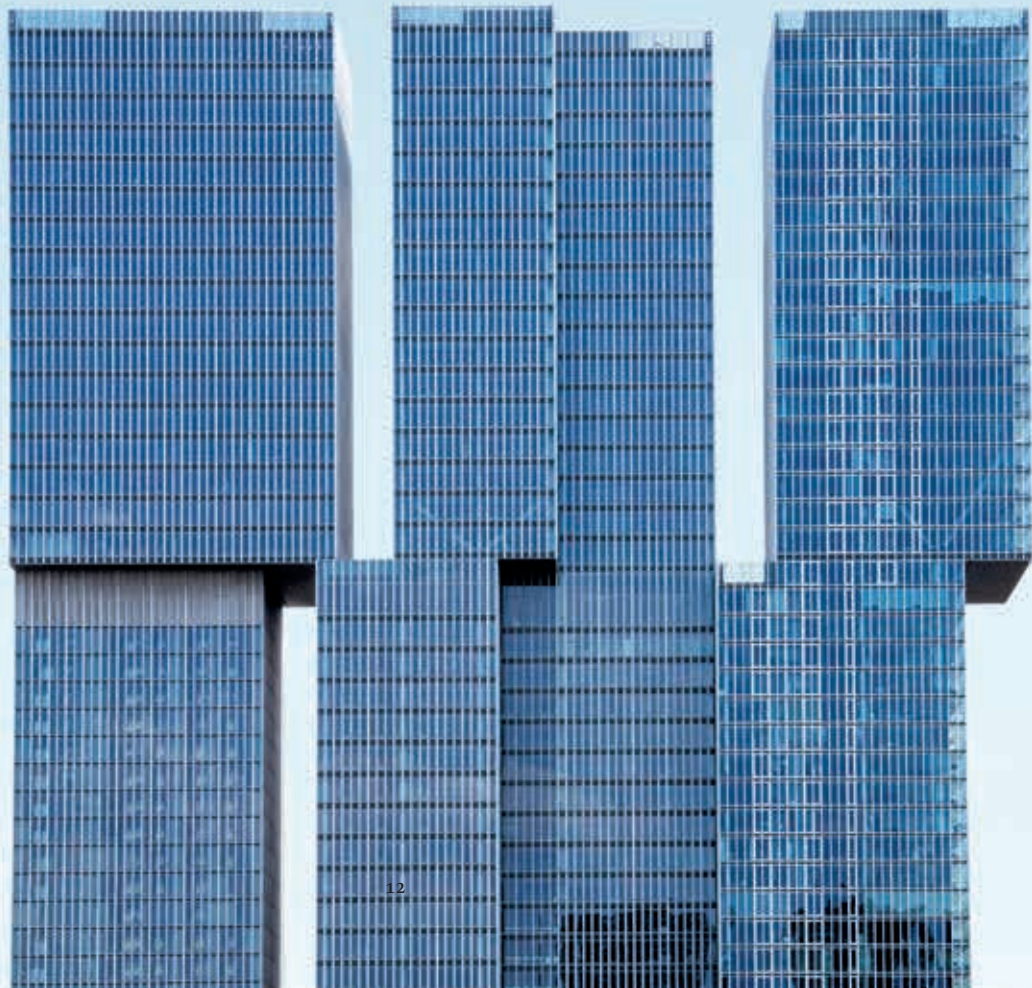


Riga
Jānis Krastiņš
400 pp., 800 images
978-3-86922-286-8 (en)
978-3-86922-277-6 (ger)
€48/\$59.95

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 as a companion on trips all around the world. The concise texts are not only descriptions, but also commentaries.

Rotterdam
Anneke Bokern
288 pp., 290 images, English
978-3-86922-600-2
€38/\$49.95



Rotterdam: Rough Charm
Unlike its picture-perfect sister Amsterdam, war-traumatised Rotterdam is full of urban fractures. However in recent years the city has attracted attention precisely because of its openness to experimentation. *Rotterdam. Architectural Guide* presents more than 150 selected buildings in the second-largest city in the Netherlands, ranging from the few remaining from the Golden Age to modern classics and contemporary projects. It covers famous highlights, but also lesser-known interventions, such as small infill and self-build projects. The buildings are arranged in six tours through different areas – ideal for discovering by bike.

© iStock/claudiovizia



London
Twentieth-Century
Housing Projects
Tjerk Ruimschotel
280 pp., 230 images, English
978-3-86922-525-8
€38/\$49.95

London: Progressive Housing
Today, the British capital is best known for its high cost of living, but London has a long history of progressive housing – and many innovative residential buildings are still being built there, from Henry Darbishire's estates for the Peabody housing association to sustainable communities such as BedZED. *London. Architectural Guide. Twentieth-Century Housing Projects* presents 100 exceptional and exemplary projects spanning more than 100 years from the late nineteenth century to the present day. They range from garden suburbs and Brutalist icons like the Barbican to hidden, lesser-known examples. Maps and the name of the nearest railway station in each case help readers to plan excursions in the megacity of London. In addition, a comprehensive reading list provides inspiration for further investigation.



Gdynia
Borucka / Gattermann
208 pp., 250 images, pl+en+ger
978-3-86922-453-4
€38/\$49.95



Gdynia: Avant-garde Showcase
Located on the Baltic coast, Gdynia is a unique city particularly interesting for architects due to its homogeneous architecture: It is a showcase of Polish avant-garde modernism from the 1920s and 1930s. Based on the structure of an earlier fishing village, it was entirely designed and built from scratch in the interwar period, as was the case later for cities such as Brasilia and Chandigarh. The two authors present around 80 buildings and projects. The architectural descriptions, accompanied by an extensive collection of plans and photographs, offer ideal guidance for those who wish to get to know the city.



Shenzhen
Domenica Bona
 288 pp., 420 images, English
 978-3-86922-265-3
 To be published in winter 2021
 €38/\$49.95

**One of China's great metropolises –
 a boomtown without a past and
 hungry for the future**

Shenzhen: Rapid Development

Founded only in 1978 as one of the first Special Economic Zones under Deng Xiaoping's reforms, Shenzhen with its 12.5 million inhabitants is a young city. It's also a business city, a port city, and a green city. This book – this first of its kind – introduces more than 150 relevant buildings and places that constitute the physical palimpsest of modern China's most famous town of foundation.



