

DOM magazine

The Art of Books and Buildings

04 December 2020



The Cities of Tomorrow

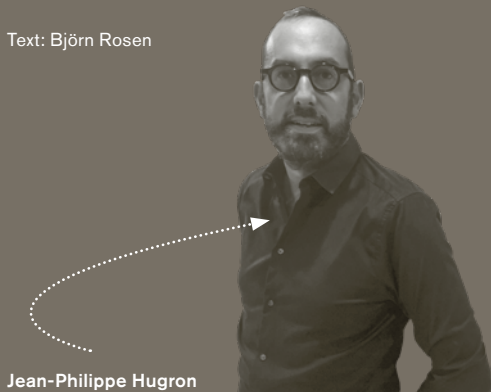
Streets were suddenly empty, and people began to flee to the countryside. The coronavirus pandemic has forced us to re-think urban design, which is at the heart of this issue. From the hotly debated subject of density to London's innovative social housing through to Berlin's creative spaces: what will the cities of the future look like?

See pages 14 to 27

Jean-Philippe Hugron, Architecture Critic

The Frenchman has loved buildings since childhood – the taller, the better. Which is why he lives in Paris's skyscraper district and is intrigued by Monaco. Now he has received an award from the Académie d'Architecture for his writing.

Text: Björn Rosen



Jean-Philippe Hugron



Tour Odéon by architect Alexandre Giraldi (2009–2015)

© Jean-Philippe Hugron

The setting was as elegant as one would expect from a dignified French institution. In late September, the Académie d'Architecture – founded in 1841, though its roots go back to pre-revolutionary France – presented its awards for this year. The ceremony took place in the institution's rooms next to the Place des Vosges, the oldest of the five 'royal squares' of Paris, situated in the heart of the French capital. The award winners included DOM publishers-author Jean-Philippe Hugron, who was honoured for his publications. The 38-year-old critic writes for prestigious French magazines such as *Architecture d'aujourd'hui* and *Exé* as well as the German *Baumeister*. Hugron lives ten kilometres west of the Place des Vosges – and architecturally in a completely different world. He lives in La Défense, a high-rise district, built from the 1960s onwards, but not because his childhood home is very close by, but because he is fascinated by towers, above all skyscrapers. He has been spending his summer holidays near Monaco for ten years, where he can enjoy views of the principality's skyline. His French-language architectural guide on the city-state is being published by DOM this autumn. 'Monaco is both a laboratory and phantasm,' says Hugron. Because space is so limited, land is reclaimed from the sea; and the buildings aren't only tall, they also reach several storeys underground. 'The Monégasques have the financial means for interesting projects, which is why architects like to work there. They can finally do what they want,' Hugron says. This sometimes leads to stylistic aberrations, which Hugron addresses with a touch of humour in his texts. The architectural guide is the very first of its kind to explore Monaco, which perhaps has something to do with the fact that the city-state – known as a gambling den and a tax haven – has a questionable reputation in France. 'Monaco represents money, which, for the French, is suspect.'

As a child, Jean-Philippe Hugron was more interested in buildings than anything else. 'I never painted animals, nor people. It was always buildings.' However, he abandoned the idea of becoming an architect after a few weeks at university, choosing to study geography and architectural history instead. 'Architects need an intellectual side and a practical side. And I was lacking in the latter department. Managing people, organising building sites – I can't do such things.'

It's no coincidence that Hugron already published his *Architectural Guide Paris* with DOM in 2017. The Frenchman is fluent in German and knows the country on the far side of the Rhine just as well as his home country. Surprisingly, Frankfurt is not particularly high up on his list of favourite German cities, in spite its tall skyline. In fact, his most beloved city is rather shorter in stature: Potsdam. ♦

Dear readers,

With the coronavirus pandemic still in full swing, we will all remember 2020 as a turbulent year. In this issue of our magazine, we would like to concentrate on the future – albeit by sometimes revisiting the past. What will the cities of tomorrow look like, and what will make them worth living in? Such questions take centre stage in our Spotlight section. We have found thought-provoking ideas on innovative social housing in the history of London's estates (pp. 22–27). And as Berlin, like many other capitals, contends with its rapid growth, experts examine how the city has been addressing urban design problems since the fall of the Berlin Wall (pp. 18–21). We also explore what influence another pandemic, the Spanish flu, had on urban design 100 years ago.

Like many companies, our publishing house has had to cancel trips, presentations, and book fairs in the last few months. So it was even more of a delight when we were awarded the German Publishing Prize in May. The prize was awarded by the German State Minister for Culture and Media, Monika Grütters. And the accompanying prize money ensures that we can, even in the current financial situation, print our seven-volume architectural guide on sub-Saharan Africa, which featured prominently in the first English-language issue of our magazine.

Speaking of which: we have received a great deal of positive feedback about our new magazine. We'd like to thank everyone who reached out to us. We will, of course, continue to publish a wide range of high-quality books. If you appreciate our work, we would be very pleased to receive your support. You can once again find the current catalogue and backlist at the end of this issue.

Yours,



Philipp Meuser
Publisher

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Cover photo: urban retreat in times of Covid-19:
camper overlooking the city covered with fog (2018)
© Edho Fitrah / unsplash

Pyongyang in Africa

The artworks celebrate the national identity of countries as diverse as Ethiopia, Senegal, and Botswana. And there is something else they share: They evoke the socialist-realist aesthetic – and were all made in North Korea.

See p. 49

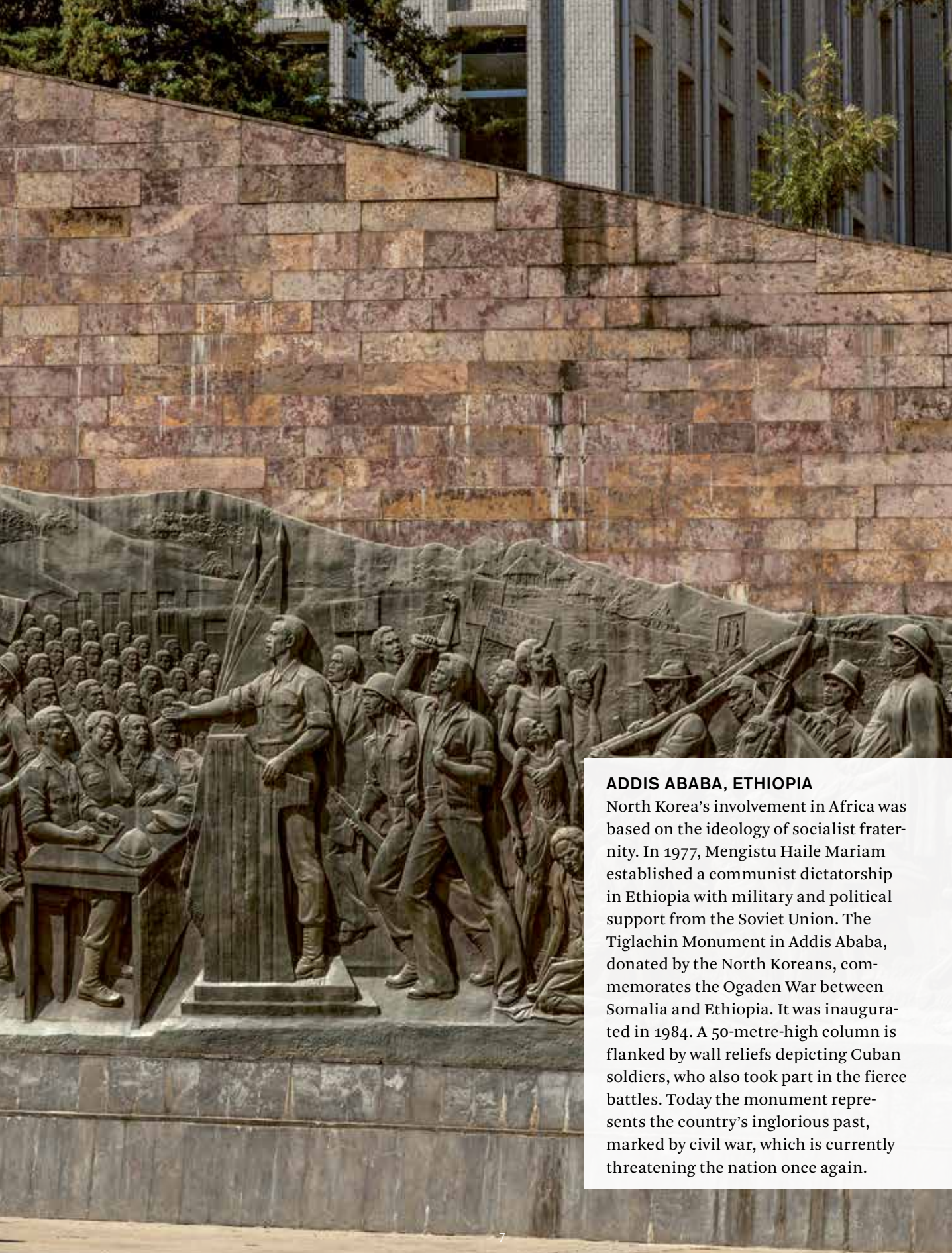




OUAGADOUGOU, BURKINA FASO

This mosaic, produced in North Korea, can be found on the monument to the national revolution in Ouagadougou. It commemorates Thomas Sankara's four-year tenure as Burkina Faso's president. The country – formerly named Upper Volta – had been governed by dictators since 1960, when it gained independence from France. In 1983, the left-wing radical Sankara seized power through a coup d'état. The country was renamed Burkina Faso, the 'land of the incorruptible people'. Sankara was one of the first African leaders to recognise the AIDS epidemic as a fundamental problem. His regime came to an end the way it started, with a coup in 1987.





