Exploring a material universe. From Finding Frida Kahlo, p. 12.

Learning from an empire of signage. From Lettering and Type, p. 20.
Recently discovered scientific teaching aids from the 1850s caught in a state of frozen entropy. From Animal Logic, p. 22.

The geometry of transcendence. From Heavenly Vaults, p. 10.
Maps can be simple tools, comfortable in their familiar form. Or they can lead to different destinations: places turned upside down or inside out, territories riddled with marks understood only by their maker, realms connected more to the interior mind than to the exterior world. These are the places of artists’ maps, that happy combination of information and illusion that flourishes in basement studios and downtown galleries alike. It is little surprise that, in an era of globalized politics, culture, and ecology, contemporary artists are drawn to maps to express their visions. Using paint, salt, souvenir tea towels, or their own bodies, map artists explore a world free of geographical constraints.

Katharine Harmon knows this territory. As the author of our best-selling book You Are Here, she has inspired legions of new devotees of imaginative maps. In The Map as Art, Harmon collects 360 colorful, map-related artistic visions by well-known artists—such as Ed Ruscha, Julian Schnabel, Olafur Eliasson, Maira Kalman, William Kentridge, and Vik Muniz—and many more less-familiar artists for whom maps are the inspiration for creating art. Essays by Gayle Clemans bring an in-depth look into the artists’ maps of Joyce Kozloff, Landon Mackenzie, Ingrid Calame, Guillermo Kuitca, and Maya Lin. Together, the beautiful reproductions and telling commentary make this an essential volume for anyone open to exploring new paths.

Katharine Harmon has produced more than a dozen titles such as Blackstocks Collections: The Drawings of an Artistic Savant. and is the author of several books, including You Are Here: Personal Geographies and Other Maps of the Imagination. She manages Tributary Books, a book development company in Seattle.
The Gothic cathedrals of the Middle Ages are among the world’s greatest architectural achievements. Looking up at the soaring vaulted ceiling of a Gothic church, it is impossible not to marvel at the seemingly unending design variations of these transcendent structures. Photographer David Stephenson, author of our best-selling book of dome photography *Visions of Heaven*, continues his exploration of the architecturally sublime by focusing his camera on the amazing vaulted ceilings of the medieval churches, cathedrals, and basilicas of Europe. Stephenson presents more than eighty Romanesque and Gothic vaults in kaleidoscopic photographs that reveal their complex geometrical structures, decorative detailing, and ornamental painting in ways they have never before been seen.

From simple arched stone tunnels, or so-called barrel vaults, to quadripartite and sexpartite rib vaults, to intricate tierceron and lierne vaults with their added decorative ribs, to complicated net, fan, and diamond vaults of the late Gothic period, Stephenson’s visual taxonomy of this ancient structural form is strikingly beautiful and showcases numerous varieties across time and location. In an accompanying essay, the author charts the history of the vault and explains its technological developments. A foreword by photography curator Isobel Crombie puts Stephenson’s work in context.

Dr. David Stephenson is an associate professor at the School of Art, University of Tasmania, Hobart. His work has been exhibited throughout the world and published in numerous publications. Stephenson is the author of *Visions of Heaven*.
It seemed inconceivable that after decades of exhibitions, auctions, books, and movies, unpublished Frida Kahlo artwork could still be found anywhere, much less a shop in a converted textile factory. “Well, if you don’t believe me just come along,” replied her traveling companion. Levine, having recently relocated to San Miguel de Allende, Mexico, could not resist and was soon en route to La Buhardilla Antiquarios (The Attic Antiques).

Down an arched stone corridor in a small back room sat two wooden chests, a metal trunk, a wooden box, and a battered old suitcase. On the lid of the suitcase was the name “Sra. Kahlo de River.” The shop owners opened the five cases to reveal a jumble of objects, including paintings, drawings, keepsake boxes, annotated books, clothing, a diary, and other assorted items and ephemera. Levine picked up one of ten airmail letters, inscribed with the words “personal archive of Frida K. and personal archive of my private life.”