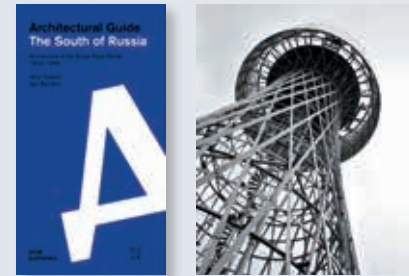
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Alexandria
Zeyad El Sayad / Dina S. Taha
 336 pp., 421 images, English
 978-3-86922-617-0
 €38/\$49.95

Alexandria: Multi-layered Metropolis

Founded by Alexander the Great in 332 BCE, Alexandria is now Egypt's second largest city. This book, the first comprehensive guide to its architecture, covers everything from classical ruins and Ottoman fortifications to a Venetian Gothic hotel and Snøhetta's modern Bibliotheca Alexandrina. Its knowledgeable authors from the Department of Architecture at Alexandria University provide readers with enlightening information from multiple perspectives, building a clear picture of a multi-layered Mediterranean metropolis.



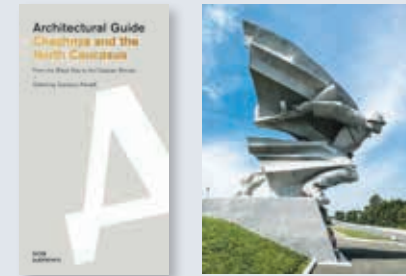
The South of Russia
 Buildings of the Soviet Avant-Garde
 1922–1936
Tokarev / Bychkov
 200 pp., 460 images
 978-3-86922-304-9 (English)
 978-3-86922-317-9 (Russian)
 €38/\$49.95

Russia's South: Lost and Preserved Gems

In the 1920s and 1930s the south of Russia was a centre of the Soviet avant-garde. Numerous factories, administrative buildings, sanatoriums, and residential and cultural buildings were built at that time between the Black and Caspian Seas and between Volgograd and Kislovodsk. Unfortunately many were destroyed during and after the Second World War and in the post-Soviet period. This architectural guide, available in English and in Russian, documents what has been lost forever – and shows the buildings that can still be found on site today.



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Chechnya and the North Caucasus
 From the Black Sea to the Caspian Shores
Edited by Gianluca Pardelli
 Expected: 500 pp., 460 images, English
 978-3-86922-737-5
 To be published in winter 2021/22
 €48/\$59.95

North Caucasus: A Pioneering Piece of Literature

This is the first ever English-language architectural guide to this region that remains terra incognita for many even in our globalised times. Architecturally the North Caucasus is home to a mix of traditional and Soviet-era buildings and contemporary glass and steel buildings reminiscent of Dubai. The book covers seven autonomous republics (Adyghea, Karachay-Cherkessia, Ingushetia, Kabardino-Balkaria, Dagestan, Chechnya, North Ossetia-Alania) and two Russian territories (Stavropol Krai and the southern foothills of Krasnodar Krai, and Sochi).



© Gianluca Pardelli

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Moscow: A History of Soviet Art

Unlike in other Soviet cities and republics where monumental mosaics became common only in the age of modernism, in the capital of the USSR, mosaics were used for works in the art deco style and for 'pictures' in the Social Realist style. As a result, the entire history of Soviet art is reflected in Moscow's metro stations, palaces of culture, military museums, hospitals, schools, and prefabricated houses. This book shows and describes 140 mosaics and also presents a list of 297 mosaics identified in Moscow.



**Art for Architecture
 Moscow**
Hill / Petrova / Kudelina
 398 pp., 421 images
 978-3-86922-068-0 (en)
 978-3-86922-079-6 (ru)
 Winter 2021/22
 €48/\$49.95



Paris
Jean-Philippe Hugron
312 pp., 410 images
978-3-86922-655-2 (French)
978-3-86922-445-9 (German)
€38/\$49.95

Paris: Off the Beaten Track

This architectural guide presents more than 250 buildings erected since 1898 in Paris and its suburbs. Off the beaten track, this selection invites everyone to re-evaluate the importance of constructions that are sometimes unfairly forgotten: From the vertical madness of the *Trente Glorieuses* to the projects of Pritzker prize winner Jean Nouvel.

‘From the extension onto the sea to the conquest of the subsoil, Monaco rivals inventiveness.’

Jean-Philippe Hugron, author



Monaco
Beausoleil – Roquebrune-Cap Martin
Jean-Philippe Hugron
288 pp., 256 images, French
978-3-86922-694-1
€38/\$49.95



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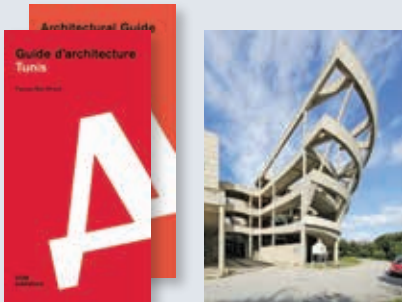


Toulouse: A Selection of Experts

With almost 500,000 inhabitants in the municipality and more than one million in the metropolitan area, Toulouse is now the fourth-largest city in France – and still welcoming more than 5000 new inhabitants every year. The progressive growth of the city and the need for urban renewal have given rise to numerous architectural and urban planning initiatives since the Second World War. *Toulouse. Guide d'Architecture* presents more than 140 projects built between 1950 and today, selected by a panel of architects and experts of the regional *Maison de l'Architecture*. The book features, among others, modern and post-modern movement buildings in the centre of Toulouse, the new neighbourhoods and utopian thinking of *Le Mirail*, and the new town of Blagnac.



Toulouse
Maison de l'Architecture Occitanie-Pyrénées
with Christof Göbel (ed)
Expected: 304 pp., 300 images
978-3-86922-735-1 (French)
978-3-86922-753-5 (German)
To be published in autumn 2021
€38/\$49.95



Tunis
Faouzia Ben Khoud
264 pp., 400 images
978-3-86922-677-4 (French)
978-3-86922-676-7 (English)
€38/\$49.95

Tunis: From Antiquity to Present

The courtyards, winding passages, and mosques of the Medina; an art nouveau theatre, churches, a brutalist hotel, and contemporary glass facades: Tunisia's capital has a rich and incredibly diverse built heritage. Spanning from the founding all the way to the Arab Spring, this book presents over 100 sites in both Tunis and its surroundings.

A complete historical account of one of the defining developments of architecture in the twentieth century



La Préfabrication en URSS
Concepts techniques et dispositifs architecturaux
Natalya Solopova
192 pp., 250 images, French
978-3-86922-712-2
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Hotel Four Seasons Moscow

Myths surround this luxury accommodation and its peculiar story. For 4000 euros a night you can now stay right next to Red Square where the first Stalinist-style building once stood – it looked exactly the same.