ADDIS ABABA, ETHIOPIA

North Korea's involvement in Africa was based on the ideology of socialist fraternity. In 1977, Mengistu Haile Mariam established a communist dictatorship in Ethiopia with military and political support from the Soviet Union. The Tigrachin Monument in Addis Ababa, donated by the North Koreans, commemorates the Ogaden War between Somalia and Ethiopia. It was inaugurated in 1984. A 50-metre-high column is flanked by wall reliefs depicting Cuban soldiers, who also took part in the fierce battles. Today the monument represents the country's inglorious past, marked by civil war, which is currently threatening the nation once again.





GABORONE, BOTSWANA

When North Korea's economic situation dramatically worsened in the mid-1990s, the construction company Mansudae Overseas Projects began to send artists and workers to Africa. Since then, the group has earned vast sums in foreign currency by constructing large statues and buildings in 15 African countries. These structures display an amalgamation of all the elements that make up the Socialist Realist style. Another example is the 5.4-metres-tall Three Dikgosi Monument in the capital of Botswana, depicting the Tswana chiefs Khama III, Sebele I, and Bathoen. Completed in 2005, the monument immortalises the country's history in bronze.





DAKAR, SENEGAL

The North Korean government has constructed many buildings, monuments, and statues in Africa since 1960. But these objects didn't receive wide international coverage until 2010, after the inauguration of the African Renaissance Monument in Dakar. With a height of 49 metres, the copper structure is the tallest statue on the continent. It showcases the North Koreans' current metal-casting technique, which has also been used to make over 20,000 statues of Kim Il Sung. The buildings and monuments created by the North Korean artists have always been controversial for political and social reasons. The metal landmark in Dakar was designed by the architect Pierre Goudiaby.



Eugenio Miozzi

Text: Kyung Hun Oh

The engineer who updated Venice: His rationalist parking garages and innovative bridges linked the city with the mainland while also preserving the historic structure.

Eugenio Miozzi, chief architect of Venice from 1931 to 1954, played a key role in shaping the city as it is today. Yet he remains a largely unknown figure. This obscurity can perhaps be traced back to his links to Mussolini's fascist government. Nonetheless, locals and tourists come in contact with his works on a daily basis.

Miozzi's central idea for Venice was to ensure its survival as a 'normal' city, which, in his view, would only be possible with the introduction of cars. To this end, he realised a major car park in Piazzale de Roma as well as a new Municipal Garage, allowing visitors to easily access the city from the mainland. He also drew up an ambitious plan to build a large new motorway under the lagoon, running clockwise from Piazzale de Roma to the south of Venice. The project was never realised, though it was worked out in detail. Ponte degli Scalzi is perhaps his most emblematic project. The bridge was based on a highly creative solution from a technical perspective, made entirely of stone, with no iron or concrete reinforcements. Miozzi developed a new calculation method to predict the movements of the bridge's stone pieces, and thus pared down the structure to the essentials. The outcome represents a seamless combination of modern and traditional building



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© IUAV, Archivio Progetti, Fondo Eugenio Miozzi



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Important works

- (from top to bottom):
- Ponte degli Scalzi (1934)
 - Piazzale Roma (1933)
 - Municipal Garage (1934)

techniques. 'There is no excess, and no lack, with a perfect balance between function, form, construction, and material,' said Clemens Kusch, editor of *Eugenio Miozzi: Modern Venice Between Innovation and Tradition*, in an interview with DOM publishers. So lean was the structure that people were afraid of passing beneath it, for fear that it would collapse.

Miozzi was respectful of the city's architectural heritage, always placing his modernist projects on the peripheries. In the centre, he endeavoured to find a language that was adapted to the historic urban context. This partly also explains why there have been no attempts to demolish Miozzi's works in Venice: 'It doesn't occur to people that his works aren't part of the historic city,' says Kusch. Moreover, each of his works stemmed from a real necessity that still exists today: 'Their survival is linked to the necessity of his interventions.'

Miozzi's works also sparked a new debate on the future of Venice: between conservatives who wished to preserve the city as it was, and those who saw the need for modernisation. Ultimately, it seems the former prevailed. The spirit of innovation ebbed away after his death. As Kusch says: 'Very few important modern buildings were built in the city after him.' ♦

Our authors explore architecture all across the globe.
Here, one of them presents a place close to their heart.

1.5 million residents
827.83 km²
1–11°C temperature in winter
2,000 temples and shrines

As a young architect he learned Japanese in the ancient capital in the 1970s. Now Botond Bognar returns every year to enjoy pan-fried tofu and views from the Moon Crossing Bridge.

Kyoto is a cosmopolitan city with outstanding works of contemporary architecture. But the city stands out first and foremost as a cradle of Japanese culture, with an exceptional mix of Buddhist temples, Shinto shrines, and traditional urban districts embedded in nature. Kyoto is a human-scale city, best discovered by walking. I visited the city for the first time as a young architect in early 1973, when I settled in a suburb of Kyoto to study Japanese before starting a two-year research fellowship at the Tokyo Institute of Technology. I still visit Japan two or three times a year and always spend time in this favourite city of mine.

Eat. Pontocho, close to the city centre, is a narrow alley, 2 metres wide and 500 metres long. It runs parallel to the Kamo river and is lined on both sides by charming old buildings, which house small, traditional restaurants, pubs, and bars. The wooden buildings along the east side of the lane look onto the river below, and large terraces are set up high over the riverbank from late spring to early autumn. Here, you can enjoy the taste of authentic Kyoto cuisine, a snack, or a refreshing drink, while taking in the panoramic views of the river and east side of Kyoto. I have fond memories of sitting on those terraces, often enjoying pan-fried tofu, in the late afternoons. Walk a few metres from the northern end of Pontocho, and you arrive at TIME'S (Sanjo Dori), a small, commercial building designed by Tadao Ando. It features an inviting restaurant-cum-café, hugging the Takase stream. Its terrace often gave me the perfect respite after a busy day.