Finding Frida Kahlo presents, for the first time in print, an astonishing lost archive of one of the twentieth century’s most revered artists. Hidden from view for over half a century, this richly illustrated, intimate portrait overflows with fascinating details about Kahlo’s romances, friendships, and business affairs during a three-decade period, beginning in the 1920s when she was a teenager and ending just before she died in 1954. Full of ardent desires, seething fury, and outrageous humor, Finding Frida Kahlo is a rare glimpse into an exuberant and troubled existence: A vivid diary entry records her sexual encounter with a woman named Doroti; a painted box contains eleven stuffed hummingbirds, concealed beneath a letter in which she laments her discovery that her husband, Diego Rivera, had been monstrous dissecting “these beautiful creatures” to extract an aphrodisiac; an altered French medical book describes the pain she was suffering from the amputation of her right leg, written by Kahlo upon pages that illustrate an amputation technique; a letter to a friend expresses her loneliness, and a simple request for coconut candies. Frida Kahlo never wrote an autobiography. Instead, she left behind a much more complex material universe. Finding Frida Kahlo offers scholars and fans alike an opportunity to examine firsthand Kahlo’s secret world and draw their own conclusions about how she imagined her place in it.

Barbara Levine is the former director of exhibitions at the San Francisco Museum of Modern Art.

“Let’s go see the Frida Kahlos.”
Inside the Painter’s Studio

Joe Fig

“Inspiration is for amateurs. The rest of us just show up and get to work.”

—Chuck Close

Inside an art gallery, it is easy to forget that the paintings there are the end products of a process involving not only creative inspiration, but also plenty of physical and logistical details. It is these “cruder,” more mundane aspects of a painter’s daily routine that motivated Brooklyn artist Joe Fig to embark almost ten years ago on a highly unorthodox, multilayered exploration of the working life of the professional artist. Determined to ground his research in the physical world, Fig began constructing a series of diorama-like miniature reproductions of the studios of modern art’s most legendary painters, such as Jackson Pollock and Willem de Kooning. A desire for firsthand references led Fig to approach contemporary artists for access to their studios. Armed with a camera and a self-made “Artist’s Questionnaire,” Fig began a journey through the workspaces of some of today’s most exciting contemporary artists.

Inside the Painter’s Studio collects twenty-four remarkable artist interviews, as well as exclusive visual documentation of their studios. Featured artists were asked a wide range of questions about their day-to-day creative life, covering everything from how they organize their studios to what painting tools they prefer. Artists open up about how they set a creative mood, how they choose titles, and even whether they sit or stand to contemplate their work. Also included are a selection of Fig’s meticulously detailed miniatures. In this context Fig’s diminutive sculptures—reproducing minutiae of the studio, from paint-tube labels and paint splatters on the floor to the surface texture of canvases—become part of a fascinating new form of portraiture as diorama. Inside the Painter’s Studio offers a rare look into the self-made universe of the artist’s studio. Inside the Painter’s Studio features interviews with Gregory Amenoff, Ross Bleckner, Chuck Close, Will Cotton, Inka Essenhigh, Eric Fischl, Barnaby Furnas, April Gornik, Jane Hammond, Mary Heilmann, Bill Jensen, Ryan McGinness, Julie Mehretu, Malcolm Morley, Steve Mumford, Philip Pearlstein, Matthew Ritchie, Alexis Rockman, Dana Schutz, James Siena, Amy Sillman, Joan Snyder, Billy Sullivan, and Fred Tomaselli.

Joe Fig is an artist born and raised in Long Island, New York. Fig’s work has been exhibited extensively throughout the United States. He lives in Connecticut with his wife and two children.

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Inside the Painter’s Studio

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It’s no wonder our 2003 Ben Watts monograph, Big Up, sold out before it was even released. Watts is internationally known for bringing the frenetic verve of street photography to his diverse body of work. Whether on location for Vanity Fair, Elle, Rolling Stone, or Nike, Watts’s camera captures a feeling of barely contained, youthful energy and sucks the raw essence out of his subjects. Watts has an uncanny ability to simultaneously put his subjects at ease and amp up their adrenaline. His working process has as much in common with the call-and-response patterns in hip-hop music as it does with the traditional conventions of photography. He is always ready to swap his professional camera for a Polaroid so that his subjects can see the photos immediately and tag them with shout-outs or trash talk. His photo shoots are like block parties where his subjects drop their guard to reveal an honest sense of self-pride, and love of life.