Text: Damien Leaf



Alexey Shchusev
Architect of Stalin's
Empire Style

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On a booking platform, a German tourist praises the 'great view of the Kremlin' and an Italian extols the wellness area with its large pool. Judging by the reviews, the *Four Seasons Moscow* has satisfied customers. However, a one-night stay costs at least 800 euros and it can be 4,000 euros for the Premium Suite. The hotel with 180 rooms and suites is located between Red Square and the Bolshoi Theatre and is one of the largest and most exclusive in Russia's capital – and it has an incredible history. The latter began in the early 1930s when the *Hotel Moskva* was built on the same site – it was one of the first new hotel buildings in the Soviet Union. Architecturally, under Joseph Stalin, who had been sole ruler since 1927, the country was undergoing a shift from the avant-garde to neoclassical eclecticism. Part of the shell construction was already in place when the original constructivist plans for the building by Leonid Savelyev and Oswald Stapan were abandoned. 'Stalin wanted a monumental, rather classical and richly decorated building,' says architectural historian Dmitrij Chmelnizki. The task of adapting the design to the dictator's taste was given to Alexey Shchusev. 'He created what can be considered the first Stalinist-style building': an eight-column, six-storey portico with an open terrace, generous arcaded loggias in the centre of the main façade, and numerous balconies. The corners were accentuated with turrets. Bruno Taut, who was also involved in the designs, later wrote in a letter that Shchusev had taken over his floor plans, but in a distorted form. Alexey Shchusev, born in 1873, was a special case in that he was one of the very few who had managed to rise to the top of the architectural hierarchy under the tsars and then repeat this success under Soviet rule. His name is associated with a wide variety of styles. He designed churches and the Kazan railway station in Moscow, but also constructivist buildings. He is probably

best known for the Lenin Mausoleum of 1924. 'Under Stalin, Shchusev was one of the country's most important architects. That was cynicism, he adapted,' says Chmelnizki, who recently published a critical monograph on the architect (see below). There were many myths surrounding the *Moskva*, the interior of which was furnished with works by the Soviet Union's most respected artists. No wonder: 'The secret service was involved and everything was top secret. It was a hotel for foreigners and cadres, no normal Muscovite could enter.' To this day, the legend circulates that the façade was asymmetrical because Stalin put his signature between two different designs and no one dared to ask. 'In truth, it was just a matter of statics.' The hotel was expanded in the 1970s, but it came to an end in the turmoil of the post-communist period. In 2002 the building was demolished for obscure reasons and against an initiative of the then Minister of Culture. Ironically, it was rebuilt almost immediately afterwards – with an asymmetrical façade true to the original. ◇



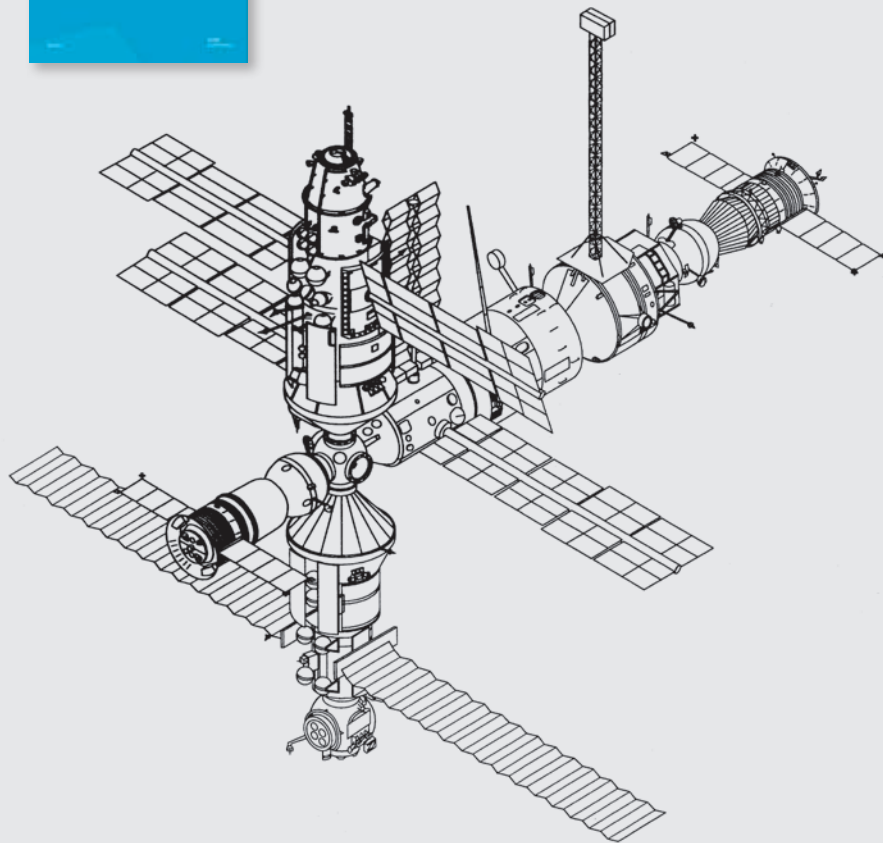
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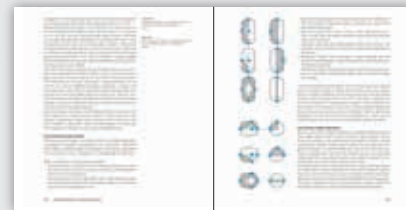


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More on space architecture:



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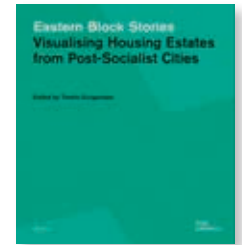
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An Extensive, yet Handy Overview

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Eastern Block Stories
Visualising Housing Estates
from Post-Socialist Cities
Tinatin Gurgenidze (ed)
144 pp., 90 images, English
ISBN 978-3-86922-118-2
To be published in summer 2021
€28/\$39.95



A Fresh Look at Mass Housing

This book features a dozen articles and over 60 unique, hand-picked images (from a photo competition) about mass housing estates in former communist states, including Georgia, Belarus, Moldavia, Romania, Russia, Ukraine, Poland and Germany. In this way, *Eastern Block Stories* aims to take a closer look at the major challenges currently facing post-socialist housing estates and imagine what their future could hold. The goal is to unveil the diversity of the Eastern blocks and the richness of their urban context without a stigmatising and alienating gaze.