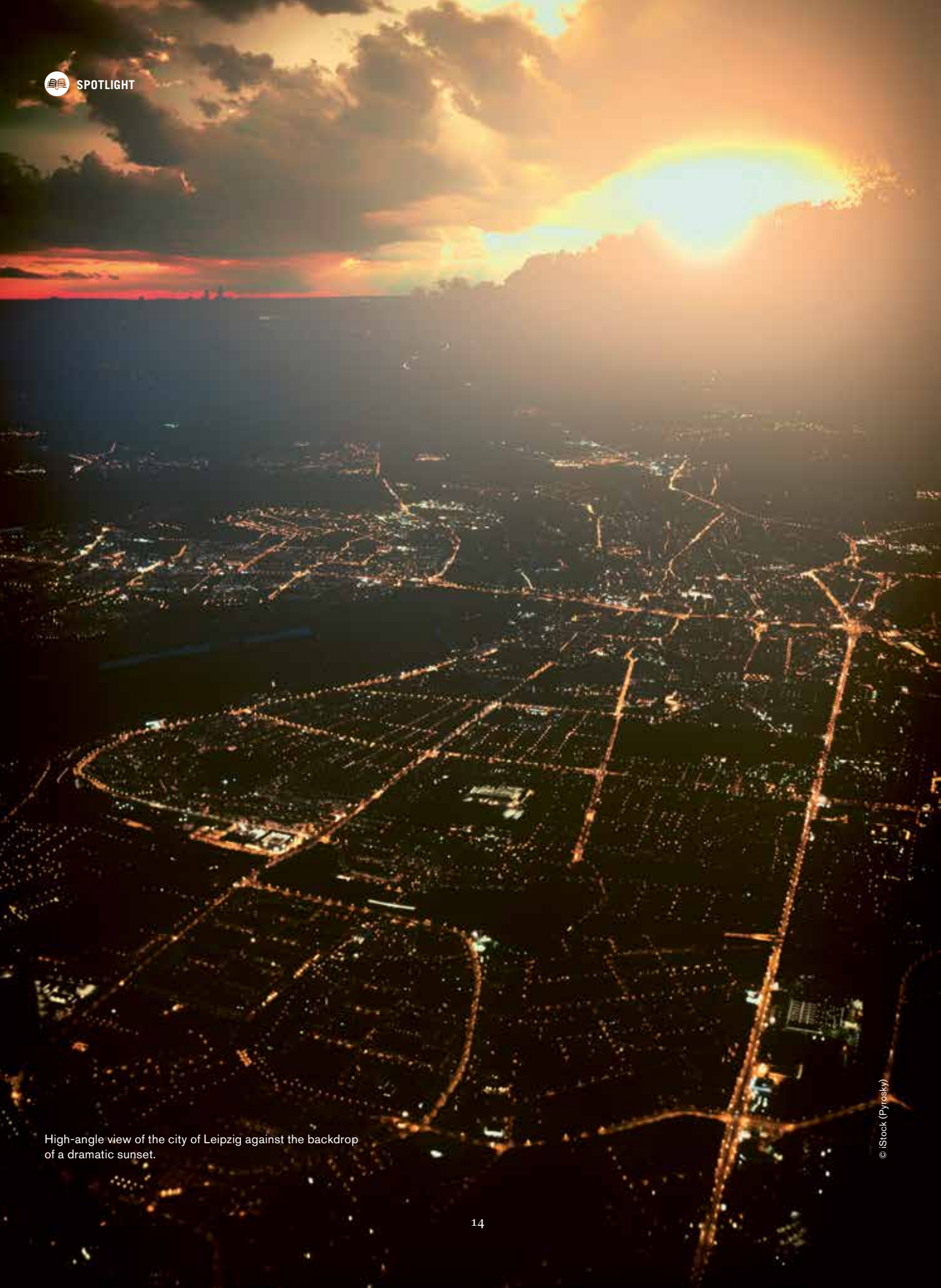
Pray. Kyoto is a treasure trove of Japan's historic architecture. I would single out the Shisen-do Villa (27 Ichijoji Kadoguchi-cho), which was once the residence of the

poet Ishikawa Jozan (1583–1672). It is now used as a Soto Zen temple and is one of the most impressive examples of seventeenth-century villas in Kyoto. Visitors should also visit the Kiyomizu-dera (294 Kiyomizu), a Buddhist temple and UNESCO World Heritage Site, situated on the slopes of the Higashiyama mountain range in the east of the city. The temple, dating back to the eighth century, sits on a massive wooden sub-structure, with a large terrace offering breath-taking views of the city.

Love. Arashiyama, a district on the western outskirts of the city, is particularly rich in nature. Its Bamboo Forest is a popular retreat among tourists and locals alike, and the Togetsukyo Bridge offers a stunning view of cherry blossoms in the spring. Also located in the district is the new Fukada Art Museum (3–16 Susukino Baba-cho), whose café overlooks a beautiful Japanese garden, with the landscape and river behind it. To enjoy Kyoto at its best, you should plan a visit for either spring or autumn. This is when the nature in and around Kyoto is most intoxicating, with the cherry blossoms in full bloom or the leaves of the Japanese maple trees turning into myriad shades of flaming reds and oranges. ◇

Botond Bognar is the author of the recently published *Architectural Guide Japan*. He is a licensed architect and internationally respected scholar of Japanese architecture and urbanism with over 20 published books. He is currently Professor and Edgar A. Tafel Endowed Chair in Architecture at the University of Illinois Urbana Champaign. He lived in Japan for many years in the 1970s and still frequently visits the country.





High-angle view of the city of Leipzig against the backdrop of a dramatic sunset.

In Defence of Compactness

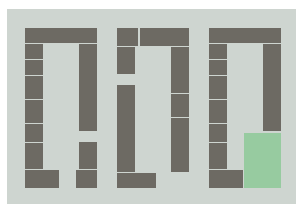
The Covid-19 pandemic has sparked a debate about the density of cities. Our author, an expert on European urban development, warns against repeating the mistakes of the past.

Text: Wolfgang Sonne

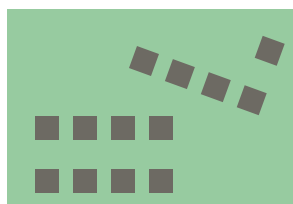
What can the pandemic teach us about urban design? Nothing. And there is little more of substance to add, though perhaps you would like to know how I've arrived at this conclusion. Indeed, this may come as a surprise, since we have been bombarded with endless reports on how the pandemic is changing the world.

They say nothing will be the same once we make it to the other side: people working from home will render the office building obsolete; a new calmness and modesty will spread; our social relations will dwindle, leaving us isolated, either with ourselves

or with our immediate family; and the profit- and growth-oriented economy will disintegrate in favour of a new, more sustainable economic model. The coronavirus seems to have been co-opted to propagate virtually every opinion imaginable.



City of Leipzig:
163 infected people per
100,000 residents.



Rural district of Tirschenreuth:
1,608 infected people per
100,000 residents.

This is also the case in the field of urban design. Here, we would do well to look back on the Leipzig Charter on Sustainable European Cities of 2007, drafted by Europe's ministers for urban development as a roadmap towards a sustainable form of urbanism. This document advocates compact, mixed-use cities characterised by short

travel distances, social integration, economic diversity, and political participation. The conditions that motivated these principles have only become more relevant today. And yet, some people are seizing on the pandemic as a pretext to sing the old

tunes about breaking up the city, lowering the density of urban structures, and merging the city and countryside. They claim that high density, compactness, and mixed-use design exacerbate the spread of the pandemic. And they would have us fall back on the tired recipes from

the garden city movement, centred on functional separation and loose development structures, in order to create a healthier living environment.

Yet they completely ignore the disastrous consequences such planning principles have led to in the past. Car-centred urban design, wholesale reconstruction, and the destruction of public urban spaces: these are just the most glaring examples of the damage caused by the philosophy of urban dissolution. But even if we ignore these consequences, does the rejection of the dense, compact city actually work as an antidote to the pandemic? This appears doubtful if we look at the list of places that have suffered a major outbreak: Codogno (Italy); Ischgl and St. Wolfgang (Austria); and Heinsberg, Gütersloh, Tirschenreuth, and Mamming (Germany). These places are a far cry from the vilified image of the highly dense metropolis. They are small cities, villages, or residential districts in conurbations, all of which in fact reflect the principles of functional separation and low-density development. Could we then argue that loose, spatially separated, and sprawling urban forms in fact exacerbate the state of the pandemic? This conclusion, of course, is just as groundless

as the notion that a dense, compact city causes or accelerates the spread of the virus.

At first, it might seem self-evident that a densely built city would harbour a high probability of infection and that, conversely, we can expect a low risk of infection in loosely developed settlements. But what determines the spread of the virus is not the respective urban structure but the behaviour of people. A crowd celebrating an event at an indoor venue in the countryside is exposed to as much risk as a group of partiers in a club in a major city. Conversely, people staying at home in a city apartment are as safe as those in a suburban villa. A passive house, designed to be airtight and hyper-insulated, will always offer poor ventilation, whether it takes the form of a rural residence or an urban high-rise. Regardless of the location, it always helps to be able to open a window. To dismantle the dense city in response to the coronavirus would be to repeat the same exact mistake that was made in the early twentieth century. This is when planners, hostile towards the European metropolis, demolished tenement buildings, or 'rental barracks' ('Mietskasernen'), on a large scale, thinking this would improve the living conditions of industrial workers,

tradespeople, and salaried employees on a modest income. Today, those same tenements facilitate an excellent quality of life and are often the most popular and expensive forms of housing in cities. This is because the problems of the past were not caused by the architecture of those buildings, but by overcrowding and by the precarious economic situation of the residents.

Studying the history of urban design can help us avoid drawing hasty conclusions about changes that are necessary to manage the pandemic. Pestilence, cholera, and the Spanish flu did not have any effects on the basic structure of European cities. They may have led to the segregation of hospitals and the construction of sewers along existing streets. But the compact city form remained intact and continued to be the best planned and built structure for the diverse requirements of urban life. Even the movements calling for the dissolution of the city in the 1920s were not specifically a reaction to the Spanish flu. They were motivated by other factors: the new findings on health and sanitation that had emerged as part of the reform culture around 1900; new ideas on transport; and the desire to take precautions against aerial attacks.