Lickshot is Ben Watts’s highly personalized scrapbook and travel diary. A triumph of lo-fi style, its pages are a delirious pastiche of gritty photographs, wonky Polaroids, and hand-scrawled graffiti, held together by slashes of colored tape. Its contents reflect the incredible variety of Watts’s photographic subjects—from high school ice skaters, Brooklyn biker gangs, and lounging sunbathers to world-famous actors, supermodels, and today’s hottest musicians. Lickshot includes photos of Heath Ledger, Benicio del Toro, Tobey Maguire, Rachel Weisz, Guy Pearce, Adrien Brody, Bruce Springsteen, Lil Wayne, Lou Reed, Jay-Z, Coldplay, T.I., Alicia Keys, Snoop Dogg, André 3000, B.B. King, Mary J. Blige, and Ben Harper. An interview with Watts by Vanity Fair editor Ingrid Sischy explores Watts’s background and creative influences.

*Ben Watts is a New York-based photographer who shoots advertising campaigns for Nike, Polo Ralph Lauren, Miller Lite, Kodak, the Gap, Sony Music, and Apple, and he is a regular contributor to numerous magazines, including the New York Times Magazine, GQ, Interview, Rolling Stone, VIBES, Esquire, Elle, Vanity Fair, Harper’s Bazaar, and Conde Nast Traveler. Watts has contributed to several group exhibitions and had a solo exhibition at Milk Gallery in New York City.*

“Cut up, collaged, crayoned, and tagged with markers, the photos feel less like fixed, flattened documents than little time bombs about to explode.”

—Vince Aletti, Village Voice
Dot Dot Dot 18

Edited by Stuart Bailey

“Dot Dot Dot mingles texts on art, design, architecture, and music with literary efforts and linguistic musings into a coherent package replete with equal parts of mirth and seriousness.”

—BOMB

After seventeen issues, Dot Dot Dot remains the must-read journal on every designer’s desk. By steering clear of both commercial portfolio presentations and impenetrable academic theory, it has become the premier venue for creative journalism on diverse subjects—music, art, literature, and architecture—that affect the way we think about and make design. Dot Dot Dot 18 presents the latest fieldwork of a multidisciplinary group of contributors investigating the web of influences shaping contemporary culture: Smart, passionate, and imaginatively designed, Dot Dot Dot is for graphic designers and anyone interested in the visual arts.

On Vision and Colors by Arthur Schopenhauer and Color Sphere by Philipp Otto Runge

Translated and with an introduction by Georg Stahl

During the first two decades of the nineteenth century, two of the most significant theoretical works on color since Leonardo da Vinci’s Trattato della Pittura were written and published in Germany: Arthur Schopenhauer’s On Vision and Colors and Philipp Otto Runge’s Color Sphere. For Schopenhauer, vision is wholly subjective in nature and characterized by processes that cross over into the territory of philosophy. Runge’s Color Sphere and essay “The Duality of Color” contained one of the first attempts to depict a comprehensive and harmonious color system in three dimensions. Runge intended his color sphere to be understood not as a product of art, but rather as a “mathematical figure of various philosophical reflections.”

By bringing these two visionary color theories together within a broad theoretical context—philosophy, art, architecture, and design—this volume uncovers their enduring influence on our own perception of color and the visual world around us.
No component of graphic design has attracted as much interest or inspired as much innovation in recent years as lettering and type. These fundamentals of design, once the exclusive domain of professional typographers, have become an essential starting point for anyone looking for a fresh way to communicate. Practical information about creating letters and type often amounts to a series of guidelines for executing a particular process, font program, or style. But what makes lettering and type endlessly fascinating is the flexibility to interpret and sometimes even break these rules. Lettering & Type is a smart—but-not-dense guide to creating and bending letters to one’s will. More than just another pretty survey, it is a powerful how-to book full of relevant theory, history, explanatory diagrams, and exercises. While other type design books get hung up on the technical and technological issues of type design and lettering, Lettering & Type features the context and creativity that shape letters and make them interesting.

Authors and designers Bruce Willen and Nolen Strals examine classic design examples as well as exciting contemporary lettering of all stripes—from editorial illustrations to concert posters to radical conceptual alphabets—from editorial illustrations to concert posters to radical conceptual alphabets. Lettering & Type is ideal for anyone looking to move beyond existing typography and fonts to create, explore, and use original or customized letterforms. This latest addition to our best-selling Design Briefs series features a foreword by Ellen Lupton and hundreds of images and examples of work by historical and contemporary designers, artists, and illustrators, including Marian Bantjes, Stefan Sagmeister, Matthew Carter, Christoph Niemann, Steve Powers (ESPO), House Industries, Christian Schwartz, Margaret Kilgallen, James Victore, Abbott Miller, Sibylle Hagmann, Ed Fella, and many more. Throughout the book interviews with type designers, artists, and graphic designers provide real-world perspective from contemporary practitioners.