The Future of Motorways and Pedestrian Zones

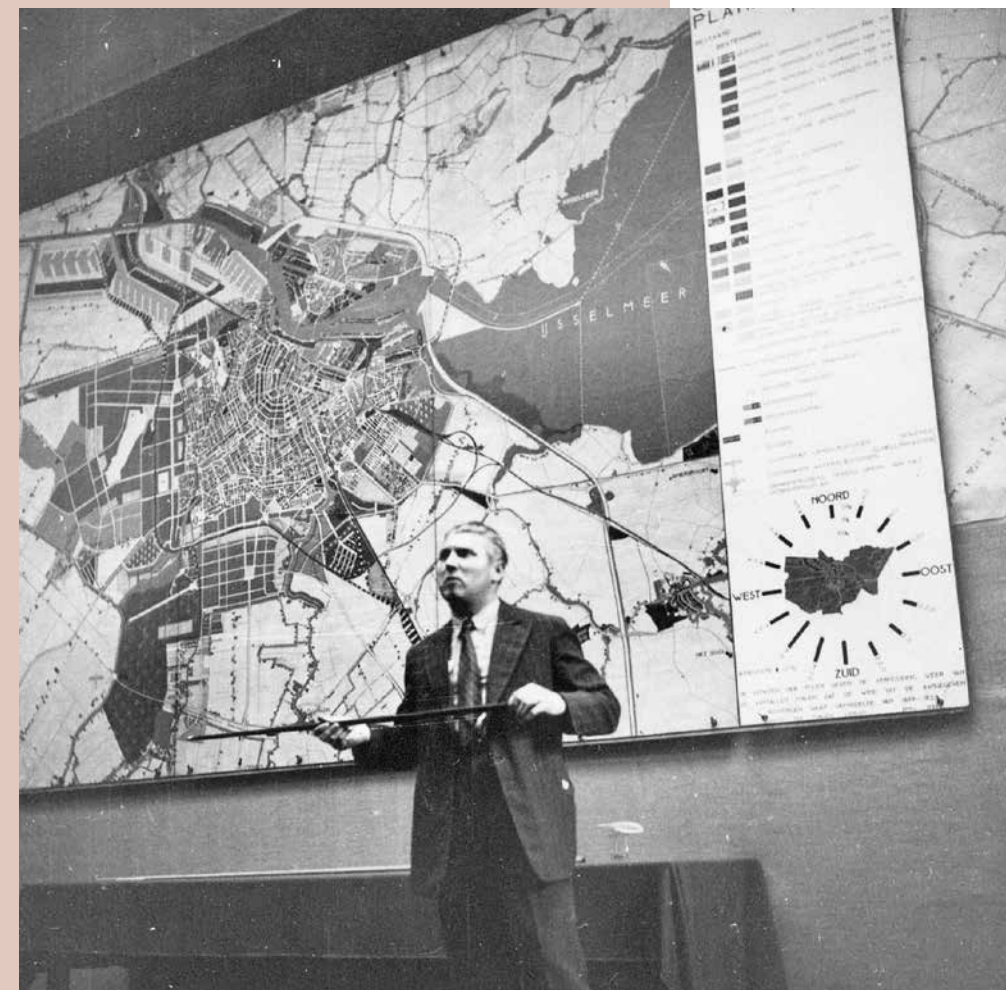
Once architecture was spellbound by cars, then the latter became a veritable plague.

Their coexistence with pedestrians is unavoidable for the foreseeable future, so our urban environment must make it as harmonious as possible – but how? An excerpt from the author's collection of essays on urbanity.

Text: Vittorio Magnago Lampugnani

The historic city was built for pedestrians and was for a long time unwilling to accommodate vehicular traffic. Although rowdy youths on horse-drawn carriages were known to dash through the streets of Rome during the Republic, Caesar would later ban all vehicles from the city centre in the daytime to prevent congestion and accidents. This began to change in the Middle Ages, when long lines of carts and carriages would have to squeeze through narrow, winding streets. The volume of traffic was no less unwieldy in the Baroque era. And when Pope Sixtus V built a network of linear streets to connect the seven most important churches of Rome, he not only eased the journey of pilgrims but also facilitated the rest of the city's traffic,

comprising a fleet of 400 carriages. By the seventeenth and eighteenth centuries, residents of all big cities in Europe were familiar with the phenomenon of rush hour, when carts and carriages would stay at a standstill for long stretches of time. The nineteenth century ushered in a new enthusiasm for modern technology, a fascination with speed, and new mobility requirements, making traffic a central concern of urban planning. Georges-Eugène Haussmann's wide avenues, which tore up the urban fabric of Paris, were intended not only to improve sanitary conditions, enable faster deployment of troops and artillery to quell insurgents, and indulge Napoleon III's desire for a prestigious cityscape; they were also and above all designed



CIAM conferences and exhibitions served as strategies for promoting architecture and urban design in accordance with modernist principles. The *Wonen Werken Verkeer Ontspanning in de Hedendaagse Stad* ('Housing, Working, Traffic in the Contemporary City') exhibition took place at the Stedelijk Museum in Amsterdam in 1935. There, in June the same year, Cornelis van Eesteren presented the results of the fourth CIAM conference, including the General Extension Plan of Amsterdam.

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This photograph of a remarkable vertical parking garage was taken by Sigfried Giedion while he was researching the industrial culture of the US during his travels. In Chicago, he worked his way through the six-volume book *Industrial Chicago* (1891–1896), while also photographing works of architecture, mostly by unknown architects, from the years following the heyday of the Chicago School.

to accommodate the city's ever-growing volume of traffic. Ildefons Cerdà's theory of modern urban design focused on quiet places of rest and contemplation, such as courtyards in residential blocks, but also on free movement, for which he envisioned a uniform street grid. Indeed, his nineteenth-century expansion plan for Barcelona was designed not least as a means to improve mobility. The automobile, invented in 1886 and widely available from the early twentieth century onwards, would soon play a central role.

The twentieth century welcomed the car's breach of the city with open arms. The Futurists set the stage for this new mood, as they glorified speed and romanticised the automobile. Architecture was no less spellbound by this new mode of transport, and the car, like the ocean liner and aeroplane, became a source of aesthetic and functional inspiration for new buildings and cities, designed to be worthy of a new epoch. Between 1912 and 1914, Antonio Sant'Elia drafted his *Città Nuova*, a grand, utopian new city with bold skyscrapers linked to multi-storey traffic arteries. In 1922, Le Corbusier gave an archetypal form to car-centric urbanisation with his *Ville Contemporaine*. The ambitious plan, for a city of three million residents, envisioned cars cruising down wide avenues lined by glass towers or cutting through lush, expansive parks. A few years later, his *Plan Voisin* for the centre of Paris proposed 12 giant skyscrapers soaring 200 metres into the sky, and it was no coincidence that he named it after an automobile factory – just as it was no coincidence that the same factory sponsored the plan. In 1934, Frank Lloyd Wright presented his *Broadacre City*, a utopian concept for urbanising all of North America with low-density one-acre plots that would replace the allegedly monstrous high-rise metropolises such as Chicago and New York. The key to this concept was the automobile, the new mode of mass

transport, which was, incidentally, also seen as a measure of prosperity: the garages of simple homes were designed for a single car; those of luxurious villas for four or five. Such plans were abstract, avant-garde exercises and remained unrealised. But they already anticipated post-war planning principles, including the idea of functional separation. The city was to be divided into workplaces, industrial zones, recreational areas, shopping centres, and housing estates. Pedestrians and cars were to be separated. People were to walk on winding paths through parks, while cars were to speed down large rectilinear urban motorways. In 1953, the city of Rotterdam opened the *Lijnbaan*, a pedestrian shopping street, which became a prototype for ubiquitous variations. By that time, cars had become a veritable plague. But pedestrian zones were also co-opted to justify and downplay the effects of transforming the rest of the city into a haven for cars. In the following decades, roads were expanded, pavements were narrowed or removed, and pedestrian crossings were eliminated. In 1965, there were over 1,300 zebra crossings in West Berlin; 20 years later, only 92 remained. Today, we are left with the sorry outcome of compromises: between the historic city and the modern suburbs; between compact buildings forming streets and squares, and diffuse architectures sprawling across the landscape; between the city of pedestrians and the city of motorists. Cars will change – they might become smaller, quieter, and greener – but they are here to stay for a while. Their coexistence with pedestrians is unavoidable for the foreseeable future, and our urban environment must make this coexistence as harmonious as possible. In other words, pedestrians have a right to walk safely without the fear of being run over; they have a right to preserve their health without inhaling exhaust fumes; they have a right to move freely without contorting their bodies to wiggle