The coronavirus has already brought major changes to our daily routines, financial circumstances, and cultural lives. But these changes, too, will not last. And the coronavirus does not pose a challenge to urban design. We must not lose sight of our most central tasks: cultivating urban structures that minimise traffic, pollution, and CO₂ emissions; promoting construction methods that improve durability and energy efficiency and thus ecological sustainability; creating affordable homes in socially integrated urban quarters; spatially networking homes and workplaces in the city; and giving due consideration to the quality and beauty of public urban spaces as society's most central places of expression. Hysterical speculations on the consequences of the coronavirus will not help us with these tasks. Unfortunately, we are still beholden, now as before, to contend with the fundamental, long-term questions of urban design. ♦

Wolfgang Sonne is professor of architectural history and theory at the Technische Universität Dortmund and deputy director of the Deutsches Institut für Stadtbaukunst. He has published numerous articles and books on architecture and urbanism. His monograph *Urbanity and Density in 20th Century Urban Design* was published by DOM publishers in 2017.



The Disappearance of Berlin's Social Milieus

The façades have been beautified, the derelict factories and open spaces are disappearing: Berlin is at risk of losing its edge. Yet it continues to draw young creatives from all over the world. How can the city manage its growth and still hold onto the features that make it unique?

Interview: Björn Rosen and Anselm Weyer

Harald Bodenschatz,
Architectural Sociologist

Philipp Oswalt,
Architectural Theorist



Herr Oswalt, your opinion holds sway in Germany's architectural debate. Today we'd like to talk to you about Berlin. The city has a number of characteristics that cannot be found in other international metropolises. For one thing, it has an exceptional amount of open, outdoor spaces. Yet brownfields, vacant plots, and abandoned buildings, where the city's legendary party and cultural scene once unfolded, are disappearing. Does this signal a loss of one of Berlin's greatest strengths? And in your view, are those sites being developed and densified in an intelligent, attractive manner?

OSWALT. It's impossible to give a general answer to that question. The architectural quality varies very much from project to project. Having said that, and at the risk of sounding nostalgic, the development of those vacant plots is also a loss for the city. Disused or abandoned sites once allowed new actors to have a say in how the city is shaped. Of course, we cannot and should not treat such biotopes as permanent exhibits in a museum. A metropolis is always in a state of radical change. But an important question, in my mind, is how we can cultivate this spatial quality, defined by openness, and introduce a certain permeability in city planning, a democratisation of urban processes, in a new way. How can we continue to provide such open spaces while increasing urban density? This is a question we also explored in the book *Urban Catalyst*, published by DOM publishers in 2014.

A positive example is the Haus der Statistik on Alexanderplatz. The building complex from the GDR era was initially earmarked for demolition, and the plot was to be sold. But artists occupied the building. And now the borough of Mitte has developed a plan, in collaboration with various initiatives, to renovate and repurpose the building with mixed uses.

BODENSCHATZ. An enormous site in an extremely central location – unimaginable in Paris or London! It is also a boon that so many new parks have been created in the last few decades. There is currently a new, heartfelt desire for parks. We need to ensure that the public debate on these questions continues. Only then will it be possible for specific projects such as the Haus der Statistik to be realised at all.

OSWALT. Other projects include Exrotaprint, Spreefeld, and Berlin's former flower market.

... all of which are examples of former industrial sites repurposed as mixed-use housing developments ...

OSWALT. Yes, and they were realised by cooperatives or joint building ventures. But while such projects are conceptually important, quantitatively they represent a drop in the ocean in the context of the current real-estate market. It has taken a long time for the officials of Berlin to understand what made the city so loved in the 1990s. Politicians didn't open themselves up to these new processes until 15 years after the fall of the Berlin Wall.

You live in a central location yourself, in the borough of Schöneberg. What changes have you witnessed in the last few years?

OSWALT. When my friends from the neighbourhood begin to search for a new flat, whether because they've separated from their partners or have had children, they can no longer find anything that's affordable. Meanwhile, you see SUVs or black BMWs in the streets – these weren't there before. The social milieus that have defined Berlin's inner districts will disappear in the next 10 to 20 years. And by the way, this has little to do with gentrification. I find the constant use of this term problematic. We're dealing with the phenomena of globalisation and the consequences of the 2008 financial crisis. Capital is pouring in from everywhere, sometimes as part of tax-evasion or money-laundering measures. The prices in Berlin are still low compared to other international metropolises, and investors can assume that this will not remain the case in the capital of an economically strong country like Germany. They see property in the city as a safe investment.

What can be done on a policy level?

OSWALT. One obvious solution would be to limit the influx of foreign money. Not because we are hostile to foreigners, of course, but because the actual users and residents should be given more control over what happens in their city. Countries like Canada, Poland, and Denmark have already introduced similar policies. I am also in favour of taking land and property out of the hands of buyers and sellers and developing projects with long-term leases. This is an effective tool for curbing speculative investment.

Herr Bodenschatz, you were active as an urban planner yourself. And as a social scientist, you have studied international metropolises, above all Berlin, for decades. You were also one of the curators of the major exhibition on the centenary of Greater Berlin. The city recently responded to the housing crisis with an unusual measure – a rent control law (*‘Mietpreisbremse’*). Critics argue that this is counterproductive, because it will discourage developers from building new homes.

BODENSCHATZ. The rent control law was a response to social movements that had made far more radical demands. These included the expropriation of real-estate companies such as Deutsche Wohnen – a demand for which, according to a survey, there was wide support from the general public. We need to acknowledge that the situation has really become dire for a large proportion of the city’s residents. And the construction of new homes will only have a limited effect on the existing rent prices. A key problem is the stark reduction of the city’s social housing stock in the past decades. Clever minds already warned against this 20 years ago, when the city still had 100,000 empty homes. The development was foreseeable. And yet, politicians at the time simply hoped that the city would cease to grow.

Meanwhile, many people are being pushed out to the city’s outskirts and beyond.

BODENSCHATZ. We should be careful not to assume that only the inner city is worth living in and that everyone who moves to the peripheries is a victim. A significant proportion of them do not necessarily want to live in the inner city. What’s important, however, is to improve life in the outskirts and in the municipalities around Berlin – for example by creating better public transport connections.

OSWALT. There has been little innovation in the U-Bahn network since it was first created almost 100 years ago. If we are serious about shifting towards sustainable modes of transport, we need radical developments – especially if we want to take a more far-sighted view of the city and incorporate the surrounding regions. As such, I find the discussions on creating a large network of bicycle paths, based on the Copenhagen model, to be a good idea. But in such a spread-out city like Berlin, with four million residents, we also need to focus on how public transport can help overcome large distances. In New York, for example, there are rapid trains that only stop at every couple of stations. This could be explored in Berlin, too.



Former Tempelhof Airfield: a green island amidst the stones of urban Berlin.

BODENSCHATZ. It's absurd how little is being invested in rail transport, especially compared to Moscow or other Eurasian metropolises. Even cities closer to us fare better: in Paris, for example, new rail-based transport lines are being developed for the metropolitan region.

Going back to the subject of housing: How can large housing estates on the peripheries – such as Marzahn in the east or the Märkisches Viertel in the west – be designed more attractively? How can we avoid ghettoisation?

OSWALT. Berlin already has good conditions for the development of attractive housing estates. West Berlin had to build within the Berlin Wall during the city's division. And in East Berlin, the large housing estates were always direct additions to the city proper. They were the complete opposite of the French *banlieus*, for example, which were placed in arbitrary locations far away from the cities. Berlin has developed an astounding compactness in the last 150 years. We would do well to further cultivate this compactness. And it's important for us to pursue diverse building methods. For example, high- and low-rise buildings can be densely combined in large housing estates.

BODENSCHATZ. Whatever the case, we should never treat the large housing estates as islands, but network them with other residential districts nearby as much as possible. Schools should serve people from the entire borough. To this end, occupancy policies can play a large role. I believe things are going in the wrong direction right now: state-owned housing companies are pressured to take on more and more low-income segments of the population. But we can't have people with poor prospects for the future clustered exclusively in these estates. Unfortunately, the current situation recalls what happened in the years leading up to 1920: the municipalities around Berlin naturally do not want poorer segments of the population intruding upon their residential districts. ♦

Harald Bodenschatz, social scientist and urban planner. He was professor of the sociology of planning and architecture at TU Berlin for many years and is now associate professor at the Center for Metropolitan Studies. He was one of the co-curators of the exhibition 'Unfinished Metropolis: 100 Years of Urban Design for Greater Berlin'.

Philipp Oswalt, architect and professor of architectural theory and design at the University of Kassel. Born in Frankfurt, he moved to Berlin for his studies and still lives in the city today. Oswalt has often taken a controversial position in Germany's architectural debates. He was, for example, against the reconstruction of the Berlin Palace.





Alton West Housing Estate in Wandsworth
by LCC Architect's Department (1958–1961)

London: Back to the Future

Text: Amy Visram

The British capital was once world-famous for its social housing. Yet buying or renting a home remains out of reach for ordinary people today. It doesn't have to be this way. Outdoor courtyards, mixed occupancy, architectural diversity: the solutions are all there.