For nearly a decade, Bruce Willen and Nolen Strals have collaborated under the label Post Typography on creative projects encompassing graphic design, illustration, typography, lettering, and printmaking with additional forays into art, apparel, music, curatorial work, design theory, and vandalism. They both live in Baltimore.
A buffalo stands horns to head with a man who is calmly vacuuming the snow-covered plains beneath its feet. A herd of plastic-wrapped zebras surrounds a giraffe, while a man on scaffolding above paints them a lovely trompe-l’œil sky.

Photographer Richard Barnes has spent more than ten years documenting the way we assemble, contain, and catalog the natural world. Barnes’s behind-the-scenes photographs are haunting reminders that there is nothing natural about a natural history museum.

*Animal Logic*, Barnes’s first monograph, collects four related species of his photographic work that touch on themes relevant to science, history, archaeology, and architecture. Through his lens, sights and objects normally hidden from public view—half-installed dioramas, partially wrapped specimens, anatomical models, exploded skulls, and taxidermized animals in shipping crates—take on a strange beauty. Barnes peels back layers of artifice to reveal the tangle of artistry, craftsmanship, and curatorial decisions inside every lifelike diorama and meticulously arranged glass case. *Animal Logic* investigates both the human desire to construct artificial worlds for “the wild” and the haunting and poignant worlds the real wild constructs. Barnes’s camera freezes migrating starlings to reveal the visual poetry hidden inside their dense formations. His extraordinary photographs of birds’ nests constructed from detritus—string, plastic, milkweed, tinsel, hair, dental floss, pine needles—sculpturally embody our often complicated relationship with nature.

*Animal Logic* presents more than 120 of Barnes’s photographs and includes essays by Jonathan Rosen of the *New York Times* and curator Susan Yelavich, which explore the themes that emerge from Barnes’s unique body of work.

Richard Barnes’s photographs are in numerous public and private collections, including the Metropolitan Museum of Art. He was a recipient of the Roma Prize in 2005.
Nestled in the bucolic village of Farmington, Connecticut, at the summit of 152 hillock acres, sits what many architectural historians consider to be the finest Colonial Revival house in the United States. The 33,000-square-foot Hill-Stead was built for Alfred Pope, a wealthy Cleveland industrialist looking for an East Coast country estate to house his world-class collection of French impressionist art. The house was designed by his daughter, Theodate, a self-trained architect of considerable talent and ambition at a time when women of her class were expected to focus on family and social status. In the spring of 1901, Alfred and Ada Pope moved into their “great new house on a hilltop,” as American novelist and occasional houseguest Henry James would later describe it. Just as impressive are Hill-Stead’s grounds, designed in consultation with landscape architect Warren H. Manning—featuring miles of dry-laid stone walls, lawns, meadows, and woodlands—the crowning jewel of which is the sunken garden designed for Theodate by her friend Beatrix Farrand. When Theodate died in 1946, her will stipulated that the contents of the house never be moved, lent, or sold. Today, it is maintained along with the grounds as a not-for-profit museum.

Hill-Stead is the first comprehensive monograph on this classic American home. Editor James F. O’Gorman combines gorgeous color photographs of the house’s architecture, art, and furnishings with the latest historical scholarship. The nineteen period rooms presented in situ include paintings by Cassatt, Degas, Manet, Monet, and Whistler; Japanese wood-block prints; and works on paper by Whistler, Piranesi, Dürer, and Millet. Furnishings, including original Chippendale, Sheraton, and Empire-period antiques are all there—right down to Theodate’s parrot, stuffed but still charming in his pagoda cage in her morning room. The family silver and china can be viewed in the kitchen, and monogrammed bath towels still hang over the huge porcelain tubs. Hill-Stead includes a long-overdue reappraisal of the design contributions of Theodate Pope Riddle. The design of Hill-Stead, long considered to be largely the work of the firm McKim Mead and White, is revealed to be the work of one of this country’s earliest important women architects. Hill-Stead features a preface by architect Robert A. M. Stern.