The CIAM supplement of *Bauwelt* in 1932 was dedicated to Italy, offering an insight not only into the country's contemporary architectural developments but also into the achievements of its automotive industry. The issue was planned to feature photos presenting sporty cars inside an Alfa Romeo factory, the latest Italian intercity roads and motorway bridges, and even a traffic policeman in Rome, all serving as emblems of modern elegance.

through footpaths boxed in by parked cars. And drivers should not have to navigate through a labyrinth of one-way streets or be banished into dark tunnels. But what should this coexistence look like? In general, we must drastically reduce the number of cars in our cities. This reduction is in fact already taking place. An increasing number of city dwellers are using public transport – metros, trains, trams, and buses – as well as scooters and bicycles. Even those who cannot or do not wish to live without cars are taking advantage of car sharing services. Moreover, cars will become driverless in the not-too-distant future, which means they will be even more accessible and convenient and occupy even less space on our roads.

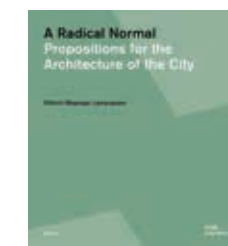
The remaining cars will need to be kept out of our cities as much as possible, and in the city, traffic must be slowed down radically and distributed more evenly. This means we must phase out city motorways, which damage the sensitive urban fabric and make the surrounding areas uninhabitable. But we must also phase out pedestrian zones, which are merely the counterpart of urban motorways. In a misguided attempt to protect urban areas from vehicles, pedestrian zones merely offload traffic onto the surrounding quarters and put them under excessive strain. Last but not least, we need to bear in mind a merciless law that governs all cities: the more a city opens up to traffic, the more traffic it draws in. If a city makes driving more difficult, potential motorists will choose alternative ways of travelling. Whether in Manhattan or Milan, people would rather avoid endless traffic jams on busy streets and spare themselves the enervating process of finding a free parking spot. They would rather travel by bus, tram, bicycle, or micro-scooter, or journey on foot. Different urban environments require different measures to sensibly distribute their traffic. Nineteenth-century streets and alleys were designed for heavy traffic and can (and should) retain their roles as thoroughfares. The same applies to streets created in the 1920s and 1930s. In contrast, narrow medieval streets were never intended to accommodate a large number of vehicles and do not solve any traffic problems. They can be closed off to cars so they can once again perform their original function as walkways. The urban motorway is a destructive element that ruthlessly tears apart the city. Underpasses and pedestrian bridges are no remedies: they only further lacerate the urban fabric. Why should pedestrians have to descend into dark tunnels, which are almost always dirty, dreary, and often dangerous, just to make room for cars? And why should motorists be condemned to pass through

the city underground? The main thoroughfares of our cities do not have to burrow into the ground or rise high above it; they can be tree-lined boulevards like in Paris or parkways like in Boston. Such moderately wide streets can even offer temporary parking spaces for the shops on the ground level and thereby become a cohesive element rather than a force of separation. Streets can be remarkably beautiful. The Via Giulia in Rome, for example, is a narrow, rigorously arranged Renaissance street that offers a rich experience of urban space. The Viale Mazzini, a nineteenth-century avenue, has an exceedingly wide strip of green along the centre that doubles as a public park. The Passeggiata Archeologica, today Viale delle Terme di Caracalla, is equally charming, offering a breath-taking view of an ancient set of ruins staged within an almost rural scene. Even the Via dei Fori Imperiali, a giant and useless arterial road created by the Fascist regime, offers an impressive view of the imperial forums from the Piazza Venezia to the Colosseum. Contemporary architecture seems to have lost the ability, taste, and desire to

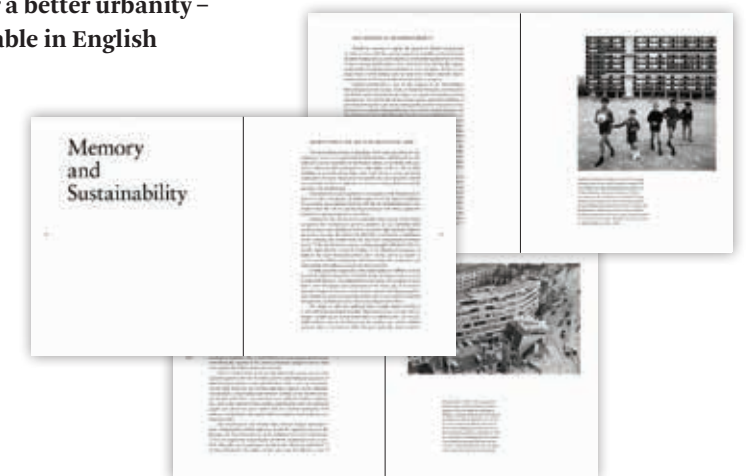
design beautiful streets. But these are as essential as ever before. Our cities need them if they are to withstand the often-hostile invasion of modernity and preserve their character as a forum of the *res publica*. ♦

Vittorio Magnago Lampugnani (b. 1951 in Rome) studied architecture at the Sapienza University and the University of Stuttgart, where he completed his doctorate in 1977. He served as scientific advisor to the International Building Exhibition Berlin (IBA) from 1980 to 1984, and was the editor-in-chief of the magazine Domus from 1990 to 1996. He was the director of the German Architecture Museum (DAM) in Frankfurt am Main from 1990 to 1995 and taught at the Graduate School of Design of Harvard University, among others. He was professor of the History of Urban Design at the ETH Zurich from 1994 to 2017, serving also as the dean of the Department of Architecture and director of the Institute of History and Theory of Architecture (gta). He has authored a remarkable body of scholarly publications and runs architecture practices in Milan and Zurich.