The coronavirus pandemic has shone a spotlight on London's decades-long housing crisis. Overcrowding seems to have contributed to high death rates: Brent and Newham – boroughs with extreme issues with overcrowding – had the highest death rates of all local authorities in England and Wales in the period from March to June 2020. In the previous year, average monthly rents hit record highs in Britain, with a median of 1,700 pounds in inner London. Low and average earners can hardly afford to live in the city, where tenants spend an average of 40 per cent of their salary on rent. Yet the metropolis of almost nine million people remains one of the most attractive cities in the world. As such, it has long been a target for international investors, who have been able to plough money into the property sector practically uncontrolled since the 1980s. Rogue landlords renting out sheds to multiple occupants, social-housing tenants being excluded from communal gardens, and galleries, coffee shops, and co-working spaces replacing chicken shops, churches, and factories – stories about the depressingly familiar situation abound. But what's to be done?

Recent projects demonstrate that it is possible to create high-quality social housing in Britain – the RIBA National Award-winning Dujardin Mews in Enfield or Stirling Prize-winning Goldsmith Street in Norwich, to name just two. However, such projects represent a drop in the ocean. Given that London was globally renowned

for its social housing during the first part of the twentieth century, a look back at its history might help us understand what went wrong – and bring potential solutions to the fore. Past projects could offer us ideas for the future of both London and other growing metropolises worldwide.

Estates in London tend to be famous for their shortcomings rather than their architecture or innovations. And the terms 'council housing' and 'social housing' have a derogatory ring to them. 'Council housing' denotes public-sector homes let to those unable to pay private-sector rents or purchase a home. 'Social housing' refers to both council housing and homes run by housing associations – independent, not-for-profit organisations that build and run social housing projects – or other Registered Social Landlords. Although housing associations are private organisations, they are state regulated and receive government funding, a situation that has been in place since the early 1960s. In London they have been the main developers of new affordable homes since the 1980s, when they took over the task from the city's councils.

Social housing in the UK has its origins in the philanthropist-built and run homes of the late nineteenth century. An early prototype for such a housing estate was Redcross Cottages and Whitecross Cottages (1887–1890) in Southwark. The Arts and Crafts-influenced cottages and community buildings (architect: Elijah

Hoole) were run by the social reformer Octavia Hill. One of the first social-housing managers, Hill established a new system where female voluntary workers would collect rent weekly and get to know their tenants personally. They could then act when, for example, a house was overcrowded or when children were not attending school. The well-maintained houses were arranged around a village green, featuring a communal garden (designers: Emmeline Sieveking, Fanny Wilkinson). Hill saw suitable housing and open spaces as vital for the health of Londoners living in a packed city. She may even have foreshadowed the main features of turn-of-the-century town planning. Today, a city where one in seven social-housing households are overcrowded, this model is perhaps particularly pertinent. Its architectural form and communal administrative concept made it possible to prevent overcrowding and provide open spaces.

At the turn of the twentieth century, local authorities became the main builders of social housing in Britain. The responsible body in the capital was the London County Council (LCC), which built numerous housing projects during its existence from 1889 to 1965. Its first large-scale project was the Boundary Estate (lead architect: Owen Fleming), which opened in 1900. Twenty free-standing buildings, for the most part five storeys tall, replaced the Old Nichol slum, an infamous six-hectare area of deprivation in the East End. The Arts and Crafts-style buildings are angled such that ample light and air can penetrate inside and the living rooms receive sunlight at least once over the day. Yet, the estate's success was limited: it only rehoused 4,600 people – a great deal fewer than the 5,719 it displaced. This was often the case with slum clearances. Since few of the former slum-dwellers could afford the rents, the LCC subsequently began to examine the possibility of providing low-rise, low-density development in the suburbs. This led to 'cottage estates' being built on or just outside the borders of the County of London.

Cottage estates were large-scale developments, often based on Ebenezer Howard's model of the garden city. Of the LCC's homes constructed before the First World War and during the inter-war period, half were in such estates. The first was Totterdown Fields in Tooting (lead architect: Owen Fleming), a development of 1,229 cottages, completed in 1911. The homes were of four different types: from 'first class' – five-room houses – to

'fourth class' – houses containing two three-room flats, one on the ground floor and the other on the first floor. The homes were well equipped: each had a kitchen and scullery, a living room, and a front and back garden; the majority had baths. Arts and Crafts detailing and varied designs for elements such as doors, porches, and bay windows gave the economically designed cottages a feeling of individuality.

The early cottage estates offered improved living conditions, green space, and high-quality design – although the rents also dictated that the residents have regular employment and be able to afford the commute into central London. Whether the successful elements of such low-rise, low-density schemes could be replicated or adapted for today's needs is debatable. The Future Spaces Foundation (a wing of Make Architects) estimated in 2015 that over the next 25 years London would require 67 new garden cities, each with a population of 30,000, to deal with the housing shortage. Such developments would represent a 17.6 per cent increase in the amount of land occupied by urban areas, and that's not including the necessary transport infrastructure. The foundation also notes that it 'takes 15–20 years to form a fully-fledged community', and eventually concludes that, although some new garden cities or suburbs might be necessary, a more sustainable approach would be to increase the density of existing urban areas and improve people's quality of life in them.

To cope with the acute housing shortage following the First World War, the LCC also had to increase the density of housing in inner London, where space was limited. Ossulston Estate (lead architect: George Topham Forrest, 1927–1931), for instance, was built to help alleviate the long waiting lists and appalling slum conditions. It occupies a long and thin plot covering 3.5 hectares. The initial scheme was for a high-rise, public-private mixed-use development. Deemed too expensive, it made way for blocks of working-class (council) housing with a maximum height of seven storeys. With its courtyard layout and clean modernist lines, the new design was likely influenced by Forrest's visit to the Karl-Marx-Hof in Vienna. Although the estate fell into disrepair over the years, it provided affordable housing for many at a time of urgency and marked a break from the town planning standards of the time. It was renovated in 2004 – flats were enlarged to accommodate up-to-date standards – and is now Grade II listed.

The continuing housing shortage after the Second World War meant that the LCC had to become more efficient. To achieve this, the Valuer's Department became responsible for housing, taking over from the Architect's Department. The new managers' preferred solution was to erect large estates with designs dictated by economy and speed rather than reflections on housing and architecture. They did not innovate; instead they continued to erect cottage estates, often with lacking transport links and facilities.

In 1947, Robert Matthew was appointed as head of the LCC Architect's Department. He fought for his department to regain control of housing construction and achieved his goal in 1950. There followed a renewed enthusiasm for rebuilding bomb-damaged London, and in the ensuing period, the department became known as one of the most progressive public architects' departments in the world.

The design of the Loughborough Estate (1953–1957) was pivotal in this return to innovation. Its development took place under various head architects: Matthew led the department until 1953, followed by Leslie Martin until 1956, and Hubert Bennett until 1970. A design team led by Gillian Margaret Howell drew up the plan for 1,031 units on the 12.5-hectare site. The main feature is the collection of nine 11-storey slab blocks, which include two blocks of maisonettes. The flats at the end of these two blocks overlook the 2.5-hectare area of Wyck Gardens. The taller blocks are placed on a northwest-southeast axis with the lower ones perpendicular to this axis. Thus, the front façades and access galleries are situated on the north side of the buildings, while the gardens and private balconies are on the sunny sides. The maisonette slabs take after Le Corbusier's *Unité de Habitation* and pre-date the Corbusian slabs of the Alton West Estate in Wandsworth (lead architect: Colin Lucas, 1959). The flats had coal heating, rather than a district heating system as at Alton West. Design decisions were made specifically to ensure good living conditions.

However, over time, the estate did not quite go the way of the architects' utopian visions. Writing in 1972, Patrick Hodgkinson (the architect of the Brunswick Centre) noted that the 'desolate space, conflicting scales and social segregations produced soulless minimal homes.' From the mid-1950s, there was increased government funding on offer to housing schemes with blocks of over six storeys. Mixed-density estates – high- and low-rise buildings – seemed like the perfect solution to the lack of housing in the British capital. Low-rise estates were demolished and replaced with new ones according to the up-to-date town planning concepts. The success of these estates was as mixed as the densities.

One instance of a successful estate is Golden Lane (1952–1962), a mixed-density development commissioned to Chamberlin, Powell and Bon by the City of London Corporation. (From the early 1960s onwards, the LCC employed private architectural practices to increase the production of public housing.) The development was designed to offer housing for single persons and couples

working in the City, and so the majority of the flats were studios or had one bedroom. The other flats were two- or three-bedroom maisonettes. Chamberlin, Powell and Bon firmly believed that a housing development should form part of the city and provide facilities for both residents and non-residents. Accordingly, they created an estate with generous, carefully landscaped public areas and included a bowling green (now tennis courts) and two pavilion-like buildings that contain collective facilities such as a nursery and an indoor swimming pool. The blocks were arranged around courtyards, which helped foster social interaction and a feeling of community,

as well as a feeling of safety. Despite the presence of a 16-storey tower block (Great Arthur House), the estate has not suffered many of the social ills of other high-rise estates: levels of antisocial behaviour and graffiti are low. On construction, the estate housed a mixture of social classes. Today roughly 50 per cent of the homes are social housing and 50 per cent are privately



Trellick Tower, architect: Ernő Goldfinger (1968–1972)

owned. Perhaps the estate's central location, next to the Barbican (Chamberlin, Powell and Bon's subsequent project) with its cinemas, theatre, gallery and concert halls, and its well-off inhabitants working in the creative industries have helped it survive the test of time.