From Georgian cities to modernist masterpieces, architecture in Ireland has a long history of excellence. The last fifteen years, however, witnessed more social, economic, and cultural change than any previous period on the island, leaving a dramatic mark on the country’s architecture. A new commitment to design quality by developers and a series of government-sponsored competitions to design new civic buildings enabled Ireland to become for the first time a net importer of architectural talent. These architects, from disparate cultures and design backgrounds, filled Ireland’s landscape with modern architectural masterworks, from small private homes to large community centers.

In *Full Irish* author Sarah A. Lappin examines the nature of twenty-first-century Irish architectural identity as it develops its own progressive, contemporary idiom. Illustrated with color photographs and drawings, *Full Irish* includes more than seventy projects from Ireland’s leading firms as well as its up-and-coming designers: Boyd Cody, Alan Jones, de Blacam and Meagher, Bucholz McEvoy, de Paor Architects, FKL Architects, Dominic Stevens, Grafton Architects, Henchion+Reuter, Hackett Hall McKnight, Heneghan.Peng, McCullough Mulvin, Hassett + Ducatez, MacGabhann Architects, O’Donnell + Tuomey, and ODOS Architects.

Giovanni Corbellini is an architect and architecture critic. He is a professor at the University of Trieste. Corbellini is the author of numerous articles on contemporary architecture and urban design. He has contributed to the online journal Arch’it since 2003.
Subnature
Architecture’s Other Environments

David Gissen

We are conditioned over time to regard environmental forces such as dust, mud, gas, smoke, debris, weeds, and insects as inimical to architecture. Much of today’s discussion about sustainable and green design revolves around efforts to clean or filter out these primitive elements. While mostly the direct result of human habitation, these “subnatural forces” are nothing new. In fact, our ability to manage these forces has long defined the limits of civilized life. From its origins, architecture has been engaged in both fighting and embracing these so-called destructive forces. In Subnature, David Gissen, author of our critically acclaimed Big and Green, examines experimental work by today’s leading designers, scholars, philosophers, and biologists that rejects the idea that humans can somehow recreate a purely natural world, free of the untidy elements that actually constitute nature. Each chapter provides an examination of a particular form of subnature and its actualization in contemporary design practice.

The exhilarating and at times unsettling work featured in Subnature suggests an alternative view of natural processes and ecosystems and their relationships to human society and architecture. Rk&Si’s Mosquito Bottleneck house in Trinidad uses a skin that actually attracts mosquitoes and moves them through the building, while keeping them separate from the occupants. In his building designs the architect Philippe Rahm draws the dank air from the earth and the gasses and moisture from our breath to define new forms of spatial experience. In his Underground House, Moller House, and Omnisport Hall, Rahm forces us to consider the odor of soil and the emissions from our body as the natural context of a future architecture. [Cero]’s design for the Magic Mountain captures excess heat emitted from a power generator in Ames, Iowa, to fuel a rose garden that embellishes the industrial site and creates a natural mountain rising above the city’s skyline. Subnature looks beyond LEED ratings, green roofs, and solar panels toward a progressive architecture based on a radical new conception of nature.

David Gissen is the former curator of architecture at the National Building Museum in Washington, D.C. He is an assistant professor of architecture at the California College of the Arts and the author of Big and Green: Toward Sustainable Architecture in the 21st Century.

Design Ecologies
Sustainable Potentials in Architecture
Edited by Lisa Tilder and Beth Blostein

Contemporary architects are under increasing pressure to offer a sustainable future. But with all the focus on green building, there has been little investigation into the meaningful connections between architectural design, ecological systems, and sustainability. A new generation of architects and engineers aims to recast the green movement for the twenty-first century and transform design into a positive agent by balancing the societal needs of humans with environmental considerations. Design in this sense is a larger concept having as much to do with politics and ethics as with buildings and technology.

Design Ecologies is a groundbreaking collection of never-before-published essays and case studies by today’s most innovative “green” designers. Their design strategies—social, material, technological, and biological—run the gamut from the intuitive to the highly technological. One essay likens window-unit air conditioners in New York City to weeds in order to spearhead the development of potential design solutions. Latz + Partner’s Landscape Park integrates vegetation and industry in an urban park built amongst the monumental ruins of a former steelworks in Duisburg Nord, Germany. The engineering firm Arup presents its thirty-three-square-mile masterplan for Dongtan Eco City, an energy-independent city that China hopes will house half a million people by 2050. An introduction by designer Bruce Mau leads off a stellar list of emerging designers, including Jane Amidon, Blaine Brownell, David Gissen, Gross.Max, Peter Haudell, Stephen Kieran and James Timberlake, Rk&Si(e), Studio 804, and Work Architecture Company.