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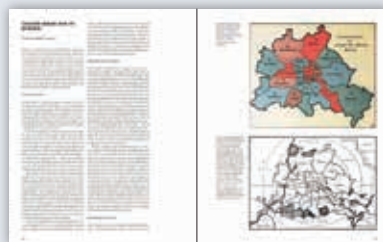


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Prototype of the Modern City

The German capital recently celebrated its birthday: on the 100th anniversary of Greater Berlin, it's time to take stock.

In *Berlin. The Genius of Improvisation*, the focus is on the city's development since reunification: both with its major projects and above all with its housing cooperatives, citizens' initiatives, and community gardens. Edited by the renowned French urban planner Ariella Masbouni, the book analyses Berlin's talent for improvisation from a European perspective.

In *Berlin. City without Form*, architectural theorist Philipp Oswalt presents Berlin as the prototype of the modern city – a contemporary classic that sparked a debate when it was first published in German.

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Pekka Pitkänen (1927–2018) is considered a master of concrete – and designed a large number of buildings in his native Finland. This is the first monograph on him in English.



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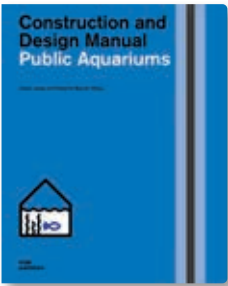
Experimental Diagrams: Presenting New Practices

The diagram form of representation has become a standard in architecture for some years now. This third book on the subject follows two successful titles. It builds a bridge to diagrams as experimental practices. The contributions critically delineate diagrammatic behaviours in the history of architecture, present the design practices of offices such as AZPML and MVRDV, take the medium to its extreme consequences, and outline future trajectories.



Experimental Diagrams in Architecture
Edited by Lidia Gasperoni
528 pp., 650 images, Eng.
978-3-86922-687-3
To be published in autumn 2021
€98/\$99.95

© eli | oficina de arquitectura, 2018



Public Aquariums
Jürgen Lange,
Natascha Meuser (Eds.)
450 pp., 350 images, English
978-3-86922-756-6
Publication: spring 2022
€98/\$99.95

© DOM publishers



Aquariums: Pioneering Buildings
This is the first ever manual to systematically delve into public aquariums as an architectural typology. It examines the history of aquarium maintenance, planning parameters, and a selection of ground-breaking buildings and structures in an international context. The manual documents 30 pioneering aquariums that set new standards regarding both function and aesthetics, and offers in-depth analysis.



All available Construction and Design Manuals

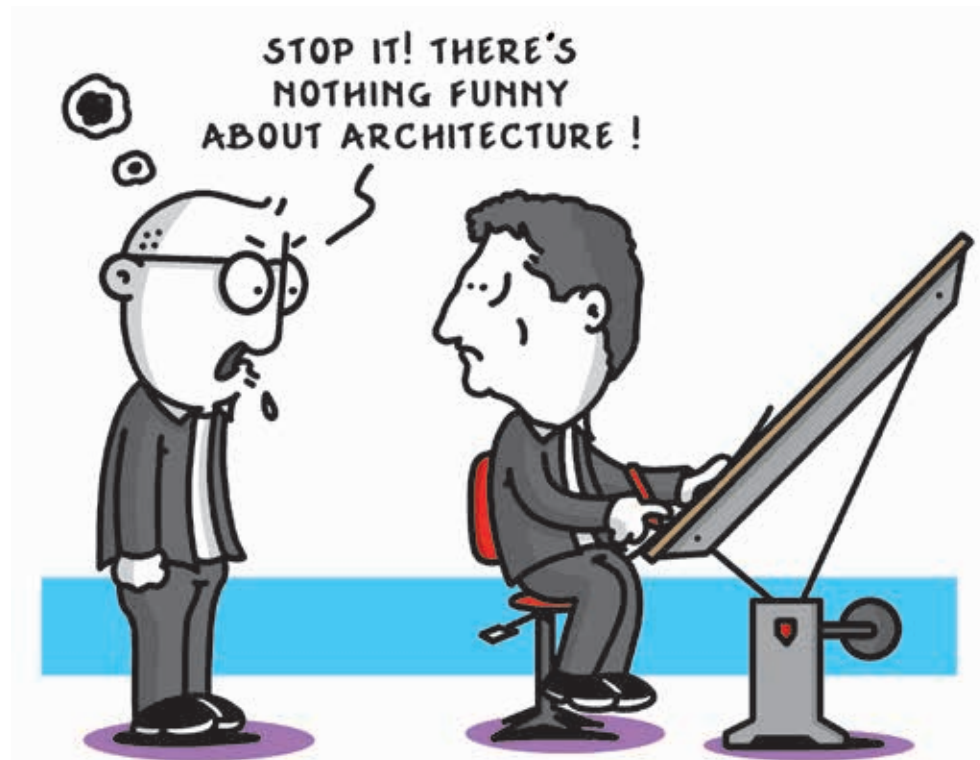
All titles have a format of 225 x 280 mm and are hardcover unless otherwise noted.
* Only the last four digits of the ISBN are given: 978-3-86922-[-...].
If no language is listed, the book is in German: en = English.

Title	ISBN*	Price
Accessibility and Wayfinding (en).....	-675-0.....	€98
Architectural Diagrams 2 (en).....	-673-6.....	€78
Architectural Photography (en)	-194-6.....	€68
Architektonische Details	-421-3.....	€98
Arztpraxen	-338-4	€98
Ausbaukonstruktion	-715-3	€48
Barrierefreies Bauen und Wohnen (2 volumes in slipcase)	-233-2	€128
Baukonstruktion und Bauphysik	-322-3	€98
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(German Version)	-716-0	€38
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Signaletik in Gesundheitsbauten (softcover).....	-208-0	€38
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(Russian Version)	-465-7	€88
Stadtplanung (softcover)	-599-9	€48
Zoo Buildings (en)	-680-4	€128
(German Version)	-478-7	€128

Mike Hermans, Cartoonist

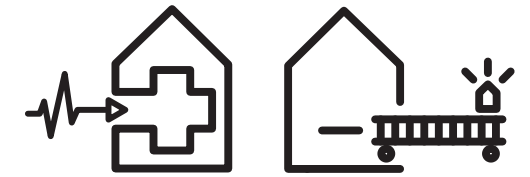
From childcare facilities to hotel buildings and zoos: Every icon in our manuals is designed by the Belgian. He used to be an architect himself – and now likes to criticise the industry in his comics.

Text: Anselm Weyer

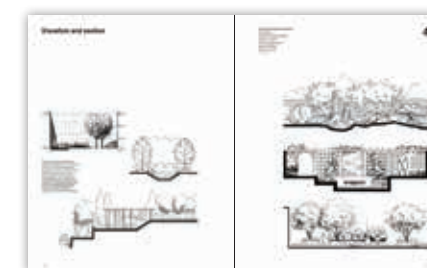


DOM publishers published Mike Herman's comic strips about the gruelling everyday life of the protagonist, Archibald, under the title 'The Life of an Architect ...'. The book is now sold out.