A decidedly less successful example is Thamesmead (Lead architect: Robert Rigg; 1967–1979), a vast self-contained New Town erected on marshland on the eastern edge of London. Built by the LCC's successor, the GLC (Greater London Council), Thamesmead was planned as an area of mixed housing – from terraces to 12-storey tower blocks – for 60,000 people. The project was utopian in spirit and brutalist in style, with a system of elevated walkways to access flats at first-floor level (garages were located at ground level) and there was a futuristic health centre elevated over a lake. In the 1970s, public funds for the project tapered off and the project's design was watered down. Transport links in particular suffered: planned road connections to London were poor and there were no DLR or Tube connections. An isolated dormitory town, it did not draw in the expected number or class of residents. In the 1970s, the GLC began to move in 'undesirable' tenants as it had nowhere else to house them (control of its other estates had been handed over to the respective boroughs). Walkways, garages, and other parts of the estate became no-go areas. Thamesmead became a notorious 'sink estate' – a reflection of the social decay portrayed in *A Clockwork Orange*, a movie filmed there in the late 1960s and often cited in the media in relation to Thamesmead.

The most recent attempt at regeneration is being led by Peabody, in partnership with Greenwich and Bexley councils, the Greater London Authority, and Transport for London. The housing association has a 30-year plan to build 20,000 homes, add new shops and culture and leisure facilities. Transport will also be improved: Crossrail and possibly the DLR will connect to the area in the coming years. Thamesmead's brutalist aesthetics – arguably partially responsible for its decay – could become a selling point for young creatives unable to afford the rents in inner London. As critic Owen Hatherley put it, 'This is basically a working-class Barbican, and if it were in EC1 rather than SE28 the price of a flat would be astronomical.' Its open space will also be attractive after the lockdown of the past six months. Peabody's chief executive said in 2014 that Thamesmead 'has the potential to be London's major garden suburb, with beautiful green

space, first-class amenities, excellent schools, and rapidly improving transport connections.' If it's possible to retain some of the character of what's left of the original estate and to avoid pricing out the current residents, then Thamesmead could become an example of what a twenty-first-century garden suburb might look like. (For more on Thamesmead and housing projects see DOM publishers' forthcoming *Architectural Guide London*.)

So what sort of social housing is being built today and by whom? The short answer is not very much. According to the housing charity Shelter, 6,287 social housing units were built in the entire United Kingdom in 2018/2019. That is almost fifteen times less than the number of units constructed in 1980. There is a clear need for more social housing. And, as our look at history has revealed, the quality of these homes and the mixture of residents is just as important as the quantity, if they are to last.

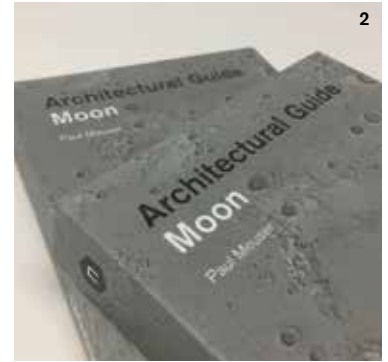
Alternative organisational models are also being explored – and are indeed necessary to deal with the scale of London's housing crisis. Housing associations often work with private developers to build new estates or adapt existing ones. For the waterfront development in Thamesmead, for example, Peabody is working with the global real estate and investment group Lendlease. Despite their potential, joint projects must be implemented mindfully, as they can result in the segregation of social-housing residents from home owners or private tenants, through separate entrances or limited access to green spaces. At Westbourne Place in Maida Vale housing-association tenants were not permitted to use the gardens, though after a media outcry the decision was reversed. And if housing associations become reliant on private developers, the interests of their tenants might not be so well represented in the future.

Maintaining existing buildings or adapting old developments to remedy their deficiencies, as will potentially happen in Thamesmead, is another option for providing the necessary homes. But this needs to be done with respect for existing buildings and the communities occupying them. It would contribute to increasing the density in urban areas, a preferable alternative to establishing new garden cities, given the environmental concerns that go along with building on greenfield sites. However, the solutions for densification need to be thoughtfully designed to provide suitable conditions for residents – and it's there that we can learn from the successes and failures of the past. ♦



Quadriptych: Moon.

It is – pun intended – one giant leap for DOM publishers. After producing architectural guides on over 100 cities and countries in the last 15 years, we set our sights on outer space. Architecture student Paul Meuser, space enthusiast since childhood, conducted research in Russia and the US (1) in order to write the world's first architectural guide on the moon (2). The volume documents the probes, rockets, and visionary ideas from the 50-year history of humanity's journeys to the moon. He also met with experts such as Olga Bannova (3), director of the Space Architecture Graduate Program at University of Houston, who also contributed an essay. We will delve deeper into this fascinating field with books on space rocket launch sites (4) and space architecture.



See p. 34

Figures to flaunt: Alexandria. Egypt's second-largest city has been influenced by many different cultures throughout its long history. As such, the new *Architectural Guide Alexandria* presents ancient ruins and fortifications from the Ottoman period as well as contemporary, postcolonial buildings. For those with an interest in the charm of Mediterranean cosmopolitan hubs: here are some sums to get you started.

1.5 million **PEOPLE** were involved in the construction of the Suez Canal, thousands of whom did not survive the harsh working conditions. With the canal's opening in 1869, Alexandria now lay in direct proximity to one of the world's central trade routes. The city's resurgence can be traced back to the completion of the Mahmoudiyah Canal in 1820, which provided direct access to the Nile Delta.

32 **KILOMETRES** – this is the length of Alexandria's coastline. The Egyptian metropolis is the largest city in the Mediterranean. Its metropolitan area is home to over five million residents.

115 METRES – this was the height of the Lighthouse of Alexandria. Built in the third century BC, it was among the Seven Wonders of the Ancient World. Likely the world's very first lighthouse, it remained the tallest for over two millennia.

\$2.8 billion

– this is the estimated net worth of Haim Saban, one of the most important media proprietors of the world. He was involved in the expansion of Fox Family, a family-friendly TV channel in the US, and was the main shareholder of ProSieben Sat.1 in Germany. Saban was born in Alexandria in 1944, though his family emigrated to Tel Aviv when he was still a child. The Arab-Israeli conflict led to the dispersion of Alexandria's flourishing Jewish community. Other famous Jewish emigres from the city include the author André Aciman (who wrote the novel *Call Me by Your Name*), the French chanteur Georges Moustaki, the British historian Eric Hobsbawm, and the Israeli spy Eli Cohen.

See p. 37

Five Rules on Compassionate Design

Even in times of the coronavirus, other illnesses still deserve attention. There are, for example, ten million new cases of dementia each year. Hospitals are a distressing environment for patients and carers. Sensitive, well-designed architecture can help.

Text: Björn Rosen

1. Design for everyone

Those with dementia lose their short-term memory faster than their long-term memory, which makes many people think spaces for dementia patients should remind them of earlier times. This is a problematic idea, not least because people get ill with dementia at different ages. What time period should be the point of reference for a diverse group of people? Architecture for dementia patients is successful precisely when it cannot immediately be recognised as such. Discreetness can also help reduce stigma. The spaces should work for as many kinds of people as possible. They should be aesthetically appealing and enable orientation and safety. This benefits everyone – visitors and patients alike.

2. Create visual anchors

Hospitals are large, complex buildings, and almost everything looks basically the same inside them. Even cognitively healthy people can find it hard to find their way, but they can at least create a mental map, while people with dementia cannot. It's too much for them to visualise turning three corners in order to reach their destination. And so, it's helpful if there is a particular design element in each of the places where patients need to decide which direction they will go. This way, they can trace their path from one point to the next. Helpful reference points might include a window that looks onto a tree-lined courtyard or a wider section in a hallway where there's an alcove in which to sit.

3. Enable flexibility

Of course, standardisation is important in a hospital, but there should also be room for individual adjustments. It can make a huge difference for example if a patient can position their bed differently, pushing it up against the wall, because this reminds them of home and makes them feel safe and well. They might

all of a sudden sleep much better! It's also good to leave space for things that patients bring from home, such as a photo that can be hung on the wall where it can be seen. And regarding space: it's very important to create a pleasant space for the family members and visitors, who play a very important role for patients with dementia. They should not feel like they are always in the way.