Lisa Tilder is an architect and an associate professor at the Knowlton School of Architecture at Ohio State University, where she teaches design, representation, and theory. She has received design awards including the Young Architect’s Award from the Architectural League of New York and the Far Eastern International Digital Architectural Design Award. Beth Blostein is an associate professor at the Knowlton School of Architecture at Ohio State University and a partner with Bart Oserly in the architecture firm Blostein/Oserly Architects. Their work has been exhibited nationally at venues including the National Building Museum and the Center for Architecture in New York.
Contemporary urban development is increasingly characterized by a reliance on diagrams, maps, and graphs to convey the rational, statistical point of view of the professional urban planner. In his new book, Urbanisms, architect Steven Holl suggests that just as modern medicine has recognized the power of the irrational psyche, urban planners need to realize that the experiential power of cities cannot be completely rationalized and must be studied subjectively. With a selection of urban and architectural projects from his thirty-year practice, Holl stretches urban planning into the domain of uncertainty, from prose into poetry. Urbanisms examines how perception and the senses are intertwined with the material, space, and light of urban form. Arguments are illustrated by a catalog of projects organized geographically. Holl explores concepts such as creating cities from pieces or edges; moving in and out of the spaces between a built environment; inserting architectural elements into complex urban situations; constructing small-scale miniurbanisms; and preserving natural landscapes. Urbanisms presents design solutions for diverse locations, including Linked Hybrid in Beijing; Sliced Porosity Block in Chengdu, China; Horizontal Skyscraper in Shenzhen, China; Green Urban Laboratory in Nanning, China; Toolenburg Zuid Schipol, in Amsterdam, the Netherlands; Fondation Pinault Ile Seguin in Paris, France; and the master plan for M.I.T.’s Vassar Street in Cambridge, Massachusetts. A comprehensive exploration of each project illustrates this much-celebrated and influential architect’s perspective on urban planning.

Steven Holl has been recognized with architecture’s most prestigious awards and prizes and has lectured and exhibited widely. He is a tenured professor at Columbia University’s Graduate School of Architecture and Planning and has published numerous books, including Anchoring, Intertwining, Parallax, and House.
Over the last few decades, a rich and increasingly diverse practice has emerged in the art world that invites the public to touch, enter, and experience the work, whether it is in a gallery, on city streets, or in the landscape. Like architecture, many of these temporary artworks aspire to alter viewers’ experience of the environment. An installation is usually the end product for an artist, but for architects it can also be a preliminary step in an ongoing design process. Like paper projects designed in the absence of “real” architecture, installations offer architects another way to engage in issues critical to their practice. Direct experimentation with architecture’s material and social dimensions engages the public around issues in the built environment that concern them and expands the ways that architecture can participate in and impact people’s everyday lives.

The first survey of its kind, Installations by Architects features fifty of the most significant projects from the last twenty-five years by today’s most exciting architects, including Anderson Anderson, Philip Beesley, Diller + Scofidio, John Hejduk, Dan Hoffman, and Kuth/Ranieri Architects. Projects are grouped in critical areas of discussion under the themes of tectonics, body, nature, memory, and public space. Each project is supplemented by interviews with the project architects and the discussions of critics and theorists situated within a larger intellectual context. There is no doubt that installations will continue to play a critical role in the practice of architecture. Installations by Architects aims to contribute to the role of installations in sharpening our understanding of the built environment.