'The thick line has become a trademark of mine,' explains Mike Hermans. 'It forces me to limit myself to the absolutely necessary when drawing.' With this concentration on the essentials, the artist has been shaping the books in the *Construction and Design Manual* series at DOM publishers for several years – most recently in the book on public aquariums (see page 31). Mike Hermans, born in Antwerp in 1971, is a busy man. He pursues countless projects simultaneously. He originally studied architecture. 'It's a love-hate relationship.' On the one hand, he says, architecture is central to all of our lives because it is very closely connected to being human par excellence. 'After all, we want to feel good in our environment and therefore try to make it beautiful according to our own ideas.' For all his appreciation of this central task, however, he is disturbed by the widespread craving for recognition in this professional field. 'All people should be allowed to design their own houses and not let so-called experts dictate how one should live. The ideal architect is not primarily an artist, but above all a translator. His job is to translate the client's ideas into reality.' Disappointed with architecture, he became a cartoonist.



'After I graduated from the Henry van de Velde Institute in Antwerp in 1997, I first worked as an architect for the city of Antwerp. That was very frustrating at times. Later, when I started drawing cartoons for a Belgian newspaper under the pseudonym Maaik, I unexpectedly also found an outlet for my criticism of everything that goes wrong in the field of architecture.' When looking for a publisher, he was initially met with rejections. 'They didn't print cartoons, waved off all the architectural publishers, so I self-published,' Hermans recalls. But then he met Philipp Meuser, the publisher of DOM, he not only printed his collected architectural cartoons (now sold out), but he also commissioned him to help design the covers of the manuals published here. For each of these titles, Hermans designed concise icons and thus ensured an unmistakable appearance. Always guided by the question: 'What is the essence of this title?'



Drawing for Landscape Architects 1
Basic Drawing, Graphics, and Projections
Sabrina Wilk
356 pp., 1000 images, English
978-3-86922-652-1
€68/\$49.95

Drawing for Landscape Architects 2
Perspective Drawing in History, Theory, and Practice
Sabrina Wilk
368 pp., 700 images, English
978-3-86922-653-8
€68/\$49.95



Monographs

Whether it's lavishly equipped studies of history, architecture annuals, or biographies of famous architects: our bibliophile series features exceptional and exceptionally beautiful books.



Chörten in Nepal
Architecture and Buddhist
Votive Practice in the Himalaya
Niels Gutschow
256 x 217 mm, 580 pp.,
584 images, English
978-3-86922-742-9
€148/\$148



Chörten: Himalayan Guardians
They line paths over high passes in the Himalaya: Chörten are cult buildings of Buddhism in Tibet and Nepal that stud topographically prominent places. By their thousands they transform the wilderness into a cultural landscape that promises shelter, protection, and well-being. Often these structures are small, made up of two or three cubes of diminishing sizes placed on top of one another. The Triple Protectors are particularly important. They line up to guard settlements against calamities such as floods, landslides, pests, and plagues. The 584 maps, architectural drawings, and photographs, produced from 1970 to 2008, contained in *Chörten in Nepal* document this rich cultural heritage in detail.



Treehouses
and other Modern Hideaways
Andreas Wenning
336 pp., 500 images
978-3-86922-736-8 (English)
978-3-86922-189-2 (German)
Publication: summer 2021
€58/\$69.95

Buildings Very Close to Nature
The fourth, expanded edition of this successful title presents more than 50 contemporary tree house projects in Europe and overseas as well as a variety of different design studies by the architectural firm *baumraum*. The design spectrum of Bremen architect Andreas Wenning, who has specialised in tree houses for almost 20 years, ranges from private refuges, adventure spaces in nature, and treehouse hotels. The richly illustrated volume is complemented by insights into the history and facets of tree house architecture in various cultures and a technical contribution with the latest findings on tree statics and fastening methods.



Our reference book on architecture in the Soviet Union from 1955–1985 is now followed by this comprehensive overview of building under Stalin.



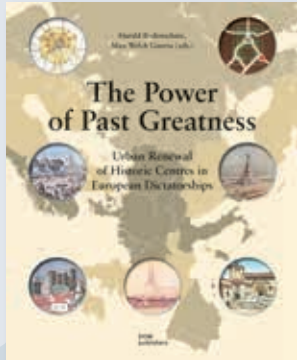
Жилищное строительство в СССР 1925–1955
Архитектура сталинской эпохи
Дмитрий Хмельницкий
256 pp., 350 images, Russian
ISBN 978-3-86922-766-5
€78



© Markus Bollen



© Niels Gutschow



The Power of Past Greatness
Urban Renewal of Historic Centres in European Dictatorships
Harald Bodenschatz,
Max Welch Guerra (ed)
192 pp., 250 images., English
978-3-86922-205-9
To be published in summer 2021
€68/\$79.95

The Power of Past Greatness: On the Role of 'Old Towns' in Dictatorships

The redevelopment of historical centres became an important policy field in the era of European dictatorships following the First World War. At that time historical centres were regarded as shabby and tarnishing the desired image of the magnificent new city – a showcase of the dictatorship. Nevertheless, their 'redevelopment' did not exclusively mean the eradication of the 'old town'. The aim of the dictatorship in many cases was also the preservation, and often the cultic display, of historical testimonials to past greatness. This lavishly illustrated and elaborately designed book presents examples of the redevelopment of historical centres in Mussolini's Italy, Stalin's Soviet Union, Hitler's Germany, Salazar's Portugal, and Franco's Spain. In doing so, *The Power of Past Greatness* represents the very first attempt to identify the commonalities and differences in the redevelopment of historical centres in dictatorships in Europe in the first half of the twentieth century.



© Harald Bodenschatz



© Jean-François Lejeune

'In the dictatorships, historical streets and squares often disappeared and were replaced by new apartments and workplaces for the loyal middle classes, by car-friendly roads, and ostentatious new buildings.'



Rural Utopia and Water Urbanism
The Modern Village in Franco's Spain
Jean-François Lejeune
408 pp., 400 images, English
978-3-86922-505-0
To be published in summer 2021
€28/\$39.95

Dams, canals and settlements:
This book analyses the ideological, political, and urbanistic principles of Franco's hydro-social programme of modernisation of the Spanish countryside.



2021 German Architecture Annual
Förster, Gräwe, Cachola Schmal (ed)
256 pp., 350 img., ger+en
978-3-86922-774-0
€38/\$39.95

Architecture Annual: Germany's Top 25

Edited by the German Architecture Museum (DAM) in Frankfurt, this year's edition of the German Architecture Annual presents a shortlist of 25 buildings selected by the jury for the 2021 *DAM Prize for Architecture in Germany*. The building reviews, written by architectural critics, along with large-format photographs provide a deep insight into these works.