4. Think about light

As mentioned above, hospitals are complex structures, and it is difficult to illuminate all rooms and all sections of the corridors with natural light. But the more this is possible, the better. Daylight helps people keep a sense of time and improves their sleep, which is why balconies are also a desirable architectural element. When it comes to light more generally, including artificial light, one should bear in mind that eyes change later in life and lose the ability to absorb as much light. This is why it's important to ensure that the lighting is sufficiently strong for those with dementia. Moreover, light can help them more intuitively find their way, for example, when they're going to the bathroom.

5. Help the staff keep track

People with dementia have a tendency to wander. They feel uneasy because they do not know where they are and go searchingly walking around. This presents a huge challenge for the hospital staff. What can be done to help them? You might deliberately hide the exits of course, but that would become a safety hazard in some situations. And sensors would be an intrusion on the patients' privacy and autonomy. Tying them to the bed is obviously not an option. A solution that often works well is to design the station such that the staff can easily keep an eye on the patients, even while doing other tasks (like paperwork). There should be a pleasant space for the patients at a central location near the staff room.

Nikolai Amosov (1913–2002)

Son of a midwife from a poor village, Amosov became one of the most famous doctors of the Soviet Union. The cardiologist was one of the pioneers of the heart-lung machine. Here, he is engaged in a lively discussion with the professor of hygiene Friedrich Erismann and South African cardiac surgeon Christiana Barnard.



Nikolay Pirogov (1810–1881)

The university, where this mural is located, is named after this man. Pirogov was the founder of field surgery as well as a philanthropist and inventor. He was the first doctor to use plaster casts, and he saved the life of Giuseppe Garibaldi, figurehead of the Italian unification movement, after he was hit by a bullet. Here, we see him looking sternly at his colleagues.



Alexander Fleming (1881–1955)

The Scottish microbiologist discovered penicillin, the world's first antibiotic, which went on to save the lives of millions of people. Here, you can see a smile beginning to appear on his face; he has a sharp gaze, and overall, he appears full of confidence, as if to say that accidental inventions are only possible with perseverance and hard work.



Madonna and child

This iconographic image, which has accompanied us for centuries, takes centre stage in the mural. It represents love, hope, and optimism – basic human feelings doctors help us hold onto through their work. Written on the Madonna's cloak are the words 'In the name of life and mercy'. Written on the other side are the names of the mural's two artists.



Nikolay Burdenko (1876–1946)

The great military surgeon is holding a drilled skull in his hand. Burdenko originally enrolled at a theological school as a young man, before leaving to study medicine. He was the founding head of the USSR Academy of Medical Sciences. Many medical procedures are named after him.



Nikolai Semashko (1874–1949)

He played a leading role in the creation of the Soviet Union's health system, which in turn increased the average life expectancy in the USSR. Here, Semashko is shown holding a document in his hands: the decree, signed by Lenin, to create the People's Commissariat for Public Health.



Bian Que (401–310 BC)

The most important physician of Chinese antiquity, Bian Que was said to possess miraculous healing powers. According to legend, he had the ability to see through the human body. His four-step diagnostic method, which included taking the pulse and looking at the tongue, is still taught to this day.



Leonid Polishchuk (*1925) and Svetlana Shcherbinina (1930–2017)

The artist couple look tiny in front of their mural, measuring 6 x 45 metres, which they created using tempera between 1979 and 1988. The work is located in the entrance hall of the university. Originally, government figures considered the image too expressive and individualistic. The artists nonetheless managed to complete it, thanks to the intervention of the university rector, though without any remuneration. Leonid Polishchuk is religious and sees the influence of God on his art, which explains the Christian symbolism and allusion to Leonardo's *The Last Supper*.

Special thanks to Igor I. Koverny for his support. The university building is presented in the new Architekturführer Moskau (German) and in the title Art for Architecture: Moscow (English).

A Last Supper with Fleming and Hippocrates

A masterpiece is hidden away at Moscow's state medical university. The mural *Concilium* depicts doctors and scientists throughout the ages, gathered together for a feast. It combines the styles of the Renaissance and surrealism. Let's take a closer look.

Text: Karina Diemer



Vladimir Bekhterev (1857–1927)

'If the patient doesn't feel better after the consultation, the doctor has not done his job,' said this great psychologist and neurologist, who wanted patients with mental illnesses to be treated with more respect. In the mural, he appears lost in his thoughts. Or perhaps he is hoping to exchange a few words with Rudolf Virchow, two seats further down, who is looking the other way.



Lilies of the valley

Leonid Polishchuk often incorporates personal stories in his works. Here, for example, we see a bouquet: lilies of the valley are not only known for their medicinal properties, they are also his wife Svetlana's favourite flowers. A touching tribute to his love!



Dmitri Mendeleev (1834–1907)

The Russian chemist laid down the foundations for the periodic table of elements, on which his elbows rest here in the mural. The synthetic element with the atomic number 101 was later named Mendelevium in his honour. His portrayal in this mural is reminiscent of the saints in the frescoes of Theophanes, an important chronicler from the Byzantine era.



Hippocrates (460–370 BC)

The father of medicine and most famous physician of antiquity looks quite personable here, unlike the other figures, who seem introverted or are deep in conversation. He reaches out towards the Father and Son. The portrayal of the Son reflects the traditional iconography of Christian art; meanwhile, the Father's form and facial expression are anguished and highly dramatic.

2020

Diary

The Past Six Months



AA #01



AA #02



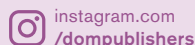
Architecture Articulated, a platform for conversations about architecture, hosted by DOM publishers.

The coronavirus forced the DOM team to start working from home; and we have had to cancel many book presentations, trade fair appearances, and research trips. So it was even more of a delight when the German Minister for Culture and Media, Monika Grütters, announced in a video message on 25 May that our publishing house, along with two other independent publishers, had won the **German Publishing Prize 2020**. The jury was impressed by the ‘practically oriented and pertinent architectural manuals and monographs on international architectural history’ and by the series of architectural guides. The head of jury, Insa Wilken, explained: ‘This publishing house has been making a valuable contribution to the debate on contemporary architecture and urban design for 15 years.’ In addition, our book *Die Ökonomisierung des Raums*, an in-depth look at the Nazis’ urban plans for Central and Eastern Europe, has won the **DAM Architectural Book Award 2020** of the German Architecture Museum. The awards ceremony, which normally would have taken place during the Frankfurt Book Fair, took place digitally on 16 October 2020.

Indeed, this year, the Frankfurt Book Fair went entirely digital. And we have begun to make a contribution of our own, with a new video format: **Architecture Articulated**. This will be a platform for conversations about architecture, and we launched the series with two very special guests. For the opening episode, we interviewed Chicago-based architect Dirk Lohan, grandson of Mies van der Rohe, and architectural theorist Professor Fritz Neumeyer about the life and work of Mies.

We may have reduced in-person meetings, but we are always keeping in touch with authors and colleagues through Zoom conferences and staying on top of our upcoming projects. For example: we have a new **architectural guide coming out on Gdynia**, a port city in Poland by the Baltic Sea coast. The book will be published in early 2021 in three languages: Polish, English, and German.

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- 1 Lore Mühlbauer (Berlin) and Hamid Alfushail (Baghdad) working on the *Architectural Guide Syria and Iraq*.
- 2 Meeting on *Architectural Guide Gdynia* with our authors, graphic designer, and publishing director.
- 3 Our *Team Russia* representing DOM publishers during ArchMoscow, the main event for architecture, planning, and the construction business.
- 4 Working in our warehouse in Bavaria: During the summer our main customers received a complementary box of books ...
- 5 Gianluca Pardelli gives an interview on the upcoming *Architectural Guide Chechnia and the Northern Caucasus*.
- 6 Awards ceremony with the German Federal Minister for Culture and Media, Professor Monika Grütters. DOM publishers was honoured as one of the leading independent publishers in Germany.
- 7 DOM publishers' editor Adil Dalbai with Jean-Jacques Kotto, Directeur Exécutif of the *Ecole Supérieure Spéciale d'Architecture du Cameroun* (ESSACA), Yaoundé, Cameroon.