Dr. Sarah Bonnemaison is an associate professor of architecture at Dalhousie University, Nova Scotia. She practiced architecture in Stuttgart with Bodo Rais and Frei Otto and in New York with FTL before establishing her design firm, Filum Ltd., with Christine Macy in 1990. Ronit Eisenbach is an associate professor of architecture at the University of Maryland. She has exhibited installations internationally at the Detroit Institute of Arts, the Art Gallery of Windsor, the Graham Foundation for Advanced Studies in the Fine Arts, the Institut für Rom Kunst, Princeton University, the Cranbrook Art Museum, and on the streets of Tel Aviv.
Architects James Estes and Peter Twombly have described their nearly two decades of work as “quiet modernism.” Their Rhode Island–based firm, Estes/Twombly Architects, builds modestly sized and geometrically precise houses that are unique to their New England locale without being style-driven. These award-winning homes reflect the area’s strong architectural heritage—white cedar shingles, sliding barn doors, standing-seam metal roofs—without being derivative. Yankee Modern features ten elegant houses in Rhode Island and Connecticut that are moderate in scale and budget yet quietly large in ambition. For Estes/Twombly, each building site, whether responding to a view, a neighbor, or the terrain, requires a unique solution. Through careful integration of site and design, the architects create enough natural heat and ventilation to defy the rugged New England climate and extend the warm seasons.

Estes/Twombly’s multiple award-winning Cyronak House on Block Island combines a modern, open plan—so suitable for the way most families live today—with time-tested local materials; sliding barn doors enclose a small courtyard entry and protect it from north winds, while to the south a small deck catches summer afternoon breezes. The pair of simple two-story blocks that comprise the Danevic House are turned at right angles and pulled apart to make outdoor spaces and take advantage of different views. A latticework tower joins them, acting as a transition between indoors and outdoors, the private and public realms. Sumptuous photography, charming drawings, and detailed plans fully illustrate Estes/Twombly’s commonsense design solutions. Author William Morgan’s opening essay traces the firm’s development and situates their work in both regional and historical contexts. Yankee Modern is a welcome return to the simple pleasures of modest, innovative architecture, sensitive to its site and clients’ needs.

William Morgan is an architectural historian and a photographer based in Providence, Rhode Island. He is the author of The Cape Cod Cottage.
Material Immaterial
The New Work of Kengo Kuma
Botond Bognár

In our 2005 monograph Kengo Kuma: Selected Works, celebrated architect Kengo Kuma boldly declared that his ultimate aim was to “erase architecture” so that his buildings became one with their surroundings. In recent years he has pursued this goal by focusing primarily on imaginative and unexpected use of materials, creating hypnotizing surfaces that evoke subtle visual sensations by highlighting their materiality. Only by pushing a material to the limits of its capabilities does Kuma believe their true nature can be revealed. Ingenious and yet deceptively simple, this realization represented a major turning point in his desire to give his architecture a presence beyond the merely eye-catching or superficial.

Material Immaterial: The New Work of Kengo Kuma presents more than thirty of the architect’s recent works, including high-profile commissions such as the Suntory Museum in Tokyo and the Ondo Civic Center in Kure; the exquisite Lotus House in Zushi; large-scale urban developments like Sanlitun Village South in Beijing; as well as tea pavilions and installations that have exhibited in the United States, England, Italy, South Korea, China, Germany, and France, many of them never before published. The book also includes an extended essay on the evolution of the architect’s work, from the founding of Kengo Kuma and Associates in 1990 to the present. An accompanying exhibit—the first retrospective of the architect’s work, also titled Material Immaterial—displayed at the University of Illinois at Urbana-Champaign in late 2008 and will travel to locales around the world over the next two years.

Botond Bognár is the author of numerous books on contemporary Japanese architecture, including Kengo Kuma: Selected Works. He is currently a professor of architecture at the University of Illinois at Urbana-Champaign.

Expanded Practice
Höweler + Yoon Architecture / MY Studio
J. Meejin Yoon and Eric Höweler

Rising stars in Boston’s design scene, architects Eric Höweler and J. Meejin Yoon have in a single decade developed a reputation for radical experiments in architectural form. Their design methodology—what they call an “expanded practice”—combines intense research with interdisciplinary experimentation. Höweler and Yoon’s sensational, competition-winning lighting entry for the 2004 Athens Olympics exemplifies their fearless approach: without any prior experience in public space interactive design, the firm constructed a luminous, interactive soundscape installation at the base of the Acropolis. White Noise White Light featured a field of semiflexible fiber-optic strands that emitted white light and white noise in response to the movement of pedestrians. The project, an enormous success, enchanted a multitude of visitors who moved amidst the cilia of light.