For collectors:
The 2018 and 2020 editions of the *Architecture Annual* are still available in our webshop.



All available Monographs

* Only the last four digits of the ISBN are given: 978-3-86922- [...].
If no language is listed, it is a German book: en = English, it = Italian.

Title	ISBN*	Price
Architecture in Archives. The Collection of the Akademie der Künste (en).....	-552-4.....	€68
(German Version)	-492-3.....	€68
Bauten des Bundes 1949–1989.	-518-0.....	€98
Chörten in Nepal. Architecture and Buddhist Votive Practice in the Himalaya (en).....	-742-9.....	€148
Die Ästhetik der Platte.	-399-5.....	€98
Wohnungsbau in der Sowjetunion zwischen Stalin und Glasnost.	-480-0.....	€48
Die Bauhaus-Bande. Meister der Moderne.....	-724-5.....	€38
Die Ökonomisierung des Raums.	-168-7.....	€98
Planen und Bauen in Mittel- und Osteuropa unter den Nationalsozialisten	-563-0.....	€38
Flying Panels. How Concrete Panels Changed the World (en)	-723-8.....	€38
Housing for All. Building Catalogue (en)	-607-1.....	€48
Imprint of the Future. Destiny of Piranesi's City. (en+it)	-539-5.....	€98
Manuale zum Städtebau.	-264-6.....	€48
Die Systematisierung des Wissens von der Stadt 1870–1950	-490-9.....	€48
Mies van der Rohe. Das kunstlose Wort. Gedanken zur Baukunst	-706-1.....	€78
Ordnung und Gestalt.	-752-8.....	€38
Geschichte und Theorie des Städtebaus in Deutschland 1922 bis 1975	-616-3.....	€98
Soviet Modernism. Brutalism. Post-Modernism.	-080-2.....	€98
Buildings and Structures in Ukraine 1955–1991	-088-8.....	€98
Stadtteilkunst 12: StadtRaumDetail.	-491-6.....	€98
Die Ausstattung des öffentlichen Raums vom Bordstein zur Straßenlaterne	-321-6.....	€98
Städtebau der Normalität.		
The Nuclear Dream. The Hidden World of Atomic Energy (en).....		
(German Version)		
Urbanity and Density in 20th Century Urban Design (en)		
(German Version)		

Galina Balashova

For decades, the Russian designed the interiors of Soviet spacecraft. We pay tribute on her 90th birthday.

Text: Björn Rosen



© Philipp Meuser

This April marked a milestone in space travel: 60 years ago, Yuri Gagarin became the first man to fly into space. For the Soviet Union, his successful orbit around the Earth was a triumph and the then 27 year old became a propaganda figure. He even met the Queen.

However, the work of most of those who had made this and other cosmonaut successes possible remained top secret until the end of the communist empire. This includes the work of Galina Balashova, the architect of the Soviet space programme.

For three decades, the Russian took care of the design of space vehicles, including the interior of the Mir space station. It was only when she was in her 80s that Balashova gained recognition, internationally and then also in Russia. A 2015 exhibition at the German Architecture Museum in Frankfurt showed her sketches and watercolours – and DOM published a book about her that quickly sold out. Soon there will be another major monograph, just in time for Balashova's 90th birthday.

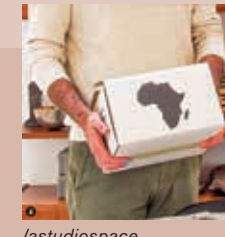
Born on 4 December 1931, Balashova studied at the Moscow Architecture Institute. In 1957 she began working at the Experimental Design Bureau 1 (now the space

company RKK Energija), initially as an architect of the residential buildings for the employees. Six years later, the legendary chief engineer Sergei Korolyov appointed her to the post she would remain in until her retirement in 1990. After Gagarin's success, the Soviet Union planned longer stays in the cosmos, but the engineers were overwhelmed with the interior design of the spaceships. Balashova was the only architect on the team: She remembers a time of 'total design freedom' taking care of making the time in space 'more pleasant and cosy', as she herself once put it. Bright colours and peepholes were supposed to help prevent claustrophobia. On Mir, for example, several cosmonauts had to live and work for weeks and months in a total space of only 15 square metres. Balashova was also busy finding solutions to very practical problems, such as how can the on-board toilets be made more comfortable? Many of her principles are still used today. Balashova herself is a humble lady who never wanted to go into space. She still lives in the same 43-square-metre prefabricated flat that she moved into 50 years ago.

Of Deserted Cities and Censorship

A peak behind the scenes at our publishing house: Three short stories from the past few months.

'What's in the box? Delighted to receive our authors' copy of the *Architectural Guide to Sub-Saharan Africa*.'
– astudiospace



/astudiospace



/titledasfound



Izmir, Turkey

Normally a bustling Mediterranean metropolis, the city of 4.3 million inhabitants looked deserted when our author Mehmet Çelik travelled there in April. A strict curfew was in force because of the Covid-19 crisis. Even Gazi Bulvari, a central intersection, had no cars or people (see photo). Çelik – a German with Turkish roots – had never experienced 'his' Izmir, about which he will publish an architectural guide in 2022, like this. On site, he visited the Izmir Development Agency, the partner of the book. The curfew did not apply to tourists, so he could also take photos for the guide completely undisturbed.



© Mehmet Çelik

Beijing, China

It is no surprise that authoritarian regimes keep a close eye on critical media. However, a Chinese publishing partner recently sent us an unsolicited download link with official maps of the People's Republic of China. The accompanying letter read clearly: From now on, only the official map material is to be used in book publications. What at first glance looked like an editorial service quickly turned out to be imperialist propaganda. The maps show Taiwan as an unconditional part of China; the islands of the South China Sea are demonstratively assigned to the mainland with a border line. And the censorship is not over: in future, the Bureau of Maps in Beijing must be consulted prior to production of printed matter showing any maps. Permission is subject to a fee. Meanwhile, the censorship also applies to foreign publishers who work with Chinese publishers. We are now working more with our partner printers in Europe again.

Berlin, Germany

Eastern Block Stories is the title of the book by editor Tinatin Gurgendze (photo) that will be published by DOM publishers this summer. Among other things, it shows more than 60 unique images of mass housing estates in former communist states (see page 21) that are threatened today by demolition, displacement, and elitist urban planning. The pictures come from a photo competition within the framework of Act Up, a project of the Berlin-based 'Dekabristen' association, which aims to strengthen civil societies in post-socialist Europe. Some of them were on display at a Berlin venue in January. Another exhibition with about 20 photographs opens on 25 August, this time in the offices of the 'Dekabristen' (Ahlbecker Str. 3, 10437 Berlin). It will run until the end of September. Detailed information is available at: dekabristen.org.



Catalogue

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