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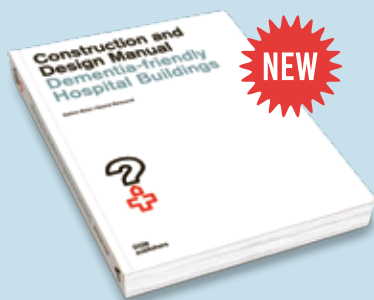
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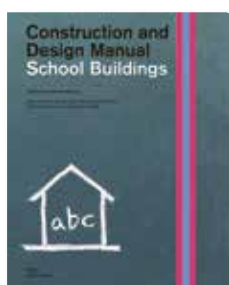
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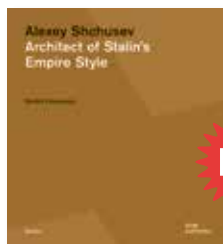
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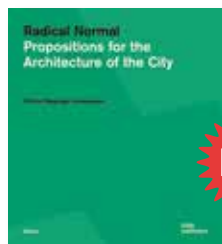
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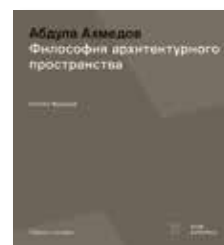
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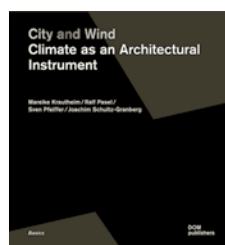
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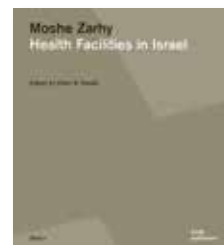


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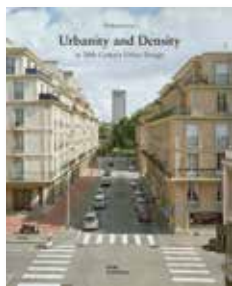
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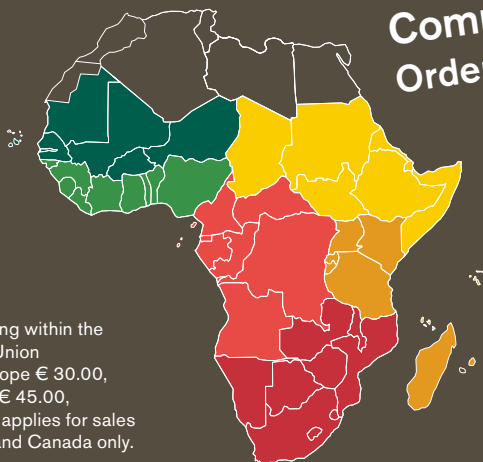
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THE PAN-AMERICAN HIGHWAY

The Pan-American Highway stretches across the American continents – from Alaska to Tierra del Fuego. The idea of a single infrastructural link for the entire landmass can be traced back to an initiative from 1923. Today, all but a tiny stretch of the 50,000-kilometre network is in use. Let's follow the trail from north to south, our architectural guides in hand!

Monterrey

The Monterrey metropolitan area is one of the strongest economies in Latin America, thanks in no small part to its rapid industrial development over the twentieth century. Fundidora de Fierro y Acero de Monterrey, a foundry, played a key role in this growth, reaching its peak in the 1960s before going bankrupt in 1986. In 2001, its 142 hectares were transformed into the remarkable Fundidora Park, where the foundry's industrial artefacts, now repurposed, still survive and serve new uses. Every year, a round of the Champ Car World Series takes place here.

> [Learn more in Architectural Guide Monterrey \(Spanish / English\)](#)

Mexico City

Luis Barragán (1902–1988), arguably Mexico's most famous architect, declared at the age of 40 that he would give up his profession, explaining that he was tired of listening to clients talking about their tastes. He subsequently became an investor and project developer and purchased a large plot to the south of Mexico City. He then transformed it into the Jardines del Pedregal, an artistically designed park, with which he intended to promote the harmony of architecture and landscape.

> [Learn more in Architectural Guide Mexico City \(English\)](#)

Chile

The Pan-American Highway extends a little further south, but Cerro Sombrero, situated in the Pampa area in the east of the Magellanic territory, already feels like the end of the world. However, this settlement, with less than 1,000 inhabitants, is considered the jewel of Chilean modernist architecture. It was founded as a workers' housing estate by ENAP, an oil company, in 1958. Designed to be self-sufficient, the estate was provided with all necessary facilities, from hospitals to a cinema with 440 seats.

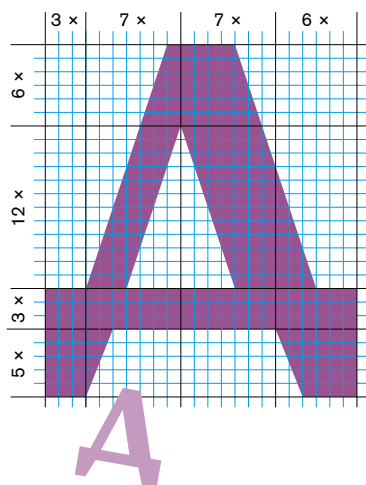
> [Learn more in Architectural Guide Chile \(English\)](#)

Caracas

In 1954, the completion of the *Carretera Panamericana*, the name of the highway in Spanish, was celebrated in a port city by the Caribbean Sea not far from Caracas. The Venezuelan capital is separated from the sea, just 10 kilometres away, by a 2,000-metre-high mountain range. Columbus was the first European to arrive on these shores in 1498. The city itself was founded around 70 years later, based on a grid comprising 24 blocks. Placed in the centre was Bolívar Square, with institutional buildings such as a church and town hall, all of which remain standing today.

> [Learn more in Architectural Guide Caracas \(English\)](#)





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About DOM publishers

Our publishing house was founded in 2005. Since then, our editors, graphic designers, and architects have been working together at the intersection of theory and practice under a single roof in Berlin. We release up to 40 new titles each year, seeking to provide both budding and well-versed architects with a solid foundation for their daily work and to make a critical contribution to the contemporary discourse on architecture. Our English-language publishing programme is released twice a year.

‘Tell us about your logo!’

We designed our logo based on the Cyrillic letter Д (‘D’), in part to visually represent our early affinity for Eurasia. Semantically, it symbolises the published word; formally, it represents architecture, with its constructive, house-like form. We accentuated the features of the letter by projecting it on to a grid of 23 x 26 units. The logo can be enlarged at will and reduced to no less than 80 per cent of the original size.

www.dom-publishers.com

DOM publishers

Caroline-von-Humboldt-Weg 20
10117 Berlin, Germany
T +49. 30. 20 69 69 30
info@dom-publishers.com

Publisher

Prof. h.c. Dr. Philipp Meuser

Publishing Director

Björn Rosen

Press

Gisela Graf
gisela.graf communications
Schillerstrasse 20
79102 Freiburg, Germany
T +49. 761. 791 99 09
F +49. 761. 791 99 08
contact@gisela-graf.com

Distribution

Germany/Austria/Switzerland
DOM publishers
Contact: Sabine Hofmann
Roethenweg 15
96152 Burgaslach, Germany
T +49. 9552. 93 10 12
F +49. 9552. 93 10 11
sabine.hofmann@dom-publishers.com

USA and Canada

Ingram Publisher Services (IPS)
1210 Ingram Drive
Chambersburg, PA 17202, USA
T +1. 855. 867-1918
F +1. 800. 838-1149

UK and Northern Ireland

RIBA Bookshops and Distribution
15 Bonhill Street
London EC2P 2EA
T +44. 20. 72 56 72 22
F +44. 20. 73 74 85 00
orders@ribabooks.com

Poland

APM Sales and Services Sp. z o.o.
Contact: Paweł Rubkiewicz
Chmielna 73c/168
00-801 Warszawa
T +48. 512. 622 208
pawel@bookoff.pl

Russia and EEC

DOM publishers Russia
Contact: Karina Diemer
T +7. 915. 4857830
karina.diemer@dom-publishers.com
www.dom-publishers.ru

Ukraine

Osnovy Publishing
Contact: Lada Holubeva
провулок Георгіївський 7, 3 поверх
01030, м. Київ, Україна
T +380. 44. 331 02 49
osnovypublishing@gmail.com

India

Mehul Book Sales/
Ketan Khondor
Kitab Mahal, 192 –
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Fort, Mumbai 400001
T +91. 22. 22 05 40 44
F + 91. 22. 22 06 06 94
info@mehulbooksales.com

Sales

*Benelux Union, France,
Greece, Italy, Portugal, Spain*
Flavio Marcello
Via Belzoni 12
35121 Padova, Italy
T +39. 049. 836 06 71
F +39. 049. 877 40 51
marcello@marcellosas.it

China

Benjamin Pan
Ro. 2804, Building #1,
No. 77, Lane 569
Xinhua Road, Changning District
Shanghai 200052
T +86. 21. 54259557
benjamin.pan@cpmarketing.com.cn

USA and Canada

Actar D, Inc./Brian Brash
440 Park Ave. South, 17F
New York, NY 10016
T +1. 212. 966-2207
F +1. 212. 966-2214
brian.brash@actar-d.com

Latin America

Nicolas Friedmann
Representaciones Editoriales
Rbla. Badal 64, Ent. 1
08014 Barcelona, Spain
T +34. 637. 455006
F +34. 93. 4217310
nicolasfriedmann@gmail.com

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