Expanded Practice presents twenty-nine recent projects by this young firm encompassing a broad range of scales and media. The projects, divided into distinct but often overlapping research themes, include a museum courtyard program inspired by the Voronoi cell-packing algorithm (PS1 Loop); an outdoor light installation featuring hovering cones that capture and interact with solar energy, rainwater, and sound (Hover); a garment designed to turn inside out as it unravels (Möbius Dress); and a landscape design that weaves technology and texture into an integrated and interactive landscape (Tripanel). Packed with drawings, diagrams, and photographs of each project’s design process, Expanded Practice provides an inspirational look into one of the most exciting young firms working in architecture today.

J. Meejin Yoon is an architect, designer, and educator. She received a bachelor of architecture from Cornell University and a masters of architecture in urban design with distinction from Harvard University. She is an associate professor at Massachusetts Institute of Technology and founded MY Studio in 2000. Eric Höweler is a registered architect with fourteen years of experience in practice. He is currently a design critic at the Harvard Graduate School of Design.
Provisional
Emerging Modes of Architectural Practice USA
Edited by Elite Kedan, Jon Dreyfous, and Craig Mutter

Provisional profiles nine of the United States’ most exciting architectural practices. They all share a pragmatic, “roll-up-your-sleeves” approach that seeks opportunities to redefine the role of craft in architectural practice. Enlightening interviews together with a selection of drawings, diagrams, models, renderings, and building process photographs reveal a shared commitment to experimentation and learning-by-doing. Projects by SHoP Architects, Front Studio, Gehry Technologies, Lewis.Tsurumaki.Lewis, Höweler + Yoon Architecture, nARCHITECTS; serv, GYA Architects, and Chris Hoxie Design are included as well as the following projects: Beijing National Stadium, China Central Television (CCTV) Station and Headquarters (Beijing), Dee and Charles Wyly Theater (Dallas); FutureGen Power Plant (Illinois); Highline HL23 (New York City); and the Olympic Sculpture Park (Seattle).

Paolo Bürgi Landscape Architect
Discovering the (Swiss) Horizon: Mountain, Lake, and Forest

One of Europe’s most acclaimed landscape architects, Paolo Bürgi is known for creating minimalist landscape interventions that powerfully reveal the essence of a place. Bürgi looks beyond a site’s physical boundaries and takes into account its cultural and topographical history. The latest addition to our successful Source Books in Landscape Architecture series, Paolo Bürgi Landscape Architect features three of his projects in Switzerland: the Cardada Mountain revitalization in Locarno; the harbor square in Kresslingen; and the Terrace on the Forest in Ticino. Paolo Bürgi Landscape Architect presents enlightening discussions between landscape historian Raffaella Fabiani Giannetto and Paolo Bürgi. A foreword by Sonja Dümplimann and an essay by renowned landscape architect and philosopher John Dixon Hunt round out this invaluable volume.

Raffaella Fabiani Giannetto teaches design studios and landscape architectural history and theory at the University of Maryland.
Sustain and Develop
Edited by Joshua Bolchover and Jonathan D. Solomon

Sustain and Develop, the thirteenth volume from 306090 Books, investigates the contradictory yet potentially productive tension between our drive to develop and our growing realization that unregulated growth is eroding the natural ecology in which we live. Sustain and Develop asks if it is still possible to meet the needs of the present without compromising the ability of future generations to meet needs of their own. How can developing countries undergoing rapid urbanization processes be brought actively into the debate? How can developed countries, with their own postindustrial landscapes and shrinking populations, adapt to a redefined global economy? Sustain and Develop provides a forum to investigate the tangle of intertwined issues and relationships that hold potential answers to these questions.

From Autos to Architecture
Fordism and Architectural Aesthetics in the Twentieth Century
David Gartman

One of the most interesting questions in architectural history is why modern architecture emerged from the war-ravaged regions of central Europe and not the United States, whose techniques of mass production and mechanical products so inspired the first generation of modern architects like Le Corbusier, Mies van der Rohe, and Walter Gropius. In From Autos to Architecture, historian David Gartman offers a critical social history that shows how Fordist mass production and industrial architecture in America influenced European designers to an extent previously not understood. Drawing on Marxist economics, the Frankfurt School, and French sociologist Pierre Bourdieu, From Autos to Architecture deftly illustrates the different class structures and struggles of America and Europe. Examining architecture in the context of social conflicts, From Autos to Architecture offers a critical alternative to standard architectural histories focused on aesthetics alone.

David Gartman is a professor of sociology at the University of South Alabama.

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